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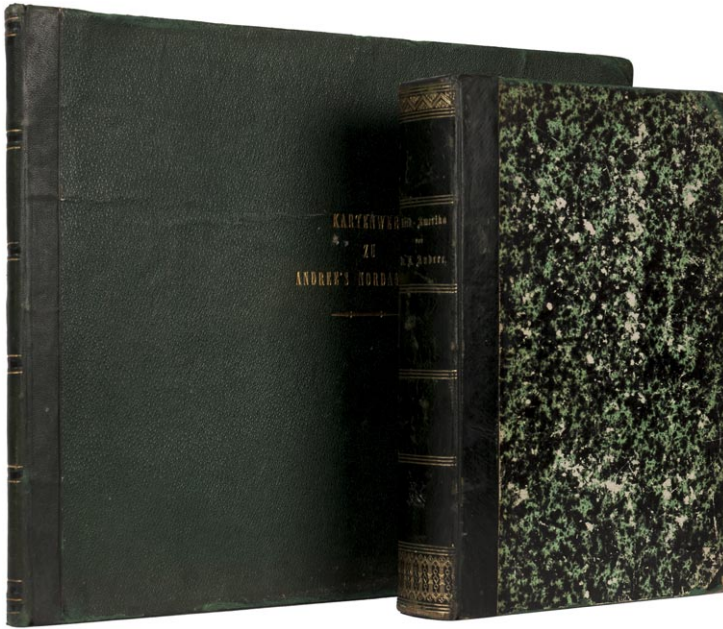


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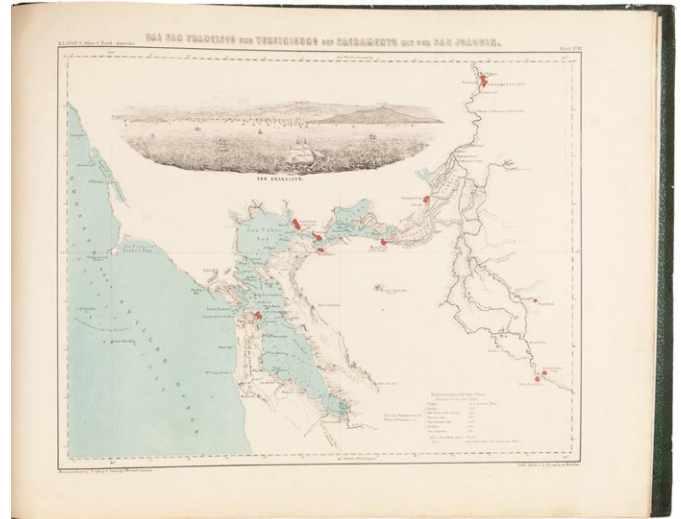
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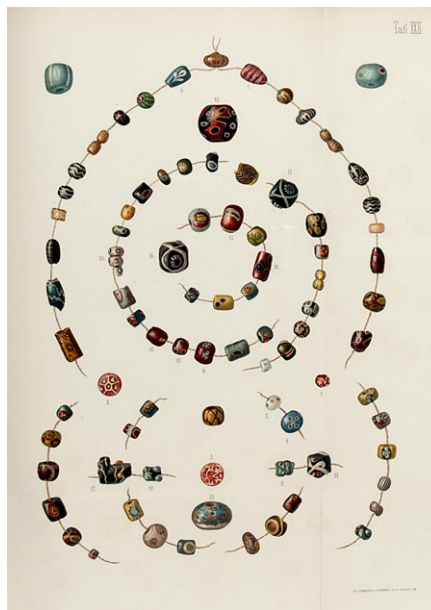
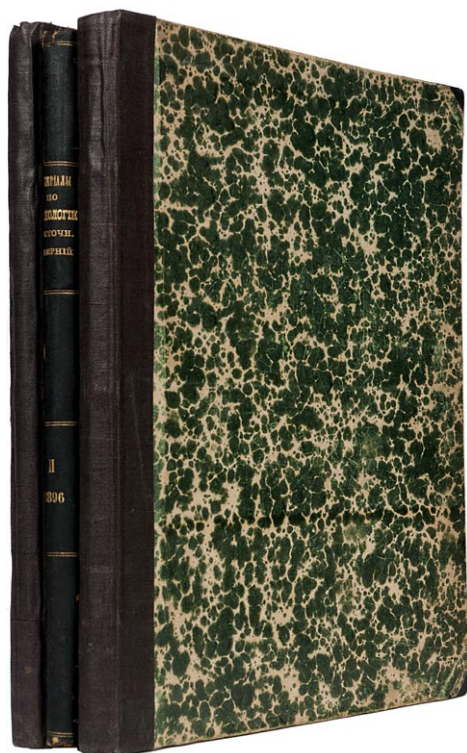
1. ANDREE, Karl. Nord-Amerika in geographischen und geschichtlichen Umrissen. Mit besonderer Berücksichtigung der Eingeborenen und der indianischen Alterthümer, der Einwanderung und der Ansiedelungen, des Ackerbaues, der Gewerbe, der Schifffahrt und des Handels ... Zweite Auflage mit in den Text gedruckten Abbildungen und vermehrt mit einem Kartenwerke von achtzehn Blättern. Braunschweig, George Westermann, 1854. £1,498

8vo and atlas volume in oblong small folio. Contemporary green half-calf over marbled boards, spine ornamented and lettered in gilt and contemporary green half-morocco over pebble-grained cloth boards, spine ruled in gilt, front cover lettered in gilt; pp. xiii, 810; [iv], 28, 18 lithographic maps with outline (one with additional lithographic printing in blue); light wear to extremities, text evenly a little browned, very light spotting only here and there to plates; a good set.



First edition to contain the atlas. This is a monograph on North America, dealing with all aspects, ranging from history, colonization, natural history, to trade and commerce, written in a Humboldtian way of interlinking diverse aspects of nature and human impact. 'Andree's general treatment of the usual historical and descriptive material is interspersed with chapters relating to each of the states. He described in some detail the emigration and settlement of Germans in this country as well as their professional and occupational opportunities' (Clark III, p. 265). Among the maps is an early one of Texas, and in the text volume is one chapter on the Mormons and Utah. This book might have served a few years later as a primer for the thousands of emigrants from Germany, who went to the US after the crushed 1848 revolution. Karl Andree was a publisher and writer of geographical books and periodicals, who in the 1830s had been reprimanded by the authorities for his progressive views and subsequently concentrated more on geography than politics.

Sabin 1461.

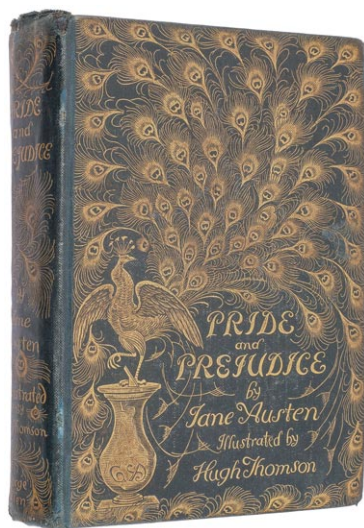


2. ANUCHIN, D. and Gr. UVAROV [editors]. Materialy po arkheologii vostochnykh gubernii Rossii. Moscow, Lissner and Roman [vol. III: Sharapov] for the Imperial Archaeological Society in Moscow, 1893-99. **£2,950**

Three volumes, large 4to. Contemporary cloth-backed marbled boards (volume II with gilt lettering and ruling to spine); pp. xiii, 191; [vi], 261; [iv], 259, with 64 photogravure plates, 3 plates in outline, one folding chromolithographic plate and one large lithographic folding map in red and black; lower hinge of volume II with repaired split, otherwise binding minimally rubbed; text with varying degrees of light browning due to paper stock, overall a very good and clean set; *provenance*: all volumes with armorial bookplates in German of the Library of the Society of History and Antiquities in Riga and their cancelled stamps to titles; later cancelled stamps of a Latvian academic library.

Very rare first edition, all published. The generously illustrated documentation of several archaeological campaigns in Asiatic Russia, including the study of Pre-Scythian kurgans (burial mounds) and their contents. The map shows the distribution of the archaeological sites of the area of Viatsk northeast of Kazan. The first volume is devoted in its entirety to Ural and Altai cultures. The rapid development of archaeology in Russia and some sensational finds had led to the establishment of the Imperial Archaeological Commission in St. Petersburg in 1859. Count Aleksei Uvarov reorganised the Imperial Archaeological Society in Moscow five years later, which he directed until his death in 1884. His widow Praskovia took over the directorship and continued in his footsteps for the next 30 years.

We were able to locate copies at Cambridge, Harvard and Dumbarton Oaks only.



3. AUSTEN, Jane (author). Hugh THOMSON (illustrator). *Pride and Prejudice*. London: George Allen, 1894. **£800**

8vo. Original dark green cloth elaborately and stunningly blocked in pictorial gilt with a peacock design to spine and upper board, all edges gilt; pp. xxvii, [i], 476 [ii]; prettily illustrated throughout with engravings by Hugh Thomson; a good copy with slight lean; spine a touch dulled with wear to head and, to a lesser extent, to foot; upper joint rubbed with 2 small holes; upper edge a trifle dusty, internally uncommonly clean, save for the odd spot or two.

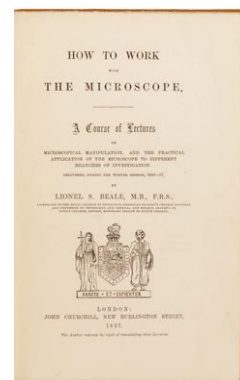
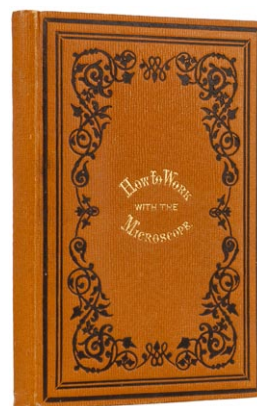
First edition, second impression, illustrated by Hugh Thomson. This is the renowned "Peacock Edition" of Austen's classic, which is generally considered to be the finest illustrated interpretation of Jane Austen's popular novel and is presented in one of the most lavish and aesthetically pleasing pictorial gilt bindings of the period.



4. BAINBRIDGE, Beryl. *The Bottle Factory Outing*. London: Duckworth. 1974. **£125**

8vo., original cloth with dustwrapper; with ink name; a very good copy.

First edition, inscribed by the author "Tony and Jackie best wishes Beryl Bainbridge." Comedy about two women who work in a factory that manufactures wine bottles. It was shortlisted for the Booker Prize, won the Guardian Fiction Prize and is regarded as one of Bainbridge's best works. It is also listed as one of the 100 greatest novels of all time by Robert McCrum of *The Observer*. The book was inspired by Beryl Bainbridge's own experiences working as a cellar girl in a bottling factory after her divorce in 1959.



5. BEALE, Lionel S. *How To Work With The Microscope*. John Churchill, 1857. **£300**

8vo. Original orange cloth, gilt lettering to upper board, upper and lower boards with black stamped fillets and foliate borders; pp. xii + 124; previous owner's signature to ffep, near fine.

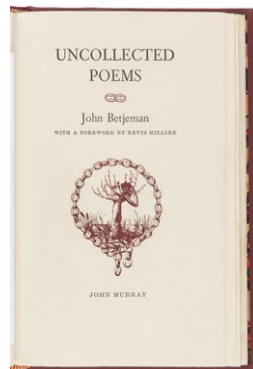
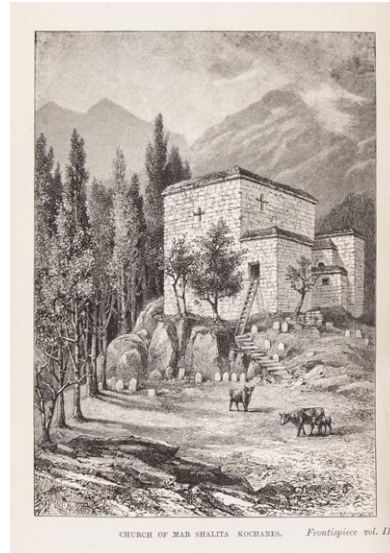
First edition. A popular and much revised work on the subject, scarce in such good condition.

6. BELL, Faith. Illuminated photo album of the English Lake District. *No publisher.* 1904. **£7,000**

Large 4to (10 x 12 inches). Original half black morocco; elaborate hand-painted photo album consisting of 1 hand-illuminated leaf with signature 'Faith Bell' and date '1904', 14 cardboard leaves with hand illuminated calligraphy, illuminated borders and margins framing 34 gelatin silver or albumen photographs, mounted; with loose photograph of a young woman, presumably the author, and silhouette portrait of a woman inscribed "Yours lovingly/ Faith Bell/ 27th. Jan. 24" to reverse; a little occasional foxing, very good.

A unique album, richly illuminated in gilt and coloured inks with charming watercolour vignettes surrounding atmospheric photographic views of the Lake District. The illumination covers different styles from the medieval to the Art Deco. This was clearly a labour of love that remained unfinished - the last illumination is incomplete, petering out into pencilled guidelines, while the last 15 leaves of the album are blank. Nonetheless, Faith Bell's accomplishment is extraordinary, her gilt work being luxuriant, her calligraphy bold and her decoration delicate. Not much is known about Faith Bell, but it seems likely that she was also responsible for the photographs. Recent auction sales of papers and photographs belonging to the John Bell family indicate a daughter, Faith, who was born in the village of Loweswater.





7. BETJEMAN, John. *Uncollected Poems.* London; John Murray. 1982. £398

8vo. Original red buckram lettered in gilt on spine with slipcase. First edition, de luxe edition, specially bound, limited to 100 numbered copies signed by Betjeman. Including the first appearance of *Dumbleton Hall*. Betjeman had been a house guest at the hall and he elegantly flatters his hosts, the Eyres Monsells, and indeed himself.

“And the heiress of the Cocks’s still retains the name of Eyres
With Sir Bolton standing by her still receives one on the stairs;
Best of all his lovely daughter welcomes every author guest —
Newer Shakespeares, other Beaumonts with their Fletchers
come to rest.”

8. BISHOP, Isabella Lucy (née BIRD). *Journeys in Persia and Kurdistan Including a Summer in the Upper Karun Region and a Visit to the Nestorian Rayahs.* New York, Putnam’s Sons and London, John Murray, 1891. £1,150

8vo. 2 volumes. Original blue cloth, upper boards blocked in blue and gilt, spines blocked in gilt; pp. xiv, 381; [viii], 409, 2 frontispieces, 11 plates, illustrations, 2 colour-printed folding maps; a fine set, volume II largely unopened; 20th-century French bookplates.

First edition, US issue. *Journeys in Persia* recounts the latter part of Bishop’s two-year journey through Turkey, Armenia, Persia and Kurdistan. She was robbed twice in Persia and Turkey of her notes, written in preparation for this book, and had largely to rely on her memory in writing the record of her journey; however, she wrote of arriving at Trebizond, “it was the journey’s end, yet such is the magic charm of Asia that I would willingly have turned back at that moment to the snowy plateaux of Armenia and the savage mountains of Kurdistan” (II, p. 396). - This is the best-preserved set we ever handled.

Theakstone p. 23; *Wayward Women*, p. 82; *Wilson* p.23.



9. BLAKE, John Frederick. *Annals of British Geology*, 1890 [— 1893]. London: Green, M'Allan and Feilden, Limited [I], Rait, Henderson & Co., Ltd. [II], Stephen Austin and Sons [III-IV] for Dulau and Co, 1891-1895. **£200**

8vo (215-221 x 132-141mm), 4 volumes (all published). [?Original] blue cloth by Kelly & Sons, London, spines lettered in gilt and with gilt crest at the feet; pp. I: x, [2 (blank p., 'Notice to the Reader')], 352, [2 (publisher's advertisement)]; II: x [including frontispiece], [2 (errata, editorial note on verso)], 404; III: [10 (half-title, verso blank, title, imprint on verso, preface, contents, illustrations, corrigenda)], I-XLIV, [1]-310, [2 (advertisement for other works by Blake, verso blank)]; [10 (half-title, verso blank, title, imprint on verso, preface, contents, illustrations)], I-XXIV, [1]-365, [1 (blank)]; frontispieces retaining tissue guards in vols II-IV and 12 plates, explanatory slip tipped in opposite plate III/V, illustrations in the text; cloth a little marked, extremities very lightly rubbed, occasional light marginal dust-marking, nonetheless an internally-fresh and complete set; *provenance*: The Royal Institution (discreet blindstamps on titles, crests on spines).

First edition. The clergyman and geologist J.F. Blake (1839-1906), was the author of a number of geological works, Lecturer on Comparative Anatomy, Charing Cross Hospital (1876-1880), Professor of Natural Science, University College, Nottingham (1880-1888), President of the Geologists' Association (1891-1892), and the winner of the Geological Society's Murchison Fund Award in 1877 and its Lyell Medal in 1895. As the author explains in the preface to the first volume of the *Annals*, the publication was to be complementary to the *Geological Record*, and was to provide a survey and brief abstracts of geological publications on Britain and British publications on foreign geology, together with critical comments upon them. The volumes conclude with 'Personal Items' on figures in the world of British geology (this was subsequently omitted after volume I) and indices of authors and publications. Blake's comments and critiques seem to have provoked some criticism in turn (in the preface to vol. II, he claims that, 'one writer, whom one would wish to respect, completely lost his temper over [Blake's comments], and wrote a libel instead of a review [of volume I]'), and the format was amended through successive issues. Complete sets of the publication are rare on the market.

BM(NH) I, p. 51.



10. BLAKE, William. *Laocoön*. Trianon Press. 1976. **£440**

Small 4to. Half morocco and stone coloured cloth, gilt lettering to spine; 62 pp including 11 black and white plates and 1 unnumbered photograph, pencilled inscription to half-title by previous owner; spine very slightly sunned, otherwise a near fine copy.

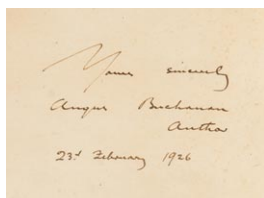
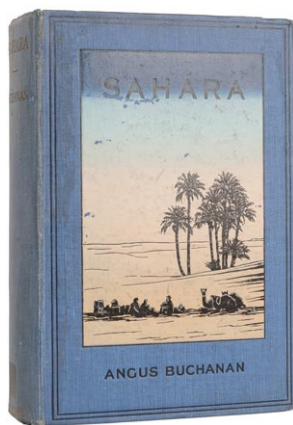
Limited edition 438. This is 5 of 380 bound thus.



11. BROCK, H.M. (illustrator). *Jack the Giant-Killer*. London; Published by F. Warne And Co. [1916]. **£128**

Slim 4to. Original buff pictorial card covers with wrap-around design in colours, stapled, printed inner covers; pp. [28]; with a total of 8 dramatic coloured plates and drawings in line throughout, all by Brock; a very good copy with light exterior dusting and abrasion to spine with small wear to ends, internally clean with minor evidence of fingering.

