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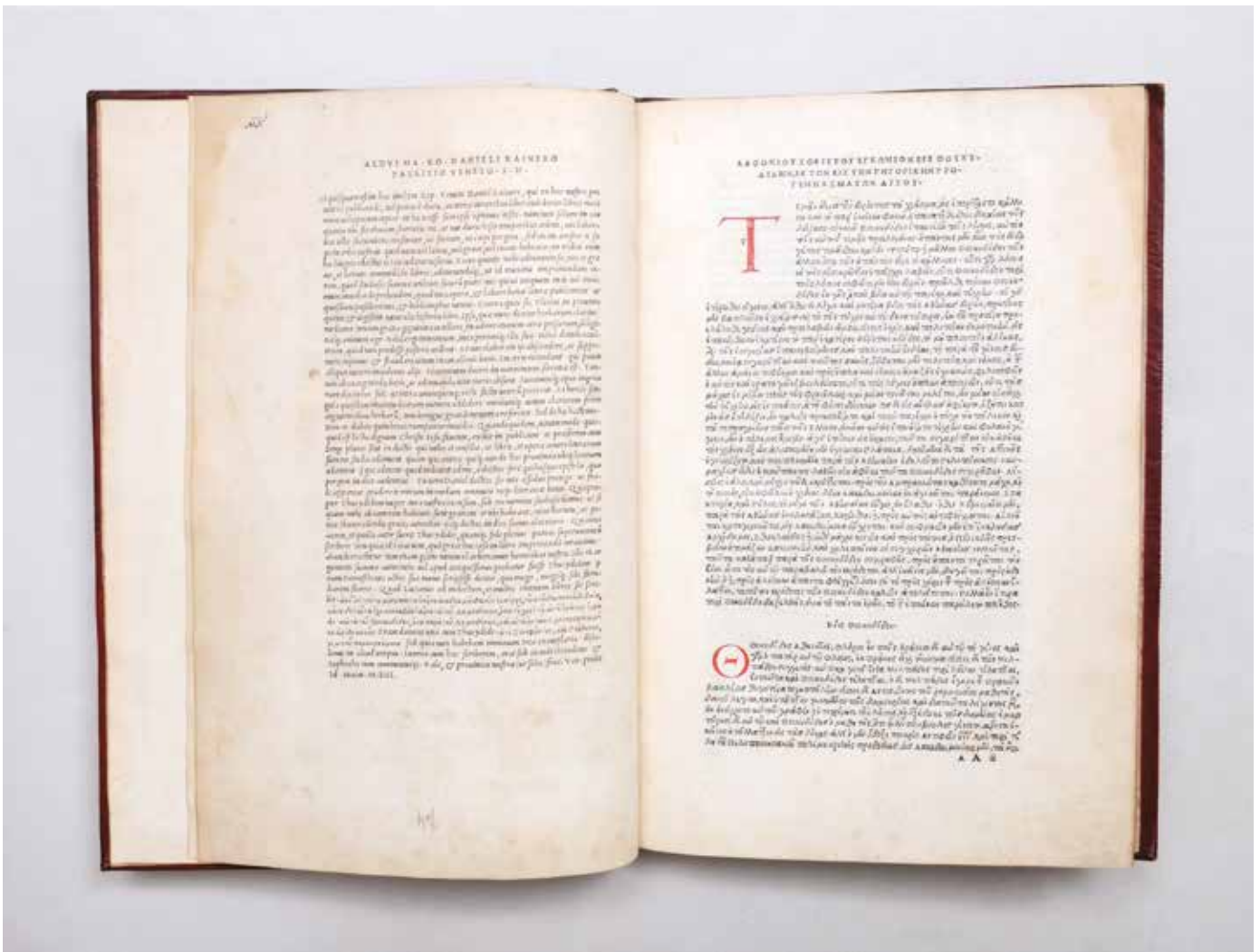
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The most important work in Greek historiography

1
THUCYDIDES. De bello Peloponnesiaco, in Greek. Venice: Aldus Manutius, May 1502

Folio (290 × 198 mm). Eighteenth-century red morocco, gilt border on covers, spine with gilt decorations and title, comb-marbled endpapers, red sprinkled edges. 122 leaves, without blank A8 and terminal blank P4. Text in Greek and Latin. Large red initials in first chapters. Extremities lightly rubbed, few marks to rear cover, a little light soiling and staining internally, but generally very good, with a few marginal annotations in Greek, 18th-century engraved bookplate of an English collector, Michael Smith, to the front pastedown.

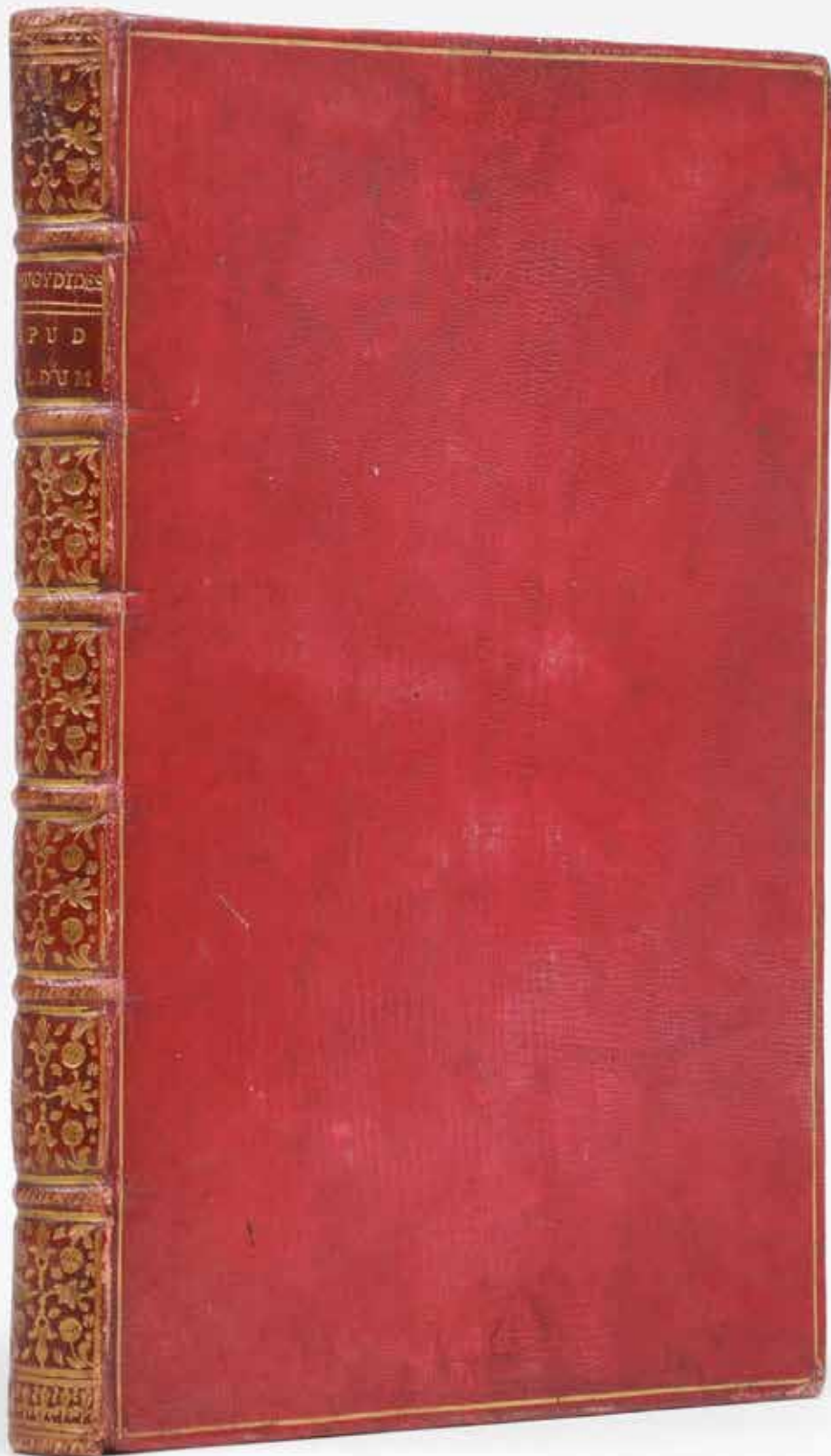
EDITIO PRINCEPS of the most important work in Greek historiography, edited by Aldus from a Cretan manuscript. As with his edition of Herodotus, the text had first appeared in print in the Latin translation of Lorenzo Valla. The recipient of Aldus's dedicatory letter, Daniele Renier, was a Venetian senator, procurator of San Marco and collector of Hebrew, oriental and classical manuscripts. The printer mentions how Renier frequently comes to his shop to see what Greek or Latin text might be under production.

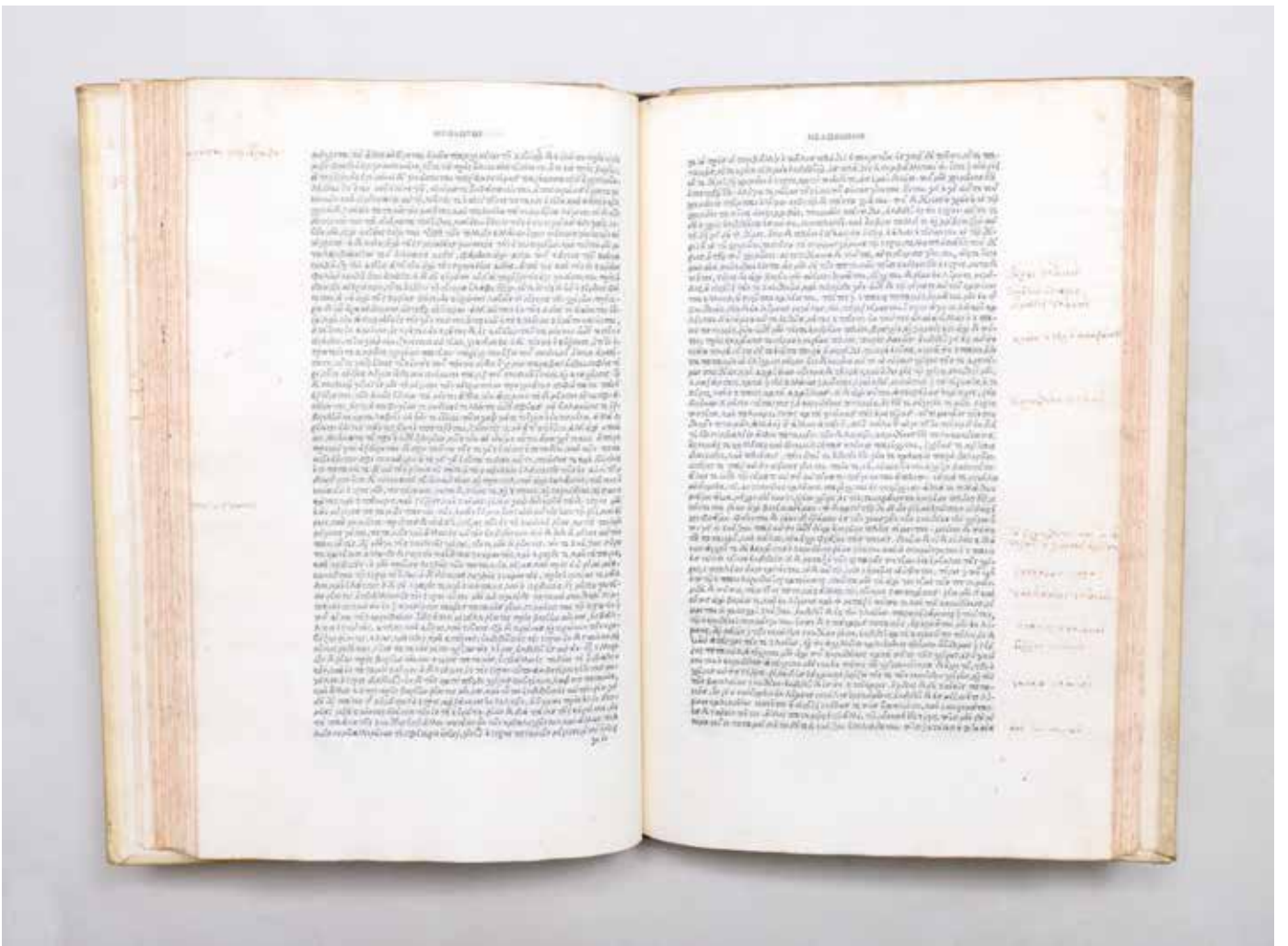
“The standards and methods of Thucydides as a contemporary historian have never been bettered . . . He uses [reported speeches] to make clear, what would have been intolerably dry in the extract, the personal and political motives of the protagonists on either side . . . Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him” (PMM).

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

£35,000

[103257]





“For the war itself his authority forms the basis of all modern histories”

2

HERODOTUS. *Historiae*, in Greek. Venice: Aldus Manutius, September 1502

Folio (318 × 204 mm), 140 leaves, complete. Nineteenth-century blindstamped pigskin with Aldine device on sides, modern labels on spine, red speckled edges. Text in Greek and Latin, Aldine device on title and final leaf. Title and last leaf lightly soiled, tiny marginal wormhole in final 40 leaves, still an excellent copy, with early marginal annotations in Greek (some just trimmed), and with the later bookplates of Girolamo d'Adda (1815–1881) and Livio Ambrogio.

EDITIO PRINCEPS of Herodotus' history of the Persian Wars, one of the most important texts edited by the great scholar-printer-publisher himself. Herodotus had first been published in Lorenzo Valla's Latin translation. Aldus claims in the dedication that he corrected the text from multiple exemplars, one of the few instances where such a claim by him is justified and can be verified. He was the first to have access to the "Florentine" codices, where Valla had used the so-called Roman family of manuscripts for his translation. The printer's copy was discovered in Nuremberg by Brigitte Mondrain in 1993 (*Scriptorium* 49 [1995], pp. 263–273). The Herodotus was designed to match the Aldine Thucydides of four months earlier (see previ-

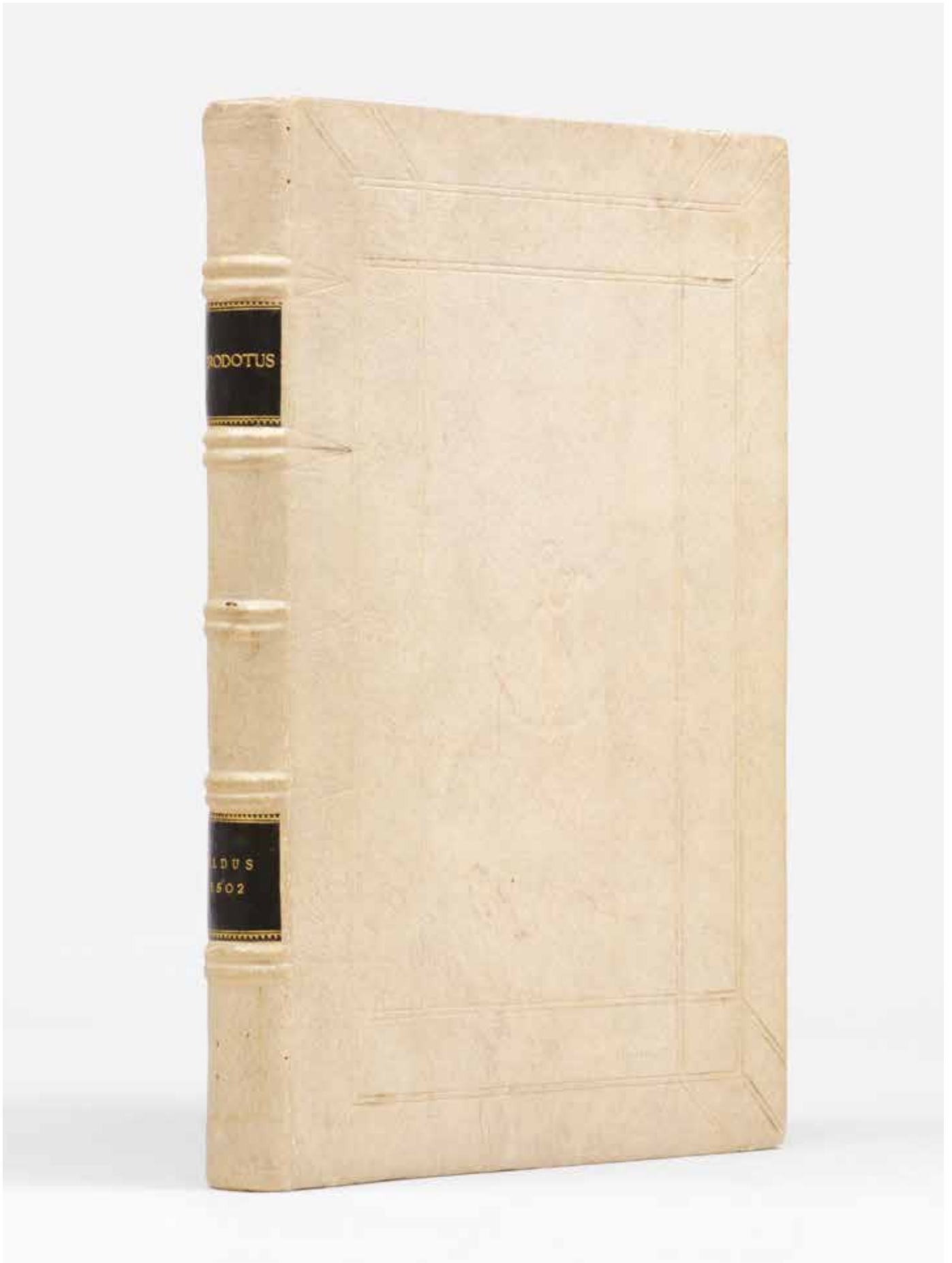
ous item): they share a paper stock, all types and the number of lines per page.

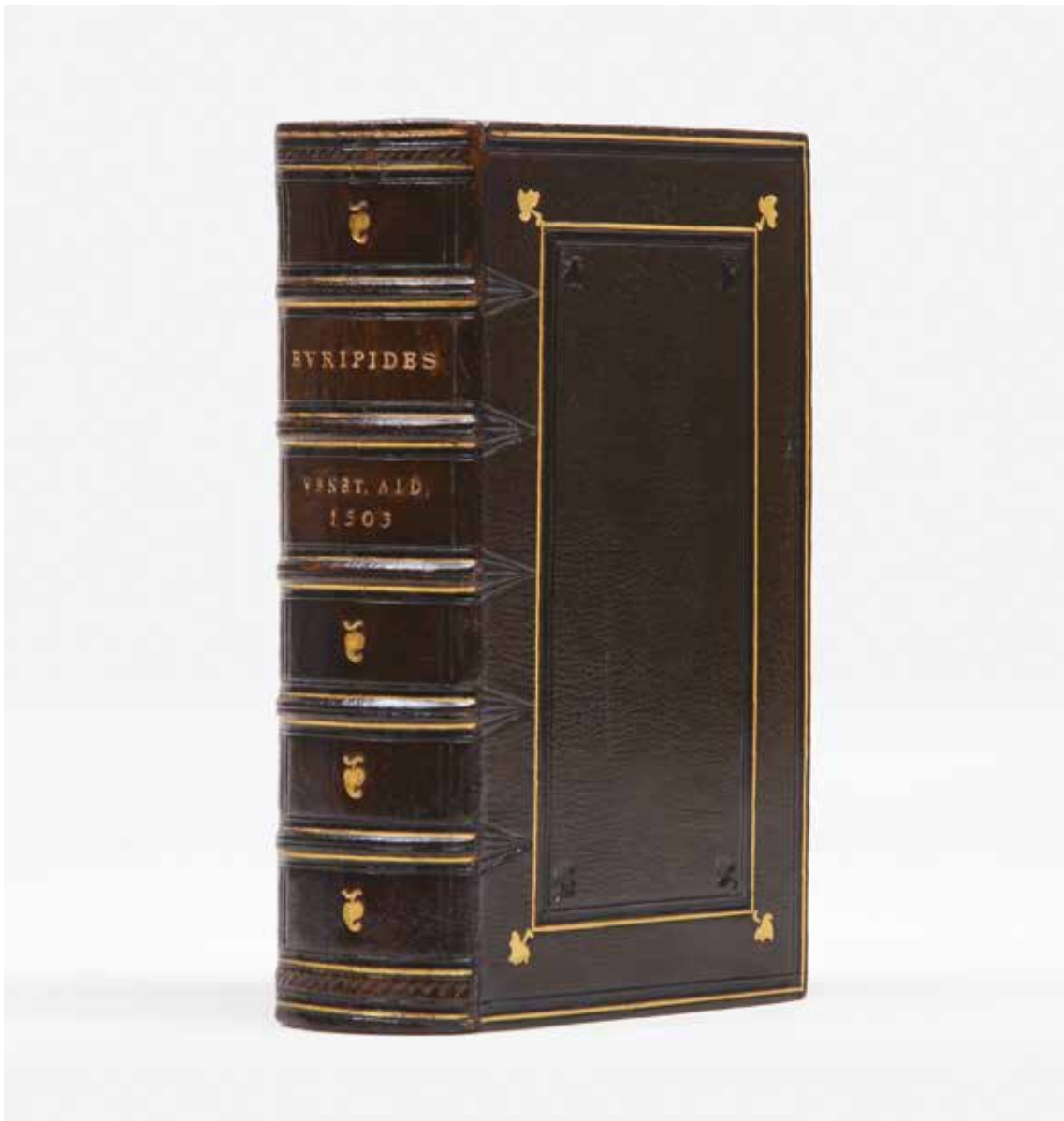
“Certainly for the war itself his authority forms the basis of all modern histories; and, more than that, it is the stuff of legends. Herodotus is far more than a valuable source: always readable, his work has been quoted and translated ever since” (PMM).

Ahmanson-Murphy 50; Isaac 12782; Laurenziana 64; *Printing and the Mind of Man* 41; Renouard, *Alde* 35:8; Sansoviniana 67.

£35,000

[103246]





One of the leading Greek tragedians

3

EURIPIDES. [Greek letters] Tragoedia septendecim.
Venice: Aldus Manutius, February 1503

2 volumes in one, Aldine octavo (159 × 98 mm). Nineteenth-century brown morocco gilt. All 5 blanks preserved. Woodcut Aldine device on last leaf of both volumes. With the morocco bookplate of Henry Huth (his sale Sotheby's 3 June 1913, lot 2749); pencilled collated note of Bernard Quaritch Ltd (Max Prewitt, 4 June 1913). Slight rubbing to joints and extremities, very minor mostly marginal staining, blank upper margin of last leaf of first volume renewed, very good copies.

EDITIO PRINCEPS of most of the 19 extant tragedies: four plays had been previously published at Florence c.1495, and the *Electra* is omitted from Aldus's edition (it was not printed until 1545). Along with the Latin classics, Dante, and Petrarch, Aldus published Greek editions of Homer and the tragedians in his new "portatile" octavo format, in which the texts, unen-

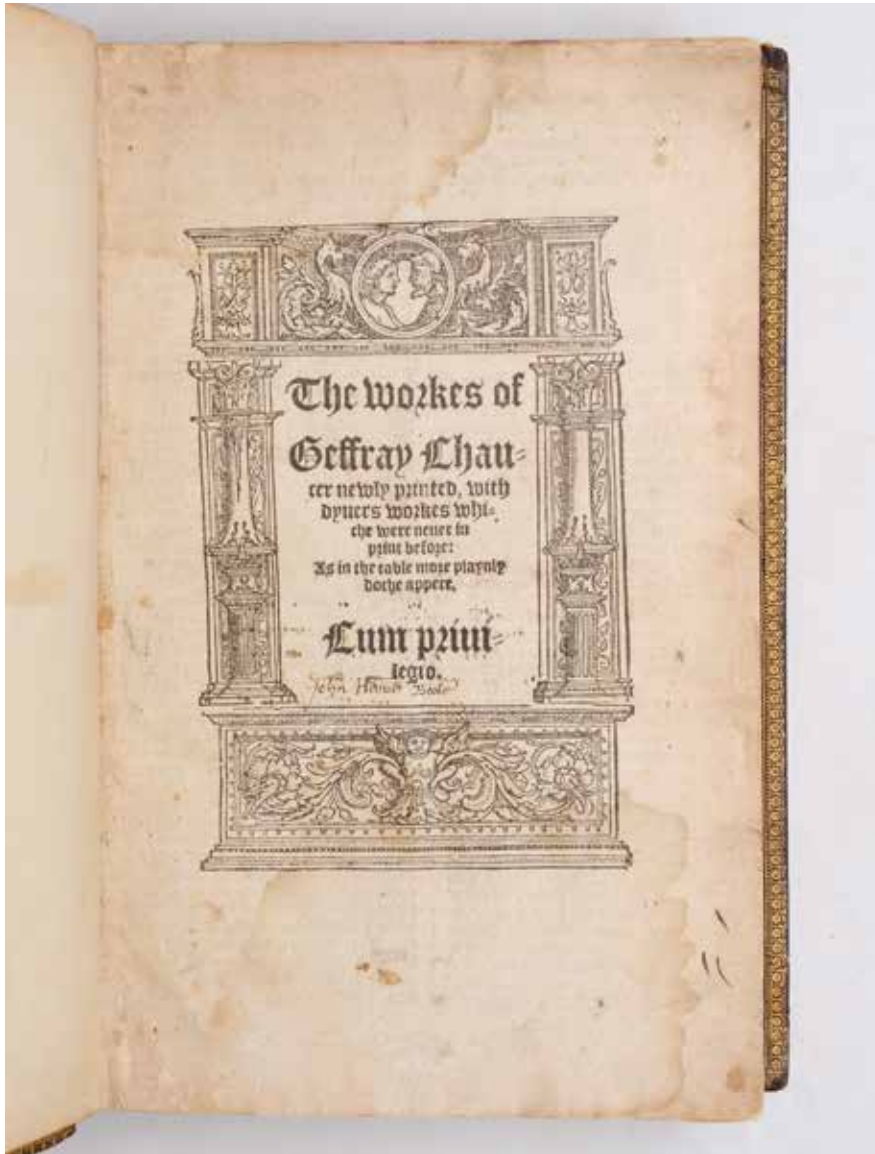
cumbered by commentary, were designed to meet the needs of an educated but non-scholarly public.

Part of the copy-text for this edition has been identified (BnF suppl. gr. 212 and 393). The manuscript is in the hand of a member of the Gregoropoulos family, possibly John Gregoropoulos, one of Aldus's editors, who is thought to have been chiefly responsible for establishing this edition. In his preface to Demetrius Chalcondylas, Aldus announces the imminent publication of the scholia to seven of the plays, but these were not printed until Giunta's edition of 1534. The Aldine edition remained the most important printed text of Euripides until the 18th century.

Adams E-1030; Ahmanson-Murphy 55; Renouard Alde 43,10.

£24,000

[102816]



The fourth Chaucerian folio

4

CHAUCER, Geoffrey. *The Workes of Geffray Chaucer newly printed, with dyvers workes whiche were never in print before.* London: [Nicholas Hill] for Wyllyam Bonham, [1550?]

Folio (286 × 178 mm). Late 19th-century full grosgrain morocco in antique style by Hayes of Oxford, tooled in blind and decorated in gilt, marbled endpapers, wide turn-ins richly gilt, gilt edges. Housed in a morocco-backed folding case. Printed in black letter in two columns. Title page and separate title for “Romaunt of the Rose” within decorative border, woodcut of the Knight on B1r, woodcut of the Squire on E6v, woodcut initials throughout. Provenance: John Hawes (contemporary ownership inscription inked to title and colophon); Thomas A. Hendricks of Indianapolis (bookplate); Rosenbach Collection (typed label on printed header); Sylvain Brunschwig (morocco bookplate); Paul Peralta-Ramos (small Japanese-style inkstamp); the collection of Cornelia Funke, author of the *Inkheart* trilogy. Joints tender, lacking final blank, mild browning, dampstaining to first gathering and to margins of last gathering, head of B1 shaved just touching foliation, tear to f. 90 affect-

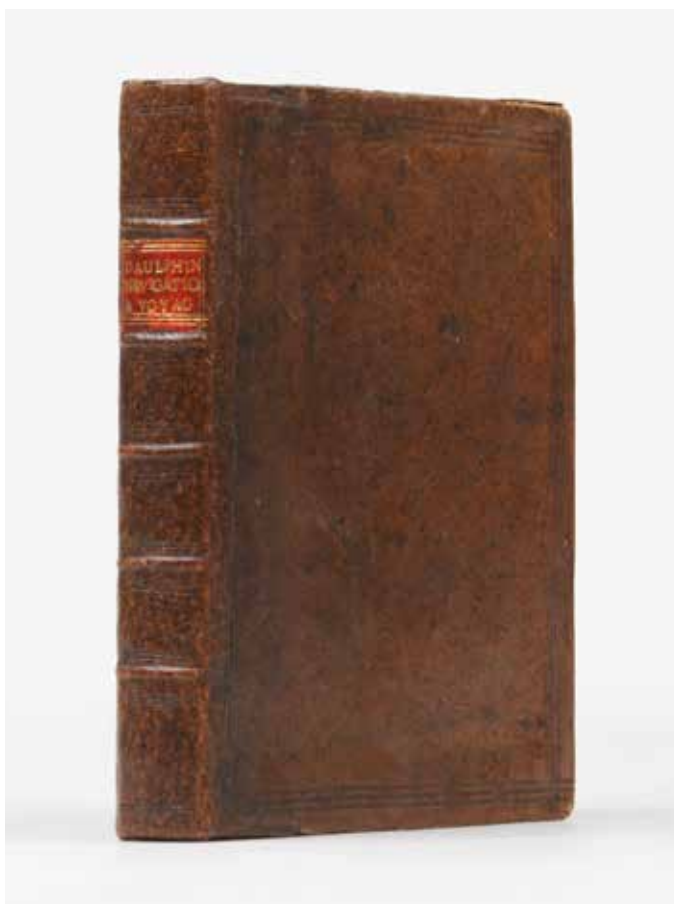
ing a few letters of text, pen-trials to outer margin of f. 227, discreet ink doodles to woodcut of Knight, “Squier” inked to scroll on woodcut of same, last leaf coming away at head, overall a very good copy.

FOURTH COLLECTED EDITION, one of four variants each with a different publisher’s name in the colophon: the others were Richard Kele, Thomas Petit, and Robert Toye. Pforzheimer notes that, to judge from the relative numbers of extant copies, it is probable that they shared equally in the edition. The woodcuts of the pilgrims that had first been printed in Caxton’s 1483 edition are here replaced by two new cuts, of *The Knight* and *The Squire*, which were then reprinted in later black letter editions through to 1602. The history of the woodcuts is traced by David R. Carlson, “Woodcut Illustrations of the *Canterbury Tales*, 1482–1602,” *The Library*, 6th ser., 19 (1997): 25–67.

Luborsky & Ingram, *English Illustrated Books*, 1536–1603, 5071; Pforzheimer 174 (Thynne issue); STC 5071.

£25,000

[105500]



Illustrated survey of the Ottoman world including the Arabian Peninsula

5

NICOLAY, Nicolas de. *The Navigations, Peregrinations and Voyages, made into Turkie, conteining sundry singularities which the Author hath there seene and observed: Devided into foure Bookes, with threescore figures, naturally set forth as well of men as women, according to the diversitie of nations, their port, intreatie, apparrell, lawes, religion and manner of living, aswel in time of warre as peace: with divers faire and memorable histories, happened in our time. Translated out of the French by T. Washington the younger. London: imprinted by Thomas Dawson, 1585*

Octavo (187 × 141 mm). Mid 17th-century speckled calf, red morocco label, raised bands, triple blind rules to spine and boards, red speckled edges. 57 full-page woodcut illustrations, woodcut initials, headpieces and borders to title page and illustrations. Armorial bookplate of Edward Vernon Harcourt (1825–1891), author of *Sporting in Algeria* (1859), on front pastedown, contemporary inscriptions to initial blanks and upper margin of title page, the latter dated 1593 and at end of dedication. Expertly rebaked to style, endleaves renewed; small loss to lower outer corner of title leaf not affecting text or border, a few minor marks, a very good copy.

