



Seventy-Five Fine Books

PETER HARRINGTON 84

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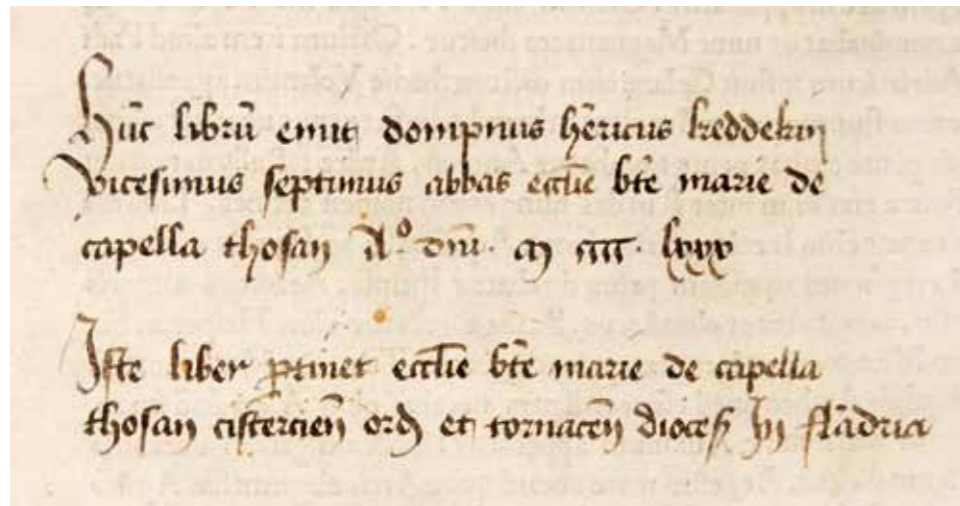
PETER HARRINGTON 84



Seventy-Five Fine Books

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I.

CAESAR, Caius Julius. *Commentarii*. [Edited by Petrus Justinus Philelphus. With Raymondus Marlianus, *Index locorum in commentariis Caesaris de bello Gallico descriptorum*.] Milan: Philippus de Lavagnia, 8 April 1478

Folio (326 × 234 mm). 151 leaves (of 152), medial blank fol. 132 (sig. r6) present as a stub only, as often. Collates: a–p8 q6 r6 A8 B8 C4. 42 lines to a page. Nineteenth-century vellum over thin pasteboards, bookplate of William Horatio Crawford on front pastedown endpaper. Housed in a black leather entry slipcase. Large penwork initials and capital strokes in red throughout, contemporary ownership inscription on last leaf verso. Quaritch pencilled collation mark on rear inside cover, dated 10 Jan 1968. Some minor marginal finger-soiling in margins, an excellent copy, unwashed, the paper fresh and strong.

A handsome early incunable edition of the Commentaries of Caesar, the fifth overall, with contemporary rubrication. The text comprises the seven books of the Gallic War with the continuation by Caesar’s friend Aulus Hirtius, together with the six books on the Civil Wars attributed to various authors. Added in this edition is the geographical index by the Milanese scholar Raymondo Marliano which had first appeared the previous year in the first edition printed at Milan, by Antonio Zaroto. The *editio princeps* was printed by Sweynheym and Pannartz at Rome in 1469.

The inscription in Latin written on the last leaf verso in a fine *lettre bâtarde* reads in translation, “This book was bought by Lord Henry Keddekij[?] the twenty-seventh abbot of the church of the Blessed Mary for [?] All Saints Chapel in the year 1480 AD. This book belongs to the church of the Blessed Mary in [?] All Saints Chapel of the Cistercian Order in the Diocese of Tournai in Flanders”. This contemporary provenance places this copy close to the University of Louvain, where the compiler of the geographical index Marliano taught classics from 1461 to 1475, one of an unbroken sequence of notable Italian lecturers there.

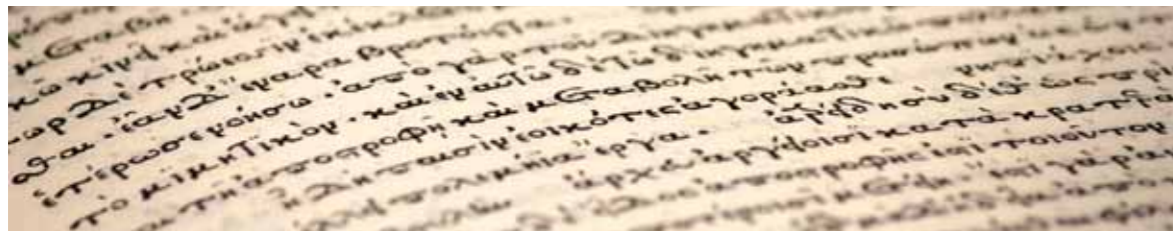
From the library of William Horatio Crawford (1815–1888), the notable Irish collector of books, works of art and rare plants. Crawford, a reserved and dignified man of “ascetic temperament”, inherited from his father Lakelands, an old house overlooking Cork Harbour “richly stored with rare books, paintings and engravings” and with a fine arboretum. He funded the building of the magnificent 1884 extension to the Cork customs house which now houses the Crawford Municipal Art Gallery, and part-funded the astronomical observatory at University College Cork which also bears his name. De Ricci (p. 165) refers to his “great library of manuscripts, incunabula and other rare volumes”. His estate sale, sold by Sotheby’s over 12 days beginning in March 1891, realised £21,255.

Hain 4216; Proctor 5861; GW 5867; BMC VI 706 (IB 26152); Goff C-20.

£12,500

[30675]





2.

HOMER. [Opera, in Greek, edited by Demetrius Chalcondylas.] Florence: Demetrius Damilas [in the shop of the Printer of Vergilius (C 6061)] for Bernardo and Nero De' Nerli and Giovanni Acciaiuoli, 9 December 1488 [not before 13 January 1488/89]

2 volumes, Median folio (332 × 238 mm). Lately rebound to style using 18th-century brown morocco, spine decorated in blind with urn and lyre devices etc in compartments between five raised bands, sides panelled in blind with matching tools and floral devices within a latticework central panel, based on a Florentine binding executed in 1504 (illustrated in Tammaro de Marinis, *La Legatura Artistica*, Florence 1960). 439 leaves (of 440, lacking final blank), 39 lines, Greek letter, 2- and 10-line initial spaces. Ex-libris University of Lyon, with stamp Acad. Lugd. and release stamp dated 1843 on the first leaf; later in the libraries of Constantine Radoulesco and H. Bradley Martin (Sotheby's New York, 14 June 1990, lot 3355). Unrubricated, occasional marginalia in an attractive contemporary cursive hand; a very good copy, clean and fresh, with notably wide margins.

Editio princeps of the writings attributed to Homer, including the *Iliad* and the *Odyssey*, two of the earliest, most important and influential works of European literature. “The *Iliad* and the *Odyssey* are the first perfect poetry of the western world. They spring fully grown, their predecessors lost, and the magic has persisted ever since. The legends of the siege of Troy and the return of Odysseus are the common heritage of all ... The form, the action and the words have had incalculable influence on the form, action and words of poetry ever since; the composition of the *Aeneid*, the *Divine Comedy*, *Paradise Lost*, and many others, has been determined by the *Iliad* and the *Odyssey*. Their popularity never diminishes” (PMM).

The editor Demetrius Chalcondylas was professor of Greek at the Florentine Studio from 1475 until 1491. The type is that of Demetrius Damilas, a scribe who had previously been active in the printing of Greek books in Milan since 1476. It was based on the handwriting of Michael Apostolis, which was simpler and more distinct than Damilas's own elegant but elaborate hand. This monumental printing is the first large-scale printing in Greek, and also probably the first Greek book printed in Florence. (The rare *Erotemata* by Emanuel Chrysoloras, which survives in only two copies, was printed in Florence either in 1475 or c.1488-94.) The text of Homer was not printed again in Greek until Aldus's octavo edition of 1504, which was based directly on Chalcondylas's text.

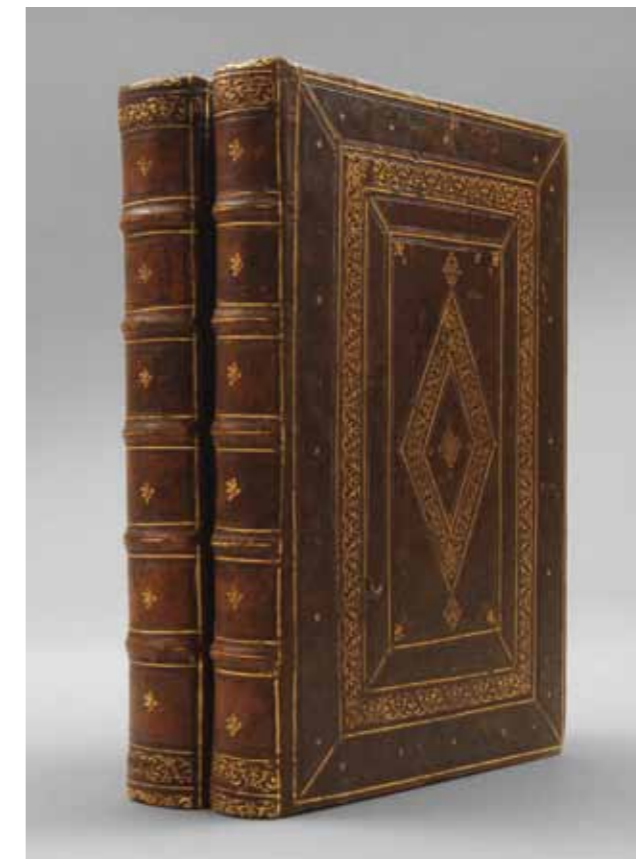
The *Batrachomyomachia* (“Battle of the Frogs and Mice”), a pseudo-Homeric text, which is also included here with the *Iliad*, *Odyssey* and *Homeric Hymns*, had been earlier printed in an unsigned Greek-Latin edition printed perhaps at Brescia or Ferrara, which is known only from the unique copy in the John Rylands University Library, Manchester.

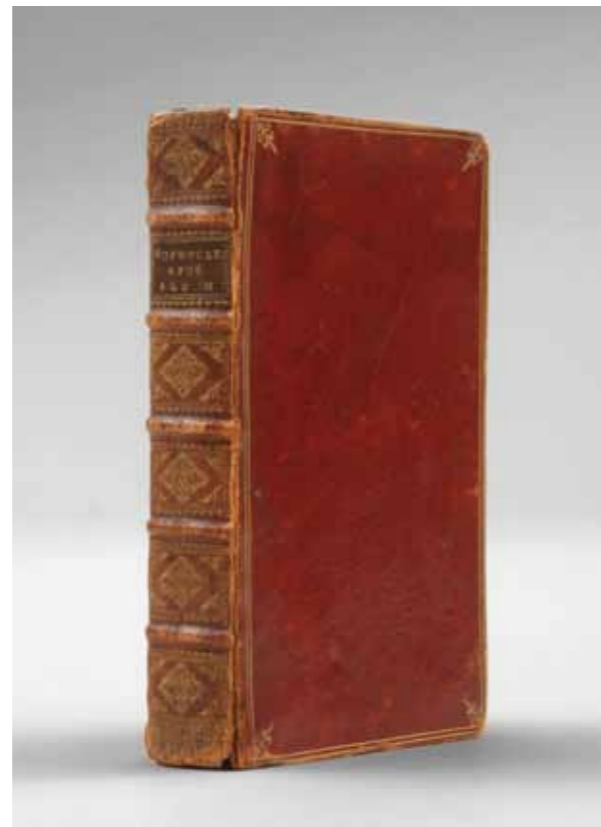
Despite the lengthy and circumstantial colophon, bibliographers have had trouble in agreeing on the correct imprint and date. Robert Proctor (*The Printing of Greek in the Fifteenth Century*, 1900, p. 66 sqq.) argued that the edition was actually printed in the shop of Bartolommeo di Libri, whose type was used to print the dedication to Piero de' Medici on the first page. BMC assigned the edition rather to the Nerli brothers, but Roberto Ridolfi (*La stampa a Firenze nel secolo XV*, 1958, p. 95 sqq.) has pointed out that the Nerli were well-born and wealthy Florentines whose role would have been a purely financial one. He has instead assigned the Homer to the anonymous Florentine shop, the Printer of Virgil (Copinger 6061, Goff V183), which flourished from 1488 to 1490 or so. Ridolfi supposes that only the first, dedication page was printed in di Libri's shop, more than a month after the completion of the edition proper, this page hitherto having been planned as a blank.

HCR 8772; BMC VI 678 (IB 27657a); Goff H300; *Printing and the Mind of Man* 31.

£175,000

[52305]





3.

SOPHOCLES. *Tragaediae septem cum commentariis.* Venice: Aldus Manutius, Aug 1502

Aldine octavo (153 × 94 mm). Eighteenth-century English red morocco, spine gilt in compartments between raised bands, green morocco label, sides ruled in gilt with a double fillet, gilt devices at corners, turns-in gilt with a floral roll, comb-marbled endpapers, gilt edges. In a custom morocco-backed folding case. Types 1:80 italic, 4:79 Greek, cut by Francesco Griffio. General title, Latin dedication to Janus Lascaris, epigrams of Simonides, Erucius and Dioscorides the Alexandrian from the Anthology, 6 divisional titles, woodcut dolphin and anchor device (Fletcher no. 2) on verso of last leaf. Inscriptions on the first binder's blank: "H. Girdlestone from Francis Turner Inner Temple 1808" and "H. Girdlestone to John Farnham Messenger 1 January 1864". Binding rubbed, joints cracked at ends; title slightly stained and with 2 small wormholes not affecting text, small wormhole through last 14 leaves, a very few small marginal stains, a very good copy.

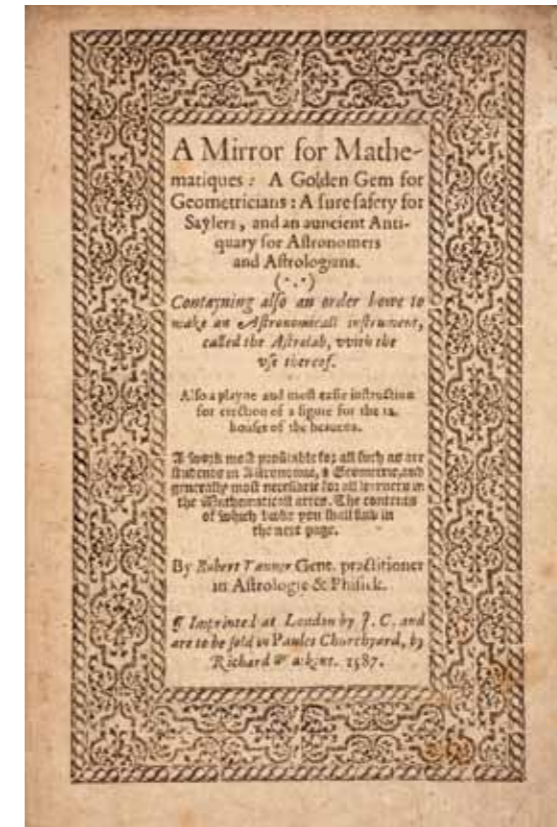
Editio princeps. One of the most important of Aldus's Greek editions both textually and typographically, this remained the best available edition of Sophocles' text until the 19th century. The scholia promised in the title were not finally included, as explained in Aldus's prefatory letter; Lascaris published them in 1518, at the Medicean press at Rome.

The Sophocles was the first Greek book issued in Aldus's portable format, and the first classical text printed in Francesco Griffio's fourth type, the smallest and most delicate of the Aldine Greek types, modelled on Aldus's own Greek hand. This was the first Aldine edition to mention in the colophon Aldus's Greek Neakademia, which combined a dining club with a serious educational movement concerned with the revival of classical culture. Aldus's preface to Lascaris describes a fire-lit meeting of the academy, where Greek alone was spoken.

Adams S-1438; Ahmanson-Murphy 48; Renouard 34.6.

£17,500

[76229]



4.

TANNER, Robert. *A Mirror for Mathematiques: A Golden Gem for Geometricians: A sure safety for Saylers, and an auncient Antiquary for Astronomers and Astrologians.* Contayning also an order howe to make an Astronomical instrument, called the Astrolab, with the use thereof. Also a playne and most easie introduction for erection of a figure for the 12 houses of the heavens. A work most profitable for all such as are students in Astronomie, & Geometrie, and generally most necessarie for all learners in the Mathematicall artes. The contents of which booke you shall find in the next page. London: by J[ohn]. C[harlewood]. and are to be sold, by Richard Watkins, 1587

Small quarto (192 × 137 mm), 56 leaves. Early nineteenth-century sprinkled calf by W. Pratt, spine richly gilt in compartments, twin black morocco lettering pieces, sides ruled in gilt with a French fillet, gilt fleurons at inside corners, gilt inner dentelles, marbled endpapers, old red edges. Title within typographic border, 16 woodcut figures in the text, woodcut headpieces and initials. Ink inscription at head of sig. B1 (the first page of text) recording the gift of the book from John Galloway to Peter Smart on 9 Sept 1666; manuscript arithmetical workings in the margins of sigs. 13v-14r, apparently in the same hand; marginal note in an earlier hand on sig. Lrv. Board edges a little rubbed, minor paper repairs to a few outer corners (sigs. A1-3, B1, B4) not affecting text, title page a little dusty, a little marginal soiling elsewhere, but an excellent copy, generally clean, well-margined, and unwashed.

First and only edition, variant imprint (another imprint of the same year has "solde by Richarde Watkins"). Rare: ESTC locates a total of seven copies with either imprint in Britain and four in North America, to which Adams & Waters adds the Prinz Hendrik Maritime Museum copy in Rotterdam. No copy appears in auction records, according to ABPC, going back to 1960. The only copy we can trace in commerce in the last 50 years is the Horblit copy (same imprint as this, title washed and fore-edge remargined, 19th-century half morocco), which was sold to H. P. Kraus in 1974 and offered for sale on their catalogue 168, item 186.



The book includes “A particular description of some parte of America, as by travaile is found out”, with a description of the characteristics of the natives, emphasizing that they are in possession of gold yet do not value it highly. Published on the eve of the Spanish armada in 1588, the book is dedicated to Charles, Lord Howard of Effingham, lord admiral of England, commander of the English naval forces against the armada; he was also among the biggest subscribers to Sir Walter Raleigh’s scheme to colonize North America.

Justin Winsor, in his *Narrative and Critical History of America*, lists this work as being among the 34 publications in English relating to America prior to the enlarged edition of Hakluyt (1598), and one of only 14 of English origin. Yet the title appears neither in Sabin nor in any of the great Americana collections – Church, Boies Penrose, Streeter, etc – nor in others where it might have been expected, like Macclesfield.

This rare early English work largely on the planispheric astrolabe was published only two years after John Blagrave’s pioneering *The Mathematical Jewel*. “Like Blagrave’s, [Tanner’s] astrolabe could be made in paper, wood, or brass, thus combining portability with cheapness or robustness. At the end of his book he included for seamen some rules for forecasting the weather by the state of the sun and moon. It is hard to say whether or not the works on astrolabes and the instruments were much used at this time by seamen: their appearance at this conjunction was certainly symptomatic of the growing sense in England of the practical value of a knowledge of astronomy: as Captain Smith recommended the use of astrolabes and astrolabe quadrants it would seem that in the seventeenth century they were certainly taken to sea by responsible navigators” (Waters).

The author is described in the title as “Gent. Practitioner in Astrologie & Phisick”, and the book includes astrological instructions, for which an astrolabe was also useful. Tanner had previously written *A Prognostication* for 1584, printed by the partnership of Richard Watkins and James Roberts who held a 21-year patent given them by Elizabeth I for almanacs and prognostications. On the present occasion, however, Richard Watkins alone acted as bookseller. The printer was John Charlewood, who entered the book in the Stationer’s Register on 6 April 1587. Charlewood may have had Roman Catholic connections: in 1581 and again in 1583 he styled himself servant or printer “to the right honourable Earl of Arundel”, e.g. Philip Howard, the dedicatee Lord Charles Howard’s cousin, who was either traitor or saint depending on one’s religious allegiance. Charlewood was indicted in the early part of his career for unauthorized publications, but later this year secured an exclusive licence from the Stationers’ Company for the printing of playbills (the earliest such entry in the registers), suggesting a newfound respectability. This is the only recorded work printed by him for Watkins.

Adams & Waters, *English Maritime Books*, 3519; STC 23674.5; Taylor, *Mathematical Practitioners*, 67 (without details); Waters, *Art of Navigation*, pp. 166–7.

£45,000

[76716]



5.

GILBERT, William. *De magnete, magneticisque corporibus, et de magno magnete tellure; Physiologia nova, plurimus & argumentis, & experimentis demonstrata.* London: Peter Short, 1600

Folio (290 × 188 mm). Contemporary calf over wooden boards, metal furniture and clasps; rebacked, one catch missing, covers rubbed. Housed in a black cloth solander box made by The Chelsea Bindery. Woodcut device (McKerrow 119) on title, large woodcut arms on verso, numerous text woodcuts, some full-page, large folding woodcut diagram (lightly browned), historiated woodcut capitals, head- and tailpieces. Provenance: Leiden, Royal Academy (“Acad. Lugd.” stamp on binding, and ink lettered at top and bottom edges, “Publica auctoritate vendidi W. G. Pluym” duplicate stamp on title); bookplate of Samuel Verplanck Hoffman (1866–1942), president of the New York Historical Society, member of the Grolier Club, whose important collection of astrolabes was acquired by the Smithsonian in 1959. Lightly browned at beginning and end, a good copy.

First edition of “the first major English scientific treatise based on experimental methods of research. Gilbert was chiefly concerned with magnetism; but as a digression he discusses in his second book the attractive effect of amber (electrum), and thus may be regarded as the founder of electrical science. He coined the terms ‘electricity,’ ‘electric force’ and ‘electric attraction’” (PMM). In Book One Gilbert “introduced his new basic idea ... that the earth is a gigantic lodestone and thus has magnetic properties” while in Book Two, his observations on the amber effect “introduced the vocabulary of electrics, and is the basis for Gilbert’s place in the history of electricity” (DSB).

Dibner *Heralds of Science* 54; Grolier/Horblit 41; Heilbron, pp. 169–179; Norman 905; *Printing and the Mind of Man* 107; STC 11883; Wellcome 2830.

£30,000

[41553]

6.

(QUR'AN) Illuminated manuscript Qur'an. Western Iran or Ottoman Turkey: signed by 'Abd al-Nahif al-Raji c.1600

Arabic and Persian manuscript (36.8 x 24 cm) on thin cream paper with 10 alternating lines of fine naskh and nasta'liq script in black ink per page, illuminated double page frontispiece in blue, black, gold and other colours, surah headings in red muhaqqaq script, verse endings in gold illuminated rosettes, gilt stamped binding. Housed in a brown flat back cloth solander box.

Safavid and Ottoman manuscript illumination was highly eclectic in the sixteenth and seventeenth century, reflecting the interactions of artists from all over the Islamic world. The illumination in this Qur'an shows the strong influence of Eastern Iranian traditions, an attested feature of a group of Ottoman manuscripts dating from c.1520–50 (see in particular J. M. Rogers & R. M. Ward, *Suleyman the Magnificent*, London, 1988, cat. no. 19, p. 73). This influence is particularly visible in the lavish frontispiece of the present Qur'an, where the illuminated panels with black borders on both sides of the text and the large blue and gold hasps projecting into the margins from the centre of the smooth border are reminiscent of Herati and Bukharan work of the sixteenth century.

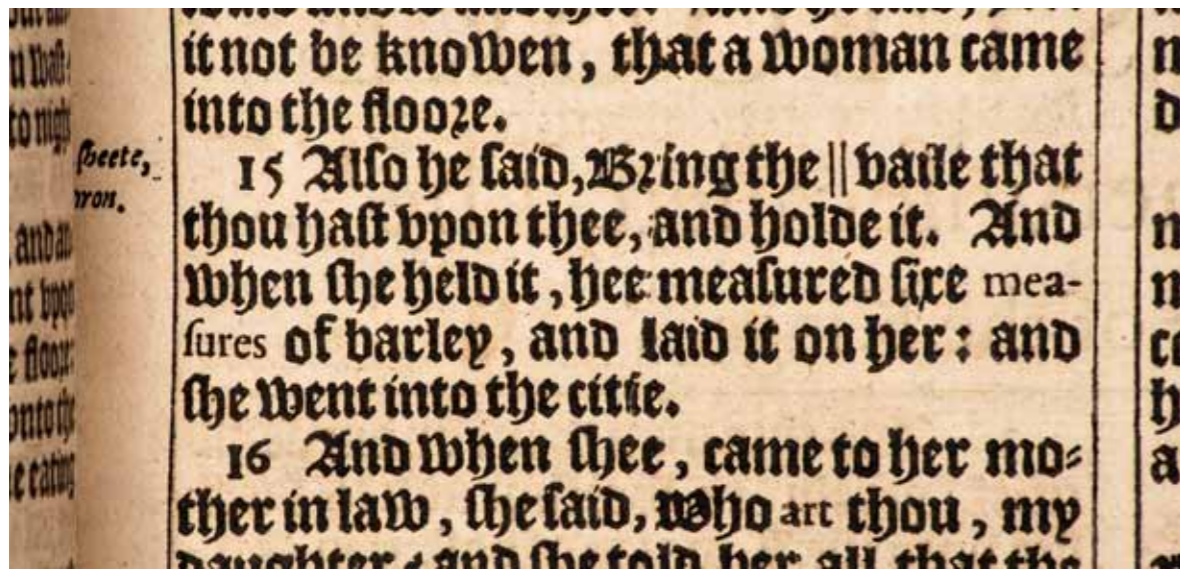
The style of illumination, decoration and calligraphy in this manuscript demonstrates the frequent movement of artists between artistic centres in northern Persia and the Ottoman Empire. Certain features, however, particularly the lotus-shaped flowers in the gold cartouches of the frontispiece, and the colour palette of red, pale green, mauve and black throughout the illumination, are associated with Ottoman manuscripts of the period; the style of the naskh and thulth calligraphy also point to an Ottoman origin for this manuscript, although the interlinear translation indicates a significant Persian influence, where interlinear translations appeared more frequently in Qur'ans than in the more conservative Ottoman Empire. Perhaps the most striking feature is the illuminated gold ground, which is highlighted by the fine naskh script set in rows of wide cloud bands. The lavish use of gold would suggest that this Qur'an was once commissioned by a high-ranking member of society.

The recto side of the first half of the double page illuminated frontispiece indicates the Qur'an should be read over the whole week, listing all seven days, starting with Friday (yawm al-juma') and ending with Thursday (yawm al-khamis). The recto side of the penultimate page is signed by an apparently unrecorded scribe, 'Abd al-Nahif al-Raji, while on the verso side, a later date of AH 1[1]15/ 1703 AD is located at the end of a note on the benefits of reading the Qur'an.

£27,500

[59460]





7.

(BIBLE; English; King James Version, “She”.) The Holy Bible, Conteyning the Old Testament, and the New: Newly translated out of the Originall Tongues: and with the former Translations diligently compared and revised ... by his Maiesties speciall Commandement. Appointed to be read in Churches. London: Robert Barker, 1611–13

Folio (410 × 260 mm), 752 leaves, complete. Recased in contemporary dark calf, spine gilt in compartments, later red morocco label to style. Text in double columns, black letter, letterpress divisional title within elaborate woodcut borders, woodcut initial capitals, vignettes, folding map. General title inlaid, (genealogies) A2, (NT) S1, S6, U3-4, Z1-2, Aa1-3 and Aa5-6 remargined, repairs to (prelims) A2-3, (OT) B6, Pp4-5, Eee4, Ggg2, Iii6, Zzzz5, (NT) T1, loss to map at right margin. Several leaves evidently supplied from other copies including (genealogies) A4-B2, B5-C6, map, (NT) S1-6, T2, and Z1-Aa6. Contemporary manuscript notes and pen trials, including the name William Toutt in a Jacobean court hand and “Ashchurche Booke” on A3r. Some small holes, tears, and abrasions, spotting and browning, nevertheless a good copy, with generous margins.

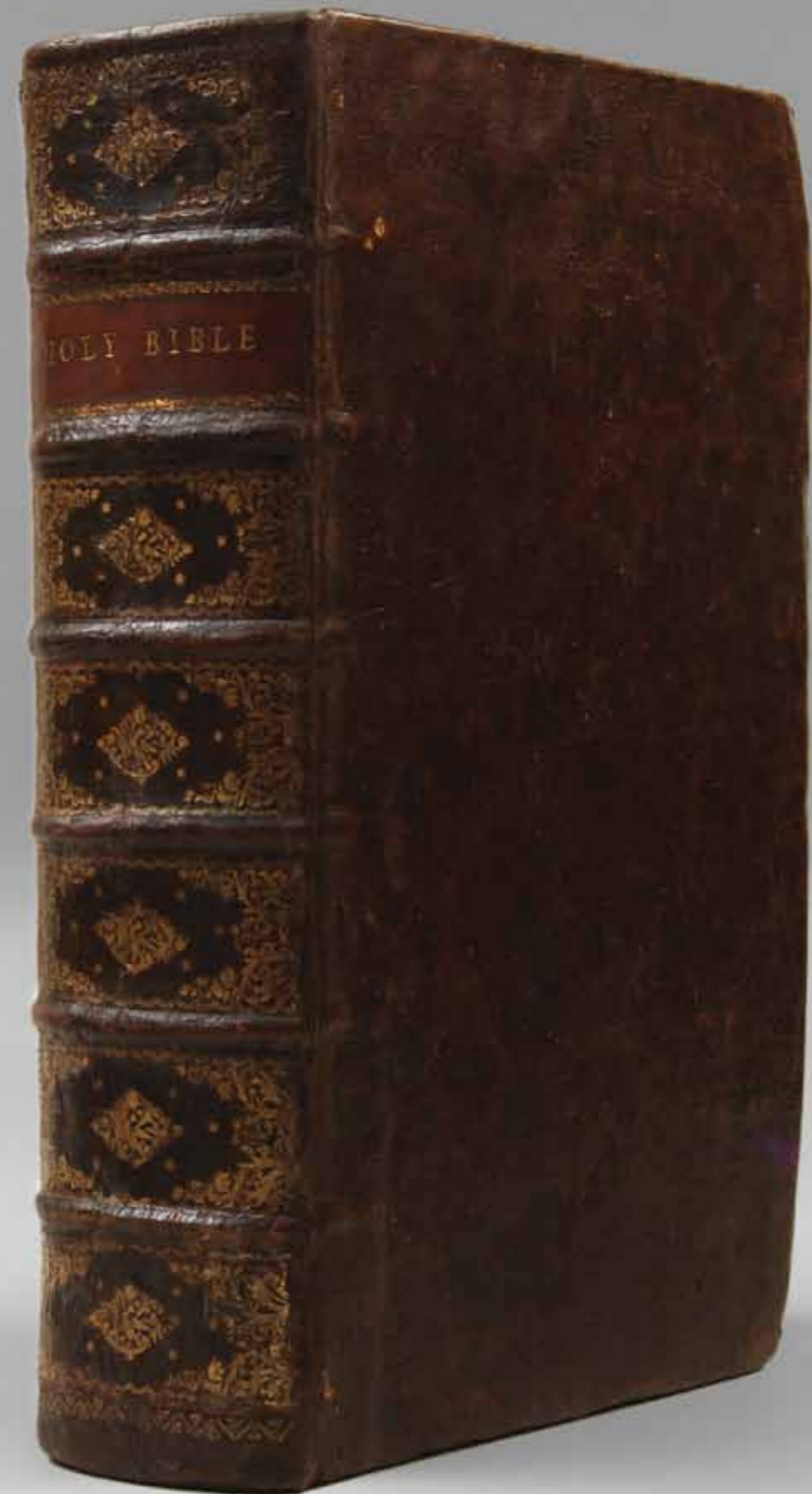
Second folio edition of the King James Bible, with the reading “...and she went into the citie” at Ruth 3:15 – hence the “She” Bible. This edition has the error of “Judas” for “Jesus” at Matthew 26:36, which is here corrected by a pasted slip. It is believed that most of this edition was printed in 1611, but publication was delayed until 1613 (the latter date being most commonly found on the title page). About one third of the sheets exist in two different states, suggesting that Barker engaged in a significant amount of reprinting between 1611 and final publication. The reason for this has not been established.

The King James Bible is often described as the greatest literary work created by a committee. The work was divided between 50 or so scholars divided into six groups, two each at Westminster, Cambridge, and Oxford respectively. The companies seem to have been intentionally composed of men not only with diverse qualifications but also of varying religious convictions. To help with the work of revision, 40 unbound copies of the Bishops’ Bible, which was used as the foundation text, were supplied to the group, at a cost of £1 16s. 8d. each. The stately rhythms and simple but elevated prose style of this translation, somewhat archaic from the outset, have permanently imbued the English language with gravitas and a rich stock of universally recognisable phrases. Thomas Babington Macaulay in 1828 called it “a book which, if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power” (McGrath, 301).

Herbert 319; Pforzheimer 62 & 63; *Printing and the Mind of Man* 319; STC 2224.

£150,000

[75185]





8.

JONSON, Benjamin. *The Workes.* [The second Volume. Containing these Playes, Viz. 1 Bartholomew Fayre. 2 The Staple of the Newes. 3 The Divell is an Asse.] London, v. I Printed by William Stansby; v. II Printed for Richard Meighen, 1616–40

3 volumes in 2, folio (287 × 183 mm). Bound uniformly in brown crushed morocco by Rivière & Son, spines lettered and decorated in gilt, five raised bands, covers blocked in gilt with elaborate strapwork cornerpieces and central ornament, board edges and inner dentelles ruled in gilt, marbled endpapers, gilt edges. Bookplate of John Whipple Frothingham. Vol. I with Vaughan's portrait of Jonson from the second edition of this volume inserted as frontispiece (no frontispiece called for in this edition), engraved title in Pforzheimer's second state ("in our experience ... the rarest") trimmed around the engraved area and mounted, the prelims to vol. I and sporadic other leaves washed and pressed, a few trivial marks, occasional minor paper restoration, some leaves evenly and lightly browned.

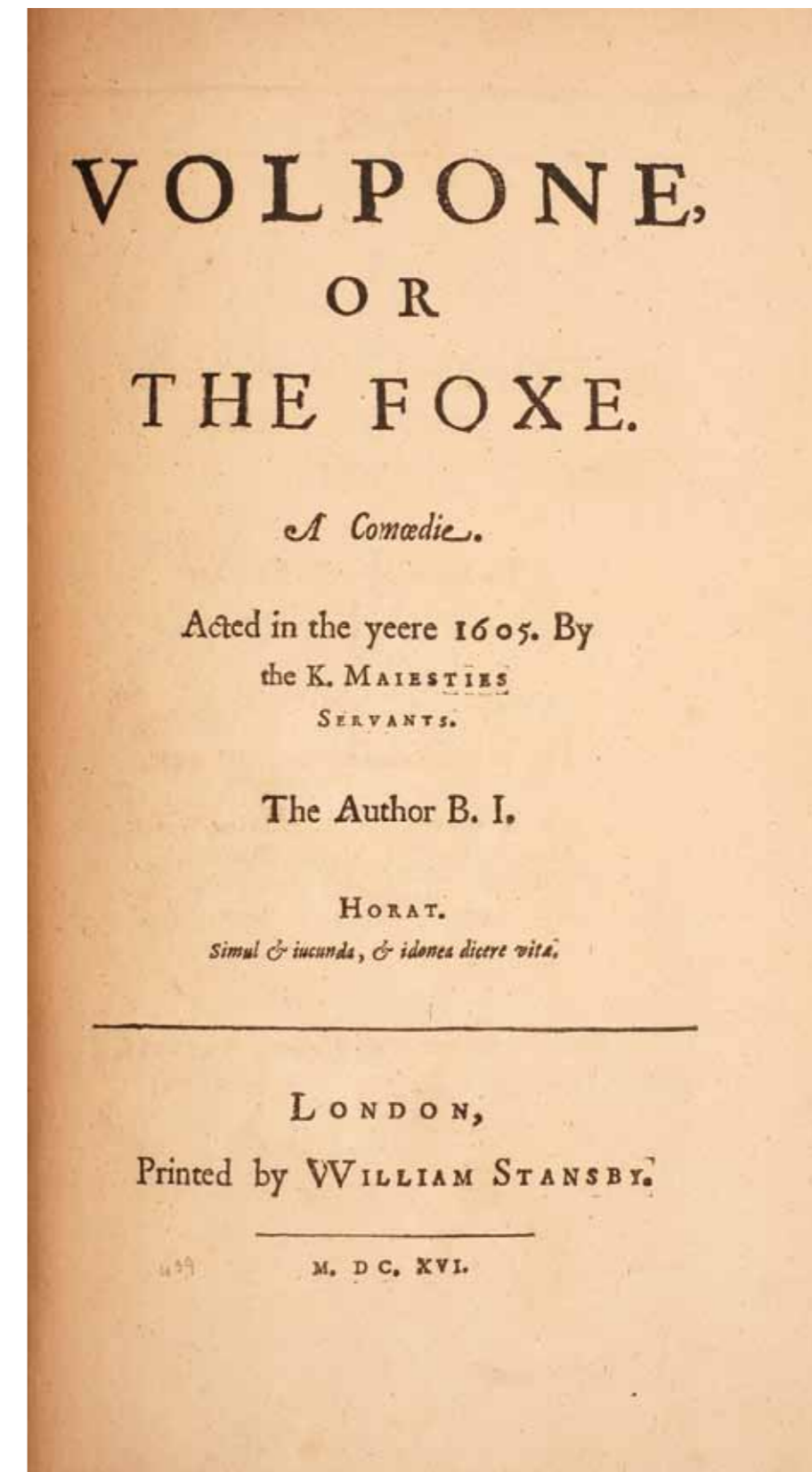
First editions of the three volumes comprising Jonson's collected works. The first volume was published between 6 and 25 November 1616. Jonson took an unusually close interest in its production, and his decision to include nine plays, then generally regarded as an ephemeral form of literature, broke new ground. Its publication in the very year of Shakespeare's death consolidated Jonson's position as England's foremost living author. That year he was granted a royal pension of 100 marks per annum, establishing him as Britain's de facto poet laureate. In addition to the plays, the volume includes more than a dozen masques, a group of court entertainments, the *Panegyre* written for the king's entry to parliament in 1604 and two substantial collections of poems, *Epigrams* and *The Forest*. The 1616 folio created a notion of authorial ownership and identity that is recognizably modern, and it was to serve as an important model for similar collected editions later in the century, not least the first Shakespeare folio of 1623.

