



firsts

LONDON'S RARE BOOK FAIR

7th - 9th June 2019

Battersea Park, London SW8 4NW

A list of the books and prints we will be exhibiting at the

ABA "Firsts" Bookfair, Battersea, London

7th–9th June 2019

<u>Literature</u>	1–38
<u>Modern First Editions</u>	39–55
<u>Children's & Illustrated Books</u>	56–84
<u>Natural History & Science</u>	85–102
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<u>Travel & Exploration</u>	108–136
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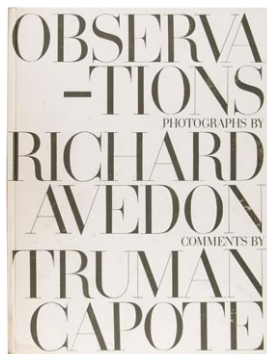
London W1S 3DP

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<https://sotherans.co.uk>

LITERATURE



1. AUSTEN, Jane. The Novels of Jane Austen in ten volumes.
London: J M Dent & Co, 1898. **£2,500**

Small 8vo. 10 vols.; strikingly bound in publisher's blue-green cloth decorated in blue with lettering in gilt to upper board and spine and decorative gold end papers, top edges gilt, otherwise untrimmed, housed in the original and complementary **Victorian box** (25cm x 17.5cm x 12.5cm approx.), decorated with gilt borders and the author's name in gilt, and lined with publisher's cloth, with original ribbon markers (some lacking); and small previous ownership stickers of S. W. Simms to inside covers; the set comprising Northanger Abbey (pp. vi, 245); Persuasion (pp. vi, 261); Emma (vol. I pp. viii, 245; vol. II pp. [ii], 258); Pride and Prejudice (vol. I pp. x, 191; vol. II [ii], 210; Sense and Sensibility (vol. I pp. [ii], 218; vol. II pp. xxxii, 163); and Mansfield Park (vol. I pp. viii, 245; vol. II pp. [ii], 249); illustrated throughout with frontispieces and numerous full-colour plates by C. E. and H. M. Brock; essentially a fine set; the box rubbed and somewhat marked with the 'N' missing from the 'Austen' on the lid and minor splitting to the edges, one hinge of which has been reinforced with archival tape, but structurally sound.

Early edition of this pretty, and readable, set edited by J. Brimley Johnson, with additional full-colour drawing of the Rice portrait of Jane Austen. This charming collection of Austen's classic novels is the first to be illustrated in colour and is here presented in the genuinely **rare** presentation case.

2. AVEDON, Richard (photographer) Truman CAPOTE (author). Observations. New York. Simon and Schuster, 1959.

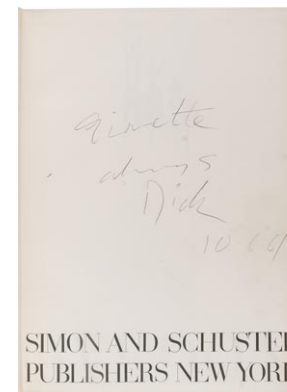
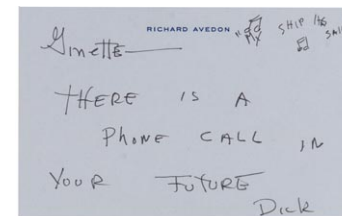
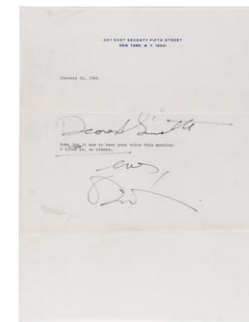
£2,995

Folio (366 x 275 mm.). Original glazed paper-covered boards, titled in grey, preserved in the original glazed paper-covered slipcase, lettered in blue, red and black; pp. 151 + [1], including 82 black and white photograph plates; a little rubbing to lower joint, slipcase with some wear and browning, otherwise a very good copy.

First edition. Text by Truman Capote. Designed by Alexey Brodovitch. "Observations is the culmination of a creative collaboration between Avedon and Alexey Brodovitch that began in 1945, when the imperial art director hired the 22-year-old photographer as the youngest member of his team at Harper's Bazaar" (Roth, 148).

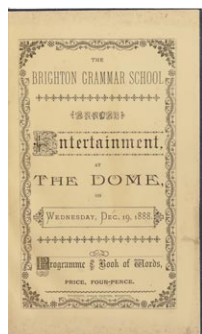
This copy is **inscribed by Avedon** "Ginette always Dick 10/6/61" With loosely inserted a typed letter signed by Avedon on his 407 East Seventy Fifth Street headed paper, dated January 16 1986, "Dearest Ginette, Some joy it was to hear your voice this morning. I loves ya, as always, Ever Dick" And also with an autograph Richard Avedon headed card "Ginette - there is a phone call in your future, Dick. With a doodled note in the top right hand corner "My ship has sails" which is topped and tailed with musical notation.

It is not immediately clear who Ginette is, although it is plausible that it was Genevieve Naylor, a photographer whom Avedon worked alongside at Harper's Bazaar in the 1950s.



SIMON AND SCHUSTER
PUBLISHERS NEW YORK

THE FIRST DRAWINGS BY AUBREY BEARDSLEY



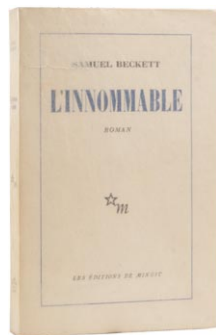
3. BEARDSLEY, Aubrey. Programme for The Brighton Grammar School Annual Entertainment 1888. Presented at The Dome, Wednesday, 19 Dec. 1888. *Brighton Grammar School, 1888*

£1,200

8vo, blue cloth boards, lettering in gilt direct to upper board and on navy blue leather label to spine; original yellow wrappers bound in; pp. 46 [ii], some light spotting and yellowing throughout, the odd nick or small tear to extremities of pages; p. 36 with smudge to edge roughly 3.5cm long, still a very good copy. **Extremely scarce.**

This "Programme and Book of Words" (priced four pence) contains some of the earliest published drawings, eleven in total, of the (then schoolboy) Aubrey Beardsley, described thus on the contents page: "The Illustrations are ORIGINAL Etchings by A. V. Beardsley, A Present Boy", and illustrate *The Pay of the Pied Piper*, a comic opera. Beardsley and C.B. (later Sir Charles) Cochran are listed in the cast - Cochran later became the owner of this book and it is his pencil notes which can be found on the endpapers (*Lasner 5*).

Beardsley's brief artistic career was remarkably influential. In the seven years he was able to draw and write before succumbing to tuberculosis, he was able to develop a reputation as one of the most controversial artists of his time. The linear elegance of his designs, coupled with his bizarre sense of humour and fascination with the grotesque and taboo simultaneously intrigued and repelled his Victorian audiences.



4. BECKETT, Samuel *L'Innommable*. Paris. *Les Editions de Minuit*. 1953.

£1,750

8vo., original printed wrappers with glassine. A near fine unopened copy.

First edition, no. 43 of 50 copies printed on velin superieur. The final volume in the 'Molloy,' 'Malone Dies,' 'Unnamable' trilogy.

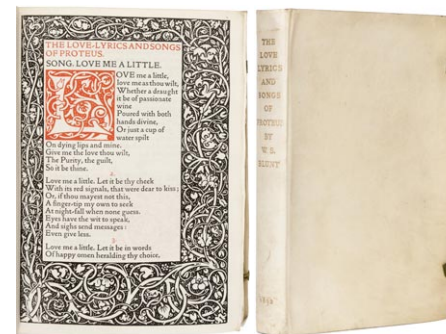


5. BLAKE, William. Milton, a Poem. Two boxes of Proof Material. *Trianon Press*. 1967.

£1,750

2 vols., 4to, proof material of the Trianon Press, including proof sheets, collotypes, stencils, and progressive plates etc. Two quarter morocco boxes with marbled boards. Rubbing and wear to backstrips, internally fine.

A unique set of publisher's proof material made up especially for Arnold Fawcus.



6. BLUNT, Wilfrid Scawen. *The Love-Lyrics & Songs of Proteus* by Wilfrid Scawen Blunt with the Love-Sonnets of Proteus by the Same Author now Reprinted in their Full Text with Many Sonnets Omitted from the Earlier Editions. *London: Kelmescott Press, 1892*

£1,750

Small 4to. Original vellum, spine lettered in gilt, green silk ties, edges untrimmed; ornamental woodcut border and initials, the initials printed in red, text printed in black and red in the Golden type; pp. [x], vii, [i], 251, [vii]; bookplate on front paste-down; a very good copy.

One of only 300 copies printed by the Kelmescott Press. This is the only Kelmescott book with the initials printed in red, at the author's request.

Wilfrid Scawen Blunt (1840 – 1922), was an English poet and writer best known for his poetry, but who also wrote a number of political essays and polemics. He is primarily known for his views against imperialism, viewed as relatively enlightened for his time. As an adult, he became an atheist, though he would walk in and out of episodes of faith and his writings, as well as some of his close friendships, show him to have had a serious interest in Islam. Blunt was also known for his scandalous affairs with prominent women, and a seemingly infinite capacity for falling in love.

A beautiful copy of this, the first collection of Blunt's poetry.



7. BURROUGHS, William S as William Lee. *Junkie: Confessions of an Unredeemed Drug Addict.* New York: Ace, 1953.

£900

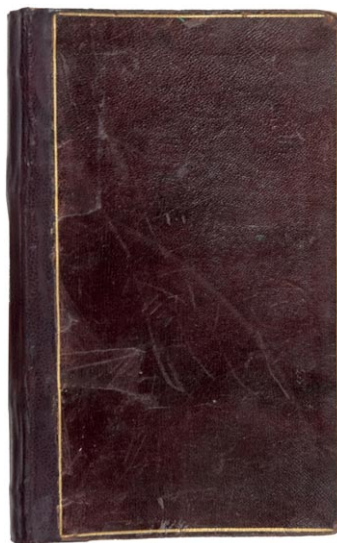
8vo. Original paperback covers; Pp. 149 (*Junkie*); pp. 169 (*Narcotic Agent*). Near fine with very light rubbing, slight creasing to spine, and a little browning to the text block.

First edition. Burrough's fragile, pseudonymous, and arguably most famous book, bound back-to-back with *Narcotic Agent* by Maurice Helbrant as issued.

Often erroneously regarded as Burrough's first novel, *Junkie* was issued under the penname William Lee (his mother's maiden name), and chronicles the day-to-day life of a heroin addict. It was, however, preceded by *And the Hippos Were Boiled in Their Tanks*, which was penned in collaboration with his lifelong friend Jack Kerouac. Burroughs originally chose the title of 'Junk' for this novel, but this was discarded by the publishers, who argued that it would appear to be a literal piece of Junk rather than a study of drug use. That it was issued at all is entirely due to the force and pressure of his friend Allen Ginsberg, who became his agent and editor, and found a publisher for it through Carl Soloman (nephew of A. A. Wyn, owner of Ace Books), whom he had come across in a psychiatric hospital years earlier. Ace solely published paperbacks, and so the book was first issued in this format, in an attempt to appeal to subway riders. Their books were generally regarded as having little to no literary merit.

An attractive, bright copy of a seminal work in the countercultural movement of the 1950s.

19TH CENTURY MANUSCRIPT MUSINGS



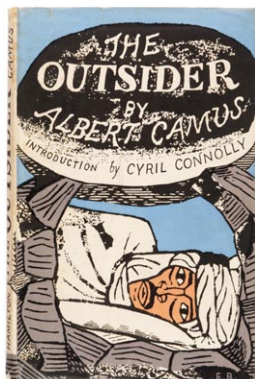
8. CALLIGRAPHIC ILLUSTRATED MANUSCRIPT. *Shadows from the past.* Picked from the worm-holes of long-vanished days, and from the dust of oblivion raked. No publisher, 1850. **£4,995**

8vo. Contemporary purple roan, gilt fillet border, all edges gilt; calligraphic manuscript filling 108 pages in blue, black and red ink, initials illuminated in gilt and coloured pen-and-ink illustrations throughout; sometime skilfully rebacked, occasional spotting, very good indeed.

An unusual and charming manuscript. A name or place has been carefully erased from the foot of the first leaf, and so we have no idea as to the authorship of this little book, but it is a fascinating collection of miscellaneous pieces on subjects as diverse as parsley, the origin of coffee, plum-pudding, street lamps, Egyptian heraldry, Inigo Jones, palm trees, the scold's bridle, the White Horse in Berkshire, sepulchral vases and apostle-spoons. Some of the passages have clearly been copied or paraphrased from popular texts and may reveal something about the location of the writer. The section 'The Fatal Prediction', taken from a story called 'The Lone Tower', originally printed in the *Repository of Arts and Literature, Fashion etc.* in 1822 and subsequently anthologised elsewhere, tells the spooky story of Cook's Tower in Clifton, Bristol. Clifton is also the location of a passage taken directly from the memoirs of the author and translator Edward Mangin: "In the year 1828, I accidentally spoke of 'The Sorrows of Werter' in the library of a bookseller in Clifton" (*The Parlour Window: Or Anecdotes*, E. Lumby 1841, p. 83). This is inconclusive, however, as there are also pieces on Durham and a church in Caen, for example, and a piece taken from Charnock's *Local Etymology* of 1859 on the origins of the place-name Pimlico.

Whoever the author was, he or she was marvellously skilled at miniature pen-and-ink illustrations, handling all subjects in impressive style, and the colour and gilding is generally thick and vibrant. This is a very charming item, beautifully crafted and full of surprising nuggets of arcane information.

**100 WOOD ENGRAVINGS
BY THE DALZIEL BROTHERS**



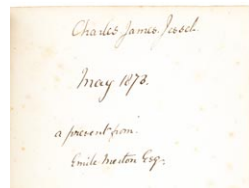
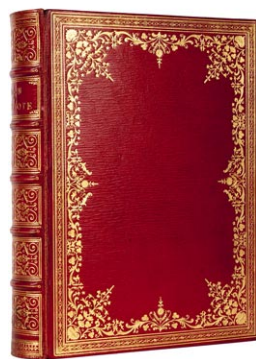
9. CAMUS, Albert. *The Outsider.* London: Hamish Hamilton, 1946.

£900

8vo., original blue-grey cloth with lettering in gilt to spine; pictorial dust wrapper designed by Edward Bawden; [ii], 104, [ii]; some light spotting and browning to jacket; light fading to spine and spotting to edges; head and foot of spine jacket with some nicks and tape repairs to underside; this still remains a very good copy which has retained much of its colour.

First English edition translated by Stuart Gilbert with an introduction by Cyril Connolly.

The Outsider, or 'L'Etranger' (The Stranger), was Camus' first book to be translated into English. The introduction was written by Cyril Connolly, who chose this book as one of his 100 key books of the Modern Movement. A contemporary classic, it helped to define the literature of alienation and the absurd in the post-war world. Through the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach, Camus explores what he termed 'the nakedness of man faced with the absurd'.

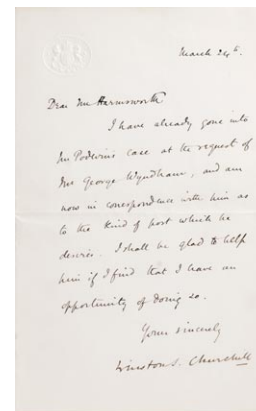


10. CERVANTES, Miguel de. *Adventures of Don Quixote de la Mancha.* Translated from the Spanish by Charles Jarvis. With 100 Illustrations by A. B. Houghton, Engraved by the Brothers Dalziel. London: Frederick Warne and Company, 1866. **£1,995**

4to., in full red straight-grain morocco, boards and spine richly gilt, all edges gilt. With 100 illustrations including a full-page frontispiece and 99 cuts in the text; pp. [iv], xiii, [i], 710, [ii]; a little spotting to first and last few leaves, otherwise a very good copy in a choice binding.

First edition thus in what appears to be a publisher's **deluxe binding**. With a neat ink presentation inscription "Charles James Jessel May 1873. A present from Emile Merton". Charles Jessel was the son of the famous lawyer, Master of the Rolls, and MP Sir George Jessel.

A **scarce** edition with Arthur Houghton's illustrations engraved by the Brothers Dalziel. The distinctive, angular signature of the Brothers appended to wood-engraved illustrations from the 1840s onwards was readily recognised. Indeed, so widespread was their work and influence during the two decades 1850 to 1870 that their name has become synonymous with Victorian engraving on wood, and one student of the period called the period the 'Dalziel Era'. As engravers, art directors and publishers, the Dalziels - George (1815-1902) and Edward (1817-1905) - worked with some of the nineteenth century's greatest talents in Art and Literature. The Dalziels became arbiters of taste, and during the 1850s and 1860s publishers turned to them for advice and guidance when venturing into illustrative literature.



11. CHURCHILL, Sir Winston. *Man Overboard* [Extracted from *The Harmsworth Magazine*] with Autograph Letter signed to Cecil Harmsworth. *Harmsworth Magazine* January 1899 and *Colonial Office* [1906-1908] **£2,995**

8vo, pp.4 extracted from the Harmsworth Magazine, bound with blanks in grey paper covered boards lettered in black on spine. Illustrated by Henry Austin,

First edition of this short story "An Episode of the Red Sea" which appeared on pp. 662-664 of the January 1898 issue of *The Harmsworth Magazine*.

With tipped in an Autograph Letter Signed by Winston Churchill to Cecil Harmsworth.

The letter is on a single sheet of Colonial Office notepaper, with original envelope addressed in Churchill's hand, written whilst a member of the Liberal cabinet, beginning "Dear Mr. Harmsworth, I have already gone into Mr Podwin's case at the request of Mr George Wyndham", and explaining that he will gladly help him find a post. Dated 'March 24th', sadly without the year but research narrows this to 1906-1908; from December 1905-April 1908 Churchill served as Under-Secretary of State for the Colonies, dealing mainly with South Africa after the Boer War, in particular settling the Transvaal Constitution which was accepted by Parliament in 1907.

COLERIDGE AND CUBISM.



12. COLERIDGE, Samuel Taylor. *The Rime of the Ancient Mariner in Seven Parts...now spelled in modern style & embellished with designs by André Lhote.* Paris: Emile - Paul Brothers, 1920. **£2,250**

8vo., original black wrappers with rafia netting and paper label; some pages unopened; illustration by André Lhote; pp. [iv], 45, [iii]; little light spotting and browning, otherwise a very good copy, preserved in custom-made chemise and slipcase.

First edition, Copy "B" of only nine lettered copies printed on India paper with two extra suites of the engravings, one in black and one in blue, from a total edition of 776 copies. Although printed in Paris the text is in English.

This unique edition of Coleridge's longest poem is a typical *livre club* style of French bibliophily from the early twentieth century. The text is taken from the revised edition of 1817, after critics, complaining that the archaic style of the original 1798 version was too difficult to read, demanded marginal notes. Many have argued that the poem was directly inspired by James Cook's second voyage of exploration (1772–1775) of the South Seas and the Pacific Ocean, due to the fact that Coleridge's tutor, William Wales, was the astronomer on Cook's flagship. In *Biographia Literaria*, Coleridge writes of his work:

"My endeavours should be directed to persons and characters supernatural, or at least Romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. ... with this view I wrote *The Ancient Mariner*."

André Lhote (5 July 1885 – 24 January 1962) was a French Cubist painter of figure subjects, portraits, landscapes and still life. Originally influenced by the works of *Gauguin* and *Cézanne*, he joined the *Section d'Or* group in Paris, where he worked alongside *Gleizes*, *Villon*, *Duchamp*, *Metzinger* and *Picabia*. It was only after serving in the army during the First World War that he moved more determinedly towards a Cubist style, in which he worked for the rest of his life. As well as teaching at the Académie Notre-Dame des Champs, he travelled extensively to Belgium, Italy, England, Brazil and Egypt, the latter in which he used the pyramids as inspiration for some of his work. Although it might have been intended that the illustrations for Coleridge's text should be influenced by Lhote's abstract and fragmented style, the engravings in this edition are relatively classic, with nautical themes.

Scarce with the additional set of plates.

"HE TOOK THE ONLY COURSE THAT WAS OPEN TO HIM; HE TOOK HIS HAT."



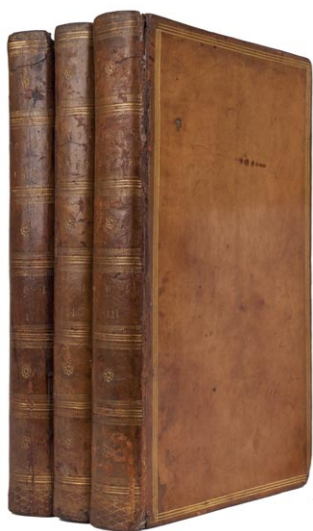
13. COLLINS, Wilkie *The Evil Genius* London: Chatto & Windus, 1886. **£2,500**

3 vols; 8vo; original dark green cloth, front covers blocked in black with bat motifs, spines lettered in gilt; Vol. I pp.viii, 284; vol II vi, 304; vol iii vi, 265, [i], 32 (advertisements, some uncut); all volumes a little rubbed and lightly worn, volume 2 a bit shaky, very occasional small internal page tears (no text loss), and faint dog-ears to some pages, covers largely unfaded, internally clean and unfoxed, with the bookplate of John Martineau to front free endpaper, and the subscription library label of W.H.Smith & Sons to the front paste-down endpaper in all 3 volumes.

First appearance in novel form. A scarce book in this format.

Developed parallel to a theatrical version of the same name, *The Evil Genius* is a tale exploring themes of adultery, divorce and how it impacts the lives of children tossed about in the process. The eponymous villain is a snooping mother in law determined to reveal an affair, in an amusing joke likely misunderstood by the binder, who trussed up the set in cloth smattered with gothic looking bats. The plot itself quickly devolves into the exciting (if unbelievable) action that wouldn't be out of place in a soap opera today - flights to train stations, fits of histrionics and fainting and even a particularly unnecessary (but wonderful) sequence where characters flee over a misty lake in a rowboat.

**THE FIRST ENGLISH EDITION
OF DANTE'S PINNACLE WORK**



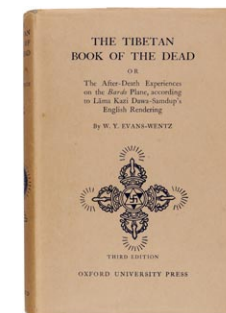
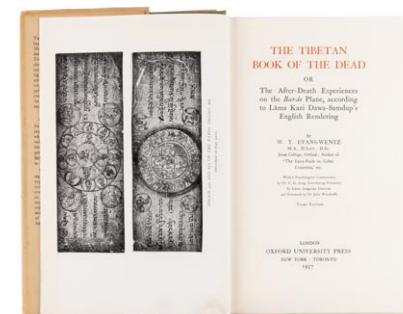
14. DANTE ALIGHIERI The Divina Commedia of Dante Alighieri: consisting of the Inferno - Purgatorio - and Paradiso. London: A. Strahan for T. Cadell Jun. and W. Davies, 1802. **£6,000**

8vo., full contemporary polished calf, boards ruled in gilt with gilt in compartments and lettering in gilt to spine. With decorative marbled end papers and book plate of The Rev'd Thomas Troughton to front paste down. 3vols: vol i pp. viii, 408; vol ii pp. [iv], 384; vol iii [iv], 420. Hinges cracked on all three volumes, with skillful repair. Edges a little bumped and a scratch approximately 10cm long to the upper board of vol. II. Spines rubbed and pages very lightly foxed in accordance with age, otherwise text clean.

First translation of Dante's Divine Comedy into English by the Reverend Henry Boyd. Dante's pivotal work took over a decade to write, and much of it was written in exile, after he fled from Florence in 1302. The text quickly gained popularity, particularly from fellow poets such as Boccaccio, who is credited with adding the prefix 'divine' to the title. Considered by many to be the greatest poem of the middle ages, it was translated into many European languages before English, partly because Dante's Catholic views were considered old fashioned in comparison to England's predominantly Protestant audiences.

Boyd was a member of the Irish clergy, and this, his second translation, was to become his most important work. Dedicated to the Viscount Charleville, to whom he was a chaplain, he writes that the terrors of the Irish rebellion had driven him from the post of danger at Lord Charleville's side to seek a safe asylum in a 'remote angle of the province' (*Bruni*). He went on to translate Petrarch and notes on the fallen angels in Paradise Lost. Boyd's translation contributed to Dante's revival in popularity after he had fallen by the critical wayside in the aftermath of the Renaissance and Enlightenment. By the end of the 19th century Longfellow also published a translation, and William Blake also went on to illustrate some of the more famous passages.

A very handsome copy of a foundational text in European Literature.



15. EVANS-WENTZ, W. Y. The Tibetan Book of the Dead or The After-Death Experiences on the Bardo Plane, according to Lama Kazi Dawa-Samdup's English Rendering. London: Oxford University Press, 1957. **£250**

Large 8vo., original green cloth lettered and decorated in buddhist decorations to upper cover and spine; pages untrimmed; in original paper dust wrapper; pp. [ii], lxxxiv, 249, [i]; edges and end papers faintly spotted; wrapper nicked at edges, particularly to head and foot of spine and inside front flap. Overall a very good copy in like dustwrapper.

Third edition thus, **with additional material, including a psychological commentary by C. J. Jung**, an introductory forward by Lama Anagarika Govinda and a new Preface by Evans-Wentz.



16. FLICK-A-BOOK See Sir Malcolm Campbell Breaking the World's Water Speed Record. Castrol Oil, [c.1937]. **£250**

12mo., blue printed card wraps; pp. [50], two-sided photographic flick book showing Sir Malcolm Campbell putting on his helmet and 'Blue Bird' speeding across Lake Maggiore, respectively; some signs of use and creasing to covers, with a little rust to staples; still a **scarce** ephemeral item which remains remarkably clean internally.

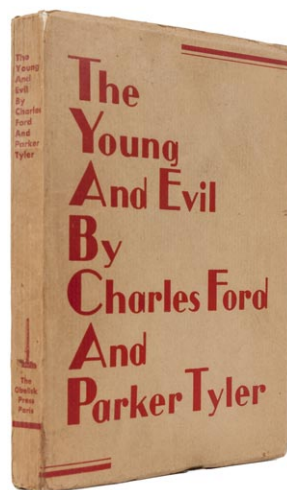
sold with

a black-and-white Press Photograph (21 x 16cm) showing Lady Malcolm Campbell and Mrs Donald Campbell (wife of their son), with others; stamp to rear of photograph indicates the place as Barrow-in-Furness. Photograph is creased and has a few marginal tears, some up to 2cm, which have been expertly repaired.



One of the most collectable flick books from the Castrol Oil series, showing Sir Malcolm Campbell breaking the world water speed record in 'Blue Bird' on Lake Maggiore in 1937. Campbell had previously broken the world speed record on land in 1935 before turning his attentions to water. The record was broken on the 1st September 1937, with 126.32 mph, breaking the previous record by Gar Wood, which had been held for 5 consecutive years. The following day this speed was improved to to 129.5 mph.

A MILESTONE IN THE HISTORY OF GAY LITERATURE



17. FORD, Charles Henri [and] TYLER, Parker. *The Young And Evil.* Paris: Obelisk Press, 1933. **£3,500**

Square 8vo, (14.5 x 20cm); tan paper wrappers with printed titles in red to upper cover; lettering in red to spine, and publisher's device in red to both spine and lower cover; later added protective glassine wrapper; all edges untrimmed; housed in a custom-made clamshell case; pp [ii], 215, [iii]; some very light toning to pages, wrappers somewhat browned with a few small nicks to edges, slightly larger to head and foot of spine, which is also a little creased; otherwise an exceptionally clean copy.

