

Sotheran's

EST. LONDON 1761



# PICCADILLY NOTES 2020

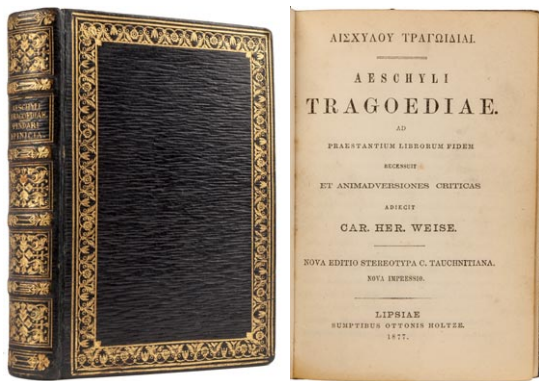
Sotheran's  
EST. LONDON 1761



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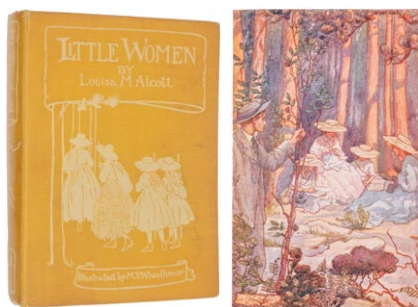




1. **AESCHYLUS & PINDAR.** Aeschyli Tragoediae [bound with] Pindari Epinicia. *Lipsiae. Sumptibus Ottonis Holtze.* 1877. £498

Small 8vo., 2 volumes bound as one. Bound in full black straight-grained morocco, a.e.g., the spine with gilt titles and densely gilt in the panels and on the wide bands, the covers with rolled floral gilt frames. Text in ancient Greek with critical notes in Latin. Neat ink name. A handsome copy.

New editions both volumes edited by Car. Herm. Weise.



2. **ALCOTT, Louisa M. (author).** M.V. **WHEELHOUSE (illustrator).** Little Women. *London; G. Bell and Sons Ltd.* 1911. £88

8vo. Original apricot pictorial cloth blocked and lettered in cream to spine and upper board, top edges stained yellow, others uncut, double-page pictorial endpapers in yellow; pp. [viii] + 306 + [vi], publisher's catalogue; with 8 beautiful coloured plates guarded by tissues (frontispiece bound at p. 5 as always); a clean and attractive copy with slight toning to spine, internally fresh throughout and, unusually, unspotted.

Early edition illustrated thus, published in the *Queen's Treasure Series*; first published under this imprint in 1909. Mary V. Wheelhouse went on to illustrate the second part of *Little Women*, entitled *Good Wives*, in this same year which would explain the republication of this book. Despite its modest production standards this is one of the most attractively illustrated editions of this nineteenth-century American classic.



3. **[ALPHABET] WHEELER CUFFE, Charlotte I. (Lady WHEELER) (author and illustrator).** The Burma Alphabet (In English & Burmese). *London; Sold on behalf of the Fund for the "Queen Alexandra" Children's Hospital, Mandalay &c.* Circa 1910. £450

Folio. Original buff card wrappers with double-line panel in blind and large onlaid pictorial plates to upper and lower cover, original brown silk cord ties to spine; pp. [32]; with title-page and text printed throughout in sepia (in Burmese and English) and 26 chromolithographed vignettes to illustrate the alphabet, with explanations to rear; a very good copy with light external dusting and very slight marking, minor bumping and creasing to spine ends and corners; one or two tiny, insignificant, and closed, edge nicks, and some wear to cords; internally fine throughout bar a neat and early ink inscription, dated 1914, to upper margin of title-page; very scarce.

First edition; sold on behalf of the Fund for the Queen Alexandra Children's Hospital, Mandalay. A charming rhyming alphabet with Burmese references throughout and 4 pages of interesting historical and topographical notes at the end. 2 copies on Copac (both BL); 4 additional ones listed on WorldCat (Toronto; Princeton; Nat. Lib. of Australia, and Universiteit Leiden). Only 1 poor copy located on the commercial market at the time of cataloguing



4. **ANDERSEN, Hans [Christian] (author).** W. **HEATH ROBINSON (illustrator).** Hans Andersen's Fairy Tales. *London, Boots The Chemist.* Circa 1930. £138

4to. Original crimson cloth panelled in black to upper board, lettered and decorated in gilt; pp. [vi], 7-319 + [i]; with 16 fine coloured plates mounted-at-large and other drawings in line; a very fresh, bright copy with minor bruising to spine ends and some edge-rubbing, internally extremely fresh with all plates fine and only a small, and neat, ownership name to front free endpaper.

Early edition illustrated by Heath Robinson. This fairy tale collection includes *The Snow Queen*; *The Little Mermaid*; *The Wild Swans*; *The Ugly Duckling* and *The Emperor's New Clothes*.



5. ANDERSEN, Hans (author). Rex WHISTLER (illustrator). *Fairy Tales and Legends* by Hans Andersen. London; Published by Cobden-Sanderson Ltd. 1935. £368

8vo. Original red cloth elaborately, and highly decoratively, stamped in cream with a rococo design across both covers and spine, lettered in gilt to spine and upper board, green rococo endpapers, pink stained edges, preserved in original decorative dustwrapper; pp. vii + 470; illustrated profusely throughout with glorious black-and-white illustrations after engravings by Whistler; an uncommonly bright and attractive copy in near fine condition with only the mildest suggestion of fading to spine and sun-lightening to stained top edge of book block, internally fine and crisp, without inscription, protected by a remarkably good example of the scarce, lightly rubbed dustwrapper with the usual fading and toning to spine, nicking to spine ends, some fox spots to the reverse, and a diamond-shaped price excision to front flap; remarkably scarce in the jacket.

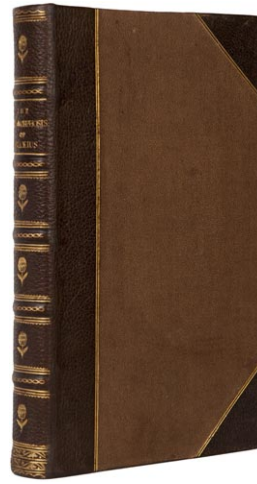
First edition illustrated by Rex Whistler. Justifiably one of his most popular titles.

“IT IS ONE OF THE HORRORS OF OUR TIME  
THAT TRAGEDY HAS BECOME  
COMMONPLACE, ALMOST BANAL.”

6. ANTHOLOGY. *Soldiers' Verse*. London: Frederick Muller, 1945. £98

8vo. Original decorative cloth, with illustrated dustwrapper; pp.viii, 119; some toning to the wrapper, a little loss to top of spine, nonetheless a good copy, clean internally.

First edition. A sobering and increasingly scarce collection of poems from the *New Excursions into English Poetry* series, compiled by Patric Dickinson. He focuses on the poetry of the late 19th and early 20th century, as the focus of war poetry turned from glory towards attempting to comprehend the scale of destruction and grief wrought by the World Wars. The poems are accompanied by lithographs by William Scott.



7. APULEIUS. The *Metamorphosis, or Golden Ass, and Philosophical Works* of Apuleius, Translated from the original Latin by Thomas Taylor. *Triphook and Rodd*. 1822. £650

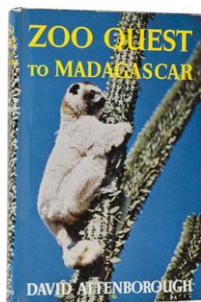
8vo., sometime bound in half double gilt ruled brown morocco, lettered in gilt on spine with gilt rules and centre tools, all edges gilt. Pp. xxiv, 400 + [10] “Suppressed Passages”. Some foxing to endpapers, a little occasional spotting, otherwise a very good copy.

First edition of Thomas Taylor’s translation of the only Latin novel to survive in its entirety. Also included is *Apuleius on the God of Socrates*, and *Apuleius on the Habitude of the Doctrines of the Philosophy of Plato*.

Thomas Taylor (1758-1835) received an irregular education. As a young man he obtained a clerkship in Lubbock’s Bank but devoted himself to the translation and exposition of Plato, Aristotle, and the Neo-Platonists and Pythagoreans. In 1787 he began to publish translations of works of ancient philosophy, beginning with the earliest of Plotinus’s *Enneads* (i.6), on the ‘beautiful’, and the ‘Orphic hymns’, this latter with a lengthy preface on the life and theology of Orpheus. Various of these translations were subsidised by patrons, for instance his translation of Aristotle’s *Metaphysics* (1801) by the brothers William and George Meredith. However, his most notable early patron was Charles Howard, eleventh duke of Norfolk, who made it possible for Taylor to publish the first English translation of the complete works of Plato (1804), revising and completing the work begun by Floyer Sydenham (1710-1787), whom he had known in his latter years.

It was through Taylor’s translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake’s mythology, as well as his repudiation of the natural science of Bacon and Newton, and his late tempera painting *The Arlington Court Picture* was almost certainly inspired by Taylor’s translation of Porphyry’s *On the Cave of the Nymphs*; there is no doubt that Coleridge’s acquaintance with Proclus was assisted by Taylor’s translation and commentary, though Coleridge’s appreciation of Taylor is invariably laced with acid criticism. Taylor’s immediate influence in England was short-lived; only at the end of the century did those with an enthusiasm for ancient Gnosticism, such as G. R. S. Mead, revive his memory. His fate in America was very different. R. W. Emerson read Taylor’s translations enthusiastically, and Taylor’s influence was felt among Emerson’s disciples, adepts of ‘transcendental philosophy’ such as Amos Bronson Alcott, William T. Harris, Thomas M. Johnson, Hiram K. Jones, and Thomas Wentworth Higginson, though that influence had waned by the end of the century. Emily Dickinson, who was a friend of Higginson, therefore probably owed her Platonism ultimately to Thomas Taylor





8. **ATTENBOROUGH, David.** Zoo Quest To Madagascar. Lutterworth Press. 1961. £100

8vo. Original cloth and wrapper; pp. 160, 42 photographic plates (5 in colour), text illustrations; a little rubbing to edges of wrapper with acetate lifting at hinges, otherwise very good indeed.

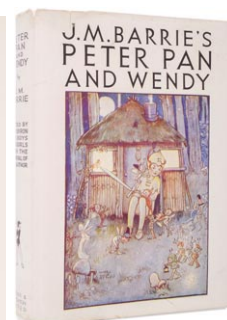
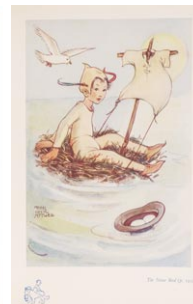
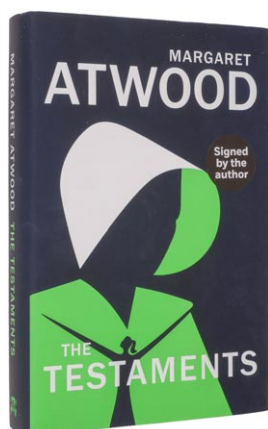
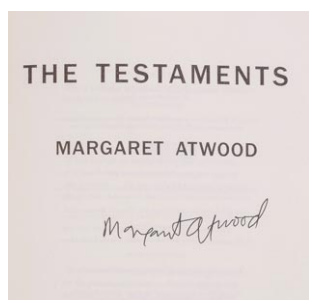
First edition. The fifth of Attenborough's 'Quest' books, narrating four months on the unique island of Madagascar with chameleons, geckos and, mainly, lemurs.



9. **ATTWELL, Mabel Lucie (illustrator).** Hans ANDERSEN (author). Hans Andersen's Fairy Tales. London; Raphael Tuck & Sons Ltd., circa 1925. £248

Royal 8vo. Original brown cloth-backed glazed pictorial boards, plain endpapers; pp. [vii], 8-140 + [iv]; illustrated with 12 beautiful plates in full colour, together with black-and-white drawings throughout; a lovely clean copy, both internally and externally, with some light rubbing and flecking to spine, bruising to head and tail, shelf-rubbing to board edges, and small wear to corner tips; internally fresh and unmarked with all plates fine.

Early edition with the full complement of plates but with blank, rather than pictorial, endpapers. Later editions have only half the number of coloured images.



10. **ATTWELL, Mabel Lucie (illustrator).** J.M. BARRIE (author). Peter Pan And Wendy. London; Hodder & Stoughton Ltd. 1955. £148

Royal 8vo. Original light blue cloth pictorially blocked in darker blue to spine and upper cover, with lettering in gilt, pictorial endpapers, preserved in white pictorial dustwrapper; pp. [iv], 5-188; with 12 fine coloured plates and numerous line drawings in the text; a pleasing copy with some light foxing to spine and blue mottling to lower board, internally generally clean with mild foxing to prelims and endleaves and offsetting from 4 tape tabs to free endpapers, protected by the elusive, unclipped dustwrapper (15/-) which is uncommonly fresh and clean with small nicking to edges and spine ends and a short closed tear (13mm) to top edge of upper panel.

Reprint.

11. **ATWOOD, Margaret.** The Testaments. London; Chatto & Windus, 2019. £150

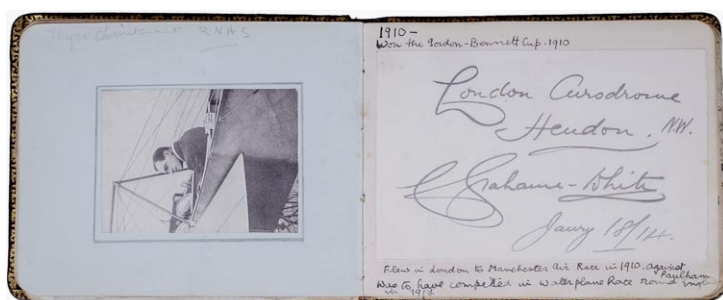
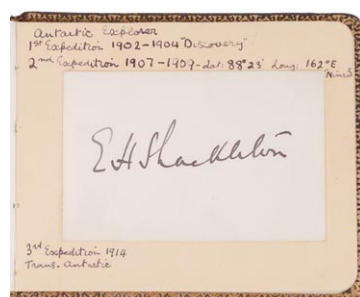
Large 8vo., original publisher's navy blue boards, image of handmaid embossed to upper and lower covers; lettered in white to spine; pictorial endpapers; unclipped dustwrapper designed by Suzanne Dean and illustrated by Noma Bar; lime green ribbon marker; pp. [x], 419, [iii]; an almost-new copy, apparently unread, with 'signed by the author' sticker to upper cover and barcode sticker to lower panel; title page bound slightly out of line; else fine.

First edition, with the full number line 1-10 denoting first impression.

Atwood's long-anticipated second novel in the handmaid series follows Offred's daughter, several years in the future of the Gilead saga, as she struggles to come to terms with the totalitarian society. Upon publication, the novel instantly won the Man Booker Prize for 2019 and the demand for first editions is already beginning to rise.

WITH AUTOGRAPHS OF JACK HOBBS, ELLEN  
TERRY, WILLIAM GLADSTONE, H.G. WELLS  
AND SIR ERNEST SHACKLETON

Yours very faithfully,  
*W. Gladstone*



12. [AVIATION]. Autograph album signed by a series of pioneering aviators, English cricketers, and other celebrity figures. 1912. £1,950

Landscape 12mo. Original padded pebble-grained brown calf, rounded corners, lettered in gilt, gilt edges, gilt dentelles, gilt floral endleaves; pp. [106] on variously coloured leaves; with autographs throughout and a couple of watercolours, a pencil drawing, and a pen-and-ink sketch, alongside pasted-in real photographic postcards and other photographic clippings of aviators, signed, and clipped signatures and autographs of English and French aviators of the day with accompanying biographical notes in ink by the collector; externally very good and sound with rubbing to edges, internally a little shaken and cracked with marks and signs of handling, lacking front free endpaper.

The autograph album of 13-year-old H.G. Barwell, 26 George Rd., Edgbaston, Birmingham, dated Xmas 1912, of West House School, Edgbaston, and later of Sidney House, Oundle School. With wax seal to first page.

A fascinating collection of genuine signatures and autographs of pilots flying in the pioneering days of aviation (many of whom died young) including:

Claude Grahame-White (1879-1959), one of the most important flyers of his day, who won the Gordon Bennett Cup in 1910; Gustav W. Hamel (1889-1914), who won the Aerial Derby in 1912 and 1913 and was lost in the North Sea while flying the Channel about May 16th, 1914; Louis Noël, French aviator, born 1872, who 'looped the loop' and flew upside down; Richard Gates, the first manager of London Aerodrome, launched in 1912 by Grahame-White; Pierre Verrier, French aviator; Sir Thomas Sopwith (1888-1989); Bentfield Charles Hucks 1884-1918, innovating aviator who was the first Briton to form a loop in an aircraft; Ernest Thompson Willows (1886-1926), pioneering Welsh aviator and airship builder; George Lee Temple (1892-1914), who died at Hendon in a Blériot monoplane and is known for being the first British airman to fly upside down in this country and also the youngest to fly from Paris to London, and Edwin T. Prosser, born 1895, who is reputed to have flown a Blériot at the age of 16.

Also with several affixed photographic postcards in the *Hendon Series* of early aviators featuring Grahame-White; A.V. Roe; Gustav Hamel etc., with printed autographs.

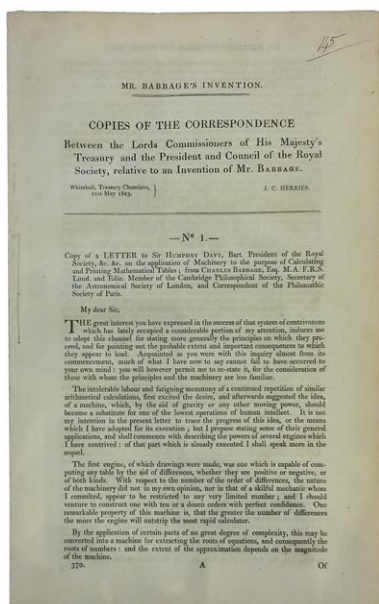
The album also includes 9 signatures of English cricketers who took part in the M.C.C. Australian Tour 1911-12 including Jack Hobbs (Surrey); Wilfred Rhodes (Yorks); Plum Warner, Captain (Middlesex); Herbert Strudwick (Surrey); Septimus Kenner (Warwickshire); Ernest James 'Tiger' Smith (Warwickshire); Frank Rowbotham Foster (Warwickshire); J.W. Hearne (Middlesex) and Schofield Haigh (Yorkshire).

Alongside several autographs of celebrities from the stage including Ellen Terry (actress); Ellaline Terriss (actress); Cecilia M. Hutchinson (singer); Sir Harry Lauder (Scottish singer and comedian) and Wilkie Bard, comedian.

Also with the clipped signatures of William Gladstone, British Prime Minister; H.G. Wells, author; Sir Ernest Henry Shackleton, Antarctic explorer; Sir William Howard Russell, journalist, who covered the Crimean War and was considered one of the first modern war correspondents, and, loosely inserted, Sir



Frederick Albert Bosanquet (1837-1923), judge of the Central Criminal Court.



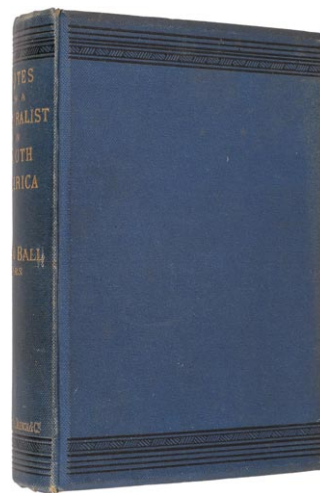
13. **BABBAGE, Charles.** Mr Babbage's Invention. Copies of the correspondence between the Lords Commissioners of His Majesty's Treasury and the President and Council of the Royal Society, relative to an Invention of Mr. Babbage. *House of Commons*. 1823. £3,500

Folio. Unbound, stitched at inner margin as issued, in custom-made blue cloth-backed chemise with silk ties and paper label to front; pp. 6 + [ii], docket title to verso of last leaf; joint sometime subtly reinforced, contemporary ink number '145' to front page and '157' to recto of final leaf, near fine.

First edition, offprint version, after the extremely rare privately printed version from 1822. This copy is the first separate printing of the British government's reprint of Babbage's 1822 letter to Sir Humphry Davy which also appears in Vol 15 of *The House of Commons Sessional Papers*, paginated 9-16. This separate printing also includes for the first time copies of accompanying letters from the Treasury and the Royal Society.

Babbage's letter to Sir Humphry Davy upon the completion of his experimental difference engine led the great man to recommend the project to the government for funding. Consequently, in 1823 Babbage was granted £1500 from the Civil Contingency Fund to build the full scale Difference Engine No. 1. 'Babbage had Clement assemble a small section of the engine as a demonstration piece. The assembly, which worked impeccably, represented about one-seventh of the whole machine and was ready toward the end of 1832. This section of Difference Engine no. 1, transferred to the Science Museum, London, in 1862, is the first known automatic calculator and ranks among the most celebrated icons in the prehistory of computing.' (ODNB).

*No copies on OCLC; one auction record in past 20 years.*

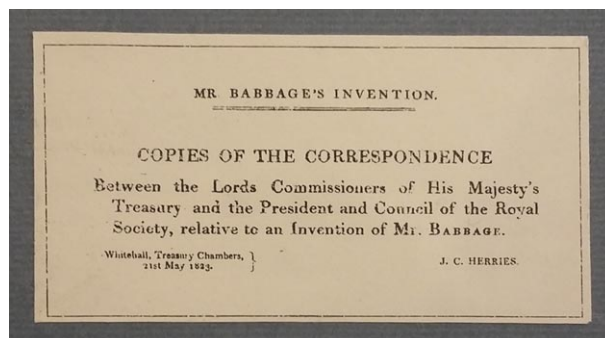


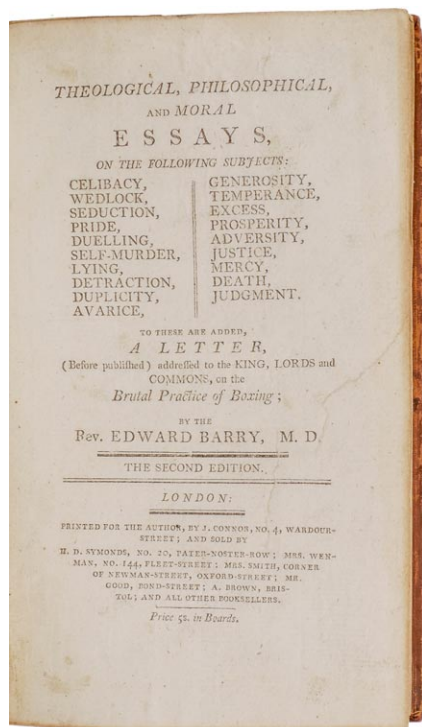
14. **BALL, John.** Notes of a Naturalist in South America. *Kegan Paul, Trench & Co*. 1887. £350

8vo. Publisher's green cloth, ruled to sides and spine, gilt lettering to spine; pp. xiii + 416 + 44 [ads], 1 folding map; a little bumping to spine, previous owner's pencil signature to verso of front ffep, otherwise a very good copy.

First edition. Ball, who is better known for his mountaineering works discussing peaks and glaciers, also made an extensive tour of South America. This book records his observations of native flora and fauna and the difficulties of travelling in the region.

*Moraes, 1.68.*





15. **BARRY, Edward (Rev).** *Essays on Celibacy, Wedlock, Seduction, Pride, Duelling, Self-Murder, Lying, Detraction, Duplicity, Avarice, Generosity, Temperance, Excess, Prosperity, Adversity, Justice, Mercy, Death, Judgment to which are added a letter on the brutal practice of Boxing London, Printed for the Author, [c.1795].* £998

8vo. Contemporary tree calf, spine gilt-panelled with floral decoration, red spine label with title gilt; pp. xxiv, 300 [1, ad]; front external hinge split, but holding firm, corners and spine with some rubbing, faded text to pages 241, 245 & 248, but otherwise internally clean.

A collection of essays opining on a vast array of controversial subjects, in which words are frequently in capitals for **EFFECT** or italics for *impact*.

In *Celibacy*, he claims that to be celibate is selfish, because you're just avoiding being as miserable as the rest of us.

In *Wedlock*, he says that people really need to get married as early as possible, mostly because no-one can be trusted not to "fall into sin" at the first opportunity and it is the only way to stop the entire country literally going to hell.

In *Seduction*, he gets very angry at men AND women and mentions rather unsubtly that the Athenian punishment for adultery involved removing peoples' eyes.

In *Duelling* he suggests instead of murdering each other, people should set up a nation of *Guardian Societies* who would try people over various accusations in a civilian court and exile them from society instead.

In *Self-Murder* he insists that nothing in life could possibly be quite as bad as what is waiting for people who kill themselves in hell.

In *Excess* he rather colourfully describes a hangover in suspicious detail and then asks what could possibly convince someone to keep drinking after experiencing such a thing.

In *Judgment* we receive a rather intense description of the inevitable Judgment Day, which the good reverend seems to believe will involve a great deal of fire, "horrid thunder and lightning", "prodigious earthquakes", "the howling yells of afflicted men and beasts", "ghastly and grim apparitions" and so on.

There are many other essays, all with rather unusual or entertaining opinions on how people are inadequate.

The last essay takes the form of a letter concerning the barbaric practice of boxing. The Englishman, it claims, is too civilised to knowingly take part in such a blood sport - no, the participants have become so poisoned by sin that they might as well be animals. This letter is rather interesting for distinguishing boxing (with its lack of a bladed weapon) as a traditionally English form of duelling, whilst also noting that the lack of a lethal weapon does not make it any less dangerous a practice. It also dismisses learning to box as a form of self-defence, asserting that the deterrent of a pistol is far more effective and practical.





17. BAWDEN, Edward (artist). "Among The Marsh Arabs". An original coloured lithograph. 1986.

£1,500

An original coloured lithograph in hand-cut ivory-coloured acid free mount, image size 36.3 x 58.3cm, titled and signed by Edward Bawden in pencil; a lovely bright example with fresh colouring; with a slim, and pale, frame of localised offset acid-bleed from previous mount board to the wider margins of the plate, hidden behind the new archival mount.

A limited edition print: number 47 of only 75 examples.

As a commissioned war artist Edward Bawden (1903-1989) made more than one journey to the Middle East. In June 1944 he embarked on a four-week trip to revisit the Marsh Arabs of the Euphrates where he captured the likenesses of Sheiks in their reed houses. His companion on this journey was the English journalist Richard Wyndham who Bawden uncharacteristically, in view of his well-documented misanthropic nature, described as 'a good travel mate'. Bawden completed a watercolour entitled "A creek scene with the local means of river conveyance" (39 x 51.5cm) in that year (now part of the Government Art Collection) which is clearly the model for this engraving, which was produced over 40 years later.



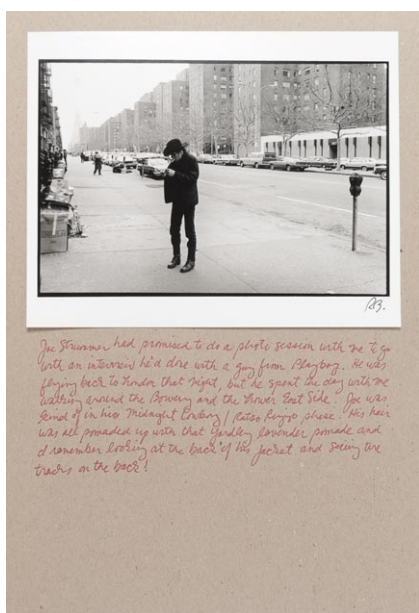
16. BAUDELAIRE, Charles. *Les Fleurs du Mal*. Cachan: Breger Frères, 1945. £350

Folio, unbound sheets in blue paper buff wraps, with chemise in cloth over paper-covered boards and leather label lettered in gilt to spine, housed in a matching card slipcase; loose as issued, with uncut edges; 20 original lithographs by Roger Schardner, each signed in pencil by the artist; printed 'Introduction à la decoration de ce livre' leaf on brown paper inserted at front; pp. [iv], 327, [xi]; a fine copy, with slight staining to wraps, and leather label on chemise a touch rubbed; slipcase a little darkened to edges.

Limited edition, this copy numbered 120 of 150 printed on handmade Île-de-France paper.

Schardner was born in 1898 in France, the year after Baudelaire's most famous book of lyric poetry *Fleurs du Mal* was first published. He would therefore have grown up against the backdrop of a rapidly changing France, which, like the rest of modern Europe, was becoming increasingly industrial in the mid-19th century. Unlike Baudelaire, he is primarily known for his landscapes of the French countryside, mountain landscapes, and mystical buildings, although his work for this project is thematically dark, with a parliament of brooding owls, corpse brides, and spectral disembodied faces.





18. **BAYLEY, Roberta.** *Punk.* Amsterdam/New York: Aenigma/Kunst Editions. 2002. £3,995

Folio (415 x 286 mm). Original loose sheets with separate spine held together with ribbon, as issued, in original wood and cardboard slipcase with original page from the April 1976 issue of *Punk* magazine to front and back; 24 mounted photographs, initialled by Roberta Bayley, portrait of Roberta Bayley numbered 83/100 and signed by Godlis, silkscreen print of Joey Ramone numbered 48/100 and signed by John Holmstrom, pocket containing 25th anniversary edition of *Punk* magazine; fine.

No. 48 of a limited edition of 76, signed in gold ink by Roberta Bayley to slipcase, limitation page and preface, and by Debbie Harry, Richard Hell, John Holmstrom and Legs McNeil, all of whom wrote introductions. A very rare and lavish collection of Roberta Bayley's photographs of the New York punk scene between 1975 - 80. Subjects include Debbie Harry and Blondie, the Ramones, Television, Talking Heads when they were still a trio and Richard Hell, as well as British visitors such as the Sex Pistols, Joe Strummer, the Damned and Elvis Costello.

Roberta Bayley was born in Pasadena, California and grew up in the San Francisco Bay Area. She attended San Francisco State University for three years before dropping out in 1971.

Roberta worked as a door person at CBGB's, New York's legendary Lower East Side punk club, and subsequently befriended leading musicians on the punk scene. She is known as one of the principal photographers to visually chronicle the punk rock music movement from the mid 70s through the early 80s. Roberta was also the chief photographer for *Punk* magazine.

Among the punk music artists she has photographed are Iggy Pop, Blondie, Richard Hell, Elvis Costello, The Sex Pistols, Johnny Thunders and The Heartbreakers, The Ramones, Nick Lowe, The Damned, The Clash, The Dead Boys and The New York Dolls.





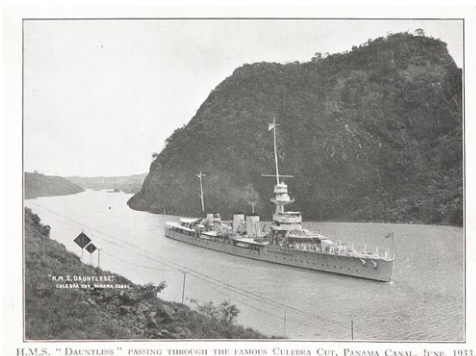
**19. BEARDSLEY, Aubrey** *Nineteen Early Drawings* by Aubrey Beardsley. From the Collection of Mr. Harold Hartley. With an Introduction by Georges Derry. *Privately Printed, 1919.* £625

4to. Original cloth-backed boards portfolio, printed label to upper board; 19 loose collotype plates, together with a smaller eight-paged pamphlet; boards a little toned to extremities and rubbed to corners, original ties fraying but intact; previous ownership sticker to inside front board; plate 1 toned along outside edges; else very good.

Limited to 150 numbered copies, signed by Harold Hartley. This No. 11. 19 previously unpublished comic illustrations.

These drawings were made by Beardsley in 1886, in his thirteenth to fourteenth year. They are intended in a comic fashion to illustrate Book II. of Virgil's Aeneid, which he was translating at the time with his Form-master, H.A. Payne, of the Brighton Grammar School. "It must be conceded that their artistic value is slight when compared with the astounding technique exhibited by Beardsley a comparatively few years after. They are not, however, entirely lacking in good draughtsmanship ... What distinguishes these drawings from nearly all his early work is their delightful humour - their genuine, though crude, comicality ..." (from the Introduction by "Georges Derry" [pseud. of R.A. Walker]).

*Lasner 166.*

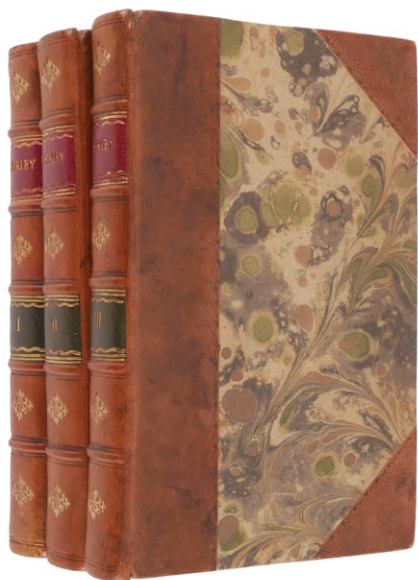


H.M.S. "DAUNTLESS" PASSING THROUGH THE FAMOUS CULEBRA CUT, PANAMA CANAL, JUNE, 1933.

**20. [BEASLEY, Frank Mountifort, editor].** H.M.S. "Dauntless": South America and the Straits, 1932-1935. *Flood & Son Ltd. [?for the editor], [1935].* £95

8vo (182 x 120mm). Original green moiré cloth, upper board lettered and decorated in gilt with the ship's arms, spine lettered in gilt, cream endpapers; pp. i-xv, [1 (blank)], [1]-224, followed by (printed on a loosely-inserted bifolium): 225-227 ('Note. — Continuation of Chapter Headed "Concluding Weeks." (Received after going to press).'), [1 (blank)]; half-tone illustrations throughout, many full-page, and 2 full-page maps; extremities very lightly rubbed, binding slightly faded, a few light marks, otherwise a very good copy, retaining the loosely-inserted bifolium with the final pages; *provenance*: **Stoker E.W. Wade, HMS Dauntless, 1935** (ownership inscription on front free endpaper).

First and only edition of this privately-printed memoir. The narrative of HMS *Dauntless'* Commission on the South America and Mediterranean Station, during which (despite the usual party and official visits protocol), she also performed the Grey Diplomat role. HMS *Dauntless* 'was launched in 1918 for service in the Atlantic Fleet, her activities including her part in the bombardment of Reval, since when she has made a world cruise, continuing with service on the Mediterranean and China stations until 1928, when she became attached to the America and West Indies squadron. She was recommissioned at Portsmouth on 27th July, 1932, for further service on the South American Division of the station, and commanded by Captain C.O. Alexander, R.N.' (p. ix). She was sold for breaking in 1946. This privately-printed memoir is uncommon on the market, and this copy is particularly interesting for its contemporary ownership inscription by a member of the ship's company, and the presence of the ephemeral and easily-misplaced supplementary text.



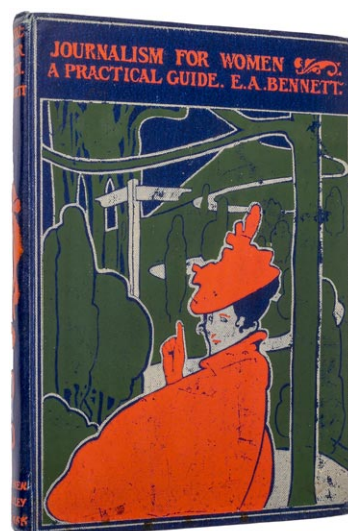
21. BELL, Currer. [Charlotte BRONTË]. *Shirley*. London: Smith, Elder & Co., 1849. £1,750

Small 8vo., 3 vols; attractively bound in 20th-century three-quarter mottled brown calf over marbled paper-covered boards, with contrasting burgundy and green morocco labels to spine, five raised bands and gilt decorative motifs in compartments; pp. Vol I [ii], iv, 303, [i]; Vol II [ii], 308; Vol III iv, 317, [iii]; half-titles not bound in; extremities ever-so-slightly scuffed, marginal darkening to edges of first and last leaves in each volume, narrow band of damp-staining at fore-edge of title-page and ffe in first volume, and the odd spot and pencil annotation within the text; still a lovely fresh copy.

First edition, first issue with p. 304 of Vol II correctly numbered and with the uncorrected "Well! said he" on line 1; Vol. III including the listing for the 3rd edition of *Jane Eyre* on verso of last text leaf.

Brontë's second published novel after the success of *Jane Eyre* was written during a time of great tragedy for the author, as she lost all three of her siblings while writing the book: her brother Branwell in September 1848, sister Emily in December 1848 and Ann in May 1849. Mostly because of this, many critics have drawn comparisons with her sisters, with the shy character of Caroline Helstone bearing a strong resemblance to Ann, and Charlotte's contemporary Elizabeth Gaskell suggesting that the protagonist was based upon Emily. Set in Brontë's native Yorkshire during the Luddite riots of 1812, and against the backdrop of the Napoleonic wars, the plot follows two women struggling to come to terms with what a woman's role is and can be. All three of the Brontë sisters had admitted to their Bell pseudonyms in 1848, and by the following year were highly celebrated novelists in London literary circles. As the Brontë biographer Lyndall Gordon writes: "*[Shirley]* is a theoretic possibility: what a woman might be if she combined independence and means of her own with intellect. Charlotte Brontë imagined a new form of power, equal to that of men, in a confident young woman [whose] extraordinary freedom has accustomed her to think for herself."

Sadlier 348; Smith 5.

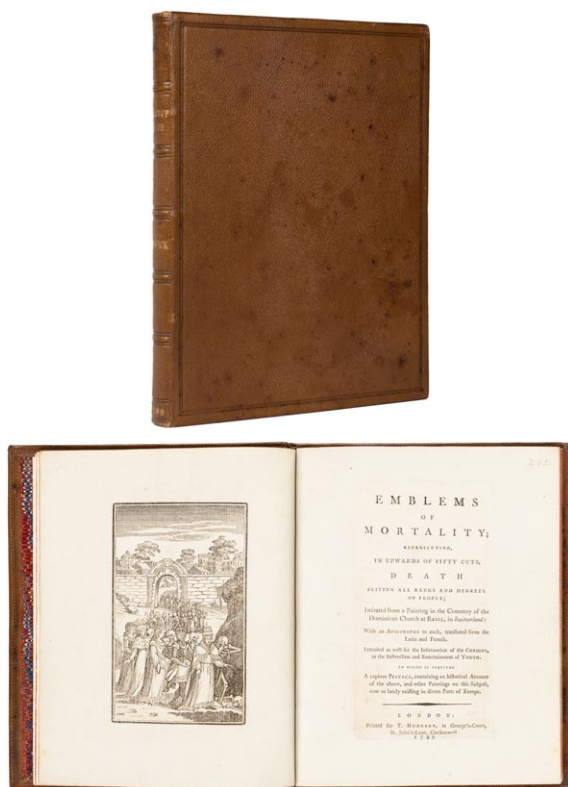


22. BENNETT, E.A. *Journalism for Women* Bodley Head, London, 1898. £120

12mo. Original blue cloth decorated in red, green and white; pp. [vi], 98, [2], 12 (ads); edges untrimmed, some faint toning but a very good copy.

First edition. A handbook designed to introduce women to the world of journalism, advising against common mistakes. As the editor of *Woman* magazine, Bennett was well placed to talk on the subject, and what could have become a misogynistic polemic attributes any failings of women journalists not to intrinsic weaknesses common to their gender but more to a form of social conditioning towards the domestic sphere which often ill-prepared many women for work. The book offers practical writing advice on style and makes some rather world-weary remarks about the various ways in which journalists irritate editors, which have the ring of bitter experience to them (a particular gem is "if you insist on sending an 8-page cover letter, at least include your name and address with it).



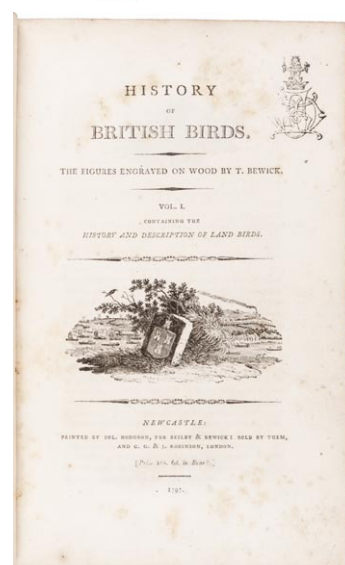
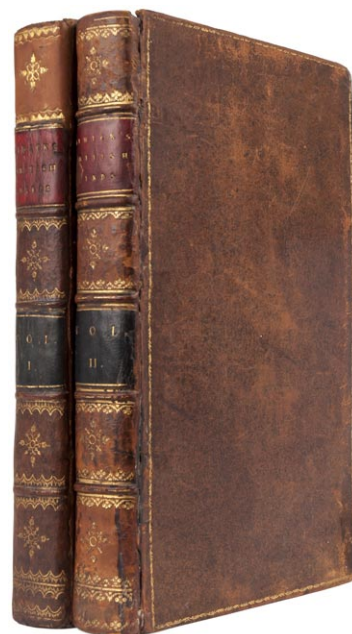


23. BEWICK, John. *Emblems of Mortality; or, Death seizing all ranks and degrees of people. Imitated from a painting in the cemetery of the Dominican Church at Bas[j]l in Switzerland: With an apostrophe to each, translated from the Latin and French. Intended as well for the information of the curious, as the instruction and entertainment of youth. To which is prefixed a copious preface, containing an historical account of the above, and other paintings on this subject, now or lately existing in divers parts of Europe.* Printed for T. Hodgson. 1789. £998

12mo pages laid into small 4to. Full C19th morocco lettered in gilt on spine. Wood engraved frontispiece and 51 text illustrations by John Bewick after Holbein. A few leaves cropped at the tail, the deficiencies supplied in skilful MS facsimile, ink smudge on plates 2 and 3 to censor offensive anatomy. Bookplate and two booksellers' descriptions on front paste-down, a little occasional browning, a little spotting to binding, otherwise a very good copy.

First Bewick edition. The illustrations in this both have been attributed to both Thomas Bewick and his brother John, but it is believed that they are in fact entirely the work of John Bewick. The woodcuts are faithful copies of Holbein's designs, except for the first, *The Creation* which contained a figure of the Deity habited as a Pope, and in deference to Protestant sentiment was changed for an original design.

A 28-page Preface by the editor, J.S. Hawkins relating the history of the various *Dance of Death* versions precedes the illustrations.



24. BEWICK, Thomas. *History of British Birds. Newcastle: Printed by Sol. Hodgson for Beilby & Bewick, 1797-1804.* £1,200

8vo. 2 vols. Nineteenth century full brown calf, gilt floriate border to sides, spines with gilt raised bands, gilt tools and contrasting green and red morocco gilt lettering pieces, marbled endpapers; pp. xxx + [ii] + 335 + [i], xx + 400, figures engraved on wood by T. Bewick; volume I sometime recased with missing portion repaired to head of spine, front hinge of vol II tender, occasional slight spotting, previous owner's ink-stamp to title pages, very good.

First editions of each volume."[Bewick] limited himself to British birds, which he could observe at first hand, and the scenes of English life, previously confined to tail-pieces, became more numerous and elaborate, more varied and poetic. The *History of British Birds* is consequently his masterpiece with respect both to craftsmanship and creative imagination." (Gordon Ray, *The Illustrator and the Book ...*, p.34).

*Roscoe 14 and 17.*



THE WILD BULL

OF THE ANCIENT CALEDONIAN BREED, NOW IN THE PARK AT CHILLINGHAM CASTLE, NORTHUMBERLAND.

25. BEWICK, Thomas. The Wild Bull of Chillingham. Circa 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.

BEAUTIFUL SET WITH  
AN INTERESTING PROVENANCE.

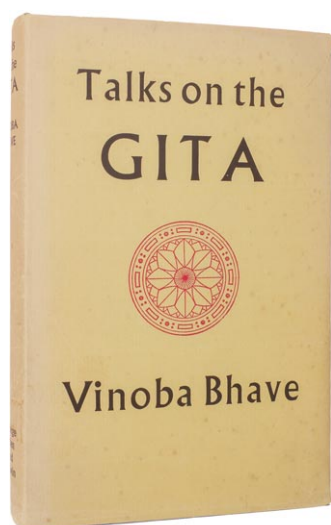


26. BEWICK, Thomas. Memorial Edition of the Works, 5 vols. Newcastle-upon-Tyne: Printed by R. Ward and Sons, for Bernard Quaritch, 15 Piccadilly, London. 1885-7. £1,200

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 the 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.





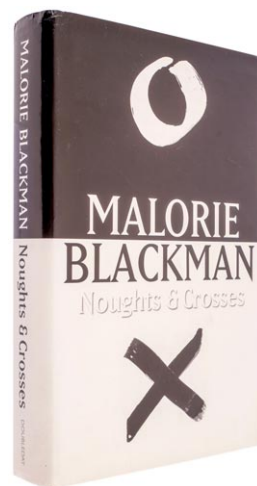
27. **BHAVE, Vinoba.** *Talks on the Gita.* London: George Allen & Unwin Ltd., 1960. £148

8vo., original blue linson boards, lettered and decorated in silver to spine; original unclipped dust jacket; pp. 267, [v]; upper edge a tad dusty and with a thin strip of sunning; slight pushing and sunning to foot; some light spots to edges; some light foxing to prelims and endpapers offset; still a very good copy in jacket which retains much of its colour; the odd nick and spot and spine slightly darkened; 1cm tear to upper panel; still very good.

First English translation published outside of India, compiled from a series of talks given by Bhave in 1932 and originally published in serial form in India in 1956.

Acharya Vinoba Bhave was the spiritual successor to Gandhi and is considered to be a national teacher of India. Having read and studied the Bhagavad Gita from a young age he went on to become a frequent correspondent of Gandhi, whom he met on the 7 June 1916 at his Ashram in Ahmedabad. He subsequently abandoned his studies to follow him.

During the 1920s and 30s, Bhave was arrested on a number of occasions for his non-violent resistance to British Rule. During his imprisonment he mastered a number of languages including Marathi, Kannada, Gujarati, Hindi, Urdu, English and Sanskrit. He was deeply influenced by the Gita and attempted to imbibe its teachings into every aspect of his daily life, founding 6 ashrams based on its teachings, translating it into Marathi and often stating that "The Gita is my life's breath".

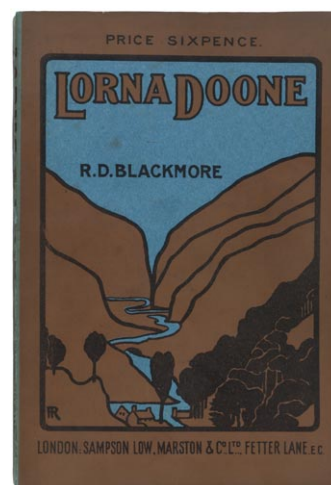


28. **BLACKMAN, Malorie.** *Noughts & Crosses.* London: Doubleday, 2001. £88

8vo., original black publisher's boards, lettered in silver to spine; unclipped dust jacket; pp. 446, [ii]; text block edges ever-so-slightly toned, else fine in near-fine jacket, which just has a few light scratches and creases.

First edition of this pinnacle work of teen fiction based upon racism and prejudice set in a fictional dystopia. At the time of cataloguing, the first television adaptation is imminently due to air.

#### A SCARCE PAPERBACK EDITION.



29. **BLACKMORE, R.D.** *Lorna Doone: A Romance of Exmoor.* London: Sampson Low, Marston & Co., 1902. £175

8vo., original brown pictorial paper wrappers, printed with country scene in blue and black to upper panel, and lettered direct to spine; printed advertisements to rear and inside covers; pp. viii, 245, [iii, ads.]; pages lightly browned, internally shaken; very lightly scuffed to foot of spine; one very small hole p. 11-12, else an exceptionally good survival.

2019 marked the 150th anniversary of the publication of this historical romance.

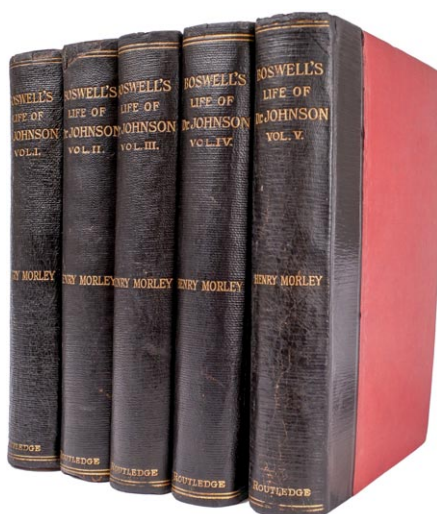
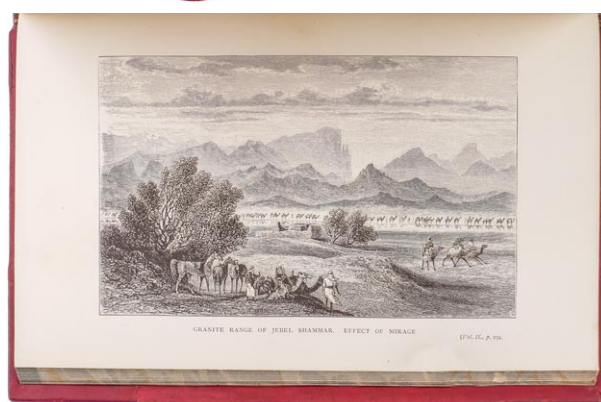
None in BL; Copac records a single 1902 edition at Oxford, but without collation. No copies on OCLC.

30. **BLUNT, Lady Anne.** *A Pilgrimage to Nejd, the Cradle of the Arab Race. A Visit to the Court of the Arab Emir, and our "Persian Campaign".* London, Murray, 1881. £2,350

Two volumes in one, 8vo. Contemporary school-prize binding of red calf over cloth-covered boards, spines with raised bands, ornamented and lettered in gilt, all edges marbled, marbled endpapers; pp. xxxi, [3], 273; xii, 283, large colour-printed folding map, 14 plates, illustrations in the text; binding a bit faded, a little wear to heads and tails of spines; repair to map; internally very clean and fresh; *provenance*: Ratcliffe College; award bookplate to William Joseph Gabriel Doyle, an Irish Catholic priest killed in action in 1917.

Very rare first edition. Lady Anne Blunt, granddaughter of Byron, daughter of Ada Lovelace, together with her wealthy husband began travelling in the Middle East in 1878, before settling at an estate outside Cairo in 1882. Accompanied by a descendant of an ancient family of Nejd which had fled to Syria 100 years earlier, the Blunts crossed and explored the great Nejd desert. They met the Emir, Muhammed ibn Rashid, who received them courteously, having recently knifed his nephew and cut off the feet of his cousins, leaving them to bleed to death. 'With Blunt she travelled extensively in the Middle East: her scientific interests are manifest in the mass of aneroid readings, barometric pressures, and compass bearings in her journal entries of their travels in the Arabian deserts. There she found happiness, and her numerous journals give a fascinating account of their experiences. Written simply as a private daily record, they provide frank insights into every aspect of her life, including her views on the political events in which her husband was involved. They also reveal a woman of remarkable courage and endurance. She converted to Roman Catholicism as a result of a vision experienced when Blunt lay seriously ill in a remote spot during a journey in 1879. She was one of very few women of her time to travel into the heart of the desert. The Blunts undertook three long journeys, on horseback, taking only a few Arab servants with camels. Her artistic talent is evident in her sketches: whether of desert scenes, Arabs and their animals, town dwellings, or ruined forts, they were executed meticulously' (ODNB).

