

PETER HARRINGTON
LONDON

Factum est autē in diebus illis. regit
edictum a cesare augusto: ut de-
scriberetur uniuersus orbis. Hec descri-
ptio prima facta est a p̄sīde syrie cry-
no. Et ibāt om̄es ut p̄fiterent̄: singuli
in suā ciuitatē. Ascendit autē et ioseph
a galilea de ciuitate nazareth in iude-
am ciuitatē dauid que uocat̄ bethleē-
em q̄ esset de domo et familia dauid:
ut p̄fiteretur cum maria desponsata
sibi uxore pregnāte. Factū est autē cū
essent ibi: impleti sunt dies ut pareret.
Et peperit filiū suū p̄mogenitū: ⁊ p̄āns
eū inuoluit ⁊ reclinauit eū in p̄sep̄io:
quia non erat ei locus in diuersorio.

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www.rarebookfair.com

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Brooklyn Antiquarian Book Fair

Brooklyn Expo Center

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www.brooklynbookfair.com

4–5 October

PASADENA

Antiquarian Book, Print, Photo & Paper Fair

Pasadena Center, Pasadena, CA

www.bustamante-shows.com/book/index-book.asp

14–15 October

SEATTLE

Seattle Antiquarian Book Fair

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10–12 November

BOSTON

Boston International Antiquarian Book Fair

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bostonbookfair.com

17–19 November

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Hong Kong Maritime Museum

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Cover illustration: Luke's account of the birth of Christ, from the Gutenberg Bible, item 14

Design: Nigel Bents; Photography Ruth Segarra.

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L O N D O N

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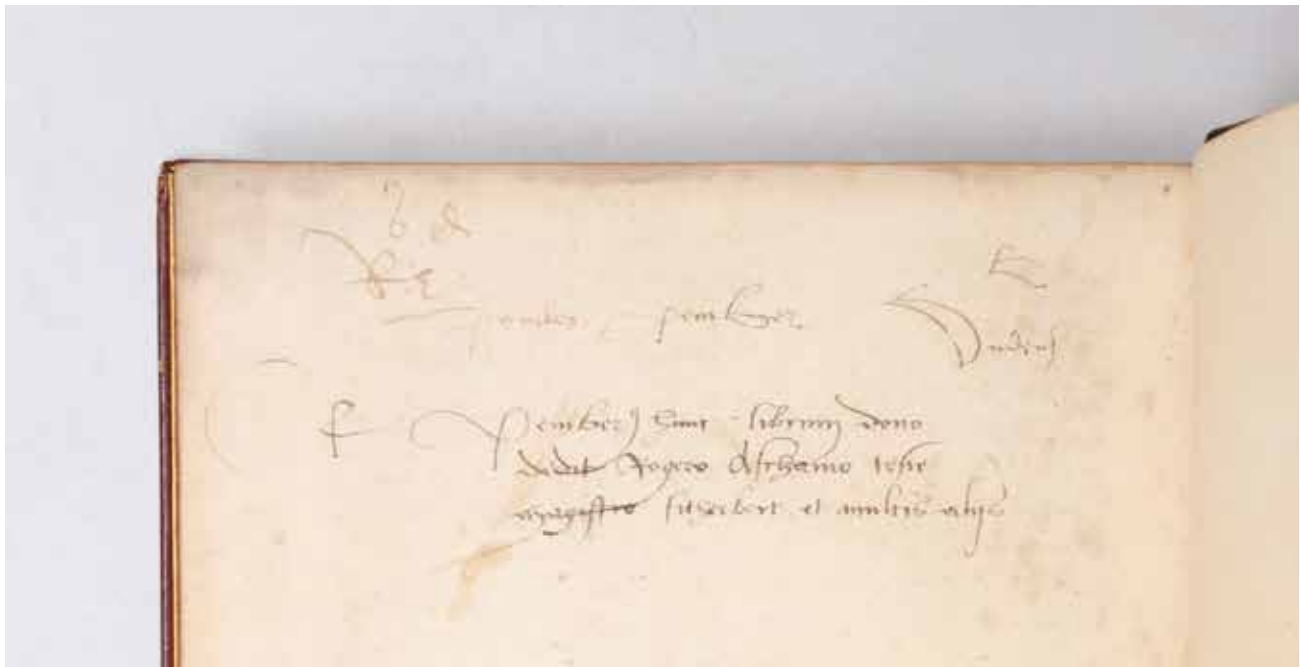
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The tale of Jason and the Argonauts, the most important epic between Homer and Virgil, first edition in the original Greek, presentation from Tudor Greek scholar Robert Pember to his friend and student Roger Ascham, tutor to Queen Elizabeth

1

APOLLONIUS RHODIUS. *Argonautica* [in Greek, with the scholia of Lucillus, Sophocles, and Theon. Edited by Joannes Laskaris.] Florence: [Laurentius (Francisci) de Alopa, Venetus,] 1496

Median quarto (232 × 164 mm). Bound in the third quarter of the 19th century by Francis Bedford (his name in gilt at the foot of the front turn-in) in reddish-brown crushed goatskin, spine divided in six compartments by raised bands, gilt-lettered in two compartments, the others with gilt devices, sides with frames formed of gilt and thick-and-thin blind rules, gilt centrepieces, turn-ins ruled in gilt and in blind, gilt edges (spine a little faded; extremities rubbed). Housed in a burgundy flat-back cloth box. 172 leaves, including the final blank. Greek types 114 (two sets of capitals designed by Laskaris, one large for headings and initials letters, one small for the text). Commentary (10–33 lines) in miniscule surrounding text (3–31 lines) in majuscule. Greek marginalia in an early hand in six places; the publication date added in arabic numerals in ink at the foot of the final text leaf; an excellent copy, well-margined, clean and fresh.

EDITIO PRINCEPS. A REMARKABLE PRESENTATION COPY, inscribed on the verso of the final blank from the Greek scholar Robert Pember to his friend and student Roger Ascham: “R. Pemberi hunc librum dono dedit Rogero Aschamo testi magistro Fitzherbert et multis aliis”. The presentation inscription brings together three of the outstanding figures in the early years of Greek scholarship in Tudor England: Robert Pember, Hugh Fitzherbert, and Roger Ascham (1514/15–1568), author of *Toxophilus* and *The Scholemaster*.

In 1530, at fifteen, Ascham matriculated at the University of Cambridge and became a student at St John’s College. In au-

tumn 1533 he became a questionist and on 18 February 1534 he was admitted BA and nominated for a fellowship. On 3 July 1537 he became an MA. Hugh Fitzherbert (d. 1537) was Ascham’s official tutor, as the inscription suggests, but it was Robert Pember (d. 1560), closer to Ascham in age, who has been credited with first discovering Ascham’s flair for Greek. Pember encouraged Ascham to take pupils in Greek, and his abilities came to the notice of the master and fellows who gave his teaching official approval.

Among the “many others” alluded to in Pember’s inscription was John Cheke, who in 1540 was appointed first Regius Professor of Greek with a salary of £40 a year; according to Roger Ascham he had previously “read publicly without stipend”. Cheke also taught Ascham, who on Cheke’s recommendation became in succession tutors to Princess Elizabeth, and William Cecil, who in 1541 married Cheke’s sister Mary. Ascham paid tribute to Cheke’s teaching in his introduction to *The Scholemaster* (composed by 1563, published 1570), a work partly based on Cheke’s methods.

In 1542 Pember was elected fellow of the King’s Hall and on 19 December 1546 was appointed by the crown one of the founding fellows of Trinity College, Cambridge. At Trinity, founded by Henry VIII to be a centre of academic excellence, Pember worked as a tutor and reader in Greek. Pember’s friendship with Ascham endured. During his stay in Germany, for instance, Ascham sent coins to add to his former tutor’s collection. In his will Pember left his extensive Greek library to Ascham.

“Ascham’s place as an English prose stylist – in the words of Ryan ‘the indispensable link between the earlier Tudor writers and the great Elizabethan and Jacobean writers of English prose’ (Ryan, 292) – has only relatively recently been recognized by scholars, although contemporaries had no doubts . . . In *Toxophilus* and his later work Ascham showed how classical forms and rules of organization could be applied intelligently and elegantly to the vernacular” (ODNB).



Provenance: 1) Robert Pember (d. 1560), presentation copy to; 2) Roger Ascham (1514/15–1568); 3) the great book collector Charles Spencer, third earl of Sunderland (1675–1722), with his ownership inscription “C. Spencer” at the upper outer corner of the first text leaf recto (however this copy not listed in *Bibliotheca Sunderlandiana*); 4) in the stock of the London bookseller Bernard Quaritch, offered for sale in the catalogue “Monuments of Typography and Xylography” (1897), at £24; sold to; 5) the biblical scholar and textual critic Herman Charles Hoskier (1864–1938), with his note of acquisition dated 14 June 1902; 6) sold at auction, Sotheby’s, 29 June–2 July 1907, repurchased by Quaritch for £19; 7) bookplate of Walter Thomas Wallace (1866–1922), noted bibliophile and collector, of South Orange, NJ; 8) Wallace’s books were sold at auction by the American Art Association; this copy sold for \$105 on 22 March 1920; 9) in commerce, last noted in the stock of the booksellers Herman and Aveve Cohen, Chiswick Bookshop (active 1935–2001).

Argonautica, the definitive telling of the story of Jason and the Argonauts and their quest for the Golden Fleece, is the most important Greek epic of the 3rd century BC. It is the only epic before Virgil’s *Aeneid* that can be compared with Homer in subject and extent and it is the first epic to give a prominent place to love. With the effect this had on subsequent writing it holds a significant place in the history of European literature. Apollonius was sometime Alexandrian librarian before retiring to Rhodes. The manuscript source of this first printing was a

tenth-century version discovered by Giovanni Aurispa during his book-buying trip in the Orient in 1421–3 (now *Codex Laurentius XXXII 9*, also containing plays by Sophocles and Aeschylus).

The editor Laskaris “was not only the moving spirit in the second Florentine Greek press, that of Lorenzo di Alopa, but himself designed the majuscule fount which distinguishes the books issued from that press from any others. Born in 1445, he began his career in Italy as a protégé of Bessarion, who sent him to study under Chalkondulas at Padova. Left without resources, like so many of his countrymen, by the death of his patron in 1472, he followed Chalkondulas to Florence; gained there a great reputation by his lectures, and the favour of Lorenzo the Magnificent, who appointed him his librarian, and sent him on two journeys in the East to buy manuscripts . . . While he was absent on his second voyage Lorenzo died, and on his return to Florence Laskaris undertook the editing of the *Anthology* and other Greek classics for Lorenzo di Alopa . . . He died in 1535, at the age of ninety” (Robert Proctor, *The Printing of Greek in the Fifteenth Century*, pp. 78–82).

HC 1292*; Pell 912; CIBN A-478; Arnoult 109; Polain (B) 283; IGI 753; Sallander 2042; Madsen 282; Voull (B) 2990; Walsh 2964, 2965; Oates 2439, 2440; Sheppard 5189, 5199; Rhodes (Oxford Colleges) 115; Pr 6407; BMC VI 667; GW 2271; Goff A-924.

£47,500

[112899]



Exceptionally rare, the *Thousand and One Nights*, the first complete edition in Arabic and the first edition printed in the Arab world

2

(ARABIAN NIGHTS.) Kitab alf laylah wa-laylah. Bulaq: al-Matba'ah al-kubra, 1835

2 volumes, quarto (262 × 194 mm). Contemporary tan goatskin, recased retaining most of the original covers, spines and the original manuscript spine-labels (transposed), envelope flaps, blind-ruled overall, “mandorla” centrepieces in blind to sides. Floral lithographic sarlawh to each volume, text within two-line lithographic frame throughout, titles in nasta’liq types. Sides lightly scuffed and marked, inner hinges reinforced, endpapers slightly marked from adhesive, vol. 1 with mild sporadic spotting to first 50 pages or so, pale tide-mark along top edge of vol. 2, stronger damp-staining to bottom edge of sigs. 12–14 and 91–3, a few occasional marks, rear free endpaper repaired along top edge. A very good copy, the paper notably crisp and strong, with rich impressions of the types.

FIRST COMPLETE EDITION IN ARABIC OF THE THOUSAND AND ONE NIGHTS, AND THE FIRST EDITION PRINTED IN THE ARAB WORLD; very rare, with seven copies only located in libraries

worldwide (American University Beirut, British Library, Danish Royal Library, Harvard, Huntington and Yale); none traced in auction records. The Bulaq edition was preceded by another two-volume edition printed at Calcutta between 1814 and 1818, which contained a selection of 200 “nights” only; German orientalist Max Habicht began his multi-volume, so-called Breslau edition in 1824, though it remained incomplete on his death in 1839, and at any rate used the Bulaq text as one of its many sources. The Bulaq edition was prepared by one ‘Abd al-Rahman al-Sifti al-Sharqawi, probably from a single manuscript which is now lost. It proved “more correct than the garbled and semi-colloquial renderings given by the manuscripts used in the compilations of Calcutta I and Breslau”, and was instrumental in stabilising the *Thousand and One Nights* corpus (Irwin, *The Arabian Nights: A Companion*, p. 44). It was the main source for Edward Lane’s pioneering English translation (1889–41) and for the last of the four historically important Arabic editions, published Calcutta 1839–42 and known as “Calcutta II”; Bulaq and Calcutta II “superseded almost completely all other texts and formed the general notion of the *Arabian Nights*. For more than half a century it was neither questioned nor contested that the text of the



Bulaq and Calcutta II editions was the true and authentic text” (Marzolph, *The Arabian Nights Reader*, p. 88).

The printing press at Bulaq, Cairo, founded in 1821 by Muhammad ‘Ali Pasha, was the first indigenous press in Egypt and one of the first anywhere in the Arab world, its literary output catering to a keen export market and increased demand among the expanding professional classes of Muhammad ‘Ali’s Egypt. For the first few years the press used types cast in Italy, then France. “In 1826 Muhammad ‘Ali sent a delegation to Europe to study printing, and by the 1830s printing had reached a good technical level at Bulaq” (Kent et al., eds, *Encyclopaedia of Library and Information Science*, vol. 24, p. 63). The present edition exhibits the high standards of Bulaq printing, with the main text composed in authentic and legible naskh-style types, interspersed with attractive headings in nasta’liq.

£300,000

[118826]





The Second World War, Churchill's Nobel prize-winning history, annotated proof copies extensively emended by him and his historical advisors

3

CHURCHILL, Winston S. Annotated page and galley proof of *The Second World War*. London: 1949–53

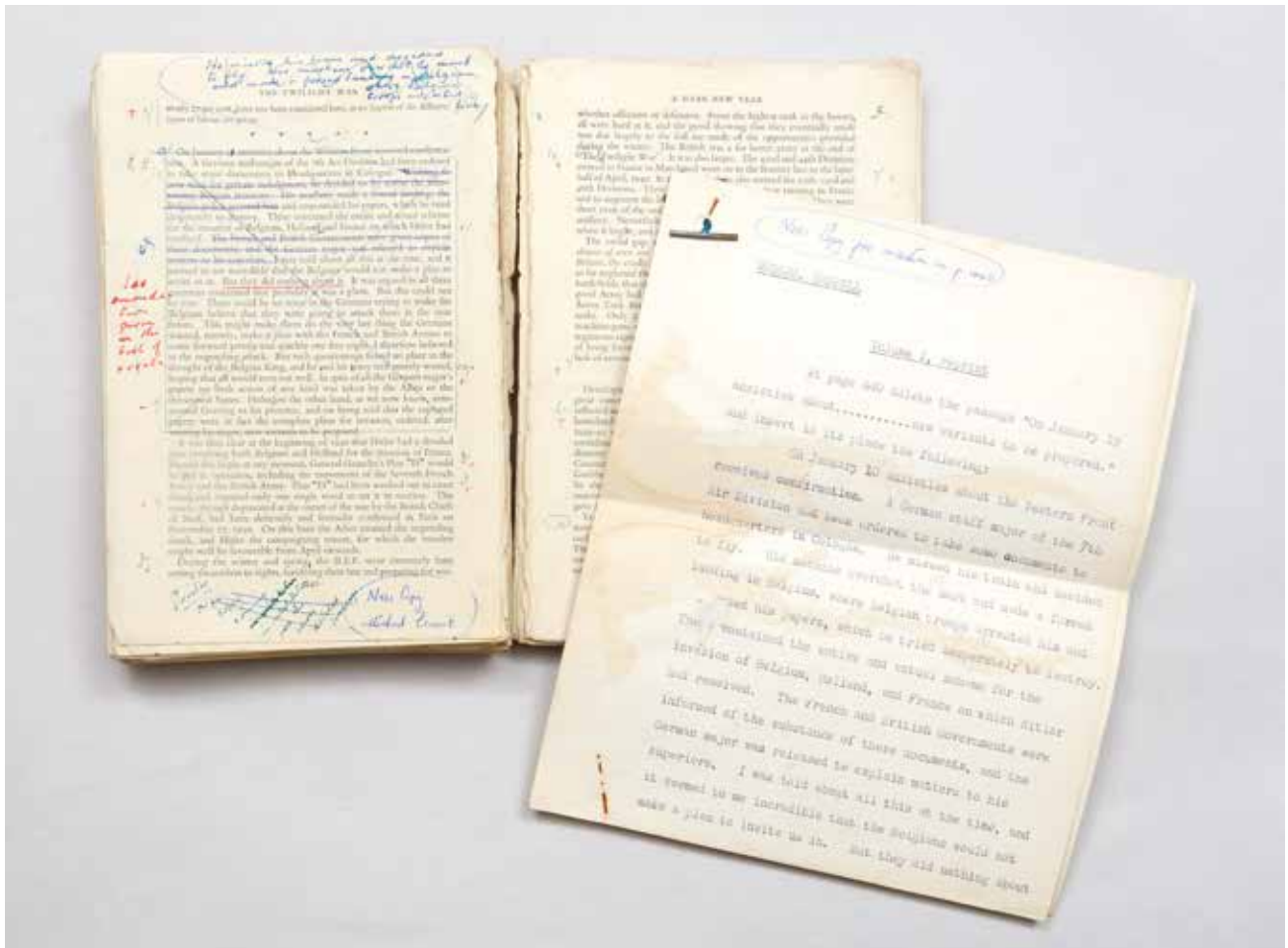
Together 26 chief items: 13 sets of printed page proofs of volumes I–VI, with 13 galley proofs of various parts, and a small quantity of associated correspondence. The collection comprises proofs of a “new edition” of volume I and preliminary proofs for each of the subsequent 5 volumes. Initialed by Churchill more than 15 times, by way of approving proof changes; extensively annotated by him in numerous proofs for volumes I and II, and a galley for volume VI: together, some 300 emendations in Churchill’s hand. All volumes also heavily annotated by Churchill’s literary assistants – his “Syndicate” – C. C. Wood, F. W. Deakin, and Denis Kelly.

A remarkably extensive archive, showing Churchill the literary artist, deeply engaged in the editorial minutiae of the great history for which he would be awarded the Nobel Prize in Literature. The most numerous emendations in Churchill’s hand appear in the proofs for volumes I and II, *The Gathering Storm* and *Their Finest Hour*. The “Press Proof” copy of *The Gathering Storm* is not only heavily annotated by Churchill, but also signed by him on some 15 pages, to indicate his approval of final changes.

The archive is from the estate of C. C. Wood, chief copy editor for publisher George G. Harrap, who first worked for Winston Churchill in the 1930s proofreading his four-volume *Marlborough*. The abstemious Wood, whom Churchill described as “indefatigable, interminable, intolerable”, was not a natural ally, and at first Churchill preferred to do without his services for his *Second World War* memoirs. However, when in 1948 the first English edition of *The Gathering Storm* was published with an embarrassing number of typos, Churchill was obliged to recall Wood to work with him again.

In his capacity of chief proof-reader Wood was “an essential member of the team and no error escaped his eye” (Gilbert VIII: 344). Wood was not shy of pointing out when he thought the prose need to be changed on stylistic, not merely grammatical grounds, and the proof for a new edition of *The Gathering Storm* shows Churchill already growing tetchy at Wood’s strictures:

On p. 113: “This is a good instance of the difference between W[ood].’s feeling & mine. In my view, the commas on each side of ‘first’ represent pauses, which the sense requires, but those given to ‘secondly’ do not”. On p. 119: “Here is a case of W.’s insensitiveness to the meaning conveyed by punctuation”. Sometimes Churchill is brusque and dismissive: “Sense quite clear,” he writes on p. 121 in response to Wood’s call to clarify a point. Even when he concedes a grammatical point he still trusts his



literary instincts more (p. 107): “True, but the sense is clear & the expression succinct”.

Challenged by Wood on p. 340 on whether he is too colloquial in ending one passage (describing a hectic day from early in the war) with: “And so to bath and the toil of another day,” Churchill asserts: “But there is literary authority for it. Milton writes ‘all kinds of living creatures.’” Humour leavens some of the comments, such as the instance when he orders Wood to remove italics from a quotation of a speech of Stanley Baldwin’s (p. 169): “He couldn’t speak in italics!” Churchill’s sensitivity to every little criticism is revealed when Marshal Foch is described as “with the laurels bright upon his brow”: Churchill writes in the margin, “A. L. Rowse in his review took me to task for passing this, which he called a cliché”. Delight in mocking his Nazi adversaries appears in the comment on p. 205, when he decides to leave stand an awkward translation from Jodl’s diary: “These only emphasize the bad grammar”.

Work on the various editions of volumes I and II spanned 1949 to 1950. Once Churchill returned to Downing Street after election victory in 1951, he relied more heavily on his Syndicate, though his annotations do appear in some of the later galleys included here, such as the chapter on “Potsdam: The Atomic Bomb,” from volume VI. Alongside a passage justifying the bombing of Hiroshima as an act that would spare millions of

lives and bring “the end of the whole war in one or two violent shocks,” Churchill pens, “I think it is all right”.

The associated correspondence includes a fascinating exchange with his personal physician Lord Moran, who takes exception to the account of Churchill’s bout of pneumonia while visiting General Eisenhower in North Africa, especially to the implication that Moran relied on others in aiding his important patient. “Pneumonia is such a common complaint that no competent physician feels in need of the guidance of his colleagues . . . [Doctors] Bedford and Marshall were only brought in because the public were anxious and needed reassurance”. Not content to leave it at that, Moran indicates his decisiveness in treating Churchill by recalling the incident “at Washington after Pearl Harbour, when you strained your heart opening the window”. Moran ran no tests and took no precautions since hospitalization of Churchill at that time would have had a “catastrophic effect on world opinion . . . I therefore decided not even to advise you to rest. It was the most important decision I ever had to make”. The text was changed to answer Moran’s objections, but, interestingly, his letter to Churchill is annotated at the head, “Mrs. Churchill to see”. Beneath that is an endorsement from Clementine: “Seen by Cl. C”.

£95,000

[102821]



Presented by the dedicatee – George III – to the antiquary
Andrew Lumisden

4

COOK, James. An Account of the Voyages undertaken by the order of His Present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret and Captain Cook, in the Dolphin, the Swallow, and the Endeavour . . . By John Hawkesworth . . . London: for W. Strahan and T. Cadell, 1773; [together with:] — A Voyage towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure, in the years 1772, 1773, 1774 and 1775 . . . London: for W. Strahan and T. Cadell, 1777; [and with:] — A Voyage to the Pacific Ocean. Undertaken by the command of His Majesty, for making Discoveries in the Northern Hemisphere. London: by W. and A. Strahan: for G. Nicol, and T. Cadell, 1784; [and:] **KIPPIS, Andrew.** The Life of Captain James Cook. London: G. Nicol and G. G. J. and J. Robinson, 1788

Together 12 volumes: 9 quarto text volumes (293 × 227 mm), quarto volume of plates for first voyage, folio volume of plates for second voyage (480 × 305 mm), and folio atlas of plates for third voyage (550 × 400 mm). Uniformly bound to style in recent tree calf, richly gilt spines, red and green morocco twin labels, two-line gilt border on sides, yellow

edges, marbled endpapers. With all plates, maps and plans as called for, plus the famous “Death of Cook” plate. Kippis: engraved portrait frontispiece of Cook by Heath after Dance. Minor paper flaw at the head of a handful of leaves in volumes II and III (first voyage), closed-tear into title page of volume I (third voyage) and blank margin of a couple of plates (atlas folio) neatly repaired, erasure of old presentation inscription (dated 1888) at head of Contents leaf in Kippis's Life, customary scattered foxing. An excellent, wide-margined set.

SECOND AND BEST EDITION OF THE FIRST VOYAGE, FIRST EDITIONS OF THE SECOND AND THIRD VOYAGES, attractively presented here with the plates and maps for the first and second voyages bound separately and uniformly with the first edition of the Life by Andrew Kippis, “the first English biography of Cook” (Hill) and the standard biography for the next century. Unusually, the plates for the second voyage have not been folded and are mounted on folio sheets.

“Cook earned his place in history by opening up the Pacific to western civilisation and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century. Cook was a brilliant navigator and hydrographer, an excellent administrator and planner, and probably the first sea captain to realise the importance of preserving the health and well-being of his crew. He did everything possible to maintain their physical fit-

ness and the cleanliness of both men and ships. He conquered the hitherto prevalent scurvy by cutting down the consumption of salt meat and by always having fresh vegetables and fruit on board” (PMM). The National Maritime Museum catalogue points out that the third voyage “was so eagerly awaited by the public that it was sold out on the third day after publication, and although the published price was £4 14s. 6d, as much as 10 guineas was offered by would-be purchasers”.

With a very appealing provenance, inscribed on a preliminary blank in volume I of the first voyage: “This fine and complete copy of Captain Cook’s three voyages, together with Lord Anson’s voyage [no longer present], were a present which the King was graciously pleased to order for me, for my attention in purchasing for his majesty’s library several rare and curious books, at the Duke de la Valliere’s sale, at Paris, in spring 1784. Andrew Lumisden”. Inscribed below Lumisden’s signature is “Th Strange”, a familial connection: the engraver Sir Robert Strange was Lumisden’s brother-in-law.

The Jacobite politician and antiquary Andrew Lumisden (1720–1801) “served as the under-secretary and the first clerk of the treasury to the Young Pretender [Charles Edward Stuart, “Bonnie Prince Charlie”] throughout the campaign of 1745–6. He accompanied the army into England, supplied money for its current expenses, and left detailed and graphic manuscript accounts of the battles of Prestonpans, Falkirk, and Culloden, at which he was present . . . On the eve of the battle of Culloden (15 April 1746) special orders were given to ensure his safety, as he carried with him ‘the sinews of war’ [i.e. money] and following the defeat he fled the field, having first been entrusted with the safe keeping of the prince’s seal” (ODNB). After wandering the Highlands as a hunted fugitive, Lumisden returned to his native Edinburgh disguised as a lady’s servant and then managed to get away to the continent. After a spell in France he became secretary of state to the exiled Jacobite court in Rome, serving the Old Pretender “faithfully until the latter’s death” (*ibid.*). With the arrival of the Young Pretender in Rome, Lumisden continued in his position but he objected to Charles Edward’s drinking and womanising and, after an altercation, left the Young Pretender’s service. “From 1769 to 1773 Lumisden resided in Paris and was visited by many British tourists and gentlemen on the grand tour. From 1772 he discontinued his practice of writing an annual letter to the Stuart princes and increasingly distanced himself from their cause. This did much to hasten the raising and acceptance of a petition to allow him to revisit his native land (dated 15 February 1773), which was signed by forty-five of the most distinguished men in Edinburgh society, including David Hume. . . While in Paris he put himself at great pains to buy up a collection of rare books for George, prince of Wales, which greatly helped to secure him a full pardon from the British government in 1778 . . . A member of the royal and antiquaries’ societies of Edinburgh, Lumisden corresponded with Joseph Banks, James Boswell, Adam Smith, and David Hume” (*ibid.*). His correspondence with Banks is commemorated in a fascinating letter (dated 19 September 1783, addressed from Montbard, Burgundy), in which he mentions that he is staying with “my amiable and justly celebrated friend M. le Comte de Buffon”, the great French naturalist. Lumisden continues: “Words cannot express his gratitude to you, for favoring him with the printed tables of the inclination and declination of the needle; which are to be



given with Capt. Cooke’s [sic] voyage, which the public longs to see. He has already examined these tables, but thinks that there are a few mistakes in them, which must have proceeded either from the carelessness of the printer, or the inaccuracy of the manuscript”. This appears to be a reference to Appendix VII in the third voyage, which is a table of “Variations of the Compass, observed by Captain Cook during his passage from England to the Cape of Good Hope”. (The letter is viewable online.)

