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RARE BOOKS

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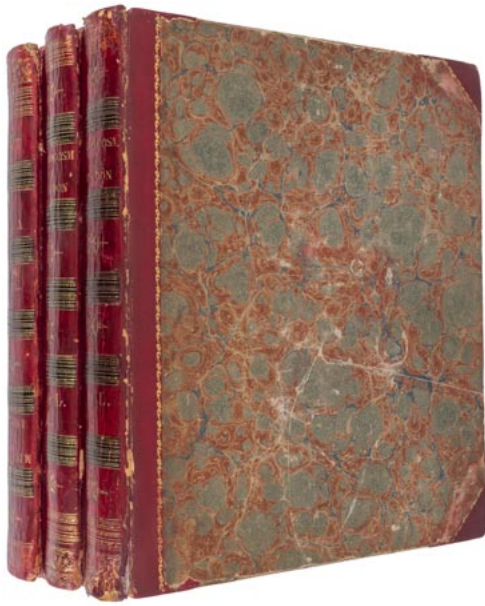
Red Catalogue Number One



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Sotheran's
EST. LONDON 1761





2. ACKERMANN *The Microcosm Of London; or, London in Miniature. London: Printed by T. Bensley for R. Ackermann, [1806-1810].* £8,000

Large square folios, 3 vols.; contemporary quarter red morocco over marbled paste-paper boards, decoratively ruled in gilt and blind; spine gilt in compartments with contrasting black leather bands gilt and lettering direct in gilt to spine; speckled edges; matching marbled endpapers; half titles, printed and engraved full-page titles complete in all three volumes; green ribbon markers; pp. [vi], [i], ii-iv, [i], 4-231, [vii]; [vi], [i], iv-vi, [i], 2-239, [vii]; [vi], [i], iv, [i], 2-280, [xii]; containing all 104 full-page and beautifully handcoloured aquatint plates by Ackermann, collated and all present and correct; the plates offset onto the facing page of text, as usual, binding worn, rubbed and scratched, but holding firm, some cracking to the leather along the spines; some light spotting to prelims and very marginal toning of the paper stock; perhaps a little shaky in the binding, but holding firm. *Provenance:* Bequest label from Alfred Corning Clark to his son, dated 1896, to the front paste-down, along with the crest of Elihu Phinney (with pen annotation saying it was purchased from this estate in 1878), and the Ex-Libris of F. Ambrose Clark; Corning Clark's name in ink to one of the ffep in all three volumes.

First editions all, with the text from 1806-7 and the plates from 1806-8. *Microcosm of London* was Ackermann's first major colour-plate work, originally issued in parts, and this copy has seven of Abbey's 'Key' plates in the first state.

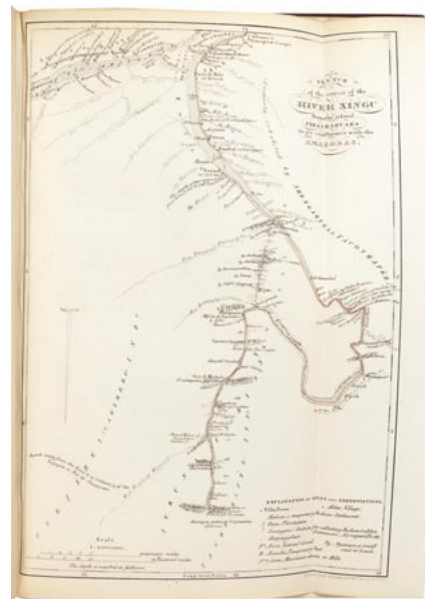
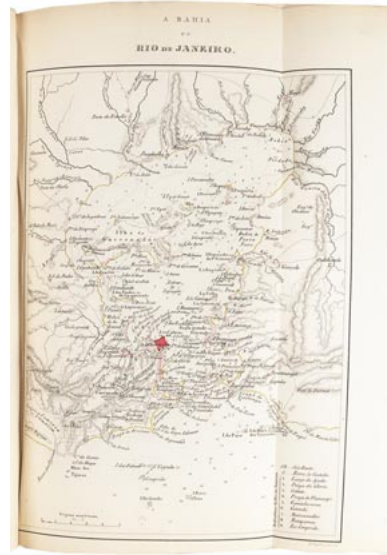
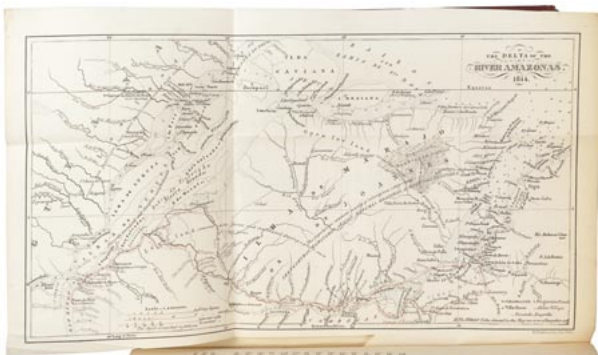
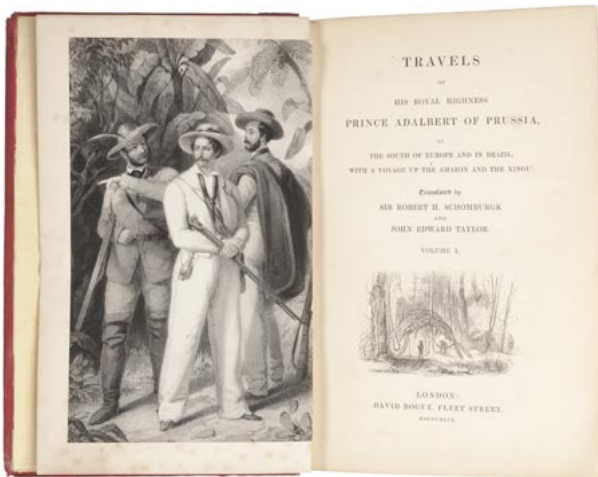
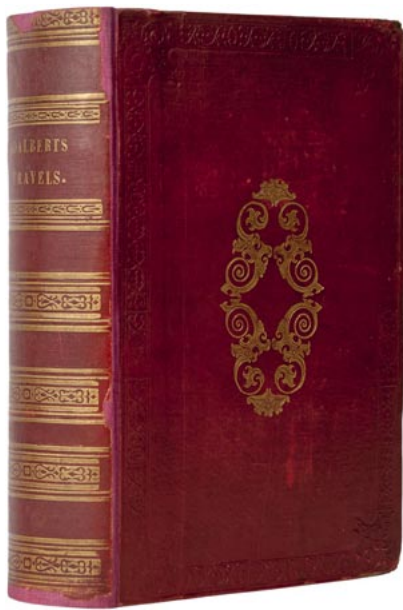
The first two volumes were written by William Henry Pyne, with the third composed by William Combe, all of whom focused primarily on the history of London rather than its aesthetics. "The book was issued in twenty-six monthly parts, each part containing four plates, and at 7s. a part, a price that was advanced early on to 10s. 6d. for non-subscribers. A thousand sets are said to have been issued, a statement that may be correct for the original part publication, but must be considerably short of the final number, when bound sets distributed later are taken into account" (Abbey).

One of the most famous colour plate books showing the scenes of London from the early 19th century, and the cornerstone for almost all collectors of books on this subject. The plates show a huge array of landscapes, scenes and historical events, including the great fire of London, the West India Docks, Sadlers Wells, the Bank of England, Covent Garden Market, the East India

Company and the House of Lords. Many of the buildings pictured here no longer exist, further offering a rare insight into the architectural layout of our capital city at the beginning of the 19th century. Each plate was drawn by Rowlandson, the English artist and caricaturist of the Georgian Era, noted particularly for his political satire and social observation, with the figures added by Augustus Pugin. Pugin's work culminated in the design of the interior of the Palace of Westminster in Westminster, London, but he is perhaps best remembered for the renowned clock tower, the Elizabeth Tower (formerly St Stephen's Tower), which houses Big Ben.

With so many copies broken up to sell as individual images, it is becoming increasingly rare to find all three volumes complete thus.

Abbey 212; Tooley 7.



3. ADALBERT, *Prince of Prussia*. Travels of His Royal Highness Prince Adalbert of Prussia, in the South of Europe and in Brazil, with a Voyage up the Amazon and the Xingú. Translated by Sir Robert H. Schomburgk and John Edward Taylor. London, David Bogue, 1849. £1,300

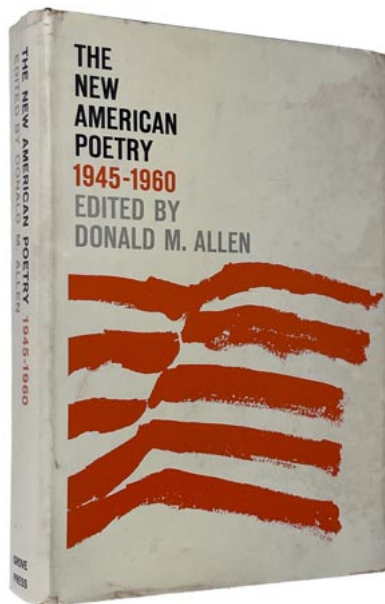
Two volumes in one, 8vo. Contemporary red cloth, spine ornamented and lettered in gilt, covers ornamented in gilt and blind, all edges gilt, yellow endpapers; pp. xvi, 338; v, 377, lithographic frontispiece, four lithographic folding maps with colouring in outline; rebound, using the original backstrip, wear to corners; apart from marginal foxing to frontispiece and very light toning a clean and fresh copy.

Scarce first English edition, preface by Alexander von Humboldt, after the first edition, in German, limited to 100 copies. Adalbert von Preußen (1811-1873), was a naval expert who consulted several governments and travelled widely. Adalbert's travel diary gives a vivid picture of Brazil during the early 1840s, with observations on trade and economy, wildlife (including hunting occasionally) and vegetation, encounters with indigenous peoples, and rambles in the Amazon basin.

There are two issues of this edition, one with Humboldt's name on the title the other one without. 'The two issues differ in no other way' (Borba de Moraes).

Sabin 162; Borba de Moraes p. 14 (calling for one map only); many copies contain only three maps.

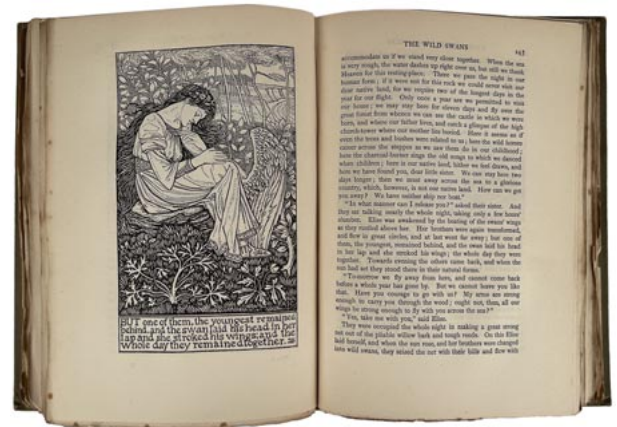
WITH GINSBERG'S CONTRACT



4. ALLEN, Donald M. (editor). *The New American Poetry. 1945-1960.* New York: Grove Press Inc., [and] London: Evergreen Books Ltd., 1960. £3,000

8vo. Publisher's black cloth, spine and upper board lettered in gilt; in the original illustrated dust wrapper (not price-clipped); top edge black; mustard endpapers; pp. xxiv, 454; author's signature to title; with a loosely inserted two-page mimeographed contract, signed by Allen Ginsberg~i~, dated 1958; slight toning to dust wrapper, with light chipping along top and lower edges; internally bright and clean, fine in the very good wrapper.

First edition, signed.~b~ Includes a two-page mimeographed contract, dated September 24, 1958, between Allen Ginsberg and editor Donald M. Allen regarding Ginsberg's contributions to this anthology. The contract, signed by both Ginsberg and Allen, details the royalty terms and Allen's broadly outlined objectives for the collection. Poems included in the anthology by a variety of poets such as Charles Olson, Allen Ginsberg, Jack Kerouac, Frank O'Hara, and John Ashbery.



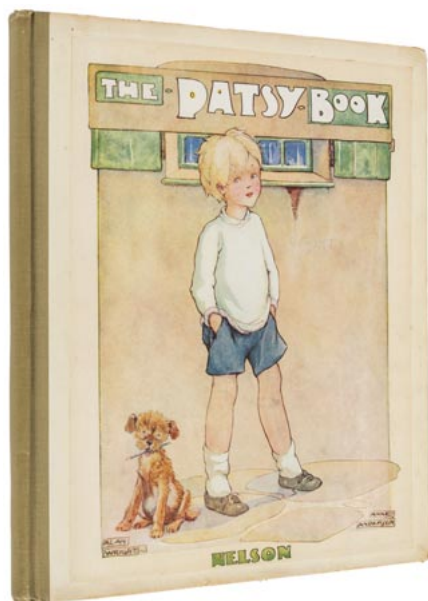
5. ANDERSEN, Hans Christian (author). H. Oskar SOMMER (translator). *Hans Andersen's Fairy Tales.* London; Published by George Allen. 1893. £225

8vo.; 2 volumes; publisher's olive green cloth pictorially blocked in darker green with a full-size design to upper covers by Gaskin, vignettes to lower boards, and gilt lettered spines, top edges gilt, other edges untrimmed, green floral endpapers; pp. xii + 398; xii + 426; xii + 426; with woodcut title-page vignettes, woodcut frontispieces to each volume and 100 Arts-and-Crafts woodcuts by Gaskin throughout, presented as full-, and half-page plates, smaller vignettes, tailpieces and decorative initials; a sound set with external rubbing, fading and scuffing to spines rendering the lettering inconsistently legible, yellowish mark to spine of volume II, wear (but no splitting or fraying) to spine ends, volume II with bruises to forecorners; both volumes internally good with a neat, and early, ownership name to free endpaper of volume II, volume I with scattered foxing to prelims and final leaves and toning to uncut edges but otherwise clean throughout; volume II with occasional light marking and dusting internally with a few small stains to inner gutters, one upper corner crease, 5 leaves carelessly opened with marginal losses to fore-edge margins, catching text on page 91 with loss of about 5 words; an elusive set.

First editions. A comprehensive collection of nearly 100 of Andersen's fairy tales including the most popular, "The Snow Queen"; "The Emperor's New Suit"; "The Little Mermaid"; "Thumbelina"; "The Ugly Duckling"; "The Little Match-Girl"; "The Wild Swans" and "The Red Shoes".

Arthur Joseph Gaskin RBSA (1862-1928), with his wife Georgie Gaskin, was a leading member of the Birmingham Group of Artists. He worked as an illustrator and designer, practising in the Arts-and-Crafts style having studied, under Edward R. Taylor at the Birmingham School of Art.





6. ANDERSON, Anne (illustrator). Alan WRIGHT (author). *The Patsy Book, Being the Adventures of Patsy, Patty and Pat.* London; Thomas Nelson & Sons Ltd. £230

4to.; publisher's olive green cloth-backed pictorial boards with a full-size onlaid plate by Anne Anderson to upper cover, pictorial olive green endpapers; pp. [56]; exquisitely illustrated throughout with pictorial title, coloured frontispiece and 12 additional fine and glorious coloured plates alongside line drawings throughout, many full- or three-quarter-page; a near fine copy in exceptionally clean and fresh condition without ownership marks or inscriptions, just small wear to forecorner tips and the usual offset-toning to free endpapers but otherwise blemish free.

First edition.



7. ANON. *Vallee D'Aoste, Arpy, Pension Bellevue.* Original lithograph with colour, linen backed, printed by Salussolia di G. Alifredi - Torino, Italy, 1947. 950 x 700 mm. £650



8. ANON. *Continental Hotel & des Bains, Saint-Raphael.* Original Hotel luggage label, c.1912. 105 x 145 mm.

The Hotel opened in the early 1900's as demand was growing on the Cote D'Azur for luxury accomodation during the Winter season.

The Hotel located opposite the beach soon attracted the wealthy elite. It became famous for its fine cuisne which was offered in its two large dining rooms arranged in a rotunda. The Hotel was demolished in the 1970's and a new building was erected still called the Continental. The Hotel however now only occupies the first floor in this prestigious building.

Printers: Imp. Imbert and Cie. Grasse.

Very rare.

£350



9. ANON. *Palace Hotel, Shanghai, The Hong Kong & Shanghai Hotels, Ltd.* Original Hotel luggage label, c.1930. 130 x 190 mm.

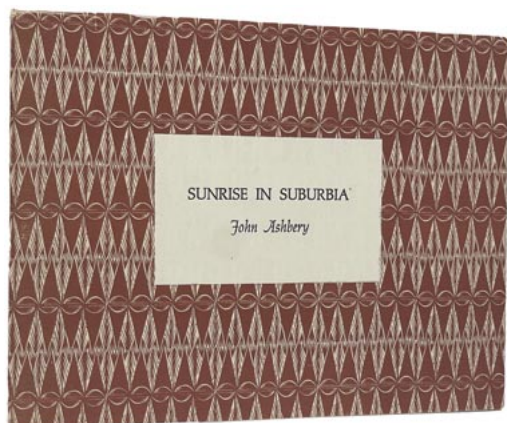
Hotel opened in 1908.

£275



10. ANON. Cortina D'Ampezzo e Le Tofane. Original lithograph with colour, linen backed, printed by L. Salomone, Roma, Italy, c.1930. 1010 x 700 mm.

Cortina is a town and comune in the heart of the southern (Dolomitic) Alps in the province of Belluno, in the Veneto region of Northern Italy. Situated on the Boite river, in an alpine valley, it is an upscale summer and winter sport resort known for its skiing trails, scenery, accommodation, shops and après-ski scene, and for its jet set and Italian aristocratic crowd. £6,500

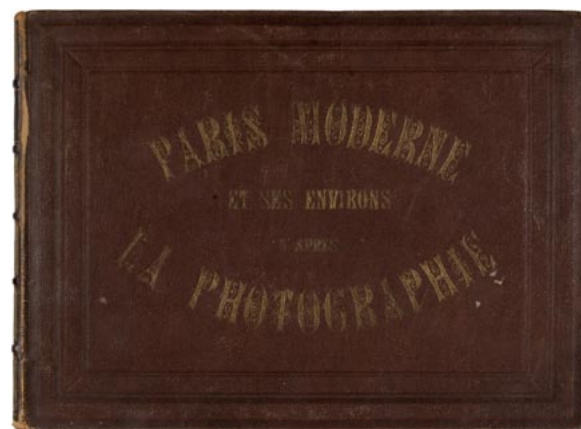


11. ASHBERY, John. Sunrise in Suburbia. New York: The Phoenix Bookshop, 1968. £450

Oblong 8vo. Original printed wrappers over card; unpaginated [pp. 20]; signed by the author; slight chip and small vertical tear to upper margins of both upper and lower panels; slight toning to endpapers, a near fine copy.

First edition, signed. This edition limited to twenty-six copies lettered A to Z, not for sale, and one hundred copies, numbered and signed by the author, this being no. 42. A central figure in the New York School of poetry, Ashbery is known for his poetic style of surreal and stream-of-consciousness poetry, with his texts often exploring themes of perception, language, and everyday experience through a lens which intertwines the ordinary with the extraordinary. This work, *Sunrise in Suburbia* features his blending of the mundane with the poetic, ultimately juxtaposing the common, everyday experience of a suburban morning with a more profound contemplation of existence. This poem is able to capture the quiet unnoticed beauty of suburban life whilst delving into deeper reflections upon time and the passage of life.

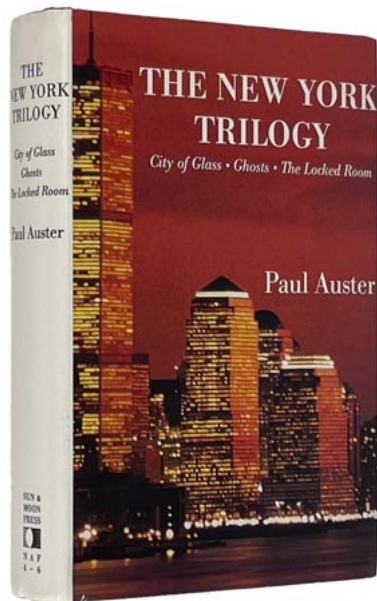
GAY PARIS



12. AUBRUN, and Charles Claude BACHELIER. Paris moderne et ses environs d'après la photographie [cover title]. [Paris, Ledot Jeune, c. 1860]. £800

Oblong large 4to. Original brown morocco-backed pebble-grained cloth, spine with raised bands, ruled and lettered in gilt, front cover ruled in blind and lettered in gilt; 50 tinted lithographic plates; light rubbing to extremities, front free endpapers renewed; first plate minimally spotted, one with short marginal tear; otherwise a very good, clean and complete copy.

Very rare pictorial album of Paris during the the Second Empire, the Paris of Jacques Offenbach, urban mass culture and immense wealth and poverty, as described by Zola. The very few albums with that title we were able to trace contain fewer plates, sometimes 48, 45 or only 28. The numbering is not consecutive, which might indicate that the publisher Ledot compiled albums on demand and for different markets. Photography is certainly the basis for many images, with the speeding carriages and the moving crowd of Paris added by the artists.



13. AUSTER, Paul. *The New York Trilogy*. Los Angeles: Sun & Moon Press, 1994. £1,000

8vo. Rust-coloured publisher's cloth, backstrip lettered in silver; in the original unclipped pictorial dust jacket, showing a photograph of the city skyline; grey endpapers; pp. [ix], 10-464, [viii]; spine ends compressed, some ink finger marks to the outer edge of pages; else near-fine in the like dust jacket which is a touch creased to extremities, a couple of minor dirt marks the only other defects.

First American collected edition of the *New York Trilogy*, with full number line 1-10. Comprising *City of Glass*, *Ghosts* and *The Locked Room*, the volume is presented here for the first time in a cloth binding.

Paul Auster (1947-2024) was an American writer and filmmaker. Born in New Jersey, he began writing at the age of eight when, after missing out on autograph from his baseball hero because he didn't have a pencil, he began to carry one around with him wherever he went. Later, at a summer camp, he witnessed the tragic death of a boy just inches away from him who was struck by lightning. The event strongly impacted his life, and understandably became a prominent feature in his writing.

Auster gained renown for this series of three experimental detective stories published collectively as *The New York Trilogy*. The first volume, *City of Glass*, appeared in 1985, and tells the story of a private investigator who descends into madness. The second, *Ghosts*, was published the following year, and follows a private eye similarly immersed in the life of the man he is investigating. The final novel, *The Locked Room* takes a new focus, describing the story of a writer in a creative slump. The title of the last book takes its name from the famous 'Locked Room' mysteries typical of early detective fiction.

One reviewer puts the curious mix of detective and post-modern fiction well: "Imagine how Raymond Chandler might have told stories" he writes, "if he had spent too much time reading contemporary literary criticism."



14. AVIATION IN THE LEVANT. Lydda - H3 - Habbaniya. Strip No. 11. Scale 1/1000,000. [London, Ordnance Survey] for the War Office, 1945. £365

Linen-backed folding map, printed in six colours, measuring 112 by 32 cm; very light spotting or toning to margins, three numbers in ink in lower margin; a very good example of a very rare flying map in the typical strip format.



15. BALLARD, J.G. *Crash*. London: Jonathan Cape, 1973. £1,000

8vo., original blue boards, lettered in gilt to spine with publisher's device to foot; stylised dust jacket with wrap-around image designed by Bill Botten; pp. [vi], 7-224; spine tips lightly compressed; else a near-fine copy in very good dust jacket which is a touch sunned to the spine and lower panel; lightly creased to edges and along folds; the tiniest touch of discreet blue pen to restore head and foot of spine.

First edition. Adapted into film in 1996 by David Cronenberg, starring James Spader and Holly Hunter.

A highly controversial work, exploring the experiences of a group of car-crash fetishists who become sexually aroused by staging and participating in car accidents, inspired by the famous crashes of celebrities. Unsurprisingly, opinion was highly divided upon publication, with the New York Times writing "hands-down, the most repulsive book I've yet to come across" and another reviewer returning the verdict "This author is beyond psychiatric help. Do Not Publish!".

Ballard, however, wrote of his work: "Throughout *Crash* I have used the car not only as a sexual image, but as a total metaphor for man's life in today's society. As such the novel has a political role quite apart from its sexual content, but I would still like to think that *Crash* is the first pornographic novel based on technology. In a sense, pornography is the most political form of fiction, dealing with how we use and exploit each other in the most urgent and ruthless way. Needless to say, the ultimate role of *Crash* is cautionary, a warning against that brutal, erotic and overlit realm that beckons more and more persuasively to us from the margins of the technological landscape."



16. **BAR-AM, Micha, and Azaria ALON.** *Across Sinai*. Introduction by Yohanan Aharoni. *Hakibutz Hameuchad Publishing House and "Lamerhav"*, 1957. £300

Square small 4to. Original cloth-backed illustrated boards; pp. xv, 77, [3], text in Hebrew and English, illustrated throughout in photogravure; light marking to binding, and a little toning to endpapers; *provenance*: from the collection of the South African Notary Public, Nathan Morris Abramowitz with his stamp and typed label inside covers, gift inscription, dated 1963, on front fly-leaf 'If not the country, so have its pictures and remember your time here' on front fly-leaf.

First edition. Azaria Alon was the father of the Israeli environmental movement; Micha Bar-Am a photojournalist and celebrated *Magnum* photographer. This is his first photobook. Historical background of this very rare publication is the Suez Crisis which saw Sinai occupied by Israeli forces from November 1956 to March 1957.

COPAC locates two copies, in the Tate and at Manchester University; *OCLC* adds two more copies at Antioch College and Strasbourg University.



17. **BASRAH.** Colour-lithographic Map. No place or printer, c. 1925. £300

Linen-backed and folding, measuring 47 by 61 cm; explanation in French and English pasted onto verso; very well preserved.

This rare map has the Imperial Airways route to Basrah drawn and lettered by hand in lilac ink. In 1927 Imperial Airways took over the RAF Baghdad - Cairo service and extended it to Basra.



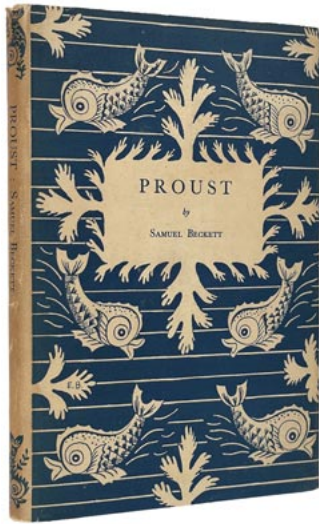
18. **BEALE, Thomas.** *The Natural History of the Sperm Whale ... To Which is Added, A Sketch of a South-Sea Whaling Voyage.* London, John van Voorst, 1839. £1,850

12mo. Contemporary half-calf over marbled boards, rebaked ; pp. [iii]-vi, [7]-12, 393, frontispiece and 2 plates, wood-engraved illustrations in the text; wear to corners, bound without half-title; internally remarkably clean and fresh.

Very rare revised and enlarged second edition of 1839. The work was first published in 1835 in an edition of 133 copies. 'From its first appearance Beale's book has been recognised as an essential reference for studies of whales and whaling. It provides for the sperm whale and the British Southern whale fishery, a handbook similar to that supplied for the Greenland Right whale and the Northern whale fishery by William Scoresby junr in his *An Account of the Arctic Regions* [...] Beale was one of the first observers, if not the first, to provide an accurate description of the sperm whale's appearance, habits, and general biology' (p. v in the 1973 reprint). The work is also notable for providing one of the primary sources used by Melville in the composition of the whaling scenes in *Moby Dick*.

Chavanne 1006; Denucé 1254; Sabin 4108; Spence 105.

Provenance: Posthumous bookplate Brian Birley Roberts inside front cover, his signature on opposite fly-leaf. Brian Burley Roberts, inspired as a child by reading Raymond Raife's *The Quest for the Arctic Poppy*, became a Polar ornithologist, researcher and the father of the Antarctic Treaty. 'While an undergraduate, he organized and led the Cambridge University Expedition to Vatnajökull in Iceland in 1932 and the Cambridge University Expedition to Scoresby Sund in East Greenland in 1933. Roberts joined the British Graham Land Expedition, 1934-1937 (leader John Rymill), as an ornithologist, spending the austral winter of 1935 at the Argentine Islands and, after an operation to remove his appendix, the following winter on South Georgia where he studied Antarctic birds and elephant seals ... In 1946, he joined the Scott Polar Research Institute in Cambridge, as a part-time research fellow' (<https://archiveshub.jisc.ac.uk>).



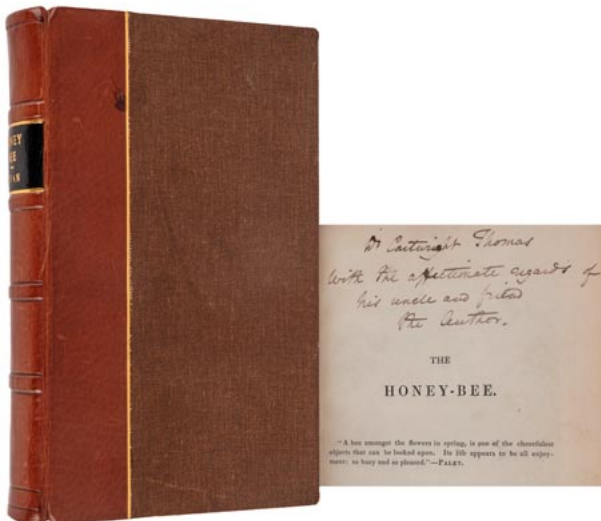
19. BECKETT, Samuel Proust. London: Chatto & Windus, 1931. £350

Small 8vo., cream boards decorated in brown ink to both covers and spine; in the matching blue and white printed dust jacket (2s. Net); pp. [ix], 2-72, [iv]; end papers lightly offset; edges with a few spots; the jacket a little browned to spine; else a near-fine copy in very good jacket.

First edition, first impression, with the misprint "holder" for "holder" on p. 70.

Proust was Beckett's second published work, following a limited edition poetry pamphlet the previous year. It was written in the summer of 1930, during his stay at the *École Normale* in Paris. By the end of September, he delivered it by hand to Charles Prentice at Chatto and Windus. The book sold 2,600 copies by 1937, and the remaining 400 copies were remaindered by 1941. In retrospect, Beckett dismissed it as having been written in "cheap flashy philosophical jargon" although the work was widely celebrated.

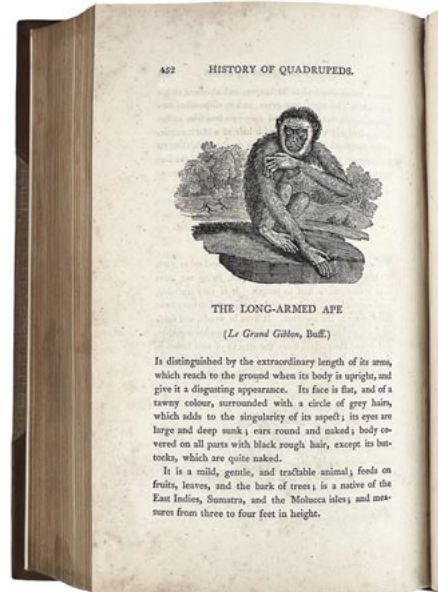
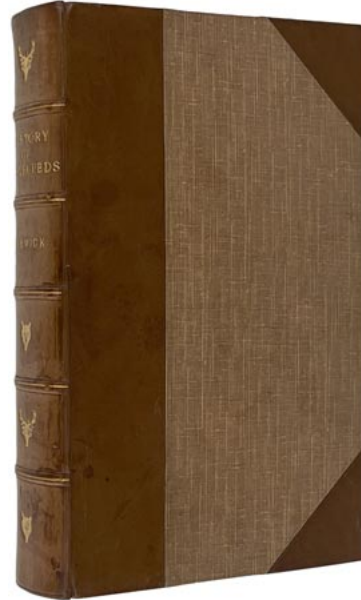
An early study of Marcel Proust, whose theories of time were to play a large part in Beckett's own work.



20. BEVAN, Edward. The Honey Bee. Its Natural History, Physiology and Management. Van Voorst. 1838. £250

8vo. Later quarter brown calf, spine with raised bands, black morocco gilt lettering piece, all edges marbled; pp. xxiv + 447 + [4, ads], frontispiece, illustrated title page, text engravings throughout; very good. *Provenance*: half-title inscribed by the author "Dr Cartwright Thomas/ With the affectionate regards of/ his uncle and friend/ the author".

Second edition. First published in 1824, this comprehensive book established Bevan, a retired physician from Herefordshire, as a national authority on bee-keeping to the extent that this expanded second edition bears a long and personal dedication to Queen Victoria, with some not-so-subtle attempts to equate her unconventional accession to the throne with that of a queen bee: "The queen of every bee-community has been destined to fill her high station, from a very early age, (not always from her birth)..." (p.iv).

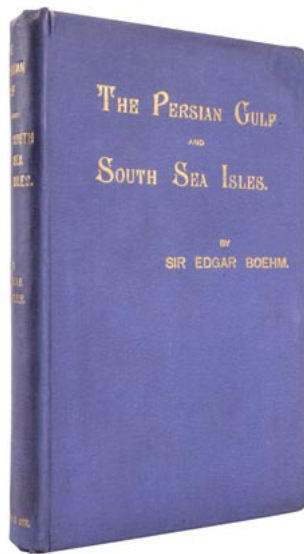


21. BEWICK, Thomas. A General History of Quadrupeds. The Figures Engraved on Wood by Thomas Bewick. Newcastle upon Tyne: Printed by Edward Walker, for T. Bewick and S. Hodgson. 1807. £450

Royal 8vo. Later half brown calf, spine with raised gilt bands, tools and lettering, marbled endpapers, all edges gilt; pp. x + 525 + [1]; 225 fine wood-engravings of quadrupeds, III vignettes, tail-pieces, etc., by Thomas Bewick; bookplate of previous owner to front pastedown, a few occasional spots, very good.

Fifth edition. First published in 1790, "the book met with an instant and overwhelming success" (Roscoe) and along with his other masterpiece, the *British Birds*, forms the cornerstone of all Bewick collections. To this edition one new figure (Musk Bull) is added, and a number of his others reworked.

Roscoe 5b.

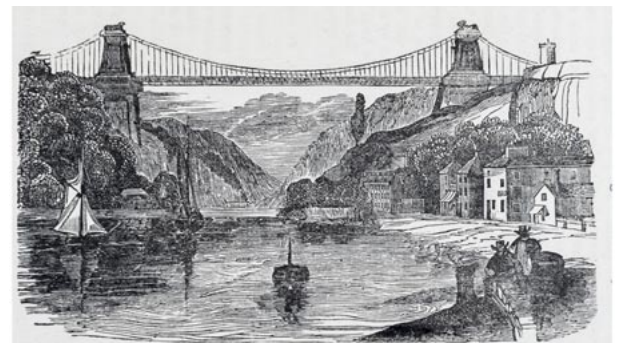


22. BOEHM, Sir Edgar Collins. *The Persian Gulf and South Sea Isles*. London, Horace Cox, 1904. £1,500

8vo. Original blue cloth, lettered in gilt; pp. xii, [4], 180, plates after photographs; light browning to endpapers with offsetting to adjacent pages, name on half title, otherwise very good.

First edition, very rare. The son of one of the most celebrated Victorian sculptors and medallists embarked on a rather unusual tour. In 1901 he travelled with a civil servant from the embassy at Constantinople 'to try a British subject in Baghdad' (p. vii). Off the beaten track he visits Muscat and Bahrain, Basrah and the Marsh Arbas, Baghdad, the Euphrates and Kerbala, Amara, then hopping over to the Persian side of the Gulf, venturing inland before returning to Muscat. The second, and lesser, part of the book, starting on p. 105 is a journey from New Zealand to the South sea islands of Tonga, the Vava'u island group, Samoa, and Fiji, with encounters of cannibals and two plates depicting them going about their business.

COPAC lists copies at SOAS, in the BL, at Oxford, in the London Library and in the National Library of Scotland only.



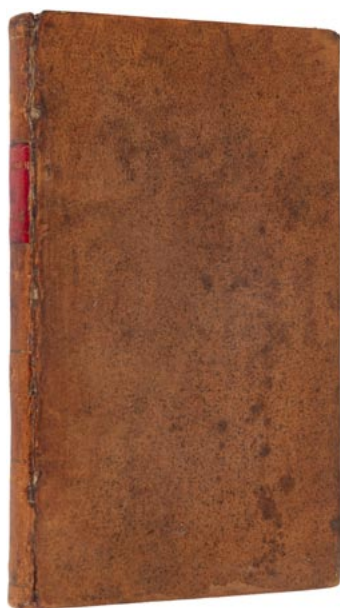
23. BOLTON, James [publisher]. *Bolton's Visitors' Guide to Clifton, Bristol, Hotwells, and Neighbourhood; with Maps and Illustrations*. To which is added the Handbook to the Bristol & Clifton Hotwells. Bristol, James Bolton, [1857]. £575

Two volumes in one (as issued), small 8vo. Original publisher's cloth, large printed title labels to both front and rear cover; pp. vi, [7]-79, wood-engraved frontispiece, two double-page lithographic maps, wood-engravings in the text; [*the second work*:] pp. 60, [36, illustrated advertisements], wood-engraved frontispiece, large folding geological section of Clifton Rocks with hand-colouring, one wood-engraved plate; binding only a little marked, the second work on evenly toned paper stock, the folding section with small repair to marginal tear along at fold; a very good copy.

First edition of the first work, incorporating the first edition of the second work, which was published separately in 1853 by Chilcott in Bristol. When Bolton planned his more sight-seeing oriented guide-book he must have bought the remainders of Chilcott's balneological guide and incorporated it into his new publication. Clifton is the posh and picturesque end of Bristol, where soon the world-famous suspension bride was to be built.

COPAC locates a single copy, at University of Leicester; the second work on its own is located at Cambridge only; not in the British Library.

AN IMPORTANT, EARLY WORK ON BEE-KEEPING BY
'THE MOST ABLE AND THE BEST KNOWN OF SCOTTISH
BEE-MEN'



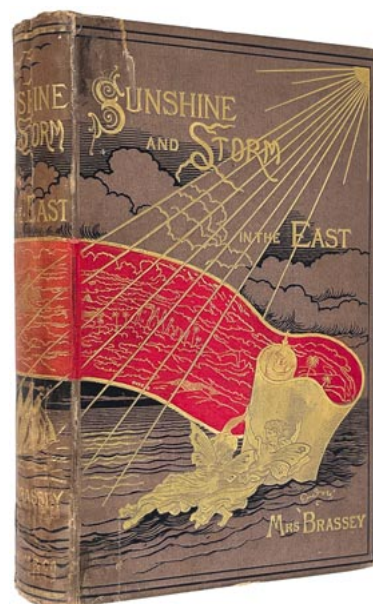
24. **BONNER, James.** *A New Plan for Speedily Increasing the Number of Bee-Hives in Scotland; and which May be Extended, with Equal Success, to England, Ireland, America, or to any Other Part of The World Capable of Producing Flowers.* *Edinburgh and London: J. Moir for W. Creech, Bell & Bradfute, P. Hill, Mudie & Son, and the author, and T. Kay, 1795.* £1,000

8vo Contemporary full calf, spine with red morocco gilt lettering piece; pp. [2 (title, verso blank)], xx, 258, [2 (advertisement and errata)]; front hinge tender, very good. *Provenance:* front pastedown with bookplate of the last Lord Banff, William Ogilvy of Forglen.

