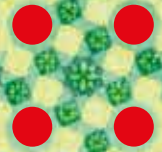


ABU
DHABI



PETER HARRINGTON
LONDON

2020





The Department of Culture and Tourism of Abu Dhabi has postponed this year's edition of the Abu Dhabi International Book Fair. The move is a precautionary measure to protect the health of exhibitors and visitors and was understandably necessary. The fair will now take place at the Abu Dhabi National Exhibition Center from 23 to 29 May 2021.

At Peter Harrington we have greatly enjoyed our visits to Abu Dhabi over the past five years and have loved the opportunity it gives us to meet old friends and make new ones. While we are sorry we won't be exhibiting in Abu Dhabi in 2020, we look forward very much to meeting again in 2021.

Here we present the catalogue that we had prepared for the 2020 exhibition. As last year, we have divided our intended display into two sections. The first contains books and manuscripts from and relating to the Islamic and Arabic-speaking worlds. The second contains notable books and manuscripts from the Western canon.

We recognise the catalogue cannot replace the full experience of meeting in person. All the books and manuscripts in this collection can therefore be viewed in London or online. We welcome your thoughts and reactions to this year's fair catalogue and are always available to discuss individual books in greater detail.

Hopefully this catalogue will give pleasure and spark interest, and we look forward to meeting in Abu Dhabi again next year.

Pom Harrington, owner
Ben Houston, sales director



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Cover decorations from K. A. C. Creswell's & Ahmad Hassan
Al-Bâkouri's The Mosques of Egypt, item 12.

Design: Nigel Bents. Photography: Ruth Segarra.

PETER HARRINGTON
L O N D O N

ABU DHABI INTERNATIONAL BOOK FAIR

ABU DHABI NATIONAL EXHIBITION CENTRE

PART I
THE ISLAMIC WORLD
Items 1–35

PART II
THE WESTERN CANON
Items 36–85

OUR SHOPS ARE TEMPORARILY CLOSED TO THE PUBLIC. HOWEVER, WE ARE STILL HANDLING SALES BY OUR WEBSITE, EMAIL AND PHONE; AND WE CAN STILL PACK AND SHIP THE BOOKS.

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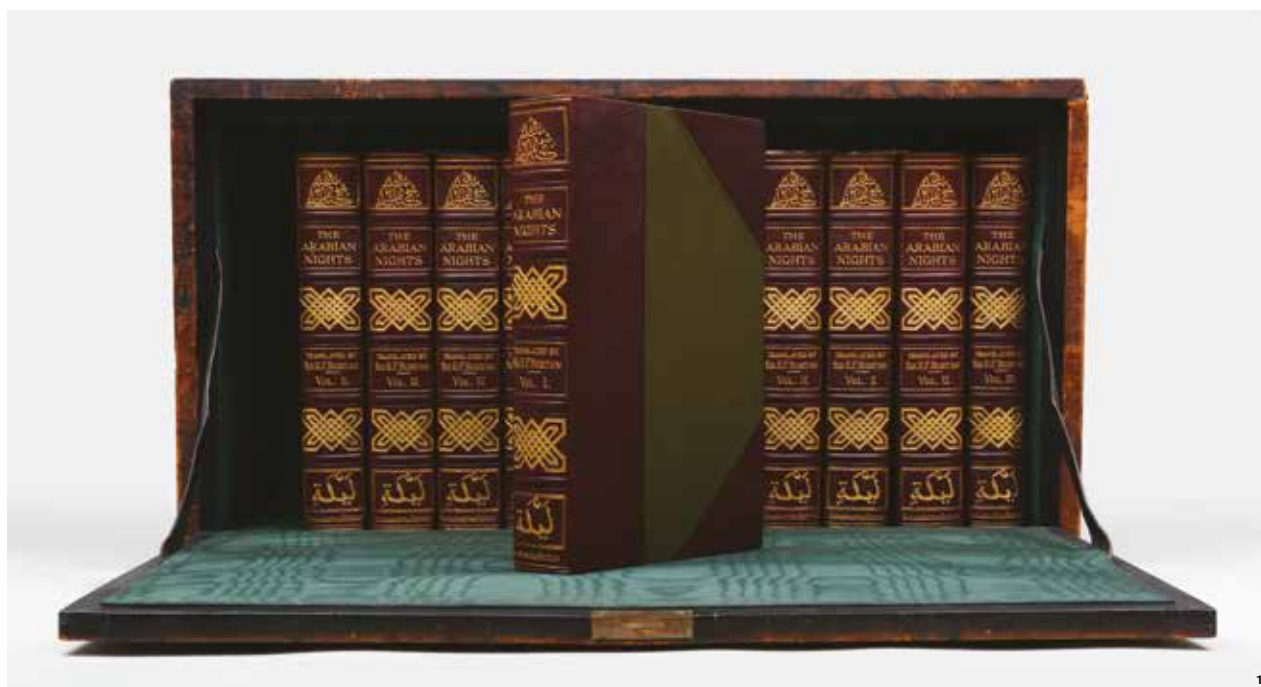
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PART I: THE ISLAMIC WORLD



In superb condition, in the original box

1

(ARABIAN NIGHTS.) BURTON, Richard F. The Book of the Thousand Nights and a Night. Translated from the Arabic. Reprinted from the original edition and edited by Leonard C. Smithers. Illustrated by a series of seventy-one original illustrations reproduced from the original pictures in oils specially painted by Albert Letchford. In twelve volumes. London: H. S. Nichols Ltd, 1897

12 vols., octavo (252 × 159 mm). Original burgundy half morocco, spines lettered and decorated in gilt, green cloth boards, marbled endpapers, linen inner hinges, top edges gilt, others trimmed. Housed in the original leather-covered casket, lid gilt lettered in Arabic, lined with green cloth on the interior, with spring lock (key absent). With 71 photogravure plates after oil paintings by Albert Letchford, each with captioned tissue guard. Box with some wear. Books in fine condition, without fading or wear, contents clean.

The Library Edition, a most striking and handsome set of Burton's translation, retaining the imposing box which has kept the set in lovely condition. "The Arabian Nights had been an important part of Burton's life for decades. In 1882 he began translating it in earnest. Although there were other translations of the Nights in English, Burton's was distinguished by his retention of the sexual content of the original Arabic versions, while his extensive footnotes drew on a lifetime of travel and research ... [it] has become the pre-eminent English translation of the Middle Eastern classic. It is the keystone of Burton's literary reputation" (ODNB). Burton first published his translation in 16 volumes from 1885 to 1888.

This is the first edition to include the illustrations of Albert Letchford, Burton's close friend and "court painter", who worshipped Burton and frequently worked in his house (Yamanaka & Nishio, *The Arabian Nights and Orientalism*, p. 243).

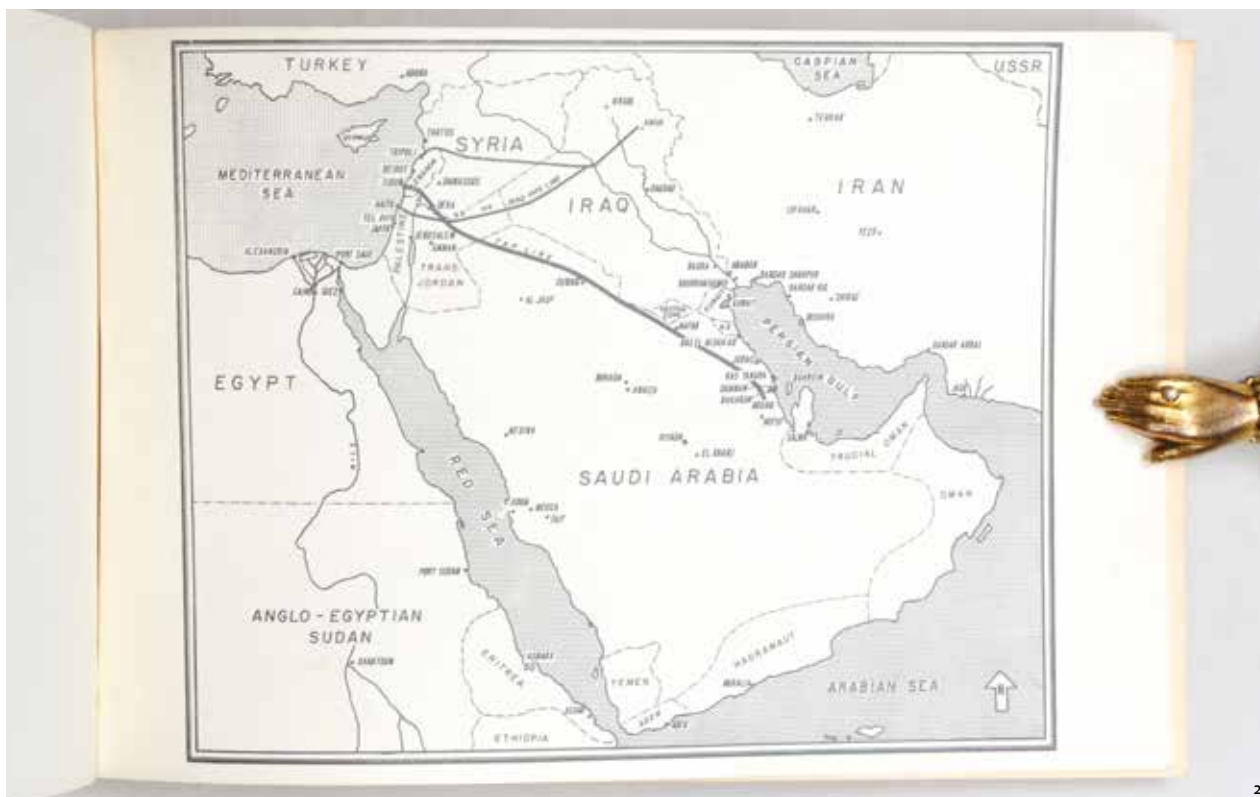
Following his studies in Florence and Paris, Letchford travelled to Egypt, where he was commissioned to paint the festivities for the Golden Jubilee in Cairo. While there, he studied the life, culture and folklore of the Middle East, and upon his return to Italy Burton requested that he illustrate his *Nights*. Burton died in 1890, by which time Letchford had completed only the first of 71 illustrations. All were finally published in 1897, both in this edition and in a separate portfolio. Penzer (p. 327) records that Letchford never received the payment he was promised by the publisher.

The edition was issued in six different formats at varying prices. Penzer gives the total print run as 570 sets, of which twenty were exceptionally lavish and issued at the phenomenal price of 120 guineas, and fifty at 60 guineas. The remaining 500 were issued in a further four formats, of which this is Penzer's style C: priced at 15 guineas, and bound in "selected Syrian, large-grained, Angora goat skins, Sumac tanned, of the characteristic Damascus red ... enclosed in a leather casket ... to place on an ordinary book-shelf or stand on a table. The casket in olive green morocco, lined soft cloth, with spring lock and key of Oriental design" (from the original publisher's prospectus, cited in Penzer). The remaining three issues were available in full morocco with box, green half morocco, and green cloth. This set retains five of the fragile original plain dust jackets – not noted by Penzer and of utmost scarcity – a little dilapidated and preserved in protective sleeves.

Penzer, p. 120.

£12,500

[131161]



American advice for working in Arabia and the Gulf

2

(ARABIAN PENINSULA.) Information about Job Conditions in the Near and Middle East. Prepared by Bechtel Corporation acting under and Pursuant to its Subcontract with International Bechtel Builders, Inc. San Francisco: Bechtel, 1955

Oblong octavo-size pamphlet (198 × 136 mm), 26 leaves wire-stitched in original printed light card wrappers. Area map showing the Trans-Arabian Pipeline. Covers marked, slightly creased along joints, contents clean. Very good.



2

Mimeographed handbook issued to Bechtel employees preparing to travel to the oil fields of Saudi Arabia or Bahrain.

Now one of the world's largest construction companies, Bechtel first became established in the Middle East in 1943, when it was awarded a contract to enlarge the facilities of the Bahrain Petroleum Company at Awali and another contract to build the Aramco refinery at Ras Tanura on the Saudi mainland. In 1947 it began work on the Trans-Arabian Pipeline, which was completed in 1950. At the time this handbook was issued, the company was active mainly in Dhahran, Ras Tanura, Abqaiq and Ain Dar – all Aramco sites – and Bahrain; the introduction summarizes previous contracts with the Kuwait Oil Company, the Anglo-Iranian Oil Company, and the Iraqi Petroleum Company.

In addition to a brief vocabulary and reading list, together with extensive logistical information, there is a tellingly elementary survey of Arab culture and religion (most Arabs are "followers of the religion founded by Mohammed and are called Moslems ... The religion is called Islam", p. 9). Stipulations regarding behaviour often suggest tense relations between Americans and locals ("Never strike or curse an Arab employee under any circumstances", p. 29). Other recommendations strike an alarmist note: "If you wander in the vicinity of an Arab Mosque, positively do not enter the building. The mosques are sacred to the Moslems and you may suffer bodily injury by the Arabs ... If you should find yourself near a Mosque, head in an opposite direction and don't be curious enough to get any closer" (p. 9).

An interesting survival illuminating the rough-and-ready expansion of American business interests in Arabia and the Gulf during the first years of oil.

£675

[120355]



The most influential Arabic “mirror for princes”

3

ARISTOTLE, & Abu Yahya ibn al-Batriq (attrib.) “The book of the Politics of management of Leaders”. (Also known as “The Secret of Secrets”). Ayyubid or Mamluk Syria: 13th century

Folio (250 × 190 mm). Arabic manuscript on paper, consisting of 79 folios and two flyleaves each with 13 lines of elegant naskh script in black ink with important words highlighted in red and blue ink, a circular diagram concerning the management of a kingdom, a full-page table containing the names of animals and their associated adjectives, numerous ownership stamps, set in a European-style Syrian brown leather binding with stamped floral details around the perimeter. An ownership inscription on the final page records the date AH 871/ 1466–67 CE. With the ownership inscription of Georges Fattalla Balit, Aleppo, 9 February 1801, on opening flyleaf;



subsequently in the Paul Sbath Collection, Aleppo, 1924–38; number 884; private UK collection; Schøyen Collection, Norway.

One of the most widely translated and influential texts of the High Middle Ages. The text of the present manuscript, most commonly known under the title of *The Secret of Secrets* or its Latin equivalent *Secretum Secretorum*, is a pseudo-Aristotelian compendium of advice on statecraft and kingship including aspects as diverse as the health (physical and spiritual) of the king, justice, viziers, administration, diplomacy, tax, military affairs, and magic, astrology, and augury. It was claimed to have been composed by Aristotle in the form of a series of letters to his student Alexander the Great. For example, on f. 41a of the present manuscript, in the chapter on Justice, is a large circle drawn in red and blue with 16 small panels round the edge, each containing a brief sequential statement on aspects of just rule. In the centre of the circle is the statement: “This circle is an illustration of justice which Aristotle composed for Alexander, the cherished of the kingdom, and in it to the glory of God ruler and possessor of the earth” (see below).

Traditional opinion was that the text was translated by Abu Yahya ibn al-Batriq from a Greek or Syriac original while in the service of Abbasid Caliph al-Mansur (r. 754–775 CE). More recent scholarship has cast doubt on this claim and has suggested that this text was actually composed in Arabic in the 9th or 10th century. The style of text seems closest to the Iranian tradition of “advice to princes” which sets out a series of practical suggestions to educate the uninitiated in the arts of statecraft and politics. Leaving aside the issue of the origin of the text, it is still remarkable in itself that a figure such as Aristotle is used



to legitimise the authority of a source of knowledge such as this work. This further underlines the fact that the personae of Aristotle and Alexander the Great commanded a high level of deference in the Islamic world despite them being pagan figures from the pre-Islamic past. The composition of the text is an important testament to the interest in classical knowledge and learning that was present during the golden age of Islam, and the subsequent thirst for Classical and Arabic learning that emerged in Europe in the late Middle Ages. The *Secretum Secretorum* was essential reading for all those interested in statecraft and politics in Europe. The English scientist Roger Bacon (1219–1292) edited a translated copy of this text, which he produced in Latin in the second half of the 13th century, probably at a similar date to the present manuscript. The text was translated not only into the scholarly languages of Latin and Hebrew but also into many of the vernaculars of the time, including Spanish, Old French, Russian, Middle German, English, and others, gaining a wide audience among scholars and the ruling elite.

Of some nearly 50 known surviving copies of this manuscript in Arabic, the majority date from the 16th century or later. This manuscript, as far as current research has shown, is thought to be perhaps the fourth oldest copy of the text (Manzalaoui). The other known earlier or possibly contemporaneous copies include an abridged version in the Bodleian Library (Laud 210) dated AH 541 / 1146–47 CE; a copy recorded in the Alexandria Municipal Library in Egypt (G. 3641) attributed to the 12th century; and a copy in the Schoenberg Collection, University of Pennsylvania Libraries (LJS 459), dating to between 1189 and 1211 CE. Of these only the Schoenberg copy appears to have any significant diagrams or

illustrations (Court and Cosmos: The Great Age of the Seljuqs, Exhibition Catalogue, Metropolitan Museum, New York, 2016, cat. 10, p. 60).

This manuscript was previously in the collection of the Syriac Catholic priest Paul Sbath, who collected 4,000 Arabic and Syriac manuscripts from around the Levant and Egypt. He was known as the original bibliophile of the Middle East and started collecting manuscripts in his home town of Aleppo. His vocation as a priest and a scholar took him to Jerusalem where he served as an instructor in Syriac and Arabic at the Syrian-Catholic seminary which had been opened by French Benedictine Monks in 1913. With the coming of the First World War in 1914, Sbath departed Jerusalem for a study trip around Europe. He returned to the Levant at the end of the war in 1918 and spent years in Egypt and the Levant collecting further manuscripts. Sbath donated 775 manuscripts to the Vatican Library in 1926 and at this same time dispersed several volumes to other clerical colleagues in Europe. He subsequently produced a multi-volume catalogue of his collection of manuscripts which records this present manuscript.

Published: Paul Sbath, *Bibliothèque de Manuscrits Paul Sbath Prêtre Syrien d'Alep*, Catalogue Tome II, H. Friedrich et Co., Cairo, 1928, inv. 884, p. 86; Mahmoud Manzalaoui, "The pseudo-Aristotelian Kitab Sirr al-asrar: facts and problems", *Oriens*, vol. 23-24 (1974), no. 38, p. 154; *The Unity of Islamic Art*, Exhibition Catalogue, King Faisal Center for Research and Islamic Studies, Riyadh, 1985, no. 46, p. 63.

£220,000

[138645]



The structure of the celestial spheres

4

BAHA' AL-DIN MUHAMMAD AL-'AMILI.

Tashrih al-falak (The Anatomy of Celestial Spheres).

[Safavid Iran: late 17th/early 18th century CE]

Arabic manuscript on paper, 22 folios (195 × 115 mm) plus two flyleaves each with 9 lines of black nashk script, numerous diagrams, dated AH 1020 and AH 1025, two ownership stamps, 2 later added folios at the end of the manuscript with additional commentary and a diagram, 7 large diagrams including one with a series of 3 orbits represented rendered in gold, blue and red pigments, the text with 4 chapters, the first chapter with ten definitions, set inside a soft leather binding.

The author was the first scholar in the Islamic world to develop the idea that the Earth rotated on its axis. Baha' al-din developed this theory independently of Copernicus and western influence. Instead Baha' al-din aimed to address inconsistencies within Ptolemaic astronomy in the light of the advances made in the field in the Islamic world. This work on the structure of celestial

spheres focusses on the Sun, the Earth, and the other known planets of our solar system.

Baha' al-din Muhammad al-'Amili was born in February 1547 CE near to Baalbek in Ottoman-controlled Lebanon. He moved with his family at an early age to the Safavid empire. His father was appointed by the ruler of the Safavid Empire, Shah Tahmasp I (r. 1524–1576), to the position of Sheikh al-Islam which was the highest ranking position in the religious establishment. Baha' al-din travelled extensively in the Middle East, reportedly visiting Egypt and going on pilgrimage to Mecca. He died in Isfahan in 1621 CE and was buried in the holy city of Mashhad.

£17,500

[138653]

Presentation copy of Bell's celebrated translation

5

(BELL, Gertrude Lowthian, trans.) HAFIZ, Shams al-Din Muhammad. Poems from the Divan.

London: William Heinemann, 1897

Octavo. Original olive-green buckram, spine lettered and decorated in gilt, fore and bottom edges untrimmed. Complete with the 16 pages of publisher's advertisements to rear. Toning to spine and around board edges, extremities somewhat rubbed, mild offsetting to endpapers but otherwise internally clean, a sound copy in very good condition.

First edition, presentation copy inscribed by Gertrude Bell in the year of publication, "Miss Skinner, from her very affectionate G.B. , Nov. 1897", on the front free endpaper. Bell's celebrated translation of Hafiz, the 14th-century Sufi poet whose work is considered to represent "the zenith of Persian lyric poetry" (*Encyclopaedia Iranica*), was her second published work and the first to appear under her own name.

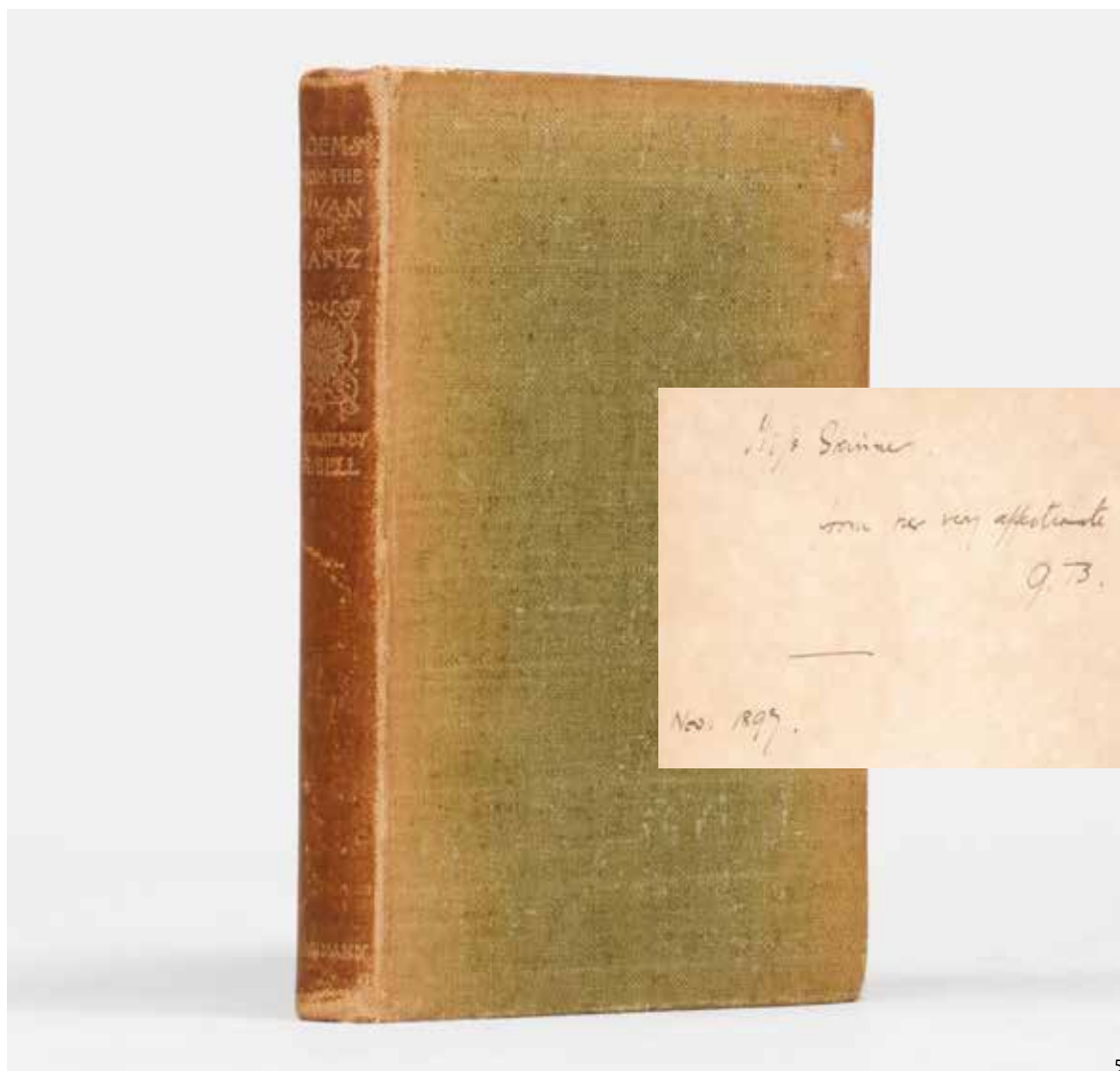
In 1892 Bell (1868–1926) set out on what proved to be a formative journey to Tehran, where her uncle Sir Frank Lascelles was British minister. "Having studied Persian with the oriental scholar Sandford Arthur Strong during the winter prior to her

journey, she embarked on a verse translation of the mystical poet Hafiz ... to which she brought an insightful interpretation of the East's cultural depth and of the underlying ambiguities of Hafiz's poems. Her translation received a favourable critical reception on its publication and was long regarded as the best free-verse translation into English" (ODNB). Bell's travel account, *Safar Nameh: Persian Pictures*, was published anonymously in 1894.

Her edition of Hafiz is uncommon on the market, and was not reprinted in Bell's lifetime, a second edition appearing only in 1928. We have only traced one other inscribed copy in auction records (Swann Galleries, 2018), which was signed for book collector James Carleton Young in 1902. This is the only true presentation copy inscribed at the time of publication that we have traced. The recipient, Miss Skinner, is mentioned several times in Bell's early letters to her father and stepmother. A family friend and resident of Redcar in north-eastern England, she seems to have shared Bell's literary enthusiasms, and even her books – one letter to Bell's stepmother, written from the British Embassy in Berlin on 24 February 1897, requests "would you mind asking Miss Skinner to give you Butler's *Purgatorio* and have it sent back to the L[ondon]. L[ibrary]. in my name. They have asked for it".

£8,750

[137951]



5



6

The Four Gospels in Syriac script

6

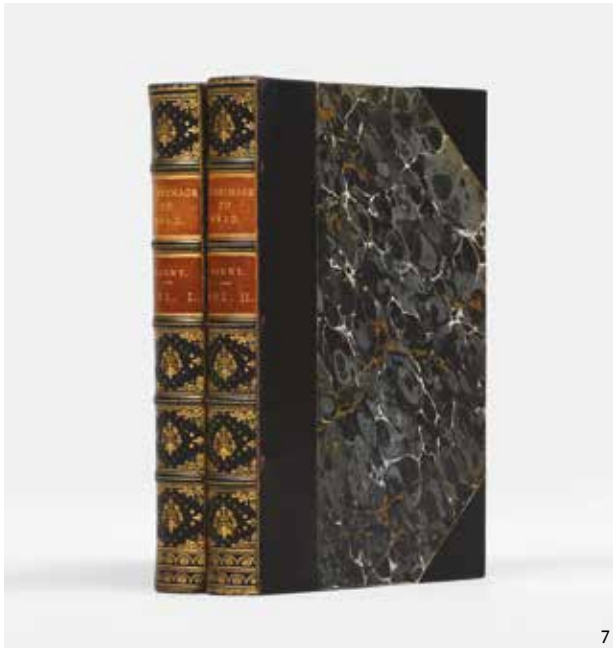
(BIBLE; GOSPELS; SYRIAC.) Miniature Gospel manuscript. Syria, 17th century

Illuminated manuscript on paper, 144 folios (64 × 50 mm), some gatherings are detached and loose; 25 lines to the page written in small Syriac script in brown ink with significant words in red, marginal devices in red, two illuminated headpieces in colours and gold with titles in Hebrew, each preceded by indexes, two Arabic inscriptions at the beginning and end of the manuscript; marbled endpapers, armorial bookplate of 6th Baron Hartwell to front pastedown, rear endpaper with that of Dr John Lee; a later stamp depicting the Annunciation of the Virgin on folio 2r with later Arabic additions above and below. Brown leather binding with stamped gilt cruciform motifs and floral cornerpieces, spine with gilt legend "Evangelium Syriacum".

This small manuscript includes the Four Gospels in delicate Syriac script. Syriac is the dialect of Eastern Aramaic and was one of the spoken languages in the early centuries of Christianity in the County of Edessa (present-day northern Syria and Iraq, and southern Turkey).

This minute manuscript contains a series of intriguing diagrammatic designs and carpet pages. Made up of five squares across and seven squares high, these grids have been outlined in red ink. Inside most of the corners of the individual squares are small golden circles with black outlines. The overall grid has three outlined borders, the first in gold, the second in blue, and the final outline in red. Whilst the general form of these grids are the same, each diagram includes different shapes in varying positions.

Two pages both include the same grid layout with individual fleur-de-lis crosses inside the squares. In both pages, these fleur-



de-lis crosses are placed in sequential lines to create the impression of a larger cross in the centre of the grid. There are other decorative features used, but the emphasis of the black outlines of the fleur-de-lis crosses makes the overall cross depicted demand the viewer's attention – it visually seems to rise from the surface of the page. The complex intervening of various patterns creates a geometric design that functions to highlighting the larger central cross. This type of artwork is characteristic of carpet pages found within other illuminated manuscripts containing the gospels.

Facing across each other, another set of pages also presents the same geometric grid. However, this time the scribe has incorporated text within the squares, with each piece of text placed at a diagonal position so that it lines up with the adjacent text to create the impression of a diagonal square.

The size of this manuscript attests to its function as a personal and private devotional object; an owner would be able to hold the book comfortably within their hands. The smaller dimensions of the book made it lighter and easier to carry, appealing to a devout Christian who would want to have their book with them throughout the day.

Provenance: an Arabic inscription on the last page states that the manuscript was bought by Archbishop Jibrail of Aleppo and endowed to the Church of Saint Elijah; Rev. Sir George Lee (1767–1827), 6th (and last) Baron Hartwell, Hartwell House, Buckinghamshire, or his forebears (the 1st Baron Hartwell, Thomas Lee, was created Baron in August 1660); Dr John Lee (1783–1866), heir to the above; private UK collection.

C. Aboussouan (ed.), *Exposition—Le Livre et Liban jusqu'à 1900*, Paris 1982, pp. 126–27; S. P. Brock, *The Bible in Syriac Tradition* (2nd ed, 2006); F. Briquel Chatonnet & M. Debie (eds.), *Manuscripts Syriaca: des sources des premiere main*, Paris 2015; A. Vööbus, *Studies in the History of the Gospel Text in Syriac* (2 vols., 1951/1987).

£17,500

[138735]



An intrepid woman traveller in Arabia

7

BLUNT, Lady Anne. *A Pilgrimage to Nejd, the Cradle of the Arab Race. A Visit to the Court of the Arab Emir, and "Our Persian Campaign."* London: John Murray, 1881

2 vols., octavo (198 × 123 mm). Contemporary dark blue half calf, richly gilt spines, pale and dark brown twin labels, Gold Vein pattern marbled boards and endpapers, top edge gilt. Wood-engraved frontispiece to each and 12 similar plates by J. W. Whymper after Anne Blunt, numerous wood-engraved vignette tailpieces, coloured folding map at rear of vol. I. Scattered foxing. A most attractive copy, complete with half-titles.

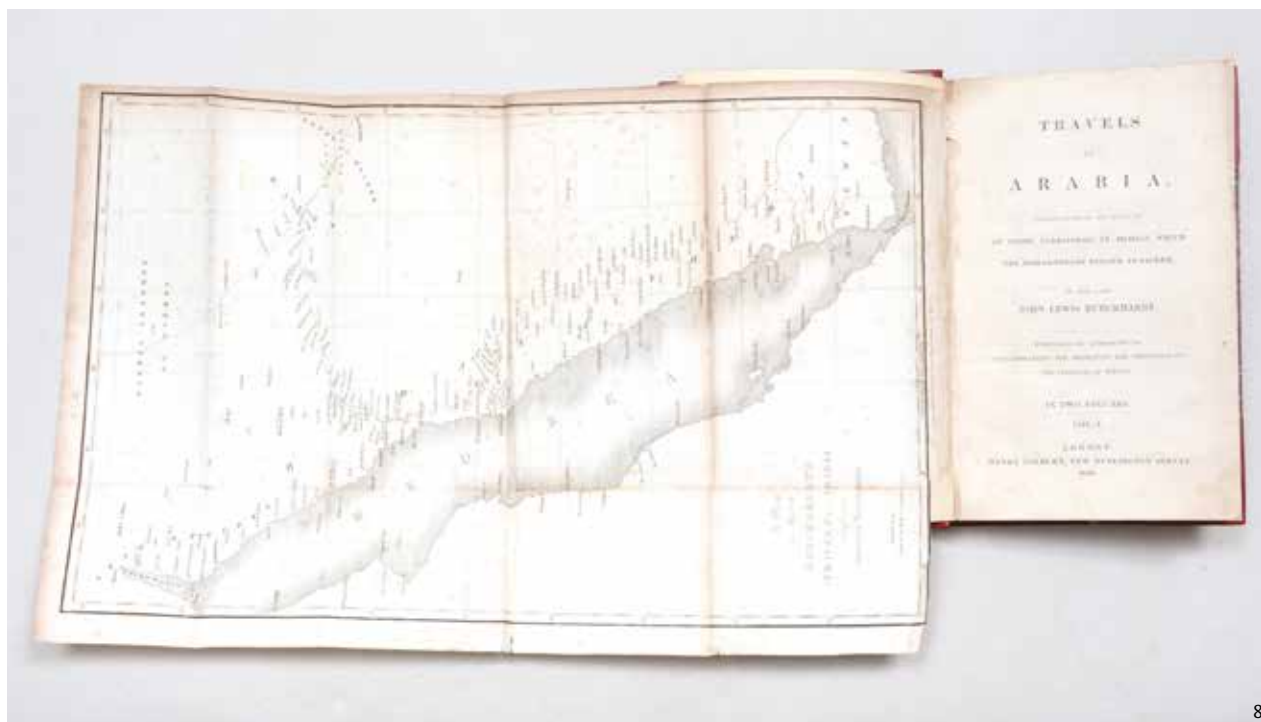
First edition of the classic account of Lady Blunt's trip with her husband Wilfrid Scawen Blunt in Northern Arabia and the Nejd, "the highlands sacred to all Syrian Bedouins as their ancestral homeland" (Howgego). In Lady Blunt's copious journals "her scientific interests are manifest in the mass of aneroid readings, barometric pressures, and compass bearings", the journals were "written simply as a private daily record, [and] provide frank insights into every aspect of her life ... they also reveal a woman of remarkable courage and endurance ... She was one of very few women of her time to travel into the heart of the desert Her artistic talent is evident in her sketches: whether of desert scenes, Arabs and their animals, town dwellings, or ruined forts, they were executed meticulously" (ODNB). She was also one of the first to record the petroglyphs at Jebel Shammar.

These journals were introduced and "essentially rewritten" (Howgego) by Wilfrid, seen by Ali Behdad as typical of the practices of the time which required "a woman's representation of the exotic Other ... to be authorised by the male orientalist", with roles demarcated "between the woman as fieldworker and the man as analytical theorist" (*Belated Traveller: Orientalism in the Era of Colonial Dissolution*, pp.95–97).

Ghani p.43 (later edition); Howgego III, B49; Macro 555; Robinson, *Wayward Women*, pp. 6–7; Theakstone, *Encyclopaedia of Nineteenth Century Women Travellers*, p. 45; Wilson p. 25.

£1,500

[138761]



8

Remarkable exploits in 19th-century Arabia

8

BURCKHARDT, John Lewis. *Travels in Arabia, comprehending an Account of those Territories in Hedjaz which the Mohammedans regard as Sacred.* Published by Authority of the Association for Promoting the Discovery of the Interior of Africa. London: Henry Colburn, 1829

2 vols., octavo (216 × 130 mm). Later 19th-century red half calf, decorative gilt spines, green twin labels, Serpentine pattern marbled edges and endpapers. Folding map frontispiece (showing Burckhardt's travels) and 4 folding plans (Mecca, Medina, Arafat, Wady Muna) by Sidney Hall. Spines a little sunned, map a little foxed, a few scrapes to extremities, title pages dusty, that to vol. II soiled and with closed-tear at fore edge (neatly repaired), closed-tear to plan of Mecca also repaired, old splash marks to vol. I p. 106, yet this remains a good copy, complete with all maps and plans, presented in a handsome binding.

First octavo edition, published in two formats in the same year, the other as a single volume in quarto; the editor was the distinguished orientalist Sir William Ouseley. *Travels in Arabia* is the account of Burckhardt's remarkable exploits in Arabia, permitted by some meticulous preparation which allowed him to travel in the guise of Ibrahim ibn Abdallah, an Indian merchant and pilgrim to the holy places, and under which name he was eventually to be buried in the Muslim cemetery at Cairo in 1817.

Returning from his exploration down the Nile into Dongola and Abyssinia, Burckhardt found himself in Jeddah, suffering from fever, and "in great straits for money, since his ragged appearance after his desert hardships belied the credit which he should have obtained from his Egyptian bankers' letters. Fortunately, Mohammed Aly, the viceroy of Egypt, was at the time in the neighbourhood of Mekka, prosecuting his Wahhaby campaign, and, hearing of the famous traveller's proximity, summoned him to his presence, and soon relieved him of his difficulties.

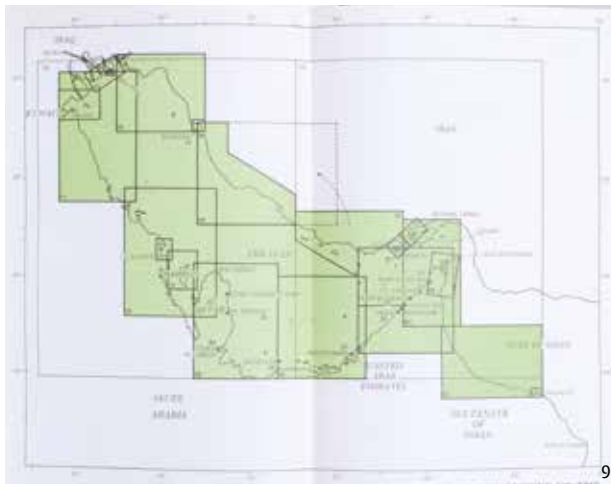
Burckhardt expressed a wish to visit Mekka as a Mohammedan pilgrim, and the pasha, although he was aware of Burckhardt's nationality, consented, provided he could satisfy a competent committee of Muslim examiners. Two learned doctors of the law thereupon questioned him on the religion of Islam, and ended by pronouncing him not only a Muslim, but an exceedingly learned one. After this Burckhardt supped with the Kady, or chief religious judge of Mekka, said prayers with him, and recited a long chapter of the Koran; and having thus placed himself on the best of terms with the authorities, he proceeded to perform the rites of pilgrimage at Mekka, go round the Kaaba, sacrifice, &c., and in every respect acquitted himself as a good Muslim. No Christian or European had ever accomplished this feat before; and the penalty of discovery would probably have been death. Burckhardt, however, mixed freely with the pilgrims, without once being suspected, and spent September, October, and November of 1814 in Mekka, and in the following January joined a caravan to Medina, in order to visit the prophet's tomb" (Stanley Lane-Poole in DNB).

His constitution undermined by the rigours of his time in Africa, Burckhardt was forced to spend time in Cairo recuperating, during which he began organizing his papers for publication, and assisted Belzoni with his excavations, eventually settling in Alexandria "to seek the sea air ... for his health." Forced from Cairo by the plague in 1816 he made a brief tour of Suez and Sinai, but following his return he contracted dysentery and died on 15 October 1817. Colonel William Leake, who edited Burckhardt's papers for publication, considered that this was "the most accurate and complete account of the Hedjaz, including the cities of Mekka and Medina, which has ever been received in Europe" (Preface).

Blackmer 239 for the octavo edition only; Gay 3606; Howgego II, B76; Ibrahim-Hilmy I, 106 for the second edition only. Not in Atabey.

£1,850

[138695]



The Arabian Gulf charted

9

COOK, Andrew S. (ed.) *Survey of the Shores and Islands of the Persian Gulf 1820–1829*. [London:] Archive Editions, 1990

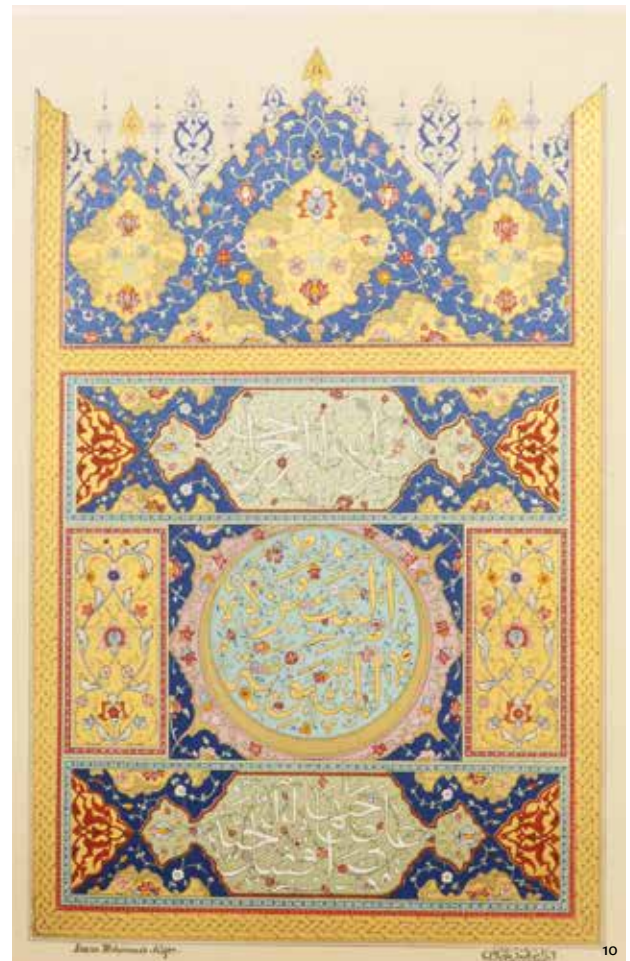
5 vols., octavo, comprising text volume and 55 folding charts, maps and tables in four book-form boxes. Publisher's boards, spines ruled and lettered gilt. Folding map in vol. I. In excellent condition.

First edition of this important assemblage of texts and charts, reproduced from original material in the India Office Library and Records, London and in the Department of Manuscripts, the British Library.

"This is a publication of sea charts, harbour plans, coastal views and topographical descriptions produced during the survey of the shores and islands of the Persian Gulf carried out between 1820 and 1829 by officers of the Bombay Marine on the orders of the Bombay Government. Despite the long time that Europeans had sailed in the Gulf, the 1820s survey was the first systematic examination of its coastal topography" (Introduction). Cook reproduces seven articles, drawn from manuscripts and printed sources held in British institutions.