First edition thus, published in *The Old Fairy Tales* series; originally published by Newnes in 1907. This copy contains the full complement of coloured plates which were reduced in number to 6 in later editions.



12. BUCHANAN, Angus, Captain [author and photographer]. Sahara. London, John Murray, 1926. **£398**

8co. Original pictorial cloth; pp. xv, 301, [2, advertisements], errata slip, sketch map, diagram in the text and numerous plates after photographs; light rubbing to binding, a little offsetting from endpapers; a very good presentation copy, **inscribed, signed and dated February 23, 1926 by the author** on front fly-leaf, withdrawn from Pangbourne College with their bookplate inside front cover.

First edition, presentation copy, in the superior binding (there are copies illustrated only in black).

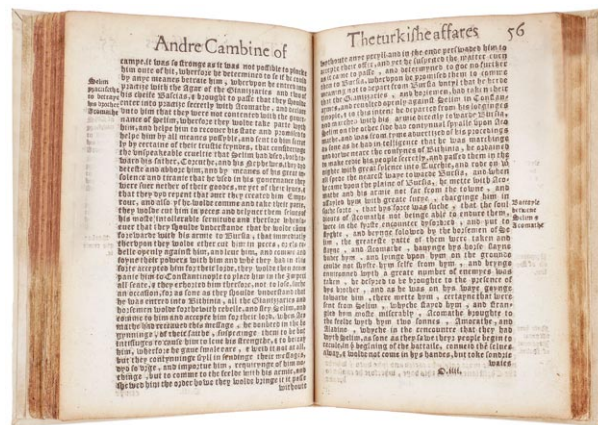
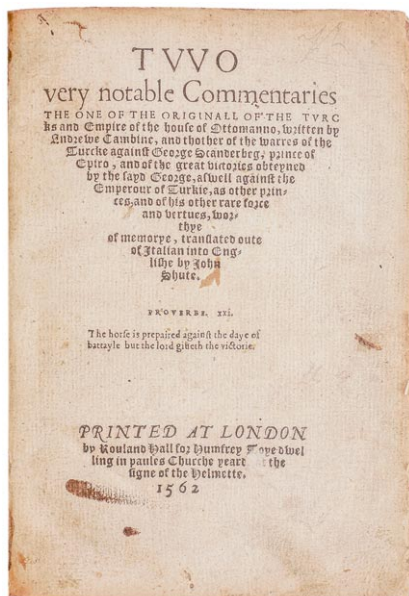
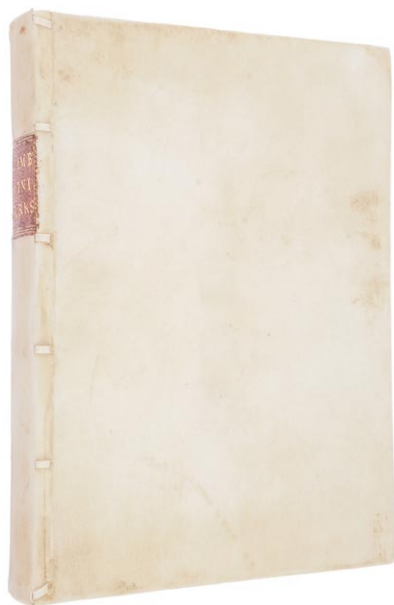
The book includes: A set of 10 (of 12) photographic postcards after T.A. Glover with captions in the plate, and a second copy of one card, all with printed text on versos, circa 83 x 135mm, together with the original printed paper envelope; most cards a little faded, envelope worn with small losses, otherwise a very good set.

The distinguished soldier, traveller and writer Captain Angus Buchanan, MC, FRSGS (1886-1954) participated in a zoological expedition to the Barren Grounds in 1914, before enlisting in Legion of Frontiersmen (25th Royal Fusiliers), as a private in 1915, and served for three years in East Africa, before he was invalided home with the rank of Captain, and published an account of his experiences as *Three Years of War in East Africa* (London: 1919). In 1919-1920 Buchanan undertook an expedition to Aïr in the Central Sahara on behalf of Lord Rothschild — publishing a narrative of the expedition as *Explorations of Aïr: Out of the World North of Nigeria* (London: 1921) — before then crossing the Sahara again from south to north, leaving from Kano, Nigeria in March 1922 and arriving with a much diminished party of four in Touggourt, Algeria in June 1923. Both of these expeditions produced important

zoological and scientific data, and provided the basis for Buchanan's *Sahara* (London: 1926).

Glover's footage of the expedition was released as a film under the title *Crossing the Great Sahara* in 1924, and presumably these postcards were issued at around the same time.

The subjects of this group are: 'Captain Angus Buchanan M.C.'; 'A Tuareg girl of Aïr — (a child of the mysterious veiled people of the Sahara)'; 'Transporting big game specimens to camp. Dama's Gazelle — a new subspecies discovered during the expedition across the Sahara'; 'A silver fox that lives in the mountains of the Sahara ... A new subspecies discovered during the expedition'; 'Two fine male ostriches collected on the shores of the Sahara during Captain Buchanan's expedition'; 'Cones of salt obtained from the great salt mines in the Oasis of Bilma in the very heart of the Sahara'; 'Ask a camel who has sometimes to go 7 days without a drink what he thinks of prohibition? He would surely answer — "It's all wrong"; 'Camels "in clover" — feeding on thorn trees in a dry river bed in Aïr'; 'Feri n'Gashi the faithful camel which Buchanan rode throughout his journey across the Sahara — 3,500 miles ... It was the only camel to complete the whole journey'; 'Captain Buchanan — Ali — and Sakari and Feri n'Gashi who along with Mr T.A. Glover (camera man) were all of the original expedition to reach Algiers after 16 months spent in crossing the Sahara' (2 copies). One of the copies of this last card is **inscribed on the image in ink 'Yours sincerely Angus Buchanan'** and in pencil on the verso 'MAMMA ALI' and 'SAKARI KANO', with then a further [?] name in an unidentified script, and the other copy is inscribed in pencil on the verso 'FROM ALI ELOHATI' with same [?] name in an unidentified script.

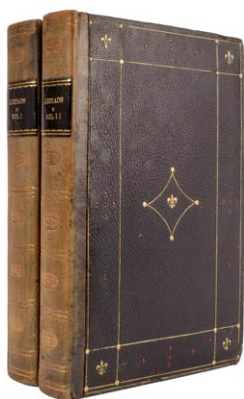


13. [CAMBINI, Andrea, and Paolo GIOVIO]. Two very Notable Commentaries the One of the Originall of the Turcks and Empire of the House of Ottomanno, Written by Andrewe Cambine, and thother of the Warres of the Turcke against George Scanderbeg. London, By Rouland Hall for Humfrey Toye dwelling in paules Church yearde at the signe of the Helmette, 1562. **£15,500**

Small 4to (187 x 133 mm). Recent full vellum to style with brown morocco lettering-piece to spine, pp. [x], 32, 32-68, 99-100, 42, [6]; six leaves (D3-E4) with slight loss to the lower corners just clipping the text, expertly restored and the missing characters supplied by hand to style, three leaves (F1, Ee2 and Ee3) supplied in close matching facsimile, title-page with a few minor spots, an attractive copy of a very scarce work.

John Shute's first English translations of two important early works relating to the Ottoman Empire. Cambini's *Commentario... della Origine de Turchi* and Paolo Giovio's account of the wars between the Turks and the Albanians led by Skanderbeg. Cambini's work was first published in 1529, two years after his death, Giovio's in 1531, with several Italian editions of each appearing in succeeding decades. 'According to Runciman, Cambini consulted survivors of the Siege of Constantinople in composing this important work, which provides an account of the Turks up to 1517, the date of the Ottoman conquest of Egypt' (Atabey). The translator seems to have served as a soldier, and his preface, bemoaning the decline of military discipline is the first text on the subject in the English language.

ESTC S107293 (ten locations in Britain and the US combined); see *Atabey* 185 for the Florence, 1529 edition and Blackmer 273 for a later Venice edition.



14. CAMOENS, Luis de. *The Lusiads* of Camoens. C. Kegan Paul & Co. 1878. £300

8vo. 2 vols. Contemporary black morocco with gilt borders and red morocco inlaid dots, sometime rebaked in grey calf with black morocco gilt labels to spines, all edges gilt; pp. 298, 283, frontispiece portraits; very clean.

First edition of this translation in English by J.J. Aubertin. This epic, first published in 1572 is considered the finest work of Camoens, Portugal's greatest poet. The equal of any epic by Homer, Virgil or Dante, it celebrates Portuguese exploration and invention, and in particular the exploits of Vasco de Gama, and weaves in Greek mythology and European history. It has become known as Portugal's national poem, in which Camoens not only established the nation's identity but also fixed the written language in a manner that is recognisable in modern Portuguese.



15. CARROLL, Lewis (author). John TENNIEL (illustrator). *Through the Looking-Glass and What Alice Found There.* London; Macmillan And Co., Limited. 1928. £288

8vo. Sometime finely bound in half russet morocco over marbled boards, spine with 5 raised bands, lettered direct in gilt with decorative gilt centres featuring characters from the book, all edges gilt, marbled endpapers, by Sangorski & Sutcliffe; pp. [iv], v-xiii + 235 + [i]; with 16 fine full-page coloured plates by Tenniel and line illustrations throughout after the original engravings; a very good and attractive copy with minor abrasion to raised bands and head and heel of spine, and small wear to lower forecorners of boards; internally fine, without inscription, and with the handsome finely engraved, and exquisite, bookplate of Mina Bowater (printed on hand-made paper) to inner upper cover.

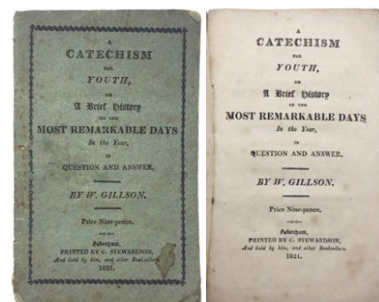
Early edition of the *Children's Edition*, with the additional full-page coloured plates by Tenniel. First published in this format a year earlier.



16. CATESBY, Mark. Pl T74 The Grey Fox-Squirrel £1,250

Original hand-coloured engraving for *The Natural History of Carolina, Florida and the Bahama Islands*, Second edition, London, 1754.

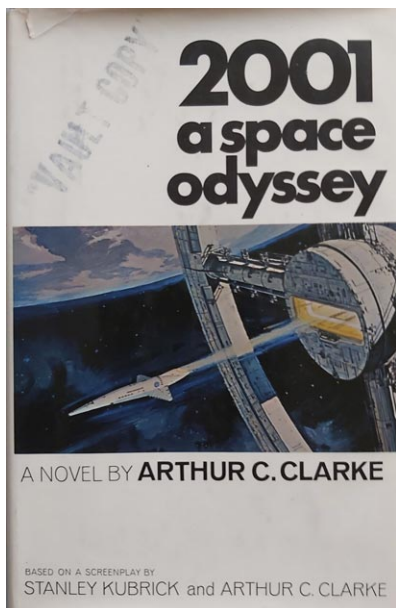
APPARENTLY UNRECORDED



17. [CHAPBOOK] GILLSON, W. (author). *Catechism For Youth, Or A Brief History of the Most Remarkable Days In the Year, in Question And Answer.* Fakenham; Printed By C. Stewardson 1821. £168

8vo. Publisher's mid blue wrappers with panelling and letterpress in black to upper cover; pp. [iv], [5]-30; a good, sound copy with external foxing, dusting, soiling, and light marking; spine fold abraded with splitting to ends and some very early and neat artisan restitching; internally equally sound with spotting to inner covers, some internal surface soiling, unobtrusive occasional marking, uniform toning to final few leaves, and bruising to corners; **rare.**

Apparently the first edition, priced 'Nine-pence' to upper cover. *Unlocated on Copac; WorldCat; KVK or on the usual commercial platforms.*



18. CLARKE, Arthur C. 2001 a space odyssey. *New York: The New American Library, 1968.* £3,500

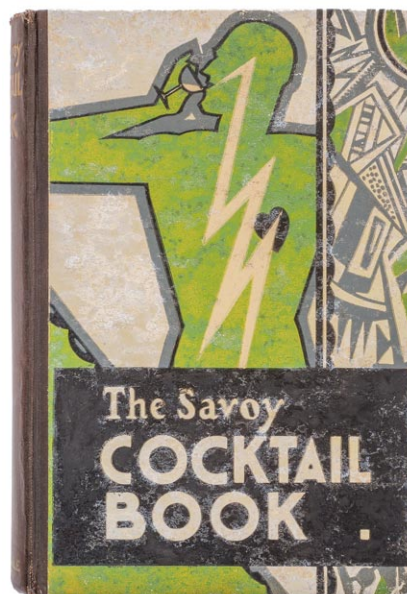
8vo., blue paper boards with contrasting black backstrip, lettered in silver and blue; pictorial endpapers showing an astronaut and space craft; original unclipped jacket; pp. 221, [iii]; a near fine copy, lightly toned to extremities; with wrapper showing a little shelf-wear, lightly toned and with a couple of small nicks to head of spine and upper panel, neatly repaired internally with archival tape; a very nice copy.

True first edition, **'First printing' stated to the copyright page.** This the **MGM Vault Copy**, kept as reference by the studio subsequent to the film's release. Stamped **VAULT COPY** to the front jacket panel, front panel, front endpaper and title page. Also stamped 'Metro Goldwyn Mayer/ Library/ Culver City' on the rectos of the front and rear endpapers, the title page, and the lower margin of pages 51, 123, 159 and 179.

Developed concurrently with Stanley Kubrick's film of the same name, the book was published after the release of the film, and went on to sell over three million copies by 1992. The film was praised for its scientifically accurate depiction of spaceflight, pioneering special effects, and ambiguous imagery, and went on to win four academy awards.

A likely unique copy of one of the greatest-selling science fiction novels of all time.

'THE CORPSE REVIVER' AND OTHER COCKTAILS

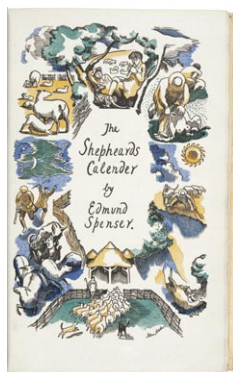


19. CRADDOCK, Harry. The Savoy Cocktail Book. Being in the main a complete compendium of the Cocktails, Rickeys, Daisies, Slings, Shrubs, Smashes, Fizzes, Juleps, Cobblers, Fixes, and other Drinks, known and vastly appreciated in this year of grace 1930 ... compiled by Harry Craddock of the Savoy Hotel, London. *London: Constable & Company, 1930.* £998

8vo. Original cloth-backed boards, lettered in gilt to spine; attractive Art Deco design to the upper cover in green, black, silver and grey; decorative end papers; pp. 288; with a addendum Barcardi cocktail to p. 25; coloured decorations throughout by Gilbert Rumbold; uniform rubbing to the oxidised silver on the boards as is common, with light foxing to outer edges of text block, pushing to head and foot of spine, and bumping to corners. A very nice example.

The true **first edition** of this celebrated cocktail book, with the pagination beginning from p. 1. Sought after both for its recipes and for the fine Art Deco cover, cocktails included are the Corpse Reviver: "Four of these taken in swift succession will unrevive the corpse again", the Earthquake Cocktail: "So-called because if there *should* happen to be an earthquake on when you are drinking it, it won't matter", the Rattlesnake Cocktail: "So called because it will either cure Rattlesnake bite, or kill Rattlesnakes, or make you see them", and many more.

A wonderfully designed collection of cocktails evoking the spirit and gaiety of the era.



20. CRESSET PRESS. SIDNEY, Sir Philip. The Shepherds Calender. Conteyning Twelve Æglogues Proportionable to the Twelve Monethes. *The Cresset Press*. 1930. **£398**

Folio. Original quarter vellum over beige silk cloth, spine lettered in gilt, top edges gilt, others untrimmed; additional coloured title and 12 head-pieces by John Nash, hand-coloured through stencils at the Curwen Press; some light spotting to the boards, otherwise very good in dust-jacket which is defective along the top edge and darkened at the spine.

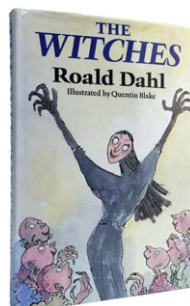
Limited to 350 numbered copies on Barcham Green hand-made paper. A handsomely printed and illustrated edition.



21. DAHL, Roald (author). The Wonderful Story of Henry Sugar and six more. *London, Jonathan Cape*. 1977. **£168**

8vo. Original publisher's dark blue grained boards lettered in gilt to spine, preserved in the original pictorial **dustwrapper** with wrap-around design; pp. [vi], [7]-249; externally near fine with gentle rubbing to spine ends, internally fresh throughout, protected by a near fine, price-clipped dustwrapper with slight bruising to head, a tiny nick to top edge, and slight fading.

First edition. An intriguing collection of stories for young and old by the master of the genre: "there is something secret in these stories, something not quite familiar - something that, just as it seems to have escaped your grasp, settles lingeringly, delicately in the mind" (wrapper blurb).



22. DAHL, Roald (author). Quentin BLAKE (illustrator). Witches. *London, Jonathan Cape*. 1983. **£198**

8vo. Original turquoise boards lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-206 + [ii]; illustrated in black and white; externally fine and fresh, internally clean throughout, without inscription, and with the usual gentle toning to stock, protected by a clean and crisp dustwrapper, unclipped and unpriced to upper flap, with mild fading to spine and bruising to head.

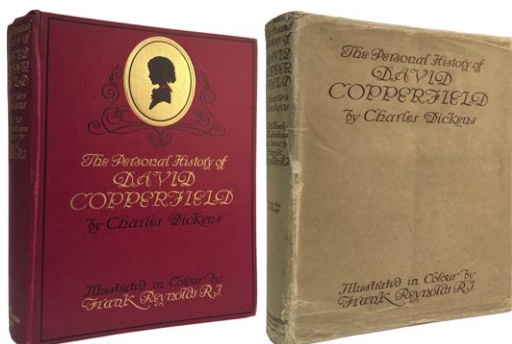
First edition. A Dahl classic.