A very attractive set, handsomely bound to style, with rich impressions of the plates and bearing the provenance of a neglected but fascinating figure who stood at the nexus of high cultural and scientific achievement in ancien régime Europe.

Beddie 650, 1216, 1543; Hill 783, 358, 361; Howgego I C173–6; National Maritime Museum Catalogue, *Voyages & Travel*, 577, 586; *Printing and the Mind of Man* 223 (second voyage); Sabin 16245, 16250. Kippis: Beddie 31; Hill 935.

£45,000

[119181]





The Cranach Press Hamlet: one of only seven copies printed on vellum, with three sets of artist's proofs, the most luxurious presentation of one of the most remarkable printed books of the 20th century

5
(CRANACH PRESS.) SHAKESPEARE, William. The Tragedie of Hamlet Prince of Denmarke. Edited by J. Dover Wilson Litt.D. from the text of the second quarto printed in 1604-5 'according to the true and perfect coppie'. With which are also printed the Hamlet stories from Saxo Grammaticus and Belleforest and English translations therefrom. Illustrated by Edward Gordon Craig. Weimar: Printed by Count Harry Kessler at the Cranach Press, 1930

Folio. Bound for the publisher by W. H. Smith & Son Ltd in red levant morocco, spine with seven raised bands, gilt-lettered in first and last compartments, sides, board-edges and turn-ins with single gilt rules, four gilt dots to headcaps, morocco inner hinges, edges rough-gilt. With an accompanying portfolio of red levant morocco, flat spine gilt-lettered direct, sides with single gilt rule around, plush-lined, cream ties (torn and re-tied), housing 3 extra sets of 51 loose proofs on vellum, cream Japanese tissue and yellow Japanese tissue, all but the first cream Japanese tissue proof signed in pencil by the artist. Title

cut by Eric Gill, printed in red and black, wood-engraved illustrations designed and cut by Edward Gordon Craig, 2 with additional colour, type designed by Edward Johnston, headlines, colophon, and occasional headings printed in red. Fine condition. With the original printed prospectus, the lower third torn away, laid in.

FIRST EDITION IN ENGLISH, COPY B OF SEVEN COPIES PRINTED ON VELLUM, with three extra sets of loose proofs signed by the artist, marked A to G. This is the most luxurious presentation of one of the most remarkable printed books of the 20th century. There were also printed for sale 15 copies on imperial Japanese paper with one set of loose proofs signed by the artist, numbered I to XV, and 300 copies on handmade paper.

In 1912 Count Harry Kessler commissioned Edward Gordon Craig to illustrate an edition of Hamlet, to be printed at his private Cranach Press using the woodblocks of Craig's "black figures" and with specially-designed type. Work on it was suspended during the First World War and Craig became distracted by other projects so the book was not issued for nearly 20 years, the German edition in 1929 and the English in 1930, the latter with some additional engravings. When it finally appeared it was a masterpiece of printing and design, and one which visually captured many of Craig's ideas for the theatre with its "screens" or "scenery" formed by blocks of engraved lines and simple draped figures in different sizes creating theatrical space. Craig's son,



Teddy, went to Weimar to assist the master-printer, Gage Cole, in the printing of the woodblocks: "I was the only person who knew how to get the kind of impression required, showing the delicate side grain of wood and at the same time producing the specially blackened details in certain blocks" (Edward Craig, *Gordon Craig: The Story of His Life*, p. 326).

According to the colophon, the type fount, designed by Edward Johnston, was based on that "used by Fust and Schoeffer in their Mainz Psalter of 1457". In fact, the model was the 1462 Bible fount of Fust and Schoeffer, modified with roman capitals.

The levant morocco binding was entrusted to the W. H. Smith bindery, executed to a design which harks back to the work of the Doves Bindery in Hammersmith, where Douglas Cockerell, who supervised W. H. Smith's bindery from 1904 to 1914, had learned his trade.

The three suites are on vellum, on an unbleached handmade paper stock produced by Gustave Maillol, and on a yellow-stained variant of that stock. Each suite contains the same 51 illustrations selected from the total number of 80, and each is signed by Craig (all except the first of the white paper proofs, accidentally overlooked). The vellum suite contains a larger unused version of the masked figure that appears on page 64 of the book, while the published engraving is included in the two paper suites. A number of the scenes and figures have contrasting black and grey tones produced from the same block. This effect is particularly successful on the fine paper used for the suites.

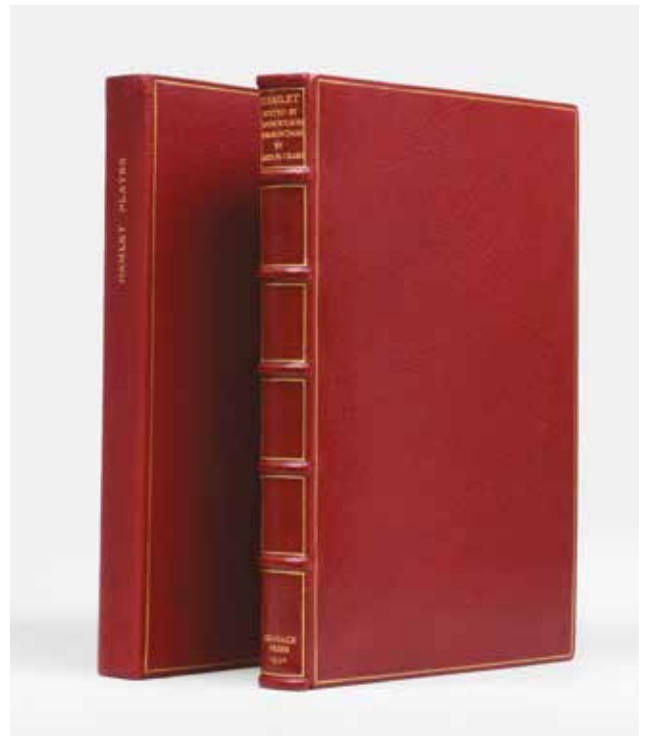
The original printed prospectus promised eight copies on vellum, and an eighth copy was in fact printed, marked out of series and retained by Count Harry Kessler. That copy later belonged to the collector Professor Arnold Rood, who donated his Edward Gordon Craig collection to the V&A. It was not bound in the original red levant by the W. H. Smith bindery, but in crushed olive-brown morocco by Sangorski & Sutcliffe and

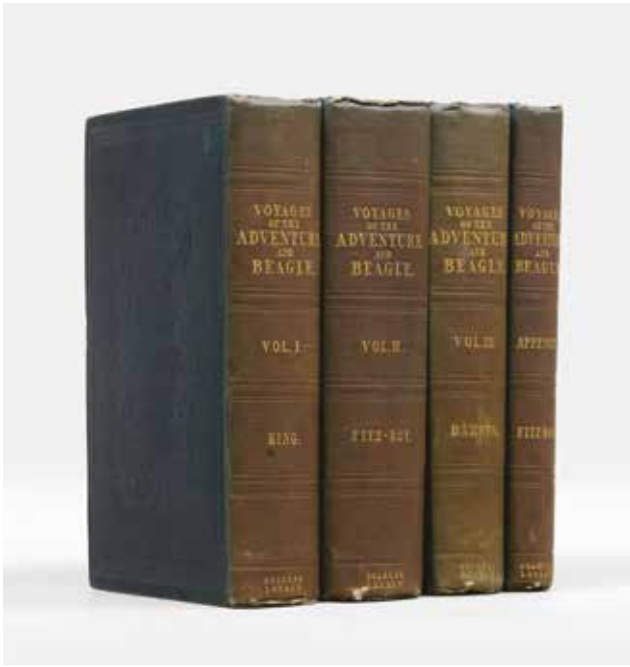
signed by Edward Gordon Craig in 1961. It was sold at auction at Sotheby's New York, 2 June 1995, for \$74,000. That is the only comparable sale record, as no other numbered copy of the deluxe issue on vellum has appeared at auction since first publication.

Artist & the Book 66.

£250,000

[115397]





Darwin's own account of the Voyage of the Beagle, the most important event in the history of biological science, rare in the original cloth in such pleasing condition

6

DARWIN, Charles; Robert Fitzroy; Philip Parker King. Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the years 1826 and 1836, describing their examination of the southern shores of South America, and the Beagle's circumnavigation of the globe. London: Henry Colburn, 1839

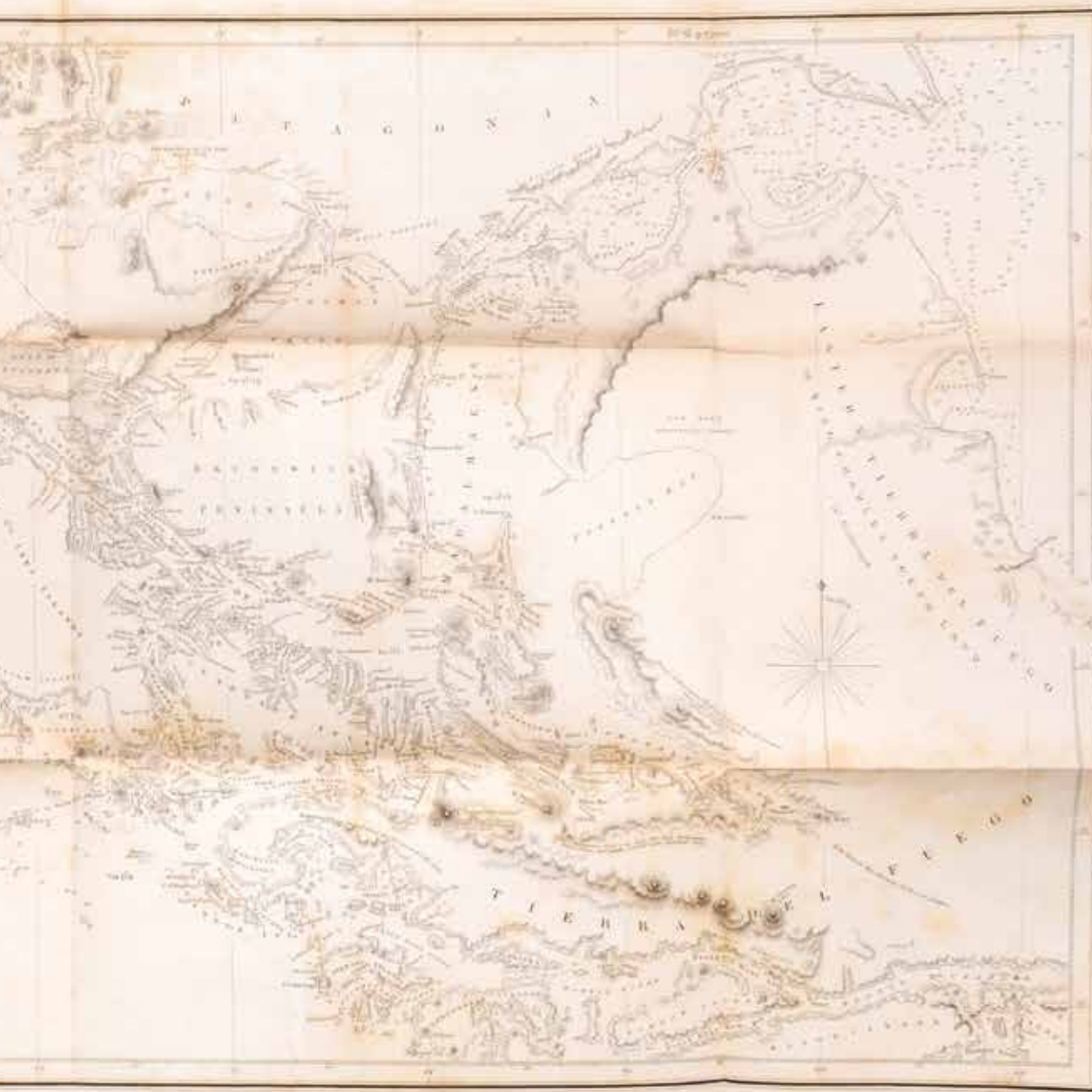
3 volumes in 4 (vols. I–III and Appendix to vol. II), quarto. Original blue finely diaper cloth, covers with panels in blind, spines lettered in gilt, cream surface-paper endpapers, edges uncut, imprint "Colburn, London" in gilt at foot (Freeman variant a). Housed in a dark green leather entry slipcase by the Chelsea Bindery. With 9 folding engraved maps (8 loose in cover pockets, 1 bound in) by J. Gardner and J. and C. Walker; 47 etched plates after P. King, A. Earle, C. Martens, R. Fitzroy and others by T. Landseer, S. Bull, T. Prior, and others. Spines very slightly faded, a few minor nicks at foot, tips just worn in places, skilful minor repair to rear joint of vol. I, occasional faint browning throughout, minor foxing largely restricted to outer leaves, overall a very good set of a book that by its nature and construction is difficult to find in collectable condition.

FIRST EDITION. In this set, the Darwin volume, "Journal and Remarks 1832–1836", is the first issue, printed before the end of January 1839, the month he was elected to the Royal Society, and so without the letters F.R.S. after his name on the second title. "The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science" (DSB). Vol. I contains King's account of the expedition in the *Adventure* made between 1826 and 1830, surveying the coasts of Patagonia and Tierra del Fuego. In Vol. II (and its appendix volume) Capt. Fitzroy described the narrative of the *Beagle's* second voyage, between 1831 and 1836 to South Ameri-



ca, the Galapagos Islands, Tahiti, New Zealand, Australia and other countries.

This set with an appealing provenance, bearing the ownership inscriptions of Francis Leveson-Gower (1800–1857), later Francis Egerton, first earl of Ellesmere, to the front free endpapers and title or half-titles of all but volume II. The signatures are dated



in March 1840, under a year after publication. Leveson-Gore, a politician and poet, inherited a considerable fortune from the third duke of Bridgewater which he “put to generous use in his support of the arts and scholarship . . . He was first president of the Camden Society in 1838, and president of the British Association at Manchester in 1842, of the Royal Asiatic Society in 1849,

and of the Royal Geographical Society, 1854–5. He was a trustee of the National Portrait Gallery and a member of the Roxburghe Club” (ODNB).

Freeman 10; Hill I, pp. 104–5; Sabin 37826.

£87,500

[109483]



The Allied commander's war memoirs, this copy uniquely inscribed by Churchill, Truman, Eisenhower, Marshall, Montgomery, and the top Allied generals and diplomats of the Second World War

7

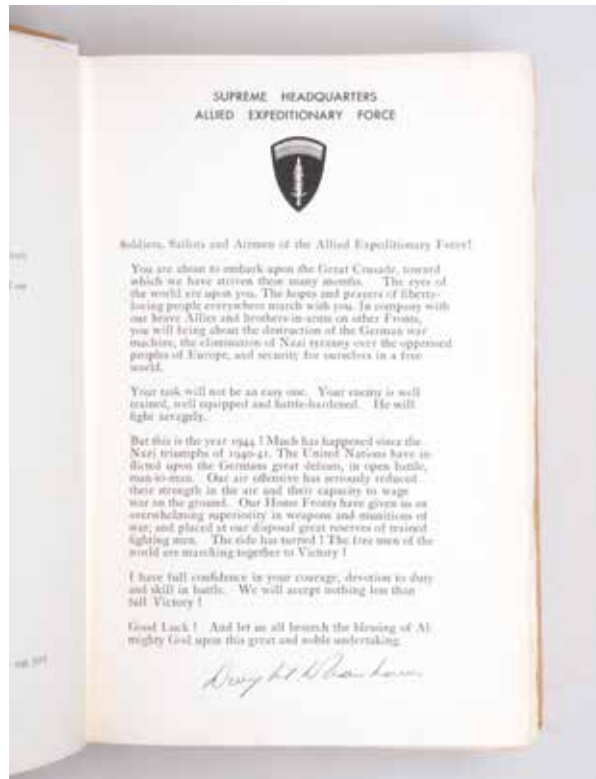
EISENHOWER, Dwight D. *Crusade in Europe*. Garden City, NY: Doubleday & Company, Inc., 1948

Octavo. Original tan linen cloth, bevelled edge boards, top edge gilt, untrimmed fore and bottom edges. Publisher's slipcase (repaired), signed by original owner, J. Wesley Pape (who also signed on the half-title). Bookseller's signature and sticker at bottom of front pastedown (John G. Kidd, Cincinnati). Front hinge weak, with cartographic endpapers split at the front pastedown gutter. Slight stain at bottom of spine. Overall, a good clean copy. Together with Pape's correspondence with the book's signatories: 28 typed letters signed from the signatories or their assistants, along with carbons of Pape's letters of solicitation.

FIRST EDITION, DELUXE ISSUE, number 555 of 1,426 copies; bound with a leaf that prints Eisenhower's D-Day message to the troops, signed by Eisenhower. The leaf was inserted into each of the deluxe issues, though in many it is lacking, having been cannibalized for sale by autograph dealers.

This copy is also signed on the front flyleaf by Harry S. Truman, Winston S. Churchill, Anthony Eden, George C. Marshall, Henry H. Arnold, Walter Bedell Smith, James F. Byrnes and, on the facing flyleaf, Douglas MacArthur. The verso of Eisenhower's D-Day message bears the signatures of Omar Bradley and Bernard Law Montgomery (Viscount Alamein). Ten additional signatures appear in the book (usually on pages where the figures are first introduced in the narrative): Bernard M. Baruch, Mark W. Clark, Lucius D. Clay, James H. Doolittle, Mamie D. Eisenhower, Leonard T. Gerow, Cordell Hull, Joseph T. McNarney, Carl A. Spaatz, and Hoyt Vandenberg.

Pape has helpfully annotated the index in pencil, noting the page numbers where signatures appear. The accompanying



correspondence also includes original typed letters signed by: Dwight D. Eisenhower, Douglas MacArthur, Bernard Baruch, Carl Spaatz, Walter Bedell Smith, Henry "Hap" Arnold (twice), William H. Simpson (whose letter agrees to sign the volume, though he never managed to do so), Lucius D. Clay, Mark W. Clark, and Truman's press secretary, Matthew J. Connelly (tipped in to front flyleaf).

An astounding gathering of the top statesmen and warriors of the Second World War, the signers include two American Presidents (Truman and Eisenhower), two British Prime Ministers (Churchill and Eden) and the leaders of the great land campaigns of North Africa and Western Europe: Montgomery of Alamein, Omar Bradley, and Mark Clark. The dominant general in the Pacific theatre, Douglas MacArthur, signed the book 18 months after Truman fired him for insubordination during the Korean War.

Key diplomats are included, such as Cordell Hull, James F. Byrnes and Bernard Baruch, along with the architect of America's military strategy and Truman's then Secretary of Defense George C. Marshall. The heroes of the air war are represented by James Doolittle, who carried out the daring raid against Tokyo in 1942; as well as by Carl Spaatz and Hoyt Vandenberg.

We know of no other example of such an impressive gathering of historic signatures from the Second World War.

Almost as remarkable is the story of the man who spent nearly a decade collecting them. John Wesley Pape (1900–1986), of Cincinnati, Ohio, had – by his own account, in a 12 May 1949 letter to Carl Spaatz – “a very small part in this War,” as a major on the headquarters staff of the Army Air Corps, overseeing procurement and supply.

Fary Truman

Winston S. Churchill

Anthony Eden

W. Lawrence

Assistant Chief of Staff U.S. Army
General of the Army

May 4-49

H. H. Arnold
Former Commanding General A.C.F.

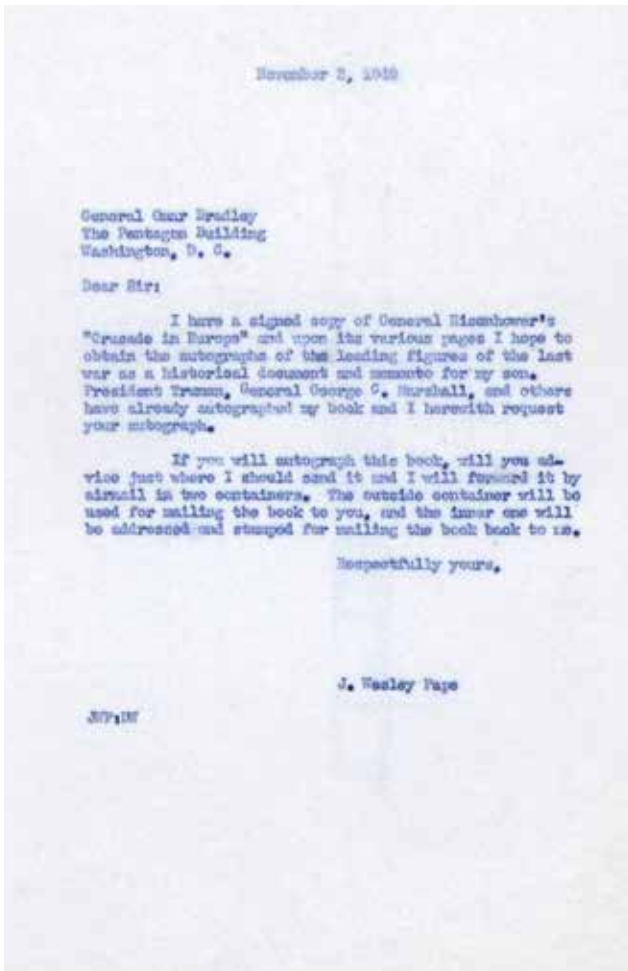
19 Sept - 1949.

Walter Bedell Smith
Lieut. General, U.S.C.

Chief of Staff, Allied Expeditionary Force

James F. Byrnes
Director Office of War Mobilization
and General Secretary of State

9/10/49



When Eisenhower published this memoir, Pape had the idea of giving a copy to his son, signed by as many of the leading figures of the war as he could reach. Like a well-organized staff officer, he preserved his correspondence with his signatories, and those letters make for compelling reading in their own right.

Today, with top military and political figures barricaded behind multiple layers of security, it's astonishing how easily Pape was able to contact these VIPs, and how willingly and graciously they complied with his requests to sign and mail back his book (Pape helpfully provided postage paid packing). For many he provided specific instructions of where and how they should sign the book. "It is requested that General [Walter Bedell] Smith autograph Page 14, with rank during war and date signing". (Smith chose instead to sign on the flyleaf below the signatures of Truman, Churchill and other top figures.) Several did follow instructions, such as Bernard Baruch, Gen. Joseph T. McNarney and Hoyt Vandenberg. Truman and George Marshall — who signed as "One time Chief of Staff, U.S. Army" and "General of the Army" — were the first two to sign. Having those names in the volume served as a good opening for fresh pitch letters.

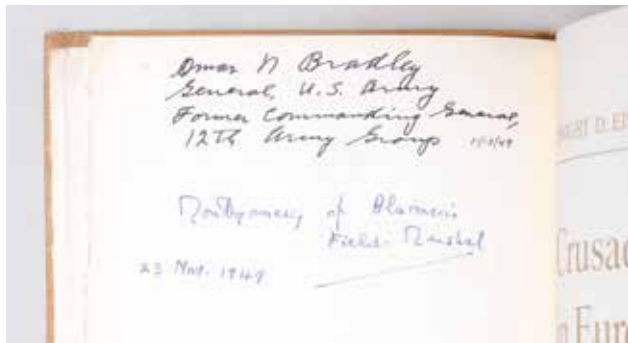
But how to get to someone as remote and prominent as Churchill? Pape turned to Eisenhower on 1 May 1950, asking his "advice and assistance . . . I realize this is an unusual request from a stranger". The next day Eisenhower replied in the succinct manner for which he was famous: "My suggestion is that you write him directly. He gets the same request many times a day and, I am sure, is quite used to it". Pape ultimately forged his own path to Churchill: he had an uncle, Thomas E. Hanlon, who knew Edward Viscount Knollys, who in turn was a friend of wartime cabinet member, Sir John Anderson; Anderson agreed to deliver the book to Churchill for signature. Montgomery, on the other hand, proved easy to obtain thanks to the initiative of his former comrade, General Omar Bradley. "It was no trouble at all to get Field Marshal Montgomery to do this," wrote Bradley's aide to Pape. "In fact, General Bradley was the one who asked the Field Marshal to autograph the book for you". Both commanders complied with Pape's instruction to sign of the verso of the D-Day message: "Omar N. Bradley, General U.S. Army, Former Commanding General 12th Army Group, 11/15/49" and "Montgomery of Alamein, Field Marshal, 23 Nov. 1949".

The roster includes some who were bitterly antagonistic to each other. There must be very few instances of Douglas MacArthur and Harry Truman signing the same book or document. Yet when Pape wrote MacArthur on 12 November 1952 – 18 months after Truman fired him – the "old general" happily complied. "Glad to do so," he wrote on Pape's letter, signing with his initials: "DMacA". It is as if one had a guest book of a great Anglo-America victory banquet.

Considering its travels – passing some 40 times through the post and crossing the Atlantic – the book is in remarkably good condition.

£150,000

[114615]





**"A Flask of Wine, a Book of Verse - and Thou
Beside me singing in the Wilderness"**

8

(FITZGERALD, Edward, trans.) Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia. Translated into English Verse. London: Bernard Quaritch, 1859

Octavo. Original grey paper wrappers, title printed black to front cover. Housed in a blue linen cloth chemise and blue morocco pull-off case by Riviere & Son. From the library of Natalie Knowlton Blair (1887–1951), with her bookplate to the front pastedown. Some light spots to covers, faint mark to front cover. An excellent copy.

First edition, one of a print-run of 250 copies only, made at FitzGerald's expense, and with his correction in manuscript to page 4. Early in 1858 FitzGerald had sent 35 of the "less wicked" verses he had translated from Omar to *Fraser's Magazine*. Fraser's would not publish them, however, so in 1859, after adding 40 more verses, FitzGerald issued the collection of 75 as a book published anonymously at his own expense. FitzGerald "made a present" to Quaritch of 200 of the 250 copies he had printed, and the publisher later reported that he sold "nearly the whole of

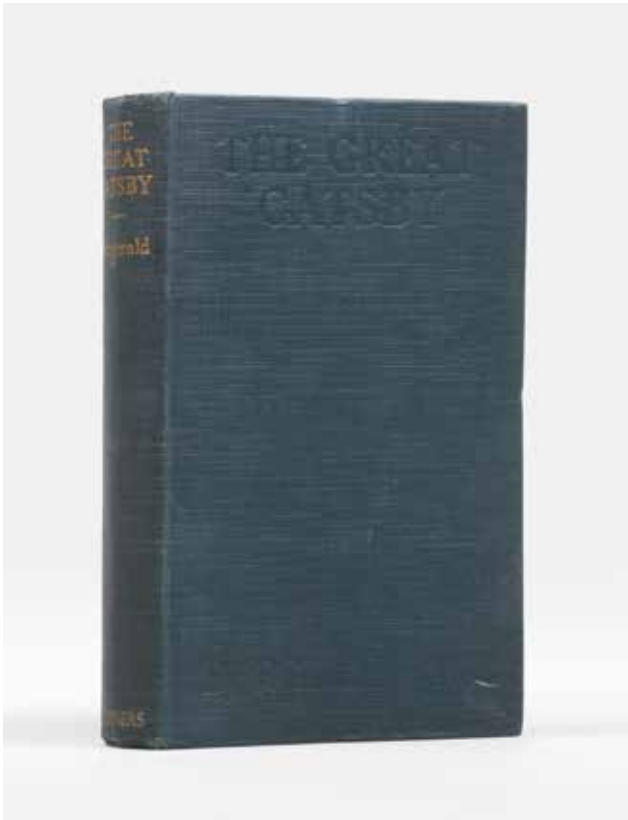
them" from his penny box "not being able to get more" for them (Prideaux, p. 17). Ironically, in 1901 Quaritch was to find himself in the position of buying a fine, unopened copy at Bang's rooms in New York for \$260, or 20 guineas.