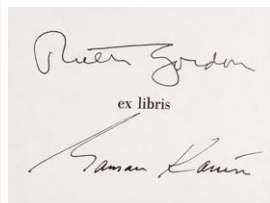
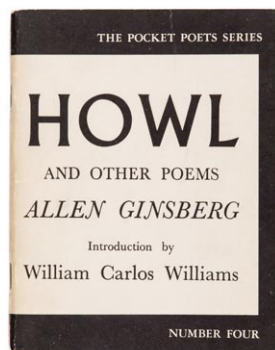
Extremely rare first trade edition after a signed limited edition of 50 copies.

The interconnected scenes in the novel paint a picture of a group of friends in New York City, who spend much of their time swapping beds, lovers and apartments, avoiding the hostile attentions of the police, and becoming uproariously drunk at parlours, salons and drag bars, where gay men of all races come together in a place where they can celebrate, rather than hide. Gay Literature was virtually non-existent in 1933, and with the added interracial connotations, also unmentionable at the time, it remained largely unread for decades due to censorship and suppression both in the UK and US.

Tyler met Ford while writing for Ford's amateurishly produced *Blues* magazine, published in Ford's parent's house in Mississippi between 1929 and 1930. In search of new material during this time, Ford wrote to Gertrude Stein in Paris, and the two began an open and friendly correspondence. Tyler and Ford then moved to New York, where they spent a year exploring the gay subculture of Greenwich Village, which was to become their main inspiration for *The Young and Evil*. When Ford moved to Paris, he met Stein and took up lodging with Djuna Barnes. As means of rent, he typed up the manuscript of Barnes' most famous novel, *Nightwood*.

Considered by some to be the first modern, unapologetic, thoroughly gay novel, this book also has great standalone importance as a historical document. The book was turned down by Liveright, Cape and Gollancz, and it was only the unflinching praise given to it by Barnes and Stein which allowed it to finally find a home with the Paris-based *Obelisk Press*, an obscure English language publishing house. The trade issue is estimated to have been between 1000 (Obelisk's standard print run) and 2500 copies, although the fact that the book is one of the most scarce Obelisk titles to date suggests that the print run was at the smaller end of the estimates. 500 of these were seized and burned by British customs, and US customs returned to France all shipments that arrived in the US. Six months after the initial publication, only seventy-nine trade copies, and two limited editions, has been sold. *The Young and Evil* was never widely read by American audiences until it was published in the US for the first time in 1975.

Written 30 years before the Beats, Stein called *The Young and Evil*:
"The novel that beat the Beat Generation by a generation"



18. GINSBERG, Allen *Howl and other poems* San Francisco: City Lights Books, 1958. **£600**

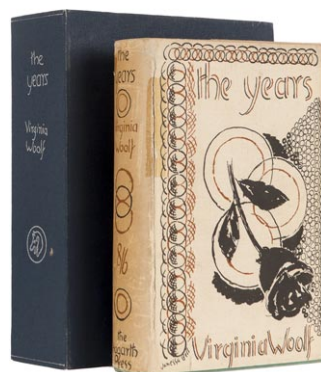
12mo.; original black and white printed wraps, pp.44. Slightly worn along the spine, text fine.

First edition, sixth printing. **Signed bookplate of Ruth Gordon and her husband, the director Garson Kanin**, inside front cover.

Early issue of the quintessential poetry collection from this noted Beat author, with introduction by William Carlos Williams. 'Howl' is one of the principle works of the Beat generation, but it was not without its controversy. For publishing the collection Lawrence Ferlinghetti, a beat poet in his own right, was arrested and charged with obscenity. After a very public trial Ferlinghetti was released, and another 5,000 copies were published to cope with the public demand generated from the arrest.

Gordon was well known for her performances in *Rosemary's Baby* and the Clint Eastwood films *Every Which Way but Loose*. She won an academy award, an Emmy, and two Golden Globe awards, as well as three Academy Award nominations for her writing. An interesting association with an actress who was an iconoclast in her own right.

WOOLF'S LONGEST NOVEL



19. HOGARTH PRESS. WOOLF, Virginia. *The Years*. Tavistock Square, London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1937. **£998**

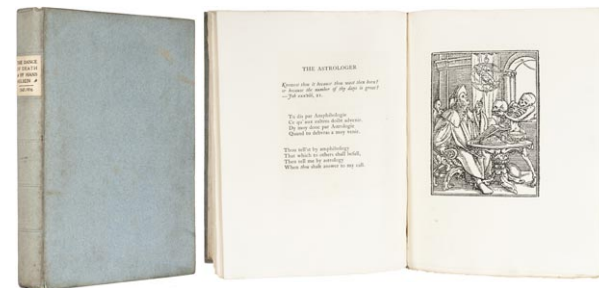
Crown 8vo., original turquoise cloth, spine lettered in gilt, cream dust-jacket with a design by Vanessa Bell printed in black and brown; housed in a custom-made felt-lined clamshell case; pp. [iv], 469, [iii]; some light rubbing to edges; wrapper spine with just the beginnings of a split, small repairs to head and foot of wrapper spine, which is slightly darkened, and has some residue from a previous tape reinforcement to one side; a very good copy in good wrapper, both of which have remained quite fresh.

First edition.

The Years bases its plot around the Pargiters - an upper-middle class London family. Between the years of 1880 to 1937 the reader is introduced to Colonel Pargiter, his dying wife and the mistress he keeps in a dingy part of town, as well as his children: selfless Eleanor, barrister Maurice, homely Milly, romantic Delia, academic Edward, feminist Rose and free-spirited Martin.

Published in 1937, the book was the last to be produced in Woolf's lifetime, and though it was her best-selling novel, it is today one her her least read (and certainly less commented upon). It was also her longest, at 469 pages long, roughly double the length of *To the Lighthouse* and certainly *Mrs Dalloway*.

On 30 November 1936, Woolf wrote in her diary; "There is no need whatever in my opinion to be unhappy about *The Years*... It's different from the others of course: has I think more 'real' life in it; more blood & bone."



20. HOLBEIN, Hans. *Dance of Death* by Hans Holbein. Enlarged Facsimiles of the original wood engravings by Hans Lutzberger in the first complete edition: Lyons 1547. Privately printed by hand by Arthur K. Sabin at The Temple Sheen Press, 1916. **£750**

8vo., original blue paper covered boards with paper spine label, handmade paper; 49 engravings by Lutzberger; pp. x, unpaginated, [202]; a little rubbing and soiling to boards, otherwise a very good, partially unopened copy.

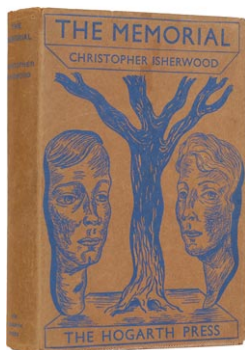
Limited edition of 250 copies. With a Preface by Frederick Evans.

Holbein's *Dance of Death* is seen by many as a triumph of Renaissance woodblock printing. In each of the forty-nine scenes, death intrudes on the various lives of all levels of society – from the Pope to the Ploughman – each with their own special treatment. Thus the knight is skewered with a lance, the duchess is dragged away by her feet and the sailor's mast is snapped in two. In each scene, the motif of an hourglass can be found, signifying the approaching end.

Holbein drew the woodcuts between 1523 and 1525, while in his twenties and based in the Swiss town of Basel. It would be another decade before he established himself in England, where he painted his most enduring masterpiece *The Ambassadors*. His achievement is even greater when one considers the miniature scale in he was drawing. The original work consisted of 41 small woodcuts (65x50 mm in size).

The blocks were cut by Hans Lützelburger, a frequent and highly skilled collaborator of Holbein's. Lützelburger had cut forty-one blocks and had ten remaining when Death surprised him too. The blocks were then sold to creditors, and eventually printed and published for the first time in Lyons in 1538. Since the book's great

success the book has never been out of print, and has inspired writers and artists from Rubens in Flanders to Dickens in England.



21. ISHERWOOD, Christopher *The Memorial*. London, Hogarth Press, 1932. **£600**

8vo. Original pink cloth, stamped in blue to spine, with dust wrapper; pp. 294; dust wrapper a little toned, similarly to the cloth at the very edges, internally a neat copy with a small ink ownership inscription to front free endpaper.

First edition. Isherwood's second published novel, and the first in which he draws significantly on his own life experiences to build the narrative. It focuses on the deterioration of a traditional English family, as the protagonist struggles between a desire to emulate his heroic father, and envy for his father's friend, who survived the war to throw himself into Berlin's thriving gay nightlife.

COPY NO. 1 OF THIS EPIC PROSE POEM

22. JONES, David. ELIOT, T.S. (Introductory Note) *In Parenthesis*. Seinnysit e gledyf ym penn mameu. London: Faber and Faber, 1961. **£4,995**

8vo., original blue buckram, spine lettered on a grey background within a gilt panel; with frontispiece and full page plate at the rear both by David Jones, and a map in the text; pp. [ii], xv, [vii], 224, [iv]; a fine copy.

Second edition of this tour de force by the artist/poet, an innovative prose poem which stands as one of the handful of literary works of the First World War to which the term "great" may justifiably be applied. Jones served in France and Flanders with the Royal Welch Fusiliers. This edition includes an Introduction by T. S. Eliot (Jones's advocate at Faber), and this is the deluxe issue, limited to seventy numbered copies (fifty for sale), **especially bound and signed by Jones and Eliot**. This copy No. 1.

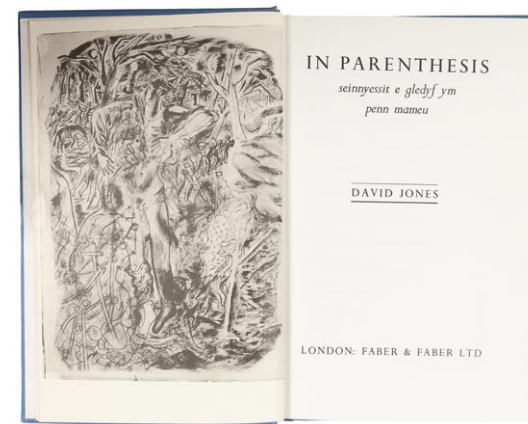
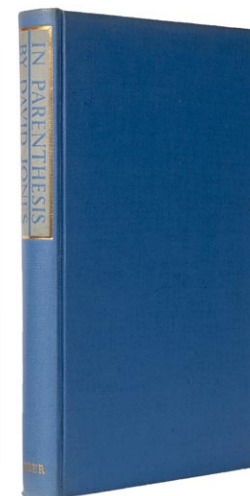
The author's first book and most celebrated work, which takes the form of an epic prose poem set in the first world war, based on the author's own experiences. It was ten years in the making and was eventually helped to publication by T.S. Eliot, who hailed the book as "a work of genius" (*Introduction*). In 1938 it won the Hawthornden prize, and Stephen Spender, in a review for the NY Times said: "This work of a poet-painter has its every word chiselled out of experience, and it is probably the World War I monument most likely to survive."

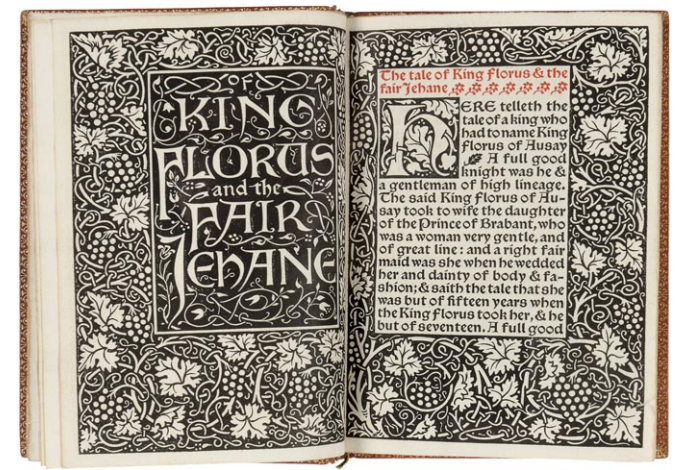
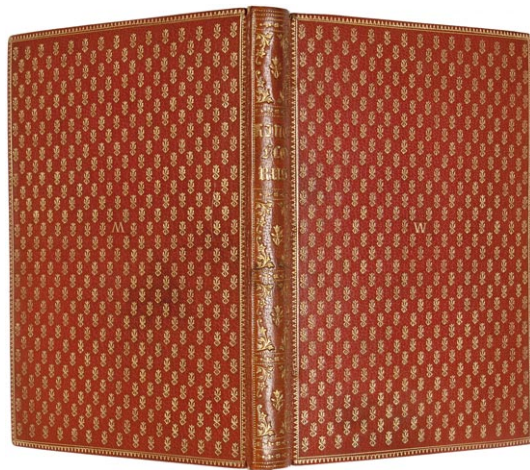
*First published in manuscript
by Faber and Faber Limited
24 Bunhill Square, London WC1
This edition, published in octavo,
is limited to seventy numbered copies
signed by the author and T. S. Eliot.
Fifty copies only are for sale.*

No. 1

David Jones

T.S. Eliot





COPY OF TREGASKIS EXHIBITION BINDING

23. [KELMSCOTT PRESS.] *The Tale of King Florus and the Fair Jehane*. [Translated from the French by William Morris]. *Kelmscott Press*, 1893. **£4,995**

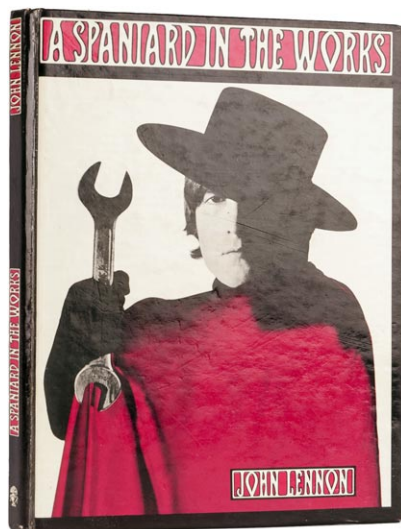
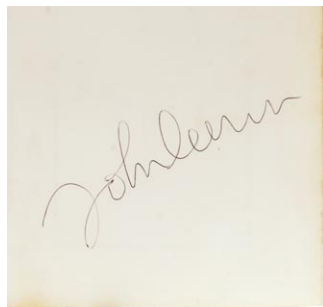
16mo; choicely bound by E. Rau of St. Petersburg in full orange crushed morocco, lettered in gilt on spine, boards with a semi of stylized flowers within a single gilt and dog tooth panel, central initial of "W" on upper board and "M" on lower board, richly gilt inner dentelles over marbled endpapers; pp. [iv] + 96 + colophon; double-page woodcut border, text printed in black and red in the Chaucer type. A fine copy in slipcase.

350 copies were printed, with an additional 15 copies on vellum. Of the 360 copies 76 copies were purchased in sheets by J. and M.L. Tregaskis and sent to bookbinders throughout the world, the object being to mount an international exhibition of bookbinding. The 73 copies which were actually bound, and displayed at the exhibition in 1894, are now in the John Rylands Library, Manchester. The one example from Russia in the exhibition was bound by E. Rau of St Petersburg and this copy is similar in design to the copy submitted for the exhibition and now in the Rylands Collection. The bindings both have a pattern of flowers across the boards, although the tools used are

of different sizes and frequency. The Tregaskis copy repeats the flower pattern on the spine but on this copy the gilt work on the spine is in panels. William Morris's initials are reversed on the two copies. The Tregaskis copy has "M" on the upper board and "W" on the lower; this copy has "W" on the upper board and "M" on the lower. As the Tregaskis copy was to be exhibited with the boards facing out the initials would therefore have read "W" "M".

This is possibly a trial copy that Rau chose not to send as his exhibition piece but it seems more likely that it was a second copy commissioned by a collector who saw the Tregaskis copy in the exhibition or the exhibition catalogue. This supposition is supported by the provenance of the book.

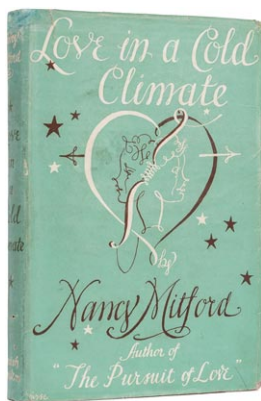
This copy has the bookplate of Frank Howell on the front paste-down and of American collector Charles Walker Andrews on the front free endpaper. Loosely inserted is a typed letter from J. & M.L. Tregaskis to Frank Howell advertising the upcoming catalogue of the bindings in the exhibition. Howell, we presume, liked Rau's binding and commissioned him to bind up another copy in similar style. As this second copy was not commissioned as an exhibition piece, Rau reversed the initials on the boards to a more logical "W" on the upper board and "M" on the lower.



24. LENNON, John. *A Spaniard In The Works.* London, Jonathan Cape, 1965. **£6,000**

8vo. Original illustrated paper covered boards; pp. 96; very good. *Provenance:* from the library of Victor Spinetti, **signed by John Lennon** to fpep, with Spinetti's initials in ink to last page. The actor Victor Spinetti has the distinction of being the only non-Beatle to appear in all three Beatles films. George Harrison apparently once told him "You've got to be in all our films. If you're not in them me mum won't come and see them – because she fancies you." He was particularly close with Lennon, co-writing with him the stage adaptation of *In His Own Write*, the Beatle's first book, which played at the Old Vic in 1968.

First Edition. Lennon's second book of nonsense poems, whimsical stories and surreal cartoons.



25. MITFORD, Nancy *Love in a Cold Climate.* London: Hamish Hamilton, 1949. **£998**

8vo., red cloth, lettering in gilt to spine; pictorial dust wrapper; pp. 284; a few bumps to corners, with gilt somewhat faded, very good in good price-clipped wrapper which has some creases, nicks, and a little loss to head and foot of spine and fold-in corners.

First edition, in association with The Book Society.

The companion volume to Mitford's successful novel "The Pursuit of Love" (although the later sequel, *Don't Tell Alfred*, eventually made it a trilogy). Generally considered to be Mitford's best and funniest work, the title is a direct quotation from George Orwell's novel *Keep the Aspidistra Flying* (1936).

The romantic comedy gives an insight into aristocratic life in England between the two World Wars, with Polly, one of Mitford's heroines, dealing with eccentric relatives, the excitement of love and passion, and the thrills of the social season. Nancy's sister Jessica Mitford writes in a later introduction that the plot is very much an autobiographical fictional piece, with Uncle Matthew retaining the same characteristics as Nancy's father, and the children seeming to have all the traits of her sisters even down to the gang they called 'The Hons'.

The book is dedicated to Lord Berners, a composer, novelist and painter who was a close friend of the Mitford family.



26. MURDOCH, Iris. *A Year of Birds.* Poems by Iris Murdoch. Engravings by Reynolds Stone. Tisbury, Wiltshire: Compton Press, 1978.

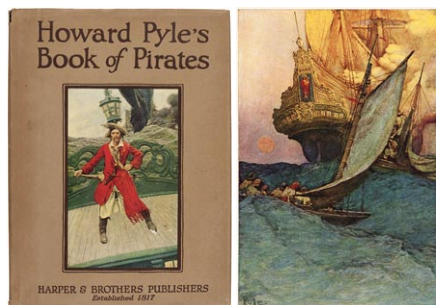
£850

8vo; Original cloth-backed marbled paper covered boards, lettered in gilt on spine; 12 wood-engravings by Reynolds Stone; pp. 32; a very nice copy, with an extra suite of the plates, each mounted, numbered and initialled by Reynolds Stone, in a cloth chemise, in original marbled paper covered slipcase. Fine.

First edition, **limited edition of 350 numbered copies.** This copy no.3 Hors Commerce, **signed by Iris Murdoch and Reynolds Stone** and with the extra suite of proof plates. Of the 350 numbered copies, 50 copies were issued in this deluxe format. *A Year of Birds* was originally conceived of as a calendar and a limited edition was printed by Compton Press in 1978. The poems describe each season of birds from January's seagulls, March's doves, through to June's magpies and October's swan.

Iris Murdoch and her husband John Bayley were close friends of Reynolds Stone and his wife Janet, and spent many summers in their Dorset home. Murdoch was photographed numerous times by Janet Stone – some shots were taken for official purposes such as book jackets; others simply recorded the day-to-day pleasures experienced when the two couples spent time together. There were many picnics, either among the stones at Portland Bill, on Chesil Beach or at various places in the garden. Reynolds Stone and Bayley were once so deep in conversation at Chesil Beach that they failed to notice that Murdoch was in difficulties in the sea in front of them, and she very nearly drowned.

**PACK YOUR PARROT, PROCURE A PEGLEG AND
YOU'RE PRACTICALLY A PRIVATEER WITH
PYLE'S BOOK OF PIRATES**



27. PYLE, Howard (illustrator). Merle JOHNSON (compiler). Howard Pyle's Book of Pirates. New York: Harper & Brothers Publishers, 1921. **£1,350**

Folio. Original black cloth-backed buff boards lettered in black with a large onlaid pictorial label to upper cover, pictorial endpapers; pp. [xviii] + 246 + [i]; with 12 full-page coloured plates (including frontis) and 2 smaller tipped-in coloured images, together with 14 full-page black-and-white plates and 1 smaller tipped-in monochrome image; drawings throughout in line decorating the text; spine cloth a little rubbed at head and tail, a little rubbing to corners otherwise a very good copy in the **scarce pictorial dust wrapper**. The wrapper has a little chipping to head of spine otherwise is near-fine.

First edition, first issue with the copyright code "D-V". **Rarely found with the dust wrapper.**

Howard Pyle (March 5, 1853 – November 9, 1911) was an American illustrator and author. He is well known for his illustrations of pirates, and is credited with creating what has become the modern stereotype of pirate dress. Pyle developed his own ideas for illustrating pirate dress, as few examples existed of authentic pirate outfits and few, if any, drawings had been preserved. He created a flamboyant style incorporating elements of Gypsy dress. His work influenced the design of costumes for movie pirates from Errol Flynn to Johnny Depp. It has been noted as highly impractical for working sailors.

**THE CARPATHIA
CROSSING THE ATLANTIC AGAIN**

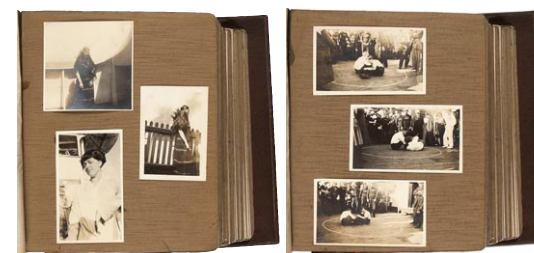
28. RMS CARPATHIA. Diary and Photograph Album. [No publisher], 2nd July - 3rd September 1913. **£750**

Photograph album 10.5 x 10.5 inches, brown cloth boards with nut and bolt binding; 52 stiff leaves of pasted-in b&w photographs alternating with leaves of typescript; a little rubbing to binder, browning to text leaves, very good.

This anonymous diary - we only know that the author was called 'Sam' - records a trip to Europe by three young men from New York. Perhaps the most interesting part of the diary from an historical point of view covers the first fourteen days, when the friends were aboard RMS *Carpathia*, the ship which had, the previous year, led the attempts to rescue the survivors of the *Titanic*. Captain Arthur Rostron, who was heavily praised and decorated for his part in the rescue, continued in command of the *Carpathia* until sometime in 1913 and so may have been aboard the ship at this time. On 13 July the ship sailed to the rescue of another vessel whose engine had broken down; the diarist makes little comment, and so one wonders if he even knew of the *Carpathia's* dramatic recent history. His main concerns are girls, games and good dinners, and this part of the diary contains fascinating descriptions and photographs of life on board a steam liner, including a shuffleboard tournament, a 'cock fight' (in which two bound men have to push each other out of a chalk circle), a needle threading contest and fancy dress parties. He also records the living conditions of a low-fare passenger: "Our stateroom is very unsatisfactory, being a small room with four berths, no wardrobe... Only two at a time can dress not very comfortably at that. Room is very hot, and stuffy".

The rest of the diary concerns the friends' grand tour around Europe, passing through the great sights of Italy, France and Holland and ending up in London, where the author has a very unsatisfactory meal and a rather peculiar moustache trim. They embarked for home on 27th August on the *Oceanic* which, being "far inferior" to the *Carpathia*, attracts less attentive description.

An excellent contemporary source for information on the daily events and lifestyle on board ocean liners in their heyday.



ONE OF ENGLAND'S GREATEST POETS



29. SAGAN, Françoise. *Bonjour Tristesse*. Paris: Marcel Lubineau, 1954. **£600**

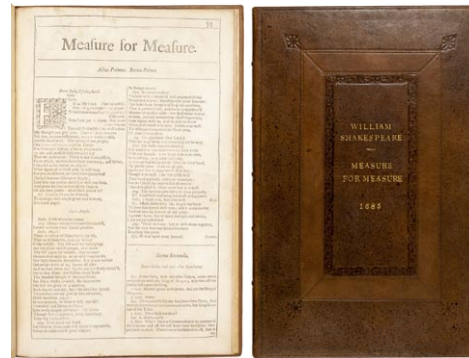
8vo., tastefully rebound in full French purple morocco with two raised bands to spine; lettering in gilt direct to spine; with matching slip-case; a.e.g., purple stained endpapers; pp. [xi], 177, [vii] with frontis and 11 inter-text illustrations, along with an additional suite of 25 plates bound in at the end; original pictorial wrappers bound in, all printed on high-quality heavy stock paper; spine characteristically but attractively sunned, slip case with some external rubbing and the odd chip, otherwise a fine, fresh copy.

First illustrated edition by Grau-Sala, one of a **deluxe edition of 50 copies** from a limited run of 575 copies, with 6 of the 25 additional plates having been rejected by the publisher, etched frontispiece and **silk proof mounted to front paste-down**.

This lavish edition of Sagan's most famous work was published in the same year as the initial publication by *Éditions Julliard*. Written when Sagan was just 18, *Bonjour Tristesse* scandalised France with its depictions of sexual freedom, whirlwood romances and hedonistic summer evenings, and captures the awkward coming-of-age period between teenage inhibition and the realities of adulthood.

Grau-Sala relocated to Paris upon the outbreak of the Spanish Civil War, where he became influenced by the great impressionists such as Manet and Renoir. He became associated with the *Jeune Peinture* (Young Painting) School of Paris, made up of the postwar generation of painters working in a modern, less traditional style in the 1950s. He went on to illustrate a number of notable editions by Maupassant, Colette, and Baudelaire.

FROM THE 1685 FOURTH FOLIO



30. SHAKESPEARE, William. *Measure for Measure*, extracted from the Fourth Folio. [London: Printed for H. Herringman, E. Brewster, and R. Bentley], [1685]. **£2,000**

Folio in sixes; full panelled calf by Bernard Middleton (with his pencil signature) and blind stamp, lettered in gilt on upper board; pp. 55 - 76; a little browning, and occasional staining, paper repair to margin of final leaf.

The complete play of *Measure for Measure* extracted from a copy of the Fourth Folio edition of the complete works published in 1685. The Fourth Folio was the last of the great 17th century folio editions of Shakespeare's complete plays. It was a reprint of the Third Folio (1663) with corrections and modernizations. The text of this edition is printed in a larger type than the three earlier editions, and more liberally spaced. It was executed on Dutch paper.

Measure for Measure first appeared in the First Folio of 1623. Because the play does not end tragically, it is technically a comedy, but modern critics describe it as one of Shakespeare's "problem plays", due to its dark content. In it, Shakespeare explores themes of corruption and incorruptibility; sin and virtue; the responsibility of civil law; morality and the dichotomy of justice and mercy.

This copy was bound by Bernard Middleton, MBE (1932 - 2019). See Jaggard p.497. Greg III, p.1119

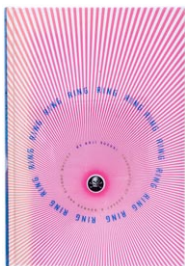


31. SPENSER, Edmund *The Works of that Famous English Poet, Mr. Edmond Spenser, viz. The Faery Queene, The Shepherd's Calendar, The History of Ireland, &c. Whereunto is added, An Account of His Life; With other new Additions Never before in Print.* London: Henry Hills for Jonathan Edwin, 1679. **£1,500**

Folio. Sometime rebound in half brown morocco, gilt lettering to spine, marbled boards, marbled endpapers, t.e.g.; pp. [x], 339, [i], 16, [8], 2, 10-11, 9-11, 10-11, 14-258, 369-391, [i], frontispiece engraving of Spenser's tomb; hinges a little rubbed, occasional spotting, previous owner's signature partially erased from title page, very good.