23. DETMOLD, Edward Julius (artist). An original watercolour painting of a fawn surrounded by forest animals. 1920. **£798**

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

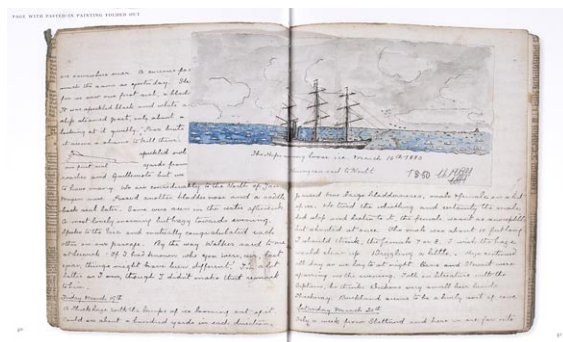
A beautiful, lovingly-worked, and harmonious painting demonstrating the exquisite skill of this watercolour artist. This image was reproduced as an onlaid plate on the cover of "Baby Birds and Beasts" (*Oxford University Press*, 1920), which constitutes the combined edition of *The Book of Baby Beasts*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



24. DICKENS, Charles (author). Frank REYNOLDS (illustrator). *The Personal History of David Copperfield*. London, Westminster Press, circa 1911. **£148**

4to. Original rich red cloth elaborately and attractively blocked in black and gilt to spine and upper cover, pictorial endpapers, preserved in buff **dustwrapper**; pp. [iv] + 572; illustrated with pictorial title-page, frontispiece, and 19 other fine mounted plates behind captioned guards on Japanese vellum; a very bright, near fine copy, both internally and externally, with small bruise to bottom forecorner of upper board and some compression to spine ends; internally equally fresh, without inscription, protected by the original buff letterpress dustwrapper priced twenty-five shillings to spine, with Times Book Club advertisement to lower panel; the **scarce** dustwrapper with overall rubbing and dusting, fraying to spine ends, abrasions to spine, and some closed tears now carefully repaired to the reverse with archival tissue.

Early edition illustrated thus. A traditional interpretation of this Dickens' classic, produced in the Victorian mould, and one of the most popular illustrated editions of this work.



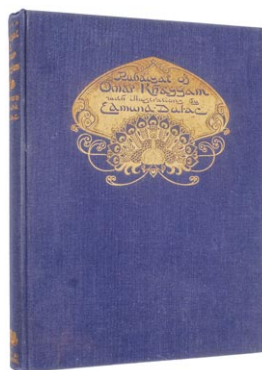
25. DOYLE, Sir Arthur Conan. 'Dangerous Work'. Diary of an Arctic Adventure. Edited by Jon Lellenberg and Daniel Stashower. London: Great Wall Printing Co. Ltd for The British Library, 2012.

£150

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

First edition, one of 150 copies, of Conan Doyle's log, recording his experiences as a young ship's surgeon aboard the Arctic whaler SS *Hope* on its voyage of 28 February to 11 August 1880.

The experiences of the cruise remained with Doyle to the end of his life - indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as 'Black Peter' - and he would later recollect in his *Memories and Adventures* that, 'I went on board the whaler a big, straggling youth, I came off it a powerful, well-grown man' (Ware, Hertfordshire: 2007, p. 37). Doyle's two-volume manuscript log of the voyage remained in his family's possession, and it is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: 'The Glamour of the Arctic', 'Life on a Greenland Whaler', 'The Captain of the "Pole-Star"' and 'The Adventure of Black Peter'.



26. DULAC, Edmund (illustrator). [Edward FITZGERALD] (translator). *The Rubáiyát of Omar Khayyám*. London: Hodder & Stoughton, [c.1910]. **£148**

4to. Original blue cloth lettered in gilt to spine and stamped in gilt with peacock title to upper cover; blue decorated pastedowns; pp. [128]; with 12 fine coloured plates mounted-at-large on grey stock and guarded by captioned tissues; some light marks to covers and slightly darker strip to gilt

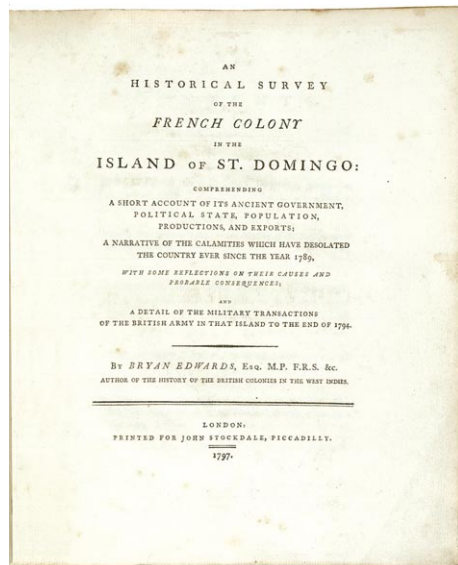
title; spotting to end papers; some of the tissue guards with light creases, the plates themselves all fine
Early edition by Dulac.



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

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

Early, revised, edition, complete with an additional 4 plates, with extensive explanatory text in both Dutch and French. This work originally appeared in 5 instalments from 1803 to 1807, with a total of 16 plates. All images carry the imprint of *Evert Maaskamp and Colnaghi & Co.*, apart from plate 1, which only mentions the Dutch printer. It is a historically, ethnologically, and culturally, important volume of prints of costumes of the various Batavian provinces, designed to underline their antique origin, and their "absolute Dutchness". The venture was also, in part, a propaganda exercise, designed to reinforce Dutch national identity following a period of political unrest. Similar works had appeared in France, England, Germany and Switzerland in response to the growing intellectual interest in the study of popular culture. This also stimulated artistic, and commercial, competition between nations. The beautiful and animated backgrounds which were drawn from nature, the beautifully observed and documented details of costume (which were drawn from life), and the extensive anecdotal text, provide a social, cultural, and historical context for the dress (Eveline Koolhaas-Grosfeld. "Une nouvelle image des Pays-Bas: l'identité nationale par l'estampe").



28. EDWARDS, Bryan. *An Historical Survey of the French Colony in the Island of St. Domingo.* London, John Stockdale, 1797. £900

4to. Contemporary tree calf, sometime neatly rebaked, contrasting lettering piece; pp. [vi], xxiii, [i], 247; one large folding map, pasted to front endpapers; minor scuffs, map torn across but neatly repaired and supplied from a later edition, small paper flaw on 2H1 affecting one word on both pages, minor finger-soiling, otherwise a good, wide-margined copy.

First edition. Edwards, himself a West Indies merchant and planter, here offers much information on the island of Santo Domingo. His book was published shortly after the 1791 slave revolt in Santo Domingo, and indeed Edwards levels much criticism at the French for their treatment of the slaves and their rejection of help from English concerns in the West Indies. Edwards argued in his other published works for free trade between the colonies and America, and this sentiment informs some of his analyses in the present work.

Sabin 21894; Cundall 430.

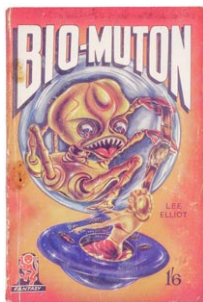


29. EGYPT. Privately produced photo album. [*Egypt*, c. 1932].

£498

Square 4to. Patterned cloth, 38 original photos in sepia (various formats, mostly measuring 80 x 55 mm), all neatly mounted on one side of stiff carton leaves with tissue guards, captioned by hand; apart from light fading of spine in very good and clean condition, the photos are small, but very sharp and clear, with real depth and good tonal range.

This unique and privately produced photo album with unpublished photos was taken during a trip to Egypt. The unknown photographer was particularly good at capturing scenes in souks, markets, workshop and bazaars.



30. ELLIOT, Lee [HUGHES, Denis Talbot.] *Bio-Muton.* London: Curtis Warren Ltd., 1952. £50

Paperback 8vo., illustrated wraps in a design attributed to Gordon Davies; pp. 128; shelf wear and rubbing to covers; creasing to spine, nicked with small portion of loss to foot; staples rusted through, prevalent to pages 1-5; internally toned but mostly clean throughout; a good copy of a scarce title in

any condition.

First edition: the wrappers issue.

Scientists on an isolated island attempt to create a living entity from a synthetic biological structure, accidentally opening a window in time and exposing themselves to the Forces of Darkness.

Just one copy at the BL, else none in any major UK libraries.



31. FELLOWES, W.D. *A Visit to the Monastery of La Trappe, in 1817: With Notes, taken during a Tour through Le Perche, Normandy, Bretagne, Poitou, Anjou, Le Bocage, Tocraine, Orleanois, and the Environs of Paris ... The Fourth edition.* Printed For Thomas M'Lean, 1823. £398

Royal 8vo. Contemporary green straight-grain morocco, borders of boards tooled in gilt and blind, the spine gilt-tooled in 3 of 5 compartments, the remaining 2 gilt-lettered, gilt dentelles, all edges gilt; pp. xii, 188, 12 hand-coloured aquatints [including frontispiece], 2 engraved plates and one engraved vignette; engraved armorial bookplate to the front pastedown; a little wear to joints of binding, but internally very fresh, a very good **large paper copy**.

Apart from being an antiquarian and romantic traveller Fellowes observed details of the French social life during the recent political system changes, from absolute monarchy, to republic, Napoleonic Empire and back to the attempt to recreate an absolute monarchy. He comments on the fragility of the current French system under the Bourbon Louis XVIII: 'If any circumstance can restore permanent tranquility, it will be in the interest which the different landholders have in the soil and the representative system, which will serve to check the ambition of its future governors'.

Abbey Scenery 86 (first edition) & 91 (this edition).



32. [FIRST WORLD WAR POSTER] E/K. *Another Call, "More men and still more until the enemy is crushed."* Lord Kitchener. London; Hill, Siffken & Co. (L.P.A. Ltd) Grafton Works. 1914.

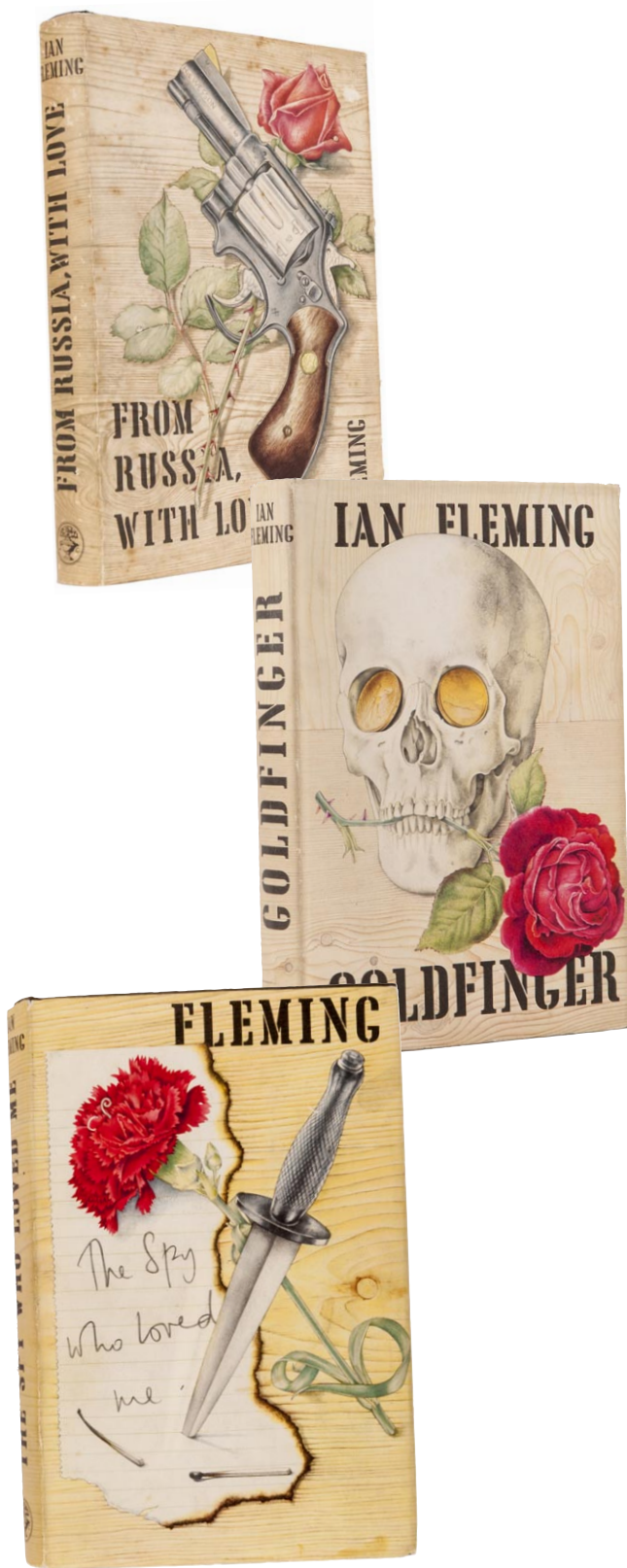
£795

Original lithograph with colour (735 x 495 mm), linen-backed, published by the Parliamentary Recruiting Committee, London, Poster No.: 21.



33. [FIRST WORLD WAR POSTER] *We're both needed to serve the Guns! Fill up the ranks! Pile up the munitions!* Leeds & London; Chorley & Pickersgill Ltd., circa 1915. £795

Original lithograph with colour (510 x 755 mm), linen-backed, published by the Parliamentary Recruiting Committee, London, Poster No: 85c.



34. FLEMING, Ian. *From Russia, With Love.* London: Jonathan Cape, 1957. £3,600

Crown 8vo., original black cloth, lettered in silver and red to spine and with gun and rose motif in black and red to upper cover; unclipped classic Richard Chopping dustwrapper; pp. 253, [iii]; a little spotting to wrapper with discreet repairs to reverse, edges a little spotted, otherwise very good.

First edition.

Fifth novel by Fleming, written in 1956 at his Goldeneye estate in Jamaica. At the time he thought it might be his final Bond book but he went on to publish another 9 novels, ending with *Octopussy* in 1966. The story was serialised in *The Daily Express* newspaper, first in an abridged, multi-part form and then as a comic strip. In 1963 it was adapted into the second film in the Bond series, starring Sean Connery.

Much is made of the revolver motif on the dustwrapper and upper board. We are told: "The revolver is a Smith & Wesson Military and Police model in .38 S. & W. calibre. Barrel cut to 2¾ in., stock modified and front trigger guard removed to facilitate use as a close-combat holster weapon..." (Jacket). The gun was the property of Geoffrey Boothroyd, a British firearms expert who, after criticising Fleming's choice of guns in *Casino Royale*, went on to become his advisor and, ultimately, the inspiration for the character of Q.

35. FLEMING, Ian. *Goldfinger.* London: Jonathan Cape, 1959. £2,500

Crown 8vo. Original black cloth, design of a skull in blind on the upper cover with gilt coins in eye sockets; in Richard Chopping dust-jacket. pp. 318, [ii]; just a little nicking and rubbing to spine of wrapper, otherwise a very good (near fine) copy.

First edition, first issue, first state. The seventh book in the James Bond series. "In the first two months of 1958, Fleming wrote the first draft of *Goldfinger* under the working title *The Richest Man in the World*. This was destined to become a quintessential example of both the novels and the movies" (Biondi, 35). Basis for the Academy Award winning movie starring Sean Connery, Gert Fröbe as Auric Goldfinger, and Honor Blackman as Pussy Galore.

Gilbert A7a (1.1)

36. FLEMING, Ian. *The Spy Who Loved Me.* London: Jonathan Cape, 1962. £998

Crown 8vo. Original black cloth blocked in the motif of a dagger in blind and silver to upper cover, and in silver direct to spine; with original dust-jacket designed by Richard Chopping; pp. 221, [iii]; wrapper price clipped, and with a few very small nicks; very good overall.

First edition.

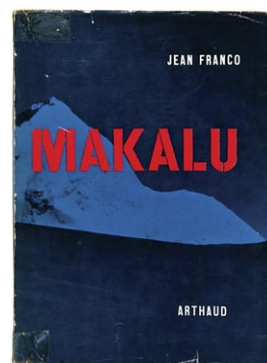
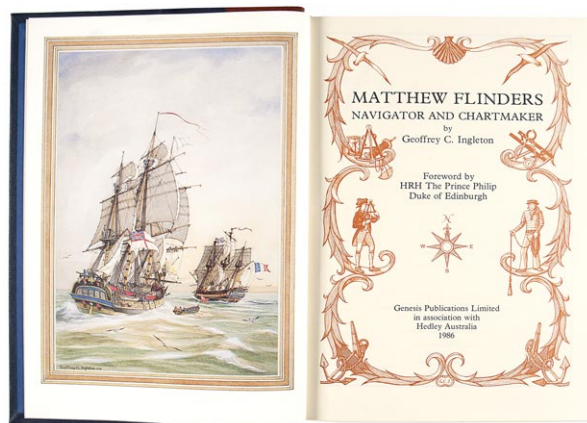
The shortest, and most sexually explicit, of the Bond novels, *The Spy Who Loved Me* also marks a departure from previous Bond novels in the sense that the story is told in the first person by a young Canadian woman, Vivienne Michel. Bond himself does not appear until two-thirds of the way through the book. Fleming was unhappy with the finished result, and as such attempted to suppress its publication, blocking a paperback edition in the United Kingdom, which only appeared after his death in 1964.

In 1977 the title was used for the tenth film in the Eon Productions series, though it bore little resemblance to the original novel.

37. FLINDERS, Matthew and Geoffrey Chapman INGLETON. *Matthew Flinders: Navigator and Chartmaker* by Geoffrey C. Ingleton. Foreword by HRH The Prince Philip, Duke of Edinburgh [Matthew **FLINDERS**: Private Journal 1803-1814. The Mitchell Library Manuscript]. *Guildford: Kingprint Limited for Genesis Publications in association with Hedley Australia, 1986.* £595

Folio (313 x 230mm), 2 volumes. Original tan morocco-backed blue cloth by Hunter and Foulis Limited, spines gilt in compartments, lettered directly in 3, others decorated and ruled gilt, upper boards with gilt profile silhouette of Flinders, lower boards with a facsimile of his signature, royal-blue endpapers, all edges gilt, original dark-blue cloth slipcase, with printed paper title-label on upper panel; pp. I; [i]-xxiv, 1-90, [2 ('Plate Section One' section-title, verso blank)], 91-184, [2 ('Plate Section Two' section-title, verso blank)], 185-278, [2 ('Plate Section Three' section-title, verso blank)], 279-356, [2 ('Plate Section Four' section-title, verso blank)], 357-467, [1 (blank)]; II: [i]-vi, 1-362 (facsimile of Flinders' manuscript journal), 363-366; half-title, limitation page, and titles printed in black and ochre, tailpieces, decorations and initials printed in ochre in the text; vol. I with colour-printed frontispiece after Ingleton, vol. II with map frontispiece, 8 colour-printed plates with illustrations recto-and-verso after Bauer *et al.*, retaining paper guards, 4 monochrome plates with illustrations recto-and-verso, 4 plates with facsimile charts recto-and-verso, one folding plan of HMS *Investigator* after Ingleton and one folding chart after Ingleton after Flinders, both with paper guards, numerous charts, illustrations and facsimiles in the text, some full-page; spines lightly rubbed causing some loss of gilt, otherwise a **fine set**.