The articles are:

- 1) **BRUCKS, G. B.** "Draft Chapters for an unpublished Account of the Survey of the Persian Gulf", c. 1835 (British Library: Add MS 14382).
- 2) **MAUGHAN, Philip.** "Plan for conducting the Survey of the South Coast of the Persian Gulf", 16 August 1821 (IOR: F/4/676, collection 18677).
- 3) **HOUGHTON, M.** "Account of Part of the Southern Coast or Arabian Side of the Persian Gulf between Ras Musandam and Dubai", 1822 (IOR: X/10309). Facsimile of the original manuscript followed by a transcript.
- 4) **BRUCKS, G. B.** "Memoir descriptive of the Navigation of the Gulf of Persia", c. 1830; from *Selections from the Records of the Bombay Government*, NS, vol. XXIV, Bombay 1856, pp. 531–634; "Sailing Directions for the Gulf", 1836; from James Horsburgh, *India Directory, or Directions for Sailing to and from East Indies* (London: 1836), Vol. 1, pp. 305–77.
- 5) **WHITELOCK, H. H.** "Descriptive Sketch of the Islands and Coast situated at the Entrance of the Persian Gulf"; from *Journal of the Royal Geographical Society*, Vol. 8, 1838, pp. 170–188.



6) **WHITELOCK, H. H.** "An Account of the Arabs who inhabit the Coast between Ras-el Kheimah and Abothubee [Abu Dhabi] in the Gulf of Persia, generally called the Pirate Coast"; from *Transactions of the Bombay Geographical Society*, vol. 1, 1836–38, pp. 32–54.

£2,250

[92989]

Limited edition, finely bound

10

DINET, Alphonse-Étienne; Sliman Ben Ibrahim.

The Life of Mohammad the Prophet of Allah.

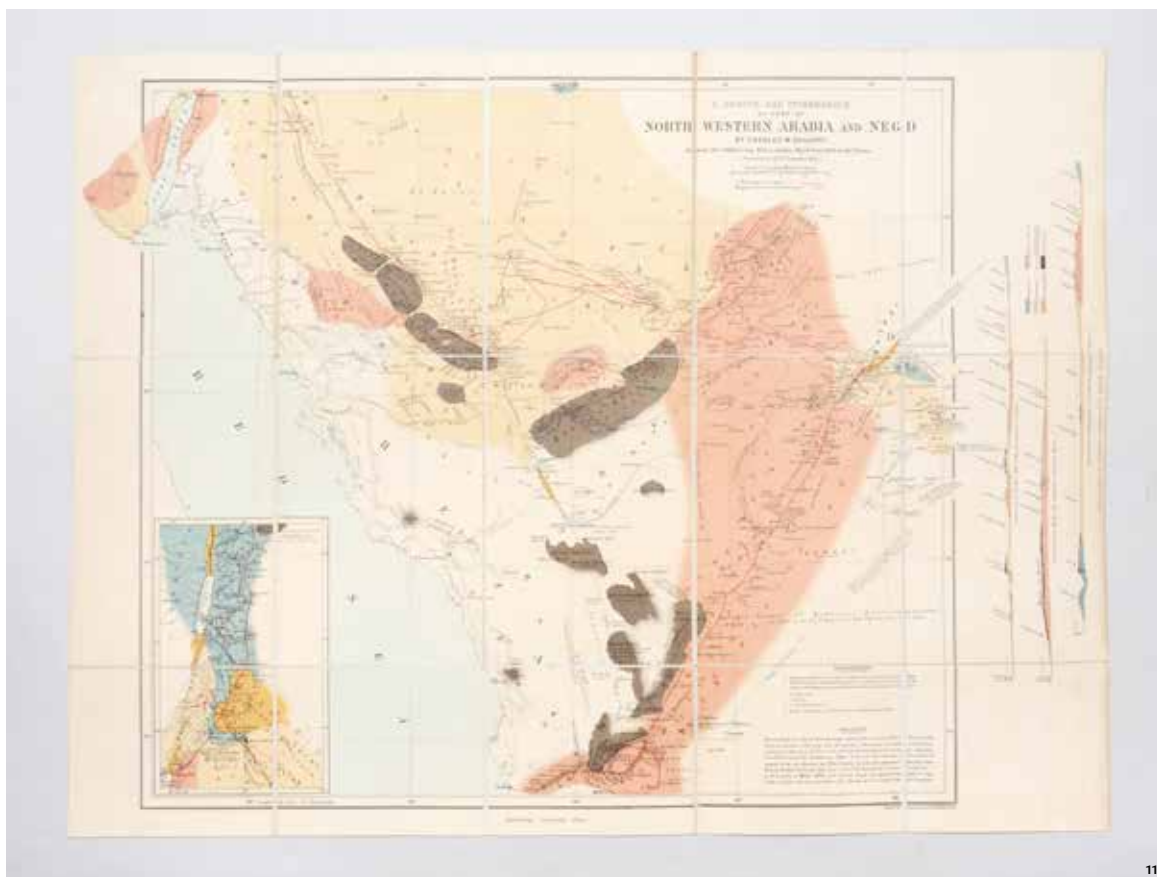
Paris: The Paris Book Club, 1918

Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, titles to spine gilt, raised bands, motif to front board gilt, twin rule to turn-ins gilt, blue and gold snowflake patterned endpapers, gilt edges. With 35 coloured plates by E. Dinet and 12 colour ornamental pages by Mohammad Racim. A fine copy.

Limited edition of 875 numbered copies. Alphonse-Étienne Dinet (1861–1929), a French-born and Paris-trained painter, lived and worked for almost 50 years in Algeria. His conversion to Islam in 1908 was made formal in 1913. This is one of many collaborative works he produced with Sliman Ben Ibrahim, who originally served as his guide in Algeria.

£1,750

[121817]



The book T. E. Lawrence used as a guide to Arabia

11

DOUGHTY, Charles M. *Travels in Arabia Deserta*.

Cambridge: at the University Press, 1888

2 vols., octavo (223 × 140 mm). Recent dark green straight-grain half calf, decorative gilt spines, red labels, Gloster patterned marbled paper sides, drab reddish-brown-coated endpapers. 8 plates (5 folding), numerous line drawings to the text, several full-page, large colour lithographic map folded in end pocket. Touch of foxing otherwise a very good copy, handsomely bound, with the publisher's 32-page catalogue (dated December 1887) at the end of vol. I.

First edition of this "unrivalled encyclopaedia of knowledge about all aspects of 19th-century and earlier Arabia" much valued by T. E. Lawrence (ODNB). Arriving at Ma'an and Petra, modern-day Jordan, in May 1875, Doughty spent a year in Damascus learning Arabic in preparation for what was intended to be a short journey south to study the Nabataean rock inscriptions at Mada'in Salih, modern-day Saudi Arabia. He set out in November 1876 with the pilgrim caravan and ended up wandering for two years, his adventures including a sojourn with nearby Bedouin, a visit to Mohammed ibn Rashid, ruler of northern Arabia, a period of imprisonment by a Turkish commandant at Khaybar, a series of dangerous episodes at Buraydah, 'Unayzah, and Mecca, a stay with the sharif of Mecca at Ta'if, and his final emergence at Jiddah on 2 August 1878.

His famous account, which comprises almost 1,000 pages of painstaking detail, a great deal of which has been confirmed by later travellers, was much favoured by T. E. Lawrence, who used it as his

main guidebook to the region nearly 30 years later. Lawrence was instrumental in convincing Cape to publish a second edition in 1921, to which he contributed an introduction. "In a notable contemporary review in *Academy*, Sir Richard Francis Burton praised [*Arabia Deserta*'s] scientific knowledge and its style ... So reliable was the book's anthropology of the Bedouin peoples and its topography, that British intelligence mined it for information during the first and Second World Wars. Doughty's contributions to all areas of Arabian knowledge continue to be praised by scholars" (ODNB).

Arcadian Library 11438; Macro 859; Marshall, "European Travellers in Oman and Southeast Arabia", in *New Arabian Studies* 2.

£1,950

[136240]

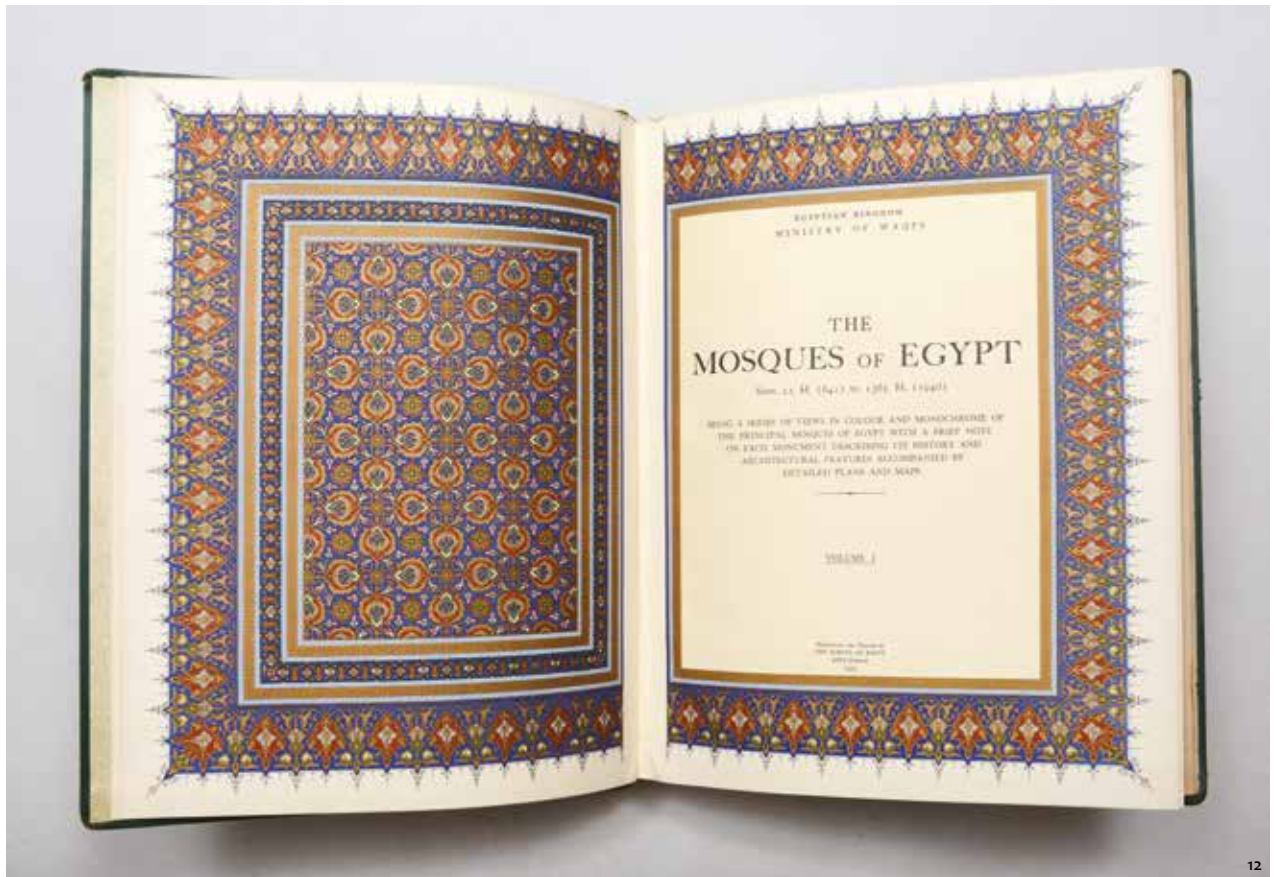
The finest piece of book production achieved in Egypt

12

(EGYPT.) CRESWELL, K. A. C., & Ahmad Hassan

Al-Bâkourî. *The Mosques of Egypt from 21 H. (641) to 1365 H. (1946)*. Being a series of views in colour and monochrome of the principal mosques of Egypt with a brief note on each monument describing its history, and architectural features accompanied by detailed plans and maps. Giza: *The Survey of Egypt*, 1949

2 vols., folio (430 × 325 mm). Original green morocco-grain roan, smooth spines lettered in gilt and decorated in gilt and blind, sides with blind ornamental panelling, front covers lettered in gilt, both covers decorated with gilt roundels, pale green patterned endpapers. Chromolithograph frontispiece and title page border in each volume, 243 photogravure plates



from photographs by Creswell (27 coloured, with tissue guards), numerous line drawings, plans and elevations in the text, index and very large folding map of Cairo in pocket at end of vol. I (map on two sheets, each measuring when unfolded 780 × 1180 mm, and showing locations of “Mohammedan Monuments”); letterpress printed in red and black. Bindings a little rubbed at extremities, head of spines nicked, a few light abrasions. A very good set.

First edition in English of this landmark publication, a lavishly illustrated monograph justifiably described by Creswell in his preface as “the finest piece of book production achieved in Egypt”; this copy in the highly uncommon de luxe morocco-grain roan binding. It was first published in Arabic in 1948.

The British architect and engineer Sir Keppel Archibald Cameron Creswell (1879–1974) “was a pioneer in Islamic architectural history who considered photography an essential part of his fieldwork. Following World War I, Creswell used his connections to obtain an appointment as Inspector of Monuments under General Edmund Allenby’s Occupied Enemy Territory Administration. Between July 1919 and May 1920, he travelled throughout Syria and Palestine measuring and photographing monuments. During this time, he produced 960 photographs, 20 measured drawings, and 300 pages of notes. Based on this material, he successfully petitioned King Fuad I of Egypt to finance his work. Beginning in Cairo in October 1920 and continuing until 1969, he published five volumes of *Early Muslim Architecture* and the *Muslim Architecture of Egypt* ... these works remain essential in the history of Egypt’s Islamic architecture. Creswell served as Professor of Islamic Art and Archaeology at Fuad University in Cairo, ex-officio member of the Higher Council for the Conservation of Arab Monuments, a trustee of the Palestine Archaeological Museum in Jerusalem, a Rockefeller Institute fellow, and a Bollingen

Foundation fellow. After the Suez Crisis in 1956, he donated his library for safekeeping with the American University in Cairo. In addition to his photographs, it includes primary source materials and other works on Muslim art and architecture that he collected over some 60 years and used as the basis for his *Bibliography of the Architecture, Arts and Crafts of Islam* published in 1961” (Harvard University, K. A. C. Creswell photograph collection of Islamic architecture, retrieved 24 February 2020).

“Cairo possesses a most remarkable series of Muslim monuments, running unbroken from the ninth to the nineteenth century. In the latter respect it is unique; other cities, such as Damascus, possess a large number of monuments but some centuries are not represented at all. As one surveys the gorgeous monuments of Muslim Egypt one is struck by the grandeur, the beauty and the mysteries of mosques. They represent Art at its best and in its varied aspects. They record the eventful history of those momentous periods. They seem to hide within them secrets which had far-reaching effects on the political and social history of the country as well as on its intellectual and spiritual life throughout the centuries. Indeed the history of the Muslim World in general and Muslim Egypt in particular cannot be properly understood or rightly interpreted unless mosques are thoroughly studied as links in the chain of the past ... for mosques were not only places of worship, but also colleges for the study of religious doctrines, philosophical ideas and political theories” (Preface).

Sotheby’s Blackmer sale (1989) II lot 1214 (copy in “original green roan gilt”).

£3,000

[138671]



Monastic lessons applied to everyday life

13

FRANCIS DE SALES, Saint. Introduction to the devout life. Copied in Jerusalem, Ottoman Palestine: 4 April 1703

Folio (161 × 102 mm). Arabic manuscript on paper, consisting of 267 folios, each with 16 lines of elegant black *naskh* script, catchwords, headings, and key words highlighted in red ink, chapter and section headings in larger *thuluth* script, set in a European-style leather binding with ribbed spine, stamped decoration of floral sprays in each corner and the centre with a stylized cruciform shape set inside a diamond-form cartouche. Colophon: Fourth of Nisan (April) year one thousand seven hundred and three in the city of Iliya (Aelia) in the holy sacred sanctuary. Iliya is the name for the former Roman colony of Aelia Capitolina that was built by Emperor Hadrian on the site of Jerusalem following the siege of 70 CE. Ownership inscriptions: Jibra'il bin Hanna al-Maqdisi, year 1775; from the library of Yusef bin 'Abdullah ibn Jadid, Bishop of the Syrian monastery of Jerusalem.

An early Arabic translation of the popular Christian spiritual text composed originally in French by Francis de Sales (1567–1622), who was made a saint by the Catholic Church in 1665. Francis De Sales was consecrated bishop of Geneva in 1602 and remained in the position until his death. The text was completed, edited, and published in 1619. It is remarkable in that it was aimed

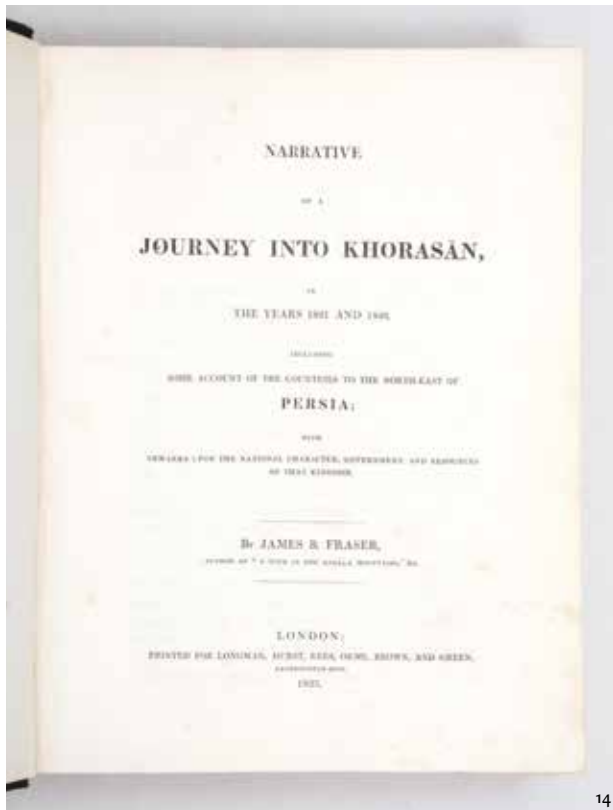
specifically at the lay person rather than the clergy. It is written in uncomplicated language and contains practical advice inspired by the monastic tradition for bringing prayer and devotion into the daily routine of the lay person.

The text is divided into five chapters: part 1, establishing the goal of a life of devotion; part 2, prayer and the sacraments; part 3, virtue in practice; part 4, habitual temptations and how to overcome them; part 5, renewing and confirming the soul in devotion. Each chapter is divided into several sections that are clearly indicated and easy to follow.

The text was first published at a time when the Catholic Church in Rome was engaged in missionary activity in the Near East, with the aim of gaining converts from the various Christian communities within the Ottoman Empire. The 17th century saw the renewal of ties between some of the self-governing Orthodox churches of the Ottoman Levant and the Catholic Church in Rome. This manuscript, which appears to have been owned by a series of members of the Syrian Catholic community, including the bishop of Jerusalem, is an important example of the nascent intellectual cross-pollination between the Latin church in Rome and the Arabic-speaking Christian communities of the Ottoman-ruled Levant.

£12,000

[138707]



A western account of travelling through 19th-century Persia

14

FRASER, James Baillie. Narrative of a Journey into Khorasan, in the Years 1821 and 1822. Including some account of the countries to the north-east of Persia; with remarks upon the National Character, Government, and Resources of that Kingdom. London: Longman, Hurst, Rees, Orme, Brown, and Green, 1825

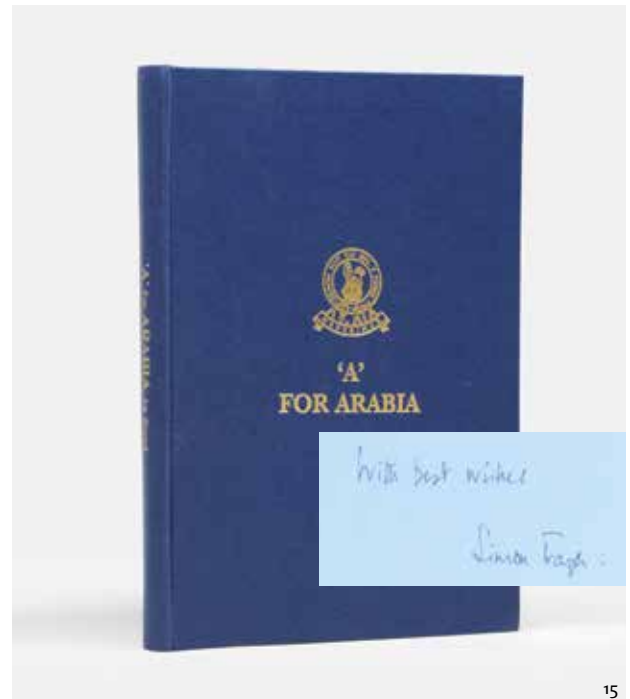
Quarto (268 × 202 mm). Mid-19th-century dark blue half calf, gilt banded spine with blind foliate roll to compartments, red label, blue-grey pebble-grain cloth boards trimmed with a blind triple fillet, terracotta-coated endpapers, sepia speckled edges. Large engraved folding map by Aaron and Samuel Arrowsmith. Spine a little sunned, some wear to corners, back joint split at foot, extremities rubbed, old stain to back cover, front inner hinge cracked at gutter, yet this is a good clean, tall copy, complete with the errata leaf and the map being preserved in a custom pocket at the end.

First edition of this significant contribution to the knowledge of Persia as seen through Western eyes. Fraser's biographer Denis Wright describes it as "packed with information" and notes that Fraser "gives a rare first-hand description of the shrines in the holy cities of Qum and Mashhad, both of which he had entered in disguise, probably the first European to do so" (p. 127). The 16-page Appendix A covers "Affairs of the Persian Gulf, and Causes of the Mission to Persia" – concerning renewed tension following the British campaign in 1809 – and is an important source of information on the Anglo-Qawasim pirate wars 1809–20.

Howgego II F24. Denis Wright, "James Baillie Fraser: Traveller, Writer and Artist 1783–1856", Iran, 1994, 32:1, 125–134

£3,000

[138730]



An entertaining and informative account of service in Oman and Aden

15

FRAZER, Simon as "Scout". 'A' for Arabia. A History of 'A' Squadron, 15th/19th The King's Royal Hussars in 1957. Hereford: For the Author, 1994

Quarto. Original blue buckram by Peter Woodhead at the Venn Hall Bindery in Hereford with title and regimental badge gilt to the front board, pale blue free endpapers. No jacket issued. Coloured frontispiece of the squadron leader's pennants, 60 illustrations to the text, 7 folding coloured maps. Lower corners bumped, else very good indeed.

First and only edition of just 40 copies, this copy out of series but inscribed by the author on the front free endpaper, "With best wishes, Simon Frazer". The only other copy of this highly detailed history of the Squadron and its Ferret scout cars on active service in Oman and the Aden protectorates during the Jebel Akhdar War in 1957 that we have handled was in cloth-backed wrappers.

The account was compiled by the squadron commander, aided by recollections, photographs, contemporary documents, and correspondence provided by a number of officers and troopers. This was hard campaigning in unforgiving territory, but the resulting narrative is highly entertaining while remaining informative, provided with excellent maps and private photographs unseen elsewhere, together with a useful glossary of military terms in use during the campaign, a roll of all ranks noting their troop or squadron, and trade, including some 70 National Servicemen. Members of the Squadron received the GSM with clasp "Arabian Peninsular".

It is extremely uncommon. Library Hub locates copies at the British Library, Oxford, Cambridge, Imperial War Museum, and National Library of Scotland, National Library of Wales, and Trinity College, Dublin (these copies not picked up by other online searches of institutional holdings).

£2,250

[134213]



A lavishly produced set of excerpts
from al-Ghazali's magnum opus

16

GHAZALI, Abu Hamid Muhammad ibn Muhammad al- Selections from 'The Revival of the Religious Sciences', from a set endowed by the Marinid Sultan to the Qarawiyyin Mosque in Fez in 1350. Morocco: first half of the 13th century

3 vols., Arabic manuscript on vellum (244 × 180 mm). Vol. 1: 14 folios. Vol. 2: 20 folios. Vol. 3: 17 folios. 12 lines of Maghribi script per page written in brown ink with key words written in red, marginal glosses. Set in later red leather stamped bindings. Housed in a folding card box. Some folios a little loose from binding (entirely in the case of vol. 1), twin punched holes along gutters, minor worming, some uneven leaf extremities, vol. 3 with purple floral endpapers and Schøyen Collection label to front pastedown. Overall in very good condition.

This collection of folios in three volumes consist of excerpts from al-Ghazali's magnum opus, the *Kitab Ihya' 'Ulum al-Din*, meticulously produced with superior calligraphy penned in a remarkably accurate and consistently fine hand. It was donated by the Marinid Sultan al-Mu'ayyid al-Mansur Amir al-Mu'minin Abu 'Inan al-Mutawakkil (r. 1348–58 CE) to the prestigious Qarawiyyin mosque in Fez in the end of Rab' al-Awwal AH 751 / June 1350 CE.

Al-Ghazali was one of the greatest Islamic intellectuals. Born near Tus in the province of Khurasan in 1058 AD, al-Ghazali moved to Baghdad after undertaking his education in Gurgan and later under the tutorship of al-Juwayni in Nishapur. Under the Seljuq wazir and

statesman Nizam al-Mulk (d. 1092 CE), al-Ghazali was appointed as professor in the Nizamiyya Madrasa, the most important academic institution of the day, founded by al-Mulk.

The present manuscript is a collection of folios from the *Kitab Ihya' 'Ulum al-Din*, or 'The Revival of the Religious Sciences', al-Ghazali's most significant work. In this vast work al-Ghazali sought to harmonize Islamic mysticism with every aspect of Islamic law, theology and worship, stressing the spiritual nature of Islamic ritual and the search for knowledge, and emphasizing pious actions, thoughts and practices. The text sought to codify and provide a legalistic and logical framework for Islamic mysticism. Prior to al-Ghazali's work, the practises of many of the Sufi orders





were viewed with suspicion and often seen as a threat to orthodox mainstream Islam. Al-Ghazali's text became one of the most quoted and influential works on religious practise and observance in the medieval Islamic world, gaining broader acceptance of the mystical or Sufi spiritual thinking within the Islamic mainstream.

In 1095 CE, having suffered a debilitating illness and having become disillusioned with officialdom at the Nizamiyya College in Baghdad, al-Ghazali relinquished his role and public status and focussed on intellectual introspection and pilgrimage. He moved to Syria and visited Jerusalem, Hebron (the tomb of the Prophet Abraham), Mecca and Medina. He then returned to Khurasan and lived a life of poverty and solitude, during which time he wrote the *Ihya' 'Ulum al-Din*. In 1106 he was persuaded by Nizam al-Mulk's son Fakhr al-Mulk to return to teaching, and he spent the next five years at the Nizamiyya College in Nishapur. He died in 1111 CE.

The popularity of al-Ghazali's work waxed and waned in the Islamic West. Under the Almoravid dynasty (1040–1147), contemporary with al-Ghazali's life, an initially warm reception turned to hostility, with orders to burn manuscripts of his works. Then under the Almohads (1121–1269) and the Marinids (1244–1465) his work became more popular and widely followed. It was during this period that the present volumes were produced.

The influence and high regard for this text is shown by the lavish production of these volumes. They are written on parchment and three folios within them carry royal waqf (endowment) inscriptions stating that the manuscripts were presented to the prestigious Qarawiyyin mosque in Fez by the Marinid Sultan al-Mu'ayyid al-Mansur Amir al-Mu'minin Abu 'Inan al-Mutawakkil at the end of Rabi' al-Awwal AH 751 / June 1350 CE. Other inscriptions

indicate that a volume had been owned by 'Ali Ibn Muhammad Ibn Yahya al-Shafi'i, who perhaps presented it to the Sultan.

Excerpts contained within the manuscripts are as follows:

MS volume 1

Part 1: "Acts of Worship"

Book 3: "Acts of purity"

Book 4: "Mysteries of worship"

Part 2: "Norms of everyday life"

Book 17: "Etiquette of travel"

Book 18: "Concerning music and singing"

MS volume 2

Part 3: "Ways to perdition"

Book 21: "Marvels of the heart"

Book 26: "Condemnation of the world"

Book 27: "Condemnation of miserliness and the love of wealth"

Part 4: "The ways to salvation"

Book 34: "Concerning poverty and abstinence"

Book 35: "Faith in divine unity and trust in Divine Providence"

Book 36: "Concerning love, longing, intimacy and contentment"

MS volume 3

Part 4: "The ways to salvation"

Book 33: "The Book of Hope and Fear"

Part 1: "Acts of Worship"

Book 4: "The Mysteries of Worship"

£55,000

[138709]



Inscribed copy of Gibran's only collection of drawings

17

GIBRAN, Kahlil. *Twenty Drawings.*

With an Introductory Essay by Alice Raphael.

New York: Alfred A. Knopf, 1919

Small folio. Original brown cloth-backed cream boards, spine and front cover lettered in gilt, central roundel to front cover in gilt. With part of the dust jacket: front flap and attached panel, and part of the rear panel. Colour frontispiece portraying the artist's mother, and 19 monochrome plates, all with captioned tissue guards. Ends and corners somewhat worn, with light rubbing along board edges, titles a little dulled at spine, front board with a few marks, but a very good copy overall, sound and internally clean but for a few unobtrusive finger marks.

First edition, first printing, inscribed by Gibran on the front free endpaper, "To Margarrite [Marguerite?] Harrison Day, with kindest thoughts from Kahlil Gibran, 1923". The recipient has proved unidentifiable, though it is tempting to think that she might be some relation of Gibran's early creative mentor, the Boston photographer Fred Holland Day.

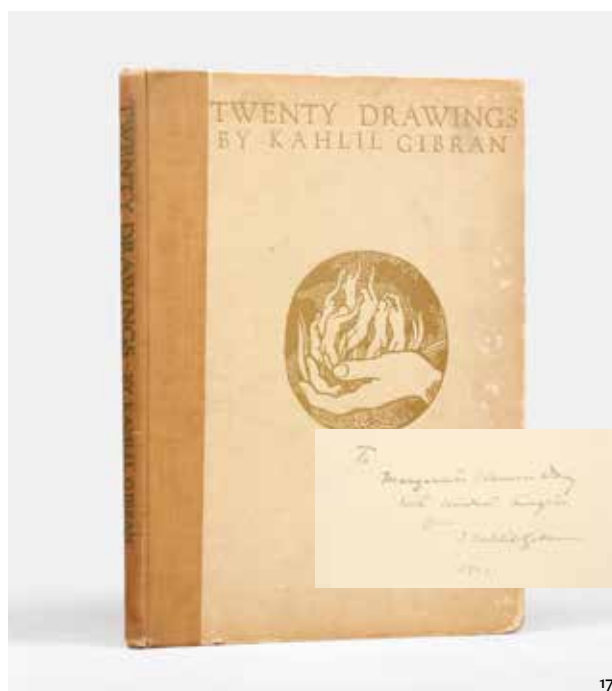
Twenty Drawings was Gibran's first and only collection of drawings, and the second of his English-language publications – the first being *The Madman* (1918), the fourth being his world-famous *The Prophet* (1923). "For Gibran the canvas represented another form in which his poetry could be expressed ... the pieces included in *Twenty Drawings* clearly demonstrate the mystical qualities Gibran imbued in all his works, whatever the medium" (Allen, p. 184). The collection, which includes a critical introduction by the contemporary art historian Alice Raphael Eckstein, contains works considered "to be his best visual art up to that date" (ibid). The book was also issued in

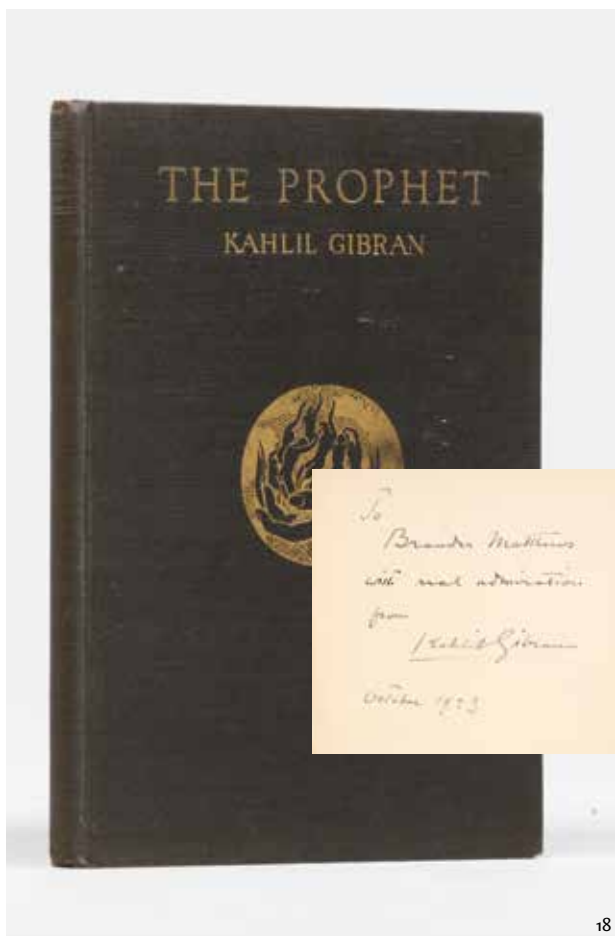
a signed limited edition. There are however no inscribed copies listed in auction records.

Roger Allen, *Essays in Arabic Literary Biography 1850–1950*, Harrassowitz Verlag, 2010.

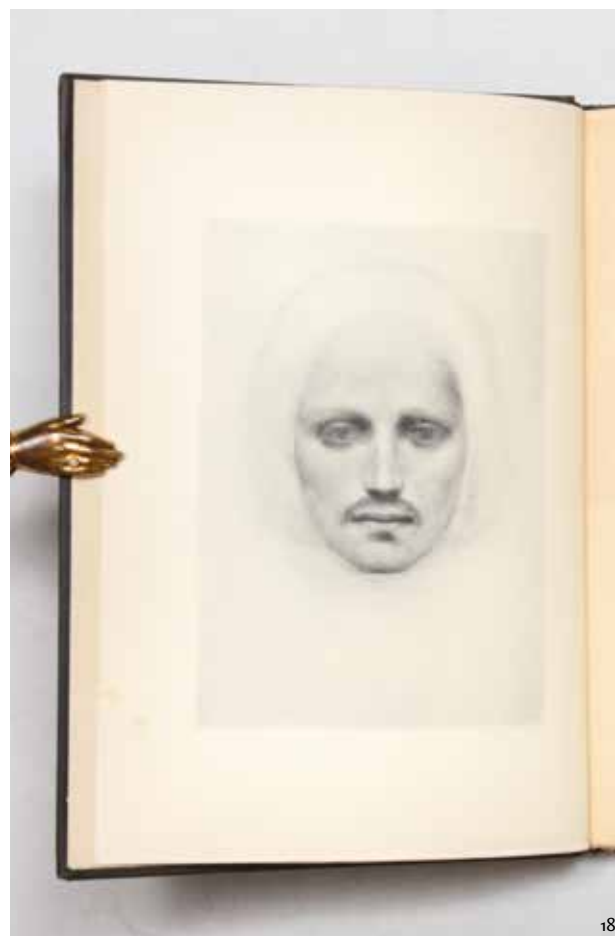
£12,500

[137819]





18



18

Very scarce inscribed first edition

18

GIBRAN, Kahlil. The Prophet.

New York: Alfred A. Knopf, 1923

Octavo. Original black cloth, titles and design gilt to front board, top edge black, others untrimmed. Frontispiece and 11 other plates after drawings by Gibran. Spine a little sunned, light shelfwear at extremities, minor white marking to cloth, short superficial splits to front hinge, contents clean without marking. A very good copy.

First edition, first printing, a very scarce presentation copy inscribed on the front free endpaper "To Brander Matthews with real admiration from Kahlil Gibran, October 1923". The recipient, Brander Matthews (1852–1929), was an American writer and educator. The first full-time professor of dramatic literature at an American university, he played a significant role in establishing theatre as a subject worthy of formal study in the academic world. His interests ranged from Shakespeare, Molière, and Ibsen to French boulevard comedies, folk theatre, and the new realism of his own day. His friends included Robert Louis Stevenson, Rudyard Kipling, Mark Twain, and Theodore Roosevelt. "Matthews served as president of the Modern Language Association (1910) and of the National Institute of Arts and Letters (1913), as well as chancellor of the American Academy of Arts and Letters (1922–1924)" (ANB).

Kahlil Gibran (1883–1931) is one of a select group of writers whose greatest works were written in a language other than their native tongue. Born in the Lebanon, Gibran emigrated to the

US and having published several works in Arabic he produced *The Prophet*, his masterpiece, in English. It was this collection of inspirational essays, first printed in September 1923, that established his world-wide reputation. Never out of print, translated into at least 40 languages, and with sales in excess of 100 million copies, *The Prophet* is responsible for Gibran's ranking as the third best-selling poet of all time, behind Shakespeare and Lao-Tzu.

Signed or inscribed copies of the first printing of *The Prophet* are very scarce indeed; we can trace only two others, one of which is merely signed.

£25,000

[138457]



18



19

A superb copy of Horsburgh's India Directory housed in an American naval officer's book box

19

HORSBURGH, James. The India Directory, or, Directions for Sailing to and from the East Indies, China, Australia, and the Interjacent Ports of Africa and South America. London: Wm. H. Allen and Co., 1841–43

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

An exceptionally well-preserved copy, presented here in an American naval officer's portable book box – as such remarkably uncommon – with the additional appeal of a series of original holograph coastal profiles. This is the fifth edition of this important publication, much enlarged in successive editions from the first of 1809–11, which was to become the standard manual for the eastern navigation dating to a period of expanding America-Asia trade, before the ruinous effects of the Civil War took their toll on the American merchant marine.

It has a most attractive provenance – this copy was in the possession of an American naval officer and contains a number of holograph notes and carefully sketched coastal profiles by him. His dating of the profiles show that he was on board the schooner *Pontiac* “from Boston to Madras” with dates spanning the years 1850 to 1852. Included here is a fascinating 2-page letter (dated 9 October 1857) addressed “Dear Nelly”, which gives details of dangerous shoals in the Java Sea and mentions the possibility of our officer serving on the USS *Powhatan*, which was Commodore Perry's flagship in November 1853, during his visit to Whampoa

(modern day Huangpu District). In August 1855 the *Powhatan* accompanied HMS *Rattler* and HMS *Eaglet* in a successful engagement, known as the Battle of Ty-ho Bay, against Chinese pirates off Kowloon and returned to America on 14 February 1856. The Treaty of Amity and Commerce between the United States and Japan was signed on the *Powhatan*'s deck (29 July 1858).

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

James Horsburgh (1762–1836) was first mate on the *Atlas* in the Bay of Bengal when the ship was wrecked on Diego Garcia, and this incident may have been key in resolving him to collate as much accurate navigational information on the region as he could. The Horsburgh lighthouse at the entrance to the Straits of Singapore were erected as a memorial to him and is still in service today.

Ferguson 481.

£30,000

[126537]



19



An important work on medical diagnosis and treatment

20

IBN JAZLAH (Yahya ibn 'Issa ibn Jazlah al-Baghdadi).

Taqwim al-abdan fi sihat al-insan fi tadbir al-a'm, signed by 'Ali ibn abi bakr al-katib al-hanafi.

[Anatolia or Jazirah: AH 878 / 1473–74 CE]

Folio (181 × 135 mm). Arabic manuscript on paper, consisting of 93 folios plus two flyleaves, each with between 20 and 30 lines per page, written in black naskh script with important words and headings highlighted in red ink, set within red outlined tables, marginal index letters in red ink with later added pagination in black ink below; set in an earlier tooled and gilded brown morocco binding, with an ogival central medallion, ropework spandrels, and strapwork border, exceptionally decorated block-printed doublures with figures of angels set on floral ground.

This important medical text was composed during the golden age of Abbasid intellectual discovery. The intellectual boom was in large part fuelled by interest in and the translating of classical Greek texts on areas as wide-ranging as astronomy, philosophy, and of course medicine. Much of the body of classical Greek knowledge was translated into Arabic by members of the oriental Christian communities who lived under Muslim rule. The author of this text, Ibn Jazlah, comes directly from that mould, having been born a Nestorian Christian in Baghdad and later having converted to Islam, rising to become the official physician of the Abbasid Caliph al-Muqtadi bi-Amr Allah (r. 1075–94 CE).

The text itself, which is dedicated to the Caliph al-Muqtadi bi-Amr Allah, is organised in a very practical way. It lists a series of 352 illnesses separated into 44 tables. The names and symptoms of a given illness are recorded on one page with the suggested

courses of treatment listed on the facing folio. Its practical nature ensured that it became widely popular and was translated into Latin by the Jewish physician Faraj ibn Salem in Sicily in 1280 CE (Ibn Jazlah became known in the West under his Latinised name Buhahylyha Bingezla). This present copy shows that his work had travelled from the Abbasid heartlands in Iraq to Egypt, where it was still valued at the Mamluk court three centuries later.

Another probably 15th-century copy of this work is in the collection of the Bodleian Library (Emily Savage-Smith, *A new catalogue of Arabic Manuscripts in the Bodleian Library, University of Oxford, Vol. I: Medicine*, Oxford, 2011, pp. 573–75, no. 161). For a slightly later copy of this same work with a detailed description in Arabic of the contents dated to 2 Muharram AH 994 / 24 December 1585 CE, see Nikolai Serikoff, *Arabic Medical Manuscripts of the Wellcome Library – A Descriptive Catalogue of the Haddad Collection*, Leiden 2005, pp. 123–31. Two further copies are in the Chester Beatty Library and two are also in the collection of the British Library.

A very closely related binding with block-printed figural doublures is attributed by David James to Anatolia or Jazirah circa 1250–1350 CE (*The master scribes*, Oxford University Press, Oxford, 1992, no. 48, pp. 196–97). A binding which has very closely related medallions on the front and back plates and has doublures decorated in the same fashion, which are however not figural, is in the collection of the Bibliotheque Nationale in Paris (Marie-Genevieve Guesdon & Annie Vernay-Nouri, *L'art du livre arabe du manuscrit au livre d'artiste*, Bibliotheque nationale de France, 2001, no. 108, p. 148). The binding in the Bibliotheque nationale is catalogued as being original to a manuscript dated to 1153 CE.

A. Arberry, *A Handlist of the Arabic Manuscripts*, Vol. VII, Dublin, 1964, p. 96; Colin Baker (ed.), *Guide to the Arabic Manuscripts in the British Library*, London, 2001, pp. 360–61.

