

The background of the entire image is a detailed blue-toned engraving. It depicts a historical sailing ship, possibly a galleon, with a man in a cap and long coat standing on the deck, looking out. The ship's mast and rigging are prominent. In the water to the right, there are several figures: a woman with a large, ornate feathered headdress, a man with a beard and a small hat, and another figure. The sky is filled with birds. The overall style is that of a 17th or 18th-century engraving.

THE WINTER SHOW

NEW YORK

PETER HARRINGTON
LONDON



We are delighted to be exhibiting once again at The Winter Show in New York, just a short walk from our newly opened rare book gallery.

Our catalogue is arranged in six discrete sections: *The Literature of Discovery*; *Great Voyage Collections*; *Witnesses to the American Revolution*; *Printed Books & Manuscripts*; *The Arts and Crafts Revival*; and *The Science of Climate Change*.

At the heart of this selection are the first printed accounts of the great voyagers: Vespucci's *Mundus novus* (item 1), a cornerstone of discovery Americana announcing the existence of a "New World"; Pigafetta's account of Magellan's circumnavigation (4), the earliest obtainable edition of that voyage; and Cortés's *Praeclara Ferdinandi* (2), which introduced Europeans to the first plan of an American city and the earliest map to name Florida and depict part of the Mississippi River.

Closely allied to these individual narratives are the great early collections of voyages, which assembled scattered eyewitness accounts into monumental reference works. From the first printed collection of voyages by Montalboddo (7), containing early reports of Columbus and Vespucci, to the great compilations of Hakluyt (8, 9), de Bry (10), Purchas (12), and Linschoten (11), these volumes shaped Europe's imagined geography as powerfully as any expedition. Their synthesis of text, cartography, and commentary transformed isolated journeys into authoritative accounts of a rapidly expanding world, allowing generations of armchair travellers to traverse oceans from the page.

Alongside these narratives, early cosmographies, navigational manuals, and maps established the literary and visual conventions of exploration: Fernández de Enciso's *Suma de geographia* (24), the first navigational guide to the Americas; Apianus's *Cosmographicus liber* (25), with its ingenious volvelles, poised between the pre-Copernican universe and a world reshaped by discovery; and

Medina's *Regimiento de navegacion* (26), which offered authoritative directions for transatlantic travel.

A second focus is the printed and manuscript record of the American Revolution. Highlights include Evans's *General Map of the Middle British Colonies* (13), among the most important maps of colonial America produced before independence; a rare firsthand account of Burgoyne's surrender at Saratoga (18); and a manuscript receipt documenting the sums required to sustain Burgoyne's imprisoned Convention Army (19). Jefferys's *American Atlas* (20), the pre-eminent cartographic reference of the Revolutionary era, illustrates how European engraving and printing underpinned civilian administration and military strategy on both sides of the conflict.

From its opening sections on exploration and revolution, the catalogue broadens to encompass literature, science, and the arts. A single paper leaf from the Gutenberg Bible (22), the first substantial book printed with moveable type in Europe, serves as a reminder of the technological origins of print culture. Literary landmarks by Austen (42–44), Blake (39–40), Dickens (47), Whitman (48), and Woolf (54) sit alongside scientific works by Darwin (49), Einstein (55, 56), and Turing (57). Fine press books and illustrated editions underscore the enduring importance of the book as a physical object, valued for its beauty as well as its contents.

We conclude with our Climate Change collection, which brings the story of print into the present and shows how the written and printed record continues to shape our understanding of the world.

We look forward to welcoming those who can join us at the Park Avenue Armory and hope you enjoy this catalogue.

Pom Harrington, Owner
Ben Houston, Sales Director

PETER HARRINGTON
L O N D O N

THE WINTER SHOW 2026

BOOTH C12
PARK AVENUE ARMORY, NEW YORK

THE LITERATURE OF DISCOVERY ITEMS 1–6

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PRINTED BOOKS & MANUSCRIPTS ITEMS 22–75

THE ARTS AND CRAFTS REVIVAL ITEMS 76–81

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THE LITERATURE OF DISCOVERY

The first editions of the great voyagers form the core documentary record by which Europe first learned the shape, the peoples, and the possibilities of the wider world. These eyewitness accounts, often issued swiftly after the events they describe, conveyed immediacy, wonder, and strategic intelligence in equal measure. Collectively, they established the narrative conventions of exploration literature, mapping unfamiliar continents and cultures for readers who depended on these printed reports to interpret global expansion as it unfolded.

1

VESPUCCI, Amerigo. Mundus novus. [Rome: Eucharius Silber, 1504]

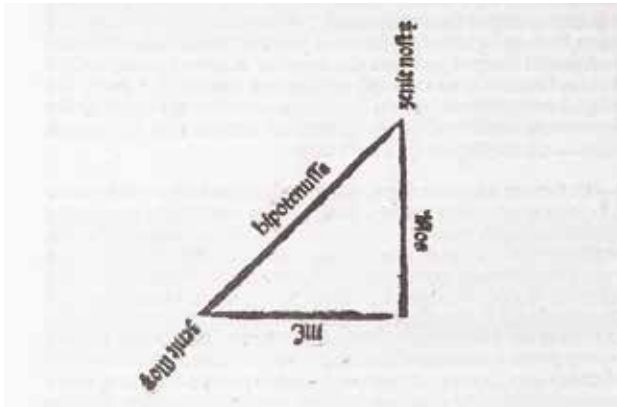
NEW WORLDS AND SOUTHERN STARS

A cornerstone of discovery Americana, *Mundus novus* is the primary printed account announcing the existence of a “New World” and the first description of Brazil. It is Vespucci’s earliest published narrative of his American voyages and the work that most forcefully advanced the idea that the lands reached by Iberian explorers were not Asia’s eastern fringe but an entirely separate continent. For collectors, it is among the defining early works by the man whose name the Americas bear.

None of the early editions bear imprints or dates, but this is generally counted as the fourth Latin edition, reprinted from the second issue of the second Venetian edition. *Mundus novus* spread rapidly through Europe, appearing at least a dozen times in Vespucci’s lifetime in Latin and multiple times in German and French, as well as once each in Dutch and Czech. As Eames notes (in Sabin), this edition introduced textual changes that shaped all later Latin versions. It is the first edition without a separate title page, with “Mundus novus” set at the head of the opening leaf; the first to adopt the spelling “Vesputius”; and the one in which the printer shifted the triangle device from its usual position to the verso of the final leaf. Typographically, it is an elegant production, with few contractions and clean, balanced setting.

Vespucci’s letter, addressed to his patron Lorenzo di Pierfrancesco de’ Medici, recounts his Portuguese-flag voyage of 1501–02 along the Brazilian littoral. It was this expedition that convinced Vespucci, and thereafter Europe, that a new continent had been encountered. Vespucci offers the first sustained European ethnographic descriptions of coastal Brazil: indigenous communities living in large communal houses, sleeping in hammocks, adorned with coloured ornaments, and supposedly practising cannibalism; and unfamiliar plants and animals, some with Old World analogues and others completely novel. He also recognized that the heavens of the Southern Hemisphere differed from those of Europe. As the first astronomer to measure the positions of the principal southern stars, Vespucci published here the earliest printed descriptions and diagrams of them.

The voyage was the culmination of a career that took the Florentine merchant from Medici service in Barcelona and Seville to a central role in early Atlantic navigation. Probably involved in outfitting Columbus’s second voyage, Vespucci sailed on behalf of Spain in 1497 and 1499, and Portugal in 1501–02, and was valued for his expertise in astronomy and navigation. His achievements eventually secured his appointment in 1508 as Spain’s *piloto mayor*.

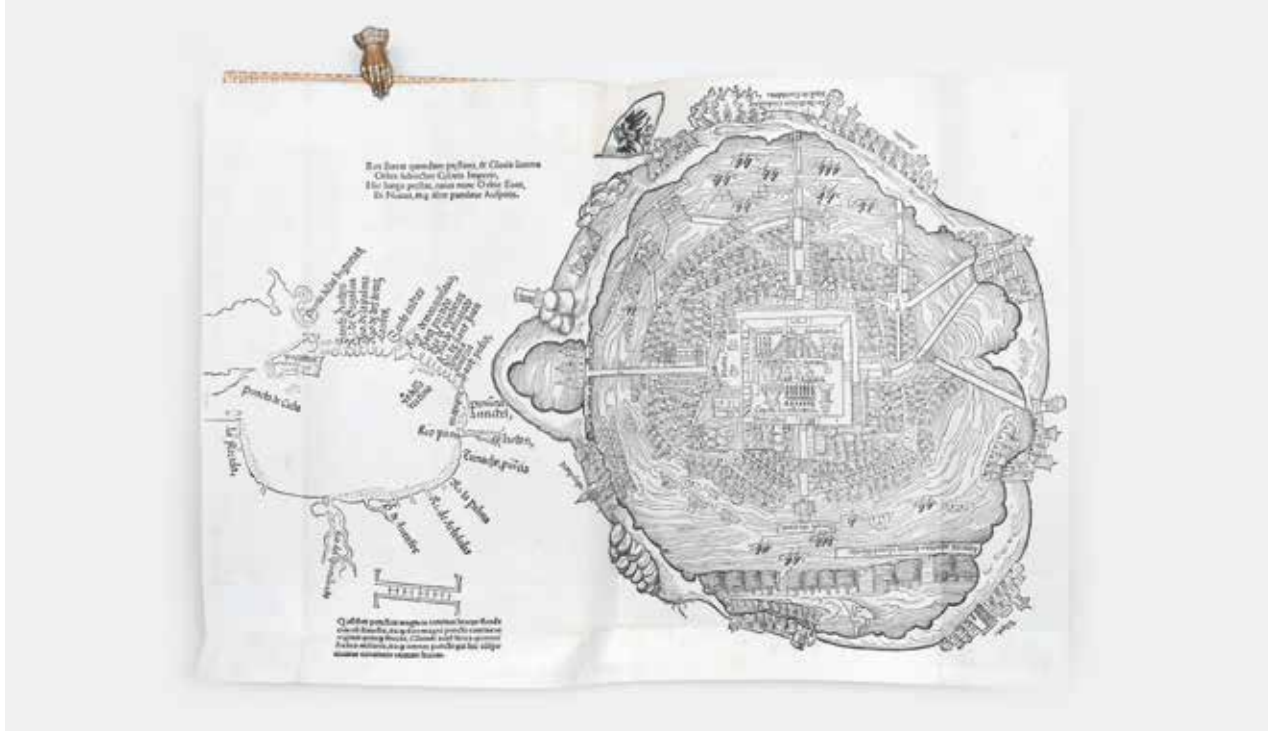


This copy is extensively annotated in Latin in a 16th-century hand, faded from washing but legible under close inspection. The reader notes Vespucci’s Florentine origins and incorporates his work into a chain of discussions that begins with Pierre d’Ailly, whom Columbus famously read. References to other authors in the annotations include several mentions of Peter Martyr as well as the astronomer Johannes Schöner. Several annotations suggest the early reader had access to maps of the world depicting America. A lengthy annotation at the rear espouses the Ptolemaic relationship between geographic location and skin colour. Many other annotations are worthy of further research.

Small quarto (190 × 136 mm): ff [4], unnumbered. With 2 woodcut initials, 2 schematic representations of constellations, woodcut diagram. Modern black crushed morocco, ruled in blind, spine with raised bands. Housed in a custom half morocco and cloth clamshell case, spine gilt. Washed, resulting in extensive near-contemporary marginalia being significantly faded (see note). Discreet posthumous book label of R. David Parsons (1939–2014). First letter misinked in “[c]ognitione” on recto of leaf A2. ¶ Borba de Moraes pp. 904–09; Brunet V.1154, Suppl. II.873; Church 17; *European Americana* 504/8; Harris (BAV) 23; JCB (3) I, p. 40; Medina (BHA) 22; Sabin 99331; Warner, *Sky Explored*, p. 225. See also Robert Wallisch, *Der ‘Mundus Novus’ des Amerigo Vespucci*, 2002; Guedes & Lombardi, eds, *Portugal Brazil: The Age of Atlantic Discoveries*, 1990, pp. 237–40.

\$425,000

171608



2
CORTÉS, Hernan, & Pietro Martire d'Anghiera (Peter Martyr). Praeclara Ferdinandi Cortesii de nova maris oceanii Hyspania narratio sacratissimo ac invictissimo Carolo romanorum imperatori semper Augusto . . . ; [bound with] Tertia Ferdinandi Cortesii sac. Caesar. et Cath. maiesta . . . ; [and] De rebus, et insulis noviter repertis a sereniss. Nuremberg: F. Peypus, 1524

WITH THE INORDINATELY RARE FIRST PLAN OF AN AMERICAN CITY

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

Although the Latin editions of the two letters were issued in the same year by the same printer and are often found together, they are separate works, the third letter being the scarcer. This combined volume, which adds Peter Martyr's *De rebus, et insulis noviter repertis* to supply the matter from Cortés's lost first letter, offers the best available first-hand narrative of the Spanish conquest of New Spain.

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

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

This volume also includes the first Latin edition of Cortés's third letter, recounting the events following the "Noche Triste"

of 30 June 1520. It culminates in his harrowing account of the capture and destruction of Tlatelolco and Tenochtitlan, and the surrender of Cuauhtémoc – an episode that marked the fall of the Aztec Empire and the beginning of firm Spanish rule in Mexico and Central America, which Cortés named "New Spain."

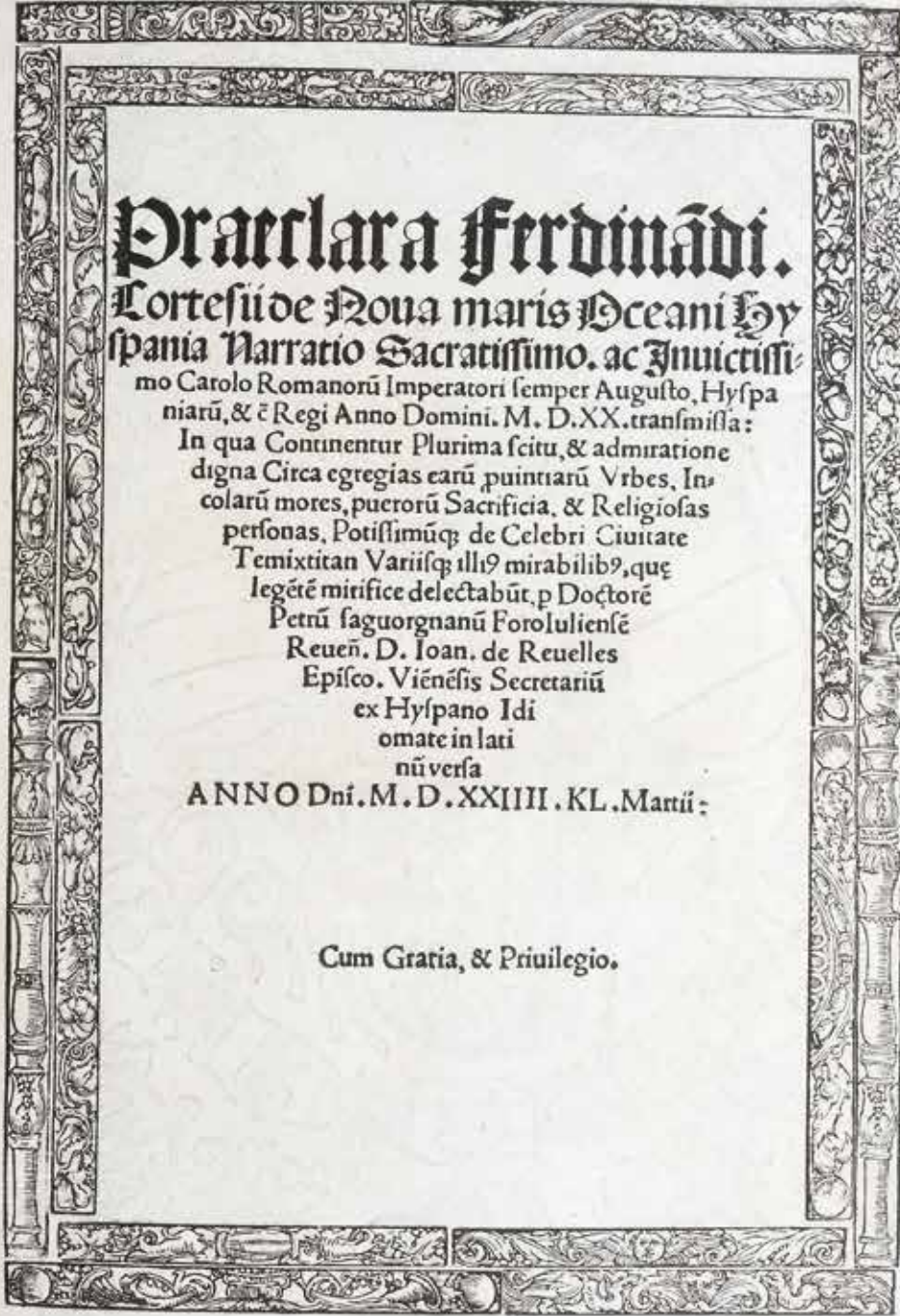
Cortés wrote the third letter at Coyoacan, dating it 15 May 1522. It reached Europe by November 1522, though news of his victory had arrived in March, before he had even penned this account. Emperor Charles V, whose woodcut portrait and arms appear on the title page, had meanwhile named Cortés commander-in-chief,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

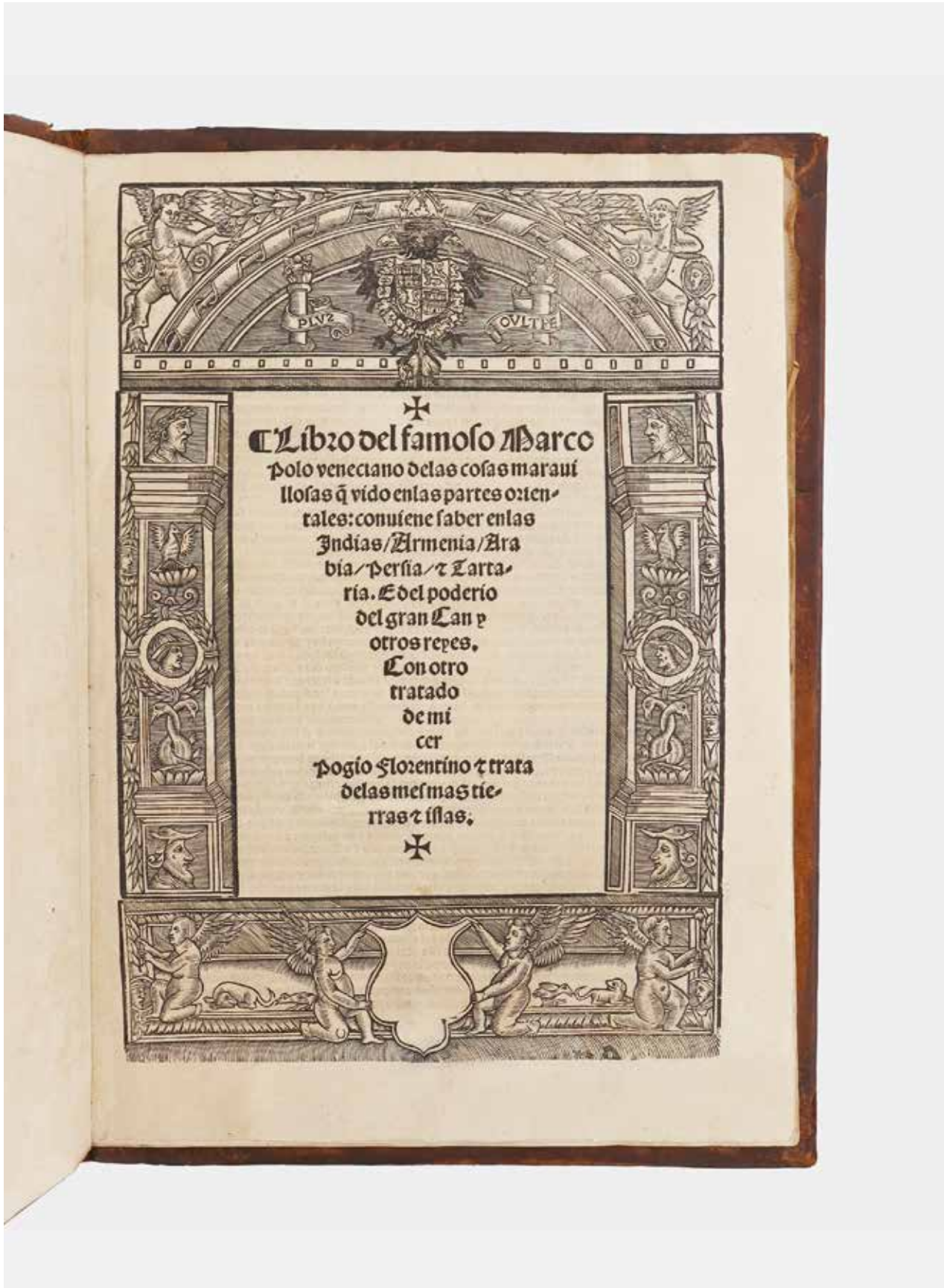
We are aware of only three other examples of the second letter complete with the map to appear on the market in the last half century. The rarity of examples with the map is confirmed by its absence from the famed H. P. Kraus catalogue *Americana Vetustissima*, and there is no mention of the map by Harris in *Bibliotheca Americana Vetustissima*. The John Carter Brown Library holds three copies of this edition, only one of which contains the map (acquired by Brown prior to the Library's founding nearly two centuries ago).

3 works bound in a single vol., folio (302 × 195 mm): a⁴ A–G⁶ H⁸; 54 leaves, ff. [4], XLIX, [1]; 2a⁴ 22a⁶ 2b⁶; 16 leaves, ff. [4], XII; A–B⁶ Cc–Gg⁶ Hh10; 52 leaves, ff. LI, [1]. Together, 122 leaves plus folding map. Martyr *De Rebus* bound after title page and preliminaries of third letter. Title of second letter within historiated woodcut border, imperial Hapsburg coat of arms on verso of title, woodcut portrait of Pope Clement VII on the verso of the fourth preliminary leaf (not found with all copies), title page of third letter with woodcut border and portrait of Charles V, woodcut initials throughout all three works. Nineteenth-century red crushed morocco by Lortic, covers ruled in gilt, spine elaborately gilt with raised bands, gilt inner dentelles, all edges gilt. Housed in a red quarter morocco solander box by the Chelsea Bindery. Pages washed, terminal blank of first part supplied, very light scattered foxing. ¶ Burden 5; Church 53–4; European Americana 524/5, 524/8; Harris (BVA) 125–6; JCB (3) 1:90–91; Medina (BHA) 70–71; Palau 63190–91; Sabin 16947–8; Sanz 933–934; Streeter Sale 190; Streeter, *Americana Beginnings* 7.

\$650,000

171601





POLO, Marco. Libro de las cosas maravillosas que vido en las partes orientales. Logroño: Miguel de Eguía, 1529

RESHAPING THE EUROPEAN IDEALIZATION OF ASIA

Third edition in Spanish, the earliest feasibly obtainable in that language. Of the various early versions of Marco Polo, this is of exceptional importance for the translator Rodrigo Santaella's suggestion in the introduction that the regions visited by Polo in Asia were geographically distinct from the lands newly discovered by Columbus.

Santaella's introduction, titled "Cosmographia", surveys the known world and challenges the traditional tripartite division of Africa, Europe, and Asia. A full year before the appearance of Vespucci's *Mundus novus* (1504), Santaella proposed a distinction between the East and West Indies based on the differing natural resources and environments of each region. He concludes that Asia, Tarshish, Ophir, Cethim, and the other territories reached by the Portuguese lie in the East, whereas Hispaniola and Antilla (a corruption of "Antindia", meaning "opposite to India") belong to the West.

His discussion shows that, within only a few years of Columbus's voyages, there was a growing recognition that these discoveries signalled a New World rather than an extension of the Old, even if Columbus himself remained convinced that he had touched the fringes of Marco Polo's Indies. "There is no evidence . . . that Columbus ever changed his cosmographical ideas, or realized the vast extent of the continent which he had discovered. Peter Martyr very early and Rodrigo Fernández de Santaella (the editor of the first Spanish edition of Marco Polo) in 1503, among others, questioned whether Columbus's Indies were the real Indies, but the Discoverer ignored them" (Morison, p. 264).

Rodrigo Fernández de Santaella y Córdoba (1444–1509) was a Christian humanist, theologian, lexicographer, and a prominent patron of higher education. In 1505, he founded the Colegio de Santa María de Jesús, which later became the University of Seville. His translation of Polo's work was motivated by the publication, in February 1502, of the first Portuguese version of the text, printed in Lisbon by Valentim Fernandes. Though Santaella borrows some information on Polo from Fernandes in the introduction, his translation was made independently on the basis of an Italian manuscript (a later version of the Venetian manuscript family VA2), now held in the Biblioteca Capitular of Seville. Scholars believe he probably acquired it in Sicily, while working as inspector for the Catholic kings between 1491 and 1496.

Polo's narrative is followed by Santaella's translation of Nicolo Conti's account of his travels to Damascus, Persia, and India, taken from Poggio Bracciolini's redaction *India Recognita* (1492). "In his preface to Poggio, Santaella indicates that he is translating it to help confirm the veracity of Polo's account" (Lach, p. 164).

Early editions of Polo's travel account are famously rare in commerce. Only three complete copies of any pre-1530 edition having appeared at auction in the last half century. This translation was first published in 1503 and reissued in 1518; no copies of these two early editions are traced at auction and only a handful of examples are in institutions.



Provenance: Juan M. Sanchez, the noted 19th-century Spanish bibliographer and collector, with his bookplate. It was offered by Maggs in 1927 and appeared in 1990 as item number 34 in H. P. Kraus catalogue 185, *Americana Vetustissima*.

Small folio: 8⁴ a–d⁸; 36 leaves, ff. [4], 32. Title page within elaborate architectural woodcut border, woodcut initials. Remboitage of contemporary Spanish blind-stamped calf relaid over old wooden boards, raised bands, covers tooled in blind with outer and inner roll-stamped frames featuring flower and leaf scrolls interspersed on rear board with crowned and helmeted heads, front panel with a warrior's head, two crowned lions, and four rayed cherub's heads, rear panel with two ecclesiastical coats of arms and centerpiece stamp. Housed in a custom blue morocco slipcase and chemise. Occasional contemporary marginalia. Binding rubbed with some wear at extremities, title leaf remargined along lower and fore edge (prior to 1927), with outer extremities of title border in expert facsimile, half-inch closed tear to upper margin of title-leaf affecting border on recto and text on verso, without loss, contents lightly toned, brown staining to over half of leaves, a few marginal paper repairs. A very good copy. ¶ Cordier II:920; *European Americana* 529/14; Palau V, p. 52. Donald F. Lach, *Asia in the Making of Europe*, vol. II, book 2, 1977; Samuel Eliot Morison, *The European Discovery of America: The Southern Voyages*, 1974.

\$225,000

187109

PIGAFETTA, Antonio, & Maximilianus Transylvanus. Il Viaggio fatto da gli spagnivoli a torno a'l mondo. [Venice: publisher not identified,] 1536

THE EARLIEST OBTAINABLE EDITION OF PIGAFETTA'S ACCOUNT OF MAGELLAN'S FIRST CIRCUMNAVIGATION

First Italian edition of Pigafetta's first-hand account, the second edition overall, here issued together with an early printing of Maximilianus Transylvanus's report based on interviews with the survivors. This volume offers the first combined appearance of the two most authoritative accounts of Magellan's circumnavigation, one by an eyewitness participant, the other compiled immediately after the fleet's return.

Of fundamental importance to the history of geography, navigation, the Pacific, and the New World, Magellan's voyage demonstrated the earth's roundness and revealed the trans-Patagonian passage to the Pacific. As Streeter observed, "To many the first circumnavigation of the globe, which unfolded to the world the vastness of the Pacific and a new conception of geography, is as great an event as the discovery of America" (*Americana Beginnings*).

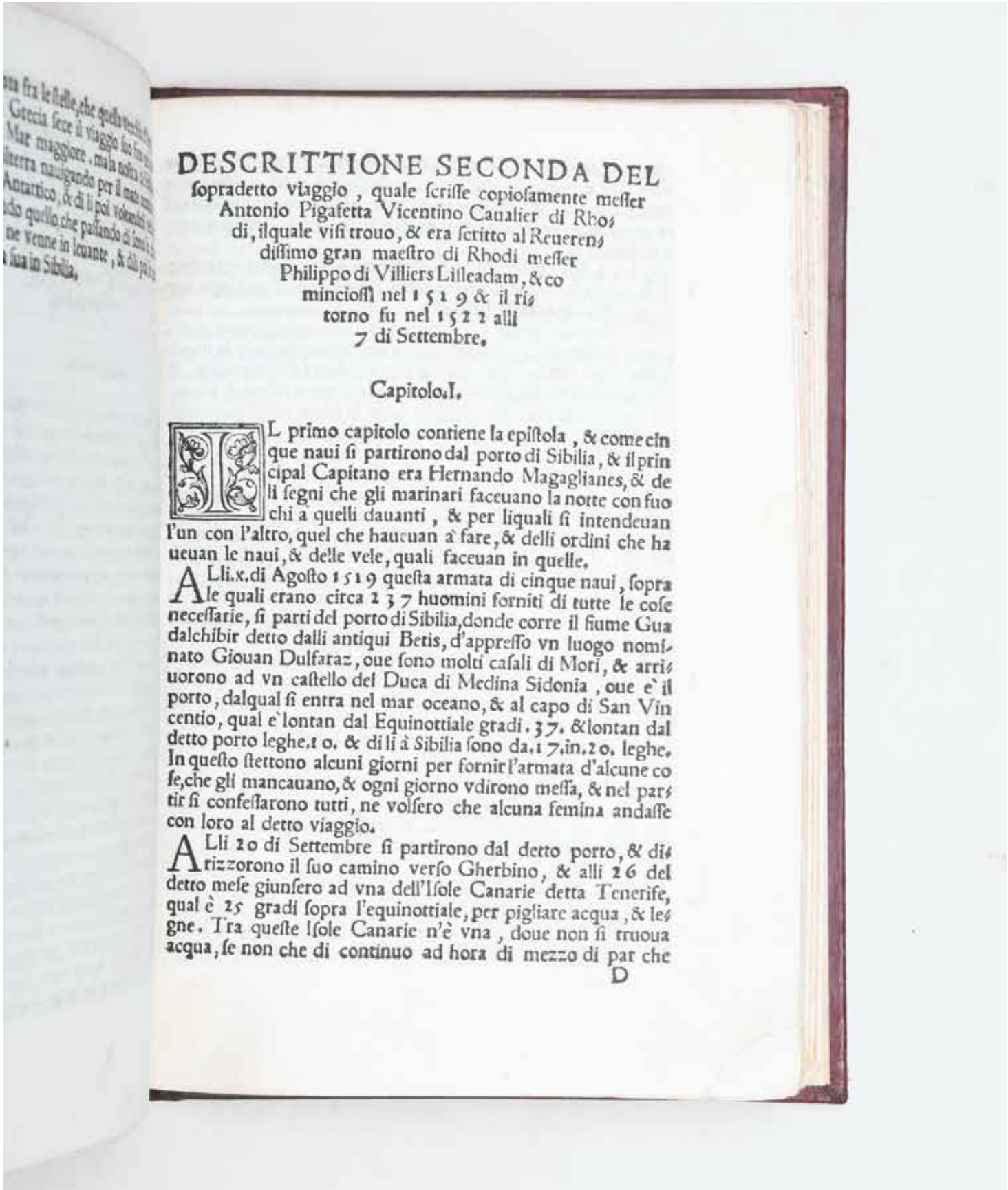
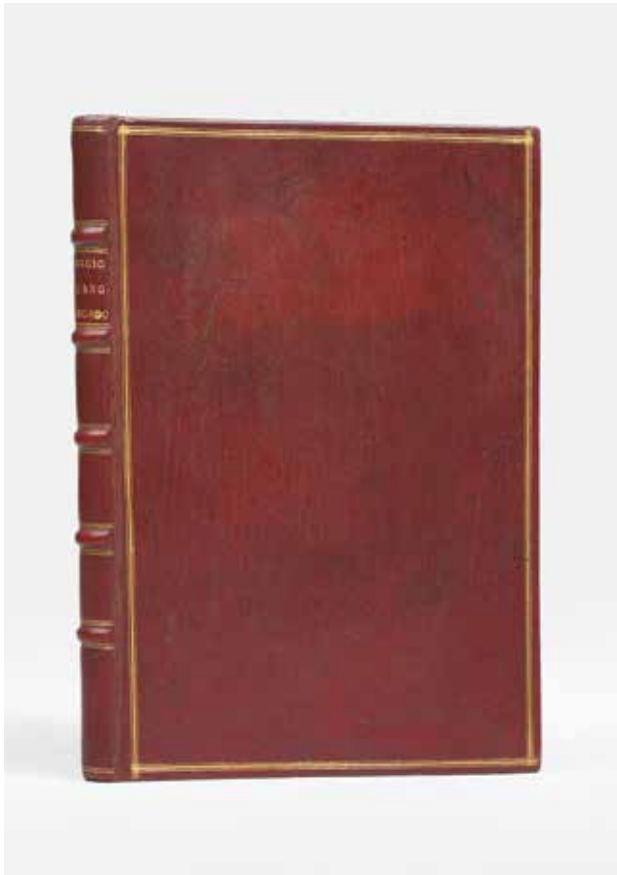
The opening section comprises the fifth appearance in print (preceded by four editions of 1523–24) of Maximilianus Transylvanus's *De Moluccis Insulis*, prepared at the behest of Peter Martyr after interviews with the returning crew at Valladolid.

The greater part of the book is devoted to Antonio Pigafetta, the Venetian nobleman who sailed with Magellan and maintained a meticulous journal throughout the voyage. Although he provided Maximilianus with a brief summary, Pigafetta later expanded his shipboard notes into a full narrative on his return to Italy. A French abridgement appeared around 1525 and survives in only a few copies (one of the two most expensive books in the 1966 Streeter sale). The present edition – translated from that French text – is the *editio princeps* in Italian of Pigafetta's account and only the second appearance of his narrative in print. It is rare, with only two copies recorded at auction in the past 50 years.

Quarto (200 × 140 mm): A⁴ 2A⁴ B–M⁴; 52 leaves, unnumbered. Modern full red morocco using 18th-century leather, gilt-ruled, spine gilt with raised bands. Paper restoration to lower outer corner of title and and most leaves, a very good copy. J Borba de Moraes, pp. 547–8; BM STC Italian 428; Church 74; European Americana 536/14; Harrisse (BAV) 215; JCB (3) I:120; Palau 158777, 225741; Sabin 47042; Streeter, *Americana Beginnings* 6 (ref); Streeter Sale 11 (ref).

\$250,000

186177





Esinnen/essen die jungen. Wann das alles geschehen ist/so
gehet dann eyu yeder widerumb heym / vnd nemen jr theyl
mit sich. Der ienige so diesen getödtet hat/gibt sich noch ey-
nen namen/ Vnd der König der hütten kranget jnen mit ey-
nem wilden thieres zane oben andie arme. Wann es rechte
gebeylet ist/so siber man die masen/ das ist die ehre darsfür.
Dann muß er denselbigen tag still ligen in eynem netz/ebun
ybm

... ein eyne fleschschöglin
... vertribt/scheuffet in w
... die arme nicht vngewiss w
... blagens. Dis als hab ich g
... können auch bei keyner ge
... fünf Wann sie weite
... lebender fülle. Wa
... sie vff vier oder fün
... haben.
Verrichtlicher 2
Caput
Es bat in dem land X
zweyerley art. Deren a
Die andern Elyn wie
u Dattu/sein sehr vbel z
ind brauchen wild zusang
Es bat auch Meer: arzen d
sein Key/sein der die hieher
Lan ist noch eyn art die bey
mit grossen hauffen au
schrey in holz.
Es ist noch eyn art die bey
zigen/sein so groß wie
Es bat es eyn art thier he
spannen hoch/andere halb
den halben vmb den leib b
Das wapen ist wie be
glenden wie barmisch/bat
langen schwantz gebe
komeyen/bat fert fley

5

STADEN, Hans. Warhaftig Historia und beschreibung
eyner Landtschafft der Wilden Nacketen Grimmigen
Menschfresser Leuthen in der Newenwelt America
gelegen . . . Marburg: by Andreas Kolbe, 1557

THE FIRST RELIABLE ACCOUNT OF CANNIBALISM,
WITH VIVID WOODCUTS

Extremely rare first edition of a remarkable first-hand account of the
European invasion of America, including one of the first accounts
of cannibalism by a European, a unique source of information
on indigenous cultures. Staden's first-person captivity account,
with its dramatic woodcuts, became one of the best-selling travel
narratives of the 16th century.

A German artillery expert, Staden made two trips to Brazil,
working for the Portuguese near present-day São Paulo. On the
second trip, he was captured by the Tupinambá, allies of the
French. Counting him as one of the hated Portuguese enemy, his
captors prepared to sacrifice him and eat him. For nine months,
Staden fended off their designs, broadening his understanding of
local custom and language in the process, to the paradoxical extent
that he confessed feeling a certain regret when eventually escaping
his captors.

Earlier descriptions of cannibalism in the Americas were
generally second-hand, often mediated through interpreters,
hearsay, or ideological agendas (Columbus, Vespucci, Peter
Martyr, and others). Staden was the first European captive to give
a sustained, first-hand, and ethnographically rich account of ritual
cannibalism, moving the discourse from hearsay and polemic
to detailed observation. Staden contextualized anthropophagy
within Tupinambá warfare and reciprocity. He described the
ritual sequence from capture to execution, the role of women in
taunting the captive, the obligations of avenging kin, and the
prestige associated with consuming the enemy. This explanatory
framework was novel in European literature.

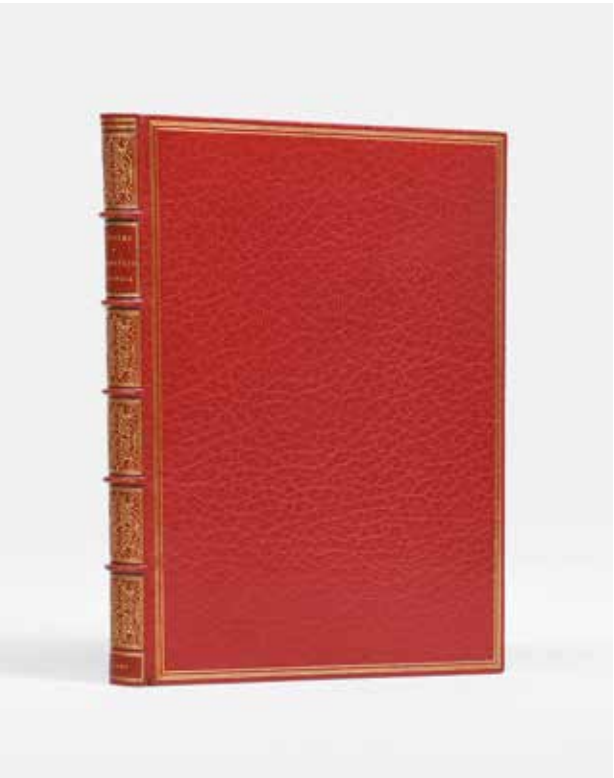
Staden was closely involved in the production of the woodcuts,
in which he is depicted as a character, often in poses of Christ-like
suffering. Later versions, such as the greatly elaborated copperplates
in de Bry's voyages, do not possess Staden's authenticity.

This edition has not been seen in open commerce in the past
century. We trace only seven holding institutions worldwide: four
in the US (New York Public Library, Huntington, Boston Public
Library, John Carter Brown), two in Europe (Royal Danish Library,
two copies, and Swedish national library), and the British Library
in the UK. In commercial records, we trace only a copy offered in
an Otto Lange catalogue in 1924 at \$400 and another in the Henry
C. Murphy sale of Americana in 1884. An undated pirated Frankfurt
edition was offered by Christie's New York, 4 Dec. 2018, lot 37.

Small quarto (185 × 142 mm), 89 leaves, unnumbered. Folding woodcut map
(sig. v6), 46 large square woodcuts and 9 smaller cuts (including that on
title). Title printed in red and black. Finely bound in 20th-century crushed
red morocco gilt by P. L. Martin, gilt edges. Red cloth slipcase. Contents
washed, title printing a little faded, small hole in title vignette neatly closed,
a very good copy. J BM STC German 828; Church 105; JCB I, 216; VD16 S
8446; Sabin 90037.

\$875,000

184983





6 **NODAL, Bartolome & Gonçalo Garcia de.** *Relacion del viaje que por orden de Su. Mag[estad]d. y Acuerdo del Real Consejo de Indias, al descubrimiento del Estrecho nuevo de S. Vicente y reconocimiento del de Magallanes.* Madrid: for Fernando Correa de Montenegro, 1621

ONE OF THE RAREST TRAVEL BOOKS OF THE 17TH CENTURY

First edition, complete with the notably rare map, of this account of the expedition sent out by Philip III for the exploration of the extreme south of America: "one of the rarest books of its class" (Sabin).

Alarmed to learn that the Scouten–Le Maire expedition of 1616 had rounded Cape Horn and entered the Pacific from the Atlantic, Philip sent the Nodal brothers in 1618 to examine the Le Maire strait and study the possibility of maintaining control over this new passage. With the cosmographer Diego Ramirez de Arellano Chamás serving as pilot, the Nodals passed around the Horn through Le Maire's strait, turned northward, and sailed back to Spain via the Strait of Magellan, thus circumnavigating Tierra del Fuego for the first time. En route, they discovered the Diego Ramirez Islands, for 150 years the southernmost land reached by European explorers. They returned to Spain with accurate observations of the tides in the Strait of Magellan and precise sailing instructions for the area.

The map, created by Diego Ramirez de Arellano and Pedro Teixeira, royal cosmographer, shows for the first time the Le Maire Strait, here renamed the Strait of San Vicente, and shows Tierra del Fuego as an island. Borba de Moraes states that "copies containing the map are so rare that it is believed to have been withdrawn", in keeping with the official Spanish policy of secrecy regarding the Padrón Real.

Rare in commerce: according to Rare Book Hub, only one complete copy of this book has appeared at auction, at the Frank S. Streeter sale (Christie's New York, 16–17 Apr. 2007, lot 386, \$108,000). Prior to that, a copy was listed by Maggs Bros. in 1958 (*Voyages and Travels*, Volume 4, Part IX, catalogue 856, item 2315, £550).

Octavo (185 × 130 mm). Engraved title, engraved folding map, woodcut coastal profiles in text. Nineteenth-century black cross-grain half roan, flat spine lettered in gilt, triple gilt bands, black embossed paper sides. Housed in a black quarter morocco solander box by the Chelsea Bindery. Early manuscript annotation on blank verso of title, a few early marginalia on 3 pages (G5v et seq.); oval ink stamp of the Argentine bibliophile Gregorio Beêche to front free endpaper and faintly to title (his shelf number on verso). Head of spine chipped, joints tender, lower corners bumped; engraved frontispiece cropped as usual, some worm, mainly marginal, touching a letter or two in the last leaves, all closed; minor damp-staining to outer leaves; closed tear to folding map, without loss. Overall, a very good copy. J Alden & Landis 621/90; Borba de Moraes II:616; Church 386; Hill 1231; JCB (3) II:156; Palau 99485; Sabin 55394.

\$135,000 167546

GREAT VOYAGE COLLECTIONS

The significance of Individual voyages of the age of discovery became clearer when assembled into systematic collections. These great compilations often preserve the earliest obtainable printings of major explorations. The items in this section are some of the earliest and greatest books in the genre: from Montalboddo's foundational *Paesi* through Hakluyt's *Principal Navigations*, the richly illustrated De Bry series, the navigational expertise of Linschoten, and Purchas's monumental *Pilgrimes*. What unites them is their reliance on authentic eyewitness testimony from across the known world and, crucially, the survival of their original maps where issued.

7

FRACANZANO DA MONTALBODDO. *Itinerarium Portugallensium e Lusitania in Indiam et in de in occidentem et demum ad aquilonem.* Milan: J. A. Scinzenzeler(?), 1508

THE AGE OF EXPLORATION BEGINS

First Latin edition, first issue, of the first printed collection of voyages, a foundational monument in the literature of exploration. It contains some of the earliest printed reports of the voyages of Columbus and Vespucci, alongside accounts of Cabral, Cadamosto, and Vasco da Gama, making it one of the earliest conduits through which Europe learned of the New World.

Compiled by the Italian humanist Fracanzio da Montalboddo (fl. 1507–1522), the work brought together authoritative eyewitness narratives at a moment when information about America was new, scarce, and profoundly consequential. Its dissemination in Latin – here translated by the Milanese monk Arcangelo Madrignani – dramatically widened the readership for these accounts.

This edition also introduces the first appearance of the woodcut map, absent from the unobtainably rare Italian edition of 1507. It is the first large map of Africa, the first to show the continent surrounded by ocean, and an early cartographic framework for understanding the wider world into which Columbus and Vespucci had sailed. This is the first issue, with the map in first state, misnaming the Red Sea “Sinus Persicus”.

Henry Harrisse called Montalboddo's compilation “the most important collection of voyages”. Boies Penrose judged that, “for news value as regards both the Orient and America, no other book printed in the sixteenth century could hold a candle to it.” Sabin considered it, “after Columbus's letter, the most important contribution to the early history of American discovery.” Later compilers – Grynæus and Huttich, Ramusio, Eden, Hakluyt, the De Brys, Hulsius – all build on this pioneering synthesis.

An early owner has filled the terminal blanks with manuscript transcriptions of four letters, augmenting the printed text with contemporary material. The first is a copy of King Manuel I of Portugal's letter to Pope Leo X reporting Afonso de Albuquerque's victories in India and the East Indies, especially the conquest of Malacca in 1511–12 (first published in 1513). The remaining three, in a stronger, more professional hand, are addressed to the humanist Hieronymus van Busleyden, friend of Erasmus and Thomas More, in whose house More began writing *Utopia*. Busleyden's commendatory letter appears in the first four editions of the book. The transcribed letters report on military and political events in Africa, Austria, Hungary, Rhodes, and Ireland, describe developments in 1514, and appear to be unpublished.

Small folio (271 × 193 mm): A–C⁸ D⁶ E–F⁸ G⁶ H⁸ I⁶ K–M⁸ N⁶; [10], lxxviii [i.e., 88] leaves, with errors in foliation as issued; without the 2-leaf index issued with some apparently later copies. Three-quarter page woodcut map of Africa and Arabia on title, three woodcuts, 10- and 3-line woodcut initials. Eighteenth-century diced russia, sometime neatly rebaked to style. Dark red morocco backed slipcase and cloth chemise. Early marginalia, manuscript transcriptions at end (see note); book labels of Lt. Col. Fitz Clarence and B. Mendel; deaccession stamp of Lilly Library, Indiana University, dated 8 Nov. 1922; bookseller's description of Laurence Witten, New Haven, laid in. Boards rubbed, some light water-staining, a very good copy with ample margins. ♣ Bell F169; Borba de Moraes, p. 580; Church 27; *European Americana* 508/4; Harrisse (BAV) 58; JCB (3) I:46; LeClerc 2808; Penrose Sale 172; *Printing and the Mind of Man* 42; Rodrigues 1295; Sabin 50058.

\$600,000

184982

Itinerariū Portugallēsiū e Lusitania in Indiā ⁊ in de in occidentem ⁊ demum ad aquilonem.





8 **HAKLUYT, Richard.** *The Principall Navigations, Voiages and Discoveries of the English nation.* London: Imprinted by George Bishop and Ralph Newberie, Deputies to Chistopher Barker, Printer to the Queenes most excellent Maiesties, 1589

“THE SINGLE MOST SIGNIFICANT COLLECTION OF TRAVEL LITERATURE EVER TO BE PUBLISHED IN ENGLISH”

First edition of the first English anthology of voyages, this copy complete with the folding world map, based on Ortelius, and the six unpaginated leaves marking the first record in print of Sir Francis Drake's 1577–80 circumnavigation.

Hakluyt's *Principal Navigations* was conceived as a prestige publication of the Tudor state. It aimed to do for English exploration what Holinshed's *Chronicles* had done for national history, promoting overseas ventures and articulating England's imperial ambitions. Although Hakluyt himself travelled no farther than France, he met or corresponded with the leading explorers, navigators, and cartographers of his age, among them Drake, Raleigh, Gilbert, Frobisher, Ortelius, and Mercator. With the backing of Sir Francis Walsingham, who licensed and received the dedication of the first edition, Hakluyt assembled an unprecedented compilation of eyewitness narratives.

The American content in this first edition is relatively slight in comparison to the greatly enlarged second edition. Hakluyt includes brief summaries, drawn from earlier printed sources, of the voyages of Columbus and of John and Sebastian Cabot, together with Robert Thorne's proposals for a northern passage over the top of America, a short abstract of Hawkins's 1564–65 Caribbean voyage, and a mention of Frobisher's 1576 attempt on

the North West Passage. Hakluyt states in his prefatory matter that he was asked “not to anticipate or prevent another man's pains” in preparing a full account of Drake's circumnavigation, and therefore refrained from printing any detailed relation.

Church distinguishes two issues by the account of Jerome Bowes's travels to Russia in the early 1580s. In the first issue, it is paginated 491–505; here the pagination ends at 501. “In the first issue, the narrative is written in the first person, as if by Bowers himself; while in the second it is given entirely in the third person and was written by a member of his suite” (Church).

Folio (273 × 185 mm), pp. [xvi], 242, [2] (blank), 243–501, [1] (blank), 506–643, [12] (Drake supplement), 644–825, [9] (index), [1] (colophon); bound without terminal blank 4F4. Some pages misnumbered. With folding world map (based on Ortelius map published in Antwerp in 1585). Decorative initials, head- and tailpieces, printer's device on colophon. Mid-18th-century French calf, rebaked in 20th century by Bernard Middleton, incorporating older spine label, compartments decoratively tooled in gilt, board edges milled in gilt, marbled endpapers, edges sprinkled. Bookplate of Bartholomew Ruspini (1728–1813), a surgeon who lived in London from 1766 to his death; occasional old ink annotations. Corners repaired, board edges worn, 2Q2–5 slightly shorter and presumably supplied; foot of 2Y1 trimmed to signature and catchword, couple of closed tears in margins, 2X3 with closed tear affecting text, 2X2 and 3R3–4 worn at fore edge with loss to couple of letters, margin loss at top corner of 3X4, 4F3 rather soiled, otherwise text generally well preserved, map trimmed to neatline or slightly over in places, 210 mm closed tear repaired with tissue, old paper repair just touching foot of printed area, rubbing in places: very good. J Church 139A; ESTC S 106735; *Printing and the Mind of Man* 105 (for the second edition); Sabin 29594; Shirley 167 (for Ortelius map); USTC 511259. Andrew Hadfield (ed.), *The Oxford Handbook of English Prose 1500–1640*, 2013.

\$175,000

169426

THE PRINCIPALL NAVIGATIONS, VOIA- GES AND DISCOVERIES OF THE English nation, made by Sea or ouer Land, to the most remote and farthest distant Quarters of the earth at any time within the compasse

of these 1500. yeeres: Deuided into three
seuerall parts, according to the po-
sitions of the Regions whereunto
they were directed.

The first, containing the personall trauels of the English vnto *Indes*, *Syria*, *A-
rabia*, the riuer *Euphrates*, *Babylon*, *Balsara*, the *Persian Gulfe*, *Ormuz*, *Chaul*,
Goa, *India*, and many Islands adioyning to the South parts of *Asia*: toge-
ther with the like vnto *Egypt*, the chiefe ports and places of *Africa* with-
in and without the Streight of *Gibraltar*, and about the famous Promon-
torie of *Buona Esperanza*.

The second, comprehending the worthy discoueries of the English towards
the North and Northeast by Sea, as of *Lapland*, *Scriksinia*, *Corelia*, the Baie
of *S. Nicholas*, the Isles of *Colgoine*, *Vaigats*, and *Noua Zembla* toward the
great riuer *Ob*, with the mightie Empire of *Russia*, the *Caspian Sea*, *Georgia*,
Armenia, *Media*, *Persia*, *Boghar* in *Bactria*, & diuers kingdoms of *Tartaria*.

The third and last, including the English valiant attempts in searching al-
most all the corners of the vaste and new world of *America*, from 73. de-
grees of Northerly latitude Southward, to *Meta Incognita*, *Newfoundland*,
the maine of *Virginia*, the point of *Florida*, the Baie of *Mexico*, all the In-
land of *Noua Hispania*, the coast of *Terra firma*, *Brafill*, the riuer of *Plate*, to
the Streight of *Magellan*: and through it, and from it in the South Sea to
Chili, *Peru*, *Xalisco*, the Gulfe of *California*, *Noua Albion* vpon the backside
of *Canada*, further then euer any Christian hitherto hath pierced.

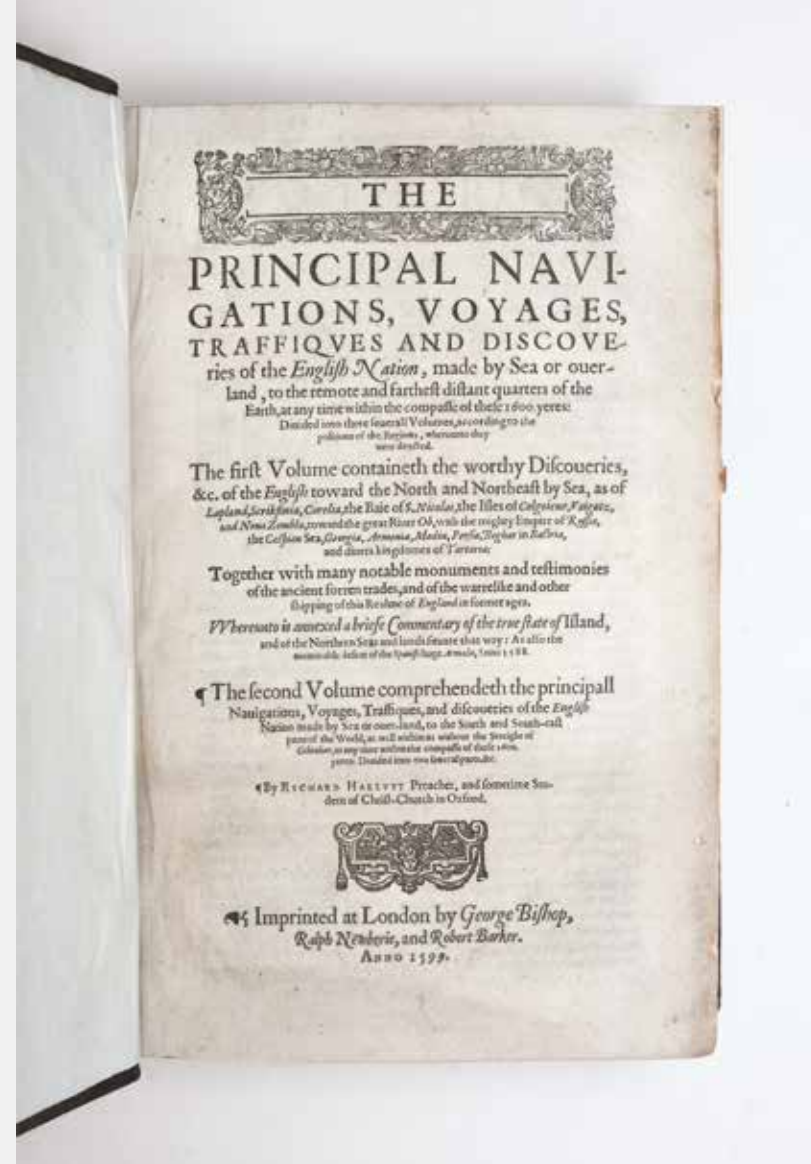
Whereunto is added the last most renoumed English Navigation,
round about the whole Globe of the earth,

By Richard Hakluyt Master of Artes, and Student sometime
of Christ-church in Oxford.



