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# The first substantial mathematical work to be printed

1

## EUCLID.

*Elementa geometriae.* (Translated from the Arabic by Adelard of Bath. Edited by Giovanni Campano.)

Venice: Erhard Ratdolt, 1482

£150,000

[136914]

Chancery folio (285 × 204 mm), 137 un-numbered leaves, without the final blank. Modern vellum. Housed in a custom brown crushed morocco solander box with titles in gilt to spine and brown cloth chemise. White-on-black woodcut border and red printed headline to first page of contents, white-on-black woodcut opening initials, geometric typemetal marginal diagrams throughout. Line 45 of o8r has the corrected setting of the text: “culi prostrati sed non sunt adinuicem equales. hoc aut scies si perpendiculares a”—cf. Curt M. Bühler, “A typographical error in the *editio princeps* of Euclid”, ‘Gb Jb’ (1966), pp. 102–104. Contemporary marginalia, profuse contemporary Latin annotations, mostly up to book V, including textual corrections, diagrams, calculations, formulas, and other remarks (a few cropped). A2r with partly effaced 16th-century inscription, and partly cropped 17th-century ink ownership inscription seemingly from the Dominican order of Perugia, Italy; bookseller’s ticket (Philip C. Duschnes) to rear pastedown. Boards slightly bowed, washed and pressed, repairs to lower tip of first 11 leaves (a1–b1) and inner margin of a1, 7 woodcut diagrams slightly shaved, light worming to first and last few leaves just touching a few letters and diagrams, single small wormhole continuing through quire i, faint dampstaining to lower edge of last quire, bifolia m3.6 and m4.5 misbound. Still a well-preserved, well-margined, and bright copy.

HC 66793\*; GW 9428; Proctor 4383\*; BMC V 285; Goff E–113; ISTC ie00113000; *Printing and the Mind of Man* 25; Sander 2605.

First edition of Euclid’s *Elements*, “the oldest mathematical textbook still in common use today” (PMM) and one of the earliest printed books with geometrical figures.

Euclid’s *Elements* is the only writing of classical antiquity to have a continuous history of textbook use from the pre-Christian era to the 20th century. Sir Thomas Heath, editor of the standard modern edition, remarked, “No work presumably, except the Bible, has had such a reign; and future generations will come back to it again and again as they tire of the variegated substitutes for it, and the confusion arising from their bewildering multiplicity”.

Campanus’s recension, whose earliest witness is a manuscript dated 1259, became the standard version of the high and late Middle Ages. It was based on but enlarged from the translation from the Arabic made by Adelard of Bath about 120 years earlier, the so-called Adelard version II. Campanus’s recension continued to be printed at least as late as 1558. Its textual history both in manuscript and print remains to be closely studied, and there is no modern edition. Books I–XIII are the *Elementa* proper; book XIV is the supplement of Hypsicles of Alexandria (2nd century BCE) and XV the supplement assigned to the school of Isidore of Miletos, architect of Hagia Sophia (6th century CE). Goff, GW, and most of the other standard incunable literature have given to Campanus an apocryphal forename, Johannes.

Ratdolt’s Euclid was the first substantial mathematical work to be printed, and is one of his technically most advanced and accomplished productions. The text is preceded by a dedicatory letter by Ratdolt to Giovanni Mocenigo, doge of Venice, in which Ratdolt expresses his amazement that hitherto no





major work of mathematics had been printed in Venice, the reason being the difficulty of supplying the diagrams without which much of mathematics, and especially geometry, can hardly be understood. He points out that, by his own invention, he has been able to remedy this, so that diagrams can now be printed "as easily as letters." These diagrams have traditionally been identified as woodcuts (BMC, GW), but it seems much more probable that they were in fact cast in typemetal. Ratdolt's method of printing diagrams to illustrate a mathematical text and his finely printed astronomical books became the models for subsequent scientific publishing.

# The only epic before Virgil's *Aeneid* comparable to Homer

2

## APOLLONIUS RHODIUS.

*Argonautica* (in Greek, with the scholia of Lucillus, Sophocles, and Theon. Edited by Joannes Laskaris).

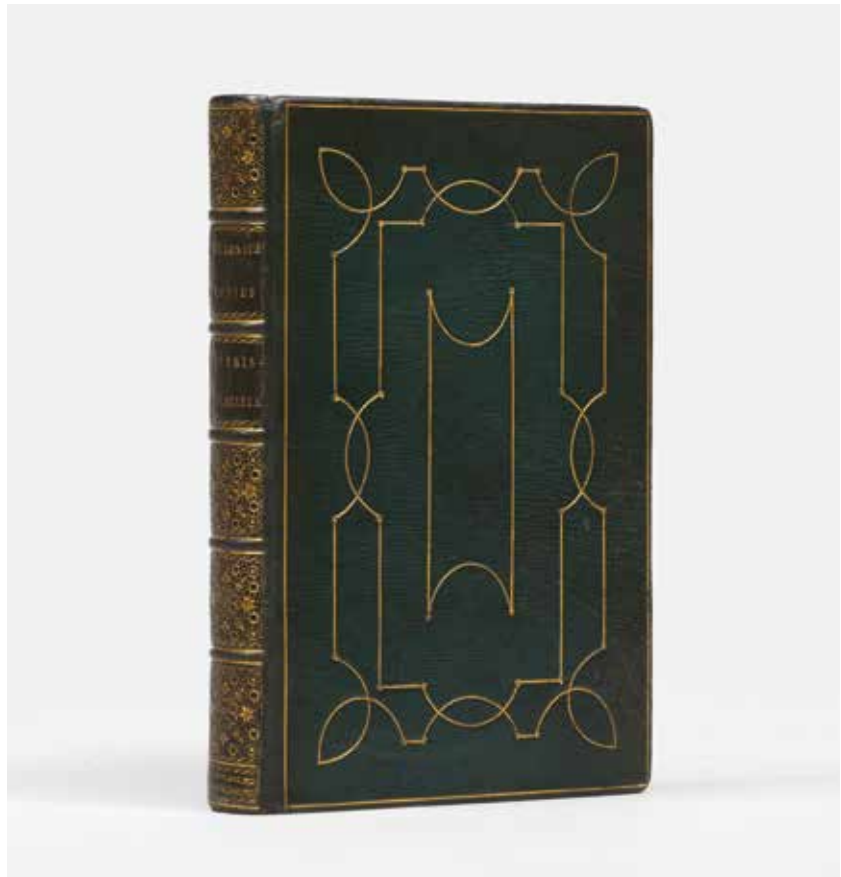
Florence: [Laurentius (Francisci) de Alopa, Venetus,] 1496

£37,500

[136329]

Median quarto (228 × 160 mm). Late 18th-century English green straight-grain morocco, spine divided in six compartments by raised bands, gilt-lettered in second and third compartments, the others filled with massed tools, circlets, and dots, sides with outer single fillet enclosing a frame of intersecting semicircles and rules, with dots at intersections, decorative roll to turn-ins, pink endpapers, gilt edges. 171 leaves (of 172, omitting the final blank). Greek types 114 (two sets of capitals designed by Laskaris, one large for headings and initial letters, one small for the text). Commentary (10–33 lines) in miniscule surrounding text (3–31 lines) in majuscule. William Morris-style bookplate of George Dunn, of Woolley Hall, near Maidenhead. Contents generally lightly toned, occasional faint spotting, closed wormholes to first leaf, affecting two letters, and to last leaf, just missing letters; a scatter of worming at the end continuing through the preceding 16 leaves back to [upsilon]3, affecting a few letters; a very good copy overall.

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



***Editio princeps* of the *Argonautica*, the most important Greek epic of the 3rd century BCE, the definitive telling of the story of Jason and the Argonauts and their quest for the Golden Fleece.**

The *Argonautica* is the only epic before Virgil's *Aeneid* that can be compared with Homer in subject and extent and it is the first epic to give a prominent place to love. With the effect this had on subsequent writing it holds a significant place in the history of European literature. Apollonius was sometime Alexandrian librarian before retiring to Rhodes. The manuscript source of this first printing was a 10th-century version discovered by Giovanni Aurispa during his book-buying trip in the Orient in 1421–23 (now Codex Laurentius XXXII 9, also containing plays by Sophocles and Aeschylus).

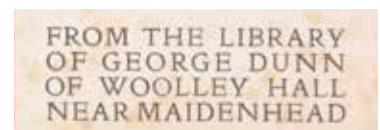
The editor Laskaris “was not only the moving spirit in the second Florentine Greek press, that of Lorenzo di Alopa, but himself designed the majuscule fount which distinguishes the books issued from that press from any others. Born in 1445, he began his career in Italy as a protégé of Bessarion, who sent him to study under Chalkondulas at Padova. Left without resources, like so many of





his countrymen, by the death of his patron in 1472, he followed Chalkondulas to Florence; gained there a great reputation by his lectures, and the favour of Lorenzo the Magnificent, who appointed him his librarian, and sent him on two journeys in the East to buy manuscripts . . . While he was absent on his second voyage Lorenzo died, and on his return to Florence Laskaris undertook the editing of the Anthology and other Greek classics for Lorenzo di Alopa . . . He died in 1535, at the age of ninety” (Robert Proctor, *The Printing of Greek in the Fifteenth Century*, pp. 78–82).

From the library of George Dunn (1865–1912), of Woolley Hall near Maidenhead, Berkshire, an English bibliophile and keen student of palaeography and early printing. Throughout his life Dunn built up an impressive library at Woolley Hall, collecting early English law books, medieval manuscripts (chiefly from the Phillipps and Ashburnham sales), early printed books, and early stamped bindings, which he was one of the first British collectors to notice and preserve. An early blank has his brief pencilled notes, dated April 1900. After his death in 1912 his library was broken up and sold off at Sotheby’s between 1913 and 1917, realising over £30,000. This copy was later sold at Parke-Bernet Galleries, New York, 19 May 1964, lot 2, \$700.



# A witch-hunting classic from the library of Sir Walter Scott

3

(SCOTT, Walter.)

REMY, Nicholas.

Daemonolatreiae libri tres, ex  
iudiciis capitalibus nongentorum  
plus minus hominum qui  
sortilegii crimen intra annos  
quindecim in Lotharingia capite  
luerunt.

Lyon: Vincent, 1595

£27,500

[123052]

Small quarto (237 × 147 mm). Contemporary vellum, manuscript title to spine, ties absent. Housed in a late 19th-century dark red quarter morocco slipcase, spine gilt lettered direct, thistle motifs in compartments, dark red cloth sides, matching chemise (lacking silk pull-tab). Decorative initials, head- and tailpieces. Stylized pencil inscription “EB 1854” in pencil to front pastedown. Couple of marks to vellum as usual, some chipping to edges and paper reinforcements to endpapers, small tear to head of spine, thumbled, but internally clean, short closed tear to pp. 279–80; a very good, remarkably fresh, copy. Slipcase rubbed at extremities and faded in patches.



Rare first edition of one of the most influential witch-hunting manuals of the period, Sir Walter Scott's copy, with his ownership inscription on the title page and his library shelf mark on the front free endpaper: “Abbotsford Library O13”.

Scott's fascination with witchcraft led him to spend years gathering “perhaps the most curious library of diablerie that man ever collected” (Lockhart, p. 118). Scott's use of the present work is clear not only in his *Letters on Demonology and Witchcraft* (1830), in which, in Letter VII, he references the author's boast to have put to death over 900 people, but also in *The Antiquary* (1816) and *The Bride of Lammermoor* (1819). First editions of this work are uncommon; the last two copies to appear at auction were in 1970 and 1990, both in worse condition than this copy, and neither with such appealing provenance.

Scott subsequently gifted this copy to his close friend, the important Scottish antiquary, Charles Kirkpatrick Sharpe (1781–1851) in 1824, the occasion noted by Sharpe on the front pastedown: “Chas Kirkpatrick Sharpe from Sir W. Scott. Bart. 1824”. Scott wrote to Sharpe in October 1824 thanking Sharpe for the return of some manuscript ballads and presenting him with a box of duplicates from his library: “your kindness in accepting the trifles I sent will impose upon you the trouble of inspecting a small box herewith sent, which contains a number of duplicates, from which I entreat you to select all such as you are not provided with. Some, I think, are rather curious, and may not be undeserving a place on your shelves” (Allardyce, vol. I, p. 315). This copy, marked as a duplicate in Scott's hand on the title page, was likely among them. Sharpe and Scott shared an antiquarian interest in both collecting and witchcraft. Sharpe contributed two songs to the second volume of Scott's *Minstrelsy of the Scottish Border* (1803), and “his introduction to Robert Law's *Memorials* (1818), written at Scott's suggestion and with the use of his library, remains to this day a standard history of witchcraft in Scotland” (ODNB). Sharpe's collection was dispersed at his death, “either in two sales which lasted in total nearly a fortnight, or to various beneficiaries under his will” (ibid.).

Nicholas Rémy (1530–1616) composed this work from his extensive trial notes taken over a period of 15 years. A judge and privy councillor to Duke Charles III of Lorraine, he began trying people for witchcraft in earnest in 1582 following the death of his eldest son. “The rekindling of interest in witchcraft that took place after 1560, when a new and larger wave of persecution began, helped the genre take off, as a clutch of writers like del Rio, Boguet, Daneau, Binsfeld and Remy developed its potential” (Roper, p. 122). Following the first edition, the *Daemonolatreiae* was reissued the following year at Cologne and in German translation at Frankfurt, which “was extremely influential in the Holy Roman Empire, possibly even more so than the *Malleus*” (ibid., p. 123).

This copy also has an interesting double early provenance: the first locates it in Cologne the same year as its publication in that city, with “Est in 8 pic/t/s/gam Colon. 1596” inked on the front free endpaper verso. A hub of academic learning and



Char Kirkpatrick Sharpe  
From Sir W. Scott: Bart  
1824.

Walter Scott Library  
O 13

11 in 8. p. 100. Col. 1896.

Adams 349; Alexander Allardyce, Letters from and to Charles Kirkpatrick Sharpe (1888); Mody C. Boatright, "Witchcraft in the Novels of Sir Walter Scott" in *Studies in English* (1933); Caillet III p. 377; Cornell, *Witchcraft* p. 469; Owen Davies, *The Oxford Illustrated History of Witchcraft and Magic* (2017); John Gibson Lockhart, *Memoirs of the Life of Sir Walter Scott*, IV (1901); Maggs No. 574 (1932) "Curiouser and Curiouser", item 93; Lyndal Roper, *The Witch in the Western Imagination* (2012); Walter Scott, *Catalogue of the library at Abbotsford*, p. 140 (1838); Gary K. Waite, *Heresy, Magic and Witchcraft in Early Modern Europe* (2003).

printing, Cologne was also "caught up to some extent in the major witch panics around 1590 . . . with the Duchy of Westphalia and the Archbishopric of Cologne leading the way" (Waite, p. 162). The second, inked on the title page nearly half a century later, is "Demus Prof. soc Issu Ant. 1640", locating it at the Jesuit professed house at Antwerp. The house, established in 1562, was a centre of intellectual activity in the city and deeply involved in the development of printing in Antwerp. Demonological texts would have been of keen interest to the inhabitants of religious houses such as this. Antwerp-born Martin Del Rio, the famous Jesuit theologian and authority on witchcraft during the sixteenth century, cited Remy's *Daemonolatreiae* in his own treatise, *Disquisitiones magicae* (1599), and would have made use of the libraries of such Jesuit houses for his research (Davies, p. 83).

## Florio's Montaigne, a hugely influential translation

4

**MONTAIGNE, Michel de.**

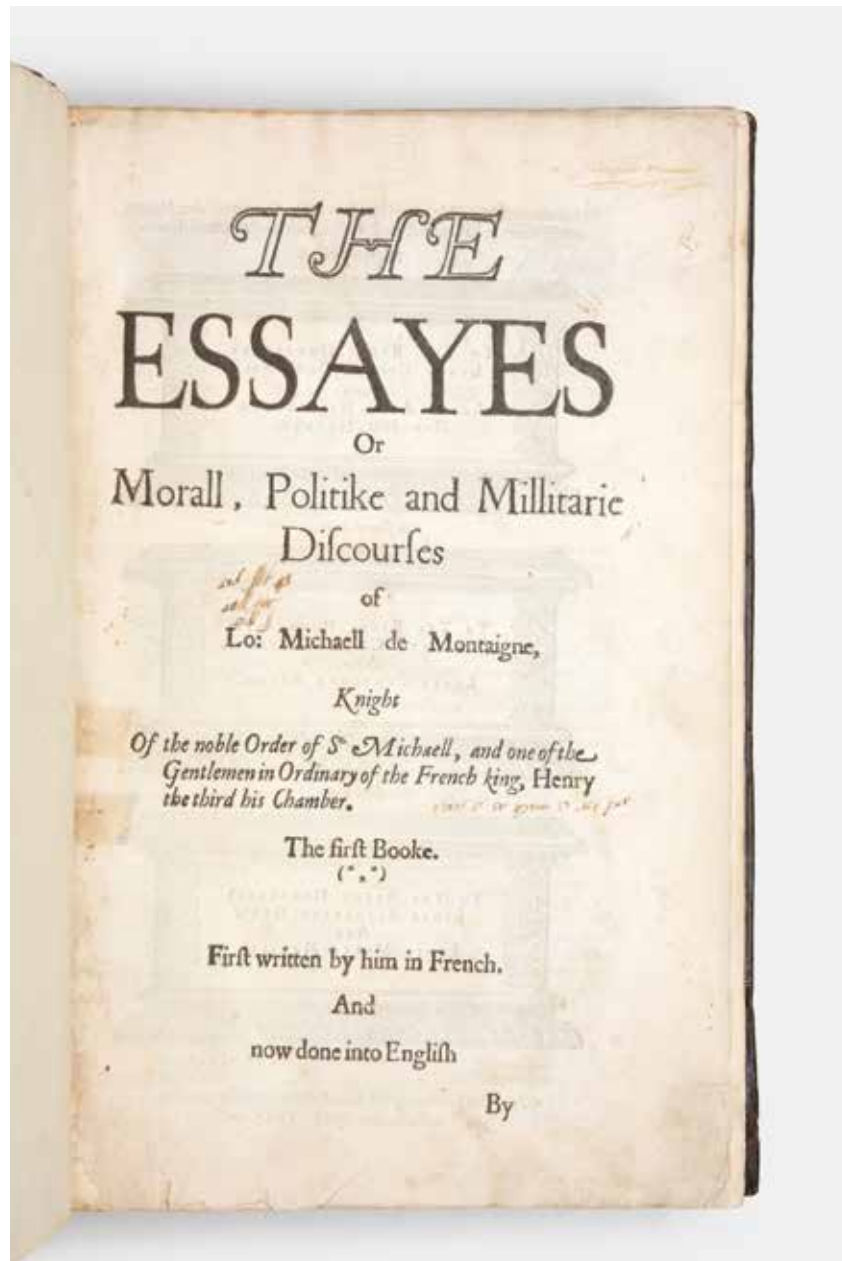
The Essayes Or Morall, Politike and Millitarie Discourses First written by him in French. And now done into English By . . . John Florio.

London: Printed by Val[entine] Sims for Edward Blount, 1603

£25,000

[135666]

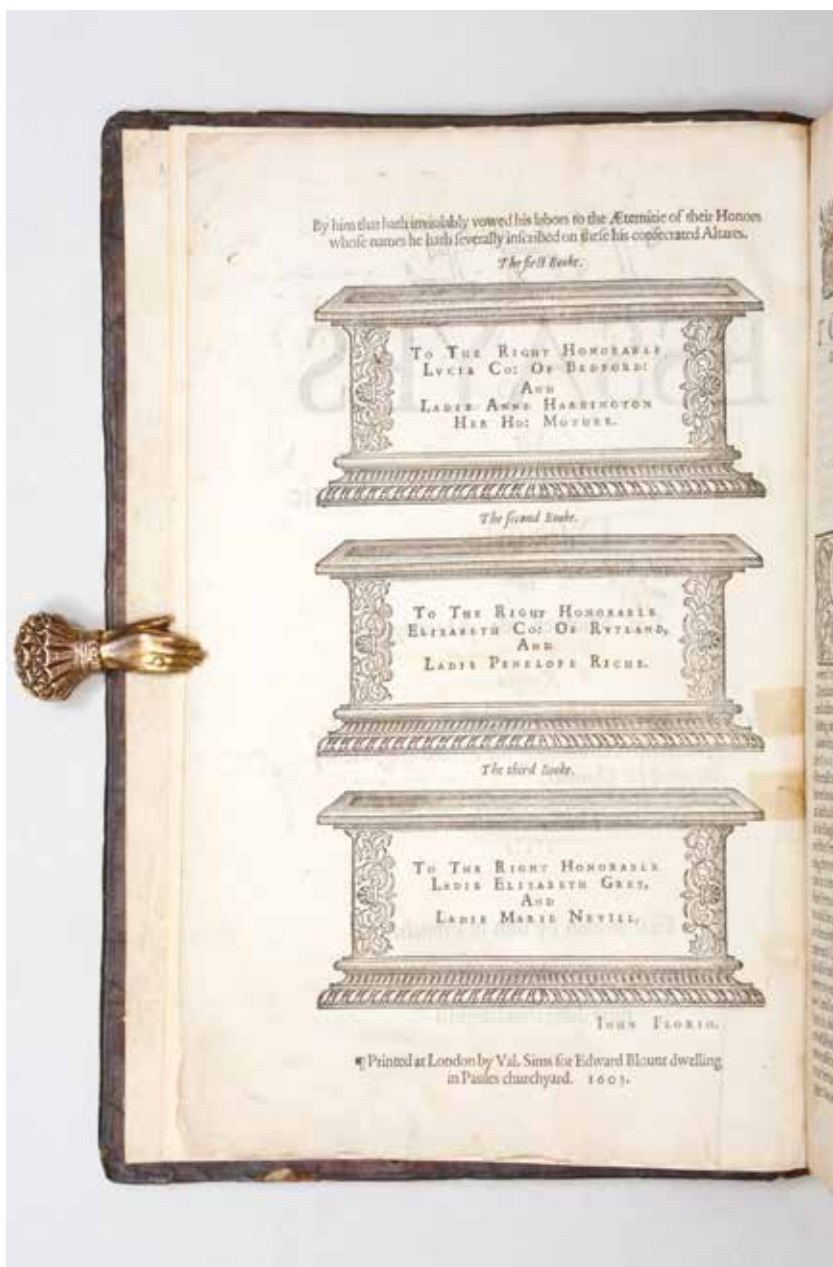
Folio (276 × 188 mm). Contemporary blind-panelled calf, neatly rebacked, red morocco spine label and dated in gilt at foot. Housed in a blue morocco-grain cloth folding case, spine lettered in gilt. Books 2 and 3 with separate dated title pages but continuous register; verses by Daniel and errata (¶1,2: “these 2 leaves are frequently lacking”—ESTC); complete with blank 2Q4 and 2 final errata leaves 3K5,6. Woodcut vignettes of altars on verso of first title page, woodcut headpieces and initials, a few headpieces composed of printer’s ornaments, woodcut tailpiece cartouche at the end of the first book; with the headline on A2v corrected to “The Epistle Dedicatorie”, but without the printed slip-cancel on B1r (correcting “towns” at line 25) found in some copies.



**First edition in English of the *Essais* of Montaigne, one of the great books of the Elizabethan era and the crowning achievement of its translator John Florio.**

“His extraordinary skill in the use of alliteration, his ability to embroider and amplify the French original through the addition of English synonyms, his sense of rhythm, his art of turning French proverbs and expressions into idiomatic English equivalents, and his experimentation with new-formed English words





(such as 'conscientious', 'endeare', 'efface', 'facilitate') made his Montaigne one of the great translations of the Elizabethan age. The work was a source of inspiration for such as Ben Jonson, Sir Walter Raleigh, John Webster, and Shakespeare. Despite the fact that, as a translation, it was occasionally inaccurate, 'Florio's Montaigne' was reprinted both in his lifetime and over subsequent centuries" (ODNB).

A few very small pen trials on title, single marginal note on A2r, ownership inscription dated 1689 at foot of J2v. Small paper restoration to title in gutter and to final errata leaves at head and tail, some light dampstaining at head towards end of Book 3 and very occasionally elsewhere, the occasional minor mark, spot, spill-burn, etc. but the paper generally clean and strong, overall a very good copy.

Luborsky & Ingram 18041; Pforzheimer 378; STC 18041.



# “Je pense, donc je suis”

5

**DESCARTES, René.**

Discours de la Methode Pour bien conduire sa raison, & chercher la verité dans les sciences. Plus La Dioptrique. Les Meteors. Et La Geometrie. Qui sont des essais de cete Methode.

Leiden: Jan Maire, 1637

£150,000

[134577]

Small quarto (204 × 155 mm). Contemporary Dutch vellum over pasteboard, spine lettered by hand. Housed in a custom made cloth box. Engraved frontispiece portrait from another work laid in facing title. Printer's woodcut title device, woodcut diagrams in the text (one full-page cut repeated seven times). Small cloth monogram book label of Christian Lazare to the front pastedown; Carl-Bertel Nathhorst (1907–1985), his sale at Christie's, 2 June 2004, lot 54. Short crack to head of front joint, added portrait window-mounted; one or two short marginal tears, lower outer corner with pale damp mark, leaf edges toned, with some light spotting throughout; a crisp copy with generous margins.

Dibner 81; En français dans le texte 90; Grolier/Horblit 24; Guilbert 1; Norman 621; Printing and the Mind of Man 129.



**First edition of Descartes's fundamental work in philosophy and on the method of science.**

“It is no exaggeration to say that Descartes was the first of modern philosophers and one of the first of modern scientists . . . The revolution he caused can be most easily found in his reassertion of the principle (lost in the Middle Ages) that knowledge, if it is to have any value, must be intelligence and not erudition” (PMM). The *Discours* presents the outline of Cartesian scientific method in the form of a preface to three practical treatises: *La Dioptrique*, which includes his derivation of the law of refraction; *Les Meteors*, the most straightforward and best suited for adoption as a textbook; and *La Geometrie*, his application of algebra to geometry. Descartes's purpose was “to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (hence *cogito, ergo sum*), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement. From these central propositions in logic, metaphysics and physics came the subsequent inquiries of Locke, Leibniz and Newton; from them stem all modern scientific and philosophic thought” (op. cit.)

This work, one of the first European works of philosophy not to be written in Latin, also introduced modern exponential notation, an advanced theory of equations, and made further contributions to many other scientific fields including meteorology and optics.



DISCOURS  
DE LA METHODE

Pour bien conduire sa raison, & chercher  
la verité dans les sciences.

PLUS  
LA DIOPTRIQUE.  
LES METEORES.

ET  
LA GEOMETRIE.

*Qui sont des essais de cete METHODE.*



A LEYDE  
De l'Imprimerie de IAN MAIRE.  
CIC IDC XXXVII.  
*Avec Privilege.*

# The balance of trade

6

**MUN, Thomas.**

England's Treasure by Forraign Trade.

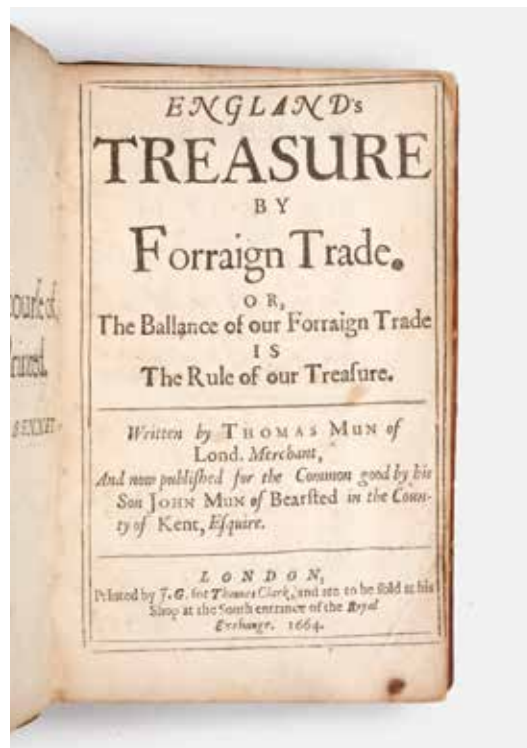
London: Printed by J[ohn]. G[rismond]. for Thomas Clark, 1664

£95,000

[134494]

Octavo (162 × 106 mm). Contemporary unlettered sheep, recently rebacked, blindstamp rule border to covers. Complete with initial licence leaf and two terminal leaves of bookseller's advertisements. Skilfully rebacked, front free end-paper reattached, initial leaves with light crease; occasional light spotting and the odd rust mark; a very good copy.

Amex 324; Carpenter IV (1); Goldsmiths' 1735; Kress 1139; *Printing and the Mind of Man* 146; Wing M3073.



## First edition of the bible of mercantilism and the first exposition of the theory of the balance of trade.

“For those who want to read a single example of mercantilist writing, it is difficult to better Thomas Mun’s *England’s Treasure By Forraign Trade*, completed in 1628 and published posthumously in 1664. Adam Smith at any rate regarded it as perfectly representative of a vast body of similar literature: ‘The title of Mun’s book,’ he said, ‘became a fundamental maxim in the political economy, not of England only, but of all other commercial countries’” (Blaug).

Mun made money the passive servant of commodities, following in the wake of commerce to settle accounts of merchants. Money followed goods, and the exchange rate followed money. Money’s command over goods gave it value. Mun had a compelling explanation of the dynamics of growth through commercial expansion. “Mun may be considered as the earliest expositor of what has been called the mercantile system of commercial policy. It was found to be indispensable to the profitable carrying on of the trade to India, and the East generally, that the exportation of gold and silver, which had hitherto been prohibited, should be permitted. But though Mun, in accordance with the prejudices of his time, admitted that the precious metals were the only real wealth a country could possess, he contended that their exportation might be safely allowed, provided the total value of the exports exceeded the total value of the imports; for in that case, said Mun, the balance must be paid in bullion, and our riches will annually increase by that amount!” (McCulloch).

Though well-held institutionally, this work has become scarce in commerce; we last handled a copy about 15 years ago.

## One of the glories of the golden age of Dutch cartography



A particularly handsome set of “the greatest and finest atlas ever published” (Koeman). The *Atlas Major* as initially published in its various editions was the largest atlas ever published, the epitome of decades of achievement by the Blaeu family and published in five languages (Latin, Dutch, French, German, and Spanish). Justly famed for its production values, its high typographic standard, and the quality of its engraving, ornamentation, binding and colouring, the atlas frequently served as the official gift of the Dutch Republic to princes and other authorities. It is one of the most lavish and highly prized of all 17th-century illustrated books, the maps embellished in the baroque style, many ranking among the most beautiful ever made.

This present example is the Dutch edition, arranged quite differently from the Latin or French editions. It has its origins in Willem Blaeu’s intention to publish a new ‘international edition’ of a world atlas, which was first announced on 11 February 1634 in an Amsterdam newspaper, the *Courante uyt Italien ende Duytschlandt*. This was a two-volume atlas published in four languages, with the German edition first to appear in 1634, and the Latin, Dutch, and French appearing in 1635. The first part of its Latin title, *Theatrum Orbis Terrarum*, deliberately echoed the previous efforts of Abraham Ortelius, while the following part of the title, *Atlas Novus*, emphasized that this was a new publication at the cutting-edge of cartographic knowledge. Willem planned two additional volumes, but these were only completed after his death, in 1640 and 1645. Willem’s son, Jan, progressively expanded the *Atlas Novus* to six volumes by 1655,

7

**BLAEU, Willem & Jan.**

*Grooten Atlas (Atlas Major).*

Amsterdam: Johannes Blaeu, 1664

£750,000

[135958]

9 volumes, folio (510 × 335 mm). Original publisher’s vellum, smooth spines divided by nine gilt foliate rolls, central rose motifs, fleur-de-lis ornamentation to corners of compartments, sides panelled in gilt with central device of Atlas holding a celestial globe within an ornate foliate cartouche, green silk ties (some loose, a few missing). With 600 engraved maps coloured by a contemporary hand and heightened with gold throughout; vol. II, map 9 “Marchionatus Brandenburgici partes duae, Nova



Marchia et Uckerana” supplied from another copy. Vol. I, half-title “Aerdkloots-bescreyving” with vertical creasing and 50 mm horizontal tear in lower margin due to paper flaw, but without loss, world map and a few others lightly creased at central fold; Vol. II, repair to top margin of text leaf B1, map 12 “Ducatus Brunsvicensis” with large vertical taped repair on verso, tiny hole with old repair in border of map 78



“Territorii Novoforensis”, map 82 “Sveviae Nova Tabula” with short repair to vertical fold, folding map 94 “Alsatia Landgraviatus” spotted with brown ink, a few text leaves lightly browned; Vol. III, map 19 “Episcopatus Gandavenis” with repaired tear into image, some browning to text leaves towards end; Vol. IV, light browning to maps 53 and 54 of Westmorland and Cumberland; Vol. V, some browning affecting the preliminary text leaves as well as maps 7 and 17 which are both also creased; Vol. VI, large folding map “Imperii Caroli Magni” browned with some old repairs and tiny holes mainly at crease folds, browning to map 60 and 5 text leaves; Vol. VIII, light browning to the Africa part, tiny split to central fold of map 31 “Melite Insula”, some light creasing along vertical central folds more heavily affecting map 40 “Aethiopia Inferior”; Vol. IX, some light spotting and browning throughout, index leaf with 50 mm marginal tear repaired on verso. Notwithstanding these minor flaws, in excellent condition overall.