FIRST ENGLISH EDITION; first published in French by Guillaume Roville in Lyon in 1568 with copper-engraved illustrations. Nicolay was the Geographer Ordinary and Valet to the Chamber to Henri II, who sent him to accompany Gabriel

d'Aramon's embassy to Suleiman the Magnificent in 1551, his unofficial mission being to survey the places visited, including Istanbul. Also included is a "Description of the three Arabies", together with a report "Of the Pilgrims of Mecqua . . ." The 60 woodcuts in the present English edition were copied from the Antwerp versions, possibly by a Dutchman called Charles Tressell (the monogram CT appears in at least two cuts). The explicit woodcut of "a Religius Turke" facing p. 102, is often found mutilated, but remains intact in this copy. Other woodcuts include the earliest depictions of inhabitants of Algiers, Tripoli, Turkey, Greece, Persia and Armenia, also a number of Jewish occupational costumes, a physician, a Jewess and a merchant. The section on Arabia features an plate of "A Merchant of Arabia", while the description of the hajj includes two images "Pilgrim Moores returning from Mecqua", and "Sasquas, of nation a Moore, a bearer of water, and a Pilgrim of Macqua". Colas considered it the first serious attempt to describe the costume and customs of the Near East: "C'est la première série de documents sérieux sur les habillements du proche Orient". The text was edited by John (i.e. Hans) Stell. The work is frequently cited by Shakespeare scholars as a source for *The Merchant of Venice*.

Arcadian Library for German, [9167], French [8748], and Italian [14172] editions, p. 152 refers; Atabey 871; Blackmer 1197; Colas 2203; not in Macro; STC 18574.

£25,000

[92271]

Torlaqui a religious Turke.



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The first etymological dictionary of the English language – John Locke's copy

6

(LOCKE, John.) MINSHEU, John. Hegemon eis tas glossas [Greek letters] id est, Ductor in linguas, The Guide into Tongues. Cum illarum harmonia, & etymologijs, originationibus, rationibus, & derivationibus in omnibus his undecim linguis, viz: 1. Anglica. 2. Cambro-Britanica. 3. Belgica. 4. Germanica. 5. Gallica. 6. Italica. 7. Hispanica. 8. Lusitanica seu Portugallica. 9. Latina. 10. Graeca. 11. Hebraea, &c. Quae etiam ita ordine, & sono consentientes, collocatae sunt, ut facilimè & nullo labore, unusquisque non solùm, quatuor, quinque, vel plures illarum, quàm optimè memoria tenere, verum etiam (per earum etymologias) sub nomine, naturam, proprietatem, conditionem, effectum, materiam, formam, vel finem rerum, rectè nosse queat; . . . Opera, studio, industria, labore & sumptibus Iohannis Minshaei in lucem editum & impressum. Anno 1617. The guide into the tongues. With their agreement and consent one with another, as also their etymologies . . . London: And are to be sold at John Brownes shop, 1617

Folio (380 × 250 mm) in 2 parts. Contemporary calf, rebaked, relabelled to style, corners repaired. Without the separately printed list of subscribers, double column, first title within woodcut decorative border, with 2 additional dedication leaves to each part not mentioned in the collation given by ESTC, without the final leaf (presumed blank). Final text leaf frayed at lower corner with loss of part of border and with hole, but with no loss of text, water-stained, occasional marginal worming, but a good copy.

FIRST EDITION, JOHN LOCKE'S COPY with his ownership inscription and press-mark to the upper inside cover, the usual location for his signature. Minsheu's was the first etymological dictionary of the English language, and only the second etymological dictionary of any modern European language (after the Dutch of 1599). Minsheu spent much of the 1610s seeking funding for its publication, eventually publishing over ten lists of subscribers. (Some authorities claim this to be the first use of subscription publication in England.) Harrison & Laslett's

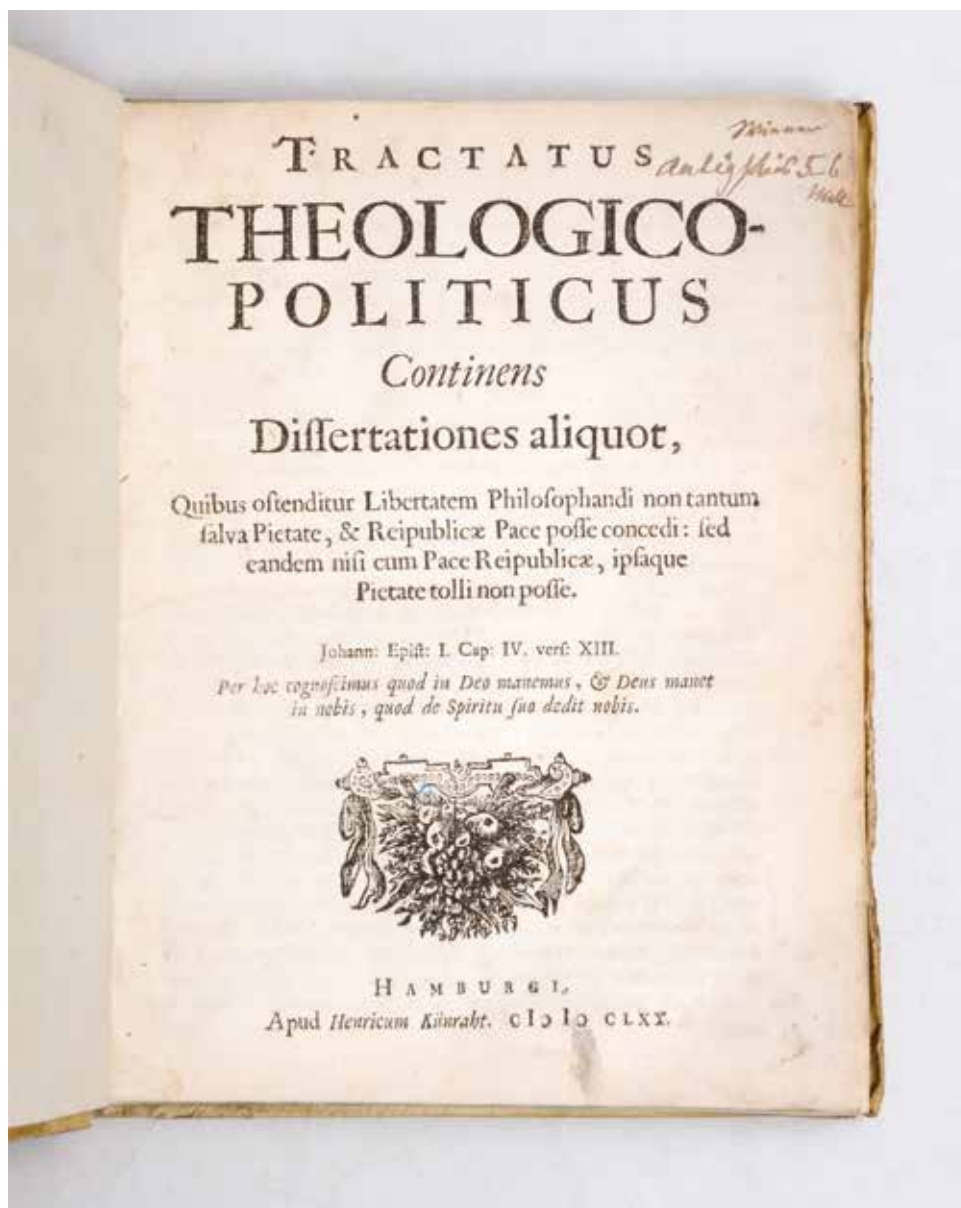
catalogue of Locke's library (2nd ed., 1971) lists this copy in the possession of Miss M. Waller of Oxford.

Harrison & Laslett 1997; STC 17944.

£25,000

[83750]





His great treatise on political theology

7

SPINOZA, Baruch. *Tractatus theologico-politicus.* Hamburg: Henricus Künraht, 1670

Quarto (199 × 154 mm). Contemporary vellum over pasteboard, yapp edges, blue page edges, rebacked and relined, ties lacking. Housed in a black cloth flat back box. Roman, italic and Hebrew type. Woodcut printer's device on title. Contemporary note at one corner of title, underlining and scoring to K2. Worming to fore edge of rear cover, light soiling to title and upper corners of B1-3, marginal waterstains, without the final blank, a very good, well-margined copy.

FIRST EDITION of Spinoza's great treatise on political theology, a "crystal-clear exposition of the theory of natural right" (PMM). Spinoza's principal work, and the only work published in his lifetime, it blends the traditions of his Hebraic background with Cartesian rationalism. His ethical views are extended into the realm of politics, and contain the first clear statement of the mutual independence of philosophy and re-

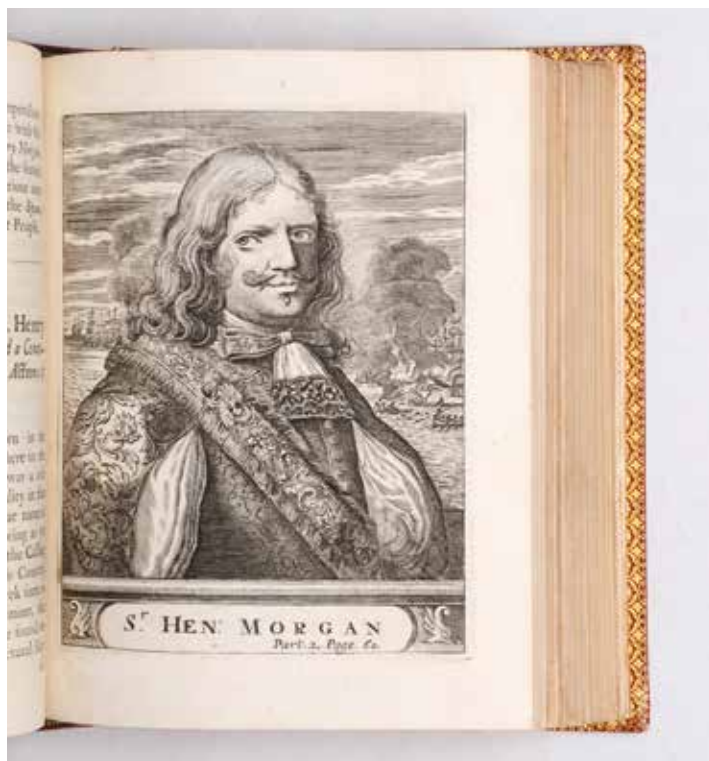
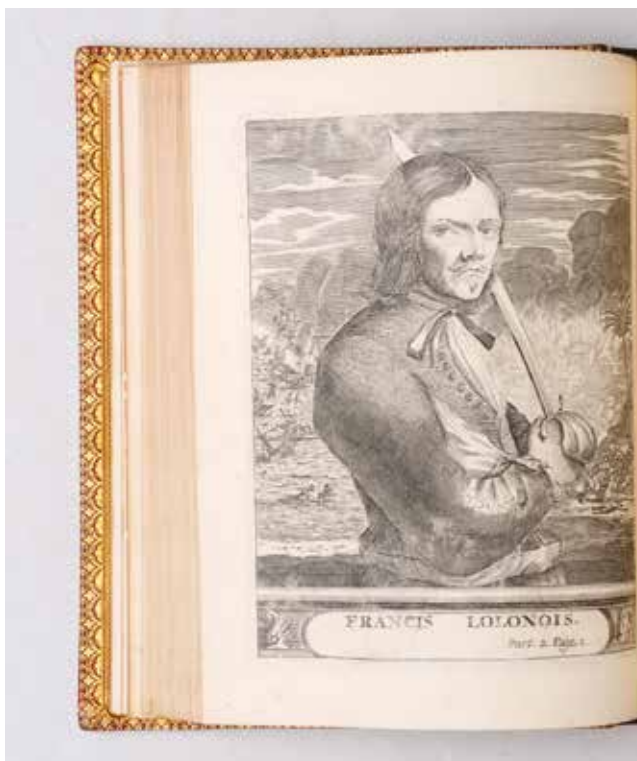
ligion. "Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, in order to obtain security, surrenders part of his right of independent action to the State. But the State exists to give liberty, not to enslave; justice, wisdom and toleration are essential to the sovereign power" (PMM).

Four editions were published with the 1670 date and Kunraht imprint when, in fact, the second appeared in 1672, and the third and fourth posthumously in 1677. This copy is of the true first edition, with page 104 misnumbered 304.

Fritz Bamberger, "The Early Editions of Spinoza's *Tractatus Theologico-Politicus*", in: *Studies in Bibliography and Booklore*, vol. 5, 1962, pp. 9-33, no. T1; *Printing and the Mind of Man* 153; Van der Linde, p. 172.

£30,000

[104609]



Pirates of the Caribbean

8

EXQUEMELIN, Alexandre Olivier. *Bucaniers of America: or, a true Account of the Most remarkable Assaults Committed of late Years upon the Coasts if the West-Indies, by the Bucaniers of Jamaica and Tortuga, Both English and French. Wherein are contained more especially, The Unparall'd Exploits of Sir Henry Morgan, our English Jamaican Hero who sack'd Puerto Velo, burnt Panama, &c. Written originally in Dutch, by John Esquemeling, one of the Bucaniers, who was present at those Tragedies; and thence translated into Spanish, by Alonso de Bonnemaïson, Doctor of Physick, and Practitioner at Amsterdam. Now faithfully rendred into English. [Together with:] RINGROSE, Basil. *Bucaniers of America. The Second Volume. Containing the Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharp, and others; performed upon the Coasts of the South Sea, for the space of two years, &c. From the Original Journal of the said Voyage. London: William Crooke, 1684 & 1685**

2 volumes, small quarto (205 × 160 mm). Late 19th-century red crushed morocco by Bedford, richly gilt spine, three-line gilt border on sides enclosing central gilt panel with floriate corner-pieces, all edges gilt, richly gilt turn-ins, marbled endpapers; housed in a custom made fleece-lined red cloth slipcase. The first-named with 4 engraved portraits, 4 engraved plates (1 double-page, 1 folding), engraved double-page map of Panama, allegorical head-piece, and a woodcut; the second with 2 engraved folding maps (one large), 13 full-page engraved maps and charts which are included in the pagination, a full-page engraved city-plan and 42 woodcuts of coastal profiles in

the text. Embossed library stamp of Donald Duncan MacDermid on a preliminary binder's blank. Light bump to rear lower corner, map of South America skilfully repaired (short closed-tear in the margin), last three leaves skilfully remargined at the bottom edge and gutter.

FIRST EDITION IN ENGLISH OF EXQUEMELIN; FIRST EDITION OF RINGROSE. These two works together form the primary contemporary source in English for the history of the English and French buccaneers, or more politely "privateers", who harassed Spanish shipping and colonies in the Caribbean during the 17th century. As Sabin suggests, "No book in any language was ever the source of so many imitations, and the source of so many fictions as this."

A Huguenot native to Honfleur, Exquemelin left France in 1666 as an indentured servant bound for the Antilles. On Tortuga, he was sold to a nefarious government officer, and later resold to a doctor who taught him some of the skills of a barber-surgeon, offered Exquemelin his freedom for a price, and gave him a few surgical tools. By the end of the 1660s, Exquemelin became a flibustier, or privateer. He probably served with Jean-David Nau l'Olonnais, and participated in the raid of Maracaibo in 1669. He later took part in Henry Morgan's sack of Panama in 1670-71. Soon thereafter, Exquemelin abandoned piracy, returned to Europe, and studied medicine in Amsterdam, where he completed this account. He later returned to America several times as a ship's surgeon aboard Dutch and Spanish vessels. He writes in considerable detail about raids upon various settlements throughout the West Indies, fights with Indians, encounters with other pirates, and acts of torture committed by the marauding bands upon the region's inhabitants. Although some of



his dates are questionable, Exquemelin's account is considered among the most reliable of the period.

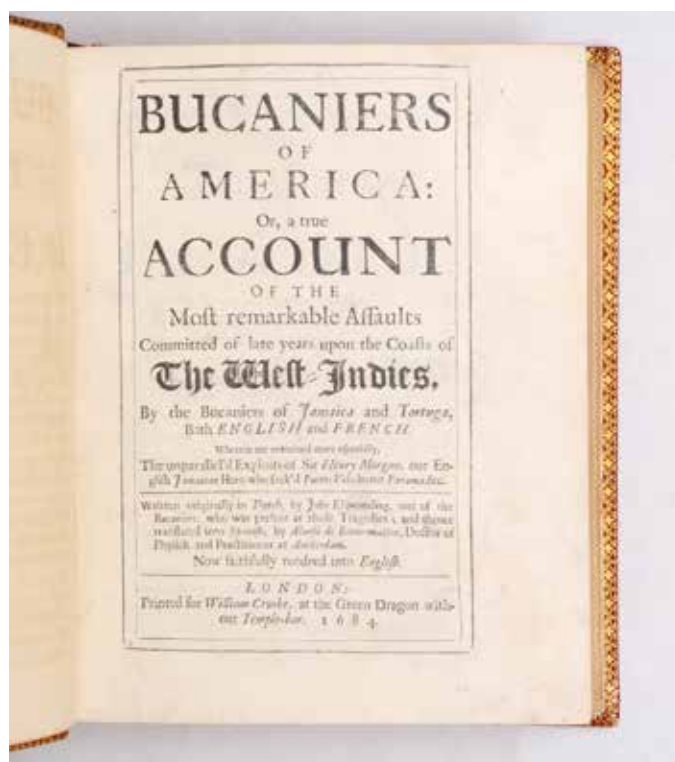
The second volume, containing Basil Ringrose's narrative of Bartholomew Sharp's depredations on the Pacific coast, is similarly prized for its accuracy: "He was . . . one of five buccaneers, including William Dampier and Lionel Wafer, who kept a journal of the expedition. His narrative is by far the most detailed account of the voyage" (ODNB). Ringrose is also renowned for his capture and copying of the *Rosario's* *derrotero* or waggoner, which contained secret pilotage instructions for the whole of the Pacific coast of America.

It is extremely unusual to find the two volumes together in first editions: "It is more usual to find Volume I of the first edition alone; or Volume I of the second edition combined with Volume II of the first edition" (Church). Exquemelin first appeared in Dutch in 1678, the present edition being translated from Alonso de Buena Maison's Spanish edition of 1681. A highly desirable volume, particularly so in this lovely binding by one of the foremost London bookbinders of the period.

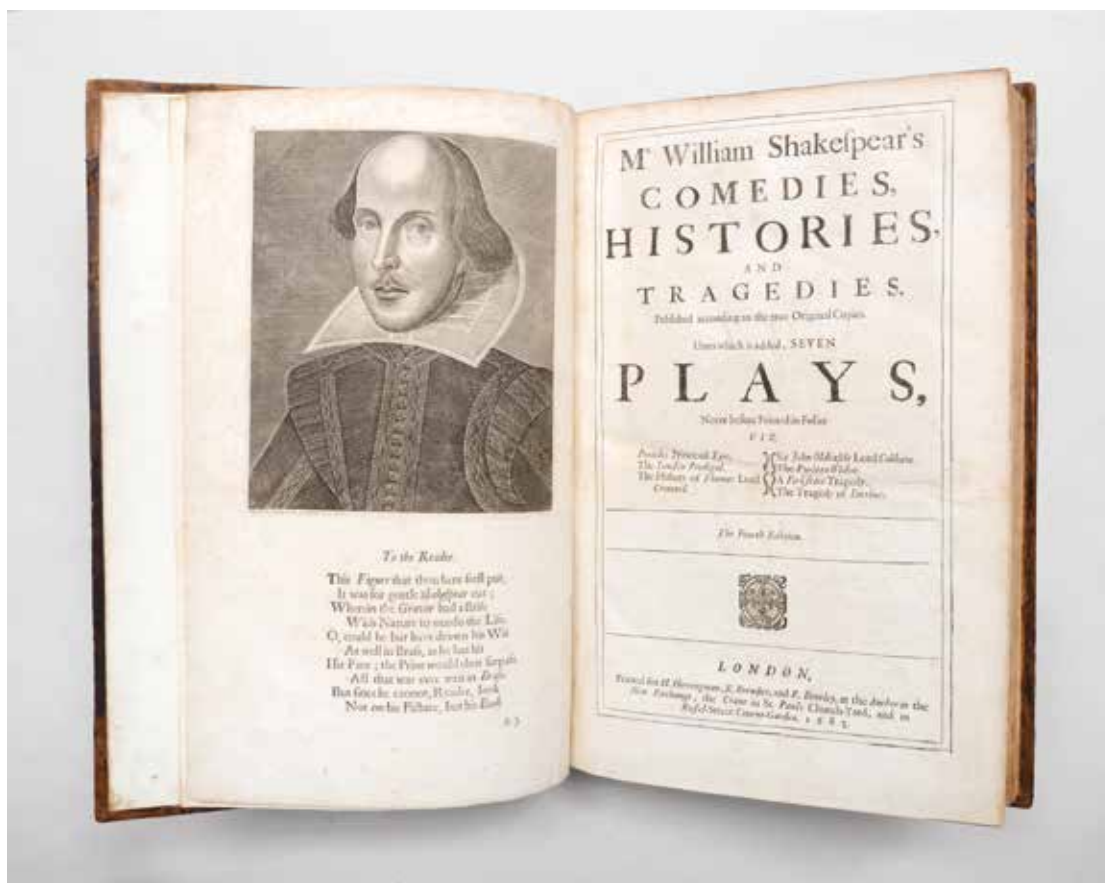
Church 689; Hill 579 (with volume I a second edition); NMM, IV, 175; Sabin 23479; Wing E3894 & 3897.

£12,500

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The Fourth Folio

9

SHAKESPEARE, William. Comedies, Histories and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio . . . London: for H. Herringman, E. Brewster, and R. Bentley, 1685

Folio (368 × 235 mm). Contemporary mottled calf, red morocco label, red sprinkled edges, rebound preserving most of the original spine, tips restored. Engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials. Minor occasional light browning, a few tiny burn-holes, small tear with loss to margins of Gg3, Rr6, Uu3, *Ddd6, 3E4 and 3Y2 (not affecting text), slight staining to 3B5 with short tear at lower margin (not affecting text), a few other tiny oil and other stains, the condition generally very good, and a notably tall, well-margined copy.

FOURTH FOLIO, the last of the 17th-century editions of Shakespeare's works, edited by John Heminge (d. 1630) and Henry Condell (d. 1627), the seven plays added by Philip Chetwin (d. 1680), publisher of the Third Folio. A reprint of the ill-fated Third Folio, this edition was issued by Henry Herringman in conjunction with other booksellers, and has three settings of the title-page. Of the seven additional plays, also included in the Third Folio, only *Pericles* is today recognised as the work of Shakespeare. In common with the Third, the Fourth Folio dropped the final "e" from Shakespeare's name, a spelling that persisted until the beginning of the 19th century.

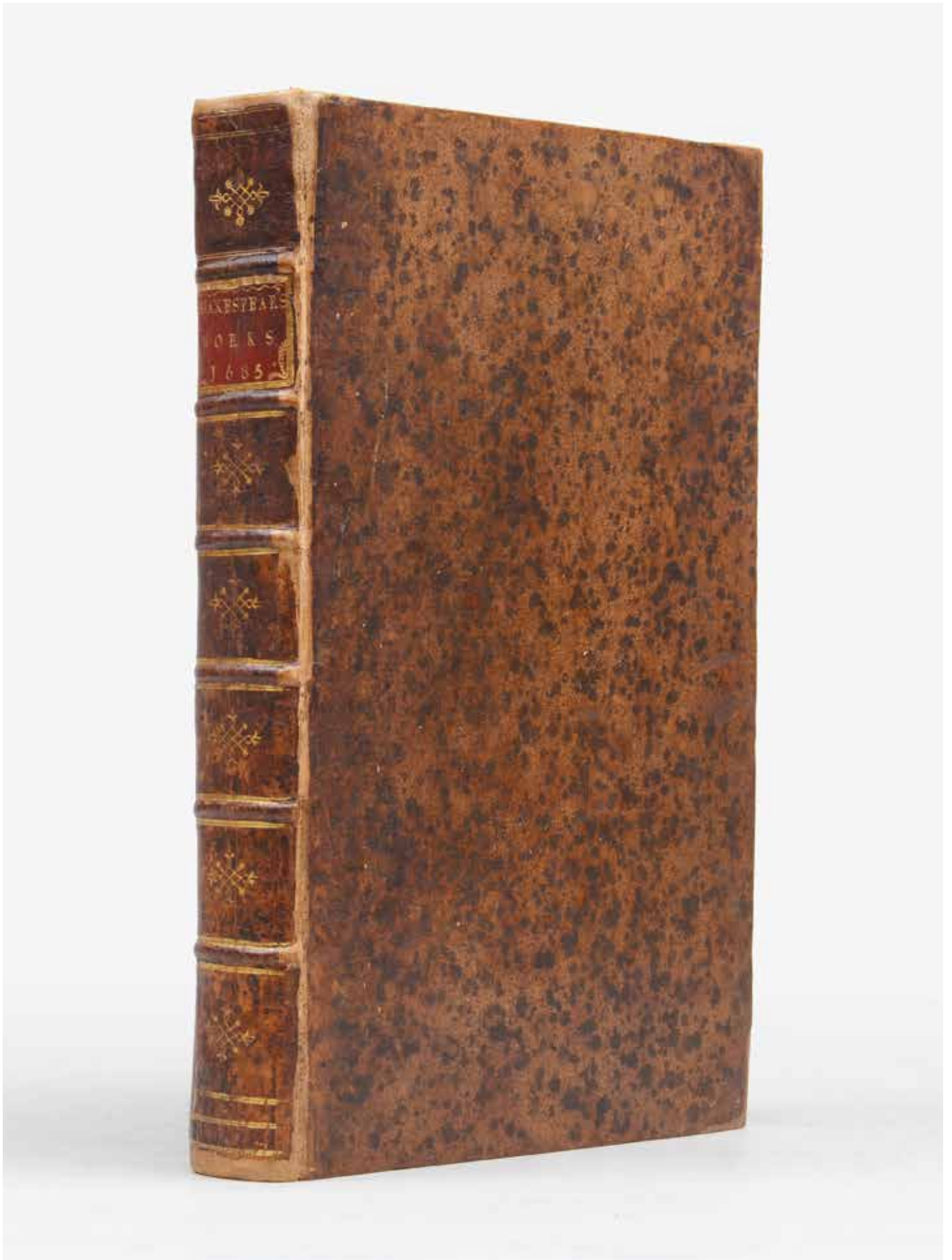
The printer of the Comedies has been identified from the ornaments as Robert Roberts. Although this is the only edition in which each play does not start on a fresh page, it is in a larger fount and more liberally spaced than the three earlier editions. (The two pages of L1 are set in smaller type, presumably after the discovery that some text had been omitted.) The Fourth Folio remained the favoured edition among collectors until the mid-18th century, when Samuel Johnson and Edward Capell argued for the primacy of the First Folio text.

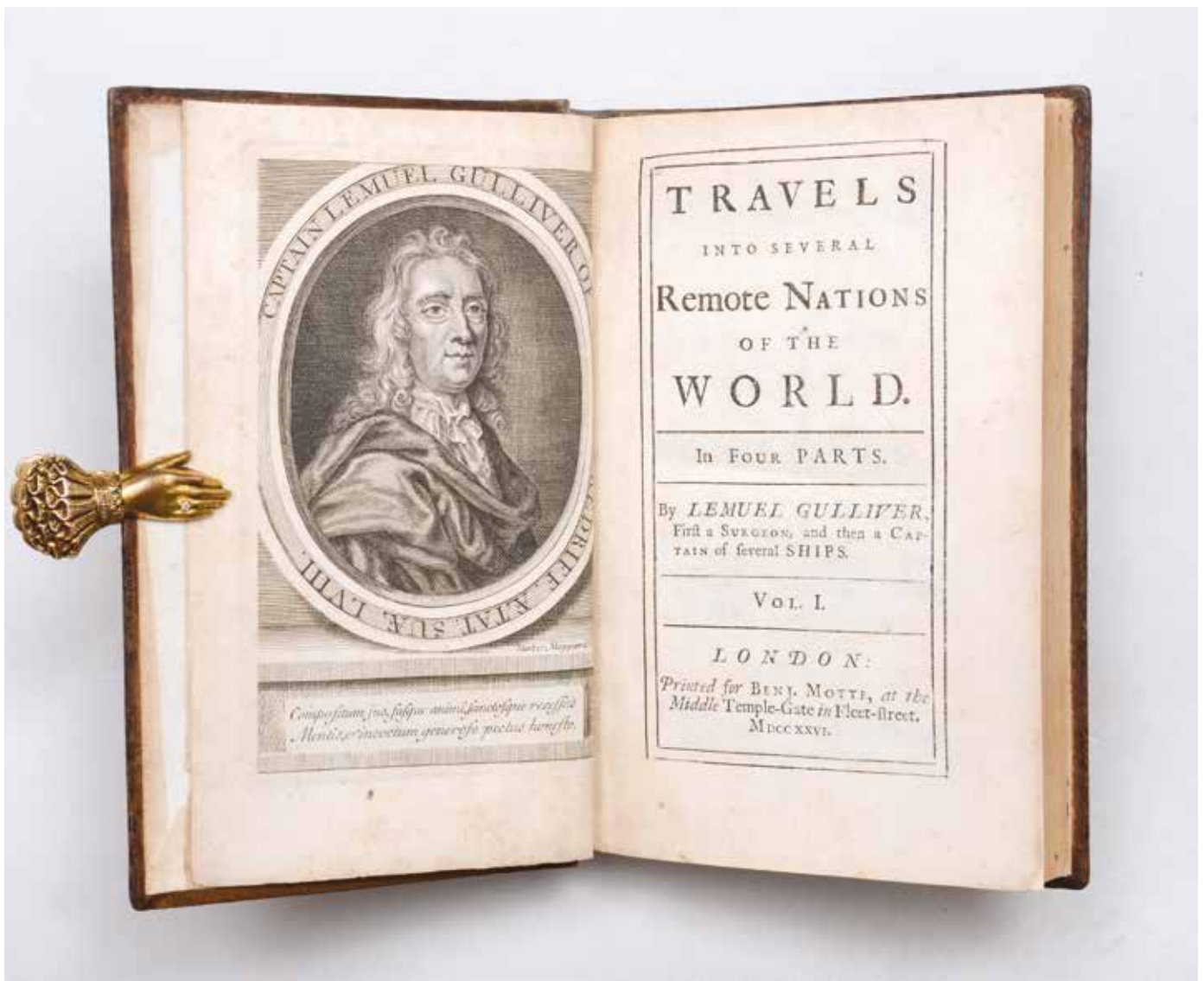
PROVENANCE: The lawyer and politician Simon Harcourt, first Viscount Harcourt (1661?–1727), his bookplate affixed to verso of title, thence by descent (armorial bookplate of Edward William Vernon Harcourt (1825–1891) on front pastedown). Simon Harcourt was the only son of Sir Philip Harcourt (d. 1688), the landowner and politician of Stanton Harcourt, Oxfordshire, and his first wife, Anne (d. 1664), the daughter of Sir William Waller of Osterley Park, Middlesex. In a distinguished political career he became Queen Anne's solicitor-general on 30 May 1702, subsequently promoted to attorney-general in 1707 after his close involvement in the negotiations for the Union with Scotland. He became lord chancellor in April 1713.

Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S-2915.