Omar Khayyám (1048–1131) was a Persian mathematician, astronomer, philosopher, and poet, author of about a thousand quatrains. The fact that Omar Khayyám is the most famous poet of the East in the West is entirely due to FitzGerald's celebrated adaptations, which would prove to be the "most popular verse translation into English ever made" (Decker, p. xiv). FitzGerald himself referred to his work on the Rubáiyát as a "transmogrification" rather than translation, describing how he "mashed up" several stanzas into one, and calling the result "A pretty little Eclogue tessellated out of [Omar's] scattered quatrains". It is reasonable to suggest that in its own way the lyrical agnosticism of FitzGerald's Rubáiyát was to be every bit as influential on the advent of as modernism as Darwin's *Origin of Species*

published in the same year. Many of FitzGerald's phrases have entered the common stock of English quotations and allusions.

£45,000

[111542]



Fitzgerald's masterpiece, one of only seven surviving presentation copies, inscribed to the Algonquin critic who had christened him the "Princeton Daisy Ashford"

9

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

Octavo. Original green cloth, titles to spine gilt and to front board in blind. Housed in a green quarter morocco solander box by the Chelsea Bindery. Small bumps to lower outer corner of rear cover and at foot of front board, an excellent copy, generally bright, clean and fresh.

FIRST EDITION, FIRST STATE, PRESENTATION COPY TO HEYWOOD BROUN, ONE OF THE SEVEN EXTANT EXAMPLES KNOWN OF THE EARLIEST POSSIBLE AUTHORIAL PRESENTATION COPIES. With Fitzgerald's signed presentation slip pasted onto the front pastedown, "Mistah Broun, You see, my idea is that if I send you a copy, personally, why— F. Scott Fitzgerald". The recipient was the New York journalist Heywood Campbell Broun, Jr. (1888–1939) who worked as a sportswriter, newspaper columnist, and editor. Fitzgerald's inscription implies a hope that the gift might improve Broun's critical opinion of him.

Broun was a member of the famed Algonquin Round Table from 1919 to 1929, where his usually dishevelled appearance led to him being likened to "an unmade bed". He was close friends with the critic Alexander Woollcott, writer Dorothy Parker and humourist Robert Benchley, also with the Marx Brothers. A generally easy-going personality, Broun could be a witty and acerbic critic. He had reviewed Fitzgerald's *This Side of Paradise* condescendingly: "in spite of the generally callow quality of the author's point of

view he is intent on putting himself over as a cynical and searching philosopher. The resulting strain is sometimes terrific . . . It seems to us that his is a style larded with fine writing" (*New York Herald Tribune*, 1920). A particularly stinging aside, eagerly seized on by those wits that had spotted the extensive misprints in the first edition, cast Fitzgerald as a "Princeton Daisy Ashford". (Daisy Ashford was a 9-year-old British girl whose story *The Young Visitors* had been published verbatim by Doran the previous year, complete with childish errors in grammar and spelling.)

Fitzgerald later recalled his reaction. "I had reached a stage of manic depressive insanity. Rage and bliss alternated hour by hour . . . In a daze I gave out an interview—I told what a great writer I was and how I'd achieved the heights. Heywood Broun, who was on my trail, simply quoted it with the comment that I seemed to be a very self-satisfied young man, and for some days I was notably poor company. I invited him to lunch and in a kindly way told him that it was too bad he had let his life slide away without accomplishing anything" (*American Cavalcade*, Oct. 1937).

Fitzgerald slipped a retaliatory stiletto into Broun's own first novel, *The Boy Grew Older*: "His literary taste, when it is not playing safe, is pretty likely to be ill-considered, faintly philistine, and often downright absurd. He seems to have no background whatsoever except a fairly close reading of fashionable contemporary novels by British and American novelists. He seems unacquainted with anything that was written before 1900, possibly excepting the English units required for entering Harvard" (*St. Paul Daily News*, 21 Jan. 1923). As Fitzgerald must have known, Broun had attended Harvard, but did not earn a degree.

Mizener gives an account of their relations in 1922 which gives some indication of a degree of empathy between them. "He [Fitzgerald] talked so much about his lack of material that one day Heywood Broun, in New York, came around to see John Bishop to suggest Fitzgerald might like to do a part-time column for *The World* at \$125 a week if he wanted a chance to look for material; Broun estimated the job would take half Fitzgerald's time. That Broun should have supposed Fitzgerald could afford to sell half his working time at this price is evidence of the sincerity of his conviction that the life portrayed in Fitzgerald's books did not exist" (Mizener, *The Far Side of Paradise*, 148–9).

The presentation slip is itself an important piece in the puzzle of the first *Great Gatsby* presentation copies. As Fitzgerald was abroad in Capri at the time of the book's publication, there are no known presentation copies inscribed by Fitzgerald on the book itself at the time of publication. In order to create presentation copies, Fitzgerald sent Max Perkins, Scribner's editor-in-chief, a list of names together with individual paper slips for each, already inscribed, to be inserted and sent ahead.

The Lilly Library at Indiana University holds the original roster, which makes interesting reading respecting the people most liked or admired by Fitzgerald at the time. The list runs: Franklin P. Adams, Herbert Agar, Thomas Beer, Prince Antoine Bibesco, John Peale Bishop, Ernest Boyd, Thomas A. Boyd, Van Wyke Brooks, Heywood Broun, James Branch Cabell, Henry Siedel Canby, Mary Coleman, William Curtiss, Benjamin de Casseris, John Farrar, Mrs Edward Fitzgerald, Blair Flandran, John Galesworthy, Hildegard Hawthorne, Sidney Howard, Robert Kerr Esq, Sinclair Lewis, Robert McClure, Cyril Maplethorpe, H. L. Mencken, Eunice Nathan, Geo Jean Nathan, Burton Ras-



coe, Paul Rosenfeld, Mrs A. D. Sayre, Gilbert Seldes, Laurence Stallings, Charles Hanson Towne, Carl Van Doren, Carl Van Vechten, Bernard Vaughn, J. A. V. Weaver, Edmund Wilson Jr., and Alexander Wolcott.

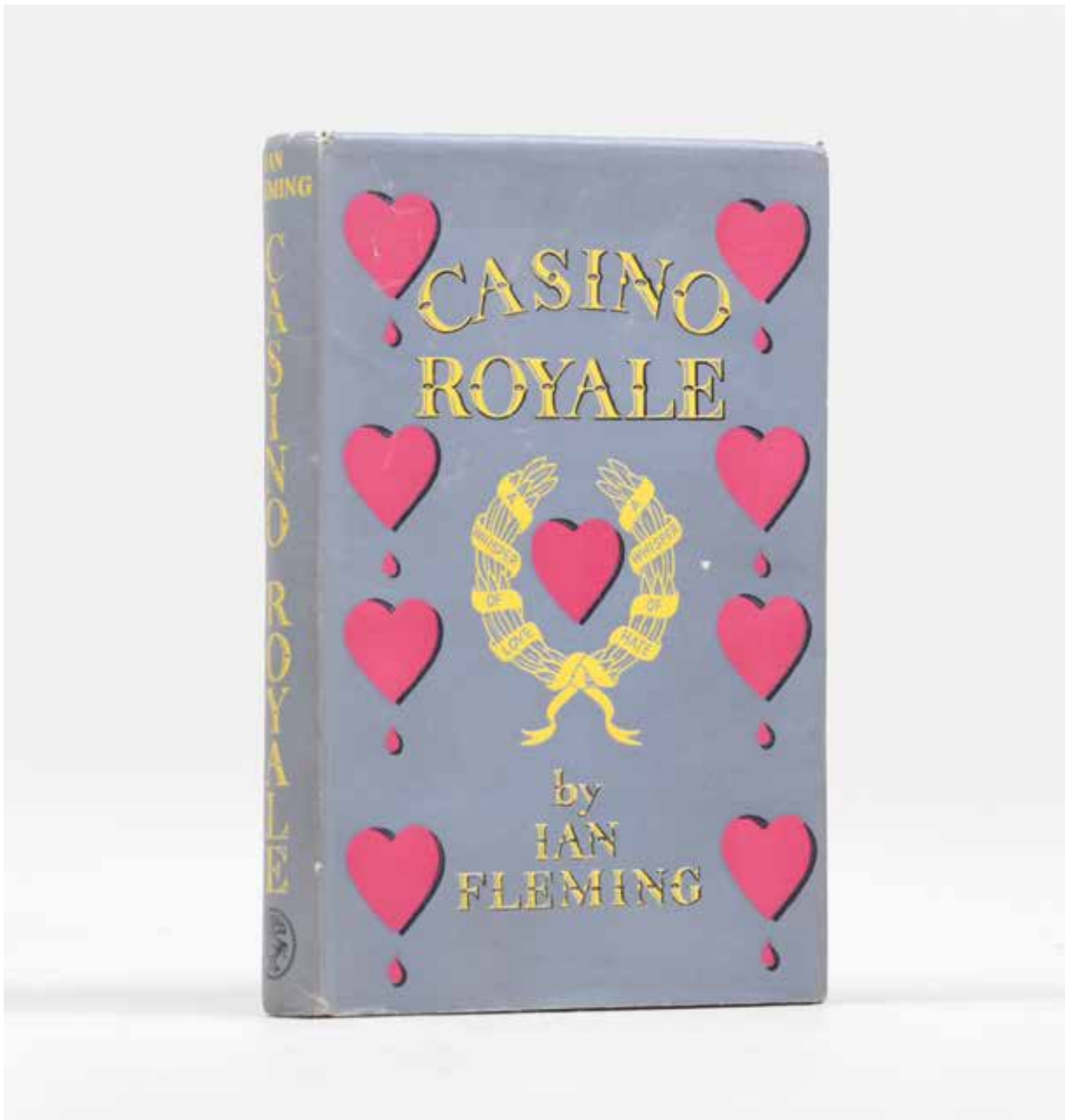
As with the other presentation copies, this copy is the first issue, with all the first state text points. Of the seven extant presentation copies known to us, none has the famous printed dust jacket. It would seem that Perkins sent out all the presentation

copies without the jacket, which was after all intended to generate sales in the bookshops.

Brucoli A II.I.

£225,000

[117556]



The first James Bond book, an exceptional copy of the first edition in the bright dust jacket

10

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

Octavo. Original black boards, titles to spine red, heart device to front cover in red, bottom edge untrimmed. With the illustrated dust jacket. Small ink stamp to front pastedown. A beautiful copy, with just a small bump to lower edge of boards, in the exceptionally bright jacket, with front flap price-clipped, tiny closed tear to head of spine and trivial rubbing to tips.

FIRST EDITION, IN THE FIRST ISSUE DUST JACKET (without the Sunday Times review to the front flap). "According to the Cape archives, 4,760 sets of sheets of the first printing were delivered, but only 4,728 copies were bound up. Many of these went to public libraries and we believe that less than half of the first printing

was sold to the public. The jacket is genuinely rare in fresh condition" (Biondi & Pickard, 40).

Gilbert A1a (1.1).

£45,000

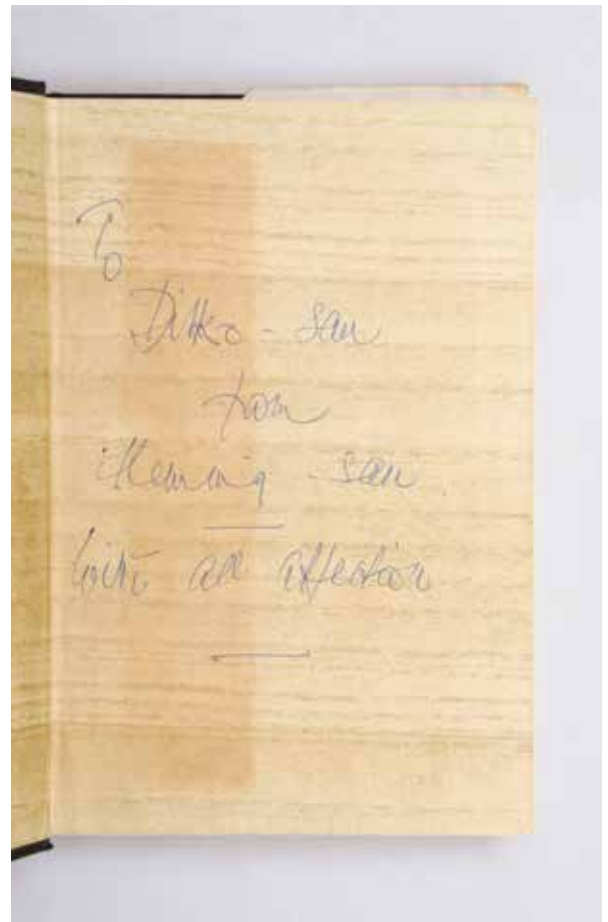
[117834]

Presentation copy to the hard-drinking Australian journalist, Richard Hughes, the model for "Dikko" Henderson in the book, one of two journalist friends to whom the book is dedicated

11

FLEMING, Ian. *You Only Live Twice*. London: Jonathan Cape, 1964

Octavo. Original black boards, titles to spine in silver, Japanese characters to front board in gilt, wood grain endpapers. With the Richard Chopping designed dust jacket. Housed in a custom black quarter mo-



rocco solander box. A few pencilled underlines in the first two chapters, free endpapers slightly browned, a couple of very faint spots to rear panel of jacket; an excellent, bright copy.

FIRST EDITION, ONE OF TWO DEDICATION COPIES, inscribed by Fleming to one of two dedicatees, Richard Hughes, on the front free endpaper: "To Dikko-san from Fleming-san. With all affection". In 1959, Ian Fleming was given a licence to travel. Fleming had written seven James Bond novels when he was approached by one of his colleagues at *The Sunday Times* with a plum journalistic assignment: to take a five-week, all-expenses-paid trip to visit the world's most exciting cities. Fleming's trip took in Hong Kong, Macau and Tokyo, then Honolulu, and home via the major U.S. cities. Along the way, he gathered material for his novels and his journalism: his "Thrilling Cities" tour became a popular newspaper series and a bestselling guidebook, while also furnishing much of the backdrop and research for the five Bond novels and seven short stories that would follow.

In Tokyo, Fleming's local guide was Richard "Dikko" Hughes, *The Sunday Times*'s Far East correspondent, an ebullient, hard-drinking Australian ex-boxer and part-time spy for MI6. Hughes recruited a Japanese journalist, Torea "Tiger" Saito, to join them.

Fleming was clear about what he wanted to do. "With only three days in Japan, I decided to be totally ruthless," he wrote. "No politicians, museums, temples, Imperial palaces or tea

ceremonies . . . I wanted to explore Ginza, have the most luxurious Japanese bath, spend an evening with geishas, take a day trip into the country, eat large quantities of raw fish, for which I have a weakness, and ascertain whether saké was truly alcoholic or not".

The local guides were repaid when Fleming immortalised them both, little disguised, in *You Only Live Twice*. Hughes became the model for Richard Lovelace "Dikko" Henderson, the Australian spy stationed in Japan; Saito, a "chunky, reserved man who looked like a fighter", would become the fictional Tiger Tanaka, head of the Japanese secret service. The book is jointly dedicated: "To Richard Hughes and Torao Saito But for whom etc. . . ." Hughes features prominently in chapter 4, "Dikko on the Ginza": "The huge right fist crashed into the left palm with the noise of a .45 pistol shot. The great square face of the Australian turned almost purple and the veins stood out on the grizzled temples." Later, Hughes's character is described as looking "like a middle-aged prize fighter who had retired and taken to the bottle". On page 53, Fleming describes how, "that evening they had gone for more serious drinking to Henderson's favourite bar, Melody's, off the Ginza, where everybody called Henderson 'Dikko' or 'Dikko-san'". Hughes was also the model for Bill Crow in John le Carre's *The Honourable Schoolboy*.

Gilbert A12a (1.1).

£60,000

[116644]



The original typescript of Fleming's last Bond novel, with his last corrections and those of his posthumous editor, Kingsley Amis

12

FLEMING, Ian. [Corrected typescript:] *The Man with the Golden Gun*. June–July 1964

182 numbered pages, with an additional 5 pages of preliminaries (half-title, title page, list of Fleming's other books, imprint, and contents page), one leaf cancelled and with the revised text supplied in contemporary photocopy, quarto (255 × 200 mm), with a single typescript page of suggested corrections by Kingsley Amis that were later adopted in proof (with a note to that effect in Amis's hand at head), the first page of text with a note from the printer, Richard Clay & Co., requesting the return of marked proofs by 29 December 1964, loose in a red folder. Noted as the setting copy, with Fleming's autograph revisions in blue ink to about 80 pages, notably the addition of two sentences at the end of the novel, and extensive editorial corrections in red, green and black ink, including some further revisions probably added from another typescript. Staining to some leaves, some creasing, final leaf torn without loss.

THE CORRECTED TYPESCRIPT, USED AS THE SETTING COPY FOR FLEMING'S LAST BOND NOVEL. By the 1960s the production of a new Bond novel followed a familiar routine. When Fleming was completing his text he would request that a set of clean typescripts be produced from it, which in this case he did on 14 April 1964. Fleming's text was sent to the typists in batches between 15 April and 16 June, and three sub-edited typescripts were completed by 24 June.

This is one of those copies, presumably that which was sent to Fleming on 25 June and which, with Fleming's light revisions, was then sent to William Plomer at Cape on 1 July. Fleming was not satisfied with the text and planned to revise it in Jamaica the following year so he did not wish the typescript to be circulated within the wider editorial team.

Plomer wrote that he "much enjoyed the book as it is" but the question of further revision soon became moot: Fleming's health, which had been poor for some time, was in rapid decline and he died on 12 August. This typescript therefore almost certainly contains Fleming's last ever work on James Bond. Kingsley Amis, considered something of an expert on the Bond *oeuvre*, was hired to oversee editing work on the book. This typescript, including as it did the author's final changes, was then sent to the printer for use as the setting copy.

Fleming's revisions tighten the prose and clarify the action. He revises some key moments – such as the description of Scaramanga's "golden gun" (p. 26) – but the most telling change is the addition of the three sentences that end the novel, and which perhaps give a telling insight into Fleming's troubled state of mind in his final weeks: "At the same time, he knew, deep down, that love from Mary Goodnight, or from any other woman, was not enough for him. It would be like taking 'a room with a view'. For James Bond, the same view would always pall".

See Gilbert A13a.

£150,000

[115982]

is your bedroom decorated in pink, with white jalousies, and do you sleep under a mosquito net?"

She looked surprised. "Yes. How did you know?" When he didn't answer, she hurried on. "And James, it's not far from the Liguanea Club and you can go there and play bridge, and golf when you get better. There'll be plenty of people for you to talk to. And then of course I can cook and sew buttons on for you and so on."

Of all the doom-fraught graffiti a woman can write on the wall, those are the most insidious, the most deadly.

James Bond, in the full possession of his senses, with his eyes wide open, ~~and~~ his feet flat on the linoleum floor, stuck his head blithely between the mink-lined jaws of the trap. He said, and meant it,

"Goodnight. You're an angel."

At the same time, he knew, deep down, that love from Mary Goodnight, or from any other woman, was not enough for him. It would be like taking "a room with a view". For James Bond, the same view would always fall.



A previously unrecorded daguerreotype portrait of Margaret Fuller, an outspoken advocate of women's rights and pioneer for female leadership and innovative thinking

13

FULLER, Margaret. A previously unrecorded daguerreotype portrait. [New York: John Plumbe, July 1846]

First generation daguerreotype, sixth-plate size (3 × 2 ins; 70 × 58 mm), original paper seals intact (upper portion of the plate slightly cropped), with a brass preserver, housed in the original black sand-grain leather-covered wooden case, the inner edges with a gilt decorative roll, the cover lined with red velvet stamped with a floral design, two hooks and catches. Double elliptical brass mat and glass expertly supplied by Northeast Document Conservation Center. Case a little rubbed, slight oxidization along edges of plate, as is common with daguerreotypes; very good.

Margaret Fuller was the first American to write a book on women's equality, and the first woman to be allowed access to the library at Harvard. She was the first woman journalist at the *New York Tribune* and the first full-time book reviewer in American journalism. Reporting from Rome during the First Italian War of Independence, she was the first female foreign war correspondent and the first to serve under combat conditions. She was the first female literary critic whose work was important enough to set the literary standards of her time. She was an outspoken advocate of women's rights, education, prison reform, the abolition of slavery, and a model for female leadership and innovative thinking.

This daguerreotype captures her at the height of her fame and influence. Having served as the first editor of the Transcendentalist journal *The Dial* from 1840 to 1842, she continued as a contributor to it, publishing her essay "The Great Lawsuit: Man versus Men, Woman versus Women" in the magazine in 1843,

in which she called for women's equality. When *The Dial* ceased publication in 1844, Fuller travelled west which resulted in her book *Summer on the Lakes*. Impressed, Horace Greeley invited her to join his *New York Tribune* as a book editor. Her second and most famous work, *Women in the Nineteenth Century*, was published in 1845, an elaboration and continuation of her earlier essay in *The Dial*. It is considered the first major feminist work in the United States and remains a classic text of feminist thought. In August 1846 Fuller became a foreign correspondent, leaving New York for England and France, and settling in Rome the following year.

Before her departure for Europe, she was contacted by the famous daguerreotype artist John Plumbe. "Mr. Plumbe has sent to ask me if I would let him take a daguerreotype of me for his gallery", she wrote to her brother Richard on 4 July 1846, "& I should try for those for you & Eugene [their brother] at the same time". This daguerreotype was taken at that session.

Until now, only three other daguerreotypes of Margaret Fuller have been identified, all in institutions. The daguerreotype at Harvard (in the collection *Images of the Channing, Fuller, and Loring Families*, c.1850–87 (MS Am 2593); Houghton Library, Harvard University) is the only other recorded daguerreotype from the July 1846 sitting. The Harvard image, which came to the university through the Fuller family, shows Fuller facing right, as in the present daguerreotype. The Harvard catalogue dates the image "before 1850", but as Fuller sailed for Europe on 1 August 1846, it must date to July 1846.

Two other images, which are sometimes misleadingly described as "the only photographic image" of Fuller, come in fact from second-generation copies that the Boston firm Southworth & Hawes made in 1855. The two surviving examples are in the Metropolitan Museum of Art in New York and at the Museum of



Fine Arts in Boston. The Met and MFA copies are quarter-plate size and show Fuller facing left. The reversed image is indicative that they are secondary daguerreotypes copied from the original 1846 daguerreotype now at Harvard. They were made for the posthumous edition of Margaret Fuller's writings that her brother Richard edited and published.

The present, previously unrecorded daguerreotype is similar to the Harvard example, but the pose is subtly different: Fuller's shawl is wrapped tighter around her, her head is inclined closer to the book, and much of her right hand is visible. The present example then is evidently a distinct original daguerreotype taking at the 1846 sitting, in sixth-plate format.

The daguerreotype housed in its original case shows two dateable features. The case is leather-covered wood, typical of early daguerreotypes, rather than the thermoplastic "union cases" produced from about 1855 to 1865. The preserver – a brass frame that wraps the glass, mat, and image – was first used around 1847, so this is an early example.

Robert Taft, "John Plumbe, America's First Nationally Known Photographer", *American Photography* 30, Jan. 1936.

£100,000

[115903]



The first printing of Luke's account of the Nativity of Christ, the original version of the Christmas story, the complete narrative from the Annunciation to the shepherds – a hugely significant leaf from the first book ever printed

14

(GUTENBERG.) BIBLE; Latin. Single leaf from the New Testament, Luke 1:12–2:9. With a Bibliographical Essay by A. Edward Newton. [Mainz:] Johann Gutenberg, Johann Fust, and Peter Schoeffer, 1455]

Royal folio (390 × 283 mm). Leaf from the Gutenberg Bible, folio 218 (Luke 1:12–2:9), with large red initial “F” on verso at beginning of second chapter, manuscript chapter numeral “II” in alternating red and blue, text capitals rubricated throughout, manuscript headline in red and blue, some mostly marginal spotting, old dampstain at extreme upper margin, but fine. Tipped-in to: A Noble Fragment: Being a leaf of the Gutenberg Bible, with a bibliographical essay by A. Edward Newton. New York: Gabriel Wells, 1921. Original black blind-stamped morocco by Stikeman & Co., front cover lettered in gilt, [6] pp. of text, Newton’s text in two columns, with title page and one initial letter printed in red. Some rubbing at joints, touch of fading to boards, endpapers lightly tanned from turn-ins, minor puncture to rear blank and a small tear to lower fore edge of rear free endpaper. Housed in a red quarter morocco red cloth-backed box.

UNQUESTIONABLY ONE OF THE MOST SIGNIFICANT SINGLE LEAVES OF THE GUTENBERG BIBLE, being Luke’s account of the events leading up to and including the birth of Christ. The Gutenberg Bible, this “greatest of all printed books” (PMM), was the first book printed from movable type in the Western hemisphere. Only 48 copies of it are known, and of these just 16 are complete. This leaf was removed from the imperfect Mannheim Court Library–Munich Royal Library–Robert Curzon, 1810–1873, 14th Baron Zouche (from 1870)–Sabin copy. It was purchased by the New York bookseller Gabriel Wells at Sotheby’s, 9 November

1920, and the following year Wells broke up the copy, which had only 593 of its approximately 640 leaves. Having supplied several institutions with the leaves necessary to complete their own imperfect copies – in addition he gifted the New York Public Library with all but one of their missing leaves – Wells offered those remaining as “Noble Fragments”, mostly bound along with the Philadelphia collector A. Edward Newton’s eloquent essay, as here.

Among the four evangelists only Luke and Matthew provide a narrative account of Christ’s nativity, with Luke’s being by far the more in-depth, providing most of the details that have come to be associated with the birth of Jesus. The centrality of this narrative to Christianity and hence its importance to world civilisation hardly needs emphasising. The present leaf opens with the final word of Luke 1:11 (“incens”) and into verse 12, which describes the reaction of Zachariah to the appearance of the angel Gabriel: “Et Zacharias turbatus est videns et timor inruit super eum” (“And when Zacharias saw him, he was troubled, and fear fell upon him”). The leaf ends with another angelic visit, this time to the shepherds outside of Bethlehem, Luke chapter 2, the first part of verse 9 (with the remainder of the verse in brackets): “et ecce angelus Domini stetit iuxta illos et claritas Dei circumfulsit” [illos et timuerunt timore magno] (“And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round” [about them: and they were sore afraid]).

A great opportunity to acquire an exceptional literary and cultural artefact.

Goff B-526B; GWK 4201; Hain 3031; not in Norman Census; Printing and the Mind of Man 1; Pellechet 2265; Oates 14; Proctor 56; BMC I 17; De Ricci, p. 34. Provenance: Nelson Doubleday, president of the Doubleday Publishing Company from 1922–46 (bookplate).