Cornelis Koeman, *Joan Blaeu and his Grand Atlas*, George Philip (1970).



and this formed the first half of the *Atlas Major*. The Dutch edition, entitled *Toonneel des Aerdrycks* (*Theatre of the World*), is the most complicated in make-up, with the text being reset at least four times. Since it was the basis for the *Grooten Atlas* (*Atlas Major*) this has led to quite a different composition from the other language editions. For instance, while the Latin editions carry a uniform date, the present set varies considerably, with volumes I–III and IX dated 1664 and volume VII undated, while volumes IV–VI reuse *Toonneel* titles and are dated 1648, 1654, and 1650 respectively.

As Van der Krogt explains: “Joan Blaeu probably had a large stock of printed sheets of his latest *Toonneel des Aerdrycks* and did not want to discard them, nor to change in manuscript all the signatures and map numbers. Therefore he gave the maps, which were appearing in the *Grooten Atlas* for the first time, signatures and numbers which fitted them into those of the *Toonneel* . . . In this way volumes





I to III of the *Grooten Atlas* are compiled from volume I of the *Toonneel*; volume VI from part I of volume II of the *Toonneel*; volume VII from volume III; volume VIII from part II of volume II (except Asia); and volume IX from the maps of Asia part II of volume II, to which the atlas of China (volume VI of the *Toonneel*) was added. Volumes IV and V are identical to their corresponding volumes of the *Toonneel*” (II, p. 383). The present set seems to be one of the early variants identified by Van der Krogt, updating early editions of volumes IV, VII and IX from the *Toonneel* (see Van der Krogt II, p. 383).



# The first quarto edition of *Julius Caesar*

8

**SHAKESPEARE, William.**

*Julius Caesar. A Tragedy. As it is Now Acted at the Theatre Royal.*

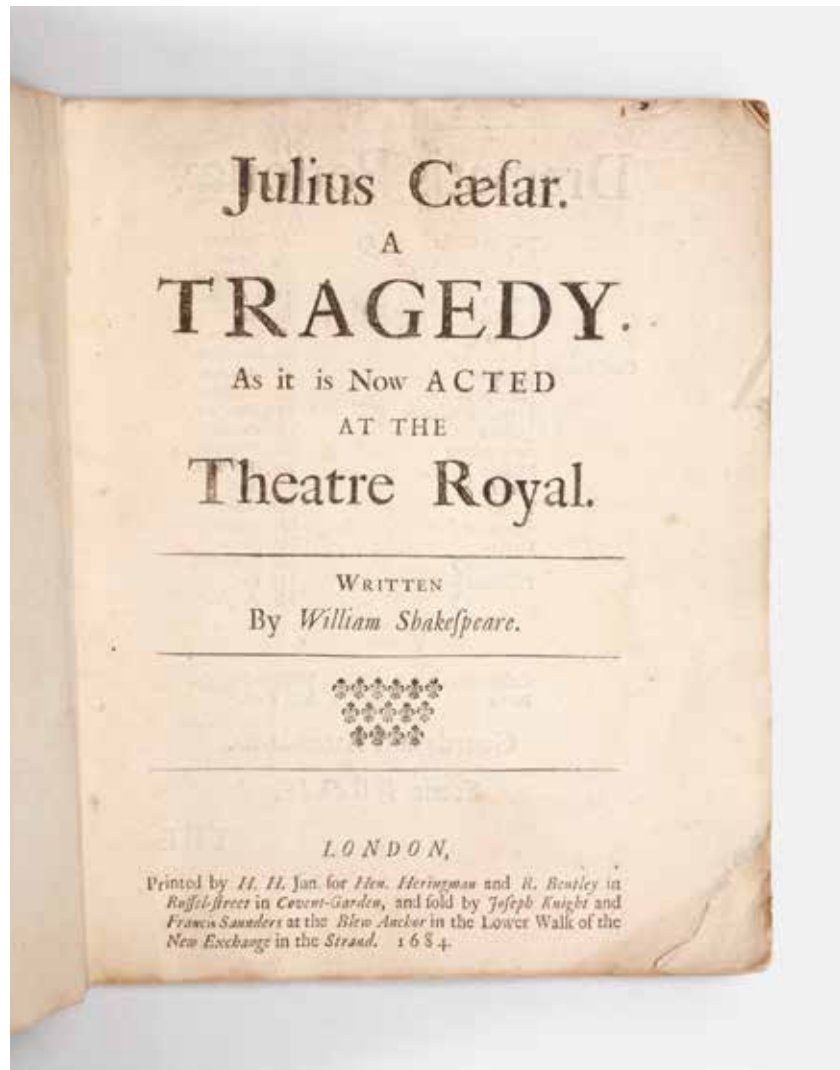
*London: by H[enry]. H[ills]. Jun for Hen. Heringman and R. Bentley, and sold by Joseph Knight and Francis Saunders, 1684*

£37,500

[134628]

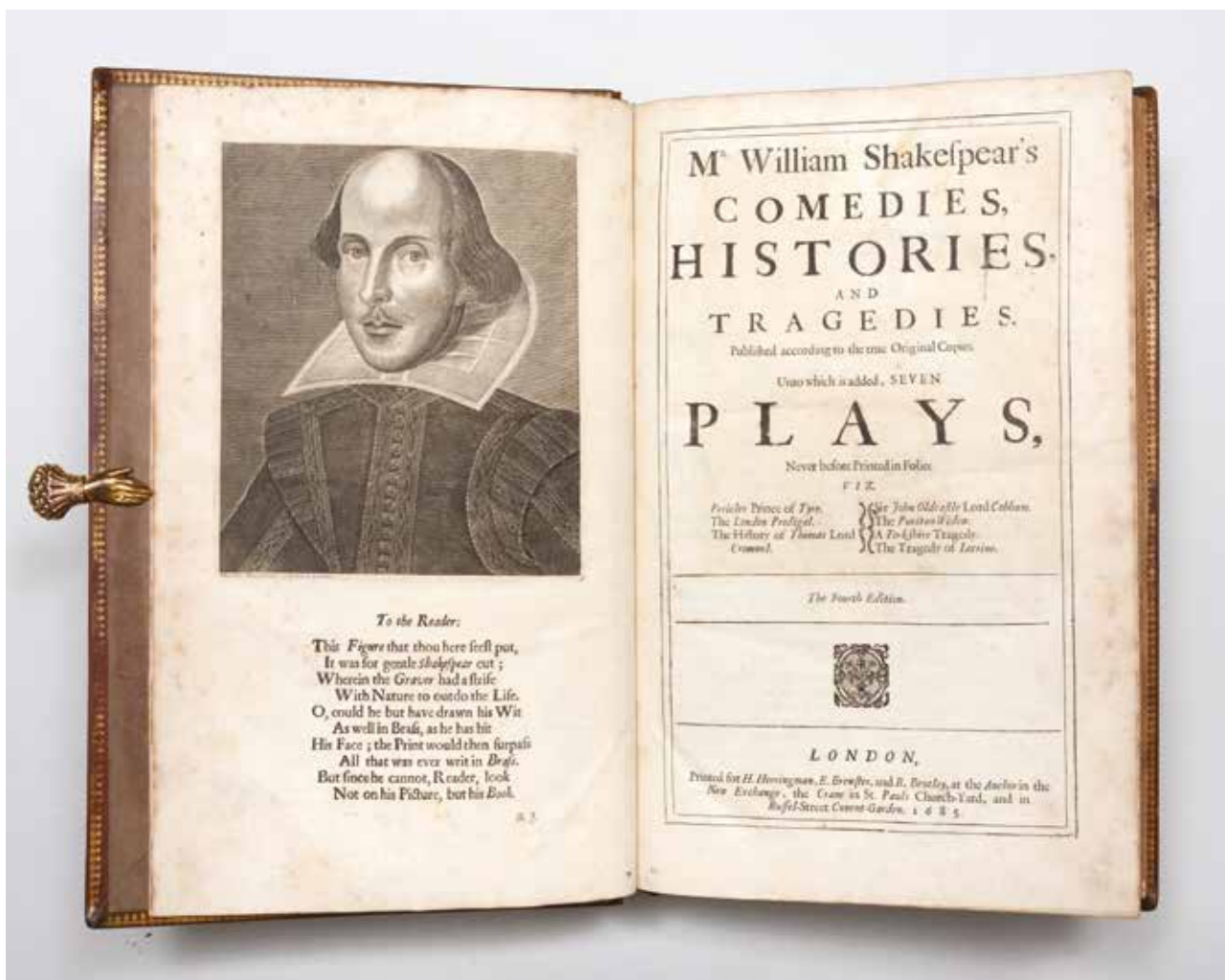
Quarto (222 × 175 mm). 18th-century marbled wrappers, titled in early manuscript at head of front wrapper. Housed in a custom polished calf folding case and cloth chemise. Wrappers a bit worn and faded, paper spine defective, lower two cords (of four) gone; small work track to gutter of a few leaves, occasionally intruding into text, lower right corner of title torn away, but a nicely margined copy.

Bartlett 112; Wing S2922; Woodward & McManaway 1112.



**First quarto and first separate edition**, the text being taken unaltered from the 1623 First Folio. This is the true first of six quartos of *Julius Caesar* separately printed in the late 17th century. Only two, from 1684 and 1691, contain a date, and all seem to have been published to take advantage of the play's popularity after Thomas Betterton revived it at Drury Lane in 1682 (Bartlett 123, 131).

## A notably handsome Fourth Folio



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

The most immediately striking aspect of the Fourth Folio is its height: Herringman and his co-publishers used a larger paper size to increase the number of lines per page and decrease the bulk of the book. Although this is the only

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### SHAKESPEARE, William.

Comedies, Histories and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio . . .

London: for H. Herringman, E. Brewster, and R. Bentley, 1685

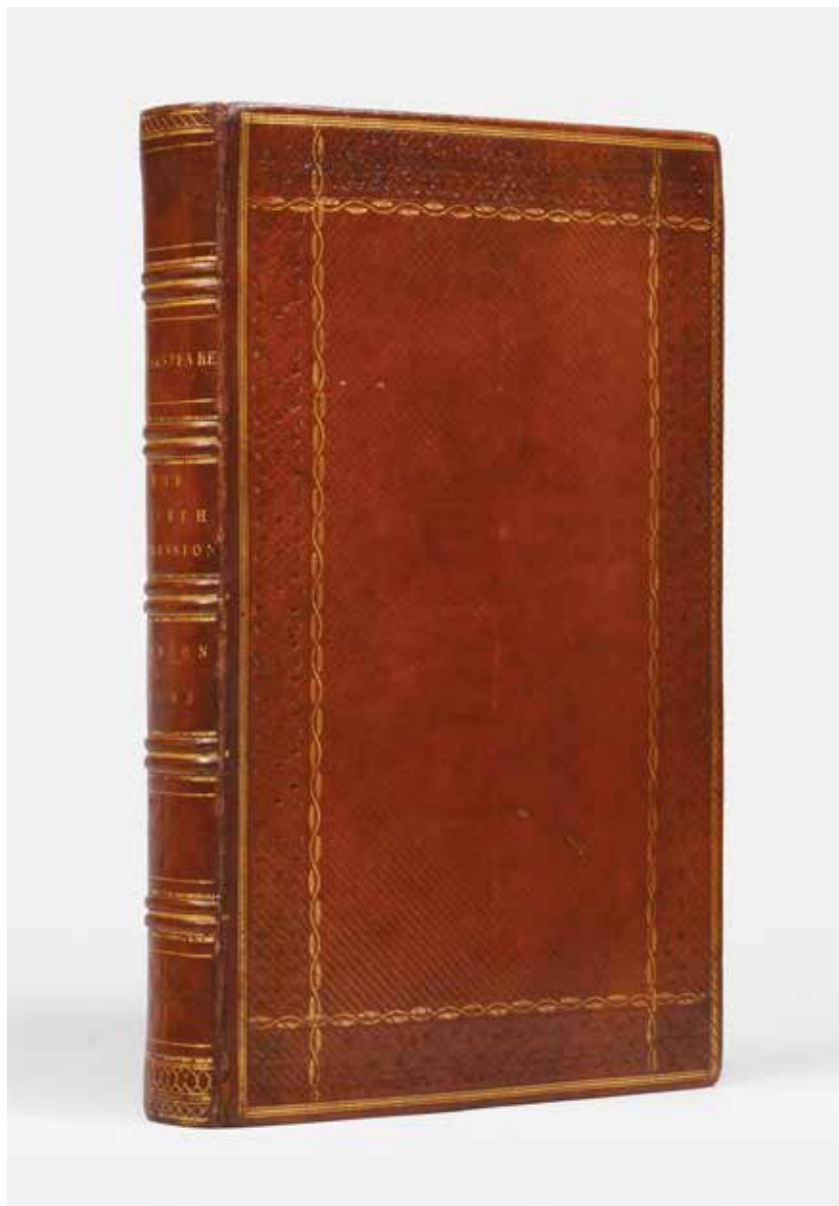
£185,000

[133696]



Folio (369 × 234 mm). Late 18th-century diced russia, spine divided in six compartments by double raised bands, gilt-lettered direct in second, third and fourth compartments, first, fifth and sixth with central ornament in blind; sides with wide borders of a thick-and-thin rule in gilt enclosing a blind roll of leaves and acorns and a gilt wavy roll incorporating leaf sprays, gilt acorn roll to turn-ins and leather inner hinge, drab endpapers, gilt edges; the binding unsigned but quality work. Housed in a brown quarter morocco fleeced-line folding case by Sangorski & Sutcliffe. Engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials. Engraved bookplate of T. Allen, FSA. Small wormhole(s) in lower inner margin, from beginning through to quire Uu and the extreme lower outer corner of leaf Hhh5 to end, never touching text area; small hole in title leaf neatly repaired, not touching letters, consequent to a bookplate being sometime removed from the verso; small spill-burns in F3, Dd5,6, Eee1, Ttt5, and Vvv4 affecting the odd word or letter; a few letters marked by a contemporary hand on Bb6r; paper flaw in outer margin of \*Ddd5, Ttt5 not affecting text; occasional faint browning; the odd isolated rust mark; notwithstanding these relatively trivial flaws, an exceptionally good, tall, unsophisticated copy.

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



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

## An attractive miniature sporting compendium



**Rare first edition thus, a miniature sporting compendium** consisting of extracts from the section on angling in *The Pleasures of Princes*, from *Hungers Prevention* (on “low-belling” and other methods of bird-catching), *Country Contentments* (on hunting, coursing, dogs) and *Markhams Method* (poultry, etc.) The publisher was George Conyers, one of the most prominent chapbook publishers of the period.

This first edition is rare, with no copy in the British Library. ESTC locates one copy only in the UK, at the Bodleian, and four in North America: Harvard, Houghton Library; Princeton; Yale University Center for British Art; and Beinecke. The second edition (of 1712?) is almost equally rare.

A manuscript note on the front free endpaper verso gives the ownership as E. A. Hunter, 13 Angel Hill, Bury St Edmunds, Suffolk, noting its gift to him by Coleman in 1874. The recipient, Edmund Arthur Hunter (1866–1937), was eight years old at the time; his father was a wine merchant. The note claims that “This book originally belonged to Lord Byron’s grandson, by whom it was given to Rushbrook, who gave it to Coleman”. If this story is true, the most likely candidate for first owner in this chain of provenance is Ralph Gordon King Noel Milbanke, 2nd Earl of Lovelace (1839–1906).

10

[MARKHAM, Gervase.]

The Young Sportman’s [sic] Instructor in Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Conies, Hares and Dogs, and how to Cure them.

[London:] Sold [by George Conyers] at the Gold Ring in Little Britain, [1705?]

£19,500

[131890]

Miniature (65 × 42 mm: vigesimoquarto [24mo], or quadragesimo-octavo [48mo], authorities disagree on the format), pp. [iv], 140. Probably later 18th-century red straight-grain morocco, flat spine lettered in gilt, gilt rules, marbled endpapers, gilt edges. Woodcut frontispiece printed on A1 verso. Extremities a little worn, a very good copy.

ESTC N14392.





# The South Sea Bubble anatomized in pamphlet form

11

**(SOUTH SEA BUBBLE.) HUTCHESON, Archibald.**

Contemporary Sammelband of 20 works on the South Sea Bubble.

London: 1717–33

£45,000

[134766]

20 works in 1 volume, folio (302 × 196 mm). Contemporary sprinkled calf, red morocco label, edges sprinkled red. With 5 printed folding tables. Restoration to joints, spine ends, and tips, but not constituting a complete reback or major structural work. A few instances of misbinding: sigs. H–I of item number xii (see below) bound after item iv; sig. D of item viii bound after item xii; sig. A2 of item v bound after item viii. Some earlier pencilled collation notes. Light wear to extremities, slight rubbing to joints, front and rear free endpapers loosening at head and foot, a few leaves with light soiling and faint foxing but contents generally clean and crisp, folding tables without tears, in a few instances cut close, with minor loss to text, light damp staining at fore edges of final few leaves. Overall in very desirable condition.

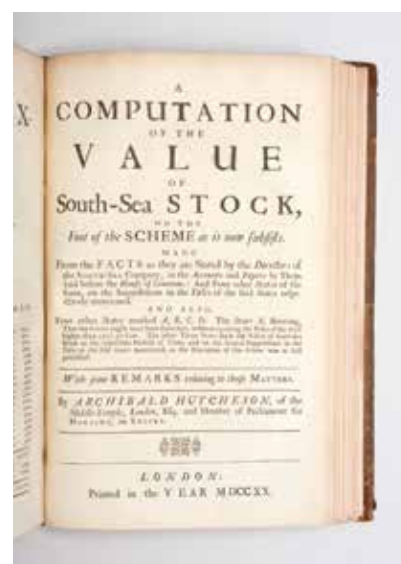
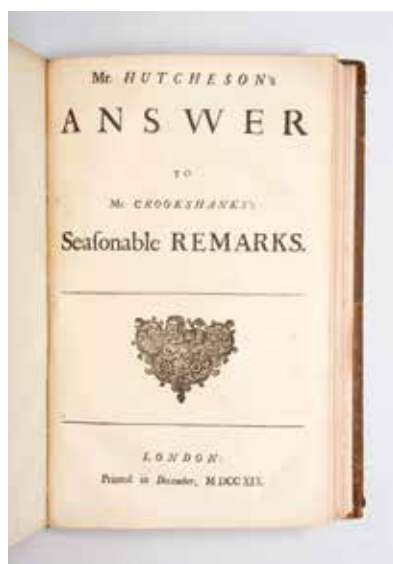
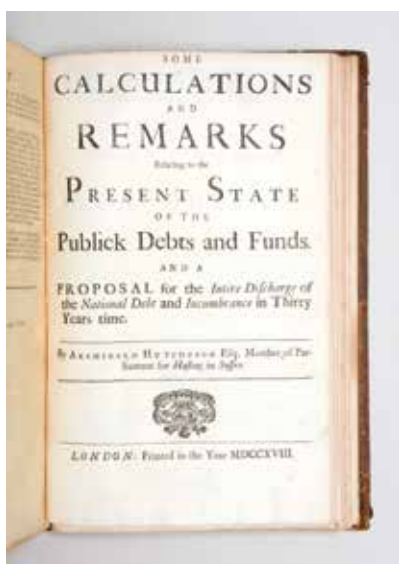


An exceptional collection of South Sea material, comprising 20 works on the Company collected and bound in the immediate decades following the burst of the bubble. Of these, 14 titles are by Archibald Hutcheson, the great Cassandra of the project who foretold its doom, and include both his pamphlets warning of the financial irregularities before the bubble burst, and his post-crash analyses of the Company.

Hutcheson's research gives a valuable overview of the spectacular rise and fall of the Company stock; indeed, his "meticulous, even pedantic, approach is reflected in calculations involving up to ten decimal places" (Dale, p. 124). The remaining six items include Company and parliamentary reports, a reply to Hutcheson, and anonymous post-crash irate publications, but it was clearly Hutcheson which the compiler found of interest: the spine label is lettered "Hutcheson's Calculations &c on South: S". Although Sammelband collections of South Sea material are sometimes found, they were generally put together much later; to have such a collection in a contemporary binding—especially one that remains in such good condition—is most rare.

Archibald Hutcheson (c.1660–1740) served as MP for Hastings from 1713 to 1727, throughout the bubble period and its aftermath. "Hutcheson strongly opposed the company's proposals for taking over the national debt . . . In the aftermath of the 'bubble' he proposed his own radical 'engraftment' scheme, and with several other prominent opposition MPs and peers led demands for the company's directors to be stripped of their estates and effects. He subsequently participated in the Commons' secret committee which investigated the scandal. His idiosyncratic efforts during 1721–22 to persuade Lord Sunderland to inaugurate a popular ministry, embracing 'country principles' and capable of governing a nation traumatized by the South Sea crisis, produced nothing but his own disillusion" (ODNB).

In parliament following the crash Hutcheson was part of the faction favouring aggressive action against the Company directors, and in assigning blame he correctly railed against the corruption of the Company—"the most wicked arts of deceit and fraud, which were ever put in practice amongst a free people"—but also blamed the greed of ordinary speculators—"all the present unhappy sufferers have been made so by the most extraordinary and epidemical frenzy, which ever reigned in any nation, and by the most wicked arts of deceit and fraud, which were ever put in practice amongst a free people" (preface to the eleventh work). Hutcheson's bitterness is tempered by his obvious satisfaction that events had proved him right—"if what I published very early on this subject, had been duly attended to, and thoroughly weighed, it would, in a great measure, have prevented the innumerable mischiefs which have been the consequence of the most vile and wicked execution of the South-Sea scheme" (preface to tenth work).



Hutcheson was correct: he had published numerous, detailed works analysing the Company's finances in the run up to the crash, but they had for the most part been ignored at the time. But as Richard Dale has noted in his commentary on Hutcheson, Hutcheson's meticulous calculations, which were within the comprehension of the leading financiers of the time, were beyond the comprehension of the general investing public. Hutcheson resorted to leaking summaries of his valuations to the press and using simple fables to get the message across, but still failed to make much impression on the public. As a result, "the real significance of Hutcheson's writings, however, lies not in the influence his views may or may not have had on contemporary opinion. Rather it is the fact that Hutcheson, far from developing new share valuation techniques, was merely applying with great rigour and care, valuation principles that were already well known to the early 18th-century financial community. If others had valued South Sea shares on the same basis they could hardly have avoided the conclusion that by the mid-Summer of 1720 the stock had become wildly overpriced" (Dale, p. 160). Both because he used methods which were sound but not revolutionary, and because he failed to avert the crash, Hutcheson's "remarkable writings on the subject have been too often neglected by historians over the years" (*ibid.*, p. 82). However, he does stand out as perhaps the most significant commentator of the period—although other critics were using similar methods to prove the weakness of the South Sea Company's prospects, "none of these commentators provided a fully specified valuation framework of the kind developed by Hutcheson. In this sense his critical evaluation of the South Sea project is unique" (*ibid.*, p. 95).

The present volume is evidence that at least one contemporary recognized the importance of Hutcheson's writings, and felt that they were worthy of preservation and study; the collection contains a significant portion of Hutcheson's total output of South Sea writings, and for some of the tracts few copies are recorded in libraries, making their preservation here particularly valuable.

See Richard Dale, *The First Crash: Lessons from the South Sea Bubble* (2016); Helen Julia Paul, "Archibald Hutcheson's Reputation as an Economic Thinker: His Pamphlets, the National Debt and the South Sea Bubble", *Essays in Economic & Business History*, vol. XXX (2012), pp. 93–104.

[A full list of the contents is available online or on request.](#)

# A unique large paper Don Quixote with fine hand-colouring

12

## CERVANTES, Miguel de.

De voornaamste Gevallen van den wonderlyken Don Quichot, door den beroemden Picart den Romein, En andere voornaame Meesters, in XXXI. Kunstplaatzen, na de Uitmuntende Schilderyen van Coypel, in't Koper gebragt: Beschreeven op een' vryen en vrolyken trant, door Jacob Campo Weyerman. En door de Zelfden met Gedichten ter Verklaaring van iedere Kunstprint, en het Leeven van M. de Cervantes Saavedra verrykt. Alles volgens het Oirspronklyk Spaansch.

The Hague: Pieter de Hondt, 1746

£65,000

[137295]

Title printed in red and black; engraved title page vignette showing Don Quixote confronting the windmills, hand-coloured; text set within woodcut frames; initials, tailpieces, decorative rules. Complete with 31 copperplate engravings, with Roman numbering, captioned in French, with tissue guards, after Charles-Antoine Coypel (25), François Boucher (1), Charles-Nicolas Cochin Fils (2), Jacques-Philippe Le Bas (1), and Pierre-Charles Trémolières (2), newly engraved by Bernard Picart (12), Jacob van der Schley (13), Pierre Tanjé (5), and Simon Fokke (1), all with fine contemporary hand-colouring, most heightened with gold.

An extraordinary example of one of the most significant illustrated Cervantes editions of the 18th century; a fine, large paper copy of the lavish 1746 Hague edition of *Don Quixote*, each of the 31 copperplates here beautifully illuminated by a contemporary hand and heightened with gold, presented in an elaborately worked Dutch binding.

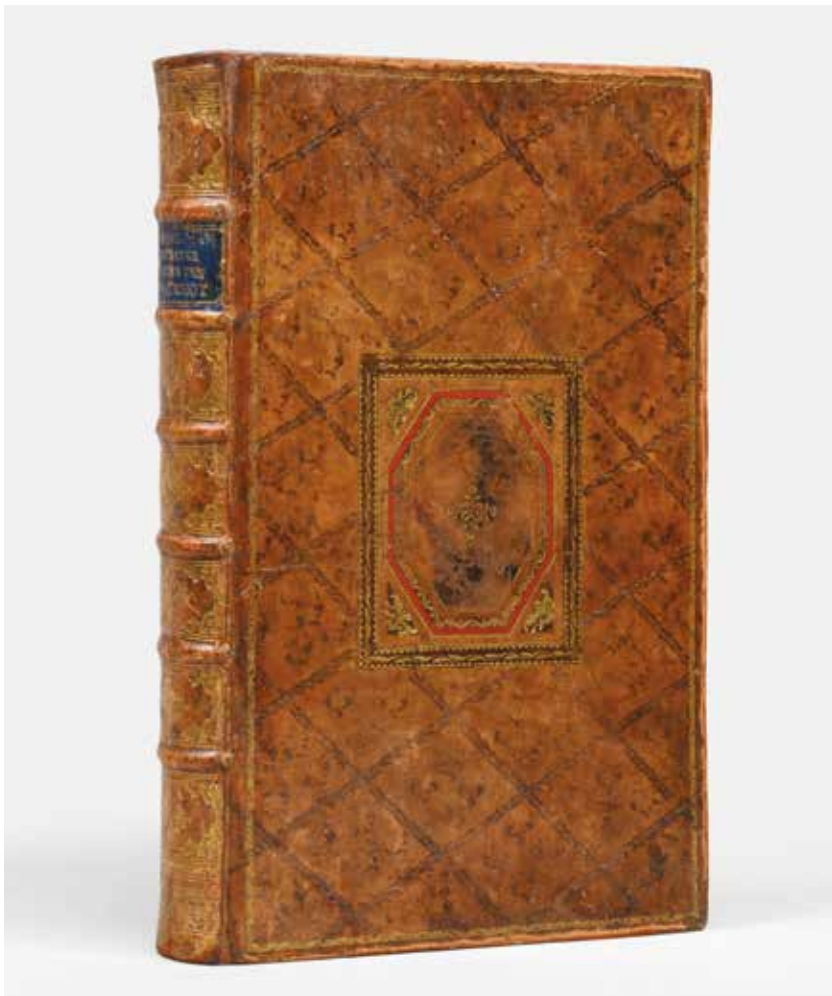
The grand size, wide margins, and exquisite hand-colouring of the present copy render it unique. None of the copies (in either Dutch or French) in the standard bibliographies are recorded with hand-coloured engravings, and a comparison of the very small number of “grand paper” copies shows none recorded with the present dimensions. The largest size appears to have been of small folio stature, as Brunet, Cohen/de Ricci, and Boissais note. The catalogues of some of the greatest book collections describe copies in “Klein-Folio” or quarto format (for example, the libraries of Béraldi, Rahir, Giraud-Badin, and Esmerian); the copy from Hans Fürstenberg’s library measures 350 mm high.

The first complete translation into Dutch of *Don Quixote* first appeared in 1657, translated by Lambert van den Bos (1620–1698) and published in Dordrecht by Jacobus Savry. Van den Bos’s translation was successful, and went through seven editions up to 1732. “Possibly it was the prospect of (commercial) success that motivated the new translation (‘version’ or ‘adaptation’ might be a more appropriate term) of Cervantes’s novel, in 1746 by Jacob Campo Weyerman [1677–1747]. Being in prison at that time, Weyerman was asked by the Hague editor Pieter de Hondt to translate a French abridged version of *Don Quixote* into Dutch ... The text provides a random anthology of adventures”, with some passages a literal translation, and others much truncated, so as to make room for the copperplates (Van Gorp, pp. 161–2).

Between 1715 and 1720 Charles Coypel (1694–1752), painter to Louis XV, produced a series of 28 paintings depicting scenes from *Don Quixote* that are considered his greatest works. At Coypel’s direction, 25 large-folio engravings of these paintings were published in 1723–4. Their popularity established Coypel’s position as the most influential 18th-century illustrator of Cervantes’s novel. “It is not too much to say that the pictorial tradition associated with Cervantes’s masterpiece owes as much to Coypel as to any other artist” (Ray, p. 13).

It is this suite of engravings, plus six after other leading artists, that De Hondt chose for his adaptation, engraved by the best illustrators of Dutch and French books of the time. The publisher and Weyerman reduced the text in order to accommodate the large plates, though they were still much smaller than the originals.

De Hondt published a French edition the same year, under the title *Les principaux aventures...*, but the Dutch edition is preferred. Bibliographer M. E. Crottet, cited in Ashbee, asserts the priority of the Dutch edition over the French: “Les exemplaires de choix ont le texte encadré. Les premières épreuves des figures ont paru dans l’édition hollandaise ... Elles sont bien supérieures à celles de l’édi-



Tall folio (400 × 250 mm). Near-contemporary Dutch mottled calf, c.1770, spine divided in seven compartments, blue morocco label to the second, the rest richly gilt in rocaille style, boards decorated to a lattice pattern and framed with scrollwork gilt borders, central panels to each in two-tone calf with red-painted octagonal inner frame and gilt cornerpieces, rope-twist, leaf, scrollwork, and dog-tooth rolls, comb-marbled endpapers, edges gilded and geometrically over-marbled in red and green, each with central gilt roundel encircling gauffered floral device and bordered with red and green semicircles edged with dot roll.

In fine condition; entirely without spotting, the illuminations exceptionally fresh, the binding with some very minimal marks and rubbing, joints a little weak but remaining firm, some chips and uneven edges to tissue guards.

