

Sotheran's

EST. LONDON 1761



A 260TH ANNIVERSARY CELEBRATION

Sotheran's

A 260th Birthday Celebration



HENRY SOTHERAN LTD
2 Sackville Street
Piccadilly
London W1S 3DP
tel: 020 7439 6151
email: books@sotherans.co.uk
web: sotherans.co.uk

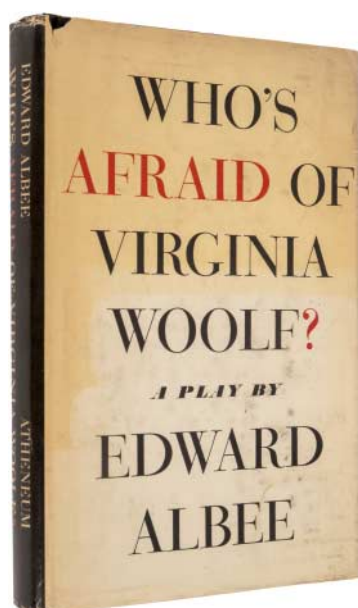


Our staff tend to stay with the company for a long time, but even so, none of us remembers 8th December 1761, the date on which Henry Sotheran started a book and wine dealing business in York that would go on to become one of the most recognisable names in fine books and prints.

Sotheran's has been dealing with private collectors and institutions on a grand scale ever since, and has traded continuously through two world wars, numerous financial crises and the recent pandemic. It hasn't always been easy, but we have reached our 260th year by sticking to our tried and tested formula - providing rare material in beautiful condition to our worldwide community of collectors.

We'd be nothing without our loyal and beloved customers, so we send you our warmest thanks as we mark this special year. We really hope you'll join us in a celebratory toast and enjoy looking through the following 260 books and prints - one for every year of Sotheran's life so far.





1. ALBEE, Edward *Who's Afraid of Virginia Woolf?*
London: Jonathan Cape, 1964. £1,250

8vo. Original black cloth, embossed with author's name to upper board; spine lettered in gilt; mustard yellow endpapers; unclipped printed dust wrapper with a photograph of the author to the lower panel; pp. [xv], 4-242, [ii]; text block and boards essentially fine, with just some very light toning to edges and bumps to corners; dust wrapper toned and shelf-worn, with nicks, scratches, and rubbing to head and foot of spine, and one small chip to top edge at front; a very good copy nonetheless.

First edition, boldly signed by the playwright to the title page.

First staged in 1962, Albee's psychological drama examines the intricacies of marriage, set against a backdrop of growing disillusionment which was occurring in the 60s, both in America and elsewhere. The title itself is a play on some graffiti which Albee saw scrawled on a mirror in a Greenwich Village bar one night in 1954:

"I was in there having a beer one night, and I saw 'Who's Afraid of Virginia Woolf?' scrawled in soap, I suppose, on this mirror. When I started to write the play it cropped up in my mind again. And of course, who's afraid of Virginia Woolf means who's afraid of the big bad wolf . . . who's afraid of living life without false illusions. And it did strike me as being a rather typical, university intellectual joke." (*Paris Review*)

The 1966 film adaptation saw Elizabeth Taylor and Richard Burton in the title roles of Martha and George.

NORWEGIANS IN THE STATES



2. AMUNDSEN, Roald. Large photogravure portrait in sepia. *Chicago, Skandinavien*, [c. 1925]. £798

Printed on stiff, thick paper, measuring 56 x 36 cm; well-preserved.

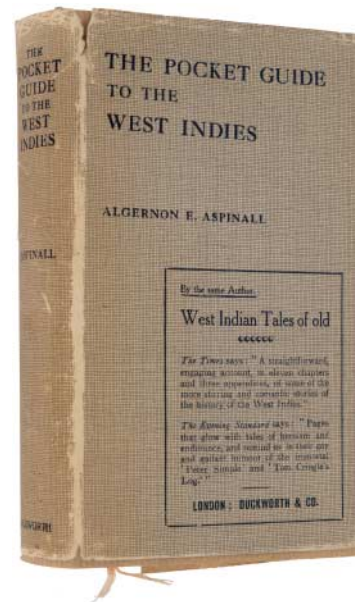
This print must have been issued in connection with the end of the Polar expedition in the ship *Maud*, which had been frozen in the Arctic Sea of the Northeast passage, and finally managed to break free and sail to Seattle in 1921. 'In 1918, with a newly-built polar ship, the *Maud*, Roald Amundsen started on a new expedition which was to drift over the Arctic Ocean and maybe over the North Pole. With him were nine men, including scientific leader H.U. Sverdrup. It took two years for them to sail through the ice-filled Northeast Passage, and one more year stuck in the ice north of the Bering Strait before Amundsen gave up and tried instead to fly over the Arctic Ocean. Meanwhile the *Maud* continued with a reduced crew until 1925 without managing to get into the east-west current. The main result of the *Maud* expedition was the important scientific data which Sverdrup collected and analysed during the entire expedition' (Fram Museum, online). The hull of the ship has been transported back to Norway from Cambridge Bay, Nunavut, where she had been frozen in and sank in 1930.



3. [ARABIAN NIGHTS] LANE, Edward William (translator). Frank BRANGWYN (illustrator). *The Thousand & One Nights; or, Arabian Nights Entertainments*. London; Published by Gibbings & Company. [1890]. £398

Small 8vo.; 6 volumes; publisher's finely-ribbed pale green cloth strikingly blocked in darker green and black to spines and upper covers, to a striking *Arts-and-Crafts* design, with spines lettered in gilt, top edges gilt, others untrimmed; pp. xlvii +302; viii + [iii] + 307; viii + [ii] +256; viii + [ii] + 256; viii + [ii] + 285; [x] + 287; viii + [ii] +270 (including index); with prelim leaves printed in red with Islamic script, decorative half-titles and titles throughout printed in red and black, photogravure or colotype frontispieces in monochrome after paintings by Brangwyn in each volume and a total of 26 plates by Brangwyn printed in half-tones; a very pretty set with mild and uniform toning to spines; internally fresh and crisp throughout, with a calligraphed inscription in ink to the first volume, "Alan Ker Stout, Christmas 1890, from his Godfather J.M.B." and the pretty sepia etched bookplate of the recipient in each volume, to the pastedown.

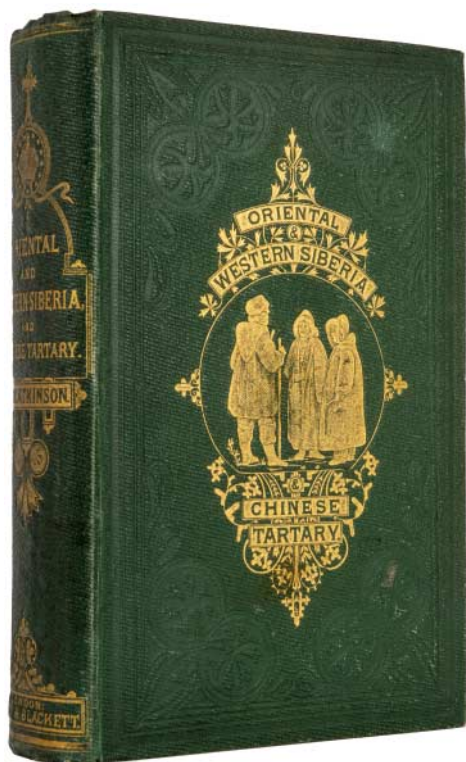
Apparently the first edition thus (based on the inscription) as the edition is undated; 3 sets located on Copac (Oxford; V. & A.; National Trust Libraries) are dated 1896 or 1897, as are additional sets found on OCLC. This is a delightful Victorian set of Arabian Nights tales and includes an 18-page editor's introduction by Joseph Jacobs, appendices, notes and a further introduction on the history of the stories.



4. ASPINALL, Algernon. *The Pocket Guide to the West Indies, British Guiana, British Honduras, the Bermudas, the Spanish Main and the Panama Canal*. London, Duckworth, 1914. £198

Small 8vo. Publisher's cloth, lettered in gilt, with the rarely seen dust-wrappers; pp. vii, 488, [4], xxiv (advertisements); numerous plans, maps, large colour folding maps; two maps re-inserted, name on front fly-leaf; a superb copy of this comprehensive guide.

Revised edition, first published in 1907.



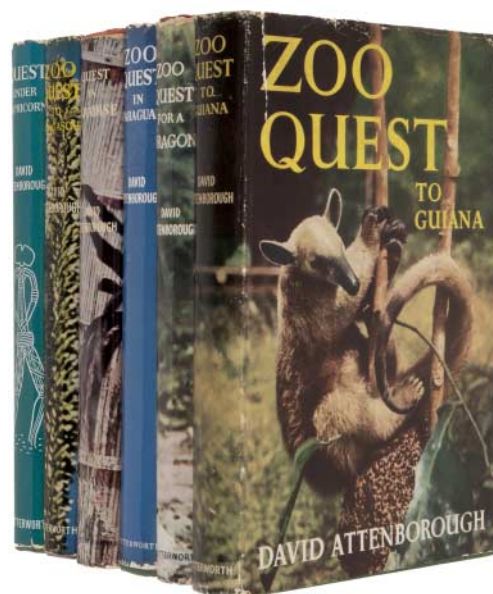
5. ATKINSON, Thomas Witlam. *Oriental and Western Siberia: A Narrative of Seven Years' Explorations and Adventures in Siberia, Mongolia, the Kirghis Steppes, Chinese Tartary, and Part of Central Asia*. London, Hurst and Blackett 1858. £525

8vo. Original publisher's green blind- and gilt-stamped cloth; pp. viii, [4], 611; smaller-format, 2-page publisher's advertisement inserted at the end; chromolithographic frontispiece by E. Walker after Atkinson, printed by Day & Son and finished by hand, 3 chromolithographic plates by Walker and 16 tinted lithographic plates by J. Needham, all after Atkinson and printed by Day & Son and finished by hand, all with tissue guards, folding lithographic map by J. Netherclift Senior, with Atkinson's route added by hand in red, wood-engraved illustrations in the text; very light wear and marking to cloth, inner hinges strengthened, initial spotting due to offsetting from endpapers and frontispiece, plates a little spotted (as usual), otherwise a very good copy with 19th-century bookplate and ownership inscription inside front cover.

First edition. The architect and artist Atkinson (1799-1861) practised as an architect in London and the north of England, before travelling to Hamburg in the early 1840s to enter a competition to design a new church. Although he was unsuccessful in this, Atkinson was inspired by Alexander von Humboldt's account of his travels in Siberia to journey to St Petersburg: 'there, in 1846, he abandoned architecture as a profession for the pursuits of an explorer and topographical artist. Between March and November 1847 he travelled to the Urals, the Kirgiz steppes, and Altai Mountains. He then returned to Moscow and on 18 February 1848 married Lucy Sherrard Finley [...] a governess, with whom he had a son, Alatau Tamchiboulac (b. 4 Nov 1848) [...] Between 1848 and 1853 he travelled extensively in the Russian orient [under the protection of a blank passport, granted by Czar Nicholas I], gathering much geographical and geological information. During this time he produced over 500 watercolours of the landscapes and peoples, some of them 5 or 6 feet square. He wintered in Irkutsk and Barnaul. After his return to Britain, an exhibition of Atkinson's Siberian and Chinese Tartar scenes was held

in 1856 at Colnaghi's Gallery, London. Some of these were lithographed and published in his narratives of his travels: *Oriental and western Siberia* [...] (1858); and *Travels in the regions of the upper and lower Amoor and the Russian acquisitions on the confines of India and China* (1860)' (ODNB).