*Ghani p. 43.*

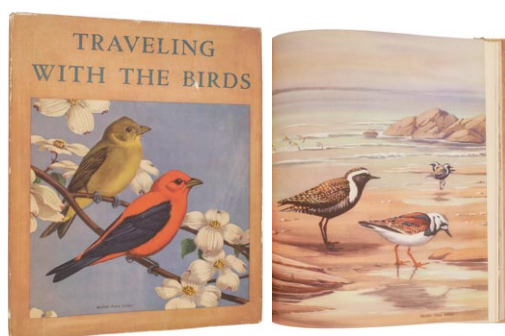


31. **BOSWELL, James** *The Life of Samuel Johnson, LL.D. and the Journal of his Tour to the Hebrides.* Illustrated with portraits by Sir Joshua Reynolds. George Routledge and Sons, Ltd. 1891. £325

8vo. 5 vols. Publisher's black morocco-backed red boards, gilt lettering to spines; pp. lxii + [ii] + 381, 398 + [6], 400, 390 + [6], 424 + [4]; engraved frontispiece portraits after Joshua Reynolds, folding plate in vol III; a little rubbing to extremities, slight foxing to title pages, very good.

First edition of Henry Morley's abridged Boswell. Unusual in original publisher's binding.

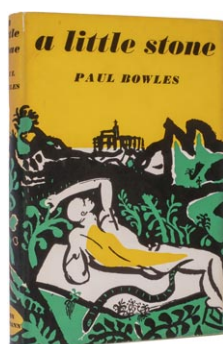




32. **BOULTON, Rudyerd.** *Traveling with the birds.* A book on bird migration. *Chicago & New York: M.A. Donohue & Company.* 1933. £125

4to. Original pictorial boards, with variant dustwrapper; pp. 64, 12 colour plates plus text illustrations by **Walter A. Weber**; bumping to top corner; a little chipping to dustwrapper, very good.

First edition. An extremely attractive account of migratory birds.



33. **BOWLES, Paul.** *A Little Stone.* *London: John Lehmann,* 1950. £400

8vo., original green cloth; spine with contrasting printed label lettered and bordered in gilt; original unclipped dust wrapper with striking design by Keith Vaughan; pp. 222, [ii]; a tight copy; board edges ever-so-slightly rubbed; text block edges light spotted; light offsetting to ffe; a very good copy in near-fine jacket which has retained much of its brightness; spine very slightly darkened and just a hint of rubbing to head and foot.

First edition, first impression.

Bowles' second book is also his first collection of short stories. His writing is characterised and highly influenced by his home of Tangier in North Africa, where he settled with his wife Jane in 1947. The stories range in subject: from a pastor who attempts to marry Christianity to indigenous religion; an American husband who abandons his alcoholic wife on their honeymoon in the South American jungle; to the gruesome tale of a linguistics professor who is captured by desert nomads. Bowles is possessed by the notion of extremes, making his work exotic, terrifying and deeply haunting.

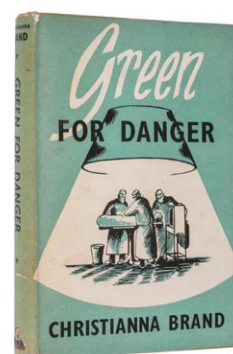
Tennessee Williams proclaimed *A Distant Episode*, included in this collection and arguably Bowles' most famous short story, to be nothing short of "a masterpiece".



34. **BOYLE, Frederick.** *The Woodlands Orchids* described and illustrated with stories of orchid-collecting. *Macmillan and Co. Ltd.* 1901. £225

Large 8vo. Original blue cloth, gilt lettering and vignette of flower to front, gilt lettering to spine, all edges gilt; pp. x + 274, 16 chromolithograph plates; small marks to front board, a little browning to endpapers, otherwise very bright, very good.

First edition. A key British text on orchids by Boyle (1841-1914), an author and orchid fancier who was commissioned by Robert Measures to catalogue and describe the orchid collection at The Woodlands, his estate at Streatham in south-west London.



35. **BRAND, Christianna.** *Green for Danger* *London, John Lane,* 1946. £98

8vo. Original green cloth stamped in black with an image of a dog with floppy ears following footprints, in the original green and white illustrated dust wrapper depicting three surgeons hard at work on a patient under a glaring overhead lamp; pp.224; some light fading to the spine, very occasional light foxing - a very good copy, not price-clipped.

First UK edition, second impression, of Brand's most famous novel, in the dustwrapper. This moody hospital murder mystery premiered as a film in London later the same year. The title is a reference to the colour-coding used on anaesthetists' gas canisters, and the plot revolves around mysterious deaths on the operating table. Brand spent time in a wartime hospital researching this, and in a rather acerbic author's note pointedly rebukes any suggestion that characters in the novel were based on real people.

## GOLDEN COCKEREL PRESS



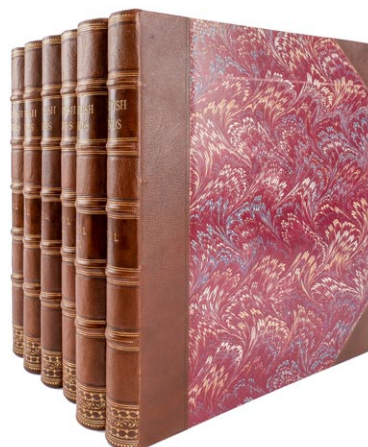
36. **BUCKLAND WRIGHT, John** (illustrator). **Francis BEAUMONT** (author). *Salmacis and Hermaphroditus. A Poem Attributed to Francis Beaumont. Edited by Gwyn Jones. With Ten Engravings in colour by John Buckland-Wright. The Golden Cockerel Press. 1951.* £198

Small folio. Original navy blue cloth with a decorative device in gilt to upper board, lettered gilt to spine, top edges plain, others untrimmed; pp. [vi], 5-44 + [ii]; with 10 coloured wood-block engravings throughout including 7 full-page; a very good copy with some light overall rubbing and a very slight bruise to bottom forecorner of upper cover; internally with 2 understated bookplates ("R.G." & "Margaret and John Streeter") to prelims, light internal dusting and spotting and some marginal brown marks; without the slipcase but with a colour photographic reproduction of Buckland Wright's additional coloured plate (only included in the *de luxe* edition) neatly laid down to rear blank.

First edition thus, published by Christopher Sandford at *The Golden Cockerel Press*. One of **only 380 copies** printed on rag paper. A limited edition of 80 copies was also issued in leather, with one additional plate.

"One of the lesser-known Elizabethan versions of classical legend based in this case on a theme from Ovid's *Metamorphoses*. John Buckland Wright matched the richness of the poem's imagery with a most successful series of colour engravings, the first to appear in any of my books. I had come to think that the Golden Cockerel had achieved everything that could be done to develop engraving in black and white: the whole technique had been elevated to such a height of competence that I felt we had to break new ground by turning to colour. This I proposed to the artists who were then working with me, offering a choice of books and leaving them to illustrate whichever they wished, and encouraging each to develop a style of colour engraving of his own. John was the first to complete his book, achieving maximum of effect by combining three colours only, a golden yellow, a blue, and a grey, mated with such skill that anyone might have thought he had in fact employed a very much wider range of colours" (*Cock-a-Hoop: Being a Bibliography of the Golden Cockerel Press 1949-1961*).

## 'A HANDSOME WORK AND A THOROUGH ACCOUNT OF THE SUBJECT'



37. **BUTLER, Arthur Gardiner**. *British Birds with their Nests and Eggs. Hull and London: Brumby & Clarke, Limited, [1896-1898].* £550

4to (313 x 252mm), 6 volumes. 19th century half brown calf, marbled boards, spines with gilt raised bands, rules and lettering; pp. I: [4 ], 208; II: [4], 192; III: [4], 175; IV: [4], 218, [2]; V: [4], 178, [2]; VI: [4], 252; 24 colour-printed lithographic plates of eggs by and after F.W. Frohawk, printed by Brumby and Clarke, 318 monochrome plates after Frohawk, illustrations in the text after Frohawk; a little rubbing to edges, internally very clean, very good. *Provenance*: ffepps with bookplate of J. Fenwick Lansdowne (1937-2008), the celebrated Canadian wildlife artist who was made an officer of the Order of Canada in 1976 for his distinctive artwork that shows the influence of Audubon while maintaining a greater fidelity to life. Front pastedowns with bookplate of Linley Blathwayt (1838-1919) who, with his wife Emily, created a bolt-hole for the Women's Social and Political Union at his estate Eagle House near Batheaston, where he entertained the Pankhursts and others as they planned their fight for women's suffrage.

First edition. 'A very good account of the subject, including discussions of numerous casual visitors not fully recognised as British birds' (Zimmer). *British Birds* was published in parts over a period of two years, and this set appears to have been bound up from the original parts, since staple holes are visible on the fore-edge margins of some of the plates. The individual volumes are arranged thus, I: Order Passeres (first part); II: Order Passeres (second part); III: Order Picariae, Orders Striges and Accipitres (by Murray A. Mathew) and Order Steganopodes (by Henry O. Forbes); IV: Orders Herodiones and Odontoglossae (by Henry O. Forbes), Order Anseres (by John Cordeaux), and Orders Columbæ and Pterocletes (by W.B. Tegetmeier); V: Orders Gallinae, Falciariae, and Alectorides (by W.B. Tegetmeier) and Order Limicolae (by Henry H. Slater); VI: Order Gaviae (by Henry O. Forbes), Order Pygopodes (by O.V. Aplin), and Order Tubinares (by H.A. MacPherson). The work is notable for the fine colour-printed plates of eggs after Frohawk; as Anker notes, they 'supply for the first time a coloured reproduction of the eggs of the Great Auk' (cf. plate XXIII). The oological text and plates were reissued under the title *Birds' Eggs of the British Isles ... With 24 Coloured Plates* (London and New York: 1904).

Anker 88; BM(NH) I, p. 293; *Fine Bird Books* (1990) p. 85; Mengel 447 ('A handsome work and a thorough account of the subject'); Mullens and Swann p. III; Nissen, IVB 167; Ripley and Scribner p. 50; Wood p. 274; Zimmer, p. 119.

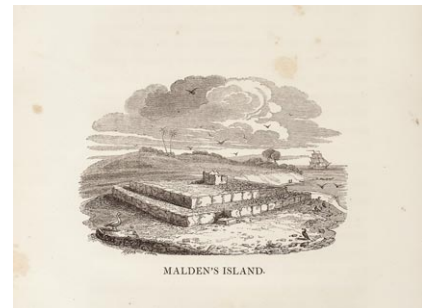
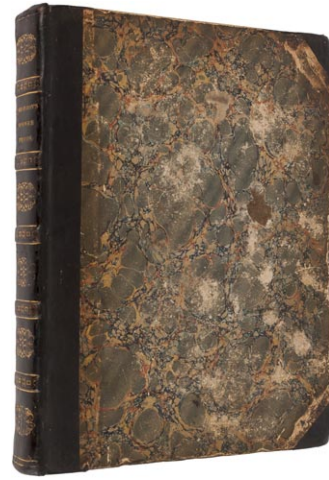


38. **BYRON, George Anson.** Voyage of H.M.S. Blonde to the Sandwich Islands, in the years 1824-1825. Captain the Right Hon. Lord Byron, Commander. *London, Murray, 1826.* £1,895

4to. Contemporary black calf-backed marbled boards, spine lettered and ornamented in gilt with raised bands; pp. x, 260, folding engraved frontispiece, 2 engraved maps (1 folding), wood-engraved plate and 22 engraved plates of views and native people; corners and edges a little worn, internal spotting as usual; gift inscription, dated 1855, on verso of fly-leaf; a good copy.

First edition of this excellent and early book on Hawaii. The Queen consort of the Kingdom of Hawaii, Kamamalu and her King Kamehameha II died of measles in London during a Royal visit. The British government ordered to return their bodies to the Hawaiian Islands, with the cousin of the poet Byron in command. The book opens with a history of the discovery of the Hawaiian islands, followed by the account of the Royal visit until their death caused by a disease the Hawaiian couple was not immune against. This is followed by the narrative of the journey and the sojourn in Hawaii, which contains an interesting account of travels to Hilo, and the Volcano, Kealakekua, Lahaina and Honolulu. George Anson Byron was the uncle of the poet, and grandson of John Byron, who circumnavigated the world with George Anson in 1740-44.

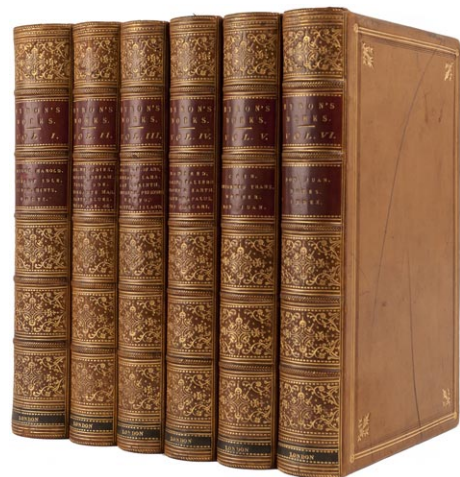
*Abbey 597; Hill 231; Sabin 100816; Borba de Moraes, p.139.*

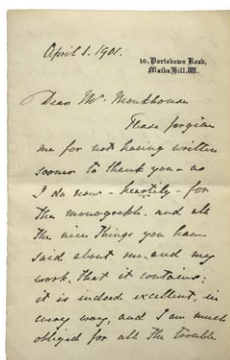
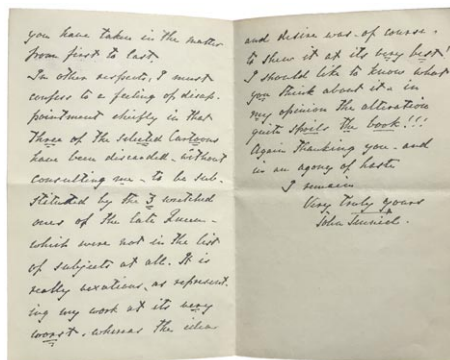


39. **BYRON, Lord.** The Poetical Works of Lord Byron. *John Murray. 1855.* £750

8vo., 6 vols in contemporary full polished calf, spines richly gilt with contrasting leather labels, boards with double gilt line and blind panel and gilt leaf corner tools, all edges gilt, a little light rubbing and marking to bindings, vol. VI with a couple of inoffensive light scratches to upper board, bookplate and ink name in each volume, a little light spotting to portrait frontispiece, otherwise a handsome set.

New Edition. With presentation inscription "H.B. Middleton Magd, Coll. Oxford, for Athletic Sports March 1860" and with Hastings Middleton's bookplate in each volume.





## WITH LETTER BY TENNIEL



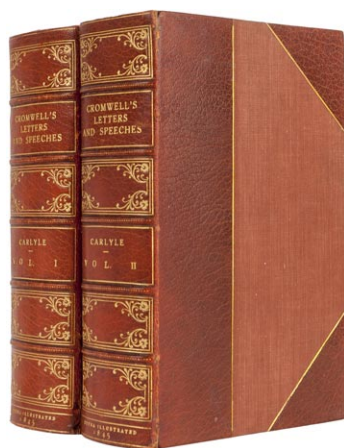
41. CARROLL, Lewis (author). John TENNIEL (illustrator). *Alice's Adventures in Wonderland [and] Through The Looking-Glass And What Alice Found There*. London; Macmillan And Co., Limited 1932. £698

8vo.; 2 volumes; publisher's red cloth with triple-line panels to sides enclosing pictorial roundels to all 4 boards, spines lettered and decorated in gilt, all edges gilt; pp. [xiv] + 195 + [i]; [xvi] + 227 + [i] + [2], adverts.; with a total of 92 fine illustrations after the original wood-engravings by Tenniel; clean and attractive copies forming a convincing pair, with a gentle patina of age, uniform fading to spines, light overall rubbing, and some pinkish bleed to lower margin of front pastedown of *Wonderland*, otherwise internally clean and sound throughout.

Vintage editions ("Ninety-eighth Thousand" & "Seventieth Thousand").

Sold with a loosely-inserted 3-page **autograph letter** signed in ink by illustrator John Tenniel on laid headed notepaper "10, Portsdown Road, Maida Hill, W.", watermarked Parkins & Gotto, and dated April 1, 1901, addressed to the British poet and critic William Cosmo Monkhouse (18 March 1840 - 20 July 1901) just 3 months before the recipient's death: "Dear Mr. Monkhouse....". He thanks him for sending the monograph, which he describes as "excellent in every way" (presumably an article in the *Art Journal* of 1901 which was published on the announcement of the artist's retirement). Tenniel then, however, confesses to "a feeling of disappointment" in that "Three of the Selected Cartoons have been discarded, without consulting me, to be substituted by the 3 wretched ones of the late Queen, which were not in the list of subjects at all". His work, he bemoans, is represented "at its very worst, whereas the idea and desire was of course to show it at its very best!". He goes on to ask for Monkhouse's opinion on the decision which "quite spoils the book!!!".

In his respected biography of the artist "Sir John Tenniel, Alice's White Knight" (*Scolar Press*) the author Rodney Engen refers to Monkhouse's survey of Tenniel's career as "lightweight" being "long on illustrations and short on critical comments". In Engen's opinion its contribution lies in the fact that it includes Tenniel's personal choice of artwork. Fascinatingly this letter debunks that notion and is also characteristic, in its tone, of the artist's fastidious and exacting nature. Famously Tenniel was unhappy with the printing of his wood-engraved illustrations in the first edition of *Alice*, in 1865, which led to the edition being pulled and the original sheets being sent to Appleton & Co. in the United States.



40. CARLYLE, Thomas. Oliver Cromwell's Letters and Speeches with Elucidations. Chapman and Hall 1845. £750

Stout 8vo., 2 volumes bound by Bayntun in half single gilt ruled morocco, spines lettered and panelled in gilt, top edges gilt. Frontispiece portrait in volume 1. Extra-illustrated with the insertion of c. 160 engraved portraits. Upper joint of volume one a little tender with a small repaired split to bottom, a little occasional light spotting, generally a very good set. First edition. A supplement volume was issued a year later.





42. CARROLL, Lewis (author and illustrator). *Alice's Adventures Under Ground*. London: The Folio Society. 2008. £225

8vo. Attractively bound in publisher's full dark green Nigerian goatskin leather, flat spine decorated in gilt, rounded corners, all edges gilt, preserved in the fine publisher's presentation box designed by Neil Gover in dark green and lavish gilt, incorporating an onlaid oval portrait of Alice Liddell; pp. [iv], [1]-90 + [i], printed on fine Gardapat Kiara paper; with title and dedication pages printed in three colours, chapter-headings in red, and the manuscript text and 37 drawings by Dodgson printed in sepia; complete with the 32-page sewn booklet, *The Original Alice* by Sally Brown with portrait illustrations in sepia; fine throughout.

First edition thus. This is a faithful facsimile reproduction of the original manuscript of *Alice's Adventures Under Ground*, held in the British Library. One of only 3,750 numbered copies for a worldwide market.

On 4th July 1862 the Reverend Charles Lutwidge Dodgson, mathematics lecturer at Christ Church College, Oxford, and his friend Robinson Duckworth, a fellow of Trinity College, went on a river trip to Godstow with the three daughters of the Dean of Christ Church, Lorina, Alice and Edith Liddell. Charles Dodgson, or Lewis Carroll as he became known, amused the girls with the fairy tale of 'Alice's Adventures Under Ground', which he invented as they rowed. Alice was particularly keen for him to write it out for her, which he agreed to do, staying up nearly all night in the process. He later prepared a fair copy of this manuscript, with illustrations of his own devising, which he had bound and which he presented to Alice as an early Christmas present in November 1864. Copies of the manuscript were soon enjoyed by literary friends such as George Macdonald and Henry Kingsley and Dodgson made the decision to publish it. The private version was eventually substantially 're-written and enlarged', almost doubling in length, with many episodes and characters added, private references removed, and Dodgson's own amateur artwork replaced by collotype illustrations after wood-engravings by John Tenniel.

## RUSSIAN ILLUSTRATION



43. [CARROLL]. Ella PARRY-DAVIES (foreword by). *Russian Alices*. Illustrated Editions of Alice in Wonderland from the USSR and the Post-Soviet Era. The Foundry, Church Hanborough, Oxford; Artists' Choice Editions. 2016. £450

Small folio. Publisher's fine quarter red morocco-backed pictorial boards, pictorial endpapers (different at front and rear) designed by Gennady Kalinovsky and Vladimir Erko, together with a separate folder fashioned from patterned card (with an illustration of Alice to upper cover) containing 4 original aquatint engravings from editions of Alice by different artists, each numbered and signed in pencil, both items contained within the publisher's handsome black cloth fall-down-back solander case with onlaid patterned papers, and a different image of Alice, to upper board; pp. [viii], 9-171 + [v]; profusely illustrated, largely in colour, featuring artwork by a total of 80 different Russian artists printed as half-, full-, and double-page plates; fine.

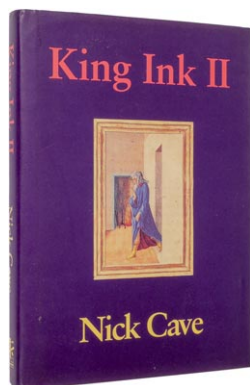
First, and "Special" edition, being one of only 48 numbered copies bound in the superior leather binding and slipcase and including the complementary suite of 4 signed engravings by Yyulya Protsyshyn, Sergiy Hrapov, Sergiy Ivanov and Konstantin Antiokhin.

This is a complete version of the text of *Alice's Adventures in Wonderland* enlivened by an impressive range of Russian illustration and is the very first exploration of the various Russian and Ukrainian illustrated editions of this classic. The volume is set in Galliard type, by Charles Hall, printed on Stow White paper, and bound by Ludlow Bookbinders. The book benefits from a valuable checklist at the rear, compiled by Olia Harris, listing 53 Russian illustrators who have interpreted Carroll's Alice in its entirety (most of whom are represented in the book) and 45 additional artists who have produced paintings or illustrations inspired by the books but, as far as can be established, have not completed a book.

44. CATULLUS, TIBULLUS & PROPERTIUS. Works. Cambridge, Typis Academicis, 1702. £298

4to. Sometime bound in brown Spanish calf with gilt border designs to upper and lower boards, intricate gilt floral centres to spine, 6 raised bands, red spine label; pp. [iv] + 520; some wear and rubbing to the covers, most notably to the spine, the label of which has faded, internally clean with some mild toning in places and a little ink spattering to the tail edge, ink shelf-mark to front pastedown endpaper.

This translation of Catullus, Tibullus and Propertius was compiled by Arthur Annesley in 1702, a later politician who would become known for his 'horrid language', 'raving throat' and 'bully tongue', and was published through Jacob Tonson. Catullus, Tibullus and Propertius all ascribe to the neoteric style of poetry, focusing on the smaller matters of daily life rather than grand epics of gods and heroes. Catullus is perhaps the better known of the three, fond of explicit sexual imagery, perhaps surprisingly, frequently studied in school. Tibullus was highly regarded by his contemporaries but is now considered a minor poet, amongst his most notable works is the Marathus Cycle, perhaps the longest project in Roman literature having homosexual love as theme. Propertius, by comparison, was considered far less prestigious than his colleagues, but his widespread appeal is evidenced by presence of his verses in the graffiti preserved at Pompeii.



45. CAVE, Nick. King Ink II. Black Spring Press Ltd. 1997. £98

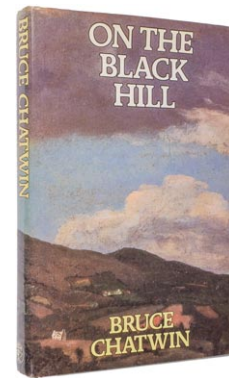
Small 8vo. Original cloth and wrapper; pp. 283, with some leaves facsimile manuscript lyrics; near fine.

First edition. The second compilation of Nick Cave's early lyrics includes all the albums from *Tender Prey* to *The Boatman's Call*, several unrecorded lyrics and an essay on language and the Bible.

46. CELINE, Louis-Ferdinand. Death on the Installment Plan. Boston: Little, Brown and Company. 1938. £300

8vo. Original cloth and wrapper printed in red and black; pp. 593, a little chipping to edges of wrapper with scuff to back, otherwise very good.

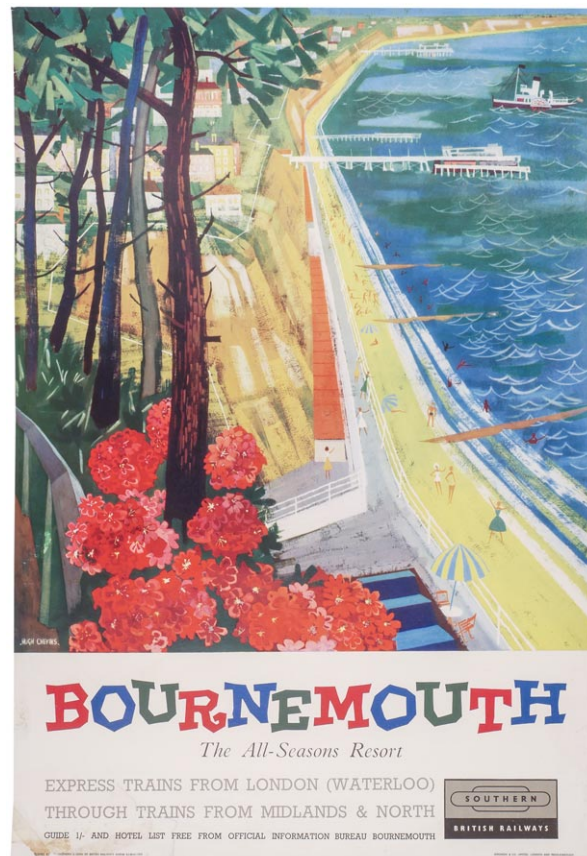
First English language edition. Published as *Mort à Credit* in French in 1936, this is Celine's second novel and widely considered one of his best. The travails of the anti-hero Ferdinand in twentieth century Paris draw upon an existentialist quest for a meaningful life as well as a hard-nosed sense of comedy similar to Joyce and Swift. Celine's vision of youth struggling to make sense of an indifferent world was praised by figures such as Sartre and he became influential. He prefigured the Beat generation, and he was later befriended by Burroughs and Ginsberg - the latter rather surprisingly, given Celine's wartime Fascist sympathies and the poet's Jewish heritage.



47. CHATWIN, Bruce. On The Black Hill. London: Jonathan Cape, 1982. £98

8vo. Original grey cloth, gilt lettering, with dust wrapper; pp. 250; near fine.

First edition, first issue. The third book by Chatwin, about a fictional family on a farm plagued by obsession, co-dependence and Anglo-Welsh weather.



48. CHEVINS, Hugh Terry (1931-2003). Bournemouth, The All-Seasons Resort. Original lithograph with colour, linen backed, printed by Jordison & Co. Limited, London and Middlesbrough, published by the Southern Region of British Railways, 1959. 940 x 630 mm. £350

There has been some significant restoration to lower corners with some tape marks and loss of paper still visible.

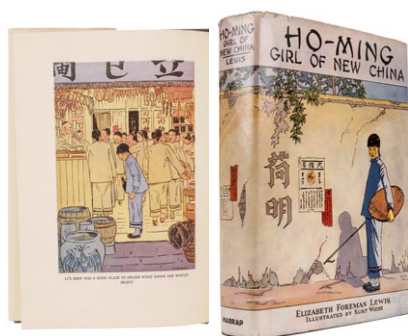




49. [CHINA] PARSONS, Nell (author) *The Little Chinese Girl*. London; Robert Culley. [1909]. £128

Royal 8vo. Publisher's brown pictorial cloth blocked in flesh pink, yellow, black, and blue, lettered gilt to spine, top edges olivine, others untrimmed; pp. [viii], 9-103 + [i]; with a total of 4 coloured plates and 65 illustrations in line by the author; a striking copy with small rubbing to extremities, a little blistering to cloth at upper joint, and tiny wear to forecorner tips; internally crisp and sound with the expected toning to stock, a small ink-stamped name and address "Rev. Arthur Hallack, M.A." to front free endpaper and with a neat Congregational Schools' label to upper pastedown (with no other library signs), below which is ink-stamped "Permanent Exhibit"; scarce.

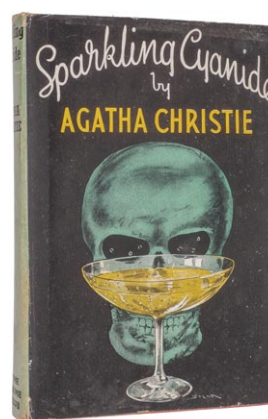
First edition. The story of Kai Tzu and her family: a tale with Christian missionary undertones. *Only 4 copies listed on Copac (BL; SOAS; Cambridge and Oxford) and 3 additional examples on WorldCat (Nat. Lib. of Scotland; Field Museum Library (US); Nat. Library of China).*



50. [CHINA] LEWIS, Elizabeth Foreman (author). Kurt WIESE (illustrator). *Ho-Ming Girl of New China*. London; George G. Harrap & Co. Ltd. 1935. £98

Large 8vo. Original black cloth pictorially blocked and lettered to spine and upper cover in yellow, double-page pictorial endpapers, intriguingly preserved in two identical pictorial dustwrappers; with pictorial title, coloured frontispiece. 3 further coloured plates, and chapter-headings, full-page plates and tailpieces in line; a fine copy, both externally and internally, with a small neat ownership name to half-title, protected in two wrappers, both priced 6/-, the first with some light soiling, darkening to spine, and some edge chipping; the second understandably clean with thumbnail chip to bottom joint at head of spine.

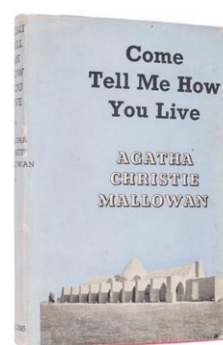
First UK edition, first published the previous year in the US. Lewis and Wiese's earlier collaboration *Young Fu of the Upper Yangtze* won the Newbery Award in 1933.



51. CHRISTIE, Agatha. *Sparkling Cyanide*. London: The Crime Club, 1945. £598

8vo., bright red cloth, lettered in black to spine; in the rare pictorial dustwrapper showing a skull and cocktail glass; pp. 160; small strip of sunning to lower edge of boards; else near-fine in price-clipped jacket which has some rubbing to extremities and nicking to head and foot of spine with two small closed tears no more than 1cm in length; exceptionally bright.

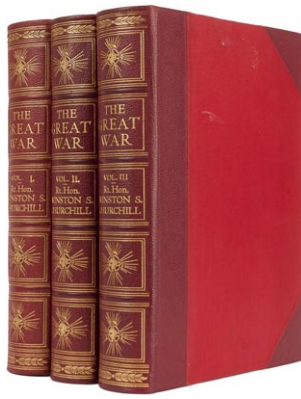
First UK edition. A stunning dust jacket design for this, Christie's 40th novel, yet still relatively early in her canon. Featuring the usual themes of murder, poison, conjuring tricks and contested inheritance. The novel was initially published in the US in February 1945 under the title *Remembered Death*.



52. CHRISTIE, Agatha. *Come, Tell Me How You Live ...* With sixteen illustrations and a map. London, Collins, 1946. £398

8vo. Original red cloth, spine lettered in gilt, illustrated dustwrapper, not price-clipped; pp. 191; sketch map and plates after photographs; very light marginal flawing to wrappers and rubbing to spine; internally light even toning, due to paper stock; a very good copy of a scarce work; Agatha Christie's forgotten book.

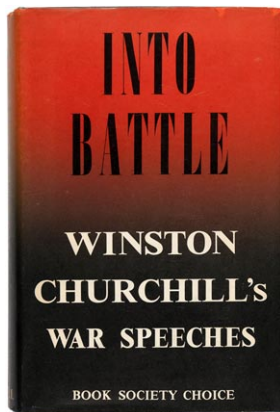
First edition. 'Here is the most unusual kind of travel book. Agatha Christie gives us an informal and witty description of how you live when digging up the Past in the Middle East' (blurb inside front flap). Her name is given here as Agatha Christie Mallowan, after her archeologist-husband Max Mallowan, who was the first after Layard in the mid 19th-century to dig near Nineveh in Iraq.



53. CHURCHILL, Sir Winston. *The Great War*. London, George Newnes Ltd., [1933-1934] £698

4to, 3 volumes, original half red morocco, bound from parts, lettered in gilt on spines. Fully illustrated with photographs, drawings and maps. A near fine set.

First illustrated edition of *The World Crisis*, in the deluxe leather binding. (Woods A31(a).)



54. CHURCHILL, Sir Winston. *Collected War Speeches*. Cassell & Company, 1941-46. £895

8vo (7 volumes). Original cloth, in dust-jackets; a little rubbing to dust wrappers otherwise a very good set. First editions. Comprising *Into Battle*, *The Unrelenting Struggle*, *The End of the Beginning*, *Onwards to Victory*, *The Dawn of Liberation*, *Victory*, and *Secret Sessions Speeches*.



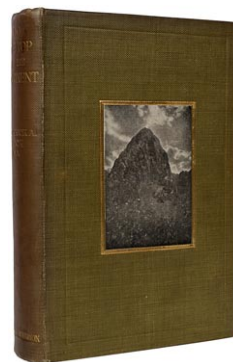
55. CHURCHILL, Sir Winston. *A History of the English Speaking Peoples*. Cassell 1956-58 £450

Royal 8vo (4 volumes). Original red cloth, in dust-jackets; with numerous maps; a little light chipping to head of wrapper of volume 1, ink inscription to front free endpaper of volume 1, otherwise a very good set.

First edition.



57. COLLIN, Edouard (1906-1983). Cie Gle Transatlantique French Line, "Liberté." Original lithograph with colour, linen backed, published by editions "Transatlantique," printed in France, 1950. 990 x 610 mm. £950



58. COOK, Frederick A. *To the Top of the Continent. Discovery, Exploration and Adventure in Sub-arctic Alaska. The First Ascent of Mt. McKinley, 1903-1906 ...* Illustrated from photographs by the author. London, Hodder & Stoughton, 1908. £278

8vo. Original olive green buckram, spine lettered in gilt, gilt-framed and mounted

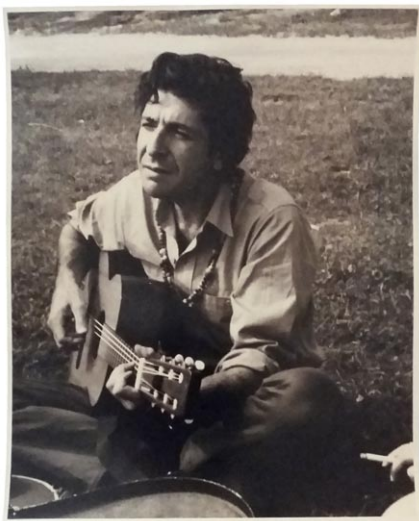
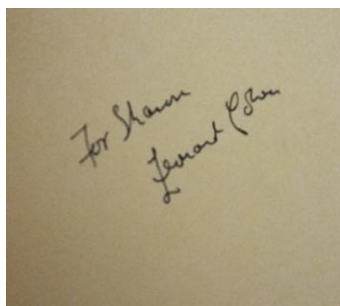
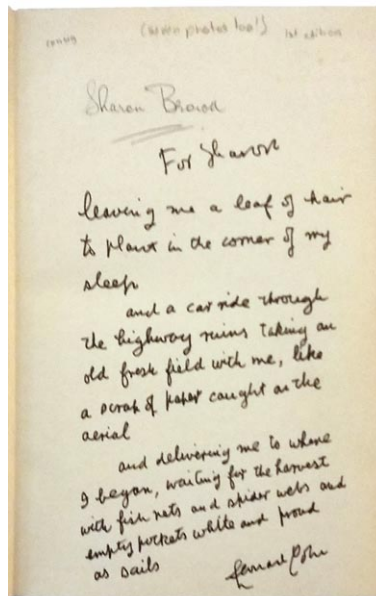
illustration of the peak on front cover, top edge gilt; pp. xxi, [3], 321, colour-printed frontispiece, 23 leaves of plates with numerous, mainly photographic illustrations, including one double-page map, several illustrations, maps and charts in the text; spine a little sunned, apart from light offsetting from fly-leaves and frontispiece, a clean and fresh copy, with some gatherings still unopened.

A beautiful copy of the scarce first UK edition, first issue. Cook's account of relentless exploration of Alaska, with his fraudulent claim of the first ascent of the mountain. The location of the photo proving the mountaineering success is now known as Fake Peak. Cook moved swiftly on to 'conquer' the North Pole. Despite that little flaw, a good book of Alaskan exploration, with appendices on the possible economic development of the state, concerning mining and railway transport.

Neate 184.



UNPUBLISHED  
MANUSCRIPT POEM BY COHEN



56. 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 ffeep, 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*: ffeep signed and inscribed by Cohen "To Sharon", and with ownership signature of Sharon Brown.

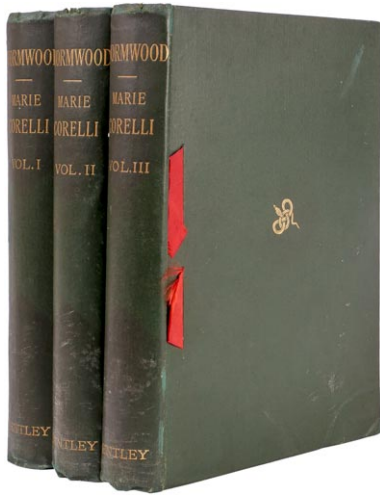
First edition. Cohen's second book of poetry was greeted enthusiastically, with the critic Robert Weaver proclaiming him 'probably the best young poet in English Canada right now'.

*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).

**THERE IS NO NECESSITY TO INVENT FABLES  
NOWADAYS - THE FICTIONIST NEED NEVER  
TORTURE HIS BRAIN FOR STORIES EITHER  
OF ADVENTURE OR SPECTRAL HORROR”**



**59. CORELLI, Marie.** *Wormwood* London, Richard Bentley & Son, 1890. £798

8vo. 3 vols. Original green cloth, embossed with miniature gilt serpent device to upper covers, title gilt to spine, with publishers red ribbon tags attached to front and rear covers, decorative endpapers with Richard Bentley monogram; a very good set of a rare work retaining some of the red ribbon still neatly attached to covers, a little occasional toning or light foxing as usual but nevertheless a superior copy.

First edition. A scandalous novel about drugs, sex and murder in which the protagonist Gaston Beauvais develops a destructive absinthe habit after his fiancée cheats on him with his best friend. He proceeds to murder his friend and drive his ex-fiancee to suicide, and the whole thing ends in tragedy,

As one of the most popular authors of the late Victorian/early Edwardian period, Marie Corelli took her responsibility as an author very seriously, which is why she dedicated the entire forward to explaining how “the morbidity of the French mind is well known,” that “if a crime of more than the usual cold blooded atrocity is committed, it generally dates to Paris, or near it” and “if a book or a picture is produced that is confessedly obscene, the author is, in nine cases out of ten, discovered to be Parisian”. Corelli blames this perceived lack of morals almost entirely on Absinthe [characterised as the villain of *Wormwood*] which was at the time the victim of a growing campaign against it, leading to its prohibition across France in 1914.

The title is derived from the main ingredient of absinthe, Grande Wormwood, which Corelli links to Revelation 3:11 - “And the name of the star is called Wormwood, and the third part of the waters became wormwood; and many men died of the waters, because they became bitter.”

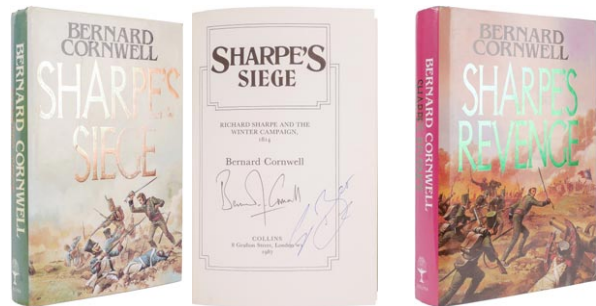
**60. CORELLI, Marie.** *Soul of Lilith*. London, Bentley, 1892. £298

8vo. Original blue pebble-grained cloth, title gilt to upper cover and spine, endpapers patterned with RBS monogram; pp. vi, 28; pp. iv, 277; pp. iv, 243, 30 (ads), [2, ads]; bookplates of Margaret Macaulay to front paste-down endpapers, last free endpaper to

vol I sometime skilfully replaced, a little offsetting to the endpapers in general but otherwise internally clean, covers bright, all three volumes with a lean, a very good set of a scarce title.

First edition. In this novel, the doomed occultist El Rami comes across the body of a dead girl and attempts to use his arts to bring her back to life. He succeeds, but her body is a shell. He spends the rest of the novel working on summoning her soul back into the corpse, but the culmination of the novel (in which El Rami forces his affections on the unwilling body) cause it to crumble to ash, and the sorcerer is reduced to a gibbering wreck for his hubris.

Marie Corelli was the most popular fiction author of her day, outselling H. G. Wells, and Arthur Conan Doyle (to name two examples) by the thousands. She was Queen Victoria's favourite author and her works were collected by King Edward VII, the future King George V and by Winston and Randolph Churchill, amongst others. Her works continually revisit an attempt to reconcile Christianity with occultism and mysticism, such as reincarnation or astral projection.



**61. CORNWELL, Bernard.** *Sharpe's Siege*. London: Collins, 1987 £300

8vo., original green boards, lettered in gilt to spine; original unclipped pictorial dust jacket; pp. 319, [i]; a near fine copy, very lightly pushed to head and foot of spine; in near fine jacket, with some very light scratches and creases and spine ever-so-slightly sunned.

First edition, signed by both Bernard Cornwell and Sean Bean to the title-page. Bean played the role of Sharpe in UK television series based on the original novels.

The eighteenth historical novel in the Richard Sharpe series is set on the Atlantic coast of France in the Napoleonic wars during the British Invasion of France in 1814. Expect ambushes, rebellions, and the usual military and naval drama.

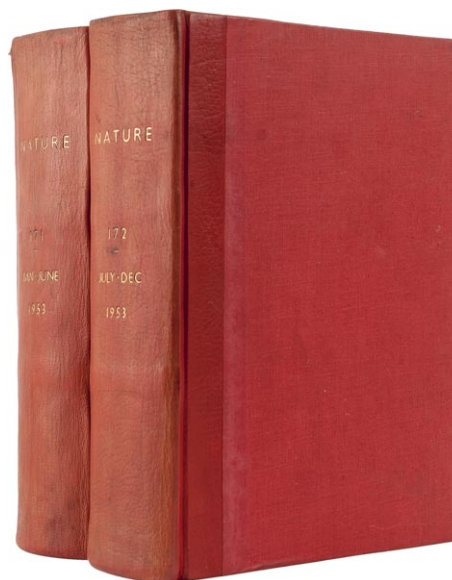
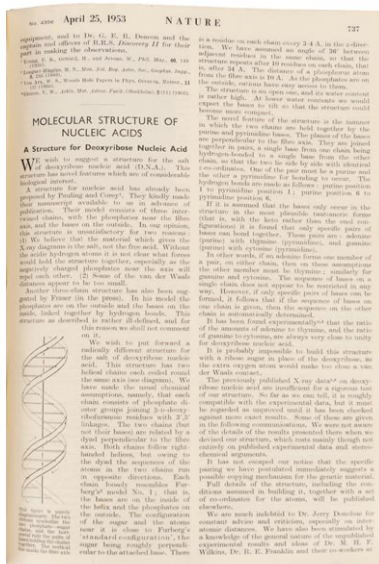
**62. CORNWELL, Bernard.** *Sharpe's Revenge*. London: Collins, 1989. £200

8vo., green boards lettered in gilt to spine; original unclipped pictorial dust jacket designed by Gino D'Achille; pp. 348, [iv]; text block a little toned, as is common; a few spots, and spine of jacket ever-so-slightly sunned; near fine overall.

First edition, signed by both Bernard Cornwell and Sean Bean to the title-page.

The nineteenth historical novel in the Richard Sharpe series sees the 1814 peace bringing an end to the Peninsular War, but not without its individual dramas.

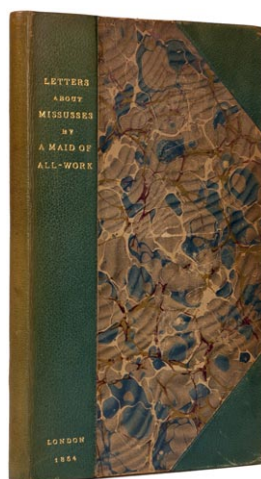




63. **CRICK, Francis and James WATSON.** Molecular Structure of Nucleic Acids: A Structure of Deoxyribose Nucleic Acid etc. *Nature* 1953. £10,000 8vo. 2 vols. Contemporary red morocco backed buckram, gilt lettering to spine; vols 171 and 172 of the journal *Nature*, covering 1953; diagrams and illustrations; 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.



64. **CRICK, Susan Pseud. MAYHEW, Horace.** Letters about Missusses by a Maid of All-Work: addressed to the editor of Diogenes, to a friend in her neighbourhood, to a friend in the country, to a friend in town, to her mother, and to her young man; in which she sets forth in a peculiarly interesting manner, the domestic grievances of servants in general. *London: Houlston & Stoneman., 1854.* £750

8vo., sometime bound in half green morocco over marbled paper covered boards, lettered in gilt on upper board. With humorous illustrations. Spine sunned, a little rubbing to edges otherwise a very good copy of a scarce item.

First edition of this humorous satire on the trials and tribulations of being a maid in Victorian England.

Horace Mayhew had a lengthy career in journalism, serving as sub-editor of *Punch* with Douglas Jerrold and William Makepeace Thackeray and as editor of the *Comic Almanac*. In 1845 he was on the staff of contributors to George Cruikshank's *Table Book*, and was an early contributor to the *Illustrated London News*. His publications include the humorous sketches 'Change for a Shilling', 'Model Men', and 'Model Women and Children' (all 1848; published in 1872 in one volume entitled *Wonderful People*); 'Whom to Marry and How to Get Married' (1848); 'A Plate of Heads', with drawings by Gavarni (1849); 'The Toothache' (1849); 'Guy Faux' (1849); and 'Letters Left at the Pastry-Cook's' (1853).

Scarce: OCLC Lists BL, Oxford, Cambridge, Manchester, National Library of Scotland and University of Melbourne.

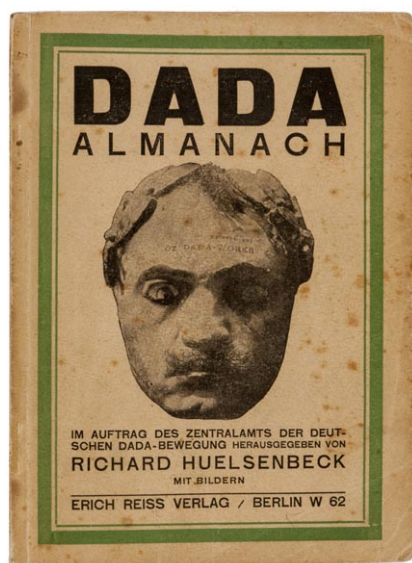


65. [CUT-OUT DOLL BOOK] Fairylite Cut-Out Book. Paper Dolls and Dresses. No Cutting. No Pasting. London; *The Fairylite reg'd.* [1942]. £128

Slim 4to. Original pictorial paper binding with designs to both panels and die-cut circular window to upper cover, stapled, printed inner wrappers for painting (unused); pp. [12]; with 6 card sheets illustrated in colour, each with one (or more) child figure surrounded by appropriate clothing and complete with dressing tabs, die-cut and unpunched throughout; a very good unused copy with some light external dusting and spotting and rusting to staples; internally fine.

Apparently first edition. A vintage merchandising product from the war years. *Only 1 copy located on OCLC and Copac (British Library).*

THE LARGEST COLLECTION OF DADAIST TEXTS EVER ASSEMBLED BY THE MOVEMENT



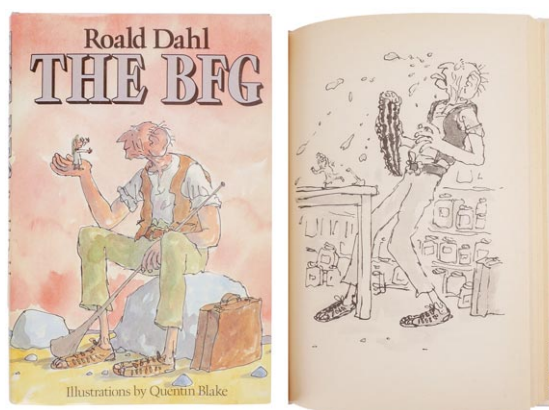
66. [DADA]. HUELSENBECK, Richard. Dada Almanach. Im Auftrag Des Zentralamts Der Deutschen Dada-Bewegung. Berlin; *Erich Reiss*, 1920. £995

Small 8vo. (183 x 132 mm). Original photo-illustrated card wrappers; pp. 159, [I], 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 browning 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.

This book fulfils the criteria of an almanac, thus purporting the Dada movement to be an 'established' and well-organised cultural force. The introduction by Huelsenbeck is followed by the *Chronique Zurichoise*, a chronology of Dadaist manifestations, events and scandals from November 1915 to October 1919. Manifestos and core texts of these early days of the counter-cultural movement are reprinted, in order to turn this compilation into a reference work on, and anthology of, Dada.

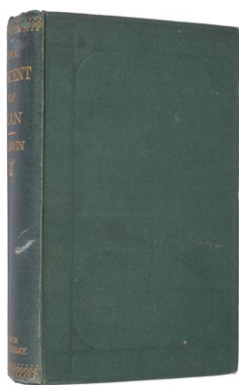


67. DAHL, Roald (author). Quentin BLAKE (illustrator). The BFG. London; *Jonathan Cape*. 1982. £398

8vo. Original pale grey linson boards boldly lettered in gilt to spine, preserved in original pictorial dustwrapper; pp. [ix], 10-224; illustrated with drawings in monochrome and line; a fine, superior, and uninscribed copy of a book which is often read to pieces, with just a suggestion of fading to spine, protected by an equally fresh, unclipped dustwrapper (£6.50).

First edition. One of the best-loved modern children's classics.





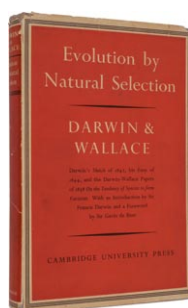
68. DARWIN, Charles Robert. *The Descent of Man, and Selection in Relation to Sex.* London: William Clowes and Sons, Limited for John Murray, 1879.

£500

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, spine gilt; pp. xvi, 693, [1]; wood-engraved illustrations; occasional spotting, light scuff mark to spine, otherwise a very good copy indeed.

Second edition, 13th thousand. In this work, which complements *On the Origin of Species*, Darwin expounded fully his theory of sexual selection and discussed at length the link he recognised between human and ape lineage: "In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that 'light will be thrown on the origin of man and his history.' Twelve years later he made good his promise with *The descent of man*, in which he compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes. In discussing man's ancestry Darwin did not claim that man was directly descended from apes as we know them today, but stated simply that the extinct ancestors of *Homo sapiens* would have to be classified among the primates; however, this statement, as misinterpreted by the popular press, caused a furore second only to that raised by the *Origin*" (Norman, p. 218). Freeman points out that in *The Descent* "the word 'evolution' occurs, for the first time in any of Darwin's works" (p. 129). This book further enhanced Darwin's fame — if not his popularity — and is one of the most significant works in the evolutionary canon.

Freeman 951.

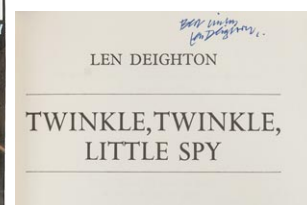
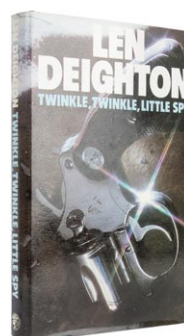


69. DARWIN, Charles and Alfred Russel WALLACE. *Evolution by Natural Selection.* Cambridge University Press. 1958. £55

8vo. Original cloth and wrapper; pp. viii + 288; ownership inscriptions to front pastedown, very good indeed.