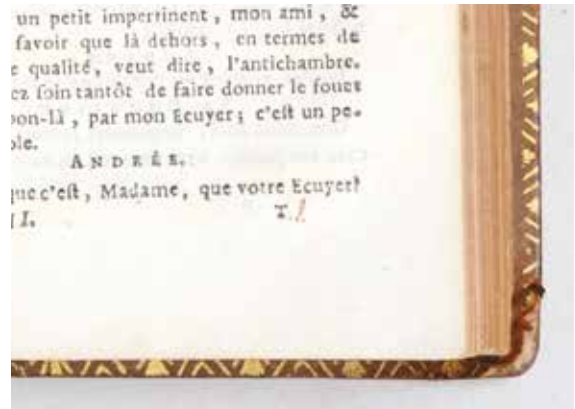
£125,000

[116821]

deo saluari iuro: quia respexit humili-
 litatem ancille sue. **E**cce enim ego hoc bea-
 ranti me dicent omnes generationes:
 quia fecit michi magna: qui potens est:
 et sanctum nomen eius. **E**t misericordia
 eius in progenie et progenies: timētibz
 eū. **F**ecit potentiam in brachio suo: dissi-
 lit supbos merite cordis sue. **D**eposuit
 potentes de sede: et exaltavit humiles.
Esurientes impleuit bonis: et diuites
 dimisit inanes. **S**uscepit israel pue-
 rum suū memorari misericordie sue:
 sicut locutus est ad patres nros. abra-
 ham et seminī eius in secula. **M**ansit
 autē maria cū illa quasi mēlibz rēbz:
 et reuēta est in domū suam. **E**lisabeth
 autē impletū est tempus parēdi: et pe-
 perit filiū. **E**t audierūt vicini et cogna-
 ti eius: quia magnificauit dñs miseri-
 cordiā suā cū illa: et congratulabātur
 ei. **E**t factū est in die octaua uenerunt
 circūcidere puerū: et uocabāt eū nomi-
 ne patris sui zachariā. **E**t respondens
 mater eiu^s dixit. **N**equaqz sed uocabi-
 tur iohānes. **E**t dixerūt ad illā. **Q**uia
 nemo est in cognatione tua: qui uoce-
 tur hoc nomine. **I**nmuebāt autē p̄ri
 eius: quē uellet uocari eum. **E**t postu-
 lans pugillatē scripsit dicens: iohā-
 nes est nomen eius. **E**t mirati sunt uni-
 uersi. **A**perū ē autē ilico os eius: et lin-
 gua eius: et loquebat̄ benedicens deū.
Et factus est timor sup omnes uicinos
 eoz: et sup omnia montana iudee. **D**i-
 uulgabātur omnia uerba hec: et posue-
 rūt omnes qui audierāt in corde suo di-
 centes. **Q**uis putas puer iste erit? **E**t enī
 manus dñi erat cū illo. **E**t zachariā^s
 pater eius repletus est spiritu sancto:
 et pphetauit dicens. **B**enedictus dñs
 deus israel: quia uisitauit et fecit redē-
 mptionem plebis sue. **E**t exēit cornu

saluans nobis in domo dauid pueri
 sui: sicut locutus est per os sanctorū. q̄
 a seculo sunt pphetarū eius: saluati e-
 gimus inimicis nris. et de manu omniū qui
 oderūt nos: ad faciendā misericordiā
 cum patribz nris: et memorari testa-
 menti sui sancti: iurandū qd iura-
 uerūt ad abrahā patrem nrum. daturū se
 nobis: ut sine timore de manu inimi-
 corū nrorū liberati. **S**ecuiam⁹ illi: in san-
 ctitate et iusticia corā ipso. omibz die-
 bus nris. **E**t tu puer ppheta altissimi
 uocaberis. **P**reibus enī ante facie dñi
 parare uias eius: ad dandā sciētiā
 salutis plebi eius. in remissionē pecca-
 torum eoz: per uiscera misericordie dei
 nostri. in quibz uisitauit nos oriens
 ex alto: illuminare hys qui in tenebris
 et in umbra mortis sedent: ad dirigē-
 dos pedes nostros in uiam pacis.
Puer autem crescebat et confortabatur
 spiritu: et erat in desertis usqz in diem
 ostensionis sue ad israel. **I I**

Factum est autē in diebz illis. **E**g-
 redictum a cesare augusto: ut de-
 scriberetur uniuersus orbis. **H**ec descri-
 ptio prima facta est a p̄sīde syrie cry-
 no. **E**t ibāt omnes ut p̄fiterent: singuli
 in suā ciuitatē. **A**scēdit autē et ioseph
 a galilea de ciuitate nazareth in iude-
 am ciuitatē dauid que uocat̄ bethle-
 em q̄ esset de domo et familia dauid:
 ut p̄fiteretur cum maria desponsata
 sibi uxore pregnāte. **F**actū est autē cū
 essent ibi: impleti sunt dies ut pareret.
Et peperit filiū suū p̄mogenitū: et p̄mū^s
 eū inuoluit: et redmavit eū in p̄sepio:
 quia non erat ei locus in diuclorio.
Et pastores erāt i regione eadem uigi-
 lantes: et custodientes uigilias noctis
 sup grege suū. **E**t ecce āgelus dñi stetit
 iuxta illos: et claritas dei circumfulsit



Thomas Jefferson's copy of the seventh volume of Molière's works, from his private library at Poplar Forest, with his "secret" marks and the ownership inscription of his eldest daughter, Martha Randolph Jefferson

15

(JEFFERSON, Thomas.) MOLIÈRE. Œuvres. Nouvelle édition. Tome septième. À Londres [i.e. Paris]: [Valade,] 1784

Volume VII only from a set of seven, 32mo (120 × 72 mm). Contemporary French mottled calf, smooth spine gilt tooled with a floral motif, olivine morocco twin labels, three-line gilt border on sides, all edges gilt, marbled endpapers. Housed in a custom made felt-lined beige linen solander box. Wear to extremities of binding, head and tail of spine chipped, portion lost at foot of spine, 7 leaves with slight pest damage at fore-edge, small marks to top and fore-edge (with concomitant intrusion into margins).

From Thomas Jefferson's Poplar Forest Library, with his miniscule "secret" marks at pages 97 (signature T) and 217 (signature J); and the ownership inscription of his eldest daughter, Martha Jefferson Randolph, on the verso of the front free endpaper: "M. Randolph, Monticello".

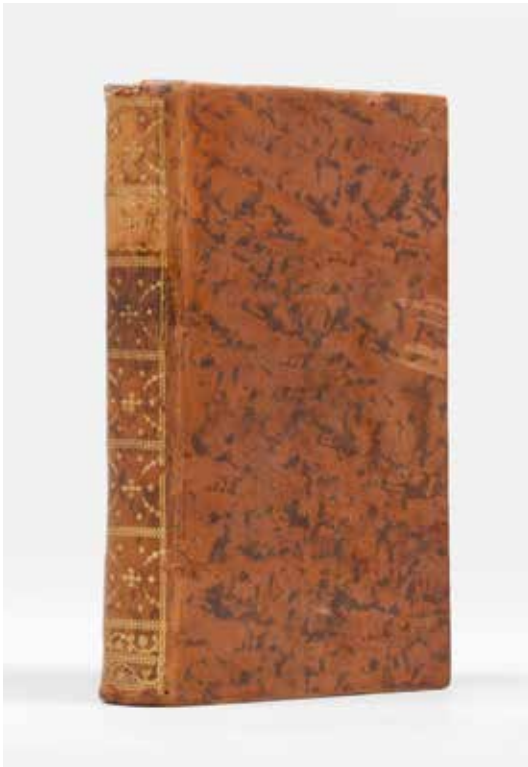
"The library that Jefferson maintained at his Poplar Forest retreat in Bedford County from around 1811 was inherited by his grandson, Francis Eppes at Jefferson's death. Eppes later offered 675 volumes from this library up for sale in 1873... there is no separate sale catalogue for this library, except for the portion that was listed in the 1873 auction catalogue of George A. Leavitt, published in New York City. In addition to this *Leavitt Catalogue*, in 2006 Thomas Baughn reconstructed a list of books Jefferson is believed to have had at Poplar Forest, based on notitia found in Jefferson's *Retirement Library Catalogue* and references

to specific titles in his retirement correspondence" (tjlibraries. monticello.org). This little volume of Molière appeared at that 1873 sale and was part of a job lot (lot 622) of "French authors", where it was noted as being complete in seven volumes, and appeared alongside sets of Corneille, Voltaire, Boileau, Diderot, Montesquieu, and others, catalogued as "35 vols. 32mo, calf, gilt. (Not uniform). Londres, 1784, etc". Following Jefferson's death in 1826, Monticello passed to his eldest daughter, Martha Randolph Jefferson — called fondly "Patsy" by her father — and we believe that her inscription dates from this time.

"For the most part, the Poplar Forest Library was largely a collection of classics. Many of the volumes it contained were small-format books, which Jefferson shelved in handsome mahogany bookcases... [it] also included a number of French and Italian authors. Jefferson's collection of French authors included works from many longtime favourites — Corneille, Diderot, Molière, Montesquieu, Voltaire — and some breezier works such as the scandalous works of the famous seventeenth-century courtesan Ninon de Lenclos" (Kevin J. Hayes, *The Road to Monticello: The Life and Mind of Thomas Jefferson*, OUP 2008, p. 608).

Jefferson maintained a succession of libraries: the Shadwell Library (destroyed by fire in 1770), the Great Library, sold by him to the Library of Congress in 1815 (half destroyed by fire in 1851), the Poor Library (compiled 1815–26 and named after an auctioneer called Nathaniel P. Poor), and the Poplar Forest Library. None was a separate entity and books from one library often found their way into another. His practice of marking books with his initial on the first leaf of gatherings T and J is well recorded.

We have been able to trace only one other volume from this set of Molière belonging to Jefferson: auction records show that volume VI sold at Sotheby's New York in 1994. Books from Jeffer-



son's libraries rarely appear for sale and this volume is particularly appealing in that Molière was a favourite author and Poplar Forest his most intimate library, where he kept books "chiefly for pleasurable reading" (Bear).

See James A. Bear, *Thomas Jefferson's Book-Marks*, Grolier Club 1958, p. 5.

£27,500

[118831]

The first published edition of Jefferson's great work on Virginia, including the famous map engraved in London to his instructions

16

JEFFERSON, Thomas. *Observations sur la Virginie.* Par M. J***. Traduites de l'anglois. Paris: by Pierre-Theophile Barrois, 1786

Octavo (198 × 119 mm). Contemporary French speckled calf, smooth spine gilt in compartments, tan leather title label, marbled endpapers, blue endleaves, red edges. Custom brown morocco-backed folding case. Folding engraved map, folding table, two leaves of errata at end. Minor wear at head of spine just exposing headband, short closed tear to inner margin of map, spotting to blue endleaves, else an unusually fine and fresh copy.

FIRST EDITION IN FRENCH AND FIRST PUBLISHED EDITION. Jefferson's only book-length work published in his lifetime was written in response to queries from Francois Barbe de Marbois, then secretary to the French legation at Philadelphia. In May 1781 Jefferson told Marbois that he would give him "as full information as I shall be able to do on such of the subjects as are within the sphere of my acquaintance" and duly forwarded Marbois his answers in December of that year. At the urging of Chastellux, Jefferson refined and augmented his text, which was then printed in an English-language edition of 200 copies for private circulation (Paris, May 1785, though dated 1782 on the title).

Jefferson claimed more than once that this French edition was pirated by Pierre-Theophile Barrois, who "employed a hiringling translator and was about publishing it in the most injurious form possible" (*TJ Papers* 9:265). This fostered the theory that Jefferson felt compelled to have Stockdale publish his *Notes* in London in order to prevent its re-translation from the supposedly butchered French version into English.

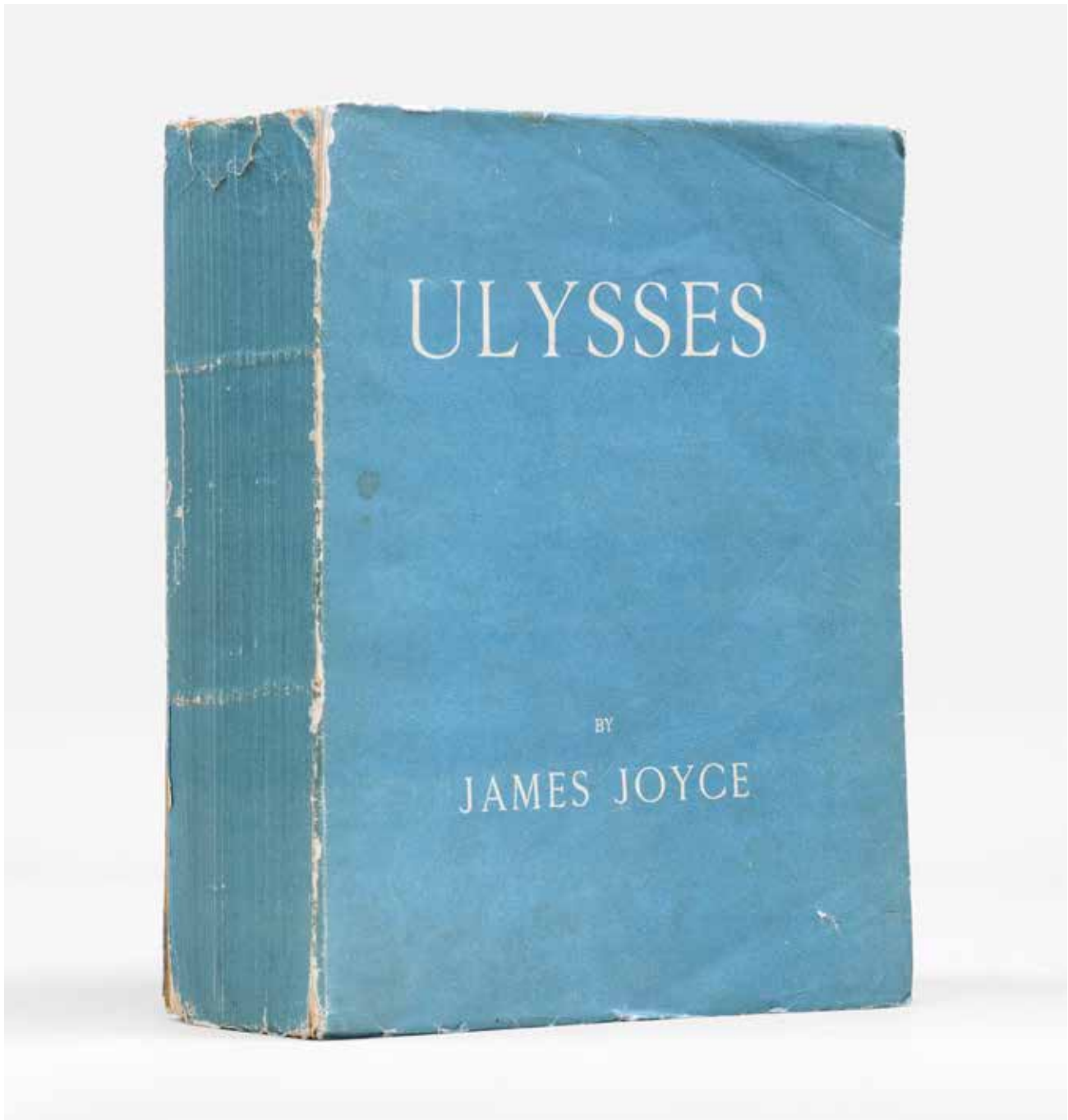
However, in his lengthy article, "Unraveling the Strange History of Jefferson's *Observations sur la Virginie*" (*Virginia Magazine of History & Biography*, 2004, Vol. 112, Issue 2), Gordon S. Barker refutes the general notion that Jefferson had disowned the French edition at the time of its publication. In fact, Jefferson persuaded Barrois to delay publication until he could further hone and polish the translation. Jefferson used the delay to rearrange his text from a sequence of answers to a questionnaire into a more unified work. The result of this editing was "probably the most important scientific and political book written by an American before 1785", and the document upon which "much of Jefferson's contemporary fame as a philosopher was based" (Peden, *Introduction to Notes on the State of Virginia*, p. xi).

One important addition was the map of Virginia for which Jefferson sent instructions to the London engraver S. J. Neele in September 1786; the map was completed by December. Jefferson paid 33 francs to have 40 copies of his map coloured by Le Valle and added to later copies of his 1785 private edition. There were, however, errors in the first plate which Jefferson corrected before the printing used in this edition; a restrike of this map on thinner paper was used in Stockdale's London edition of 1787.

Howes J78; Phillips, p. 984; *Virginia in Maps*, II-23.

£75,000

[116669]



The premier issue of the greatest novel of the century, one of 100 copies on Dutch paper signed by the author, this copy from the library of Bryher, literary patron of many important Modernists, including Joyce himself

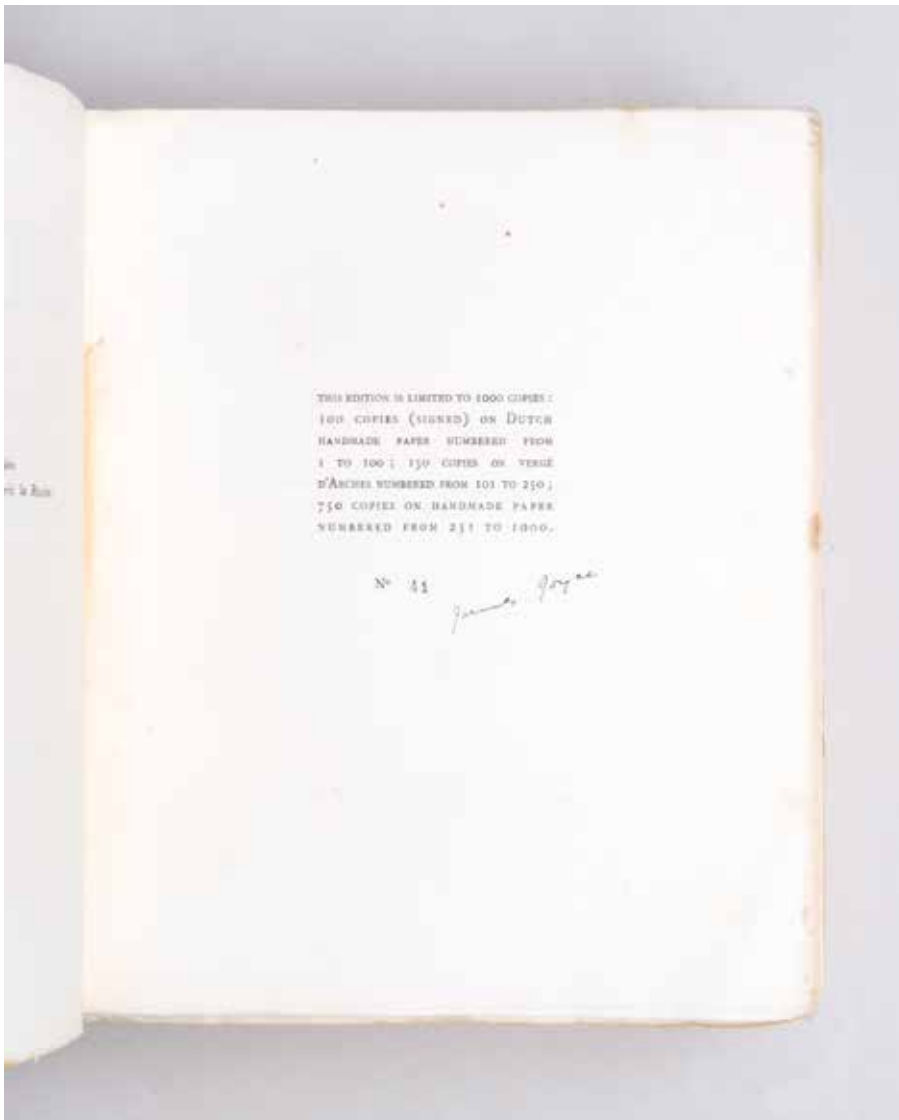
17

JOYCE, James. *Ulysses*. Paris: Shakespeare & Co., 1922

Quarto in eights. Original blue and white wrappers. Pale offsetting on half-title, inscription slightly bled, old glue remains beneath inscription presumably where bookplate removed, some small losses at ends of

spine, larger along the lower rear joint, a few small nicks to edges, but an unsophisticated copy.

FIRST EDITION, FIRST ISSUE, ONE OF 100 COPIES ON DUTCH HANDMADE PAPER, this copy number 41, signed by Joyce on the limitation page. A fine association copy, owned by the novelist and editor Bryher who helped finance and support numerous other publishers, including Sylvia Beach. She also gave financial support to writers, including Joyce and Edith Sitwell, and counted among her circle of friends Gertrude Stein, Ernest Hemingway and Berenice Abbott.



Provenance: Annie Winifred Ellerman (1894–1983, remnants of bookplate), known as Bryher, novelist, poet, magazine editor, and companion to the poet Hilda Doolittle (H.D.). She and her husband at the time, Robert McAlmon, befriended Joyce in Paris in 1921 and helped finance publication of *Ulysses*, McAlmon also serving as Joyce’s typist for sections of the manuscript. The bookplate was designed by George Plank (1883–1965) using an Icelandic theme. Bryher travelled several times to Iceland, first in 1929, accompanied by H.D. and their friend Robert Herring, editor of a literary journal *Bryher* financed in the 1930s and 1940s, *Life and Letters Today*. His pencil initials also appear on the flyleaf. The bookplate was partially torn out by H.D. during a nervous breakdown in 1946, when she and Bryher were living at Lowndes Square, London; thence by descent to the present owner.

The impact of Joyce’s *Ulysses* was revolutionary in its own time, and the book continues to stand as the single most significant English language novel of the last century. The complexities of its formal structure, its linguistic inventiveness and its imagi-

native cohesion of historical sources have made *Ulysses* the most diligently studied work of modern literature in English. Cyril Connolly, while criticizing Joyce’s “preference for language rather than people,” nevertheless could not reject the novel’s immense intellectual weight: “somehow it does achieve greatness like a ruined temple soaring from a jungle – and should be judged perhaps as a poem, a festival of the imagination”.

The first edition of *Ulysses* was divided into three issues, in imitation of French practice. The first 100 copies on Dutch paper were signed by Joyce; the second 150 copies were in large paper format, though on a lesser grade of paper, and unsigned; the remaining 750 copies were on smaller and least expensive stock of paper, again unsigned. The various issues did not arrive at Sylvia Beach’s bookshop in strict order, and Sylvia Beach’s notebook recording copies sold up to 1 July 1922 does not list this copy as sold by that date.

The Modern Movement 42; Slocum & Cahoon A17.

£225,000

[80702]

HERE BEGINNETH THE GALE OF CANTERBURY
 BURY AND FIRST THE PROLOGUE THEREOF



THAT

THAT Aprille with his shoures soote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 When Zephirus eek with his swete breeth
 Inspired hath in every holt and heeth

The tendre croppes, and the yonge some
 Hath in the Ram his halfe cours yronne,
 And smale foweles maken melodye,
 That slepen al the nyght with open eye,
 So priketh hem nature in hir corages;
 Thanne longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, howthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blisful martir for to seche,
 That hem hath holpen whan that they were
 seeke.

B

IFIL that in that seson on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,
 At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.



“One of the great books of the world”, the Kelmscott Chaucer, the masterpiece of William Morris’s press, lavishly illustrated by Burne-Jones

18

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

Large folio (421 × 280 mm). 20th-century blue morocco over reverse bevelled boards by Sangorski & Sutcliffe, gilt panelled spine (gilt tooled on the raised bands with a *fleur-de-lis* motif), single-line gilt border on sides, three-line gilt turn-ins, gilt edges. Housed in a morocco trimmed blue cloth, fleece-lined slipcase. Printed in black and red in Chaucer type, the titles of longer poems printed in Troy type. Double columns. With 87 woodcut illustrations after Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by W. H. Hooper, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 27 nineteen-line woodcut initial words, numerous three-, six-, and ten-line woodcut initial letters, and woodcut printer’s device, all designed by William Morris, and cut by C. E. Keates, W. H. Hooper, and W. Spielmeier. Spine lightly sunned, a few scuffs to slipcase, a fine copy.

ONE OF 425 PAPER COPIES; there were 13 on vellum. “The Kelmscott Chaucer is not only the most important of the Kelmscott Press’s productions; it is also one of the great books of the world. Its splendour can hardly be matched among the books of

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

The most ambitious and magnificent book of the Press, the Kelmscott Chaucer presented unusual problems as regards the binding. After a trial binding in the usual limp vellum was rejected for its lack of stability, the book was issued in either the standard Kelmscott binding of quarter holland boards or in full pigskin by the Doves Bindery. The quarter holland boards were essentially too flimsy for such a large book, so many copies were subsequently put into commissioned morocco bindings, such as this.

Clark Library, *Kelmscott and Doves*, pp. 46–8; *The Artist & the Book* 45; Peterson A40; Ransom, *Private Presses*, p. 329, no. 40; Ray, *The Illustrator and the Book in England*, 258; Sparling 40; Tomkinson, p. 117, no. 40; Walsdorf 40.

£68,500

[108321]



“Ask not what your country can do for you — ask what you can do for your country”: one of the most famous speeches of the 20th century, the first printing, inscribed to Jackie’s secretary

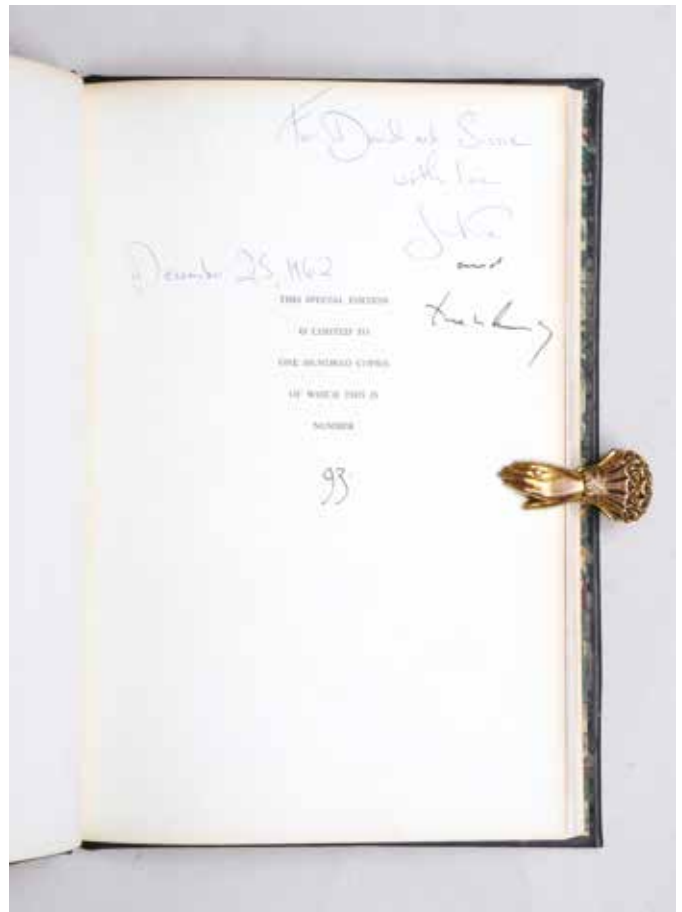
19

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

Octavo. Original cream cloth, gilt-lettered spine, presidential seal gilt to front board. In the original matching slipcase. With a small wire-stitched booklet containing Kennedy’s State of the Union Message, 30 January 1961, laid-in. Title page printed in blue and black, dated printed in blue, presidential seal and calligraphic initial gilt. The faintest of markings to boards, faint toning to pastedowns from adhesive used in binding. A superb copy.

FIRST EDITION, PRESENTATION COPY, of one of the most famous speeches of the 20th century, inscribed by Kennedy “To Mary and Ray Gallagher, with warm regards from their friend! John Kennedy” on the front free endpaper; one of an unknown number of copies printed for private distribution among Kennedy’s friends and associates. With an autograph letter signed by John Connally as chairman of the Texas Democratic Executive Committee, presenting Mary Gallagher with this “specially prepared, embossed copy of this inspiring message”, the letter dated 17 February 1961 and also enclosing a copy of Kennedy’s first State of the Union Message, which is laid in; also included is a detailed letter of authenticity, signed by Gallagher. An extraordinarily intimate presidential association copy. Mary Gallagher (née Barelli) was sworn in as Kennedy’s senatorial aide in 1953, and served as Jackie Kennedy’s personal secretary from 1956 to

1964, when Kennedy left Washington for Manhattan. Connally was elected governor of Texas in 1963, and was sitting in front of Kennedy in the presidential car at the moment of his assassination, and was himself seriously wounded by the same bullet that killed JFK. Gallagher was riding a few cars behind, and in her 1969 memoir, *My Life with Jacqueline Kennedy*, recalled how she had waited outside the operating theatre with the first lady, who had refused to change out of her blood-soaked clothes. Gallagher’s memoir was viewed by many as an often scurrilous piece of self-justification, a reviewer for the *Chicago Tribune* remarking that “The author may not be aware of it but the reader comes away convinced she was herself in love with JFK and resentful of Jacqueline . . . She was outrageously underpaid, undoubtedly overworked, and obviously a competent and efficient secretary. What is incredible is that she suffered all this for eleven years without exercising the logical option of quitting”. Details included Jackie’s exceptional stinginess toward others, in contrast to the extravagance of her personal expenditure, which JFK allegedly requested Gallagher to monitor on his behalf. Kennedy’s inaugural address is considered “one of the finest speeches in American history. By invoking the American dream and extending its promise to the rest of the world, Kennedy’s speech was an inspirational call to action that resonates even today . . . The power of Kennedy’s inaugural speech lies in its brevity and lyrical succinctness — qualities common among Wilson’s, Lincoln’s and Churchill’s most remembered speeches. Like the times reflected in these previous speeches, the late 1950s and early 1960s were fraught with crisis. The cold war had been escalating since the mid-1940s, and the US civil rights movement



was reaching a fever pitch. Marked by an idealistic tone that elevated the speech above pessimistic Cold War rhetoric, Kennedy's inaugural address relied on the hope and optimism of a new generation" (Gale, *A Study Guide for John F. Kennedy's Inaugural Address*, pp. 1–2). It is best remembered for the line, "Ask not what your country can do for you—ask what you can do for your country". Judging by the number of copies extant it would appear that no more than 100 were printed.