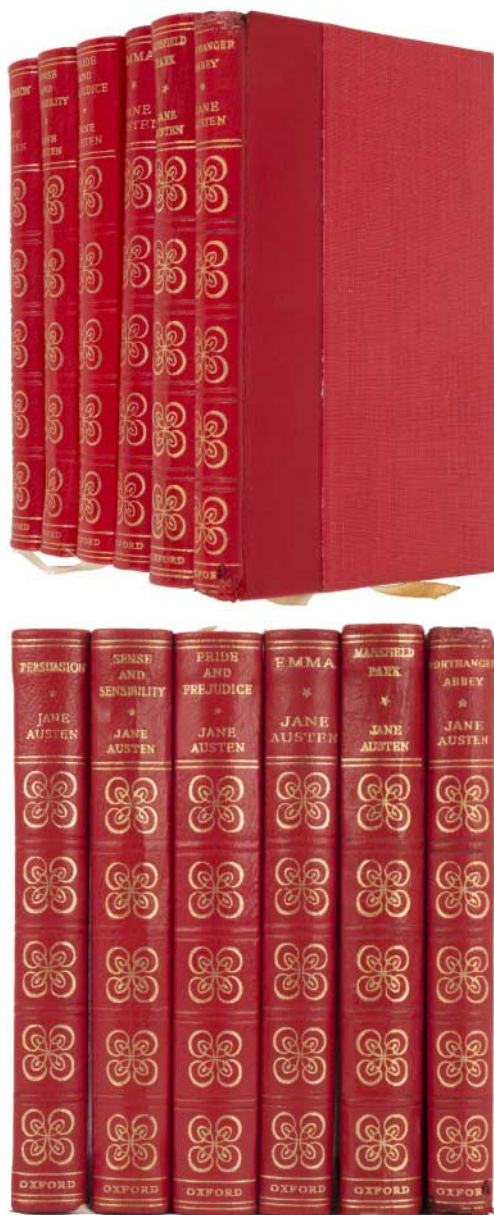
Abbey, Travel, 530; Bibliothèque Impériale Publique de St.-Petersbourg, Catalogue de la section des Russica, A-1055; Cordier, Sinica, 2781; Yakushi (3rd ed.) A293. See .



6. ATTENBOROUGH, David *Zoo Quest* series. Lutterworth Press. 1956-63. £1,800

8vo. 6 vols. Original cloth with wrappers; illustrated throughout with b&w photographic plates; a little chipping to edges of wrappers but overall near fine.

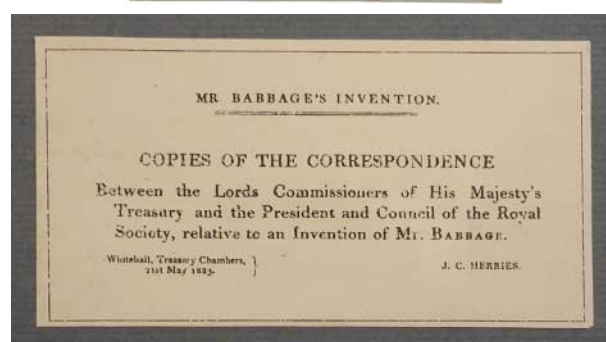
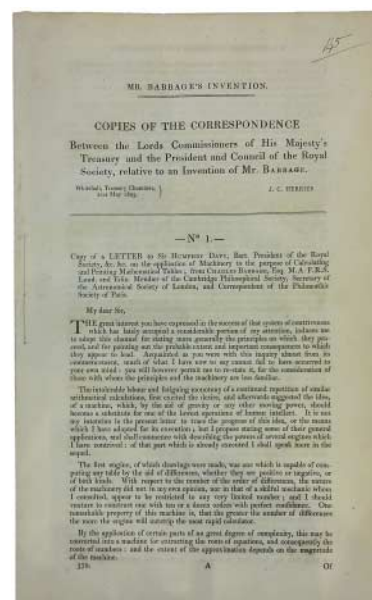
First editions. A scarce complete set of Attenborough's first series of books detailing his expeditions around the world on behalf of the BBC. It was this series that cemented Attenborough's reputation as a naturalist and a communicator; volumes in fine condition are hard to find, and a complete set is rarer still. The set comprises: *Zoo Quest to Guiana*; *Zoo Quest for a Dragon*; *Zoo Quest in Paraguay*; *Quest in Paradise*; *Zoo Quest in Madagascar*; *Quest Under Capricorn*.



7. AUSTEN, Jane Novels London, Oxford University Press, 1955 -1963. £350

6 vols. 16mo. Publisher's red quarter morocco over red cloth, uniform pattern in gilt to spine, top edges gilt; a lovely and bright set, one past owner inscription to ffeop of *Persuasion*, a little wear to the spine edges of *Northanger Abbey*.

A collection of Austen's novels, including *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Northanger Abbey*, *Mansfield Park* and *Persuasion* each produced as part of the World's Classic series. Seldom found collected together.



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

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

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

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

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



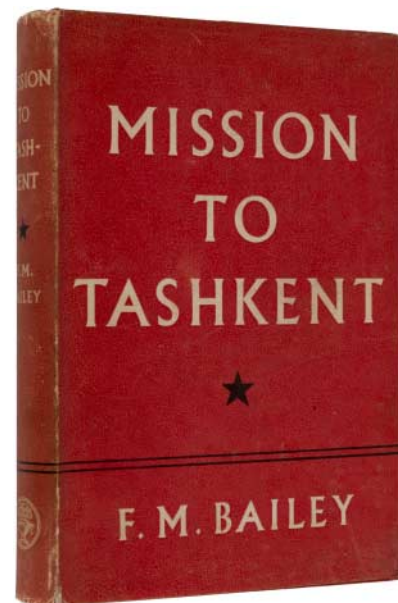
9. BAIKIE, William Balfour. Narrative of an Exploring Voyage up the Rivers Kwo'ra and Bi'nue (Commonly known as the Niger and Tsádda) in 1854. London, Murray, 1856. £798

8vo. Contemporary full calf, spine with raised bands, richly ornamented in gilt, gilt-stamped black morocco lettering-piece, marbled endpapers and edges; pp. [iii]-xvi, 456, frontispiece, folding plan of the ship, folding map, vignette on title; minor rubbing to binding, a very good, clean and fresh copy.

First edition. Baikie was surgeon and naturalist of the government-sponsored Niger expedition of 1854. One of the main objectives, which they failed to accomplish, was to make contact with Heinrich Barth, who had reached the upper Niger from the Sahara. After the death of the leader of the expedition, Baikie took command of the exploring vessel. The steamship *Pleiad* made the first successful voyage up the Niger and its main tributary, the Benue, travelling over two hundred and fifty miles of previously uncharted water. 'On October 20 they reached the confluence again. Baikie had the satisfaction of knowing that he had reached a point several hundred miles higher than that previously attained. . . [the book's] conclusion contains proposals for exploitation of his success. . . The brightest page which Baikie wrote was relegated to an appendix. This was his demonstration of the prophylactic value of quinine by the fact that not one of the Europeans on board the *Pleiad* died of fever'. (Lloyd, *The Search for the Niger*).

National Maritime Museum I, 232 (erroneous collation).

THE SEARCH FOR YOURSELF - BY THE CHEKA

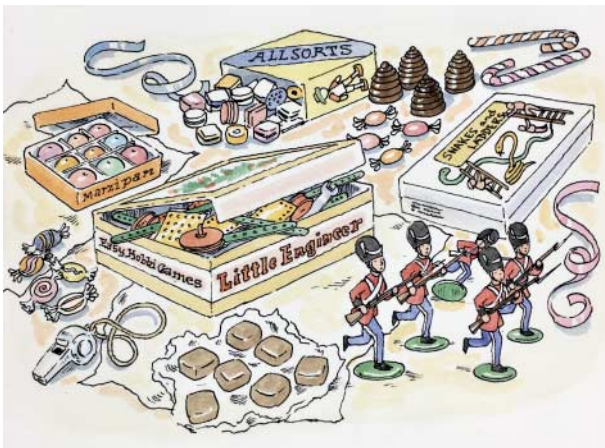


10. BAILEY, Frederick Marshman. Mission to Tashkent. London, Jonathan Cape, [1946]. £325

8vo. Original cloth, lettered in gilt (front cover in Russian), original dust-wrapper (price-clipped); pp. 312, frontispiece after a spectacular photograph of Pasu Glacier, plates after photographs, folding map in two colours; very light rubbing to edges and hinges of wrappers, otherwise a very good copy.

First edition. Bailey (1882-1967) was a British intelligence officer in the Indian Army, and accompanied Francis Younghusband for the 1905 Invasion of Tibet. This is 'an account of a mission he led to Tashkent in Russian Turkestan in 1918, during the "intervention" period, to support the elements in Russia who were prepared to continue the war against central powers. He was arrested, escaped, and was enlisted in the Soviet counter-espionage department [*it was the Cheka, of all organizations - cataloguer*] to go on a mission to Bokhara. Here he actually received orders to search for himself. Eventually he escaped to north Persia after a skirmish with the Soviet guards on the frontier' (blurb inside front flap of wrappers). This narrative was re-published by Peter Hopkirk in 1999 for the Folio Society to make one of the last, and important episodes of the Great Game more accessible.

AN ARTIST IN AFRICA



11. BAILEY, Peter (artist) [Dylan THOMAS]. An original watercolour illustration for *A Child's Christmas in Wales*, "Hardboileds, toffee, fudge, and allsorts, crunchies, cracknels, humbugs, glaciers, marzipan, and butterwelsh for the Welsh". [2014]. £298

A delightful original watercolour painting by Peter Bailey depicting a selection of Christmas toys and sweets, image size 22 x 15cm, on Bockingford archival watercolour paper, presented in an ivory acid-free mount, depicting a scene from Dylan Thomas's Christmas classic, reproduced on page 37 of the book; in fine condition.

Sold with a copy of the published book.

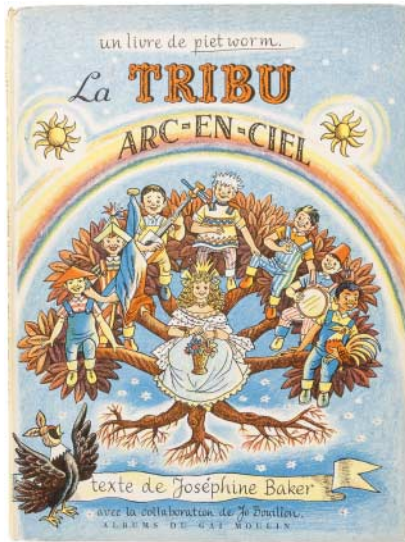


12. BAINES, Thomas. *Explorations in South-West Africa. Being An Account of a Journey in the Years 1861 and 1862 from Walvisch Bay, on the Western Coast, To Lake Ngami and the Victoria Falls*, Longman, Green, Longman, Roberts & Green, 1864. £1,750

8vo. Original green cloth, spine lettered in gilt, ornamented all-over in blind; pp. vi, [2, errata leaf], [vii]-xiv, 535 [recte 603]; 3 folding maps, with hand-colouring, colour-lithographic frontispiece and numerous wood-engravings on plates and in the text; cloth a little rubbed, a few gatherings a bit shaky (hinges strengthened now), internally very clean and fresh; bookplate Henry B. Marshall of Rachan inside front cover.

First edition. A classic and beautifully illustrated account of African travel. Baines travelled from Walvisch Bay on the west coast to the Victoria Falls of the Zambesi River, accompanied by J. Chapman, an old friend of the author who had many years of experience of travelling in Africa. The journey was indeed arduous and was blighted by famine, illness and loss of some of the attendants. The author was an artist and African explorer, who had accompanied Livingstone part of the way on his Zambesi expedition in 1858 as the expedition's official artist. On the Chapman/Baines expedition 'he made a complete route survey, having been taught how to use surveying and astronomical instruments by Sir Thomas Maclear, astronomer royal at the Cape. He also collected scientific information and botanical specimens - the latter now at the Royal Botanic Gardens, Kew - and made many sketches and paintings, which were published as coloured lithographs in 1862' (ODNB).

Mendelssohn p. 112.



13. BAKER, Josephine and Jo BOUILLON (authors). Piet WORM (illustrator). *La Tribu Arc-En-Ciel*. Amsterdam; Mulder & Zoon N.V.; Paris, Opera Mundi. 1957. £798

4to. Original linen-textured pictorial boards illustrated to both covers, pictorial pastedowns; pp. [60]; joyfully illustrated throughout on every page in vibrant colours including several double-page spreads, with accompanying text in calligraphic font; a very clean and attractive copy with small splits to joints at head of spine, a couple of tiny nicks to tail, and very light wear to edges and corners; internally clean throughout with a little mild toning to stock.