First edition. This reprint of Darwin and Wallace's 1858 paper *On the Tendency of Species to Form Varieties*

and Darwin's essays of 1842 and 1844 that shaped his thinking on evolution was produced to mark the centenary of the submission of the paper to the Linnean Society, the event that brought natural selection to the public mind and sparked an ideological revolution.



70. DEIGHTON, Len. *Twinkle, Twinkle, Little Spy.* Jonathan Cape. 1976. £148

8vo. Original cloth with dust wrapper, a fine copy. First edition. Signed by Deighton.

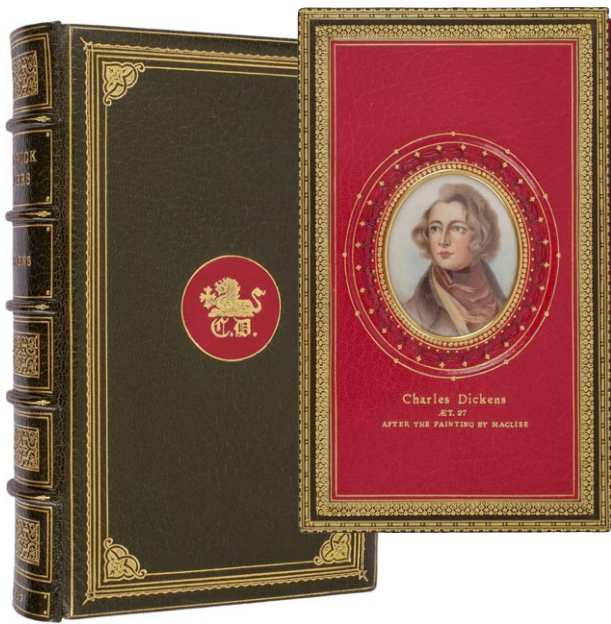


71. DENHAM, Michael Aislabe. *The Denham Tracts.* Published for the Folklore Society by David Nutt, London, 1892 & 1895. £298

2 vols. 8vo. Original maroon cloth ruled in black with gilt monogram of the Folklore Society; pp. xii, 368; pp. xii, 196; occasional mild foxing but still an exceptional copy with clean, bright covers and the bookplate of Thomas Wyatt Bagshaw to front pastedown endpapers.

First edition thus. The *Denham Tracts* are the life's work of Michael Aislabe Denham, a folklore enthusiast who traveled the north of England collecting rhymes, curses, magics, monsters and superstitions. Denham originally published his scattered findings in limited edition pamphlets which are vanishingly rare, and only survive due to this reprint of the tracts by the Folklore Society, who reissued it in two volumes for ease of use. Denham was something of a pioneer in this field, and died long before it became fashionable to be interested in folk magic. The tracts mention all kinds of fascinating lore, including devils and doppel-gangers, warlocks and wassail bowls, bogie and banshees, in addition to the first recorded instance of the word "hobbit", originally thought to have been coined by Tolkien.

Due to the sickness of Dr James Hardy (who was responsible for editing and re-releasing the tracts) the second volume was released in 1895, three years after the first volume.



72. DICKENS, Charles. "PHIZ", pseud. H.K. Browne (illustrator). The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, 1837.

£5,950

8vo., choicely bound in full green morocco gilt, decorative gilt spine with five raised bands and title and author in gilt direct to spine, with circular red leather inlay to upper board housing Dickens' initials and device in gilt, all edges gilt, red morocco doublures and set into the inside of the upper cover a fine miniature of Dickens under perspex, red watered-silk endleaves and elaborate gilt turn-ins; preserved in a velvet-lined fall-down-back box; etched frontispiece, title-page and 41 plates by "Phiz" (H.K. Browne); pp. xiv, [ii], 609, [i]; bound without half-title, light toning throughout and some sporadic foxing, particularly to frontis, much less pronounced than usual.

First edition, with all plates as called for.

A lavishly bound copy of the book that made Dickens famous. The binding was executed by Sangorski and Sutcliffe in the "Cosway style" invented around the turn of the century by Sotheran's then managing director, J. H. Stonehouse, a keen Dickensian. The name Cosway derives from the Regency miniaturist Richard Cosway, noted for his delicate portraiture. The present example shows the young Dickens (age 27) and is based upon a well-known painting by Daniel Maclise; which was later engraved and used as the frontispiece to *Nicholas Nickleby*.

A lavishly bound example of an English Classic.

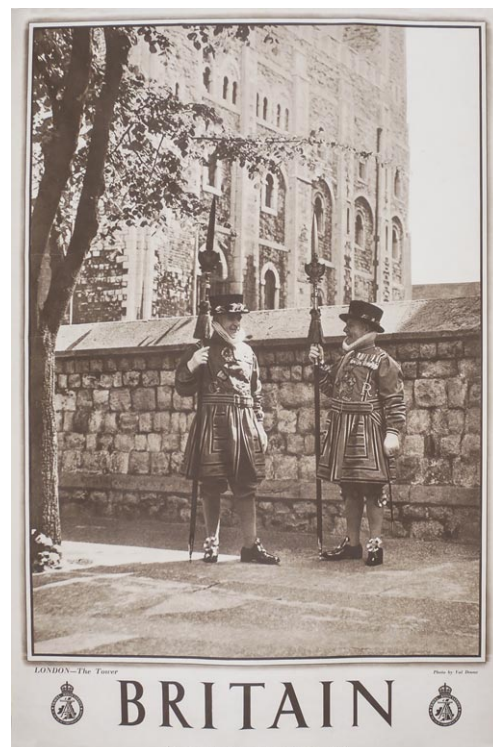
Smith 3.



73. DICKENS, Charles. Our Mutual Friend. Chapman & Hall, 1865. £1,000

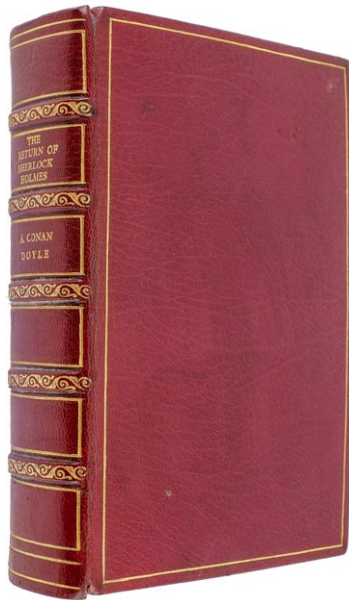
8vo (2 volumes). Sometime rebound in half leather over marbled boards, contrasting morocco lettering pieces, marbled endpapers, all edges speckled; 40 engravings by Matthew Stone; a handsome set much cleaner than the norm.

First edition.



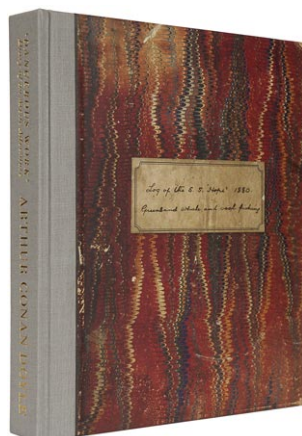
74. DOONE, Val. London - The Tower. Original lithograph printed in Great Britain for the Travel Association of the United Kingdom of Great Britain and Northern Ireland, by Hazell, Watson & Viney, c.1950. 760 x 510 mm. £125



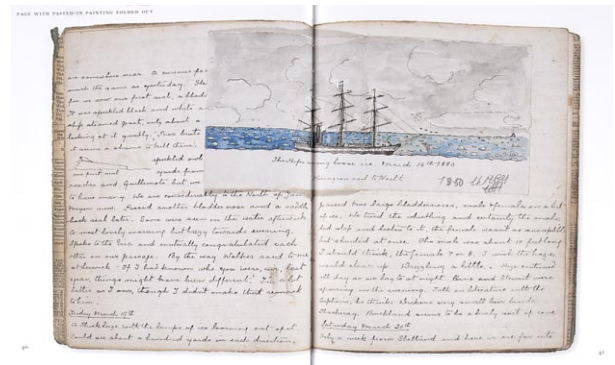


75. DOYLE, Sir Arthur Conan. *The Return of Sherlock Holmes*. London, George Newnes, 1905. £1,498 8vo. Finely bound in full maroon crushed morocco, by Zaehnsdorf, ruled and decorated in gilt, marbled endpapers, edges gilt; pp. viii, 440, [4, ads]; a handsome copy with some characteristic foxing to preliminaries and fore edge, but nonetheless in very good condition.

First edition. *The Return of Sherlock Holmes* was published in 1905 after the author was persuaded by a generous financial incentive to raise the eponymous detective from the grave (if you recall, Holmes met his supposed death at the Reichenbach Falls whilst locked in combat with his nemesis Moriarty, which is I think how we would all like to go if we had the choice). The stories were first published in the *Strand Magazine* before being compiled into book form of which this is the first English edition - it is worth noting that several thousand unbound sheets were kept back from this edition to eventually be issued in 1907, making it scarcer than one might think. Despite the rather dubious financially motivated circumstances of Holmes' resurrection *Return* contains some of Doyle's most original mysteries including *The Adventure of the Twelve Dancing Men* which Doyle ranked highly amongst his favourite Holmes stories.



## SIR ARTHUR CONAN DOYLE'S ARCTIC WHALING DIARY

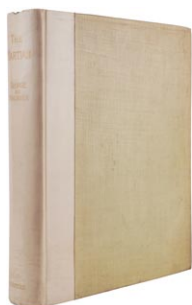


76. DOYLE, Sir Arthur Conan. 'Dangerous Work'. Diary of an Arctic Adventure. Edited by Jon Lellenberg and Daniel Stashower. London: Great Wall Printing Co. Ltd for The British Library, 2012. £150

4to (250 x 214mm). Original cloth-backed boards, boards reproducing covers of original notebooks, spine lettered in gilt, printed endpapers, cloth slipcase decorated in gilt on upper panel; pp. [8 (half-title, frontispiece on verso, title, imprint and limitation statement on verso, contents, acknowledgments, map, portrait)], 368; full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle's notebooks, illustrations and maps in the text; fine.

First edition, one of 150 copies, of Conan Doyle's log, recording his experiences as a young ship's surgeon aboard the Arctic whaler *SS Hope* on its voyage of 28 February to 11 August 1880. Whilst Arthur Conan Doyle was a twenty-year old medical student at Edinburgh University, one of his fellow-students called Currie enlisted to serve as the surgeon on a whaling cruise to the Arctic. However, a last-minute change forced Currie to withdraw and find a replacement - and Doyle took up his position.

*The Hope* sailed from Peterhead and soon made its way to the Arctic, where Doyle assisted with the whaling as well as undertaking the surgeon's duties, although his lack of experience on the ice led to a number of accidents when he fell through thin sheets into the freezing sea and earned him the nickname 'The Great Northern Diver'. The experiences of the cruise remained with Doyle to the end of his life - indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as 'Black Peter' - and he would later recollect in his *Memories and Adventures* that, 'I went on board the whaler a big, straggling youth, I came off it a powerful, well-grown man' (Ware, Hertfordshire: 2007, p. 37). Doyle's two-volume manuscript log of the voyage remained in his family's possession, and it is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: 'The Glamour of the Arctic', 'Life on a Greenland Whaler', 'The Captain of the "Pole-Star"' and 'The Adventure of Black Peter'.

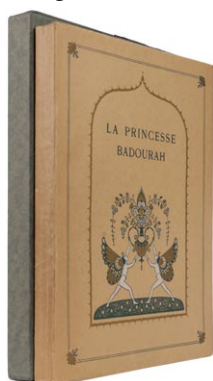
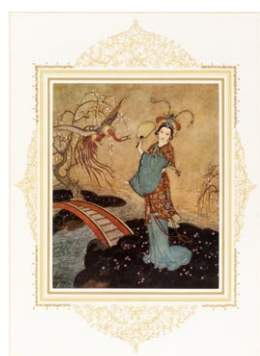


77. DU MAURIER, George. The Martian. Harper & Brothers. 1898.

£150

4to. Original vellum-backed light green cloth, gilt lettering to spine; pp. viii + [ii] + 471, frontispiece portrait of the author, 48 illustrations by the author, 6 facsimiles of pencil studies; small bump to head of spine, previous owner's bookplate to front pastedown, very good.

Large paper edition, number 183 of limited edition of 250. A novel styled as a biography, in which the protagonist becomes inhabited by an extra-terrestrial spirit called Martia. Martia helps the man become famous by writing books through him whilst he sleeps, and it is implied in places that these books are successful due to their unconventional ideas on suicide, eugenics and other unpleasant matters of life and death. Though the name *The Martian* invokes the feel of science fiction, it is actually closer to the Gothic in function, with a relatively quiet plot punctuated by moments of the supernatural.

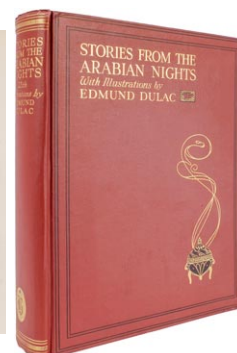


78. DULAC, Edmond (illustrator). La Princesse Badourah, Conte des Mille et Une Nuits. Paris, L'Edition d'Art. [1914].

£498

4to. Original buff paper wrappers 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 UK 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.

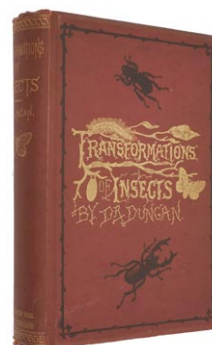


79. DULAC, Edmund (illustrator). Laurence HOUSMAN (retold by). Stories from The Arabian Nights. London; Hodder and Stoughton Limited for Boots Pure Drug Co. Ltd., circa 1923.

£138

4to. Original brandy coloured cloth panelled in black and decorated in gilt and black to spine and upper cover; pp. [vi], 7-319 + [i]; with 20 fine coloured plates mounted-at-large; externally bright and fresh with dusting, spotting, and marking to edges of book block and speckling and some pale foxing to endleaves; internally remarkably clean with all plates fine.

Early edition illustrated thus, c.f. Hughey, *Edmund Dulac. His Book Illustrations*, 16y.



80. DUNCAN, P. Martin. The Transformations (or metamorphoses) of Insects (Insecta, Myriapoda, Arachnida, and Crustacea). Cassell, Petter, and Galpin. [c. 1870].

£160

8vo. Original cloth stamped in black and gilt, a.e.g.; pp. x + [ii] + 480 + 8 [ads.], 40 plates, text illustrations; binding a little rubbed, inscriptions erased from front endpapers, very good.

First edition. An adaptation for Anglophone readers of the work of Blanchard with additional material drawn from Darwin, Lubbock and others. The engravings are remarkable.



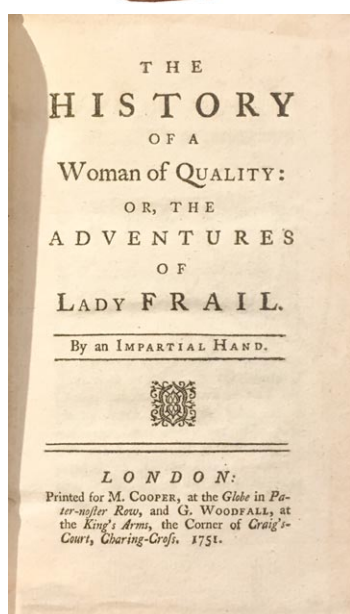
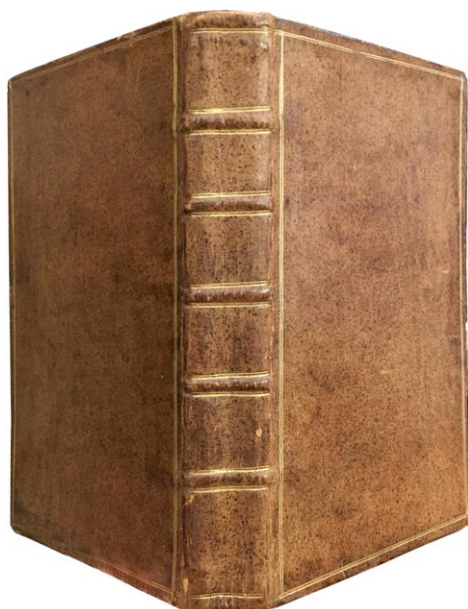


81. [EARLY FRENCH JUVENILES]. MALO, M. Charles. *Les Capitales De L'Europe. Promenades Pittoresques: Vienne; Constantinople; Paris; St. Petersbourg; Madrid; Londres; Berlin; Rome. Paris; Marcilly Fils, Ainé. Rue S.-Jacques, No. 21. [1829]. £2,250*

12mo.; 8 vols (each 98 x 154mm); each volume charmingly bound in publisher's blind-stamped glazed paper boards and presented in a range of sugared almond colours with oval panels to each upper cover lettered in black, all housed within the scarce, original, and handsome, publisher's presentation box (223 x 178 x 30mm) which is decorated and edged with richly embossed gilt foil with a large, and handcoloured, oval pictorial label (with gilded border in relief) onlaid to lid; the box lined in pink glazed paper throughout base and lid with two internal compartments, as usual lacking the silk ribbons to lift the books from the box; each volume 36pp.; each with an engraved and exquisitely handcoloured frontispiece in the form of a city scene; the books externally fine with only a trace of very light dust-soiling, internally also very attractive with some light foxing throughout (heavier in Paris and Rome); the box remarkably entirely complete with no replaced edges and with mild overall soiling and rubbing, with corner wear and splitting to edges of lid (now neatly repaired); rare complete, with the box, in this pretty condition.

First editions. A delightful, and impressive, set of early nineteenth century French works describing, and depicting, the cities of Europe, elegantly housed for presentation.

ADULTERY AND SCANDAL  
IN EIGHTEENTH CENTURY SOCIETY



82. [EROTICA] [HILL, John.] By An Impartial Hand. The History of a Woman of Quality: or the Adventures of Lady Frail. By an Impartial Hand. London; Printed for M. Cooper, at the Globe in Pater-noster Row, and G. Woodfall, at the King's Arms, the Corner of Craig's-Court, Charing-Cross. 1751. £1,950

12mo. Contemporary sprinkled tan calf, unlettered spine with 5 raised bands ruled in gilt, double-line gilt fillets to boards, red sprinkled edges; pp. xii + 227 + [i]; a very handsome copy with minimal rubbing to edges and corners; internally equally fine and clean throughout with the early, and probably contemporary, fine engraved armorial bookplate of Bartholomew Richard Barneby, Esq. to inner upper board; scarce.

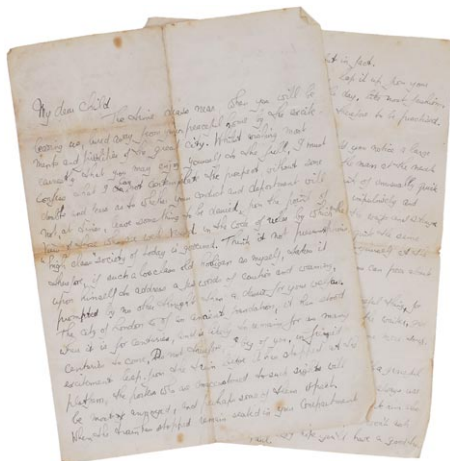
First edition. A thinly-veiled account of the adulterous undertakings of the notorious Anne, Viscountess Vane, who scandalised eighteenth century society with her behaviour. Published with reference to, and in anticipation of, the indecent supposed autobiography *The Memoirs of a Lady of Quality* in volume 3 of Tobias Smollett's *The Adventures of Peregrine Pickle*, also issued in 1751. The title would seem to hail from Shakespeare's Hamlet, "Frailty, thy name is woman", which has become an adverbial phrase.

John Hill, M.D. (1716?-1775) was somewhat of a self-promoter, entrepreneur, and polymath who conducted a varied and chequered career over the course of his life, over several disciplines. He was apprenticed to an apothecary in his youth and moved to the study of botany to advance himself, being employed by both the Duke of Richmond and Lord Petre to manage their gardens and hunt out rare plants. He then, surprisingly, turned to the stage, and worked at the Haymarket and at Covent Garden. Having submitted a libretto of "Orpheus, an English Opera", and had it rejected, the launch of a production of Theobald's "Orpheus and Eurydice" the following year led to prolonged controversy with the theatre director Rich. This was the first of many public disputes Hill engaged in throughout his life. Back in his role as apothecary he was introduced to various men of letters by Martin Folkes and Henry Baker, both members of the Royal Society, and began work as a translator, and then editor, of the *British Magazine* to which he contributed, over two years, a scandalous daily letter called "The Inspector". He subsequently picked up a diploma of medicine from the University of St. Andrews and this work then took him to various places of fashionable amusement and brought him into contact with all sorts of scandalous goings-on which he exploited for his column.

The impressive armorial bookplate appears to be that of Bartholomew Lutley (aka Barnaby) (1713-1783) who was born to Philip Lutley and Penelope, née Barneby, of Brockhampton, Hertfordshire. In 1735 he changed his name by deed poll, pursuant to the will of John Barneby, presumably to inherit the estate of Brockhampton, which is now a National Trust Property. Among the National Trust collections hangs an oil portrait purporting to depict Bartholomew Richard Barneby, however it is now considered more likely that the subject is his father Philip.

ESTC lists only 5 copies (2 in the BL; Glasgow; National Library of Scotland, and Oxford).



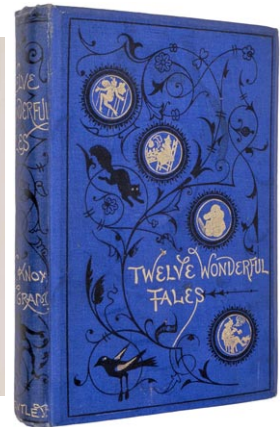


83. [ETIQUETTE]. ALS signed to Meg Nason. *n.d.*, [c.1920]. £125

Two sheets of folded paper (17 x 22.5cm); written in blue ink; the first sheet on both sides, the second recto only; some creasing to corners, a few small brown spots and toning to the folds, with a couple of very small holes; entirely legible.

An endearing and highly entertaining letter from “a low class old hooligan” writing to a young lady who is about to leave home for the big smoke for the first time. Among the snippets of advice are tips and suggestions on how to disembark the train: “Do not therefore, I beg of you, in frenzied excitement leap from the train before it has stopped at the platform, the porters who are unaccustomed to such sights will be most annoyed, and perhaps some of them upset. When the train has stopped remain seated in your compartment for 10 minutes or a quarter of an hour, so as to gain a seemingly composure...and then alight gracefully (left foot first)”; tips on how best to conduct the fine art of luncheon: “Don’t eat your soup with a spoon, lap it up from your plate, that is one of the fashions of the day, like most fashions, disgusting, but still the fashion and therefore to be practised”; and suggestions on how to grab people’s attention; in the case of waiters, by prodding them with an umbrella, which should be carried about at all times; in the case of other people in the dining room, “never point at people with your fork, it is rude, always use your fish knife”.

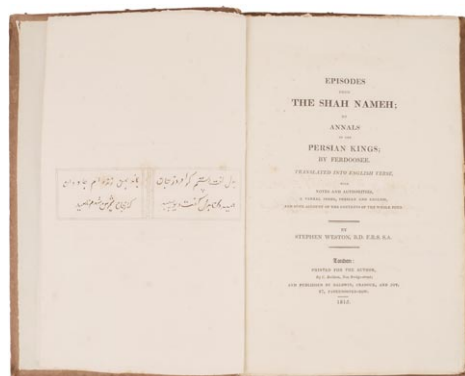
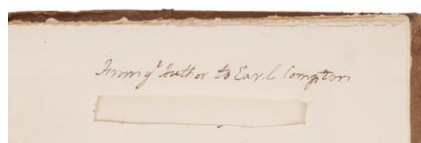
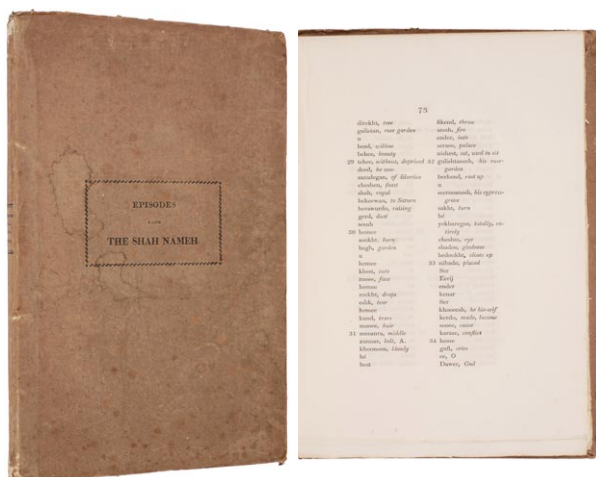
The recipient of the letter, though unnamed, is Margaret ‘Meg’ Nason, a close friend and contemporary of T. S. Eliot, who owned the Bindery tea shop in Broadway, Gloucestershire. Nason and Eliot corresponded from the late 1930s until the latter’s death, and Meg often sent the writer cakes to mark his birthday, and other such occasions (an archive of their letters is currently held by the British Library, in which it is detailed that chocolate was his favourite).



84. [FAIRY TALES] WIGRAM, W. Knox (author). John L. ROGET (illustrator). *Twelve Wonderful Tales Told In Rhyme*. London; Richard Bentley. 1870. £348

8vo. Original midnight blue pictorial cloth over bevelled boards, decoratively blocked in black and gilt to spine and upper cover, lower board panelled in black, top edges rough, others untrimmed, matt brown endpapers; pp. [vii]-viii + 223 + [i], with one or two leaves unopened; with 14 atmospheric etched plates by John L. Roget; a very attractive copy with a few minor and pale scratches to lower board, slight darkening to spine and bruising to head and heel; internally very good and sound with a couple of insignificant and short closed tears to top edge at inner gutter (through opening) and very occasional marginal spotting.

First collected edition, newly illustrated. Some of the stories in rhyme, which reflect the cultural insensitivities of the age, include *The Jar of Gold*; *The Flying Horse*; *The Conjuror’s Call* and *The Little Hunchback*, appeared previously in *Flotsam and Jetsam*; a *Cargo of Christmas Rhyme* and the magazine *Temple Bar*.

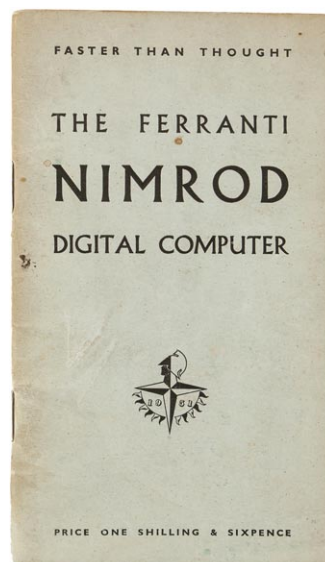


85. FERDOWSI. Episodes from the Shah Nameh; or Annals of the Persian Kings; by Ferdoosee. Translated into English Verse, with Notes and Authorities, a Verbal Index, Persian and English, and some Account of the Contents of the whole Poem by Stephen Weston. London, printed for the author, 1815.

£598

Royal 8vo. Entirely uncut in the original printed boards; pp. [ii], 125, [2], engraved frontispiece with Persian text; light wear to head and tail of spine, occasional foxing; *provenance*: inscribed by the author to Earl Compton on front fly-leaf, cut-out portion underneath, a few annotations in the author's hand, old pencil mark 'duplicate' inside front cover.

Very rare first English edition, presentation copy of these translations of passages from the national epic of Persia, written by the man who single-handedly saved the Persian language from being wiped out by Arabic at the beginning of the 11th century CE. Stephen Weston, an antiquary, philologist and classical scholar, continued by hand a printed advertisement for a Shanameh being printed in Calcutta as follows: 'discontinued on account of ... enormous expence, & wretched execution'. On the final page a few lines of printed annotations have been excised and one word corrected by hand.



86. FERRANTI. Faster Than Thought. The Ferranti Nimrod Digital Computer. Hollinwood, Lancs: Ferranti Ltd. [1951]. £3,000

12mo. Original green wrappers, printed in black; pp. 40, tables in text; wrapper with a little creasing and small split to foot of spine, annotation in red pen to rear of wrapper, previous owner's signature to inside of front wrapper, very good.

First edition of this user's manual. Scarce. The Ferranti Nimrod Computer, unveiled the world at the 1951 Festival of Britain, was the world's first computer game. It was built to play the ancient two-layer logic game of Nim and could either play itself or a human opponent. At the end of the game it would flash up either 'COMPUTER WINS' or 'COMPUTER LOSES'. It usually won, until it faced Alan Turing. According to legend, when Turing defeated Nimrod, it appeared to have a fit of temperament, flashing up 'COMPUTER WINS' and refusing to stop.



87. FOLKARD, Charles (illustrator). AESOP (author). Aesop's Fables. London; Adam & Charles Black. 1912. £138

8vo. Original light blue pictorial cloth elaborately blocked with a design in black, grey, cream and green wrapped round to spine, top edges plain; pp. [xx] + 209 + [ii]; with 12 fine coloured plates and numerous line drawings throughout; a near fine copy; externally very clean and unfaded, internally remarkably fresh with only slight foxing to endleaves.

Early edition illustrated by Folkard, produced in a striking pictorial cloth binding. This is a later issue with the pictorial cover design wrapping to spine rather than to lower board and upper edges plain, not gilded.





88. FOLKARD, Charles (illustrator). Thomas INGOLDSBY. *The Jackdaw of Rheims*. London: Gay & Hancock 1913. £398

Folio; 35 x 26cm; publisher's full white vellum over bevelled boards, lettered in gilt and blue, with decorative device to the upper cover, top edges gilt, others untrimmed; with 12 tipped-in coloured plates on a monkish theme by Charles Folkard on heavy stock and additional black-and-white drawings in the text; printed on quality paper in London by Geo. Jones at The Sign of the Dolphin; a good, sound copy of a scarce book with overall dust-soiling and rubbing, some abrasion to edges of boards, light scratching to the covers, endpapers browned, and a few marks; internally generally very clean with occasional thumbing, all plates fine.

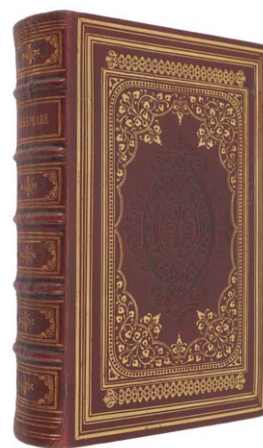
First edition *de luxe* limited to only 100 copies signed by the illustrator, of which this is number 28. A culturally important humorous poem about a thieving bird who steals a Cardinal's ring and is made a saint.



89. FOLKARD, Charles (illustrator). An original pen-and-ink illustration for *Mother Goose's Nursery Rhymes*. Circa 1919. £148

An original pen-and-ink illustration in black ink, image size circa 19 x 19cm, signed "Charles Folkard", presented in an ivory hand-cut acid-free mount, depicting a handsomely dressed frog, in top hat and tail, with riding whip, on the back of a snail, in very good condition indeed with a trace of light dusting and production pencil marking to margins.

The original image by Folkard appears in *Mother Goose's Nursery Rhymes* of 1919, published by A. & C. Black.



90. [FORE-EDGE PAINTING] SHAKESPEARE, William. *The Complete Works*. Halifax: Milner and Sowerby, 1864. £498

8vo., contemporary brown pebbled calf, elaborately stamped in blind and in gilt, with five raised bands, lettered in gilt direct to second compartment and gilt decorative pieces, brown coated endpapers; all edges gilt, with a rather naive fore-edge painting depicting a view of Stratford-upon-Avon alongside a portrait of Shakespeare; pp. xxiv, 742; with a portrait frontispiece of the author; a handsome copy, some light flaking along the spine but holding firm, a touch rubbed along the spine and bumped to upper corners; previous ownership inscription to half-title and title lightly offset; still a charming example. *Provenance*: Privately printed and bound expressly for The Heirloom Library of Michel Goldschneider.

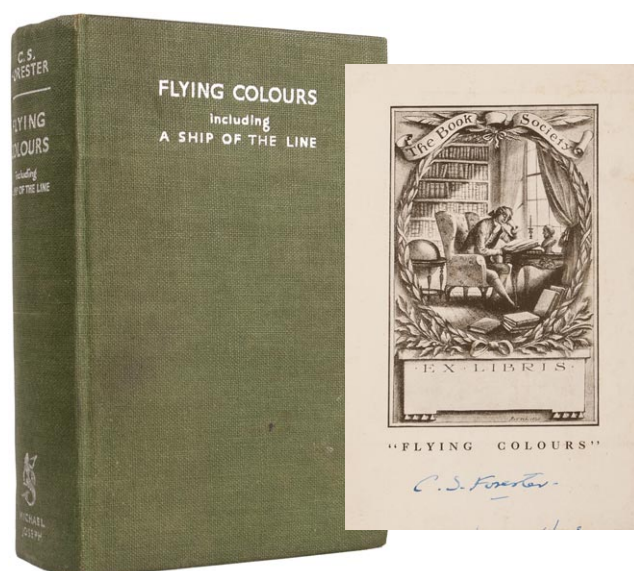
A new edition of Shakespeare's dramatic works, comprising his plays and poems with a critical preface by Samuel Johnson, a life of the author, commendatory verses on Shakespeare by contemporary poets, and a Glossary.

The publisher William Milner was born in 1803, and was apprenticed as a youth to a local printer, although it was not long before he began publishing books himself, initially using local printers Hartley & Walker, and Whitley & Booth. He then set up his own printing press, his first major success being John Fielden's *Curse of the factory system*, which attacked the exploitation of child labour within mills and factories. Later, he began to publish the Cottage Library series, of which his output was 15,000 books per day, sold at sixpence (2 new pence) and 1 shilling (5 new pence) each. He popularised the sale of these 'cheap books', making them more widely available to the general public, and he would sell copies by travelling round the country from a horse-drawn van. It is said that hundreds of thousands of working people benefited from the company's affordable copies of literary classics.

This is a somewhat more lavish production, and features a charming fore-edge painting by an unknown artist.



RARE DOUBLE-VIEW PEEPSHOW



91. FORESTER, C.S. Flying Colours including A Ship of the Line. Michael Joseph. 1938. £998

8vo., original green cloth lettered in white on spine and upper board; with bookplate and ink inscription, otherwise a very good copy.

First edition, with the special Book Society "Ex Libris" designed by Rex Whistler with the "Flying Colours" caption below the image, signed by C.S. Forester on the front free endpaper. Beneath the bookplate is a note in ink "Signed by the author" which slightly impinges onto the lower margin of the bookplate.

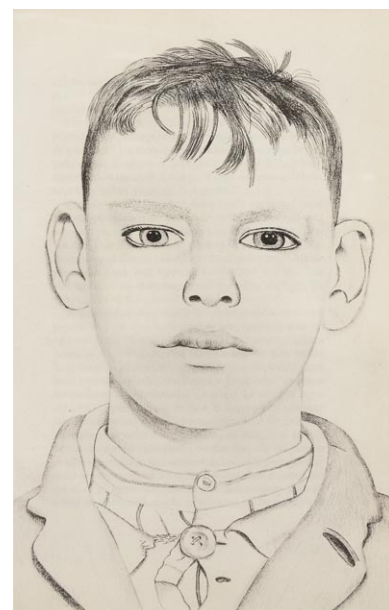
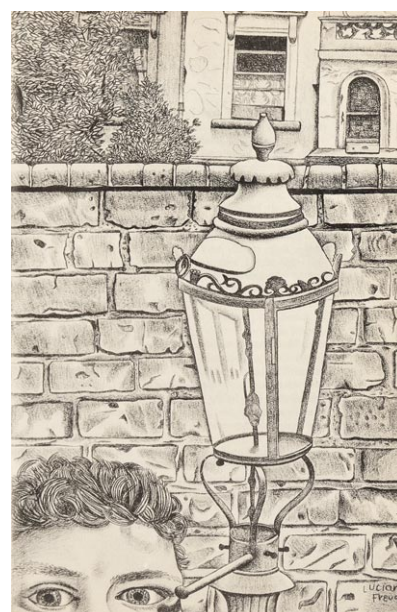
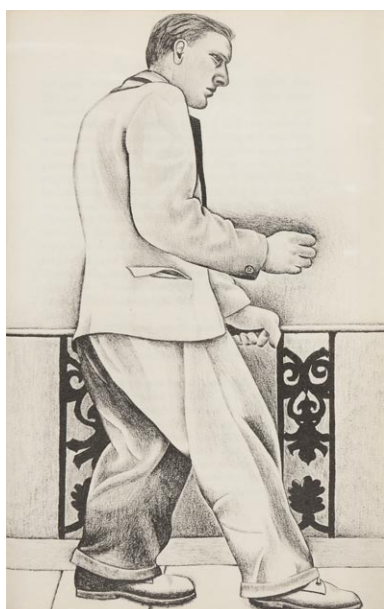
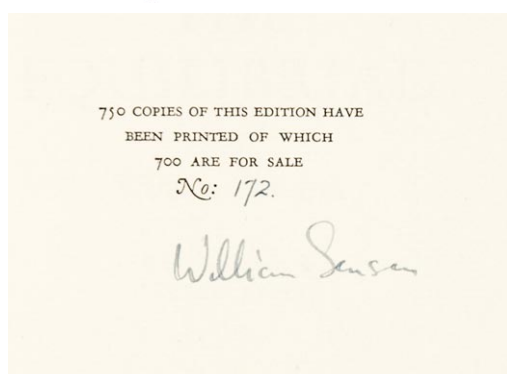
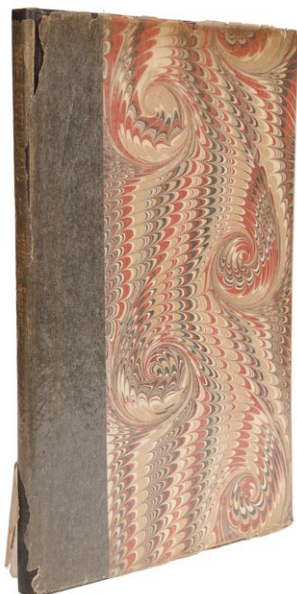
This edition, published one day prior to the first separate trade edition of *A Ship of the Line*, was issued by Michael Joseph in collaboration with The Book Society.



92. FREEDMAN, Barnett (illustrator). In Winter & In Summer You Can Be Sure of Shell. London; Vincent Brooks, Dry and Son, Ltd. [1935]. £1,950

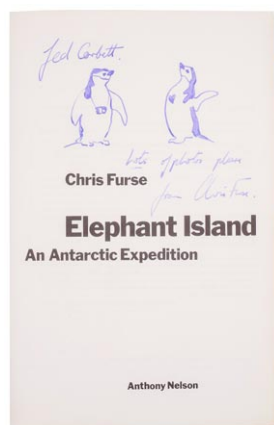
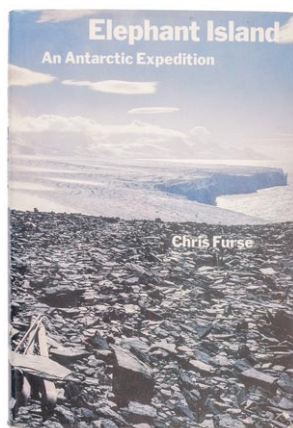
Original colour-lithographed boards (235 x 145mm), designed and drawn on stone by Barnett Freedman, forming an eight-layer coloured lithographic diorama, or tunnel book, with bold advertising panels to the sides ('Be up-to-date Shellubricate') printed in russet; the cover with two adjacent oval die-cut viewing windows giving on to a pair of remarkable three-dimensional scenes: one a busy London scene after dark, featuring a gas-lit street of shoppers with buses and taxis; the other a summer view along an avenue of trees; a very good example of a very scarce item which has remarkably survived intact, with no repair and only some abrasion to board edges, small wear to corners, dust-soiling and minor marking to lower cover, and a little light foxing to interior of bellows, however with none of the expected repairs to the accordion-folded sides; rare. First, and sole, edition; published without a slipcase.





93. [FREUD, Lucien]. SANSOM, William (author) Lucien FREUD (Illustrator). *The Equilibriad*. The Hogarth Press, 1948. £1,400

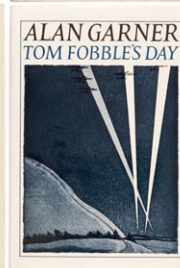
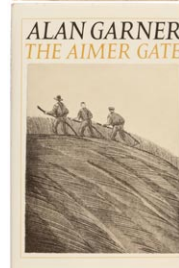
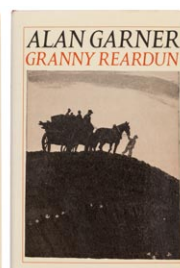
8vo (223 x 148 mm). Original quarter brown buckram over marbled paper-covered boards with the very rare glassine dust wrapper printed with the title and price on the front flap; pp. 45, [1] with five full-page plates after drawings by Lucien Freud; two closed tears to the glassine dust wrapper, small nicks to the top edge of the same but a rare survival nevertheless. Limited edition of 750 numbered copies signed by the author. This copy numbered 172.



94. FURSE, Chris. *Elephant Island. An Antarctic Expedition*. [Shrewsbury], Anthony Nelson, [1979]. £128

8vo. Original boards with illustrated dustwrapper, not price-clipped, portrait endpapers; pp. 256, highly illustrated after photographs and drawing by the author; a very good presentation copy, inscribed by Chris Furse on the title-page, accompanied by two penguins drawn by the author in blue ink.

First edition. The team spent 14 months on Elephant Island, and the outcome is this wonderful book with fine natural history illustrations. This volume is inscribed to Ted Corbett, probably the cricket writer.



96. GARNER, Alan (author). Michael FOREMAN (illustrator). *The Stone Book; Granny Reardun; The Aimer Gate; Tom Fobble's Day*. London; Collins. 1977-1978. £298

8vo.; 4 vols.; original variously coloured linson boards, lettered gilt to spines, in pictorial dustwrappers by Foreman; pp. [x], 11-61; [vi], 7-58; [vi], 7-79; [viii], 9-72; with illustrations throughout in monochrome after etchings by Michael Foreman; near fine copies, both externally and internally, in equally fresh, if evenly toned, dustwrappers; the first and fourth dustwrappers partially price-clipped with revised publisher's price label, volumes two and three unclipped (£2.50 and £2.95).

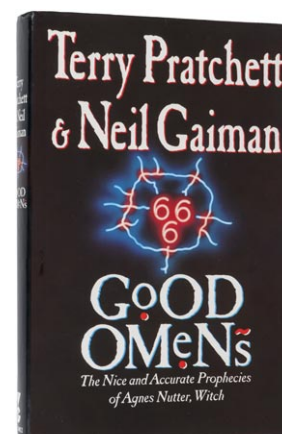
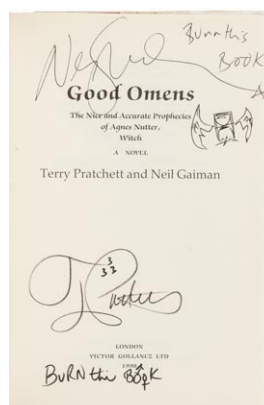
First editions, first impressions. The first volume, *The Stone Book*, is signed in ink by Alan Garner to the front free endpaper.

95. GAIMAN, Neil & PRATCHETT, Terry. *Good Omens; The Nice and Accurate Prophecies of Agnes Nutter, Witch*. London: Victor Gollancz, 1990. £650

8vo. Original red cloth titled in black to spine, with dustwrapper; pp. x, 268; a near fine copy with very slight rubbing to the top edge of the wrapper.

First edition, inscribed by both authors. This iconic apocalypse comedy hails from two of the most highly regarded names in modern fantasy. The book, which started out as a parody of the *William* books by Richmal Crompton, became the tale of the earth's final days as shepherded by the angel Aziraphale and the demon Crowley, in strict accordance with the *Nice and Accurate Prophecies of Agnes Nutter*.

This copy of *Good Omens* is signed and inscribed to the title page "Burn this book" by Gaiman, with a little doodle of a bat-winged hourglass. This doodle mimics the colophon found at the end of the book. Pratchett has followed this up with his own signature, adding a tiny "333" and also suggesting the buyer "burn this book". We humbly request that customers do not follow this advice. Copies of *Good Omens* with this provenance have become increasingly hard to find since the highly successful release of the Amazon Prime adaptation in 2019.





97. GENERAL STAFF, INDIA. Field Notes. Mesopotamia ... February 1915. Simla, Printed at the Government Monotype Press, 1916. £4,950

Small 8vo. Original eggshell cloth wallet binding, spine and front cover lettered in black; pp. [2], iv, 211, folding lithographic map in three colours of Lower Mesopotamia, north-eastern Arabia and the Gulf coast down to Tanajib (in front pocket); cloth a bit marked and rubbed, internally very good.

Rare first edition of a top-secret military publication. This book reports on the ups and downs of the Saudi dynasty based in Najd, the expansion and waning of power during the 19th century, the first appearance of the Ottomans in 1818, who were driven from the country in 1831. The authors then go into detail about the more recent events and rise of the Saudi dynasty and give an outline of British operations on the Gulf and in Iraq. The amount of details on the geography, infrastructure and military strength of the enemy is astonishing. Kuwait features strongly in this handbook, most likely derived from Captain Shakespear's gathering of intelligence and topographical data. Kuwait is described as a Sheikhdом having to balance the influence of the Ottoman Empire (which had a colony South of Kuwait, Al Hasa), Wahhabism, the Ibn Saud family, and British interests. 'The population is Muhammadan, Arab fashion, that is tolerant to others and not over-rigid to themselves. The Wahaby faith is proscribed, and all the effort of the Najd have never succeeded in making one single proselyte at Kuwait' (p. 40). The harbour is described as 'a fine bay some 20 miles long and 10 miles wide' with a hill fort 180 feet above sea level. 'It is a well-built square erection, with towers at the corners' (p. 37). The entire Western coast of the Gulf and its geostrategic role is dealt with as a region important to British interests.

Only this first edition contains two chapters on Qatar and Doha and the members of the ruling family (pp. 179/180). 'Shaik 'Abdullah, who succeeded the chiefship of Quatar in 1913, is friendly towards the British, and afraid of Bin S'aud. He would no doubt be glad to get rid of the Turks' (p. 180). The Ottomans still had a military presence, but their 12 gunners were in charge of old guns.



Items 98-105. Original mounted wood engravings on Japanese paper (unless otherwise noted) from *Engravings by Eric Gill*, published by Douglas Cleverdon in 1929, one of eighty copies on Batchelor hand-made paper, containing an extra set of the engravings on Japanese paper.

98. GILL, Eric. The Lion. 70 x 90 mm. £195

99. GILL, Eric. Madonna and Child, with Children. On hand-made wove paper. 90 x 60 mm. £255

100. GILL, Eric. Madonna and Child in Vesica. 140 x 80 mm £195

101. GILL, Eric. Spoil Bank Crucifix. 52 x 80mm. £175

102. GILL, Eric. Mother with Child in bed. On hand-made wove paper. 82 x 85 mm. £295

103. GILL, Eric. Christmas Card: Madonna and Child. 88 x 65 mm. £350

104. GILL, Eric. Toilet. 110 x 65 mm. £210

105. GILL, Eric. Mrs Williams. 220 x 158 mm. £300



102



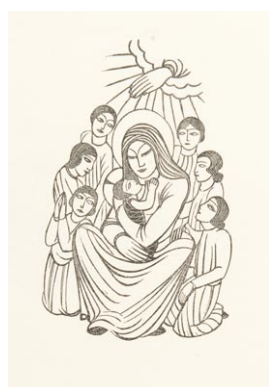
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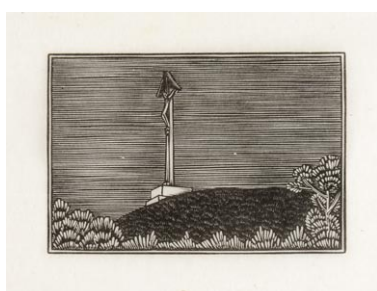
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106. GOBLE, Warwick (illustrator). Dora OWEN (author). *The Book of Fairy Poetry*. London, Longmans, Green And Co. 1920. £398

Imperial 8vo. Original grey cloth pictorially blocked in blue, peacock endpapers, top edges grey; pp. [x] + [ii], 3-180; with 16 charmingly delicate, and mounted, coloured plates by Goble; an exceptional copy, both internally and externally very clean indeed, with all plates in fine state.

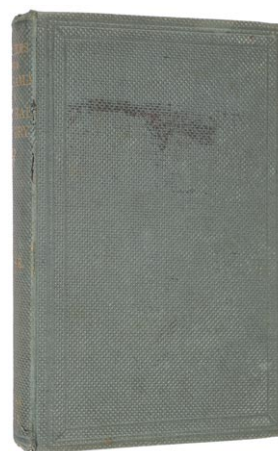
First edition. A fairy compendium containing a section of Fairy Verse together with Fairy Songs, Dances and Fairy Lore. It also includes Christina Rossetti's celebrated fairy song *Goblin Market* alongside poetry by Keats and Shakespeare.



107. GOBLE, Warwick (illustrator). Charles KINGSLEY (author). *The Water-Babies; A Fairy Tale for a Land-Baby*. London; Macmillan And Co., Limited. 1927. £138

8vo. Original red cloth with gilt vignette to upper cover, spine lettered gilt, top edges gilt; pp. viii + 273 + [ii]; illustrated with 16 exquisite coloured plates; an unusually clean, sharp copy with a touch of fading to spine and upper edges, minor bruising to spine ends with one minute closed nick, and insignificant rubbing to corner tips; internally fine, with a prize label from Heath House School, Bromley, Kent, to upper pastedown.

Early edition illustrated by Goble in the reduced format. Originally published in 1909 with double the number of coloured plates. One of the loveliest illustrated interpretations of this nineteenth-century children's classic.



108. GOSSE, Philip Henry *Letters from Alabama* (U.S.) chiefly relating to natural history. Morgan and Chase. 1859. £700

8vo. Original pebbled green cloth, gilt lettering to spine, white endpapers (variant unrecorded in Freeman & Wertheimer); pp. xii + 306 + [2, ads.], text illustrations throughout by Gosse and Whymper; slight chipping to head and foot of spine, presentation inscription to front pastedown, very good, internally very clean indeed.

First edition. The book had been offered to the S.P.C.K. in 1854, who referred it to the editor of the *Home Friend* magazine. It was published here, anonymously and in serial form, in 1855. This is the first appearance of the work under Gosse's name and in book form, although there is one record of a pre-production review copy that came out with the title *Natural History of America*.

The work is the result of Gosse's eight-month stay in Alabama in 1838. He worked as a teacher for Reuben Saffold at the Belvoir plantation and developed strong views against slavery, which he expresses fully in this book. He assembled the unpublished *Entomologia Alabamensis*, much of which was later reworked for *Letters from Alabama* which is probably the first separate study of the natural history of this state. As Freeman and Wertheimer note, 'The book, one of his most charming, is almost gay in places', thus reflecting the curiosity and vigour of the young man seeking adventure and knowledge so far from home.

*Freeman & Wertheimer 105.*

109-113. GOULD, John & RICHTER, H.C.

Original lithographs with later hand-colour for Gould's 'A Monograph of the Trochilidae or Family of Humming Birds', 1849-61. Each 560 x 386 mm.



109. Violet-ear, Columbian. (Petasophora Anais). £495



111. Comet, Phaon. (Cometes Phaon). £395



110. Star-frontlet, Bonapart's. (Helianthea Bonapartei). £450



112. Humming-bird, Emerald-fronted. (Ionolaima Frontalis). £450



114-116. GOULD, John & RICHTER, H.C.

Original hand-coloured lithographs for John Gould's  
Birds of Asia, 1850-83. Each 380 x 560 mm.