£35,000

[117821]

Specially bound for presentation and inscribed by the Kennedys for their close friends

20

(KENNEDY, John F., & Jacqueline B.) *The White House. An historic guide.* Washington, DC: White House Historical Association, 1962

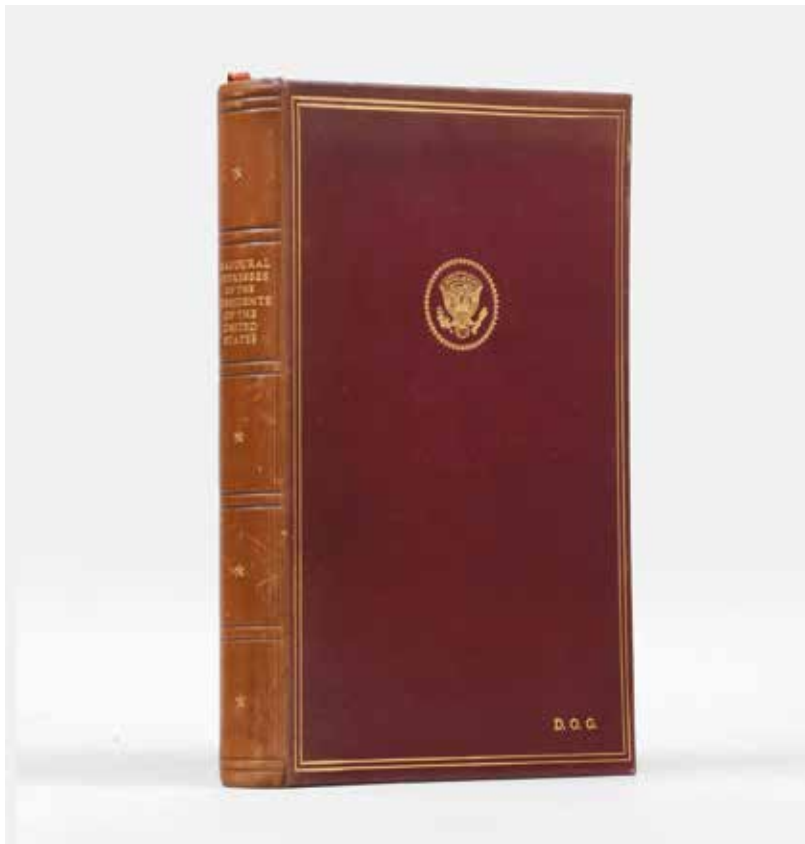
Tall octavo (257 × 175 mm). Bound for presentation in green sheep, titles to spine gilt, double rule frame to covers, green and gilt marbled endpapers, original card wrappers bound in. Fully illustrated in colour. Light mottling to covers, very slight rubbing to spine ends, an excellent copy.

FIRST EDITION, NUMBER 93 OF 100 COPIES SPECIALLY BOUND FOR PRESENTATION BY THE KENNEDYS, INSCRIBED ON the limitation page, "For David and Sissie with love Jackie December 25 1962", additionally signed by John F. Kennedy, "and Jack Kennedy". The recipients of this copy were David and Sylvia

Ormsby Gore, close friends of the Kennedys. David Ormsby Gore had known John F. Kennedy since Kennedy's pre-war years in London. His appointment to the position of British Ambassador to the United States in May 1961 was primarily due to this friendship, which "strengthened rather than wilted under the strains of office and official intercourse ... buttressed by the fact that Ormsby Gore was also on close terms with Jacqueline Kennedy, as were the Kennedys with Lady Ormsby Gore" (ODNB). Ormsby Gore was, "almost as much an unofficial adviser to the president as an envoy of the British government ... His position was particularly influential during the Cuban missile crisis in October 1962" (ODNB). Jacqueline Kennedy had first visited the White House as a tourist in 1941. She was shocked to see so few historical furnishings on display and frustrated by the lack of information for visitors about the history of the house. Twenty years later, as First Lady, she sought to change things, amongst many other things, including an almost full restoration of scholarly accurate period restoration, producing this booklet; noting in the preface that it, "is for all of the people who visit the White House each year ... it seemed a shame that they should have nothing to take away with them". Her highly successful televised tour of the White House, broadcast by CBS on 14 February 1962, helped establish the President's home as one of the most visited tourist attractions in the United States.

£20,000

[118559]



Specially bound for presentation by Jackie Kennedy and inscribed by her to close friends, just a month after John F. Kennedy's assassination

21

(KENNEDY, Jacqueline B.) Inaugural Addresses of the Presidents of the United States. From George Washington 1789 to John F. Kennedy 1961. Washington, DC: United States Government Printing Office, 1961

Octavo (230 × 145 mm). Bound for presentation in full red calf, titles to spine gilt, double rule frame surrounding presidential device to front cover gilt, recipients initials to foot of front cover gilt, edges gilt, red marbled endpapers, red silk page marker. Black and white portraits to head of chapters. Spine and board edges faded, an excellent copy.

FIRST EDITION. One of 80 copies specially bound for presentation by Jackie Kennedy, inscribed on the front binder's blank, "For David and Sissy — Jack was going to give you this for Christmas, please accept it now from me, with all my love and all the memories of the shining times we had with him. Jackie, December 1963". Additionally laid in is Jackie Kennedy's card in a hand addressed envelope. Presented a month following the assassination of John F. Kennedy on 22 November 1963, the recipients of this copy were David and Sylvia Ormsby Gore, close friends of the Kennedys. David Ormsby Gore had known John F. Kennedy since Kennedy's pre-war years in London. His appointment to the position of British Ambassador to the United States in May 1961 was primarily due to this friendship, which "strengthened rather than wilted under the strains of office and official intercourse ... buttressed by the fact that Ormsby Gore

was also on close terms with Jacqueline Kennedy, as were the Kennedys with Lady Ormsby Gore" (ODNB). Ormsby Gore was, "almost as much an unofficial adviser to the president as an envoy of the British government ... His position was particularly influential during the Cuban missile crisis in October 1962" (ODNB). In Ormsby Gore's recollection of Kennedy, "you always felt, in his presence, that life was more worth living, was greater fun" (p. 196). Ormsby Gore remained the British Ambassador into Lyndon Johnson's presidency, returning to England in the spring of 1965. Ormsby Gore stayed close with Jackie Kennedy, and later proposed to her in 1968, having been widowed himself the previous year; she turned him down stating, "If ever I can find some healing and some comfort — it has to be with somebody who is not part of all my world of past and pain". Two passages of Kennedy's inaugural address, pp. 267–270, are highlighted in pencil to the margins by Lord Harlech.

Joan Meyers (eds.), *John Fitzgerald Kennedy: As We Remember Him*, p. 196.

£22,500

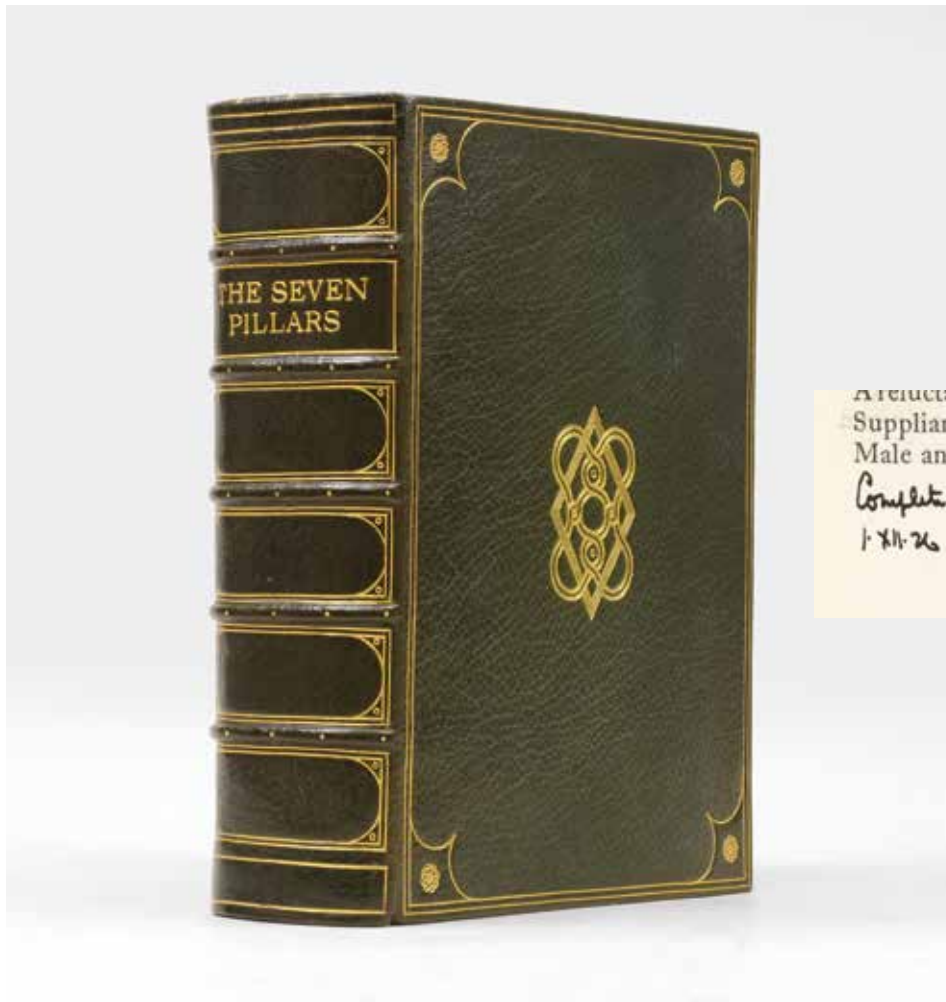
[118554]

Lawrence of Arabia's sumptuous, privately-printed account of his role in the Arab Revolt, one of 170 complete copies offered for sale

22

LAWRENCE, T. E. *Seven Pillars of Wisdom, a triumph.* [London: Privately printed by Manning Pike and H. J. Hodgson,] 1926

Quarto (252 × 187 mm). Original dark green full morocco by Roger de Coverly & Sons, title gilt to the spine, five bands with five small gilt dots equally spaced, double fillet panels to the compartments, similar panels



to the boards with star and drawer-handle roundels to the corners, centre-tool of a lozenge with writhen strapwork, top edge gilt, the others uncut, single fillet gilt edge-roll and to the turn-ins, pictorial endpapers after Kennington. Housed in a green quarter morocco book-style drop-back box, pale grey cloth, title gilt to the spine, pale grey cloth chemise. With 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colour-printed maps, that is 2 maps duplicated, rather than the 3 called for by O'Brien, laid down on linen, 58 illustrations in text, one coloured, by Roberts, Nash, Kennington, Blair Hughes-Stanton, Gertrude Hermes and others. Historiated initials by Edward Wadsworth printed in red and black. Very light shelf-wear, head-cap just slightly pulled, frontispiece map a touch rolled at the fore-edge, internally very clean and fresh, only the occasional leaf with a pale hint of foxing, overall an extremely bright copy in a very attractive binding.

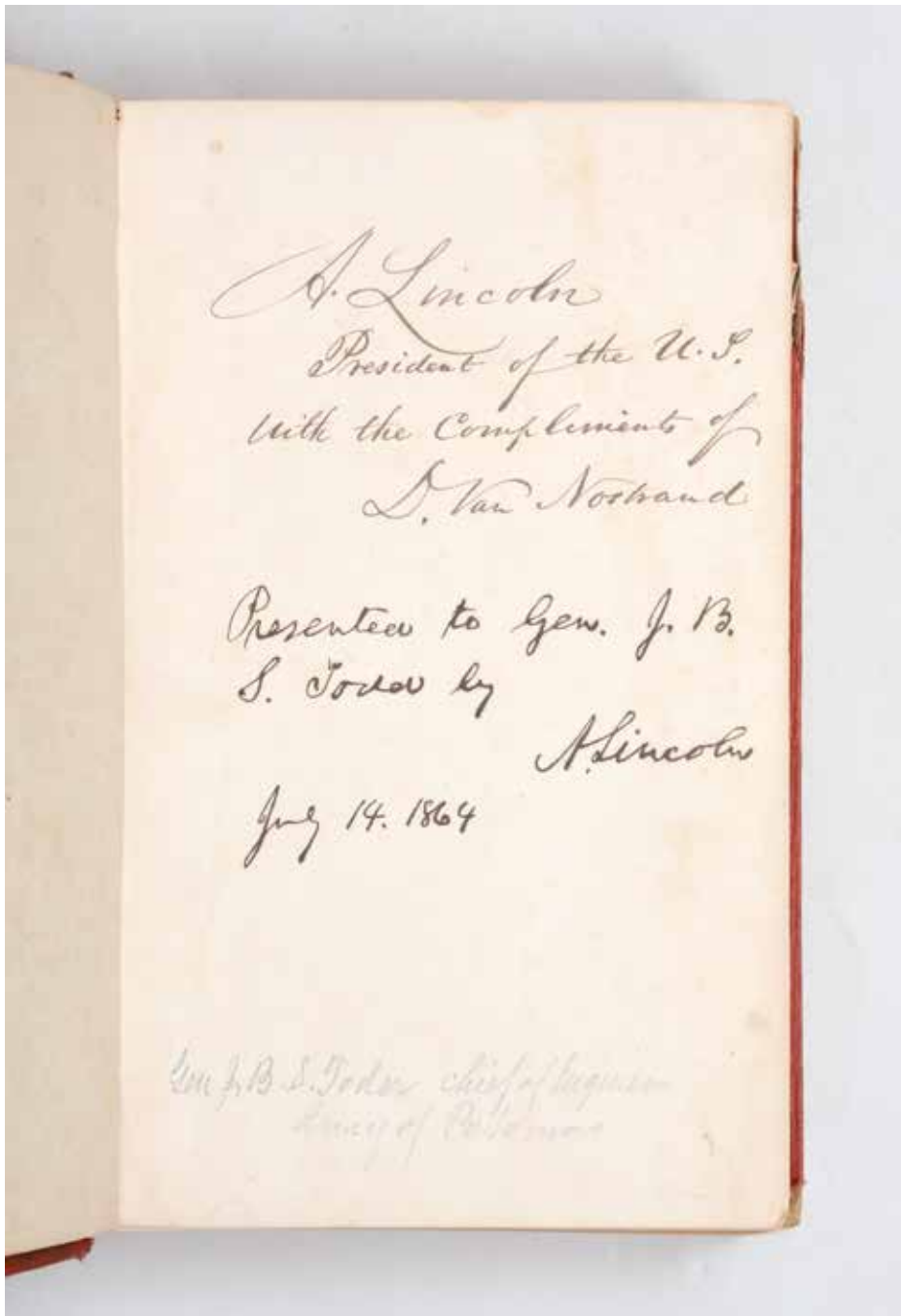
ONE OF THE CRANWELL OR "SUBSCRIBER'S" EDITION OF 211 COPIES, THIS ONE OF 170 "COMPLETE COPIES", INSCRIBED BY LAWRENCE ON p. XIX "Complete copy. I.XII.26 TES", with one manuscript correction to the illustration list, a "K" identifying Kennington rather than Roberts as the artist responsible for "The gad-fly". This copy is in the usual state, with page XV mispaginated as VIII and as often without the two Paul Nash illustrations called for on pages 92 and 208; nor does it have the

Blair Hughes-Stanton wood engraving illustrating the dedicatory poem found in only five copies. However, it does include the "Prickly Pear" plate, not called for in the list of illustrations. A superb copy of Lawrence's sumptuously-produced account of his role in the Arab Revolt, his "big book". In a letter to George Bernard Shaw he described it as an effort to combine 'record of fact' and 'work of art', "to make history an imaginative thing" (Karachi, 7/5/28), as Lawrence James, in his ODNB biography of him puts it, Lawrence created, "a personal, emotional narrative of the Arab revolt in which [he] reveals how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfilment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Doughty's *Arabia Deserta*. Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles".

O'Brien A040.

£75,000

[93169]

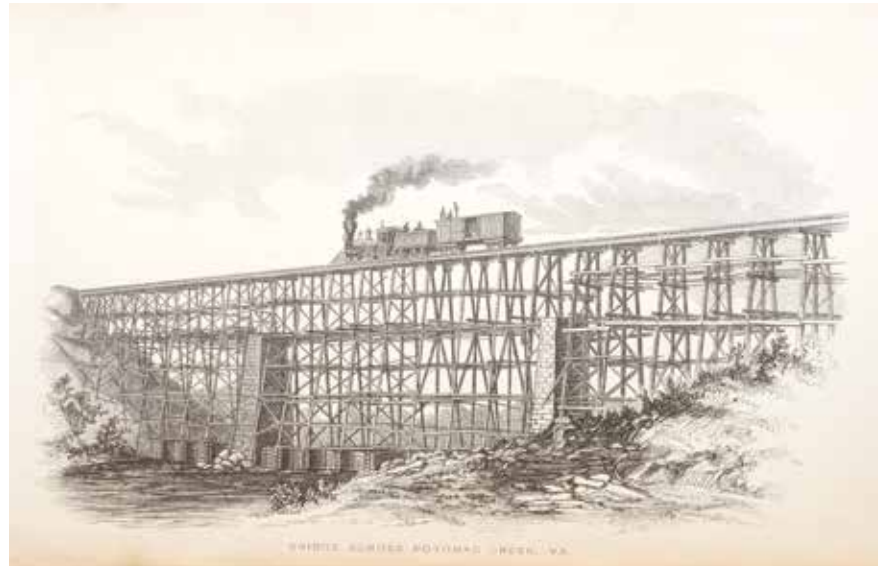
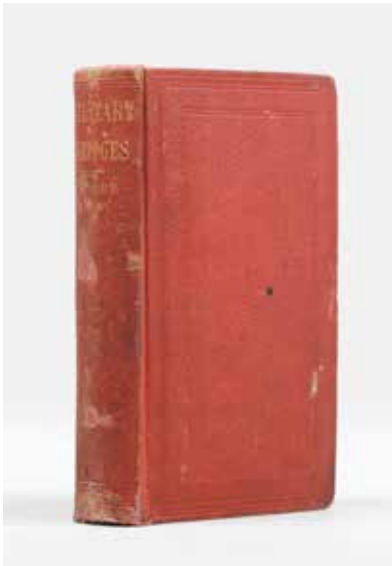


Extraordinarily rare presentation copy from President Abraham Lincoln, inscribed by him as President to his wife's cousin, Brigadier General J. B. S. Todd, in gratitude for his loyalty

23

(LINCOLN, Abraham.) HAUPT, Herman. Military Bridges: with suggestions of new expedients and constructions for crossing streams and chasms. Including, also, designs for trestle and truss bridges for military railroads. Adapted especially to the wants of the service in the United States. New York: D. Van Nostrand, 1864

Octavo. Original red vertical-grain cloth, gilt lettered spine, blind panelling on sides. Housed in a custom-made dark blue morocco pull-of case by H. Zucker of Philadelphia. Wood-engraved frontispiece & 69 lithograph diagrammatic plates (many folding). From the library of John Gribbel (1858–1936), American businessman, industrialist and philanthropist, best known for his donation of the Roberts Burns Glenriddell Manuscripts to the National Library of Scotland, with his Burns bookplate; Gribbel had a particular interest in American Colonial historical documents and gave an address concerning Lincoln to the annual dinner of the Union League in February 1915. Spine of case sunned, some wear and a few old repairs to binding, paper refurbishment to inner joints, scattered foxing to plates.



FIRST EDITION, A REMARKABLE PRESENTATION COPY: firstly, from the publisher to President Lincoln, inscribed in a secretarial hand on a blank before the frontispiece: “A. Lincoln, President of the U. S. with the compliments of D. Van Nostrand”; in the 1830s David Van Nostrand was clerk of accounts and disbursements under Captain (later General) John G. Barnard – future chief engineer to the Army of the Potomac – and later played a significant part in the importation of military titles for officers of the Union Army. Secondly, inscribed by Lincoln below Van Nostrand’s inscription: “Presented to Gen. J. B. S. Todd by A. Lincoln, July 14. 1864”. John Blair Smith Todd (1814–1872) was first cousin to Lincoln’s wife, Mary Todd Lincoln, a lawyer, and a delegate from Dakota Territory to the House of Representatives. He had extensive military experience, graduating from West Point in 1837, then serving in the Second Seminole War from 1837 to 1840, the Mexican-American War of 1847, and finally garrison and frontier duty against the Sioux. Todd first came to Dakota in 1855 as a topographer for an expedition under General William Selby. When the Civil War broke out he was appointed brigadier general of volunteers with command of the North Missouri district, serving for three months from 15 October until 1 December 1861. Missouri, although a border state in the Civil War, was something of a backwater. Todd resigned from the army on 17 July 1862 and returned to politics. Therefore, an accompanying note that states “Gen Toder [sic] carried this in his saddle bag” would seem to be somewhat fanciful. Todd was one of the five relatives and family friends who were officially appointed to accompany Lincoln’s funeral train from Washington to Springfield, Illinois. “Two of the Todd cousins also took their places [at the White House, as invited mourners] with Robert Lincoln – Dr. Lyman Beecher Todd and General John Blair Smith Todd, both highly regarded by the Lincolns because, when so many Todds had given their allegiance to the Confederacy [JBS Todd was a Kentuckian], these two men had remained loyal to the Union” (Thomas J. Craughwell, *Stealing Lincoln’s Body*, Harvard University Press, 2007, p. 13). It has also been pointed out that “one senses a genuine respect for him [Todd] in Lincoln’s correspondence . . . Moreover, the President gave him an assignment, too. Lincoln told the secretary of war

on the eve of Todd’s departure [from Washington to Dakota], ‘Capt. Todd leaves for the West tomorrow afternoon; and, being an experienced military man, would bear and deliver any dispatches confided to him’ . . . he did not resign [his military position] until mid-July 1862, by which time he was commanding the Sixth Division of the Army Corps of the Tennessee, under Ulysses S. Grant” (Neely & Holzer, *The Lincoln Family Album*, 2006, pp. 5–6).

Lincoln’s inscription dates to just two days after Confederate troops, under Jubal Early, had bombarded the defenses of Washington; 14 July itself saw a Union victory against Bedford Forrest at Tupelo, Mississippi, a significant success in which Confederate forces were kept away from Union railroads in Tennessee, securing the supply lines to Sherman’s forces operating against Atlanta.

Herman Haupt (1817–1905) was the Union general in charge of railroad construction, which, of course, played such a key part in the Civil War and the advent of modern warfare. Lincoln, on visiting one of Haupt’s bridges across Potomac Creek, observed “That man Haupt has built a bridge four hundred feet long and one hundred feet high, across Potomac Creek, on which loaded trains are passing every hour, and upon my word, gentlemen, there is nothing in it but cornstalks and beanpoles”.

Books inscribed by Lincoln are extraordinarily uncommon, since 2001 three inscribed books have come to auction: two copies of the *Debates*, and a volume from a set of Goldsmith with a short inscription; this copy of Haupt’s important work has a superb association.

£100,000

[118758]

Lowry's evocative painting of football fans going to see Bolton Wanderers, the original bought in 1999 by the PFA for a record price – colour offset lithograph signed by the artist, one of 300

24

LOWRY, L. S. *Going to the Match*. London: Medici Society, 1972

Colour offset lithograph on wove paper. Image size: 52.8 × 68.0 cm. Sheet size 64.3 × 78.5 cm. Sellotape residue to extreme top edge, light creasing to margins hidden by the mount. Presented in a lime wax frame with conservation mount and glass.

EDITION OF 300, SIGNED BY THE ARTIST IN PENCIL LOWER RIGHT, with the Fine Art Trade Guild blindstamp lower left. The print is reproduced from an original 1953 oil painting of football fans converging on Burnden Park, Bolton Wanderers' old football stadium. Originally titled *Football Ground*, the painting won first prize in a competition organized by the Football Association. This was a surprise to Lowry, who had no idea the picture had been entered. In 1999 the painting was bought by the Professional Footballers' Association for £1.9 million, a record price at the time for a Lowry painting.

£36,000

[110260]





Nevinson's large scale original lithograph of the British supply route to the Western Front, signed by the artist

25

NEVINSON, C. R. W. *The Road from Arras to Bapaume.*
1918

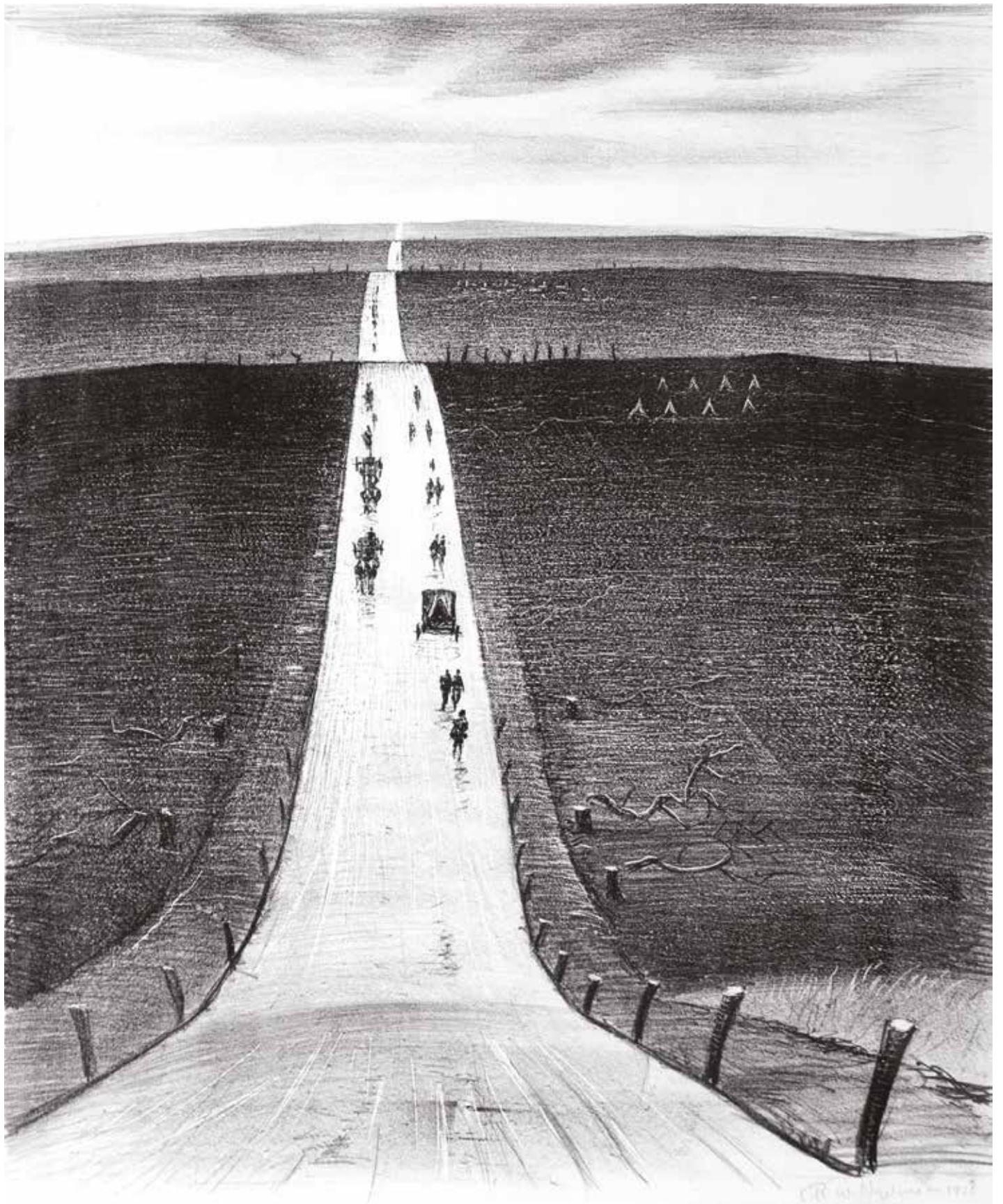
Original lithograph on Antique Deluxe laid paper. Image size 47.2 × 38.5 cm. Sheet size: 57 × 44.4 cm. Small repair to lower part of the sky, an excellent richly inked impression, untrimmed. Presented in hand-finished stained oak frame with UV conservation glass.

