My father Peter always maintained that he started Peter Harrington in 1969, but he seems to have started dabbling with books before then: going through old paperwork, my mother and I found a cheque of his from the preceding year. As he kept it as a trophy, we assume it was his first proper purchase — from Traylen’s in Guildford. Peter was always in awe of Charles Traylen, an old-school titan of the book trade.

We date the start of our business to 1969, when Peter Harrington issued our first catalogue from a stall at Chelsea Antiques Market on King’s Road. In 1971, he joined forces with his brother Adrian and formed Harrington Bros. They proved a successful team, selling old and rare books from what claimed to be the world’s first antiques market. Over the 1970s they expanded, and by the early 1990s the brothers owned the whole market, which at its peak housed more than a hundred stall holders. During that period Peter also started a gallery with my mother Mati, which went on to become Old Church Galleries.

In 1994, after leaving school, I joined Harrington Bros. In 1997 the brothers sold the antique market and Peter Harrington moved to new premises at 100 Fulham Road. Old Church Galleries moved next door at 98 Fulham Road in 2001 and we united the bookshop and gallery. Having founded the Chelsea Bindery the previous year, Peter was very happy to see the three businesses come together.

Sadly, Peter passed away in 2003, but since then the business that carries his name has continued to grow. We started out in 100 Fulham Road with just three employees, and now have a successful second shop in Dover Street and over forty employees. I know my father would have been staggered at some of the books that have passed through our hands in recent years, which leads us to this, our catalogue 150.

This catalogue offers fifty notable books and manuscripts, from the fifteenth to the twenty-first century, from Gutenberg to Harry Potter. We hope it conveys the spirit of Peter Harrington. Where the future will take us, who knows? But we will keep doing what we love — finding rare and interesting books and manuscripts, and, equally important, new collectors to look after them.

Pom Harrington
Fiftieth Anniversary
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<td>Rowling, J. K.</td>
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<td>Shakespeare, William</td>
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<td>Shelley, Percy Bysshe</td>
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<td>Travels into Several Remote Nations of the World.</td>
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<td>Tolstoy, Leo</td>
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<td>Vesalius, Andreas</td>
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<td>Wollstonecraft, Mary</td>
<td>A Vindication of the Rights of Woman</td>
<td>London</td>
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The road to Damascus and the invention of printing

1

(GUTENBERG, Johann.) BIBLE; Latin.
[Mainz: Printer of the 42-line Bible (Johann Gutenberg) and Johannes Fust, about 1455]
£97,500 [127602]

A SINGLE PAPER LEAF FROM THE GUTENBERG BIBLE, THE FIRST COMPLETE BOOK PRINTED WITH MOVABLE TYPE. This leaf contains one of the most significant passages of the New Testament, the end of Chapter 21 through to the middle of Chapter 23 of the Acts of the Apostles, including the whole of Chapter 22, which details Paul’s own account of his conversion on the road to Damascus, a crucial moment in Christianity. Acts covers the conversion in three places; Acts 9 in a third-person narrative, the present Acts 22 in first person, and finally in Acts 26, in Paul’s address to Agrippa.

This “Noble Fragment” originates from an imperfect copy of the Gutenberg Bible, lacking 50 leaves, which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by Newton’s bibliographical essay, as here. The leaf was inserted into the portfolio when issued, but is here removed and framed, preserving the original portfolio.

PROVENANCE: Maria Elisabeth Augusta von Sulzbach (1721–1794), wife of Carl Theodore, Electoral Prince of the Palatinate, subsequently Electoral Prince of Bavaria; Mannheim, Hofbibliothek; Munich, Royal Library (their duplicate sale, 1832, sold for 350 guilders); Robert Curzon, Baron Zouche (1810–1873, and by descent until sold); Sotheby’s 9 November 1920, lot 70, to Joseph Sabin; sold by him to Gabriel Wells, who broke up the copy, dispersing it in single leaves and in larger fragments. This leaf was bought by John Lewis and Elizabeth B. Ketterlinus, owners of Ketterlinus Lithographic Manufacturing Company in Philadelphia, with their bookplate to front pastedown of portfolio.

Single leaf (361 x 252 mm), housed in a double-glass frame. Together with original portfolio, royal folio (408 x 285 mm), early 20th-century dark blue morocco by Stikeman and Co, spine and front cover lettered in gilt, covers panelled in blind, grey endpapers. Leaf: single tiny wormhole mildly affecting one letter, minor scratch along centre breaking through slightly, a few trivial soiling marks; overall in excellent condition. Portfolio: spine lightly rubbed, endpapers a little chipped, lightly browned in places; in very good condition.

BMC I, 17 (IC.55); BSB-Ink. B–408; Chalmers Disbound and Dispersed 18; CIBN B–361; DeRicci/Mayence 53 (=78); GW 4201; Hain *3031; Goff B–526; Needham Pr18; Printing and the Mind of Man 1.
Apostolorum

At ille dixit, Deus patris nostrae prae-ordinavit ut et cognoscat illam humani-
tem, ut vidisset in vobis, quæ rei sed illius ad illos humanos coram quæ adhiberet audiendi. Et tunc, id factum, ei exul-
ge et suppellectile aliquem per dicitur. Scire factum, id factum, ei exul-
ge et suppellectile aliquem per dicitur.
The birth of modern anatomy

FIRST EDITION OF THE MAGNUM OPUS OF VESALIUS (1514–1564), which revolutionized the science and teaching of anatomy, and gives an encyclopaedic account of the structure and workings of the human body. “This is the work that, by breaking the stranglehold in which the writings of Galen had gripped anatomical research for the previous twelve centuries, was instrumental in turning researchers away from his pages and sending them back to the prime source: the human body itself” (Richardson, p. ix). Over 200 pioneering anatomical illustrations were incorporated into the text: the highly technical woodcuts, groundbreaking in their realism, were all carefully executed under Vesalius’s supervision in Venice. In an unprecedented coalescence of scientific exposition, art, and typography, the De Fabrica became “one of the most beautiful scientific books ever printed” (Grolier). “Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian” (PMM).

Folio (433 x 295 mm). Early 19th-century sprinkled half sheep, marbled boards, two green morocco labels to spine lettered gilt, smooth spine divided into compartments by double gilt dotted lines and chain links. Housed in a custom slipcase. Woodcut pictorial title page (laid down on thin paper), full-page portrait of Vesalius, probably after Jan Stephan Calkar, 7 large, 186 mid-sized, and 22 small woodcut initials, more than 200 woodcut illustrations, including 3 full-page skeletons, 14 full-page muscle-men, 5 large diagrams of veins and nerves, 10 mid-sized views of the abdomen, 2 views of the thorax, 13 of the skull and brain, and numerous smaller views of bones, organs and anatomical parts, and 2 double-page folds, one of veins and one of nerves. Faint ownership signature of “Ippolito Guarisci” to title page. A little worming to boards and joints, mainly superficial, joints a little tender, tips slightly worn, title page with small holes to edges, sometime repaired with concomitant browning, a few small marginal tears with old neat repairs, folding plates with small reinforcement to verso, old ink stains at outer edge of pp. 335–80, p. 356 mounted on stub, occasional finger-mark, some foxing and marginal dampstaining throughout, more evident at final few leaves, withal presenting well.

Cf. Adams V-603; Choulant-Frank pp. 178–80; Cushing VI.A.–11; Dibner Heralds of Science 122; Garrison–Morton 375; Grolier Medicine 18A; Heirs of Hippocrates 281; NLM/Durling 4577; Norman 2137; Printing and the Mind and Man 71; Stillwell Science 710; Wellcome 6560.
A masterly polemic for the Copernican system

First edition of Galileo’s most famous and influential work, a skilled and popular polemic composed in the vernacular tongue. “If it was not exactly written in defiance of the Inquisition, it was composed with the deliberate intention of bamboozling the censors and of out-witting Galileo’s clerical enemies . . . In the form of an open discussion between three friends—intellectually speaking, a radical, a conservative, and an agnostic—it is a masterly polemic for the new science. It displays all the great discoveries in the heavens which the ancients had ignored, it inveighs against the sterility, wilfulness, and ignorance of those who defend their systems; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of the earth makes sense in philosophy, that is, in physics . . . The Dialogo, far more than any other work, made the heliocentric system a commonplace” (PMM).

Provenance: Antonio Maria Fabbrini, member of Florence’s Accademia from 1642 to 1696, listed in the 1652 register of salaried employees at the Medici Ducal Court as “pagatore di casa” (manuscript monogram in lower margin of etched title, inscription on verso “Libro all’Illsmo Anto. Maria Fabbrini prestato all’Abate Jacopo Giacomini” giving the book to; the abbot Jacopo Giacomini; the Hightons (bookplate); sold Sotheby’s New York, 27 April 1984, lot 613.

The bibliographer Gilbert R. Redgrave discussed a copy of the Dialogo in his possession that he believed to be a presentation copy from Galileo to Fabbrini. Redgrave makes no reference to an inscription to Giacomini, though does note the presence of Fabbrini’s monogram in the same location as in the present copy. It is uncertain if they are the same copy, or if there was a second copy once owned by Fabbrini. See Redgrave, “Inscriptions in Books” in: Transactions of the Bibliographical Society 4, London 1898, pp. 40–41. See also for Fabbrini’s relationship to the Medicis Miscellanea Medicea III, ed. Beatrice Biagoli, Gabriella Cibei, Veronika Vestri, Florence, 2014, p. 326.

Quarto (215 x 184 mm). Nineteenth-century vellum over thick pasteboards, green morocco spine label, marbled endpapers, red edges. Custom green cloth folding case, green morocco label. Etched frontispiece by Stefano della Bella in a good dark impression, with printed slip pasted into p. 92, printer’s woodcut device on title, 31 woodcut text illustrations and diagrams, floriated woodcut initials, head- and tailpieces made up of printer’s ornaments, errata leaf Ff6, without final blank as often. Manuscript addition of letter H to diagram on M8v (p. 192), old descriptions of other copies mounted on endleaves. Vellum a little dusty, joints skilfully restored, a fresh, wide-margined copy.

Cinti 89; Dibner 8; Grolier/Horblit 18C; Norman 1:858; Printing and the Mind of Man 128; Riccardi 1:511.
**The Dialogo first in English**

FIRST EDITION IN ENGLISH OF GALILEO’S DIALOGO, the major work to be included in volume I, and the first vernacular translation in any language. The *Systeme of the World*, followed by the short but important *Epistle to the Grand Dutchesse Mother concerning the Authority of Holy Scripture in Philosophical Controversies* (known today as the *Letter to Christina*), was only the second work of Galileo’s to be published in England. It preceded the Latin edition, published in London by Thomas Dicas, by two years and remained the only vernacular translation for two centuries.

Apart from the two works by Galileo, Salusbury included seven other translations from Italian and Latin in volume I of his *Collections*. The second volume, including an extensive life of Galileo in part two, was published in 1665 but almost totally destroyed in the Great Fire of London. The Brereton–Macclesfield copy is apparently unique in containing both parts.

PROVENANCE: Benjamin Robert Mulock (1829–1863), presented to him by University College London in 1849 as a prize in mathematics, with their presentation bookplate and gilt supralibros to covers; Mulock was one of the earliest photographers of Brazil, and documented the construction of the Bahia and San Francisco railroad. The copy was subsequently sold at Sotheby’s in 1969 where it was bought by Quaritch, and later entered the private collection of the art collectors Howard and Linda Knohl, with their Fox Pointe Collection bookplate.

2 parts in 1 volume as issued, folio (338 x 219 mm). 19th-century half calf, brown cloth sides with the emblem of University College London stamped in gilt, marbled endpapers. With 4 folding plates, numerous printed diagrams and woodcut and copper engravings in text. Bound without half-title and errata leaf. Minor rubbing to binding, trivial splits to first plate folds, tiny chip to PPI, XX1, HHHH, XXXx2 FFFF1, small chip to corner of MMM4, small burnhole to GGGG2, none of these affecting text. Stain in bottom corner of final section, with last few leaves a little frayed, creased and soiled. A well-preserved, crisp copy.

ESTC R19153; Taylor 268; Wing S517.
MATHEMATICAL COLLECTIONS AND TRANSLATIONS: THE FIRST TOME.
IN TWO PARTS.

THE FIRST PART:

Containing,

I. GALILEUS GALILEUS His SYSTEM of the WORLD.
II. GALILEUS His EPISTLE to the GRAND DUCHESS MOTHER concerning the Authority of Holy SCRIPTURE in Philosophical Controversies.
III. JOHANNES KEPLERUS His Reconcilings of SCRIPTURE Texts, &c.
IV. DIDACUS STUNICA His Reconcilings of SCRIPTURE Texts, &c.
V. P. A. FOSCARINUS His Epistle to Father FANTONUS, reconciling the Authority of SCRIPTURE and Judgments of Divines alleged against this SYSTEM.

By THOMAS SALUSBURY, Esq.

LONDON,
Printed by WILLIAM LEYBOURN, MDCLXI.
The Second Folio, in contemporary calf

5
SHAKESPEARE, William.
Comedies, Histories, and Tragedies. Published according to the true Original Copies. The second Impression.
London: Printed by Tho. Cotes, for Robert Allot, and are to be sold, 1632
£350,000

THE SECOND FOLIO, that is, the second edition, first issue, of the collected edition of Shakespeare’s plays, set page-for-page from a corrected copy of the First Folio, 1623, edited by John Heminge (d. 1630) and Henry Condell (d. 1627). This is the edition of which William Prynne complained that it was printed on best crown paper.

It is estimated that the original edition was of 1,000 copies, shared between the five publishers listed in the colophon, all of whom were proprietors of rights to one or more of the plays. This copy is one of those printed for Robert Allot, who took the lion’s share.

The book is also notable for containing “An Epitaph on the admirable Dramaticke Poet, W. Shakespeare” by John Milton, printed on the Effigies leaf, the first of his English-language poems to be printed.

As shown by William Todd, only the true first issue was published in 1632. The imprint of this copy is Todd’s state Ia; the page with Milton’s verse (i.e., the inner forme of the same sheet) is his state Ib, corrected to read “Comicke” “Laugh” and “passions” with ligatured double-s. In 1641 and later, remainder sheets were sold with this sheet (A2.5) in two distinct re-settings.

Median folio (334 x 225 mm). Contemporary blind-panelled calf, neatly rebacked with original spine label laid down and recornered, red sprinkled edges. Housed in a full crushed brown morocco pull-off case. Engraved portrait of Shakespeare by Martin Droeshout (third state) on the title-page, woodcut initials and head- and tailpieces, text printed in two columns within rules. Pastedowns stripped at outer edges, removing ownership marks. To the Reader leaf extended at inner and lower margin, text not affected; few small restorations to title portrait around the eyes; H5 with closed tear from foot into lowest line of text without loss; small amount of worm deep in gutter towards head of 11 leaves (k5-m3) not affecting text; quire n sprung but since neatly reinserted; hole towards foot of outer column of vv5 affecting three lines of text, costing a handful of letters either side; two lines of text (Othello’s dying couplet) copied in manuscript in an early hand in the lower margin; some marginal paper restoration to final gatherings ccc and ddd (Cymbeline), the last leaf ddd4 inlaid and its blank portions renewed affecting a few letters of the text and a small part of the imprint; the occasional minor spot, ink or water stain, tiny spill-burn, or other blemish; overall a very good, tall, well-margined copy, not trimmed since its original binding.

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, and
TRAGEDIES.
Published according to the true Original Copies.
The Second Impression.

LONDON,
Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe
of the Blacke Bear in Pauls Church-yard. 1632.
The true first printing

6

SPINOZA, Baruch.  
Tractatus theologico-politicus.  
Hamburg: Henricus Künraht, 1670  
£37,500  
[130116]

**FIRST EDITION OF SPINOZA’S GREAT TREATISE ON POLITICAL THEOLOGY**, a “crystal-clear exposition of the theory of natural right” (PMM). Spinoza’s principal work, and the only work published in his lifetime, it blends the traditions of his Hebraic background with Cartesian rationalism. His ethical views are extended into the realm of politics, and contain the first clear statement of the mutual independence of philosophy and religion.

“Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, in order to obtain security, surrenders part of his right of independent action to the State. But the State exists to give liberty, not to enslave; justice, wisdom and toleration are essential to the sovereign power” (PMM).
Four editions were published with the 1670 date and Künraht imprint when, in fact, the second appeared in 1672, and the third and fourth posthumously in 1677. This copy is of the true first edition, with “Künraht” spelled thus and page 104 misnumbered 304.

Quarto (200 x 155 mm). Modern boards covered with a medieval manuscript antiphonal on vellum, black spine label, green endpapers. Roman, italic and Hebrew type. Woodcut printer’s device on title. Without final blank. Title dust-soiled and repaired in gutter, a couple of stains to quire G and to fore edge thereafter, very good.

One of the most important philosophical texts of the century

LEIBNIZ, Gottfried Wilhelm von.
Lehr-Sätze über die Monadologie . . . Aus dem Frantzösischen übersetzt von Heinrich Köhler
[bound with two other works on Leibniz].
Frankfurt & Leipzig: Widow of Johann Meyer, 1720
£95,000

The exceedingly scarce first appearance in print of the Monadology, Leibniz’s most mature philosophical work, considered one of the most important philosophical texts of the 18th century.

Written in 1714 and published in the original French as late as 1814, it first appeared in print in this very rare German translation in 1720, then in a Latin translation by Christian Wolff a year later. The title was coined by the work’s first editor, Heinrich Köhler; Leibniz himself never settled on a title, though one of the surviving manuscripts was annotated by a copyist, “The principles of philosophy, by Mr Leibniz”. The Monadology was also one of the first of Leibniz’s philosophical works to be translated into English, in 1867 by Frederick Henry Hedge.

This appealingly unsophisticated contemporary volume gathers the earliest Monadology with two other related works published the same year: the German translation of the renowned correspondence between Leibniz and Clark, and that of Fontenelle’s account of Leibniz’s life and work, with the plate illustrating his most famous invention: the calculating machine. A 16-page contemporary Leibniz bibliography is appended.

Though relatively well-represented at leading institutions in the US and Europe (17 copies located by OCLC), the Monadology rarely appears in commerce, with only four recorded instances at auction since 1980 (Zisska and Schauer 2011; Reiss and Sohn 2010; Kiefer Buch und Kunstauktionen 2010; Sotheby’s 1984).