113. Violet-ear, Chequered. (Petasophora Coruscans). £395



114. GOULD, John and H. C. RICHTER. Temminck's Horned Phaasant [ceriornis temminckii]. £800



115. GOULD, John and H. C. RICHTER. Kafiristan Pucras Pheasant [pucrasia castanea]. £800

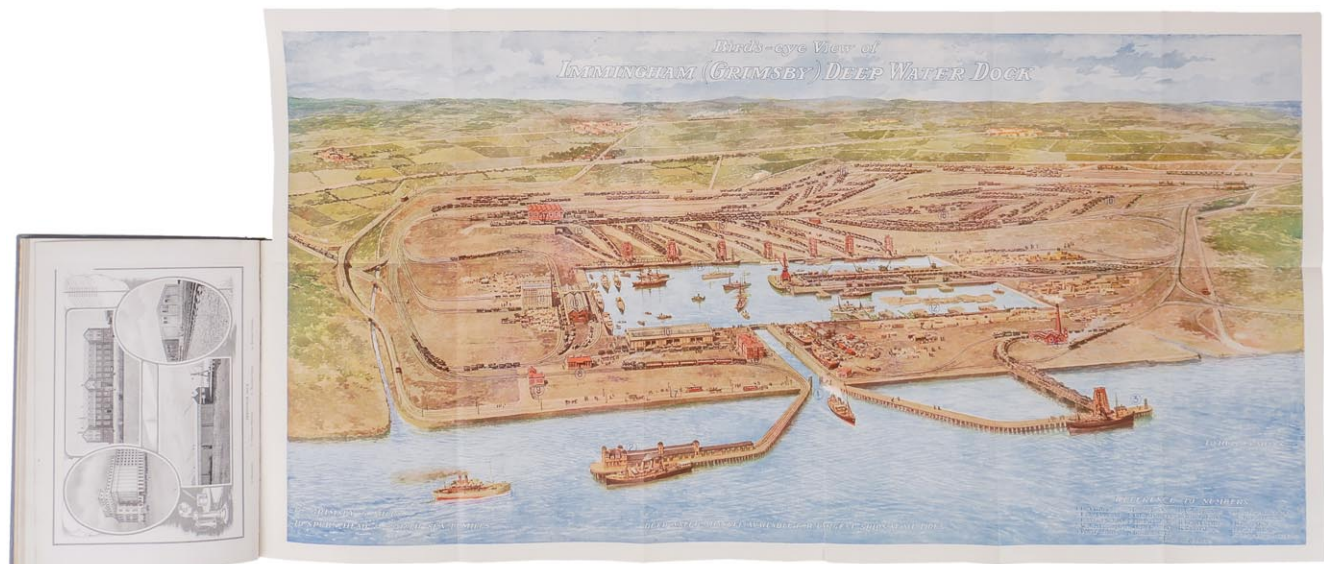


116. GOULD, John and H. C. RICHTER. Darwin's Pucras Pheasant [pucrasia darwini]. £800

117. GRAFTON, Sue. "C" is for Corpse. *New York. Henry Holt. 1986.* £598

8vo., original cloth with dust wrapper. A near fine copy.

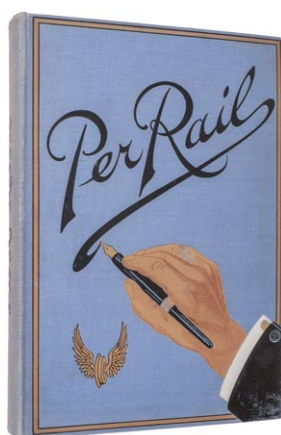
First edition.



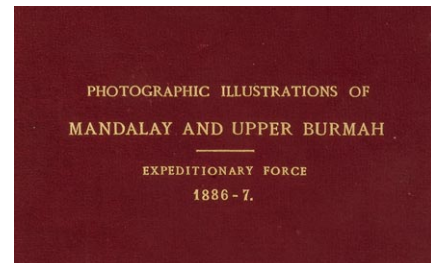
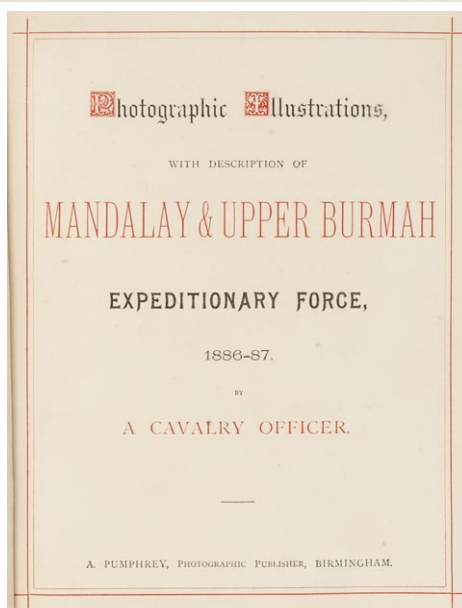
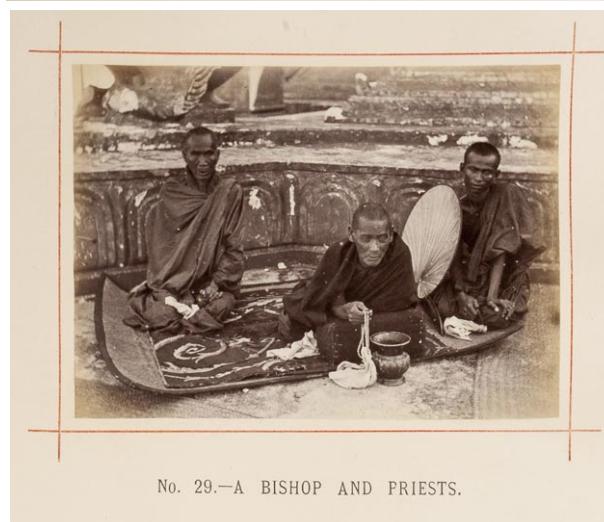
119. GREAT CENTRAL RAILWAY. *Per Rail. 'Transportation is the Life Blood of Commerce'. [Westminster and Kingston-on-Thames, Knapp, Drewett & Sons for GCR, 1913].* £225

Royal 8vo. Original pictorial cloth with details in relief; pp. 238, [2], xxxii, large birds-eye view of Grimsby deep water dock (Immingham), large colour-printed folding colliery map of the Midlands, colour-printed folding railway map of Britain, highly illustrated throughout, printed on heavy, glossy paper; a few central folds of maps with short tears, otherwise very good.

First edition of an impressive PR piece for one of the great railway companies, published before the First World war in a highly decorative and unusual binding.







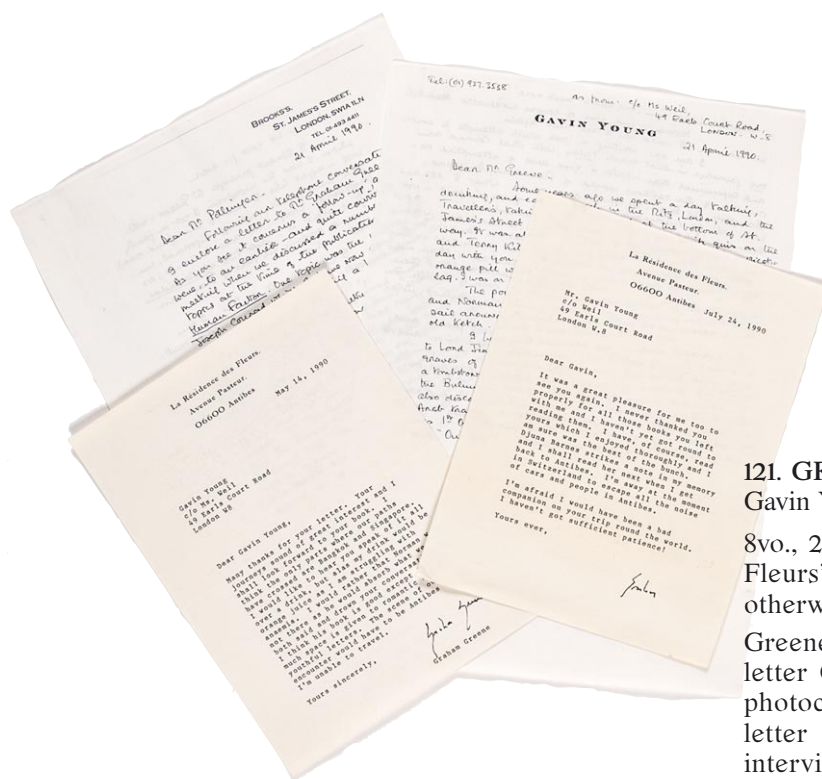
118. [GRAHAM, Robert Blackall]. Photographic Illustrations, with a Description of Mandalay & Upper Burmah Expeditionary Force, 1886-87. By a Cavalry Officer. *Birmingham, A. Pumphrey, Photographic Publisher, [1887].* £7,500

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.*



121. GREENE, Graham. Two typed letters signed to Gavin Young. *Antibes*. May 14 and July 24 1990. £998

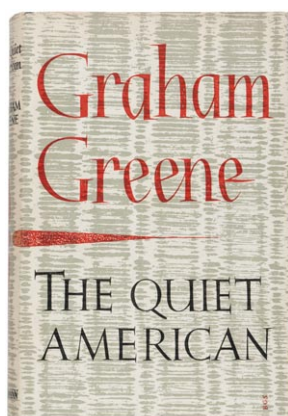
8vo., 2 single sheets of Greene's 'La Residence des Fleurs' headed paper. Both letters folded once, otherwise on very good condition.

Greene's first letter dated May 14th is a reply to a letter Gavin Young had sent to him on April 21 (a photocopy of Young's letter is supplied). Young's letter reminds Greene that they had met for an interview a few years earlier (the interview was published in the *Observer* in March 1978, reprinted in *Worlds Apart*, 1987). Young goes on to explain that he is planning to write a book about Joseph Conrad and his travels and asks to meet Greene to have "a quiet gentle chat about places and people which I believe you are interested in - and by which I am quite enthralled."

Greene offers a warm reply "Many thanks for your letter. Your journeys sound of great interest and I shall look forward to your book. I think the only parts where our paths crossed are Bangkok and Singapore. I would like to hear you speak of it all over a drink, but alas my drink would be orange juice, as I am struggling with anaemia".

The second letter comes after Young and Greene had met. "It was a great pleasure for me too to see you again. I never thanked you properly for all those books you left with me...I have of course read yours which I enjoyed thoroughly and I'm sure was the best of the bunch. Djuna Barnes strikes a note in my memory and I shall read her next when I get back to Antibes... I'm afraid I would have been a bad companion on your trip round the world. I haven't got sufficient patience!"

"SOONER OR LATER...ONE HAS TO TAKE SIDES. IF ONE IS TO REMAIN HUMAN."



120. GREENE, Graham. *The Quiet American*. London: William Heinemann Ltd., 1955. £375

8vo., original dark blue boards, lettered in gilt to spine; with original unclipped dustwrapper; pp. [viii], 247, [i]; a very good copy, with slight compression to spine ends and shelf lean; internally very clean, just the odd very small spot; wrapper spine ever-so-slightly darkened, with one small chip to upper front fold and a small 0.5cm nick to lower panel; near fine.

First edition of Greene's classic prophetic novel, set in Vietnam prior to the conflict. The plot follows Fowler, a middle-aged British war correspondent reporting from Saigon, who recounts the events leading to the murder of Alden Pyle, a young American operative who aspires to rescue Vietnam from the "red menace" of Communism. It became the basis for the 2002 Oscar Nominated motion picture starring Michael Caine and Brendan Fraser.





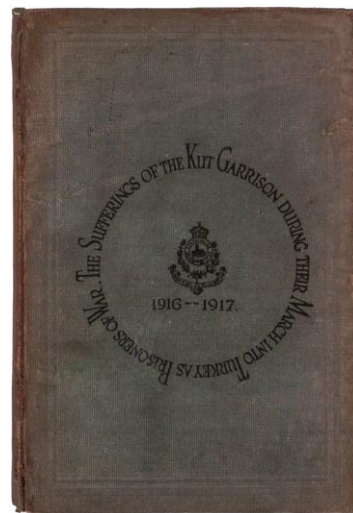
122. HAMILTON, Joseph Some Short and Useful Reflections upon Duelling, which should be in the Hands of every Person who is Liable to Receive a Challenge, or an Offence. *Dublin, Printed for the Author, 1823.* £798

12mo. Tan half-calf over marbled paper boards, gilt title to spine; pp. 106, [2, ads], leaflet from the 'anti-duelling association' tipped in to rear; covers rubbed showing corners, binding sturdy, pages clean and bright bar faint damp marking to lower corner of middle gatherings, typewritten vintage bookseller label attached to front free endpaper.

A treatise condemning the practice of duelling. The book is divided into short sections, as the author notes in his introduction that most works on the subject are too voluminous or expensive. *On Duelling* is an essay arguing that Duelling is inconsistent with "true honor" - the author gets a little carried away with the footnotes, which in some cases swamp entire pages in historical anecdotes about famous leaders who dealt with illegal duelling in various grisly ways. *Extracts from Advice to Seconds* is included "solely for the purpose of exposing the murderous conduct" of seconds, as "an admirable little satire on duelling". *Duelling Anecdotes* is a comprehensive and gruesome list of duels gone horribly wrong, filled with tragic deaths and wronged widows.

Lastly, and perhaps most impressively, the book finishes with *The Best Mode of Preventing Duelling* in which the author proposes that the winner of any duel should be entombed alive with his victim. Furthermore, every year the prisoner should be extracted and dragged through the streets alongside the corpse of his victim to a jeering crowd. This, the author suggests, would be a sufficient deterrent to stop duelling in its tracks. He was probably right.

Tipped in at the rear is a printed leaflet from the Anti-Duelling Association with book reviews praising *On Duelling*.

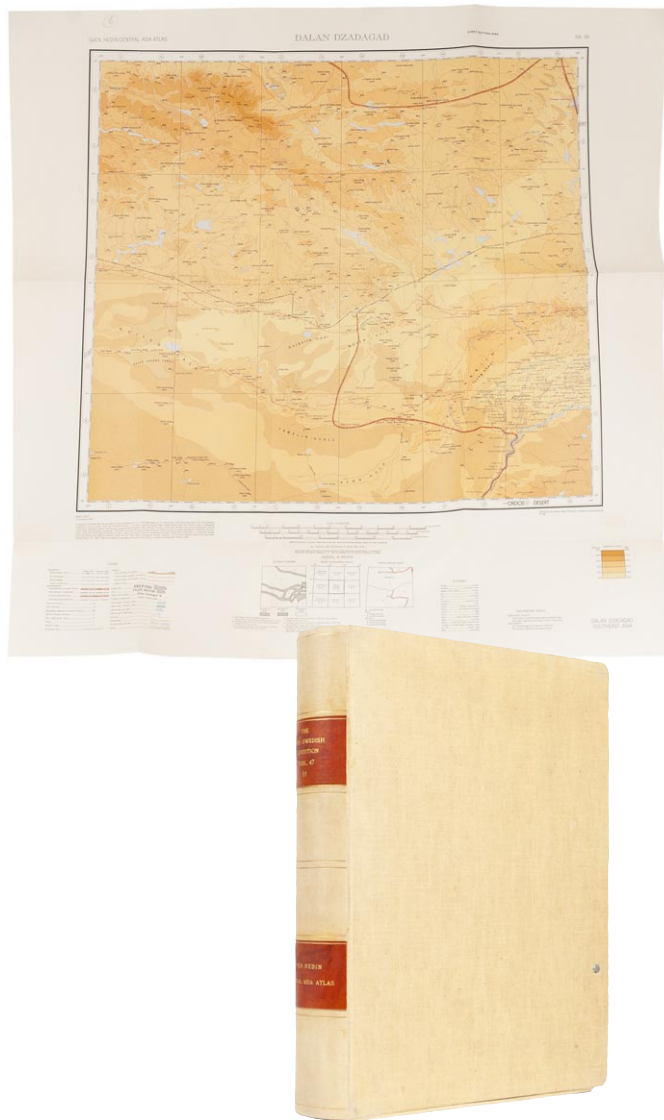


123. [HARVEY, F. A] *The Sufferings of the Kut Garrison. Ludgershall, Wilts, the Adjutants Press, [1922].* £995

Small 8vo. Original grey-green cloth, front cover lettered in dark green; pp. [iv], 80; hinges a little worn, offsetting from endpapers, signed original portrait photograph of the author, dated 1920, pasted onto front fly-leaf, newspaper cuttings on the Dorset Regiment pasted inside front cover.

Rare first edition, association copy, of this harrowing first-hand account by one prisoner of Kut who managed to keep a diary. 'With the consent of his parents I have had this book printed in the memory of the late Lieutenant and Quartermaster ... and also as a permanent record of the sufferings borne by all Ranks of the Battalion and during the siege of Kut-Al-Amara (December 5th, 1915, to April 29th, 1916) and of the terrible march into Turkey after the capitulation' (the editor J.S. Hewick in the introduction). The author of the diary had been killed in action in 1921 during the Moplah Rebellion in India.

COPAC locates one copy, in the Imperial War Museum, and a photocopy of this book, in the papers of one POW captured at Kut, held at Leeds University.



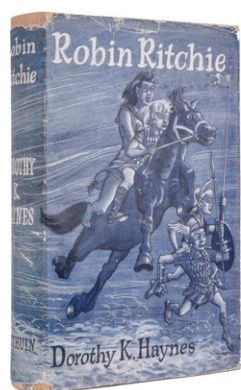
## CENTRAL ASIA ON THE MAPS

**125. 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 and the extremely rare original cloth box of maps. Original printed wrappers; pp. I: XXVIII, 258; II: XV, [1 (blank)], 215, [1 (blank)]; III: XV, [1 (blank)], 345, [1 (index map)]; IV: [6 (half-title, title and contents, versos blank)], 449, [1 (blank)]; 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 organiser 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. The second phase of exploration, sponsored by the Swedish State, was devoted to Eastern Turkestan and the Tarim Basin. The final work carried out by an international team of scientists investigated for the Chinese government a possible car route between Sinkiang and China proper. All expeditions together are the scientifically most important ones to be led by Sven Hedin, and publication and valuation of the rich material gathered is still going on. The very rare atlas was for a long time the most detailed cartographic work on the regions visited. As early as 1913, at the International Geographical Congress, the need for good maps of Central Asia had been formulated, and in collaboration between the German geographical publisher Justus Perthes and Hedin work was begun in 1939, soon to be interrupted by the war. In 1945 the US Army Map Service showed interest in realising the project with Hedin and started printing in 1952. - Total weight: 9.5kg.

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



**124. HAYNES, Dorothy K.** Robin Ritchie. *Methuen & Co., London, 1949.* **£138**

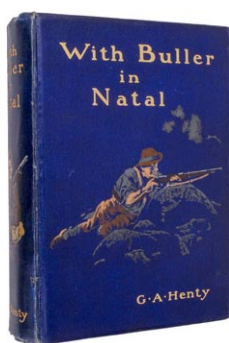
8vo. Original pink cloth, titled gilt to spine, in illustrated dustwrapper depicting a terrified looking young woman on horseback, accompanied by three childlike elves; pp. [viii], 200; a good copy in the scarce jacket, with some fading to the cloth spine, and consistent edge-wear to the dustwrapper.

An unusual example of early weird fiction and psychological horror by Haynes, which tells the story of a young girl in rural Scotland who frequently wanders off at night by herself and returns with stories of wild riders who sweep her away into the dark. Her parents are mortified (as is probably right) and seek to cure their daughter of her hallucinations. But is she telling the truth?

*Robin Ritchie* is hard to find with the dustwrapper intact (the design for which, in a genre full of entertaining dustwrappers, might win an award for most peculiar).



## BOER WAR



126. HENTY, G.A. (author). *With Buller in Natal; Or, A Born Leader.* London, Blackie & Son, Limited. 1901. £148

8vo. Original midnight blue cloth over bevelled boards, pictorially blocked in brown, grey, flesh pink and gilt to spine and upper cover, olivine edges, grey endpapers; pp. [x], [II]-384 + 32 (publisher's catalogue);

illustrated with 10 monochrome plates by W. Rainey; an unusually attractive copy of an elusive title with some darkening to spine, rubbing to edges and joints, and small wear to corners; internally very good and generally very sound with occasional minor cracking to gutter and a little light, and very sporadic, foxing.

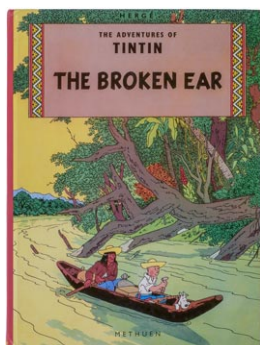
First edition. This title proved to be Henty's most popular and successful novel, which might explain its scarcity on the commercial market. Here the author turns to contemporary history, giving a largely fictional account of an episode in the Boer War, with facts drawn from military despatches.



127. HERGÉ [Georges REMI] (author and illustrator). *Flight 714. The Adventures of Tintin.* London, Methuen & Co. Ltd. 1968. £128

Small folio. Original laminated pictorial black boards, light blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format;

an uncommonly fresh copy of a vulnerable book with no peeling to spine laminate, small abrasions to spine ends, and tiny bruising to lower forecorners; priced 10s 6d to lower cover; internally fresh, without inscription and with just a little wrinkling (although no creasing) to blank free endpapers; an elusive title. First UK edition.

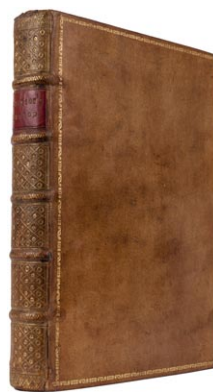


128. HERGÉ [Georges REMI] (author and illustrator). *The Broken Ear. The Adventures of Tintin.* London, Methuen Children's Books. 1975. £128

Folio. Original laminated pictorial boards, pictorial blue endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format;

a very bright, fresh copy with bruising to spine ends and small pale spotting to heel; internally spotless, without inscription.

First UK edition. This title was first published in colour by Casterman in French in 1943 although its original iteration, in black and white, appeared weekly over two years in *Le Petit Vingtième* from December 1935 to February 1937. Notably it was the first story to introduce fictional countries.



129. HESIOD. *Works.* Oxford, Sheldonian Theatre, 1737. £600

4to. Brown calf, upper and lower covers bordered in gilt, spine with 5 raised bands, profusely decorated with star and circle motifs, red spine label reading "Robinson's Hesiod", board edges decorated in gilt, in zig zag; pp. frontispiece, [8], lviii, 496, 1 plate; some minor rubbing and wear, mainly to head and tail of spine, bookplate of Thomas De

Gray to front paste down endpaper, library shelf stamp to rear of front free endpaper, some minor foxing and toning as usual, but overall a very good copy in an attractive binding.

Hesiod was a Greek poet generally thought to have been active between 650-750 BC. Both ancient and modern critics disagree as to precisely which works, and which parts of those works, are actually by Hesiod, and not just attributed to him. This edition (comprising solely of parallel Greek and Latin) includes:

**Theogony (Deorum Generatio)**, considered his earliest work, concerning the gods. It begins with Chaos, Gaia, Tartarus and Eros, and shows a special interest in genealogy. Herodotus considered Hesiod's version of the myths the common thread that bound together Hellene culture.

**Works and Days (Opera et Dies)**, an 800-line poem which focuses on two salient truths: labour is the universal lot of Man, but he who is willing to work will get by.

**The Shield of Hercules (Scutum Herculis)** covers one of the exploits of Heracles, though many critics (including some in antiquity) believe it to have been written in the 6th century BC, after Hesiod.

It also contains the *Contest of Homer and Hesiod (Homeri & Hesiodi Certamen)*, the *Lectiones Hesiodae* by Johannis Georgii Graevii and *Various Notes on Hesiodus (Variorum Notae in Hesodum)*.



130. HEWSON, Thomas. *Observations on the History and Treatment of the Ophthalmia accompanying the secondary forms of Lues Venerea.* Longman, Hurst, Rees, Orme, Brown, and Green. 1824. £300

8vo. Sometime rebound in half black calf, marbled boards, spine with raised bands and brown gilt morocco lettering-piece; pp. x + 113, colour frontispiece; manuscript note partially erased from title-page, a little foxed throughout, very good.

First edition. Scarce. An important little work on syphilitic ophthalmia, a subject that had been little addressed despite the prevalence of syphilis at the time. The resulting tubercles and buboes in the eye sound, it has to be said, utterly horrifying. Hewson (1783-1831) was educated at Trinity College Dublin and became president of Royal College of Surgeons in Ireland in 1819. *Only two copies recorded at auction; 2 copies only listed on Worldcat.*

ONE OF THE MOST POPULAR UTOPIAN  
NOVELS OF THE 18TH CENTURY.



131. [HOLBERG, Ludvig, Baron] Nicolai Klimii Iter subterraneum novam telluris theoriam ac historiam quintae monarchiae adhuc nobis incognitae exhibens e bibliotheca B. Abelini. Editio tertia auctio et emendatio. Hafniae et Lipsiae [Copenhagen and Leipzig]: Sumptibus Frid. Christiani Pelt, 1754. £1,250

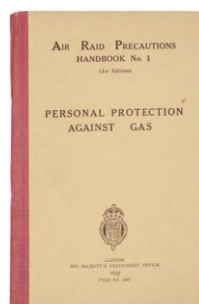
Small 8vo.; 4" x 6 1/2"; contemporary Eastern European binding of half leather, stained in black, over patterned paper-covered boards; edges stained red; engraved frontis., engraved title page, (4, folding map, + 2 engraved plates; [3]+ 66 (a - 5n8, single engraved plate, 6n - 2p8, 2 engraved plates, 3p - 6q8, single page engraved plate, 7q - z8); binding flaking along spine and bumped at corners, paper boards rubbed, all consistent with age; some previous ownership markings to free endpapers, and annotations to title-page, else internally a very clean copy, with some small smudges and spots throughout and some pages a little faded; a very up-together example of a fragile work.

Third edition, enlarged and augmented. A highly influential utopian adventure, published just 15 years after *Gulliver's Travels*. It has since run to over 60 editions in 13 different languages.

Set in the Norwegian town of Bergen, a penniless student - Nicolas Klim - is compelled to visit a strange cave, carved into a mountainside above the town, which regularly sends out puffs of warm air. As he investigates, he falls into a void, ending up on the subterranean planet Nazar, which is inhabited by sentient monkeys, contemplative humanoid trees, a society of birds locked in eternal war, goat

philosophers, and double basses which communicate musically with one another. The novel is, at its essence, satirical, though also remarkably progressive, with a society in which women and men occupy similar positions in public life - when it is suggested, by Klim, that women be removed from these roles, he is immediately sentenced to be exiled to the inner rim of the Earth's crust.

*The Subterranean Voyage of Nicolas Klim* was Ludvig Holberg's only fictional work, initially published in 1741. It is arguably the first fully-developed novel to be set in the earth's interior, and is certainly one of the first to use a Hollow Earth concept. The influences of Montesquieu and Voltaire (who Holberg admired enormously) are evident in his presentation of an enlightened Utopia, and his comparison with other less developed societies in the earth's core provide a direct parallel with his views on the political and socio-economic climate in 18th century Europe. Knowing that the work would be poorly received in his native Norway, it was first published in Germany, to great critical acclaim. It became one of the most popular novels of the 18th century, second only to *Gulliver's Travels*.



132. HOME OFFICE. Air Raid Precautions Handbook No. 1. Personal protection against gas. HMSO. 1937. £100

12mo. Original red cloth-backed yellow paper-covered boards; pp. 100 + [4, ads], photographic illustrations; fine.

First edition, scarce in such good condition. A fascinating pre-war official publication on gas masks and surviving gas attacks, showing that concerns about chemical warfare were present even two years before the start of hostilities.

133. HOMER. *Odyssey*. London, Knapton, 1740. £498

4to. Brown diced calf, bordered in gilt to upper and lower cover, decorated in gilt to spine with 5 raised bands, black spine label, marbled endpapers; pp. vol I, 1-374, [2], 375-784, [34, index], [2, ads], including 3 folding maps; minor hinge split to rear top corner, internally a clean and sound copy, with an ink inscription to p.518 and a shelf-mark to the rear front free endpaper, bookplate of Thomas de Gray to front pastedown endpaper.

A scarce 18th century edition of the *Odyssey*, attributed to Samuel Clarke. Despite the plethora of editions of this work, parallel translations from this period can be hard to find in good condition, particularly in antique bindings that have survived the ravages of time. This edition of the *Odyssey* was originally released in two volumes and has been bound into one by a previous owner. It also contains Homer's hymns, epigrams and the "Batrachomyomachia", a work that was for a long time attributed to Homer.





**134. HORACE. Works. London, Jacob Tonson, 1699.**

**£298**

4to. Spanish calf, gilt border designs to upper and lower boards, intricate gilt floral designs to spine, 6 raised bands, red spine label; pp. viii, 479; rubbed and faded in places, with some external cracking to hinges, repair to [i] and lacking lower half of p.479.

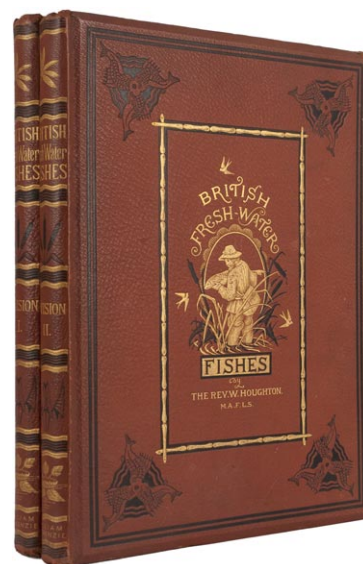
Horace was, along with Virgil, one of the leading Roman poets in the time of Emperor Augustus. His surviving works include satires, poems and books of letters. Many Latin phrases coined in his poems remain in use today, such as “carpe diem” (“seize the day”), “dulce et decorum est pro patria mori” (“it is sweet and fitting to die for one’s country”), “nunc est bibendum” (“now we must drink”), “sapere aude” (“dare to be wise”) and “aurea mediocritas” (“golden mean”). This edition of his works is in Latin, containing his satires, verse, ars poetica, et al.

**135. HORACE. Works. Amstelaedami, Rod & Gerh., 1713.**

**£498**

4to. Tan speckled calf, gilt border to upper and lower cover, five raised bands, gilt decoration to spine, red spine label, marbled endpapers, green ribbon bookmark; pp. [xx], 239; some dark abrasions to cover, spine a little faded, otherwise a good clean copy in an attractive binding, with the bookplate of Thomas De Gray to the front paste down endpaper.

The second edition of the revised Horace by infamous classicist Richard Bentley, the first being speedily published in 1711 so that Bentley could dedicate it to the Lord Treasurer in an attempt to avoid legal charges over his future as the Master of Trinity College, Cambridge. Bentley is credited with the creation of the English school of Hellenism, and introduced the first competitive written examinations in a Western university. Bentley focuses his efforts on Horace towards making “emendments” to the text, and by the end of his endeavour had made around 800 changes.



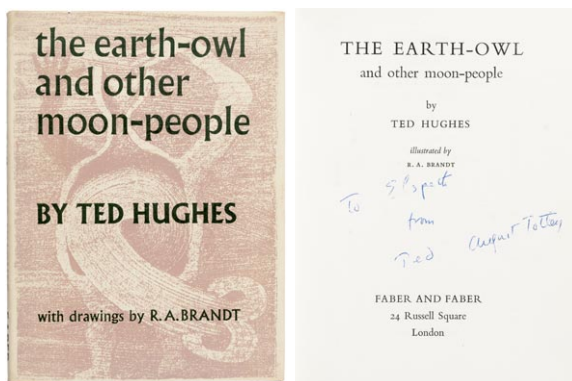
**136. HOUGHTON, William. British Freshwater Fishes. Groombridge & Sons, [1879].**

**£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. II; Nissen ZBI 2009.*



137. HUGHES, Ted. *The Earth-Owl and Other Moon-People*. Faber and Faber. 1963. £498

8vo., original cloth with dustwrapper. With drawings by R.A. Brandt. A little light spotting to endpapers, otherwise a very good copy.

First edition inscribed by Hughes on title-page, "To Elspeth from Ted. August Totley".



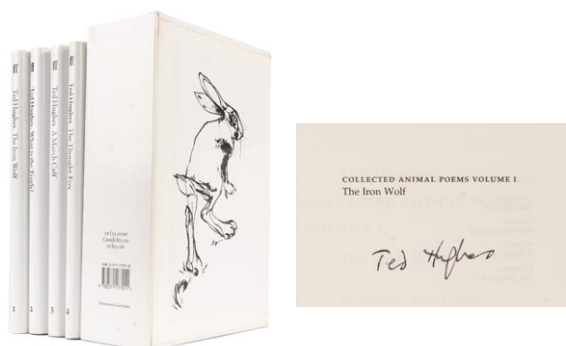
139. HUNT, Alysia (Artist). ANDREWS, Susyn, FELTWELL, John and LANE, Mark. *The Queen's Mulberries*. Royal Warrant Holders Association. 2012.

£1,000

Folio, original purple morocco-backed patterned Japanese silk boards, lettered in gilt on spine. With 14 tipped-in colour plates by Alysia Hunt. A mint copy in slipcase.

First edition, limited edition of 100 numbered copies. "This beautifully illustrated book contains a brief history of mulberry trees in Britain and their introduction under the royal patronage of James I, along with fully detailed botanical descriptions and watercolours of fourteen of the mulberry taxa held in the National Collection of *Morus* in the gardens of Buckingham Palace."

"The original copy of this book, with hand-painted botanical illustrations by Alysia Hunt, was commissioned by Mark Lane, the Royal Gardens Manager, and published by the Royal Warrant Holders' Association for Her Majesty Queen Elizabeth II, holder of the National Collection of *Morus*, in 2012 to mark Her Diamond Jubilee. This limited edition faithfully reproduces the original watercolours and text in a beautiful hand-bound volume that is offered to bibliophiles, collectors of botanical art, horticulturalists and dendrologists as a very special souvenir of The Queen's Diamond Jubilee."



138. HUGHES, Ted (author). Chris RIDDELL and Lisa FLATHER (illustrators). *Collected Animal Poems: The Iron Wolf; What is the Truth?; A March Calf; The Thought-Fox*. London; faber and faber. 1995.

£228

8vo.; 4 vols.; original black linson boards, lettered in cream to spines, preserved in pictorial white dustwrappers and original pictorial slipcase; pp. [xii] + 93; [viii] + 119; [x] + 125; [viii] + 72; volume 1 illustrated in black and white by Chris Riddell, volume 2 by Lisa Flather, the others unillustrated; very fine copies in equally fine dustwrappers and slipcase.

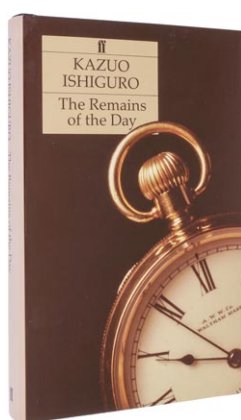
First editions thus, signed in ink by Ted Hughes on the title-page of *The Iron Wolf*.





140. [INDIA] Banaras, India. Original lithograph with colour, linen backed, *printed by M/S. Bolton Fine Art Litho Works, Bombay, published by the Government of India, for the Ministry of Transport, 1957. 1000 x 630 mm.*

£650



141. ISHIGURO, Kazuo. *Remains of the Day.* Faber and Faber. 1989.

£500

8vo. Original black cloth, spine lettered in white; pp. 245, a fine copy in a very good dustwrapper, a little sunned on the spine.

First edition, *signed* by the author to the title-page.

The book was highly regarded among post-war British novels and describes, from the perspective of the Butler, the events at Darlington Hall in the 1920s and 1930s. The theme of the decline of the British aristocracy can be linked to the 1911 Parliament Act, which reduced its power, and to inheritance tax increases imposed after World War I which forced the break-up of many estates that had been passed down for generations.

The film adaptation of the novel, made in 1993 and starring Anthony Hopkins and Emma Thompson, was nominated for eight Academy Awards.

WITH EARLY PHOTOGRAPHS



142. JÄGER, Dr. Gustav. Bericht über ein fast vollständiges Skelet von Palapteryx ingens über dessen Restauration und die davon angefertigten Gypsabgüsse; mit einigen Bemerkungen über die Aufstellung der Vogelskelete überhaupt. *Wien, Wilhelm Braumüller, 1863.*

£1,250

4to. Original printed wrappers; pp. 12; two large format photographs; slightly soiled, else very good, now contained in a purpose-made flapcase.

First edition. At the time of writing, Jäger was the director of the Vienna Zoological Garden. The skeleton, two magnificent photographs of which illustrate this paper, was found by Prof. Dr. v. Hochstetter during his time in New Zealand as part of the Austrian *Novara* Expedition to which he was appointed as senior geologist. According to the New Zealand Dictionary of National Biography entry for Hochstetter, he and a small group of others made a scientific exploration of the North Island: "Hochstetter and Haast then travelled by ship to Nelson, calling briefly at New Plymouth. They examined the Dun Mountain copper prospects, the Jenkins Hill coal deposits, Lake Rotoiti and Cape Farewell. Colonists contributed fossils for examination, and Julius Haast and Christopher Maling excavated moa bones from the Aorere Valley. The trophies were brought to Nelson in triumph, on bullocks decked with flowers."

*Howgego H25.*



143. [JAPANESE FAIRY TALE] CHAMBERLAIN, B.H. (translator). The Fisher-Boy Urashima. Japanese Fairy Tale Series No. 8. London; Griffith Farran & Co.; Published by the Kobunsha, Tokyo. Circa 1887. £138

12mo. Original crêped pictorial wrappers pictorially printed in woodblock colours; pp. [28] including covers, printed throughout on Japanese-folded

leaves on crêped 'washi' paper; coloured woodblock images throughout, including some double-page; a pretty copy with mild external rubbing and dusting, internally near fine with a little fading.

Very early edition. The 'chirimen-bon' or crêpe books were first produced by the publisher Takejiro Hasegawa and the earliest printings, from the 1880s, use the imprint *Kobunsha*. Paper used was locally sourced plant fibre, especially taken from the inner bark of the mulberry tree, and the woodblock printing was performed by hand, with the wrinkling process undertaken after printing.

These souvenirs were a phenomenon of the burgeoning tourist market which was created when Japan opened up to Western trade in 1858. A craze for Japonisme was born in the West which influenced the development of the whole of western art. Van Gogh, for example, was a huge fan of Japanese prints and kept a collection of woodblocks on crêpe paper in his studio, for inspiration.



144. [JAPANESE FAIRY TALE] Shitakiri Suzume. Japanese Fairy Tale Series No. 2. [The Tongue Cut Sparrow]. Tokyo; Published by Kobunsha, 2, Minami Saegicho, published between 1885 and 1889. £148

8vo. (156 x 100mm), original pictorial crêped paper wrappers printed in woodblock colours; pp. [22], including covers, printed on Japanese-folded

crêped paper; hand-printed throughout with striking coloured woodblock engravings; a pleasing copy with external dust-soiling, occasional marking, and a little edge-creasing; internally clean.

Stated "Second Edition" to inner upper wrapper and dated from the publisher's imprint. The earliest editions of this popular fairy tale series bore titles transliterated from the Japanese to the upper cover, with no mention of *Japanese Fairy Tale Series* and with the English title above the first page of text. ([baxleystamps.com/litho/hasegawa/gf\\_11\\_different.shtml](http://baxleystamps.com/litho/hasegawa/gf_11_different.shtml))



145. [JAPANESE FAIRY TALE] Momotaro. Japanese Fairy Tale Series No. 1. Tokyo; Published by Kobunsha, 2, Minami Saegicho, between 1885 and 1889. £88

Large 12mo. (180 x 122mm) with pictorial woodblock plain (uncrêped) paper wrappers with designs to both covers, stab-stitched to spine with original silk thread; pp. [22],

including covers, printed on Japanese-folded leaves; hand-printed throughout in woodblock colours including 5 fine double-page images; an attractive copy with overall light dusting and minor marking to upper cover, with one small worm hole to fore-edge of 3 leaves and slight worm damage (13mm), affecting final 4 leaves at spine edge, internally clean.

Stated "Second Edition" to inner cover; with the title transliterated from the Japanese to the upper wrapper; *Japanese Fairy Tale Series* to the inner cover, and the title in English to the first page of text. Dated from the publisher's address. The inner lower wrapper lists 12 titles transliterated from the Japanese, as published by the *Kobunsha*. The book is printed on plain 'washi', or mulberry, paper as was the tradition. ([baxleystamps.com/litho/hasegawa/gf\\_11\\_different.shtml](http://baxleystamps.com/litho/hasegawa/gf_11_different.shtml))



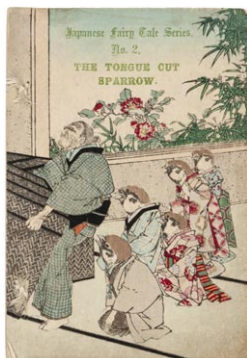
146. [JAPANESE FAIRY TALE] JAMES, Mrs. T.H. (translator). The Princes Fire-Flash & Fire-Fade. Japanese Fairy Tale Series No. 15. Tokyo; Published by the Kobunsha. Circa 1887. £128

8vo. Original processed crêpe paper wrappers printed in woodblock colours with designs to both covers; pp. [28] including wrappers; printed throughout on crêped

paper in woodblock colours on Japanese-folded leaves, a pleasing copy with some abrasion to flat spine, small wear to head and heel, pale spotting to upper cover and upper edges, light overall rubbing, and one very small (7mm) publisher's paper label to lower cover; internally clean and sound with an occasional small spot or mark.

Very early edition, published by the *Kobunsha*.





147. [JAPANESE FAIRY TALE] EITAKU, Sensei (illustrator). *The Tongue Cut Sparrow*. Japanese Fairy Tale Series No. 2. Tokyo, published at Kobunsha, 2, Minami Saegicho. Between 1885 and 1889. £138

Large 12mo. (180 x 122mm) with pictorial woodblock plain (uncrêped) paper wrappers, stab-stitched to spine with original silk thread; pp. [22],

including covers, on Japanese folded leaves; hand-printed throughout in woodblock colours including 3 double-page images; an attractive copy with light external dusting, some rubbing, and small corner creasing, with pale marking to lower wrapper; internally fine and fresh.

“Second edition” stated to inner upper cover although probably more accurately a first edition, early printing, with the *Kobunsha*, *Minami Saegicho* imprint. With the title translated to English on the upper cover and on the first page of text and no mention of the publisher T. Hasegawa. The book is printed on plain ‘washi’, or mulberry, paper which is high quality wood paper with no rag content. ([baxleystamps.com/litho/hasegawa/gf\\_11\\_different.shtml](http://baxleystamps.com/litho/hasegawa/gf_11_different.shtml))

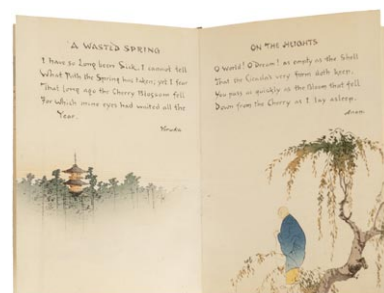


148. [JAPANESE FAIRY TALE] HEARN, Lafcadio (translator). *Chin Chin Kobakama*. Japanese Fairy Tale Series No. 25. Tokyo; T. Hasegawa, 38 Yotsuya Hommura. [1903]. £148

8vo. Original crêped pictorial wrappers (136 x 190mm), stab-stitched to spine with silk thread; pp. [24], on crêped paper throughout on Japanese-

folded leaves; strikingly illustrated throughout with hand-printed woodblocks in rich coloured inks; a very fresh copy in unusually crisp condition with gentle external dusting, tanning to lower cover, and a small area of corner loss to top layer of lower wrapper at upper edge (45 x 28mm at largest part).

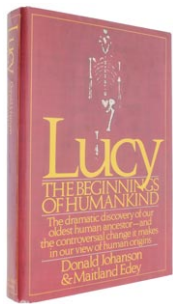
First crêpe paper edition, issued alongside the first uncrêped large paper edition (Perkins. *Lafcadio Hearn. A Bibliography of His Writings*).



149. [JAPANESE CRÊPE BOOKS.] KIMURA, Shotaro and Charlotte PEAKE (translators). *Sword & Blossom Poems*. Tokyo; Hasegawa, 17 Kami Negishi. Circa 1911. £398

8vo.; 3 vols.; original individually patterned woodblock colour-printed, and padded, crêped paper covers with wrap-around designs, housed within the original blue cloth-covered folding case with horn clasps and white lettering to spine; pp. [33]; [33]; [51], printed throughout on folded leaves on ‘hoshō’ paper (from the inner bark of the Mulberry tree); with delicate coloured woodblock illustrations throughout, many double-page; a fine and exceptional set complete with an excellent case.

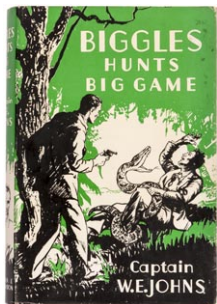
Second editions, originally issued between 1908 and 1910. The short ‘Tanka’ or ‘Blossom Songs’ in volumes I & II are drawn from the *Kokinshū*, which is a famous anthology of Japanese verse compiled in 906 A.D. The ‘Sword Songs’, constructed in the Chinese style in Japanese, are much later. In volume III a group of Love Songs sit alongside Flower Songs and Poems of War.



150. JOHANSEN, Donald & Maitland EDEY. Lucy. The Beginnings of Humankind. New York: Simon and Schuster. 1981. £40

8vo. Original brown cloth-backed paper-covered boards, with dustwrapper, maps to endpapers; pp. 409, 15 colour photographic plates, text illustrations; fine.

First edition. The story of the discovery of the oldest and most complete skeleton of any erect-walking human ancestor yet found. Though a more complete and older skeleton has since been found in 1992, Lucy was a scientific sensation and the information that was gleaned from her remains revolutionised the study of early humans. This is an entertaining account, written for the general reader but containing much important scientific material.



151. JOHNS, Captain W.E. (author). STEAD (illustrator). Biggles Hunts Big Game. London, Hodder & Stoughton Limited. 1948. £78

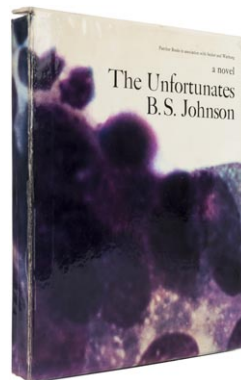
8vo. Original red linson boards printed in black with a vignette of a crocodile to upper cover, protected by pictorial dustwrapper; pp. [iv], 5-210 + [ii];

illustrated with tinted double-page drawings by Stead; a very bright and clean copy with the suggestion of a vertical crease to spine, two tiny holes to lower joint, and light wear to turn-in of upper board at lower edge; internally fine, uninscribed, and protected by a near fine, unclipped dustwrapper (6/-) with light edge-rubbing, and mild soiling, to lower panel.

First edition. Biggles and the gang go on the trail of a group of international counterfeiters in French Equatorial Africa.



“THE NUMBER OF POSSIBLE COMBINATIONS THE SECTIONS CAN BE READ IN NUMBERS 15 SEPTILLION.”



152. JOHNSON, B. S. The Unfortunates. London: Panther Books Ltd., 1969. £225

4to., 27 gatherings loosely housed in wraparound and original laminated fall-down-back box; printed ‘newspaper clipping’ to rear, and reader instructions to inside front cover; pages clean and unmarked; wraparound opened somewhat roughly; box a little scuffed, with some creasing

and peeling to the laminate along the spine; a near-fine example overall.

First edition, in association with Secker & Warburg.

An intriguing book-in-a-box which explores the inner workings of a troubled mind in an unorthodox way. Johnson wrote the book as a response to his friend Tony Tillinghast’s death, on the back of a promise to him to “get it all down, mate.” With a format similar to William S. Burroughs’ infamous ‘cut-up’ method, and reminiscent of Samuel Beckett’s style and prose, the innovative technique permits Johnson to echo the random thought processes of his protagonist as he struggles to come to terms with the death of his friend and the loss of a former lover, with sections ranging in length from a single paragraph to 12 pages.

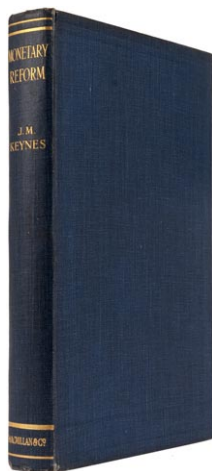
*The Unfortunates* was not Johnson’s first attempt at an experimental novel. In 1964, *Albert Angelo* had achieved fame for having holes cut through through the pages of the book, revealing a crucial plot spoiler.

153. [JUGENDSTIL]. STAEGER, Ferdinand (illustrator). Hans FRAUNGRUBER (text illustrations). Deutsche Gedichte mit Schattenbildern. Wien und Leipzig, Verlag von Gerlach & Wiedling. [1908]. £198

Small square 8vo. Original dove grey cloth strikingly blocked and lettered to upper board in black within a decorative panel in ochre and lettered in black to spine, *Art Nouveau* endpapers in silhouette, orange edges; pp. [ii] + 102; boldly and beautifully illustrated on almost every page with silhouette illustrations and plates in rich black with accents in ochre; externally and internally nearly fine with slight fading and speckling to spine and mild rubbing to ends, internally fresh with a couple of tiny marks, without inscription.

First edition. This title is number 14 in the famous series of children’s books produced as *Gerlach’s Jugendbücherei* by the publisher Martin Gerlach.



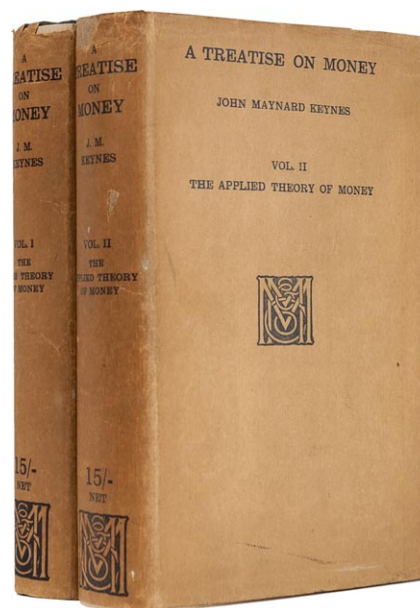


154. KEYNES, John Maynard. *A Tract on Monetary Reform*. Macmillan. 1923. £500

8vo. Original blue cloth, spine lettered in gilt; a very nice, clean copy.

First edition of this work which contains the author's controversial attack on the Gold Standard.

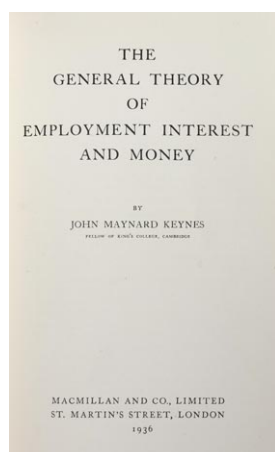
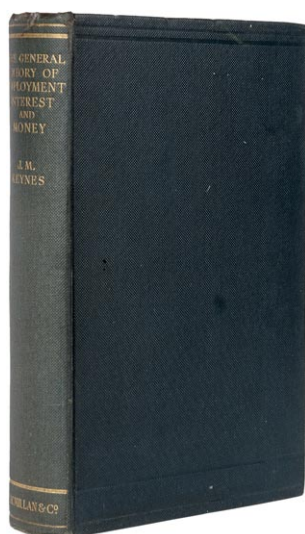
Pasted in at the front is a compliment slip from the Governor of the Bank of England, dated 12th December, 1923, inscribed in ink, "W.H. Clegg, S. African Reserve Bank, Pretoria." The Governor at this time was Sir Montagu Norman. The recipient, William Henry Clegg, started his career as a clerk at the Craven Bank in Nelson, Lancashire, before joining the Bank of England in 1886. He rose to the position of Chief Accountant at the Bank and in 1920 was appointed first Governor of the South African Reserve Bank where he served two full terms of five years, plus an additional year. On returning to England he was appointed an Executive Director on the Court of Directors of the Bank of England. In 1935 he was awarded the King's Silver Jubilee Medal. There are some pencil markings in the text of this copy which we assume are in Clegg's hand.