Imprinted at London by GEORGE BISHOP
and RALPH NEWBERIE, Deputies to
CHRISTOPHER BARKER, Printer to the
Queenes most excellent Maiesties.

1589.



9
HAKLUYT, Richard. The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation, Made by Sea or Over-land. London: George Bishop, Ralph Newberie, and Robert Barker, 1599–1600

ONE OF ONLY THREE KNOWN COPIES IN PRIVATE HANDS
COMPLETE WITH THE RARE WORLD MAP

Second and greatly expanded edition, in which the American section is almost tripled, adding for the first time Hakluyt's full Virginia and Roanoke dossier (including Hariot's Briefe and true report), a continuous narrative of Drake's circumnavigation, Raleigh's Guiana voyages, and many further accounts of Florida, the Antilles, and the Spanish Main.

This copy is remarkable for being complete with the Wright–Molyneux two-sheet world map, found in very few copies. The map is the first world map produced in England and the first since Mercator's original 1569 map to use the Mercator projection, which enabled navigators to plot courses as straight lines. The map integrates the latest geographical intelligence from English voyages, and reflects the intellectual, navigational, and political milieu that would shape England's subsequent colonizing efforts. It visualizes North America as an arena for exploration and

eventual settlement and is one of the earliest printed maps to present a coherent, if conjectural, North West Passage.

Neville-Sington & Payne's census records verified data for 108 first-issue and 121 second-issue copies, 229 in total. Of these, the map survives in only 12 first-issue and 13 second-issue copies – 25 altogether – all but one held institutionally. They identify 32 privately held copies, divided equally between the two issues. Among these, only the Grenville–Crawford–Rosebery copy contains a map, which was inserted sometime between its Sotheby's sale without a map in 1933 and its reappearance with a map in the Franklin Brooke-Hitching sale (Sotheby's, 30 Sept. 2014, lot 579). Apart from that copy and another known to us in a private collection, no other example with the map has appeared on the open market in the past half-century.

This is the second issue of the book, with Volume I dated 1599. The first issue is dated 1598, and its title page makes reference to the Earl of Essex's voyage to Cadiz, which was withdrawn because Elizabeth was angered by Essex's status as a popular hero of the war against Spain. However, the printed leaves detailing the voyage to Cadiz, pp. 607–619, which ought also to have been suppressed, are here present in their original uncanceled state.

3 vols bound in 2, folio (286 × 181 mm). Complete with the rare Wright–Molyneux world map, in second state with cartouche in lower left describing the discoveries of Sir Francis Drake. Mid-18th-century calf, recent red morocco labels to style, neat restoration at extremities, covers panelled in blind, light red speckled edges. With 18th-century bookplate of John Seale of Mount Boon, Devon, to front pastedown of second volume. Lightly rubbed, map carefully trimmed to the neatline, with repaired closed tear and light restoration around folds; vol. I sig. I6 with chip to fore edge just grazing shoulder note, a few leaves in same volume with very minor peripheral damp staining; vol. III sig. I5 with text misaligned with consequent slight shaving of shoulder note; contents generally very clean and fresh, an excellent copy. ¶ ESTC S 106753; Printing and the Mind of Man 105; Sabin 29595–97–98; STC 12626. P. A. Neville-Sington & Anthony Payne, An Interim Census of Surviving Copies of Hakluyt's Divers Voyages and Principal Navigations, Hakluyt Society, 1997 (this copy not traced).

\$1,000,000

153636



¹⁰
DE BRY, Theodor. The Great Voyages, Parts I–IX, in Latin. Frankfurt: de Bry, 1590–1602

THE MENZIES-DREXEL-PENROSE SET

A celebrated set of the first Latin editions of the initial nine parts of de Bry's Great Voyages, a cornerstone of any serious collection of travel books and one of the great collections of voyages published during the Golden Age of European exploration. For collectors of early Americana, it is one of the finest illustrated works depicting indigenous inhabitants of the Americas.

The engraver and editor Theodor de Bry (1528–1598) fled the Spanish persecution of Flemish Protestants and lived in Strassburg from 1570 to 1578 and then in Frankfurt am Main, where he established an engraving and publishing business. He twice visited London, where he executed a number of engraving commissions. A meeting with the great English geographer Richard Hakluyt, then preparing his vast collection of voyages (published in 1589 as *The Principal Navigations*), sparked de Bry's interest, and upon his return home he began his own series.

After his death in 1598, the project was continued by his widow and two sons, Johann Theodor and Johann Israel, who in 1599 issued parts VII and VIII, and, in 1602, Part IX. Seventeen years

passed after the publication of Part IX, and volumes X through XIV were published between 1619 and 1634.

The first part comprises the first work devoted to Virginia and the Carolinas and provides the best account of the first attempt at English colonization in the New World. The engravings form the best pictorial record of Native Americans before the 19th century, while the map is the first detailed depiction of the Carolina capes and coast.

Part II collects accounts relating to the attempted settlement of Florida by French Protestants in the 1560s. As ethnographic documents, these are second only to those of John White as records of Native American life in the 16th century and, like White's work, the illustrations remained unrivalled until centuries later.

Part III is made up of two accounts related to Brazil. The first is that of Hans Staden, a German mercenary in Portuguese service who was captured by the Tupi peoples. His is one of the first detailed accounts of South American indigenous peoples.

Girolamo Benzoni's *Historia de Mondo Nuovo* (1565), an important history of the Spanish conquest of the West Indies, forms parts IV, V, and VI. Part VII comprises Ulrich Schmidel's account of his travels to Brazil and Paraguay between 1535 and 1553, first published in the 1597 German edition of Part VII, printed two years earlier than the present Latin edition.

Six different voyages form Part VIII: three by Sir Francis Drake, one by Thomas Cavendish, and two attributed to

Sir Walter Raleigh. Drake's first voyage took place between 1577 and 1580. Part IX includes important accounts relating to Latin America and the Pacific, including the work of José de Acosta and the Pacific voyages of Oliver Van Noort and Sebald De Weert.

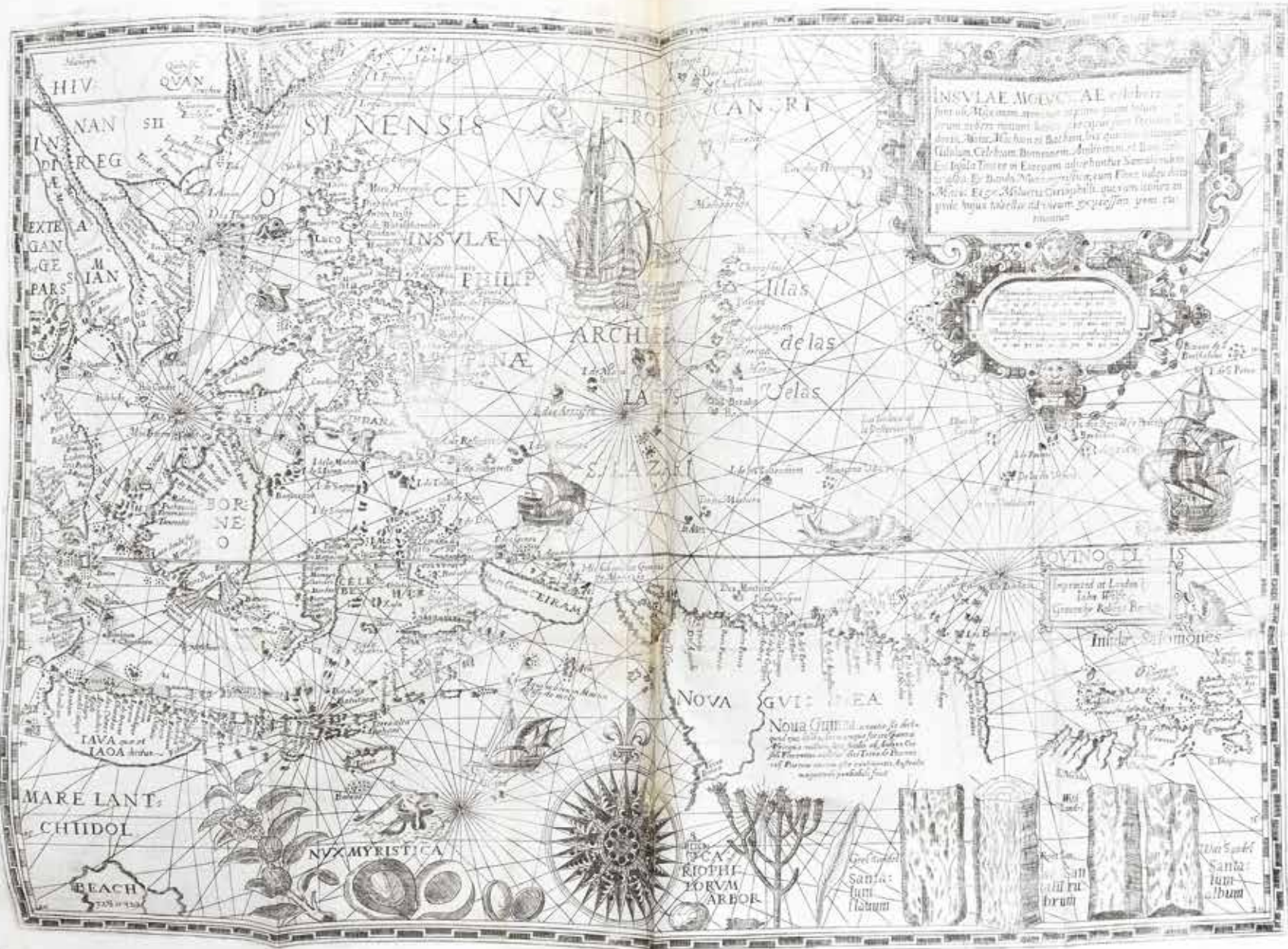
Provenance: a) William Menzies (Catalogue of the books, manuscripts and engravings belonging to William Menzies, prepared by Joseph Sabin, 1875, lot 244; b) Joseph W. Drexel (1833–1888); c) Lucy Wharton Drexel (1841–1912), bookplate; d) Boies Penrose (1860–1921), bookplate; e) his nephew, Boies Penrose II (1902–1976), bookplate.

9 vols, folio (336 × 235 mm). Complete with all plates and maps as called for; extra-illustrated with variant states of titles and plates and with autograph note tipped to vol. 1 endpaper by Charles A. Cutter (librarian at the Boston Athenaeum, bibliographer of de Bry for the entry in Sabin), detailing the insertions. Late 19th-century dark blue morocco by Bedford, spines with six raised bands, gilt-lettered direct in second and third compartments, others richly gilt, sides with concentric panels of gilt French fillets, inner panel with corner fleurons, gilt foliate turn-ins, swirled Nonpareil-pattern marbled endpapers, gilt edges. A few minor gouges to leather on front cover of vol. 9, perceptible only under close inspection, else fine condition throughout. J Church 141, 145, 148, 153, 156, 158, 161, 163 & 168; Sabin 8784.

\$475,000

167859





11
LINSCHOTEN, Jan Huygen van. His Discours of Voyages into ye Easte & West Indies. Devided into Foure Bookes. London: John Wolfe, 1598

“THE BOOK AT ONCE CREATED A SENSATION”

First edition in English, a foundational work in the European apprehension of India and the East. This handsome copy is extra-illustrated with 30 plates from the first edition of 1596. Linschoten's book, for half a century the foremost guide for ships sailing to

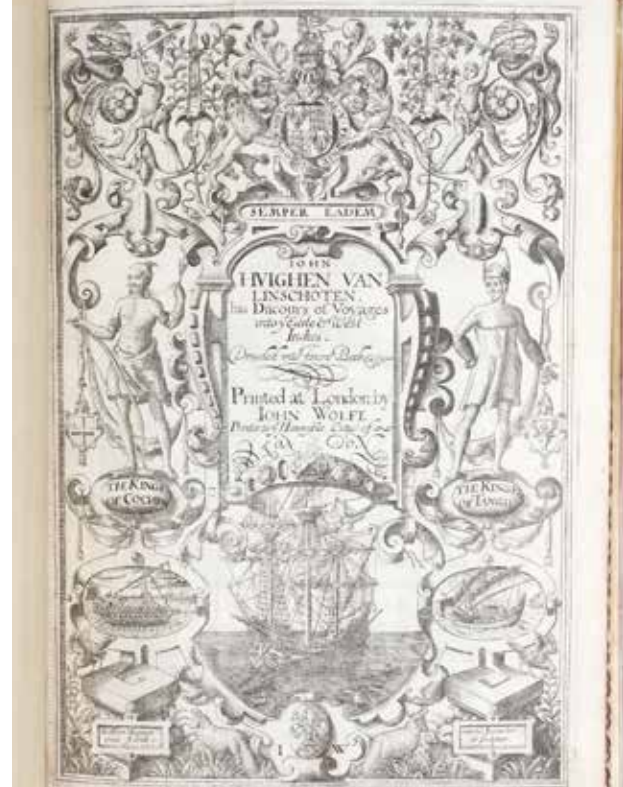
the East, spurred the formation of the English and Dutch East India companies.

Although Linschoten never travelled in the New World, the first edition in English of his voyages is one of the most influential precursors to English activity in the Americas. It was the first English publication to disclose the closely guarded Iberian sailing directions for the Atlantic basin, including routes to the Caribbean and Brazil, and to reproduce the important van Langren maps of the Western Hemisphere.

By making Spanish and Portuguese navigational intelligence available to northern Europe, Linschoten provided the practical

knowledge that underpinned the erosion of the Iberian monopoly and helped shape English ventures in the decade before Jamestown. For collectors of Americana, the book stands as a cornerstone of the cartographic and documentary record of early European engagement with the New World, and a pivotal source through which English readers first gained systematic access to information about the American coasts and their approaches.

Jan Huyghen van Linschoten (1563–1611) initially served as bookkeeper to the Portuguese archbishop of Goa, spending six years (1583–89) in India, travelling throughout the Malabar and Coromandel coastal regions, “and in his spare time compiled



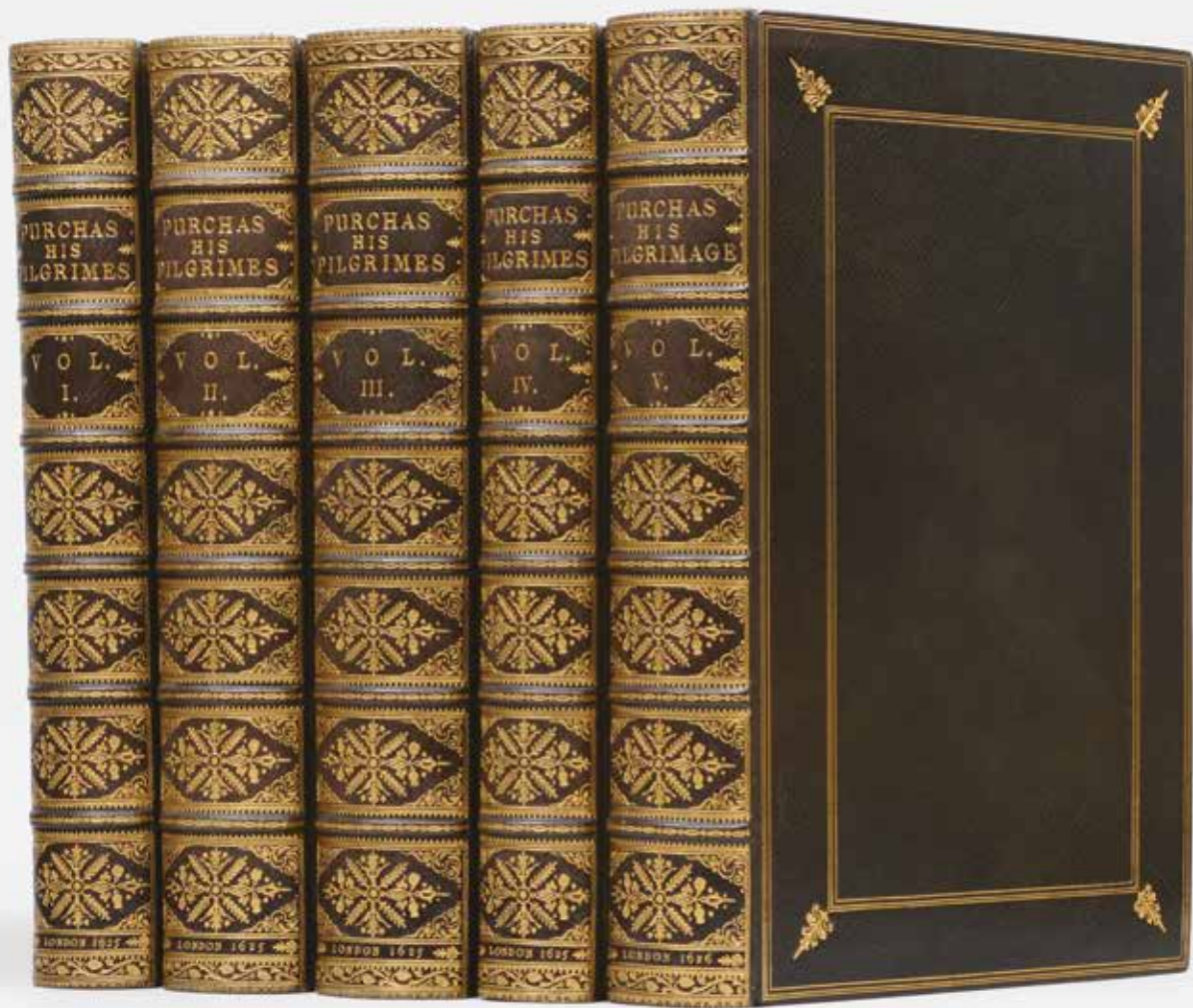
a secret dossier on the eastern sea routes that he subsequently smuggled back to Europe” (Howgego).

After his return to the Netherlands, he published the *Itinerario*, as he titled his book, and it became an immediate best-seller: many reprints and translations into German (1598), Latin (1599), and French (1610) followed. It describes in comprehensive detail the author's journey from Goa to his home in the Netherlands and “created a sensation” (Oaten, p. 120), as Linschoten revealed Portuguese sea routes to the East – “highly specific nautical information that for more than a century had been a well-kept secret” – and blackened the name of Portuguese and Spanish regional overlords, creating an “extremely inflammatory and influential piece of propaganda” (Wojciehowski, p. 195).

Small folio (288 × 184 mm), pp. [x], 197, [4], 198–259 [i.e. 295], [3], 307–462, [2]. Engraved title page by William Rogers, 13 engraved maps by Robert Beckett (9 folding, 4 in text), and 3 engraved folding plates; 30 engraved plates from the Dutch edition of 1596; printed in black letter in double columns. Early 19th-century Russia, recently rebound to style, sides with intersecting frames of gilt paired fillets enclosing blind ornamental panels, gilt fillet edge roll, turn-ins comprising intersecting frames of gilt triple fillets enclosing a border of blind drawer-handle tools, reddish brown coated endpapers, gilt edges gauffered. With custom quarter calf solander box. Light vertical creasing to engraved title, folding maps sometime washed and with very small split at fold, one folding map strengthened on verso with old paper, Dutch plate at p.52 repaired and laid down, couple of small rust-holes in margin at 2Kr. A very good copy. J Church 321; ESTC S 111823; Howgego I L131; Sabin 41374; STC 15691. Edward Farley Oaten, *European Travellers in India, 1509*; Hannah Chapelle Wojciehowski, *Group Identity in the Renaissance World*, 2011.

\$200,000

187152



12

PURCHAS, Samuel. Purchas his Pilgrimes. In five bookes... [Together with] Purchas his Pilgrimage. London: William Stansby for Henrie Fetherstone, 1625–26

“ONE OF THE FULLEST AND MOST IMPORTANT COLLECTIONS OF VOYAGES IN THE ENGLISH LANGUAGE”

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

Purchas's work covers the period from ancient times up to and including the recent accounts of Virginia by John Smith. The *Pilgrimes* was conceived as a continuation of the work of Richard Hakluyt – Purchas's “great predecessor in the memorializing of English travel narratives” (ODNB) – based in part on Hakluyt's remaining manuscripts, which Purchas had acquired about 1620, augmented by almost 20 years' collecting oral and written accounts of travels in Europe, Asia, Africa, and the Americas.

“Today, *Pilgrimes* remains an indispensable resource for geographers, anthropologists, and historians alike, providing, among other things, prime sources for the early history of the Jamestown colony, and perhaps the best defence ever composed to justify England's claims to North America” (Kelly, p. 985).

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

The map of Virginia in Volume IV is in Verner's tenth state. The *Pilgrimage* is the fourth edition, issued concurrently as a supplement, and it has the points for the usual issue: the first quire reset, the title beginning “Purchas” (the other setting has “Purchase”), and the added dedication to King Charles. First published in 1613, the *Pilgrimage* gives Purchas's account of the various religions encountered throughout the world, but in this

edition it includes Sir Jerome Horsey's account of Russia, William Methold's “A Relation of Golconda”, a “brilliant account of that part of India” (ODNB), and the translation by Thomas van Erpe (also known as Erpenius) of a history of the Saracens by the 13th-century Christian Coptic historian Jirjis al-Makin Ibn al-'Amid (anglicized here as George Elmacin).

Together, 5 vols (the supplemental *Pilgrimage* comprising the fifth vol.), folio (322 × 205 mm). Without the first blanks in Vols I and III, but with the medial blank R4 in Vol. I Engraved additional title page to vol. I, 88 engraved maps (7 double-page or folding; the Virginia map in vol. IV, mounted on a stub, in Verner's state 10; 81 half-page maps in text), numerous illustrations, mostly woodcut but some engraved. Late 19th-century dark green morocco by Francis Bedford (gilt-stamped on front turn-ins), spines with six raised bands, lettered and numbered in gilt in second and third compartments, remaining compartments framed with gilt paired fillets and dog-tooth rolls, enclosing scrolling cornerpieces and foliate lozenges comprising multiple tools including roses and thistles, sides with border and panel of gilt French fillets, the latter with foliate cornerpieces, gilt paired fillets to edges, gilt turn-ins, French Curl pattern marbled endpapers, gilt edges. Wood-engraved armorial bookplate in each volume of John Naylor (1813–1889), banker, of Leighton Hall, Powys, Wales. Skilful marginal repairs to leaves

M⁶ and 4G5–6 in Vol. I, 4O1 and 4O5 in Vol. III, and 5S1 and verso of Virginia map in Vol. IV; the odd rust mark but overall a very good set. ¶ Alden & Landis 625/173; Borba de Moraes II, pp. 692–3; Church 401A; Hill 1403; Sabin 66682–6; STC 20509 & 20508.5; Streeter I 36. James William Kelly in Speake, ed., *Literature of Travel and Exploration*, 2003; Coolie Verner, “The First Maps of Virginia, 1590–1673”, *The Virginia Magazine of History and Biography*, vol. 58, no. 1, January, 1950.

\$150,000

179374

WITNESSES TO THE AMERICAN REVOLUTION

The unfolding history of the American Revolution can be traced in the printed Acts, private papers, political writings, and cartographic works generated on both sides of the Atlantic. These contemporary documents record the legislative pressures that ignited resistance, the lived experience of soldiers and civilians, the intellectual arguments that shaped a new constitutional order, and the evolving geography of a continent in conflict. They offer a layered, first-hand record of a world being remade, preserving the immediacy and complexity of events that would define the emerging United States.

13

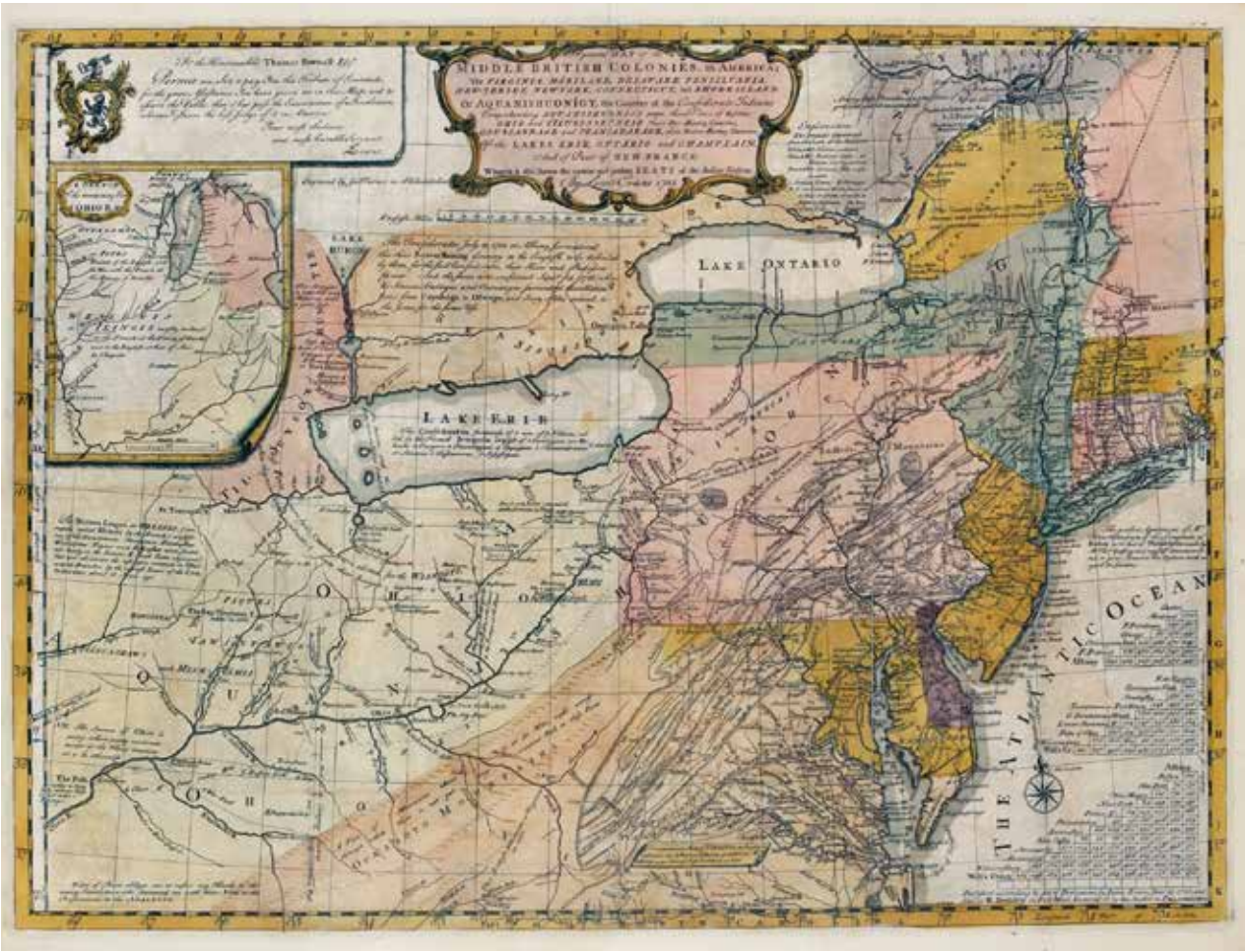
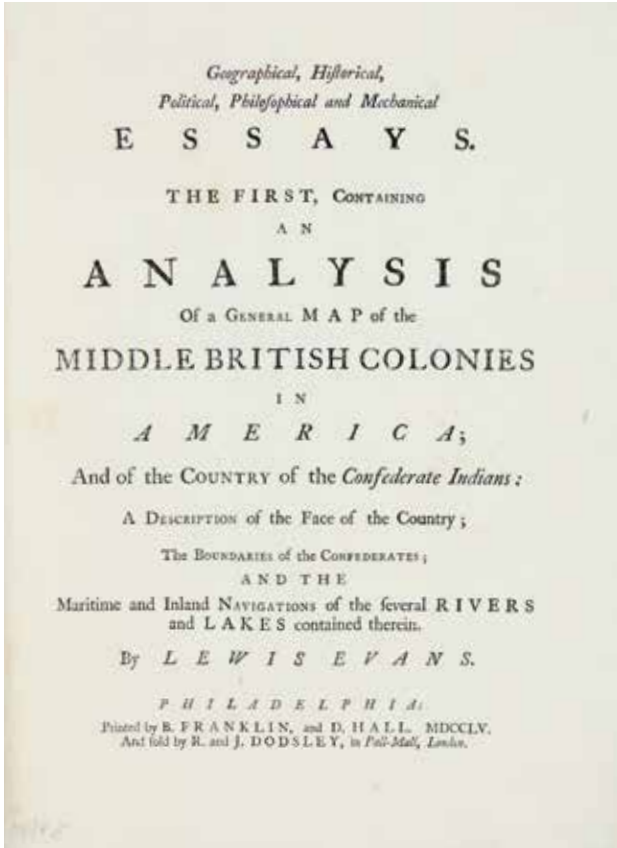
EVANS, Lewis. A General Map of the Middle British Colonies in America. Philadelphia: Printed by B. Franklin and D. Hall, and sold by R. and J. Dodsley, in Pall-Mall, London, 1755

ONE OF THE MOST IMPORTANT MAPS OF THE BRITISH COLONIES PRODUCED PRIOR TO INDEPENDENCE

First edition, first issue, of the Lewis Evans map, with the first edition, second issue of the accompanying text. This is the Thomas W. Streeter copy, with his pencilled notes on the bookseller's label on the front wrapper and his bookplate on the verso.

This landmark of American cartography and an important Franklin printing is described by Stevens as “the prototype to most of the maps of North America during the next half century”. The map, issued in 1755 – the same year as John Mitchell’s – draws on Evans’s own surveys and on Fry and Jefferson’s 1753 map of Virginia. It controversially acknowledges French claims to lands north-west of Fort St Lawrence, which provoked criticism in New York and charges of being pro-French on the eve of the French and Indian War. Despite this, the map proved enormously influential, running to 18 editions between 1755 and 1814, and was famously used by General Braddock in his ill-fated 1755 campaign in western Pennsylvania.

The present example is the first issue, first state of the map, before the addition of “The Lakes Cataraqui” above Lake Ontario, and is finely hand-coloured in the period. The Streeter sale catalogue records an advertisement in the Boston Gazette of 22 September 1755 implying that only the coloured maps were issued with the text pamphlet. That text provides a detailed geographical account of the middle and southern colonies, with an early and



influential description of the Ohio Valley and the Carolina back country. It was later cited by Governor Pownall as authoritative in settling boundary disputes and is also notable for its geological observations, often regarded as the first printed description of petroleum in what is now the United States.

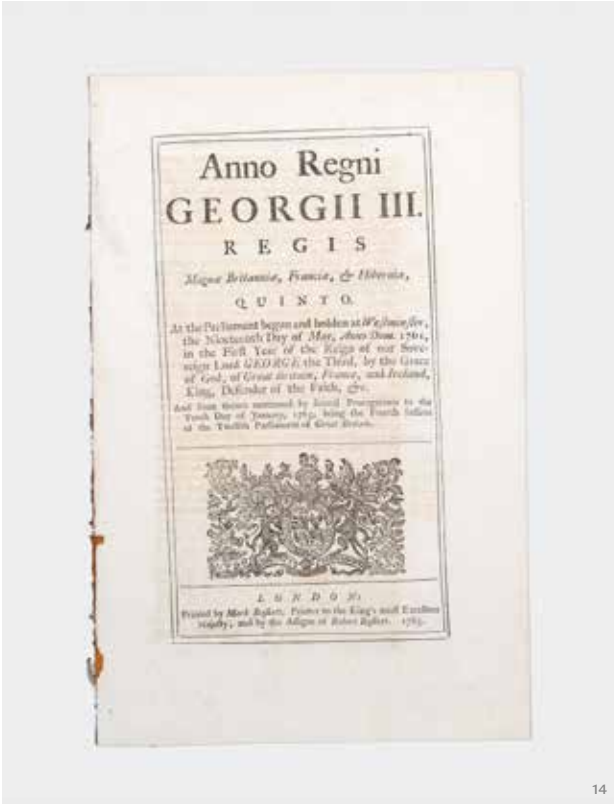
Schwartz & Ehrenberg call the map “the most ambitious performance of its kind undertaken in America up to that time”, while Howes terms it “the best cartographical delineation of the colonies available” in the period. Both map and text were printed by Benjamin Franklin and David Hall in Philadelphia; this is one of two otherwise identical issues of the text, distinguished by the addition of the English distributor Dodsley to the imprint.

Lewis Evans, a Welsh émigré to Pennsylvania, travelled extensively in the colonies, including a pioneering journey to Lake Ontario in 1743 with the botanist John Bartram. He began work on this map in late 1754, synthesizing years of first-hand observation and collected intelligence.

Acquired by Streeter in 1942 from the Huntington Library (duplicate), sold at the Streeter Sale in 1967 for \$2,400, and purchased for H. Richard Dietrich II, this copy has remained with the Dietrich American Foundation.

Quarto, pp. iv, 32. Folding hand-coloured map engraved by James Turner after Lewis Evans. Contemporary marbled wrappers, later bookseller's description affixed to front wrapper. Laid into a moiré silk folder, spine gilt. Wrappers rubbed, pencil notes on bookseller's description, soft vertical crease to text, final leaf trimmed at an angle along lower edge, splits along vertical folds of the maps expertly repaired. A handsome copy. ¶ Streeter Sale 819 (this copy); Campbell 542; Clark I:232; Evans 7413; Hildeburn 1412; Howes E226; Miller 605a; Sabin 23175; “B.” Church 1003; Wheat & Brun 298. Brown, *Early Maps of the Ohio Valley* 41; Cresswell, *Colony to Commonwealth*, pp. 53–54, 82; Degrees of Latitude 34; Garrison, *Cartography of Pennsylvania*, pp. 269–74; Lawrence H. Gipson, *Lewis Evans*, 1939; Klinefelter, “Lewis Evans and His Maps” in *Transactions of the American Philosophical Society*, Vol. 61, No. 7, 1971; Philadelphia: *Three Centuries of American Art*, pp. 64–67; Schwartz & Ehrenberg, p. 165; Stephenson & McKee, *Virginia in Maps*, p. 82. Suarez, *Shedding the Veil* 57; Stevens, *Lewis Evans and his map*, 1905; *World Encompassed* 255; Reese & Osborn, *Struggle For North America* 23.

\$300,000 188031



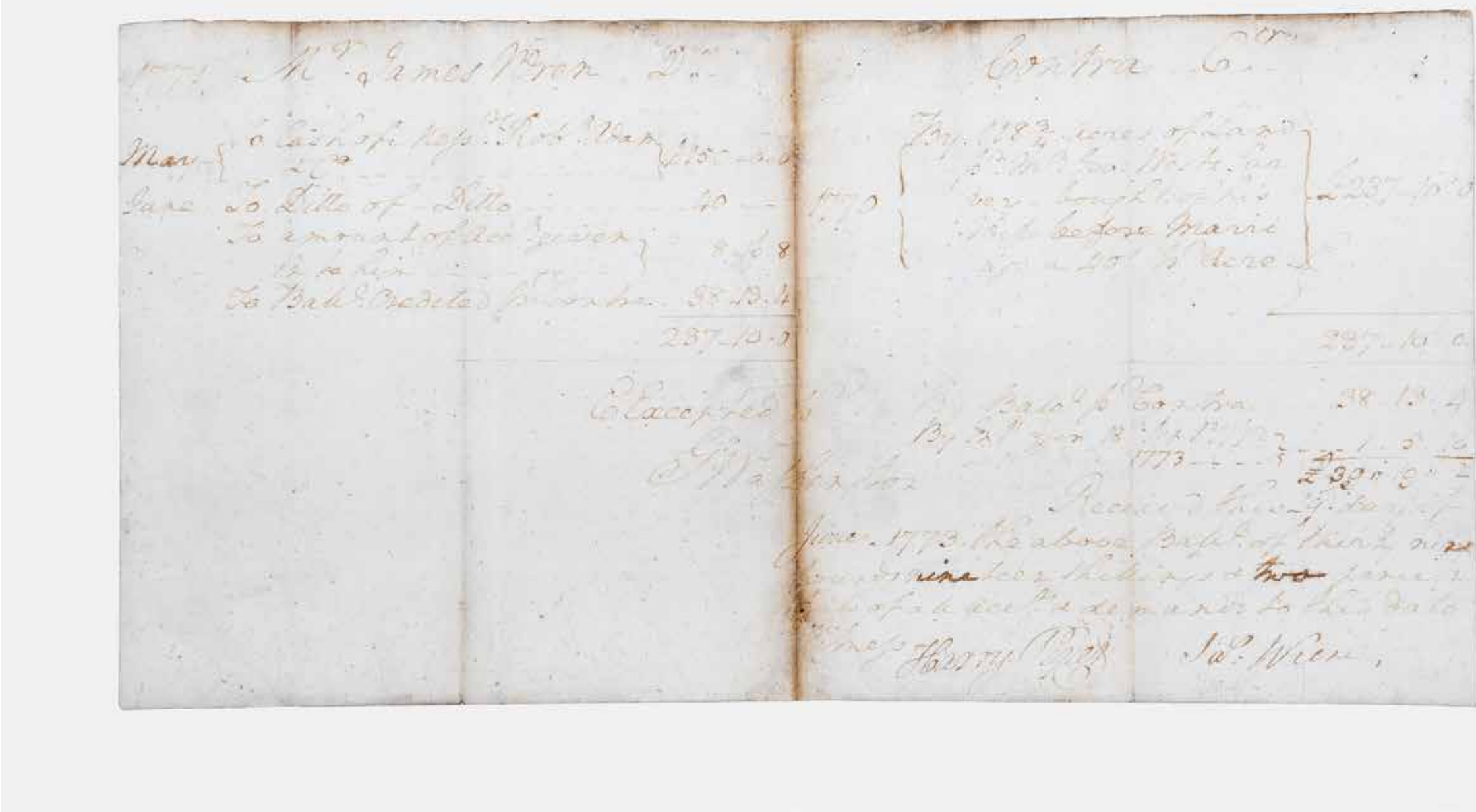
14
QUARTERING ACT. An Act to amend and render more effectual, in His Majesty's Dominions in America . . . An Act for punishing Mutiny and Desertion, and for the better Payment of the Army and their Quarters. London: Printed by Mark Baskett, Printer to the King's most Excellent Majesty; and by the Assigns of Robert Baskett, 1765

A STEP TO REVOLUTION

First edition of the initial Quartering Act, which required American colonies to house and feed British troops. This effectively established a British standing army on American soil, funded by the colonists who had no representation in Parliament. Strong opposition to this Act and its successors fuelled growing tensions. Most colonies had voluntarily provided quartering and provisions during the Seven Years War, but in the ensuing peace were unwilling to do so. General Thomas Gage requested Parliament to pass the Act, which went further than he had envisaged – if accommodation was full, the troops could occupy inns, ale houses, stables, barns, and uninhabited buildings. Colonial authorities were required to pay the costs. There was major popular protest and opposition. New York refused to comply with the Act, leading parliament to suspend its governor and assembly. The Act expired in 1767 but another followed in 1774 in the aftermath of the Boston Tea Party – one of the Intolerable Acts that resulted in the founding of the First Continental Congress.

Folio (306 × 197 mm), pp. [2], 579–596. Disbound. Lightly toned. An excellent copy. ʝ ESTC N56865.

\$3,000 175402



15
WASHINGTON, George. Autograph document signed concerning his purchase of land near Mount Vernon. Mount Vernon: 29 June 1773

WASHINGTON'S WESTWARD EXPANSION

A detailed receipt comprising nearly 100 words in Washington's hand and signed "G: Washington", concluding payment for the purchase of land near his Mount Vernon estate. The land was on Dogue Creek, near a commercial gristmill Washington had built a short distance west of Mount Vernon. The receipt specifies a payment of £39.19.2 to James Wren, which was the remaining balance for Washington's purchase in 1770 of 118 acres of land from Valinda Wade, prior to her marriage to Wren. The receipt lists payments made from 1770 to 1773, followed by a statement confirming payment of the balance: "Received this

29th day of June 1773 the above Bal. of thirty nine pounds nineteen shillings & two pence on . . . all acct. & demands to this date". Wren signs his assent below, "Ja: Wren". The document has also been countersigned by the witness Harry Piper. The laid paper is watermarked with the crowned initial of George III. Wren was the sheriff of Fairfax County and an architect who designed the Fairfax courthouse and the Truro Church, where Washington was a member of the Vestry. Harry Piper was an attorney and merchant with whom Washington corresponded. Washington first leased Mount Vernon as a 2,126-acre estate in 1754, and he took full title in 1761. Throughout the rest of his life, he continually acquired new parcels of land to expand the estate, which totalled 8,000 acres by his death in 1799. Washington took a keen interest in the management and improvement of the land. The land acquired here on Dogue Creek was supplemented with further acquisitions in 1779 and 1783 to form the core of Dogue Run

farm, one of the five farms into which the estate was divided into in its final form. In general 1773 for Washington was a period of calm before the storm. The following year he was organizing the Virginia militia and serving as a delegate to the First Continental Congress in the aftermath of the Boston Tea Party and Coercive Acts. Yet Washington wrote this document at a time of great tragedy – just ten days earlier his 17-year-old stepdaughter Patsy died suddenly from a seizure. Washington remained with his wife Martha every night for three months and greatly scaled back his business affairs. Provenance: Anderson Galleries, 1908; PBA Galleries, 2002.

Single sheet (unfolding to 298 × 153 mm), docketed on verso. Folds reinforced on verso, loss at head (with loss to a few letters) discreetly restored; lettering a little faded but still fully legible. In good condition.

\$35,000 172642

WASHINGTON, George – HAWES, William (ed.). Transactions of the Royal Humane Society from 1774 to 1784: With an Appendix of Miscellaneous Observations on Suspended Animation, to the Year 1794. London: Printed by Jno. Nichols and Sold for the Society by Rivingtons, Dilly, Johnson & Hookham, 1795

FROM THE PHILANTHROPIC FRIEND OF THE ARCHITECT OF THE CAPITOL

From the library of President George Washington, with his bold signature on the half-title. The volume was presented to Washington, accompanied by a letter dated 15 July 1795, by the English physician Dr John Coakley Lettsom (1744–1815), and remained in his library until his death.

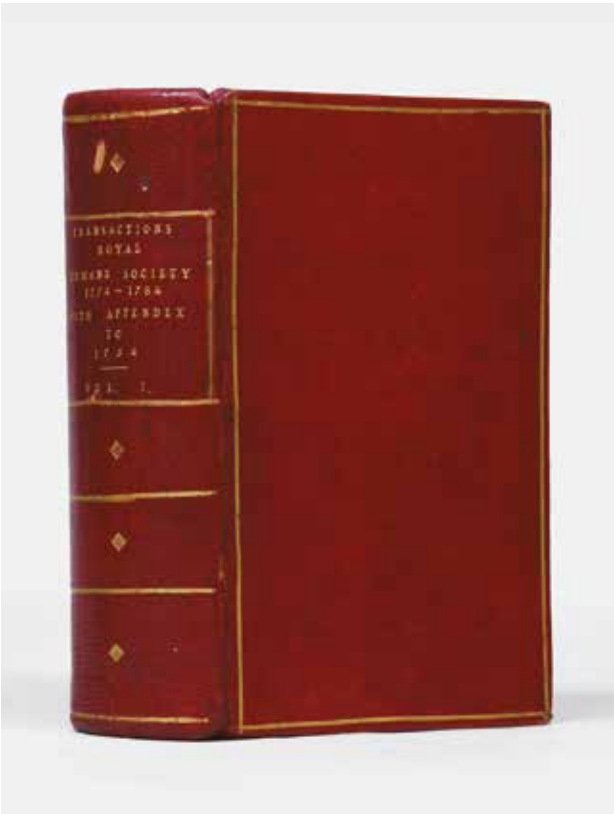
Lettsom’s letter, no longer present, mentions his American sympathies and shares Washington’s devotion to the improvement of American agriculture: “Having been born an American, and early imbibed principles of liberty as established on that continent, I have probably received a stronger disposition, to promote, its prosperity, and particularly its agriculture, and the knowledge of its natural history and mineralogy.” Along with the book, Lettsom enclosed some rhubarb seeds for Washington’s use.

Washington’s Mount Vernon library comprised only about 900 books, with pamphlets and other publications taking it to a total of more than 1,200 titles. Books from it command notably high prices. On 22 June 2012 at Christie’s New York, Washington’s annotated copy of the Constitution and Bill of Rights set a then world auction record for an American book or historical document of \$9,826,500. His copy of *The Federalist* presented by two of the authors was sold at auction at Sotheby’s New York in 1990 for \$1,430,000. Even odd volumes bring substantial prices, such as the first volume only of Lesage’s *Gil Blas*, \$126,000 in 2021, or a mixed lot of volumes from Mount Vernon, \$1,205,000 in 2013, both at Sotheby’s New York.

Although they never met, the President and Lettsom had a mutual friend in William Thornton (1759–1828), the architect of the Capitol building. Thornton had moved to the new federal capital the year before this presentation, when President Washington appointed him one of the fledgling city’s commissioners. Lettsom and Thornton were born in what is now the British Virgin Islands. Both were Quakers appalled by slavery, and both studied medicine. Thornton revered Lettsom as his mentor, but while Lettsom set up a medical practice in London and built a distinguished career there, Thornton became an American citizen. When Thornton prepared to go to America in 1784, it was Lettsom who wrote an introductory letter to Benjamin Franklin.

Among Lettsom’s philanthropic achievements in London was assisting William Hawes in the foundation of the Royal Humane Society, of which Thornton was also a member. The society’s aim was to resuscitate anyone in a state of “suspended animation”, such as the near-drowned or attempted suicides. The society promoted novel resuscitative techniques, such as CPR and electric stimulation. They offered rewards to those who successfully resuscitated persons, organized rapid response teams to render first aid, and published reports on successful cases. The present volume includes hundreds of such cases.

The RHS was addressing a widespread fear of premature burial, one shared by George Washington. Shortly before he died, he requested his secretary to “have me decently buried; and do not let my body be put into the Vault in less than three days after I am dead”. As he lay dying, a family member invited Thornton to Mount Vernon to see if he could help. Thornton was grief-stricken to have arrived too



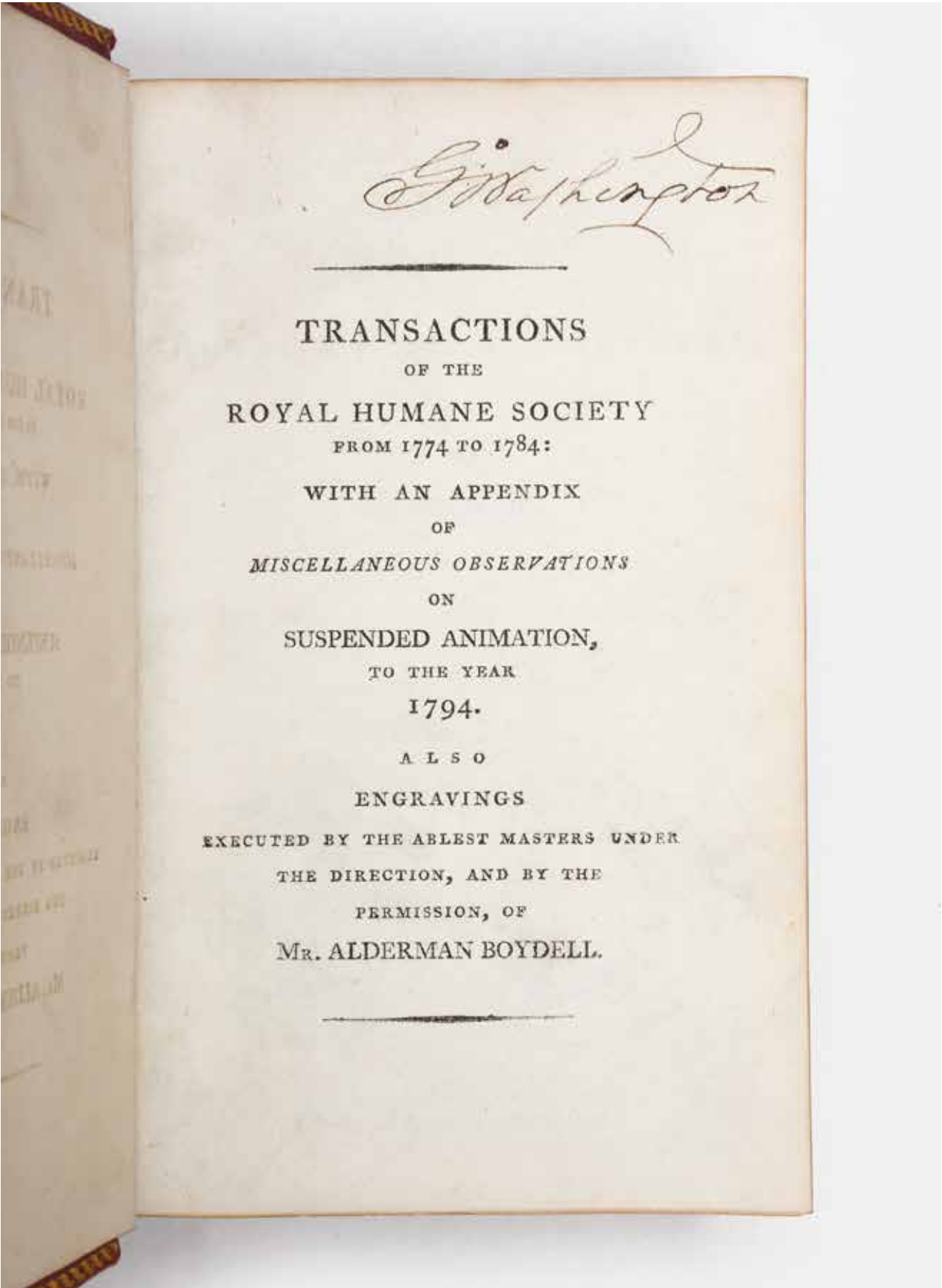
late, finding his hero’s body frozen stiff. Remembering the techniques of the RHS, Thornton proposed to reanimate Washington, first by thawing him in cool water, then gradually warming him, giving him a tracheotomy and a transfusion of lamb’s blood. Washington’s family, however, refused to sanction the attempt.

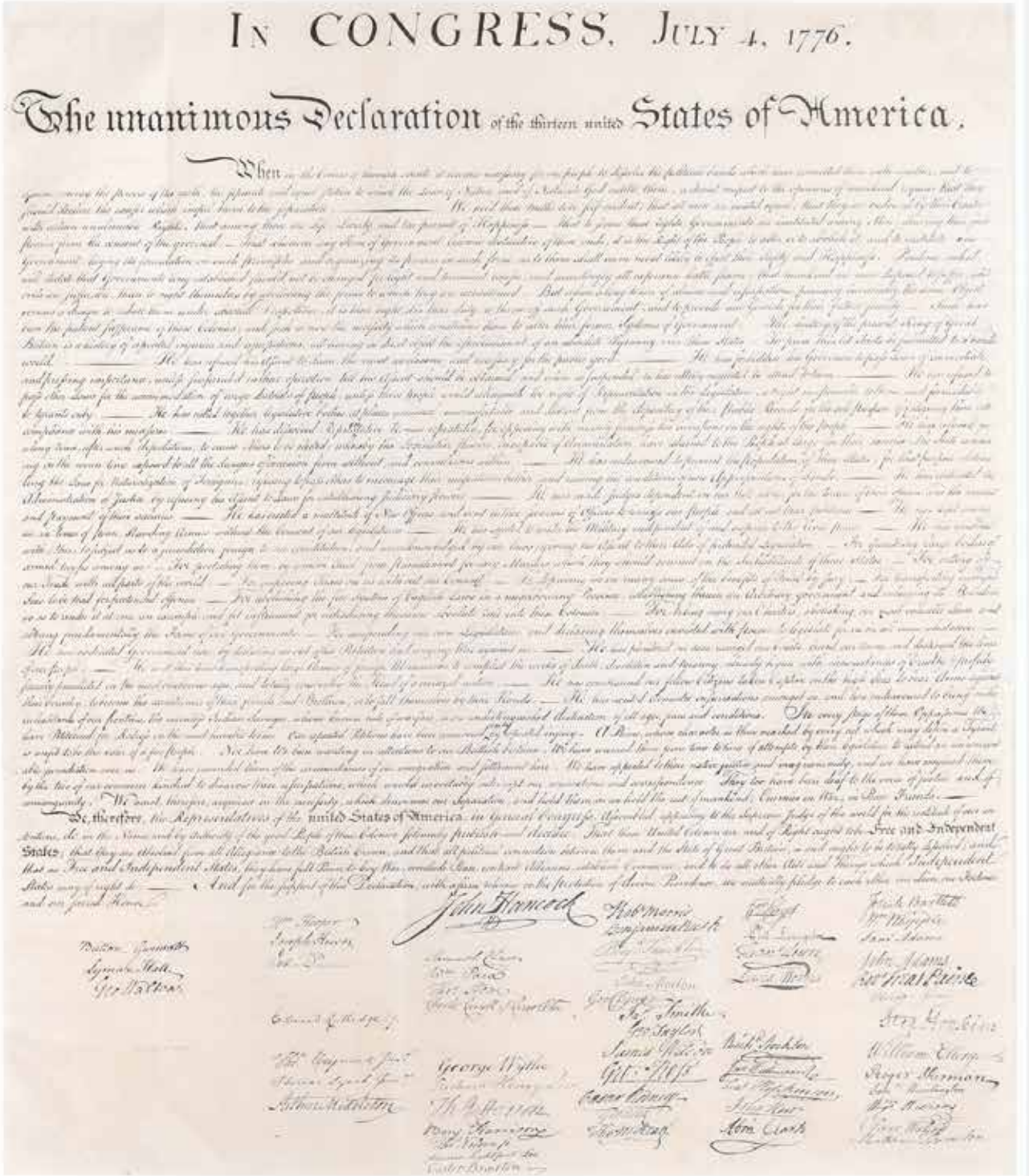
The heir to George Washington’s library was his nephew Bushrod Washington (1762–1829). After Bushrod’s death, the surviving books and papers passed to Bushrod’s two nephews, George Corbin Washington and John Augustine Washington II. George Corbin Washington sold his portion in two tranches, which eventually found their way to the Library of Congress and the Boston Athenaeum. This book was in the other half, inherited by John Augustine Washington II and sold at auction on 28 November 1876 by Thomas Birch’s Sons in Philadelphia to John R. Baker, one of the sale’s largest buyers. Baker’s collection was resold 11–12 February 1891, again at Birch’s Sons, where it was purchased by the American philanthropist Phoebe Apperson Hearst, mother of the newspaper magnate William Randolph Hearst. The book was then either sold by Phoebe before her death in 1919 or bequeathed to her son William, although it does not appear in the catalogue for the sale of his library at Sotheby’s in 1963. It turns up again in 1972 at Charles Hamilton Galleries in New York and has remained in private hands until now.