First edition, extravagantly signed to front blank in blue ink by Josephine Baker: "A Mlle. [], Souvenir de Josephine Baker, et les petits, 1958". Written in collaboration with her fourth husband, Jo Bouillon, and featuring her "rainbow" children of all races.

Freda Josephine MacDonald (1906-1975) was born in St. Louis, Missouri, to Carrie Macdonald and, apparently, the vaudeville drummer Eddie Carson, although the identity of her father has long been in dispute. Her mother was the adopted daughter of a couple in Little Rock, Arkansas, who were former slaves of Black African and Native American descent. Josephine Baker, as she later became (taking the surname of the second of her four husbands) is internationally known as a former dancer, entertainer, human rights activist, and French resistance agent who was the first person of colour to become a world famous entertainer. Her celebrity developed in her adoptive country, France, where she famously headlined at the Folies Bergère and where her brave work for the French Resistance in World War II was acknowledged with the award of the highest French order of merit, the National Order of the Legion of Honour.

In the early 1950s, to further her belief in equality and her desire for interracial harmony, she nurtured a worthy dream to create a utopian multiracial family (prefiguring the activities of Mia Farrow, Madonna, and Angelina Jolie) and to this end adopted, over a period of years, a total of 12 disadvantaged children from different countries ranging from Finland to Venezuela. She and her fourth husband, Jo Bouillon, installed their "Rainbow Tribe" in a 15th century chateau in the South of France called "Les Milandes" which the couple developed into an entertainment park, charging for public admission to hear the children sing and perform. This project, which proved to be ill-fated, forms the background for this children's book.



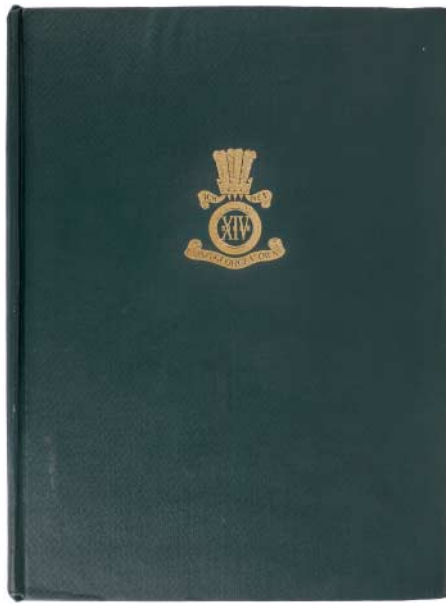
14. [BALLET] SOAMES, Sally (photographer). Rudolf Nureyev [silver gelatin print]. 1978. £450

A large, and dramatic, silver gelatin photograph by Sally Soames, image size 41 x 61cm, sometime pasted on old board with the remains of the Sunday Times label to bottom margin and presented in an ivory-coloured acid-free mount; in very fresh condition with a couple of minor indentations.

An iconic three-quarter length photographic portrait of the Russian ballet dancer Rudolf Nureyev (1938-1993), also held in the collection of the Victoria & Albert museum.

Sally Soames (1937-2019) was, in her day, one of very few female newspaper photographers working in Fleet Street and this is one of her best-known pieces of work. Unusually she worked for both the *Observer* and *The Sunday Times*. Her fearlessness in war zones earned her much respect, as did her empathy with the suffering, born out of some traumatic engagements. Working exclusively in black and white, with little respect for the medium of colour photography which she considered 'vulgar', she liked to engage with her sitter on a personal basis before beginning her work. When capturing Nureyev it is said that she disarmed her notoriously prickly sitter with a tale of how she had broken her toe earlier in the day. Examples of her work are held by public and private collections worldwide including the National Portrait Gallery which houses 17 of her photographs.

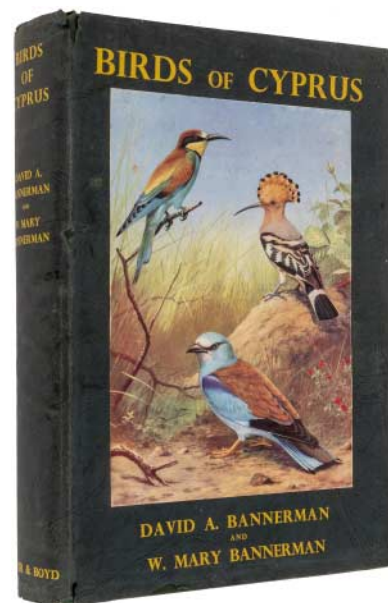
Sold with the "Guardian News" exhibition catalogue of Sally Soames' work (2010).



15. BAMFORD, Lieutenant-Colonel P. G. 1st King George Own Battalion. The Sikh Regiment 1846-1946 ... with a Foreword by Lieutenant-General Sir Frank Messervy ... under whom the battalion served in the Burma Campaign of 1944 and 1945. *Aldershot, Gale and Folden Limited*, 1948. £698

Small 4to. Original green cloth lettered in gilt, the battalions signet in gilt on front cover; pp. [xvi], 174, colour-printing on title, frontispiece-portrait, colour plates after watercolours and plates after photographs, sketch maps; cloth with light bubbling, minimally toned at beginning and end; a very good and clean copy of a rarity.

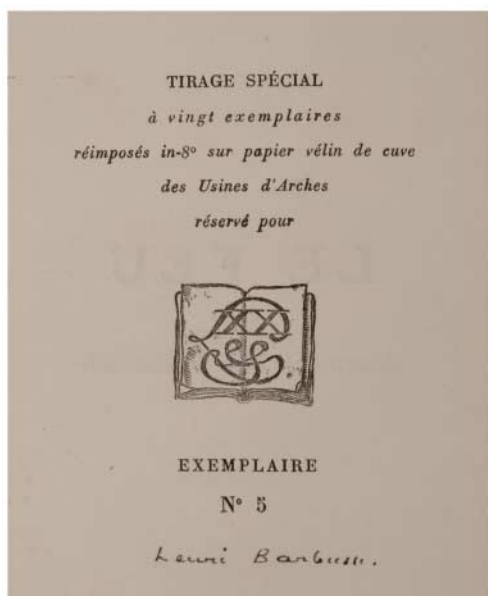
First edition. Most of this beautifully produced volume deals with the 20th century, Gallipoli, Mesopotamia, Burma and Malaysia.



16. BANNERMAN, David A. and W. Mary. *Birds of Cyprus*. *Oliver and Boyd*. 1958. £150

Royal 8vo. Original dark green cloth, dust-jacket with mounted colour plate on front panel; 16 fine colour plates by D.M. Reid-Henry and Roland Green, 15 half-tone plates, numerous text illustrations, folding coloured map; wrapper a little chipped to edges, very slight foxing to front endpapers, very good.

First edition. A beautifully produced book, illustrated by one of the best twentieth century bird illustrators.



17. BARBUSSE, Henri. *Le Feu*. Paris: Ernest Flammarion, Tirage Spécial pour "Les XX", [1916.] £2,750

8vo., with both original wrappers and the special "XX" issue marbled wrappers boxed in the original slipcase; pp. [viii], 378, [vi]; fine.

First edition, number 5 of just XX special copies printed on papier vélin de cuve des Usine d'Arches in large paper format and signed by Barbusse for the bibliophiles of Les XX.

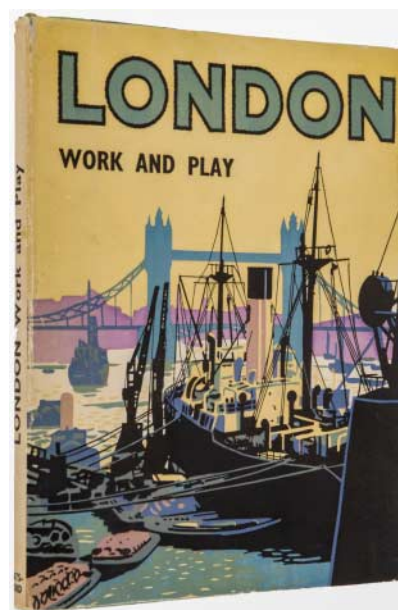
Barbusse was a French novelist and a member of the French Communist Party. At the relatively late age of 41 he enlisted in the French Army, and was posted on the Western Front during World War I. He was to serve for 17 months, before being moved into a clerical position due to pulmonary damage, exhaustion and dysentery.

Le Feu (Under Fire) was his fifth book, and was based upon his harrowing experiences in the trenches, an ordeal which later led to him becoming a pacifist, his writing later showing a greater and greater hatred of militarism, of which he became a staunch opponent. Much of it was written while he was a serving soldier,

and he claimed to have taken notes while in the trenches. The book was highly criticised at the time for its harsh naturalism, realistic descriptions of death and squalid trench conditions, but won the Prix Goncourt, the highest and most prestigious of French Literary awards, in 1916. The title shares its name with its best-known chapter, which expounds in gritty and brutal realism an assault from the allied trench across no-man's land.

After being injured and reassigned from the front, the book was finalised and published while he was working at the War Office in 1916. With much of the 'war book boom' taking place only in the 1920s, Barbusse is sometimes credited as being one of the World War I novels to be published. As such, it is a remarkable piece of historical literature, and later exerted a powerful influence on a number of poets and writers, including Siegfried Sassoon and Edmund Blunden along with many other post-war authors whose trench memoirs and war-based works of fiction were fuelled by a similar spirit of anger about the appalling nature of the conflict, and disillusion with its consequences. It was translated into English in 1917.

Les XX was founded in 1897 to encourage the production of fine editions of works specially chosen to offer "an appeal of curiosity, novelty, originality, and intellectual value". Entirely unconcerned with commercial considerations, they published only a single copy for each member. As such, this is a genuinely rare edition of this work.



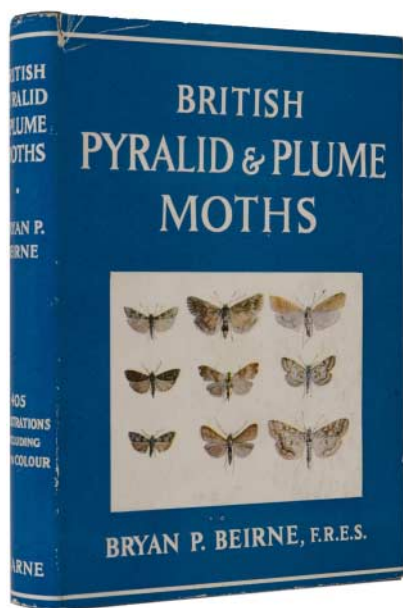
18. BATSFORD, Harry *London Work and Play*. London: B. T. Batsford, 1950. £75

4to., green cloth-backed publisher's boards lettered in black, with title and author in black to spine; charming unclipped jacket (7s. 6d. Net); [pp.72]; with introduction, and 84 black-and-white photographs; near-fine, the boards with a few odd spots and lightly bumped to extremities; the jacket exceptionally fine, just some very light spotting, a discrete internal tape repair to head of spine, and a couple of barely noticeable splits along the spine.

First edition.

The ideal souvenir book of London, with photographs selected by Batsford. Includes images of Wimbledon Tennis, The Changing of the Guard, Pavement Artists and Chelsea Flower Show, amongst many others.

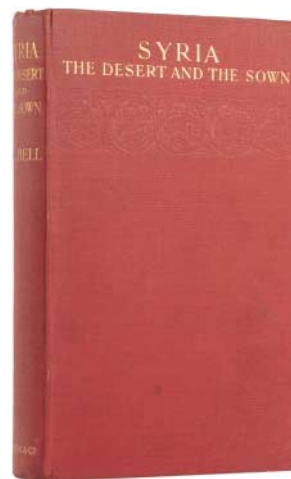
A lovely copy.



19. BEIRNE, Bryan P. *British Pyralid and Plume Moths*. Frederick Warne & Co. 1954 £150

8vo. Publisher's blue gilt cloth, gilt spine, rounded corners, illustrated endpapers, with dustwrapper; pp. 208, 405 figures including 216 in colour; a little chipping to top of price-clipped dustwrapper, otherwise near fine.