£30,000

[138652]

ويعمل حركته من مرقه

ان يطبخ حتى يغلي ويقلظ ويستعمل نافع ان شاء الله **شراب الصالح**
انما **خمس** من سبعة **البحر** من سبعة وثمانين
ثقال مسك ربع مثقال بدق الادوية
ملك والملك وبلغ عليه اثني عشر رطلا
من الليمون ثم يرد الى القدر والوقود
يطبخ حتى يصير له قوام وينزل عن النار
تسلو بقوى المعدن ويشوي ويقلظ
شور الانج من مارج وادوية ومثاق
احسنه ابطال شراب وينزل ثلثه انما
بعضا طبرزد او مثقال مصطكي
جيد يطبخ بناوليده حتى يستوي
شراب حب الارز
مطرط وجبس الحيز وبقوى الاحشا
صه مصفاه عشر دواتق عسل
لظا ويستعمل **رب الاس** يطبخ
يستعمل **شراب الصناعات** ينفع القدر
والخلاء يلبو الرمان الحلو والحامض
سده وطلان ومن عصارة الصناعات
حتى يغلي ويصفى **شراب الكوك**
جد كثر لم ينضج يطبخ حتى يمتد

ويصنع

شراب الصالح

ويصفى ويرد الى القدر ثانيا ويطبخ حتى يغلي ويقلظ ويستعمل نافع ان شاء الله **شراب**
الصالح ينفع من صفة المعدن وحققان القوام من حراره ويقطع القدر
المراري والعطش **صفحة** يؤخذ تفاح جبل مزيد ويصير ويطبخ بناوليده
حتى يغلي ويصفى ويجعل في اناء زجاج فان كان صيفا فاجعله في الشمس اياما
حتى يذهب ما يدهنه ويقلظ ويستعمل فان اردت ان تحيله فائق لكل من
من العصاره وطل سكر واطبخه **شراب الحصرم** ينفع من حراره المعدن والخلل
المراري ووجاع الحراره والسموم ويقطع العطش ويقوى معدن الحبال ليل يقبل
الاغلاط الردية **خلاصة** يؤخذ عصاره الحصرم تقطع حتى يبقى النصف ويصفى
ويرك ليله ثم يرد الى القدر وبلغ عليه حبه من قنقريه حتى يذهب عنه
الرائحة الزفرة ويقلظ ويصفى ويستعمل فان اردت ان تحيله فائق لكل من
بدا يطبخ بناوليده حتى يغلي على قدر وقدما العصور ويقلظ ويستعمل **شراب**
الفاكهة يقوى المعدن والاحشا ويقطع القي والاخلال والمرار الاضمر وينفع
شور الحوامل عند القدر **الحلا** يؤخذ ما سقيل وتفايح وكثيري ورمات
مزوجا ووزعور بالسويه يطبخ بناوليده حتى يغلي فان اردت ان تحيله
فالوقود من السكر ما يريد واغله وضعه واستعمله **شراب الانج**
البحر يقوى المعدن **الحلا** خذ من شور الانج رطبا واطبخه بما قد تصط
ونصف حتى يبقى الثلث وضعه والى العسل المعقود واطبخه بناوليده حتى
يقلظ ويستعمل كاجلاب **شراب الحصى** خذ من يؤخذ ما به حشا شه
وسطه في الحجم قبل ان تحب في ثوبها فيكون لا عصاره لها وليس في بكره
الحمايه لا ينصر عنها الا المرقق وليس فيده ساعده رقيقه العصاره

شراب الحصرم

شراب العفالكه

شراب الانج

شراب الحصى

The compound medicine section of an unparalleled text
by the most influential writer in medical history

21

IBN SINA, known in the West as AVICENNA.

Al-Qanun fi al-tibb ('The Canon of Medicine'), Part 5.

Near East: AH 727 / 1326 CE

Arabic manuscript on paper (241 × 168 mm), 107 folios, 20 lines to the page written in naskh script in black ink, important words in red and marginal annotations in red and green; set in a later black leather binding with red leather backstrip and edges, with flap.

Known as Avicenna in the West, Ibn Sina can be regarded as the most influential writer in the history of medicine. His unparalleled al-Qanun fi al-tibb or 'The Canon of Medicine', completed circa 1025 AD, gathered the totality of medical knowledge at the time.

Al-Qanun fi al-tibb ('The Canon of Medicine') is the celebrated and highly influential medical encyclopaedia of Ibn Sina. Drawing on earlier works by Galen, Hippocrates, and Aristotle, it contains many original contributions to the fields of anatomy, gynaecology, and contagion, among others. Less focused on observations than other authors, Ibn Sina compiled a rigorous and systematic synthesis of earlier Greco-Arabic science. Al-Qanun fi al-tibb arrived in the West via the Latin translation of Gerard of Cremona (c.1114–87) and – through no less than 87 further translations – continued to be a standard text until the mid 17th century.

This manuscript comprises Part V of al-Qanun fi al-tibb, the part dealing with compound medicines. On f. 1b it is given the title 'al-maqala al-'ilmiya fi'l-haja ila al-adwiyah al-murakkaba' ('the scientific treatise on the need for compound medicines'). This copy has certainly been used by other medieval physicians and/or commentators, for the margins contain notes and glosses written in red, green and black ink. Some of these simply repeat the section and chapter headings, but others are longer and more descriptive. There are two inscriptions, one on f. 1a and one on f. 108a mentioning that the text was checked by a certain Habib-Allah Jalal al-Din Muhammad in the month of Safar in the year 1023 AH (March–April 1614 CE).

£75,000

[138650]





Photographs from a grand cruise around North Africa and the Middle East

22

IRANIAN, Mihran, & others. Photograph album documenting a cruise to North Africa, the Middle East, and the Mediterranean on RMS Celtic. New York: 1902

Landscape quarto (290 × 375 mm). Recent black grain limp leather post-binder, silk moiré effect pastedowns, nickel-plated screw posts. Typescript table of contents on ruled paper (6½ pages, recto only, trimmed at right margin, browned and a little ragged); 100 original albumen and silver gelatin print photographs mounted both sides of 47 dark grey heavy-cardstock mounting leaves, black linen hinges (formats from 140 × 200 mm up to 255 × 310 mm, 3 of them lengthy folding panoramas, 180 × 901 mm, 210 × 580 mm, and 210 × 535 mm respectively), the majority captioned in the negative, many with studio stamps, all numbered in reference to typed table of contents. Some chipping and wear at the edges of the mounting leaves, occasional short closed tears, slight bowing of leaves from the mounting of the photos as usual, lacking one leaf with 3 photos which is listed in table of contents, the second panorama with minor chipping to upper outer corner (image not affected), a few other photos with very minor damage from lifting in a few spots, remains very good.

An engrossing, wide-ranging, and thoughtfully compiled Gilded Age photograph album assembled by a member of a tour party sailing from New York on a Mediterranean cruise aboard the White Star liner RMS Celtic. Perhaps most importantly it includes a handful of superb depictions of Istanbul by the celebrated Armenian photographer Mihran Iranian, whose work is noted for its improvisatory verité quality and survives in a relatively small number of images, particularly when compared with the work of larger studios such as Bonfils in Beirut, also represented here. Across the album, this collection of finely detailed albumen and silver gelatin prints vividly capture scenes at Madeira (12) Gibraltar (2), Algiers (10), Malta (8), Athens (10), Constantinople

(14), Smyrna (6), Ephesus (6), Palestine (14, including Galilee, Nazareth, Tiberias), and Jerusalem (15).

The first port of call was Funchal, Madeira, with scenes of the rugged coastline, a large panoramic view, images of the mountain-climbing funicular railway, winemaking, local residents, a fine image of one of the local *carro de boi* (ox car; a type of sledge with greased runners, pulled by oxen), and another of palanquin-bearers with a passenger. After a brief stop in Gibraltar, the group moved on to Algiers. The images here include a vibrant harbour scene, the quays packed with boats, horse-drawn trolleys, and one photo marking our sightseer's hotel, just off the Place de la Republique, as well as Moroccan soldiers, and an Arab party in Biskra with musicians and dancers. Other images encompass views of the fortified harbour, naval vessels, street scenes, and St. John's Co-Cathedral. The next intended port-of-call was Alexandria but Egypt had been quarantined by the Ottomans during the winter of 1902, so the group next made their way to Greece, this section opening with two hand-coloured views, of Athens and the Parthenon, followed by silver gelatin images of the Temple of Jupiter, the Acropolis, and the Temple of Theseus.

In late February 1902 the RMS Celtic was able to negotiate with the Ottoman authorities for entry into Constantinople, and the compiler of the album managed to secure a number of photographs of the city by the celebrated Armenian photographer Mihran Iranian (fl.1891–1905). "Of all the major Armenian studios from Istanbul, Iranian's albumen photographs are the rarest and less than 300 images are known to have survived. [His] primary subject was the city of Constantinople, its picturesque landscape, architectural heritage and the many types of artisans and workers that populated its streets. Evidently using a light camera with faster lens, which allowed for mobility and rapid exposures, Iranian captured the bustle of the city streets with remarkable clarity. Teeming with movement, these images often have an immediacy and documentary veracity unlike similar views



produced by other Istanbul photographers from the previous decade [...] above all, Iranian was a master at capturing the mood of a place. Catching the Ottoman capital on the brink of rapid transformation, the photographer aimed to record many of the ancient streets and quarters before they disappeared" (Database of Armenian Photo-Media Practitioners). The eight images bearing the Iranian imprint include the Suleymaniye Mosque from the harbour, with Ottoman boatmen in the fore-ground, Pointe du Serai (Sarayburnu), the Galata Bridge teeming with travelers, a panoramic birds-eye view of the Golden Horn, a Turkish peasant baker leading his mule laden with loaves carried in wicker panniers, a group of two women and a man selling simit, the traditional Turkish circular bread, as well as a porter carrying a barrel on his back. The fine exterior view of the Hagia Sophia was captured by another Armenian, Bogos Tarkulyan, better known as Phebus Efendi (d. 1940), who had established the Phebus studio in 1890, following an apprenticeship under his fellow Armenians, the Abdullah Brothers.

The tour then continued to Smyrna (Izmir) and Ephesus (Efes), depicted through the work of the Rubellin studio, including a splendid panoramic photo of Smyrna, a view of "the landing place with horse railroad leading to steam railroad to Ephesus", a "dance of the Zebras" showing an Ottoman military unit, the ancient city of Sardis, the Roman Gate of Persecution, and a view of the ruins of the Temple of Lysimachus, as well as those of the Prison of St Paul. Once the RMS *Celtic* reached Haifa, 200 of the group, presumably including our compiler, decided to join the Samaria Camping Party, with a group portrait captured at Shiloh by Khalil Raad (1854–1957), "considered to be the first Arab photographer in Palestine" (Ankori, p. 36). Also included are images of the village of Cana of Galilee, Nazareth, the Greek Church, Mount Tabor, the city of Tiberias on the Sea of Galilee, with many images from the studio of Felix and Adrien Bonfils. Felix Bonfils (1831–1885) set up a studio in Beirut in 1867 and established himself as one of the

finest photographers in the region, responsible for some splendid images of Lebanon, Syria, Palestine, Egypt and Greece. Included here are fine scenes of the Damascus Gate, the Tower of David, and a splendidly attired dragoman or official guide. The album closes with three memorable images, local people at the Tomb of Lazarus, a group of three Bedouin, and "women carrying roots of trees to Jerusalem to sell for fire-wood".

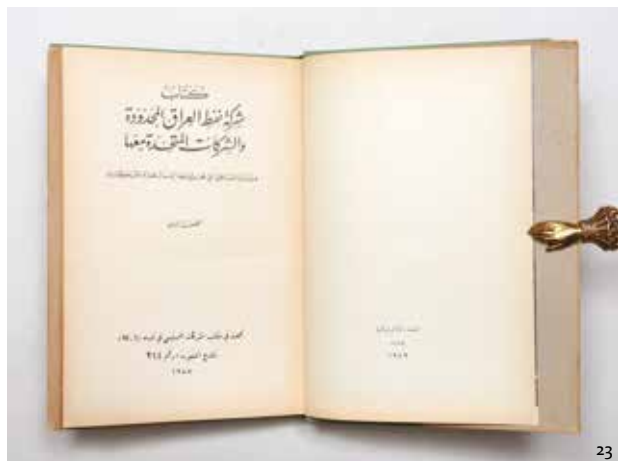
The RMS *Celtic* was launched on 4 April 1901 from the Harland and Wolff shipyards in Belfast, and made her maiden voyage from Liverpool to New York in July of the same year. She was the first of a quartet of White Star ocean liners dubbed "The Big Four", which would eventually include the *Cedric*, *Baltic*, and *Adriatic*. During the Great War she was converted to an armed merchant cruiser and survived being struck by a mine and torpedoed.

Our tourist was one of thousands who joined the popular cruises organized by Frank C. Clark, one of the major tour operators working out of New York, who provided "relatively comfortable travel under generally primitive conditions. Frank Clark was represented in Jerusalem by his brother Herbert, who [...] served as the American vice-consul in Jerusalem (and is described as such in the company's brochures). 'Clark's Cruises to the Orient' in large, chartered steamships, carried 600–800 passengers every year around the world, from 1895 to 1925. Their major advertised attractions were tours of Egypt and the Holy Land. The growth of tourism was, among other things, connected with the development of modern means of transport, with cultural changes and fashions, and with social and economic status" (Kark, p. 235).

Gannit Ankori, *Palestinian Art*, Reaktion Books, 2006; Getty, *Early Photographers in Greece and the Mediterranean*, The Getty Research Institute, 2018; John Hannavy (ed.), *Encyclopedia of Nineteenth-Century Photography*, 2008; Ruth Kark, *American Consuls in the Holy Land, 1832–1914*, The Magnes Press, 1994; Robert Houston McReedy & H. M. Tyndall, *The Cruise of the Celtic Around the Mediterranean*, 1902; Bahattin Öztuncay, *The Photographers of Constantinople, I*, p. 315; Michael Wong, *Malta: The Richard Ellis Archive 1862–1924*, British Photographic History, 2011.

£7,500

[131724]



Very scarce travel guide in Arabic
for oil company employees

23

(IRAQ PETROLEUM COMPANY LIMITED.) Kitab Sharikat naft al-'Iraq al-mahdudah wa-l-sharikat al-muttahidah ma'ha wa-yatanawal al-manatiq allati tajri fi-ha a'mal hadhihi al-sharikah. [Handbook of the Territories which form the Theatre of Operations of the Iraq Petroleum Company Limited and its Associated Companies.] Beirut: al-Matb'ah al-Kathulikiyyah, 1949

Octavo. Original green cloth, title red to spine, IPC device to front board, plain endpapers. With the dust jacket. Half-tone portrait frontispiece of King Faisal and 13 similar plates, folding area map at the rear, maps and tables to the text. Some shelf wear to top and bottom of spine, one small bump to top of rear board, book block browned. A very good copy in very good dust jacket with light chipping around spine.

First Arabic edition, very scarce with WorldCat showing only one location, Oxford University. The book is intended as a guide to the region for staff of the Iraqi Petroleum Company – formed in 1925, the company began to grab concessions across the region throughout the 1930s and 1940s.

After an informative and reasonably detailed outline of the Company's activities in the region, this book goes on to describe the history and daily life of areas where the Company operated – Iraq, the Arabian Peninsula and the Levant – offering advice to workers moving to those areas. There are some interesting descriptions of the Trucial states in the period shortly before the oil boom, which mention the lack of infrastructure and low levels of development on the coast at the time, as well as the sometimes strained relations between the various sheikhdoms. Sheikh Zayed of Abu Dhabi, who would go on to form the UAE in 1971, is already described as “probably the outstanding and most influential person in the whole of Trucial Oman” (p. 131).

The book is profusely illustrated from photographs, a number showing the Company's operations in Kirkuk and Tripoli, but also some early photographs of Qatar, including an aerial view.

£2,250

[128711]

Exceptionally important in-house documentation of
a crucial development in the modernization of Jeddah,
Saudi Arabia's commercial hub and the gateway to Mecca

24

(JEDDAH WATER SUPPLY.) BALFOUR, David Ross.

City of Jeddah Water Supply. Westminster [Jeddah]: Balfour and Son, (Gellatly Hankey,) 1947–48

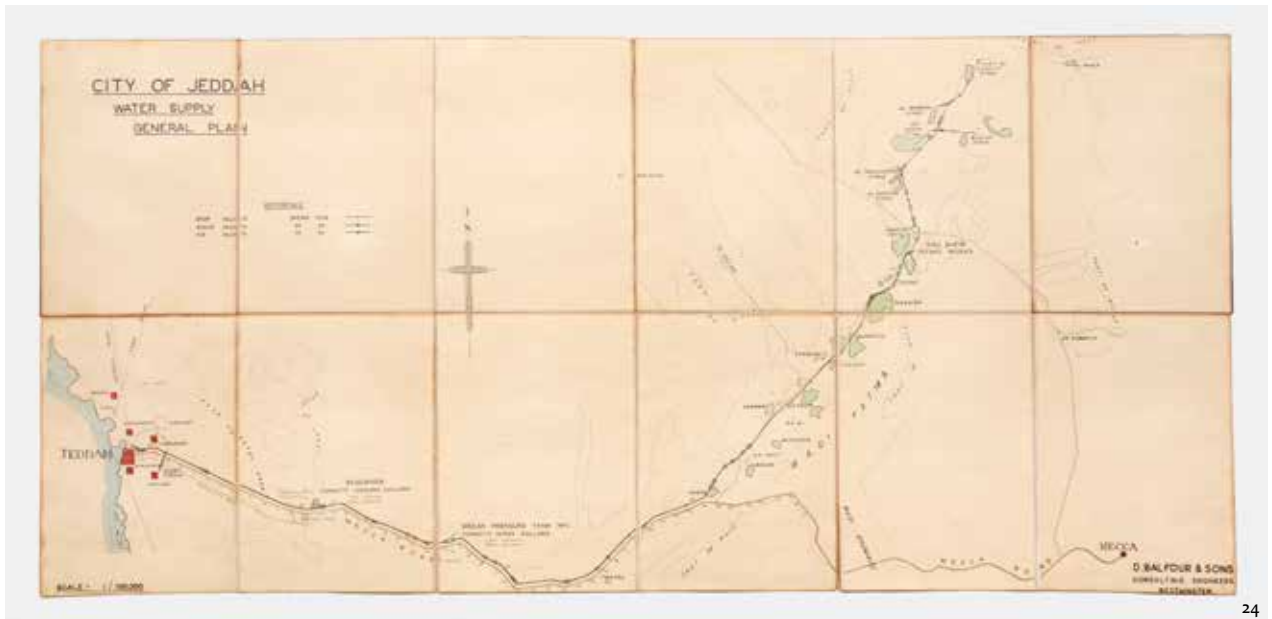
Red leatherette wallet (150 × 200 × 50 mm), internally divided into 3 sections, brass clasp closure, title in gilt to front: “City of Jeddah Water Supply / December 1948 / To A.A. / From D.R.B.”. Containing 5 hand-coloured maps, plans and sections on 4 large folding linen-backed sheets. Wallet just a little rubbed, the contents similarly slightly handled and lightly toned with a few minor splits, but overall very good indeed.

Rare and highly detailed planning documents produced in extremely limited numbers for a small group of stakeholders.

No other copies have been located or references found. This copy with gilt presentation supralibros; “To A.A. / From D.R.B.”: D.R.B. being David Ross Balfour, who led the project as a partner in his father's Westminster and Newcastle based civil engineering firm, D. Balfour and Son. The recipient is most likely Ahmad Ashmawi, Assistant Director of Gellatly Hankey's Jeddah office. Both sat on the Technical Committee. Ashmawi attended the inauguration in 1947, where he presented the scheme to Emir Saud on behalf of Gellatly Hankey and Balfour.

Prior to oil, the new Saudi Kingdom depended on revenues from the Hajj; the improvement of facilities for pilgrims in the Hejaz was therefore of vital importance. To this end, to improve water security in time for the Hajj in 1947, Abdulaziz Ibn Saud drove forward a project to tap new water sources at Wadi Fatima. He awarded the contract to British shipping and trading firm Gellatly Hankey, who nominated British engineering concern Balfour and Son to design and lead the project. The first stage was completed on time, with the rest in place by 1950. Faisal was to further expand supply in the 1960s.

Ibn Saud had inherited the creaking 19th-century Ottoman system that piped water from wells at Waziriya seven miles away, and from a coal-fired sea water condenser built in 1907, that mainly benefited the city's expatriate community. During the Hajj, additional supplies were trucked in from Mecca. Minor improvements had been made by resident British and US engineers, including Karl Twitchell supported by Aramco and Charles Crane. In 1933, prompted by Sheikh Muhammad Dehlavi on behalf of Mecca's Ain Zubeyda Committee, new sources were tapped in Waziriya but Dehlavi failed to persuade the Jeddah authorities to repair the deteriorating pipes, so had to bring the matter to the attention of Ibn Saud himself. In 1941 Ibn Saud asked Twitchell “to interest US companies in developing water and agriculture in Saudi Arabia”. Failing to do so Twitchell instead proposed a US government mission to review the matter. Twitchell, then working for the Saudi Arabian Mining Syndicate outside Jeddah, led the mission in 1942, and for Jeddah proposed springs in Wadi Fatima and Hadda 25–40 miles away. Ibn Saud approved, and in November 1946 he agreed with landowners and Jeddah notables to source eight springs in time for the Hajj in November 1947, and nominated Gellatly Hankey to carry out the work. They had assisted Ibn Saud with financing and procurement in the early years of his reign, had several offices along the Red Sea, plus their own caravanserai in Jeddah, and facilitated the movement of pilgrims. The company formed a Technical Committee, nominating Balfour to design and lead, the Egyptian Company for Concrete Cement Works (Cairo) to lay the pipes, and



24

local contractors Mohammed and Abdullah bin Laden to dig the trenches. Gellatly Hankey committee members included Ahmad Ashmawi of the Jeddah office (see provenance).

David Ross Balfour arrived in Jeddah on 21 November 1946 to investigate whether a daily yield of 500,000 gallons was possible from Wadi Fatima – a requirement which was doubled on his arrival. He advised that 750,000 gallons was viable and, owing to time constraints, it was agreed to connect just the well nearest the city, Abu Sheib, with the rest to follow. Water from Abu Sheib reached Jeddah on 15 November 1947. Three days later, completion was marked with a ceremony led by Emir Saud and attended by several hundred local and foreign dignitaries, with Qur'an readings, speeches, and a formation of Saudi Dakota aircraft flying overhead. It would not be until December 1950 that full capacity was reached, and "Jeddah, partly due to that new and wonderful water supply, has now burst out of its ancient walls. They have literally come tumbling down as victims of the horns of plenty ..." (Blake, Gellatly's 1862–1962, p. 142).

Here, Sheet 1 shows the situation shortly after completion of the first stage, linking water from Abu Sheib to the city. Sheet 2 expands and updates this, tracing progress to December 1948 and the extension of the scheme beyond Abu Sheib to the Intakes at Jamoom, Al Haniyah, Al Hassaniyah, Abu Arwah, Al Rowdah, and Khaif Al Rawajih. Sheet 3 also traces progress to December 1948, the main difference being that all eight wells are shown connected up, with technical specifications. Sheet 4, "Plan of City Supply Mains", contains descriptions for some installations "to be located opposite roads from the Village of Hindawieh", "to be sited clear of Existing and Future buildings ...", "amended position", suggesting that this plan was to facilitate a review of ongoing work by the Technical Committee; the city wall is still shown, dating the plan to shortly before its demolition in late 1947. Walls, gates and roads are marked clearly (Bab Medina and Bab Gidd to the north, leading to the Medina and Mecca roads, presumably asphalt at this time), Bab Mecca to the east (for camel caravans and pilgrims on foot to Mecca), and Bab Shireef to the south. There is an unnamed gate to the south-west. Public buildings marked include the Customs House by the new pier, Police HQ, (Al Falah) School, the Prison, (Bab Shareef) Hospital, and the (Mimar and

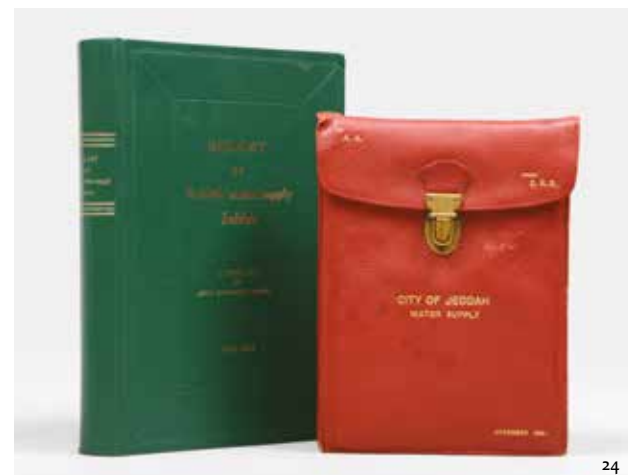
Hanafi) mosques. Outside the walls are the old Ottoman Barracks, and the (Al Asad) Cemetery. Other features are not named, but can be discerned, and identified with reference to other sources, for example souks, caravanserais, legations, merchant houses, zawiya, and other mosques. The large unnamed structure shown east of Bab Mecca is probably the Musalla, a walled compound with minaret used for prayer on the first day of Eid al Fitr. The new water infrastructure is shown in great detail, including pipelines, valves, hydrants, junctions, as also the old system from Waziriya water point where the original Ottoman pipes entered, and the new connection to it, and the condenser plant and its coal yard.

It is offered together with the excellently illustrated, detailed standard history:

AL ANSARI, Abdul Qaddous. History of Aziziah water supply Juddah, and Glimpses on the sources of Water in the Kingdom of Saudi Arabia. (AH 1392/1972 CE). A very good copy in the publisher's green leatherette binding. An extremely uncommon piece with just four locations worldwide, at Cambridge, Exeter, Harvard, and New York University, Bobst Library.

£17,500

[138324]



24

A most attractive set bound by Thouvenin

25

MALCOLM, Sir John. Histoire de la Perse, depuis les tems les plus anciens jusqu'à l'époque actuelle; suivie d'observations sur la religion, le gouvernement, les usages et les moeurs des habitans de cette contrée. Paris: Pillet ainé, 1821

4 vols., octavo (205 × 125 mm). Contemporary calf by Thouvenin (vol. 1 with his name gilt stamped in tail compartment of spine), flat spines with 5 low raised bands bearing a gilt concentric disc roll, crisply gilt-tooled decoration at head and tail, blind central lozenge motif in compartments, dark red twin labels, sides with black single fillet border and gilt corner rosettes enclosing concentric blind palmette and foliate panels, quatrangle-and-metope edge roll, gilt tooled turn-ins, French Shell pattern marbled endpapers and edges. Fine engraved folding map by Ambroise Tardieu, 6 plates and portrait of Fath-'Alī āh Qājār (with tissue guards). Light abrasions to bindings. A particularly appealing set, with half-titles.

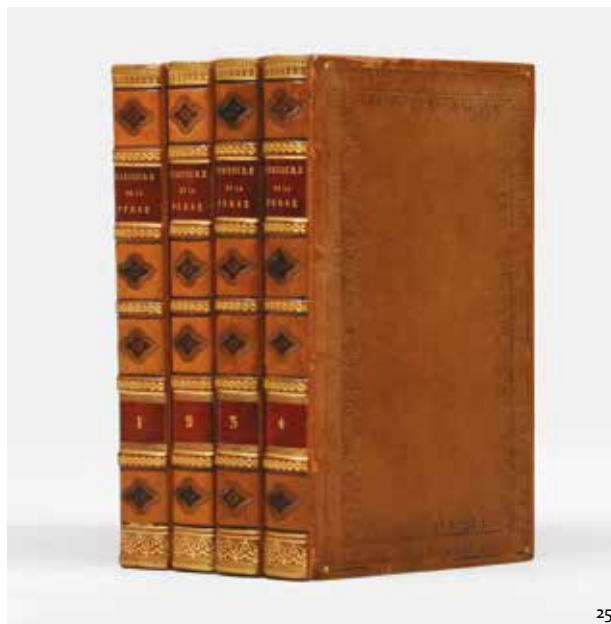
First edition in French of this “monumental work” by the diplomatist and administrator in India, Sir John Malcolm (Wright, p. 8), originally published at London in two quarto volumes in 1815. The translation, by Pierre-Vincent Benoist, was continued from 1814 to 1820 by the eminent orientalist Louis-Matthieu Langlès, keeper of oriental manuscripts at the Bibliothèque Nationale and founding director of the Ecole des langues orientales vivantes in Paris. The “scapegrace and the scapegoat” of the very large family of a Scottish small farmer (Kaye, I, p. 5), the daring and adventurous Malcolm (1769–1833) made three diplomatic missions to Persia. On his third, in 1810, he was received “with pomp and cordiality”, developed a trusting relationship with the shah, and found time to introduce the potato to the country (known locally as “Malcolm’s plum”). “His classic History of Persia, which appeared in 1815, brought him an honorary doctorate of laws from Oxford. Translated into French (1821), German (1830), and Persian (n.d.), the history was particularly valuable for contextualizing events surrounding his own time in Persia, and served as the standard western work for about a century” (ODNB).

This set is presented in a choice binding by Thouvenin, described by the distinguished Italian bibliographer Federico Macchi as having “achieved a reputation as a leading binder of his epoch ... [whose] name has been immortalised by mentions in the pages of Balzac and Stendhal ... He admitted that for many years later, he was quite incapable of attaining the standard set by many English binders, notably C[harles] Lewis whose work was brought to him as models by his customers. Only by 1830 did he feel that he had obtained the necessary experience, and built up a team of binders which enabled him to compete successfully with English binders” (cited by British Library, Database of Bookbindings, retrieved 24 February 2020). The present elegantly restrained example of his craft could certainly be said to match the best English binding of the period and to attain that “Englishness” of style for which he strove so assiduously.

J. W. Kaye, *The Life and Correspondence of Major-General Sir John Malcolm*, 2 vols. (1856); Denis Wright, *The English Amongst the Persians: Imperial Lives in Nineteenth-Century Iran* (2001).

£2,500

[138677]



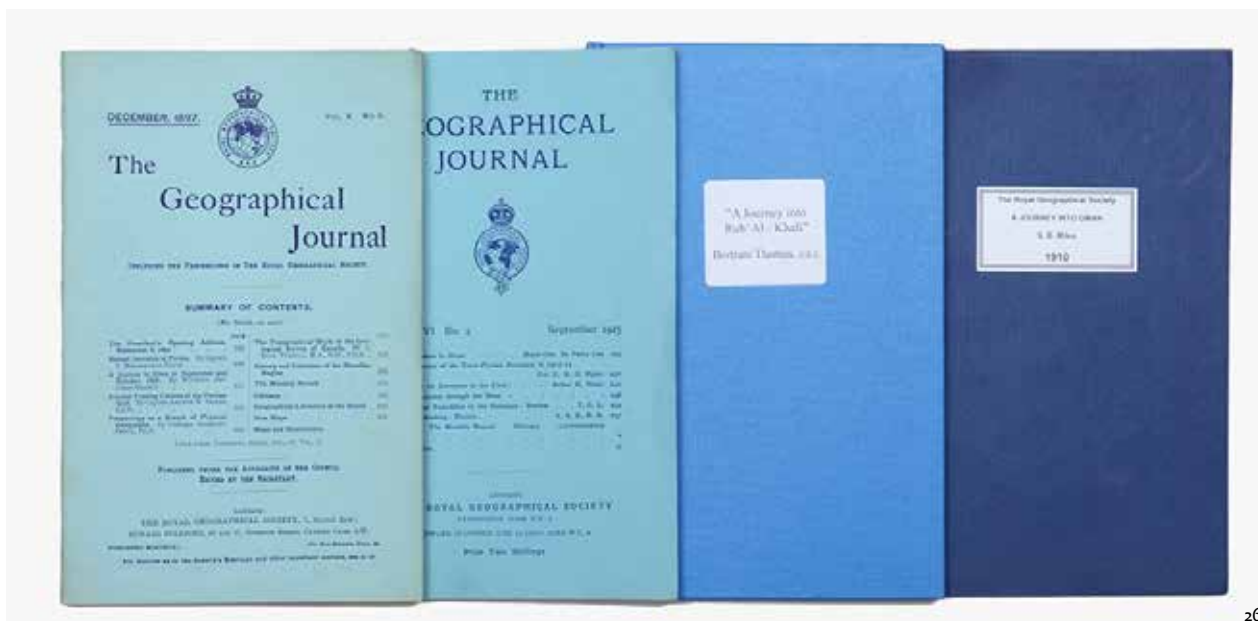
25

Rare maps and articles about Oman by British pioneers

26

(OMAN.) Publications relating to the exploration of Oman, published in the Geographical Journal.

- a) **STIFFE, Arthur.** Ancient Trading Centres of the Persian Gulf. [and:] **SYKES, P[ercy] Molesworth.** Recent Journeys in Persia; **JENNINGS-BRAMLY, Wilfred.** A Journey to Siwa in September and October, 1896. [In:] *Geographical Journal (GJ)*, Vol. X No. 6, December, 1897
- b) **MILES, S[amuel] B[arrett].** On the Border of the Great Desert. A Journey into Oman. London: RGS, 1910;
- c) **COX, Sir Percy.** Some Excursions in Oman. [and:] **RYDER, C. H. D.** The Demarcation of the Turco-Persian Boundary in 1913–14. [In:] *GJ*, Vol. LXVI No. 3, September 1925;
- d) **THOMAS, Bertram.** A Journey into Rub' al Khali – the Southern Arabian Desert. [In:] *GJ*, Vol. LXXVII No. 1, January 1931. Maps:
- e) **THOMAS, Bertram.** “Part of South East Arabia from a route traverse.” [originally published with “The South-Eastern Borderlands of Rub' al-Khali”. [In:] *GJ*, Vol. LXXIII No. 3, March 1929];
- f) **THOMAS, Bertram.** “Route Traverse across the Rub' al Khali from Dhufar to Doha, 1930–31” [originally published with “A Camel Journey across the Rub' al Khali”. [In:] *GJ*, Vol. LXXVIII No. 3, September 1931];
- g) **CHEESMAN, R. E.** “Routes between ‘Oqair and Jabrin Oasis in Eastern Nejd”. [originally published with “The Deserts of Jafura and Jabrin”; in *GJ*, Vol. LXV No. 2, February 1925]. London: Royal Geographical Society, 1897–1931



Together 7 items: 4 octavo pamphlets, 3 loose maps. Pamphlets: Stiffe & others in original light blue printed wrappers; Miles, recent blue light card wrappers with printed paper label to front panel; Cox/Ryder, original blue printed wrappers; Thomas, recent blue boards, printed paper label to front board. Illustrations: a) Stiffe: 2 full-page sketches of Muscat, sketch of Fort of Felej and 2 of inscriptions at Fort Mirani in text, folding map to rear; Sykes: 9 images after paintings and photographs in text, folding sketch map of Persia; Jennings-Bramly: full-page sketch map of route to Siwa, line drawing in text. b) Miles: 2 plates from photographs by the author, folding map of Oman coloured in outline. c) Cox: 2 plates from photographs by the author, folding leaf at rear with 2 two-colour sketch maps of Oman; Ryder: 2 plates from photographs by the author, sketch map. d) Thomas: 2 plates from photographs by the author; folding colour map in pocket at rear. Condition: a) lightly sunned, foxing to edges very occasionally encroaching onto margins; a very good copy; b) short closed tear along map fold to no loss, about very good. c) inner hinge very slightly starting at head, else excellent. e) Thomas map: a couple of minor tears; still very good. g) Cheesman map: closed tear along middle fold, still exceptionally bright; good condition.

First editions. An excellent collection of rare Geographical Journal articles and maps relating to Oman, extending to what is now territory belonging to the UAE, produced by British pioneers of Arabian exploration in the late 19th and early 20th centuries.

a) Stiffe (1831–1912) provides a historical and geographical survey of Muscat and its hinterland, with a summary of his findings at the 16th-century Portuguese fort of Merani.

Sykes (1867–1945) “made his first Persian journey in 1893, travelling through on horseback for six months. He returned to Persia in October, entrusted with building friendly relations with local leaders, and spent until June 1894 surveying and mapping, and climbing the extinct 12,500 foot volcano Kuh-e-Taftan” (ODNB).

Jennings-Bramly (1871–1960), a British intelligence officer, describes how he became the first modern traveller to gain access to the “inner town” of Siwa in the Libyan Desert.

b) Miles (1838–1914) describes his final voyage into the Omani interior, which “took him to the borders of the Great Desert or the Empty Quarter in December 1885. He traversed most of the interior of Oman ... Throughout this extensive journey, Miles managed to gather considerable details about the people and their customs, manners and history” (Hajri, *British Travel-Writing on Oman*, p. 141), observations collected in his posthumous work, *The Countries and Tribes of the Persian Gulf* (1919).

In 1872 Miles was appointed Political Agent and Consul at Muscat, a post he held until 1886. During his tenure he travelled widely across Oman, including parts now belonging to the UAE. Nevertheless, “Miles was not a mere political agent or an observant traveller but a classical scholar and Arabist ... Miles’s writing provides observations on themes that were seldom mentioned by his British predecessors” (*ibid.*, p. 162).

c) Celebrated diplomatist and colonial administrator Cox (1864–1937) recounts two journeys made during his tenure as Political Agent in Muscat: “first, from Abu Dhabi to Baraimi and thence onwards along the fringe of Oman to the desert side of the Jabal Akhdhar or Green Mountains and home to Muscat by the Wadi Samail ... secondly, from Ras al-Khaima to Baraimi, and thence direct to the coast at Shinas and on the seashore to Sohar” (p. 193). He became the first European to traverse the route from Ras al-Khaima inland to Dhank, and expanded considerably on observations made by previous travellers.

Ryder (1868–1945), a military engineer who eventually served as surveyor-general of India, “headed the British survey party [involved in] the Turco-Persian frontier commission ... By 27 October 1914 the commission had demarcated 1180 miles of the frontier from the Persian Gulf to Mount Ararat. Two days later Ryder and Wilson crossed the border into Russia, just hours short of Turkey’s entry into the war” (ODNB).

d) Thomas (1892–1950) relates “his first inland reconnaissance into the Rub’ al-Khali” (Howgego), following two previous journeys along the coast. On his comparatively brief voyage, Thomas set out northward from Salalah in January 1930, “reaching the head of Wadi Umm al Hait at Shisur. From here he proceeded northeast along the Wadi Mugshin for nearly 250 kilometres, reaching the Umm oasis on the edge of the sand desert. He returned by a parallel but not identical route to Salalah” and was back at origin by February. The next year, he would make the first traverse of the Empty Quarter by a European (detailed in Vol. LXXVIII No. 3 of the present publication).

a) Stiffe: Macro 2135; Sykes: Howgego IV S86, Wilson p. 243. b) Miles: Macro 1602; not in Gay. c) Cox: Macro 772. Ryder: Wilson p. 196. d) Thomas: Macro 2191, Howgego IV T15.

£3,000

[96109]



The first book introducing Islam to Japan

27

PRIDEAUX, Humphrey; TADASU, Hayashi (trans).
“Mahometto Den” [The Life of Muhammad.]
 Tokyo: Higashi Kan'ichi, Meiji 9 [1876].

2 vols., octavo (222 × 150 mm), 88 and 47 leaves respectively. Original Japanese Fukuro-Toji bindings, printed labels to spines and front covers. Spine label split and peeling a little to one volume, wrappers very slightly soiled, but otherwise in excellent condition.

First edition in Japanese, being the first Japanese book on the life of the prophet Muhammad. Drawn from Prideaux's *The True Nature of Imposture Fully Display'd in the Life of Mahomet* (1697), it was translated into Japanese by Hayashi Tadasu, later Japan's Minister for Foreign Affairs.

Tadasu (1850–1913) studied in Britain from 1866 to 1868. On his return to Japan he joined with Tokugawa loyalists in the Boshin War, and was captured by Imperial forces, but was released in 1871 and recruited to work for the Meiji government due to his overseas experience and language skills, accompanying the Iwakura Mission to the United States and Europe from 1871 to 1873. He later served as ambassador to Britain, and as foreign secretary. Through his travels and intercourse with western literature he came across Prideaux's biography of Muhammad, and undertook the translation. Its publication in 1876 coincided with a surge of interest in western texts as Japan opened itself to the world.

Long outdated even by the 19th century, Prideaux's biography of Muhammad was not the best material to introduce the life of the Prophet to Japan. Prideaux's portrayal of Muhammad as a fraud had a purpose in its time, as the churchman author used his biography to draw parallels with deism, and consequently undermine the then-ascendant theology. Even so, its publication still marks a significant moment in knowledge of Islam in Japan. There were various Japanese studies of Islamic countries in the period, but the focus was generally on European management of their colonies with an eye to treaty revisions and analyzing world politics, rather than interest in the religion and culture itself. Tadasu's translation marks the first time Islamic theology was presented to a Japanese audience in detail.

£4,500

[138760]



Literary scholarship from al-Andalus

28

QALAWUSI, Muhammad bin Idris bin Malik (al-Qarafi)
al-. [The final conclusion in the summary of the study of prosody.] Al-Andalus: 20 Ramadan, AH 740 / 20 March 1340 CE

Folio (190 × 140 mm). Arabic manuscript on cream-coloured paper, consisting of 99 folios plus three flyleaves, each folio with 22 lines of elegant black maghrebi script, the colophon dated with the name of the scribe obscured, the title in red ink, paginated; set in a modern brown binding.

Rare and early work of literary scholarship from al-Andalus.

Divided into three sections, it aims to deal with all aspects of the study of rhythm and verse in a succinct and authoritative manner. The first section is an introduction to the study of prosody and its rules. The second is focussed on the different forms of rhythm and metric composition and how it is used when composing poetry. The third section is an analysis of language and exploring interpretations of prosody within different genres of poetry.



Islamic Iberia was a renowned centre for literary production. The intellectually fertile atmosphere created new poetical forms that moved away from the rigid qasida structure common to most classical Arabic poetry. The literary scene was influenced by Christian, Muslim, and Jewish writers and philosophers. The heritage of this literary golden age is still felt throughout the Arab world and beyond.

The author of this work was originally known as Muhammad al-Qarafi, suggesting that he might well have been an immigrant to the Iberian peninsular relocating there from the Qarafa quarter of Cairo. He subsequently changed his epithet to al-Qalawusi, probably after his arrival in Spain, which is used in this manuscript to refer to him.

There is an undated copy of this manuscript in the Escorial Royal Library in Spain (Hartwig Derenbourg, *Les manuscrits arabes de l'Escorial*, Paris, 1884, no. 288, pp. 175-77).

Provenance: sold at Christie's London, 25 November 1985, lot 74.

£35,000

[138651]



In a beautiful and unusual Kufic script

29

(QUR'AN.) Qur'an leaf in Kufic script. Surah 33 (al-Ahzab) verse one – middle of verse eight.

Near East or North Africa: 9th century CE

Single leaf, Arabic manuscript on parchment (250 × 325 mm). 14 lines of black Kufic script per page, vocalization in the form of red dots, individual verses divisions marked with three gold dots in a triangular cluster, fifth verse divisions marked with gold ha-shaped device, tenth verse division marked with gold rosette pointed in green and black.

This Qur'an leaf comes from a manuscript in a beautiful and unusual Kufic script. In its general shape, the script most closely resembles the style classified as group D.IV by François Déroche (pp. 36–37, 44–45). The strongly curved final and independent nun, and thick trumpet-like flourishes to the ends of the letters nun, waw, and lam, however, show the influence of the distinctive group of scripts labelled F (ibid., pp. 46–47), while the final *qaf* and *ya*, the hooks of which drop to the line below, are characteristic of group C (ibid., pp. 40–41). The mixture of styles, and a style of illumination typical of mature Abbasid scripts, suggest a date in the 9th century.

A section and several individual folios all from the same manuscript have appeared at auction at Sotheby's 6 April 2011 (lots 167, 171, 173, 174) and 6 October 2010 (lots 1, 2).

See François Déroche, *The Abbasid Scripts*, London, 1922.

£17,500

[138708]



Luxurious Mughal period Qur'an

30

(QUR'AN.) Large illuminated Qur'an.