155. KEYNES, John Maynard. *A Treatise on Money*. Macmillan and Co. 1930. £3,000

8vo. 2 vols.; original cloth, dust-jackets; pp. [1, advert.] + xviii + 363; [1, advert.] + viii + 424; small "India Office" indelible stamps on front paste-downs, otherwise an excellent set in the scarce dust-jackets, one of which is chipped and restored at the spine.

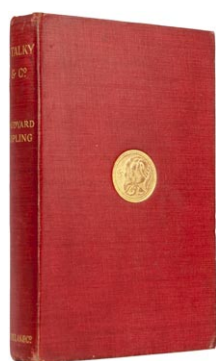
First edition of one of Keynes's major works. The *Treatise* stemmed from his interest in the nature of savings and investment and his conviction that it was possible to cure unemployment.



156. KEYNES, John Maynard. *The General Theory of Employment, Interest and Money*. Macmillan and Co. 1936. £1,500

8vo. Original dark green cloth, spine blocked in gilt; pp. [i, advert.] + xii + 403; previous owner's name on endpaper, a very good, bright copy.

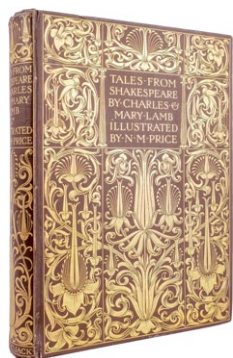
First edition of the author's greatest and most influential work. It revolutionized the approach to unemployment and became the major framework in the formation of the Welfare State.



157. **KIPLING, Rudyard (author).** *Stalky & Co.* London; Macmillan & Co., Limited. 1899. £128

8vo. Original red cloth lettered in gilt to spine with elephant's head medallion in relief to upper board, top edges gilt; pp. [vi], vii-ix + 272 + [ii]; a pleasing copy with some overall rubbing and dusting, spine ends bruised, and a small knock to bottom forecorner of upper cover, internally clean with slight splitting to inner upper hinge, one light and almost unnoticeable short corner crease, and a few pages with very small edge nicks.

First edition.



158. **LAMB, Charles & Mary; [N. M. Price, Illus.]** *Tales from Shakespeare.* London & Edinburgh: T C & E C Jack, 1905. £88

8vo., original brown cloth, elaborately blocked in gilt to spine and upper board; and in blind to lower; matching decorative endpapers; upper edge gilt, else untrimmed; with portrait frontis, engraved title and 20 tipped-in colour plates; pp. xii, 323, [i]; some rubbing to head and foot of spine, and bumps to corners; binding a little shaky; upper hinge expertly reinforced; previous ownership inscription to ffep, and some scattered foxing, particularly to prelims; still a very good copy.

First UK edition, with illustrations by Norman M. Price.

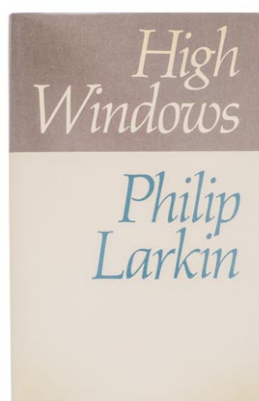


159. **LAMB, Charles.** *A Dissertation Upon Roast Pig.* Whitstable, Kent: The Shoestring Press, 1975. £150

4to, red cloth-backed paste-grained paper-covered boards; pp 10, [ii]; with 5 lino-cuts in various colours printed on handmade paper folded to the fore-edge; threaded to the spine in a Japanese-style of binding; tipped-in prospectus for The Shoestring Press, and two advertisements (one for this publication, one for another), with written letter from the publisher; some rubbing, particularly to endpapers and paste-downs, else a fine copy.

**Limited to 70 numbered copies.** The edition was produced to celebrate the bi-centenary of the essayist and poet Charles Lamb. It was the first book to be printed by Sands on his then newly-acquired Imperial folio cylinder proofing press. The tipped-in letter, written on headed notepaper from the press, reads: "14.11.76. There has been an increase in price due to the fact that the allocation of books for sale has been exceeded, this copy is one of my reserve copies. B. S."

The text is an excerpt from Lamb's essay on food and the pleasures of eating, and tells the story of Ho-ti, a pig herder who 'discovered' roast pig by accident after setting his father's house and adjoining pigsty alight. Before this time, the text tells us: "for the first seventy thousands ages [mankind] ate their meat raw, clawing or biting it from the living animal."

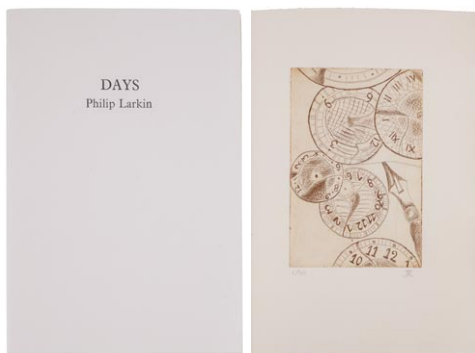


160. **LARKIN, Philip.** *High Windows.* London: Faber and Faber, 1974. £98

8vo. Original grey cloth, spine lettered in gilt; original unclipped dustwrapper; pp. 42; lower panel with subtle patch of damp staining, some small white spots along outer hinges; internally clean, with some light spots to endpapers; still a very good copy in marginally toned unclipped jacket; near fine.

First edition of the second collected poems to be published after the success of *The Whitsun Weddings* in 1964. Containing the infamous "This be the verse", beginning with the line "They f\*\*\* you up, your mum and dad".



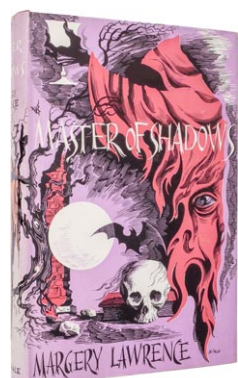


**161. LARKIN, Philip.** *Days. San Giacomo di Veglia: J. Raedts at The Blue Print Press, 2014.* £250

8vo., plain paper wraps with card jacket printed in black to upper cover; pp. [viii], with one full-page colour illustration, a fine copy, just a hint of smudging to inside of jacket.

Limited run of **only ten copies, this copy number 1.** Printed on an Albion handpress on mould-made Hahnemuehle paper, with hand-set Plantin and Baskerville type and an etching by the printer.

The poem was written in 1953 and first included in *The Whitsun Weddings* (1964); arguably Larkin's most famous collection of poetry.



**162. LAWRENCE, Margery.** *Master of Shadows. London, Robert Hale Ltd, 1959.* £498

8vo. Original maroon cloth, spine titled in gilt, with illustrated dustwrapper depicting a gothic wraith in red and purple; pp.188; a very good copy with some mild foxing mainly to fore edge, spine a little faded as usual, not price-clipped.

First edition, first issue. This quartet of horror stories tied to the psychic detective Miles Pennoyer is exceedingly uncommon in the first impression. The first print run sold out quickly, and a second (still rare) issue was released the same month. The dustwrapper, being inked in red and purple, frequently fades to an off-white, making this copy a superior survival.

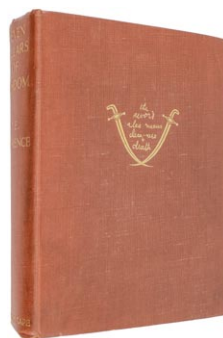
*Circus Child* is a story in which a girl is haunted by the spectre of her performing past.

*The Woman on the Stairs* tells of an elderly ghost which attempts to drain the youth from its victims.

*Saloozy* is the tale of an ancient and evil magician spreading his dire influence into the present.

*The Twisted Christ* tells of a bizarre statue of the Nazarene, and how it corrupts everything around it.

Margery Lawrence was a popular author of supernatural fiction, and in later life became a confirmed spiritualist. Her most successful books were the Miles Pennoyer tales, which began with *No.7 Queer Street* in 1945.



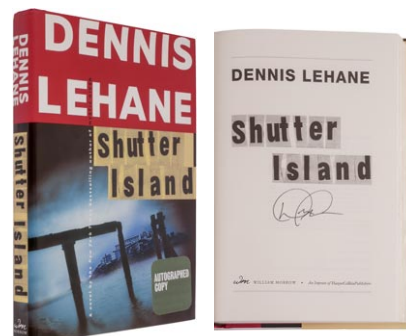
**163. LAWRENCE, Thomas Edward.** *Seven Pillars of Wisdom a triumph. London, Jonathan Cape, 1935.* £298

4to. Original brown buckram, spine lettered in gilt, upper board blocked in gilt with crossed sword design, top edges brown, others uncut; pp. 672; frontispiece and 47 photogravure plates by John Swain & Son after

Augustus John, Eric Kennington, Lawrence, and others, 4 folding maps printed by The Chiswick Press, Ltd in red and black and bound to throw clear; minimal marking to binding, fore-edge with a few minor spots, otherwise a very clean and fresh copy.

First trade edition, first printing. *Seven Pillars of Wisdom* was first printed in 1922 in an edition of eight copies intended for Lawrence's use, of which only six copies survive intact; the 'Subscribers' or 'Cranwell' edition then followed in 1926, published privately in an edition of *circa* 211 copies and, as Lawrence wrote to Sotheran's on 24 April 1925, 'this thing is being given only to my friends and their friends. No copies are for sale'; and finally, after Lawrence's death in May 1935, the text was published in a trade edition by *Jonathan Cape* in July 1935. Such was the book's popularity that the first impression was quickly exhausted and second, third and fourth impressions were printed in the following month (August 1935). - Loosely inserted, a letter by the bookdealer Michael Chapman of Clouds Hill Cottage, dated 1997, concerning TEL books. It was in this Cottage where TEL wrote the present book, and where he really felt at home. Furthermore three colour photographs of the cottage inserted.

O'Brien A042.

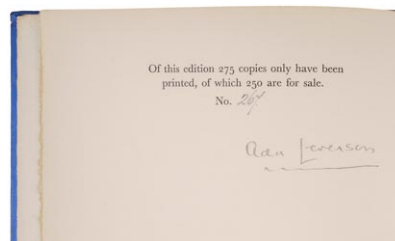
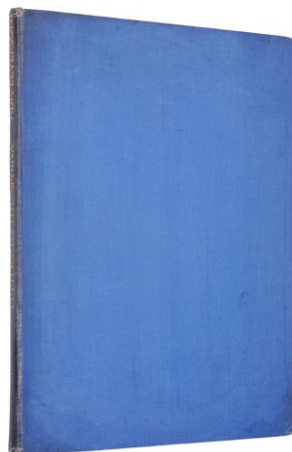


**164. LEHANE, Dennis.** *Shutter Island. New York: William Morrow, 2003.* £88

8vo., red cloth-backed black publishers boards, embossed with publisher's device to upper cover and lettered in gilt to spine; red endpapers; outer edge untrimmed; original unclipped dust jacket designed by Chip Kidd; pp. ix, [i], 325, [i]; a few very small marks to upper board and ever-so-slight compression to foot of spine, else a fine copy in a fine dust-jacket with one small scratch to lower panel and an 'Autographed Copy' promotional sticker to upper panel.

First edition, flat **signed by the author to the title-page.** A stunning psychological horror, famously adapted into a 2010 film starring Leonardo DiCaprio and Mark Ruffalo. Lehane described the novel as a

hybrid of the works of the Brontë sisters and the 1956 film *Invasion of the Body Snatchers*.



166. LEVERSON, Ada. *Letters from the Sphinx from Oscar Wilde. With Reminiscences of the Author by Ada Levenson.* Duckworth 1930. £400

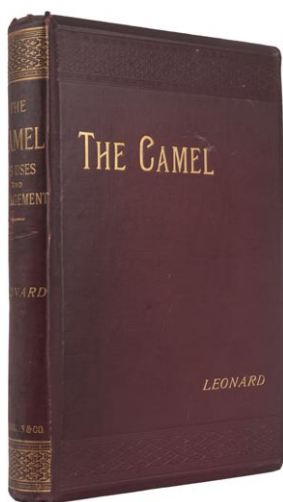
8vo. Original blue cloth; pp. 64; spine a little dulled, a very good copy.

First edition, number 267 of limited edition of 275 numbered copies signed by Levenson. Ada Levenson, a diva of the London salons frequented by the likes of Beerbohm, Beardsley, Wilde and the Sitwells, was otherwise known as the “Gilded Sphinx of Golden Memory”. Highly regarded as a match for Oscar Wilde in style, wit and intellect, Levenson remained loyal to Wilde from his days of triumph to his tragic demise.

This copy also signed on the front free endpaper by Desmond Harmsworth.

“Desmond Harmsworth (1903-1990), born Cecil Desmond Bernard Harmsworth, was a publisher, poet and artist, and the son of politician Cecil Harmsworth and Emilie Alberta Maffett, and the nephew of the press barons Lord Northcliffe, Alfred Harmsworth, and Lord Rothermere, Harold Harmsworth. Desmond Harmsworth succeeded to the title of 2nd Baron Harmsworth, of Egham, Surrey, upon the death of his father in 1948.

“Educated at Eton and Christ Church, Oxford, Harmsworth married Dorothy Alexander Heinlein in 1926. Their only child, Margaret, was born in 1928, and is a painter and sculptor. Harmsworth started in the family newspaper business, attended art school at the famed Académie Julian in Paris, and published literary editions under the self-named private press of Desmond Harmsworth Limited. He may be best known for the 1932 limited edition of James Joyce’s *Pomes Penyeach*, illustrated by Joyce’s daughter Lucia, which Harmsworth co-published with the *Obelisk Press* of Paris following Sylvia Beach’s first edition of Joyce’s poems in 1927. Desmond and Dorothy Harmsworth knew Sylvia Beach (1887-1962) who, in turn, knew Stuart Gilbert (1883-1969), the British author, editor and translator who moved to Paris in 1925 following his retirement as a judge on the Court of Assizes in Burma. Beach became acquainted with Stuart Gilbert through his interest in a French translation of Joyce’s *Ulysses*, and she introduced him to Joyce. Both Gilbert and his French-born wife, Moune (born Marie Agnès Mathilde Douin), also shared a lifelong friendship with Desmond and Dorothy Harmsworth, which is reflected in the correspondence among the four of them in this collection. “ (Princeton University Library)

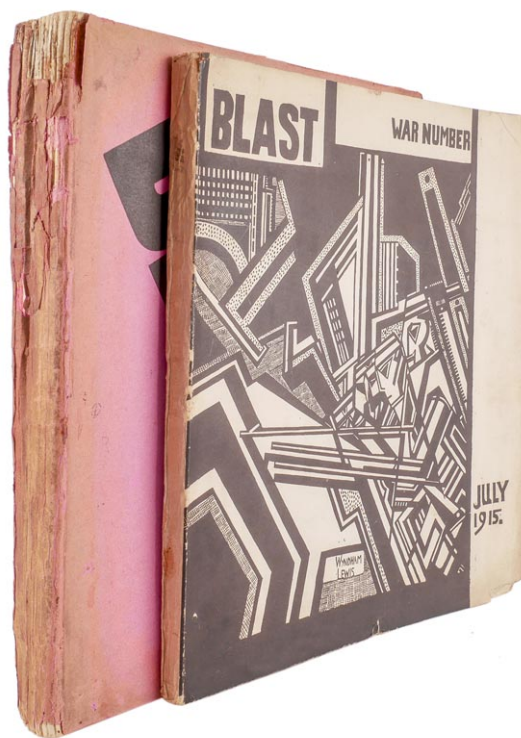


165. LEONARD, Major Arthur Glyn. *The Camel. Its uses and management.* Longmans, Green, and Co. 1894. £500

8vo. Original plum cloth, gilt lettering to front and spine, bevelled edges; pp. viii + 335, publisher’s note bound in to front endpapers; light scratches to spine, very good.

First edition. Scarce. Leonard was an interesting character who served as a transport officer in Africa, India and Afghanistan with the East Lancashire Regiment and wrote a number of books including an early, sympathetic ‘psychological’ study of Islam. This is his only work of natural history and one of few monographs on the camel. It deals with the biology and habits of the animal, and its practical uses as a beast of burden. As a transport officer he had a unique insight into the military advantages of the use of camels in the right conditions, and it is for fellow soldiers that this book is primarily intended.





167. LEWIS, Wyndham. *BLAST: Review of the Great English Vortex. Issues 1 & 2.* London: John Lane, The Bodley Head, 1914-1915. £5,250

Large 4to., original printed wraps; Vol I printed in black on pink card, with 22 black-and-white photographic plates, pp. 160, [iv, ads.]; Vol II with cover design by Lewis in black over white card; pp. 102, [vi, ads.] with 20 full-page, inter-text and tailpiece illustrations by Lewis, Edward Wadsworth, Jacob Epstein, Gaudier Brzeska, Christopher Nevinston, William Roberts and many others, and 1 photograph; both volumes aged toned and heavily worn along the spine; volume 1 with some loss to head and foot, small pen marks to covers and spotted along the outer edge; volume 2 with a small portion of loss to lower RH corner of upper cover and spotted to edges and prelims; these two examples remain remarkable survivals of a scarce publication in which it is rare to find the covers intact.

First editions of the only two publications of this famous journal. The first, featuring the bright pink cover referred to by Ezra Pound as the "great MAGENTA cover'd opusculus" was on the 2nd July 1914, but features a date of the 20th June, as publication was delayed. The second appeared a year later, on 15th July 1915.

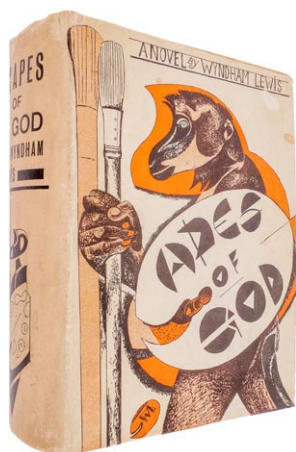
Lewis had intended *BLAST* to be the official journal of English Vorticists, a modernist movement in art and poetry founded by him the same year. Inspired by a combination of Cubism, Futurism and Dynamism, Vorticism was promoted with the aim of creating art that expressed the dynamism of the modern world, with its founder " 'blasting' what he considered to be the effeteness of British art and culture and proclaiming the vorticist aesthetic". "The

New Vortex plunges to the heart of the Present - we produce a New Living Abstraction".

Lewis acted as the editor and main contributor of the magazine, and he also designed the bold, and liberally spaced typography which dominates both editions but is more prominent in Volume 1. It was, however, his friend and fellow artist Ezra Pound who coined the term 'Vorticism', who painted in a similar style. The manifesto can be found on p. 10-44, of whom the eleven signatories are Richard Aldington, Malcolm Arbuthnot, Lawrence Atkinson, Henri Gaudier-Brzeska, Jessica Dismorr, Cuthbert Hamilton, Ezra Pound, W. Roberts, Helen Saunders, Edward Wadsworth and Wyndham Lewis. This is followed by a series of poems, (censor's inked strike-throughs to lines of Ezra Pound's contribution 'Fratres Minores'), Lewis' play *Enemy of the Stars*, and a short story by Rebecca West. Wyndham also addresses the Suffragettes, praising their work but pleading "If you destroy a great work of art you are destroying a greater soul than if you annihilated a whole district of London. LEAVE ART ALONE, BRAVE COMRADES!" In the second volume Lewis begins by discussing the state of society and Europe since the commencement of the First World War. T. S. Eliot contributes two poems, *Preludes* and *Rhapsody of a Windy Night*, and Gaudier-Brzeska pens an article entitled 'Vortex (Written from the Trenches)' "having been in the firing line since early in the war".

The first issue was released thirty-three days before the outbreak of World War One, but, as disaster unfolded, the contributors began to lose faith in their artistic beliefs. The publication became extremely short-lived, ending after the second journal in 1915.

A genuinely rare opportunity to own a pinnacle work of the Vorticism movement.



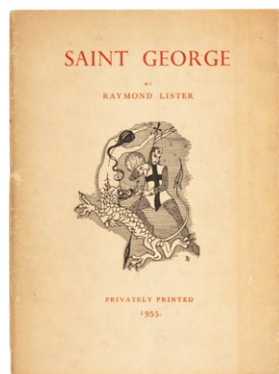
168. LEWIS, Wyndham. *The Apes of God*. London: The Arthur Press, 1930. £550

Large 4to., original sandy cloth, spine lettered in green; original unclipped pictorial dust wrapper designed by the author; pp. [iv], 625, [i]; with 20 original black-and-white designs by Lewis to the chapter headings; cloth and upper edge with some damp-staining, not spreading to pages; endpapers and

prelims lightly foxed; the rest rather clean internally; a very good example in the characterful dust jacket; slightly shelf soiled and worn all over; with some nicking to head and foot of spine; very good.

First edition, first impression. Number 109 of 750 numbered copies signed by the author. Also laid in with this copy is the original prospectus from *The Arthur Press*, with the order form to the lower cover.

By the mid 1920s, having already established himself as a writer and avant-garde painter, Lewis launched the abstract-art movement Vorticism, influenced strongly by Cubism and Futurism. *The Apes of God* is a sardonic account of day-to-day life in the post war London art and Literary circles, in which Lewis depicts the "gossip-column class" in a state of "violent restlessness imposed on them by the instability of time". He argues that art has been betrayed into the hands of moneyed amateurs who debased its high calling by writing for coteries, thus destroying cultural standards. The novel depicts a moronic Daniel Boleyn, as he makes his way through the various echelons of London's artistic bohemia under the guidance of a mentor, Horace Zagreus. (*Literary Encyclopedia*) Among those he satirises are thinly-veiled references to the Bloomsbury group and particularly the Sitwells, with the last 250 pages devoted to a fancy dress party ('Lord Osmund's Lenten party') depicting Osbert and his siblings Edith and Sacheverell. Perhaps unsurprisingly, these depictions landed him in hot water with London's Art and Literary circles.

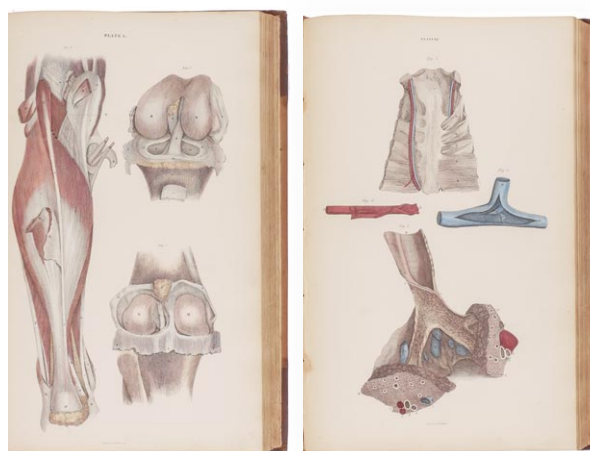


169. LISTER, Raymond. *Saint George*. Privately Printed. 1955. £98

8vo., original printed wrappers with a design of Saint George and the dragon by Lister on upper wrapper. Wrappers a little browned otherwise a fine copy.

First edition, limited edition of 26 lettered copies, this letter "P", signed with

Lister's monogram and inscribed "For Phyllis Chanter". "This imitation of a mediaeval miracle play was written by Raymond Lister in 1936 at the age of seventeen years. It was produced on March 5th 1940 at Houghton Hall, Cambridge."



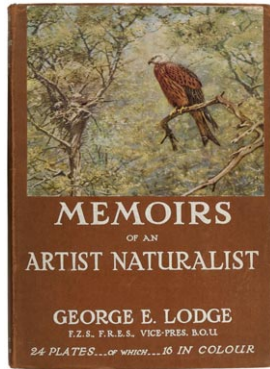
170. LIZARS, John. *A System of Anatomical Plates of the Human Body*. Accompanied with descriptions, and physiological, pathological and surgical observations. Edinburgh: W.H. Lizars. [1832-40]. £1,300

Folio. Later nineteenth-century half brown morocco, t.e.g.; pp. (i)-xxii + [4] + (2)-241 + (I)-xxxvi, engraved title page, 101 plates (most with hand-colouring and tissue guard); boards a little soiled, spotting to endpapers, occasional light foxing, very good.

Later issue, originally issued in 12 parts from 1822 to 1826 with a separate text in octavo format. In this later issue the text was reset in folio and combined with the plates in a much more convenient single volume. John Lizars (1792-1860), was a Scottish surgeon, anatomist, and medical author. Erasmus Darwin, Charles's brother, was one of his students while they were both undergoing medical training in Edinburgh; Charles himself found surgery too stomach-churning to sign up for his lectures (Desmond and Moore, *Darwin*, p. 26). Lizar's plates were engraved by the his brother, W. H. Lizars, one of the leading engravers of Edinburgh, well-known for engraving the earliest plates of Audubon's *The Birds of America*. Lizars's "superb atlas is certainly one of the most elegant works [on anatomy] of the nineteenth century" (Heirs of Hippocrates 1436).

*Garrison-Morton 6026; Heirs of Hippocrates 1436; Waller 5950; Wellcome III, 531.*

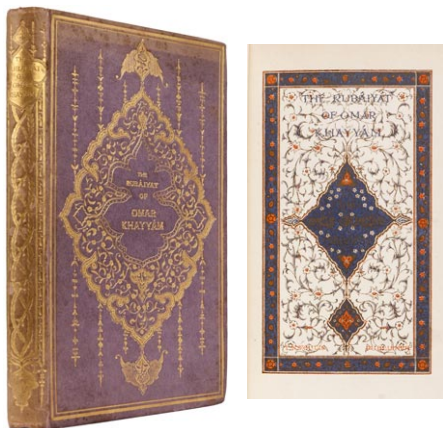




171. LODGE, George Edward. *Memoirs of an Artist Naturalist*. Gurney and Jackson. 1946 £175

8vo. Original cloth with dust wrapper, t.e.g.; pp. [iv] + 96, 24 plates, 16 in colour; a little rubbed to corners, very good.

First edition. A lovely collection of bird illustrations, ornithological reminiscences and tips on wildlife painting by the great artist.



172. [LOVE POETRY] FITZGERALD, Edward (translator). Frank BRANGWYN (illustrator). OMAR KHAYYÁM. *The Rubáiyát of Omar Khayyám*. London; T.N. Foulis. 1913. £98

8vo. Publisher's pale lilac boards elaborately blocked in gilt to spine and upper cover; top edges gilt, others uncut, lilac endpapers; pp. [28] + [108] + [viii] (glossary), printed on Japon throughout; with decorative title-page in gilt and lithographed colours; 7 full-page chromolithographed panels to Islamic designs, illuminated in gilt, with loose tissue-guards; a total of 7 tipped-in coloured plates by Brangwyn; and the text in calligraphic font, in grey, with decorative initials in colours; a pretty little copy with mild fading to spine and edges, and some rubbing, internally near fine.

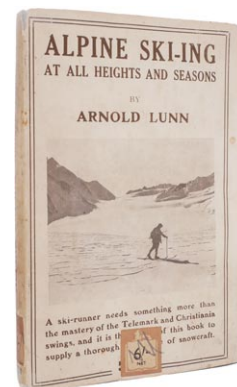
First edition thus, with Brangwyn's plates enhanced by the additional Islamic filigree plates in colours.

173. LUCRETIUS. *On the Nature of Things*. *Sumptibus & Typis Jacobi Tonson*, 1712. £998

4to. Full tan calf with intricate foral gilt borders and abstract gilt tooling to spine, black spine label titled in gilt; pp. [iv], 370 with 6 coloured plates; a little cracking to the upper and lower front hinge, some dents and marks to the covers, internally a very good copy with occasional foxing and toning as usual.

*De Rerum Natura*, or "On the Nature of Things" is a 1st century didactic poem which attempts to explain a variety of celestial and terrestrial phenomena through Epicurian physics - in essence, everything in nature can be explained by natural laws rather than by the intervention of divine beings. Some Christian scholars accused Lucretius of atheism, which made sense at the time but not by our current understanding of the term, as Lucretius denied neither the existence of the Roman gods, nor the soul - simply that the gods did not intervene in mortal affairs, and that the soul (like everything else) decomposed after death. Lucretius explores the idea of atoms - tiny building blocks of the universe that are at the heart of all matter, an idea that resonates with our understanding of the world today.

Details of Lucretius' life remain vague, although the Latin scholar Jerom asserted in a footnote that Lucretius went insane from consuming a botched love potion and died as a result, a reputation that Lucretius found hard to shake until relatively recently. While expressing many insightful ideas, Lucretius does expend much energy contesting the (already well-established) spherical earth theory.



174. LUNN, Arnold. *Alpine Ski-ing at All Heights and Seasons*. London, Methuen & Co. Ltd. [1926]. £198

Small 8vo. Publisher's original green cloth, lettered in white, with the rare illustrated dustwrapper; pp. xii, [2], 106, [2], 8, publisher's advertisement; plates after photographs, diagrams to text, cloth of front cover a little discoloured, light fraying and price labels to wrappers, internally very little spotting; a very good copy.

Second, revised edition of a skiing classic, reprinted many times up to the 1950s.

Neate L58, see John Collard's magisterial monograph on the author, Arnold Lunn, *Ski-mountaineer Extraordinary*, of which we still stock one copy of the privately printed first edition.



175. MASON, Frank Henry (1875-1963). East Coast Craft, Visit Northumberland. Original lithograph with colour, linen backed, printed by Adams Bros & Shardlow, Ltd., printers, London & Leicester, published by the London & North Eastern Railway, c.1930. 1010 x 635 mm. £1,850

Poster No. 5 from a series of six produced for L.N.E.R.

"The Northumberland Coble Employed in the district from Hartlepool to Holy Island - difficult to handle but a wonderful sea boat".

Some tears and staining to top of poster which have been restored during linen backing.



176. MASSEE, George. British Fungi with a chapter on lichens. *George Routledge and Sons, Ltd.* [n.d., 1911]. £100

8vo. Original green cloth, gilt vignette to front board, gilt lettering to spine; pp. x + 551, 40 colour plates by Ivy Massee, photographic illustrations in text; a little foxing mainly to edges, very good.

First edition. Masse (1845-1917) was a notable British mycologist, the first President of the British Mycological Society and Principal Assistant in Cryptogams at Kew. His daughter Ivy provided the illustrations for this comprehensive and attractive volume.

ONE OF 100 SIGNED *DE LUXE* COPIES  
WITH AN ORIGINAL GOUACHE







177. MEE, Margaret Ursula. Flowers of the Brazilian Forests Collected and Painted by Margaret Mee Foreword on the Brazilian Forests by Roberto Burle Marx with a Preface by Sir George Taylor. London: L. van Leer & Company for The Tryon Gallery in association with George Rainbird, 1968. £7,000

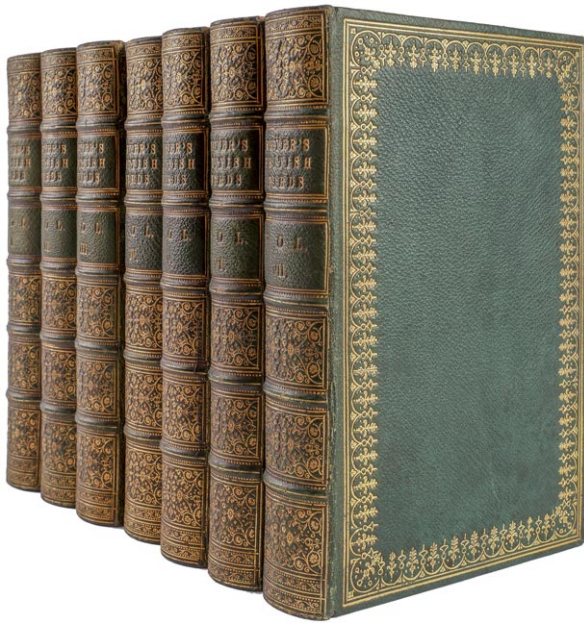
Folio (530 x 390mm). Original full natural vellum by Zaehnsdorf, gilt facsimile of author's signature blocked on upper board, vignette of a *tejú-assu* lizard after Mee blocked in gilt on lower board, spine lettered in gilt, endpapers with printed vignettes of the *tejú-assu* after Mee, top edges gilt; pp. [80], title printed in green and black; *illustration: original gouache over pencil painting* on paper watermarked 'Raffaello Fabbriano' signed 'Margaret Mee' and titled..... mounted as an additional frontispiece, retaining tissue guard, 32 colour-lithographed plates including frontispiece, all plates retaining tissue guards, text illustrations, double-page map [after Greville Mee] printed in red and black showing Mee's journeys and the locations where the flowers depicted were collected, ; a fine copy.

First and only edition, limited to 500 copies *de luxe* copies signed by Mee to verso of title page and with an original gouache by Mee. Both the issues of 100 *de luxe* copies and of six copies reserved for the artist contain an original gouache painting by Mee mounted as a frontispiece. Mee's early expeditions into the Amazon region culminated in this, the first major publication of her Brazilian flower paintings and a botanical book of the greatest importance. Not only are the images the result of painstaking observation and meticulous attention to detail, the descriptions — supplemented by notes from Mee's own travel diaries — were written by the noted Brazilian, American, and British taxonomists Luiz Emygdio de Mello, Bassett Maguire, André Robyns, Richard S. Cowan, Lyman B. Smith, John J. Wurdack, B.L. Burt, David R. Hunt, Guido F.J. Pabst, and Raulino Reitz. The text, which is prefaced by an introduction by Mee's friend Roberto Burle Marx (1909-1994), the famed Brazilian artist and landscape gardener, has an authoritative rigour that supports the magnificent illustrations.

As George Taylor (the Director of the Royal Botanic Gardens, Kew) remarked in his preface, 'special scientific interest and importance attaches to certain of the plates, which portray species new to science, or are illustrated for the first time, and the consummate quality of all the paintings is enhanced by botanical accuracy in the observation of detail [...] Mee's work is of an unusually high order of excellence, and in the best tradition of flower painting'. The three new species described and illustrated are the *Catasetum meae* (no. 16, 'collected by Margaret Mee in the State of Amazonas, at the Içana River [in December 1964], and brought into cultivation at São Paulo where it flowered in July 1965', and named for Mee by Pabst); the *Spathiphyllum grazielae* (no. 31, collected in Paranapiacaba, São Paulo, in February 1967); the *Neoregelia margaretae* (no. 25, collected by Mee by the Rio Içana in January 1965 and named for her by Smith). Ruth Stiff and Simon Mayo state that, 'during her journeys, Margaret Mee collected four of the five species of *Neoregalia* known from Amazonian Brazil, and is credited with first discovering three of them herself — *N. margaretae*, *N. leviana*, and *N. meeana*. Margaret's significant contribution to the knowledge of this genus helped establish her reputation as both a scientist and a botanical explorer. As *Neoregalia margaretae* has not yet been recollected, it is known only from Margaret's collections' (M. Mee *Margaret Mee's Amazon* (Woodbridge and Kew: 2004), p. 302).

*Flowers of the Brazilian Forests* was conceived when Mee's work attracted the attention of Sir George Taylor, the Director of the Royal Botanic Gardens, Kew, after she had won the Royal Horticultural Society's Grenfell Medal in 1960. Together with the Right Hon. Aylmer Tryon, the owner of the Tryon Gallery in Mayfair, and Wilfrid Blunt, the historian of botanical art, Taylor formulated a plan to publish Mee's work. The Duke of Edinburgh agreed to be a Patron of the project and Tryon made arrangements with George Rainbird, the gifted book designer, to design and produce the magnificent folio. Rainbird had bought the celebrated binder Zaehnsdorf in the mid-1950s and so it was natural that they should be commissioned to produce the fine bindings in natural vellum.

Mee left the Instituto de Botânica in São Paulo in 1965 and dedicated much of the next two years to the production of the book. This was exhausting work, since she not only had to prepare the thirty-two images for publication but also to complete the original gouaches that were inserted into the *de luxe* copies. The book was ready for publication by the summer of 1967 and was launched with a private view and dinner at the Tryon Gallery in the November, which was followed by a full exhibition in January 1968. Nearly all of the 500 copies were sold out in advance. The book was a commercial landmark; moreover, the critical response was overwhelming, and Wilfrid Blunt wrote in the *Journal of the Royal Horticultural Society* that the paintings 'place Mrs Mee in the first rank of botanical artists. Indeed they would stand without shame in the high company of Georg Dionys Ehret and Redouté'.

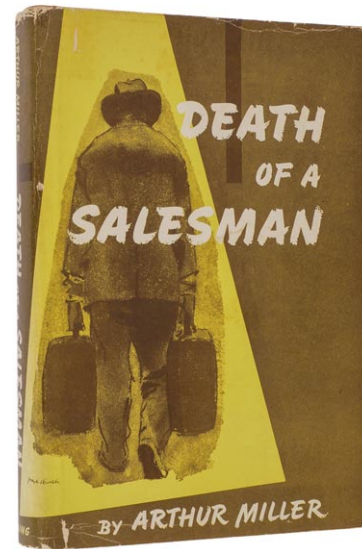


178. MEYER, Henry Leonard. Coloured Illustrations of British Birds and Their Eggs. *Willis and Sotheran*, 1857. £2,500

8vo. 7 vols. Contemporary full green morocco, ornate gilt foliate borders to sides, spines with gilt raised bands, gilt tools and lettering, gilt turn-ins, all edges gilt; 322 numbered hand-coloured plates of birds, 100 handcoloured plates of eggs, 8 unnumbered, uncoloured plates of birds; a little foxing throughout, a very good, handsome set. *Provenance*: each volume with the bookplate of J. Fenwick Lansdowne (1937-2008), the celebrated Canadian wildlife artist who was made an officer of the Order of Canada in 1976 for his distinctive artwork that shows the influence of Audubon while maintaining a greater fidelity to life. Also with cancelled bookplates of the library at Charterhouse school, with other ownership inscriptions of the Fosbery family to prelims.

Third edition, fourth printing. The story of the genesis of this book is somewhat complex - as Nissen notes, not only Meyer but also his wife and two children were heavily involved in its production and its homespun nature led to many variations between editions. The plates of eggs in particular vary from copy to copy, 100-104 being the norm. Nevertheless, the plates and the text are of the highest quality, the illustrations showing a fine sensitivity for detail and colour, the latter being especially important in the depiction of the eggs. This is a scarce and important work of 19th century ornithology. Wood refers to the first folio edition of this work thus: "With the possible exception of Lord Lilford's Birds, this is the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published."

*Nissen* 628; *Zimmer IVB* p.433; *Wood* p. 462



179. MILLER, Arthur. *Death of a Salesman*. *New York: The Viking Press*, 1949. £2,000

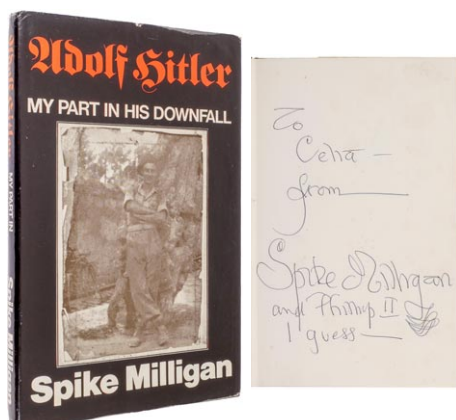
8vo., original orange cloth, with printed house design in brown to upper cover and lettered in brown direct to spine; printed black and white pictorial endpapers; upper edge coloured; original unclipped pictorial dust jacket with iconic design by Joseph Hirsch; pp. [ii], 139, [iii]; a very good copy, with some very light fading and spotting to edges, some light toning to prelims and a previous ownership name to half title; the jacket with some shelf-wear, chips and nicks to head and foot of spine and creasing to upper edge; two small closed tears to upper panel; still a bright example.

First edition, in first issue dust jacket, priced at \$2.50 and with the 'D' of 'Death' partially within the yellow spotlight of cover image. With tipped-in envelope signed by Arthur Miller loosely inserted.

Widely considered to be one of the greatest plays of the 20th century, *Death of a Salesman* initially premiered on Broadway in 1949 to great success, running for 742 performances. The trials and tribulations of the protagonist Willy Loman, and his search for the American Dream, presents a tragic, moving and poignant insight into an American working class family in 1940s downtown Brooklyn, and is set against the backdrop of the 1929 stock market crash and subsequent depression. The play has its origins in a short story Miller wrote at the age of seventeen, when he worked briefly for his father's company. His protagonist is often thought to have been based upon his salesman uncle, Manny Newman, who "dared not lose hope" and who "tremble[d] with resolutions and shouts of victories that had not yet taken place but surely would tomorrow". (*Autobiography*)

The play went on to win the Tony Award, the Pulitzer Prize, and the New York Drama Circle Critics' Award, becoming the first ever play to win all three prizes.





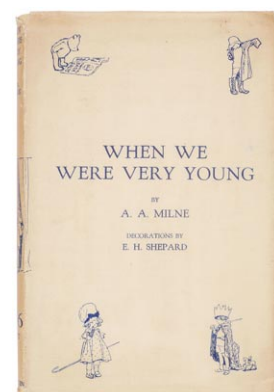
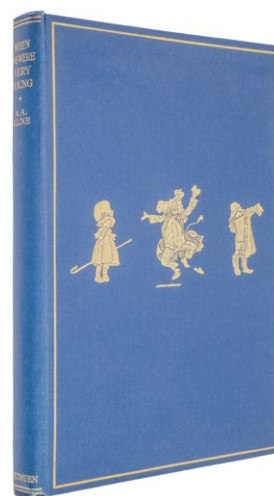
180. MILLIGAN, Spike. *Adolf Hitler My Part in his Downfall*. London: Michael Joseph, 1971. £150

8vo., original black publisher's boards, lettered in gilt to spine; original pictorial dustwrapper; pp. [iv], 146, [ii]; some spotting to edges of text block; previous gift inscriptions to front and rear endpapers (including one from the author); bookseller's sticker to front paste down; p. 3-12 with a little corner crease; a very good copy in price clipped wrapper, a little shelf worn and nicked to head and foot of spine; some light foxing to inner flaps; still very good.

First edition, third impression, inscribed by the author to ffep: "To Celia - from Spike Milligan and Phillip II I guess".

The first volume of Milligan's war memoirs. Although originally intended as a trilogy, the series ended up spread across seven books, and was twenty-five years in the making - as mentioned on the dust jacket: "the end of the war took Mr Milligan completely by surprise. He was in the bath when it happened and noticed very little difference 'twixt war and peace until, passing the Albert Hall one day, he heard what he thought was the 8th Army, he was told that it was in fact a Reunion, and there and then, on the steps of the Albert Memorial, he started to write this book." Although speckled with his normal humour, the memoir is also incredibly poignant, as Milligan lost a number of friends during the war and so "no matter how funny I tried to make this book, that will always be at the back of my mind: but, were they alive today, they would have been first to join in the laughter, and that laughter was, I'm sure, the key to victory."

The following year, the book was made into a film produced by Gregory Smith and directed by Norman Cohen. It starred Jim Dale as the young Spike, Arthur Lowe and Bill Maynard, and Milligan also made a cameo appearance as his own father.

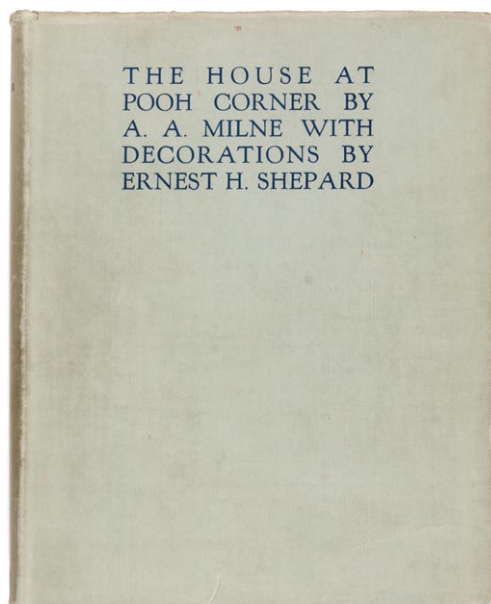
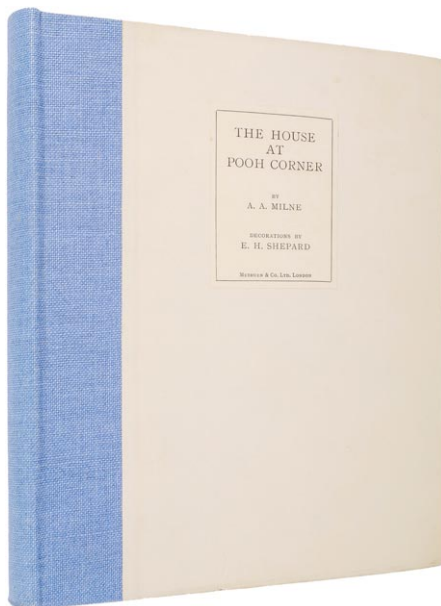
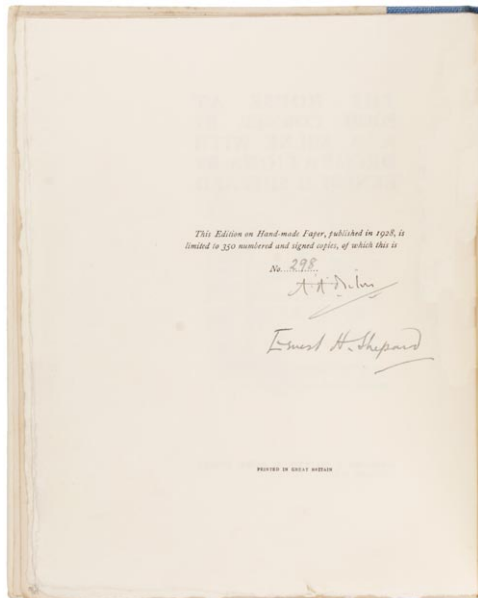


181. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *When We Were Very Young*. London: Methuen & Co. Ltd. 1927. £128

8vo. Original deep blue cloth panelled and prettily decorated in gilt with vignettes to both boards, top edges gilt, others untrimmed, pictorial endpapers; pp. [vi], vii-x + [ii] + 99 + [i]; with line drawings throughout by Shepard; externally fine, internally also very crisp and clean with a vertical strip of offset toning to gutter of first, and final, leaves, protected by a pleasing dustwrapper with some overall dust-soiling, fraying to head and heel, and small chipping to corners.

Early edition, issued three years after the first edition and produced in precisely the same format. The first edition reputedly sold out on the day of publication. This took Methuen completely by surprise and propelled them into issuing five editions before the end of that year.

ONE OF ONLY 350 COPIES

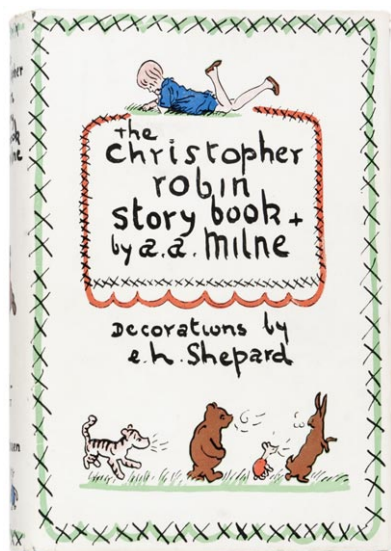


182. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner*. London, Methuen & Co. Ltd. 1928. £4,950

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.

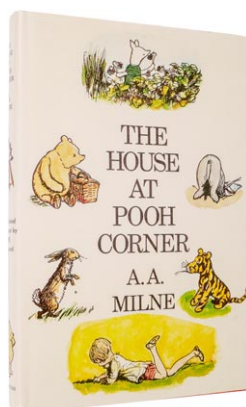




183. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The Christopher Robin Story Book* from *When We Were Very Young*; *Now We Are Six*; *Winnie-The-Pooh* and *The House At Pooh Corner*. London, Methuen & Co. Ltd. 1929. £798

8vo. Original light blue cloth prettily decorated in gilt with a neat vignette of Piglet, Pooh and Christopher Robin to upper cover, pictorial endpapers, top edges plain, others untrimmed, preserved in white pictorial dustwrapper with designs to both panels; pp. [xii] + 171 + [i] + [8]; illustrated throughout in line by Shepard; externally very good and clean with minor uniform toning to spine and extreme top edges of boards, a minute bruise to top forecorner of upper cover, and light dusting and spotting to edges of book block; internally also very nice with gentle age-toning and one or two fox-spots; protected by the scarce dustwrapper (priced 5/- to spine) in unusually complete, clean, and attractive state with minimal toning to spine; nicking and a few very short closed tears to spine ends and corners (now neatly repaired to the reverse with archival tissue) and an unobtrusive crease with top edge.

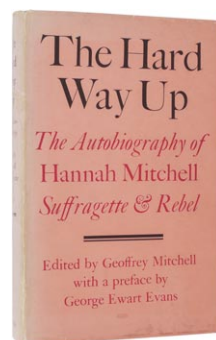
First edition of this compilation volume containing verses and stories from each of the four books in the "Pooh Quartet".



184. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner*. London: Methuen Children's Books. 1974. £148

8vo. Original orange wide-weave cloth with gilt vignette to upper cover and gilt lettering to spine, pictorial map endpapers, preserved in white pictorial dustwrapper; pp. [xiv] + 174 + [iii]; with illustrations throughout in full colour; a fine copy, without inscription, protected by a near fine, unclipped, dustwrapper (£2.50) with the usual overall gentle toning and some bruising to heel.

First edition thus. *The House At Pooh Corner* was first published in 1928 with the iconic line illustrations by E.H. Shepard. Here, nearly fifty years later, Shepard has coloured the suite of original drawings for the first time.



185. [MITCHELL, Geoffrey, eds.] *The Hard Way Up*. London: Faber and Faber, 1968. £125

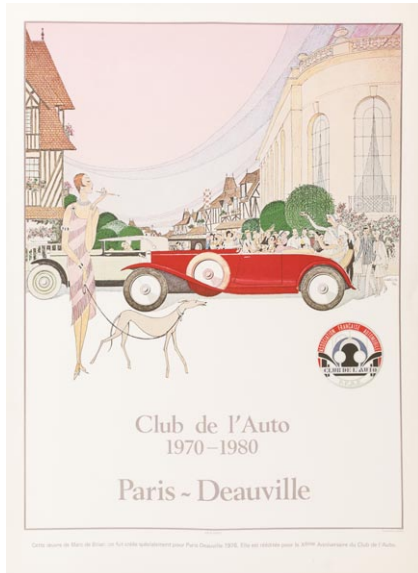
8vo., original purple cloth, lettered in gilt to spine; original unclipped dust jacket; pp. 260; a few small damp spots to upper cover; previous ownership inscription to ffe; else a near-fine copy in jacket which has some creasing to folds and edges;

spine faded and nicked to head and foot. *Provenance*: with the bookplate of Fenella Macartney to front paste-down.

First edition.

A simply written and somewhat elusive document, recording the rise to influence of a powerfully principled British pioneer for women's rights, and her Great War on the Home Front (Manchester) as a local leader in the Suffragette and Labour movements.