Jonson prepared a second volume for publication in 1631, containing the three plays named in the title, but left it unpublished in his lifetime. As usual, the 1640 volumes are here bound together, the third volume (issued without a general title) containing a number of hitherto unpublished masques and plays, along with the *English Grammar*, *Discoveries*, a verse translation of Horace's *Ars poetica*, and a third major collection of poems, *The Underwood*. The several parts of the third volume were arranged haphazardly according to the binder's whim.

Pforzheimer 559 & 560; STC 14751 & 14754.

£15,000

[44805]





9.

CERVANTES SAAVEDRA, Miguel de. *The History of Don-Quichote.* London: Edward Blount, 1620

2 volumes, small quarto (177 × 131 mm). Modern period-style limp vellum, overlapping fore-edges, green silk ties, by Bernard Middleton. Housed in a custom green cloth folding case. Engraved title in each volume. Small book labels of Michael Curtis Phillips to rear inside covers. Without the blank after engraved title in vol. I, rule above running headline in vol. I and headline in vol. II occasionally shaved, tear to upper outer corner sig. P7 vol. II with loss of two letters. With the occasional mark or minor stain, overall a very good copy, clean and fresh.

First complete edition in English (second edition of the first part, first edition of the second), translated by Dublin-born Thomas Shelton. "The signs of haste in the translation, which took Shelton only forty days, do not hide his verve, command of Spanish, and knowledge of Spain ... James Fitzmaurice-Kelly's introduction to Shelton's translation claims that John Fletcher's *Knight of the Burning Pestle* was derived from Shelton, as was *Cardenio* (1613), a lost play by Shakespeare and Fletcher" (ODNB).

This is an unusually good and fresh copy of a book that is typically found in flawed condition. It is complete with both engraved titles, with no made-up or supplied leaves, and is unwashed. It was formerly lot 123 at Christie's sale, 25 June 1980 (Tobias Rodgers) when it was bound in one volume in green half morocco. Its present binding is an excellent imitation of early seventeenth-century English limp vellum by one of the modern masters of historical bookbinding technique.

Palau 52462; Pforzheimer 140; STC 4916–4917.

£97,500

[75193]



10.

SHAKESPEARE, William. Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The second Impression. London: by Tho. Cotes, for John Smethwick, and are to be sold at his shop, 1632

Folio (325 × 214 mm), 454 leaves, complete. Finely bound c.1900 in full red goatskin by Rivière & Son, spine divided in seven compartments by raised bands, gilt-lettered in two, others richly gilt, sides ruled in gilt with a French fillet, board edges gilt with a double fillet, floral roll and scroll tool in gilt to turn-ins, marbled endpapers, gilt edges (a little rubbing to lower board edges). Housed in a modern custom red morocco backed folding case. Title incorporating large engraved portrait of Shakespeare by Martin Droeshout, woodcut head- and tailpieces and initials. Earlier ownership inscriptions to last gathering, now faded, including that of Joseph Hunter, 1833; bookplate of David and Lulu Borowitz (their sale, Sotheby's New York, 15 Nov 1977, lot 211). Last leaf (sig. ddd4) with paper restoration at the lower outer corner with a portion of the frame supplied in skilful facsimile and a clean tear into the inner column of the text towards the head neatly closed; an excellent copy, well-margined.

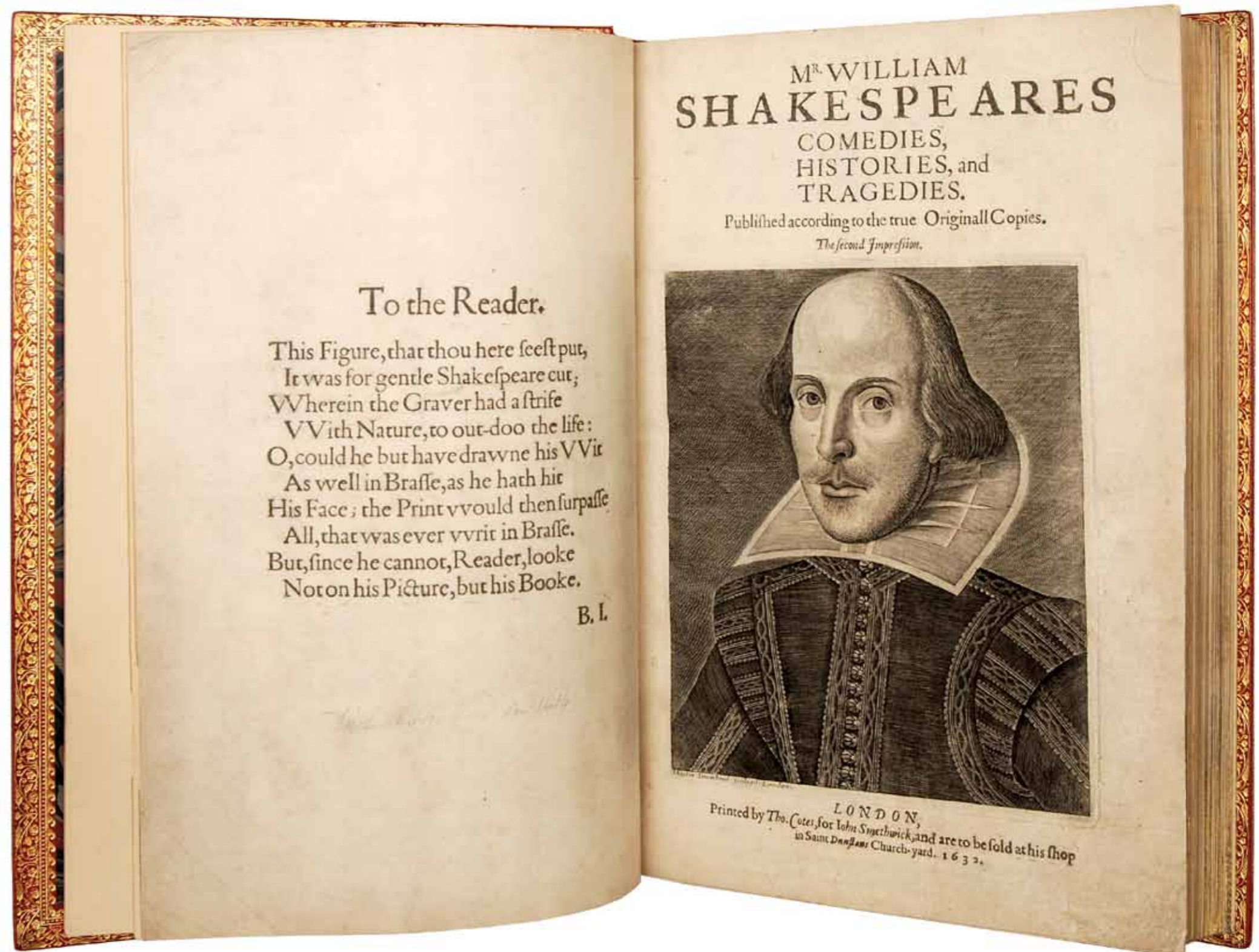
Second folio edition, Todd's first issue, the Smethwick imprint (Todd's state 1c), one of the scarcest of the variant imprints. John Smethwick (d. 1641) had been a minor partner in the First Folio, though he owned the rights to two of the best plays – Hamlet and Romeo and Juliet – as well as Love's Labour's Lost and The Taming of the Shrew. The Second Folio was published by a conger or syndicate headed by Robert Allot, with variant imprints, one for each of the five booksellers. It appears that each took a specific consignment of the press run to sell at his shop, the size of the consignment depending upon his level of participation in the project. Owning the rights to only four plays, Smethwick's proportion of copies was relatively small, hence the scarcity of his imprint. The Smethwick imprint also indicates that this cannot be one of the remainder copies of the Second Folio printed c.1641 by and for Richard Cotes, which have a new setting of the prelims and Robert Allot's imprint.

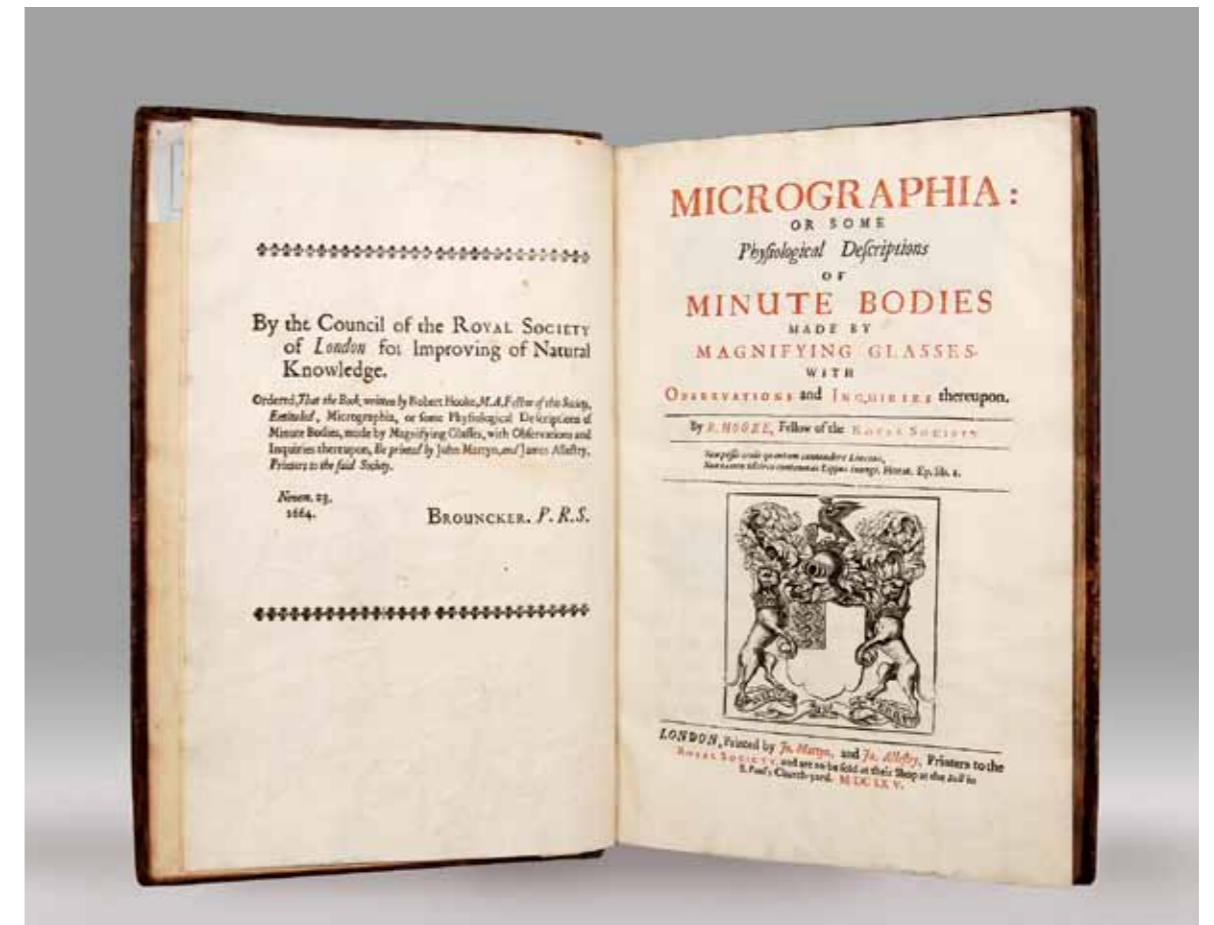
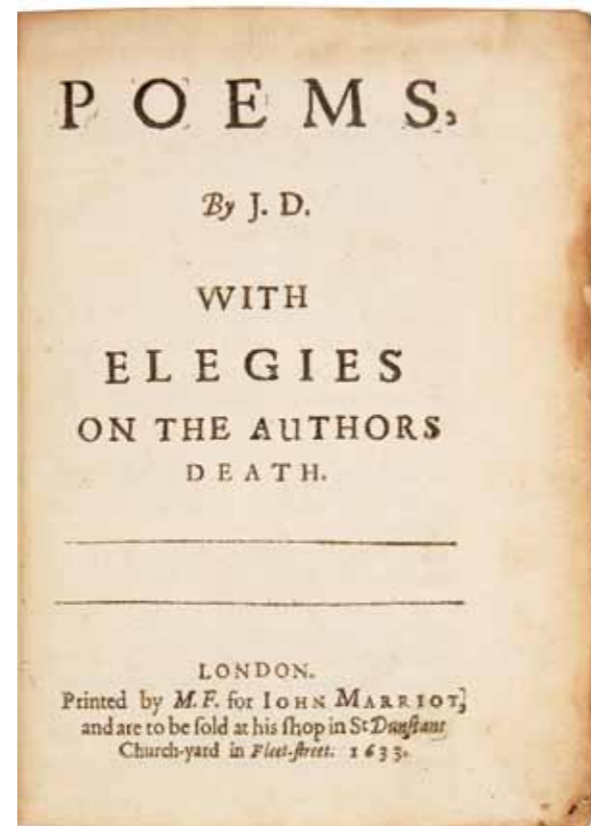
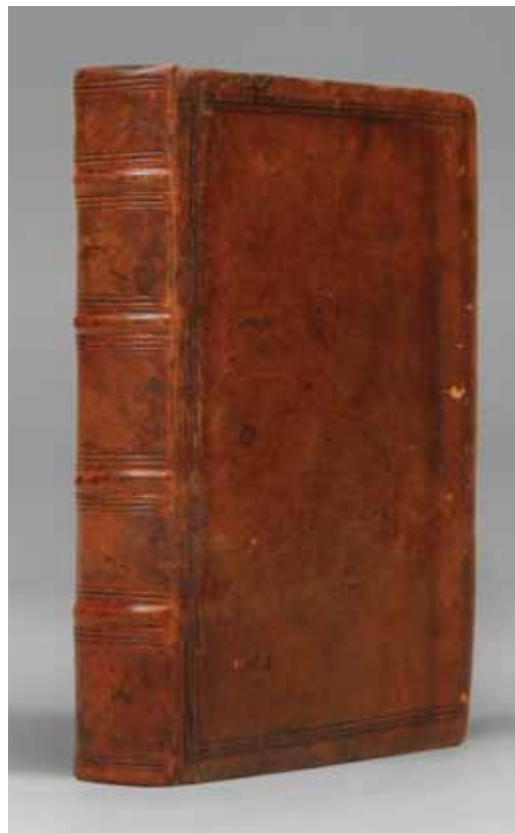
The book is also notable for containing the first appearance in print of John Milton, his lines printed on the Effigies leaf. That leaf is in Todd's first state, without watermark, conjugate with the title leaf, which has the shield watermark.

Pforzheimer 907 (Smethwick imprint); STC 22274; William B. Todd, "The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare", *Studies in Bibliography*, vol. 5, pp. 81-108.

£385,000

[74645]





II.

DONNE, John. Poems, By J. D. With Elegies on the Authors Death. London: by M. F. for John Marriot, and are to be sold at his Shop, 1633; [with] — Juvenilia, or certaine Paradoxes, and Problemes, written by J. Donne. London: by E. P. for Henry Seyle, 1633

2 works bound in one, quarto (186 × 137 mm). Contemporary calf, skilfully rebacked and relined to style, covers with three-line blind rules, edges speckled red. Housed in a dark brown flat back cloth solander box. Skilful restoration to board edges, small spot of worm damage to lower cover, contents slightly toned, edges of last few leaves browned from turn-ins, an excellent copy.

First edition of the principal collection of Donne's poetical works, issued two years after his death, together with his *Juvenilia*. This copy has the two inserted leaves with "The Printer to the Understanders" and Hexastichon Bibliopolae, not always present, and has the leaf Nn1 in the earlier uncorrected state with 35 lines of text on p. 273 instead of 30 or 31, with omission of the usual running headline.

The editor of this first edition evidently made use of more than one group of surviving manuscripts. While he made a number of minor changes on his own authority, the 1633 Poems remains the best early text of the most important of all metaphysical collections.

Grolier L–W 286; Keynes 78; STC 7045.

£29,500

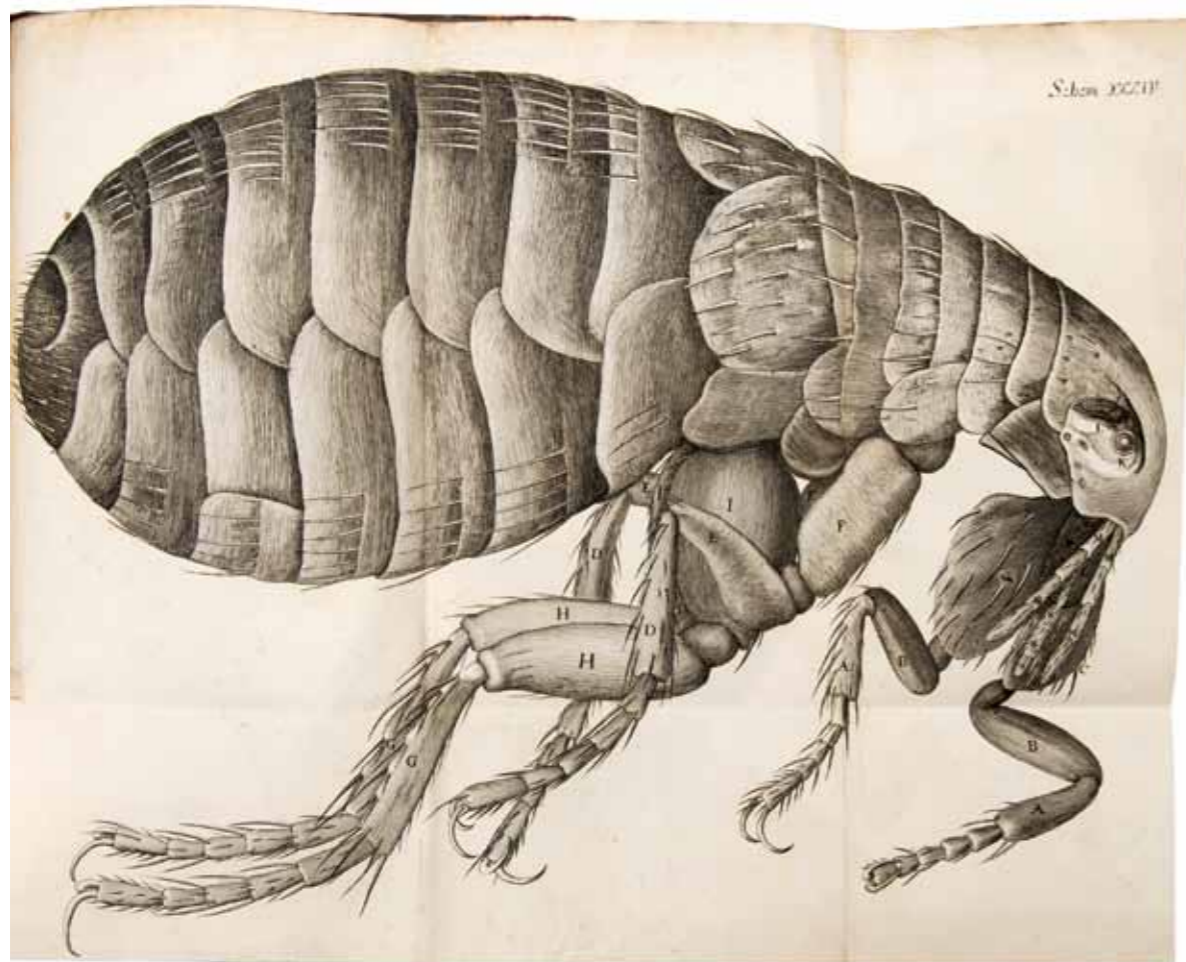
[5112]

12.

HOOKE, Robert. Micrographia: or some Physiological Descriptions of Minute Bodies made by Magnifying Glasses. With Observations and Inquiries thereupon. London: by Jo. Martyn, and Ja. Allestry, Printers to the Royal Society, and are to be sold at their Shop, 1665

Folio (300 × 192 mm). Contemporary calf, gilt arms to covers, rebacked to style with endpapers renewed. Red morocco-backed folding box. Licence leaf facing title expertly laid down on antique paper, title in red and black, 38 engraved plates (of which 15 are folding) after Hooke and Sir Christopher Wren (2 plates titled in manuscript, as the Horblit copy), woodcut headpieces and initials. With the gilt supralibros of the Society of Writers to the Signet on both covers; book-plate and library label of William Morehead. Boards rubbed, corners just worn, small repair to verso of first plate, some plates trimmed across the platemarks (as often) but without loss to the image; a very good copy.

First edition, first issue, of this "early landmark in microscopy, containing the first illustration of cells [plate xi]" (Horblit). Published under the aegis of the Royal Society, Hooke's observations were the first to be carried out with an improved compound microscope, and the first to describe the microscopic structure of tissue with the term "cell". The book reproduces the almost frantic series of observations made by Hooke



in 1663 and 1664 as the young scientist (he was still in his twenties) peered through the lenses of his new microscope at anything he could find. His text ranges widely, finding space for discussion of microscopic fungi, the life cycle of the mosquito, the origin of lunar craters, as well as the origin of fossils (Hooke's proposal is the first sensible one in print). There is also the discussion of light and colour which led to his bitter dispute with Newton.

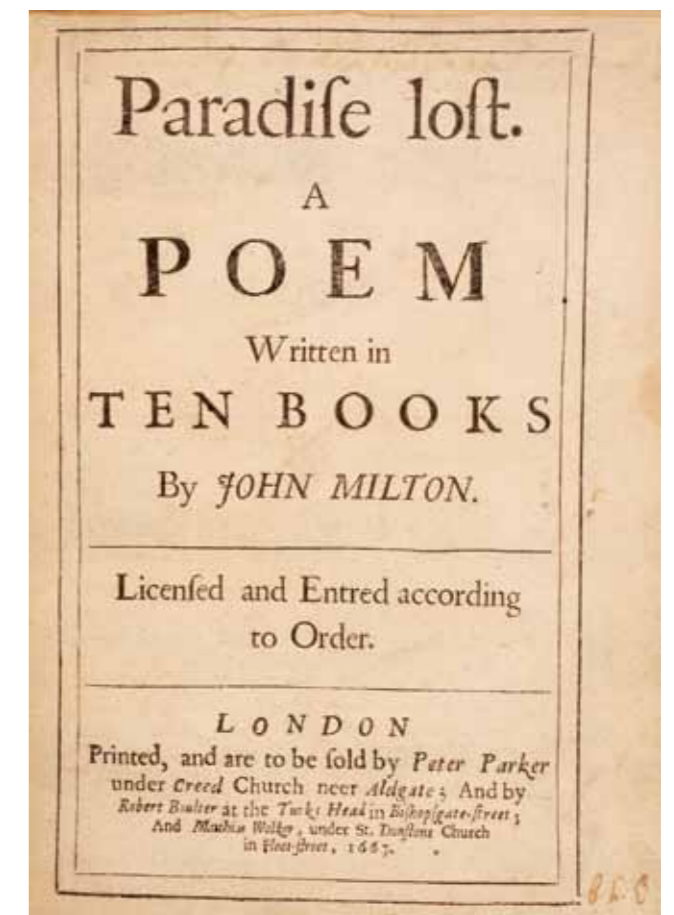
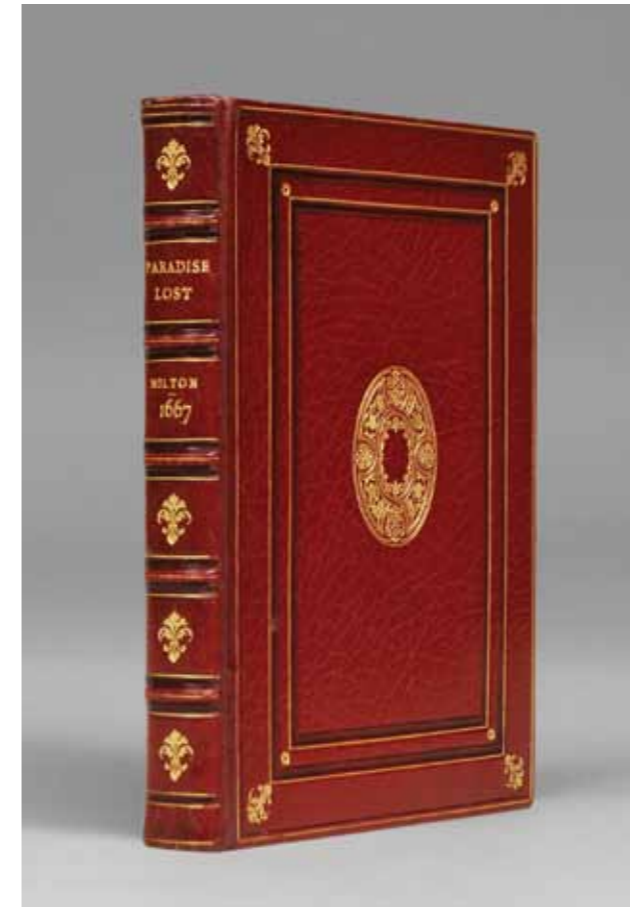
The extent of Hooke's investigation and the precision of his account entirely devoted to microscopical examination made Hooke's work "probably the most influential book in the entire history of microscopy" (Norman). But it is the justly famous series of plates, engraved mostly from Hooke's drawings with some probably by Sir Christopher Wren, which ultimately distinguishes the book, made it a contemporary best-seller, and kept Pepys up all night staring at it in amazement. Here are the tiny, unregarded components of everyday life – a stinging nettle, for example, a louse, or the famous flea – blown up with a startling degree of detail and exactness not to be equalled until the age of the electron microscope.

This discovery of a new world-within-a-world had a profound influence on contemporary perceptions of the everyday world. The disorientating effect of the new perspective is memorably captured in Swift's descriptions of Lilliput and Brobdingnag in *Gulliver's Travels* (item 19 below).

Dibner 18; Garrison–Morton 262; Heirs of Hippocrates 599; Grolier/Horblit 50; Keynes Hooke 6; Krivatsy 5958; Norman 1092; *Printing and the Mind of Man* 147; Wellcome III, 269; Wing H2620.

£65,000

[41556]



13.

MILTON, John. *Paradise lost. A Poem Written in Ten Books* By John Milton. London: Printed [by Samuel Simmons], and are to be sold by Peter Parker, Robert Boulter, and Matthias Walker, 1667

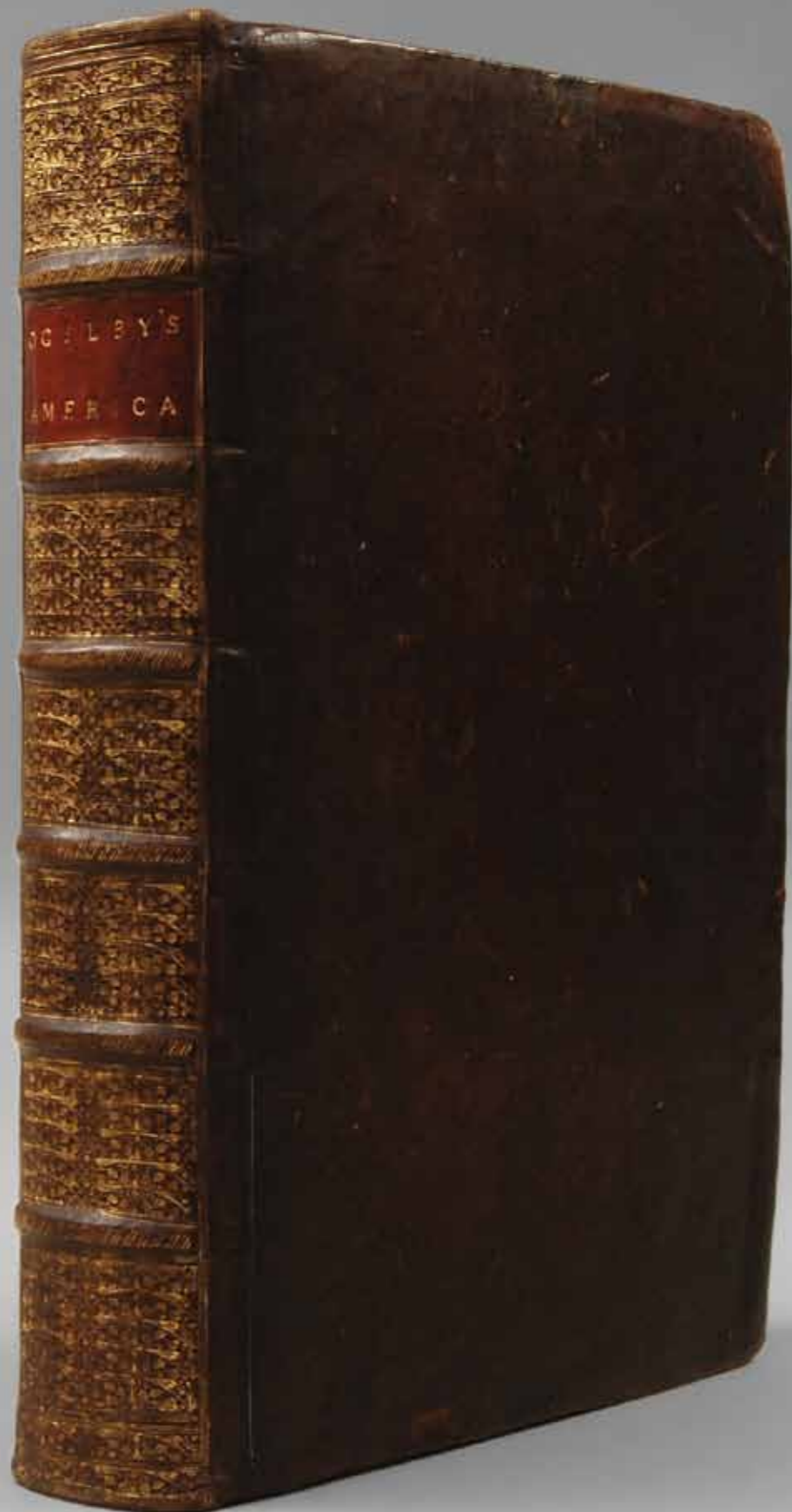
Quarto (181 × 133 mm). Early 20th-century full crushed red morocco by Riviere & Sons, sides with double frame in gilt and blind enclosing central gilt cartouche, spine lettered gilt in two compartments, others with gilt motifs, blind and gilt rules either side of raised bands gilt, marbled endpapers, gilt edges. Red morocco-backed folding case. Without initial blank. The C.W. Clark–Silver–Webster copy, with the book label of Paul Francis Webster. Joints expertly restored, front free endpaper reattached at inner margin. Ownership inscription washed from head of title, title leaf with very slight loss at outer top edge not affecting printed area, text faintly and evenly toned throughout, a very good copy.

First edition, first state title-page. The contract for the publication of *Paradise Lost* between Milton and the stationer Samuel Simmons is the earliest agreement between an author and a publisher for which there exists documentary evidence. Sealed on 27 April 1667, it specifies a first edition of 1,300 copies. The first edition did not finally sell out until the spring of 1669, and six successive title-pages were used to promote its sale in that time. These are traditionally described as six distinct issues, though there is no discernible relationship between the states of the titles and the settings of the preliminaries, and so "issue" is perhaps over-specific. The present is the traditional first state title-page, dated in the year of publication: Simmons registered for his copy on 20 August 1667 and the book was published late in October or early in November. This copy has the earliest setting of the preliminaries, without the note *The Printer to the Reader*.

Grolier English 33; Grolier W–P 599; Hayward 72; Pforzheimer 716; Wing M2138.

£50,000

[73484]



14.

OGILBY, John. *America; being the latest and most Accurate Description of the New World... Collected from most Authentick Authors, Augmented with later Observations, and Adorn'd with maps and Sculptures, by John Ogilby.* London: Printed for the Author, 1671

Folio in sixes (410 × 270 mm). Contemporary mottled calf, rebacked to style with spine elaborately gilt in compartments, red morocco label, corners repaired. Engraved allegorical title page, 56 plates (comprising engraved title, 37 engraved plates, 2 folding, and 19 engraved maps, 3 folding), 66 engraved illustrations in the text, title printed in red and black. In this issue the Florida map is replaced with one of Barbados, as noted below; the map of Brazil is misbound. Rebacked and recorned as noted, a little scuffing, new endpapers, some minor marginal tears with old professional repairs, but overall a very good copy.

First edition. In common with all of Ogilby's travel works (it is the second in a series which also included *Africa*, *Asia*, and *Britannia*), the book is a well-produced compilation of extant translations and others' accounts, a common practice at that time. The bulk of Ogilby's *America* is taken from Arnoldus Montanus's *De Nieuwe en Onbekeende Weereld*, published at Amsterdam the same year, supplemented with information on New England, New France, Maryland, and Virginia supplied to Ogilby by the proprietors of these colonies.

There are two issues of the book. The first had only Dutch map and views, and these were replaced in the second issue by a number of important maps drafted from English materials, for example the map of Barbados present here.

Borba de Moraes, p. 626; Howes O41; Sabin 50089; Wing O165.

£45,000

[52130]

15.

SHARPE, Bartholomew, & William Hack. To the Serene Mai.ties of Charles; the second. King of great Britaigne, France and Ireland. This following Journall of our transactions in the South Seas is humbly presented by your Ma:ties ever loyall Subiect B:Sharpe [London: October 1682]

Small folio (305 × 193 mm). Near contemporary mottled calf, central double fillet gilt panels, red morocco label to the spine, lettered “Sharpe south sea 1680”, raised bands, compartments gilt, all edges gilt, marbled endpapers, housed in a red quarter morocco slipcase, with chemise. Manuscript in journal form, written in brown ink on 52 leaves, rectos only, 2 leaves blank, dedicatory title set within scrolled laurel wreath cartouche. Armorial bookplate of Thomas Anson, brother of Admiral George Anson, whose fame and fortune rested on his operations against the Spanish during the War of Jenkins’s Ear. Leather pitted from sprinkling, at some point rebaked with the original spine laid down, corners restored, fore-margins trimmed a little tight, minor cropping costing some few letters, last leaf fragile and guarded on both sides.

An important manuscript journal of the buccaneer Bartholomew Sharpe’s expeditions on the coast of South America from 5 April 1680 to 28 January 1681/2. Very possibly in Sharpe’s own hand and with the dedicatory cartouche provided by the master cartographer William Hack, this manuscript is a carefully expurgated fair copy account of Sharpe’s buccaneering activities, produced, it is said, in order to save Sharpe from the gallows, and also as part of a “deft suit for royal patronage” (ODNB) on the part of the mapmaker. The present manuscript, designated J8 by Howse and Thrower, “is a very abridged copy of Sharp’s journal only, without charts, diplomatically omitting all reference to piracy, ransom, or plunder, and dedicated to Charles II by Sharp himself: [which] may well have been a companion volume to the waggoner and appendix that Sharp presented to the king in October 1682” (see British Library K.Mar.VIII.15, Howse & Thrower W2/A1, bearing a similar dedication in Hack’s hand, and described by Howse & Thrower as the “prototype for all Hack atlases”).

The “South Sea waggoner” accompanying this volume was a translation of the Spanish “derrotero” or pilot fortuitously captured by Sharpe, “which tabled pilotage instructions for the whole Pacific coastline of America, a world jealously guarded by Spain and closed to foreigners” (ODNB), and is described by James Kelly as “a prize so valuable then, it can scarcely be estimated now” (Kelly, “The pirate, the ambassador, and the map-maker,” *History Today*, Volume 48).

The buccaneer Sharpe (b. c.1652) claimed to have served under Henry Morgan in both the sacking of Panama in 1671 and the destruction of Porto Bello in 1679. In “an attempt to repeat Morgan’s earlier feat, Sharpe and some 330 buccaneers landed on the coast of Darien on 5 April 1680 with the aim of crossing the isthmus and sacking Panama for a second time” (ODNB). After various misadventures, Sharpe found himself in command of a 400-ton prize, the *Santissima Trinidad*, cruising the Pacific coast. On 29 July 1681 off Cape Pasado (Pasao, modern Ecuador), his ship overhauled the Spanish vessel the *Santo Rosario*. “During the struggle Sharpe shot the captain, John Lopez, and seized a book which the Spaniards were about to heave overboard. On examination the book was found to be a *derrotero*, or waggoner; a secret collection of charts and pilotage directions detailing coastal features and all the anchorages from California to Cape Horn.”

Sharpe returned to the Caribbean, but found no safe haven there, as his erstwhile role model Morgan was now acting governor for Jamaica. He captured four of Sharpe’s men and had one executed for being “a bloody and notorious villain” (Howse & Thrower, *A Buccaneer’s Atlas*, p. 27). Sharpe returned to London, but charges of piracy and murder were laid against him there by Don Pedro Ronquillo, the Spanish ambassador, and he was committed to the Marshalsea on 19 May 1682.

Within days the news of Sharpe’s invaluable prize had reached Charles II. “The waggoner’s intrinsic value was such that the king of England was prepared to risk a diplomatic catastrophe, or worse, to obtain an illicit copy. Furthermore, the utility of the *derrotero* in English hands was enhanced immeasurably as long as Sharpe remained alive to interpret it. He had navigated much of America’s Pacific rim, and in doing so he had penetrated hidden waters which the Spanish considered to be their own private sea.” Charles was not so blatant as to interfere openly with the trial on 10 June 1682, but Sharpe and his colleagues were acquitted of all charges “for want of sufficient proof.”



The Spanish were outraged, Don Pedro personally complaining to Charles II, who blandly assured him that “he did not meddle with matters relating to Law”; but from Madrid Carlos II opined “that laying the blame on the Judges can never be a satisfaction where the damage is so great as to deserve an interposition of the King of Great Britain’s power and authority” (PRO, SP 94/67, 147).