Ashbee, *An Iconography of Don Quixote*, 1605–1895, 43 (“the early impressions are said to have appeared [in the Dutch edition]”); Brunet 1752 (French edition); Cohen/de Ricci 216 (French, with mention of the Dutch); Ray, *French*, 4 (French). See Hendrik van Gorp, “Don Quixote in the Netherlands: Translations and Adaptations of Cervantes’s Novel”, in Theo D’haen & Reindert Dhondt (eds.), *International Don Quixote*, Rodopi, 2009, pp. 157–167.

tion français, même dans l’état avant les numéros.” (“The copies of choice have the framed text. The first proofs of the figures appeared in the Dutch edition ... They are far superior to those of the French edition, even in the state before the numbers”.) De Hondt’s edition is also notable for its inclusion of the first biography of Cervantes to be published in Dutch, written by Gregorio Mayans and first published in Spanish in 1737.







*Sancho se levanta, e se desespera de se não recuperar seu don-  
Quixote, que ficou de profano no seu cativeiro.*





*Le Curé et Cardenio rencontrent Dorothée Habillé en Berger.*

# La Fontaine's *Fables* in contemporary French red morocco

13

LA FONTAINE, Jean de.

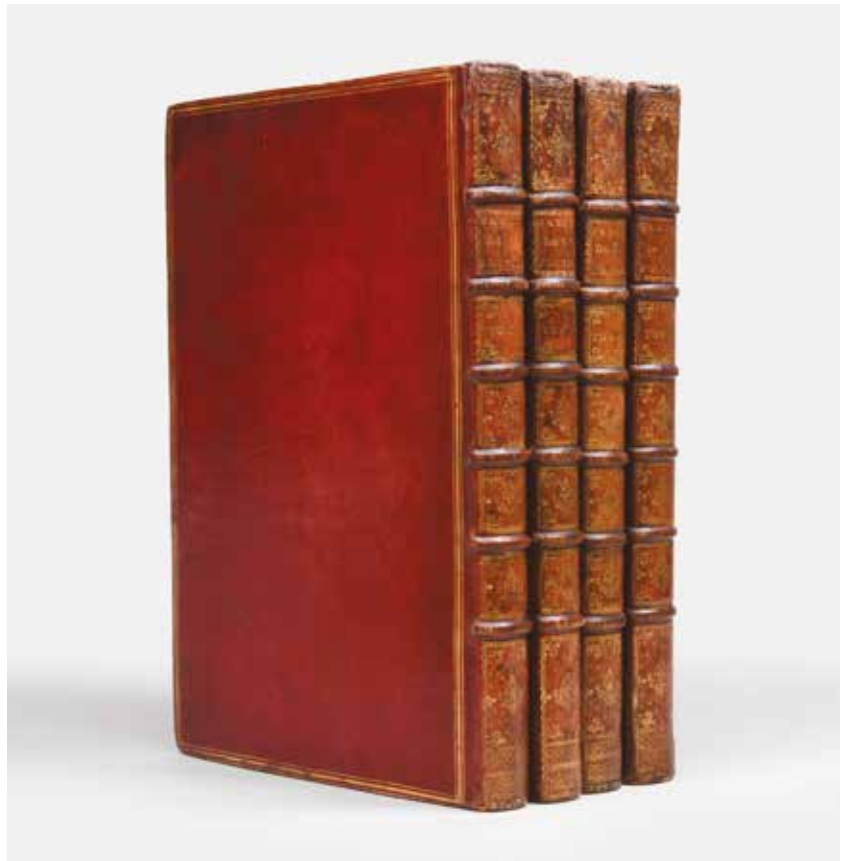
*Fables choisies, mises en vers.*

Paris: Charles-Antoine Jombert for  
Desaint & Saillant and Durand,  
1755–59

£37,500

[135957]

4 volumes, folio (468 × 317 mm). Contemporary French red morocco, titles in gilt to spines, raised bands, compartments with large gilt bouquet device surrounded by small tools, triple gilt fillet round sides, gilt turn-ins and edges, French curl motif-marbled endpapers. Engraved and etched frontispiece by Dupuis and Cochin after Jean-Baptiste Oudry, engraved portrait of Oudry by Tardieu after L'Argilliere, 275 plates after Oudry, engraved under Cochin's direction by Elizabeth Cousinet, Baquoy, Legrand, Fessart, Lemire, Cochin himself and others, wood-engraved vignette on each title, wood-engraved head- and tailpieces by Papillon and Le Sueur after Bachelier. The first plate accompanying "Le Singe et le Leopard" (vol. III, facing p. 112) in the first state, with the banner unlettered. A trifle rubbed at



**First edition, large paper issue, and one of a small number printed on thick Holland paper, of "one of the most ambitious and successful of all illustrated books" (Ray).**

Jean-Baptiste Oudry's sketches for La Fontaine's *Fables* were executed for his own enjoyment between 1729 and 1735. They were purchased by the publisher Montenuault, who asked the finest engraver in France, Charles-Nicolas Cochin the Younger, to take charge of their transformation into finished prints. Cochin re-drew the original designs, improving the figures and backgrounds and supplying precise lines for the engravers. The final result was thus their dual achievement. Oudry's images were among the most influential of all contemporary artistic creations, inspiring imitations in media as varied as Beauvais tapestry, porcelain and furniture. A handsome set of one of the glories of rococo book production, ranking in Ray's *100 Outstanding French Illustrated Books, 1700–1914*.

"The *Fables* unquestionably represent the peak of La Fontaine's achievement. The first six books, known as the *premier recueil* ('first collection'), were published in 1668 and were followed by five more books (the second *recueil*) in 1678–79 and a twelfth book in 1694. The *Fables* in the second collection show even greater technical skill



## “All is for the best in this best of all possible worlds”

14

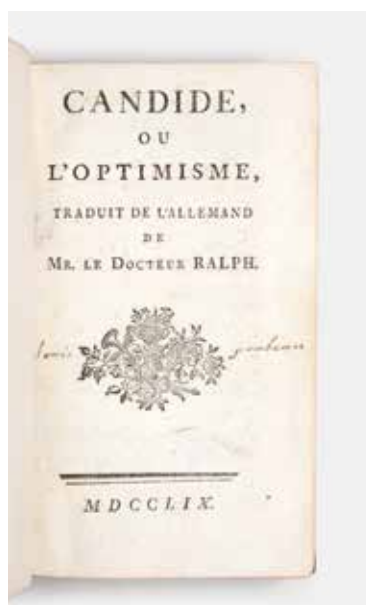
[VOLTAIRE.]

Candide, ou l'optimisme, traduit  
de l'allemand de Mr. le Docteur  
Ralph.

[Geneva: Gabriel Cramer,] 1759

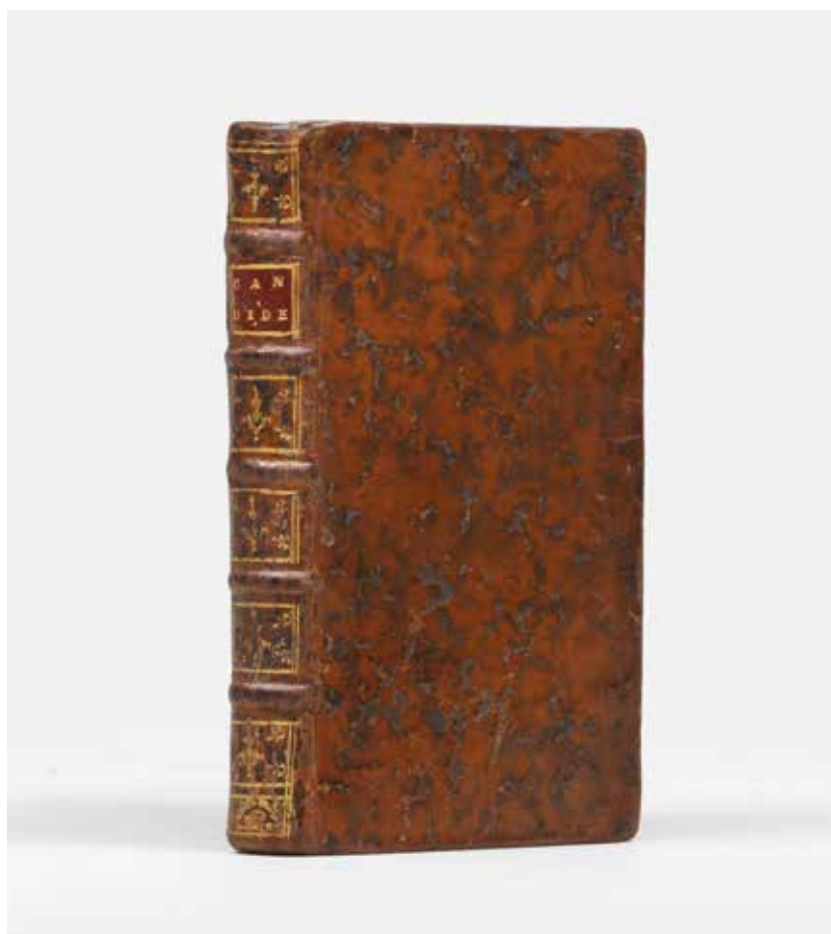
£37,500

[135295]



Duodecimo (161 × 93 mm), pp. 299. Contemporary French mottled calf, gilt-ruled spine compartments with centre flower tools between raised bands, red morocco label, marbled endpapers, red sprinkled edges. Neat contemporary ownership inscription on title. A little very skilful repair to tips, occasional faint marking, an excellent copy.

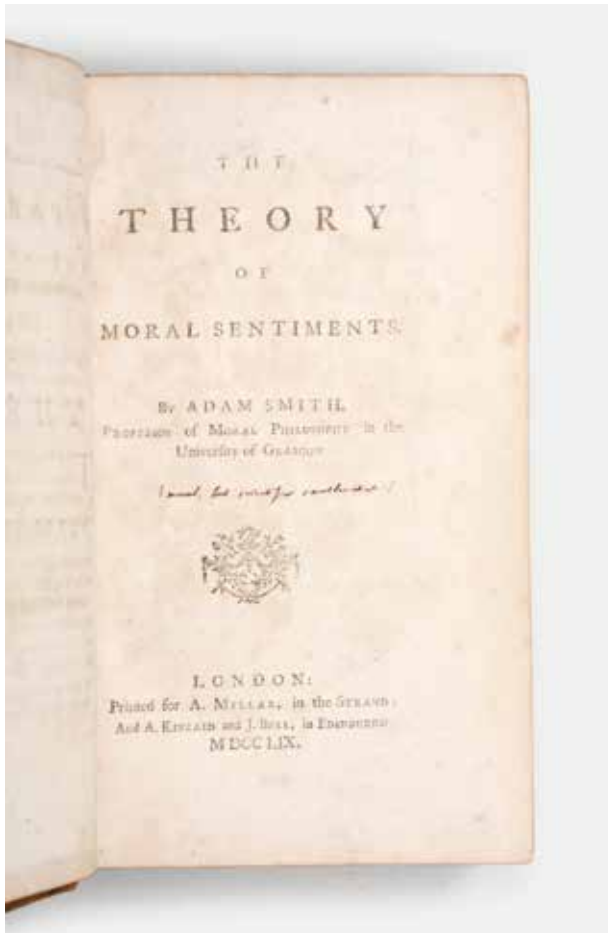
Barber 299G; Bengesco 1434; Morize 59a; Wade 1; *Printing and the Mind of Man* 204.



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



## The first appearance of Smith's “invisible hand”



15

**SMITH, Adam.**

*The Theory of Moral Sentiments.*

London: for A. Millar, and A. Kincaid and J. Bell, in Edinburgh, 1759

£62,500

[136185]

Octavo (208 × 122 mm). 20th-century sprinkled and panelled calf, spine ruled gilt in compartments, red morocco label to style, red edges. Complete with half-title and errata on last leaf; pp. 317–36 omitted, as issued, text and register complete. Lightly spotted throughout, more heavily in places, one or two leaves with light creases. Original free endpapers bound in, bearing the early ink ownership inscription of one William Radecliffe and the purchase price of 6 shillings. Half-title verso annotated “a very good book” with a further note to the title, “Moral but scientific & most formative”, with scattered marginal reading notes throughout in two early hands; a very good copy.

Goldsmiths' 9537; Higgs 1890; Kress 5815; Tribe 1; Vanderblue, p. 38.

**First edition of Adam Smith's first book, published in April 1759 with a recorded “print run of 1,000 copies” (Sher, *Early Editions of Adam Smith's Books*, 13).**

Smith's first book and his later *Wealth of Nations* demonstrate “a great unifying principle . . . Smith's ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in *laissez faire*” (Spiegel). Smith's famous phrase is first used here that would be repeated in the later work: that self-seeking men are often “led by an invisible hand . . . without knowing it, without intending it, to advance the interest of the society” (Part IV, Chapter 1).

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

# An attractive copy of the foundation of modern economics

16

**SMITH, Adam.**

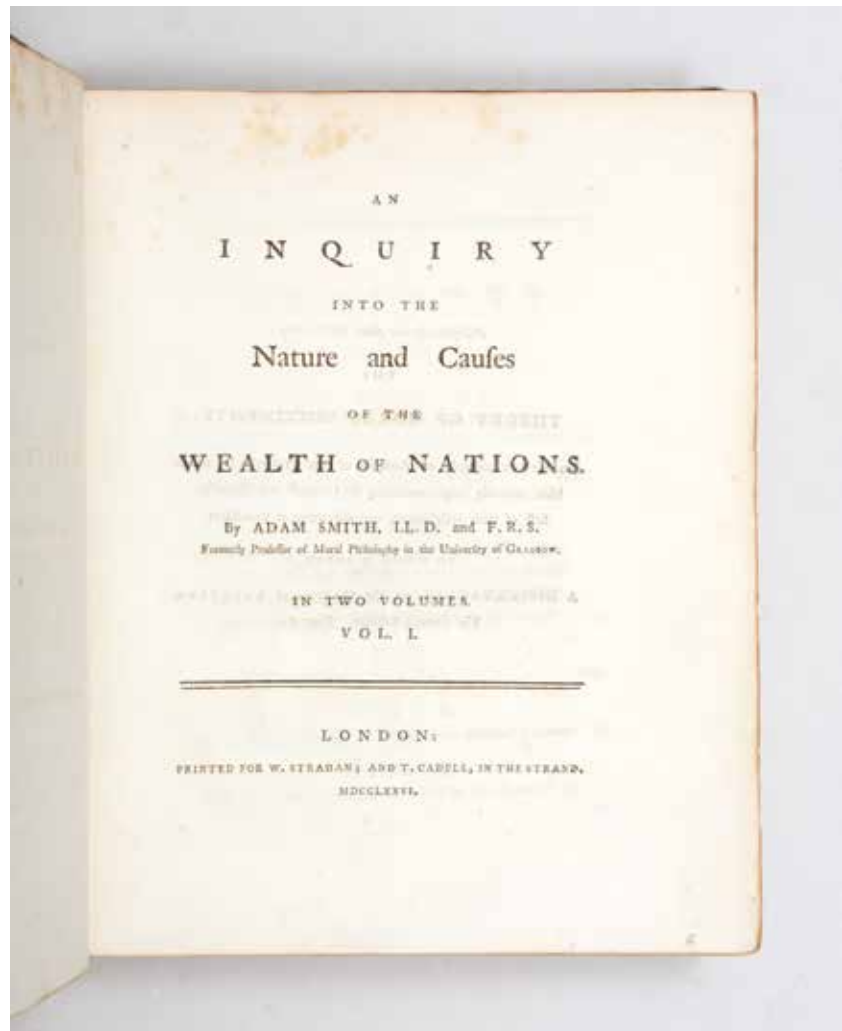
*An Inquiry into the Nature and Causes of the Wealth of Nations.*

London: Strahan & Cadell, 1776

£195,000 [137289]

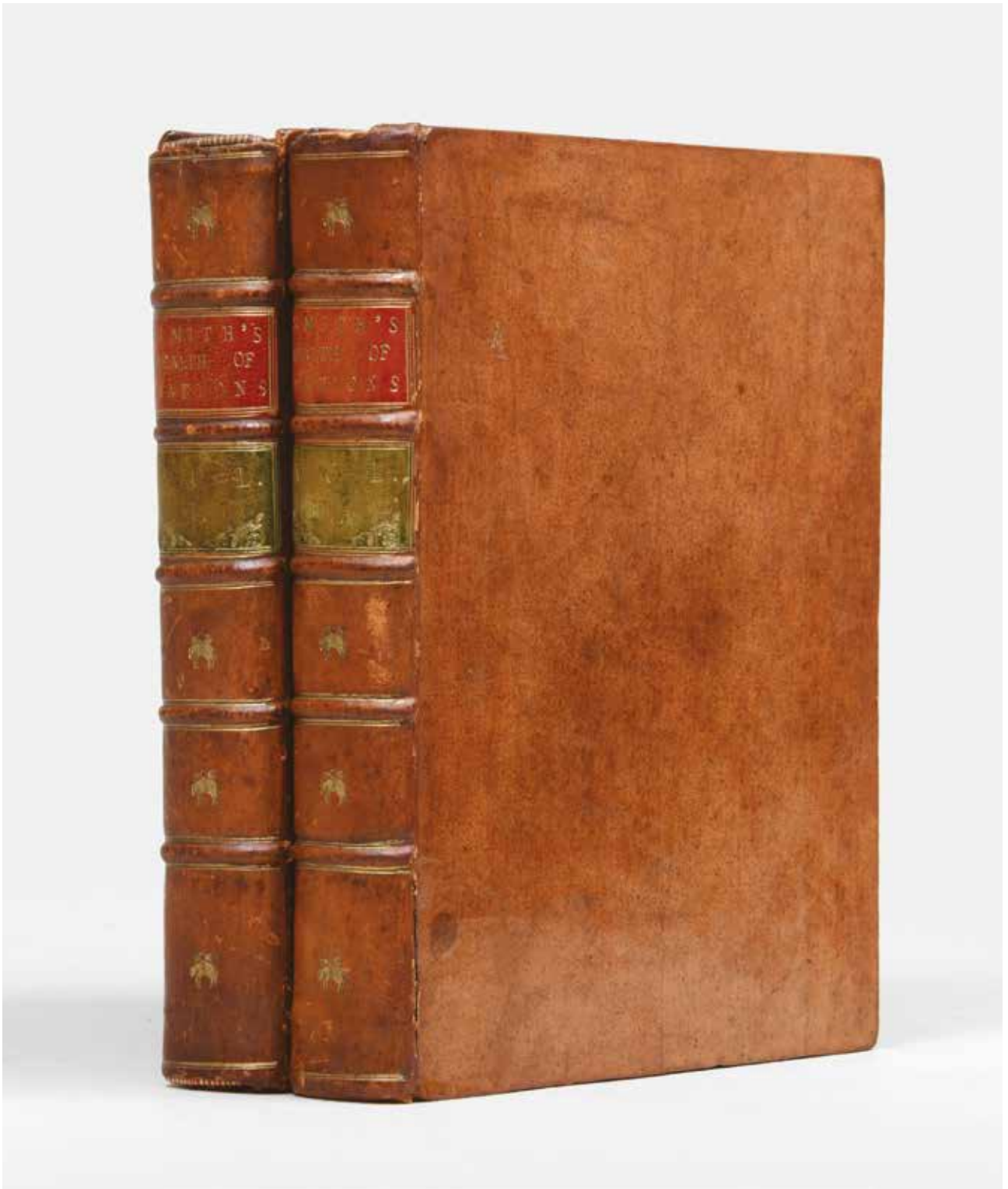
2 volumes, quarto (265 x 220 mm). Contemporary sprinkled calf, twin red and green morocco spine labels to second and third compartments, golden fleece motifs tooled in gilt to remaining compartments, raised bands and spine ends edged with double gilt fillet, yellow edges. With the half-title in vol. II (no half-title issued for vol. I) and the errata on title leaf verso of vol. II as called for. A handsomely bound, near-fine copy, the contents crisp and clean, with just a few gatherings lightly foxed. Engraved armorial bookplates to front pastedowns (offset to facing) of Scottish politician and landowner George Baillie (1664–1738), posthumously inserted; neat shelfmarks inked to blank verso facing title page (“A:4.4” and “A:4.5”). Spine ends chipped, corners gently bumped, rear joint of vol. I and front joint of vol. II a little cracked but nevertheless very firm, endpapers browned from turn-ins as usual, top corner of vol. I 3O4 and vol. II 3S4 imperfectly cut with excess neatly folded in. To vol. I, book block pulling slightly from the top, rear free endpaper a little loose at head of gutter with a tiny spot of worming to it and the rear pastedown.

Goldsmiths' 11392; Grolier, English 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897; Tribe g; Vanderblue, p. 3.



**First edition of “the first and greatest classic of modern economic thought” (PMM).**

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



# The young Napoleon sifts through Adam Smith's great work

17

## NAPOLEON I.

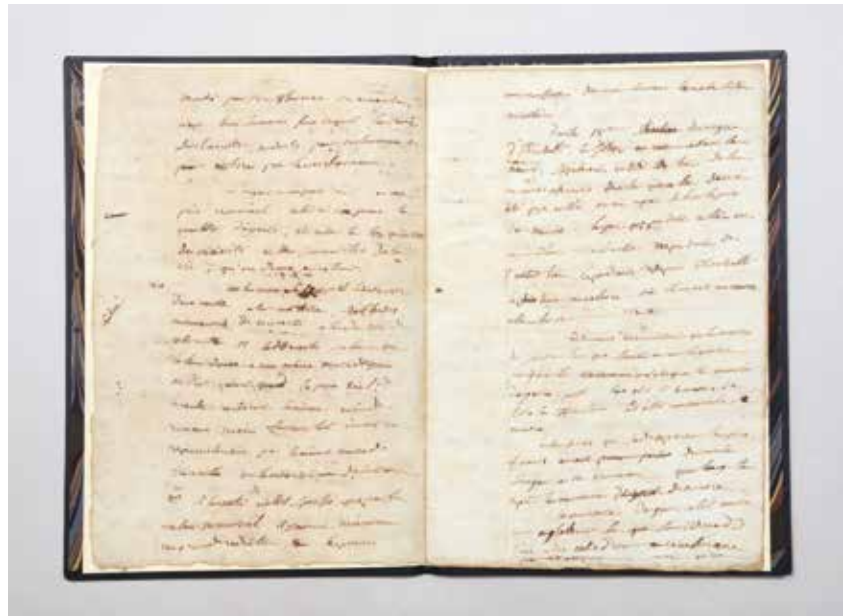
Autograph manuscript notes on  
Adam Smith's *Wealth of Nations*.

Valence: July 1791

£250,000

[136833]

Folio, manuscript in French written in ink, margin traced in red crayon. Approximately 1,500 words in the autograph of Napoleon, clearly legible, 12½ pages on a quire composed of 4 bifolia (traces of glue in the margin of the first page); housed in a black calf folder, black calf box. Some light show-through, portion of inner margin of the first page slightly scuffed, otherwise in excellent condition.



### The young Napoleon responds to the foundational work of political economy.

Napoleon has written at the top of the first page “Cayer —”, leaving a space blank for a projected numbering. He has captioned the manuscript in the margin: “Notes diverses. Richesse des nations – Smith traduit par Roucher. Tome 1er. Valence juillet 1791”. Napoleon was in garrison at Valence with the 4th Artillery Regiment from 16 June to 31 August 1791. Adam Smith's *Wealth of Nations* had recently been translated anew into French by Jean-Antoine Roucher (Paris: Buisson, 1790).

Napoleon focusses in particular on five chapters of Book I: Chapter 1, Of the division of labour; Chapter 3, That the division of labour is limited by the extent of the market; Chapter 4, Of the origin and use of money; Chapter 5, Of the real and nominal price of commodities, or of their price in labour, and their price in money; and Chapter 8, Of the wages of labour. The notes are not simply reader's notes, they are personal reflections elaborated by Bonaparte who reacts to Smith's text and formulates his own economic and theoretical positions. The last note in Napoleon's hand is: “The labourer and the farmer are superior in intelligence to the ordinary class of artisans.”



ple foi contre ces inégalités par  
unpers 1<sup>re</sup> en réduisant dans certaines  
circonstances le nombre des ouvriers. 2<sup>de</sup> en  
le portant dans d'autres emplois, au profit  
des autres ouvriers. 3<sup>de</sup> en obtenant  
la libre circulation des ouvriers entre  
les différents.

Le balancement se maintiendra en s'appuyant  
sur l'intelligence active et durable des  
ouvriers.

## A handsome set in contemporary calf

18

**GIBBON, Edward.**

*The History of the Decline and Fall of the Roman Empire.*

*London: printed for W. Strahan; & T. Cadell, 1776–88*

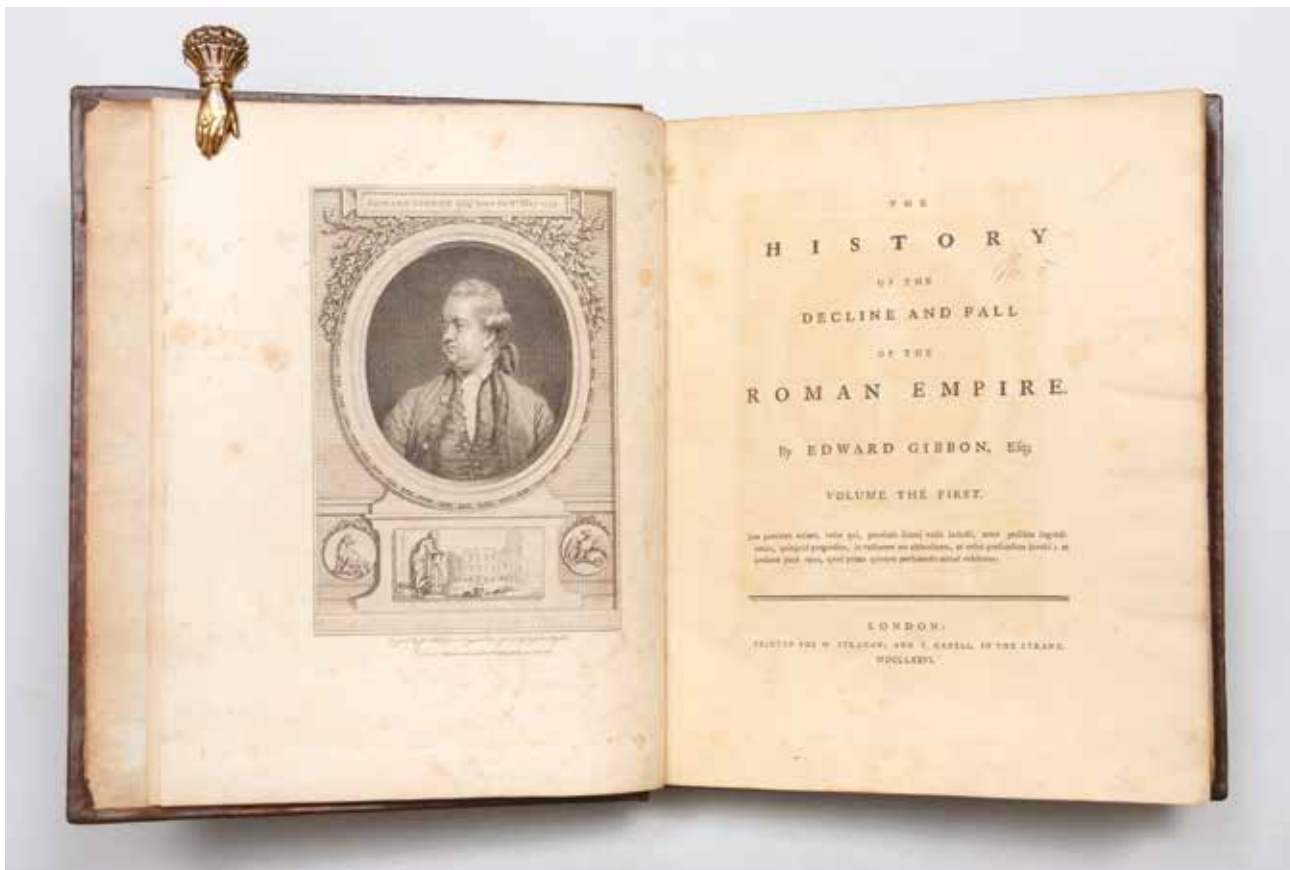
**£27,500**

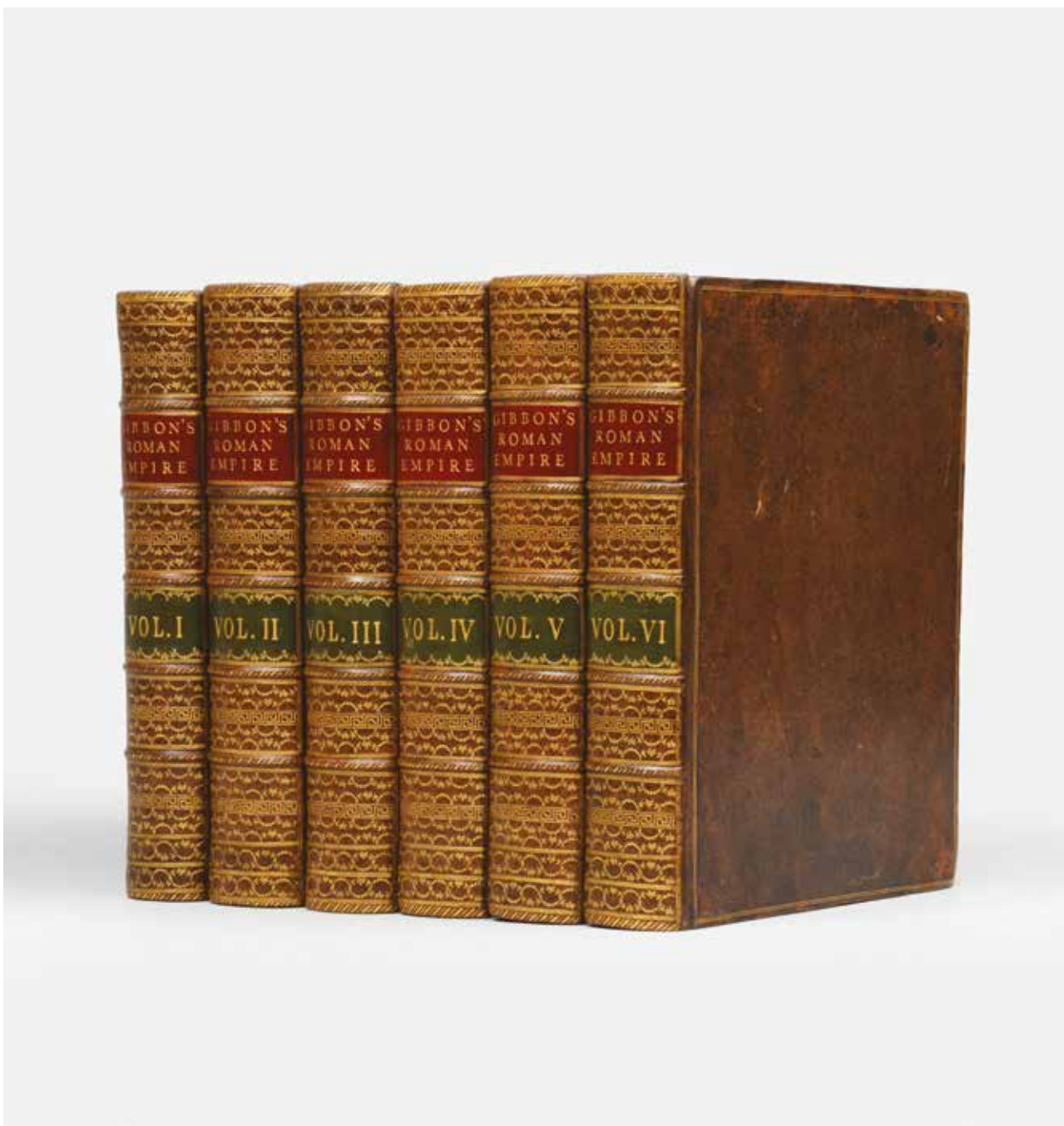
**[136924]**

6 volumes, quarto (273 × 218 mm). Contemporary polished calf, skilfully rebacked to style, red and green morocco spine labels, raised bands, compartments elaborately decorated and ruled in gilt, boards framed in double fillet gilt. Engraved portrait frontispiece by Hall after Joshua Reynolds (dated 1 February 1780) issued with the first edition of vol. 2 but bound in vol. 1 as usual; 2 engraved folding maps to vol. 2 (of the

First editions, with volume 1 in the first state, of Gibbon's magisterial history, with the cancel leaves and uncorrected errata as called for by Norton. The first variant of volume 1 numbered 500 copies, printed before Strahan's optimistic and ultimately prophetic decision to double the printing order to 1,000; the whole first edition sold out within a fortnight. "This masterpiece of historical penetration and literary style has remained one of the ageless historical works which . . . maintain their hold upon the layman and continue to stimulate the scholar although they have been superseded in many, if not most, details by subsequent advances of research and changes in the climate of opinion . . . Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in an inimitable prose" (PMM).