First edition. Bonner was the son of James Bonner the elder, an enthusiastic and successful bee-keeper, who, his son recalled, 'frequently boasted, that, in good seasons, he made as much money by his bees, as nearly purchased oat-meal sufficient to serve his numerous family for the whole year. He purchased a large quarto Bible with the wax produced in one year from his hives, which served as a family book ever after; and his house was always well supplied with honey, and a kind of weak mead, which served for drink at all seasons of the year' (p. iv). James Bonner the younger was Bee-Master at Auchencrow, near Berwick-on-Tweed, and is described by *British Bee Books* as 'the most able and the best known of Scottish bee-men'. *A New Plan* was founded upon Bonner's earlier work *The Bee-Master's Companion, and Assistant* (Berwick: 1789), 'which', as the author states in his preface, 'he was happy to find, attracted the notice, and procured him the patronage, of many respectable and public-spirited gentlemen. Encouraged by these flattering marks of approbation, he had thoughts of publishing a second edition; but as, in the continued prosecution of this his favourite study, he has made a number of very important discoveries relative to these useful insects, he thought it better to present these new ideas, along with the substance of his former work, compressed into as small bounds as possible, in a new form, and under a new title, than merely to reprint the old work with additions' (pp. viii-ix).

British Bee Books 151; Cox III, p. 535; ESTC T131963; cf. Fussell II, p. 134.

THE ONLY [?] BINDING BY GUSTAVE DORÉ



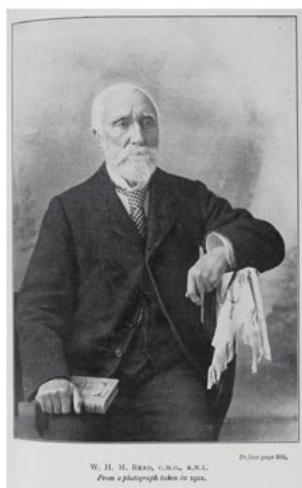
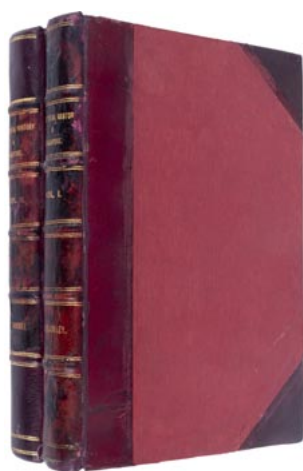
25. **BRASSEY, Annie, Lady.** *Sunshine And Storm In The East, or Cruises to Cyprus and Constantinople.* *London, Longmans, Green & Co., 1880.* £600

8vo. Original pictorial cloth in red, brown and gold, designed and signed in the plate by Gustave Doré, bound by Simson and Renshaw; pp. xx, [2], 448, wood-engraved vignette on title, with wood-engraved frontispiece, eight wood-engraved plates (all with tissue guards) and over 100 wood-engravings in the text, colour-printed folding maps at either end of the volume; apart from slight restorations to hinges and front cover, offsetting from endpapers and maps, a very good copy of an increasingly rare title, especially in the original publisher's binding, ownership inscription of Miss Strickland inside front cover and at top of title-page.

First edition of an account of a classic private luxury cruise of the Mediterranean with a strong focus on the Levant (including Cyprus and Malta) and illustrations of city- and landscapes, street scenes, as well as regional jewellery, written by one of the most prominent women travellers of the Victorian period, Anna "Annie" Brassey (née Allnutt), Baroness Brassey (1839-1887), who had her household and family on board of the *Sunbeam* and keenly observed societies and cities, collected artefacts and took photos, a large portion of which are now owned by the Huntington Library.



26. **BRODERS, Roger** (1883-1953). Monte Carlo. Lithograph after the original, printed in France, by CIWLT, 1989. 890 x 560 mm. £550



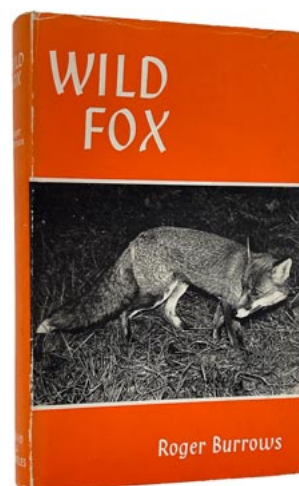
27. **BUCKLEY, Charles Burton**. *An Anecdotal History of Old Times in Singapore. From the Foundation of the Settlement under the Honourable the East India Company, on February 6th, 1819, to the Transfer to the Colonial Office as Part of the Colonial Possessions of the Crown on April 1st, 1867.* Singapore, Fraser and Neave, 1902. £3,250

Two volumes, 8vo. Contemporary maroon half morocco over cloth boards, raised bands to spine, lettered in gilt, re-backed, retaining good portions of the original spines; pp. [vi], xii, [2], 406; [ii], [407]-790, [xxii, index], with 2 maps on one folding sheet and 18 monochrome plates (including one map); only light wear to extremities; folding map with repaired tear, a little offsetting to title-pages, even very light toning to paper stock; *provenance*: contemporary illegible ownership inscription inside front covers.

First edition, very rare. Charles Burton Buckley (1844-1912) wrote *An Anecdotal History* as one of the leading English authorities on the (then) British colony of Singapore. Having left his homeland to travel to a warmer climate in 1864, he spent most of his life working and

researching in Singapore before being appointed to the Johore government in 1899. At one juncture, he became part of the private entourage of the Sultan of Johore, whose family were responsible for the ceding possession of the island to the British in 1824 (though it had been a British outpost since 1819). He bought and revived the Singapore Free Press, which had ceased publication in 1869, which proved to be an extremely successful move, lasting until 1962 when it merged with another paper. The creation of his widely acclaimed *Anecdotal History* relied heavily on information and sources gathered for the paper, making it extensively researched and reliable.

The *History* provides an account of Singapore from its founding by the East India Company up to its attainment of the Crown Colony status. It does so on a year by year basis, from 1511-1867, though most of the book records events from 1818 onwards. The level of detail is such that each chapter includes periodical updates on the annual public revenue, broken down into segments and figures.

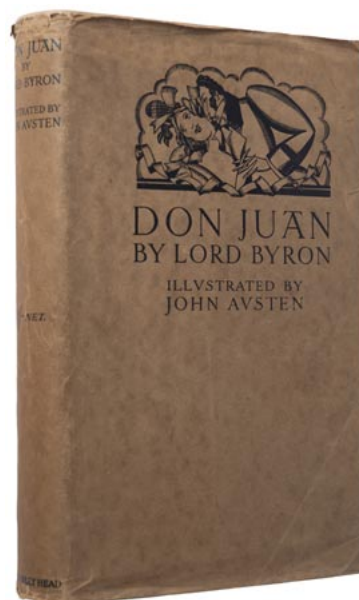
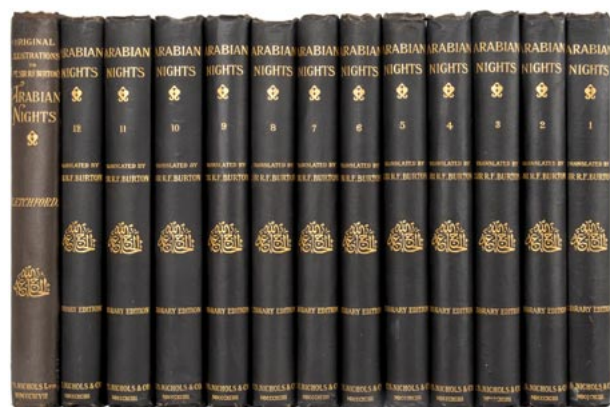
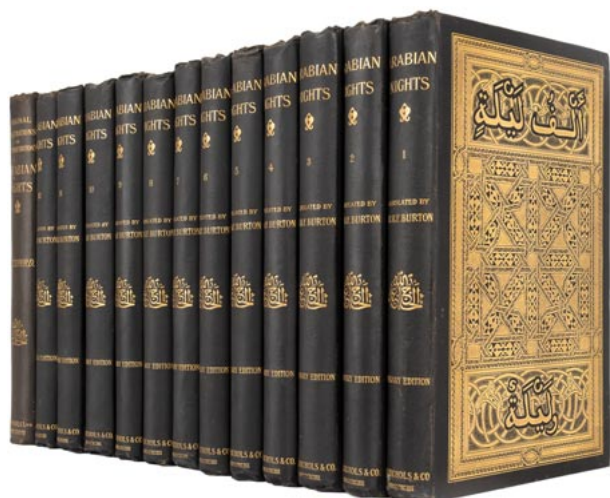


28. **BURROWS, Roger**. *Wild Fox*. Newton Abbot: David & Charles. 1968. £250

8vo. Original cloth and wrapper; pp. 203, frontispiece, 16 b&w photographic plates, 1 map, text illustrations; wrapper a little rubbed to edges, very good. *Provenance*: ownership signature of Ian Askew to ffep, with original watercolour sketch of two ducks by Philip Rickman, signed by the artist, to front fly-leaf. Askew (1921-2014), High Sherriff of Sussex and huntsman with the Southdown Hunt, was a neighbour of the acclaimed nature artist Rickman (1891-1982). This charming little sketch of a pair of ducks on the water amongst reeds is instantly recognisable as an example of Rickman's art with its very delicate brushwork and characteristic composition.

First edition. A three-year long study of a family of foxes in lowland Gloucestershire.

COMPLETE WITH THE RARE VOLUME OF PLATES



29. BURTON, Richard F. [*translator and editor*]. The Book of the Thousand Nights and a Night. Translated from the Arabic by Captain Sir R.F. Burton. Reprinted from the Original Edition and Edited by Leonard C. Smithers. London, H.S. Nichols & Co., 1894. £2,550

Royal 8vo. 13 vols.; original black cloth, blocked in gilt, with an elaborate Arabian design to upper covers, top edges gilt; titles printed in red and black; a few corners with ligh bumps, the binding of the 13th volume a little spotted and with exept repairs to head of spine; contemporary bookplate of H.C.L. Morris, M.D. inside front cover of the last volume.

Library Edition. "This Library Edition ... has been printed with a close and careful collation of [Burton's] own copy of the original issue, and all his corrections and additional notes have been inserted ... The reader has here, therefore, the most complete English edition of The Nights that can ever be published, the extreme grossness of the few words and passages omitted absolutely precluding their appearance ..." (Leonard C. Smithers).

The thirteenth volume, which is often missing from sets, comprises *A Series of Seventy Original Illustrations to Captain Sir R.F. Burton's 'Arabian Nights'*. This contains 70 plates, including a portrait of Sir Richard Burton, reproduced from original pictures in oils by Albert Letchford.

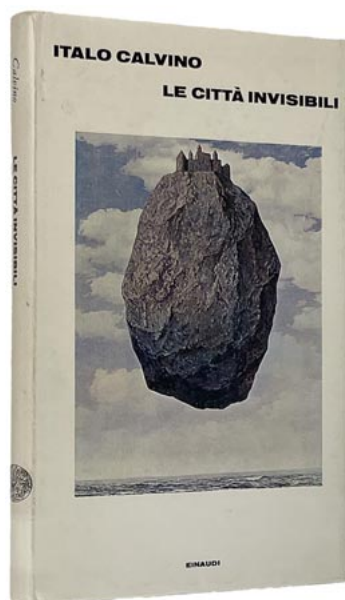
30. BYRON, Lord. Don Juan. London: John Lane The Bodley Head, 1926. £250

Large 8vo. Publisher's cream cloth, spine lettered and ornamented in gilt, upper board lettered in gilt with colour illustration; in the original dustwrapper, lettered

and illustrated in black; upper edge gilt, others untrimmed; pp. [iv], v-xi, 408; with numerous leaves of plates of illustrations; light discolouration to cloth; slight toning to spine of wrapper, with chipping to top edge of wrapper, with a 75mm vertical tear to flap hinge of lower panel; bookseller's sticker to front paste-down; light spotting throughout; a very good copy, rare in the dust jacket.

First edition thus. With full-page illustrations and vignettes throughout by John Austen (1886-1948). Austen was a prolific illustrator known widely for his contributions to literature through his distinctive style. Active during the early to mid-twentieth century, Austen was highly regarded for his ability to capture the mood and essence of a tale through his illustrations, often employing a delicate and ethereal style that lends itself superbly well to the satirical tone of Byron's *Don Juan*. This John Lane The Bodley Head edition of Byron's epic exemplifies the Press's fine limited editions of literary and poetry.

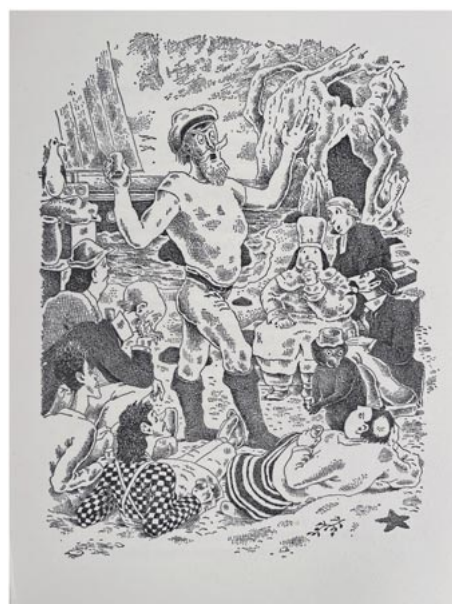
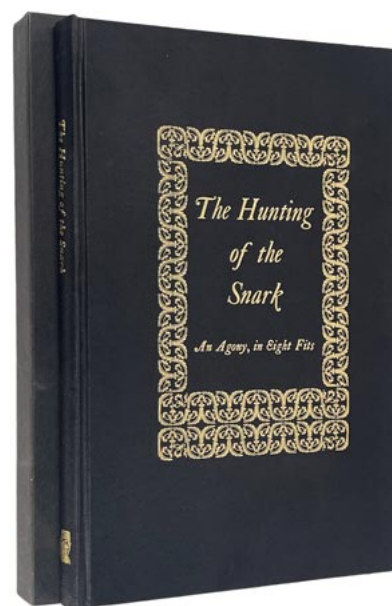
INSCRIBED BY CALVINO



31. CALVINO, Italo. *Le Città Invisibili*. Torino: Giulio Einaudi, 1972. £3,500

8vo. Publisher's pale green cloth, spine lettered in white; in the original illustrated dust wrapper; pp. [iv]; 5-170, [6]; inscribed by Calvino to the Targs [Roslyn Targ was Calvino's US agent] in ink to ffe; a few light unobtrusive marks to wrapper; stamp in blind to title; internally bright and clean, a fine copy.

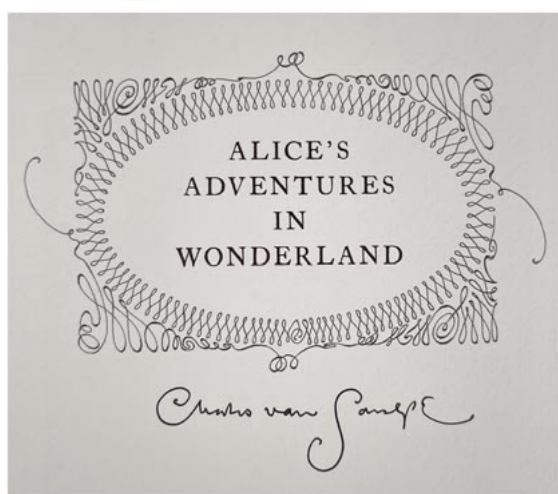
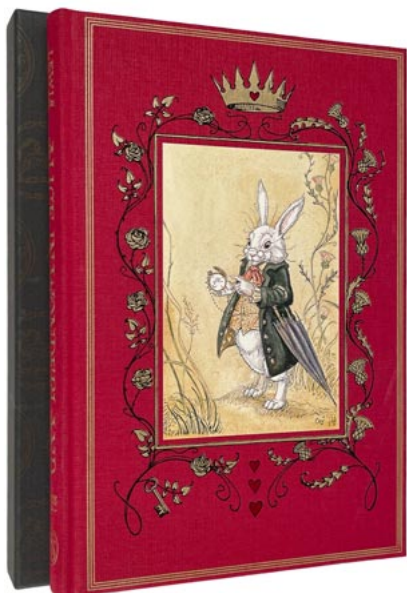
First Italian edition, inscribed. *Invisible Cities*, is a work celebrated for its inventive structure, rich imagery, and exploration of human experience, language, and imagination. Framed as a conversation between the Venetian traveler Marco Polo and the Mongol emperor Kublai Khan, Polo sets out to describe a series of fantastical cities encountered on his adventures, each of which has its own compelling and unique characteristics.



32. CARROLL, Lewis (author). Harold JONES (illustrator). *The Hunting of the Snark. An Agony, in Eight Fits*. [Andoversford, Gloucestershire]: The Whittington Press. 1975. £150

Small folio. Original black cloth, panelled and lettered in gilt, top edge gilt, other untrimmed, marbled endpapers, preserved in the original black card slipcase; pp. vi + [iv] + 43 + [v], printed on mould-made paper; with title-page printed in black and gilt and 15 fine black-and-white plates by Jones, together with other decorations in monochrome; a near fine copy with the bookplate Giles Alexander Esmé Gordon to inner upper cover, in a fine slipcase.

First edition illustrated thus; one of **only 750 numbered copies**, set in Caslon type, **signed** by Harold Jones, of which 30 were produced as "Specials" and bound in full leather.

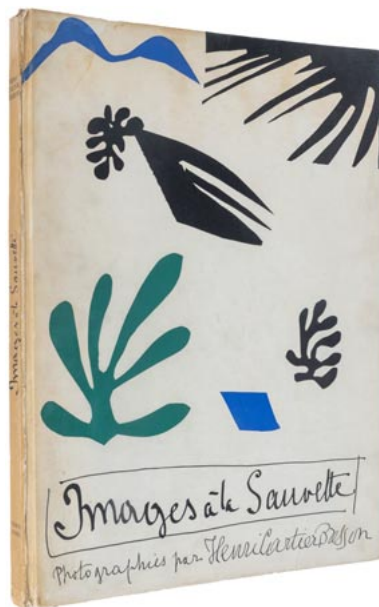


33. VAN SANDWYK, Charles (illustrator). Lewis CARROLL (author). *Alice's Adventures in Wonderland*. London: The Folio Society Ltd. 2019. £450

8vo. Original dark red cloth lettered in gilt to spine, with triple-line gilt panel to upper cover and an onlaid pictorial plate of the White Rabbit surrounded by a decorative panel comprising a crown, a key, hearts, roses and thistles in black, red, and gilt, decorative map endpapers, preserved in original deep green board

slipcase decorated in gilt; pp. [xii] + 148 + [ii]; beautifully illustrated throughout in full colour and line including 10 full-page plates, and one double-page, and a host of coloured 'scraps' and initials; a fine, as new, copy in the slipcase.

First edition thus, signed in ink by Charles van Sandwyk on the half-title. This is a reworked version of van Sandwyk's earlier commission for the *Folio Society*, published originally in 2016 to celebrate the 250th anniversary of the book. The volume here is in smaller format with additional illustrations produced for this edition on pages 22, 63, 91, 110 and 132-3. Additionally the title-page and the decorated initials throughout are now coloured, there are new pictorial map endpapers, and a new decoration to page 83.



34. CARTIER-BRESSON, Henri. *Images à la Sauvette*. Paris: Verve. 1952. £2,750

4to.(359 x 270 mm.). Original pictorial paper covered boards reproducing an original design by Henri Matisse; 158 pp., including 126 black and white photographs; light browning to the spine, otherwise a fine copy.

First French edition, published at the same time as the US edition (*The Decisive Moment*) without a dust-jacket and with the captions bound-in. This has been described as 'one of the greatest of all photobooks' and is accepted as the most representative book of Cartier-Bresson's work. Its influence on subsequent photographers cannot be overestimated.

PARR, Martin and Gerry BADGER. *The Photobook: A History. Vol 1*, p. 208.

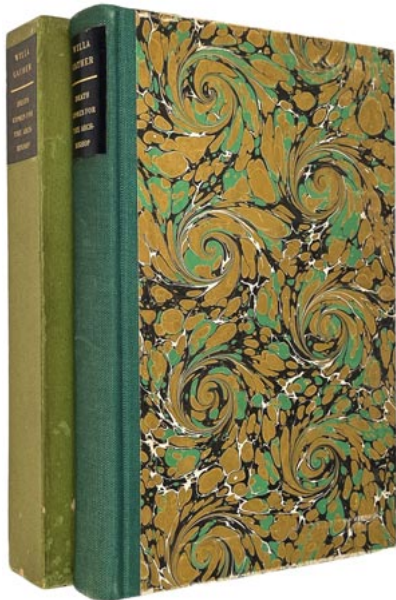
SIGNED BY JOHNNY CASH



35. CASH, Johnny; Shirley KELLEY; Jimmy CLARIDY [Illus.]. *The Good, The Bad and The Two Cookie Kid*. Cheshire: Better Place Publishing, 1993. £1,000

Small square 4to. Illustrated boards; brown endpapers; unpaginated (pp. [32]); **boldly signed to upper board by author**; minimal bruising to tail of spine; minor mark to front fly-leaf, else fine.

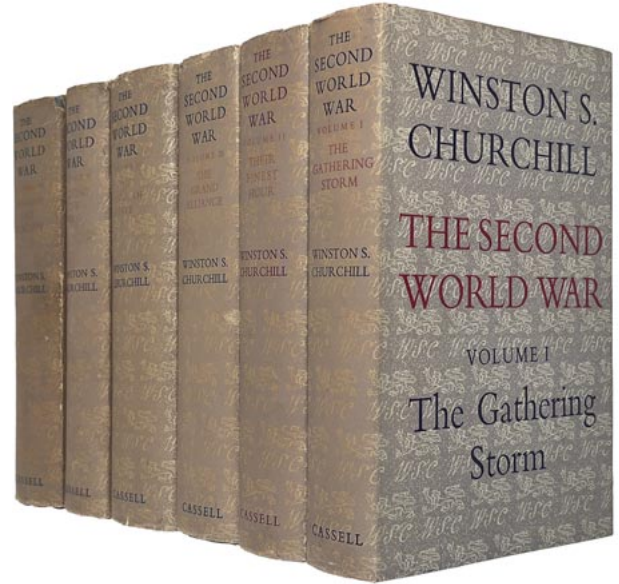
First edition, signed by author Johnny Cash. Written by the legendary American musician Johnny Cash, *The Good, The Bad and The Two Cookie Kid* encapsulates Cash's storytelling prowess in its whimsical and heartwarming narrative. Cash was an iconic American singer-songwriter known for his deep, distinctive voice and his pioneering contributions to country music.



36. CATHER, Willa. *Death Comes for the Archbishop*. New York: Alfred A. Knopf, 1927. £2,000

8vo. Cloth-backed marbled boards, black morocco lettering piece to spine, in original green slipcase; pp. [x] + 303; slipcase a little worn, uncut, near fine.

No. 35 of limited edition of 175 signed by the author. This is a lovely copy Cather's classic character study of two Frenchmen trying to organize a Catholic Diocese on the frontier of New Mexico.

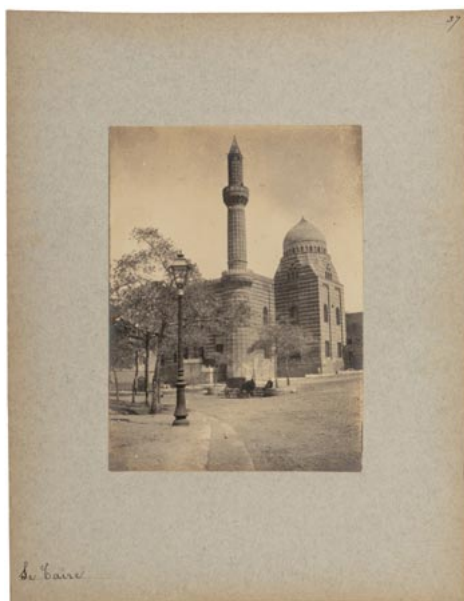
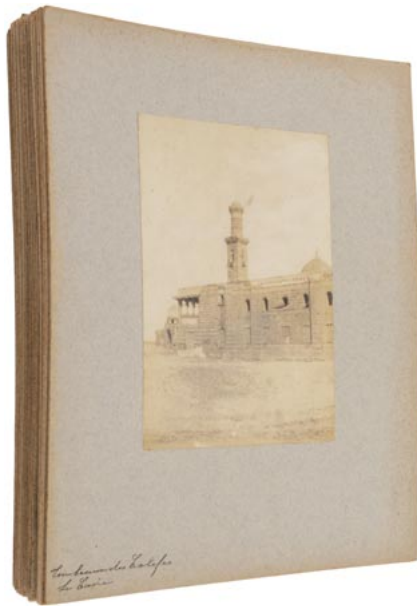


37. CHURCHILL, Sir Winston. *The Second World War*, 6 vols London: Cassell & Co., 1948-54. £750

8vo. 6 vols.; original black cloth, spine lettered in gilt, in original dust-jackets; decorative endpapers; top edges red, illustrated with maps and diagrams, some folding; a lovely set, all jackets unclipped, with minimal fading to the spines; mild spotting to the upper edge, and dark mark to the lower fore-corner; a couple of light spots to pages, and minor chipping to spine tips of jackets; some discrete internal tape repairs; a very up-together set.

First editions of all six volumes. With errata note in Vol I as called for.

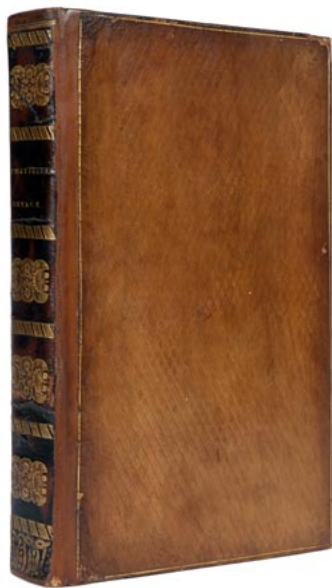
The set covers the period from the end of the First World War to July 1945. Throughout the course of the war, Churchill had kept regular minutes and memoranda which proved highly useful to him as he began the mammoth task of setting all his thoughts onto paper. Unknown to many at the time, he had also agreed to a deal with Clement Attlee's Labour government, which allowed him and his assistants on the project access to all necessary documents, provided that no official secrets were revealed, such as the work of the code breakers at Bletchley Park, or the planning of the atomic bomb. In this way the work is a comprehensive, although biased and in part incomplete memoir. Churchill labelled the "moral of the work" as follows: "In War: Resolution, In Defeat: Defiance, In Victory: Magnanimity, In Peace: Goodwill".



38. Collection of Thirty-Five Original Gelatin Silver Photos of Egypt, Showing Cairo and Environs, Memphis, the Red Sea and the Inhabitants of Ismailia and Attaka near the Gulf of Suez. Egypt, c. 1905. Loose gelatin silver photos c. 11x16,5 cm (4 ½ x 6 ½ in) mounted on card c. 20,5x27 cm (8 ¼ x 10 ½ in). £2,250

All photos with period pencil or ink captions in French on recto or verso of the mounts; most photos with period ink or pencil numbers on the mounts; two photos dated "1905" on the mounts. Several images mildly faded or with mild silvering, several mounts with minor creases, small tears or chipping on the extremities, but overall a very good collection of interesting and unusual photos.

Original large vernacular (not commercial) photos of Egypt taken by a French traveller in the early 20th century. Unlike most collections of Egyptian travel photos from this time, these ones don't cover ancient temples and sites but instead focus on the life of contemporary Arabic Egypt. Twenty-one photos depict Cairo and environs, showing the Nile with feluccas and buildings on the banks, narrow streets and shops of old Cairo, the gate to the Delta Barrage, Al-Rifa'i Mosque, mausoleums and tombs of the Mamluks in Cairo Necropolis, mud-brick buildings in Cairo environs, scenes with the local people, etc. Four photos show native mud-brick houses in Memphis and local people; two photos depict Muslim inhabitants of Ismailia and their huts made of dried grass. Eight photos show the beach at Attaka (modern-day Suez Governorate of Egypt), the Red Sea and steamers coming in or out of the Suez Canal, and a native camel rider portrayed near Attaka. Overall an unusual collection showing everyday life of Egypt in the early 20th century.



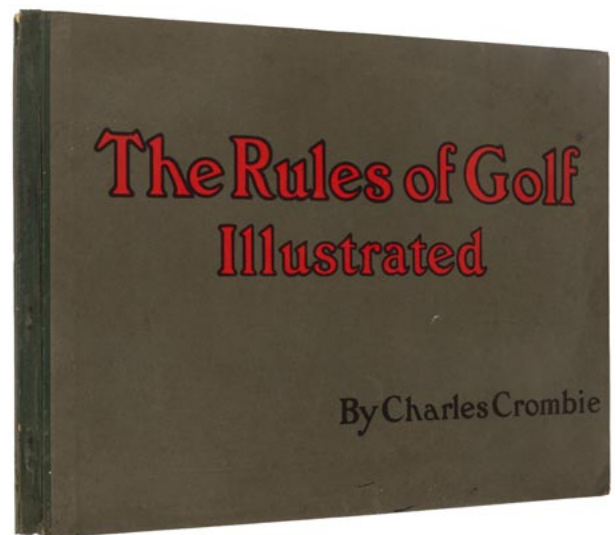
39. [CORMATIN, Pierre Marie Félicité Dezoteux de]. Travels of The Duke De Chatelet, in Portugal. Comprehending Interesting Particulars relative to the Colonies; the Earthquake of Lisbon; the Marquis de Pombal, and the Court. London, J. J. Stockdale, 1809. £1,000

8vo. Two volumes in one. Slightly later Portuguese diced calf, expertly rebaked, original gilt-tooled spine preserved; pp. viii, [17]-295; 244, [20, general index] (collation conforms with the one given by the National Library of Portugal); large folding map of Portugal, frontispiece to vol.II with view of the Bay of Lisbon; rubbing to extremities, foxing to map and preliminaries and frontispiece of vol.II, else a very good copy; *provenance*: engraved bookplate of H. Silvester inside front cover.

Very rare first English edition, translated from the French (first, 1798) and updated by J. Fr. Bourgoing. The author Baron de Cormatin was a French officer and supporter of the Revolution who placed his manuscript in the library of the Duc de Chatelet, which led to confusion about the authorship. The work is a complete topography of the motherland and the Portuguese colonies on the other side of the Atlantic. Information on Portugal was much in demand in Britain, due to the Peninsular War (the decisive second battle of Porto ended with an Anglo-Portuguese victory in May 1809), trade relations and the settlement of the entire court of Lisbon in Brazil, which made Rio de Janeiro the capital of Portugal from 1808 until 1821, and opened up important trade for Britain with the largest country in Latin America.

Provenance: We believe that this copy belonged to a member of the family of the naval officer Sir Philip Carteret, second baronet Silvester (1777-1828), who in 1812 was stationed in Lisbon onboard the 46-gun frigate Pomone.

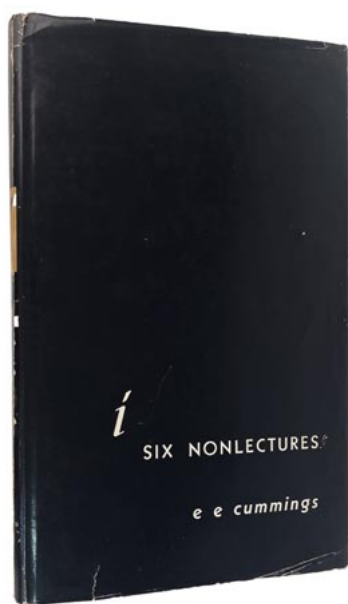
Abbey, Travel, 220; See Borba De Moraes p. 179 for the French edition on 1797 only ('a classic work'); COPAC locates merely three copies in Britain, at the National Trust, King's College and in the BL.



40. [GOLF] CROMBIE, Charles. Rules of Golf ... [Copyright of Perrier; printed by Bembrose of Derby] [1905]. £1,750

Oblong folio. Original pictorial paper boards, cloth spine; comprising a title-page and 24 coloured humorous drawings, with a initial advertisement leaf for Perrier, no other text save captions; boards a little soiled, occasional spotting mainly to versos of plates, very good.

First edition of these humorous interpretations of some of the rules of golf. Charles Crombie (fl. 1904-1932) produced companion volumes, also copyright of Perrier, on *The Laws of Cricket* (1906), and on the *Motor Act* (*Motoritis*, 1906). His other works include *Simple Simon and his Friends* (1906) and illustrations for Thackeray's *Vanity Fair* (1924). He produced many highly original cartoons for *The Bystander*, *The Graphic* and *The Illustrated London News* at the turn of the century.

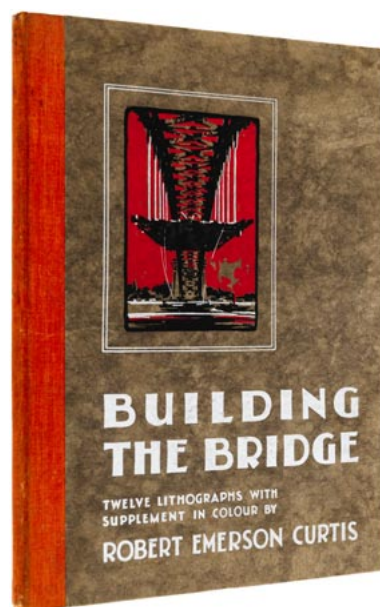


41. Cummings, e. e. i: *Six Nonlectures*. Cambridge, Mass.: Harvard University Press, 1953. £250

8vo. Publisher's black cloth, spine lettered in white; in the original dust wrapper (not price-clipped); pp, [viii], 118; loosely inserted Marion Morehouse photograph of cummings; light chipping to edges of wrapper, with a 14mm vertical tear to lower edge of front panel and a 30mm vertical tear to lower hinge of spine; discolouration to ffep due to offsetting from loosely inserted photograph; a little toning to upper and outer edges; internally bright and clean, a very good copy together with Morehouse's portrait of cummings.

First trade edition, rare with the loosely inserted photograph. Comprising the text of six Charles Eliot Norton "nonlectures" which cummings gave at Harvard University during the academic year 1952/1953, notable for their informal style and their insight into cummings's thoughts on poetry, art, and his own life and work. A key theme explored within his lectures is that of the importance of individuality and the rejection of convention in both art and broader life, with cummings often championing the need for poets to remain true to their own voices. Offering a blend of autobiography, artistic manifesto, and poetic insight, this text is a valuable resource for understanding the life, work, and philosophy of one of the most original voices of the twentieth century poetry scene.

Marion Morehouse, cummings's third wife, was a renowned model, appearing in *Vogue* and *Vanity Fair*, working with fashion photographers such as Edward Steichen and Cecil Beaton. Subsequent to her modelling career, she transitioned to photography, mentored by Steichen, and set up her own studio in New York. The loosely inserted photograph of cummings, which is reprinted on the lower panel of the dust jacket, is a part of a series of portraits she took of her husband.



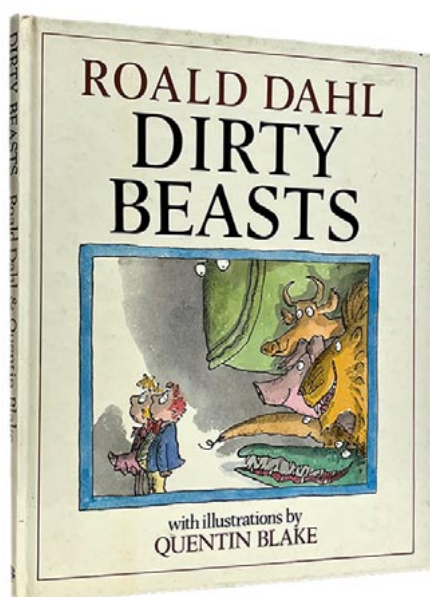
42. CURTIS, Robert Emerson. *Building the Bridge*. Sydney, Simmons, 1933. £2,000

Folio. Original cloth-backed illustrated boards, pp. [54], 12 full-page lithographs and one tipped-in colour lithograph; an exceptionally well-preserved copy.

First edition, number 88 of a print-run of 400, signed by the artist. This beautiful publication celebrates the completion of Sydney Harbour Bridge. J.J.C. Bradfield writes in the foreword 'The Sydney Harbour Bridge, so long a dream, is to-day a bold and practical reality. A triumphant arch of steel, humanising our landscape in the Ideals of all true Australians, simplicity, beauty and service. It was a Big Plan ; the thoughts and strivings of many men. Its success lies in the loyalty of Engineers and Workmen to the Ideal of the Big Plan. Inch by inch, step by step, they built the Bridge, until to-day it is finished, a work of service, a thing of beauty, which will assert itself long after we are gone. In the following drawings, Mr. Curtis tells you something of the magnitude of the work that lay before the Builders. When an important stage in the construction had been reached, when the subject was "meat" for his pencil, whether by accident or design, he would invariably be seen, somewhere, "on the job." In these drawings are expressed the strength, the labour, the romance of a great undertaking' (p. 4).

'Robert Emerson Curtis (1898-1986), artist, arrived in Sydney from England in his mid-teens. Having studied art by correspondence, he went to the USA with his friend, cinematographer Charles Chauvel, in 1922 and spent six years in San Francisco and Chicago, studying, creating etchings and woodcuts and illustrating various magazines. Surprised on his return to Sydney to find that an arch

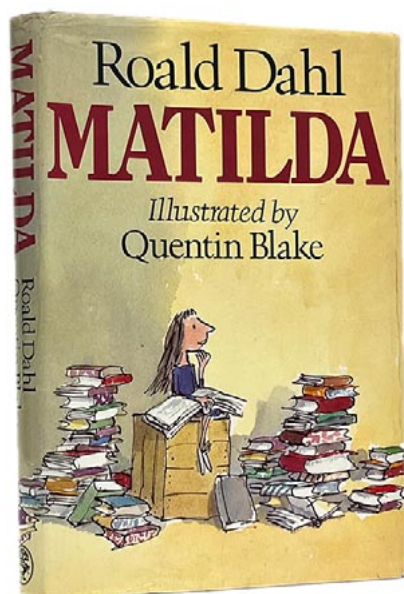
bridge was under way, he approached engineer John Bradfield and requested access to the Sydney Harbour Bridge site. Over the ensuing years he created a series of lithographs documenting the construction. Some of these were published as *Building the Bridge in 1933* (National Portrait Gallery, Australia, online).



43. DAHL, Roald (author). Quentin BLAKE (illustrator). *Dirty Beasts*. London, Jonathan Cape. 1984. £130

Slim 4to. Original laminated pictorial white boards; pp. [32]; illustrated throughout in colour; a remarkably fresh, clean copy, both externally and internally, priced £4.95 to lower cover, without ownership marks or inscriptions.

First edition illustrated thus, and many would say the best edition. This volume was first issued with drawings by Rosemary Fawcett, which were very unpopular with Roald Dahl. Quentin Blake was then commissioned to provide an alternative interpretation.