India: Mughal period 17th century]

Folio (320 × 200 mm). Arabic manuscript on cream paper, 376 folios, 11 lines of black naskh to the page, within gold foliate frame, single verse divisions marked by gold roundels; 2 frontispieces of gold medallions with blue and polychrome floral motifs, within gold and polychrome frame, finely illuminated opening bifolium with gold, blue, green, pink, red and yellow. Considerable worming in borders. Beige leather binding with black repair at spine. Four seal impressions on the colophon page.

A highly luxurious and interesting Qur'an manuscript, notable for its profuse and fine illumination. At the beginning are two double page openings, the first bearing two exquisite polychrome shamsas (sun-burst motifs), set in separate gold frames with illuminated floral corner decoration. The shamsas are in the form of large concentric circles, each with distinctive varying decorative motifs, with large lobed cusps issuing from the top and bottom of the outer circle. They resemble more the tightly controlled shamsas seen in Akbar's 1595 *Khamsa* of Nizami (see Brend, B., *The Emperor Akbar's Khamsa of Nizami*, London, 1995, figs. 50–56) than they do the radiating sun-bursts of the Shah Jahan period seen for instance in the *Kevorkian Album* (S. C. Welch, A. Schimmel, M. L. Swietochowski & W. M. Thackston, *The Emperor's Album: Images of Mughal India*, Metropolitan Museum of Art, 1987, pl. 1). These shamsas are followed by a magnificently illuminated frontispiece bearing the text of Surah al-Fatiha (the Opening) and Surah al-Baqarah (the Cow), containing a more typical display of frontispiece illumination, with a gold and polychrome ground, framed by a border of polylobed cusps with foliate extensions, set in an outer margin of subtle blue and gold finials on a plain background, and large lobed cusps extending into the margin.

The illumination, which shows influences from Safavid Persia (such as the lobed frame, knotwork border, and cloud scrolls) nevertheless has certain details that point to an origin in the Mughal Empire. The colours used in the opening illumination are characteristically Indian: the use of pale green, mauve and a lighter shade of blue, as well as the scalloped outer border in the frontispiece are typical of Mughal manuscript illumination.

The main text of the Qur'an is written in a beautiful and even naskh script on dark brown paper, which contrasts with the light cream margins. The illumination and excellent naskh calligraphy displayed in this Qur'an are superb examples of the highly decorative style of illumination, and the extremely skilled craftsmanship characteristic of Mughal scribes and illuminators in India in the 17th century.

£62,000

[138649]





31

Crisp 30-volume Chinese Qur'an

31

(QUR'AN.) Classic Chinese Qur'an in Thirty Sections.
China: 18th Century

30 vols., octavo (248 × 184 mm) Arabic manuscript on paper, each vol. c.60 folios, 5 lines of black muhaqqaq script to the page, diacritics in red and black, individual verses marked with red double petals, surah headings in red, margins ruled in red, each juz' begins with illuminated frontispiece, preceded by illuminated roundel added at later date, inscriptions and seal impressions in Chinese. Each vol. preserved within the original brown morocco wallet binding, stamped with rosettes and lozenges, modern brown leather slipcases.

A complete and classic example of a multi-volume Chinese Qur'an set. Qur'ans were probably first produced in China in the Mongol period, during which the Muslim population of China greatly increased. After the collapse of the Mongol Empire, Qur'an production in China remained isolated from trends in the West, and continued to develop from the archaic Iranian style that was popular in the pre- and early Mongol period. Isolation from Islamic lands to the West meant that Chinese Qur'an production was remarkably conservative.

With their illuminated opening bifolia and crisp, distinctive muhaqqaq script, this set is only distinguished by condition and paper from the earliest surviving Chinese Qur'an, dated AH 804 / 1401 CE (see Tim Stanley, *The Decorated Word*, 1999, pp. 12–13).

£50,000

[138654]



31





32

Striking sheet of talismanic symbols

32

(QUR'AN.) Talismanic brass engravings in the “hand of Fatima” form, incorporating Qur’anic citations and prayers. [No place: early 19th century]

Single sheet (600 x 420 mm), brass-engraved talismanic symbols incorporating white-on-black quotations and phrases, surrounding a brass-engraved centrepiece portraying the elements of a temple (tears and wear to the edges affecting the extremities of the outer woodcuts, a few small holes as a result of creases where once folded, with mostly minor losses to the woodcuts). Pasted onto a contemporary marbled board from a binding, preserving a flyleaf protecting the sheet (extremities rubbed).

A remarkable and suggestive survival: a paper sheet printed from brass blocks in the *khamsah* or palm-shaped amulet form, here incorporating Qur’an quotes. Blocks like this, often known as the Hand of Fatima, were used to create talismanic shirts and textiles and to illustrate paper that could be displayed or carried for protection. The symbols incorporate prayers, Qur’anic abstracts, and mathematical formulas and diagrams relating to *abjad*.

The sheet was removed from the Mosque of St Sophia in October 1828 by a young British naval officer, William Fordyce Blair (1805–1888). During the Greek War of Independence, he had taken part in the siege of the Castle of the Morea, then the last

bastion held by the Ottoman forces. He served on HMS *Blonde* under Captain Edmund Lyons, which reinforced the French attack by sea. On 30 October, after some action and loss of life on both sides, the Turks evacuated the garrison.

Son of and successor to the 24th laird, Blair joined the Royal Navy at 14, rising to the rank of captain. In 1827 he saw action at the Battle of Navarino. Upon the taking of the Castle of Morea, he was mentioned in dispatches for his gallantry. He enjoyed a successful and prosperous career, and in later years became a keen collector.

The sheet is offered together with a book from Blair’s library: **McLEOD, John.** *Voyage of His Majesty’s ship Alceste to China, Corea and the Island of Lewchew.* London: Murray, 1819. Third edition, presentation inscription from Capt. Murray Maxwell, Captain of the *Alceste*, to Colonel Blair, dated 1819; with the ownership inscription of William Fordyce Blair dated 1842 and a few lines of marginalia by him dated up to 1869. Contemporary citron morocco gilt (spine chipped, extremities worn).

£6,250

[137822]



Rare illustrated cosmology

33

TUSI, Muhammad al- Aja'ib al-Makhlūqat [On the Wonders of Creation]. Turkey: 1704

Folio (345 × 205 mm). Bound in 19th-century Persian black leather, green inset stamped cartouches. Persian manuscript on paper, 304 folios with 17 lines of nasta'liq script in black ink per page, opening double-page frontispiece showing courtly entertainments followed by double-page illuminated opening, ruled, with extensive use of rubrication and

illuminated headings. Frontispiece and 266 miniatures. Binding scuffed, first folio loose, dampstains to the edges. Provenance: Bookplate inside back cover of Paolino Berli Collection, Manhattan College, City of New York.

Rare and strikingly illustrated manuscript. Though al-Qazwini's famous cosmology, 'Aja'ib al-Makhlūqat, or "Wonders of Creation", was widely copied in Iran, India and the Ottoman Empire, copies of Muhammad al-Tusi's work of the same name are much rarer. Including the present manuscript, only seven manuscripts of this work are recorded (see Karin Rührdanz, "An Ottoman Illustrated Version of Muhammad al-Tusi's 'Aja'ib al-Makhlūqat", in *Mélanges*,



33

Prof. Machiel Kiel, edited by Abdeljelil Temimi, 1999, pp. 455-475; B. Moor, Ph.D dissertation, *Popular Medicine, Divination, and Holy Geography: Sixteenth-Century Illustrations to Tusi's Aja'ib al-Makhluqat*, Hebrew University, 2010). Though similar to Qazwini's work, the 16th-century and later copies of al-Tusi's 'Aja'ib contain much additional information on divination and magic, illustrations of pilgrimage places which can be linked to contemporary Ottoman pilgrimage works, and stories of heroes and prophets.

The 16th-century and later copies of al-Tusi's work have also been attributed to the same milieu as the stylistically so-called "truncated" *Shahnamas*, *Qisas al-Anbiya*, and Qazwini's 'Aja'ib al-Makhluqat manuscripts made in large numbers in the Ottoman Empire in the late 16th and 17th centuries – see Rachel Milstein & others, *Stories of the Prophets* (Costa Mesa: 1999). There is a clear iconographic overlap between the illustrations in this manuscript and those in other manuscripts belonging to this larger group. The image of the Cave of the Seven Sleepers in this manuscript (f. 235r), for example, is iconographically close to those found in 16th-century copies of the *Qisas al-Anbiya* (Milstein 1999, pl. 20, figs. 7, 31, 39, 46). Likewise, the painting of Akvan Div casting the hero Rustam into the sea is clearly related to illustrations from *Shahnamas* belonging to this group (e.g. Topkapi Saray, H. 1487, illustrated in Ivan Stchoukine, *La Peinture Turque, IIe Partie* [Paris 1971], pl. XLIII).

Perhaps the most striking paintings in the manuscript are the illustrations of Biblical subjects where the height of the full page has been used to emphasize the enormous size of giants and demons. These include the painting of Musa (Moses) and the giant 'Uj (Og), the giant dwarfs the figure of the Prophet.

Large-scale illustrations of the subject are found in *Falnamas* and *Qisas al-Anbiya* manuscripts of the second half of the 16th century (Massumeh Farhad, *Falnama: The Book of Omens* [Washington D.C., 2009], fig. 2.11). In the version here, however, the difference in scale between the two figures is heightened even further. The same principle has been applied to even greater effect in the depiction of the court of Sulaiman (Solomon) (f. 265r), where the figure of the demon in the left corner literally towers over the diminutive figures of Sulaiman, the angels and the wazir Asaf. In this instance, however, the massive difference in scale does not have a precedent in earlier manuscripts (see Milstein 1999, pl. III).

The manuscript bears a colophon with the date 8 Rabi' I AH 1116/12 July 1704 AD, placing it at the end of this manuscript tradition. The predominance of lilac and mauve in many of the illustrations (e.g. ff. iv–2r) in combination with the rather schematized, almost naïve, figural type, correspond to other Ottoman manuscripts of the period (e.g. a copy of the *Tarih-e Feth-e Egri*, Sotheby's, *Arts of the Islamic World*, 7 October 2009, lot 58). A detail of guards and attendants wearing Janissary-style hats (f. 100r, 159v) also belongs to the late 17th and early 18th-century Ottoman manuscript tradition.

A partially obscured inscription on f. 1r indicates that the work took 15 months and four days to complete. Explanatory notes in Ottoman Turkish in a contemporary hand indicate that the manuscript was still in Ottoman hands in the early 18th century (e.g. f. 148v, 149r, 180r). Other marginal inscriptions indicate that the manuscript was later in a Qajar collections: that of a certain Mirza Mahmud, dated 28 Muharram AH 1266 / 14 December 1849 AD (f. 67v); and that of an Abu Talib Borujerdi



AH 1262 / 1845-46 AD. Qajar ownership is also evident in the retouching of some of the faces in a style in an early to mid 19th-century Qajar style (e.g. ff. 73, 298v, 299v).

The text is divided into ten main sections called *rukn* (pillars):

1. Angels and spiritual beings; the poles; the marvels of the sun, moon, planets and stars (ff. 13r-36v).
2. Fire and fire-worshippers; meteorology (ff. 36v-43v).
3. The earth, its features, divisions and climates (ff. 43v-67r).
4. Cities, mosques and temples; natural disasters (ff. 67v-114v).
5. Trees and plants (ff. 114r-124v).
6. Statues, talismans, marvels of tombs of prophets and royal treasures (ff. 114v-142v).
7. Mankind, soul and physical features. Woman. Peoples and tribes. Prophets, wizards and pretenders. Alchemy, medicine, qualities of foods. Wonderful cures. Fate, dreams, death. The faithlessness of the world. The resurrection. (ff. 143r-191r).
8. Djinn, devils and ogres (ff. 191v-205r).
9. Birds (ff. 205v-215r).
10. Animals, sea creatures, insects and snakes, with an appendix on 72 demons, all illustrated, and the afflictions they bring to mankind. The demons were said to have been chained up by Solomon, but effected their escape on his death and returned to their evil ways. This is possibly based on a separate work of demonology (ff. 215v-302a).

Selection of Illustrations:

- F. 20v Ghantoras, the angel of the West, with the head of a human and the body of a horse. The angel faces west.
 F. 21v A chart showing the solar system.
 F. 28r The sun, shown as a young man on a throne in a chariot.

F. 29v The moon, shown as a youth with two heads seated on a throne.

F. 31v Mashtari, the nearest star, shown as a man carried on the back of a cow, a camel or a bull.

f. 32r, top Merrikh, the planet Mars, shown as a bearded man with five arms, and a fox, wolf and pig nearby.

F. 32r, bottom Zohreh, the planet Venus, shown as a young woman with four maidens in attendance.

F. 32v Atarod, the planet Mercury, shown as a bearded man on a throne with attendants.

F. 41v The monkey people, covered in hair because of the cold climate of their country.

F. 46r Khusraw, the king of Persia.

F. 54r Solomon showing where to find water.

F. 55r Baer, the Spring of Living and Poison waters.

F. 59r Two-headed falcon with raven.

F. 68v The Ka'bah, Mecca.

F. 71r The Mosque of Medina.

F. 72v King Solomon in conference with angels and devils.

F. 73r A legend of Christ: the hanged man representing Christ as a victim.

F. 196r The hero Rustam fighting the div.

F. 235r The Cave of the Seven Sleepers.

£200,000

[138655]



34

The crowning achievement of Islamic astronomy

34

ULUGH BEG. [Title in Persian:] Jadawel mavadeh thavabet dar tool wa ard keh be rasad yaft-e Oloq Bayk ben Sharokh ben Taymoor. sive Tabulae long ac. lat. stellarum fixarum ... Ex tribus invicem collatis MSS Persicis jam primū luce ac Latio donavit, & commentariis illustravit, Thomas Hyde A.M. è Coll. Reginae Oxon. In calce Libri accesserunt Mohammedis Tizini tabulae declinationum & rectorum ascensionum. Additur demum elenchus nominum stellarum. [Bound with two related works (see below).] Oxford: by Henry Hall at the expense of the author and to be sold by Richard Davis, 1665

3 books in 1 vol., quarto (209 × 164 mm). Later, probably 20th century, sheep to style, brown morocco spine label, spine with gilt rules, boards blind-ruled. First book: text in Latin and Persian with occasional Greek, Hebrew and Syriac types, title printed in red and black, genealogical diagram to f. 4v, 4 woodcut figurative initials, 2 similar vignettes to signatures B2v and B3r, frequent floral head- and tailpieces, printed left-to-right. Second two books: printed right-to-left. Manuscript star chart bound after first book; some underlining and occasional marginalia in an early hand. Binding rubbed in places, repair to title of first book, stain touching head and foot of first 3 ff., manuscript leaf browned, second book wanting A1 (blank except for rules on verso), overall very good.

Editio princeps of Ulugh Beg's Zij-i Jadid-i Sultani, "the greatest of star catalogues between those of Ptolemy [in the 2nd century CE] and Brahe [in the 16th]" (Ency. Brit.) Ulugh Beg (1394–1449) was the grandson of Timur, known in Europe as Tamerlane. In 1409, his father, Shah Rukh, appointed him governor of Samarkand and he quickly set about turning the city into "the most important centre of science in the Islamic realm" (*idem*), constructing a great madrasah and "the most advanced astronomical observatory of his time ... Although it operated for little more than thirty years ... it made the most extensive observations of planets and fixed stars of any Islamic observatory" (Oxford Encyclopaedia of Philosophy, Science, and Technology in Islam, p. 394).

In his preface Ulugh Beg explains that he compiled the Zij with the collaboration of Qadizade al-Rumi, Ghiyath al-Din al-Kashi, and 'Ali Qushji: the pre-eminent astronomers of the age. Their star catalogue for the year 1437 amounted to "the only large-scale observation of star coordinates made in Islamic territory in the medieval period", determining the positions of 1018 individual stars (*idem*). The work significantly revised the findings of classical figures such as Ptolemy and Hipparchos, in addition to those of the later Arab astronomers, who in turn had relied to a considerable extent on their Greek antecedents. The astronomers of Renaissance Europe, notably Johannes Hevelius (1611–1687), benefited greatly from these emended readings, which remained in use in the Islamic world until the 19th century (see Soucek, *A History of Inner Asia*, p. 130). Their first appearance in print was in

1648, when the latitudes and longitudes of 98 stars as determined in the *Zij* were published as part of a work entitled *Canicularia* by English astronomer John Bainbridge (1582–1643). It was only in 1665 that Thomas Hyde (1636–1703), then a young student of oriental languages at Oxford, published the star catalogue in full, with a lengthy commentary and a parallel Latin translation. Hyde was notoriously lazy as a teacher, with the consequence that “his tenure of chairs in Arabic and Hebrew was not notably distinguished, [though his] linguistic abilities above all in Persian and also in Arabic were remarkable” (ODNB).

Ulugh Beg’s star catalogue can be considered one of the last great achievements of Islamic astronomy. “Because of the problems inherent in integrating the Zoroastrian (solar) and Hijra (lunar) temporal systems, the Iranians were in the forefront of observational astronomy. They built the three earliest and most advanced observatories and produced the three most accurate and sophisticated astronomical treatises. The Seljuq ruler Malik Shah (r. 1072–1092) erected his observatory in Isfahan and his munajjims compiled the *Zij-i Malik Shahi*. The Ilkhanid ruler Hulaghu (r. 1256–1265) constructed his observatory at Maragha, near Tabriz, and Nasir al-Din Tusi (1201–1274) and his collaborators produced the *Zij-i Ilkhani*. Finally, the Timurid ruler Ulugh Beg constructed an observatory in Samarkand and oversaw the composition of the *Zij-i Sultani* or *Gurgani*. After Ulugh Beg, however, the Iranian interest in observational astronomy seemed to die out” (Blake, *Time in Early Modern Islam*, p. 53).

Hyde’s edition of the *Zij-i Jadid* was also one of the first books printed in Oxford using Arabic types, the very first having been Bainbridge’s *Canicularia* in 1648 (see above). The advent of Arabic printing in that city marked “a turning point in oriental studies in England” (Alastair Hamilton, “The Learned Press: Oriental Languages”, in *The History of Oxford University Press*, p. 402). As official printer to the University of Oxford, Henry Hall was responsible for introducing a variety of Arabic, Persian and Turkish works to a European readership for the first time. While Pococke’s *Specimen Historiae Arabum* (1650) offered Europeans an unprecedented amount of new information on the history of the Islamic world, the 1665 printing of Ulugh Beg’s star catalogue introduced them to the scientific achievements of the Timurid dynasty.

The other two works in the volume are:

ULUGH BEG. *Epochae celebriores, astronomis, historicis, chronologis, Chataiorum, Syro-Graecorum, Arabum, Persarum, Chorasmiorum, usitatae: ex traditione Ulug Beigi, Indiae citra extraque Gangem principis: eas primus publicavit, recensuit, et commentariis illustravit Johannes Gravius.*

London: Jacobi Flesher, 1650.

ABU AL-FIDA ISMAIL IBN ALI. *Chorasmiae, et Mawaralnahrae, hoc est, regionum extra fluvium Oxum descriptio, ex tabulis Abulfedae Ismaelis, principis Hamah.*

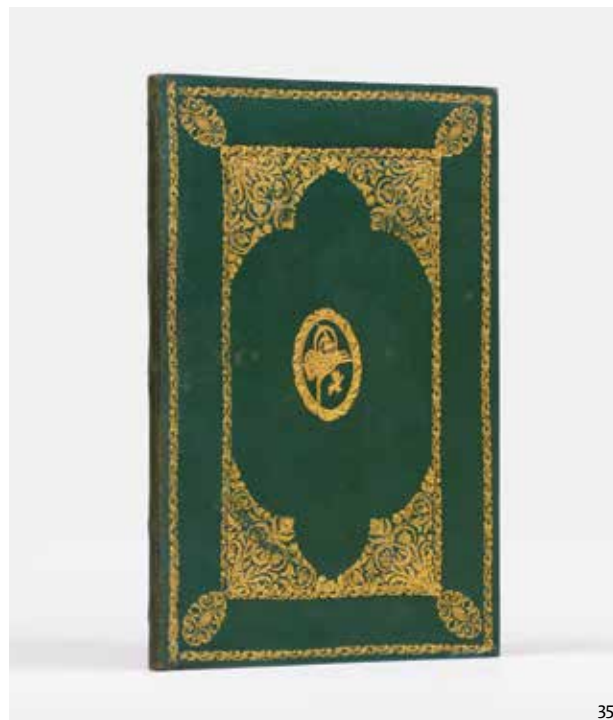
London: [n.p.], 1650.

This work was paid for by Hyde himself, although he may have been assisted financially by Bishop Seth Ward. Hyde edited it from three manuscripts in the Bodleian (one of them from Edward Pococke), and part of the text had already appeared (edited by John Greaves) in Bainbridge’s *Canicularia* (cf. Macclesfield Science A–C, lot 282). The third book is the first Western edition of any of Abulfida’s writings. The latter two books were probably issued together: the third book has separate pagination and a dated title page, but the publisher is not named and the register begins with 2A.

Arcadian Library 15735; BL STC 006125546; Burrell 829; Houzeau and Lancaster 1329; Macclesfield 2025; Madan 2724; Wing U23; U–24; I–1073.

£38,500

[138572]



35

Lavish first edition with the seal of the reigning sultan

35

ZATI, Suleyman. *Divân-i Zâtî* (“Diwan of Zati”); [together with:] *Sawanih al-nawadir fi ma’rifat al-anasir* (“Rare Thoughts about Knowledge of the Elements”). Istanbul: *Takvimhane-i Âmire*, 1841

Octavo (240 × 155 mm). Contemporary Ottoman green full leather, floral gilt frames to both covers, seal of Sultan Abdülmecid I in gilt on both boards, marbled endpapers, gilt edges, paper watermarked by Fratelli Gava, text in Ottoman Turkish in double-ruled border, small piece of paper tipped-in with a biography of Zati in Ottoman Turkish from Sami-Bey Frascchery’s *Dictionnaire Universel*. First double page (pp. 2–3) decorated with hand-coloured red, blue and gold floral ornament, frame added in gilt. Binding slightly rubbed on the spine, very light rubbing to gilt decoration, paper slightly toned, a couple of marks to interior not affecting text, illegible stamp on p. 31, a very good copy.

Scarce first edition, with only 11 locations on WorldCat. A lavishly produced copy the first edition of these works by Suleyman Zati, clearly specially produced for presentation, since the printers have deliberately omitted the opening title device and a new design has been hand painted in its place. The attractive binding bears the seal of the reigning sultan at the time of publication, Abdülmecid I.

Zati was a Sufi Ottoman poet from Gallipoli, who was a follower of the famous Ismail Hakki, “a celebrated Ottoman scholar and poet and one of the most prolific of mystical writers” (*Encyclopaedia of Islam*). This book contains two of his works printed together. The first is a diwan of mystical poetry celebrating the power of God’s love, whilst maintaining a healthy disdain for the pleasures of this world. The second is a verse treatise on Sufism, containing his theories on the four elements (Earth, Water, Air, Fire) and advice on the spiritual knowledge of the self. Zati died in Kesan in 1738, where he is buried.

Özege 4246.

£3,500

[126850]

PART II: THE WESTERN CANON



36

“The foundation of the new science”

36

BACON, Francis. [Novum Organum sive indicia vera de interpretatione naturae.] Instauratio Magna.

London: J. Billium, 1620

Folio (290 × 190 mm). In its first binding of limp vellum, spine titled in manuscript, ties removed. Housed in a custom dark green morocco-backed green cloth slipcase and matching chemise. Engraved title page by Simon de Passe, head- and tailpieces, initials. Endpaper across front pastedown with some loss to centre, perhaps from sometime removal of bookplate, short closed tear to bottom edge of leaf J2, 5 cm tear along gutter from bottom edge of M2, a few small rust holes touching one or two letters but remaining legible (Aa2, a few further spots to pp. 342–46), tiny wormhole from gathering Hh onwards, barely visible and not affecting text. A fine copy, the contents crisp and clean, with generous margins.

First edition of this “monumental work on the philosophy of science, on the systematic organization of knowledge, and on the inductive method” (Grolier/Horblit).

Bacon's *Novum Organum* (a “new instrument” to replace the old *Organon* of Aristotle) had a revolutionary impact on early modern science by laying the foundation of the inductive method.

“Bacon's insistence on making science experimental and factual, rather than speculative and philosophical, had powerful consequences. He saw clearly the limitations of Aristotelian and scholastic methods and the growing breach between the thinking of his time and that of the Middle Ages is more precisely formulated than in that of, say, Tommaso Campanella or Giordano

Bruno. As a philosopher Bacon's influence on Locke and through him on subsequent English schools of psychology and ethics was profound. Leibniz, Huygens and particularly Robert Boyle were deeply indebted to him, as were the Encyclopédistes, and Voltaire, who called him ‘le père de la philosophie expérimentale’” (PMM).

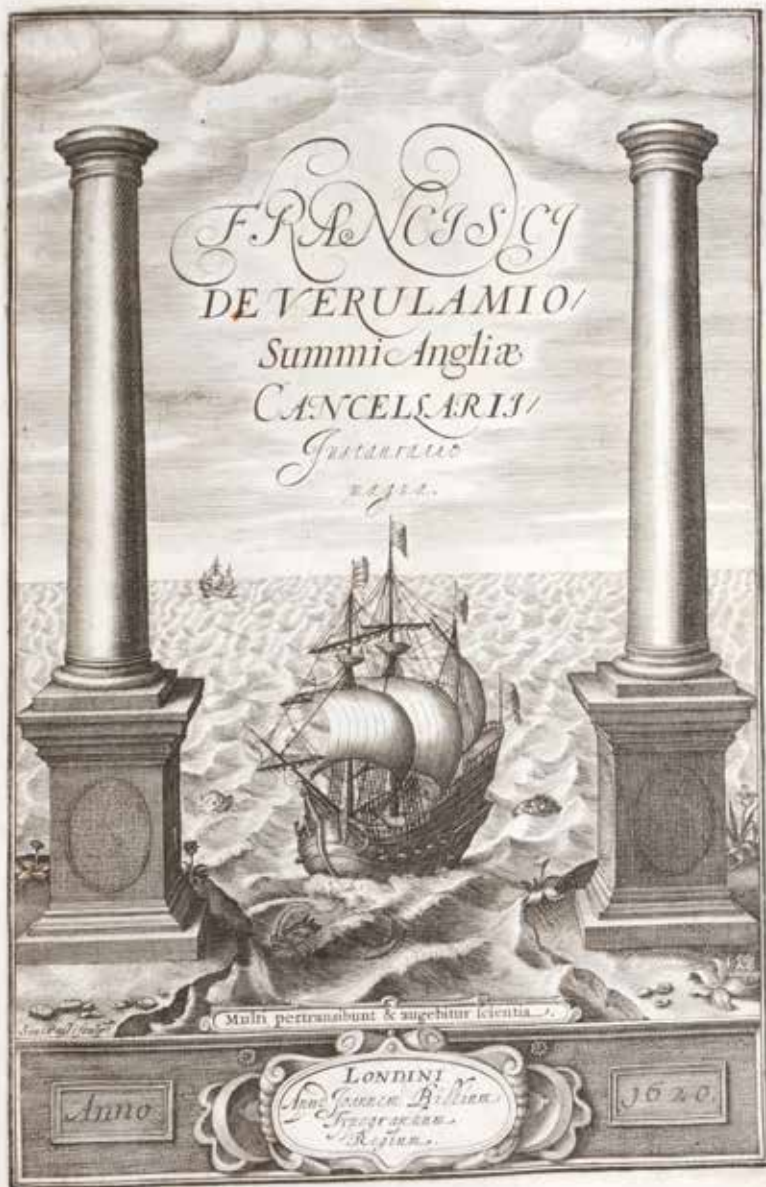
Although the engraved allegorical title – with its evocative engraving of a modern explorer's ship setting confident sail through the Pillars of Hercules, the edge of the world as far as the ancients knew it – gives the title as the *Instauratio Magna*, the book constitutes the planned second part of Part II of the *Instauratio* (the first part having already appeared as *De Augmentis* and Book I of *The Advancement of Learning*). Bacon planned the greater whole in six parts, recalling the six days of the Creation (the plan of the whole work is first printed here), but never completed it. The *Novum Organum* remains its most influential part. The *Philosophical Transactions of the Royal Society* were soon to be filled with exactly the kind of “Histories”, careful collections of experimental data, that Bacon here recommends.

As in all but a very few copies, the text is in the second state, with the errata, leaf e3 cancelled, and B. Norton's name no longer appearing in the colophon. This is a small paper copy, with the jug watermark, here complete with genuine first and last blanks and the medial blank leaf c4. Large paper copies with a crown watermark were issued, in both first and second state, and often in “presentation” bindings of vellum.

Gibson 103b; Grolier/Horblit 8b; Norman 1:98; *Printing and the Mind of Man* 119; STC 1163.

£65,000

[138351]





37

“The greatest and finest atlas ever published”

37

BLAEU, Willem & Jan. Grooten Atlas (Atlas Major).
Amsterdam: Johannes Blaeu, 1664

9 vols., 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). 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 of a different edition. Vol. I, half-title “Aerdkloots-bescryving” with vertical creasing and 5 cm horizontal taped 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 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, excellent condition overall.

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). It was 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.

“The contents of this unprecedented atlas illustrate the high standards of contemporary cartography and geographical knowledge, and its presentation bears witness to the superb craftsmanship of engraver, printer, binder and papermaker ... The costly atlas was exclusively designed for those members of the patriciate who could command both the material and intellectual resources that were needed to buy it and appreciate it” (ibid.).

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, 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 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: "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*;

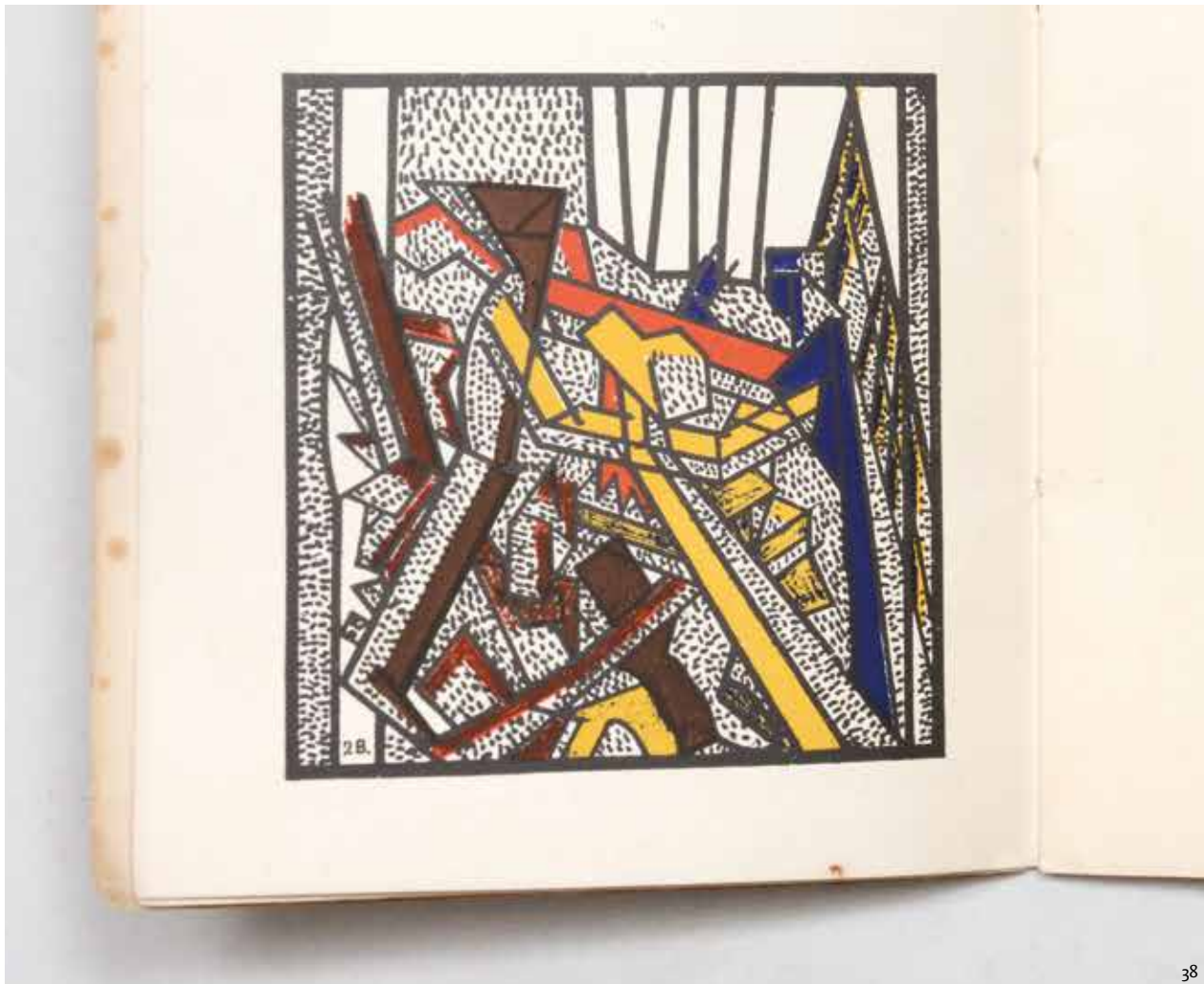
volume VII from volume III; volume VIII from part II of volume II (except Asia); and volume IX from the maps of Asia part II of volume II, to which the atlas of China (volume VI of the *Toonneel*) was added. Volumes IV and V are identical to their corresponding volumes of the *Toonneel*" (II, p. 383).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

Cornelis Koeman, *Joan Blaeu and his Grand Atlas*, George Philip (1970); Peter van der Krogt, *Koeman's Atlantes Neerlandici II: The Folio Atlases Published by Willem Jansz. Blaeu and Joan Blaeu*, Houten: Hes & De Graaf publishers BV (2000).

£750,000

[135958]





38

Very scarce series of lithographs

38

BOMBERG, David. Russian Ballet. London: Hendersons, (The Bomb Shop,) 1919

Octavo. Original card wrappers with black titles, sewn at the fold. Housed in a black cloth flat-back box by the Chelsea Bindery. Six colour lithographs designed and printed by Bomberg. Small bookplate with armorial crest inside front wrapper. Wrapper spotted and dust-soiled, head bumped with some splitting, upper fore corners creased, spotting inside wrappers and to first and last page only, the rest clean. Very good overall.

First edition, sole impression, of Bomberg's very scarce booklet presenting his artistic and poetic impression of watching Diaghilev's Ballet Russes perform in London just before the outbreak of the First World War.

The young artist Bomberg encountered modern dancers through his early girlfriend Sonia Cohen, and his first wife Alice Mayes also worked for the Kosslov ballet company. Diaghilev's Ballet Russes had first visited London in 1911, returning regularly before war broke out. In 1914 the Ballet Russes's London programme included Strauss's *La Légende de Joseph* and Rimsky-Korsakov's *Le Coq d'Or*, with sets designed by Natalia Goncharova.

The original drawings for these striking lithographs are dated by Bomberg's wife Mayes who states that, "[To make the

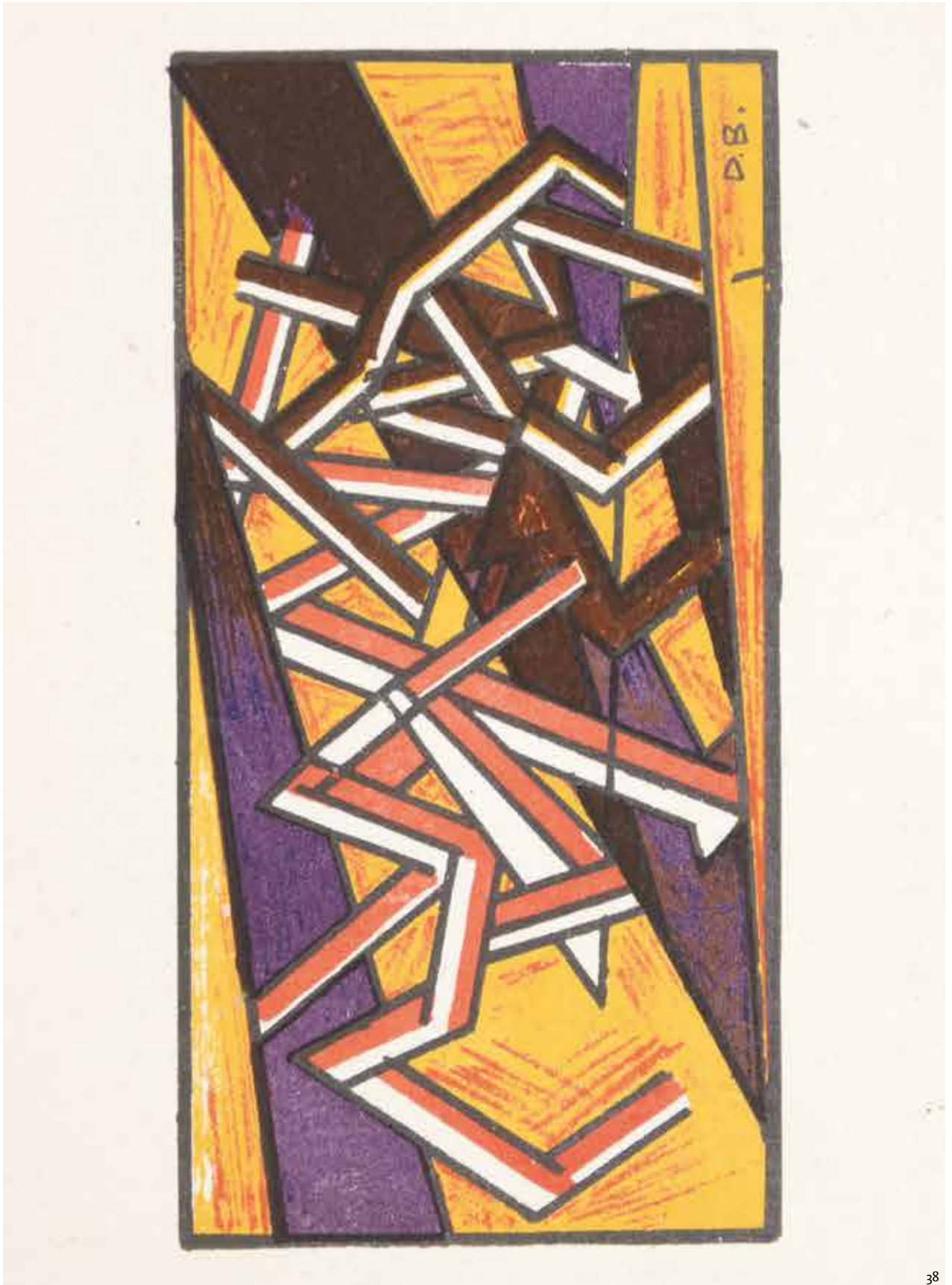
lithographs in 1919], David took six of the little drawings he had coloured before he went away to the War" (Lipke, p. 115 note 37). According to Bomberg himself, he adapted as many as 12 pre-war designs: "I lithographed in seven printings and printed myself ... abstract drawings in colour I had done on the inspiration of Ballet. Certain adventurous forms were reproduced, some of them for the new style of textile manufacturing; the remainder together with Blank Verse Poems to collate the dozen designs, were published by Henderson's Book Shop, Charing Cross Road" (Lipke, p. 50).

When Bomberg had sought to get financial backing for his project to publish the lithographs, the art dealer Jacob Mendelson helped with the realisation. The project was not a financial success though, and Mendelson was unable to sell the stock of copies of the booklet. He retained them for more than 40 years, until he began to sell them intermittently in the early 1960s, only then to have the majority of his copies destroyed in a fire (Tate Online).

Karlien van den Beukel, "Torque: Dancers and Sappers in Some Early Bomberg Sketches". Written for the exhibition *David Bomberg: Objects of Collection* at Borough Road Gallery (13/09/13 – 29/03/14); W. Lipke, *David Bomberg: A Critical Study of His Life and Work*, Evelyn, Adams & Mackay, 1967.

£6,500

[137489]





39

The prototype of the modern comic strip

39

BUSCH, Wilhelm. Max und Moritz:
eine Bubengeschichte in sieben Streichen.
Munich: Braun und Schneider, [1865]

Octavo (205 × 132 mm), ff. [2], 53; printed on rectos only. Contemporary dark brown sheep-backed brown patterned paper-covered boards, manuscript titles in dark brown ink to yellow spine label, blue speckled edges. With 98 lightly hand-coloured woodcut illustrations in the text by the author (the illustration on leaf 45 signed in the block, "WBusch 65"), xylographic title. Neat contemporary ink ownership inscription of Bruno Lange to front pastedown. Extremities worn, rubbed in places, but the binding firm, small reinforcement to lower inner corner of title verso and "Vorwort" recto, last leaf seemingly reattached, occasional small edge-splits to lower margins, lightly finger-soiled, superficial abrasion to leaf 17 with slight loss of image, occasional spotting, else a remarkably well-preserved and wide-margined copy.

Rare first edition of the book widely regarded as the prototype of the children's comic, with the key error "geschroben" for "geschroten" on leaf 52 and Vanselow's other points: leaf 17 with a full stop after the last word; line 1, leaf 31, slightly indented; leaf 51 with a point and dash after "Bösewichter"; and 7 dashes on the left of the text on leaf 53. The illustrations are first state, strong woodcut impressions on white paper with light colouring as per the artist's instructions. Only the first four printings have illustrations printed from the original woodblocks by Dr. C. Wolf & Sohn; later printings are illustrated by electrotypes.



39



39



39

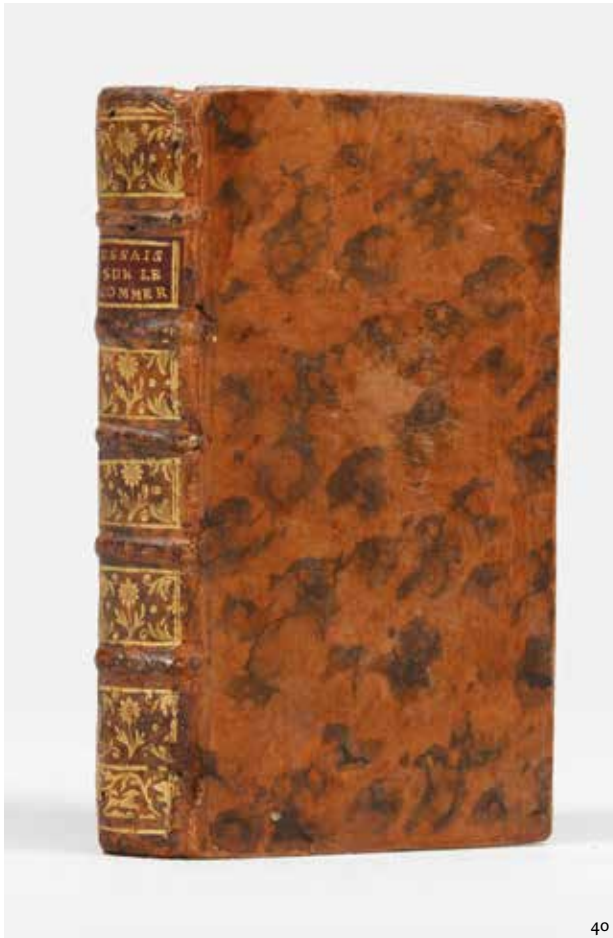
After *Struwwelpeter*, *Max und Moritz* is the best known German children's book. Busch's style, his lively line drawings captioned with rhyming couplets, is generally recognized as the precursor of modern comic strips, and was particularly influential on German émigrés to America like Rudolph Dirks, whose *Katzenjammer Kids* is a close imitation of *Max und Moritz*. Busch pioneered several elements which have since become staples of the medium, such as onomatopoeia and expressive movement lines.