Vol. 1 with cancels X4 and a4 (so signed), errata leaf uncorrected, bound after the contents; vol. 2 with cancels G1 and L11, errata leaf; vol. 3 with p. 177 correctly numbered, p. 179 line 18 with uncorrected spelling of "Honourious", errata leaf; vol. 4 with cancels H3 and L2; vol. 6 with errata for vols. 4–6 on 4Uv.





Eastern Roman Empire by Thomas Kitchin dated 1 January 1781, bound facing p. 1; of Constantinople and environs by Thomas Kitchin dated 1 January 1781 bound facing p. 32) and 1 to vol. 3 (of the Western Roman Empire by Thomas Kitchin dated 1 January 1781 bound facing p. 1, newly guarded) as issued. With the half-titles. Armorial bookplates of Campbell of Shawfield to front pastedowns of first three vols. (likely

Walter Campbell of Shawfield [1741–1816], Scottish landowner and Rector of Glasgow University); ownership stamp of “A D McGregor” spotted throughout vols. 2–6; ink annotation “No. 5” to each title page; some careful pencil marks correcting errata. Boards a little marked and scuffed (more so for vols. 4–6), corners discreetly repaired, endpapers browned from turn-ins, inner hinges strengthened, some offset from

portrait to title page of vol. 1 and rear free endpaper verso of vol. 1 pencil-scored, a few minor tears and chips. Overall the contents generally clean, with some foxing and the occasional mark, dampstain to lower edge of vol. 2. A handsomely bound set.

Grolier, English 58; Norton 20, 23, 29; *Printing and the Mind of Man* 222; Rothschild 942.

# Magnificent plates of parrots by “a superlative bird artist”

19

**LEVAILLANT, François.**

*Histoire naturelle des perroquets.*

Paris: Levrault frères, 1801–05

£125,000

[137037]

PROVENANCE: armorial bookplates of Edward Milner of West Retford House, Nottinghamshire.

2 volumes, folio (530 × 340 mm).

Near-contemporary red morocco-grain roan, smooth spines gilt lettered direct and divided by swag rolls enclosing single fillets and a wavy-line-and-dot roll, dark slate-green diagonal-rib cloth sides decorated overall with a pattern of fissures, sides and corners trimmed with a gilt ribbon-and-flower roll, edges untrimmed. 145 engraved plates after Jacques Barraband, printed in colours and finished by hand (with tissue guards); half-titles present, list of plates at end of each volume. Corners refurbished, bindings slightly rubbed and with a few old marks, scratch across back cover of vol. II, two leaves of letterpress with marginal closed-tears, occasional minor foxing yet this remains an attractive copy, internally clean and bright.

Anker 303; Handasyde Buchanan, *Nature into Art: A Treasury of Great Natural History Books*, Weidenfeld & Nicolson (1979); *Fine Bird Books*, p.90; Nissen IVB 558; Zimmer, p.392.

**First edition in the preferred folio format of this celebrated work, which stands in the front rank of ornithological books.** A quarto version was issued at the same time. The very fine colour plates are by Jacques Barraband, “a superlative bird artist” (Buchanan, pp. 97–8), which, apart from their undoubted beauty, display a scientific accuracy that is matched by the meticulous engraving and superb printing of Langlois. They also exhibit a delicate gradation of tone and colour that seems to catch the shifting hues of the birds’ feathers.

François Levaillant (1753–1824), son of the French consul in Suriname, is one of the major figures in the history of ornithology. “Until overtaken by John Gould later in the nineteenth century, he was the most prolific producer of comprehensive bird books, and in sheer quality he was eclipsed only by Audubon” (*ibid.*). He belongs to the new breed of naturalist who attained prominence towards the end of the 18th century, studying and recording their subjects in their natural habitat. Levaillant’s illustrator, Jacques Barraband (1767–1809), is considered to be the greatest ornithological artist of his time. He had a varied career, working for both the Gobelins tapestry works and the Sevres porcelain factory, and was also responsible for painting the dining-room at the palace of Saint-Cloud.

“After he had made himself Emperor, it was part of Napoleon’s deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire . . . The works of Levaillant owe their sumptuous character to . . . [this] . . . impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France” (*Fine Bird Books*).







*Le Perroquet Nouveau-couron Pl. 110.*

*Barbier del. f. 110.*

*De la Couronne de la Couronne*

# The first practical statement of socialist doctrine

20

**OWEN, Robert.**

*A New View of Society: or, Essays on the Principle of the Formation of the Human Character, and the Application of the Principle to Practice.*

*London: printed for Cadell and Davies by Richard Taylor and Co. (part I); for Cadell and Davies, and Murray by Richard and Arthur Taylor (part II); printed by Richard and Arthur Taylor . . . Not Published (parts III & IV), 1813–14*

£87,500

[130529]

4 parts bound in one octavo volume (230 × 145 mm). Contemporary dark blue straight-grain morocco, spine lettered and decorated in gilt to compartments, raised bands, boards with gilt roll and palmette borders, watered pink silk doublures and endpapers, inner dentelles and edges gilt. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Extremities and boards expertly refurbished with a few tiny abrasions to joints, the contents crisp and clean, a fresh, wide-margined copy.

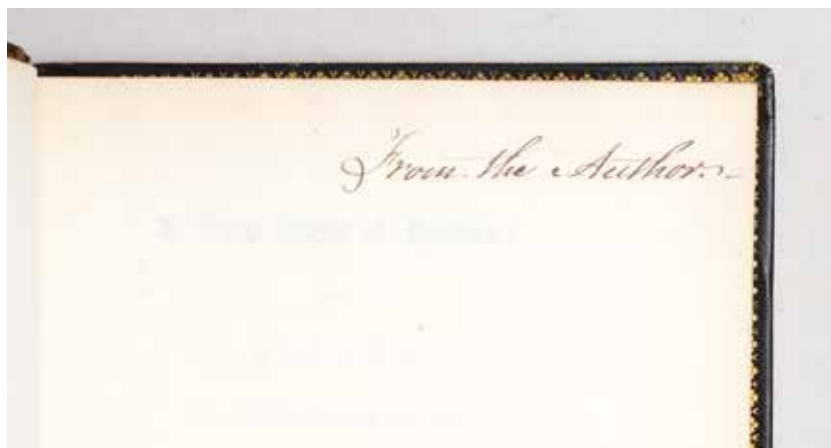
Carpenter XXXIV (1); Foxwell, p. 15; Goldsmiths' 20854; Goldsmiths' Owen Exhibition 29; Harrison, p. 271; Kress B.6195; NLW 2–5; *Printing and the Mind of Man* 271.

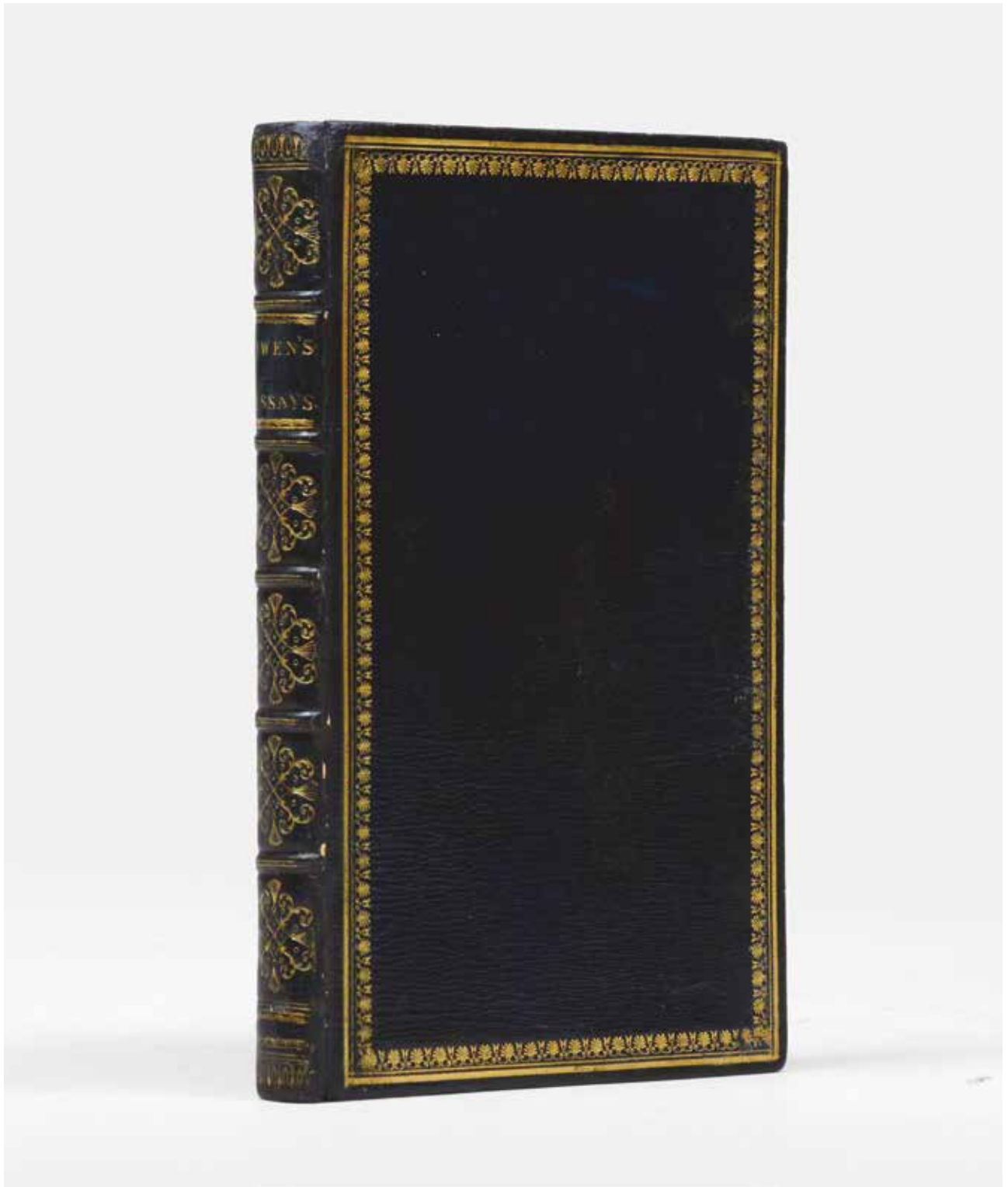
**First edition, first issue of the four Essays, one of 40 specially bound presentation sets printed on thick paper, parts III & IV “Not published”, inscribed “From the Author” on the first blank.**

Edouard Dolléans states that just 40 copies of *A New View of Society* were bound for presentation: “En écrivant les Vues nouvelles, Owen a surtout pour objet de gagner à ses idées les membres les plus hauts placés de l’État et de l’Église; il fait relier richement par les plus habiles ouvriers quarante exemplaires des Vues nouvelles” (Dolléans, Owen, p. 145f).

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

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





# The first science fiction novel written by an American

21

**SEABORN, Capt. Adam (pseud.)**

*Symzonia: A Voyage of Discovery.*

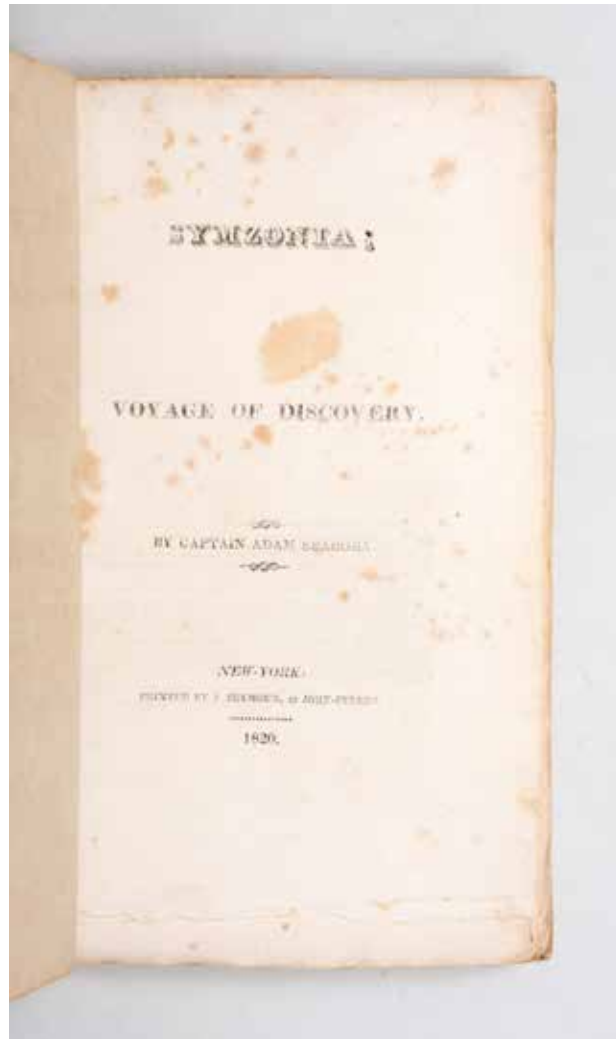
New York: printed by J. Seymour,  
1820

£25,000

[135742]

Duodecimo. Uncut in original drab boards with printed paper backstrip. Housed in a cream cloth folding case. Woodcut diagram of the interior of the Earth printed on p. [iv]. Boards a little stained, some neat repair to spine ends, with the lower band of printed asterisks replaced to style; some chiefly marginal foxing due to the paper stock used; still an excellent copy, entirely untrimmed in the original boards, highly desirable thus.

Bailey, *Pilgrims Through Space and Time*, pp. 40–42; Bleiler, *Science-Fiction: The Early Years*, 1987; Clute & Nicholls, eds., *The Encyclopedia of Science Fiction* (1993), p. 579; Howgego, *Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel* 516; Lewis, *Utopian Literature*, pp. 174–75; Negley, *Utopian Literature*, 1019; Sabin 78544. For the attribution to Ames, see Hans-Joachim Lang & Benjamin Lease, "The Authorship of *Symzonia*: The Case for Nathaniel Ames", *The New England Quarterly*, vol. 48, no. 2, 1975, pp. 241–52.



**Rare first edition, first impression, of the book rightly considered the first science fiction novel written by an American.** Published two years after *Frankenstein*, the book utilizes the hollow earth theory of John Cleves Symmes Jr. to create the first in a long line of hollow-earth lost race fiction.

Captain Adam Seaborn is a pseudonym in keeping with the other names used in the text. The book has been attributed to Symmes himself, although in view of the satirical element, this is inherently unlikely. A more plausible candidate proposed was Nathaniel Ames (1796–1835), whose *A Mariner's Sketches* (1830) was a source for Melville's *White Jacket*, but it is earlier than Ames's other published work and it may be that Ames was simply in thrall to *Symzonia*. The book has also been claimed as a powerful influence on Poe's *Narrative of Arthur Gordon Pym of Nantucket* (1838). The book is certainly an early indication of a new literary





self-confidence and a new sense of national identity among American writers that some have described as “literary nationalism”, especially notable after the US victory over England in the war of 1812.

“Combines two genres: the imaginary voyage and the utopia” (Seed, p. 77). “A pleasant early imaginary voyage, satirizes Symmes’s ideas; it also comments, a clef, on the political structures of Europe and the USA” (Clute & Nicholls). “A very entertaining novel, one of the more readable and enjoyable eutopias, for the unknown author is master of a very pleasant style, and his occasional satiric comments on Symmes’s theory, the government of the new United States, and the nature of the British are amusing” (Bleiler).

**The first edition is notably rare**, most readers and libraries having to make do with microforms or facsimile reprints. WorldCat records only five locations for the first edition: three in the US (Huntington and the universities of Eastern Illinois and Massachusetts), the British Library, and Staatsbibliothek zu Berlin. No copy is listed in auction records.



TRAGOPAN HABINGSHI.

*Abell, Hawk, N. Ind. China.*

*Illustrated from a drawing by Mr. J. S. S. S.*

*Drawn by J. S. S. S.*

## The first of the famous Gould folios

**First edition of Gould's first book, the rare issue with the backgrounds coloured.** In a letter to Lord Derby, Gould wrote: "You will probably recollect that in my first work . . . neither the plants or [sic] Backgrounds were coloured; In order to render the Series of my Publications complete . . . I have had those parts coloured in the few copies I have left" (5 February 1844, reprinted in Sauer).

In 1828 Gould had been appointed "bird-stuffer" to the Zoological Society and when "a collection of birds from the Himalayan mountains arrived at the society's museum Gould conceived the idea of publishing a volume of imperial folio sized hand-coloured lithographs of the eighty species . . . Gould's friend and mentor N. A. Vigors supplied the text. Elizabeth Gould made the drawings and transferred them to the large lithographic stones. Having failed to find a publisher, Gould undertook to publish the work himself; it appeared in twenty monthly parts, four plates to a part, and was completed ahead of schedule. With this volume Gould initiated a format of publishing that he was to continue for the next fifty years" (ODNB).

The list of subscribers runs to 298 names headed by the king and queen and including John James Audubon, the naturalist Sir William Jardine, the novelist Frederick Marryat, and Edward Lear ("Lear, Mr. E., ALS. Albany-street, Regent's-park"), noting Lear's recently acquired position as an associate of the Linnean Society. In her acclaimed biography of Lear, Vivien Noakes remarks that Gould took the idea for the folio format of his own books from Lear's *Illustrations of the Family of Psittacidae, or Parrots*, which started to appear in parts in 1830. However, Lear never finished that project "because his subscribers were so slow in paying that he could no longer afford his printer or colourer" (Noakes in ODNB). He, therefore, had to seek employment elsewhere and assisted Gould's wife, Elizabeth, with work on *A Century of Birds*, although "there is no mention of Lear's name anywhere" (Noakes, p. 38). In a footnote, she elucidates on the issue of Lear's exact contribution, "it is worth noting that Lear spoke of assisting Mrs Gould 'in all her drawings of foregrounds' and not backgrounds" (*ibid.*, p. 323, n. 21).

**From a private library whose family subscribed to *The Birds of Europe*, this is a particularly handsome copy in an attractive period binding, exhibiting subtle and delicate hand-colouring, which has never previously been offered on the open market.**

22

**GOULD, John.**

***A Century of Birds from the Himalaya Mountains.***

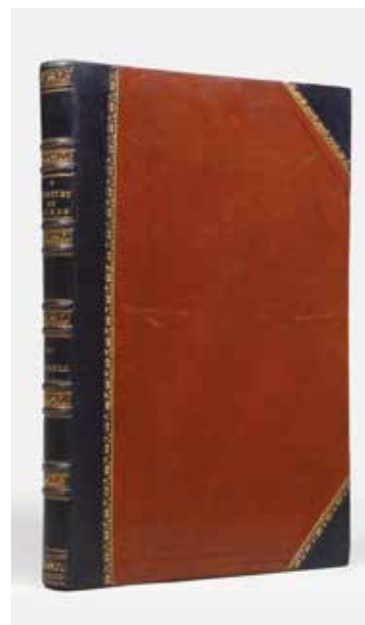
**London: [John Gould,] 1832**

**£32,500**

**[134609]**

Folio (545 × 358 mm). Contemporary dark blue straight-grain half morocco, spine gilt lettered direct and with five pairs of raised bands, paired gilt fillets to raised bands and compartments, foliate roll tool between raised bands and at head and tail, similar foliate roll tool to sides and corners, terracotta moiré-effect paper sides, edges gilt, pale primrose surface-paper heavy stock endpapers. 80 hand-coloured lithographic plates by Elizabeth Gould after John Gould, printed by Charles Hullmandel. Binding professionally refurbished, touch of offsetting from plates to letterpress, scattered foxing, a very attractive copy.

Anker 168; *Fine Bird Books*, p. 77; Nissen IVB 374; Noakes, *Edward Lear: The Life of a Wanderer* (1968); Sauer 1; Wood, p. 364; Zimmer, p. 251.



## Inscribed to his particularly loved and honoured friend

23

**DICKENS, Charles.**

Oliver Twist; or, the Parish Boy's Progress. In three volumes. The third edition, with an introduction by the author.

London: Chapman & Hall, 1841

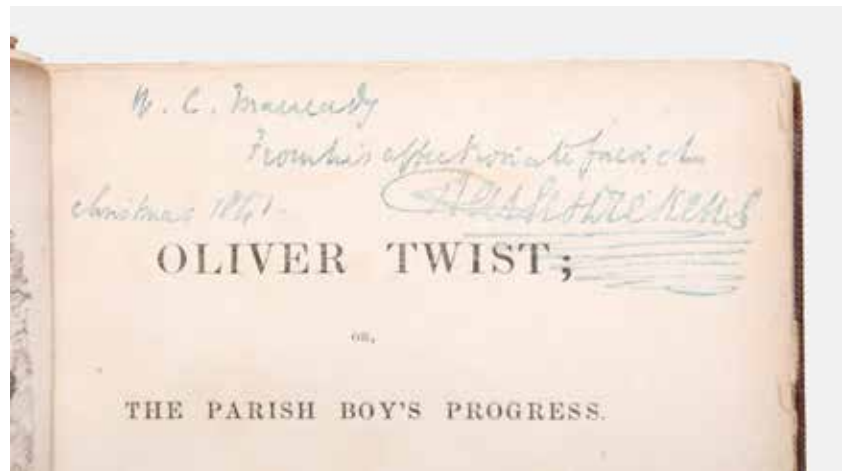
£95,000

[136304]

3 volumes, octavo. Original purple cloth (primary binding), spines lettered in gilt, covers stamped in blind with arabesque cartouche, yellow endpapers. Housed in a custom green half morocco box, spine lettered in gilt, green cloth sides and folding chemise. With 24 etched plates by George Cruikshank, including frontispieces. Spines lightly sunned, that of vol. III with lateral split just above title panel and old glue repair, bindings a little rubbed (particularly to extremities), inner hinges repaired with short superficial splits, light browning to a few plates, scattered foxing. A very good copy.

PROVENANCE: i) William Charles Macready, presentation inscription from the author; ii) Thomas Penny, ownership signature to front free endpaper of vol. I and stamps to front free endpaper of vols. II and III; iii) Maggs Brothers, sold for £520 in November 1929 to: iv) Comte Alain de Suzannet, bookplate to front pastedowns and to chemise interior; v) his sale, Sotheby's, 22 November 1971, lot 40; vi) Kenyon Starling, bookplate to front pastedowns, bequeathed to: vii) William E. Self, bookplate to front pastedowns; viii) his sale, Christie's 2 April 2008, lot 51; ix) Lawrence Drizen, unmarked as such; x) his sale, Sotheby's 24 September 2019, lot 50.

Gimbel A2g; Sadleir 696b; Smith vol. I, p. 37.



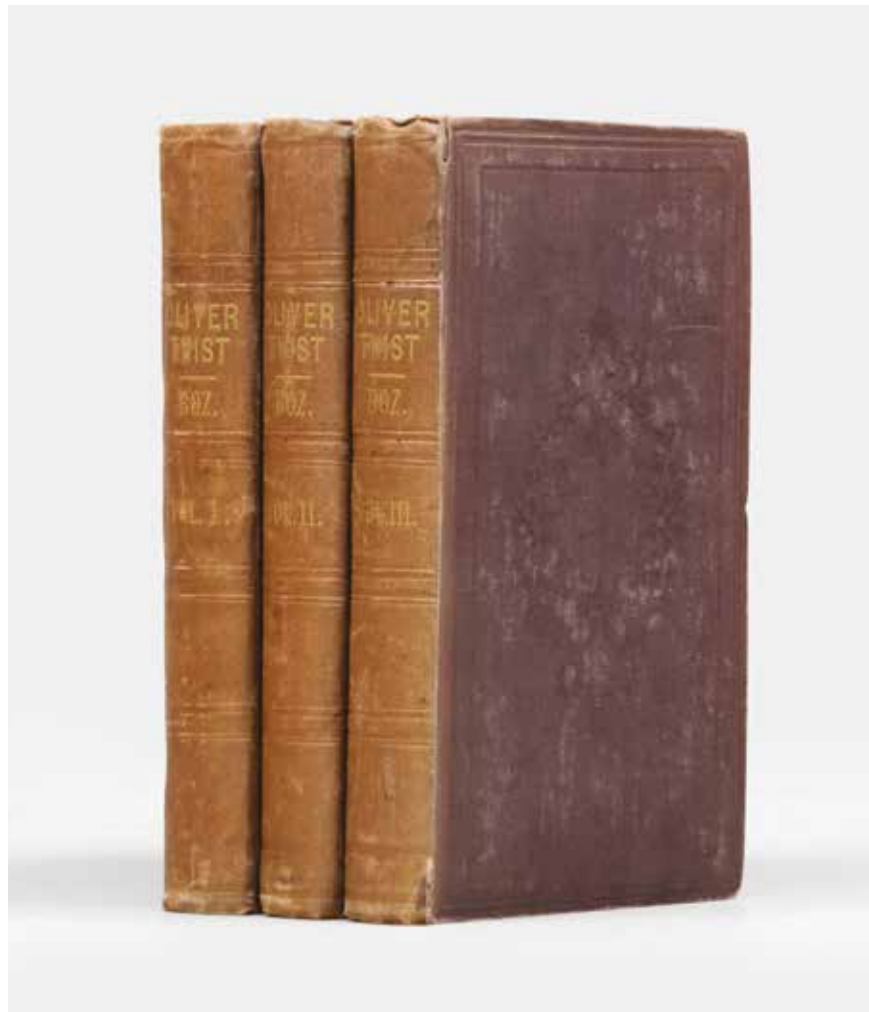
**A superb presentation copy, inscribed by the author to his close friend William Charles Macready on the title page: “W. C. Macready from his affectionate friend Charles Dickens Christmas 1841”.**

The actor and theatre-manager William Charles Macready (1793–1873), for Dickens “always a particularly loved and honoured friend” (ODNB), dominated the English stage throughout the 1820s and 1830s. Dickens and Macready were introduced by John Forster, Dickens’s future biographer, on 16 June 1837. They immediately became close friends, as did their wives, and Dickens was soon attending Macready’s rehearsals and performances. So too, Dickens would visit Macready to read out parts of his novels as he worked on them, on occasion moving Macready to tears. Macready was the dedicatee of *Nicholas Nickleby*, published in 1839, and the godfather of Dickens’s daughter Kate.

Dickens wrote to Macready on 27 December 1841, just before attending the first night of Macready’s performance as Shylock in *The Merchant of Venice*, wishing him “Health and happiness for many years, all the merriment and peace I wish you” and sending him “my latest pieces”. The *Pilgrim Edition of The Letters* record these as being inscribed copies of *The Old Curiosity Shop* and *Barnaby Rudge*. It seems probable that the present inscribed copy of *Oliver Twist*, published earlier in the year, was dispatched at or around the same time (see the *Letters of Charles Dickens*, vol. II, p. 453). Dickens inscribed the book shortly before he and his wife left for America on 4 January 1842. Dickens left his children in the care of Macready while he was away and remained in correspondence with him during the trip. Later, Dickens gave the celebratory speech for Macready when he retired from the stage in 1851, and they remained friends until the novelist’s death in 1870.

*Oliver Twist* was first published serially between February 1837 and April 1839 in *Bentley’s Miscellany*, and as a three-volume book by Richard Bentley in 1838





(six months before the initial serialization was complete). This third edition, following the second also of 1838 and a few re-issues and re-impressions in-between, includes a new preface by Dickens, in which he defends his setting of the London underworld: "I confess I have yet to learn that a lesson of the purest good may not be drawn from the vilest evil . . . I saw no reason, when I wrote this book, why the very dregs of life should not serve the purpose of a moral". The novel remains one of the best-known of all works of English fiction. "Oliver Twist was originally conceived as a satire on the new poor law of 1834 which herded the destitute and the helpless into harshly run union workhouses, and which was perceived by Dickens as a monstrously unjust and inhumane piece of legislation (he was still fiercely attacking it in *Our Mutual Friend* in 1865). Once the scene shifted to London, however, *Oliver Twist* developed into a unique and compelling blend of a 'realistic' tale about thieves and prostitutes and a melodrama with strong metaphysical overtones. The pathos of little Oliver (the first of many such child figures in Dickens), the farcical comedy of the Bumbles, the sinister fascination of Fagin, the horror of Nancy's murder, and the powerful evocation of London's dark and labyrinthine criminal underworld, all helped to drive Dickens's popularity to new heights" (ODNB).



## A subscriber's set of the most desirable format

24

**ROBERTS, David.**

*The Holy Land.*

London: F. G. Moon, 1842–45

£87,500

[134624]

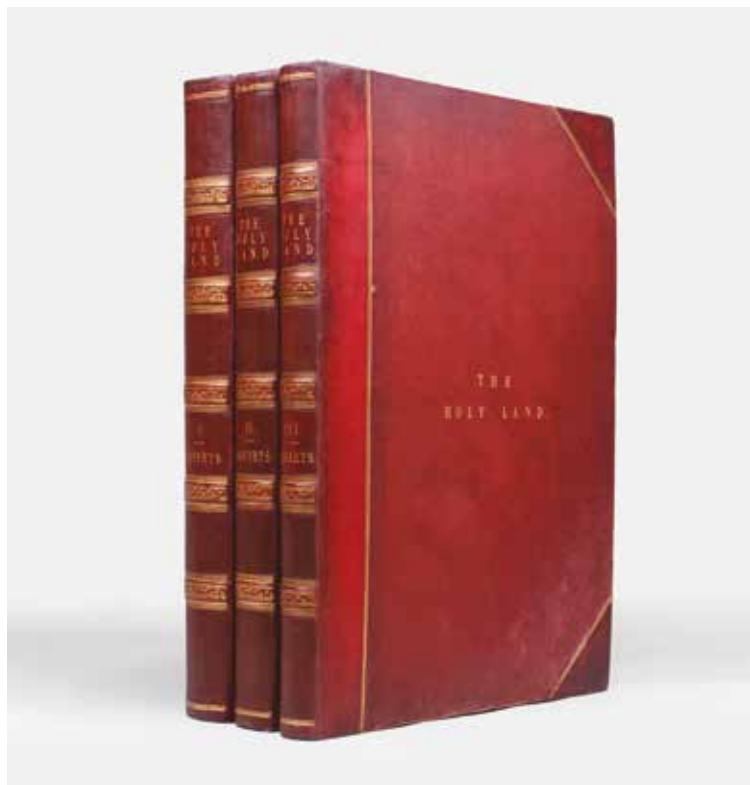
3 volumes, folio (604 × 410 mm). Contemporary red half morocco, spines with five low, broad raised bands, gilt lettered direct in second and fourth compartments, gilt scrolling foliate decoration across the raised bands with gilt banding either side, sides and corners with blind dog-tooth roll and gilt banding, red pebble-grain cloth sides, front covers lettered in gilt "The Holy Land", gilt edges, drab greyish-buff endpapers. 3 hand-coloured tinted lithographed vignette titles and 120 tinted lithograph plates by Louis Haghe after David Roberts, in the scarcest form, with original hand-colour, cut to the edge of the image and mounted on card in imitation of water-colours, as issued, mounted on guards throughout; plain lithographed portrait of Roberts by and after Charles Bagniet printed on india paper and similarly mounted, printed list of subscribers in vol. I, engraved map of Holy Land. Bindings professionally and judiciously refurbished with particular attention to extremities of spines and corners, all plates and letterpress previously loose where gutta percha had dried and now completely reattached, customary scattered foxing. An excellent set.