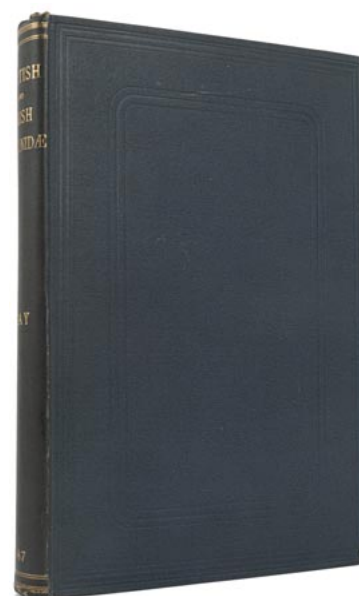


44. DAHL, Roald (author). Quentin BLAKE (illustrator). *Matilda*. London, Jonathan Cape. 1988. £390

8vo. Original red cloth, boldly lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [vi], 7-240; with lively illustrations throughout by Quentin Black, printed in monochrome; an attractive copy with small knock to top forecorner of both boards, internally very clean and fresh without ownership marks or inscriptions, in a very

good, unclipped dustwrapper (£8.50) with some signs of handling including pale marking of lower flap, creasing to head of spine and top edge of lower panel where there is a little light scratching to laminate, and a laminate wrinkle to spine.

First edition. A modern children's classic and increasingly scarce.

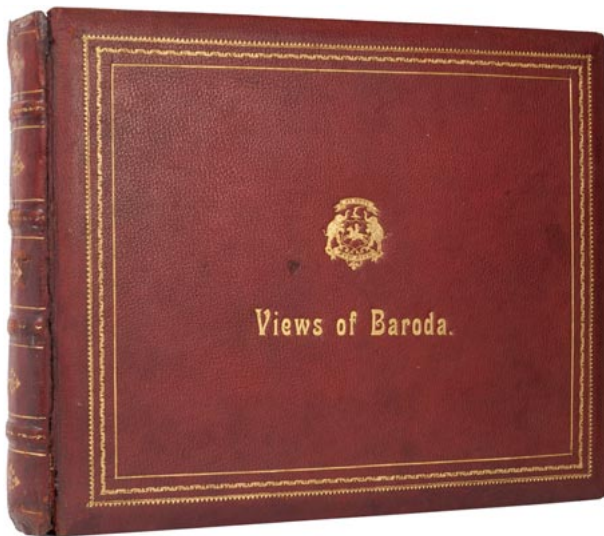


45. DAY, Francis *British and Irish Salmonidae*. Williams and Norgate, 1887. £350

Royal 8vo. Original green cloth, covers with multiple fillet borders in blind, spine gilt, black endpapers; viii + pp. 298, with 9 chromolithographed plates by F. Woolward after Day, 3 uncoloured lithographed anatomical plates, and wood-engraved illustrations; a little bumping to corners, mostly uncut, near fine.

First edition. Fitzgerald Hampton, *Modern Angling Bibliography*: "An exhaustive treatise on the Salmonidae of the British Islands, equally valuable to the Angler, the Fish Culturist, and the Scientific Ichthyologist." Wood describes Day as: "A well-known, trained expert."

Fitzgerald Hampton p. 31; Wood p. 313.



46. DEVARE, Gopinath. Views of Baroda. *Bombay, Devare & Co.*, [c. 1919]. £3,000

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

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

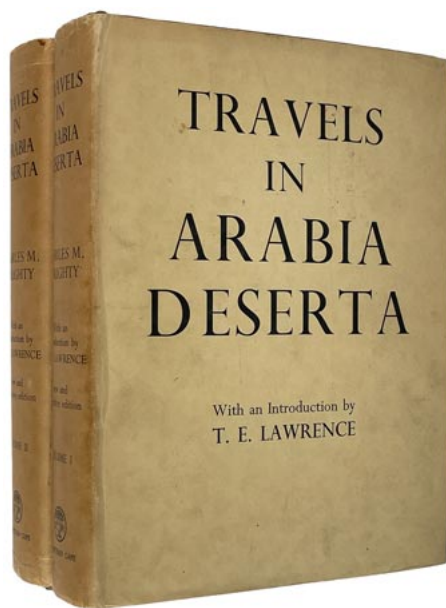
Maharaja Sayaji Rao III, who took the throne in 1875, modernized and developed Baroda, establishing compulsory primary education, a library system and the University of Baroda. Vadodara, as the capital is correctly called now, was thriving under his reign which is considered the golden age of Maratha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



47. DOMERGUE, Jean Gabriel (1889-1962). Monte-Carlo. Original lithograph with colour, linen backed, printed by Nationale, Monaco, c.1960. 990 x 620 mm.

In great condition with vivid strong colours.

Domergue was born in Bordeaux and studied at the École nationale supérieure des Beaux-Arts. In 1911, he was a winner of the Prix de Rome. From the 1920s onwards he concentrated on portraits, and claimed to be “the inventor of the pin-up”. £3,000



48. DOUGHTY, Charles M. *Travels In Arabia Deserta*. With an Introduction By T.E. Lawrence. *Jonathan Cape*, [1949]. £400

Two volumes, large 8vo. Original brown cloth boards, spines lettered in gilt in original cream dust wrapper with black lettering (not price-clipped); pp. 674; 696; numerous illustrations including some folding, folding map at the rear of each volume; maps with professional reinforcement to small portions of folds (as issued?), minimal offsetting from endpapers, otherwise near-fine.

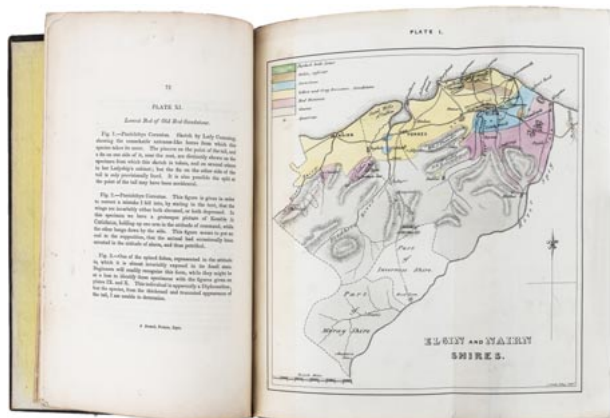
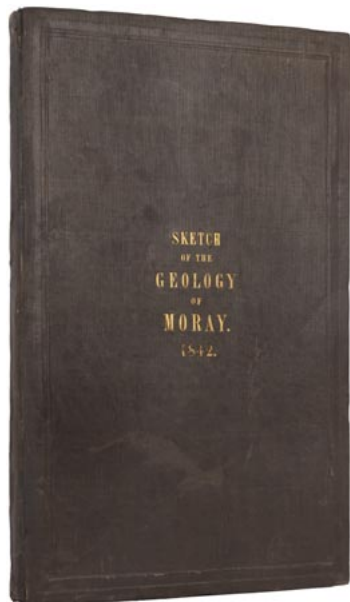
Reprint of the new and definitive 1936 edition (O'Brien A017 notes).



49. DOUGLAS, James. *A Description of the Guernsey Lily. Guernsey: The Clear Vue Publishing Partnership Limited*. 2012. £200

4to. 2 vols. One volume in half brown morocco with marbled boards and gilt lettering to spine, one volume in pink with lettering and design in white, in original brown slipcase; pp. [iv] + 76 + [iv] and 3 folding plates, xviii + 88 with text illustrations and errata slip; fine.

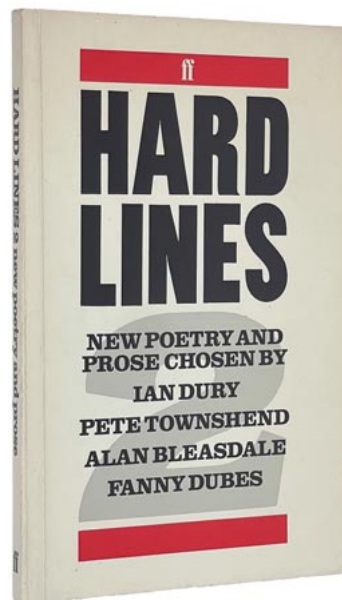
One of limited edition of 185. The Guernsey lily has grown on the island for 350 years, presumably introduced by sailors from its native South Africa, and has become an important species. Not only is it enormously beautiful, it is the first example of the *Nerine* species to be found in Europe and became highly prized for its exoticism in the eighteenth century. James Douglas's treatise on the plant, the first monograph on a single ornamental bulb species, was first published in 1725 and was given an much enlarged, much scarcer second edition in 1729, which is reproduced here in facsimile. Complementing this volume is a commentary and bibliography by Helen Brock, completed in the 1980s but here published for the first time, sadly posthumously.



50. DUFF, Patrick. Sketch of the Geology of Moray. *Elgin: Forsyth & Young*. 1842. £175

8vo. Original brown ribbed cloth, gilt lettering to front; pp. 72, 11 plates (3 coloured, 1 folding); very good. *Provenance*: presentation copy, inscribed by the author to dedication page.

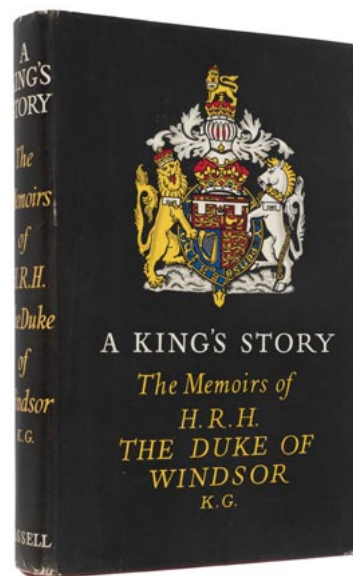
First edition. Especially interesting on the fossils of the area.



51. [DURY, Ian]. Hard Lines 2. New Poetry and Prose Chosen by Ian Dury, Peter Townshend, Alan Bleasdale and Fanny Dubs. *London: Faber*, 1985. £350

8vo. Printed paper wrappers; pp. [viii], 9-95; inscribed by Ian Dury to front free endpaper; bookplate loosely inserted; very minor toning to wrappers, internally bright and clean, fine.

First edition, inscribed.~b~ Inscribed by Ian Dury two times to the fep: inaccurately quoting the Bob Dylan song *Gates of Eden*. *Hard Lines 2* is a follow-up volume to *Hard Lines*, a notable anthology of contemporary poetry, published in 1931. The anthologies are important for bringing together a range of poets to showcase the diversity and innovation of twentieth century poetry.

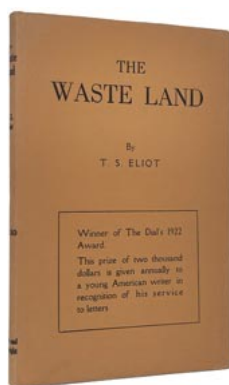


52. EDWARD VIII. A King's Story. The Memoirs of the Duke of Windsor. *London, Cassell and Company*, 1951. £265

8vo. Original maroon cloth with crest on upper cover, lettered in gilt on spine, map endpapers in blue and black, illustrated dust-wrappers (priced 25 shillings); pp. xiv, 440, numerous photogravure plates, apart from light traces of tape to fly-leaves, a very good copy, rarely encountered in such good condition.

First edition, second printing. According to the title 'Edward the Abdicator' here sees himself as King. These are his memoirs up to his abdication. An appendix records his travels, which include an amazing amount of visits to Germany.

A STUNNINGLY BEAUTIFUL COPY OF THIS LANDMARK
WORK



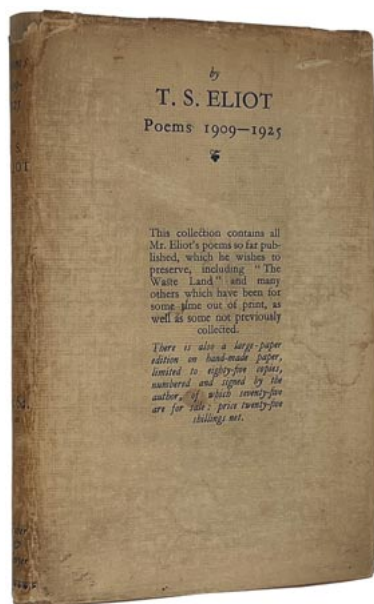
53. ELIOT, T.S. *The Waste Land*. New York: Boni and Liveright. 1922. £12,000

8vo. Original stiff black cloth boards, lettered in gilt on spine and upper cover, with scarce original dustwrapper; pp. 64; partially uncut, a fine copy in a fine dustwrapper.

First edition. Number 594 of 1000 numbered copies, later state of about 500 copies in stiff rather than flexible cloth, and with the dropped "a" in "mountain" on page 41. This is as pristine a copy of this towering work of twentieth century literature as you are likely to find.

For this book publication Eliot added the "Notes" which were not included in the periodical appearances of the poem in the *Criterion* (October 1922) and the *Dial* (November 1922). Eliot's main purpose in providing these notes was to make the book a bit more substantial in size as he thought the poem was a little short for an entire book. He was later to describe these notes as a "remarkable exposition of bogus scholarship".

Gallup A6a.

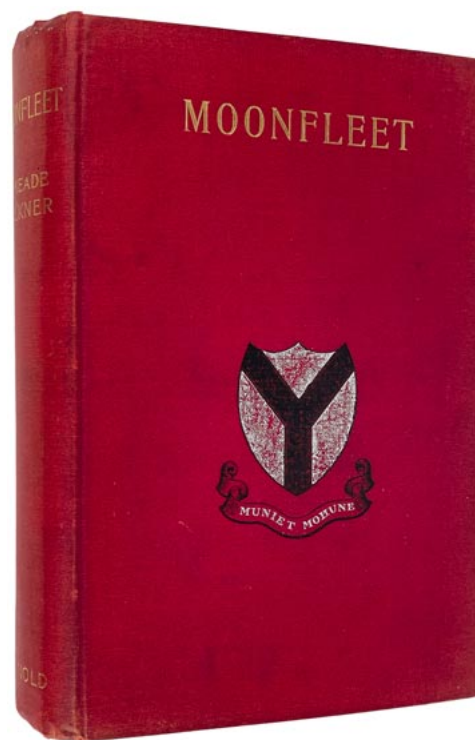


54. ELIOT, T.S. *Poems 1909-1925*. Faber & Gwyer Ltd. 1925. £1,000

8vo. Original cloth and scarce dustwrapper; pp. 99; dustwrapper with slight loss to head and foot of spine, spine sunned, small dampstain to front, otherwise very good.

First edition. This key early collection marked the start of Eliot's association with Faber, collecting all the key early works including *Prufrock*, *Poems (1920)*, *The Waste Land* and *The Hollow Men* which appears complete here for the first time.

FROM THOMAS HARDY'S LIBRARY



55. FALKNER, J. Meade *Moonfleet*. Edward Arnold. 1898. £4,400

8vo. Original red cloth, lettered in gilt, shield design in black and silver to front; pp. 305 + [1] + [2] ads + 32 [publisher's catalogue]; slight sunning to spine, a little bumping to extremities and browning to endpapers, very good. *Provenance*: presentation copy given to Thomas Hardy, inscribed to title page probably by Hardy's sister who inscribed other books for her brother: "Thos. Hardy/ From the Author/ 1898". With pencil markings, very likely by Hardy, to pages 114 and 119.

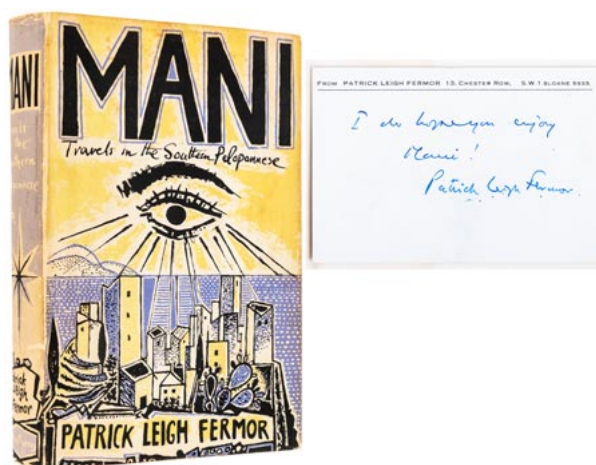
First edition. A wonderful association copy of this classic adventure story - Falkner and Hardy were good friends and Dorset neighbours, and the latter had several of the former's books in his library.



56. FAZZINO, Charles (1955-). One World One N.Y.C. Original framed silkscreen serigraph in 3D, trial proof, signed by the artist, produced in New York in 2000. 505 x 395 mm. (size including frame) 280 x 190 mm. (image size).

Born in 1955, Charles Fazzino is the son of a Finnish sculptor (Irene) and an Italian mode shoe designer (Salvatore). He took his first formal art class in 1967 and later graduated from the School of Visual Arts in Manhattan in 1977 with a degree in Bachelor of Arts.

Fazzino's three-dimensional creations are labor-intensive, which require several stages to complete. The artist begins with a sketch of a flat concept idea that is illustrated and re-worked by Freelance illustration artists under his guidance for weeks or even months before the limited edition process even begins. The flat artwork is sent to a Digital printer for reproduction. The flat sheets return to Fazzino's studio where more than 40 freelance artists who complete the laborious 3D process work at home, all handcut with an Xacto knife, to cut out the elements from cutout sheets and mount them onto heavier boards using Silicone glue to raise and create the 3D layered effect. Fazzino often equates the process of building up the layers of artwork to "layering it like a lasagna." The 3D artworks are then finished off by hand with glitter and Swarovski crystals. £1,750



57. FERMOR, Patrick Leigh. Mani. London, Murray, [1958]. £425

8vo. Original red boards, lettered in gilt, front cover with gilt-stamped decoration, pictorial dust jacket (not price-clipped); pp. xiii, [5], 320, numerous photo plates, 1 map (in pagination); only minimal rubbing to wrappers, wrap-around with marginal tears, repaired on verso; later bookplate Graham Stanley Harris inside front cover; a very good copy.

First edition, signed presentation copy with tipped in printed card with Fermor's address, inscribed and signed by him *I do hope you enjoy Mani!* tipped onto front fly-leaf. Patrick Leigh Fermor had originally conceived a one-volume work about Greece, but his publisher Jock Murray persuaded him that it should be divided into two volumes, and that the first should cover the southern Peloponnese (Murray was doubtless also concerned that this would be the only way to get the book out of Fermor, who was not only an inveterate rewriter but particularly susceptible to distraction). After some four years of work on *Mani*, Fermor finished correcting the proofs in the summer of 1958, and the book was published at the end of the year, when its 'difficult gestation was rewarded with enthusiastic reviews. The *Times Literary Supplement* recognised the author as a "literary trailblazer" in a region of Greece that few people knew anything about. And as *Mani* was promoted as the first of a series of books on Greece, the *Times* reviewer wrote that "Mr Leigh Fermor will be hard-put to keep up his own level in the sequels" (A. Cooper *Patrick Leigh Fermor. An Adventure* (London: 2012), p. 307). This critical approval translated into commercial success, and *Mani* was the Book Society choice for December 1958 and it went on to win the first Duff Cooper Memorial Prize. *Roumeli*, the complementary sequel, was published in 1966.



58. FITZGERALD (translator). Reynold Alleyne NICHOLSON (editor). Gilbert JAMES (illustrator). *Rubáiyát of Omar Khayyám*. London; Adam and Charles Black 1909. £170

4to. Original white cloth prettily decorated to an Islamic design in royal blue to spine and upper board, lettered in gilt; pp. [vi], vii-viii, [i]-202 + [i]; decorated throughout with border designs, vignettes, and other Islamic motifs printed in grey alongside a total of 16 coloured plates, with filigree printed borders, by Gilbert James; an uncommonly bright, near fine copy, both externally and internally, with a neat and early gift inscription in ink to front free endpaper, dated 1919.

First edition in the A. & C. Black series, first published with illustrations by Gilbert James in 1904.



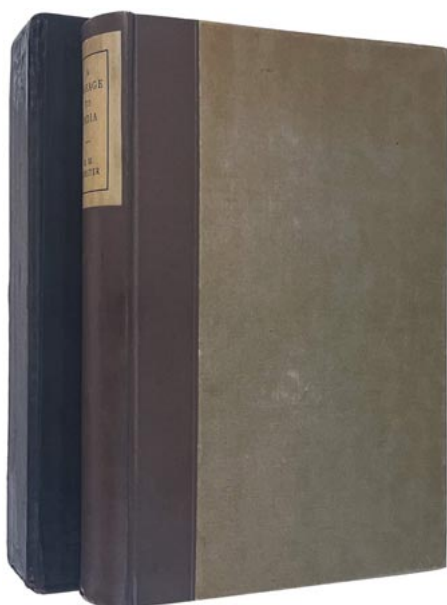
59. [FLEMING, G. A.]. *California: Its Past History; Its Present Position; Its Future Prospects: Containing a History of the Country from its Colonization by the Spaniards to the Present Time; a Sketch of its Geographical and Physical Features and a Minute and Authentic Account of the Discovery of the Gold Region, and the subsequent important Proceedings. Including a History of the Rise, Progress, and present Condition of the Mormon Settlements. With an Appendix* London, Printed for the Proprietors, 1850. £6,500

8vo. Contemporary red half-calf over grained cloth, spine with ornamented and raised bands, lettered directly in gilt, marbled endpapers; pp. viii (including additional engraved and hand-coloured title), 270, hand-coloured engraved frontispiece and five engraved hand-coloured plates, partly heightened with egg white; extremities with a little wear, two pages with short repaired marginal tears, light toning and spotting to a few plates, engraved title a little cropped at lower margin; otherwise a very good copy of a legendary rarity.

First edition, apparently the first book on California to contain colour plates. This book exists in a variety of states with regard to the number of illustrations; the plates, excluding the additional engraved title vary in number from zero to six and may or may not include a map. Sabin 9973 records a copy with map and only two plates. To have all plates present is a considerably rare occasion.

Cowan (1914) p. 33 (3 plates); Cowan (1933) p. 93 (2 plates); Graff 1347 (3 plates); Howes F-178 (9 plates); Streeter V 2623 (3 plates); Wheat, Books of the California Gold Rush 4: 'Exceptionally complete and interesting compendium of California material, with important colored plates'.

*"MY DEAR, LIFE RARELY GIVES US WHAT WE WANT
AT THE MOMENT WE CONSIDER APPROPRIATE.
ADVENTURES DO OCCUR, BUT NOT PUNCTUALLY."*



60. FORSTER, E. M. *A Passage to India* London: Edward Arnold & Co., 1924. £4,500

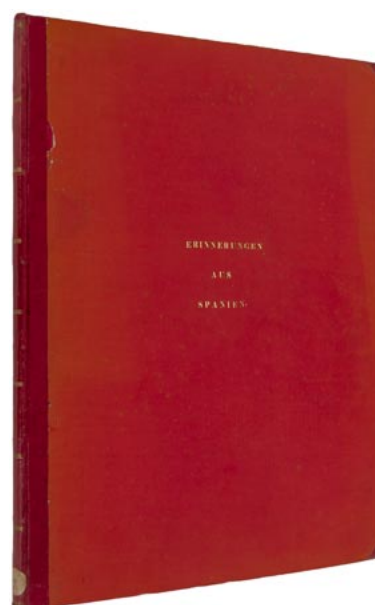
8vo., quarter brown cloth over grey cloth boards, printed paper label to spine; upper edge gilt, else untrimmed; housed in the incredibly scarce original cloth-covered slipcase; pp. [viii], 5-325, [iii], with title printed in black and red; additional paper spine label tipped-in to rear; a crisp copy, outer edges a trifle dusty; a little rubbed to foot of spine; otherwise near-fine, the slipcase split to edges, recently and expertly reinforced. *Provenance:* Book plate of Robert Elwell to front paste-down; Ex Libris of Jeremy & Penny Martin ffe; The Brick Row Book Shop sticker to gutter of front paste-down.

Limited to just 200 copies, this copy no. 104 signed by the author. This signed limited edition was published in the same year as the first trade edition.

Forster's famous novel deals with the complex themes set against the backdrop of the British Raj and the Indian independence movement during the 1920s. Despite being controversial on release due to its depictions of relationships between colonizer and colonized, the book went on to win the 1924 James Tait Black Memorial Prize for fiction, and in modern days holds an important place in discussions of orientalist and postcolonial literature. Time magazine included the novel in its "All Time 100 Novels" list.



61. FRAZER, William Miller. *Perth the Fair City-Scotland's Holiday Centre*. Original lithograph with colour, printed by McCorquodale & Co., Ltd., London, c.1930. 1025 x 1260 mm. £950



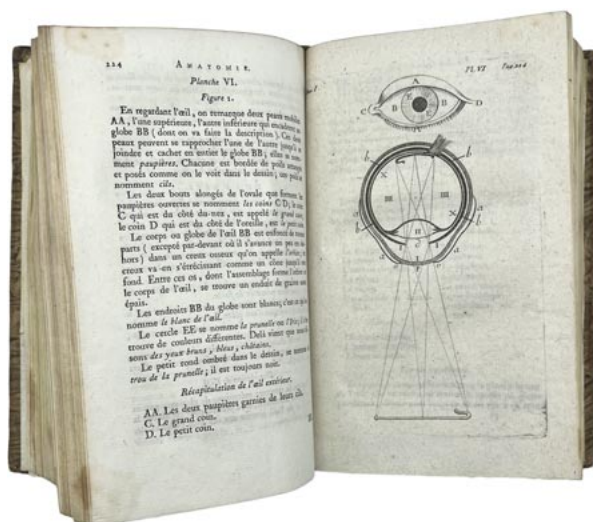
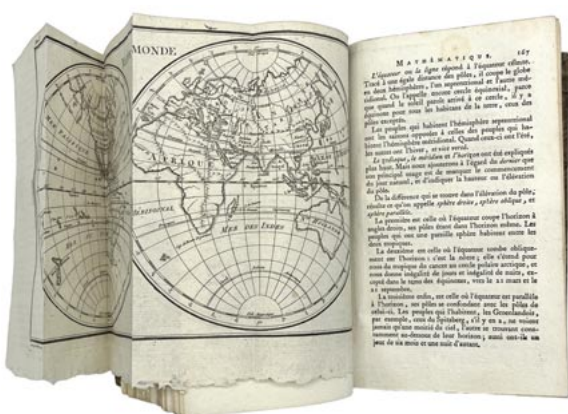
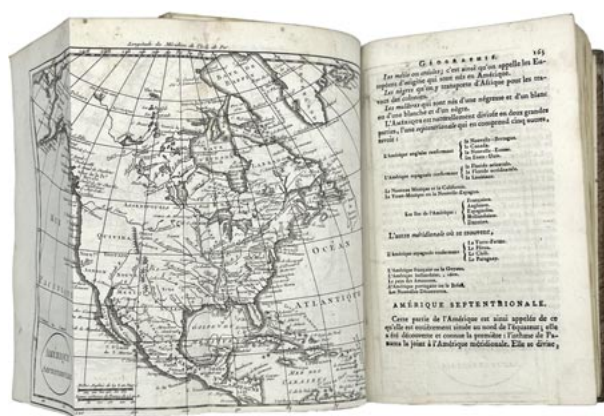


62. GAIL, Wilhelm. Erinnerungen aus Spanien. Nach der Natur und auf Stein gezeichnete Skizzen aus dem Leben in den Provinzen Catalonien, Valencia, Andalusien, Granada und Castilien. Mit Fragmenten maurischer und altspanischer Architectur und Veduten. Nebst erläuternden Auszügen aus dem Tagebuche der Herausgebers. [Munich, no publisher or printer, 1837]. £2,650

Imperial folio (c. 46 x 35 cm). Contemporary half-morocco over glazed paper-covered boards, spine ruled, and front cover lettered in gilt, lithographic front wrapper bound in; pp. [2], viii, 8; tinted lithographic presentation plate, 30 tinted lithographic plates, lithographic vignettes on title-page and in the text; front cover with old restoration to covering-paper, a little fading around the edges of the boards, apart from occasional spotting, internally very good.

Sole edition of this magnificent plate book on Spain, dligently drawn by the Munich painter Wilhelm Gail. The first 20 plates depict scenery and architecture, whereas the final ten plates illustrate a bullfight from beginning to end in Sevilla. - The dedication plate to the Crown Prince of Prussia is not found in other copies. Probably the personalized copy of Friedrich Wilhelm, King of Prussia from 1840 to 1861. As a draughtsman he was interested in both architecture and landscape gardening and was a patron of several great German artists, including the architect Karl Friedrich Schinkel.

Palau 96, 533; Lipperheide Jc 22.



63. [GARSULT, Francois Alexandre Pierre de] MOUSTALON (pseud.) (Auther). *Encyclopédie des Jeunes Gens ou Memorial Raisonné de ce qu'il y a d'utile et d'intéressant dans les connaissances humaines ... par Moustalon, Auteur du Lycee de la Jeuness. Paris: Librairie Economique. 1807.* £400

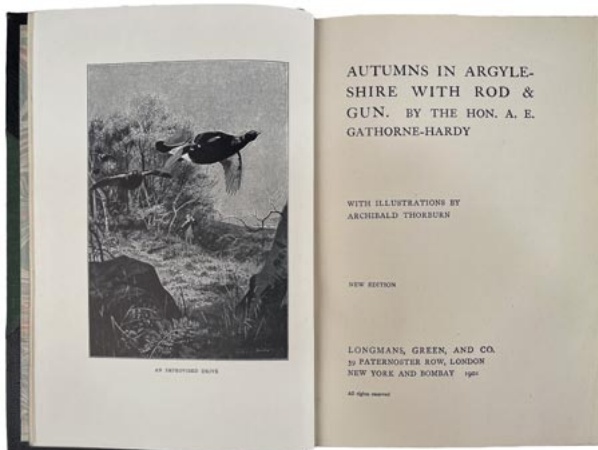
8vo.; 2 vols.; contemporary French quarter tan calf-backed unusual wood-grain patterned boards, flat spines elaborately and decoratively tooled gilt in compartments with onlaid double-lettering labels, again tooled in gilt; plain edges; pp. iii-viii + 512, including index; [ii] + 548, including index; attractively illustrated with a total of 6 folding engraved maps, one fine engraved world map, or Mappa Mundi, and 18 other diagrammatically engraved plates (2 on one page); a very good set, handsomely presented; externally clean with very mild craquelure to the spine leathers, some rubbing to joints but no splitting, some wear to forecorners and edge-abrasion, with dusting and some spotting to edges of book block, internally uncommonly clean and almost unspotted, with all plates and maps in remarkably crisp state with only a few small marks, 3 very small forecorner tears to lower margins and a 1cm fore-edge tear, with small contemporary or very early onlaid booklabel "M. Dutillet" to inner cover of both volumes, apparently lacking a prelim (probably a half-title) in Tome 2 and with mild splitting to a front blank at gutter.

"Nouvelle Edition" or New Edition, completely rewritten and considerably enlarged. This work is an almost unrecognisable reworking of the author's earlier "Le Lycée de la Jeunesse, ou Les Études réparées", from 1786, which was half the size and unillustrated, apart from a portrait frontispiece.

A fascinating encyclopaedic set for the use of young French students in the first decade of the nineteenth century. The work comprises a wealth of information covering a wide range of subjects including a substantial section on Arithmetic (Geometry and Algebra); Astronomy; Philosophy and Religion; Medicine (Anatomy, Surgery and Apothecary); Mineralogy; Animals; History (including Classical); Government and a large section on World Geography including a total of 7 fine folding engraved maps (Mappa Mundi; 2 world maps; Europe; Asia; Africa; Central America and North America).



BOTH VERSIONS, ONE WITH THE RARE MISSELT COVER



64. GATHORNE-HARDY, A.E. *Autumns in Argyleshire with Rod & Gun*. Longmans, Green and Co. 1900. £250

8vo. Handsomely rebound by Riviere in half green morocci, spine with gilt raised bands, tools and lettering, attractive pink marbled endpapers, top edges gilt; pp. xii + 228, illustrated with 8 plates by Archibald Thorburn; previous owner's bookplate to pastedown and stamp to dedication page, spine sunned, a very good copy.

First edition. An enjoyable accounts of Scottish field sports, including deer-stalking, fishing and wildfowling.

65. GINSBERG, Allen. *The Change*. [London]: Writers' Forum, 1963. £5,500

4to. Two copies. Original illustrated wrappers; staple bound; unpaginated [pp. 24]; light creasing to wrappers on both copies; both copies with slight toning to endpapers; first printing copy lacking staple binding; internally bright and clean, two near fine copies of a scarce Ginsberg collection.

First editions, first printing and second printing. First printing with author's name on the cover spelt incorrectly as "Ginsburg". There are approximately only 12 copies of the first printing existing in this state (Bob Cobbing, the publisher). There are two poems included in this publication, *Poem: Upper India Express*, May 1 1963, and *The Change: Kyoto-Tokyo Express*, July 18 1963. A key example of Ginsberg's travel poetry, *The Change* is marked by a blend of personal experience and broader existential reflection, with his travels in the early 1960s contributing to his exploration of global consciousness and the human condition. A central figure of the Beat Generation, Ginsberg's poetry often explores deeper existential questions, which is reflected in *The Change* as he contemplates how meditation, rather than drug use, might help in his introspection and self-exploration.



66. GOTHIC - BARNETT, C.Z. [Edward FITZBALL] (contributing authors). FINDLAY (illustrator). Dramatic Tales [13 individual titles, as detailed below]. London; John Duncombe And Co., 10 Middle Row, Holborn. [with variations] Circa 1830. £950



16mo. (circa 70 x 110 x 30mm); bound in contemporary, or very early, dark red roan-backed drab boards; pp. [iii], 6-34; [iii], 34-62; [iii], 34-62; [iii], 68-96; [iii], 94-122; [iii], 96-124; [iii], 96-124; [iii], 94-122; [iii], 126-154; [iii], 154-182; [iii], 154-182; [iii], [iii], 156-184; [iii], 184-212; complete with 13 folding wood-engraved frontispieces with attractive original hand-colouring; a very good, neat, sound, complete, and pleasing little copy, possibly with very early sympathetic reback or recasing with some internal tightening retaining original or early endpapers; leather spine a touch faded and rubbed, but not chipped or worn, buff boards soiled, though with minimal edge-wear; internally uncommonly nice with some light toning, occasional localised spotting and marking, 5mm lower forecorner loss to one leaf, surface scorched spot to lower forecorner of following couple of leaves, a handful of pages suffering slightly ragged opening with small thumbnail losses (although only one catching text), narrow gutter marking to one leaf, foxing to frontispiece of *The Man In The Iron Mask*, and one or two vertical creases to text; rare.

Sole editions of these chapbook titles; bound from the original parts with associated stab marks to inner margins. An assemblage of 13 individual titles in the *Dramatic Tales* series set apart by each title retaining its fine folding handcoloured frontispiece. Authorship for these tales was largely anonymous. The publisher John Duncombe and his brother Edward were associated with radical, theatrical and pornographic publishing but with their venture here, known as the Miniature Library, they made accessible to a wider reading public these popular twopenny tales which were issued in wrappers in five series: *Lives and Adventures of the Most Daring Pirates*; *Perils of the Ocean*; *Lives and Exploits of the Most Notorious Highwaymen*; *Brigand Tales* and, as here, *Dramatic Tales*.

The titles comprise:

The Dream of Fate, or Sarah, The Jewess: A Tale of Interest

Dominique, The Resolute; Or, The Devil and the Deserter.

Zazezizozu! Or, Dominoes! Chess! And Cards!!! [Edward Fitzball, author] No. 10.

Oscar The Bandit! Or The March of Crime! No. 23
 The Skeleton Lover. A Romantic Tale. No. 20.
 The Zingaro Girl A Tale of Poland.
 The Man In The Iron Mask; Or, The Secrets Of The Bastille.
 The Wreck Ashore; Or, The Bridegroom From The Sea.
 The Mutineers; Or, The Devil And The Dice.
 Lalla Rookh, Or, The Ghebers Of The Desert. A Romantic Tale. No. 22.
 Quasimodo, Or, The Gypsy Girl of Notre Dame.[Edward Fitzball, author] No. 6.
 The Rent Day. A Domestic Tale.
 The Chevy Chase; Or, The Battle of the Borders! An Historical Tale.

Only the following titles located on COPAC, either individually or in bound collections: Wreck Ashore; Dream of Fate; The Man in the Iron Mask; Zazezizozu; Quasimodo and Rent Day (which might be another edition, not in the Dramatic Tales series).

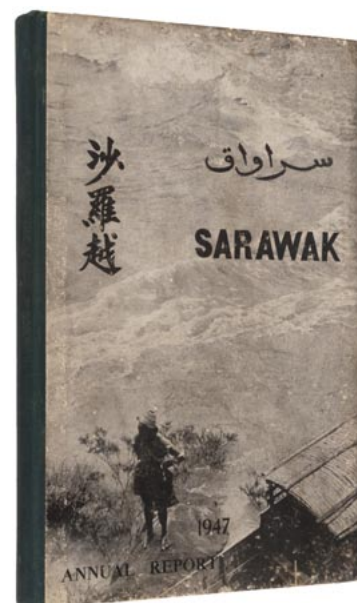


67. GOUDGE, Elizabeth (author). C. Walter HODGES (illustrator). *The Little White Horse*. London, University of London Press Ltd. 1946. £650

8vo. Original light blue cloth gilt, pictorial map and plan endpapers in light blue (different at front and rear), in

pictorial **dustwrapper**; pp. [iv], v-vi + 286; illustrated with 4 coloured plates and wonderful black and white images throughout printed as full-page plates and chapter-headings; externally very fresh and clean with a tiny bruise to lower forecorner of upper cover and the usual slight shadowing to spine, through the jacket, internally fine, crisp and uninscribed, presented in the **scarce** price-clipped dustwrapper with toning to spine, nicking to spine ends, and an associated 12mm closed tear to tail, now expertly repaired to the reverse with archival tissue-tape.

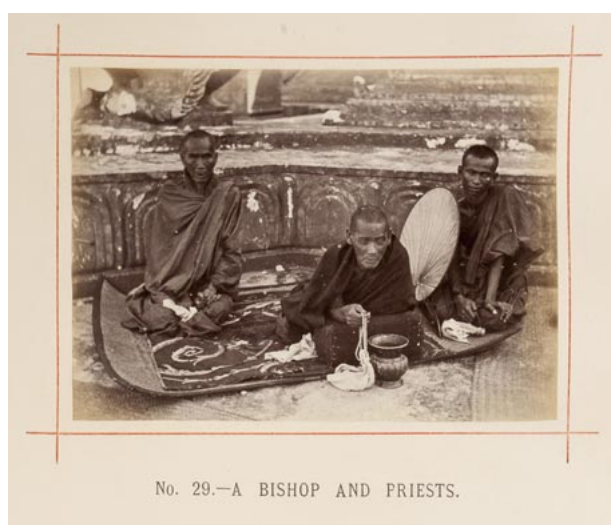
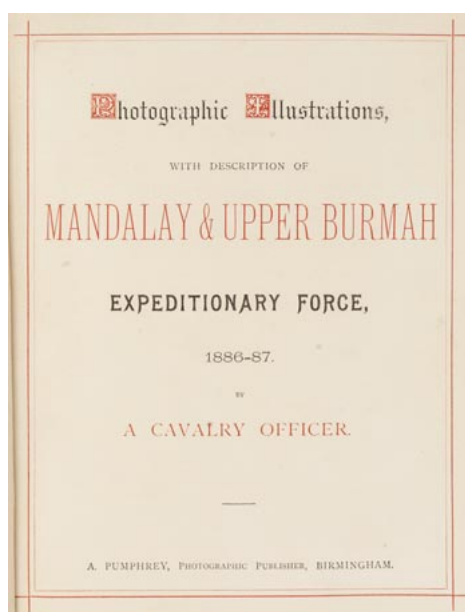
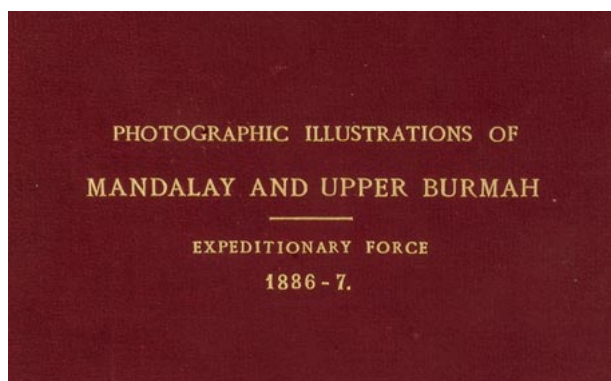
First edition. A twentieth-century children's classic, beloved by many; which is often cited among the finest juvenile novels of the last century. The fantasy is set in 1842 and tells the tale of an orphaned teenage girl who is sent to stay with her guardian in the West Country. The estate is imbued in magic and mystery and the little white horse is a unicorn. In its year of publication it won the *Carnegie Medal*, which recognised the best children's book by a British subject. It has been adapted both to film and to television.