The first printing was 4,000 copies, but the nature of the book and the juvenile readership led to a very high attrition rate. Outside Germany the book is notably rare: WorldCat does not locate a single copy in North America or elsewhere, while Library Hub locates only one copy in the United Kingdom and Ireland, that at the Taylor Institution Library, Oxford.

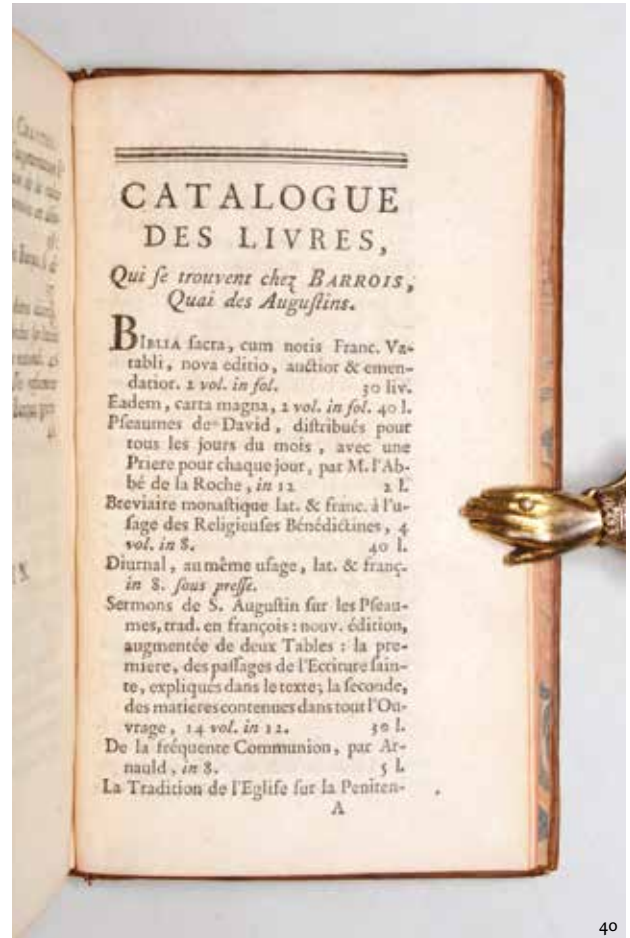
Vanselow 28 (wrongly counting the number of prints as 99); not in Grolier.

£45,000

[138250]



40



40

Complete with the very rare Barrois catalogue

40

CANTILLON, Richard. *Essai sur la nature du commerce en général.* Traduit de l'Anglois. London: Fletcher Gyles [but Paris: Guillyn,] 1755

Duodecimo (165 × 97 mm). Contemporary French mottled calf, red morocco spine label, raised bands, floral motifs decoratively tooled to compartments in gilt, marbled endpapers, edges red, green silk book marker. Housed in a tan quarter morocco book-form solander box. Woodcut title page device, head- and tailpieces. A few small wormholes to the binding and some very minor flaking along joints, endpapers and half-title browned from turn-ins, old library stamp, "Camera di Commercio di Roma Biblioteca", to title page, some light spotting in places, shallow chip to bottom edge of M1. Overall a very good copy, crisp with generous margins.

First edition of the earliest and rarest single work on political economy. This copy is one of a very small number to contain at the end a copy of Barrois's catalogue of publications for sale, which lists Cantillon's work.

Richard Cantillon (c.1680–1734) was an Irish-born banker and economist, forced to emigrate to continental Europe by the Williamite confiscations. He honed his financial skills working for the British army's paymaster-general during the latter stages of the War of the Spanish Succession. He next proved his understanding of the market by making fortunes speculating against John Law's Mississippi Company and by purchasing put options (the right to sell at a predetermined price) during the height of the South Sea

Bubble. His successful speculations reinforced his view that the monetary system must be based on intrinsically valuable metals.

The Essai, Cantillon's only published economic work, carries the imprint of Fletcher Gyles, a leading London bookseller who had died some 14 years earlier: actually the book was published clandestinely but with a "permission tacite" by Guillyn in Paris. Cantillon's *Essai* is notable for its model building, its analysis of market forces and the role of the entrepreneur, its outline of the circular flow of income, and its monetary theory. *The Essai* had a significant influence in developing François Quesnay's circular flow of income and on Adam Smith's theory of resource allocation in *The Wealth of Nations* (1776). In distinguishing between market price and intrinsic value and showing how resources moved into those sectors where the market price was above intrinsic value, and away from those sectors where market price was below intrinsic value, Cantillon influenced Smith's famous distinction between market price and natural price. He also pre-empted later studies of human population, with a brief but almost complete anticipation of the principles of Malthus.

Books That Made Europe, p. 140; Cossa 243.1; Einaudi 846; *En français dans le texte* 159; Goldsmiths' 8989; Higgs 938; INED 933; Kress 5423; Mattioli 552; McCulloch 52; Straffa 682.

£57,500

[137110]



“The finest edition of Don Quixote that has ever been printed”

41

CERVANTES, Miguel de. El ingenioso hidalgo Don Quixote de la Mancha. Nueva edicion corregida por la Real Academia Española. Madrid: Don Joaquin Ibarra, Impresor de Cámara de S. M. y de la Real Academia, 1780

4 vols., quarto (302 × 222 mm). Contemporary Spanish green mottled calf, twin red morocco labels, gilt floral decoration to compartments, inset brown calf lozenge to covers with gilt borders, marbled endpapers, gilt edges. 4 engraved title pages, portrait of Cervantes, and 31 plates after Carnicero, Barranco, Brunette, Del Castillo, Ferro and Gil, engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona and Selam, engraved map, engraved ornamental initials and head- and tailpieces. Lower margin of frontispiece of vol. I sometime renewed (not affecting image). Expert restoration to joints and extremities, inset calf repair to covers, light damp discolouration to endpapers, some foxing to contents, a few faint running peripheral minor stains, more substantial staining at end of vol. IV. A very good copy in a handsome contemporary Spanish binding.

First printing of the celebrated Ibarra edition. Printed for the Spanish Royal Academy by Joaquín Ibarra y Marín, this edition was intended to be a supreme example of Spanish craftsmanship lavished on the nation's greatest literary work. This edition excels in beauty of type, design, paper, illustration, and printing, as well as incorporating a carefully edited and corrected text. The illustrations and delightful ornaments were designed by the best Spanish artists of the day, the paper was milled expressly for this edition, and the type was specially cut.

It contains the first map depicting the route taken by Don Quixote and Sancho Panza through Spain. The edition's fame among bibliophiles was thoroughly established throughout Europe within a few years – D. B. Updike describes it as “The finest edition of Don Quixote that has ever been printed.”

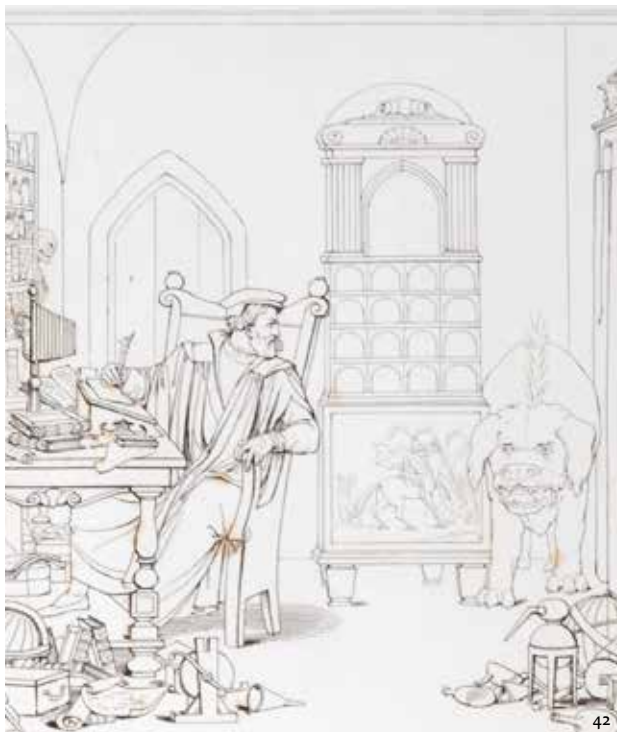
Cohen-De Ricci 218–19; Palau 52024; Updike II, 73–75.

£22,500

[137798]







42

The translation that Coleridge denied carrying out

42

[COLERIDGE, Samuel Taylor, trans.] GOETHE, Johann Wolfgang von. *Faustus: from the German*.

London: Boosey and Sons, and Rodwell & Martin, 1821

Quarto. Uncut in original reddish brown paper-covered boards, rebacked c.1900 with brown cloth and new endpapers, spine lettered in gilt, front cover with circular printed title label mounted in centre as issued. With 27 plates including frontispiece, engraved by Henry Moses from the original copper etchings which Moritz Retzsch made for the German edition. Half-title and list of plates present. Spine ends a little bumped and frayed, boards rubbed and light wear to extremities, sporadic light foxing. A very good copy.

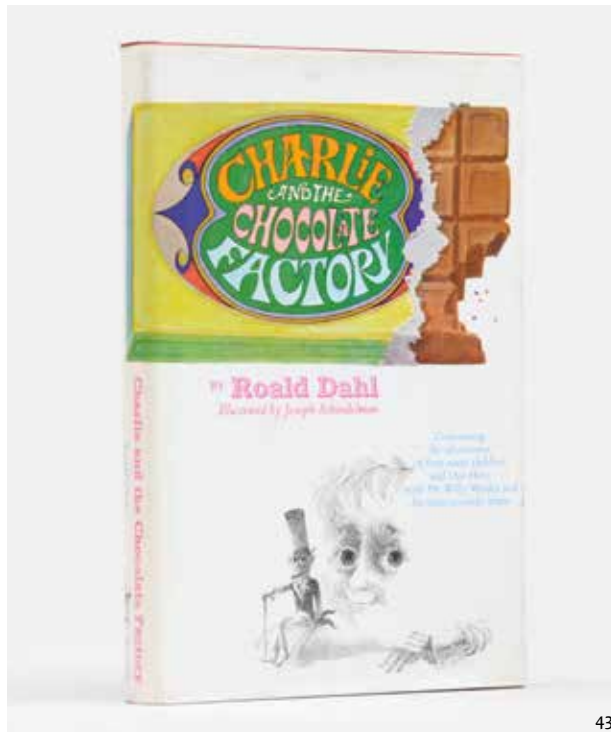
First edition in English of Goethe's *Faust*, translated by Samuel Taylor Coleridge. When *Faust, Part I* first appeared in a finished form (1808), Coleridge expressed concern for the apparent immorality. Despite this, he briefly entertained a proposal in 1814 to translate the work, and returned to and completed the task in 1820–21.

Coleridge denied that he ever “put pen to paper as translator of *Faust*”, saying his reservation was “whether it became my moral character to render into English – and so far, certainly, lend my countenance to language – much of which I thought vulgar, licentious, and blasphemous”, although he confessed that poetically it was “very pure and fine” (cited in Burwick, pp. 75–76). Despite his denial, the translation is now generally accepted as his, with letters from Goethe extant which state that Coleridge was the translator. Coleridge only translated about a quarter of the play into verse, with the rest summarized in prose passages. He never attempted to translate *Faust, Part II*, published in 1832 following Goethe's death.

See Frederick Burwick, “Coleridge's Critique of Goethe's *Faust*”, in Lorna Fitzsimmons, *Goethe's Faust and Cultural Memory*, 2012.

£4,750

[132612]



43

A near-fine copy of Dahl's most famous book

43

DAHL, Roald. *Charlie and the Chocolate Factory*. Illustrated by Joseph Schindelman.

New York: Alfred A. Knopf, 1964

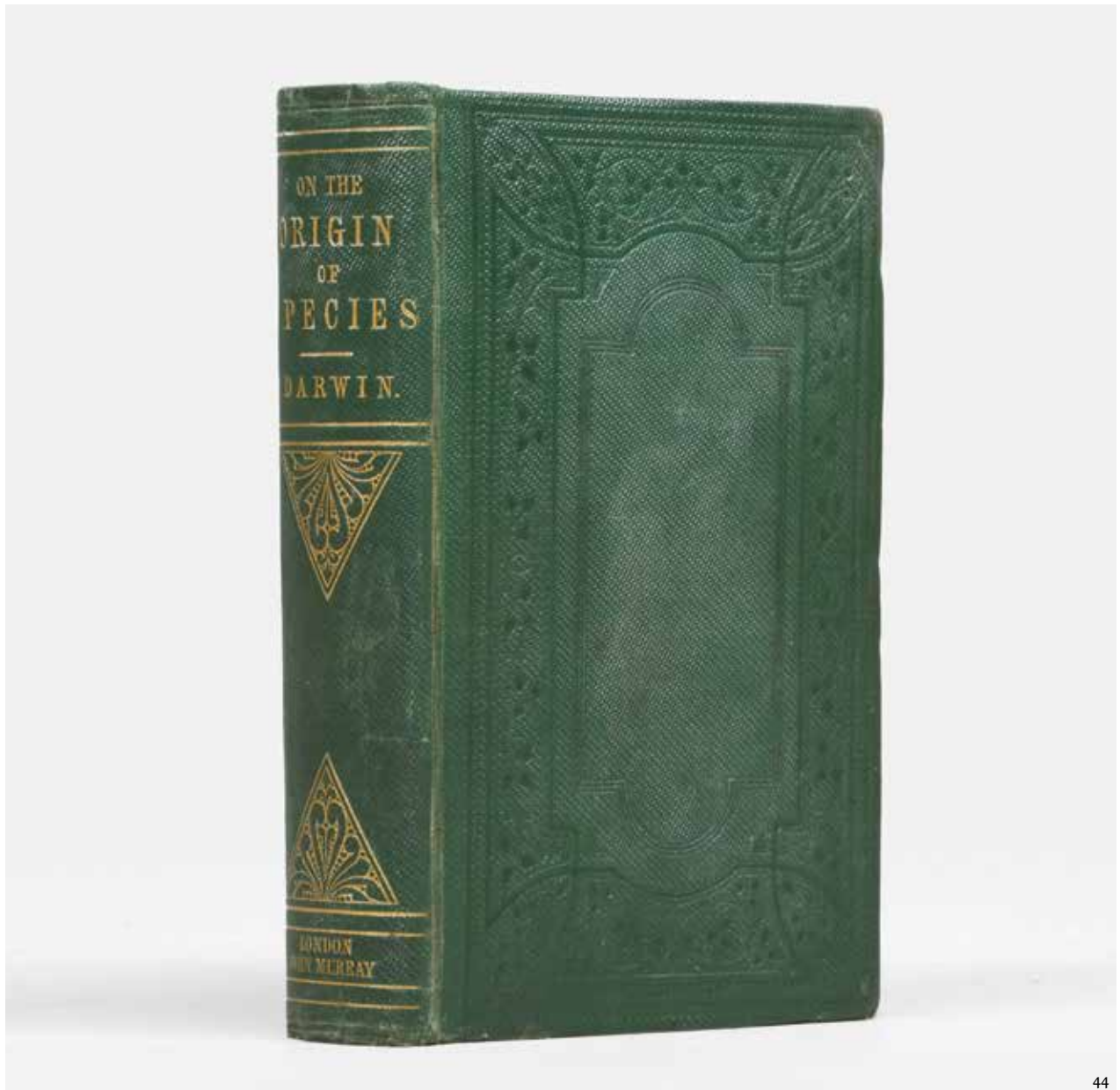
Octavo. Original red cloth, spine lettered in gilt, title device to front board in blind, dark yellow endpapers, top edge purple. With the dust jacket. Housed in a brown quarter morocco and cloth solander box. Illustrations throughout. Ownership signature to head of front free endpaper. Light foxing to fore edge; a near-fine copy in the bright jacket, spine a touch toned and with a few light marks to panels.

First edition, first printing, with the dust jacket. The first issue can be distinguished by the six lines of printing information on the final page: this was cut to five in all subsequent issues. The US edition precedes the UK edition by three years.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 98.

£6,500

[137010]



44

“The most influential book of the 19th century”

44

DARWIN, Charles. *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.* London: John Murray, 1859

Octavo. Original green diagonal-wave-grain cloth (binder's ticket of Edmonds & Remnant to rear pastedown), spine lettered and decorated in gilt, covers ornamentally blocked in blind, pale brown coated endpapers. Housed in a green cloth book-form slipcase and chemise. Folding diagram lithographed by W. West. 32-page publisher's catalogue at rear dated June 1859. Engraved bookplate of Thomas Cope, Huyton, to front pastedown; later ownership inscriptions of George Taylor and Alexander Glass, Darien, CT (the latter dated 4-15-62) to half-title, a few small pencil marks in margins. Cloth lightly marked on front cover, spine ends and inner hinges neatly restored, a little light spotting to early leaves, chiefly marginal, overall a very good copy.

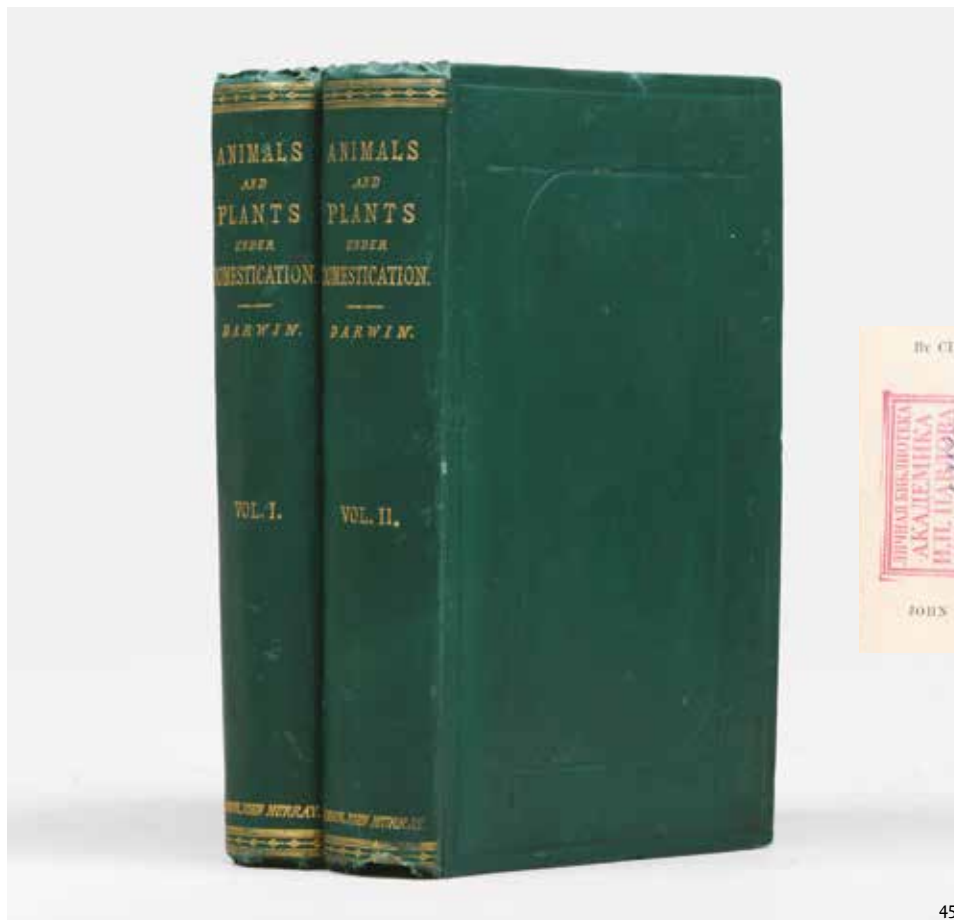
First edition of “the most influential scientific work of the 19th century” (Horblit) and “certainly the most important biological book ever written” (Freeman); 1,250 copies were printed.

With the bookplate of Thomas Cope (1827-1884), a prosperous manufacturer of cigars and tobacco products in Liverpool in the mid-19th century. Cope was the first person in England to hire women to make cigars, and was the speaker of the Liverpool Parliamentary debating society.

Dibner 199; Freeman 373 (binding variant b, advertisements variant 2, no priority); Garrison-Morton 220; Horblit 23b; Norman 593; *Printing and the Mind of Man* 344b.

£225,000

[138146]



45

Famed physiologist Pavlov's copy of Darwin's work

45

DARWIN, Charles. *The Variation of Animals and Plants under Domestication*. In two volumes. With illustrations. London: John Murray, 1868

2 vols., demy octavo. Original green cloth, blind-panelled covers, spines gilt with imprint at foot in one line, dark green coated endpapers, Edmonds & Remnants label at end of vol. I. 43 woodcuts in the text. Vol. II with 2 pp. adverts dated February 1868; vol. I without the 32 pages of adverts dated April 1867 to rear, which are "usually, but by no means always present" (Freeman). Extremities a little rubbed, chip at foot of vol. II spine, some minor marks but still generally fresh and bright, firm and square; vol. I with a small hole piercing the last 2 leaves, occasional scattered light spotting or staining internally, overall very good.

First edition, from the library of Ivan Petrovich Pavlov (1809–1936), the celebrated Russian physiologist, known mainly for his classic work on conditioning, with his library shelfmark stamps to titles and ci recto. Pavlov's life course was determined by his encounter with Darwin's work. As a young student, his family sent him to a theological seminary to follow an apparent religious vocation. It was after reading Darwin, however, that Pavlov discovered a passion for the sciences, and instead joined the University of St Petersburg. There he studied chemistry and physiology, receiving his doctorate in 1879 and eventually being appointed professor of physiology at the Imperial Medical Academy. Pavlov's views on the inheritance of acquired characteristics held strong for many years, notwithstanding

contrary evidence, most likely in the light of the impression that the early acquaintance with Darwin's theory had made on him as an adolescent.

With 5- and 7-line errata in vols. I and II respectively, issued in two vols. demy octavo, this is the only Murray Darwin to appear in this larger format. "This represents the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponds to its first two intended chapters" (Freeman). "Its two volumes were intended to provide overwhelming evidence for the ubiquity of variation, although they would also incidentally answer Lyell and Gray, who maintained that variations had not occurred purely by chance but were providentially directed. Darwin showed that breeders indeed selected from a vast array of minute random variations. He gave numerous instances of the causes of variability, including the direct effect of the conditions of life, reversion, the effects of use and disuse, saltation, prepotency, and correlated growth. *The Variation* also addressed a key criticism of *The Origin of Species*: that it lacked an adequate understanding of inheritance" (ODNB). The term "survival of the fittest" (borrowed at Wallace's insistence from Herbert Spencer's 1866 *Principles of Biology*) first appeared in *The Variation* (vol. II, p. 89), preceding its first use in the fifth edition of *The Origin of Species* (1869).

The Variation was a full statement of the facts on which the theories of *Origin* were based, though leaving aside an account of human evolution for *The Descent of Man* (1871).

Freeman 877; Norman 217.

£11,000

[137811]



The starting point for modern scientific thought

46

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

Small quarto (204 × 155 mm). Contemporary Dutch vellum over pasteboard, spine lettered by hand in black, preserved in a custom cloth box. Engraved frontispiece portrait from another work laid in opposite title. Printer's woodcut device on title, numerous woodcut diagrams in the text (one full-page cut repeated seven times). Provenance: 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.

First edition of Descartes's fundamental work in philosophy and on the method of science. The French philosopher, mathematician, and scientist René Descartes (1596–1650) is most famous for the single formulation *je pense, donc je suis* (*cogito, ergo sum*; I think, therefore I am), first published here. Descartes held that we are able to perceive the nature of reality through a purely intellectual perception, and that mind and body are distinct substances. Descartes was the first to clearly

identify the mind with consciousness and self-awareness, and to distinguish this from the brain, which was the seat of intelligence. His thinking was profoundly influential on 17th-century continental rationalism, later advocated by Spinoza and Leibniz.

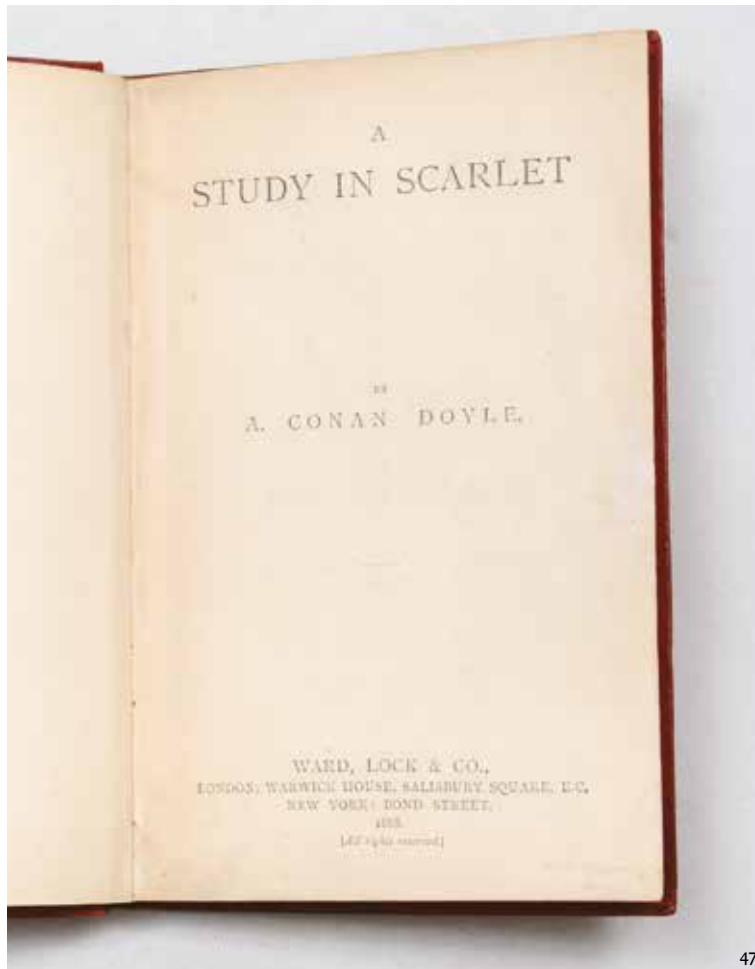
"It is no exaggeration to say that Descartes was the first of modern philosophers and one of the first of modern scientists" (PMM). The *Discours* outlines his scientific method in the form of a preface to three practical treatises: *La Dioptrique*, which includes his derivation of the law of refraction; *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" (PMM)

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.

Dibner 81; Grolier/Horblit 24; Norman 621; *Printing and the Mind of Man* 129.

£150,000

[134577]



47

The first appearance of Sherlock Holmes

47

DOYLE, Arthur Conan. *A Study in Scarlet*.
London: Ward, Lock & Co., 1888

Octavo. Contemporary red pebbled cloth, titles in gilt to spine. Housed in a custom red morocco slipcase with titles in gilt direct to spine, gilt and black ruling, and red cloth chemise. 6 plates from line drawings by Charles Doyle, decorative tailpieces. A little cocked, lightly rubbed and soiled, the binding otherwise firm, very occasional light spotting, contents bright and without marks. A very good, fresh copy.

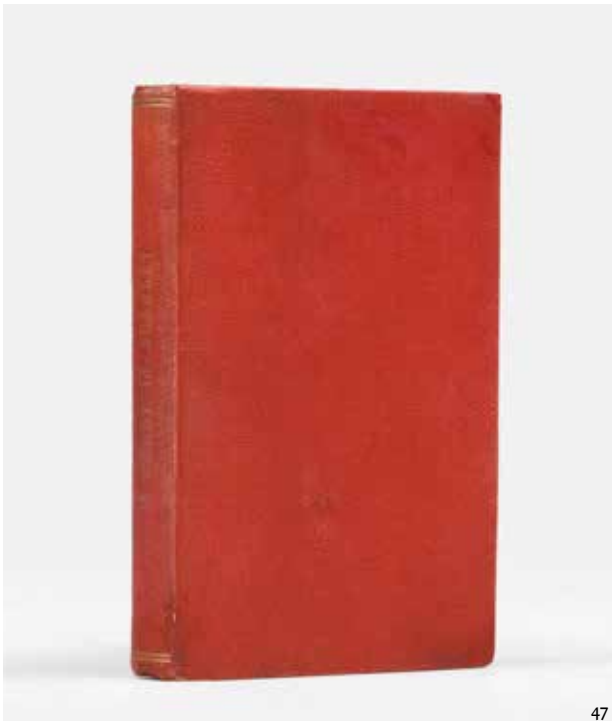
First edition in book form of the first Sherlock Holmes story; preceded only by its appearance in *Beeton's Christmas Annual* (1887). Two of the signatures were reset after the first printing, resulting in a misprint in the preface: "younger" becoming "younger" from the second impression on. The two printings are often referred to by these spellings. The book was illustrated by the author's father, Charles Doyle, whose drawings are somewhat crude and bear little resemblance to what became the conventional image of Holmes four years later with the *Strand Magazine* drawings by Sidney Paget.

Of the first edition, all impressions included, WorldCat locates twelve copies, only three of which are in the UK (NLS, Oxford, BL); Library Hub adds one other copy (Cambridge).

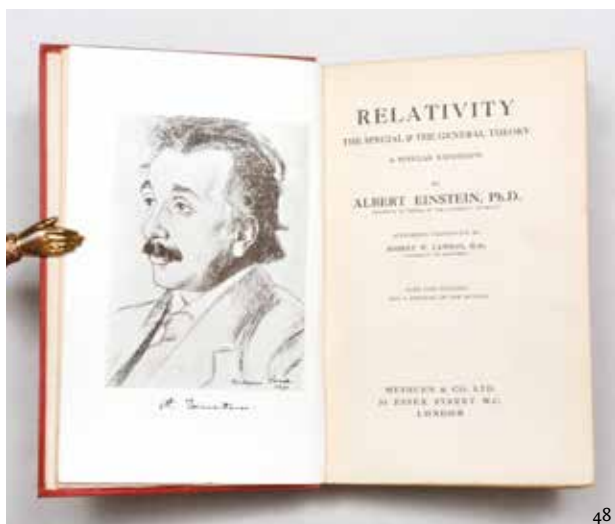
Green & Gibson A1a.

£75,000

[138371]



47



48

The beginning of a scientific revolution

48

EINSTEIN, Albert. *The Theory of Relativity. The Special & the General Theory, a Popular Exposition.* Authorised Translation by Robert W. Lawson, with Five Diagrams and a Portrait of the Author. London: Methuen & Co. Ltd, 1920

Octavo. Original red cloth, spine lettered in black, front cover lettered in blind. With 8 pages of inserted advertisements. Portrait frontispiece of author by Hermann Struck, diagrams, figures and equations in text. Pencilled ownership signature to front pastedown, ink ownership signature to front free endpaper, both early; some pencilled underlining and marginalia. Spine a little sunned with slight lean, light toning to endpapers, slight crease to frontispiece. A very good copy.

First edition in English, translated from the third German edition (1918) by Robert W. Lawson. This is the first appearance of any of Einstein's works in English. The additional chapter (Appendix III) written by Einstein for this edition was added at Lawson's urging, who thought the book would be more accessible if its author could provide a proof of the general theory. Einstein intended the book to be intelligible to the general public and he tested this by reading drafts to his step-daughter Margot, "pausing frequently to ask whether she indeed got it" (Isaacson).

Isaacson, *Einstein: His Life and Universe*, p. 232; Weil 90A.

£1,250

[137796]

Signed by Einstein for a fellow advocate of Esperanto

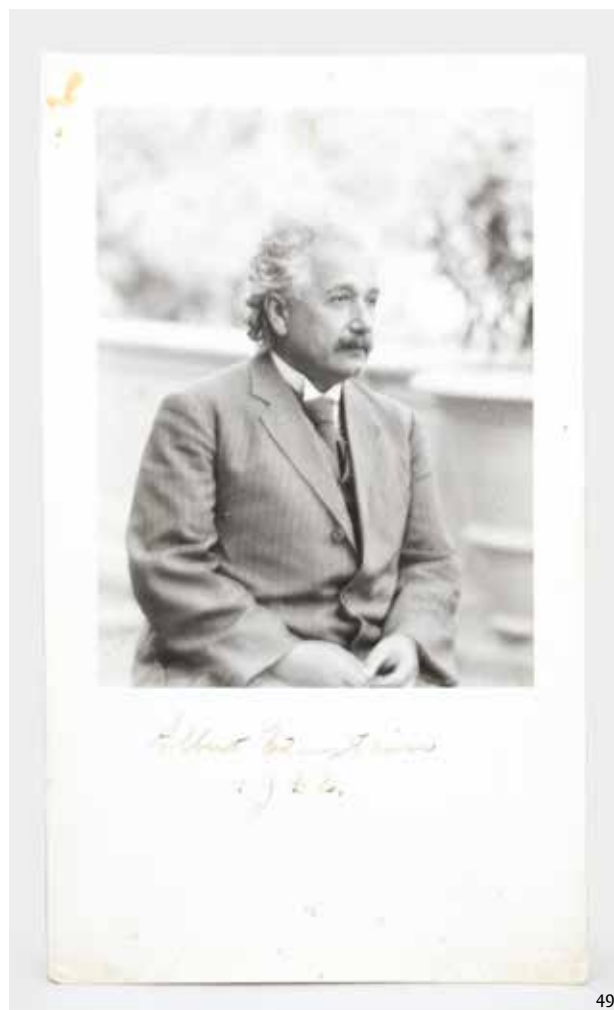
49

EINSTEIN, Albert. Signed photograph. 1932

Original photographic print (121 × 70 mm; image size 75 × 55 mm). Stock number printed on verso "1016".

Signed by Einstein in ink below the image, "Albert Einstein, 1932". The photograph, showing Einstein in a pale pinstriped suit, wing collar, and plain necktie, was taken at a press conference on the occasion of Einstein's first visit to Caltech in Pasadena on 2 January 1931. Einstein wintered at Caltech in 1931, 1932, and 1933.

Provenance: from the collection of Leonard Nowell Mansell Newell [pseud. Eleno Vinfero] (1902–1968). Newell was an



49

English advocate of Esperanto, teaching the language and editing various periodicals. He also wrote poetry strongly influenced by the Budapest School of writers. He spent the second half of his life in Australia. It is not recorded how Newell obtained the signed photo, but it may be significant that in late July 1932, the year of the inscription, Newell was secretary general of the 24th World Esperanto Congress in Paris. Einstein, an ardent anti-nationalist and supporter of international co-operation, took a favourable view of Esperanto, the auxiliary international language created in the 1870s and 1880s by L. L. Zamenhof, a Jew from Bialystok, whose linguistic invention was later viewed with great suspicion by Adolf Hitler and the Nazi Party. "For international communication, use of an international language is not only necessary," Einstein wrote, "it is the obvious solution. Esperanto is the best solution for an international language."

On 30 July 1932, Einstein was back in Germany, in Caputh near Potsdam, beginning (at the suggestion of the League of Nations and its International Institute of Intellectual Co-operation at Paris) his correspondence with Sigmund Freud, published later that year as *Why War?* (1932).

£8,500

[135297]



50

"The oldest mathematical textbook still in common use"

50

EUCLID. *Elementa Geometriae*. [Translated from the Arabic by Adelard of Bath. Edited by Giovanni Campano.] Venice: Erhard Ratdolt, 1482

Chancery folio (285 × 204 mm), 137 unnumbered 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 damp staining to lower edge of last quire, bifolia m3.6 and m4.5 misbound. Still, a well-preserved, well-margined, and bright copy.

First edition of "the oldest mathematical textbook still in common use today" (PMM) and one of the earliest printed books with geometrical figures. The text is the standard late mediaeval recension of Johannes Campanus of Novara, based on the 12th-century translation from the Arabic of Adelard of Bath. The text is preceded by a dedicatory letter by Erhard Ratdolt to Giovanni

Mocenigo. Ratdolt's method of printing diagrams to illustrate a mathematical text and his finely printed astronomical books became the models for subsequent scientific publishing.

Campanus's recension of the *Elements*, 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 most technically advanced and accomplished productions. His dedication to the doge of Venice 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 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.

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

£150,000

[136914]

Præclarissimus liber elementorum Euclidis perspicacissimè in artem Geometrie incipit quâdoctissime:

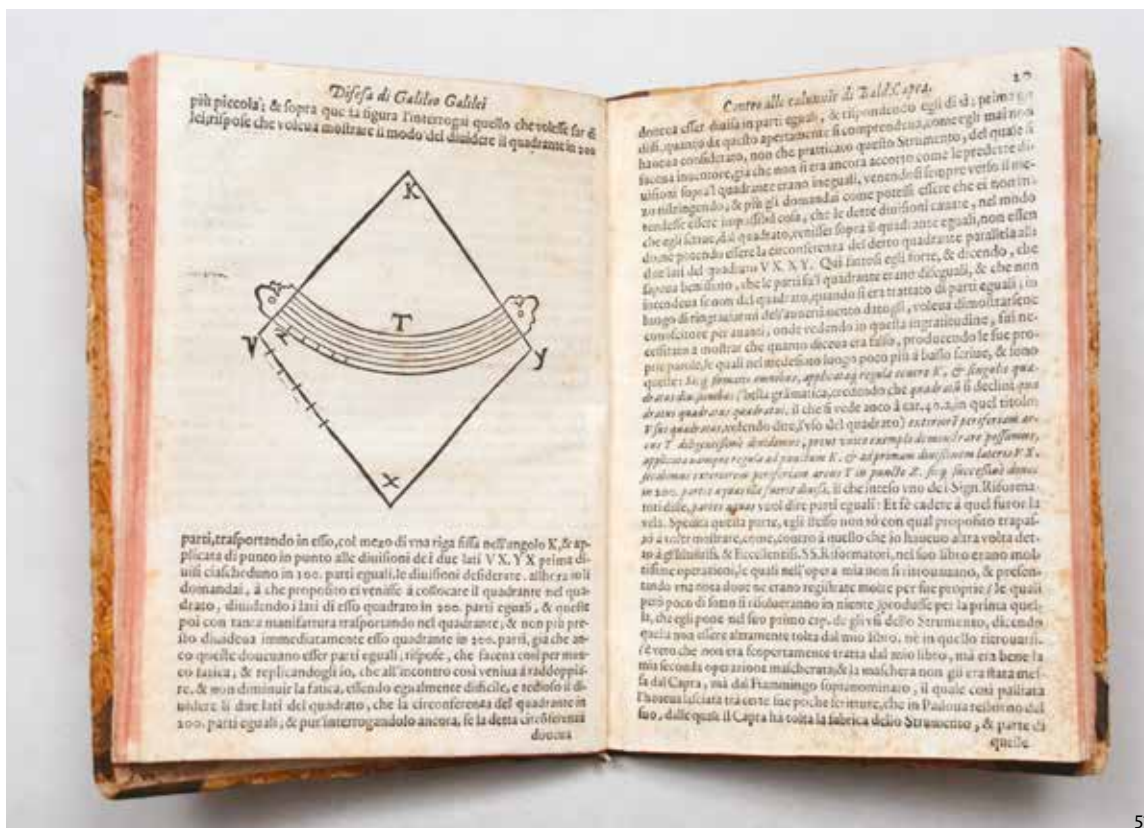


Punctus est cuius pars non est. **L**inea est longitudo sine latitudine cuius quidē extremitates sunt duo puncta. **L**inea recta est ab uno puncto ad aliū brevissima extensio i extremitates suas utriusque eorum recipiens. **S**upercilium est quod longitudine et latitudine tamen habet: cuius termini quidē sunt linee. **S**upercilium planum est ab una linea ad aliam extensio i extremitates suas recipiens. **A**ngulus planus est duarum linearum alterius terminis tactis: quarum expansio est super superficiem applicatamque non directa. **Q**uando autem angulum pertinet duae lineae recte rectilineus angulus nominatur. **E**nt recta linea super rectam steterit duorumque anguli utrobique fuerit equeles: eorum uterque rectus erit. **L**ineaque linea superflua ei cui superstat perpendicularis vocatur. **A**ngulus vero qui recto maior est obtusus dicitur. **A**ngulus vero minor recto acutus appellatur. **T**erminus est quod uniuscuiusque finis est. **F**igura est quod terminis pertinet. **C**irculus est figura plana una quodam linea perita: quod circumferentia nominatur: in cuius medio punctus est: a quo omnes lineae recte ad circumferentiam exeuntes sibi invicem sunt equales. **E**t hic quidē punctus centrum circuli dicitur. **D**iameter circuli est linea recta que super centrum transiens extremitatesque suas circumferentiae applicans circuli i duo media dividit. **S**emicirculus est figura plana diametro circuli et medietate circumferentiae perita. **P**ortio circuli est figura plana recta linea et parte circumferentiae perita: semicirculo quidē aut maior aut minor. **R**ectilineae figure sunt quae rectis lineis continentur: quarum quedam trilaterae quae tribus rectis lineis: quedam quadrilaterae quae quatuor rectis lineis: quedam multilaterae quae pluribus quatuor rectis lineis continentur. **F**igurarum trilaterarum alia est triangulus bis tria latera equalia. **A**lia triangulus duo habens equalia latera. **A**lia triangulus trium inequalium laterum. **H**oc iterum alia est orthogonum: unum scilicet rectum angulum habens. **A**lia est amblygonum aliquem obtusum angulum habens. **A**lia est oxigonum: in qua tres anguli sunt acuti. **F**igurarum autem quadrilaterarum alia est quadratum quod est equilaterum atque rectangulum. **A**lia est tetragonum longum: quod est figura rectangula: sed equilatera non est. **A**lia est belmuaym: quae est equilatera: sed rectangula non est.

De principijs per se notis: et primo de diffinitionibus eorumdem.



Handwritten notes in a cursive script at the bottom of the page, including the name 'Dominicus de Peruvia'.



Galileo's second published work

51

GALILEI, Galileo. Difesa ... Contro alle Calunnie & imposture di Baldessar Capra Milanese, Usategli sì nella Considerazione Astronomica sopra la nuova Stella del MDCIII. come (& assai più) nel publicare nuovamente come sua invenzione la fabrica, & gli usidel Compasso Geometrico, & Militare, sotto il titolo di Usus & fabrica Circini cuiusdam proportionis, &c. Venice: Presso Tomaso Baglioni, 1607

Quarto (201 × 149 mm), ff. 41, [2]. Recased in 18th-century mottled half calf, pulled-paste paper sides, red edges. Girolamo Polo's woodcut device to title, woodcut diagrams in the text, Roberto Meietti's woodcut device at the end. Paper restoration to lower outer portion of title page, presumably to remove a stamp, with minor skilful penwork restoration to right edge of vignette and the tips of a couple of letters in imprint, a few very faint inkspots to title, a little faint browning and occasional spotting, the margins trimmed, just shaving side-notes on versos A2, B1, B3, otherwise adequate all round, a very good copy of a rare and highly desirable title.

First edition of the second published work of this most famous of 17th-century scientists. Galileo's first published work, *Le Operazioni del compasso geometrico et militare* (1606), had been privately printed in a short run of 60 copies to accompany sales of his first significant scientific invention. Galileo's compass, invented in Padua in 1597, was a calculating instrument making use of the proportionality between the corresponding sides of two similar triangles, designed for use by soldiers and merchants, which could be used for all sorts of complex calculations, from currency conversion to calculating cannon charge. Galileo instructed

several European sovereigns on the use of it; he also gave private lessons to students in his own house, installing an instrument maker there to produce the compass.