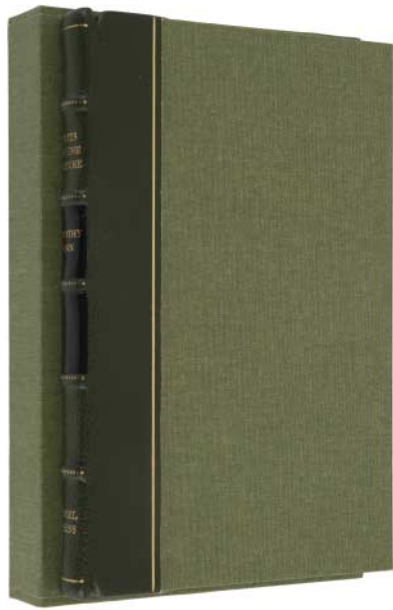
Second edition, preferred to the first for its improved illustrations. "There had been no illustrated account of the moths since the nineteenth century...it is now scarce...still the only accessible guide to the British Plume Moths" (Peter Marren, *The Observer's Book of Wayside and Woodland*, 2003).



20. BELL, Gertrude Lowthian. *Syria. The Desert and the Sown*. New York, Dutton, 1907. £698

8vo. Original cloth, spine and front cover lettered in gilt, front cover ornamented in blind; pp.xvi, 347, colour-printed frontispiece after a watercolour by John Singer Sargent (who knew Gertrude Bell very well and painted a famous portrait of her), numerous illustrations after photos in the text, large folding map; lower cover with a few minor restorations, cloth only a little darkened in places, the initial 35 pages with light indenture to fore-edge, otherwise a very good copy.

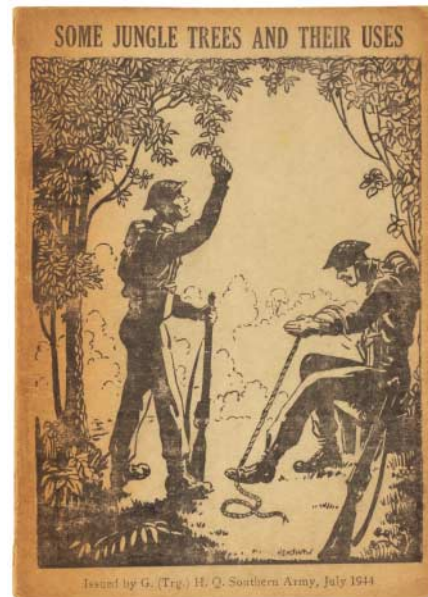
Scarce first edition, the US issue of Gertrude Bell's first travel book published under her name, after her anonymous Persian sketches *Safar Nameh* (1894). 'After meeting the archaeologist Sir William Ramsay, she agreed to revisit the area to make further investigations, in the meantime publishing her preliminary findings in the *Revue Archéologique* (1906, 1907). Her account of the Syrian portion of her journey, *The Desert and the Sown* (1907), became a classic of pre-First World War travel literature. Politically, it described the heavy Ottoman presence in the Arab towns and cities (the 'sown' areas) but practical absence from the desert areas where the Bedouin tribes were the effective rulers; personally, it revealed her perception of travel in the Middle East as an escape from the restrictions of Western domestic life' (ODNB). Gertrude Bell travelled from Jerusalem inland, and then to the North through Lebanon, where she visited Druze communities and leaders, towards Damascus, Homs, Aleppo to Iskenderun. She observes the immense poverty and emigration of the population of Lebanon and Syria to America.



21. **BENN, Timothy.** *Flies of the Future. The Trout Fly Patterns of Dr J.C. Mottram.* Haslemere: Creel Press. 2020. £595

8vo. Original green morocco-backed cloth boards, gilt border to sides, spine with gilt raised bands and lettering, in matching slipcase; pp. III, illustrated in colour throughout, with Mottram fly tied by John Smith mounted in recess to front pastedown; new.

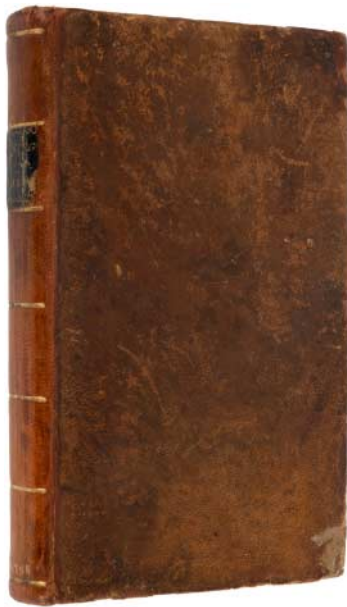
No. 24 of limited edition of 30, this one of 15 copies of Collector's edition, with facsimile signature of the author and signature of his wife Christina to title page. This fascinating survey of the work of the visionary tie-flyer J.C. Mottram was the last work, published posthumously, of Tim Benn, publisher, angler, founder of the Creel Press and longtime friend of Sotheran's. It is a typically lavish and stylish production, while the text has the authority and enthusiasm that distinguished its writer. He argues that Mottram (1879-1945) was a man so far ahead of his time that he was not sufficiently understood by his peers, and that his flies, which at the time seemed wild and eccentric, prophesied the development of fly fishing. The book contains detailed illustrations and descriptions of each of his flies.



22. **[BERESFORD-PEIRSE, Sir Noel Monson de la Poer, preface and editor].** *Some Jungle Trees and their Use* [cover title]. Bangalore, *The Daily Post for H. Q. Southern Army*, July 1944. £325

Small 8vo. Original illustrated card wrappers; pp. [ii], 25, 32 plates (12 in colour), a few illustrations in text, wrappers and text a little toned, otherwise a very good copy of a rare and beautiful survival.

First edition of an extremely rare guide for the use of the tropical trees of Southeast Asia for British troops lost or cut off in the jungles. Just to give one example, the use of the iron wood tree is described as follows. 'The kernels of the fruit, when strung on slivers of bamboo, make very good candles ... The wood being hard is ideal for the making of sharpeners for dahs. Owing to its durability, it can be usefully employed in making sleepers for jeep tracks across marshy grounds' (p. 7).



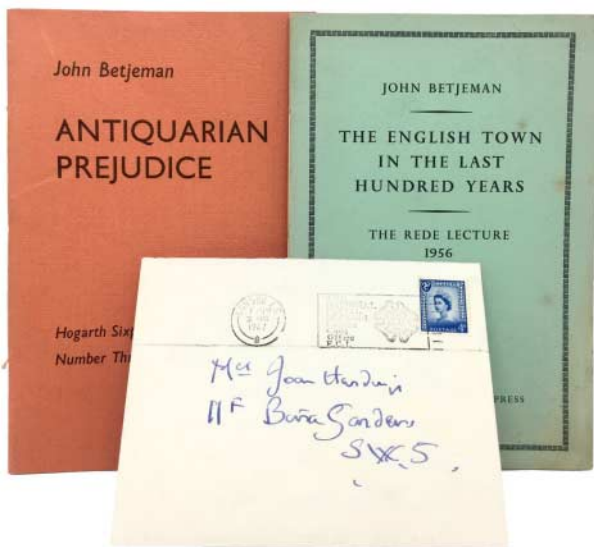
23. **BERQUIN, Arnaud, illus. BEWICK** *The Looking-Glass for the Mind* London, Printed for J Crowder, 1798. £198

8vo. ;pp.viii, 271; a sound copy with some scuffing and abrasions to the covers, but clear text, bright woodcuts and only occasional foxing, ink inscription to ffeep reading 'Milo Croughton, 1800', tear to blank rear endpaper.

The book is a collection of tales for children, sometimes innocuous and at other times far more sinister. Berquin was quite adamant that his tales not be lurid or fantastical, and so these stories are played out by children pursuing the kinds of things that Bequin assumed children got up to. The cautionary nature of the tales becomes apparent very quickly, when poor Nancy forgets to feed her canary and her father straps the body of the unfortunate bird to her ceiling as a punishment.

Originally *L'Ami des Enfants*, this book became the Looking-Glass for the Mind when it was translated into English (and rather viciously bowdlerised) by Mary Stockdale, who would publish it through her father, John Stockdale.

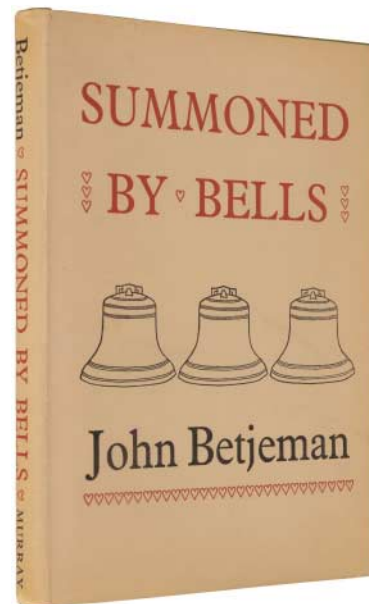
WITH AUTOGRAPH LETTER SIGNED AND 2 CLIPPED SIGNATURES



24. **BETJEMAN, John (author).** *Antiquarian Prejudice [and] The English Town in the Last Hundred Years.* London; Cambridge University Press [and] The Hogarth Press. 1939 and 1956. £298

8vo., 2 vols.; original burnt orange and eggshell blue printed wrappers, stitched at spine, pp. [iv], 5-30; [ii] + 27 + [i]; both attractive sound and uninscribed examples with a little light marking to covers.

First editions. *Antiquarian Prejudice* is Hogarth Sixpenny Pamphlet No. 3. *The English Town* is a Rede Lecture delivered by Betjeman at Cambridge University. Both booklets sold together with a rather perfuntory 1-page autograph letter signed by Betjeman on headed notepaper (43, Cloth Fair, London, EC1) complete with the original stamped envelope addressed, in Betjeman's hand, to Mrs. Joan Harding, explaining that he is away from home a lot and inviting her to leave books on the stairs for signing. He alternatively suggests that she stick in examples of his autograph, and includes a pair on a small piece of paper, each dated 1967, which are both present.

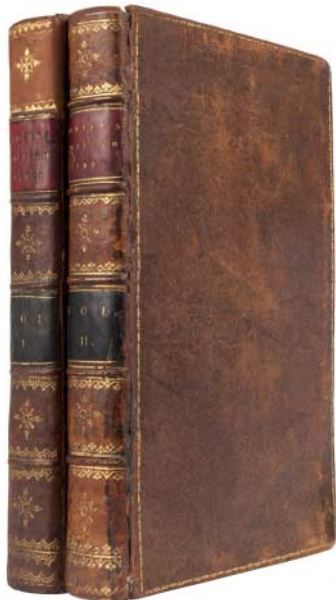
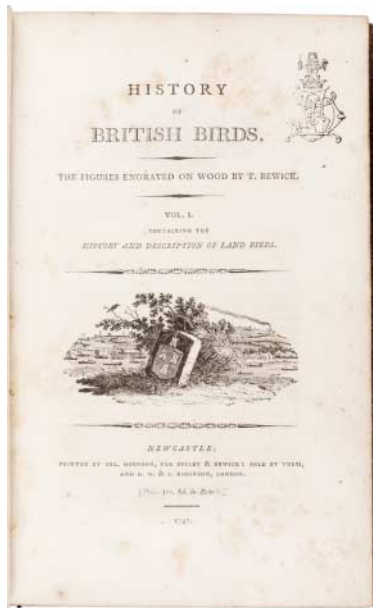


25. **BETJEMAN, John.** *Summoned by Bells.* London: John Murray, 1960. £150

8vo, original green cloth boards, blocked in blind with decorative bell motif; lettered and ruled in gilt to spine; matching printed endpapers with bell design; in tan dust-jacket printed in black and red; illustrated with chapter headers by Michael Tree; pp. [viii], III, [i]; a near-fine copy, in jacket which is lightly toned to edges and spine, with one or two minor abrasions.

First edition.

A collection of poems which describe autobiographically Betjeman's early memories, and the agonies and delights of growing up, from his childhood home in Hampstead through to his experiences while a student at Magdalen College, Oxford.