£125,000

[98210]





“Gulliver’s Travels has given Swift an immortality beyond temporary fame” (PMM)

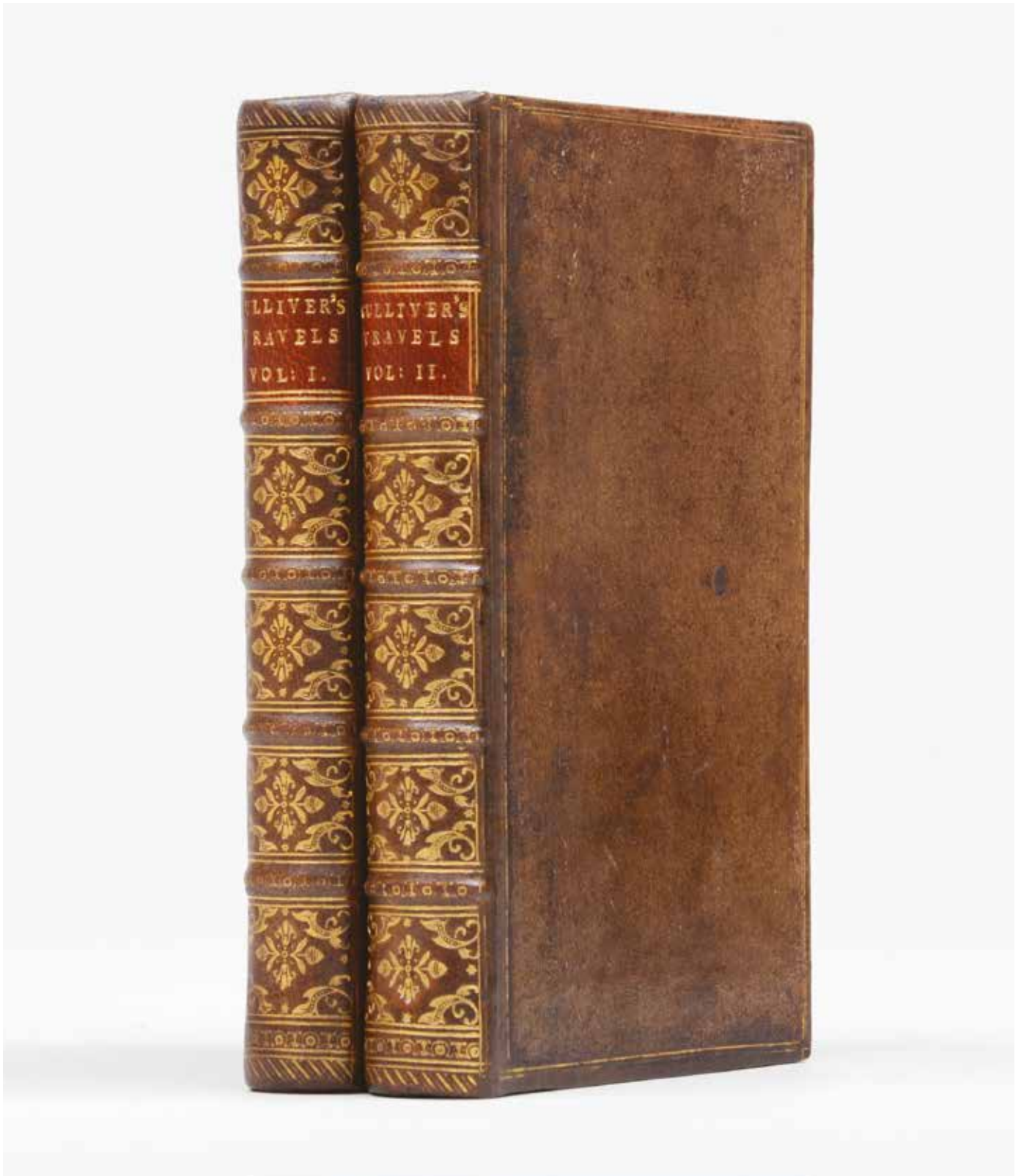
10

[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: for Benj. Motte, 1726

2 volumes, octavo (191 × 119 mm). Contemporary speckled calf skilfully rebaced and refurbished to style, richly gilt spines, dark red morocco labels, two-line gilt border on sides; housed in a custom-made plush-lined brown cloth flat-back box. Frontispiece portrait of Gulliver (second state, as called for), 4 maps and 2 plans. Marginal dampstaining to a dozen leaves in volume I, and at lower fore-corner of first gathering in volume II, a few old pale ink splashes to B5-8 in volume I. A very handsome set.

TRUE FIRST EDITION, Teerink’s A edition with all the necessary points to distinguish it from the two later printings (Teerink AA and B) also dated 1726. Teerink’s A was published on 28 October, AA some time in the middle of November, and the B edition in December. The first five editions of *Gulliver’s Travels* (three octavo editions in 1726, one octavo and one duodecimo

edition in 1727) were all published by Benjamin Motte. “The clandestine business of getting into print a pseudonymous and satirically explosive political satire entitled *Travels into Several Remote Nations of the World* (known from the start by its more popular title, *Gulliver’s Travels*) was managed 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). The first edition appeared on 28 October 1726 in two octavo volumes at the price of 8s. 6d., but with unauthorized deletions and insertions by Andrew Tooke (the brother of Benjamin Tooke jun.), and sold out within a week. Gay wrote: ‘From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery’ . . . Motte followed up with two more octavo editions in 1726 and a duodecimo in 1727, and there was a serialized version which began in the *Penny Post* (25 November 1726). There were two Dublin editions before the end of



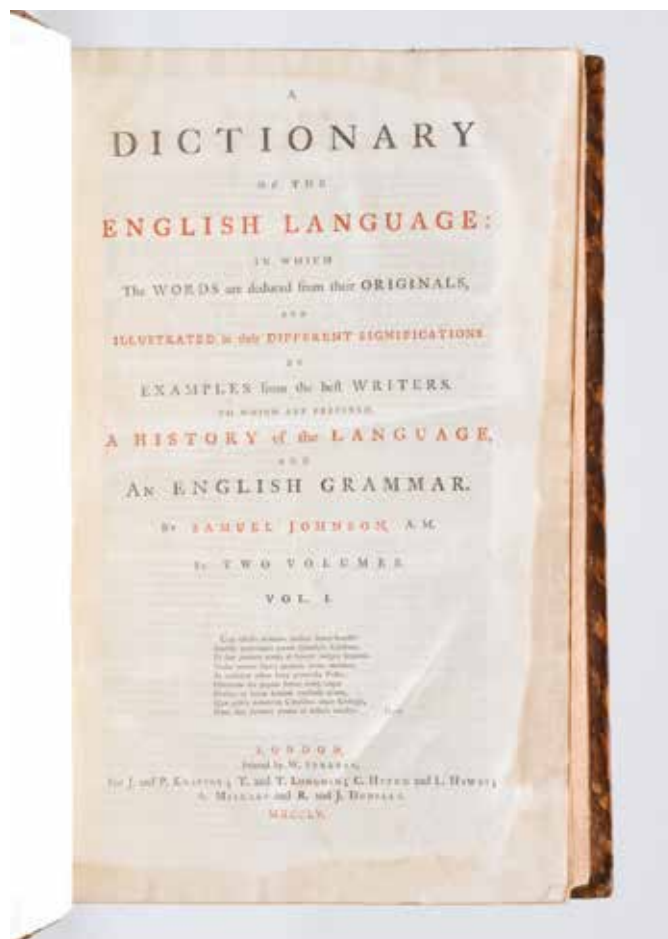
1726, each set up from Motte's first edition . . . The book sold well in French: the first complete translation appeared at The Hague in January 1727, and an abridged adaptation by the Abbé Desfontaines in Paris in April . . . Swift received from Motte £200 and possibly more from the sales of the book, largely due to Pope's effort at instilling into his friend the principles

of 'prudent management' . . . *Gulliver's Travels* is the book by which Swift is chiefly remembered, and it is the record of his own experience in politics under Queen Anne as an Irishman in what G. B. Shaw called 'John Bull's other island'" (ODNB).

Printing and the Mind of Man 185; Rothschild 2104; Teerink 289.

£45,000

[102756]



Johnson's Dictionary

11

JOHNSON, Samuel. A Dictionary of the English Language: in which The Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To which are prefixed, A History of the Language, and An English Grammar. London: by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755

2 volumes, folio (400 × 254 mm). Contemporary spotted full calf, spines elaborately gilt-tooled in compartments with raised bands and tan title labels, red speckled edges. Title page in red and black. Armorial bookplates of W. T. Salvin Esq, of Croxdale Hall, to both copies. Restoration to joints and hinges, some rubbing, small scratches and dents to spine and sides, residual red wax seals to both pastedowns, partial offset tanning from turn-ins, light spotting to some endleaves, leaves lightly cockled throughout but on the whole internally rather fresh, and generally a handsome copy in very good condition.

FIRST EDITION of this most famous of English dictionaries, in an extremely handsome contemporary binding. The creation of the dictionary was Johnson's greatest literary labour. Helped by a succession of needy amanuenses who worked in the surprisingly spacious garret of his house in Gough Square, he experienced the death of his mother and underwent agonies of procrastination before finally completing the task in

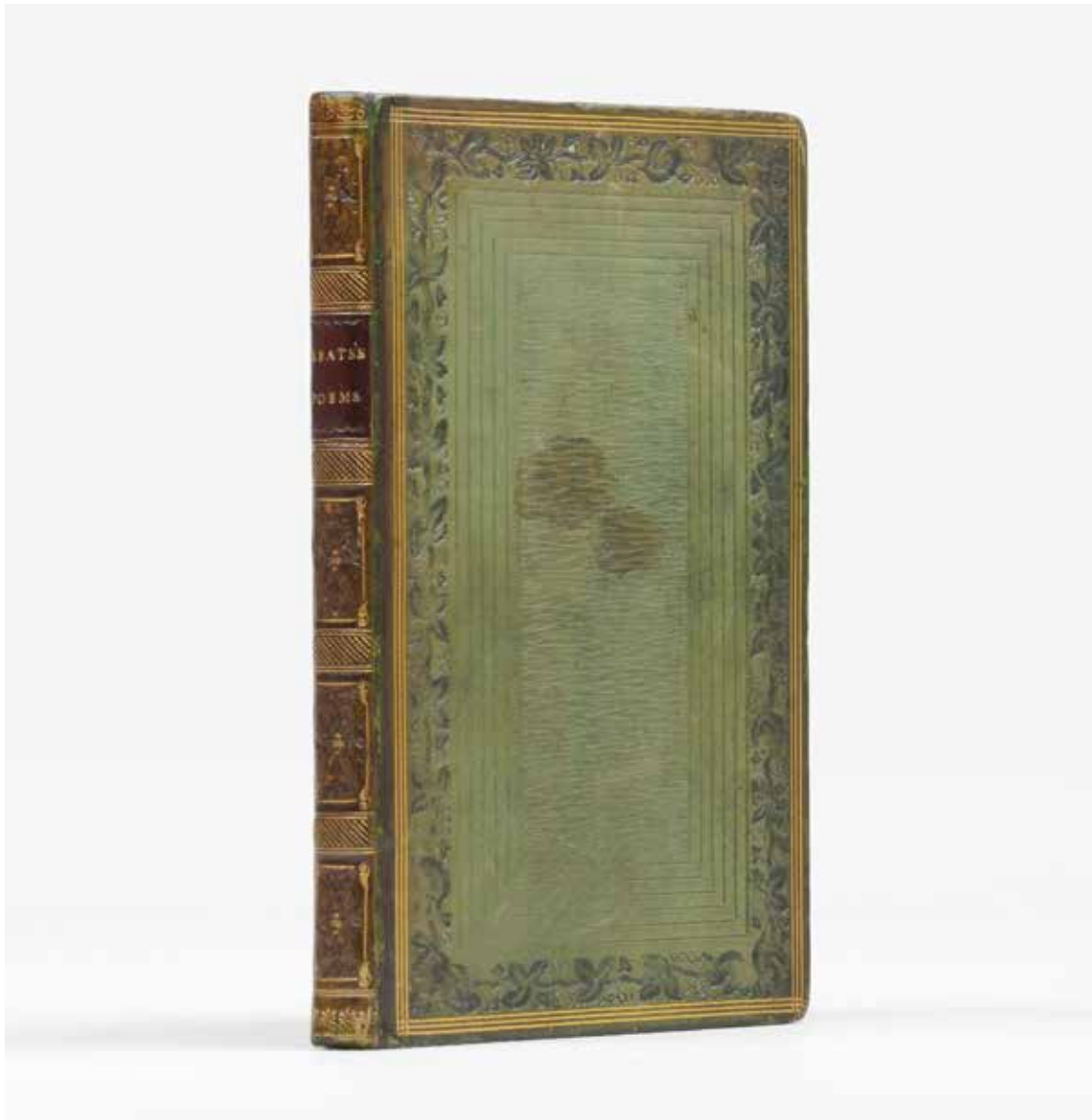
his 46th year. Boswell called it a work of "superior excellence" and "much greater mental labour, than mere Lexicons, or Word Books as the Dutch call them" (*Life of Johnson: An Edition of the Original Manuscript*. Vol I: 1709–1765, ed. Marshall Waingrow, Edinburgh, 1994, p. 213). As his use of 114,000 illustrative quotations shows, Johnson clearly intended to combine lexicography with entertainment and instruction; this was the only work he called "my Book" (*Letters* I: 71). Since it was now owned by the booksellers who had paid him £1,575 in advance, publication by no means saved him from poverty. Yet it was always to be called "Johnson's Dictionary" – and was as much his greatest monument as St. Paul's was Christopher Wren's. The national pride taken in the dictionary was expressed by the poet Christopher Smart when he wrote in the *Universal Visitor*: "I look upon [it] with equal amazement, as I do upon St. Paul's Cathedral; each the work of one man, each the work of an Englishman" (quoted by Henry Hitchings, *Dr. Johnson's Dictionary*, London, 2005, pp. 199–200).

Alston V 177; Courtney and Smith p. 54; Chapman & Hazen p. 137; Fleeman 55.4D/1a; *Printing and the Mind of Man* 201; Rothschild 1237; Todd, "Variants in Johnson's Dictionary, 1755", *The Book Collector*, vol. 14, no. 2, summer 1965, pp. 212–13.

£25,000

[93130]





“Much have I travell'd in the realms of gold”

12

KEATS, John. *Poems*. London: C. & J. Ollier, 1817

Octavo (164 × 96 mm) in fours. Contemporary green calf, richly gilt and blind tooled spine, dark red morocco label, three-line gilt border on sides enclosing blind vine leaf roll-tool, blind five-line border and central straight-grain panel, gilt turns-ins, marbled edges and endpapers. Housed in a green cloth solander box. Wood engraving of Edmund Spenser on title page. Bound without the half-title and blank; joints rubbed, pale stains on front cover, one or two leaves a little proud, four of the sonnets marked with a bold pencilled cross in the margin (“Written on the day Mr. Leigh Hunt left Prison”; Sonnet IX, “Keen, fitful gusts are whis’pring here and there”; “On first looking into Chapman’s Homer”; and “On the Grasshopper and Cricket”).

FIRST EDITION OF KEATS’S FIRST BOOK. *Poems* was published on 3 March 1817 by Charles and James Ollier, who were already publishing Shelley. The first of a mere three lifetime publications, it is a work of mainly youthful promise – Keats had appeared for the first time in print less than a year earlier, with a

poem in the radical weekly *The Examiner* on 5 May 1816. The 1817 *Poems* attracted a few good reviews, but these were followed by the first of several harsh attacks by the influential *Blackwood’s Magazine*, mainly by critics who resented Keats’s avowed kinship with the despised Leigh Hunt. The best-known poem in the book is the sonnet “On first looking into Chapman’s Homer”, “by common consent one of its masterpieces in this form, having a close unsurpassed for the combined qualities of serenity and concentration” (Colvin), and described by ODNB as “an astonishing achievement, with a confident formal assurance and metaphoric complexity which make it one of the finest English sonnets. As Hunt generously acknowledged, it ‘completely announced the new poet taking possession’ (Hunt, *Lord Byron*, 249)” (ODNB).

£25,000

[102702]

Poems,

BY

JOHN KEATS.

"What more felicity can fall to creature,
"Than to enjoy delight with liberty."

Fate of the Butterfly.—SPENSELL.



LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.

1817.



“A happy new year to all the world!”

13

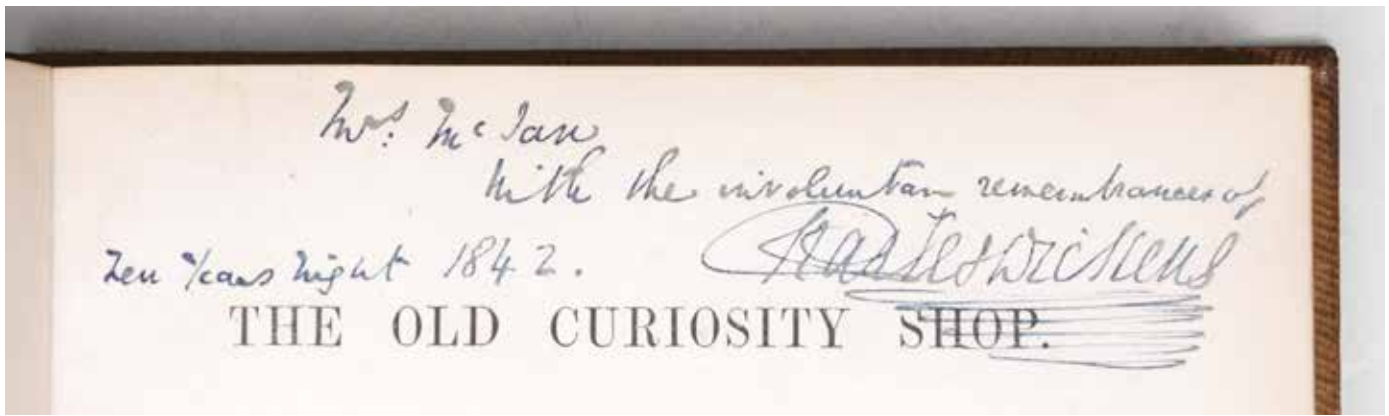
DICKENS, Charles. *The Old Curiosity Shop.* London: Chapman and Hall, 1841

Tall octavo (253 × 168 mm). Presentation full tan calf by Hayday for the publisher, twin morocco labels to spine lettered gilt, decoration to spine and rules to covers gilt, marbled endpapers, edges and turn-ins gilt, ink stamp of Chapman and Hall to front free endpaper and of the binder Hayday to rear free endpaper. Housed in a custom brown morocco pull-off case. Illustrations by George Cattermole and Hablot K. Browne. Spine ends and tips rubbed and lightly worn, vertical light scuffs and faint marks to boards, edges a little rubbed, occasional spotting to contents, small stains to lower margin from pp. 250-257. An exceptional copy.

FIRST SEPARATE EDITION, SPECIALLY BOUND FOR THE AUTHOR, PRESENTATION COPY, inscribed on the title page by Dickens to Frances (“Fanny”) McIan (1814–1897), “Mrs McIan with the involuntary remembrances of Charles Dickens, *New Year’s Night*, 1842.” With an autograph note by Dickens tipped-in to the first blank, also addressed to Fanny McIan on *New Year’s Eve*: “My dear Mrs McIan, the inclosed book belongs of right to you, for you have beautifully perpetuated it. You who have done so much for the love of fiction will accept this volume, I hope, for the sake of its author. Ever believe me, faithfully

and truly yours, Charles Dickens.” Fanny McIan had “beautifully perpetuated” *Little Nell*, the tragic heroine of the tale, by painting in watercolour a scene from the tale as a gift for Dickens. The painting, *Little Nell and the Widow*, featured the heroine reading the inscription on a tombstone. A gratified Dickens hung the painting first in Devonshire Terrace, where he had composed the novel, and later over the door of the dining room at Gad’s Hill, which he bought as a holiday home in 1856.

Fanny McIan and her husband Robert, the noted Scottish actor and artist, met Dickens in the late 1830s through a circle of literary and theatrical acquaintances in London. Fanny was a talented artist, with exhibitions of her work at the Royal Academy; her painting *The Little Sick Scholar*, illustrating another scene from *The Old Curiosity Shop*, was displayed there in 1841 and extolled in the *Art Union* journal: “An author has rarely achieved greater justice from an artist . . . it cannot fail to procure for the accomplished lady a very foremost rank in the profession – and that without demanding any courtesy on the ground of sex.” However, it is for her pioneering work in women’s art education that she is most noted today, being appointed the first superintendent of London’s Female School of Design in October 1842. There her



students were able to learn the skills needed for industrial employment, some of which, such as wood engraving, were controversial, having previously been deemed unsuitable for women. In 1848 the School was moved from Somerset House to the upper floor of a soap shop and manufactory on the Strand. The new rooms were poorly situated, being uncomfortably close to Drury Lane, notorious for prostitution and gin palaces, and the classrooms themselves were small and cheerless, ill-suited for teaching or drawing. Dickens drew attention to the unsuitable premises in his *Household Words*, remarking that “the room was very hot and close, and there was no sort of provision for ventilation”, but praising the girls’ work and Fanny’s leadership: “I am quite sure from the excellence displayed in many of them, that the instructions and assiduity of Mrs McLan must be of the highest order”.

A close friend of the McLans, Dickens intervened upon the death in 1843 of Robert McLan’s friend and colleague, the actor Edward Elton, who left behind seven orphaned and destitute children. Dickens was quick to assist the couple in their efforts to help the family, chairing the Elton Children’s Fund charity, and working with Fanny to get the children schooled and settled. During this time, Fanny illustrated a copy of *The Quadruped’s Picnic* (a short children’s tale in verse) for Dickens’s son, and Dickens wrote to tell the “fair authoress” that his son was delighted with the gift, “which I take to be a kind of bud of good taste in Young Plant”. Dickens was also “delighted” with two sketches of cottage interiors presented to him by Robert; Dickens’s daughter Kate wrote of how fond her father was of the two drawings by the “wild Highlander”, as he called the artist. Less welcome, however, was Robert’s gift of a live eagle to Dickens’s house in Devonshire Terrace, “for after the first burst of enthusiasm consequent upon seeing the beautiful bird had subsided, my father had no idea what to do with him”. The situation took a distressing turn after the bird, which was kept chained in the garden, refused to eat. Dickens “felt that he was keeping a poor prisoner who was pining away from grief, and became himself quite ill and melancholy.” To the family’s relief, Dickens’s friend Sir Edwin Landseer offered to take in the bird instead. After Dickens’s death, Fanny’s painting of *Little Nell and the Widow* was sold in the Christie’s auction of the contents of Gad’s Hill in June 1870, and went to “Waters” for £44 2s.

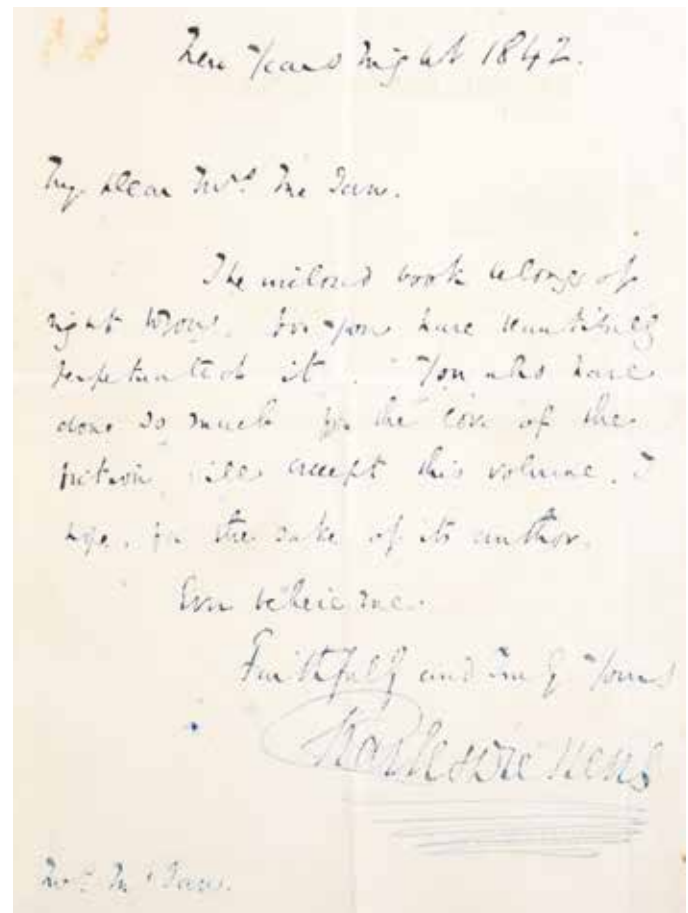
This separate issue of *The Old Curiosity Shop*, created from portions of *Master Humphrey’s Clock*, was published on 15 Decem-

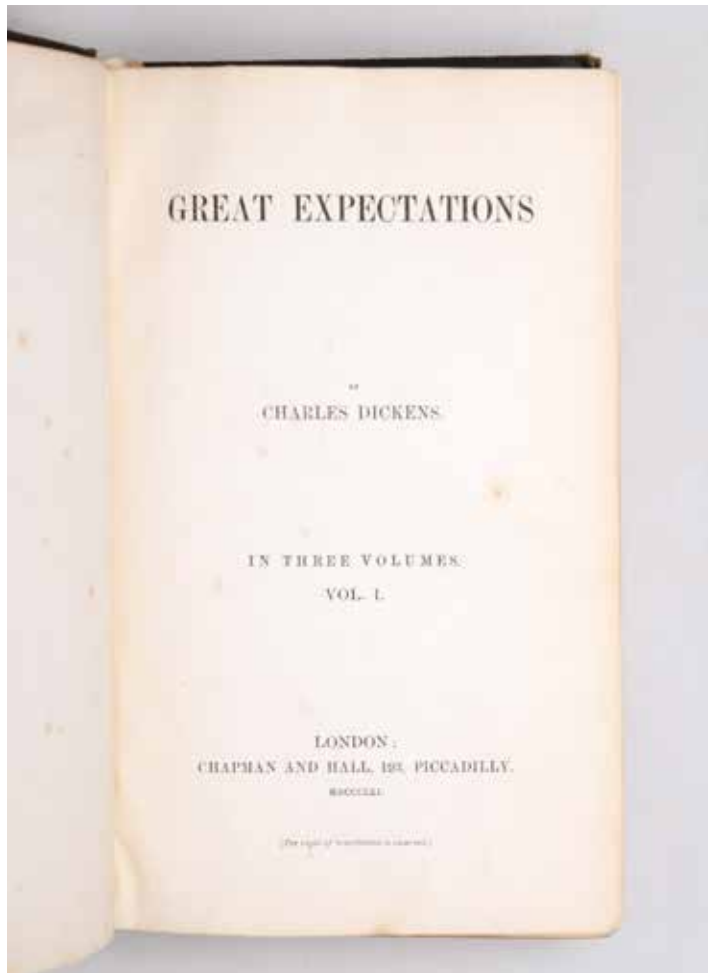
ber 1841. It is an exceptional copy, bound by the celebrated bookbinder James Hayday, who was the preferred binder of Dickens’s publishers Chapman and Hall. Dickens was reportedly very selective about which individuals received presentation bindings, and it is extremely unusual to find a copy in this special presentation binding inscribed by him. Only one other copy of *The Old Curiosity Shop* in a Hayday binding is known to have been inscribed by Dickens: a presentation to William Charles Macready, it sold in 2008 as part of the William E. Self Family Collection for \$115,000.

“Inside Devonshire Terrace”, Allen & Parker in *The Dickensian*, Vol. 75, No. 389, 1979, p. 152; Morse, *A Woman of Design, A Man of Passion*, 2001; *Letters of Charles Dickens*, 3–4; Gimbel A59; Smith I.6a.

£95,000

[107196]





Unrestored in original cloth, without Mudie's labels, with all first impression points

14

DICKENS, Charles. *Great Expectations*. In three volumes. London: Chapman and Hall, 1861

3 volumes, octavo. Original violet wavy-grained cloth, the covers with floral decoration within linear border stamped in blind, spines lettered in gilt, yellow endpapers. Housed in a blue calf-backed book-form folding case, the back gilt with red and green labels (joints rubbed), unsigned but probably by Bayntun. With 32pp. publisher's adverts at end of Vol. III dated May 1861. Ownership inscription "Amy Dunster, July 25th 1896", to front free endpaper of Vol. I. Spines and edges a little faded as usual (the violet dye is liable to fading), extremities just worn in places, front board of Vol. I with two small black marks, rear board with pale stain at upper outer corner, inner hinges with superficial cracks, a number of leaves creased where turned down to mark the place, overall a very good set, without any restoration or repair or library markings: rare thus.

FIRST EDITION, FIRST IMPRESSION, published on 6 July 1861, one of 1,000 copies thus. The first edition was divided into five impressions, with distinct title pages labelling them as five editions, perhaps to imply rapid sales. The modern bibliographical authority is generally agreed to be the table given in Appendix D to the Clarendon edition, 1993, based on line-by-line collation of six 1861 copies, with additional spot checks from other copies, in which Margaret Cardwell agrees with the traditional conclusion that the same setting of type was used for all

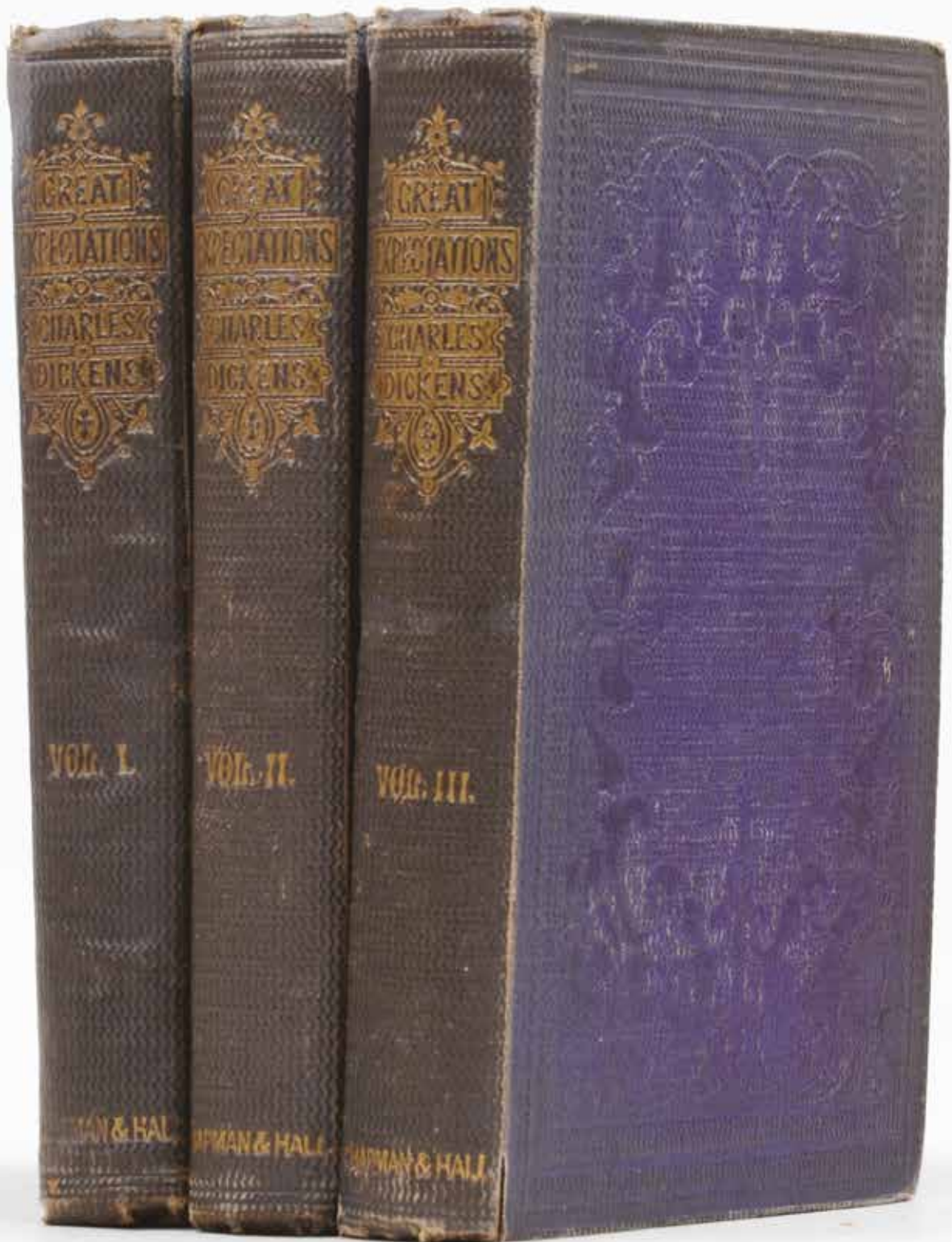
five impressions: "there is no warrant for treating the five impressions as distinct editions" (p. 491). However, she deduces that the impressions were sequential and that minor corrections and gradual deterioration of type can be shown across the five impressions. This copy has all of Cardwell's points for the first impression. Cardwell notes two variable points in Vol. III: in some copies, on p. 103, the page-number 3 is missing; and p. 193, line 23, the initial i in *inflexible* is missing. In this copy both are present.