Not only was Sharpe not hanged, he was awarded a captain’s commission in the Navy and command of the sloop *Bonetta*, ironically at that time fitting out to search for a Spanish treasure wreck in the Bahamas. Sharp never took up the command; instead “he wasted all his money on good fellowship and went out of England”, fetching up in the West Indies in 1684 with a commission from the governor of Nevis to “take and apprehend savage Indians and pirates.” Three years later he stood trial for piracy on Jamaica, but was again acquitted, and in 1688 Hans Sloane, who had travelled out to Jamaica as physician to the Duke of Albemarle, the new governor, recorded that Sharpe was “commander” of Anguilla. He subsequently settled on St. Thomas, and was imprisoned by the Danish authorities there for trying to flee his debts on a British ship. In 1699, when Admiral Benbow visited the island in search of Captain Kidd, he was told that “there were not any subjects of England on the Island, Captain Sharp, the noted pirate, only excepted who was confined for misdemeanours” (Burchett, *Complete History*, 1720, p. 179).

As for Hack, he did very well out of his involvement with Sharpe. For around 20 years he continued to produce copies of the journals from Sharpe’s voyage, and “multiple copies of the charts deriving from the voyage ... the finished products were among items he presented to his royal patrons, Charles II and James II, and to a select coterie of other sponsors, notably Christopher Monk, second duke of Albemarle, and John, Lord Somers, chancellor of England ... Hack’s activities formed part of the thriving industry which surrounded England’s general maritime expansion in the late seventeenth century. Although he was primarily a copyist, his shrewd manipulation of patronage enabled him to remain buoyant throughout the period when manuscript charts were displaced by printed ones” (ODNB).

As many as 14 copies of his Pacific waggoner have survived, four of them fragmentary, and around a dozen manuscript accounts of the voyage. However, none of the other journals takes the same form as the present version, which seems to have been created with a very specific purpose in mind. In view of the timing of its creation this must have related to the negotiations concerning Sharpe’s trial and Charles’s efforts not only to obtain a copy of the *derrotero* but also to keep alive its best interpreter. “Considering the potential rewards, Charles II’s gamble in securing a copy was a finely-judged piece of risk management” (Kelly). This remarkable and enigmatic document was a key piece in the king’s diplomatic chess game.

Howgego, I, S91; Howse & Thrower, *A Buccaneer’s Atlas*, J8.

£75,000

[68021]

16.

SELLER, John. *A New Systeme of Geography, Reduced to a Plain & Easy Method For the Ready finding out any Empire, Kingdom, Principality or Government in the whole World.* London: John Seller, Hydrographer to the King, [1685]

Oblong octavo (230 × 136 mm). Contemporary red goatskin, expertly rebaked with the original spine, gilt in compartments, laid down, central cottage-roof panel of chain-link and quatrefoil rules with floral corner-pieces to the boards, outer double fillet panel, decorative edge-roll, all edges gilt, marbled endpapers. Housed in a black quarter morocco so-lander box made by The Chelsea Bindery. Calligraphic manuscript presentation leaf, hand-coloured engraved title page and 38 hand-coloured engraved maps, the first two – the compass rose and “five Zones” – attached to wide guards, 35 of the maps with the explanatory tables attached at the right-hand margin, the mappa mundi similarly with the volvelle, which has its original stringing and vellum reinforcement, entirely interleaved. A little rubbed on the boards, a few small ink-splashes, light browning throughout and minor marginal stains to a few leaves, but overall a very handsomely presented and clean copy.

First edition of John Seller's very rare work, one of the earliest English world atlases. This copy uniquely offers the maps unfolded and joined with the tables in landscape format, in a contemporary red morocco binding for presentation. The inscription records this as a “munusculum” (little gift) from Elias Sydall, rector of Biddenden in Kent, to Francis and John Tayler, the sons of Francis Tayler of Biddenden. Elias Sydall served as rector of Biddenden for just under three years. He rose to become chaplain to George I (1716–28) and finally bishop of Gloucester (1731–3). The calligraphic Latin inscription was written between 1702 and 1704, during the period of his rectorship. The Taylers or Taylors were a prominent family in the town, both Francises being buried in the nave of All Saints Church, and the younger Francis recorded as having presented the priest's bell to the church in 1717.

“Seller's pocket atlases are among the earliest ‘English’ world atlases; they are superior in execution and content to contemporary rivals, such as Jonas Moore's *A New Systeme of the Mathematicks* (London, 1681) or Morden's *Geography Rectified* (London, 1680, with later editions) are appreciably rarer, the several editions of the *New Systeme* extant in only a handful of copies” (Wardington catalogue). OCLC lists seven copies of the first edition: Clements; Yale; University of Alberta; Winterthur; BL, two copies; and Bayerische Staatsbibliothek. No copy of the first edition appears in auction records for the last 35 years and only five copies of any edition are listed as having sold. Lord Wardington's 1695 edition was withdrawn from sale and presented to the British Library by Lady Wardington.

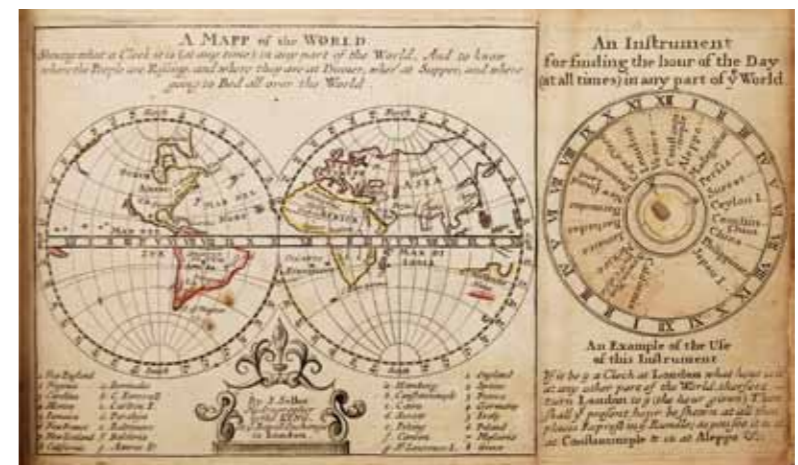
As with many cartographic publications by Seller, this atlas was largely bespoke, with the selection and number of maps varying from copy to copy. The present copy has 38 maps. For comparison, one of the BL examples contains 27 maps, while the Library of Congress copy has 51.

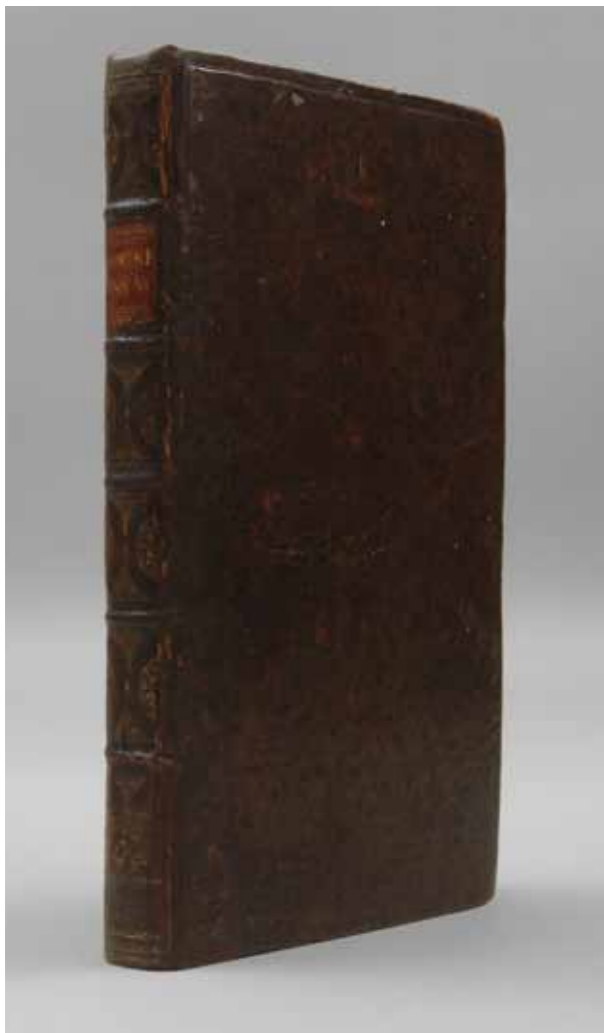
In this copy, most unusually, the maps are unfolded (two show evidence of old folds) and then bound with the tables joined to the right edge of each map, conveniently offering image and text at a glance. This copy shows no evidence of having been issued with its letterpress title, having the engraved additional title in its place. Although the latter is undated, the absence of page-numbers on the maps and of Seller's name from the Scotland map are indicators that this composite is from the 1685 first edition. Following the numbered listing given by Phillips in his description of the 1690 edition in the Library of Congress, the present copy comprises numbers 1–4, 7–11, 13–24, 26–34, 51 and 56. Phillips does not include the “Pixis Nautica”, Compass Rose plate; “A Mapp of the Five Zones”; “A New Mapp of the World” or “A Mapp of the World shewing What a Clock it is”; “A Mapp of the Kingdom of England and Wales”; “Spaine”; or “North America” – all of which are included here.

Betz *Africa* 134; Burden *America* II, 599; Phillips *Atlases* III, 3450 – 1685 edition with 51 maps & IV, 4267 – 1690 edition with 58 maps; Shirley *Maps in the Atlas in the British Library*, T.Sell-7a, 23 maps; Shirley *World* 524 & 525; Wing S2477

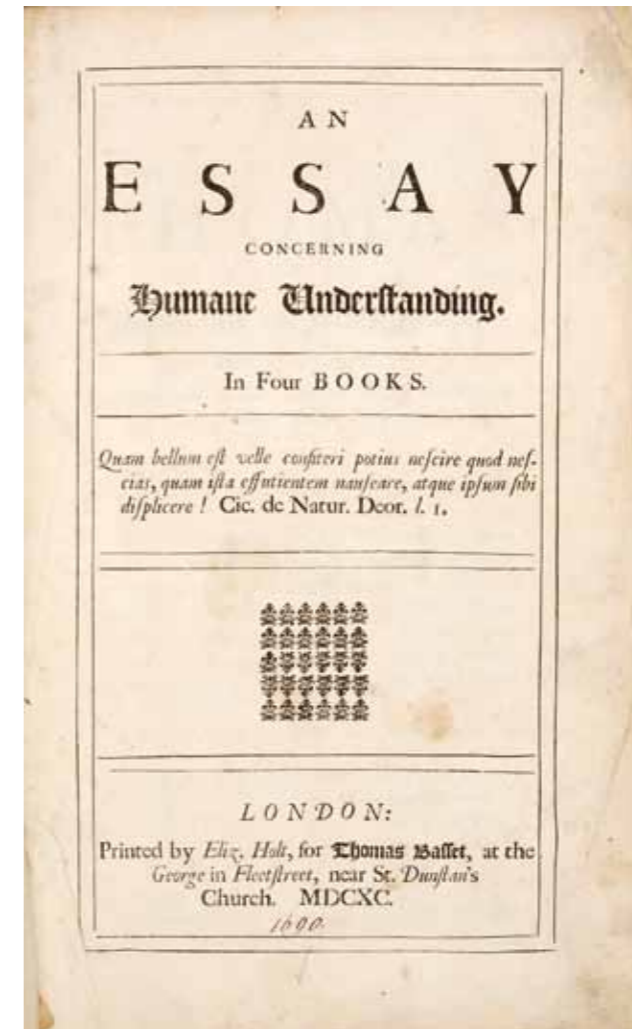
£37,500

[66584]





convince me of the great and growing Em-
 plements it has to your Lordship. This I am
 should write of the *Understanding* without
 any, if I were not ^{extreamly} ~~certainly~~ sensible of
 and did not lay hold on this Opportu-
 o testify to the World, how much I am
 ed to be, and how much I am,



17.

[LOCKE, John] An Essay concerning Humane Understanding. In Four Books. London: by Eliz. Holt, for Thomas Basset, 1690

Folio (317 × 193 mm). Contemporary mottled calf, red morocco label, spine gilt in compartments with intersecting semi-circles infilled with flower tools, etc. Occasional corrections in a contemporary hand; 19th-century bookplate of John Jackson, Warrington, presented to Warrington Museum, Oct. 1875, but without any other library marks. Extremities and joints skilfully restored, a little inoffensive soiling to title and early quires, endpapers replaced in the 19th century, a very good copy.

First edition, the Holt issue (traditionally considered the first), with two emendations in the author's hand. Locke worked for nearly two decades on his investigation of "the certainty and the adequacy of human knowledge," concluding that "though knowledge must necessarily fall short of complete comprehension, it can at least be 'sufficient'; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny" (PMM).

The significance of his Essay was immediately recognized: it quickly ran to several editions and was popularized on the Continent by French translations. "Few books in the literature of philosophy have so widely represented the spirit of the age and country in which they appeared, or have so influenced opinion afterwards" (Fraser).

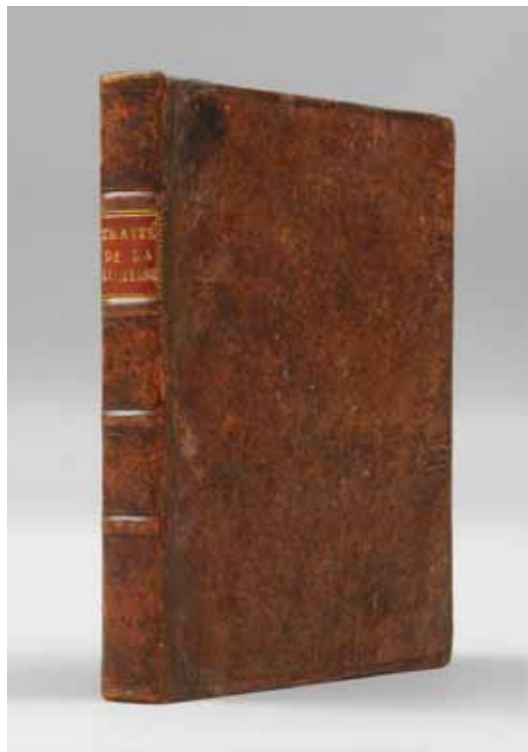
This copy has two emendations in the author's hand: "certainly sensible" has been changed to "extreamly sensible" in the dedication (A3v), and the word "some" has been added to the sentence "Every step the Mind takes in its Progress towards Knowledge, makes [some] discovery..." in the Epistle to the Reader (A4r). These and other similar corrections by Locke occur in several copies (for example Isaac Newton's) and may indicate that a copy so emended was intended for presentation.

This issue has the Elizabeth Holt imprint, and the "ss" of Essay correctly printed. An issue with a cancel title under the imprint of Thomas Basset, with the "ss" of Essay reversed, and with the typographical ornament unaligned is also known. Both issues have been championed as having priority, but recent scholarship indicates that priority of issue cannot be established: in his introduction to the Clarendon Press edition of the Essay, Peter Nidditch reverses his former opinion that the Holt imprint is the sign of a first issue, and John Attig's bibliography records it as a variant.

Attig 228; Garrison–Morton 4967; Grolier One Hundred 72; Grolier English 36; Pforzheimer 599; Printing and the Mind of Man 164; Norman 1380; Wing L-2738.

£45,000

[59203]



18.

HUYGENS, Christiaan. *Traité de la Lumière. Où sont expliquées les causes de ce qui luy arrive dans la reflexion, & dans la refraction. Et particulièrement dans l'étrange refraction du cristal d'islande ... Avec un discours de la cause de la pesanteur.* Leiden: Pieter van der Aa, 1690

Small quarto (189 × 157 mm). Contemporary sprinkled calf, neatly rebacked to style with red morocco label. General title printed in red and black, second part with separate title, continuously paginated, both titles with woodcut printer's device, woodcut headpieces and initials, 89 woodcut diagrams in text, a few repeated. Some imperceptible paper restoration to old wormholes in the gutter not affecting text, text generally clean and fresh, an excellent copy.

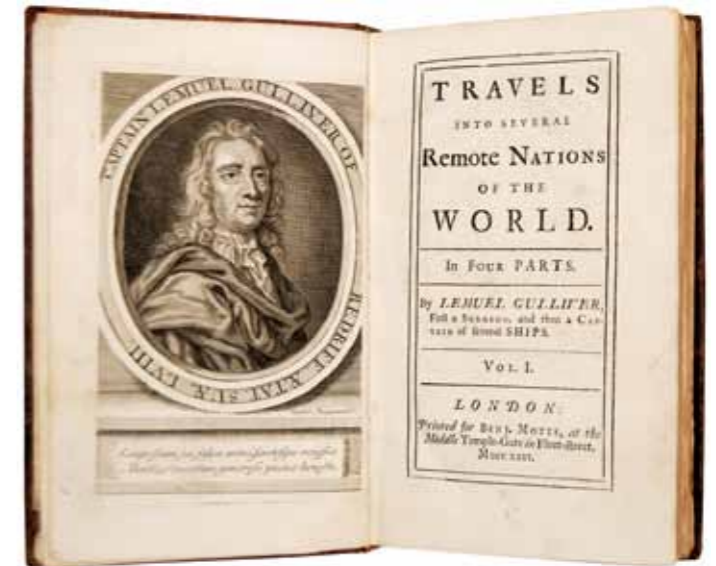
First edition of Huygens's path breaking exposition of his wave or pulse theory of light. Huygens had developed his theory in 1676 and 1677, and completed his *Traité* in 1678. He read portions of it to the Academy the following year but left it unpublished until publication of Newton's *Principia* in 1687 and a visit to Newton in 1689 stimulated him to have it printed at last. "Light, according to Huygens, is an irregular series of shock waves which proceeds with very great, but finite, velocity through the ether. This ether consists of uniformly minute, elastic particles compressed very close together. Light, therefore, is not an actual transference of matter but rather of a 'tendency to move', a serial displacement similar to a collision which proceeds through a row of balls ... Huygens therefore concluded that new wave fronts originate around each particle that is touched by light and extend outward from the particle in the form of hemispheres ..." (DSB). His wave theory of light was in opposition to the corpuscular theory of light advanced by Newton, and was eventually completed and confirmed by Young and Fresnel over a century later.

The titles in this copy are in the probably earlier state, bearing only the author's initials (C.H.D.Z.), as in the large-paper copy described by Horblit.

Dibner, *Heralds*, 145; Grolier/Horblit 54; Norman 1139; NLM/Krivatsky 6124.

£22,500

[69037]



19.

[SWIFT, Jonathan] *Travels into several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships.* London: Printed for Benj. Motte, 1726

2 volumes, octavo (194 × 120 mm). Contemporary tan panelled calf, red morocco labels, red sprinkled edges. Frontispiece portrait of Gulliver in the second state as usual, the legend lettered around the oval frame, a Latin quotation below, vertical chain lines; 5 engraved maps, plate of the automatic writing engine. Contemporary engraved bookplates of Viscount Lymington; modern leather collector's label. Joints starting at top and tail but holding firm, final free endpaper torn across upper outer corner, two gatherings in vol. I standing a little proud, but an exceptional set in contemporary state, internally clean and fresh, rare thus.

First edition, published on 28 October 1726 at the price of 8s. 6d. Swift had completed a full rough draft of his masterpiece by August 1725, and brought it over to England the following March. The pseudonymous and satirically explosive political satire was seen through to the press chiefly by Pope, with the assistance of John Gay and Erasmus Lewis. For speed, and to counter the risk of piracy, Motte used five printing houses (those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the greatest share, that of Jane Ilive). Swift had returned to Ireland on news of Stella's illness and never saw proofs, so was powerless to prevent unauthorized deletions and insertions by Andrew Tooke (the brother of Benjamin Tooke jun.)

The first edition sold out within a week, and Motte followed up with two more octavo editions in 1726 (Teerink AA and B). Gay noted: "From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery". It was hailed as a classic that "would last as long as the language, because it described the combination of qualities which made it at once a favourite book of children and a summary of bitter scorn for mankind" (DNB). "Gulliver's Travels has given Swift immortality beyond temporary fame" (PMM).

Teerink A; Rothschild 2104; *Printing and the Mind of Man* 185.

£95,000

[52279]



20.

[CAVE, Edward, (ed.)] *The Gentleman's Magazine: or, Monthly Intelligencer.* London: for the Author [and others], 1731–1814

116 volumes, octavo. Late 18th- and early 19th-century calf, sides ruled with a double gilt fillet, smooth spines with gilt centre-tools, red morocco lettering-pieces, marbled endpapers. 1,663 engraved plates (334 folding, 7 hand coloured). A few joints split or heads of spines chipped but a particularly nice set and an unusually long run of this famous periodical from its first issue, uniformly bound (only the simple gilt decoration on the spines differing a little as the set was put together over the years). Provenance: rococo bookplates of Edward Warner of Leyton in the earlier volumes, succeeded by 19th-century armorial bookplates of his son, Thomas Courtenay Warner.

An excellent run from the first volume onwards of the work that gave birth to one of the major publishing forms of the modern era, the magazine. “It began modestly as a digest of London newspapers and periodicals for country customers (an orientation signalled in Cave’s editorial pseudonym, Sylvanus Urban), but it went on to prosper and survive until 1922. At 6d. and seven octavo half-sheets it truly gave ‘more in quantity, and greater variety, than any Book of the kind and price’ (Bavius)” (ODNB).

“By January 1739 original matter had largely replaced ... extracts; the magazine assumed a more serious character, and included parliamentary reports, maps, music, and a record of publications. The change in the character of the paper was in accordance with suggestions made to the editor by Samuel Johnson, who at this time became a regular contributor (until 1744), with considerable influence on its management. He at first edited, and subsequently wrote, the parliamentary reports. *The Gentleman's Magazine* lasted until 1914” (Oxford Companion to English Literature, Sir Paul Harvey, ed.) After Cave’s death in 1754, the magazine was run by his family until John Nichols took it over in 1778.

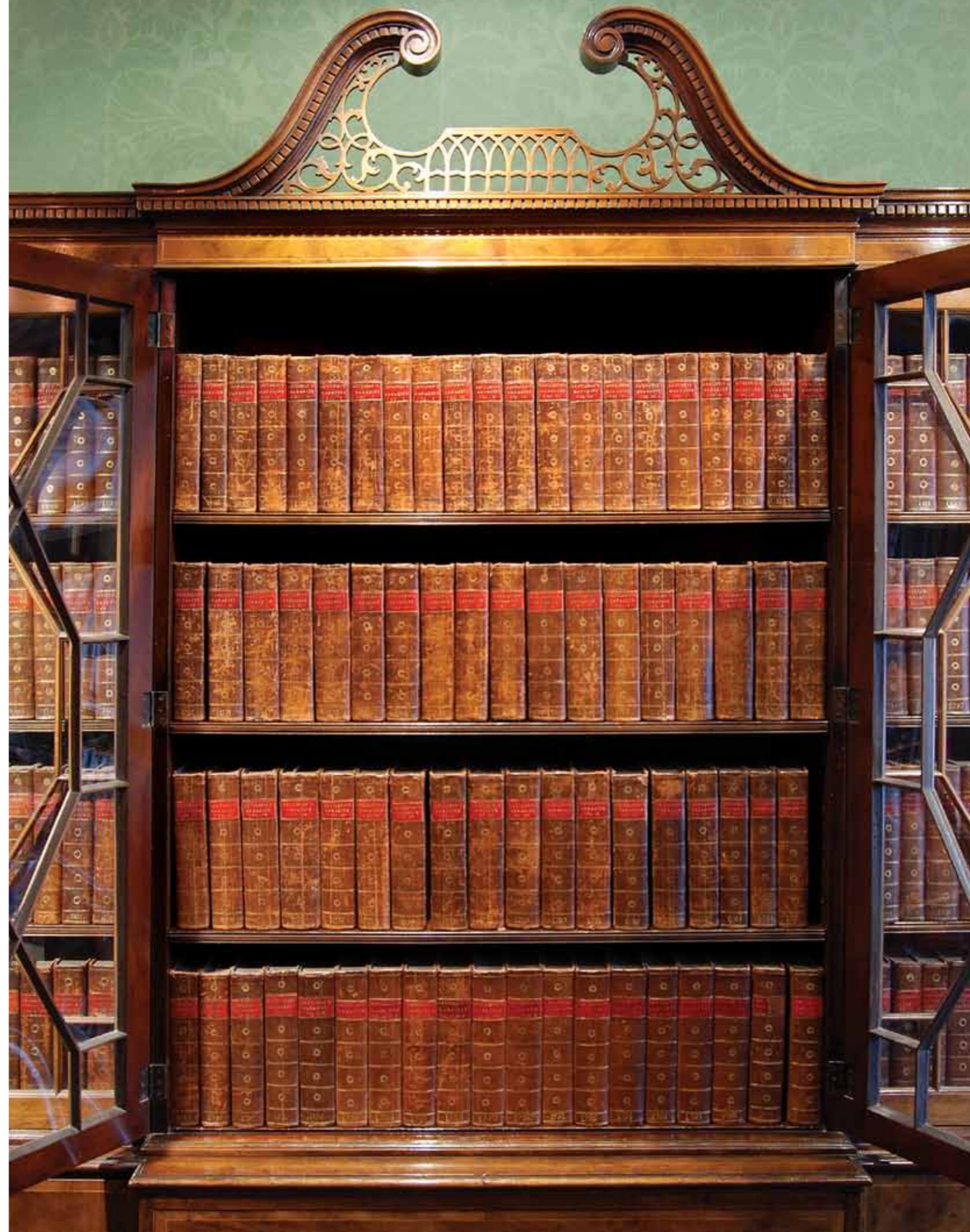
The periodical is inevitably rich in historical interest. Of particular note is an early printing of the American Declaration of Independence (vol. XLVI, August 1776) among much else on the American Revolution; while volume LXXVI Part 2 (November 1806) contains the first printing of the classic children’s poem *The Butterfly’s Ball and the Grasshopper’s Feast* by William Roscoe (see Carpenter and Prichard, *Oxford Companion to Children’s Literature*).

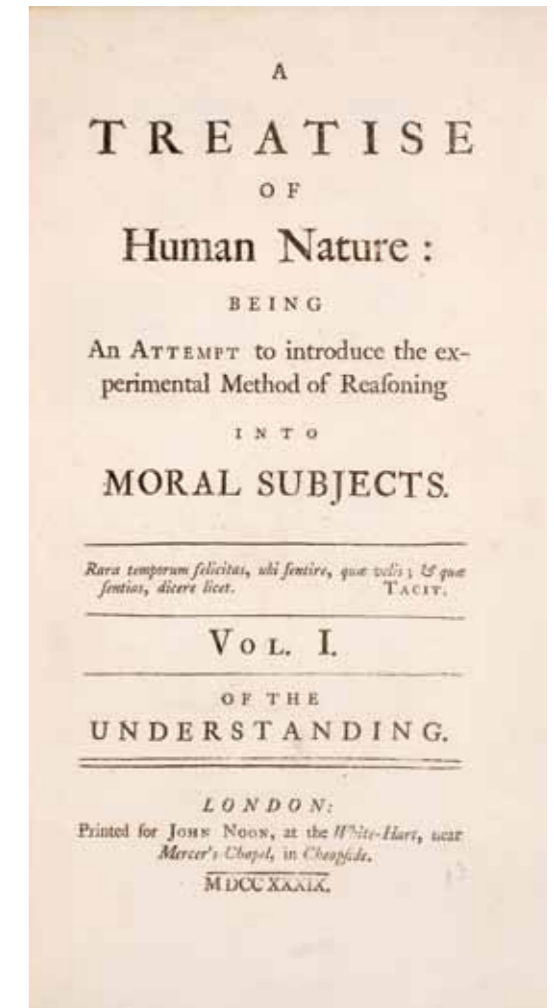
As usual, the first few volumes comprise early reprints (Jan 1731 is the fifth edition; Feb 1731, the fourth; and so on). Cave’s success at first took him by surprise; he was compelled to reprint magazines from the earliest years to match demand for back numbers and volumes. From vol. IV onwards in this set all parts are first editions.

Courtney & Nichol Smith pp. 5–6.

£17,500

[71413]





21.

LINNAEUS, Carolus. Hortus Cliffortianus Plantas exhibens quas In Hortis tam Vivis quam Siccis, Hartecampi in Hollandia, coluit vir nobilissimus & generosissimus Georgius Clifford juris utriusque doctor, Reductis Varietatibus ad Species, Speciebus ad Genera, Generebus ad Classes, Adjectis Locis Plantarum natalibus, Differentisque Specierum. Cum Tabulis Aeneis. Amsterdam: 1737

Folio (approx 445 × 260 mm). Contemporary sprinkled paper boards, neatly rebacked with black cloth, edges uncut. Engraved frontispiece and 36 numbered engraved plates by Jan Wandelaar after designs by Georg Dionysius Ehret and Wandelaar; title printed in red and black. Board edges a little rubbed, some minor worm in the gutter towards end not affecting plates, one or two minor marks but an exceptional copy with uncut edges.

First edition of the most sumptuously produced of Linnaeus's works, a detailed description of the Hartecamp gardens at Heemstede, a masterpiece of early botanical literature. It was produced at the expense of George Clifford (1685–1760), a wealthy Dutch banker and director of the Dutch East India Company, who asked Linnaeus to catalogue the plants in the gardens of his summer estate Hartecamp. Besides the plants, Linnaeus also describes Clifford's extensive botanical library, which contributed greatly to his research. The work is a helpful adjunct to Linnaeus's famous *Species Plantarum* (1753), in which he often refers to the more elaborate descriptions found in the *Hortus Cliffortianus*. The illustrations are among the earliest works of the renowned German botanical illustrator, Georg Dionysius Ehret (1708–1770), who finished his career in England.

Dunthorne 186; Hunt 504; Nissen BBI 1215 (coloured); Stafleu & Cowan 4719.

£15,000

[74154]

22.

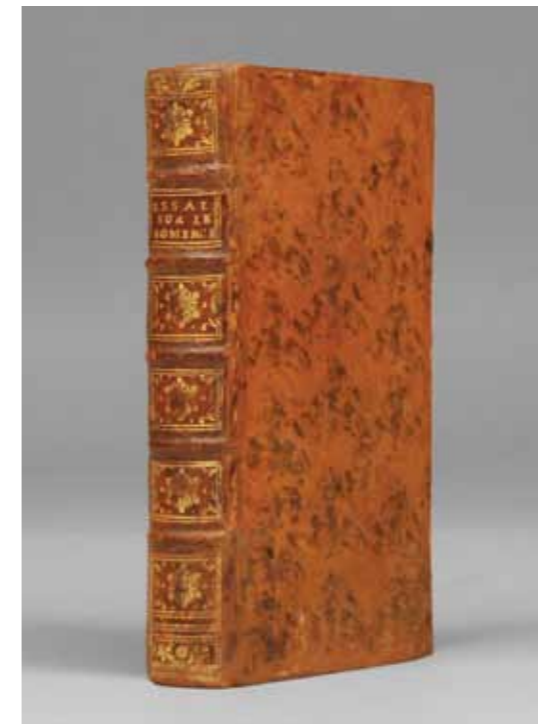
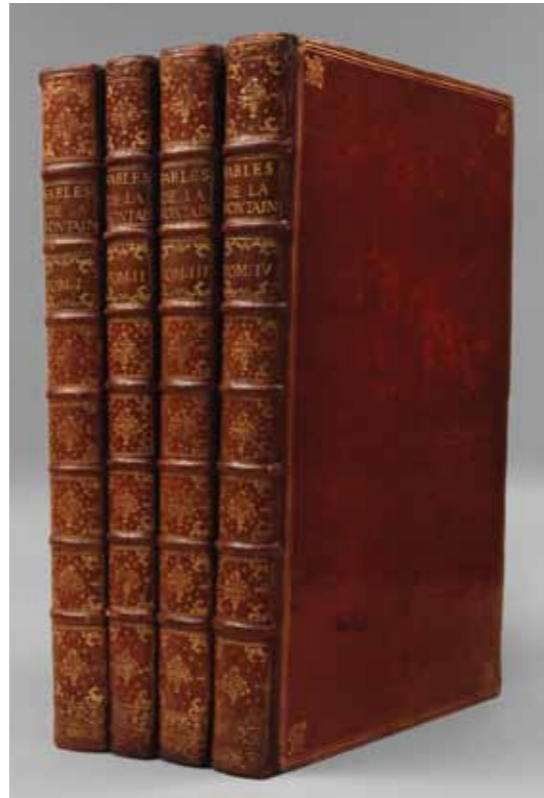
HUME, David. A Treatise of Humane Nature: Being An Attempt to introduce the experimental Method of Reasoning into Moral Subjects. London: John Noon, 1739

2 volumes, octavo (204 × 123 mm). Contemporary calf, boards ruled in gilt with a double fillet, nineteenth-century reback with red and green labels and gilt-panelled spine. Ownership inscriptions of Reverend Robert Morehead (1777–1842), 3rd laird of Herbertshire. Extremities rubbed, corners restored, a very good copy, the paper clean and strong.

First edition of the first published part of Hume's first great work. Hume composed the first two books before he was 25 during his three years in France. He returned to London with the finished manuscript by mid-September 1737, but he did not sign articles of agreement with a publisher, John Noon, for another twelve months, and the two volumes finally appeared, anonymously, at the end of January 1739. Already fearing that they would not be well received, Hume had meanwhile begun a third volume, *Of Morals*, in part a restatement of the arguments of these first two books, which was not published until 5 November 1740, by a different publisher, Thomas Longman. Hume treated the third volume as a discrete work in its own right in so far as he later "cast anew" its contents alone as *An Enquiry Concerning the Principles of Morals* (1751). As a result of this broken-backed publication history, the three volumes of the *Treatise* are rarely found together.

£25,000

[75637]



23.

LA FONTAINE, Jean de. *Fables choisies, mises en vers*, edited by C. P. de Monthenault d'Egley. Paris: Charles-Antoine Jombert for Desaint & Saillant and Durand, 1755–9

4 volumes, large folio (485 × 325 mm). Contemporary French red morocco, spine compartments with morocco labels and large gilt urn device surrounded by small tools, triple gilt fillet round sides, floral urn at inner corners, gilt turn-ins, blue endpapers, gilt edges. Engraved portrait of Oudry by Tardieu after Largillière, portrait of La Fontaine by Cochin fils after Oudry and 275 plates by Cochin, Tardieu, Prévost, Chedel, Lempereur and others after Jean-Baptiste Oudry, 209 woodcut title-vignettes, en-têtes and culs-de-lampe by Bachellier, half-titles. A very little skilful restoration to extremities, the occasional insignificant mark internally, but an excellent and very large copy in a fine contemporary binding.

First edition, large-paper issue of one of the most ambitious and successful of all illustrated books, the zenith of the 18th-century decorated book in France. In his *Avertissement de l'éditeur* Monthenault draws attention to the skill with which Cochin adapted Oudry's loose drawings into a state ready for the engraver: "Il ne falloit pas moins que son secours pour donner à celles-ci le degré de perfection qu'elles ont atteint non seulement par la maniere dont les originaux sont rendus, mais encore par la correction ajoutée aux figures qu'ils contiennent. Cette partie étoit négligée, & M. Oudry reconnoît lui-même le nouveau mérite qu'elle a acquis en passant par les habiles mains de son illustre Confrere." He also relates how Oudry came to execute the drawings and gives a brief history of the publication of the book. As in only a minority of large-paper copies, this copy has "Le singe et le léopard" plate in the second state with writing on the banner.

Cohen-de Ricci 548-50 ("Les beaux exemplaires en grand papier et reliés en maroquin ancien, atteignent depuis longtemps de grands prix"); Rochambeau 86; Ray 5.

£29,500

[30693]

24.

CANTILLON, Richard. *Essai sur la nature du commerce en général*. "London, Fletcher Gyles" [but Paris, Guillyn,] 1755

Duodecimo. Contemporary French mottled calf, spine with five raised bands, attractively gilt, morocco label, marbled endpapers. Skilful restoration to front joint at foot, the contents crisp and clean, an excellent copy.

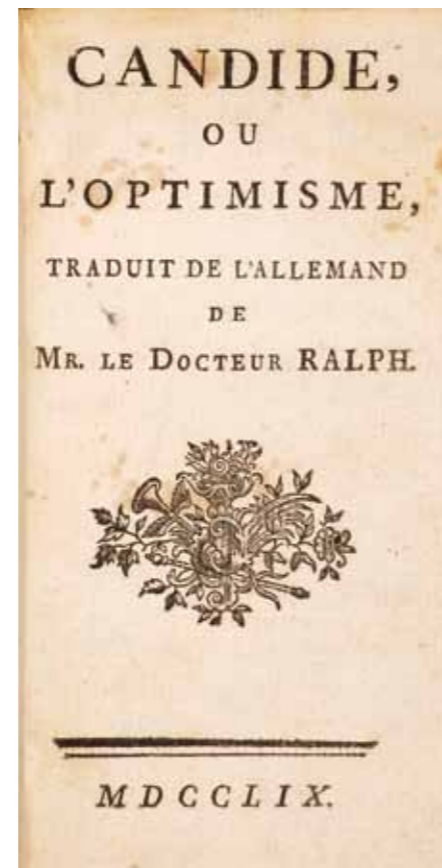
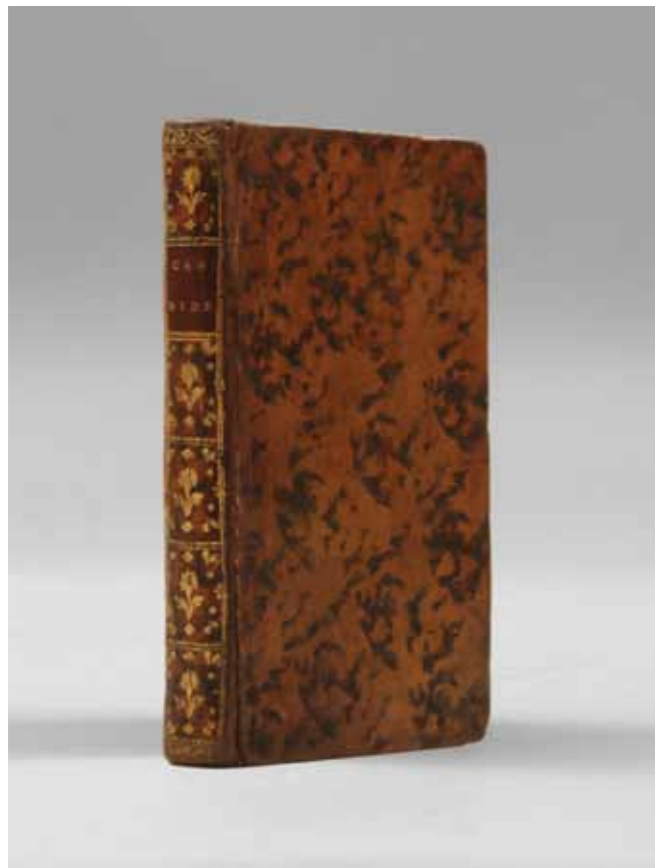
First edition of the earliest and rarest single work on political economy. Richard Cantillon (c.1680–1734) was an Irish-born banker and economist, forced to emigrate to continental Europe by the Williamite confiscations. He honed his financial skills working for the British army's paymaster-general during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

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

Kress 5423; McCulloch 52.