Abbey, Travel 385; Robins I, 160; Tooley (1954) 401.

First edition, in the preferred deluxe format with exquisite hand-colouring, of "one of the most important and elaborate ventures of 19th-century publishing . . . the apotheosis of the tinted lithograph" (Abbey Travel).

Roberts's work was published in three formats between 1842 and 1849, with the present deluxe coloured-and-mounted issue offered at triple the price of the simplest format. This set, never previously offered for sale, was purchased directly from the family of one of the original subscribers, listed in volume I as "J. Fielden, Esq., M.P." This is, in fact, a misspelling of Feilden, a common mistake: University College London noting that "Fielden" was the name given in Parliamentary Papers. Joseph Feilden of Witton Hall, near Blackburn, Lancashire, was a dominant figure in local society and served as MP for Blackburn (1865–69); the Feildens were a family of wealthy textile merchants.

Before he left for Egypt Roberts had discussed publication of his views with the engraver Finden, but on his return both Finden and the publisher John Murray, who was also approached, balked at the risks involved in a publication of the size and grandeur envisaged. However, Francis Graham Moon, "a self-made man from a modest background" (ibid.), accepted the challenge; it was "undoubtedly the most costly and lavish, and potentially risky, publishing enterprise that Moon had ever undertaken. Investing £50,000 in the project, he exhibited the drawings





across England and by 1841 had raised an enormous subscription list for the lithographs, which were executed by Louis Haghe, one of London's leading lithographers" (ibid.). Roberts acknowledged that Haghe's work was hardly less important than his own, complimenting his "masterly vigour and boldness". The eminent historian of lithography, Michael Twyman, comments that the burdensome nature of tinted lithography—the plates "involving at least two stones, many three, and a few even more"—may even have prompted Haghe's early retirement as a lithographer. The Reverend George Croly (1780–1860), poet and well-known contributor to *Blackwood's* and *The Literary Gazette*, was engaged to edit the text from Roberts's journal. In a dramatic gesture, the lithographic stones for the original large format work were broken at an auction of the remaining plates in December 1853, so that the originals could never be reproduced.

"A. J. Finberg, writing in an *Introduction to English Watercolours* in 1919, regarded Roberts as 'the most skilful draughtsman of his time' after Cotman and Turner. 'Cecil B. De Mille admired the work of David Roberts', wrote Waldemar Januszczak in a review in the *Guardian* in 1986. 'His pictures are determined to take your breath away. The artist tries every pictorial trick in the book, from the dramatically plunging perspective to the lonely ruin on a hill'" (ibid.). No publication before this astonishing work had presented so comprehensive a series of views of the monuments, landscape, and people of the region.

## A notable survival in the original parts

25

**ROBERTS, David.**

*Egypt & Nubia.*

London: F. G. Moon, 1846–49

£150,000

[119585]

Folio, parts I–XXI in 13 original portfolios (600 × 430 mm). Original brown fine diaper-grain cloth boards, skiver-backed, gilt lettered on front covers within an Egyptian cartouche. Housed in plush-lined, brown cloth solander boxes by the Chelsea Bindery. With 3 hand-coloured tinted lithograph vignette titles and 121 hand-coloured tinted lithograph plates by Louis Haghe after David Roberts, in the scarcest form, with original hand-colour, cut to the edge of the image and mounted on card in imitation of watercolours, as issued, mounted on guards throughout; engraved map. Fragile skiver spines professionally restored, scattered light foxing otherwise a remarkably good set.

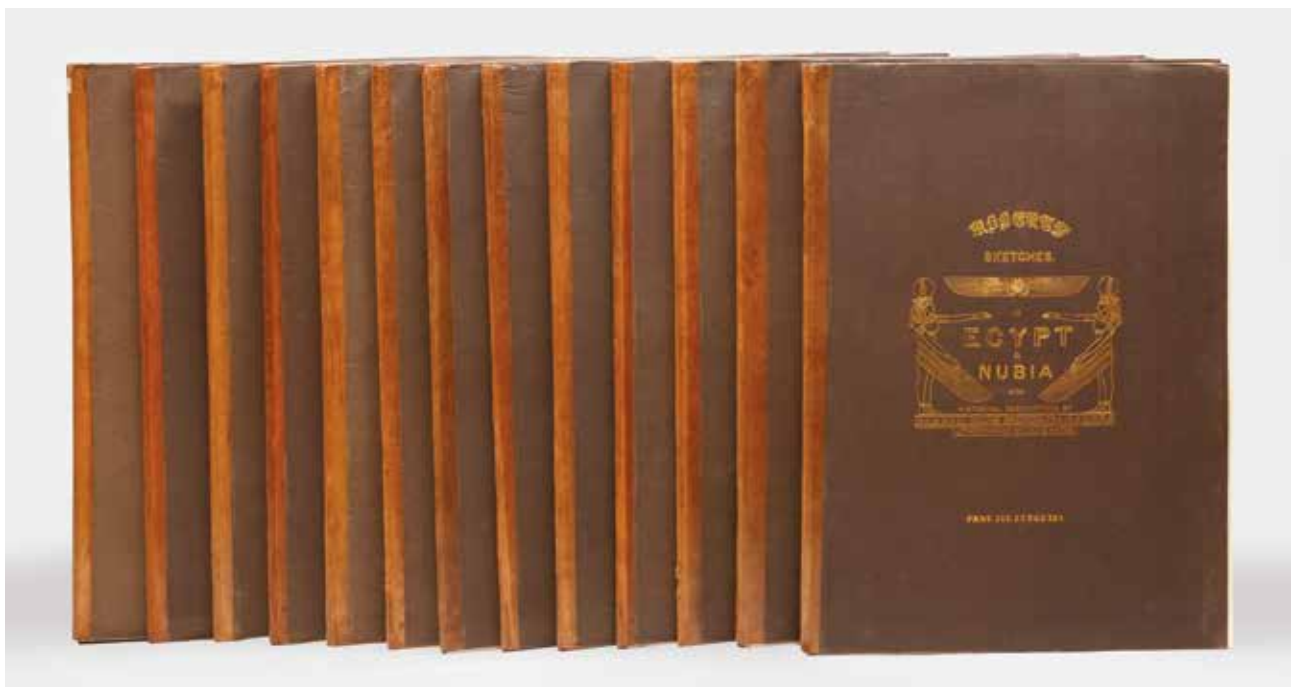
Abbey Travel 272; Blackmer 1432; Tooley 401–02.

**First edition, in the preferred deluxe coloured format.** No publication before this had presented so comprehensive a series of views of the monuments, landscape, and people of the Near East. Representing the completion of a project begun in 1842 (see previous item), but a discrete work in its own right, *Egypt & Nubia* was published in three formats between 1846 and 1849, with the deluxe coloured-and-mounted format offered at triple the price of the simplest format.

It is claimed that Roberts was the first European to have unlimited access to the mosques in Cairo, under the proviso that he did not commit desecration by using brushes made from hog's bristle. Leaving Cairo, he sailed up the Nile to record the monuments represented in this division of the work, travelling as far as Wadi Halfa and the Second Cataract. At the time of publication it was these views that excited the most widespread enthusiasm.

The work was subsequently published in a variety of smaller formats, and the lithographic stones for the original large format work broken at an auction of the remaining plates in December 1853 so that the originals could never be reproduced.

Widely recognized at the ultimate expression of tinted lithography, an artistic and commercial triumph, Roberts's *Egypt & Nubia* was the result of a uniquely fortuitous collaboration between artist, publisher and engraver. This is a conspicuous survival in the original parts—the delicate gutta percha bindings of which are susceptible to wear and tear—in the preferred state with exquisite hand-colouring.







## The cornerstone of detective fiction

26

**POE, Edgar Allan.**

*Tales.*

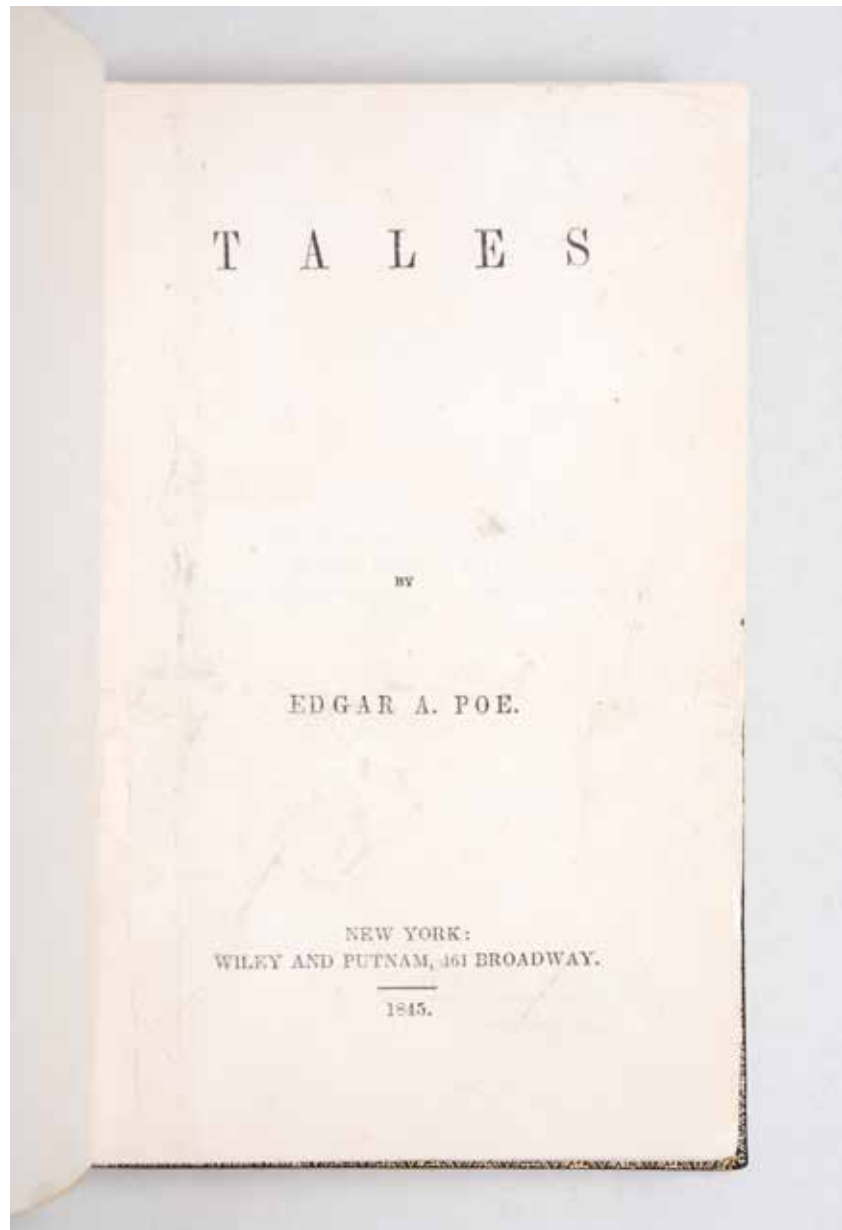
New York: Wiley and Putnam, 1845

£27,500

[136458]

Octavo (180 × 115 mm). Early 20th-century blue morocco, titles to spine in gilt, spine elaborately tooled in gilt in compartments with raised bands, triple rule gilt frames and decorative cornerpieces to covers in gilt, top edge gilt, marbled endpapers, turn-ins rolled in gilt. From the noted library of Frederic R. Kirkland (1887–1961) with his bookplate to front pastedown. Near-contemporary gift inscription to first blank, “Bruce L Thomas to J J Lindman”. Tissue reinforcements to inner hinges, professional paper restoration to half-title and title page. Spine gently toned, negligible rubbing to extremities; a handsome, bright copy.

BAL 16146; Grolier, American 55; Heartman & Can-ny 90–97; NYPL/Gordon 485; Yeale/Gimbel 61.



**First edition, first printing, first issue, with Ludwig's imprint on the copyright and with the New York imprint, one of 1,500 copies issued.**

Poe's *Tales* is “the first important book of detective fiction, the cornerstone of cornerstones in any readers' or collectors' guide, the highest of all highspots: The 1845 edition includes for the first time in book form all three Dupin stories—‘The Murders in the Rue Morgue’, ‘The Mystery of Marie Roget’, and ‘The Purloined Letter’. ‘The Gold Bug’ is also included” (*Queen's Quorum*).

## His most famous work, partially hand-set by the poet himself



27

WHITMAN, Walt.

Leaves of Grass.

Brooklyn: [published by the author,]  
1855

£60,000

[135889]

Quarto (275 × 192 mm). Near-contemporary brown half morocco, titles to spine in gilt, spine in compartments with raised bands ruled in gilt, marbled paper sides ruled in gilt, edges gilt, marbled endpapers. With portrait frontispiece engraved by Samuel Hollyer from a photograph printed on heavy paper, with tissue guard. Ownership inscription of "J. S. Thompson" in pencil to frontispiece recto. Professional tissue reinforcements to inner

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

The first edition of *Leaves of Grass* was self-published by Whitman, the type partially hand-set by the poet himself for printing in the Brooklyn Heights shop of Andrew Rome, assisted by his brother, Tom. As the hand-set type jostled and occasionally fell off the hand-inked iron-bed press, each copy is arguably unique. This copy is in Myerson's second state with the copyright information printed (rather than in manuscript) on the copyright page, and the text reading "cities and" on p. iv, column 2, line 4. A total of 795 copies were eventually produced.

Whitman "was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his 'barbaric yawp,' are so powerful that the echo of his crude yet rhythmic song rings forever in the American air" (Grolier, *One Hundred*).



hinges. Small loss to upper outer tip of pp. v-vi. Neat professional refurbishment to extremities, frontispiece foxed, contents lightly offset and browned as usual, a couple of faint marginal pencil marks; a very good copy indeed.

BAL 21395; *Printing and the Mind of Man* 340;  
Myerson A.2.1.a.

# Alice's Adventures in Wonderland

28

CARROLL, Lewis.

Alice's Adventures in  
Wonderland.

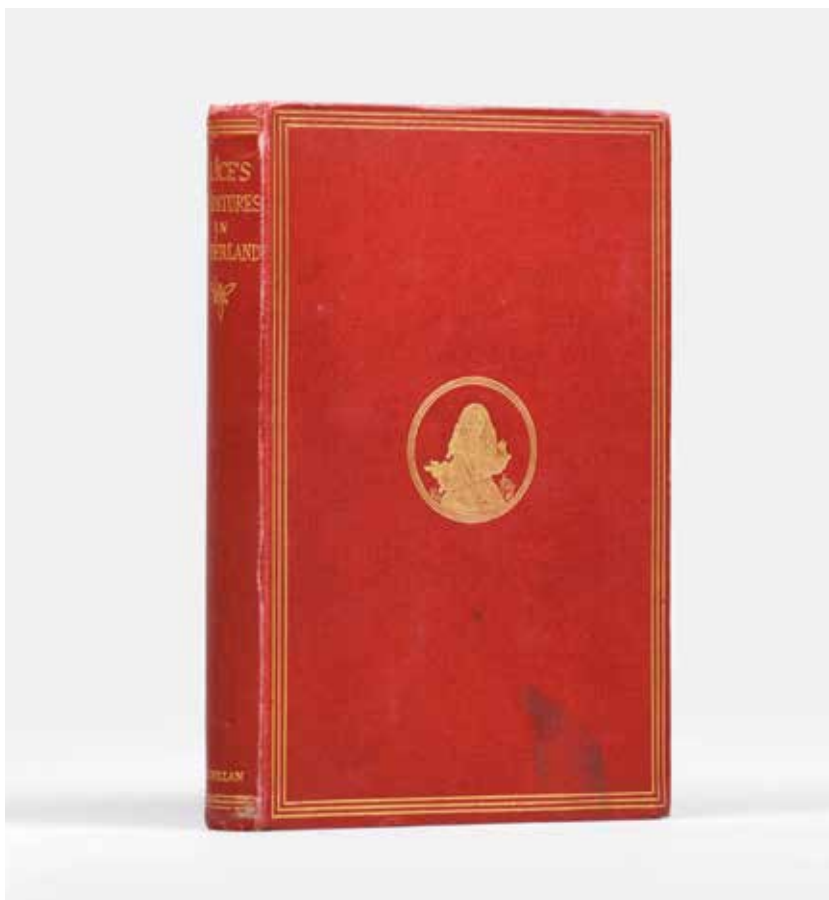
London: Macmillan and Co., 1866

£39,500

[136032]

Octavo. Original pictorial cloth gilt, original pale blue endpapers (earliest state; later copies have dark green), binder's ticket to rear pastedown, edges gilt. Housed in a red straight-grain full morocco pull-off case and chemise. Frontispiece with tissue guard and 41 illustrations by John Tenniel. Spine gently cocked, small mark to front cover, front inner hinge a little split (with partial exposure of webbing), a little faint foxing to contents. A beautiful copy, entirely unrestored, in bright cloth.

Williams–Madan–Green–Crutch 46; *Printing and the Mind of Man* 354.



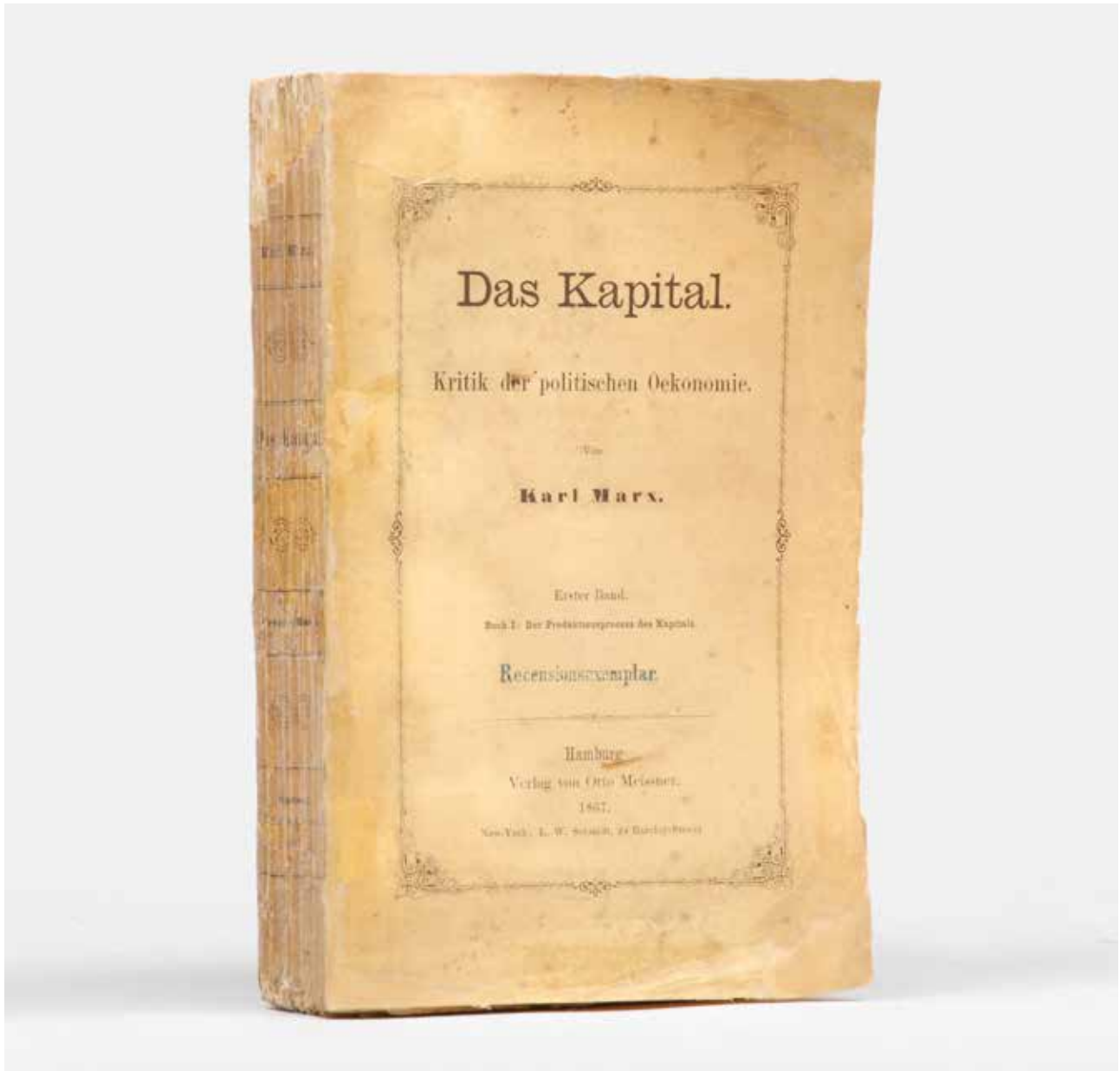
**First published edition, with the earliest state pale blue endpapers, rather than the dark green endpapers more often met with.**

The publication of the first Alice book set a pattern for many of Dodgson's succeeding publications. The book was originally printed in Oxford at the Clarendon Press in June 1865. On 19 July 1865, Dodgson heard that the book's illustrator John Tenniel was dissatisfied with the quality of the printing, so decided to suppress the whole edition of 2,000 copies. He recalled the few pre-publication 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.

The book 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. The unused Oxford sheets were sold to Appleton for use in their New York edition, published the following summer. The Macmillan edition was published in an edition of 4,000 copies.



## Review copy, in original wrappers



First edition, review copy, stamped “Recensionsexemplar” on the front wrapper, with a printed slip completed in manuscript, dated 16 September 1867, two days after publication, inviting the publisher of the Leipzig periodical *Die Grenzboten: Zeitschrift für Politik und Literature*, to publish a review.

This is only the second copy in original wrappers we have seen in over 35 years, the other being in a private collection. There is also a copy at Otaru Uni-

29

**MARX, Karl.**

*Das Kapital. Kritik der politischen Oekonomie. Erster Band.*

*Hamburg: Otto Meissner, 1867*

**£175,000**

[134105]



Octavo. Original printed yellow wrappers, spine and front wrapper lettered in black. Housed in a custom cloth box. Front wrapper stamped “Recensionsexemplar”. Printed slip loosely inserted. Front wrapper chipped and soiled, with old tape repairs lifted, now restored with archival tissue, most of the original printed spine preserved under archival tissue, the rear printed wrapper missing, upper outer corner of title repaired, the final text leaf with old tape repairs removed and restored. Internally a good, clean, uncut copy, corners a little dog eared, some chipped away, with minimal spotting and edge toning; a remarkable survival.

Die Erstdrucke der Werke von Marx und Engels, p. 32;  
Printing and the Mind of Man 359; Rubel 633.

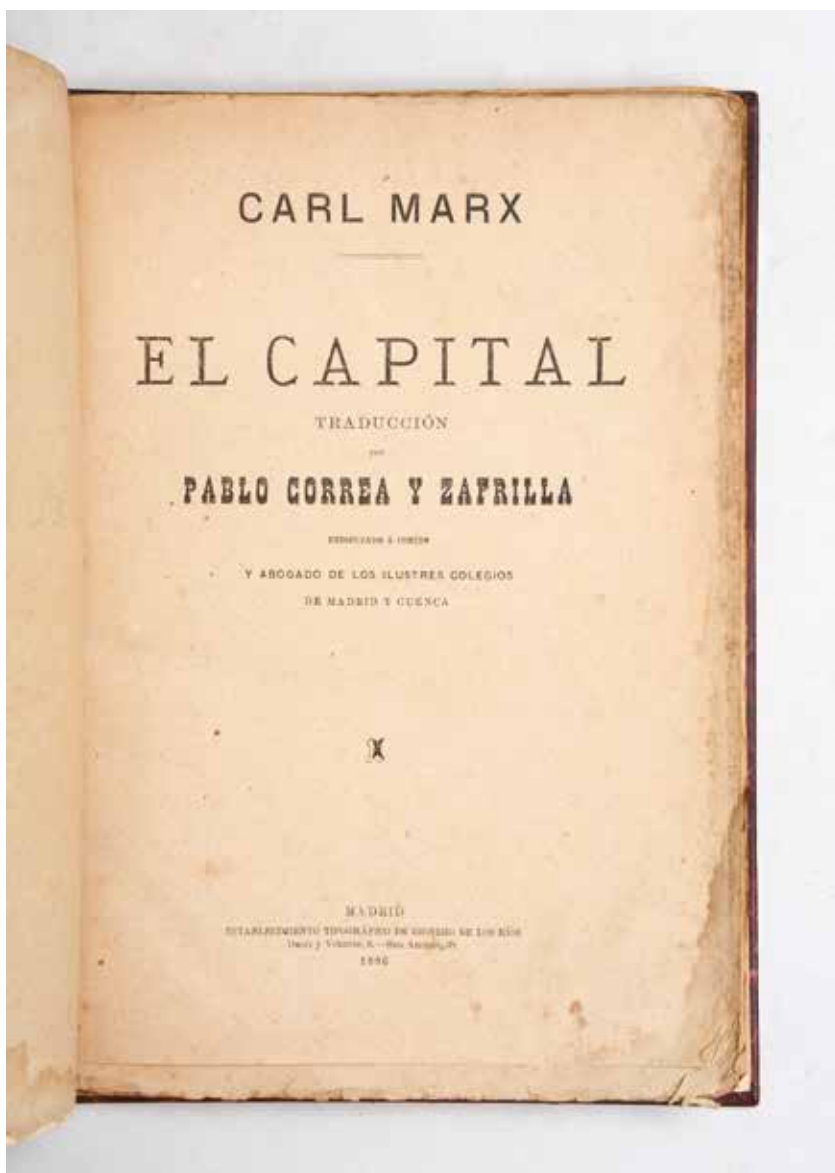
versity of Commerce in Japan. Rare Book Hub lists 25 copies, all in bindings. The first edition was 1,000 copies.

Laid into this copy, with some ink offsetting inside the front wrapper, is the printed form issued by the publisher Otto Meissner, completed by hand in ink, with a note on the blank verso: “Durch Firmen Herbig in Leipzig | An die verehrliche | Redaction der Grenzboten | in Leipzig | Beifolgend beehre ich mich, Ihnen unten verzeichnetes Werk zur gefälligen Besprechung gratis zu übersenden, mit dem Ersuchen, mir die betreffende Recension baldigst zugehen lassen zu wollen. | Hamburg, 16/9/67 | Hochachtungsvoll | Otto Meissner. | 1. Marx, Das Kapital 1. Band”.

The recipient has forwarded the form, with the book, to Herrn. Dr. F. Böttcher, Red. d. Grenzboten, with a note added to the blank verso: “Wollen Sie, geehrter Herr Dr., den Grenzboten eine Anzeige des Buches widmen? | Mit bestem Gruß | Jordan”. Friedrich Heinrich Wilhelm Böttcher (1842–1922) was a national liberal journalist. To the best of our knowledge, no announcement or review was forthcoming.

Hailed as one of “the most influential pieces of writing in world history” (International Institute of Social History in Amsterdam), *Das Kapital* was the culmination of Marx’s many years’ work in the British Museum. This first volume was the only one published during Marx’s lifetime. The later volumes, edited by Engels from the author’s manuscript, appeared in 1885 and 1894. Marx’s own annotated copy, along with the only surviving handwritten page of the *Communist Manifesto*, was entered on the prestigious UNESCO “Memory of the World Register” in 2013.

## Exceptionally rare first edition in Spanish



**Exceptionally rare first edition in Spanish, an abridged translation of volume 1 of Marx's *Das Kapital* (*Capital*).** Its scarcity is explained by the brittle, poor quality of the paper stock—the same used for printing Zafrilla's newspaper—and its very small print run, thought to number no more than 1,000 copies in total.

Pablo Correa y Zafrilla (1844–1888) was a federalist, translator, and lawyer. He was professionally attached to the prestigious Colegio de Madrid, enjoyed a close friendship with Catalan federalist Francesc Pi i Margall, and was appointed a deputy of the Cortes Generales in 1873 during the First Spanish Republic. He was

30

**MARX, Karl.**

*El Capital*. Traducción por Pablo Correa y Zafrilla.

Madrid: Dionisio de los Ríos, 1886[–87]

£125,000

[130328]

Tall quarto (250 × 175 mm). 20th-century red marbled calf by Brugalla, spine lettered in gilt, spine and boards panelled with single gilt fillet, red marbled endpapers, uncut and unopened. Housed in a black quarter morocco solander box by the Chelsea Bindery. Engraved tailpieces. Binder's stamp of Emilio Brugalla (1902–1985), the leading Spanish binder of the 20th century, to front free endpaper verso dated 1937; bookseller's ticket to rear free endpaper recto (Libreria Catalònia); tax stamps of the Spanish crown ("timbre 3 pe[se]tas 10 kil[o]s Madrid"), with their arms, to margins of 11 pages. Corners gently rubbed, contents browned and occasionally foxed, edges friable with some short tears, small area of dampstain to head of gutter of book block and dampstain to edges of half-title and title leaf, closed tear (3 cm) to fore edge of leaf 8.1, a few closed tears and punctures to fore edge of 18.4. Overall a well-preserved copy of a fragile publication, finely bound.

Not listed in the standard Marx bibliographies. See Santiago Castillo, "Marxismo y Socialismo en el siglo XIX español", in Manuel Ortiz Heras, David Ruiz González, & Isidro Sánchez Sánchez (eds.), *Movimientos sociales y estado en la España contemporánea* (2001), pp. 81–126; Pedro Ribas, "La primera traducción castellana de *El capital* (1886–1887)", in *Cuadernos Hispano-Americanos*, no. 420 (June 1985).



also the editor of *La República*, a newspaper which had announced its intention in early 1886 to publish a serialized translation of *Capital*, which would be delivered bimonthly to its subscribers. It was decided that the pages would be twice the size of the newspaper's usual publications, to account for the length of Marx's work and to prevent the individual parts from becoming too thick. Though he promised to work directly from the original German (1867), and said as much in his preface, Zafrilla actually based his translation on the first edition in French, translated by Joseph Roy and published in 44 *livraisons* by Lachâtre from 1872 to 1875 (see Ribas 1985 for a detailed analysis of the textual similarities between the French and Spanish text).

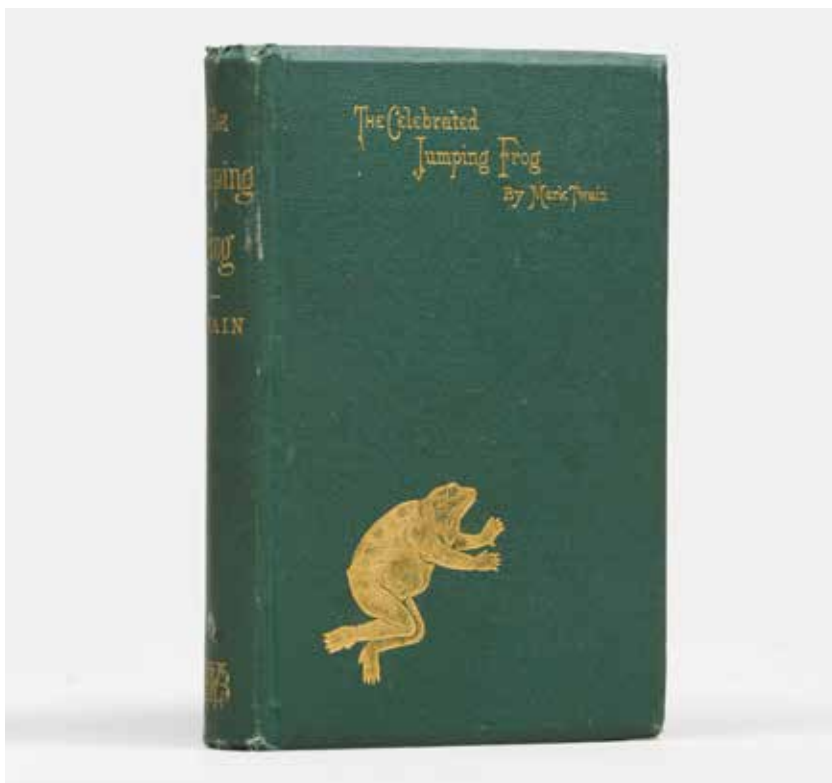
The first part of Zafrilla's *El Capital* was sent to subscribers with a copy of the newspaper in February 1886—the title page reflects the year of first delivery, not final printing—and publication must have been completed by mid-1887, when *La República* was offering subscribers the option, for one peseta, of binding all the parts into one quarto volume in “*elegantes tapas de tela*” (elegant cloth covers). Non-subscribers could purchase all the parts, without cloth, for 60 cents; it is possible that the printed wrapper, dated 1887, which is sometimes mentioned in relation to Zafrilla's translation, was produced for this purpose. It is estimated, therefore, that the print run can have been no more than 1,000 copies in total, with a few hundred of this amount reserved for subscribers, the rest being made available for separate purchase (Castillo, p. 93). An unknown remainder of these was apparently later bound up for *La República* to offer as gifts to new subscribers or those who renewed their subscription for a further six months, yet we have found no record of any other copy surviving (with the exception of that cited by Ribas, below). According to OCLC no library is known to possess *El Capital*, and no other copies are recorded as having appeared at auction. Pedro Ribas, a renowned collector of Marxist literature, states that he has handled just one in his lifetime, the copy held at the Faculty of Law, University of Salamanca (p. 205).