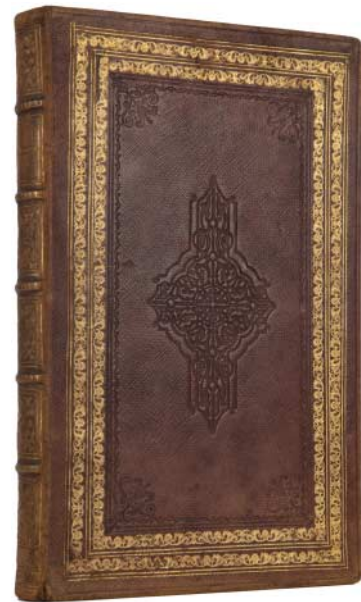


26. **BEWICK, Thomas.** *History of British Birds.* Newcastle: Printed by Sol. Hodgson for Beilby & Bewick, 1797-1804. £1,200

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

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

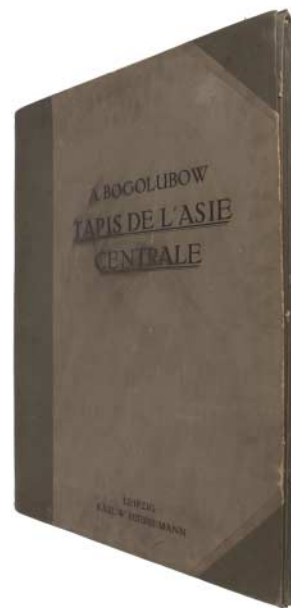
Roscoe 14 and 17.



27. **BIBLE** New Testament *Francis Orr & Sons*, [1856]. £225

8vo. Brown fine grained morocco, double bordered in gold to upper and lower covers, with additional religious motifs in blind, spine decorated with floral panels and title in gilt, all edges gilt; a little fading to the spine, with some occasional light foxing to outer gatherings, some general edge wear, overall a handsome copy in an attractive period binding.

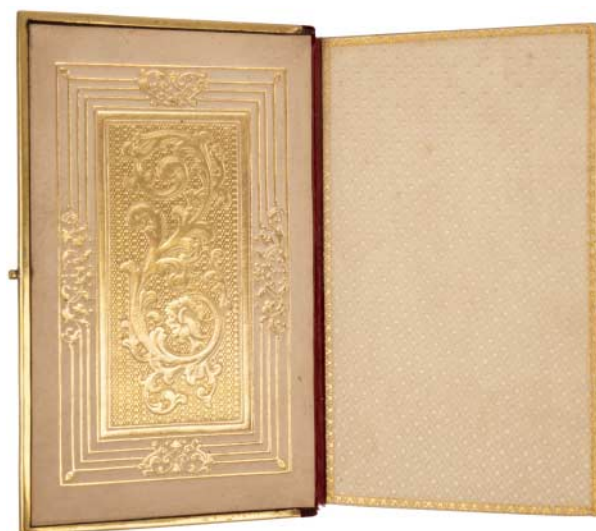
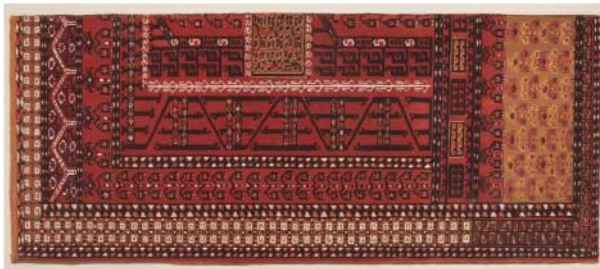
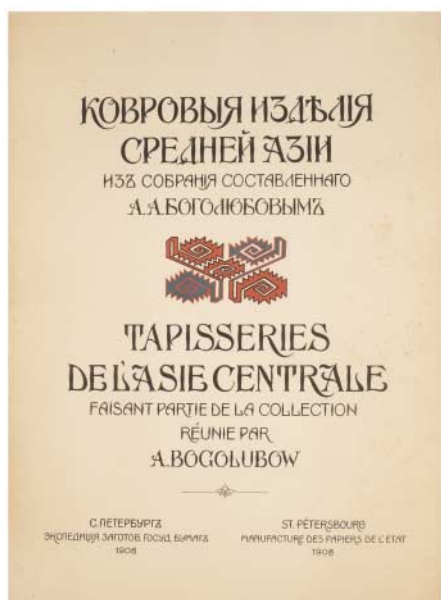
A translation of the New Testament produced in Glasgow around 1856, alongside the psalms of David (noted as being the Scotch version).





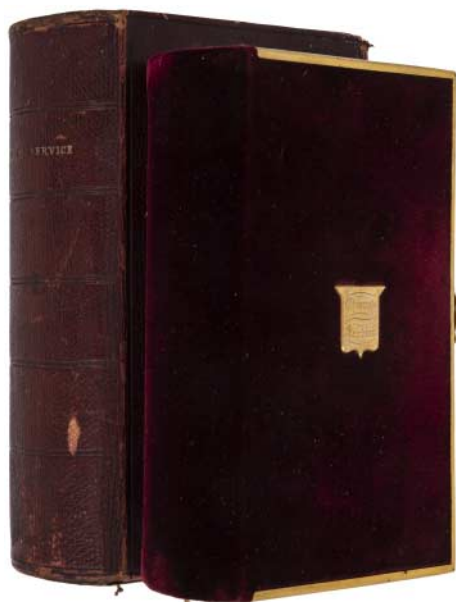
boards, title in German and Karl Hiersemann as distributor on front cover; pp. xxii (French text), xxii, [4] (Russian text), text in large folio, title-page in Russian with chromolithographic vignette, 2 double-page chromolithographic maps by F. Mikhaylov. 43 plates (36 in splendid chromolithography); portfolio with a little smudging to lettering and a few minor repairs, title-page a little spotted and with minor marginal crinkles; otherwise in very good condition.

First edition. This is an imposing publication on rugs and carpets produced in nowadays Turkmenistan, Uzbekistan and Kazakhstan, collected by the governor of the Transcaspian province of the Russian Empire. Bugoliubov became a real connoisseur of the artefacts and their background based on different ethnic groups, traditions, living conditions and social structures. The maps cover the area from the middle of the east coast of the Caspian Sea down to north eastern Persia and Afghanistan, including Lake Aral. They are probably among the best ethnographic maps covering the region ever to be published, before Soviet interference in the mix of ethnic groups.



28. **BOGOLIUBOV, Andrei Andreevich.** Kovrovyya izdeliia Srednei Azii iz sobraniia sostavlenno A. A. Bogoliubovim. Tapisseries de 'Asie Centrale faisant partie de la collection réunie par A. Bobgolubov. *Saint Petersburg, Ekspeditsiia zagotov. bumag, 1908.* £2,995

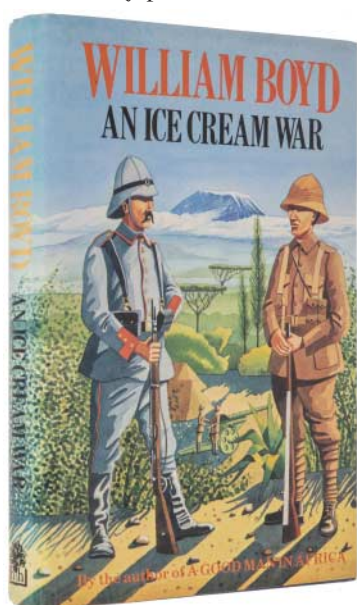
Imperial folio (69 x 51 cm). Loose plates and gatherings of text in the original portfolio of half-cloth over printed



29. [BOOK OF COMMON PRAYER]. The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the United Church of England and Ireland. [With:] Proper Lessons to be read at Morning and Evening Prayer...[and:] A New Version of the Psalms of David. London: Printed by G. E. Eyre & Spottiswoode, 1850. £650

32mo., contemporary maroon velvet, with brass edges to boards, 'Church services' brass shield to upper; matching brass clasp; all edges gilt; cream calf doublure paste-downs, elaborately blocked with gilt design; flyleaves of textured silk with gilt roll border; two silk ribbon markers; housed in a custom-made drop-front box, spine lettered in gilt with brass clasp, lined with the same textured silk as the endpapers; some scattered foxing, heavier to one or two pages; the case rubbed, with small splits to one side of clasp; the mechanism still functioning well; some dark marks to silken lining of case. *Provenance: contemporary ownership inscription to the ffep reads "Harriette McNab from her sincere friend Eliza Taylor January 22nd 1851".*

A charming, and luxurious pocket edition of church service texts, beautifully preserved in the case.



30. BOYD, William. An Ice Cream War. London: Hamish Hamilton, 1982. £100

8vo., original navy cloth lettered in gilt to spine; with the original unclipped (£7.95), pictorial jacket illustrated by Paul Webb, with black-and-white photograph of the author by Jerry Bauer; pp. [xiv], 3-370 [ii]. Light compression to spine ends; a couple of small spots to outer edge, else fine in near-fine jacket which is sunned to spine; marginal creasing to edges.

First edition, inscribed by the author to the title page "with best wishes William Boyd".

Boyd's third book, nominated for the Booker Prize in the year of publication, set in East Africa where WWI continued for a short while after Armistice.

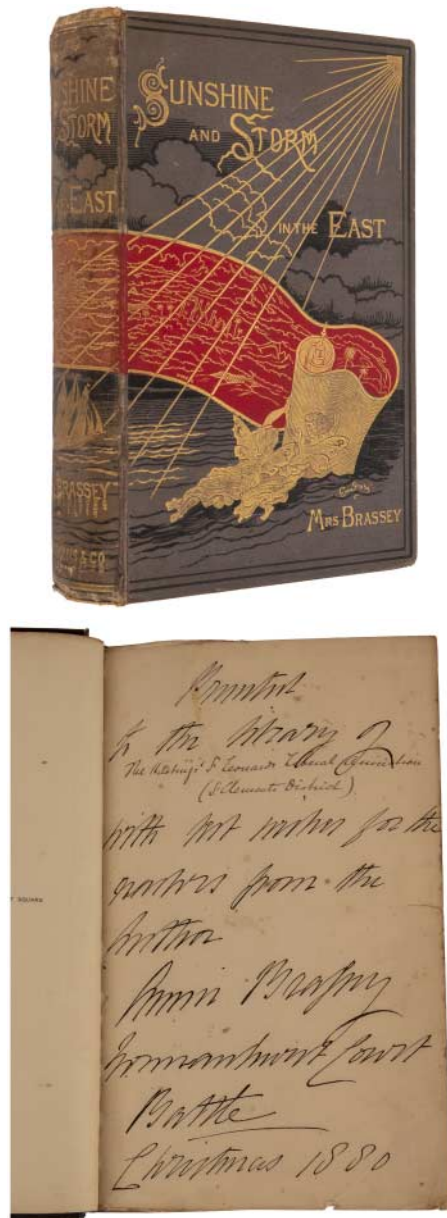
As one reviewer wrote rather scathingly, the "bleak comic vision suggests the early Evelyn Waugh, and *An Ice-Cream War* is a good enough novel, for all its flaws, to persuade me that Mr. Boyd, who was born in 1952, may someday write a great one."



31. BRANSOM, Paul (artist) Original watercolour of puppy startled by hen and her chicks. No imprint or date. £498

Original watercolour painting by Paul Bransom featuring a young barking puppy startled by a fearsome hen guarding her chicks, signed in full by the artist, image size 13 x 13cm, deeply double-mounted in grey and ivory mounts and presented in a matt black and gilt wooden frame; frame 31 x 31cm; in very nice condition with just a little insignificant wrinkling of paper to the righthand margin.

Paul Bransom (1885-1979) was an American animal artist, widely published book illustrator and cartoonist who is probably best known for being the first illustrator, in 1913, of Kenneth Grahame's classic of English literature, *The Wind in the Willows*.