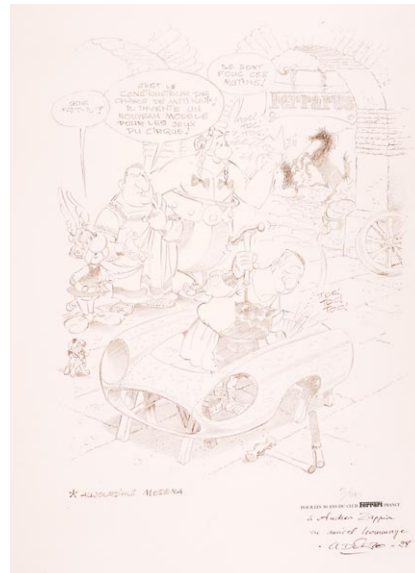
Fenella Macartney, also known as Fenella Frances Dora Boyle, gained the rank of Flying Officer in the service of the Women's Auxiliary Air Force during WWII. Her husband, Robin Halliday Macartney, was a close friend of Agatha Christie, accompanied her on many excavations, and designed the covers of some of her early books. It is perhaps no surprise that this book be included in Fenella's collection.



188. [MOTORING] MARCUS. Club de L'Auto 1970-1980, Paris-Deauville. Original lithograph with colour as reproduced to mark the tenth anniversary of the Club de L'Auto, c.1980. 690 x 505 mm. £145

The scene depicts people and vehicles in Deauville during the late 1920s and carries the club logo on the right-hand side.

## FERRARI

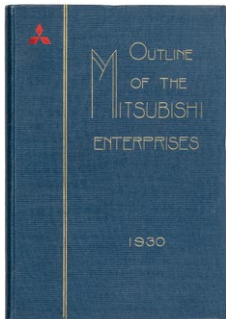


189. [MOTORING] UDERZO, Alberto (artist). Original silkscreen print: "Ferrarus". 1998. £950

A silk screen print using Astérix iconography, image size circa 30 x 39cm, inscribed and signed in ink by Uderzo, being number 135 of only 349 examples; published to celebrate the 30th anniversary of the Ferrari Club; with an additional presentation inscription by the artist to lower right margin, "à Andrea Zappia, en amical hommage".

The recently deceased French comic book artist Albert Uderzo (1927-2020) is best known as the co-creator, along with his friend René Goscinny, of the *Astérix* series of books, which chart the adventures of a group of Gaulish warriors fighting the might of the Roman Empire. The series first appeared in comic-strip format in the Franco-Belgian magazine *Pilote* in October 1959 and spawned a slew of books which were translated into 111 languages, generated 13 films, and even inspired a theme park. Up to this date 370 million copies of *Astérix* books have been sold the world over, overtaking Hergé's *Tintin* series in popularity.

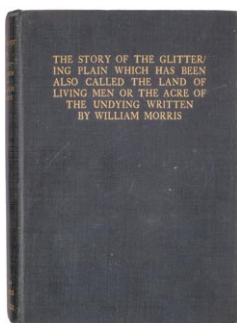
Uderzo was known to be a lifelong fan of motor sport and, as an avid Ferrari enthusiast, owned a large number of classic models over the years which he purchased from the French distributor Charles Pozzi SA in Paris, including a red Enzo. He bought his first Ferrari in 1975 and three years later, in 1978, became the President of Club Ferrari, France. His private passion found its way into the books. In *La Serpe d'Or* (1962) Astérix and Obélix arrive in the town of Suindinium on the day of the famous ox-cart race, which is referred to as "24 Heures de Suindinium", and which is inaugurated with a Le Mans start.



186. MITSUBISHI. An Outline of the Mitsubishi Enterprises. [No place, but Tokyo, Printed by Shueisha], 1930. £198

8vo. Original flexible blue cloth, front cover lettered and ruled in gilt, Mitsubishi logo blocked in red; pp. [x], 103, highly illustrated with photogravures in sepia; a very good copy.

The Japanese industrial giant presents itself here with a splendid publication describing all aspects of the enterprise, run by the Iwasaki family, from financial services, to mining, all sorts of engineering, shipbuilding, aircraft production and the all-encompassing Mitsubishi Club, which had a membership of over 9000.



187. MORRIS, William. The Story of the Glittering Plain. London: Reeves and Turner, 1891.

£125

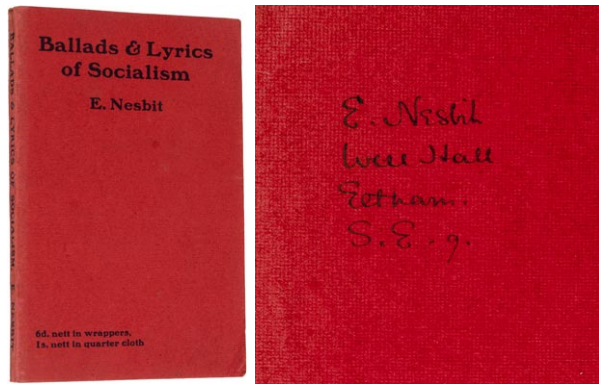
4to., original navy blue cloth, lettered in gilt to upper cover and direct to spine; edges untrimmed; pp. [viii], 172; a little pushed to head and foot; some light spots to end papers and outer edge of pages; near fine.

First trade edition, printed the same year as the Kelmscott edition (the very first work issued by the press).

*The Story of the Glittering Plain* was one of the first modern fantasies to combine an imaginary world with an element of the supernatural, and thus it can be seen as the precursor of present-day fantasy literature. Hallblithe, of the House of the Raven, embarks on a quest to rescue his fiancée, who has been kidnapped by pirates. His voyage takes him to the utopian Land of the Glittering Plain, where immortals dwell in exchange for life's meaning.



THE AUTHOR'S OWN COPY



190. NESBIT, Edith. *Ballads & Lyrics of Socialism*. The Fabian Society. 1908. £498

8vo., original red wrappers, lettered in black on spine and upper board. A very good copy.

First edition. The author's own copy with her ownership signature "E. Nesbit, Well Hall, Eltham S.E. 9" on inside of front wrapper.

Better known now as the author of *The Railway Children* and other children's books, Nesbit was also a co-founder of The Fabian Society.



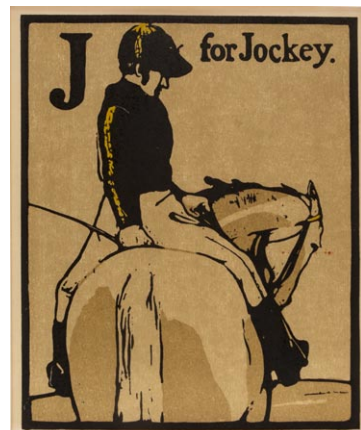
191. NICHOLSON, William (1872-1949). *Coster*, Hammersmith. Original lithograph after the woodcut from the standard edition of "London Types", published by William Heinemann in 1898. 250 x 230 mm. £175

192. NICHOLSON, William (1872-1949). *P for Publican*. Original lithograph in colours, from *An Alphabet*, published by William Heinemann, London, 1898. 245 x 200 mm. £125



193. NICHOLSON, William (1872-1949). *X for Xylographer*. Original lithograph in colours, from *An Alphabet*, published by William Heinemann, London, 1898. 245 x 200 mm. £195

194. NICHOLSON, William (1872-1949). *J for Jockey*. An original lithograph after the woodcut for the 'Alphabet', as printed in London 1898. 255 x 205 mm. £195



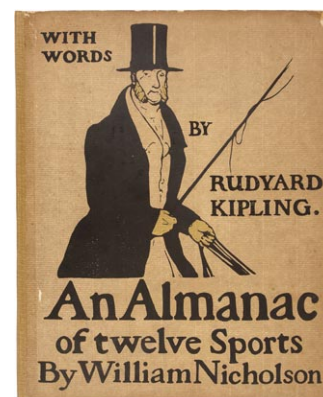


195. NICHOLSON, William (1872-1949). Characters of Romance. Complete set of sixteen framed original lithographs in colours, published in "Characters of Romance," October, 1900. 500 x 400 mm. £2,500

The characters portrayed are: *Miss Haversham, Mr Weller, Don Quixote, John Silver, Rochester, Sophia Western, Porthos, Chicot, Baron Munchausen, Miss Fotheringay and Captain Costigan, Madge Wildfire, Mulvaney, Jorrocks, Gargantua, Mr Vanslyperken, and Commodore Trunnion.*



196. NICHOLSON, William (1872-1949). The Kaiser. A coloured lithograph after the woodcut by William Nicholson from "Twelve Portraits" published by William Heinemann, London c.1902. £175



197. NICHOLSON, William (illustrator). Rudyard KIPLING (author). An Almanac of Twelve Sports. London; William Heinemann. 1898 [actually 1897]. £698

4to. Original pictorial paper boards, cloth spine; pp. [34]; 12 lithographic reproductions of Nicholson's hand-coloured woodcuts; mild offsetting from the plates, otherwise a very good copy both internally and externally, scarce.

First edition, published in November 1897, although dated 1898 on the title-page. Nicholson's cuts illustrating sports associated with the months of the year are: Hunting (January), Coursing (February), Racing (March), Boating (April), Fishing (May), Cricket (June), Archery (July), Coaching (August), Shooting (September), Golf (October), Boxing (November) and Skating (December). This series of cuts was the first to show Nicholson's complete mastery of his chosen medium.

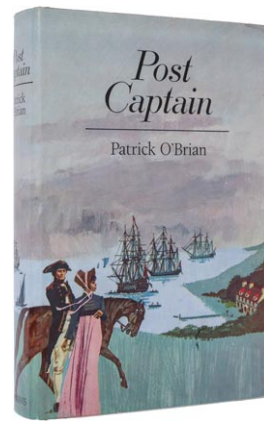




198. NOYER, Denis-Paul. La Closerie des Lilas. Original lithograph with colour, from the series, "Restaurants," signed and numbered 110/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350



199. NOYER, Denis-Paul. Maxim's. Original lithograph with colour, from the series, "Restaurants," signed and numbered 159/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350

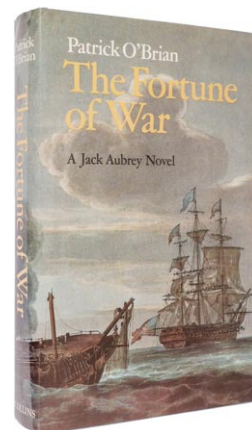


200. O'BRIAN, Patrick. Post Captain. London: Collins, 1972. £598

8vo. Original pale blue cloth in dustwrapper; pp.414; very good, with minor wear to head of spine.

First edition.

The second historical novel in the Aubrey-Maturin series. Rather unusually for a seafaring novel, much of the story is set on land. This, combined with the strong theme of romance throughout the plot, has lead some to believe that *Post Captain* is O'Brian's tribute to Jane Austen, one of his favourite authors.

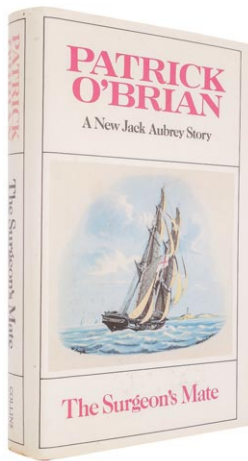


201. O'BRIAN, Patrick. The Fortune of War. London: Collins, 1979. £325

8vo. Original light blue cloth, lettering in gilt to spine; with dust wrapper; pp. 279, [i]; ever-so-slight lean, spine marginally pushed and a touch sunned to head and foot, upper edge a trifle dusty, else near fine, in unclipped wrapper in fine condition, save for one small nick to head and a small patch of rubbing to foot.

First edition of the sixth Aubrey-Maturin novel.

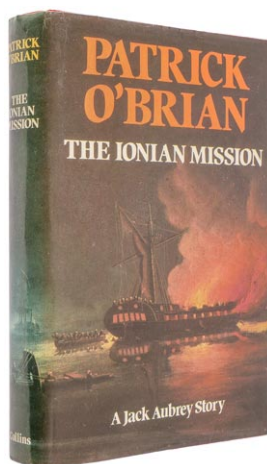
This novel sees Captain Jack Aubrey arrive in the Dutch East Indies to find himself appointed to command the fastest and best-armed frigate in the Navy. He and his friend Stephen Maturin take passage for England in a dispatch vessel. In the meantime, the War of 1812 breaks out. O'Brian has included two lightly fictionalised accounts of sea battles during the War of 1812.



202. O'BRIAN, Patrick *The Surgeon's Mate*. London: William Collins Sons & Co., 1980. £500

8vo., original dark red cloth, lettered in gilt to spine; with original unclipped pictorial dust jacket showing a painting of H.M. sloop 'Sparrowhawk' by W. Smyth; pp. [ii], 314, [vi]; small scratch to upper cover of cloth, else fine in near-fine jacket which retains the £5.95 price, some light creases and spine a touch sunned, as is common.

First edition. The seventh, but also one of the scarcest titles in the Jack Aubrey series, with a triple entendre in the title, referring to a) ship's surgeon's mate, b) Maturin's successful espionage efforts (checkmate) and c) Diana Villiers becoming Stephen's wife, the surgeon's mate. A cloak-and-dagger work, set in the Baltic with the usual naval shenanigans.



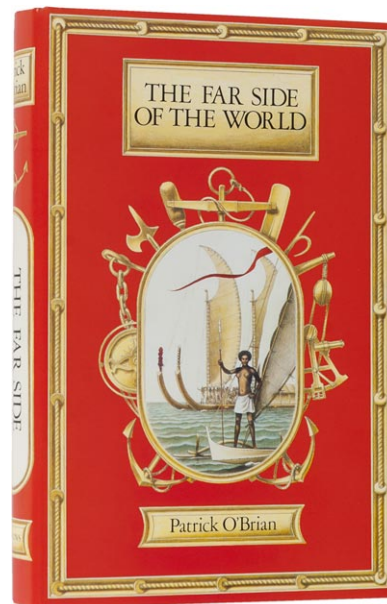
203. O'BRIAN, Patrick *The Ionian Mission*. London: William Collins Son & Co., 1981. £500

8vo., original red cloth, lettered in gilt to spine; with original unclipped pictorial dustwrapper showing detail from 'The Capture of the Badere-I-Zasser and the burning of the Alis Fezan by the frigate Seahorse, July 5th 1808' by Thomas Buttersworth; pp. [ii], 346, [ii]; a touch cocked and pushed to foot of spine else fine in wrapper which retains the £6.95 price; jacket a little creased and sunned to spine; still near fine.

First edition. The eighth historical novel in the Aubrey-Maturin series, this plot involving Greek islands, Turkish politics and piles of silver.

One of the most elusive title in this highly collectable series.

INCREDIBLY RARE  
FIRST ISSUE DUST JACKET



204. O'BRIAN, Patrick. *The Far Side of the World*. London: Collins, 1984. £1,500

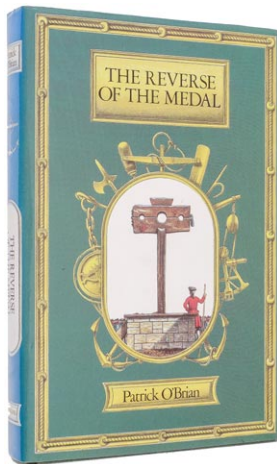
8vo., original publishers green cloth, lettered in gilt to spine; unclipped pictorial dust jacket designed by Barbosa; pp. [viii], 371, [v]; some light toning to the text block, else a fine copy in fine unrestored dust jacket.

First edition, in extremely rare pristine first issue dust jacket. The publisher initially printed the incorrect price on the jacket, and this error was resolved by clipping the jacket and applying a sticker for £9.95, which is found in most copies. Only a handful of examples survived with the original price, and those that remain characteristically fade to white along the spine.

Set during the Napoleonic Wars and the War of 1812, O'Brian was careful to reference true events with accurate historical detail, like all of the other novels in the series. For example, the USS Norfolk recalls the historical expedition of the USS Essex, which sailed in South Atlantic waters and along the coast of Brazil until January 1813 when Captain David Porter undertook the decimation of English whale fisheries in the Pacific. The following year, the ship sailed into neutral waters at Valparaiso, only to be trapped for six weeks by the 36-gun British frigate, HMS Phoebe and the 18-gun sloop-of-war HMS Cherub, where it was subsequently attacked. The ship resisted capture for 2½ hours, armed with only short range guns, despite fire breaking out twice and with many of the crew abandoning ship. *The Far Side of the World* was one of the main influences behind the 2003 film adaptation *Master and Commander: The Far Side of the World*, which starred Russell Crowe as Jack Aubrey.

An incredibly rare copy of one of the most difficult Jack Aubrey and Stephen Maturin seafaring novels to source in fine condition.

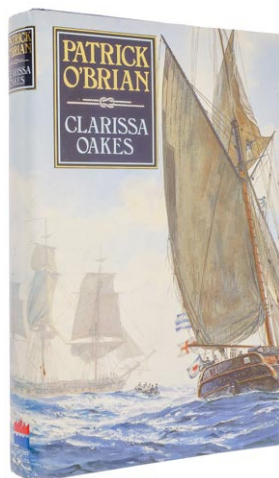




**205. O'BRIAN, Patrick.** *The Reverse of the Medal.* London: William Collins Sons & Co., 1986. £120

8vo., original green boards, lettered in gilt to spine; with original unclipped dust wrapper featuring a stocks illustration by Barbosa; pp. 256; text block a little browned, else near fine in jacket which has lightly faded along the spine, as is common; no other faults, and with the £10.95 price intact.

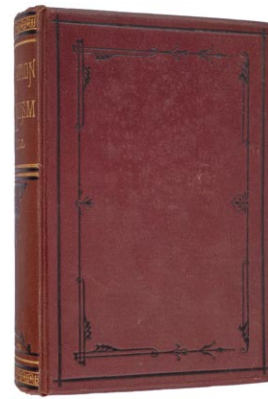
First edition. The eleventh instalment in the O'Brian's Napoleonic-era seafaring saga.



**206. O'BRIAN, Patrick.** *Clarissa Oakes.* London: Harper Collins, 1992. £120

8vo. Original blue linson boards, spine lettered in gilt; original unclipped jacket with wrap-around design by Geoff Hunt; pp. 256; a little pushed to head of spine; else a fine copy in fine jacket, with the £14.99 price intact and just a hint of creasing.

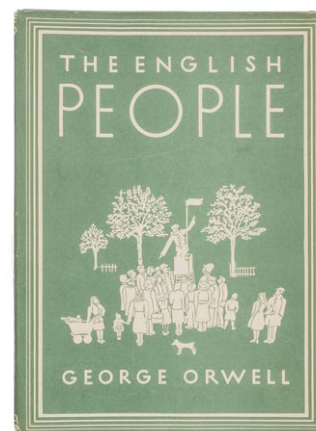
First edition. The fifteenth historical novel in the Aubrey-Maturin series. Published in U.S. as *The Truelove*, the name of a ship in the novel.



**207. O'NEILL, T. Warren.** *The Refutation of Darwinism; and the Converse Theory of Development; based exclusively on Darwin's facts...* Philadelphia: J.B. Lippincott & Co. 1880. £150

8vo. Original brown cloth, black stamped borders to front board, spine stamped in gilt and black; pp. viii + 454; very clean, very good.

First edition. Scarce especially in such nice condition. T. Warren O'Neill was a Philadelphia lawyer and strident anti-Darwinist, and here he takes Darwin to court, accusing the great naturalist of misunderstanding the laws of variation and being confused by cross-breeding. His grand conclusion is that "each species... is normally immutable", putting O'Neill at odds with most of the scientific thinking of the time. Interestingly, his objections to Darwin are not based noticeably on theology.



**208. ORWELL, George.** *The English People.* London: Collins, 1947. £98

8vo. Original green paper covered boards, original unclipped matching dust jacket; pp.48; boards bowed and endpapers offset, else a very good copy in an uncommonly nice wrapper with just a hint of shelfwear to the lower panel.

**First Edition.**

Originally commissioned in 1943, *The English People* was requested by W.J. Turner for the series Britain in Pictures with twenty-five illustrations, eight of which are full colour plates, including work by artists such as Edward Ardizzone and L.S Lowry. Written during World War II, the book encapsulates Orwell's view on what it means to be English.

\*We have a large number of volumes in the "Britain in Pictures" series - please see our website for the full list.

## ALS IN ORWELL'S HAND

Dear Tony, I have at last got hold of a copy of "New Grub Street" & am having a note by it getting me to reprint it. I would think to everyone's delight would have at least one book of poems, but I don't know how we afford to then - at least I have no more I can pull here.

I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing, not even a book review.

I have just begun to write a book review. I have just begun to write a book review. I have just begun to write a book review.

I have just begun to write a book review. I have just begun to write a book review. I have just begun to write a book review.

## 209. ORWELL, George. Letter to Anthony Powell. £15,000

Single sheet of thin paper 10 x 8 inches, signed "George" to Anthony Powell ("Dear Tony"), inscribed in blue ink on both sides, Cranham, 11.5.49. A couple of small spots, very good.

Powell and Orwell became good friends in London in the 1940s, especially when the latter moved to Islington in 1944 and became enmeshed in Powell's circle of friends. These friends included Malcolm Muggeridge and Hugh Kingsmill, both of whom are mentioned here. Orwell and Kingsmill greatly admired each other: Kingsmill thought *Animal Farm* revealed Orwell's "poetry, humour and tenderness" (*Progress of a Biographer*), while in this letter Orwell exhorts Powell to tell Kingsmill "I just re-read his book on Dickens... & that I think the same as before - it's a brilliant book, but it's the case for the prosecution". The part of the letter that deals with books and writers is full of energy, as these epistolary discussions with Powell always were. He recommends that Muggeridge reads Ruth Fischer's *Stalin and German Communism*, praises Powell's and Margaret Neumann's most recent books, and wonders how he can get Gissing's *New Grub Street* reprinted.

The reality of his failing health, and his position as the inmate of the Cotswold Sanatorium for Consumption in Cranham, hits home in the last paragraph, however: "I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing, not even a book review". Even this prognosis seems optimistic in retrospect; he died of tuberculosis on 21st January 1950. As an expression of Orwell's stoic energy and flickering hope, this very personal letter is extraordinarily moving.

Sold at Bonhams London 24 June 2015, Books and Letters from the Library of Anthony Powell.



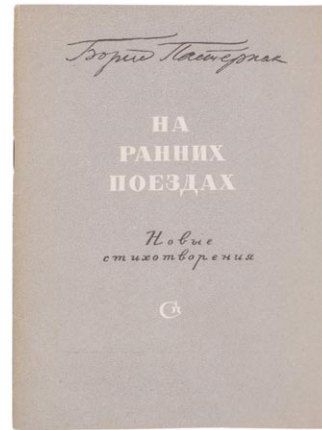


210. PARAIN, Nathalie (illustrator). Marcel AYMÉ (author). *Les Chiens*. Paris; Gallimard. 1948. £138

Royal 8vo. Original dark blue cloth-backed pictorial boards designed by Parain; pp. [28]; with 18 images in colours, including 8 full-page plates; a very pleasing copy with rubbing to spine;

external dust-soiling; some spotting and light staining to boards, and abrasions to extremities; internally generally clean and sound, with some light marks.

First edition with these illustrations by Kiev-born Nathalie Parain, née Tchelpanova (1897-1958).



212. PASTERNAK, Boris. *Na Rannikh Poezdakh*. [On Early Trains]. Moscow: Sovetskii Pisatel, 1943. £600

Small 4to., original printed grey stapled wraps, printed in black and white; pp. 50, [ii]; ever-so-slight toning to edges of wraps, otherwise a near fine copy.

First edition of this collection of poems from the years 1935 to 1941.

Pasternak began to write a number of poems in 1935, during a period of time in which Soviet literary authorities were promoting the publication of a propaganda-style of writing which would rehabilitate "an outrageous and bourgeois writer". This move forced Pasternak to abandon his natural avant-garde style, in exchange for what he called a 'shoemaker' type of poetry, and, in a letter to fellow writer Daniil Danin, he called these verses 'useless'. Later, in 1941, just as Russia was about to join the war, he seems to change his tune, writing that Russia had entered "a period of vitality and in this sense an untrammelled, joyous restoration of the sense of community with everyone". The title poem describes his snowy commute from Moscow to Peredelkino, the artist's colony where, over ten years later, he would write 'Doctor Zhivago'. The precursors of his most famous novel can be found interwoven within many of the verses.

*"Moscow greeted us in darkness  
Already lined with silver light,  
As we emerged from underground,  
Out of the ambiguity of night."*

211. PARR, Martin. *The Protest Box*. Göttingen, Steidl, 2011. £475

Five books in a box (200 x 280 mm) with a booklet, including essays by Martin Parr and Gerry Badger, and English translations of all texts from the original books. The box contains the following titles:

Enrique Bostelmann: *América: un Viaje a traves de la injusticia*. (280 x 200 mm). pp.176, tritone, hardcover.

Paolo Gasparini: *Para verte major, América Latina*. (245 x 222 mm). pp.180 pages, tritone, softcover.

Dirk Alveramnn: *Algeria*. (108 x 180 mm). pp.224 pages, tritone, hardcover.

Kitai Kazuo: *Sanrizuka*. (180 x 243 mm). pp.184 pages, tritone, softcover.

Paolo Mattioli and Anna Candiani: *Immagini del No*. (75 x 98 mm). pp.124, tritone, softcover.

Limited edition of 1,000 boxed sets. Martin Parr's collection of photobooks is one of the finest to have ever been assembled and THE PROTEST BOX is a box set which brings together five books from that collection as facsimile reprints. Parr has selected diverse books which each deal with the subject of protest in quite different ways. From the documentation of various protest movements to the actual book being a form of protest, all these reprints are gems within the history of photographic publishing. A few are known but many are new, even to the connoisseur of photography books. All these books are virtually impossible to locate, so these reprints will make a substantial contribution to our understanding of this sub-genre of the photobook. The box set is accompanied by a booklet which includes an introduction by Martin Parr, an essay discussing the wider context of these books by Gerry Badger, and English translations of all the texts in the books.





213. **PEAKE, Mervyn, (author and illustrator).** *Rhymes Without Reason.* London, Eyre & Spottiswoode. 1944. £198

8vo. Original cream cloth, lettered in turquoise to spine and upper cover, preserved in pictorial dustwrapper; pp. [vii], 8-38 + [ii], printed on good satin stock; with 16 vivid, and full-bleed, coloured plates by Mervyn Peake; a fine copy, both externally and internally, without inscription, protected by a pleasing, and all but whole, example of the scarce and fragile, unclipped dustwrapper (7s 6d) with overall dusting and rubbing; abrasions to the fore-edge; chipping to spine ends; one larger triangular chip from top forecorner of lower panel (20 x 10mm); one long closed edge tear to lower panel (105mm), now carefully repaired to the reverse with archival tissues; and some fraying to top edge with occasional short closed tears.

First edition. A characteristically idiosyncratic, but truly charming, collection of nonsense verse, apparently inspired by forerunners such as Lewis Carroll and Edward Lear: "A crocodile in ecstasy, Sat on the sofa next to me, As I poured out the Indian tea....".

214. **PEAKE, Mervyn.** *Titus Groan; Gormenghast; Titus Alone.* London; Eyre & Spottiswoode. 1946-59.

£1,200

8vo.; 3 volumes; each bound in original dark red cloth lettered and ruled in gilt to spines, preserved in pictorial dustwrappers by Peake; pp. [v], 6-438; [viii], 9-453 + [i]; [vi], 7-222 + [i]; with vignettes to titles but otherwise unillustrated; near fine, sharp copies with vestiges of expert bleaching of a previous small ink inscription and small and minor evidence of bookplate removal to front free endpaper of volumes I and III, and an insignificant small name in ink to front free endpaper of volume II, otherwise internally fine bar the usual avoidable uniform toning to stock; protected by bright, attractive, and striking, dustwrappers, volumes I and II unclipped (with neat old bookseller's label covering price of volume I; volume II priced 15s.), volume III price-clipped; jackets with some uniform darkening to spines, toning to lower advertisement panel of *Gormenghast* with triangular thumbnail loss to head (13mm x 11mm), and some nicking to top edge of the same.

First editions, first printings. *Titus Groan* in dustwrapper marked "Second Impression" to front flap, as usual; the other two in first impression jackets.

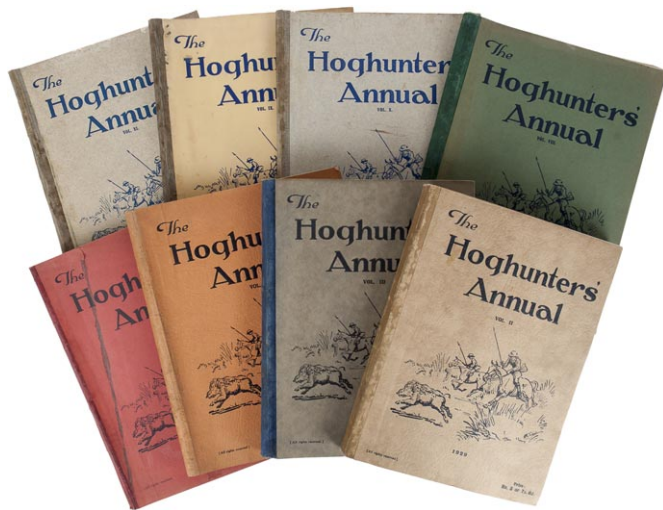
Mervyn Peake's *Gormenghast* books are a *tour de force* of gothic fiction and were originally published to ecstatic critical reviews. They have long been valued among the greatest fantasy works of the twentieth century, and their reputation has continued to grow since Peake's death (aged 57, from Parkinson's disease) cut the series short. The work was not originally conceived as a trilogy but imagined as a never-ending account of the life of its eponymous hero, Titus Groan. In fact two further novels, in scant note form, were in gestation when the author succumbed to his premature end. Critics have been unstinting in their praise of the work, with the writer Anthony Burgess hailing the books as 'uniquely brilliant' and proclaiming the work a modern classic. The action takes place in the Earldom of Gormenghast, in the dark behemoth of Castle Gormenghast, a gargantuan and decaying icy-clad gothic structure that is home to the noble and aristocratic family of Groan. The building's inhabitants are few, but all are unforgettable characters who live forever in the memory of anyone who meets them between the pages of the books.

Titus Groan himself is an infant in the first book, so barely features, but his character develops through the two sequels; Lord Sepulchrave, Earl of Groan, is exhausted by the tiresomeness of his ritual-bound existence and succumbs to an untimely end when his beloved library falls victim to arson; Sepulchrave's wife Gertrude is distant and relates solely to the birds who nest in her hair and the sea of white cats which trail in her wake; the librarians Sourdust and Barquentine are custodians of ritual; the porcine cook Swelter tyrannises his underlings in his hell-kitchen; and Lord Sepulchrave's loyal servant Flay is willing to defend tradition to the death. The upstart Steerpike, a lowly kitchen boy with lofty ambitions, drives the narrative as he cajoles, flatters, and manipulates everyone in his path in his Machiavellian quest to win overall control of the Castle.

The book is a compelling and memorable allegory of British society, satirising its preoccupation with class and blind deference to tradition. In short, it is a triumph.







215. [PIG STICKING] *The Houghunters' Annual*, 8 volumes. *Bombay: The Times of India Press*. 1929-38.

£550

Large 8vo. 8 vols. Original cloth-backed stiff coloured paper wrappers, printed in black; illustrated throughout, many with coloured frontispieces, advertisements; spines a little rubbed, wrapper of vol VII with black diagonal mark to front, internally very clean, very good.

Volumes II, III, V, VII, VIII, IX, X and XI of this annual review of India pig-sticking edited mainly by H. Nugent Head and J. Scott Cockburn, both officers in the Hussars who were stationed in India. Reports and articles on all aspects of the sport are contributed by members of Tent Clubs around the subcontinent. The material is very varied, from reports on recent events to humorous stories, comic poems and historical essays. The range of illustrations is also fascinating, including photographs, line drawings and reproductions of paintings.

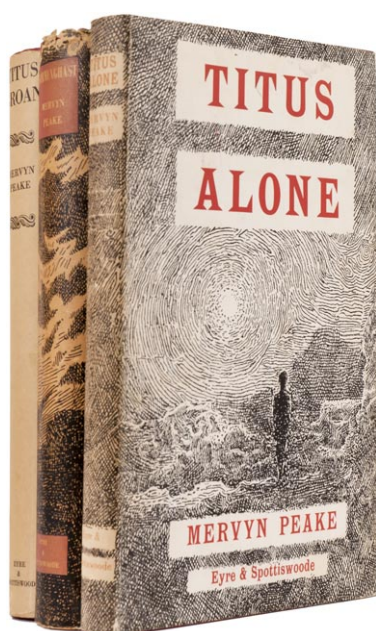


216. PINDAR. *Works*. *Oxford, Sheldonian Theatre*, 1697.

£1,495

Folio. Original tan calf, upper and lower covers bordered in gilt, spine profusely decorated in gilt, with 5 raised bands and red spine label, marbled endpapers, green cloth bookmark; pp.(1, frontispiece), [xxxiv], 497, [82, index], [8], 78, [1, errata]; a very good copy with some bumping and rubbing to the covers, and a little cracking to the lower hinge, some pages with toning, bookplate of Thomas de Gray attached to front paste down endpaper.

Pindar is one of the nine canonical lyric poets of ancient Greece and, of those, he is the writer with the best preserved body of work. His writings reflect the values of Archaic Greece as it entered the Classical period, and were among the first works to reflect on the nature of the poet and poetry. Pindar wrote on a great many topics including traditional myths, in which he was something of an apologist for the more concerning acts committed by various gods, and in support of his friends and acquaintances. There is a rather amusing passage where he carefully avoids discussing the death of Neoptolemus, who according to tradition died in a fight with the priests at Delphi over how to divide up some sacrificial meat. This edition of Pindar's work is presented in parallel Greek and Latin, including extensive notes and footnotes.





217. PIRANESI, Giovanni Battista. Veduta delle Terme di Tito. [The Baths of Trajan (Erroneously called Baths of Titus). Bird's-Eye View. H123] Original etching for Vedute di Roma, Paris edition II/III, 1807-1835, 490 x 710 mm. £950



218. PIRANESI, Giovanni Battista. Veduta del Tempio delle Camene anticamente circondato da un busco nella valle di Egeria, si vede fuori di Porta Latina nella valle detta la Gaffarella. [Temple of the Camenae (Also called temple of Deus Rediculus). H106]. Original etching for Vedute di Roma, 1st Rome edition I/IV, 1773. 540 x 760 mm. £1,500

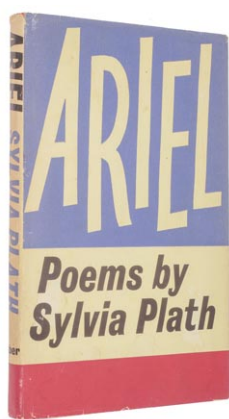


219. PIRANESI, Giovanni Battista. Veduta della Facciata di dietro della Basilica di S. Maria Maggiore. [S. Maria Maggiore with the Obelisk in the Piazza Dell'Esquilino. H10]. Original etching for Vedute di Roma, 1st Paris edition III/V, 1800-1807. 515 x 715 mm. £1,250



220. PIRANESI, Giovanni Battista. Veduta del Sepolcro di Pisone Liciniano su l'antica via Appia. [The Tombs attributed to Piso Lucianus...; H72]. Original etching for the 'Vedute di Roma', Paris; I/III. 1807-1835. 410 x 609 mm. £975





221. PLATH, Sylvia. *Ariel*. London: Faber and Faber, 1965. £375

8vo., original red cloth, lettering in gilt direct to spine; in vibrant iconic dustwrapper; pp. 86, [ii]; prelims lightly spotted and some very marginal rubbing to foot of spine; upper edge a trifle dusty; with a rather sweet previous ownership inscription to ffe; 'you, me, because'; a lovely copy in jacket which has

been price-clipped (with the offending corner retained and laid in), some nicking and chipping, particularly to head and foot of spine, which is also a touch darkened; some water marks and soiling to lower panel; very good.

First edition.

Plath's second collection of poetry, written shortly before her death in 1963 and published two years after. It was the second book of the author's poetry to be published after *The Colossus*.

Plath had become inspired to write the title poem on her 30th birthday, 27th October 1962, influenced by a combination of the airy spirit eventually released by Prospero in *The Tempest*, and the name of a horse that she used to ride in Devon.

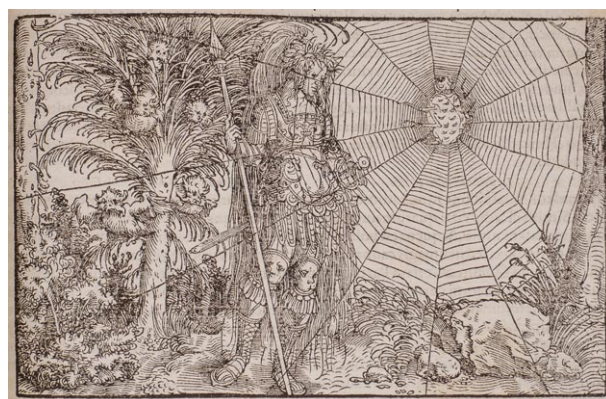
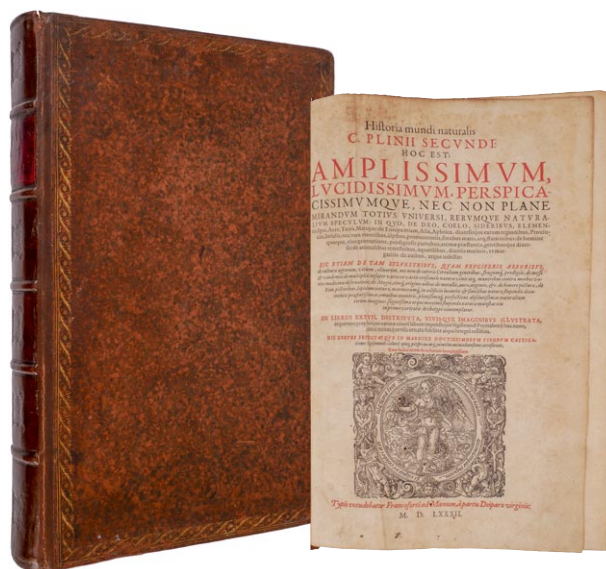


222. PLATH, Sylvia. *Crystal Gazer*. London: Rainbow Press, 1971. £298

Large 4to, quarter black buckram over Japanese paper boards, spine lettered in gilt; upper edge gilt, else untrimmed; housed in the original matching slipcase; pp. [viii], 29, [iii]; a near fine copy, lacking the original acetate.

Limited edition, number 206 of 400 numbered copies printed on hand-made paper. This copy additionally inscribed by Booker-prize administrator and previous Sotheran's chairman Martyn Goff to his partner, the Finnish poet Rubio Tapani Lindroos: "for Rubio on his birthday - 15.7.71 - with all my love - the work of one poet for the delectation of another, Martyn."

A collection of 23 poems, many of them previously unpublished. It has been suggested that the title poem references Plath and Hughes' involvement with crystal ball gazing, also known as "scrying", or "seeing" and, in this way, the poem can be read as an autobiography: "*The burnished ball hangs fire in her hands, a lens fusing time's three horizons*".



223. PLINY the Elder. *Historia mundi naturalis ... Hoc est: Amplissimum, perspicacissimumque, nec non plane mirandum totius universi, rerumque naturalium speculum* [Frankfurt Martin Lechler for Sigmund Feyerabend,] 1582. £2,750

Folio. Full mottled calf bordered in gilt with a floral design to upper and lower covers, 5 raised bands, panels blind stamped, red spine label titled in gilt, edges red; pp.[xvi, without the two blanks], 528, [54], [186], beautiful woodcuts by Jost Ammann, Heinrich Burgkmair, Christian Weiditz and probably others in the text; a sturdy copy in an attractive 18th-century binding with later skilful reback, some scuffing to upper back cover, some mild toning occurring throughout and slight marginal loss on page 190.

Scarce Latin edition of Pliny's *Natural History* bound with a commentary by Sigmund Gelen and a 186-page index. The *Natural History* is one of the largest single works to have survived from the Roman Empire. The work is divided into 37 books, organised into ten volumes including sections on astronomy, mathematics, geography, human physiology, zoology, botany, agriculture, pharmacology, mining, mineralogy, sculpture and precious stones. This edition is illustrated with various woodcuts, including many on the animals of the natural world such as lions, bears and dragons. This is the only work of Pliny the Elder to have survived to the present. The *Natural History* is considered in some ways to be an early ancestor of the modern encyclopaedia, as the organisational structures and indexing seen here are echoed in various ways throughout the works of later authors.

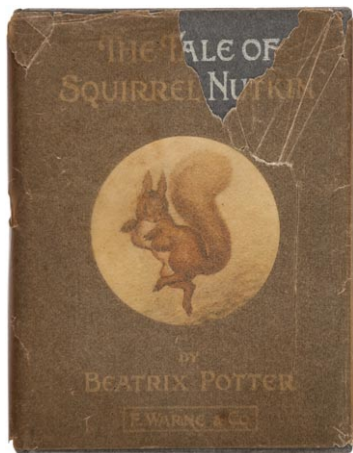
VD16 P 3550; Adams P 1579; Nissen, ZBI 3191.



224. [POCHOIR HANDCOLOURING] ALLEN, Peter (illustrator). An ABC tour about France. Newtown, Powys, Wales; Gwasg Gregynog Ltd. 1991. £98

Landscape 8vo. Original apricot wrappers pictorially blocked and lettered in red; pp. [60]; with linocuts throughout handcoloured through stencils by the artist; a very fresh copy with one minor mark to lower cover.

First edition, limited to only 500 numbered copies, of which this is number 298.



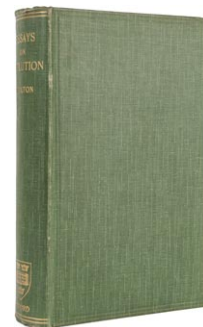
225. POTTER, Beatrix (author and illustrator). The Tale of Squirrel Nutkin. London; Frederick Warne And Co. 1903. £1,650

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); scarce, especially in the jacket, which rarely survives.

First edition, third printing, dated 1903 to the title-page, as called for, with 'Author of The Tale of Peter Rabbit' after the author's name there.

*Squirrel Nutkin*, "a Tale about a tail", tells the story of a red squirrel and her brother Twinkleberry. It is one of the earliest of her books being only the third published volume in her animal series following *The Tale of Peter Rabbit* (1901) and *The Tailor of Gloucester* (1902), which were both privately published at the author's own expense. *Squirrel Nutkin* also enjoys the distinction of being only the second of her works to be issued to the general public, following the trade edition of *Peter Rabbit* in 1902, and the first to contain the pictorially decorated endpapers which were newly designed here by Potter for the series and which were adapted, with each new title, to include different characters.

The printed glassine wrapper is correct for the book, listing *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 books in preparation for 1904; thus accurately situating the publishing date as 1903.

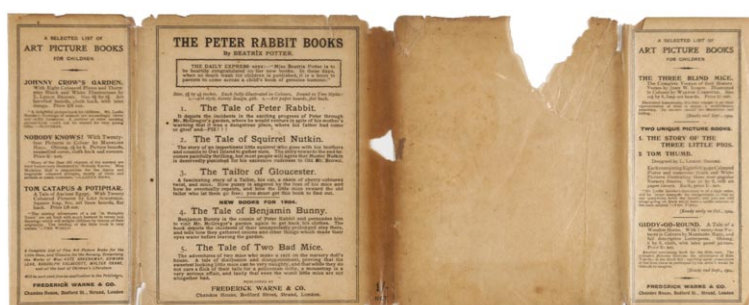


226. POULTON, Edward Bagnall. Essays on evolution 1889 - 1907. Oxford: Clarendon Press. 1908.

£220

8vo. Original green cloth, gilt lettering to spine, t.e.g.; pp. xlviii + 479, 1 plate; a little spotting to endpapers, very good.

First edition. Sir Edward Bagnall Poulton (1856 - 1943) was a convinced proponent of natural selection at a time when its importance was held in doubt by early geneticists such as Reginald Punnett. Poulton was instrumental in demonstrating how the recently rediscovered work of Mendel complimented rather than invalidated the theory of natural selection, thus initiating the idea of the evolutionary synthesis. He provides an interesting overview of theories of heredity and recent genetic discoveries in the early chapters of this book. Poulton was best known for his work on animal coloration and mimicry, subjects that are dealt with extensively in this volume.



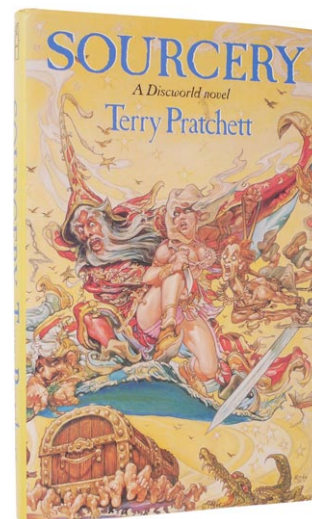


**227. PRATCHETT, Terry.** *Sourcery.* London, Victor Gollancz, 1988. £198

8vo. Original yellow cloth, titled gilt to spine, with illustrated dustwrapper depicting Rincewind the Failed Magician; pp.243; a very good copy with a little occasional light foxing.

First edition. An early Discworld novel that concerns itself with the topics of power, apocalypse and the travails of the Luggage (a sentient wooden chest with hundreds of tiny feet). Like *The Light Fantastic* and *The Colour of Magic*, this book focuses on Rincewind the Wizard as its protagonist.

The fifth book in the Discworld series. *Sourcery* can be one of the harder to find books in the series, particularly in good condition.

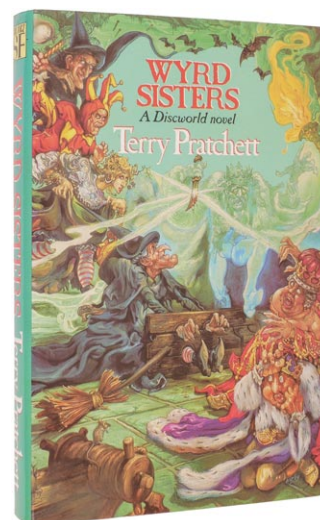


**228. PRATCHETT, Terry.** *Wyrd Sisters.* London, Victor Gollancz, 1988. £175

8vo. Original green cloth titled gilt to spine, with illustrated dustwrapper; pp.251; a very good copy with some very faint foxing to the fore edge.

First edition. A comedic pastiche on Macbeth, re-introducing Granny Weatherwax from *Equal Rites*. It also introduces the incorrigible Nanny Ogg, owner of the most evil cat in this (or any) world, and Magrat Garlick (witch-in-training). The text makes overt references to the Marx Brothers, The Tramp of Charlie Chaplin, and Laurel and Hardy, as well as the life and works of William Shakespeare.

The sixth book in the Discworld canon, and the second book in the Witches subcanon.

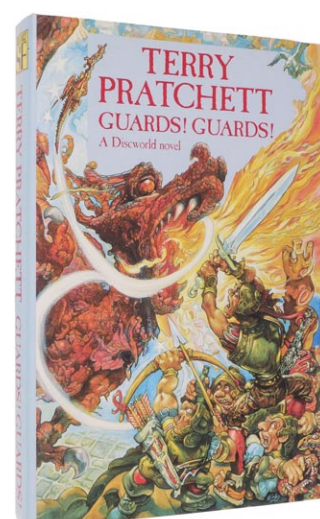


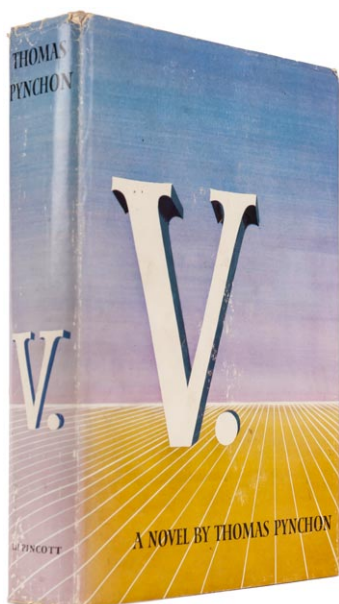
**229. PRATCHETT, Terry.** *Guards, Guards.* London, Victor Gollancz, 1989. £98

8vo. Original blue cloth titled red to spine with original dust wrapper; pp. 288; near fine.

First edition. A satire on the crime novel, secret societies, and *The Hobbit* in which the Unique and Supreme Lodge of the Elucidated Brethren of the Ebon Night summon a dragon to overthrow the city Patrician, but get more than they bargained for in the process. Notable for introducing the character of Colonel Vimes, who would go on to be the protagonist of many books in the series.

This is the eighth book in the Discworld canon, and the first book in the City Watch subcanon.





230. PYNCHON, Thomas. *V. Philadelphia and New York*: J. B. Lippincott, 1963. £2,000

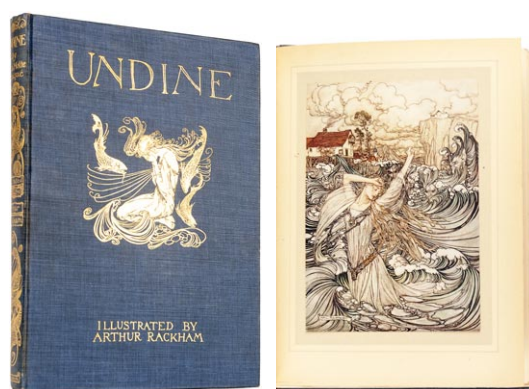
8vo., original publisher's lavender cloth, blindstamped with multiple 'V' design to upper cover, lettered in silver to spine; upper edge black; mustard yellow end papers; original pictorial dust jacket designed by Ismar David; pp. 492, [iv]; upper edge with one small damp spot and a couple of very light scratches; some marginal sunning to edges and small smudge to lower corner of text block; otherwise a near-fine example in jacket which has been been roughly price-clipped but retains much of its colour, with some light shelf wear and a few nicks and chips to head and foot of spine, a short 1cm closed tear to lower panel; spine very lightly sunned; still a very good example.

First edition, in the correct first issue jacket, with chapter summaries and no reviews to the lower panel. Also laid in is a review slip, with the date of publication moved forward two days, and a new date stamp of 'Mar 18 1963' added.

When Pynchon released his debut novel in 1963, it evoked much confusion among readers, with the search for the central mysterious character known only as 'V' ranging from New York to Cairo and Alexandria to Malta, and a character list including sailors, spies, priests and philosophers. The plot focuses on the lives of Benny Profane, a war veteran who wanders New York City searching for meaning, and Herbert Stencil, an intellectual on a quest to discover the mysterious woman mentioned in his father's diary.

Pynchon studied engineering at Cornell University, during which time he briefly served in the U.S. Navy. While at school, his own writing was strongly influenced by Vladimir Nabokov, whose lectures he regularly attended. Pynchon is also notoriously reclusive; very few photographs of him have ever been published, and rumours surrounding his location and identity have circulated since the 1960s.

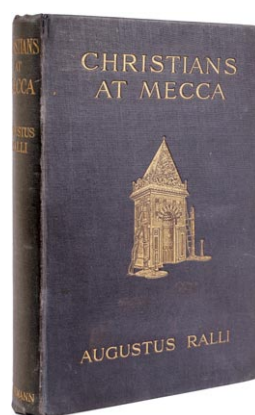
The novel won The William Faulkner Foundation Award for Best First Novel of the Year upon publication, and was further nominated for a National Book Award.



231. RACKHAM, Arthur (illustrator). [Friedrich] DE LA MOTTE FOUQUÉ (author). W.L. COURTNEY (adapted by). *Undine*. London, William Heinemann, 1909. £368

4to. Original dark blue cloth lavishly and pictorially blocked in gilt to spine and upper board, top edges blue, pictorial green endpapers; pp. viii + [ii], [3]-136; illustrated with 15 tipped-in coloured plates protected by captioned tissue-guards; externally bright and fine, internally extremely crisp and clean with the usual offset browning to endpapers, all plates pristine.

First edition illustrated by Rackham. This early German fairy tale relates the myth of Undine, a water nymph, who marries a knight called Huldebrand in order to gain a soul and become human, however she is doomed to die if he betrays her.