“Few works of philosophy can rival Leibniz’s Monadology in terms of sweep: it begins with an account of the most basic substances, monads, and ends with God’s intimate relation to the most exalted of these substances, namely minds . . . It is difficult not to be struck by both its scope and its size, and in particular the apparent disparity between the two. In the entire history of philosophy there is little else like it” (Strickland, p. 1).

3 works bound in 1 volume, octavo (172 x 100 mm). Contemporary full vellum over paste paper boards, edges sprinkled red. Housed in a custom book-form quarter calf box. Engraved head- and tailpieces, initials. With the engraved folding plate of Leibniz’s calculating machine at p. 119 of the third and final work, but without the engraved portrait frontispiece. Library shelf mark, “Bibl. no. 121”, in ink to front pastedown, pencil annotations to verso of each title page. Some loss of vellum to head of spine and top edge of front board, vellum otherwise somewhat spotted and marked as often, faint evidence of removed label to front pastedown, contents evenly browed, else a very good, well-preserved copy of the Monadology bound with two relevant contemporary works.
The Monadology is bound first of three texts, the subsequent titles being:


b) **FONTENELLE, Bernard le Bovier de.** Lebens-Beschreibung Herrn Gottfried Wilhelm von Leibniz . . . Amsterdam: [s.n.], 1720. With 1 engraved folding plate of Leibniz’s calculating machine, without the portrait frontispiece. Ravier 349.

Gulliver’s Travels, with the first state portrait

THE TRUE FIRST EDITION OF SWIFT’S MASTERPIECE, Teerink’s A edition, with the first state frontispiece. The first state frontispiece has the inscription beneath the portrait, which in the second state was placed around the portrait; a third state is a retouched version of the second. The first edition appeared on 28 October 1726 in two octavo volumes at the price of 8s. 6d. Two superficially similar but distinct octavo editions followed in quick succession: the second (eccentrically designated AA by Teerink) sometime in the middle of November, and the third edition (Teerink B) in December. Copies of the true first edition in original trade bindings with the frontispiece in first state are both rare and highly desirable.

The complications reflect the difficulty of publishing the pseudonymous, satirically explosive political satire. Swift was prudently absent in Ireland at publication date and the book was seen through the press chiefly by Alexander Pope, with the assistance of John Gay and Erasmus Lewis. For speed, and to counter the risk of piracy, Motte used five printing houses: those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the greatest share, that of Jane Ilive. The text was edited, both on political grounds and to suit the division of the work among the different printers, by Andrew Tooke, the brother of Benjamin Tooke jun. Swift protested some of
Tooke’s unauthorized changes in pseudonymous letters sent from Ireland.

But the first edition was an immediate success, “and sold out within a week. Gay wrote: ‘From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery’ . . . Swift received from Motte £200 and possibly more from the sales of the book, largely due to Pope’s effort at instilling into his friend the principles of ‘prudent management’ . . . Gulliver’s Travels is the book by which Swift is chiefly remembered, and it is the record of his own experience in politics under Queen Anne as an Irishman in what G. B. Shaw called ‘John Bull’s other island’” (ODNB).

PROVENANCE: Robert Callaghan (ink name on title pages, dated 1732), and C. Fox (ink name to pastedown of vol. I and front free endpaper of vol. II, dated 1865). Clipping from The Times dated 9 July 1924, regarding a sale of a different copy, loosely inserted.

2 volumes, octavo (199 x 117 mm). Contemporary panelled calf, early 19th-century black morocco labels and gilt dates on spines. Frontispiece portrait of Gulliver (first state), 4 maps and 2 plans, additional early 19th-century engraving after Stothard inserted into vol. I (showing Gulliver in Lilliput). Late 18th- or early 19th-century manuscript addition of a verse by William Bowyer under the portrait frontispiece. Light splitting at head of joints, spine of vol. II very slightly chipped at head, a few minor rub marks, a few pages lightly creased, some faint staining at head of vol. I. An excellent copy, rarely found in such good condition in a contemporary binding.

Grolier English 42; Printing and the Mind of Man 185; Rothschild 2104; Teerink 289.
Defoe’s satirical “Breach upon Modesty”

First Edition, Rare First Issue. Contemporary critics attacked the work’s title, which, according to Defoe, was viewed as “a Breach upon Modesty” and offensive to their ears, and the book was reissued the same year with a cancel title page, more politely titled as A Treatise concerning the Use and Abuse of the Marriage Bed. The first issue is rare, not seen at auction since 1969. Between them ESTC and OCLC locate 18 copies in institutions worldwide. Surviving copies of the second issue outnumber the first by a ratio of about three to one.

Although Conjugal Lewdness was published anonymously, there is no debate as to Defoe’s authorship of it. It was one of a series of practical divinity or domestic conduct books in which he employed innovative and recognisably novelistic techniques. “Although the dialogue form had been used in conduct books before, Defoe’s was highly original in its leisurely creation of characters, relationships, and stories. Most conduct books were composed of brief essays, summary ‘moral:s’, and lists of maxims; Defoe’s relatively long, developed narratives with commentary broke new ground . . . Defoe also broke new ground in directing his conduct book to mature readers rather than to the usual audience, those on the brink of adulthood . . . Conjugal Lewdness (1727) explains the purposes of marriage and condemns such things as intercourse during pregnancy” (ODNB).

Modern critics are agreed in noting a paradoxical tension between the narrative form and the moral intention of the tale. “Defoe’s attack on ‘Matri monal Whoredom’ [comprises] four hundred pages written against the grain of his ‘ill-natured’ age. Defoe used his ‘satyr’ to attack the sexual excesses of a society in need of lashing . . . There is in this cranky, late work, an aggressively forged prerogative to ‘tell’ the sins of an age that implicates its teller . . . Defoe seems to parody Gulliver on his worst day as he systematically lays bare all the ways the body makes impossible his program of restraint” (Carol Houlihan Flynn, The Body in Swift and Defoe, p. 38).


Moore 489; Rothschild 781; Sterling Library I, 225; Wellcome II, 441.
Conjugal Lewdness:

Or,

MATRIMONIAL

WHOREDOM.

Loose Thoughts, at first, like subterranean Fires,
Burn inward, smothering, with unchafted Desires;
But getting Vent, to Rage and Fury turn,
Burst in Volcano's, and like Ætna burn;
The Heat increases as the Flames aspire;
And turns the solid Hills to liquid Fire.
So sensual Flames, when raging in the Soul,
First vitiate all the Parts, then fire the Whole;
Burn up the Bright, the Beauteous, the Sublime;
And turn our lawful Pleasures into Crime.

LONDON

Printed for T. Warner, at the Black Boy in
Pater-Nofer-Row. M.DCC.XXVII.
“Territories as rich and fruitful and as capable of improvement as any”

SECOND EDITION, A MAGNIFICENT COPY, THE ONLY ONE WE HAVE SEEN IN CONTEMPORARY RED MOROCCO, with no records traced in commerce of other contemporary morocco bindings. Harris's work, one of the great travel books of the 18th century, was first published in 1705; the present edition is considerably enlarged, with the addition of many plates.

It constitutes an important piece of Australiana, as it includes the first English map of Australia (“A Complete Map of the Southern Continent”, facing p. 325 in vol. I, engraved by Emanuel Bowen after the original in Amsterdam’s Stadt House), with a printed inscription on the map speculating about the possibility of the colonization of the continent—“Whoever perfectly discovers
and settles it will become infallibly possessed of territories as rich and fruitful and as capable of improvement as any that have hitherto been found”.

The work also includes one of the earliest maps of the colony of Georgia, which was used in a 1981 Supreme Court case over the location of the boundary between Georgia and South Carolina.

To the original extensive accounts of the first edition are added voyages completed since: Middleton’s to Hudson Bay, Bering to the Northeast, Woodes Rogers and Clipperton and Shevlocke’s circumnavigation, Roggeveen to the Pacific, and the various travels of Lord Anson.

The editor, John Harris (1666–1719), was a fellow of the Royal Society and for a time its vice-president. The work was commissioned as a rival to Churchill’s Voyages, but unlike Churchill’s work, the voyages related here are edited and rephrased with the addition of some quotes from the originals, and Harris includes his own thoughts on the history and economic development of various regions.

2 volumes, folio (419 x 252 mm). Finely bound in contemporary English red morocco, black morocco labels to spines, spines richly gilt to compartments, wide floral gilt border to covers, gilt roll-tooled board edges and turn-ins, marbled endpapers, top edges gilt, bottom and fore edges marbled. With 22 maps (15 folding) and 39 engraved plates. Spines lightly sunned, a few minute marks to covers, faint creasing and minor blemishes to some pages, a couple of tiny chips and minor paper faults to page extremities. Volume I with light staining to head of p. 99, tiny chip to p. 170, small mark at head of pp. 272–3, 3 cm closed tear at base of p. 755, slight discoloration to plate facing p. 879 and adjacent pages, pp. 909–12 misbound before p. 905. Volume II with small stain to pp. 102–3 and adjacent pages, tiny hole to p. 323 with loss of one letter, tiny wormhole from p. 763 to end occasionally grazing letters. Overall an exquisite copy, clean and bright.

Carter Brown 744/116; ESTC N10532; Hill 775; Goldsmiths’ 8040.
The Pékin Physiocratie

(QUESNAY, François.) DU PONT DE NEMOURS, Pierre Samuel, editor.
Pékin, and sold in Paris: Merlin, 1767 £110,000 [124093]

First edition, the extremely rare first issue with the fictitious Pékin imprint on the title pages of both parts, in the corrected state. Issued thus to avoid French censorship, but in fact printed in Paris, the Pékin issue was printed in very small numbers and swiftly withdrawn because of a reference made by the editor, Pierre Samuel Du Pont de Nemours, to Louis XV’s engagement in the printing of Quesnay’s earlier work, the Tableau économique. Du Pont de Nemours stated that the Tableau had been first published at Versailles in December 1758 “sous les yeux du Roi” [in the presence of the king]; this expression was suppressed from the Leiden edition of 1768, a cancel replacing the offending leaf (leaf G4, part 1, pp. 103–4). This correction was also made to some copies of the Pékin issue, and this copy is one such example, with leaf G4 a cancel (see Jean Viardot in En français dans le texte and Mattioli for a discussion of the uncorrected, corrected, and “intermediate” states).

The Pékin issue is very scarce, and it is thought that there are fewer than 15 copies extant. Viardot records three copies (Menger Collection at Hitotsubashi University, the Du Pont de Nemours and James Ford Bell Collection), and OCLC locates just six more (three in the US, two in Denmark, and one in the UK, at Edinburgh University). Just one other copy, defective, has been traced in commerce.

Physiocratie contains the major writings of François Quesnay (1694–1774), many first published in the Journal de l’Agriculture and assembled here by the periodical’s editor Du Pont de Nemours for the first time, thus offering in one work the “Bible” of physiocracy, and the book that gave the Physiocrats their name. It is considered one of the most important and original works on political economy to be published before the Wealth of Nations. Quesnay presented a copy of his work to Adam Smith, who described its author as “ingenious and profound, a man of the greatest simplicity and modesty”, while pronouncing Quesnay’s system to be “with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy” (quoted in Rae’s Life of Adam Smith).

Quesnay was the court physician to Louis XV, and his notion of a circular flow of income throughout the economy was influenced by the contemporary discovery of blood circulation through the human body. He believed that trade and industry were not sources of wealth, and instead argued that the real economic movers were agricultural surpluses flowing through the economy in the
form of rent, wages and purchases. Quesnay argued that regulation impedes the flow of income throughout all social classes and therefore economic development; and that taxes on the productive classes, such as farmers, should be reduced in favour of rises for unproductive classes, such as landowners, since their luxurious way of life distorts the income flow.

2 parts in 2 volumes, octavo (188 × 115 & 188 × 118 mm), the second part bound after a copy of the 1768 Leyde edition of part 1. Part 1: contemporary mottled half sheep, red morocco spine label, patterned paper boards, floral endpapers, edges red. Part 2: 19th-century cloth-backed marbled boards, cloth tips, spine ruled and lettered gilt, sprinkled edges. The two volumes housed in a dark green quarter morocco solander box by the Chelsea Bindery. Engraved frontispiece to part 1. Ownership stamp in part 1 with the initials FR below a crown, and ownership signature at head of title of J. B. Andrieux [?]. Joints and spine ends of part 1 with extensive loss of leather, mostly worm damage, but contents unaffected. Some light browning and spotting to contents, part 2 in very good, clean condition.

Einaudi 4431; En français dans le texte 163; Goldsmiths’ 10391; Kress 6548; Mattioli 2808; Sraffa 4809.
The “imperfect” state, corrected by Bentham

BENTHAM, Jeremy. Panopticon: or, the Inspection-House. Containing the Idea of a New Principle of Construction applicable to any Sort of Establishment, in which Persons of any Description are to be kept under Inspection. And in Particular to Penitentiary-Houses, Prisons, Houses of Industry, Work-Houses, Poor-Houses, Manufactories, Mad-Houses, Hospitals, and Schools. With a plan of management adapted to the principle. In a series of letters, Written in the Year 1787, From Crecheff in White Russia, to a Friend in England. Dublin: T. Byrne, 1791 £25,000

First edition, first issue, of the Panopticon, corrected and annotated in Bentham’s hand. “The Dublin edition has not been recorded in any bibliography, although it is known to have been printed” (Chuo). This is one of six copies sent to Bentham in May 1791, and one of the very few to survive from the initial printing of 500 copies, of which “it is very probable that many copies were pulped” (ibid.). As well as consisting of the panopticon letters only (not the postscripts or the plates) and bearing more than 30 authorial manuscript corrections, this issue is without a preface: an early state.

Bentham’s wholehearted commitment to the panopticon prison project extended across decades. The idea of a specific design for an effective detention centre sprang from his brother Samuel’s involvement in the establishment of a modern, planned manufacturing town in Prince Potemkin’s estate in Krichev, Russia. Samuel’s town planning aimed at ensuring that workers remained under scrutiny at every step in the production process. Inspired by this concept, and convinced that it would revolutionize the maintenance of prisons, Jeremy Bentham began outlining his panopticon in a series of letters sent to his father and to George Wilson in England. On his return in Britain, he contemplated proposing the scheme to William Pitt and wrote him a letter to that effect, but the missive was never sent and the project was dropped.

Ireland offered the first real chance for his plan to materialize. In the summer of 1790 Bentham’s idea had enthused Sir John Parnell, chancellor of the Irish exchequer, who borrowed from the author a manuscript copy of the letters and invited him to send another to the Irish Secretary, Major Hobart, to have it printed. “It was decided that the engravings should be made in London under the supervision of the architect William Reveley” (ibid.). Details relating to print-run, as well as discussions about the material realization of the prison, were discussed in the correspondence between Parnell and Bentham (who in a September letter put forward the suggested title).

“[The Panopticon] was printed by order of the Chancellor, Sir John Parnell, for private distribution among members of the Government, although, of course, the matter got no further. No copy of such an issue appears to be known, but there seems no doubt that it was printed, for Bentham, sending a copy of the book to George III says in a letter, dated 11 May 1791, quoted by Bowring: ‘the enclosed copy printed in Dublin is in the imperfect state in which by mistake it has been sent to me . . . I am reprinting it . . .’, and a note dictated to Bowring in 1821 says: ‘The main body of the Panopticon was sent to..."
the press at Dublin by Sir John Parnell" (Muirhead).

The first part of the book was printed in Dublin, but Hobart, who was waiting for the several postscripts and the plates, did not distribute it. For unknown reasons, by the spring of 1791 Parnell's initial enthusiasm had greatly diminished, and Bentham began to turn his attention to building the panopticon prison in London.

Having heard nothing from Hobart in the following weeks, Bentham, who had been intensively working on the postscripts, decided to have them printed in London, and to have the letters reprinted there too. Still perhaps
hoping that the Irish government would come to an agreement and go ahead with the scheme, he sent the postscripts to Hobart as the sheets came off the London press. But no communication came from Ireland, and it was only after much insistence that Bentham received, in late April or early May 1791, a mere six copies of what he termed the “imperfect state” of his book. “It is not known whether Bentham received any more than the initial six; in any case, he very soon had no need for them” (Chuo). Beside those six copies, and any others that were pulped, the remainder sheets (plus the full set of engravings) were reissued in 1796 by another Dublin publisher, James Moore, with a new title, Management of the Poor.

This issue, the first Dublin edition, and the London edition

This copy is evidently an issue which precedes both the earliest listed in Chuo, that is the three-volume Dublin edition of 1791, and of course the London edition of 1791 which bears the imprint “Dublin, printed; London reprinted” (shown by Chuo to be posterior to the Dublin edition).

The sheets of the text in our copy correspond almost completely with the setting of the letters volume of the Dublin edition. The only differences are the absence, in our copy, of the preface, and, in the complete Dublin edition, a new setting of the title page, occasioned by the addition of the preface; and the replacement in the final page of the word “finis” with the catchword “Postscript”. The setting of the type of the last page is otherwise identical, which suggests that the terminal quire at least was still standing in type. Up to the time of the printing of the first volume of the Dublin edition, Byrne had reason to believe that proofs with corrections might come back to him; after all, Bentham encouraged the completion of the Dublin enterprise by sending copies of the London-printed postscript.

But, as the silence from the Irish government grew longer, the prospect of any positive Irish outcome for Bentham faded. None of the autograph corrections present in our copy is included in the relevant part of the Dublin edition, though all of them appear in the London edition. We infer that the author had by then become disillusioned with the Irish edition—or rather with the chance that a panopticon would ever be built in Ireland, with Bentham himself as its director. This work was to his mind principally a blueprint for a new prison; its completion would not coincide, as with other works, simply in a publication. He therefore used one of the copies he received from Byrne to make proof corrections, not for Byrne, but for the London edition.