First complete edition, **first state**. The pagination of this volume is extremely eccentric but is as issued. This is the third folio edition of Spenser's poetry but the first to contain his complete works, including his prose *View of the Tate of Ireland* and Bathurst's Latin translation of *The Shepherd's Calendar*. It has been suggested by the DNB that John Dryden was the anonymous editor of this edition.

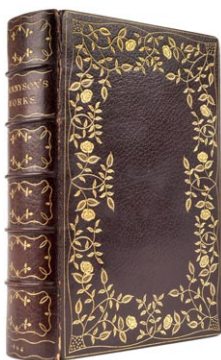
Edmund Spenser is probably best known for his allegorical poem *The Faery Queene*, at one time the longest poem in the English language. The poem was published with the help of Sir Walter Raleigh, who persuaded Spenser to accompany him back to England to present the completed portion of the work to Queen Elizabeth. Another item, *Mother Hubberd's Tale*, caused the authorities to withdraw unsold copies of the volume because it contained a covert attack on Lord Burghley, who was one of the most powerful figures of the court. Nevertheless, in 1591 Queen Elizabeth gave Spenser a small pension for life, in recognition of his writing.



32. SUZUKI, Koji. *Ring*. New York: Vertical, 2003. **£50**

8vo, original decorative hardcover and clear wrapper; pp. 286; spine a little sunned, otherwise very good.

First English language edition. The horror novel that inspired the frankly terrifying Japanese film of the same name.



33. TENNYSON, ALRED LORD. *The Works*. London: Macmillan and Co, 1894. **£800**

8vo, beautifully rebound by Bickers & Son in full burgundy morocco with elaborate gilt floral tooling to both boards, spine with five raised bands and floral gilt pattern in compartments, lettering direct to spine, and inner floral dentelles; marbelled endpapers; a.e.g; pp. [iv], viii, 898, [iv]; a little rubbing to spine and corners; small crack to upper joint expertly repaired; ribbon marker detached but laid in; previous ownership inscription to ff end paper; some offsetting to end papers; the odd very small spot and scratch, else a very handsome copy, very good to fine overall.

Later, **first complete edition**, with **lavish gilt tooling featuring roses and stars**.

Tennyson was appointed the Poet Laureate of the United Kingdom in 1850 and held the position for a record 42 years till his death in 1892. This beautifully bound copy was the first to include all of his poetry in its entirety.



34. TRANSFORMATION CARDS. [Cartes à rire des journaux]. [Paris, 1819]. **£2,995**

Complete deck of 52 etched hand-coloured transformation cards (a little spotted in places, one card with small abrasure), commenting on the the political situation in France during the restoration of Louis VIII, playfully mixing caricatures of political figures with allegorized titles of political newspapers and burlesque scenes.

The knave of spades features the politician and historian Vicomte de Chateaubriand dressed in clerical costume, the knave of clubs depicts Talleyrand as 'Clopineau' with political zodiac signs at the top; the queen is 'Gazette' and the King of clubs is 'Débats' showing the editor carrying two large bags inscribed Débats and Empire with two asses in the background. The court cards from the suit of hearts are figures representing three popular journals: 'Figaro', 'Minerve' and 'Constitutionnel'. Minerva is shown subduing certain evil spirits. The column which the king is defending is inscribed *Charte constitutionnel. Liberté de la Presse. Liberté Individuelle. Loi des Elections. Tolérance.* - See *The World of Playing Cards, online*). The lower denomination cards arrange the coloured symbols in often rude or burlesque scenes, frequently involving bare behinds.

The only complete deck we were able to trace is in the BNF.

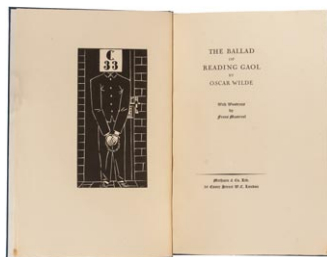
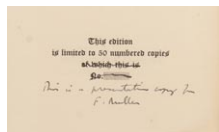


35. WHITTOCK, N[athaniel]. *Costumes of Oxford*. London: Whittock, [1840]. **£250**

12mo., 3 x 4.5"; green cloth, decorated in blind with corner-pieces and lettered in gilt to upper cover; 18 engraved plates, including uncoloured title and 17 additional hand-coloured plates of traditional Oxford dress, on folded concertina-style sheet extending to 48" in length; boards a little rubbed with some small ink spots to upper cover; inner hinge crack expertly repaired with the help of archival tape; the odd spot to plates, otherwise very bright.

A charming collection of this popular Victorian souvenir, published for both Oxford and Cambridge Universities, here presented in a pocket-sized leporello album. Various Oxford landmarks, including the Sheldonian, Tom Tower Christchurch, and Magdalen College, are also pictured in the background.

WITH 36 WOODCUTS BY MASEREEL.



36. WILDE, Oscar; [Frans MASEREEL, Illustrator]. *The Ballad of Reading Gaol.* London: Methuen & Co., 1924. **£998**

Large 8vo., blue publisher's boards, lettered in gilt to spine; original glassine wrapper; housed in a matching card slip-case, with 36 woodcuts by Frans Masereel, 7 of which are full-page; pp. [ii], 57, [vii], many unopened; glassine with some loss and tearing, a little offsetting to endpapers; slip case a little faded, with small crack expertly repaired; internally a very fresh copy, with just the odd spot.

First edition thus one of 50 numbered copies, this an **inscribed presentation copy no. 2** for F. Muller, as written in ink on the limitation page.

A beautifully illustrated interpretation of one of Wilde's most moving poems. Written in exile after his sentence had been carried out in 1897, it is based around the execution of Charles Wooldridge, an event which Wilde himself witnessed. It is rumoured that Aubrey Beardsley was originally approached to illustrate the poem, but this was rejected and the first edition appeared without illustrations.

Masereel is a fitting illustrator of this limited edition. Traditionally a Flemish painter, it was his visits to England and Germany in 1909 which influenced his lean towards woodcuts, and these examples were most likely produced while he was working in Paris between the First and Second World Wars. He is considered by some to be the creator of the woodcut novel, and his style is simplistic, though full of emotion. The full-page illustrations in this volume mostly depict a singular prisoner in various positions - praying, lying down, or facing the sky, and for the most part the backdrop is of solid brick walls.

REBECCA WEST'S COPY



37. WOOLF, Virginia. *Jacob's Room.* Richmond: Hogarth Press, 1922. **£29,500**

8vo., original yellow cloth with paper spine label. A little sunning to spine, a little foxing to first and last few leaves, small abrasion to front free endpaper, generally a very good copy preserved in cloth chemise and slipcase.

First edition. One of forty copies issued for "A" subscribers with a printed slip signed by the author tipped onto the front free endpaper. "A" subscribers had paid the Hogarth Press upfront to receive copies of all publications, while "B" subscribers received only notification of new publications. Rebecca West's copy, with her name written in Virginia Woolf's hand.

Rebecca West was famously to review *Jacob's Room* in "The New Statesman" (2 November 1922), writing of the author (whom she had yet to meet) that: "... [she] has again provided us with a demonstration that she is at once a negligible novelist and a supremely important writer." Woolf would not have been too upset; while she loved West's journalism, she likened her novel *The Return of the Soldier* to an "over-stuffed sausage." West and Woolf held a wary mutual regard throughout their lives and frequently reviewed each other's work, although they were never close friends. It is a measure of West's regard for Woolf that she was one of the very few non-Bloomsbury "A" subscribers.

A fascinating association.

PRESENTED 'FROM THE AUTHOR'



38. WORDSWORTH, William. *Yarrow Revisited, and other poems.* London: Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row; and Edward Moxon, Dover Street, 1835. **£3,000**

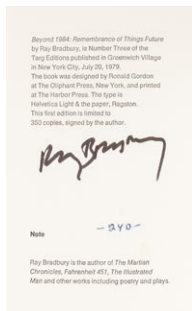
8vo., half brown morocco over marbled boards and fringed in gilt; spine with raised bands with gilt in compartments and gilt lettering, decoration, and roses; upper edge gilt, else uncut; brown and gold reflective marbelled end papers; pp. [ii], xvi, 349, [iii]; some light wear to edges and hinges, light yellowing to end papers in accordance with age, and the odd mark; nonetheless, this remains a very good (near fine) copy.

First edition presentation copy, with secretarial inscription 'from the Author' to the half title.

Yarrow Revisited was the last collection of poems published in Wordsworth's lifetime, and was composed after a tour of Scotland and the English Border in the autumn of 1831.

A charming, incredibly scarce copy of this collection, including many of Wordsworth's best later poems.

SOCIOPATHIC DROOGS AND PRESTOOPNICKS



41. BRADBURY, Ray. Beyond 1984: Remembrance of Things Future. *New York: Targ Editions, 1979.* £225

Square 8vo. Original red linen-backed illustrated paper-covered boards, with original white paper dust wrapper; two poems and two essays; pp. [vi], 22, [iv]; fine.

Number 240 in limited edition of 350, signed by Ray Bradbury.

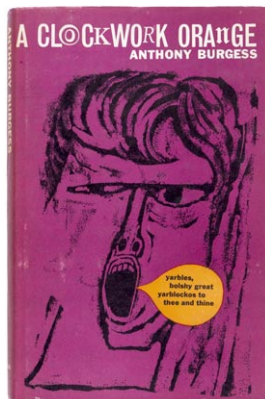
Includes two essays and two poems, dedicated to Donald Harkins “who helped me trap W.C. Fields in his lair one summer day in 1934.”

“We run from Death, and if our flight is fast/

Life wins the game of Time/

And death?

Left lost, comes late - forever last.”



42. BURGESS, Anthony. A Clockwork Orange. *London: Heinemann, 1962.* £2,500

8vo, black cloth lettered in gilt to spine; original pink pictorial dust-wrapper designed by Barry Trengrove; pp. [x], 196, [ii]; pages very lightly tanned to edges, with very light spotting to upper edge; wrapper with very light fading to spine; some very small nicks, and one approximately 0.5cm long to rear of wrapper; price clipped to inner flap; previous owner's sticker to ff end paper; an extremely good original copy, rare in such good condition.

First edition, first issue binding of black cloth with wide flaps to dust wrapper. The second issue was bound in blue.

A Clockwork Orange is part black humour, part psychological comment on violence and its dominance over the mind. Written in just three weeks, it was inspired, in part, by an attack on Burgess' pregnant wife, and is famous for its violent scenes, as well as its use of 'nadsat' – a combination of cockney slang with Russian.

The cinematic adaptation of Burgess's moral tale was accidental. Screenplay writer Terry Southern gave Stanley Kubrick a copy of the novel, but, as he was developing a Napoleon Bonaparte-related project, Kubrick put it aside. Soon afterwards, however, the Bonaparte project was cancelled and Kubrick happened upon the novel. It had an immediate impact. Of his enthusiasm for it, Kubrick said, “I was excited by everything about it: The plot, the ideas, the characters, and, of course, the language.” (*New York*

A very bright, fresh copy of the author's most famous book.



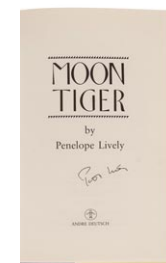
43. BURROUGHS, William. The Naked Lunch. *London: John Calder in association with the Olympia Press, 1964.* £250

8vo. original beige boards, spine lettered in gilt; photographic dust wrapper showing the author with red eyes, taken by Ian Somerville; pp. [iv], 251, [i]; slight compression to head and foot of spine; wrapper with some marks, and nicks to edges, including a small split to

foot of wrapper.

First UK edition.

The Naked Lunch was Burroughs seminal and most controversial work. It was banned in several US states, and is one of the most recent American books to undergo an obscenity trial. Using his own experiences as a drug addict, his satirical and dream-like narrative “cuts like a scalpel under the surface skin of reality to the festering sores that plague modern man underneath” (*Dust Jacket*). The title, as Burroughs claims in his introduction, was suggested by his close friend Jack Kerouac, and means “exactly what the words say: NAKED Lunch – a frozen moment when everyone sees what is on the end of every fork”.



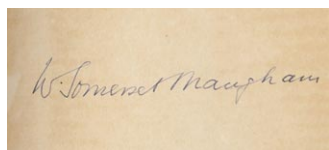
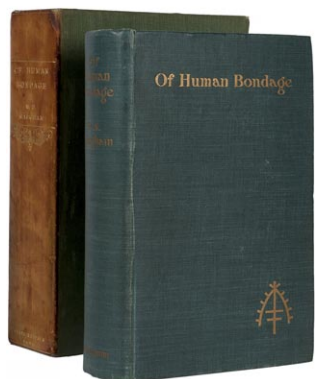
44. LIVELY, Penelope. Moon Tiger. *London: Andre Deutsch, 1987.* £275

8vo., blue publisher's cloth lettered in gilt to spine; unclipped jacket with vibrant design by Jenny Tylden-Wright; pp. [vi], 207, [iii]; wrapper has a few nicks and some bubbles forming lines in the acetate; else fine in very good jacket.

First edition, **Signed by Lively** to the title page, **with review slip from Andre Deutsch** tipped-in.

The book won the 1987 Booker Prize for its long, atmospheric passages and reminiscences of live, love and death.

**OF HUMAN BONDAGE,
OR THE STRENGTH OF THE EMOTIONS**



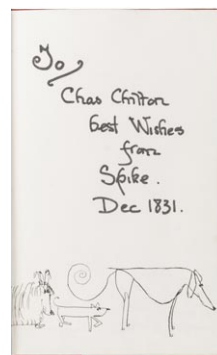
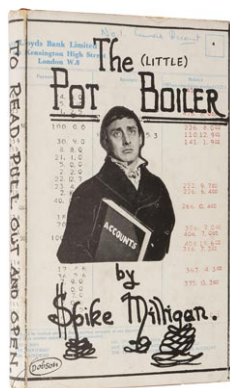
45. MAUGHAM, W. Somerset. *Of Human Bondage*. London: William Heinemann, 1915. **£3,500**

8vo., original blue cloth lettered in gilt on spine and upper board; [viii], 648; usual browning to endpapers, gilt on spine slightly dulled, otherwise a very good copy in contemporary cloth chemise and leather backed slipcase (a little rubbed and worn).

First UK edition **signed by the author on front-free endpaper**.

This coming-of-age story is generally agreed to be Maugham's masterpiece and to be strongly autobiographical in nature, with Philip's malformed foot standing in for Maugham's stutter, and the character's painful romantic struggles inspired by the author's own intense love affairs with both men and women. However, Maugham has also stated that "This is a novel, not an autobiography, though much in it is autobiographical, more is pure invention." (*Barr, 1957*).

Maugham, who had originally planned to call the novel *Beauty from Ashes*, finally settled on a title taken from a section of Spinoza's *Ethics*. The Modern Library ranked *Of Human Bondage* No. 66 on its list of the 100 best English-language novels of the 20th century.



46. MILLIGAN, Spike. *The (Little) Pot Boiler*. London: Dennis Dobson, 1963. **£398**

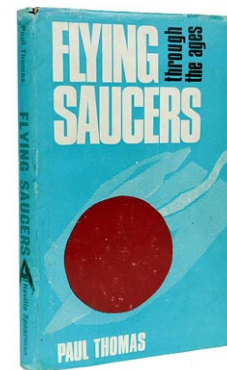
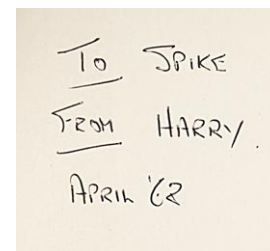
8vo., Red cloth lettered in gilt to spine; unclipped dust jacket; pp. 88; a fine copy with the odd very small smudge; jacket very good; a little toned and creased, with some rubbing along the spine and small nicks to head and foot.

First edition, **inscribed by Milligan to the title page**: "To Chas Chilton, best wishes from Spike. Dec 1831."

Charles, or 'Chaz' Chilton was a producer of the 1951 BBC radio show, *The Goons*, which ran for almost a decade. He had met Milligan when he was just 30 years old, and relatively new to his career. In 1949 Chilton had been running a show called *The Bowery Bar*, and effectively took the young Spike, who was looking for work at the time, under his wing. When the booked presenter underwent unexpected stage fright and locked himself in the toilet, Milligan sprang into action, and fronted the show live on air on his very first day.

The (Little) Pot Boiler contains a small collection of amusing drawings, sketches and poems. The dustjacket is a copy of Milligan's bank account at Lloyds bank and the rear cover a copy of his 1959-60 Income Tax Final demand.

**INSCRIBED BY HARRY SECOMBE
TO FELLOW GOON SPIKE MILLIGAN**

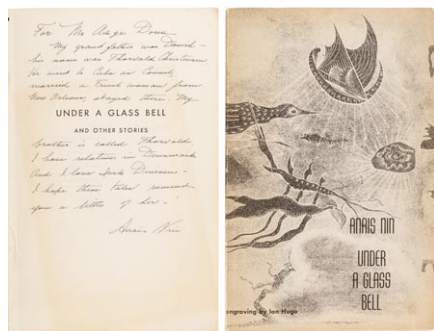


47. [MILLIGAN, Spike] THOMAS, Paul. *Flying Saucers through the Ages*. Translated from the French by Gavin Gibbons. London: Neville Spearman, 1965. **£398**

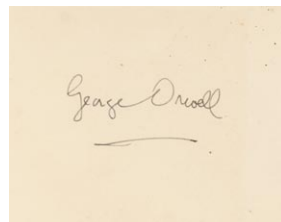
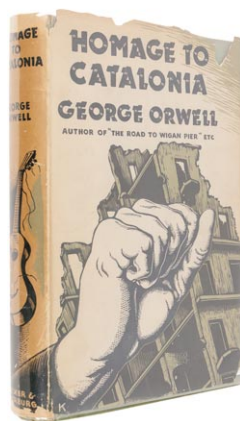
8vo., original maroon cloth with lettering in grey to spine; original dust wrapper; pp. 192; light sunning to upper edge of upper board; a little rubbing and chipping to spine of wrapper and upper edge, otherwise a very good copy.

First English edition **inscribed by Harry Secombe to fellow Goon Spike Milligan** "To Spike from Harry April '68". A pleasing association copy. *Flying saucers* had already featured in the Goon script *The Flying Saucer Mystery* (December 1953).

In this book, Thomas argues for the existence of flying saucers, and postulates that not only should Christians believe in them, but that the depictions of angels in The Bible show them to be intelligent beings who came to Earth in space craft. The star of Bethlehem is also, apparently, proof that flying saucers exist.



SIGNED BY ORWELL



I know the signature in this book is genuine because Eric Blair was a friend of my father, George Barber. I think they both belonged to the Left Book Club and perhaps that was where they met. They corresponded for many years both when George Orwell was in Spain during the Spanish Civil War and during the second world war when my father was in South Africa. Sadly my parents made many house moves and did not keep George Orwell's letters. That is a pity because my father was an excellent letter-writer and

48. NIN, Anais. Under a Glass Bell and other stories. n.p. [Gemor Press], [1948]. **£550**

8vo., illustrated paper wrappers with engravings by Ian Hugo; folding advertisement tipped in; pp. 101, [iii]; spine a little rubbed and darkened, else a clean copy internally.

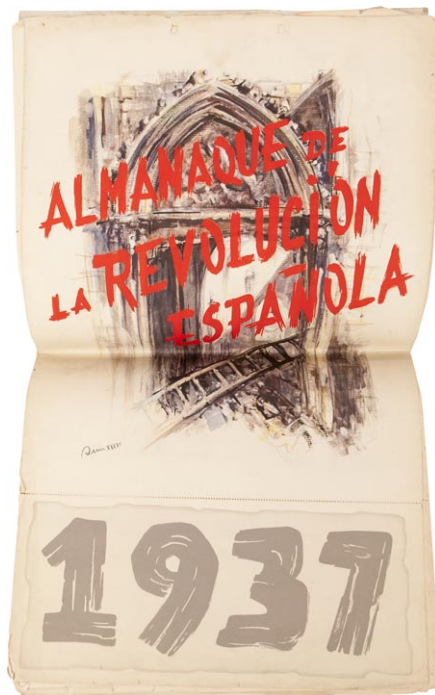
First softcover edition as stated, **inscribed by the author** thus: "For Mr. Aage Dons. My grandfather was Danish - his name was Thorwald Christensen. He went to Cuba as Consul, married a French woman from New Orleans, stayed there. My brother is called Thorwald. I have relations in Denmark and I love Isak Dinesen - I hope these tales remind you a little of her - ! Anais Nin."

This collection of stories broke the traditional American boundaries of social realism. With a focus on the unconscious, Nin began writing at a time when the theories of Freud and other psychoanalysts were relatively new. As she explains in *The Novel of the Future*, much of her work has followed Jung's dictum of 'Proceed from the dream outward'. She writes; "The dream was to be the genesis, the birthplace of our life. The novels were to be the constant description of going into life and back into the dream to seek the self when it lost its way. In a sense, I continued to say: the dream is the key, the source, the birthplace of our most authentic self".

Contents: *Houseboat*; *Under A Glass Bell*; *Je Suis Le Plus Malade des Surrealists*; *Ragtime*; *The Labyrinth*; *The All-Seeing*; *Birth*; *The Mouse*; *The Mohican*; *Through the Streets of My Own Labyrinth*; *The Eye's Journey*; *The Child Born Out of the Fog*; and *Hejda*. The last 6 are published here for the first time.

Aage Dons was a Danish writer. It is unknown how he and Nin were introduced.

Harty, 1976.



49. ORWELL, George. Homage to Catalonia. London: Secker and Warburg, 1938. **£45,000**

8vo., original cloth with supplied dust wrapper; pp. [vi], 313, [i]; boards of book somewhat soiled and rubbed with a light scrape along spine, some nicks to cloth at extremities of spine, wrapper with some loss and wear with front flap detached, otherwise a very good copy.

First edition **signed by Orwell** in full on the front free endpaper (for his friend and correspondent E. G[orge]. Barber) and rare thus. Laid-in is a letter from Barber's daughter, explaining that her father was a member of The Left Book Club and expressing her regret that Orwell's side of their correspondence was assumed to be lost, probably during a house move, although one letter is known to have survived and is included in the Collected Letters.

Sold by Judy Barber to Edinburgh dealer, William Lytle, thence by private collector to Peter Grogan, bookseller.

[Together with]:

"Almanaque de la Revolución Española 1937" - an illustrated wall-calendar, presumed published by The Workers' Party of Marxist Unification (Spanish: Partido Obrero de Unificación Marxista - P.O.U.M.), with stirring illustrations and bellicose notes for each month.

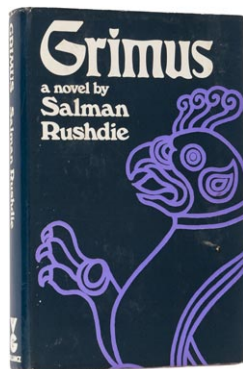
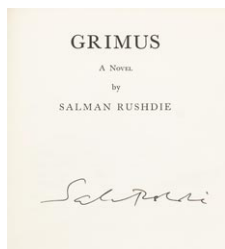


50. PIRSIG, Robert M. *Zen and the Art of Motorcycle Maintenance.* London: The Bodley Head., 1974. **£125**

8vo., original brown cloth lettered in gilt to spine; unclipped pictorial dust jacket with design by John Sewell; pp. 412, [iv]; slight offsetting to end papers; jacket a tad toned with very light edge wear; near-fine overall.

First English edition of this cult classic.

Pirsig's fictionalised autobiography had struggled to find a publisher, and had been rejected over 126 times before its release in 1974. With its combination of philosophical discussions and simple narrative of a road trip between father and son, it became an instant success and quickly sold over 5 million copies worldwide.

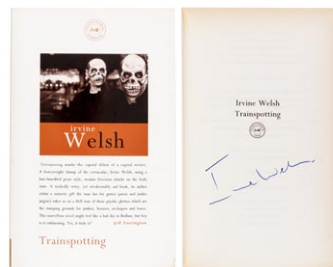


51. RUSHDIE, Salman. *Grimus.* London: Victor Gollancz, 1975.

£650

8vo, purple cloth with lettering in gilt to spine; unclipped dust jacket; pp. 318, [ii]; a near-fine copy, with just some light toning to the text block, offsetting to end papers, and the odd spot; jacket with some small creases and some loss to the blue colour from head and foot of spine; price on inside flap crossed out in pink pen and replaced with '50p'; nonetheless retaining the dark blue to spine, which is **uncommon**.

First edition of the author's first novel. This copy is **signed by Rushdie to the title-page**.

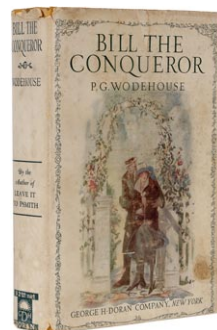


52. WELSH, Irvine. *Trainspotting.* London: Secker and Warburg Ltd., 1993. **£498**

8vo., original paperback wrappers with cover and author photograph by David Harrold; pp. [viii], 344; light toning to textblock; one or two very light scratches to covers and the odd spot; otherwise a very good, near-fine copy with barely a crease to the spine.

First edition, **signed by Irvine Welsh to the title page**.

The first edition of this book is scarce, preceding the movie and its subsequent cultural uproar by three years.

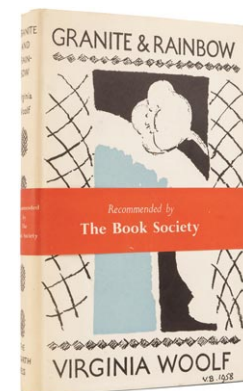


53. WODEHOUSE, P.G. *Bill the Conqueror. His Invasion of England in the Springtime.* New York: George H. Doran, [1925]. **£750**

Crown 8vo., original yellow cloth, blocked in green; pictorial dust wrapper; pp. 323, [i]; light browning to endpapers and some spotting to edges, otherwise a very good copy in slightly chipped and soiled dust-jacket.

First American edition.

Wodehouse met his life-long friend and confidant William Townsend during his school days at Dulwich, and it is most likely his influence which led Wodehouse to name so many of his titles after him.



54. WOOLF, Virginia. *Granite and Rainbow.* London: The Hogarth Press, 1958. **£500**

8vo, blue cloth boards with lettering in gilt to spine. Original pictorial dust wrapper designed by Vanessa Bell; with the Book Society wrap-around band. Pp. 239, [1]. Some discolouration to spine of wrapper, with the odd damp spot and some very light foxing; light offsetting to endpapers and even yellowing in accordance with age. Nonetheless a very good copy overall.

First edition.

A posthumous collection of twenty-five essays on the art of fiction and biography. The title comes from an essay entitled *The New Biography*, in which Woolf discusses the tension between the "granite-like solidity" of historical facts and the "rainbow-like intangibility" of the human personality. In a departure from her popular fiction, this collection of essays illuminates Woolfe's everyday career as an essayist, with chapters on *The Gothic*, *Walt Whitman*, and *Women in Fiction*, among many others.