Edition de luxe, no 383 of 550 sets signed by Ingleton. A comprehensive and authoritative work on Flinders' life and explorations written and edited by the distinguished Australian sailor, hydrographer and maritime historian Lieutenant-Commander Geoffrey Chapman Ingleton, RAN (1908-1998). The present work — Ingleton's *magnum opus* — was immediately recognised on publication as a major contribution to both Flinders studies and the early history of Australia, and remains a key work in these fields.



38. FRANCO, Jean. *Makalu*. [Grenoble and Paris], Arthaud, [1955]. £275

Square 8vo. Original wrappers in dust-wrapper; pp. 225, [10, advertisements], 4 pages loosely inserted [explanation of the plates]; 30 illustrations from photographs, 5 sketch maps; a little wear to wrapper, else a very good copy, **inscribed by Guido Magnone, one of the summiteers**.

First edition. An account of the successful French ascent of Makalu by the leader of the expedition.

Perret 1741.



39. GOULD, John and Elizabeth. Hodgson's Trogon. **£695**

Original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons'. 530 x 360 mm approx. First edition 1836-8.



40. GOULD, J. and W. HART. Golden-headed Train-bearer [Golden-headed Quetzal]. **£750**

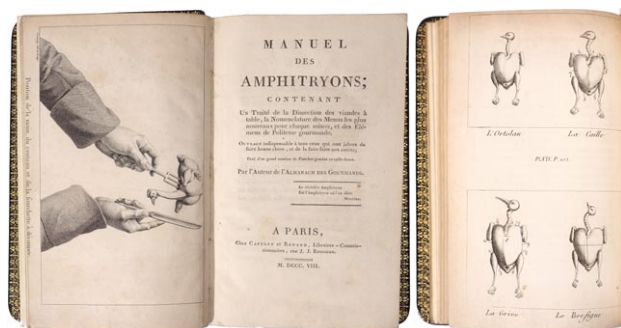
An original lithograph with later hand colour for *A Monograph of the Trogonidae or family of Trogons*. 530 x 360 mm. Second edition 1858-75.



41. GOULD, John. Monograph of the Pittidae. *Armada! Hill House Publishers.* 1989. **£400**

Folio. Publisher's blue cloth with crest of British Museum Natural History in gilt to front; 10 plates; fine.

No. 296 of a limited edition of 300. Facsimile of the Natural History Museum's copy of the last of Gould's works to be published during his lifetime. It was finished by Richard Bowdler Sharpe. The birds featured are the pittas, plump, small but very colourful birds that are mainly from south-east Asia.



42. GRIMOD DE LA REYNIÈRE, Alexandre-Balthazar-Laurent. *Manuel des amphitryons; contenant un traité de la dissection des viandes à table, la nomenclature des menus les plus nouveaux pour chaque saison, et des élémens de politesse gourmande.* Ouvrage indispensable à tous ceux qui sont jaloux de faire bonne chère, et de la faire faire aux autres. *Capelle et Renand, Paris 1808.*

£750

8vo., sometime bound in full dark green polished calf, lettered in gilt on spine, rich gilt turn-ins over green and gilt endpapers with a pattern of fans and birds, all edges gilt; pp.356, bound with half-title but without, as is sometimes found, pp. 357-384 (alphabetic and analytic table, announcement, and errata page), with engraved frontispiece and 16 other plates. Spine a little sunned and rubbed, repaired tear to half-title, and small paper repair to p.5, a little light browning, otherwise a very good copy in slipcase.

First edition of this seminal guide to the art of entertaining by the great gourmand and father of food writing, Grimod de la Reynière (1758-1837). *Manuel des Amphitryons* includes sections on carving, menus, and dining etiquette, and is illustrated with a series of 16 plates showing the carving of meat, poultry, and fish. The work is indispensable, according to the author himself, for those wishing to eat well, and to show the world their ability to do so. Grimod sets the tone of his work in its opening sentence: "one can compare the Amphitryon who does not know how to carve nor to serve properly to a great collector of books who does not know how to read." In addition to offering brief but essential instructions for carving, book two describes seasonal menus for gatherings of 15 to 60 guests, while the final section is a veritable conduct manual for both hosts and their guests, offering insights on invitations, table manners, wine, and the protocols of dining and dining out. This volume appeared when Grimod was engaged in publishing the fifth year of his important "Almanach des Gourmands," the world's first food journal, which he edited from 1803-1812.

Cagle 233; Lilly Library, Une Affaire du Goût 133; Vicaire 427; Simon 805; Biting 203



43. HALL, Sir James. *On the Revolutions of the Earth's Surface.* *Edinburgh: Transactions of the Royal Society of Edinburgh, 1815.*

£1,000

4to. Recently bound in linen backed light blue paper-covered boards; pp. 139-211, 4 plates (one with handcolouring); fourth plate repaired to fore-edge, otherwise near fine.

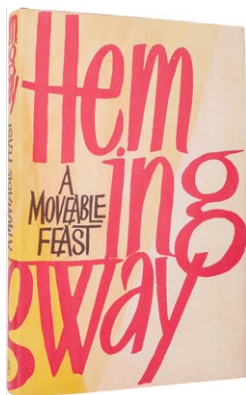
First edition, disbound from Volume VII of the *Transactions*. This is a highly important paper, delivered to the Society in 1812, by Sir James Hall (1761-1832). It "demonstrates his powers of observation in the field and records a further attempt to reproduce a geological process experimentally" (DSB). A friend of James Hutton at Edinburgh University, he was an early supporter of Hutton's then radical notion that crystalline rocks had cooled from hot liquids generated deep within the earth. By the time of this paper he was moving beyond Hutton: "he took up the ideas of De Saussure and Pallas, suggesting that the earth's surface is reshaped and recycled, not by the ordinary processes of erosion as Hutton believed, but by immense tidal waves. These he attempted to simulate 'with explosions of some pounds of gunpowder under water' (J. Hall, 'Revolutions', 156). Among the phenomena which he sought to explain were erratic boulders and slickensides" (ODNB). His work was instrumental in establishing the theories of Hutton as the new geological mainstream, rather than the conflicting ideas of Werner, and cemented his own claim as the founder of experimental geology.



44. HAMILTON, Ian. *A Staff Officer's Scrap-Book During the Russo-Japanese War.* Edward Arnold, 1905. £398

8vo. 2 volumes. Bound in full tree-calf by T. Hunt of Wellington College, decorative gilt border with the Wellington College crest to the upper board, spine in 6 compartments with five raised bands and red leather label, gilt decorations, marbled edges and endpapers; photographic frontispiece to each volume, numerous illustrations, maps and sketches; fine; *provenance*: with the bookplates of General Sir Richard Edward Worsley pasted to each ffeep.

First edition. General Sir Ian Hamilton (1853 – 1947) is best remembered for commanding the Mediterranean Expeditionary Force during the Battle of Gallipoli, a disastrous campaign that resulted in him being relieved of his command. The notes for this book were taken between 1904 and 1905 when Hamilton served as the military attaché of the Indian Army serving with the Japanese during the Russo-Japanese War. *A Staff Officer's Scrap-Book* gained wide acclaim, cited by Britannica as “a book which by reason of the interest of its subject, the charm of the author's style, and the combination of war experience and of imagination which inspired his judgments and criticisms, at once took rank in Europe as a modern military classic.”



45. HEMINGWAY, Ernest. *A Moveable Feast.* London: Jonathan Cape, 1964. £198

8vo., original brown cloth with lettering and publisher's device in gilt to spine; pictorial dust wrapper by Hans Tisdall; pp. 191, [i]; head and foot of spine lightly pushed, else a fine copy in like jacket; just a hint of spotting to inner flaps and a very small closed tear to foot of spine - one of the nicest examples we have seen.

First UK edition.

Ernest Hemingway wrote to a friend in 1950 “If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast”. This book describes Hemingway's time in Paris from 1921 to 1926. The cast of characters includes Gertrude Stein, Ezra Pound, James Joyce, Ford Madox Ford and F. Scott Fitzgerald.



46. HOKUSAI, Katsushika (1760-1849). *Water Mill at Onden.* £190

Original woodblock after Hokusai, from the series *Thirty-six views of mount Fuji*, printed in Japan, 20th Century edition, 420 x 590 mm.

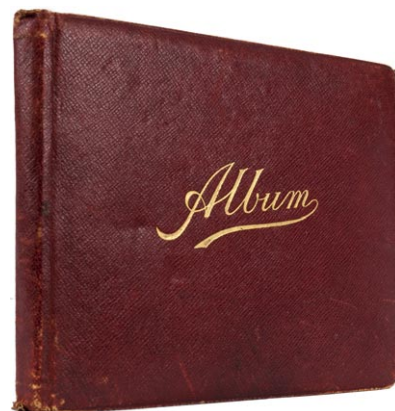
The first edition was printed 1830.



47. HOKUSAI, Katsushika (1760-1849). *Fine Wind, Clear Weather.* £190

Original woodblock after Hokusai, from the series *Thirty-six views of mount Fuji*, printed in Japan, 20th Century edition. 420 x 590 mm.

The first edition was printed 1830-31.

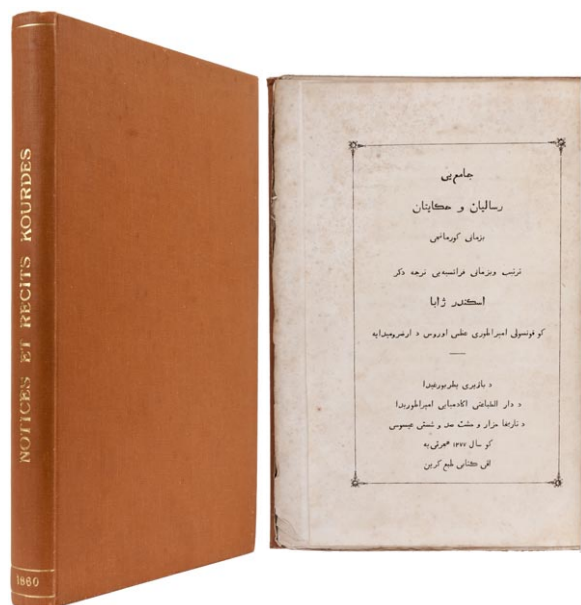


48. [ILLUSTRATION] [Edwardian watercolour album] 1910.

£498

Landscape 8vo.; an Edwardian watercolour album (21 x 17.5cm) bound in original diced burgundy leather over padded boards, rounded corners, lettered 'Album' in gilt to upper cover; pp. [96], on pastel stock in a variety of sugared almond colours; pictorial introductory page consisting of a finely hand-painted Oriental scene, with Chinese figures, in the style of Kurt Wiese, hand-lettered 'Kathleen Travers Hamilton-Jones, 1910', followed by at least 60 pages of finely-executed watercolour illustrations, a few illustrations in line, and several finely reproduced verses in calligraphic script, a handful towards the end of the album with dates (1925, 1938) but most undated and apparently earlier; the book somewhat shaken with abrasions, and small wear, to spine ends and rubbing to edges; internally generally very good, with a little offsetting and some smudging to one page.

A fascinating amateur artist's album of consistently high quality despite, apparently, being composed by a range of hands. The owner, Kathleen Hamilton-Jones, was evidently a considerable talent and would appear to be the major contributor to the work, seemingly responsible for 45 individual watercolour paintings here, which have her "fingerprint". Most are humorous, captioned, illustrations of children and animals following the style of a range of important artists of the period. Hamilton-Jones' versatility extends to producing thoroughly convincing artwork replicating the signature style of artists such as Mabel Lucie Attwell, E.H. Shepard, and Beatrix Potter (including 5 individual images from *The Tale of Peter Rabbit* which are barely distinguishable from the originals). Further contributions, apparently by other hands, are rather more robust in style and emulate the style of artists employing a more pronounced outline, such as John Hassall. Two accomplished, and captioned, illustrations of cartoon spaniels are handpainted on postcards inserted into the leaves in the fashion of a photograph album, and are signed 'Stanley'. Also included are a highlight series of 4 watercolours of exceptional quality entitled 'The Robber Robbed' depicting a struggle between a white cat and a pair of crows over a bone.



49. JABA, Alexandre [and MAHMUD BAYAZIDI, in Kurdish: MEHMUDE BAZIDI]. *Recueil de Notices et Récits Kourdes, servant à la Connaissance de la Langue, de la Littérature et des Tribus du Kourdistan, reunis et traduits en français. Saint Petersburg, Imperial Academy of Sciences, 1860.* **£1,895**

Large 8vo. 20th century cloth, spine ruled and lettered in gilt; pp. x, 111, [iv], 128, [2], the second part in Kurdish using Arabic letters; entirely uncut, a little spotted in places, a few initial gatherings with inner lower corners with insect damage, far away from the printed surface; a good copy of a great rarity.

First edition of this introduction into the tribal structure of the Kurds, their literature and examples of historical tales and anecdotes, printed in both French and Kurdish. Jaba (of Polish origin, August Kościeszka-Żaba) was the Russian consul in Erzurum. He later published a Kurdish-French dictionary. For this collection of tales of political and historical wisdom he had teamed up with the Kurdish-born scholar Mahmud Bayazidi (1797-1859), who had studied Arabic, Persian, Ottoman and Kurdish in Turkey and Tabriz, Iran. After the fall of Kurdish emirates in Bayazid, his birth place, he moved to Erzurum. Bayazidi and Jaba played an instrumental role in preserving Kurdish literature by collecting more than 50 volumes of Kurdish classic texts in manuscript, sent them to the Library of Saint Petersburg, which now holds one of the most important collections of Kurdish literature. After the Crimean War which had sparked much interest in Kurdish civilisation the Russian Academy of Sciences in St. Petersburg became the world centre of Kurdish Studies.

COPAC locates copies at Oxford, Cambridge, SOAS and in Manchester; not in the British Library; the only copy listed in book auction records was sold in the US in 1945 for \$30.



50. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten [The Hunting of the Snark]. Stockholm; Albert Bonniers Forlag, 1959.* **£398**

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

First edition of Tove Jansson's enigmatic interpretation of Carroll's famous nonsense poem, with text in Swedish. *Only 4 copies listed on WorldCat (Malmö; Univ. of Texas; Nat. Lib. of Sweden and Princeton).*

In 1959 Tove Jansson, who is best-known, of course, as the creator of the Moomins, was invited to submit illustrations for Carroll's famous nonsense poem, which was issued in this format in Swedish, and not reprinted. The text itself had first appeared in 1876, with engravings by the Victorian artist Henry Holiday. He, interestingly, shied away from depicting the prey, the Snark, which is the subject of the hunt (although some claim that it is visible in the density of one busy illustration) however Jansson does conjure up this creature from her vivid imagination.

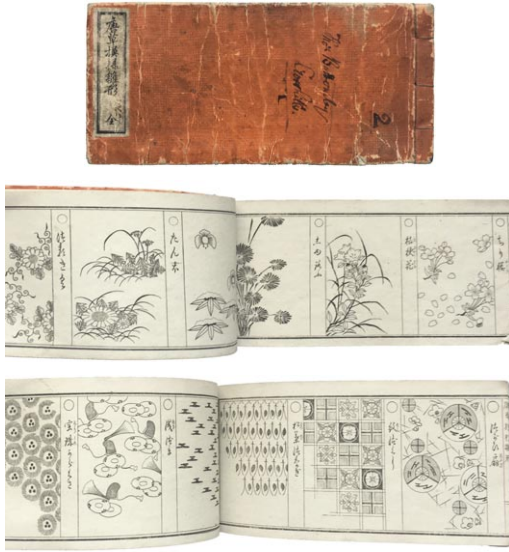


51. [JAPANESE FAIRY TALE SERIES]. CHAMBERLAIN, Mrs. B.H. (translator). [Suzuki KASON (illustrator)]. *My Lord Bag-O'-Rice: Japanese Fairy Tale Series, No. 15. Tokyo; Published by The Kobunsha Tokyo; T. Hasegawa, 10, Hiyoshicho, circa 1898.* **£148**

8vo. Original processed silk crêpe paper wrappers printed in woodblock colours with original silk stitching to spine; pp. [22], including wrappers; printed throughout on crêped paper in woodblock colours on Japanese-folded leaves, a lovely copy with a little external dusting and a minor, and slim, corner crease to lower cover.

Early edition.

**THE HORROR NOVEL
THAT MADE THE WORLD AFRAID OF CLOWNS**



52. [JAPANESE WOODBLOCK PATTERN BOOK] [All arabesque patterns 2] [Tokyo; Meiji period] 1885. £128

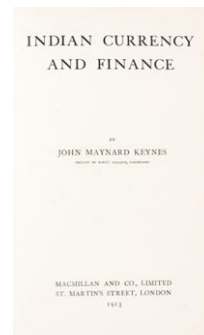
Landscape 12mo., (158 x 74mm), original tangerine paper-covered cloth covers, stitched, with small onlaid paper lettering-label to lower cover; ff. [73] on Japanese folded leaves; with wood-engraved patterns throughout (3 to a page); a nice sound copy with external rubbing, soiling, creasing, edge wear and previous owner's name, Thos. Bottomley, Crosshills, in ink to lower cover; internally generally clean with first three folded leaves opened at the fore-edge and lightly dust-soiled.

A compendium of arabesque wood-engraved scrolling patterns, presumably for fabric designs.

53. KEYNES, John Maynard. *Indian Currency and Finance.* Macmillan and Co. 1913. £1,600

8vo. Original brown cloth, spine lettered in gilt; pp. viii + 263; one folding chart; previous owner's inkstamp to ffep, spine a little dulled, internally very clean, very good.

The author's first book, the outcome of his two years at the India Office and based on the lectures he gave at the London School of Economics in 1911. The publication of the book coincided with Keynes' appointment as a member of the Royal Commission on Indian Finance. "The best English work on the gold exchange standard ... Though the book of 1913 contains none of those characteristic propositions of the book of 1936 [*General Theory*] that have been felt to be so 'revolutionary,' the general attitude taken toward monetary phenomena and monetary policy by the Keynes of 1913 clearly foreshadowed that of the Keynes of the *Treatise* (1930)." (Schumpeter, *Ten Great Economists*, pp. 260-91).



54. KING, Stephen. *It.* New York: Viking, 1986. £298

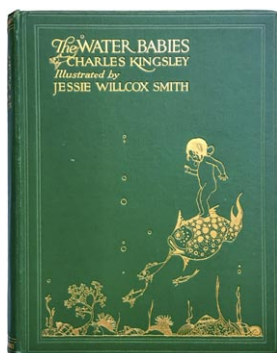
8vo., black publisher's boards backed in cloth, with author's initials in red to upper cover, and lettering in red to spine; original pictorial dust wrapper illustrated by Bob Guisti and designed by Neil Stuart; pp. x, 1138, [iv]; some light marks and scratches to boards; jacket a little creased and clipped to upper corner of front flap; a very good copy overall.