The first impression of *Great Expectations* is a famously rare book. Robert L. Patten, *Charles Dickens and His Publishers* (Clarendon 1978) states that 1,000 copies of the first impression and 750 of the second were printed and that probably most of the first and more than half of the second (1,400 copies in all) were published by Mudie's Select Library, where as circulating library copies they inevitably suffered a high rate of attrition. This copy of the first impression is remarkable in being entirely unsophisticated, unrestored, and without the usual marks of Mudie's labels on the front covers.

Smith I, 14.

£45,000

[107994]





“The apotheosis of the tinted lithograph”

15

ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia. From Drawings Made on the Spot . . . With Historical Descriptions, by the Revd. George Croly, LL.D. Lithographed by Louis Haghe; [together with:] — Egypt & Nubia, from Drawings Made on the Spot . . . With Historical Descriptions by William Brockedon, F.R.S. Lithographed by Louis Haghe. London: F. G. Moon, 1842–49*

2 works, together 6 volumes, large folio (60 × 46 cm). Contemporary red half morocco by Hayday & Co., spines richly gilt, matching morocco-grain cloth sides, marbled endpapers, gilt edges. *Holy Land*: 122 tinted lithographed plates (two vignette titles and 120 plates), uncoloured engraved map; *Egypt*: 124 tinted lithographed plates (three vignette titles and 121 plates), uncoloured engraved map; all plates in the scarcest format, finely coloured by hand, cut to the edge of the image and mounted on card in imitation of watercolours, as issued, mounted on guards throughout. Slight rippling to some of the plates, occasional light foxing to guards; overall an excellent set, the images clean and the delicate hand-colouring vivid and fresh.

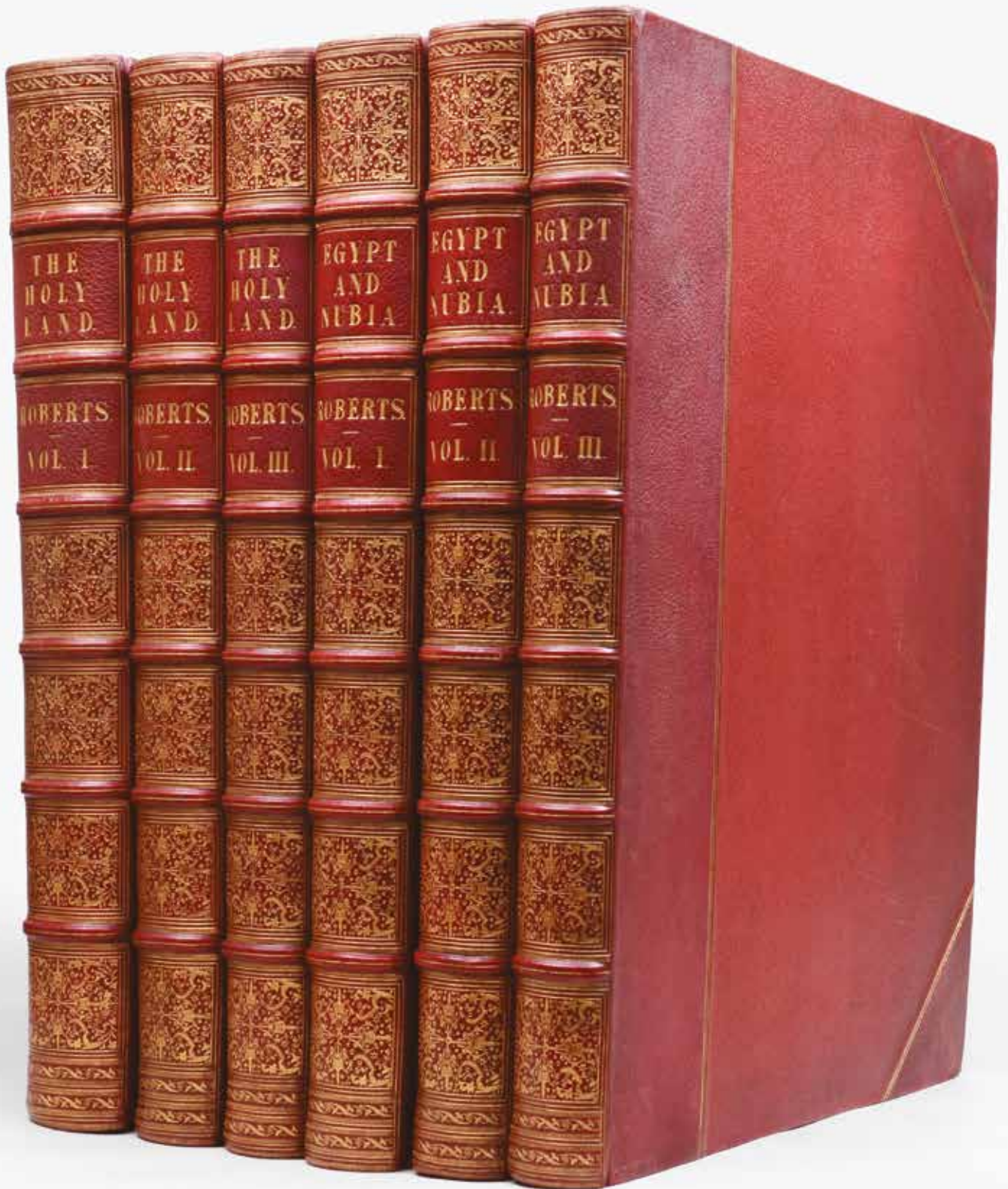
FIRST EDITIONS, THE COMPLETE SET IN THE PREFERRED DELUXE COLOURED FORMAT. “Roberts’s *Holy Land* was one of the most important and elaborate ventures of nineteenth-century publishing, and it was the apotheosis of the tinted lithograph”

(Abbey Travel). No publication before this had presented so comprehensive a series of views of the monuments, landscape, and people of the Near East. *The Holy Land* was offered in three formats: single tint lithographs in paper wrappers; proofs in portfolios; and, the grandest and most expensive format, coloured and mounted in portfolios, as here, at twice the price of the cheapest format. The completion of the publishing project, *Egypt and Nubia*, was similarly published in three formats between 1846 and 1849, though this time the price of the deluxe coloured-and-mounted format was three times the price of the simplest format.

Abbey Travel 272 & 385; Tooley 401–2; Blackmer 1432.

£275,000

[107977]









Rare lithographic plate book, bound for the Duke of Northumberland

16

CLIVE, Robert. *Sketches between the Persian Gulf & Black Sea.* London: Dickinson Bros, 1852

Large folio (552 × 417 mm). Contemporary olive-green morocco by J. Clarke (ink stamp on front free endpaper verso), spine richly gilt in compartments, red morocco double lettering-pieces, sides with decorative gilt frames enclosing central gilt arms of Algernon Percy, 4th Duke of Northumberland (1792–1865), wide gilt inner dentelles, marbled endpapers, gilt edges. Lithographic title and 24 tinted lithographed plates after Clive, one folding, 2 with 2 images, 6 leaves of letterpress printed

on rectos only. Extremities rubbed, occasional foxing, but in much better condition than usually met with, overall an excellent copy.

FIRST EDITION of this rare lithographic plate book, bound for Algernon Percy, 4th Duke of Northumberland, who as Lord Prudhoe, the second son of the second duke, had first travelled to Egypt and the Levant in 1826. In Cairo he met Edward William Lane, whose Arabic lexicon he subsequently sponsored, and other important Egyptologists, notably Jean-François Champollion. When he succeeded his brother as Duke of Northumber-



land, he maintained his particular interest in the Middle East by collecting antiquities, which later became the founding collection of the Oriental Museum at the University of Durham.

Rare. OCLC lists four copies in Britain institutional holdings: two at the BL, and one each at the National Art Library and the V&A; three in the US (Yale, University of Michigan, and Trinity University, Coates Library); and one in Australia, at the State Library of NSW. The American University of Beirut lists a copy under the variant title, *A Series of Lithographic Drawings from Sketches: Comprising the Undermentioned Subjects, Lying Principally between the Persian Gulf & the Black Sea*, which seems to be the same work. A note in a Sotheby's catalogue suggests that the work appears



also to have been published under the title *Sketches of Nineveh and the Holy Land* (ref. Sotheby's sale, 13 October 1999, lot 256), but the work is not listed under that title in OCLC. We trace only four complete copies sold at auction going back to 1967.

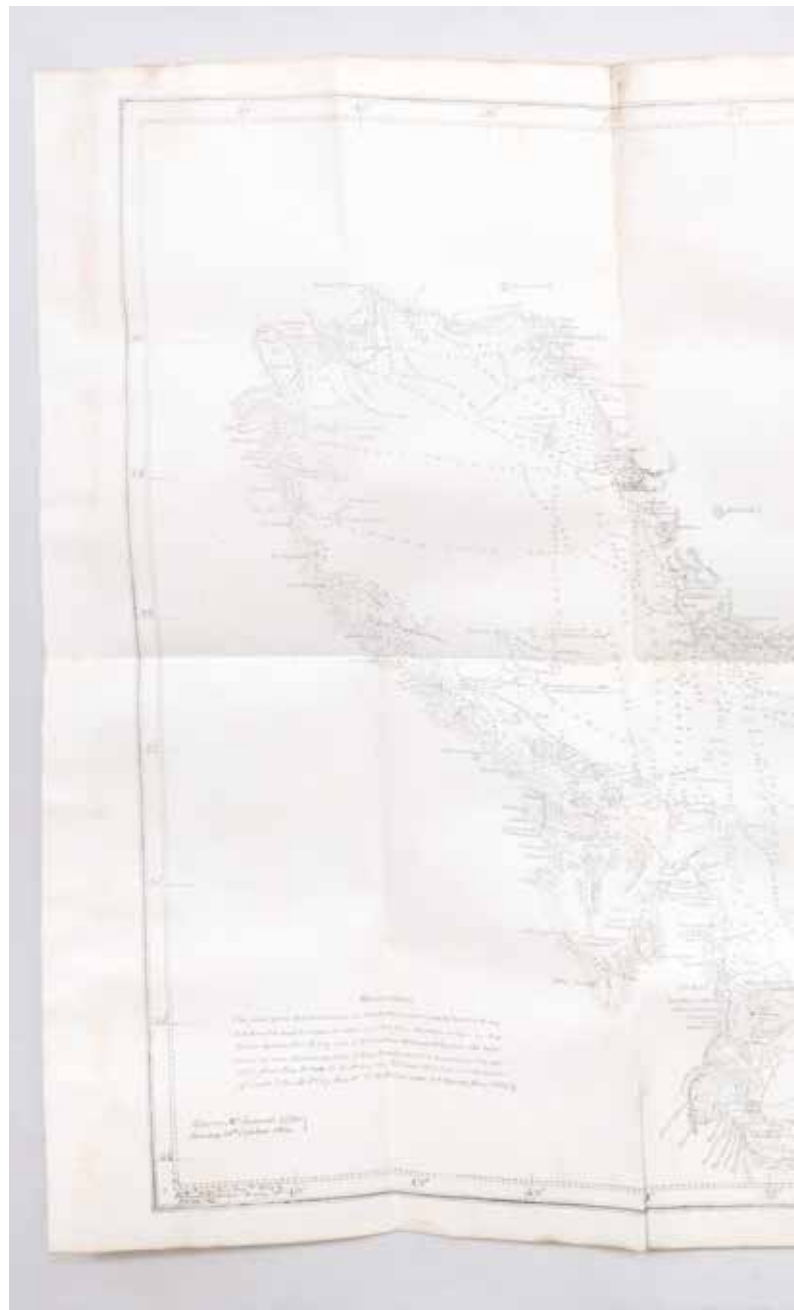
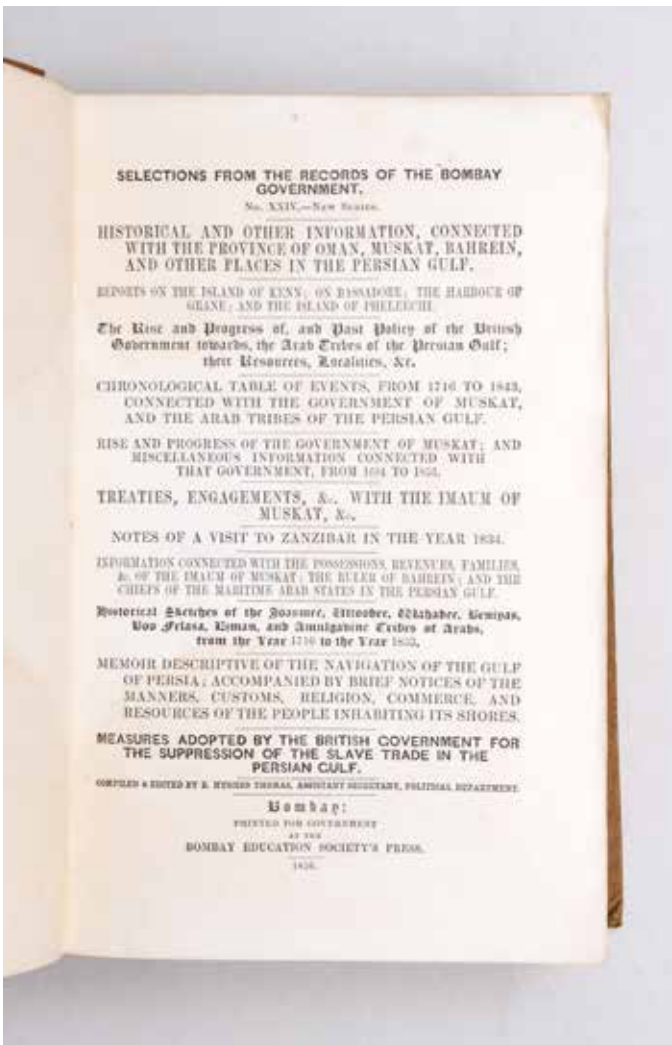
The binder John Clarke was "one of the best and most prolific London binders of the period" (Ramsden), who was binding from about 1820 to 1859. He joined in partnership with Francis Bedford in 1841 and they worked together until 1859, from when Bedford worked on his own. Nothing is recorded of Clarke after this date.

The plates comprise: 1 Sculptures at Nimroud-Lions; 2 Moosul; 3 Hît; 4 Distant view of Mount Ararat; Arab encampment near the Birs Nimroud (2 on one sheet); 5 Sheikh Adi; 6 Baghdad; 7 Roman ruin on the way to Palmyra; 8 Sculptures in the Mount at Nimroud; 9 A night with the Nestorian patriarch in the village of Be-a-latha; 10 Ruined fortress of Hoschab; 11 Sculptures in the Mound at Nimroud; 12 Vignette of camels' heads; Hussein, Sheikh of the Alouins; 13 Damascus; 14 Lake Van and town of Ardische; 15 Tank Kesra. Ctesiphon; 16 Town and fortress of Van. Armenia; 17 Leezan; 18 Amadia; 19 Julamerk; 20 Interior of the Koordish chief's house in the village of Espinadar; 21 Palmyra (folding panorama); 22 Erz-room; 23 Sspian Dagh; 24 Kerbela.

Not traced in Atabey, Blackmer, Tooley, Rohricht or Tobler.

£30,000

[107981]



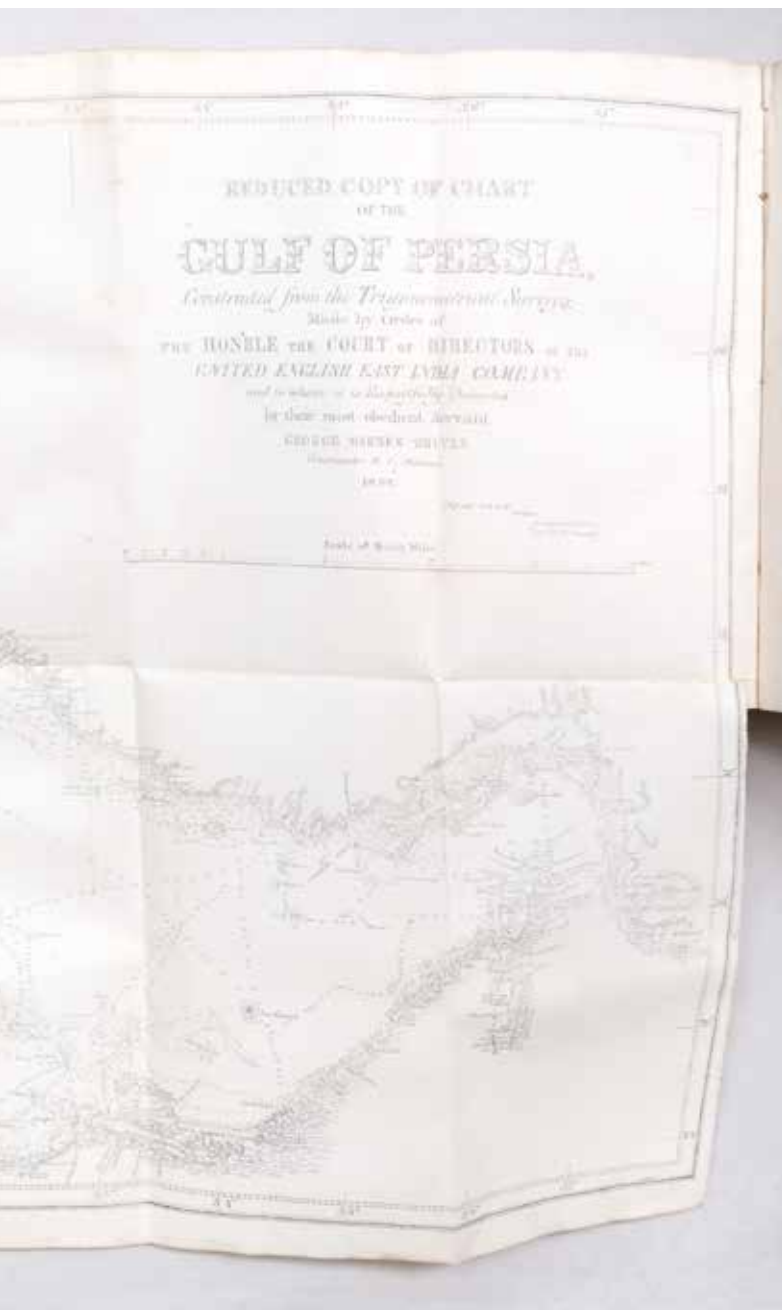
The political realities of the Gulf

17

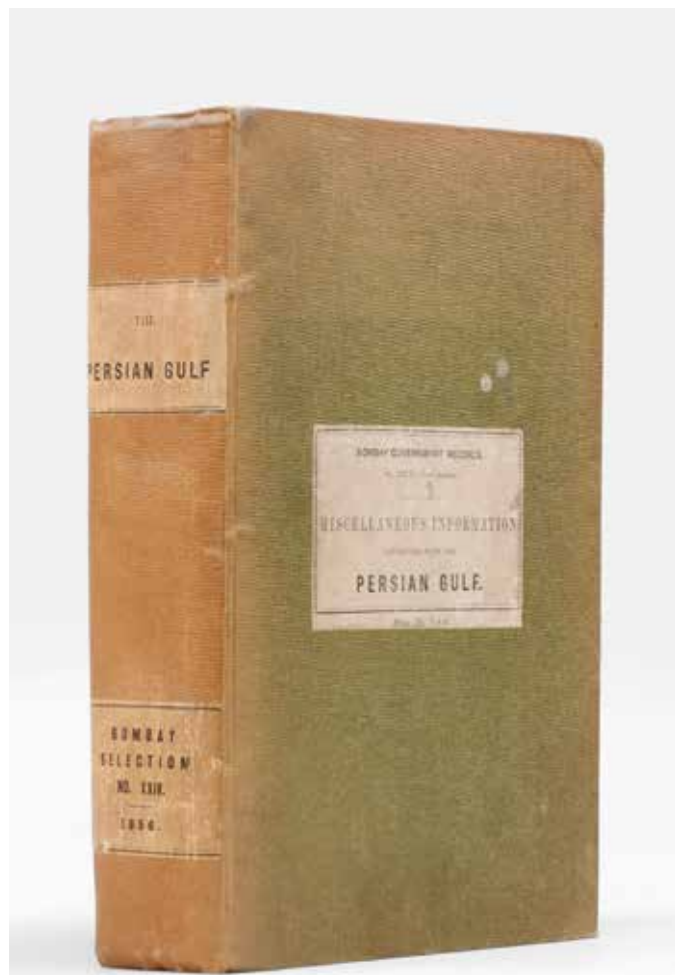
THOMAS, R. Hughes. Selections from Records of the Bombay Government, No. XXIV – New Series – Miscellaneous Information connected with the Persian Gulf ... Bombay: Printed for the Government at the Bombay Education Society's Press, 1856

Octavo. Original green cloth, paper labels to the spine, and front board. Housed in a plush-lined leather-entry marbled paper slipcase. 6 folding lithographic maps including the very large (580 × 922 mm) area map – “Map of Maritime Arabia with the Opposite Coasts of Africa and Persia reduced from an Original Map by T. Dickinson, Chief Engineer, lithographed in the Chief Engineer’s Office by Huskeljee E, and Kumroondeen E., Bombay 1st March 1856” – coastline outlined in blue, loose in pocket inside the front board and consequently often lacking; together with the “Sketch of Rasool Khymah [Ras al-Khaimah]”, with hand-colour; “Plan of Bassadore Roads by H. H. Hewett, Midshipman”, similar “Trigonometrical Plan of the Harbour of Grane or Koweit” and “Sketch of the Island of Kenn”, and a large “Reduced Copy of Chart of the Gulf of Persia”, uncoloured; and a folding letterpress census table. Some very light shelf-wear, spine sunned to brown, and some differential sunning on the boards. Ex-Bath Public Library with the S. B. Miles legacy bookplate in the map pocket,

their discreet blind-stamps to the other maps, light toning, one gathering slightly loose, but overall an exception copy, superbly preserved. FIRST EDITION of this remarkable, historically important digest of information relating to the Persian Gulf, with particular attention paid to the Trucial States, now the United Arab Emirates: “This volume is a collection of reports received by the Government of Bombay and was designed to serve as a reference book for officers working in the area . . . Anyone working on the nineteenth-century history of Eastern Arabia and the Gulf comes across frequent references to it . . . It served as a basic source for Lorimer in his *Gazetteer of the Persian Gulf, Oman and Central Arabia*. It contains, however, a great deal more information that Lorimer omitted, presumably for reasons of space. The history of Abu Dhabi which Lorimer dealt with in just over four pages here receives thirty-four” (Robin Bidwell in his introduction to the 1985 reprint).



Containing as it does information of the greatest political and strategic importance, the volume was intended for highly limited and selective distribution, as remarked by Bidwell: "Although the print run is not known, it must have been very small or much of it must have been lost. In the seventeen years that I have been responsible for the library of the Middle East Centre at Cambridge, I have never known a copy offered for sale despite an assiduous watch on antiquarian booksellers and their catalogues". We can trace just one complete copy at auction, the Burrell copy; Copac locates eight copies (BL, London Library, Oxford, Aberdeen, Exeter, King's College, LSE, and SOAS); OCLC adds Georgetown, Princeton, and Minnesota, of which only six definitely identify the presence of the large map.



This copy was part of the bequest of the widow of Colonel Samuel Barrett Miles to Bath Public Libraries. For 14 years, Miles was one of the "men of the spot", serving successively as Political Agent in Turkish Arabia, Consul-General in Baghdad, Political Agent and Consul in Zanzibar, and Political Resident in the Gulf. In his obituary in the *Geographical Journal* Miles was commended for his "unrivalled knowledge of the Arab . . . few political officers anywhere have brought to their work such a profound knowledge of orientalism and such indefatigable energy and patience in collecting vast stores of information by personal research or observation". An outstanding provenance for what is a superb copy of this highly elusive, foundational text for the study of the Gulf in the modern era. It is difficult to imagine a better copy.

£110,000

[105271]



“I like this photograph very much better than any other which has been made of me”

18

(DARWIN, Charles.) CAMERON, Julia Margaret. Signed photographic portrait. Freshwater, Isle of Wight: 1868

Albumen print mounted on carte-de-visite card. Image size: 9 × 6 cm; card size: 10 × 6.3 cm. Very good condition, light dust-staining, small unobtrusive stain in upper background.

SIGNED PHOTOGRAPH OF DARWIN TAKEN BY JULIA MARGARET CAMERON. Darwin said of this image: “I like this photograph very much better than any other which has been made of me”. Darwin and his family spent six weeks at Freshwater in July and August 1868, renting a cottage from the Camerons and getting on famously with another of her visitors, Alfred Tenny-

son. Darwin was in fact one of the few sitters who paid for the privilege of being photographed: “Darwin left the Isle of Wight having been entirely charmed with Cameron’s renowned wit and her photographic camera. That week she made four exposures of Darwin, which lend extraordinary depth of tone and detail to Darwin’s increasingly well-known beard and penetrating gaze” (Cox & Ford).

Julian Cox & Colin Ford, *Julia Margaret Cameron, The Complete Photographs*, 2003, no. 645.

£22,500

[107120]



“One of the century’s most spectacular photographically illustrated travel books”

19

BRADFORD, William. *The Arctic Regions. Illustrated with Photographs Taken on an Art Expedition to Greenland . . . with Descriptive Narrative by the Artist.* London: Sampson Low, Marston, Low and Searle, 1873

Large folio (618 × 498 mm). Brown morocco elaborately gilt, marbled endpapers. Housed in an oatmeal cloth folding case. Title page in red and black and with mounted albumen print, 140 further mounted albumen photographs, 115 of them mounted in the text and 25 as inserted plates within printed borders on card mounts with letterpress captioning, including one double-page plate, mounted on linen guards throughout. Skilfully rebound with the elaborately stamped leather from the original binding mounted on the front board and spine, somewhat rubbed, occasional marginal dampstaining and finger-soiling, title leaf with paper repair at head not affecting text, one leaf loose from its stub, some fading to the mounted photographs, but the majority still fairly strong, overall a good copy of this magnificent though somewhat fragile production.

FIRST AND ONLY EDITION of this highly uncommon and highly desirable Arctic record, one of perhaps as few as 300 copies. The book forms a record of the last of seven voyages to Labrador and Greenland that Bradford sponsored or participated in during the 1860s: “all early examples of what one might call ‘eco-art tourism’” (*Books on Ice*).

Bradford was born in Fairhaven, Massachusetts in 1823, and established himself as a painter of ship portraits in Lynn and other local harbours, his work being characterised by its “correctness . . . and carefulness” (DAB). From this he progressed to coastal studies, gradually moving northwards up the New England and Canadian coasts, and thence, inspired by the recently published accounts of the Franklin search expeditions, to the Arctic. “I was seized with a desire, which had become uncontrollable, to visit the scenes they had described and study Nature under the terrible aspects of the Frigid Zone” (quoted in the *Dictionary of Canadian Biography*).

Between 1861 and 1867 he carried out a series of annual expeditions “along the coasts of Nova Scotia and Labrador for the purpose of painting northern scenery and icebergs”, and in 1869 he obtained the support of broker and railroad baron Le Grand Lockwood to fit out the Scottish steamship *Panther* for his most ambitious voyage yet. His party of forty included John Bartlett, the son of the owner of the ship, who later captained for Peary, Dr Isaac Hayes, who had served under Kane, and two photographers, John B. Dunmore and George B. Critcherson, from the leading Boston photographic studio of James William Black. Departing from St John’s on 3 July, the party sailed as far north as Baffin Island and Melville Bay, Greenland, and





Bradford “returned with a collection of photographs and a vast number of sketches of the rugged landscape and the details of Inuit life”. He was later to say that this vast archive of photographs had saved him “eight or ten voyages to the Arctic regions, now I gather my inspirations from my photographic subjects just as an author gains food from his library. I could not paint without them” (quoted by Horch).

In the early 1870s Bradford settled in London, setting up a studio which attracted considerable aristocratic patronage (his most important commission came from Queen Victoria, the painting entitled *The Panther off the Coast of Greenland under the Midnight Sun* which was hung in the library of Windsor Castle), enjoying a second career as a lecturer on the Arctic, and in 1873 publishing the present volume; “no doubt . . . one of the most sumptuous of the century . . . one of the nineteenth century’s most spectacular photographically illustrated travel books” (Parr & Badger). The technical problems that attended the handling of wet-plate negatives under extreme conditions makes the quality of Dunmore and Critcherson’s images all the more remarkable, being “counted not only amongst the earliest, but also the best polar photographs”.

Amherst/Shepard, *American Painters of the Arctic* (1975) pp. [9–10] no. 34; *Books on Ice*, 10.11; Gernsheim *Incunabula of British Photography* 570; Grolier *Truthful Lens* 24; Parr & Badger, I, pp. 30–1; Van Haften “Original Sun Pictures,” *NYPL Bulletin* 80 (1977) 258. See also Horch “Photograph and Paintings by William Bradford,” *The American Art Journal* 5 (1973) pp. 61–70.

£150,000

[94428]



China captured in photography

20

THOMSON, John. *Illustrations of China and its People. A Series of Two Hundred Photographs, With Letterpress Description of the Places and People Represented.* London: Sampson Low, Marston, Low, and Searle, 1873–74

4 volumes, folio. Original publisher's half morocco, dark green pebbled cloth sides, covers with gilt titles and gilt vignettes of the Confucian Temple at Peking, spine gilt, edges gilt. With 218 photographic views and portraits by Thomson on 96 collotype plates, each with guard and leaf of descriptive text. Ownership signature of J. M. Walford to front free endpapers of first 2 volumes. A few marks to cloth, an excellent set.

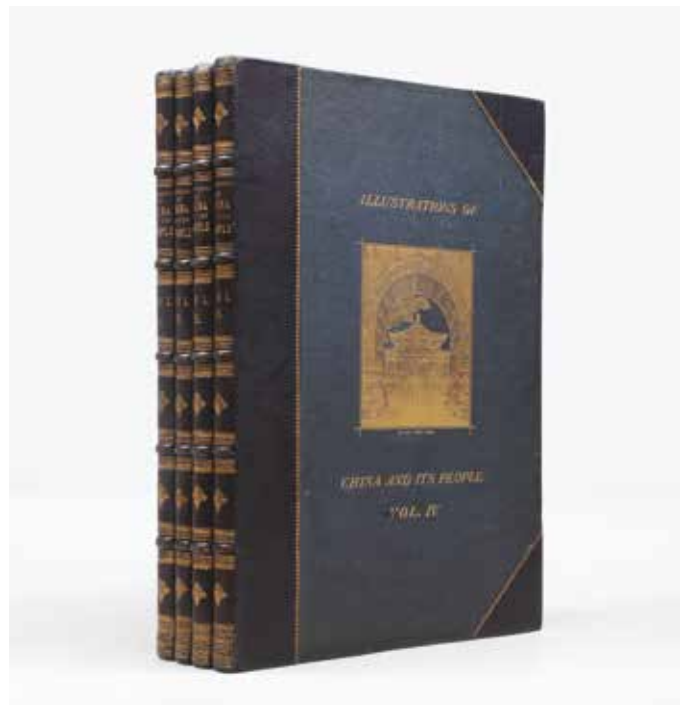
FIRST EDITION, the deluxe edition in a variant publisher's binding. "My design in the accompanying work is to present a series of pictures of China and its people, such as shall convey an accurate impression of the country I traversed as well as of the arts, usages, and manners which prevail in different provinces of the Empire. With this intention I made the camera my constant companion of my wanderings, and to it I am indebted for the faithful reproduction of the scenes I visited, and of the types of races which I came into contact" (Thomson, introduction). "Between 1870 and 1872 he [Thomson] undertook four distinct journeys, up the north branch of the Pearl River, up the River Min to the area around Foochow (Fuzhou), to Peking (Beijing), and finally up the great Yangtze (Yangzi) River. The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (ODNB). The present volumes, published on his return to London in 1872, established his reputation as a photographer, traveller and authority on China.