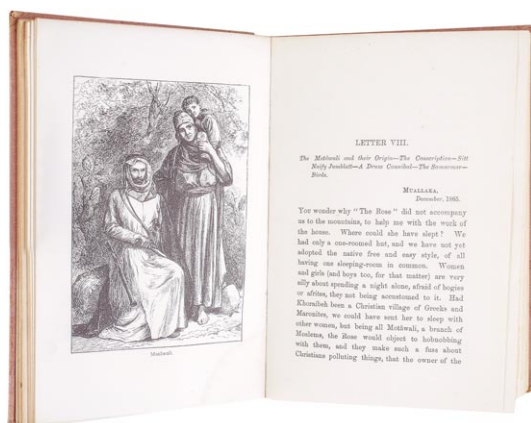
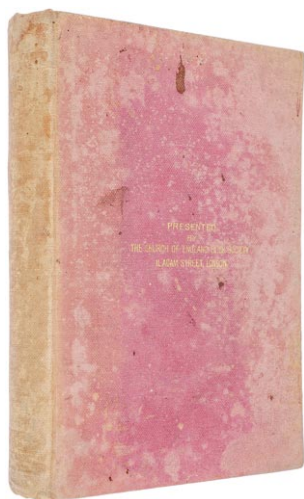
232. RALLI, Augustus. *Christians at Mecca*. London, Heinemann, 1909. £575

8vo. Original blue cloth, lettered in gilt, view of a Muslim prayer niche on front cover; pp. 283, plates after photographs; minimal rubbing to cloth, a little offsetting from endpapers, as usual; a very good copy with the bookplate of Mrs Stephen Ralli, St Catherine's Lodge in Hove.

Rare first edition of this chronological account of Christians visiting Mecca, from Vartema to the Hejaz Railway, with good views of the City and its monuments. The author was a member of the Greek merchants dynasty, the Rallis, who had commercial operations all over the world.

*Provenance*: The copy of the daughter-in-law of the author.





233. **RATTRAY, Harriet.** *Country Life in Syria. Passages of Letters written from Anti-Lebanon.* London, Church of England Book Society, [c. 1879]. £895

8vo. Original presentation binding of mauve cloth, spine lettered in gilt and with publisher's presentation inscription stamped in gilt to upper cover, their presentation bookplate inside front cover, patterned endpapers; pp. viii, 232, four wood-engraved plates, several wood-engravings in the text; cloth very faded, worn and spotted, but firm; internally very good.

Extremely rare first edition. The book is too rare to find any information about it or the author. In 1863 Ms Rattray and her husband John settled in Muallaka in 'a small house in the plain which separates the chain of Anti-Lebanon from the mountains of Lebanon, in sight of Mount Hermon, and within a few hours' ride from the famous Temple of Baalbek' (p. 2). The couple apparently farmed on the slopes of the Anti-Lebanon, roamed around the countryside and experienced at close range the religious and ethnic tensions between Christians (Greek and Maronite), Druzes and Shi'ites (called Motawali there). They really mix with the population and these matter-of-fact letters are definitely not by a missionary, and religious zeal is totally absent.

*COPAC locates only two copies of an edition published by Seeley, Jackson, and Halliday, at Trinity College Dublin and in the British Library.*

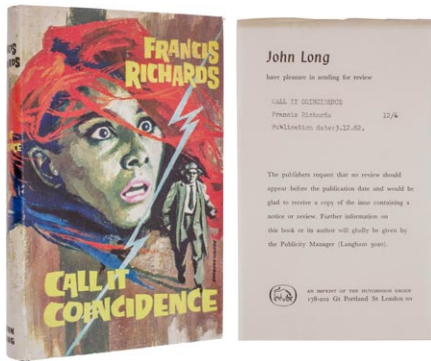


234. **REPTON, Humphry.** *The Red Books of Humphry Repton.* London: Basellisk Press, 1976. £2,000

Folio and oblong 8vo.; 4 vols.; attractively bound in quarter red morocco gilt over marbled boards, housed in original cloth box; a **limited and numbered edition of 515 sets**, a fine set.

A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton's drawings are meticulously reproduced in collotype and printed on wove paper to imitate, as closely as possible, the original Whatman stock.

## BULL AND BADGER BAITING

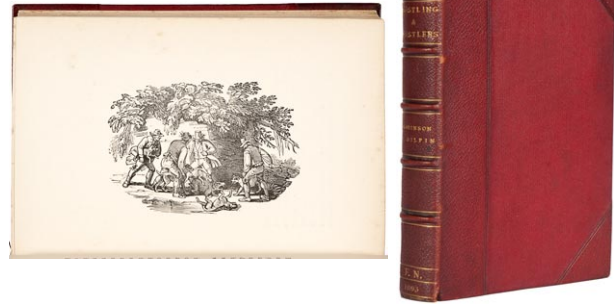


**235. RICHARDS, Francis** *Call it Coincidence* London, John Long, 1962. £98

8vo. Original black cloth, lettered in red and white to spine, with illustrated dust wrapper depicting a woman with red hair and oddly green skin in a state of shock/cross-eyed bemusement; pp.192; a great copy with only some minor scuffing to the endpapers and a little repair to the lower rear panel of the dust wrapper.

First edition, with a review slip from the publisher John Long laid in.

*Call it Coincidence* is such a fantastic mystery book that the blurb gives you almost no idea what to expect from the plot, despite using lots of words. Written by husband and wife crime-writing duo Frances & Richard Lockridge, under their joint pseudonym "Francis Richards", the novel is a riotous blend of dastardly actresses, secret phone calls, car rides in the rain and identity confusion. This is a particularly nice copy in the stunning (and perhaps unintentionally amusing) dustwrapper by Barbara Walton.



**237. ROBINSON, Jacob and GILPIN, Sydney.** *North Country Sports and Pastimes. Wrestling and Wrestlers: biographical sketches of celebrated athletes of the Northern ring; to which is added Notes on Bull and Badger Baiting.* London Bemrose & Sons. Carlisle The Wordsworth Press. 1893. £498

8vo., in contemporary half red morocco by Fazakerley. lettered in gilt on spine, with original printed wrappers bound in. A little occasional browning, otherwise a very good copy.

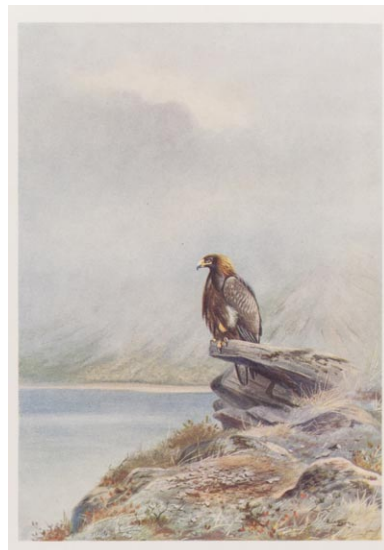
First edition. This scarce volume provides brief histories of different types of wrestling from around the world, not only from the British Isles but also from Japan, Turkey, Greece and India. This is followed by biographical chapters on various northern wrestlers. Thereafter are two chapters are on Bull Baiting and Badgers and Badger Baiting. Both of these sports had been outlawed in the United Kingdom as early as 1835, with the Cruelty to Animals Act. There is a reproduction of a Bewickesque woodcut of badger baiting on p.234.

The final short chapter is an account by Thomas de Quincey of a "Midnight Chase of a bull by Professor Wilson".

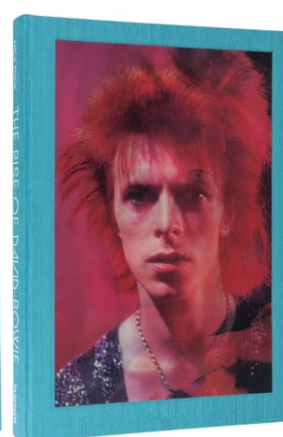
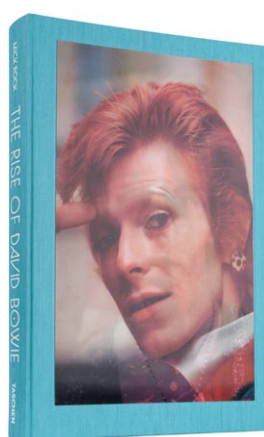
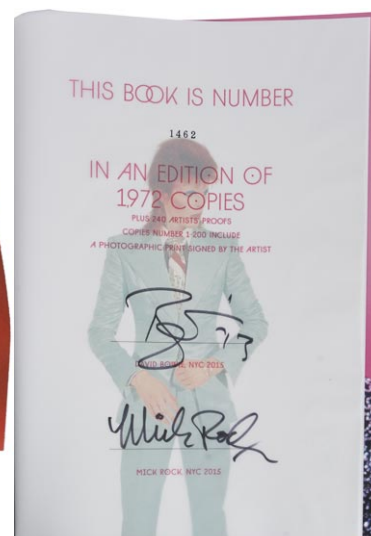
**236. RICKMAN, Philip.** *A Bird-Painter's Sketch Book.* Eyre & Spottiswoode. 1931. £500

4to. Publisher's brown cloth and dustjacket; pp. 150, 11 colour plates with captioned tissue guards, numerous black and white illustrations; binding a trifle discoloured and dustjacket chipped at foot of spine, otherwise very good indeed.

First edition. An attractive volume featuring the author's charming sketches as well as examples of his atmospheric paintings.







238. **ROBINSON, Charles** (illustrator). **BARRINGTON-MACGREGOR** (author). *King Longbeard; Or Annals of the Golden Dreamland. A Book of Fairy Tales.* London; John Lane, The Bodley Head. 1898. £298

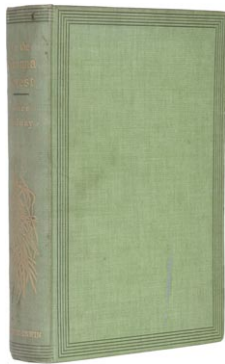
Large square 8vo. Original ribbed French blue cloth pictorially gilt to spine and both covers, plain edges; pp. [xiv], [15]-262 + [2] adverts.; extravagantly illustrated throughout in dramatic *Art Nouveau* line with full-page plates, chapter-headings, vignettes, and other decorations throughout in profusion; an uncommonly fresh copy of a scarce book with bruising, and very small rubbing, to spine ends and a tiny knock to bottom forecorner of upper board, internally generally very clean and fresh bar spotting and offsetting to free endpapers and a few pale marginal marks; with a charming early inscription to little Ivy Goodwin Simmonds (4 years, 11 months) awarding her 2nd prize for elocution.

First edition, dated in the engraved plate; possibly a slightly later issue. Barrington Macgregor was the pseudonym of the Reverend Alexander Barrington Orr (1846-1910) who was minister of the church of St. Palladius, Drumtochty, Auchenblae in the 1890s. *Only 4 copies listed on Copac (Cambridge; Trinity; BL; Royal Academy of Arts).* *No copies located in commerce at the time of cataloguing.*

239. **ROCK, Mick.** *The Rise of David Bowie.* Cologne: Taschen. 2015. £3,000

Folio (12.5 x 17.5 inches). Original teal cloth, lenticular front cover with 4 images, in original matching clamshell box, with original pink mailing box; pp. 310, lavishly illustrated with photographs by Mick Rock; fine.

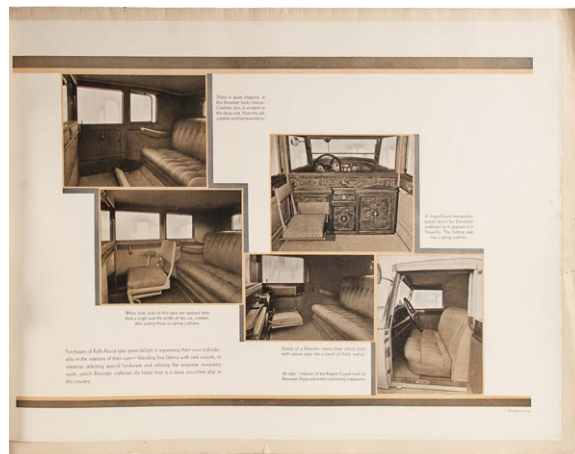
No. 1462 of limited edition of 1972, signed by **David Bowie** and **Mick Rock**. A hugely impressive photo-journal of Bowie's rise to superstardom in 1972-3, the period in which he released and toured the *Ziggy Stardust* album. Rock seems to have been with him every step of the way. There are spectacular stage shots, intimate backstage portraits, stills from promo movies and many previously unseen images from Rock's archive.



240. **RODWAY, James.** *In the Guiana Forest. Studies of Nature in Relation to the Struggle for Life.* London, T. Fisher Unwin, 1894. £128

8vo. Publisher's original green cloth, lettered and decorated in gilt to spine, boards ruled in black, top edge gilt; pp. xxiii, 242, [6, advertisements]; 15 photographic plates, including frontispiece, retaining tissue guard; cloth a little spotted; apart from offsetting from endpapers, a very good copy, printed on thick paper, without errata slip.

First edition. A general account of the natural history of British Guiana and its environment, with the application of Darwinian theories. 'Rodway was born in England in 1848, but from 1870 to his death in 1926 lived in British Guiana where he made valuable contributions to the colony's history, literature and culture. Apart from Georgetown and his major work, *A History of British Guiana from 1668 To The Present Time* which appeared in two parts - Volume One in 1891, and Volume Two in 1893, he produced other writings including studies of Guyana's hinterland in *In the Guiana Forest: Studies in Nature in Relation to the Struggle for Life* (1894), and the novel *In Guiana Wilds: A study of Two Women* (1899). Rodway also helped to establish Guyanese cultural institutions such as the Royal Agricultural and Commercial Society of which he was Assistant Secretary from 1886-1888, and the British Guiana Museum of which he was the curator in 1894-1899. In addition, he edited the influential journal *Timehri* (review by Frank Birbalsingh of re-issue of Rodway's *History*, online under [www.indocaribbeanworld.com/archives/2012](http://www.indocaribbeanworld.com/archives/2012)). Some chapters deal with ecological issues, such as *The Interdependence of Plants and Animals*, and Rodway, as many others, was fascinated by the wealth of phenomena found in the tropics: 'It is not merely that there do you find the struggle for existence carried on with a wild energy which none can overlook, both among plants and animals' (introduction).

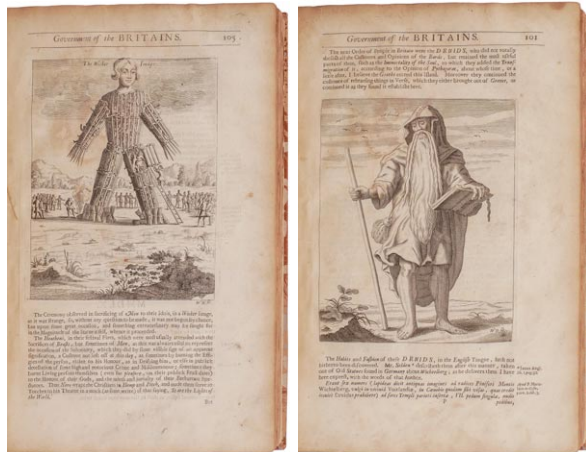


241. **ROLLS ROYCE.** *Rolls-Royce Adaptability.* Long Island City, N.Y.: Executive Sales Offices. [n.d., c. 1929]. £1,600

Long quarto. Original plain cream wrapper; title page and 10 pochoir leaves printed on recto only in Art Deco style, with cutout forming a window through three leaves; wrapper a little sunned and chipped, previous owner's signature in pencil to top left, otherwise fine.

A very rare and sumptuous Rolls-Royce catalogue, aimed at the American market, from just before the Depression - references to the 'keen and successful financiers' of Wall Street might not have been approved for publication after the Crash of October 1929. All of the models shown boast bodywork by Brewster. The relationship between Brewster and Rolls-Royce of America did not survive the Depression; the latter company folded, and Brewster ended up designing for Ford until it went bankrupt in 1935. This catalogue is a symbol of a more glamorous and decadent time.

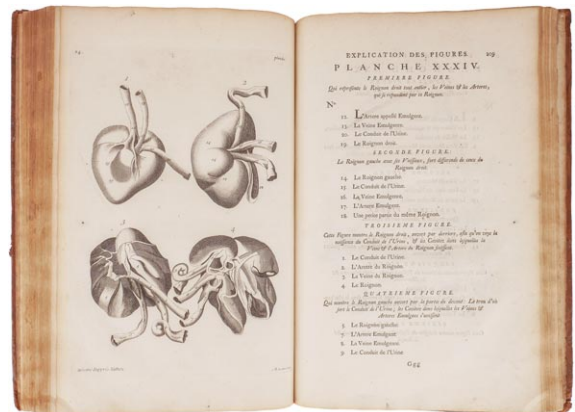
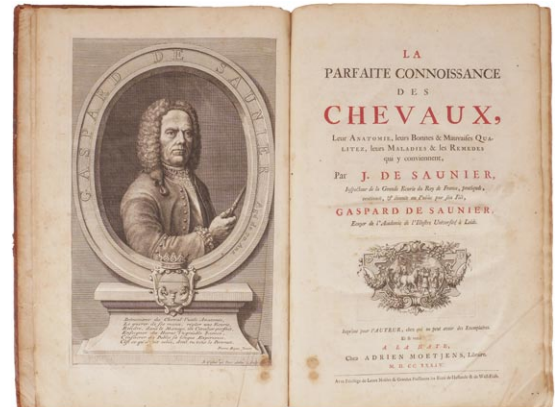




242. **SAMMES**, Aylett. *Britannia Antiqua Illustrata: or, the Antiquities of Ancient Britain, derived from the Phoenicians...* Printed by Thomas Roycroft, for the Author. 1676. £1,350

Folio. Twentieth century brown-calf backed marbled boards, spine with earlier red morocco gilt lettering piece; pp. [viii] + 582 + [5], folding map (fold neatly repaired), text engravings throughout; occasional browning throughout, edges trimmed, very good.

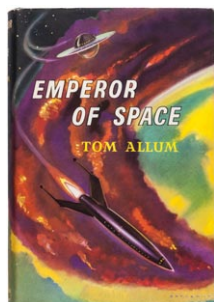
First edition. In this work Sammes attempted to tie British antiquity in with Biblical and classical histories by suggesting that the ancient Britons were descended from the Phoenicians, using some passing etymological resemblances between Welsh and Phoenician as his evidence. His theories never gained much traction, but his book did provide a number of useful contributions on early British culture and traditions, and the imagery he used became part of the national iconography - the illustration of the Wicker Man, in particular, is embedded in modern British culture.



243. SAUNIER, Jean and Gaspard de. La Parfaite  
Connoissance des Chevaux, leur anatomie, leurs  
bonnes & mauvaises qualitez, leurs maladies & les  
remèdes qui y conviennent *The Hague: Adrien Moetjens.*  
1734. £2,500

Folio. Contemporary full mottled calf, blind fillets to sides, spine with raised bands, tooled in blind, red morocco gilt lettering piece to second compartment; pp. [vi] + 256 + 8, frontispiece portrait of author, 61 plates; binding a little rubbed with some loss to foot of spine and to corners, occasional light foxing, previous owner's signature to ffepp, very good.

First edition. A richly illustrated work of equine anatomy and hippiatrics, written by the inspector of the King of France's High Stable and edited by his son, the riding-master at the Academy of the University of Leiden. It is unusual to see a copy in such an untouched contemporary binding. The plates by Francois Morellon La Cave, among others, show great attention to detail as well as a flair for dramatic composition.



244. [SCIENCE FICTION] ALLUM, Tom (author). Charles SARGEANT (illustrator). *Emperor Of Space*. London; Blackie. 1959. £128

8vo. Original emerald green linson boards lettered and decorated in black to spine, preserved in pictorial dustwrapper; pp. [xii], 13-220;

with black-and-white plates by Sargeant; a fine, uninscribed copy protected by a similarly fine, unclipped dustwrapper (9/6) with light dusting and toning to lower advertisement panel and one insignificant tiny closed tear (7mm) to top edge of lower panel; scarce.

First edition. A juvenile science fiction title. *Only a total of 6 copies located on Copac and WorldCat (BL; BL ref.; Nat. Lib of Scotland; Trinity, Dublin; Liverpool; Oxford) with no copies listed in international libraries. Only 1 copy, without a dustwrapper, listed commercially at the time of cataloguing.*



245. [SCIENCE FICTION] ELLIOTT, E.C. (author). A. Bruce CORNWELL (illustrator). *Kemlo And The Gravity Rays*. London; Thomas Nelson And Sons Ltd. 1957. £88

8vo. Publisher's mid blue linson boards pictorially decorated and lettered in darker blue, preserved in pictorial dustwrapper; pp. [iv],

v-[viii] + 200; with coloured frontispiece and black-and-white plates; a fine, uninscribed copy, protected by an equally crisp and clean, unclipped, dustwrapper (7/6), with light dusting and toning to lower advertisement panel.

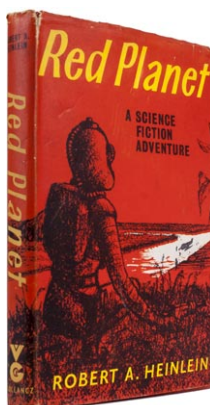
First edition. A juvenile science fiction work in the *Spaceworld* series by Reginald Alec Martin (1908-1971) who adopted a wide range of pseudonyms over his writing career and who wrote for both adults and children. In total he issued sixteen volumes in this run beginning with *Kemlo and the Crazy Planet* in 1954 and ending with *Kemlo and the Masters of Space* in 1963. As the first generation to be born in space, Kemlo and his friends live with their parents in Space Habitats and can exist outside of any atmosphere by dint of their ability to breathe vacuum in a kind of universal ether, or "plasmorgia". The plot lines were innovative and enjoyable and the child characters credible and real with the first two volumes, especially, offering strong archetypal imagery of birth and death. The first six books in the series were published in pairs, to encourage collectors. *Encyclopaedia of Science*, <http://www.sf-encyclopedia.com>



246. [SCIENCE FICTION] ELLIOTT, E.C. (author). A. Bruce CORNWELL (illustrator). *Kemlo And The Zombie Men*. London; Thomas Nelson And Sons Ltd. 1958. £88

8vo. Publisher's mid blue linson boards pictorially decorated and lettered in darker blue, preserved in pictorial dustwrapper; pp. [iv], v-vi + 202; with coloured frontispiece and black-and-white plates; a near fine, uninscribed copy with a few small speckles to edges of book block, protected by an equally crisp and fine, unclipped dustwrapper (6/-) with light dusting and toning to lower advertisement panel, a few tiny edge nicks, and one insignificant closed edge tear to lower flap fold (7mm).

First edition. Another juvenile science fiction title in the *Spaceworld* series by Reginald Alec Martin (1908-1971).



247. [SCIENCE FICTION] HEINLEIN, Robert (author). *Red Planet*. London; Victor Gollancz. 1963. £128

8vo. Original terracotta linen-grained boards, lettered in gilt to spine, preserved in pictorial dustwrapper with wrap-around design by Alan Breese; pp. [x] + 211; with dramatic double-page linocut illustrations by Clifford Geary and geometric designs as chapter-headings; an attractive copy with bruise to top

forecorner of lower board and a slim vertical mark (18mm high and maximum 9mm wide) to fore-edge of the same, with corresponding mark to jacket barely noticeable from above; internally clean with small forecorner creases to lower edge of prelim pages; the unclipped dustwrapper (12/6) with small chipping to head of spine and some associated creasing to top edge, related surface abrasion (15mm) to upper joint at top edge, nicking and rubbing to tail, two very small and sympathetic paper repairs to reverse, and a little overall tanning to spine.

First UK hardback edition; originally published in the US in 1949. This is the first of Robert Heinlein's science fiction classics, which were written for an adult, or young adult, audience. It was also the second of his books to be issued in this country, following *Farmer in the Sky* (1962). The red planet is, of course, Mars which has become a thriving colonial outpost of Earth. The megalomaniac governor in charge has plans to enslave new colonists for the furthering of his own commercial interests. Leading protagonists, schoolboys at boarding school on our sister planet, Jim and Frank, are informed of their plight by a talented Martian roundhead with special powers. Adventures ensue including visits to buried Martian cities, meetings with even stranger aliens, and a seemingly endless nighttime escape along a network of frozen Martian canals.

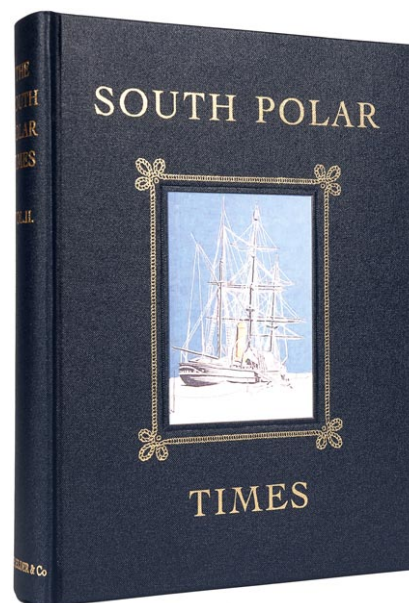


'MANY INTERESTING THINGS  
WILL BE PRESERVED IN IT  
WHICH WOULD OTHERWISE BE LOST'



248. SCOTT, Captain Robert Falcon, Sir Ernest Henry SHACKLETON, Louis Charles BERNACCHI, and Apsley CHERRY-GARRARD [editors]. *The South Polar Times 1902-1911 Centenary Edition*. London: Orskey-Bonham-Niner, 2002. £1,450

11 parts in 3 volumes. Original dark blue cloth gilt, upper boards with mounted colour-printed illustrations enclosed within gilt borders and with gilt lettering, spines lettered in gilt, blue silk markers, cream endpapers; pp. I: [2 (title, limitation statement on verso)], xiv, [6 (fly-title, verso blank, part-title with vignette, verso blank, contents, verso blank)], 1-[28], [4 (fly-title, verso blank, contents, verso blank)], 1-[48], [4 (fly-title, frontispiece on verso, contents, verso blank)], 1-41, [2 (fly-title, verso blank)], [1]-[47], [2 (fly-title, verso blank)], [1]-[49], [2 (blank l.)]; II: [2 (blank l.)], vii, [1 (blank)], [6 (fly-title, verso blank, part-title with vignette, verso blank, contents, verso blank)], 1-[40], [6 (fly-title, verso blank, part-title with vignette, verso blank, contents, verso blank)], [1]-[69], [6 (fly-title, verso blank, part-title with vignette, verso blank, contents, verso blank)], 1-58; III: xv, [1 (blank)], 1-160, [2 (blank l.)]; facsimile of original publication printed on rectos only; volume-titles printed in maroon and black, colour-printed frontispieces to each volume and part, 44 full-page colour illustrations, 2 monochrome plates, 15 full-page monochrome illustrations, 6 mounted monochrome illustrations, 20 full-page monochrome silhouettes, 2 colour-printed maps, one folding, and numerous colour and monochrome illustrations, diagrams, etc. in the text. Facsimile reprint of the first editions of 1907-14, no. 257 of 350 sets. [With:] A. CHERRY-GARRARD (editor). *The South Polar Times*. Introduced by Ann Savours with the First Facsimile of *The South Polar Times*, Volume IV edited by Apsley Cherry-Garrard and Published on Midwinter Day, 1912. Cambridge and London: The Bindery for Scott Polar Research Institute and Bonham, 2010. Pp. [i]-xiii, [1 (blank)], [1]-87, [1 (blank)], [2 (fly-title, verso blank)], [4 (reproduction of upper board and endpapers)], [6 (facsimile of SPRI's typed note of donation and contents, verso blank, facsimile of typed 'Note by Frank Debenham' dated 30 September 1959, verso blank, facsimile of manuscript note by Cherry-Garrard about the volume dated 28 July 1924, verso blank)], [42 (facsimile, printed on rectos only)], 91-227, [1 (blank)], [2 (blank l.)]; 12 full-page colour printed illustrations, 4 mounted monochrome illustrations with printed tissue guards, one full-page monochrome illustration, 3 full-page monochrome silhouettes, and numerous colour and monochrome illustrations, diagrams, etc. in the text. First edition, no. 68 of 500 copies.

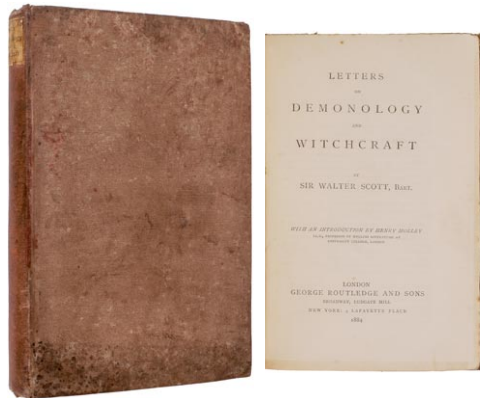


4to (280 x 210mm), 4 volumes in total. Uniformly bound in the original dark blue cloth gilt, upper boards with mounted colour-printed illustrations enclosed within gilt borders and with gilt lettering, spines lettered in gilt, blue silk markers, cream endpapers; a fine set, - together with the rare prospectus for the publication, signed by one of the publishers, John Bonham.

A fine, complete four-volume set of the facsimile edition of *The South Polar Times*, including the first publication of volume IV, limited to 350 (I-III) and 500 (IV) copies. The first two volumes of *The South Polar Times* were produced during Scott's British National Antarctic Expedition of 1901-1904 under the editorship of E.H. Shackleton and L.C. Bernacchi, and were intended for the amusement and entertainment of the shore party during the long Antarctic winter. The title was then revived for Scott's British Antarctic Expedition (BAE) of 1910-1913 under the editorship of Apsley Cherry-Garrard, and the third volume followed the format of the earlier ones, comprising stories, anecdotes and semi-serious essays, illustrated with photographs by Ponting and drawings by Edward Wilson and others. The illustrated typescripts of the three original volumes of *The South Polar Times* were published in facsimile in 1902-1903 (I-II, an edition of 250 sets) and 1914 (III, an edition of 350 copies), but the fourth volume — volume IV, part 1, which is dated Midwinter Day 1912 — was never published and only survives in a unique copy given to the Scott Polar Research Institute by Angela Cherry-Garrard in 1959. According to a typed note by Frank Debenham inserted in that copy, 'Its standard was far too low to be printed', and thus it remained unpublished until it was issued in this edition as a companion volume to the facsimiles of the first three volumes which had been published in 2002, accompanied by essays on the tradition of polar publishing and other aspects of Scott's expeditions, annotated lists of contents of volumes I-III, biographical sketches of the contributors and notes on their contributions, and other related pieces.

Edward Wilson — who was responsible for many of the illustrations and decorations — wrote presciently in his journal that 'we are keeping [*The South Polar Times*] so strictly polar that I think many interesting things will be preserved in it which would otherwise be lost — little incidents and pass-times of a somewhat frivolous and fleeting character, which people will like to read about later on. In fact, the paper brings out the more human side of the members of the expedition, and leaves the Narrative and the Scientific Reports to do the rest' (quoted in Rosove, p. 343).

For the 1st eds of I-III, cf.: Conrad pp. III, 121, and 173; NMM I, 1108; Rosove 287.A1 and 291.A2a; Spence 1094; Taurus 42.



249. SCOTT, Walter. *Essays on Demonology and Witchcraft*. Routledge, London, 1884. £148

12mo. Original brown cloth, small spine label with title, grey printed endpapers; pp. 320; a good copy with some exterior wear and mottling to cloth, a little fore-edge foxing, secure in binding, text clean.

Written in the aftermath of his first stroke, the *Letters on Witchcraft and Demonology* are amongst the stranger and more lurid of Scott's works, tentatively suggested to him by his son-in-law Lockhart as a way to help Scott recover, little suspecting the zeal with which the ill man would attack the project. Witchcraft and the occult had long been a fascination of Scott's, and he'd proposed several collaborations on the topic with other authors and artists previously that never came to fruition. He covers a vast array of anecdotes, tales, poems, trials and narratives from across the world dealing with witches, faeries, prophets, angels, demons and all manner of supernatural occurrences.

This edition of the letters was published in 1884, perhaps due to the relative scarcity of the first printing which was published rather quietly as part of a larger series, and contains a new introduction by Henry Morley.



250. 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.

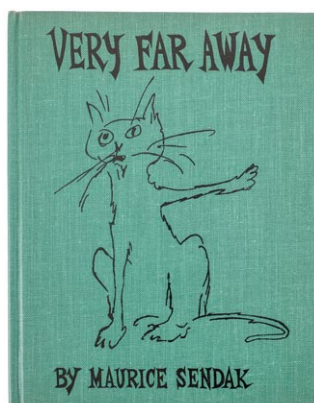
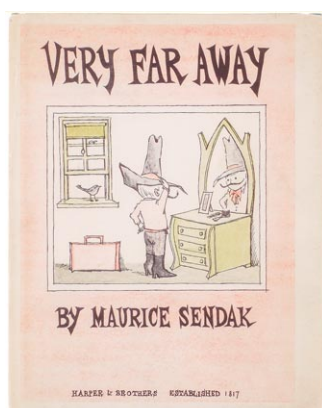
Plate XCI from Seba's *Locupletissimi Rerum Naturalium Thesauri Accurata Descriptio, et iconibus artificiosissimis expressio, per universam physices historiam*, the great "Cabinet of Curiosities" compiled by the author from his own collection and at his own expense.

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.



## RARE EARLY SENDAK



251. SENDAK, Maurice (author and illustrator). *Very Far Away*. New York; Harper & Brothers. [1957].

£950

Square 8vo. Original mid green cloth pictorially blocked to upper board with a cat design and lettered in black, mint green endpapers, preserved in pictorial dustwrapper; pp. 54 + [iii]; with pictorial title-page on a pink ground, 22 tinted plates on rectos, 2 illustrated introductory pages, and other decorations throughout, all by Sendak; externally near fine with slight rubbing to spine ends, internally very fresh and uninscribed, with 3 or 4 minor and unobtrusive wrinkles, protected by an excellent example of the scarce, unclipped dustwrapper (\$2.00) with a youthful photographic portrait of Sendak to lower panel, the jacket with minor dusting and rubbing, 4 tiny nicks to spine ends, and a short crease to upper joint; very scarce indeed.

First edition, first printing, conforming to all points in Hanrahan *Works of Maurice Sendak 1947-1994*. *Very Far Away* is only the second book to be both written and illustrated by Maurice Sendak following *Kenny's Window* (1956). Its subject is childhood imagination and juvenile feelings of isolation and, in that regard, it bears similarities with Sendak's master work *Where The Wild Things Are*, published 6 years later. A young boy has to cope with insecurities and lack of attention with the arrival of new baby sibling and, in frustration, goes out searching for 'very far away',



252. SENDAK, Maurice (illustrator). *Mother Goose* [A signed original lithograph]. [1988].

£398

A poster-sized coloured lithograph (circa 50 x 43cm) depicting Mother Goose seated on two large books, writing with a quill pen, with a goose alongside; a fine example.

A limited edition of only 300, signed by Sendak. This image was used for the dustwrapper, and title-page, of the volume *Tail Feathers from Mother Goose: The Opie Rhyme Book* (1988) which was published to raise funds for the Opie collection of children's books held at the Bodleian Library. Maurice Sendak is one of the best-loved illustrators of children's literature and is best known for his great American classic *Where The Wild Things Are* (1963).



253. [SHAPE BOOK] FLINT, Helen E. (author). Margaret Evans PRICE (illustrator).

Angora Twinnies. Rochester N.Y.; Stecher Lith. Co. circa 1915.

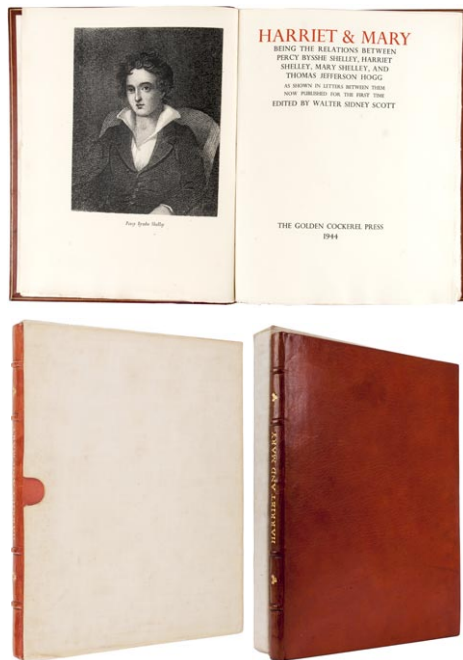
£158

Large shape book (350 x 245mm); original pictorial chromolithographed boards, stapled to spine, illustrating 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."

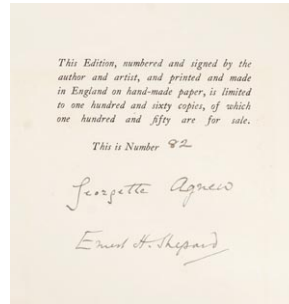
## GOLDEN COCKEREL PRESS



254. [SHELLEY] SCOTT, Walter Sidney (editor). *Harriet & Mary, being the relations between Percy Bysshe Shelley, Harriet Shelley, Mary Shelley, and Thomas Jefferson Hogg as shown in letters between them, now published for the first time.* London: The Golden Cockerel Press. 1944. £298

Royal 8vo. Publisher's polished russet morocco, spine with 4 raised bands, lettered in gilt with gilt centres, top edges gilt, others uncut, gilt ruled edges and turn-ins, protected by white cloth-covered slipcase; pp. [vi], 7-85; title-page in russet and black, collotype portrait frontispiece, and 6 facsimile letters printed in photogravure penned by Percy Bysshe, and Mary, Shelley bound in after title; an attractive copy, slightly sprung, with some camouflaged mottling in darker brown to boards (more evident to lower cover); internally clean and sound with previous owner's bookplate to front free endpaper, a couple of minor internal spots, and a slim strip of offset-browning to top and bottom edges of free endpapers; the slipcase soiled, rubbed, and marked, but sound.

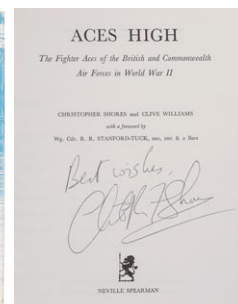
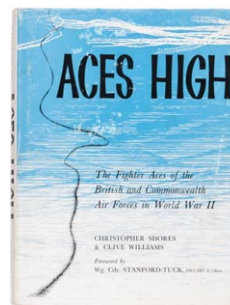
First edition *de luxe*, copy number 6 of only 50 superior signed specials which are specially bound and which contain reproductions of the letters. The book is set in Perpetua type and printed on Arnold's mould-made paper. A *Golden Cockerel Press* publication, which was issued as a companion work to the earlier work *The Athenians*, of October 1943, which included correspondence between Thomas Jefferson Hogg and Thomas Love Peacock, Leigh Hunt, Percy Bysshe Shelley and others (*Chanticleer: A Bibliography of the Golden Cockerel Press*, 161).



255. SHEPARD, E.H. (illustrator). Georgette AGNEW (author). *Let's Pretend.* London, J. Saville & Co. Ltd. 1927. £498

4to. Original cream vellum-backed blue cloth boards lettered in gilt, top edges gilt, others uncut, preserved in original card slipcase with paper label to upper cover citing limitation number; pp. [viii], 9-70, printed throughout on fine hand-made paper; wonderfully illustrated in line on almost every page including full-page plates by Shepard; a fine and exceptional copy, protected by the slipcase which has some edge wear and repairs.

First edition *de luxe*, limited to only 160 numbered copies, of which only 150 were for sale; signed by both E.H. Shepard and Georgette Agnew. This splendid collection of children's verse was obviously influenced by Milne's *When We Were Very Young* (1924) and is in very much the same style, with illustrations by the same artist.

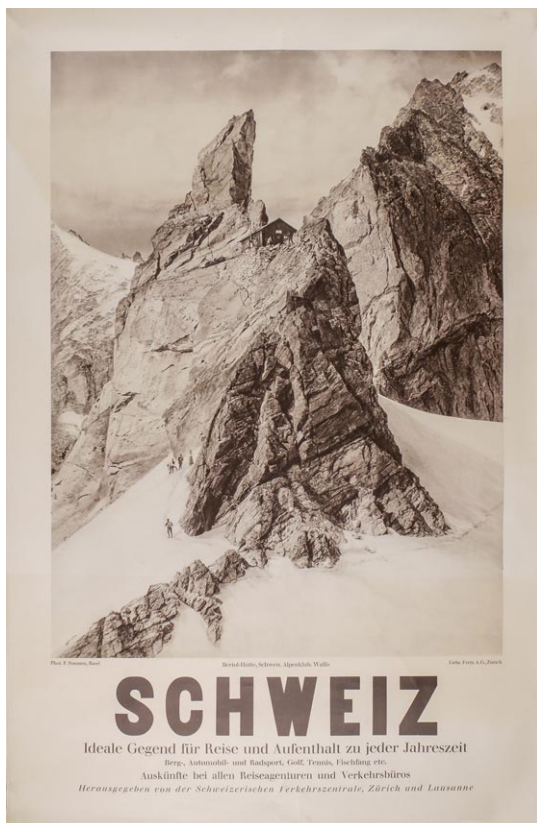


256. SHORES, Christopher and Clive WILLIAMS. *Aces High. A Tribute to the Most Notable Fighter Pilots of the British and Commonwealth Forces of World War II.* [London], Neville Spearman, [1966]. £125

Small 4to. Original boards with dustwrapper; pp. 335, plates after photographs; wrapper price-clipped and with a few minor marginal flaws, edges a little spotted, otherwise very good.

First edition, signed on title-page by Christopher Shores.





257. SIMMON, F. Schweiz, Bertol-Hutte, Alpenklub. Wallis. Original rotogravure, printed by Fretz A.G., Zurich, 1925. 1000 x 650 mm. £395

Some tears which have been contained using tape to the reverse. No paper loss.

The Bertol Hut is a mountain hut overlooking the Bertol Pass, south of Arolla in the Swiss canton of Valais. It is known for its precarious position on a ridge at 3,311 metres (10,863 ft) south of the Pointe de Bertol and is accessed by a number of fixed ladders and chains from the glacier pass (3,268 m). All access to the hut involves glacier crossing. On its east side it overlooks the large plateau of the Mont Mine Glacier.

The Bertol Hut is situated on the Haute Route from Chamonix to Zermatt. Nearby peaks include the Dent Blanche, Aiguille de la Tsa and Tete Blanche.

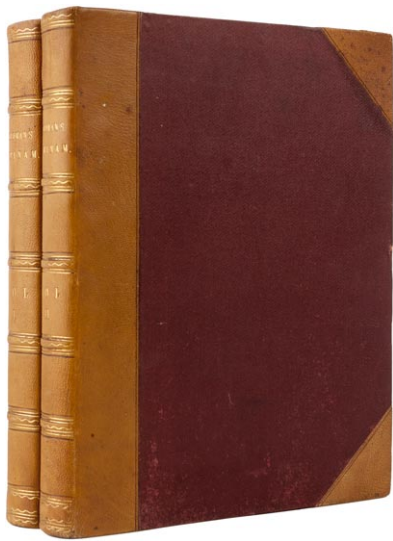


258. SMITH, James Edward. A Selection of the Correspondence of Linnaeus, and other naturalists, from the original manuscripts. Longman, Hurst, Rees, Orme and Brown. 1821. £1,300

8vo. 2 vols. Contemporary tan half calf, marbled boards, sometime rebaced with original spines laid down, spines with gilt tools and black morocco gilt lettering pieces; pp. xiv + 605, 580 + [xxvi, index], 10 folding plates of reproduction autographs; spines rubbed, occasional spotting, very good. *Provenance*: ffeps with pencil signature of Gavin Bridson (1936-2008), bibliographer best-known for the four part *History of Natural History*. He was also the Librarian of the Linnean Society from 1969-1982.

First edition. James Edward Smith (1759-1821), founder of the Linnean Society, based the foundation of his institution upon his purchase in 1783 of the entire estate of Carl Linnaeus. His voluminous correspondence with other naturalists formed part of this estate and Smith's two-volume collection shows the close comradeship and shared knowledge within the scientific community of the 18th century. Correspondents include Daniel Solander, Joseph Banks, William Hogarth, Herman Boerhaave, Bernard de Jussieu, Anders Celsius and Mark Catesby among many others.

‘ONE OF THE MOST VIVID  
INDICTMENTS OF SLAVERY’ (DNB)  
- PLATES BY WILLIAM BLAKE



259. STEDMAN, John Gabriel. *Narrative of a Five Year's Expedition, Against the Revolted Negroes of Surinam, in Guiana, on the Wild Coast of South America; from the Year 1772, to 1777: Elucidating the History of that Country, and Describing its Productions, Viz. Quadrupeds, Birds, Fishes, Reptiles, Trees, Shrubs, Fruits, & Roots; With an Account of the Indians of Guiana, & Negroes of Guinea* [edited by William Thomson]. London, Luke Hansard for J. Johnson, 1813. £2,450

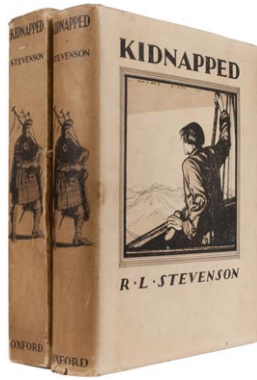
4to. 2 volumes. Mid-19th-century half tan morocco over red cloth, spines gilt in compartments and lettered in 2, red-speckled edges; pp. I: xviii, 423, [5 (blank and index)]; II: iv, 419, [5 (index and directions to the binder)]; engraved titles, engraved frontispieces by Francesco Bartolozzi and William Blake after Stedman, 75 engraved plates by Blake,

Bartolozzi, et al. after Stedman, one aquatint and folding, 4 engraved maps by T. Conder after Stedman, 3 folding; slight rubbing and scuffing on extremities, minor discoloration on boards, slight cracking on one hinge, some light browning, spotting and offsetting, 1 plate with old repaired tear, some small marginal marks or tears, but nonetheless a good, tall set with large margins, retaining some decks; *provenance*: Arthur Gilstrap Soames, Sheffield Park House (1854-1934, engraved armorial bookplates by C. Helard, dated 1899).

Second edition, second issue. In 1772 Stedman volunteered for an expedition sent out by the States-General to subdue the revolution in Surinam (or Dutch Guiana); the result of his five years in Surinam was the *Narrative*, “one of the most detailed descriptions ever written of an eighteenth-century slave plantation society [...] His intimate dealings with members of all social classes, from the governor and the wealthiest planters to the most oppressed slaves and maroon rebels, gave him unique opportunities to describe the full panorama of colonial life — the mistreatment of slaves by sadistic masters, the courage of the rebels in battle, the daily lives of Indian and African slaves, and exotic flora and fauna” (ODNB). Whilst in Surinam, Stedman married Joanna (1757-1782), “a beautiful fifteen-year-old mixed-race slave” (ODNB), with whom he had a son, Johnny. The work is illustrated with plates after drawings by Stedman, which include one of Joanna, who is described by the author thus: “Rather taller than middle size, she was possessed of the most elegant shape that nature can exhibit, moving her well-formed limbs with more than common gracefulness. Her face was full of native modesty, and the most distinguished sweetness; her eyes, as black as ebony, were large and full of expression, bespeaking the goodness of her heart” (I, p. 94). Sixteen of the plates were engraved by William Blake (whose skill so impressed Stedman, that the two men became close friends), and they ‘have long been recognized as among the best executed and most generally interesting of all his journeyman work’ (Keynes ...) Each of Blake’s arresting engravings successfully blends his own inner vision with Stedman’s. The often-reproduced slave tortures (pl. II, 35, 71) convey extraordinary power and pathos, the wonderfully humanoid monkeys and the skinning of the giant anaconda (pl. 18, 42, 19) sprightly humour, and his emblematic representation of Europe Supported by Africa & America (pl. 80) demure but unmistakable sensuality” (ODNB). The *Narrative* was first published in 1796, and a second, corrected edition was published in 1806, which was reissued in 1813, with the dates on the titles amended. Translations into French, German and Italian appeared soon after the first publication, and “the number of editions, abridgements, and versions which were published of this book shows the impact made at the time by Stedman’s unaffected *Narrative* of his experiences in Guiana” (Abbey Travel 719).

*Bentley, Blake Books*, 499C; *Sabin* 91075; *Wood* p. 581, *Essick, William Blake’s Commercial Book Illustrations*, XXXIII p 71 - 75.





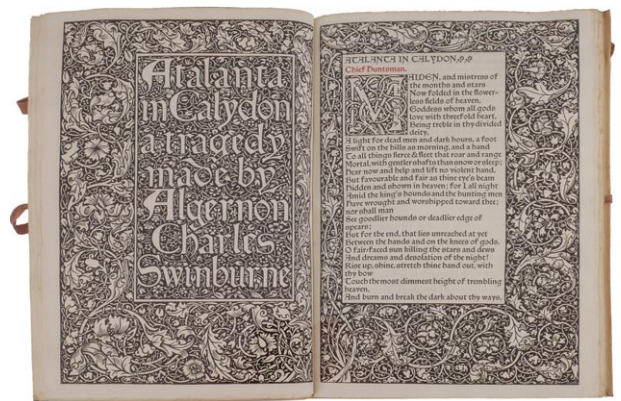
260. STEVENSON, Robert Louis (author). Rowland HILDER (illustrator). *Kidnapped*. London: Humphrey Milford, Oxford University Press. 1930. £348

Royal 8vo. Original fawn cloth panelled in gilt and pictorially blocked in colours, top edges gilt, others untrimmed, double-page pictorial endpapers, preserved in cream pictorial dustwrapper and housed in a similarly decorated original card slipcase; pp. [vi], 7-290; illustrated with 12 fine, and dramatic, mounted coloured plates set within printed borders, chapter-headings in black-and-white, and one large folding map; an exceptional copy presented in a very attractive, and unrubbed, jacket with some toning to spine and 2 small chips to heel; the slipcase with some tanning, abrasion, and minor wear; especially scarce in this condition.

First edition illustrated by Hilder. One of the most popular illustrated editions of this classic boys' adventure story.



261. STIEFEL, Edward (1875-1968). *St. Moritz, On the roof of Europe*. Alt. 6000 Ft. Original lithograph with colour, linen backed, printed by Fretz Bros, Ltd. Zurich, 1920. 1015 x 730 mm. £6,500



262. SWINBURNE, Algernon Charles. *Atalanta in Calydon: A Tragedy*. Upper Mall, Hammersmith, Middlesex: Printed by William Morris at the Kelmscott Press, 1894. £4,500

Large 8vo (8 1/2" x 11 1/2"), original limp vellum with brown cloth ties, title in gilt direct to spine; printed on handmade paper, with Greek letters designed by Selwyn Image for Messrs. Macmillan & Co.; woodcut title with full woodcut page-border, numerous woodcut initials within the text; pp. [xiv], 81, [xiii]; one pair of ties missing, with slight darkening to spine; upper cover beginning to splay a touch; internally a beautifully clean copy, just the odd spot. A near fine example, scarce in the original binding. Provenance: with the previous Ex Libris of Margaret and John Streeter to p.1.

One of only 250 copies on paper, from a total edition of 258. Printed in Troy type in black and red, argument and speakers in margins in Chaucer type; the only Kelmscott book with Greek uncial type, designed by Selwyn Image.

*Atalanta in Calydon* was Swinburne's attempt to marry traditional Greek tragedy with a modern, Victorian style. Originally published in 1865, it was to become one of his more famous works, and was based upon the remnants of a lost play by Euripides - the Meleager fragment. The sentiment behind the tragedy was a somber one. Swinburne had, a few years previously, lost his sister Edith, and twelve months later was struggling with the additional grief of losing his friend and idol, the poet Walter Savage Landor, to whom this volume is dedicated. In a letter to Lady Trevelyan, composed shortly before the 1865 publication, he wrote: "In spite of the funereal circumstances which I suspect have a little deepened the natural colours of Greek fatalism here and there, so as to have already incurred a charge of 'rebellious antagonism' and such like things, I never enjoyed anything more in my life than the composition of this poem... I think it is pure Greek, and the first poem of the sort in modern times."