CHILDREN'S & ILLUSTRATED BOOKS

KILLER PLANTS



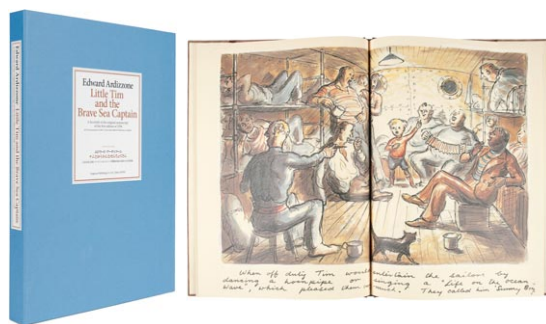
55. WYNDHAM, John. *The Day of the Triffids.* London: Michael Joseph, 1951. **£1,500**

8vo., original green cloth lettered in silver to spine; with pictorial dust wrapper designed by Patrick Gierth; pp. 302, [ii]; text block lightly yellowed; with upper edge a trifle dusty; wrapper unclipped, with some bumps to corners, small tears to head and foot of spine wrapper; two of which have been unobtrusively repaired with tape interally; small previous ownership sticker to front paste down; still a very good copy retaining much of its original colour.

First edition of Wyndham's most famous novel, influenced, as freely admitted by Wyndham himself, by H.G. Wells's *War of the Worlds*.

Day of the Triffids tells the story of a meteorite shower which blinds the majority of the population of earth. The survivors are then faced with the Triffids – giant plant-like creatures which grow to over seven feet tall, walk on their root systems and can kill from one touch of their poisonous stings. It was the basis for two films, a 1962 feature film produced by George Pitcher and Philip Yordan, directed by Steve Sekely, and starring Howard Keel and Nicole Maureyand and a 1981 made-for-television movie.

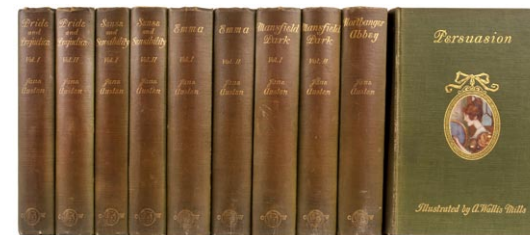
The novel established Wyndham as an author, and remains his most popular novel to date. It also seems to anticipate bio-warfare and mass destruction fifty years before their realization, with a touch of Cold War paranoia.



56. ARDIZZONE, Edward (author and illustrator). *Little Tim and the Brave Sea Captain.* Tokyo: Koguma Publishing Co. Ltd. 2011. **£175**

Folio. Finely, discreetly, and handsomely bound in brown cloth-backed mottled paper-covered boards produced as a facsimile of the original manuscript binding and presented in a skilfully crafted chemise and case, fashioned from light blue board, which contains a recessed panel to house the 47-page colour-printed prospectus for this edition (printed in English and Japanese); the 80-page facsimile manuscript printed throughout on one side of the paper in full colour (after the original watercolours) and including the cover design, a tipped-in erratum, and printers' notes; fine.

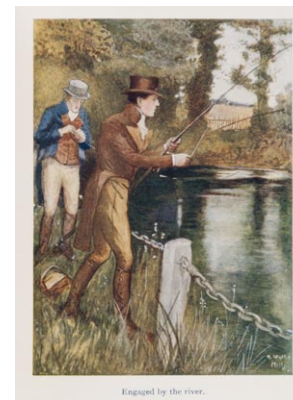
First edition thus, limited to only 1,000 numbered copies. This facsimile edition of the original manuscript of *Little Tim and the Brave Sea Captain* was produced to celebrate the 75th anniversary of the first *Tim* book.



57. AUSTEN, Jane (author). A. Wallis MILLS (illustrator). R. Brimley JOHNSON (notes by). [The Works.] *Pride and Prejudice; Sense and Sensibility; Emma; Mansfield Park; Northanger Abbey, and Persuasion.* London: Chatto & Windus. 1908-1910. **£1,600**

8vo.; 10 volumes; original olive green cloth lettered in gilt to spines, and boards, with oval gilt frames to upper covers enclosing onlaid pictorial labels, in colour; top edges olivine, others untrimmed, double-page pictorial endpapers in colour; a total of **100 coloured plates** after watercolours, including frontispieces throughout protected by original tissues; a wonderful, and **very scarce**, set in original cloth, with light external dusting, mild and uniform tanning to spines, mild shelf rubbing, and bruising to spine ends (although no nicking); internally with some toning to stock, a few minor marks, and the occasional fox-mark, but uncommonly fresh and attractive throughout.

Early set illustrated in colour, produced in *St. Martin's Illustrated Library of Standard Authors*. This set is distinguished by containing what appears to be the largest number of coloured plates of any vintage edition. The watercolour illustrations are charmingly innocent, occasionally humorous, sensitive to the text, and painted in gentle, diffuse, but confident tones by Alfred Wallis Mills (1917-57) who studied at the South Kensington School of Art and was a contributor to *Punch*.





58. BAUER, John (illustrator). John Bauer's Bästa. Ett Urval Sagor Ur Bland Tomtar Och Troll [A Selection of Tales Among Gnomes and Trolls, Years 1907-1915]. *Stockholm; Ahlén & Åkerlunds Förlag.* 1937. **£398**

Large 4to. Original full mottled calf over limp boards, spine with 4 raised bands, lettered in gilt, plain edges, marbled endpapers; pp. [x], 11-91; with photographic portrait frontispiece in sepia, guarded by tissue, and 19 very large and glorious coloured plates accompanied by 7 black-and-white vignettes; externally near fine with very minor rubbing to edges and corners, internally remarkably clean with the occasional fox-mark to margins, short, closed, and unremarkable tears (longest 40mm) from lower gutter of 2 plate margins to bottom edge, a small brown stain (1cm) to bottom gutter of four consecutive text leaves, slight internal cracking, and minor evidence of handling to lower forecorner of some leaves with some faint creasing.

Second Swedish collected edition, first issued the previous year, enlarged with an additional 5 black-and-white vignettes. Bauer's artwork is reproduced in this book on a generous, and impressive, scale.



59. CARROLL, Lewis (author). Peter CHUKLEV (illustrator). Nina DEMUROVA (translator and editor). Alisa v strane chudes. Skvoz' zerkalo i chto tam uvidela Alisa. [Alice's Adventures In Wonderland; Through The Looking-Glass and What Alice Found There] [Bulgaria], [Sofia]; *Izdatel'stvo literaturny na inostrannykh iazykakh.* 1967. **£950**

4to. Original quarter cream cloth-backed blue pictorial boards lettered grey to spine, chess and playing card endpapers in white, maroon, and grey, preserved in pictorial **dustwrapper**; pp. [vi], 7-225 + [ii]; with decorated title in red and black, 8 full-bleed coloured plates on heavier stock and a profusion of sketches throughout in black and white presented as full-, half-, and three-quarter-page illustrations; a very good copy with a minor marking to spine, internally near fine with slight blistering to front pastedown endpaper and one short, and unobtrusive, scuffed tear to fore-edge of rear free endpaper, protected by a very good example of the fragile dustwrapper (priced 1 30 to lower panel) with light overall dusting, one vertical and slightly open, tear to upper joint, small chipping to spine ends and corners, a few very short and closed edge tears (longest 1cm) and mild tanning to spine; **very scarce, especially signed.**

First edition in Russian to combine *Alice's Adventures in Wonderland* and *Through the Looking-Glass, And What Alice Found There* in one volume. This copy is **signed** in ink to the title-page by Nina Demurova who is the translator of this edition and author of the foreword. The illustrator Peter Chuklev (1936-) is Bulgarian. He went on to illustrate the Bulgarian version of Tolkien's *The Hobbit* in 1975.



60. [COSTUME BOOK]. E. MAASKAMP (author). Afbeeldingen van de Kleding, Zeden en Gewoonten in Holland, met den aanvang der negentiende eeu: Tableaux Des Habillements, des Moeurs et des Costumes en Hollande au Commencement du Dix-Neuvième Siècle. *Amsterdam; E. Maaskamp, Apurès du Palais.* [1811]. **£1,250**

4to. Finely and handsomely bound in half tan Regency calf over marbled boards, the spine with 5 raised bands exquisitely and extravagantly decorated in gilt in compartments with a repeating scroll-tool design, lettered direct in gilt, marbled endpapers and edges, housed within a custom-made beige cloth-covered fall-down-back box with green cloth label lettered in gilt; pp. [58]; with fine stipple-engraved, and hand-coloured, allegorical frontispiece of the Muse of Drawing by Louis Portman after Jacques Kuyper, together with **20 other fine, and exquisite, engraved plates** with detailed and expert **hand-colouring** throughout; **a wonderfully pleasing copy**; externally fine; recently expertly, and invisibly, rejoined at upper board by Charles Gledhill, internally also preserved in exceptionally crisp state with occasional very light, and inoffensive, browning and spotting (almost exclusively confined to text pages) and some of the unavoidable offsetting from plates to blank guards, with a neat contemporary inscription, dated 1817, to front blank.

Early, revised, edition, complete with an additional 4 plates, with extensive explanatory text in both Dutch and French. This work originally appeared in 5 instalments from 1803 to 1807, with a total of 16 plates. It is a historically, ethnologically, and culturally, important volume of prints of costumes of the various Batavian provinces, designed to underline their antique origin, and their "absolute Dutchness". The venture was also, in part, a propaganda exercise, designed to reinforce Dutch national identity following a period of political unrest.

WITH 6 LETTERS BY CRANE

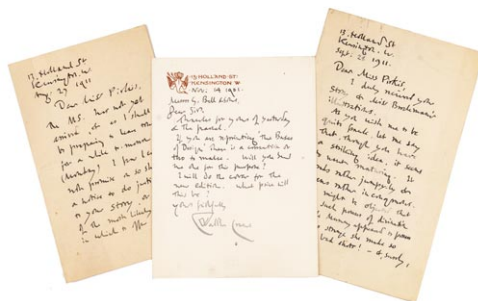


61. [CRANE]. KONODY, P.G. (author). *The Art of Walter Crane.* London; George Bells & Sons. 1902. **£1,450**

Folio. Original pale blue cloth elaborately and pictorially blocked in sinuous *Art Nouveau* style in gilt to spine and both covers, top edge gilt, others uncut, decorated pale green endpapers; pp. [xiii] + 147 + [i]; finely and beautifully illustrated with a photogravure frontispiece guarded by tissue, a pictorial title-page, and 7 other glorious photogravure plates printed in pale green, sepia and monochrome together with a profusion of other plates, including 16 in full colour after book illustrations, wallpaper designs, and other decorative work by Crane alongside engravings throughout in the text; and with an unusual tipped-in facsimile on handmade paper reproducing two leaves from the Kelmscott Press *Glittering Plain* printed in red and black; a very good, sound, and attractive copy with some uniform fading, dusting, rubbing, and soiling to spine cloth, with some dulling to spine gilt and a single small brown spot to bottom edge of upper board (8mm); internally very good with dusting to endpapers, cracking to upper hinge (now invisibly made good), and some spotting and light browning to untrimmed edges and sporadically to the interior, with the bookplate of George Charles Williamson to front pastedown.

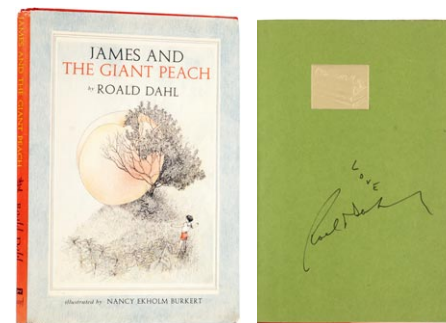
First edition, complete with the tipped-in notice at the front from Crane announcing that although he helped supply illustrations and information for the book is not responsible for the arrangement, nor does he necessarily endorse the literary contents or the opinions expressed. Surely the definitive work on this artist, and certainly the most attractive, finely printed by The Chiswick Press.

Possibly at some point the **publisher's copy**, complete with a small tipped-in 16-page catalogue advertising an exhibition of recent artwork by Walter Crane, as exhibited at the Doré Gallery in 1902, with cover designed by the artist. Also with a tipped-in announcement of the death of the artist from *The Times*, 1915; a neatly affixed 8-page contemporary illustrated article in Italian on Walter Crane; one other short newspaper article; and a four-page section from *The Saturday Review*, 1902, tipped in to rear.



Also, importantly, with the addition of **6 fine autograph letters** in ink, signed by Crane: 4 on bifoliate personalised writing paper stamped in sepia with Crane's monogram and the address of 13, Holland St. Kensington, W, addressed to Messrs. G. Bell & Sons, all from November 1901, 3 of which are lightly tipped in to prelims; and 2, loosely inserted, on bifoliate plain writing paper, both addressed to Miss. Pirkis and dated August and September, 1911.

From the library of George Charles Williamson with his bookplate. Williamson (1858-1942) was an art historian, antiquarian, and author, who wrote widely on European art from the Renaissance to the 19th century. He is especially associated with the "Miniature Series of Painters" series, of which he was the series editor. These titles, interestingly, were also published by George Bell & Sons which suggests that this monograph, along with the accompanying letters, was either a gift from the publishers to one of their authors, or bought by him direct from their archives.



62. DAHL, Road (author). Nancy Ekholm BURKERT (illustrator). *James And The Giant Peach.* New York, Alfred A. Knopf. 1961 [Circa 1966]. **£898**

Royal 8vo. Original deep coral cloth blocked with a pictorial wreath, in blind, to upper cover and lettered gilt to spine, green endpapers; pp. [viii] + 118 + [ii]; with illustrations by Burkert throughout, in profusion, in both monochrome, tints, and full colour; externally ostensibly very good and clean with bruising to forecorners of upper cover, with wear to cloth at lower edges of boards with expert, and barely noticeable, retouching of colour; internally generally very good with some dust-soiling to edges of book block, a few small marks, a number of pages showing the faint vestiges of corner turning, minor marking to lower free endpaper, and a metallic gold blind-stamped bookseller's label to front endpaper, protected by a pleasing, price-clipped, dustwrapper with small chipping, and some associated lateral creasing, to spine ends and corners.

Early edition, first published in 1961, with 4-line colophon to rear, with no mention of the paper supplier, and a 9-digit SBN (introduced in 1966) to bottom panel of the dustwrapper. This copy is **signed** in ink to the title-page, in black felt pen, by the author, "Love, Roald Dahl".

**ARTIST'S PRESENTATION
MANUSCRIPT COPY**



63. DETMOLD, Edward Julius (artist). An original watercolour painting of a “Bambi”-style deer surrounded by forest animals. 1920. **£1,450**

An original, finely detailed, and painstakingly executed, watercolour roundel depicting a fawn with forest animals painted on artist's board with handpainted border; signed, characteristically, with the initials “EJD” and dated 1920; with triple-layered mount in taupe and cream and an early, and handsome, gilded frame; preserved in lovely condition with only a couple of tiny, and scarcely noticeable, fox-marks to the background and another very small (7mm) watercolour splash to the foliage.

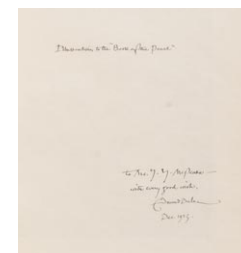
A beautiful, lovingly-worked, and harmonious painting demonstrating the exquisite skill of this watercolour artist. This image was reproduced as an onlaid plate on the cover of “Baby Birds and Beasts” (*Oxford University Press*, 1920), which constitutes the combined edition of *The Book of Baby Beasts* and *The Book of Baby Birds*.



64. DULAC, Edmond (illustrator). *La Princesse Badourah, Conte des Mille et Une Nuits.* Paris, L'Édition d'Art. [1914]. **£698**

4to. Original buff paper wraps over card, prettily decorated in green, white, and gilt, fore- and lower edges untrimmed, preserved in contemporary (and perhaps original) green board slipcase lined with marbled paper; pp. [viii], [5]-114 + [iii], printed throughout on Japon; with decorated title in 2 colours and gilt together with 10 fine, and glorious, coloured plates mounted-at-large behind captioned tissue guards within fine filigree feather borders and crowned by stylised peacocks in yellow gilt; a very nearly fine copy preserved in exceptional external and internal condition with only a tiny nick to heel of spine and the usual, and almost unavoidable, trace of vertical creasing to spine, internally pristine; the slipcase with minor rubbing and one small scuff.

First French limited edition published the year after the U.K. edition. One of only 500 copies on Japanese vellum, **signed** in ink by Dulac. The French edition is distinguished by additional designs not found in the English language editions including 9 vignettes of a small tree in an urn on pages preceding each chapter; decorated initials at the start of each chapter; 7 tail-pieces of a dragon and swan etc.; and 2 surrounds for letterpress on the limitation and printer's pages.



65. DULAC, Edmund (illustrator). [Leonard ROSENTHAL]. Illustrations to “The Book of the Pearl”. Dec. 1923. **£2,600**

Small slim 4to. Original white vellum-backed hand-printed paper-covered boards blocked with a repeating floral pattern in violet, brown, and green, fine highly decorative endpapers, plain edges, preserved in cloth-covered **slipcase**; ff. [11]; prelim pages with “Special Copy No. 3” in ink in Dulac's hand opposing the artist's title “Illustrations to the ‘Book of the Pearl’” also in ink by Dulac, followed by the full suite of 10 coloured plates produced for the book, each mounted-at-large on Japanese vellum with hand-ruled coloured panels and each with a manuscript caption below, in ink, in Dulac's hand, tissue-guards throughout; a fine copy with only minimal rubbing and tiny wear to forecorner tips.

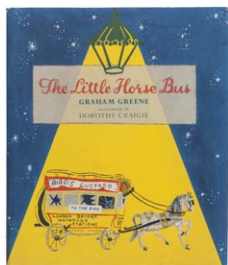
Special copy 3 of a highly limited, but unspecified, number produced as presentation gifts for the artist's friends. The front free endpaper carries an inscription in ink, by Dulac: “to Mr. Y.Y. McPeake, with every good wish, Edmund Dulac, Dec. 1923”.



66. [EXPRESSIONIST]. RUCKERT, J.[ohann Michael] Fr.[iedrich]. Hermann FISCHER (illustrator). Vom Bublein vom Baumlein; Zwei Marlein von J. Fr. Ruckert &c. Bern: Verlag A. Francke. [1926]. £198

4to. Original black cloth-backed red pictorial boards; pp. [42]; with a total of 37 woodblock illustrations printed in dense ink about bold text in capitals; an attractive copy with rubbing and some wear to edges of boards and corners, with slight scuffing and light marking to lower cover, internally clean with toning to stock and a slight bruise to top forecorner of book block.

First edition. The artwork, by Swiss painter and graphic artist Hermann Fischer-Berli (1888-1955), is Expressionist in style. He was a teacher of wood-engraving, drawing, and illustration at the Kunstgewerbeschule in Zurich but also worked alongside his wife, who was a kindergarten teacher, to produce visually compelling books full of woodcuts or linocuts for the young.



67. GREENE, Graham (author). Dorothy CRAIGIE (illustrator). The Little Horse Bus. London, Max Parrish. 1952. £450

Small slim 4to. Original red linson boards gilt, coloured pictorial endpapers, preserved in pictorial dustwrapper; pp. [iii], 4-35; bold colour-printed plates throughout (including several double-page spreads) together with drawings in inky blue; a wonderful copy, both externally and internally, without inscription, protected by a near fine, unclipped dustwrapper (8/6) with only one tiny closed tear (7mm) to head of spine and tiny abrasions to forecorners.

First edition of a scarce work.



68. [GREENE, Graham] (author). Dorothy CRAIGIE (illustrator). The Little Train. London, Eyre & Spottiswoode. [1946]. £850

Landscape royal 8vo. Original yellow cloth delightfully and pictorially decorated in colours with a sequence of tiny trains across the upper cover and spine, pictorial vignette to lower board, pictorial map endpapers, top edges yellow, preserved in an unclipped marbled dustwrapper (7/6) with a similar train pattern; pp. [ii] + 42 + [iii]; illustrated on every page in colour; an extremely fresh copy with only very mild rubbing to boards, internally equally clean and sound, without inscription, protected by a near fine, unclipped dustwrapper (7/6) with only light dusting, and one tiny nick, to bottom edge.

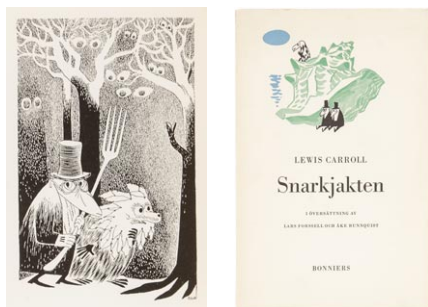
First edition, second issue. For fear of jeopardising his reputation as a serious novelist this book was published anonymously while the author was still a director at Eyre & Spottiswoode. It is Graham Greene's first book for children. The first issue of the first edition appeared in plain boards and was protected by an undecorated buff dustwrapper. This second issue has a dustwrapper containing reviews on the inner flap. Both are remarkably scarce and sought-after, and this is the more attractive. This is the first of a series of four transport books produced by this partnership of author and illustrator. In 1938 Greene had embarked on an affair with Craigie, who was then a theatre designer known as Dorothy Glover. She assumed her pen name when she began to write children's books. Their liaison lasted until the late 1940s.



69. JANSSON, Tove (illustrator). Original Moomin Labels from the 1950s Helsinki; Kromipaino, circa 1950. £148

A set of 4 original Moomin labels by Tove Jansson, each image size circa 60 x 60mm printed in three colours (red, powder blue and yellow) and each individually presented in a striking matt black mount with handwritten limitation details to the base and to the reverse; fine condition contained in original acetate sleeves with loose limitation sticker and printed details.

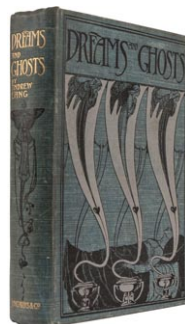
Set number 178. These authentic labels were used from Moomin products such as candles and soap manufactured by the former soap factory Vaasan Saippuutehdas (est. 1886) in Vaasa Finland. The four characters represented are Moomintroll & Little My, Snufkin, Snork Maiden and Sniff.



70. JANSSON, Tove (illustrator). Lewis CARROLL (author). Snarkjaktten [The Hunting of the Snark]. Stockholm; Albert Bonniers Forlag. 1959. **£425**

8vo. Original ivory card wrappers pictorially decorated in blue, black, and green to upper cover and in black to lower one, edges uncut; pp. [viii], 9-51 + [iv], partially unopened; with title-page vignette, 8 bold and dramatic full-page black-and-white plates and 8 other drawings and decorations, all by Jansson; a very clean copy with the usual light dusting, and mild toning, to covers and a very short tear to head of spine (15mm), now neatly and expertly relaid and very unobtrusive, internally fine, without inscription, and priced 9:75 to lower cover; an **elusive** Jansson title.

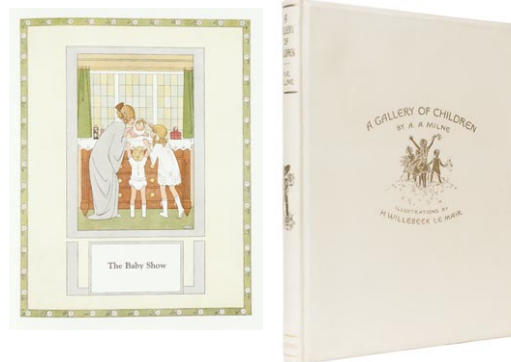
First edition of Tove Jansson's enigmatic interpretation of Carroll's famous nonsense poem, with text in Swedish. *Only 4 copies listed on WorldCat (Malmo; Univ. of Texas; Nat. Lib. of Sweden and Princeton). No copies located commercially at the time of cataloguing.*



71. LANG, Andrew (author). The Book of Dreams And Ghosts. London; Longmans, Green, And Co. 1897. **£248**

8vo. Original mid blue cloth pictorially decorated in bold *Art Nouveau* style in dove grey and dark blue to upper board and spine, with title in gilt, top edge gilt; pp. [v], vi-xviii + 301 + [i] + 32, publisher's catalogue; decorated title-page and one internal diagram, a very attractive copy with only a little light dusting and rubbing, a couple of tiny spots to lower board (2mm), and speckled foxing to fore-, and lower edges of book block; internally good and sound with cracking to upper hinge (though firm), tanning and foxing to endpapers, and light foxing to prelims; rather **scarce**.

First edition. A collection of accounts of supernatural occurrences involving ghosts and dreams including waking dreams; voracious dreams; hallucinations; crystal gazing and crystal visions; astral bodies; appearances of the dead; ghosts and hauntings; modern hauntings; old ghosts; Icelandic ghosts, and 'mixed bogies'.

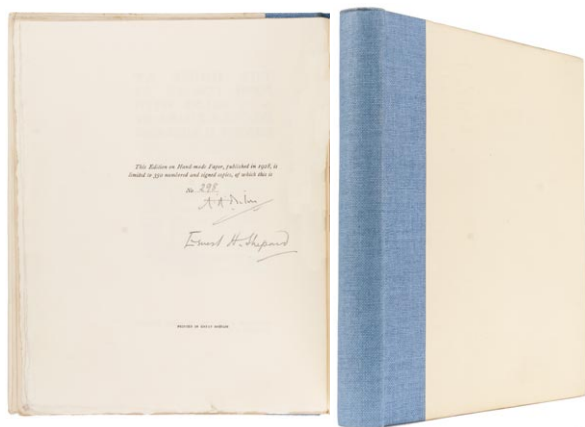
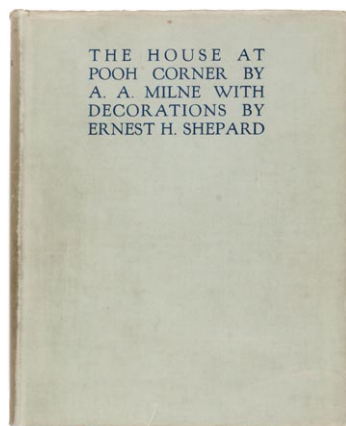


72. MILNE, A.A. (author). H. Willebeek le MAIR (illustrator). A Gallery of Children. London; Stanley Paul & Co., Ltd. [1925]. **£950**

Large 4to. Original white buckram with gilt vignette to upper cover, lettered in gilt, top edge gilt, others uncut; pp. [iv], 5-105, printed on fine hand-made paper; with an illustrated title-page and 12 charming coloured plates in pared back *Art Deco* style; a fine copy preserved in truly exceptional condition, both externally and internally, bar light spotting to the endpapers.

First edition. This is copy number 4 of a total limitation of 500 (of which only 485 were for sale) **signed** by A.A. Milne, author of *Winnie-The-Pooh* (1926) and *The House At Pooh Corner* (1928).

ONE OF 350 COPIES



73. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner*. London, Methuen & Co. Ltd. 1928. £5,950

Large square 8vo. Original blue buckram-backed cream boards, with onlaid paper lettering label to upper cover, top edges rough, others uncut and unopened, preserved in original letterpress **dustwrapper**; pp. [vi]- xi + 178, printed on fine handmade paper; with illustrations throughout in line by Shepard including some full-page; both externally and internally fine bar slight foxing and dusting to top edges, without inscription, and unread; protected by an attractive example of the dustwrapper with some overall dusting and rubbing, mild soiling to spine and fore-edges, nicking and a short, almost closed, tear to head of spine (20mm), and another (12mm) to bottom edge of upper panel; remarkably scarce by virtue of the tiny limitation alone.

First edition *de luxe*, printed as a large paper copy on the finest stock, limited to **only 350 numbered copies** and **signed** in ink by both A.A. Milne and E.H. Shepard. A rare, and superior, edition of this perennial children's favourite. Tigger makes his first appearance in this book, which is the sequel to *Winnie-The-Pooh*, published two years earlier.



74. NESBIT, Edith (author). H.R. MILLAR and H. GRANVILLE FELL (illustrators). *The Book of Dragons*. London and New York, Harper And Brothers. 1901. £1,450

8vo. Original French blue cloth pictorially blocked and lettered in gilt to spine and upper board, top edge gilt, others uncut; pp. x + [ii], [3]-290 + [i]; with xylographic frontispiece and title-page spread in burnt orange and blue together with 8 further full-page plates in the same medium and colours as chapter introductions by H. Granville Fell, with 16 additional plates after engravings, all featuring dragons, by H.R. Millar; a remarkably fresh, and beautiful, copy with minimal dusting and rubbing to joints, spine ends, and forecorner tips, with small bruising to heel of spine, a small area of blistering to cloth at lower board, and a tiny ink spot to the same (5mm); internally without inscription and fine throughout bar the crisp, and marginal, excision of the lower forecorner of a single leaf; **rare** in this condition.