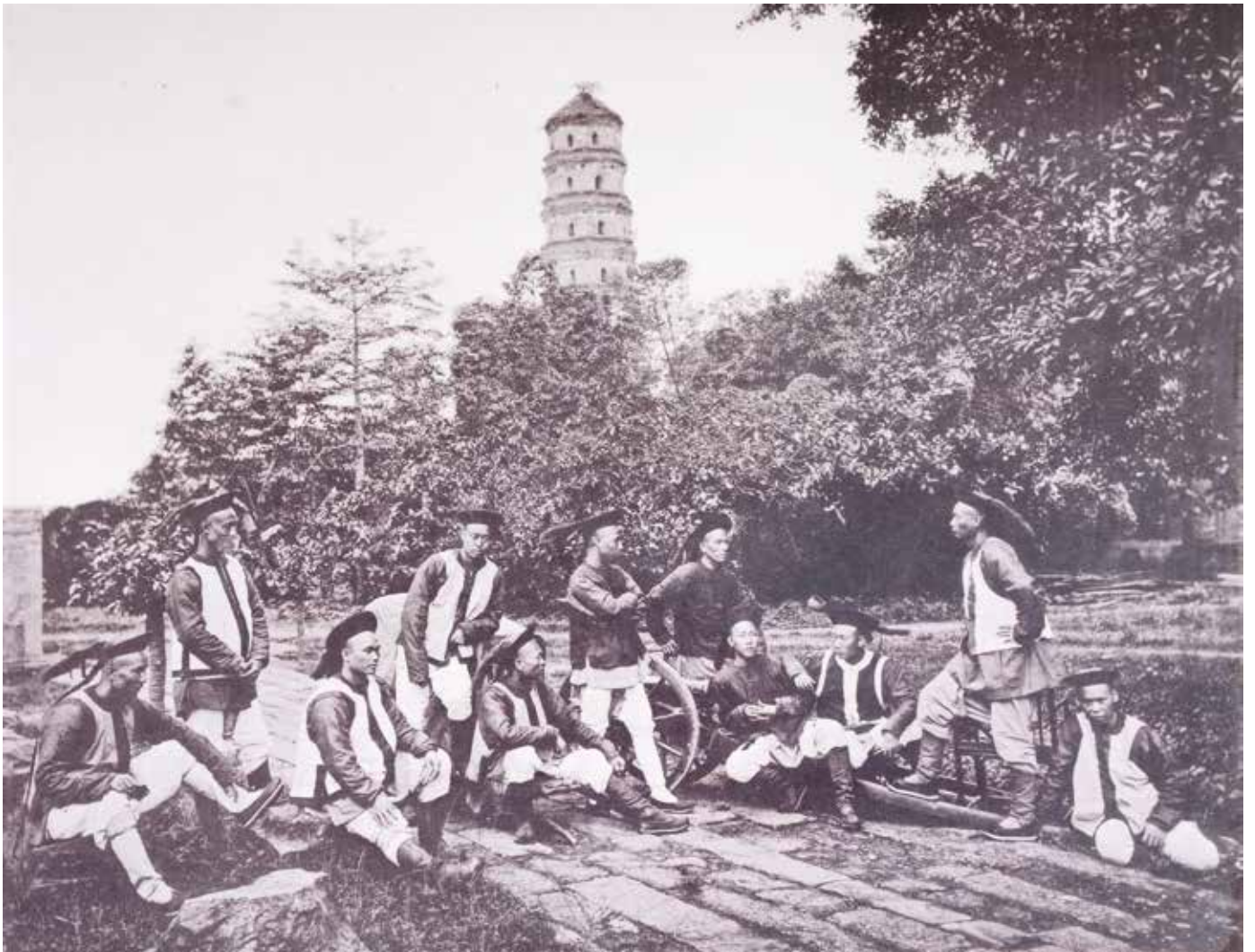
The first two volumes were printed apparently in an edition of only 600 copies, a restricted run that was increased to 750 copies for volumes 3 and 4; the volumes were sold for £3 3s. each, a substantial amount at the time, which reflects the high standards of production.

Parr & Badger I, 32.

£75,000

[95456]









Singapore at the turn of the century

21

(SINGAPORE.) [KLEINROTHER, Charles J., studio of?] Album of original matt silver gelatin photographs. Singapore: [1884–1907]

Quarto half cloth album (256 × 208 mm), skilfully restored with contemporary black combed cloth and old marbled paper, title gilt to the spine, foliate roll gilt to the turn-ins, white moiré-textured endpapers. 50 matt silver gelatin prints (166 × 117 mm), mounted both sides of 25 linen-hinged, gilt-edged, heavy card leaves. Occasional staining or spotting on the mounts, a few with erased captioning, but the photographs themselves largely well-preserved, some faint mottling, but retaining mid-dark tone, very good.

An extremely interesting album offering a wonderful visual record of Singapore at the turn of the century, containing an excellent range of topographical views and architectural studies in and around the city-state, together with a smaller number of portrait “types” – a rickshaw driver, a hairdresser attending to a plaited queue, fishermen, etc. Many of the waterfront offices and landing points are shown – Collyer Quay, Raffles Quay, Finlayson Green, and South Boat Quay – together with other well-known sights such as the famous Botanical Gardens in Tanglin, South Bridge Road, the main thoroughfare of Chinatown, the location of the twin-minaretted Jamae Mosque, and European buildings such as St Andrews Church, Orchard Road Presbyterian Church, the entrance to the Cavenagh Bridge,



and the Cricket Club, whose pavilion was built as shown here in 1884 before its extension in 1907, thus giving bracket dates for the album. Well composed and developed, these are clearly the work of a professional studio, but cannot be definitively identified, though they are possibly from the studio of Charles J. Kleingrothe, a German photographer working in Singapore during the late 19th century, one of the few studios using matt silver prints at this time.

£15,000

[102989]



Presentation copy to his tour manager – “the first copy that the author ever set his eyes on”

22

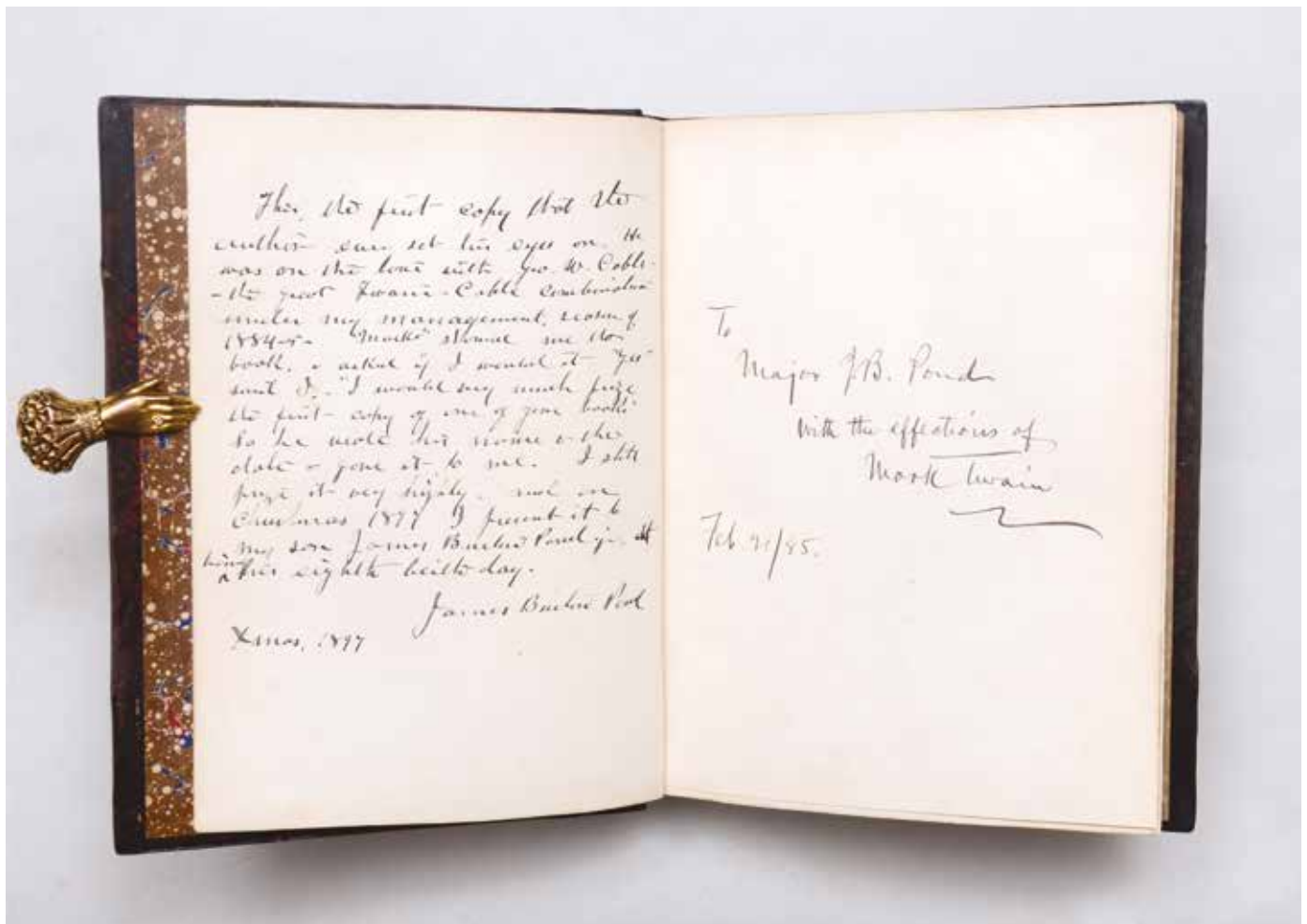
[CLEMENS, Samuel Langhorne.] TWAIN, Mark. *Adventures of Huckleberry Finn (Tom Sawyer’s Comrade)* . . . With one hundred and seventy-four illustrations. New York: Charles L. Webster and Company, 1885

Octavo (214 × 164 mm). Publisher’s original half morocco, marbled edges, marbled endpapers, rebaced with original spine laid down. Custom red morocco-backed slipcase and chemise. Photogravure portrait frontispiece (second state, with the imprint of the Helio-type Printing Company and with “Karl Gerhardt, Sc.” added to the finished edge of the shoulder), illustrated throughout with 173 text illustrations after E. W. Kemble. Boards slightly rubbed, one spot of

soiling above text on title page, pp. 147–152 with minor loss from each upper corner not affecting text.

FIRST AMERICAN EDITION, FIRST PRINTING, PRESENTATION COPY INSCRIBED BY THE AUTHOR IN THE MONTH OF PUBLICATION on the preliminary blank, “To Major J. B. Pond With the affections of Mark Twain Feb. 21/85”, and further extensively inscribed by Pond (“This is the first copy that the author ever set his eyes on . . .”)

Major James Burton Pond (1838–1903) became a lecture manager after a distinguished career in the Union Army during the



American Civil War. Pond was hired by Twain in the summer of 1884 to oversee his lengthy 1884-85 lecture tour which would encompass eighty cities and number over a hundred performances. The tour was a critical and commercial success, earning Twain \$17,000, and included some of Twain's first readings from *Huckleberry Finn*.

Copies in the original half morocco binding are the least often met with. Less than two weeks before publication, the publisher Webster announced that he was binding 20,000 copies in cloth, another 2,500 in sheep, and 500 copies in half morocco. Webster's own copy, also half morocco, was dated by him as having been received from the binder on 26 November 1884.

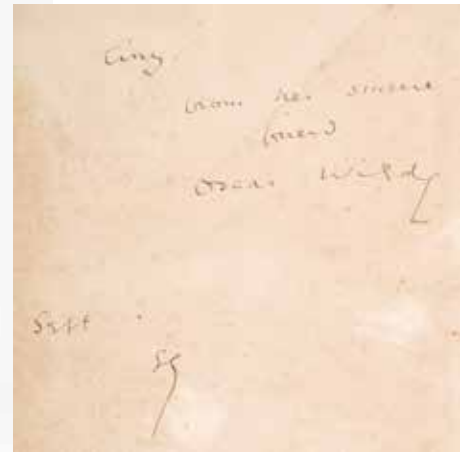
More bibliographical baloney has been written about *Huckleberry Finn* than any other American publication. Only three substantive changes were introduced after the first printing: at p. 13 the erroneous page reference "88" was changed to "87"; at p. 57 the misprint "with the was" was corrected to "with the saw"; and at p. 9 the misprint "Decided" was corrected to "Decides". This copy has all these in first state. The frontispiece was printed separately and inserted at random, and has no relation to the order of the printed sheets. At some stage it was realised that the Uncle Silas illustration on page 283 had been mischievously tampered with. The offending leaf was cancelled and replaced by a new printing of the plate in cloth copies. In this copy, the illustration is in first state.



BAL 3415; Grolier, 100 American, 87; Johnson, pp. 43-50; Kevin MacDonnell, "Huck Finn among the Issue-Mongers," *Firsts; The Book Collector's Magazine*, vol. 8, no. 9 (Sept. 1998), pp. 28-35.

£150,000

[107596]



To his Jewish benefactress

23

WILDE, Oscar. *The Happy Prince and Other Tales.* London: David Nutt, 1888

Quarto. Original white boards, spine lettered in black, front cover lettered in red with design in black by Jacobus Hood, edges untrimmed. Housed in a brown linen chemise and red quarter morocco slipcase. Title page printed in red and black, 3 plates after Walter Crane (in two states), head- and tailpieces and decorations by Jacobus Hood. Boards somewhat marked and soiled, titles rubbed with partial loss of a few letters, endpapers browned, some very faint marginal marks and spotting to a few pages.

FIRST EDITION, TRADE ISSUE, PRESENTATION COPY, INSCRIBED BY THE AUTHOR to his friend and benefactor Minnie Adela ("Tiny") Schuster on the front free endpaper: "To Tiny, from her sincere friend Oscar Wilde. Sept. 89." The daughter of a wealthy Frankfurt banker, Adela Schuster lived with her mother in a large villa in Wimbledon called Cannizaro and spent the winters in Torquay, where she met Wilde: there Schuster frequented the Pre-Raphaelite circle of Lady Georgina Mount-Temple, whose house Babbacombe Cliff Wilde leased in November 1892. Known to her intimate friends as "Tiny", she observed that Wilde "would not naturally know me by my real Christian name, which he has never heard in his life – he has never heard me called – or seen my name signed – by

any other name than my nickname – too ridiculous to mention". Charmed and fascinated by Wilde's company, she wrote, "Personally I have never known anything but good of O. . . . and for years I have received unflinching kindness and courtesy from him – kindness because he knew how I loved to hear him talk, and whenever he came he poured out for me his lordly tales & brilliant paradoxes without stint and reserve. He gave me of his best, intellectually, and that was a kindness so great in a man so immeasurably my superior that I shall always be grateful for it."

Wilde was deeply touched by the kindness and devotion shown in return by Schuster throughout his trial and imprisonment. At the time of his second trial, aware of his strained financial circumstances and his mother's ill-health, Schuster sent him a cheque for £1,000, "assuring him that it cost her little even in self-sacrifice and declaring that it was only inadequate recognition of the pleasure she had through his delightful talks". According to Frank Harris, Wilde told him that, "a very noble and cultured woman, a friend of both of us, Miss S–, a Jewess by race tho' not by religion, had written to him asking if she could help him financially, as she had been distressed by hearing of his bankruptcy, and feared that he might be in need."



Following Wilde's imprisonment, she wrote to his friend More Adey, "Could not Mr. Wilde now write down some of the lovely tales he used to tell me? . . . I think the mere reminder of some of his tales may set his mind in that direction and stir the impulse to write." Wilde responded to her wish via a letter to Adey: "I was greatly touched by the extract from the letter of the Lady of Wimbledon. That she should keep a gracious memory of me, and have trust or hope for me in the future, lightens for me many dreadful hours of degradation or despair."

Schuster continued to work towards petitioning for Wilde's release, and alleviating his suffering in prison, to the extent that she was even prepared to support bribing the doctor at Reading (though she considered the plan a dubious one) to certify the dangerous state of Wilde's mental and physical health. In November 1896, Wilde asked Robert Ross to send "whatever of remembrance and reverence she will accept, to the Lady of Wimbledon, whose soul is a sanctuary for those who are wounded, and a house of refuge for those in pain."

Though they never met again after his imprisonment, Wilde paid tribute to her in his *De Profundis*, as "one of the most beautiful personalities I have ever known: a woman, whose sympathy and noble kindness to me both before and since the tragedy of my imprisonment have been beyond power and description: one who has really assisted me . . . to bear the burden of my troubles more than anyone else in the whole world has".

Mason 314; see Schmidgall, *The Stranger Wilde: Interpreting Oscar*, 1994; & J. Robert Maguire, *Ceremonies of Bravery: Oscar Wilde, Carlos Blacker, and the Dreyfus Affair* (2013).

£25,000

[107800]

A fine copy of Wilde's greatest triumph

24

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

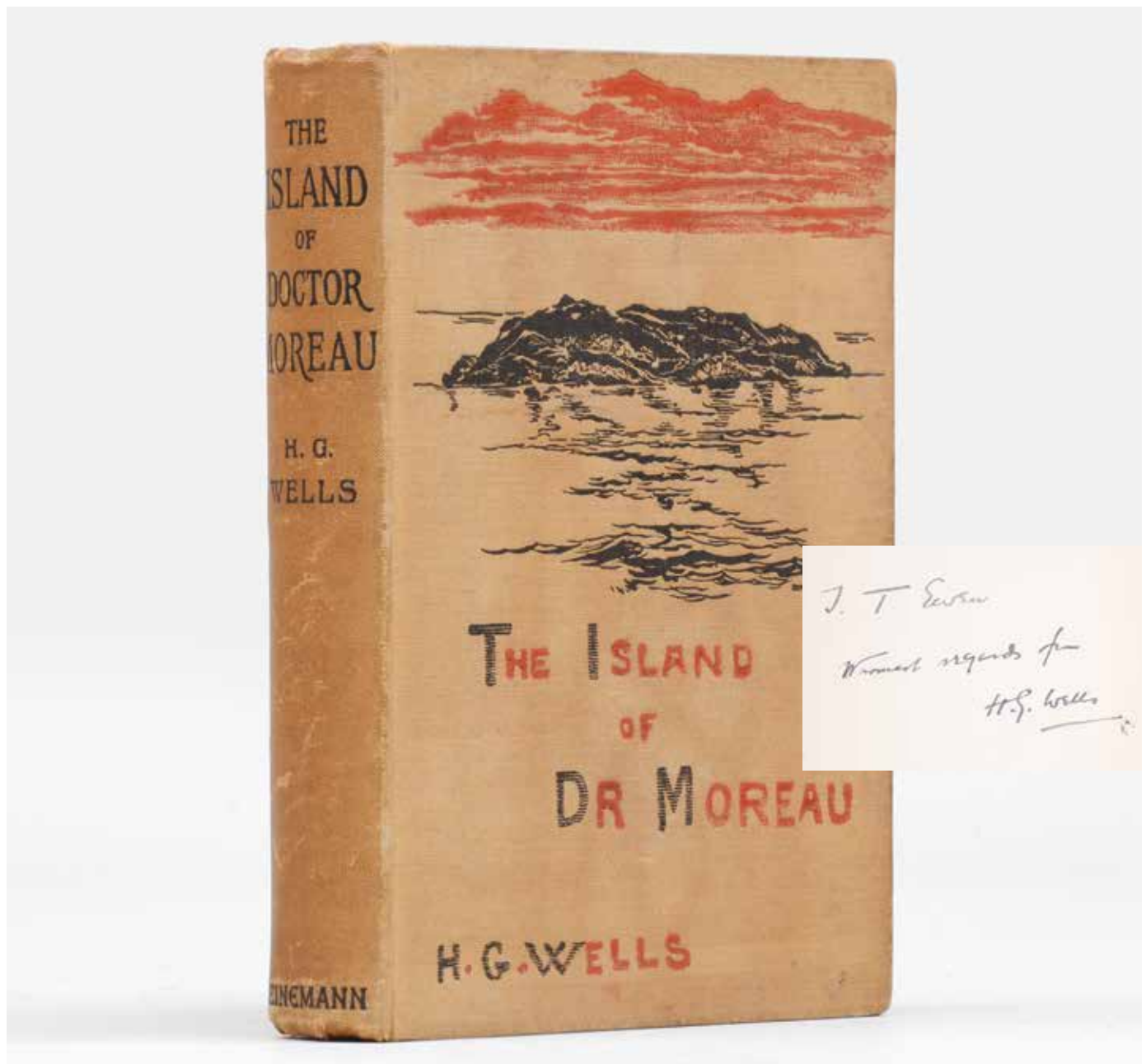
Square octavo. Original pale purple cloth, gilt lettered spine, gilt floral motifs from designs by Charles Shannon on spine and covers, edges untrimmed. Housed in a custom-made green cloth solander box. Discreet book labels of Llewellyn Wright and J. O. Edwards on front pastedown; spine of box faded, spine of book sunned, one very small black blemish on back cover, front and rear free endpapers browned (as usual). A fine copy.

FIRST AND LIMITED EDITION, ONE OF 100 NUMBERED LARGE PAPER COPIES SIGNED BY WILDE. *The Importance of Being Earnest*, Wilde's last play, opened to great acclaim on Valentine's Day 1895 but was withdrawn after Wilde's failed libel suit against Lord Queensbury led to his arrest. The subsequent "utter social destruction of Wilde" (ODNB) meant that the play was not published in book form until February 1899, after Wilde's release from prison. Richard Ellmann comments that Smithers's handsome editions of *Earnest* and *An Ideal Husband* "brought Wilde a little money".

Mason 382.

£45,000

[102758]



Presentation to an engineer, patron of the arts, and fellow novelist

25

WELLS, H. G. *The Island of Dr. Moreau.* London: William Heinemann, 1896

Octavo. Original brown boards, titles and illustration to front board in red and black, titles to spine in black; binding B, with the publisher's monogram stamped in blind on rear board, and rear advertisement for *The Time Machine* on leaf preceding 16 leaves of advertisements, beginning with *The Manxman* and ending with *Out of Due Season*. Housed in a red quarter morocco solander box by the Chelsea Bindery. Frontispiece with tissue guard. Spine toned and rolled, cloth a little rubbed, a little wear to tips, a little faint foxing to edges of text block. An excellent copy.

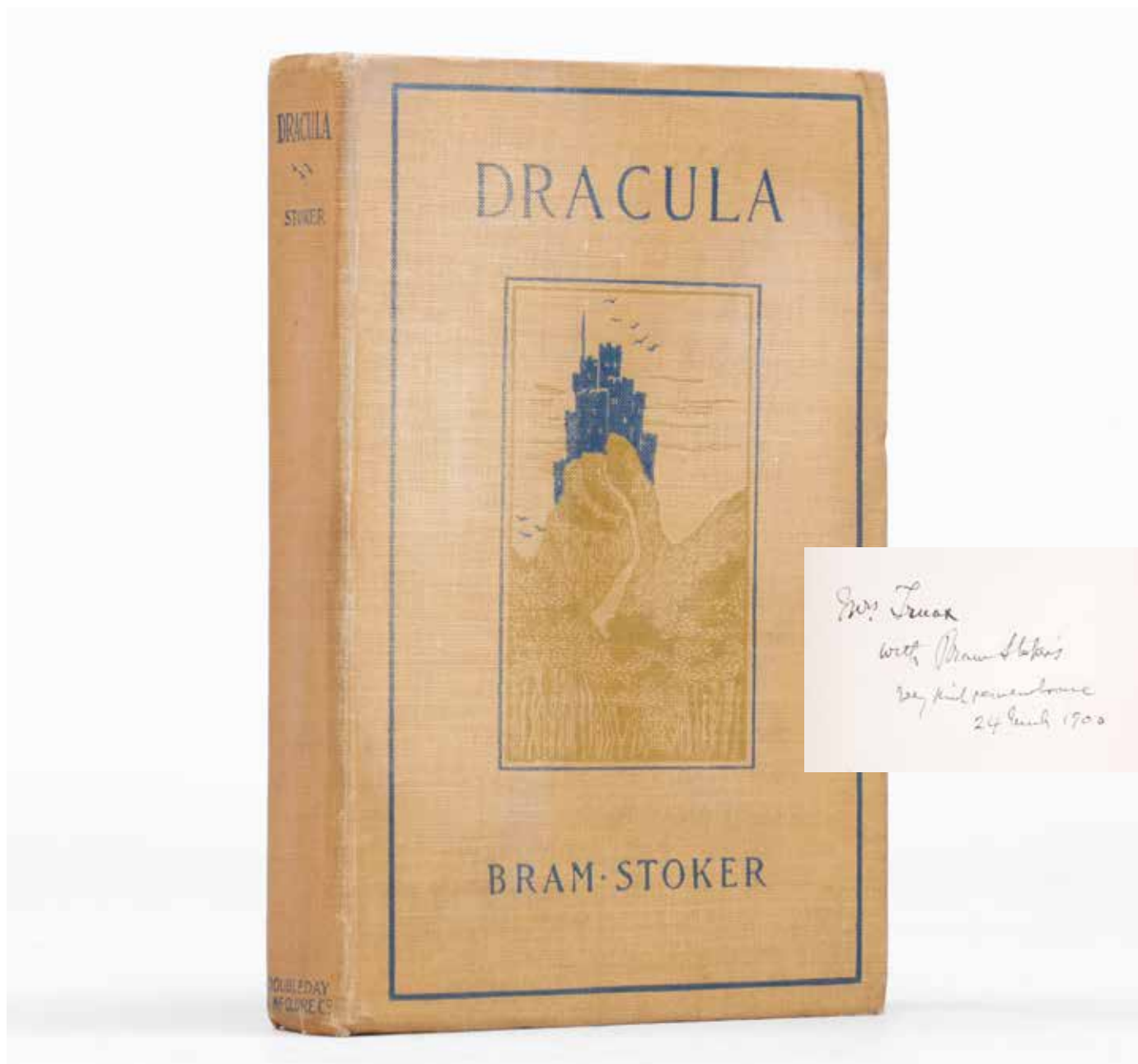
FIRST EDITION, FIRST STATE, PRESENTATION COPY, inscribed by the author on the front free endpaper "J. T. Ewen,

warmest regards from H. G. Wells." John Taylor Ewen (1863–1942) was a Forfar-born engineer involved in the construction of the Forth Railway Bridge, and collector and patron of the artist James Watterston Herald. He published a novel, *Susie; a Princess o' Paddy: A tale of Scottish home life* (Forfar, 1892), under the pseudonym Frank F. Angus. Wells also presented him with a first edition of *The Time Machine*, inscribed to Ewen "with the blessing of H. G. Wells".

Currey, 420; Hammond B3.

£25,000

[103132]



Presentation made during Irving's North American tour

26

STOKER, Bram. *Dracula*. New York: Doubleday & McClure, 1899

Octavo. Original tan cloth stamped in blue, gilt, and olive with a design of Dracula's mountaintop castle on the front cover. Housed in a custom brown cloth slipcase. Approximately 10 leaves roughly opened, some light soiling to cloth with minor wear to extremities, tiny bump to fore-edge of upper border, but an unusually good copy of a book usually found in poor condition.

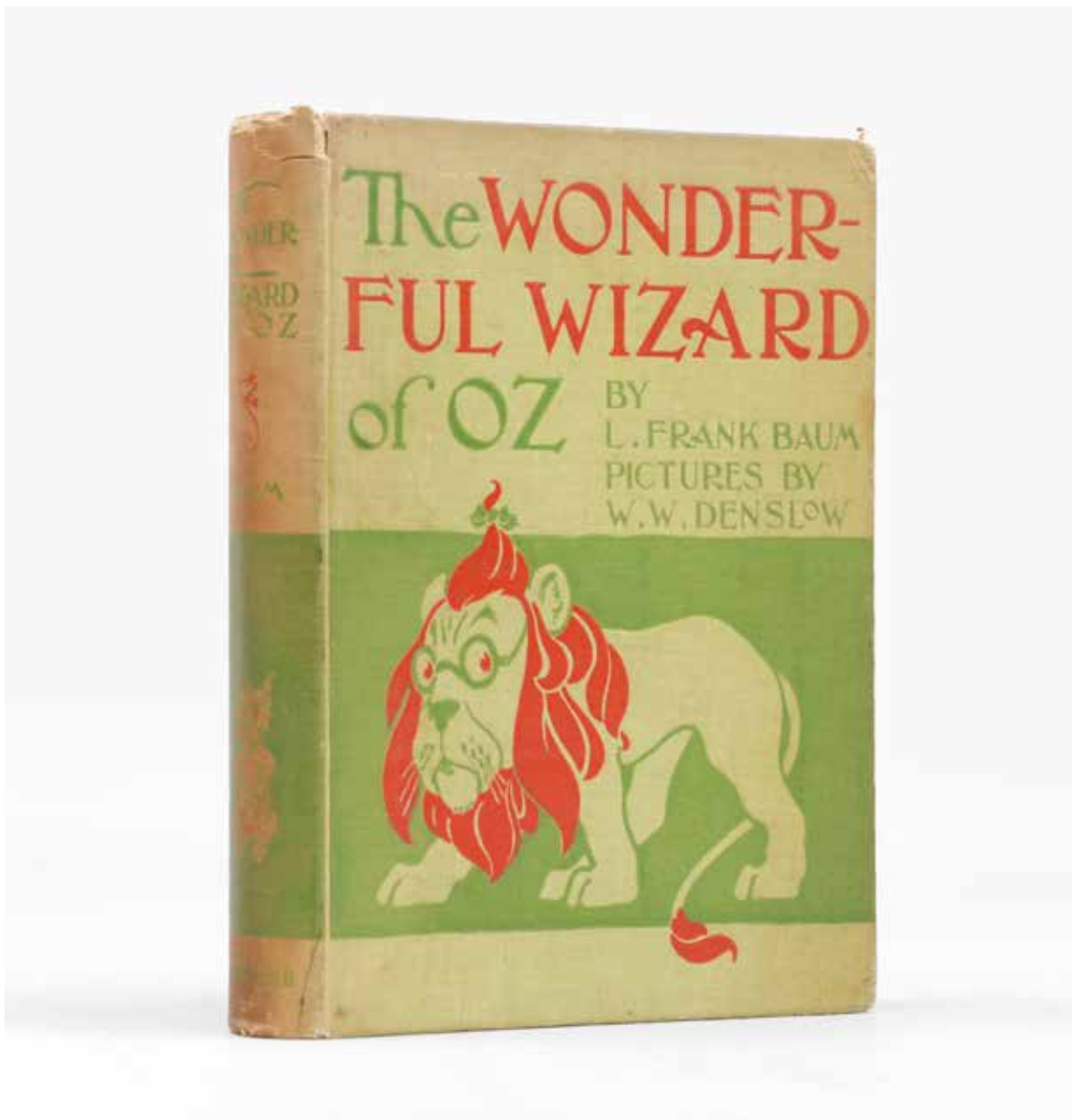
FIRST AMERICAN EDITION, PRESENTATION COPY, INSCRIBED BY THE AUTHOR on the first blank, "Mrs. Truax, with Bram Stoker's very kind remembrance 24 March 1900." The recipient is most likely to have been Caroline Carrington Truax, one of the earliest practising woman lawyers in New York and the wife

of Judge Charles Truax of the New York State Supreme Court. An avid theatre-goer and patron of the arts, Judge Truax was an avid theatre-goer and patron of the arts as well as a personal friend of Henry Irving, the famed English actor and theatre impresario for whom Stoker served as secretary and manager of Irving's Lyceum Theatre. On the date of the inscription Stoker was accompanying Irving on his North American tour, which ended in New York with a two-week run of *Robespierre* at the Knickerbocker Theatre, Broadway.