Morris and Swinburne were close contemporaries, meeting at Oxford University during the 1850s. This Kelmscott edition sold out within a few weeks of publication.

In *Swinburne as Poet*, T. S. Eliot writes of *Atalanta*: "it is effective because it appears to be a tremendous statement, like statements made in our dreams."

"Before the beginning of years  
There came to the making of man  
Time, with a gift of tears;  
Grief, with a glass that ran;  
Pleasure, with pain for leaven;  
Summer, with flowers that fell;  
Remembrance fallen from heaven,  
And madness risen from hell."



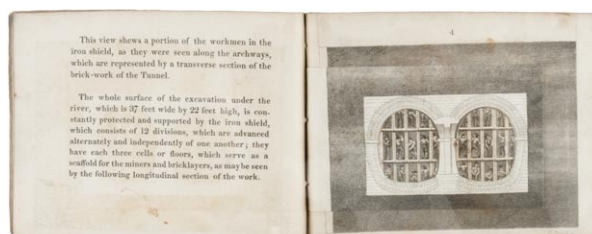
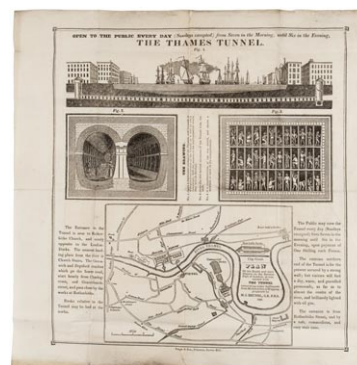
263. [SWITZERLAND] Appenzellerland, Switzerland. Original lithograph with colour, printed by W.O. / J.C. Muller A.G. Zurich, Switzerland, 1950. 1020 x 640 mm. £850

Appenzell is a historic canton in the northeast of Switzerland and entirely surrounded by the canton of St. Gallen.

264. TACITUS. Works. Antwerp, Balthasar's Moreti 1668. £298

Folio; tan speckled calf, embossed in blind with black accents to upper cover, lower cover and spine, titled by hand in black to spine, 6 raised bands; hinges cracked but holding firm, rubbing to covers, mainly corners and headbands, endpapers with localized border toning, internally crisp and clear type, a good copy of an uncommon text.

Tacitus is considered one of the greatest Roman Historians, most famous for his *Histories* and *Annals*, though fragments of five different works have survived in tota. Although Tacitus wrote the *Histories* before the *Annals*, the events in the *Annals* precede the *Histories*; together they form a continuous narrative from the death of Augustus to the death of Domitian. Tacitus is known for his relatively concise and straightforward account of events, tending towards comprehensibility over embellishment. This edition in Latin is derived from the notes of Justus Lipsius, a Flemish philosopher and humanist who not only revised famous classical works but caused controversy over his remarks advising the government to extirpate religious dissent "by fire and sword". He was convinced later to revise his remarks, publishing a declaration that his expression *Ure, seca* ("Burn and carve") was a metaphor for a vigorous treatment.



265. [THAMES TUNNEL] Sketches For The Works For The Tunnel Under The Thames From Rotherhithe To Wapping. London; Messrs. Harvey And Darton, 55, Gracechurch Street. 1830. £498

Landscape 24mo. Bound in contemporary drab paper-backed marbled card covers with onlaid lettering-label, priced 2s. 6d. to upper panel; ff. [24]; illustrated with 2 steel-engraved plans (one horizontally folded, and lift-up, and another double-page, titled in the engraving "The Roads and main Objects on the Eastern Part of London as connected to the tunnel", and dated 1827) together with a double-page engraved plan of Rotherhithe mounted on a stub alongside 10 further engraved plates, including one in sepia aquatint and 2 further folding plates in 3 panels (one with an engraved overlay); a very good, sound, and securely-sewn copy with paper spine worn and largely lost, covers rubbed with surface abrasions and small loss to bottom forecorner of upper panel, with a short crease; internally generally very good and clean, with light occasional marking and dusting.

Very early edition, first published by Harvey and Darton in 1828. With a 5-page "Introduction to Sketches of the Tunnel Works" and explanations throughout of the longitudinal and traverse sections depicted, and the machinery and mechanisms involved, including a fine engraving with overlay depicting the revolutionary "tunnelling shield" invented for the project; the same image is replicated on the accompanying advertising broadside (see below).

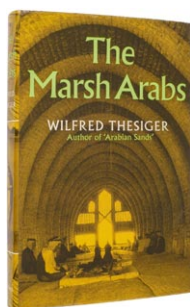
In 1825 an engineering project began in London which was groundbreaking in more ways than one: a 1,300 foot long tunnel, 35 foot wide but only 6 foot high, was planned to run beneath the River Thames to connect Rotherhithe with Wapping. Construction work took place over several years. It was originally designed for horse-drawn carriages however plans to extend the entrance to allow for this had to be halted because of a large overspend, so the tunnel became the haunt of pedestrians and tourists. Later it was converted into a railway tunnel, and now forms part of the East London Line.



Never before had such an engineering feat been accomplished beneath a navigable river and it only became possible in the 1820s due to new technology invented by Marc Isambard Brunel and Thomas Cochrane. This was a tunnelling shield designed to protect workers from falling debris and cave-ins.

The Engine House, which was designed to extract water during the build, was converted, in 1961, to house a museum devoted to Sir Marc Isambard Brunel and to the engineering project itself. It is now known as the Brunel Museum, Rotherhithe, in the Borough of Southwark. In 2018 the sum of £200,000 was raised by donation and grant to acquire Brunel's originally plans and drawings which are on display there.

The book is sold with an accompanying engraved advertising broadside (29 x 29.3cm) entitled "The Thames Tunnel" and printed by *Teape & Son, Printers* of Tower Hill, issued circa 1830.

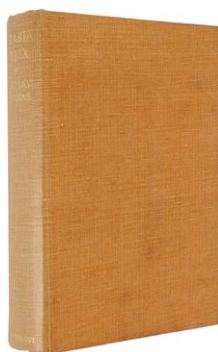


266. **THESIGER, Sir Wilfred Patrick.** *The Marsh Arabs.* London, *Butler & Tanner Ltd for Longmans, Green and Co Ltd*, 1964. £225

8vo. Original green cloth, spine lettered in black and gilt, dustwrapper (price-clipped); pp. [xiv], 242; monochrome photographic frontispiece and 32 plates bearing 109 photographic illustrations recto-and-verso after Thesiger, one double-page and two full-page maps after K.C. Jordan in the text; one of best preserved copies we had for a while; *provenance*: contemporary bookplate John and Margaret Streeter inside front cover.

First edition. *The Marsh Arabs* was Thesiger's second book, and is based on his experiences between 1950 and 1958, when he lived amongst the Marsh Arabs of Iraq for eight years, 'sharing the communal life of the villages and travelling by canoe throughout the marshes' (Alexander Maitland, ODNB); its publication in 1964 - extensively illustrated with Thesiger's own photographs - 'confirmed Thesiger's reputation as a writer and a photographer' (*loc. cit.*).

*The Australian collectors Streeter sold their art collection at auction in Melbourne in 1981.*

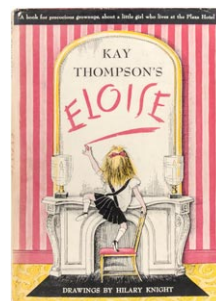


267. **THOMAS, Bertram.** *Arabia Felix: Across the Empty Quarter of Arabia.* With a Foreword by Colonel T.E. Lawrence (T.E.S.) and an Appendix by Sir Arthur Keith. London, *Jonathan Cape*, 1932. £325

8vo. Original cloth, spine lettered in gilt; pp. xxix, [3], 396, [2]; numerous photographic illustrations on plates, one large folding map; very light discoloration to cloth; otherwise a clean and fresh copy, together with a Middle-Eastern Christmas card produced in 1947, written and signed by Bertram Thomas to Lieutenant Commander (RN,

D.S.C., retired) George Frederick Dickens, as well as two portrait photographs of Thomas (repaired tears).

First edition, first impression. A classic account that describes Thomas' crossing of the 'Empty Quarter' from Salala on the southern coast of modern Oman to Qatar in the north. Thomas himself writes that in this work he endeavours 'to set forth as a straightforward narrative the things I saw and heard, and the experiences that befell me'. This is to understate one of the most exciting and readable twentieth-century travelogues by 'the compleat Arabian traveller enshrined', as T.E. Lawrence describes Thomas in his foreword to the work. The book contains Thomas' photos of Sheikh Abdullah, Mohamed bin Abdul-Latif bin Mani', and his brother Saleh bin Abdul-Latif bin Mani' and one of the earliest photos of Qatar Royal family. - From the library of a friend of Thomas and highly decorated member of the Royal Navy.



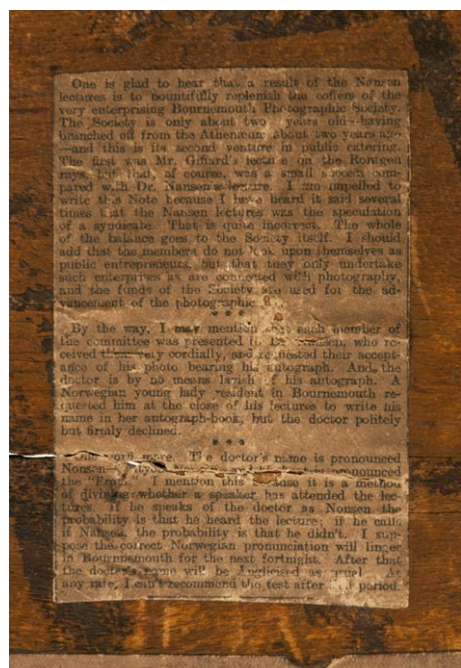
268. **THOMPSON, Kay (author).** Hilary KNIGHT (illustrator). *Eloise. A Book For Precocious Grown-Ups.* London; *Max Reinhardt*. 1957. £168

4to. Original dark red linson boards lettered in black, pinkish-red pictorial endpapers, preserved in pictorial dustwrapper; pp. [ii], 7-65; illustrated on every page in line and heightened in pink throughout; with a horizontally-folded lift-up plate depicting the elevator of the Plaza Hotel; externally and internally fine, without inscription; protected by an uncommonly good example of the unclipped dustwrapper (12s 6d) which shows some dusting and rubbing, a couple of small marks to spine, slight nicking, and mild abrasions to corners and head of spine.

First UK edition of the first Eloise title, published two years after the American edition. The Hollywood actress and singer Kay Thomson (1909-1998) was actually living at New York's *Plaza Hotel* when she dreamt up the idea for her character Eloise, its most famous fictional resident. Working hand in hand with the fledgling illustrator Hilary Knight she launched onto the US literary scene America's legendary heroine. The six-year-old child protagonist inhabits the *Plaza* with her 'rawther' British nanny, absent parents, a turtle named Skipperdee, and a dog Weenie, who looks like a cat.

Eloise's energy is unbounded and her chaotic careering about the *Plaza*, chronicling the people she meets, and her ever more inventive methods of entertaining herself, are cleverly reflected in the breathless prose, which lacks all punctuation. There are five Eloise books in total, beginning with this title, and followed by *Eloise In Paris* (1957); *Eloise at Christmastime* (1958); *Eloise in Moscow* (1959), and much later, and posthumously, *Eloise Takes a Bawth* (2002). It is often speculated that Thompson's goddaughter Liza Minnelli was the inspiration for the character.

A VERY RARE SIGNED ORIGINAL  
PHOTOGRAPH OF NANSEN



269. THOMSON, John. Nansen. Original studio photograph, signed by Nansen on the mounting board. *London, J. Thomson, 70a Grosvenor St., [1893].*

£2,800

Measuring 210 by 140 mm (mounting board 380 by 305 mm); out of the original oak frame with silver coloured wooden mounts and wooden back, original glass removed, only light discoloration and spotting to board, the photograph itself very well preserved.

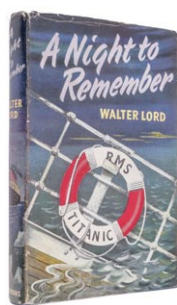
Unrecorded and signed three-quarter length portrait of the Norwegian explorer. We could only find out that a print of this photo was used on the front page of *Illustrated London News* of June 24, 1893, a copy of which is now joined with the original photograph.

The contemporary paper cutting pasted onto the wooden back panel tells us who commissioned the photo: 'One is glad to hear that a result of the Nansen lectures is to bountifully replenish the coffers of the very enterprising Bournemouth Photographic Society ... By the way, I only mention that each member of the committee was presented to Dr. Nansen, who received them very cordially, and requested their acceptance of his photo bearing his autograph. And the Doctor is by no means lavish of his autograph. A Norwegian young lady resident in Bournemouth requested him at the close of his lectures to write his name in her autograph-book, but the Doctor politely, but firmly declined'. We were able to find very few archival traces of Nansen's lecture, and Christchurch Historical Society dates the event to 1897.

'John Thomson was one of the most successful Victorian photographers. For ten years between 1862 and 1872 he travelled in the Far East, establishing portrait studios in Singapore and Hong Kong, as well as recording the topography and ethnography of Cambodia and China, which earned him the nickname "China Thomson". Thomson is now best known for his pioneering work of social documentation, published in monthly parts, with texts by Adolphe Smith, of portraits of London tradespeople, *Street Life in London* (1877). Thomson subsequently operated fashionable portrait studios in London, the last being operated in partnership with his son, John Newlands Thomson' (National Portrait Gallery, online).

The Scott Polar Research Institute has a lithographic portrait of Fridtjof Nansen, 'engraved by William Ward, after a painting by John Thomson, 1897' (different dimensions and altered background) <http://www.spri.cam.ac.uk/museum/catalogue/article/y50.22/>. It is in fact based on a painting after this photograph, and John Thomson is not known to have painted portraits. - The photo has been put back into the frame, which has been reassembled since the photos were taken.

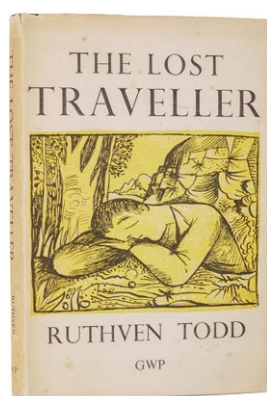




270. [TITANIC]. LORD, Walter. *A Night to Remember*. Longmans, Green and Co. 1956. £85

8vo. Original cloth and pictorial dust-jacket (not price-clipped), illustrated endpapers; photogravure plates; pp. xi, 187, a few minor marginal crinkles and short tears to wrapper, light offsetting to and from endpapers, but a very good copy.

First British edition. One of the best accounts of the sinking of RMS *Titanic*, the basis of Roy Ward Baker's film of 1958 starring Kenneth More.



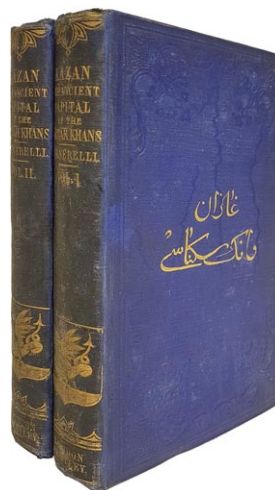
271. TODD, Ruthven. *The Lost Traveller*. London: The Grey Walls Press, 1943. £525

8vo., black publisher's cloth, spine lettered in copper gilt; original unclipped dust jacket with illustration by John Craxton, image echoed as frontis, with one further black and white illustration by Craxton acting as tail piece; pp. 159, [i]; corners and edges a little rubbed; head and foot of spine lightly pushed, some letters to spine a tad rubbed; slight lean; lower hinge a touch tender; internally very clean; jacket with some light spots and a little shelf wear; spine darkened and with some creases and chips to head; still very good.

First edition, signed by the author to the title-page. Published in a limited run, it was not reprinted until 1968.

A relatively undiscovered work by a writer whose primary medium, up until this point, was verse. The story is composed, as is noted in a later edition, by ideas which came to Todd in his dreams, with the plot plunging immediately into the unknown in the first paragraphs of chapter 1, where the protagonist is caught up in an explosion where "the sky had seemed to be flowing from a great open wound, and there had been a cry like that of some unearthly beast". When he awakens, he has been transported to an alternate world, where space and time are fluid constructs, the landscape is dotted with abandoned, lizard-ridden ruins, and the sun, encased in a circular rainbow, never sets.

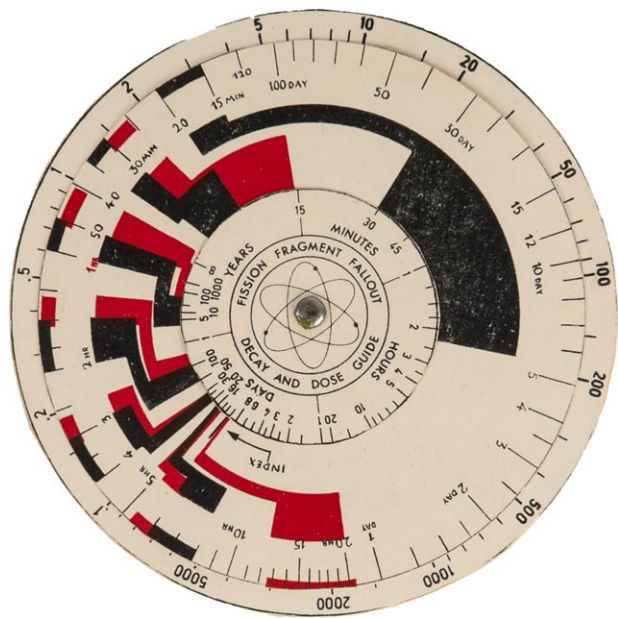
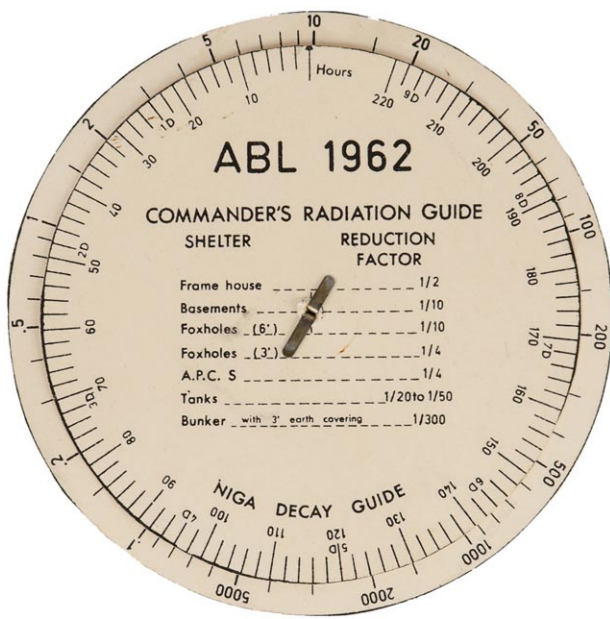
A surrealistic, obscure novel occupying the genre between fantasy, horror and science fiction.



272. TURNERELLI, Edward Tracy. *Kazan, the Ancient Capital of the Tartar Khans; with an Account of the Province to which it belongs, the Tribes and Races which form its Population, etc.* London, Richard Bentley, 1854. £2,450

Two volumes, 8vo. Original blue ribbed cloth, spines lettered and ornamented in gilt, covers ornamented in blind, front cover with Arabic script in gilt; pink endpapers, pp. viii, 338; vii, 316, two tinted lithographic frontispieces after the author with tissue guards; cloth a little rubbed, light offsetting to paste-downs, a very good set of a great rarity.

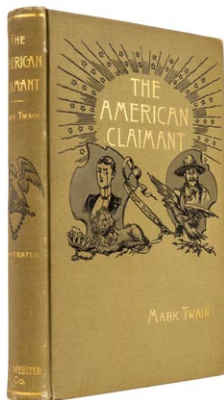
First edition. The author, tired of reading English accounts of summers spent in the 'two capitals' of Russia (St. Petersburg and Moscow), decided to travel to less reported parts of the country. These volumes relay his 'sketches' of 'the land which constituted in former days the Kingdom of Kazan' (modern-day Republic of Tatarstan). He interweaves his experiences with the history of the territory and makes a number of interesting observations on how the past of various religious sects and ethnic groups had determined their contemporary existence. The passage on the 'Raskolniki' affords an astonished view of religious practices common in the Russian Orthodox Church before the reforms of the mid 17th century. Edward Tracy Turnerelli was the son of a celebrated Irish-Italian sculptor, who had been trained as an artist as well. 'In 1836 he went to Russia where he spent eighteen years travelling to remote parts and drawing its ancient monuments' (ODNB). Turnerelli deals in detail with a variety of Western Central Asian peoples - Turcic and other - and their ancient capitals, such as Astrakhan, Sarai, the capital of the Golden Horde, Vyatka (now Kirov), the main city of the Vyatichi, a people of Eastern Slavonic and Finno-Ugric descent, whose social structure was that of a self-governing democracy. He further visits the provinces of Orenburg, Perm, Simbirsk and Saratov. This is a rare and sought after title; the last copy to appear on the market sold for £2,500 at the Franklin Brooke-Hitching sale (Sotheby's, September 2015).



274. U.S. ARMY. Commander's Radiation Guide. Washington D.C.: U.S. Army. 1962. £800

Double-sided volvelle with three concentric rings on one side and two on the other, maximum diameter 127mm, cream paper printed in red and black, fixed with steel folding tab at centre; fine.

Scarce. An apparent prototype of the ABC-MIAI RADIAC calculator, which was made in plastic and given to field commanders to calculate the radiation dosage to personnel in a nuclear fallout zone. Similar calculators had been produced for civilian use by William Orr and H. Hunter in the 1950s, but this was intended specifically for military use. Presumably it was superseded by plastic models because of the limited durability of paper.



273. TWAIN, Mark. The American Claimant. New York: Charles L. Webster. 1892. £298

8vo. Original green cloth lettered and decorated in gilt and black on spine and upper cover; pp. 278 + [8, advertisements]; frontispiece and numerous illustrations in the text by Dan Beard; a very nice, bright copy.

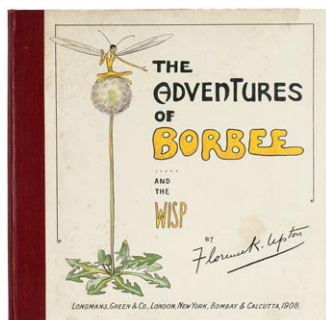
First edition of this follow-up to the author's *The Gilded Age*.





276. VAN SANDWYK, Charles (illustrator). [Kenneth GRAHAME]. "Open Road"; an original handcoloured engraving. Circa 2005. £1,200

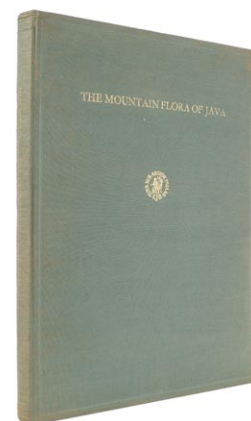
An original, and exquisite, copperplate etching from *The Wind in the Willows* printed in sepia, on fine, and untrimmed, cream artist's stock, image size 350 x 120mm, carefully handcoloured by the artist, depicting Ratty, Toad, and Mole strolling beside a horse-drawn gypsy caravan, against a rural backdrop, in a scene from "The Open Road" chapter of Kenneth Grahame's *The Wind in the Willows*; signed in pencil by the artist and titled "Artist's Proof".



275. UPTON, Florence K. (author and illustrator). *The Adventures of Borbee and the Wisp, The Story Of A Sophisticated Little Girl And An Unsophisticated Little Boy*. London; Longmans, Green & Co. 1908. £498

4to. Original red cloth-backed white pictorial boards, patterned endpapers; pp. [67]; illustrated with a pictorial title-page and a total of 31 exquisite coloured plates with line drawings and decorations in brown; an exceptional copy, externally bright and clean with only a very faint trace of dusting and mild speckling, internally fine throughout; scarce, especially in this condition.

First edition. The illustrator Florence Upton, together with her mother Bertha who wrote the text, were responsible for the famous series of pictorial Golliwogg books which began with *The Adventures of Two Dutch Dolls and a Golliwogg* in 1895. This delightful story, about a little fairy called Wisp, was conceived in a similar style and issued by the same publisher Longmans, Green & Co., but was both written and illustrated by Florence.



277. VAN STEENIS, C.G.G.J. (text), Amir HAMZAH and Moehamad TOHA (illustrations). *The Mountain Flora of Java*. Leiden: E.J. Brill 1972. £100

4to. Original cloth, gilt crest to front, gilt lettering to spine; pp. 90, 57 colour plates each with page of text; binding a little sunned, foxing to endpapers, otherwise very good.

First edition. A project that was ready for publication in 1939 and interrupted by the war, this beautiful book, illustrated by two local artists, was finally published after 33 years.

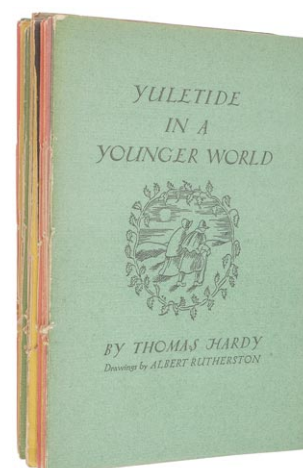


278. **VARIOUS.** A Complete set of Ariel Poems. London: Faber and Faber, 1927 - 1931. £1,750

A complete set of 38 issues; 8vo., original printed wraps, pp. [iv], each with one full-page illustration followed by a poem; some marginal toning and rubbing, some of the latter volumes offset; but all intact with original sewn pages; rare to find as a complete set.

First editions, comprising:

1. Yuletide in a Younger World by Thomas Hardy, drawings by Albert Rutherston.
2. The Linnet's Nest by Henry Newbolt, drawings by Ralph Keene.
3. The Wonder Night by Laurence Binyon, drawings by Barnett Freedman.
4. Alone by Walter de la Mare, wood engravings by Blair Hughes-Stanton.
5. Gloria in Profundis by G. K. Chesterton, wood engravings by Eric Gill.
6. The Early Whistler by Wilfred Gibson, drawings by John Nash.
7. Nativity by Siegfried Sassoon, designs by Paul Nash.
8. Journey of the Magi by T. S. Eliot, drawings by E. McKnight Kauffer.
9. The Chanty of the Nona, poem and drawings by Hilaire Belloc.
10. Moss and Feather by W. H. Davies, illustrated by Sir William Nicholson.
11. Self to Self by Walter de la Mare, wood engravings by Blair Hughes-Stanton.
12. Troy by Humbert Wolfe, drawings by Charles Ricketts.
13. The Winter Solstice by Harold Monro, drawings by David Jones.
14. To My Mother by Siegfried Sassoon, drawings by Stephen Tennant.
15. Popular Song by Edith Sitwell, designs by Edward Bawden.
16. A Song for Simeon by T. S. Eliot, drawings by E. McKnight Kauffer.
17. Winter Nights, a reminiscence by Edmund Blunden, drawings by Albert Rutherston.
18. Three Things by W. B. Yeats, drawings by Gilbert Spencer.
19. Dark Weeping by "AE", designs by Paul Nash.
20. A Snowdrop by Walter de la Mare, drawings by Claudia Guercio.
21. Ubi Ecclesia by G. K. Chesterton, drawings by Diana Murphy.
22. The Outcast by James Stephens, drawings by Althea Willoughby.
23. Animula by T. S. Eliot, wood engravings by Gertrude Hermes.
24. Inscription on a Fountain-Head by Peter Quennell, drawings by Albert Rutherston.
25. The Grave of Arthur by G. K. Chesterton, drawings by Celia Fiennes.
26. Elm Angel by Harold Monro, wood engravings by Eric Ravilious.
27. In Sicily by Siegfried Sassoon, drawings by Stephen Tennant.
28. The Triumph of the Machine by D. H. Lawrence, drawings by Althea Willoughby.
29. Marina by T. S. Eliot, drawings by E. McKnight Kauffer.
30. The Gum Trees by Roy Campbell, drawings by David Jones.
31. News by Walter de la Mare, drawings by Barnett Freedman.
32. A Child is Born by Henry Newbolt, drawings by Althea Willoughby.
33. To Lucy by Walter de la Mare, drawings by Albert Rutherston.
34. To the Red Rose by Siegfried Sassoon, drawings by Stephen Tennant.
35. Triumphal March by T. S. Eliot, drawings by E. McKnight Kauffer.
36. Jane Barston 1719-1746 by Edith Sitwell, drawings by R. A. Davies.
37. Invitation To Cast Out Care by Vita Sackville-West, drawings by Graham Sutherland.
38. Choosing A Mast by Roy Campbell, drawings by Barnett Freedman.



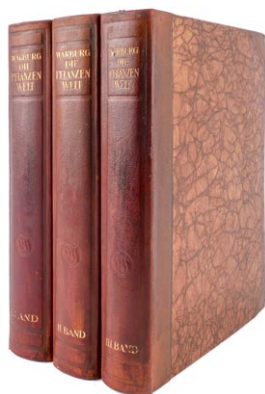




279. **WALT, Charles.** *Love in Chicago.* London, George Harrap, 1929. £98

8vo. Original dark blue cloth, with illustrated dust wrapper; pp. 250; a good copy with fading to the spine and some minor foxing, the rare dust wrapper with some splits and tears (no significant aesthetic loss), particularly to the front hinge with evidence of a prior tape repair.

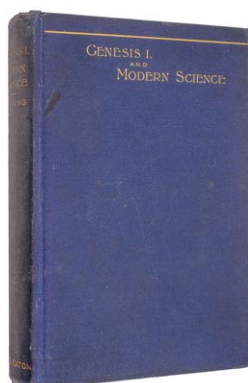
First edition. Taking the form of a daily diary, *Love in Chicago* is a book about a hired murderer who wanders into a web of love and lies, filled with moxie, gangsters and bullets spraying across the room. Charles Walt is a pseudonym of Albert Bein, an author and playwright who spent many of his formative years homeless, or in jail (from where he regularly smuggled out short stories).



280. **WARBURG, Dr Otto.** *Die Pflanzenwelt.* Leipzig: Bibliographisches Institut, 1923. £150

8vo. 3 vols. Original half brown leather, marbled boards; pp. xii + 619, xii + 544, xii + 552, 93 plates (many in colour with tissue guards featuring overlaid text) and text illustrations throughout; very good.

First edition. Text in German. A highly attractive and comprehensive guide to the plant kingdom.

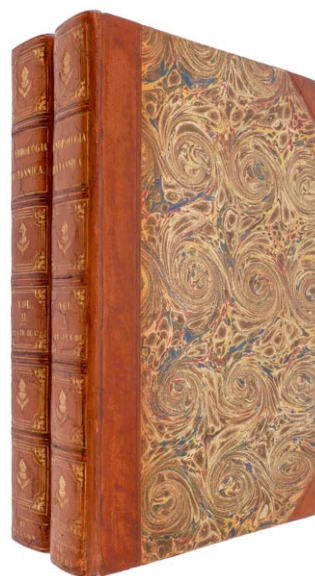


281. **WARRING, Charles B.** *Genesis I and Modern Science.* New York: Hunt & Eaton, 1892. £200

8vo. Original blue cloth, gilt lettering to front and spine, 1 folding table; pp. 245; a little bumping to extremities, spine dulled, very good.

First edition. *Scarce.* Charles Warring (1825-1907) was a scholar in Hebrew and cosmogony at the Collegiate

School in Poughkeepsie NY, and this book is an early example of 'concordism', an attempt to make Biblical history align with post-Darwinian natural science. In this case, the geological eras of Earth's history are seen to fit in with the seven days of Creation outlined in Genesis, with some robust jeering of T.H. Huxley thrown into the bargain.



282. **WATSON, Peter William.** *Dendrologia Britannica, or trees and shrubs that will live in the open air of Britain throughout the year.* A work useful to proprietors and possessors of estates, in selecting subjects for planting woods, parks and shrubberies; and also to all persons who cultivate trees and shrubs. Printed for the author, 1825. £2,650

8vo. 2 vols. Contemporary half brown calf, marbled boards, gilt spines with raised bands, marbled endpapers, all edges marbled; pp. lxxii + 30 + [14, indexes], 172 hand-coloured lithograph plates each with leaf of text; a little scattered foxing throughout, very good.

First edition. *Scarce.* Peter William Watson (1761-1830) was a native of Hull and an enthusiastic botanist who took part in the establishment of the botanic garden there in 1812. This work was issued in 24 parts and constitutes 'the most scientific work devoted exclusively to trees which has hitherto been published in England' (J.E. Loudon, *Arboretum Britannicum*, p. 188). The beautiful plates do not show complete trees but exquisite details of leaves and blossoms. Many of the trees are not indigenous to the British Isles and a number of North American, European and Asian species are included.

*Nissen 2110.*



283. **WAUGH, Evelyn.** *Scott-King's Modern Europe.* London: Chapman and Hall, 1947. £98

8vo. Original blue cloth, lettered to spine; upper edge black; with frontispiece duplicating original unclipped jacket, both designed by John Piper; pp. [vi], 88, [ii]; a very nice copy, end papers a little yellowed and previous inscription

to front paste-down; jacket with some darkening to spine and nicks to extremities; very good.

First edition. Waugh's satirical novella, set shortly after the First World War, tells the story of a middle-aged schoolmaster who travels to a country ruled by a military dictator. During his holiday, he is plunged into a nightmare of post-war totalitarian hospitality: into the life of Modern Europe. He comes to learn that this attempt to create a rational Utopia has only resulted in the opposite.

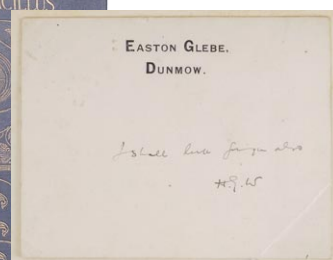
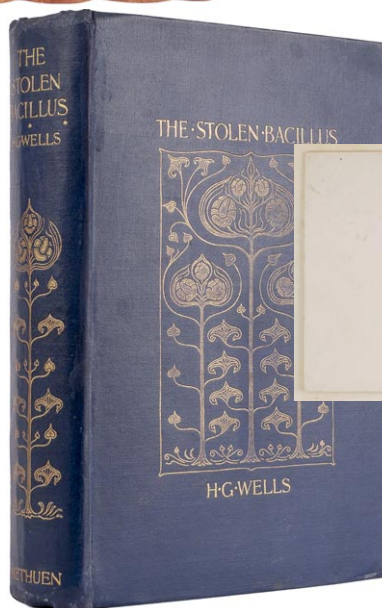
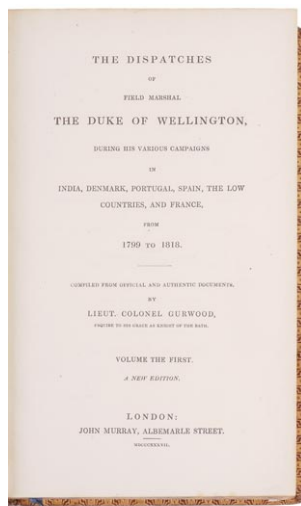
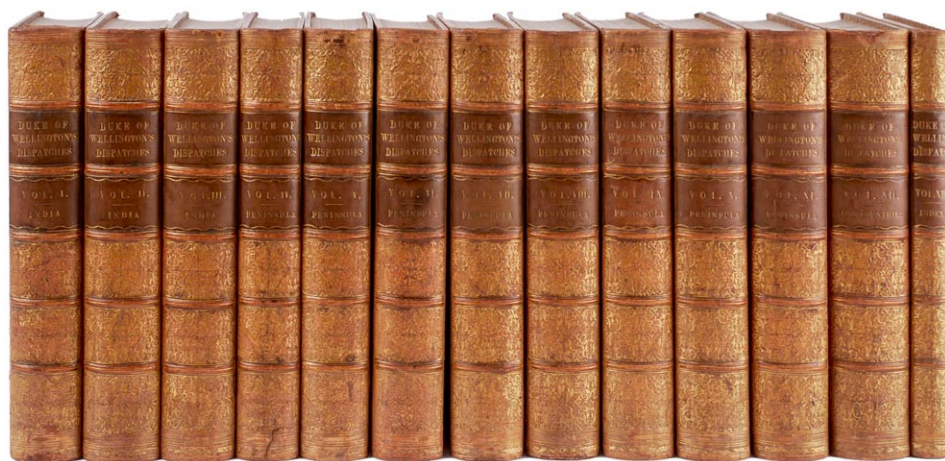


284. WAYMOUTH, Nigel. MOVE, July 11 Marquee. Screenprint after the original, signed by the artist with stamp for Nigel Waymouth & estate of Michael English, edition 59/150, 21st C. 860 x 560 mm. £250



285. WAYMOUTH, Nigel. 5th Dimension, Leicester. Original silk screen, printed by TSR, published by Osiris Visions Ltd, 90 Westbourne Terrace, London, c.1967. 780 x 525 mm. £250





**286. WELLINGTON, Arthur Wellesley, Duke of, and Lieut.-Col. John GURWOOD [editor].** The Dispatches of Field Marshall The Duke of Wellington, during his various Campaigns in India, Denmark, Portugal, Spain the Low Countries, and France, from 1799 to 1818. Compiled from official and authentic documents *London, John Murray, 1837-39.*

£3,450

8vo. 13 volumes, including index. Uniform contemporary full calf, spines richly ornamented in gilt and each volume with two lettering-pieces, inner dentelles ornamented in gilt, marbled endpapers and edges; occasional light wear or rubbing to bindings, internally very clean and fresh, 19th-century bookplates and ownership inscriptions of E. Gilbertson.

New edition (as usual), apart from volume IV and index, which are in first edition. An impressive and complete collection of documents on Wellington's career, illustrating the military history of the French Revolutionary and Napoleonic wars. The editor John Gurwood was Wellington's old friend and co-combatant, wounded several times including severely at Waterloo. He became private secretary at London number one in 1837 and 'was entrusted with the editing of the duke's general orders and selections from his dispatches' (ODNB).

**287. WELLS, H. G.** The Stolen Bacillus and other Incidents. *London: Methuen & Co., 1895.* £2,000

8vo., original blue cloth with gilt lettering and decorative design in gilt to upper cover and spine; preserved in a custom-made fall-down-back box; pp. [xii], 275, [i], 32 [advertisements, dated September 1895]; binding a little rubbed to spine edges with head and foot pushed; ever-so-slight lean; corners lightly rubbed and bumped; previous ownership bookplate to fep and sporadic foxing to prelims; p. 9/10 lightly detached by a few centimetres to internal hinge; still a very internally clean copy.

First edition of Wells second science fiction work, and his first collection of short stories. With an autograph card initialled from the author to Frazier Hunt tipped on to front paste down.

Containing, among others, *The Flowering of the Strange Orchid* (presumably influencing the cover image); *The Triumphs of a Taxidermist*; *The Flying Man* and *The Remarkable Case of Davidson's Eyes*. The title story covers great ground, switching from bioterrorism to comedy car chases, and a virus which turns skin blue. There are also cases involving swallowed diamonds, Ostrich auctions, and large bat-like creatures. The devil even features, at one point.

Most of the stories had already been printed, in *The Pall Mall Budget*, *The Pall Mall Gazette* and *St James's Gazette*, but were brought together for the first time in this volume.

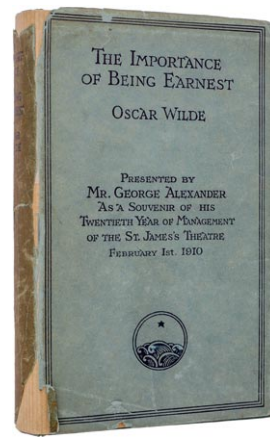


288. [WILDE] [Lord Alfred DOUGLAS] "Belgian Hare" (author). E.T. REED (illustrator). *Tails With A Twist*. London: Edward Arnold. [1898]. £188

Landscape 4to. Original white cloth-backed pictorial boards illustrated in blue and red to upper cover; pp. v + [72]; with 20 full-page plates after engravings heightened in colours of green, blue, red, honey and tan; an unusually fresh copy with mild dust-soiling, and a slim dent, to spine; abrasions to board edges; a couple of slight scratches, and small wear to forecorners; internally clean and sound with cracking to inner hinges and some attendant neat glueing, but otherwise very clean throughout with only a couple of small, and insignificant, marks.

First edition. A series of ridiculous nonsense verses on the subject of animals. This book was, reportedly, a model for Hilaire Belloc's *Bad Child's Book of Beasts*.

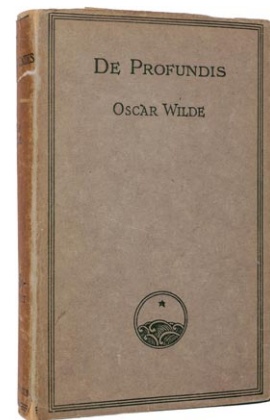
Lord Alfred Douglas (1870-1945), or "Bosie" as he became known, was an author and poet who is principally remembered for his relationship with Oscar Wilde. Their liaison gave rise to intense scandal in the 1890s leading to world famous trials in 1895. Wilde was incarcerated for sodomy in that year, sentenced to 2 years hard labour in Pentonville Prison, and then, famously, in Reading Gaol, where he penned the long and critical letter to Douglas "De Profundis", which was published some years later. The two had met in 1891 and embarked on a relationship despite Wilde being married with two children. In 1895 Douglas' father, the Marquess of Queensbury, against his son's wishes, attempted to protect the family reputation by accusing Wilde of being a predatory sodomite. Against all advice Wilde decided to prosecute him for libel. The first trial resulted in a hung jury but the judge settled on a retrial in which Queensbury provided witnesses to prostitution which resulted in the collapse of Wilde's case and leaving him to cover the defendant's costs. Wilde was then found guilty of homosexual acts, which resulted in imprisonment. Douglas and Wilde met again in Rouen in 1897, following the latter's release, but societal pressures on the pair led to eventual separation. Wilde died not long afterwards.



289. WILDE, Oscar. *The Importance of Being Earnest*. Methuen & Co. 1910. £600

8vo. Original green cloth, lettered in gilt to front and spine, in original dustwrapper; pp. x + [vi] + 181; spine of dustwrapper split and repaired, cloth very clean, very good.

Special limited edition of 1200 "presented by Mr. George Alexander as a souvenir of his twentieth year of management of the St. James's Theatre February 1st 1910". George Alexander was the theatrical impresario who produced and played a starring role in the first West End production of Wilde's most famous play and revived it in 1910 to mark his anniversary. The dustwrapper is extremely scarce and has preserved the book in a lovely condition.



290. WILDE, Oscar. *De Profundis*. London: Methuen and Co. 1915. £400

8vo. Original publisher's green cloth, gilt border and vignette designed by Charles Ricketts to upper board, lettered in gilt to spine, upper edge gilt, else uncut, in original dustwrapper; pp. xvi + 156; dustwrapper chipped to spine with closed tear to head, gilt cloth bright, very good. *Provenance*: inscribed to the collector and Beardsley scholar Rainforth Armitage Walker by Robert Ross the Canadian journalist, art critic and art dealer best known for his relationship with Wilde, to whom he was a devoted friend, lover and literary executor. Walker's bookplate to front pastedown.

Thirty-first edition, with "additional matter" including letters written from prison.

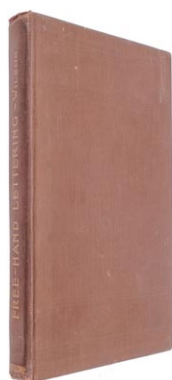




291. WILDSMITH, Brian (illustrator). Maurice MAETERLINCK (author). Maurice Maeterlinck's *Blue Bird*. Oxford; Oxford University Press. 1976. £128

4to. Original white pictorial boards, illustrated to both covers, pictorial endpapers, preserved in repeat pictorial dustwrapper; pp. 37; illustrated in lively colour throughout, largely with double-page plates; a fine and exceptional copy protected by an equally fine, price-clipped dustwrapper.

First Wildsmith edition, signed in black ink by the illustrator to upper pastedown endpaper. Maeterlinck's popular fairy play is adapted here in story form. Wildsmith was the set designer for a contemporary international film of the work and extends his collaboration here, providing a suite of images for the text.



292. WILSON, Victor T. *Free-Hand Lettering*. Being a treatise on plain lettering from the practical standpoint for use in engineering schools and colleges. New York: John Wiley & Sons. 1903. £98

8vo. Original brown cloth; pp. x + 95 + 16 [ads.], 32 plates; pencil doodling to front pastedown and rear flyleaf, otherwise very good.

First edition. With plenty of attractive samples of hand lettering.



293. WODEHOUSE, P.G. *Cocktail Time*. London: Herbert Jenkins, 1958. £98

8vo., original blue cloth, lettered in gilt to spine; with original price-clipped dustwrapper; pp. 222, [ii]; upper edge a tad spotted, otherwise a very good copy in unrestored jacket which is a little rubbed to extremities of spine and residue of price sticker to inside front flap; otherwise very good.

First edition. Second state binding of blue boards, otherwise the same as the first. This jaunty featuring Uncle Fred and a rogue brazil nut.

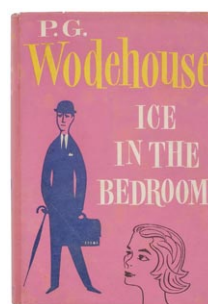


294. WODEHOUSE, P.G. *Jeeves in the Offing*. London: Herbert Jenkins, 1960. £225

8vo., original red cloth, lettered in gilt to spine; pictorial dustwrapper; pp. 205, [iii]; a near fine copy with ever-so-slight offsetting to fep and pushing to spine ends; jacket clipped with some minor creases and shelf-wear to lower panel; a lovely copy.

First edition, first issue, with the incorrect half-title reading 'A Few Quick ones' and the laminated wrapper.

The eighth Jeeves novel, adapted from the American version *How Right You Are, Jeeves* with a quintessentially British title. The plot sees Bertie Wooster paying a visit to his Aunt Dahlia at Brinkley Court, with Sir Roderick Glossop and Bobbie Wickham as recurring characters.

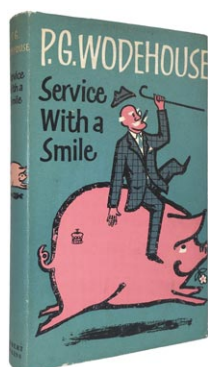


295. WODEHOUSE, P.G. (author). *Ice in the Bedroom*. London; Herbert Jenkins. 1961. £98

8vo. Original red linson boards lettered in black to spine, preserved in pink pictorial dustwrapper; pp. [vi], 7-223 + [i]; a very good, fresh copy with some spotting to the edges of the text block; jacket unclipped, with

spine a touch faded and some shelf wear and dirt marks, particularly to lower panel and rear flap; a very good copy overall.

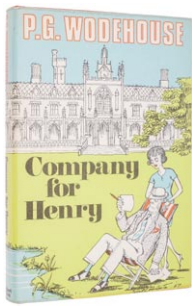
First U.K. edition, first impression, with title in gilt to spine. "Ice In The Bedroom just romps along from one sparkling situation to the next" (blurb).



296. WODEHOUSE, P.G. *Service With a Smile*. London: Herbert Jenkins, 1962. £98

Crown 8vo. original red cloth, lettered in gilt to spine; original dust wrapper; pp. 192; a nice bright copy, the edges a little spotted, particularly to upper; the wrapper clipped and lightly rubbed/toned with some bumps to corners, still very good.

First edition. The eighth full-length novel set at Blandings Castle, featuring the unstoppable Uncle Fred in his fourth and final appearance.



297. **WODEHOUSE, P.G. (author).** *Company For Henry.* London; Herbert Jenkins. 1967. £88

8vo. Original terracotta linson boards lettered in white to spine, preserved in pictorial dustwrapper; pp. [vi], 7-221 + [i]; a fine copy protected by a very nearly fine, unclipped dustwrapper (21s), designed by Osbert Lancaster, with a trace of light rubbing and dusting and a very short, closed tear to bottom edge of upper panel (7mm) now archivally repaired to the reverse with tissue.

First edition, first issue. A typical Wodehousian roll call of misadventures and escapades centring around a fabulously rare and valuable French paperweight.



298. **WODEHOUSE, P.G. (author).** *Sunset at Blandings.* London; Chatto & Windus. 1977. £68

8vo. Original aqua linson boards lettered gilt to spine, pictorial map endpapers, preserved in pictorial dustwrapper; pp. [x], 11-213; a fine copy protected by a similarly fine, price-clipped dustwrapper with publisher's adhesive price label (£7.95) overlaying the printed price to front flap.

First edition of Wodehouse's final, unfinished, novel which runs to 16 chapters of a planned 22 and which contains a selection of the author's own working notes for the book and his detailed remarks on the final stages of the plot. A fascinating insight into the workings of the author's creative mind for Wodehouse devotees.



299. **[WWI GAME]** *Trench Goal Football.* [London]: R.F. & S., [c.1914]. £975

Red and onlaid green card boards with cut-out game design printed in black; mounted inside wooden frame and perspex (H9.5" x W6.5" x D1") with printed instructions pasted beneath; a little overall wear-and-tear, with some watermarks and patches of rubbing to underside; the instructions, often lacking, and here remarkably intact; with '1915' in ink

decipherable on the back; metal ball bearing prone to getting a little stuck at the lower edge, else in perfectly functioning order.

A wonderful survival of a WWI dexterity puzzle, the aim being to guide the ball bearing 'football' through a warren of twisting trenches, avoiding the holes carefully guarded by caricatures of German military figures which will send you back to the beginning. Starting with the 'Kick off', your goal is to pass:

"Little Willie" (outside right), satirising a German trench from the Hohenzollern Redoubt strongpoint on the Western Front.

"Von Terpitz" (centre forward), a German Grand Admiral, who is pictured astride his submarine.

"Von Kluck" (outside left), a German General.

"Von Bulow" (inside left), a brutal Field Marshall.

"Von Hindenburg" (inside right), commander of the Imperial German Army. Hindenburg later went on to appoint Adolf Hitler as Chancellor of Germany.

"Von der Goltz" (right half), Prussian Field Marshall later appointed the military governor of Belgium.

"Von Moltke" (centre half), commander-in-chief and commander-in-chief of the German Army prior to the outbreak of WWI.

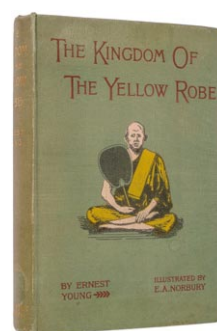
"Enver Pasha" (left half), leader of the Ottoman Empire at the time.

"Von Sanders" (left back), adviser and military commander to the Ottoman Empire.

"Count Zeppelin" (right back), creator of the pioneering rigid Airships.

And finally, the "Kaiser" (Goal). Surpass his gaping mouth to land squarely on his forehead.

No member of Sotheran's staff has yet made it past Hole 4.



300. **YOUNG, Ernest.** *The Kingdom of the Yellow Robe. Being Sketches of the Domestic and Religious Rites and Ceremonies of the Siamese ...* Third Edition. London, Constable, 1907. £235

Large 8vo. Original green pictorial cloth, lettered in gilt; pp. xvi, [2], 408, plates after photographs, illustrations in the text; light offsetting from endpapers, the first gathering roughly opened, otherwise a very good copy with a Boston company's bookplate inside front cover.

An important book on Thailand. The author had lived for several years in Bangkok and travelled the surrounding country studying the Thai way of life, food, rites, belief systems, social organisation and the architecture. In the sections on food Young points out the immense number of mobile food booths and the street food culture.





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*email:* [books@sotherans.co.uk](mailto:books@sotherans.co.uk)  
*web:* [sotherans.co.uk](http://sotherans.co.uk)