£35,000

[66896]



25.

[VOLTAIRE, François-Marie Arouet de] *Candide, ou l'optimisme*, traduit de l'allemand de Mr. le Docteur Ralph. [Geneva: Gabriel Cramer] 1759

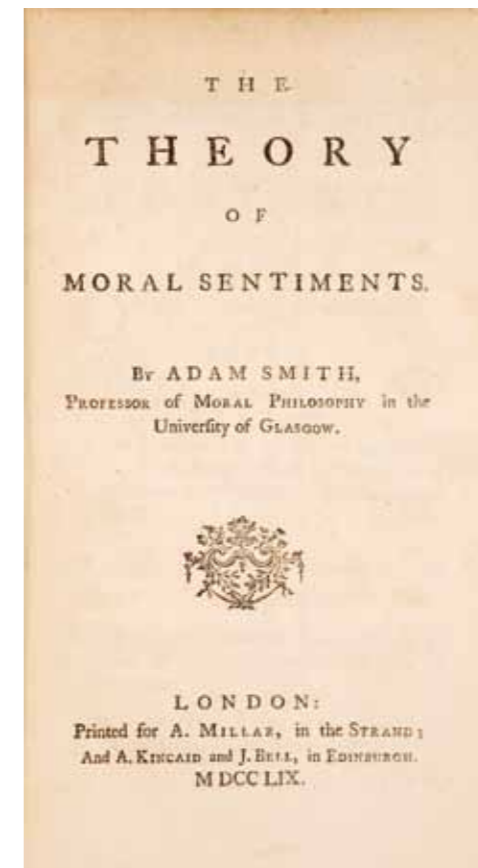
Duodecimo (159 × 96 mm), pp. 299. Contemporary French mottled calf, smooth spine gilt in compartments with centre flower tools, red morocco label, marbled endpapers and edges. Some very skilful, practically imperceptible repair at head of spine and to corners of front board, front joint just a little tender at foot, pale and intermittent water-staining to upper outer corner of first gathering, overall a fine copy.

First edition, one of only a dozen or so recorded copies of the true first edition of this celebrated philosophical conte, one of the genuine rarities in major 18th-century literature. There were 18 editions of *Candide* in 1759 alone, all of them superficially alike, though only four of them, like this, have 299 pages. Recent research, following Ira Wade, Giles Barber and Stephen Weissman, has identified this as the true first edition, with the following points: the title ornament of spray, fruit and flowers is repeated at pp. 193 and 266; p. 103, line 4, has the misprint “que ce ce fut” (corrected to “que ce fut” in later editions); p. 125, line 4, has “précisément” (corrected to “précipitamment” in later editions); with Voltaire’s revisions on p. 31 eliminating an unnecessary paragraph break, and on p. 41, where several short sentences about the Lisbon earthquake were rewritten. This first edition does not preserve the cancelled paragraph on p. 242 critical of German poets (beginning “Candide était affligé”) which survives unintentionally in the London edition. As in all but three known surviving copies of this edition, this copy is bound without the two terminal leaves, blank N7 and N8 containing instructions to the binder.

Barber 299G; Bengesco 1434; Morize 59a; *Printing and the Mind of Man* 204; Wade 1.

£50,000

[39605]



26.

SMITH, Adam. *The Theory of Moral Sentiments*. London: for A. Millar; And A. Kincaid and J. Bell, in Edinburgh, 1759

Octavo (202 × 126 mm). Contemporary calf, neatly rebacked to style with raised bands and dark red morocco label, corners restored, plain endpapers, lightly sprinkled edges. With half-title and final errata leaf. Pp. 317-336 omitted, as issued; text and register are continuous. Folding case with presentation bookplate to Lawrence G. Blackmon (d. 2010), president and CEO of Microdot, bibliophile who specialized in 18th-century works such as this. Boards a little rubbed, endpapers tanned at margins from turn-ins, contents clean, a very good copy.

First edition, published in April 1759 with a recorded “print run of 1,000 copies” (Sher, *Early Editions of Adam’s Smith’s Books*, 13). Smith’s first book and his later *Wealth of Nations* demonstrate “a great unifying principle... Smith’s ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in *laissez faire*” (Spiegel).

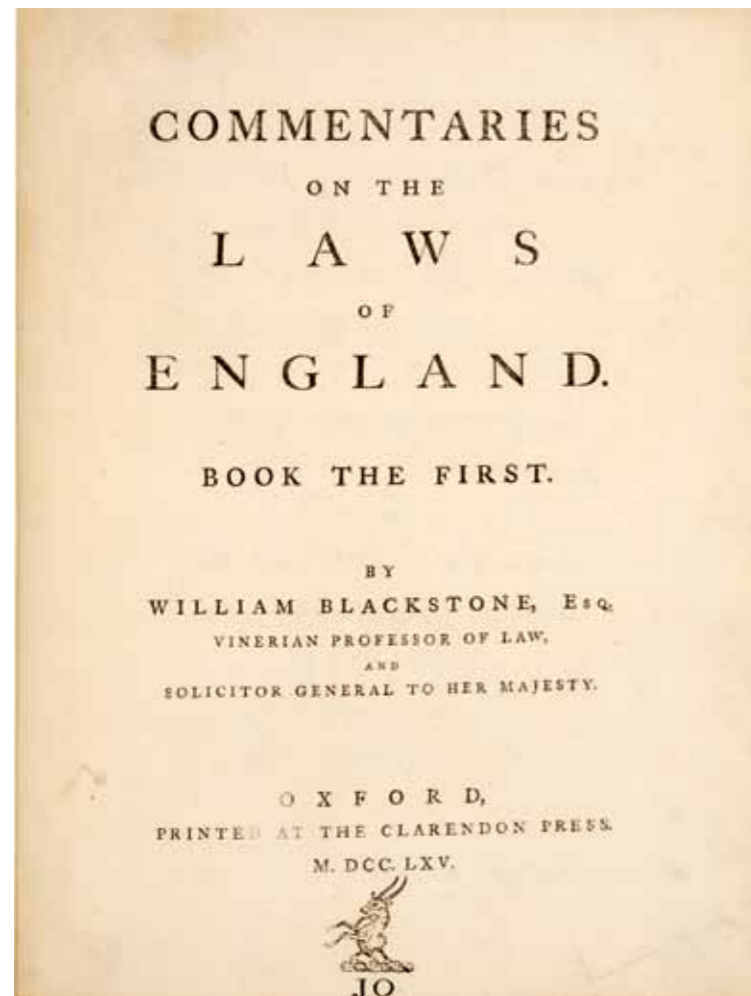
Smith’s famous phrase is first used here that would be repeated in the later work: that self-seeking men are often “led by an invisible hand... without knowing it, without intending it, to advance the interest of the society” (Part IV, Chapter 1).

“The fruit of his Glasgow years... *The Theory of Moral Sentiments* would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the *Wealth of Nations*.... Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong. For the same purpose, Immanuel Kant invented the categorical imperative and Sigmund Freud the superego” (Niehans, 62).

Goldsmiths’ 9537; Kress 5815.

£47,000

[75616]



27.

BLACKSTONE, Sir William. *Commentaries on the Laws of England.* Oxford: Printed at the Clarendon Press, 1765

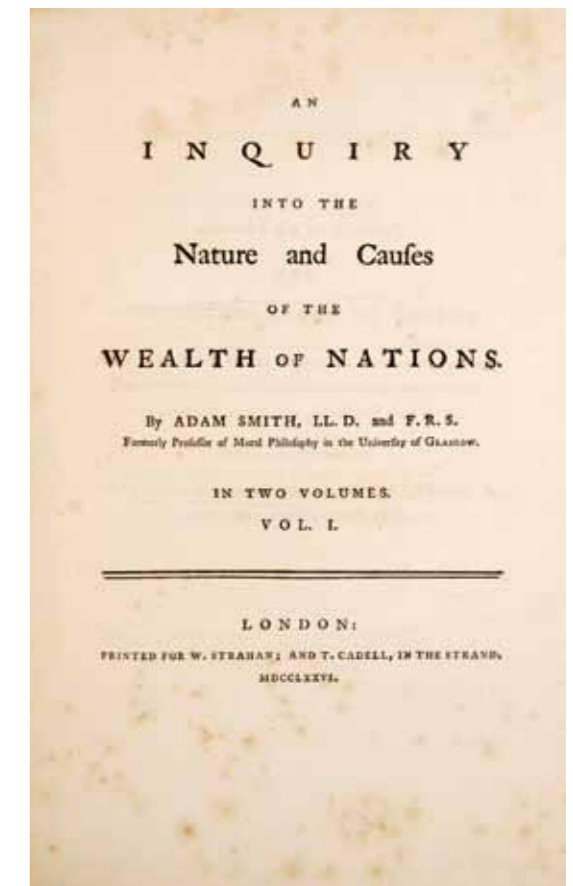
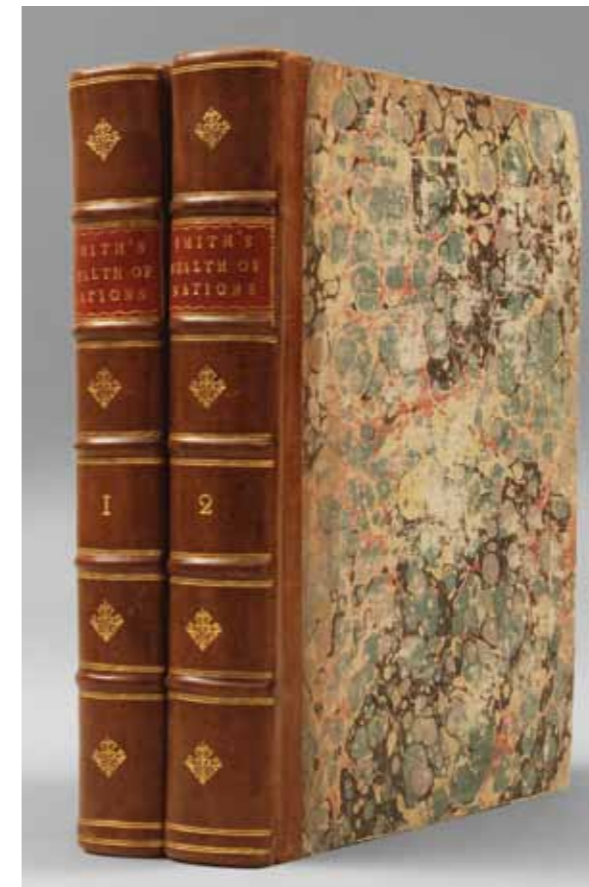
4 volumes, quarto (269 × 209 mm). Contemporary tan calf, skilfully rebaced and relined to style, red and green morocco labels, boards with gilt rope-roll border, sprinkled edges. 2 engraved tables (one folding) in vol. II. Small inkstamp (initials J. Q. [=John Quick?]) and demi antelope crest at foot of first title page, no other marks of ownership. A little light sporadic foxing to a few gatherings, but generally clean and fresh, an excellent set.

First edition. "Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history ... Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine... Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation... He takes a delight in describing and defending as the essence of the constitution the often anomalous complexities which had grown into the laws of England over the centuries. But he achieves the astonishing feat of communicating this delight, and this is due to a style which is itself always lucid and graceful" (PMM).

Grolier English 52; *Printing and the Mind of Man* 212; Rothschild 407.

£15,000

[68285]



28.

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations.* In Two Volumes. London: for W. Strahan; and T. Cadell, 1776

2 volumes, quarto (272 × 220 mm). Contemporary quarter calf, rebaced to style, marbled boards, vellum tips. Custom leather-entry slipcase. Half-title only in vol. II, as called for. Booklabel of H. Harvey Frost to front pastedowns. A little scattered spotting, a few red pencil underlines in vol. II, old engraved table of historical currency values tipped in between E4 and F1, vol. I, with offsetting to adjacent pages, a very good, well-margined copy.

First edition of "the first and greatest classic of modern economic thought" (PMM). In his *Wealth of Nations*, Smith "begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange ... The *Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control" (PMM). "The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry" (ODNB).

Goldsmith 11392; Grolier English 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897.

£87,500

[67804]

29.

JEFFERSON, Thomas. *Notes on the State of Virginia ... Illustrated with A Map, including the States of Virginia, Maryland, Delaware and Pennsylvania.* London: John Stockdale, 1787

Octavo. Original boards. Large folding map, hand-coloured in outline, mounted as frontispiece, large woodcut of Madison's Cave to p32, folding letterpress table of Indian tribes, tables to the text. Somewhat rubbed, paper lifting from the upper board with some consequent loss, spine stripped, joints cracked to the cords, but holding, light repair to the upper hinge, map slightly browned and with some self-offset, light toning of the text, but an exceptional copy, uncut in the original boards. Housed in blue half leather on linen book-style box, red morocco label to the spine.

First London edition, following the first Paris edition of 1785 ("a few copies ... printed to present to some of his friends and to some estimable characters beyond that line" – Rich, I, p301) and the Abbé Morellet's French translation of 1786 (a "tissue of blunders" – Tucker, *Life of Jefferson*, p. 155). This edition includes the remarkable map, a composite derived from Joshua Fry and Thomas's father Peter Jefferson's map of Virginia of 1751, as revised in 1755; Nicholas Scull's of Pennsylvania; and Thomas Hitchins's of Virginia, which was first prepared for the French language edition.

The only full-length book published by Jefferson during his lifetime, "probably the most important scientific and political book written by an American before 1785" and the document upon which "much of Jefferson's contemporary fame as a philosopher was based" (Peden, *Introduction to Notes on the State of Virginia*, p. xi). A book "unique in American Literary history", *Notes on the State of Virginia* was "begun almost accidentally" as responses to a wide-ranging questionnaire, an Enlightened project of François Barbé-Marbois, secretary of the French legation to the United States, which was circulated among members of the Continental Congress. His "queries" encompassed the topography, natural history, climate, population, the laws and constitution, religious practices, commerce and finances of the State. Jefferson was perhaps the only man in America capable of answering such an encyclopaedic interrogation with precision, a firm grasp of the complexities of the context, and, at the same time, elegance, creating "an engrossing commentary on various aspects of American life ... along with accounts of such factual matters as iron mines in Virginia or North American birds, Jefferson discusses in detail most of his major intellectual, social, political, scientific, and ethical beliefs."

Two of the appendices, integral to this edition, but which had been issued as supplements with just a handful of copies of that of 1785, were of particular significance; Appendix II with the full text of the proposed Virginia constitution, a legal code that Jefferson proudly considered to have been drafted in "the plain language of common sense"; and Appendix III which contains the Virginia Act for Establishing Religious Freedom, which he thought "second in importance only to the Declaration of Independence in such lists of his own achievements as he afterwards drew up" (Malone, *Jefferson the Virginian*, pp. 279-80). The result reflects Jefferson's diverse interests, confirms his reputation as one America's foremost intellectuals of the era, and more than justifies its description as "one of America's first permanent literary and intellectual landmarks" (VQR review of William Peden's 1955 scholarly edition).

The large map, often lacking, is itself of considerable documentary importance, being an up-to-the-minute record of the geography and settlement of the state, and of developing westward expansion. Jefferson was quite aware of the cartographic importance of his map, "When Jefferson ... decided to publish his *Notes* ... he had the [Fry & Jefferson] map re-engraved, for the occasion, speaking of it with justifiable pride as more valuable than the book in which it was to appear" (Adams, *The Eye of Thomas Jefferson*, p. 4). *Notes on the State of Virginia* is an American classic, an important contribution to American letters and science, and "the best single statement of Jefferson's principles" (Peden).

Church 1189 (first edition); Howes J78; Sabin 35896.

£50,000

[74909]



30.

HAMILTON, Alexander; James Madison; John Jay. *The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed Upon by the Federal Convention, September 17, 1787. In Two Volumes.* New York: J. and A. McLean, 1788

2 volumes, octavo (vol. I 168 × 115 mm; vol. II 185 × 110 mm). Uncut in the original publisher's boards, volume numbers stamped to spines. Housed in a custom blue morocco-backed solander case. Somewhat rubbed, chipping at the spines, some stripping from the lower board of vol. I, and light pen trials to the upper board of vol. II; joints cracking, repaired; vol. I slightly browned and spotted, small pieces torn from the fore-margins of pp. 157–8, pp. 221–2, gathering R a little crumpled in the head margin, a binding fault, text creased but no loss; some pencilled marginalia and notes to the rear free endpaper; ink-stamp removed from the title page of vol. II, otherwise lightly toned, but clean and largely unopened. Overall, an excellent set, retaining the original bindings and with minimal restoration.

First edition of “the most famous and influential American political work” (Howes), and “one of the new nation’s most important contributions to the theory of government” (PMM). The collection of 85 essays that came to be known as the *Federalist Papers* originated in the drive to ratify the Constitution, which was intended to replace the Articles of Confederation and create a more powerful and stable federal government. Ratification occurred on a state-by-state basis, and the essays were conceived by Alexander Hamilton as propaganda in support of the Constitution within New York State. The majority were written by Hamilton, later to become Secretary of the Treasury, and James Madison, “the father of the Constitution”, who served as secretary of state under Jefferson and as president between 1809 and 1817. Published under the pseudonym Publius, the first essay in the series appeared on 27 October 1787 in the *Independent Journal* and continued in that and three other newspapers until 2 April the following year. The first 36 essays were published in book form on 22 March 1788, with the second volume appearing on 28 May, so that essays 78–85 were published as a book before their appearance in the press. *The Federalist Papers* have profoundly influenced the interpretation of the Constitution, and have been described by historian Richard B. Morris as an “incomparable exposition of the Constitution, a classic in political science unsurpassed in both breadth and depth by the product of any later American writer” (*The Forging of the Union*, p. 309).

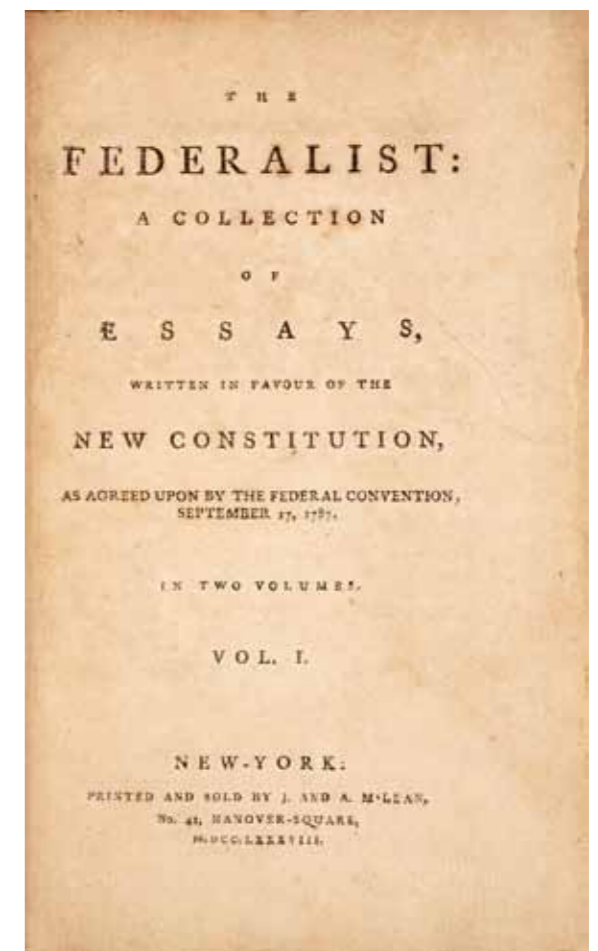
This set with the pencilled ownership inscription of Stephen Van Rensselaer to the title page of volume II. He was a direct descendant of Kiliaen Van Rensselaer, the patroon of Rensselaerswyck, and as such heir to the family’s immense properties in Rensselaer and Albany counties, New York State. Van Rensselaer graduated from Harvard in 1782, and was elected as a Federalist to the state Assembly in 1789 and 1790, the state Senate, 1791–95, and then the lieutenant-governorship, 1795–1801. “In 1801 he was the unsuccessful Federalist candidate for governor against George Clinton. He sat in the Assembly in several subsequent sessions and in the constitutional conventions of 1801 and 1821” (DAB). Elected to Congress in 1822, “in the choice of the president by the House of Representatives in 1825, he cast the deciding vote in the New York delegation and therefore in the election” of John Quincy Adams. “A genuine aristocrat, he was yet ready to meet the new democracy half way. His integrity was unchallenged and political opponents held no rancour against him. Van Buren ... wrote of him as ‘that good and true gentleman Patroon Van Rensselaer’.”

Only 500 copies were printed, and due to the size difference between vols. I and II, most sets include a second volume that has been trimmed down to match the first. Uncut sets in the original boards are extremely uncommon.

Grolier, *American*, 19; Grolier, *English*, 55; Howes 1114; *Printing and the Mind of Man* 234; Sabin 23979.

£225,000

[74647]



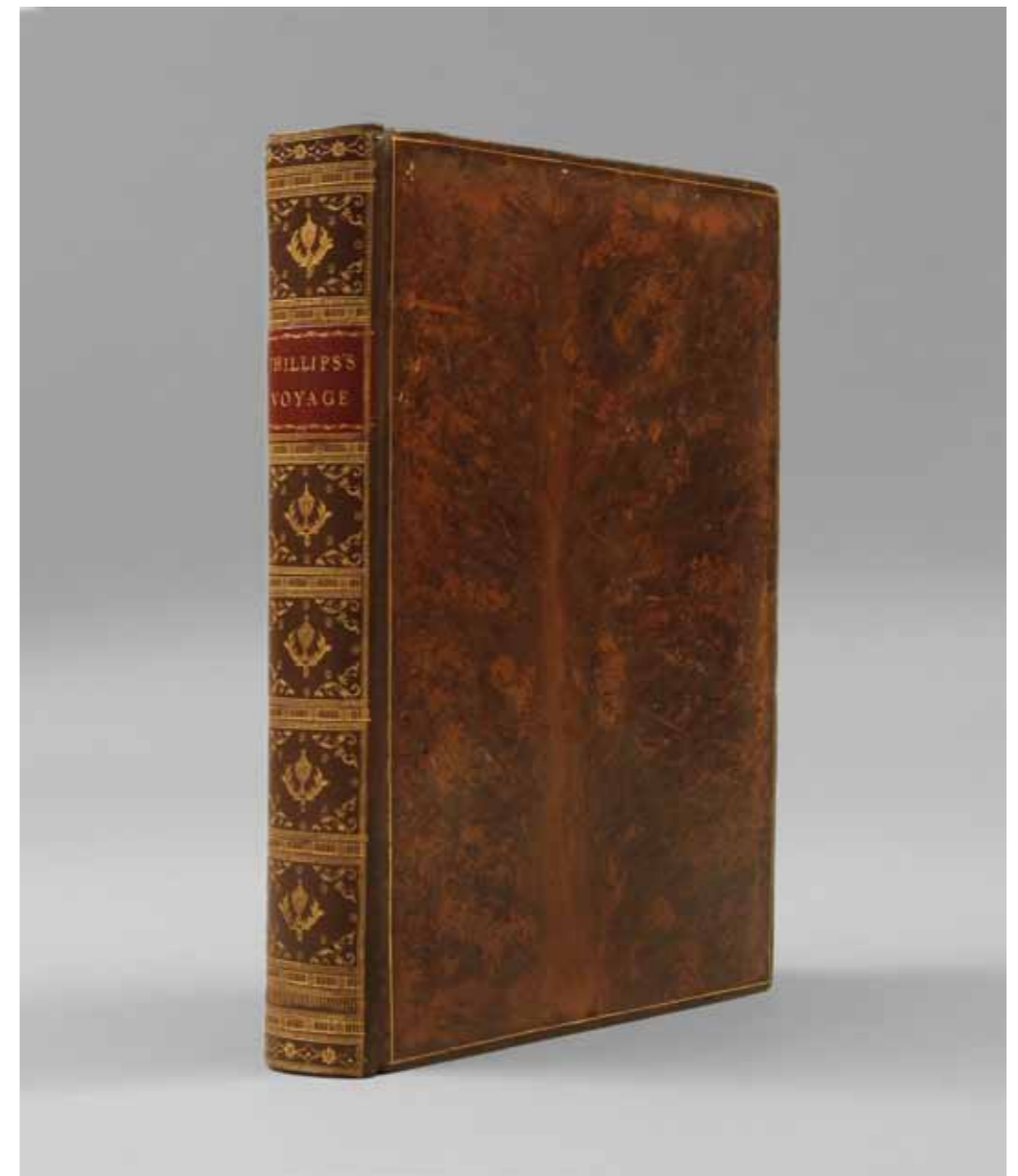


31.

[PHILLIP, Arthur] *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island; compiled from Authentic Papers, which have been obtained from the several Departments, to which are added, The Journals of Lieuts. Shortland, Watts, Ball, & Capt. Marshall; with an account of their New Discoveries.* London: John Stockdale, 1789

Quarto (280 × 215 mm). Contemporary tree calf, professionally rebacked to style and recornered, red morocco label, flat spine, compartments with foliate arabesque corner-pieces and urn centre tools, single fillet panel to the boards, gilt milled edge-roll. With portrait frontispiece, vignette title (in the earliest state with Webber's name as artist retained) and 53 copper engraved plates, 7 of which are folding or double-page maps or charts, and with the 31 natural history plates all with original hand colouring on laid paper. Subscribers list, errata leaf, and advert leaf all present. Engraved armourial bookplate of George Petrie to the front pastedown (a William Petrie is found in the list of subscribers). A handsome contemporary binding with some skilful restoration, frontispiece and vignette title lightly foxed, dedication leaf slightly skinned in a couple of places, no loss of text, and with a short split, repaired, at the inner margin, Sketch of Sydney Cove split on the central fold, and with old repair verso, else a tall clean copy.

First edition of this foundation work on Australia as a European colony, the official account of the voyage of the First Fleet to Botany Bay and the settlement of Australia, based on the governor's journals and despatches, this "the rare coloured issue of this classic, only a very few copies were produced in this form" (Hill).



Arthur Phillip (1738–1814) not only commanded the voyage but was holding a commission appointing him representative of the Crown for the eastern half of Australia and the adjoining Pacific islands. "Phillip was given the task of founding a convict settlement in Australia, and became the first governor of New South Wales. Reaching Botany Bay in 1788, via Tenerife, Rio de Janeiro and the Cape of Good Hope, Phillip decided that the site was unsatisfactory and sailed to Port Jackson, where he founded the city named Sydney, after Thomas Townshend, Viscount Sydney, secretary of state" (Hill). As large parts of the coastline were still unexplored, Phillip soon embarked on a voyage of coastal discovery. With three boats he set out to investigate Port Jackson, which Cook had named but had not charted. When Phillip discovered the extent of the harbour, he was overjoyed: "Here all regret arising from the former disappointments was at once obliterated; and Governor Phillip had the satisfaction to find one of the finest harbours in the world, in which a thousand sail of the line might ride in perfect security." Phillip's discovery of Sydney Harbour was of paramount importance, providing as it did a secure place for settlement. Phillip's journal and that of Hunter, which



both contain the first charts of the Harbour based on Hunter's surveys, therefore represent "the foundation stones of any collection of books devoted to coastal discovery" (Wantrup).

The account of the voyage is based mainly on Phillip's earliest report to the government on the colony, and the reports of other members of the First Fleet. The actual compiler is not known, but he must have had access to the official documents, as it is a very accurate account. The present work is the basic source book, the first in order of importance for the history of Australia and no collection can be complete without a copy.

Casey Wood, p. 518; Cox I, p. 314; Ferguson, 47; Hill, 1347; Lowndes, p.1852; Wantrup, 5.

£45,000

[70510]



32.

HOLBEIN, Hans, the younger. Imitations of Original Drawings by Hans Holbein, in the Collection of his Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. Edited by John Chamberlaine. London: W. Bulmer for the editor, 1792-1800

Folio (540 × 403 mm). Contemporary calf, title gilt directly to the spine, flat bands with gilt roundel and Greek key rolls, compartments gilt with floral and foliate tools, boards with broad rolled gilt panel of overlapped drawer-handle tools between saw-tooth rolls, zig-zag edge-roll, all edges gilt, wide turn-ins with gilt palmette roll, foliate corner-pieces, dun endpapers. 83 stipple-engraved plates printed in colour, 65 on pink paper, 50 of these mounted, 4 on greyish paper mounted, one plate with 2 hand-coloured engravings – listed as plates 75 and 76 in Abbey's plates-count – the last 10 plates being unlettered proofs. Skilfully rebaked with the original spine laid down and the corners restored, a little rubbed overall, and with some craquelure to edges of boards, free endpapers browned at margins from turn-ins, internally some browning, 2 plain paper plates (Judge More and Warham) particularly foxed, one plate on pink paper (Jane Seymour) split a short way along the plate-mark, 2 mounted plates loose, but remains a handsome copy.

First edition, "surely the finest early example of English colour printing" (Ray). Abbey notes that the plates "are all by Bartolozzi with the exception of three by C. Metz, and one by C. Knight ... In every way a splendid book, the colour printing reproducing with extraordinary fidelity the original designs: the biographical notices are by Edmund Lodge." The book was reissued in a reduced size of demy quarto in 1812, and again in 1828.

Abbey Life 205; Ray English 19.

£15,000

[69385]



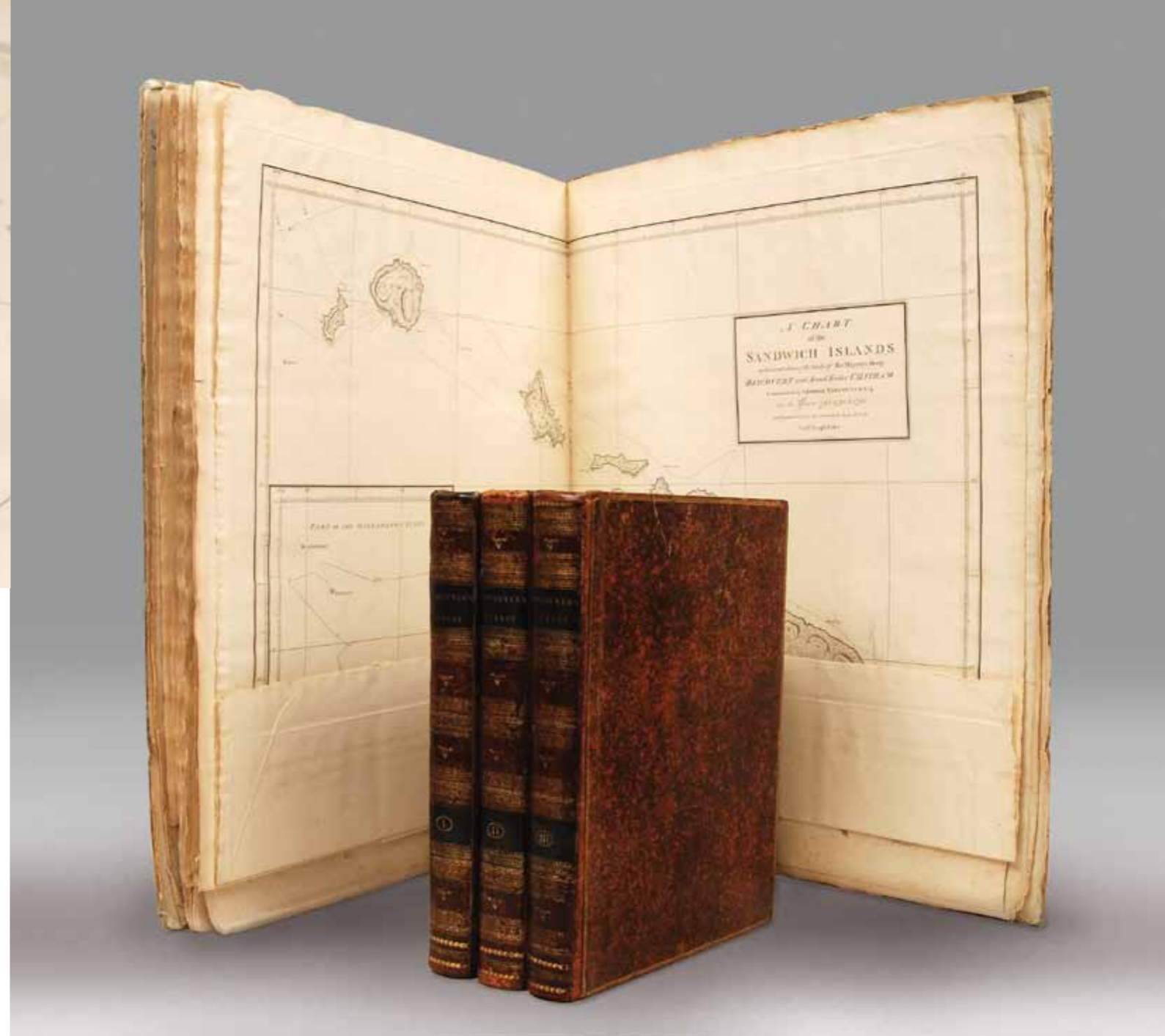
33.

VANCOUVER, Captain George. *A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-west America has been carefully examined and accurately surveyed. Undertaken by His Majesty's Command, principally with a View to ascertain the Existence of any Navigable Communication between the North Pacific and North Atlantic Oceans; and performed in the Years 1790, 1791, 1792, 1793, 1794, and 1795...* London: G. G. & J. Robinson, and J. Edwards, 1798

3 quarto text volumes (285 × 234 mm) and folio atlas (575 × 455 mm). Text volumes in contemporary sprinkled calf, double black morocco lettering-pieces to the flat spines with compartments formed by Greek key and star rolls, small foliate tools within, single gilt Greek key rolled panel to the boards, small beaded edge-roll, edges stained yellow, marbled endpapers; the atlas in original white parchment paper backed blue-grey boards. The atlas volume housed in a plain blue cloth drop-back box with matching morocco spine label. 18 engraved plates to the text volumes; atlas with 16 engraved maps, charts and coastal profiles, 10 of them folding, folding maps and charts mounted on guards, all half-titles present. Contemporary crested bookplate of the Earl of Northampton to front pastedown of vol. III. All text volumes neatly rebacked with the original spines laid down, corners restored, a little rubbed overall, but remains highly attractive; the atlas volume with some minor restoration at the spine. The contents of the text volumes with light tan-burn browning of the endpapers, the usual light toning, occasional off-setting, and scatter of foxing; the atlas very tall, larger than the copy recorded by Lada-Mocarski, unwashed but with minor toning and spots only, overall a very handsome, complete set.

First edition. "Vancouver, who had served on Captain Cook's second and third voyages, was made commander of [what] became one of the most important [voyages] ever made in the interests of geographical knowledge. Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George's Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America. In three seasons' work Vancouver surveyed the coast of California; visited San Francisco and San Diego and other Spanish settlements in Alta California... investigated the Strait of Juan de Fuca, discovered the Strait of Georgia; circumnavigated Vancouver Island; and disproved the existence of any passage between the Pacific and Hudson Bay" (Hill).

In view of the difficulties that he was confronting, Vancouver's survey was remarkably accurate and "for the greater part of the nineteenth century his atlas was the only reliable authority for navigating the remoter parts of British Columbia and Alaska... Of all the men who served under Cook, Vancouver was the only one whose work as a hydrographic surveyor placed him in the same class as his mentor" (ODNB). He died before



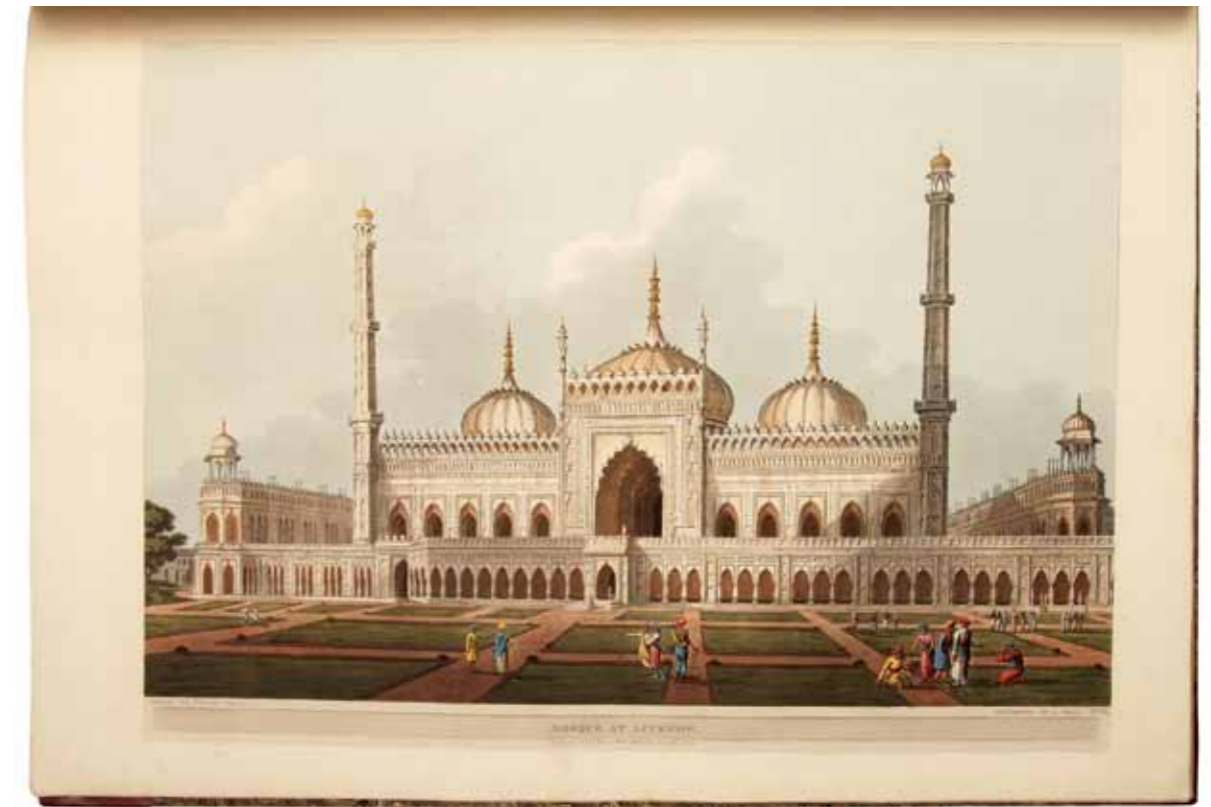
he could finish his account, which was completed by his brother John.