Octavo (200 × 127 mm). Engraved portrait of George III and 2 engraved plates. Contemporary red straight-grain morocco, presumably for presentation, spine lettered in gilt, gilt rules, gilt rope-roll to turn-ins, marbled endpapers, gilt edges. Housed in a red quarter morocco solander box by the Chelsea Bindery. Binding rubbed, spine with small scuffs, internally clean, very good condition. ¶ Listed in the official inventory of Washington’s personal property at Mount Vernon taken by appraisers upon his death (see p. 426 in *The Estate of George Washington, Deceased*, Eugene Ernst Prussing, 1927); Griffin, *Catalogue of the Washington Collection*, 554.

\$875,000

164367





DECLARATION OF INDEPENDENCE. In Congress, July 4, 1776. The Unanimous Declaration of the Thirteen United States of America. Washington, DC: W. J. Stone, Sc. [engraved 1823, printed by Peter Force in 1833]

“WE HOLD THESE TRUTHS TO BE SELF-EVIDENT”

First printing on paper of the first official facsimile of the founding document of the United States, preceded only by the printing on vellum for private distribution.

The facsimile was commissioned by Secretary of State John Quincy Adams in 1820. Two entrepreneurs, John Binns and Benjamin Owen Tyler, had recently independently produced their own cruder facsimiles. Quincy Adams desired an official and accurate facsimile made directly from the original. He hired the Washington printer William J. Stone, who spent three years creating the plate.

Stone used the wet-ink transfer method – the original document was moistened and pressed to transfer the ink onto the plate, which was then engraved directly. This procedure removed much of the ink from the original document and caused considerable degradation of the paper, leading to its near-illegibility by the middle of the 19th century. The plate was completed in June 1823 and sold to the State Department, which that year printed 200 copies on vellum and distributed them to official repositories, prominent individuals, and the few surviving signers of the declaration.

In 1833, the State Department authorized a second printing from the historian and printer Peter Force. These copies were to be inserted into the publication known as the American Archives, a 20-volume compilation of legislative records and documents. Force erased the original imprint from the plate and printed it on fine rice paper as close in colour and texture to the original parchment as possible.

Because the original document is now so deteriorated (in part due to the method by which the engraving was made), it is Stone's engraving which is commonly used, often silently, where the Declaration is illustrated in books and media.

Broadside (753 × 640 mm) on rice paper, mounted and framed with conservation-standard acrylic glazing. Folds and slight offsetting where formerly inserted into book as issued, a few splits along folds and extremities, light creasing, very discreet restoration to closed tears at foot. A very good copy.

\$60,000

172649

BATES, Ambrose. Revolutionary War manuscript diary by a private in the Massachusetts militia. Various locations throughout New York, including Saratoga, Albany, White Plains, Tarrytown, and New Rochelle: 7 October – 7 December 1777

A RARE FIRST-HAND ACCOUNT OF GENERAL BURGOYNE’S SURRENDER TO AMERICAN FORCES

An extraordinary Revolutionary War manuscript diary kept in the field over a two-month period, from 7 October to 7 December 1777, by Ambrose Bates, who enlisted as a private in the Massachusetts militia's 3rd Suffolk County Regiment on 24 August 1777. The diary meticulously documents the regiment's movement as they gave reinforcement to the Continental Army under the command of General Horatio Gates in and around upstate New York and the Hudson River Valley. It includes a rare first-hand, contemporary account of the American victory at the Battle of Saratoga and

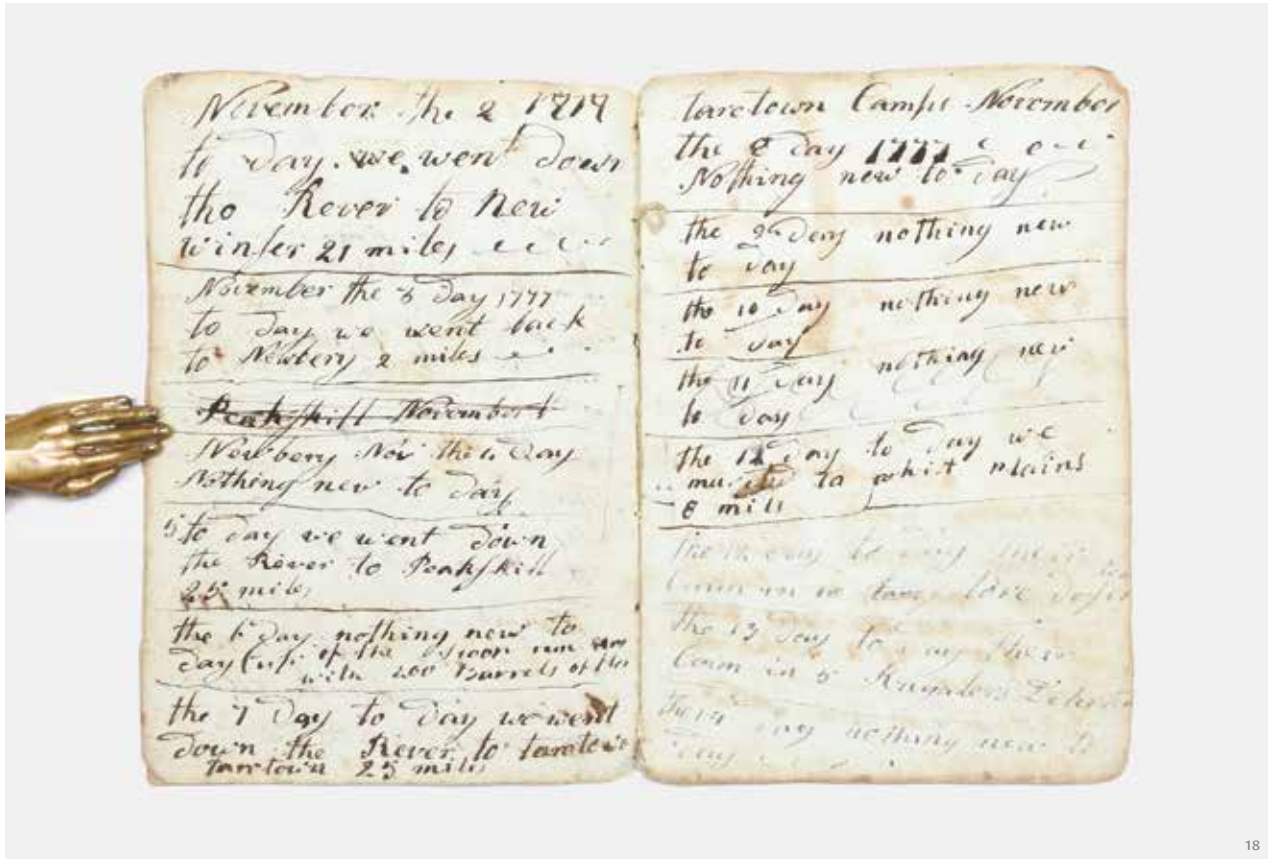


the surrender of British forces under the command General John Burgoyne.

The Battle of Saratoga marked a major turning point in the war, with the American victory there having played a crucial role in cementing the Franco-American alliance that ultimately helped win the revolution. In the summer of 1777, General Burgoyne had led a force of some 8,000 troops, consisting of British Regulars, German Hessian mercenaries, and Native Americans, south from Quebec in a campaign intended to take control of the Hudson River Valley, thereby cutting off New England from the rest of the rebellious colonies. As they travelled south, however, Burgoyne's forces faced fierce resistance from the Americans.

The diary's first surviving page opens with the entry dated 7 October 1777, written against the backdrop of Burgoyne's second unsuccessful attack on the American lines at Bemis Heights where Bates's company was positioned. On 8 October, General Burgoyne and his army were forced to retreat north to Saratoga. Over the next several days, Bates chronicles the slow attrition of Burgoyne's army, giving a daily account of the numbers of prisoners and deserters captured by the Americans. Bates continues, noting the ceasefire, negotiations, and final surrender. Finally, on 17 October, Bates marks the historic moment when Burgoyne surrendered his army to the Americans, writing, simply, that “Gen. Burguine and his hol army came out and Delivered them selvs up as prisners of war grounded their arms and marchd through our army.” The following day, Bates notes that the prisoners, whose “Number near as I can hear is 5545,” marched for Boston. The diary proceeds to trace the regiment's arduous return down the Hudson Valley – Albany, Greenbush, Coxsackie, Catskill, Newburgh, Peekskill – marching through early winter weather and documenting skirmish alarms near Tarrytown.

Inserted into the narrative are six pages of manuscript mess accounts, recording various transactions between Bates and his fellow militia members, and documentary evidence naming members of Gill's company. Entries note purchases of scarce rations – bread, potatoes, chocolate, milk – often in exchange for tobacco notes, an informal form of colonial currency. The diary resumes for another one-and-a-half pages and concludes with Bates's arrival home on 7 December. This is followed by another



18



18

one-and-a-half pages of accounts and a final leaf consisting of a promissory note dated 27 March 1778 (recto) and pen trials (verso).

Portions of Bates's diary were published previously in E. Victor Bigelow's *A Narrative History of the Town of Cohasset Massachusetts* (Boston, 1898), though the printed text omits the detailed mess accounts preserved here. In her 1923 catalogue, *New England Diaries*, Harriette Merrifield Forbes notes that the present manuscript was at that time "owned by Mr. Henry M. Lincoln, Cohasset." No other manuscript diary of Ambrose Bates is recorded in OCLC or major historical repositories.

[20]pp. including [11]pp. of manuscript diary entries, [8]pp. of accounts and memoranda, and [1]p. of pen trials. Stitched gathering. Text tanned, edges slightly worn and chipped, ink heavily faded on about two and a half pages with only ghost from offsetting visible. Housed in a small paper chemise mounted into a cloth clamshell box. About very good. ¶ Matthews, *American Diaries*, p. 136. Forbes, *New England Diaries*, p. 22. E. Victor Bigelow, *A Narrative History of the Town of Cohasset Massachusetts*, 1898, pp. 299–303. William M. Olin, ed., *Massachusetts Soldiers and Sailors of the Revolutionary War*, 1896, p. 780.

\$57,500 180110

19

MOLESWORTH, Richard. Manuscript subsistence receipt signed. Rhode Island: 24 March, 1778

SUSTAINING BURGOWNE'S WANDERING ARMY

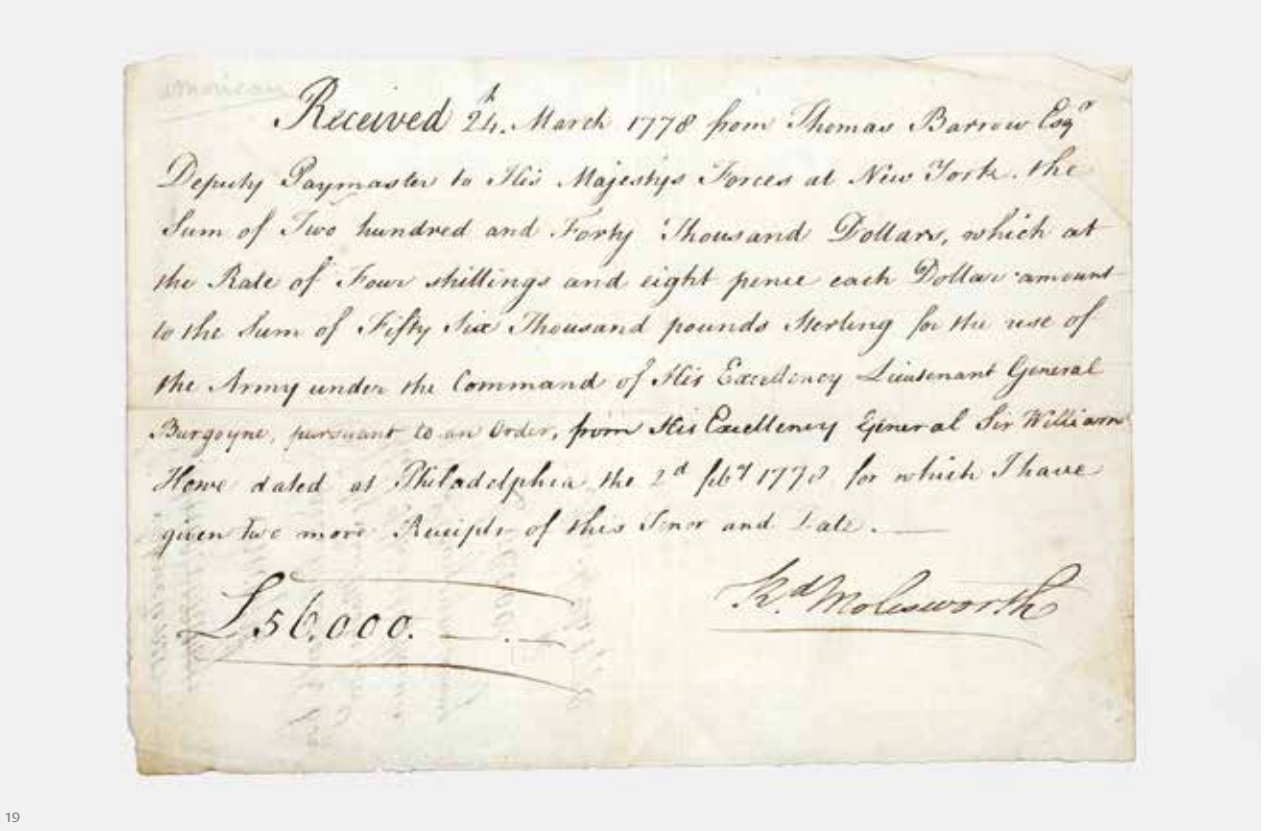
Revealing a crucial moment in the aftermath of Saratoga, this 1778 receipt documents the transfer of £56,000 from New York to support General Burgoyne's imprisoned Convention Army in Boston.

Signed by the deputy paymaster Richard Molesworth at a moment of British military crisis, it records emergency funds sent to feed a force weakened by surrender and scarcity following the Battles of Saratoga in the autumn of 1777. The receipt encapsulates the high political and logistical stakes of the time, as the battles marked a great turning point in the war, winning the assistance from France, "which was the last element needed for victory" (Morgan, pp. 82–3).

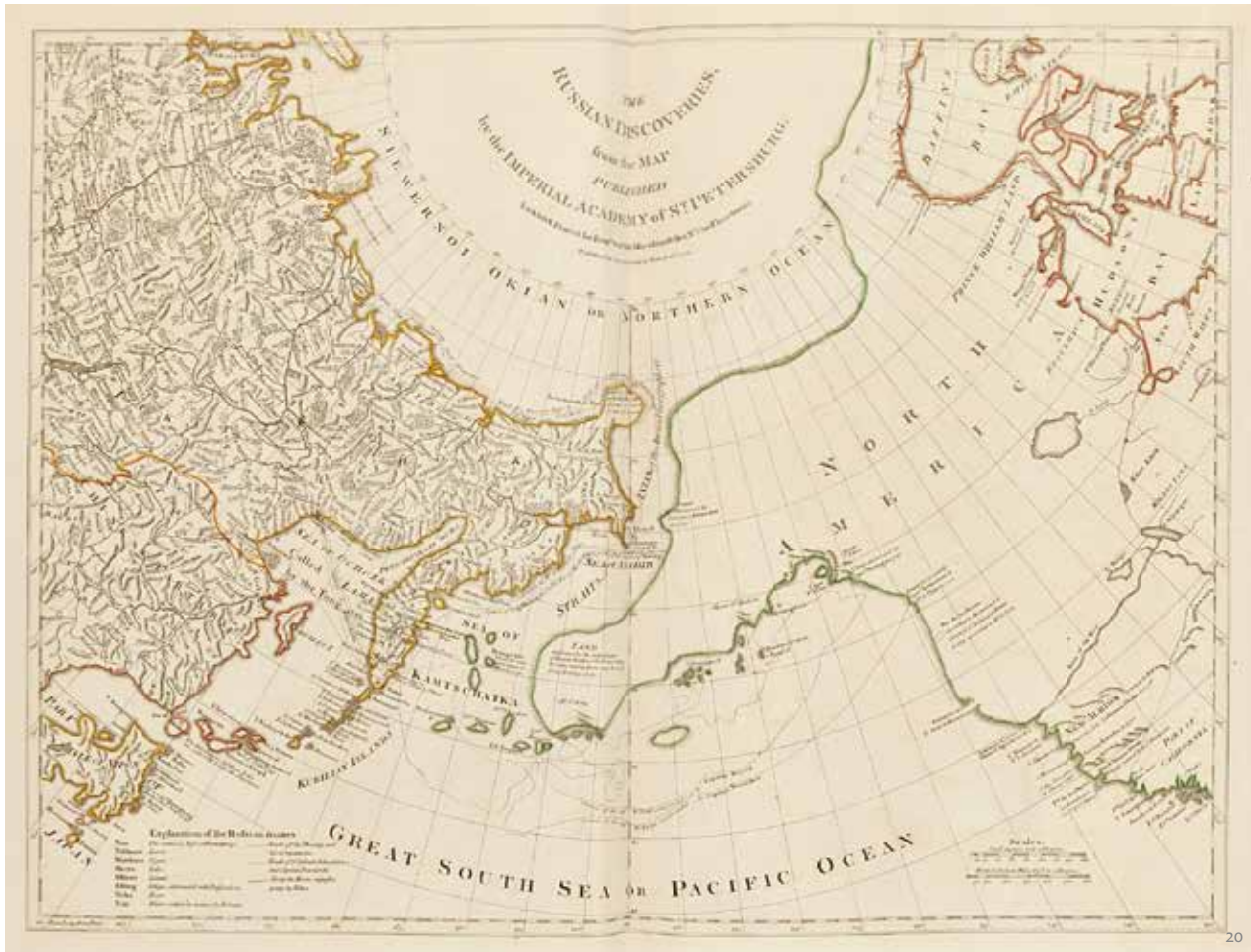
The receipt was kept within a volume from the Molesworth family library: a presentation copy of a first edition of Soultigné's *The Desolation of France Demonstrated* (1697), inscribed by the author to Robert, 1st Viscount Molesworth (1656–1725), and signed by a later owner, Samuel Crompton (1753–1827), a pioneer of the spinning industry who married into the family, and is also accompanied by a 1796 bankers' draft signed by the 5th Viscount. This ensemble reflects a continuous family engagement with the political, economic, and intellectual debates of the long 18th century, stretching from Cromwell's Commonwealth to the emergence of the American Republic.

Single leaf (147 × 187 mm), hand-written on both sides in black ink; the book: octavo (186 × 117 mm); also with manuscript bankers' draft, dated 1796 and signed by Robert 5th viscount Molesworth. The book: contemporary black crushed morocco, raised bands, spine gilt in compartments, covers ornamentally gilt, marbled endpapers. Ink annotations, possibly in Crompton's hand. Rubbed, minor loss at spine ends, a few marks to covers, binding open to the cords after free endpapers but sound, occasional minor staining. ¶ ESTC R8752; Goldsmiths' 3380. Report on the American Manuscripts in the Royal Institution of Great Britain, vol. 9, no. 180, p. 230.

\$8,750 155748



19



20
JEFFERYS, Thomas. The American Atlas: or, a Geographical Description of the Whole Continent of America . . . London: Printed and sold by R. Sayer and J. Bennett, 1782

THE ATLAS OF THE REVOLUTION

The American Atlas is the pre-eminent 18th-century atlas of America. Few maps were engraved or printed in America prior to the revolution, and colonial surveyors and mapmakers were dependent on European engravers, printers, and publishers. As the principal cartographic reference work of its time, this atlas would have been consulted by American, English, and French civilian administrators and military officers during the revolution.

As a collection, it offers the most comprehensive, detailed, and accurate survey of the American colonies at the outbreak of the Revolution. Its distinguished maps include Braddock Meade's *Map of the Most Inhabited Parts of New England*, the largest and most detailed map of the region published to that date; Samuel Holland's *Provinces of New York and New Jersey*; William Scull's *Map of Pennsylvania*, the first to depict the colony's western frontier; Joshua Fry and Peter Jefferson's *Map of the Most Inhabited Part of Virginia*, the finest colonial map of the Chesapeake; and Lieutenant Ross's *Course of the Mississippi*, the first map of that river based on British sources.

Thomas Jefferys, the leading English cartographer of the period, issued many of these maps separately from about 1750 onward.

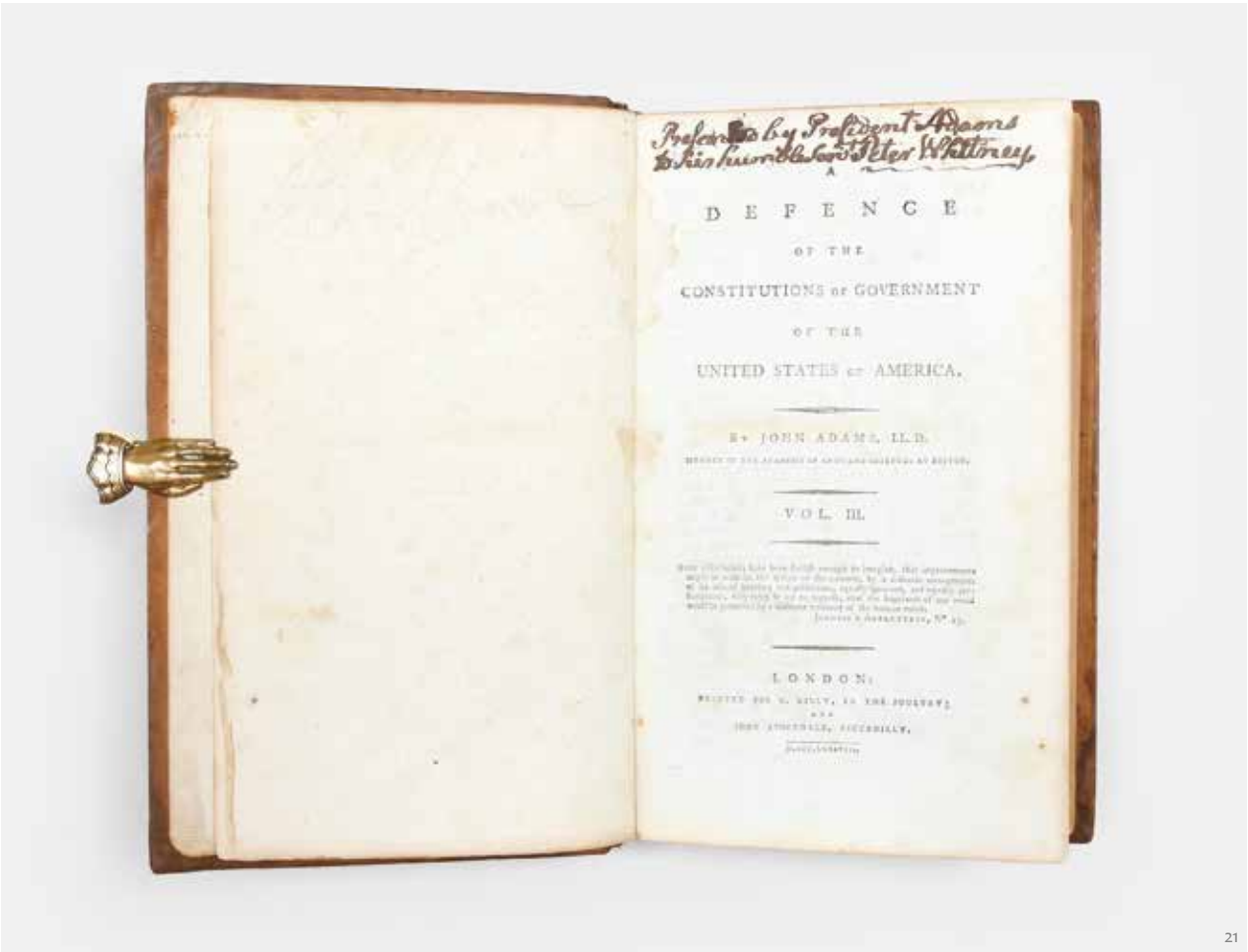
As Geographer to the Prince of Wales, and later to the King, he had privileged access to the best American surveys, and many of his productions attained semi-official status. After Jefferys's death in 1771, his successors, Robert Sayer and John Bennett, gathered these maps and republished them in 1775 as *The American Atlas*.

The 1782 edition differs from those of 1776 and 1778 only in its title page; the maps themselves are unchanged. Issued a year before Britain formally recognized American independence in the Treaty of Paris, it is among the last major cartographic works to describe the region explicitly as "the British Colonies".

Elephant folio. Letterpress title page and index leaf, otherwise engraved throughout. Twenty-three engraved maps on 31 sheets (18 folding, 11 double-page), all hand-coloured in outline. Recent speckled half calf to style, spine with raised bands, bands and ornaments tooled in gilt, leather label, marbled boards. Early ownership at head of title page. Title page somewhat soiled, a little wear and soiling to edges of some maps, minor instances of foxing, several repaired closed tears, printed area unaffected: a handsome, near-fine copy. Phillips, *Atlases* 1169; Howes J81 "B."; Hill 882; Reese, *Revolutionary Hundred* 44 (ref); Sabin 35953; Streeter Sale 72 (1775 ed). Walter W. Ristow, *Introduction To The American Atlas, Facsimile of the London 1776 edition*, 1974.

\$110,000

187997



21
ADAMS, John. A Defence of the Constitutions of Government of the United States of America. Vol. III [only]. London: Printed for C. Dilly, and John Stockdale, 1788

PRESENTED TO A PATRIOT CLERGYMAN

First edition, presentation copy, inscribed by the recipient on the title page, "Presented by President Adams to his humble servant Peter Whitney".

Whitney (1744–1816) was minister of the First Congregational Church of Northborough in Worcester County, Massachusetts. A supporter of the Patriot cause, he published *American Independence Vindicated* in 1777. In 1793, he dedicated his *History of the County of Worcester* to then-Vice President Adams, who had studied and taught in Worcester from 1755 to 1758. Whitney's son of the same name (1770–1843), pastor of the First Church in Quincy, presided over the funerals of John and Abigail Adams.

The signature of Whitney's daughter, Elizabeth (1775–1856), is on the front free endpaper. In 1814, Elizabeth married Ebenezer Adams (1762–1841), whom President Adams recorded as the son of his "first Cousin to my father both in the male and female line" (2 October 1823 entry in John Quincy Adams Digital Diary).

Adams's *Defence*, published while he was American ambassador in London, articulates the principles underlying the constitutional system of the United States and argues for a mixed government with a bicameral legislature and a strong executive. It had a major

influence on the delegates to the Constitutional Convention and the framers of post-revolution state constitutions. The first volume appeared in January 1787, the second volume in September 1787, and this third volume in January 1788. The Constitution is printed at the end of this volume. Because the volumes were issued separately, presentation copies are usually encountered individually.

Octavo (210 × 126 mm), pp. [2], 528, [36]. Contemporary calf, black morocco label lettered in gilt, spine numbered in gilt. Pencilled 19th-century ownership signature "B. S. Crane" to front free endpaper verso. Discreetly restored at extremities. Faint staining to covers and first few leaves, minor foxing. A very good copy. ¶ ESTC N521; Howes A60; Sabin 234.

\$27,000

187120

PRINTED BOOKS & MANUSCRIPTS

Arranged chronologically by publication date,
from Gutenberg to Harry Potter.

22

GUTENBERG, Johann. Single leaf from the Old Testament, Isaiah 45:6–48:6. [Mainz: Printer of the 42-line Bible (Johann Gutenberg) and Johannes Fust, about 1455]

“I AM THE LORD, AND THERE IS NO OTHER”

A single paper leaf from the Gutenberg Bible, the first substantial book printed with moveable type in Europe.

The leaf contains the text of Isaiah 45:6–48:6, in which God declares his power to the people of Israel: “I am the Lord, and there is no other . . . It is I who made the earth and created mankind on it” (New International Version). He promises to sustain and save Israel, humble Babylon and her allies, and warns His people against false idols.

As early as the 11th century there were moveable-type technologies in China and Korea, employing ceramic, wooden, or copper types, but the invention of printing in Europe was independent. Printing rapidly spread throughout the continent and was a key driver of the Renaissance and then the Reformation; indeed, Gutenberg’s invention arguably marks the birth of the modern world.

This “Noble Fragment” comes from a Gutenberg Bible that was lacking 50 leaves. It is first traced in the library of Maria Elisabeth Augusta von Sulzbach (1721–1794), wife of Carl Theodore, Electoral Prince of the Palatinate and subsequently of Bavaria. The Bible passed to the Hoffbibliothek in Mannheim and the Royal Library in Munich, from where it was sold as a duplicate in 1832 for 350 guilders to Robert Curzon, Baron Zouche (1810–1873). Curzon’s descendants sold it at Sotheby’s on 9 November 1920 (lot 70) to Joseph Sabin, who sold it to the New York bookseller Gabriel Wells. Wells dispersed it in leaves and larger fragments, inserted in a morocco portfolio by the leading American binders Stikeman & Co. and prefaced with an essay by the famous bibliophile Edward Newton. This leaf has been framed for display.

Single leaf (390 × 285 mm), presented in metal frame with conservation acrylic glazing. Headlines in red and blue, initials at chapter openings alternately red and blue, red capital strokes. Together with portfolio (408 × 285 mm), early 20th-century black morocco by Stikeman and Co., spine and front cover lettered in gilt, covers panelled in blind, grey endpapers; in original card slipcase. Slight soiling and toning to leaf but still in excellent condition; portfolio and slipcase restored at extremities, in very good condition. ¶ BMC I, 17 (IC.55); BSB-Ink. B-408; Chalmers *Disbound and Dispersed* 18; CIBN B-361; DeRicci/Mayence 53 (=78) ; Goff B-526; GW 4201; Hain *3031; Needham P18; *Printing and the Mind of Man* 1.

\$150,000

183836

audiet: de tribulatione nō saluabit eos. **M**emento istud ⁊ confundamini: redite puaricatorres ad cor. **R**ecorda-
mini poris seculi quoniā ego sum de⁹
et nō est ultra deus: nec est similis mei
annūcians ab exordio nouissimum:
et ab initio q̄ necdū facta sūt. **D**ices.
cōsiliū meum habir: ⁊ omnis uolūtas
mea fiet. **V**ocans ab oriente iustum:
et de terra longinqua uicū uolūtatis
meae. **E**t locutus sum ⁊ adducā illud:
creaui et facia illud. **A**udite me duro
corde: qui longe estis a iusticia. **P**ro-
p̄ feci iusticiā meā: nō elōgabir: et sal⁹
mea nō morabitur. **D**abo i syon salu-
tem: et israheli gloriā meā. **ALVI**
Descende: sede in puluere uirgo fi-
lia babilon: sede in terra. **N**on
est solū filie caldeoꝝ: quia ultra non
vocaberis mollis et tenera. **T**olle mo-
lam et mole farinā: demuda turpitudi-
nem tuā. **D**iscooperi humerū: reuela
crura: nāsi flumina. **R**euelabiꝛ igno-
minia tua: et uidbiꝛ obprobriū tuū.
Visionē rapiā: et nō resistet michi ho-
mo. **R**edēptor noster dñs recreaui: no-
men illi⁹ sanct⁹ israhel. **S**ede tacens ⁊
intra in tenebras filia chaldeoꝝ: quia
non vocaberis ultra domina regno-
rum. **I**rat⁹ sum sup̄ pplū meū: cōta-
minauī hereditatem meā. **E**t dedi eos
in manu tua: nō posuisti eis misericor-
dias. **S**up̄ senem aggregaui iugum
tūū valde: ⁊ dixisti. **I**n sempiternū ero
domina. **N**on posuisti hec sup̄ cor tuū:
neq; recordata es nouissimi tui. **E**t nūc
audi hec delicata: et habitans cōfiden-
ter: que dicis i corde tuo ego sū: et nō ē
preter me āplius. **N**on sedebō uidua:
et ignorabō sterilitatem. **V**enient tibi
duo hec subito in die vna: sterilitas et
uiduitas. **U**niversa venerunt super te

propter multitudinē maleficiorū tuo-
rum: et ppter duriciā incantatoꝝ tuo-
rum vehementē. **E**t fiduciā habuisti in
malicia tua: et dixisti. **N**on est qui vi-
drat me. **S**apientia tua et scientia tu-
a hec decipit te. **E**t dixisti in corde tu-
o. **E**go sum: et pter me non est altera.
Veniet sup̄ te malū: et nescies exum
e⁹: et iruet sup̄ te calamitas quā nō
poteris epiare. **V**eniet sup̄ te repente
misericordia quā nescies. **S**ed cū incāto-
ribus tuis ⁊ cum multitudine malefi-
ciorū tuorū in quibus laborasti ab ado-
lescētia tua: si forte qd̄ p̄sit tibi: aut
si possis fieri fortior. **D**efecisti in multi-
tudine cōsilioꝝ tuorū. **S**eruit et saluē
te augures celi qui contemplantur
sydera et supputabāt mentes: ut eꝝ eis
annūciarent uetura tibi. **E**cce facti sūt
q̄si stipula: ignis combussit eos. **N**ō
liberabūt animā suā de manu flāme:
nō sūt prunae quibz calefiāt: nec for⁹
ut sedāt ad eū. **S**ic facta sūt tibi: i q̄bus
cumq; laboraueas. **N**egotiatores tui
ab adolescētia tua: unusquisq; i via su-
a recreauit: nō ē q̄ saluet te. **ALVII**

Audite hec domus iacob qui vo-
caminini nōie israhel ⁊ de aquis
nuda existis: qui iuratis in nōie dñi: re-
bi israhel recordamini: non in ueritate
neq; in iusticia. **D**e ciuitate enim san-
cta vocati sunt: et sup̄ deū israhel cōsta-
biliti sunt. **D**omin⁹ recreaui nomen
eius. **P**riora eꝝ tunc annūciaui et ex
ore meo exierūt: ⁊ audita feci ea: repen-
te operatus sum et uenerūt. **S**ciri enī
quia dur⁹ es tu: et neruus tuus fect⁹:
recuie tua et frōs tua ceca. **P**redixi tibi
eꝝ tūc: anteq; uenirent indicaui tibi: ne
forte diceretis ydola mea fecerūt hec: et
sculpilia mea et cōstatilia mea mada-
uerunt ista. **Q**ue audisti uide omnia.

SCHÖNER, Johann, & Abraham Zacuto. Four geographical and astronomical works. Nuremberg: Johann Stuchs, 1515, 1517, 1518; Venice: Petrus Liechtenstein for Lucilius Santiritter, 1498

INCLUDING THE NAVIGATION TABLES USED BY COLUMBUS AND VASCO DA GAMA

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

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

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

The second and third titles are closely related, published a year apart. *Solidi Sphaerica corporis* describes the different functions of Schöner’s celestial globe. The text also outlines the globe’s practical applications in astrology, such as identifying ascendants and astrological houses. The appendix is a more concise manual of the celestial globe, providing additional practical instructions for

operating the instrument and printing a woodcut that is the first illustration of a celestial globe.

The last work in the volume, *Ephemerides sive Almanach perpetuum*, is a set of tables, including the first accurate table of solar declination, a crucial advance in navigation. Using these tables in conjunction with the new metal nautical astrolabe, European navigators could reckon their position by the sun instead of the Pole Star, which was not visible near the equator.

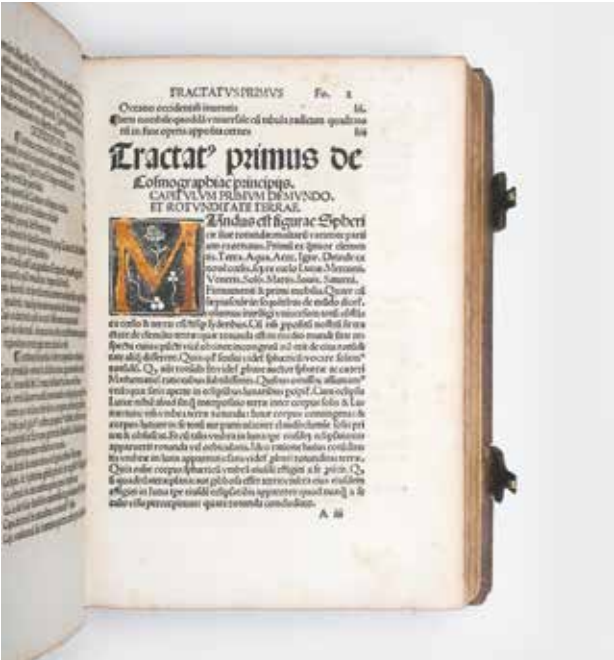
Although long misattributed to Regiomontanus, the tables were the work of the Sephardic Jewish astronomer Abraham Zacuto (1452–c.1515), who served as royal astronomer to King John II of Portugal. Vasco da Gama made use of Zacuto’s tables and the astrolabe on his maiden trip to India in 1497; Zacuto is supposed to have met him to give him advice before his voyage. Columbus took a copy on his fourth voyage and used its prediction of the lunar eclipse of 29 February 1504 to frighten the hostile natives in Jamaica into submission.

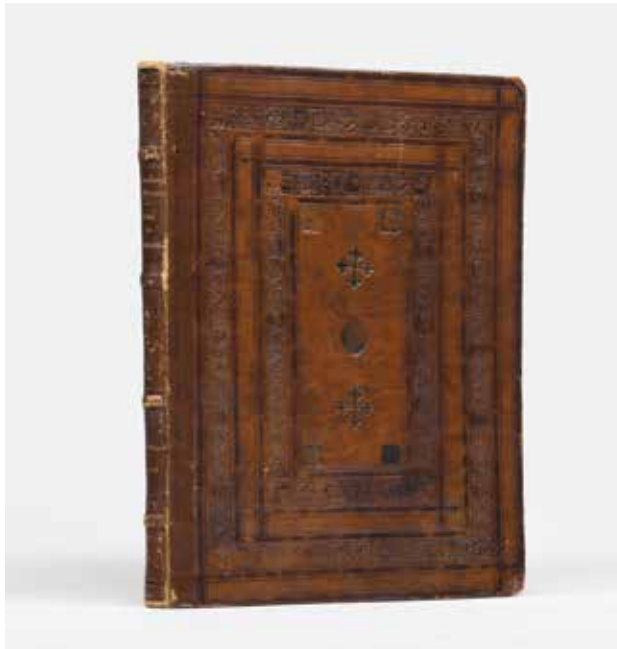
- 1) **Schöner, Johann.** *Luculentissima quaedam terrae totius descriptio*. Nuremberg: Johann Stuchs, 1515.
- 2) **Schöner, Johann.** *Solidi Sphaerici corporis*. Nuremberg: Johann Stuchs, Calends of August 1517.
- 3) **Schöner, Johann.** *Appendices in opusculum Globi Astriferi nuper eodem editum*. Nuremberg: Johann Stuchs, 1518.
- 4) **Zacuto, Abraham.** *Ephemerides sive Almanach perpetuum*. Venice: Petrus Liechtenstein for Lucilius Santiritter, 1498.

4 works bound in a single volume, quarto (210 × 150 mm). Contemporary blind-stamped quarter pigskin, spine with raised bands, later manuscript paper label in first compartment, wooden boards, brass clasps, anchorplates and catchplates, relined. From the library of R. David Parsons (1939–2014), with his discreet posthumous book label. Occasional early marginalia in different hands. A little worming to binding mainly on rear cover, short superficial cracks near edge of wooden boards, one sometime stabilized with vellum, small circular stamp removed from first title page causing light abrasion of three words, contents intermittently toned and foxed, minor worming in second and last work occasionally touching text on final gatherings, closed tear with creasing to leaf N1 in fourth work, last three leaves spotted, lower portion of final leaf restored (loss to bottom rule on recto). A very good copy.

\$200,000

171517





24
ENCISO, Martín Fernández de. Suma de geographia que trata de todas las partidas & provincias del mundo. Seville: Juan Cromberger, 1519

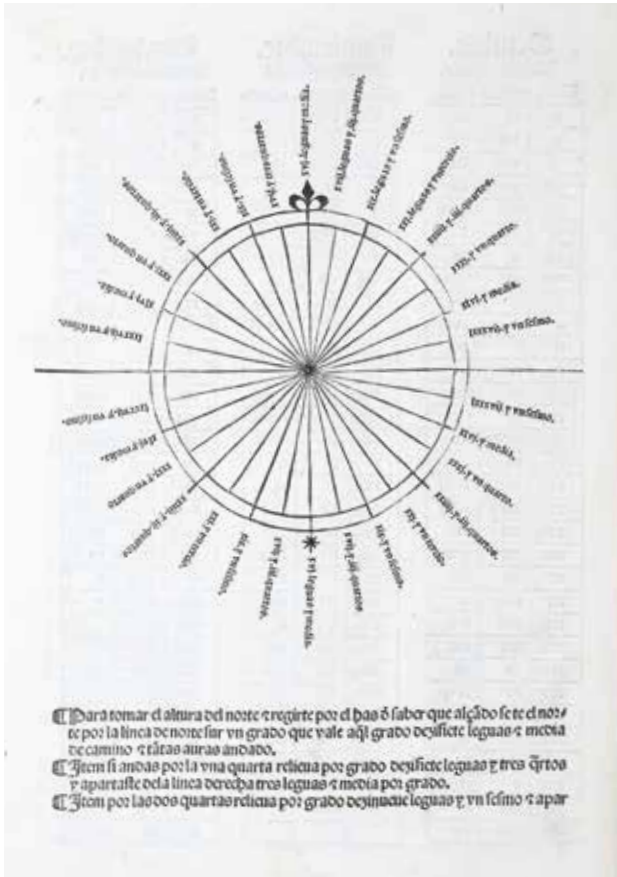
THE FIRST NAVIGATIONAL GUIDE TO THE AMERICAS AND THE FIRST BOOK IN SPANISH RELATING TO AMERICA

Rare first edition of the first practical guide to sailing in American waters, the first navigational manual printed in Spain, and the first book printed in Spanish relating to America. This historical account by a participant is essential for any collection on navigation to the New World.

Martín Fernández de Enciso (c.1470–c.1528), the geographer and conquistador, was a native of Seville who would have grown up acutely aware of the earliest voyages to the Indies. Although he may have travelled earlier, he is securely documented in Hispaniola by 1508, already established as a lawyer and merchant. In 1509 and 1510 he joined Alonso de Hojeda's expeditions along the north coast of South America and subsequently to Panama, the voyage during which Balboa first sighted the Pacific. Enciso remained deeply involved in the Spanish conquest of the region and served as aide to the first governor, a post he held in 1514. He returned to Spain sometime thereafter and published the Suma in 1519.

Enciso was the first writer to recount the history and navigation of the New World drawing on broad, first-hand experience. Columbus and Vespucci had offered only brief narratives of their coastal voyages, while Peter Martyr's *Decades* (1516) compiled reports sent back to him in his capacity as a court official. Enciso's book, by contrast, drew on perhaps a decade of living and travelling in the Indies, enriched with extensive oral testimony, possibly including that of Columbus's pilot, Juan de la Cosa. "Using a great variety of both oral and written sources plus his own experience, Enciso compiled a practical book with useful information, especially for pilots" (Delgado Gómez).

The Suma was immediately recognized as indispensable and was used in the education of the young Charles I, who ascended the Spanish throne the year after its publication. Two further editions appeared in 1530 and 1546. Historians of the New World



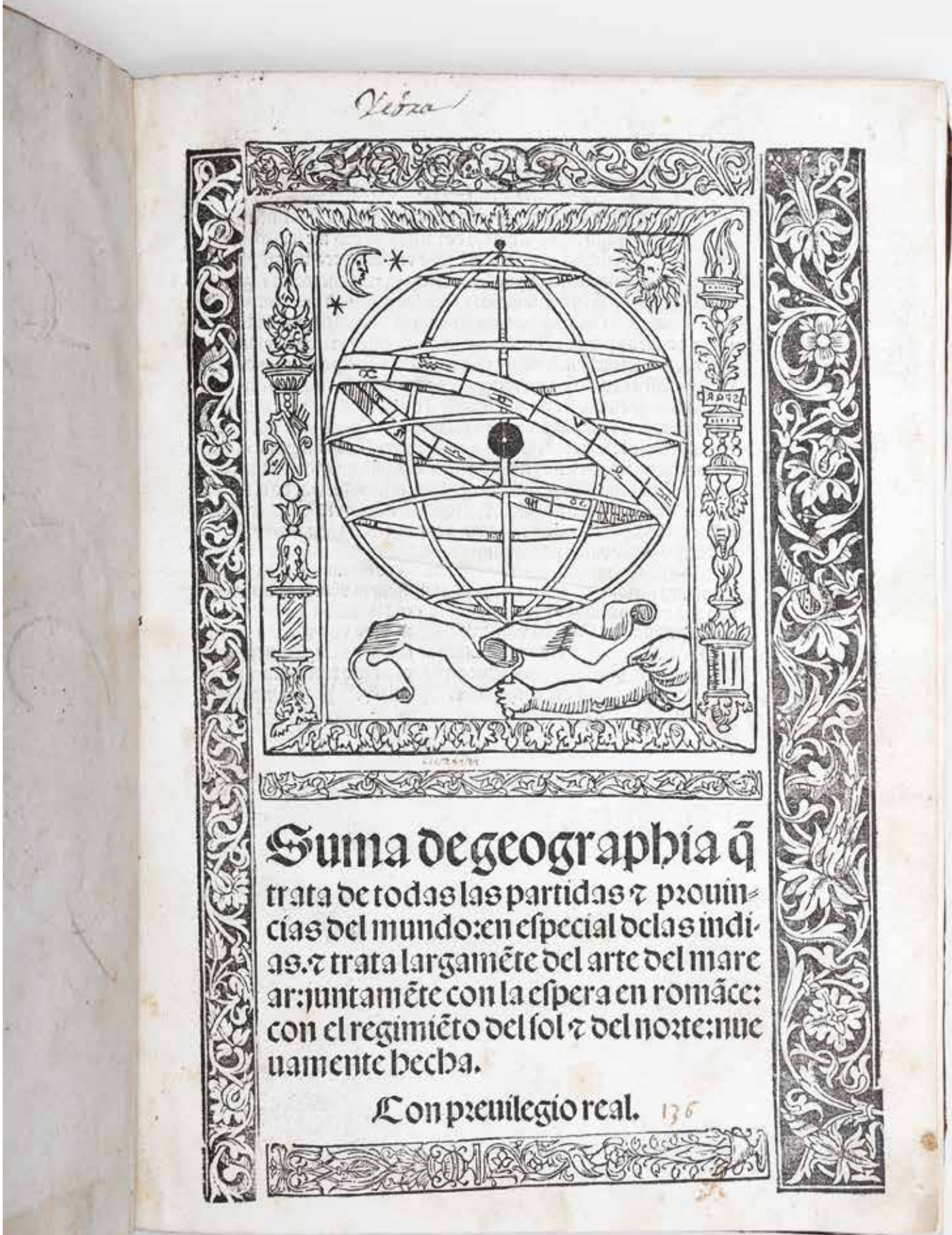
have consistently praised it as both a navigational manual and an early historical authority. "A great hydrographer and explorer, his work is invaluable for the early geographical history of this continent" (Harrisse).

Enciso's work has been exceptionally scarce on the market over the past half-century. In that time, we are aware of only three copies changing hands. The Harper–H. V. Jones–Rosenbach–Henry Taylor copy was donated to Yale by Taylor's estate in the late 1960s. The Harmsworth–Horblit–Frank Streeter copy, purchased by Horblit at the Harmsworth sale in 1950 and by Streeter at the Horblit sale in 1974, resurfaced at the Frank Streeter sale at Christie's in 2007, where it realised \$288,000; it now resides in a private collection. A third example, the Phillippus–Hesketh copy, was sold by the William Reese Company in 2011.

Small folio (275 × 205 mm): A–B¹⁴ C–H⁸; 76 leaves, unnumbered (terminal blank H8 possibly supplied). Full-page woodcut on title showing an armillary sphere within a woodcut border, 2 full-page woodcut diagrams, several woodcut initials in text. Early Spanish calf, skilfully rebaked and relined in the 19th century, spine lettered in gilt, covers with central panel showing unidentified, unusually small medallion coat of arms, anchor-shaped crosses above and below, and intertwined floral motifs at corners, bordered by rows of contrasting antique figures and floral motifs or ruled blank rows. Bookplate dated 1769 of Augustus Henry, Duke of Grafton, 19th-century bookplate of the dukes of Gloucester; ink stamp of the Madrid bookseller Gabriel Sanchez to first blank verso; discreet posthumous book label of R. David Parsons (1939–2014). Some wear to joints and corners, some minor soiling in lower right corner of title, initial and a few other leaves. J Church 42; European Americana 519/4; Harrisse (BAV) 97; JCB (3) 1:73; Palau 88433; Sabin 22551. Angelo Delgado-Gomez, *Spanish Historical Writing about the New World*, John Carter Brown Library, 1992, item 5.

\$325,000

171491





45

MEDINA, Pedro de. Regimiento de navegacion. En que se contienen las reglas, declaraciones y avisos del libro del arte de navegar. Seville: Juan Canalla, 1552

DIRECTIONS FOR SETTING SAIL TO AMERICA

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 royal cosmographer, having previously served for a time as tutor to the ducal house of Medina Sidonia, where he had benefited 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 the 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 commercial 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").

Small quarto (214 × 155 mm): [A]² a–e⁸ f⁴; 44 (of 46) leaves, unnumbered, without ar and az 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. Contemporary limp vellum, ties, spine sometime hand-lettered at head. Housed in a black quarter morocco solander box by the Chelsea Bindery. 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, well-preserved copy. J BHA 154; Bibliographia physico-mathematica hispanica I 528; Picatoste 465; Wilkinson 12706.

\$300,000

139149



EUCLID; DEE, John (intro.). The Elements of Geometrie. Faithfully (now first) translated into the English tongue, by H. Billingsley, Citizen of London. Whereunto are annexed certaine Scholies, Annotations, and Inuentions, of the best Mathematiciens, both of time past and in this our age. London: Imprinted by John Daye, 1570

“A REMARKABLE PRODUCTION”: ONE OF THE MOST HANDSOMELY PRODUCED WORKS OF THE ELIZABETHAN AGE

First edition in English of the renowned mathematical treatise, complete with John Dee's 50-page "Mathematicall Praeface" and the 37 folding overslips. This copy has been carefully studied by early readers, who have added several manuscript corollaries, inserted five slips of notes and geometrical figures, and affixed threads to two overslips, following the printed instructions.

The most influential of all his works, Dee's preface is an incisive study of natural learning, written in English and aimed at those outside the universities. Reflecting his own myriad interests and research, it offers a breakdown of the philosophical landscape as it stood in the late Elizabethan period. "Frequently compared to Francis Bacon's *Advancement of Learning*, it seems a manifesto of modern science more farsighted than Bacon's because Dee combined an understanding of experimental method with an emphasis on the importance of mathematics and quantification of the study of nature" (Clulee, p. 146).

Dee collaborated with the London merchant Henry Billingsley (d. 1606): Billingsley undertook the translation, while Dee provided theorems and annotations to the last four books. The edition brought Dee and Billingsley into contact with John Daye (1521–1584), “one of the London book trade’s most innovative and adept members” (ODNB). Daye, who had previously published Foxe’s *Book of Martyrs*, was one of the few London printers capable of producing a work of this scale, with 37 overslips that fold out to form three-dimensional models of geometric figures. His portrait appears on the final printed leaf, marking what Thomas-Stanford judged “a remarkable production, a stout folio in the well-known manner of John Day”.