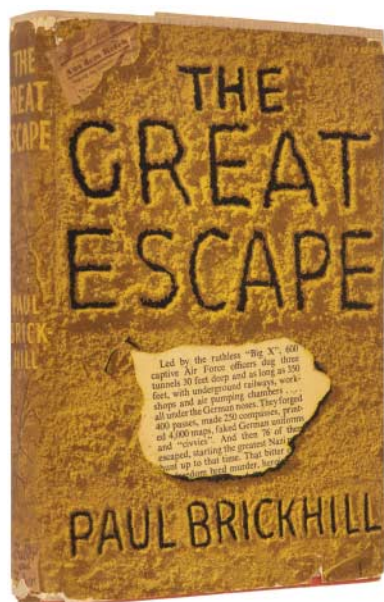
32. BRASSEY, Annie, Lady. *Sunshine And Storm In The East, or Cruises to Cyprus and Constantinople*. London, Longmans, Green & Co., 1880. £498

8vo. Original pictorial cloth in red, brown and gold, designed and signed in the plate by Gustave Doré, bound by Simson and Renshaw; pp. xx, [2], 448, wood-engraved vignette on title, with wood-engraved frontispiece, eight wood-engraved plates (all with tissue guards) and over 100 wood-engravings in the text, colour-printed folding maps at either end of the volume; binding a little rubbed and with expert restorations, a little spotted throughout, one map with repair; a **presentation copy**, boldly inscribed and dated by the author in 1880 on initial blank.

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

'Mrs. Brassey has presented us with her magnificent work, called, *Sunshine and Storm in the East*. Mrs. Brassey has, to - use the reviewer's phrase, already "made her mark" in literature; at all events, her *Voyage in the Sunbeam*, has been read by thousands of people, and has received the kindly notice of most of the critics of the Press, ourselves included. But it would seem that Mrs. Brassey has been moved to rival, if not to surpass, her first success. In what measure she has realised this purpose, we hope to show.

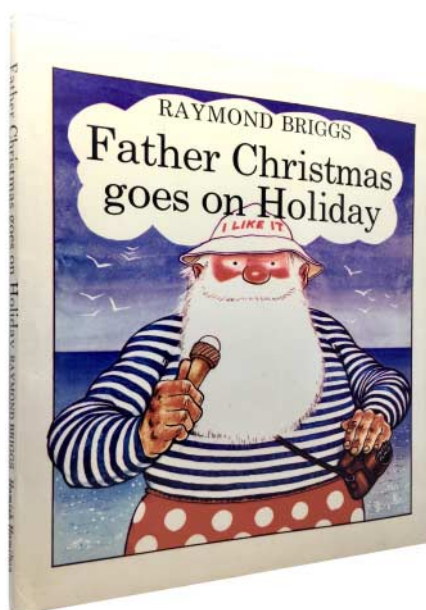
It is impossible, in the first place, to be silent regarding the extraordinary merits of the binding, - of the pictorial design, that is [...] signed by the hand of no less eminent an artist than M. Gustave Doré. Upon a warm, grey background of sea and sky, picked out with black cloud and wave-lines and gold sun-rays, we have a superb scarlet scroll, which is being unrolled at both ends by two groups of fairy-like beings in gossamer attire, who seem partly to float upon the surface of the ocean, partly to hover above it. On the back of the book, in the foreground, is a small vessel, heeling over under the stress of the gale. What does all this mean? Mrs. Brassey, in her preface, is so obliging as to inform us. The nymphs of Ocean, we are told, flattered by the attention already shown them by the *Sunbeam*, in her voyage round the world, are unfolding before the vessel's path a long scroll, on which are depicted all the kingdoms of the earth, and the glory of them, hoping thereby to induce Mrs. Brassey to continue her triumphal career. It is surely an encouraging sign to see Art applied to such worthy ends as this. We may now look forward to deriving a twofold enjoyment from our libraries. If, for any cause, the interior of a book fails to please us, we have but to close it, and straightaway our eyes will be captivated by the charms of the outside. Our book-shelves must now be arranged upon a new plan, enabling us to see the whole of the bindings of the volumes at once, instead of only the backs, as heretofore. Or perhaps the covers can be so contrived as to come off, and then, by framing them and hanging them on the walls, we shall be decorating our rooms with one hand, so to say, while we instruct our minds with the other. Ultimately, books may come to be bought and sold on the strength of their exteriors only, and literature will assume the position of a vehicle for the dissemination of bindings. But, in short, there is no telling where this novel idea of Mrs. Brassey and of M. Gustave Doré may land us. Meanwhile, they deserve all the credit they are likely to receive for their initiation of so suggestive a reform' eulogized the book reviewer of the *Spectator* (January 3, 1880, p. 27f.) - and on he went about the merits of the text, illustrations and maps for several long sentences.



33. **BRICKHILL, Paul.** *The Great Escape ... with Drawings by Ley Kenyon.* London, Faber, [March, 1951]. £298

8vo. Original cloth with the rarely seen illustrated dustwrappers, designed by Ley Kenyon, not price-clipped; pp. 263, illustrations in the text after Ley Kenyon, plates after photographs; cloth a little darkened in places, apart from light wear and one tear to margins of wrappers, lower panel of wrapper a little spotted, name on front fly-leaf, and minor initial spots initially, a very good copy copy.

First edition, first printing. The most iconic WWII escape story, a run-away success for the author and publisher. Ley Kenyon was a professional artist between the wars. He was captured by the Germans and continued to paint on scraps of paper from the Red Cross parcels. His skill was noticed and he became the forger of documents for the escape committee. Before and after the War he worked as commercial artist and painter. He dived with Jacques Cousteau, and taught Prince Philip to scubadive in the pool at Buckingham Palace. - All early printings are scarce.



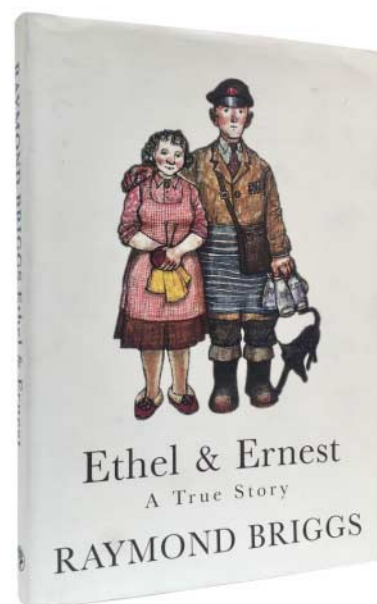
34. **BRIGGS, Raymond (author and illustrator).** *Father Christmas Goes On Holiday.* London; Hamish Hamilton. 1975. £78

4to. Original laminated pictorial boards, in pictorial dustwrapper; pp. [32]; illustrated throughout in full colour in strip cartoon format; a near fine, uninscribed,

copy with tiny crease to top forecorner of first couple of leaves, protected by a near fine, unclipped, dustwrapper with bruising to heel of spine.

First edition of Briggs's sequel to his classic *Father Christmas* of 1973.

SIGNED BY BRIGGS



35. **BRIGGS, Raymond (author and illustrator).** *Ethel & Ernest.* London; Jonathan Cape. 1998. £225

8vo. Original brown linen-textured boards, lettered gilt to spine, preserved in white pictorial dustwrapper; pp. [ii], 3-103 + [i]; attractively illustrated throughout in full colour in storyboard format; a fine copy preserved in a notoriously vulnerable near fine, unclipped dustwrapper (£14.99), with a couple of short (9mm) closed tears to spine ends, and a touch of lateral creasing to top edge of lower panel, internally fresh and fine with a previous owner's contemporary neat inscription to front free endpaper.

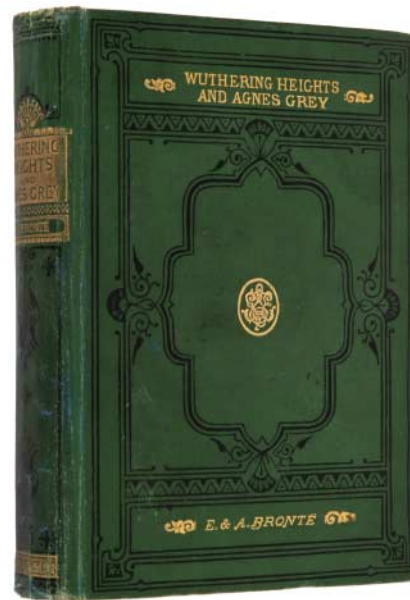
First edition, signed in ink by Raymond Briggs to the title-page. This graphic novel is the true story of Raymond Briggs' parents lives in London from the 1920s to the 1970s and a loving tribute to their resilience in dealing with a period full of extraordinary events and great social change. In 2016 it was successfully translated into film for BBC television, directed by Roger Mainwood, and starring Jim Broadbent and Brenda Blethyn.



36. BRODERS, Roger (1883-1953). La Plage de Calvi. Corse. Lithograph after the original, printed in France, by CIWLT, 1989. 890 x 620 mm. £450



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



38. BRONTE, E. & A. Wuthering Heights/Agnes Grey. Smith, Elder & Co., London, 1885. £498

8vo. Original green cloth decorated in black and gilt; pp. xix 446, [6, ads]; spine a little worn to head and tail, front gatherings just a little shaky, but otherwise a very nice copy.

A lovely period copy of *Wuthering Heights* and *Agnes Grey* including the preface to *Wuthering Heights* by Charlotte Bronte, and her explanatory letter revealing the true identities of Ellis and Action Bell as Emily and Anne Bronte. Copies of both books are always popular in decorative cloth, and this is a better survival than most.



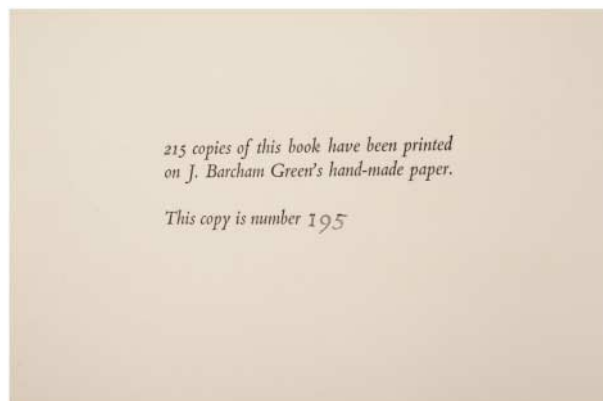
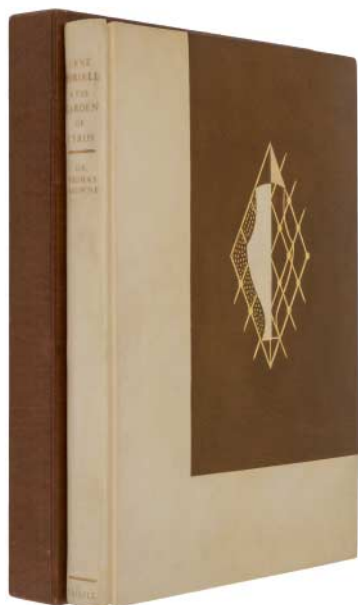
39. BROWN, Edward. A Brief Account of Some Travels in Hungaria, Servia, Bulgaria, Macedonia, Thessaly, Austria, Styria, Carinthia, Carniola, And Friuli. As also some Observations on the Gold, Silver, Copper, Quick-silver Mines, Baths, and Mineral Waters in those parts: With the Figures of some Habits and Remarkable Places. London, Printed by T. R. for Benj. Toooke, 1673. £1,195

Small 4to. Early 19th-century half calf over marbled boards, spine ornamented in gilt ad with red morocco lettering-piece; pp. [x], 144, [4], nine engraved plates (four double-page), without initial blank but with errata and advertisements at the end; front hinge restored; title-page and text with a number of contemporary annotations and marginalia in ink; only light spotting or browning in

places, one plate with old repairs, a good copy of a rare 17th-century title; *provenance*: two old bookplates inside front covers, Charles Streynsham Collinson and Hartshorne, contemporary name *Collinson* and another 17th-century ownership inscription to title-page.

Scarce first edition. A Fellow of the recently established Royal Society and medical doctor Brown travelled up the Danube, pretty much as a precursor of Patrick Leigh Fermor. Before settling in England as a physician he decided to travel to Eastern Central Europe and the Balkans, a journey not many English undertook at the time. 'From August 1668 until Christmas 1669 he visited the Low Countries, Germany, Austria, Hungary, Serbia, Bulgaria, and northern Greece, where at Larissa he saw the court of the 'Grand Seigneur'. Browne had become a fellow of the Royal Society on 2 January 1668, and while abroad he sent letters to its secretary, Henry Oldenburg, containing, among other things, information on the gold, silver, and copper mines in Hungary, Transylvania, and Austria. In 1669-70 three letters were published in *Philosophical Transactions*' (ODNB).