EDITION UNKNOWN BUT NOT EXCEEDING 75 COPIES, SIGNED AND DATED LOWER RIGHT IN PENCIL BY NEVINSON. First exhibited at the Leicester Galleries, London, March 1918. "Nevinson first learned lithography in 1912 . . . All Nevinson's lithographs were made on stone, not zinc or transfer paper. 'I got back (to London in 1918) to find that a bomb had fallen on the printing works where my lithographs were kept and my stones were damaged. The reason for the extra ridge on my lithograph of the Arras-Bapaume Road is because I had to put it in to cover the injury done to my original stone' (Frances Carey & Anthony Griffiths, "Avant-Garde British Printmaking: 1914–1960", British Museum, London, 1990, p. 53). The lithograph is redrawn after the original oil painted in 1917, now in the Imperial War Museum. Nevinson's portrayal of the British supply route between Arras and Bapaume, with its soft contours, is a conscious echo of the traditions of English landscape painting, consistent with his change in style in 1917, forgoing the earlier influences of Italian Futurism. However, the road stretching beyond the horizon through bleak, featureless terrain also reflects the artist's first hand experience of the harsh conditions of the Western Front. He had served as a Red Cross orderly (1914–15), and with the Royal Army Medical Corps in France and Flanders (1915–16) before illness led to his military discharge in 1916. While employed as an official war artist Nevinson's work came under the close scrutiny of the War Office censor, Major A. N. Lee. Lee objected to the painting's initial portrayal of a left-hand traffic flow—the correct alignment on the Western Front was to the right—and Nevinson dutifully repainted the vehicles.

Black 30, p. 130.

£75,000

[93838]





Deluxe signed limited edition, this copy with a unique original pen-and-ink drawing by the artist

26

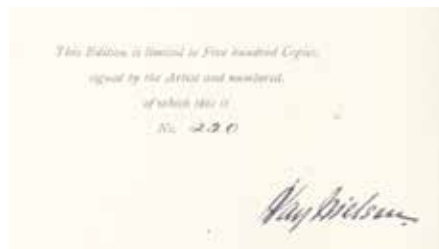
(NIELSEN, Kay.) **QUILLER-COUCH, Arthur.** *In Powder and Crinoline. Old Fairy Tales Retold.* London: Hodder & Stoughton, [1913]

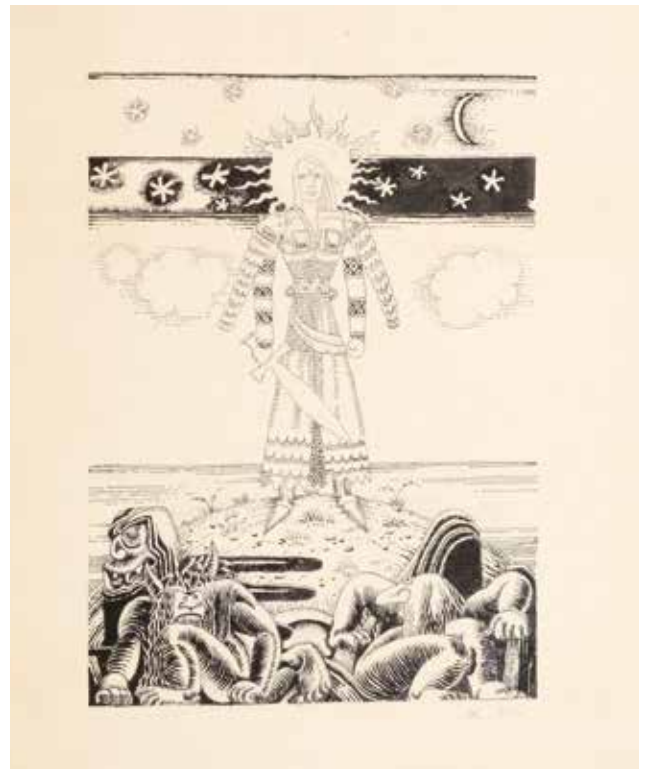
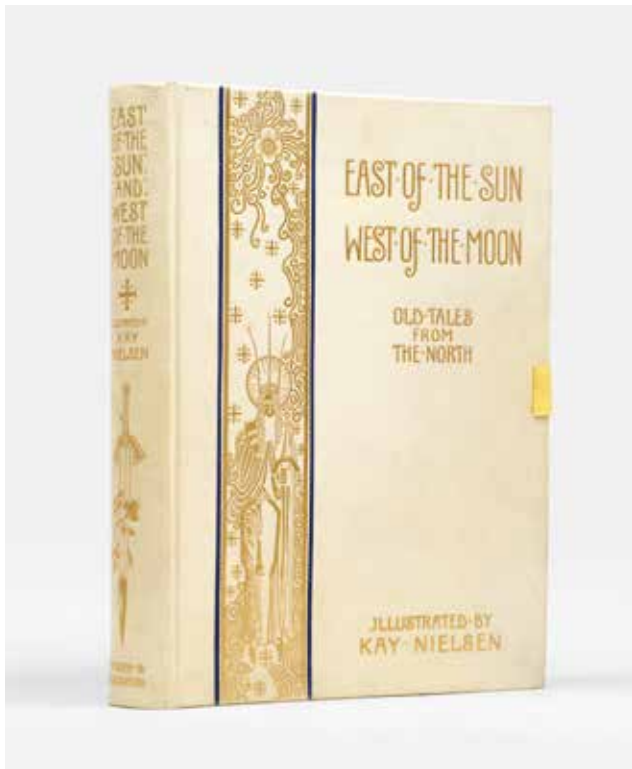
Quarto. Original full green vellum, front cover and spine lettered and pictorially stamped in gilt, pictorial endpapers, top edge gilt, others uncut, green silk ties. Housed in a custom green straight-grain morocco-backed solander box by Zaehnsdorf. Original pen-and-ink drawing by Nielsen, depicting a deferential gentleman kissing the hand of a sumptuously dressed princess; the tableau bears a striking resemblance to the more elaborate headpiece illustration for the first story, "Mignon-Minette", on p. 13. Colour frontispiece, illustrated title page and 25 colour plates on grey textured paper with captioned tissue-guards, black and white illustrations to text. Boards very slightly bowed, minor fading to extremities, an excellent, bright copy.

SIGNED LIMITED EDITION, THIS COPY WITH AN ORIGINAL PEN-AND-INK DRAWING BY NIELSEN on the reverse of the limitation page (uncalled for), and initialed in pencil; number 220 of 500 copies. An article in the 1913 *Christmas Bookman* recommending this work describes Nielsen as "a young artist of curiously original gifts. There are traces in his drawings for "In Powder and Crinoline" of the influence of Aubrey Beardsley, and there are also an imaginative daring, a fantasy, a fascinating grace and decorative loveliness that are peculiarly his own and make his art unique amongst the illustrations of this years books". No other copies traced at auction with an original drawing.

£17,500

[119166]





Deluxe signed limited edition of Nielsen's illustrated book of Norse tales, this copy with a unique original pen-and-ink drawing by the artist

27

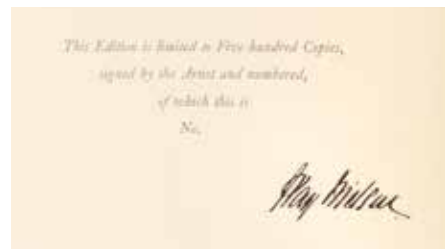
(NIELSEN, Kay.) [ASBJØRNSSEN, Peter Christen, & Jørgen I. Moe.] East of the Sun and West of the Moon. Old Tales from the North. London: Hodder & Stoughton, [1914]

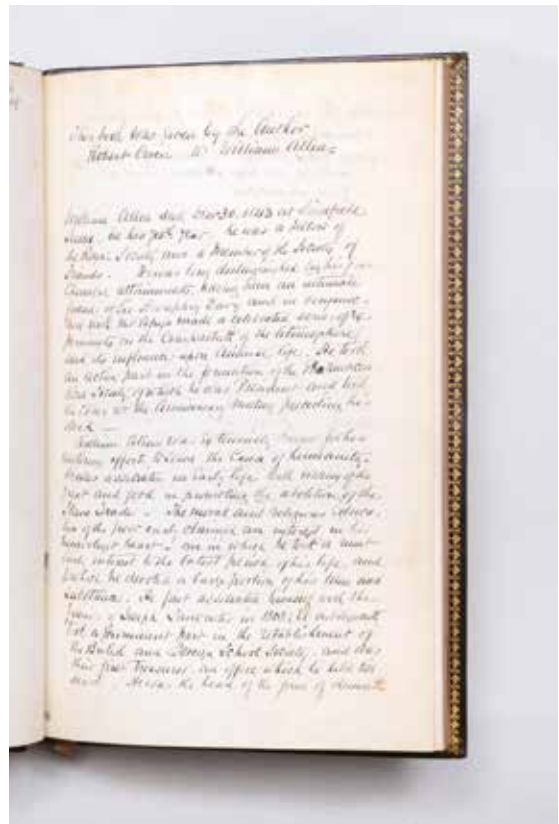
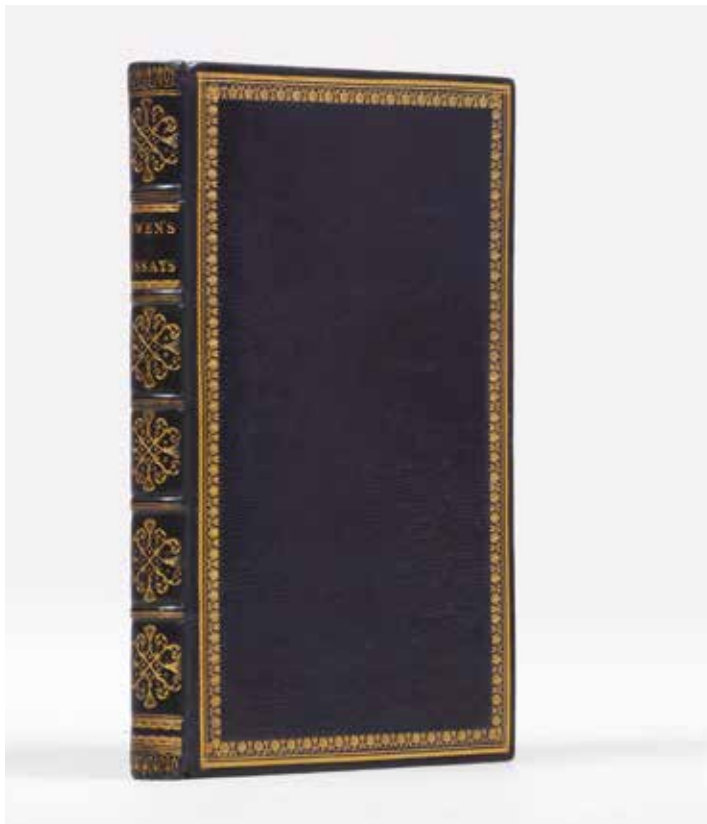
Quarto. Original vellum, titles and decoration to spine and front cover gilt, top edge gilt, others untrimmed, gilt and black pictorial endpapers, renewed yellow ties. Housed in a custom blue straight-grain morocco-backed solander box by Zaehnsdorf. Original pen-and-ink drawing by Nielsen, depicting a prince wearing the artist's characteristic detailed armour, stood atop a hill and above three trolls, and against a background formed of the titular sun and moon, an illustration which encapsulates some of the key motifs from this collection of Norse tales. Illustrated title page, tipped-in colour frontispiece, 24 colour plates, all with captioned tissue-guards, black and white illustrations to text. Boards very slightly bowed, an excellent, bright copy.

SIGNED LIMITED EDITION, THIS COPY WITH AN ORIGINAL PEN-AND-INK DRAWING BY NIELSEN on the reverse of the limitation page (uncalled for), and initialed in pencil; one of 500 copies, an out-of-series copy. The richness of the Danish Nielsen's colour images for this lavish illustrated book of Norse pagan mythology was achieved by a four-colour process, in contrast to many of the illustrations prepared by his contemporaries, such as Rackham and Dulac, which characteristically utilised a traditional three-colour process. No other copies traced at auction with an original drawing.

£37,500

[119165]





The blueprint for a modern Utopia by the great social reformer, one of 40 specially-bound sets on thick paper for presentation — with an autograph letter laid in

28

OWEN, Robert. *A New View of Society: or, Essays on the Principle of the Formation of the Human Character, and the Application of the Principle to Practice.* London: Printed for Cadell and Davies by Richard Taylor and Co. (part I), for Cadell and Davies, and Murray by Richard and Arthur Taylor (part II), printed by Richard and Arthur Taylor... Not Published (parts III & IV), 1813–14

4 parts bound in 1, octavo volume (230 × 142 mm). Contemporary straight-grained dark blue morocco, spine decorated and lettered gilt in compartments, gilt roll borders, inner dentelles and edges, watered pink silk doublures and endpapers. Manuscript transcripts of several related documents on three leaves and the rear free endpaper, signed J. W. Ford, the son of John Walker's niece. Autograph letter signed by Robert Owen to General Lafayette laid in. Extremities very lightly rubbed; an excellent copy in a superb presentation binding.

FIRST EDITION, FIRST ISSUE OF THE FOUR ESSAYS — ONE OF 40 SPECIALLY-BOUND PRESENTATION SETS PRINTED ON THICK PAPER, parts III & IV “Not published” — of “the first practical statement of socialist doctrine” (PMM). According to Edouard Dolléans, this is one of 40 copies bound for presentation: “En écrivant les Vues nouvelles, Owen a surtout pour objet de gagner à ses idées les membres les plus hauts placés de l’État et de l’Église; il fait relier richement par les plus habiles ouvriers quarante exemplaires des Vues nouvelles” (Édouard Dolléans, *Owen*, p. 145f).

A New View of Society is “Owen’s first and most important published work, containing the principles upon which he based his educational and social reforms at New Lanark, an account of their application there, and an outline of the means by which his theories might be applied to the nation as a whole. The first Essay . . . [dedicated to Wilberforce] was written in 1812 and published [anonymously], after it had been submitted to Francis Place for revision . . . The second Essay was published in the same year, the third and fourth were privately printed and circulated during 1814, not being published until two years later” (Goldsmiths’ Owen Exhibition).

The work states clearly Owen’s view of social development, stressing his egalitarian educational doctrine. At the New Lanark industrial settlement Owen erected a large new building, the ‘Institute for the Formation of Character’, which was to contain public halls, community rooms and above all schools for the children at work in the factory, and with a nursery school (what Owen called a ‘playground’). The educational work at New Lanark for many years excited the admiration of visitors from all over the world. The ‘Fourth Essay’ of the book contains proposals at national level, including a universal state educational system, a Ministry of Education, colleges for training teachers, a system of state-aided public works, and the gradual abolition of the poor laws.





A two-page manuscript note to the additional front free endpaper, together with a further five pages bound in at the end of the volume, signed by J. W. Ford, states that this copy was originally given by Robert Owen to William Allen, one of his business partners from 1814 in his third ownership of New Lanark. 1814. Allen (1770–1843), a philanthropist and scientist, purchased the New Lanark mills from Owen's previous partners, together with Owen, Jeremy Bentham, John Walker and three others, "in order to establish a model industrial community" (ODNB). The copy was subsequently in the library of John Walker, the largest shareholder after Owen in New Lanark, giving his family the largest financial stake and making the Walkers ultimate heirs to New Lanark. Laid-in is an autograph letter from Robert Owen to General Lafayette, written from John Walker's house in Bedford Square, London, some time after Walker's death in May 1824, requesting help for Walker's widowed sister and her niece during their travels abroad.

Carpenter XXXIV (1); Foxwell, p. 15; Goldsmiths' 20854; Goldsmiths' Owen Exhibition 29; Harrison, p. 271; Kress B.6195; NLW 2–5; *Printing and the Mind of Man* 271.

£87,500

[118421]

Signed by Picasso: one of 150 linocuts on Arches paper, depicting a painter at his easel

29

PICASSO, Pablo. *Le peintre à la palette.* (Painter with his Palette.) Valluaris: Arnéra, 1963

Linocut in black on Arches paper. Image size 64.2 × 53.2 cm. Sheet size: 75.2 × 62.2 cm. Excellent condition. Presented in a white gold leaf frame with conservation glass.

EDITION OF 150, SIGNED IN PENCIL LOWER RIGHT BY PICASSO, numbered lower left.

Baer 1342 IIIB; Bloch 1153; Kramer 103.

£22,500

[107957]



The top copy: number one of probably as few as ten “special copies” of the deluxe edition in a specially commissioned luxury binding with a unique original pen-and-ink watercolour sketch by Rackham

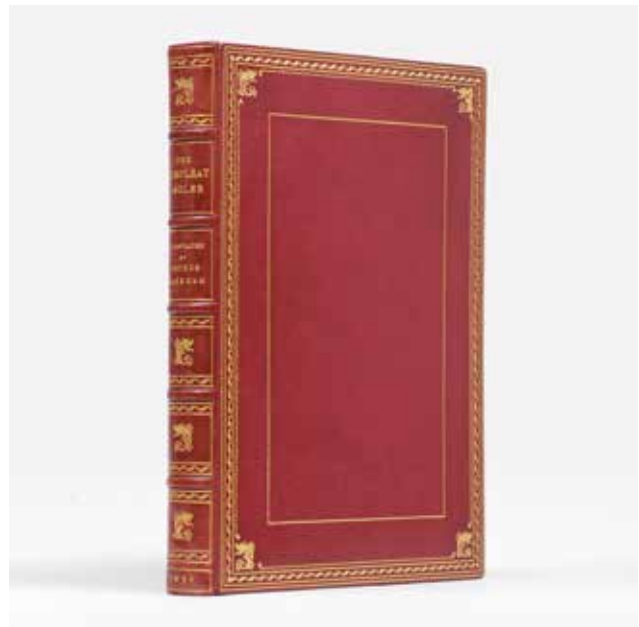
showing an amusing riparian scene with a frog pleading with a gentleman, while a typically Rackhamesque anthropomorphic tree looks on.

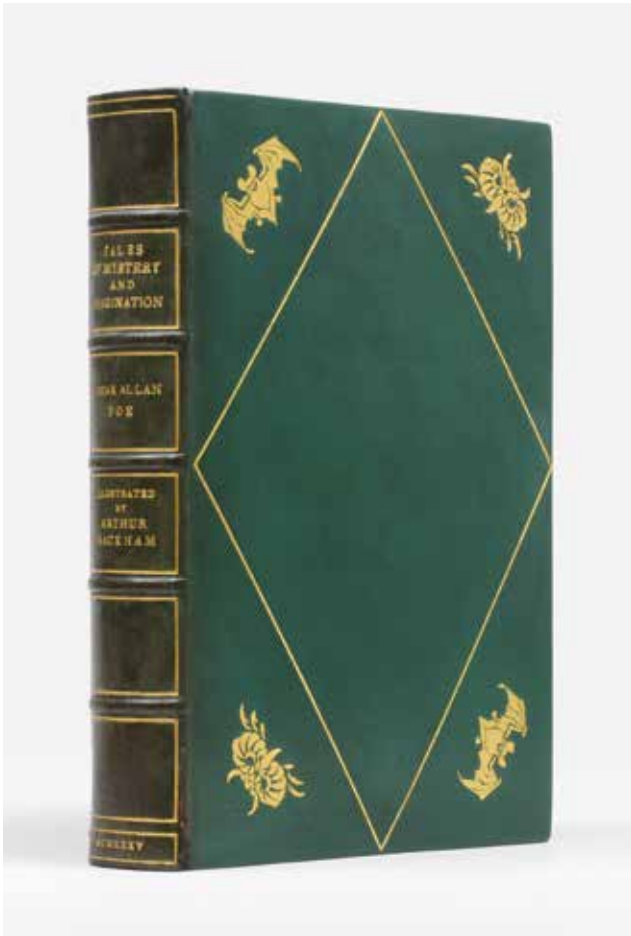
30

(RACKHAM, Arthur.) WALTON, Izaak. *The Compleat Angler, or The Contemplative Man's Recreation. Being a Discourse of Rivers, Fishponds, Fish and Fishing Not Unworthy the Perusal of most Anglers.* London: George G. Harrap & Co Ltd, 1931

Small quarto. Specially bound for the publisher by Sangorski & Sutcliffe in red crushed morocco, spine gilt tooled with a fish motif (closely resembling that used on copies in the vellum binding), concentric gilt panels on sides with fish motif at corners, top edge gilt, others untrimmed, three-line gilt turn-ins, marbled endpapers. Housed in a red quarter morocco slipcase. Colour frontispiece and 11 coloured plates with captioned tissue guards, black and white illustrations in the text, by Rackham. Attractive bookplate of Cyril Sturla (a captain in The Cheshire Regiment during the Great War). An excellent copy.

DELUXE EDITION, NUMBER 1 OF 757 COPIES SIGNED BY THE ARTIST; this is one of a putative 10 “special copies” in a luxury binding commissioned by the publisher and containing an original signed pen-and-ink and watercolour sketch by Rackham (this one captioned “Handle him as if you loved him” – Walton’s dictum for handling a live frog before impaling it on a hook) and





It was George Harrap who hit on the idea of a “Rackham special”, the most exclusive format of Rackham’s books. From *The Vicar of Wakefield* on, Harrap held back the first dozen or so copies to be specially bound, as here, and asked Rackham to add a unique original watercolour sketch to the limited page. The first few copies were usually reserved for the publisher and his family; only a handful were available to the public.

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”.

Latimore & Haskell pp. 66–7; Riall p. 175.

£27,500

[112911]

One of ten “special copies” reserved by the publisher, presented in a specially commissioned luxury binding with a unique original pen-and-ink watercolour sketch by Rackham

31

(RACKHAM, Arthur.) POE, Edgar Allan. *Tales of Mystery and Imagination.* London: George G. Harrap & Co Ltd, 1935

Quarto (262 × 186 mm). Specially bound for the publisher in green full morocco by Sangorski & Sutcliffe, gilt lettered and panelled spine, sin-

gle-line gilt lozenge on sides with gilt corner ornaments from designs by Rackham, top edges gilt, others untrimmed, three-line gilt turn-ins, marbled endpapers (the original pictorial endpapers bound in after binder’s blanks). With the publisher’s card slipcase (with hand-numbered label). Colour frontispiece and 11 colour plates mounted on heavy white paper with captioned tissue guards, black and white illustrations in the text, by Rackham. Slight signs of wear at extremities of joints. An excellent copy.

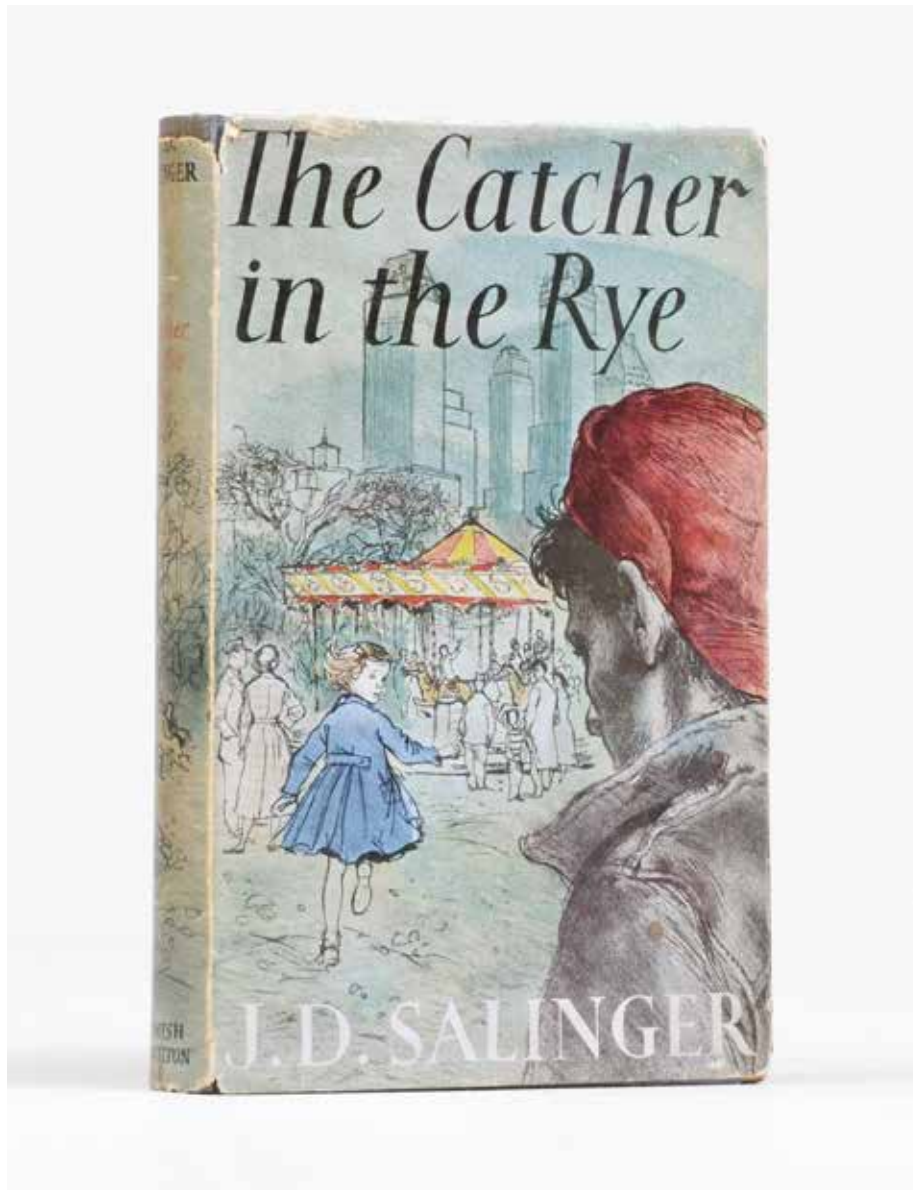
DELUXE EDITION, NUMBER 3 OF 460 COPIES SIGNED BY THE ARTIST. This is one of ten “special copies” reserved by the publisher from the total edition, presented in a specially commissioned luxury binding decorated in gilt with tools designed by the artist, and including a full-page original pen-and-ink and watercolour drawing by Rackham (signed “Arthur Rackham 1935”), showing a seated elderly man reading a hair-raising story, while his black cat spits at the Devil, who emerges from behind his armchair. (See previous item.)

Latimore & Haskell pp. 72–3; Riall p. 189.

£32,500

[112910]





Presentation copy, touchingly inscribed by Salinger to the nurse who looked after his mother in her final illness

32

SALINGER, J. D. *The Catcher in the Rye*. London: Hamish Hamilton, 1951

Octavo. Original blue boards, spine lettered in silver. With the supplied dust jacket, designed by Fritz Wegner. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Boards browned at edges and a little marked, tips worn, a good copy in the jacket with chips at head of spine and folds.

FIRST UK EDITION, PRESENTATION COPY, inscribed by the author in red ink on the front free endpaper, "To Joyce Williams, who nursed my mother so selflessly and beautifully. With gratitude, J. D. Salinger. New York, N.Y. June 21, 1974".