In 1602 Galileo had sold one of his compasses to the father of Baldassar Capra and recommended him to the court of the Duke of Mantua. But in 1607 Capra published a Latin translation of Galileo's manual under his own name. With cool impudence, the preface implied that Galileo had stolen the instrument from him. Infuriated, Galileo took legal action that resulted in Capra's expulsion from the University of Padua and an order to seize all the copies of Capra's offending book. Not satisfied with this, Galileo published the *Difesa* to advertise his crushing victory to those potential patrons and colleagues overseas who might otherwise have missed it. He describes the instrument's applications (especially but not limited to its military uses), how he had manufactured it, and repeatedly belittles Capra (Capra translates as "goat", a misfortune which Galileo fully exploits in his text).

The *Difesa* has Tommaso Baglioni's name and Girolamo Polo's device on title-page (Minerva riding a lion), but Baglioni's name and Roberto Meietti's device (two roosters) at the end; most probably, it was printed by Meietti on Polo's press, and distributed by Baglioni. Meietti had been excommunicated the previous year and any printer or bookseller dealing with him faced excommunication, heavy fines, and other punishments, therefore his participation in the publication was disguised. At least 40 copies of the *Difesa* are known, of which about ten have been seen on the market over the past 100 years.

BMC X. 28, col 386; Cinti 19. Peter Harrington are grateful to Nick Wilding for discussing this copy with us.

£175,000

[138789]

First edition throughout, the first volume in first state

52

GIBBON, Edward. The History of the Decline and Fall of the Roman Empire. London: printed for W. Strahan; & T. Cadell, 1776–88

6 vols., quarto (273 × 218 mm). Contemporary polished calf, 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 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], 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 contents generally clean, with some foxing and the occasional mark, dampstain to lower edge of vol. 2. A handsomely bound set.

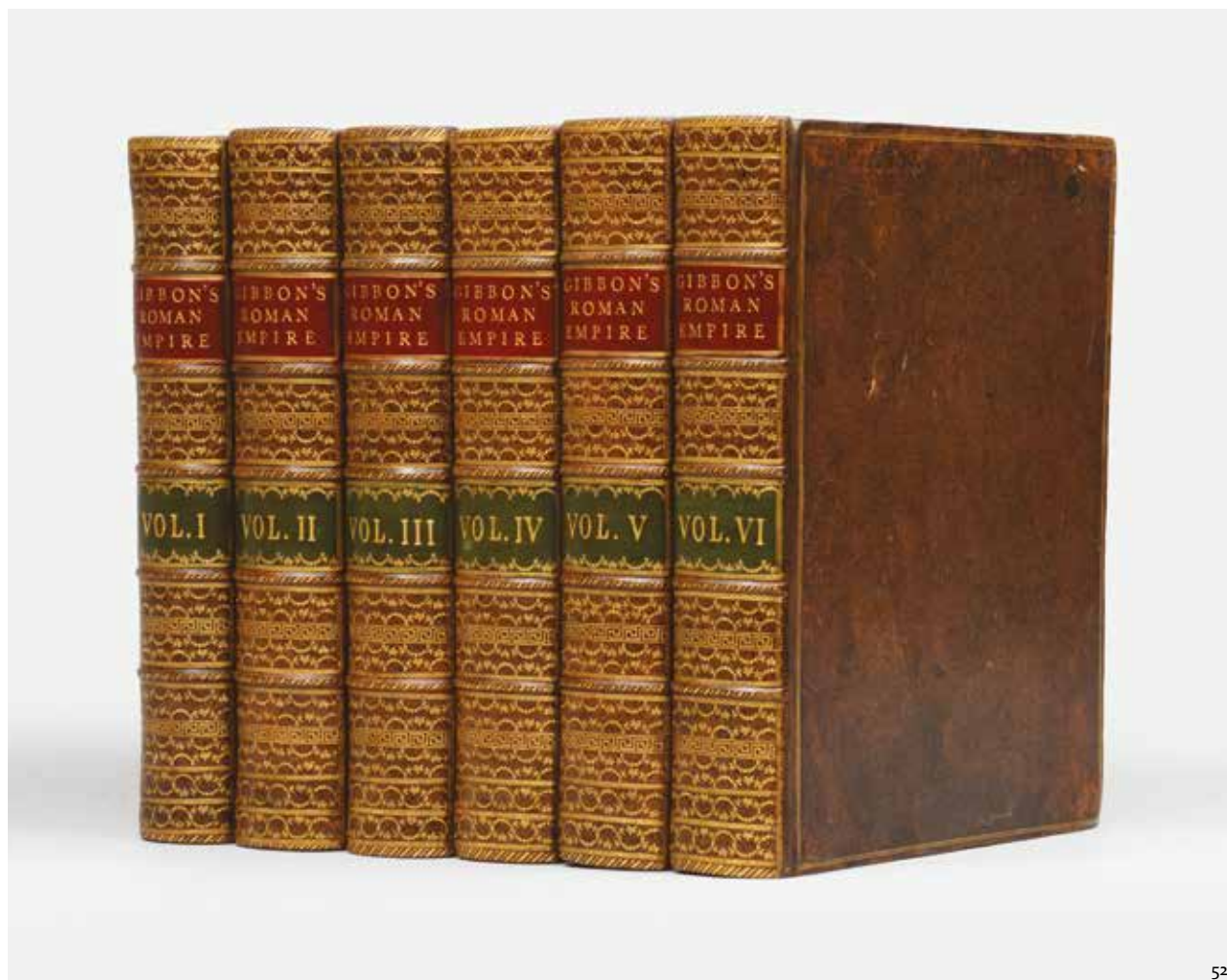
First editions (vol. 1 in the first state) of Gibbon’s magisterial history, with the cancel leaves and uncorrected errata as called for by Norton. The first variant state of volume 1 numbered 500 copies, printed before Strahan’s optimistic and ultimately prophetic decision to double the printing order to 1,000; the 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 in the first state, 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.

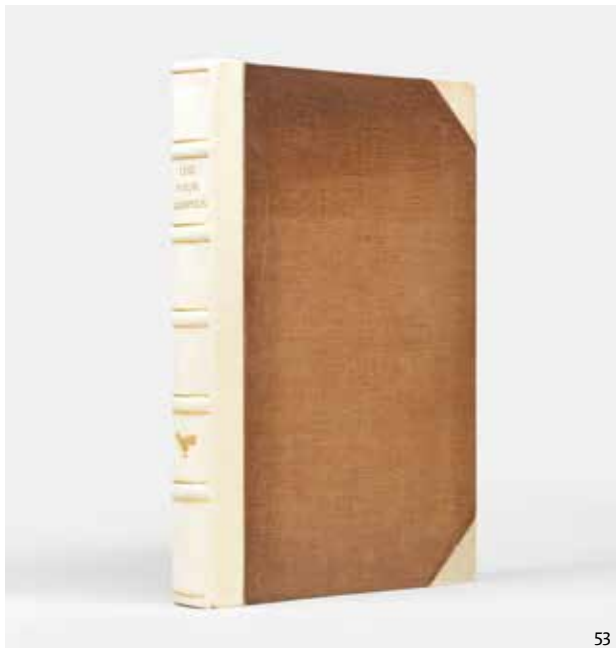
Grolier, English 58; Norton 20, 23, 29; *Printing and the Mind of Man* 222; Rothschild 942.

£27,500

[136924]



52



53

“One of the great private press books of the century”

53

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

Folio. Original white half pigskin by Sangorski & Sutcliffe, expertly rebaked to style, gilt lettered and banded spine, gilt cockerel device in 5th compartment, brown buckram sides, top edge gilt, others untrimmed. Housed in a custom brown cloth slipcase with white pigskin entrance, to style. Printed in 18-point Golden Cockerel type, 65 wood-engraved illustrations by Eric Gill, 4 of which are full-page. Very light soiling to cloth and tips, contents clean and bright. A near-fine copy, with the spine, prone to soiling and fading in the original, here rebaked with great skill.

Limited edition, number 454 of 500 copies on paper; 12 copies were also issued on vellum. “Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator Eric Gill, the book among all books in which Roman type has been best mated with any kind of illustration” (Gill 285). This is “arguably Gill’s greatest achievement and one of the great private press books of the century” (Hunter & Kelly).

Chanticleer 78; Gill 285; Hunter & Kelly, *A Century for the Century*, 26.

£13,500

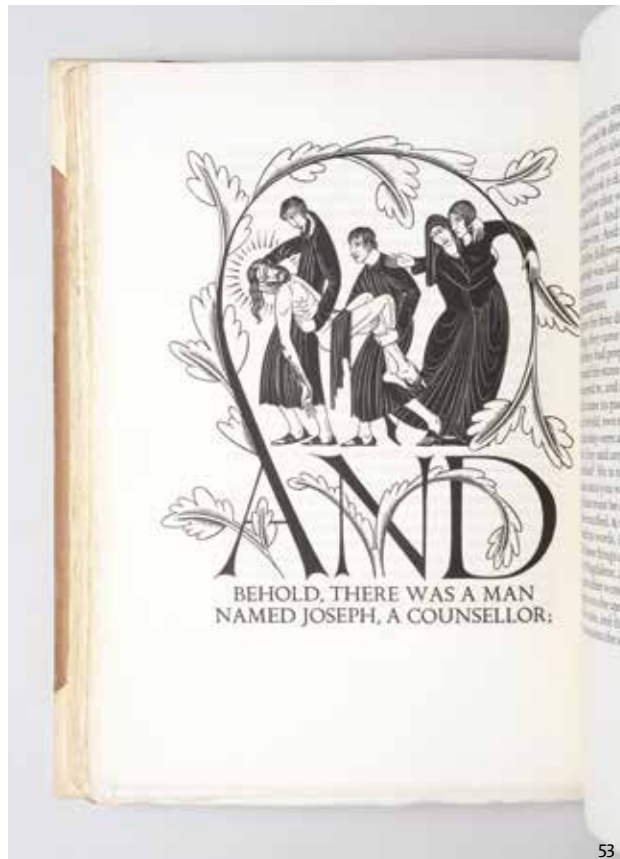
[133103]

The first of the famous Gould folios – with unacknowledged assistance from the young Edward Lear

54

GOULD, John. *A Century of Birds from the Himalaya Mountains.* London: [John Gould,] 1832

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



53

bands and at head and tail, similar foliate roll tool to sides and corners, terracotta moiré-effect paper boards, pale primrose surface-paper heavy stock endpapers, all edges gilt. 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.

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 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. 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., A.L.S. 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, Noakes elucidates on the issue of Lear's exact contribution: "It is worth noting

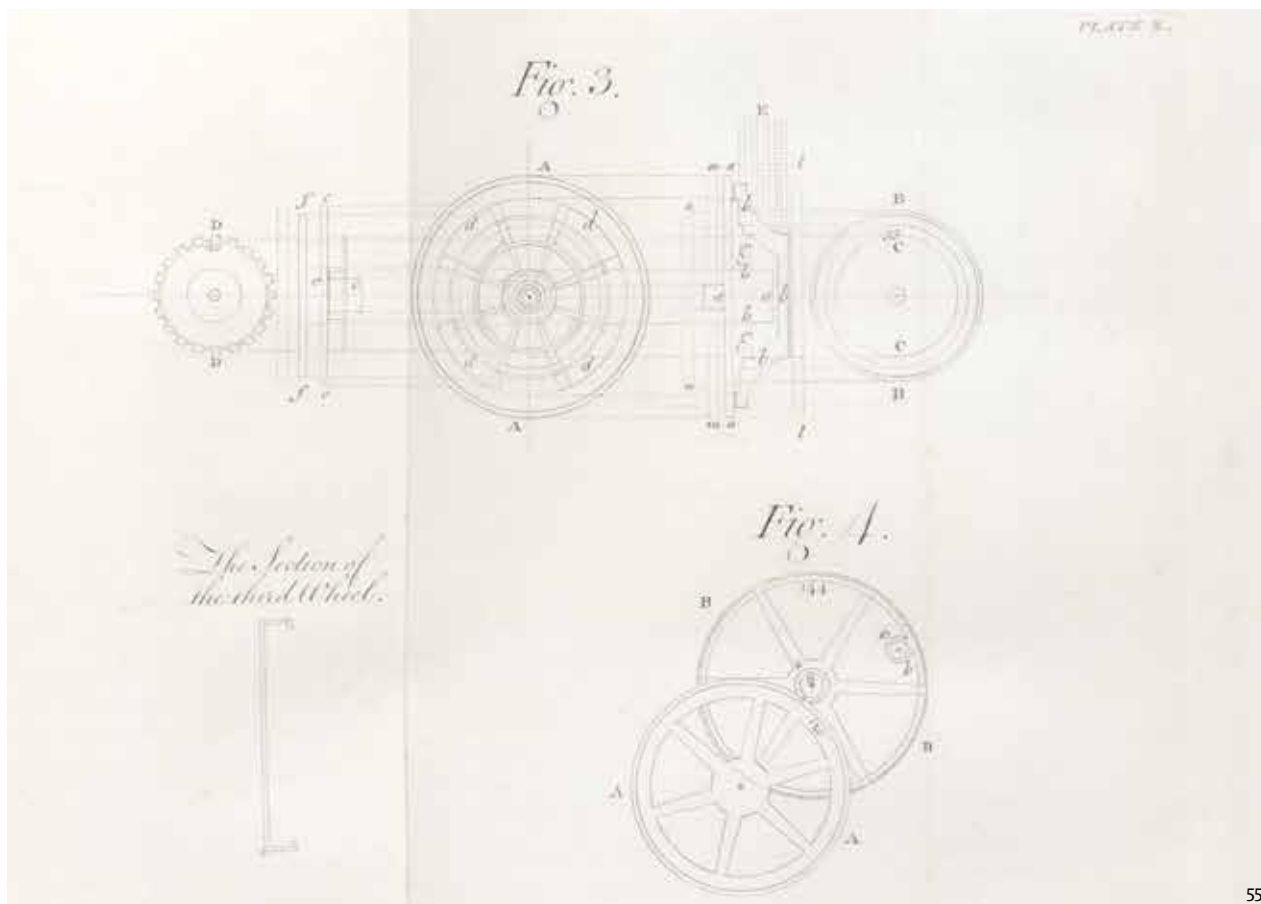
that Lear spoke of assisting Mrs Gould 'in all her drawings of foregrounds' and not backgrounds" (ibid., p. 323, n. 21).

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

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.

£32,500

[134609]



55

Making the chronometer that revolutionized navigation

55

HARRISON, John. *The Principles of Mr. Harrison's Time-Keeper, with plates of the same.* Published by order of The Commissioners of Longitude. [Bound with three related pamphlets.]

London: printed by W. Richardson and S. Clarke; and sold by John Nourse, and Mess. Mount and Page, 1767

Together 4 works bound in 1 vol., quarto (259 × 201 mm). Near-contemporary half calf (endpapers watermarked 1794), flat spine with gilt rules, green morocco title label and Sledmere House emblem in gilt on a green morocco label at foot, marbled sides. Harrison: 10 folding engraved plates on drawing paper showing the technical details of Harrison's fourth timekeeper, H4; with the half-title. Bird's two works with a total of 4 folding engraved plates, the first with half-title as called for; no half-titles called for in third and fourth works in the volume. From the library at Sledmere House in Yorkshire. Extremities rubbed, a faint spray of foxing at head of Harrison half-title and title, the contents otherwise fresh and clean throughout, a handsome volume.

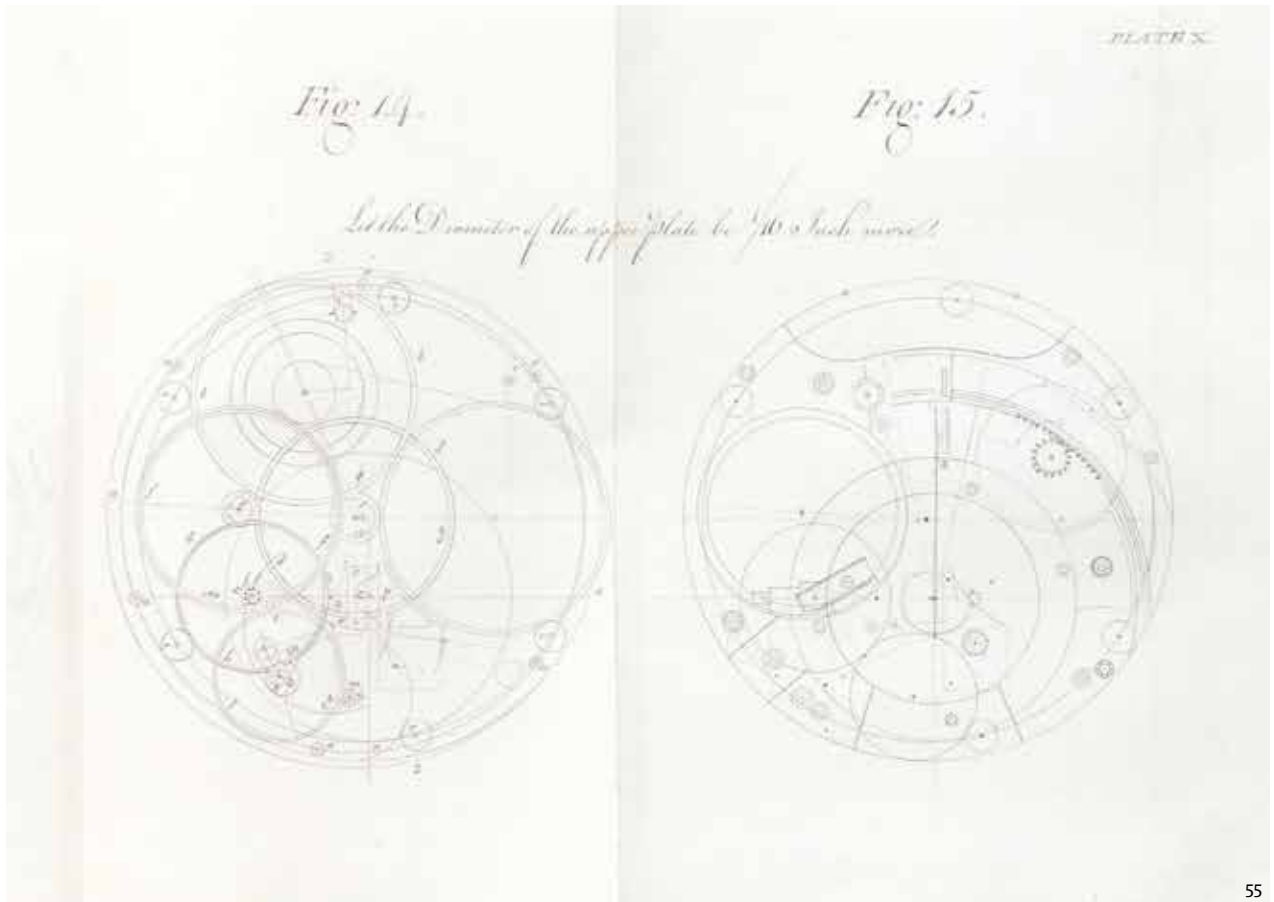
First edition of the primary account of the invention of the marine chronometer. In 1714, the Board of Longitude offered a substantial reward of £20,000 to anyone who could find an accurate method for determining longitude at sea. In 1730, clockmaker John Harrison completed a manuscript describing some of his inventions, including a chronometer "accurate enough to measure time at a steady rate over long periods, thus permitting

the measurement of longitude by comparison of local solar time with an established standard time" (Norman).

On the strength of his descriptions, Harrison obtained a loan from George Graham, a leading maker of clocks and watches, for the construction of his timekeeper. After numerous attempts, involving instruments in several different shapes and sizes, most of which Harrison or his son William tested on ocean voyages, Harrison succeeded in constructing a chronometer that was both accurate and convenient in size. The chronometer was successfully tested on two voyages to the West Indies in 1761 and 1764.

Following these successful trials Harrison felt that he had a right to the prize, but the Board of Longitude hedged, insisting on a demonstration and full written description of his invention. To that end, a demonstration took place on 22 August 1765, in the presence of the astronomer-royal Nevil Maskelyne and a six-member committee of experts appointed by the Board, and the present work was published. It records the results, along with Harrison's own description of his timekeeper.

Still unsatisfied, the Board awarded Harrison only half the prize money, and continued to raise obstacles, subjecting his chronometer to extreme and unrealistic tests, and requiring him to build yet two more examples. It was not until 1773, after intervention by King George III, that the 80-year old inventor was paid the remainder of the prize money. Although Harrison's chronometer was soon supplanted by simpler mechanisms, the timekeeper "revolutionized the science of navigation, as it gave navigators their first means of observing true geographical position at any given moment during a voyage. There was no comparable advance in navigational aids until the development of radar in the



twentieth century" (Norman). Several of his earliest chronometers are preserved at the Royal Observatory in Greenwich.

The three related pamphlets bound with Harrison's work are:

- 1) **BIRD, John.** The method of dividing astronomical instruments. Published by order of the Commissioners of Longitude. London: sold by John Nourse; and Mess. Mount and Page, 1767 (large paper issue)
- 2) **BIRD, John.** The method of constructing mural quadrants. Exemplified by a description of the brass mural quadrant in the Royal Observatory at Greenwich. London: printed by W. Richardson and S. Clark; and sold by John Nourse; and Mess. Mount and Page, 1768
- 3) **LUDLAM, William.** An introduction and notes, on Mr. Bird's method of dividing astronomical instruments. To which is added, a vocabulary of English and French technical terms. London: sold by John Sewell, 1786

Bird's mural quadrant was originally constructed to be taken on board the *Endeavour* in 1767. It was not in competition with Harrison's chronometer, but was vital to the entire voyage, as it was to be used to observe the transit of Venus from Tahiti, the original instruction from the Admiralty for Cook's voyage. The two pamphlets here are complementary, as the engraved plans for the quadrant are split between them, plates I–III with the first part, IV with the second. The last work included is an essential addendum to Bird's work. The Cambridge mathematician William Ludlam was one of the handful of scientists who attended the Board of Longitude's 1767 interview of Harrison, and who was also present at two interviews of John Bird in 1767 and 1771. Though derided by Harrison as a "parson", Ludlam was technically competent and ideally suited to explain the technicalities of Bird's work.

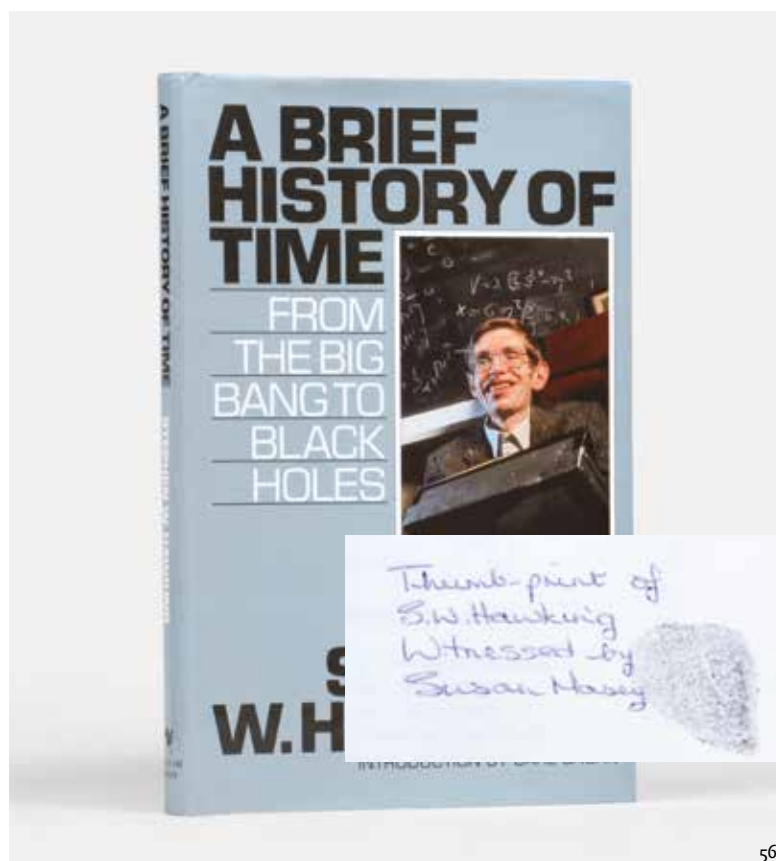
The pamphlets were evidently bound up together in the 1790s, when Sir Christopher Sykes, 2nd Baronet, carried out improvements to Sledmere, including building two new wings to the house. The famous Long Library at Sledmere has been described as "one of the most beautiful rooms in England".

Grolier/Horblit 42b; Norman 995.

£100,000

[138402]





A masterpiece of scientific popularization

56

HAWKING, Stephen. *A Brief History of Time. From the Big Bang to Black Holes.* Introduction by Carl Sagan. Illustrations by Ron Miller. London: Bantam Press, 1989

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Illustrations and diagrams throughout. In fine condition.

First UK edition, later impression: the title page with a thumb print of Hawking, next to which his personal assistant has inscribed in blue ink, "Thumb print of S. W. Hawking, witnessed by Susan Massey." One of the most important scientific works of the second half of the 20th century and a masterpiece of scientific popularisation, *A Brief History of Time* details for a lay readership the origin and eventual fate of the universe.

£12,500

[134236]

The grandest Portuguese flower book ever published

57

HOFFMANNSEGG, Johann Centurius Graf von, & Heinrich Friedrich Link. *Flore portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.* Berlin: Charles-Frédéric Amelang, 1809–[40]

2 vols., folio (516 × 335 mm). Near-contemporary brown half morocco, spines lettered in gilt, brown cloth sides, patterned endpapers. Complete with 3 uncoloured "Planches d'instruction" and 111 coloured plates with

tissue guards (numbered 1–109, plus 90b and 108b), 109 of them stipple-engravings printed in colours and finished by hand, and two (nos. 20 and 22) coloured lithographs; engraved by Bollinger, Clar, Dumbte, Guimpel, Haas, Krethlow, Meyer, Schubert and Wachsmann after drawings by G. W. Voelker and Hoffmannsegg. Minor wear at extremities, short splits to joints, light creasing to initial few leaves of each volume, text pages heavily foxed, yet plates only lightly foxed, plates creased from plate 105 onwards. A very good copy.

First edition of the grandest Portuguese flower book ever published, and among the finest flower books of the 19th century. The delicate illustrations – based on the travels through Portugal of Johann Hoffmannsegg (1766–1849) between 1797 and 1801 – are executed in the manner of Pierre-Joseph Redouté, yet as a record of newly discovered and previously undescribed species surpass any of Redouté's publications.

Although unmarked as such, the book was formerly in the collection of Rupert C. Barneby (1911–2000), curator of systematic botany at the New York Botanical Garden. Barneby discovered more than 70 new species of plants, and became the foremost authority in North American *Astragalus* and *Dalea*. By the time of his death, 4 genera and 25 species had been named in his honour. Following Barneby's death the book appeared at auction at Sotheby's, 13 May 2004, and at Bloomsbury Auctions, 30 May 2013.

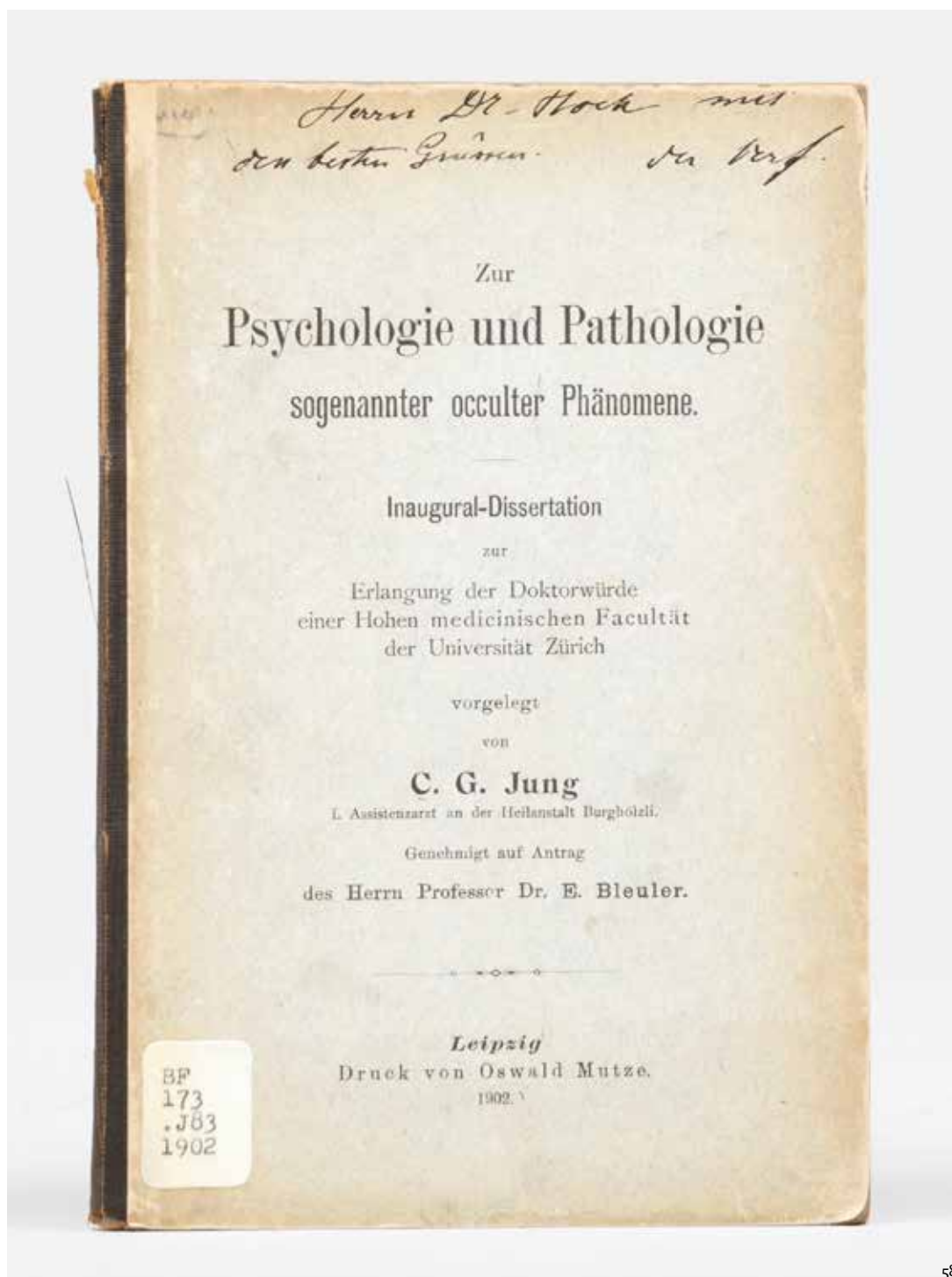
The text ends on p. 436 as usual; pp. 55–58 were never printed and consequently there is a gap in the pagination (Stafleu and Cowan); the book has on occasion been miscatalogued as incomplete thus, which may have led to some complete copies being broken up.

Dunthorne 136; *Great Flower Books*, p. 59; Nissen BBI 901; Stafleu and Cowan TL2 2911; Sitwell & Blunt p. 59.

£17,500

[137002]





58

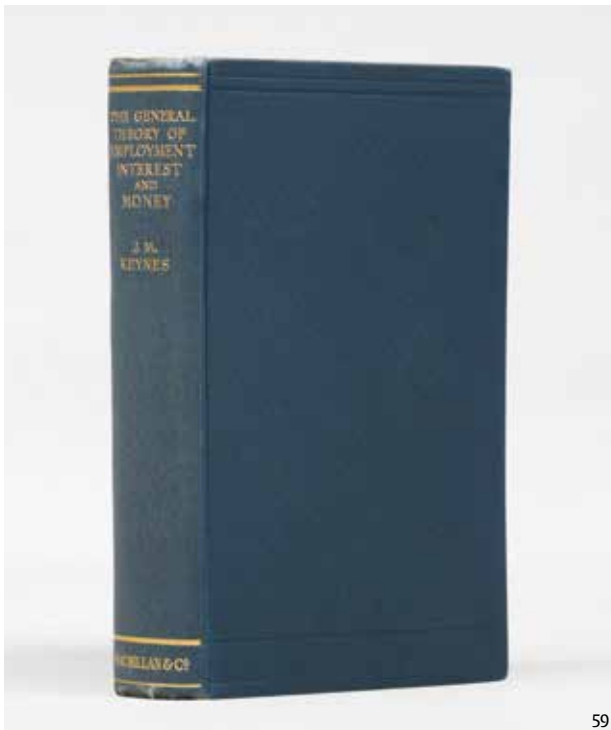
Inscribed true first edition of Jung's doctoral dissertation

58

JUNG, Carl G. Zur Psychologie und Pathologie sogenannter occulter Phänomene. Inaugural-Dissertation zur Erlangung der Doktorwürde einer Hohen medicinischen Facultät der Universität Zürich. Leipzig: Oswald Mutze, 1902

Octavo. Original cloth-backed printed boards. Housed in a black quarter morocco solander box by the Chelsea Bindery. Bookplate of Lawrence S. Kubie, library treatments of Sheppard-Pratt Hospital (inkstamps to front and rear pastedowns, borrower's ticket and slips to rear, Dewey shelf label to front board), ownership inscription of Dr Raymond Small to blank facing title. Cloth skilfully mended at front joint, board edges rubbed, internally clean.

First edition, first printing, presentation copy, inscribed by the author at the head of the front board, "Herrn Dr. Hoch mit den



59

besten Grüßen, der Verf[asser].” This is the true first edition of Jung’s doctoral dissertation, published in advance of the book version issued later the same year.

A superb association: the recipient Dr August Hoch (1868–1919) was the third director of the New York State Psychiatric Institute in New York City from 1910 to 1917. At the time of the publication of Jung’s dissertation, he held a position at McLean Hospital, in Belmont, Massachusetts. Following Freud and Jung’s famous series of lectures at Clark University in 1909, Hoch went for an extended visit to Zurich, where he studied with Jung, underwent a brief period of treatment for depression, and became a strong supporter of Jung’s version of psychoanalysis (Lathrop and others). His only child, Susan (Susie) married Lawrence S. Kubie (1896–1973), who would himself go on to become a noted psychiatrist and psychoanalyst.

This copy remained with Kubie, who bequeathed his books to the medical library at Sheppard-Pratt Hospital, Baltimore. The book was later deaccessioned and acquired by the bibliophile and bookseller John P. Gach (1946–2009), who specialized in works on psychology, psychiatry, and psychoanalysis, and sold by him to the Detroit psychologist Dr Raymond Small.

See Donald Lathrop, E. Mark Stern & Karen Gibson, *Carl Jung and Soul Psychology*, Routledge 2014.

£12,500

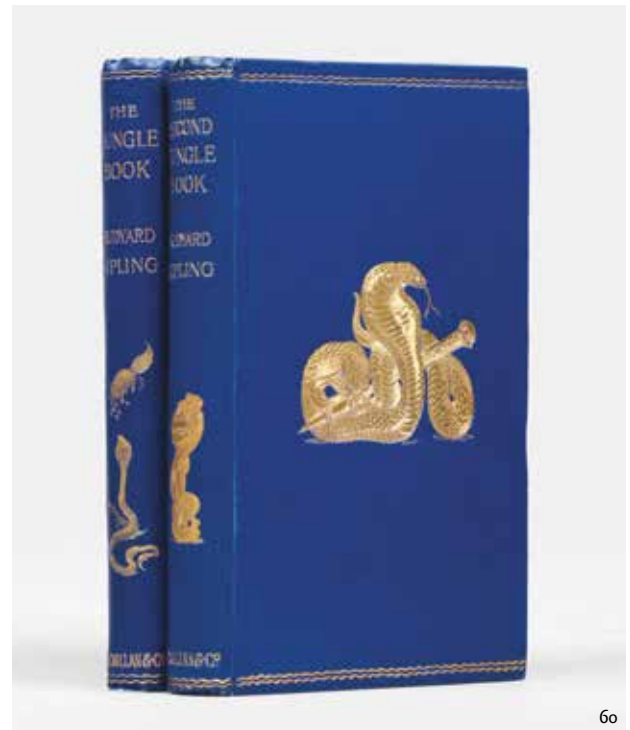
[128837]

One of the defining books of the 20th century

59

KEYNES, John Maynard. *The General Theory of Employment Interest and Money.* London: Macmillan and Co, Limited, 1936

Octavo. Original blue cloth, spine lettered in gilt, double rules to spine gilt and to covers in blind. Contemporary ownership signature to front pastedown dated November 1936, occasional pencil side-ruling, one



60

comment in ink to pp. 123 and 333. Very light bumping at spine ends with small nick at foot of spine, light foxing to initial and final few leaves, two pin holes to 385/386. A near-fine copy, the cloth bright and unmarked, binding tight.

First edition of perhaps the most significant economics book of the 20th century. Written in the aftermath of the Great Depression, Keynes’s masterpiece “subjected the definitions and theories of the classical school of economists to a penetrating scrutiny and found them seriously inadequate and inaccurate” (PMM). Its publication quickly and permanently changed the way the world looked at the economy and the role of government in society.

Moggridge A10.1; *Printing and the Mind of Man* 423.

£1,750

[137300]

A lovely set of Kipling’s classic

60

KIPLING, Rudyard. *The Jungle Book; The Second Jungle Book.* London: Macmillan and Co., 1894 & 1895

2 vols., octavo. Original blue cloth, titles and pictorial design to spines and front boards gilt, dark green coated endpapers, all edges gilt. Housed in a custom blue morocco-backed slipcase with titles in gilt direct to spine, and matching blue cloth chemises. Tissue-guarded frontispiece, and numerous in-text and full-page illustrations. Loosely inserted are two publisher’s promotional leaflets for Kipling’s works. Bookseller’s ticket (B. H. Blackwell) to front pastedown of vol. 2. Spines ends gently bumped, corners rubbed, vol. 1: a little cocked, vol. 2: small crease to fore edge of front board, else a clean and near-fine set, the bindings firm.

First editions, rare such lovely condition, of Kipling’s best-known prose works. The stories were loosely adapted into the 1967 and 2016 Disney movies of the same name.

Grolier Club, *One Hundred Books Famous in Children’s Literature*, 52; Martindell 61 & 63; Stewart 123 & 132.

£7,250

[137908]



61

**Possibly the only presentation copy signed
in Lawrence's "true" name**

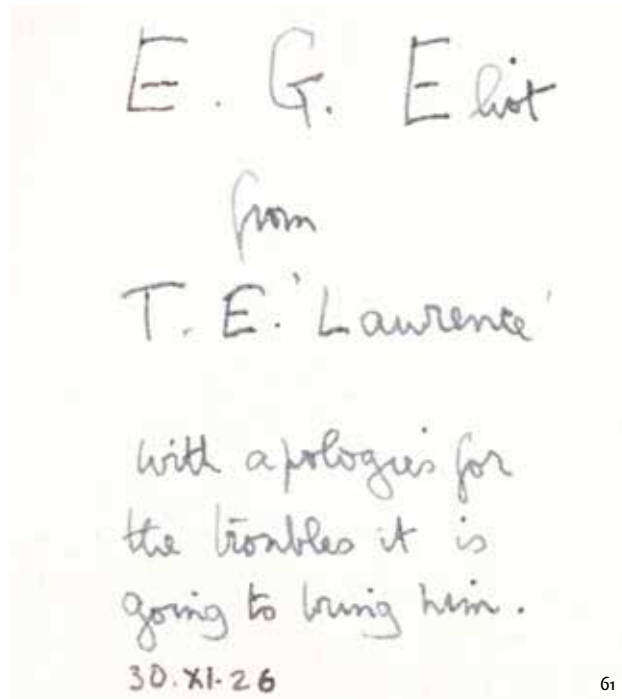
61

LAWRENCE, T. E.

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

Quarto (252 × 191 mm). Original full reddish-brown morocco (probably by C. & C. McLeish), spine with five raised bands, compartments panelled with a single gilt fillet, lettered in second compartment, gilt single fillet border to sides, similar edge roll, top edge gilt. 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colour-printed maps, that is 2 maps duplicated, rather than the 3 called for by O'Brien, 58 illustrations in text, one coloured, by Roberts, Nash, Kennington, Blair Hughes-Stanton, Gertrude Hermes and others. Historiated initials by Edward Wadsworth printed in red and black. Binding a little rubbed at extremities, a few marks and shallow indentations. This copy is in the usual state, with page XV mispaginated as VIII and as often without the two Paul Nash illustrations called for on pages 92 and 208; nor does it have the Blair Hughes-Stanton wood engraving illustrating the dedicatory poem found in only five copies. However, it does include the "Prickly Pear" plate, not called for in the list of illustrations. An excellent copy in an attractively austere binding.