ESTC R35409.



40. BROWNE, Sir Thomas and Paul NASH (illustrator). *Urne Buriall and the Garden of Cyrus ...* Edited with an Introduction by John Carter. [Printed at the Curwen Press]; Published by Cassell & Co. 1932. £7,500

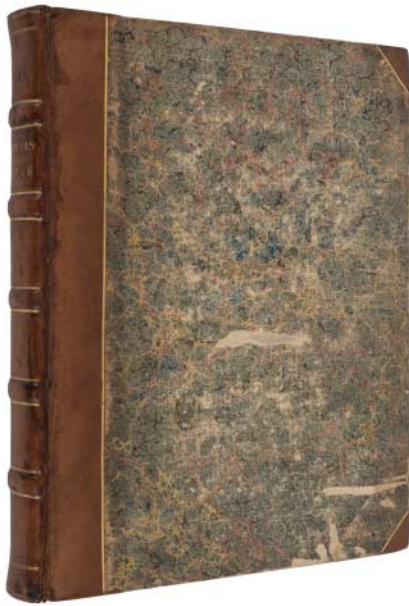
4to. Bound by Sangorski and Sutcliffe to a design by Paul Nash in vellum, with a large inlay of brown morocco on the upper cover, this with a gilt lozenge design incorporating two vellum onlays, the same design repeated on the lower cover, this time with two brown morocco onlays, spine lettered in gilt, all edges gilt; pp. xx + 146; 32 illustrations by Paul Nash, 15 of which are full-page plates, coloured through stencils at the Curwen Press (printed by Charles Whittingham and Griggs); a fine copy in a cloth-covered slipcase.

No 195 of 215 copies. This is the book on which Nash's reputation as a book illustrator is based, and it also represents the crowning achievement of the Curwen Press's use of the pochoir technique. In his book on Paul Nash, Sir Herbert Read stated that *Urne Buriall* "will always be treasured for it is one of the loveliest achievements of contemporary art," and in his 1948 essay 'Paul Nash as Book Illustrator and Designer,' Philip James said, "This book, judged by all standards, is one of the greatest illustrated books of this or any age." Oliver Simon, who was responsible for the typography, wrote to Nash saying that he felt it would enter the small category of "magnificent books".

Hydriotaphia or Urn Burial or a Brief Discourse of the Sepulchral Urns lately found in Norfolk, is a work published in 1658 by Sir Thomas Browne. It was published as the first part of a two-part work that concludes with *The Garden of Cyrus*. Its nominal subject is the discovery of a Bronze Age urn burial in Norfolk. The discovery of these remains prompts Browne to deliver, first, a careful description of the antiquities found. Browne then gives a careful survey of most of the burial and funerary customs, ancient and current, of which his era was aware.

The most famous part of the work, though, is the fifth chapter, where Browne quite explicitly turns to discuss man's struggles with mortality, and the uncertainty of his fate and fame in this world and the next, to produce an extended funerary meditation tinged with melancholia. The changes wrought by time and eternity, the fleetingness of mortal fame, and our feeble attempts to cope with the certainty of death are Browne's subjects. Yet, at the same time, Browne can be tersely witty, mocking human vainglory: "Time hath spared the epitaph of Adrian's horse, confounded that of himself."

A piece of exquisite baroque writing that George Saintsbury called "the longest piece, perhaps, of absolutely sublime rhetoric to be found in the prose literature of the world," *Hydriotaphia* displays an astonishing command of English rhythm and diction.



41. **BRUCE, Peter Henry.** *Memoirs of Peter Henry Bruce Esq. a Military Officer, in the Services of Prussia, Russia and Great Britain, Containing an Account of His Travels in Germany, Russia, Tartary, Turkey, the West Indies, &c. As also several very interesting private Anecdotes of the Czar, Peter I of Russia. London, Printed for the Author's widow; and sold by T. Payne, 1782.* £895

4to. Near contemporary half-calf over marbled boards, spine with raised bands, ruled and lettered in gilt; pp. xii, 446; light wear to extremities, minimal spotting internally, a very good copy.

Bruce, born in 1692 in Germany but of Scottish descent, had a long military career as an engineer in Russian service. He entered the service of Czar Peter the Great in 1711 and acted as courier and then accompanied the Czar on multiple expeditions. 'Bruce's memoirs, which break off in 1745, were originally written in the form of a private journal in his native German. These he translated into a clear and unfussy English in 1755, but they remained unpublished at his death. In 1782 they were published in London 'for his widow' (about whom little is known) and a second edition came out in Dublin the following year. A German edition was issued in 1784 and a modern imprint was published in 1970. The book was favourably reviewed by the *Monthly Review* and the *Gentleman's Magazine* in 1782. Bruce's anecdotes of the Russian court were the main point of interest for contemporary reviewers, but they remain an interesting and well-written account of an eventful life - the life of a Scottish military man abroad' (ODNB).

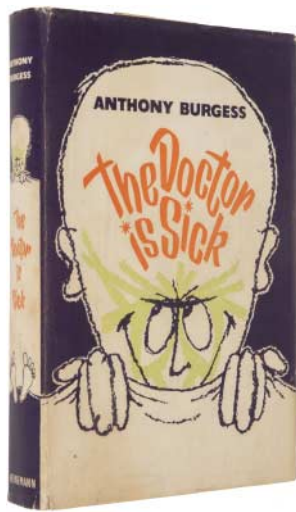
ESTC T130369.



42. **[BULHAK]. MOSCICKI, Henryk.** *Wilno. Fotografje J. Bulhaka. Warsaw: F. Hoesicki and J. Zawadzki in Vilnius, 1922.* £498

8vo. Contemporary linen-backed cloth-covered boards, illustrated front wrapper bound in; pp. 72, [4, advertisements] 32 photogravure plates on 16 leaves, printed on both sides, photographic frontispiece on verso of half-title, illustration after a photo pasted in at the end as tailpiece; shelfmark stamped in black on spine and in ink at foot of half-title; otherwise a very good copy.

First edition, very rare. This pictorial record of and essay on Vilnius was published when the city was under Polish administration. The master photographer of Poland of the first half of the 20th century was Jan Bulhak. In 1912 he opened his own studio in Vilnius and lectured at the University where he soon became head of the Institute of Photography in the department of fine arts (1919 - 1939). In 1927, he helped to found the Wilno Photo-Club as well as the Polish Photo-Club in 1929, of which he was also chairman. Just before the outbreak of the Second World War he presented his entire collection to the Polish State and during a German bombardment about 30,000 negatives were destroyed. The author Henryk Moscicki was a professor for modern Polish and Eastern European History, with a focus on Polish-Lithuanian relations in the 19th century.



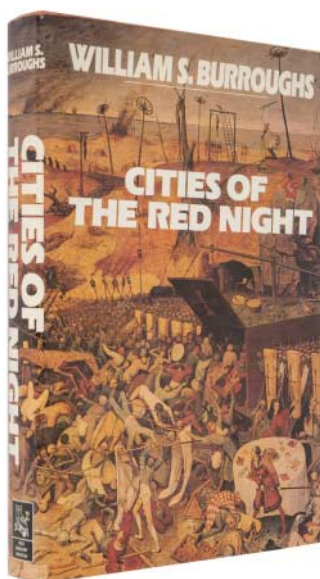
43. BURGESS, Anthony *The Doctor is Sick*. London: Heinemann, 1960. £225

8vo., original green publisher's cloth, red lettering to spine; publisher's device in blind to lower board; in the unclipped pictorial dust jacket (16s net) designed by John Rowland; pp. [vi], 260, [ii]; a near-fine copy, with light compression to spine ends; pages perhaps a touch toned with one or two small spots to outer edge; wrapper very good, retaining much of its brightness, with some overall shelf wear and light browning, a few nicks and creases to edges, and a couple of small stains to the lower panel.

First edition.

Written in just six weeks, and in a burst of literary activity that was to encompass *Devil of a State* and *A Clockwork Orange*, *The Doctor is Sick* follows the story of a professor of linguistics who is sent home from Burma to England suffering from a mysterious brain ailment. The night before he is to be operated on, the protagonist - shaven-headed, shirtless, and penniless - decides to postpone the surgery by escaping from the hospital. Thus follows a fantastic adventure in nighttime London.

Shortly before this book was written, Burgess himself suffered an obscure mental breakdown, leading to his departure from his teaching position in Malaya, and he returned to England convinced that he had a brain tumour.



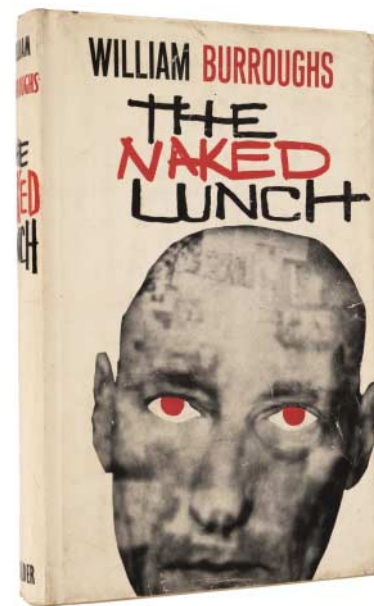
44. BURROUGHS, William S. *Cities of the Red Night*. New York: Holt, Rinehart, and Winston, 1981. £100

8vo., original cloth-backed boards embossed with the author's initials to upper cover and publisher's device to

lower, gilt lining and lettering to spine; pictorial endpapers; red and black printed title page; preserved in the original unclipped dust jacket (\$14.95) with image taken from Breuhel's *Triumph of the Dead*, with black-and-white author's photograph by Jerry Bauer; pp. [xi], x-xviii, [ii], 3-332; essentially a fine copy, with one small blue pen mark to the outer margin of p.63, and slight creasing to jacket edges.

First trade edition after a limited run of 500, this copy signed by Burroughs to the title page in his customary neat hand.

A drug-infused apocalyptic vision from the legendary author of *The Naked Lunch*. *Cities of the Red Night* is the first work in Burrough's final trilogy of novels, known as *The Red Night Trilogy*. The later titles are *The Place of Dead Roads* (1983) and *The Western Lands* (1987). An opium addict is lost in the jungle, young men wage war against an evil empire of zealous mutants, and all the while the population of this modern inferno is afflicted with the epidemic of a radioactive virus.

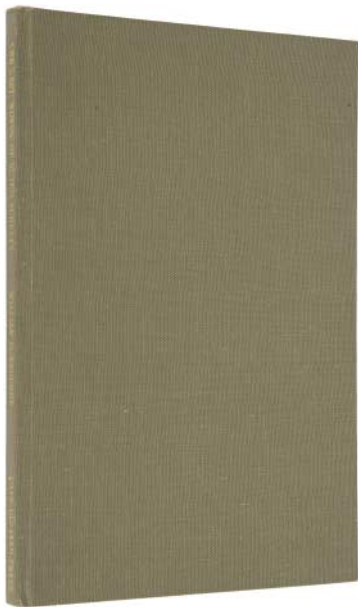


45. BURROUGHS, William. *The Naked Lunch*. London: John Calder in association with the Olympia Press, 1964. £98

8vo. original beige boards, spine lettered in gilt; unclipped photographic dust wrapper showing the author with red eyes, taken by Ian Somerville; pp. [iv], 251, [i]; text block itself near-fine, a clean and bright copy with slight compression to head and foot, upper edge a trifle dusty; jacket good, and complete, but with some scratches, dark marks from rubbing, creasing, and a few small nicks to edges. Unclipped (42s).

First UK edition.

The Naked Lunch was Burroughs seminal and most controversial work. It was banned in several US states, and is one of the most recent American books to undergo an obscenity trial. Using his own experiences as a drug addict, his satirical and dream-like narrative "cuts like a scalpel under the surface skin of reality to the festering sores that plague modern man underneath" (Dust Jacket). Originally written as a series of vignettes, Burroughs intended the chapters to be read in any order, and it was in fact his closest acquaintances who put the novel together into some form of (in)coherent whole. The title, as Burroughs claims in his introduction, was suggested by his close friend Jack Kerouac, and means "exactly what the words say: NAKED Lunch - a frozen moment when everyone sees what is on the end of every fork".