During the voyage Vancouver, whose excellent treatment of his crew was another legacy of his time with Cook, attracted the jealous enmity of some of his well-connected subordinates. Sir Joseph Banks intervened on behalf of the expedition's botanist, Archibald Menzies, whose difficult behaviour had led Vancouver to threaten him with court-martial. Thomas Pitt, the heir to Lord Camelford and one of the *Discovery's* midshipmen, proved himself "unbalanced and disruptive" and Vancouver was forced to send him home. "On the expedition's return Pitt challenged Vancouver to a duel and meeting him by chance in Conduit Street attempted to assault him, giving rise to a notorious cartoon by James Gillray entitled 'The Caneing in Conduit Street.'" As a result of these controversies, Vancouver's successes did not receive their full due at the time.

Ferguson 281; Hill 1753; Lada-Mocarski 55; Sabin 98443.

£47,500

[71082]



34.

SALT, Henry. *Twenty-Four Views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt.* London, William Miller, 1 May 1809

Large folio (751 × 534 mm). Original marbled boards, with red morocco patch title label to the upper, rebacked and recorned in red morocco to style, title gilt direct to spine, wide, flat bands with geometric panels, compartments ornately gilt with foliate arabesque rolls and roundels. Uncoloured sepia aquatint title incorporating dedication, and 24 aquatint views by D. Havell, J. Hill and J. Buck under the supervision of Robert Havell, with fine, original hand-colour. on thick paper watermarked J. Whatman 1824. Bookplate of Thomas Swinnerton Armiger, one of the founders of the Hunterian Society, to front pastedown. Sides lightly rubbed, light toning and a few trivial marks chiefly in fore-edge margins, a very good copy with fine hand-colouring throughout.

First edition, with plates watermarked 1824. Having failed in his original ambition to be a portrait painter, Salt set out on an eastern tour in June 1802 as secretary and draughtsman to Viscount Valentia. "He visited India, Ceylon, and the Red Sea, and in 1805 was sent by Valentia on a mission into Abyssinia, to the ras of Tigré, whose affection and respect he gained, and with whom he left one of his party, Nathaniel Pearce. The return to England in 1806 was made by way of Egypt, where he first met the pasha, Mehmet Ali. Lord Valentia's *Travels in India* (1809) was partly written and completely illustrated by Salt, who published his own *24 Views in St Helena, India and Egypt in the same year*" (ODNB).

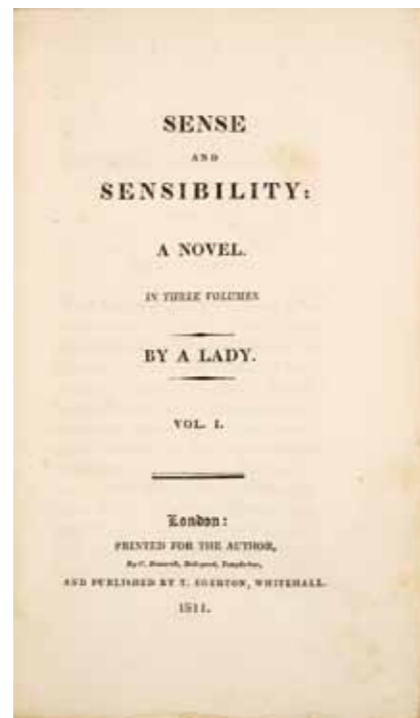


In emulation of a successfully proven format, the work was published "in the same size and style as Daniell's *Series of Oriental Scenery*", according to an advertisement in the text which is very occasionally found with this work but which, Tooley opined, "is not important and the work is usually to be found without it." Very often the two Egyptian plates, offering fine views of Cairo and the Pyramids, being rather larger in image size than the other subjects, are found trimmed with slight loss of image. This is not the case here.

Abbey Travel 515; Howgego, I, S6; Tooley 440

£50,000

[71620]



35.

[AUSTEN, Jane] *Sense and Sensibility: a novel. In three volumes. By a Lady. London: for the author, by C. Roworth, and published by T. Egerton, 1811*

3 volumes, duodecimo. Uncut in the original publisher's boards, original pink paper labels on spines, skilfully rebacked preserving most of the original spines. Preserved in folding cloth chemises and brown quarter morocco slipcase. Half-titles. Occasional spotting and foxing, some slight marginal stains on D10-D11 in vol. 1, minor discolouration and staining of a few gatherings in vols 2 and 3, short tears on B11 and H5 in vol. 2 (affecting three lines and two lines respectively), tiny paper flaw on I2 in vol. 2, some slight wear to boards, front joint of vol. 2 just starting at head, a very good copy.

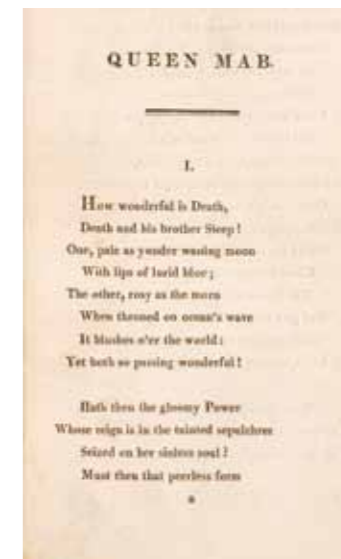
First edition of Jane Austen's first published novel, scarce thus in the original boards, and with a distinguished provenance. From the libraries of Sir John Shelley, 6th Baronet (1772–1852), of Maresfield Park, Sussex, with his armorial bookplates; with the ownership signatures of his wife Frances, Lady Shelley (née Winckley) on upper boards; Jerome Kern, leather library ticket in chemise of volume 1; sale of his library at Anderson Galleries, 9–10 January 1929, lot 19, \$3,600; subsequently in the collection of Mrs R. Hartz (c.1982, as recorded by Gilson); sale at Sotheby's New York, 12 December 2001, lot 107, \$70,000. Sir John Shelley, who played in a number of major cricket matches in the 1790s and who represented Helson and then Lewes as member of parliament, married Frances Winckley (d. 1873) on 4 June 1807. Sir John was a member of the Shelley baronetcy of Michelgrove in Sussex, one of three baronetcies created for members of the Shelley family, all with a common ancestor in John Shelley of Michelgrove (d. 1526). The most famous member of the family, of course, is the poet Percy Bysshe Shelley.

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 Susan (the first version of *Northanger Abbey* and 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 few as 750 copies.

Gilson A1; Keynes 1; Sadleir 62a.

£100,000

[62111]



36.

[SHELLEY, Percy Bysshe.] [*Queen Mab, A Philosophical Poem, with Notes ...*] [London: by P. B. Shelley (actually by an unknown printer for Thomas Hookham), 1813]

Octavo (179 × 112 mm.), pp. 240, with title-page and dedication leaf removed and imprint torn from foot of last leaf Q8 by Shelley, as issued; the dedication leaf since supplied from the 1821 Clark reprint, the last leaf rather crudely trimmed, margins restored, with one line of Greek text at foot of recto supplied in manuscript. Contemporary half calf, neatly restored, with green morocco spine label. Book label of literary scholar Ian Jack (1923–2008). A few trivial marks internally, early ink notes about the history of the book to front and rear free endpapers, a good copy of a rare book.

First edition, one of only approximately 70 copies of the first issue, the so-called “mutilated” state of the text. *Queen Mab* was Shelley's first important poetic work, preceded only by two verse pamphlets. In this first effort to build a poetic myth from his repudiation of the political, moral, and religious conventions of his era, Shelley provides a series of startling notes to his exotic verses, including a straight reprint of his explosive 1811 pamphlet, *The Necessity of Atheism*, for which he had been expelled from Oxford, and others espousing such subversive causes as free love, vegetarianism, and republicanism.

Given the nature of its contents, it was inevitable that *Queen Mab* should be a clandestine publication. Hookham made the arrangements to have 250 copies printed on Shelley's behalf, but declined putting his own name to it. By law a printer's name and address had to be given, so Shelley shouldered this risk himself. To avoid inevitable prosecution, however, he deliberately “mutilated” every copy he personally distributed by cutting out the title-page and final imprint containing these incriminating details. That this was always the intention is shown by the fact that the printing on the recto of the last leaf stops one line shorter than the rest of the book, so that no vital matter was lost when Shelley cut away his name on the verso. With the title cut away, the first thing the reader saw was the poetic dedication to Harriet, his ill-fated first wife. Copies from which this leaf is also removed were therefore likely distributed by Shelley after the summer of 1814, when he eloped with Mary Godwin.

From the evidence of the remainder of 180 uncut copies offered for sale by Richard Carlile in 1822, it can be inferred that Shelley distributed no more than 70 copies of the poem in this way. Although booksellers and auctioneers have regularly asserted the contrary, the “mutilated” state is much the rarer of the two, as an examination of library holdings and auction records quickly bears out, and the state in which Shelley personally issued it. It is the primary issue.

Tinker 1887 (this state); for uncut state see Granniss 15; Wise, p. 39; Hayward 225. See also William St Clair, *The Godwins and the Shelleys*, 1989, pp. 512–18.

£14,500

[49062]



37.

LEWIS, Meriwether, & William Clark. *Travels to the Source of the Missouri River and across the American Continent to the Pacific Ocean. Performed by the Government of the United States, in the years 1804, 1805, and 1806. By Captains Lewis and Clarke. [History of the Expedition]* London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1814

Quarto (270 × 210 mm). Contemporary streaked calf, neatly rebacked, red morocco labels, undulating rolled gilt panel to the boards, marbled endpapers. Large folding engraved map after Clark by S. Lewis bound as the frontispiece, and 5 other detail maps on 3 sheets. A little rubbed at the extremities, light off-set on the map, which has a short, clean split at one fold, other map leaves somewhat browned as often, some light pencil parks to the margin, but overall a very good copy.

First English edition of the authorized account of the travels of Lewis and Clark, the “definitive account of the most important exploration of the North American continent” (Wagner-Camp). Preceded by the Philadelphia printing of the same year, published under the title *History of the Expedition under the Command of Captains Lewis and Clark*, the present edition is printed on larger, finer paper, and is considered “typographically superior” (Hill) to its predecessor. Edited by Dr. Thomas Rees from the American sheets, this edition omits the American preface and appendix, and Jefferson’s *Life of Captain Lewis*, but Rees’s preface includes the text of Jefferson’s “Message” and an extract of Lewis’s Fort Mandan letter. An excellent copy of the “first authorized and complete account of the most important western exploration” (Howes).

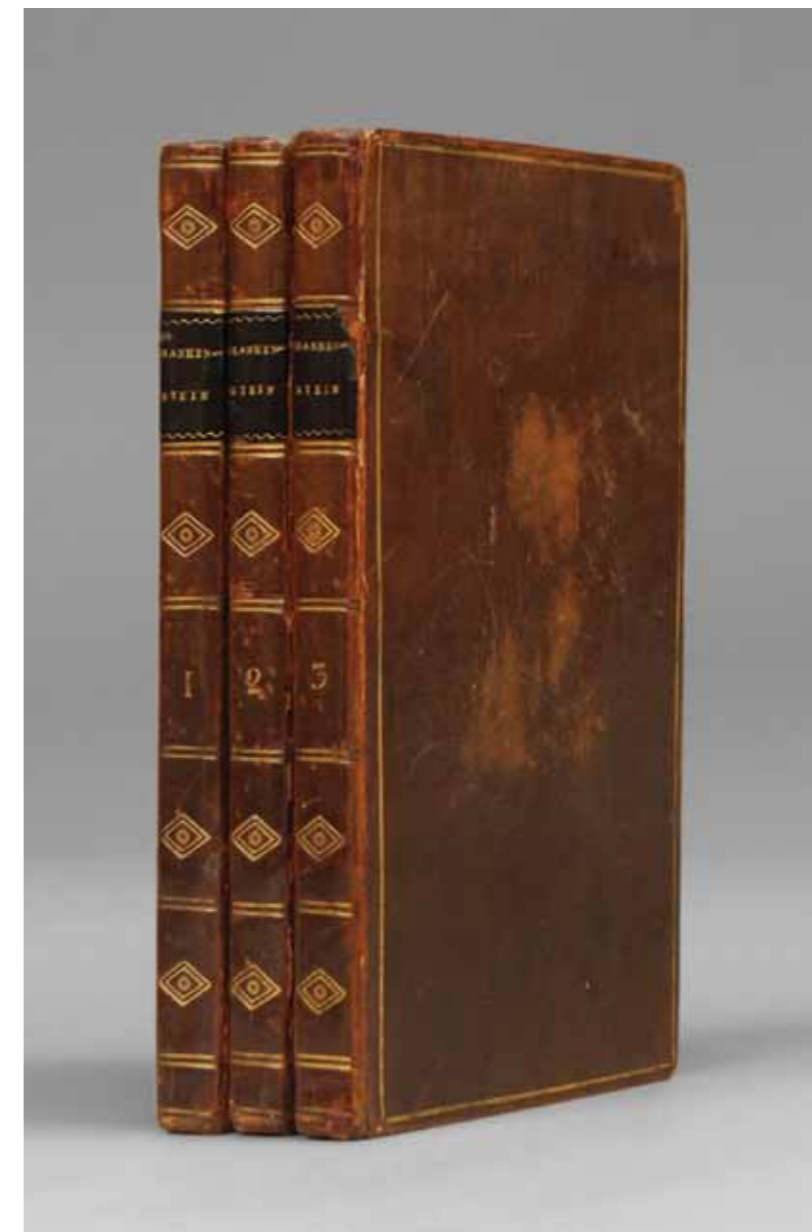
The expedition was conceived of by Thomas Jefferson as early as 1792, when Lewis had applied for command, “but the idea had not been taken up. However, when in 1803 Congress was persuaded by a confidential message from Jefferson to finance an expedition to the Pacific, Lewis [who was by then Jefferson’s private secretary] successfully lobbied the president for the opportunity to lead it” (Howgego).

Primarily intended to establish trading ties with the Indians of the western regions, the expedition covered some 8,000 miles in 28 months, following the Missouri River from its juncture with the Mississippi to its source and, crossing the Continental Divide, explored the Columbia River from its source to the Pacific Ocean. Lewis and Clark always intended to publish their journals immediately upon their return – Lewis issued a prospectus for the work – but publication was delayed, initially by Lewis’s new duties as governor of the Louisiana Territory, and Clark’s preoccupation as Superintendent of Indian Affairs, then by Lewis’s untimely and mysterious death in 1809, and subsequently by the election of Clark’s chosen editor Nicholas Biddle to the Pennsylvania state senate in 1812. The work was finally completed by the Philadelphia journalist Paul Allen.

Hill 1018; Howes L-317; Howgego, II, L31; Lowndes p. 1354; Sabin 40829; Streeter sale 5:3128; Wagner-Camp 13.2

£17,500

[74140]

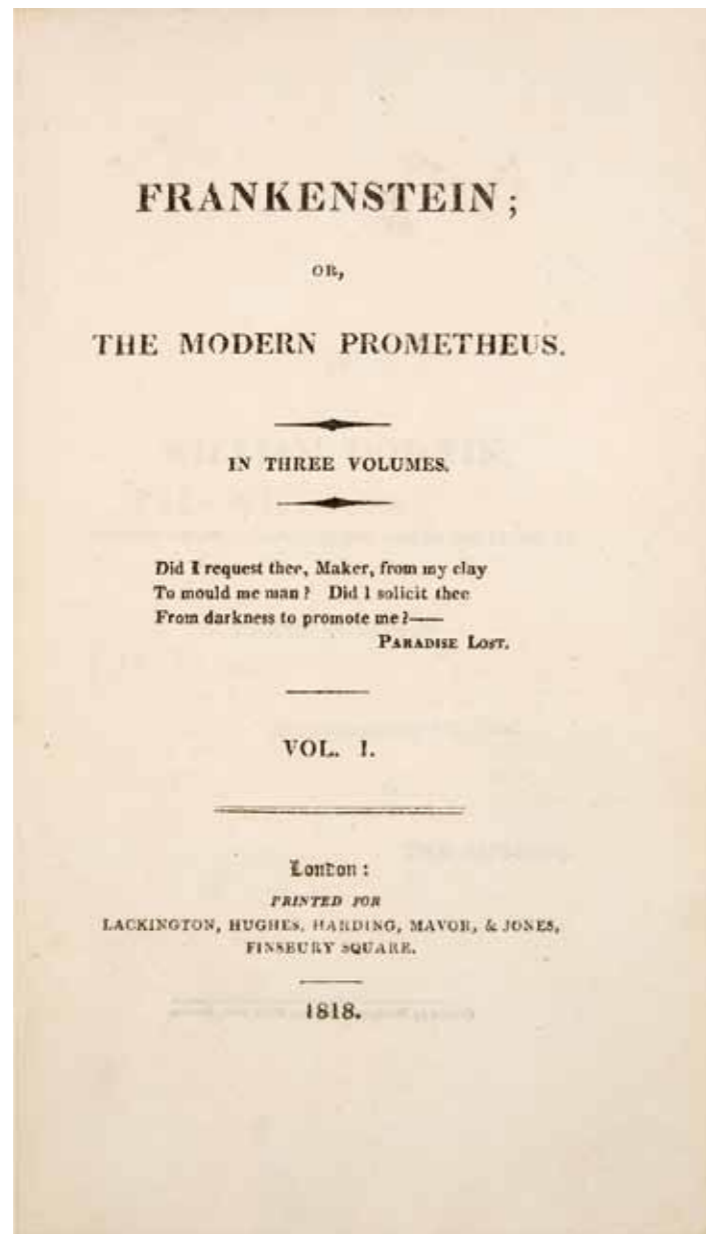


38.

[SHELLEY, Mary] *Frankenstein; or, The Modern Prometheus. In three volumes.* London: for Lackington, Hughes, Harding, Mavor, & Jones, 1818

3 volumes, duodecimo (177 × 107 mm). Contemporary calf, covers ruled in gilt with a single fillet, smooth spines, black morocco labels, gilt lozenge motifs in compartments, double gilt rules across. With half-titles in each volume and final advert leaf in vol. I. Contemporary ownership inscriptions on pastedowns of John O’Neill, Tullymore [?] Lodge. Sides a little rubbed, two small areas of light surface worming to two boards (vols. II and III) but the leather still sound, a few light marks internally, some pages lightly creased where turned down, overall an excellent unrestored copy retaining a pleasing contemporary feel, and a notably tall, well-margined copy.

First edition of Mary Shelley’s masterpiece of Gothic horror and early polemic against the hubris of modern science, one of 500 copies only. Written when Mary Shelley was only nineteen, *Frankenstein* is not the only

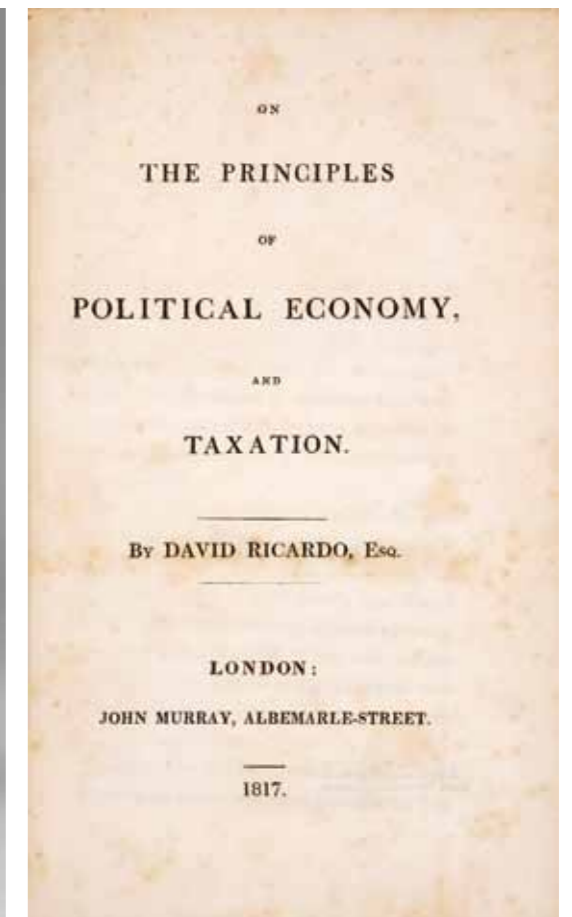
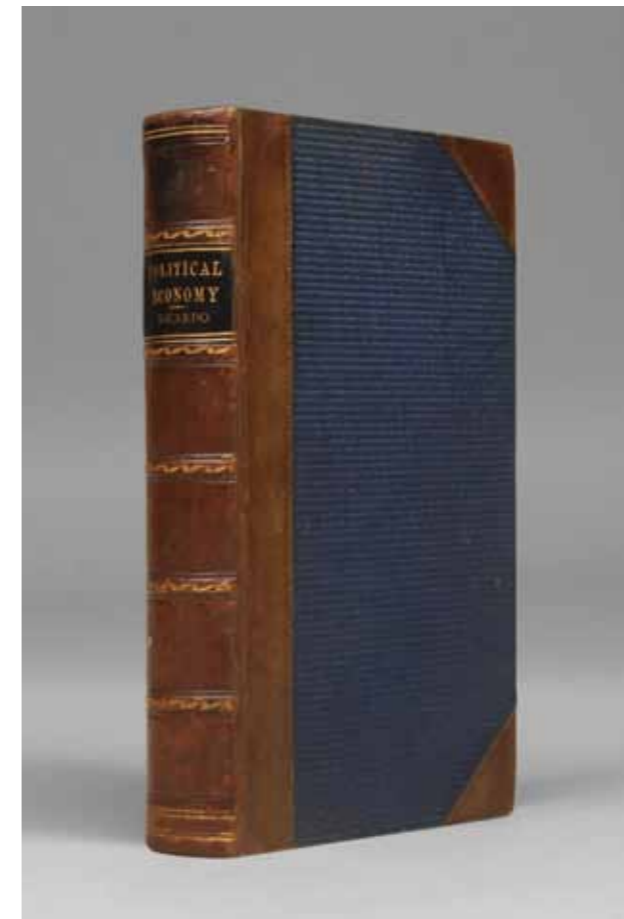


memorable remnant of that cold summer at the Villa Diodati (Polidori's *The Vampyre* has the same origin), but it is certainly the most famous. Frankenstein effortlessly transcends the typical Gothic novel: ruined castles, graveyards and charnel houses appear only briefly or in the distance, and diabolical agency is replaced by human, natural and scientific powers. And unlike most Gothic novels *Frankenstein* is modern rather than mock-medieval: Mary Shelley managed to reconcile the Prometheus theme, then occupying both her husband Percy Bysshe Shelley and Lord Byron, with the most up-to-date scientific preoccupations, anticipating many of the themes of science fiction. Her husband's editorial hand is visible at various places in the original manuscript, most effectively in the plangent cadences of the closing paragraph. He also wrote the unsigned preface describing the circumstances of its origin.

Ashley Library V 29; Tinker 1881; Wolff 6280.

£135,000

[65492]



39.

RICARDO, David. *On the Principles of Political Economy, and Taxation.* London: John Murray, 1817

Octavo (213 × 135 mm). Nineteenth-century half calf, black morocco label, raised bands with decorative gilt roll, blue wavy-grain cloth sides, plain endpapers, red sprinkled edges. Without the 4pp. publisher's advert at ends. Bookplate to front pastedown. Some skilful repair to spine at head and tail, a little light foxing to outer leaves, a very good copy.

First edition of Ricardo's fundamental contribution to the science of economics. Ricardo is credited with the first systematic and scientific approach to economics; his exact mathematical approach and careful deductive methods provided a model for future texts in the field. Ricardo's interest in political economy was aroused in 1799 by a chance reading of Adam Smith. While he enjoyed cordial relations with Malthus, his economic views were decidedly anti-Malthusian. In 1815 he was urged by James Mill and others to set out a systematic account of his own theories. This led to the publication of the *Principles*, the result of little more than six months sustained work on his part.

The "principal problem in political economy" as he defines it, is the "laws" which regulate "the natural course of rent, profits and wages" over time ("Preface"). However, his book covered not only those laws but also a newly developed labour theory of value, the theory of international comparative advantage, monetary theory, the influence of taxation, and strictures on the writings of his predecessors and contemporaries.

Kress B7029. Goldsmiths 21734.

£18,750

[75212]



40.

DODWELL, Edward. Views in Greece, from drawings ... London: Rodwell and Martin, 1821

Folio. Six parts, as issued, in original buff wrappers, green roan spines, titles printed to front wrapper, pasted errata slip on rear wrapper of part 5. Housed in a later nineteenth-century hard-grain half morocco folder to style, later labels. Housed in a black cloth solander box. 30 coloured aquatints mounted on card in imitation of drawings, mounts tinted in grey on upper surface, with guards, this copy complete with the printed title slips to back of mounts which are often lacking, loosely inserted in the wrappers as issued. Text in English and French. Some skilful repair to green roan spines, wrappers edges a little frayed in places, three front wrappers with short tears at fore-edge and old paper repairs on verso, some offsetting or browning to text leaves, still an excellent copy in original state.

First edition of one of the most spectacular aquatint travel books of its era, with good quality plates and excellent colouring: those engraved and coloured by Havell in particular are outstanding. The plates were intended to illustrate Dodwell's *A Classical and Topographical Tour through Greece, during the years 1801, 1805, and 1806*, 2 volumes, quarto, 1819, which itself was issued with some 60 engravings by Heath, but the *Views* became a separate publication issued in parts, in a portfolio, though many copies have since been bound in book form. Dodwell travelled in Greece and the islands for four years; the drawings for the plates were chosen from over 400 chosen by Dodwell and 600 by Pomardi, the artist who accompanied him.

Abbey Travel 130; Colas 876; Prideaux, pp. 234, 334; Tooley (1954) 182.

£37,500

[67038]



41.

DUMONT D'URVILLE, Jules Sébastien César. *Voyage au Pole Sud et dan l'Océanie sur les corvettes l'Astrolabe et la Zélée, exécuté par ordre du Roi pendant les années 1837-1838-1839-1840, Paris: Gide et J. Baudry, 1841-55*

30 volumes bound in 17, complete, comprising 23 text volumes in 12 octavo volumes (231 × 149 mm) and 7 atlas volumes in 5. Text volumes and the zoological and botanical atlases (545 × 350 mm) in matching contemporary red half morocco on green slub-weave textured cloth boards, title gilt direct to the spine, raised bands with gilt milled roll, enclosed by broad black rolls, double-fillet panel compartments with elaborate arabesqued tooling, double gilt rules to spine and corner edges, top edges gilt, marbled endpapers; *Atlas Pittoresque*, 2 volumes (534 × 345 mm) in contemporary purple morocco on matching pebble-grained boards, 5 compartments formed by broad blind rules, titled in the second, numbered in the fourth, the others with arabesque tooling in gilt and blind, single gilt rule to the spine and corner edges, all edges gilt, apricot moiré endpapers; *Atlas Hydrographique* (730 × 525 mm) in contemporary dark green morocco on matching pebble-grained boards, six compartments to the spine formed by broad blind rules, title in first and fifth, the others with panels of arabesques. With 9 folding maps in *Histoire du Voyage* text volumes, 3 folding charts in the scientific text volumes, and 534 engraved or lithographed plates, maps and charts in Atlas volumes (*Atlas Pittoresque*: frontispieces, 198 plates, 9 charts; *Atlas Hydrographique*: 57 maps and charts; *Zoologie*: 140 plates, of which 139 hand-coloured; *Anthropologie*: 50 plates; *Geologie*: 9 plates, 4 hand-coloured maps; *Botanique*: 65 plates, without plate 6, seemingly as issued. Text volumes and scientific atlases with crested bookplates of the Earl of Derby, the other atlases with the bookplate of General Vaudable, all with the later book-ticket of polar collector Martin L. Greene. Text volumes with some slight rubbing on the joints, and to the spines, now expertly restored; the matching scientific atlases with skilful repairs to the joints and head- and tail-caps; the *Atlas Hydrographique* with similar repair to the upper joint, the *Atlas Pittoresque* a touch rubbed on the boards. Some foxing and browning to all the text volumes, heavy in places, as usual, as also in the plate volumes, but the maps and charts bright and clean. An excellent set.

First editions of the official account of this great French scientific circumnavigation, extremely uncommon complete. Following his successful 1826–9 voyage in the *Astrolabe* to New Zealand and the western Pacific, Dumont d'Urville proposed a further voyage in 1837, this time approaching the Pacific via the Strait of Magellan. “The aims of this expedition were to explore the south polar regions and various island groups in the Pacific” (Hill). Sailing in company with the *Zélée*, “a converted store-ship of 300 tons” (Howgego), the *Astrolabe* reached the ice pack in January 1838 but failed to penetrate it. Returning eastward, they then visited the South Orkney and South Shetland Islands, and discovered Joinville Island and Louis Philippe Land. Proceeding from Valparaiso and Juan Fernández, the expedition landed at the Marquesas, Tahiti, Samoa, Tonga, Fiji, Guam, and Palau, afterwards coasting along New Guinea and circumnavigating Borneo. In 1840 they returned to the Antarctic via Tasmania, discovering Adélie Land. “An extensive visit was made to New Zealand. The return voyage took them through Torres Strait to Timor, La Réunion, and St. Helena” (Hill). The two corvettes entered Toulon harbour on 6 November 1840 after a circumnavigation which had lasted 38 months.

Dumont d'Urville was promoted to rear-admiral; the Société de Géographie, of which he was a founding member, presented him with its gold medal; and the immediate publication of the expedition's findings at

the public expense was ordered. Sadly he survived to prepare only the first three volumes of the narrative, dying in “one of France's earliest and grimmest train disasters” (Dunmore) in May 1842.

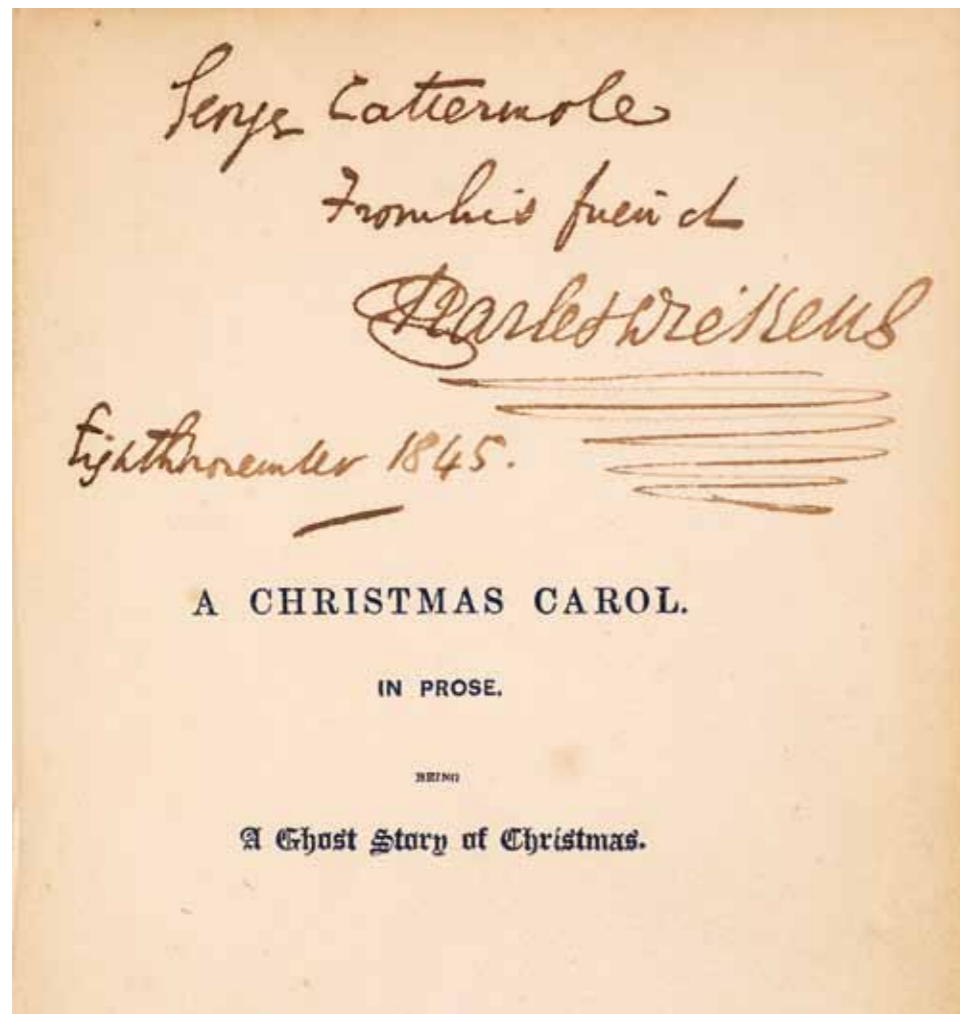
On completion, this official account contained a “wealth of information, so accurate, and so reliable that the charts ... were still in use sixty years later”, and “the natural history collections, richer than any brought back by any other single expedition, included numerous mammals and marsupials, some proboscis monkeys, the Samoan flying fox, spiny anteaters, several kangaroos ... three hundred different species of birds ... 160 species of reptiles and four hundred of fish” (Brosse). Dunmore considers Dumont d'Urville to have been without doubt “the man who made the greatest single contribution to the perfecting of the map of the Pacific ... a methodical and conscientious sailor, austere and dedicated ... admittedly vain and quick to take offence, but kind and with a talent verging on genius.”

Brosse, *Great Voyages of Exploration*; Dunmore, *French Explorers in the Pacific*; Ferguson 3184; Hill 508; Headland 659; Howgego, IV, D35; Rosove 105-1.A2 to 105-10.A2, 106 and 107 complete; Spence 399; Wood 615

£85,000

[75310]





42.

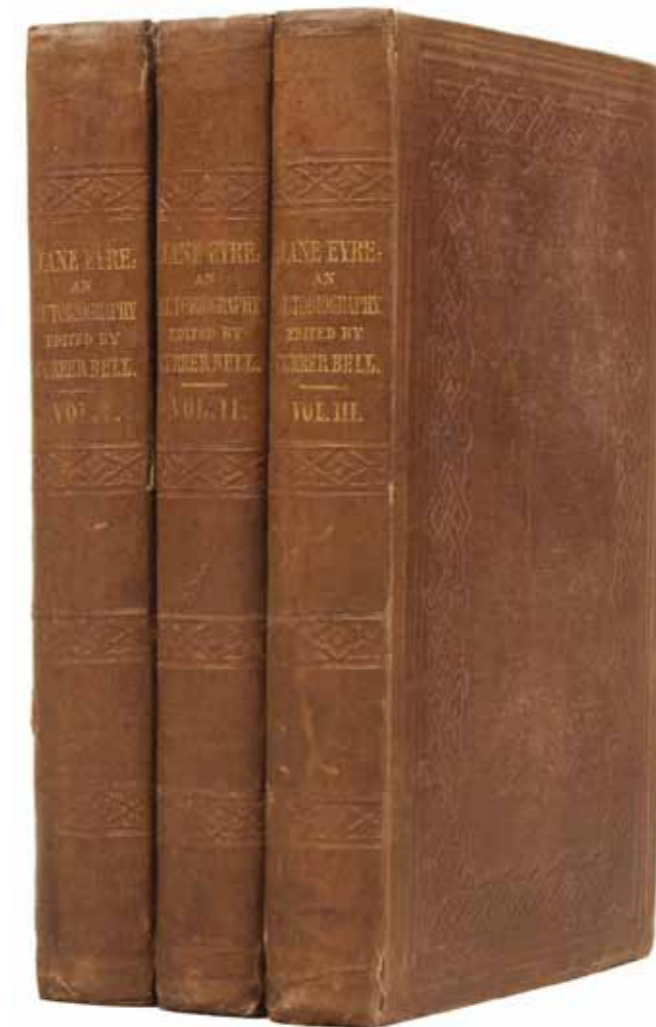
DICKENS, Charles. *A Christmas Carol*. London: Chapman & Hall, 1844

Octavo. Original brown vertical-ribbed cloth rebacked with the original spine laid down, titles to spine and upper board gilt, floral design to boards blocked in blind, yellow coated endpapers, all edges gilt. Housed in a black morocco solander case. Colour frontispiece and 3 plates, and illustrations throughout. Cloth rubbed, wear to extremities, spotting to contents. A very good copy.

Presentation copy, inscribed by the author on the half-title, "George Cattermole from his friend Charles Dickens, Eighth November 1845". George Cattermole (1800–1868), who was one of Dickens's closest friends, began his career as an architectural draughtsman before becoming an illustrator and watercolourist. He and Dickens met in 1836, and the young up-and-coming author soon found himself in awe of the older established artist, a bachelor who lived in Lord Byron's former set in Albany. Dickens commissioned Cattermole to illustrate his fourth and fifth novels, *The Old Curiosity Shop* and *Barnaby Rudge*, and also to produce two paintings, "Little Nell's Home" and "Little Nell's Grave", both of which Dickens kept for the rest of his life. After the artist's death in 1868 Dickens campaigned tirelessly for funds to support his widow and children. A superb association copy of the seventh edition.

£50,000

[74881]



43.