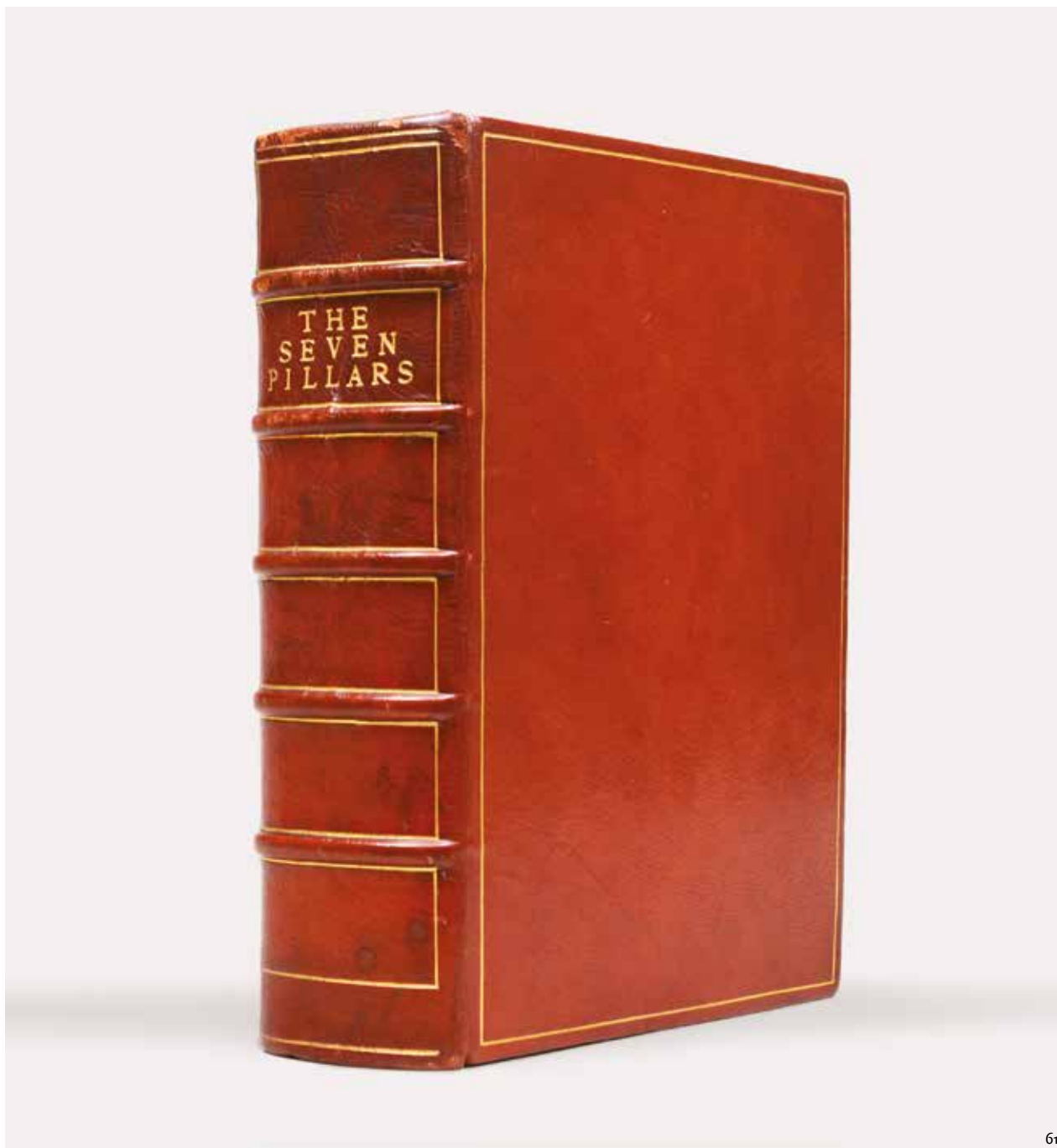
One of the Cranwell or "Subscriber's" edition of 211 copies, one of 170 designated complete copies, inscribed by Lawrence on p. XIX "Complete copy. r.XII.26 TES", with one manuscript correction to the illustration list (a "K" identifying Kennington rather than Roberts as the artist responsible for "The gad-fly"). An outstanding presentation copy from Lawrence to his solicitor Edward Eliot, inscribed on the first blank, "E. G. Eliot from T. E. 'Lawrence', with apologies for the troubles it is going to bring him. 30.xi.26". Lawrence here uses quotation marks to bracket his name as, after enlisting in the RAF (July 1922), he took the name John Hume Ross, then on joining the Tank Corps (March 1923) and again the RAF (August 1925) he used the



61

pseudonym T. E. Shaw, and subsequently rarely signed anything under his "true" name, making this presentation inscription exceptional and possibly unique. Presentation copies of *Seven Pillars* known to us, including those to Air Marshal Sir Hugh Trenchard and E. M. Forster, were signed either "TES" or "T. E. Shaw". Interestingly, in April 1927, Lawrence wrote to Eliot "asking him the formalities required to change his name legally to Shaw. When Eliot replied that the process was simple and could be carried through without publicity, Lawrence decided to go ahead with it" (Wilson, p. 789).

In 1926 Lawrence appointed Eliot as one of three Trustees when he "made over the copyright of the Cape abridgement [of *Seven Pillars*], to be called *Revolt in the Desert*, to a charitable trust" (ibid., p. 774), although he considered Eliot "the only Trustee, really ... I added Hogarth and Buxton so that I could carry any point against him and common sense, if I wished it deeply" (letter to Charlotte Shaw, cited in Wilson, p. 791). In the same letter he remarked that "I've only seen Eliot twice, I liked him". He also referred to his Trustees as "angels and archangels ... (three persons of infinite and utter sobriety, scandalously conscientious)" (ibid.). In the event, it was dealing with the tax demands from the Inland Revenue arising out of Lawrence's complex Trust arrangements which would consume Eliot's time in the years ahead. Lawrence had promised to his subscribers that he would take no money from the publication of *Seven Pillars*; later he was to create a separate trust (the Anonymous Education Fund) for the copyright of *Revolt in the Desert*, to benefit children of disabled or deceased RAF officers. In 1931 the Inland Revenue made a claim for income tax on the fund, and there followed an enormous amount of negotiation and correspondence between the revenue and Lawrence's representatives, with E. G. Eliot at the centre, to resolve the issue. The appeal on behalf of Lawrence against the claim seems to have been lost in 1932. The fund, however, later renamed the Lawrence of Arabia Fund, continued to operate and by 1935 was educating 13 children a year. It remains part of the RAF Benevolent Fund to this day.



61

A superb copy of Lawrence's sumptuously-produced account of his role in the Arab Revolt, his "big book", presented here in a restrained, unsigned binding that resembles the style of Lawrence's binder of choice, C. C. McLeish, who bound many copies of *Seven Pillars*, including those presented to George V, Bernard Shaw, Eric Kennington and for Lawrence himself. In a letter to George Bernard Shaw he described his book as an effort to combine 'record of fact' and 'work of art', "to make history an imaginative thing" (Karachi, 7 May, 1928). As Lawrence James, writing in ODNB puts it, Lawrence created "a personal, emotional narrative of the Arab revolt in which [he] reveals how by sheer willpower he made history. It was a testimony to his vision and persistence

and a fulfilment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Doughty's *Arabia Deserta*. Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles".

O'Brien Ao40; Andrew Simpson, *Another Life: Lawrence after Arabia* (2008); Jeremy Wilson, *Lawrence of Arabia: The Authorised Biography of T. E. Lawrence* (1989).

£85,000

[138535]





62



62

Magnificent plates by Jacques Barraband – “a superlative bird artist”

62

LEVAILLANT, François. *Histoire naturelle des perroquets*. Paris: Levrault frères, 1801–05

2 vols., 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. Armorial bookplates of Edward Milner of West Retford House, Nottinghamshire. 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.

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. 97–98), 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 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 Sèvres porcelain factory, and also painted the dining-room at the palace of Saint-Cloud.

“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).

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.

£125,000

[137037]

Scarce complete set of the Narnia books

63

LEWIS, C. S. The Chronicles of Narnia. [The Lion, the Witch and The Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle.]

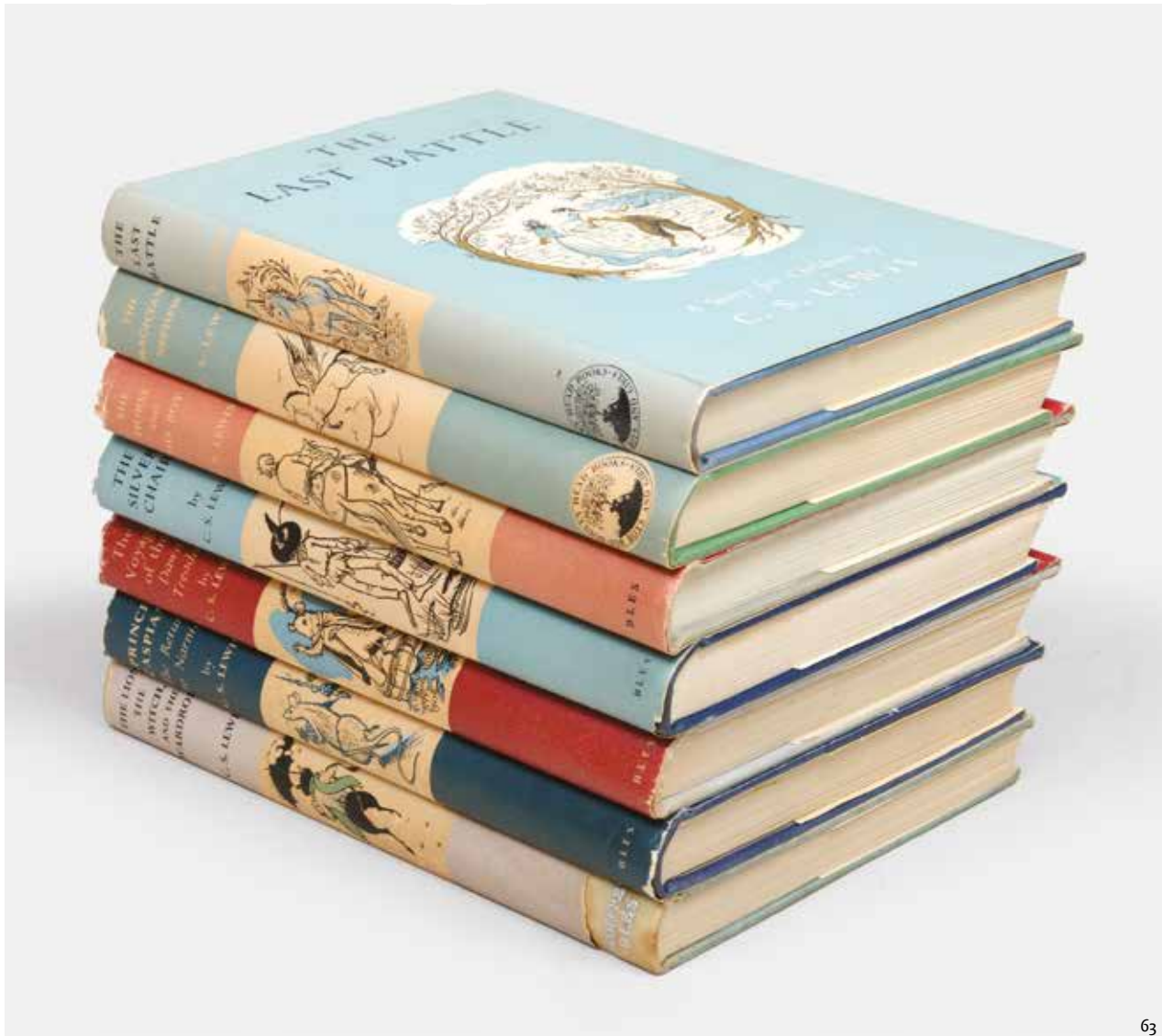
London: Geoffrey Bles [and] The Bodley Head, 1950–56

7 separately published works, octavo. Original cloth, various colours, titles to spines in silver, map front endpapers to titles 2–5. With the dust jackets. Housed in a dark blue leather entry slipcase by the Chelsea Bindery. With colour frontispieces and black and white illustrations by Pauline Baynes. Pencil ownership signature to front free endpaper of *The Lion, The Witch and The Wardrobe*. Spines gently rolled, ghosting to a couple of spines, a little foxing to edges and endpapers, otherwise clean and unmarked; in the original jackets, a few minor chips, small portion of loss to foot of spine of *The Lion, The Witch and The Wardrobe* and rear panel of *The Silver Chair*, a little toning or slight sunning to spine panels, else bright and presenting nicely, not price-clipped, except for *The Silver Chair*. An uncommonly bright set in very nice condition, entirely free from restoration or repair.

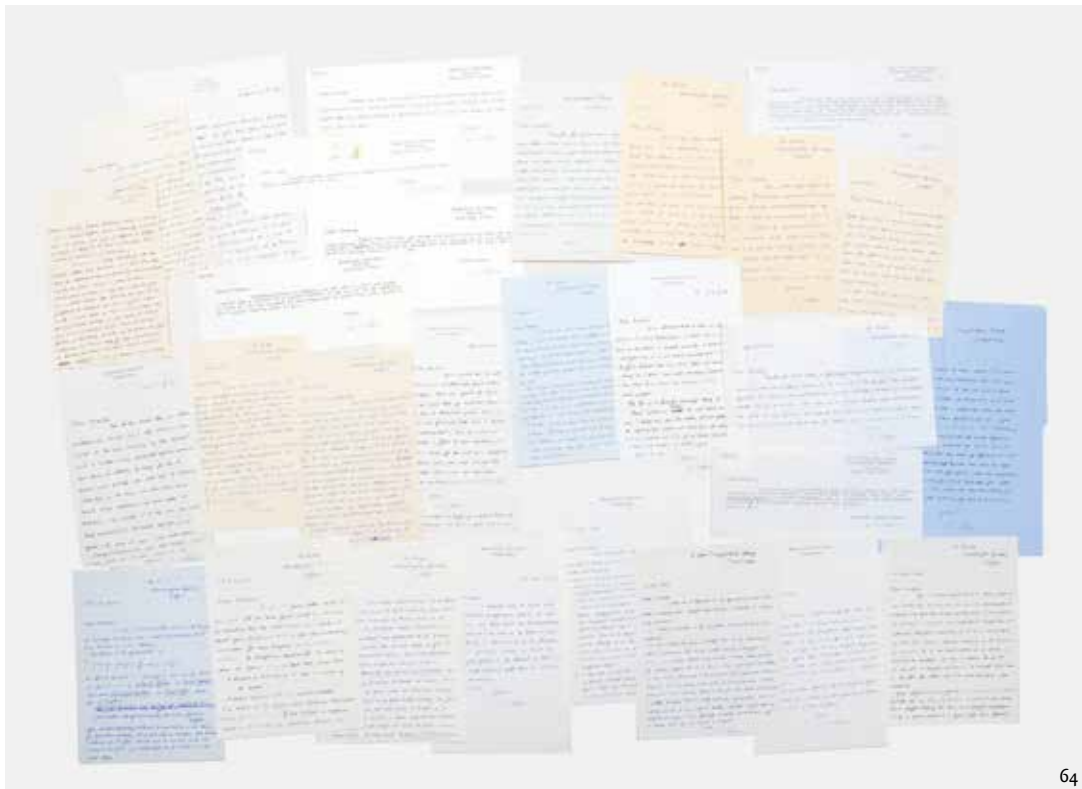
First editions, a complete set of the much acclaimed Narnia series, notably scarce in the original cloth and jackets. "The immediate inspiration for 'The Lion, the Witch and the Wardrobe' was a series of nightmares that Lewis had had about lions. More seriously, he was concerned to do for children what he had done for an adult readership in his science fiction trilogy ... The Narnia novels are not allegorical; they are entirely in keeping with the belief, shared by Lewis and his close friend and Oxford colleague Tolkien, that stories in themselves, especially of the mythical type, can give spiritual nourishment without imparting abstract meaning ... As Naomi Lewis has written, the books are 'intoxicating' to all but the most relentlessly unimaginative readers, and must be judged the most sustained achievement in fantasy for children by a 20th century author" (Carpenter, p. 370). Carpenter, Humphrey (ed.), *Oxford Companion to Children's Literature* (1995).

£19,750

[137779]



63



64

C. S. Lewis writes to the young dedicatees of the penultimate Narnia book

64

LEWIS, C. S. Collection of autograph letters signed to the dedicatees of *The Magician's Nephew*. 24 January 1954 – 26 March 1963

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, USA; 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.

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 replied to each of the children's letters with comments

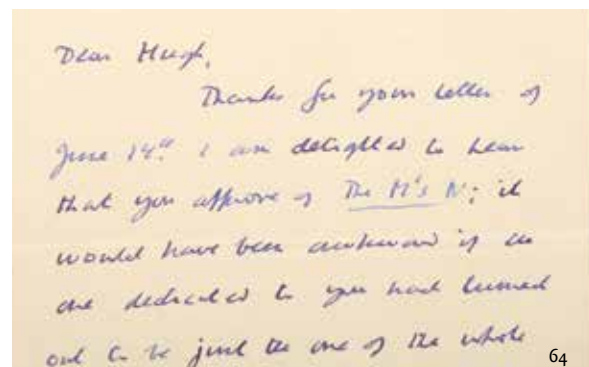
on their pictures. He continued to correspond with them, and dedicated *The Magician's Nephew*, the penultimate volume of the Narnia books, to them.

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. "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" (introduction, C. S. Lewis, *Letters to Children*).

£200,000

[134030]



64



65

Rare first edition of Malthus's important work

65

[MALTHUS, Thomas Robert.] *An Essay on the Principle of Population, as it Affects the Future Improvement of Society. With Remarks on the Speculations of Mr. Godwin, M. Condorcet, and Other Writers.* London: printed for J. Johnson, 1798

Octavo (206 × 122 mm). Contemporary tan diced calf, rebaked to style, red morocco spine label, raised bands and spine ends edged in single gilt fillets, concentric double fillet and scrollwork border to boards in gilt, blue marbled endpapers, edges sprinkled blue. Housed in a brown cloth flat-back box by the Chelsea Bindery. Printed on blue toned stock. 17-line excerpt of the *Analytical Review*'s 1798 review of the *Essay* written out in a contemporary hand on the final page, extensive marginal annotation in the same hand almost entirely struck through in ink to p. 216, a couple of other small marginal marks, presumed ownership initials crossed out at top corner of title page costing the very tip of the corner, early armorial bookplate (motto: *Esse quam videri*) to front pastedown, fore edge of signatures R-S a trifle browned, signature I foxed, boards very lightly used. Overall a fine copy, tall and handsome.

Rare first edition of one of the most important and influential works in the history of economic thought. In this copy Q8r (pp. 239–40) is in canceled state, which amends the incorrectly printed phrase “the immortality of man on earth seems to be as completely established” to read “mortality” on line 9.

“Malthus was not the first writer to make the obvious point that the growth of population is ultimately limited by the food supply. He was, however, the first to bring it home to readers with the aid of a simple, powerful metaphor: population when allowed to increase without limit, increases in a geometrical ratio, while the food supply can at best increase at an arithmetical ratio;

so, whatever the plausible rate of increase of the food supply, an unchecked multiplication of human beings must quickly lead to standing-room only” (Blaug, *Great Economists before Keynes*, p. 141).

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

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

Malthus was subsequently appointed Professor of History and Political Economy at the East India Company’s Haileybury College.

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

£155,000

[137089]

AN
ESSAY
ON THE
PRINCIPLE OF POPULATION,
AS IT AFFECTS
THE FUTURE IMPROVEMENT OF SOCIETY.
WITH REMARKS
ON THE SPECULATIONS OF MR. GODWIN,
M. CONDORCET,
AND OTHER WRITERS.

LONDON:
PRINTED FOR J. JOHNSON, IN ST. PAUL'S
CHURCH-YARD.

1798.



66

Limited edition signed by both Mallarmé and Manet

66

(MANET, Edouard.) POE, Edgar Allan. Le Corbeau.
The Raven. Poème. Traduction française de Stéphane Mallarmé, avec illustrations par Edouard Manet.
Paris: Richard Lesclide, 1875

Folio. Original Japanese vellum wrappers, text and plates loose as issued. Housed in a custom brown quarter morocco flat-back folding case. With 4 full-page lithographs (signed E.M. on the stone), inserted parchment "ex libris" leaf, front wrapper with lithograph raven head, all by Manet; title printed in red and black. Wrappers faintly spotted and lightly rippled, spine sometime expertly repaired, almost imperceptibly, occasional faint spot to contents. A lovely copy of this vulnerable publication.

Signed limited edition, number 198 of a stated edition of 240 copies, signed by both Mallarmé and Manet. Often cited as one of the high points of French book illustration (Ray 369), it is one of the first modern French livre d'artiste. *Le Corbeau*, "an astonishingly modern illustrated book for 1875", represents liberation from literal interpretation (Artist and the Book).

Mallarmé's translation of Poe's narrative poem (first published in 1845 in the *New York Evening Mirror*) was illustrated by Manet using transfer lithography. "A method ideally suited to the brush-and-ink drawing style... [Manet] brushed in his designs with transfer

ink on sheets of paper that Lefman, the specialist printer for this technique, then transferred to zinc plates for printing" (Manet exhibition catalogue, Metropolitan Museum of Art, 1983, p. 384).

Manet first met Mallarmé in 1873 and the two became close friends. Manet's portrait of Mallarmé, held today in the Musée d'Orsay, was painted in 1876, the year the second collaboration, *L'Après-midi d'un faune*, was published.

Artist and the Book 178.

£100,000

[132602]



66





67

Rare first three volumes of Marx's greatest work

67

MARX, Karl. *Das Kapital. Kritik der politischen Oekonomie.* Hamburg: Otto Meissner, 1867, 1885, & 1894

3 vols. bound in 4, octavo (198 × 132 mm). Recently rebound to style in dark purple half morocco and old marbled boards, spines lettered in gilt, raised bands edged in single gilt fillets, floral motifs to alternate compartments, spine ends decoratively tooled, marbled endpapers, edges sprinkled red. Original yellow printed paper wrappers bound in at rear of vol. 3 part 1. Title page to vol. 1 guarded in the gutter, short tear repaired at head, the words "New York" erased from the imprint. Throughout the set a few leaves with marginal repairs, some scattered

marginalia in pencil and in ink (most frequently to vol. 1), library stamp to title page of vol. 3 part 2. Overall a highly presentable set.

Rare first editions of all three volumes of *Das Kapital*. "Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik der politischen Oekonomie*, 1859. It was, in fact the summation of his quarter of a century's economic studies, mostly in the Reading Room of the British Museum. The *Athenaeum* reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm'. The historical-polemical passages, with their formidable documentation from British official sources, have remained



67

memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels ... 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives'."

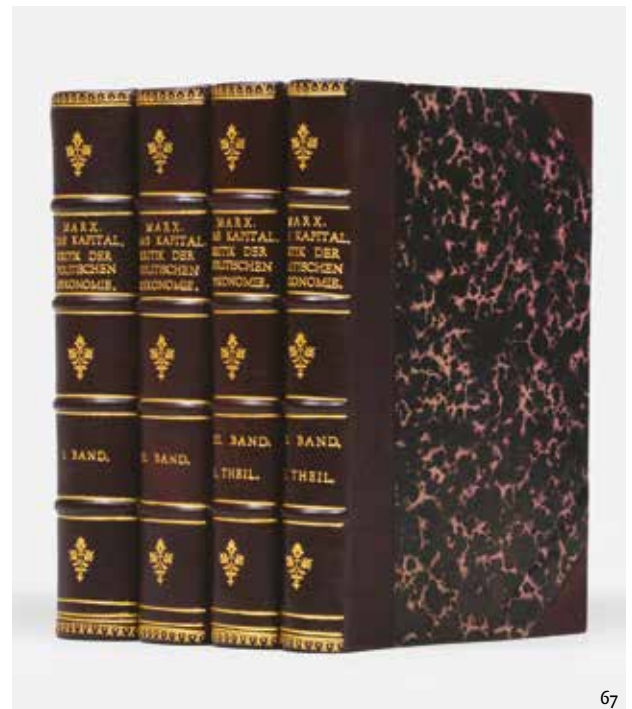
"By an odd quirk of history the first foreign translation of *Das Kapital* to appear was the Russian, which Petersburgers found in their bookshops early in April 1872. Giving his imprimatur, the censor, one Skuratov, had written 'few people in Russia will read it, and still fewer will understand it'.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

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

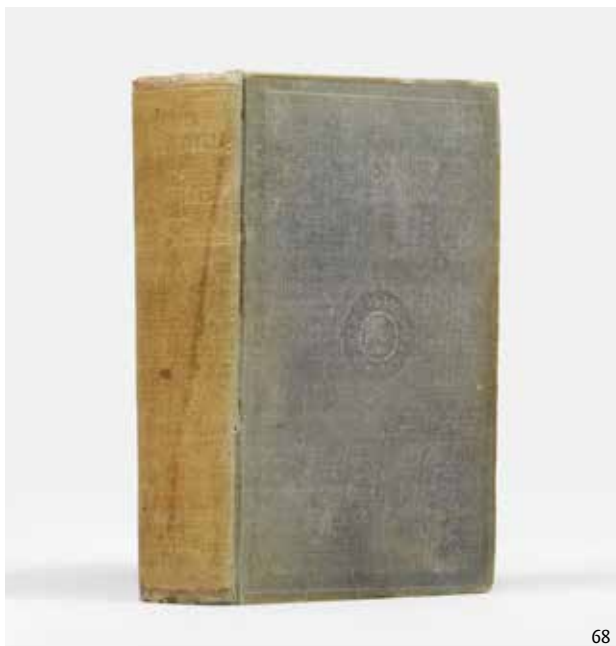
Die Erstdrucke der Werke von Marx und Engels, p. 32; Einaudi 3772 (vol. 1 in fourth edition); Mattioli 2282 (vol. 1), 2284 (vols. 2–3); *Printing and the Mind of Man* 359; Rubel 633, 635, 636; Sraffa 3842, 3867, 3884.

£100,000

[134365]



67



68

In the original first edition binding

68

MELVILLE, Herman. *Moby-Dick; or, The Whale.*
New York: Harper & Brothers, 1851

Octavo. Original grey cloth, spine lettered in gilt with decorative band in gilt at head and foot, covers blocked in blind with central publisher's life-buoy device, orange endpapers. Housed in a blue quarter morocco box, spine lettered in gilt, marbled sides. 20th-century bookplate of Miriam Dyer-Bennet to the front pastedown. Spine sunned and lightly soiled, light wear around extremities with minor repairs at spine ends, recoloured patch of abrasion to front endpaper, foxed, creasing to pages around gutter and fore edge. A very good copy.

First US edition, in the first issue binding (BAL's "A" state). *Moby-Dick* was originally issued in London earlier the same year, set from the New York sheets and titled *The Whale*. The US edition was the first to appear under the familiar title, and contains some thirty-five passages and the epilogue omitted from the English edition. It was a "complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers' fire destroyed the plates of all his books and most of the copies remaining in stock" (DAB, vol. 12, p. 523). The present copy is in the first binding, BAL's "A" state in grey, with orange endpapers and the publisher's device stamped centrally on the sides. Copies in first issue bindings appear in purple, black, blue, grey, green, red, and slate (no priority stated, as Sadleir notes on p. 221).

BAL 13664; Grolier American 60; Sadleir, *Excursions in Victorian Bibliography*, p. 229.

£30,000

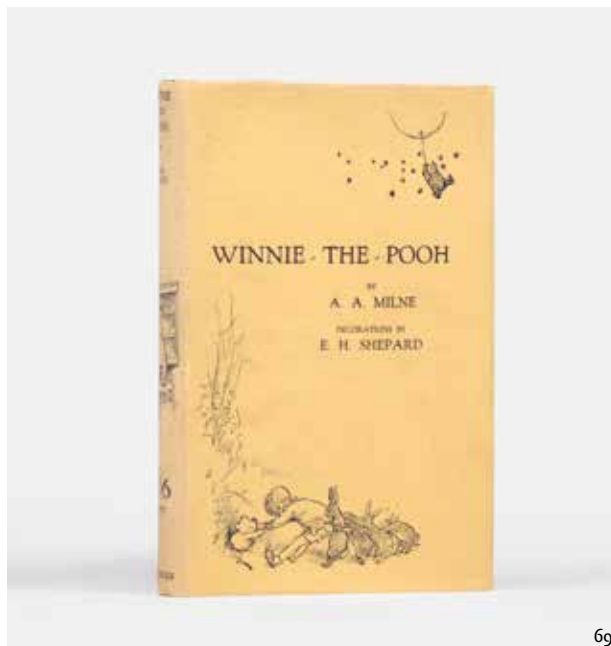
[136810]

An unusually well-preserved near-fine copy

69

MILNE, A. A. *Winnie-the-Pooh. With Decorations by Ernest H. Shepard.* London: Methuen & Co. Ltd, 1926

Octavo. Original green cloth, spine lettered in gilt, gilt vignette to front cover, single gilt rule frame to front board, top edge gilt, yellow map endpapers. With the dust jacket. Illustrated throughout by Ernest H.



69

Shepard. Contemporary gift inscription to first blank. Cloth fresh and bright, faint toning to endpapers as often, otherwise unmarked and fresh. A near-fine copy in the near-fine jacket, the spine barely faded, slight dust-soiling, else remarkably well-preserved.

First edition. After the huge success of *When We Were Very Young*, first published on 6 November 1924, Milne was asked to contribute a new story to the *London Evening News*. "The Wrong Sort of Bees", published on Christmas Eve 1925, was based on a bedtime story that Milne had told his son Christopher. It starred Christopher's stuffed bear, who had made his first public appearance in the poem "Teddy Bear", published in *Punch* in 1924 and later in *When We Were Very Young*. The original toy bear was a top-of-the-range Alpha Farnell bought at Harrods for Christopher Milne's first birthday, known initially as Edward or Edward Bear, then later rechristened Winnie-the-Pooh (after a favourite bear cub at London Zoo).

Winnie-the-Pooh was an immediate success and garnered even more enthusiastic reviews than its predecessor, with one critic writing that "When the real Christopher Robin is a little old man, children will find him waiting for them. It is the child's book of the season that seems certain to stay" (Thwaite, p. 317).

£4,500

[138217]

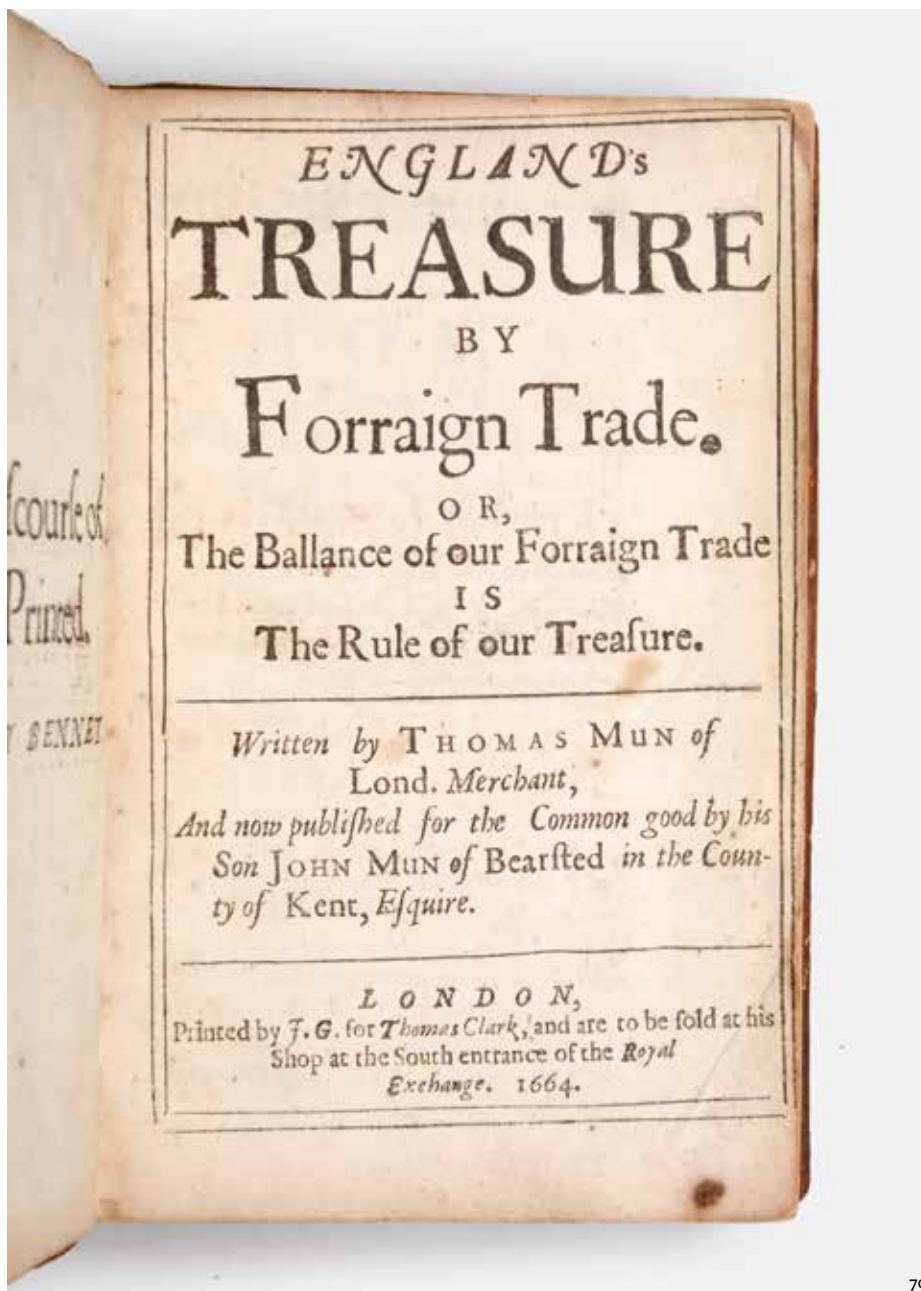
The marriage of economics and national policy

70

MUN, Thomas. *England's Treasure by Forraign Trade.* London: Printed by J[ohn]. G[rismond]. for Thomas Clark, 1664

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 endpaper reattached, initial leaves with light crease; occasional light spotting and the odd rust mark; a very good copy.

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 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.

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

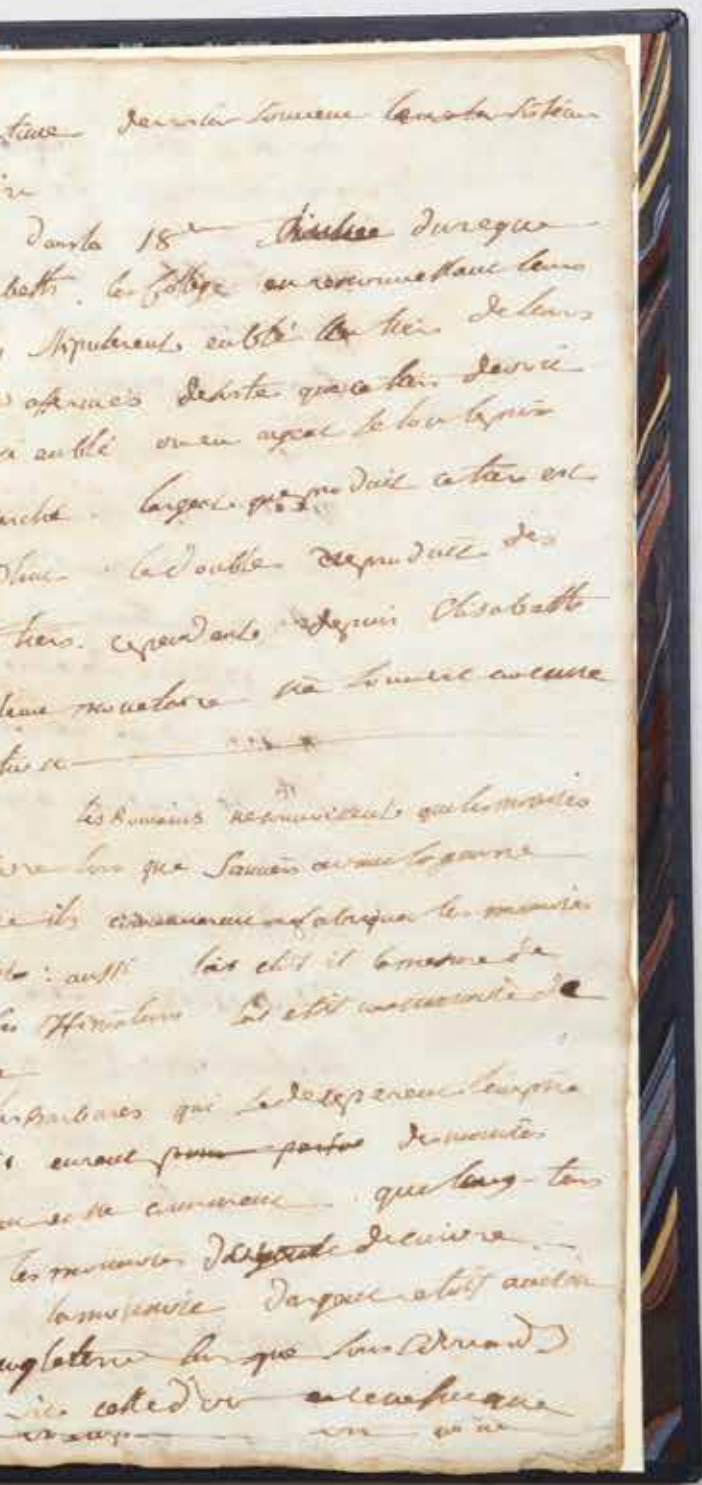
£95,000

[134494]

Murche par son gendre et en attendant
avec lui comme pour Coquet. L'œuvre
de charité, conduite par lui-même et
par ses frères par lui-même.

Argenteo a un precio real se com-
pra nominal: este se compra la
cantidad de argenteo, el cual la ~~de~~ cantidad
de necesidad se dan Commodities de la
vieja; qu'on pourra en retirer.

un homme. Le fait - il intervient
une route sur une terre. Les choses
commenceront de concert à la rédaction de
celle-ci. 1^{re} l'édification, savoir que
le tiers donne à une même modification
ou par, ainsi, quand le plus réel, le
travail restera la même au point de
vue des points, d'après tout, donne une
représentation par la même méthode
travail ou la même, ou une de jussion.
2^{de} le travail n'est pas, par la
même méthode, il y a une nécessité
une grande réduction, par la même



The young Napoleon responds with delight to the foundational work of political economy

71

NAPOLEON I. Autograph manuscript notes on Adam Smith's *Wealth of Nations*. Valence: July 1791

Folio, manuscript in French written in ink, margin traced in red crayon. Approximately 1,500 words in the autograph of Napoleon, clearly legible, 12 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.

Napoleon reads Adam Smith's great work for the first time. In the summer of 1791 Napoleon was in garrison at Valence with the 4th Artillery Regiment. He used his spare time to read the first volume of the French translation of Smith's *Wealth of Nations* by the poet Jean-Antoine Roucher, made from the fourth English edition (London, 1786), which had been published in 1790. 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".

Smith's biographer remarks: "It is clear from the notes that Napoleon is delighted with Smith's picture of economic life, particularly in relation to wages, price, transport, the concept of a European market, and the division of labour resulting in the mass production of pins ('cela paraît incroyable')" (Ian Ross, "Adam Smith: A Biographical Sketch", in Hiroshi Mizuta & Chuhei Sugiyama (eds.), *Adam Smith: International Perspectives* (Macmillan, 1993), p. 18.

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 last note in Napoleon's hand is for Chapter 10: "The labourer and the farmer are superior in intelligence to the ordinary class of artisans."

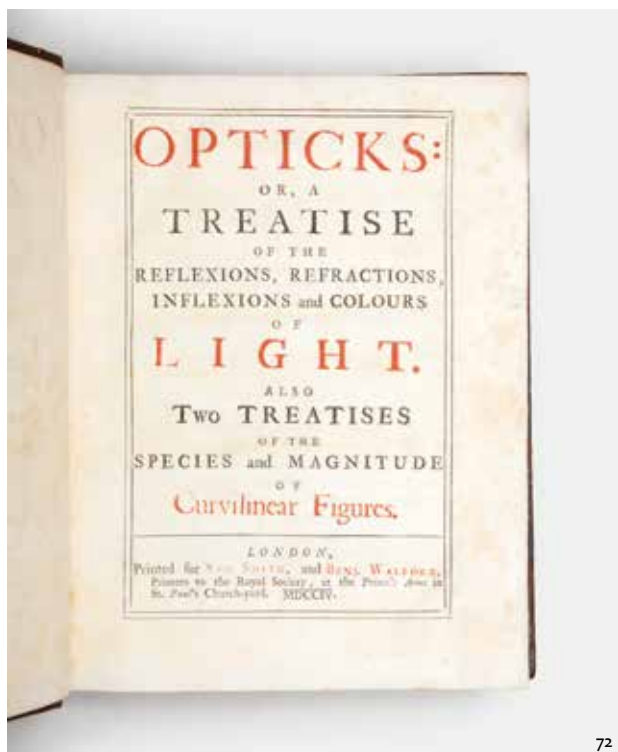
It later suited Napoleon to affect to disdain Adam Smith, as did many French economists, because Smith had been critical of Colbert, but in power Napoleon was happy to give considerable fiscal responsibility to François-Nicholas Mollien, a lifelong, vocal admirer of the *Wealth of Nations*. Napoleon recalled Mollien to state service after the 18 brumaire (Nov. 1799) *coup d'état*, and appointed him Minister of the Treasury in 1806, responsible for spending. Mollien retained Napoleon's confidence thereafter and adopted many of Smith's ideas to the French polity. The manuscript demonstrates that Napoleon's first unguarded response to Smith's ideas was not disdain, but delight and admiration.

Provenance: a) the leaves were once part of Phillipps MS 22769, docketed by Phillipps "161 Cole MSS" in pencil, Cole being an autograph collector likely to have obtained the notes from Guglielmo Libri who stole the Napoleon archive and sold the bulk of it to Lord Ashburnham (returned to France 1883); b) sold at auction, Charles Hamilton Galleries, Inc., 10 December 1970, lot 224; c) Hoffman & Freeman, Antiquarian Booksellers, Cambridge, MA, USA, cat. 33, April 1971, no. 143; d) in 1982 the notes were kept in the Buddhist temple of Jinyaji, Chiba, Japan; see text and commentary by Hitoshi Hashimoto in "Notes inédites de J.-B. Say qui couvrent les marges de la *Richesse des Nations* et qui la resument", *Kyoto Sangyo University Economic and Business Review*, 9 (1982), 35–42.

£250,000

[136833]

71



72

“Newton’s Opticks did for light what his Principia had done for gravitation”

72

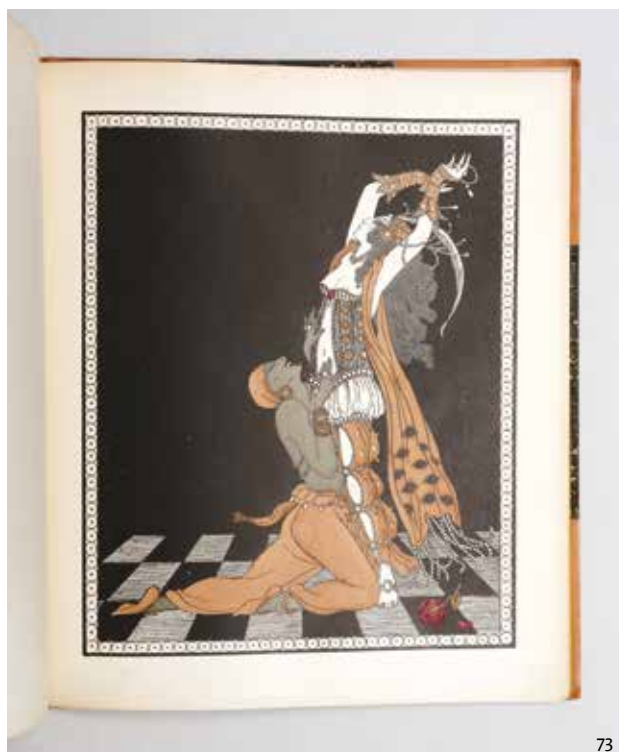
[NEWTON, Isaac.] *Opticks: or, A Treatise of the Reflexions, Refractions, Inflexions, and Colours of Light* ... London: Printed for Sam Smith, and Benj. Walford, 1704

Quarto (244 × 189 mm). Contemporary panelled calf, skilfully rebaked with fully gilt spine to style, board edges and corners sympathetically restored, red sprinkled edges. With 19 folding plates, title printed in red and black with double ruled border. Neat contemporary ownership initials to front pastedown. Occasional light foxing to contents, else notably bright; a very good, tall copy, preserving a few deckle edges.

First edition, first issue, without Newton’s name on the title. Newton’s *Opticks* expounds his corpuscular or emission theory of light, and first contains his important optical discoveries in collected form. It also prints two important mathematical treatises (published here for the first time but omitted in later editions) describing his invention of the fluxional calculus, which are the grounds for his claim for priority over Leibniz.

Newton had arrived at most of his unconventional ideas on colour by about 1668; but when he first expressed them (tersely and partially) in public in 1672 and 1675, they had provoked hostile criticism, especially on the continent. The publication of *Opticks*, largely written by 1692, was held over by Newton until his most vociferous critics – especially Robert Hooke – were dead and, unusually for him, was first published in English, perhaps a further defensive measure. Nevertheless, *Opticks* established itself, from about 1715, as a model of the interweaving of theory with quantitative experimentation.