68. GOVERNMENT OF SARAWAK. *Sarawak Annual Report 1947*. Kuching, Government Printing Office, [1948]. £300

8vo. Original illustrated boards; pp. [viii], 102, frontispiece, plates after photographs, large folding map in three colours, map at rear; apart from a little wear to extremities, a very good copy.

First post-war edition of this comprehensive yearbook, which recounts the events of the Japanese attack and occupation at the beginning of the volume.



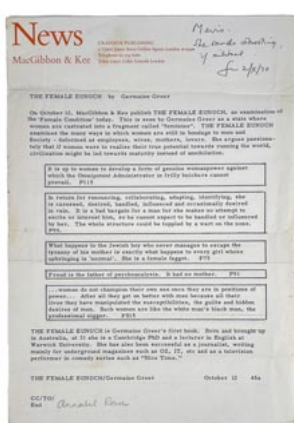
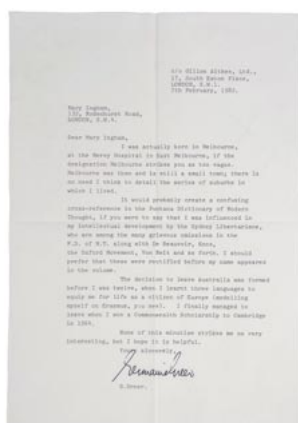
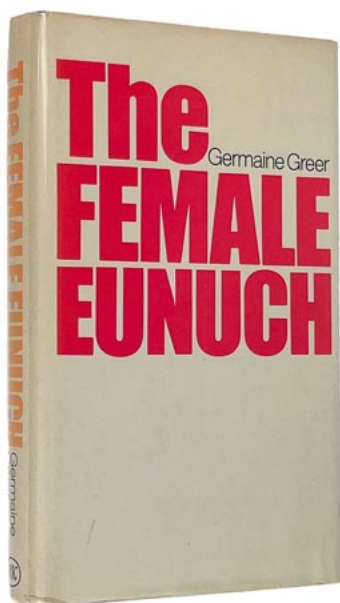
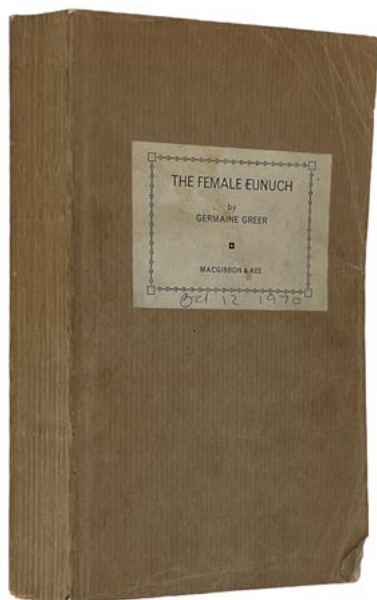
69. [GRAHAM, Robert Blackall]. Photographic Illustrations, with a Description of Mandalay & Upper Burmah Expeditionary Force, 1886-87. By a Cavalry Officer. *Birmingham, A. Pumphrey, Photographic Publisher, [1887].* £7,500

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 and group portraits of the British Army officials.

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



First UK printing. This is one of the defining works of the second wave of feminism and introduced Germaine Greer as a serious and controversial figure. As stated in an ink note to the top of the press release, "Mavis, she sounds interesting, if militant..." The TLS, dated 7th February 1982, is written to the author Mary Ingham, who was working on the second edition of her 1981 book on feminism *Now We Are Thirty* and had clearly asked for biographical clarification: "It would probably create a confusing cross-reference in the *Fontana Dictionary of Modern Thought*, if you were to say that I was influenced in my intellectual development by the Sydney Libertarians, who are among the many grievous omissions in the F.D. of M.T. along with De Beauvoir, Knox, the Oxford Movement, Von Reit and so forth. I should prefer that these were rectified before my name appeared in the volume."



70. GREER, Germaine. *The Female Eunuch* MacGibbon & Kee. 1970. £1,300

8vo. 2 vols. Advance review copy in original brown paper wrapper with printed label, first UK trade edition in original cloth and wrapper; pp. 354, 354; with publisher's press release and TLS from Germaine Greer; review copy with slight lean and pencil marking and annotations throughout, first trade edition near fine.

71. GRIMBLE, Augustus Leaves from a game book. Kegan Paul, Trench, Trübner & Co. 1898. £335

8vo. Publisher's half vellum with red morocco label to spine, marbled boards, t.e.g.; pp. 249, 20 plates with tissue guards; binding a little rubbed to extremities, very good. *Provenance*: half title inscribed by the author to Percy Noble, dated October 1891, with Noble's bookplate to front pastedown.

First edition, limited to 250 copies. Highland hunting memories with evocative illustrations.

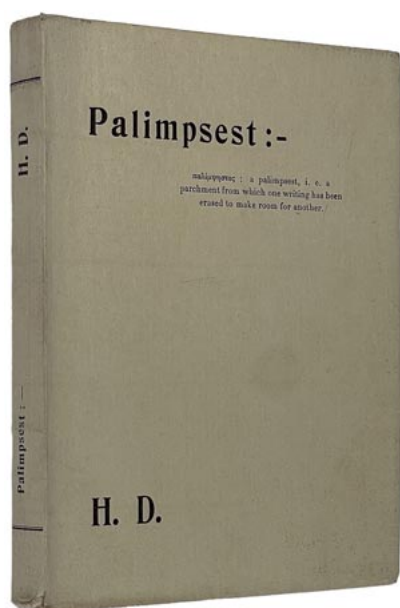


72. GUILLET DE SAINT-GEORGE, George, *pen name* Sieur de La Guilletière]. *Athenes ancienne et nouvelle, et l'état présent de l'empire des Turcs, contenant va vie du sultan Mahomet IV ... Troisième édition, augmentée en plusieurs endroits sur les Memoires de l'Auteur.* Paris, Estienne Michallet, 1676. £900

Small 8vo. Contemporary full vellum; pp. [xxiv], 456, [34], folding engraved plate of a Greek amphitheatre and one folding engraved plan of, printed on thin paper (a few repairs), which is frequently missing; lower cover a little spotted, occasional spotting and light even toning, final leaf with marginal paperflaw touching the last line of privilege (dated January, 1675).

Celebrated in the 17th and 18th centuries this is a scarce work on Athens and Greece under Ottoman rule, by a French scholar, writer and actor, who pretended that his brother had visited Athens and sent him letters. However, Guillet was a clever compiler of first-hand information supplied by Giraud, the French consul in Athens and the plan was provided by the Capuchin monks who resided in the city. 'Certainly Guillet's account did contain information on the contemporary state of the city and he very much emphasized the need to compare the ancient and modern cultures' (Blackmer).

See *Atabey 539* and *Blackmer 766*.

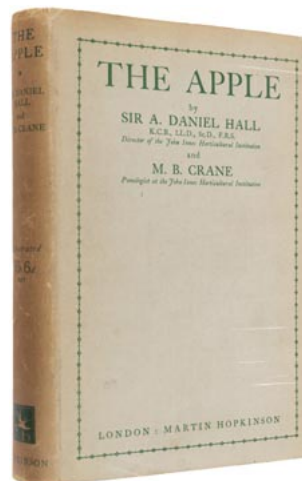


73. H. D. [DOOLITTLE, Hilda]. *Palimpsest.* Paris: Contact Editions, 1926. £500

8vo. Publisher's French-folded printed wrappers, spine and upper panel printed in black; outer and lower edges untrimmed; pp. 338; minimal rubbing to extremities; small vertical 7mm tear to lower edge of spine; light toning to

spine of wrapper; slight discolouration to endpapers; a little spotting to outer edge; a very good copy.

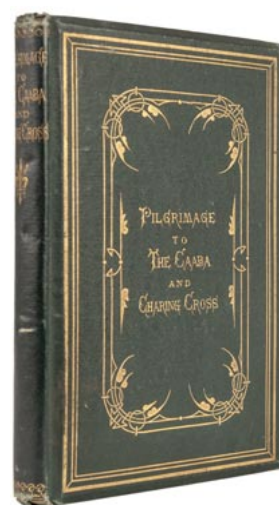
First edition. *Palimpsest* is structured as a series of interconnected stories, functioning like the layers of a palimpsest: "a parchment from which one writing has been erased to make room for another" (front panel). By exploring overlapping and intersecting lives, memories, and histories, H. D.'s innovative approach to structure is well-situated within the Modernist canon, as it tries and tests the boundaries of what had been accepted as the conventional 'novel.'



74. HALL, Sir A. Daniel and M.B. CRANE. *The Apple.* Martin Hopkinson. 1933. £150

8vo. Original green cloth and unclipped wrapper; pp. 235 + [iv, ads.], 22 plates; spine dulled, very good.

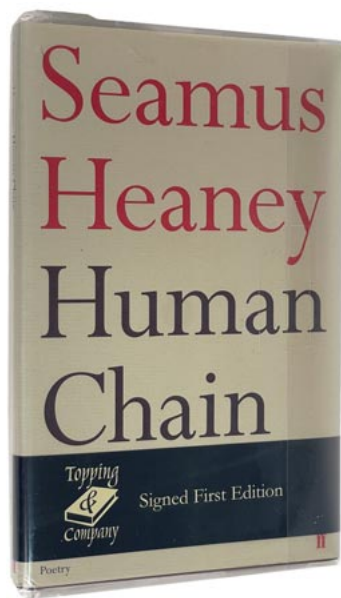
First edition. A thorough, scientific and practical guide to apple cultivation.



75. HASSAN, Hafiz Ahmed. *Pilgrimage To The Caaba and Charing Cross.* W.H. Allen & Co., n.d. [1871]. £900

8vo. Original green cloth, lettered in gilt to covers within elaborate design, all edges red; pp. viii, 174, 8, [2]; mounted portrait frontispiece of the author (original photograph); slightly rubbed, a nice bright copy; presentation copy, inscribed by the author on title-page.

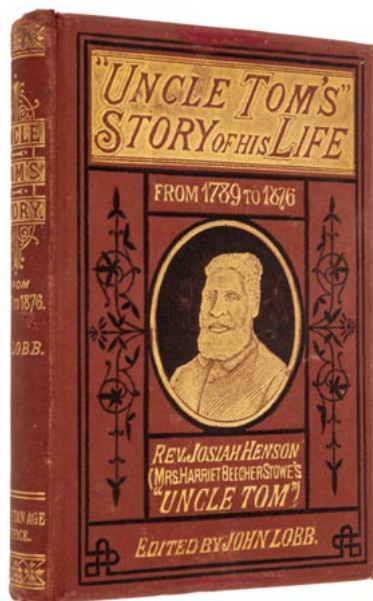
First edition. The author worked in the service of the Nawab of Took, in Hindustan. A Muslim, the Nawab in January 1870 received permission to make the pilgrimage to Mecca. Ahmed Hassan accompanied him and his account includes details of the crossing from Bombay to Jeddah, of the visits to Mecca and Medina, and of the continuation of his journey to England. The first-hand account by a pilgrim is very uncommon.



76. HEANEY, Seamus. *Human Chain*. London: Faber, 2010. £1,200

8vo. In the publisher's unopened plastic wrap; publisher's maroon boards, spine lettered in gilt; in the original dust-wrapper; pp. [viii], 85; signed by author, with the Topping & Company promotional wraparound; fine.

Signed first edition. This is Heaney's twelfth collection of poems, which 'elicts continuities and solidarities, between husband and wife, child and parent, then and now, inside an intently remembered present ... *Human Chain* also broaches larger questions of transmission, as lifelines to the inherited past' (front flap).

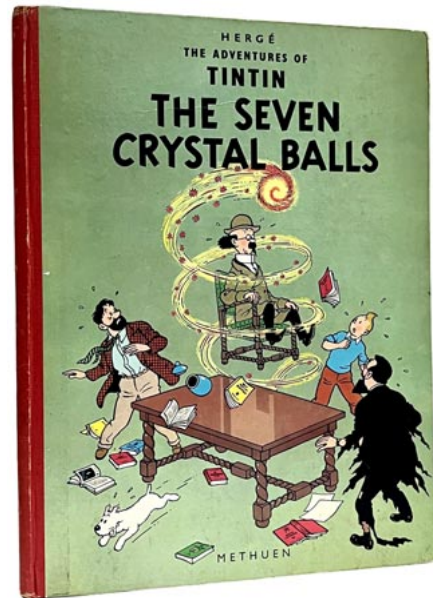


77. HENSON, Josiah, and John LOBB [editor]. "Uncle Tom's Story of His Life." An Autobiography of the Rev. Josiah Henson (Mrs. Harriet Beecher Stowe's "Uncle Tom"). From 1789 to 1876 ... Fifty-fifths Thousand. London, "Christian Age" Office, 1877. £1,000

8vo. Original red pictorial cloth with bevelled edges, all edges gilt; pp. 236, two wood-engraved portraits; apart from light spotting initially, and repair to lower hinge, a beautiful copy.

'Henson used the publication of Stowe's books to agitate for change in the United States. He re-published his memoir and used the funds to purchase his brother's freedom. He supported black families whose husbands and fathers went off to fight in the Civil War. He ran

businesses in Canada to employ black refugees. In 1876, at age 87, Henson did a 100-plus city speaking tour of the United Kingdom to relieve himself of debts shouldered on behalf of the work at Dawn, and Queen Victoria invited him to Windsor Castle. Sixteen years after the Civil War ended, Rutherford B. Hayes entertained him at the White House' (*The Story of Josiah Henson, the Real Inspiration for 'Uncle Tom's Cabin'*, in: Smithsonian Magazine, online). - We have only seen this printing, and no earlier one on the market.



78. HERGÉ [Georges REMI] (author and illustrator). *The Seven Crystal Balls. The Adventures of Tintin*. London; Methuen & Co. Ltd. 1962. £225

Small folio; original red cloth-backed pictorial boards, pictorial mid-blue endpapers; pp. [ii] + 61 + [i]; with striking coloured illustrations throughout in cartoon-strip format; a near fine copy in unusually clean, bright and sharp condition, with slight surface abrasions to spine ends, tiny wear to forecorners and mild edge rubbing; internally fine with a neat and unobtrusive name to front free endpaper; increasingly scarce in this condition.

First U.K. edition. This is the thirteenth adventure in the *Adventures of Tintin* series and is regarded by fans as one of the best in the canon and also the most frightening. The plot involves the abduction of Professor Calculus, which seems to be connected to a mysterious illness affecting an archaeological expedition to Peru. Tintin, Captain Haddock and Snowy investigate. As with *The Secret of the Unicorn* and *Red Rackham's Treasure* Hergé conceived this storyline as a two-parter, which is continued in *Prisoners of the Sun*. In this work a mystery is outlined which, in its sequel, the characters undertake a mission to solve.



79. **HIROSHIGE**, Ando (1797-1858). Plum Blossoms at Kameido Shrine. Original framed woodblock, from the series "One Hundred Famous Views of Edo," printed in Japan, 1857. 630 x 460 mm. (Size including frame).

This is amongst the most impressive and sought after of all of Hiroshige's prints. It was also the first print of which Vincent Van Gogh made a painted copy. £50,000



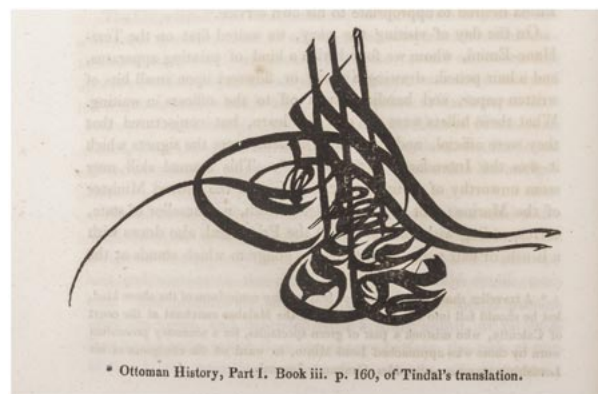
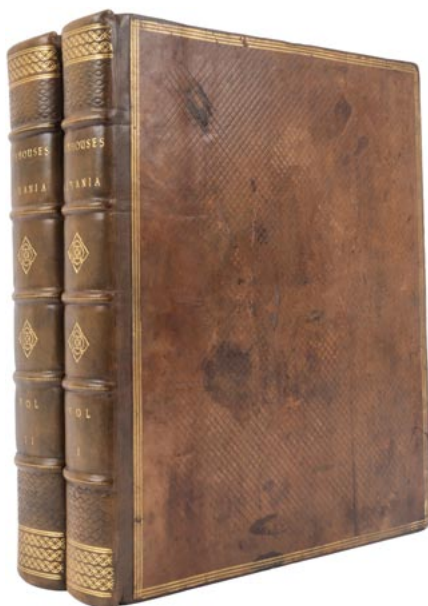
80. **HIROSHIGE**, Ando (1797-1858). Temple Gardens in Nippori. Original woodblock, from the series, "One Hundred Famous Views of Edo," printed in Japan, 1857. 595 x 420 mm. (Size includes mount). £2,650



81. **HIROSHIGE**, Ando (1797-1858). Kogane Plain in Shimousa Province. Original woodblock, from the series, "Thirty-six Views of Mount Fuji," printed in Japan, 1858. 595 x 420 mm. (Size includes mount). £2,650



82. **HIROSHIGE**, Ando (1797-1858). The Waterfall River at Oji. Original woodblock, from the series, "One Hundred Famous Views of Edo," printed in Japan, 1856. 595 x 420 mm. (Size includes mount). £3,500



83. **HOBHOUSE, John Cam.** *A Journey through Albania and other Provinces of Turkey in Europe and Asia, to Constantinople, during the Years 1809 and 1810.* *London, James Cawthorn, 1813.* £4,000

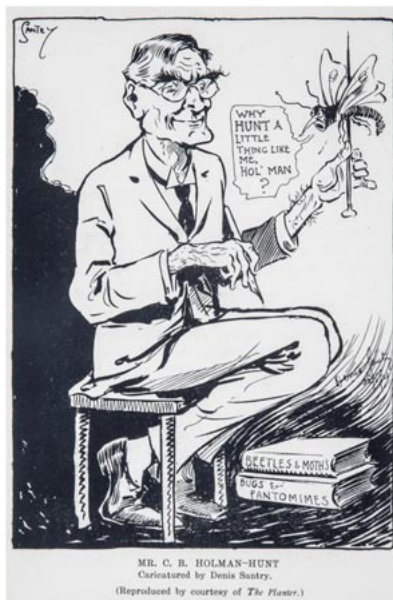
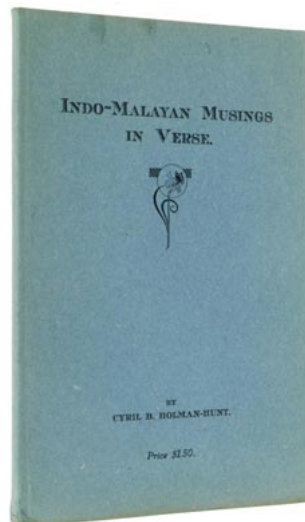
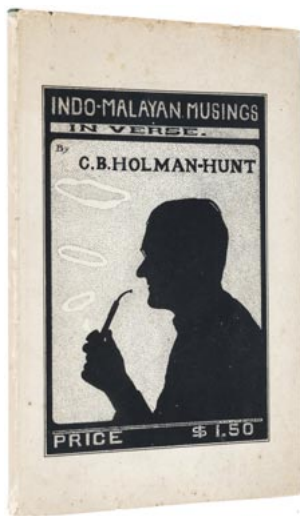
One volume in two, 4to. Contemporary diced calf, rebaked in the late 20th century; pp. xix, 518; [2], [519]-1152, [2], with engraved frontispiece, engraved architectural plate, two folding engraved maps, two engraved facsimiles of letters, two engraved leaves of musical scores on one double-sheet and 17 hand-coloured aquatint plates, seven of which folding; a little wear to the extremities of the bindings, bookplates removed at an early date, internally occasional light toning or spotting; an attractive copy.

First edition of a magnificent book on the Balkans under slowly crumbling Turkish rule, written by a fellow traveller with - and close friend of - Lord Byron. John Cam Hobhouse and Baron Broughton (1786-1869) had founded a Whig club at Cambridge. In 1809 the two 'travelled across Portugal and Spain to Gibraltar. From Malta he and Byron were encouraged by English naval and diplomatic intelligence to travel into Albania, where they stayed with Ali Pasha from 19 to 23 October 1809; an English naval force meanwhile took over most of the Ionian Islands, a fact on which Ali congratulated them. They then went into Greece, where they were surprised to discover considerable anti-Turkish feeling among the inhabitants. They based themselves in Athens, visiting Marathon on 24 January, and then went via Smyrna to Constantinople, where they attended an audience with Sultan Mahmud II on 10 July. On 31 October 1809 Hobhouse recorded in his diary, "Byron is writing a long poem in the Spenserian stanza"—the first reference to Childe Harold's Pilgrimage (BL, Add. MS 56527, fol. 65r). Prior to its publication Hobhouse had regarded Byron as his poetic equal. Lines 247-62 in the first edition of *English Bards and Scotch Reviewers* (1809) are by him. In their absence from England, Hobhouse's anthology *Imitations and Translations* was published, containing several poems by Byron. On returning Hobhouse published a comic poem, *The Wonders of a Week at Bath*, and his account of their eastern tour, *A Journey through Albania, and other Provinces of Turkey*, went through two printings. It is notable for its final section, about the aspirations and failures of Sultan Selim III. The book brought him a fellowship of the Royal Society in 1814' (Oxford DNB).

'Some of the interesting plates of the Athenian monuments in this work were commissioned by Byron from the artist Jacob Lynckh, later involved in excavations at Aegina with the architect Charles Cockerell, who also produced drawings for Hobhouse's work' (Atabey).

Atabey 584 (lacking preliminaries and directions to the binder), Blackmer 821, Navari, Greek Civilization, 330, see Abbey Travel 202 for the second edition.

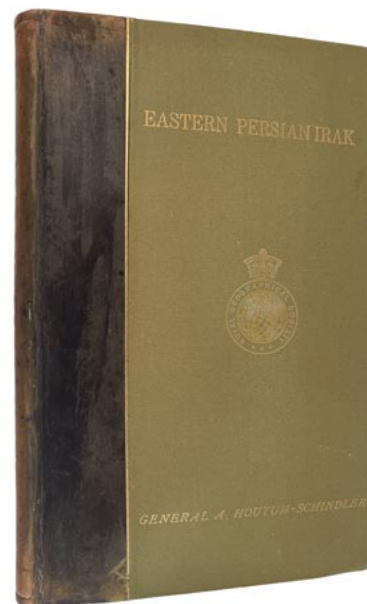




84. HOLMAN-HUNT, Cyril B. *Indo-Malayan Musings in Verse*. Kuala Lumpur Printed by *The Malayan Leader Press*, [c. 1921]. £775

8vo. Original printed boards, original pictorial dustwrapper; pp. [xii], 112pp, ii, portrait frontispiece in pagination, one full-page caricature of the author; errata slip on orange paper; wrappers with only slight marginal wear, light offsetting from endpapers, toning to frontispiece; otherwise very well preserved.

A rare survival - all the more so in the original dustwrapper - of a collection of poems, many relating to or referring to Malayan affairs, and adaptations of three pantomimes, by Cyril Bonomi Holman Hunt (1866-1934), son of William Holman-Hunt, who was a noted entomologist, and civil servant in the Federated Malay States; between 1905-7 he was Curator of Selangor Museum, Malaya.

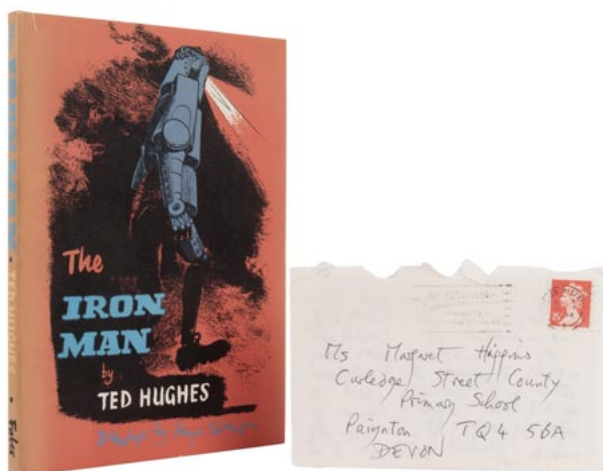


85. HOUTUM-SCHINDLER, General Albert. *Eastern Persian Irak*. London, *John Murray*, 1897. £1,500

8vo. Original half-roan over cloth, spine and front cover lettered in gilt, RGS logo in gilt on front cover; pp. viii, 132, fold-out lithographic map in black and sepia with insert map of the environs of Tehran, one plate after photograph; light fading and rubbing to spine, map with one repaired tear and light darkening to margins, otherwise very good.

First edition, very rare. (a few copies seem to be dated 1896). A valuable account of the topography, tribes-people and natural history of the region. The author, a Fellow of the R.G.S., writes in the introduction 'Eastern Persian Irak... is practically a blank on all existing maps. The rich and fertile districts of Jasp, Ardahal, Kohistan of Kom, Sarsdir of Kashan, are perfect *terrae incognitae*, and no published map that I have seen shows them ... The accompanying map has been compiled from my own surveys, which were done, a little at a time, during the last eighteen years' (p. 1). Of Dutch and German origin, Houtum-Schindler served the Persian government, from 1868 onwards as inspector-general of the Persian telegraph service with the rank of General. Later he was in charge of Khorasan's turquoise mines, before becoming inspector of branches of the Imperial Bank in 1882. As an advisor to the Imperial Government he had to travel widely, and his deep knowledge of the infrastructure, society, local economy, and the different ethnic groups are summed up in this very rare work. 'In the course of the forty-two years that he had spent in Persia, Houtum-Schindler acquired more precise information about the state of the country than any other European had ever done, either before or most probably since ... To his study of Persia, Houtum-Schindler

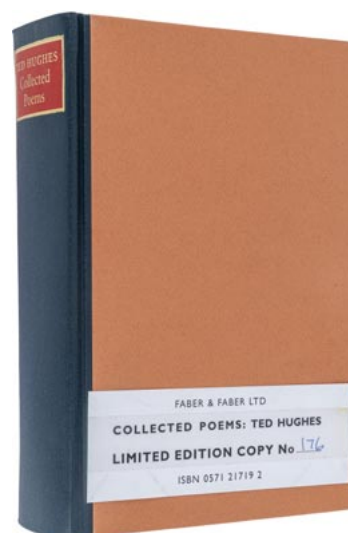
brought the exactitude and industry of a genuine scholar *manqué*. His understanding of literary and colloquial Persian was impressive; he built up a valuable library, and published over fifty articles in the leading English, German, and Austrian orientalist and geographical journals of the day, as well as encyclopaedias and reference works. His most important study was the one book which he compiled himself, *Eastern Persian Irak* ..., a meticulous account of the region between Tehran and Esfahan.' (ODNB). Lord Curzon was heavily indebted to Houtum-Schindler and acknowledged that. 'Few men [are] so excellently qualified to write a first-rate book themselves would have lent such unselfish exertion to improve the quality of another man's work' (Curzon, l.xiii)' (quotation from ODNB).



86. HUGHES, Ted (author). George ADAMSON (illustrator). *The Iron Man; A Story In Five Nights*. London; Faber And Faber. 1968. £1,400

8vo. Original coral pink pictorial boards printed pictorially in black, white and two shades of blue, preserved in repeat pictorial dustwrapper; pp. [x], 11-59; illustrated with 5 black-and-white drawings by Adamson; a fine sharp, and uninscribed copy protected by a near fine, unclipped, dustwrapper (13s 6d) with very mild dust-marking and fading to spine, 2 short and barely noticeable closed tears (8mm and 5mm) to top edge of upper panel and a negligible short ruck to bottom edge of lower panel; increasingly scarce.

First edition. This copy is sold with an autographed note signed by Ted Hughes addressed to Ms. Margaret Higgins, Curledge Street County Primary School, Paignton, Devon TQ4 5BA, on both sides of a note card and complete with the original mailing envelope: "I have no objection to your making *The Iron Man* more accessible to 'special needs' children! But my publishers might know of some regulation - simply to protect their authors (and themselves). The tendency - as you'll easily understand - is for worksheets etc. simply to displace the book. Of course, it's a matter of numbers and degree. But I hope you won't mind if I pass your letter on to my editor". A wonderful children's fable, originally composed for the author's children, and recently made into a successful animated feature film released in 1999.



87. HUGHES, Ted; [Paul KEEGAN, Ed.] *Collected Poems*. London: Faber and Faber, 2003. £400

Large thick 8vo., navy cloth-backed orange boards, painted red label gilt to spine; maroon endpapers; matching maroon slipcase; pp. [vi], v-xli, [iii], 3-1333, [i]; a fine copy, just a couple of small marks to the slipcase.

Limited edition, one of just 200 copies specially bound, this no. 176. With original tipped-in label from the publisher loosely inserted.

A collection of several hundred poems, which range from Hughes' early life, through to some of his more famous works (Crow, Wodwo, Cave Birds, Birthday Letters, Gaudete), along with many uncollected.

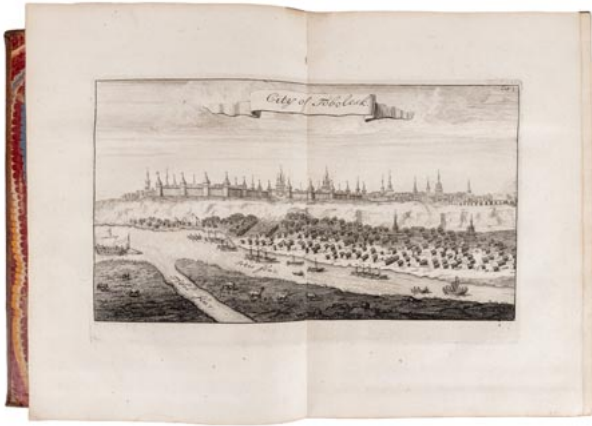


88. HUNGARY - STOKES, Adrian and Marianne (illustrators). Adrian STOKES (described by). *Hungary*. London; Adam and Charles Black, 1909. £400

Large 8vo., original white cloth with an armorial design blocked in orange, green, and gilt to spine and upper board, top edges gilt; pp. xix + [i] + 320 + [4], publisher's advert.; with a total of 75 fine coloured plates after watercolours, guarded by captioned tissues, and a folding pull-out map at the rear; a near fine copy of this scarce and vulnerable book, preserved in uncommonly clean condition, both externally and internally, with just light rubbing and dusting to boards, with a previous owner's bookplate to inner upper cover, another ownership inscription to front free endpaper, and mild foxing to prelims.

First edition of one of the scarcest titles in A. & C. Black's Twenty Shilling Series.

Inman 37.



89. IDES, Evert Ysbrants. *Three Years Travels from Moscow over-land to China: thro' great Ustiga, Siriania, Permia, Sibiria, Daour, Great Tartary, &c. to Peking. Containing An exact and particular Description of the Extent and Limits of those Countries, and the Customs of the Barbarous Inhabitants; with reference to their Religion, Government, Marriages, daily Employments, Habits, Habitations, Diet, Death, Funerals, &c. To which is annex'd an accurate Description of China, done originally by a Chinese Author: With several Remarks, by way of Commentary, alluding to what our European Authors have writ of that Country. London, Printed for W. Freeman, et al., 1706.* £4,850

4to. Contemporary full calf, spine with raised bands and red morocco lettering-piece, boards ornamented in gilt, marbled endpapers; pp. [xii], 210, [2, directions to the binder], additional engraved allegorical title, large engraved folding map, 30 engraved plates (8 folding); expertly rebaked, retaining the original material, apart from brow-spotting to the directions to the binder at the end, a remarkably clean, fresh and crisp copy.

First English edition of an outstanding travelogue by a Dutch merchant who traveled to China in the service of Peter the Great in order to establish trade relations. This is one of the earlier and most detailed descriptions of parts of Central Asia. The description of the Gobi desert is considered the first by a European.

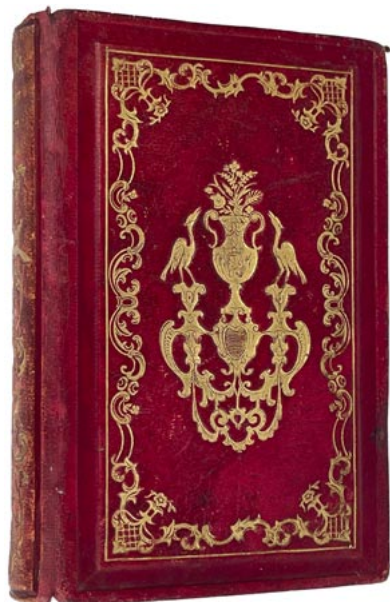
ESTC T55175; Cordier 2468.



90. JACQMAR. Digby Morton skirt suit. c. 1940s. £1,200

Approx. UK size 8. Jacket in black wool with velvet collar and rayon lining with wide lapels and label 'Designed by Digby Morton/Made by Jacqmar/ 16 Grosvenor St., London W1, with matching black wool skirt with zip to left side and label 'Digby Morton/ Grosvenor Hill/ London W1' and matching black leather-backed belt; very good condition.

This New Look-style skirt suit is too extravagant, with its wide folding lapels that give the illusion of a jacket front opening over a waistcoat, to have been part of the Utility Wear scheme and must have been worth a large number of clothing coupons. Yet it would have seemed worth the expense; Digby Morton (1906-1983) was one of the top London couturiers of the time. His aim was 'to transform the suit from the strict *tailleur*, or the ordinary country tweed fit only for the moors, into an intricately cut and carefully designed garment, so fashionable that it could be worn with confidence at the Ritz.' (DNB). He was also closely involved in the war effort, being one of the Board of Trade's approved designers for the Utility Wear scheme and the creator of the WVS uniform. This is an unusual collaboration with Jacqmar, the fashion house celebrated for its headscarves, and is a rare piece of 1940s fashion.



91. JACQUEMART, A. *Flore des Dames. Botanique a l'usage des dames et des jeunes personnes. Paris: P-J. Loss & B. Neuhaus. 1840.* £225

8vo. Original red morocco with elaborate gilt bords and tooling to sides, spine with gilt lettering and tooling, gilt turn-ins, all edges gilt; pp. 340, 12 hand-coloured plates, 2 uncoloured plates; spine a little rubbed, a little foxing throughout, plates generally clean, very good.

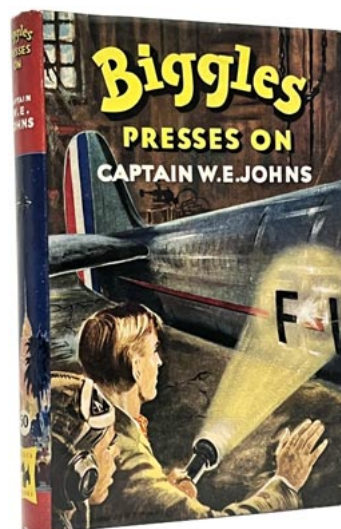
First edition. A charming French guide to flowers, written in the form of a dialogue with passages of poetry.



92. JANSSEN, Tove (illustrator). Original Moomin Labels from the 1950s *Helsinki; Kromipaino, 1956.* £190

A set of 4 original silk screen printed Moomin labels designed by Tove Jansson, each image size circa 60 x 60mm printed in three colours (red, powder blue and yellow) and each individually presented in a striking matt black mount (155 x 210mm) with gilt roundel authenticity stamp to lower margin and printed limitation details supplied; fine condition throughout.

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



93. JOHNS, Captain W.E. (author). Leslie STEAD (illustrator). *Biggles Presses On; More Adventures of Biggles and the Special Air Police. Leicester; Brockhampton Press. 1958.* £130

8vo. Original brown blind-patterned boards decorated with a dog motif, similarly lettered and decorated in white to spine, in pictorial dustwrapper; pp. [vi], 7-192; illustrated with full-colour plates by Leslie Stead; externally fine, internally clean bar dusting and spotting to edges of book block, light diffuse foxing to endpapers, in a fine, crisp, and unclipped dustwrapper (8/6).

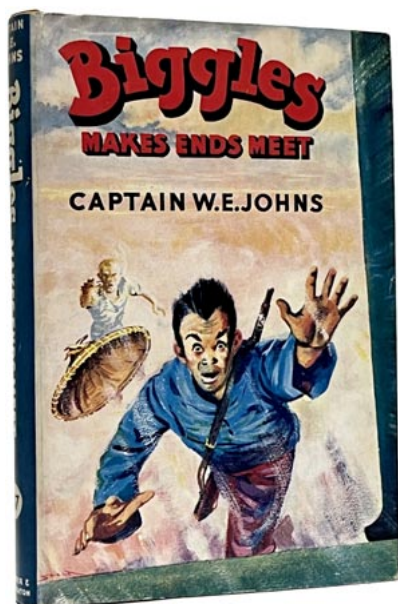
First edition. The 50th Biggles title! An exotic adventure involving murder on a Pacific atoll, the dramatic rescue of a sultan's son, and an ingenious way to smuggle mink.



94. JOHNS, Captain W.E. (author). Leslie STEAD (illustrator). *Biggles And The Plane That Disappeared. A Story of the Air Police. London, Hodder And Stoughton. 1963.* £290

8vo. Original red linson boards lettered in black to spine, in pictorial dustwrapper; pp. [viii], 9-159; illustrated in black-and-white by Leslie Stead; an exceptional copy in fine condition save slight dusting to top edge of book block, internally fresh and uninscribed, in an all-but-fine, unclipped dustwrapper (8s 6d) with minor rubbing to bottom edge of upper panel and a very small ink name and date to front flap.