List of manuscript annotations to the panopticon letters: the corrections appear in ink throughout, some in the style of proofing marks, some as changes: p. 2, adding an “or” before “penitentiary”; p. 11, a comma is added; p. 13, “eastern” is replaced with “exterior”; p. 16, a comma is
added; p. 17, a blunder in capitalisation is fixed; p. 21, a missing “that” is added in the first line; p. 23, a missing dash is added; p. 30, a missing question mark is added; p. 37, a m-dash is corrected to a hyphen; p. 58, replacement of “he” with “who”; p. 59, addition of the phrase “But others, perhaps, might” at line 11; p. 61, “observe” corrected to “observed”; p. 75, line 3 “shall” corrected to “should”; p. 79, “bank” corrected to “banks”, and “was” removed from footnote; p. 80, “motives” corrected to “motions”; p. 83, “recollected” altered to “collected”, and three commas fixed; p. 87, “premise” corrected to “promise”; p. 88, “degree” changed to “degrees”; p. 100, “patient” is corrected to “patients”; p. 101 “been” is added to a footnote; p. 106, a colon is added; p. 108, a comma is added; p. 111, “corporeal” is corrected to “corporeal”, p. 115 “into” is corrected to “in to”; p. 116, a comma is changed to a colon; p. 122, the addition of “in” and addition of “if” is made.

Octavo (210 x 125 mm). Recent marbled boards, calf spine, gilt rules and red morocco label. Collation: [2, title, verso blank], [2, table of contents, verso blank], pp. 122 [B–Q4, R1]. Pale damp-mark to upper margin of the final few leaves; without the terminal blank leaf. An excellent copy.

Chuo P2.1; Everett, p. 530; Muirhead pp. 12-15; see Chuo, pp. 108–112.
“Justice for one-half of the human race”

WOLLSTONECRAFT, Mary.
A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects.
London: printed for J. Johnson, 1792
£25,000

First edition of the first great feminist treatise. Mary Wollstonecraft (1759–1797) argued in her groundbreaking manifesto that the rights of man and of woman were one and the same thing. Her demand for “justice for one-half of the human race” found a following among radicals and educated women, and ultimately succeeded in initiating a new regard for women as an important social force. Wollstonecraft preached that intellect would always govern, and she sought “to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous [sic] with epithets of weakness”.

The few annotations in this copy are indicative of some of the resistance Wollstonecraft faced: on page 293, to her assertion that “the lover is always best pleased with the simple garb that fits close to the shape”, the reader has
retorted with “and why? The answer is obvious, and tells against you, Madam”; on page 389 the phrase “from early marriages the most salutary physical and moral effects naturally flow” has prompted an outraged “Good God!”. A second edition was published the same year, but a planned second volume was never written, not least because Wollstonecraft’s confidence had been severely shaken by her tumultuous affair with Gilbert Imlay. Five years later she met and married William Godwin and died giving birth to their daughter Mary, future author of Frankenstein.

Octavo (227 x 137 mm). Original drab paper-backed blue boards, rebacked preserving the original unlettered spine, uncut. Housed in a custom made red cloth flat-back box. A few marginal pencil annotations in a neat, contemporary hand on pp. 293, 295, 389, and 395. Boards soiled and worn at extremities, rear hinge cracked but firm, contents foxed (mostly first and last gatherings) with some chipping to page edges, else a very good, tall copy.

Goldsmiths’ 15366; Printing and the Mind of Man 242; Windle, Mary Wollstonecraft Godwin, A5d.
A newly rediscovered coloured copy of the first edition of Blake’s designs for Young’s *Night Thoughts*. Coloured copies are rare. There is no mention of the availability of coloured copies in the prospectus, and much bibliographical work has been devoted to those notable few copies with contemporary hand colour. The most recent published census of coloured copies is that given by Grant, Rose, and Tolley. Their edition includes a census of 23 known copies, including the then untraced Gaisford–Macgeorge copy (Moss–Bentley, Copy G), since traced and designated the Tonner–Lutheran Church copy. Two more copies have been discovered since 1980: a copy probably owned by Charles John, fifth Baron Dimsdale (Sotheby’s, 17 December 1984, to Sam Fogg); and William à Beckett’s copy (Sotheby’s, 1 June 1989, to the National Library of Victoria), bringing the total number of recorded copies to 25. Our copy is the 26th known copy.

Martin Butlin, writing in 1969, was the first to distinguish two colouring styles, dating them about 1797 and about 1805. Grant, Rose, and Tolley expand this to three basic schemes or “types” of colouring (see p. 53), with 15 copies belonging to the first, 6 to the second, and just one copy to the third type (and therefore perhaps better regarded as an anomaly). The most important distinction between the groups is that the figure of Death in plate 1E wears a white robe in copies of type I, a green robe in copies of type II, and a grey robe in the type-III copy. This copy belongs to type I. The colouring appears identical to copies at Pierpont Morgan, Huntington, Yale Centre of British Art, and John Rylands. Earlier bibliographers hoped to discover some proof that Blake or his wife coloured early copies, perhaps as a model for other colourists, but this has never been proved. Grant, Rose, and Tolley point out that any statement “as to when or by whom a particular copy was coloured must be regarded as inferential rather than factual”.

“With his usual attention to what he called ‘minute particulars’ (Blake, 194), Blake carefully translated Young’s words into pictures; but by using his own vocabulary of images, Blake created a visual commentary on the poem” (ODNB). Although Blake had produced 537 large watercolours to surround the printed text of the nine-part poem, the published text contains only the first four Nights, illustrated with 43 images. The publisher Richard Edwards, who ran the second Edwards of Halifax shop in Bond Street, closed his business shortly afterwards; no further instalments appeared.
NIGHT \ the \ FIRST.

ON

LIFE, \ DEATH \ AND

IMMORTALITY.
What, night eternal—but a frown from thee?
What, heaven's meridian glory—but thy smile?
And shall not praise be thine? not human praise?
While heaven's high host on hallelujahs live?

O may I breathe no longer than I breathe
My soul in praise to HIM who gave my soul
And all her infinite of prospect fair;
Cut through the shades of hell, great love! by THEE,
Oh most adorable, most unadored!

Where shall that praise begin, which ne'er should end?
Where'er I turn, what claim on all applause!
How is night's sable mantle labour'd o'er!
How richly wrought with attributes divine!
What wisdom shines! what love! this midnight pomp,
This gorgeous arch with golden worlds inlaid,
Built with divine ambition, nought to THEE!

For others this profession: THOU apart,
Above, beyond: oh tell me, mighty mind!
Where art thou? shall I dive into the deep?
Call to the sun, or ask the roaring winds.
For their creator? shall I question loud
* The thunder, if in that the ALMIGHTY dwells?
Or holds HE furious storms in streighten'd reins,
And bids fierce whirlwinds wheel his rapid car?

What mean these questions?—trembling I retract;
My prostrate soul adores the present GOD:
Praise I a distant DEITY? HE tunes.
My voice, if tuned: the nerve that writes, sustains:
Wrapp'd in his being I resound his praise:

But though past all diffused, without a shore
The sheets were printed twice, once for the text, a second time for the engravings. As Bentley notes, “the paper was only marginally larger than the copperplate, and even in untrimmed copies . . . parts of the platemark may not appear.” In this copy the plates have been carefully positioned and there are good upper and lower margins on virtually every page, with the engraved borders extending beyond the fore edge in only a couple of instances. The explanation leaf, often lacking, is trimmed and bound in at the end; a second copy is loosely inserted.

Folio (430 x 330 mm), uncut, 56 separate leaves, no signatures. Finely bound by Sangorski and Sutcliffe for R. D. Steedman (signed in gilt at foot of front turn-in) in full blue morocco, reddish-brown morocco label to front cover and two to spine. Preserved in a custom made box. With 43 pictorial borders designed and engraved by William Blake and coloured by hand. Short closed tear to the first blank at foot, similar tear to fore edge of terminal blank, a tiny nick in centre of extreme lower edge affecting some 22 leaves but never into the platemark, one or two minor blemishes; these defects minor only, still an excellent copy, in better condition than either of the other two coloured copies to have appeared on the market since 1980.

RARE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND INFLUENTIAL WORKS IN THE HISTORY OF ECONOMIC THOUGHT, FROM THE LIBRARY OF MALTHUS’ ALMA MATER, JESUS COLLEGE, CAMBRIDGE. Malthus’s own library was donated to Jesus College by his heirs in 1949. This copy preserves the cancelland Q8r (p. 239) which, in the first sentence, was incorrectly printed as “the immortality of man on earth seems to be as completely established”; in the cancel this was corrected to read “mortality”.

“Malthus was not the first writer to make the obvious point that the growth of population is ultimately limited by the food supply. He was, however, the first to bring it home to readers with the aid of a simple, powerful metaphor: population when allowed to increase without limit, increases in a geometrical ratio, while the food supply can at best increase at an arithmetical ratio; so, whatever the plausible rate of increase of the food supply, an unchecked multiplication of human beings must quickly lead to standing-room only” (Blaug, *Great Economists before Keynes*, p. 141).

“The central idea of the essay—and hub of the Malthusian theory—was a simple one . . . If the natural increase in population occurs the food supply becomes insufficient and the size of the population is checked by ‘misery’—that is the poorest sections of the community suffer disease and famine. Malthus recognises two other possible checks to population expansion: first ‘vice’—that is, homosexuality, prostitution, and abortion (all totally unacceptable to Malthus); and second ‘moral restraint’—the voluntary limitation of the product of children by the postponement of marriage” (PMM).

“For today’s readers, living in a post-Malthus era, the world’s population problems are well known and serious, but no longer sensational. It is difficult therefore to appreciate the radical and controversial impact made by the Essay at the time of publication. It challenged the conventional notion that population growth is an unmixed blessing. It discussed prostitution, contraception, and other sexual matters. And it gave vivid descriptions of the horrendous consequences of overpopulation and of the brutal means by which populations are checked” (ODNB). Despite its unpopularity with liberal critics, Malthus’s principle of population became accepted as a central tenet of classical political economy and Charles Darwin acknowledged Malthus’s influence in the development of his theory of natural selection.

Malthus was subsequently appointed Professor of History and Political Economy at the East India Company’s Haileybury College.
Octavo (209 x 130 mm). Contemporary diced half russia and dark blue paper-covered boards, flat spine lettered and ruled in gilt, edges sprinkled blue. Housed in a custom made dark blue quarter morocco book-form folding box. Initial bookplate, “JPS”, with Jesus College, Cambridge banner, to front pastedown; a few neat pencil and ink annotations to the text (pp. 41, 335–7). Very light rubbing to extremities, joints skilfully repaired preserving original spine, hinges strengthened at ends with Japanese tissue paper, endpapers foxed, contents a little browned with the occasional spot or area of light discolouration (such as Z8, 2A1–2), tiny puncture to page numbers of leaf D4, else a very good copy.

Carpenter XXXII (1); Einaudi 3667; Garrison–Morton 1693; Goldsmiths’ 17268; Kress B3693; McCulloch, pp. 259–60; Norman 1431; Printing and the Mind of Man 251.
Her most popular novel

First Edition. The second of her full-length novels, begun in August 1796, when Jane Austen was the same age as her heroine, and finished in August 1797, “First Impressions” was offered by her father to Thomas Cadell on 1 November 1797 as a novel in three volumes “about the length of Miss Burney’s Evelina”; but Cadell declined without asking to see the manuscript. Revised in 1809–10 after the success of Sense and Sensibility, by which time the first choice of title had been used elsewhere, it became the runaway success of her lifetime editions and remains the most popular of her books.

16
[AUSTEN, Jane.]
Pride and Prejudice: A Novel. In three volumes. By the author of “Sense and Sensibility.”
London: for T. Egerton, 1813
£95,000 [130995]

Pride and Prejudice: A Novel. In three volumes. By the author of “Sense and Sensibility.”
London: for T. Egerton, 1813
£95,000 [130995]
3 volumes, duodecimo (173 x 104 mm). Contemporary red half roan, smooth spines divided into compartments by double gilt rules, gilt motifs of a lozenge within an oval surrounded by dots, gilt-lettered direct, numbered within foliate roundels, drab paper boards. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Partially erased ownership inscription front free endpapers of vols. II and III. Half-titles in vols. I and II only. Couple of joints expertly repaired, a little furbishment to heads, extremities a bit worn, some foxing, minor staining, and couple of marginal tears to contents, first two gatherings of vol. I with a few small tears in gutter and slightly loose stitching, vol. II with old faint water splash to pp. 88/89. A very nice copy.

Gilson A3; Keynes 3; Grolier English 138; Sadleir 62b; Tinker 204.
The bible of the atheists, unmutilated

**17**

**SHELLEY, Percy Bysshe.**

Queen Mab, A Philosophical Poem, with Notes.

London: by P. B. Shelley [actually by an unknown printer for Thomas Hookham], 1813

£25,000 [130374]

First edition, an “unmutilated” copy, with title page and final leaf intact, and including the poetic dedication to Harriet.

Queen Mab was Shelley’s most provocative poem and a key radical text in the early years of the 19th century. The entire edition was 250 copies, to be privately distributed by Shelley himself, who also shouldered the risk of having his name on the title page as publisher. Shelley planned to remove this incriminating leaf and cut his name from the foot of the final leaf, but even in its relatively safe “mutilated” state, Queen Mab was not likely to be widely distributed. As Harriet Shelley wrote to a friend in Dublin (21 May 1813), “Do you [know] any one that would wish for so dangerous a gift?”

This “unmutilated” state has always excited the attentions of collectors and has consistently fetched far higher prices than “mutilated” copies. The “unmutilated” state offers one of the most inflammatory title pages of the era. Knowing that very few would see it, Shelley was free to give vent to his revolutionary, atheistical fervour. The title carries a tag from every freethinker’s favourite Latin author, Lucretius, and Archimedes’ aphorism in Greek: “Only give me a place on which to stand, and I shall move the whole world.” Bolder yet was the cry “Ecrasez l’Infame!” from the Correspondance de Voltaire. Voltaire was referring to the established Church, but the same phrase had been adopted by the Illuminists as their motto to refer specifically to Christ.

QUEEN MAB;
A
PHILOSOPHICAL POEM;
WITH NOTES.
BY
PERCY BYSSHE SHELLEY.

ECRASIZ L'INFAME!
Correspondence de Voltaire.

Arria Peridom perguro loco, aurea ante
Trita solo; justum integros acundare festinans;
Atque lavatio: juratique novas descopere flores.

Unde prins nulli veladant tempora musae:
Primam quod magnum doceo de ritu; et aetia
Religiosis animos notis exulcerere pergo.

LAEVIET. 30. 4.

Dios τη φει, και κομμένη έσπερα.
Achilleus.

LONDON.
PRINTED BY P. B. SHELLEY,
37, Chaplet Street, Grosvenor Square.
1812.
From a Stoke Newington circulating library

18
[SHELLEY, Mary.]
Frankenstein; or, The Modern Prometheus. In three volumes.
London: for Lackington, Hughes, Harding, Mavor, & Jones, 1818
£275,000 [130172]

FIRST EDITION, UNCUT IN ORIGINAL BOARDS, of Mary Shelley's masterpiece of Gothic horror and early polemic against the hubris of modern science, one of 500 copies printed. Frankenstein was published in the middle of the era in which most English books were originally issued in paper-backed boards, a relatively flimsy form of binding that was serviceable but liable to destruction at the hands of enthusiastic readers, especially in circulating libraries. The boards binding must be considered the primary binding for the book, and hence the most desirable, but it rarely survives. ABPC lists nineteen records for copies of the first edition of Frankenstein sold at auction since 1975, of which only three are in original boards, two of them (the Webster and Slater–Martin copies) having appeared twice in that time span, the other being the Richard Manney copy. Of the remaining fourteen sale records, ten copies were in later or modern bindings. We believe the present copy to be one of only a handful of boards copies surviving in private hands.

The contemporary library inscriptions of Irvine's Public Library, Stoke Newington, bring the book into the ambit of the author's mother, Mary Wollstonecraft. It was at neighbouring Newington Green, where nonconformists and
English dissenters clustered around the Unitarian Church ministered by Dr Richard Price, that Wollstonecraft and her sisters opened their school for girls in 1784. Wollstonecraft died from postpartum infection in 1797, shortly after giving birth to her daughter Mary, in Somers Town, St Pancras, less than four miles due south-east of Newington Green.

3 volumes, duodecimo. Uncut in original blue paper boards, neatly rebacked and with printed paper labels to style. Housed in a custom brown cloth folding case, brown morocco label, each volume with card and cloth chemise. With the half-titles, that to vol. II supplied, and 6 terminal advert leaves in all (vol. I, K2; vol. II, quire I; vol. III, singleton K1). Contemporary manuscript inscriptions of Irvine’s Public Library, Stoke Newington, to pastedowns and half-titles; later armorial bookplates of the Crossley family (motto “Credo et amo”) of Scaitcliffe, Lancashire. Worn, blue paper stripped from front board of vol. I, early manuscript name of Falmouth[?] hotel on front board of vol. II struck through, paper repairs to corners of boards of vol. III; 2 leaves (H3, vol. I; E5, vol. III) with clean lateral tears without text loss, some chips and marginal tears resulting from careless opening of gatherings; browning, spotting, and staining generally; a copy showing many signs of age and use, but a remarkable survival untrimmed in original boards.

Ashley Library V 29; Tinker 1881; Wolff 6:280.
A SET OF SIX AUTOGRAPH LETTERS SIGNED TO THE TUSCAN NOBLEMAN BARTOLOMEO CINI. The letters make mention of Percy’s friendly relationship with Cini’s mother-in-law Margaret King, Lady Mountcashel, reference Claire Clairmont, and Percy Florence and his Cambridge friend Andrew Alexander Knox, and include an admission of Mary’s dislike of travelling by sea, particularly poignant given Percy had drowned 20 years earlier in a squall near Livorno. Mary Shelley’s autograph letters rarely appear on the market, and those in Italian are particularly unusual. Moreover, intact collections of letters to the same recipient are of particular interest.

Cini (1809–1877) was the son-in-law of Margaret King, Lady Mountcashel (1773–1835), whom Percy and Mary Shelley had known as their liberal hostess “Mrs Mason” at Casa Silva, Pisa. Lady Mountcashel had abandoned her title on eloping with the Irishman George Tighe, taking her adopted name from the governess in Mary Wollstonecraft’s Original Stories. As a child in Ireland she had been Wollstonecraft’s pupil and protégé, and was glad to reciprocate her governess’s care by offering support to the Shelleys and Claire when they arrived in Pisa in 1820, introducing them to a new radical intellectual circle. For his part George Tighe helped to meet Percy Shelley’s appetite for information about new scientific researches. Margaret’s daughter Nerina married Cini, mentioned by Mary in 1834 as “an amiable & cultivate & rich Italian”. He went on to be an important liberal politician and railway financier.