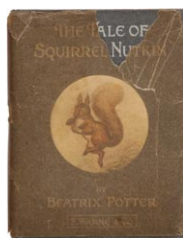
First edition: published simultaneously in London and New York. Nesbit introduces the reader to "eight dreadful dragons" in separate stories including: "The Ice Dragon, or do as you are told"; "The Dragon Tamer", and "The Fiery Dragon, or the heart of stone and the heart of gold". In our experience this is the scarcest Nesbit title in first edition, even exceeding in trickiness her great classic *The Railway Children* (1906).



75. [NURSERY FIGURES]. **KRAMER, Willi (illustrator)**. Hand-painted wooden nursery figures. Circa 1910. **£598**

A collection of 6 wonderful hand-painted, and fine quality, children's nursery decorations hand-crafted from wood (largest 350 x 255mm) representing the Pied Piper of Hamelin and 5 female figures, each with a leather metal-riveted tab to the reverse, for hanging, including two women in Mediaeval dress, one with a babe in arms and the other accompanied by 2 gnomes; a goose girl in contemporary dress; a girl with a fawn at her feet, and another with a small bird, all with the maker's stamp to the reverse, 'Willi Kramer Atelier, Für Porträt und Bildnismalerei Buchgraphik und Kunstgewerbe'; with some discoloration and dulling to surface varnish but overall in lovely condition with a rich patina of age.

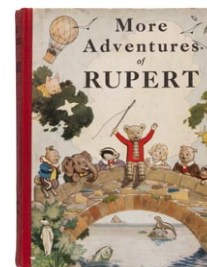
The elegant figures are all drawn with a slim, attenuated, and stylish line characteristic of late *Art Nouveau* artwork at the turn of the last century as exhibited by the Glasgow and Viennese Schools, being reminiscent of artists such as Jessie M. King and Charles Rennie Mackintosh. Willi Kramer goes untraced.



76. **POTTER, Beatrix (author and illustrator)**. *The Tale of Squirrel Nutkin*. London; Frederick Warne And Co. 1903. **£1,650**

12mo. Original slate grey boards lettered in white with onlaid pictorial roundel to upper cover, pictorial endpapers, protected by original printed **glassine dustwrapper**; pp. [vii], 8-84 + [ii], including integral blanks; illustrated throughout with coloured plates after watercolours; externally fine, internally near fine with slight speckling to fore-edge of book block, light dusting to endpapers, and a neat contemporary ink inscription to half-title, dated Xmas 1903, protected by the **scarce** glassine wrapper, priced 1/-, with some toning, small nicking to base of spine, two chips to the same (maximum 10 x 10mm) and a larger triangular area of loss to top edge of upper panel (40 x 30mm maximum).

First edition: the second or third issue with the addition of 'Author of *The Tale of Peter Rabbit*' after Beatrix Potter's name on the title-page. The printed wrapper lists *The Tale of Peter Rabbit* (1902), *The Tale of Squirrel Nutkin* (1903), and *The Tailor of Gloucester* (1903) as titles in print and *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* as being in preparation for 1904.



77. [RUPERT]. [BESTALL, Alfred]. *More Adventures of Rupert*. London; Daily Express Publication. [1937]. **£398**

4to. Original red cloth-backed pictorial boards, spine lettered and decorated in black; pp. [v], 6-123 + [i]; with illustrations throughout in strip cartoon format, with red overlays; a lovely copy with none of the usual fading to spine, boards lightly dust-soiled with small shelf wear, some exposure of boards at corners, and light speckling to edges of book block; internally unusually clean with 'This Book belong to' uncompleted on front pastedown and only a few light internal spots and marks. First edition of the scarce second Rupert annual.

HANDCOLOURING



78. [RUSSIAN COSTUME]. *Picturesque Representations Of The Dress And Manners Of The Russians*. London: Printed for John Murray, Albemarle-Street, by W. Bulmer And Co., Cleveland-Row. 1814. **£798**

Royal 8vo. Bound in Regency style in full straight-grain red morocco, spine with 4 wide flat bands decorated with lattice tools in gilt, elaborately gilt in compartments and lettered direct in gilt, both boards with a series of intricate panels with roll tools in gilt and blind, gilt board edges and dentelles, all edges gilt, olive green endpapers;; with a total of **64 prettily handcoloured lithographed plates**, numbered in the plate, opposing explanatory text; a very good solid copy with a mellow patina and some wear; but a very pleasing honest copy with vivid colouring throughout.

First edition of this fascinating work presenting both male and female figures illustrating the numerous provinces of the Russian Empire including Lapland; Estonia; Finland; the Tartar regions and Mongolia.

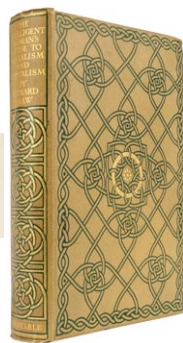
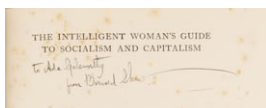


79. [SHAPE BOOK]. FLINT, Helen E. (author). Margaret Evans PRICE (illustrator). Angora Twinnies. Rochester NY.; Stecher Lith. Co. circa 1915. **£158**

Large shaped book (350 x 245mm); original pictorial chromolithographed boards, stapled to spine, depicting the front and back views of the eponymous characters; pp. [10]; with glorious pictorial title in colours, 4 further pretty chromolithographed plates, 2 colour-printed vignettes, and other illustrations in line, with initials in red; a lovely copy with a little faint dusting, mild edge rubbing, a short crease to upper edge, and slight bruising to bottom forecorner of lower cover, internally fine and clean, bar small rusting to staples.

First edition: "The Angora Twinnies lived up North, In a place called Newfoundland. In a little house their daddy built, On the edge of the ocean sand."

INSCRIBED BY SHAW



80. SHAW, Bernard (author). The Intelligent Woman's Guide To Socialism And Capitalism. London: Constable And Company Ltd., 1928. **£498**

8vo. Original pale green cloth elaborately blocked in dark green and gilt with a Celtic design to spine and upper board, spine lettered gilt, lower edge untrimmed, top edge gilt, green matt endpapers; pp. xxxvi + 494 + [i]; a bright and very attractive copy with light external dusting, speckling to fore-edges of book block which barely intrudes into fore-edge margin, a little light foxing to prelims, and mild fading and rubbing to pastedowns.

First edition. An **association copy** which is **inscribed** in ink by Sir George Bernard Shaw to the half-title: "To Ada Galsworthy from Bernard Shaw". Shaw was a friend of the recipient and her author husband, John, and shared many of their political views.

Ada Galsworthy, née Pearson, was the illegitimate daughter of an obstetrician in Norwich who originally married Arthur Galsworthy, the cousin of the country's leading author and playwright John Galsworthy. Their union was a more than strained affair complicated by the fact that on their first meeting, in 1895, John fell deeply in love with her. A certain coarseness or brutality in Arthur and Ada's relationship, with John waiting on the sidelines, gave rise to the marital rape storyline in John Galsworthy's magnum opus *The Forsyte Saga*.



81. VAN SANDWYK, Charles (author and illustrator). Letters from Fairyland. [British Columbia, Canada; Savuti Press.] 2016. **£148**

8vo. Original pale sage green linen-textured pictorial card covers with prettily decorated turn-ins; pp. [12] on cream linen-textured stock; with delicate illustrations and decorations throughout in colours and sepia; the front and rear covers both affixed with marbled card pockets containing, in the upper one, a neatly folded 'letter' (with delightful facsimile stamps and postmark) purportedly from Emma Gladstone to the artist and printed in van Sandwyk's characteristic calligraphic sepia; the rear pocket containing an accordion-folded 6-leaf panorama of 'Little People Common to the Natural Forest' by van Sandwyk printed throughout in colour to both sides; also included are 4 other loose inserts in pockets including a letter; illustrated fairy bank notes; a Royal Summons from the King of the Woodland Gnomes; and a note written on a folded paper leaf, all finely calligraphed by the artist with his exquisitely detailed decorations.

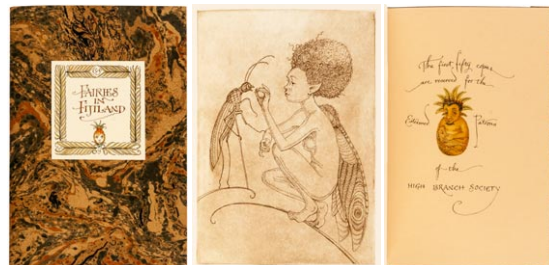
First edition of a beautiful hand-crafted production by van Sandwyk's cottage industry. This copy is **signed** in ink to the final leaf by the artist. A glorious production which was inspired by a letter to the artist from a 9-year-old English girl who asked for advice on attracting fairies to her garden. Van Sandwyk's artistic touch is as light and delicate as the fairy dust he disseminates in his books.



82. VAN SANDWYK, Charles (illustrator). A Conversation with old St. Nick at the North Pole. [*Vancouver*], Brandywine Cottage, Deep Cove. Christmas 2018. **£88**

Small 4to. (155 x 230mm); original textured light green card covers prettily decorated to both panels with a mistletoe design in green and white, with decorative paper lettering label in colours, hand-stitched with red thread to spine; pp. [8], printed on ivory card with irregularly cut leaves and one folding plate; calligraphed throughout and decorated by van Sandwyk with 2 illustrations, in colours, of Father Christmas, a marbled card pocket containing Santa Claus' calling card (seamed with magic polar dust which is revealed by bright light), and a triptych in line, heightened in red, featuring St. Nicholas's home at the North Pole; fine.

First edition, **signed** in ink by Charles van Sandwyk.

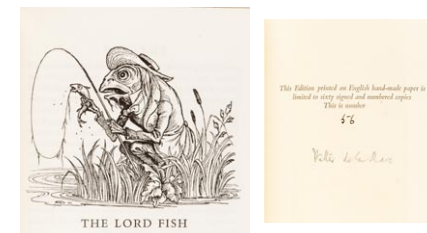


83. VAN SANDWYK, Charles (illustrator). Fairies In Fijiland. Vancouver; The Fairy Press. 2017. **£225**

8vo. Original hand-marbled card covers heightened with gilt, with onlaid decorated paper label, individually hand-sewn with bronze metallic inner covers; pp. [12], printed on fine apricot and cream card with additional bound-in pictorial tabs, a 4-page transformational scene of a landscape, pictorial title in colours, a coloured frontispiece mounted-at-large, 2 finely etched fairyland plates in sepia on hand-made paper with untrimmed edges and protective cobweb tissues, pictorial tabs, and fine calligraphy throughout, all by van Sandwyk; fine and new, and sold with accompanying bookmark printed with an owl in olive green and hand-numbered with the limitation details.

First, and limited edition. One of only 100 numbered copies **signed** by the artist: "The first fifty copies are reserved for the patrons of the High Branch Society". A tiny glimpse into the lives of the most diminutive race in the Enchanted Isles of Fiji, afforded by two original copperplate engravings "hand-needled more than twenty years past and recently unearthed".

ONE OF ONLY 60 COPIES

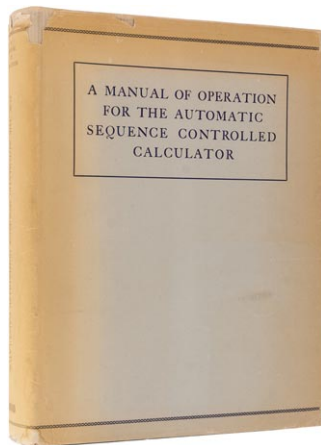
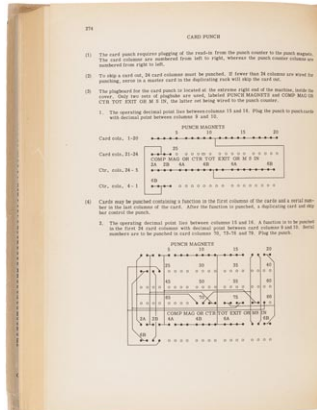


84. WHISTLER, Rex (illustrator). Walter DE LA MARE (author). The Lord Fish. London; Faber & Faber. [1933]. **£898**

8vo. Original lilac vellum over limp boards, "cased" at the fore-edge, as issued, top edges gilded on the rough, others uncut, original decorated endpapers, preserved in pictorial **dustwrapper** with original cellophane wrap-round and **slipcase**; pp. [viii], 7-289 + [ii], printed on fine English hand-made paper; with lithographed decorative title-page in yellow and black, 4 further lithographed illustrations with yellow ground, and 7 engraved, and pictorial, chapter-headings; externally very nearly fine with only one small grey mark to upper joint, internally crisp, and virtually immaculate, bar one short and insignificant lower corner excision (probably a production flaw), without inscription; protected by a fine example of the dustwrapper and scarce cellophane band, which is unavoidably yellowed and very slightly chipped; housed in the original card slipcase which is dusted and rubbed; **scarce** by virtue of the tiny limitation alone.

First edition *de luxe* of this collection of seven short stories, limited to **only 60 numbered copies** which are **signed** by the author. Four of the tales were previously published in *Joy Street* but have been revisited and revised.

NATURAL HISTORY & SCIENCE

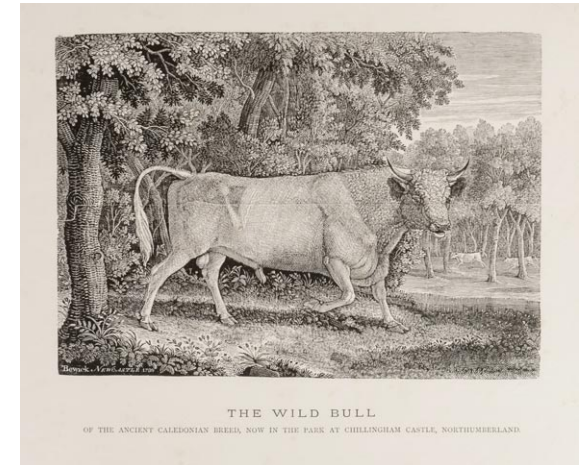


85. [AIKEN, Howard and Grace HOPPER]. A manual of operation for the automatic sequence controlled calculator. Cambridge, Massachusetts: Harvard University Press. 1946. **£3,000**

4to. Original blue cloth, gilt lettering to spine, with **very scarce dustwrapper**; pp. [16] + 561 + [3], 17 numbered plates including frontispiece, text illustrations; wrapper faded with chips to head and foot of spine; otherwise very good indeed. *Provenance*; front pastedowns with inkstamps of W.C. Rockefeller, an aerodynamicist and meteorologist whose work in creating a 24 hour weather forecast centre for Howard Hughes's pioneering Spruce Goose flight formed the basis of the Flight Advisory Weather Service. As a student at Caltech he was the first person to win the Sperry Award for aeronautical instrument design.

First edition. The Harvard Mark I, or IBM Automatic Sequence Controlled Calculator, was the first programmable calculating machine to fulfil Babbage's dreams and produce mathematical tables. Based on existing IBM punched-card technology and completed in 1943, it was not long before it was commandeered by the military and its creator, Aiken, given a commission in the US Navy. It was used by John von Neumann to calculate the effects of atom bomb implosion as part of the Manhattan Project. One of Aiken's staff was Lieutenant Grace Hopper who, having "never met a digit" until she was assigned to the team, would become not only a Rear Admiral but also one of the most important post-war computer programming pioneers, making fundamental contributions to the development of compilers. She was also responsible for writing most of this manual.

Origins of Cyberspace 411.



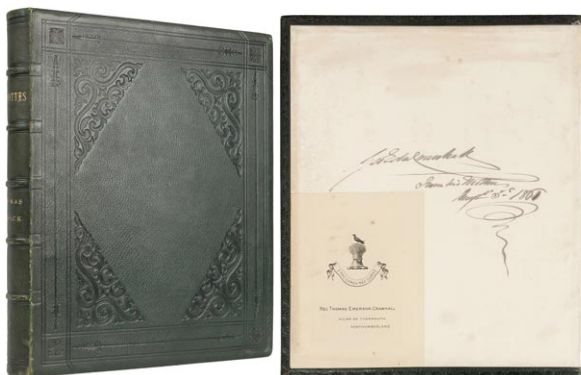
86. BEWICK The Wild Bull of Chillingham. c. 1878 **£2,000**

7.5 x 5.5 inches (16 x 13 inches in mount), original wood engraving on paper; fine.

This engraving, considered by Bewick to be his masterpiece, was originally made in 1789 for Marmaduke Tunstall of Wycliffe. "Its many and great excellencies have been the theme of all writers on the subject of wood-engraving in England, and more than justify the admiration of the Bewick Collector" - (Hugo). Not long after the first impression was made, the block was left out in sunlight and cracked: "Attempts were then made, and have since been repeated, to screw the block together and close up the cracks ... In 1817 it was found necessary to remove the ornamental border and to screw an iron band round the block; while in 1878 it was again repaired and rebound with gun metal" (Pease). This copy would appear to be from this last impression, the fifth, as it lacks the single line border of the fourth state described by Joseph Crawhall. While the cracks are visible as faint lines across the engraving, this does not detract from the strength of the composition or the clarity of the image.

Pease 272.

FROM BEWICK TO THE CRAWHALL FAMILY



87. BEWICK, THOMAS *Vignettes* No publisher: [n.d., c. 1827].
£7,000

Small 4to. Full green morocco with bevelled edges, stamped in blind to sides, spine with raised bands and gilt lettering, all edges gilt; 127 leaves each bearing a single mounted **proof on india paper** of a Bewick vignette, no title page or text; spine slightly rubbed, internally occasionally spotted not affecting proofs, generally very clean, very good. *Provenance:* ffep inscribed by hand in pencil “India proofs”/ Given to my father/ by Bewick. Front pastedown with ink inscription “Geo. Edward Crawhall/ From his Mother/ August 5th 1860”, also with bookplate of Rev. Thomas Emerson Crawhall, Vicar of Tynemouth. George Edward and Thomas Emerson Crawhall were brothers and were both sons of Joseph Crawhall I (1793-1853), the Newcastle businessman and amateur artist who was a good friend of Bewick. Another brother was Joseph Crawhall II, the celebrated wood engraver and chap book writer, who was heavily influenced by Bewick. Whether the pencil inscription is by him or one of his brothers is unknown, but it is certain that the father’s widow passed this collection on to her sons, all of whom displayed artistic talent, after his death as a token of the significance of Bewick in their family’s life. Joseph II’s son, Joseph Crawhall III, carried on the legacy in the twentieth century as a renowned painter of birds and animals.

This is an apparently unique version of the Bewick *Vignettes*, a collection of his tail-pieces from the *Birds* and *Quadrupeds* which was formally published in 1827, a year before his death. Printed in very small quantities, this typically contained the vignettes printed two to a page, although Pease and Roscoe do record a very scarce issue in which they are printed one to a page. The present volume is an album of india paper proofs that were produced in a small lifetime edition and, unlike the complete set put together by Edward Basel Jupp that was sold in Christies New York in December 2018, this collection appears to have been compiled by Bewick himself and presented as a gift to his friend. The prints on india paper show a much clearer, crisper line than those on coarser paper seen in other editions.

Pease 159 & 160; cf. Roscoe 47 & 48

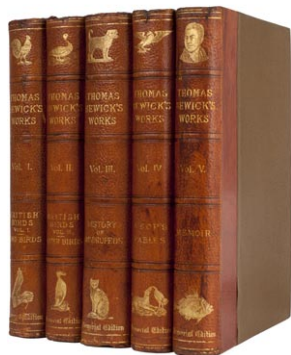


88. BEWICK, Thomas (illustrator). *The Fables of Aesop, and Others, with Designs on Wood ...* Newcastle: Printed by E. Walker, for T. Bewick and Son ... 1818.
£900

Large 8vo. Nineteenth century half calf, marbled boards, spine with gilt raised bands and lettering; pp. xxiv + 376; 188 head-pieces and 136 other vignettes, tail-pieces, etc., by Bewick; this copy slightly trimmed and bound without ‘thumb-mark’ receipt, very clean copy in a very handsome binding. *Provenance:* ffep with bookplate of “I.J.L.G” and title page inscribed “I. Julia L. Gordon/ from her sister Lady Swinburne”. Lady Swinburne was the mother of Algernon, the Victorian poet; Julia Gordon was the mother-in-law of her sister Mary, and so more properly her ‘aunt’ than her sister-in-law. Mary had a daughter, also called Mary, who was to become a writer and, despite being his first cousin, the great love of Algernon Swinburne’s life. Also with bookplate of Herbert Riley to front pastedown and another small ownership signature to ffep. First edition, this being one of the largest (“Imperial Paper”) copies. This work, begun in 1812, gave Bewick great pleasure along with much worry and anxiety, largely over delays and difficulties in the publication. Many of the cuts were quite successfully reworked for the second edition of 1823.

Roscoe 45a. Hugo 408.

**BEAUTIFUL SET WITH
AN INTERESTING PROVENANCE.**



89. BEWICK, Thomas. Memorial Edition of the Works, 5 vols. Newcastle-upon-Tyne: Printed by R. Ward and Sons, for Bernard Quaritch, 15 Piccadilly, London. 1885-7. **£1,200**

Royal 8vo. 5 vols.; original quarter brown morocco, spines lettered in gilt and with animal and bird tools in the top and bottom panels, marbled endpapers, top edges gilt; illustrated with many wood-engravings by Thomas Bewick; a little bumping to spines, a very good set. *Provenance:* front pastedowns with bookplate of Sir James Miller Bart. (1864-1906) of Manderston, Berwickshire, herring magnate, decorated veteran of the Boer War and Derby-winning racehorse owner. The extraordinary mansion that he had built by John Kinross is now home to world's largest collection of Huntley & Palmer biscuit tins.

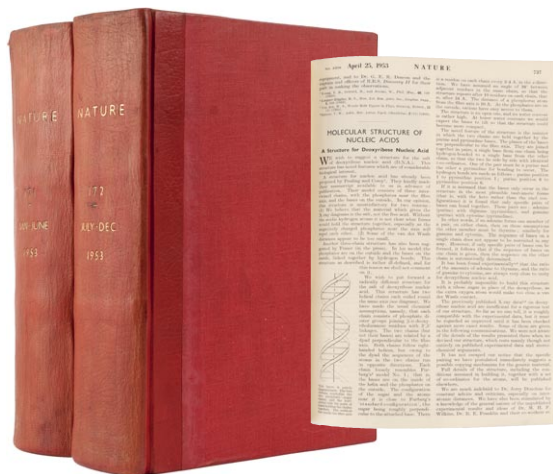
Limited to 750 numbered copies, this no. 41. The 'Memorial Edition' of Bewick's Works comprises *A History of British Birds* (2 vols.); *A General History of Quadrupeds*; *Aesop's Fables*; and *A Memoir of Thomas Bewick*, written by himself.



90. CHOPPING, Richard Twenty original botanical watercolours. *No publisher.* [c. 1945]. **£20,000**

Folio (225 x 375 mm). Album in half tan morocco and patterned boards, bound by Ralph Partridge; around 80 leaves, first 20 of which each with ink and watercolour botanical illustration by Chopping mounted at large, remaining leaves blank; a little rubbing to edges, very good.

Unpublished. Chopping is now best-known for his exuberant dust jacket designs for the James Bond novels. He was, however, primarily a natural history artist and illustrator, and these watercolours are more restrained, but no less beautifully finished, than his Bond paintings. They were intended as illustrations for the projected British *flora* that he and Frances Partridge intended to publish, a definitive guide to the plants of the isles. The publisher Allen Lane sadly dropped the huge project due to the costs involved in the lavish production.

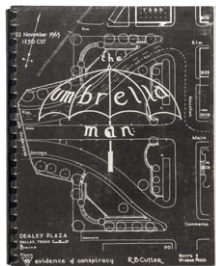


91. CRICK, Francis and James WATSON *Molecular Structure of Nucleic Acids: A Structure of Deoxyribose Nucleic Acid etc.* *Nature* 1953. **£15,000**

8vo. 2 vols. Contemporary red morocco backed buckram, gilt lettering to spine; vols 171 and 172 of the journal *Nature*, covering 1953; diagrams and illustrations; very good.

First editions of the first papers on the ground-breaking discovery of the structure of DNA, comprising: "Molecular Structure of Nucleic Acids: A Structure for Deoxyribose Nucleic Acid", in *Nature* Vol.171, No. 4356, pp.737-738, 25th April, 1953 [and] Wilkins, Maurice H.F., A.R. Stokes and H.R. Wilson. "Molecular Structure of Deoxypentose Nucleic Acids", in *Nature* Vol.171, No. 4356, pp.738-740, 25th April, 1953 [and] Franklin (Rosalind E.) and R.G. Gosling. "Molecular Configuration in Sodium Thymonucleate", in *Nature* Vol.171, No. 4356, pp.740-741, 25th April, 1953 [and] Watson (James D.) & Francis Crick. "Genetic Implications of the Structure of Deoxyribonucleic Acid", in *Nature* Vol.171, No. 4361, pp.964-967, 30th May, 1953 [and] Wilkins (M. H. F.), W. E. Seeds, A. R. Stokes and H. R. Wilson. "Helical Structure of Crystalline Deoxypentose Nucleic Acid", in *Nature*, vol.172, No. 4382, pp.759-762, 24th October, 1953.

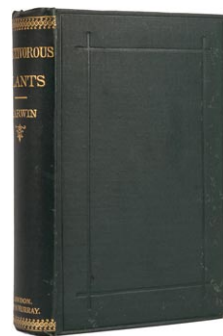
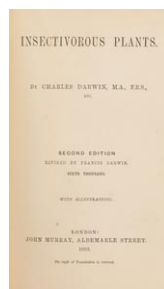
These papers record the greatest biological advance of the twentieth century, a discovery which won Crick, Watson and Wilkins the Nobel Prize.



92. CUTLER, R.B. *The Umbrella Man: Evidence of Conspiracy.* *Manchester, MA: published by the author.* 1975. **£110**

4to. Original paper covers in plastic comb binding; pp. xiv + 214, illustrated throughout with diagrams; very good.

First edition. Scarce. A highly entertaining alternative account of the assassination of John F. Kennedy by a serial conspiracy theorist, who includes copies of letters he received from the White House refuting his claims as evidence of a government cover-up. Nothing is as simple as it seems...

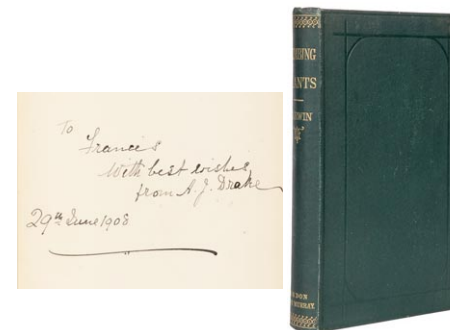


93. DARWIN, Charles Robert. *Insectivorous Plants.* *London: William Clowes and Sons for John Murray,* 1893. **£400**

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, gilt spine, brown endpapers; pp. xiv, 377, text illustrations after the author and George and Francis Darwin; slight bumping to extremities, uncut, very good.

Second edition, sixth thousand. "Darwin investigated the function and significance of carnivorous habits in certain species of plants, discovering that their ability to trap and digest insects was an adaptation enabling them to survive even in extremely poor soil. He noted that the cells of these plants possessed a capacity for irritability and response similar to that of the nerve and muscle cells of animals" (Norman); in this study of the adaptation of insectivorous plants to poor conditions, the work makes a significant contribution to evolutionary theory.

Freeman 1227; *Norman* 601; *Waller* 11489.