Dalby 10(b).

£22,500

[108130]



The first state of both text and binding

27

BAUM, L. Frank. *The Wonderful Wizard of Oz.* With pictures by W. W. Denslow. Chicago: Geo. M. Hill Co., 1900 Quarto. Original state A binding of light green cloth pictorially stamped and lettered in red and a darker green, pictorial pastedown endpapers, issued without free endpapers. 24 inserted colour plates (including title). Spine sunned and with small portion of cloth repaired at head, corners gently rubbed, cloth very faintly marked in places, these defects minor: an excellent copy, remarkably clean and fresh internally.

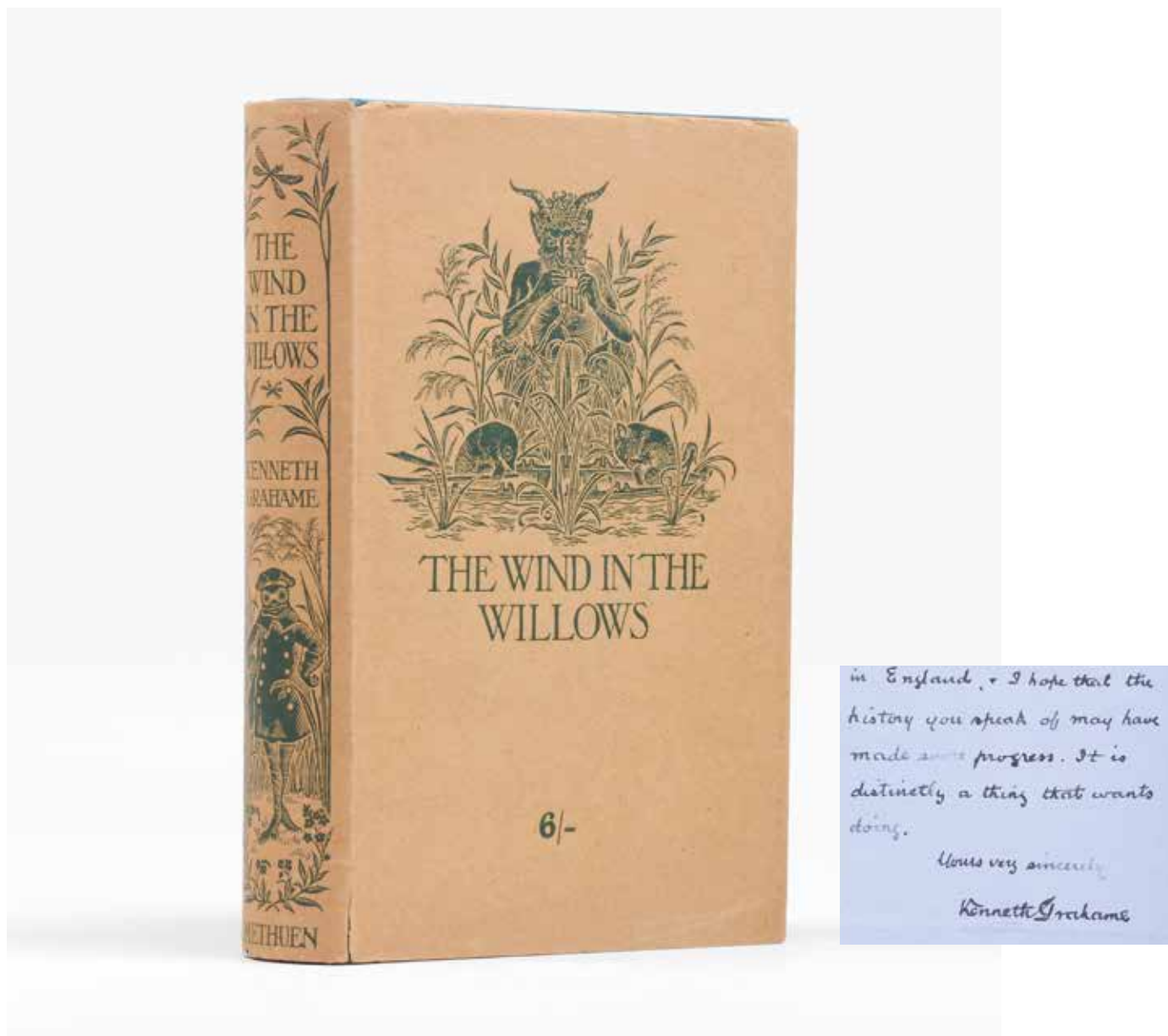
FIRST EDITION, IN THE RARE AND DESIRABLE FIRST STATE of both text and binding. The text has the following points: on p. [2], the publisher's advertisement has a box; on p. 14, line 1 has the misprint "low wail on the wind"; p. 81, line 4 from bottom has "peices" uncorrected; p. [227], line 1 begins: "While Tin Woodman . . ."; the colophon is in 11 lines within a two-

line box; with unbroken type in the last lines of p. 100 and p. 186. The plate opposite page 34 is in the earliest state with two blue spots on the moon; the stork plate opposite page 92 is the earliest state with red shading on the horizon; the copyright notice is not stamped or printed on the verso of the title. The binding is in first state with the publisher's imprint at the foot of the spine printed in capitals and in green; the rays surrounding the emerald on the lower cover are not outlined.

Blanck, *Peter Parley to Penrod*, pp. 111-113; Greene & Hanff, pp. 25-27.

£50,000

[105889]



A fine copy in dust jacket, with a letter regarding the Grahame family tree

28

GRAHAME, Kenneth. *The Wind in the Willows*. With a frontispiece by Graham Robertson. London: Methuen and Co, 1908

Octavo. Original pictorial blue cloth stamped in gilt on front cover and spine, top edge gilt, others untrimmed, partially unopened. With the dust jacket. Housed in a green cloth chemise and quarter green morocco slipcase. Black and white frontispiece by Graham Robertson. Small bookplate to front pastedown. Very faint crumpling to spine tips, light tanning to endpapers, a few spots to fore and bottom edges of text block. A beautiful copy in fine condition in an equally bright jacket with minute nicks.

FIRST EDITION, FIRST IMPRESSION. WITH AN AUTOGRAPH LETTER SIGNED FROM THE AUTHOR to Captain J. C. Grahame laid in. In the letter, dated 22 July 1908 and written on the author's headed paper from Mayfield, Cookham, Grahame apolo-

gizes for being unable to assist his correspondent with his researches into the family tree. He admits to not having a "genealogical head" and explains: "I possess practically nothing, & am not in communication with anyone who could help, having long lost touch with any Scottish connexions". The year 1908 was the momentous one in which Grahame retired from his position as secretary of the Bank of England, moved back to Cookham, where he had lived as a child, started to put down the stories which would be published, still in that same year, as *The Wind in the Willows*. Grahame briefly evokes his new life at Cookham, "I have rather more leisure", and does not hide his relief on having given up the city, where "the strain was becoming all too much for me". Extremely rare in the first issue jacket and in such good condition, extraordinary with an autograph letter.

£125,000

[102526]



29

“As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect”

29

KAFKA, Franz. *Die Verwandlung* [Metamorphosis]. Leipzig: Kurt Wolff Verlag, 1915

Octavo. Original cream wrappers printed in red and black with an illustration by Ottomar Starke. A fine copy.

FIRST EDITION. The first of Kafka's masterpieces was issued both in boards and, as here, in wrappers. Sales were unimpressive and after a year or so the numerous unsold copies were stamped on the title pages with the official stamp of the Ger-

man censors. This copy has no stamp to the title page and is presumed to be among the earliest issued.

£12,500

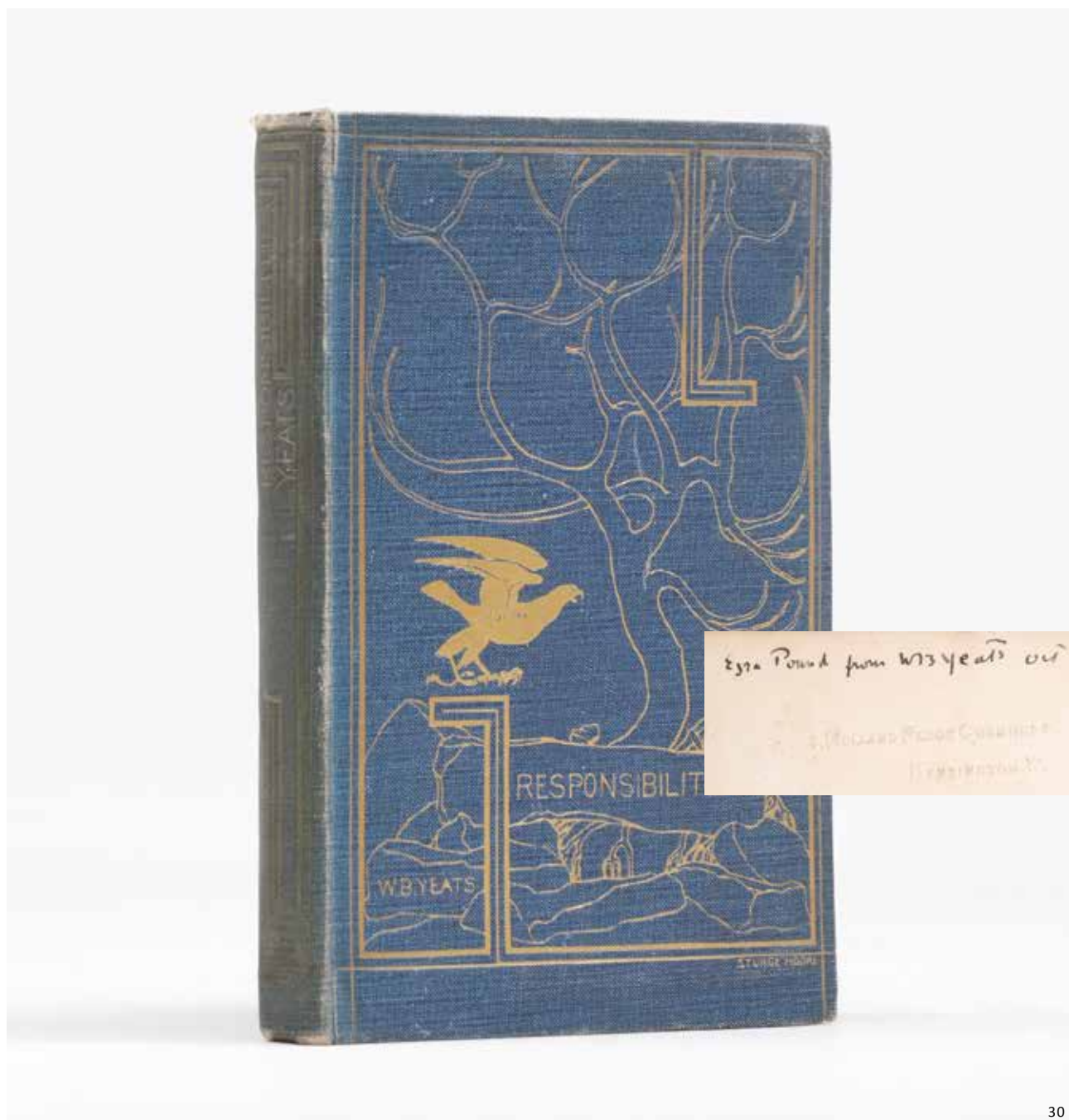
[106644]

To Ezra Pound

30

YEATS, W. B. *Responsibilities and Other Poems*. London: Macmillan and Co., Limited. 1916

Octavo. Original blue cloth with gilt block designed by Sturge Moore, front and spine lettered in gilt, edges uncut. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Cover design by T. Sturge Moore Gilt rather dull, notably at the spine. Very good.



30

FIRST EDITION, A CANONICAL PRESENTATION COPY, INSCRIBED BY THE AUTHOR IN THE MONTH OF PUBLICATION, "Ezra Pound from W. B. Yeats Oct 1916". Below this on the front free endpaper is Pound's ownership blindstamp, giving his address at 5 Holland Place Chambers, Kensington W. Ezra Pound and W. B. Yeats lived and worked together in close quarters in Sussex over the course of three winters (1913–16). Yeats told his father, "Ezra Pound and his wife are staying with me, we have four rooms of a cottage on the edge of a heath and our back is to the woods." They collaborated on a number of works, including Yeats's first volume of autobiography, *Reveries*, Pound taking dictation from the senior poet and typing the finished product for the printer. The inscription here dates from the last months of their close association: Yeats also pre-

sented him a copy of the first English edition of *Reveries* at the same time.

A collection of Yeats's poems entitled *Responsibilities* was first published by the Cuala Press in 1914. This London edition prints those 31 poems and adds "The Well and Tree", together with 19 poems from *The Green Helmet* (Cuala Press, 1910) and two poems from the New York edition of 1912, as well as *The Hour-Glass*, 1912. Pound had reviewed the shorter Cuala Press edition of *Responsibilities* admiringly in *Poetry* March 1914, p. 223. This edition consisted of 1,000 copies.

Wade 115.

£45,000

[102747]



A key novel in the rare dust jacket

31

WHARTON, Edith. *The Age of Innocence.* New York: D. Appleton and Company, 1920

Octavo. Original red cloth, titles to front board and spine in black. With the dust jacket. Housed in a red solander box. Spine faded, rubbing to corners and ends of spine, in the dust jacket with chip to lower front corner, shallow chipping to corners and ends of spine, closed tear to top edges, mild soiling to panels. A very good copy.

FIRST EDITION, FIRST ISSUE DUST JACKET with no mention of the Columbia Prize. One of Wharton's most enduring works and of notable scarcity in dust jacket.

Garrison A 30 I a.

£27,500

[100518]



One of 40 copies signed for subscribers

32

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

Octavo. Original yellow cloth, white paper title label to spine printed in black. Contents a little spotted and rather shaken, spine label lightly rubbed. Very good.

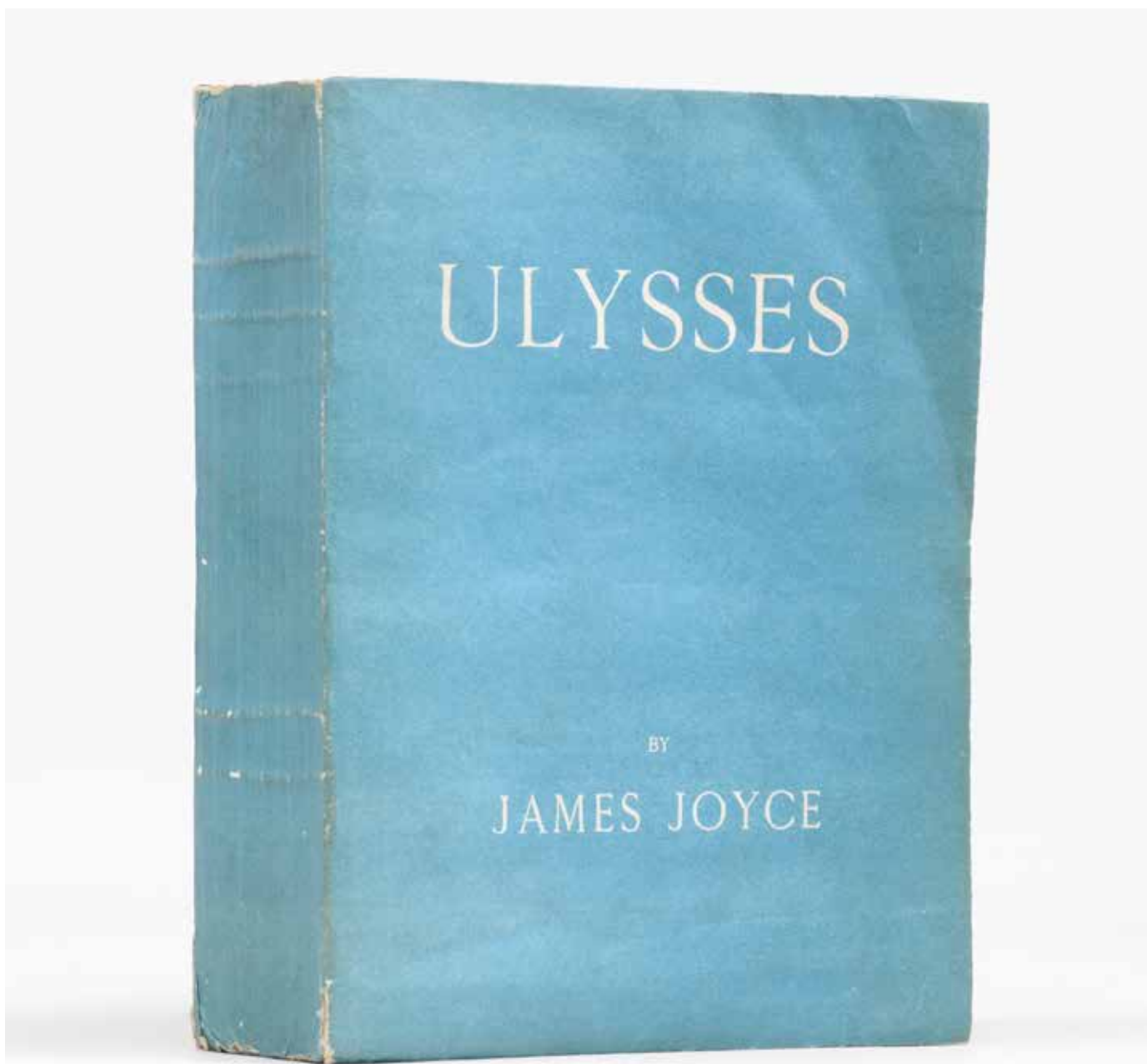
FIRST EDITION, ONE OF 40 "A" SUBSCRIBERS' COPIES WITH THE PART-PRINTED LIMITATION LABEL TO THE FRONT FREE ENDPAPER COMPLETED IN INK BY VIRGINIA WOOLF AND SIGNED BY HER. These copies were issued in advance of the

trade publication and were not issued in dust jacket; they were given to the active subscribers who had supported the Press's early publications. The present copy was issued to Arthur Lindsay Dakyns (1883–1941), a barrister and occasional writer on political and economic affairs, who had met Woolf as early as 1908, and was on friendly terms with E. M. Forster, Bertrand Russell, and J. M. Keynes.

Kirkpatrick A6a; Woolmer 26.

£27,500

[65828]



33

Superb copy

33

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

Small quarto. Original blue wrappers, titles to cover in white. Housed in a custom blue solander box with metal clasps. Wrappers a little rubbed, dulled, and very lightly creased at corners, a little faint foxing to edges, spine ends torn, small tear to front hinge around stitching and to head of p. 599. An excellent copy.

FIRST EDITION, NUMBER 546 OF 750 COPIES printed on *vergé à barbes* stock, from a total edition of 1,000 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 large paper copies were printed on heavier *vergé d'Arches*, and the remaining 750 copies formed this slightly smaller format trade issue.

£57,500

[103974]

Inscribed to "his kind editors", the owners of transition

34

JOYCE, James. *Storiella As She is Syung*. A Section of "Work in Progress". [London:] Corvinus Press, 1937

Large quarto (318 × 257 mm). Contemporary three-quarter red morocco by Bellevallée, spine lettered in gilt, decorated red paper boards and endpapers, original flexible orange vellum covers and spine



S WE THERE **Unde et ubi**
 are where are we
 are we there from
 tomtittot to tee-
 tootomtotalitarian.

Tea tea too oo.

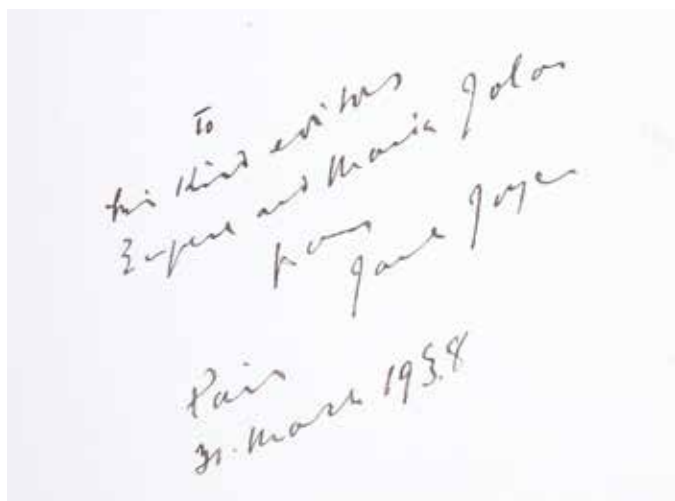
*with his broad
 and hairy face,
 to Ireland a
 disgrace.*

Whom will comes over. Who to caps
 ever. And howelse do we hook our hike to **Sie**
 find that pint of porter place? Am shot, says
 the bigguard.'

34

bound in, top edge gilt, others untrimmed. Custom quarter red morocco solander box. Illuminated capital letter by Lucia Joyce, marginal commentaries printed in red at the right of the page, in black at the left. Light rubbing to binding, a few small and widely scattered spots, an excellent copy retaining the original covers and uncut lower and fore edges.

FIRST EDITION, NUMBER 36 OF 176 COPIES ON HANDMADE PAPER, PRESENTATION COPY inscribed by the author to Eugene and Maria Jolas on the initial blank: "To his kind editors Eugene & Maria Jolas from James Joyce Paris 31 March 1938". The American ex-pat couple Eugene and Maria Jolas had founded the literary journal *transition* in Paris in 1927, with the first 15 issues dominated by Joyce's work. Eugene Jolas was a fervent supporter of Joyce in his critical writings and *transition* provided a key publishing outlet during the protracted creation of the "Work in Progress" which ultimately became *Finnegans Wake* (Eugene was the first to correctly guess the official title in 1936, when Joyce offered a thousand francs to the first in his close circle who could do so). Maria Jolas was intimately involved with the editing of the constantly developing text, in which some critics claim she is an identifiable charac-

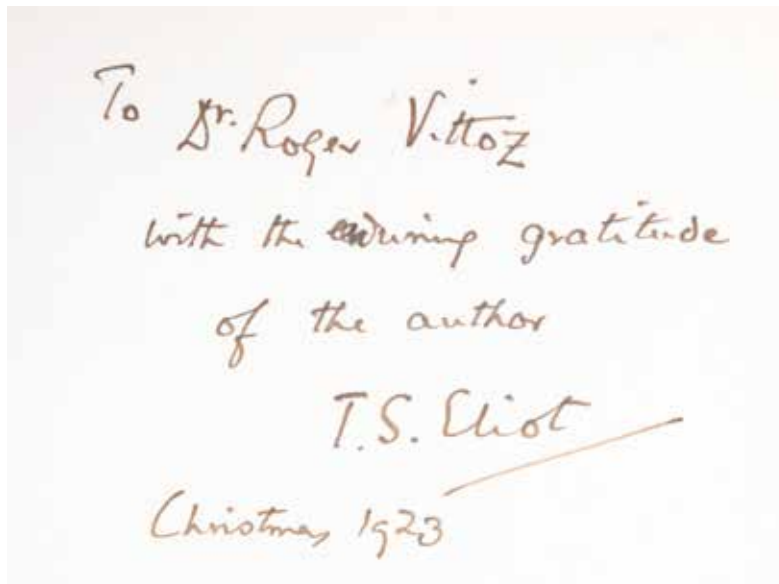


ter-presence. Between them, the Jolases played a pivotal role in the creation of the author's great modernist experiment.

Slocum & Cahoon A46.

£22,500

[107575]



Remarkable presentation copy to the Swiss therapist who healed his breakdown at Lausanne, where the poem was composed

35

ELIOT, T. S. *The Waste Land*. Richmond: Printed and Published by Leonard and Virginia Woolf, Hogarth Press, 1923

Octavo. Original marbled blue paper boards, white paper title label to front board printed in black. Spine faded as usual and just chipped at head, board edges rubbed, small closed tear to top margin of pp. 33/34 where last gathering somewhat clumsily opened, still an excellent copy.

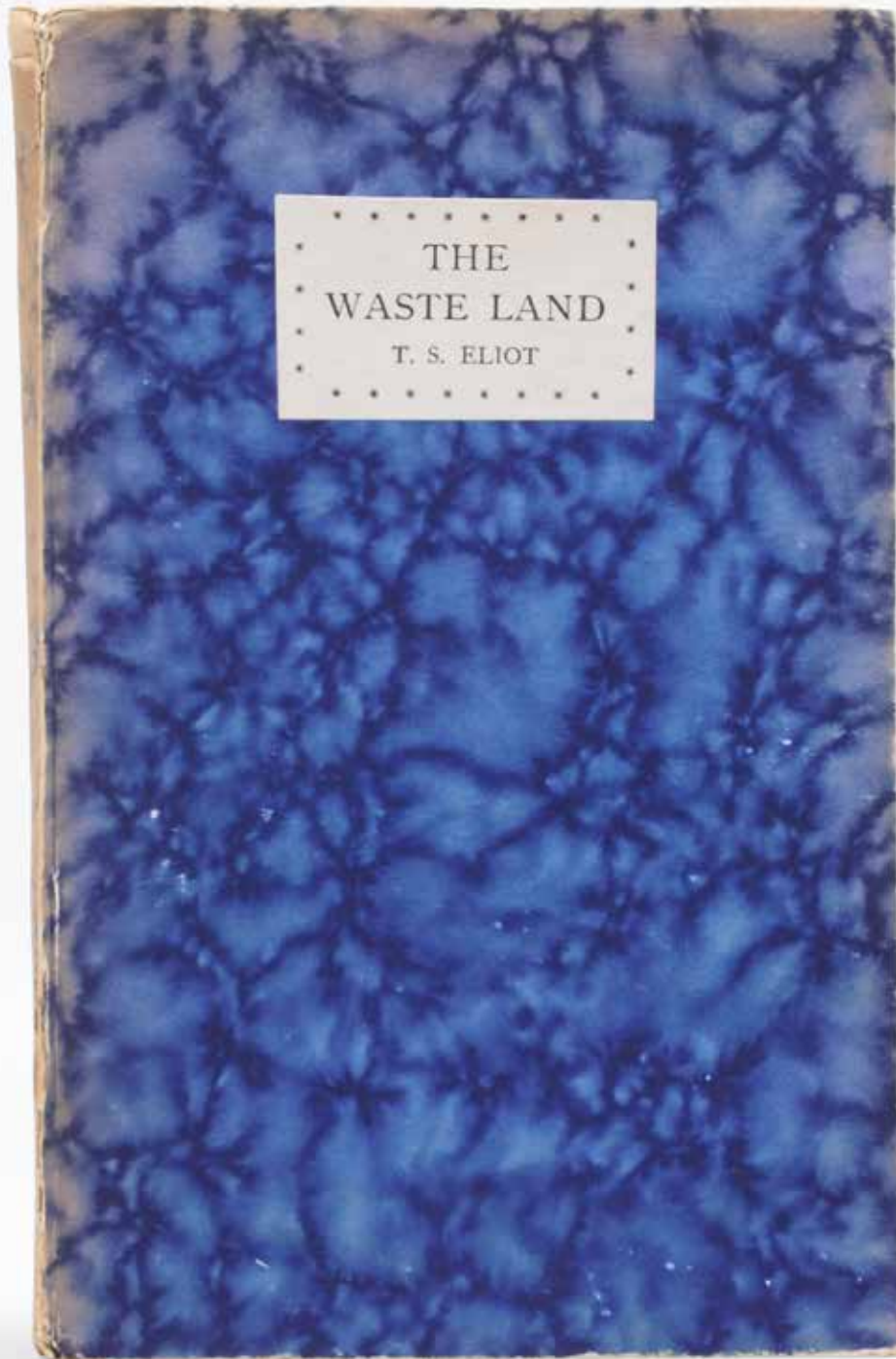
FIRST UK EDITION IN BOOK FORM, AN OUTSTANDING PRESENTATION COPY, INSCRIBED BY THE AUTHOR on the front free endpaper: "To Dr. Roger Vittoz, with the enduring gratitude of the author, T. S. Eliot, Christmas 1923" and with his holograph text corrections in ink on pp. 7, 9, and 29. **A remarkable association, arguably second only in importance to the dedication copy** inscribed to Pound. Dr Roger Vittoz (1863–1925) ran the private clinic in Lausanne where *The Waste Land* was principally composed.

In summer 1921 Eliot applied for three months' leave from the bank; the reason stated on his staff card was "nervous breakdown". He and his first wife, Vivienne, travelled to the coastal resort of Margate for a period of convalescence ("On Margate sands, I can connect nothing with nothing . . .") In November 1921 Eliot decided to go on to Lausanne for treatment by Vittoz, who had been recommended to him by Ottoline Morrell. Meanwhile, Vivienne was to stay at a sanatorium just outside Paris. In Lausanne, Eliot produced a 19-page version of the poem. He returned to London in early January 1922. Pound then made detailed editorial comments and significant cuts to the manuscript before it was first published in the UK, without the author's notes, in the first issue (October 1922) of *The Criterion*.

"It seems appropriate that *The Waste Land*, a text which ushered in a new modern literature characterized by disjointed narration, fragmented identities, and splintered religious faith, was written by a man in the midst of a nervous breakdown. Having felt 'very

shaky' for months, T. S. Eliot composed most of the poem while under the care of Dr. Roger Vittoz at a Lausanne, Switzerland, sanatorium in late 1921. Dr. Vittoz' role in the composition history of the text has been studied only vaguely, yet it is comparable to Ezra Pound's famous 'caesarean Operation'. If Pound was the midwife of the poem . . ., then Dr. Vittoz was the anesthesiologist on call during the delivery, guiding Eliot through the birthing process and slipping him an epidural when the pain became too great. Vittoz' therapeutic program re-educated Eliot's broken will and enabled him to complete his work. *The Waste Land* stands as a record of Eliot's sickness and his cure" (Matthew K. Gold, "Therapeutic Possibilities of *The Waste Land*", *Journal of Modern Literature*, v. 23, no. 3/4, summer 2000, pp. 519–33).

The most distinctive aspect of Vittoz's method was that he placed his hand on the patient's head while putting him through various mental exercises, convinced that he was able to monitor cerebral vibrations. (He hoped to create a machine that would measure these vibrations, but he died before doing so.) Whatever the scientific implausibility of his theories of cognition, Vittoz was a kind man and Eliot found him reassuring. He wrote that "I like him very much personally, and he inspires me with confidence." Eliot paid careful attention to his therapy and also read his book, annotating passages in it. Gold goes further, and argues that the whole structure of the poem re-enacts the therapeutic arc of Eliot's successful treatment under Vittoz. "Vittoz wrote that the patient should, 'several times a day', repeat ideas of control to himself three times, until he is able to achieve a state of calm (pp. 62, 69). Thus, Eliot's 'shantih' becomes 'shantih shantih shantih', a repeated attempt to concentrate his mind on peaceful thoughts. If we read the end of the poem in this way, the scattered neurasthenic mind of the first four sections is brought under control in the fifth by the doctor's expert hand and the repetition of Sanskrit commands" (op. cit.)