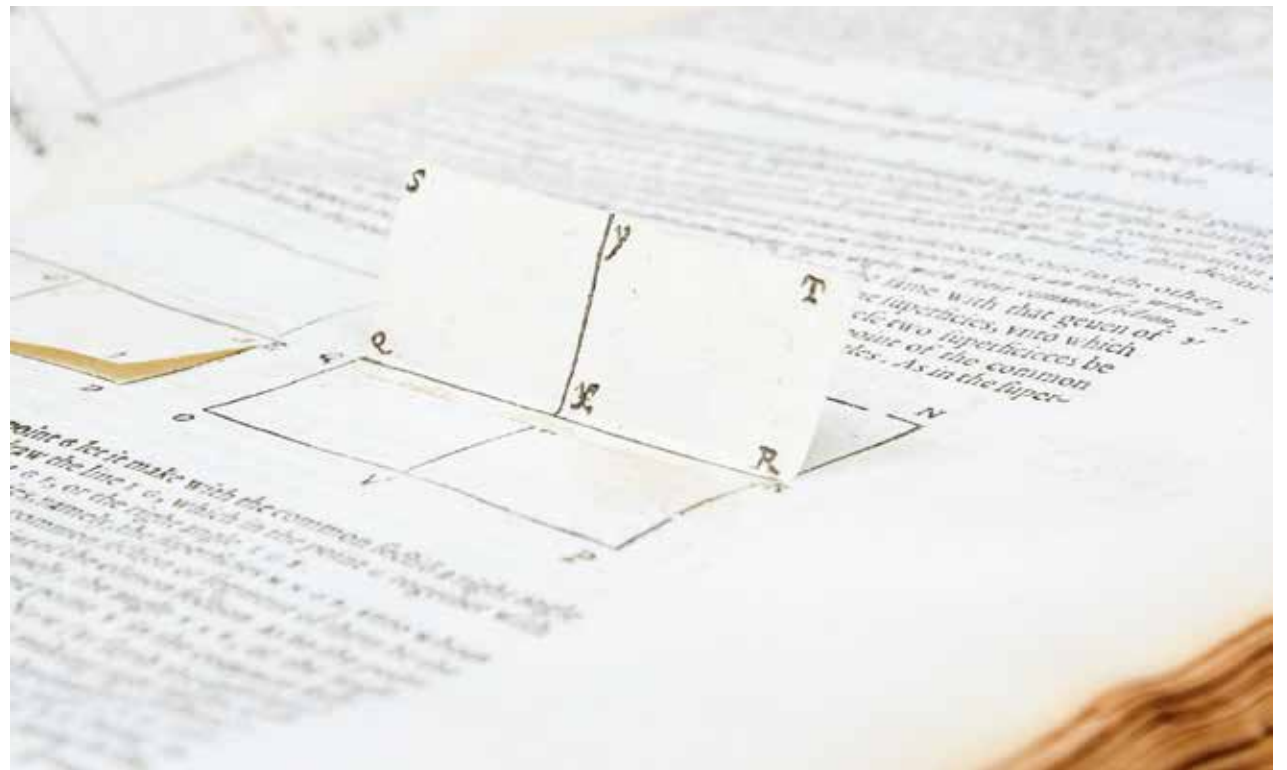
The overslips were originally printed as six bifolia bound at the end of the book. As per the copy preserved at the John Rylands Library in Manchester, these bifolia incorporated 60 individual diagrams to be cut out and tipped in by the reader in Book XI. By their fragile nature, many copies lack one or more overslips: the example in the Horblit collection includes only 35. This copy includes the full complement of 60 paper slips at 37 individual figures, as directed by the text in the bifolia. An early reader has further added a length of thread to two examples, adding another geometric line to the figure. This is recommended in the text: the caption for the figure on ff. 325(v) suggests that “if ye will ye may extend a thread from the saide poynt A to the poynt E”.

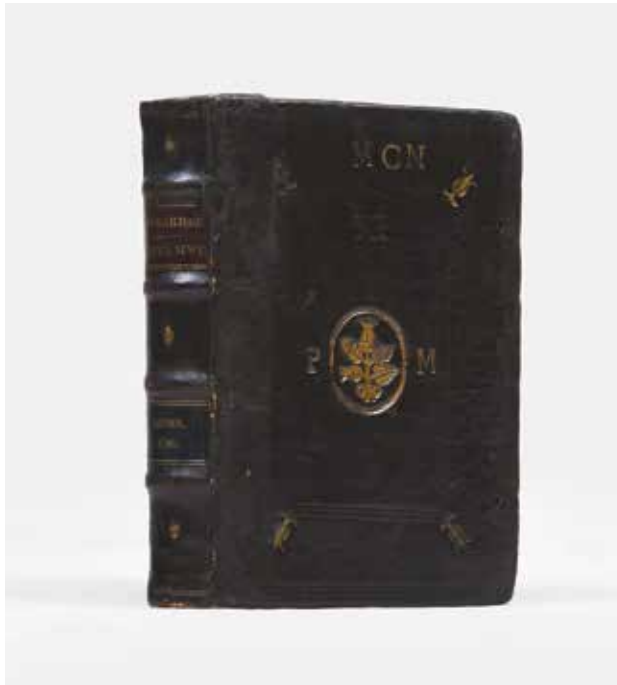
Folio (312 x 211 mm): ff. [xxviii], 464 [=463, ff. 116 & 204 omitted, f. 111 duplicated]; bound without final blank. Allegorical woodcut title page by John Blagrave, "Groundplat" folding letterpress table, 37 printed overslips in Book XI, portrait of John Daye on final leaf, extensive diagrams, figures, and historiated initials in text. Late 18th-century calf, rebaked and relined with early spine laid down, recent red morocco spine label. Housed in a recent crushed morocco solander box. Five loosely inserted near-contemporary slips with geometrical figures and notes in 17th-century hand of one "R.K.", possibly a member of Killingworth family of Suffolk. Marginal ink annotations in a range of 17th- and 18th-century hands, including that of "R.K.". Ink ownership signature of one George W. Trost, possibly of New York, dated 1887. Repaired closed tears to final 3 leaves and inner margin of folding table, all touching text, and Japanese tissue repair to a few leaves

verso. Light wear, first and last leaves soiled but contents generally crisp, sporadic worming and chipping, including to title page, damp-staining at lower outer corner of several gatherings, small holes to C4, G3, N4, and HH2: a very good copy. ♪ ESTC St6699; Horblit 342; Thomas-Stanford 41. Nicholas H. Clulee, *John Dee's Natural Philosophy: Between Science and Religion*, 1988.

\$100,000

I7554I





28
MONARDES, Nicolás. Joyfull newes out of the newfound world, wherein are declared the rare and singular vertues of divers and sundrie Herbs, Trees, Oyles, Plants, & Stones, with their applications, aswell to the use of Phisicke, as Chirurgery . . . Also the Portrature of the sayde Herbes, very aptly described. London: by Thomas Dawson, for William Norton, 1580

ENGLAND MEETS AMERICAN MEDICINE

First complete edition in English of the first treatise on Central and South American medicinal plants, from the library of the Suffolk physician and author Philip Moore (fl. 1564–1580), with his gilt supralibros on the front cover and numerous annotations, possibly in his hand.

Monardes's treatise was published in Spanish in 1565 as *Historia medicinal* and progressively enlarged in the subsequent editions of 1565, 1569, and 1574. The first edition in English, translated by John Frampton, was published in 1565. This second edition incorporates material from the Spanish 1574 edition, specifically the sections on bezoars, escuerçonera, iron, steel, and snow from page 111 onwards.

Frampton was a merchant who mastered Spanish during his career in the Seville-to-Bristol trade. In 1651, he was arrested by the Spanish Inquisition, tortured, tried, and forbidden to return to England. He nevertheless made his escape, and became a translator in London. Monardes's *Historia medicinal* was his first project. "Whatever Frampton's intentions of a political or mercantile nature, one fact remains incontestable, namely that his efforts were a contribution to the expansion of European pharmacology . . . Speculation is, of course, free with regard to what Frampton may have known first hand of Monardes's gardens and dispensaries" (Beecher, pp. 107–8).

Based in Seville, the port of entry for the trade with America, Nicolas Bautista Monardes (1493–1588) was in the ideal position to collect and study the plants and seeds of the New World. He bought specimens from merchants and sailors, grew them in his garden, experimented with them on patients, and interviewed travellers to obtain information about their uses among American natives. In this work, Monardes describes species such as coca, guaiac, sarsaparilla, dragon fruit, guava, sunflower, copal resin, and tobacco. It features "the first accurate drawing of a tobacco plant, presumably growing in his own garden" (Sauer, p. 819). He notes the purgative qualities of the milk of the Pinipinichi plant (exploited by the Nahuatl), and the healing properties of Mechoacan roots, used to treat jaundice, gout, epilepsy, and syphilis. He also recommends the use of ground tail-bone of armadillo for earache; the animal is illustrated at folio 73. Although many of the plant species had been described in earlier works, Monardes was the first to establish a medicinal use for many of them and sharing this knowledge with vernacular readers. *Historia medicinal* enjoyed an extraordinary success, the title of this English translation indicating the hopefulness it inspired in European medical circles. Before Monardes's death, *Historia* was published in nineteen editions in five languages, including Latin, French, German, French, and Italian.

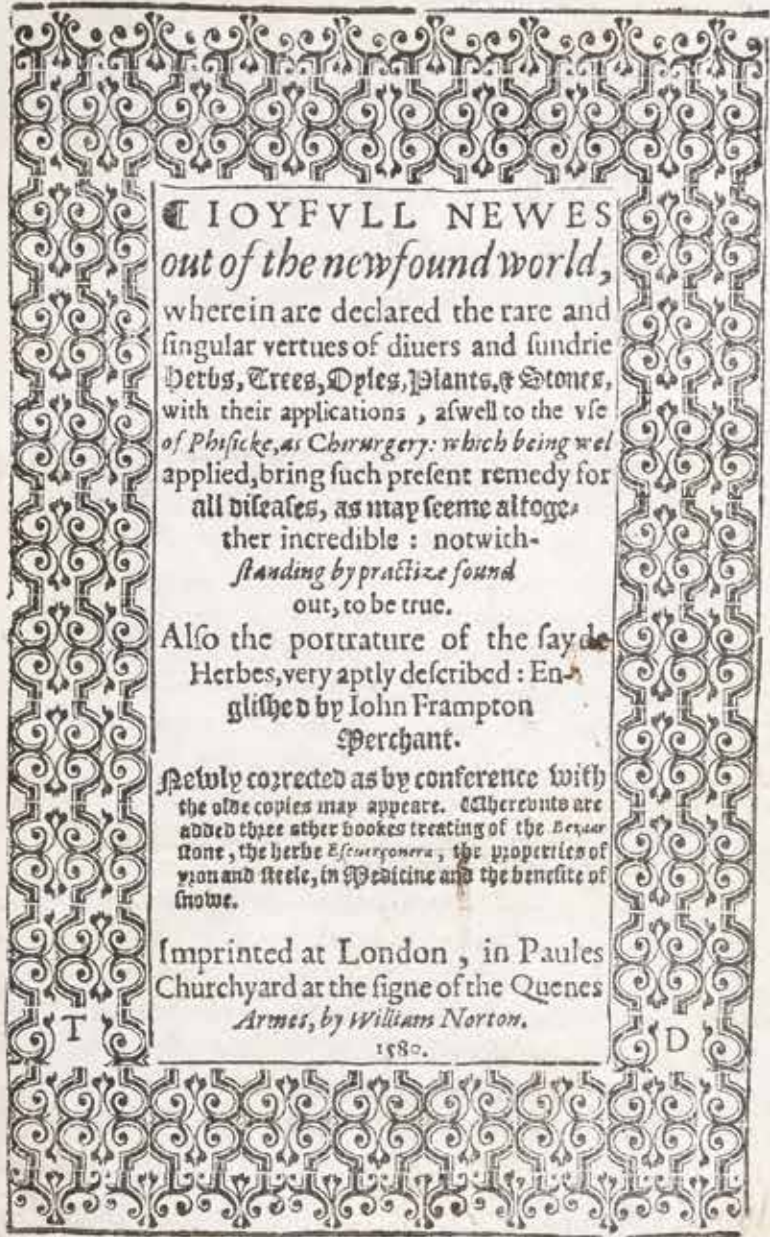
Provenance: Philip Moore practised physic and surgery at Halesworth in Suffolk. He was the author of *The Hope of Health wherin is contained a goodlie Regimente of Life* (London, 1564), and a series of almanacs in 1567, 1570, 1571, 1573, and 1580, which are noted as "very profitable for all men, specially for phisitions churgurgions". *Hope of Health* promoted the knowledge and cultivation of medical herbs among the poor, with a similar democratic urge as that of Monardes. Moore was a friend of the medical humanist William Bullein, who had a living in Suffolk in the 1550s but later practised in London.

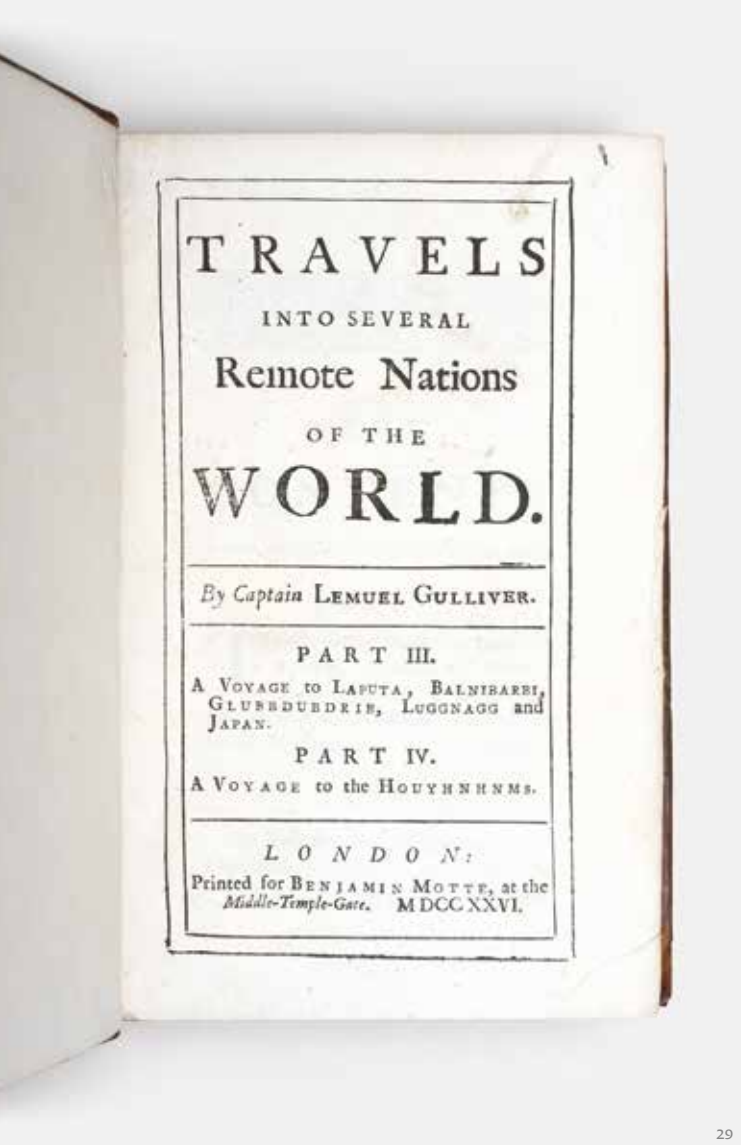
Moore – or another early reader – has marked numerous passages of interest with manicules and index notes. Some scattered later annotations include one signed and dated "EK 1695 M.D." regarding the use of the gum caranna: "I have used caranna spread on leather to great sprains in the instep, & to my selfe severall tims with great success alone" (leaf A4 verso). Other annotations (in a different hand) focus on sassafras as well as the medicinal benefits of iron and steel.

Quarto (192 × 139 mm), ff. [iv], 81, [1]. Uncorrected state of 2S3 verso, with catchword "the". Woodcut illustrations, title page within elaborate woodcut border incorporating initials "TD", floriated initials, head- and tailpieces. Bound in 20th-century dark calf reusing the original 16th-century panelled front board, gilt centrepiece of Philip Moore (a plant with two buds, two leaves and a spray of berries) with initials "PM", lettered "MON" in gilt and "XI" in blind above, gilt cornerpieces, relined. With the first binder's 6 and 2 blanks ruled in red at beginning and end respectively. Modern library shelf labels on front pastedown, occasional pencil annotations. Corners of front board repaired, worm trail to lower margin of first half near gutter (heavier in gatherings F–K), ink stain to lower margins, affecting text on leaves Z–2C, a few leaves faintly damp-stained. A very good copy. J ESTC S112800; European Americana 580/51; Garrison-Morton 1817; Hunt 137; Sabin 49945; not in *Heirs of Hippocrates*. Donald Beecher, "John Frampton of Bristol, Trader and Translator", in Carmine G. Di Biase ed., *Travel and Translation in the Early Modern Period*, 2006; Johnathan D. Sauer, "Changing Perception and Exploitation of New World Plants in Europe", in Fredi Chiappelli ed., *First Images of America*, Vol. II, 1976.

\$50,000

182939





29

29

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

FINE IN CONTEMPORARY PANELLED CALF

True first edition (Teerink A) of Swift’s masterpiece, published on 28 October 1726. Two superficially similar but distinct octavo editions followed in quick succession: the second (designated AA by Teerink) sometime in the middle of November and the third edition (Teerink B) in December. The stated “Second Edition” of the following year was in fact the fourth.

Gulliver’s Travels is the work by which Swift is principally remembered. At the time of publication he was safely in Ireland, while the task of bringing into print a pseudonymous and politically incendiary satire was undertaken chiefly by Alexander Pope, with support from John Gay and Erasmus Lewis. For speed, and to minimize the risk of piracy, the publisher Benjamin Motte employed five different printing houses – those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the largest share, Jane Ilive. The first edition appeared on 28 October 1726 in two octavo volumes priced at 8s. 6d. It sold out within a week. Gay observed that “from the highest to the lowest it is universally read, from the Cabinet-council to the Nursery”.

2 vols, octavo (195 × 118 mm) in 4 parts, pp. xvi, 148; [vi], 164; [vi], 155, [1]; [viii], 199, [1]. Engraved portrait frontispiece of Gulliver (second state with vertical chain lines as usual), 4 maps and 2 plans, wood-engraved head- and tailpieces and initials. Contemporary trade binding of panelled calf, brown morocco labels, raised bands, red sprinkled edges. Housed in a brown morocco-backed folding case. Monogram book labels (“IKJ”); slip loosely inserted in vol. I with short description of the book by the noted bookseller Lionel Robinson (1897–1983). Spines rubbed, joints just starting at head, a few minor marks internally: overall a fine copy in an unrestored contemporary trade binding, scarce and desirable thus. ♪ Printing and the Mind of Man 185; Rothschild 2104; Teerink 289 (“A edition”).

\$170,000

183495

30

HARRISON, John. The Principles of Mr. Harrison’s Time-Keeper, with plates of the same. Published by order of the Commissioners of Longitude. London: Printed by W. Richardson and S. Clark; and sold by John Nourse and Mess. Mount and Page, 1767

A MILESTONE IN SCIENTIFIC HISTORY

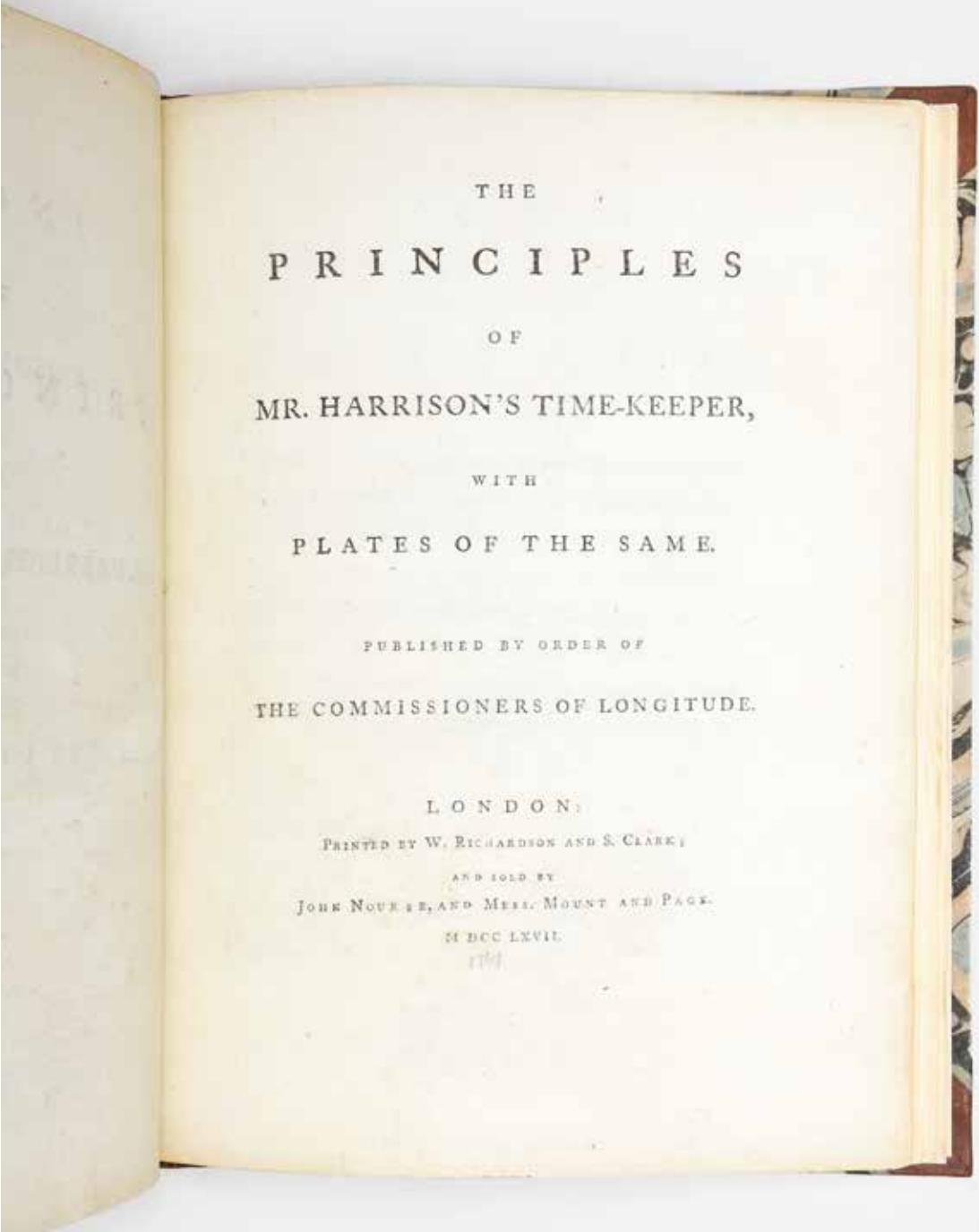
First edition of the primary account of the invention of the marine chronometer, which revolutionized the science of navigation. “There was no comparable advance in navigational aids until the development of radar in the twentieth century” (Norman).

In 1714, the Board of Longitude offered a reward of £20,000 for a reliable method of determining longitude at sea. By 1730, the clockmaker John Harrison had completed a manuscript outlining 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 this work he obtained a loan from George Graham, the eminent clockmaker, to construct his timekeeper. After many trials – with instruments of differing shapes and sizes, tested



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by himself or his son William on ocean voyages – Harrison finally produced a chronometer that was both accurate and compact.

The chronometer was successfully tested on two voyages to the West Indies in 1761 and 1764. Following these trials, Harrison claimed the prize, but the Board of Longitude demurred, demanding a formal demonstration and full written account of his invention. The demonstration took place on 22 August 1765 before the Astronomer Royal, Nevil Maskelyne, and a six-member committee appointed by the board. This publication is the written account, which records both the results and Harrison’s own description of his timekeeper.

Still unsatisfied, the board awarded Harrison only half the prize 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. Though later superseded by simpler designs, Harrison’s 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).

Quarto (261 × 195 mm), pp. 31, [1]. With 10 engraved folding plates. Recently bound to style in half russia, red morocco label, marbled paper-covered boards (using contemporary paper). Recent monogram bookplate, “Ex Libris NDM”. Discreet infill to worming in first gathering, lightly toned with sporadic very minor foxing. A very good copy. ♪ ESTC T60483; Grolier/Horblit 42b; Norman 995.

\$90,000

187178



31
COOK, James. Complete set of the three voyages. London: W. Strahan and T. Cadell [and others], 1773–77–85

WITH THE PLATES FOR THE SECOND VOYAGE IN A SEPARATE ATLAS

First editions, a complete set, of the three voyages of Captain Cook. Almost all copies of the Second Voyage had the engraved plates trimmed and folded into the text volumes. The text has demonstrably never had engravings bound within it and the superb impressions are unfolded and untrimmed.

Cook's expeditions fundamentally reshaped European knowledge of the Pacific Rim. On the Third Voyage, Cook and King mapped the coastline from northern California through Oregon, Washington, British Columbia, and Alaska to the Bering Strait with unprecedented accuracy. These were the first reliable European charts of regions that would later become central to American expansion, trade, and political boundary-making.

Cook's maps and reports influenced early US conceptions of the Pacific world, especially debates around the North West Passage, commercial access to the fur trade, and the prospects of maritime commerce with China and Japan. Thomas Jefferson, among others, read Cook attentively.

Cook's discovery of the Hawaiian Islands in 1778 created the first sustained European record of a region that would ultimately enter the American political sphere. The engravings, vocabulary lists, and ethnographic descriptions in the voyage accounts preserve some of the earliest external documentation of Indigenous cultures later affected by American expansion. For collectors of American ethnography and Indigenous history, these are primary sources of high importance.

Hawkesworth's account of the First Voyage is the first edition, early issue, without the Straits of Magellan map (not always present), and includes the "Directions for Placing the Cuts". The Second Voyage, the only one of the three written by Cook alone, is the first edition, 1777, with the maps and plates bound separately in an atlas. In addition to its extensive geographical, botanical, and ethnographic observations, Cook reflects on the logistical challenges of a major expedition. He is regarded as "probably the first sea captain to realize the importance of preserving the health and well-being of his crew" (PMM). The illustrations, largely after William Hodges, are noted for their "very high artistic quality" (Rosove).

The Third Voyage, during which Cook was killed, left "no major discoveries for his successors". The scientific contributions in natural history and ethnology were considerable, and the artists' drawings are of lasting importance (ODNB). The text was edited by Dr John Douglas from Cook's journals and continued after his death from Captain King's.

3 works in 10 vols: 8 quarto text vols (288 × 215 mm), 2 atlas folio vols of plates (330 × 520 mm) and (565 × 342 mm). Text vols in contemporary speckled calf, red or yellow morocco labels, red speckled edges. First Voyage sympathetically rebaked and corners refurbished; Second Voyage atlas in contemporary marbled paper boards, rebaked and recorned, old red morocco label; Third Voyage atlas in contemporary half calf, marbled paper boards. With all plates, maps, and plans as called for (early issue, bound without the Straits of Magellan map). Text vols with light abrasions and stripping to covers, spines of Second and Third Voyages with some craquelure and flaking, general scattered foxing and occasional finger-soiling. Vol. I of Second Voyage with small chip at foot of spine. Third Voyage joints starting but firm, some wear to spine ends and corners. Second Voyage atlas with some edge wear, free endpapers creased, damp stain at foot of six plates (occasionally encroaching onto image). Spine ends of Third Voyage atlas vol. renewed, joints cracked but sound, marginal foxing, heavy in places, general light signs of handling, closed



tears to margins of three plates repaired with Japanese tissue. Overall, a very good set. First Voyage with armorial bookplates of Thomas Norcliffe (1756–1820) of Langton Hall, Yorkshire; Volume I also with ownership inscription of Charles Best Norcliffe (c.1834–1896), who inherited the estate in 1881. Second Voyage atlas with bookplate of Richard Clarke (1736–1817) of Newport, Isle of Wight; Clarke was a prominent attorney noted by Thomas Pennant as a "Gentleman to whom I owe such frequent obligations". Third Voyage atlas

with bookplate of Richard Henry Tidswell (1848–1928), a practising barrister. J Beddie 650, 1216, 1552; Books on Ice I.6; ESTC N33260 (First Voyage); Forbes 85 (Third Voyage); Hill 782, 358, 361; Howgego I C173–6; NMM 577, 586; Printing and the Mind of Man 223 (Second Voyage); Rosove 77.A1 (Second Voyage); Sabin 16245, 16250.

\$50,000

169419





32
COOK, James – RICHTER, Franz (artist). Scitzirte Gemählde zu Jacob Cooks letzten Reisen um die Welt en den Jahren 1776 bis 1780 copirtz nach Originalen Weber [sic] von Franz Richter 1805 (“Watercolour sketches for James Cook’s last voyages around the world in the years 1776 to 1780, copied from originals by Franz Richter 1805”). [Brno:] 1805

A UNIQUE COLLECTION OF UNPUBLISHED IMAGES

An attractive suite of watercolours, ranking among the earliest colour representations of Cook’s third voyage. Thirty-one designs are derived from the 1784 published engravings after the original drawings of John Webber (1751–1793), the expedition’s official artist; the remaining eighteen draw on other contemporary pictorial sources or are original compositions, including the illustrated title page.

Between 1788 and 1792 Webber issued a small edition of 16 soft-ground etchings, *Views in the South Seas*. They were published as hand-coloured aquatints in 1808.

Their interpreter here, Franz Richter (1774–1860), trained as a military surgeon and was self-taught as a landscape artist and portraitist. This celebration of Cook’s third voyage is unrecorded in the scholarship published on his life and works, and was probably a private project or a commission undertaken for a local patron.

Richter may have encountered Webber’s illustrations in the first German edition of the official account (1786) or in Georg Forster’s *Des Capitain Jacob Cook dritte Entdeckungs-Reise in die Südsee und nach dem Nordpol*, both expensive productions that suggest access through a wealthy patron who wished to see the images reproduced

in colour. Webber’s illustrations were key to their popularity: “No voyage undertaken in the days before photography ever returned so well documented with pictorial illustrations” (Smith, p. 109).

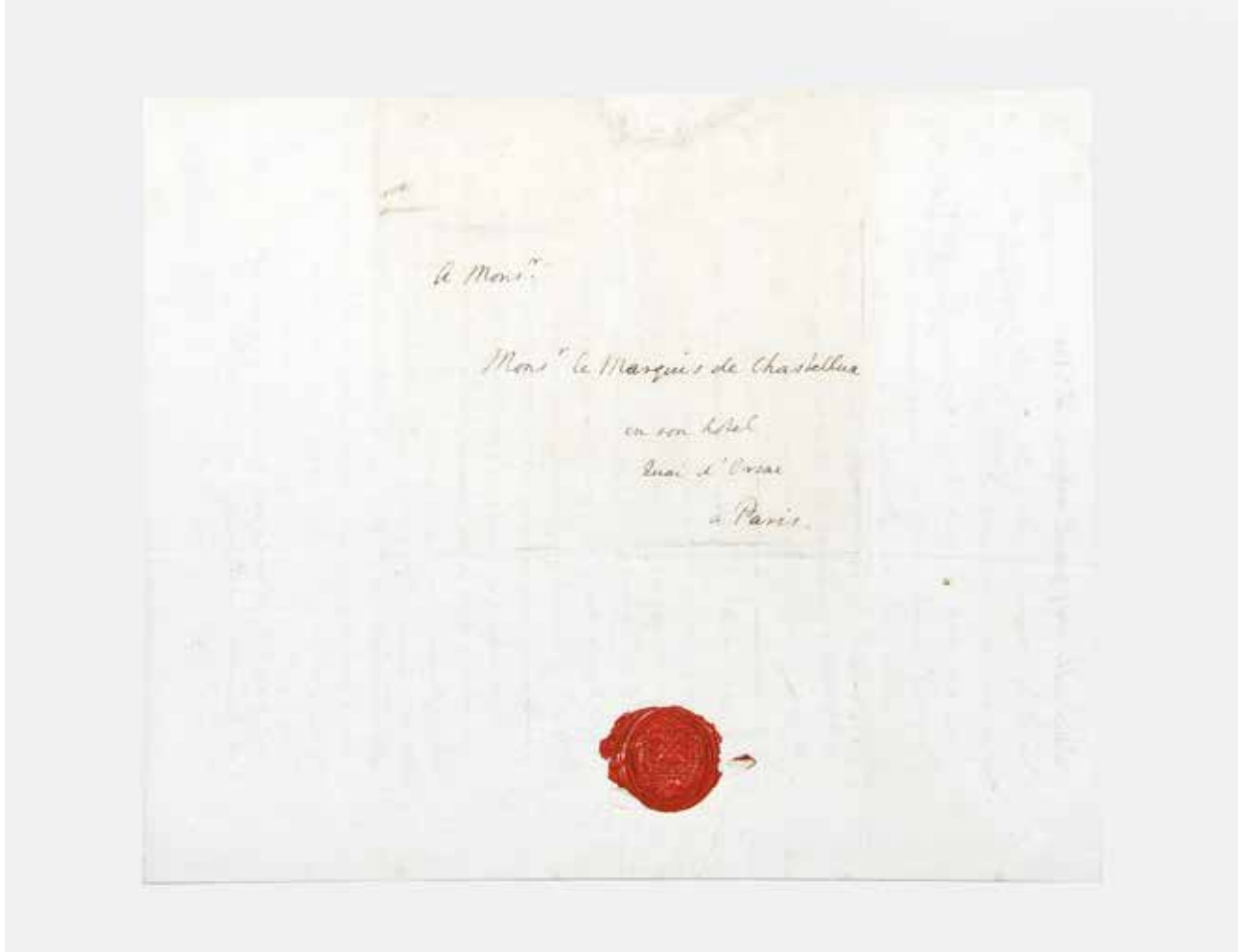
Richter’s close engagement with the originals is evident in his detailed rendering of the images, occasionally enlivening them with characters added for dramatic effect, enhanced details such as the blood added to the tusks of a walrus, and the expanded perspective of certain scenes. Included is the famous image *The Death of Captain Cook* (Cook’s Tod), based on Webber’s depiction of the scene, the original engraving of which was issued separately in 1784. Richter’s version exemplifies his tendency to reinterpret. He alters the landscape and portrays Cook – incorrectly dressed in a British officer’s red coat – standing alone on the shore, gesturing towards boats that Richter places further out to sea, heightening Cook’s isolation at the moment of his death.

In correspondence with the bookseller Lou Weinstein, the bibliographer David Forbes has described the suite as “completely unknown”, explaining that although he has come across occasional pen-and-ink copies of Webber’s illustrations at auction, he “never saw anything like” the present suite when undertaking research for his exhaustive bibliography.

Together, 49 original watercolours (280 × 178 m), most captioned by the artist in German, each in a cream mount. Housed together in a custom koa wood cabinet by Shaun Fleming of Hawai’i. Title page with repaired tear, occasional finger-soiling, foxing, and browning: overall remarkably well-preserved. ¶ See Beddie 1543 & 1561. Wilhelm Schram, “Der Brünner Maler Franz Richter”, *Zeitschrift des Mährischen Landesmuseums*, 1914; Bernard Smith, *European Vision and the South Pacific*, 1960.

\$335,000

172090



33

JEFFERSON, Thomas. Autograph letter signed, to François-Jean de Chastellux, praising his published accounts of his travels in the United States and suggesting revisions. Paris: 24 December 1784

FROM THE FOUNDING FATHER TO THE MOST PROMINENT
FOREIGN TRAVELLER IN REVOLUTIONARY AMERICA

An outstanding letter from Jefferson to Chastellux, praising him for “the most flattering account of America that had ever been written”, offering to translate and publish the work, but advising him to improve his statements on American ladies.

Jefferson was living in Paris at the time, succeeding Benjamin Franklin as minister to France, where his main task was the negotiation of trade agreements for the Congress of the Confederation. Chastellux (1734–1788) served as a major-general in the French army under general Comte de Rochambeau and travelled widely in America from 1780 to 1783. After the war, he remained in friendly communication with many vital figures of the Revolution and the early United States, including Jefferson and George Washington. As Jefferson writes this letter to him, Chastellux is again living in Paris, at the Hotel Quai d’Orsay.

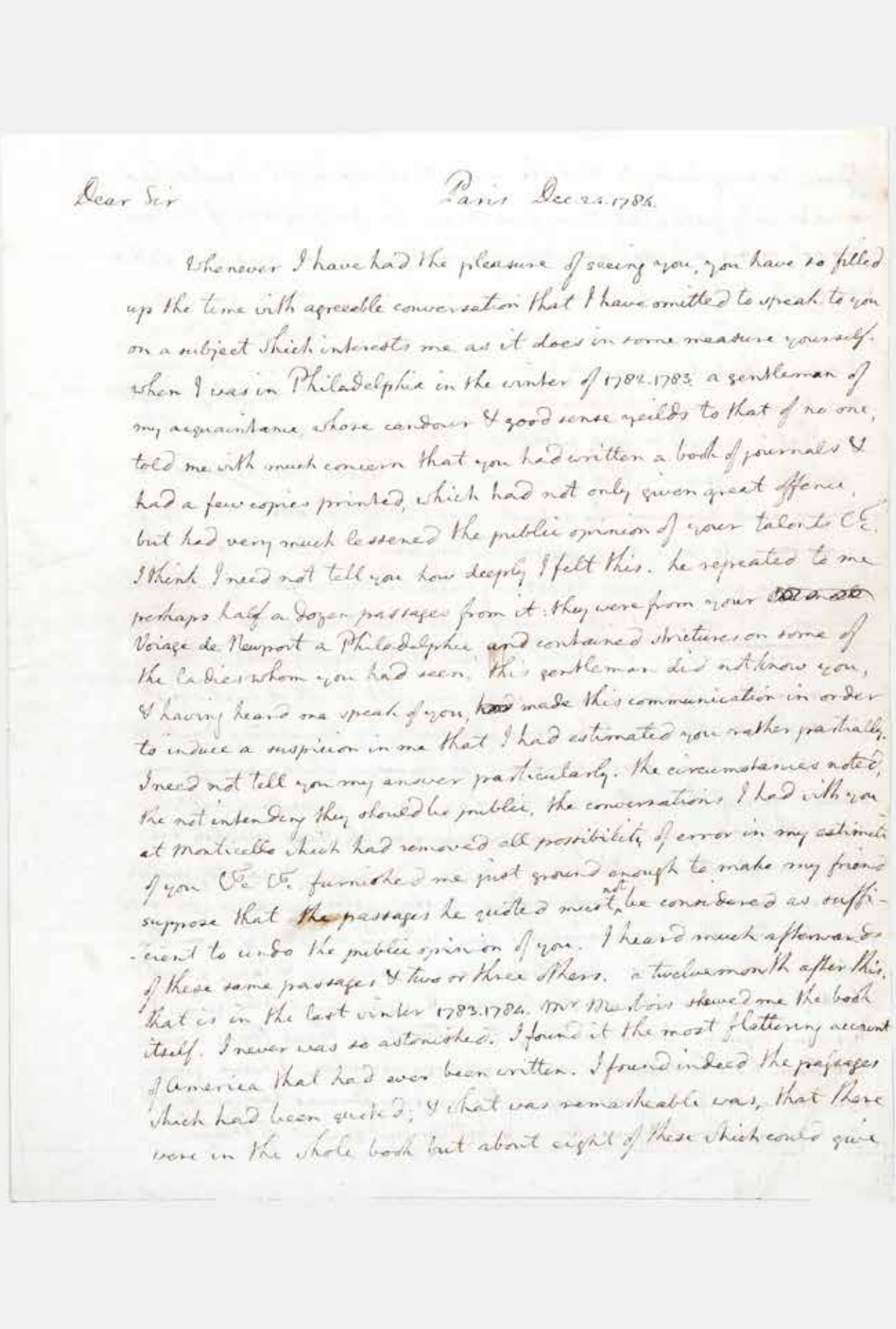
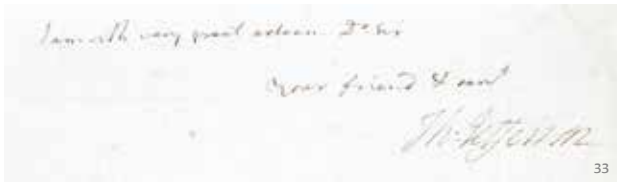
The thrust of Jefferson’s letter is a tactful confrontation of the troublesome nature of certain passages in Chastellux’s privately printed *Voyage de Newport à Philadelphie*, Albany (1781). Jefferson helpfully suggests the outright removal of certain portions of text in Chastellux’s work that will smooth over some of the perceived slights towards America, especially the passages containing unflattering observations on American women, and then proposes translating the work for exposure to American readers.

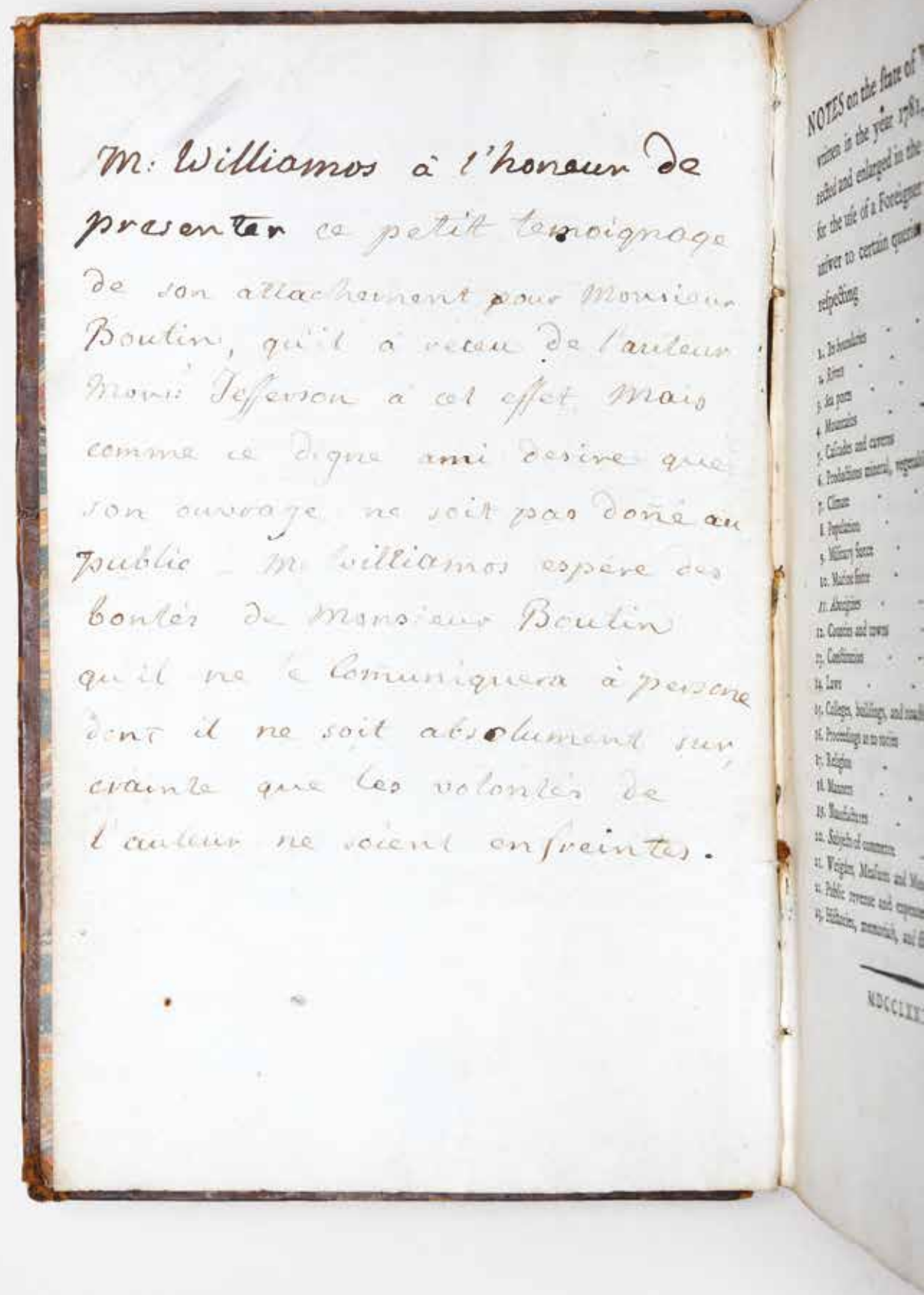
When Chastellux published the full edition of his travels in 1786 as *Voyage de M. Le Marquis de Chastellux dans l’Amérique septentrionale dans les années 1780, 1781 et 1782*, the author took on board Jefferson’s suggestions and greatly softened the tone of (or deleted) the offending passages, most of which concerned his observations of American women, including a passage describing Philip Schuyler’s wife, Catherine Van Rensselaer. The *Voyage* – which includes descriptions of Jefferson and Monticello – is considered Chastellux’s most popular and enduring work, prized among historians for his observations of American society and culture at the close of the American Revolution; Howes calls it “the first trustworthy record of life in the United States” (Howes, C-324). An English-language edition was published in London in 1787, without Jefferson’s input; no American edition was published until 1827.

Bifolium (226 × 185 mm), 58 lines in Jefferson’s hand across three pages, integral address on terminal page, wax seal still present. Housed in custom red cloth chemise within red quarter morocco box. Blind stamp of the Chastellux Archives in upper margin of first page. Original mailing folds, a few minor marginal tears, including minor marginal paper loss from opening of the wax seal since repaired. In excellent, clean condition. ¶ Published in *The Papers of Thomas Jefferson*, vol. VII, 1953, pp. 580–3.

\$130,000

159181





JEFFERSON, Thomas. Notes on the state of Virginia . . . [Paris: Philippe-Denis Pierres for the author,] 1782 [i.e. 1785]

THE BRITISH SPY IN JEFFERSON'S HOUSEHOLD

The rare privately printed first edition of the only book-length work of Jefferson's published in his lifetime. Jefferson entrusted this, one of the earliest copies, to his intimate friend and confidant, Charles Williamos, with instructions that it be presented to Simon Gabriel Boutin (1720–1794), the distinguished natural history collector and creator of the celebrated Parisian pleasure grounds known as the Folie Boutin.

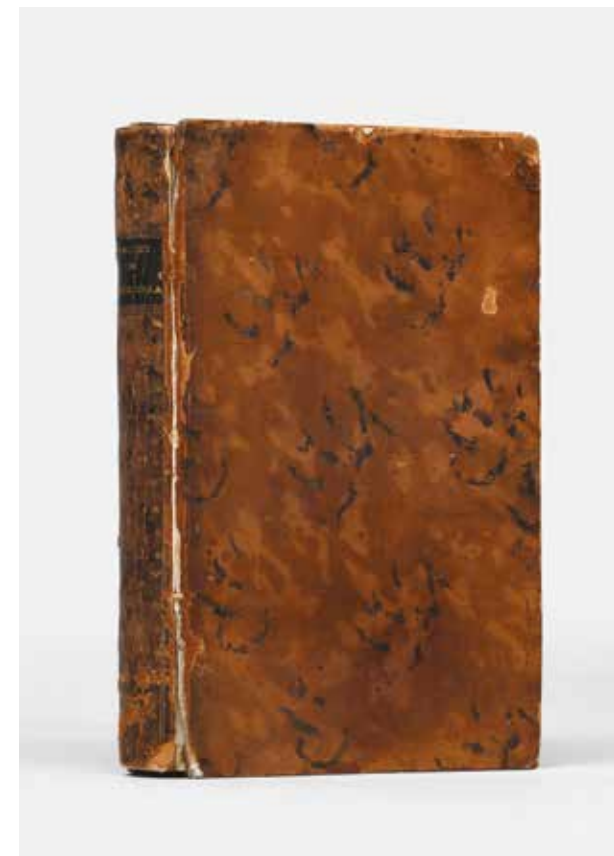
Jefferson wrote the Notes in response to a questionnaire sent to him and other American notables by François Barbé-Marbois. He began them in 1781 and significantly enlarged the text over the course of the next three years. When Jefferson arrived in France as the minister plenipotentiary, he arranged a private printing of 200 copies by a reputable Parisian printer. These were distributed solely through Jefferson and his trusted associates James Madison and George Wythe in Virginia. All these copies were prefaced by individually tailored, handwritten, polite prohibitions on publication, the wording of the inscriptions varying among them.

This is the only recorded copy of Notes with a contemporary presentation inscription that is not by those three. It is instead in the hand of Charles Williamos, who conveys Jefferson's customary warning against public circulation. Ironically, Jefferson later accused Williamos, in a February 1786 letter to Madison, of having allowed the manuscript to fall into the hands of the Paris bookseller Pierre-Théophile Barrois – an alleged breach that Jefferson claimed precipitated the unauthorized French translation. In truth, Jefferson collaborated extensively with the translator André Morellet and almost certainly approved the translation's appearance, despite his public disavowals.

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

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

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

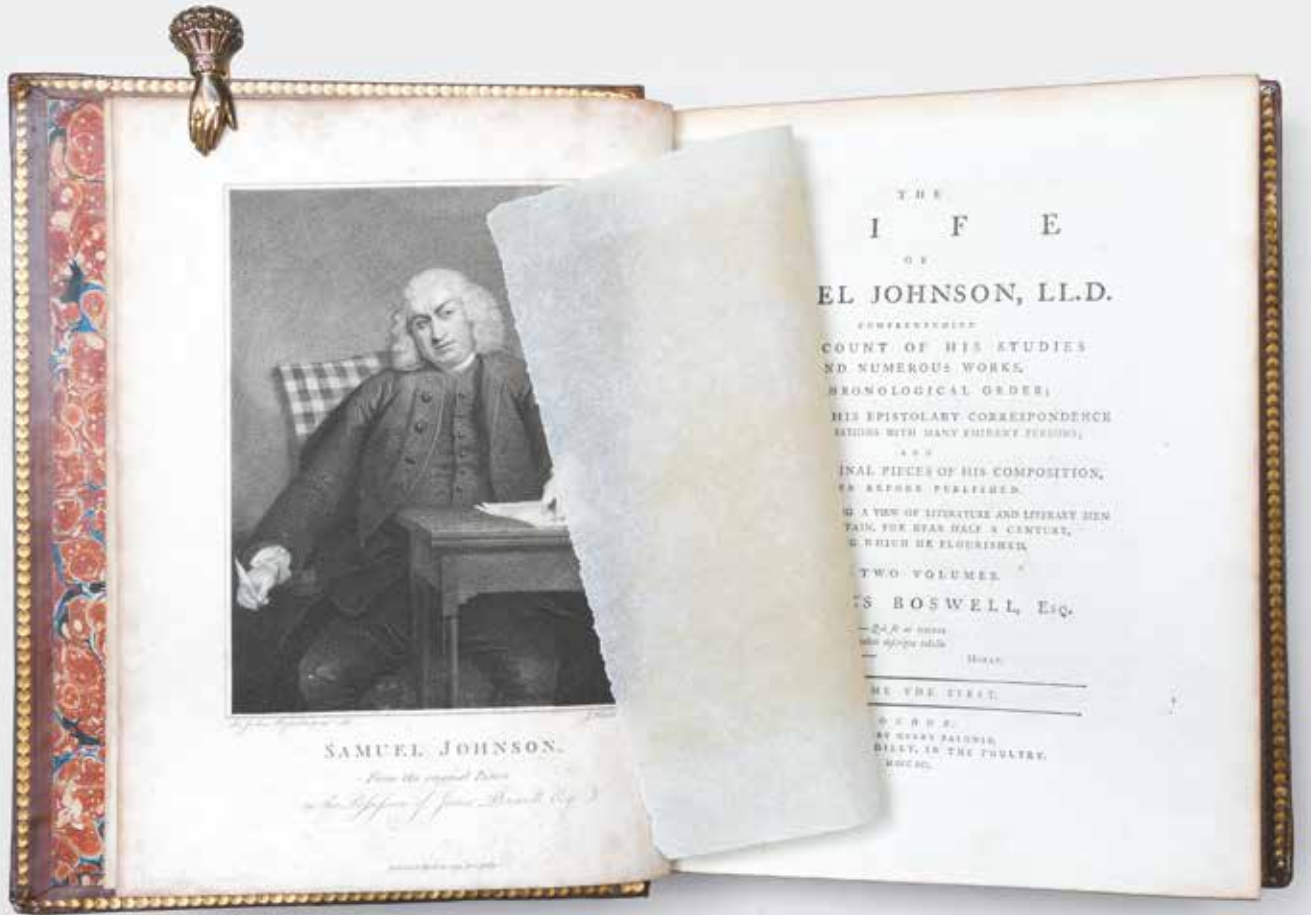
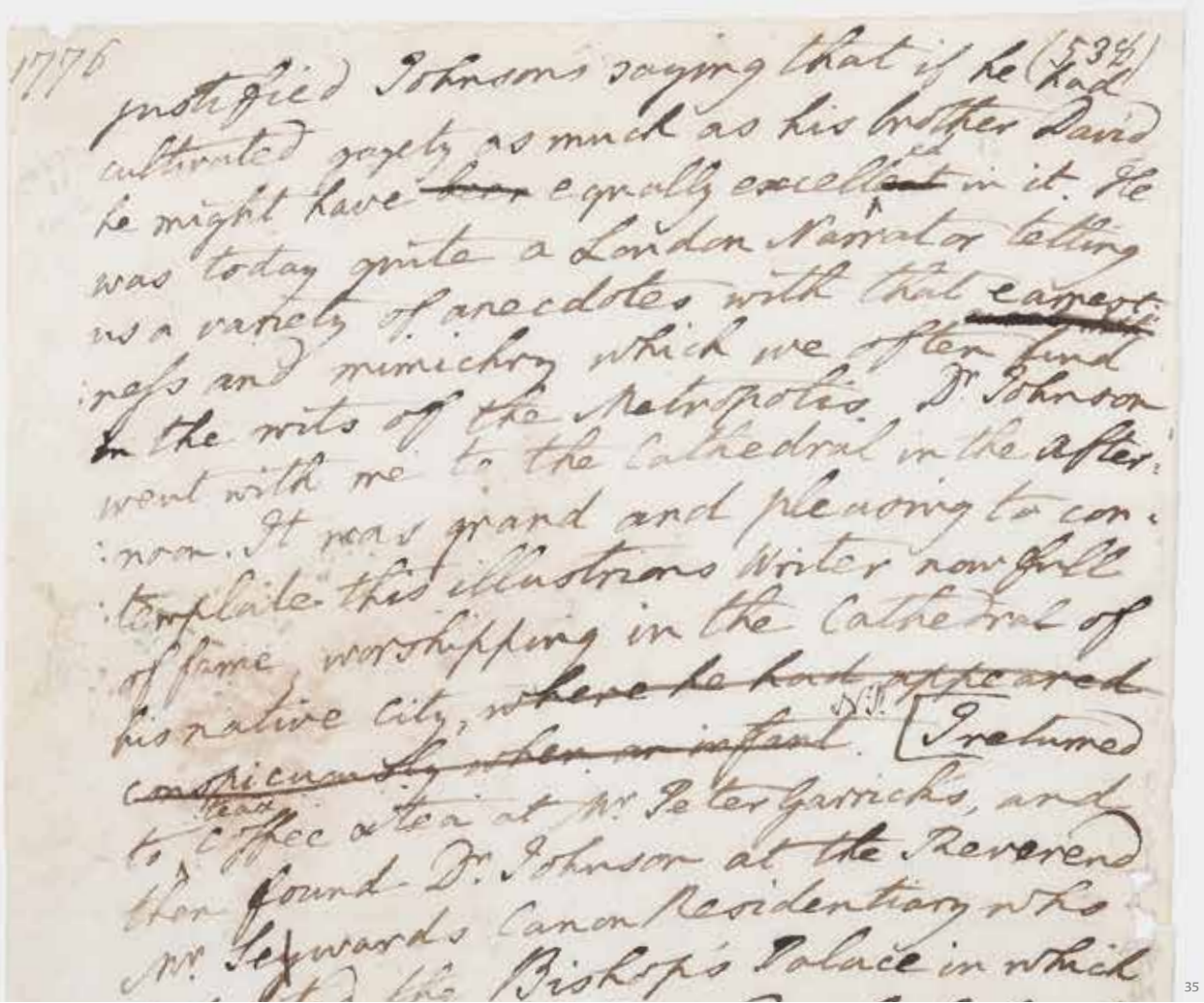


Provenance: Charles Williamos (d. 1785); Simon Gabriel Boutin, 1720–1794 (presentation inscription); Wilberforce Eames, Americanist and bibliographer, 1855–1937 (his sale, Anderson Galleries, 1910, \$200); Thomas Jefferson Coolidge, Jr., 1863–1912, direct descendent of the author (bookplate); by descent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

Octavo (199 × 127 mm), pp. [2], 391, [1]. Folding table bound between pp. 168 and 169, full-page woodcut of Madison's Cave on p. [35]. Contemporary French cat's paw calf, spine richly tooled in gilt, gilt morocco label. Housed in a custom calf-backed folding case. Light shelf wear, joints split, spine rubbed, chipped at spine ends. Internally fine. Inscribed to “M. Boutin” by Charles Williamos on behalf of Jefferson on front free endpaper verso. A few words crossed out in ink (presumably by Jefferson) on p. 5. A very good copy, in its original binding. J Church 1189; Howes J-78; Reese, Federal Hundred 6; Sabin 35894; Sowerby, Catalogue of the Library of Thomas Jefferson, 4167; Streeter Sale 1722; Vail 728; Verner, A Further Checklist of the Separate Editions of Jefferson's Notes on the State of Virginia, p. 5.