In chronological order, the six letters are as follows:

i) Single bifolium (leaf size: 210 × 134 mm), 3 pages, integral address leaf to fourth with red wax seal. Together with a folded slip of paper, annotated in another hand, “Madama Schelly”. [Florence: 13 March 1843. In the letter Mary broaches the matter of Percy Shelley having been “molto amico della madre di Nerina [very friendly with Nerina’s mother]”, and enquires about the possible survival of any letters from Shelley, in spite of the rumour that all the mother’s letters had been burned after her death. Mary travelled with her son Percy Florence in Italy in 1840, 1842, and 1843, and recorded her travels in Rambles in Germany and Italy (1844).

ii) Single bifolium (leaf size: 129 × 100 mm), 3 pages. Via Sistina 64, 3 Piano Rome: 6 April [1843]. Discussing social arrangements and stating “Il mio debito bramerei saldare [I want to settle my debt]”.

iii) Single bifolium (leaf size: 194 × 128 mm), 2 pages, integral address leaf to fourth with red wax seal, postmarked 21 May 1843. Alla Cocumella, Sorrento: 16 May [1843]. Thanking Cini for “le lettere che mi ha mandato [the letters you have sent me]”, presumably Shelley’s as requested in the previous letter, and stating her intention to stay in Sorrento “two—three or four months”, and sending the regards of Percy Florence and his Cambridge friend Andrew


19

SHELLEY, Mary.
Six autograph letters signed to
Bartolomeo Cini.
Florence, Sorrento, & Putney: [1843 & 1845]
£25,000 [130001]
Alexander Knox, whom Mary helped in his journalistic career, and who accompanied them on their Italian tour.

iv) Single bifolium of thin tissue paper (leaf size: 216 × 138 mm), 2 pages, integral address leaf to fourth with red wax seal. Sorrento: 15 June [1843]. Complaining of the “pessima reputazione esateza [wretched reputation for accuracy]” of the Naples and Sorrento postal service, and informing him of their intention to leave for England soon. She goes on to excuse Sorrento as “veramente un Paradiso—la sua belta è indescibile—viviamo in una pace e tranquilita me molto piacevole; ma Percy e Knox lo trova un po monotono [truly a Paradise—its beauty is indescribable—we live in a peace and tranquility that is very agreeable to me; but Percy and Knox find it a little monotonous].”

v) Single bifolium (leaf size: 197 × 140 mm), 2 pages, integral address leaf to fourth with red wax seal. Sorrento: 10 July [1843]. Relating the arrival (all at once) of Cini’s long-awaited letters, mentioning her plans to leave, pass by Livorno to pay her debt, and hoping to see Nerina again. She notes, “mi dispiace tanto viaggiare mare in tempo cattivo [I dislike travelling by sea in bad weather very much].”

vi) Single small bifolium (leaf size: 113 × 90 mm), 4 pages. [Putney: January–April 1845?] Inviting Cini, before he leaves London, to attend a dinner party: “e preghero la Chiara anche di venire e si fara una piccola reunion di amici—Toscanese per cosi dire [I shall beg Claire to come as well and we shall have a small reunion of friends—in the Tuscan fashion so to speak].”

6 autograph letters signed “M Shelley”, between two and four pages in length. All creased from folding as usual, with a few small areas of loss to corners not affecting text, and the occasional spot, else very good.
The captain of the Beagle’s own set

20

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

£100,000

FIRST EDITION OF DARWIN’S FIRST PUBLISHED WORK, THIS THE PERSONAL SET OF THE BEAGLE’S COMMANDER CAPTAIN ROBERT FITZROY, inscribed on the half-title of volume I “Robt. FitzRoy”; below this the later ownership inscription of “Admiral FitzRoy”, possibly his son, vice-admiral Robert O’Brien FitzRoy (1839–1896) or perhaps that of a family member distinguishing father from son.

On 13 November 1828 FitzRoy (1805–1865) was “appointed to take command of the brig Beagle, following the suicide of her former commander, Captain Pringle Stokes. The Beagle and the Adventure, under Captain Phillip Parker King, were engaged in charting the coasts of southern South America. Here FitzRoy’s seamanship and endurance were tested when he and his surveying crew spent 23 days in an open whaleboat in the depths of the subantarctic winter while exploring away from their ship. On this voyage FitzRoy carried four young Fuegians back to England; one man died soon after landing, the others were kept and educated at FitzRoy’s expense. . . . Having failed to win the parliamentary seat for Ipswich, FitzRoy sailed in
the Beagle in November 1831 to return the Fuegians to their families, hoping that they would encourage their peoples to befriend British vessels and especially shipwrecked sailors in need of succour. He was accompanied on this voyage by Charles Darwin. The two men lived in reasonable harmony during the five years that they were away, though Darwin recognized that FitzRoy’s drive and ardour, so laudable in most respects, could on occasion lead him to overreact and take offence where none was intended. This aspect of FitzRoy’s character, forgivable perhaps in a young man in trying situations, was to dog him throughout his life, yet the fact that many of his crew re-enlisted for the second voyage testifies to their faith in his seamanship and their respect for him as commander. He was promoted to captain on 3 December 1834. FitzRoy’s hopes for his Fuegians were soon dashed. The main purpose of the voyage being, however, to continue his survey, he decided, without seeking approval, to purchase a companion ship to make the task easier and safer. This impetuous action earned him a rebuke from the Admiralty, which declined to reimburse his considerable expenses. His course home lay across
the Pacific and round the Cape of Good Hope, for his instructions included
the taking of astronomical observations at certain ports, whereby their lon-
gitudes might be more accurately fixed. The Beagle arrived home in October
1836 . . . FitzRoy’s narrative of the Beagle voyages was published in 1839, Dar-
win’s volume on the zoology following in 1840” (ODNB).

“The third volume contains Darwin’s account of the voyage, now famous
as the genesis of the theory of evolutionary biology” (Hill). Interestingly,
Freeman remarks that FitzRoy was strongly against the views espoused in On
the Origin of Species (1859), noting that he was present at the famous Oxford
evolution debate of 1860, and “walked out of the lecture room holding a bible
over his head and exclaiming ‘The Book! The Book!” (Charles Darwin: A Com-

This is a remarkable association set of one of the most extraordinary
voyages of the 19th century. Sailor and naturalist held each other in high
regard: in her acclaimed biography of Darwin, Janet Brown notes FitzRoy’s
comment that “Darwin is a regular trump . . . He has a mixture of neces-
sary qualities which makes him feel at home, and happy, and makes every-
one his friend” (Charles Darwin: Voyaging, 2003, p. 218). In turn, Darwin re-
marked that “FitzRoy’s character was a singular one, with very many noble
features: he was devoted to his duty, generous to a fault, bold, determined,
and indomitably energetic, and an ardent friend to all under his sway . . .
[but that] FitzRoy’s temper was a most unfortunate one. It was usually
worst in the early morning, and with his eagle eye he could generally detect
something amiss about the ship, and was then unsparing in his blame. He
was very kind to me, but was a man very difficult to live with on the inti-
mate terms which necessarily followed from our messing by ourselves in
the same cabin. We had several quarrels . . . But after a few hours FitzRoy
showed his usual magnanimity by sending an officer to me with an apology
and a request that I would continue to live with him. His character was in
several respects one of the most noble which I have ever known” (Francis
Darwin, ed., Charles Darwin: His Life told in an Autobiographical Chapter, and in a
Selected Series of his Published Letters, 1892, pp. 26–27).

PROVENANCE: Robert FitzRoy; thence to his second wife, Mary Isabella Smyth (1823–1889); thence
by descent to Mr Mark Smyth of Western Australia.

4 volumes, octavo (218 x 132 mm). Contemporary brown half calf sometime neatly rebacked with
original spines laid down and corners refurbished, decorative gilt spines with foliate motifs, dark
red morocco twin labels, marbled sides, edges and endpapers. 48 engraved plates (including two
frontispieces and one folding map), 8 other folding engraved maps. Some scrapes and peripheral
rubbing to bindings, scattered foxing to plates and maps, some plates with pale marginal damp-
staining, light offsetting from plates to text, professional repair to closed tear across folding maps
of South America and Low Islands.

Ferguson, 2708; Freeman, 10; Hill, 607; Norman, 584; Sabin, 37826.
A remarkable sequence of letters from Charles Darwin to the German botanist Friedrich Hildebrand (1835–1915), containing all but two of the letters ever sent by Darwin to Hildebrand, from their first exchange in 1862 to Darwin's final letter to him in 1879. One letter written by Emma Darwin on her husband's behalf during his illness is entirely in her hand. Archives of significant correspondence between Darwin and a notable scientific colleague very rarely come to market in any state approaching completeness.

On 14 July 1862 Hildebrand wrote to Darwin from Bonn, introducing himself, asking if he might help with the translation of Orchids into German. Hildebrand had heard from his colleague and former teacher Ludolph Christian Treviranus, professor of botany at the University of Bonn, that Darwin had entrusted the task to Heinrich Georg Bronn, who had died on 5 July that year. Hildebrand presumed that Bronn had left the translation incomplete. Hildebrand also sent, under separate cover, a copy of his own paper in which he stated that Darwin's doctrine of common descent helped to explain the geographical distribution of the Coniferae (Hildebrand 1861, p. 381). This was one of the first botanical papers published in Germany to support Darwin's theory. In the first letter in this collection, 17 July 1862, Darwin replies that in fact Bronn had finished his translation of Orchids just before his death. He asks Hildebrand to present his compliments to Professor Treviranus.

After this unpromising start, the second letter of 28 July 1862 shows professional collaboration quickly begun. Darwin congratulates Hildebrand on his paper on orchids ["Fruchtbildung der Orchideen", Bot. Ztg. 21 (1863): 329–33, 337–45], and in a postscript announces that Annals and Magazine of Natural History will publish the paper in September [3d ser. 12 (1863): 169–74].

These first two letters are written and signed fully in Darwin's hand, as is the seventh, dated 20 March 1867. Several letters were composed in the period of Darwin's ill-health, from late summer 1863 into the first three months of 1864, when he dictated nearly all his letters. The third letter in the collection, dated 20 November 1863, is fully in Emma Darwin's hand. A further eight letters are mostly in Emma's hand and signed by Charles (nos. v, vi, viii, x–xiv), some with interpolations and underlining in Charles's hand. One letter (no. ix), dated 14 November 1868, was dictated at 6 Queen Anne Street, London, the residence of Charles's older brother Erasmus, to a secretary evidently unused to taking Charles's dictation. The secretary has omitted the word "graft" from "graft-hybrid" and, comically, rendered the word “I” as the
symbol π (pi). A few minor notations show the secretary puzzling over these mistakes. The final three letters, nos. xv, xvi, and xvii, are in the hand of Francis Darwin and signed by Charles, no. xv with a deletion and three-line postscript in Charles's autograph.

This is a superb collection of correspondence, showing Darwin's relations with one of his most significant botanical followers. Hildebrand studied mineralogy, geology, and agriculture at Berlin. He then took up botany, studying first at Bonn, then from 1855 to 1858 at Berlin, where he received his doctorate. He habilitated at Bonn, becoming privatdozent there in 1859. He was professor of botany at Freiburg im Breisgau, 1868–1907, working mainly in hybridity, dimorphism, and generation (Correns 1916, Junker 1989, Tort 1966.) Darwin included Hildebrand's name on the presentation lists for four books and two offprints: “Three forms of Lythrum salicaria” (1864), Variation (1868), “Illegitimate offspring of dimorphic and trimorphic plants” (1868), Insectivorous Plants (1875), Cross and Self Fertilisation (1876), and Movement in Plants (1880).

A frontispiece in Paul Knuth’s Handbuch der Blütenbiologie (1899) shows Darwin surrounded by his botanical acolytes, Hildebrand top right, with Severin Axell, Federico Delpino, and Fritz Müller completing the quartet.

The letters are:

i) 17 July [1862]. Thanks for FH’s offer to translate Orchids into German, but H. G. Bronn had finished his translation before his death (Bonn trans. 1862). Has not yet received FH’s work on the distribution of coniferous trees (Hildebrand 1861). Asks that his compliments be presented to L. C. Treviranus. DCP-LETT-3660F. 4 pages.


iii) Emma Darwin to FH. 20 November [1863]. ED writes on behalf of her husband, who is ill, to thank FH for his letter and to thank Professor Treviranus for his paper on orchids. CD wishes to know whether Orchis pyramidalis grows in FH’s neighbourhood. He needs a fresh specimen to compare the stigma with those grown locally. DCP-LETT-4343F. 3 pages.


v) 16 May [1866]. Has forwarded FH’s paper on Fumariaceae to horticultural congress. Comments on its findings. Discusses forms of Oxalis. DCP-LETT-5092. 4 pages.

vi) 22 July [1866]. Points out an error in proof-sheets of Hildebrand’s paper on Corydalis casia (Hildebrand 1866d) and suggests some improvements to the English. DCP-LETT-5165F. 2 pages.

vii) 20 March [1867]. Thanks for two copies of Hildebrand’s monograph on plant sexuality (Hildebrand 1867a). DCP-LETT-5450F. 4 pages.


ix) 14 November [1868]. Suggests FH’s graft-hybrid potatoes should remain with FH. Sends addresses of Alfred Russel Wallace and Alexander Wallace for August Weismann. DCP-LETT-6459F. 4 pages.
There are in addition two letters from Francis Darwin, in 1882 and 1884, returning the letters, having requested sight of them for Life and Letters (1887). Of these, the first, on mourning paper, is autograph in purple ink; the second is a manuscript copy only.

The Darwin Correspondence Project records a total of 18 letters from Darwin to Hildebrand (excluding the letter entirely in Emma Darwin’s hand).
Together 17 signed letters from Darwin to Hildebrand, comprising 3 autograph letters signed, 1 letter on behalf of Darwin fully in Emma Darwin’s hand, and 13 letters dictated to Emma or Francis Darwin signed by Darwin, some with corrections, interpolations, or emphases in his autograph; together with 1 autograph letter signed from Francis Darwin to Hildebrand and a contemporary manuscript copy of a similar letter. The first letter complete with the original envelope addressed in Charles Darwin’s autograph, stamped and franked. Letters creased where folded for posting, several letters docketed in Francis Darwin’s autograph in pale purple pencil, the condition generally excellent.

Darwin Correspondence Project (dcp) letter nos. 3660f, 4255, 4343f, 4545, 5092, 5163f, 5450f, 5777, 6459f, 6461, 7264f, 7902, 8206, 8912f, 10075, 10098f, 11960f.

For Darwin’s presentations to Hildebrand, see Correspondence vol. 12, Appendix III and DAR 210.11: 23, 28, 29, 33.

Two of the 18 are not present here: letter no. 5062A, 20 April 1866, is held at Morristown National Historical Park (Lloyd W. Smith MS 698); letter 9146f, 16 November 1873, is likewise held in another collection, although the Darwin Correspondence Project erroneously lists it as present here. Transcripts of the last two letters here are not currently published online.
An American naval officer’s exceptionally well-preserved copy, with original coastal profiles

22

HORSBURGH, James.
The India Directory, or, Directions for Sailing to and from the East Indies, China, Australia, and the Interjacent Ports of Africa and South America. Compiled chiefly from original journals of the honourable company’s ships, and from observations and remarks, resulting from the experience of twenty-one years in the navigation of those seas.
£30,000 [126537]

AN EXCEPTIONALLY WELL-PRESERVED COPY, IN AN AMERICAN NAVAL OFFICER’S PORTABLE BOOK BOX, TOGETHER WITH A SERIES OF ORIGINAL COASTAL PROFILES. This is the fifth edition of this important publication, much enlarged in successive editions from the first of 1809–11, which was to become the standard manual for the eastern navigation.

James Horsburgh (1762–1836) went to sea at 16 as an apprentice with a Fife company in the North Sea coal trade. He subsequently settled in India, obtaining work first as a rigger in the Calcutta shipyards, and then on locally-based merchant ships. In 1786 he was first mate on the Atlas in the Bay of Bengal “when, returning from Batavia and Bencoolen to Ceylon, the ship was wrecked
It has been suggested that this incident was key in resolving Horsburgh to compile and collate as much accurate navigational information on the region as he could. “After his shipwreck on Diego Garcia, and particularly during his time as commander of the Anna, Horsburgh developed his interest in scientific observation and charting. As an interested commander of a country ship regularly crossing between India and China, Horsburgh was best placed to collect information and observations bearing on the navigation of the eastern seas, and to compile charts of and sailing directions for those waters . . . Without extensive wealth to remit to Europe on retirement, Horsburgh planned to capitalize on his experience by publishing privately in London a series of charts of
the China Sea, Malacca Strait, and Bombay Harbour. Horsburgh’s efforts between 1806 and 1811 were devoted to compiling comprehensive sailing directions for the East Indies navigation, the first edition of which appeared as Directions for Sailing to and from the East Indies. He continued privately to revise and republish his sailing directions, subsequently known as the East India Directory, in editions of 1816–17, 1826–7, and 1836” (ibid.).

Horsburgh subsequently became hydrographer to the East India Company. In 1836, when news of his death reached Canton, “a subscription was opened for a memorial to Horsburgh, which resulted in the construction of the Horsburgh lighthouse on the rock of Pedro Branca in the eastern entrance to the Strait of Singapore, for the safety of shipping arriving from China. An equally lasting memorial was the perpetuation of his East India Directory by the admiralty hydrographic office which produced the fifth, sixth, seventh, and eighth editions in 1841, 1852, 1855, and 1864” (ibid.).

This copy was in the possession of an American naval officer and contains a number of holograph notes and carefully sketched coastal profiles by him. His dating of the profiles show that he was on board the schooner Pontiac “from Boston to Madras” in 1850–52. The Peabody Essex Museum at Salem, Massachusetts, holds two logbooks of the Pontiac, one detailing its journey from Calcutta to Boston (Mar 1849–Jan 1850) and an earlier log covering a voyage from Boston to Réunion and Calcutta (Jun 1847–Jan 1849). The Pontiac’s home port was Portsmouth, New Hampshire (owners Haven, Rice, Tredick, and Parker; the log keeper was one George Z. Silsbee). Portsmouth Athenaeum holds the log for a voyage from New York and New Orleans to Liverpool (1845–47). At one time, shipmaster John Henry Eagleston, of Baltimore, captained the Pontiac on one of her voyages to the South Seas (see The Essex Institute Historical Collections, Vol. LXXIII, 1937, p. 289).