[BRONTË, Charlotte] *Jane Eyre. An Autobiography*. Edited by Currer Bell. London: Smith, Elder, and Co., 1847

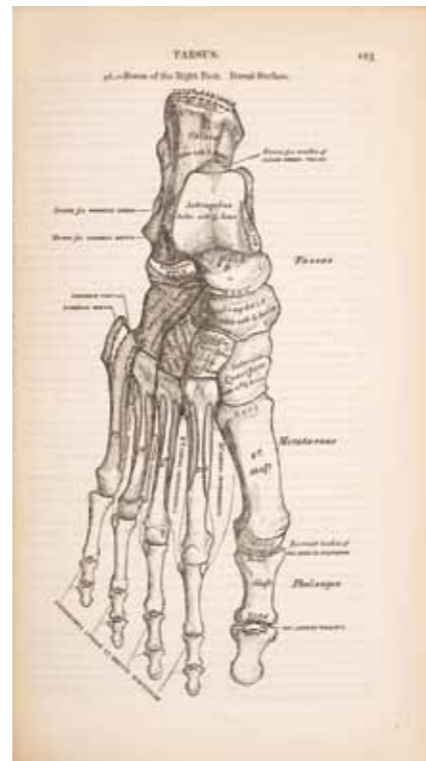
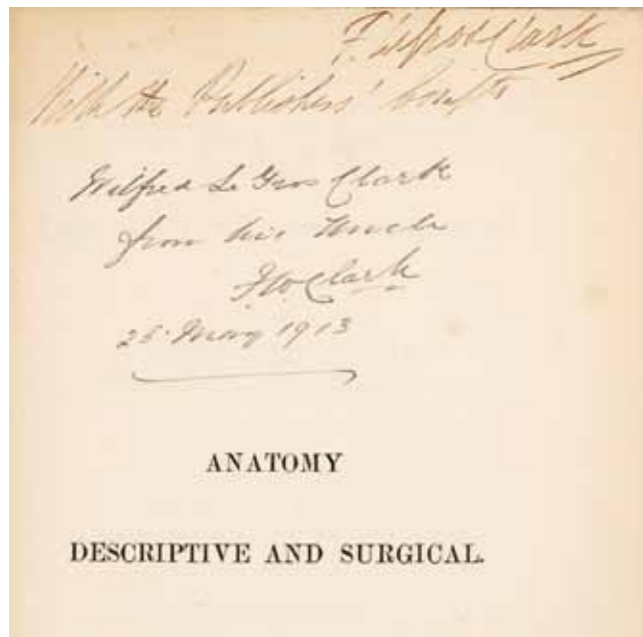
3 volumes, octavo. Publisher's vertical-ribbed purple cloth, gilt titles to spine, cream endpapers, binder's ticket of Westleys and Clark, London. Custom brown cloth solander box, spine lettered in gilt. 32pp. adverts dated June 1847 at end of vol. I. Faded ownership inscription of E. M. George at head of first text leaf in each vol., giving his address at Pound Road, Aylsham, latterly in the collection of Paula Fentress Peyraud (1947–2008). Spines rubbed and repaired at heads and tails, lower joints of vols I and II repaired, corners rubbed, some splits to hinges, front hinge of vol. I repaired, some repairs to endpapers.

First edition of one of the keystone books for any collection of nineteenth-century literature, Charlotte Brontë's first published novel and the first published novel by any of the Brontë sisters. Published at 31s. 6d. on 19 October 1847, in an edition of 500 copies, her novel followed the unsuccessful publication of *Poems* by the three sisters in May 1846, and the rejection of her first novel *The Professor*. In this copy the publisher's catalogue is dated June 1847; others have October 1847.

Sadleir 346; Smith 2; Ashley I:32; Wolff 826; Tinker 379; Grolier English 83; Parrish, pp. 87–88.

£50,000

[72323]



44.

GRAY, Henry. *Anatomy descriptive and surgical.* The drawings by H. V. Carter, M.D. lecturer on anatomy at Saint George's Hospital. The dissections jointly by the author and Dr. Carter. London: John W. Parker and Son, 1858

Royal octavo. Original bead-grain brown cloth, neatly rebacked with original spine laid down, brick-red endpapers. Oatmeal cloth folding case. Paper book label "GOM" at corner of front pastedown. Cloth a little faded as usual, inner hinges reinforced, a very good copy.

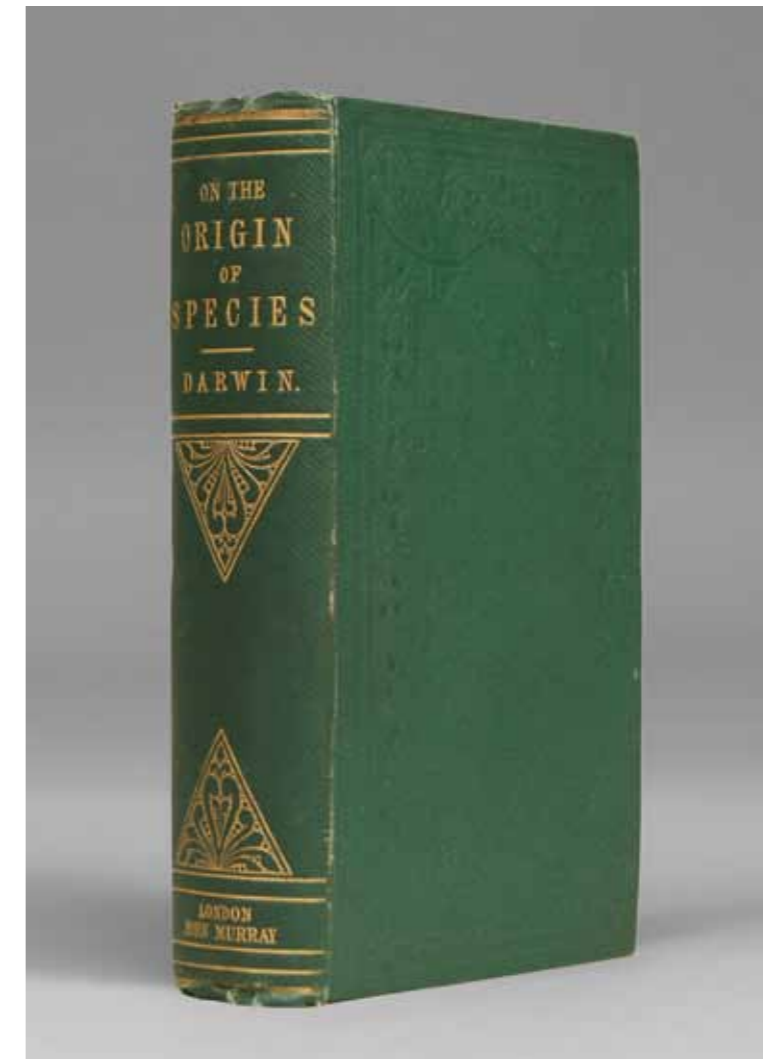
First edition of the medical text which has been more widely used by successive generations of medical students and doctors than any other. Publisher's presentation copy to Frederick Le Gros Clark, president of the Royal College of Surgeons, inscribed on the half-title: "F. Le Gros Clark, With the Publishers' Compts"; and below that, a later family presentation to his grandson, the distinguished anatomist and paleoanthropologist Sir Wilfrid Edward Le Gros Clark (1895–1971) from his uncle, dated 25 May 1913 (when the younger man was attending the medical school of St Thomas's Hospital).

Not only an important book of reference, Gray's *Anatomy* has become a household phrase. "The success of the book was not due to an absence of rivals. There were already several texts on anatomy ... Gray's *Anatomy*, however, eclipsed all others, partly for its meticulous detail, partly for its emphasis on surgical anatomy, but most of all perhaps for the excellence of the illustrations, based on drawings by H. V. Carter, who assisted Gray with the dissections, and engraved by Messrs Butterworth and Heath with remarkable skill. The design of the book, and the skill with which the illustrations were interpolated in the text, could hardly have been improved" (ODNB). "This lasting and monumental work, produced by a young man who dies young, must be compared to the *Fabrica* of Vesalius, who produced his great work before the age of thirty years" (*Heirs to Hippocrates*).

Garrison–Morton 418; *Heirs to Hippocrates* 1914; Norman 939.

£9,750

[52304]



45.

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

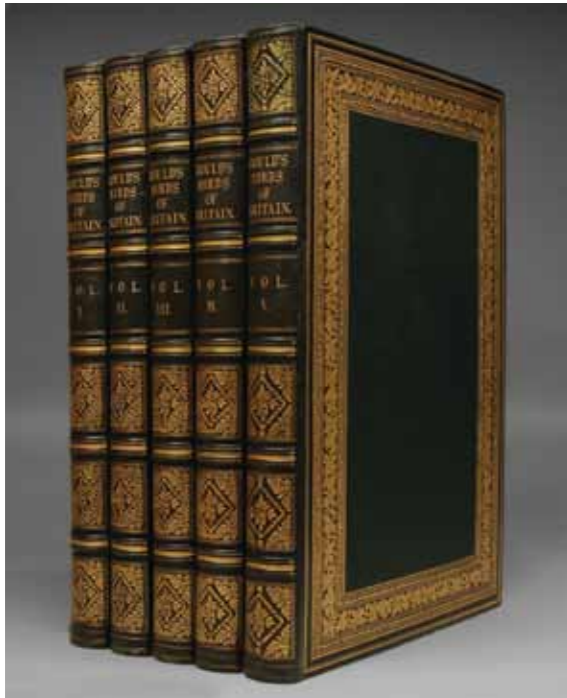
Octavo. Original green diagonal-wave-grain cloth, covers blocked in blind, spine lettered and decorated in gilt, brown coated endpapers, Edmonds & Remnants binder's ticket to rear pastedown. Housed in a dark green quarter morocco solander box with chemise made by The Chelsea Bindery. Folding diagram. 32pp. adverts dated June 1859 in Freeman's third state; binding variant a (no priority). Contemporary ownership inscription of John Wilson, Edinburgh, at head of title. Light rubbing in places to extremities, two tiny nicks at spine ends, superficial hairline cracks to inner hinges as usual, the cloth bright and fresh, a near fine copy.

First edition of "the most influential scientific work of the 19th century" (Horblit) and "the most important biological book ever written" (Freeman); one of 1,250 copies. The bibliographer R. B. Freeman's own copy, with his pencilled ownership inscription to the front free endpaper verso, and a note of acquisition dated 10 June 1976 for £1,500 (presumably the copy sold at Sotheby's, 8 June 1976, lot 240, £1,100 (\$1,936) to the London booksellers Dawson).

Dibner 199; Freeman 373; Garrison–Morton 220; Horblit 23b; Norman 593; *Printing and the Mind of Man* 344b.

£150,000

[74652]



46.

GOULD, John. *The Birds of Great Britain.* London: Published by the Author, [1862-]1873

5 volumes, folio (580 × 350 mm). Finely bound by Tuckett (binder to the Queen) in contemporary full green morocco, spines elaborately gilt in compartments, raised bands, ruling and elaborate floral rolls to boards gilt, yellow coated endpapers, all edges gilt. 367 fine, handcoloured lithograph plates by Richter and Hart after Gould and Wolf, heightened with gum-arabic. A little foxing to preliminaries and a small number of plates. Overall a fine copy in a magnificent full morocco binding.

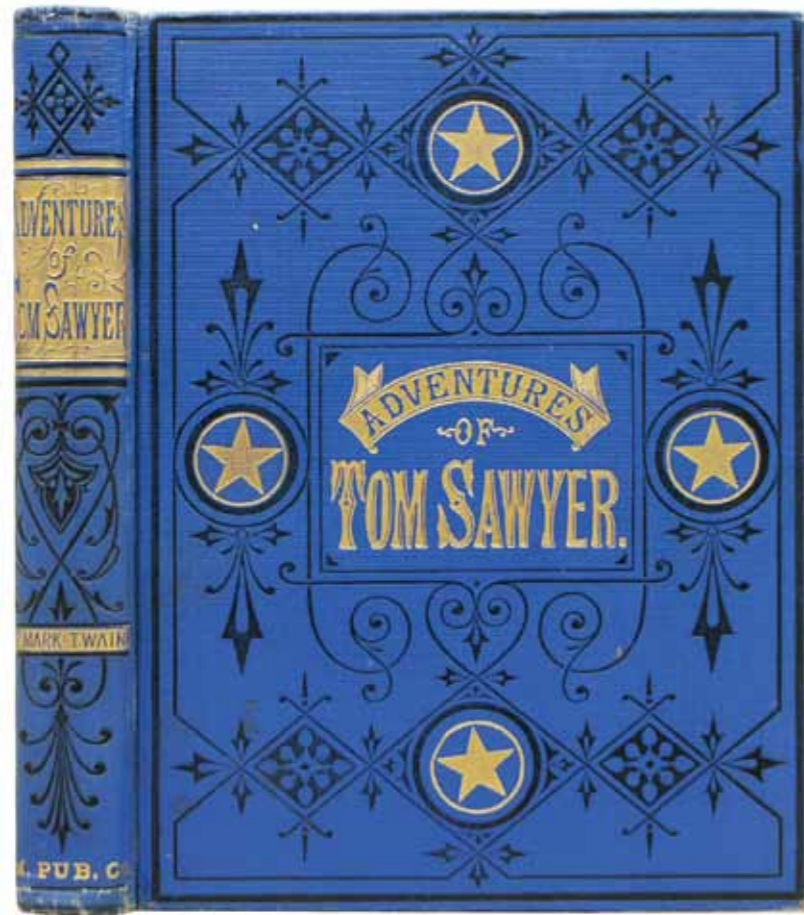
First edition. A fine copy of the work of which Gould was most proud, here with a first issue of the Snowy Owl plate. This work is “the most sumptuous and costly of British bird books” (Mullens and Swann) and is described by Wood as “a magnificent work.” It “was seen – perhaps partly because its subject was British, as the culmination of [his] ... genius” (Isabella Tree, *The Ruling Passion of John Gould*, London 1991, p. 207). The text is more extensive and the illustrations depict many more chicks, nests, and eggs than in Gould’s other works: “there was an opportunity of greatly enriching the work by giving figures of the young of many of the species of various genera – a thing hitherto almost entirely neglected by authors” (Gould, writing in the preface to the present work). Wolf, who drew 57 of the plates and accompanied Gould on an ornithological tour of Scandinavia in 1856, was responsible for persuading Gould and Richter to adopt a livelier treatment of the subject matter.

The work was issued in 25 parts and was very well received. Gould’s illustrations were all painstakingly coloured by hand, as he states in his Preface: “Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought.” The stone from which the Snowy Owl plate (in vol. I) was printed was dropped and broken at an early stage in the printing. Later issues of this plate show evidence of this and the early issue – printed before the accident – are considered more desirable.

£85,000

[74347]





47.

[CLEMENS, Samuel Langhorne] TWAIN, Mark. *The Adventures of Tom Sawyer.* Hartford, Conn.: The American Publishing Company, 1876

Square octavo. Original blue vertically-ribbed cloth decoratively stamped in black and gilt and lettered in gilt and blind on front cover and spine, back cover decoratively stamped in black with publisher's device stamped in black in the centre, peach endpapers. Blue morocco slipcase and chemise, lettered gilt. Wood-engraved frontispiece and numerous wood-engraved text illustrations by True Williams and others. Very slight rubbing and/or fraying to corners and spine extremities, inner hinges with some short superficial cracking, still an excellent copy, the cloth bright and fresh.

First American edition, first printing, printed on wove paper, with the half-title and frontispiece printed on separate leaves (verso of half-title and recto of frontispiece blank). The American edition was published around the beginning of December 1876, preceded by the London edition published in June the same year.

Mark Twain had moved to Hartford to work with the publisher Elisha Bliss, Jr. of the American Publishing Company. At the time, Hartford was a publishing centre with 12 publishers, and the town had the highest per-capita income of any city in the United States. *Tom Sawyer* proved such a success that Twain was able to hire Tiffany to supervise the redecoration of his Hartford house, but it also left him with the feeling that he had not earned enough from it. This led him to found his own publishing house, Charles L. Webster and Company, which had success with its first two publications, *Adventures of Huckleberry Finn* and the *Personal Memoirs of Ulysses S. Grant*, but went bankrupt by 1894.

BAL 3369; Grolier, 100 American, 79; Johnson, Twain, pp. 27–30; Peter Parley to Penrod, pp. 43–44.

£57,500

[51871]



48.

THOMSON, John, & Adolphe Smith [Headingley]. *Street Life in London.* With permanent photographic illustrations taken from life expressly for this publication. London: Samson Low, Marston, Searle & Rivington, 1877–78

Quarto. Original green cloth, elaborate pictorial blocking to front cover in black and gilt, device to back cover in blind, titles to spine gilt, all edges gilt, yellow end papers. 30 Woodburytype prints including two mounted together, the majority approximately 11 x 9 cm. Small arced tear to lower left of illustrated contents page not affecting the text, hinges repaired but starting to split, small loss to one tissue guard, wear to head and foot of spine, edges rubbed.

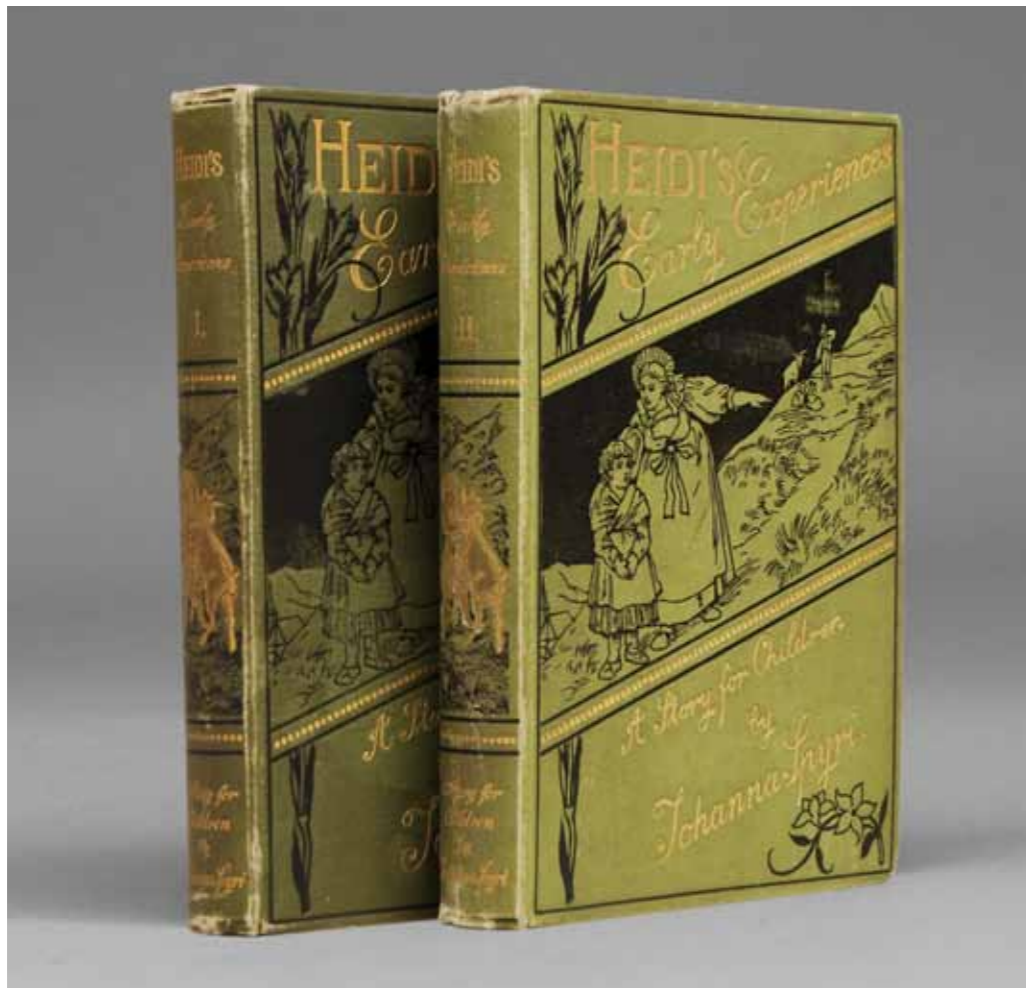
First edition, book issue, of a work which pioneered the genre of photojournalism. The photographer John Thomson (1837–1921), who had made his reputation with photographic records of his Far Eastern travels, joined forces with the radical journalist Adolphe Smith Headingley (fl. 1870–1920) to document the lives of ordinary Londoners, combining hard-hitting, albeit posed, street photography, with documentary-style prose. “Structurally, *Street Life* is a combination of street portraiture... and interviews with the subjects. Thus it was the direct predecessor of the journalistic picture stories that would appear in illustrated magazines from that period onward” (Parr & Badger).

The work was published in 12 monthly parts and then in book form, as here: the book form is genuinely rare, as well as a most attractive piece of Victorian book production.

Parr & Badger, 48; Truthful Lens 169; Open Book, 42–43.

£15,000

[71506]



49.

SPYRI, Johanna. *Heidi's Early [Further] Experiences. A story for children and for those who love children.* Gotha: Perthes, for W. Swan Sonnenschein & Co., London, [c.1884]

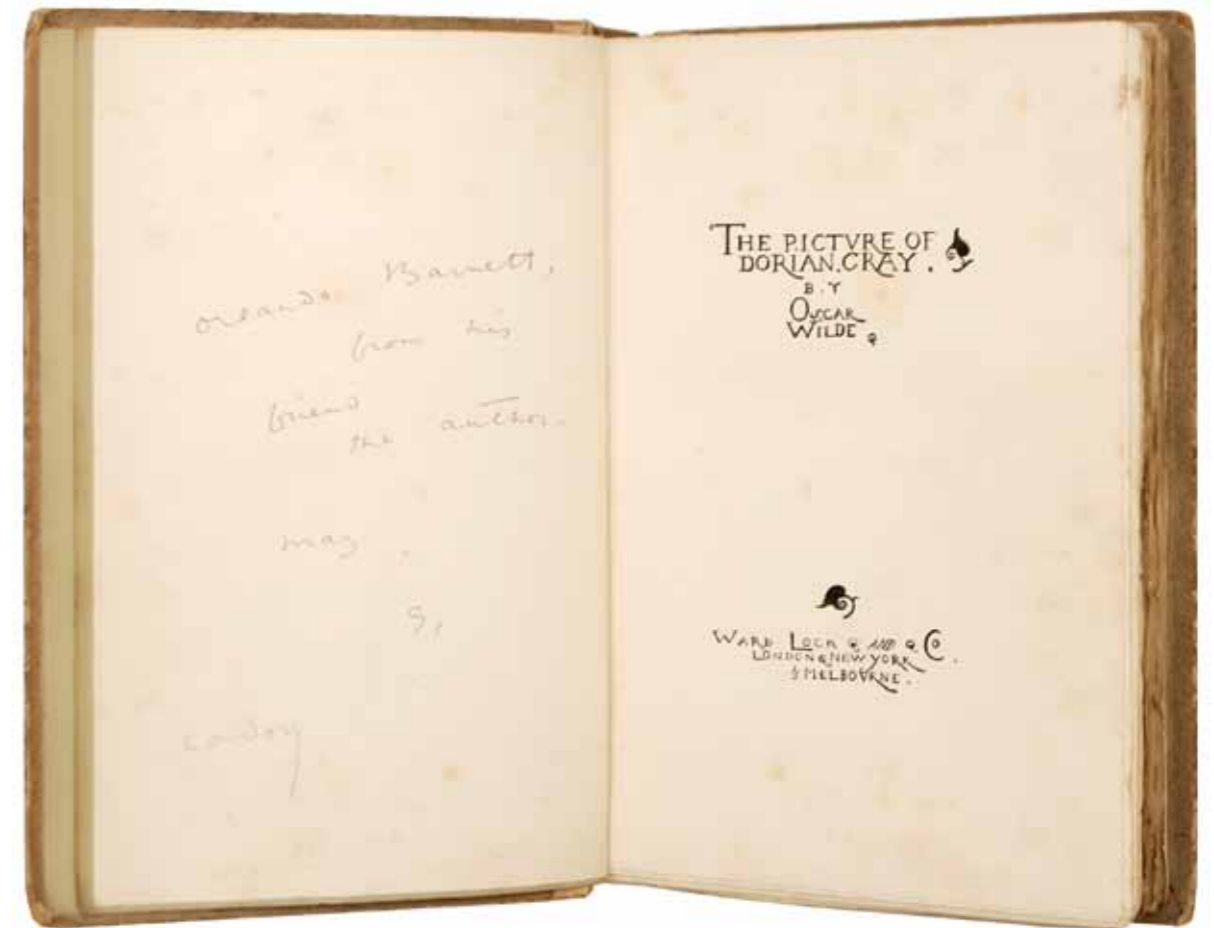
2 volumes, octavo. Original pictorial cloth in contrasting shades of green, spines and front covers blocked in black and gilt, back covers with rules blocked in blind, gilt edges. Housed in a dark green quarter morocco solander box made by The Chelsea Bindery. Engraved frontispiece, 6 plates. Ownership inscriptions to front blank of volume I and title page of volume II. Slightly rubbed at extremities, contents lightly toned and spotted, small closed tear to page 17 of volume I. An excellent set.

First edition in English. Throughout the 1870s Johanna Spyri published stories for adults and children based around her reminiscences of growing up in rural Switzerland. But huge success came in 1880 with *Heidis Lehr- und Wanderjahre*, the story of an Alpine orphan girl published by Perthes at Gotha, and its sequel in 1881. Perthes issued the stories in England through Swann Sonnenschein c.1884, and in America as a single volume shortly afterwards. With a succession of print editions and many film and television adaptations, it is now considered one of the cornerstones of children's literature.

The first English edition is now of notable rarity, with no copy in the British Library or any other major UK libraries. The only recorded institutional copies are in Allison-Shelley Collection of German literature in translation at Penn State University and Erfurt University library (vol. I only).

£12,500

[47586]



50.

WILDE, Oscar. *The Picture of Dorian Gray.* London, New York & Melbourne: Ward Lock & Co. 1891

Crown octavo. Original parchment-backed grey paper bevelled boards, spine lettered in gold, front cover lettered and decorated in gold, designed by Charles Ricketts, grey-green endpapers, all edges uncut. Bookplate of A. Edward Newton. Rubbed and soiled, one corner worn, spine chipped at foot with partial loss of publisher's imprint, a few minor marks internally, still a good copy.

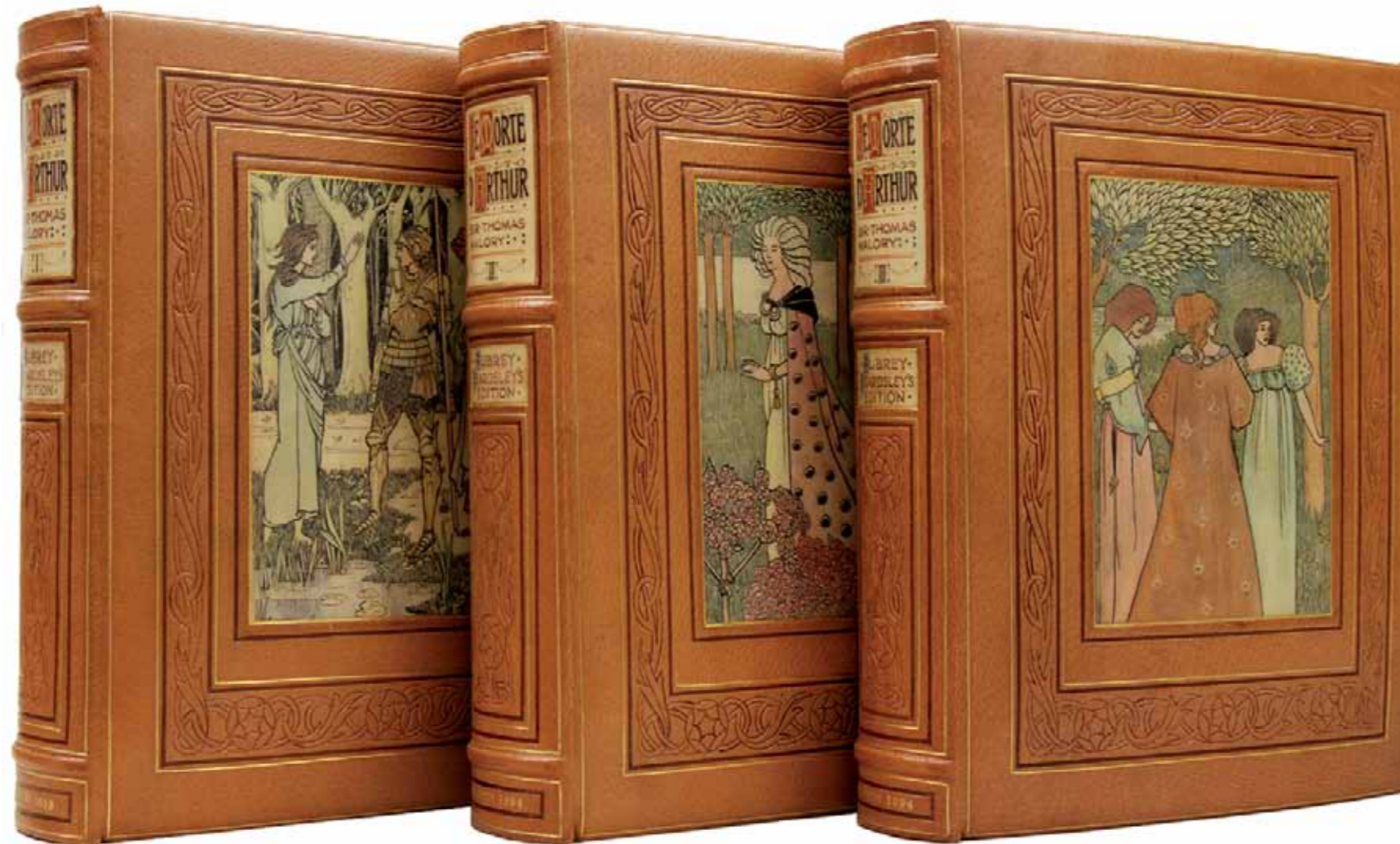
First edition in book form, presentation copy, inscribed by the author on the half-title verso, "Orlando Barnett, from his friend the author. May 91. London." Barnett was a successful stage actor, whose career spanned four decades from the 1890s (he was Nicola in the premiere of Shaw's *Arms and the Man* in 1894) well into the 1920s. *Who's Who in the Theatre* gives his death date as 1927.

The story was first published in *Lippincott's Monthly Magazine*, July 1890, and was substantially revised for book publication, with six new chapters. The point often given for this first printing of April 1891 (p. 208, l. 23, "nd" for "and") is not sufficiently distinctive, as the reprint published in October 1895 under the Ward Lock & Bowden Limited imprint (Mason 330) repeats the error.

Mason 328.

£50,000

[75828]



51.

(BEARDSLEY, Aubrey) MALORY, Thomas. *The Birth, Life, and Acts of King Arthur, of His Noble Knights of the Round Table, Their Marvellous Enquests and Adventures, the Achieving of the San Greal, and in the End, Le Morte Darthur, with the Dolourous Death and Departing out of This World of Them All.* The text as written by Sir Thomas Malory and imprinted by William Caxton at Westminster the Year MCCCCLXXXV and now spelled in modern style. With an introduction by Professor Rhys and embellished with many original designs by Aubrey Beardsley. London: J. M. Dent & Co., 1893–4

3 volumes, quarto. Beautifully bound by Cedric Chivers of Bath, at or just after the time of publication, in three superb bindings of full light brown niger morocco over bevelled boards; front covers panelled in gilt and blind around large central inlays of transparent vellum over hand-drawn ink and watercolour scenes from the Arthurian legends, heightened in gilt; rear covers ruled in gilt and blind around similar small central inlays; spines panelled in gilt and blind in compartments, each with two inlays of transparent vellum over hand-decorated ink and watercolour lettering pieces, heightened in gilt, in the style of an illuminated manuscript. Each volume housed in a fleece-lined tan buckram clamshell case. With 2 mounted photogravure frontispieces on India paper (in vols. 1 & 3), and 18 full-page wood engravings (including five double-page), numerous text illustrations, and approximately 350 designs for chapter headings and borders, all by

Aubrey Beardsley. Vignettes on titles and initials printed in red. With original wrappers bound in throughout the three volumes. With inserted slips to subscribers and binders from the publisher, tipped in at front of vol. 1. A fine set.

First edition, one of 300 deluxe copies printed in three volumes on Dutch handmade paper from a total edition of 1,800 copies. The book was issued in 12 parts in wrappers, with the purchaser given the choice of sending it back to Dent (who bound them in vellum or cream cloth with gilt blocking designed by Beardsley) or to a binder of their own choice. These superb bindings are in the style of, or possibly by, the well-known artist of the period, H. Granville Fell. The romantic, lush watercolour illustrations on the covers and the illuminated lettering pieces on the spines perfectly complement Beardsley's famous and masterly illustrations to this classic work.

In 1892, seeking to emulate the books of the Kelmscott Press, John M. Dent commissioned the 20-year-old Beardsley to produce this edition of *Le Morte d'Arthur*. The 351 designs appearing in the first edition required 18 months for the artist to complete. Of this, Beardsley's first major work, John Lewis states: "In *Le Morte d'Arthur* Beardsley learnt his job, but the result is no bungling student's work ... If he had never illustrated another book, this edition of *Morte d'Arthur* could stand as a monument of decorative book illustration" (*The Twentieth Century Book*, pp. 148–9).

£45,000

[51233]



52.

(KELMSCOTT PRESS) CHAUCER, Geoffrey. *The Works of Geoffrey Chaucer now newly imprinted.* Hammersmith: printed by William Morris at the Kelmscott Press, 1896

Folio. Bound by Sangorski & Sutcliffe in full pigskin over heavy reverse bevelled boards, raised bands and headcaps, compartments ruled in gilt, gilt lettered in second compartment and at foot, covers ruled around in gilt, wide inner dentelles ruled in gilt, gilt edges. 87 woodcut illustrations after Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by W. H. Hooper, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 nineteen-line woodcut initial words, numerous three-, six-, and ten-line woodcut initial letters, and woodcut printer's device, all designed by William Morris and cut by C. E. Keates, W. H. Hooper, and W. Spielmeier. Printed in black and red in Chaucer type, the titles of longer poems printed in Troy type. Double columns. Edited by F.S. Ellis. A fine copy.

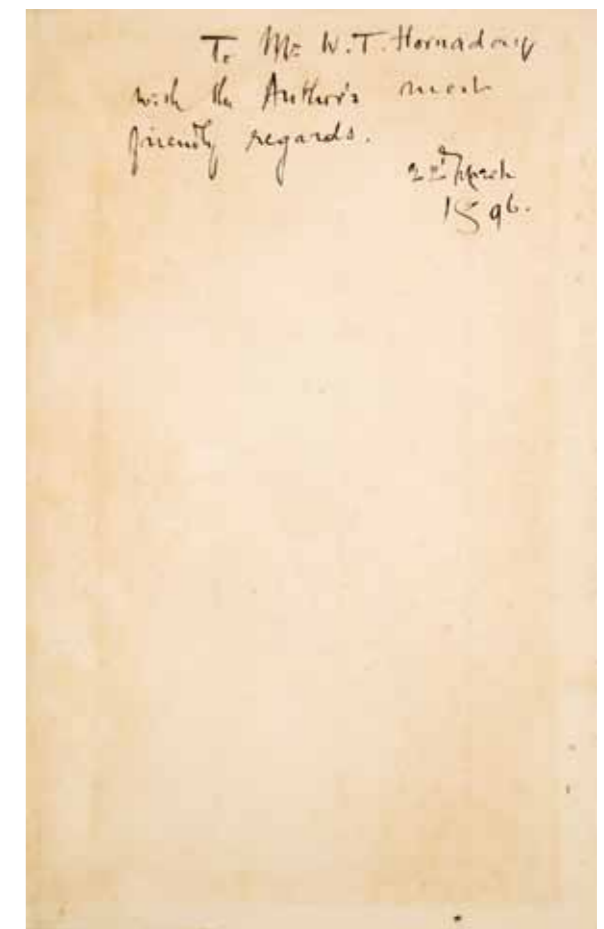
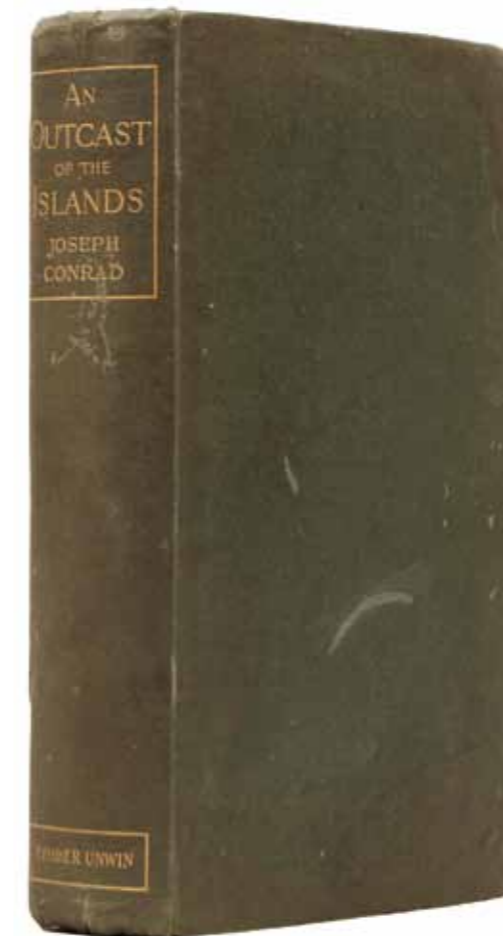
First Kelmscott edition, one of 425 copies on paper. The book was originally issued in either the standard Kelmscott binding of quarter holland boards or in full pigskin by the Doves Bindery. The quarter holland boards were essentially too flimsy for this, the most ambitious and magnificent book of the Press, and many copies were subsequently put into commissioned pigskin or morocco bindings.

The paper is made entirely of linen by Batchelor, with a Morris-designed watermark copied from an Italian incunable in his own library. The text is from Skeat's new edition of Chaucer, by permission of the Clarendon Press. The illustrations are by Burne-Jones, who spent every Sunday for almost three years on the drawings, which were then transferred to woodblocks by W. H. Hooper and R. Catterson-Smith under Burne-Jones's close supervision. Burne-Jones called the book "a pocket cathedral ... it is so full of design, and the finest book ever printed; if W. M. had done nothing else it would be enough."

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.

£60,000

[52307]



53.