\$500,000

168864



36

35

BOSWELL, James. Autograph page from the original manuscript of *The Life of Samuel Johnson*, c.1785–90

DOCTOR JOHNSON RETURNS TO HIS NATIVE CITY

This manuscript leaf, exhibiting some eighteen authorial deletions and substitutions, corresponds to page 37 of Volume II of the first edition (London, 1791). It records Boswell's account of a visit made by Samuel Johnson and himself to Lichfield on Sunday 24 March 1776.

Johnson and Boswell dine with David Garrick's brother, Peter, who is in particularly good humour. Peter "verified Johnson's saying, that if he had cultivated gaiety as much as his brother David, he might have equally excelled in it. He was to-day quite a London narrator, telling us a variety of anecdotes with that earnestness and attempt at mimicry which we usually find in the wits of the metropolis." Afterwards, they visit the cathedral, where Boswell is pleased to witness Johnson "worshipping in 'the solemn temple' of his native city". Boswell returns to tea with Peter Garrick, then meets up with Johnson at "the Reverend Mr. Seward's, Canon Residentiary, who inhabited the Bishop's palace, in which Mr. Walmsley lived, and which had been the scene of many happy hours in Johnson's early life." Boswell finds him "a genteel well-bred dignified clergyman".

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

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

\$300,000

172160

36

BOSWELL, James. *The Life of Samuel Johnson*. London: by Henry Baldwin for Charles Dilly, 1791

BOUND AS A SINGLE VOLUME WITH THE CORRECTIONS

First edition of the greatest biography in the English language, "one of Western literature's most germinal achievements" (ODNB). Contemporary copies of Boswell's *Life of Johnson* bound in one are unusual, but the book is perfectly manageable – indeed rather

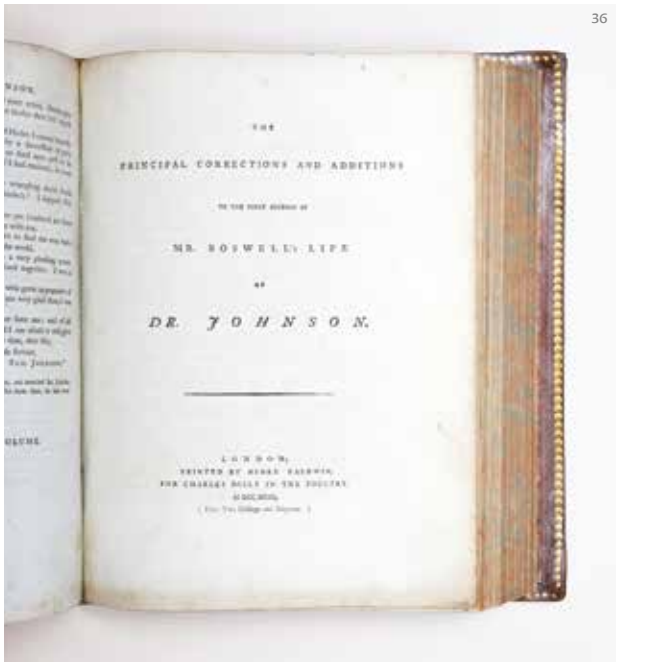
handsome – as a single volume. The copy includes the additions and corrections to the work. Published in 1793, it was issued separately and is not often found. It was Boswell's last publication and issued simultaneously with the second edition of the *Life*, to allow owners of the first edition to have the additions without needing to purchase the subsequent edition. It is here divided in two parts and bound at the end of each respective volumes.

This copy has all the usual cancels and misprints as called for by Pottle, including Volume I. page 135 with the uncorrected state "gve" on line ten. As corrections were made in the press, the misprints are variant states for individual sheets and do not indicate priority of issue for any copy.

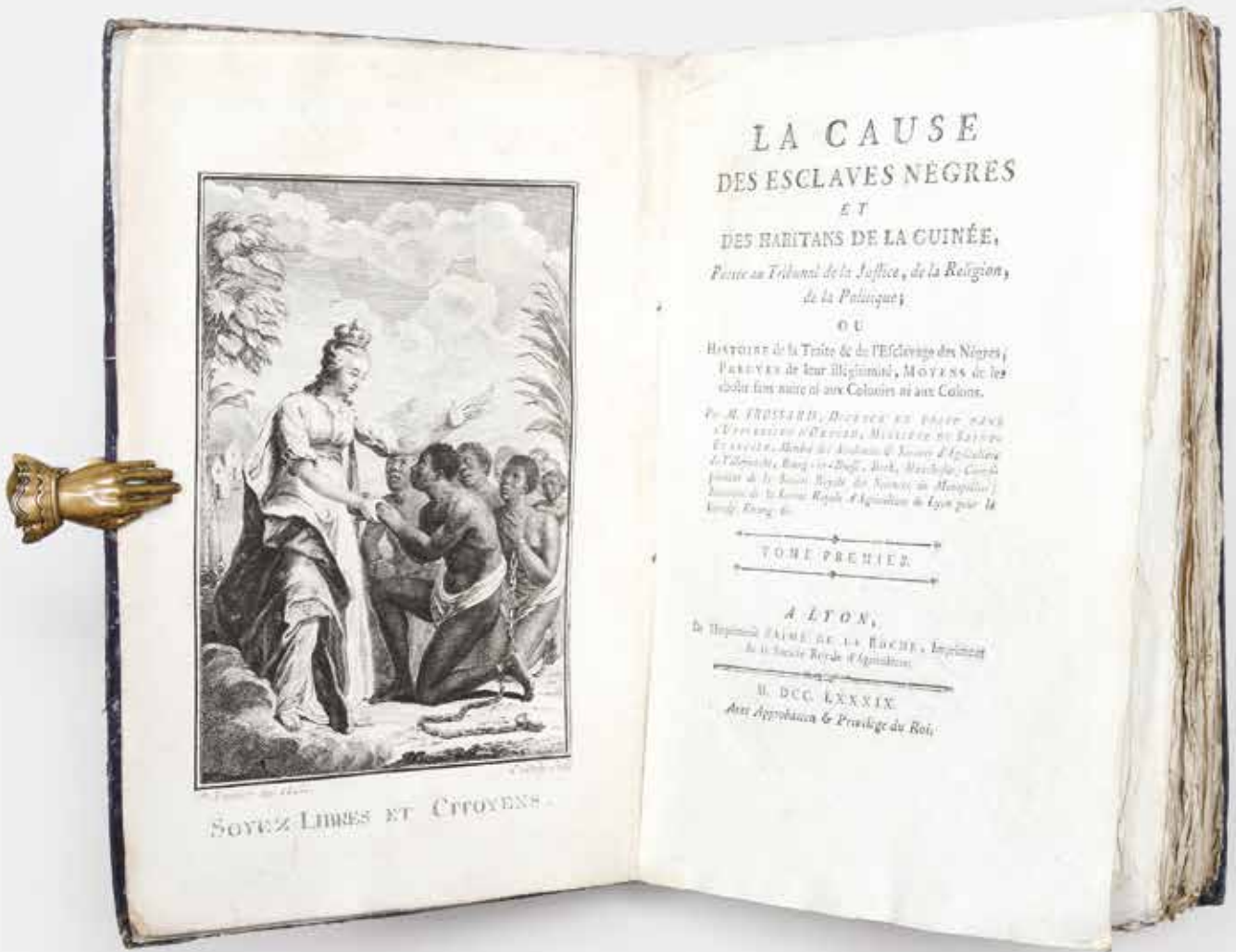
2 vols bound in one, quarto (280 × 215 mm). Stipple-engraved portrait frontispiece of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates by H. Shepherd reproducing manuscripts in facsimile. Contemporary russia, sympathetically rebacked, spine lettered and decorated in gilt with place and date at foot, covers with wide gilt border, inner turn-ins attractively gilt with roundels, marbled endpapers and edges. Later collector's label to front free endpaper verso (Lewis Raddon). Corners restored, a little mostly marginal foxing, neat repair to short closed tear at fore edge of second title page: an excellent copy. **J** Courtney 172; ESTC T64481; Grolier English 100, 54; NCBEL II, p. 1214; Pottle, *Literary Career of James Boswell* 79; Rothschild 463; Tinker 338.

\$11,500

165765



36



37

37

FROSSARD, Benjamin-Sigismond. *La cause des esclaves nègres et des habitans de la Guinée.* Lyon: De l'imprimerie d'Aimé de la Roche, imprimeur de la Société Royale d'Agriculture, 1789

"BY FAR THE BEST" EARLY FRENCH ABOLITIONIST WORK

First edition, a superb uncut copy, of this "esteemed and valuable work, and one of the earliest on the evils of the slave trade" (Sabin).

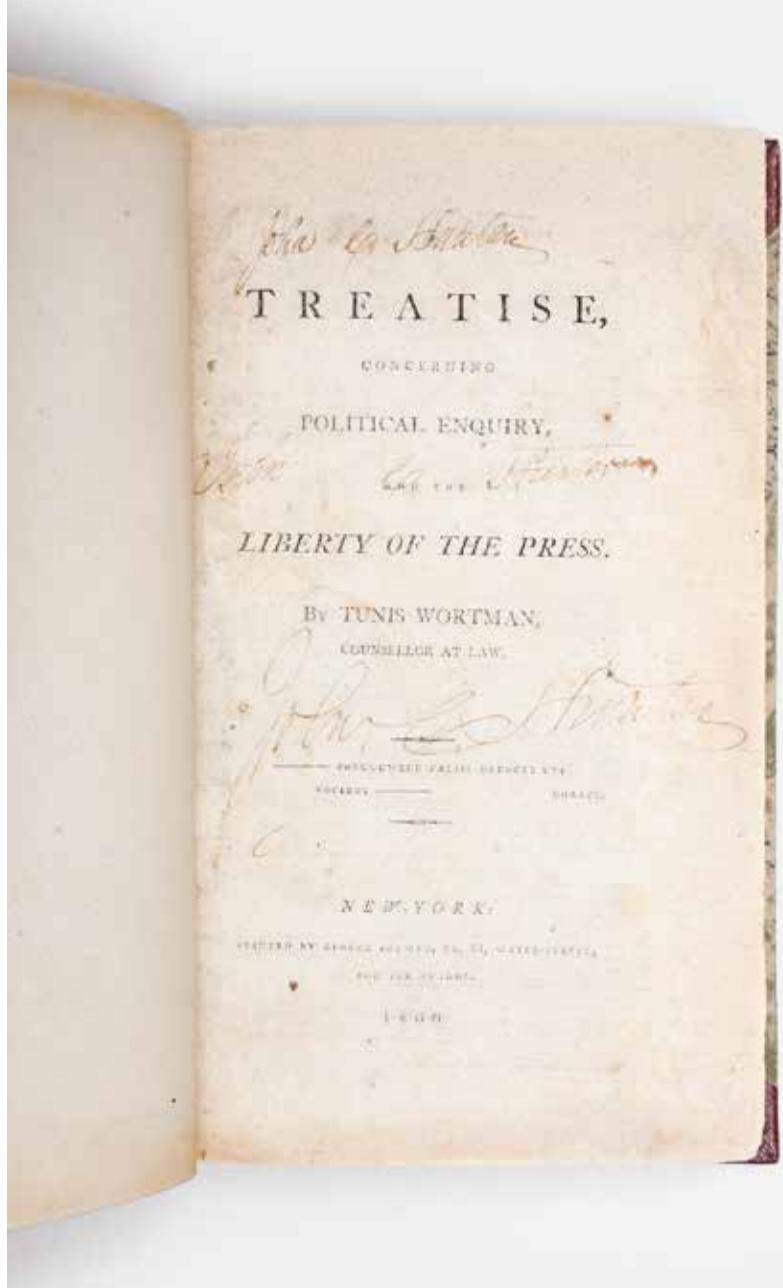
"Of all the books . . . written in the early days of the French anti-slavery movement, Frossard's careful two-volume survey of the history of the trade and its iniquities was by far the best. The author, a Protestant minister, had been awarded an honorary degree by Oxford in 1784, and while he was in England had become acquainted with the philanthropists there who were fighting slavery. *La cause* discussed the political and moral implications of slavery with eloquence" (Library Company of Philadelphia, p. 24).

Frossard rejects the idea of a "barbaric" Africa and emphasizes the incompatibility of Christian doctrine and slavery. He also traces the history of transatlantic slavery and argues that emancipation could be achieved without harming the colonies. Echoing Adam Smith, he argues that slave labour is less profitable than free labour.

2 vols, octavo, pp. [2] v, [1], 367, [1]; [2], vii, [1], 403, [5]. Engraved frontispiece by Boily after Rouvier, depicting a crowned female personification of France bestowing liberty upon a group of enslaved persons. Uncut in contemporary boards, rebacked. Contemporary notes to endpapers. Aside from the rebacking, a fine copy, crisp and clean. **J** Goldsmiths' 14008; Sabin 26013. The Library Company of Philadelphia, *Negro History 1553–1903*, 1969.

\$11,500

186149



38

38

WORTMAN, Tunis. *A Treatise Concerning Political Enquiry, and the Liberty of the Press.* New York: Printed by George Forman for the author, 1800

"THE BOOK THAT JEFFERSON DID NOT WRITE BUT SHOULD HAVE"

First edition of this foundational text of American libertarianism, a systematic defence of the freedom of speech, and an oft-cited development of Jeffersonian philosophy. Wortman has become widely accepted as "one of the ablest spokesmen for the Jeffersonians" (Sisson, p. 388), while the *Treatise* has been characterized as "the book that Jefferson did not write but should have" (Levy, p. 283)

Tunis Wortman (d. 1822), a New York lawyer and Jeffersonian democrat, appears to have been of the generation immediately following the Revolutionary War: he is recorded as serving in the New York militia from 1794 to 1797 and as a legal clerk from 1801. His political philosophy seems always to have been democratic-republican rather than federalist: he was the first secretary of the New

York Democratic Society and a member of the Tammany Society. The *Treatise Concerning Political Enquiry* was written in the shadow of Federalist president John Adams's Sedition Act of 1798, which criminalized "false, scandalous, and malicious" statements concerning the federal government. In response, Wortman contends that the freedom of speech is "indispensably requisite to the perpetuation of Civil Liberty" (p. iv), linking it with individual innovation and empowerment.

Page [iii] has the ownership signature of John Chapman Hunter, probably the general of that name (1762–1849), who served with the Virginia militia in the Revolutionary War and later achieved high rank in the war of 1812. His pen trials are also found on the title page.

Octavo (206 × 125 mm), pp. 296. Recent red straight-grain half morocco, spine lettered and ruled in gilt, marbled paper sides, front free endpaper reattached. Light rubbing, minor browning and foxing to contents, head of title page replaced: a very good copy. **J** ESTC W28353; Evans 39150; McCoy W398; Sabin 105514; Shipton & Mooney II, 39150. Leonard Levy, *Freedom of Speech and Press in Early American History: Legacy of Suppression*, 1985; Dan Sisson, *The American Revolution of 1800*, 1974.

\$13,500

181406



39

BLAKE, William. “The Clod & the Pebble”, from *Songs of Experience*. [London: privately printed, 1794]

HIS DIALOGUE ON SELFISH AND UNSELFISH LOVE

An original plate from one of the first four copies of *Songs of Experience*, hand-printed by Blake using his innovative process of “illuminated printing”. Blake’s experiments in producing the first issue of *Experience*, the only copies of his *Songs* he colour-printed, represent “his supreme achievement as a graphic artist” (Phillips, p. 108).

Blake devised his visionary printing method following a revelatory experience after the death of his brother Robert in 1787. Rejecting the conventional separation of letterpress and illustration, he wrote and drew directly onto copperplates with an acid-resistant medium, which were then etched in relief, inked, and printed on a rolling press. In a prospectus of 10 October 1793, Blake described this process as a method that “combines the Painter and the Poet”. Blake used this method to print the first copies of *Songs of Innocence* in 1789, delicately finishing them in watercolour with his wife Catherine. For the first copies of *Songs of Experience*, he developed a method of colour-printing, applying opaque pigments directly to the copperplate. The exact methods and materials Blake employed in his colour-printing process are still not fully understood, but their impasto effects are extraordinary: the mottled and reticulated surfaces of these impressions gives each plate a remarkable depth and richness.

The first issue of *Songs of Experience* comprised 17 plates, from which Blake assembled only four copies in 1794. Two survive complete: Copy F (Yale Center for British Art) and Copy H (private collection). A third (Copy T1) was dispersed, with plates now

divided between the British Museum and the National Gallery of Canada. The present plate comes from the fourth copy (Copy G), dispersed after 1877.

Ten plates from Copy G, including the present example, were acquired by Geoffrey Keynes and later placed on long-term loan at the Fitzwilliam Museum, Cambridge. Following Keynes’s death in 1982, the group was dispersed; two further plates are in private American collections, and the remainder are untraced. This plate was exhibited at the British Museum in 1957 and the Tate Gallery in 1978.

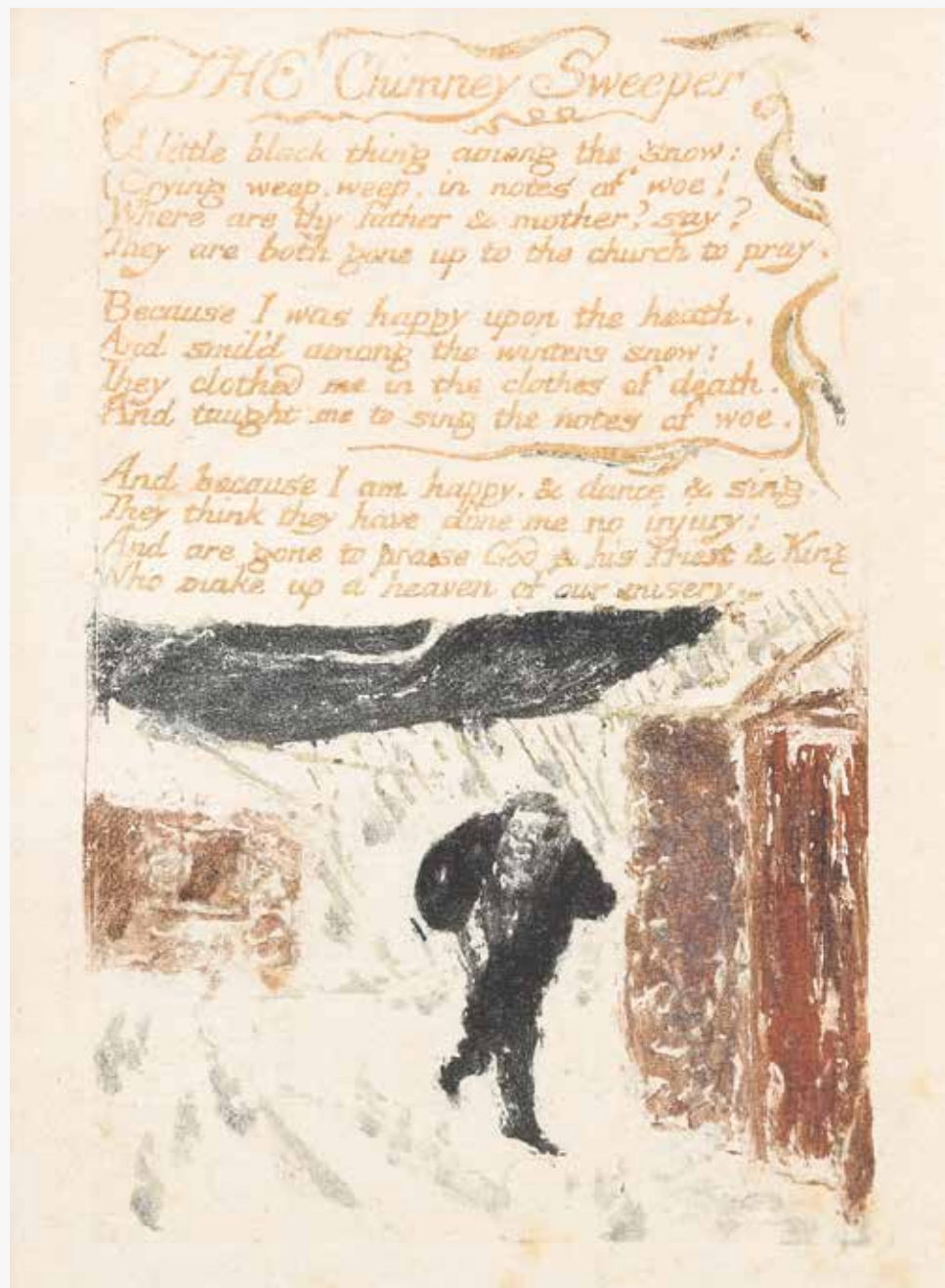
The plates from Keynes’s collection are the only colour-printed plates from the *Songs* to come onto the market since 1988.

Single leaf of wove paper (182 × 118 mm), relief etching (110 × 68 mm) printed by Blake, the design in colours and the text in pale green, finished with watercolour by Blake and Catherine Blake. Mounted and framed to museum standard for the Fitzwilliam Museum. Provenance: Bernard Quaritch, 1859–60 (bound, 40 plates, possibly together with Copy N of the combined *Songs*) and 1877 (rebound, 15 plates), subsequently disbound; this plate and “A Poison Tree” acquired by J. W. Ford, sold in his sale at Sotheby’s, 12 May 1902, lot 75, for £5. 17s. 6d. to Tregaskis; possibly one of eight plates acquired by Julian Marshall (1836–1933), sold in his sale, Sotheby’s, 11 July 1904, lot 36, for £13 to Quaritch; this plate subsequently acquired by Greville Macdonald (1856–1944); sold by Francis Edwards around 1931 to Geoffrey Keynes (1887–1982). Light toning and soiling, traces of earlier mounting to verso; a strong impression, colours remarkably vivid. ♣ Bentley, *Blake Books*, p. 415; Bindman 514; Keynes, *Bibliotheca Bibliographica*, 514. Michael Phillips, *William Blake: The Creation of the Songs from Manuscript to Illuminated Printing*, 2000.

\$200,000

187777





40

BLAKE, William. "The Chimney Sweeper", from *Songs of Experience*. [London: privately printed, 1794]

THE FIRST PRINTING OF ONE OF HIS MOST IMPORTANT POEMS

An original plate from one of the first four copies of *Songs of Experience*, hand-printed by William Blake using his innovative process of "illuminated printing". This plate comes from Copy G, dispersed after 1877 (see previous item).

Robert N. Essick refers explicitly to the works collected by Keynes as among Blake's greatest artistic achievements: "Only a very few can all see in the Tate or Fitzwilliam or Huntingdon – will be within the reach of future collectors" (Essick, p. 109).

Single leaf of wove paper (191 × 125 mm), relief etching (112 × 72 mm) printed by Blake, the design in colours and the text in ochre, finished with watercolour by Blake and Catherine Blake. Mounted and framed to museum standard for the Fitzwilliam Museum. Provenance: Bernard Quaritch, 1859–60 (bound, 40 plates, possibly together with Copy N of the combined *Songs*) and 1877 (rebound, 15 plates), subsequently disbound; possibly one of eight plates acquired by Julian Marshall (1836–1933), sold in his sale, Sotheby's, 11 July 1904, lot 36, for £13 to Quaritch; given by Francis Edwards in January 1925 to Geoffrey Keynes (1887–1982), inscribed by Keynes on the verso. Light spray of foxing to lower margin, minor marks to verso, overall excellent condition. J Bentley, *Blake Books*, p. 415; Bindman 514; Keynes, *Bibliotheca Bibliographica*, 514. Robert N. Essick, "Blake in the Marketplace, 1995, including a survey of Blakes in private ownership", *Blake, an Illustrated Quarterly*, vol. 29, no. 5, Spring 1996.

\$200,000

187778

NELSON, Horatio, Viscount Nelson. Autograph weather log kept by Nelson on the Victory, 24 October 1803 to 31 August 1804. HMS Victory off Toulon: 1803–04

“IF I AM TO WATCH THE FRENCH, I MUST BE AT SEA; AND IF AT SEA, MUST HAVE BAD WEATHER”

Punctiliously maintained during the blockade of the French fleet at Toulon, this is perhaps the most substantial and significant Nelson manuscript in private hands. “The ability to read the weather and to anticipate changes was vital for a sea officer. Nelson kept a weather log for most of his sea-going career, and was still filling it in on the day he died. This was more than meteorological curiosity: it was the building block of his system” (Lambert, pp. xxi–xxii).

Nelson’s long blockade of Toulon (July 1803–December 1804) has been described as “the most important period in his professional career, during which he demonstrated his abilities as an all-round commander better than at any other time” (White, p. 294). In his *Life of Nelson* (1813), Southey remarks that Nelson watched Toulon “with unremitting and almost unexampled perseverance” and reprints Nelson’s note: “If I am to watch the French, I must be at sea; and, if at sea, must have bad weather”. Nelson had only recently (May 1803) transferred his flag to Victory from the frigate Amphion. Victory, launched in 1765, was an old ship but a steady one, Nelson noting that “The weather off Toulon is not mended . . . but this ship is so easy in a sea that we scarce feel a gale” (cited in Knight, p. 617). This was just as well, as “strong north-west winds blew constantly off Toulon” and Nelson was susceptible to seasickness (Knight, p. 459).

Three other weather logs in Nelson’s hand are known to exist. Two are at the National Maritime Museum, Greenwich, one of which covers the period immediately before the present one (10 September–23 October 1803, 4 leaves), and the other the period 1 September 1804–13 May 1805. That at the British Library covers the period where the second of the two NMM logs leaves off: 14 May 1805–20 October 1805, the eve of Trafalgar (24 pp.).

This log was known to Sir Nicholas Harris Nicolas, the editor of Nelson’s *Dispatches and Letters*, and is mentioned in Volume V (p. 273), where the entries for five days are printed: “Two small Books are preserved in which Lord Nelson daily entered, in his own hand, the state of the Barometer, Weather, and Wind twice, three times, and occasionally four, five, and even six times in every twenty-four hours”.

The present log is no different, Nelson noting the day, date, time, and barometer reading, then giving a few lines describing the “State of the Weather and Wind”. For example, on Friday 28 October, he notes, “Very squally & dirty Levanter [an easterly wind that blows in the western Mediterranean], blowing very strong”. The contradictory weather for 10 December – with Victory “anchored under Cape Tolari [northern tip of Corsica], in 29 fathoms water” – confounds even his experienced eye, and he feels the need to add an aside: “N.B. from Friday morning the Barometer has been rising and falling and yet for two days & one night I never saw such a succession of heavy squalls of wind, hail & rain”.

In April 1796, Nelson wrote to Francis Drake, British minister plenipotentiary in Genoa: “I cannot command winds and weather”. Yet his meticulous observation and study of both, combined with an outstanding grasp of the intricacies of managing a ship of the line – the largest and most complex machine of its age – together with his killer instincts, consistently gave him the upper hand over even his most formidable opponents.

Provenance: (i) Catherine (1781–1857), Lady Bolton, Nelson’s niece, the wife of Captain Sir William Bolton, reputedly in her possession. She is thanked by Sir Nicholas Harris Nicolas, “for

This Week day		Alt. Time taken of Barometer		State of the Weather & Wind		This Week day		Alt. Time taken of Barometer		State of the Weather & Wind	
Day	Alt. Time taken of Barometer	Day	Alt. Time taken of Barometer	Day	Alt. Time taken of Barometer	Day	Alt. Time taken of Barometer	Day	Alt. Time taken of Barometer	Day	Alt. Time taken of Barometer
Wednesday 7	7am 29 8 9 noon - 9 3 8pm 30 - -	fine breeze at sunset smaller with rain fine: nearly calm	Thursday 8	7am 30 9 9 3pm - - 5	fine S.W. Easterly D. W. S.W. Wind	March 14	7am 30 1 -	fine W. Easterly	Friday 15	7am 30 1 - 8pm - - 6	fine W. S.E. D. S. D.
Friday 9	7am 29 9 1 noon - 8 5 8pm - 9 5	hard S.W. Easterly D. D. D.	Saturday 10	7am 29 9 1 4pm - - 5 8pm - - 7	hard S.W. Easterly D. - D. D. - D.	Friday 16	7am 30 1 - 8pm - - -	fine W. S.W. D. S. W.S.W.	Saturday 17	7am 29 9 5 8pm - - 2	dirty W. Wind Easterly fresh S.W. D.
Sunday 11	7am 29 9 6 8pm - - 5	hard S.W. Easterly D. D. D.	Monday 12	7am 29 8 7 8pm - - 8	hard S.W. Easterly D. D. D.	Sunday 18	7am 29 8 4 - - -	fine S.W. Easterly	Monday 19	7am 29 6 9 8pm - - -	mod. Rainy S.E. fresh Breezes - N.W.
Tuesday 13	7am 29 9 2 8pm 30 - 4	hard S.W. Easterly mod. fair Easterly	Wednesday 20	7am 29 7 5	Winds N.E.	Tuesday 21	7am 29 8 -	fine W. hazy S.W.	Wednesday 22	7am 29 6 2 8pm - 7 2	mod. Rainy S.W. D. D. W.S.W.



41

many Letters and Papers of great interest” (Dispatches and Letters, Vol. I, p. vi); (ii) unidentified owner, whose pencilled note on the front wrapper verso reads: “Sent me by Mr Young [?] of Wells & delivered by the Revd. Mr Girdlestone of Landford, Wilts., 20 Decr. 1844 [initials illegible]”. Rev. Henry Girdlestone (1785–1871) was rector of Landford, his patron being Earl Nelson. In 1811 he married his cousin, Elizabeth Ann Bolton, niece of Horatio Nelson. The Wells referred to is perhaps Wells-next-the-Sea in north Norfolk but possibly Wells in Somerset, some 50 miles from Landford; (iii) Lord Harmsworth, his sale Sotheby’s London, 1960; (iv) Sotheby’s New York, 1965; (v) Sotheby’s London, 1965; (vi) Sotheby’s, London, 1980; (vii) Sotheby’s New York, 1982; (viii) Per Meyer (1918–2000), prominent Norwegian book collector and member of the Norwegian Club for Bibliophiles; bought from Damms Antikvariat, Oslo, with copies of letter of authentication (9 Sept. 1983); (ix) Gunnar Guhnfeldt, with a pencilled note inside the box lid: “This book was offered to me approx. 15 years ago (1970s) but I did not buy it then. It was bought by Mr P. F. Meyer, who again sold it to me Oct. 14 1984. Gunnar Guhnfeldt”; (x) Sotheby’s London, 1986, bought by Joseph.

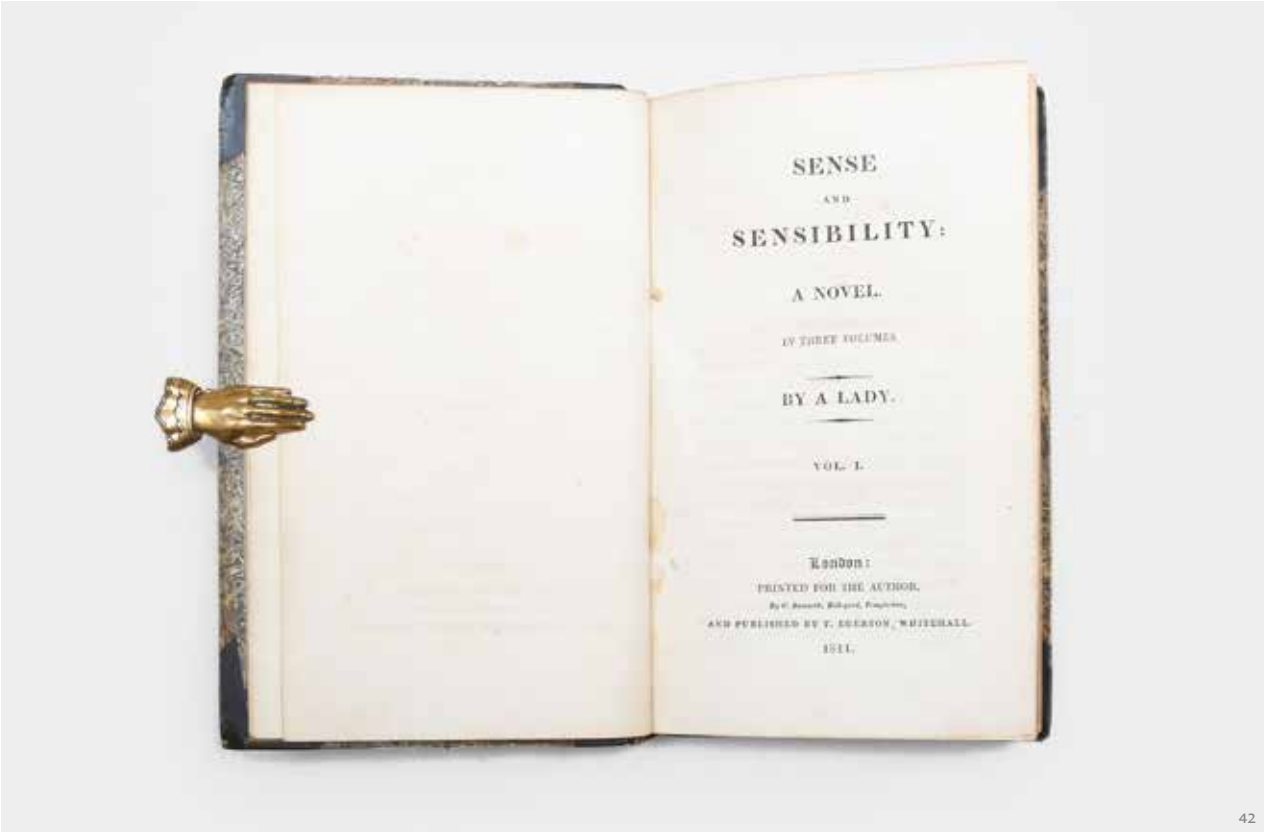
Square octavo (245 × 187 mm), pp. 44, written both sides, ruled throughout in pale red, headings in a secretarial hand (giving, day, date, time, barometer readings, and “State of the Weather and Wind”), entries entirely in Nelson’s hand. Original grey Stormont pattern marbled wrappers, stitched with green silk ribbon. Housed in a custom blue cloth case. Small triangular loss from fore edge of front wrapper, first and last leaves detached, small stamp of two armorial shields at head of first page, general light signs of handling, closed tear at fore edge of last leaf. Overall, in excellent condition. ♣ Roger Knight, *The Pursuit of Victory: The Life and Achievement of Horatio Nelson*, 2006; Andrew Lambert, *Nelson: Britannia’s God of War*, 2004; Colin White, *Nelson: The New Letters*, 2005.

\$600,000

172639



41



42

42
AUSTEN, Jane. Sense and Sensibility: A Novel. By a Lady. London: T. Egerton, 1811

HER DEBUT, IN A HANDSOME BINDING

First edition of Austen’s first published novel. Writing to her sister, Cassandra, on 25 April 1811, Austen noted: “I am never too busy to think of S & S. I can no more forget it, than a mother can forget her sucking child” (Le Faye, p. 182).

Begun in the mid-1790s, *Sense and Sensibility*, like *Pride and Prejudice*, went through two versions before publication, but the fact that it was published first was more or less accidental. First *Impressions* (the first version of *Pride and Prejudice*) had been summarily rejected, and *Northanger Abbey*, probably the first to be started of the three, had been sold to the publishers Richard Crosby & Son, but they failed to publish it. Keynes suggests the size of the edition may have been as small as 750 copies..

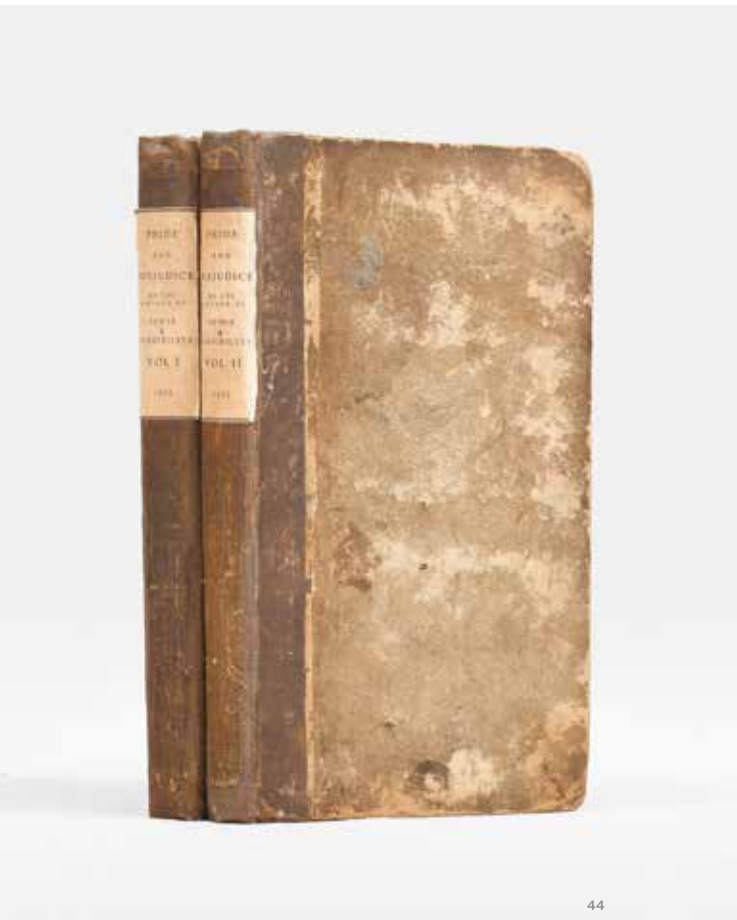
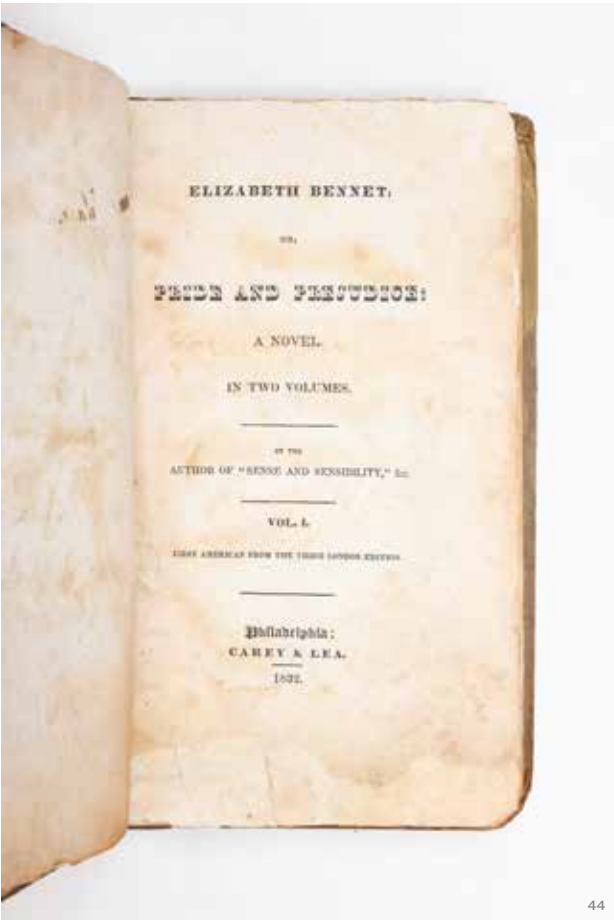
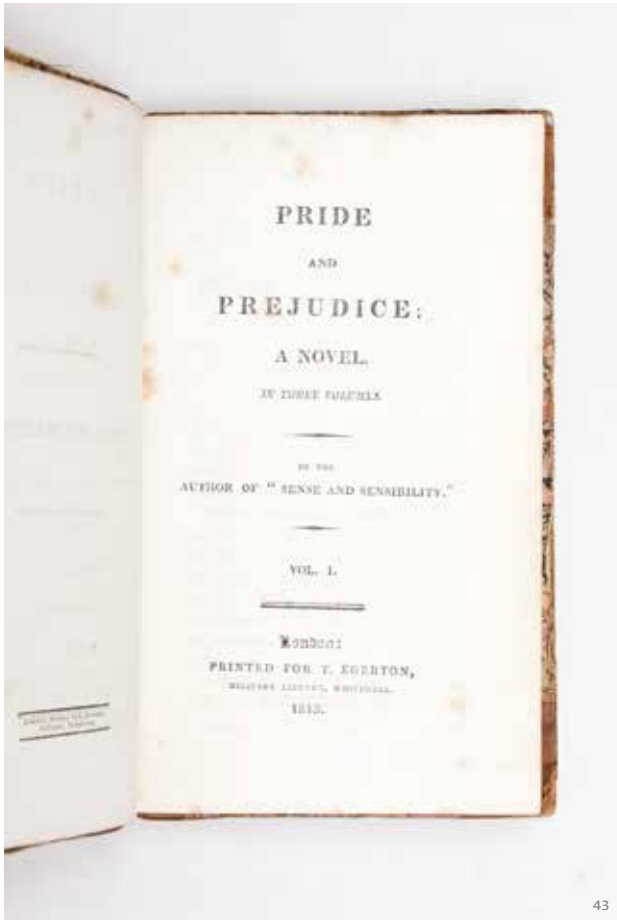
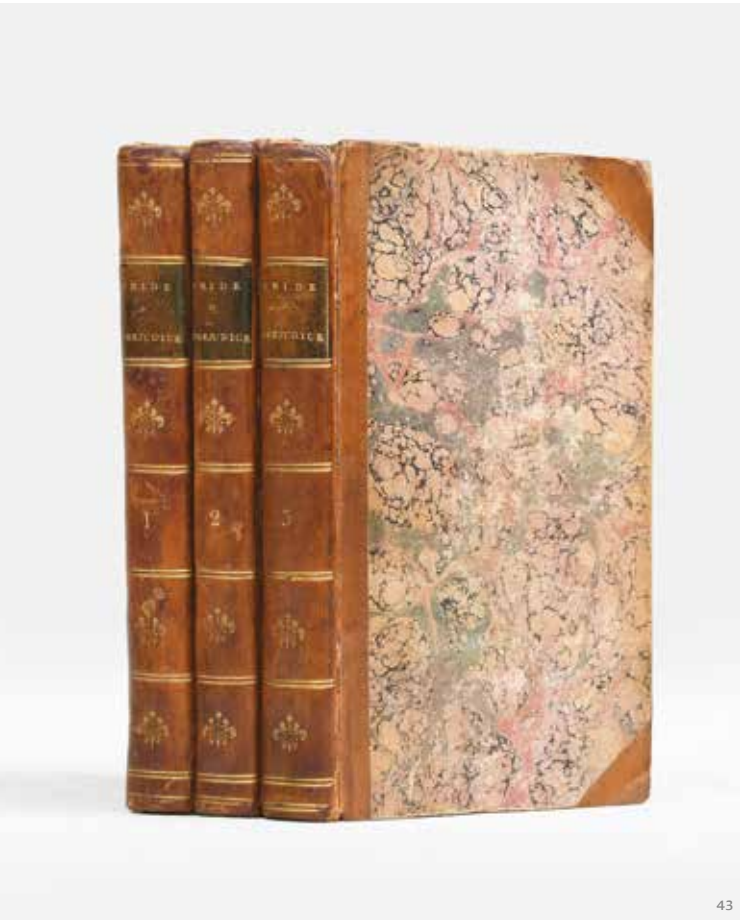
3 vols, duodecimo (170 × 125 mm), paper watermarked “IS 1810”, bound without half-titles. Near-contemporary black half calf, spines lettered and decorated in gilt, marbled paper sides. Joints skillfully restored, sides rubbed with a little wear to corners; contents lightly toned, occasional minor marks, slight staining to a dozen leaves, marginal closed tears to vol. I, pp. 9/10 and 13/14, one gathering just starting, preliminary leaves of vol. III partly separated but holding. A very good copy. ♣ Gilson A1; Keynes 1; Sadleir 62a. Deirdre Le Faye, *Jane Austen’s Letters*, 1997.

\$165,000

188232



42



43
AUSTEN, Jane. *Pride and Prejudice*. London: printed for T. Egerton, 1813

CONTEMPORARILY BOUND AND COMPLETE WITH ALL HALF-TITLES

First edition. Austen began writing the novel in October 1796, while she was, like her protagonist, “not one-and-twenty”. Initially called *First Impressions*, it was completed in August 1797 but was quickly rejected by the publisher Cadell. Austen revised the work over the years and found Egerton willing to publish it following the success of her debut novel, *Sense and Sensibility* (1811).

The first edition was published in approximately 1,500 copies in January 1813, and a second edition was called for later that year, likely in October. After receiving her copies, Austen wrote to her sister Cassandra on 29 January, “I have got my own darling Child from London . . . The advertisement is in our paper to-day for the first time . . . I must confess that I think [Elizabeth Bennet] as delightful a creature as ever appeared in print, & how I shall be able to tolerate those who do not like her at least, I do not know.”

This copy has the bookplate and monogram labels of Sir Harry Newton, second Baronet (1875–1951), the Conservative MP whose significant literature and science collection sold at auction in 2007. Newton’s bookplate was etched by Anna Airy (1882–1964),

who became one of the most celebrated realist artists of her time following her studies at the Slade, and who was the first woman war artist officially commissioned by the British government.

3 vols, duodecimo (171 × 100 mm), pp. iv, 307, [1]; iv, 239, [1]; iv, 323, [1]. Complete with half-titles. Contemporary half calf, smooth spines with gilt rules and device, green morocco spine labels, marbled sides, sides and corners with blind roll. Housed in custom red half calf folding box. A few joints tender, rubbing to marbled sides, edges worn, inner hinges cracked, all holding, contents foxed, occasional small tear, paper flaw partially affecting one word on vol. II, sig. I1ov, long horizontal closed tear to vol. III, sig. L9. A very good copy. ♣ Gilson A3; Grolier English 138; Keynes 3; Sadleir 62b; Tinker 204.

\$275,000 187265

44
AUSTEN, Jane. *Elizabeth Bennet; or, Pride and Prejudice: a novel*. By the author of “Sense and Sensibility,” &c. Philadelphia: Carey & Lea, 1832

First American edition of *Pride and Prejudice*, one of 750 copies. The change of title reflects the contemporary habit of identifying novels by their heroine. The title page otherwise preserves the style of the original in maintaining the author’s anonymity, despite Austen having been known as its author since 1817.

In the absence of international copyright law, American publishers were free to reprint British novels without payment or permission. The first Austen novel to appear was *Emma*, issued by the Philadelphia printer Mathew Carey in 1816. In the 1830s, Carey’s firm of Carey & Lea followed with the full series of Austen’s works, beginning with *Pride and Prejudice*.

Austen’s text was largely unchanged, except that religious oaths were edited to avoid offending local sensibilities: “Good Lord!” became “Indeed!” and “By God” was excised. The three-volume format aimed at English circulating libraries was compressed into two, and a smaller typeface printed on inexpensive paper reduced costs further.

2 vols, duodecimo in half-sheets (196 × 115 mm), untrimmed as issued. Without initial advert leaf, with 34 pages of publisher’s adverts bound at end of vol. 1. Original brown linen-backed drab boards, rebacked with original spine laid down, facsimile labels, rear free endpapers supplied to style. Housed in a custom calf-backed book-form folding case. Early female ownership inscriptions of one Mary Hawes(?) to front free endpapers. Worn with some loss, tear to front free endpaper of vol. II; foxing, browning, and staining typical of American books of this period, several areas of marginal loss with restoration, uneven tear in vol. I, sig. 14.6 (pp. 159–60) affecting about 9 lines either side with no text loss: a good copy. ♣ Gilson B2.

\$50,000 186804



45

BEETHOVEN, Ludwig Van. Sinfonie mit Schluss-Chor über Schillers Ode. Mainz & Paris: B. Schotts Söhnen & Antwerp, A. Schott, [1826]

“THE CULMINATION OF ITS AUTHOR’S GENIUS” – BERLIOZ

First edition of the full orchestral score for the Ninth Symphony, the first trade issue, published 28 August 1826, without the list of names found in prepublication copies for subscribers and without the metronome markings added to copies from December onwards.

Beethoven’s final complete symphony redefined the genre, breaking new ground by incorporating vocal soloists and a chorus in its final movement. It was a model for Berlioz, Bruckner, Mahler, Brahms, and Wagner.

Beethoven composed it between spring 1823 and February 1824. Towards the end of the process, he decided to incorporate Friedrich Schiller’s “An die Freude” into the final movement – a poem that he had attempted to put into music since the early 1790s. The symphony premiered at the Theater am Kärntnertor Vienna on 7 May 1824, marking a triumphant public return for Beethoven, who had not appeared on stage in over a decade. At either the end of the scherzo or the symphony – accounts vary – Beethoven, then almost completely deaf and unaware of the audience’s reaction, had to be gently turned around by the contralto Caroline Unger so he could see the enthusiastic applause. He died in March the following year.

Folio. Lithographic title page incorporating arms of Prussia, 226 engraved plates. Without the 2-page list of subscribers; plates numbered 2322, some corrected from 2321; plate number present on p. 172 and absent on p. 191; “Partition” printed on front wrapper. Original light blue wrappers printed in black, rebaked and relined, edges untrimmed. Housed in a custom green cloth solander box. Pencilled inscription “Coll. Jan. 1974” at head of title page. Wrappers a little rubbed and marked, extremities restored, first and last page of contents toned, sporadic foxing. A very good copy. ♪ Fuld, p. 563; Hirsch 395; Hoboken 502; Kinsky 813–832.

\$48,000

180395

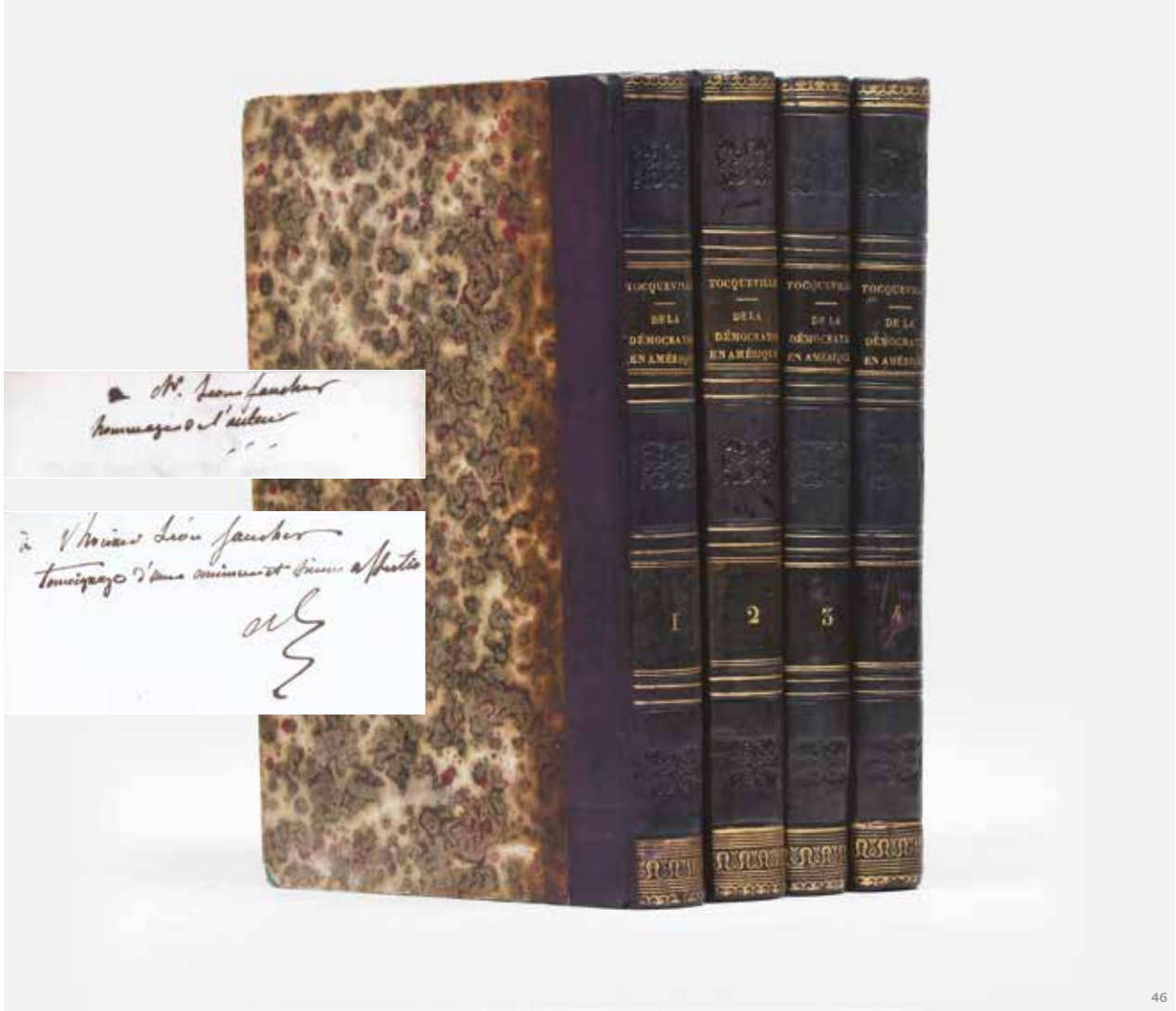
46

TOCQUEVILLE, Alexis de. De la démocratie en Amérique. Orné d’une carte d’Amérique. Paris: Charles Gosselin, 1835–40

PRESENTED TO THE WORK’S FIRST REVIEWER AND A FUTURE PRIME MINISTER, THE “ACTIVE, OBSTINATE, AND INJUDICIOUS” LÉON FAUCHER

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

Faucher (1803–1854) was spurred by the revolution of 1830 to take up his pen as a liberal journalist. In the 1830s and early



46

1840s, he worked and edited many French journals, becoming closely linked to literary and political circles. He moved towards conservatism over the 1840s and, after the 1848 revolution, entered the constituent assembly. Under the presidency of Louis Napoleon, Faucher served as minister of public works and of the interior, before becoming prime minister in 1851. He retired that year due to Napoleon’s coup and died suddenly of illness three years later.