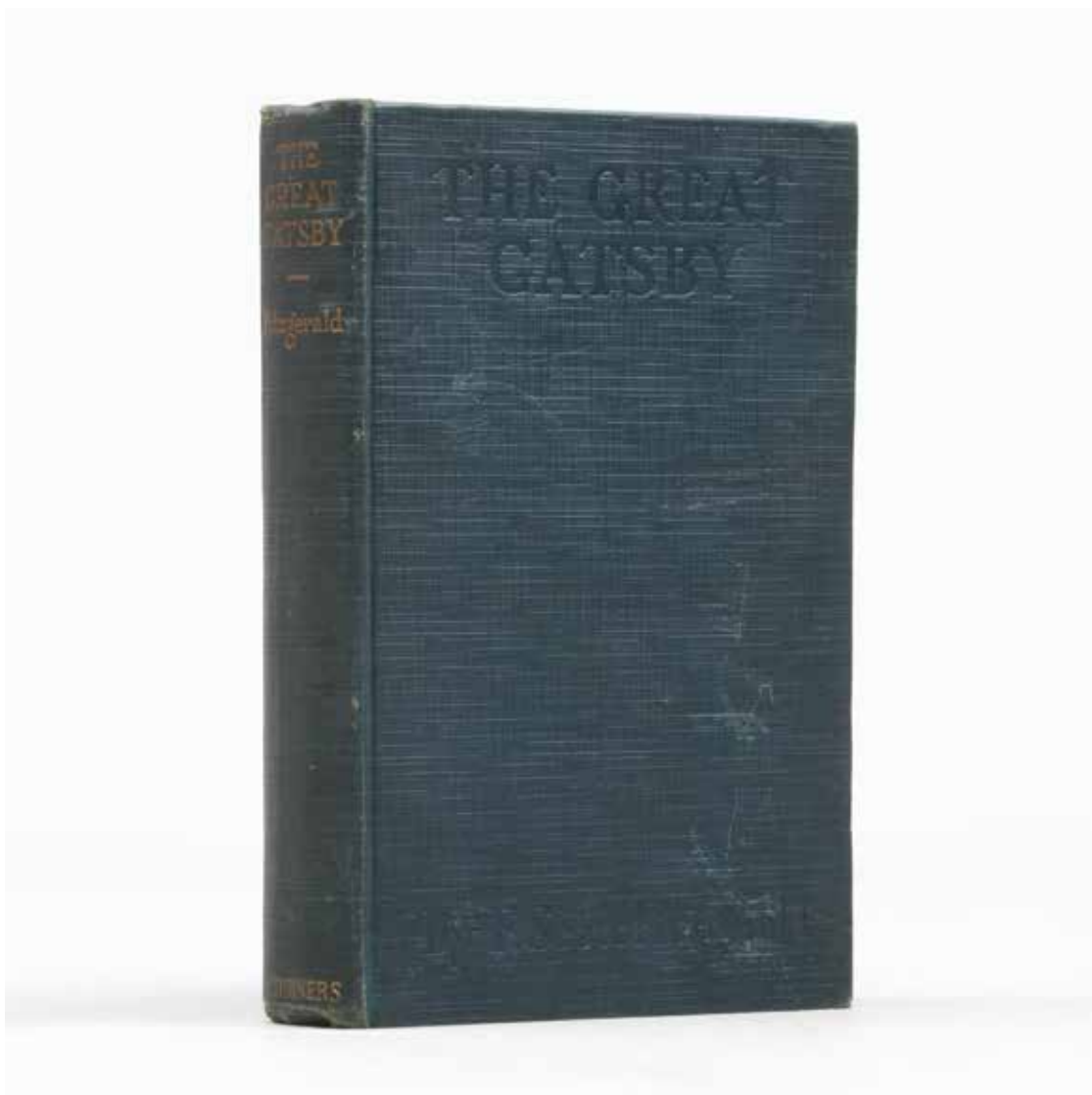
The Hogarth Press *Waste Land* is the first UK edition in book form, one of about 460 copies hand-printed by the Woolfs, published in September 1923. The label on the front cover of

this copy has the border of asterisks, Gallup's state 1 of 3, albeit without apparent priority.

Gallup A6c; Woolmer 28.

£95,000

[106200]



Presentation from Alcatraz, Cell Block 17

36

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

Octavo. Original dark green linen-grain cloth, titles to spine gilt, to front board in blind. Few minor stains and two short closed tears, cloth a bit rubbed/faded with a few scrapes, hinges weak, a good copy.

FIRST EDITION, A SUPERB PRESENTATION TO "THE ORIGINAL GATSBY", inscribed by the author on the front free endpaper: "For Harold Goldman, The original 'Gatsby' of this story, with thanks for letting me reveal these secrets of his past. Alcatraz, Cell Block 17 (I'll be out soon, kid. Remember me to the mob. Fitzgerald)."

Harold Goldman (1889–1956) was a screenwriter at MGM from about 1935 until 1940. He and Fitzgerald worked together on *A Yank at Oxford*, 1938, starring Robert Taylor and Vivien Leigh. Jay Gatsby, of course, was another "Yank at Oxford," famously claiming to Nick Carraway that "all my ancestors have been educated there." Fitzgerald did not enjoy his brief and unsuccessful

time in Hollywood – "Alcatraz, Cell Block 17" is a sardonic reference to his office in the writers' building on the MGM lot – although of course he used his experiences there in his last, unfinished novel, published in 1941 as *The Last Tycoon*.

According to family history, Fitzgerald and Goldman knew each other prior to their time together at MGM. This seems to be corroborated by the warmth of the present inscription. Both writers attended Ivy League schools (Goldman at Columbia) and both spent a good amount of time in France among the ex-pat community of writers.

Inscribed copies of this novel are notably rare. There were no presentation copies inscribed by the author in the book at publication date, as Fitzgerald was in Europe at the time. This copy is of the first printing, the first state of the text with Scribner's seal and all other points.

Brucoli A11.1.a.

£275,000

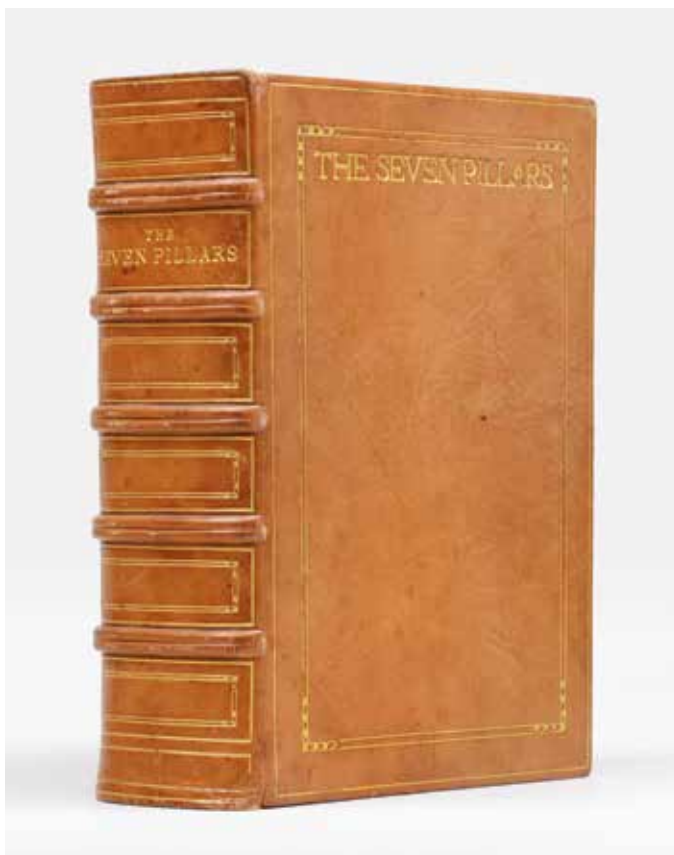
[102632]

20
for Harold Goldwasser

The original "gabby" of this
story, with thanks for letting
me reveal these secrets of his
past.

Alcatraz
Cell Block 17

(I'll be out soon, kid. Remember
me to the mob. 20
Fitzgerald)



“Very long, and rather dull” – Lawrence does his best to dissuade a subscriber

37

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

Quarto (250 × 188 mm). Original tan morocco gilt, gilt-lettered and ruled, edges gilt, by Sangorski & Sutcliffe. 66 plates, including frontispiece portrait of Feisal by Augustus John, many in colour or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding, linen-backed coloured maps – that is 2 mapsrations in text, one coloured, by Roberts, Nash, Kennington, Blair-Hughes-Stanton, Gertrude Hermes and others, initials by Edward Wadsworth. duplicated – rather than the 3 mistakenly called for by O’Brien, 58 illustrations in text, one coloured, by Roberts, Nash, Kenning, Blair Hughes-Stanton, Gertrude Hermes and others, historiated initials by Edward Wadsworth printed in red and black. Provenance: Nancy Campbell, the original subscriber, her bookplate on flyleaf, together with correspondence from T. E. Lawrence, Manning Pike, and Pierce C. Joyce; Barbara Hutton (1912–1979) heiress to Frank Winfield Woolworth, ownership inscription on flyleaf: “Barbara Haugwitz-Reventlow 1941”.

ONE OF THE CRANWELL OR SUBSCRIBER’S EDITION OF 211 COPIES, this one of 170 “complete copies”, inscribed by Lawrence on p. XIX “Complete copy. I.XII.26 TES”, with his manuscript correction to the illustration list, a “K” identifying Kennington rather than Roberts as the artist responsible for “The gad-fly”; page XV mispaginated as VIII; and with neither the two Paul Nash illustrations called for on pages 92 and 208, nor the Blair Hughes-Stanton wood engraving illustrating the dedicatory poem, which is found in only five copies. However,

it does include the “Prickly Pear” plate, not called for in the list of illustrations.

This handsome and beautifully preserved copy is accompanied by a clutch of related correspondence concerning Lawrence’s “big book” from the original subscriber, Mrs Colin Campbell. Nancy Leiter, daughter of the Chicago financier and philanthropist Levi Z. Leiter, had married Major Colin Powys Campbell, formerly Central Indian Horse, in 1904. Nancy’s elder sister Mary was married to Lord Curzon and her younger sister Daisy became Countess of Suffolk, making them three of the most prominent “Dollar Princesses” of the period.

a) **LAWRENCE, T. E.** Autograph letter signed (“Yours very truly, T. E. Shaw, used to be Lawrence”), dated Cranwell, Lincolnshire, England, 16 September 1926. Two pages, recto and verso of a single octavo leaf, with the original mailing envelope addressed in Lawrence’s hand. Lawrence is plainly trying to win a subscriber, but his tone is almost hostile and disparaging of his own book: “owing to a misunderstanding, I had to offer to accept two clients of Messrs Sotheran as subscribers for the limited edition of my reprinted war-book . . . Sotherans in reply gave me your name and another. I have delayed to write until the date of publication was reasonably certain. . . . It will not inconvenience me in the least (quite the contrary!) if you decide not to take your copy. The book costs thirty guineas: is very long, and rather dull”.

b) **JOYCE, Pierce C.** Two substantial autograph letters signed from Colonel Pierce C. Joyce, a friend of Mrs Campbell and her late husband, and a key player in the Arab Revolt. Joyce was a Boer War veteran, and was on Staff at Cairo from 1907. "Joyce took command of the British base at Rabegh in December 1916 and would later command at Aqaba. From here he became the main logistical organiser of logistical arrangements for Lawrence's expeditions into Syria and Palestine. Joyce was later appointed as head of the British Military Mission to the Northern Arab Army" (Murphy, *The Arab Revolt 1916-18*, p. 17). The first letter was written from Baghdad, 28 December 1925, 8 pages with original envelope: "A man just from England came in to see us yesterday & tells me he hears Lawrence is about to destroy all existing copies of his book & rewrite it again this year or next - worse than ever!" Joyce also tells Mrs Campbell about the forthcoming book, and how he wrote to Lawrence "and demanded a copy of his book as being his chief supporter in the Arabian gamble". Joyce figures prominently in *Seven Pillars* and there is a portrait of him by Dobson, which Joyce disliked, as he notes in the second letter dated Galway, 12 October 1927, 3 pages: "I should like to kill Frank Dobson for his Hogarthian drawing of myself & yet when I met him the other day the homicidal initiative was lacking! . . . I love your enthusiasm over 'The Seven Pil-

lars,' if you could only have seen nature's setting to the pictures he paints in his beautiful English it would have been the ideal".

c) **PIKE, Roy Manning, printer of the 1926 *Seven Pillars*.** Two letters, signed ("Manning Pike"), from London, the first a typed letter, 8 [August] 1927, one page, about shipping; the second, an autograph letter, 15 August 1927, one page, enclosing a second copy of *Some Notes on the Writing of the Seven Pillars of Wisdom* by T. E. Shaw (O'Brien A039, 200 copies), present here, and discussing the customs declaration for *Seven Pillars* at 30 guineas.

d) **CAMPBELL, Nancy.** Two manuscript drafts: the first a two-page letter, signed ("N. Campbell, Mrs. Colin Campbell") to T. E. Lawrence ("Sir"), Campbell Ranch, Goleta, California, 30 October [1926], writing of her excitement at being a subscriber - "Thank you very much for allowing me to have the privilege of subscribing"; the second a three-page autograph letter signed ("N.C.") to Messrs Manning Pike, on letterhead of the Drake Hotel, Chicago, undated, arranging shipping of her copy of *Seven Pillars*.

Clements p. 49 (stating that "only about 100 copies were produced at 30 guineas each"); O'Brien A040.

£80,000

[92941]





The most luxurious and exclusive format

38

MILNE, A. A. *Now We Are Six. With Decorations by Ernest H. Shepard.* London: Methuen & Co., Ltd., 1927

Octavo. Original full vellum with yapp edges, gilt lettered front cover, untrimmed. Housed in a custom made blue cloth chemise and quarter blue morocco slipcase. Illustrated throughout by Ernest H. Shepard. Slipcase a little used. An exemplary copy, largely unopened.

FIRST EDITION, NUMBER 4 OF 20 LARGE-PAPER COPIES PRINTED ON JAPANESE VELLUM AND SIGNED BY THE AUTHOR AND ILLUSTRATOR; the most luxurious and exclusive format in which Milne's Pooh books were issued. Following the success of *When We Were Very Young* Milne began planning a second book of poetry for children. In a January 1926 letter to his brother Ken he included it as number one in a list of "things which ought to be done": "A book of verses (about 15 done to date) to appear in 1927 or 1928" (Thwaite p. 293). By the time that *Winnie-the-Pooh* was published in late 1926 half the poems for this third book were already complete. Published on 13 October 1927, it took only two months for *Now We Are Six* to eclipse the sales records of the previous two books. Full

of Milne's charming verse, this collection is also notable for including Shepard's timeless illustrations from the world of Pooh and Piglet.

£30,000

[107129]

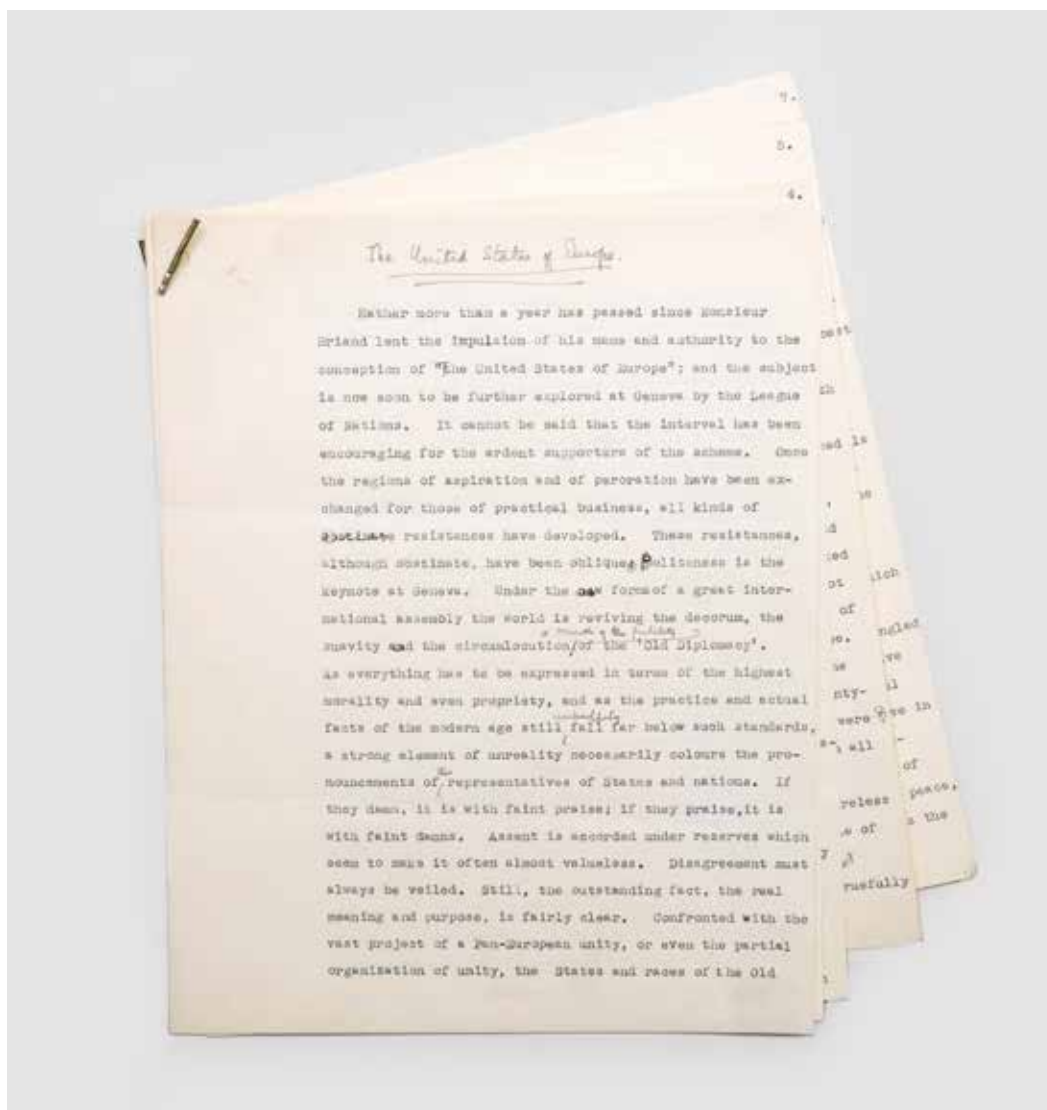
"Europe is envious of America"

39

CHURCHILL, Winston S. "The United States of Europe": signed typescript, with extensive autograph emendations. 1931

Quarto, 9 leaves, rectos only. Punch hole with treasury tag at top left corner. Titled in manuscript by Churchill at the head of the first page, signed by him at the foot of the last, and with autograph corrections, emendations, and additions to every page. Light toning, faint creases from old folds, verso of the last leaf slightly soiled and with rust traces of a paper-clip, overall very good.

ORIGINAL TYPESCRIPT, SIGNED, of an article written by Churchill as part of a "series . . . on foreign affairs for Hearst newspapers . . . syndicated throughout the United States" (Gilbert V, p 407), this published 11 January 1931. The article



records Churchill's thoughts arising from Aristide Briand's "Memorandum on the Organization of a System of European Federal Union" submitted to the League of Nations in 1930. "Confronted with the vast project of Pan-European unity, the States and races of the Old World . . . don't want to have it", Churchill remarks, despite the fact that, as Churchill the historian points out, "when they look back upon the past, they must observe that under the Romans Europe was, in fact, all one: and that under the Catholic and Feudal system, she was, in principle, all one." Perhaps the major stimulus to such a union in the future will be envy: "If they look across the Atlantic, they [Europeans] cannot fail to notice the existence of a Commonwealth of nearly a hundred and twenty million persons, possessing almost a continent . . . within whose frontiers no mechanical or artificial obstruction is placed upon the interchange of goods and services . . . Europe is envious of America."

Believing that "the horrors of Armageddon are our present guarantee of peace . . . [and] the squalors of the Bolshevik tyranny are the best safeguard against a social convulsion", Churchill unluckily predicts that "no violent upheaval will

occur to stop or deflect the steady movement of European thought . . . the march towards European unification . . . will go forward". As for Britain, "our attitude towards Pan-Europa is sympathetic, but detached. We are much entangled in Europe", but the bonds of Empire and Commonwealth, and of the "English-speaking world, united by law, literature, custom, outlook and by great similarity of institutions and constitution" hold greater sway.

It was in discussion with his American publisher Charles Scribner the previous year that Churchill had begun to formulate the idea which was to bear fruit in the publication of *A History of the English-Speaking Peoples* nearly thirty years later, an idea which finds clear expression here: "The permanent [manuscript insertion], fundamental interest of the English-speaking communities is to keep together". Overall the piece is as much a paean to America's "massive strength and strong dynamic urge" and a statement of Churchill's conception of the so-called special relationship as it is a discussion of the potentials of European unity.

Cohen C335a; Wood C147.

£30,000

[80693]



“The City of London . . . The greatest asset, glory and bread-winner that Great Britain possesses”

40

CHURCHILL, Winston S. Eight-page corrected draft carbon typescript, signed, on the British financial crisis. September 1931

8 pages, quarto. With extensive autograph corrections in red ink, punch-hole through top left-hand corner, mild creases from old folds, overall very good.

AN APPARENTLY UNPUBLISHED ARTICLE in which Churchill tries to bolster confidence in the British economy at the nadir of the Great Depression, written shortly before his departure for America on the lecture tour arranged “to regain some of the money he had lost in the New York stock market crash” (Gilbert, V, p. 420), and presaging the major themes of those

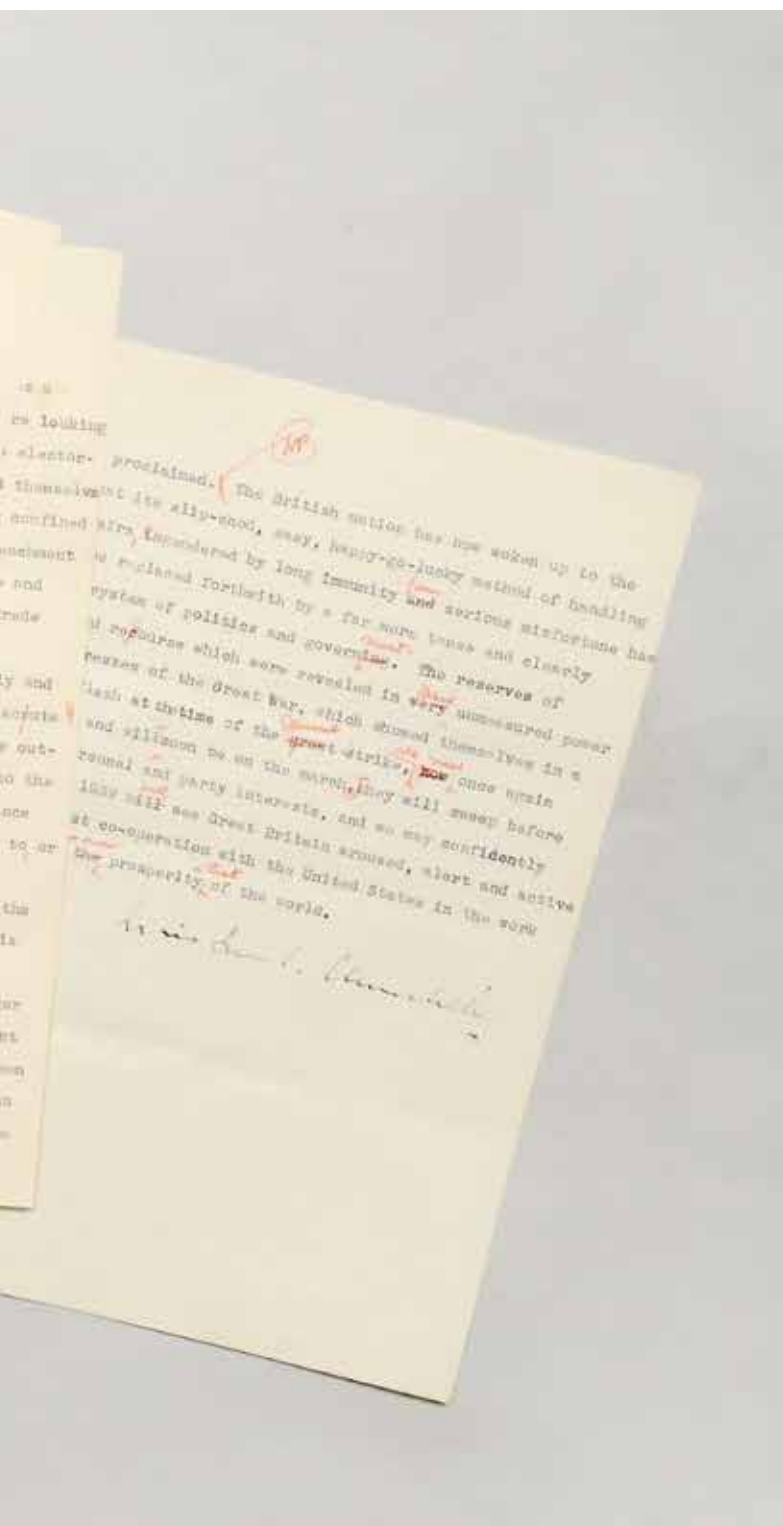
dian Empire and tropical possessions, the City of London and its activities are the greatest asset, glory and bread-winner that Great Britain possesses . . . Great Britain is in fact resolutely endeavouring to hold an invaluable financial position, unique in the world, and far in advance of all ordinary solvency."

In this the nation has been hampered by the incumbency of "a so-called Socialist Government devoid alike of public confidence and a parliamentary majority", which has led to the domination of British life by a "pessimism and unrelenting self-criticism" that has caused foreign observers to assume that the country "was in the permanent grip of the Socialists". However, the British nation has now woken up to the fact that the Labour Party's "slip-shod, easy, happy-go-lucky method of handling its affairs . . . has got to be replaced forthwith by a far more tense and clearly focussed system of politics and government . . . [and] we may confidently expect that 1932 will see Great Britain aroused, alert, and active in the closest co-operation with the United States in the work of restoring her own prosperity and that of the world."

The Churchill Archive holds another copy of this piece (CHAR 2/178/29-36) corrected by Sir Henry Strakosch. Strakosch was an Austrian-born financier and philanthropist, an expert on currency, and chairman of the Economist, who was introduced to Churchill by Brendan Bracken and was to be to be one of Churchill's key sources for information on the German economy and rearmament. Strakosch also bailed out Churchill early in 1938 when his account with his American stockbrokers Vickers da Costa was in debt to the sum of £18,000, Strakosch agreeing to "carry this position for three years . . . With these assurances Churchill no longer needed to sell Chartwell, although *The Times* actually announced that it was for sale" (Gilbert, V, p. 920).

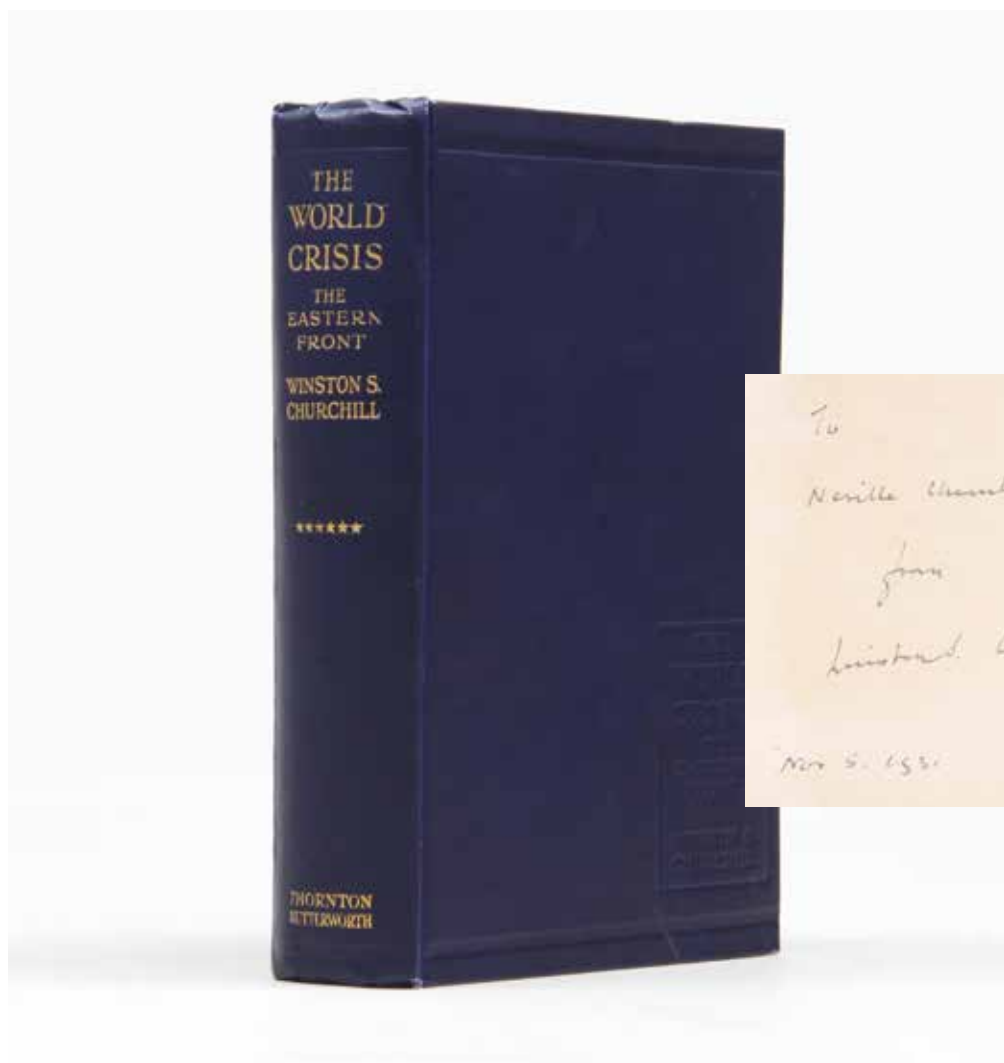
£32,500

[88382]



lectures: "confidence in Britain's future . . . [and] the need for closer Anglo-American cooperation".

Churchill argues that, although Britain's position has been conflated with the insolvency of "so many countries of Europe and South America", this is misleading. Britain's struggle is not to preserve national solvency, but "to preserve the position of City of London as the traditional money market of the modern world. Next to her Navy and Mercantile Marine, next to her In-



From the war-time leader who would “never surrender” to the proponent of appeasement

41

CHURCHILL, Winston S. *The World Crisis. The Eastern Front.* London: Thornton Butterworth Limited, 1931

Octavo. Original dark blue cloth, title to spine gilt and to front board in blind. Frontispiece and 7 similar plates, 10 folding maps, including a large, coloured general area map at the rear, numerous sketch-maps to the text. Extremities very slightly rubbed, light spotting to edges, mild foxing to prelims. An excellent copy.

FIRST EDITION, PRESENTATION COPY TO NEVILLE CHAMBERLAIN, inscribed by Churchill on the half-title: “To Neville Chamberlain from Winston S. Churchill Nov 5. 1931”. Inscribed three days after publication, this is a superb association copy linking these two future wartime prime ministers. On p.353, Chamberlain has noted in pencil “January 1932”, the date on which he finished reading the book. With a bookmark advertising Royal Exchange Assurance loosely inserted.

Cohen A69.2(V).a.