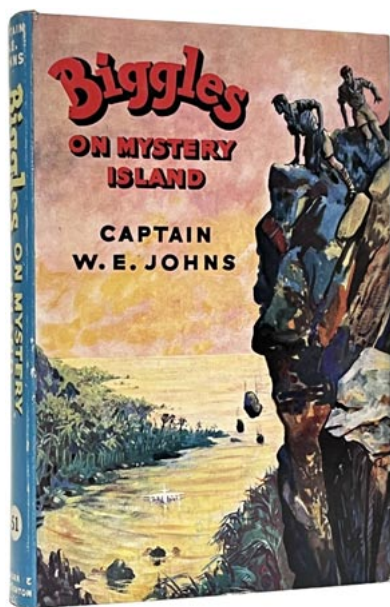
First edition. A private plane, with one passenger, disappears on a joy ride and it transpires that the passenger gave a false name.



95. JOHNS, Captain W.E. (author). STEAD (illustrator). *Biggles Makes Ends Meet*. London; Hodder And Stoughton. 1957. £140

8vo. Original dark red cloth pictorially blocked and lettered in black to upper cover and spine, in pictorial dustwrapper; pp. [vi], 7-192; with frontispiece and 5 other full-colour plates; a remarkably clean and sharp copy, both externally and internally, without ownership inscription, in a near fine, unclipped dustwrapper (8s 6d) with 2 tiny (8mm) closed edge-tears, and small rubbing to forecorner tips; an elusive title.

First edition. Biggles and his friends Algy, Ginger and Bertie are called on to investigate "robbery on the high seas", but piracy is only one of the many challenges they face.

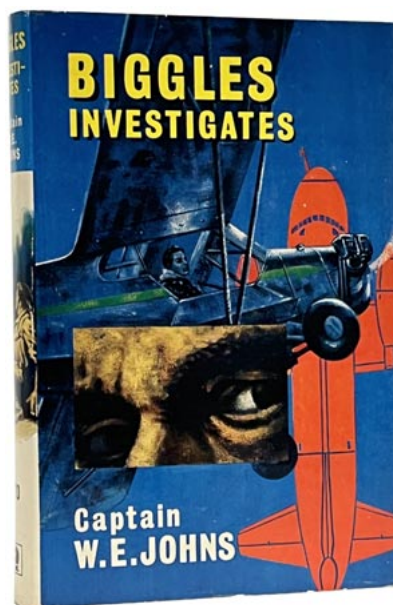


96. JOHNS, Captain W.E. (author). STEAD (illustrator). *Biggles On Mystery Island*. London; Hodder And Stoughton. 1958. £170

8vo. Original red linson boards pictorially decorated and lettered in black, in pictorial dustwrapper; pp. [viii], 9-192; illustrated with full colour plates; a very good, clean copy with heavy spotting to edges of book block (particularly fore-edges), otherwise extremely clean, without ownership marks or inscriptions, in an unusually bright, clean and attractive, unclipped dustwrapper (8s

6d) with a neat owner's name and date (21.3.70) to front flap, some dusting to lower panel and rubbing to spine.

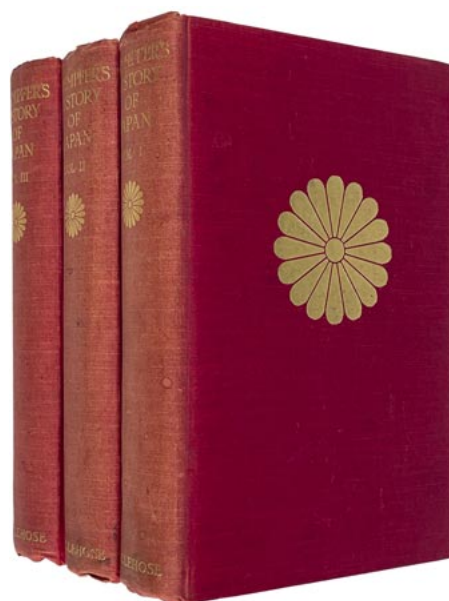
First edition. Biggles and his colleagues fly off to investigate some strange happenings on the remote South Pacific island of Oratovca. Although supposedly uninhabited, ships have been failing to return from there, and sailors' yarns tell of some mysterious goings on.



97. JOHNS, Captain W.E. (author). Leslie STEAD (illustrator). *Biggles Investigates; and other stories of the Air Police*. Leicester; Brockhampton Press. 1964. £270

8vo. Original palest grey linson boards, lettered in red to spine, in pictorial dustwrapper; pp. [vi], 7-184; with full colour frontispiece by Stead; both externally and internally a very good, sharp, and uninscribed copy in an all-but-fine, unclipped dustwrapper (8/6) with very small rubbing to forecorners; scarce.

First edition. A collection of 8 baffling cases for Biggles, including investigations into the plight of a Spanish monoplane, of a crew of lobster fisherman who "caught a crab", and the interception of a freight-carrier based on the clever contribution of an observant schoolboy.

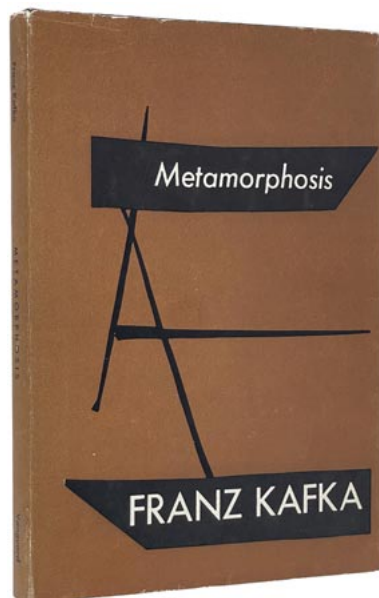




98. **KAEMPFER, Engelbert.** *The History of Japan together with a Description of the Kingdom of Siam 1690-92.* Glasgow, James MacLehose and Sons, 1906. £400

Three volumes, 8vo. Original red cloth, lotus flower embossed in gilt to upper cover of each, gilt-decorated spines, lettered in gilt, top edges gilt; pp. lxxxix, 336, [2]; ix, 396, [3]; viii, [2], 385; photogravure portrait frontispiece of Hans Sloane to vol. I, 16 plates including some folding, 8 maps including some folding, illustrations to text; extremities with light wear;

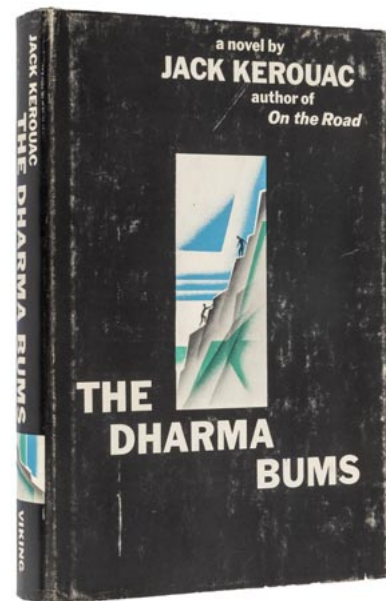
Limited edition, one of 100 copies printed. Kaempfer (1651-1716), a surgeon with the Dutch East India Company, arrived in Japan in 1690 at Nagasaki and remained there for almost 4 years. His account of that stay, first published in Britain in 1727, has long been recognised as the most authoritative guide to virtually all aspects of Japan and the Japanese at that time. Kaempfer's effects were purchased after his death by Sir Hans Sloane and it was Sloane's librarian, John Gaspar Scheuchzer, who translated the manuscript and saw it into publication. The present finely printed edition, the first full reprint since the work's 1727 publication, contains an introductory note by Sir Archibald Geikie on the Scheuchzer family.



99. **KAFKA, Franz.** *Metamorphosis.* New York: Vanguard Press Inc., 1946. £900

8vo. Black cloth, spine and upper board lettered and decorated in brown; in the original wrapper; top edge sprayed brown; brown illustrated endpapers; pp. [iv], 5-98; with illustrations by Leslie Sherman; slight rubbing to extremities of boards; light chipping along edges and flaps of wrapper; previous owner's ink stamp to preliminary pages; internally clean, a near fine copy in the wrapper.

First US edition. Translated by A. L. Lloyd, and with a preface by Paul Goodman. A well presented copy of Kafka's modernist and existentialist work which helped establish the slightly nightmarish and bizarre *Kafkaesque* style, reflecting the oppressive and incomprehensible nature of bureaucratic and societal systems.



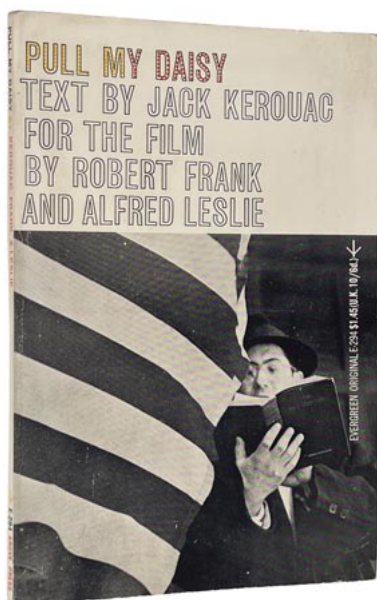
100. **KEROUAC, Jack** *The Dharma Bums.* New York: The Viking Press, 1958. £650

8vo., original black cloth, lettered with title in metallic green to upper board, and in green, purple and silver to spine; upper edge green; with the dust wrapper (\$3.95) designed by Bill English; pp. [xi], 4-244, [iv]; a fine copy, slightly pushed to spine ends and the upper edge a trifle faded; the very good, unrestored dust jacket with a couple of small nicks, lightly rubbed all over. A very nice copy of this famous work.

First edition.

Published just one year after *On the Road*, *The Dharma Bums* is also an autobiographical novel from Kerouac, telling the story of two ebullient young men searching for Truth the Zen way: marathon wine-drinking bouts, poetry jam sessions, 'yabyum' in San Francisco's Bohemia, and embracing solitude in the high Sierras. The main characters are narrator Ray Smith (based on Kerouac) and Japhy Ryder, based on the poet and essayist Gary Snyder, who was instrumental in Kerouac's introduction to Buddhism in the mid-1950s.

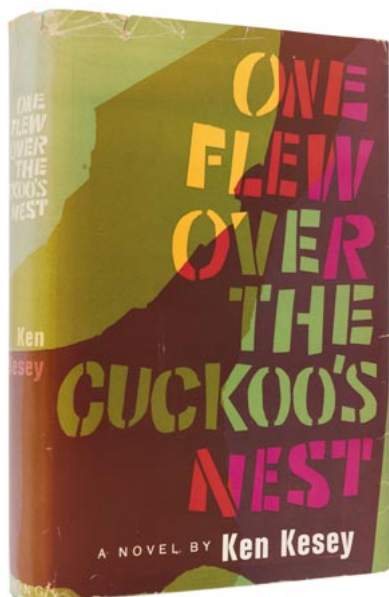
The book was another huge success for Kerouac, quickly becoming one of his most popular books. It would go on to have a significant influence on the Hippie counterculture during the 1960s.



101. KEROUAC, Jack *Pull My Daisy*. NY: Grove Press, Inc. 1959. £600

Slim 8vo., original printed wraps with photo by Robert Frank. Pp. 38, [xxxiv]. With 31 pages of black and white photographs, including of Jack Kerouac, Gregory Corso, Allen Ginsberg. Covers and spine have the odd mark, interior is fine and unmarked.

First edition, first printing. . *Pull my Daisy* is the film adapted from the third act of Kerouac's play, *Beat Generation*. , in which he provides the improvised narration. Based on a true event in Neal Cassady's life, the film tells the story of a railway brakeman's wife, who invites a bishop to dinner. When the brakeman and his friends arrive home early, chaos ensues.



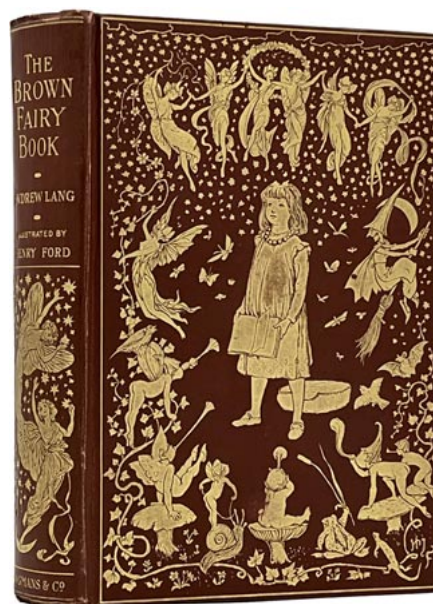
102. KESEY, Ken. *One Flew Over the Cuckoo's Nest*. New York: The Viking Press, 1962. £4,000

8vo. Original bright green cloth, spine lettered in yellow; in the original unclipped (\$4.95) first state dust wrapper designed by Paul Bacon, with a black-and-white photograph of the author to the lower panel; pp.[x], 3-311, [i]; a fine copy, with only slight compression to spine ends; the cloth totally unfaded; in the vibrant dust jacket which is very good, ever-so-slightly sunned to spine, with nicks and creases to extremities, particularly to the upper edge of the upper panel, and along the spine; slightly

toned, internally, but entirely unrestored; scarce, nonetheless, thus.

First edition in the first issue dust wrapper, distinguished by the five word Kerouac quote on the front flap. This copy is the first state with the associated "that fool Red Cross woman" on p.9, lines 12-13; and with "It's the plump Red Cross woman named Gwen-doe-lin, with the blond hair the patients are always arguing about." on pp. 85-86.

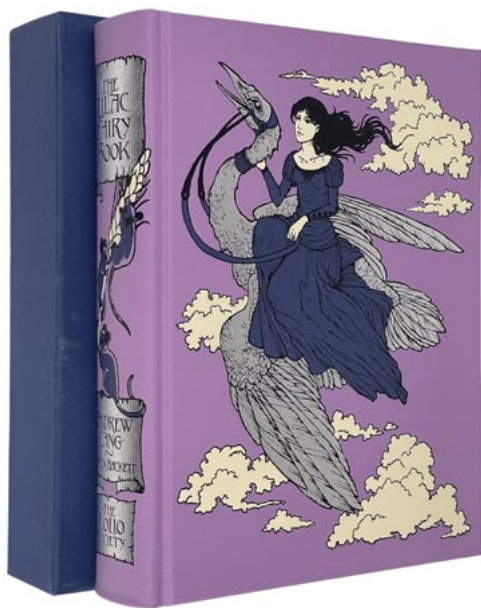
Basis for the classic 1975 film directed by Milos Forman and starring Jack Nicholson, and a book that has emerged as a cornerstone of 20th century literature. A direct product of Kesey's time working the graveyard shift as an orderly at a mental health facility in Menlo Park, California. Not only did he speak to the patients and witness the workings of the institution, he took psychoactive drugs (Peyote and LSD) as part of the US government operation, Project MKUltra.



103. LANG, Andrew (author). H.J. FORD (illustrator). *The Brown Fairy Book*. London, Longmans, Green and Co. 1904. £600

8vo. Original brown pictorial cloth elaborately gilt, all edges gilt, pictorial brown endpapers illustrated in silver; pp. [xiii], [1]-350; with 8 beautiful plates in jewel colours and line illustrations throughout; a near fine and beautiful copy, both internally and externally, with only slight rubbing to cover gilt and a small yellowish semi-circular mark to inner gutter of one leaf.

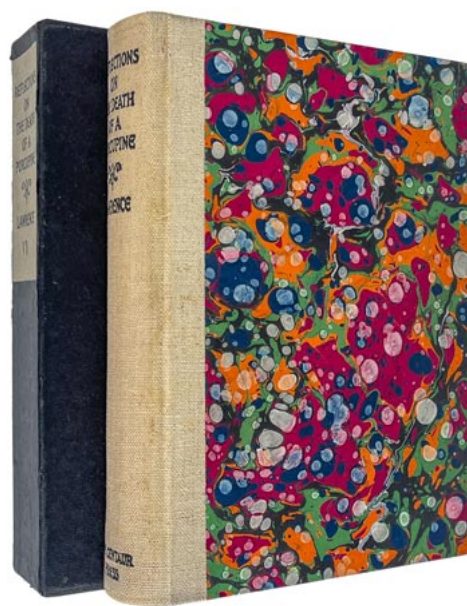
First edition.



104. LANG, Andrew (author). Caitlin HACKETT (illustrator). Jane Geraldine McCAUGHREAN (Introduction by). *The Lilac Fairy Book*. London; *The Folio Society*. 2012. £370

Thick royal 8vo.; publisher's lilac cloth pictorially blocked to spine and upper cover in white, black, deepest blue and silver, top edges lilac, double-page pictorial endpapers in blue and silver, in original slipcase; pp. xx + 296; with pictorial title in black and lilac, with full-page coloured plates and decorations throughout by Caitlin Hackett; a fine, as new copy, in the slipcase.

First edition, first printing, in the Folio Society series of the Lang Fairy Books and the first with these illustrations.



105. LAWRENCE, D.H. *Reflections on the Death of a Porcupine*. Philadelphia: *The Centaur Press*, 1925. £400

8vo. Beige cloth-backed marbled boards, spine lettered in black; top edge blue, others untrimmed; pp. [x], 240, [6]; with the British and Irish agents tag tipped-in to title; housed in the original black slipcase with title tipped on to spine; very minor toning to backstrip; minimal internal foxing, concentrated at endpapers; extremities of slipcase lightly rubbed, a near fine copy together with the slipcase.

Limited edition of 475 copies for sale in England, of which this is no. 17. This fine publication from *The Centaur Press*, is a collection of Lawrence's essays which cover diverse subjects including literary criticism, travel writing, and personal reflections on Lawrence's own experiences and thoughts on art, literature, psychology, and society. The titular essay, *Reflections on the Death of a Porcupine* sees Lawrence reflect on the symbolism and significance of his chance encounter with a dead porcupine whilst walking in the mountains of New Mexico. He uses this as a base from which to explore the human condition and musings on life and death. This collection offers a real insight into Lawrence's versatility as a writer, encapsulating his talent for articulating profound and nuanced insights on a wide range of subjects.

The Centaur Press, founded by Harold Trump Mason (1893-1983), emerged as a beacon of literary and artistic craftsmanship in Philadelphia's cultural landscape. Being first *The Centaur Bookshop*, the space became an important meeting place for the city's intellectual elite. Harold Trump Mason used the popularity of the Bookshop as a platform for celebrating the written word, and in 1924, created *The Centaur Press*, a venture dedicated to producing quality limited edition fine press volumes. The Press's inaugural publication, Walt Whitman's *Song of the BroadAxe*, set a precedent for the craftsmanship and artistic excellence that defines the Press's legacy.



106. LE BRUYN, Cornelius. *Voyage au Levant*, c'est à dire dans les principaux endroits de l'Asie Mineure dans les Isles de Chio, de Rhodes, de Chypres &c. De même que dans les plus considerables villes d'Egypte, de Syrie, et de la Terre Sainte ... Traduit du Flamand. Delft, Henri de Kroonevelt, 1700. £8,500

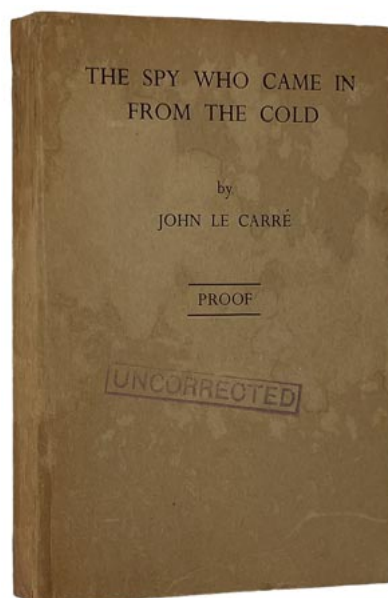
Folio. Modern full tan morocco, spine with raised bands, lettered and ornamented in gilt in the compartments; pp. [xii], 408, [6, index]; emblematic additional engraved title, folding engraved map, 97 engraved plates including folding panoramas, 24 engraved illustrations in the text; a few folding panoramas with minor repairs to folds, occasional light spotting or browning, a few minor traces of worming in the margins, otherwise very good.

First edition in French of this monumental classic of travel in the Levant with outstanding panoramic views. In

his first expedition of 1674, the Dutch traveler Cornelius Le Bruyn remained in the Levant for seven years. On his return, he published his *Voyages au Levant* in Dutch in 1698, in French in 1700 (as here), and in English in 1702. The text consists of a mixture of first-hand observations and information drawn from other sources, but the impressive images are all by Le Bruyn himself. 'Bruyn, painter and traveller, left Holland in 1674 to travel through Europe and the Levant. He returned to Italy in 1685 and settled in Venice, returning to Holland in 1693. [He was best known as a landscape artist, and the] ... numerous plates ...[include] folding panoramas of Alexandria, Sattalia, Constantinople, Bethlehem, Jerusalem, Rhodes, and Chios, and double page plates of Constantinople and Scutari. Some of the plates consist of single views of Tyre, Aleppo, Palmyra and other subjects, others contain two or three or four views, costumes, plans [on a single sheet]' (Atabey). Constantinople is represented in three panoramas; one double-page, one over 95 cm long and the largest, loosely inserted, is over 190 cm long.

See Atabey 159, 160 (other editions) and Blackmer 225 (1714 edition).

VERY RARE UNCORRECTED PROOF OF THE GREATEST OF SPY NOVELS

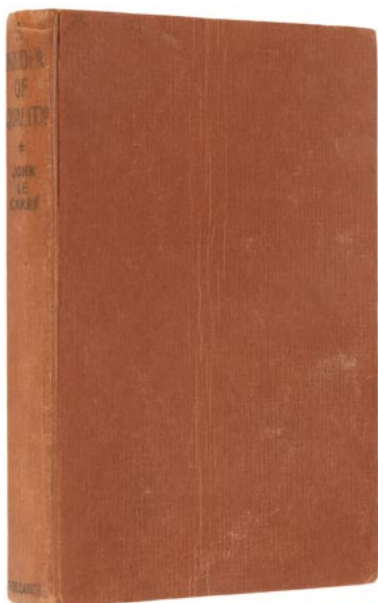


107. LE CARRE, John. *The Spy Who Came in from the Cold*. London: Victor Gollancz Ltd., 1963. £13,500

8vo. Publisher's original brown card covers, printed in black to upper panel; with publisher's *UNCORRECTED* stamp on upper panel; pp. [v], 6-222; with light toning and marks to wrappers; light creasing to spine; light even toning to paper stock; a very good copy of an incredibly rare proof.

Uncorrected proof copy of the first edition. *The Spy who Came in from the Cold* is widely regarded as one of the greatest spy novels ever written, marking a significant turning point in the genre. By introducing a more realistic and morally complex approach to fictional espionage, Le Carre's novel continues to be admired for its important and engrossing commentary on the nature of intelligence during the Cold War. Focusing on Alec Lemas, a British intelligence officer who is sent to bring down the East German Intelligence Service, Le Carre creates a complex web in which Lemas finds himself tangled. Deception and betrayal are abundant, raising questions about the moral ambiguities of espionage. The novel was adapted into a film just two years later in 1965, directed by Martin Ritt and starring Richard Burton as the protagonist.

SMILEY: "LOOKS LIKE A FROG, DRESSES LIKE A BOOKIE, AND HAS A BRAIN I'D GIVE MY EYES FOR."



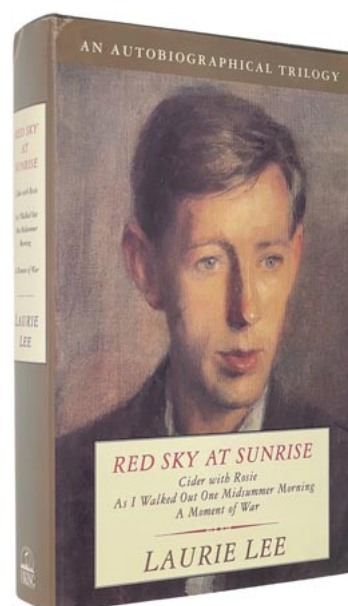
108. LE CARRE, John A Murder of Quality. London: Victor Gollancz Ltd., 1962. £7,000

8vo., original red boards gilt to spine; pp. [vi], 7-189, [iii]; upper board with light crease towards foot; text block evenly toned, spine a little cocked, an attractive copy, nonetheless, of the author's very uncommon second book, the second to feature George Smiley.

First edition, first impression.

Published just one year after the success of his first novel, *Call for the Dead*, *A Murder of Quality* sees the return of George Smiley, here in the role of detective. It is the only work of Le Carre's thus set completely outside the espionage community, with a plot which has been compared in tone to the classic detective mystery of Agatha Christie or Dorothy L. Sayers. Le Carré himself later adapted the novel for Thames Television. It was shown on the ITV network in 1991, starring Denholm Elliott as George Smiley and Glenda Jackson as Ailsa Brimley.

In an introduction to the paperback edition issued almost thirty years later, le Carre wrote that "rereading the book now, I find a flawed thriller redeemed by ferocious and quite funny social comment."



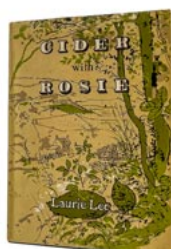
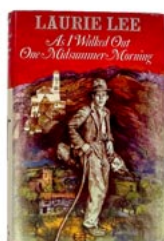
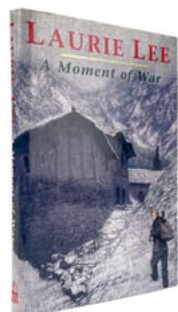
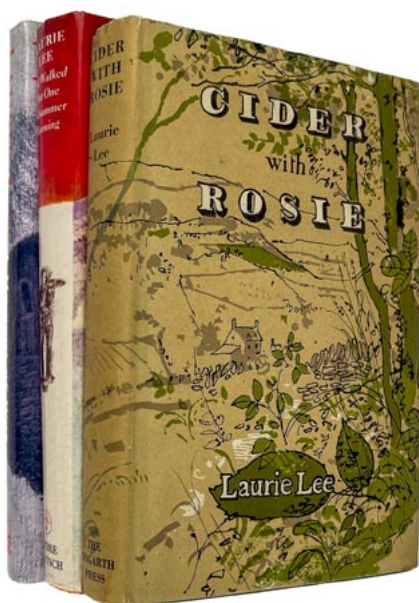
109. LEE, Laurie Red Sky at Sunrise: [Cider with Rosie, As I Walked Out One Midsummer Morning; A Moment of War] London: Viking, 1992 £400

8vo., green publisher's boards, ruled and lettered in gilt along the backstrip; in the unclipped dust jacket featuring a portrait of the author to the upper panel; pp. [xii], 7-536, [ii]; with illustrations throughout by John Ward; near-fine, a clean and sharp copy with very minimal toning to the text block; spine tips a tad compressed; jacket a little creased to edges, particularly the upper edge, front flap with corner crease; a little sunned to backstrip; very good.

First of this omnibus edition, signed by the author in blue ink to the title.

Lee's autobiographical trilogy presents a vivid coming-of-age story, which covers his early childhood growing up in the Cotswolds, through to an account of his journey through England and Spain on foot, and concluding with a gripping chronicle of his part in the Spanish Civil War. Although the first and last volumes were published 32 years apart, they chronicle the author's life, and were collected together under the title 'Red Sky at Sunrise'. The illustrations are provided by John Ward, who illustrated the first edition of *Cider with Rosie*.

"This trilogy is a sequence of early recollections, beginning with the dazzling lights and sounds of my first footings on earth in a steep Cotswold valley some three miles long. For nineteen years this was the limit of my world, then one midsummer morning I left home and walked to London and down the blazing length of Spain during the innocent days of the early thirties. Never had I felt so fat with time, so free to go where I would. Then such indulgence was suddenly broken by the savage outbreak of the Civil War . . ." - Preface.

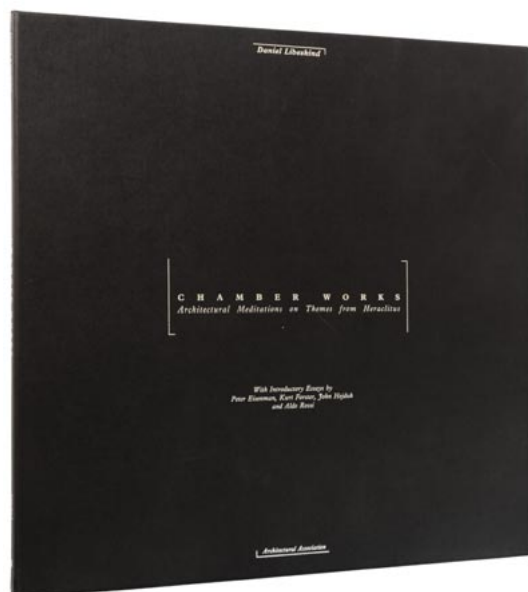


110. LEE, Laurie The Autobiographical Trilogy: [Cider with Rosie, As I Walked Out One Midsummer Morning; A Moment of War] London: The Hogarth Press, Andre Deutsch & Viking, 1959-1991. £500

8vo., 3 vols; green, peach, and black publisher's boards, lettered in gilt and silver along the backstrips; Vol I illustrated with drawings by John Ward; Vol II with illustrations by Leonard Rosoman; Vol III illustrated by Keith Bowen; Vol II with upper edge in green; pp. [xii], 9-280, [iv]; [xii], 13-252, [iv]; [xii], 178, [ii]; near-fine copies all, some compression to spine tips, and dents to edges; some very minor spotting to outer edges; one larger spot to outer edge of final few pps of Vol I; correspondingly so to the jacket; mild offsetting to endleaves; and very minor toning to the text block; jackets with minimal creasing, all unclipped.

First editions all. *Cider with Rosie* is the correct first issue, with the reference to the piano factory on p. 272, to the fire at the local piano factory, which became the subject of threatened legal action: "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books". Volume two, *As I walked out one Midsummer Morning* is signed by the author in his customary black ink to the half-title.

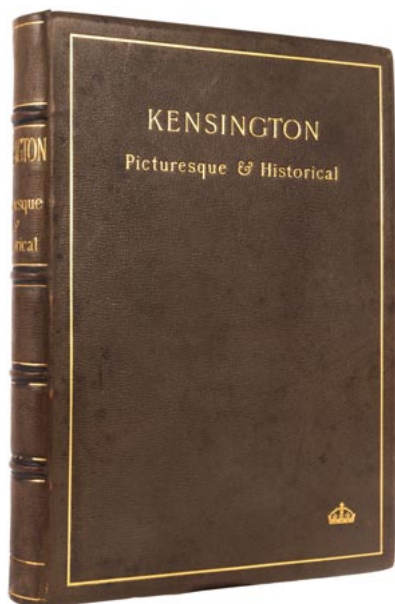
Lee's autobiographical trilogy presents a vivid coming-of-age story, which covers his early childhood growing up in the Cotswolds, through to an account of his journey through England and Spain on foot, and concluding with a gripping chronicle of his part in the Spanish Civil War. A very uptogether set - the spines, often found faded, here remaining clean and bright.



111. LIBESKIND, Daniel. Chamber Works. Architectural Meditations on Themes from Heraclitus. With introductory Essays by Peter Eisenman, Kurt Forster, John Hejduk and Aldo Rossi. [London], Architectural Association, 1983. £400

Square 4to. Portfolio of 16 pages of text in original printed wrappers and 28 plates after drawings by Libeskind with one leaf of list of plates; all in the original printed drop-back box; front wrapper a little spotted, otherwise very good.

This is the very rare and splendidly produced catalogue of an exhibition held at the Architectural Association in 1983. Fifteen years before the completion of Libeskind's first building he worked as architectural theory lecturer in various places on both sides of the Atlantic.



112. LOFTIE, W J Kensington Picturesque & Historical London: Field and Tuer, The Leadenhall Press, 1888. £1,000

Large 8vo., Presentation binding of full morocco ruled and lettered direct to boards, with gilt crown embossed to lower corner; four raised bands ruled in gilt, lettering

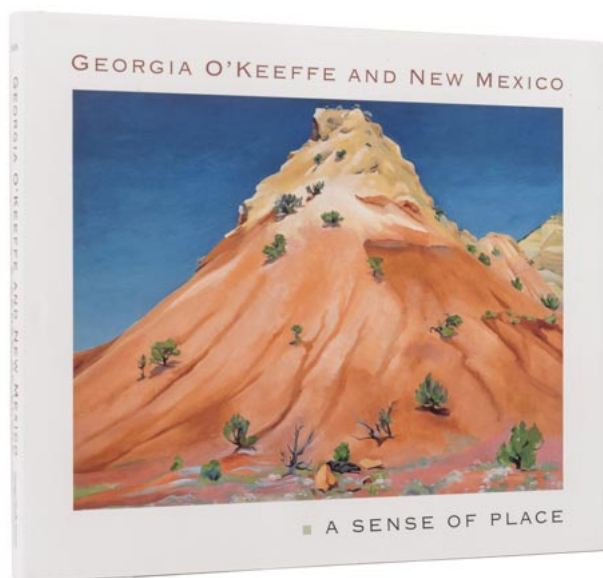
direct to spine; all edges gilt, elaborately decorative gilt turn-ins over marbled endpapers; decorative fore-edge painting beneath gilt, showing two scenes; a sunset with figure and cow, and another figure standing before a lake; pp. [vii], viii-xix, [ii], 3-287, lxiv [subscribers], [viii, ads]; a near-fine example, very light spotting to the leather, light foxing to the gutter of the front endpapers. *Provenance:* Book plate of Sir Alfred Sherlock Gooch to the front paste-down.

One of just 50 proof copies, complete with the decorative fore-edge painting. This copy no.32. As well as the fore-edge painting by William Luker, the volume comes complete with over 300 images, including some which are both full-page and full-colour, showing various scenes around Kensington, as well as full and double-page maps of the area.

'By command dedicated to Her Majesty the Queen', this lavish volume traces the history of the parish of Kensington, as well as providing chapters on its geography. Kensington Palace and Gardens are also featured in their own chapter.

W. J. Loftie, was born in County Armagh, Ireland, and was educated at Trinity College, Dublin. After holding church appointments, he joined the staff of the Saturday Review, and in 1894 that of the National Observer. He is best known as a writer on antiquarian subjects, where he combined learning and picturesque statement. Prolific in his time, he published almost 40 books in his lifetime on the history of London, travel, art and architecture.

William Luker was the son of an accomplished landscape painter, who was particularly known for his pastoral scenes of horses, cows, sheep and Scottish highland cattle. This knowledge of painting he imparted to his son,, whom he saw as possessing natural artistic genius. He went on to paint numerous portraits and London city scenes, but he experienced his greatest success painting animals. In 1897 he painted Florizel II, a prized bay racehorse of Edward, Prince of Wales (eldest son of Queen Victoria, and himself the eventual King Edward VII). Luker's preferred medium was oil on canvas, but he also painted in watercolor on ivory and executed many fine pen and ink drawings (many of which were used as illustrations in books and magazines of the period). He exhibited extensively at the Royal Society of British Artists (of which he was also a member) from 1895 to 1945; and he exhibited at the Royal Academy of Arts from 1915 to 1919. He is known to have works in collections of Her Majesty Queen Elizabeth II (the Royal Collection Trust) and The Metropolitan Museum of Art (New York).



113. LYNES, Barbara Buhler, Lesley POLLING-KEMPES and Frederick W. TURNER. Georgia O'Keeffe and New Mexico. *A Sense of Place*. Princeton and Santa Fe: Princeton University Press and Georgia O'Keeffe Museum. 2004. £225

Oblong 4to. Original cloth and dustwrapper; pp. 144, illustrated throughout in colour; with branded cloth bag from Georgia O'Keeffe Museum, fine.

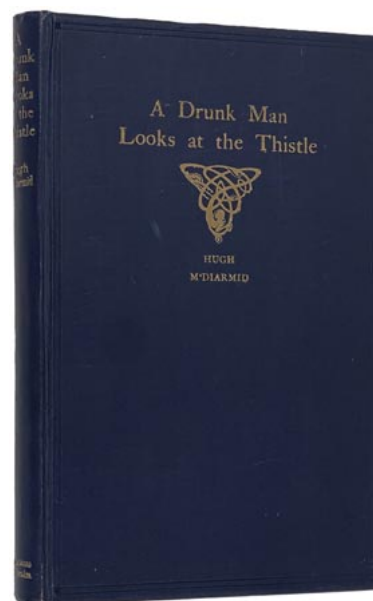
Early impression. A beautiful book published to mark the exhibition of the same title, including reproductions of the fifty paintings included in the show along with photographs of the locations that inspired them. This is the first book to analyse O'Keeffe's representations of the New Mexico landscape.



114. MACAU - William Pryor Floyd [photographer]. View of Praia Grande across the water. *Macau*, c. 1868. £1,350

Mounted albumen photograph, measuring 19.5 by 27 cm; light fading, a little bubbling near the centre.

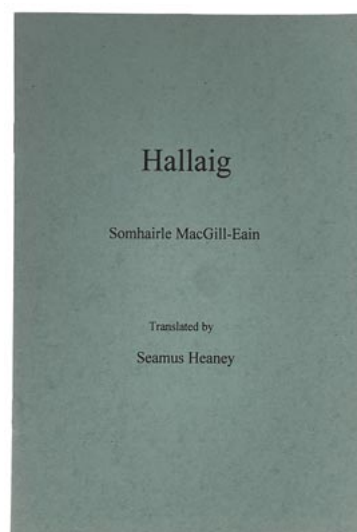
Floyd was the only other European photographic pioneer in the Far East to rival *Chinese Thomson*. 'In 1863-64, he worked as an assistant in the photography studio of Richard Shannon & Co., in Shanghai. Floyd moved to Macau to establish his own studio along the Praia Grande. In 1866-67 he joined the Hong Kong studio of Silveira & Co., soon becoming its owner' (Historical Photographs of China, online).



115. MacDIARMID, Hugh. *A Drunk Man Looks at the Thistle*. Edinburgh: William Blackwood & Sons Ltd., 1926. £2,500

8vo. Publisher's original blue cloth, spine lettered in gilt, upper board lettered and tooled in gilt and with fillets in blind; pp. viii, 108; minor bruising to head and foot of spine; bookplate to front paste-down, *Provenance: from the library of fellow Scots poet Charles Murray* with bookplate to front pastedown; light foxing to text, with slight discoloration to final paste-down; a very good copy.

First edition, first impression. This epic, *A Drunk Man Looks at the Thistle* is an important work in Scottish literature. Written in Scots, MacDiarmid incorporates elements of traditional Scottish poetry forms such as the ballad and the folk song, and incorporates great swings from lyricism to comedy to diatribe as the poet contemplates the state of the nation. Charles Murray also wrote in vernacular Scots, using the Doric dialect of north-eastern Scotland, but MacDiarmid derided him for being parochial and sentimental in contrast to his own Modernist approach. He considered the language of the Doric dialect to be insufficient for 'significant intellection'.

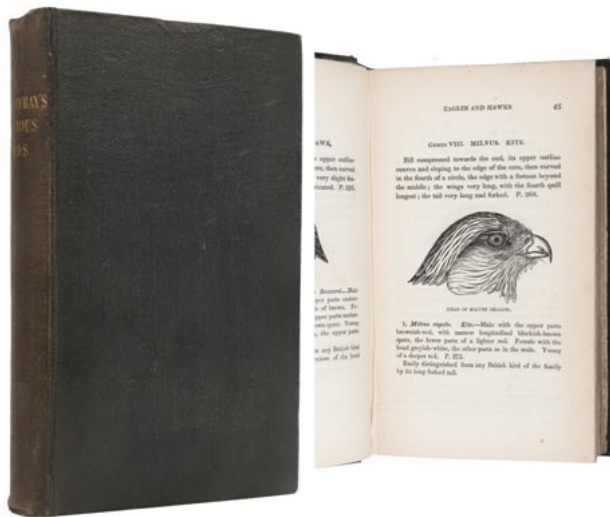


116. MACGILL-EAIN, Somhairle. Seamus HEANEY (trans.) *Hallaig*. [Dunblane]: Urras Shomhairle/The Sorley MacLean Trust, 2002. £850

8vo. Original green printed wrappers; unpaginated [pp. 8]; very minor toning to edges and spine of wrappers;

light unobtrusive mark to front panel; minor oxidation to staples; light even toning to paper-stock; near fine.