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

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

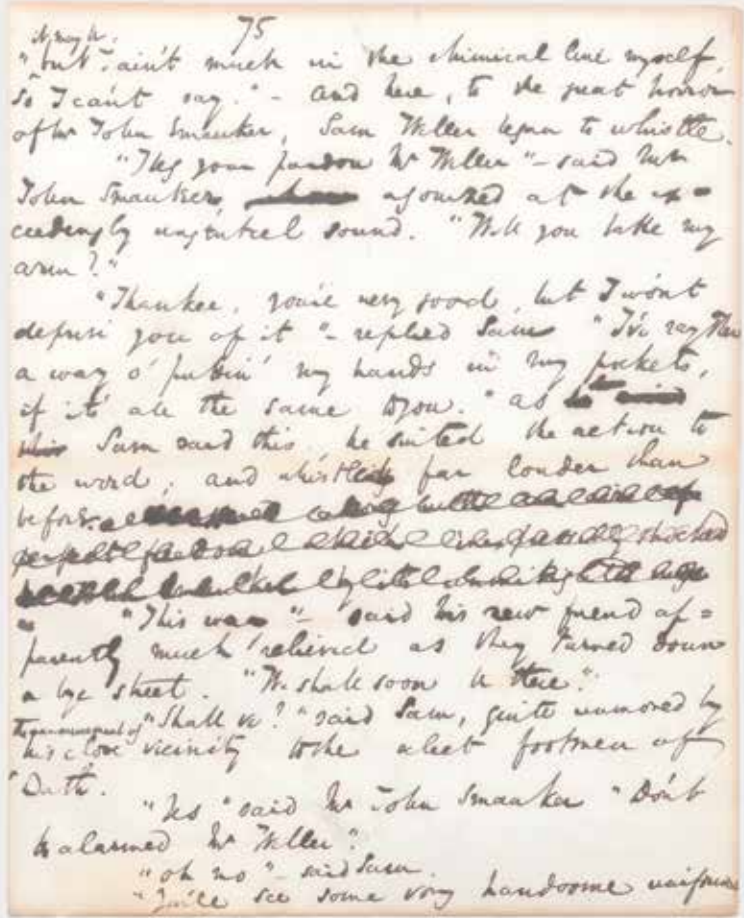
The work was soon widely praised and went through seven editions by the time volumes III and IV were published together in an edition of 2,500 copies on 24 April 1840. Faucher also reviewed these volumes on 20 January 1841. He has made pencilled comments in the margins of these volumes, likely in aid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

Tocqueville was not a supporter of Faucher as he rose to high office. In 1851, when Faucher was prime minister, Tocqueville said of him, “Faucher is a man of great honesty, great courage, and great knowledge – except the knowledge of men. He is active, obstinate, and injudicious. Such men are the ruin of a ministry, indeed of a party” (cited in Simpson, p. 252).

4 vols, octavo (208 × 128 mm). Without the original hand-coloured lithographic folding map of the United States, likely as received by the recipient (see note); a modern copy on antique paper is bound in. Contemporary purple quarter calf, mottled sides, green vellum corners, marbled endpapers, edges speckled brown; the latter two vols with minor variation, reflecting the episodic publication. Minor discolouration to calf, slight browning and spotting to contents as usual, light damp-staining at foot of covers and concomitant staining and rippling to contents: a very good copy. ♪ *Books that Made Europe*, p. 206; *En français dans le texte* 253; Howes T278; Sabin 96060/1. André Jardin, *Tocqueville: a Biography*, 1988; M. C. M. Simpson, *Correspondence & Conversations of Alexis de Tocqueville with Nassau William Senior from 1834 to 1859*, Volume I, 1872.

\$135,000

180826



47

DICKENS, Charles. Original autograph leaf from The Posthumous Papers of the Pickwick Club. [London: before April 1837]

ONE OF ONLY FIVE PAGES OF THE PICKWICK MANUSCRIPT REMAINING IN PRIVATE HANDS

Original manuscript leaf, with Dickens's own emendations, from the Pickwick Papers, the novel that catapulted a 25-year-old journalist to national fame in a matter of months.

From the printers' setting manuscript of roughly 1,500 pages, fewer than 50 are known to survive; this leaf is among only five remaining in private hands. Dickens's working manuscripts were normally discarded after typesetting. In this instance, Charles Hicks (c.1799–1870), the foreman-printer at Bradbury and Evans, rescued 33 leaves from Chapters 36–37, "the largest number of contiguous Pickwick manuscript leaves known to survive" (Long, p. 32). As Dickens's reputation grew he tried, with limited success, to recover early manuscripts; his 1838 request that Hicks return "all the old copy" is considered the first recorded attempt to collect his own drafts. Dickens later guarded these remnants closely. When donating five slips from Chapter 39 to a Halifax charity in 1840, he noted he had "never given away any old published MS." but had selected them from a box of fragments, the "original and only draught" of that portion.

The Pickwick Papers, issued monthly between April 1836 and November 1837, only became a publishing phenomenon after the

introduction of Sam Weller, who features in the portion of text here. The leaf is numbered "75" at the head of the page in his hand: Sadleir notes that "it is clear that Dickens numbered separately each successive instalment of manuscript delivered monthly to the printer". Although the text here is part of Chapter 37, it was published as part of Chapter 36, due to the previous misnumbering of two consecutive chapters as "XXVIII" – an error that was rectified in subsequent editions. Dickens's deletions include three full lines of text and four words blotted out; his insertions consist of three words added interlineally at the top left.

This leaf originated in the Hicks family cache dispersed in 1882 and resurfaced among 12 consecutively numbered leaves in the 1971 Suzannet sale – the last major auction of Dickens manuscripts. Of that group (numbers 69–80), most are held institutionally. All other known Pickwick manuscript fragments are likewise held by major libraries.

Single leaf (230 × 185 mm). Manuscript text in brown ink on recto only. Housed in a custom pinkish-orange morocco gilt-stamped folder with cream moiré silk lining and a pinkish-orange quarter morocco clamshell case. Unobtrusive compositor's inky fingerprint at lower centre, browning to very edges, faint traces of mount to verso along one edge. In excellent condition. Provenance: Comte Alain de Suzannet (his sale, Sotheby's, 22 November 1971); the William E. Self-Kenyon Starling copy. A full transcription of the text is available. ¶ Sadleir, Catalogue of the Suzannet sale, p. 277; Long, William F., "Dickens Donates a Piece of Pickwick", Dickens Quarterly, Vol. 33, No. 1, March 2016, pp. 23–37.

\$130,000

124911



48

WHITMAN, Walt. Leaves of Grass. Brooklyn, New York: [for the Author,] 1855

"AMERICA'S SECOND DECLARATION OF INDEPENDENCE"

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

This edition "introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America's cultural memory" (Marki, p. 354). As a former newspaperman and printer, Whitman had an unusually close involvement in the physical aspects of the publication. The type was partially hand-set by the poet himself in the Brooklyn Heights shop of Andrew Rome, assisted by his brother, Tom. Various stop-press revisions within the first printing have been identified, with this copy exhibiting a mix of first and second states as usual. As the hand-set type jostled and occasionally fell off the hand-inked, iron-bed press, each copy is arguably unique.

This book, more than any other perhaps, is said to have defined America to itself. "He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his 'barbaric yawp,' are so powerful that the echo of his crude yet rhythmic song rings forever in the American air" (Grolier One Hundred).

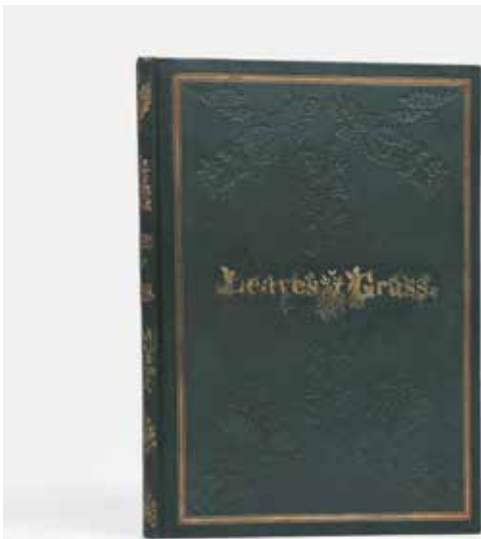
Provenance: Gertrude Cowdin (d. 1908), book collector and patron; her sale "Rare Books from the Library of the late Mrs Gertrude Cowdin of New York", 28–9 Feb. 1916, Anderson Galleries, lot 1118 (auction description and pencil notation to verso of endpaper). Ira A. Lipman (1940–2019), book collector, his sale, 16 Nov. 2022.

Small folio. Engraved frontispiece by Samuel Hollyer with tissue guard (first state on heavy paper within a lightly embossed frame). Second state of copyright (2 lines) as usual, second state of p. iv ("and" corrected).

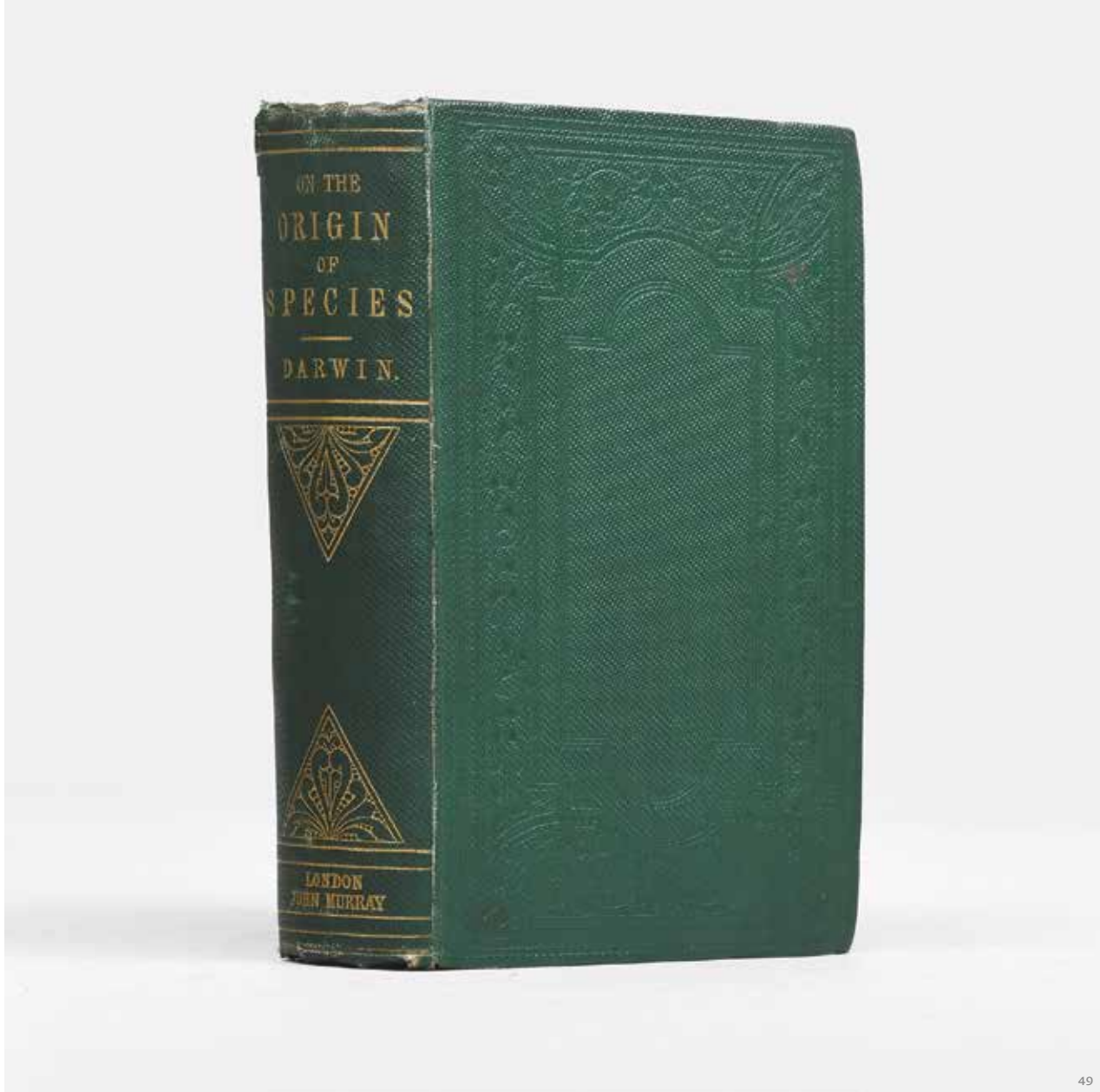
Original first-state binding (Myerson A) of dark green coarsely ribbed morocco-grain cloth, covers with triple-rule frame in gilt surrounding blind-stamped leaf-and-vine designs, front cover with gilt rustic lettering and decoration, spine stamped and lettered in gilt, marbled endpapers, gilt edges. Housed in a custom green cloth chemise and green quarter morocco slipcase. Discreet restoration to spine ends, gilt a little dulled in places, overall bright, faint creasing to portrait and lower edge of pp. 67–9, small ink mark to bottom edge of final leaves, bound without flyleaves: a highly presentable copy. ¶ BAL 21395; Grolier American 100, 67; Johnson High Spots 79; Myerson A.2.1.a2; Printing and the Mind of Man 340. Ed Folsom, "The Census of the 1855 Leaves of Grass: A Preliminary Report", Walt Whitman Quarterly Review, vol. 24, no. 2, Oct. 2006; Ivan Marki, "Leaves of Grass, 1855 edition", Walt Whitman: An Encyclopedia, 1998.

\$235,000

161273



48



49
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

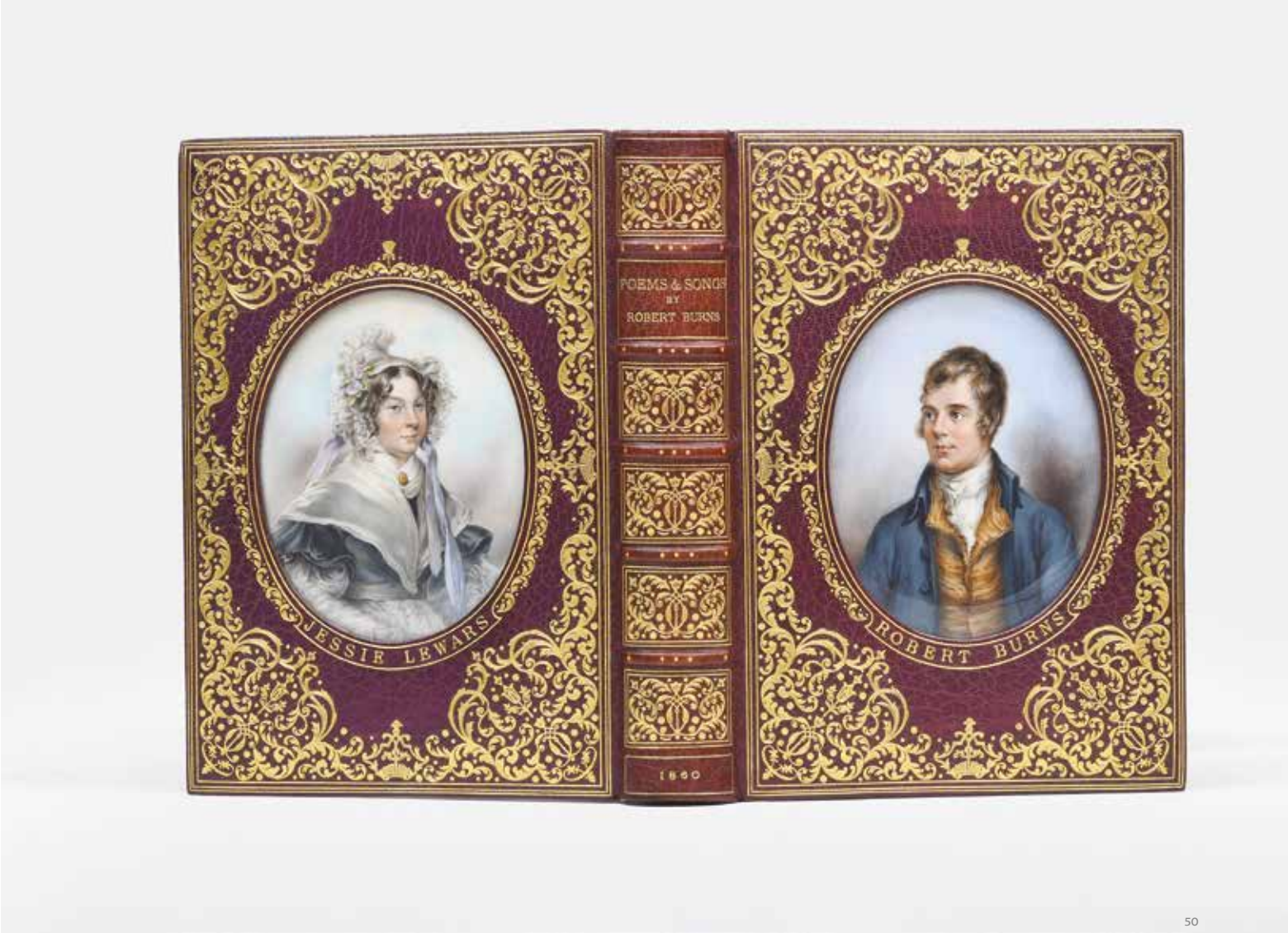
USHERING IN A NEW ERA OF THOUGHT ABOUT THE NATURE OF MAN

First edition of “the most influential scientific work of the 19th century” (Horblit), bright and unrestored in the original cloth. The initial 1,250 copies of “the most important biological book ever written” (Freeman) prompted an intellectual revolution comparable to that of Newton or Copernicus.

While recognizable theories of evolution had been developing since at least the mid-1750s, the *Origin* introduces the critical mechanism of natural selection to explain the direction of the process. When married with Mendelian genetics, natural selection became the foundation of modern evolutionary theory: “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” (Mayr, pp. vii–xxviii).

Octavo gathered and signed in twelves. Folding diagram lithographed by W. West, 32-page publisher’s catalogue at rear, dated June 1859. Original green diagonal-wave-grain cloth (Freeman’s variant b, no priority), spine lettered, ruled, and decorated in gilt, covers ornamentally blocked in blind, light brown coated endpapers, binder’s ticket of Edmonds & Remnants to rear pastedown. Housed in custom quarter red morocco solander box. Contemporary and near-contemporary bookseller’s tickets; front free endpaper with early 20th-century manuscript copy of part of a Darwin letter. Near-contemporary pencil underlining to several pages and faded discussion of Darwin-Wallace controversy on half-title. Light bumping and wear, short split to head of rear joint, cloth bright and clean, inner hinges cracked but holding firm, minor fading and glue residue to endpapers, a handful of chips, creases, and paper flaws to contents, spot of ghosting to upper margin of pp. 130–1: a very good copy indeed. ¶ Dibner 199; Ellis 628; Freeman 373; *Heirs of Hippocrates* 1724; Garrison-Morton 220; Grolier, English 100, 96; Grolier/Horblit 23b; Grolier, Medicine 100, 70b; Norman 593; *Printing and the Mind of Man* 344b; Waller 10786. Ernst Mayr, introduction to the Harvard University facsimile edition, 1964.

\$335,000 183230



50
COSWAY BINDING – BURNS, Robert. *Poems & Songs.* London: W. Kent & Co. (late D. Bogue), 1860

“THINE BE THE VOLUMES, JESSY FAIR, / AND WITH THEM TAKE THE POET’S PRAYER”

An original double Cosway binding, executed by Rivière after designs by John Harrison Stonehouse, with two large portrait miniatures by Caroline Billin Currie depicting the poet on the front cover (after his iconic 1787 portrait by Alexander Nasmyth) and his nurse, Jessie Lewars, on the rear cover.

Stonehouse (1864–1937), the managing director of Henry Sotheran’s, devised Cosway bindings in the first decade of the 20th century, naming them after the Regency miniaturist Richard Cosway. The style, in which beautiful miniature paintings are inset into fine leather bindings, was often imitated by other leading bookbinders around the turn of the century, but original Cosways by Stonehouse and Currie remain the most prized, especially copies stamp-signed by Currie in gilt on the rear pastedown, as here.

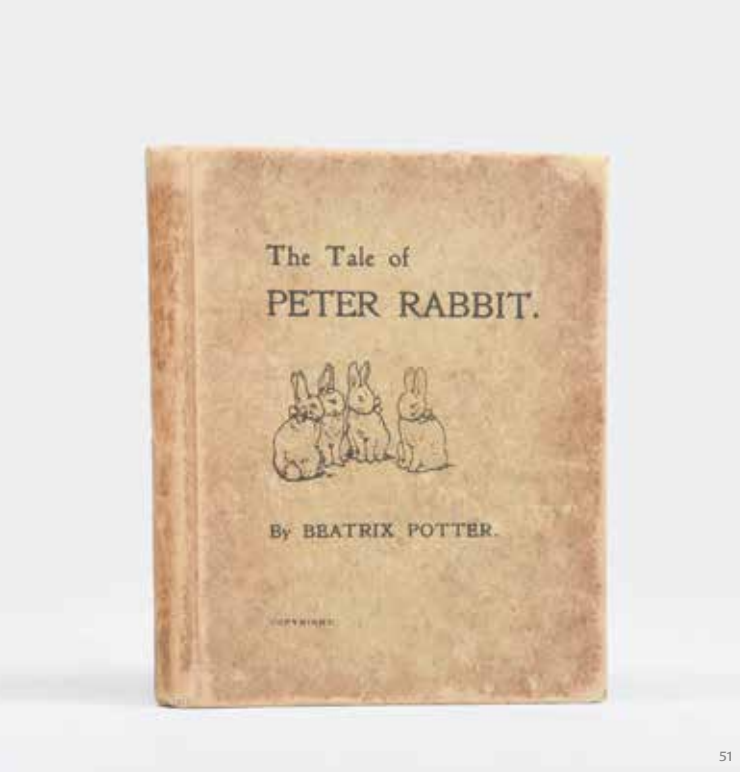
Provenance: Paul Edward Chevalier, a distinguished collector of 20th-century bindings, with his morocco bookplate (sold in his sale, Christie’s New York, 9 November 1990, lot 47).

Small quarto (214 × 166 mm). Engraved frontispiece and title page, with tissue, engravings to the text. Cosway binding of purple crushed morocco by Rivière for Henry Sotheran, spine lettered in gilt, five raised bands, elaborate

floral ornaments to compartments and covers in gilt, enclosing two hand-painted miniatures on ivory by Caroline Billin Currie mounted behind glass, framed with gilt tools and name panels, twin gilt rule to board edges, turn-ins gilt, purple silk doublures and endpapers, edges gilt. Housed in a purple morocco folding box by Zaehnsdorf. Binding fine, discreet repairs to edges of silk endpapers, early gift inscription spot-washed from recto of frontispiece, occasional light foxing to contents. A sumptuous copy. .

\$48,000 180011





51

POTTER, Beatrix. The Tale of Peter Rabbit. [London: privately printed by Strangeway & Sons], February 1902

“ONCE UPON A TIME THERE WERE FOUR LITTLE RABBITS”

First edition, second impression, one of 200 privately printed copies. This edition provides an insight into how Potter saw her own work; this copy comprises the final state of text before commercial publication and features a “better binding” than the first impression. It predates the first trade edition by eight months.

In September 1893 Beatrix Potter wrote a letter to Noel Moore, the son of her former tutor. The letter starts: “I don’t know what to write to you, so I shall tell you a story about four little rabbits, whose names were Flopsy, Mopsy, Cottontail, and Peter . . .” The letter proved a great success within the Moore family, and further picture letters followed, including the basis of what would become *The Tale of Little Pig Robinson* and *The Tale of Squirrel Nutkin*. It is likely that the Moore family’s enthusiasm for Potter’s picture letters gave the author the idea of writing books for children. In 1900 Potter took her original letter and embellished it so that the resulting tale was about a third as long again as the original. Seeking a prospective publisher, Potter sent it to at least seven firms (including Frederick Warne) and all rejected it.

Potter knew exactly how she wanted the book to appear: it had to be affordable (for “little rabbits”) and in a small format (for small hands). Unable to find a commercial publisher who would accept her proposed format, she published *Peter Rabbit* herself in a private edition of 250 copies. The book featured a coloured frontispiece and 41 black and white drawings. It was bound in olive-green boards with a flat spine.

Potter sold copies the book herself and customers included the author of Sherlock Holmes. According to Potter, Arthur Conan Doyle “had a copy for his children and he has a good opinion of the story and words”.

The publication proved such a success that within a week or two Potter ordered a second impression. As noted by Linder, the second impression comprised “200 copies in a slightly better

binding with a rounded back. There were two or three changes in the punctuation, and a few changes to the text”.

Ultimately, Frederick Warne and Company reconsidered their decision and agreed to publish the book. They, however, decided the book needed colour illustrations throughout and the first trade edition of the book appeared in October 1902.

As a privately printed edition issued by the author, it is likely that this copy was originally sold by Potter herself. However, the identities of people indicated in the contemporary inscription remain elusive.

Sextodecimo. Colour frontispiece and 41 full-page black and white illustrations by the author. Original pale green boards, front cover lettered and with a vignette in black, rounded spine. Contemporary ownership inscription on reverse of frontispiece in black ink, “M.A.E. from E.M.L., June 7 1902”. Binding toned and extremities a little rubbed, some foxing and browning, occasional finger-soiling, gatherings a little shaken but firm: a very good copy. ¶ Linder, p. 420; Quinby 1a.

\$27,000

186767

52
HAWAI’I – FURNEAUX, Charles, James J. Williams, and others. Collection of 83 photographs. [Hawai’i: late 19th century]

A WINDOW INTO A TRANSFORMATIVE ERA

An impressive collection documenting Hawai’i in the late 19th century, shortly before its annexation, offering a compelling visual narrative of the island’s diverse social, cultural, and environmental landscape.

Many images are by Charles Furneaux (1835–1913), a Boston-born artist, Hilo resident, and US consular agent, whose photographs are otherwise unrecorded in commerce, with one additional view attributed to Honolulu photographer James J. Williams. The subjects range from musicians playing the ‘ukulele, guitar, and taropatch during the cultural revival fostered by King Kalākaua, to the Royal Hawaiian Band under Henri Berger, Japanese residents and plantation scenes reflecting the sugar industry’s transformative force, traditional hales, and urban views of Honolulu Harbour and ‘Iolani Palace, including portraits of Queen Lili’uokalani. Together with depictions of natural landmarks such as Mana Waiopuna (“Jurassic”) Falls, the collection forms a richly textured portrait of a society balancing Indigenous tradition, immigrant labour, and escalating foreign influence.

83 albumen prints (approximately 145 × 102 to 178 × 250 mm, or the reverse), landscape and portrait format, mounted recto and verso on card (208 × 260 mm) with twin holes in left margin; 2 with pencilling on mount, 13 initialled “CF” in the negative. Formerly bound in album; cards bowed, wear to edges of card affecting two photographs; photos with minor yellowing or fading; a well-preserved collection.

\$20,000

174071

53
CHURCHILL, Winston S. Lord Randolph Churchill. London: Macmillan and Co. Limited, 1906

CONTEMPORARY INSCRIBED COPY WITH A LETTER, SIGNED OR INITIALLED BY CHURCHILL FOUR TIMES

First edition, inscribed by the author in the first volume, “To David Thomson and best wishes from Winston S. Churchill 17 Nov 1906”, and in the second volume, “Winston S. Churchill. 17 Nov 1906”,

along with a presentation letter. Signed copies of this title are seldom encountered, and contemporary inscriptions are rarer still.

The letter, on Churchill’s Colonial Office letterhead, is written by a secretary and signed by Churchill. “Dear Eva, Thank you very much for your kind letter. I have signed your books as you wished and I hope they will reach you safely. I hope you will come and lunch with me here one day and see my new house. I am writing to my mother to ask her to arrange a luncheon when we can meet and have a nice talk”. It is in the original envelope, which is initialled by Churchill.

David Thomson (1853–1906), a New York lawyer, was married to Eva Purdy Thomson (1860–1917), an American cousin of Churchill. Churchill was hosted by Eva during his first visit to New York in November 1895 and wrote to his mother, “Eva is in great form and talks unceasingly – but has arranged things very well. She has engaged an excellent valet and – as I told you made every sort of arrangement for us” (Churchill, p. 597). A few leaves have the blind stamp of “Nepahwin, Inc” – Nepahwin was Eva and David’s estate near New Windsor-on-the-Hudson; other books from their library are similarly stamped.

Lord Randolph was a major political figure of the 1880s, serving as Chancellor, Leader of the Commons, and Secretary for India. Winston’s relationship with his father was respectful rather than warm; however, “when Winston later reread his father’s letters, he realized how much he had thought and cared for him . . . [and] was determined to vindicate his memory. In 1906 he published a two-volume biography of his father, which remains the most detailed written up to the end of the twentieth century. Winston believed that he owed everything to his father”.

2 vols, octavo. Photogravure portrait frontispieces, 13 plates, 3 facsimiles, 1 folding, 1 double-page. Original red cloth (primary issue binding), spines and front covers lettered in gilt, family crest stamped in gilt to front covers.

\$27,000

186227



53

Housed in two custom red morocco solander boxes. Times Book Club label to rear pastedowns, as often for this title. Spines a little sunned and soiled. A near-fine copy. ¶ Cohen A17.1. Randolph S. Churchill, Winston S. Churchill: Companion Volume I, Part I, 1967.

\$27,000

186227



52

WOOLF, Virginia. *Kew Gardens*. With woodcuts by Vanessa Bell. Richmond: Hogarth Press, 1919

THE SISTERS' FIRST COLLABORATION

First edition, one of around 150 copies hand-printed by the Woolfs. *Kew Gardens* is the first book to feature illustrations by Vanessa Bell, as well as the first Hogarth Press publication to be bound in hand-decorated wrappers by Roger Fry's Omega Workshop, which here beautifully echo the way Woolf mixes the colours of flower petals in her story.

Virginia's short story was one of the first triumphs of the Hogarth Press, which she and Leonard founded two years before in their drawing room at Hogarth House, using a small handpress which could set only two pages at a time. It represented her and her sister's first and most intimate collaboration. On receiving Bell's woodcut designs, which show a pair of figures in a park and a caterpillar and butterfly, Woolf wrote to her sister describing how "my vision comes out much as I had it . . . God made our brains upon the same lines, only leaving out 2 or 3 pieces in mine".

The book's sudden and unexpected success was generated by a glowing review in the *Times Literary Supplement* on 29 May 1919: "Here is *Kew Gardens* – a work of art, made, 'created' as we say, finished, four-square; a thing of original and therefore strange beauty, with its own 'atmosphere', its own vital force. Quotation cannot present its beauty, or as we should like to say, its being . . . Perhaps the beginning might be suppler; but the more one gloats over *Kew Gardens* the more beauty shines out of it; and the fitter to it seems this cover that is like no other cover, and carries associations; and the more one likes Mrs. Bell's *Kew Gardens* woodcuts" (quoted in Woolmer, p. xxiv).

Woolf felt the effects instantly, writing excitedly in her diary: "we came back from Asheham [on 3 June] to find the hall table stacked, littered, with orders for *Kew Gardens*. They strewed the sofa and we opened them intermittently through dinner". Prior to the review, they had sold only 49 copies, and, unable to fulfil the rush of orders on their own, the Woolfs turned to a commercial printer, Richard Madley, for the first time, to print a second edition of 500 copies. Leonard later noted that their success with *Kew Gardens* was "the first of many unforeseen happenings which led us, unintentionally and often reluctantly, to turn the Hogarth Press into a commercial publishing house".

Provenance: Frederick Baldwin Adams Jr. (1910–2001), librarian and director of the Pierpont Morgan Library, with his bookplate, designed by Rockwell Kent, and loosely inserted typed notes; sold in his sale, Sotheby's, 6 November 2001, lot 87.

Octavo. Full page woodcut and a vignette tailpiece (in the second state, separately printed and pasted down, no priority) by Vanessa Bell; cancel slip "L. and V. Woolf" pasted over the imprint (as always). Original paper wrappers hand-decorated by the Omega Workshop in blue, brown, and orange, paper label to front cover printed in black. Housed in a custom blue quarter morocco slipcase and chemise. Wrappers vividly bright, just a little rubbing to spine fold and edges: a fine copy. **J** Kirkpatrick A3a; Woolmer 7.

\$60,000

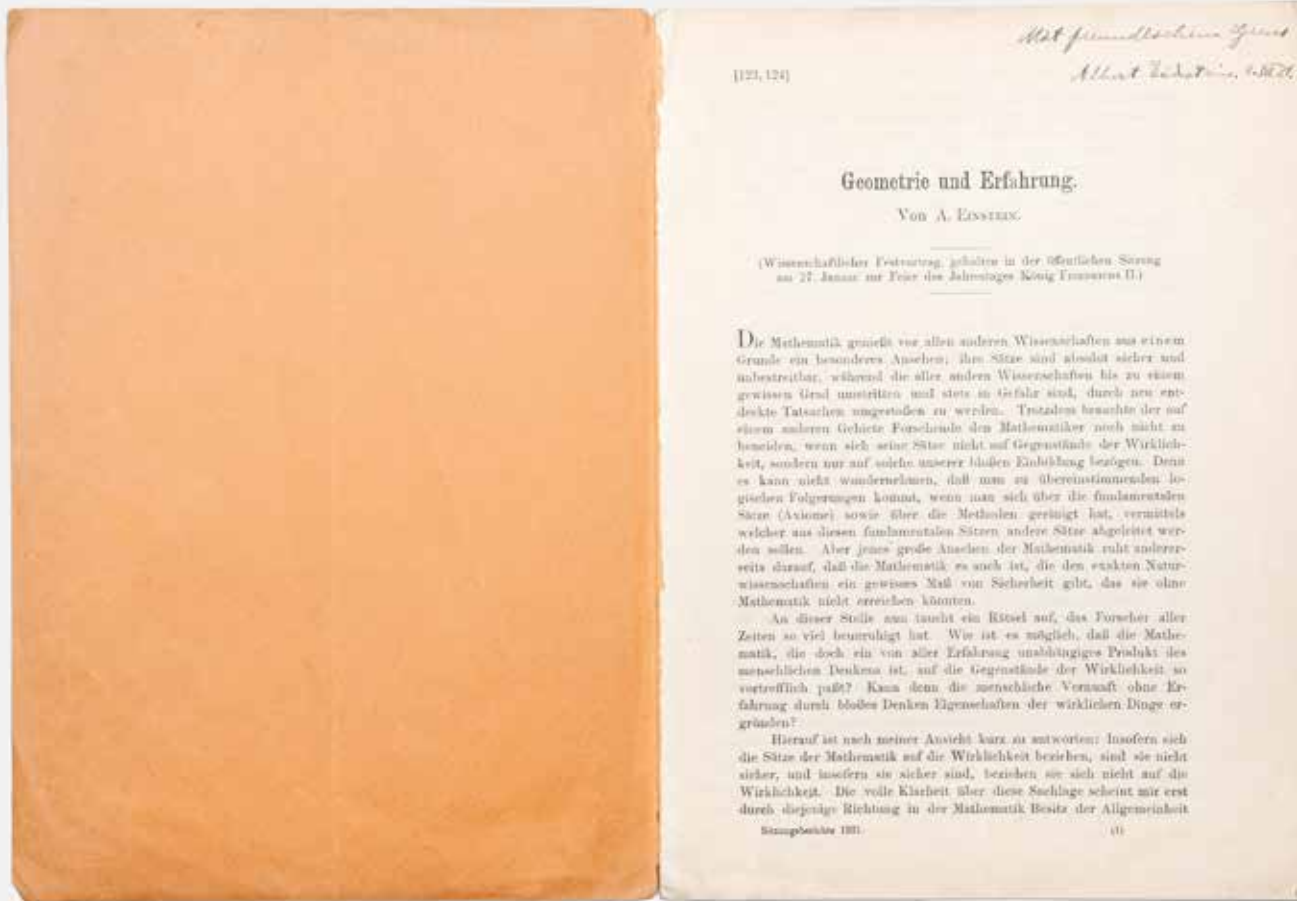
186410



54



54



55

EINSTEIN, Albert. "Geometrie und Erfahrung" ("Geometry and Experience"). Offprint from: *Sitzungsberichte der Preussischen Akademie der Wissenschaften*. V. 21 Januar. Überreicht vom Verfasser. Berlin: Prussian Academy, 1921

ONE OF THE SCIENTIST'S MOST CELEBRATED MATHEMATICAL TEXTS, INSCRIBED TO A COLLEAGUE

First edition, rare author's presentation offprint, inscribed by Einstein shortly after publication to Professor Fritz Behrend of the Prussian Academy of Sciences, where the lecture was first delivered. The paper contains the famous aphorism (in English translation): "As far as the laws of mathematics refer to reality, they are not certain; and as far as they are certain, they do not refer to reality".

The author's presentation offprint is distinguished from the trade offprint by the statement "Überreicht vom Verfasser" ("Presented by the Author") printed on the front cover. This copy is inscribed in ink on the first page, "Mit freundlichen Gruss Albert Einstein. 1. III 21". A portion of the original address label is laid in, postmarked 2 March 1921. Einstein and Behrend, of which little is known, corresponded during the early 1920s. Behrend felt familiar enough to ask Einstein to serve as a guarantor on a loan

in December 1924, a "heavy responsibility" which the scientist politely declined (letters 568 & 596 of the *Collected Papers*).

Einstein presented a paper on the foundations and applications of geometry to the Prussian Academy of Sciences on 27 January 1921, the year in which he received the Nobel Prize in Physics. During the course of this "particularly beautiful lecture" (DSB IV, p. 330), Einstein summed up his views on the geometrization of physics and relativity and the relation of mathematics to the external world. He also examined the distinction between pure and applied geometry and advocated for empirical over conventional a priori assertions. Together, it constituted his most considered response to Henri Poincaré's challenge: that scientists would never be able to prove that the universe had a specific geometry. It also became "regarded by logical empiricism as a paradigm-defining text" (Ryckman, p. 59).

Quarto, pp. 8 pages. Original orange printed wrappers. With portion of original address label laid in, inscribed "Herrn Prof Dr Fritz Behrend, Preuss. Akademie der Wissenschaften, Unter der Linden 38". Housed in a black quarter morocco solander box with chemise by the Chelsea Bindery. Light central crease from folding, partial postmark to rear where address label once affixed: a very good copy. **J** Weil 114. *The Collected Papers of Albert Einstein*, Vol. 14: *The Berlin Years, Writings & Correspondence*, April 1923 – May 1925, 2015; Thomas Ryckman, *The Reign of Relativity: Philosophy in Physics 1915–1925*, 2005.

\$67,500

176803

EINSTEIN, Albert. Autograph manuscript leaf, in German. [c.1940–45]

TACKLING ONE OF THE TRICKIEST PROBLEMS OF MODERN THEORETICAL PHYSICS

An unpublished working document in Einstein's hand, written and carefully revised during his dauntless pursuit of "a research problem that easily transcended the intellectual capacities of a single researcher": a unified field theory (Sauer, p. 289). This is an early approach to the topic of his famous 1945 paper, "Generalization of the Relativistic Theory of Gravitation" (Weil 215).

Einstein's investigations into unified field theory – the creation of a unified foundation for physics – preoccupied him for most of the second half of his life. His "most vivid philosophical concern was at the heart of this enterprise . . . to see the whole of physics as an organic entity, where no part can be separated from any other without severe loss of meaning" (Sauer, p. 281). Beginning in the early 1940s, he attempted to extend the formulation of the general theory of relativity to unified field theory using a Hermitean metric tensor field. His highly abstract investigations employed mathematical constructs that were not widely understood at the time, so Einstein repeatedly developed and abandoned different approaches to the problem, ranging from affine theory and trace-free equations through to the five-dimensional approach, distant parallelism, bivectors, and asymmetric theory. He hoped that the equations would eventually have a direct application to the real world.

In this manuscript leaf, Einstein works through what appears to be extended gravity field equations for the general theory of relativity. He adopts a clear, explanatory tone for his reader, opening with the phrase "I will now move on to the second approach . . ." (our translation) and proceeding with similarly instructive turns of phrase ("If you multiply . . .", "If you consider . . ."). He then derives a set of field equations – the final of which he extensively corrects – before concluding that "this and the conjugate equation form the 'energy-impulse principle' in its natural form".

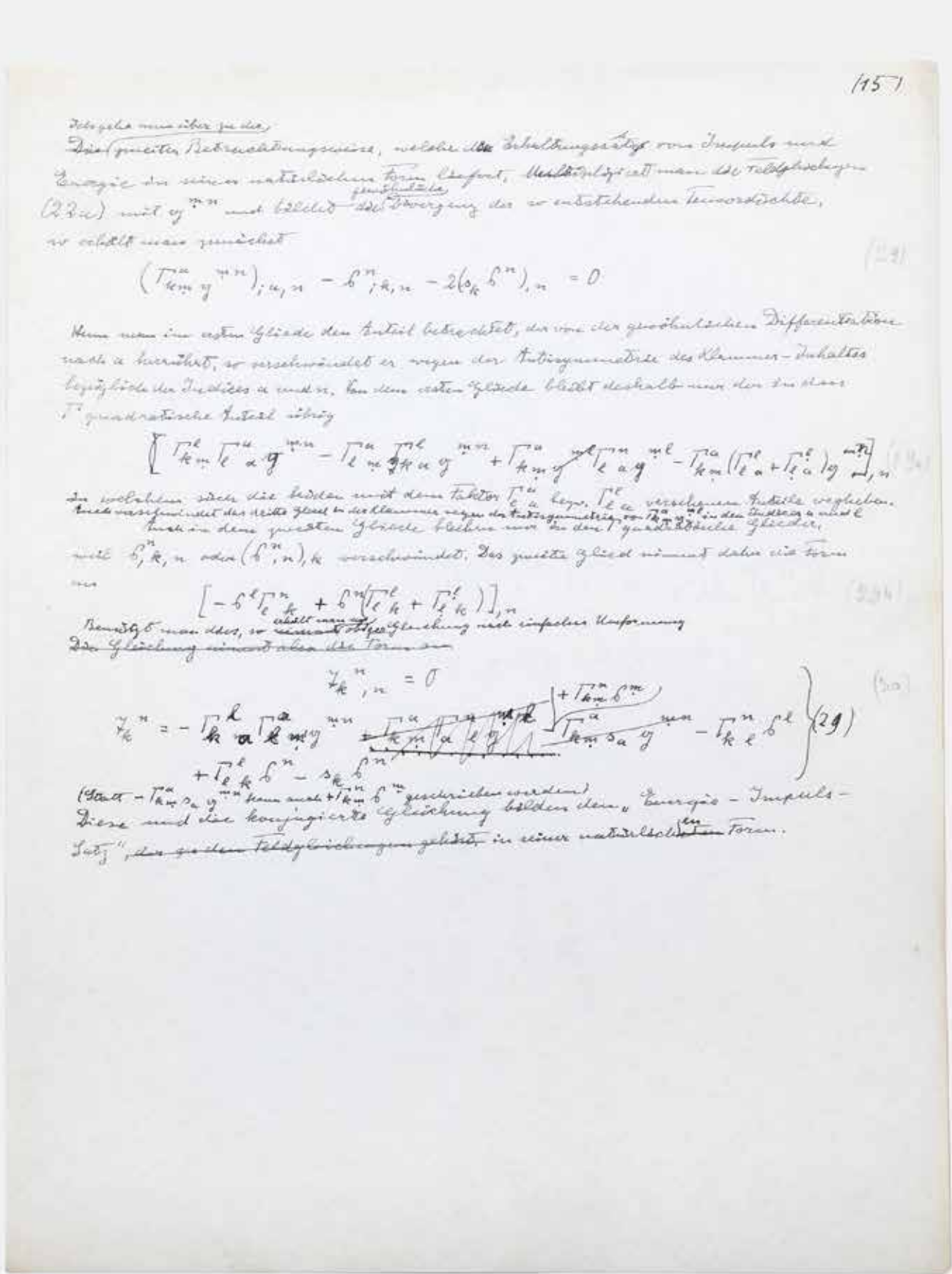
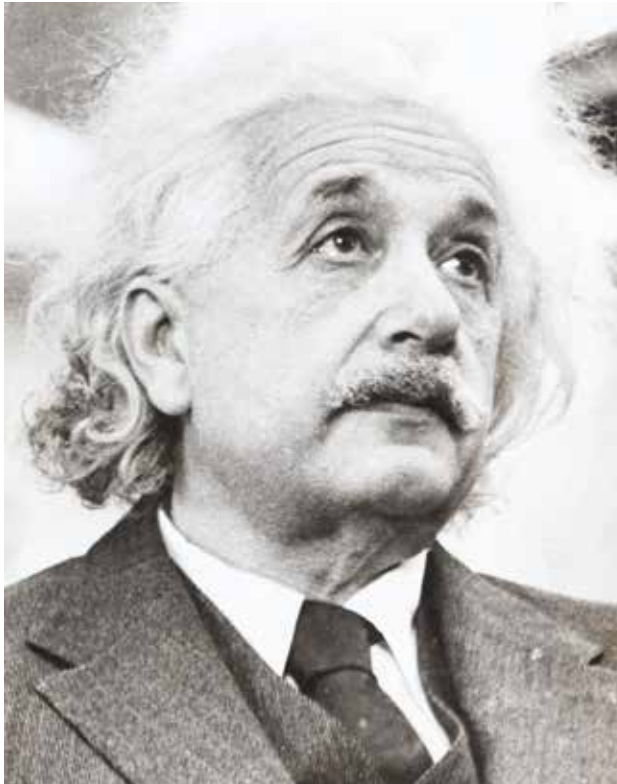
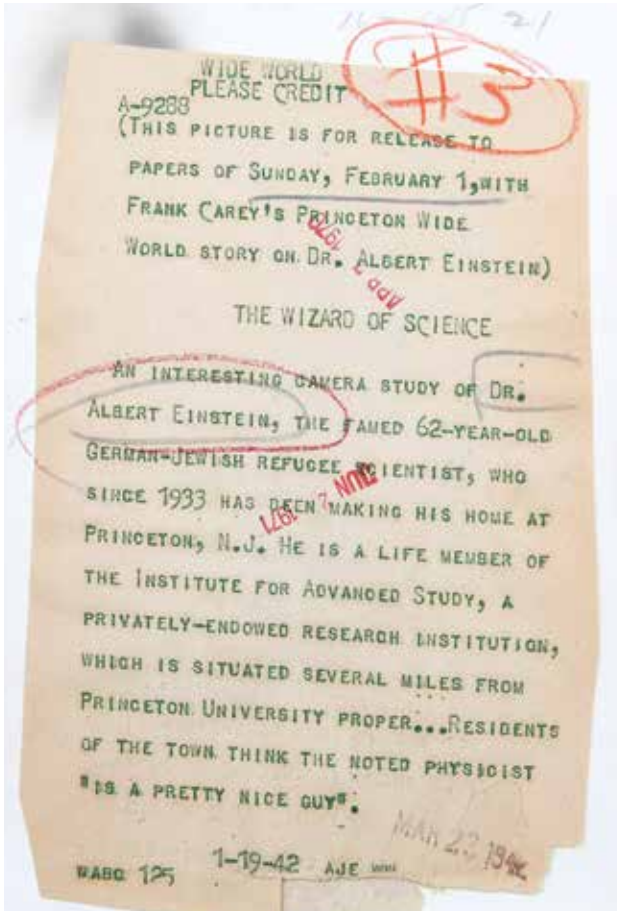
Einstein was ultimately unable to develop field equations that adequately represented the empirical realities of physics. He "failed in his quest, but there was a consistency and constancy in the striving that informed as well the philosophy of science developing hand in hand with the scientific project" (Stanford Encyclopedia of Philosophy).

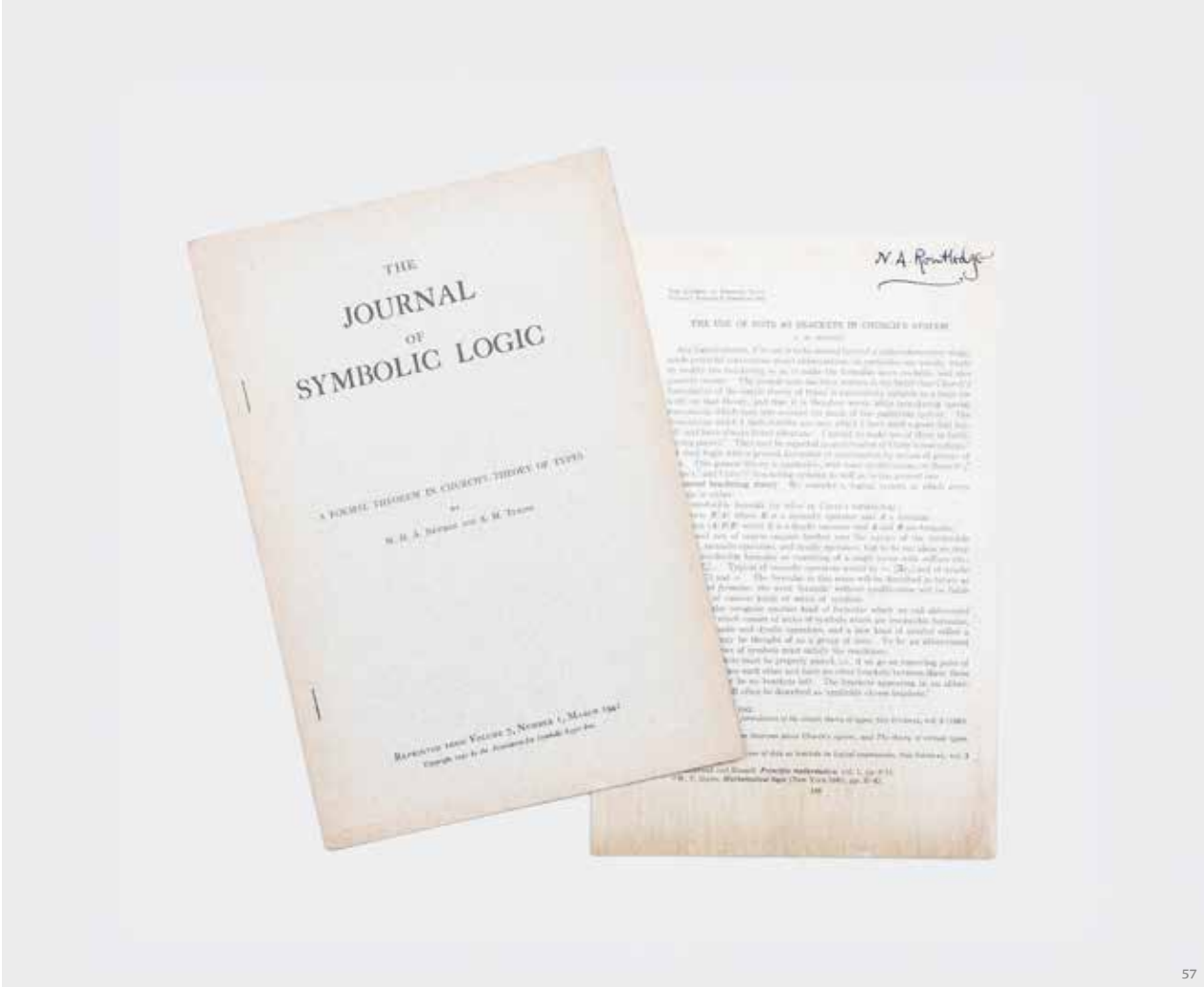
The manuscript is paired with a contemporary press photograph of Einstein dated 19 January 1942. The press caption on the verso is titled "The Wizard of Science" and reads: "An interesting camera study of Dr. Albert Einstein, the famed 62-year-old German-Jewish refugee scientist, who since 1933 has been making his home at Princeton, N.J. He is a life member of the Institute for Advanced Study, a privately endowed research institution, which is situated several miles from Princeton University proper . . . Residents of the town think the noted physicist 'is a pretty nice guy'".

Single sheet of plain paper watermarked "Whiting Mutual Bond" (280 × 203 mm), written on one side only in blue ink and numbered "(15)" in upper right corner, approx. 170 words and 7 lines of equations, each of the latter correspondingly numbered in pencil in right-hand margin. Numerous crossings out, insertions, and substitutions to text and formulas by hand. Evenly toned, upper right corner very slightly creased; in near-fine condition. Mounted and presented in a black frame with museum acrylic glazing alongside a contemporary black and white press photograph of Einstein (192 × 134 mm). © Tilman Sauer, "Einstein's Unified Field Theory Program", in *The Cambridge Companion to Einstein*, 2014.

\$110,000

171790





57

57
TURING, Alan, & Max Newman. “A Formal Theorem in Church’s Theory of Types”. Offprint from *The Journal of Symbolic Logic*, vol. 7, no. 1, March 1942, pp. 28–33. The Association for Symbolic Logic, 1942

THE PRODUCT OF TURING’S SPARE HOURS AT BLETCHLEY PARK

First edition, offprint issue, Alan Turing’s copy, presented by his mother to his close friend and colleague Norman Routledge after her son’s death. During his limited free time at Bletchley Park, Turing studied mathematical logic and corresponded on the topic with Max Newman, then still at Cambridge. The resulting co-authored paper extended and simplified Alonzo Church’s work.