£35,000

[107261]

Nicely Nicely

42

RUNYON, Damon. *Guys and Dolls.* New York: Frederick A. Stokes Company, 1931

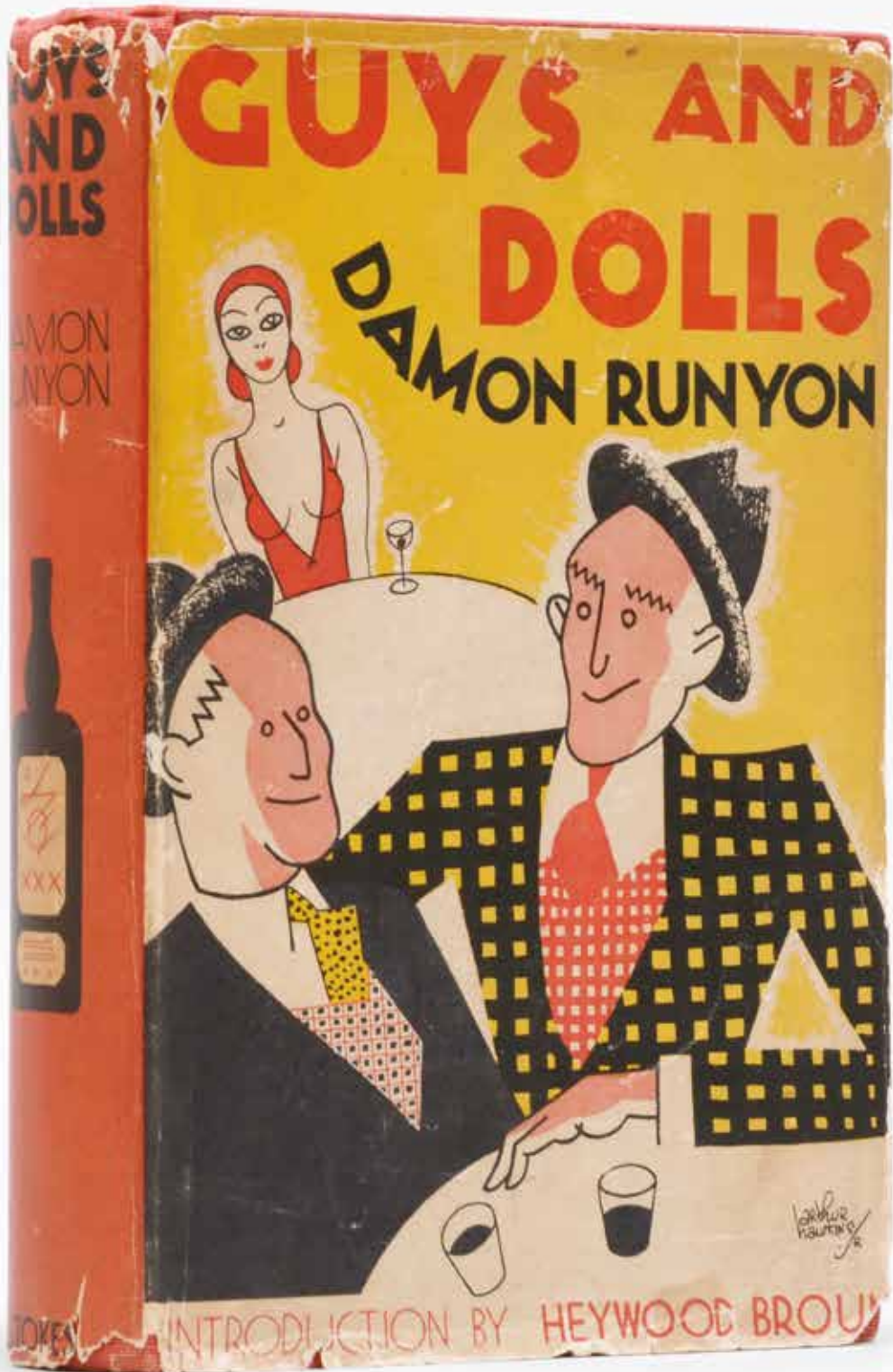
Octavo. Original red cloth, spine and front board lettered in gilt. With the dust jacket. Housed in a custom black cloth solander box with printed paper label to spine and elaborate cloth onlay reproducing the jacket design to the front board. Extremities very slightly rubbed as usual, edges toned with a few faint spots, the cloth and lettering bright and fresh. An excellent copy in the rubbed, toned and slightly nicked dust jacket, chipped at joints and spine-ends to minor loss of lettering and with the joint between front panel and flap split from the bottom edge to about halfway.

FIRST EDITION. Scarce in any condition, and extremely so thus: this is the only the second copy we have handled, and the first in the dust jacket, with just seven jacketed copies in auction records dating back to 1958.

Queen's Quorum 84.

£12,500

[107039]





The Four Gospels on vellum, the masterpiece of the press, inscribed by Gill

43

(GILL, Eric.) The Four Gospels of Lord Jesus Christ according to the Authorised Version of King James I. Waltham St. Lawrence: Golden Cockerel Press, 1931

Folio (332 × 230 mm). Original white pigskin with Gill design in gilt on front cover and title in gilt on spine, raised bands on spine, bound by Sangorski and Sutcliffe with two metal clasps, gilt edges. Custom folding box enclosed within collector's chemise and blue morocco-backed slipcase. Printed in 18-point Golden Cockerel Face type, 65 wood-engraved illustrations by Eric Gill, 4 of which are full-page. Very minor soiling to binding, but an exceptional copy and the only known copy on vellum to carry an inscription by the illustrator.

ONE OF 12 COPIES PRINTED ON VELLUM, PRESENTATION COPY INSCRIBED BY ERIC GILL on the colophon, "[Eric Gill monogram] To Leonard Woolf and Babette N. Clayburgh", this copy number 9 of the entire edition of 500 copies. Near neighbours in East Sussex, Gill and Woolf had developed a close friendship around the early 1930s and collaborated on a number of differ-

ent projects. For the 1931 Hogarth Press edition of Vita Sackville-West's translation of Rainer Maria Rilke's *Duineser Elegien*, for example, the Woolfs approached Gill to design and cut the initials. The California socialite Babette Clayburgh (1889–1941) and her husband Herbert Eugene Clayburgh (1878–1972), a San Francisco silk magnate, were prominent book collectors. They joined the Book Club of San Francisco in 1920.

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

Gill 285; Chanticleer 78.

£125,000

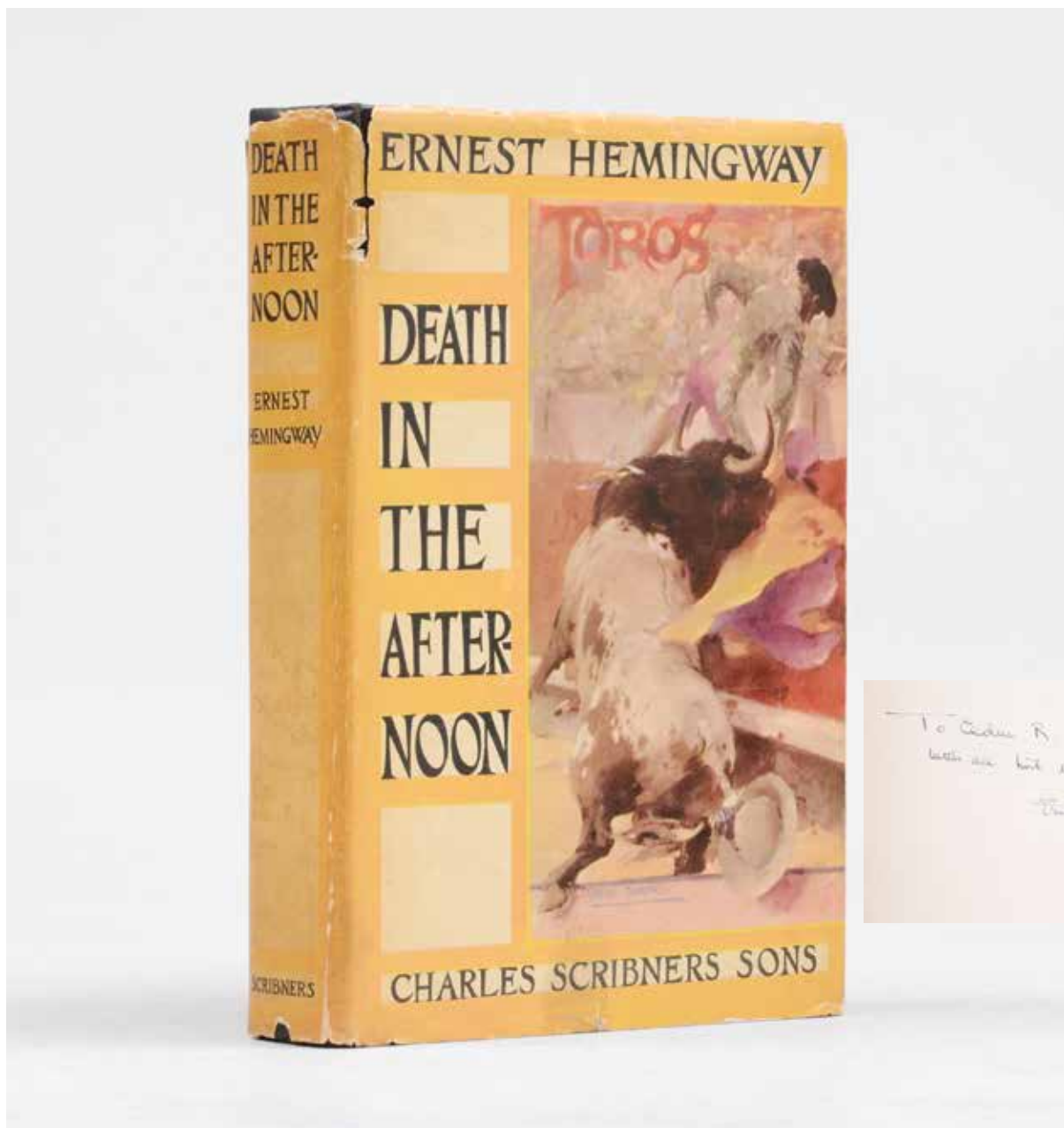
[107609]



BEGINNING OF
THE GOSPEL OF
JESUS CHRIST,
THE SON OF GOD;

AS IT IS WRITTEN IN THE PROPHETS,

Behold, I send my messenger before thy face,
Which shall prepare thy way before thee.
The voice of one crying in the wilderness,
Prepare ye the way of the Lord,
Make his paths straight.



Presentation copy in the month of publication

44

HEMINGWAY, Ernest. *Death in the Afternoon.* New York: Charles Scribner's Sons 1932

Octavo. Original black cloth, titles and decoration to spine gilt, facsimile signature to front board gilt. With the dust jacket. Housed in a black quarter morocco solander box made by the Chelsea Bindery. Coloured frontispiece and numerous black and white photographic illustrations. Extremities slightly rubbed, mild mottling to edges of boards, light tanning to endpapers. An excellent copy in a lightly toned jacket with slightly nicked and chipped extremities, and a 4 cm closed tear to front joint.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the front flyleaf: "To Cedric R. Crowell Esq. with all best wishes, Ernest Hemingway, Cooke, Montana, September 1932[2]." The book was published on 23 September 1932.

Hemingway's pen slipped off the page, failing to complete the final digit of the year, but this was inscribed on first publication, in the same format as other known presentation copies of this title. Crowell was general manager of the Doubleday Doran book shops.

Hanneman AroA; Grissom A.10.1.a.

£20,000

[100200]

A Rackham "special" with an original watercolour

45

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

Quarto (263 × 194 mm). Deluxe binding of green full morocco by Sangorski and Sutcliffe, spine lettered and panelled in gilt, sides bordered in gilt with large gilt devices at corners designed by Rackham,



marbled endpapers, top edge gilt, others uncut. In the original card slipcase with printed label numbered by hand "9". Frontispiece and 11 full page plates by Arthur Rackham printed in full colour, with captioned tissue guards; uncoloured illustrations in text, of which 9 are full page; title page in black and brown. Spine even faded as often with this shade of green, else a fine copy.

SIGNED LIMITED EDITION, SPECIAL ISSUE. The book is signed on the limitation page by Rackham and opposite is a humorous original ink and watercolour image, "An Old Wife's Tale", signed in full by the artist and dated 1932. This is one of the nine special copies commissioned by Harrap, with the deluxe leather binding and an original watercolour, of which eight were for sale. The publisher has added a manuscript note to that effect on the limitation page. The entire edition was limited to 525 copies, of which 500 were for sale. Each of the nine watercolours depicts a different scene. Describing his artistic method for these "specials", Rackham pointed out that, "my

little sketches must inevitably be of a light hearted or joking nature. . . They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations".

Riall, p. 177.

£25,000

[105486]





*This edition is limited
to one thousand four hundred and twenty-six
numbered and signed copies,
of which one thousand four hundred and one
are for sale.*

This is number 31

*For The Prime Minister of Great Britain
and Mrs. Attlee.*

*With best wishes for a
happy holiday season and a
prosperous New Year. From
their friends*

*Mavis D. and Dwight D. Eisenhower
December, 1948.*

FACSIMILE OF THE D-DAY ORDER OF THE DAY

SU
ALLIE

Soldiers, Sailors and

You are about to enter a world which we have striven to bring to the world are upon our loving people ever our brave Allies and you will bring about the machine, the climatic peoples of Europe world.

Your task will not be trained, well equipped fight savagely.

But this is the year of Nazi triumphs of inflicted upon the German man-to-man. Our strength in the war on the ground overwhelming superior war, and placed at fighting men. The world are marching

I have full confidence and skill in battle. full Victory!

Good Luck! An mighty God upon

*Eisenhower to Attlee – one of 35 specially bound
presentation copies*

46

EISENHOWER, Dwight D. *Crusade in Europe.* Garden City, NY: Doubleday & Company, Inc., 1948

Octavo. Publisher's deluxe presentation binding of full red morocco by Gaston Pilon (Garden City, NY), gilt banded spine, Eisenhower's "flaming sword" motif in gilt and silver on front cover, top edges gilt, others untrimmed, map endpapers. 16 plates, numerous maps in the text. Spine just lightly sunned. An excellent copy.

FIRST EDITION, ONE OF 35 COPIES SPECIALLY BOUND FOR PRESENTATION, generously inscribed by Eisenhower to the British Prime Minister Clement Attlee and his wife: "For The Prime Minister of Great Britain and Mrs Atlee [sic]. With best wishes for a happy holiday season and a prosperous new year. From their friends Mamie D. and Dwight D. Eisenhower December, 1948". Books inscribed by Eisenhower on behalf of himself and Mamie are most uncommon. Eisenhower has also signed at the foot of the facsimile of his famous D-Day Order of the Day.

This copy is number 31 of the edition of 1,426 copies of which 1,401 were for sale. The unusual limitation suggests that 26 copies were originally planned for personal presentation, but in 1949 a number of US newspapers reprinted an interview with the binder, French-born Gaston Pilon, in which he stated that one of his prized possessions was a letter from Eisenhower thanking him for hand-binding "35 special, goatskin leather-covered volume" of this book.

Eisenhower's account of his war is widely thought to be one of the finest American military biographies, the *New York Times* considering that it gave "the reader true insight into the most difficult part of a commander's life."

A most desirable copy, linking two wartime leaders: Attlee served as deputy prime minister under Churchill from February 1942 to May 1945, succeeding him as prime minister in July 1945, following the Labour landslide. Eisenhower would have been impressed with Attlee's military record during the Great War, when he served as an officer in Gallipoli, Mesopotamia, and France; ODNB describing the War as providing Attlee "with a test of leadership which he grasped fully".

£18,750

[107996]

PREME HEADQUARTERS
D EXPEDITIONARY FORCE



Airmen of the Allied Expeditionary Force!

embark upon the Great Crusade, toward
given these many months. The eyes of
n you. The hopes and prayers of liberty-
ywhere march with you. In company with
nd brothers-in-arms on other Fronts,
ut the destruction of the German war
nation of Nazi tyranny over the oppressed
, and security for ourselves in a free

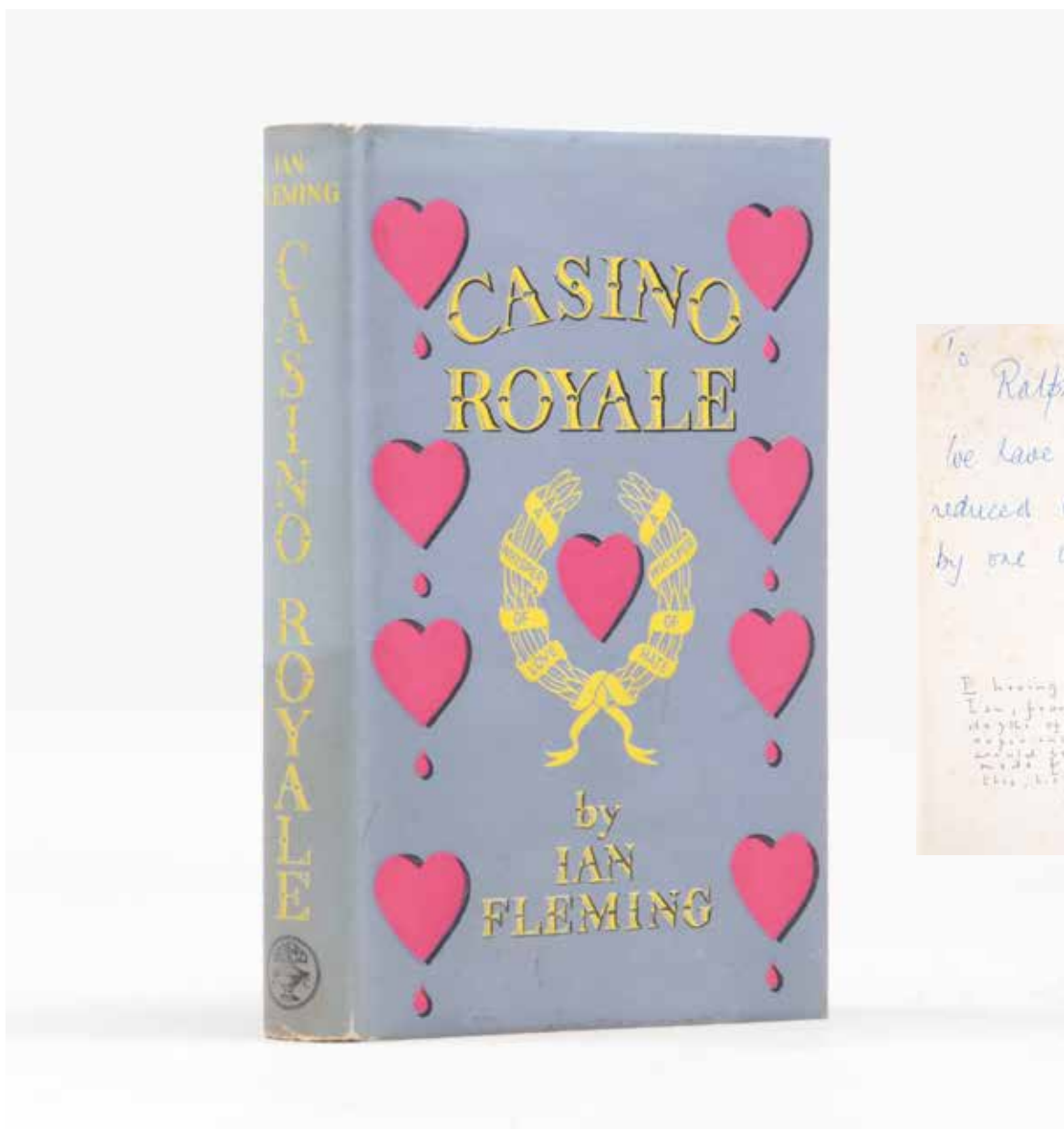
be an easy one. Your enemy is well
pped and battle-hardened. He will

1944! Much has happened since the
1940-41. The United Nations have in-
ermans great defeats, in open battle,
air offensive has seriously reduced
he air and their capacity to wage
. Our Home Fronts have given us an
eriority in weapons and munitions of
our disposal great reserves of trained
e tide has turned! The free men of the
g together to Victory!

ence in your courage, devotion to duty
We will accept nothing less than

and let us all beseech the blessing of Al-
this great and noble undertaking.

Dwight D. Eisenhower



Presentation to a fellow pupil at the finishing school for writers

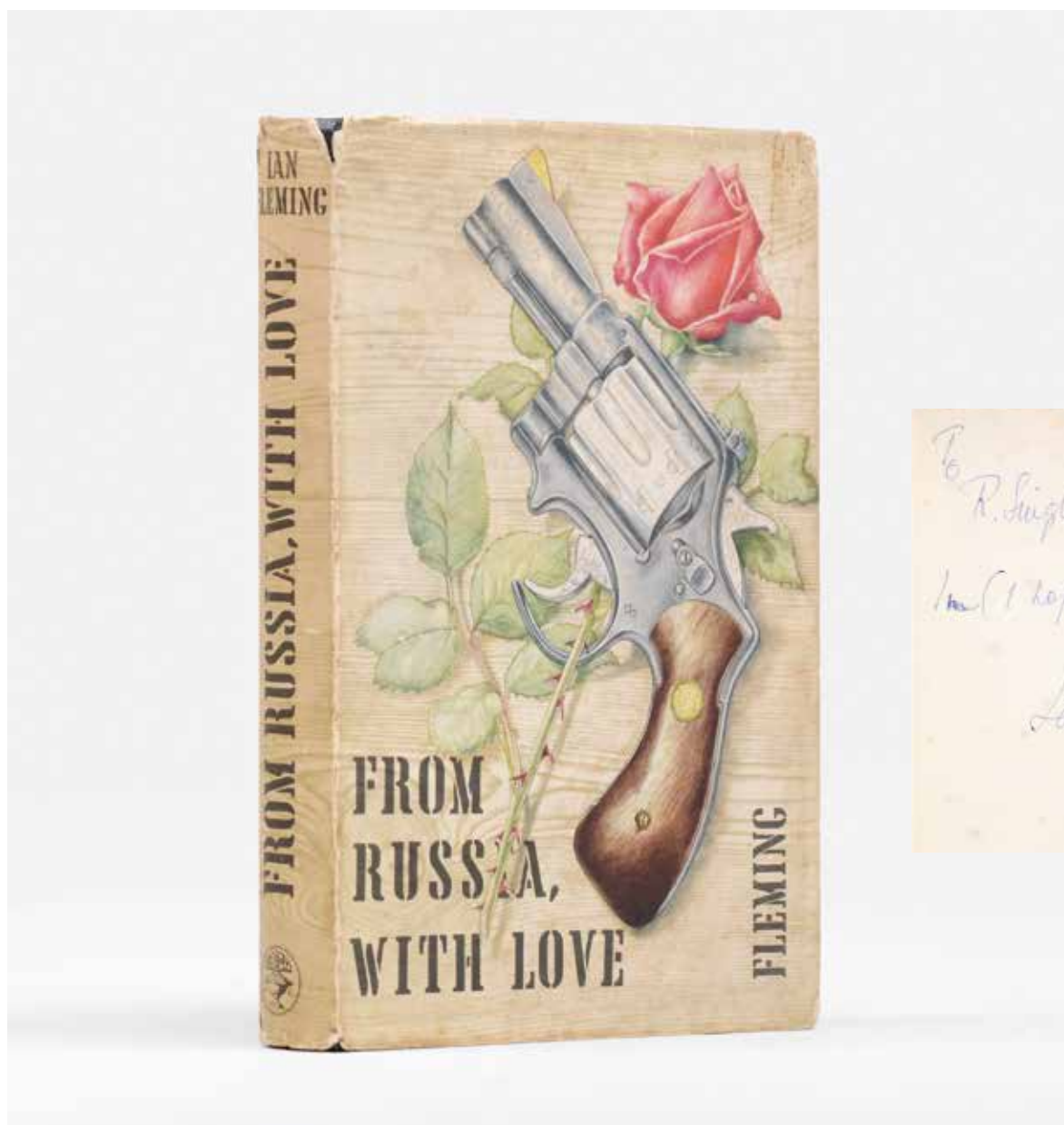
47

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

Octavo. Original black cloth, titles to spine in red, heart device to front cover in red, bottom edges untrimmed. With the illustrated dust jacket. Housed in a custom black quarter morocco solander box. Spine very gently rolled, top edge faintly toned, light foxing to endpapers. An excellent copy in the bright, entirely unrestored dust jacket with a hint of spotting to the rear panel and a couple of minor markings to the flaps.

FIRST EDITION, FIRST ISSUE DUST JACKET, PRESENTATION COPY, inscribed by the author on the front free endpaper, "To Ralph, we have now both reduced our remainders by one copy! Ian". An evocative association: Ralph Arnold and Fleming studied together at the Tennerhof school in Kitzbühel, Austria, and it was there that both made their first forays into story-writing. Having left Sandhurst without obtaining a commission, "Flem-

ing was sent to 'sort himself out' at a quasi-finishing school for men in Kitzbühel . . . There, while skiing and climbing mountains, he came under the benevolent tutelage of Ernán Forbes Dennis, a former British spy turned educationalist, and his wife, Phyllis Bottome, an established novelist. Forbes Dennis brought out Fleming's aptitude for languages and introduced him to literature, while his wife encouraged him to write his first stories" (ODNB). In the evenings Bottome "would gather her young men around her . . . and begin to weave a tale. They were expected to contribute their own embellishments to the story. The competition to tell the most spell-binding saga was often palpable since two other pupils, apart from Ian, went on to become writers – Ralph Arnold . . . and Nigel Dennis . . . All subsequently attested to the profound influence Phyllis Bot-



tome had on their work and choice of career” (Andrew Lycett, *Ian Fleming*, ch. 2).

Arnold’s own inscription, written below Fleming’s, forms a wry reflection on the unexpected success of the novel that would launch a career: “I having told Ian, from the depths of my publishing experience, that he would be lucky if he made £200 out of his, his first thriller!! R.A.”

Gilbert A1a.

£95,000

[106327]

Looking forward to a session on the treatment table

48

FLEMING, Ian. *From Russia, With Love*. London: Jonathan Cape, 1957

Octavo. Original black boards, titles to spine and revolver and rose motif to front board in metallic red and silver. With the dust jacket.

Some spotting to contents, rear board lightly creased, very good in the little worn dust jacket.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the front free endpaper, “To R. Singleton-Ward In (I hope) Gratitude. Ian Fleming 1957”. The recipient was the writer and physiotherapist Richard Singleton-Ward. The gratitude expressed in the inscription is most likely in anticipation of a successful chiropractic treatment; it is perhaps no coincidence that Fleming included a quite detailed description of such therapies in *Thunderball* on which he was working at that time. Presentation copies of *From Russia, With Love* are very scarce indeed.

Gilbert A5a (1.1).

£37,500

[101918]



Correspondence between C. S. Lewis and a younger medievalist

49

LEWIS, C. S. Archive of correspondence relating to his general editorship of Nelson's Medieval and Renaissance Library. Various places: 1954–66

Together approximately 114 items, various sizes, chiefly typed or autograph letters signed, also typed drafts and a printed prospectus of the NMRL. Creased where folded for posting, occasional staining, the condition generally good.

A superb archive including a dozen autograph letters signed from C. S. Lewis to Geoffrey Shepherd, Professor in the Department of English Language and Literature at the University of Birmingham. Nelson's Medieval and Renaissance Library was a series of publications conceived by three medievalists, Geoffrey Shepherd, Derek Brewer, and Eric Stanley, who had begun issuing cyclostyled new editions of Middle English texts to aid their teaching. On 6 October 1954 the publishers Thomas Nelson & Sons Ltd wrote to Shepherd, expressing an interest in publishing the series. It was obvious that the three relatively young scholars would need a senior figure of considerable stature in the field of medieval literature to act as general editor. Shepherd's initial suggestion that C. S. Lewis should be the general editor of the series was not immediately accepted, but by 25 August 1955 the publishers agreed to the proposal.

The archive is the correspondence relating to the NMRL retained by Geoffrey Shepherd, including 13 individual letters from C. S. Lewis, all but one addressed to Shepherd, either from Magdalen College, Cambridge or his house, The Kilns, Headington Quarry, Oxford, the first dated 23 September 1955, the last 12 June 1962. The exception is an autograph draft reply signed by CSL to the American academic Richard N. Ringler, who had written directly to him suggesting a new edition of Spenser's *Mutability Cantos* for the Nelson series (CSL thought it unsuitable). Of the 12 letters from CSL to Shepherd, eight are one page and three are two pages; the longest is a two-page letter with an enclosure of three pages of detailed textual notes.

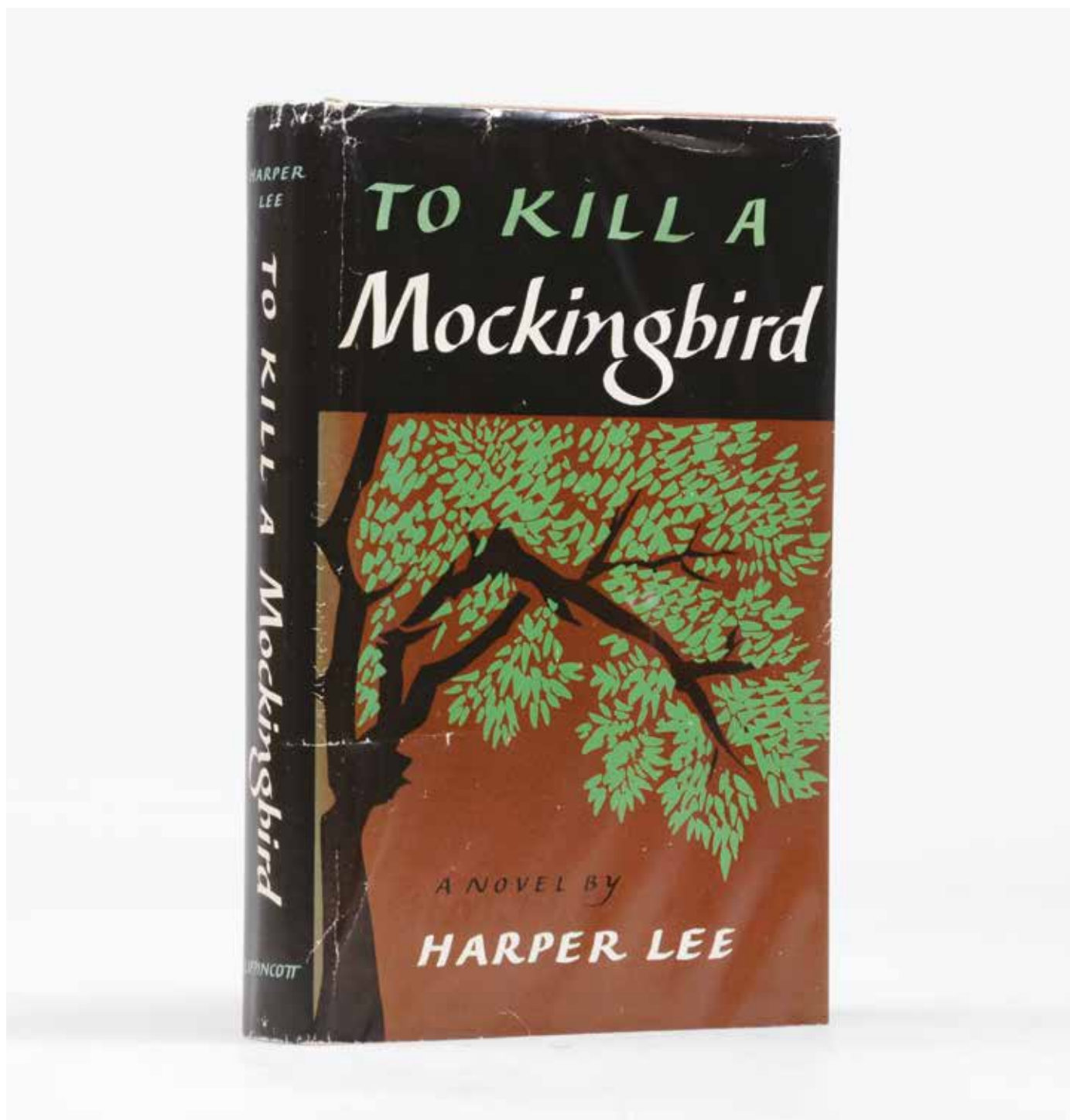
The letters chart the course of their relationship, from a relatively stiff beginning, through really detailed discussions of how medieval texts should be edited and Lewis's sometimes stringent criticisms of Shepherd's academic writings, with the senior man always urging greater clarity of expression.

The remainder of the correspondence chiefly relates to the establishment of the series and Shepherd's various discussions with Nelson's in Edinburgh, together with associated correspondence to other academics and publishers on related matters.

A full transcript of the CSL letters is available on request.

£22,500

[105262]



In the bright unrestored jacket

50

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

Octavo. Original green cloth-backed brown boards, brown lettered spine. With the dust jacket. Front board very gently splayed, minor sunning to spine ends, mild tanning to endpapers. An excellent copy in a bright unrestored jacket with mildly rubbed and creased extremities.

FIRST EDITION, FIRST ISSUE DUST JACKET with the Truman Capote blurb printed in green to the front flap and the Jona-

than Daniels blurb on the rear flap. The first printing is not an especially scarce book. However, as a large portion of the dust jacket is printed in dark colours on white art paper, it is particularly susceptible to wear, and copies in acceptable collector's condition like this are both uncommon and desirable.

£25,000

[107706]

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L O N D O N



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