Included here is a fascinating 2-page letter (dated 9 October 1857) addressed to “Dear Nelly”, which gives details of dangerous shoals in the Java Sea and mentions the possibility of our officer serving on the USS Powhatan, which was Commodore Perry’s flagship in November 1853, during his visit to Whampoa (modern day Huangpu District). In August 1855 the Powhatan accompanied HMS Rattler and HMS Eaglet in a successful engagement, known as the Battle of Ty-ho Bay, against Chinese pirates off Kowloon and returned to America on 14 February 1856. The Treaty of Amity and Commerce between the United States and Japan was signed on her deck (29 July 1858).

A remarkable set of this important work, with a most attractive provenance, dating to a period of expanding America–Asia trade, before the ruinous effects of the Civil War took their toll on the American merchant marine. The Nautical Magazine for 1874, reviewing the latest iteration of Horsburgh’s Directory, was
level-headed but heartfelt in its praise: “That the ‘India Directory’ . . . through its eight editions, became a ‘great book,’ is an undoubted fact . . . No other work embraces so great a scope as this one, and to enable the mariner to sail over one-half the seas, for which it is a guide, he must possess himself, if he has not this book, of books sufficiently numerous to form a small library. ‘The East India Directory,’ although a fair sized book, is multum in parvo, and the possession of it conduces to confidence in the mind of the mariner by the knowledge that all that is necessary is contained in the one book”.

Intended for use at sea, all editions of the Directory are uncommon. Of this fifth, Copac cites only the copy at the National Maritime Museum among British and Irish institutional libraries; OCLC adding below two dozen in international holdings. The size of Horsburgh’s book and its status as an essential vade mecum for mariners on the often treacherous run out to the South Seas means that those copies that do survive are more often than not found in compromised condition.

2 volumes, quarto (268 x 213 mm). Contemporary speckled calf, spines with five low raised bands, gilt rules, black and dark green twin labels, two-line blind border on sides with corner rosettes, yellow coated endpapers, red speckled edges. Housed in a contemporary wooden carrying case, brass drop bar swan-neck handle on lid, pair of brass hook-and-eye catches on front, internal wooden partition (one with pale reddish-brown russia leather liner tacked in place). Inner joints cracked to cords but perfectly sound, index to supplement at end of vol. II loose, some light abrasions to case and bindings otherwise in remarkably good condition.
A pioneer of computer science, her mathematics tutor’s copy

FIRST SEPARATE EDITION OF THE MOST IMPORTANT EARLY PAPER IN THE HISTORY OF COMPUTING, REMARKABLY RARE, THIS COPY WITH AN ESPECIALLY PERTINENT ASSOCIATION, BEING FROM THE LIBRARY OF ADA LOVELACE’S EARLY TUTOR IN MATHEMATICS, DR WILLIAM KING, in a handsome contemporary red morocco binding with “Lovelace” lettered in gilt to the front board, with a page of meticulously compiled notes on Ada’s life in King’s hand to the flyleaf, and annotated on the title page to identify the anonymous translator of the work as “Lady Lovelace”.

The paper originated with a lecture Babbage gave in 1840 in Italy on the operational features of his analytical engine. Among the listeners was the young Italian mathematician Luigi Federico Menabrea, a future prime minister of Italy. He published a paper, “Notions sur la machine analytique de
M. Charles Babbage", in Bibliothèque universelle de Genève, October 1842, which constituted the first published account of Babbage’s unbuilt general-purpose computer. With Babbage’s encouragement, Ada Lovelace (1815–1852) translated Menabrea’s article, adding substantial appendices (each signed “A. A. L.”) far surpassing the original, and nearly trebling its length. Her final appendix, “Note G”, presents an algorithm to compute the Bernoulli numbers, illustrated with a large folding table that aims to present a complete and simultaneous view of all the engine’s successive changes. This table is often described as the first computer programme, and on account of it Ada Lovelace is hailed as the “first computer programmer”.

The reader’s marks in the margins of pages 693 to 696, presumably King’s, draw attention to some of the work’s most important offerings: the defini-
tions of “operation” and “Analytical Engine”; a comparison of the functions of Babbage’s two machines; and the paragraph that has become one of the most well-known sections of Lovelace’s translation, her metaphysical discussion of the “intrinsic beauty, symmetry and logical completeness” of mathematical science.

“Lovelace’s paper is an extraordinary accomplishment, probably understood and recognized by very few in its time, yet still perfectly understandable nearly two centuries later” (Hollings, Martin & Rice 2018, p. 86). Its legacy is one that all successive computer scientists have engaged with; Alan Turing famously challenged Ada’s dismissal of artificial intelligence—which he called “Lady Lovelace’s objection”—in his ground-breaking paper, “Computing machinery and intelligence” in 1950.

Lovelace’s paper appeared in volume 3 of Taylor’s journal Scientific Memoirs (pp. 666–731) and was separately issued as an offprint, of which the present copy is an example. The paper is notably scarce in either format. Just five other copies have surfaced at auction. Four were in the offprint format as here: (1) Sotheby’s 2018, the Irwin Tomash copy; (2) Christie’s 2008, the Richard Green copy in modern blue wrappers; (3) Christie’s 2005, presentation copy from
the Earl of Lovelace to C. R. Weld in black morocco; and (4) Sotheby’s 1978, disbound. Another copy was the journal issue (Bonhams 2014). According to OCLC and Copac, eight institutions hold copies of the Sketch in either the off-print or journal issue, none outside the UK or US.

Dr William King (1786–1865) was a physician and philanthropist whom Ada’s mother, Lady Byron, consulted for her numerous health problems. Lady Byron first appointed him her daughter’s tutor in the late 1820s, and Ada resumed regular correspondence with him in March 1834. The 18-year-old Lovelace was fired by enthusiasm for Babbage’s ideas and sought King’s instruction in arithmetic, algebra, and geometry. King advised a course of instruction which relied heavily upon his own classical Cambridge education 25 years prior. Within a few weeks it became evident that the pupil had outstripped the tutor. Determined to tackle more advanced mathematics, Ada began to work with progressive academics such as Scottish polymath Mary Somerville and eminent logician Augustus De Morgan.

King’s real achievements lay not in mathematics, but in the co-operative movement, of which he was one of the earliest and most significant supporters. His philanthropic and educational interests led him to sponsor the establishment of a mechanics’ institute in 1825, and The Co-Operator, a monthly periodical started by him in May 1828, contributed greatly to the upsurge of co-operative society foundations in the late 1820s and early 1830s. His ideas anticipated aspects of Christian socialism, which continued the co-operative movement in the 1850s.

King clearly recognised his own limits as a mathematical tutor when set against the astonishing intellect of his student. As he concludes admiringly in his handwritten notes which preface this fine association copy of the Sketch, “Babbage said of this translation and notes that nothing but genius could have done it”.

Octavo (212 x 134 mm), pp. [1], 666–731, [1], folding table. Contemporary dark red morocco, rebound to style, alternating floriate-and-scrollwork border within double-ruled frame to boards in blind, “LOVELACE” lettered in gilt to centre of front board, light brown endpapers, edges sprinkled red. Housed in a custom made dark red quarter morocco book-form box by the Chelsea Bindery. Binder’s ticket, Manderson of Brighton, to front pastedown; previous bookseller’s pencilled notes (“PJ/-, 35/-”) to front free endpaper verso; the blank page opposite annotated in ink at two or more times by Dr William King, one of the dates neatly corrected in pencil; later typed slip laid in at front detailing provenance. Professionally recornered and refurbished, some minor knocks and rubbing to extremities, gutters reinforced with cloth, contents toned and occasionally foxed, short closed tears and chips to the fore edge of the folding table. Overall a very good copy.

Presentation to one of his oldest friends

24

DICKENS, Charles.
Pictures from Italy. The Vignette Illustrations on Wood, by Samuel Palmer.
London: published for the author, by Bradbury & Evans, 1846
£85,000 [130416]

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY THE AUTHOR at the head of the half-title, “Thomas Beard Esquire, From his old friend Charles Dickens, Devonshire Terrace, Nineteenth May 1846”. The inscription is dated the day after publication. Thomas Beard (1807–1891) was almost the oldest of Dickens’s friends, and their friendship was uninterrupted until the novelist’s death in 1870. Dickens joined Beard as a reporter on the Morning Chronicle in August 1834 through Beard’s recommendation; Beard was best man at his wedding and godfather to his eldest son (Letters of Charles Dickens, eds. Madeleine House & Graham Story, vol. I, p. 3, 1965).

Small octavo. Original moderate blue fine-diaper cloth, spine lettered in gilt, spine and covers stamped in blind, pale yellow coated endpapers. Recent custom blue morocco-backed folding case. Title vignette and 3 wood-engraved vignettes in the text. The Suzannet copy, with the engraved bookplate of Alain de Suzannet (Sotheby’s, 22 Nov. 1971, lot 87; to J. E. Teale; subsequently resold at Sotheby’s, 1984.) Rebacked with original spine laid down, light toning to margins, a very good copy.

Smith II, 7.
“I felt as though Rochester had given me a nod”

FIRST EDITION OF ONE OF THE KEystone BOOKS FOR ANY COLLECTION OF 19TH-CENTURY LITERATURE, CHARLOTTE BRONTË’S FIRST PUBLISHED NOVEL AND THE FIRST PUBLISHED NOVEL BY ANY OF THE BRONTË SISTERS. Published at 31s. 6d. on 19 October 1847 in an edition of 500 copies, her novel followed the unsuccessful publication of Poems by the three sisters in May 1846, and the rejection of her first novel The Professor. In this copy the publisher’s catalogue is dated October 1847, while others have June 1847. There is no priority between them; both were issued at the same time.
Early photographs of the Muslim holy sites

26

DINESS, Mendel, & Ermete Pierotti.

Album of original photographs by Mendel Diness and manuscript maps of Jerusalem by Pierotti, focussing on the Mosque of Omar.

Jerusalem: [c.1859–61]

£80,000

[126056]

Superb album of original photographs by the pioneering Jerusalem-based photographer Mendel Diness, with hand-coloured manuscript maps, focussing on the great Ayyubid Mosque of Omar; the album assembled by the Jerusalem-based Italian architectural engineer, topographer and archaeologist Ermete Pierotti (1820–1880), apparently for presentation to Edmond de Barrère (1819–1890), the French consul general in Jerusalem (1855–1871). The large engraved map carries an inscription in Pierotti’s hand (partially erased): “L’auteur à Monsieur [erased] Consul de France [erased], chevalier de la Légion d’Honneur”; from a reference to de Barrère in a French work of 1863 we know that he was a recipient of the Légion d’honneur before 1862.

Pierotti’s photographer, Mendel Diness (1827–1900), originally worked as a watchmaker in Jerusalem before studying photography under the Scottish missionary James Graham. During the 1850s he established himself as the first Jewish photographer in Jerusalem. However, after becoming embroiled in controversy over his conversion to Christianity, he emigrated to the United States in 1860. His work was virtually unknown until 1989, when a professional photographer unearthed some 130 original glass plates at a garage sale in St Paul, Minnesota. After examination at the Harvard Semitic Museum they were identified as the work of Diness and are among the earliest known photographs of Jerusalem (see Dror Wahrman, Capturing the Holy Land: M. J. Diness and the Beginnings of Photography in Jerusalem, Harvard, 1993).

The present album includes 13 original albumenised salt prints, all but one of which are the work of Diness (the view of the Al-Aqsa Mosque was taken by the Austrian photographer Othon von Osheim). Of these, six are devoted to the Mosque of Omar and a further two to the Al-Aqsa Mosque and Haram al-Sharif. Pierotti himself appears in a number of the photographs, albeit unobtrusively, often as a scaling figure.

Ermete Pierotti has been described as combining “extraordinary talents with a tendency towards swashbuckling” (Kiril A. Vakh, “Ermete Pierotti in the Russian Service: New Biographical Discoveries” in Zeitschrift des Deutschen Palästina-Vereins, 130, 2, 2014). Recent interest in Pierotti has shed light on this compelling figure: in an article for the Palestine Exploration Quarterly, Jean-Yves Legouas writes that “in 1858, the Italian Ermete Pierotti, a former captain in the Corps of Royal Piedmontese Army Engineers, was appointed architect and engineer of Jerusalem by the Ottoman governor [Sureyya
Pasha, in office 1857–63]. This gave him the opportunity to explore various places in the city, including the Haram al-Sharif (Temple Mount), something which hardly any non-Muslims had done at the time” (PEQ, 145, 3, 2013). During his time in Jerusalem Pierotti was clearly a highly respected authority, who assisted British, French and Russian researchers and pilgrims to the city. However, his book Jerusalem Explored (London, 1864), which drew on some of the photographs present in this album, was critically mauled and his reputation severely shaken. Legouas quotes Pierotti’s own assessment of his activities and one particular entry is significant: “1856 . . . During the year I had already placed in an album several plans, sections and photographs of Jerusalem, of which I had acquired part from Mr. Diness, and others had been given to me by Padre Andrea, a Franciscan amateur in photography. 1857: M. de Barrère, the French Consul, employed me in measuring the
Church of St Anne and all the neighbouring ground, and ordered me to make a plan, sections, and levels on a large scale, which I did”. This shows that Pierotti was in direct contact with de Barrère and the recipient of important research commissions; the present album may quite possibly be the one to which Pierotti alludes.

The four original manuscript maps and plans are delicately hand-coloured, finely detailed and extensively annotated, reflecting Pierotti’s painstaking approach to his work. They show Jerusalem, the Church of Saint Anne, the Church of Saint Sepulchre and the Greek Convent, and Bethlehem. The photographic reproduction of the plan of Haram al-Sharif notes that the original was presented to the British consul James Finn (in office 1846–63), attesting to Pierotti’s association with high-ranking European figures, as well as with the important Muslim authorities in Jerusalem.

The title on the front cover, “Le Monte Moria” refers to Mount Moriah or the Haram al-Sharif (Temple Mount), significant in Islam, Christianity and Judaism as the place associated with Abraham’s sacrifice of Isaac. This is a very attractive assemblage of material put together by one of the most fascinating European figures working in the Middle East at this time, containing some important and very early photographs of key Muslim sites.

Landscape folio (400 x 530 mm). Presentation binding of contemporary “native” brown sheep, smooth spine with simple wavy-line banding, sides with roll-tool border of foliate motifs and urns (in gilt on front, in blind on back) enclosing a single-line panel with scrolling corner pieces, gilt lettered on front cover “Le Monte Moria”. Housed in a brown quarter morocco, plush-lined solander box by the Chelsea Bindery. With 4 manuscript maps & plans, 12 original salt print photographs, large engraved plan of Jerusalem, photographic reproduction on albumen paper of Haram al-Sharif. Spine sunned, some wear to extremities, large strip across back cover neatly repaired. Large map of Jerusalem with old tape repairs on verso, some cockling where photographic prints have been mounted yet overall in very good condition.
The album comprises:

— large engraved plan of Jerusalem (650 x 990 mm): Plan de Jerusalem ancienne & modern par le docteur Ermete Pierotti; engraved by Erhard Schieble, hand-coloured in outline. Paris: Kaeppelin, [c. 1858] Scarce: OCLC locates copies at only eight institutional libraries worldwide (Zentral Bibliothek Zurich, Graduate Theological Union Library, Princeton, Jewish Theological Seminary, BL, Oxford, Scotland, National Library of Israel)

— photographic reproduction on albumen paper of a plan of Haram Ech-Cherif (Haram al-Sharif), drawn up by Pierotti between 1856 and 1860, assembled on six sheets (635 x 635 mm). Holograph caption in Pierotti’s hand reads: “donné á l’auteur (du plan) par Monsieur James Finn consul de S: M: B: en Palestine” (Given to the author (of the plan) by Mr. James Finn consul of S: M: B: in Palestine)

Photographs measure 280 x 90–340 mm, all with holograph captions by Pierotti:


— original photograph of the Mosque of Omar, albumenized salt print. Attributed to Otto von Ostheim, c. 1858


— original photograph of the Mosque of Omar, albumenized salt print. Mendel Diness, 1860. Captioned on the image (probably in Pierotti’s hand)

— original photograph of the Mosque Al Aksa (the Al-Aqsa Mosque), albumenized salt print. Attributed to Othon von Ostheim, c. 1860. Corresponds to plate 23 in Jerusalem Explored.
Presentation to his friend who saw him off to exile

FIRST COMPLETE EDITION, VERY RARE PRESENTATION COPY TO ALEKSANDR PETROVICH MILIUKOV (1817–1897), inscribed by the author in Russian at the head of the first half-title, “Aleksandr Petrovich Miliukov, from the author, in memory, with respect and sincere devotion”.

A superb association for this novel. Miliukov and Dostoevsky’s brother Mikhail were the only two people present to say farewell when Dostoevsky began his journey to Siberian prison and exile on 24 December 1849 (Grossman, Leonid, Dostoevskii, Moscow 1965, p. 158). Ten years later, Miliukov was among the party at Nikolaevsky railway station to welcome him back to St Petersburg. In the meantime Dostoevsky had undergone the transformational prison experiences that he documents in this semi-autobiographical novel.

In all probability it was Miliukov who reviewed Diadiushkin son (Uncle’s Dream), the comic novella that marked Dostoevsky's return to the literary scene after a decade’s silence, in the 29 April 1859 issue of the Brussels newspaper, Le Nord. In September 1860 Dostoevsky agreed to serve as the godfather of Miliukov’s son. And it was at Miliukov’s urging that Dostoevsky engaged the services of the stenographer who was later to become the author’s second wife. For Dostoevsky's description of Miliukov's warm personality, see Dostoevsky, Polnoe sobranie, vol. 18 (Leningrad, 1978), p. 168.

On publication Miliukov gave Notes from the House of the Dead a highly favourable review, and later described the circumstances surrounding its publication in his memoir, Literaturnye vstrechi i znakomstva (Literary Meetings and Acquaintances; St. Petersburg, 1890):

This work came out under circumstances that were quite favourable; the censorship at that time was animated by a breath of tolerance and in literature works appeared which until recently were still unthinkable in print. Although the novelty of the book, devoted exclusively to the mode of convict life, the sombre canvas of all these stories about terrible evildoers and, lastly, the fact that the author himself was a political criminal who had just returned, somewhat disturbed the censor, yet this, notwithstanding, did not force Dostoevsky to deviate in anything from the truth, and Notes from the House of Death produced a startling impression. In the author they saw a new Dante who had descended into hell, the more horrible in that it existed not in a poet’s imagination, but in reality.