When Turing’s library was dispersed following his death, his mother Sara sent 13 different offprints of his articles to Routledge, including the present. Their presentation testifies to the close relationship that Routledge had with both mother and son. In a letter dated 16 May 1956, Sara wrote “I am very glad you should have the off-prints & hope they will be useful”. Like Turing, Routledge was a mathematical fellow at King’s College, Cambridge. Turing’s letters to Routledge are among his most candid, particularly about his sexuality, which he knew Routledge would understand – Routledge himself later lived openly as a gay man. In a 1952 letter, Turing addressed to Routledge his now-famous syllogism: “Turing believes machines think / Turing lies with men / Therefore machines do not think / Yours in distress, Alan” (Hodges, p. xxx).

Turing and Newman (1897–1984) first met in mid-1930s Cambridge, when Turing attended the lectures of Newman’s

Foundation of Mathematics course. Turing’s seminal 1936 *On Computable Numbers* began as a paper on the Entscheidungsproblem that he first showed to Newman, who helped him to publish the work. Turing later studied with Alonzo Church at Princeton on Newman’s advice.

In early 1940, when Turing was employed as a codebreaker at Bletchley Park, he received a letter from Newman, by now his colleague and friend. His response began: “‘Dear Newman, Very glad to get your letter, as I needed some stimulus to make me start thinking about logic’” (Copeland, p. 205). Their resulting correspondence discussed conversion calculus, often referencing a manuscript of Church’s titled *Mathematical Logic*. Ultimately, they produced this paper, which they submitted to Church’s *Journal of Symbolic Logic* in May 1941. Newman joined Turing at Bletchley Park in late August 1942.

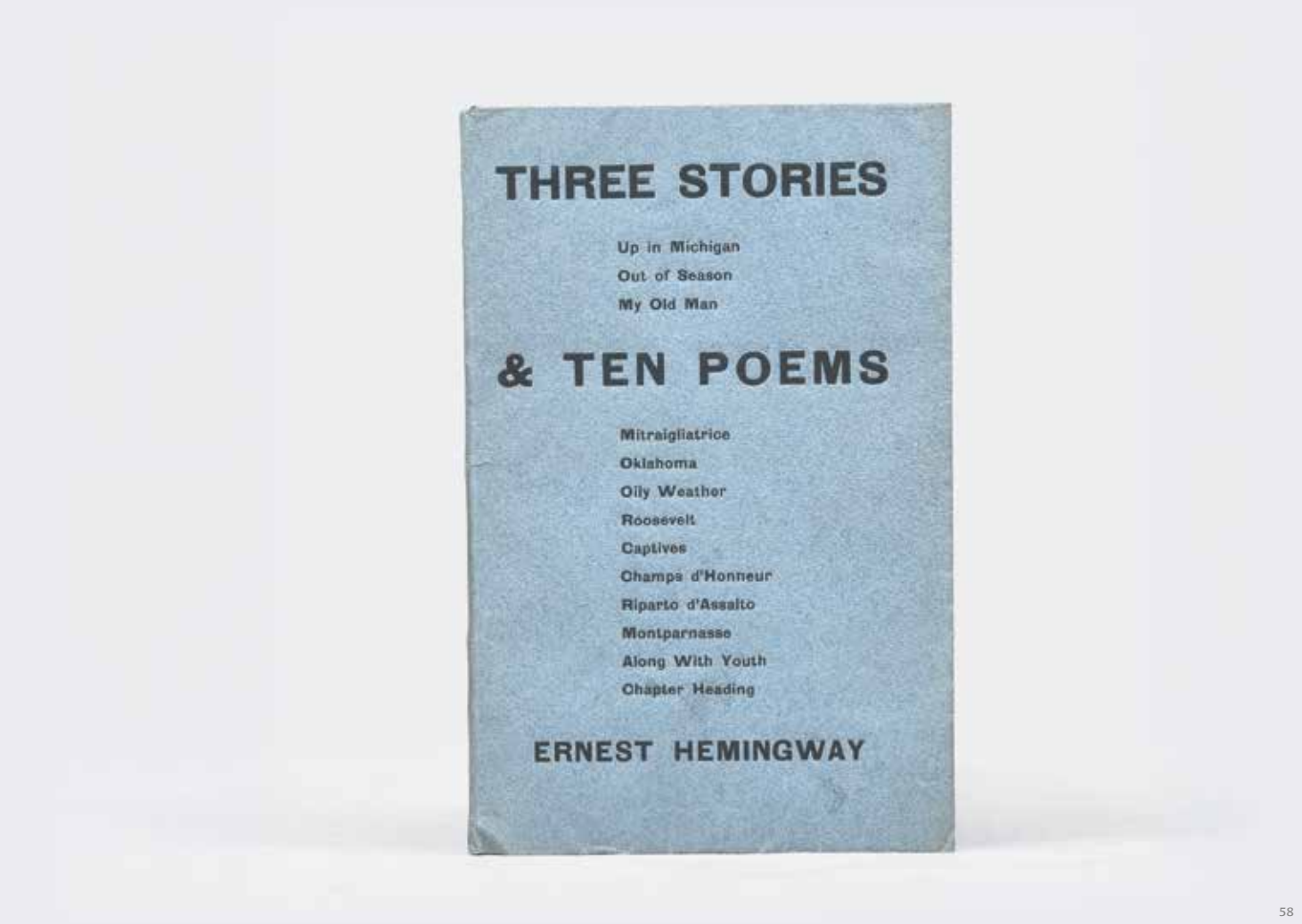
The offprint is accompanied by a contemporary photostatic copy of a later Turing article, “The Use of Dots as Brackets in Church’s System”, published in the same journal in December 1942. It is signed by Routledge on the first page.

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

Octavo. Original beige wrappers lettered in black, wire-stitched. Covers very peripherally toned, corners a little creased, extending into contents; a near-fine copy of a fragile publication. ¶ AMT/B/29; J. Copeland, ed., *The Essential Turing*, 2004; Andrew Hodges, *Alan Turing: The Enigma*, 1983.

\$25,000

182795



58

58
HEMINGWAY, Ernest. *Three Stories & Ten Poems*. Paris: Contact Publishing Co., 1923

THE AUTHOR’S DEBUT PUBLICATION

First edition, one of 300 copies only, of Hemingway’s first book; a fragile rarity in stunning condition. *Three Stories & Ten Poems* was printed in Dijon by Maurice Darantiere, who printed *Ulysses* the year before, and was published by Robert McAlmon’s firm.

Octavo. Original blue-grey wrappers, covers lettered in black, edges uncut. Housed in a custom blue cloth folding box. Light creasing and a couple of nicks, else fresh. A fine copy. ¶ Connolly 49; Grissom A.1.1.a; Hanneman Ara. James R. Mellow, *Hemingway: A Life Without Consequences*, 1992; Edmund Wilson, writing in *The Dial*, October 1924.

\$67,500

171385

59
HEMINGWAY, Ernest. *The Old Man and the Sea*. London: The Reprint Society, 1953

INSCRIBED AT HIS CUBAN HOME

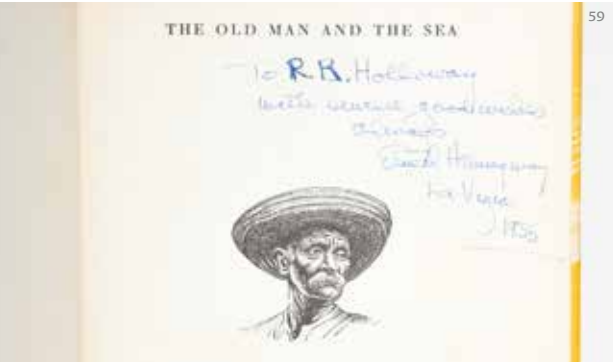
First illustrated edition, the second UK edition overall, inscribed by the author on the half-title, “To R. R. Holloway, with sincere good wishes always, Ernest Hemingway, La Vigia, 1955”. Around the time of his inscription, Hemingway was living in Cuba and shooting the fishing sequences for the novel’s film adaptation.

The illustrators, Charles Frederick Tunnicliffe (1901–1979) and Raymond Sheppard (1913–1958), each won individual commissions to illustrate the novel. However, “these two artists’ different interpretations of the story were considered so excellent and so interesting in their various styles that both have been included” (publisher’s note).

Octavo. With 16 illustrations by Charles Frederick Tunnicliffe and 18 by Raymond Sheppard. Original green-blue cloth, spine lettered in silver on red ground, marlin blocked in silver on front cover, pictorial endpapers, top edge purple. With dust jacket. Cloth bumped at extremities, contents toned as often; jacket lightly rubbed, small chips and tears to extremities, trace of tape removal to verso of front panel, small strip of paper pasted over price: a near-fine copy in very good jacket. ¶ Grissom A.24.3.a1.

\$20,000

186385



89

WODEHOUSE, P. G. Jeeves. New York: George H. Doran and Company, 1923

THE FIRST AMERICAN JEEVES BOOK

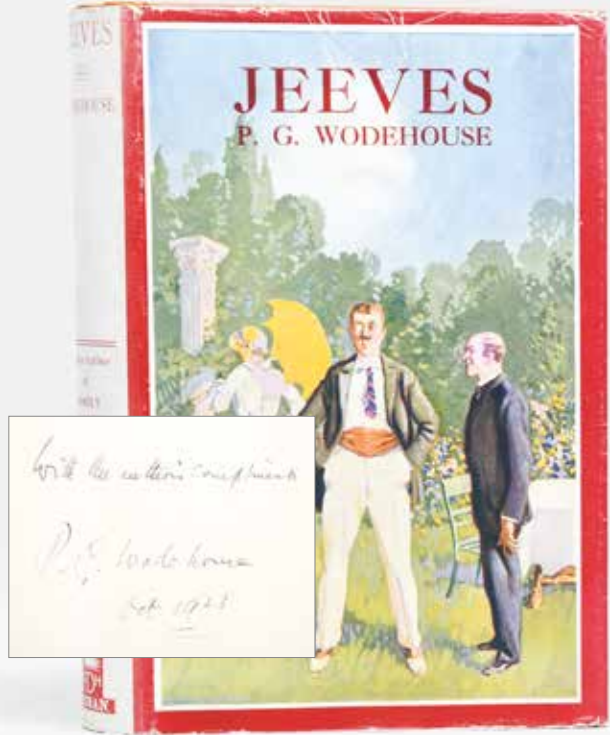
First US edition, inscribed by the author soon after publication on 28 September, “With the author’s compliments P. G. Wodehouse Oct. 1923”. We have traced no inscribed copies in auction records; copies in the jacket are also rare. This, the second Jeeves book, was the debut Jeeves publication in America.

The equivalent British edition, organized as a series of related episodes rather than a collection of short stories, was published earlier the same year as The Inimitable Jeeves.

Octavo. Original orange cloth, spine and front cover lettered in black, some leaves unopened. With dust jacket. Housed in a custom red cloth slipcase. Bookseller’s ticket to rear pastedown. Spine ends bumped, tiny burn-spot to front cover, contents clean; jacket bright, edges a little rubbed and nicked, a couple of closed tears, two neatly repaired, unclipped: a near-fine copy in the very good, attractive jacket. ♣ McIlvaine A30b.

\$13,000

186111



WODEHOUSE, P. G. Archive of correspondence to his American editor, Peter Schwed. New York: Remsenburg, Long Island, 1956–74

“SURELY THE MOST VAPID AND IRREFLECTIVE READER WILL GET IT”

These letters, each signed “Plum”, were written over a period of more than two decades to his US editor and close friend, Peter Schwed (1911–2003), who worked for Simon & Schuster. The recipient believed “they reveal more of the great man’s warmth and ebullient spirit than is likely to be encountered very often elsewhere” (Schwed, p. 5).

Schwed was responsible for the US editions of Wodehouse’s work from 1956 onwards, but revealed he did little except change some titles: “Plum’s books needed virtually no editing. An editor is supposed to contribute something! So I became a gilder of the lily, and not too much else” (Schwed, p. 8). Schwed was the dedicatee of four of Wodehouse’s works.

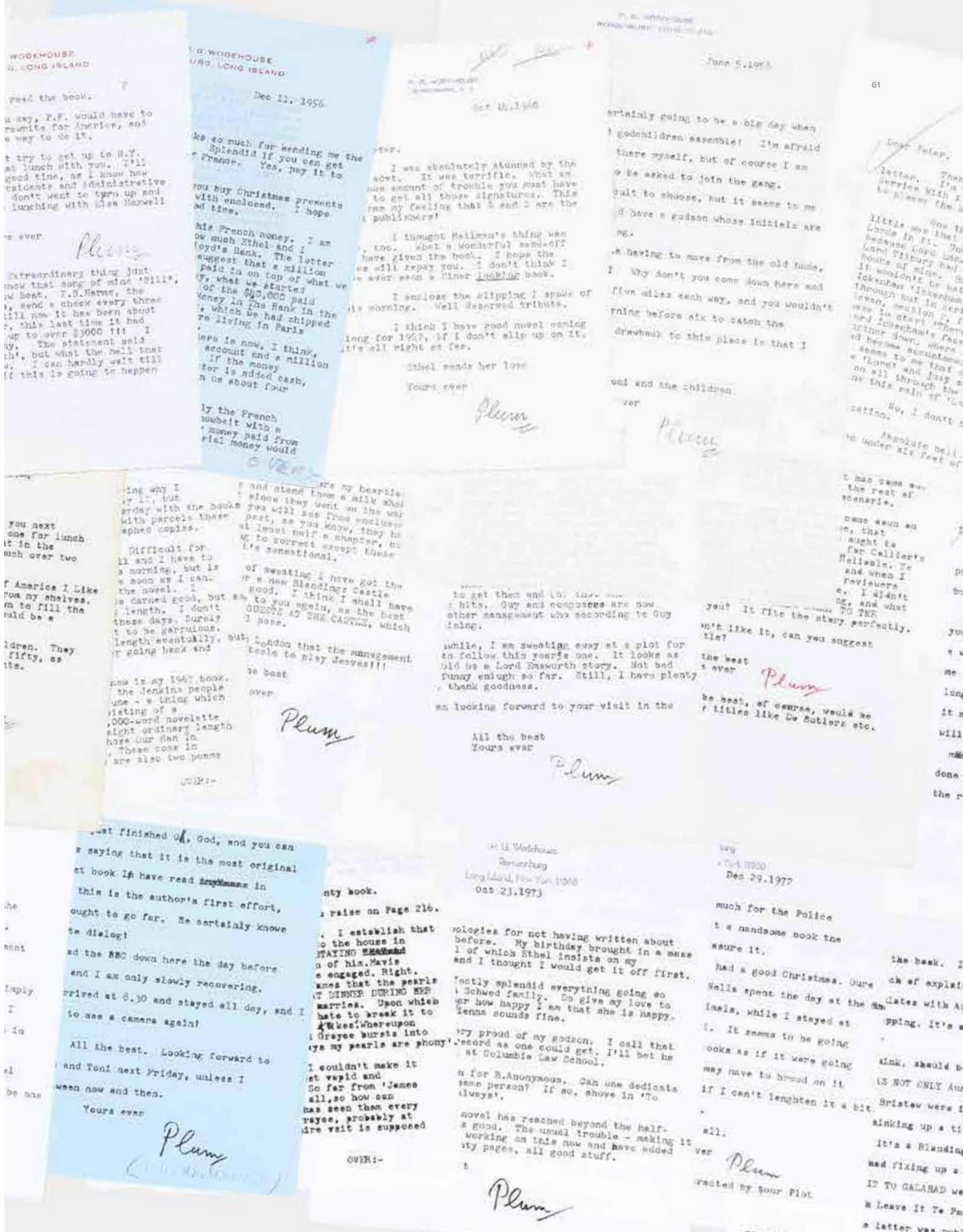
Schwed first exhibited his letters at the 1995 Convention of the Wodehouse Society. He then published the correspondence in Plum to Peter in 1996. This was a signed limited edition of 500 copies, of which a copy is included here.

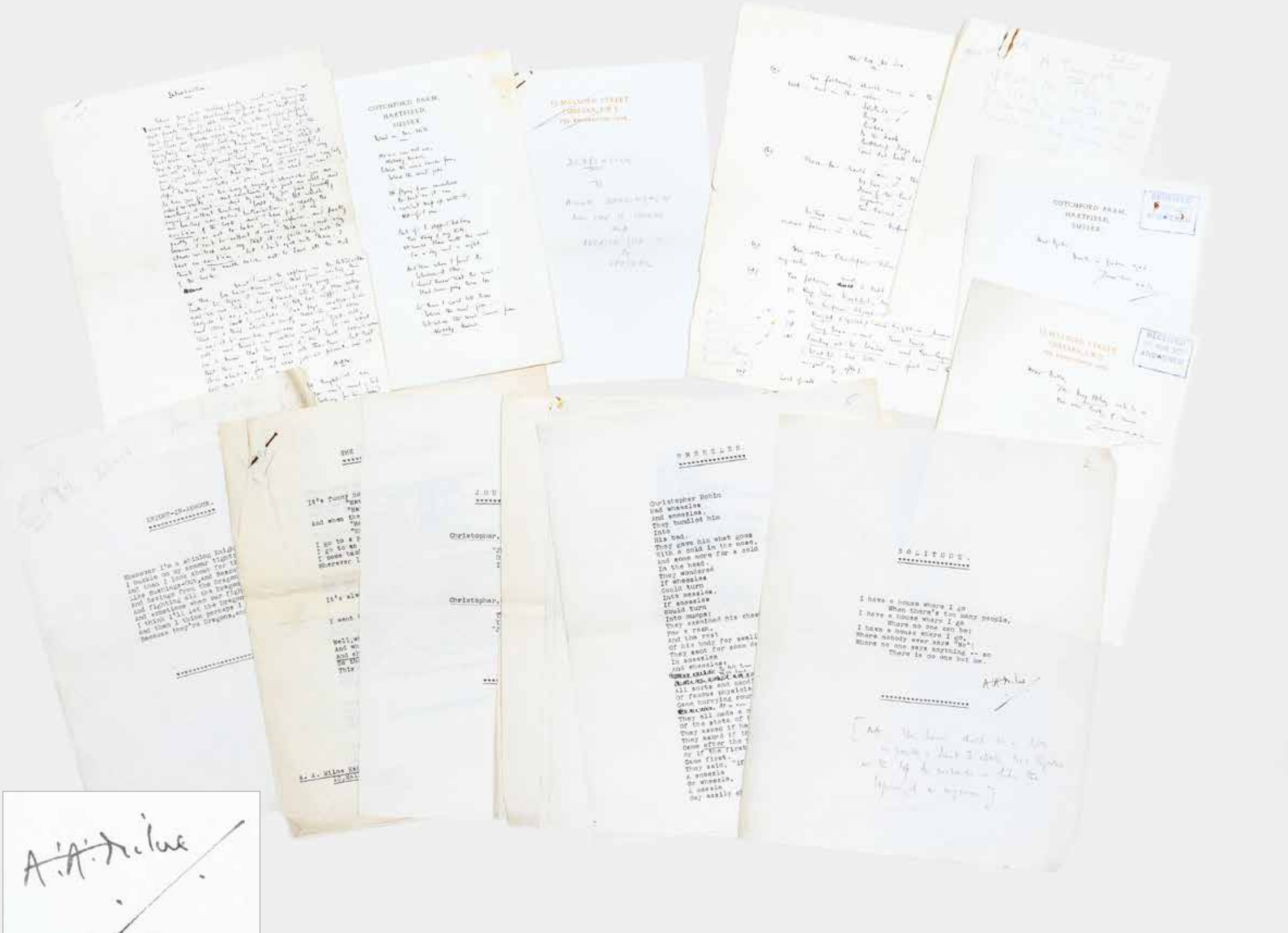
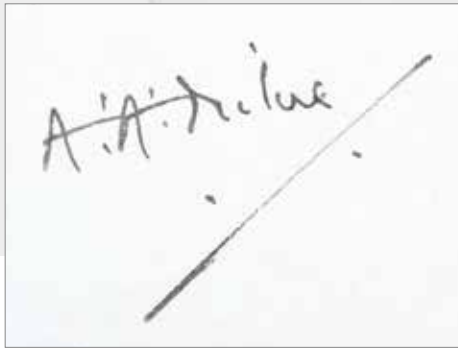
Subjects within the correspondence include international royalties, the writing of Cocktail Time, plans for Over Seventy, amazement at the lucrative royalties of the song “Bill”, becoming a godfather, and advertising for The Most of P. G. Wodehouse. Wodehouse expresses concern over his potential overuse of the title “Lord” in his prose, on having no idea for a new book (“I haven’t been able to get what Bertie Wooster would call a point d’appui”), and wonders why his latest writing is short (“surely at eighty-four-and-a-half I ought to be garrulous”). Plum suggests that Schwed will want to change the title of Do Butlers Burgle Banks, reveals problems over a 1968 “musical about Jeeves”, and praises typesetting at the printers (“give the printers my heartiest congratulations and stand them a milk shake, for the improvement since they went on the wagon is amazing”). Wodehouse expresses disgust at men’s hairstyles in 1968 (“the husband had long golden hair flowing down his back and it made me nearly sick to look at him”); discusses the title of the book that would be published as No Nudes is Good News; and reflects on his speed of composition (“I propose to do this one slowly . . . for that is the way I work best”). Wodehouse is generally convivial throughout the correspondence, but when called upon to explain his prose in 1972, his familiar comic asperity makes an appearance: “For goodness sake, I couldn’t make it clearer than that. Surely the most vapid and irreflective reader will get it”.

22 typed letters signed, variety of different letterheads (including that of “Mrs P. G. Wodehouse”), total of 23 sheets comprising 26 sides of text, together with a copy of Plum to Peter. New York: [privately printed], 1996, number 218 of 500 copies, signed by the author, bound in original leatherette. Inserted within “Ful-Vu” folder system binder, brown morocco, with paper lettering piece laid down to front cover with adhesive tape. Housed together with book within purple cloth folding case. Occasional minor loss to some extremities (not affecting text), a few with later editorial markings, some display pockets in folder splitting, loss to binding of book: letters near-fine. ♣ The New York Times Book Review, 23 March 1975; Peter Schwed, Plum to Peter: Letters of P. G. Wodehouse to his Editor Peter Schwed, 1996.

\$20,000

187168





THE ONLY OBTAINABLE MANUSCRIPT MATERIAL FOR ANY OF THE POOH BOOKS

This collection constitutes the sole surviving body of manuscript material for *Now We Are Six* remaining in private hands. It comprises the complete manuscript of the introduction; the dedication; two poems in autograph manuscript (“Wind on the Hill” and “A Thought”); two short autograph letters from Milne to his publisher; Milne’s instructions concerning the ordering of poems; and ten poems in typescript (“Knight-in-Armour”, “Solitude”, “Sneezles”, “Furry Bear”, “Buttercup Days”, “The Little Black Hen”, “Journey’s End”, “The Good Little Girl”, “Twice Times”, and “Forgiven”).

Following the exceptional success of *When We Were Very Young*, Milne wrote to his agent in April 1925 announcing that he was “prepared to do more verses . . . for serial use in the new year”. When it was time for publication in book form, much of the creative work had been done. However, in July 1927 Milne’s publisher informed the author that “the book will not make so many pages as we were originally reckoning on”, prompting Milne to supply or select additional verses in order to complete the book.

Milne alludes to this extended gestation in his introduction (“We have been nearly three years writing this book. We began it when we were very young . . . and now we are six”) The introduction concludes with a reference to Winnie-the-Pooh (“Pooh wants us to say that he thought it was a different book; and he hopes you won’t mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake”).

When We Were Very Young was written over a comparatively short period of time. The work caught the imagination of Carl Pforzheimer, who instructed the legendary A. S. W. Rosenbach to acquire as much manuscript material as possible from Milne and Shepard. The manuscript and preliminary drawings were last sold at auction in 1986 for £132,000, and are unlikely to be offered for sale. The manuscripts for *Winnie-the-Pooh* and *The House at Pooh Corner* were bequeathed by Milne to Trinity College Cambridge. All that appears to remain of the material used for the creation of *Now We Are Six* are these papers, sent by Milne in stages to his publisher.

Milne’s full introduction for *Now We Are Six* is, therefore, a significant piece. Of additional interest are the author’s wishes about order, which reveal his specific interest in two Pooh verses (“‘Us Two’ must come before ‘The Friend’ and with several poems in between”), and also refer to “the other ‘Christopher Robin’ verses [which] may come in any order”. The typescript includes a note for “Solitude” intended, presumably, for Shepard (“the ‘house’ should be as little as possible. Just 3 sticks tied together at the top”), and also corrections in Milne’s hand to “Sneezles”. The poem “Solitude” is signed by the author. Two sheets include the author’s typed address at Mallard Street.

20 leaves (mostly 227 × 177 mm), including several sheets of Milne’s printed letterhead (Mallord Street, Chelsea, and Cotchford Farm, Hartfield). Occasional rust marks, numerous creases, some tears, occasional loss to edges of some leaves: very good.

\$100,000 187562



63

63
RACKHAM, Arthur (illus.); ANDERSEN, Hans Christian. Fairy Tales. London: George G. Harrap & Co. Ltd, 1932

THE MOST EXCLUSIVE RACKHAM FORMAT, WITH AN UNDER-THE-SEA DRAWING FOR “THE LITTLE MERMAID”

Deluxe edition, one of nine “special copies” reserved by the publisher, specially bound, and with an original ink and watercolour drawing by Rackham, signed by him and captioned “The Little Mermaid’s Home Life”.

The special copies include a handwritten limitation by the publisher: “This edition which contains an original drawing by the Artist is limited to Nine Copies of which Eight are for sale. George G. Harrap & Co. Ltd”. Harrap devised this format for Rackham’s illustrated edition of *The Vicar of Wakefield* in 1929. Rackham’s bibliographer Richard Riall writes that this quickly became the publisher’s standard practice: by 1932, “Harrap issued nine or ten copies, seven being for sale, of a special issue of the first limitation numbers of the limited edition” (p. xvi).

Describing his artistic method for these “specials”, Rackham noted that “my little sketches must inevitably be of a light hearted or joking nature . . . They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations.”

Quarto (262 × 189 mm). Colour frontispiece and 11 colour plates with captioned tissue guards, black and white illustrations in the text, all by Rackham. Original green full morocco by Sangorski & Sutcliffe, spine lettered and ruled in gilt, concentric gilt panels on sides with gilt corner ornaments after design by Rackham, turn-ins gilt, marbled endpapers, top edge gilt, others untrimmed, original illustrated endpapers bound in after binder’s blanks. Bookplates of Cyril Sturla (a captain in the Cheshire Regiment during the First World War) and Martin Schøyen. Sunning to spine, as often, and head of rear cover. A near-fine copy. ♣ Latimore & Haskell, pp. 68; Riall, p. 177.

\$37,000

186651



64

64
RACKHAM, Arthur. The Arthur Rackham Fairy Book. London: George G. Harrap & Co. Ltd, 1933

“OUT THE LITTLE OLD WOMAN JUMPED”: ONE OF TEN SPECIAL COPIES

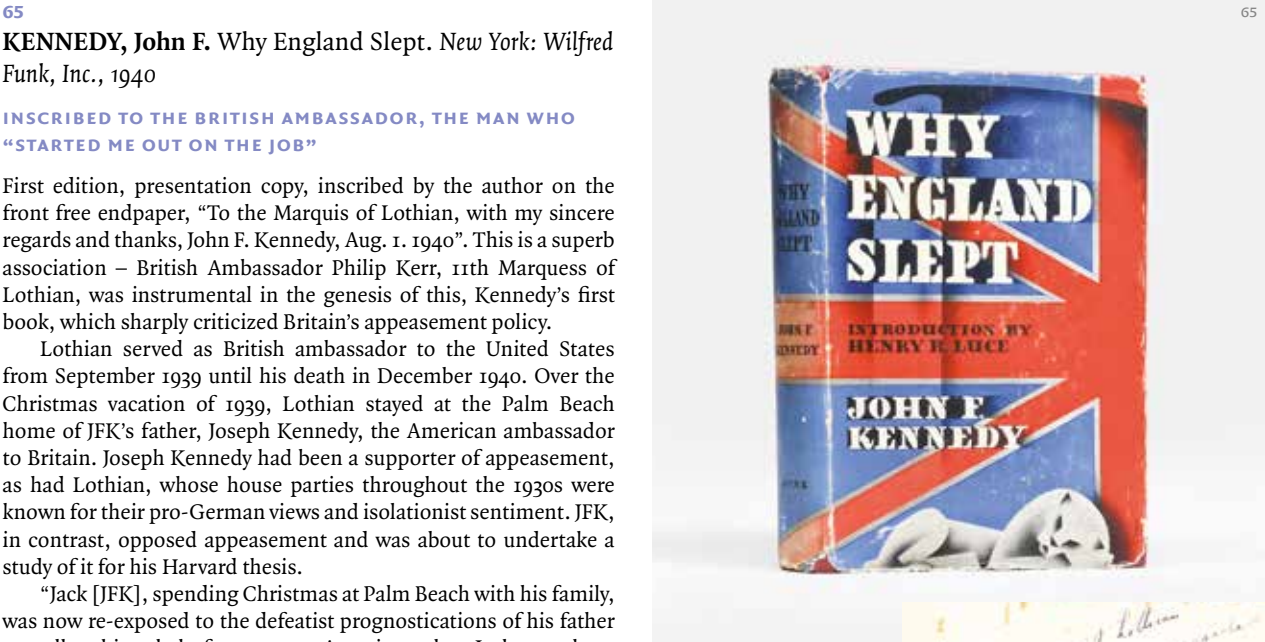
Deluxe edition, one of ten “special copies” reserved by the publisher, specially bound, and with an original ink and watercolour drawing by Rackham, and signed by him. This copy extra-illustrates “The Three Bears” and shows the little old woman jumping from a window, watched by the bears.

The Arthur Rackham Fairy Book uses the version of “The Three Bears” by Robert Southey. In this text, it is “a little old Woman”, not Goldilocks, who visits three male bears: a “Little, Small, Wee Bear”, a “Middle-sized Bear”, and a “Great, Huge Bear”.

Quarto (227 × 154 mm). Colour frontispiece and 7 colour plates with captioned tissue guards, 18 full-page black and white illustrations, other illustrations in the text, all by Rackham. Original green full morocco by Sangorski & Sutcliffe, spine lettered and ruled in gilt, covers with borders and corner ornaments after design by Rackham in gilt, turn-ins gilt, marbled endpapers, top edge gilt, others untrimmed, original illustrated endpapers bound in after binder’s blanks. Housed in a custom black morocco-backed folding box. Spine a little sunned; a near-fine copy. ♣ Riall, pp. xvi & 182.

\$27,000

186445



KENNEDY, John F. Why England Slept. New York: Wilfred Funk, Inc., 1940

INSCRIBED TO THE BRITISH AMBASSADOR, THE MAN WHO
“STARTED ME OUT ON THE JOB”

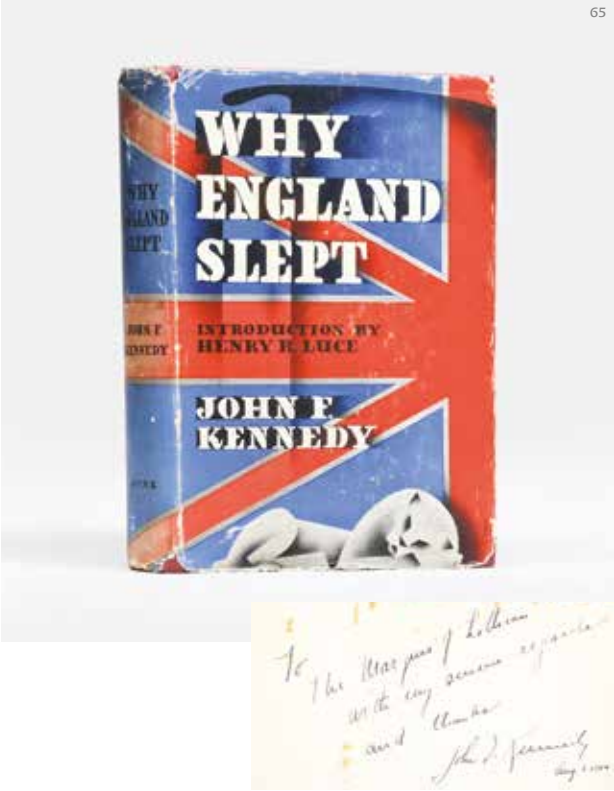
First edition, presentation copy, inscribed by the author on the front free endpaper, “To the Marquis of Lothian, with my sincere regards and thanks, John F. Kennedy, Aug. 1. 1940”. This is a superb association – British Ambassador Philip Kerr, 11th Marquess of Lothian, was instrumental in the genesis of this, Kennedy’s first book, which sharply criticized Britain’s appeasement policy.

Lothian served as British ambassador to the United States from September 1939 until his death in December 1940. Over the Christmas vacation of 1939, Lothian stayed at the Palm Beach home of JFK’s father, Joseph Kennedy, the American ambassador to Britain. Joseph Kennedy had been a supporter of appeasement, as had Lothian, whose house parties throughout the 1930s were known for their pro-German views and isolationist sentiment. JFK, in contrast, opposed appeasement and was about to undertake a study of it for his Harvard thesis.

“Jack [JFK], spending Christmas at Palm Beach with his family, was now re-exposed to the defeatist prognostications of his father as well as his cabal of appeasers. At a time when Jack was about to undertake an in-depth study of British appeasement, however, the presence of the British ambassador, Lord Lothian, was a godsend, particularly when Lothian kindly offered to help Jack further if he cared to stop by at the British embassy on his way back to Harvard . . . He was at pains to paint a sympathetic picture of British appeasement policies when Jack in due course took him up on his offer. ‘It was our talk that day last January that started me out on the job’, Jack would later write to thank Lothian, ‘and I am most appreciative of your kindness to me at that time’. Armed with Lothian’s personal insights into the major figures of the 1930s in Britain, Jack threw himself into his project” (Hamilton, pp. 306–7).

Despite the efforts of Lothian to sway JFK to a pro-appeasement position, JFK took the opposite view. He developed his Harvard thesis into this book, published in late July 1940, which was successful in both America and Britain. The work was part of the tide of criticism that soon resulted in appeasement becoming near-universally repudiated. It is not just a topical work, nor a piece of juvenilia, but a significant work in JFK’s career: his close study of the proper response to expansive and militaristic powers shaped his own policies as a Cold-War president. “What seems most important now about Kennedy’s thesis is the extent to which he emphasizes the need for unsentimental realism about world affairs. Making judgements about international dangers by ignoring them or wishing them away is as dangerous as unthinking hostility to foreign rivals who may be useful temporary allies . . . International developments made his analysis a timely appeal to millions of Americans eager to consider a wide response to the European war” (Dallek, pp. 64–6).

Lothian’s reputation was tarnished by his support for appeasement. Nonetheless, he achieved much as wartime ambassador – promoting Britain’s cause to the American public, working closely with President Roosevelt to secure US support, and laying the groundwork for Lend-Lease. Churchill called him “our greatest ambassador to the United States” (Butler, p. v). Lothian’s ancestral home, Newbattle Abbey, was left in his will to the Scottish universities; the initial blank has the note “Presented by the Lothian Trust” and there is the stamp on the front free endpaper of Newbattle Abbey College, the educational institute founded there.



Octavo. Original red cloth, spine lettered in white, sleeping lion design to front cover, top edge blue. With supplied dust jacket. Housed in custom blue cloth solander box. Library markings (see note) and residue of label to spine, staining to endpapers and a few leaves; unclipped jacket somewhat worn and soiled, without repair: a sound copy in good jacket. ¶ J. R. M. Butler, Lord Lothian, 1960; Nigel Hamilton, JFK: Reckless Youth, 1992.

\$35,000 187179

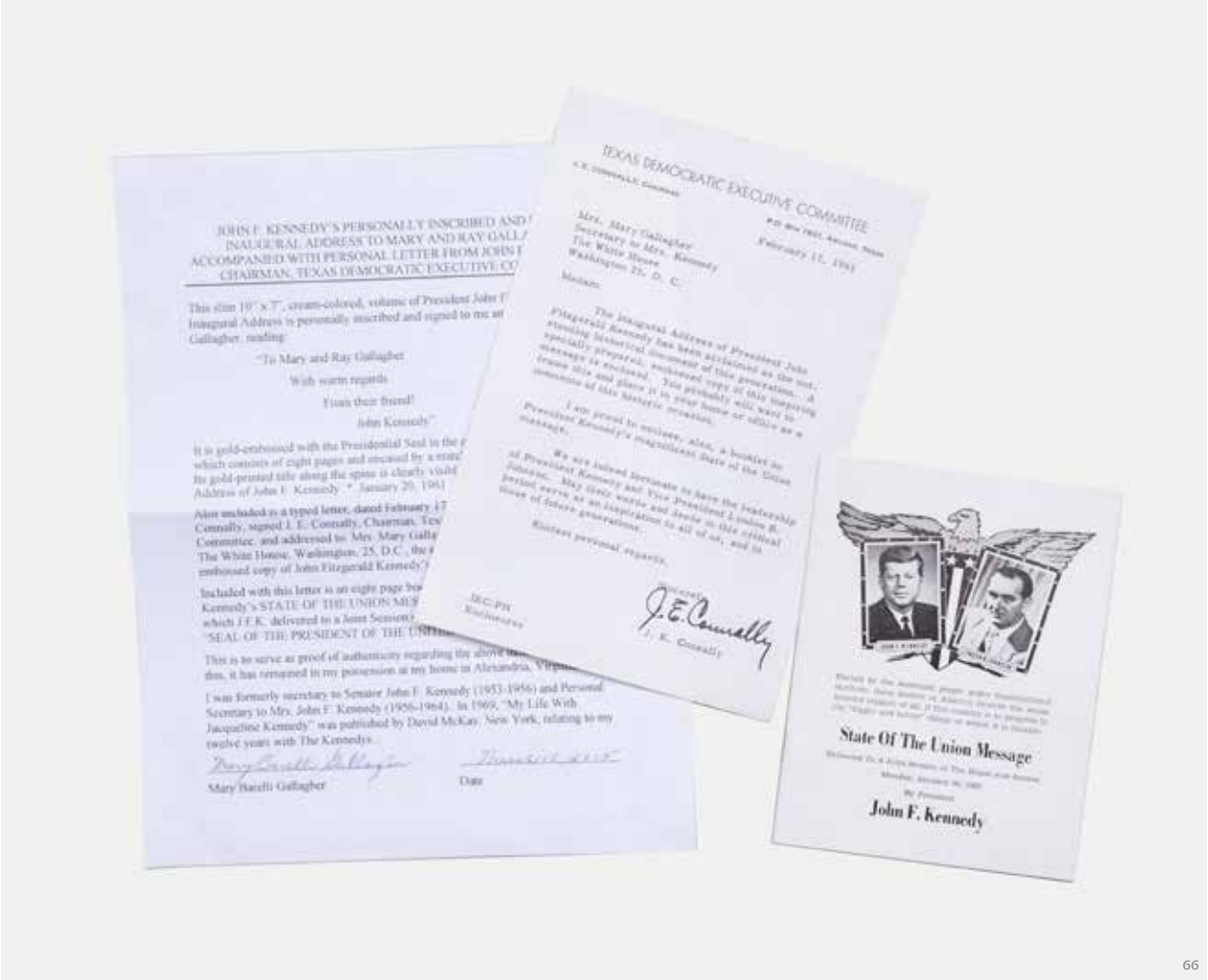
66
KENNEDY, John F. Inaugural Address. [Washington, DC: United States Government Publishing Office,] 1961

“ASK NOT WHAT YOUR COUNTRY CAN DO FOR YOU – ASK
WHAT YOU CAN DO FOR YOUR COUNTRY”

Presentation edition, inscribed by the 35th President on the front free endpaper to Jacqueline Kennedy’s secretary and her husband, “To Mary and Ray Gallagher, with warm regards from their friend, John Kennedy”. Around 50 copies were produced for Kennedy to present to friends and staff.

Mary Gallagher was sworn in as John F. Kennedy’s senatorial aide in 1953 and served as Jackie Kennedy’s personal secretary from 1956 to 1964. She rode in the motorcade when JFK was assassinated, waited with Jacqueline – still in her blood-soaked clothes – outside the operating room, and witnessed President Johnson’s swearing-in aboard Air Force One. She later became estranged from Jackie and in 1969 published My Life with Jacqueline Kennedy, which bitterly criticized Jackie for her extravagant personal spending – which JFK allegedly requested Gallagher to monitor – combined with stinginess towards others.

Kennedy’s inaugural address is regarded as a classic of American oratory. “Kennedy believed that no single element was more important in launching his administration than a compelling



inaugural address. Remembering how brilliantly Franklin Roosevelt’s inaugural speech had initiated his presidency, Kennedy wished to use his address to inspire renewed national confidence and hope” (Dallek, p. 321). Kennedy’s speech was only half as long as the average inaugural address and focused on America’s global role and international responsibilities rather than listing a lengthy set of policy objectives. The address quickly became renowned as a superb example of oratory and political rhetoric.

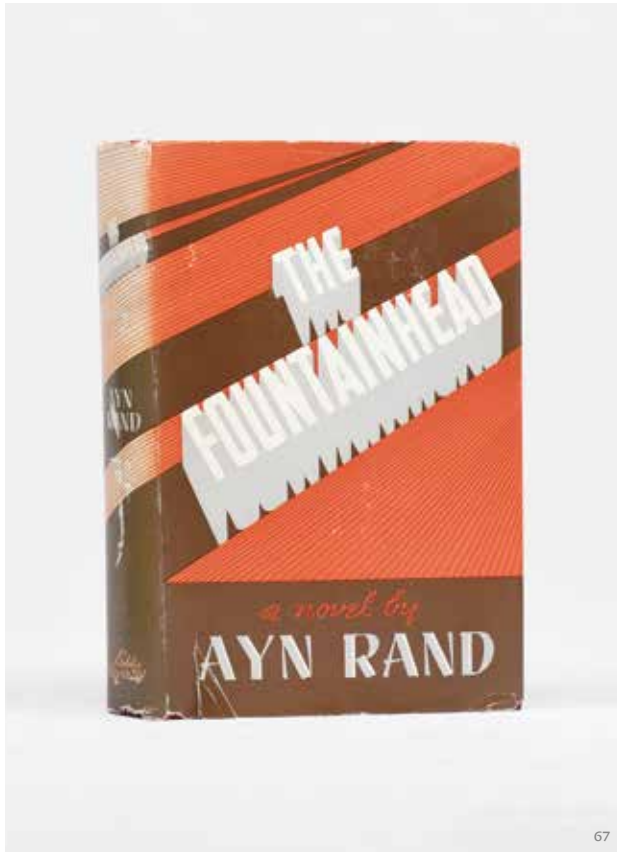
The number of copies of the presentation edition is unknown: although 100 is generally cited, a contemporary newspaper report gives the figure as 50 (The Plain Dealer, 23 December 1961).

Included is an autograph letter signed by John Connally, chairman of the Texas Democratic Executive Committee, presenting Gallagher with a copy of the inaugural address for framing and a copy of Kennedy’s first State of the Union message (the latter is present). There is also a letter of authenticity signed by Gallagher.

Octavo. Title page printed in blue and black with presidential seal and calligraphic initial in gilt. Original cream cloth, spine lettered in gilt, presidential seal in gilt to front cover. In original matching slipcase. Housed in a blue cloth solander box by the Chelsea Bindery. Slight toning to endpapers, else a fine copy. ¶ Robert Dallek, John F. Kennedy: An Unfinished Life, 2003.

\$67,500 186779





67

RAND, Ayn. The Fountainhead. Indianapolis: Bobbs-Merrill, 1943

“A HYMN IN PRAISE OF THE INDIVIDUAL”

First edition of the author’s breakthrough novel. Alongside Atlas Shrugged, The Fountainhead is one of the foundational fictional texts of Objectivism, Rand’s philosophy of uncompromising individualism.

This copy has the first issue red cloth and the first state dust jacket, with no author photo on the rear panel. The Fountainhead was a wartime production: the size is slightly larger than the average novel, it was printed on dense paper, and the jacket was printed in colours that fade easily. Consequently, copies are often found in poor condition.

Octavo. Original red cloth, spine and front lettered in gilt, top edge red, others untrimmed. With dust jacket. Spine ends bumped, faint marks to spine and front cover; jacket unclipped, spine sunned as usual, a little rubbing to spine and front panel, sticker remnant at foot of rear panel, a few chips and short closed tears to extremities, two longer tears at foot of front panel and head of rear joint: a near-fine copy in very good jacket. ♣ Perinn A3.a.

\$60,000

182080

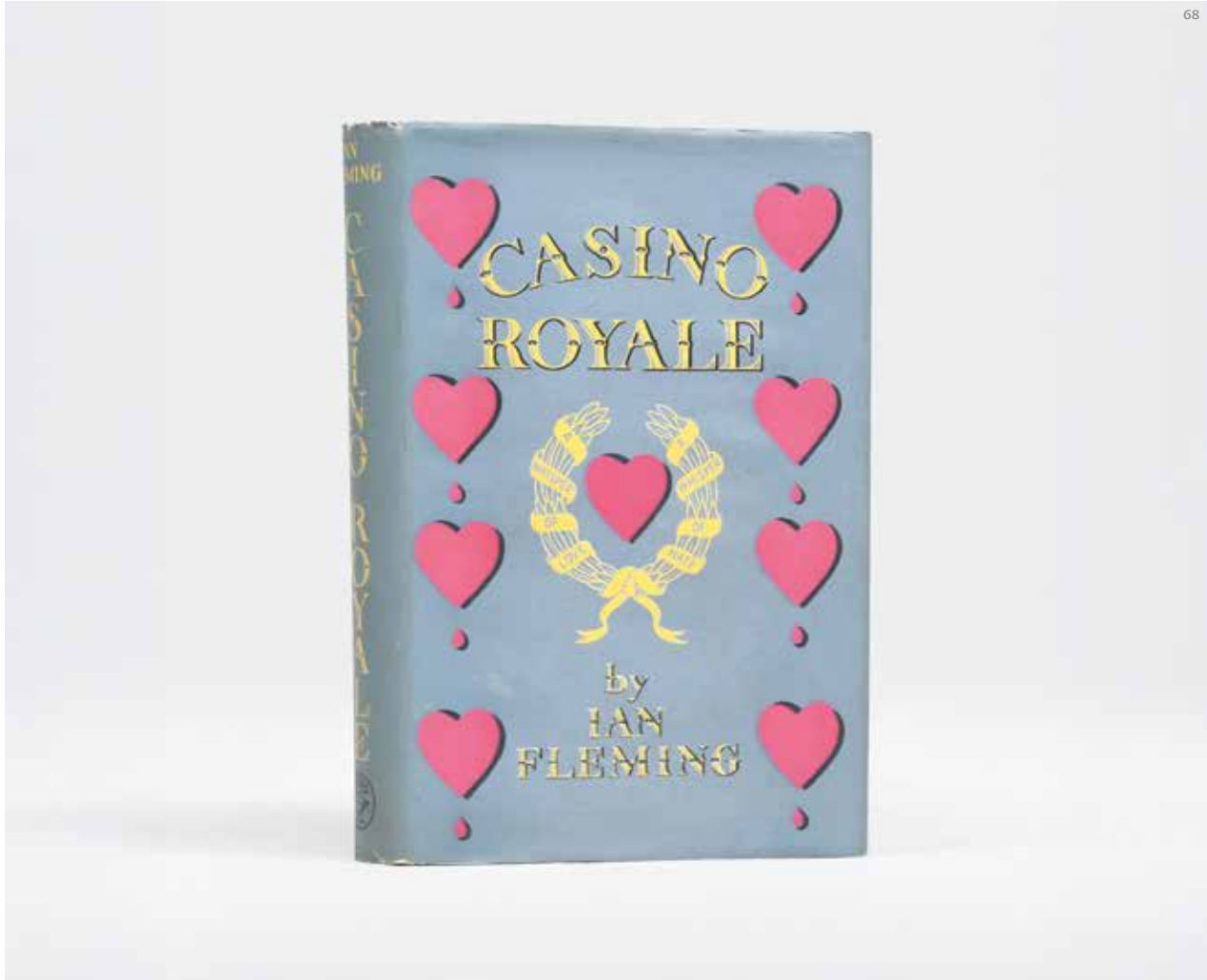
68

FLEMING, Ian. Casino Royale. London: Jonathan Cape, 1953

THE DEBUT OF BOND AND FLEMING

First edition, first impression, in the first issue dust jacket. Fleming’s first novel and the creation of James Bond had an initial print run of 4,760 copies, of which 4,728 were bound up. “Many of these went to public libraries and we believe that less than half of

67



68

the first printing was sold to the public” (Biondi & Pickard). Copies in such attractive condition are now rare.

Octavo. Original black boards, spine lettered in red, front cover with heart device in red, lower edge untrimmed. With dust jacket (first issue, with no Sunday Times review on front flap). Housed in a custom black morocco-backed folding box by the Chelsea Bindery. Head and foot of spine together with one corner a little bumped, abrasion and remnants of label to front pastedown, other minor marks and foxing to endpapers; jacket unclipped, head and foot of spine a little worn, slightly toned, minor foxing to reverse, unusually bright: a near-fine copy in like jacket. ♣ Biondi & Pickard 40; Gilbert A1a (1.1).

\$80,000

186863

69

FLEMING, Ian. On Her Majesty’s Secret Service. [Three versions: uncorrected proof, first edition, signed limited edition.] London: Jonathan Cape, 1963

SIGNED BY THE FILM’S COMPOSER FOR THE BOND LYRICIST
LESLIE BRICUSSE

An uncorrected proof, signed by John Barry on the dedication page; a first edition, signed by Barry on the half-title; and a limited edition signed by both Ian Fleming and John Barry. The copies were inscribed for the composer and lyricist Leslie Bricusse, who has added his own annotations identifying the inscriptions and signatures.

Bricusse (1931–2021) was the lyricist for the Bond songs “Goldfinger” and “You Only Live Twice”. His musicals include Stop the World – I Want to Get Off, Doctor Dolittle, Scrooge, and Willy Wonka & the Chocolate Factory. He won two Academy Awards and one Grammy Award, and was awarded the Order of the British Empire.

3 works, octavo. Uncorrected proof: original green wrappers patterned with publisher’s device, spine and covers lettered in black. First edition: original brown boards (Gilbert’s Binding C), spine lettered in silver, white ski track design on front cover. With dust jacket. Signed limited edition: original quarter vellum, spine lettered in gilt, black sides, ski track decoration to front cover in white, top edge gilt. With original acetate jacket. Uncorrected proof: annotated “15” on front wrapper, blue marginal ink annotation to p. 19. Some foxing to edges, creases to spine, extremities a little rubbed: a very good copy. First edition: head and foot of spine slightly bumped, some



70

minor marks to binding, foxing to edges; extremities of unclipped jacket a little worn with several closed tears, small red ink mark to rear panel: a very good copy in like jacket. Signed limited edition: tiny spots to edges. A near-fine copy. ♣ Gilbert A1a.

\$35,000

185861

70

LEWIS, C. S. The Chronicles of Narnia. London: Geoffrey Bles [and] The Bodley Head, 1950–56

First editions, a complete set of the Narnia series, each bound in keeping with the theme of each novel and the spines designed so that, when shelved together, they spell out “Narnia” in morocco onlays.

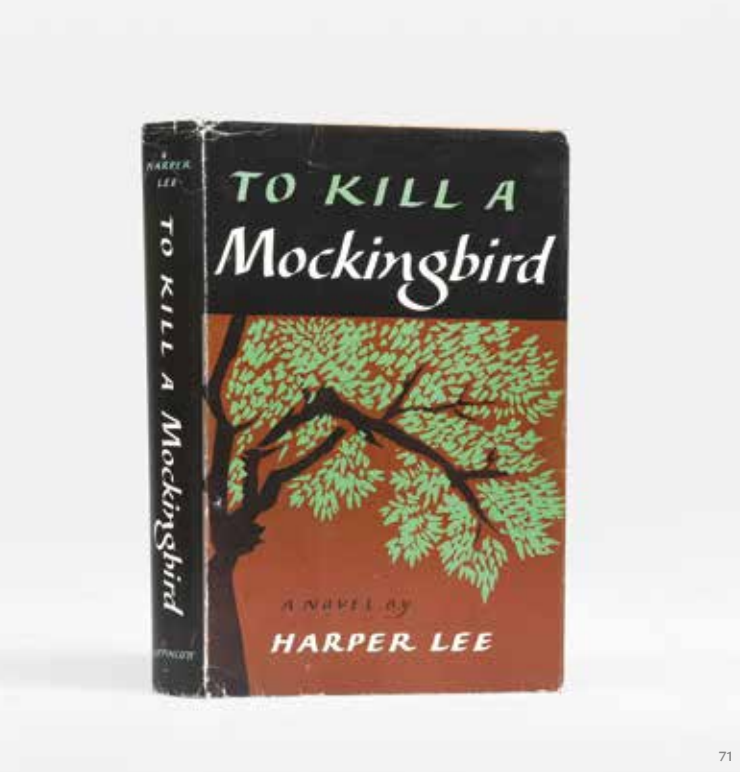
7 vols, octavo. With colour frontispieces and black and white illustrations by Pauline Baynes. Recent morocco, each volume bound in a different colourway, blue and pink endpapers, edges gilt. Housed in a dark blue leather entry slipcase by the Chelsea Bindery. A fine set.

\$40,000

187160



69



71

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

“UNTIL I FEARED I WOULD LOSE IT, I NEVER LOVED TO READ. ONE DOES NOT LOVE BREATHING”

First edition, first issue, of the author’s debut novel, which won the 1961 Pulitzer Prize for Fiction. The first issue jacket has Truman Capote’s review in green on the front flap, and Jonathan Daniels’s review and no mention of subsequent printings on the rear flap.

Octavo. Original green quarter cloth, spine lettered in brown, brown paper-covered sides. With dust jacket. Bookplate of Charles John Muto. Spine ends lightly bumped, couple of marks to fore edge; jacket price-clipped, lightly creased, hint of rubbing to rear panel, else beautifully bright: a near-fine copy in like dust jacket.