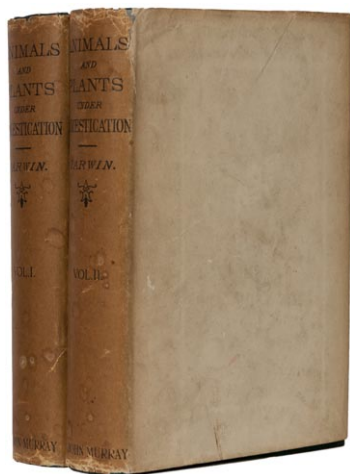


94. DARWIN, Charles Robert. *The Movements and Habits of Climbing Plants.* *London: William Clowes and Sons for John Murray,* 1891. **£300**

8vo. Original green cloth gilt; pp. x + 208 + 32 (ads.), wood-engraved illustrations in the text after George Darwin; previous owner's inscription to prelim, very good.

Second edition, fifth thousand. Darwin's investigation of the adaptive value of climbing plants was originally issued in the *Journal and Proceedings of the Linnean Society of London* in 1865 and was only published in book form in 1875 in its second edition, which greatly enlarged the original work of 118 pages to 208 pages. Darwin "found that 'climbing' is a result of the process of nutation; the apex of the plant's stem bends to one side while it grows and the plane of the bend itself revolves, clockwise or counterclockwise, so that the apex describes circular sweeping movements. In the hop plant — in hot weather, during daylight hours — it takes a little over two hours for each revolution. If the growing stem hits nothing, it continues to circle; if it hits an object it wraps itself around it by twining. Twining thus enables a young and feeble plant, in one season, to raise its growing point and leaves much higher from the ground, with more exposure to sunlight and air, without expending time and energy in the synthesis of woody supporting tissues. There is a further delicate adaptation here; a twining plant will not twine around an object larger than approximately six inches in diameter. This adaptation prevents it from climbing up a large tree, where it would be deprived of air and sun by the tree's own leaves" (DSB III, p. 575). Darwin continued these researches further after publication through his investigations into the mechanics of the bending of a plant's stem, which were published in *The Power of Movement in Plants* in 1880.

Freeman 846.



95. DARWIN, Charles Robert. *The Variation of Animals and Plants Under Domestication*... In Two Volumes. *John Murray*, 1899.

£3,350

8vo. Two vols. Original green cloth with **original dustwrappers**; pp. xiv + 473, x + 494; bindings pristine, dustwrappers a little dulled to spines, mainly uncut, a little internal foxing, very good.

Second edition, eighth impression. **Copies in the original wrappers are extremely rare.** We have never before seen a copy of a Darwin in the classic Murray binding with an original dustwrapper. Wrappers were customarily discarded by the original buyer, or even the bookshop stocking the book. "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, p. 122).. The theory of Pangenesis, currently discussed as the inheritance of acquired characteristics, is here expounded by Darwin for the first time. Other chapters consider "the amount and nature of the changes which animals or plants have undergone whilst under man's dominion", employing observations of inheritance within a species in an effort to understand the causes of variability. This is one of Darwin's most influential and wide-ranging books. It is also his longest and most detailed work.

Freeman 898.



96. GIEGHER, Mattia. *Il Trinciante* [bound with] *Lo Scalco*. Padua: *Martini Stampator Camerale/ Guasparri Crivellari*. 1621/1623. £4,000

Small oblong quarto. Twentieth century wood-patterned boards; pp. 18, 28 plates illustrating methods of carving meat with manuscript additions, missing folding plate of carving utensils; pp. 47, missing all 3 plates; very good.

First editions. Significant because it contains the first printings of two parts of what became Giegher's *Tre Trattati* (1629). The third part, on napkin folding, was never printed individually. *Il Trinciato* deals with the art of carving meat, while *Lo Scalco* (*The Steward*) concerns service; the three parts together became one of the most important guides to the serving of meals in the best houses, and the carving illustrations are both fascinating and appealing.

Mattia Giegher (c.1589 - c. 1639, born Matthias Jager in Moosburg, Bavaria) moved to Italy in around 1616 and was so famed for his mastery of the arts of hospitality that he lectured on the subject at the University of Padua. Banqueting was an important facet of European diplomacy and it was of more than domestic importance that the niceties were performed correctly.

Tre Trattati itself is a very rare work, only 17 copies being recorded on Worldcat; it records 2 copies of *Lo Scalco*, and none of *Il Trinciato*. Although sadly lacking some plates, this is an item of utmost scarcity.



97. HOUGHTON, William. *British Freshwater Fishes*. *Groombridge & Sons*, [1879]. £2,000

Folio. 2 vols. Original brick-red cloth, blocked in gilt and black with piscatorial emblems, top edges gilt; [viii] + pp. 204; with 41 fine xylographed plates of fishes by A.F. Lydon after Benjamin Fawcett, coloured from woodblocks and finished by hand, text illustrations; a little foxing mainly to endpapers but with occasional spots throughout, very good. *Provenance*: ownership inscriptions of the Apthorpe family to flyleaves. The book was originally bought by William Henry Apthorpe (1833-1914), a Cambridge brewer who was also a champion pike fisherman.

First edition. This work features beautiful plates produced through a process known as xylography. This process was the particular speciality of A.F. Lydon who went on to illustrate William Greene's *Parrots in Captivity* and David Wooster's *Alpine Plants*, amongst others. This work could not have been more generously produced, with its lavish backgrounds to the river banks, and the substantial and detailed illustrations.

Westwood & Satchell (supplement) p. 11; Nissen ZBI 2009.

ONE OF STEPHEN HAWKING'S
LAST SIGNATURES

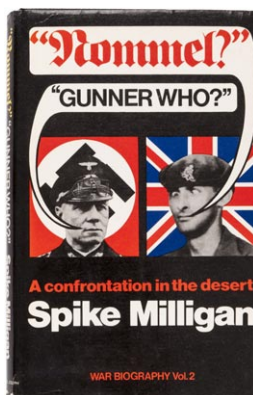


98. HOWITT, Samuel Angler's Manual; Or, Concise Lessons of Experience, which The Proficient in The Delightful Recreation of Angling will Not Despise, and The Learner will Find The Advantage of Practising; Containing Useful Instruction on Every Approved Method of Angling, and Particularly on The Management of The Hand and Rod in Each Method. Embellished with Twelve Plates, of Fish, Fishing, baits, and Tackle. *Liverpool, for Samuel Bagster, 1808.* **£1,500**

Oblong 8vo. Original brown paper-covered boards, lettered in black, sometime rebacked ; iv + pp. 28, with 12 etched plates by Howitt; some rubbing to boards, previous owner's inkstamp to front pastedown with two signatures to title page, internally very clean, very good.

First and only edition. A rare classic of angling illustration by one of the foremost wildlife artists of the time. The etchings comprise 10 different kinds of hooks and baits, and other equipment; the fish comprise: "Trout and Grayling"; "Salmon"; "Perch and Pike"; "Chub, Roach, and Dace"; "Carp, Tench and Eel [sic]" and "Bream and Barbel". The 4 fishing scenes depicted are as follows: "Fly Fishing"; "Minnow Fishing"; "Pike-Fishing" and "Float-Fishing" - all variants on fishermen in top hats, using different equipment.

Westwood & Satchell pp. 10 & 120: "Howitt is said by Bryan ["Dictionary of Painters"] to have been a self-taught artist, distinguished for his skill in designing [sic] wild animals and the hunting of them. He died suddenly in 1822."



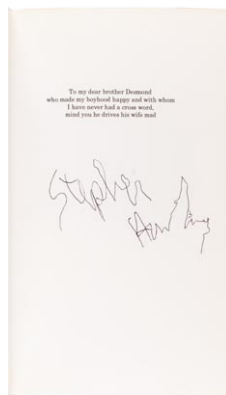
99. MILLIGAN, Spike. "Rommel?" "Gunner Who?" **Signed by Stephen Hawking.** *London: Michael Joseph, 1974.* **£24,000**

8vo. Original cloth and wrapper; pp. 192, illustrations throughout; very good. *Provenance: signed by Stephen Hawking to dedication page. With letter of provenance, unpublished photograph of Hawking with friends c. 2000 and order of service for the funeral of the previous owner.*

First edition. This copy of Spike Milligan's wartime memoir carries **one of the very few verified autographs of Stephen Hawking.** It was signed in 1974, the year before he became confined to a wheelchair by amyotrophic lateral sclerosis. The shakiness of the signature is a testament to the physical difficulty he had in holding a pen and forming letters.

The book actually belonged to James Hawkins (1928-2003), a poet and author who befriended Hawking through Trinity College Cambridge. Hawkins was also a good friend of Somerset Maugham, who called him the "new Rupert Brooke", and of Yehudi Menuhin. A copy of his selected poems *Lamps in the Darkness* (1976) was presented to Hawking.

It was the only example of Hawking's handwriting that existed in his friend's collection. At this point, Hawking had not written a full-length book and was far from being a household name, and so one would not expect an autograph on one of his own works.

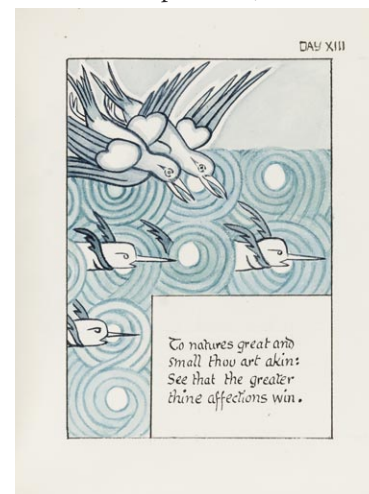


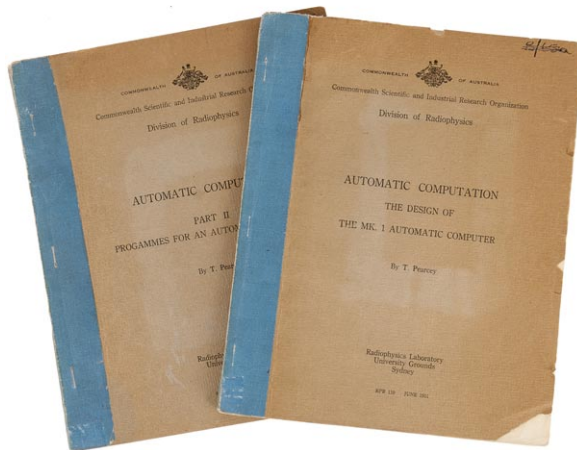
100. M.S.Z. The Rede of Birds [and] Autobiographies. *No publisher. 1906.* **£4,000**

8vo. 3 volumes. Original canvas bound notebooks, decorated in ink to covers; manuscript poems with accompanying original watercolours of birds; a little wear to spine of one volume of *Autobiographies*, otherwise fine.

These three beautiful manuscripts are all in Art Nouveau style and are highly coloured, with calligraphic texts. *The Rede of Birds* is a day by day collection of aphorisms illustrated by striking stylised bird illustrations, some brightly coloured and others in muted pastels. The two volumes of *Autobiographies*, which contain poetic descriptions of common, mainly British birds alongside vibrant, more anatomically realistic illustrations, appear to be two versions of the same work.

None of these wonderful works was ever published, and the only clue to identity of the author and artist is the set of initials 'M.S.Z.'. The only known British illustrator of this period with a surname beginning with 'Z' was Mark Zangwill, brother of the novelist Israel and a prolific contributor to journals and children's books. However, this identification can only be conjectural.





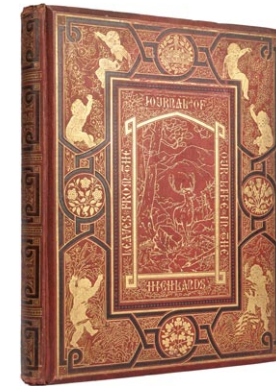
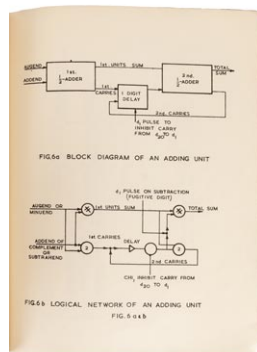
101. PEARCEY, Trevor. Automatic Computation. The Design of the Mk. 1 Automatic Computer [with] Part II. Programmes for an Automatic Computer. Sydney: Radiophysics Laboratory 1951.

£2,000

Square 8vo. Original blue cloth-backed brown paper wrappers, printed in black, staple bound; pp. 35, 52 and 11 plates, text figures; wrappers chipped especially at corners, very good. *Provenance:* inside of front wrappers with library labels of Imperial College London, with library inkstamps and deaccession stamps to title pages.

First edition. Very rare. Trevor Pearcey's CSIR Mk 1, built in Sydney, ran its first programs in 1949 and was the fifth electronic stored program computer in the world. It was the first in the Southern Hemisphere. It was notable for a number of novel features, including its then unique ability to play digital music and most especially its speed - it was 1000 times faster than the best mechanical calculator. It can now be seen at the ScienceWorks museum in Victoria and is the oldest electronic computer still extant in its entirety. This manual is extremely rare; it appears never to have been at auction, and no sales records can be found.

Worldcat finds only 2 copies, one in the National Library of Australia and the other in University of Tasmania library.



102. [QUEEN VICTORIA] HELPS, Arthur (editor). Leaves from the journal of our life in the Highlands from 1848 to 1861.

Smith, Elder and Co. 1868.

£250

4to. Original red cloth extravagantly blocked in gilt and black to front and spine, a.e.g; pp. xx + 198, 2 chromolithographs, 8 engraved plates, numerous text illustrations; bookplate of Norfolk and Norwich Library to front pastedown, a little occasional spotting throughout, very good.

First illustrated edition, published simultaneously with ordinary first edition. This is the heavily edited journal of Queen Victoria written during her numerous stays in Balmoral. Much of her time was taken up with social occasions, and sport plays an important role; Prince Albert especially was a keen and, if the account is to be believed, dead-eyed shot.

ART & MUSIC



103. AVEDON, Richard and Doon ARBUS. Avedon *The Sixties*. New York, Random House, 1999. **£650**

4to. (330 x 260 mm) Original printed paper-covered boards, pictorial dust jacket; 235pp. illustrated throughout with mainly b/w photographs, some colour; slight chipping to top edge of jacket, otherwise near fine.

First American edition, **signed by Avedon and Arbus** to front pastedown underneath flap of dustwrapper. A seminal record of the 1960s.

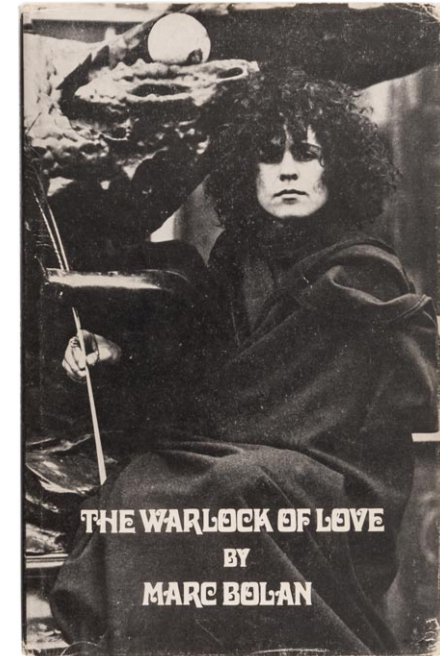
GLAM ROCK POETRY

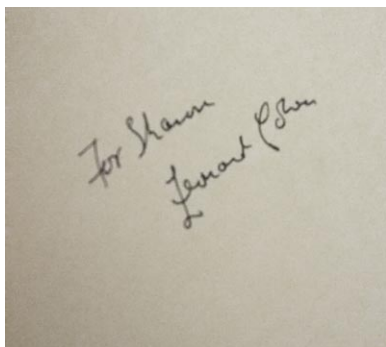
104. BOLAN, Marc. *The Warlock of Love*. *Lupus Music*, 1969. **£5,500**

8vo. Original decorative paper-covered boards, with dustwrapper; pp. 63; slightly rubbed to extremities, internally very clean and bright, very good. *Provenance:* ffeep **inscribed by Marc Bolan** "Deepest love/ Marc Bolan/ x", with ownership signature of Jeannette Montgomery above.

First edition. **Scarce signed.**

Heavily inspired by Tolkien, this book of poetry was issued before Bolan hit international superstardom with T. Rex. Nevertheless, he was a big enough domestic star to sell 40,000 copies of this book, which was quickly reprinted and became Britain's biggest selling volume of poetry of the year. There is a nod to his band in the very last lines of the last poem in the book: "And now where once stood solid water/ stood the reptile king,/ Tyrannosaurus Rex, reborn and bopping". This may be the first time a dinosaur has ever been described in such rock'n'roll terms.



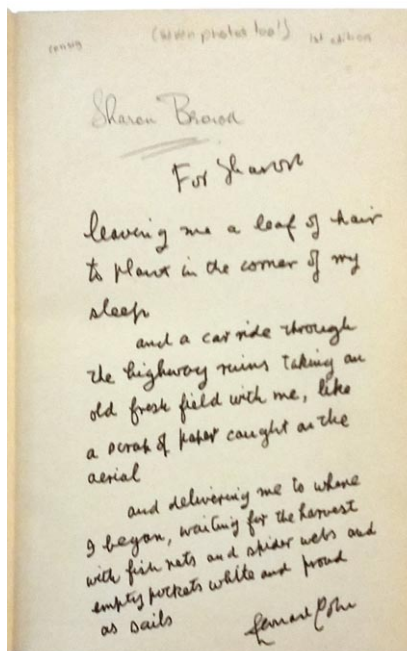


UNPUBLISHED MANUSCRIPT POEM BY COHEN

105. COHEN, Leonard *The Favourite Game*. London: Secker & Warburg, 1963. £7,500

8vo. Original cloth and dustwrapper; pp. 222; some spotting to top edge, bump to bottom edge, rubbed corners, wrapper is age-toned with some scuffing, otherwise very good. *Provenance*: with original poem in Cohen's handwriting to ffeq, and ownership inscription of Sharon Brown. The three-stanza verse is inscribed "For Sharon" and shares a tone of romantic regret with famous lyrics such as "Bird on a wire": "leaving me a leaf of hair to plant in the corner of my sleep/and a car ride through the highways ruins taking an old fresh field with me, like a scrap of paper caught on the aerial/ and delivering me to where I began, waiting for the harvest with fish nets and spider webs and empty pockets white and proud as sails."

First edition of Cohen's first novel. Originally twice the length and entitled *Beauty at Close Quarters*, the book was rejected by Cohen's Canadian publishers and was first published in London in its present form four years after he wrote it.



sold with

The Spice-Box of Earth. Toronto/Montreal: McClelland and Stewart, 1961.

8vo. Stiff paper wraps; pp. 88; some scuffing to extremities, a few creases to covers, ink spot to top edges, binding very tight, very good. *Provenance*: ffeq signed and inscribed by Cohen "To Sharon", and with ownership signature of Sharon Brown.

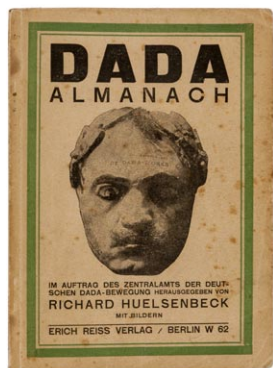
First edition. Cohen's second book of poetry was greeted enthusiastically, with the critic Robert Weaver proclaiming him 'probably the best young poet in English Canada right now'.



also with

Four different photographic images, plus an image of 10 negatives: some multiples, printed in different exposures and crops, for a total of 11 sheets. These show Cohen, playing guitar, singing, mid-conversation, and with friends. These photos are apparently unpublished and are very informal and relaxed. They appear to be from a slightly later period than the books, circa 1970.

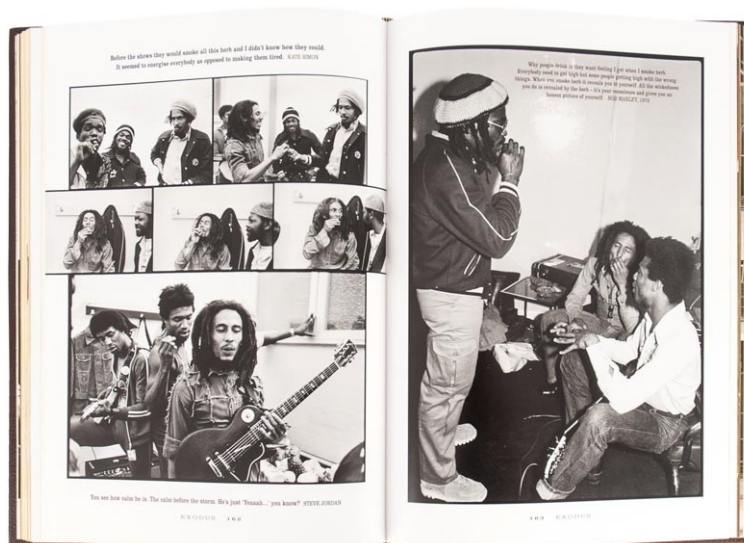
Little is known about the dedicatee, although with the help of Allan Showalter of the website Cohentric we have conjectured that this is the same Sharon Brown who, as a student at the University of Waterloo in Ontario, published an article called "Cohen Becomes Hero" in the 14th January 1968 issue of *Chevron*, the student newspaper. We do not know the precise circumstances of their connection, or whether one of the women in the photographs is Sharon herself, but her article is certainly full of adoration: "he's, thankfully, different from any other hero. He's beautiful, for one thing... He's gentle, and he's intimate". It is natural to speculate that this collection is the *memento mori* of an affair with the notoriously philandering poet and songwriter. Cohen left a long string of broken hearts behind him, and the poem in *The Favourite Game* certainly has the air of a thinly veiled goodbye. He was also famously tight-lipped about the many women in his life. As he once said: "I never discuss my mistresses or my tailors." (*The Guardian*, 2001).



106. [DADA]. HUELSENBECK, Richard. Dada Almanach. Im Auftrag Des Zentralamts Der Deutschen Dada-Bewegung. Berlin, Erich Reiss, 1920. **£995**

Small 8vo. (183 x 132 mm). Original photo-illustrated card wrappers; pp. 159, [1], 8 b/w photo plates; ex-libris the National Art Library, V&A, with its neat de-accession stamp to the foot of the verso of the front wrapper; closed tear to the foot of p. 39, expertly repaired, light embrowning to the fore-edges, very light scattered spotting to the wrappers and the first and last few leaves, otherwise a very good copy. *Provenance:* "Austin Desmond" in pencil to inside of front cover, possibly the London 20th century art dealer.

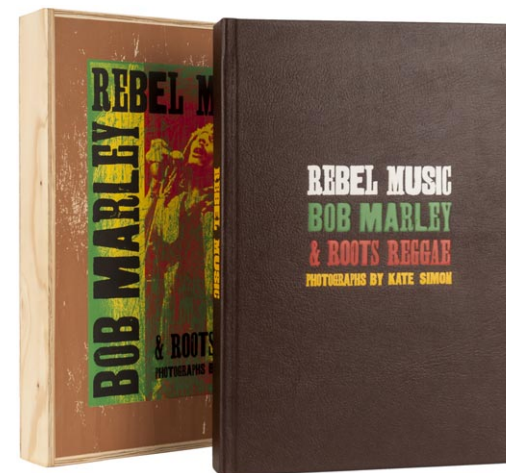
First edition. Published in the wake of the First International Dada Fair in Berlin, this was the first anthology of Dadaist writing and contains contributions by such important authors as Tristan Tzara, Hugo Ball and Hans Arp. It includes theoretical writing, poetry, polemic and flashes of unclassifiable brilliance. Huelsenbeck himself was one of the founding spirits of Dada, having worked with Ball in Berlin during the Great War organising pacifist meetings and readings of 'Negro' poetry, much to the shock of the local population. Huelsenbeck's own poetry was generally anti-war, anti-literature and very much pro-drums, whistles and loud noises. Despite this artistic background, and his place in compiling this highly important collection of *avant garde* writing, Huelsenbeck ended his career practising as a psychiatrist in Long Island under the name of Charles R. Hulbeck.



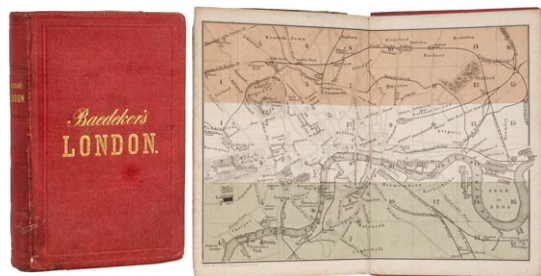
107. [MARLEY, Bob]. SIMON, Kate [photographer]. Rebel Music. Bob Marley & Roots Reggae. Guildford: Genesis Publications, 2004. **£1,200**

4to. Original brown leather, blocked in colours, in wooden case with sliding screenprinted lid; pp. 254, lavishly illustrated throughout; fine.

No. 251 of limited deluxe edition of 350, signed by Kate Simon and Eric Clapton, with additional photographic print signed by Kate Simon. Printed on five different paper stocks, one of which derives from cannabis, this is a magnificently produced history of Bob Marley and reggae with contributions from music legends including Eric Clapton, Bruce Springsteen, Patti Smith and Joe Strummer.



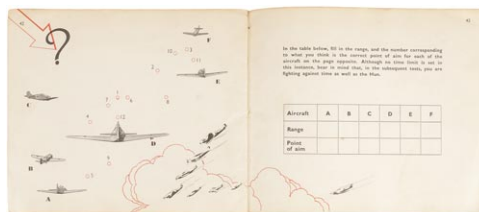
TRAVEL & EXPLORATION



108. BAEDEKER, Karl. *London und Umgebung. Nebst Reiserouten vom Continent nach England und zurück.* Handbuch für Reisende. *Coblenz, Karl Baedeker, 1862.* **£995**

Small 8vo. Original red cloth lettered in gilt and ornamented in blind; pp. xlvii, 332, illustrated with maps and plans including rear map endpapers in green, red and black; light marking to binding, expert repair to upper hinge, otherwise a very good and tight copy of a great rarity.

First edition of Baedeker's first guidebook for London, the first title to introduce the iconic design of the red binding. Karl Baedeker II's father had begun the project of this title but died in 1861. 'Now the younger brother, 24-year old Karl had to take over the publishing house. The most urgent task was finishing the first German language edition on London. In 1862, the next Great Exhibition after the Paris industrial exhibition of 1855 took place - in London. The growing industrialisation and the participation of German states and companies meant that an even greater flow of travellers could be expected. With the publication of the London edition in German (from 1862) and French (from 1866), the Baedeker house went straight "into the lion's den", that is, it started competing with Murray in his home territory. There were already some guides to London in German, but now, the well-known Baedeker name made the competition far livelier.

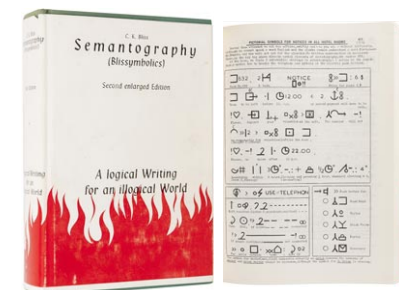


109. [BATTLE OF BRITAIN]. *Bag the Hun!* Prepared by direction of the Minister of Aircraft Production A. Rowlands. Promulgated by order of the Air Council [*London*], *Air ministry April 1943, Reprinted, incorporating minor corrections, June, 1943.* **£798**

Oblong 8vo. Original illustrated wrappers; pp. 48, printed and illustrated in red and black throughout, one range finder volvelle with rivet in the centre, transparent range finding aid in envelope pasted inside lower cover; margins of wrappers a little worn, otherwise good.

An extremely rare and naturally top secret survival. This beautifully designed practical handbook on how to shoot down enemy aircraft has the sub-title on the front cover *Try this Series of Exercises and improve your Shooting*, especially of the German Focke-Wulf Fw 190.

COPAC locates a single copy, at the National Aerospace Library.