Salinger's mother was born Marie Jillich, in 1891 in Atlantic, Cass County, Iowa, and died in June 1974, the same month as

the inscription. She had adopted Judaism and the name Miriam on her marriage. Her husband Sol, Salinger's father, had died earlier the same year, in Brooklyn Heights, New York. Apparently Salinger showed little emotional response to their deaths, even within his own family. He reported having dealt with his father's death with a "minimum of crap and ceremony" and, when his mother died, he neglected to tell his own daughter Peggy; she read about it in the newspaper (Raychel Haugrud Reiff, *J. D. Salinger*, 2008, p. 35). This presentation inscription, made in a copy of the UK edition presumably from his own library, shows a little more emotional response to her passing.

On the rear endpaper, Joyce Williams has re-presented the book: "To my brother Eric McBean. From his sister Joyce Williams. May 17, 2003. Brooklyn NY. 11233".

£55,000

[113798]

To Joyce Williams,
who nursed my
mother so selflessly
and beautifully.

With gratitude,
J.D. Salinger

New York, N.Y.

June 21, 1974



The celebrated Nuremberg Chronicle, the most extensively illustrated book of the 15th century, famed for its woodcuts on which Albrecht Dürer worked, in a contemporary German blind-tooled pigskin binding

33

SCHEDEL, Hartmann. Liber chronicarum. Nuremberg: Anton Koberger, 12 July 1493

Imperial folio (444 × 310 mm), 325 leaves (of 326; without final blank). Contemporary German dyed-brown pigskin blind-tooled in a panel design with three frames filled with floral and scrollwork roll-tools, central panel with floral stamps; edges sprinkled blue, neatly mounted on later boards. Housed in a brown quarter morocco solander box by the Chelsea Bindery. 63 lines plus headline, Gothic letter, xylographic title-page, 645 woodcut illustrations by Pleydenwurff and Wohlgemuth repeated to a total of 1,809, some full-page, others double-page, including a double-page map of the world and double-page map of Europe. With the inscription on title of Johan Dival dated 1547 recording its gift from the estate of Herwart ? of the canons of St. Blasius in Brunshweig; small library stamp with crown and phrase "Karl ProPr" on title; posthumous bookplate of noted American bibliophile Robert S. Pirie laid in. Some contemporary sidenotes or captions identifying cities. Later spine worn, head and foot of spine chipped, corners mended; clean marginal tears mended in leaves 12, 56, & 291, small marginal smudges and spots, light browning within text block in leaves 172–182, 217, 250, dampstain in lower outer corner of last 16 leaves, a few tiny mends at lower edge of last leaf; overall, a very good copy.

FIRST EDITION of the Nuremberg Chronicle, the most extensively illustrated book of the 15th century, a universally acknowledged masterpiece of complex design. Compiled by the Nuremberg doctor, humanist and bibliophile Hartmann Schedel (1440–1514), the text is a year-by-year account of notable events



in world history from the Creation to the year of publication, including the invention of printing at Mainz, the exploration of the Atlantic and of Africa, as well as references to the game of chess and to medical curiosities, including what is believed to be the first depiction of Siamese twins.

The book is especially famed for its series of over 1,800 woodcuts depicting religious subjects from the Old and New Testaments, classical and medieval history, and a large series of city

The complete suite of six drypoints and two lithographs, issued posthumously, comprising eight of the seventeen prints Schiele made during his brief career, including examples of his signature sinuous nudes

34

SCHIELE, Egon. *Das Graphische Werk . . . Introduction* text by Arthur Roessler. Vienna: Rikola Verlag, 1922

4 drypoint etchings on heavy rough yellowish etching paper, 2 drypoint etchings on Massimilianico Bütten paper, and 2 crayon stone lithographs on rag paper. Varying sheet sizes: Smallest 16.7 × 14 cm, largest 66 × 48 cm. Together with the title page and introductory text housed in a portfolio. Each of the prints presented in a dark grey stained frame with conservation mount and glass.

LIMITED EDITION, NUMBER 51 OF 80 SETS. *Portrait of a Man*, *Self-Portrait*, *Portrait of Franz Hauer*, *Squatting Woman*, *Sorrow*, and *Portrait of Arthur Roessler* were etched by Schiele in 1914; *Portrait of Paris von Gütersloh* and *Girl* were drawn on the stone in 1918.

In 1921, Otto Nirenstein, founder of the Verlag Neuer Graphik, the fine arts division of Rikola Verlag, acquired the remaining lithograph impressions and all of Schiele's original etching plates, including the rights to publish them. In 1922, Rikola Verlag published the portfolio in an edition of 80 — this was the number of available impressions of the two lithographs (the stones had since been destroyed), together with newly-pulled impressions from the etching plates. The plates are now privately owned and are well-protected against uncontrolled use. Jane Kallir's Schiele catalogue raisonné states that some of these prints were rubber stamped with Schiele's signature on the verso, others were not: ours are unstamped (we have also seen a set stamped on the rectos). Only four of Schiele's seventeen prints, which included stone lithographs, drypoint etchings, rubbercuts, and woodcuts, were published in edition form in the artist's lifetime — none of those four appears in this portfolio. Single lifetime impressions do exist but are extremely rare.

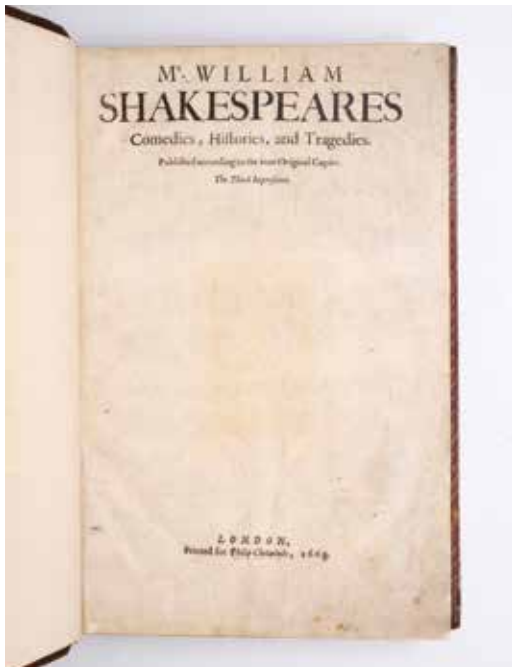
Kallir 3b, 4b, 5b, 6b, 7b, 8b, 16b, 17b.

£125,000

[115610]







The rare Third Folio, many copies of which were destroyed in the Great Fire of London, this copy with both states of the title page and the additional plays, including *Pericles*

35

SHAKESPEARE, William. Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. London: Printed for P.C. 1664 (first-issue title: Philip Chetwinde, 1663)

Median folio (329 × 212 mm). Early 19th-century blind-tooled russia, edges gilt (sympathetically rebacked), dark green endpapers, gilt edges. Housed in a dark brown quarter morocco solander box by the Chelsea Bindery. First-issue title in the state without the portrait bound at front, 514 leaves: complete. Roman and italic text types, cursive for headings, various larger romans and cursives in the preliminaries. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut head- and tailpieces and initials, Shakespeare's portrait in third state. Sig. Z6 supplied from a shorter copy, B1 with long tear skilfully mended with loss of one letter, six small rust-holes and 11 small paper flaws affecting approximately 20 letters, a few short marginal repaired tears, some occasional minor dust-soiling, otherwise a fine fresh copy.

THIRD FOLIO EDITION of Shakespeare's plays, generally regarded as the rarest of the 17th-century folio editions. An unknown number of copies is thought to have been destroyed in the Great Fire of London of 1666. The third folio is a reprint of the second (1632), but the second issue adds seven plays to the corpus, although of these only *Pericles* is now considered authentic.

The first issue came out without the added plays and with or without the portrait on the 1663 title. The second issue, as here, added the seven plays and is known with the frontispiece portrait captioned by Jonson's verses cancelling the "To the Reader" leaf and the 1664 title cancelling the 1663 title, or with both the cancels and the cancellanda present. Three paper-stocks in the preliminaries and the beginning and final quires of the book reappear



in the added plays (all printed by Roger Daniel), indicating that the decision to print the extra quires was not delayed long. They no doubt added to the cost of the book, and a customer may have been given the choice of their inclusion or omission even after they were made available; early buyers of first-issue copies could no doubt purchase the extra plays separately and their binders



the Reader,
 t thou here seest put,
 le *Shakespeare* cut;
 ave had a strife
 to out-doe the *Life*;
 have drawn his *Wit*
 se, as he has hit
 unt would then surpass
 ever writ in *Brasse*.
 not, Reader, look
 icture, but his *Book*.
 B. f.

MR. WILLIAM
 SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

The third Impression.

And unto this Impression is added seven Playes, never
 before Printed in Folio.

viz.

- Pericles Prince of Tyre.*
- The London Prodigall.*
- The History of Thomas L^d Cromwell.*
- Sir John Oldcastle Lord Cobham.*
- The Puritan Widow.*
- A York-shire Tragedy.*
- The Tragedy of Loocrine.*



LONDON, Printed for P. C. 1664.

might not always trouble with the intended cancellations, but simply add the new title and frontispiece.

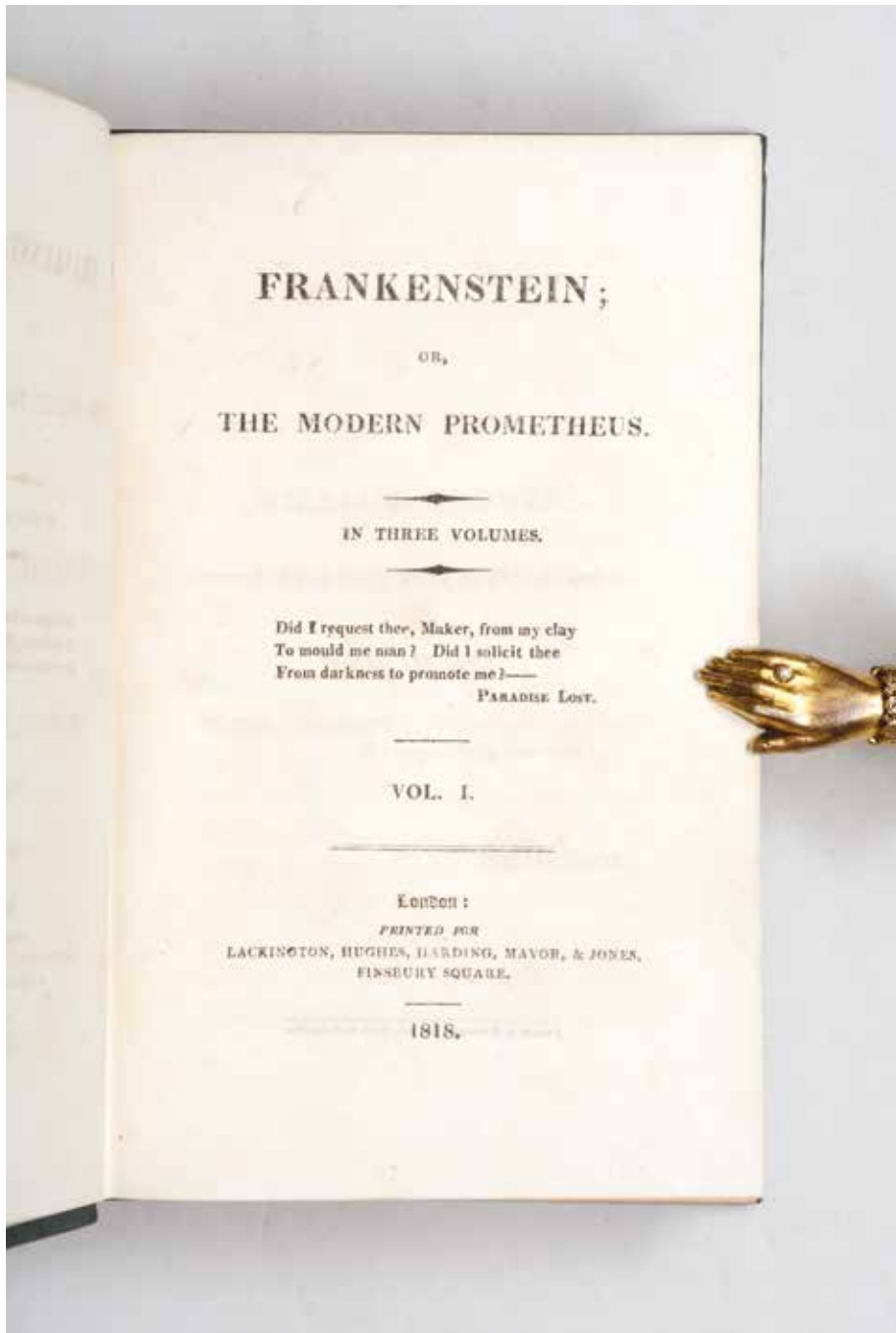
Provenance: Herman Frasch Whiton, probably American sailor and Olympic champion (1904–1967, bookplate); Paul Francis Webster (1907–1984), noted lyricist (bookplate; his sale, Sothe-

by's New York, 24 April 1985, lot 75); Pierre Bergé (book label; his sale, Paris, 2015).

Greg III, pp. 1116–19; cf Pforzheimer 908 & 909; Wing S2913 & S2914.

£500,000

[108578]



Frankenstein, the prototype of all modern science fiction, a superb copy of the first edition from the Hanoverian royal library at Marienberg

36

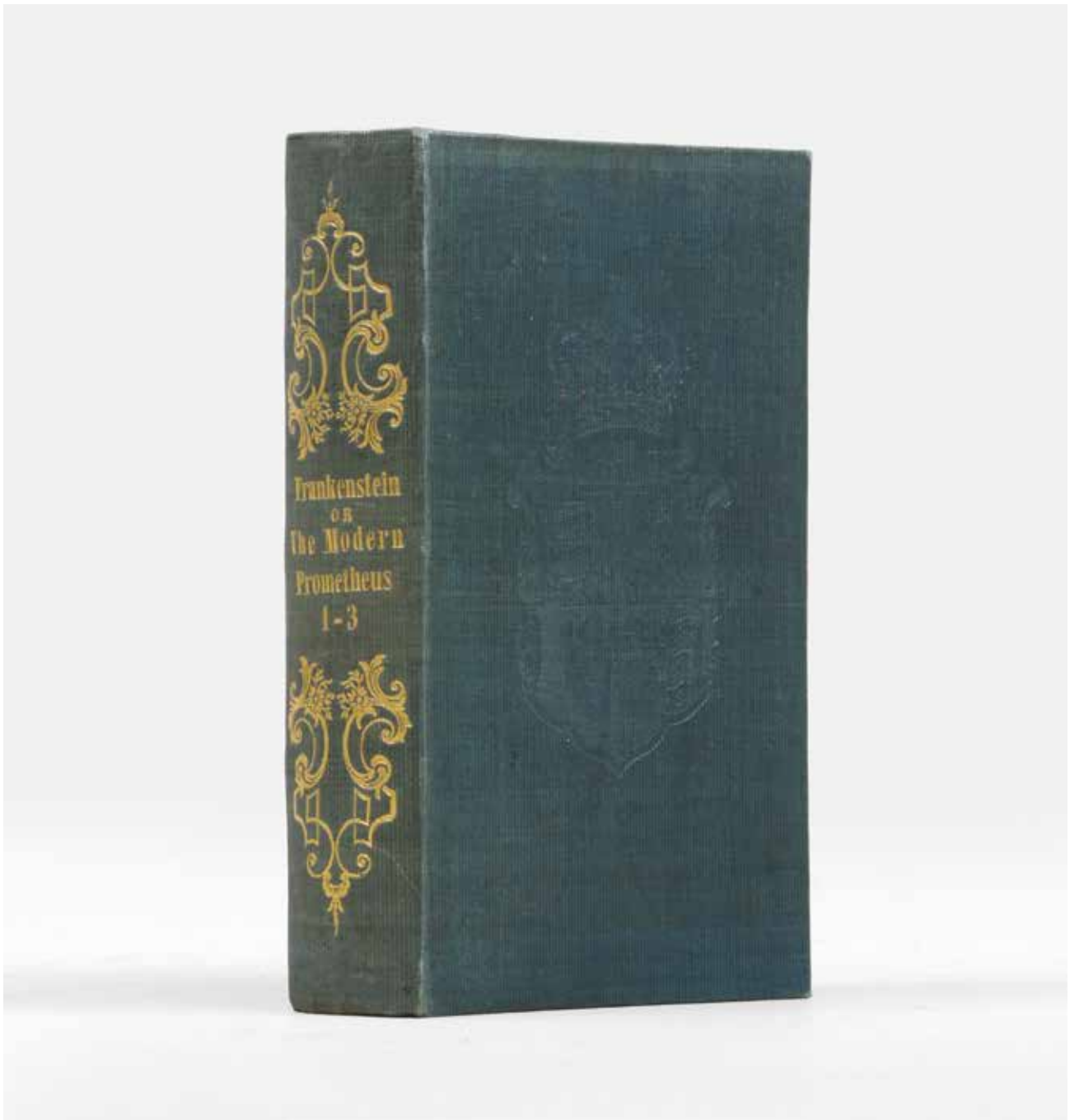
[SHELLEY, Mary.] *Frankenstein; or, The Modern Prometheus*. In three volumes. London: for Lackington, Hughes, Harding, Major, & Jones, 1818

3 volumes bound in 1, duodecimo (167 × 108 mm). Contemporary dark green vertical-grain cloth, front cover with the royal arms of Britain and Hanover stamped in blind, back cover with blind central cartouche,

spine titled in gilt with large gilt ornaments either side, red sprinkled edges, from the Hanoverian royal library at Marienberg with pencilled shelf-mark on the inside front cover. Housed in a black morocco so-lander box by the Chelsea Bindery. With half-titles in each volume and final advert leaf in vol. I. A superlatively fine copy.

FIRST EDITION, in an immaculate library cloth binding done for the Hanoverian royal library, of Mary Shelley's masterpiece of gothic horror and early polemic against the hubris of modern science.

The distinctive library cloth is from Marienberg Castle, with the arms of the Royal House of Hanover on the covers, identi-



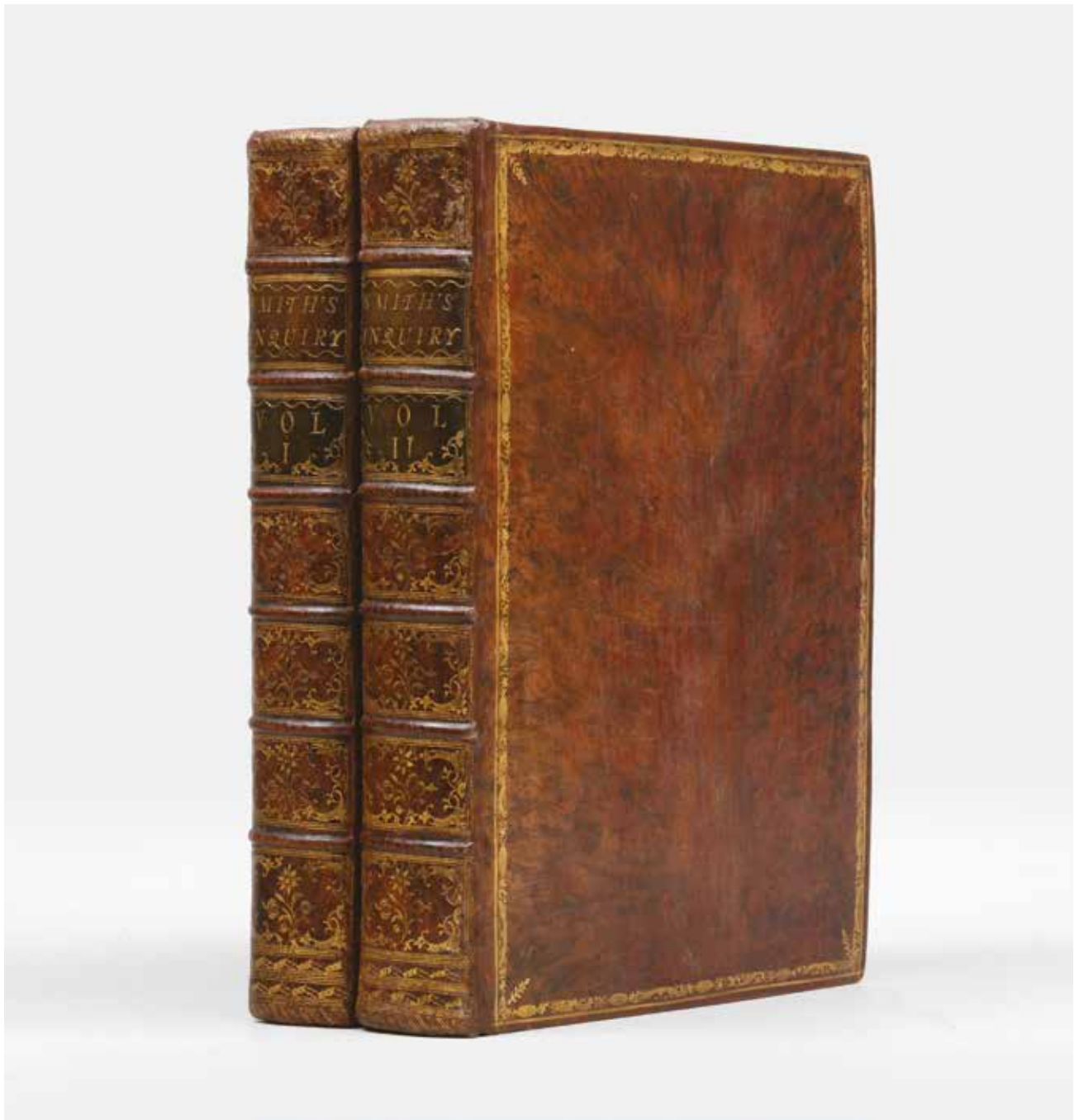
cal with the arms of the British Royal Family at that date. The romantic neo-Gothic castle was built by the blind King George V of Hanover in the mid-19th century as a present to his queen. The House of Hanover was the European dynasty that provided more than a century of English kings, from George I to William IV, and many of the items housed in the castle reflect the extremely close relationship between the Royal Houses of Hanover and Britain. From 1816 to 1837, Hanover was ruled by the Duke of Cambridge as viceroy on behalf of his elder brothers, George IV and later William IV. When Victoria succeeded to the British throne in 1837, the union of the crowns ended.

This copy comes from a small clutch of books in identical bindings, mostly early 19th-century novels by women authors, released from Marienberg by private treaty a few years ago. The recent auction there by Sotheby's of heirlooms belonging to the Royal House of Hanover realized an unequalled total of 44 million (\$52.5 million, £29.8 million), well over three times the pre-sale estimate.

Ashley Library V 29; Tinker 1881; Wolff 6280.

£175,000

[118884]



Smith's Wealth of Nations, the founding classic of modern economic thought, a handsome copy of the first edition in contemporary calf

37

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

2 volumes, quarto (275 × 210mm). Contemporary calf gilt, spine in 7 compartments with raised bands, 2 with green morocco lettering labels. With cancels M3, Q1, U3, 2Z3, 3A4 & 3O4 in volume 1, and cancels D1 &

3Z4 in volume 2, without half-title in volume 2 (not called for in volume 1). Volume 2 with a few light pencil markings in margins and a neat early ink annotation in margin of p. 488.

FIRST EDITION of “the first and greatest classic of modern economic thought... Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work” (PMM).

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

£150,000

[117698]

at farthest. your
highest respect and regard,
My Dear Sir
Your most affectionate
and most obedient, humble
Edinburgh
Tuesday, Dec. 9, 1783. Servant
Adam Smith
... your Committee continue to be of opinion that
... Board is necessary

A previously unrecorded autograph letter by the economist Adam Smith, discussing the customs, smuggling, and commercial relations with the United States

38

SMITH, Adam. Autograph letter, signed to “Dear Sir” [William Eden]. Edinburgh: 9 December 1783

2 and a half pages, quarto, written in Smith’s neat and very legible cursive hand, boldly signed by Smith on p. 2, his name repeated in a postscript. Top of p. 3 trimmed and pasted to the bottom of p. 2; in a very good state of preservation.

A RECENTLY DISCOVERED AUTOGRAPH LETTER FROM ADAM SMITH TO WILLIAM EDEN, first Baron Auckland, discussing the customs, smuggling, and “our future commercial connexions with our thirteen revolted colonies”, previously known only by a reference in Letter 233 of Smith’s *Correspondence* — also written to William Eden — of 15 December 1783, and unpublished. Smith was appointed a Commissioner of Customs for Scotland in January 1778. Following a legal training, William Eden (1744–1814) “obtained the post of under-secretary to the secretary of state for the northern department, Lord Suffolk, in 1772. This marked the beginning of Eden’s career as a ‘man of business’, a career which would always see him more comfortable as an administrator, whether at home or abroad, than as a party politician, a role into which he only really threw himself with gusto during the perfervid atmosphere of 1783–5, following the fall of the Fox-North coalition [in December 1783] and the installation of William Pitt the younger as prime minister by George III ... His industry as an under-secretary brought him a promotion to the Board of Trade in March 1776 and attracted the increasing admiration of the first Lord of the Treasury, Lord North... Two years later, in 1778, North appointed Eden to be one of the five-man commission for conciliation with America, which was led by Eden’s old Oxford friend the fifth earl of Carlisle. The commission was a failure both publicly, in so far as it failed to conciliate the rebellious colonists, and also in personal terms for Eden who found, on his return from America in 1779, that it had not

advanced his career to the degree he had hoped. It did, however, lead Eden into print again with his *Four Letters to the Earl of Carlisle* (1779) in which he defended, among other things, the ministry’s policy of negotiating with the Americans” (ODNB).

Smith’s earliest recorded correspondence with Eden is dated 3 January 1780, with a letter in which Smith congratulates Eden on his *Four Letters*, and thanks him for “the very honourable mention you have made of me”, before discussing taxation and ways of increasing the public revenue (*Correspondence of Adam Smith*, letter 203, sold Christie’s New York in November 1979 for \$12,500 and again in November 2006 for \$90,000 hammer).

In the present letter Smith writes to apologise for the delay in supplying Eden with customs accounts “about which you did me the honour to write to me” and promising “you will receive the accounts demanded on Monday the 15th instead of Saturday the 13th”. Smith continues “The report of the board of Customs here, concerning the proper method of preventing smuggling, is likely to be so perfectly agreeable to my own ideas, that I shall not anticipate it by giving you any account of them”. He also writes that “The first day that our board is under adjournment, I shall endeavour to answer as fully and distinctly as I can, all the questions you have done me the very great honour to ask me concerning our further commercial connexions with our thirteen revolted colonies; that will be on Friday or Saturday next at Farthest”. True to his word, Smith wrote again to Eden on 15 December — see *The Correspondence*, letter 233. In a postscript to the present letter Smith notes “If your Committee continue to be of opinion that a Commissioner from our Board is necessary to attend it, I shall probably be the person appointed”, asking Eden to write to him as “Commissioner of the Customs”, explaining “I once had the vanity to flatter myself that I was the only Adam Smith in the world; but to my unspeakable mortification, there are two or three others of the same name in this town”.

Not in *The Correspondence of Adam Smith*.

£75,000

[94047]



Thompson's galleys, corrected with daemonic energy, for the serialisation of "Fear and Loathing in Rolling Stone magazine

39

THOMPSON, Hunter S. "Fear and Loathing in Las Vegas", corrected galleys for part II. [San Francisco: Rolling Stone magazine, 1971]

16 phototypesetting long galleys, printed on photographic paper (610 × 215 mm), in two-column format, with Thompson's autograph corrections and notations throughout in red ink. Housed in a blue cloth folding case, red morocco label to front cover, and thick paper folder. Over 30,000 words of text. Some 80 autograph corrections. A few chips along edges and closed tears catching portions of a few words.