\$37,000

187183

72

COHEN, Leonard. Seven original typescript poems. New York: c.1950s

EARLY UNPUBLISHED POETRY, GIVEN TO A SCHOOL FRIEND

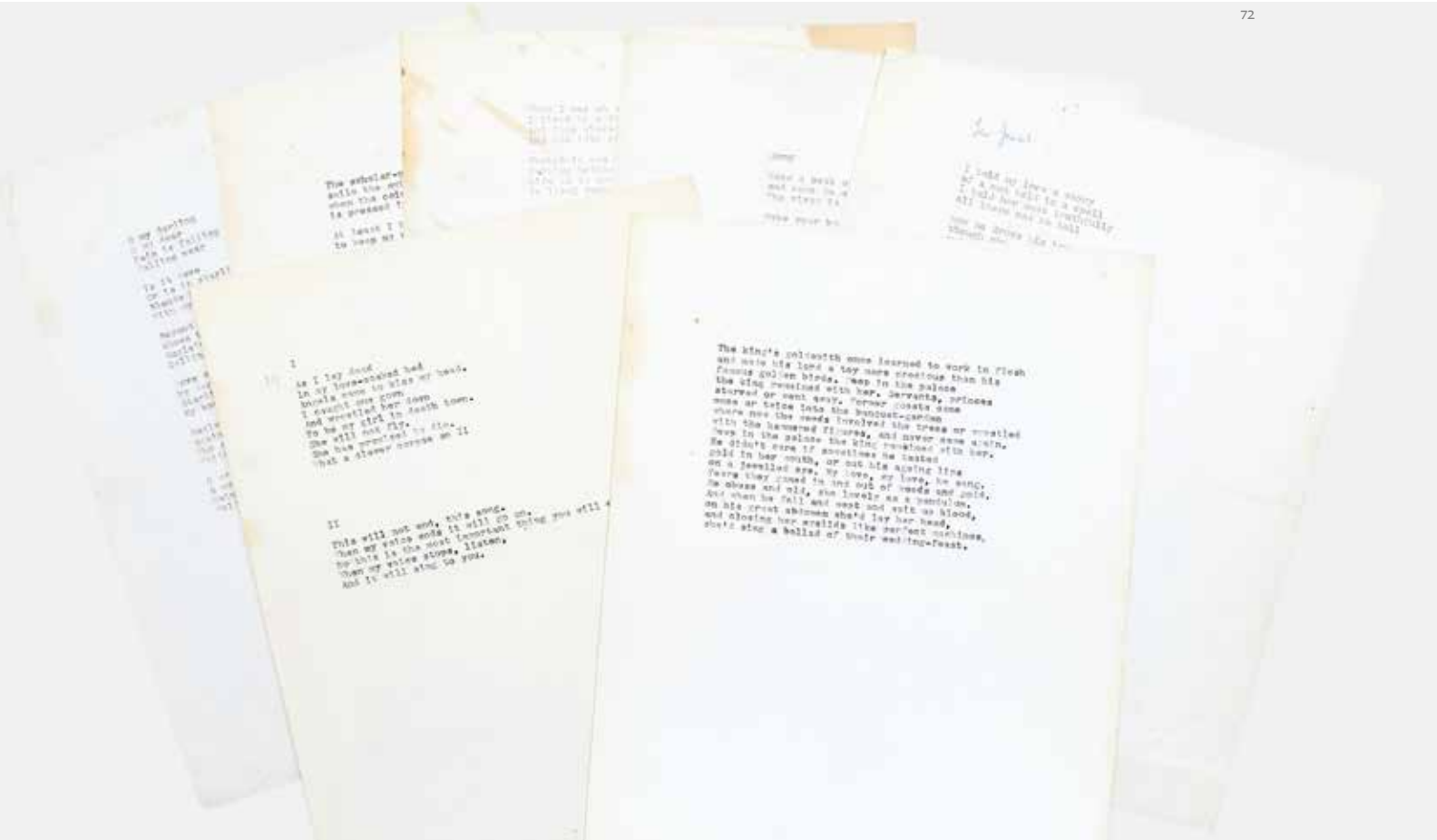
Five unpublished poems and two early variant forms of poems later rewritten and published in *The Spice-Box of Earth* (1961) with significant differences. Original material of this calibre is rare in commerce; much of Cohen’s archive is held at the University of Toronto, with further manuscripts and correspondence at McMaster University.

The poem “As I lay dead, In my love-soaked bed” has the annotation “NY” at the head and a small correction in Cohen’s hand, and the poem “I told my love a story” is inscribed at the head, “For Jud”, and signed by Cohen. All of these poems derive from the collection of the experimental filmmaker Jud Yalkut (1938–2013), a friend and fellow student of Cohen’s at McGill University. Cohen attended McGill from 1951 to 1955.

7 leaves of Eaton’s Corrasable Bond paper, each typed one side only. Top copy of “When I was an artist”, others carbon copies. Creases from folding and handling, a little toned, splash marks to “When I was an artist”: a very well-preserved collection.

\$40,000

186039



72



73

73

FRANKENTHALER, Helen. Frankenthaler. Text by Barbara Rose. Book design by Robert Motherwell. New York: Harry N. Abrams, Inc., 1971

First edition, number 7 of 62 copies, each with a unique original acrylic painting by Frankenthaler to the front cover, signed on the spine and again on the limitation page. This example was included in the Metropolitan Museum of Art’s 1973 exhibition *Helen Frankenthaler: Painted Book Covers*. The volume is a richly illustrated monograph documenting her work from 1951 to 1969, with a biography and selected bibliography.

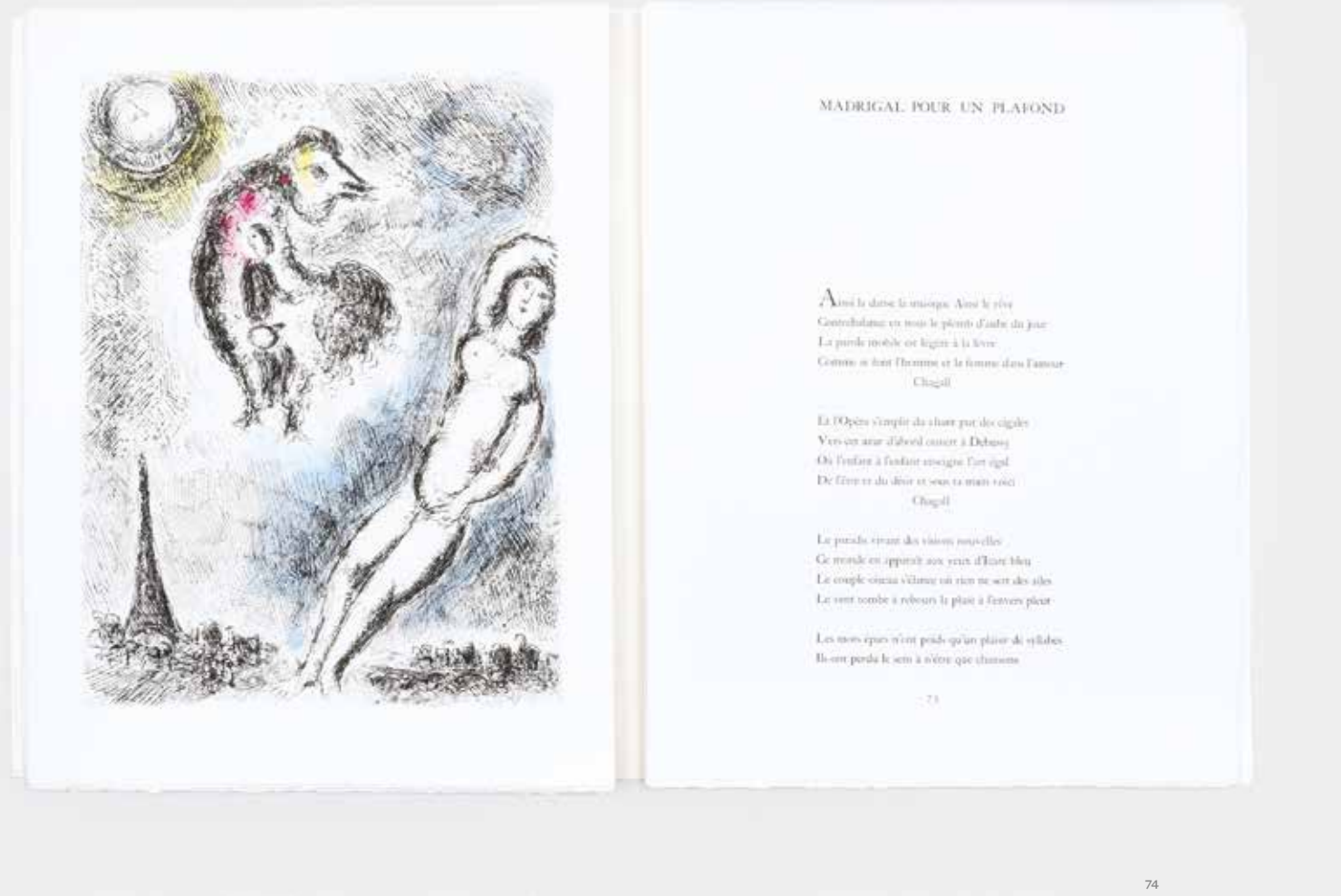
In the early 1970s, Frankenthaler (1928–2011) created 62 hand-painted covers for this monograph, each a distinct work integrating her characteristic colour-field gestures onto the canvas-bound

boards. Exhibited together in New York and Toronto in 1973, the series demonstrates her extension of abstract painting into a three-dimensional, functional format, transforming the book into an original work of art.

Quarto. With 53 colour and 153 monotone illustrations throughout, mostly full-page, one folding. Original cloth boards painted with acrylic by Frankenthaler, signed by the artist in black marker on spine. Housed in a perspex display case. Boards slightly bowed, otherwise in excellent condition.

\$67,500

184017



74

CHAGALL, Marc (illus.); ARAGON, Luis. Celui qui dit les choses sans rien dire. Paris: Maeght, 1975

A SHINING EXAMPLE OF THE LIVRE D'ARTISTE

First edition, number 182 of 225 copies signed by the artist and the author. Chagall's etchings accompany his friend Luis Aragon's surrealist poem, "The One Who Says Things Without Saying Anything", in this handsome Parisian production.

Aragon was a key member of the literary chapter of the Surrealist movement, and a founder of the *Littérature* magazine alongside André Breton. Though Chagall was notoriously resistant to association with artistic movements, his work was a natural fit with the writings of Breton and Aragon. Chagall's biographer Sidney Alexander writes: "with the Surrealists he shared a distrust of excessive reliance on the rational (hence his objection to Cubism), on physical realism, or abstract intellectualism, a faith in intuition, a giving over of oneself to the nudges and suggestions of the subconscious, a conception of the artist as divinely seized rather than cerebrally directed, a sympathy with primitivism, folk art, children's art."

The etchings were printed by Atelier Lacourrière-Frélaut, a renowned Parisian workshop, on velin de Rives paper, a remarkably soft paper stock favoured by Maeght due to its ability to absorb ink uniformly. The text was printed by the renowned typographers Marthe Fequet and her husband Pierre Baudier.

This volume is part of the regular issue of 180 copies; there were also 25 copies issued with an additional suite of the etchings, and another 20 'hors commerce' copies numbered I–XX.

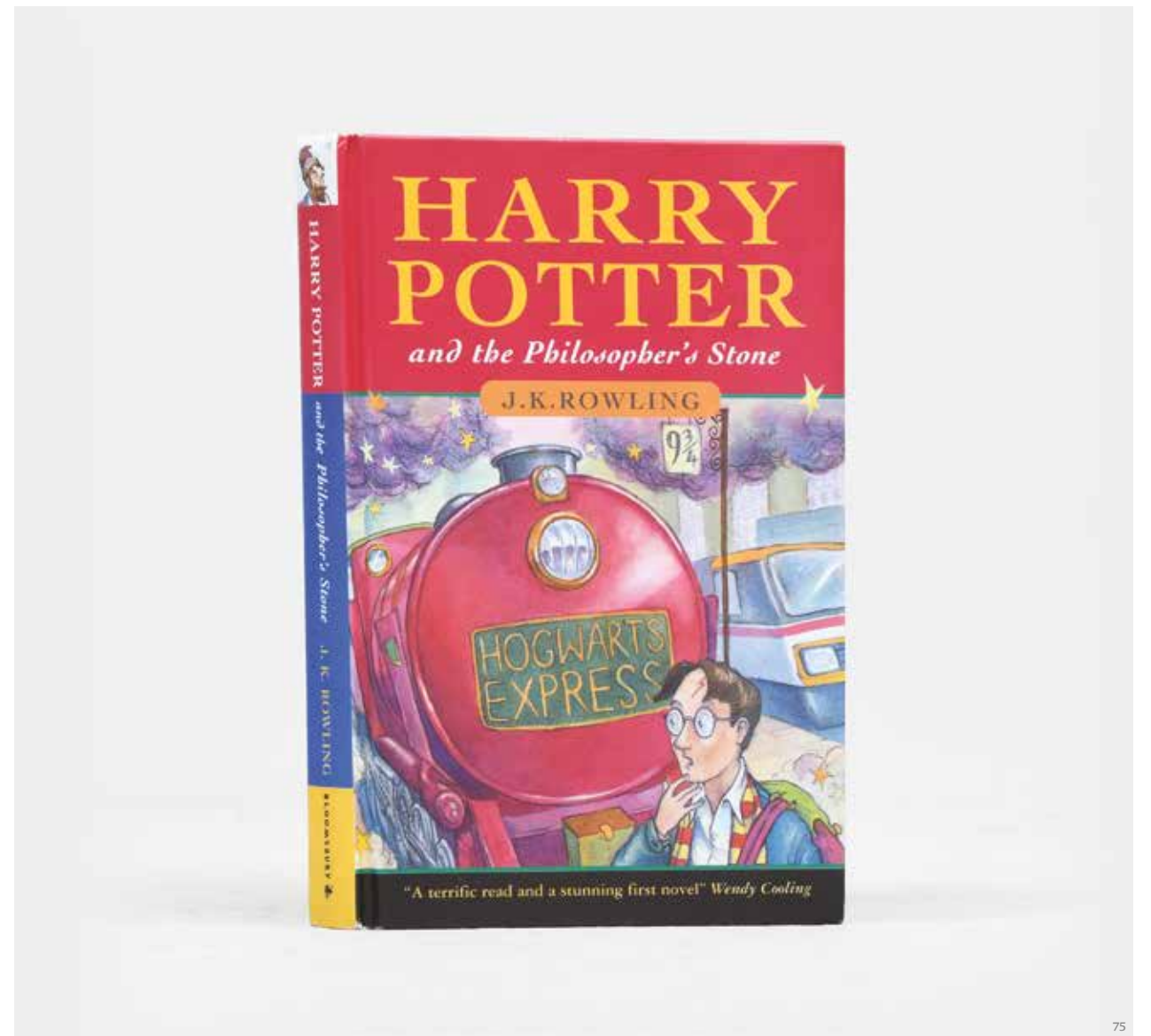
Folio. With 25 aquatint etchings in colour on velin de Rives paper (sheets 47 × 36 cm when folded). Original cream wrappers, front cover lettered in black, sheets loose as issued. All housed in the original cream silk slipcase. Toning to the corners of a few pages from previous framing, not affecting lithographs, else in fine condition. ¶ Cramer 68.

\$37,000

185337



74



75

ROWLING, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997

THE RAREST AND MOST DESIRABLE FORMAT

First edition, first impression, hardback issue, of the first Harry Potter book. All the required points of the first printing are present: Bloomsbury imprint, 10-down-to-1 number line, no space between "Thomas" and "Taylor" on p. 4, the list of equipment on page 53 with "1 wand" appearing twice, and the misprint "Philospher's" on the rear cover.

Both paperback and hardback issues of the first impression were published on 26 June 1997. Only 500 copies of the first printing of *Philosopher's Stone* were issued in hardback, of which it is thought around 300 were sold to libraries and schools. The publisher has stated: "I think the assumption in 1997 would have been that you would sell 500 hardcovers of any good book to public libraries so that edition would be aimed at them. The general edition for the market would be a paperback" (quoted in Errington, p. 4).

Identifying libraries as the intended buyers of this issue explains the lack of a dust jacket (Errington states a jacket "was simply not required by libraries"). The small number of copies not accessioned by libraries explains the scarcity of this issue and why copies in collectible condition are rare. This copy, bearing a price sticker from W. H. Smith on the rear cover, identifies it as one of a small number sold on the high street.

Octavo. Original matt laminated printed paper boards, spine and front cover lettered in white, yellow, dark green, and black. Without dust jacket, as issued. Head of spine very slightly bumped, hint of rubbing to extremities, some barely perceptible surface scratches to covers, leaves very slightly toned as usual: a near-fine copy. Housed in a red quarter morocco solander box by the Chelsea Bindery. ¶ Errington A1(a); Grolier Children's 100, 100.

\$225,000

183496

THE ARTS AND CRAFTS REVIVAL

The late 19th-century gave birth to an aesthetic movement defined by a shared resistance to industrial standardization and a renewed faith in the book as a unified work of art. Its practitioners sought to restore dignity to book production by re-embracing pre-industrial models of craftsmanship, in which design, materials, and execution were inseparable. Drawing inspiration from medieval manuscripts and early printing, they privileged proportion, legibility, and harmony over speed and novelty, and treated typography, illustration, paper, and binding as interdependent elements rather than discrete stages of production.

76

KELMSCOTT PRESS: CHAUCER, Geoffrey. *The Works*, now newly imprinted. Hammersmith: The Kelmscott Press, 1896

“THE MOST BEAUTIFUL OF ALL PRINTED BOOKS”, IN A RIVIÈRE BINDING

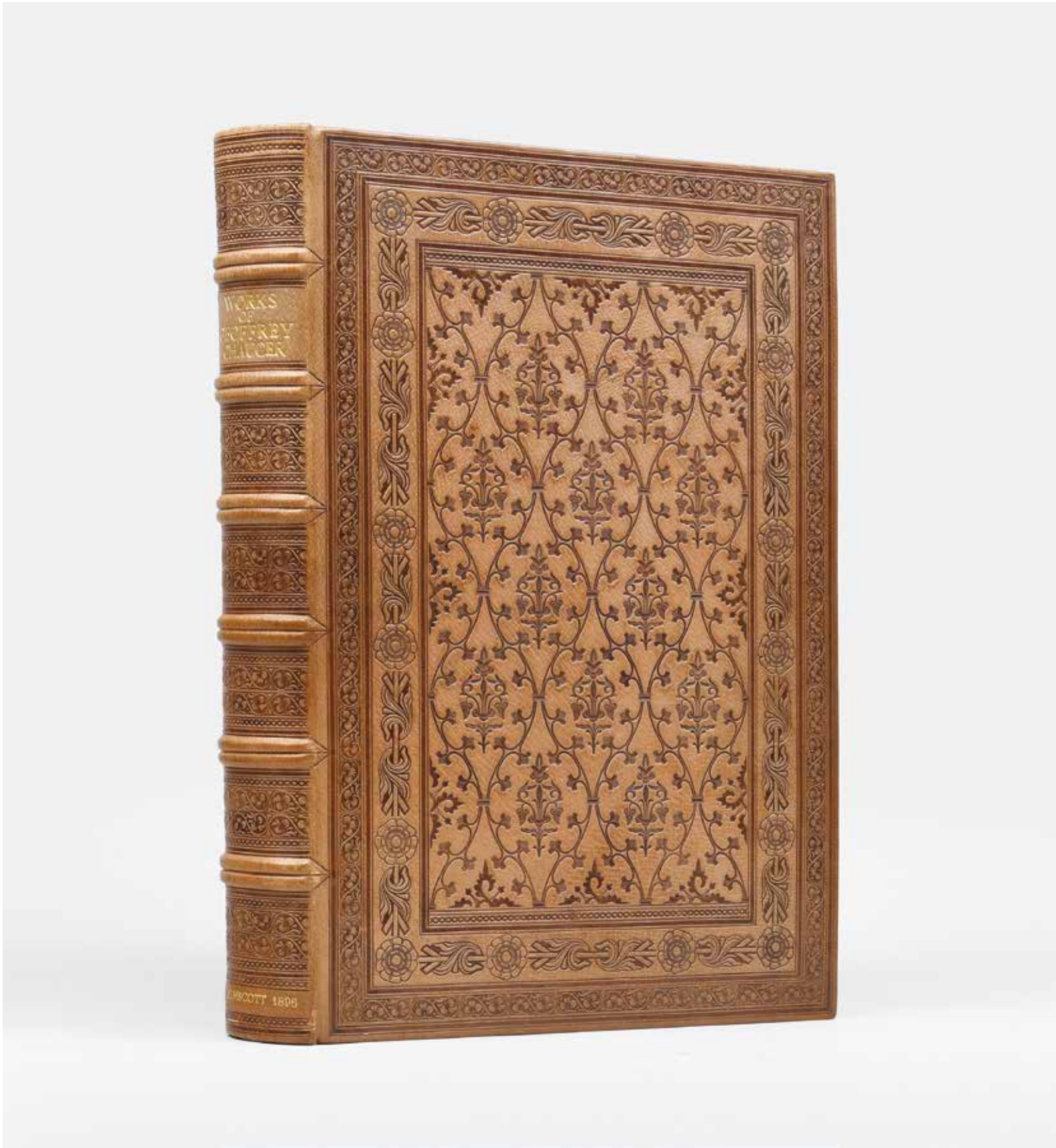
First Kelmscott edition, one of 425 copies on paper; a copy of William Morris’s masterpiece in an attractive Renaissance-style binding by Rivière, unrecorded in the published census.

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

Folio (422 × 282 mm). Ornamental woodcut title, 14 large borders, 18 different frames round the illustrations, 26 initials designed by William Morris and 87 woodcut illustrations designed by Sir Edward Burne-Jones and engraved by W. H. Hooper. Shoulder and side titles printed in red and the whole printed in two columns in Chaucer type designed by William Morris. Contemporary brown crushed pigskin by Rivière and Son in a German Renaissance style, spine with raised bands, second and last compartment lettered in gilt, others elaborately tooled in blind, covers tooled in blind with two concentric frames of scrolling leaves and roses enclosing central panel of interlacing tendrils and flowers, board edges and turn ins with matching designs, marbled paper doublures and free endpapers, binder’s blanks with watermark dated 1904, top edge gilt, others untrimmed, preliminary and rear blanks included (a1, a2, and 2n6). Housed in a custom dark blue morocco solander box. A fine copy. ¶ Clark Library, Kelmscott and Doves, pp. 46–48; *The Artist & the Book* 45; Peterson A40; Ransom, *Private Presses*, p. 329, no. 40; Ray, *The Illustrator and the Book in England*, 258; Sparling 40; Tomkinson, p. 117, no. 40; Walsdorf 40. William S. & Sylvia Holton Peterson, *The Kelmscott Chaucer: a Census*.

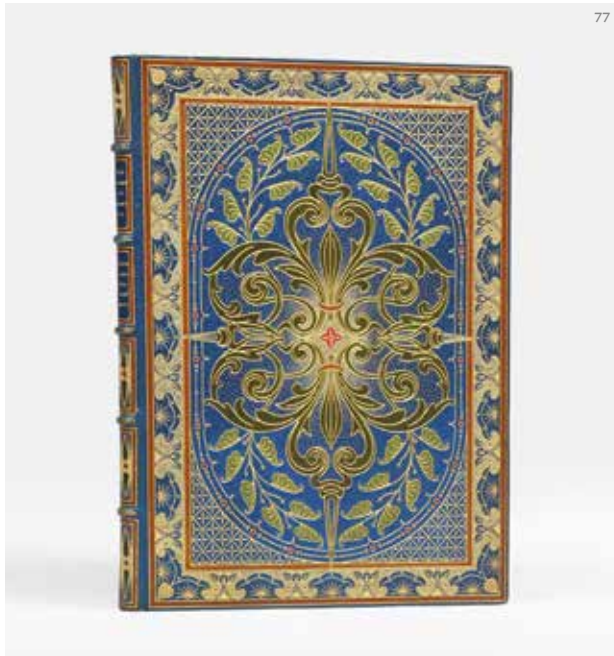
\$250,000

179174





77



77

77

SANGORSKI, Alberto (illum.); ROSSETTI, Dante Gabriel. The Blessed Damozel. [London: c.1910–29]

PRE-RAPHAELITE ILLUMINATION ON VELLUM

A unique illuminated manuscript on vellum adorned with a miniature after Rossetti's *Blessed Damozel* painting, signed by the illuminator and in an appropriately voluptuous binding.

This masterpiece of book production represents the collaboration of two leading purveyors of luxury volumes and is the product of hours of highly skilled labour, using sumptuous materials. The illuminator, Alberto Sangorski (1862–1932), belonged to the family firm of London binders Sangorski & Sutcliffe. Around 1905, Alberto took up the art of calligraphy, producing manuscripts of the highest quality. He subsequently fell out with his brother, who would not let him sign his manuscripts. Around 1910 he took his talents to Sangorski & Sutcliffe's rivals, the prestigious bindery Rivière & Son. Together, Alberto and the master craftsmen of Rivière created lavish pieces.

Quarto (245 × 170 mm). With 11 vellum leaves, plus 7 blanks. Title page with full-page miniature recreating Rossetti's "The Blessed Damozel" painting, in a textured gilt frame populated by lilies, angels, and lettered banner at foot, pp. 3, 16, and 17 fully illuminated with borders, pp. 4–15 with illuminated initials, colophon p. 18. Original blue crushed morocco by Rivière & Son, spine lettered in gilt with raised bands, brown morocco onlay frames to compartments, boards, and turn-ins, red morocco onlay dots framed by two gilt fleur-de-lys and green morocco teardrop onlays to compartments surrounded by gilt pointillé, elaborate outer frame to boards of gilt arabesques and leaves, red morocco onlay dots, pointillé detail and hearts at corners, inner panel of elaborate arabesque and foliate design of gilt pointillé, dark and light green, brown, and red onlays, turn-ins with pointillé gilt hearts at corners, fillets, and red morocco onlay dots, cream moiré silk endpapers, edges gilt. A splendid example.

\$80,000

187638



78

78

SANGORSKI, Alberto (illum.); TENNYSON, Alfred, Lord. Morte d'Arthur. [London: c.1914–29]

A UNIQUE ILLUMINATION FOR ANOTHER LADY OF THE LAKE

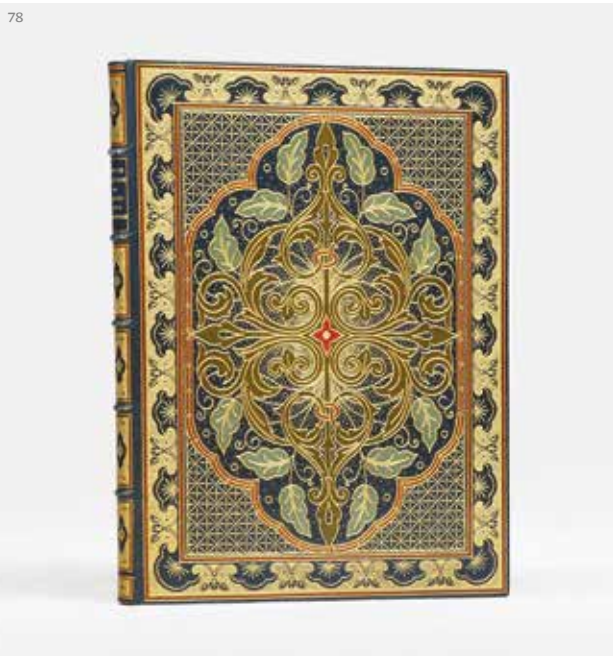
A lengthy illuminated manuscript on vellum, signed by the illuminator and splendidly presented in an elaborate onlaid binding, covered in painstaking gilt studwork detail.

The front doublure is lettered in gilt with the name Katherine Gordon Adamson, née Peck (1877–1953), who was a member of the family behind Chicago's leading dairy suppliers, the Bowman Dairy Company. After her marriage in 1913, Adamson lived in Chicago but in 1936 she purchased Langmaid's Island in the Lake of Bays in Muskoka, Canada, and the island became known as Adamson's. The volume was auctioned in 1940 and again in 1948 as part of the library of Edith Bishop Taylor Guthrie Nicholson.

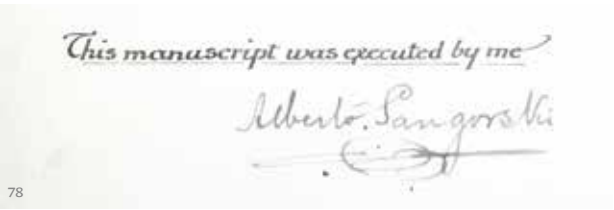
Quarto (226 × 170 mm). With 12 vellum leaves, plus 8 blanks, and 2 red-pink silk guards concurrent with the miniatures. Title page with full illuminated border and two miniatures, p. 3 with full illuminated border, pp. 5, 6, 10, 12, 16, and 19 with illuminated initials and half borders, text in red and black, p. 21 with elaborate illuminated border and miniature of Arthur's funeral barge at foot. Original dark blue crushed morocco by Rivière & Son, spine lettered in gilt with raised bands, brown morocco onlay frames to compartments, boards, and turn-ins, gilt central tool to compartments surrounded by an arabesque frame of gilt studded ground, outer frame to boards of gilt sprays and trefoils on studded ground, inner panel of arabesque and foliate design of gilt pointillé, turn-ins with celtic knot design on studded ground, cream moiré silk endpapers, edges gilt. With original brown straight-grain morocco box, front joint sometime restored, lined with silk and velour, internal hinge split but firm. A typed letter concerning this manuscript is loosely inserted into the volume, signed by the Chicago bookseller Adolf Kroch. The volume was auctioned in 1940 and again in 1948 as part of the library of Edith Bishop Taylor Guthrie Nicholson. Occasional yellowing and very light spotting to blanks, fore edge of front flyleaf a touch darkened by glue, the binding and illuminated manuscript in fine condition.

\$100,000

187295



78



78



79
DOVES PRESS: Bible: English. The English Bible containing the Old Testament & the New . Hammersmith: The Doves Press, 1903–05

TOGETHER WITH THE KELMSCOTT CHAUCER, CONSIDERED
“THE HIGHEST PEAK OF TYPOGRAPHICAL ACCOMPLISHMENT”

First edition thus, one of 500 sets. The masterpiece of the Doves Press which T. J. Cobden-Sanderson regarded as “the purpose of his life”. The edition was limited to 500 copies on paper and two copies on vellum.

“The Doves Bible and the Kelmscott Chaucer stand side by side upon the highest peak of typographical accomplishment, utterly dissimilar yet with the same element of greatness incontestible. Though popular belief holds the Gutenberg Bible to be the most beautiful book ever printed, these two monumental volumes prove once more that popular belief may be inaccurate” (Ransom).

His wish to print an edition of the Bible is first recorded in a letter from Cobden-Sanderson in 1899. Given that permission to print the King James version was required from either of the university presses of Oxford or Cambridge, Cobden-Sanderson approached Oxford University Press but was refused. In 1900 both Cobden-Sanderson

and Emery Walker invited R. T. Wright, Secretary to the Syndics of Cambridge University Press, to lunch and also showed him the Doves Press and Bindery. Cambridge University Press agreed to the proposal.

Tidcombe specifically notes that foxing appears on the sheets of early volumes of the Bible, “although fortunately not the opening page”. Cobden-Sanderson was asked about this condition issue in 1920 and noted that it was “due to a misadventure in the drying of the sheets long ago, when the Bible was being printed” (see Tidcombe, p. 45).

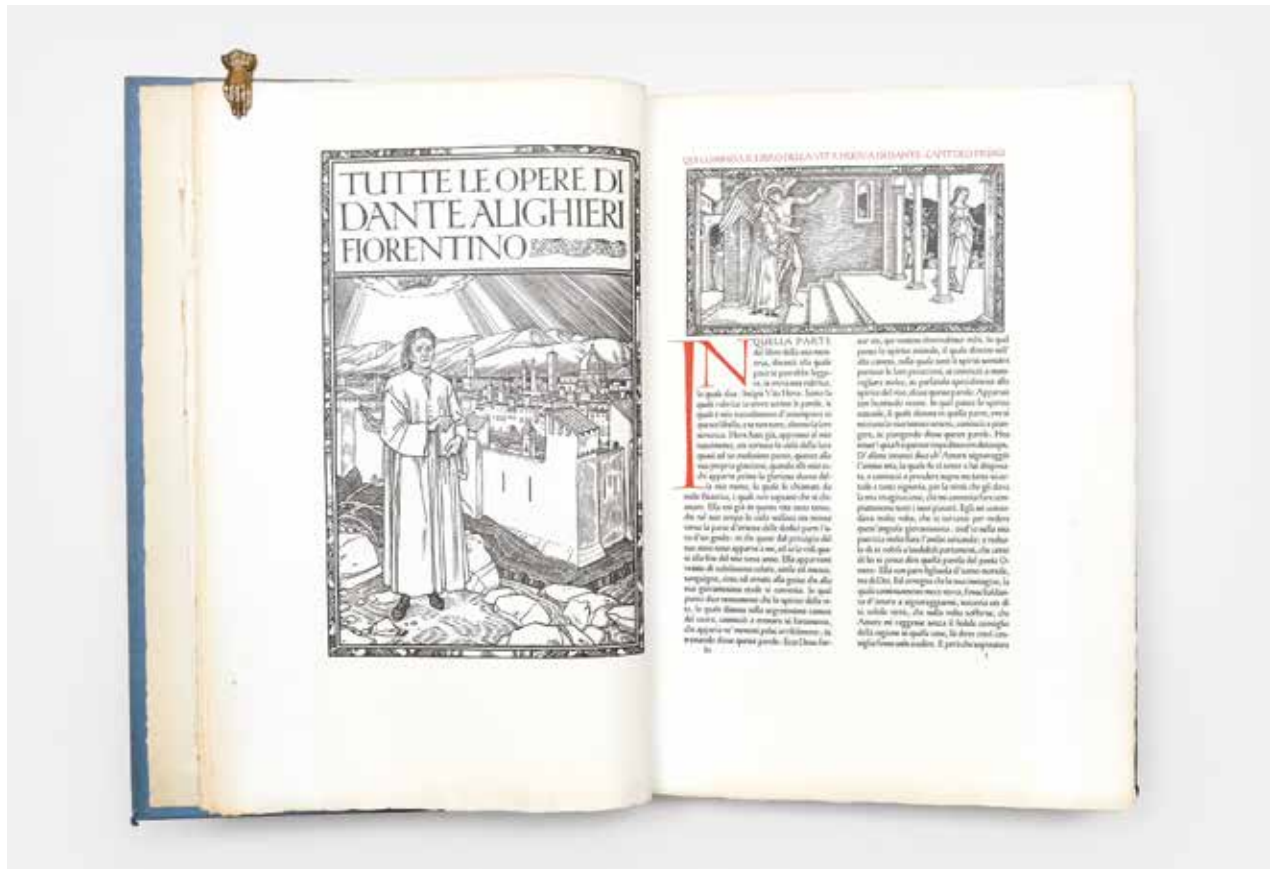
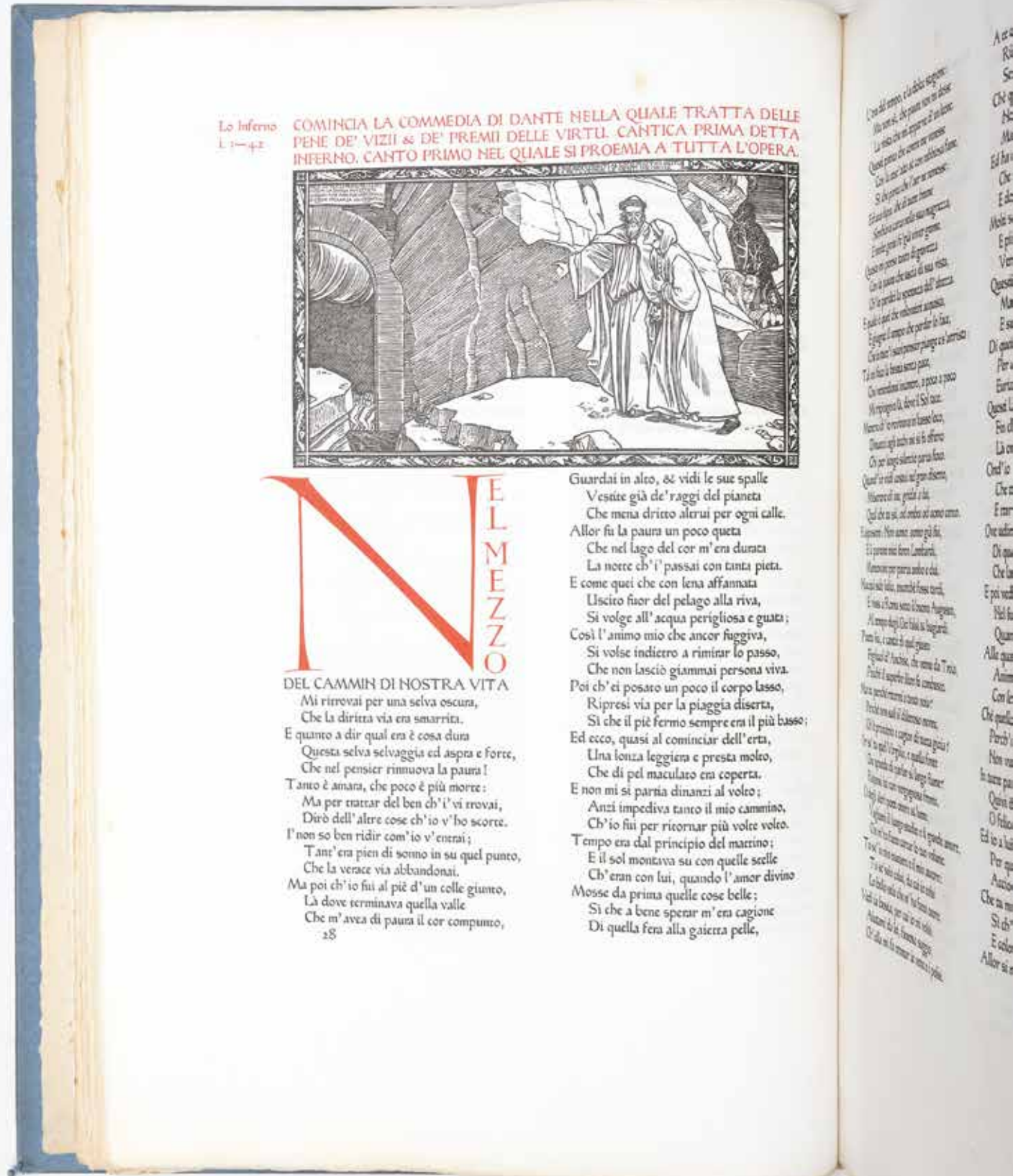
The first volume of the Bible was completed by the end of 1902. The fifth and final volume was finished in October 1904, although it was not bound and issued until June 1905. Tidcombe notes that “all copies of the Bible were sold before printing was finished, and the fourth Doves Press List published in June 1905 states that the Bible, like all other Doves Press books, was now out of print”.

5 vols, large quarto. Doves type printed in black with red initial letters by Edward Johnston, on handmade paper. Original limp vellum by the Doves Bindery with their stamp on rear pastedowns, spines lettered in gilt. Spot to rear cover of vol. 3, typical foxing noted by Tidcombe, and occasionally elsewhere, though minor, generally bright, a near-fine set. ¶ Ransom, p. 56; Tidcombe DP6.

\$37,000

186995





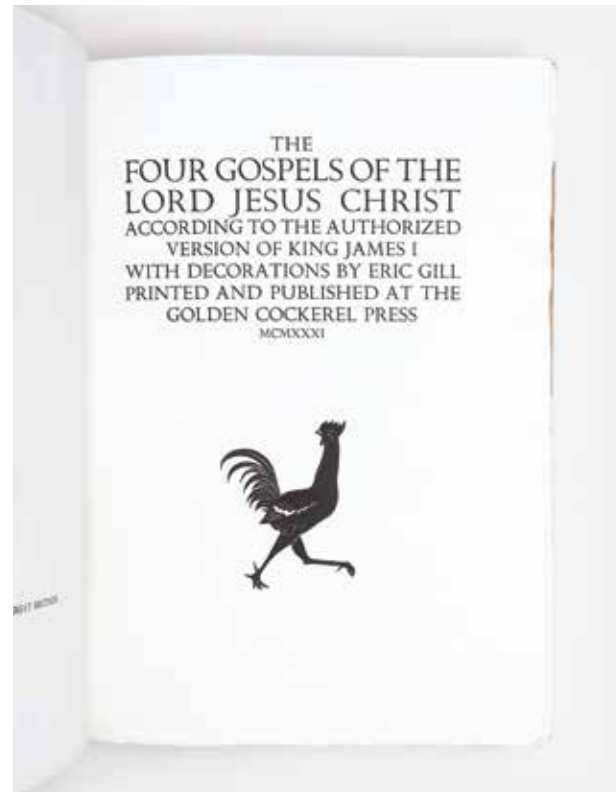
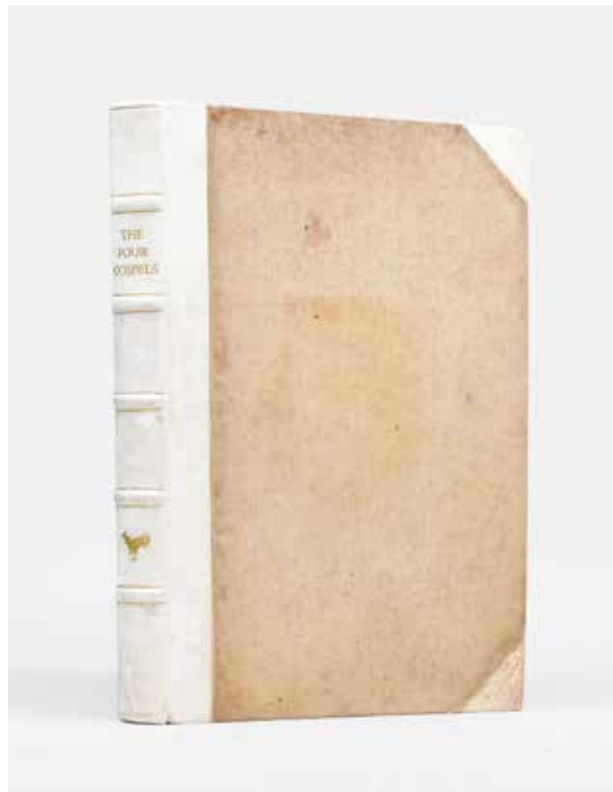
80
ASHENDENE PRESS: DANTE ALIGHIERI. Tutte le Opere. Chelsea: Ashendene Press, 1909

THE GARDEN COPY OF "THE MOST AMBITIOUS EFFORT OF THE PRESS"

First Ashendene edition, one of 105 copies on paper. There were also six copies on vellum. Hornby's "opus magnum" is one of the three great books – the Holy Trinity – of the English private presses: the Kelmscott Chaucer, the Doves Bible, and the Ashendene Dante. The Ashendene Press was founded by C. H. St John Hornby in 1895. Activities were paused in the period 1915 to 1920, and the press closed in 1935. Describing the Ashendene Dante as "a splendid folio", Alan G. Thomas said that "Aldus's motto, 'Hasten Slowly', might well have been Hornby's; the Kelmscott Press lasted less than a decade, the Doves less than two, yet in forty years Hornby printed fewer books than either, about forty in all, excluding minor pieces. But his books illustrate the virtues of slow work and small output" (Thomas, p. 112). Colin Franklin remarked that Hornby "had particular pride in the major works", and noted that Hornby wrote to a friend about his best work, stating that "public opinion seems to have fixed on the folio Dante possibly because it is the most difficult to get" (Franklin, p. 57). When Hornby spoke to the Double Crown Club in 1931, he recounted that, in 1906, he "started upon what was for me an 'opus magnum' and was in fact a considerable work for a single handpress and one pressman. It was Tutte le Opere di Dante. I believe that no edition of all the works of Dante existed in one volume except that printed in very small type by the Oxford University Press, the text of

which was prepared by Dr Edward Moore. I got permission to use this text in my edition. I decided upon a folio size with the pages printed in double column as best befitting the majesty of Dante . . . This book took me three years to print. It was issued in 1909 and brought me a certain amount of fame. Looking back at it now, after twenty years, I still feel that it is a good bit of work and not unworthy of the 'altissimo poeta'" (Ritchie, pp. 158–59). Provenance: The Collection of The Garden Ltd (Sotheby's New York, 9 November 1989, lot 245). Folio. 6 woodcut illustrations cut by W. H. Hooper after Charles M. Gere, initial letters and chapter openings designed by Graily Hewitt, printed in black and red. Original holland-backed blue paper boards, paper lettering piece printed in black, fore and lower edges uncut. Housed in a collector's blue cloth folding box. Head and foot of spine a little bumped, minor loss to top corner of spine lettering piece, lower corners a little worn, minor abrasions to boards, occasional light foxing and browning: a very good copy. J Hornby XXIV. Colin Franklin, *The Private Presses*, 1991; Ward Ritchie, *Of Bookmen & Printers*, 1989; Alan G. Thomas, *Fine Books*, 1967.

\$130,000 183603



81
GOLDEN COCKEREL PRESS: 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

“A FLOWER AMONG THE BEST PRODUCTS OF ENGLISH ROMANTIC GENIUS”

Limited edition, number 86 of 500 copies. This is one of the great British private press books of the 20th century and “arguably Gill’s greatest achievement” (Hunter & Kelly). The first 12 copies of the edition were issued on vellum.

“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). Gill converted to Roman Catholicism in 1913 and established the Guild of St Joseph and St Dominic for Catholic craftsmen.

Folio. With 65 wood-engraved illustrations (4 full-page) by Eric Gill; printed in 18-point Golden Cockerel type. Original white half pigskin by Sangorski & Sutcliffe, raised bands, spine lettered and ruled in gilt, gilt cockerel device in fifth compartment, brown buckram sides, top edge gilt, others untrimmed. Abrasions to spine, boards foxed and slightly bowed, contents clean and fresh: very good. ♪ Chanticleer 78; E. R. Gill, *Eric Gill*, 285; Hunter & Kelly, *A Century for the Century*, 26.

\$17,000

182852



powerful, and began every one
 s it I? And he answered and
 d with me in the dish, the
 man goeth as it is written of
 y whom the Son of man is be
 it man if he had not been
 d him, answered and said
 n, Thou hast said.
 Y WERE EATING, JESUS
 ND BLESSED IT, AND BROKE
 E IT TO THE DISCIPLES, AND
 ; THIS IS MY BODY. AND HE
 AVE THANKS, AND GAVE
 RINK YE ALL OF IT: FOR
 E NEW TESTAMENT. THIS
 FOR THE REMISSION OF
 will not drink henceforth
 day when I drink it new
 i. ✠ And when they had sung
 he mount of Olives. ✠ Then
 ye shall be offended because
 n, I will smite the shepherd,
 ill be scattered abroad. But
 before you into Galilee. There
 ough all men shall be offend
 er be offended. Jesus said
 , That this night, before thou
 hrice. Peter said unto him
 yet will I not deny thee.



COMETH JESUS WITH
 THEM UNTO A PLACE
 CALLED GETHSEMANE, AND
 SAITH UNTO THE DISCIPLES, SIT YE HERE, WHILE I
 GO AND PRAY YONDER. AND HE TOOK WITH HIM
 Peter and the two sons of Zebedee, and began to be sorrow-
 ful and very heavy. Then saith he unto them, My soul is
 exceeding sorrowful, even unto death: tarry ye here, and
 watch with me. And he went a little farther, and fell on his
 face, and prayed, saying, O my Father, if it be possible, let
 this cup pass from me: nevertheless not as I will, but as thou
 wilt. And he cometh unto the disciples, and findeth them
 asleep, and saith unto Peter, What, could ye not watch with
 me one hour? Watch & pray, that ye enter not into tempta-
 tion: the spirit indeed is willing, but the flesh is weak. He
 went away again the second time, and prayed, saying, O my

69

THE SCIENCE OF CLIMATE CHANGE

For much of modern history, climate change was conceived as something remote and geological. From the early 19th century, a series of distinct milestones took place: recognition of the greenhouse effect, laboratory measurements of heat-trapping gases, early calculations of carbon dioxide’s climatic influence, and the advent of continuous atmospheric monitoring and climate modelling. Only in the late 20th century did these strands converge, bringing anthropogenic warming to the centre of climatology and into public consciousness.

This collection documents the long accumulation of scientific knowledge concerning climate change. It ranges from early printed weather prognostications and annotated incunabula to handwritten observational data and contemporary reports of the Intergovernmental Panel on Climate Change.

At its centre is a tightly focused corpus of 19th- and 20th-century research papers published in leading scientific journals, where many of the discipline’s foundational results were first subjected to public scrutiny and scholarly debate. These papers were assembled over more than a decade through the systematic efforts of the collector David L. Wenner.



82
CLIMATE CHANGE. A collection of books, manuscripts, photographs, and ephemera. 15th–21st centuries

With the advent of printing, early modern Europe saw a proliferation of works addressing weather and climate, combining empirical observation with inherited tradition. As natural philosophy evolved into the physical sciences, new instruments and methods enabled more precise measurement and analysis of atmospheric and terrestrial processes.

By the 17th century, scholars were examining the effects of air pollution, land use, and deforestation, even as fossil fuel extraction altered landscapes and economies. Experimental science helped establish climatology as a field in the 18th century and showed that human activity could influence environmental conditions. The collection highlights both prominent and lesser-known

contributors to this developing body of knowledge, including figures such as Alexander von Humboldt and Eunice Newton Foote.

As understanding deepened, a specialized vocabulary emerged. Terms now central to public discourse – including “greenhouse effect”, “global warming”, and “climate change” – entered scientific literature well before their widespread adoption in popular media. The material assembled here traces the first appearance and evolving meanings of these concepts in print.


During the 19th century, researchers increasingly identified and debated the mechanisms governing long-term climate variability, including orbital cycles, solar variation, geological processes, and atmospheric composition. These investigations unfolded against the backdrop of industrialization, urban pollution, and early legislative responses to environmental degradation, alongside growing interest in alternative sources of energy.

The most recent journals record the consolidation of climate science as a global, interdisciplinary endeavour. Through quantitative analysis, graphical representation, and synthesis in authoritative reports, researchers communicated complex findings to both specialist and general audiences. Taken as a whole, the collection provides a documentary history of how climate change emerged as a subject of sustained scientific inquiry.

Offered as a collection. Together, approximately 750 items, principally printed books and journals, the vast majority in first edition and in excellent condition. An inventory is available on request.

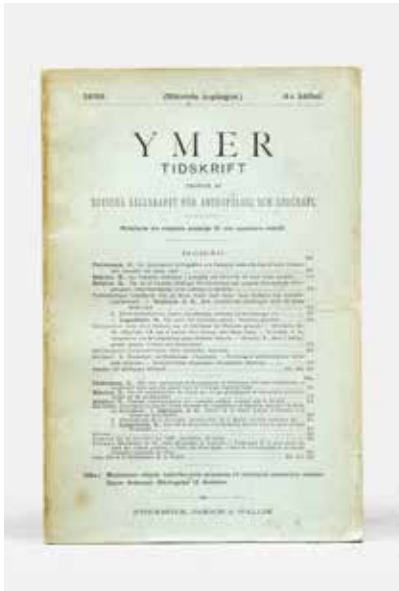
\$1,675,000

151676

Highlights overleaf 



Alexander von Humboldt *Ideen zu einer Geographie der Pflanzen* (1807)



Nils Ekholm “Om klimatets ändringar i geologisk och historisk tid samt deras orsaker” (1899)



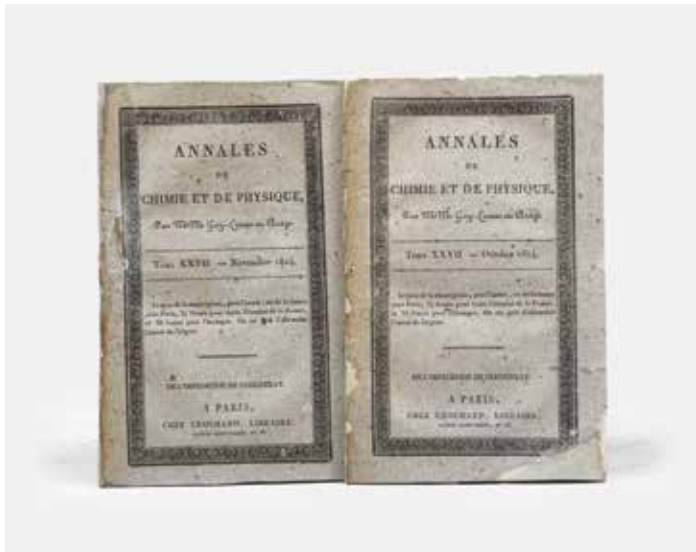
Wallace Broecker “Climatic Change: Are We on the Brink of a Pronounced Global Warming?” (1975)



Charles Keeling & others “Atmospheric carbon dioxide variations at Mauna Loa Observatory, Hawaii” (1976)



Jule G. Charney & others *Carbon Dioxide and Climate: A Scientific Assessment* (1979)

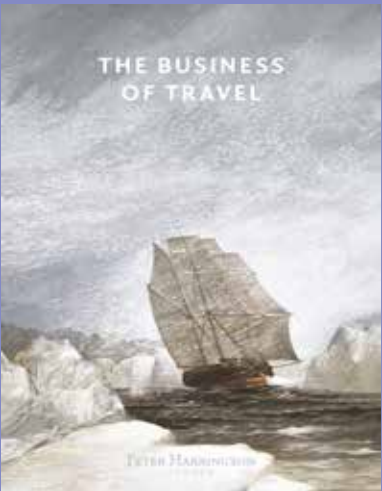
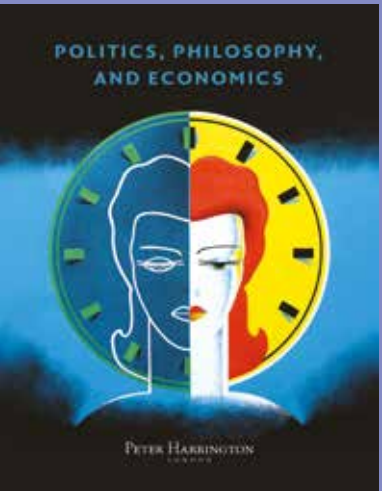


Joseph Fourier “Remarques générales sur les températures du globe terrestre et des espaces planétaires” (1824)



Svante Arrhenius “Über den Einfluss des atmosphärischen Kohlensäuregehalts auf die Temperatur der Erdoberfläche” (1896)

SELECTED RECENT CATALOGUES



Cover image adapted from Theodor de Bry's *The Great Voyages, Parts I–IX*, item 10. Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of Pom Harrington by Sophia Vrahimi.

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