First edition.

Moving back and forth between 1958 and 1985, the story tells of seven children in a small Maine town who discover the source of a series of horrifying murders. Having conquered the evil force once, they are summoned together 27 years later when the cycle begins again. The novel won the British Fantasy Award in 1987, and received nominations for the Locus and World Fantasy Awards that same year. It was the best-selling book in the United States in 1986, and has been adapted into a 1990 two-part mini-series directed by Tommy Lee Wallace, and into a 2017 film directed by Andy Muschietti starring Jaeden Lieberher and Bill Skarsgard.

"It features relatively little of the kind of horror that has protagonists shining their flashlights into dark corners to face unseen abominations. Instead, it dwells on horror of having lived with something terrifying all along, of having become blind and numb to it. It strikes me that there is something distinctly American about the pervasive, dreamlike fog of amnesia that envelops the town of Derry, Maine, in King's novel. Not for nothing does it make home its town's sewers. As one character puts it: 'Nobody knows where all the damned sewers and drains go or why. When they work, no one cares.'" (Daub).

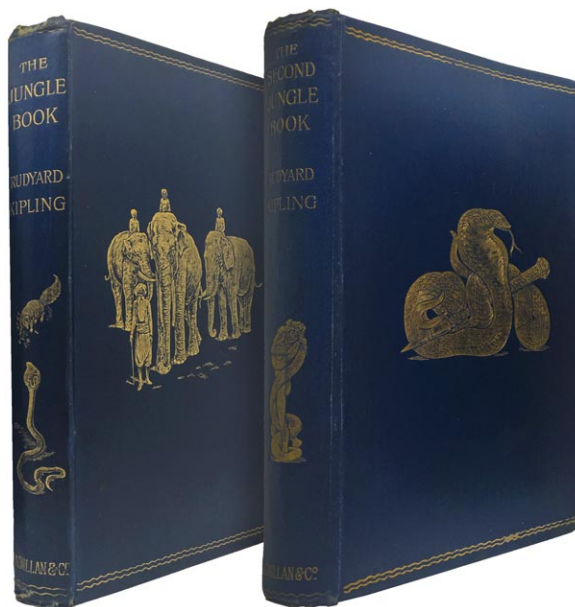




55. KINGSLEY, Charles (author). Jessie Willcox SMITH (illustrator). *The Water Babies.* London; Boots The Chemist. [1929]. £168

4to. Original forest green pictorial cloth gilt; pp. [vi], vii-ix + [iii], 3-240; illustrated with 12 fine coloured plates mounted-at-large behind captioned tissues and other drawings throughout printed in green; a remarkably bright copy with a couple of tiny nicks to spine head and light dust-soiling to top edge of book block; internally unusually fresh, with all plates and tissues fine.

Early edition illustrated thus. A very attractive edition of this children's classic.



56. KIPLING, Rudyard (author). J.L. KIPLING, W.H. DRAKE and P. FRENZENY (co-illustrators). *The Jungle Book.* London; Macmillan And Co. 1894. £2,950

8vo. Original dark blue pictorial cloth gilt, gilt vignette to upper cover and spine, matt black endpapers, all edges gilt; pp. [viii] + 212; with illustrations in monochrome throughout; an uncommonly attractive copy of an increasingly **scarce** book with bruising, some fading, and weakening to cloth at spine ends only, but no nicking or splitting, small abrasions to forecorners, a suggestion of mild vertical creasing to spine and light rubbing to joints, internally extremely fresh and clean with very good, crisp, endpapers and hinges and the original tissue-guard, unfoxed, frontispiece tissue, a neat and contemporary owner's name to upper pastedown, and occasional almost negligible, and very sporadic, foxing.

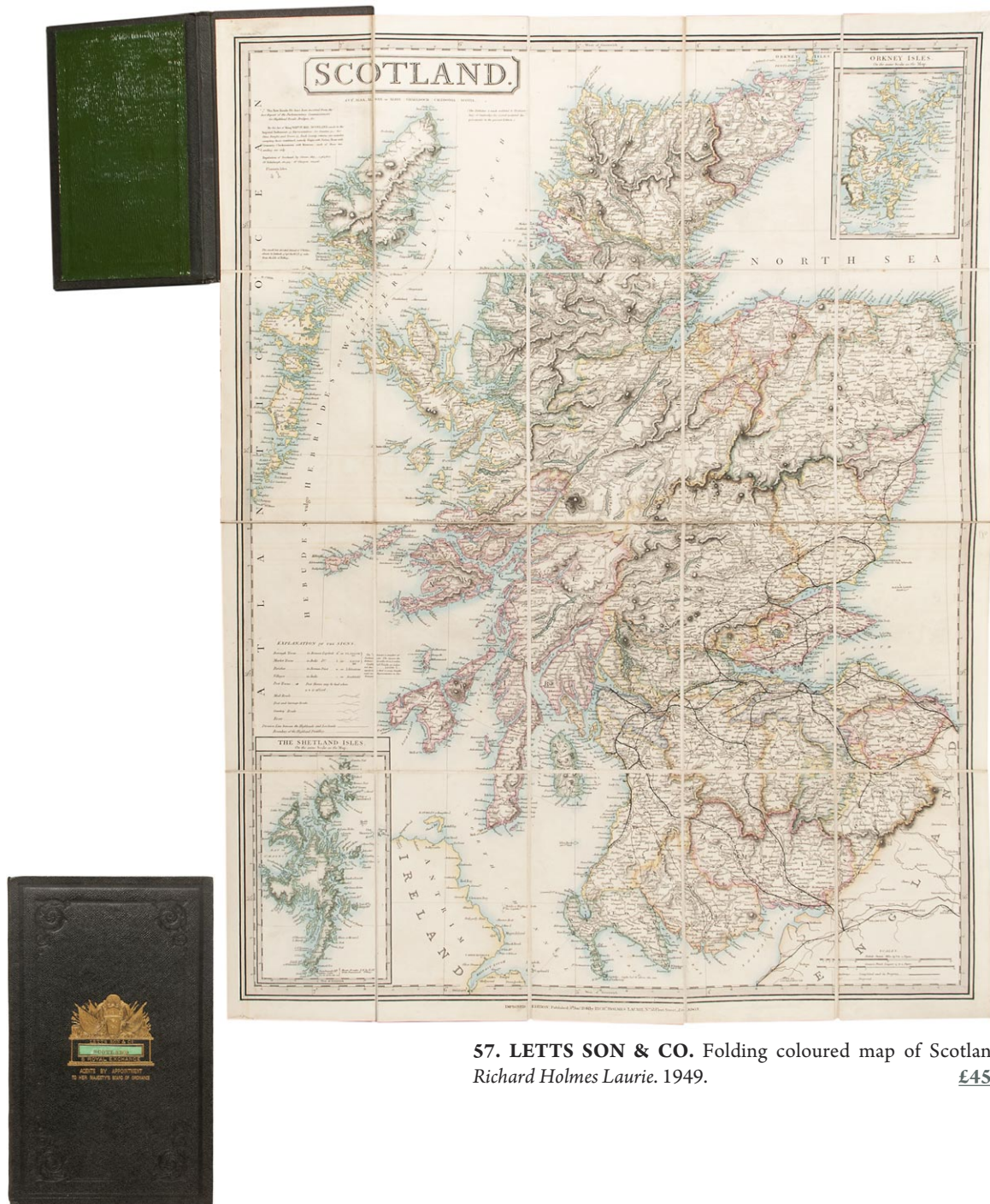
First edition.

- sold together with:

KIPLING, Rudyard (author). *The Second Jungle Book.* London; Macmillan And Co. 1895.

8vo. Uniform publisher's dark blue pictorial cloth gilt, gilt vignette to upper cover and spine, matt black endpapers, all edges gilt; pp. [viii] + 238 + [ii], adverts.; with engraved chapter-headings, vignettes, and other illustrations after designs by J. Lockwood Kipling; a very good copy with some rubbing and bruising to spine ends; a weak and unobtrusive, vertical crease to spine; very small wear, and a similarly minor knock, to top forecorner of upper cover; slight loss of surface sheen in small areas of upper board and a circular ink mark (15mm) to bottom corner of lower cover; internally somewhat shaken, although not cracked, with occasional light thumbing, marking, and faint speckling, and with the armorial engraved bookplate of Innes of Cowie, 1913, to front pastedown; **an increasingly scarce set.**

First edition.



57. LETTS SON & CO. Folding coloured map of Scotland.
Richard Holmes Laurie. 1949. **£450**



58. [LUGGAGE LABEL] Simplon-Orient Express. Original train luggage label, c.1910. 110 x 145 mm. £225

The Orient Express was a long-distance passenger train service created, in 1883, by Compagnie Internationale des Wagons-Lits (CIWL).

The route and rolling stock of the Orient Express changed many times. Several routes in the past concurrently used the Orient Express name, with slight variations. Although the original Orient Express was simply a normal international railway service, the name became synonymous with intrigue and luxury travel. The two city names most prominently associated with the Orient Express are Paris and Constantinople (Istanbul), the original endpoints of the timetabled service. The Orient Express was a showcase of extravagance and comfort at a time when travelling was still rough and dangerous.



60. [LUGGAGE LABEL] Train-Bleu. Original train luggage label, c.1935. 105 x 140 mm. £350

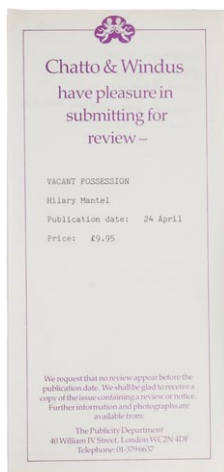
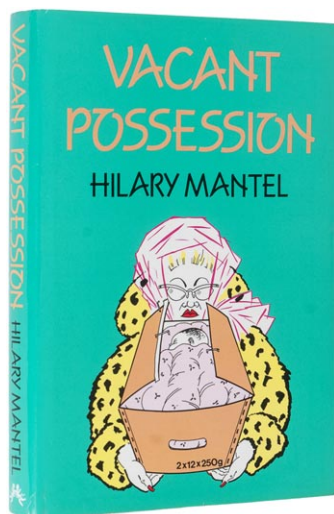
The Calais-Mediterranee Express was a luxury French night express train which operated from 1886 to 2003. It gained international fame as the preferred train of wealthy and famous passengers between Calais and the French Riviera in the two decades before World War II. It was colloquially referred to as Le Train Bleu (which became its formal name after World War II), and the Blue Train in English, because of its dark blue sleeping cars. It also became the subject of Agatha Christie's detective novel *The Mystery of the Blue Train* in 1928.



59. [LUGGAGE LABEL] Hotel Meurice, Paris. Original hotel luggage label, c.1910. 125 x 160 mm. £110



61. [LUGGAGE LABEL] Cubana, Havana-New York-Mexico, Lisbon-Bermuda-Madrid. Original airline luggage label, c.1950. 90 x 120 mm. £110

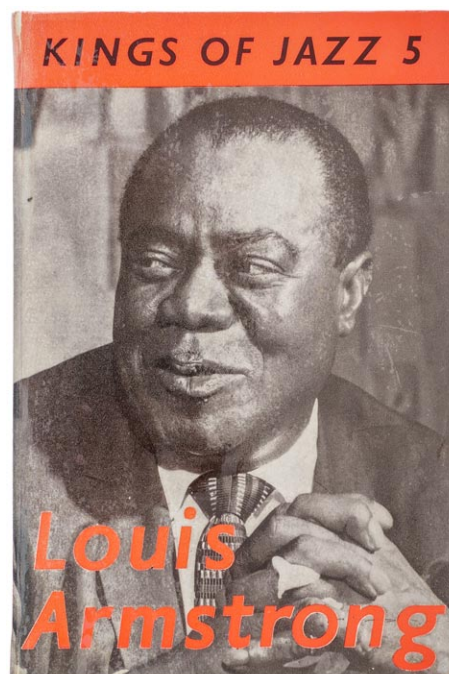


62. MANTEL, Hilary. *Vacant Possession*. Chatto & Windus. 1986. **£400**

8vo. Original cloth and wrapper; with loose review slip, on the reverse of which someone has written “constructs a comic pattern from bare-faced coincidences”, with a quotation from the novel itself; a little browning to edges, near fine.

First edition. The author’s second novel, a black farce of middle-class madness.

LOUIS ARMSTRONG’S SIGNATURE

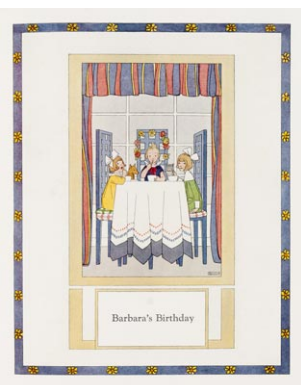
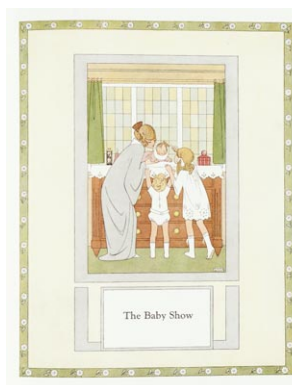
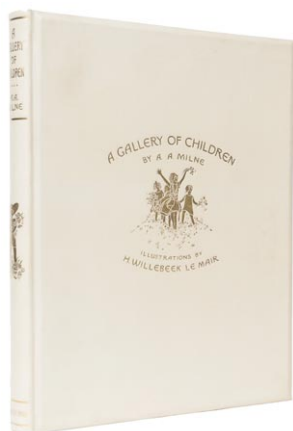


63. McCARTHY, Albert J. *Louis Armstrong*. Cassell. 1960.

£1,200

8vo. Original illustrated boards; pp. [viii] + 87, 4 b&w plates; slightly bumped at extremities, spine sunned, very good. *Provenance*: presentation copy, title page **inscribed by Louis Armstrong** to ‘Les’.

First edition. No.5 in the ‘Kings of Jazz’ series.



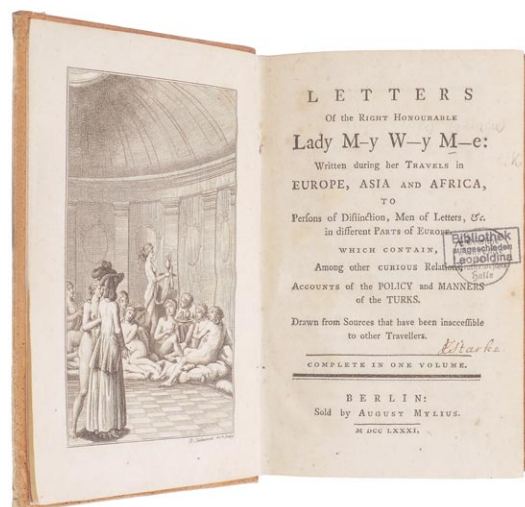
64. MILNE, A.A. (author). H. Willebeek le MAIR (illustrator). *A Gallery of Children.* London; Stanley Paul & Co., Ltd. [1925].

£950

Large 4to. Original white buckram with gilt vignette to upper cover, lettered in gilt, top edges gilt, others uncut; pp. [iv], 5-105; with an illustrated title-page and 12 charming coloured plates; a fine copy preserved in exceptional condition, both externally and internally, bar light spotting to the endpapers.

First edition. Published in an ordinary trade edition and this superior limited edition, this copy is number 4 of 500 (of which only 485 were for sale), **signed** by A.A. Milne, and issued on fine hand-made paper. Milne of course is the author of *Winnie-The-Pooh* (1926) and *The House At Pooh Corner* (1928).

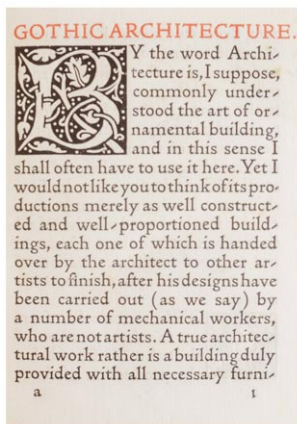
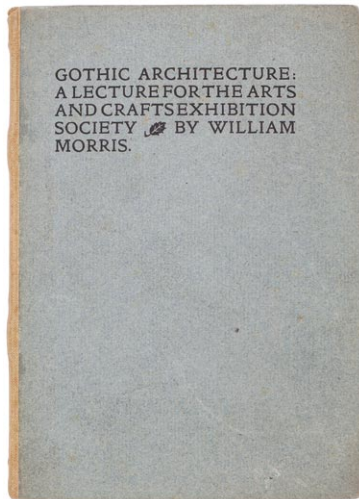
This is an extraordinary book in many ways and is distinguished by being A.A. Milne's first work of prose for children, following his poetry collection, *When We Were Very Young*, which was published to critical and popular acclaim the previous year. The images, in startling Art Deco style, by the Dutch illustrator Henriette Willebeek Le Mair (who became known as 'Saida' when she embraced Sufism), were originally created as advertisements for Colgate toothpaste and were extraordinarily popular. So much so that Milne was commissioned to pen twelve individual fantasy stories to accompany them, each with children as the central subject.



65. MONTAGU, Lady Mary Wortley. *Letters Of the Right Honourable Lady M-y W-y M-e: Written during her Travels in Europe, Asia and Africa, to Persons of Distinction, Men of Letters, &c. in different Parts of Europe. Which contain, Among other curious Relations, Accounts of the Policy and Manners of the Turks.* Drawn from Sources that have been inaccessible to other Travellers. Complete in One Volume. Berlin, Sold by August Mylius, 1781. **£798**

Small 8vo. Contemporary German speckled boards with gilt-stamped lettering-piece to spine; viii, 381, frontispiece engraved by Chodowiecki; extremities with light wear, internally very good; duplicate from the learned academy based in Halle, the Leopoldina, with library stamps and shelf-marks.

Edited and prefaced in a proto-feminist vein by Mary Astell, this is one of the rarest 18th-century printings of the letters of Lady Montagu, who had gathered much first-hand experience of Ottoman society and life. 'Lady Mary left London in August 1716 to accompany her husband on his embassy to Constantinople, seat of the Ottoman empire. Owing to the transformation of European politics by the battle of Peterwardein shortly after they set out, and a requirement that Wortley Montagu pick up further instructions at both Hanover and Vienna, they travelled overland, criss-crossing Europe on the way. They reached Turkey in spring 1717, after a fearsome journey through wolf-infested forests and across the battlefield of Peterwardein (where bodies of men, horses, and camels still lay deep-frozen in the snow). Lady Mary sent home long letters describing her travels, and she kept copies for future reworking as a travel book. She laid a foundation of expertise in Turkish culture in three weeks billeted in Belgrade with an efendi, or Islamic scholar, with whom she had wide-ranging conversations on oriental languages, literature, religions, and social customs. She was delighted with the civility of women at a public bath building in Sofia, socially poised and graciously welcoming although stark naked' (ODNB). - This beautiful produced Berlin edition not in any Turcica collection catalogue.