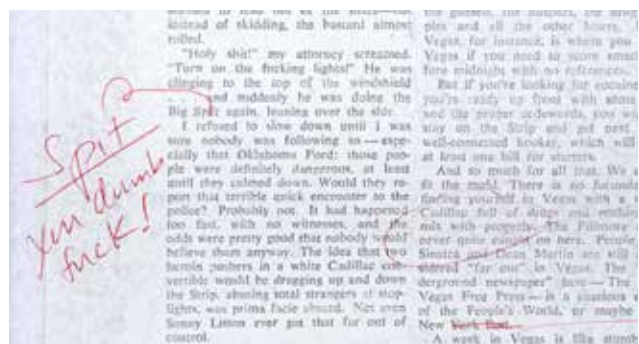
THOMPSON'S CORRECTED GALLEYS FOR PART II OF "FEAR AND LOATHING IN LAS VEGAS", his famous piece for *Rolling Stone* magazine, November 1971, the article that made Thompson's career and launched his one-man school of "Gonzo journalism".

Thompson's classic work had its origins in a 1970 *Sports Illustrated* assignment to write a 250-word piece about the Mint 400 motorcycle race being held in Las Vegas. Fresh from filing a piece for *Rolling Stone* on the lethal police brutality carried out during the National Chicano Moratorium March against the Vietnam War, Thompson had other ideas. A key source for the Moratorium story was Oscar Zeta Acosta, a prominent Mexican-American activist and attorney, who had witnessed the police firing a tear-gas canister at close range, killing a Mexican-American journalist, Rubén Salazar. Eager to interview Zeta Acosta at length and away from the menacing atmosphere of Los Angeles, the two travelled to Las Vegas. Thompson transformed their trek into a comic masterpiece, the likes of which American journalism had

never seen: a buddy adventure between the drugged-out Raoul Duke and his 300-pound Samoan attorney, Dr Gonzo.

Thompson submitted the piece first to *Sports Illustrated*, which, in his words, "aggressively rejected" it. But Jann Wenner at *Rolling Stone* liked "the first 20 or so jangled pages enough to take it seriously on its own terms and tentatively scheduled it for publication – which gave me the push I needed to keep working on it", Thompson later recalled.

Here we see Thompson meticulously correcting the extensive proofs for the article's second instalment. The galleys show an earlier copy editor's changes. But Thompson adds many more in red ink, including a note at the very beginning: "All ms. correx missing". Many are placid changes in punctuation and spelling. But errors that change or garble the meaning elicit annotations such as "shit!" or "you dumb fuck!" A block of text inserted at the wrong page prompts a large "What?" and three underscores with such force they nearly rip through the paper.





“What goes on in these pages makes Lenny Bruce seem angelic,” wrote Christopher Lehmann-Haupt when he reviewed *Fear and Loathing* in *The New York Times*. The same demonic energy is visible in these red ink corrections.

£30,000

[117434]

Signed by Warhol: one of ten prints from his “Mao” portfolio

40

WARHOL, Andy. *Mao.* New York: Castelli Graphics and Multiples, Inc., 1972

Screenprint on Beckett High White paper: Sheet size: 91.7 × 91.4 cm. Framed size: 93 × 93 cm. Small nick to top left corner, closed 2 cm tear to

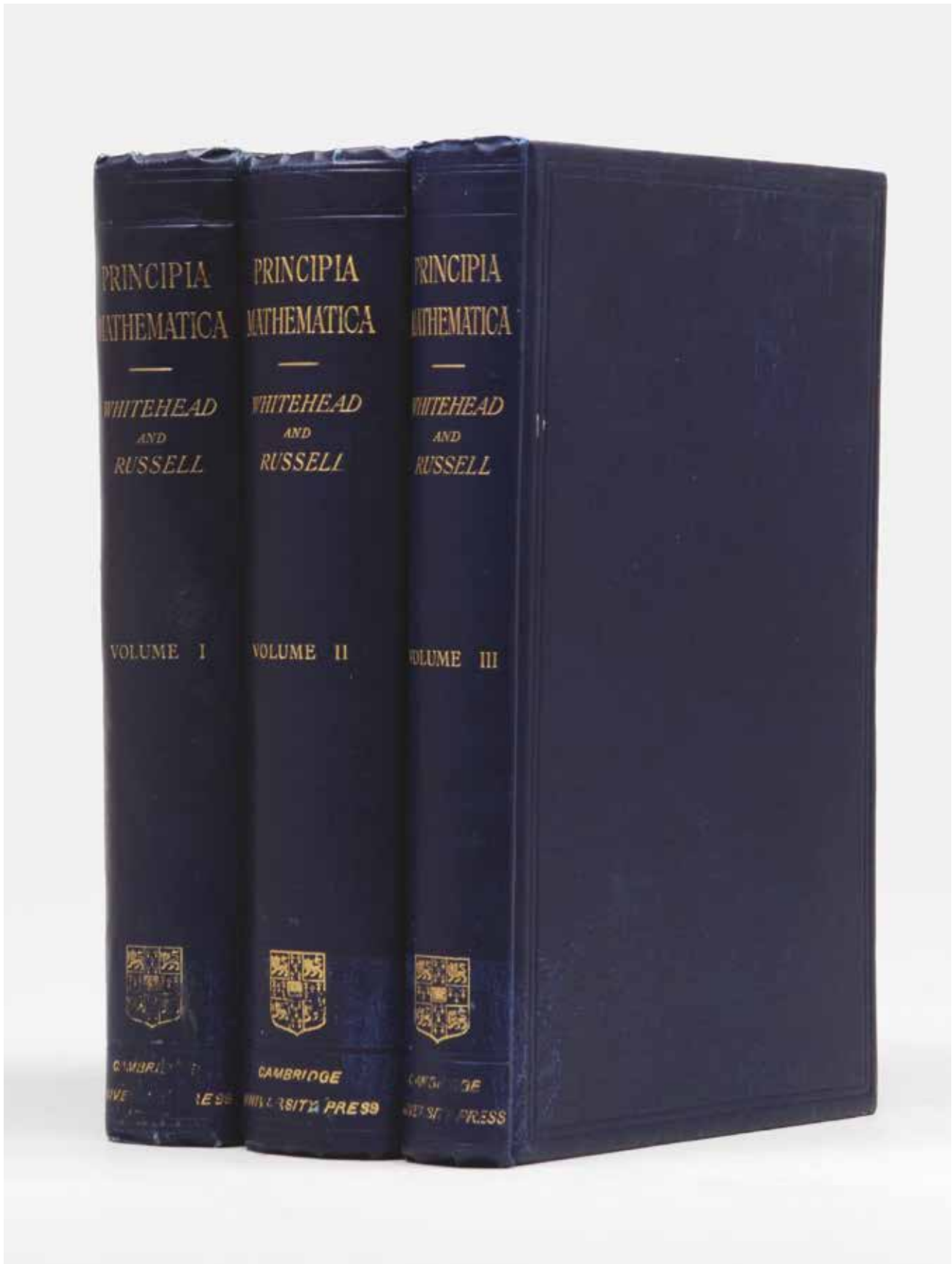
extreme right edge, a few hairline cracks as is usual with the Mao images due to the thickness of the ink, but much better than usually seen. Presented in an acrylic box frame.

EDITION OF 250, SIGNED AND NUMBERED BY THE ARTIST IN BALLPOINT PEN TO VERSO LOWER LEFT. Rubber stamp of the printer, Styria Studio, Inc., New York to lower right. One of ten prints from Warhol’s iconic Mao portfolio. The image derives from a photograph on the book cover of “Quotations of Chairman Mao Tse-Tung”.

Feldman & Schellmann II.94.

£60,000

[11673]





“The greatest single contribution to logic since Aristotle” – a rare complete set of Whitehead and Russell’s Principia Mathematica in original cloth, first edition of each volume, with a presentation slip from the authors laid-in

41

WHITEHEAD, Alfred North, & Bertrand Russell.

Principia Mathematica. Cambridge: at the University Press, 1910–12–13

3 volumes, large octavo. Original dark blue cloth, spines lettered in gilt, cream endpapers. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Some trivial wear to spine ends and tips of vol. I, a little mottling and rubbing to gilt at foot of spines, remains of book-plate removal to endpapers, front hinge of vol. I cracked but holding and small tear to rear hinge, internally fresh. A superb set.

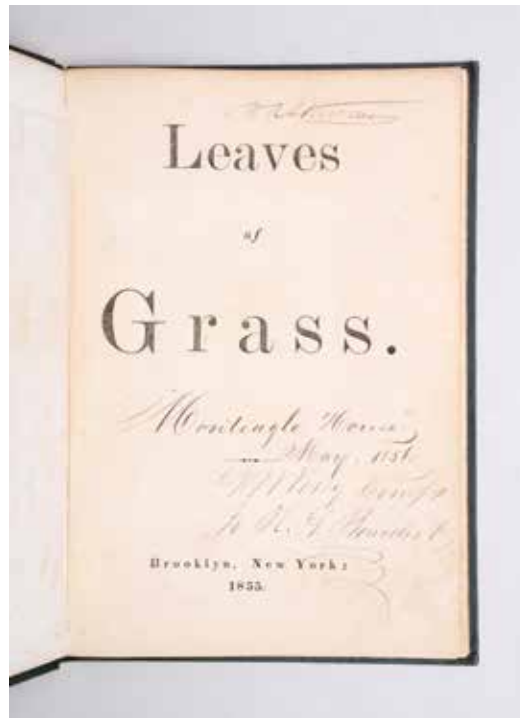
FIRST EDITIONS, WITH PRESENTATION SLIP FROM THE AUTHORS LAID-IN. This is the complete set of the *Principia Mathematica*, decidedly rare. Vol. I was printed in 750 copies and, due to the disappointing sales, the publishers reduced the printings

of Vols. II and III to 500 copies each, so that only 500 complete sets in first edition are possible. In this work, Whitehead and Russell attempted to construct “the whole body of mathematical doctrine by logical deduction from the basis of a small number of primitive ideas and a small number of primitive principles of logical inference” (DSB, XII, p. 14). The belief that mathematics can be derived from logic is not only one of the principal philosophical theories of the foundation of mathematics, it has also provided some of the most important results in the formal analysis of mathematical concepts (cf. Frege, Peano). This belief found its fullest expression in *Principia Mathematica*. A fourth volume, dealing with the applications to geometry, was planned but never finished, as both men turned their attention away from mathematics and towards philosophy.

Blackwell & Ruja Ag.1a; Church, *Bibliography of Symbolic Logic*, 194.1–3 (one of a handful of works marked by Church as being “of especial interest or importance”); Martin 101.01–03; see Kneebone, *Mathematical Logic* (1963), p. 161ff.

£100,000

[114672]



The first edition of *Leaves of Grass*, Whitman's great song of America, in the first and most elaborate state of the delicate binding, with the inscription of the Monteagle House Hotel in Niagara Falls

42

WHITMAN, Walt. *Leaves of Grass*. Brooklyn, NY: [for the Author,] 1855

Small folio. Original green cloth stamped in “rustic” blind and gilt, marbled endpapers, all edges gilt. Housed in a custom green quarter morocco case, cloth chemise. With portrait frontispiece engraved by Hollyer from a photograph printed on heavy paper. Some light foxing and spotting including to frontispiece, original tissue-guard present, touch of rubbing to extremities, tiny tear at foot of spine; overall a fine copy.

FIRST EDITION, FIRST STATE BINDING, a fine copy with compelling early provenance of this book which, more than any other perhaps, has defined America to itself. “He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his ‘barbaric yawp,’ are so powerful that the echo of his crude yet rhythmic song rings forever in the American air” (Grolier *One Hundred*).

The first edition of *Leaves of Grass* was self-published by Whitman, the type partially hand-set by the poet himself for printing in the Brooklyn Heights shop of Andrew Rome, assisted by his brother, Tom. Various stop-press revisions within the first printing have been identified, with this copy exhibiting a mix of first and second states. As production continued and Whitman’s money ran tight, the bindings became progressively less elaborate. As the hand-set type jostled and occasionally fell off the hand-in-inked, iron-bed press, each copy is arguably unique. Only 337 copies were bound in the deluxe first binding with gilt border, edges gilt and marbled endpapers, as here. A total of 795 copies were eventually produced.

The “Monteagle House” of the inscription is the Monteagle House Hotel in Niagara Falls, opened in January 1856 and one of the grandest hotels in the country at the time. Whitman visited Niagara Falls twice, first in 1848 and again in 1880. He mentions the Falls in part 33 of “Song of Myself”: “Under Niagara, the cataract falling like a veil over my countenance” (page 36, line 23 in the first edition). “Whitman’s self-conscious memorialization of Niagara is wholly consistent with a central aspect of his overall poetic project, that of, as David Reynolds suggests [in *Walt Whitman’s America* (1995)], absorbing and being absorbed by America and thus fashioning a significant literary geography” (Rachman, Stephen. “Niagara Falls,” in *The Routledge Encyclopedia of Walt Whitman*, p. 464).

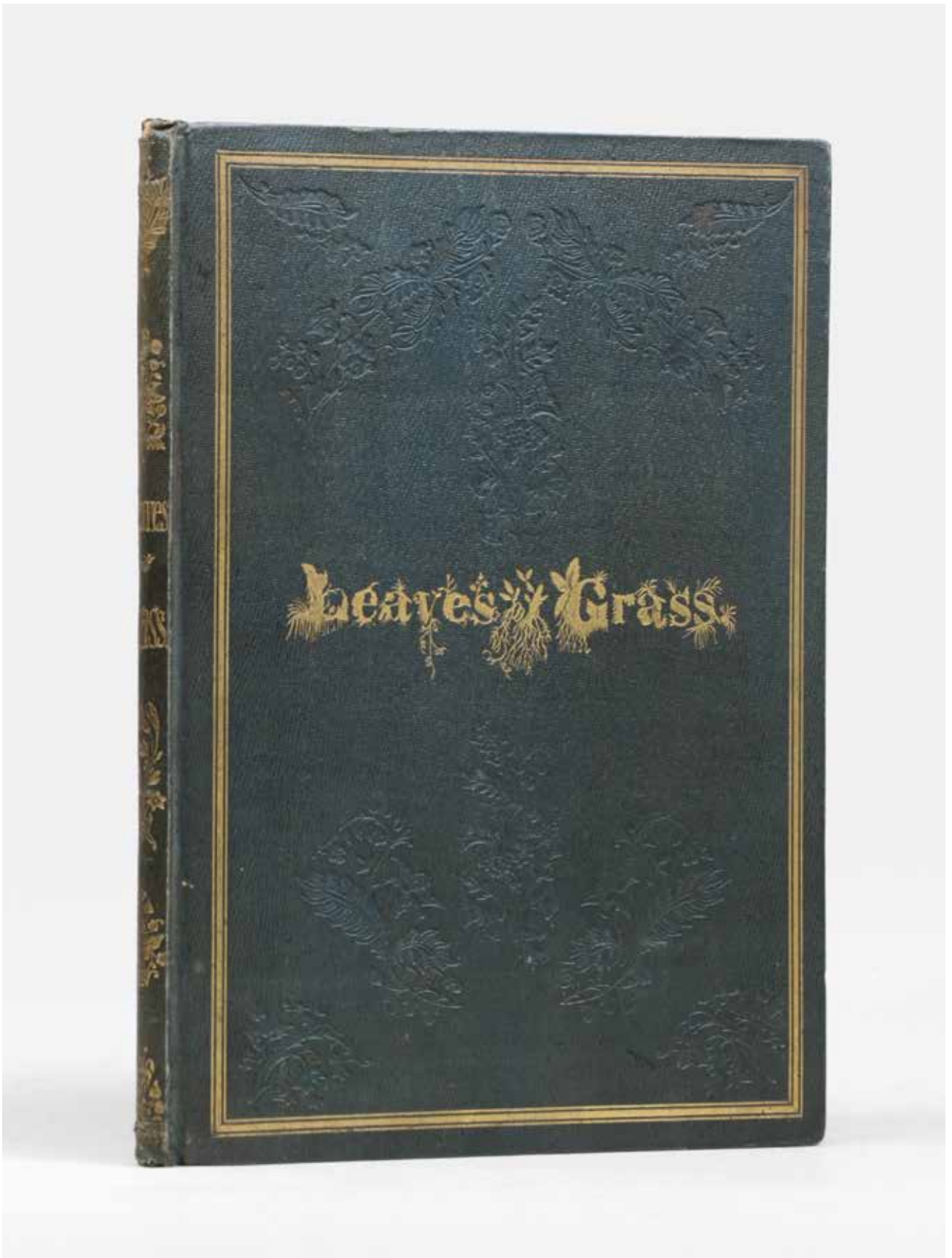
Much has been written of the significance of this first edition – “America’s second Declaration of Independence” to quote PMM. “The slender volume introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America’s cultural memory because in the world of his imagination Americans have learned to recognize and possibly understand their own” (Marki, “Leaves of Grass, 1855 edition,” in *Walt Whitman*, 1998).

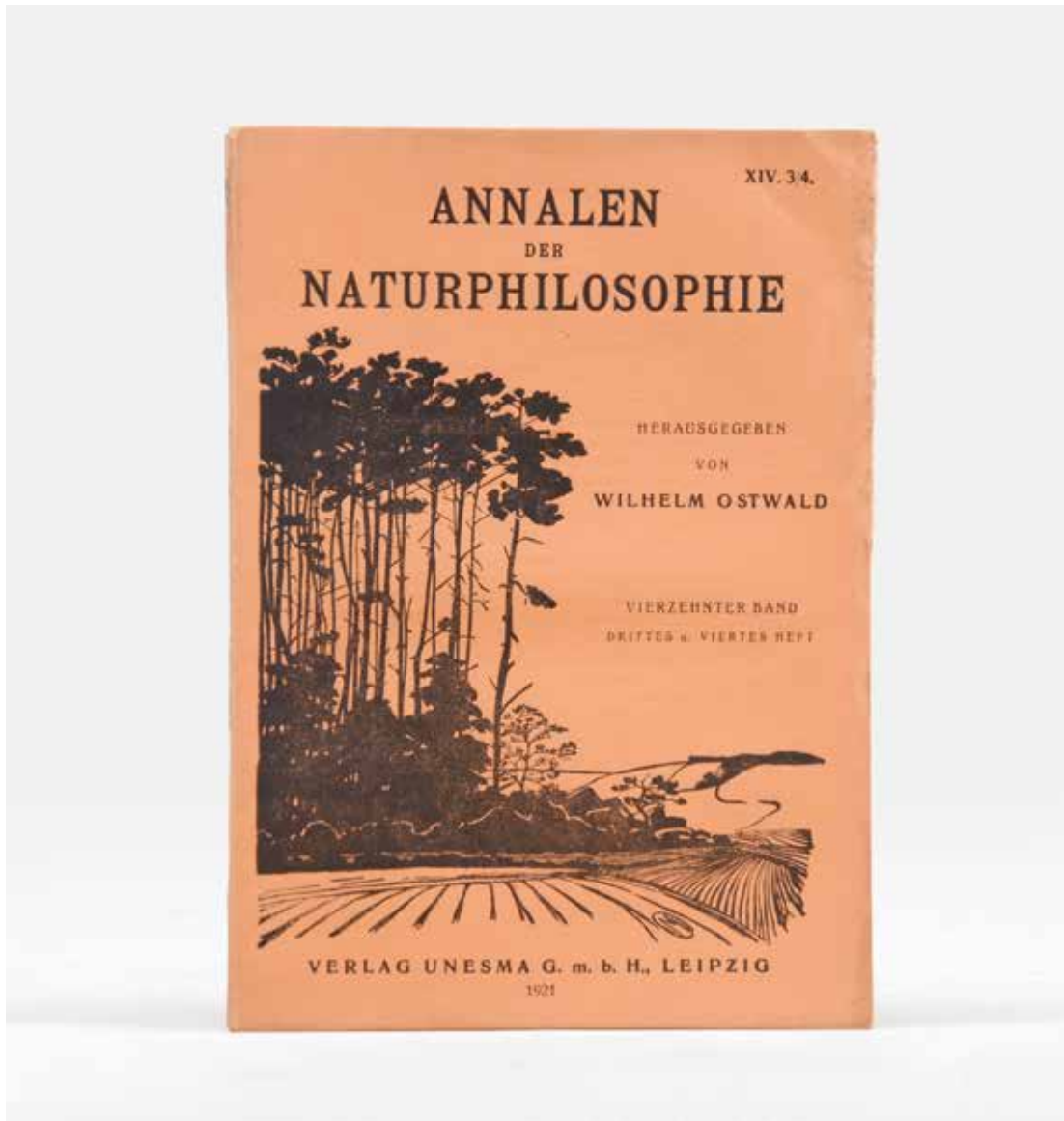
A beautiful copy, with provenance offering rare evidence of contemporary ownership of a book that was largely shunned by the public upon its first release: “Monteagle House, May 1856” written boldly in a calligraphic hand below the title and with the ownership inscription of Jonathan Skinner at head, apparently at the same time; subsequent gift inscription of G. Mercy to N. G. Benedict above the imprint; collector’s bookplate of Mary Crake to frontispiece verso; latterly in the library of Ralph G. Newman of Chicago, sold at Sotheby’s New York, June 4, 2013, lot 169.

BAL 21395; Grolier *American* 67; Johnson *High Spots* 79; *Printing and the Mind of Man* 340.

£150,000

[113931]





Wittgenstein's first published work, the earliest iteration of the Tractatus Logico-Philosophicus, in the extremely rare journal format

43

WITTGENSTEIN, Ludwig. Logisch-Philosophische Abhandlung. In *Annalen der Naturphilosophie*, XIV 3/4, edited by Wilhelm Ostwald. Leipzig: Unesma G.m.b.H., 1921

Octavo. Original orange pictorial paper wrappers, sewn as issued, spine and wrappers lettered in black. Housed in a black cloth chemise, red panel to front board lettered in gilt. Housed in a black quarter morocco solander box with chemise by the Chelsea Bindery. Wrappers toned and with very light wear to extremities, fore edges of first 4 leaves a little roughly opened, small marks to rear wrapper and rear endpapers, a very good copy.

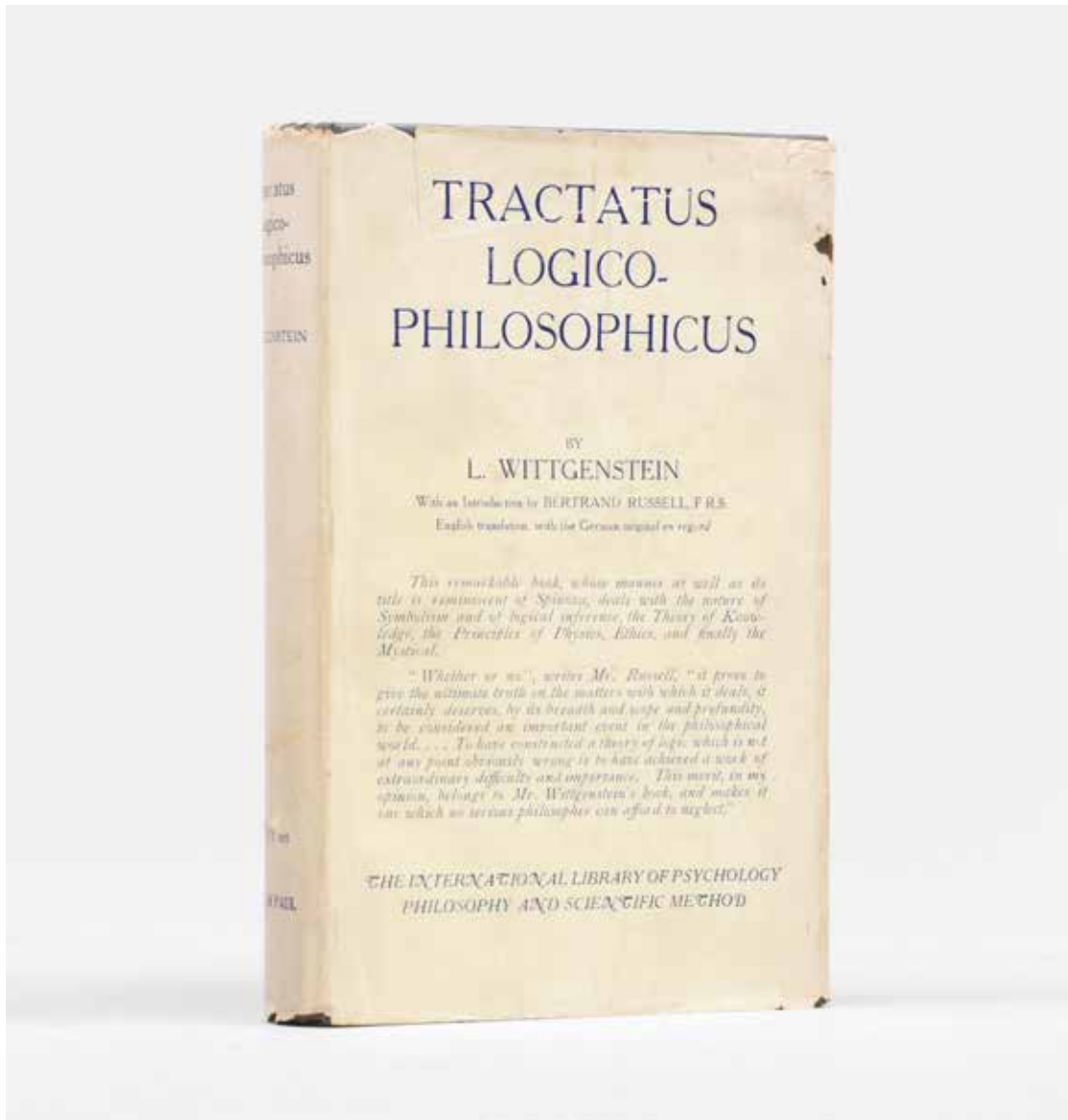
FIRST EDITION, FIRST ISSUE, of the extremely rare journal publication of Wittgenstein's earliest published work, the first we have seen. Bertrand Russell's foreword for the edition secured

the publication of Wittgenstein's work. "In any other case I should have declined to accept the article', Ostwald wrote to [Dorothy Wrinch] on 21 February: 'But I have such an extremely high regard for Mr Bertrand Russell, both for his researches and for his personality, that I will gladly publish Mr Wittgenstein's article in my *Annalen der Naturphilosophie*: Mr Bertrand Russell's Introduction will be particularly welcome". Wittgenstein replied on 28 November: "I must admit I am pleased my stuff is going to be printed" (Monk, pp. 203-4). It was published in book form the following year with parallel English translation by C. K. Ogden under the title *Tractatus Logico-Philosophicus*. The journal further includes two works by A. Ölzet-Newin, one by Fritz Dehnow, a review of a new book by Joseph Petzold, and the contents page for the full four-part journal.

Fann p. 405; Ray Monk, *Ludwig Wittgenstein: The Duty of Genius* (1990).

£75,000

[117021]



One of the philosophical masterpieces of the 20th century, Wittgenstein's first published work, first edition in English in the rare dust jacket

44

WITTGENSTEIN, Ludwig. Tractatus Logico-Philosophicus. With an Introduction by Bertrand Russell, F.R.S. London: Kegan Paul, Trench, Trubner & Co, Ltd, 1922

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Housed in the custom made red solander box, black morocco label to spine. Bookplate to front endpaper, ownership inscription by Frank Richard Cowell to front free endpaper dated 25 January 1923, a few annotations in pencil throughout. Some closed tears to spine, light sunning to front board, free endpapers tanned. Nicks, minor loss, and tape repairs to dust jacket extremities. A very good copy.

FIRST EDITION IN ENGLISH, FIRST ISSUE (without the adverts at the end found in later reissues); a remarkable copy, complete with the rare dust jacket. We have only previously handled one

copy with the dust jacket, the New York issue published by Harcourt, Brace & Company. On first seeing copies of the English language edition, Wittgenstein wrote to Ogden, "They really look nice. I wish their contents were half as good as their external appearance" (Monk, p. 212). This copy is from the library of F. R. Cowell, an economist and classicist who also served as Secretary-General of the British National Commission for UNESCO from 1942 to 1946.

One of the philosophical masterpieces of the 20th century, originally published in German the preceding year under the title *Logisch-Philosophische Abhandlung* and here translated by C. K. Ogden with parallel text in German, *Tractatus Logico-Philosophicus* became the topic of fervent discussion for both the Vienna circle of logical positivists and the Cambridge school of analysis during the inter-war years.

See Fann, p. 405; Ray Monk, *Ludwig Wittgenstein: The Duty of Genius* (1990).

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