Zafrilla's translation received little to no comment in the contemporary press. When alluded to, it was dismissed as being imperfect and incomplete, particularly by *El Socialista*, the periodical founded by the Spanish Socialist Workers Party (PSOE) in 1886.

Brief excerpts from Marx's writings had been translated into Spanish before—beginning in 1872 when *La Emancipación*, the Spanish IWMA organ, published translations of Marx's preface to the first German edition and his letter to Lachâtre in the French edition (Draper, *Chronicle*, 72:58)—but Zafrilla's translation was the first concerted effort to present in full the message of *Capital* to a Spanish audience. The present copy is a noted rarity owing to the complexity of its serial publication.



## A particularly fresh, bright copy of Twain's first book



31

**TWAIN, Mark.**

*The Celebrated Jumping Frog of Calaveras County, And other Sketches. Edited by John Paul [Charles Henry Webb].*

New York: C. H. Webb, 1867

£30,000

[136264]

Small octavo. Original green cloth over bevelled boards, gilt lettered spine, front cover lettered in gilt with gilt stamp of jumping frog to lower left and blind to rear cover, brown coated endpapers. Housed in a green cloth chemise and quarter morocco slipcase. Two bookseller's descriptions laid in. Pencilled ownership signature to the front pastedown; from the library of Katharine de Berkeley Parsons (1897–1993), with her gilt morocco bookplate. A little repair to front hinge; a lovely, fresh copy in bright cloth.

BAL 3310.

**First edition, first issue, of Mark Twain's first book, rare in such nice condition.**

"Copies were bound simultaneously in green, terra cotta, dark brown, lavender, blue deep purple, maroon and red cloth" (MacDonnell, "The Primary First Editions of Mark Twain", *Firsts*, Vol. 8, no. 7/8). This copy features the gilt stamp of the leaping frog positioned to the lower left of the front cover as usual (some copies have the gilt stamp of the leaping frog in the centre of the front cover, though no priority has been established between the two); it has all of the points of a first issue as delineated by BAL.

"Mark Twain wrote his story of the jumping frog . . . at the invitation of Artemus Ward (Charles Farrar Browne), his friend and the most popular American humorist of the day, to help fill out a volume of humorous sketches that Ward was editing. Fortuitously, and fortunately for Twain, the frog story arrived too late for inclusion in Ward's book; it was published instead as 'Jim Smiley and His Jumping Frog' in the *New York Saturday Press* on 18 November 1865. It was soon reprinted in newspapers and comic periodicals throughout the nation, was pirated by Beadle's Dime Books, and was later collected with a new title in *The Celebrated Jumping Frog of Calaveras County and other Sketches* (1867). This humorous short story brought Twain his first popular acclaim and has proven to be his first literary masterpiece" (W. Craig Turner in *The Mark Twain Encyclopaedia*, pp. 133–35).

## Inscribed to the man responsible for Nietzsche's first job

32

**NIETZSCHE, Friedrich.**

Unzeitgemässe Betrachtungen.  
Zweites Stück: Vom Nutzen und  
Nachtheil der Historie für das  
Leben.

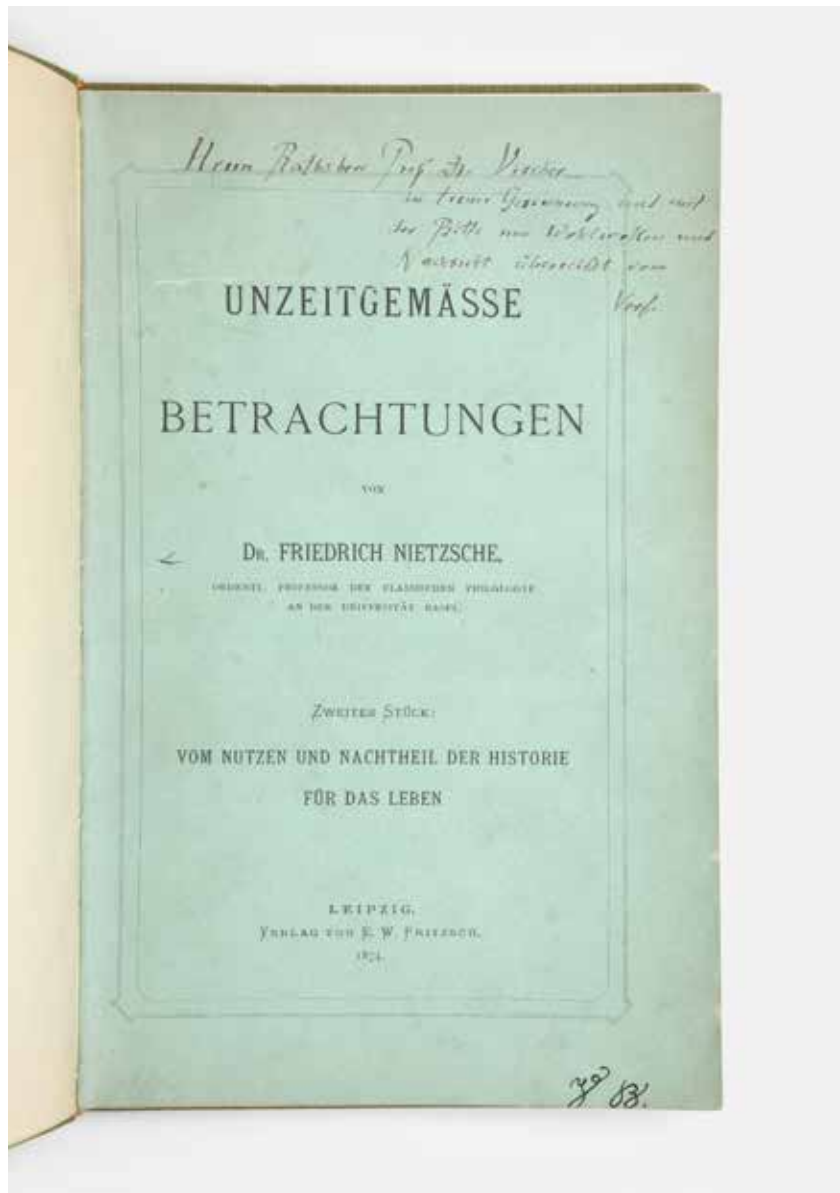
Leipzig: E. W. Fritzsch, 1874

£37,500

[125803]

Octavo (225 × 142 mm). Later green cloth, preserving the original green card wrappers, spine lettered in gilt, patterned pale yellow endpapers, edges sprinkled green. A notably bright, clean copy. Faint pencil erasure to front free endpaper, wrappers expertly stabilized, front wrapper very slightly trimmed by the binder barely cropping two initials penned in ink in the lower margin, the occasional mark to contents.

Schaberg 25a. See Curtis Cate, *Friedrich Nietzsche: A Biography* (2002); Walter A. Kaufmann, *Nietzsche: Philosopher, Psychologist, Antichrist* (1950); Carl Pletsch, *Young Nietzsche: Becoming a Genius* (1991).



First edition, first issue, one of 222 copies sold, an exceptional, early presentation copy, inscribed by the author to Wilhelm Vischer-Bilfinger, who was responsible for Nietzsche's extraordinary appointment, sans dissertation, to the first chair of philology at the University of Basel: "Herr Rathsherr [sic] Prof. Dr. Vischer in treuer Gesinnung und mit der Bitte um Wohlwollen und Nachsicht überreicht vom Verf." ("To Councilman Prof. Dr Vischer, presented by the author in faithfulness and with a request for benevolence and indulgence").

In late 1868 Professor Wilhelm Vischer-Bilfinger (1808–1874), chairman of the Basel Education Committee and a classical philologist at Basel’s university, wrote to a number of his friends inviting recommendations of suitable young academics to fill a recently vacated professorship in his department. The German scholar Friedrich Wilhelm Ritschl recommended his protégé, the 24-year-old Nietzsche, arguing that he had “never known a young man, never tried to advance the career of anyone in my discipline, who so early and so young was as mature as this Nietzsche . . . I prophesy that he will stand in the front rank of German philologists” (letter quoted in Pletsch, p. 99). It was an improbable suggestion, for Nietzsche had not yet received his doctorate from the University of Leipzig, and no German university had ever appointed a professor without this requirement fulfilled. Nevertheless, after hearing Nietzsche’s name favourably mentioned by several other colleagues, Vischer persevered, and in January 1869 he formally recommended that Nietzsche be hired. When, remarkably, and against a number of other strong candidates, this was approved, Leipzig hurriedly conferred a degree upon Nietzsche in March, and he gave his inaugural lecture in May. Throughout his time in Basel Vischer acted as a kind of fatherly mentor to Nietzsche. Vischer’s death in July 1874 (just five months after this edition was published) was, according to the biographer Curtis Cate, “a major loss” for the young philosopher and signalled the end of the “friendly tolerance and protection he had been accorded by his warmhearted benefactor and the members of his family”.

*Vom Nutzen und Nachtheil der Historie für das Leben* is the second of Nietzsche’s individually-published essays in the *Untimely Meditations* series, originally conceived as a series of thirteen parts but with only four realized. The first published was an attack on David Strauss, author of *Des Leben Jesu* (1835–6), and his latest book *Der alte und der neue Glaube* (*The Old and the New Faith*). This, his second work, *The Use and Abuse of History [or History Departments] for Life*, is the only essay in the series not centred on a specific person. It counters the prevailing view of “knowledge as an end in itself” with an alternative way of reading history, one where living life becomes the primary concern, along with a description of how this might improve the health of a society. It also introduced an attack against the basic precepts of classic humanism. In this essay, Nietzsche attacks both the historicism of man (the idea that man is created through history) and the idea that one can possibly have an objective concept of man, since a major aspect of man resides in his subjectivity. “Among Nietzsche’s early books, *The Birth of Tragedy* and *The Meditation on History* are by far the most famous” (Kaufmann, p. 122).

At Wagner’s suggestion Nietzsche published the first and second essays in the series with Wagner’s own music publisher Fritzsche but, finding payment slow, Nietzsche switched publishers after the second work was printed. C. G. Naumann of Leipzig printed 1,000 copies of *Vom Nutzen* for Fritzsche but just 222 copies were actually sold in their first issue state before the 778 remainders were sold to Ernst Schmeitzner on 18 October 1874, and thereafter reissued under the new imprint.

# Peter Gast's annotated copy of Nietzsche's last great work

33

**NIETZSCHE, Friedrich.**

*Götzen-Dämmerung oder  
Wie man mit dem Hammer  
philosophirt.*

Leipzig: C. G. Naumann, 1889 [but  
1888]

£32,500

[126701]

PROVENANCE: this copy is presumed to have passed from Gast to Elisabeth Förster-Nietzsche's cousin and close collaborator Dr Richard Oehler (1878–1948); thence by descent to his son Christoph Oehler (1928–2001); thereafter to a private collection.

In all, this is an exceptional association copy which aptly demonstrates the critical eye and attentiveness to detail which made Köselitz so important to the circulation of Nietzsche's work during the last two decades of the philosopher's life.



First edition, first issue, of Nietzsche's last great work before his psychological collapse in January 1889; the heavily annotated copy of Heinrich Köselitz, Nietzsche's amanuensis and most frequent correspondent, and the person responsible for the title of this work, with the surname of his pseudonym, "Gast" (a name given to him by Nietzsche), pencilled on the title page.

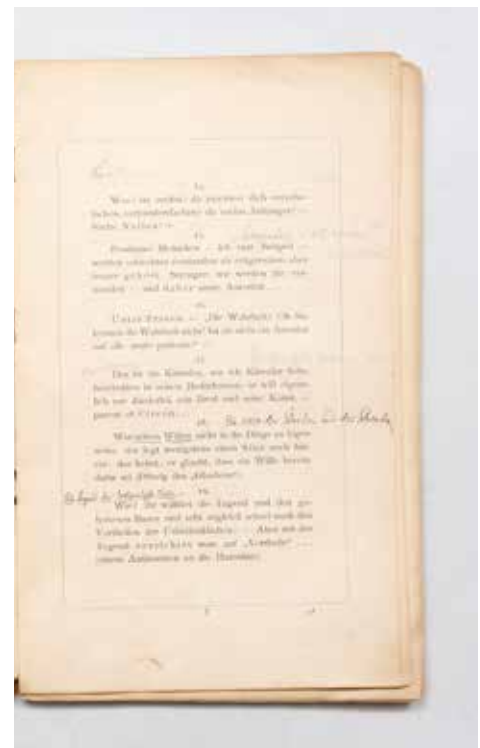
Köselitz (1854–1918), alias "Peter Gast", was a close friend and assistant to Nietzsche. A writer and composer, Gast had transferred to the University of Basel in October 1875 to study under Nietzsche. He eventually began to take on a number of responsibilities, including reading to the ailing Nietzsche, taking dictation, performing secretarial work, and reviewing and preparing all subsequent manuscripts for publication. It has been suggested that his pseudonym, when translated from Latin and German to mean "stone guest", was a reference to Mozart's *Don Giovanni*, and it is under this name that his own operas were published.

Gast's involvement was an invaluable part of Nietzsche's writing and publishing process. For *Menschliches, Allzumenschliches* (Human, All Too Human), for example, he had "taken down many passages by dictation, helped with the preparation of the final manuscript, and worked with Nietzsche on the proof corrections. Nietzsche acknowledged this assistance in *Ecce Homo*, writing: 'Ultimately, Herr Peter Gast, who was then studying at the University of Basel and very devoted to me, has this book on his conscience. I dictated, my head bandaged and in pain; he wrote and also corrected: fundamentally, he was really the writer while I was merely the author' (Small, p. 37).

Nietzsche had completed *Götzen-Dämmerung* (*Twilight of the Idols*) by the end of September 1888, under the working title *Müssiggang eines Psychologen* (A Psychologist at Leisure). It was Gast who convinced him to change the title, arguing that it was "much too unassuming . . . I plead—if an incompetent may make such a request—let us have a more resplendent, a more radiant title!" (cited in Schaberg, p. 167). 1,000 copies were printed by mid-November, and Nietzsche received four on 24 November. He subsequently distributed advance copies to friends and acquaintances, of which Gast was one (see Schaberg, p. 168 for more details). Despite exhausting all his advance copies and requesting more, Nietzsche asked Naumann to delay *Götzen-Dämmerung*'s public appearance: it finally appeared in bookstores on 24 January 1889, just a couple of weeks after Nietzsche's mental breakdown and hospitalization. Not all of the 1,000 copies were bound in the original rear cover; a variant, in which the rear cover advertises works by several other authors in addition to Nietzsche, was issued later by Naumann (Schaberg 56b).

Gast's notes in this copy, written using black and red ink, pencil, and blue crayon, offer both a spirited commentary on the text and a serious consideration of its printed format. The opening aphorisms of the first chapter, "Sprüche und





Pfeile”, are especially heavily annotated, but the markings continue throughout. The first sentence, “Müssiggang ist aller Psychologie Anfang”, is prefaced by Gast with “Frage”, the subsequent sentence with “Unter Denkern”, the third with “Das Beste vergessen!” (p. 1). To the question “Wie? ist der Mensch nur ein Fehlgriff Gottes?” he responds “Entscheide dich!” (p. 2). Thematic headings are inserted before several sentences: “Musik und Politik” (p. 4); “Horren- [sic] und Erklären- Wahrschaftigkeit” (p. 6); “Ein Buch der Verfähraus” (p. 72). His longer comments are more contemplative, such as “im Manuscr. no[?]. :—hierin ist es jenem [sic] logischen Prozess verwandt, der fälschisch ‘Abstrahiren’ genannt wird” (p. 77).

The stylistic and formatting corrections include those to capitalized letters and incorrect punctuation, as well as the insertion of divisional lines (pp. 10–11) and sometimes the direction “Absätze” (pp. 26–7) to mark suggested page and paragraph breaks, which are reflected in his renumbering of the contents page. He substitutes words (for example, replacing “Einsiedler” with “Philosoph [sic]”, p. 62), corrects proper names (p. 80), marks possibilities for new sub-headings (pp. 86, 88), and amends citations (that to *Also sprach Zarathustra* on p. 141 is corrected from “3, 90” to “III 308”, likely a reference to a later edition, perhaps gesturing to the annotations having been made while Gast worked on new editions at the Nietzsche Archive). A select number of errata are also recorded on the lower wrapper in ink.

On Nietzsche’s death in 1900, Gast accepted employment at the Nietzsche Archive founded by Nietzsche’s sister, Elisabeth Förster-Nietzsche. Together they worked on his Nachlass and several editions of writings and letters, now considered to be poorly and selectively edited. Gast left the Archive in 1909.

Octavo. Wire-stitched in 10 gatherings, as issued, with the original grey printed lower wrapper still present, but missing the upper wrapper and the spine, the lower wrapper chipped with small losses and a tape repair to the upper corner verso. Housed in a custom green cloth flat-back box. Contents tanned with the occasional mark, extremities chipped and with some small marginal tears, crease to title leaf, a few spots of dampstain, a few of the leaves fragile and splitting along the fold; withal a well-preserved copy of a fragile publication.

Schaberg 56a. See Robin Small, *Nietzsche and Rée, A Star Friendship* (Clarendon Press, 2005); William H. Schaberg, *The Nietzsche Canon: A Publication History and Bibliography* (University of Chicago Press, 1995).

The superior edition of the finest book on orchids of its period



Imperial edition, copy 51 of 100 copies signed by Sander, the preferred format of this splendid monumental work considered by many to be the finest publications of the late Victorian orchid mania.

The Ghent-born Sander was the foremost authority on the *Orchidaceae*, as well as the largest grower of orchids, maintaining nurseries in England, Belgium, and the United States. Sander employed as many as 20 orchid collectors in the field, in far-flung locations such as Brazil, Columbia, Peru, Ecuador, New Guinea, India, Burma, Mexico, and Madagascar. He named the work in honour of Heinrich Gustav Reichenbach, the natural historian whose special province was orchids, and whose library, drawings, and specimens are now in the Naturhistorisches Museum of Vienna. The illustrations are largely after the work of Henry George Moon, and these are of great elegance.

The colour plates in this Imperial edition are the same size as those of the regular edition, but were issued mounted on large sheets of card; these sets were apparently intended for presentation by Sander. The distinction between these two editions is sometimes overlooked: it is an especially commanding work in this form, and rare thus.



34

**SANDER, Henry Frederick Conrad.**

*Reichenbachia, Orchids*  
illustrated and described.

London & St Albans: Henry Sotheran  
& Co and F. Sander & Co. 1888–94  
[1895]

£37.500

[122509]

4 volumes bound as 8, folio (65 × 48 cm). Contemporary dark green half morocco, dark green cloth sides, all edges gilt, carefully rebaked with original spines laid down. 192 fine chromolithographic plates, most finished by hand with gum arabic or added color, lithographed by Joseph Mansell, G. Leutzsch and J.L. Macfarlane after Henry Moon, W. H. Fitch, A. H. Loch and C. Storer, occasional wood-engraved illustrations throughout the text. The plates mounted on card as issued and bound on guards, each plate protected with a tissue guard. The bindings scuffed with portions of the surface of the leather abraded, generally a very clean set internally, though with some minor discoloration from the mounting adhesive noticeable in the second volumes of the first series. Occasional trivial adhesion marks of the tissues to the plates, though in general this set has far less adhesion than frequently found. The first part of the first volume of the second series a little bumped with resultant creasing of corners of the mounts, with some embrittlement in that area.

*Great Flower Books* (1990), p. 135; Nissen BBI 1722; Stafleu & Cowan 10.219.

## A foundational work of modern science fiction, inscribed

35

**WELLS, H. G.**

*The War of the Worlds.*

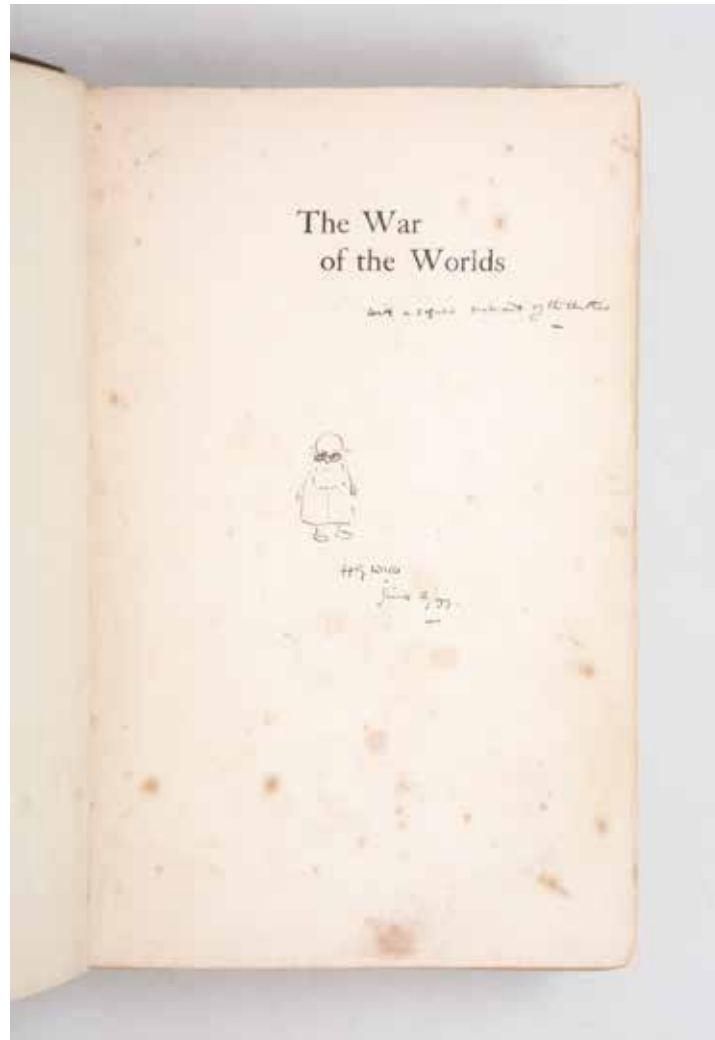
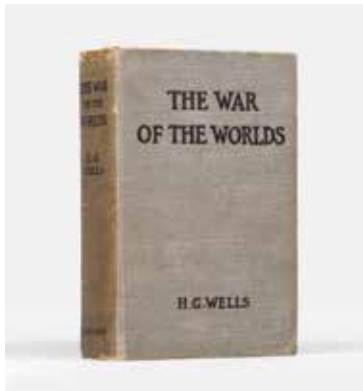
London: William Heinemann, 1898

£25,000

[134639]

Octavo. Original grey cloth, spine and front cover lettered in black, publisher's monogram in black on rear cover, edges untrimmed. Housed in a custom black morocco-backed grey cloth solander box by the Chelsea Bindery. Ownership inscription of Alice R. C. Rogers at the head of the title page. Slight wear to spine ends and tips, a couple of faint marks to cloth, spine darkened, foxing to contents; a very good copy.

Locke, *Spectrum of Fantasy*, I p. 228; Wells 14.



**First edition of Wells's classic Martian invasion novel, inscribed and dated by the author with one of his characteristic "picshuas", a caricature portrait, on the half-title; the inscription reading "with a signed portrait of the author. H. G. Wells June 3/99."**

The portrait—an old, bald man with long white beard and dark glasses—does not resemble Wells himself: the drawing is perhaps a visualization of the unnamed narrator of the book.

*The War of the Worlds* was originally printed as a serial simultaneously in Pearson's magazine in the UK and *Cosmopolitan* magazine in the US, from April to December 1897. This copy is the second issue with the 32-page publisher's catalogue at the end, with Joseph Conrad as the first author listed. Signed copies of this edition are notably uncommon.



## Original watercolours for an art deco masterpiece



**The highly finished original artwork for the complete suite of pochoirs for the Verneuils' *Kaléidoscope*, “a masterwork of art deco design” (V&A).** This is a visually spectacular document from the genre that Ray considered displayed art deco “in its purest form”, a suite remarkable both for its artistry and for having survived close to a century complete. We have been unable to find records for any comparable archive on the market.

The 20 sheets of *Kaléidoscope* contain 87 textile designs composed of “colourful, abstract motifs, which evoke, with their fragmented vocabulary, the dynamism of modern culture” (The Met). Much has been made of the fruitful convergence of the art deco period and the flowering of the pochoir technique, promoted by the peerless Parisian printmaker Jean Saudé, who was responsible for the plates of *Kaléidoscope*. Though *Kaléidoscope* was printed and distributed in small numbers

36

**VERNEUIL, Adélaïde & Maurice Pillard.**

The original artwork for *Kaléidoscope: ornements abstraits*, together with a set of the published pochoir plates.

Paris: Éditions Albert Lévy, [1923–26]

£87,500

[132529]

Maquettes: 20 original designs, gouache over pencil on heavy paper stock (c.440 x 345 mm), pencilled editorial annotations and alterations to the margins, two plates with carefully excised sections replaced with corrected designs, loosely corner-mounted into recent window mounts for handling and display; with the published suite, title page and 20 pochoir plates executed by Jean Saudé, many—as in the originals—utilizing metallics; without the original chemise. Housed together in a custom ivory silk moiré solander case, illustration from the front panel of the original binding mounted on the lid. Paper lightly browned, a little more so at the margins, light soiling and few paint smudges, most sheets with some pinholes, occasional minimal chipping to the corners; some paint surfaces with mild flaking, otherwise in very good, unrestored condition.

Bieri, Maurice Pillard-Verneuil: *artiste décorateur de l'Art nouveau*, 1869–1942; Deasy, “The Kaleidoscopic Wonder of Art Deco Prints” (V&A website, retrieved 13/12/2019); Ray, *The Art Deco Book in France*; Robinson, “Splendeurs de l'Art Deco”; Schneider-Henn, *Ornament und Dekoration*, 448 (wrongly identifying “Ad.” Verneuil).





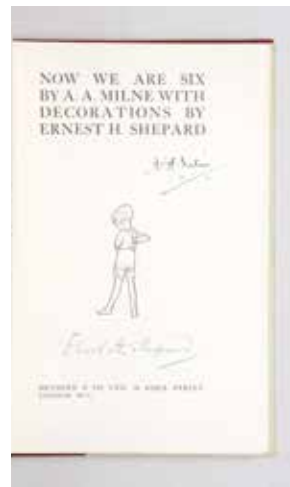
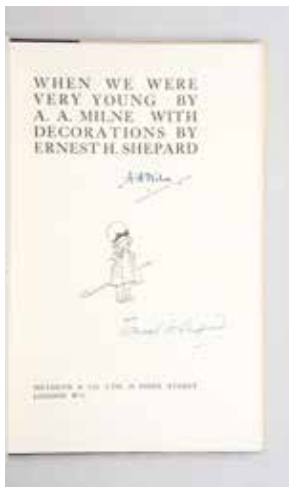


due to the expensive and time-consuming pochoir process, it exerted a strong influence on the spread of art deco, becoming something of a toy box for designers for decades to come.

The work is credited on the title page to Maurice and “Ad. Verneuil”, not Maurice’s brother Adam, but his wife Adélaïde (Bieri, p. 118). Adélaïde Verneuil de Marval (1898–1998), a Swiss artist, illustrator, bookbinder, and art critic, married Maurice in 1921, having been fascinated by his theories of design. They made an extensive honeymoon tour of Asia, bringing back a collection of prints and artefacts which was to influence their work thereafter, and from which Adélaïde donated a number of pieces to the Musée ethnographique de Genève. She is probably best known in her own right as a book illustrator, specializing in books on Buddhist themes.

These original drafts reveal something of the process behind the creation of the Verneuils’ innovative designs: annotations show that the plate order was changed for publication; at least two of the plates were printed inverted according to the original markings with entire sections excised and neatly replaced with a new pattern. The colours of the gouaches are denser and more intense than the palette of the pochoirs, and possess great presence.

## Rare complete set, double-signed, in immaculate condition



37

**MILNE, A. A.**

*When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.*

London: Methuen & Co., 1924–28

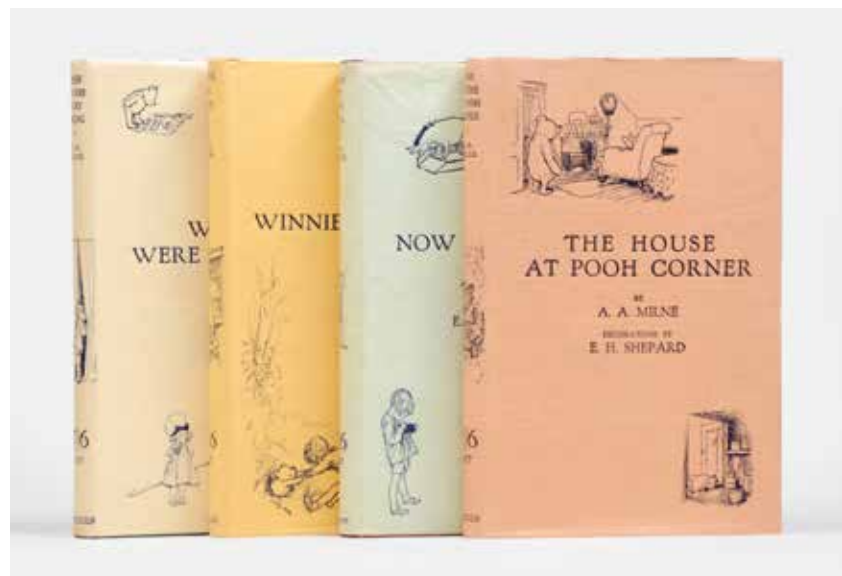
**£45,000**

[136938]

4 separately published works, octavo. Original cloth (blue, green, red, and pink respectively), titles to spines gilt, rules and illustrations to boards gilt, top edges gilt. With the dust jackets. Housed in a custom blue cloth flat-backed box. Illustrated throughout by E. H. Shepard. *When We Were Very Young* is the corrected state as usual, with p. ix signed in the prelims. A superb set in the exceptionally sharp and fresh jackets, the spine panels of *Winnie-the-Pooh* and *When We Were Very Young*, particularly vulnerable to fading or toning, are notably bright, and scarcely seen in such lovely condition.

First trade editions, a complete signed set of the Pooh books, each work signed by both the author and the illustrator on the title page, rarely encountered thus, double-signed and in exceptional, untouched condition. Complete sets of the trade editions signed by both Milne and Shepard are notably scarce in commerce—we have traced just one other complete signed set at auction, and not in such lovely condition.

All the Pooh books were published in the UK in signed limited editions, signed by both author and illustrator, aimed at book collectors, issued alongside the first trade editions; Milne and Shepard evidently also together signed some copies of the trade editions at the time of publication.





## The most luxurious and exclusive issue



**Signed extra limited edition, number 9 of of 20 large paper copies printed on Japanese vellum and bound in vellum, signed by both the author and the illustrator—the most luxurious and exclusive issue of the various formats done for the first editions of Milne's Pooh books.**

From *Winnie-the-Pooh* onward, the books were published in three formats: a regular trade issue, a signed limited edition on large paper, and an extra limited edition on vellum. The first book in the series, *When We Were Very Young* (1924), was published in trade and signed large paper issues only and not the extra limited format on vellum, as the magnitude of its success had not been anticipated.