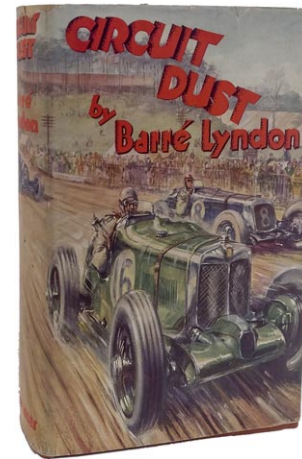


66. MORRIS, William. Gothic Architecture. A Lecture For The Arts And Crafts Exhibition Society. London: Kelmscott Press, 1893. £998

16mo.(146 x 106 mm.). Original holland-backed boards, title printed in black on upper cover; pp. [ii] + 68, [iv]; printed in black and red in Golden type, many engraved initial letters; some light scratches to boards, mild shelf-wear, otherwise a bright, crisp copy. First, and limited edition, one of 1500 copies printed in three issues of 500. This copy either the second or third, with both typos corrected, guild, p. 41 and Eyck p. 45.

The text of a lecture first delivered at the New Gallery, for the Arts & Crafts Exhibition Society, 1889. Subsequently printed and sold in the present form during the Arts and Crafts Exhibition held at the New Gallery between October and November 1893. It was the first Kelmscott book to be printed in a 16mo format.

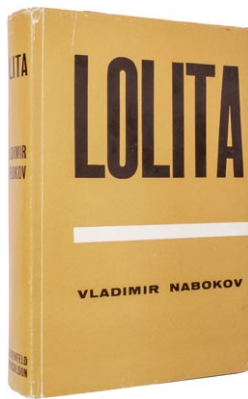
Peterson A18.



67. [MOTOR RACING]. LYNDON, Barré. Circuit Dust. *John Miles*. 1934. £498

8vo., original cloth with dust wrapper designed by Roland Davies. A little chipping to head of spine of wrapper otherwise a very good copy.

First edition. "The period is the 1933 racing season, and the pit is M.G., but the exploits and successes of their friendly rivals is not neglected. The book brings together a wide range of events, from the Mannin Races in the Isle of Man to the Masaryk Grand Prix in Czechoslovakia, and the Pescara Race in Italy, while the interest of the accounts is further enhanced by first-class plans and fine photographs. The conception, the teething troubles and the development of the M.G. Magnette are revealed quite candidly and are typical of any other racing car, though the first tests on the ice-bound roads of Northern Italy were more spartan than the average racing-car constructor has to face, but the cumulative effects of all the trials were fittingly crowned by Hall's win in the 500 Miles Race at 106.5 m.p.h." (Motor Sport)

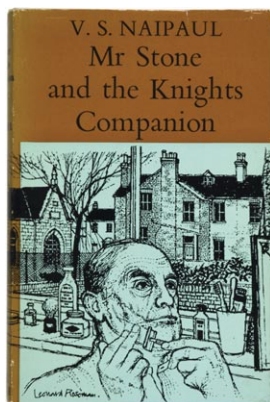


68. NABOKOV, Vladimir. *Lolita*. London: Weidenfeld and Nicolson, 1959. £225

8vo. Original black cloth, spine lettered in silver, upper edge red; pp. 319, [i]; a few small damp spots to upper edge; p. 49-58 with very small corner crease; a few spots of tape residue to prelims; else a near fine copy in jacket which has been roughly price clipped; some small tape residue marks; rear flap with 2cm closed tear and some nicking and rubbing to head and foot of spine; still a particularly bright example.

First UK edition.

Nabokov took five years to write *Lolita*, and it was finally published in 1953. Due to the subject matter, he originally intended to publish it pseudonymously, though with the inclusion of the character Vivian Darkbloom (an anagram for Vladimir Nabokov). The manuscript was, perhaps unsurprisingly, turned down by Viking, Simon & Schuster, New Directions, Farrar-Straus and Doubleday, and was subsequently banned for two years until Graham Greene came out in its favour, calling it "one of the three best books of 1955" (*The London Times*). This may not sound like high praise, but his approval led to the lift of the ban and eventual publication, though it was not without its scandal. In fact, it contributed hugely to the end of Nigel Nicholson's (from the publisher Weidenfeld & Nicolson) career.

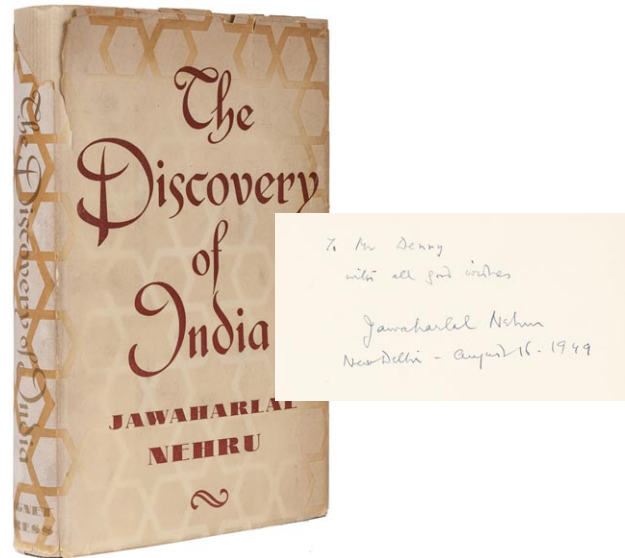


69. NAIPAUL, V.S. *Mr Stone and the Knights Companion*. Andre Deutsch.. 1963. £198

8vo., original cloth with dust wrapper. Head of spine of wrapper slightly chipped, a couple of spots on fore-edges, otherwise a very good copy.

First edition. Naipaul's fifth novel, a comedy in which the title character, appalled by the prospect of old age, invents the order of the Knights Companion, an organisation of retired men who volunteer to help others. Before long, his idea is derailed.

**INSCRIBED BY NEHRU
TO A GREAT US BROADCASTER.**



70. NEHRU, Jawaharlal. *The Discovery of India*. Calcutta: Signet Press. 1948. £4,000

8vo. Original black cloth-backed decorative paper covered-boards and wrapper, designed by **Satyajit Ray**; pp. xvi + 497; wrapper chipped with some loss to top of spine, otherwise very good indeed. *Provenance: inscribed by Nehru* to fep,: "To Mr Denny/ with all good wishes/ Jawaharlal Nehru/ New Delhi - August 16 1949". From the library of George V. Denny, Jr. (1899-1959), broadcaster and host of the NBC radio programme "America's Town Meeting of the Air", in which panel members of different political persuasions were quizzed by members of the audience. Nehru, as Prime Minister of India, appeared on the programme in 1949 when Denny brought it New Delhi as part of a round-the-world tour.

Fifth printing. Written during Nehru's final imprisonment in 1942-46, this has been hailed as one of the finest books on Indian history, culture and politics. It is written from the viewpoint of a fighter for independence, and is more concerned with the philosophical and spiritual underpinnings of Indian culture than with recounting a historical narrative. Nevertheless, Nehru follows the growth of the nation from the earliest records to the movement for independence from the British Empire. In doing so he provides a political basis for independence, and a rousing, often romantic message of hope for his supporters. This is one of the founding works of modern India.

Satyajit Ray (1921-1992), later to be acclaimed as a film-maker, was working as a commercial artist in Calcutta when he was employed by D.K. Gupta of the newly founded Signet Press as a cover designer. Gupta gave him complete artistic freedom; as well as this dustwrapper, he also designed covers for Jim Corbett's *Man-Eaters of Kumaon* and the classic Bengali novel *Pather Panchali*, which he later turned into his first feature film.



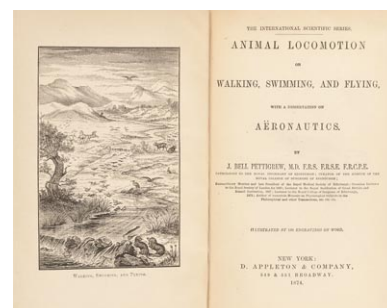
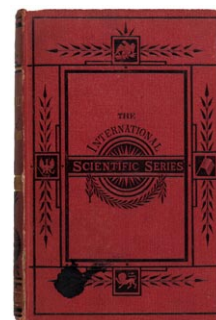
71. PERRY, Fred and Ellsworth VINES. Kelvin Hall Glasgow. International Lawn Tennis [1937]. **£1,200**

48 x 36 cm, in acid-free mount, with small card **signed by Fred Perry**. Creased where folded, otherwise very clean, very good condition.

A very rare poster for the Glasgow dates of Perry and Vines's global tennis tour of 1937; only a few hundred would have been printed and very few would have survived. This is the only copy we can find; there are no auction or market records.

This lucrative tennis venture pitted Perry, the world's no. 1 amateur player, against the American Vines, the world professional champion. The results were remarkably even - on the American leg (6th Jan - 12 May) Vines won 32 to Perry's 29, while on the European leg (25th May - 15th June) the tally was Vines 3, Perry 6. That's a magic and convenient total of 35 wins each, with neither man declared the champion. The Glasgow results were suitably close. On 8th June, Vines beat Perry 6-4, 6-3, 4-6, 13-11 while on 9th June Perry beat Vines 9-7, 4-6, 6-4, 6-3.

The end of the tour has a fairytale, Hollywood quality. The pair sailed on the Queen Mary back to the US on 18th June and on July 11th, opened the Beverley Hills Tennis Club with a doubles match with Charlie Chaplin and Groucho Marx.



72. PETTIGREW, J. Bell. Animal Locomotion or walking, swimming, and flying, with a dissertation on aëronautics. New York: D. Appleton & Company. 1874. **£300**

8vo. Original red decorative cloth, gilt lettering to spine; pp. xiii + 264 + [10. ads.], numerous illustrations; spine sunned, ink splash to upper board, otherwise very good indeed. *Provenance*: ownership inscription to prelim of **Frederic A. Lucas** (1852 - 1929), eminent American museum director and authority on ancient animals. He published extensively on avian osteology - he was no doubt fascinated by the sections on wing structure and movement through the air in Pettigrew's work - but his most public success was probably as director of the American Museum of Natural History in New York.

First US edition. The Scottish naturalist James Bell Pettigrew (1834-1908) was, like Frederic Lucas, a museum curator with a passion for anatomical analysis. Pettigrew's particular area was animal locomotion and the theory of flight. Accordingly, his book contains a section on aeronautics, including Pettigrew's own designs for artificial wings and flying machines. Nevertheless it is most valuable in its examination of the mechanics of animal movement, which Pettigrew saw as a testament to the beauty of creation: "[it] is a subject of permanent interest to all who seek to trace in the creature proofs of beneficence and design in the Creator" (p.1).



73. PIRANESI, Giovanni Battista. Colonna Antonina. [The Column of Marcus Aurelius. Upright. H52]. Original etching for *Vedute di Roma*, 2nd Rome edition I/VII, 1758 550 x 410 mm. **£3,000**

Mounted on Japanese conservation paper for restoration.

74. PITTENDRIGH, George, and William MESTON. *Story of our Madras Mission.* Edinburgh, Publications Office United Free Church, 1907. £298

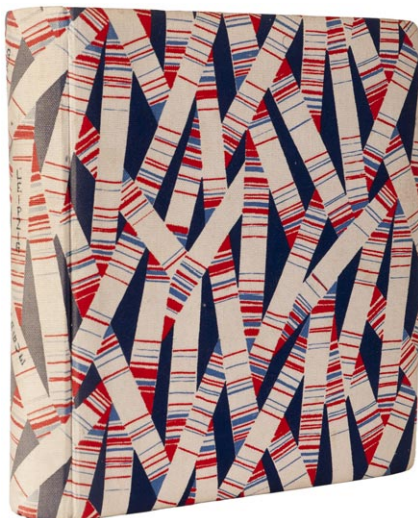
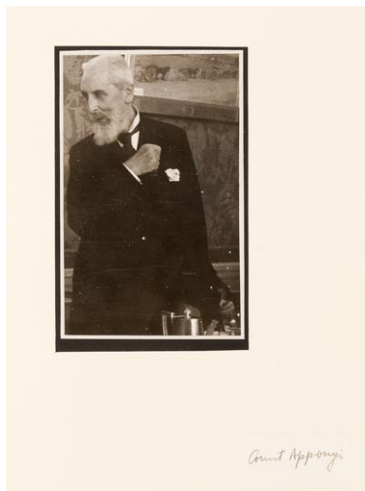
Small 8vo. Original maroon cloth, pp. 128, plates after photographs, folding colour-printed map at rear; a very good copy of a **great rarity**; *provenance*: Dr Miller's copy. He was one of the Scottish missionaries and wrote a history of Madras Christian College, obituary of the co-author William Meston tipped in onto preface page, resulting in a little discoloured area of two leaves.

First edition. 'Madras Christian College traces its origin to the General Assembly School founded by the Rev. John Anderson, a Missionary from the Church of Scotland on 3rd April 1837. Anderson was a pioneer in introducing English medium education in South India. He was ably assisted by Rev. Johnston, Rev. Braidwood and Margaret Locher Anderson. Rev. William Miller who arrived in 1862 upgraded the school to a college by adding F.A. and B.A., courses in 1865 and 1867. Along with a few other Protestant missions in Madras, Miller transformed the institution and named it 'Madras Christian College' on 1st January 1877. Miller's bold academic vision, supported by the generous contribution from his family members, old students and the Madras Government raised the most impressive array of college buildings and hostels (student homes) opposite the High Court complex' (MCC website).



75. [POCHOIR] BRUNELLESCHI, Umberto. *Lady Fondling Tree.* Paris, c1930. 250 x 150 mm approx. £225

An original hand-coloured pochoir for 'La Leçon d'Amour Dans un Parc' by René Boylesve. **Limited edition of only 450.**



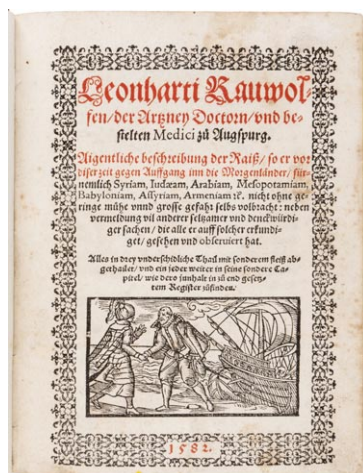
76. POST-VERSAILLES DIPLOMACY AND THE RISE OF HITLER. Geneva - Leipzig - Prague [*manuscript title on spine*]. [Locarno, Geneva, and other places, 1925-33]. **£1,450**

Square 4to. Patterned cloth, 34 original photos (various formats measuring 54 x 60 up to 132 x 82 mm), all neatly mounted on one side of stiff carton leaves with tissue guards, captioned by hand; apart from light fading of spine in very good and clean condition.

This unique and privately produced photo album with unpublished photos of diplomatic negotiations and politicians was compiled, probably by a Geneva doctor, on 'diplomatic duty', with a keen eye for the occasion and a camera good enough to take unofficial snapshots.

The album opens with photos showing the Czechoslovak Minister of Foreign Affairs (and later President of the Republic) Edvard Beneš, his wife and members of his delegation on Isola Bella near Locarno in 1925. Others show the German counterpart, Gustav Stresemann, relaxing in a cafe, with the German Chancellor Dr Luther and other delegates, Austen Chamberlain and Aristide Briand, the Yugoslav Foreign Secretary Ninčić. Another group of photos, including certainly surreptitiously taken snapshots show scenes of negotiations and the signing of the Kellogg-Briand Pact (snapshots of Kellogg signing, Beneš signing, Stresemann and Briand listening to Kellogg speaking, Chamberlain and Briand). One impressive portrait shows the Hungarian politician Albert Apponyi de Nagyapponyi. Other photos date from the last days of the Weimar Republic, a portrait of the German Chancellor (1930-1932) Brüning (whose constitutional wrangling enabled Hitler's rise to power), Hitler himself, laying the foundation stone of the Wagner Memorial in Leipzig in 1934, and another one of the dictator (a rather blurred picture of him on the move with a crowd of dignitaries). The last photo of this album shows Masaryk in Prague in 1934.

The photographer had remarkable access to a wide spectrum of diplomats and politicians. The album seems to be constructed to show the failure of inter-war peace initiatives with suited men against the *völkisch* ideology and the political theatre of Hitler's martial rallies in military uniform.



78. RAUWOLF, Leonhard. Aigentliche beschreibung der Raif so er vor diser zeit gegen Auffgang inn die Morgenlaender fürnemlich Syriam, Iudaeam, Arabiam, Mesopotamiam, Babyloniam, Assyriam, Armeniam &c. nicht ohne geringe mühe und grosse gefahr selbs volbracht: neben vermeldung vil anderer seltzamer und denckwürdiger sachen die alle er auff solcher erkundundiget, gesehen und obseruiert hat. Alles in drey vnderschiedliche Thail mit

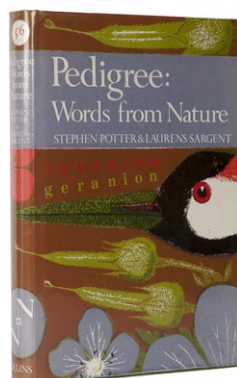
sonderem fleiß abgethailt und ein jeder weiter in seine sonderbare Capitel wie dero innhalt in zu end gesetztem Register zufinden. Lauingen, Leonhard Reinmichel [colophon], 1582. **£7,995**

Small 4to. 1830s German marbled boards with two contrasting gilt-stamped lettering-pieces; pp. [xvi], 487, main title printed in red and black and with woodcut, two sectional titles each with woodcut; light wear to extremities, internally only a little spotted, one gathering browned, a few traces of worming to the last leaves, a few 19th-century marginal restorations; a good copy of a great rarity; *provenance*: 1830s bibliographical annotations in ink to endpapers; upper outer corner of rear endpaper cut away, Cyrillic collectors stamp, dated 1861 on blank verso of the last leaf.

Very rare first edition of an early detailed travelogue of the Levant, written by a Augsburg merchant's employee, a medical doctor well versed in Arabic, natural history and pharmacological texts who had traveled Lebanon, Syria, Kurdistan and modern Iraq, including a pilgrimage to the Holy Land in the 1570s. Rauwolf's employer was the Augsburg merchant Melchior Manlich, who had close trade relations with the Levant, exporting mechanical goods, hardware made in Nürnberg and textiles, and importing spices, pearls, precious stones and silk. Manlich sent him to visit the Middle East in 1573, partly as trader and partly as physician. 'After a nine-month sojourn in Aleppo he continued travelling towards Mesopotamia and, after a river journey of several weeks on the Euphrates, he reached the ruins of Babylon and Baghdad at the end of October. He had to abandon his plans of continuing to India as he got news of the bankruptcy of the Manlich trading house and was ordered to return immediately. The route to Aleppo and Tripoli (where he arrived in May 1575) led him through Kurdish territory. Before leaving for Augsburg Rauwolf stayed for a while in the Lebanon mountains and undertook a pilgrimage to Jerusalem' (translated from *Neue Deutsche Biographie*, on-line).