CONRAD, Joseph. *An Outcast of the Islands.* London: T. Fisher Unwin, 1896

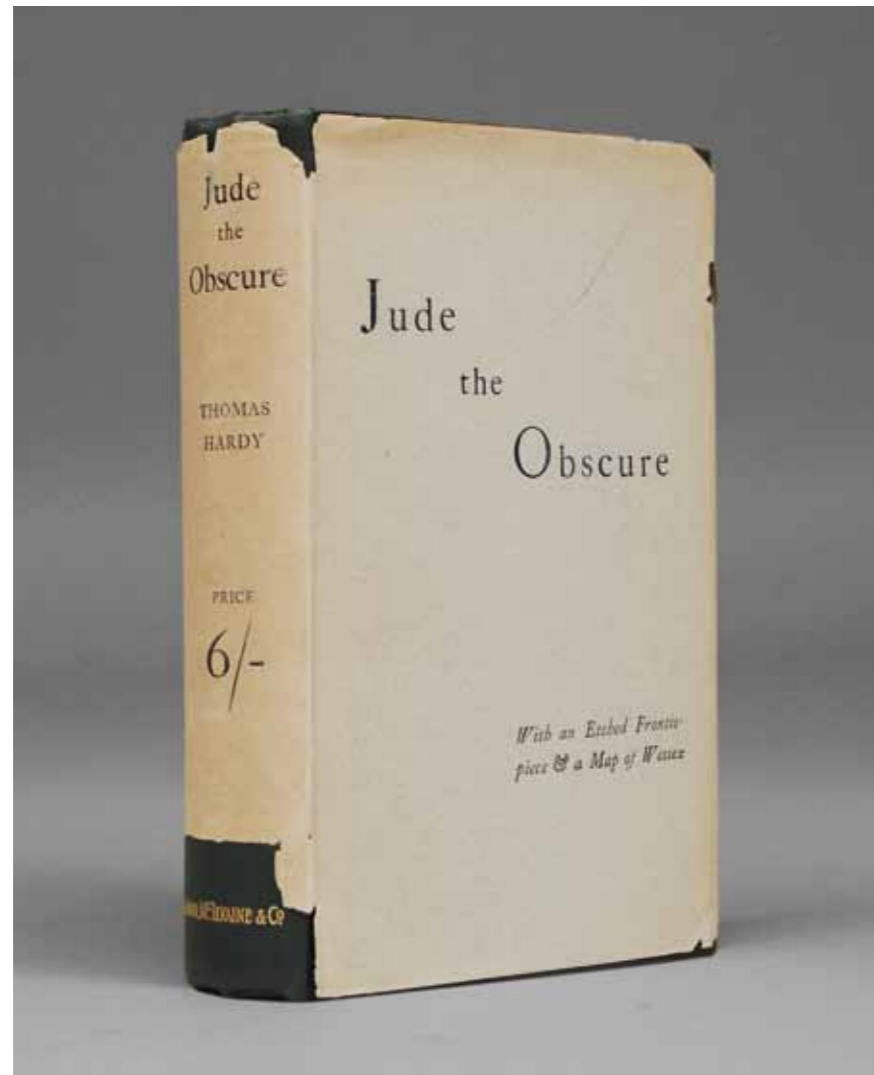
Octavo. Original green cloth, titles to spine and top edge gilt, other edges untrimmed. Binding a little rubbed and marked, endpapers tanned. A very good copy.

First edition, first impression. Inscribed by the author on the front free endpaper, "To Mr. W. T. Hornaday with the Author's most friendly regards. 22 March, 1896". Hornaday (1854-1937) was an American zoologist and conservationist who is credited with the preservation of a number of species including the North American bison. He helped found the Smithsonian National Zoo and in 1896 was made the director of the New York Zoological Park. Hornaday was the author of ten books, and one of his earliest published works was *Free Rum on the Congo and What It Is Doing There* (1887). His work subsequently appeared alongside Conrad's in American literary magazines.

How Hornaday and Conrad met is apparently unrecorded but their paths may have first crossed in Malaysia during the 1880s. The inscription is dated two days before Conrad's wedding in London. The publication of *Outcast* had been delayed owing to a fire which destroyed the printer's stereo-plates, and the book came out on 4 March 1896. Conrad sent out the first copies on 10 March. Contemporary presentation copies of Conrad's early novels are rare.

£12,500

[63484]



54.

HARDY, Thomas. *Jude the Obscure.* With an Etching by H. Macbeth-Raeburn and a Map of Wessex. London: Osgood, McIlvaine, and Co., 1896

Octavo. Original green cloth, titles to spine and roundel to upper board gilt, top edge gilt, others untrimmed. With the dust jacket. Etched frontispiece on series-title verso, map of Wessex at end. Contents mildly toned, endpapers lightly browned, patch of cloth lifting on the lower board but an exceptionally nice copy in the frayed and chipped dust jacket with a 36 mm (1½ in) piece missing at the foot of the spine panel costing the publisher's name.

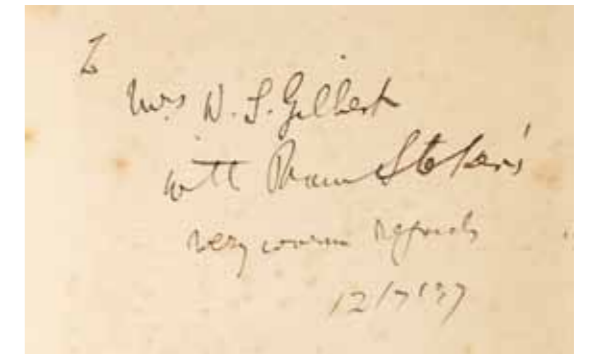
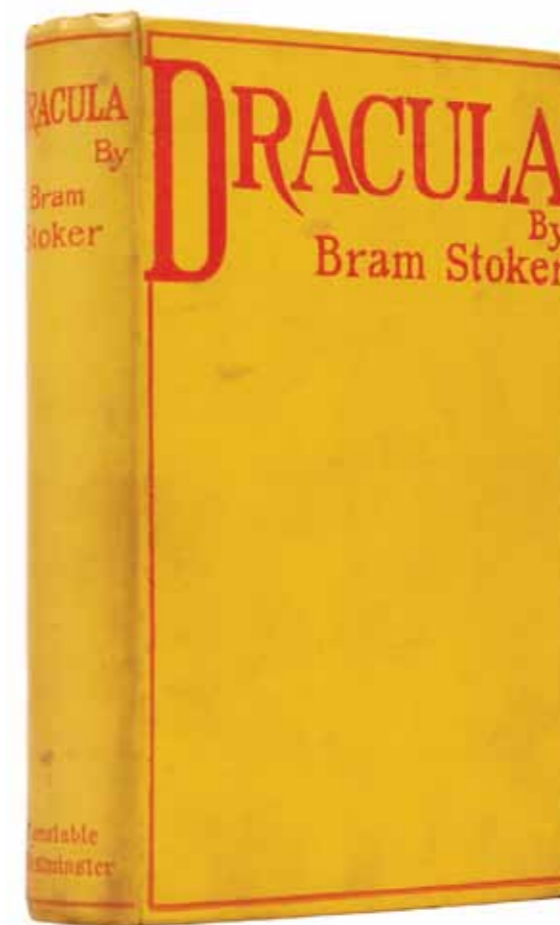
First edition, first impression, of Hardy's final novel, published on 1 November 1895. Copies of this edition in dust jacket are scarce: we know of less than ten extant.

The page numbering was altered during printing, so that sigs. A–H exist in two distinct states, usually found mixed. In the first state page numbers are present on partially blank pages, but this was altered so that numbers were omitted at the chapter endings (in conformity with the later gatherings). This copy is predominantly in early state, with all but two page numbers present in the first eight signatures.

Purdy pp. 86–91.

£15,000

[74084]



55.

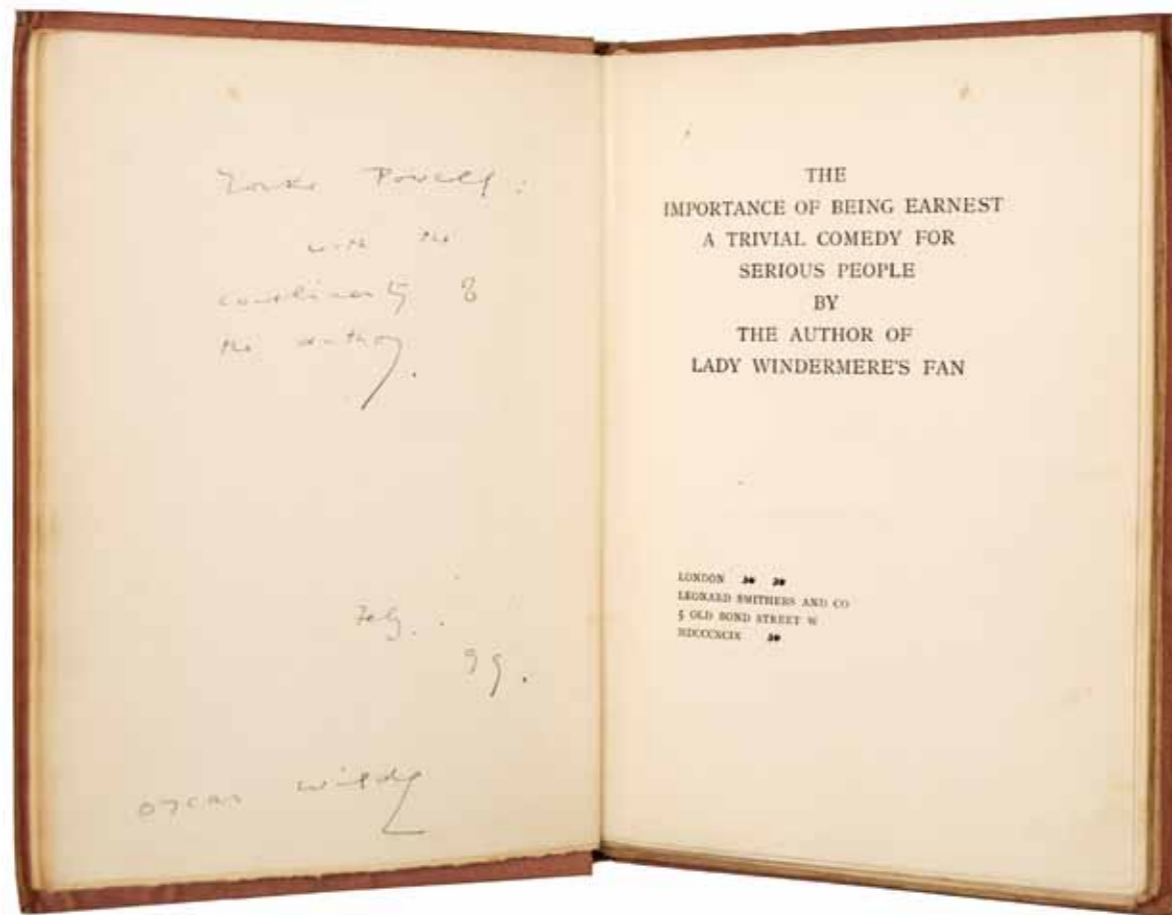
STOKER, Bram. *Dracula.* Westminster: Archibald Constable and Company, 1897

Octavo. Original yellow cloth, titles to both boards and spine in red within a one-line red rule border, all edges untrimmed. Custom black cloth folding case, spine lettered in gilt. Just a hint of fading to the spine, the cloth very slightly finger-marked, wafer-thin crack to front inner hinge extending from foot nearly to head, a sprinkle of foxing to the endpapers only, still a superb copy of a book very rarely found in such fine condition.

First edition, scarce first issue published in May 1897, with no advertisements as issued and printed on slightly thicker stock. Presentation copy to Mrs W. S. Gilbert, with the author's signed inscription on the front free endpaper: "To Mrs W. S. Gilbert with Bram Stoker's very warm regards, 12/7/97". An excellent association: Mrs Gilbert, née Lucy Agnes Blois Turner (1847–1936), was the wife of William Schwenck Gilbert (1836–1911), of Gilbert & Sullivan fame. Each a theatrical man with some legal training, Gilbert and Stoker were close friends. They had worked together when Gilbert's short *Comedy and Tragedy* proved an admirable vehicle for the beautiful American actress Mary Anderson at the Lyceum Theatre in 1884. Before settling in London, Stoker had married Florence Anne Lemon Balcombe (1858–1935), a Dublin beauty who was also being courted by Oscar Wilde. Gilbert, who gently twitted Wilde in *Patience* (1881), always had an eye for the ladies (he was to die of heart failure after swimming too rapidly to save a girl who mistakenly supposed she was drowning in his artificial lake) and he inspired some society gossip by being seen very often in the company of the attractive Florence Stoker while her husband was busy in his job as Henry Irving's business manager at the Lyceum Theatre.

£125,000

[59374]



56.

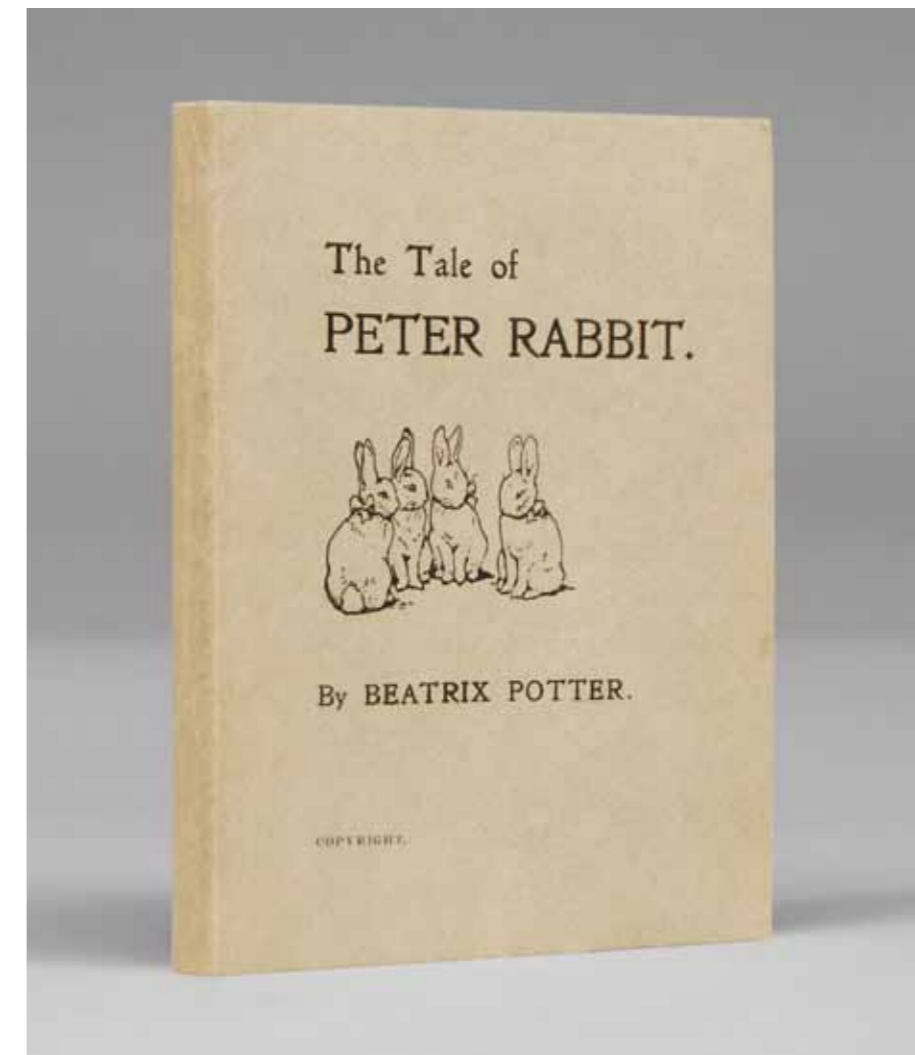
[WILDE, Oscar.] *The Importance of Being Earnest. A trivial comedy for serious people by the author of Lady Windermere's Fan.* London: Leonard Smithers and Co, 1899

Small quarto. Original pink cloth, spine and covers with stylized leaf devices in gilt, spine gilt-lettered, edges uncut. Housed in a quarter blue morocco folding box. Bookplate of William Roughead (1870–1952), writer on Scottish criminal trials. Spine a little tanned and slightly rolled but an unusually nice copy.

First edition, the regular issue of 1,000 copies. With the author's signed presentation inscription opposite the title page, "For York Powell with the compliments of the author. Feby 99 Oscar Wilde". The recipient was Frederick York Powell (1850–1904), author and scholar, regius professor of modern history at Oxford and a contemporary of Wilde's there. He was one of a very few to sign More Adey's petition for Wilde's clemency and is the only notable public figure to have done so. In a letter to Robert Ross of 26 March 1899 discussing the presentation copies of *The Importance of Being Earnest* sent out via Ross, Wilde noted, "The only people who have thanked me for the books I sent you are More, Reggie [Turner] and York Powell". Presentation copies this play – Wilde's masterpiece – are rare.

£50,000

[74812]



57.

POTTER, Beatrix. *The Tale of Peter Rabbit.* [Privately printed, December 1901]

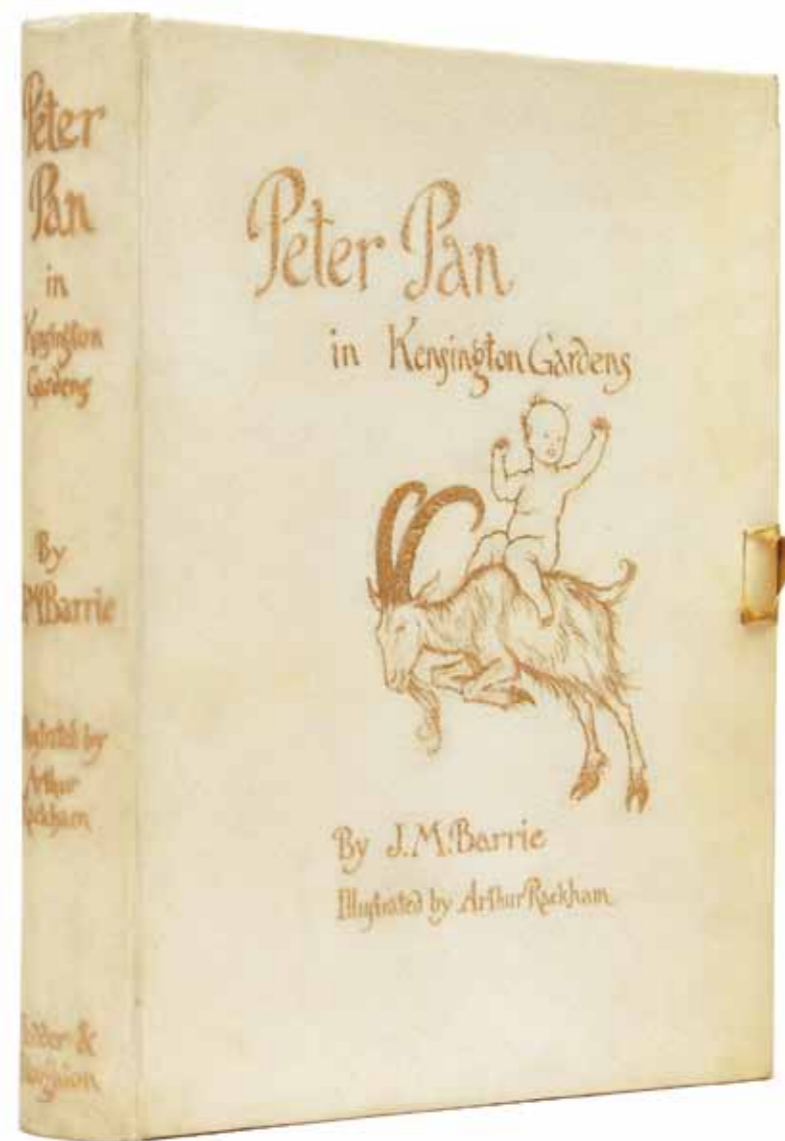
Sextodecimo. Original grey paper boards, decoration and titles to upper board in black. Custom blue cloth slipcase and chemise. Coloured frontispiece and 41 text illustrations after pen and ink drawings. Provenance: Justin Schiller copy (Christie's NY, 16 Dec. 2004), with his book label. A fine copy.

First edition, first impression, an exceptional copy, one of only 250 copies issued privately by Potter, preceding the reprint of February 1902 and the first trade edition of October the same year. Peter Rabbit originated in September 1893 as one of a series of illustrated letters Potter sent to the children of her last governess. Rejected by a number of publishers, *The Tale of Peter Rabbit* was issued privately by Potter herself on 16 December 1901, in an edition of 250 copies, all the illustrations but the frontispiece in black and white. "Potter's books have become classics of children's literature, with their sharp prose, their strong story lines, and their exquisite, freshly painted, and beautifully observed pictures" (ODNB).

Osborne, p. 383; Linder 420; Quinby 1; V&A 1622-23.

£69,500

[42532]



58.

(RACKHAM, Arthur) BARRIE, J. M. *Peter Pan in Kensington Gardens.* (From 'The Little White Bird'). London: Hodder & Stoughton, 1906

Quarto. Bound for presentation in original vellum, titles and decoration to front cover and spine gilt, original yellow silk ties, map to front endpaper, top edge gilt, others untrimmed. Housed in a blue slipcase. With 50 mounted colour plates and captioned tissue guards.

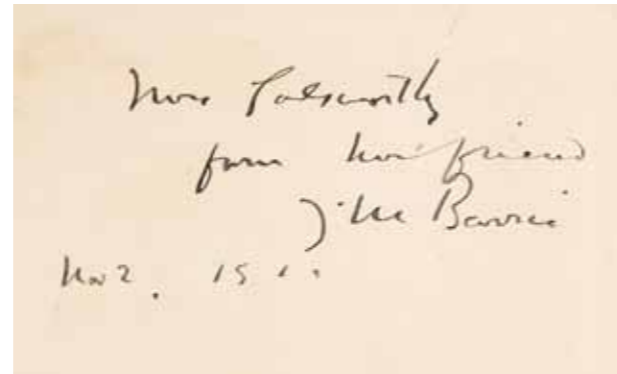
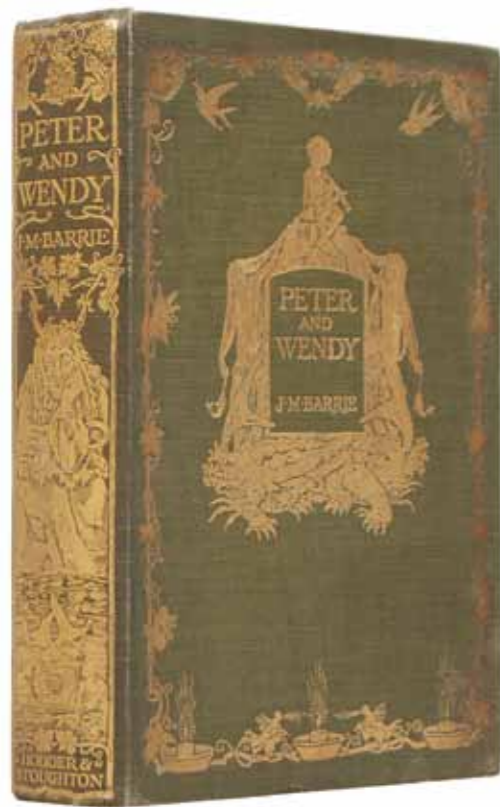
First edition, out-of-series from the deluxe signed limited edition of 500 copies, a special copy for presentation from the artist to the author, with an original watercolour drawing by Rackham (a little white bird jumping out of an egg atop a nest of twigs, signed "To J.M.B. from AR") mounted on a blank bound in place of the usual half-title leaf, with the author's inscription re-presenting the book to his younger sister "Maggie with love from J.M.B." Barrie acknowledged the original gift of this book in a letter to Rackham dated 18 December 1906: "My dear Rackham, It was immensely good of you to put that delicious little picture in my copy of 'Peter' ... I am always your debtor ... please, I hope you will shed glory on more of my things ..." (Derek Hudson, *Arthur Rackham*, p. 64).



A superb association, humorously illustrating the genesis of this important collaboration between the two men. Rackham had been increasingly in demand for his work in lavishly produced gift books, but his edition of *Rip Van Winkle* decisively established him as the leading decorative illustrator of the period. His exhibition of the originals at the Leicester Galleries in March 1905, months before the book was published, was a successful innovation and attracted the admiration of J. M. Barrie, then basking in the success of the first production of his famous play *Peter Pan* the previous Christmas. The owners of the Leicester Galleries organised an initial meeting between the two men in June 1905. It was agreed that Rackham should illustrate not the play (which remained unpublished until 1928) but make a new book from those chapters from *The Little White Bird* (1902) which had first introduced Peter Pan. Rackham worked steadily on the book for the next year, making many visits to Kensington Gardens, and showed the author the finished pictures in June 1906. By October of that year Barrie had seen specimens of the printed pictures ("which I liked hugely"), and in December received this special copy, which in turn he re-presented to his beloved younger sister, his most frequent family visitor in London.

£50,000

[70514]



59.

BARRIE, J. M. *Peter and Wendy*. London: Hodder and Stoughton, [1911]

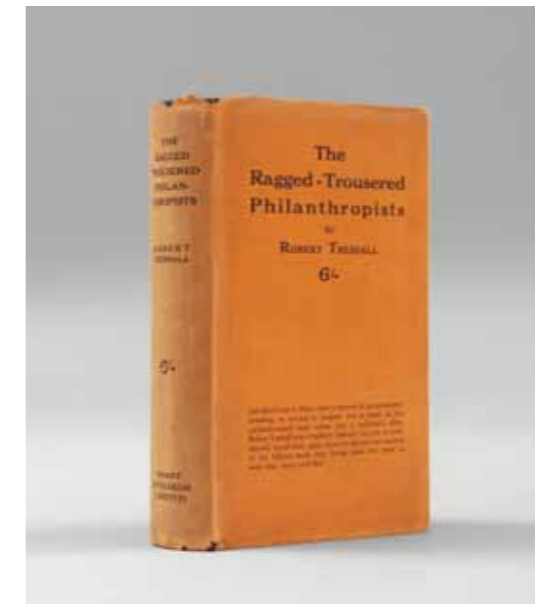
Octavo. Original green cloth, titles and pictorial decoration to spine and upper board gilt. In a green cloth solander case. With 12 illustrations by F. D. Bedford. Some minor spotting to the text, mild tanning to the end leaves, cloth a little speckled and just a touch rubbed, but an excellent copy.

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "For Mrs Galsworthy from her friend J. M. Barrie Nov. 2 1911". Galsworthy's wife was born Ada Nemesis Pearson (1866–1956). Barrie was a tangential member of Galsworthy's literary circle which included Henry James, Ford Madox Hueffer and Joseph Conrad. Inscribed copies of this book are rare – those with interesting literary associations even more so.

The origins of Peter Pan as a literary character were long drawn out. Barrie had found fame as a writer of prose, first with Scottish story-collections like *Auld Licht Idylls* and *A Window in Thrums*, then with a sequence of novels that firmly established him as a leading novelist of the 1890s. The Peter Pan character first appeared as a book-within-a-book in his London story-collection *The Little White Bird* (1902), by which time Barrie was increasingly turning away from prose to concentrate on drama. His two plays of that year, *Quality Street* and *The Admirable Crichton*, were both successful but completely eclipsed by the enormous success of *Peter Pan*, which opened on 27 December 1904 and broke all previous theatrical records. In 1906 Barrie sanctioned the publication of *Peter Pan in Kensington Gardens*, the text extracted from *The Little White Bird* and illustrated by Arthur Rackham (see previous item), in which Peter is a seven-day-old infant. He reserved for himself the task of turning his theatrical success into a novel. *Peter and Wendy* tells the story familiar from the stage version, with Peter as an older child flying off with Wendy and the other Darling children to battle Captain Hook and all the rest. Barrie added a final chapter to the book in which Peter returns for Wendy years later, but she is grown, with a child of her own. The stage play was not published until 1928.

£15,000

[66710]



60.

TRESSELL, Robert. *The Ragged-Trousered Philanthropists*. London, Grant Richards Ltd., [1914]

Octavo. Original black cloth, titles to spine and front board gilt. With the printed dust jacket. Housed in a green quarter morocco solander box made by The Chelsea Bindery, Light partial toning to endpapers, some minor foxing to a couple of leaves, spine lightly creased with tips a little bumped, a lovely copy in the spine tanned dust jacket with a couple of minor nicks.

First edition, first impression, of this classic of English working class fiction, often compared with Zola's *Germinal*. Robert Philippe Noonan (1870–1911) was the illegitimate son of an inspector in the Royal Irish Constabulary. He settled in South Africa for ten years, where he helped found the Irish Brigade, which fought against Britain in the Anglo-Boer War, with John McBride and Arthur Griffiths. However, he left in 1899 before hostilities broke out and settled in Hastings. "Working in the building trade at subsistence wages, he contracted tuberculosis, was influenced by socialist writers such as Robert Blatchford, and became an active member of the unusually large Hastings branch of the Social Democratic Federation, whose banner he painted. He spent his spare time during the last ten years of his life writing by hand the 1800-page manuscript of *The Ragged Trousered Philanthropists*, which brought posthumous fame" (ODNB). He died in the Royal Infirmary in Liverpool; having set out to start a new life in Canada he got no further, was taken seriously ill, spent time in the workhouse, and "was buried in a pauper's grave in the city's Walton Park cemetery."

Kathleen, his orphaned daughter, sold the manuscript to Grant Richards for £25. The publisher described it as, this "damnably subversive, but ... extraordinarily real" novel, Alan Sillitoe subsequently called it "The first great English novel about the class war", and Michael Foot praised its "truly Swiftian impact". What is certain is the authenticity of its voice which offers "a unique view of early twentieth-century working-class life through the eyes of an articulate proletarian."

Scarce, especially with the dust jacket: Grant Richards was renowned for only doing small print runs. Although the title page of the manuscript is clearly signed Tressell (which was how Noonan wrote the word for a painter's trestle in his manuscript), for some unknown reason the author's name was printed as Tressall in this first edition and in the Grant Richards abridged cheap edition of 1918.

£12,500

[49262]



61.

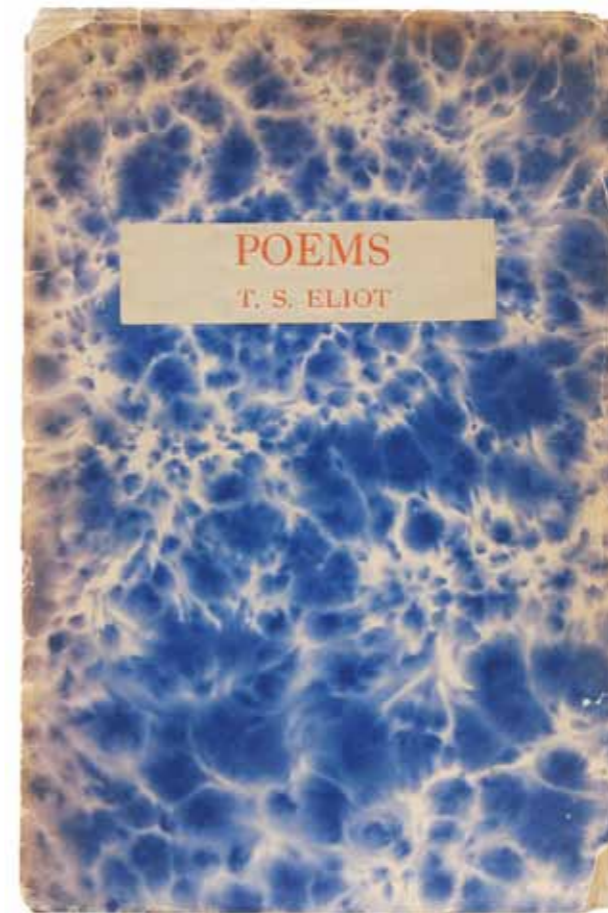
LAWRENCE, D. H. *The Rainbow*. London: Methuen & Co. Ltd., 1915

Octavo. Original turquoise cloth, titles to spine gilt and to upper board in blind. With the dust jacket. In a red cloth solander case. A stunning copy in the bright dust jacket that is only very lightly rubbed at the extremities.

First edition, first impression. Methuen published *The Rainbow* in September 1915, but quickly withdrew it from sale in the face of almost universally hostile reviews and impending prosecution. At Bow Street magistrates' court on 13 November it was banned as obscene, with the result that half of the print run was destroyed. This is one of a handful of extant copies in the dust jacket and possibly the finest copy known.

£42,500

[66283]



62.

ELIOT, T. S. *Poems*. Richmond: Printed & published by L. & V. Woolf at The Hogarth Press, 1919

Octavo. Single quire sewn, original blue and white marbled paper wrappers, cream paper title label to upper wrapper printed in red. An Eliot family copy with the ownership signature of Eliot's cousin the educationalist Abigail A[dams] Eliot to the first blank. Edges of wrappers faded and lightly chipped, professional repair to the fold where once split but an excellent copy of a particularly vulnerable publication.

First edition, first impression, first issue text with the misprints on p. 13 uncorrected, first issue wrappers with the title label printed in red. The precise details of the earliest issues of this book are typically a little unclear. Both Gallup and Woolmer state that "Earliest copies were bound in paper wrappers of varying texture and design with a label lettered in red". Apparently the initial plan was to use the same Japanese papers in which *Two Stories* had been issued. But the Woolfs also experimented with the marbled paper in which this copy is bound. The Hogarth account book records 180 copies sold, plus 12 review or presentation copies distributed within a year of publication. From the scant number of copies extant of this book in the early issue, it is tempting to consider them to be these 12 copies. Quinn's inscribed copy was in the red geometric wrappers, and this copy – presumably acquired by Eliot's cousin Abigail Adams Eliot (1892–1992) during her brief stay in England (she studied at Oxford for the academic year 1919–20) – in all likelihood came directly from Eliot. A compelling copy of a key book and in this issue one of the great rarities in Eliot's canon.

Gallup A3; Woolmer 4.

£22,500

[71416]



This copy of *Jacob's Room*
is issued to *Mr. Waterlow*
as an A Subscriber to the Hogarth Press and
is therefore signed by the Author:
Virginia Woolf
Oct. 1922

63.

WOOLF, Virginia. *Jacob's Room*. Published by Leonard & Virginia Woolf at the Hogarth Press, Richmond, 1922

Octavo. Original yellow cloth, white paper title label to spine printed in black. Housed in a quarter black morocco box. Some foxing early and late, endpapers lightly browned, contents a little shaken, spine slightly cocked and a touch sunned. Very good.

First edition, first impression. One of probably 40 "A" subscribers' copies with the part-printed limitation label to the front free endpaper completed in ink by Virginia Woolf and signed by her. These copies were issued in advance of the trade publication and were not issued in dust jacket; they were given to the 40 active subscribers who had supported the press's early publications.

The present copy was issued to "Mr Waterlow", i.e. Sydney Philip Perigal Waterlow (1878–1944), scholar and diplomat and intimate friend of both Virginia and Leonard Woolf. He attended Cambridge University with Leonard Woolf and Virginia's brother Thoby. Waterlow became one of Virginia's suitors, and proposed marriage to her following the breakdown of his first marriage and, despite her rejection, remained lifelong friends.

Kirkpatrick A6a; Woolmer 26.

£25,000

[38018]



64.

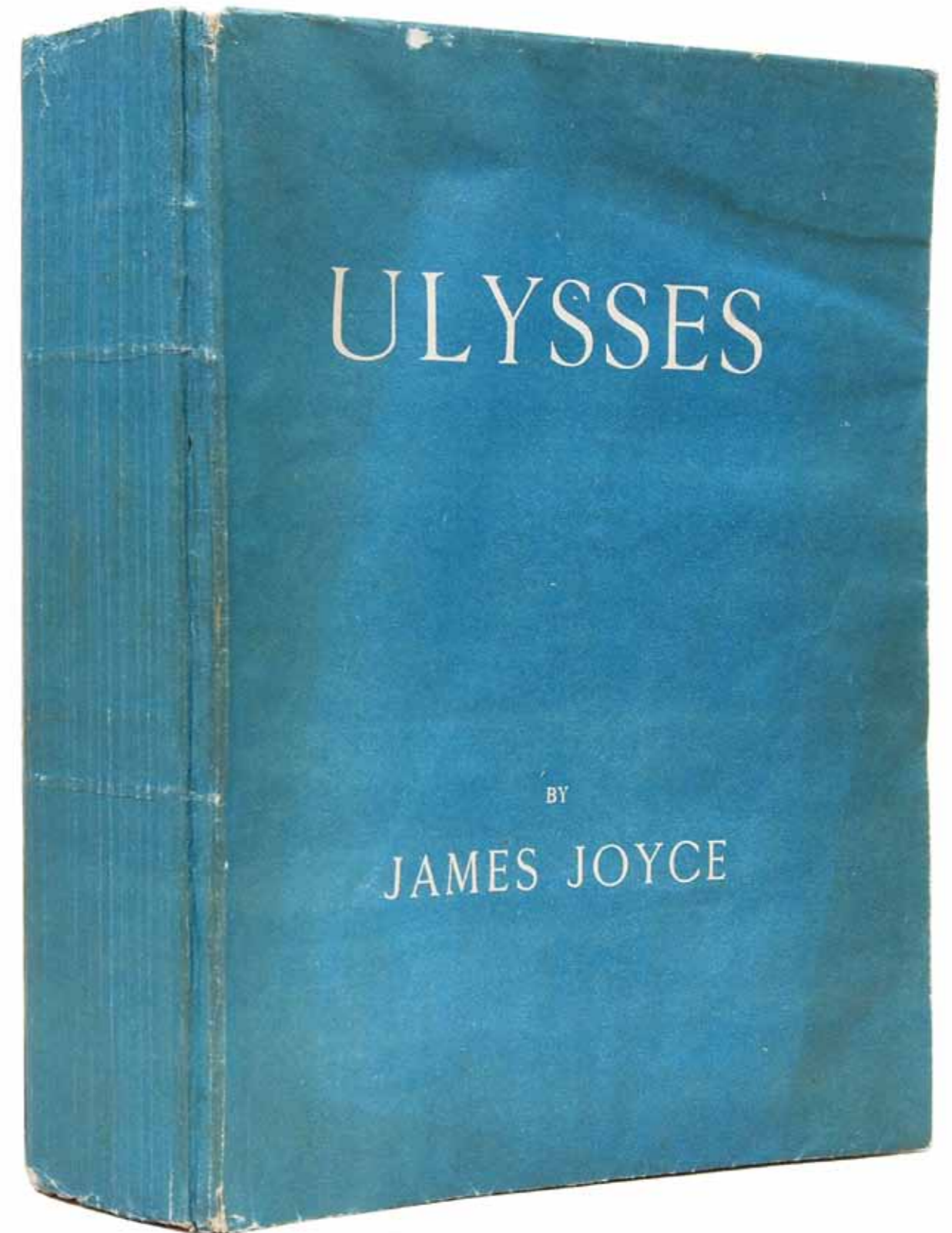
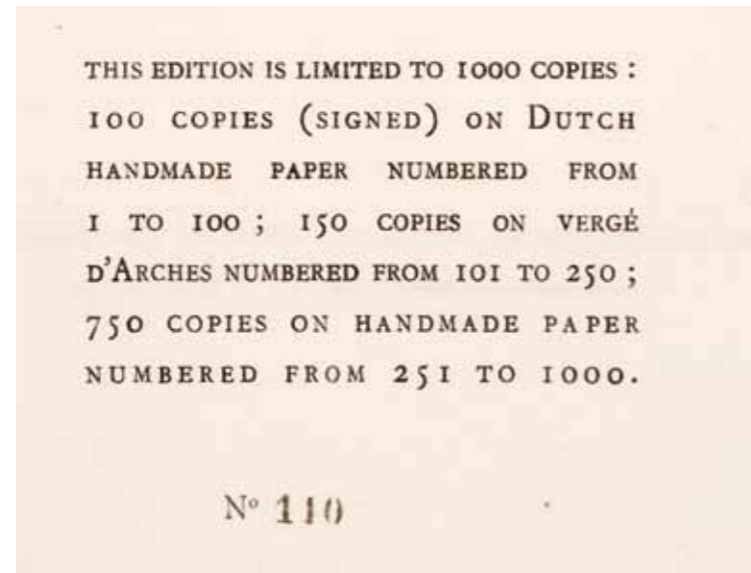
WILLIAMS, Margery. *The Velveteen Rabbit or How Toys Become Real. With Illustrations by William Nicholson*. London: Heinemann, 1922

Quarto. Original pictorial boards, pictorial endpapers. With the dust jacket. With 7 colour plates, of which 3 are double-page. Lightly rubbed at extremities, faint spotting to lower edges of boards, spotting to contents. An excellent copy in the lightly rubbed and spotted jacket with small chips from the corners and a few short closed tears.