38

**MILNE, A. A.**

*Winnie-the-Pooh. With Decorations by Ernest H. Shepard.*

London: Methuen & Co., 1926

**£37,500**

[137225]

Small quarto. Original full stiff vellum with yapp edges, titles to front cover in gilt. Housed in a custom blue moiré silk dust jacket and blue morocco-backed slipcase. Illustrated throughout by E. H. Shepard, folding map at end. A fine copy.



# Original artwork for Séguy's highly influential *Insectes*

39

**SÉGUY, Emile-Allain.**

Original gouaches for the composite plates from *Insectes*.

Paris: [c.1928]

£27,500

[125400]

16 original gouaches on light card, various dimensions, trimmed and mounted in fours on plain card to form a regular rectangular image area (mounts 445 × 325 mm; total image size 370 × 280 mm); now loose corner-mounted in conservation window mounts, housed in a dark blue cloth custom solander box by G. Ryder & Co., brass clasps and label card frame. Mounts somewhat browned, most corners chipped, pinholes and marginal finger-soiling, neatly pencilled colour notes in the lower margins, the painted surfaces excellent, with a few minor cracks only; in an excellent state of preservation.

Stephen Calloway, *Abstract and Floral Designs*, Bracken Books (1988); Nissen ZBI, 3796 for the printed portfolio; Ray, *The Art Deco Book in France*, The Bibliographical Society of the University of Virginia (2005).



**The original artwork for the creation of the *dichés* (stencils) for the pochoir printing of plates 17–20, the abstracted designs, from Séguy's highly influential portfolio *Insectes* (1929)—a remarkable survival.**

The suites of patterns based in brilliantly observed natural forms that Séguy published through the 1910s and 1920s straddle both art nouveau and deco, successfully capturing the crowded, colourful aesthetic of the former, while his sharp “scientific” vision and highly developed sense of geometry fed into the sensibilities of the latter. His work here is sufficiently authoritative to merit inclusion in Nissen. Commenting on *Floréal*, an early portfolio, Ray notes that the “designs are adapted with such verve and freedom that the Art Nouveau element has virtually disappeared” (ibid.), while Stephen Calloway remarks on the “overall impression of unflagging invention” (p. 5). *Insectes*, perhaps Séguy's most effective collection, followed the format established by *Papillons* (Butterflies) commissioned by the American textile company F. Schumacher and Co., with 16 plates of naturalistically rendered, if perhaps slightly bizarrely grouped, insects, followed by four composite plates playing with the design possibilities of the forms recorded. Almost all Séguy's work was produced for reproduction, and consequently very few originals have survived.

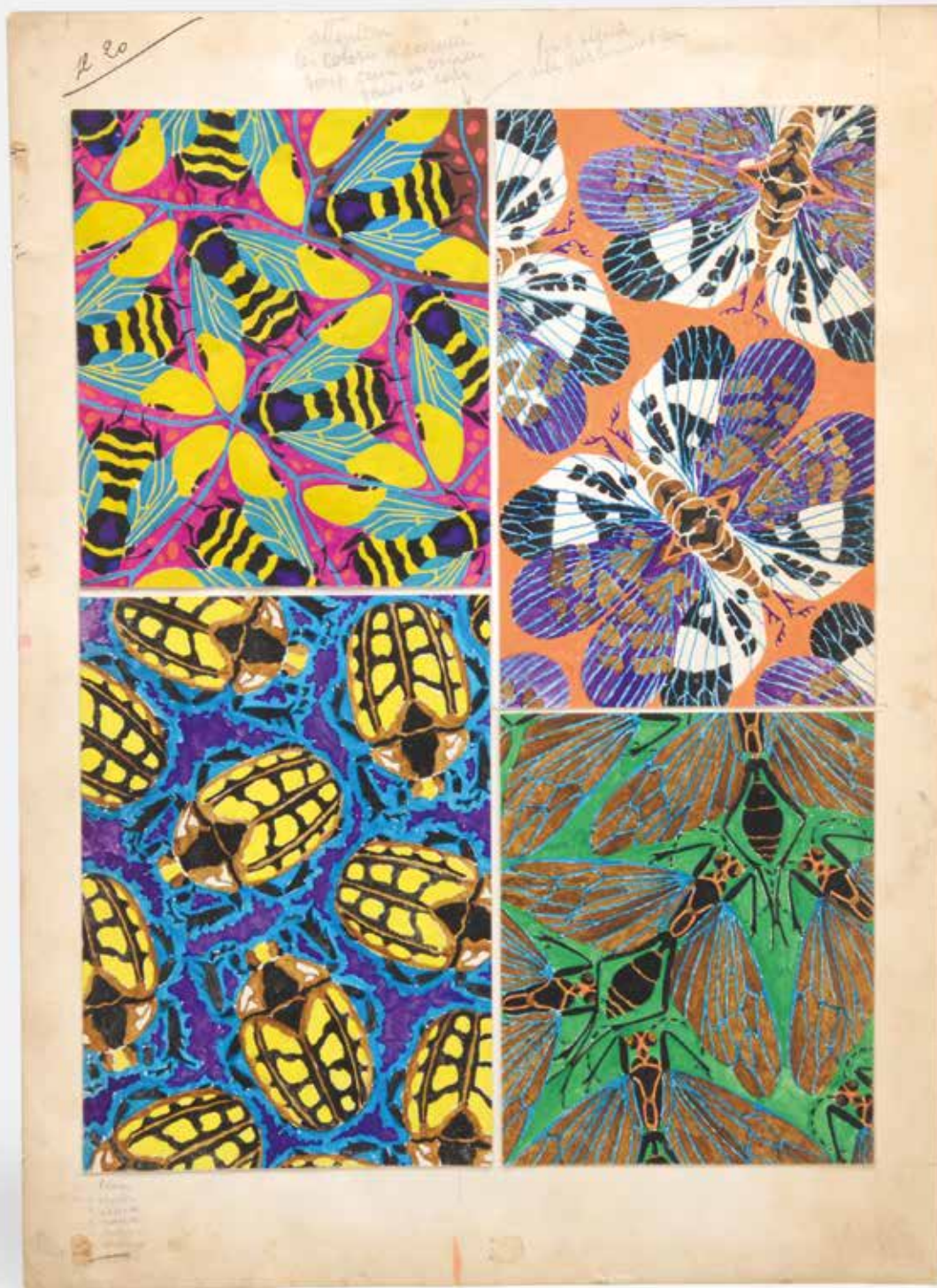
The present group of highly developed artworks offers a genuine opportunity to examine in depth the true quality of Séguy's hand and eye. “In general almost all [his] designs rely first on the boldness of their striking colour effects, but this is subtly underpinned by a sureness and delicacy of drawing not to be found in the work of the artist's many competitors” (Calloway, p. 5). These qualities are on display here, underscored by the fluent immediacy of his technique and the wonderful intensity and vibrancy of his palette, the complementation and contrast in each of the colourways. The pochoir plates are striking, but these originals are more dynamic, and the colour still more “vivid and saturated” (ibid.), scintillating and jewel-like. Accentuating the sense of the process, each sheet has a pencilled list of the colours required for the design, and all but one has been signed off “Tel”, for “tel quel” (“as it is”). The last plate has a pencilled note correcting the colouring: “Attention: les coloris à executer sont ceux montrés dans ce coin” (“NB: the colours to be used are those in this corner”), with the fuchsia ground replaced by a dark sepia and the wing colour of the bees toughened up.

Very little is known about Séguy the man, beyond his vital dates 1877–1951. He does not appear in Thiemme/Becker, Vollmer, or any other of the usual directories or dictionaries of artists. He is said to have studied at the School of Decorative Arts in Paris. In 1913 he was the founder of the design department of the Grands Magasins du Printemps. He was certainly not the same person as the government entomologist Eugène Séguy, who wrote extensively on diptera, despite the remarkable coincidence of surnames, initials, and interests, and a certain amount of wishful thinking.



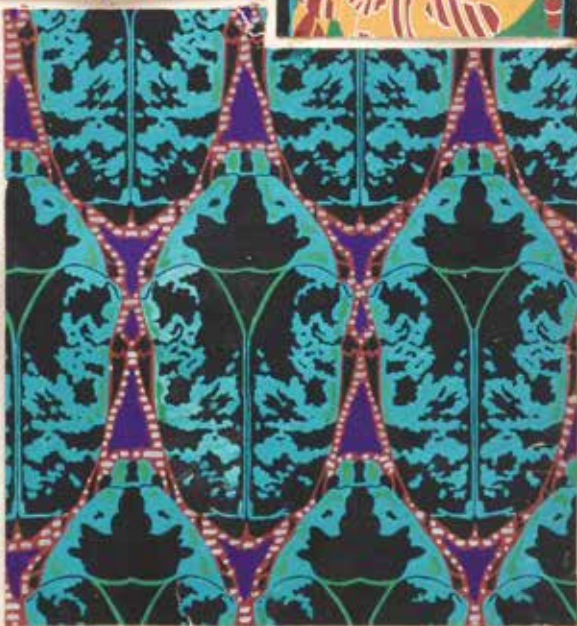
What is certain is that with his sublime mastery of colour, surface, and pattern, Séguy the artist succeeded in exerting influence on the development of both art nouveau and art deco design through three decades. This extraordinary group of gouaches offers unique insight into the creation of perhaps his most enduring masterpiece.







pl 18



tel

## Hammett's first book, inscribed

40

**HAMMETT, Dashiell.**

Red Harvest.

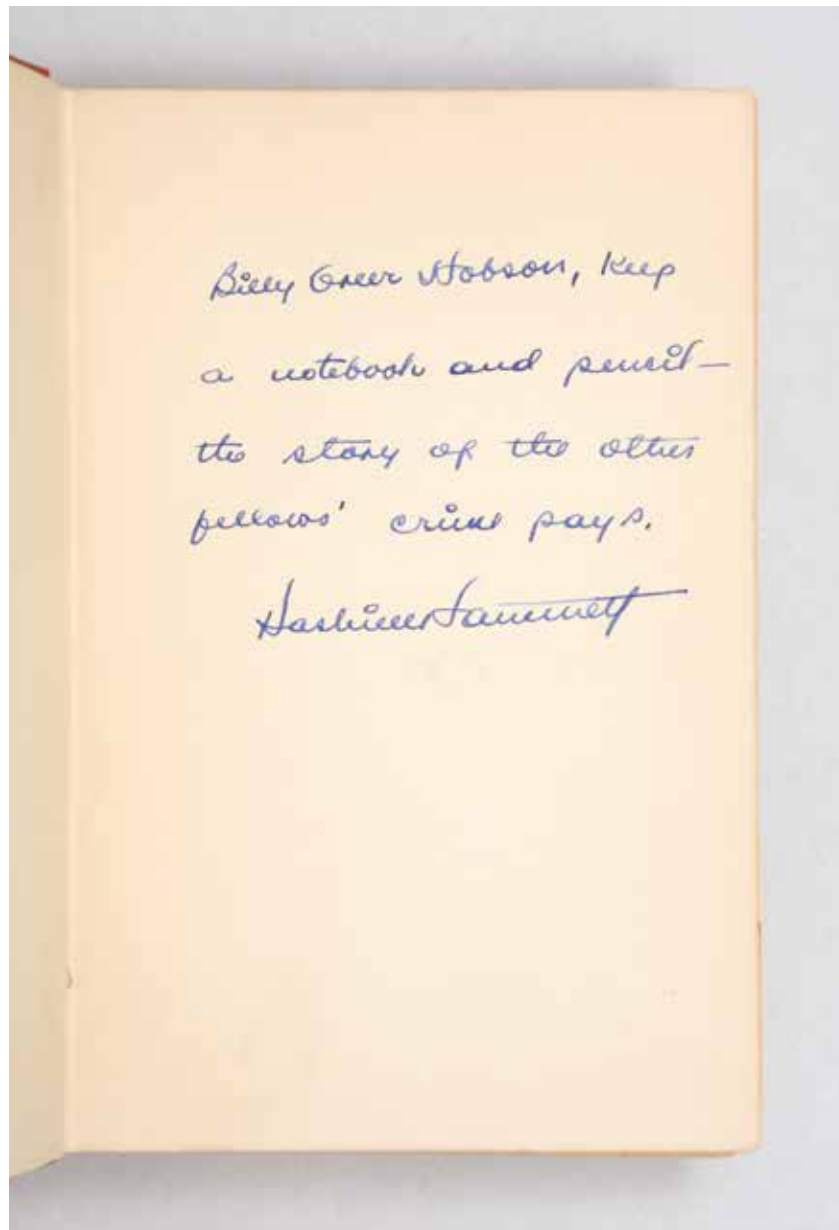
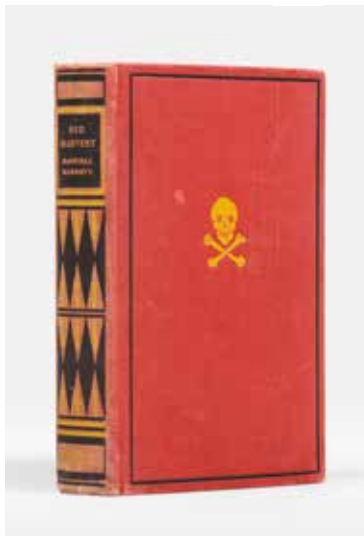
New York: Alfred A. Knopf, 1929

£32,500

[134723]

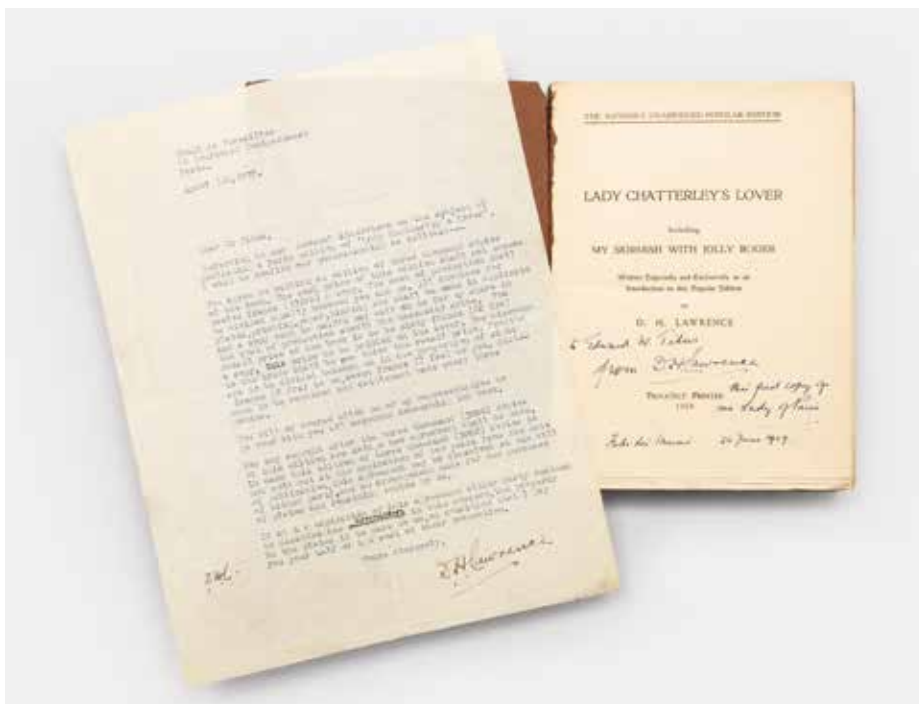
Octavo. Original red cloth with yellow skull and crossbones to front cover and titles blocked in black and yellow to spine. Housed in a custom cloth solander box. Title printed in orange and black with skull-and-crossbones vignette in orange. San Francisco bookseller's ticket to rear pastedown. Spine faded and minimally cocked, slight rubbing to extremities, touch of wear to very tips, a couple of small marks to cloth; a very good copy.

Layman A1.1.a; Wagner, Ole, *Social Criticism in Dashiell Hammett's Red Harvest and the Maltese Falcon* (2007).



First edition of Hammett's landmark first book, inscribed by the author, "Billy Greer Hobson, keep a notebook and pencil—the story of the other fellows' crime pays. Dashiell Hammett", in blue ink on the second blank. The recipient was William Greer Hobson (1924–1996), a bookseller from Phoenix, Arizona, whose father founded Hobson's Bookstore. William Greer Hobson took on the running of the shop in the 1940s; this copy has his adult bookplate to the front pastedown.

## The first copy off the press, inscribed to his publisher



**Presentation copy, inscribed by the author to the publisher Edward Titus, the first copy off the press of the second authorized edition of Lawrence's *chef-d'œuvre*.** Lawrence has inscribed the title page, "To Edward W. Titus from D. H. Lawrence this first copy of our Lady of Paris. Forte dei Marmi, 26 June 1929". Accompanying this copy is a typed letter signed from Lawrence to Titus, dated 5 April 1929, addressed from the Hotel de Versailles, Boulevard Montparnasse, Paris, which constitutes Lawrence's attempt at a formal contract between author and publisher for the present edition. He outlines the agreed terms including the published price, number of copies to be printed, terms under which further printings could be done, and details regarding the termination of the contract. Lawrence has also cautiously corrected the word "partnership" to "connection" and initialled the change. Titus's prospectus for the edition is also laid in.

*Lady Chatterley's Lover* was first published in an edition of 1,000 copies by the Orioli Press in Florence in 1928, and almost immediately pirated by at least four different publishers. Spurred on by these piracies to get an affordable edition into circulation, Lawrence approached Edward Titus and negotiated the present edition to be sold at 60 francs, with a new introduction regarding the pirated printings entitled "My Skirmish with Jolly Roger".

**Presentation copies of *Lady Chatterley's Lover* in any printing are rare.** We know of just one other that has appeared in commerce: the Florence edition inscribed to Frank Curtin, sold at the Manney sale in 1991.

41

**LAWRENCE, D. H.**

*Lady Chatterley's Lover Including My Skirmish with Jolly Roger. Written Especially and Exclusively as an Introduction to this Popular Edition.*

*Paris: privately printed [for the author by Edward Titus], 1929*

**£37,500**

**[125875]**

Octavo. Original brown wrappers printed in black, printed paper label to spine. Contemporary red quarter morocco chemise with marbled sides, in a marbled slipcase bearing Titus's device of the Black Manikin. Front wrapper detached with a portion lost, but otherwise in very sharp condition.

## Picasso's finest illustrated book

42

(PICASSO, Pablo.)

BALZAC, Honoré de.

Le Chef-d'œuvre inconnu. Eaux-fortes originales et dessins gravés sur bois de Pablo Picasso.

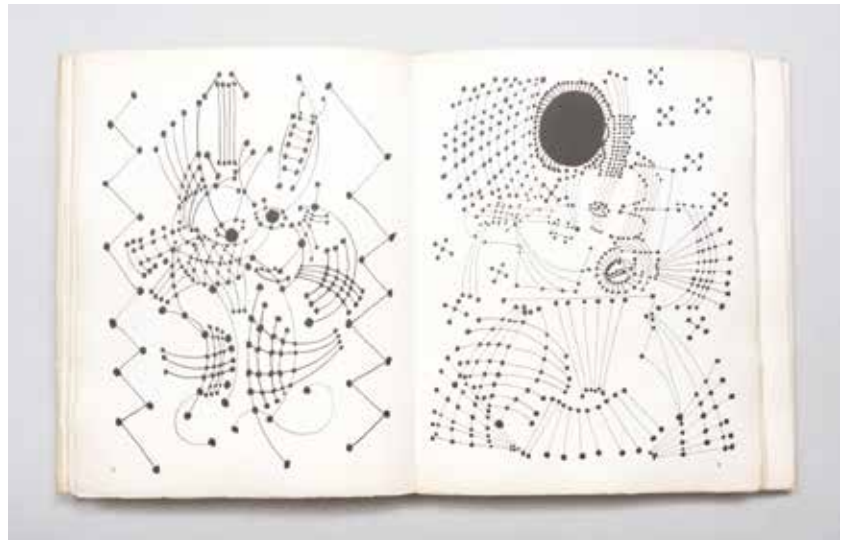
Paris: Ambroise Vollard, Éditeur, 1931

£25,000

[136550]

Folio. Original unstitched stiff wrappers and loose sheets, as issued, with the original dust jacket and glassine. Housed in a custom green cloth chemise within green cloth slipcase, red morocco labels to spine. Illustrated throughout by Picasso, with a further 13 etched plates by the artist loosely inserted with tissue guards, as issued. Light rubbing to slipcase. Sporadic very light foxing to contents. A fine copy.

Pablo Picasso, *The Illustrated Books: Catalogue Raisonné*, 20. See Anne Hyde Greet, "Picasso and Balzac: Le chef-d'œuvre inconnu", in *The Comparatist*, vol. 6 (May 1982), pp. 56–66.



**Limited edition, number 171 of 240 copies printed on rives paper**, from a total edition of 340 copies (of which 65 were printed on imperial japon and signed, and 35 for private distribution numbered using roman numerals).

In 1926 Picasso was commissioned by the publisher Ambroise Vollard to do a series of illustrations for Balzac's novella *Le Chef-d'œuvre inconnu*. Picasso became obsessed with the novella's theme and plot, which details a painter's determination to create a masterpiece. Picasso executed 13 etchings for the book, etchings that do not illustrate the events of the story, instead dealing with the novel's deeper meaning, especially the various elements of an artist's relationship with their model. Initially he produced 12 etchings, but as a consequence of his loose interpretation, Vollard requested a 13th etching to serve as a table for the original 12, imposing a form of order.

In addition to the etchings, the text is illustrated throughout with other designs by Picasso: 16 pages of dot and line drawings taken from a book of sketches which Picasso drew in Juan-les-Pins in 1924; 4 reproductions of drawings in the classical style, from a series done at Juan-les-Pins in 1926; and 63 wood engravings after drawings in India ink in the curvilinear style of 1925–26. Picasso completed the 13 etched plates and textual illustrations by 1927, but publication was left until 1931 to coincide with the novella's centenary.

Vollard took great care with the book, commissioning Aimé Jourde for the text and typography, Louis Fort to print the etchings, and Georges Aubert for the incision of the wood engravings. His friend Albert Bernard wrote the preface. The publication remains widely recognized as among Picasso's finest illustrated books, and indeed arguably among the finest illustrated books of the century. The novella had a lasting impact on Picasso: he was so inspired by the work that



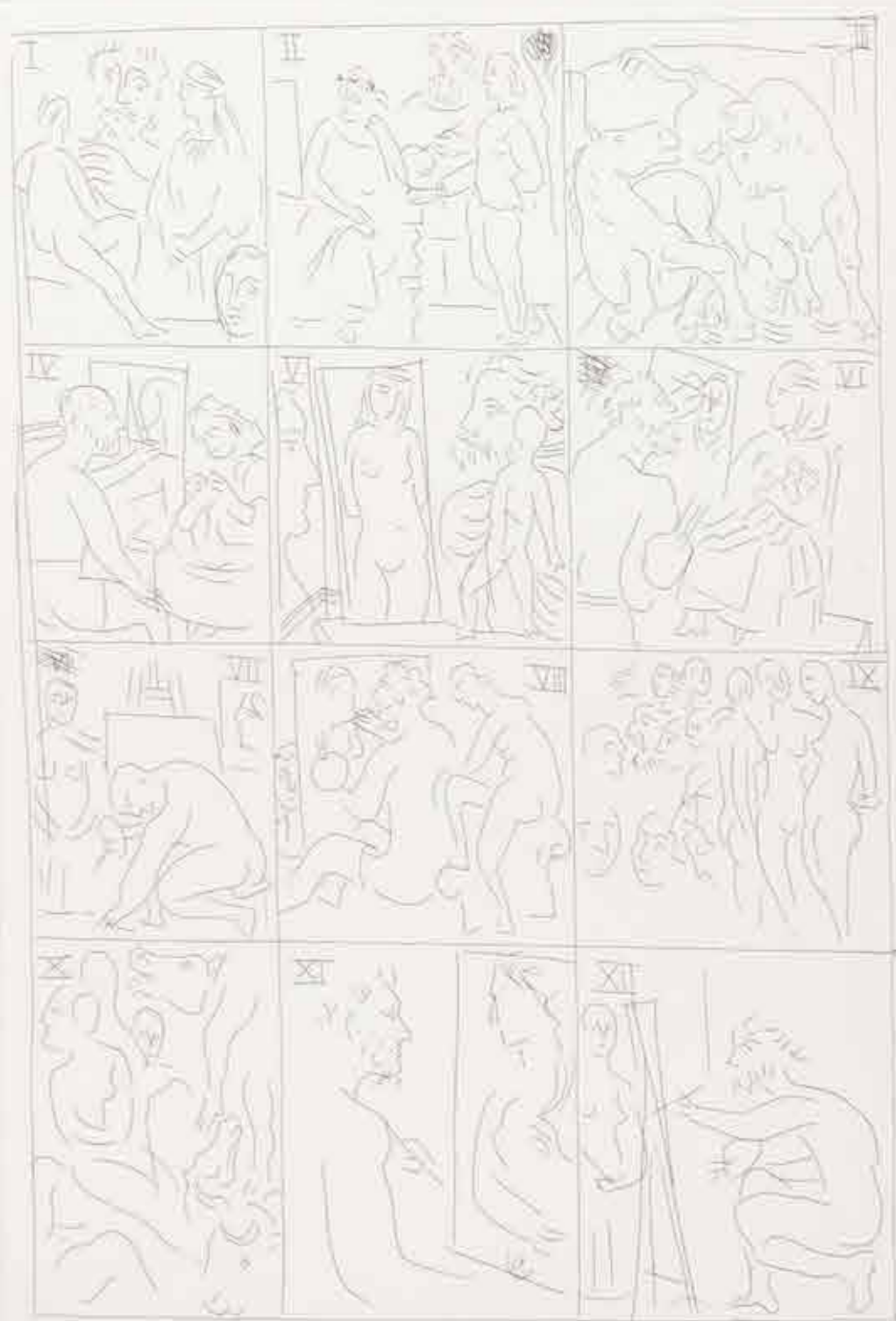




in 1935 he moved into 7 rue des Grands-Augustin in Paris, the location of the artist's studio in the story; it was in this building that Picasso painted *Guernica*, and he remained there until 1955.

"*Le Chef-d'œuvre inconnu* can, in its definitive version, be considered to be Balzac's declaration of aesthetic faith, at least as far as painting is concerned, and his most fervent plea for the cause of art and the artist. Through the character of an old painter named Frehnhof, who has been working towards the completion of his painting *La Belle Noiseuse* for ten years, Balzac explores the problem of the artist torn between the ecstasies of creation and the quest for perfection in execution" (*Catalogue raisonné*, p. 60). The novella was first published in the newspaper *L'Artiste* in 1831. Balzac revised the text various times, firstly for another publication in late 1831 in the third volume of *Romans et contes philosophiques*, secondly in 1832 in his *Contes philosophiques*, a third time for publication in 1837 in *Études philosophiques* (essentially its final form), fourthly for publication in the *Comédie humaine* in 1846, and then finally in 1847 in *Le provincial* à Paris.





## Inscribed to his connection to the illicit diamond trade

43

**FLEMING, Ian.**

*Live and Let Die.*

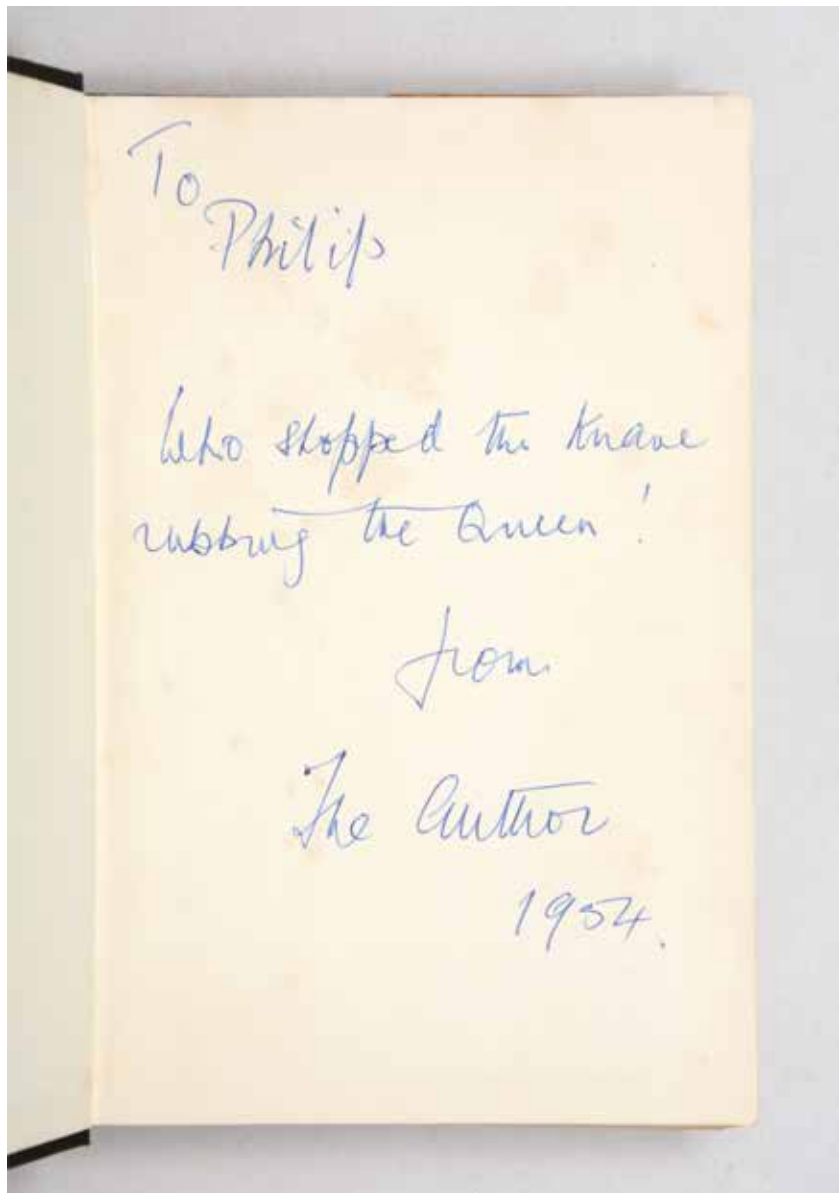
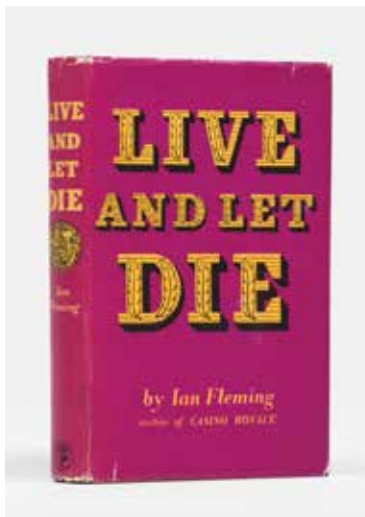
London: Jonathan Cape, 1954

£65,000

[136351]

Octavo. Original black cloth, titles to spine and roundel to front cover in gilt. With the first issue dust jacket. Housed in a custom blue half morocco box, spine lettered in gilt, blue cloth sides. Slight lean to spine, very faint foxing to endpapers, light spotting and very minor stain to top edge. A very good copy in the very good jacket, lightly chipped and creased at extremities, crease to front panel, minor toning and foxing to rear panel.

Gilbert Aza (1.1).