'The 8th chapter of part I contains the celebrated description of the coffee drink and of the coffee berry ... Rauwolf was the first modern botanist to collect and describe the preparation and consumption of coffee' (Hünersdorff and Hasenkamp, *Coffee*, 1221).

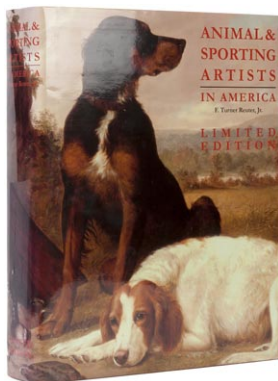
VD16 R 430, not in *Atabey* or *Blackmer*.



77. POTTER, Stephen & Laurens SARGENT. Pedigree: Words from Nature. Collins. 1973. **£200**

8vo. Publisher's cloth and dustwrapper; price-clipped, otherwise near fine.

First edition. New Naturalist 56



79. REUTER, F. Turner. *Animal & Sporting Artists in America.* Middleburg, Virginia: *The National Sporting Library*. 2008. £550

4to. Original cloth and decorative wrapper, in slipcase; pp. xx + 843, colour plates, b&w text illustrations; fine.

No. 139 of limited edition of 175 copies, **inscribed by the author**. A scholarly and beautifully designed work devoted to American sporting artists, with over 2,300 artist biographies and over 400 illustrations. This is the first book of its kind on this subject.



80. RICHARDS, Anna M. *Letter and Spirit. Dramatic Sonnets of Inward Life.* George Allen. 1898. £198

Small folio, original green cloth lettered in gilt on spine and upper board. Each sonnet reproduced from

Richards's calligraphy with an accompanying black and white illustration. Head of spine a little rubbed otherwise a very good copy.

First edition, **limited to 300 copies**.

Anna Matlack Richards was married to William Trost Richards, a successful pre-Raphaelite painter who was an admirer and acquaintance of John Ruskin. At the time of her marriage to Richards in 1856, however, Anna Matlack had already earned a reputation as a successful poet and playwright. She and her husband eventually had eight children, including the artist Anna Richards Brewster, settling after extensive travel abroad, in Newport, Rhode Island. Richards published a sequence of sonnets in 1881 entitled *Dramatic Sonnets* and another, as offered here, in 1898, *Letter and Spirit*. In the 1890s she published comic poems for children in children's magazines such as Harper's Young People and St. Nicholas magazine and, in 1895, *A New Alice in the Old Wonderland*, an expanded version of the stories she had invented years before for her children about their favourite fantasy heroine. (This biography comes from *Alternative Alices: Visions and Revisions of Lewis Carroll's Alice Books: An Anthology*, ed. Carolyn Sigler (Louisville: University Press of Kentucky, 1997).



81. RICHTER after GOULD. *Tocard Toucan. Ramphastos Tocard.* £1,600

An original lithograph with later hand-colour for Gould A *Monograph of the Ramphastidae, or Family of Toucans*. Second edition 1852-54.



82. ROBERTS, David and Louis HAGUE. Ruins of the Memnonium, Thebes. Decr 5th 1838. £1,900

An original hand-coloured lithograph (331 x 490 mm) for the subscription edition of David Roberts *Egypt and Nubia*, published by F.G. Moon & Son, London, 1846-49.



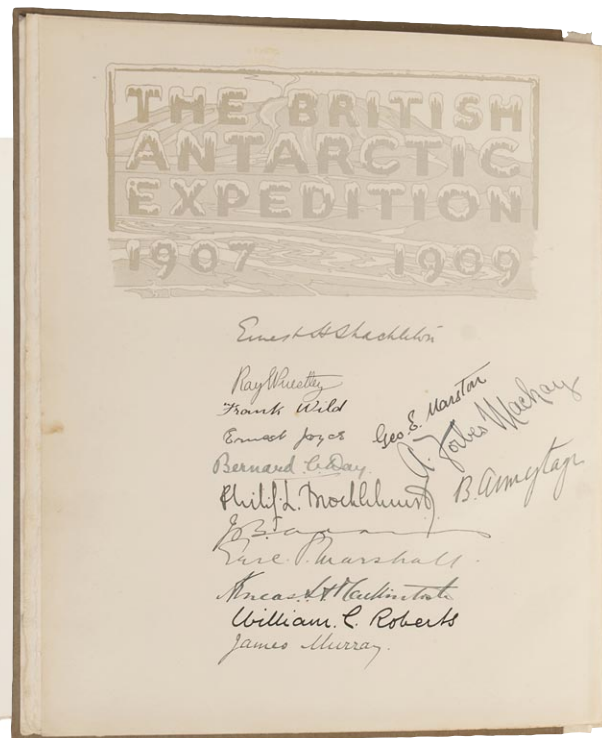
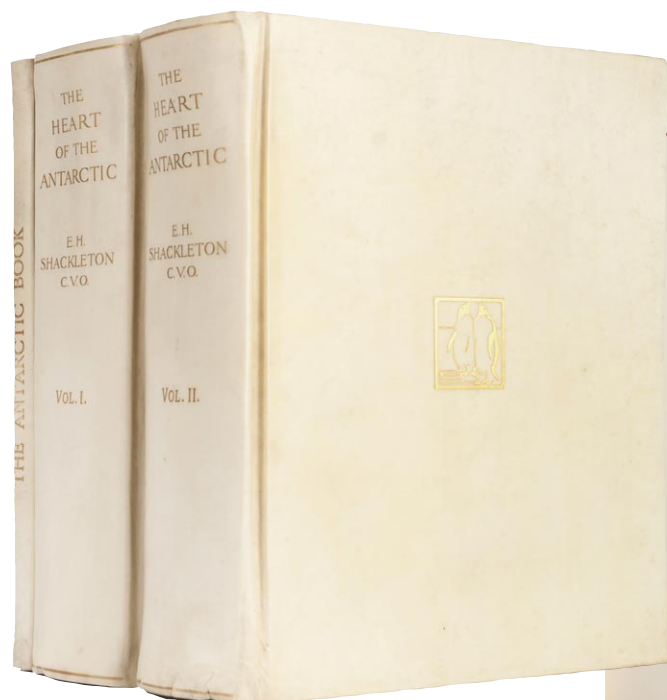
83. ROBERTS, David and Louis HAGUE. Karnac. Novr 29th 1838. £2,415

An original hand-coloured lithograph (485 x 325 mm) for the subscription edition of David Robert *Egypt and Nubia* published by F.G. Moon & Son, London, 1846-49.



84. ROBERTS, David and Louis HAGUE. Entrance of the temple of Amun, Thebes. £1,670

An original hand-coloured lithograph (330 x 475 mm) for the subscription edition of David Roberts *Egypt and Nubia*, published by F.G. Moon & Son, London, 1846-49.



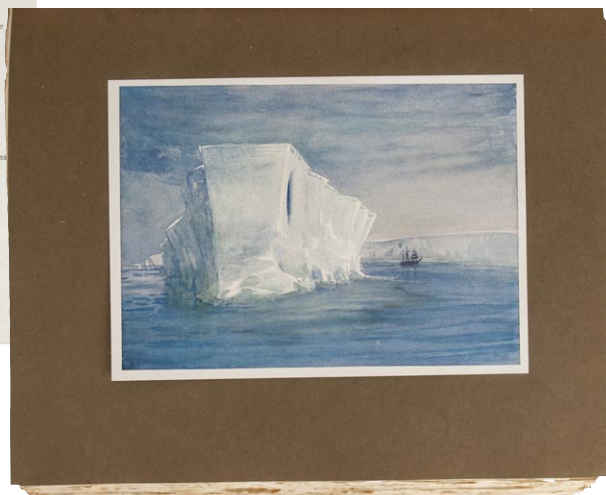
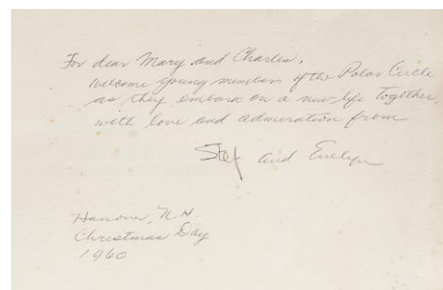
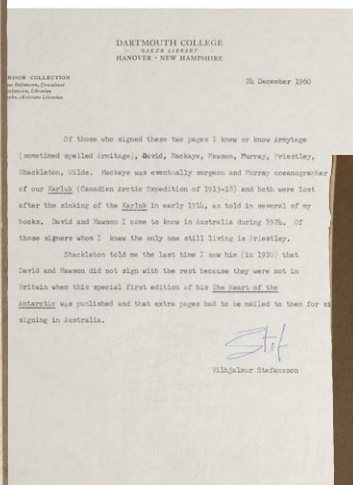
THE MOST LUXURIOUS PUBLICATION ON ANTARCTIC EXPLORATION

85. SHACKLETON, Sir Ernest Henry. *The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909 ... With an Introduction by Hugh Robert Mill ... & an Account of the First Journey to the South Magnetic Pole by Professor T.W. Edgeworth David.* London, William Heinemann, 1909. £37,950

4to, three volumes, including *The Antarctic Book. Winter Quarters 1907-1909*. Comprising: volumes I-II (*The Heart of the Antarctic*): original full vellum, upper boards with gilt-blocked 'At the Sign of the Penguins' devices, spines lettered in gilt, top edges gilt, others uncut, brown silk markers; pp. I: xlviii, 372; II: xv, [1 (note)], 419, [1 (blank)]; 2 mounted photographic frontispieces from photographs with printed tissue guards, 12 mounted colour-printed plates with printed tissue guards, and 200 monochrome plates, including 4 double-page; 3 folding colour-printed maps after Douglas Mawson, Eric Marshall, *et al.*, and one folding panorama loose as issued in a pocket on the lower pastedown of vol. II; illustrations, diagrams and plans, some full-page, titles printed in ochre and black and with woodcut publisher's devices; volume III (*The Antarctic Book*): original vellum-backed boards, spine titled in gilt, top edges gilt, others uncut; pp. 54, [2 (imprint, verso blank)], two leaves with woodcut heading 'THE BRITISH ANTARCTIC EXPEDITION 1907 1909' on two pages above the signatures of 15 members of the Shore Party and Mackintosh, 4 colour-printed portraits of members of the Southern Party (Ernest

Shackleton, Jameson Boyd Adams, Eric Marshall, and Frank Wild) after George Marston mounted on thick grey paper, and 6 etchings after Marston; woodcut initials and 'At the Sign of the Penguins' device printed in ochre, title with woodcut publisher's devices; one lower corner of spine with slight bump, offsetting onto free endpapers of III, and foxing to etchings in this volume, otherwise and apart from the occasional minor spot, a very good and clean set, **from the library of the polar explorer Vilhjalmur Stefansson** (see below).

First edition, de luxe issue, no. 4 of 300 sets, including the first and only edition of the *Antarctic Book*, with the signatures of all members of the shore party and Mackintosh. 'The three-volume special edition [of *The Heart of the Antarctic*] is one of the most handsome productions in the Antarctic canon. Nothing was spared by the publisher and printer to style the volumes as beautifully as possible. The work is sumptuously bound in vellum, in large quarto format with broad margins around the typeset, and printed on thick, high-quality, deckle-edges paper specially watermarked "1907 BAE 1909". The full-page photographic plates are outstanding [...] Marston's watercolors are vibrantly reproduced, each mounted on a sheet of thick, brown paper with a titled tissue guard. *The Antarctic Book* possesses the coup - a double page signed by all members of the shore party' (Rosove). The signatures comprise those of the fifteen who had wintered at Cape Royd, together with that of Aeneas Mackintosh: 'After Mackintosh lost his right eye in an accident on board the *Nimrod* on 31 January 1908, which necessarily excluded him from consideration of inclusion in the shore party, he went back to New Zealand. The



next season, he returned to the Antarctic and became a member of the Bluff depot party. Shackleton trusted him and likely included him in the book signing to honor him. Shackleton later put Mackintosh in charge of the Ross Sea shore party during the 1914-17 expedition' (Rosove).

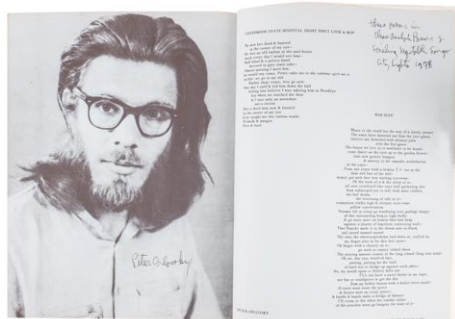
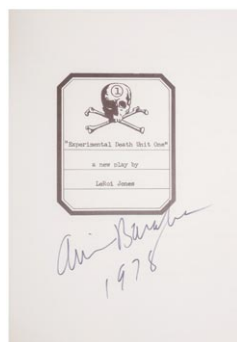
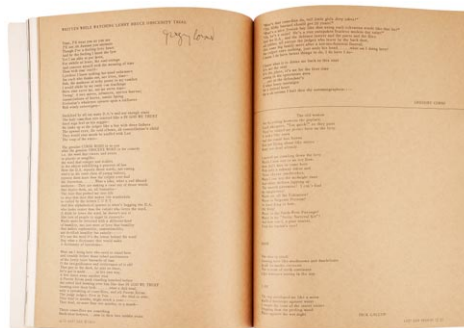
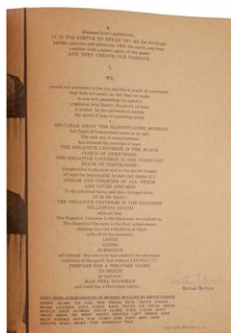
The Antarctic Book contains Shackleton's poem 'Erebus' and Douglas Mawson's 'Bathybia' (both extracted from the legendary *Aurora Australis*) and is illustrated with four portraits of members of the Southern Party, and six etchings after Marston; of these six, three were included in *Aurora Australis*, two were created for *The Antarctic Book* ('Mount Erebus in Eruption' and 'Giant Toadstool'), and the portrait of Frank Wild was first published here. The volume is known in two states; Shackleton's poem 'Erebus' was typeset from *Aurora Australis* and, due to the running head 'Aurora Australis', it was set as two separate poems in one state of *The Antarctic Book*, an error which was then rectified by the re-setting and cancellation of quire d (as here).

Conrad p. 148; *Rosove* 305.A2; *Spence* 1096; *Taurus* 57.

Provenance: Vilhjalmur Stefansson (1879-1962) was an eminent Canadian-Icelandic anthropologist and polar explorer, who during the Canadian Arctic Expedition of 1913-16, which ended with the loss of the ship *Karluk* in the Arctic seas, shared two members of Shackleton's *Nimrod* expedition of 1907-09. Alistair Forbes Mackay, one *Nimrod* veteran, was the expedition's medical officer, the other one was the oceanographer James Murray. Both had been among Shackleton's crew members who signed the volume. A typed, signed and loosely-inserted one-page note by Stefansson written in

Dartmouth College in Hanover, New Hampshire, where Stefansson kept his extensive library, dated Christmas Eve, 1960, confirms the personal relationship between members of the two crews. 'Of those who signed these two pages I knew or know Armitage (sometimes spelled Armitage), David, Mackaye, Mawson, Murray, Priestley, Shackleton, Wilde. Mackaye was eventually surgeon and Murray oceanographer of our *Karluk* (Canadian Arctic Expedition of 1913-18) and both were lost after the sinking of the *Karluk* in early 1914 ... David and Mawson I came to know in Australia during 1924 ... Shackleton told me the last time I saw him (1920) that David and Mawson did not sign with the rest because they were not in Britain when this special first edition of his *Heart of the Antarctic* was published and that extra pages had to be mailed to them for signing in Australia' (original spelling retained). It is this note by Stefansson which explains why the leaf with the woodcut and empty space underneath reserved for signatures had to be bound in twice. The reason was apparently not known to the bibliographer Rosove.

This copy was presented by Vilhjalmur and his second wife Evelyn Stefansson Nef, a singer, actor, sculptor, and photographer, later to become a successful psychotherapist, whom he had met in 1939, while preparing exhibits for the Icelandic pavilion at the New York World's Fair. The inscription in Evelyn's hand and signed by 'Stef' on the front fly-leaf of volume one of the set reads 'To dear Mary and Charles. Welcome young members of the Polar Circle as they embark on a new life Together, with love and admiration - Stef and Evelyn, Hanover, N. H. Christmas Day, 1960'.



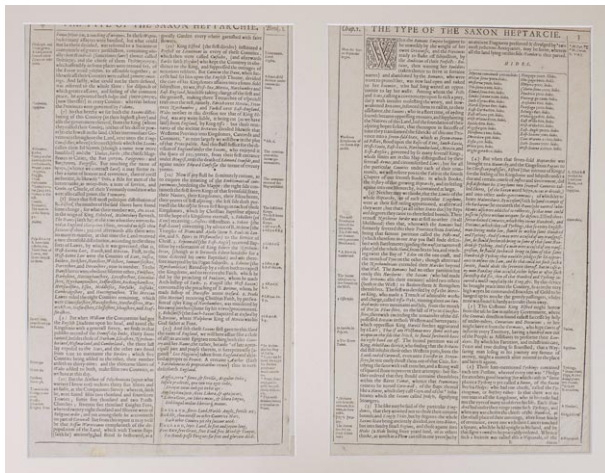
86. SHERBELL, Shepard, Ed. [William S. BURROUGHS; Allen Ginsberg; Gregory CORSO; et al.] *East Side Review*. Jan/Feb 1966. New York: East Side Press, 1966. **£998**

Large 8vo., original wraps printed to upper cover in black and sepia, and black/bronze to lower; pp. 96, with numerous articles, illustrations and photographs printed on a wide range of different coloured paper stocks; a near fine copy, exceptionally clean internally with some light scratches to covers, lower panel with some marginal brown spots; a lovely example.

First edition. A one-of-a-kind copy of this 1966 maiden issue, signed by Amiri Bakara (p.23), Allen Ginsberg (p.44), Gregory Corso (p.56), William S. Burroughs (p.77), and Peter Orlovsky (p.93) by their respective contributions. Orlovsky has also added the note "these poems in Clean A**hole Poems & Smiling Vegetable Songs City Lights 1978." Other featured writers include Michael McClure, Norman Mailer and Kenneth Patchen.

East Side Review: A Magazine of Contemporary Culture was launched in 1966 as an 'intentionally vague', non-profit Literary Publication for "anything that expands, clarifies or stimulates our esthetics". Shepard Sherbell, the editor, was primarily a photographer and photo journalist, whose contribution to this edition is an interview with Herman Kahn, founder of the Hudson Institute and one of the pre-eminent futurists of the latter part of the twentieth century. Gregory Corso also contributes a fascinating piece, 'Written While Watching Lenny Bruce Obscenity Trial'.