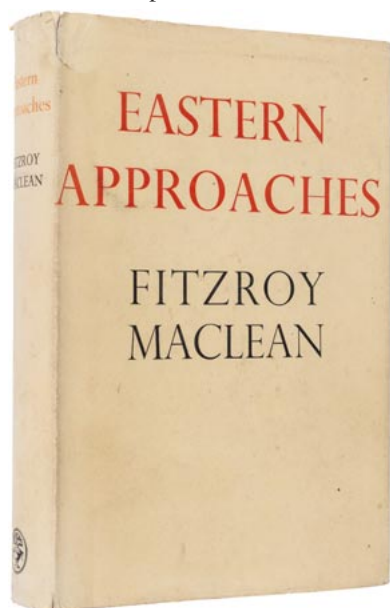
First edition. Presented with text in both Gaelic and English. Considered one of MacGill-Eain's masterpieces, *Hallaig* is a reflection upon the Highland Clearances, a tragic period in Scottish history when many communities were forcibly removed from their ancestral lands. Taking its name after a deserted village on the Isle of Raasay, part of the Inner Hebrides, this poem is a significant literary achievement, reflecting the beauty of the landscape and the sorrow of history. Heaney's nuanced and delicate translation is notable for its sensitivity to the original Gaelic tone and rhythm, with Heaney himself a profound poet deeply attuned to themes of place, history and language.



117. MACGILLIVRAY, William. Descriptions of the rapacious birds of Great Britain. *Edinburgh: MacLachlan & Stewart.* 1836. £225

8vo. Original green cloth; pp. viii + 482 + [2, ads.], 2 plates, text engravings; very good.

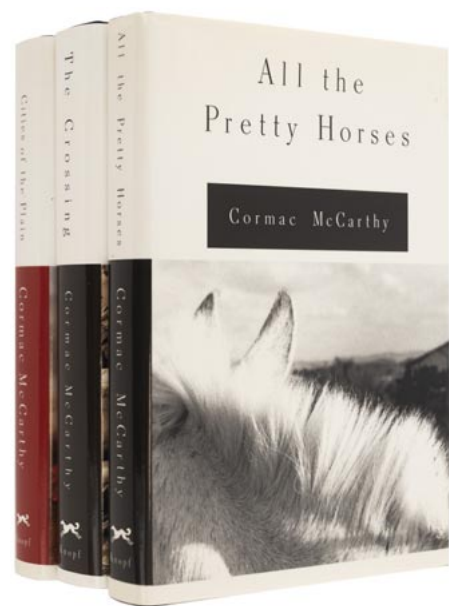
First edition. A rare little work on British birds of prey distinguished by the author's very detailed observations. The book is dedicated to Audubon, with whom MacGillivray collaborated on the text of the *Ornithological Biography* of the birds of America. Audubon named a warbler and a seaside sparrow after his friend.



118. MACLEAN, Fitzroy. Eastern Approaches. *London, Jonathan Cape, [1949].* £400

8vo. Original cloth in dust jacket, not price-clipped and with Book Society's Choice printed inside front flap; pp. 543; photogravure plates, 3 folding maps; light offsetting from endpapers, minor rubbing to upper edge of wrappers, ownership inscription to front fly-leaf; otherwise very good.

First edition, and not the Book Society issue, despite the wrappers. Fitzroy MacLean's adventures as a secret agent before and during WWII, in Central Asia, Libya, and Yugoslavia, where he was charged with gaining information about Tito and operated behind enemy lines. The action in the Balkans war takes up almost 230 pages. It has been suggested that Ian Fleming used Maclean as one of his inspirations for the James Bond character.



119. MCCARTHY, Cormac The Border Trilogy [All the Pretty Horses, The Crossing & Cities of the Plain] *New York: Alfred A. Knopf, 1992-1998.* £500

8vo., 3 vols; quarter black cloth over black boards, lettered in gilt to spine, with author's initials in gilt to upper board; photographic dust jackets designed by Chip Kidd; upper edge of vols 2 and 3 stained red; pp. [xiv], 5-301, [ix]; [x], 5-425, [i]; [x], 5-291, [vii]; titles printed in turquoise, brown and red consecutively; upper edge of vol 2 slightly faded, else fine copies all.

First editions.

McCarthy's trilogy revolves around the coming of age and adventures of two young cowboys, John Grady Cole and Billy Parham, and is mainly set on the border between the Southwestern United States and Mexico. The first volume *All the Pretty Horses*, was the winner of the National Book Award, and later adapted into a feature-length film starring Matt Damon.

WITH ROCKWELL KENT'S ACCLAIMED
ILLUSTRATIONS



120. MELVILLE, Herman. KENT, Rockwell [illus.]. *Moby Dick or The Whale*. New York: Random House, 1930. £2,500

8vo. Publisher's black cloth, spine and upper board lettered and decorated in gilt; in the original dust wrapper; pp. xxxii; 822; [8]; numerous illustrations and vignettes throughout; slight bruising to tail of spine; minor chipping to tail of spine of wrapper; edges lightly toned; contemporary ink inscription to front fly-leaf; with toned tape-marks to front and final fly-leaves; a near fine copy.

First Rockwell Kent trade edition. The first trade edition of the Kent-illustrated *Moby Dick*, first published in the same year by the Lakeside Press of Chicago in a three-volume limited edition. Kent's re-imagining has been hailed as a masterpiece of twentieth century book illustration and credited with reviving public interest in a sublime but difficult novel.



121. [MIEGE, Guy]. *A Relation Of Three Embassies From His Sacred Majestie Charles II To The Great Duke Of Muscovie, The King Of Sweden, And The King Of Denmark. Performed By The Earle Of Carlisle In The Years 1663 And 1664. Written By An Attendant*. London, printed for John Starkey, 1669. £4,000

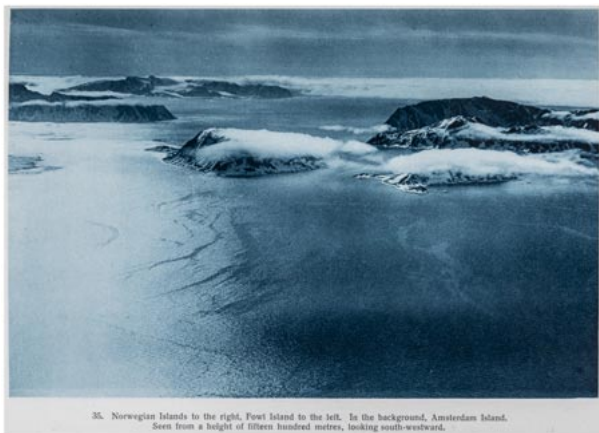
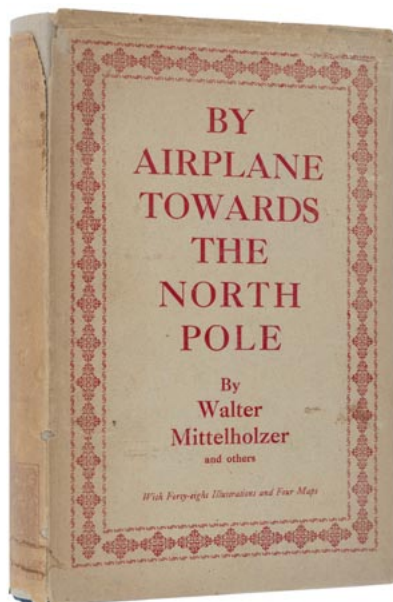
8vo. Contemporary calf with triple fillet in blind to boards, rebaked in the 19th century; pp. [xvii], 461, [3, publisher's catalogue], erratic pagination, engraved frontispiece-portrait of the Earl of Carlisle, engraved portrait of the Grand Duke (a little shaved at outer margin), only very light toning or spotting in places; a very good copy of a rare work, *provenance*: front free endpaper inscribed *given to Lascelles. Ambassador. April 4. 1894* in ink, engraved

armorial bookplate Francis North, Baron of Gilford, dated 1703 in the plate, inside front cover, ownership inscription *George Howard*, dated 1876 on opposite fly-leaf.

First edition of the eyewitness account of the official English embassy to Russia, written by Lausanne-born Guy Miede, under-secretary to the English ambassador Charles Howard, the first Earl of Carlisle, ambassador-extraordinary to Russia, Sweden, and Denmark from 1663 to 1664. 'In 1668 he was sent as ambassador-extraordinary with the Garter to Charles XI of Sweden. With the earl's approval, Guy Miede, one of Carlisle's attendants, wrote an account of these embassies, which was published in English and French in 1669' (ODNB). 'With Carlisle's express permission, Miede wrote an account of the journey, subsequently published as *A Relation of Three Embassies* (1669), which is both an attempted vindication of the ambassador's conduct in the face of Russian criticism and a lively source of impressions of Russian society and culture. He considered Muscovy a beautiful country, but found its inhabitants, in contrast to the Swedes, coarse, austere, and ignorant of learning' (*ibid*, under Miede).

Provenance: Sir Frank Cavendish Lascelles (1841-1920) was a Victorian career diplomat who was appointed British ambassador to Russia the year he was presented with this volume.

ESTC R15983.

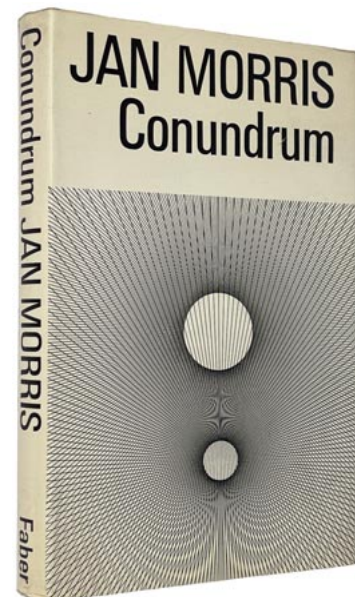


122. MITTELHOLZER, Walter et al. *By Airplane towards the North Pole. An Account of an Expedition to Spitzbergen in the Summer of 1923.* London, George Allen & Unwin Ltd., [1925]. £500

8vo. Original blue cloth, lettered in gilt to spine, with the rarely seen dust-wrappers; pp. 175; 48 mostly tinted black and white illustrations from photographs, 2 folding maps, 2 single-page maps; wrapper with flaws at spine ends; otherwise very good; neat ownership inscription H. Hinterleitner inside front cover.

First English edition, uncommon, especially with wrappers. An account of one of the first aerial photographic reconnaissance missions of Arctic regions over the northern part of West Spitsbergen, made in a Junkers J13 monoplane. It includes a chapter by Mittelholzer on *The First Arctic Aviators*. Also included in this edition is an important work on photography from airplanes by Professor Adolph Miethe, co-inventor of the first practical photographic flash.

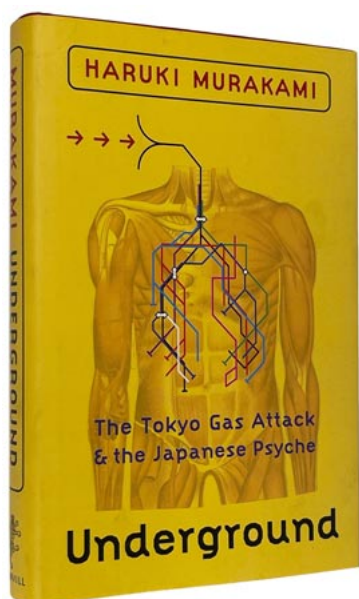
Arctic Bibliography 11542.



123. MORRIS, Jan. *Conundrum.* London: Faber, 1974. £175

8vo. Original boards with op-art dustwrapper designed by the author's son, Mark Morris (not price-clipped); pp. 160; minimal toning and marking to wrapper, light creasing to front flap; upper edge a little spotted, otherwise a very good copy.

First edition. A milestone in trans-gender history, the memoir telling the journalist James Morris's transition into Jan Morris following surgery in Casablanca in 1972. Jan's son Mark designed this iconic dust-wrapper, which at first glance looks like computer art, but was actually hand-drawn. 'When doing posters, etc. at the time I used Letraset, letter by letter. Being influenced by Bridget Riley, I put together some of their line sheets to create the art work of the cover' (via email from Mark Morris).

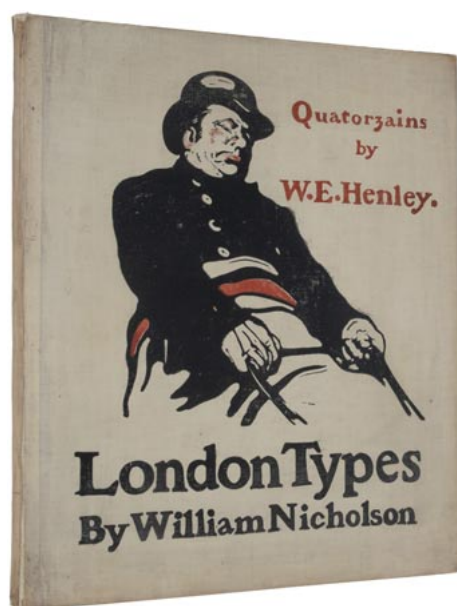


124. MURAKAMI, Haruki. *Underground. The Tokyo Gas Attack & the Japanese Psyche*. London: The Harvill Press, 2000. £250

8vo. Publisher's red cloth, spine lettered in gilt; in the original illustrated dust wrapper designed by Jamie Keenan, with a photograph of the author by Marion Ettlinger (not price-clipped); black endpapers; pp. [viii], 309, [3]; very minor bruising to tail of spine, a fine copy.

First UK edition, with full number line 1-9. Surprisingly scarce.

Underground has been described as a work of 'Journalistic Literature', based upon the Tokyo subway sarin attack which shook Japan in 1995. Over the space of a year, Murakami interviewed sixty victims of the attacks, in an attempt to capture how Japanese civilians had responded to them. The book was originally published in Japan in 1997, and this, the first English edition, includes new interviews with members of Aum Shinrikyo, the group responsible for the atrocity.



125. NICHOLSON, William. *London Types* London/ New York: R. H. Russell/ William Heinemann, 1898. £1,000

Large 4to., cream publisher's cloth printed in black and red with titles; Nicholson's Bus Driver design stamped to the centre; publisher's device to the lower board; 13 lithographic reproductions (including cover design) of Nicholson's hand-coloured woodcuts, each accompanied by a leaf bearing a verse by W.E. Henley; upper edge red, else untrimmed; cloth a little dirtied to the extremities, particularly to the spine, but much fresher than is usually seen, with split to upper hinge expertly repaired and a little reinforcement to the lower gutter of the rear endpapers; a lovely example. Provenance: Ex Libris of David Harris to the front paste-down.

First edition, the so-called Library edition on Japanese Vellum, and one of just 275 copies.

Nicholson's cuts are: *Bus Driver* (Knightsbridge Road); *Guardsman* (The Horse Guards); *Hawker* (Kensington); *Beef-eater* (The Tower); *Sandwich-Man* (Trafalgar Square); *Coster* (Hammersmith); *Lady* (Rotten Row); *Blucoat Boy* (Newgate Street); *Policeman* (Constitution Hill); *Newsboy* (The City); *Drum-Major* (Wimbledon Common); *Flower Girl* (Any Corner); *Barmaid* (Any Bar). The *Bus Driver* was omitted from this edition, and is here used on the cover only.



126. EARLY CHASE GAME - Historical Pastime. A New Game of the History of England. Published by E. Wallis, No. 42 Skinner Street and J. Harris & Son, St. Paul's Church Yard, London. [1832]. £400

A large rectangular engraved sheet game mounted in sections on original linen backing, carefully and prettily handcoloured throughout, 48 x 47.5cm, consisting of a roundel portrait of William IV in ceremonial robes alongside a decorative cornucopia-type scroll surrounded by concentric rings engraved pictorial discs depicting famous labelled historical events and royal figures, largely dated, complete with the original marbled paper covered card slipcase with onlaid engraved publisher's pictorial label to one side, "A New Game of the History of England from William 1st to William 4th"; the sheet game with some browning and surface dusting and marking and browning and light staining to the reverse, as usual, but, overall, in very good condition, with none of the oft-found splitting to folds, the slipcase with general dusting and light wear, and small fraying, to edges; both slipcase and the reverse of the game sheet with a small, and neat, early ink inscription, "o/s May 1895"; sold without the publisher's accompanying rule book, which is frequently absent.

Second issue of this famous sheet game with the original portrait of George IV replaced with one of William IV, which, otherwise, is an exact reproduction (*Whitehouse* 29). Both this edition and the preceding one are undated and for both the final circle on the game track, number 132, records the death of Queen Caroline. A third printing of the game, issued slightly later, adds two additional circles to the route (No 133. William IV, 1830 and 134. Abolition of Slavery, and the central portait is a youthful Queen Victoria. The first edition of this game was published circa 1828.



127. ROYAL GEORGIAN ENGRAVED SHEET GAME - Royal Game of British Sovereigns exhibiting the most remarkable events in each reign from Egbert to George 3rd. Published by J. & E. Wallis, 42 Skinner Street, London and J. Wallis Junr., Marine Library, Sidmouth. 1820. £500

Original engraved sheet game, circa 61 x 46cm, mounted in sections on original linen, folded and housed in the original buff card slipcase, with publisher's onlaid engraved and handcoloured pictorial label to one side; a striking and decorative Georgian table, or chase, game which is composed of 53 pictorial compartments surrounding the elaborately engraved title and printed rules of the game; both game and slipcase in uncommonly fresh condition with some slight toning, dusting, and a few marks, and some light staining, to the reverse side, the slipcase in unusually fresh condition; scarce in this condition; without the additional explanatory rules booklet, which is frequently the case.

Third edition, with No 53, described in the rules as "1820. Buonaparte on board the Bellerophon". Later editions of the book of rules have 3 spaces added: 54. George IV. Plans of London Improvements submitted to the King; 55 William IV. Negro Slavery abolished throughout the British Dominions; 56 Victoria I. May her reign be long and happy. The game would have required a teetotum and counters, but these were not supplied by the publisher (*Whitehouse* 25).

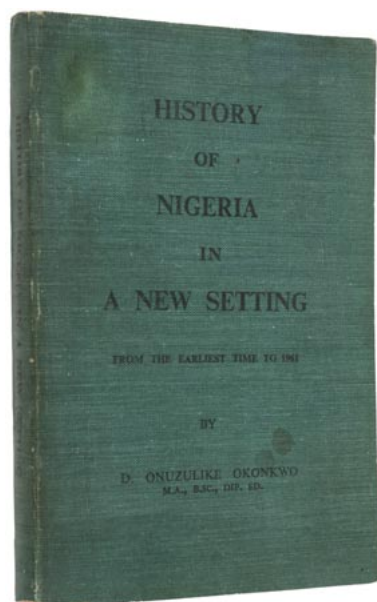


128. OGAWA, Kazumasa. Panoramic Japan. Tokyo, Ogawa, [1902]. £4,000

Folio. Original silk over boards, hand-painted colour illustrations on covers surrounded by raised frame of patterned woven silk, front cover titled in gilt and with ornamental silk tie, all edges gilt, gilt-speckled endpapers; pp. [4], 57 collotype photographic plates, sectional titles on printed tissue-guards; light spotting to central silk panels, mild abrasures to edges, internally fine.

Very rare first edition, in the de-luxe binding. One copy, located in private hands is described as 'crepe paper wraps, cord stab ties and staple bound', another copy, once offered at a German auction was bound in patterned boards with printed label on front cover. Ogawa (1860-1929) is an outstanding pioneer in the development of photography and photomechanical printing in Japan. In the early 1880s he had studied portrait photography and the dry plate process, as well as collotype printing in the USA. On his return to Japan in 1884 he opened a photographic studio in Tokyo, and subsequently a printing business.

This is one of the rarest Ogawa publications with no copies in Library Hub or COPAC; Bristol City Council is holding a copy in their Museum Collections.



To Mr. N. J. Davies
With the compliments
of the author
D. Onuzulike Okonkwo
11/10/62.

129. OKONKWO, Daniel Onuzulike. History of Nigeria in a New Setting. Onitsha, Nigeria, Tabansi Bookshops, [1961]. £600

8vo. Original green flexible cloth, lettered in black; pp. xviii, 19-378, sketch maps; a very good copy of a great rarity.

First edition, presentation copy, inscribed and signed by the author on initial blank. 'Chief Onuzulike Daniel Okonkwo (Ozuome-Nnewi); diplomat, educator, and writer. Chief Okonkwo was the first indigenous Principal of Okongwu Memorial Grammar School, Nnewi, Nigeria, and the former chairman of Onitsha Southern County Council (Wikipedia entry on Nnewi). Nigeria had gained independence on October 1, 1960 and needed a non and post-colonial history book. Okonkwo provided that very well: The ethnic groups and their cultures are described, a history of Nigeria before colonialist and of slavery is included, as well as a description of the economy and development of infrastructure under British rule. The final chapter is titled *Twelve Months of Independence*.



130. [PARAIN, Nathalie, nee Natacha TCHELPANOVA] (illustrator). Faites Votre Marché. Jeux et Loto. Albums du Pere Castor. Paris; Flammarion-Editeur. 1935. £1,500

4to.; publisher's glazed cream pictorial card covers with designs by Parain to both covers, stapled; pp. [32] including covers, printed thick stock; with 8 striking full-page plates of shop fronts in colour lithography, printed on the versos with a captioned grid template, and 4 full-page plates comprising a total of 117 individual colour-lithographed images of the various items of merchandise which would be available at the relevant shops, each captioned to the reverse, on cards divided into perforated squares for excision, intact and undamaged; a very good copy of an enormously scarce book, externally toned as usual with some darkening to edges of upper cover, corner triangular forecorner losses to upper and lower edge of upper cover, internally very good, clean and sound throughout.

First edition. One of the most successful, and attractive, of Pere Castor's playbooks of the period and one of the most popular and sought-after by Nathalie Parain (Kiev, 1897-1958) who is now regarded as a major artist and recognised for her lasting influence on children's book illustration.

The volume is seldom found in collector's condition due to the status of the volume as a game book. The reader is invited to excise the labels of merchandise and glue them into the grids provided and most copies have been destroyed. Shops featured comprise: Boulangerie; Boucherie; Poissonnerie; Légumes, Primeurs; Fruits; Cremerie; Bazar-Couleurs and Mercerie.



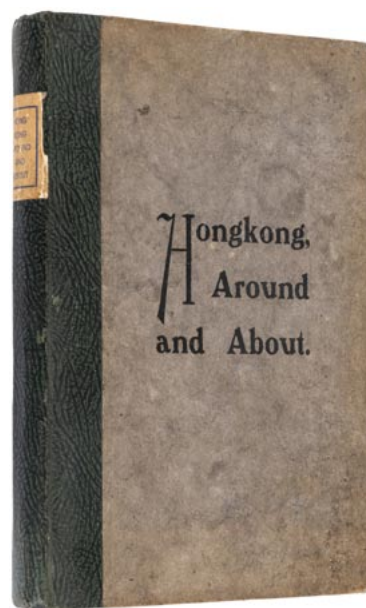
131. PEAR TREE PRESS - GUTHRIE, James and Betty BUNN. Original watercolours, mock-ups, and letters, regarding the production of "The Wild Garden" and other material. *Pear Tree Press*. 1948-1951. £950

A striking "rough" watercolour design (circa 274 x 1909mm), on laid card, by Betty Bunn, for the cover or dustwrapper of a planned edition of *The Wild Garden* by James Guthrie and his *Pear Tree Press*, executed in *Art Nouveau* style with the artist's name and address, in her hand, to the reverse, together with another watercolour design on rough paper for the title and frontispiece of the book (circa 225 x 142mm), vertically folded, also with a finely executed design for the upper cover in watercolour (circa 102 x 151mm) on laid card mounted on larger cream card alongside a very sketchy watercolour trial for the same, with other original artwork by Betty Bunn which might relate to this publication, or another, including 4 other small and poignant watercolours of children, all painted on artist's card (each signed with initials on the reverse, with the date '48), a larger atmospheric watercolour (circa 130 x 170mm), again signed with initials "B.B." entitled "Village", and 4 other

small, and well-executed, drawings of children, in bold black line, 2 handpainted, including one colophon, all signed or with the artist's details on the reverse in her hand.

Sold together with 4 long autograph letters signed, and one card, by the founder of the *Pear Tree Press*, James Guthrie, to the artist Betty Bunn, discussing their collaboration on *The Wild Garden* and referring to technical details, paper shortages and frustrations with printers, among much else.

Born in Glasgow, the Scotsman James Guthrie (1874-1952), artist, typographer and printer, was the respected founder of *The Pear Tree Press*. It was conceived when Guthrie was living at Pear Tree Cottage in Ingrave, Essex, but was later moved to Shorne in Kent, then Harting in Sussex, before settling at Flansham near Bognor Regis, Sussex, in 1907. Given the fashion of the period it is surprising that Guthrie was not inspired so much by William Morris as by William Blake, a man who assumed control of all aspects of his operation at an artisan level *The Wild Garden*, a book of children's verse, was first published by the press in 1924, in a limited edition of 100 copies with designs by Guthrie and signed by the author, so it would seem that the original artwork commissioned here was for a planned reprinting which was never published. Betty Bunn had been a student at the Slade and was a personal friend of Guthrie. She worked on other titles for the press.



132. PEPLow, Samuel Henry, and M. BARKER. *Hongkong, Around and About ...* 2nd Edition, Revised and Enlarged. *Hongkong, Ye Olde Printerie*, 1931. £200

8vo. Original green cloth-backed grey boards, spine with printed lettering-piece, front cover lettered in black; pp. [iv], 196, [6, index], vignette at the end, folding map printed in three colours on light blue paper; light chipping to label, as usual, very light spotting to boards, ownership inscription, dated Hong Kong, 1932, to title-page, light spotting internally, otherwise very good.

First published in 1930 by the Commercial Press, this very rare monograph on the city and the islands gives the population as 852,000 in 1931 and describes the harbour and infrastructure in detail, and informs the reader about the customs of the Chinese population. Peplow deals with belief systems, popular superstitions and myths, as well as social life, theatre and other popular entertainment.

COPAC lists copies of both editions combined in the British Library, at Cambridge and King's College.

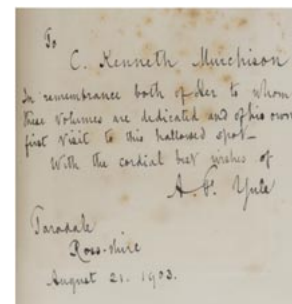
UNRECORDED?



133. POIRSON, Jean-Baptiste. Carte de l'Empire Français Divisé en 130 Départements et en 522 Arrondissements Communaux avec les Justices de Paix. Donnant aussi les Routes de Poste. A Paris, chez Jean, 1813. £6,250

Large engraved hand-coloured map, dissected into 40 segments, on two linen-backed sheets, housed in the slightly damaged contemporary Milan dealer's slip-case, both sheets together measuring c. 130 by 150 cm; only minor spotting; a very well-preserved and incredibly rare map showing Napoleon's Empire at its probably largest extent.

Issued in the year Napoleon was losing the German departments rapidly. Remarkable is the empty field in the upper left corner, probably intended for text which was never engraved due to rapid changes to the Central European 'map' during the German War of Independence which gathered full momentum when Napoleon and the remnants of his Grande Armée retreated from Russia. The map became obsolete during the course of 1813, and was - unfinished as it is - probably not published. - We were not able to locate any other copy of this map, or find any reference to it.

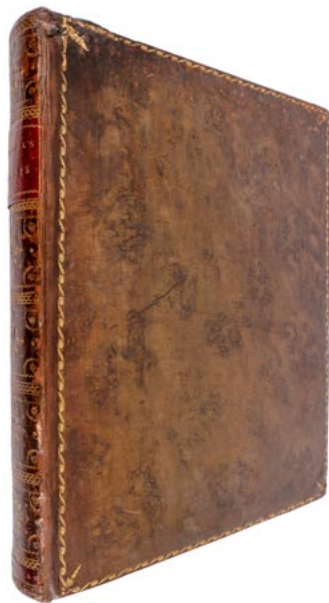


134. POLO, Marco. The Book of Ser Marco Polo the Venetian, concerning the Kingdoms and Marvels of the East. Translated and edited, with Notes, by Colonel Sir Henry Yule ... Third Edition, revised throughout in the Light of recent Discoveries by Henri Cordier (of Paris) ... With a Memoir of Henry Yule by his Daughter Amy Frances Yule. London, John Murray 1903. £700

Two volumes, 8vo. Publisher's original green cloth, decorated in black, spines with gilt-stamped black morocco lettering-pieces; pp. cii, [2], 462; xxii, [2], 662, [2], highly illustrated with maps, plates and facsimiles; light marking to cloth, spines a little rubbed, occasional light spotting, a very good set.

Presentation copy, inscribed by the author's daughter and contributor to this edition, Amy Frances Yule. An impressive, some say the best, edition of Polo's travels, complete with the notes made by Yule to his translation which correlates Marco Polo's movements with modern locations. The Scottish geographer Sir Henry Yule, after relentless travels, settled with his family in Palermo, and researched the mediaeval traveller. 'It was his new edition of the *Travels of Marco Polo*, published in 1871 (for which he was awarded the gold medal of the Italian Geographical Society and the founder's medal of the Royal Geographical Society), which secured him lasting fame. This two-volume work, long in gestation, represented the fruit not only of his own extensive researches in Palermo, Venice, Florence, Paris, and London, but also of extensive correspondence with scholars throughout the world, including Cristoforo Negri (founder of the Italian Geographical Society) and George Perkins Marsh. It has long been considered an authoritative, if somewhat voluminous, source on Marco Polo's travels' (ODNB).

Provenance. Inscribed in volume one by Amy Yule in 1903 at Tarradale House, the home of her relatives, the Murchisons, among them the noted geologist Roderick Murchison. The dedicatee is Charles Kenneth Murchison MP, whose bookplate is inside the front cover. Later bookplates of Sir Arthur P. M. Fleming (engineer and educator) on fly-leaves.

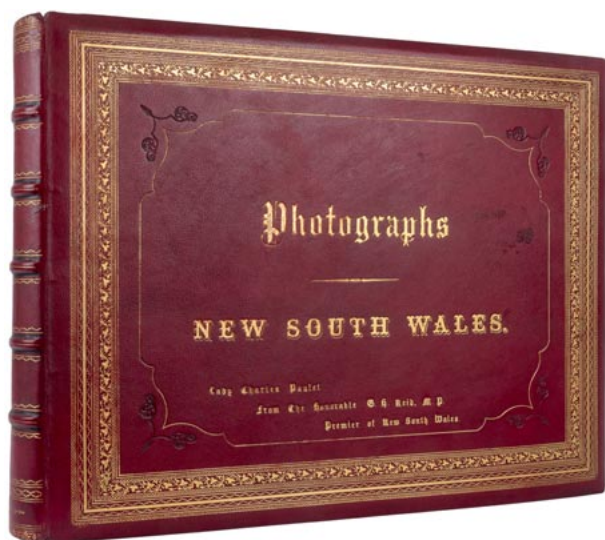


135. **PORTLOCK, Captain Nathaniel.** *A Voyage Round the World; but more Particularly to the North-West Coast of America: Performed in 1785, 1786, 1787, and 1788, in the King George and Queen Charlotte, Captains Portlock and Dixon.* London, John Stockdale & George Goulding, 1789. £3,500

4to. Contemporary full olive marbled and polished calf, spine ornamented in gilt and with red morocco lettering-piece, gilt-ruled borders, gilt edges and turn-ins, marbled endpapers; pp. xii, 384, xl; engraved portrait frontispiece of Portlock by Mazell after Dodd, 6 engraved folding map and charts by J. Reid and W. Harrison, Longmate, 5 engraved ornithological plates by P. Mazell after J. Woodcock, J. Hogan, et al., 5 engraved views and profiles P. Mazell after J. Woodcock, et al., 2 engraved plates of artefacts from the Sandwich Islands, and an engraved portrait of Tyaana (an Atoui chieftain) by W. Shirwin after Woodcock; slightly rubbed, skilfully rebacked and with minor restorations, occasional light spotting or browning (more so to first map) offsetting to opposite page from portrait of Tyaana, three marginal tears of flaws with repairs to text leaves; otherwise a very good copy.

First edition. Portlock's account of his important circumnavigation, is 'rich in geographical results' (ODNB), the principal, and successful, object of which was the opening of the fur trade in north-west America. This necessitated traffic with the Indians of the north-west coast, discussed by Portlock in chapters X, XII and XIII: 'vivid descriptions of encounters with the American Indians' (Hill); he also appends some native vocabularies. Portlock, commanding the *King George*, and Dixon, commanding the *Queen Charlotte*, did much to improve upon Cook's earlier charts of the region. Earlier, Portlock had served on both the *Discovery* and *Resolution* during Cook's circumnavigation.

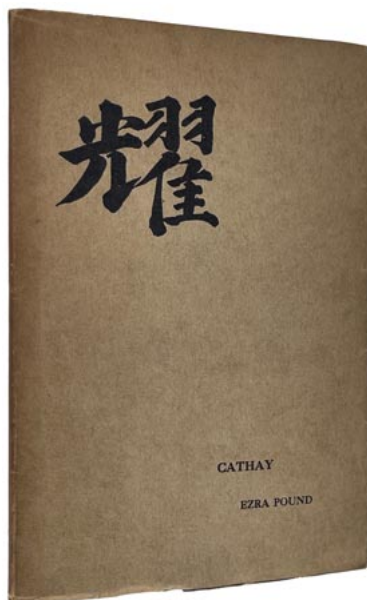
Hill II, pp. 541-542; NMM I, 141; Sabin 64389; Wood p. 523; Zimmer 495.



136. POTTER, Charles [Government Printer]. Photographs. New South Wales. Sydney, Charles Potter, Government Printer, 1896. £7,450

Oblong large folio (52 by 40 cm). Original red presentation binding of full morocco with bevelled edges, lettered in gilt, all edges gilt, original repaired box present; lithographic title-page in red, green and gilt, 100 rather large original silver gelatine photographs (c. 36 by 27 cm, or portrait format of the same size) with tissue guards, mounted on stiff cardboard leaves, lettered in the negatives; a little foxing in the margins, otherwise the images with good tonal range and well-preserved.

This splendid photobook was presented by the Premier of New South Wales, G. H. Reid to Lady Charles Paulet (lettering on front cover). The 12th Premier of New South Wales, Sir George Houston Reid (1845-1918) later served as the fourth Prime Minister of Australia (1904-05), and is remembered as a witty (if sometimes rude) and efficient public speaker. Lady Charles Paulet was widowed in 1870 and lived for a good while in style with her daughters in Adderbury, Oxfordshire, where she acted as a benefactor to the community. 'In 1894 they sailed to Australia where Lady Paulet made numerous friends during her visit there in company with her daughter and son-in-law, General Sir Edward Hutton, Commander of the New South Wales forces ... "Endowed with great beauty," wrote a correspondent of the "Times," "a saintly mind, and a gracious presence. Lady Charles Paulet was a type grande dame whose whole life was spent in thinking of the welfare of others rather than of herself. It has been said of her that in all her long life she had never been known to say an unkind word nor do an unkind act to man, woman, or child about her. Accompanying her daughter and son-in-law, General Sir Edward Hutton, in Australia and Canada, she exercised a remarkable influence upon all she met ... " (<http://historyofadderbury.co.uk/>). The Government Printer Charles Potter employed several very good photographers and the studio must have been well equipped, as the quality of the images and prints proves. 'The New South Wales Government Printer (NSWGP), a public works department in Sydney, was established in 1859 as an extension of the postage stamp department. The first Government Printer, Mr. Thomas Richards, established the "Photolithographic and Lithographic" department in 1868 and the "Photomechanical" department in 1877. Richards' intention for the photographs was the depiction of natural features and the material progress of the colony; the distribution of the photographs was promotional. 'Photographs were sent to international exhibitions, including the Centennial International Exhibition, Melbourne, 1888, when the department sent 178 photographs. The main form of presentation, however, was in album format, produced internally by the Printer's binding department. The quality, style and size of the albums were remarkable and produced as gifts for official visitors. Photographs were purchased and commissioned from commercial operators including Henry King, Charles Bayliss and Charles Kerry' (Julia Peck in *Encyclopedia of Nineteenth-Century Photography*). The photographs show the main thoroughfares, harbour, parks and public buildings of the boomtown Sydney, other towns and some stunning views of the landscape of New South Wales.



137. POUND, Ezra. *Cathay*. London: Elkin Mathews, 1915. £1,800

8vo. Original wrappers printed in black; outer edge untrimmed; pp. 32; minimal toning to wrappers and paper stock; a few minor spots to text, else fine.

First edition, limited to 1000 copies [Gallup A9].

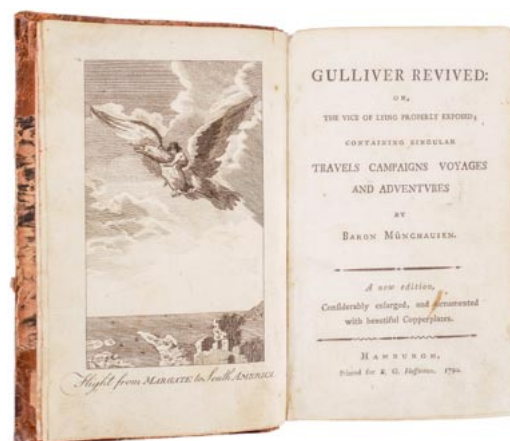
Cathay is a collection of Chinese poetry translated by Pound, 'for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the professors Mori and Ariga' (title). Rather than providing direct translations, Pound's work in *Cathay* offers an adaptation, involving a more creative and interpretive approach, aiming to capture the essence and emotion of the original poems. This collection had a considerable influence on modernist poetry, introducing Western writers and readers to the aesthetic and philosophical qualities of Chinese poetry, as well as influencing poets to explore a range of new forms and styles.



138. QUEEN VICTORIA. Cabinet photograph showing her with part of her family and two of her Indian Sikh servants. London and Windsor, J. Russell & Sons (Photographers to H. M. the Queen), [c. 1900]. £575

Image size 57 by 44 mm, mounted on boards; light fading towards margins; very well preserved.

This photograph shows the ageing Queen and Empress of India seated at a table in Windsor Castle with her daughter Princess Beatrice, her husband Prince Henry Maurice of Battenberg (member of one of the leading families of the Empire), and three of their children (Victoria's grandchildren), Alexander, Victoria Eugenia and Leopold. Princess Beatrice, the youngest of Victoria's children had a family nickname, 'Baby'. She had only been allowed to marry Prince Henry of Battenberg in 1885, as long as the couple agreed to live with the Queen. - An image search on the internet does not produce this photo.