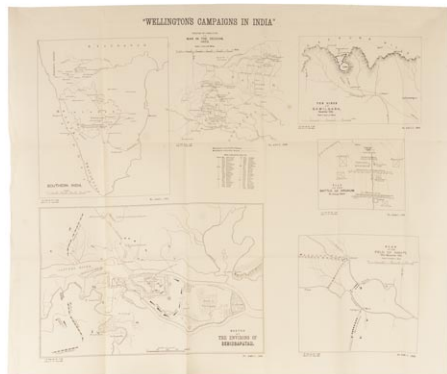
110. BLISS, Charles Kasiel [originally Karl Kasiel BLITZ]. *Semantography (Blissymbolics). A Logical Writing for an Illogical World.* [*Sydney*], *Semantography (Blissymbolic) Publications, [1965].* **£695**

8vo. Original green cloth lettered in gilt, dust-wrapper printed on both sides; pp. 882, facsimiles, illustrations, and symbols in the text; a very good copy of a great rarity.

First edition in bookform, after a mimeographed publication in three brochures had been privately produced from a typescript in 1949. This is the introduction of an ideographic writing system, born out of the author's experience of political and racial hatred in the 1930s and 40s Central Europe, which in his conviction resulted from people not understanding each other's different languages. In Shanghai exile Bliss discovered the Chinese ideographic writing system, which inspired him to this, his main work. In 1965 Bliss wrote about his birthplace '20 different nationalities hated each other, mainly because they spoke and thought in different languages'. In the prefaces to this very rare book Bliss naturally refers to and celebrates Leibniz, whose life-long interest in a universal language had as well been underpinned by his knowledge of Chinese ideographs.

COPAC locates a single copy of the first, 1949 edition, at Senate House and this edition at UCL, in the BL and at University of Manchester; a Training Edition of 1978 is located at UCL and University of Southampton.

WELLINGTON IN INDIA

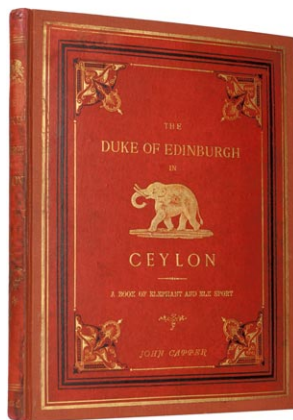


111. [BURTON, Reginald George]. DIVISION OF THE CHIEF OF STAFF INTELLIGENCE BRANCH. Wellington's Campaigns in India. *Calcutta, Superintendent Government Printing, India, 1908.* **£995**

4to. Tan half-calf over red cloth-covered boards, spine with raised bands and two red morocco lettering-pieces, No. 948 stamped in gilt on to top right-hand corner of front cover; pp. [4], VII, [2], 177, six lithographic maps and plans on one large folding sheet in rear pocket; cloth partly discoloured, otherwise a very good copy of a great rarity.

First edition. This restricted publication analyzes Wellington's career and military movements in India. The purpose of this publication was to inform the Army about tactics, strategies and mistakes of the past and to preserve the knowledge of good strategies applied on the Sub-Continent during the Mysore War of 1799, the Mahratta War of 1803, various guerilla and counter-surgency operations, and other otherwise less documented irregular operations in India.

A GREAT SRI LANKA AND HUNTING RARITY



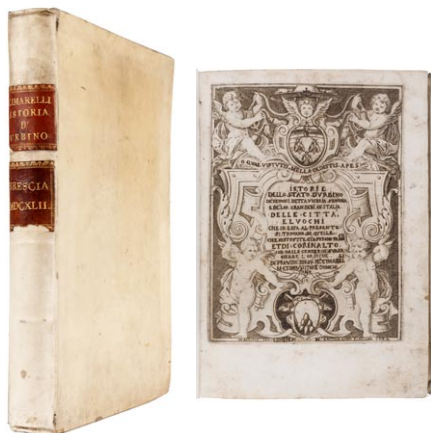
112. CAPPER, John. The Duke of Edinburgh in Ceylon. A Book of Elephant and Elk Sport. *Provost & Co, 1871.* **£2,700**

4to. Original red cloth, covers with multiple fillet borders in gilt and black, with a centrally-placed gilt vignette of an elephant, braced by the title, also in gilt, reprised on the lower cover, all edges gilt; pp. [2], vi, [2], 149, [2, advertisements], with **8 superb high-tone chromolithographed plates, printed by Vincent Brooks, Day and Son**; binding a little marked in places and expertly rebacked, endpapers renewed; occasional foxing, mainly to text; bookplate Brendon Gooneratne (see below) inside front cover.

First edition. 'With the exception of one or two who presented some of the symptoms of incipient asphyxia, induced by an overdose of soda-water and corned beef on the previous evening, all were ready for the muster-call as the sun rose and shot its first rays on the tall summit of Kirigalpota. The day's proceedings were initiated by the presentation of a handsome hunting-knife to the Prince, by the gentlemen of the Dick Oya Hunt, headed by Messrs. Fetherstonehaugh and Kelly. No sooner was this done than the entire camp moved forward towards the hunting-ground, the Prince and his party leading the way ...' (pp. 77-8).

'John Capper was born in England in 1814. He started his journalistic career early in life, helping to edit an English weekly called *The Mining and Steam Navigation Gazette* before he came out to Ceylon in 1837. Besides his regular job in coffee production, Capper had edited the *Ceylon Magazine*. Later he became the manager and editor of the *Times of Ceylon*, and also edited the short-lived *Muniandi (The Ceylon Punch)*, which offered a more acute analysis of the weaknesses of colonial society than the *Ceylon Magazine*. *Muniandi* was illustrated by J.L.K. Van Dort, who was probably the best-known painter and illustrator working in Ceylon at that time. "From 1850 up to his death in 1896," art historian Ismeth Raheem declares, "he recorded almost every event of importance with his deft, quick sketches." Van Dort was to make an important contribution to Capper's book on the royal visit' (*The Sunday Times*, 13th September 1998, on-line).

Czech p.43; not in in Schwerdt, and Yasmine Gooneratne, English Literature in Ceylon, 1815-1878, but her husband Brendan's copy with his bookplate.



113. CIMARELLI, Vincenzo Maria. *Istorie dello Stato d'Urbino da' Senoni detta Vmbria Senonia e de lor gran fatti in Italia, delle città, e luochi che in essa al presente si trouano, di quelle che distrutte già furono famose et di Corinaldo che dalle ceneri di Suasa hebbe l'origine.* Brescia, Heirs of Bartholameo Fontana, 1642 [colophon: per gli Sabbi, stampatori episcopali, 1643]. **£1,995**

4to. Near-contemporary full vellum with two gilt-stamped red morocco lettering-pieces to spine; pp. 16, [24], 184, 184, etched allegorical title (in pagination), lettering-pieces a little chipped, occasional browning internally, due to paper quality, a very good copy with Sir John P. Boileau's bookplate inside front cover; he was member of several antiquarian, archaeological and historical societies in the middle of the 19th century.

First edition, with the colophon dated 1643. This volume by the local historian is a later but important source an one of the most important patron of early Renaissance art and architecture in Italy, Federico da Montefeltro, Duke of Urbino, who imprinted his brand *FEDUX* on numerous buildings and pieces of art. Not much needs to be said about this landmark figure and his connection with artists such as Piero della Francesca, the political theorist Macchiavelli or the art historian and occasional architect Leon Battista Alberti.

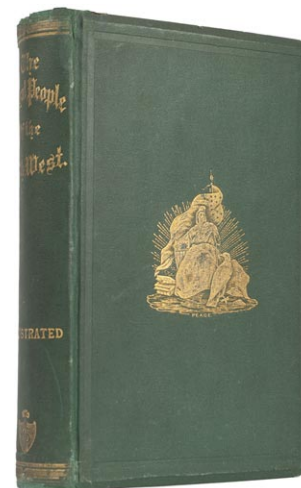
Brunet II, 69; Lozzi II, 5729 'opera curiosa e rara'; COPAC locates two copies only, in the V&A and in the National Library of Scotland.

114. COATSWORTH, Stella S. *The Loyal People of the North-West, a Record of Prominent Persons, Places and Events, During Eight Years of Unparalleled American History.* Chicago, Church, Goodman, Donnelly, Printers, 1869. **£1,795**

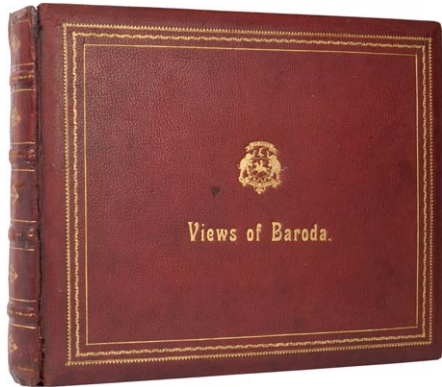
8vo. Original green pictorial cloth with bevelled edges, lettered and decorated in gilt; pp. 402, steel-engraved frontispiece with tissue guard, three wood-engraved plates of buildings and 10 steel-engraved portraits, all with tissue guards, mostly after photographs; extremities a little worn, inner hinges strengthened, wood-engraved plates a little browned, otherwise very good.

Very rare first edition. Stella Coatsworth's husband served as a medical officer during the Civil War and died of pneumonia after the Battle of Stones River. 'Hailing from the family of an old Revolutionary officer, and surrounded by family ties which gave her rare facilities for usefulness, the author ... was thrown into the hot water of the war at the beginning of its fiery eruption ... she became familiar with the great struggle in its inner minutiae; and she has invested with peculiar interest, and related with eloquence, scenes that, by most historians, are given as cold statistics, or passed by unnoticed' (the Reverend T. M. Eddy in the *Introductory Note*). Stella Coatsworth analyses as well the socio-political background of the war, slavery and the anti-slavery movement, describes battles and treatises, fundraising for the war effort in the North, and the bitter end of the war. - Strangely, the author is not mentioned in the American National Biography or other reference works.

Sizer p. 311. Kelsey, Grant Bibliography 16; COPC locates only one copy, in the British Library.



SPLENDOUR OF THE RAJ

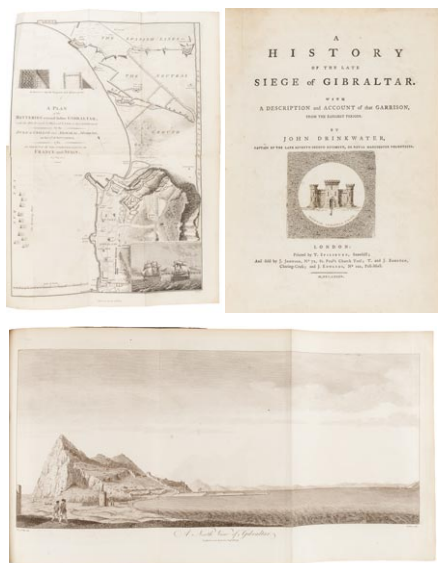


115. DEVARE, Gopinath. Views of Baroda. *Bombay, Devare & Co., [c. 1919].* **£2,950**

Oblong folio. Original red crushed morocco, spine with raised bands, compartments ornamented in gilt, front cover decorated and lettered in gilt, inner dentelles gilt, red endpapers, gilt-stamped red morocco label listing the appointments of Devare & Co by several Maharajas inside front cover, all edges gilt; 34 original photographs (c. 190 x 130 mm) mounted on strong card; hinges restored, one margin of mounting board a bit brittle, the final 7 mouting boards with marginal faint trace of humidity, otherwise fine.

This splendid photo album by one of the leading Indian photographers of the Raj opens with a full-length portrait of the Maharadja of Baroda, His Highness Sir Sayadji Rao Gaekwar, followed by his wife, the Maharanee, and several external and internal views of their residence, Laxmi Vilas Palace, one of the largest private dwellings of the time, four times the size of Buckingham Palace. Other photos depict palaces, Baroda High School, public buildings (some not quite finished yet), an equestrian statue of the Maharadja, a bird's eye view of the city, the main street, ancient monuments and temples.

Maharaja Sayaji Rao III, who took the throne in 1875, modernized and developed Baroda, establishing compulsory primary education, a library system and the University of Baroda. Vadodara, as the capital is correctly called now, was thriving under his reign which is considered the golden age of Maratha rule in the state. Gopinath K. Devare, whose son became the first and an importat cinematographer was the foremost Indian photographer. He commissioned a landmark in Mumbai in 1930, Devare Tower. Gopinath became the first Indian to be awarded Fellowship of Royal Society of Photograpy. - Binding photographed before restoration.

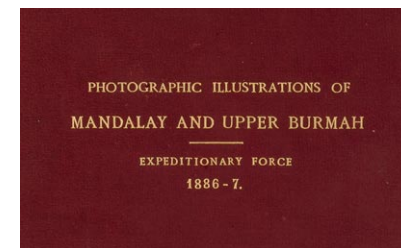
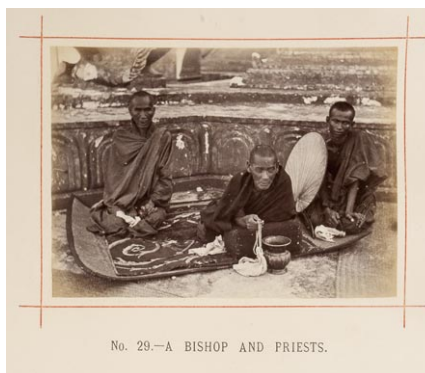
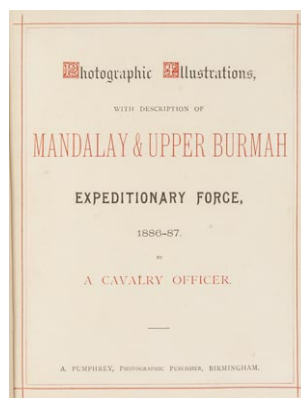


116. DRINKWATER, John. A History of the late Siege of Gibraltar with a Description and Account of that Garrison from the earliest Periods. *London, Spilsbury, 1785.* **£1,995**

4to. Recent calf with red morocco lettering-pieces and raised bands, retaining old endpapers; pp. vii, [9, including errata leaf and subscribers' list, which are both sometimes missing], 360, engraved title vignette; six folding engraved plates printed in brown, four large folding engraved maps and plans, title a trifle spotted, a few repaired marginal tears to maps, otherwise an exceptionally clean and fresh copy.

First edition, the Drinkwater family copy. This is one of the great military classics, a first-hand account and finely illustrated book, of one of the longest sieges in history. As part of the American War of Independence united Spanish and French forces laid siege to *The Rock* from June, 1779 until the final relief led by Admiral Howe which resulted in lifting the siege in February 1783. The list of subscribers opens with the officers, lieutenants, majors, colonels, and a few civilians of the garrison of Gibraltar, who were present during the siege. One subscriber, S. Dobbie of London, has been added by hand.

Provenance: The late 19th-century endpaper is inscribed to John Drinkwater Bethune, the 'Great-great-grandson of the author's' from 'his grandfather' in 1827. Three engraved portraits of Bethunes loosely inserted.



117. [GRAHAM, Robert Blackall]. Photographic Illustrations, with a Description of Mandalay & Upper Burmah Expeditionary Force, 1886-87. By a Cavalry Officer. *Birmingham, A. Pumphrey, Photographic Publisher, [1887].* **£7,500**

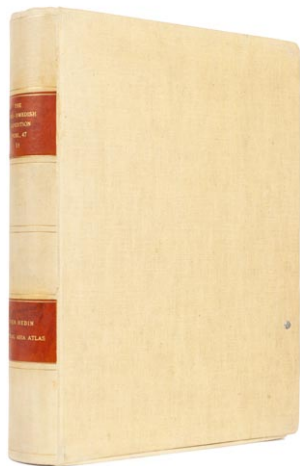
Large 4to. Original red publisher's cloth with bevelled edges, spine and front cover lettered in gilt; pp. [viii, title printed in red and black, one leaf with ornamental centre-piece, preface, list of photographs, lithographic plan of Mandalay and explanation on opposite page], 59 mounted albumen prints (c. 100 x 133 mm) on thin card, ruled in red with descriptive text underneath; restored rodent damage to 7 cm along hinges; cloth minimally marked and faded; warping to cards due to mounting, as usual, light offsetting from endpapers, otherwise an unusually clean copy.

First edition of a great Burma rarity, in the original publisher's binding, a photographic record of the Third Anglo-Burmese War, by a participant and eye-witness. The rarity of this book, and why other copies are often damaged, is explained by a printed slip contained in other - damaged - copies reporting of a fire at the publishers on the 8th of December 1887, stating that their premises have been subject to 'a serious fire ... the contents have suffered very considerably'. This is not the case here, but the binding did not completely escape rodents.

With this war Upper Burma and the whole of the country had come under British control. 'The pictures are necessarily small, as they were taken by apparatus capable of being carried by an Officer in the field, the negatives being on Eastman's paper' (preface). The views are taken in and around Mandalay, show street vendors, priests, the Palace, Merchant Street, Kyaung on Mandalay Hill, the Cemetery, scenes on the Irrawaddy, and group portraits of the British Army officials.

COPAC locates only two copies, in the BL and at SOAS.

CENTRAL ASIA ON THE MAPS



118. HEDIN, Sven. Reports from the Scientific Expedition to the North-Western Provinces of China under the Leadership of Dr. Sven Hedin. The Sino-Swedish Expedition. Publication 23. History of the Expedition in Asia 1927-1935 by Sven Hedin in collaboration with Folke Bergman. Translated by Donald Burton. Stockholm, Elanders Boktryckeri Aktiebolag, 1943-1945. **£4,500**

4to. 4 volumes. Original printed wrappers; mounted photographic portrait frontispiece of Hedin in volume I, 126 plates of illustrations, one folding, one folding colour-printed map, 5 folding maps with routes printed in red, one map, illustrations in the text, 2 full-page; remnants of shelfmark labels to spines, one front wrapper with two dents,

[together with:] **HEDIN, Sven.** Central Asia Atlas. Stockholm, Statens Etnografiska Museum, 1966. 20 large folded colour-lithographic and black-and-white maps in the original cloth box with red lettering-pieces; wrappers a little spotted, atlas box minimally rubbed, otherwise very good and uncut.

First edition, together with the very rare atlas, of Hedin's narrative of the Sino-Swedish Expedition, one of his last enterprises, where he was not the lone pioneer but the leader and organizer of one of the biggest scientific expeditions into Central Asia and China. The succession of Sino-Swedish Expeditions united archaeologists, astronomers, botanists, geographers, geologists, meteorologists and zoologists from Sweden, China and Germany. The exploration of the areas from Kashgar to China, including reports on Beijing took place in stages. In 1927 and 1928, sponsored by the German airline Lufthansa, the aim was to investigate a possible flight route for commercial purposes between Europe and the Far East.

Yakushi (3rd ed.) H199 and H 204 (21 sheets; however, two previously handled copies contained 20 maps, as here).



119. IMPERIAL BOARD OF RITES. Cast bronze seal with remnants of gold leaf. Forbidden City, Beijing, 14th year (May) of the reign of Emperor Qianlong, [1750]. **£14,500**

This seal, issued by the Board of Rites for the use by the Ministry of Justice in Shanxi Province with Manchu script measures 78 x 78 mm (seal base) and is 105 mm high; it has got light traces of use and is otherwise fine. Qianlong's reign lasted from 1735 to 1796 and this is considered the most prosperous era of Imperial China, characterized by territorial expansion, good administration and the strengthening of Confucian culture, preservation of Manchu heritage and integration of non-Chinese peoples. One of the primary functions of the Board of Rites was that of a Foreign Ministry, in Western terms. A seal similar to this might have been used during the admission of an audience of the British Macartney Embassy to China in 1793. The embassy did not achieve much (the Emperor was simply not interested to give the British more trade concession and access to markets), but George Cawthorn's 1798 *Complete View of the Chinese Empire ... Account of Earl Macartney's Embassy* is the best Western source on that period and the organisation of the Imperial Court.

The Ashmolean Museum in holds a very similar seal with exactly the same measurements.

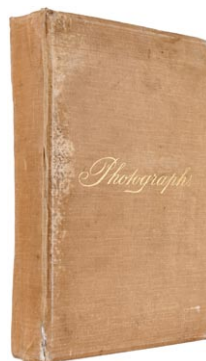
**A FINE ALBUM OF IMAGES RECORDING
TRAVELS AND HUNTING IN INDIA**



120. INDIA - 'India Nov 1911 till Oct. 1912' (titled thus on verso of front free endpaper). An album of photographs compiled by Charlotte Kelly. [No place, c. 1912]. **£2,250**

Oblong 4to. Original full crocodile skin, bevelled edges, marbled endpapers, all edges gilt; 248 photographic prints, 60 x 105 or 90 x 115mm, the photographs window-mounted in groups of four recto-and-verso on 31 leaves, each with applied white border, most captioned in white beneath, some leaves also dated either 1911 or 1912 in the centre; a further six photographic prints hinge-mounted onto the verso of the rear free endpaper, the smallest 40 x 60mm and the largest 65 x 105mm; boards slightly bowed, extremities slightly rubbed and chipped, slight cracking on hinges, some images slightly faded, occasional slight creasing, but otherwise very good; *provenance*: Charlotte Kelly (1877-1963, compiler), and by descent.

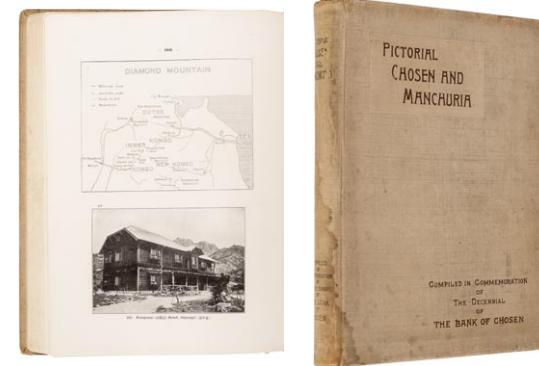
A remarkable photographic record of a tour through India from November 1911 to October 1912, undertaken by Captain Julian Kelly, an officer in the British Army, and his wife Charlotte. The majority of the photographs appear to be by Charlotte Kelly, who was evidently an enthusiastic and talented amateur photographer, and are distinguished by their composition and variety of subjects; they include not only the more obvious, well-known views that one might expect - such as the Taj Mahal and the Golden Temple, Amritsar - but also depictions of wildlife and sport, and typical Indian scenes and types, including 'Drawing Water' and 'Temple Attendant', and conclude with a record of an expedition to the mountains of north-east Kashmir.



121. KASHMIR. Private photo album containing 68 original photographs, each measuring 89 by 112 mm, slotted into mounts of a cloth-bound photo-album. *Kashmir*, c. 1895-1908. **£995**

Foolscap 8vo. Original pale taupe cloth, front cover lettered in gilt, a little worn and with repairs; most images captioned, mounting boards occasionally a little spotted, photos in good condition.

This photo album documents the life, sports, and travels of a British family residing in Kashmir, with striking images of the high-altitude landscapes, polo matches at Hunza, one against the Raja of Astore's team, Srinagar, Hari Parbat Fort, the hillstation of Gulmarg at 2,600m altitude, Baramulla, Gubkar (with an image of 'our 1st home'), Dal Lake, Tragbal, Raltu, Hunza Valley and Balti Fort, Jammu with military parades and state elephants.

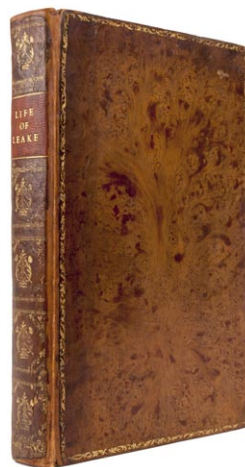
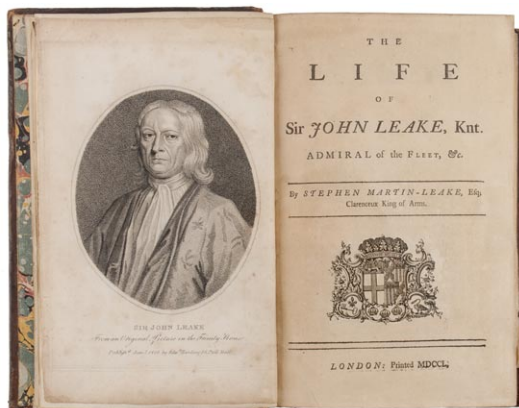


122. KOREA. Pictorial Chosen and Manchuria. Compiled in Commemoration of the Decennial of the Bank of Chosen. *Seoul, Bank of Chosen*, 1919. **£898**

Large 4to. Original grey cloth, lettered in brown; pp. [viii, the first two blank], 315, highly illustrated throughout; cloth a little spotted and worn, as usual, front inner hinge strengthened; internally very good.

First edition, rare. The larger part of the book deals with Korea under Japanese control with a long chapter on banking and the National Bank. The volume gives an overview of the history, arts, economy and peoples of the peninsula, and does the same on its Northern neighbour, Manchuria.

COPAC locates only three copies, at King's College, in the BL and at LSE.



account of his life, of which only 50 copies were printed' (Encyclopaedia Britannica, 1842 edition).

Provenance: Contemporary armorial bookplate John Martin Leake inside front cover. John Martin Leake (1739 - 1836) the second son of the author, was one of the younger Pitt's' new administrators' and an important Treasury official



This book can be offered together with an engraved portrait of John Leake (34 x 24 cm), after Kneller, in the original birds-eye maple frame with the same provenance for an additional £785. This portrait has a hand-written note on the wooden back panel reading *Originally the property of John Martin Leake of Thorpe Hall - left by will to Stephen Martin Leake by Helen Jessie Lowe, who died 26th February 1921.*

ESTC T146998 (mentioning one map only; with one leaf of addendea at the and and one more errata leaf, not present here). The last copy to appear on the marked was sold by a London bookdealer in 1963.

123. LEAKE, Stephen Martin. *The Life of Sir John Leake, Knt. Admiral of the Fleet, &c.* By Stephen Martin-Leake, Esq; Clarenceux King of Arms. London, [no printer], 1750. £3,950

8vo. Contemporary tree calf, spine decorated with floral ornament in gilt, covers surrounded by gilt-ruled floral border, marbled endpapers; pp. [iii]-viii, [2, errata], 464, folding table, **extra-illustrated:** as frontispiece there is an engraved portrait of *Sir John Leake* from the *Original Picture* in the Trinity House, published in 1800, one folding engraved map of Europe by H. Moll at the beginning of the main text, 6 18th-century maps and views of Cadiz, Gibraltar (2) Cartagená, Majorca and Minorca); re-backed at an early stage, internally vary clean.

First edition, one of 50 copies printed. Written by Leake's nephew, with a print run of only 50 copies for friends, family and a few members of the Royal Navy, this is the biography of one of the most important members of the Navy who fought (and survived) numerous battles before, during and after the Spanish Wars of Succession.

'Leake, Stephen Martin, son of Captain Martin, went through different ranks in the herald's office till he became to be garter king at arms ... He printed, in 1750, a *Life of Sir John Leake*, admiral of the fleet, to whom he was indebted for a considerable estate, which the admiral devised to trustees for the use of his son for life, and upon his death to Captain Martin, who had married Lady Leake's sister, and his heir's, by which means it came to the captain's son, who in gratitude to the memory of Sir John Leake, wrote an



H.M.S. ALBEMARLE,
MEDITERRANEAN,
Lagos Bay, Feb. 24th 1866.
Feb 27 1866

Dear Sir,
Please accept from me on behalf of the Board some tokens of the the our sincerest thanks for your kindness in sending us the photographic copy of the portrait of Sir John Leake, which came to hand safely last night. I have put it aside until we can get into a part at which we can get it printed and framed to hang in our mess.
I know the book to which you refer (The Life of Sir Stephen Martin Leake) very well and from it I have taken

RECIPES FOR DISASTER

124. MARINETTI, Filippo Tommaso. The Futurist Cookbook Translated by Suzanne Brill, Edited with Introduction by Leslie Chamberlain. [London, Trefoil, 1989]. **£128**

4to. Original boards with illustrated dust-wrapper; pp. 176, illustrated throughout; apart from presentation inscription to front fly-leaf, a fine copy.