During the latter part of the 1860s and the beginning of the 1870s, the relationship between the two men cooled. Earlier, in 1859 Miliukov had become the editor of the new “thick journal” (tolstyi zhurnal) Svetoch. In a letter of 28 September that year, Miliukov invited Dostoevsky to write for it. Dostoevsky
agreed to collaborate on *Svetoch* but never published any of his works there. It is interesting to note that former Petrashevets and poet Aleksei Pleshcheev foresaw a problem with Miliukov's ability to give life to a journal. In October 1859, before *Svetoch* had begun publication, Pleshcheev wrote to Dostoevsky that Miliukov was "good, intelligent, but to what extent he is capable of setting a tone for the journal, of breathing life into it with a lively new word—the question still remains" (Alekseev, Mikhail, ed., Literaturnyi arkhiv. Materialy po istorii literatury obshchestvennogo dvizheniia, vol. 6, Moscow 1961, p. 261).

This is an outstanding association for the first major work of Dostoevsky's maturity. The novel marks a sea-change in Dostoevsky's fiction. The mock execution he endured, the four years hard labour in prison camp, the years of military service and exile after that, all scarred him for life and would lead him onto the themes of his later novels. From *The House of the Dead* on, all his great works would concern a murder. Tolstoy so admired *The House of the Dead* that he wrote "I don't know a better book in all literature" and asked a mutual friend, "Please tell him that I love him".

This two-volume edition is the first complete edition in book form, following the serial publication by Bazunov in the literary journal *Time* in 1861 and 1862 and the publication of volume I only by Eduard Prats in 1862. Full inscriptions by Dostoevsky are very rare and those on his major titles exceedingly so. The only example in auction records is a selection of parts of *Dnevnik Pisatelya* for 1877 (*A Writer’s Diary, 1877*), with one wrapper inscribed by the author and a fuller inscription from Dostoevsky to the compositor of the December part pasted onto the front free endpaper, sold at auction in 1983.

2 volumes, octavo (203 x 133 mm). Recent Russian brown half calf to style, raised bands, dark red labels, gold vein marbled paper sides, contrasting marbled endpapers. Housed in a custom leather-entry slipcase. With half-titles. Some staining and browning. Kilgour 279 (this edition).
Gould’s Birds, painstakingly coloured by hand

28

GOULD, John.
The Birds of Great Britain.
London: Published by the Author, [1862–]1873
£79,500 [130246]

FIRST EDITION. A FINE COPY OF THE WORK OF WHICH GOULD WAS MOST PROUD, HERE WITH A FIRST ISSUE OF THE SNOWY OWL PLATE. This work is “the most sumptuous and costly of British bird books” (Mullens and Swann) and is described by Wood as “a magnificent work.” It “was seen—perhaps partly because its subject was British, as the culmination of [his] . . . genius” (Isabella Tree, The Ruling Passion of John Gould. London: 1991, p. 207). The text is more extensive and the illustrations depict many more chicks, nests, and eggs than in Gould’s other works: “there was an opportunity of greatly enriching the work by giving figures of the young of many of the species of various genera—a thing hitherto almost entirely neglected by authors” (Preface). Wolf, who drew 57 of the plates and accompanied Gould on an ornithological tour of Scandinavia in 1856, was responsible for persuading Gould and Richter to adopt a livelier treatment of the subject matter.

The work was issued in 25 parts and was very well received. Gould’s illustrations were all painstakingly coloured by hand, as he states in his Preface: “Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought.”

The stone from which the Snowy Owl plate (in vol. I) was printed was dropped and broken at an early stage in the printing. Later issues of this plate show evidence of this and the early issue—printed before the accident—are considered more desirable.

5 volumes, folio (541 x 359 mm). Fine contemporary full green hard-grain morocco, spines lettered direct, low paired bands, compartments elaborately gilt with a posy centre-tool, oak spray cornerpieces, concentric gilt panels to the boards, the broadest roll repeating the oak leaf and acorn motif, enclosed by narrow floral and foliate rolls between fillets, triple rule edge-roll, all edges gilt, green linen hinges, very pale yellow surface paper endpapers, floral roll to the turn-ins, deeply impressed Vitruvian wave roll in blind to the pastedowns. Small binder’s tickets have been removed from the front pastedown of each volume, but the work is almost certainly that of Charles Luckett “binder to the Queen”, the tools and design matching those recorded on several other sets. With 367 fine, hand-coloured lithograph plates by Richter and Hart after Gould and Wolf, heightened with gum-arabic. Spines just a touch sunned, a few light scuffs, a little mottling on the boards, corners just bumped, pale toning to the text-blocks, with very occasional spots of foxing as usual, a few plates with minor offsetting and one with a minuscule nick in the fore edge.
with a perhaps contemporary paper repair; overall very good, an extremely well-preserved set in a handsome binding.

Les Misérables in original wrappers

29
HUGO, Victor.
Les Misérables.
Bruxelles [Brussels]: A. Lacroix, Verboeckhoven & Ce, éditeurs, 1862
£45,000 [127594]
FIRST EDITION. The Brussels edition of Les Misérables takes precedence as the first published edition, as the first two volumes were issued in Brussels on 30 or 31 March 1862, preceding the Paris edition by four or five days. The remaining volumes appeared on 15 May 1862.

Copies in the original wrappers are rare in commerce. ABPC locates two copies only in the last 40 years.

10 volumes, octavo. Uncut in original pale blue-green printed wrappers, edges untrimmed. With all half-titles, the text illustration in vol. IV and the 2pp. advert announcing this as the first edition at the end of vol. V, as issued; complete. Wrappers with a few faint marks, a little more noticeable on final vol., light creasing to spines, that of vol. I skilfully and imperceptibly repaired, a couple of minor chips, small hole to front wrapper of vol. III; very occasional faint spotting, a few light creases, but the contents generally fresh and clean, a fine set in the original printed wrappers.
first published edition, presentation copy, inscribed by the author to one of his child-friends on the half-title, “Ella Chlora Williams from the author”, together with three letters from the author mounted on the third, fourth, and fifth blanks. Ella Chlora Faithfull Bickersteth (née Monier-Williams, 1859–1954) was the only daughter of Sir Monier Monier-Williams, the second Boden Professor of Sanskrit at the University of Oxford, where Charles Dodgson, who wrote under the pen-name Lewis Carroll, taught mathematics.

Dodgson first mentions meeting Ella in his diary entry for 1 May 1866: “Dined at Prof. Monier Williams's. We had each called on the other twice, but never met before. I thought him pleasant, and Mrs. Williams particularly so. Also I saw the little Ella, whom I had noticed before, and wished to photograph” (Diaries, vol. V, p. 146). Dodgson took several photographs of Ella between May and July 1866, a few months after Alice’s Adventures in Wonderland was first published. The photographs included some of Ella wearing items of clothing borrowed from the Ashmolean Museum, held today in the Pitt Rivers Museum. Bickersteth recalled the photography sessions later in life: “among my earliest recollections is being taken by my mother to his rooms in Tom Quad at Christ Church, again and again, to be photographed by him in some mood, costume, or attitude which caught his fancy or in which his discerning eye saw the unconscious expression of childish pleasure, hope, or awe” (Collingwood, p. 224).

Dodgson refers to these photographs in the first of the three letters contained in this copy. On 31 January 1878, Dodgson writes to Bickersteth’s mother, Julia Monier-Williams, to congratulate her on the news of Ella’s engagement to the Rev Dr Canon Samuel Bickersteth, and suggest that one of his photographs might be gifted to Ella’s fiancé: “if Miss Williams wishes to present him with any photographs of my doing of which the negative
Ch. Ch. Oxford
Feb. 25/80

My dear Ella,

You will be doing me a service if you will invent for me a few new "Chains," made on words of from 3 to 6 letters, *using from 4 to 10 Links. A very good way to make them is to begin with a word at random, *wander away from it as chance may direct; but there should always be some connection in meaning between the first word & the last.

Yours electrically and affectionately

C. Dodgson
still exists, it will gratify me if she will accept prints of them (if you have not
even of them)”. The other two letters are from the following year, directly
from Dodgson to Bickersteth (still Miss Williams; she married in 1881). The
first of the letters, dated 25 February, is a facsimile circular letter, opening
and closing in autograph (“My dear Ella . . . yours electrically and affection-
ately C. L. Dodgson”). In it, Dodgson requests that she set him a word puzzle
of chain-words (“made on words of from 3 to 6 letters . . . There should al-
ways be some connection in meaning between the first word and the last”).
The second, dated 29 April 1880, is an autograph letter signed from him,
expressing mock-horror at the manner in which she closes her letters: “it is
a great shock to my sensitive feelings to find young ladies (of a certain age
and engaged) persist in signing themselves ‘very affectionately’”. Dodgson
proceeds invites her to tea (“that unwholesome thing”), comparing his com-
position of the letter to “an elephant doing crochet”, and asks her to bring
“the infants you mention, if you think it would . . . serve, even for an hour, to
lessen their sadness”.

Dodgson’s friendship with Bickersteth, as evidenced in these teasing let-
ters, was unusual for its continuance into her adult life. Dodgson, who met
some “200 or 300 children”, noted that his child-friendships often evolved
into a distant acquaintance as the child grew up: “usually the child becomes
so entirely a different being as she grows into a woman that our friendship
has to change too: and that it usually does by sliding down, from a loving
intimacy, into an acquaintance that merely consists of a bow and a smile
when we meet!” (Letter, 31 March 1890). Bickersteth herself remarked on
the fact that she was “one of the ‘children’ whose love for him endured into
adulthood” (Collingwood, p. 222). At 70 years old, when it was announced
that Alice’s Adventures Under Ground, the original manuscript of Alice’s Adventures
in Wonderland, was to be sold at auction, Bickersteth was one of a number
of people who wrote to The Times to express the hope that the manuscript
would remain in Britain. In her letter, she recalled her final interaction with
the author: “the last time I saw Mr. Dodgson, not long before his death, was
at the Indian Institute at Oxford when, full of his characteristic teasing, as
usual, he tried to prove to me, the mother of six sons, how infinitely superior
he considered girls to boys; and that was indeed a settled conviction he was
always ready to defend” (Bickersteth, 1928).

The book was originally printed in Oxford at the Clarendon Press in June
1865, but suppressed when Dodgson heard that the book’s illustrator was
dissatisfied with the quality of the printing. He recalled the few pre-publica-
tion copies he had sent out to his friends and donated them to hospitals,
where most perished. Only 23 of those original “1865 Alices” are now extant,
mostly in institutional holdings, thus creating one of the most famous black tulips of book collecting. It was entirely reset by Richard Clay for this authorized Macmillan edition which, although dated 1866, was in fact ready by November 1865, in time for the Christmas market.

Octavo (178 x 117 mm). Recent red morocco by Bayntun-Riviere of Bath, title to spine gilt, edges gilt, marbled endpapers, with, mounted on three blanks: autograph letter, pp. 3, bifolium, signed from the author to Mrs Julia Monier-Williams, dated 31 January 1879; facsimile circular letter, one page, signed in autograph from the author to Ella Monier-Williams, Oxford, dated 25 February 1880; autograph letter, pp. 3, bifolium, signed from the author to Ella Monier-Williams, Oxford, dated 29 April 1880, envelope laid onto following leaf. Housed in a custom red cloth slipcase. Frontispiece with tissue guard and 41 illustrations by John Tenniel. A little scattered foxing and soiling, small ink stains to seventh blank and half-title, tiny repair to tip of frontispiece and p. 19 (partly affecting text). A very good copy, attractively bound.

Marx’s polemical masterpiece, a complete set

31

FIRST EDITIONS, a complete set in notably good condition, of Marx’s polemical masterpiece of political economy, of which only the first volume was published in his lifetime; the rest were seen through the press by Engels.

“Marx himself modestly described Das Kapital as a continuation of his Zur Kritik der politischen Ökonomie, 1859. It was in fact the summation of his quarter of a century’s economic studies, mostly in the Reading Room of the British Museum. The Athenaeum reviewer of the first English translation (1887) later wrote: ‘Under the guise of a critical analysis of capital, Karl Marx’s work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm’. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, ‘I hope the bourgeoisie will remember my carbuncles all the rest of their lives’ . . .’

“By an odd quirk of history the first foreign translation of Das Kapital to appear was the Russian, which Petersburgers found in their bookshops early in April 1872. Giving his imprimatur, the censor, one Skuratov, had written ‘few people in Russia will read it, and still fewer will understand it’. He was wrong: the edition sold out quickly; and in 1880 Marx was writing to his friend F. A. Sorge that ‘our success is still greater in Russia, where Kapital is read and appreciated more than anywhere else’” (PMM).

“The history of the twentieth century is Marx’s legacy. Stalin, Mao, Che, Castro—the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognise them as such is quite another matter . . . Nevertheless, within one hundred years of his death half the world’s population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion—or been so calamitously misinterpreted” (Francis Wheen, in his introduction to Karl Marx, 1999).

3 volumes (the two parts of the third volume bound together), octavo. I (209 x 134 mm): contemporary dark green pebble-grain cloth-backed black pebble-grain cloth boards, rebacked preserving the original spine. Housed in a custom made grey quarter morocco and green cloth boards solander box. II (212 x 130 mm): contemporary dark red half morocco, spine lettered in gilt, ruled and decorated in gilt and blind, raised bands, marbled paper boards, yellow endpapers, edges marbled. III (211 x 137 mm): contemporary black half calf, rebacked preserving the original gilt-decorated flat spine using black crushed morocco, marbled paper boards, patterned
endpapers, edges marbled, red silk book marker. I: Bookplate of Ernst and Grete Preuss to front pastedown. Spine ends and joints very discretely repaired, front hinge cracked but firm, the very occasional mark to contents else a fine, crisp copy. II: Bookplate of Austrian Social-Democrat journalist and politician Friedrich Austerlitz to front pastedown; his red library stamp to the title page and final leaf; a second, smaller stamp reading “Fritz Austerlitz” to title page with stamped library mark, “1036” above the title, amended in pencil. Spine faded, extremities worn with some scuffing to boards, hinges strengthened with black cloth, contents crisp and clean. III: Bookbinder’s ticket, “F. A. L. Hugo Ww u. Sohn” of Hamburg, to rear pastedown, red pen and purple stamped library markings to title and facing page. Spine ends and corners professionally refurbished, hinges strengthened with black cloth, some very faint spotting to the bottom edge of the second volume, else in fine condition.

Die Erstdrucke der Werke von Marx und Engels, p. 32; Printing and the Mind of Man 359 (vol. 1 only); Rubel 633, 635 & 636.
FIRST EDITION IN BOOK FORM, ONE OF 6,000 COPIES PRINTED, AND RARE IN PUBLISHER’S CLOTH. Since 1975 only one copy in any kind of publisher’s binding has appeared at auction, a copy in original wrappers sold at Sotheby’s, 3 December 1998. This was the only book edition of Anna Karenina to be published during Tolstoy’s lifetime.

The present edition was published in early January 1878, after Tolstoy had revised the text with the aid of his close friend Nikolay Strakhov. The novel had previously been serialized from 1875 to 1877 in the Russian periodical Russkiy Vestnik (Russian Herald). The serialization lacked the concluding section, however, owing to a dispute between Tolstoy and Russian Herald publisher Mikhail Katkov. As Tolstoy was writing Part VIII (the Epilogue), Serbia and Montenegro revolted against Ottoman rule and Russia declared war on the Ottoman Empire on 24 April 1877. As a pacifist Tolstoy refused the demands of Katkov to omit passages that could now be considered as unpatriotic. In response Russian Herald only printed a short note as a conclusion to the serial. Tolstoy published his preferred ending as a separate pamphlet in July 1877 (Thornby, Tolstoy: Anna Karenina, 1987, pp. 9–10).

3 volumes, octavo. Original brown cloth, front covers lettered in gilt, gilt and blind stamping to covers. Housed in a recent custom solander box by Bayntun-Riviere of Bath. Partial circular ink stamp, apparently Italian, to outer edge of rear endpaper of vol. 1. First two volumes generally rubbed and faded with loss of gilt, perhaps skilfully tightened, third volume a little rubbed at extremities, all three volumes with occasional pencil markings, typically a single letter or mark in the margin struck through, some underlining, roman letters indicating that the annotations are not those of a Russian speaker and perhaps suggesting preparation for a translation, overall very good.

Kilgour 1196.
Presentation copy of the first issue

First edition, first issue. Presentation copy, inscribed by the author on the front free endpaper: “Henry Williams from his old friend Bram Stoker July 1897”. With the relevant issue points: printed on thicker paper stock, without the advert for The Shoulder of Shasta which appears in later impressions on the verso of the final integral leaf [392], and without the eight pages of adverts inserted in later issues. The book was published in May 1897. Stoker, who came into contact with a wide circle of friends and admirers, continued to inscribe this, by far his best-known title, for several years, but presentation copies of the first issue in original cloth in good condition are notably rare.

Octavo. Original yellow cloth, blocked and lettered in red. Housed in a quarter black morocco clamshell case with red morocco spine label. Collector’s bookplate of Jean Hersholt of Beverly Hills, California, on the front pastedown. Some light thumbing and soiling to cloth, but less than usually seen, spine somewhat darkened and faded as often, small stain at foot limited to first few leaves, otherwise clean and bright internally, an excellent copy.
The author of Dracula on the Wandering Jew

FASCINATING MANUSCRIPT ENTIRELY IN STOKER’S HAND, REFLECTING HIS ABIDING INTEREST IN THE LEGEND OF THE WANDERING JEW, AN IMPORTANT INFLUENCE ON DRACULA (1897). Headed “Section III. The Wandering Jew” and dated “18/6/10”, with running dates in the margin illustrative of when Stoker was at work on the manuscript, this formed the 14-page Chapter III in Famous Impostors, published in mid-December 1910 by Sidgwick & Jackson, and in America by Sturgis & Walton. “In this volume, Stoker grouped together the histories of famous imposture to show that the art has been practised in many forms: impersonators, pretenders, swindlers, and humbugs” (Dalby).