The great achievement of the work was to show that colour was a mathematically definable property. Newton showed that white light was a mixture of infinitely varied coloured rays (manifest in the rainbow and the spectrum), each ray definable by the angle through



73

which it is refracted on entering or leaving a given transparent medium. “Newton’s *Opticks* did for light what his *Principia* had done for gravitation, namely place it on a scientific basis” (D. W. Brown, cited in Babson).

Babson 132 (1); ESTC T82019; Gray 174; Horblit 79b; Norman 1588; Printing and the Mind of Man 172.

£85,000

[137818]

A superb tribute to “the most famous male dancer in the world”, produced at the height of his fame

73

(NIJINSKY.) BARBIER, Georges, & Francis de Miomandre. *Dessins sur les danses de Vaslav Nijinsky*. Paris: A la Belle Édition, 1913

Folio (325 × 265 mm). Later tan half morocco in art deco style, black paper-covered boards sprinkled in gilt and old gold, lettered in black, sans serif, gilt rules to spine and front board, wrappers and spine bound in, mustard yellow endpapers, top edge gilt. 12 line-block plates coloured en pochoir and 3 vignettes in black. A little rubbed, joints professionally repaired, some scrapes on the boards carefully recoloured, a very good copy.

First edition, number 260 of 340 copies on wove paper, from an edition of 390. Barbier’s first book was inspired by the impact of the Ballets Russes’ first seasons in Paris, and of their phenomenal male lead Nijinsky in particular. “We have our despair, our sadness, our violated love and this thing, the most dread of all – the passing of the days between our hands, helpless to cherish aught they give. But in the spring, the Russian Ballets and Nijinsky return. And all is forgotten. Not forgotten, suspended ... An enchantment suspends the course of our life. Nijinsky dances” (Francis de Miomandre). During his brief career Nijinsky was without doubt “the most famous male dancer in the world, a pre-eminence due in part to his extraordinary virtuosity ... But it was not his virtuosity alone



74

that made him such a powerful stage presence. As contemporary reports make clear, Nijinsky was a great and unusual actor ... he was able to expand a simple choreographic design into a rich dramatic portrait, using, in keeping with Fokine's dicta, the whole body as an expressive instrument ... Nijinsky was the first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier. He initiated a renaissance" (Cohen, *The International Encyclopaedia of Dance* IV, pp. 646–48).

This superb tribute to the art of Nijinsky, produced at the height of his fame, is illustrated with plates of his most renowned performances to date – *Schéhérazade*, *Prélude à l'Après-midi d'un faune*, *L'Oiseau de feu*, *Le Spectre de la Rose*, *Pétrouchka*, and *Les Sylphides*. And who better to capture the innovative spirit of this great artist than Georges Barbier, the acknowledged master of the elegantly flexed deco line, and its finest exponent in the illustrative manner? Barbier began his career as a costume and set designer for the Ballet Russes and was inspired Nijinsky's performances to produce this, his first book. Barbier's later publications were notable for the superb quality of the pochoir printing. This is a simpler production by far, but it is difficult to imagine a more strongly evocative homage.

£5,000

[136225]

A project which changed Picasso's life

74

(PICASSO, Pablo.) BALZAC, Honoré de. *Le Chef-d'oeuvre inconnu*. Eaux-fortes originales et dessins gravés sur bois de Pablo Picasso. Paris: Ambroise Vollard, Éditeur, 1931

Folio. Original unstitched stiff wrappers and loose sheets, as issued, with the original dust jacket and glassine. Housed in a custom green cloth slipcase and matching chemise, red morocco spine labels. Illustrated throughout by Pablo 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.

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 and numbered using roman numerals).

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

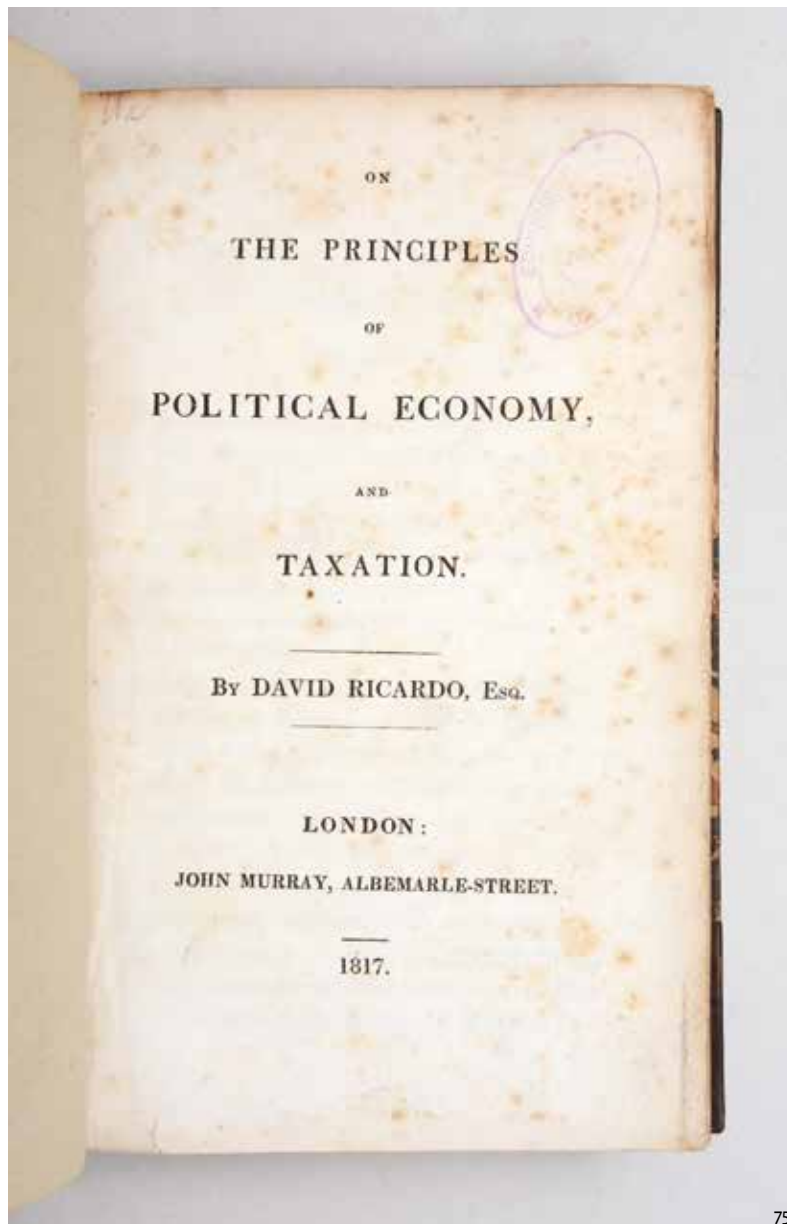
In addition to the etchings, the text is illustrated with other designs by Picasso: 16 pages of dot and line drawings taken from a book of sketches which Picasso drew in Juan-les-Pins in 1924; 4 reproductions of drawings in the classical style, from a series done at Juan-les-Pins in 1926; and 63 wood engravings after drawings in India ink in the curvilinear style of 1925–26. Picasso completed all the illustrations by 1927, but publication was left until the novella's centenary in 1931. Vollard commissioned 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: in 1935 he moved into 7 Rue des Grands Augustins in Paris, the location of the artist's studio in the story; it was there that Picasso painted *Guernica*.

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.

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

£25,000

[136550]



75

The first systematic and scientific approach to economics

75

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

Octavo (214 × 137 mm). Rebound to style in smooth half calf, spine lettered in gilt to second compartment with blind-tooled decoration to remainder, raised bands, marbled paper-covered boards, edges sprinkled red. Library stamp to title page. Head of spine and first two raised bands very slightly rubbed, contents foxed with the occasional pencil annotation to margins, horizontal tear to leaf T4 (pp. 279–80) discreetly repaired, and a few small blue ink marks to the index leaves, else a very good copy.

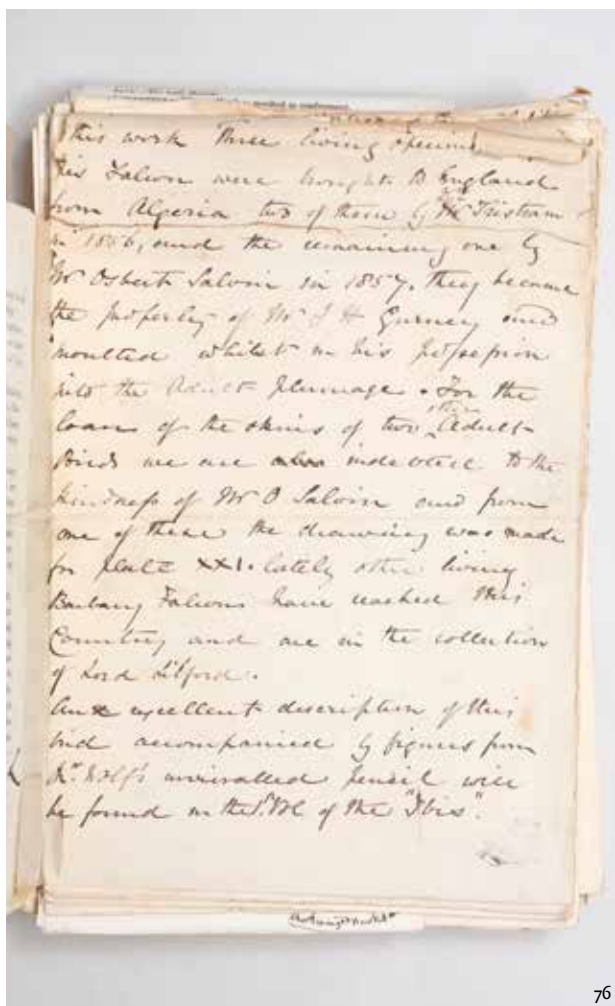
First edition of Ricardo's fundamental contribution to the science of economics. Ricardo is credited with the first systematic and scientific approach to economics; his exact mathematical approach and careful deductive methods provided a model for future texts in the field.

Ricardo's interest in political economy was aroused in 1799 by a chance reading of Adam Smith. While he enjoyed cordial relations with Malthus, his economic views were decidedly anti-Malthusian. In 1815 he was urged by James Mill and others to set down his own theories. This led to the publication of the *Principles*, the result of barely six months work on his part. The "principal problem in political economy" as he defines it, is the "laws" which regulate "the natural course of rent, profits and wages" over time ("Preface"). However, his book covered not only those laws but also a new labour theory of value, the theory of international comparative advantage, monetary theory, the influence of taxation, and the writings of his predecessors and contemporaries.

Goldsmiths' 21734; Kress B.7029; Printing and the Mind of Man 277; Sraffa [5a.]

£28,500

[130054]



The author's working manuscript of this landmark in the literature of falconry

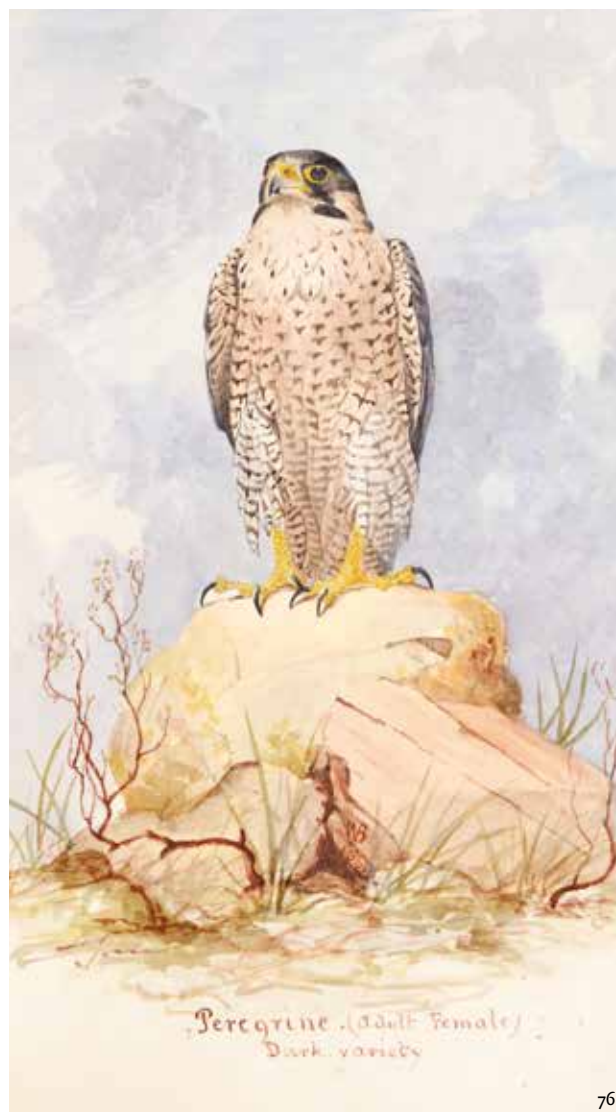
76

SALVIN, Francis Henry, & William Brodrick.

Falconry in the British Isles. London: John Van Voorst, 1855; revised in 1872

2 vols. quarto (292 × 192 mm). A set of proof sheets for the 1855 first edition, marked up for second edition; together with a largely unmarked set of proof sheets. Unbound. Marked proofs with numerous manuscript insertions and additional sheets tipped in. Together houses in a black half morocco slipcase and cloth chemise. Original watercolour by Brodrick of an adult female peregrine, watercolour of "Lady Hawking's Purse of Elizabethan Date". 23 lithographs after drawings by Brodrick, of which 15 are proofs before letters, and 11 fully or partially hand-coloured.

The author's heavily revised and expanded proof sheets in preparation for the second edition. *Falconry in the British Isles* by Francis Henry Salvin (1817–1904), with plates by William Brodrick (1814–1888), is the most important work on the subject produced during the 19th century, and is still an essential standard work. The first edition was published in 1855, and a new edition in 1873. Harting states that this "second edition is to be preferred for the emendations and additions to the text" and describes it as the "best modern book in English on the art and practice of Falconry".



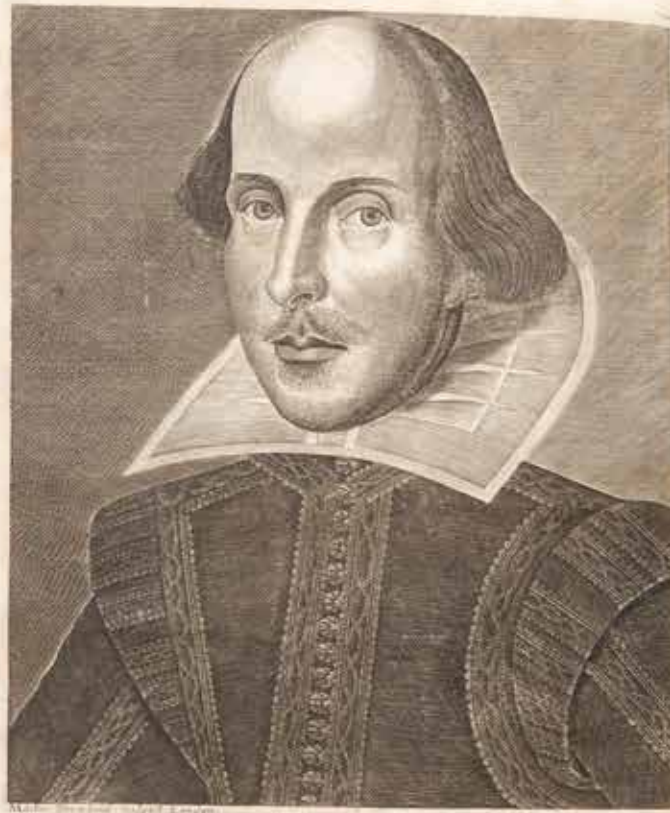
Salvin's set of working proofs for the expanded edition includes two complete sets of sheets of the 1855 first edition (from slightly varying settings of type). The first set is heavily revised and emended, with the insertion of nine full sheets of holograph additions in ink, and a multitude of smaller corrections and additions throughout the text; with title, contents, and index, as well as corrected long galleys of the glossary. The first sheet is marked in manuscript: "Revise & Proof / returned to Printers Nov 25th 1872." There are several minor corrections in pencil to the second set of sheets.

The stones for the 24 plates to the 1855 edition were destroyed after publication, requiring the complete revision of all images. Present here is an original watercolour by Brodrick of an adult female peregrine, together with a small watercolour sketch of "Lady Hawking's Purse of Elizabethan Date". It also contains 23 lithographic plates, of which eleven have full or partial hand-colour and 15 are proofs before letters. One of the plates of the implements is marked for a revision.

Harting 67; Nissen IVB 147; Souhart 419; Schwerdt II, p. 145 ("the best English book on falconry;"); Wood p. 541.

£45,000

[137081]



To the Reader:

This *Figure* that thou here seest put,
It was for gentle *Shakespear* cut ;
Wherein the *Graver* had a strife
With *Nature* to outdo the *Life*.
O, could he but have drawn his *Wit*
As well in *Brass*, as he has hit
His *Face* ; the *Print* would then surpass
All that was ever writ in *Brass*.
But since he cannot, Reader, look
Not on his *Picture*, but his *Book*.

B. J.

M^r. Will
CO
HIS

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Published acc

Unto

P L

No

Pericles Prince of
The London Prodigy
The History of T
Cromwel.

Printed for H. Herring
New Exchange, at
Russell.

William Shakespear's COMEDIES, HISTORIES, AND TRAGEDIES.

According to the true Original Copies.
Unto which is added, SEVEN
PLAYS,

Never before Printed in Folio:

AY S,

Printed in Folio:

Printed by
J. St. John, at the Anchor in the
Crane in St. Pauls Church-Yard, and in
St. Dunstons Church-Yard, in the Strand.

The Fourth Edition.



L O N D O N,

Printed by J. St. John, at the Anchor in the
Crane in St. Pauls Church-Yard, and in
St. Dunstons Church-Yard, in the Strand.



77

The Fourth Folio in handsome diced russia

77

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

Folio (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 fleece-lined 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 of 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, Eeer, Tt5, 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, Tt5 not affecting text; occasional faint browning; the odd isolated rust mark; notwithstanding these relatively trivial flaws, an exceptionally good unsophisticated copy.

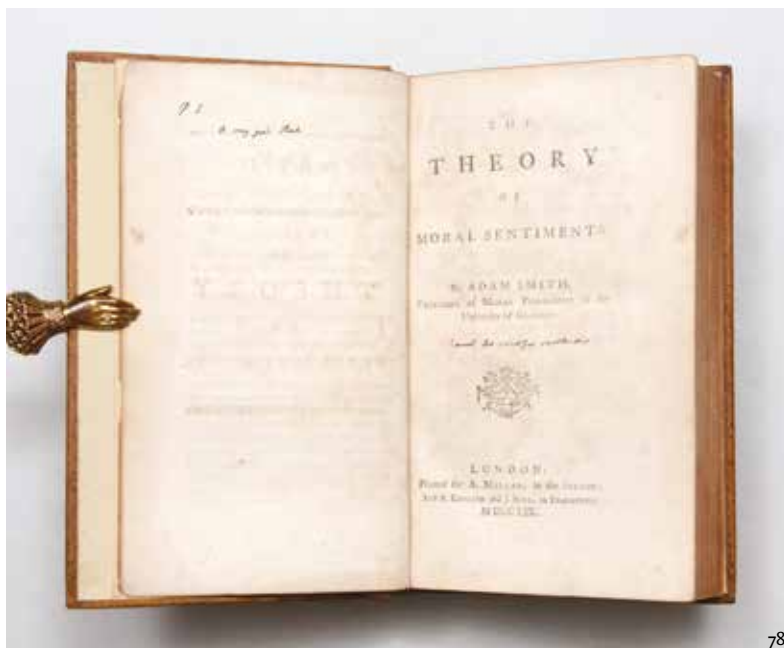
A notably tall and handsome copy of the Fourth Folio, the last of the 17th-century editions of Shakespeare's works, edited by John Heminge (d. 1630) and Henry Condell (d. 1627), and with seven plays added by Philip Chetwin (d. 1680), publisher of the Third Folio. A reprint of the ill-fated Third Folio, 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 recognised as the work of Shakespeare. In common with the Third, the Fourth Folio dropped the final "e" from Shakespeare's name, a spelling that persisted until the beginning of the 19th century.

The 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 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.

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

£185,000

[133696]



The first use of Smith's "invisible hand" analogy

78

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

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.

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

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

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

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

£62,500

[136185]

A near-fine copy in a handsome contemporary binding

79

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: Strahan & Cadell, 1776

2 vols., quarto (265 × 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. 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 304 and vol. II 354 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. A handsomely bound, near-fine copy, the contents crisp and clean, with just a few gatherings lightly foxed.

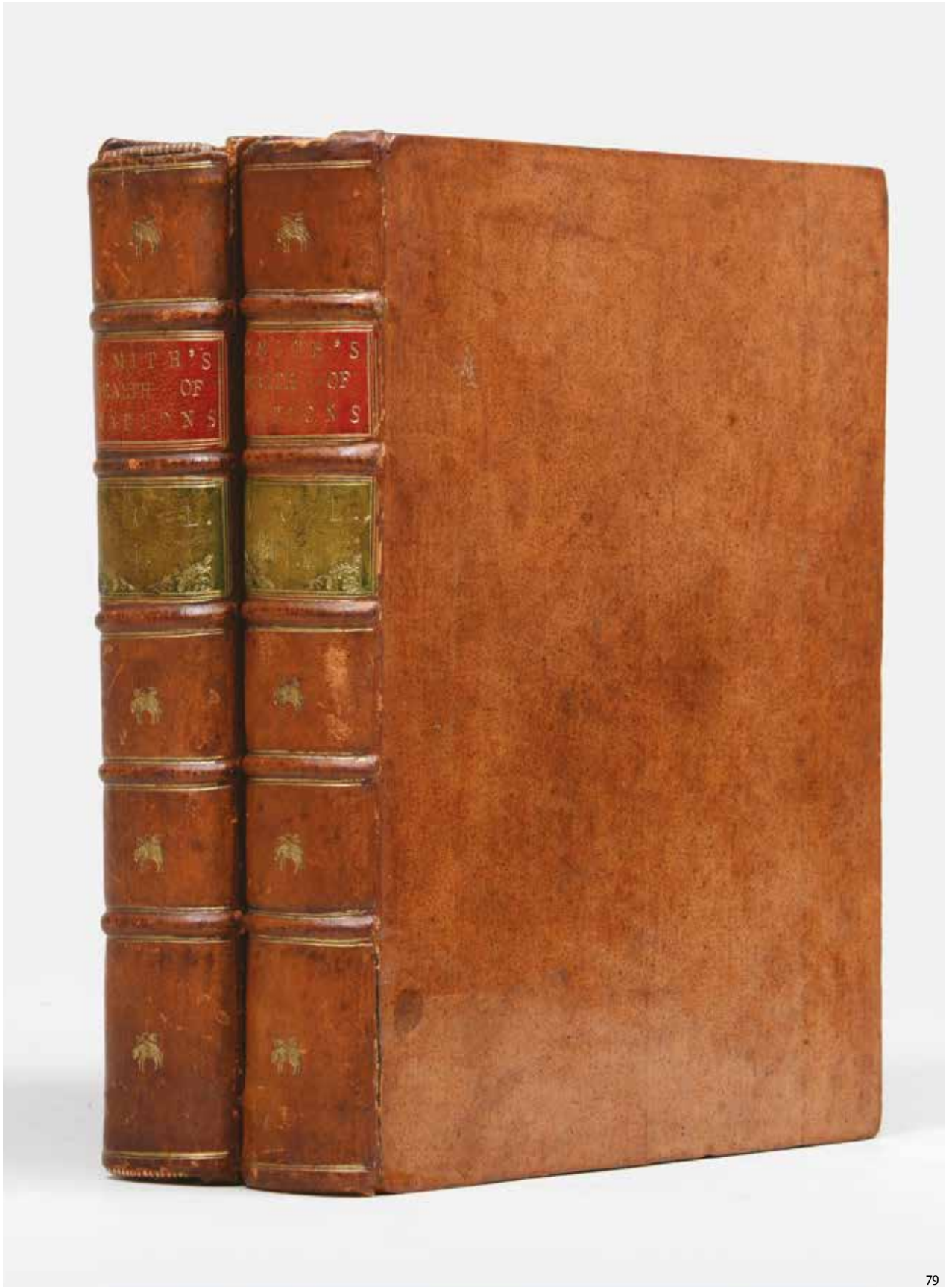
First edition of "the first and greatest classic of modern economic thought" (PMM). In his *Wealth of Nations*, Smith "begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in 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).

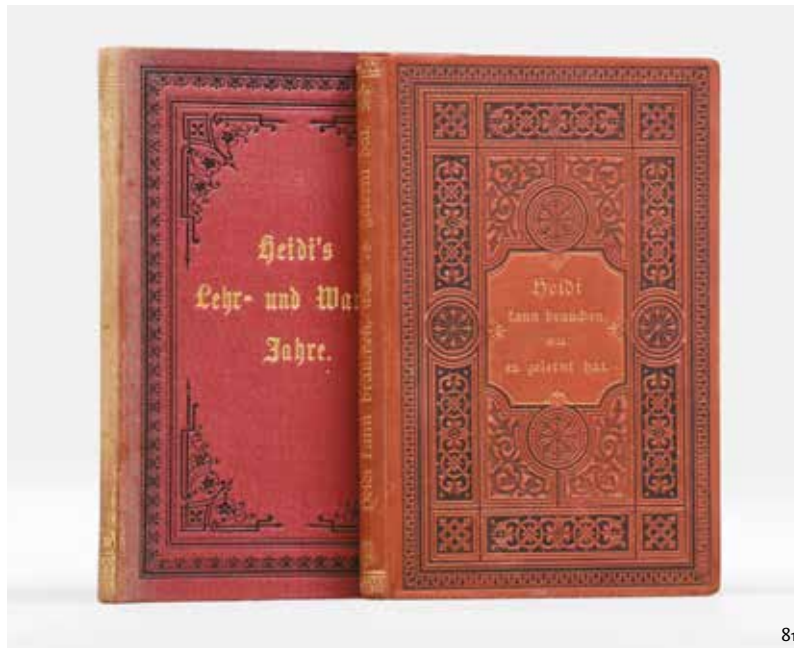
Goldsmiths' 11392; Grolier, English 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3.

£195,000

[137289]



79



81

First complete edition in contemporary calf

80

SPENSER, Edmund. *The Faerie Queene*. London: printed for J. Brindley and S. Wright, 1751

3 vols., quarto (268 × 208 mm). Contemporary speckled calf, orange morocco labels to spines, compartments ruled in gilt. 32 copper engraved illustrated folding plates after drawings by W. Kent. 18th-century unlettered armorial bookplate and old shelf marks to front pastedowns. Light repair to spine and joint ends, small black mark at foot of front cover of vol. II. An exemplary copy.

First complete and first illustrated edition, including Thomas Birch's *Life*; Spenser's letter to Walter Raleigh; commendatory verses; numerous dedicatory verses by Spenser; an exact collation of the two original editions of 1590 and 1596 which combine to give the first complete text in one edition including the fragment of Book VII; a glossary; and 32 engraved plates after drawings by the painter, architect, and garden-designer William Kent (c.1686–1748), which constitute the first comprehensive illustrations to the poem.

ESTC T35152.

£2,250

[132657]



80

The best-selling classic in original cloth

81

SPYRI, Johanna. *Heidi's Lehr- und Wander-Jahre*. [Together with:] *Heidi kann brauchen, was es gelernt hat*. Gotha: Friedrich Andreas Perthes, 1880–81

2 vols., octavo. Original red cloth decorated in black and lettered in gilt, marbled edges, white glossy endpapers, vol. II with decorative endpapers, marbled edges. Housed in a custom red quarter morocco slipcase and red cloth chemise. Vol I: spine faded, perhaps recased and relined, a couple of spots to contents; vol. II: contemporary ownership inscription in ink on title-page. A little colour restoration to head of spine, hinges partly cracked but holding. An excellent set.

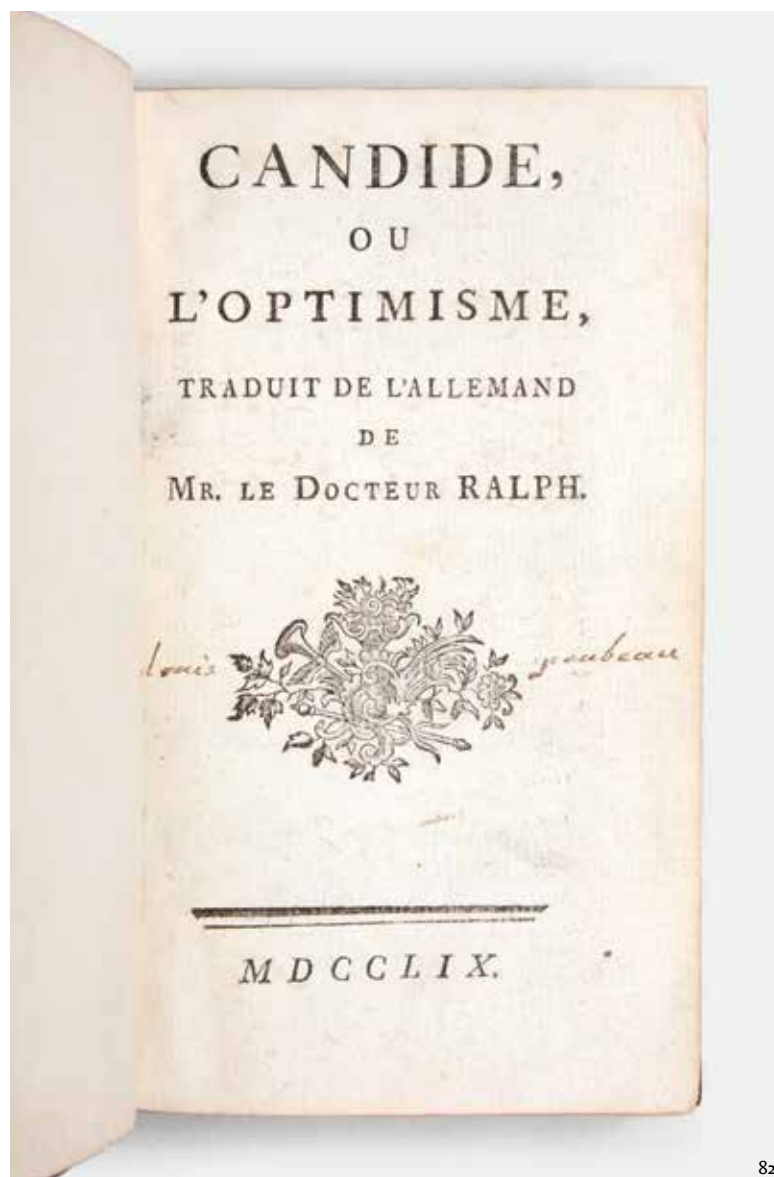
First editions of both parts in the original German. Throughout the 1870s Johanna Spyri (1827–1901) published stories for adults and children based around her time growing up in rural Switzerland. But huge success came with the publication of *Heidi*, the most important Swiss contribution to children's literature after the Swiss *Family Robinson* of J. R. Wyss. As usual with Christmas books, the first book was published in December 1879 but dated the following year. Written in just four weeks, it was first published anonymously in German, and quickly became an international best-seller. It has been translated into 50 languages (English in 1885 by Charles Tritten who later published the *Heidi Grows Up* and *Heidi's Children*), sold 50 million copies, and inspired a series of films.

Vol. I was issued without the author's name on the title page but "Von der Verfasserin von 'Ein Blatt auf Vrony's Grab'" ("From the author of..."); vol. II is titled "Heidi kann gebrauchen, was es gelernt hat" and was published as part V of "Geschichten für Kinder und auch für Solche, welche die Kinder lieb haben", this time under Spyri's name. Perhaps because of the fragile paper used, the first editions of the two parts of *Heidi* are scarce.

Doderer III, 447; Hürlimann 310; Seebass II, 1930 ("rare", vol. 2 only); Wegehaupt III, 3633 (vol. 2 only); Weilenmann 3216 & 3233.

£6,500

[120814]



82

One of the genuine rarities of 18th-century literature

82

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

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. Housed in a dark brown quarter morocco solander box by the Chelsea Bindery. Neat contemporary ownership inscription on title. A little very skilful repair to tips, occasional faint marking, an excellent copy.

First edition, one of only a dozen or so recorded copies of the true first edition of this celebrated philosophical conte, one of the genuine rarities in major 18th-century literature. There were 18 editions of *Candide* in 1759 alone, all of them superficially alike, though only four of them, like this, have 299 pages.

Recent research, following Ira Wade, Giles Barber, and Stephen Weissman, has identified this as the true first edition, with the following points: the title ornament of spray, fruit and flowers is repeated at pp. 193 and 266; p. 103, line 4, has the misprint "que ce ce fut" (corrected to "que ce fut" in later editions); p. 125, line 4, has "précisément" (corrected to "précipitamment" in later editions); with Voltaire's revisions on p. 31 eliminating an unnecessary paragraph break, and on p. 41, where several short sentences about the Lisbon earthquake were rewritten. 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, blank N7 and N8 containing instructions to the binder.

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

£37,500

[135295]



83

A children's classic in the rare dust jacket

83

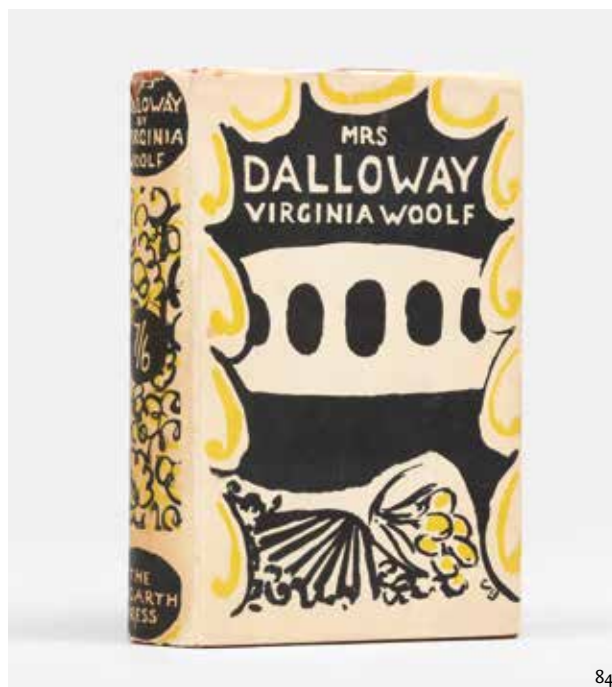
WILLIAMS, Margery. *The Velveteen Rabbit or How Toys Become Real.* With Illustrations by William Nicholson. London: Heinemann, 1922

Quarto. Original pictorial boards, title to spine in orange and front board in black, pictorial endpapers. With the dust jacket. With 7 chromolithographs, of which 3 are double-page. A little rubbing to head of front board and extremities, a near-fine, bright copy in the jacket with a little chipping to spine ends and tips, closed tear to fold of rear flap, in well-preserved condition.

First edition, with the rare dust jacket. The first impression of this beautiful and much-loved collaboration between



83



84

Margery Williams and William Nicholson is notable for the chromolithographic printing of Nicholson's illustrations. They were replaced by a cheaper process in subsequent printings.

"It is loved by parents and teachers as a gentle introduction to the subjects of change and loss, and to the different ways there are of being 'real'. Adapted numerous times for children's theater and animation, *The Velveteen Rabbit* remains Williams's most enduring work" (Grolier).

Grolier Club, *One Hundred Books Famous in Children's Literature*, 70.

£17,500

[138352]

With Vanessa Bell's very scarce dust jacket

84

WOOLF, Virginia. *Mrs. Dalloway.*

London: The Hogarth Press, 1925

Octavo. Original dark red cloth, titles to spine in gilt. With the Vanessa Bell dust jacket. Housed in a custom grey cloth box, black label. Spine with light sunning and bumping at ends, otherwise a very good copy, in the very scarce jacket, chipped at head of spine panel with some loss to title, lightly stained to rear panel, slight chipping and short closed tears at extremities. Still a very good, unrestored example.

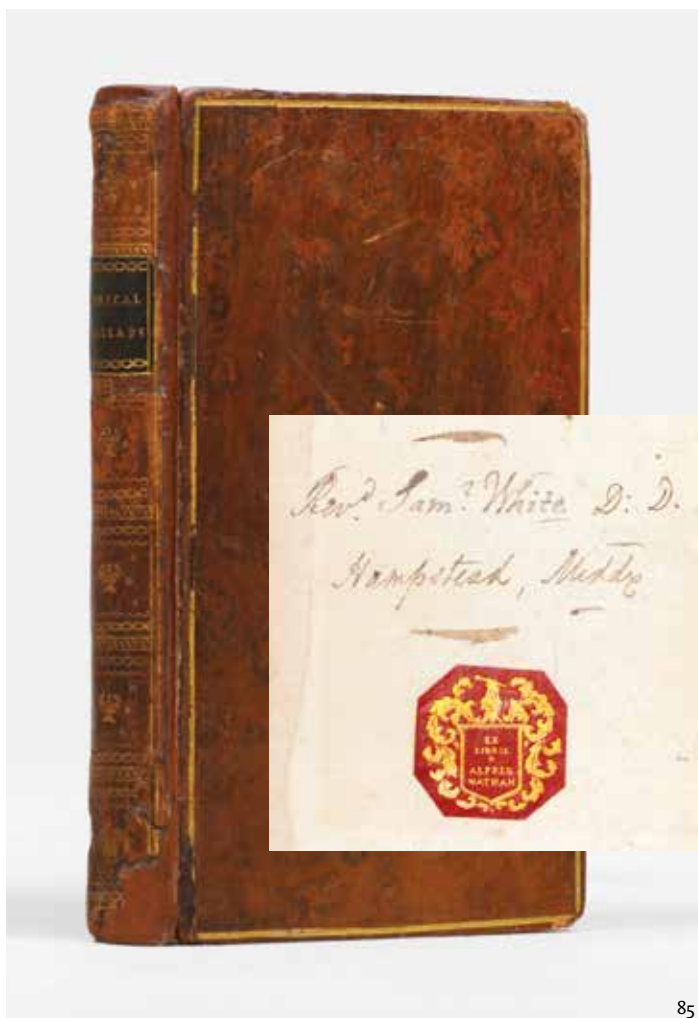
First edition, in the very scarce Vanessa Bell jacket. *Mrs. Dalloway* is one of the author's best-loved works and regarded by many as her masterpiece. Only 2,000 copies of the first printing were produced, and the dust jacket is one of the finest Bell ever designed and rare in collectable condition.

"Woolf maintained that her generation had to break the mould of the novel in order to speak of the radically changed world around them [and] *Mrs. Dalloway* did break the mould ... It established her as a powerful force in the British Modernist literary scene" (Miller, *Masterpieces of British Modernism*, p. 153).

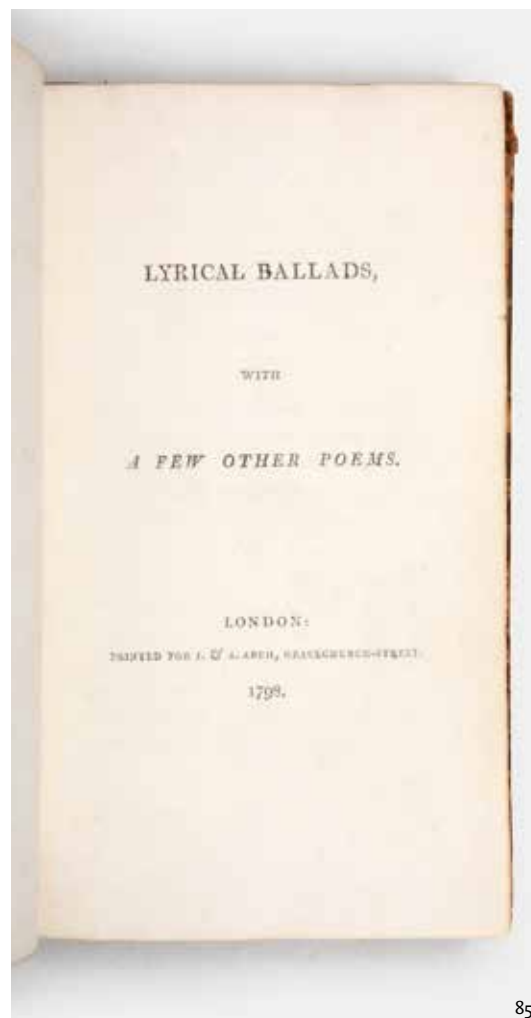
Kirkpatrick Aga; Woolmer 82.

£27,500

[138396]



85



85

The first appearance of *The Rime of the Ancient Mariner*

85

WORDSWORTH, William [& Samuel Taylor Coleridge]. *Lyrical Ballads, with a few other poems.* London: printed for J. and A. Arch, 1798

Octavo (161 × 97 mm). Contemporary tree calf, neatly rebaked with original spine laid down, spine gilt-tooled in compartments, green morocco label, sides with gilt rules, board edges with barred roll in gilt. Housed in a custom brown morocco-backed slipcase and chemise (a few scuffs to spine). Leaves D8 and E1–2 are cancelled by four leaves, replacing “Lewti” by “The nightingale”; the cancel contents leaf is amended accordingly. Complete with final errata leaf and final advert leaf. Early ownership inscription of Revd Samuel White of Hampstead to front pastedown; leather book label of Alfred Nathan. Corners worn, the occasional mild blemish, but the paper generally clean and strong, a very good copy.

First edition, the earliest obtainable issue of the collection of poems which inaugurated the Romantic movement in English literature and poetry, and one of the most celebrated of all collaborative literary works. Though he is not credited, Coleridge’s “The Rime of the Ancient Mariner” is printed here for the first time, alongside three other of his poems. Wordsworth contributed the bulk of the volume, drawing on a huge creative burst in the spring and summer of 1798, which included “Lines Written a Few Miles Above Tintern Abbey.”

The London issue follows the unobtainable Bristol issue of the same year, listed by Healey in 13 copies, of which none are thought to remain in private hands, and differs from it only by the title page. A case can be made that this is the first published edition: the Bristol imprint was set in anticipation of publication by Longmans, an event that never materialized, leading Dorothy Wordsworth to write in September 1798 that the book had been “printed, not published”, since there was no publisher until Cottle found Arch and Wordsworth found Johnson at about the same time.

The ownership inscription of Samuel White (1765–1841), perpetual curate of the parish of St John, Hampstead, is interesting. By virtue of his curacy, White was the incumbent of the new church of St John’s Downshire Hill, Hampstead, where the first minister was William Harness, a lifelong friend of Lord Byron. In 1832, the copyright was purchased by an admirer of George Whitefield, but White sought to prevent evangelical ministry at the church and the consistory court ruled in his favour. John Keats, who lived nearby, had earlier referred to White as “the Person of Hampstead quarrelling with all the world” and a petition against White’s intransigence was organised and signed by a number of influential locals including Sara Coleridge.

ESTC T142994; Wise, Wordsworth 4. See D. F. Foxon, “The Printing of *Lyrical Ballads*, 1798”, in *The Library*, Fifth Series, Vol. IX, No. 4, December 1953.

£11,500

[137732]

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