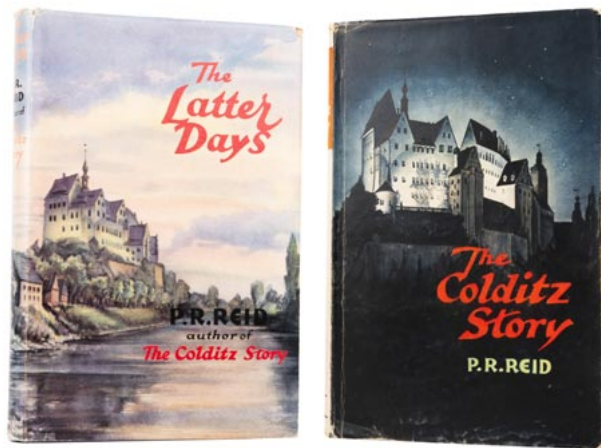
139. [RASPE, Rudolph Erich]. *Gulliver Revived: or, the Vice of Lying properly exposed; Containing Singular Travels Campaigns Voyages by Baron Münchhausen. A new edition, Considerably enlarged, and ornamented with beautiful Copperplates. Hamburg, Printed for B. G. Hoffmann, 1790.* £2,300

Small 8vo. Contemporary German half-calf over marbled boards, spine ornamented in gilt and with raised bands; pp. xxiv, 188, engraved frontispiece and six engraved plates; binding a little rubbed, lettering-piece with loss; the occasional brown spot here and there, sectional title with tiny marginal repair; a good copy of a great rarity; German ownership inscription Eugen Heidenreich, dated 1849, to front fly-leaf.

An early and beautifully illustrated edition of the complete Münchhausen imaginary voyages. Although Raspe was German, he wrote the miraculous adventures in English, while engaged in mining activities in Cornwall. The first edition had appeared in Oxford in 1786 (a chapbook of 49 pages) and subsequent editions saw the corpus increasing and revised. All early editions are very rare. The editor of this Hamburg edition remarks that 'the first edition contained no more than was written by Baron Münchhausen, and includes chapters 2, 3, 4, 5 and six only. All the other chapters are the production of another pen, written in the Baron's manner' (*Preface*).

The character of Münchhausen is loosely based on a real baron, Hieronymus Karl Friedrich, Freiherr von Münchhausen, who fought for the Russian Empire in the Russo-Turkish War of 1735-1739. Upon his return, he was famous for his outrageously elaborate tales surrounding his military career, on which Raspe based his adventures, which include riding on a cannonball, fighting a forty-foot crocodile, and travelling to the Moon. The real Baron was, understandably, quite put out by this unwanted fame, and threatened legal proceedings against the book's publisher. Perhaps fearing a libel suit, Raspe never acknowledged his authorship of the work, which was only established posthumously.

ESTC N7462 (only 22 pages of preliminaries; giving 8 locations in the US and on the Continent, some incomplete); VDI8 11448482. - *The International Science Fiction Database* does not list this Hamburg edition.

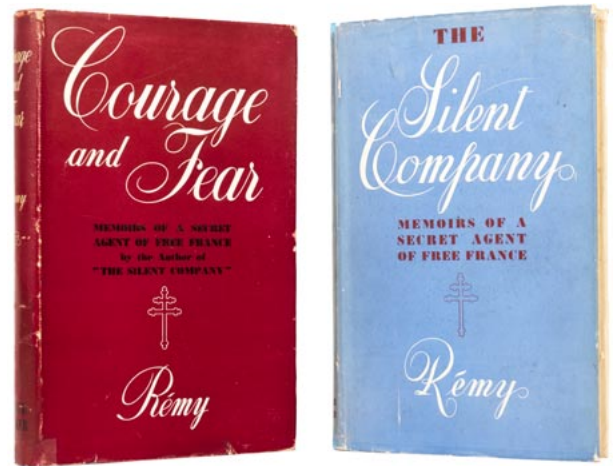


140. REID, P.R. *The Colditz Story with The Latter Days*. London, Hodder and Stoughton, [1952 and 1953]. £500

Two volumes, 8vo. Original cloth with illustrated dust-wrappers (price-clipped), *The Latter Days* with map endpapers; pp. 278. [8, tables of dramatis personae]; 288, [12, tables of dramatis personae], illustrations in the text; a near-fine set with ownership inscriptions to both volumes, dated 1953 to fly-leaves.

Fourth impression of the first volume, first of the second. Volume one flat-signed by the author on title-page. Probably the most famous true escape story in the

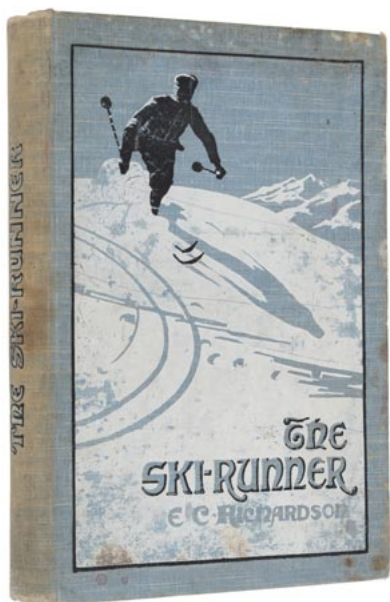
English speaking world, written by one of the few to escape from Colditz, reaching neutral Switzerland in 1942. The second volume deals with the fate of the Escape Committee who remained at Colditz, including the French Tunnel and the Colditz Glider. - Each volume with loosely inserted advertisement slips for the title.



141. RÉMY [pseudonym for Gilbert RENAULT]. *Silent Company [together with:] Courage and Fear ...* Translated by Lancelot C. Shepherd. London, Arthur Barker Ltd., [1950]. £300

Two volumes, 8vo. Original cloth with dust-wrappers (not price-clipped); pp. xx, 406; 320, the first volume illustrated with plates after photographs; wrappers with minor wear to extremities and repairs to spine ends; previous bookdealer's annotations in pencil to front endpapers; a very good set, rarely found together in such good condition.

Both volumes first editions in English. 'Stunned by the collapse of 1940, Gilbert Renault, a devout Catholic close to the ideas of l'Action Française, a movement however that he was never to join, refused to admit France's defeat. Leaving his wife and four children behind, he left the town of Vannes and sailed for England where he joined general Charles de Gaulle, with whom he forged links of admiration and affection that were never to be broken despite their future differences. De Gaulle assigned him to the 2nd bureau, which was to become the Central Bureau of Intelligence and Operations (BCRA) led by colonel Passy, whose real name was André Dewavrin, who asked him to set up a network along the Atlantic seaboard, where the Kriegsmarine was harassing British ships. Thus began a new life for this impulsive, eccentric and chivalrous adventurer, who had worked for a long time in film as a producer after taking up numerous other occupations. After numerous trips between England, occupied France and Spain, Remy soon had informants in every port. On 6 January, 1942, after visiting the Notre-Dame des Victoires church in Paris, he baptised his movement the Confrérie Notre-Dame (CND) whose success was to gain him "unprecedented prestige with the Intelligence Service" according to Sébastien Albertelli, author of *Services Secrets de la France Libre*' (Guy Perrier, *Chémis de Mémoire*, Ministère des Armées, online).



142. RICHARDSON, E.C. *The Ski-Runner*. Published by the Author from 1, Mitre Court, Fleet Street, London, E.C., [1909]. £500

8vo. Original blue cloth with image of a skier in white and black to upper cover; pp. 238, [2], xvi (illustrated advertisements; 20 plates, numerous photographic illustrations and diagrams in the text, errata slip; slightly darkened on spine, a little rubbed, very light bubbling to front cover, contemporary ownership inscription to front fly-leaf, small brown spots to lower edge; else a very good copy.

First edition of this early, highly illustrated skiing book, printed on heavy glossy paper stock. Richardson was co-editor, in 1904, of *Ski-Running*, the first book in English devoted purely to skiing. His assistance in a second edition of that work in 1905 and with Dr. Hoek's *Der Schilaufl* suggested to Richardson the need for a new work. The result is *The Ski-Runner*. In it he offers a brief history of skiing, together with basic hints on clothing and equipment, techniques and where to ski. Totally new to the English reader are chapters on snow, avalanches, home-made ski and snow photography. Of particular use is a 6-page bibliography on skiing literature.



143. ROWBOTHAM, Claude Hamilton. *The Path of Gold, off St. Ives*. Original etching and aquatint with hand-colour, signed by the artist, c.1920. 150 x 225 mm.

Claude Hamilton Rowbotham (1864 - 1949) was born in Kensington, being the youngest of eight children from an artistic family with his father Thomas Charles Rowbotham being a talented watercolour artist. £165



144. ROWBOTHAM, Claude Hamilton. *Purple and Gold*. Original etching and aquatint with hand-colour, signed by the artist, c.1920. 85 x 65 mm.

Claude Hamilton Rowbotham (1864 - 1949) was born in Kensington, being the youngest of eight children from an artistic family with his father Thomas Charles Rowbotham being a talented watercolour artist. £115



145. ROWBOTHAM, Claude Hamilton. *The City of London*. Original etching and aquatint with hand-colour, signed by the artist, c.1920. 150 x 225 mm.

Claude Hamilton Rowbotham (1864 - 1949) was born in Kensington, being the youngest of eight children from an artistic family with his father Thomas Charles Rowbotham being a talented watercolour artist. £145



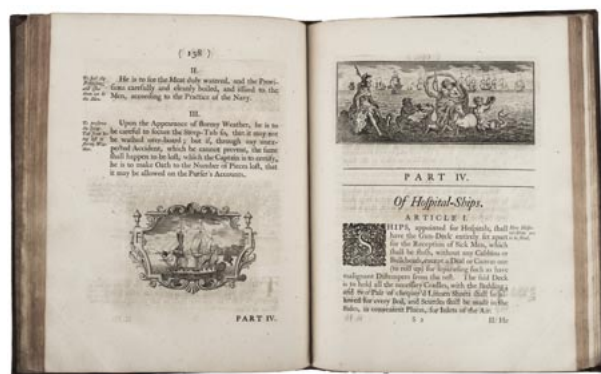
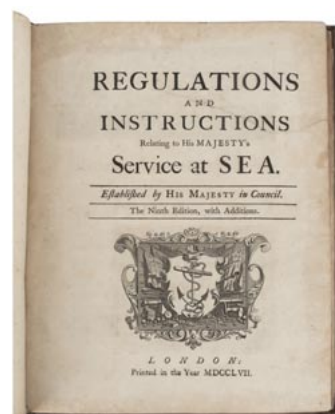
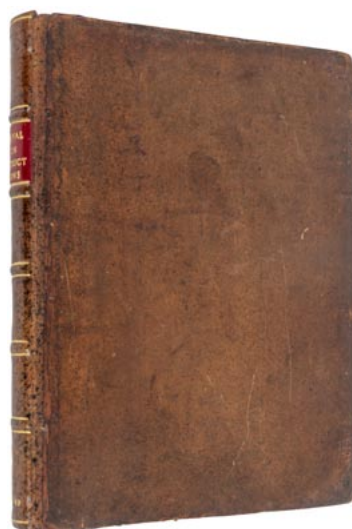
146. ROWBOTHAM, Claude Hamilton. In Falmouth Harbour. Original etching and aquatint with hand-colour, signed by the artist, c.1920. 155 x 225 mm.

Claude Hamilton Rowbotham (1864 - 1949) was born in Kensington, being the youngest of eight children from an artistic family with his father Thomas Charles Rowbotham being a talented watercolour artist. £165



147. ROWBOTHAM, Claude Hamilton. Salmon Fishing, Lucan. Original etching and aquatint with hand-colour, signed by the artist, c.1920. 100 x 150 mm.

Claude Hamilton Rowbotham (1864 - 1949) was born in Kensington, being the youngest of eight children from an artistic family with his father Thomas Charles Rowbotham being a talented watercolour artist. £145

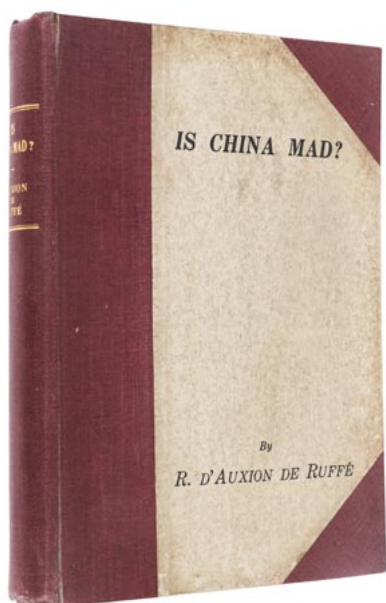


148. ROYAL NAVY. Regulations and Instructions relating to His Majesty's Service at Sea ... Ninth Edition. London, no printer, 1757. £2,500

4to. Contemporary calf, sympathetically rebacked with raised bands and red morocco lettering-piece; pp. [2], 231, folding table at the end (paginated 232); title with engraved vignettes, a few finely engraved head- and tailpieces; rebacked, light wear to extremities, title-page with old expert repair, occasional very light toning or spotting, a very good copy of a beautiful and rare work.

In 1731 the King's Regulations and Admiralty Instructions were first issued. Before that Captains devised their own rules and regulations for the vessels they were in command of. All early edition are very rare. This enlarged and revised edition was issued the year after the outbreak of the Seven Years' War which was the first global military conflict, with much naval activity in the Americas.

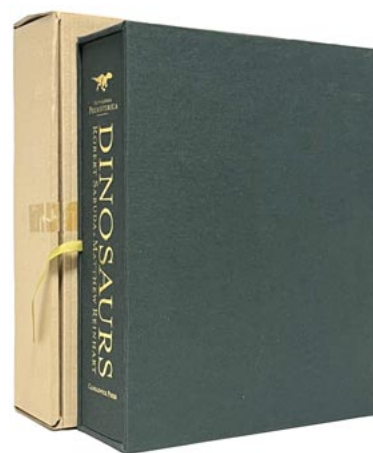
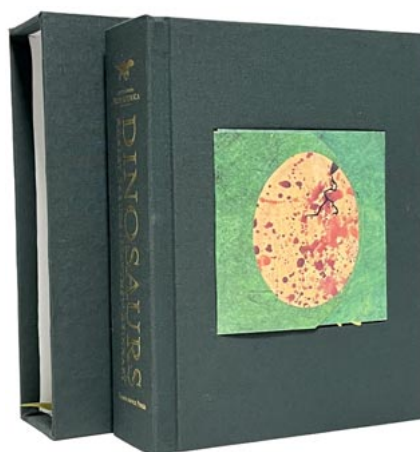
ESTC T206853 (locating copies in the British Library, the National Library of Ireland and at RUSI Library of Military History); COPAC adds copies in the National Library of Scotland, in the Wellcome, and at St. Andrews.



149. RUFFÉ, Reginald d'Auxion de. *Is China Mad? ...* Translated from the French by R. T. Peyton-Griffin. *Shanghai, Kelly & Walsh, 1928.* £465

8vo. Original pebble-grained half-cloth over printed boards, spine lettered in gilt; pp. xiv, [2], 358, [xvi]-xvii, v, plates after photographs; binding a little rubbed and marked, half-title with short repaired marginal tear, one or two pages with a little offsetting from a plate; otherwise very good.

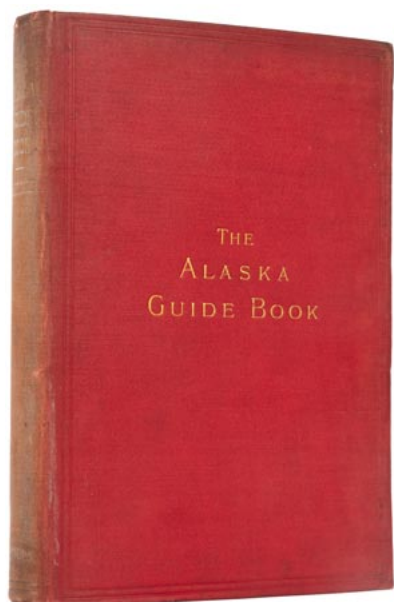
Very rare first edition in English. The French aristocrat Reginald d'Auxion de Ruffé (1878-1941) was part of the high society of Shanghai. He describes the many upheavals in Chinese politics and society since the 1911 revolution with much sympathy for the Chinese people and their disrupted life. Originally published in French in 1926 as *~i-Chine et Chinois d'Aujourd'hui~b~*, this edition contains updates on recent developments and the 1927 Nanjing Incident.



150. SABUDA, Robert and Matthew REINHART. *Encyclopedia Prehistorica: Dinosaurs Pop-Up.* Cambridge, Massachusetts; Candlewick Press. 2005. £400

Small 4to.; publisher's forest green cloth, flat spine lettered and decorated in gilt, upper cover with wallet-folded illustrated title opening to reveal an elaborate **additional pop-up dinosaur** not present in the trade edition, presented in the forest green cloth slipcase with ribbon-pull and the original cardboard **mailing box** with publisher's adhesive printed label to the side; pp. [14]; with 6 spectacular double-page colour-printed pop-up dinosaurs and a series of integrated booklets incorporating other components and movables; a **collector's copy** of the scarce limited edition, as **new** in the slipcase and mailing box.

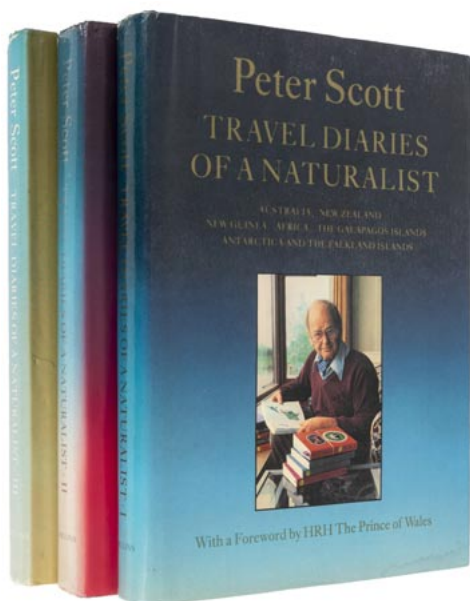
First U.K. edition *de luxe*, number 246 of **only 260 copies**, **signed** by both Matthew Reinhart and Robert Sabuda. A volume in the *Encyclopedia Prehistorica* trilogy, this volume assembles a compendium of three-dimensional dinosaur greats.



151. SCIDMORE, Eliza Ruhamah. Guide-Book to Alaska and the Northwest Coast. Including the Shores of Washington, British Columbia, Southeastern Alaska, the Aleutian and the Seal Islands, the Bering and the Arctic Coasts *London, Heinemann, 1893.* £700

8vo. Original red cloth, lettered in gilt; pp. v, [3], 16 (publisher's catalogue, dated May, 1893), plates and maps (including one long folding map in rear pocket); spine with fading, light spotting to endpapers, otherwise very good.

Very rare first edition, the UK issue (printed for Appleton in New York). This is the first guidebook for tourists (not gold prospectors) for Alaska and the northwest of Canada. Eliza Ruhamah Scidmore was a pioneering traveller and photographer who became better known for her journeys in Japan and China and her work with the National Geographic Society. She travelled in Alaska in the late 1870s and early 1880s and this book followed on from her 1885 work *Alaska, Its Southern Coast and the Sitkan Archipelago*.



152. SCOTT, Peter Travel Diaries of a Naturalist. *Collins, 1983-7.* £300

8vo. 3 vols. Original cloth with wrappers; pp. 287, 287, 223, colour & b&w photos and illustrations throughout; spines a little sunned, otherwise near fine. *Provenance:*

each inscribed by Peter Scott to "Douglas", with address label of A.D. Millican to Vol II.

First editions. A complete set of Scott's trilogy of travel diaries covering the period from 1956 to 1981 and visiting all parts of the world. His illustrations and Philippa Scott's photographs feature throughout, while the text mingles wildlife observation with amusing anecdotes.

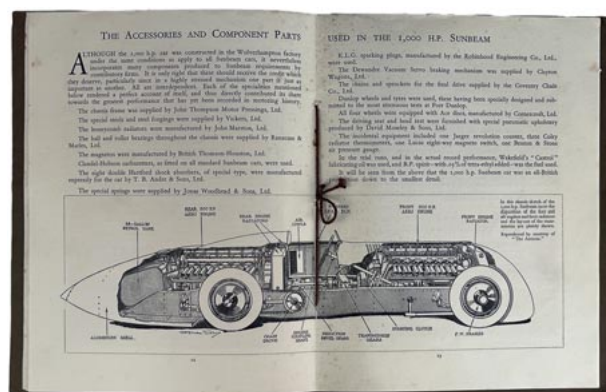
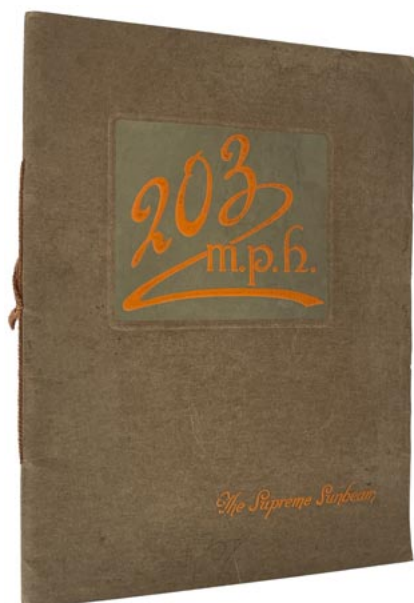


153. SEBAH, Jean [Pascal], and Polycarpe JOAILLIER. Panorama de Constantinople pris de la tour de Galata [cover title]. [*Istanbul, c. 1895*]. £3,750

Oblong folio. Original red pebble-grained cloth, rebacked, highly decorated and lettered in gilt; 10 concertina-style co-joint mounted albumen prints of original photographs forming a continuous panorama (25 x 340 cm); cloth a little rubbed, the images very well preserved.

'Pascal Sébah (1823-1886) was a photographer in Constantinople (Istanbul). He was born there to a Syrian Catholic father and an Armenian mother. In 1857, he opened his first photography studio, "El Chark Société Photographique," in Constantinople at 439 Grande Rue de Pera. In 1860, the French photographer, Antoine Laroche, directed the studio. In 1873, Sébah opened another studio in Cairo. Pascal Sébah suffered a stroke in 1883 and his brother, Cosmi, took charge of the business until Jean (1872-1947), Pascal's son who also became a photographer, was old enough to inherit the business. To profit from his father's fame, he signed his photographs J. Pascal Sébah. In 1888, Jean went into partnership with a French photographer resident in Istanbul, Polycarpe Joaillier (1848-1904). The firm of Sébah & Joaillier was named the Sultan's official photographer, and at his request took photographs across the Ottoman Empire. After Joaillier's return to Paris, Jean Sébah sold the business in 1908' (Dumbarton Oaks Research Library and Collection, online). A high-quality photographic panorama of late Ottoman Constantinople, with buzzing naval activity on the water and new buildings under construction.

Bahattin Öztuncay, The Photographers of Constantinople. Istanbul 2006. volume II, illustration 701.



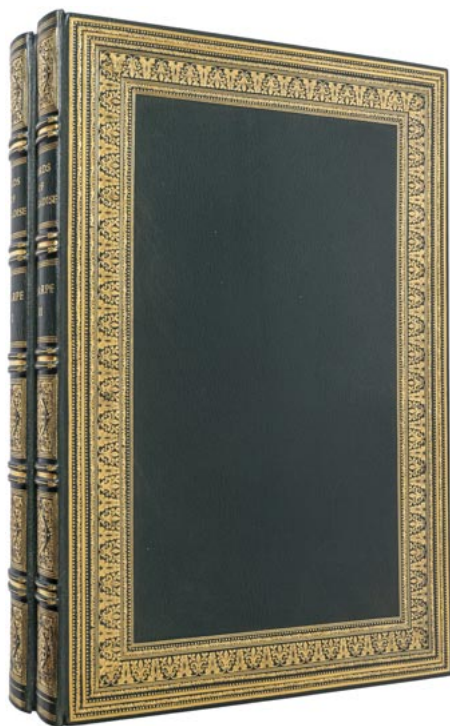
154. **SEGRAVE, Major Henry.** The Greatest Motoring Achievement Ever Recorded 203 M.P.H. The story of Major H. D. O. Segrave's epoch-making performance on the Supreme Sunbeam March 29th, 1927. *Produced and published by The Sunbeam Motor Car Company Limited, [1927].* £800

4to. Original printed and embossed wrappers, cord-bound; pp. 23, text printed in black with red marginalia, illustrated with plates and in the text, light spotting to front wrapper and the centrefold double-page, otherwise very clean and fresh.

Very rare first edition, 'The impressive 1,000hp Sunbeam was one of the first purpose-built Land Speed Record cars and the first to reach 200mph. The driver was Major Henry Segrave, a previous record holder at the wheel of a 4 Litre Sunbeam at Southport in March 1926. The concept for the car came from Sunbeam's Chief Engineer Louis Coatalen with detailed design work by Captain J S Irving. Power was from two 22.5 litre V12 Matabele aero engines, each delivering 435bhp. These were positioned in line with the driver's cockpit in

between. Transmission was via three-speed gearbox, driveshaft and chains. Actual power output was around 900hp but the 1,000hp title probably appealed to Sunbeam's directors. It was estimated that a venue at least nine miles long would be needed to reach 200mph. With nowhere suitable in Europe, Segrave chose Daytona Beach in Florida. The car was largely untested when it arrived in the USA in early March 1927. The record attempt took place on March 29th 1927, with 30,000 spectators watching from the nearby sand dunes. During the first of the two runs the wind caused the car to swerve and skid violently with Segrave having to drive the car into the sea to slow it down. The speeds achieved were 200.668mph and 207.015mph giving an average speed of 203.792mph and a new Land Speed Record' (nationalmotormuseum.org).

No copy listed in Library Hub; WorldCat locates a single copy, at Revs Institute Library in Naples, Florida.



155. [GOULD, John]. SHARPE, R. Bowdler Monograph of the Paradiseidae, or Birds of Paradise, and Ptilonorhynchidae, or Bower-Birds. Henry Sotheran & Co. 1891-8. £60,000



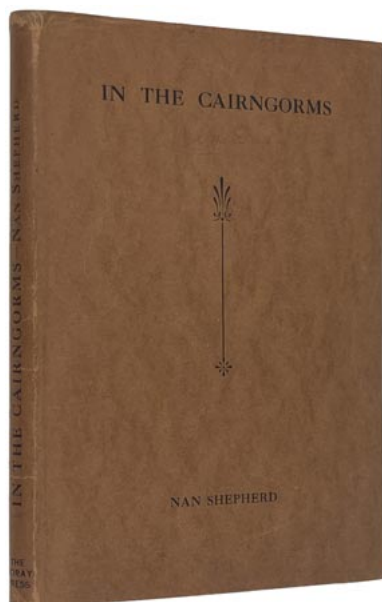
Elephant folio. 2 vols. Recently bound by Shepherds in full green morocco, elaborate gilt borders to sides, spines with gilt raised bands, panels and lettering, gilt turn-ins, green silk endpapers, all edges gilt; title-page to each volume, 79 later hand-coloured lithographic plates, mostly by and after W. Hart or by Hart after J. Gould, a smaller number by Hart after J. G. Keulemans or by and after Keulemans, with text leaves, this copy also with extra uncoloured plate of Brown-Winged Paradise-Crow; near fine.

First edition. This monumental monograph came after the death of John Gould and is a summation of the great ornithologist's work on this beautiful family of birds. "Gould, in his *Birds of New Guinea*, figured nearly every species known in his day, and he had intended to publish a complete *Monograph of the Family*, for which purpose he kept the lithographic stones from which the plates had been prepared. Thus it came to pass that when Messrs. Sotheran purchased the stock of Gould's works after his death, they acquired the stones with which he had intended to illustrate his *Monograph of the Paradiseidae*. Many of them were broken or otherwise damaged, and of these some have been redrawn or replaced by new plates by Mr. Hart. Since Gould's time, however, many marvellous new species have been discovered, and these have been described and figured in the present work" (Preface).

The text is by the eminent ornithologist Richard Bowdler Sharpe (1847-1909) who had completed Gould's *Birds of New Guinea* after his death in 1881 and who successfully rounded up the subscribers to finish this work, which Sacheverell Sitwell dubbed "'the last of the fine bird books'".

This copy of the complete text and plates of this magnificent work lay uncoloured in Sotheran's vaults since it was printed in the 1890s. It was rediscovered in 2020 and has been hand-coloured by our expert colourist and bound in a fully sumptuous Victorian style in keeping with the book itself.

Fine Bird Books 107; Nissen, IVB 865; Zimmer 581; Wood 565.

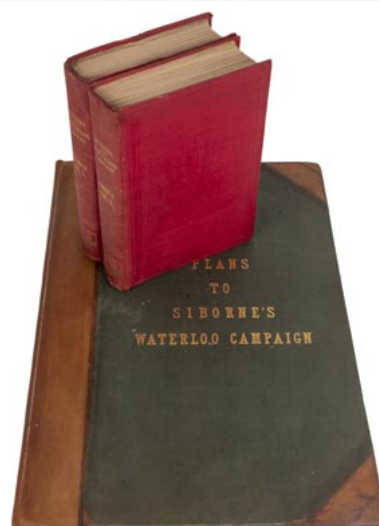
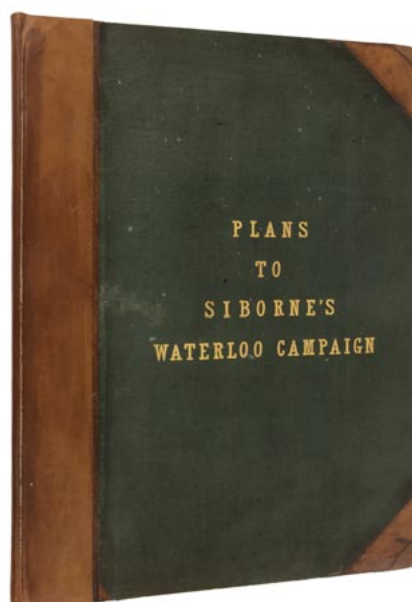


156. SHEPHERD, Nan. *The Cairngorms*. Edinburgh & London: The Moray Press, 1934. £3,450

8vo. Publisher's brown cloth-backed boards, spine lettered in gilt; in the original dust wrapper (not price-clipped); outer and lower edges untrimmed; pp. [vi], 7-63; very light bumping to head and tail of spine; slight toning to spine of wrapper, with small chips to head of spine and upper corner of front panel; light discolouration to endpapers; internally bright and clean, near fine in the scarce wrapper.

First edition, first impression. Best known for her reflections on nature in poetry and prose, Nan Shepherd's collection *In the Cairngorms* is a profound meditation upon the Cairngorm Mountains in her native Aberdeenshire, illustrating her deep connection with the natural landscapes of the Scottish Highlands. The poems featured in this collection capture the beauty, harshness, and spiritual importance of the Cairngorms, as Shepherd works to contemplate on the relationship between the natural world and humanity, merging detailed observations with emotional and philosophical reflections. This collection, published forty years before her posthumously-published work *The Living Mountain* serves as a testament to her lasting impact on nature writing.

WATERLOO IN 3-D





157. **SIBORNE, William.** *History of the War in France and Belgium, in 1815. Containing Minute Details of the Battles of Quatre-Bras, Ligny, Wavre and Waterloo ...* Second Edition. *London, T. and W. Boone, 1844.* £2,250

Two text volumes, 8vo and atlas volume in large folio (44 by 31 cm). Original publisher's red cloth, spines lettered in gilt, boards decorated in blind (text) and original publisher's half-calf over cloth-covered boards, lettered in gilt (re-backed, corners restored, endpapers renewed); pp. 8, (publisher's catalogue), xxvi, [2], 461, [3, blank], [4, catalogue]; 4, [2, catalogue], xii, 523; 11 steel-engraved portrait medallions in the text volumes, [*atlas*]: 2 engraved maps by J. Kirkwood of 'Part of Belgium' and 'Part of France', and 9 plans of battlefields depicted in anaglyptograph engraved by Freebairn after models by Siborne using John Bates' method, maps and plans with troop dispositions and movements shown with hand-colouring; a little marginal water-staining, light spotting here and there; cloth with a few marginal indentures and a little wear, a little offsetting from plates to text, and with occasional light spotting; a good copy of a scarce work, text volumes from the library of the 2nd Earl of Minto (First Lord of the Admiralty when the work was published); atlas with contemporary bookplate of North Ludlow Beamish, Irish military writer and antiquary.

This spectacular atlas volume was issued without title-page. William Siborne (1797-1849) was the son of Captain Benjamin Siborn of the 9th regiment, who was wounded at the battle of the Nivelles in the Peninsular War. William was educated at Sandhurst, and followed his father into the army, being commissioned into the 9th regiment as an ensign in 1813 and serving under Wellington during the Napoleonic Wars and then serving in the army of occupation in France. In 1826 Siborne was appointed assistant military secretary to Lieutenant-General Sir George Murray, commanding the forces in Ireland, and served the succeeding commanders in the same capacity until 1843. 'In 1830 Siborne was commissioned by the commander-in-chief to construct a model of the field of Waterloo. He lived for eight months at the farm of La Haye-Sainte on the field of battle, and made a survey of the whole ground, upon which he based his model. The execution of this work occupied some years, as Siborne devoted to it only such time as his professional duties permitted. In 1833 the progress of the work was interrupted by the refusal of the new ministry to allot funds for it. Thrown upon his own resources he continued the work until its completion in 1838, at a cost of nearly £3000. The model was publicly exhibited in London and elsewhere, but the receipts barely covered the expenses of exhibition, and Siborne never recovered the cost of its construction [...] Siborne also constructed a smaller model on a larger scale of a portion of the field of battle, and a *Guide to Captain Siborne's New Waterloo Model* was published. Having amassed much information from surviving officers on the battle and the entire campaign, Siborne in 1844 published his two-volume *History of the War in France and Belgium in 1815* [...]; it long remained a standard work' (ODNB). Siborne's enquiries led him to form a different view of events to the generally

accepted one, since the accounts he received were 'so greatly at variance was this historical evidence with the general notions which had previously prevailed on the subject' (I, pp. xiii-xiv), and these views generated some controversy.

The work is particularly remarkable for its use of 'anaglyptographic' plates of the battlefields, which were intended to provide the viewer with a three-dimensional impression of the battlefield; a note beneath the plate-list advises, 'In examining these anaglyptographic engravings from models of the undulations of the ground represented, it is absolutely necessary that the reader should place the upper margin of the Plate nearest the light. If the upper side be placed furthest from the light, then everything will appear reversed — the heights will become hollows, and the hollows heights'.

Kirchseisen 3816.

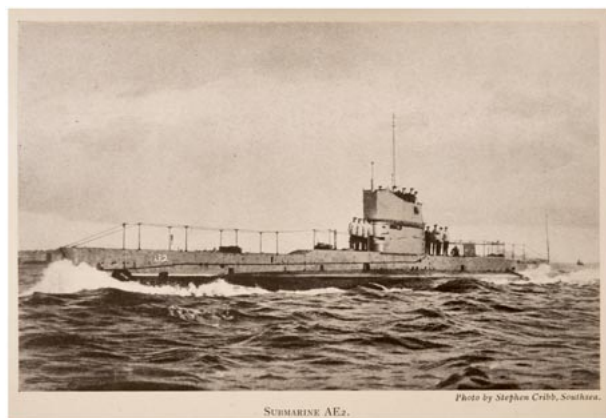
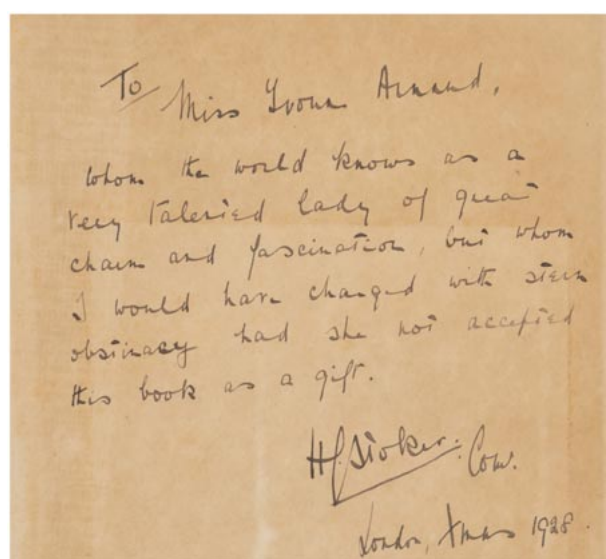
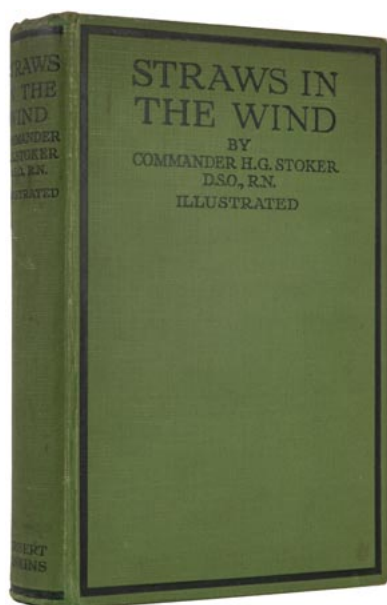


158. **SPEED, John (1552-1629).** *The Kingdome of England.* Original framed copper engraving with hand colour, published by William Humble, printed in 1650. 420 x 545 mm. (size including frame)

English text to verso.

John Speed is arguably the most famous of all the British cartographers. His *Theatre Of The Empire Of Great Britaine*, first published in 1611, was the first atlas to cover all of Great Britain whilst his later work of 1627, *Prospect Of The Most Famous Parts Of The World* was the first world atlas to be published by an Englishman. In his county maps Speed updated the work of Saxton and Norden adding his own innovations such as inset town plans and views of local landmarks resulting in maps that were not only the most accurate and informative of the day but also the most decorative.

£1,650



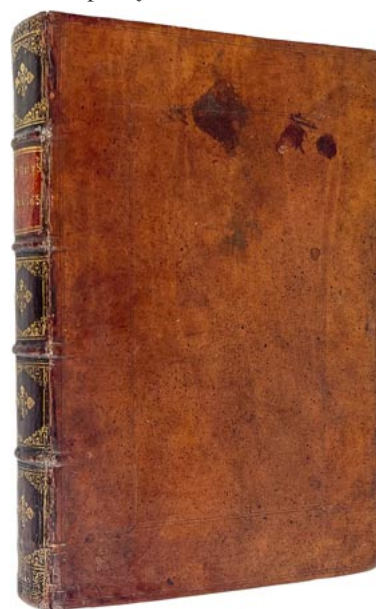
159. STOKER, Henry Hew Gordon Dacre [Commander]. *Straws in the Wind*. London, Herbert Jenkins, [1925]. £800

8vo. Original green cloth, ruled and lettered in black; pp. 315, [4, advertisements], plates after photographs; light rubbing to extremities, offsetting from endpapers; otherwise a very good copy.