First edition, first impression, notable for its chromolithographic illustrations, which were replaced by cheaper, less luminous colour printing in subsequent versions. Copies in dust jacket are rare.

£15,000

[67969]



65.

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

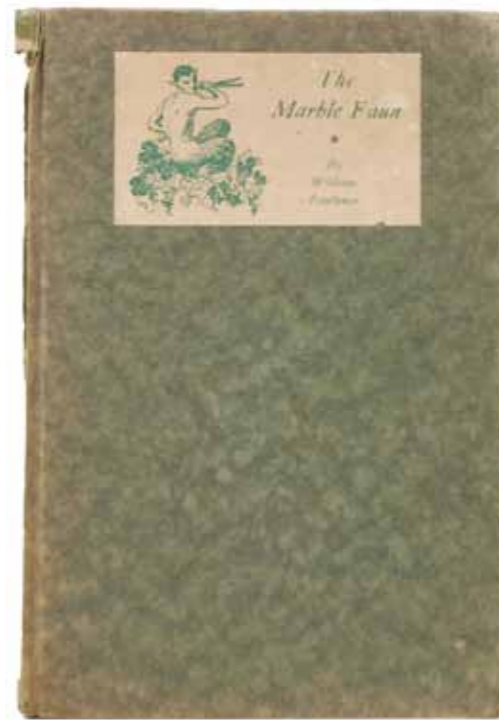
Large octavo. Original blue wrappers, titles to upper wrapper in white. Housed in a quarter green morocco slipcase. An exceptionally nice copy of one the most influential novels of the 20th century. This copy has almost none of the usual rubbing to the cords or any form of restoration and shows only a little wear at the tips.

First edition, first printing, no. 110 of 150 large paper copies. *Ulysses* was published in imitation of the traditional three-tiered French format aimed at both connoisseurs and readers: 100 copies were printed on Dutch handmade paper and signed by Joyce; 150 copies were printed on heavier *vergé d'Arches* to create this large paper format; and the remaining 750 copies formed a small format trade issue, printed on less expensive *vergé à barbes* stock. With its generous margins, the large paper format is the most aesthetically pleasing of the three formats, and it is certainly the scarcest of the three in commerce in original condition.

Sylvia Beach's notebook records this copy as sold to a Miss Abbott (most likely the American photographer Berenice Abbott, then recently arrived in Paris, who later took a famous portrait of Joyce) on 4 March 1922, the earliest date recorded there for large paper copies leaving Shakespeare and Company.

£95,000

[74342]



To Dad and Mother,
Xmas 1924
William Faulkner

66.

FAULKNER, William. *The Marble Faun*. Boston: Four Seas Company, 1924

Octavo. Original green boards, printed paper label to upper board. Housed in a green cloth drop down box. Contents somewhat toned, pastedowns bubbled, backstrip defective, boards lightly tanned.

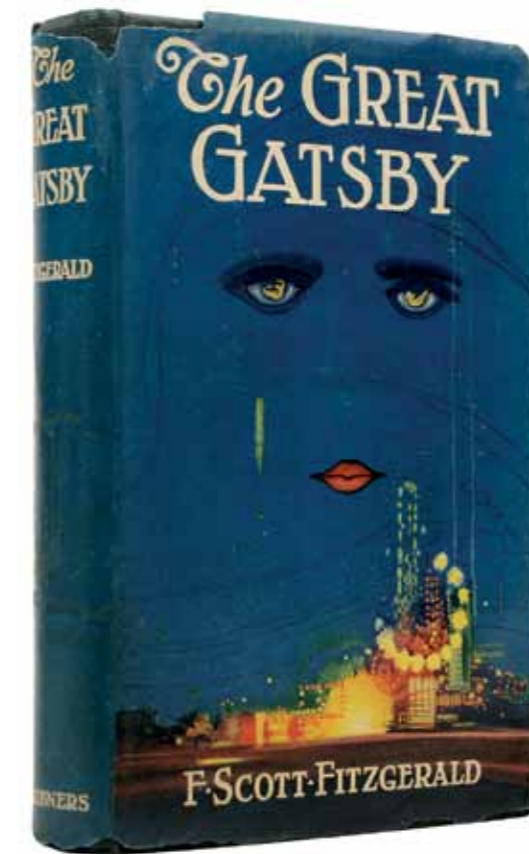
First edition, first printing of the author's rare first book, the dedication copy, inscribed by the author on the front free endpaper, "To Dad and Mother Xmas 1924 William Faulkner" (the printed dedication reads "To My Mother"). Faulkner's family life could be characterised as difficult at best. His biographer, Frederick Karl, describes Faulkner's relationship with his father as "complex, hostile, reconciliatory, and lacking in mutual understanding", even though the son made "an effort to meet Murray on his own ground, which was the family institution of heavy drinking". In nearly all things, Faulkner sided with his mother, preferring her sense of culture and discipline. Karl, though, notes the high stakes of his relationship with his mother: "As the son upon whom Maud doted, the eldest and potentially the most talented, Faulkner had to live up to her high expectations. This was a mother whose power over the son preempted the hold of the father... Maud Faulkner's intense devotion to her son – and their similarities in size and tastes – made it difficult or impossible for Faulkner to separate himself from her. What she expected of him was what he must become" (Frederick R. Karl, *William Faulkner: American Writer*, London, 1989, p.19).

The Boston publishers Four Seas had an impressive backlist, including Gertrude Stein, William Carlos Williams, Conrad Aiken, H.D., Mencken, and the Yale poet Stephen Vincent Benét, but they operated as a vanity press and required Faulkner to finance publication himself. Faulkner took a year to decide to risk his own (or rather mostly Phil Stone's) money, and the book of poems was eventually published about 9 December 1924, in an edition of 500 copies. The book sold poorly and was quickly remaindered. No records survive detailing numbers sold before the book was remaindered, but an early estimate suggested 100 copies only. William Boozer, in *William Faulkner's First Book: The Marble Faun* (Memphis, 1975), specifically located 56 copies. He considered the existence of other floating copies for a total of near 70, and has since found more, but his total is still short of the 100 copies initially assumed.

Massey 743; Peterson A1.1.

SOLD

[60150]



67.

FITZGERALD, F. Scott. *The Great Gatsby*. New York: Charles Scribner's Sons, 1925

Octavo. Original green cloth, titles to spine gilt and to upper board in blind, top edge trimmed others uncut. With the dust jacket. Housed in a dark green quarter morocco solander box made by The Chelsea Bindery. Foxing to page edges and the first and last gatherings, mild browning to the endpapers but an especially bright copy, tight and square in the slightly chipped dust jacket with a little professional repair. The folds have been internally strengthened and several tears repaired with retouching to the creases and rubbing. A very attractive copy, the brightness of the blue is especially good.

First edition, first printing, first state of the text, first issue dust jacket. The copy is the correct first printing, with "chatter" on p. 60, line 16, "northern" on p. 119, line 22, "it's" on p. 165, line 16, "away" on p. 165, line 29, "sick in tired" on p. 205, lines 9-10, and "Union Street station" on p. 211, lines 7-8; the jacket is the first printing, with lowercase "j" in "jay Gatsby" on the back at line 14 hand-corrected in ink.

An excellent example of the famous dust jacket designed by Francis Cugat (1893–1981). Charles Scribner III ("Celestial Eyes – from Metamorphosis to Masterpiece") argues that not only is the jacket recognised as the most eloquent in American literary history, but that Cugat's artwork demonstrably had an effect on Fitzgerald's evolution of his literary masterpiece, as the author responded to sketches and artwork shown to him before the book was complete, a perhaps unique occurrence in literary history. Fitzgerald wrote to his publisher sometime in August 1924 from France: "For Christ's sake don't give anyone that jacket you're saving for me. I've written it into the book." Though artistically superb, the jacket included a misprint on the back panel that required hand-correction and it was left a little taller than the book itself. As a consequence almost all of the small number of examples that do survive have wear of some description at the edges.

Bruccoli A11.1.a; Connolly, *The Modern Movement* 48.

£120,000

[51855]

68.

JOYCE, James. [Finnegans Wake 1.i: "Riverrun"] Paris, 16 December 1926

Quarto (280 × 210 mm). Full green morocco gilt, gilt dentelles, moiré endleaves, all edges gilt; half morocco chemise, morocco-edged slipcase, all Mme. Alix, Paris. Housed in a dark green quarter morocco solander box made by The Chelsea Bindery. 28 leaves, typescript with numerous autograph corrections and additions in ink and pencil, rectos only; autograph envelope addressed to Harriet Shaw Weaver, Frodsham near Warrington, and postmarked in Paris, 20 December 1926; the leaves and envelope all skilfully tipped on stubs and interleaved with Arches laid paper. Fine condition.

"Riverrun": the corrected typescript for the opening episode of *Finnegans Wake*, signed and dated and sent by Joyce to Harriet Shaw Weaver in December 1926. This is the only typescript of the opening episode of *Finnegans Wake*. A carbon of this typescript, with corrections and additions in Harriet Weaver's hand, is now in the British Library.

For much of the time that he was working on *Ulysses* and for the whole period that he was writing *Finnegans Wake*, Joyce had as patron and friend Harriet Shaw Weaver. Some time into the composition of the latter book, Joyce realised that Miss Weaver, whose opinion of the work in progress he especially valued, seemed somewhat less than happy with the new direction that his work was taking. In an attempt to lift his own consequent dejection and to rekindle her enthusiasm, he sought to make her a participant in the work in progress.

In a letter of 24 September 1926 he accordingly wrote to her: "A rather funny idea struck me that you might 'order' a piece and I would do it. The gentlemen of the brush and hammer seem to have worked that way."

In response, Miss Weaver sent Joyce a pamphlet containing information to be incorporated into the "ordered" piece, which became the opening episode of the book. She later wrote: "[The first section] is remotely founded on a paragraph about a giant's grave in a small pamphlet (now undiscoverable) on St. Andrew's Church, Penrith, Cumberland (written early in this century by the then vicar of the church and sent by me to Mr. Joyce in the early autumn of 1926). The pamphlet contained a mention of a curious barrow or mound in the churchyard which local tradition maintained was the burial place of a giant of prehistoric Britain."

Joyce wrote on 8 November: "I set to work at once on your esteemed order and so hard indeed that I almost stupefied myself and stopped, reclining on a sofa and reading *Gentlemen Prefer Blondes* for three whole days. But this morning I started off afresh. I am putting the piece in the place of honour, namely the first pages of the book. Will try to deliver same punctual of Xmas. But cd send sample viz. page 1, if customer so desires."

On 15 November Joyce sent her the sample – the first paragraph. On 3 December, Miss Weaver wrote: "Further order: please to insert, incorporate or otherwise include in text of work now in hand or of any work hereafter to be in hand numpu one firstclass beautiful phrase anent the face of the waterworld which it would be very many pities if same was to succumb or be drowned in note for private consumption on premises only."

The phrase was inserted and the piece was finished on 16 December, typed, then corrected and further revised (lightly) by Joyce, who then signed it and sent it to arrive in time for Christmas. On 17 or 18 February 1927, he sent her a note (unpublished, British Library) requesting her to insert, which she duly did, the phrase "of Burymeleg and Bindmerollengeyes and all the deed in the woe" before "She jest does hopes" on page 10. Otherwise, all the revisions are in Joyce's hand.

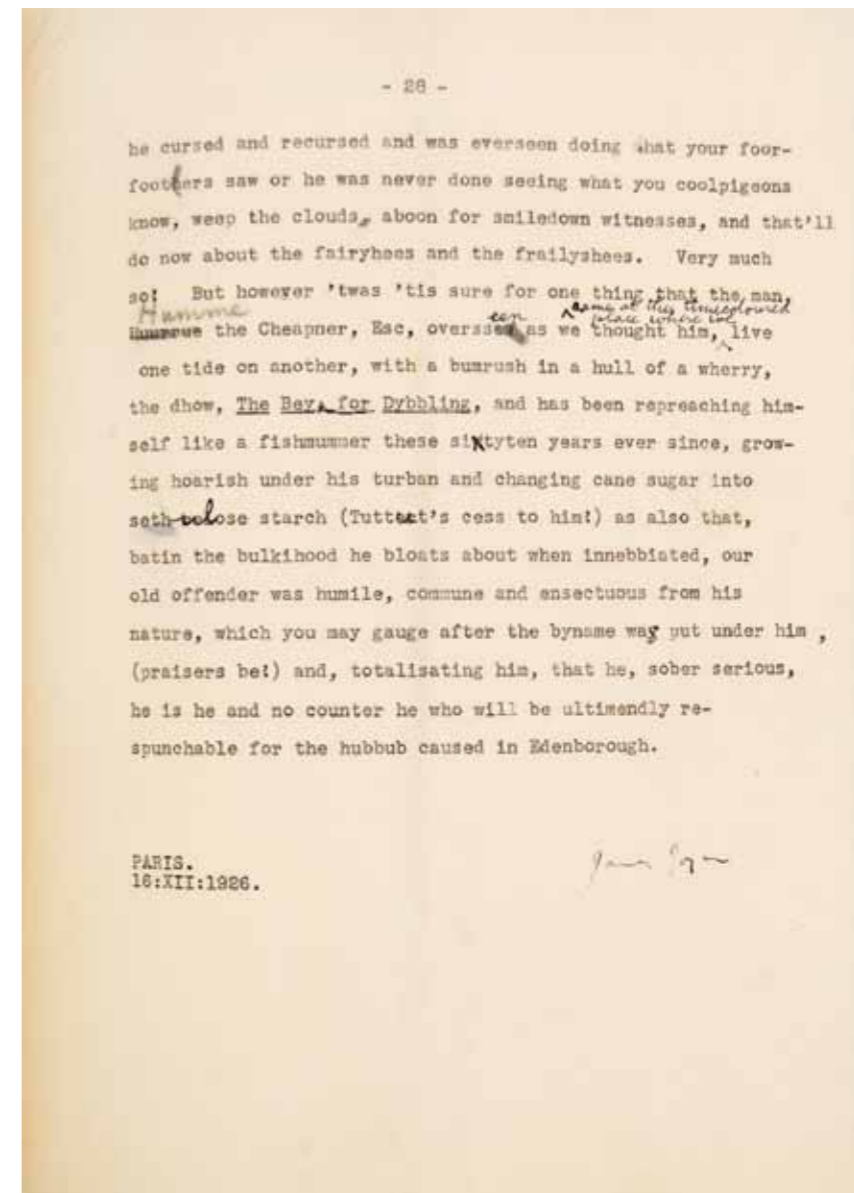
The importance of the piece in the relationship between Joyce and his patron is attested to by the subsequent history of the document. In 1951, Harriet Weaver donated the huge bulk of the manuscript (drafts, typescripts, and proofs) of *Finnegans Wake* that was in her possession to the British Museum. She did not include this typescript, on the envelope of which she wrote: "Keep. 'My' piece."

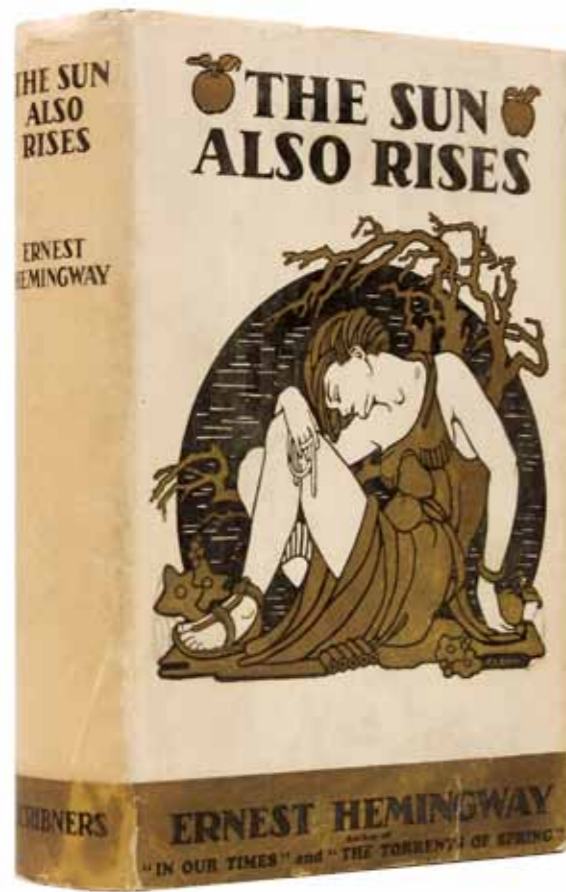
Provenance: 1) Harriet Shaw Weaver, sold Christie's, 18 Feb 1976, lot 215; 2) John O'Hanlon and Danis Rose, of Dublin. Mr Rose used the typescript in preparing his critical edition of *Finnegans Wake*. Sold through John Fleming, May 1987, to: 3) Haven O'More, sold The Garden sale, Sotheby's NY, 9–10 Dec 1989, lot 212.

Joyce Letters 1:245, 314, 3:147; Slocum & Cahoon 7a.i-ii.

£475,000

[51478]





To Cuyler Stevens
with all best wishes
Ernest Hemingway

69.

HEMINGWAY, Ernest. *The Sun Also Rises*. New York, Charles Scribner's Sons, 1926

Octavo. Original black cloth, gold paper title label to upper board and spine printed in black. With the pictorial dust jacket. Housed in a black quarter morocco drop down box. Title-page vignette by Cleonike Damianakes. Mild partial browning to the endpapers, bookplate to front pastedown, cloth rather marked in lower portions, spine label a little cracked but a very good copy in the torn and professionally repaired dust jacket silked on the verso. Still a very attractive copy.

First edition, first printing, first issue text, in first issue dust jacket, inscribed by Hemingway: "To Cuyler Stevens with all best wishes Ernest Hemingway" and with Stevens's bookplate on the front pastedown. Stevens was in the Princeton class of 1926, and a copy of *Winner Take Nothing* inscribed to Stevens was in the landmark Goodwin sale.

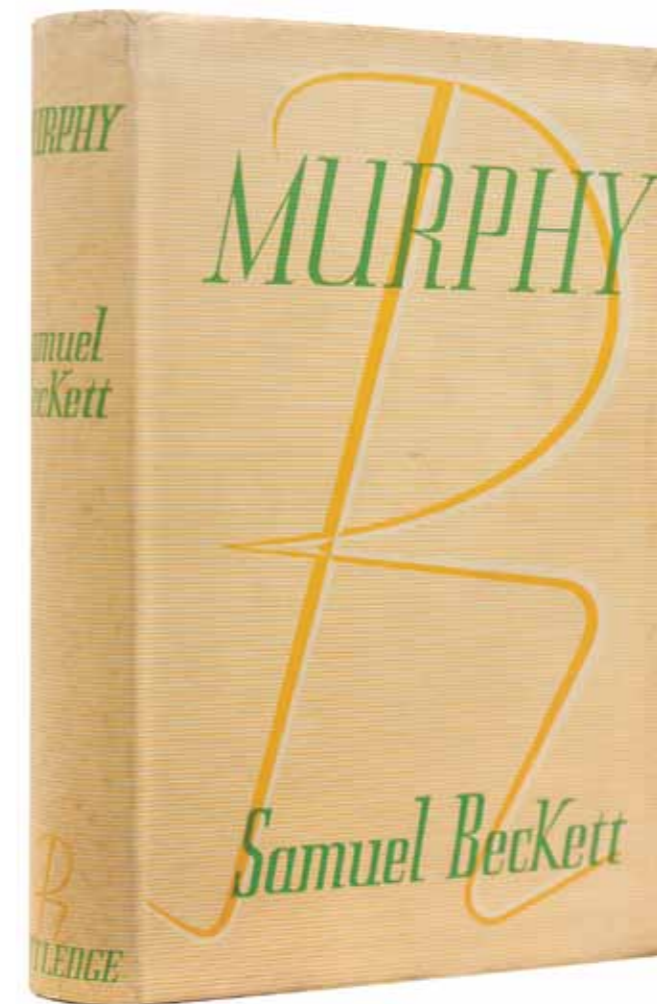
"*The Sun Also Rises* did not rock the country, but it received a number of hat-in-the-air reviews and it soon became a handbook of conduct for the new generation... how much of the novel seems marvelously fresh as when it first appeared... It is all carved in stone, bigger and truer than life; and it is the work of a man who, having ended his busy term of apprenticeship, was already a master at twenty-six" (Malcolm Cowley, *A Second Flowering*, pp.70-73).

First issue with the misprint "stopped" for "stopped", p. 181, l. 26. The dust jacket, as called for by Hanneman, incorrectly cites Hemingway's earlier title as *In Our Times*.

Connolly 50; Hanneman A6(a).

£125,000

[51854]



70.

BECKETT, Samuel. *Murphy*. London: George Routledge & Sons Ltd, 1938

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. Housed in a black quarter morocco solander box made by The Chelsea Bindery. Top edge very slightly dusty but an exceptional copy in the dust jacket.

First edition, first impression, first issue binding with the smooth green cloth and gilt titles, one of no more than 718 copies thus. Beckett's first novel is recognized now as one of the greatest comic novels in the language, but most of the established British publishing houses refused the book until George Reavey approached Herbert Read, chief reader of literature for Routledge, who published the book in their short-lived series of international fiction.

A rarity in dust jacket – we know only of a handful of examples. The book was bound by Webb Son and Co. in three batches: Feb 1938, Nov 1941, and April 1942. The first binding was smooth cloth, as here: according to Federman and Fletcher, wartime shortages may have resulted in later bindings in a coarser cloth. Of the total first printing of 1,500 copies, 782 were reissued as a cheap edition in 1942 in a coarser cloth, with the jacket over stamped.

Federman & Fletcher 25.

£49,500

[43270]



71.

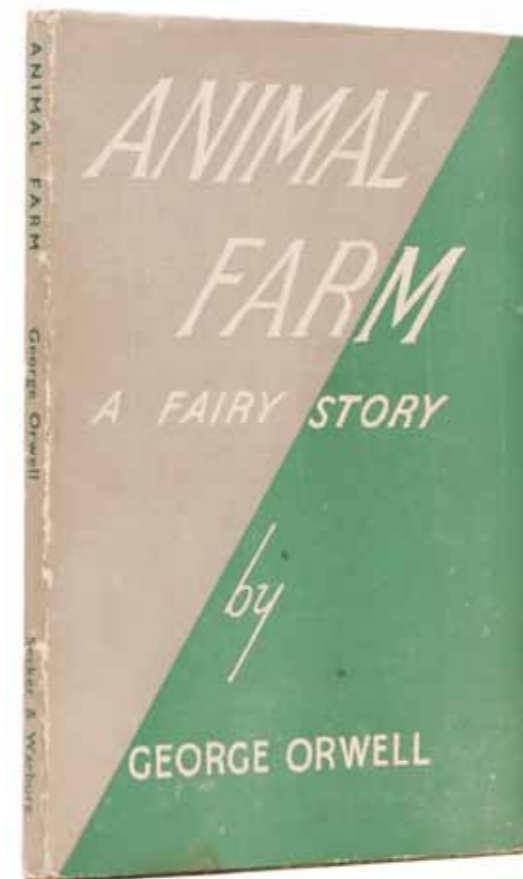
CAMUS, Albert. *L'Étranger*. Paris: Gallimard, 1942

Octavo. Original white wrappers printed in black and red. Housed in a black cloth rounded spine solander box. Contents browned as always, very minor creasing to the wrappers, one tip repaired but an exceptional copy and rare thus.

First edition, first printing. Camus's masterpiece was written in Algeria during the first years of the war. The manuscript was brought covertly to France and published in an edition of 4,400 copies without ceremony or fuss: no special paper copies were produced. The novel was a reworking of an earlier one, *The Happy Death*. It marked a key point in the development of European literature and represents the first fully formed presentation of the existential antihero.

£12,500

[51436]



72.

ORWELL, George. *Animal Farm. A Fairy Story*. London: Secker & Warburg, 1945

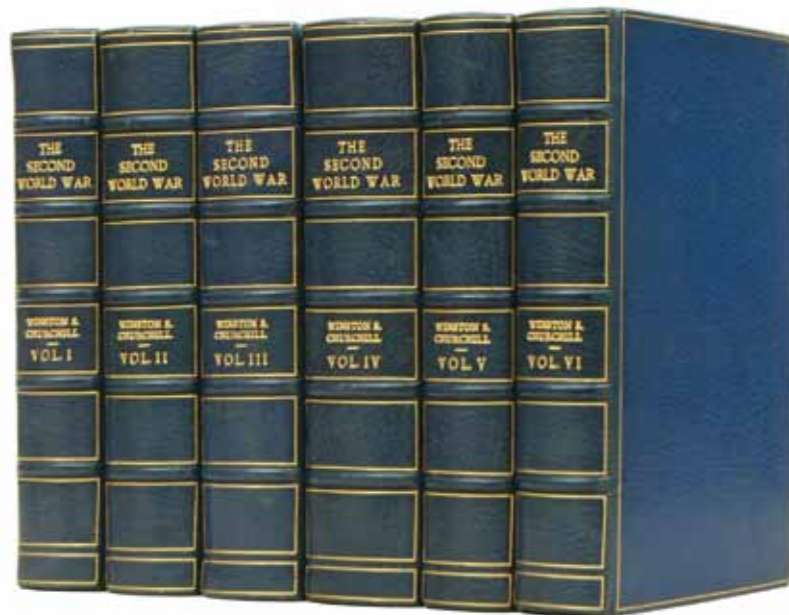
Octavo. Original green cloth, titles to spine in white. With the supplied dust jacket. In a quarter green morocco drop down box. Light vertical crease to the front free endpaper, mark to a few leaves, spine faded but a very good copy in the dust jacket supplied from another copy.

First edition, first impression. Signed the author "Geo. Orwell" on the front free endpaper. From the library of Michael Meyer with his ownership inscription to the front free endpaper. Meyer is best known for his revered translations and biographies of Ibsen and Strindberg. He was extremely well connected in literary circles of mid 20th century Britain and included Graham Greene and George Orwell among his closest friends.

Like all of Orwell's books, *Animal Farm* is of great scarcity either signed or inscribed. We know of just a handful of examples.

£45,000

[70696]



73.

CHURCHILL, Winston S. *The Second World War*. London: Cassell & Co., 1948–54

6 volumes, octavo (206 × 134 mm). Contemporary blue morocco, titles gilt to spines, raised bands, single fillet gilt panels to the compartments and both boards, all edges gilt, marbled endpapers. Maps, diagrams and tables. Very mild shelf wear, spines just a little sunned, tan-browning at the edges of the endpapers, a very good set.

First editions, each volume inscribed on the front free endpaper, two of the inscriptions with sketches of Churchill's miniature poodle Rufus II, to Miss Bella Lobban who looked after the dog at her kennels in Duke Street during Churchill's absences: vol. I "Inscribed for Miss Lobban by Winston S. Churchill (Rufus II)"; vol. II "For Miss Lobban from Winston S. Churchill, 1951. Rufus approves"; vol. III "Winston S. Churchill 1951"; vol. IV "For Miss Lobban by Winston S. Churchill, 1952"; vol. V "Inscribed for Miss Lobban by Winston S. Churchill 1952 [with drawing of Rufus II]"; vol. VI "Winston S. Churchill for Miss Lobban [with another portrait of the dog]."

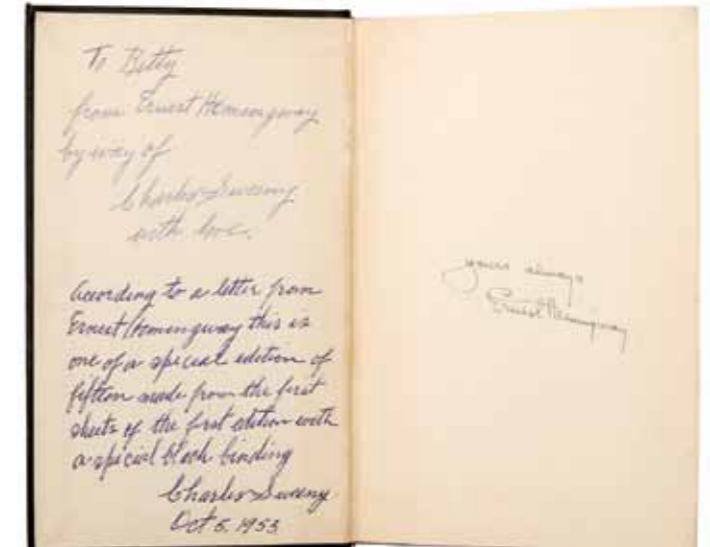
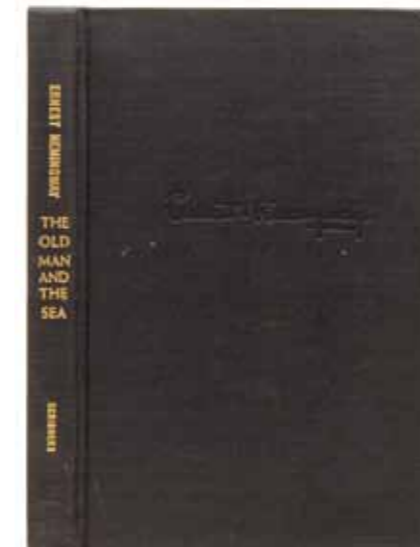
Rufus II was given to Churchill by Walter Graebner, *Time-Life's* London correspondent and Churchill confidante, to replace the original Rufus who was run over while Churchill was at the Conservative party conference in Brighton in 1947. As Churchill explained, "His name is Rufus II – but the II is silent." Churchill was a sincere lover of animals, which he entirely anthropomorphized, treating them with as equals and confidantes. It is probably revealing that he gave all of his family animal nicknames – Clemmie was "Kat," Diana "Puppy Kitten", Randolph "Rabbit," and Mary "Mouse"; and Clemmie referred to Winston as "Pug." Rufus became seriously ill shortly after Churchill received him, at a time when he was at the kennels, and Churchill was fearful that he would lose two canine companions in rapid succession. Miss Lobban assiduously cared for Rufus during this period, and if Rufus approved we can be certain that his owner was more than grateful.

An unusual association, reflecting Churchill's love of his pets, and his loyalty and affection for those who worked for him. Bella Lobban had the books bound herself on completion of the set, each volume has the binder's job number on the last leaf, and her name is pencilled to the inscribed blank in vol. V.

Cohen A240.4; Woods A123(b).

£25,000

[68450]



74.

HEMINGWAY, Ernest. *The Old Man and the Sea*. New York, Charles Scribner's Sons, 1952

Octavo. Original black cloth, titles to spine in gold, author's signature to upper board in blind, edges untrimmed. Housed in a quarter morocco solander box made by The Chelsea Bindery. Contents very lightly toned, spine gently rolled but an excellent copy.

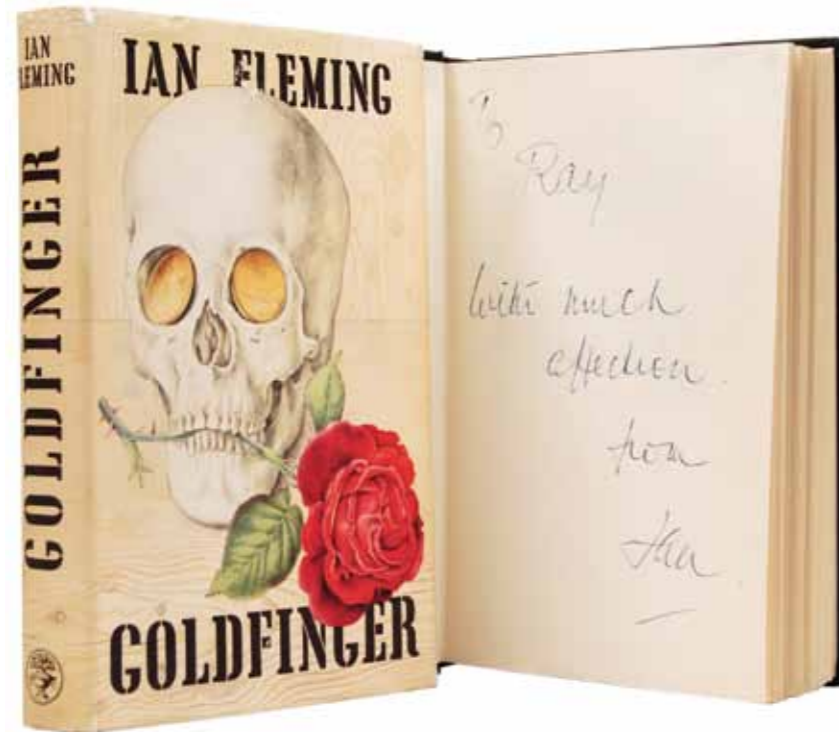
First edition, first printing, pre-publication issue, one of only 15 copies distributed to Hemingway, with his signed inscription to the front free endpaper, "yours always Ernest Hemingway". Additionally with the inscription to the front pastedown of Charles Sweeney, a professional soldier of fortune and long-time friend of Hemingway's, re-presenting the copy on his behalf: "To Betty from Ernest Hemingway by way of Charles Sweeney with love". Beneath this Sweeney has added: "According to a letter from Ernest Hemingway this is one of a special edition of fifteen made from the first sheets of the first edition with a special black binding. Charles Sweeney Oct 5, 1953". Loosely inserted is a one-page typed letter signed from Sweeney to Betty, dated 17 September 1953, giving further details of this copy and telling her his own personal news. Also present is the airmail envelope containing Hemingway's letter to Sweeney (the letter now not present), as from c/o Hemingway's bank in Kenya, but franked and stamped Valencia 26 July 1953. (Hemingway was on safari in Kenya at this time.)

The presentation issue of *The Old Man and the Sea* was made up from the first 30 sets of sheets, printed in August 1952, one month before the first edition printing. They were bound in a special black calico-grain cloth binding, without a printed dust jacket. Half the copies were distributed by the publishers and are therefore not inscribed by Hemingway: only five of these are now located, all (except his own retained copy) being inscribed by David Randall of Scribner's. We are aware of only two other copies inscribed by Hemingway of this special presentation issue: one inscribed to his lawyer, Alfred Rice, sold at auction April 2008 (described as "the only known copy inscribed by Hemingway"); another sold by an American bookseller some years previously.

Hanneman A24a; Burgess, 99 Novels, p. 58; Smiley, *Books into Film*, pp. 141–44.

£75,000

[60732]



75.

FLEMING, Ian. *Goldfinger*. London: Jonathan Cape, 1959

Octavo. Original black boards, titles to spine gilt, skill design to upper board in blind and gilt. With the dust jacket. Housed in a black quarter morocco solander box. A superb copy in the lightly rubbed and sunned dust jacket.

First edition, first impression, an outstanding presentation copy from Fleming to Raymond Chandler, with Fleming's signed presentation inscription to the front free endpaper, "To Ray [Chandler] With much affection from Ian." Chandler, whose Sunday Times review of *Dr. No* is quoted on the front flap of the dust jacket of *Goldfinger*, had inscribed a copy of his final novel *Playback* to Fleming in 1958.

This presentation is expressive of the remarkable friendship between two masters of the thriller, the creators of two of the century's most memorable fictional characters, James Bond and Philip Marlowe. Ian Fleming had long admired Chandler's work before their first meeting over a dinner in London at Stephen Spender's in May 1955. His wife's death the year before was still a fresh wound for the visiting Chandler and he had resumed hard drinking in his mourning: "He was very nice to me and said that he liked my first book, *Casino Royale*, but he didn't really want to talk about anything much except the loss of his wife." While such honest grief might usually be terribly awkward, for Fleming, Chandler "expressed himself with a nakedness that embarrassed me while endearing him to me" (Hiney p. 221).

Fleming treated Chandler with "deference he reserved for very few" and greatly respected his advice, so much so that the present work might very well not have been written without Chandler's input. Fleming and Chandler began their friendship at a crucial time in Fleming's literary career. He had returned from his Jamaica estate, *Goldeneye*, in March 1955, with the finished manuscript for *Diamonds Are Forever* and the feeling that he had exhausted the potential for 007.

As Fleming voiced the idea of killing off his creation, Chandler intervened with praise of not only *Casino Royale* but of *Live and Let Die* (which Fleming had sent over to Chandler upon learning he hadn't yet read it), thus reinvigorating Bond for Fleming. "Chandler's approval seems to have made Fleming quickly decide that the next book, instead of finishing Bond for good, would go to the opposite extreme ... it would have depth and seriousness. Bond would become a 'rounded character' like Chandler's hero Philip Marlowe" (Pearson, pp. 237-8).

£80,000

[74259]



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