The story of the Wandering Jew, a legendary character doomed to live until the end of the world because he taunted Jesus on the way to the Crucifixion, had long been of singular interest to Stoker. Under the heading “Dracula: The New Wandering Jew and Anti-Semitism”, Tyler R. Tichelaar writes that Stoker “appears to have both loathed and sympathized with Dracula, and therefore, placed Dracula in the role of outcast, a role with which Stoker, as an Irishman living in England, may have identified. Dracula’s role as racial outsider results from Stoker giving him Jewish attributes and largely basing him on depictions of the Wandering Jew . . . Besides his possible personal identification with the Jews as outcasts, Stoker was very interested in the legend of the Wandering Jew, whose attributes are echoed in Dracula. Stoker may have known the works of Lewis and Maturin, but he was fascinated by French author Eugene Sue’s The Wandering Jew (1845), which depicts the figure as a rebel and Romantic wanderer who achieves the reader’s sympathy by his benevolence towards humanity. The Wandering Jew becomes the hero of the work by defeating humanity’s real enemies, the Jesuits. Stoker’s fascination with Sue’s novel resulted in his heavily researching the Wandering Jew legend in the British Museum, as he did with the vampire legend. Stoker’s friend, Hall Caine [the ‘Hommy-Beg’ to whom Dracula is dedicated], later remarked that the Wandering Jew became ‘one of Bram’s pet themes’, and Stoker would include a section on the Wandering Jew in his book Famous Impostors. As secretary to the famous actor Henry Irving, Stoker even suggested that Irving perform a dramatic version of Sue’s novel. There is good evidence, therefore, that Stoker intentionally used the Wandering Jew as a source for his depiction of Dracula” (The Gothic Wanderer: From Transgression to Redemption, Gothic Literature from 1794 to present, 2012, pp. 229–34).
This is a fine working manuscript, containing deletions and emendations, its opening differing significantly from the printed text: “The legend of the Wandering Jew—no matter whence or whence it derived could never have attained the prominence which attached to it in various places and at various times unless it were based on something deeper in human nature or in [a] loftier tradition than itself. The basic principle involved, without reference to any specific belief as an origin, is in the possibility of human longevity of an abnormal kind”. The printed version reads: “The legend of the Wandering Jew has its roots in a belief in the possibility of human longevity beyond what is natural and normal”. The more dramatic “human longevity of an abnormal kind” of the manuscript is an echo of Stoker’s original title for Dracula: “The Un-Dead”. The Wandering Jew, like the un-dead Dracula, is a figure in limbo. The printed text would appear to follow faithfully the remainder of the manuscript.

This manuscript was not in the sale of Stoker’s library (Sotheby, Wilkinson & Hodge, 7 and 8 July 1913), which included the original manuscript of five books (lots 177–181) and “Notes and Data” for Dracula (lot 182). Stoker manuscript material is uncommon on the open market, the most conspicuous items on record being the autograph manuscript of Lady of the Shroud (auctioned in 1924 and 1997) and the re-appearance of the long-lost Dracula manuscript in 2002.

Disbound, 10 leaves (written on one side of each), interleaved with blanks, occasional blue pencil markings. Housed in a black quarter morocco box with chemise. Light vertical crease where folded, slight signs of handling otherwise very good.

Dalby 20(a).
A private press masterpiece, rare complete

FIRST ASHENDENE PRESS EDITION OF DANTE’S DIVINE COMEDY, EXCEPTIONALLY UNCOMMON COMPLETE IN THREE VOLUMES, “one of the Press’s most famous books, revered as part of the ‘triple’ crown of early 20th-century fine press printing” (Echard, p. vii), the two other high spots being Morris’s Kelmscott Chaucer and the Doves Press Bible. The Ashendene Dante is considered “one of the outstanding and highly prized volumes . . . in fine printing” (Aldis, p. 57).

The noted rarity of the complete set is partly due to the smaller limitation of the first volume, Inferno; this is one of 135 copies on paper, from a total edition of 149. Purgatorio and Paradiso are each one of 150 copies on paper from a total edition of 170.

3 volumes, small quarto. Original limp vellum, spines lettered in gilt, green silk ties. Initials in red and gilt for the first canto, and in red and blue for the following cantos; illustrated woodcut vignettes in the texts. With the erratum slip at the rear of Purgatorio. A couple of ties very slightly frayed at ends, a fine set.

AN EXCEPTIONAL EXAMPLE OF ONE OF CAVAFY’S RARE, CAREFULLY ASSEMBLED POETRY COLLECTIONS, COMPRISING 54 POEMS, TWO SUPPLIED BY THE AUTHOR IN AUTOGRAPH (“DANGEROUS THOUGHTS” AND “TOMB OF THE GRAMMARIAN LYSIAS”), THE OTHERS PRIVATELY PRINTED AT HIS OWN EXPENSE IN THE FORM OF LOOSE SHEETS, WITH MANUSCRIPT ADDITIONS AND EMENDATIONS, AND AN APPEALING DIRECT PROVENANCE, ALL OF WHICH PROVIDE INVALUABLE INSIGHT INTO THE EGYPTIAN GREEK MODERNIST POET’S COMPLEX RELATIONSHIP WITH HIS CREATIVE OUTPUT.

Constantine P. Cavafy (1863–1933) was famously reticent about publication throughout his career, his intensely self-critical nature and constant need to revise making it almost impossible for him to publish commercially. By 1910, only 39 of his poems had been formally published with a total print run of 300 copies, and at the end of his life he had recognized just 154 of his 262 works as constituting his official canon, rejecting the rest. The first comprehensive edition of his poetry did not appear until after his death in 1935. During his lifetime he privately managed the circulation of his work, selecting a small number for inclusion in periodicals, though he found the pamphlet form too “rigid” for his liking. For his close circle of friends, correspondents, and admirers Cavafy devised a uniquely eccentric mode of publishing. Edmund Keeley, the noted expert on Cavafy and his Greek contemporaries, explains that “Cavafy would order offprints for distribution to his select audience, or he would order
broadsheets in advance of publication for the same purpose. He would then gather a certain remnant of these items, place them in folders, each new offprint or broadsheet clipped to the last as his work progressed, and over a period of years he would hand out these folders to the deserving—this or that ‘man of letters,’ or fellow poet, or simply friend—carefully recording the titles in an expanding table of contents” (p. 141). A close contemporary, J. A. Sareyannis, described Cavafy's home as functioning like a “bookbindery” wherein the author painstakingly prepared these bundles of loose poems for presentation with an “almost pathologically” precise eye (pp. 110, 124). Cavafy's bibliographer George Savides provides a detailed description of the differences between Cavafy's two types of collections—thematic and chronological—in *Hoi Kavaphikes ekdoseis* (pp. 47–90), predominately noting differing dimensions of wrappers, typography and layout, and the fixed or unfixed number of poems included.

The present selection of poems is an excellent example of one such chronological folder. The front wrapper, with the printed date range of 1910–1917, has been amended in ink to 1910–1918, and Cavafy has assiduously updated the last digit of 1916 on the title page, first to read 1917 and then 1918, gesturing towards the gradual addition of later poems as the collection developed. To the printed contents listing 35 poems Cavafy has added an additional 19 titles in autograph, as well as inserting page numbers for two poems that are left unnumbered, and correcting the pagination of the last four. Starting with “The City” and “The Satrapy”, and later including “Ithaca”, each printed poem bears the imprint of Kasimate and Iona and is dated between 1915 and 1918.

The first of the two autograph poems inserted in lieu of printed leaves is
“Dangerous Thoughts”, one of Cavafy’s more famous works, featuring the bold statement of a Syrian narrator, “in part a heathen, in part christianized”: “I won’t fear my passions like a coward; | I’ll give my body to sensual pleasures | to enjoyments I’ve dreamed of, | to the most audacious erotic desires”. The second autograph poem, “Tomb of the Grammarian Lysias”, describes the final resting place of the fictional scholar Lysias among the “voluminous studies of Greek idioms” in a Beirut library. Both epitomise some of Cavafy’s key themes, including the eroticism of homosexual love, the struggle between paganism and Christianity, and an idealized view of the ancient Hellenistic world.

Cavafy’s strict control over the content of these unbound collections also extended to their distribution, circulated, as Marguerite Yourcenar notes, “peu à peu, s’alimenta de feuilles volantes distribuées chichement à des amis ou à des disciples [little by little, fed on loose leaves, distributed feebly to friends or to disciples]”. Keeley argues that this selectiveness was not only a product of his exacting aestheticism but a necessity: “Cavafy was also one of the earliest of openly homosexual poets of the twentieth century living in a still largely intolerant society, and his eccentric mode of publication suggests that he had a sure sense of what his circle of readers could comfortably respond to at a given time” (p. 144). The recipient of the present collection received the folder directly from Cavafy, and their ownership inscription of W. J. [?] Despotopoulos, dated 1918, is at the head of the title page. It has since passed by descent through the family.

Cavafy lived for the best part of his 70 years in Alexandria, which he considered one of the last great outposts of the Greek world. The city with its cosmopolitan citizenry, his “exiled” lifestyle there, and his pride in his Phanariot descendence all undoubtedly influenced the “cultural hybridism” of Cavafy’s corpus (Charalambidou-Solomi, p. 123). He remained largely unrecognized in his lifetime by the Athenian literary world due to his frank treatment of homosexual themes and epigrammatic style, although an essay by his great admirer E. M. Forster—“The poetry of C. P. Cavafy” published in The Athenaeum in April 1919—did much to establish Cavafy’s literary reputation in the English-speaking world.

Cavafy’s self-assembled Alexandrine folders are very scarce on the market, his collections having appeared at auction just six times in the past half century. At 54 poems the present folder is one of the larger samples of his work to be offered, and wonderfully illustrates the poet’s perfectionist and unorthodox methods of ensuring the correct presentation and reception of his work, which constitutes some of the most celebrated sensual poems in Western literature.
His first work of prose, uniquely bound for presentation to his muse, Norah Lange

FIRST EDITION, FIRST IMPRESSION, A SUPERLATIVE PRESENTATION COPY OF THE AUTHOR'S FIRST WORK OF PROSE. One of 505 copies printed, this is a uniquely untrimmed, unnumbered, and specially bound presentation copy inscribed by Borges on the first blank to his fellow Argentine author, and muse, Norah Lange (1905–1972).

Borges’s inscription, using the nickname reserved only for family and his most intimate friends, reads: “a la aureolada Nora, muy cordialmente—Georgie [to the radiant/haloed Nora, very warmly, Georgie]”. A pencil note below, apparently in the hand of Lange’s sister, observes “non pudo, para ti, encontrar mejor adjectivo [he could not have found a better adjective for you]”. This radiance may be read either in reference to the light colouring afforded by Lange’s exotic Scandinavian blood (she was three-quarters Norwegian), or a sign of Borges’s worship of her at this time.

Edwin Williamson asserts Lange’s central significance as Borges’s early muse in his 2011 biography, identifying her as the focus of a love triangle involving Borges and his literary rival the poet Oliverio Girondo. Borges went so far as to propose marriage to Lange in March 1927, but she turned him down, and eventually married Girondo in 1943. The time around the publication of Inquisiciones, however, marks the peak of Borges and Lange’s flirtation. A piece praising Lange is included among the essays of Inquisiciones, gushing for three pages of poetic prose about “the double brilliance of her hair and her haughty youth”, affirming their shared comradeship as poets of the Ultraist movement, and likening the appearance of her poems to a “luna nueva”. This piece was printed in the same year as the prologue to Lange’s debut books of poems, La calle de la tarde.

Lange’s importance to Borges is well-documented, but her novels and poems have recently received renewed attention in their own right, with Prof. Kay Sibbald hailing Lange’s “vanguard feminism”, and a translation into English of her novel The People in the Room just published in August 2018.

The published copies were trimmed and bound in blue wrappers, but the text block of this copy is almost a centimetre longer from gutter to fore edge, and the edges much more roughly cut. Borges had a set of untrimmed sheets specially bound for presentation to Lange. We are unaware of any other copy thus presented, making this copy perhaps the primary presentation copy of Borges’s first experiment with short prose pieces, the medium in which he would decades later achieve his monumental status in world literature.
Inscribed to a fellow poet and notable violinist

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GIBRAN, Kahlil.
The Prophet.
New York: Alfred A. Knopf, September 1923
£22,500 [130393]

FIRST EDITION, FIRST PRINTING, A SUPERB PRESENTATION COPY INSCRIBED BY GIBRAN WITHIN A MONTH OF PUBLICATION, “With deepest affection to Leonora Speyer, from Kahlil Gibran, October 1923”.

The recipient was fellow poet, and notable violinist, Lady Leonora Speyer (née von Stosch, 1872–1956). Having studied music on the continent, Lady Speyer played professionally under conductors such as Nikisch and Seidl, and lived in London with her second husband Sir Edgar Speyer, where she was painted with her violin by John Singer Sargent in 1907. Due to her husband’s German ancestry they were forced to emigrate to New York in 1915, where Leonora found her poetic voice. Her poems began appearing in anthologies from 1919, and in the year that The Prophet was published she edited her own anthology American Poets: An Anthology of Contemporary Verse, published in Munich. Gibran was close to the Speyers, and was a frequent visitor to their home at 22 Washington Square. His biography, Kahlil Gibran: Beyond Borders, 2017) notes that he attended a New York production of Chekhov’s The Cherry Orchard with the Speyers at the time that he was writing The Prophet. They remained friends and when Speyer’s own Pulitzer Prize-winning collection Fiddler’s Farewell was published in 1926, a pencil portrait of Leonora by Gibran was used for the dust jacket design.

Signed or inscribed copies of the first printing of The Prophet are rare in commerce; we can trace only one in auction records, and that merely signed.

Octavo. Original black cloth, titles and design gilt to upper board. 12 illustrations after drawings by the author. Cloth worn at ends and corners, titles dulled to spine and somewhat to front, internally sound and fresh, very good condition overall.
... and an original idealized self-portrait

ORIGINAL DRAWING BY THE AUTHOR, A VERSION OF THE SAME IMAGE THAT WAS USED AS THE FRONTISPICE TO THE PROPHET. It is evidently an idealized portrait of Gibran himself. Several versions are known; this example was a gift to Barbara Young, his last companion and assistant, author of a biography of Gibran.

PROVENANCE: Kahlil Gibran to Barbara Young; by gift to Madeleine Vanderpoel; by descent to her son, Wynant D. Vanderpoel.

Graphite on Dartmouth Bond paper, with watermark (26 x 20 cm), signed with initials in pencil at lower right. Minimal toning to edges, overall fine.

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GIBRAN, Kahlil.
[Original drawing: the Prophet Almustafa.]
1923? or after
£100,000 [130660]
First edition in English, number 32 of 50 copies printed on handmade paper and bound in deluxe full red morocco, of one of the most remarkable printed books of the 20th century. This is one of 100 copies sent to America and distributed by Random House. The total edition comprised 7 copies on vellum, 15 copies on imperial Japanese paper, and 300 copies on handmade paper. Laid in, printed on Random House headed paper, is a typed letter signed by Bennett Cerf, president of Random House, dated 20 November 1930, regarding the distribution of the work and its supplement in America.

The volume combines the magisterial scholarship of J. Dover Wilson, juxtaposing a number of Hamlet variants, with the extraordinary illustrations by Edward Gordon Craig. 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 the work 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 A. Horne Dictionary of 20th-Century British Book Illustrators (p. 154) asserts that “The Cranach ‘Hamlet’ is one of the most striking and imaginative works of the twentieth century”.
Folio. Bound for the publisher by O. Dorfner (Weimar) in full red crushed morocco, title to spine gilt, 10 lines of text and profile of Hamlet by Craig on the front cover gilt, gilt frame to covers.

[Accompanied by:] Notes on the Tragedie of Hamlet by Dover Wilson: folio, pp. 35. Orange cloth-backed pink paper wrappers, in the slip-pocket to rear pastedown, as issued. Housed in a custom gold and black card slipcase and black leather folding case. Title cut by Eric Gill, printed in red and black, wood-engraved illustrations designed and cut by Edward Gordon Craig, type designed by Edward Johnston, headlines, colophon, and occasional headings printed in red. A little expert furbishment to spine, a little offsetting to endpapers, faint marginal spot to a few pages, else fresh internally. A beautiful copy.

Gill 341.
The only known presentation copy of the definitive edition personally inscribed by Joyce

FIRST AUTHORIZED ENGLISH EDITION, PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO THE SON OF THE ANTHROPOLOGIST LUCIEN LÉVY-BRUHL, “TO HENRI LÉVY-BRUHL, JAMES JOYCE COPENHAGEN—PARIS 1936”: ONE OF AN UNKNOWN NUMBER OF COPIES RESERVED FOR PRESENTATION (hand-lettered “Presentation Copy” on the limitation leaf) aside from the stated edition of 1,000 copies, of which 100 were on mould-made paper bound in vellum and signed by the author and 900 on japon in buckram, unsigned. As far as we are able to discover, this is the only known copy of the presentation issue personally inscribed by Joyce.

Joyce spent three weeks in Copenhagen at the end of August and beginning of September 1936, a visit he had dreamed of making for 30 years or more. During his stay, the Fourth International Congress of Linguists was being held in the Danish capital, with Lucien Lévy-Bruhl attending. A brief undated note from Joyce in Copenhagen to his secretary Paul Léon in Paris notes “Prof Levy Bruhl is here in C[openhagen] and sends word he wants to see me. For a libel action?” (James Joyce–Paul Léon Papers, National Library of Ireland, call no. JJPL 01/03/136). On 30 August, he reported that he had met Lévy-Bruhl, who proved to be an admirer of Ulysses, having read it twice (Ellmann 696) and who presented Joyce with two of his own books (Connolly 24).

Shortly afterwards Ulysses was finally printed and published in England. Although Joyce addressed the inscription to the philosopher’s son, he did so with Lucien Lévy-Bruhl fresh in mind. In a second letter to Paul Léon, from the Turist Hotel, Copenhagen, dated 2 September 1936, Joyce states: “I am giving a book to Levy Bruhl. Can you pick it up and get it to Lucia with this letter?” He cannot mean the present book, for which he was still sending corrections to Lane and which was not published until 3 October, but the exchange of gifts and mutual admiration was clearly ongoing. Joyce was back in Paris by 13 September, having stopped at Bonn on the return journey.