In the 1960s, Sherbell had travelled to London, where he photographed musicians including the Beatles, The Who, Keith Moon, Cat Stevens, Jimi Hendrix, the Rolling Stones and Deep Purple, to name just a few. Later in life, he travelled extensively, covering conflicts and news stories in Grenada, Libya, Afghanistan, Moscow and Iran, and he lived in the Soviet Union from 1991-1993. His book *Soviets: Pictures from the End of the USSR* was published by Yale University Press in 2001. On 9/11 he was living in Manhattan, near the World Trade Center. The photographs he took that day went on to be published all over the world.



87. SPEED, John (1552-1629). Britain as it was devided in the tyme of the Englishe: Saxons especially during their Heptarchie. Original copper engraving with hand colour, published by Sudbury & Humble, printed in London, 1614. 415 x 525 mm. **£2,750**

The map, with English text to verso, shows Britain during the Anglo-Saxon period when England was divided into seven different kingdoms. These included Kent, Wessex, Essex, East Anglia, Mercia and Northumbria. The map is flanked by decorative panels. The left shows the founders of each of the kingdoms and the right, the kings who adopted Christianity, sometimes by force.

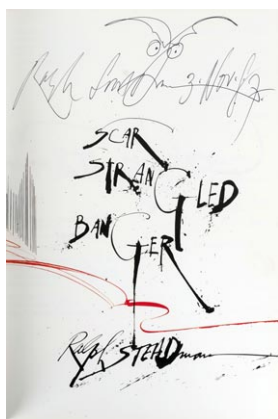
John Speed is arguably the most famous of all the British cartographers. His *Theatre Of The Empire Of Great Britaine*, first published in 1611, was the first atlas to cover all of Great Britain, whilst his later work of 1627, *Prospect Of The Most Famous Parts Of The World*, was the first world atlas 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 information of the day but also the most decorative.



88. STANFORD, Edward [publisher]. Large Scale Map of the Nile from Dongola to Khartum and the Desert Route from Suakin to Berber. London, Stanford, September 20, 1897. **£498**

Large lithographic map (70 x 92 cm), printed in black and blue, linen-backed and dissected into 32 segments, folding back into the original cloth-covered folder with printed label on upper board, a very good and clean copy.

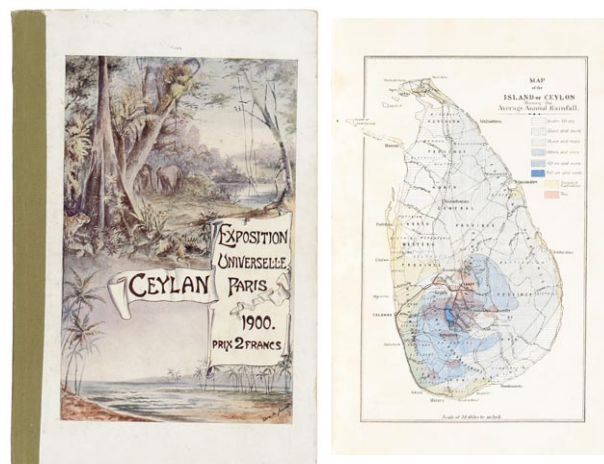
This is probably one of the best maps of the time of the middle Nile, with a scale of 16 miles to an inch and an inset map of the entire Nile Basin and of the surroundings of Khartum. The route from the Red Sea to Berber on the Nile is described with one paragraph of text printed in the desert area, warning that 'the worst part of the journey is the latter half, the wells being so far apart'. The map definitely resulted from the Dongola Expedition of 1896.



89. STEADMAN, Ralph. *Star Strangled Banger.* Harrap. 1987.
£150

Square 4to. Original cloth and dustwrapper; unpaginated, illustrated throughout; very good.

First edition, **signed by Ralph Steadman** to title page with an extra doodle to the facing leaf. A satire of modern American life.



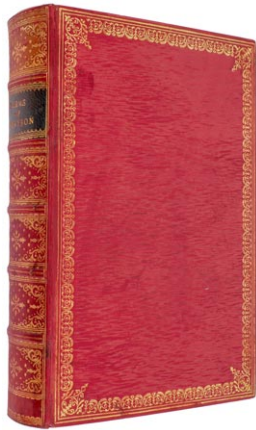
90. [TEA]. *L'EXPOSITION DE PARIS, 1900.* Manuel et catalogues officiels de la section de Ceylan. Avec cartes et illustrations. Colombo, George J. A. Skeen, Imprimerie Nationale, Ceylan, 1900.
£598

8vo. Original colour printed boards with green cloth backed-strip, illustrated insides of the boards; pp. xxiv, 166, [2, blank], all pages within printed red double-fillets, with a fine photogravure frontispiece, tinted in green, after a photo by Henry Cave with tissue guard, two colour-lithographic maps, 24 plates after photos, numerous photographic illustrations in the text; extremities minimally rubbed, a few negligible spots here and there, light toning to maps, otherwise a fine copy.

Very rare first edition of the official exhibition catalogue of Ceylon at the Paris World Fair of 1900, lavishly produced and illustrated by George Justin Athelstan Skeen, the Ceylon Government printer from 1881 to 1906, who exhibited his own products at the fair. One section of the Sri Lankan fair stand was devoted to photography, and all photographers exhibiting contributed to the book: Cane (author of *Golden Tips*), Skeen, A.W. Andree & Co, and A. W. A. Plate & Co., as well as Andree & Sligh Ltd, the latter being responsible for the colour printing of the binding. The company applied the then pioneering three-colour printing technique to be used soon afterwards in A. & C. Black colour books.

Of course the main focus of this volume is tea production and export; however, all other aspects of Sri Lanka are described and illustrated, from ethnography and society, infrastructure and agriculture, commerce, art and natural history, with some impressive scenes of elephants working, being washed and in the wild.

We were able to locate copies at Harvard and in France only; not in COPAC.



91. TENNYSON, Alfred A. Poems.
London: Oxford University Press,
 1921. **£250**

8vo., Rivière binding of red crushed morocco with gilt-stamped borders to both boards; spine fully gilt in compartments between five raised bands; contrasting black leather label lettered in gilt; all edges gilt; marbled end papers and gilt turn-ins; pp. [ii], frontis, xl, 752, [ii]; a very attractive copy, with previous ownership inscription to p. [i] and some rubbing

along outer hinges. *Provenance:* with the Ex Libris of the Swedish Diplomat Folke Wennerberg to front paste-down.

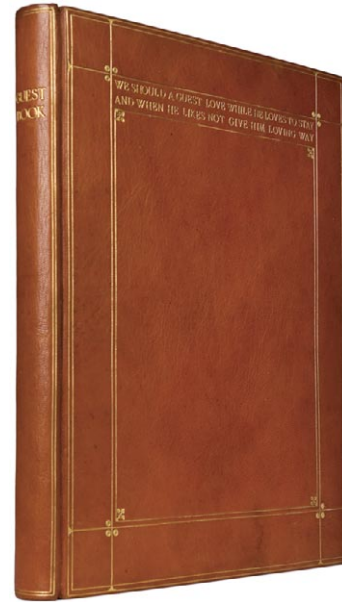
An comprehensive collection of the works of Tennyson in a fine Rivière binding, with an introduction by Herbert Warren. Including some of the more famous poems *Maud*, *Idylls of the King* and *Enoch Arden*

Tennyson polished and revised his manuscripts extensively, to the point where his efforts at self-editing were described by contemporary Robert Browning as “insane”, symptomatic of “mental infirmity.”



92. TOULOUSE-LAUTREC, Henri (1864-1901). May Belfort.
£125

Original lithograph with colour, printed in France, c.1960. 790 x 595 mm.



93. W. H. SMITH BINDERY. Niger Morocco Guest Book. W.H. Smith & Son. Bookbinding Works. Letchworth [no date c.1914].

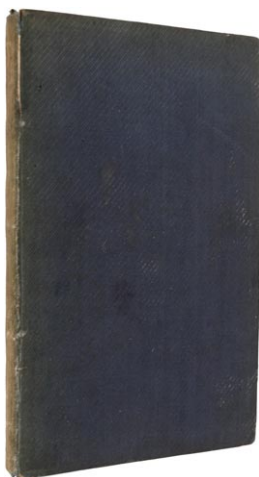
£1,750

4to. Bound by Douglas Cockerell in full reddish-brown niger morocco, stamp-signed in gilt with the W.H. Smith & Son monogram on rear turn-in, sides with gilt-ruled borders and small embellishments, gilt lettering at the head of the upper cover (“We should a guest love while he loves to stay / And when he likes not give him loving way”), smooth spine with ruled border and title (“Guest Book”) in gilt, green cloth endpapers, top edges gilt; a very nice copy, contained in the original hinged wooden box with W.H. Smith & Son’s printed label.

A very handsome guest book.

Douglas Cockerell (1870-1945) was a master bookbinder and an important figure in the Arts and Crafts movement. He started his own bindery in 1898 in Denmark Street in London, and after a number of moves he finally settled in Letchworth where he worked with his son Sydney until his death. He was in charge of W.H. Smith & Sons bindery from 1905 to 1914. His *Bookbinding and the Care of Books* is still a standard text book.

WITH LOOSE FLIES

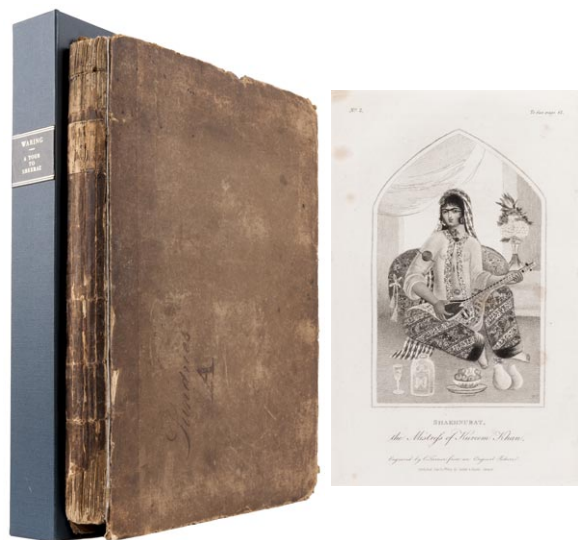


94. WALLWORK, James. *The Modern Angler*; comprising angling in all its branches. *Manchester: James Cheetham.* 1847.

£800

8vo. Original blue cloth; pp. 108, engraved title page, 3 copper engraved plates (2 hand coloured), 2 loose flies at pp 28-29; previous owners' signatures to ffp, very good.

First edition. Copies have emerged with a varying number of plates; however, all copies seem to have the two coloured plates.



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

£1,995

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

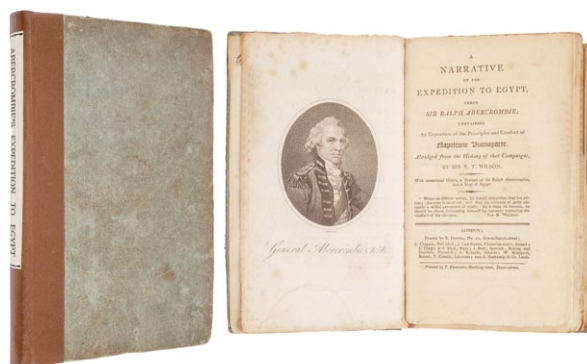
First published in Mumbai in 1804, this is the largely improved, corrected, and only obtainable edition of a thorough description of Persian society and history, including the Gulf and manners and customs of the neighbouring Arabian-speaking countries. Edward Scott Waring (1783-1821) was a Bengal civil servant who had written this book in Poona after travelling in Persia as a gentleman with ten servants, tents, a cook, all mounted on horses and mules. He visits dignitaries, describes the ancient ruins and keenly observes the organisation of society and customs, material culture, pastimes, literature and music of the people. Waring deals as well with Persian trade on the Gulf, travels to, and describes Basra (12 pages). One chapter is early account of Muhammad ibn 'Abd al-Wahhab and Wahhabi Islam, recent wars of the Wahhabis against Persians, Basra, Bahrain and excursions into Northern Iraq. 'The force of the Wuhabees is very considerable, probably eighty or ninety thousand; and as their expeditions are conducted with great celerity and secrecy, they keep all the neighbouring countries in perpetual apprehension. When I was in Bassora, the people were in expectation of being attacked ... Since finishing this, intelligence has been received of their having attacked and plundered Tyeeff, Mecca, and Medina ... Our speculations, on the probable effects of this event might be carried to a great length ...' (p. 124). Other chapters are on the horses of the Arabs and Persians, date production, and the Persian army.



96. WENTWORTH, Lady. Thoroughbred Racing Stock and its Ancestors. The Authentic Origin of Pure Blood. George Allen & Unwin, 1960. **£700**

4to, sometime bound in half red calf, spine with contrasting morocco lettering piece; top edges red; with 368 plates in half-tone and 24 colour plates, with numerous diagrams to text; a handsome copy.

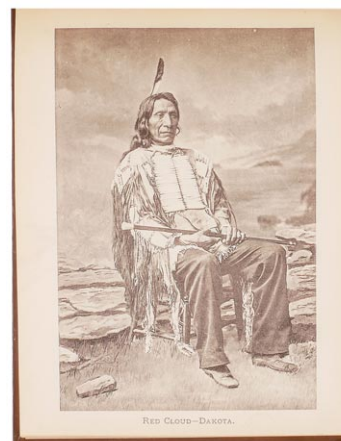
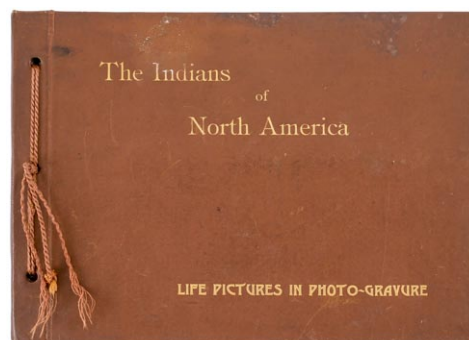
Second edition.



97. WILSON, Robert Thomas. A Narrative of the Expedition to Egypt, under Sir Ralph Abercrombie; containing An Exposition of the Principles and conduct of Napoleone Buonaparte. Abridged from the History of that Campaign by Sir R.T. Wilson. London, T. Plummer for R. Dutton, [1803]. **£525**

Small 8vo. Original interim boards, later rebacked with cloth and printed spine label; pp. viii, 183, 23, bookseller's catalogue, stipple-engraved frontispiece portrait of Abercrombie, folding engraved map; entirely uncut, a little spotted or toned in places only.

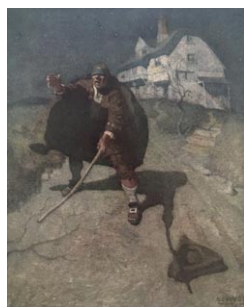
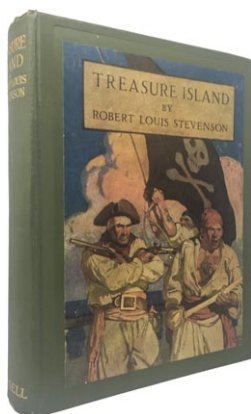
A very rare condensed version the *History of the British Expedition to Egypt* of 1802. The author was a Lieutenant Colonel of Cavalry who served in a number of the campaigns - including the Egyptian - against Napoleon. This book is one of the major sources on the British campaign against Napoleon in Egypt.



98. WITTEMANN, Adolph. The Indians of North America. Life Pictures in Photo-Gravure. New York, Albertype Company, 1895. **£598**

Oblong small 8vo. Original brown cloth-covered boards, cord-bound front cover lettered in gilt; title-page and 40 plates in photogravure, title and final plate a bit spotted, otherwise very good.

Very rare first edition of these Native American portraits and scenes. - Not in COPAC.

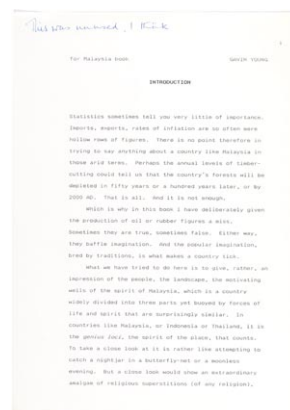
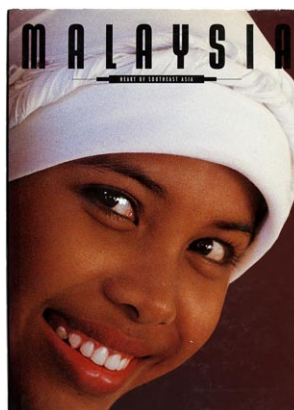


99. WYETH, N.C. (illustrator). R.L. STEVENSON (author). *Treasure Island. London; Cassell & Co. Limited. [1923].* **£168**

Royal 8vo. Original olive green cloth lettered in gilt to spine with a large onlaid pictorial plate to upper cover, top edges olivine, double-page pictorial endpapers; pp. [xiv], [1]-273 + [i]; with coloured pictorial title-page, map in red and black, and 14 stirring coloured plates; a very good, clean copy with knock to top forecorner of lower board, minor bruising to spine ends, rubbing to corner tips, and a little light abrasion; internally very clean and fresh with weak bump to upper forecorner of book block.

First UK edition of this famous illustrated interpretation by Wyeth, dated from the publisher's code in the colophon, 50.723. Originally published by *Scribner & Sons* in the US in 1911.

WITH AN EARLY CORRECTED TYPESCRIPT OF YOUNG'S ESSAY



100. YOUNG, Gavin [contributor]. *Malaysia. Heart of Southeast Asia. Photographs by 46 of the World's Finest Photographers with a Foreword by Adibah Amin and Essays by Gavin Young and Paul Wachtel. Singapore. Archipelago Press. 1991.* **£398**

Folio. Original cloth with dust wrapper; pp. 256, highly illustrated in colour throughout; *provenance:* Gavin Young's copy, from the estate Gritta Weil (*see below*).

First edition. Gavin Young's copy with a compliments slip from the publisher loosely inserted inscribed "With the compliments of Didier Millet". Young has made an ink correction on p. 96. With this copy is an early 38 page typescript of Young's essay with numerous corrections by the author in blue ink. The final printed version has further changes from this draft. Also included is a 3-page typed Introduction for the book with a note in Young's hand "This was not used, I think". Finally with Gavin Young's invitation to the launch of the book on 26th July 1991.

Gritta Weil (1924-2009), a refugee from Germany, worked for *The Observer* from 1945 to 1984, and was a close friend of the travel writer and journalist for the same paper, Gavin Young (1928-2001), who is most remembered for his 1977 book *Return to the Marshes*, based on his life with the Marsh Arabs of Iraq. This was followed by an account of his travels in Mesopotamia in 1980.