First edition, signed presentation copy of the uncommon autobiographical record of one of the most influential naval disasters of the First World War, experienced and written by Bram Stoker's nephew, naval commander and actor. 'By late 1913 he [Stoker] was

senior submarine officer in command of the flotilla at Gibraltar and was chosen to command *AE2*, one of two submarines built at Barrow in Furness for the newly formed Royal Australian Navy ... Stoker in his flamboyant style immediately talked the Australian defence minister into sending the *AE2* to assist in the European war ... It had been Stoker's intention to sail to Constantinople' (ODNB). After technical failures and pursuit by the Ottoman Navy in the Sea of Marmara *AE2* came close to surrender. 'Stoker again attempted to dive, but *AE2* was still out of control and began to plunge into the depths. Stoker's emergency action arrested the descent, but now *AE2* surged back to the surface, where shells holed it in several places. The submarine was scuttled; all its crew were taken prisoner and spent more than three years in captivity. Stoker escaped twice but was recaptured and endured considerable hardship in Turkish prisons (*ibid*). 'In June 1998 Mr Selçuk Kolay, director of the Rahmi Koç Museum in Istanbul, discovered *AE2*'s wreck lying in 72 metres of water. Discussions concerning the long term preservation of *AE2* continue between Australian and Turkish [authorities]' (<https://www.navy.gov.au>).

Provenance: Cordially inscribed and signed by Stoker, dated Christmas 1928 on front fly leaf to the author's fellow thespian Yvonne ('Ivona') Arnaud, French-born pianist, singer and actress. The Yvonne Arnaud Theatre in Guildford is named in her honour. - Later pictorial bookplate of Humphrey Harlow inside front cover.

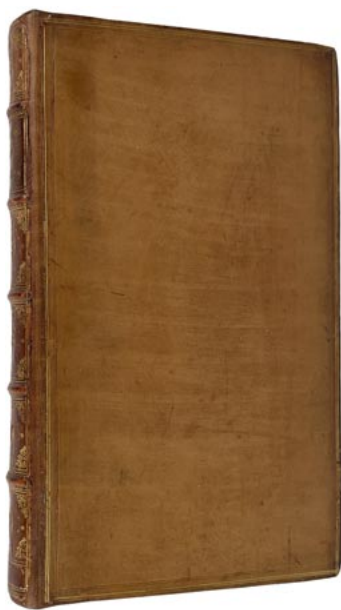


160. STRUYS, Jan Janszoon. *The Voyages and Travels of John Struys through Italy, Greece, Muscovy, Tartary, Media, Persia, East-India, Japan, and other Countries in Europe, Africa, and Asia: Containing Remarks and Observations Upon the Manners, Religion, Politics, Customs and Laws of the Inhabitants; and a Description of Their Several Cities, Towns, Forts, and Places of Strength: Together with an Account of the Authors Many Dangers by Shipwreck, Robbery, Slavery, Hunger, Torture, and the Like. And Two Narratives of the Taking of Astracan by the Cossacks, Sent from Captain D. Butler*. Illustrated with Copper Plates, Designed and

Taken from the Life by the Author Himself. Done Out of Dutch, by Johh [sic] Morrison. *London, Printed for Abel Swalle, and are to be sold at the Unicorn at the west-end of S. Paul's, and Sam. Crowch at the Flower de-luce in Popes-Head Alley in Cornhil, 1684.* £4,850

4to. Contemporary sprinkled panelled calf, spine with raised bands, compartments ornamented in gilt and with red morocco lettering-piece; pp. [vi], 378, [26], additional engraved title, folding engraved map of the Caspian Sea, and 19 folding engraved plates; hinges a little worn, but cords holding firm; occasional light spotting; a very good copy with the illustrations in very good impressions; slightly later engraved armorial bookplate of John Brownlow, 1st Viscount Tyrconnel, Belton House bookplate on opposite fly-leaf, contemporary ownership inscription John Hall above it.

Very rare first edition in English, one of two issues published in 1684 (priority not established). Struys traveled for the Dutch East India Company as far as Formosa, China, and Japan on a first long journey in 1647-55; then to the Mediterranean Sea in 1655-57 (views of Greek islands); and finally into Russia, Persia and Arabia during his third voyage which lasted from September 1668 to late 1673 (a view of Muscat). Struys was the first Westerner to describe the revolt of Stenka Razin, a Cossack chief, against the Tsar, and his detailed observations on Russia and Tartary are among the most important before Peter the Great.

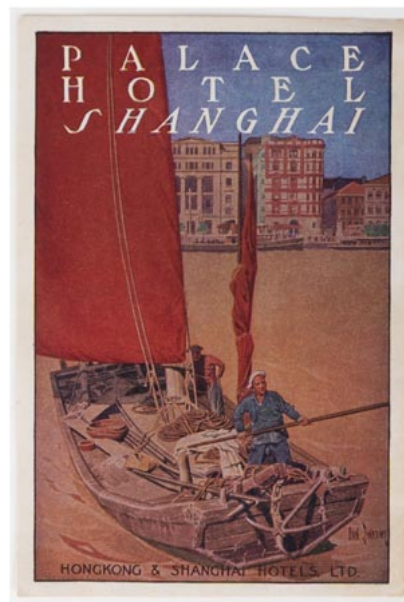


161. SVININE [SVININ], Pavel Petrovich. *Sketches of Russia.* *London, printed for Ackermann, 1814.* £1,900

8vo. Contemporary full polished calf, spine with raised bands, compartments ornamented in gilt, morocco lettering-piece (expertly rebacked, retaining original backstrip); pp. [6], x, 112, 15 finely engraved and hand-coloured aquatint plates after the author's drawings, one sheet of engraved musical notation on both sides; occasional mainly marginal spotting to plates, a little toning to text in places, otherwise a very attractive copy, text printed on high-quality cream vélin paper; contemporary name inscribed at head of p. I (the same cut off from upper margin of pp. 41/42); 1920s bookplate of Thomas and Jania Erwin, significant American book collectors with an impressive Lewis Carroll collection.

First edition. Svinin was born in 1787 and entered the foreign service at the age of 18 which gave him the opportunity to visit the young United States, where he produced remarkable watercolours of American scenery and life and published in English. After his return to Russia he settled as writer, artist and editor, well connected with his contemporary writers, such as Gogol and Pushkin. In the preface the author points out that there are falsehoods and misconceptions in many Western travel books on Russia, which were just believed, as the readers could not fact-check. He then gives short biographical accounts of the Imperial couple, before describing the two major cities, life of Cossacks and Circassians.

Abbey 225; Tooley 478 ('a scarce book with very charming plates').



162. SWEENEY, Dan (1880-1958). *Palace Hotel, Shanghai.* Original Hotel luggage label, c.1930. 150 x 100 mm.

Hotel opened in 1908.

£275



163. THE STRAITS TIMES PRESS Ltd. The Straits Times Annual for 1953. *Singapore, STP, 1953.* £265

Small folio. Original illustrated card wrappers; pp. 132, highly illustrated and with advertisements, several in colour, throughout, spine with restorations, minor marginal short tears to wrappers, a few pages with light abrasures to corners; otherwise very good.

Very rare and early specimen of this glamorous publication celebrating life, entertainment and work in the Federated Malay States and Singapore.



164. THE STRAITS TIMES PRESS Ltd. The Straits Times Annual for 1954. *Singapore, STP, 1954.* £265

Small folio. Original illustrated card wrappers; pp. 132, highly illustrated and with advertisements, several in colour, throughout, spine with restorations, minor marginal short tears to wrappers, a few pages with light abrasures to corners; otherwise very good.

Very rare and early specimen of this glamorous publication celebrating life, entertainment and work in the Federated Malay States and Singapore. Two articles are dedicated to the Coronation ceremonies of 1953 in Singapore.



165. THEYS, Freddy. Royal and Ancient Golf Club, St. Andrews. Original copperplate etching, signed by the artist, edition 64/70, 1990. 145 x 235 mm. £125



166. THEYS, Freddy. Lady Margaret Hall, Oxford. Original contemporary copper plate etching, signed by the artist, edition 36/70, 2000. 200 x 230 mm. £135

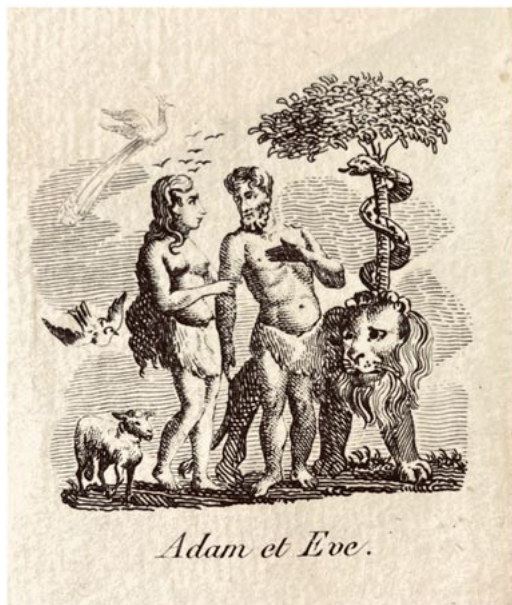
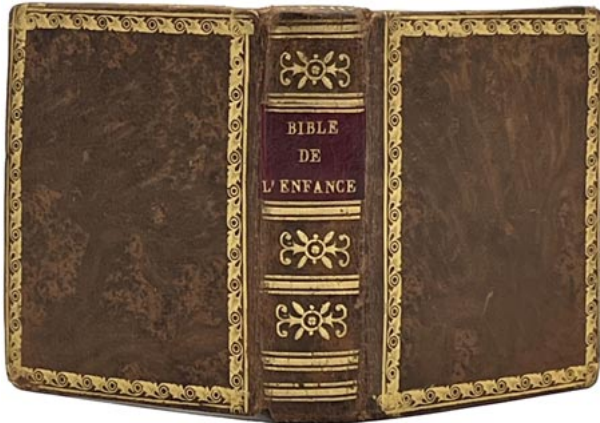


167. THOMSON, John. Arabia, Egypt, Abyssinia, Red Sea &c. [Edinburgh, George Ramsay for John Thomson & London: Baldwin, Cradock,] 1814. £675

Engraved map with original outline colouring, engaved surface size 45 by 50 cm, wide margins; one vertical fold, in very good condition and printed on high-quality paper, watermark dated 1815, indicating a very early issue.

This is the Arabia map from Thomson's celebrated *New General Atlas*, which was completed in 1817. The details include caravan routes, notes on products, water resources for the desert traveller and points out what huge areas had not been explored. The Hajj caravan

routes to Mecca are well marked, and there are numerous observations relating to sources of water when crossing the Arabian desert. Bahrein, "Koueit" (Kuwait), and "Catura" (Qatar) are all marked, although the coastline of the Persian Gulf is somewhat inaccurate, and peninsula of Qatar itself is lacking.



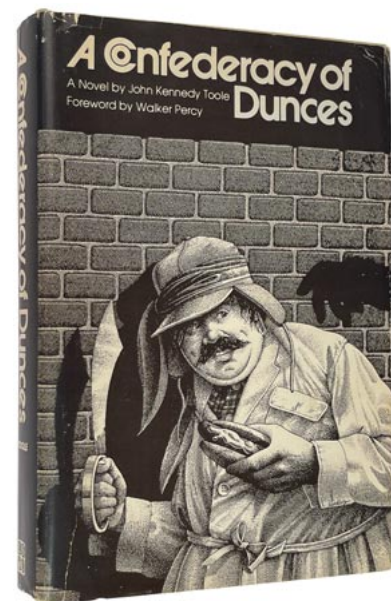
168. THUMB BIBLE - Bible de l'Enfance. Paris; De Pelafol, Librairie. Rue des Grands-Augustins, No. 21 1821. £800

64mo. (6cm x 7cm); contemporary full tan calf with wide scroll border in gilt to sides, flat spine ruled and decorated in gilt in compartments with onlaid red leather

label lettered gilt, gilt ruled board edges, marbled edges and endpapers; pp. [i]frontis., [i] title, [3]-96; with a total of 48 delightful and detailed wood-engravings printed on one side of paper only, each captioned in the plate; a very pretty little copy with light external rubbing and mild shelf wear; internally very good and sound with contemporary French bookseller's letterpress label to front pastedown (Librairie de ve. Bergeret) and a neat contemporary and calligraphed inscription in ink to the recto of frontispiece, "Souvenir d'amitié a Miss Harriett [sic] et Wilam [sic] Verner du 1 Janvier 1827"; interior generally clean with light dusting, some tiny corner creases of a few millimetres, and the occasional fox-spot. Rare French miniature illustrated edition of this juvenile "thumb bible", the earliest iteration of which appeared in 1815, issued by the same publisher. " This is a translation of the 'Mills' Bible into French with the engravings copied in reverse from that Bible. The same plates are used in the 1817 French edition, C40" (*Three Centuries of Thumb Bibles*, p. 352).

The inscription is apparently addressed to Sir William Verner, 1st Baronet KCH (1782-1871) who was a distinguished British soldier who served in the Napoleonic wars, incurring injury at the Battle of Waterloo. He also served for 36 years as an MP and was made Knight Commander of the Hanoverian Order, and a Baronet, and Grand Master of Armagh and the Orange Order of Ireland. In 1819 he had married Harriet Esther Wingfield, granddaughter of the 3rd Viscount Powerscourt and Harriet Esther Westenra.

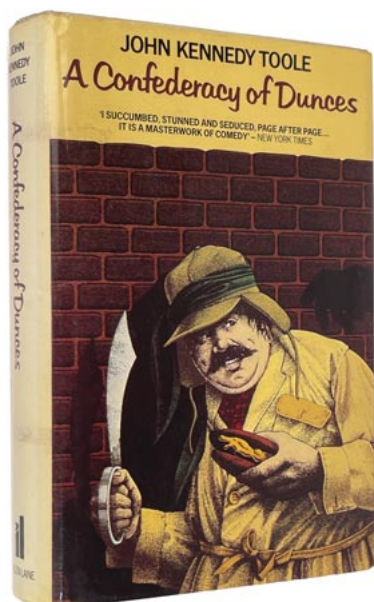
Thumb Bibles constitute condensed versions of the Bible, printed in a format less than 3 inches, or as miniatures, typically complete with illustration as they were designed for children. The engravings are frequently not as refined as here.



169. TOOLE, John Kennedy. A Confederacy of Dunces. Baton Rouge: Louisiana State University Press. 1980. £2,500

8vo. Original cloth and wrapper; pp. xii + 338; wrapper very slightly faded with rubbing to extremities and tape repairs to two closed tears to verse, otherwise near fine.

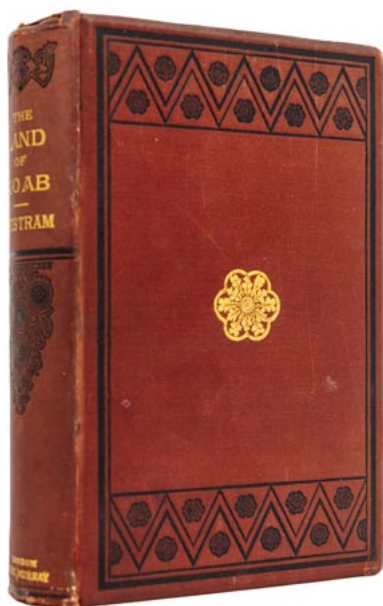
First edition, first printing, in first issue jacket with Walter Percy blurb. Published posthumously after the author committed suicide at the age of 31, this was Toole's second novel and a Pulitzer Prize-winning one at that. Toole used his scabrous creation Ignatius Reilly to mock human nature in general and the American South in particular and his novel has become a cult classic lauded for its satirical bite.



170. TOOLE, John Kennedy. *A Confederacy of Dunces*. Allen Lane, 1980. £575

8vo. Original cloth and wrapper; pp. xii + 338; spine a little faded, very good.

First UK edition. Published posthumously after the author committed suicide at the age of 31, this was Toole's second novel and a Pulitzer Prize-winning one at that. Toole used his scabrous creation Ignatius Reilly to mock human nature in general and the American South in particular and his novel has become a cult classic lauded for its satirical bite.

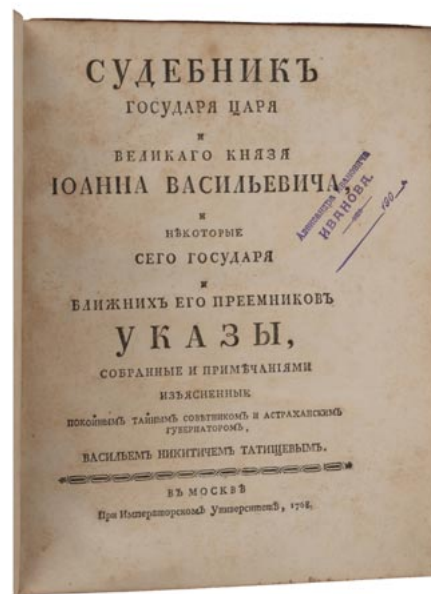


171. TRISTRAM, Henry Baker. *The Land of Moab. Travels and Discoveries on the East Side of the Dead Sea and the Jordan ... With a Chapter on the Persian Palace of Mashita*, by Jas. Ferguson. London John Murray, 1873. £700

8vo. Original brick red cloth, lettered in gilt, ornamented in black and gilt; pp. xvi, 408; wood-engraved illustrations including some full-page plates, one folding colour-lithographic map; rubbing to extremities, front inner hinge strengthened, else a very good copy.

First edition, very rare. Tristram was a naturalist and geologist who had travelled in the Maghreb for health reasons and was thus well-prepared to study the Levant. Against the advice of the Palestine Exploration Fund he put together an expedition to explore the land east of the Dead Sea. On this long journey Tristram examines the

natural history, minerals and history with scientific scrutiny. For the first time he examines the impressive remains of the large Umayyad winter palace, or Desert Castle, of Mashita (Qasr Al-Mshatta). Thorough, but accessible, 'Tristram's scientific competence and easy style made his writings both valuable and popular' (ODNB).

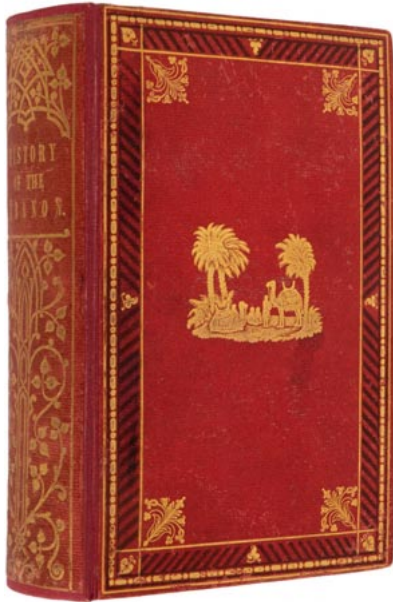


172. TZAR IVAN IV [THE TERRIBLE]. *Sudebnik Gosudaria Tsaria i Velikago Kniiazia Ioanna Vasilevicha*. Moscow, Imperial University Press, 1768. £9,000

4to. Contemporary Russian mottled calf, marbled endpapers; pp. [iv], 138, [14], spine with some loss and wear; light spotting internally, a good copy; *provenance*: early 20th-century collector's stamp Aleksandr Ivanovich Ivanov to title-page and beginning of text, early 1960s Russian bookseller's stamp to rear fly-leaf.

This is the Law Code of Ivan Vasilievich. Ivan IV's reform of the law code that shifted power from the aristocracy to State and local institutions. This edition was prepared by G.F. Miller from the manuscript owned by Vasili Tatishchev.

Bitovt 1638; SK 6936; Sopikov 11593.



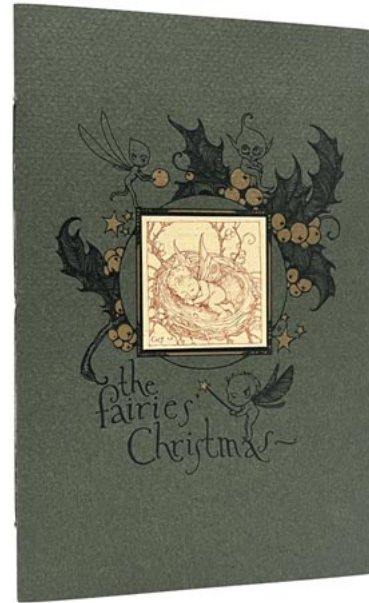
173. URQUHART, David. *The Lebanon: (Mount Souria.) A History and a Diary.* London, Thomas Cautley Newby, 1860. £2,000

Two volumes in one, as issued. 8vo. Original brick red cloth, gilt, all edges gilt; pp. ix, 402, iv, 455; steel-engraved frontispiece to each volume (by Bartlett; Mount Lebanon views); expertly rebaked, new endpapers, occasional spotting or embrowning only to beginning and end of the massive volume, engraved armorial bookplate inside front cover, else a very good copy of a book usually found in poor condition and not in the beautiful publisher's binding.

Very rare first edition. Urquhart was a British politician and diplomat, as well as the author of several books on Turkey, the Middle East and the Great Game. The present work offers details of a journey made in the Lebanon in 1849-50; the initial 180 pages of the first volume is a history of the Druses and the Maronites, the rest of the work is Urquhart's Lebanon travel diary. With geopolitics always in mind, and Russia seen as an expansionist threat, Urquhart observed the state of the Ottoman administration, taxation and army in the country, as well as sectarian tensions, the Maronite connections with France, attempts to restore ancient infrastructures (harbours and waterworks); in general, he gives a complete assessment of the region, economic, cultural and political. 'Urquhart was an excellent observer and writes well. He was interested in the antiquities, the life of the people, especially the Maronite Christians. He visited the Jumblat family which still plays a prominent

role in Lebanese affairs' (advertisement for a 1969 edition, pasted onto rear endpaper).

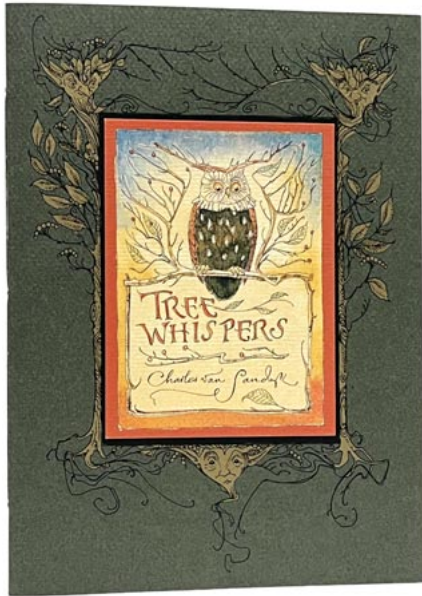
Weber I, 580, Röhricht 497, Blackmer 1708.



174. VAN SANDWYK, Charles (author and illustrator). *The Fairies' Christmas.* Vancouver, B.C.; Published by The Fairy Press. 2001. £250

8vo. Original dark green pictorial card wrappers over red card covers prettily decorated in gilt and green surrounding an onlaid pictorial paper label to upper cover; pp. [8]; with elaborately decorated pictorial title page and two other fine plates featuring small etched drawings printed in monochrome colour surrounded by extravagant floral borders in green and gilt; the text printed on laid, and folded, paper with 3 other illustrations printed in black; a fine copy; **scarce.**

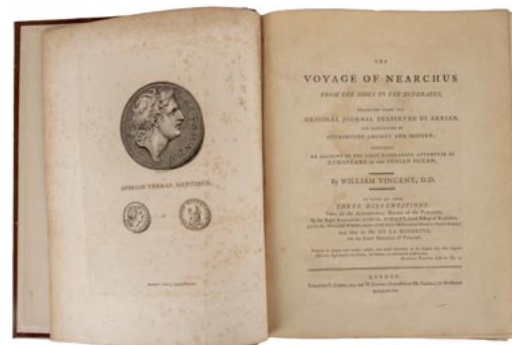
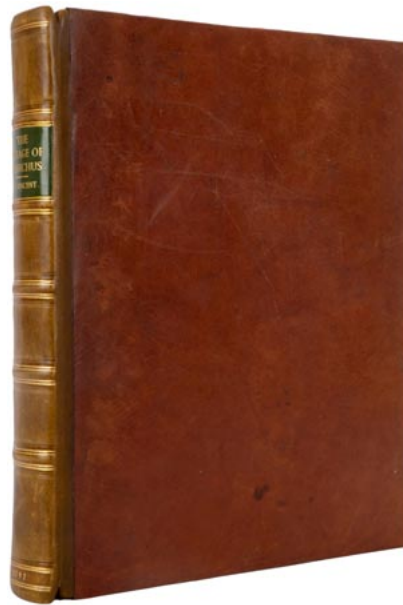
First edition, **signed** in ink by van Sandwyk. One of Charles van Sandwyk's sought-after Christmas books.



175. VAN SANDWYK, Charles (author and illustrator). *Tree Whispers*. North Vancouver; Savuti Press. 2015. £400

8vo. Original wrap-around dark green card jacket with onlaid pictorial plate by van Sandwyk and border designs printed in black and gilt, over maroon card covers, hand-stitched; pp. [20], with additional interleaves; with a fine onlaid etching by the artist in pencil, presented as a frontispiece, together with printed calligraphy by the author, and printed illumination, alongside pen-and-ink drawings throughout printed on varied, and irregular, stock (with half-leaves), including on tinted semi-opaque paper, together with 5 full-page illustrations with delicately printed colour; a fine copy; scarce.

First edition *de luxe*, limited to only 120 copies with the original signed etching by the artist, of which the first 50 were reserved for Patrons of the High Branch Society. An exquisitely produced work by this highly collected, and refined, private press, renowned for their attention to every detail of production. An exquisite and soulful homage to the mystery of trees, in verse.



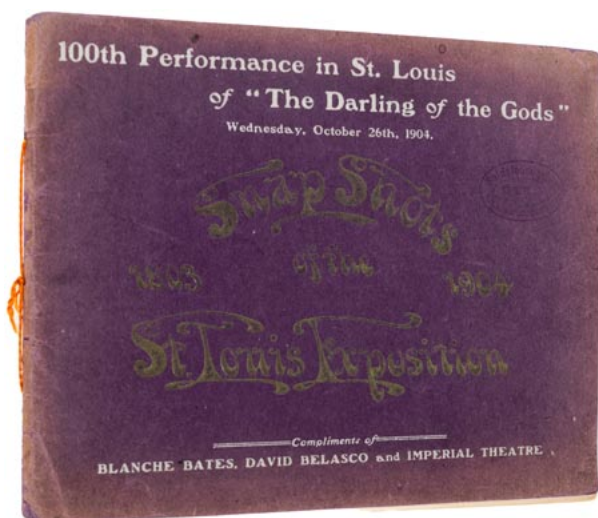
176. VINCENT, William. *The Voyage of Nearchus from the Indus to the Euphrates, Collected from the Original Journal Preserved by Arrian, and Illustrated by Authorities Ancient and Modern; Containing an Account of the First Navigation Attempted by Europeans in the Indian Ocean ... to which are Added Three Dissertations: Two, on the Acronychal Rising of the Pleiades, by ... Samuel Horsley ... and by Mr. William Wales ... and one by Mr. De La Rochette, on the First Meridian of Ptolemy*. London: T. Cadell jun. and W. Davies (successors to Mr. Cadell), 1797. £1,700

4to. Contemporary calf, rebacked with new paste-downs and spine; pp. xv, 530, [2, errata and directions to the bookbinder]; engraved frontispiece by C. Turner, 6 engraved maps after J.B.B. d'Anville, Vincent, Alexander Dalrymple, A. Blair, et al., 4 folding, wood-engraved illustrations and letterpress tables in the text; the old endpapers with offsetting to frontispiece, a little marginal staining to double-page 170/171, torn away corner, far away from printed surface or page numbers of pp. 445/6, old ink annotations to upper margins of two pages, otherwise merely here and there a little spotting or offsetting from engravings, a good copy.

First edition. Nearchus (d. c. 312 BC) was one of Alexander the Great's foremost admirals, and is remembered for his celebrated voyage from the Indus to the Euphrates, which was recorded in his now-lost journal, of which the text was

preserved by Arrian of Nicomedia in his *Indica*; Nearchus' expedition was one of the major geographical undertakings of antiquity, and this edition of it, and commentary and analysis upon it, was prepared by the classical scholar and clergyman William Vincent (1739-1815), who was both Headmaster of Westminster School and Dean of Westminster. As the ODNB notes, 'Vincent's chief study, however, was ancient geography and commerce, and his scholarly reputation rests on two major works. *The Voyage of Nearchus from the Indus to the Euphrates* (1797) is a commentary on an expedition recorded by Arrian of Nicomedia in his *Indica* [...] The voyage was conceived by Alexander the Great, about whom Vincent wrote with an admiration unusual for the time. His commentary drew on a wide range of sources and he was assisted by Samuel Horsley, dean of Westminster, who loaned two astronomical treatises, and by Alexander Dalrymple, hydrographer to the Admiralty, who prepared charts for him. More unusually for the period he made use of oral evidence from those who had recently visited the regions concerned'. Vincent makes the case for the importance of the expedition thus: 'The voyage of Nearchus from the Indus to the Euphrates is the first event of general importance to mankind, in the history of navigation; and if we discover the comprehensive genius of Alexander in the conception of the design, the abilities of Nearchus in the execution of it are equally conspicuous. Historical facts demand our attention in proportion to the interest we feel, or the consequences we derive from them; and the consequences of this voyage were such, that as, in the first instance, it opened a communication between Europe and the most distant countries of Asia, so, at a later period, was it the source and origin of the Portuguese discoveries, the foundation of the greatest commercial system ever introduced into the world; and consequently the primary cause, however remote, of the British establishments in India' (pp.1-2). An important contribution to the historical geography of Northwest India, the Gulf and Iraq. Vincent furthermore managed to link the ancient Greek topographical names to their 'modern' equivalent in Farsi and Arabic.

Brunet V, cols 1252-1253; ESTC T137592; Lowndes p. 2773; Wilson p. 237.

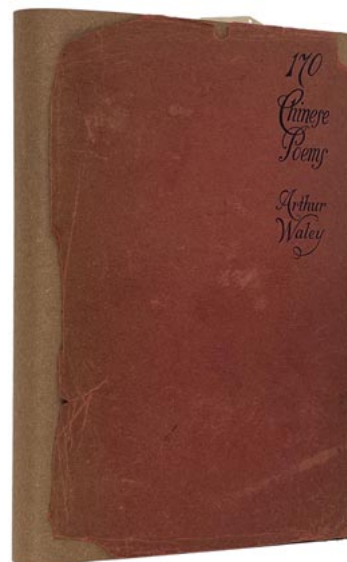


177. [VISSHER, William Lightfoot, *editor*]. Snap Shots of the Saint Louis Exposition, 1904. *Chicago, Published and Copyrighted by the White City Art Company, 1904.* £175

Oblong large 8vo. Cord-bound in the original printed and relief-stamped card wrappers; pp. [40], highly illustrated; minimal spotting here and there, a very good copy of a rare survival.

First edition of this documentation of ephemeral structures and ethnographic tableaux vivants celebrating the centenary of the Louisiana Purchase.

A HEAVILY ANNOTATED COPY OF THE WORK OF ONE OF OUR GREATEST SINOLOGISTS

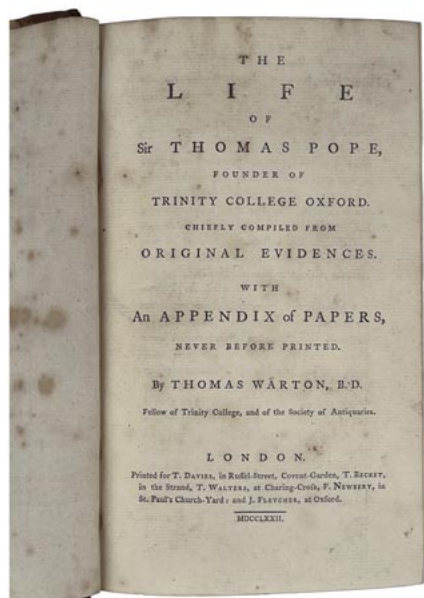
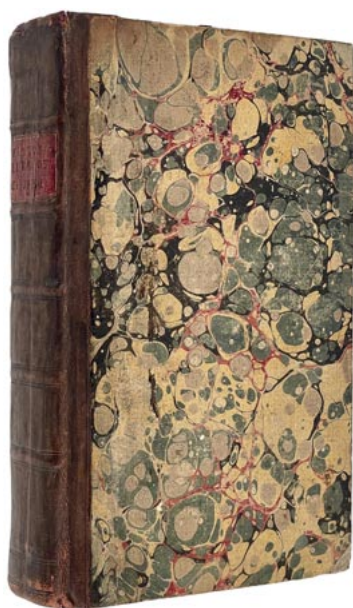


178. WALEY, Arthur. 170 Chinese Poems *Constable & Co. 1923* £12,000

8vo. Original cloth lettered in red with front panel of dustjacket remaining; pp. xii + 168; very good. *Provenance: Arthur Waley's own copy*, annotated throughout with his extensive manuscript revisions in both English and Chinese. With receipt from art gallery made out to A.D. Waley Esq.

Second edition, third impression. This copy of Waley's most important book is, in essence, a new work, as Waley's working practice was to change the text of his published work in printed copies of his books. This copy is a working manuscript, with revisions on 133 pages, totalling 1200 English words and 390 Chinese characters. The poems are extensively revised with transcriptions of the Chinese text as well as the new translation.

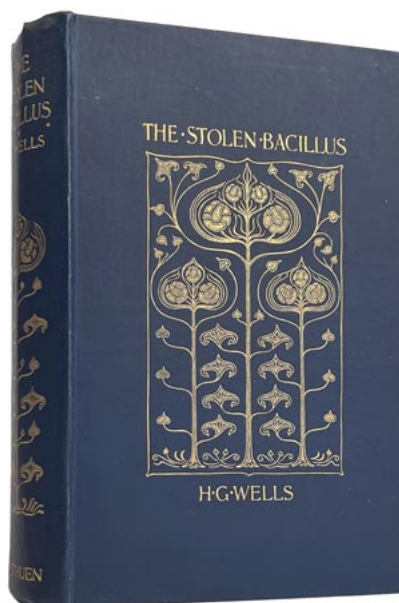
All of the revisions were included in the 1946 text, with a few extra changes making this copy the only survivor of the text in this intermediate state. *170 Chinese Poems* is considered to be the finest work of poet and sinologist described by Sacheverell Sitwell as "the greatest scholar and the person with most understanding of all human arts", and was included in 100 key books described in Cyril Connolly's *The Modern Movement*.



179. WARTON, Thomas. *The Life of Sir Thomas Pope, Founder of Trinity College, Oxford. Chiefly compiled from original Evidences. With an Appendix of Papers, never before printed.* London, T. Davies et al. ~i~ 1772. £500

8vo. Contemporary calf-backed marbled boards, spine with red morocco lettering-piece; pp. xii, 438, [4, Additions and Corrections]; wear to extremities, endpapers a little foxed with offsetting to adjacent pages, otherwise very good.

~b~Rare fist edition, 'thick paper copy' as described by the V&A.~i~ The poet and historian Thomas Warton, a lifelong friend of Samuel Johnson, studied, researched and taught at Trinity from 1744 to his death in 1790, best placed to write the first biography of the college's founder.



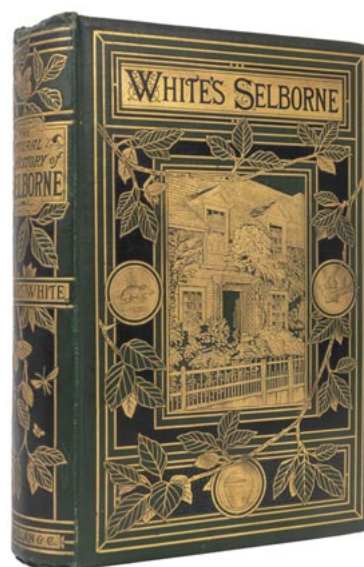
180. WELLS, H. G. *The Stolen Bacillus and other Incidents.* London: Methuen & Co., 1895. £2,500

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. [xiii], 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; still a very internally clean copy.

First edition of Wells second science fiction work, and his first collection of short stories.

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.

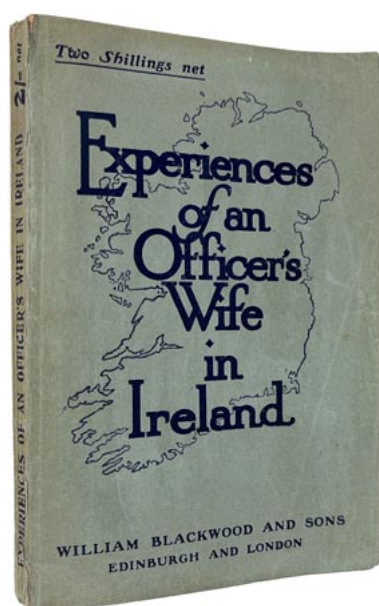
Most of the stories had already been printed, in *The Pall Mall Budget*, *The Pall Mall Gazette* and *St James's Gazette*, but were brought together for the first time in this volume.



181. WHITE, Gilbert. *The Natural History and Antiquities of Selborne. With Notes by Frank Buckland, a Chapter on Antiquities by Lord Selborne, and New Letters.* Macmillan and Co. 1875. £300

8vo. Original dark green cloth, elaborate gilt design on the upper cover with a view of Gilbert White's house at the centre, spine with a gilt design of leaves and butterflies, top edges gilt; pp. xxx + [2] + 592; many wood-engravings by P.H. Delamotte, double-page engraved map of the environs of Selborne; a little spotting to half title, binding very bright, a very nice copy.

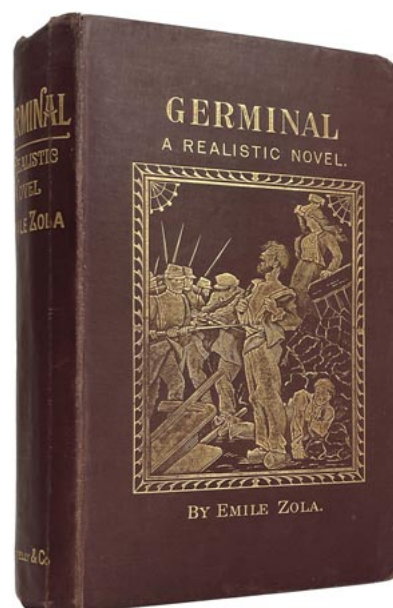
First edition with these illustrations.



182. [WOODCOCK, Caroline]. *Experiences of an Officer's Wife in Ireland*. Edinburgh & London, William Blackwood & Sons Ltd, 1921. £625

Small 8vo. Original printed wrappers; pp. [iv], 135, [1], [2, advertisement]; wrappers a little marked, light wear to head and tail of spine, otherwise very good.

Very rare first edition. A description of a tour of duty in Ireland during the Troubles. The writers' husband was one of those shot by Michael Collins' men on Bloody Sunday, 21 November 1920, and the narrative includes an eye-witness description of the attack, in which he received two bullet wounds but survived. 'She also paints a picture of a ruling class under siege, where there is no such thing as 'behind the lines' and where dinner party place settings always include a loaded revolver' (advertisement for a more recent new edition). - Not listed by Coogan or other Collins' biographers.



183. ZOLA, Emile *Germinal*. A Realistic Novel. Vizetelly & Co. 1885. £5,000

8vo. Original brown cloth with gilt vignette and lettering to front, gilt lettering to spine, floral endpapers; pp. 464 + 20 [publisher's catalogue]; a little bumped to extremities, vertical crease to spine, very good.

First English edition, translated and published by Vizetelly not long before he was imprisoned for publishing Zola and other 'demoralising' works. This novel is considered to be Zola's great contribution to literature. A rallying cry for social justice in its portrayal of the brutal lives of miners, it is both a landmark of realist literature and a powerful political statement.