The French philosopher, sociologist, and anthropologist Lucien Lévy-Bruhl (1857–1939) is famous for his study of the categories of thought in different societies. His book *La Mentalité primitive* (Paris, 1922) was published in the same place and year as the first edition of Ulysses. Lévy-Bruhl suggested two basic mentalities, “primitive” and “civilized”. He tried to show that the mechanisms of thinking of these two types of mind were different. Lévy-Bruhl considered “mystical thinking” to be the essence of the princi-
tive mind, whereas rational thinking, based on logic and inference, was the hallmark of the civilized mind. This notion was in opposition to the then dominant view in France, that of Emile Durkheim. Within anthropology, Lévy-Bruhl’s ideas did not meet general acceptance. However, the two giants of literary modernism, T. S. Eliot and James Joyce, both used the material of anthropology. Lévy-Bruhl was one of the most important thinkers to each, although they differed in their approaches to him.

Lévy-Bruhl turns up in *Finnegans Wake*, triply disguised as Professor Loewy-Brueller, author of an account of “the Sennacherib as distinct from the Shalmanesir sanational reforms”; Professor Levi-Brullo, FD (fidei defender “defender of the faith”), who experiments absentmindedly by holding an egg in one hand while boiling his watch on the stove; and Professor Llewellys ap Bryllars, FD, PhD, who supports Jones’s (Shaun’s) views on the solidity of space as against the immateriality of time.

The anthropologist’s second son, [Isaac] Henri Lévy-Bruhl (1884–1964), was a jurist and sociologist, regarded in France as one of the founders of the sociology of modern law. Two years younger than Joyce, he lived in Paris in the 14th arrondissement.

Crown octavo. Original green line buckram with Homeric bow device designed by Eric Gill to front board in gilt, top edge gilt, others uncut. Spine faded as usual for this binding and with a stain towards the foot, overall very good.

FIRST UK EDITION, FIRST IMPRESSION. The Heinemann edition of Brighton Rock represents one of the greatest disparities in a modern first edition of value with and without dust jacket. The original pink jacket, intended to replicate the lurid pink of the titular confectionery, is liable to fade and chip, and is a noted rarity. The novel itself, the first of Greene’s overtly Catholic novels, is “his most successful attempt to create a work that is as fast-paced as a thriller and as complex as a more leisurely character study” (ODNB).

Octavo. Original red cloth, spine lettered in gilt, publisher’s device in blind to rear cover. With the dust jacket. Housed in a custom grey cloth folding box, spine lettered in gilt on green morocco label. Contents a little toned, very minor wear at extremities. Folds of dust jacket expertly and discreetly repaired on the verso, spine panel darkened with 6 cm tear, minor chipping to extremities reinforced on the verso, light soiling to rear panel. Still a superior copy in the exceedingly rare dust jacket.

Miller 17b.
One of 35 copies of the primary state

“L’EDITION ORIGINALE”, THAT IS, FIRST EDITION, FIRST PRINTING, NUMBER 25 OF 35 COPIES ON VÉLIN SUPÉRIEUR. The original French text was composed between 9 October 1948 and 29 January 1949, although the full theatrical premiere was not until 5 January 1953, at the Théâtre de Babylone, Paris. Beckett’s translation into English, Waiting for Godot, premiered in London in 1955 and was published the same year.

Octavo. Original white wrappers, titles to spine and front cover in blue and black, edges uncut and unopened. In the original glassine. Housed in a custom card slipcase and blue morocco-backed card chemise by de Vauchelle. The slightest tanning to spine, but a fine copy.

Federman & Fletcher 259.
Each volume inscribed to his cousin

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CHURCHILL, Winston S.
The Second World War.
£32,500 [125066]

FIRST EDITIONS, FIRST IMPRESSIONS, A REMARKABLE SET, EACH VOLUME INSCRIBED BY THE AUTHOR TO HIS FIRST COUSIN OSWALD MORETON FREWEN. Four volumes (I, II, III and V) are inscribed and dated in the year of publication; volume IV is inscribed in 1952; and volume VI is inscribed simply “Oswald by Winston”. In volume I Frewen has annotated his own name in Churchill’s inscription, “King’s Harbour Master, Scapa Flow, March ‘39 to Sept ‘42”, and beside Churchill’s signature, “First Lord of the Admiralty and Prime Minister of Britain”.

Also included are three letters to Frewen from two of Churchill’s private secretaries, as well as Frewen’s emendations. In volume III, Churchill’s private secretary Cecily Gemmell writes on Chartwell stationery regarding Frewen’s suggested emendations and returns the book signed. Volumes IV and
V each contain a letter from Jock Colville on 10 Downing Street stationery regarding Frewen’s suggested corrections; volume IV also includes the original franked 10 Downing Street envelope. In volume V Frewen has transcribed by hand his own lengthy letter to Jock Colville that prompted Colville’s reply and also pencilled marginal comments on pages 68, 484, 518, and 551.

Oswald Moreton Frewen (1887–1958) was the youngest child of Clara, eldest sister of Churchill’s mother, Jennie. In 1902, after leaving Eton, Frewen joined the Royal Navy, his “first and only love in the realm of vocation” (Sailor’s Soliloquy, Concluding Note by Leigh Holman, p. 246). During the First World War he was present in every naval engagement in the North Sea, and afterwards served for a period at the Admiralty assisting preparation of the official naval history of the war. In 1922 he left the Navy for careers in journalism and the law, but returned to active service in 1939, the same year that Winston returned to government as First Lord of the Admiralty. Frewen was appointed King’s Harbour Master of Scapa Flow, a post he held from March 1939 to September 1942; he also played a role in the Algiers and Normandy landings. He retired from service with the rank of captain. In retirement, Frewen read and annotated Churchill’s history of the First World War and closely followed the publication of The Second World War. In 1949 Frewen and his sister Clare were Christmas guests at Chartwell (Gilbert, Volume VIII, p. 498). On 22 August 1950, Churchill confided in Frewen about his difficulties with the fourth volume: “I have had to give up all my holiday”, he grumbled; “Volume IV is a worse tyrant than Attlee” (Gilbert, Volume VIII, p. 548).
The owner who loved him

FIRST EDITION, FIRST IMPRESSION, IN THE FIRST ISSUE DUST JACKET. A MAGNIFICENT ASSOCIATION COPY, INSCRIBED BY FLEMING TO THE EMPLOYER WHO GAVE HIM THE MEANS TO WRITE, JAMES GOMER BERRY, 1ST VISCOUNT KEMSLEY, and his second wife, Edith: “To Gomer and Edith, wishing them both always a nine when it is needed, and in memory of ten happy years of playing with and against them across the green baize. From Ian.” Fleming references the winning hand that Bond draws against Le Chiffre during their intense game of baccarat in chapter 13: “It was a nine, a wonderful nine of hearts, the card known in gipsy magic as ‘a whisper of love, a whisper of hate’, the card that meant almost certain victory for Bond”. The art for this first edition dust jacket was based on this scene, and devised by Fleming in collaboration with Kenneth Lewis, the in-house artist at Kemsley Newspapers, where Fleming was working at the time.

The recipient, Gomer, as Lord Kemsley, “was uniquely known to Fleming outside the family circle”. He was a self-made newspaper baron and founder of Kemsley Newspapers, which owned the *Sunday Times* among others. Appropriately, he first encountered Fleming over a game of cards before the war and was attracted to the young Fleming’s confidence. Fleming, as seen by Henry Hopkinson who was also present at the meeting, was “a little too big for his boots but also full of brilliant comment” (Lycett). After the war, Kemsley was quick to take Fleming under his wing by offering him a job as foreign news manager of Kemsley Newspapers, at the surprisingly high salary of £4,500 a year plus £500 expenses. Fleming also negotiated an unusual clause in his contract whereby he took January and February as his annual paid leave, during which time he worked on his Bond novels at Goldeneye, his hideaway on Jamaica’s north shore; *Casino Royale* was completed over this period in 1952.

Fleming worked at Kemsley House for over a decade, in which time he claimed that he had “‘counted fifty-seven varieties of executive doing fuck all’”, but quipped that he was still “‘only one of three or four doing minus fuck all’”. Although by no means a senior figure in the Kemsley organisation, Fleming was the only person in the building who would call Lord and Lady Kemsley by their first names, and frequently saw them socially. It was an unusual relationship—Kemsley was a “mixture of the prude and the puritan with a sense of his own importance” (McCormick)—but nevertheless a mutually beneficial one. Fleming brought the ailing *Sunday Times* glamour,
social cachet and credibility, and in return was given the means and opportunity to pursue his lifestyle with little inconvenience, ultimately leading to the creation of James Bond.

Octavo. Original black cloth, titles to spine in red, heart device to front cover in red, bottom edges untrimmed. With the illustrated dust jacket. Housed in a blue quarter morocco solander box by the Chelsea Bindery, spine lettered in gilt, blue cloth sides. A couple of spots to top edge, internally fresh; an exceptional copy in the bright, unclipped jacket, with extremities slightly creased and rubbed, and some nicks and slight chips to tips and spine ends.

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

<table>
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<th>FLEMING, Ian.</th>
<th>The Man with the Golden Gun.</th>
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<td>June–July 1964</td>
<td>£175,000</td>
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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.”

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 x 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. Bound in an elaborate custom black morocco folder by the Chelsea Bindery, spine lettered in white, front cover with famous image in relief on white ground of Bond in profile through the barrel of a gun, patterned endpapers, all housed within black cloth slipcase. 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; overall in very good condition.

See Gilbert A13a.
Tolkien’s towering achievement in fantasy fiction

47
TOLKIEN, J. R. R.
The Lord of the Rings. The Fellowship of the Ring; The Two Towers; The Return of the King.
£35,000 [130528]

FIRST EDITIONS, FIRST IMPRESSIONS. The Return of the King is in the first state with unbroken type and no signature (previously identified by Hammond as the second state), no gap in the middle of “Men” on the final line of p. 281, and in the first state dust jacket with no reviews to rear flap. All the variants within the first impression, and the priorities assigned to them, are of manufacture only; they would have been published simultaneously.

3 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With the dust jackets. Housed in a custom black morocco slipcase and black cloth chemise by R. Patron, Hollywood. Folding map by the author at end of each volume. Touch of rubbing to spine ends, faint offsetting to endpapers; else a fine set in the remarkably bright jackets, with very faint browning to spines, ring-and-eye motifs to front panels notably fresh, tiny nicks to spine ends and flap folds, short closed tear to head of front panel of The Two Towers professionally repaired, another to head of rear flap fold.

Hammond & Anderson A5a i, ii, & iii.
Sylvia Plath’s proof copy, with her corrections

THE AUTHOR’S OWN PROOF COPY OF HER FIRST AND ONLY PUBLISHED NOVEL, WITH CORRECTIONS AND ADDITIONS IN HER HAND, AND HER OWNERSHIP INSCRIPTION on the first page, “Sylvia Plath, Court Green, North Tawton, Devonshire”, where she worked on the proofs. Plath has made in all 78 textual corrections and edits to this copy which were corrected in the first edition. They include two corrections to the name of the novel’s heroine, Esther Greenwood, which has been mistakenly printed as Miss Lucas. Victoria Lucas was the pseudonym under which Plath published the novel, but when she initially submitted the draft to Heinemann it was also the name of the heroine. Her editor James Michie, however, felt it was a mistake for the author’s and heroine’s names to be the same, and Plath agreed to alter the heroine’s name. Plath has also changed the name of one of her characters, striking out “Plato” and replacing it with “Socrates” (p. 53): “I collected men with interesting names. I already knew a Socrates. He was tall
and ugly and intellectual and the son of some big Greek movie producer in Hollywood, but also a Catholic, which ruined it for both of us.” The proof is closely revised, with Plath correcting spelling, grammar, and punctuation, inserting words, altering the font style, and in six instances, alterations to words.

The proof bears a copyright date of 1962, although the novel was not published until the start of 1963. Heinemann accepted *The Bell Jar* for publication in October 1961. The following month, at Plath’s request, the publisher agreed to delay the publication date from 1962 to early 1963, after she was awarded the Eugene F. Saxton grant, worth $2,000, in order to write prose fiction over a year. Plath had to report quarterly to the grant committee, and planned to comply by submitting the almost-finished novel to them in four instalments, collecting the stipend for already completed work.

The arrival of this proof copy coincided with Plath’s discovery of Hughes’s affair with Assia Wevill: on 9 July 1962 Plath intercepted a phone call from Wevill to Hughes at her Devon house, and ripped out the telephone cord in rage. Hughes left for London the next day. In a letter to her psychotherapist, Ruth Beuscher, Plath writes that receiving the proofs the day after Hughes left “saved the day for me: I roared and roared, it was so funny and good . . . I can talk to no-one about this—mother, of course, least of all. She does not even know I have written a novel” (*Letters*, vol. II, 11 July 1962). *The Bell Jar* was published on 14 January 1963, just five weeks before Plath died.

**PROVENANCE:** from the library of Frieda Hughes, Plath and Ted Hughes’s daughter, though unmarked as such.

Octavo. Original white wrappers, title to spine and front cover in black. Housed in a black quarter morocco solander box by the Chelsea Bindery. Wrappers a little marked and foxed, couple of tiny spots to contents, in excellent condition.

Love in the Time of Cholera, a unique pre-publication copy, inscribed to an old friend

THE ONLY KNOWN COPY OF A HERETOFORE UNRECORDED PRE-PUBLICATION EDITION OF THIS GREAT NOVEL, INSCRIBED BY MÁRQUEZ TO AN OLD FRIEND. Printed in Barcelona by Carmen Balcells, Márquez’s agent, and one of only 17 copies printed for private circulation, this is the sole surviving copy of the “Edición pre-tipográfica”. Márquez’s inscription to his friend, on the dedication page, punningly (and yet now truthfully) labours the uniqueness of this relic, “Este es el único ejemplar único de este edición único de la novela, y esta destinado al propietario único, don Guillermo Angulo, el único, Gabriel /85 [This is the only copy of this unique edition of the novel, and is intended for its sole owner, Guillermo Angulo, from the one and only Gabriel /85]”. No other copy of this edition is recorded on OCLC, nor is one present in the García Márquez library.

The first edition of El amor en los tiempos del cólera was first published in Bogotá by Editorial Oveja Negra in December 1985. Carmen Balcell’s son,
Luis, states that: “TECFA Fotocomposición was printing on behalf of Editorial Bruguera (who had the rights for the Spanish market) in Barcelona and they made this ‘Edición pre-tipográfica’ as a sort of proofs that were used as a gift or commemorative edition.” The text includes a number of manuscript corrections to the margins in Márquez’s hand.

The recipient, Guillermo Ángulo, was a fellow Colombian who became close to Márquez when they were living and working in Europe, Márquez as the European correspondent for El Espectador in Paris, and Ángulo as a film student at the Centro Sperimentale di Cinematografia in Rome. “Gabo was very, very poor,” Ángulo recalls of their Paris days, “and while I was there he came every day to have dinner with me. I used to keep five subway tickets, and he would take two on his way out and ask me what to read because his train ride was about forty-five minutes and since I’ve always been an avid reader of magazines I had Cahiers du cinema and Paris Match. He would take what he wanted and bring it back the following day. And that’s how we became very close friends.” Their friendship remained strong over the years, and when Márquez was on his deathbed Ángulo was the only friend summoned by the family, though he arrived in Mexico City one hour after the writer’s death. His recollections of Gabo were published in the Paris Review, in Silvana Paternostro’s Solitude & Company: An Oral Biography of Gabriel García Márquez (2003), in a Colombian book Aracataca-Stockholm, and in the Colombian literary magazine El malpensante.

Ángulo is also credited with taking the iconic, and only, photograph of Márquez at work on Cien años de soledad. This was reproduced in Gabo periodista (2012), Ángulo’s copy of which is included here, with the photo on page 44 inscribed by Márquez in a shaky hand “Esta la única foto mía tomada por Anguleto mientras escribía Cien años de soledad. Gabriel [This is the only photo taken of me by Anguleto (his nickname) while I was writing One Hundred Years of Solitude].” Ángulo’s own copy of Cien años de soledad, fifth edition, is also included here, with his ownership blind stamp to title page and annotations to the text.

Quarto. Bound in somewhat later dark red full leather with the original wrappers bound in, titles gilt to spine with raised bands, orange endpapers. Accompanied by a paperback copy of Cien años de soledad, and a hardback in slipcase of Gabo periodista. Fine.
Who helped Harry out of his cupboard

**FIRST EDITION, FIRST IMPRESSION, ONE OF TWO DEDICATION COPIES, INSCRIBED BY THE AUTHOR** on the dedication page with an arrow from the printed dedication (“to Susan Sladden who helped Harry out of his cupboard”): “and, though we didn’t want it in print, helped me out of my cupboard. With unending gratitude and equal love Jo a.k.a. (again) JK Rowling x”.

Susan Sladden was a close friend in Edinburgh who enabled Rowling to finish *Philosopher’s Stone* by babysitting her daughter Jessica. After her divorce, Rowling had returned to the UK with her daughter and three chapters of *Harry Potter*, and decided to give her writing one serious try, thinking she might never again have the opportunity. She moved to Edinburgh to be near her sister and attended a local Church of Scotland congregation, where she met Susan Sladden. “We were not ‘dead certs’ for friendship”, Rowling reminded, but Sladden, an elderly woman who had never married, became an invaluable friend to her. Rowling was new to the city, and had no friends and no-one to look after her daughter: her sister worked full-time, her mother had died several years previously, and she was ineligible for state-funded childcare. “The elderly woman would take care of Jessica for an afternoon and encourage Rowling to get out a little, kick up her heels, see an art show, do some window shopping. Instead, Rowling would find an empty table at a coffee shop and work on *Harry Potter*” (“Charmed, I’m Sure”).

The other dedication copy of this title, inscribed by Rowling to her father, was sold at Christie’s New York in 2003 and made $48,000.

**PROVENANCE:** from Sladden to her neighbours who helped care for her. In a nice piece of synchronicity, it is interesting to note that Sladden’s house number was 4.

**Octavo. Original pictorial boards, titles to spine and front board in blue and black. With the dust jacket. Housed in a purple quarter morocco solander box by the Chelsea Bindery. A fine copy.**