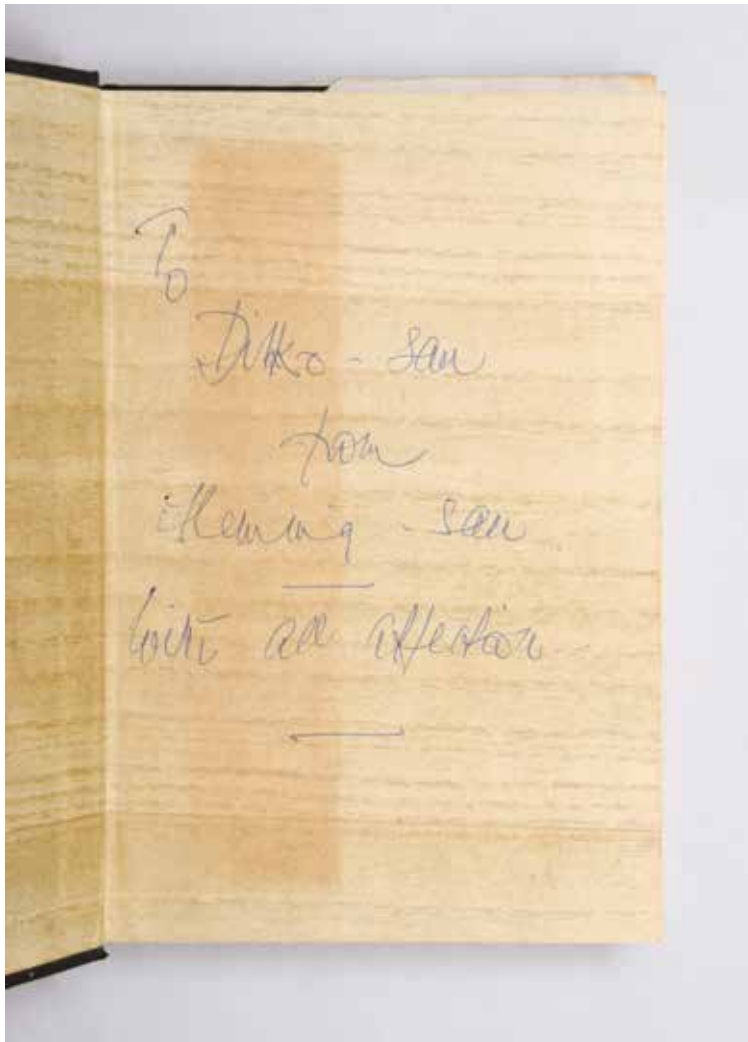


**First edition, presentation copy, inscribed by the author “To Philip who stopped the Knave rubbing the Queen! From The Author 1954”.**

The recipient was Fleming’s old friend from Eton, Phillip Brownrigg. It was through Brownrigg, a senior executive at the diamond merchant De Beers, that Fleming gained access to a number of contacts connected to the illicit diamond trade, including former head of MI5 Peter Sillitoe, who assisted with his research for *Diamonds are Forever* (1956) and the non-fiction work *The Diamond Smugglers* (1957).



## One of the two dedication copies



**First edition, dedication copy, inscribed by Fleming to one of the book's two dedicatees, Richard Hughes: "To Dikko-san from Fleming-san. With all affection."**

In 1959 Fleming took a five-week trip to Hong Kong, Macau and Tokyo, then Honolulu, and the major US cities, a trip written up in *Thrilling Cities* (1963) and which also furnished the backdrop and research for the later Bond books.

In Tokyo, Fleming's local guide was Richard "Dikko" Hughes, the *Sunday Times's* Far East correspondent. Hughes recruited a Japanese journalist, Torea "Tiger" Saito, to join them. Fleming immortalized them both, little disguised, in *You Only Live Twice*. Hughes became the model for Richard Lovelace "Dikko" Henderson, the Australian spy stationed in Japan; Saito as the fictional Tiger Tanaka, head of the Japanese secret service. The book is jointly dedicated: "To Richard Hughes and Torao Saito But for whom etc. . . ."

44

**FLEMING, Ian.**

*You Only Live Twice.*

London: Jonathan Cape, 1964

£60,000

[131669]

Octavo. Original black boards, titles to spine in silver, Japanese characters to front board in gilt, wood grain endpapers. With the Richard Chopping designed dust jacket. Housed in a custom black quarter morocco solander box. A few pencilled underlines in the first two chapters, free endpapers slightly browned, a couple of very faint spots to rear panel of jacket; a very good, bright copy.

Gilbert A12a (1.1).



# Lewis writes to the young dedicatees of the penultimate Narnia book

45

**LEWIS, C. S.**

Collection of autograph letters signed to the dedicatees of *The Magician's Nephew*.

24 January 1954 – 26 March 1963

£200,000

[134030]

Together 56 items, comprising: 23 autograph letters signed and 6 typed notes signed (written from Magdalen College, Oxford; The Kilns, Kiln Lane, Headington Quarry, Oxford; and Magdalene College, Cambridge); and 27 of the original mailing envelopes, addressed to: 5201 North 16th Street, Arlington, VA; R.F.D. 4 Box 83, Vienna, VA; 411, Windover Avenue, Vienna, VA; and Theological College, 401 Michigan Ave, Washington, D.C. In excellent condition, the letters bright and clean, with folds for mailing; envelopes a little creased or soiled.

Full details of the letters are available on request.

**A remarkable and rich archive of 29 autograph letters from C. S. Lewis to the Kilmer children, dedicatees of *The Magician's Nephew*. This highly desirable archive is the most extensive collection of letters by Lewis to have come to market in recent years.**

The letters, three of which are unpublished, were written over nine years from 1954 to 1963. Lewis's correspondence with the American family (ten children in all, of whom eight are mentioned in the first letter) began when Lewis's most prolific American correspondent, the poet Mary Willis Shelburne (1895–1975), sent him a bundle of letters and drawings by the children related to the Narnia series. Their father, Kenton Kilmer, had assisted with the publication of a book of poetry by Mary Shelburne, and she was a family friend. Nicholas Kilmer later recalled: "Lewis was absurdly generous in his responses to our letters . . . We could not believe then, and I still cannot believe, with what care he read and answered our letters, and how successfully he labored to find something in them to respond to" (Ford, *Companion to Narnia*). Lewis continued to correspond with them, and dedicated *The Magician's Nephew*, the penultimate volume of the Narnia books, to them.

The letters contain references to his Narnia books and other writings, advice on schooling, and discussions on religion, and include a significant comment on the fate of Susan in the series ("she is left alive in this world at the end, having by then turned into a rather silly, conceited young woman. But there is plenty of time for her to mend, and perhaps she will get to Aslan's country in the end—in her own way", 22 January 1957). Two of the boys, Hugh and Martin, continued a separate correspondence with Lewis as they grew up.

The letters formed the core of Lewis's book *Letters to Children*, published in 1985. "As Lewis was writing the first of his Narnian tales, he was certainly aware that Christianity had begun to slip quietly into his story. But it was only after reflection that he began to see 'how stories of this kind could steal past a certain inhibition which had paralyzed much of my own religion in childhood. Why did one find it so hard to feel as one was told one ought to feel about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings . . . But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday School associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could.' These concerns that filled Lewis's mind when he wrote his children's books were evident when he answered his letters from children. A kind man, he was never more compassionate than when he wrote to young people. He remembered well the fears, questions, and joys of childhood, and he understood his young correspondents. Lewis met them on 'common, universally human, ground' and they responded" (introduction, C. S. Lewis *Letters to Children*).



# Schindler's only published testimony of his wartime work, inscribed by him to his wife, "Mother Courage"

46

(SCHINDLER, Oskar.)

GROSSMANN, Kurt R. (ed.)

Die unbesungenen Helden.  
Menschen in Deutschlands  
dunklen Tagen.

Berlin: Arani, 1957

£30,000

[135953]

Octavo. Original cream cloth, title to spine and front cover in brown. With the dust jacket. Housed in a custom blue half calf flat-backed folding box with marbled sides. Cloth lightly stained at edges, some abrasion to foot of spine, a few blemishes and a little fingermarking to a few pages, edges lightly foxed; in the very good jacket, spine panel and head of front panel sunned, else bright and presentable.

Daniel Bernardi, *Hollywood's Chosen People: The Jewish Experience in American Cinema* (2013); David Crowe, *Oskar Schindler: The Untold Account of His Life, Wartime Activities, and the True Story Behind The List* (2004); Herbert Steinhouse, "The Real Oskar Schindler", *Saturday Night* 109, no. 3 (April 1994), pp. 43-44.



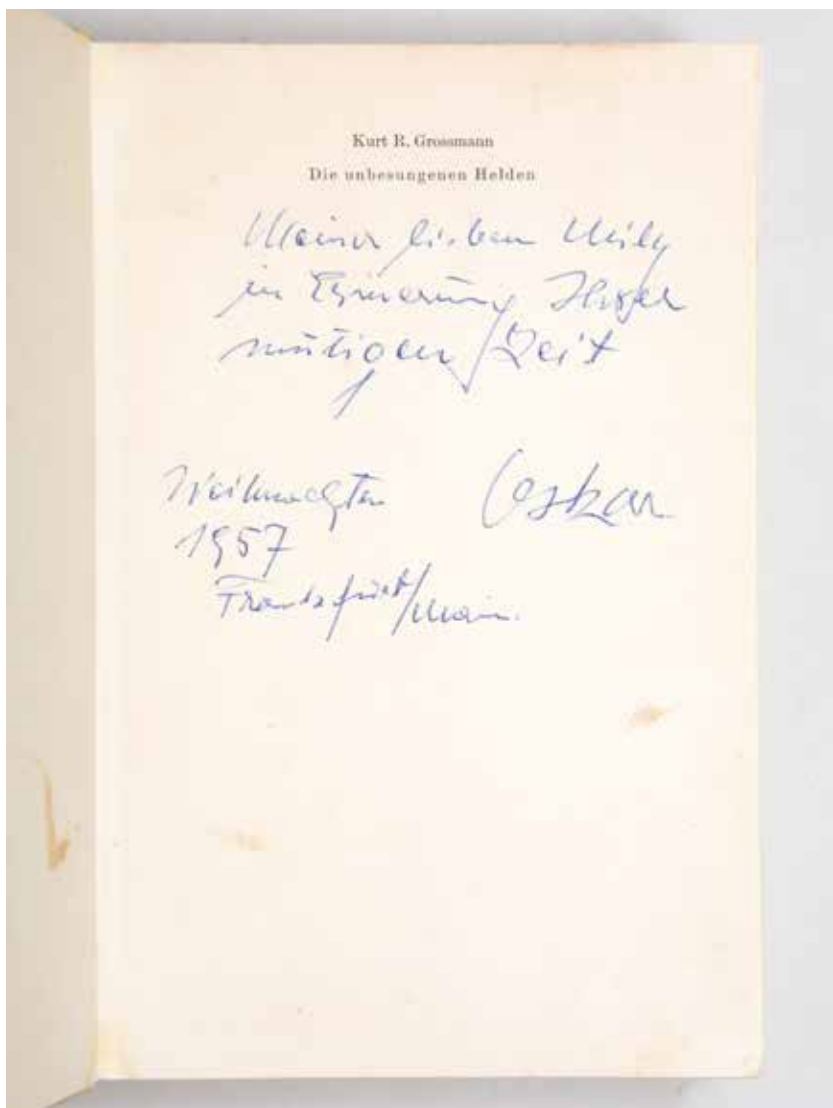
First edition, first printing, of the only autobiographical account of Oskar Schindler's wartime work to be published, this copy an extraordinarily poignant association, inscribed to his wife: "Meiner lieben Mily in Erinnerung Ihrer mutigen Zeit. Weihnachten 1957 Frankfurt/Main" ("To my dear Mily in remembrance of her courageous time. Christmas 1957, Frankfurt am Main"). Schindler's testimony was never republished in his lifetime, and it was never translated into English. We have traced no other copies signed or inscribed by Schindler.

At the time of Oskar's death in 1974, his wartime exploits were not widely published or well-known. Kurt Grossmann was a German Jew who had fled to the United States in 1939. In early 1948, alerted to the story by "Schindler Jews" living in America, he wrote to Oskar, sending a care package and expressing his gratitude for Oskar's "humane behavior during the terrible Hitler years" and asking "Have you ever written down the story of how you saved the Jews? I would appreciate it if you could send me a copy". Oskar arrived in Frankfurt, practically destitute, on the eve of the book's publication, leaving behind his wife Emilie ("Mily") in Argentina, where they had settled after the war. Oskar's inscription, some six months later, presenting this copy to her as a Christmas gift, is both poignant—he never returned to Argentina, and the couple never met again—and notable for his full acknowledgement of her invaluable work and courage.

In this significant compilation of the stories of German gentiles who risked their lives to assist Jews during the Holocaust, Grossmann places "Der Fall Schindler" ("The Schindler Case") first. After a brief introduction, he offers Schindler's narrative entirely in his own words, which are generally dispassionate, particularly when the nature of narrative is considered. However, when recounting Emilie's involvement, his language becomes more emotionally persuasive. Paying tribute to her tireless work and commitment he explains that she "took on the sole task of looking after the factory. Her working day had sixteen hours . . . It was a gigantic task to feed twelve hundred hungry people, at a time when the monthly allotment was one week's groceries, and the missing amounts had to be procured from the black market. . . [she] took over the supervision of the factory hospital . . . protected threatened prisoners and was able to avert misery and suffering with fearless, quick decisions. Her contempt for everything to do with the SS and the Gestapo was as great as mine, and I often became anxious when she courageously gave the highest SS leaders short shrift in concentration camp manner" (p. 39).

Despite her pivotal role alongside Oskar in saving hundreds of Jews, Emilie has been progressively written out of the story. Just six years after the present work was published, an article appeared in *Argentinisches Tageblatt*, Buenos Aires' major German newspaper, telling of Emilie's wartime work and subsequent destitution: "Vater Courage bleibt unvergessen – aber wie steht es mit Mutter Courage" ("Father Courage has not been forgotten – but what about Mother Courage?").





Following the success of Thomas Keneally's Booker Prize-winning novel *Schindler's Ark* in 1983 and Steven Spielberg's Oscar-winning adaptation in 1993 Emilie found herself further in the shadow of Oskar's posthumous fame, as her involvement was minimized in the interests of plot efficiency. "Oskar is the hero", she reflected in 1999, "and what about me? I saved many Jews, too".

It seems clear from both the text of Oskar's "report" and his inscription in this copy, that he fully recognized Mily's contribution to the Schindler Case. They were far from an ideal couple, and his abandonment of her at this time is certainly not the behaviour of an ideal husband. However, it does seem that in this final rupture, he is making a gesture of acknowledgement that the book was a record of her courageous time as much as it was of his, and that between them, despite everything, they had achieved something of lasting importance.

In 1993, both Emilie and Oskar were bestowed the title of Righteous Among the Nations by Yad Vashem for their efforts during the war.

## “Mr Dahl . . . I know it’s fantasy but all the same I do like to have a bit of factual basis!”

47

(DAHL, Roald.)

JAQUES, Faith.

Complete set of the original illustrations for *Charlie and the Great Glass Elevator*. 1972–3

£87,500

[133005]

Together 51 items: cover illustration in ink, watercolour, pastels, and gouache for i) the 1973 hardback edition (310 × 500 mm), signed “Faith Jaques ‘72” lower left, and ii) the 1975 paperback edition (330 × 450 mm), unsigned; iii) 60 pen-and-ink drawings on 48 sheets, heightened and corrected in white gouache, various sizes, three with abandoned drawings verso, all signed and dated in pencil “Faith Jaques 1972” or “Faith Jaques ‘72”, titled and annotated by the artist, all but one sheet with protective glassine leaf attached with adhesive tape. Together with a brown manila envelope stamped “Haudressy Photogravure offset noir et couleur 175 rue de Tolbiac, 75013 Paris” and the address labels of Faith Jaques (4 Hill House, 21 Sion Road, Lansdown, Bath, BA1 5SQ). Housed together in a black archival box. In excellent condition.

The complete set of original artwork by Faith Jaques for *Charlie and the Great Glass Elevator*, comprising all 60 published pen-and-ink drawings and the strikingly attractive wraparound colour cover design, extensively annotated by her, including queries for Roald Dahl.

Faith Jaques (1923–1997) was commissioned to create new illustrations for the UK editions of both *Charlie and the Chocolate Factory* (1968) and the sequel *Charlie and the Great Glass Elevator* (1973); the two books were originally published in America with illustrations by Joseph Schindelman. Original artwork for Roald Dahl’s books is rare, and most of Faith Jaques’ artwork, including her original drawings for *Charlie and the Chocolate Factory*, is held by The National Centre for Children’s Books in Gateshead. This is a fascinating, fully-annotated archive that reflects the painstaking working practices of one of Britain’s finest illustrators.

All the illustrations are annotated by Jaques with the title of the image and projected page number in the book; all but one have a protective glassine flap, annotated with her instructions to the publishers in red ballpoint pen regarding placement of the image with the text and instructions for the blockmakers. For the two-page illustration on pp. 88–89, Jaques notes: “Sorry I’ve had to cross the gutter. I tried to avoid it in first version of this but it doesn’t do, it divides too much for the meaning. I know we’ll lose bit in the middle but I think it’s a case where we’ll have to let the chips fall where they may”. She has also included comments and questions for Roald Dahl. For example, on the rear of the illustration for the Space Hotel (printed on p. 19 in the book): “Mr Dahl . . . I didn’t use your suggestion about a metal ring around the nose . . . So I got 2 books on space with marvellous drawings (all vetted by NASA) & took bits & pieces off ‘projected orbiting workshops, manned by possibly 100 people, able to stay in orbit for one year’ . . . I know it’s fantasy but all the same I do like to have a bit of factual basis—and thousands of little boys know so much these days!” For the illustration

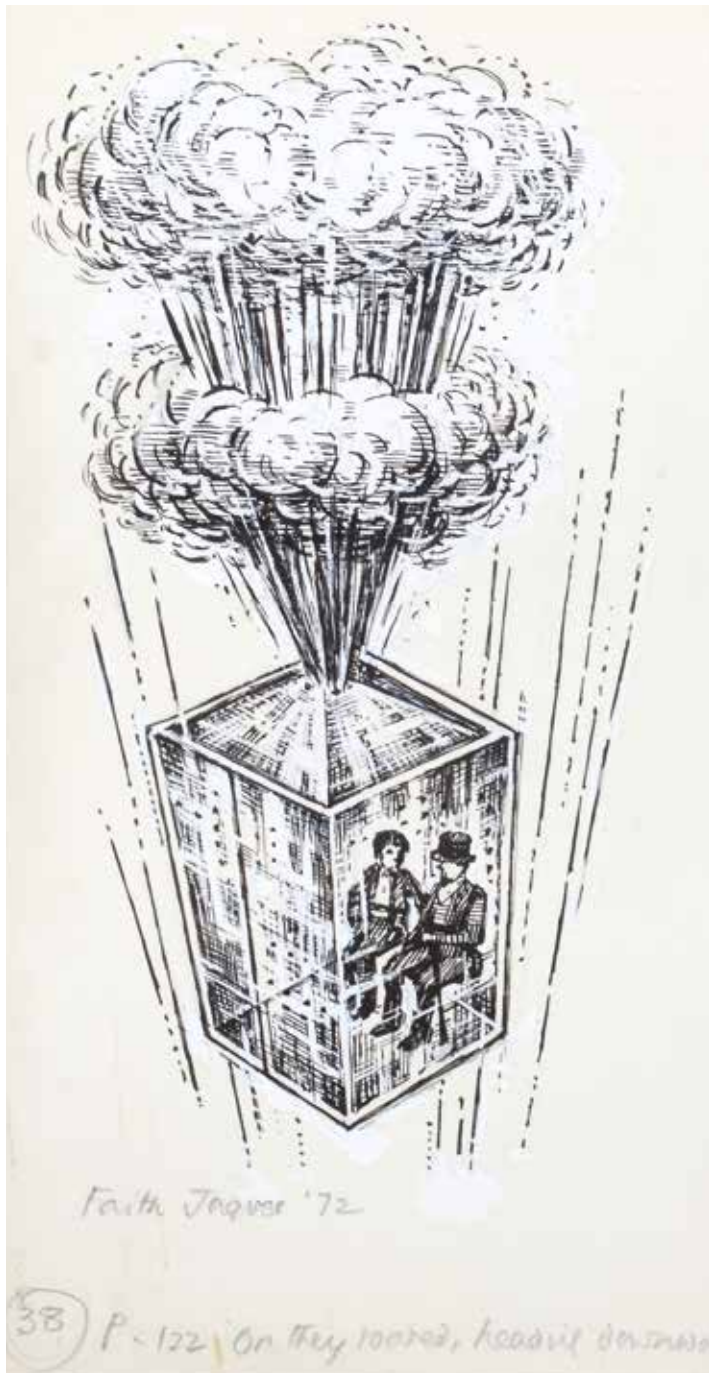




of the medicine bottle on p. 99 she notes: “RD suggests this to replace text (ie label to be read from drawing)”. For the illustration on p. 120 of the descending Glass Elevator, her annotation reflects her doubts about the drawing: “am not mad about this as I can’t feel convinced it is going down. The whole passage is really unillustrateable in pen & ink & in vignette shape. If you want to drop it OK by me. If you use it you’ll have to run text round it . . . ?” Evidently her concerns for the image were not shared by the publisher: the note has been struck through, and it appears in the book as a half-page illustration, just as she had drawn it.

Jaques also created a second cover design which was issued on the Puffin paperback edition, published in 1975, and her artwork for that design is included here. Jaques subsequently sent all the artwork to the French publisher Gallimard, who published *Great Glass Elevator* in French in 1978. Present here is the brown manila envelope in which Gallimard returned her artwork to her from the printers, annotated by Jaques in manuscript and reflecting her meticulous attention to detail (“Returned from Gallimard 20 June ‘79. All intact. Cover not used, in my possession. FJ”). Gallimard issued *Charlie et le grand ascenseur de verre* with their own cover design.









# Churchill commemorated in Parliament Square

48

(CHURCHILL, Winston S.)

ROBERTS-JONES, Ivor.

Churchill.

London: Meridian Bronze Foundry,  
1976

£85,000

[136815]



Bronze maquette, patinated mid-brown (510 mm tall), standing on a square white stone base titled "Churchill" (620 mm) overall. With the original shipping crate. Fine condition.

Alastair Smart, "The lost Victorian who sculpted Churchill", *The Spectator*, 16 August 2014.



## Bronze maquette for the imposing Churchill monument in Parliament Square;

commissioned from Roberts-Jones in 1971 after a competition with Oscar Nemon, unveiled by Clementine Churchill in 1973, and Grade II listed in 2008. Cast at the same foundry as the large sculpture, this small bronze was offered exclusively by the Library of Imperial History, publishers of *The Collected Works of Sir Winston Churchill* (1973–76) in December 1976, being listed in their Limited Edition Portfolio 1976–77 at £630. Although it was apparently conceived as an edition of 500, from an examination of the numbering of examples offered for sale it seems that fewer than 200 examples were produced.

Based on the famous image of Churchill surrounded by the destruction of the debating chamber of the Commons following the raid of 10–11 May 1941, the statue is located in the north-east corner of Parliament Square. In the early 1950s, when Baron Eccles, the Minister of Works, was talking Churchill through plans for the redevelopment of the square, Churchill drew a circle on the map "where my statue will go", and so, perhaps unsurprisingly, it came to pass. A massive and brooding presence, somewhat reminiscent of the notorious Balzac of Roberts-Jones's hero Rodin, the memorial attracted controversy from its inception. The artist later referred to the whole commission as "a most unpleasant business", and suspected that Clementine would have liked to do to the statue "what she did to the Sutherland picture" (Black, *Winston Churchill in British Art*, p. 215). However, with time it has become one of the most widely recognized images of the great war leader, certainly one of London's most photographed monuments, and represents "arguably the last grand commemoration of its kind" (Smart).



# The price Warhol paid to see the Rolling Stones

49

**WARHOL, Andy.**

Dollar Sign.

New York: 1978

£25,000

[134023]

Original pencil drawing on handmade watermarked paper. Sheet size: 22.5 × 20 cm. Excellent condition. Presented in a handmade gold leaf frame with conservation acrylic glazing.

An original drawing by Andy Warhol inscribed in pencil, “to Jim, Andy”, together with a letter of provenance from Jim Callaghan, the head of security for all the Rolling Stones tours from 1973 to 2003. Callaghan acted as Mick Jagger’s personal security guard, given authority to vet those allowed to stand by the stage during the Stones performances. At one concert in 1978 during the Some Girls tour Warhol arrived with Truman Capote and asked Catherine Guinness (who had previously worked at the Factory and who was on the tour writing a book about the Stones) if he and Capote could stand at the side of the stage. Guinness relayed the question to Callaghan who at first refused as Jagger had not specifically authorized this. Warhol’s response was to offer Callaghan an original sketch in exchange for the favour. Warhol and Capote were admitted to stand by the stage and Guinness went to the Factory the next day to collect this Dollar Sign and a promotional set of postcards from the Mick Jagger portfolio in exchange for the stage-side view.





To Gen. ~~Amey~~

# Inscribed by Feynman to his mentor's daughter

50

**FEYNMAN, Richard P.**

*Surely You're Joking, Mr. Feynman! Adventures of a Curious Character. As told to Ralph Leighton. Edited by Edward Hutchings.*

*New York & London: W. W. Norton & Company, 1985*

**£25,000**

**[136532]**

Octavo. Original red cloth-backed red boards, title to spine in gilt. With the dust jacket. Spine ends and corners lightly bruised and rubbed, a couple of very faint marks to boards, small numerical stamp to front free endpaper, glue of book block visible between pp. 258–89, printer's error resulting in thicker paper along the bottom edges of pp. 268–89 and 276–77, not affecting text; overall a very good, clean copy in the lightly soiled jacket, spine sunned but front and back panels remaining bright, some tears and creasing along top edge.

See the exhibition introduction to "Jirayr Zorthian/ Richard Feynman: A Conversation In Art", Armory Center for the Arts, June–August 2008; Lawrence Grobel, "The Remarkable Dr. Feynman", *Los Angeles Times*, 20 April 1986.

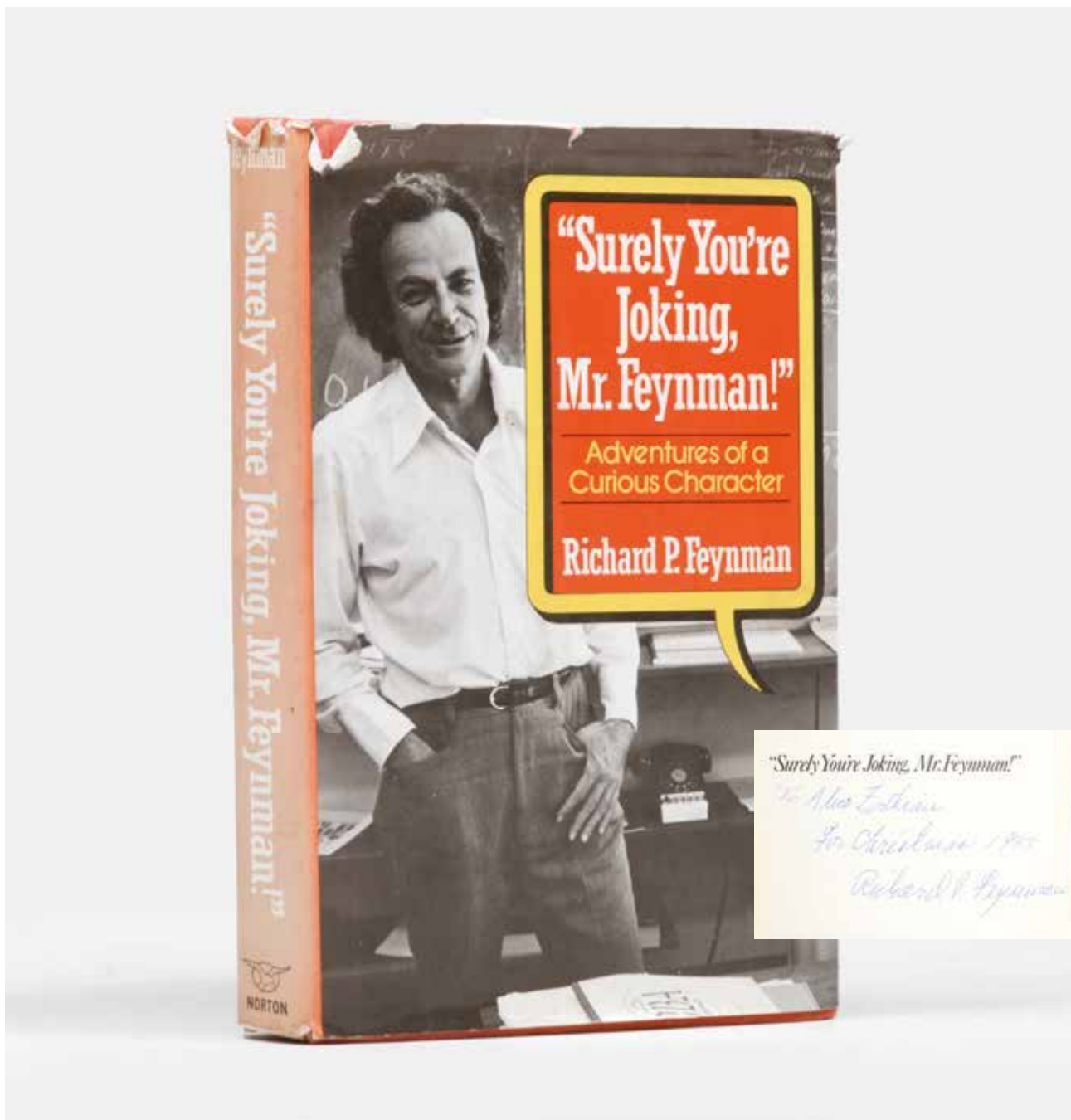
**First edition, presentation copy, inscribed by Feynman to Alice Zorthian, daughter of Jirayr Zorthian, Feynman's close friend and artistic mentor, "To Alice Zorthian for Christmas 1985 Richard P. Feynman", on the half-title.**

Feynman's friendship with the Armenian American painter and sculptor Jirayr "Jerry" Zorthian (1911–2004) has been called "one of the most famous artist and scientist collaborations in the history of Southern California" (Armory Arts exhibition introduction, 2008). Feynman recounts their first meeting in the present book: "Once I was at a party playing bongos, and I got going pretty well. One of the guys was particularly inspired by the drumming. He went into the bathroom, took off his shirt, smeared shaving cream in funny designs all over his chest, and came out dancing wildly, with cherries hanging from his ears. Naturally, this crazy nut and I became good friends right away. His name is Jirayr Zorthian; he's an artist" (p. 260). Their arguments about art and science led to an informal agreement: Zorthian agreed to teach Feynman to draw, and Feynman agreed to teach Zorthian physics. Though the physics lessons did not continue for long, Zorthian's influence on Feynman was profound. The physicist continued to make art for the rest of his life, and was eventually invited to exhibit his work publically. Their friendship also endured; when Feynman was asked to put together an invitation list for the reception planned (but never realised) to celebrate his winning the Nobel Prize in Physics in 1965, he "made up my list. It had about eight people—my neighbor from across the street, my artist friend Zorthian, and so on" (p. 306). He later wrote a poem, "Ode to a Flower", dedicated to Jerry. It begins, "I have a friend who is an artist", and considers a topic that neither could agree on—namely, who could better appreciate the beauty of a flower: artists or scientists.

Alice Zorthian was born to Jerry and his second wife Dabney (1933–2006). The famous Zorthian family ranch—a 48-acre art junkyard which played host to the likes of Andy Warhol, Bob Dylan, and Charlie Parker—was left to Alice and her brother Alan upon their parents' death.

Edited from taped conversations Feynman had with his close friend and drumming partner Ralph Leighton, Feynman's classic volume of memoirs, *Surely You're Joking, Mr. Feynman!*, includes humorous and insightful stories from his childhood, education at MIT, work on the Manhattan Project, and his teaching and research career. The title refers to the bafflement of an administrator's wife at MIT when the inexperienced young Feynman requested both lemon and cream in his tea. Other memorable stories include his lock-picking escapades at Los Alamos, his request to see a "map of the cat", and the poignant death of his beloved first wife, Arlene.

Although it fast became a bestseller, *Surely You're Joking, Mr. Feynman!* was first printed in a run of just 3,000 copies. **Signed copies of the first printing are genuinely scarce**, as Feynman famously refused to sign his published works, much



like his reluctance to accept awards or attend events hosted in his honour. To his publisher he proclaimed, "I'm not going to go on TV and I'm not going to sign any books!" (interview with Lawrence Grobel).

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