Scarce first English edition of the first avant-garde cookery book, a Futurist culinary shockwave, beautifully designed and printed.

DIALECTIC IMMATERIALISM

125. [MIKOIAN, Anastas and I. K. SIVOLAP, Editors]. Kniga o vkusnoi i zdorovoi pishche [Book of delicious and healthy food]. Moscow, Pishchepromizdat, 1952. **£498**

4to. Original publisher's green embossed cloth, lettered in gilt, spine additionally ornamented in white; colour-photographic endpapers; pp. 399, 24 leaves of colour plates (2 illustrations double-page size, printed on both sides), several sectional titles printed with photographic background, numerous black and white illustrations in the text; binding minimally rubbed, clean and fresh inside.

Early edition of an all-encompassing compendium of Soviet foodstuffs, presentation of dishes, recipes and the organisation and equipment of a kitchen, lavishly produced, and profusely illustrated. Involved in the design of this work was the eminent Soviet photographer Dimitri Baltermants (1912-1990), renowned for his iconic photos of the Second World War. The editor and spiritus rector of the enterprise was Anastas Ivanovich Mikoian, born in Armenia in 1895, a high-powered functionary of the Bolshevik government, who in the 1920s and -30s had studied American industrialized food production and introduced processed Hamburgers and machine-made icecream to the USSR. The sendvichi, kornfleks, ketchup and other 'rootless cosmopolitan' fare where however expurgated from the 1952 edition onwards. The 1953 edition had to be recalled and was almost completely destroyed, because it contained a preface by Beria, who had been shot on Stalin's orders earlier that year. The first edition, as most others up to 1952, when the book appeared first in the present form, had been published in 1939, which was followed by small printruns and abridged versions during the war and in the second half of the 1940s. The printrun of the 12th edition in 1991 had dropped to 22 thousand copies, the gastronomic swan song of the Soviet Union.

Cagle, who has a chapter on Russia, lists only one Russian gastronomic work (number 1207) – in French.

PRE-D-DAY

126. NAVAL INTELLIGENCE DIVISION. France. Volume I Physical Geography [Volume II History and Administration. Volume III Economic Geography. Volume IV Ports and Communications]. [Cambridge, UP, printed under the Authority of HMSO], June 1942-October, 1943. **£1,250**

Four volumes, 8vo. Original Royal Airforce grey-blue cloth, spines and front covers lettered and ruled in gilt; highly illustrated with maps, plates and diagrams, one large colour-printed map in rear pocket; cloth a little marked and spines faded; *provenance*: volumes I and IV inscribed C.O.S.S.A.C. in black ink on front fly-leaves.

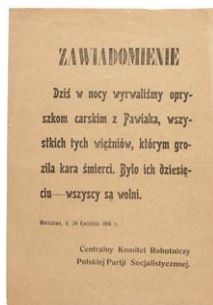
First edition of one of the rarest complete sets of the series, restricted. Probably one of the best-researched books of the time on the country, with contributions on agriculture, population, topography, economics, climate, transport, in short, every aspect - and more - the military was supposed to know about France during the liberation from Fascism and the Nazis. 'A series of intelligence handbooks produced during the First World War had proved valuable both during the conflict and as subsequent reference sources. Early in the Second World War the Director of Naval Intelligence ordered the preparation of a new and improved series to meet the requirements of the day. The Handbooks were designed to provide, in the words of the Preface, "for the use of Commanding Officers, information in a comprehensive and convenient form about countries which they may be called upon to visit, not only in war but in peace-time; secondly, to maintain the high standard of education in the Navy and, by supplying officers with material for lectures ... to ensure for all ranks that visits to a new country shall be both interesting and profitable"' (Cambridge Archive Editions, who reproduce a few titles on the series, online). The four France volumes were prepared by the Cambridge sub-centre of the Naval Intelligence Division under the directorship of Sir James Mann Wordie (1889-1962) who, before fighting in France during the last years of the First World War had been chief of the scientific staff of Shackleton's arduous 1914 Antarctic expedition.

The rarity of complete sets is due to the fact, that with D-day these volumes were issued to military units and used by thousands. We once handled the four France volumes collected by the British author Alan Sillitoe, who, in the 1970s, had to make up a set from different sources.

127. O'MEARA, Barry Edward. Napoleon at St. Helena. London, Richard Bentley, 1888. **£498**

Two volumes, 8vo. Original cream cloth, spines lettered in gilt, N in gilt on front covers, these surrounded by Napoleonic ornamental borders in brown; pp. xciv, [2], 367, [viii], 397, 15, 14, [2], [2, advertisements], one engraved and one colour-lithographic frontispiece, five plates in chromolithography with tissue guards, wood-engraved vignettes and one full-page wood-engraved portrait, 2 appendices printed in purple ink; paper cutting from 1822 on the cause of Napoleon's death tipped onto rear fly-leaf of volume I; cloth a little spotted, otherwise a very good set with contemporary bookplate of A. A. Borradaile inside front cover of volume I.

A splendidly produced new edition (first, 1822), in the rarely seen stylish publisher's binding. Barry O'Meara (1786-1836) was medical attendant to Napoleon at St. Helena from 1815 to 1818. He was dismissed from his post in July 1818 as a result of strong differences of opinion with the Governor, Sir Hudson Lowe. His dismissal was referred to by Byron in *The Age of Bronze*: "The stiff surgeon who maintained his cause/Hath lost his place and gain'd the world's applause." On his return to England O'Meara sent a letter to the Admiralty, insinuating that Napoleon's life was not safe in Lowe's hands. *Napoleon in Exile*, which quickly reached a fifth edition, created a sensation, particularly over O'Meara's denouncement of the treatment meted out to Napoleon by Lowe and the government. It later became evident, however, that O'Meara had overstated his case.



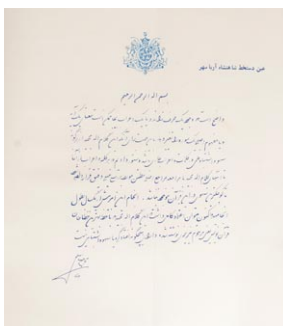
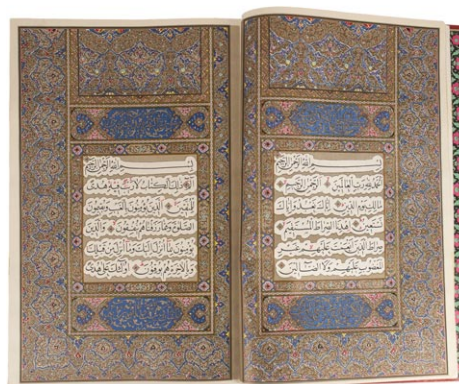
128. [POLAND - POLITICAL PRISONERS]. Zawiadomienie. Dzis w nocy wyrwalismy opryszkom carskim z Pawiaka, wszystkim tych więźniów, którym groziła kara śmierci. Było ich dziesięć – wszyscy są wolni.
Warszawa, 24 kwietnia 1906 r.
Centralny Komitet Robotniczy
Polskiej Partii Socjalistycznej.
£795

Illegally printed broadside. 4to, nine lines of text; evenly a little browned, short marginal tear; otherwise fine.

This *Announcement*, published by Polish revolutionaries, tells us that they freed tonight ten political prisoners, who had been sentenced to death, held by the Tsarist army in the infamous Pawiak prison in Warsaw (built from 1829 to 1835), concluding the triumphant note 'they shall live in freedom.'

The daring and life-saving deed had been carried out with stolen uniforms, and forged typewritten documents demanding the prisoners to be handed over. This event was celebrated throughout the Polish underground; however, printed documents of that kind could mean deportation to Siberia for the holder and are of greatest rarity.

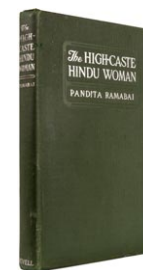
This item was exhibited at *Kontrol*, an art event-cum-exhibition organized by Poland Street Underground in London, November, 2009.



129. QURAN. Aryamehr Quran. *Tehran*, 1965. **£1,950**

Tall folio. Original calf-backed floral printed boards, not paginated, printed in colour throughout; lower board with slight wrinkling to surface of one corner, inner hinges strengthened, light rubbing to extremities.

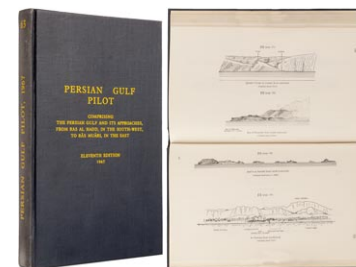
Commissioned by Shah Mohammad Reza Pahlavi, who amongst his many titles was called Aryamehr, which means Light of the Aryans, this Quran was issued as a limited edition.



130. RAMABAI SARASVATI, Pandita. The High-Caste Hindu Woman ... With Introduction by The Board of Managers of the American Ramabai Association. A New Edition. *New York, Revell*, 1901. **£245**

8vo. Original green ribbed cloth lettered in silver; pp. 142, portrait frontispiece with tissue guard and 7 plates after photographs; occasional light spotting, a very good copy.

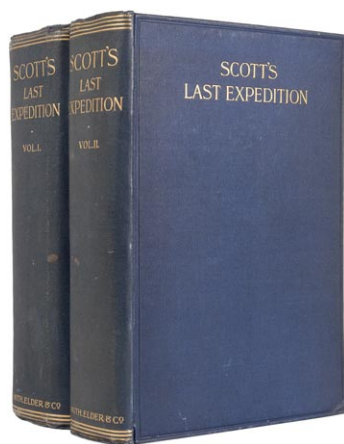
A very rare and important work which had come out first in 1887 in a rather shabby edition, which has never been found in a good state of preservation. This is the first book by an Indian woman to deal with the dark side of Hindu society, child marriage, sexual violence, slavery, and wife murder. Pundita Ramabai was an immensely influential activist, feminist and social reformer, whose influence is still felt in India today. This seems to be the first fully illustrated edition.



131. RITCHIE, G. S. Persian Gulf Pilot. Comprising the Persian Gulf and its Approaches from Ra's al Hadd, in the South-West to Ras Muari in the East. Eleventh Edition. [*London*], Published by the Hydrographer of the Navy, 1967. **£798**

8vo. Original blue cloth; pp. [4, on pink paper], x, 372, [2], tinted folding map, many views of coastlines based on the drawings done for the 1914 edition; a fine copy.

This pilot guide had appeared first in 1870, and this is the last edition in this format, as the coastlines and coastal towns started to change beyond recognition. Apart from the obviously necessary information for navigating the Gulf the volume contains sections on trade, population, politics, languages, natural resources, and fisheries, including pearl fishing.



132. SCOTT, Captain Robert Falcon. *Scott's Last Expedition ... Arranged by Leonard Huxley with a Preface by Sir Clements Markham.* London, Spottiswoode & Co. Ltd. for Smith, Elder & Co., 1913.

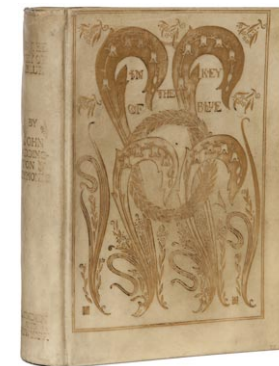
£2,950

2 volumes, 8vo. Original blue cloth, boards with blind-ruled borders, titled in gilt on the upper boards and lettered in gilt on the spines, top edges gilt, others uncut; pp. xxvi, 633, [advertisements for the tin paper issue of the *Oxford Dictionary of National Biography*]; xvi, [2], 534, titles printed in red and black, photogravure portrait frontispieces of Scott and Edward A. Wilson by Emery Walker after Harrington Mann and E.J. Wilson, 6 photogravure plates by Swan after Edward A. Wilson with printed tissue guards, 18 colour-printed plates after Wilson (17) and Ponting (1) with tissue guards, 178 plates, 2 folding and 3 double-page, after Ponting et al., 3 leaves of facsimiles, 8 folding maps bound to throw-clear, one colour-printed, illustrations in the text; covers very lightly marked and with expert restorations to hinges, foxing here and there internally, two text leaves with repaired marginal flaws; **presentation copy inscribed by the explorer's widow, and with a loosely inserted photograph of Kathleen Scott.**

First edition, first printing of the official account of the expedition, comprising Scott's journal (volume I) and accounts by Cherry-Garrard, Campbell, Tayler, Evans, and Atkinson (volume II): Scott's writing 'contains far more personal commentary about himself and his men than was contained in *The Voyage of the Discovery*, and he achieved those great literary moments characterizing that former work, even early in the course of the expedition when he had so many preoccupations that most leaders might have transferred to their journals only the simplest notations' (Rosove p. 357).

Provenance: Kathleen Scott, the sculptor (1878-1947) inscribed this copy to the zoologist Sir Arthur Everett Shipley (1861-1927) 'E.A. Shipley with so many thanks for all your help, K. Scott 1913'. Shipley was well known to the expedition and wrote a warm obituary (*The Times*, 11 February, 1913) of his fellow scientist and friend Edward Wilson, who had met his fate alongside Scott.

Rosove 290 A1.



133. SYMONDS, John Addington. *In the Key of Blue and other Prose Essays.* London and New York: Elkin Mathews & John Lane and Macmillan & Company, 1893.

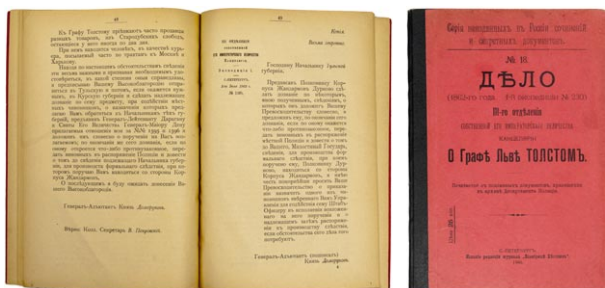
£798

Original full vellum designed by Charles Ricketts, decorated and lettered in gilt; pp. [vii], 302; head of spine with a minor scuffing, gold a little faded from spine, front inner hinge strengthened, a few of the entirely uncut margins a little browned.

First edition, one of 50 large paper copies of this collection of essays, several of which reflect the author's travels in Italy. The trade issue appeared in cloth.

John Addington Symonds (1840—1893) was a celebrated poet, essayist and thinker. 'His specific contribution to the regeneration of society was as a pioneer in the field of gay rights; he was the first modern historian of (male) homosexuality, and the first advocate of gay liberation in Britain. When he read Plato's *Phaedrus* and *Symposium* in 1858, he realized that the ignoble behaviour of his fellow schoolboys at Harrow had an illustrious past, and when he read Walt Whitman's *Leaves of Grass* in 1865 he became convinced that comradeship had the potential for a no less illustrious future' (Victor Norton, *The Life and Writings of John Addington Symonds*, online).

TOLSTOY, REVOLUTIONARY.



134. TOLSTOY - Arkhiv III-go otdeleniia sobstvennoi ego Imperatorskago velichestva kantselarii. O revoliutsionnom bukh naroda v Roccii i o rasprostraneniі po semu slushaiu vozmutitelnyhk vozzvaniia. Chast 39. O Grafe LveTolstom ... *Saint Petersburg: [Izдание redaktysii xhurnala "Vsemirnyi Vestnik"], 1906. £1,250*

8vo. Original cloth-backed red printed boards; pp. 16, [2, sectional title], 74; evenly a little browned, due to paper stock, two leaves with small marginal flaws; a very good and clean copy.

Very rare first and only edition. This batch of documents detailing what the secret police had recorded about Tolstoy's 'revolutionary' activities from February 1862 to November 1864 was published as number 18 in the series titled *Seria neizdannnykh v Rossii sochinenii i sekretnikh dokumentov*. After the abolition of censorship as a result of the 1905 revolution the publisher started a large-scale Tolstoy publishing programme, as the list on the rear cover contains 17 works by Tolstoy, hitherto unpublished, the present being the latest.

We were unable to trace any other copy, nor the series.

135. TOLSTOY, Leo. Chto takoe iskusstvo? *Moscow, Izdanie "Posrednika", 1898. £298*

8vo. Contemporary Russian cloth-backed boards; pp. 48; light wear to extremities, evenly a little toned, due to paper stock; a good copy of a great rarity.

First edition in Russian, one year after the English translation had appeared, because the Russian censors had objections. Aylmer Maude, Tolstoy's friend and translator called What is Art? 'probably the most masterly of all Tolstoy's works'. - Still an important and radical contribution to the theory of art.

COPAC locates a single copy, at Manchester University.

136. WARING, Edward Scott. A tour to Sheeraz, by the Route of Kazroon and Feerozabad; with various Remarks on the Manners, Customs, Laws, Language, and Literature of the Persians. To which is added a History of Persia, from the Death of Kureem Khan to the subversion of the Zund Dynasty. *London, T. Cadell and W. Davies, 1807. £1,995*

4to. Entirely uncut in the original publisher's boards with remnants of printed label to spine (restored), in a custom-made drop-back box; pp. xiii, [3], 329, engraved frontispiece and one further plate, printing in Arabic letters in the text; half-title, frontispiece and title a little toned and spotted, pp. 237/8 with marginal spots, otherwise a rather clean and crisp copy; 1820s presentation inscription to title.

First published in Mumbai in 1804, this is the largely improved, corrected and only obtainable edition of a thorough description of Persian society and history, including the Gulf and manners and customs of the neighboring Arabian-speaking countries. Edward Scott Waring (1783-1821) was Bengal civil servant who had written this book in Poona after travelling in Persia as a gentleman with ten servants, tents, a cook, all mounted on horses and mules. He visits dignitaries, describes the ancient ruins and keenly observes the organization of society and customs, material culture, pastimes, literature and music of the people.

PRINTS



137. SEBA, Albertus. Snake. *Amsterdam: Janssonio-Waesbergios, & J. Wetstenium, & Gul. Smith. [1735].* **£1,200**

53 x 40 cm in gilt frame (77 x 65 cm), hand-coloured copper engraving, double page plate; very good.

Plate XCII from Seba's *Locupletissimi Rerum Naturalium Thesauri Accurata Descriptio, et iconibus artificiosissimis expressio, per universam physices historiam*, the great "Cabinet of Curiosities" compiled by the author from his own collection and at his own expense.



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Albertus Seba, apothecary and collector of natural specimens, was born in 1665 in the East Frisian town of Etzel, and died in 1736 in Amsterdam. For most of his life he lived in Amsterdam, where over several decades he amassed a collection containing hundreds of plants, animals, insects, shells and indigenous artefacts.

The *Thesauri*, his life's work and catalogue of his entire collection is described by Irmgard Müsch, in an introduction to a facsimile copy, as "one of the 18th century's greatest natural history achievements". His apothecary was visited by such prestigious visitors as the Russian Tsar Peter the Great and Carl Linnaeus, one of the most famous zoologists of the 18th century and founders of modern ecology, who utilised Seba's engravings for his own research.



139. GOULD, John and Elizabeth. Turtle Dove. [*Columba turtur*]. Original lithograph with later hand-colour from Gould's 'Birds of Europe', 1832-37. 540 x 365 mm. **£795**



141. GOULD, John and H. C. RICHTER. Bramblefinch (*fringilla montifringilla*). Original lithograph with later hand-colour from John Gould's Birds of Great Britain, 1862-73. 530 x 360 mm. **£595**



140. GOULD, John and H. C. RICHTER. Black-bellied Water Ouzel. (*Cinclus Melanogaster*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 380 x 555 mm. **£395**



142. GOULD, John and H. C. RICHTER. Carrion Crow (*corvus corone*). Original hand-coloured lithograph from John Gould's Birds of Great Britain, 1862-73. 530 x 360 mm. **£650**



143. GOULD, John and H. C. RICHTER. Carrion Crow. (*Corvus Corone*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 555 x 380 mm. **£450**



144. GOULD, John and H. C. RICHTER. Great Bustard. [*Otis tarda*]. Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 360 x 530 mm. **£790**



146. GOULD, John and H. C. RICHTER. Grey Wagtail, Summer plumage. (*Calobates Sulphurea*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 380 x 555 mm. **£400**



148. GOULD, John and H. C. RICHTER. Little Auk. (*Mergulus Alle*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 555 x 380 mm. **£395**



145. GOULD, John and H. C. RICHTER. Greenshank. (*Glottis Canescens*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 380 x 555 mm. **£450**



147. GOULD, John and H. C. RICHTER. Grey-headed Wagtail. (*Budytes Flava*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 380 x 555 mm. **£395**



149. GOULD, John and H. C. RICHTER. Marsh Harrier, Adult. (*Circus Aeruginosus*.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 380 x 555 mm. **£425**



150. GOULD, John and H. C. RICHTER. Richard's Pipit. (*Anthus richardi*.) Original hand-coloured lithograph for John Gould's *Birds of Great Britain*, 1862-73. 380 x 555 mm. **£350**



151. GOULD, John and H. C. RICHTER. Water Ouzel, or Dipper. (*Cinclus aquaticus*.) Original hand-coloured lithograph for John Gould's *Birds of Great Britain*, 1862-73. 380 x 555 mm. **£450**



152. GOULD, John and W. HART. Yellow-headed Parrot [Song Parrot]. An original lithograph with later hand-colour for Gould's *'Birds of New Guinea and the adjacent Papuan Islands'*, 1875-88. 530 x 360 mm. **£875**



153. H.C. Richter and J. Gould Golden-headed Train-bearer [Golden-headed Quezal]. An original lithograph with later hand colour for *'A Monograph of the Trogonidae or family of Trogons'* 2nd edition 1858-75. 530 x 360 mm. **£695**



154. H.C. Richter and J. Gould. Giant Humming-bird [Giant Hummingbird]. An original lithograph with later hand colouring for Gould's 'A Monograph of the Trochilidae or Family of Hummingbirds' 1849-61. 510 x 340 mm. **£495**



155. H.C. Richter and J. Gould. Herran's Thornbill [Rainbow-bearded Thornbill]. Original lithograph with later hand-colour for Gould's 'A Monograph of the Trochilidae or Family of Humming Birds', 1849-61. 530 x 360 mm. **£625**



156. H.C. Richter and J. Gould. Jardine's Panoplitres [Velvet-purple Coronet]. Original lithograph with later hand-colour for Gould's 'A Monograph of the Trochilidae or Family of Humming Birds', 1849-61. 530 x 360 mm. **£950**



157. H.C. Richter and J. Gould. Mountain Trogon. [*Harpactes Oreskios*]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 560 x 385 mm. **£695**



158. H.C. Richter and J. Gould. Phaon Comet. Original lithograph with later hand-colour for Gould's 'A Monograph of the Trochilidae or Family of Humming Birds', 1849-61. 530 x 360 mm. **£950**



159. H.C. Richter and J. Gould. Reinwardt's Trogon. [*Harpactes Reinwardti*]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 560 x 385 mm. **£695**



160. H.C. Richter and J. Gould. Rosy-breasted Trogon. [*Harpactes Ardens*]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 560 x 385 mm. **£695**



161. H.C. Richter and J. Gould. Saffron-coloured Hill Toucan [*Saffron Toucanet*]. Original lithograph with hand-colouring, for Gould's *A Monograph of the Ramphastidae, or Family of Toucans*, 2nd edition, London 1852-54. 525 x 350 mm. **£795**



162. H.C. Richter and J. Gould. Spotted-billed Toucanet [*Spot-billed Toucanet*]. An original lithograph with later hand-colour for Gould's 'A Monograph of the Ramphastidae, or Family of Toucans'. Second edition 1852-54. 510 x 355 mm. **£1,000**



163. Hart del and lith Forbes' Hawk-Owl An original lithograph with later hand-colour for Gould's 'Birds of New Guinea and the adjacent Papuan Islands', 1875-88. 530 x 360 mm. **£580**



164. John and Elizabeth Gould Stock Dove An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£450**



165. John and Elizabeth Gould. Hazel Grouse, or Gelinotte. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£1,200**



166. John and Elizabeth Gould. Parrot Crossbill. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£390**



167. John and Elizabeth Gould. Penduline Tit. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£430**



168. John and Elizabeth Gould. Red-throated Diver. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£750**



169. John and Elizabeth Gould. Ruff. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£1,150**



170. John and Elizabeth Gould. Shag, or Green Cormorant. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£650**



171. John and Elizabeth Gould. Yellow-breasted Bunting. An original hand-coloured lithograph for Gould's 'Birds of Europe', 1832-37. 530 x 360 mm. **£295**



172. John and Elizabeth Gould. Yellow-headed Wagtail. An original hand-coloured lithograph for Gould's 'Birds of Europe,' 1832-37. 530 x 360 mm. **£480**



173. LEAR, Edward. Bay-headed Parrot. *Psittacus badiceps*. Lithograph with original hand-colour from 'Illustrations of the Family of Psittacidae or Parrots,' London, 1832. Paper size: 540 x 374 mm. **£3,000**



174. LEAR, Edward. Black-tailed Parrakeet. *Palæornis melanura*. Lithograph with original hand-colour from 'Illustrations of the Family of Psittacidae or Parrots,' London, 1832. Paper size: 540 x 374 mm. **£5,500**



175. LEAR, Edward. Carrion Crow. *Corvus corone*. Original hand-coloured lithograph for John Gould's 'Birds of Europe', printed by C. Hullmandel, 1832-37. 530 x 360 mm. **£1,700**



176. LEAR, Edward. Cinereus Vulture. *Vulture cinereus*. Original hand-coloured lithograph for John Gould's 'Birds of Europe', printed by C. Hullmandel, 1832-37. 530 x 360 mm. **£1,500**



177. LEAR, Edward. Rook. *Corvus frugilegus*. Original hand-coloured lithograph for John Gould's 'Birds of Europe', printed by C. Hullmandel, 1832-37. 530 x 360 mm. **£1,700**



178. LEAR, Edward. Short-toed Eagle. *Circaetus brachydactylus*. Original hand-coloured lithograph for John Gould's 'Birds of Europe', printed by C. Hullmandel, 1832-37. 530 x 360 mm.

£2,500



179. LEAR, Edward. Spotted Eagle. *Aquila naevia*. Original hand-coloured lithograph for John Gould's 'Birds of Europe', printed by C. Hullmandel, 1832-37. 530 x 360 mm.

£2,500



180. LEAR, Edward. Swindern's Parrakeet. *Psittacula swindermiana*. Lithograph with original hand-colour from 'Illustrations of the Family of Psittacidae or Parrots', London, 1832. Paper size: 540 x 374 mm.

£2,000



181. LEAR, Edward. Undulated Parrakeet. *Nanodes undulatus*. Original lithograph with original hand-colour from 'Illustrations of the Family of Psittacidae or Parrots', London, 1832. 540 x 374 mm. **£2,000**



182. Richter after Gould Caspian Snow-Partridge An original hand-coloured lithograph for Gould's *Birds of Asia*, 1850-83. 355 x 535 mm. **£720**



183. Richter after Gould. Dr Cabot's Horned Pheasant. An original lithograph with original hand-colour for Gould's *Birds of Asia* Hullmandel and Walter, 1850-83. 530 x 360 mm. **£2,150**



184. Richter after Gould. Hooded Eurylaime. An original hand-coloured lithograph for Gould's *Birds of Asia*, 1850-83. 530 x 360 mm. **£550**



185. W. Hart and J. Gould Golden-headed Train-bearer [Golden-headed Quezal]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 530 x 360 mm. **£750**



186. Richter after Gould. Eastern Grey Kangaroo. Original hand-coloured lithograph for John Gould's 'The Mammals of Australia', London, 1845-63. 360 x 530 mm. **£1,950**



187. Richter after Gould. Agile Wallaby. An original hand-coloured lithograph for John Gould's 'The Mammals of Australia', London, 1845-63. 360 x 530 mm. **£1,950**