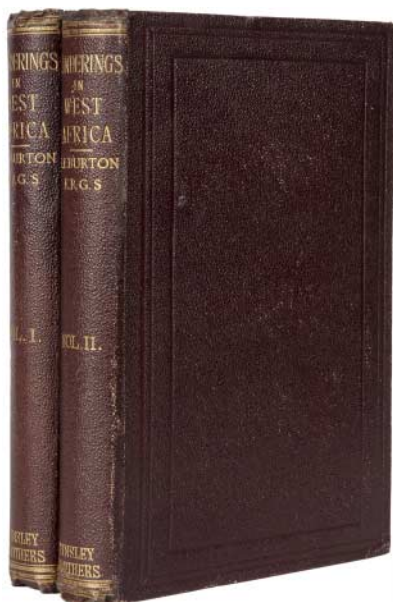
46. **BURROUGHS, William.** *The Last Words of Dutch Schultz.* London: Cape Goliard Press, 1970. £750

Tall, thin 8vo., olive-green cloth with lettering in gilt to spine; four illustrated plates by R. B. Kitaj printed in red bound in at front, including additional pictorial title; black end papers; pp. 81, [vii]; aside from very minor rubbing to the head and foot of spine and corners, a fine copy, the glassine wrapper with a small corner crease and tiny minuscule nick to foot.

Limited edition, this numbered 88 of 100 copies hand numbered and signed 'William S Burroughs' in blue ink. This copy additionally inscribed in black ink underneath "For the Dutchman - May 18, 1997." Burroughs died in August of that same year.

An intriguing publication, being Burroughs' interpretation of the 1930s German-Jewish-American gangster Dutch Schultz's nonsensical dying words after being shot in the Gent's toilets of a Newark bar. The result is a 'film script' which is typical of the beatnik's cut-ups; i.e., a series of loosely connected vignettes which record Schultz's flashbacks from childhood through to his rise to power.

IN THE ORIGINAL CLOTH



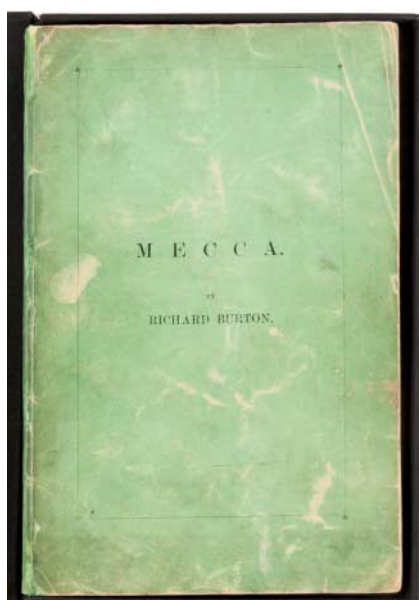
47. **[BURTON, Sir Richard Francis].** *Wanderings in West Africa from Liverpool to Fernando Po.* By a F.R.G.S. London, Tinsley Brothers, 18, Catherine St., Strand, 1863. £4,000

Two volumes. 8vo. Original blind-stamped maroon cloth, lettered in gilt to spine; pp. viii, [2], 303; [vi], 295; folding map frontispiece to vol. I, wood-engraved frontispiece of "The Juju, or Sacrifice House, Grand Bonny River" to vol. II; very minor rubbing to extremities, thoroughly nice and clean copy; *provenance*: both front paste-downs with engraved armorial bookplates of Edward Joseph Dent, both volumes with that of Norman Douglas Simpson on opposite fly-leaves.

First edition, the issue with Burton's name in gilt to the spines. Financial difficulties following his marriage to Isabel in 1861 led Burton to apply for and accept a minor consulship on the Spanish island of Fernando Po (Bioko, off Cameroon in West Africa). *Wanderings in West Africa* tells the story of Burton's voyage out to his new posting, with visits en route to Madeira, Tenerife, Freetown (Sierra Leone), Lagos, and elsewhere. Burton wished that his name be suppressed from the work: the attribution "By a F.R.G.S." hints at the controversy then raging between the author and the heads of the R.G.S. concerning the sources of the Nile. His consulship in Fernando Po proved of little interest as such to Burton, save in so far as it allowed him to travel in West Africa (see his *Mission to Gelele and Abeokuta*).

Provenance: From the book collection, which was rather strong on Africa, of the eminent British botanist Norman Douglas Simpson (1890-1974). He worked for some time in Egypt and the Sudan, before lending his services to Peradeniya Botanic Garden in Sri Lanka and publishing at his own expense (£2000) *A Bibliographical Index of the British Flora* in 1960. The first bookplate could be that of the British writer on music.

Penzer 71-2; Casada no. 70; Spink & Son, Catalogue of...Burton, nos. 28-30.



Mohammed, the Arab Lawgiver.) London, Printed for the Author by William Clowes & Sons, 1865. £16,500

8vo. Original green printed wrappers; pp. 58; wood-engraved portrait frontispiece of Burton; slight chipping to spine, minor dust-soiling, else a very good copy of this extremely scarce item, now housed in a purpose-made cloth box.

First edition. Burton's *The Guide-Book. A Pictorial Pilgrimage to Mecca and Medina* (1865) was printed to accompany an exhibition of paintings at the Royal Polytechnic Institution to illustrate his *Pilgrimage to Mecca*.... The pamphlet was presumably printed in small quantities and even in Penzer's opinion (Burton's bibliographer, writing in 1923) it is 'exceedingly rare'.

Penzer pp.76-7; Casada 39; OCLC records only six copies.



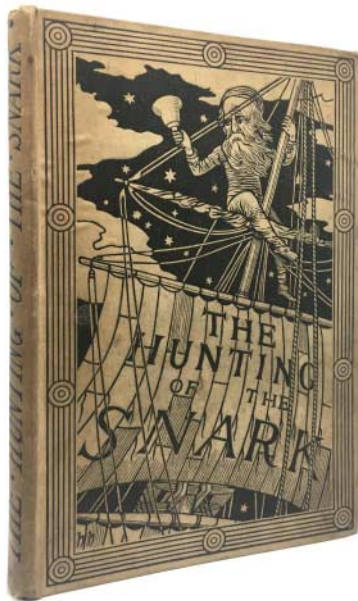
48. BURTON, Sir Richard F. *The Guide-Book. A Pictorial Pilgrimage to Mecca and Medina*. (Including Some of the More Remarkable Incidents in the Life of



49. CAM [Barbara Mary CAMPBELL] (illustrator). An original pen-and-ink and watercolour illustration featuring a family of cats lunching *en plein air*. Circa 1950. £398

A charming original pen, ink, and watercolour illustration by Barbara Mary Campbell, popularly known as "Cam", painted on artist's paper and presented behind an ivory-coloured acid-free mount, image size 185 x 205mm within a black-ruled border; the image depicting a family of four tabby-cats in nineteenth-century French dress, picnicking at table *en plein air* and being disturbed by a young white goat; in very fresh condition with colours bright and unfaded; light pencil marks to the verso, and the number 7507.

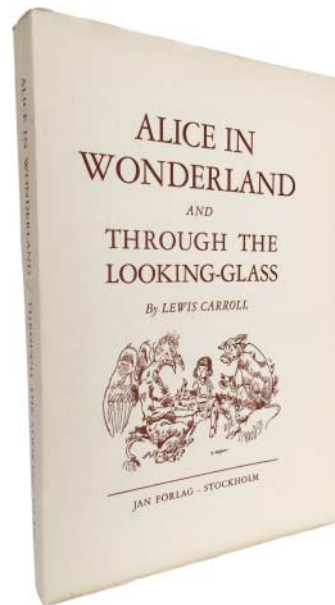
Barbara Mary Campbell, fl. 1940s, is best known, and celebrated, for her striking full-bleed coloured illustrations incorporating text in a calligraphic font, all offered in a rainbow of colours. Her first published work was *Barbara Lamb*, issued by *The Bodley Head* in 1944, which tells the tale of her namesake, the smallest lamb in the meadow, who is blessed with the most beautiful singing voice.



50. CARROLL, Lewis (author). Henry HOLIDAY (illustrator). *The Hunting of the Snark*. London; Macmillan And Co. 1876. £598

8vo. Original buff pictorial cloth elaborately blocked in black to both boards, all edges gilt, matt black endpapers; pp. [xvi] + [i], 4-83 + [iii] + [i] advert.; illustrated with 9 full-page engravings by Henry Holiday; an attractive copy with overall light dust-soiling, and a minor and pale pinkish smudge, to lower joint and a little of the often-seen bubbling to cloth at upper joint, internally very clean and sound with very fresh hinges and endpapers at front and black, the original nineteenth-century bookseller's label of Harrison, Bookseller to the Queen, 59 Pall Mall, to front pastedown, and the inevitable offset-toning to title-page and frontispiece (from the frontispiece tissue), but otherwise clean and fresh, with all tissues present.

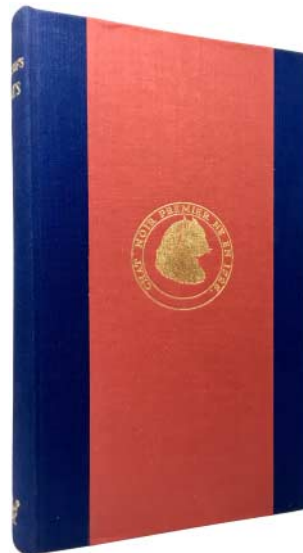
First edition of Carroll's celebrated nonsense poem. The cantos, or "Fits" describe the surreal sea voyage of the Bellman and his crew: the Boots, the Broker, the Billiard-Marker, the Banker, the Beaver, the Baker, and the Butcher in their attempt to discover the Snark.



51. CARROLL, Lewis (author). Robert HÖGFELDT (illustrator). *Alice In Wonderland and Through The Looking-Glass*. Stockholm, Jan Förlag. 1949. £98

Large 8vo. Original ivory card wrappers pictorially decorated, and lettered, in rust, top edges rough, others untrimmed; pp. [x], 11-221 + [i]; with 10 charming coloured plates printed on matt cream paper in soft shades alongside 30 spirited line drawings (mostly full-page); a fine fresh copy, both externally and internally, unopened throughout at the fore-edge and thus unread.

Early edition of this elusive illustrated edition which was first published in Stockholm in 1945, here issued in card covers without a dustwrapper. The book appeared simultaneously in Swedish and in English and is often regarded as one of the prettiest mid-century editions of this classic.



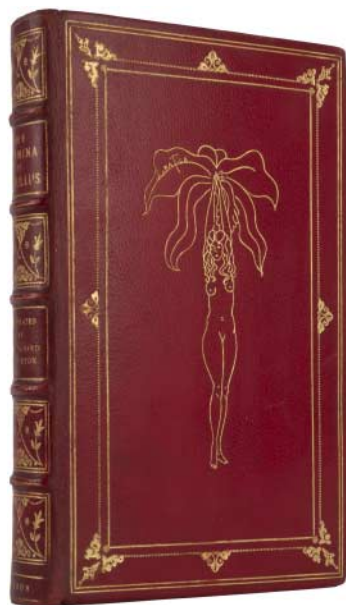
52. [CATS] DE MONCRIF, Francois Augustin Paradis de (author). Reginald BRETNOR (translator). *Moncrif's Cats. Les Chats de Francois Augustin Paradis de Moncrif*. London; The Golden Cockerel Press. 1961 £138

4to., Navy blue cloth-backed vertically-striped red and blue cloth boards, with gilt roundel to upper cover and gilt lettering to spine, lower edges untrimmed; pp. [iv], 5-187; title-page in red and black, a genealogy on one folded leaf, and 10 collotype reproductions of illustrations by Coypel from the edition of 1727, printed in

monochrome; just a touch of rubbing to gilt device to upper cover, otherwise fine and uninscribed.

First edition thus, **one of only 400 numbered copies**, set in Gill's Perpetua type, and printed on Saunders mould-made paper at *The Chiswick Press*. Of this 400, 100 special copies were bound in morocco by E.W. Hiscox.

Moncrif (1687-1770) was a French writer, courtier, and academician now best known for his *Histoire des Chats*, first published in 1727. In letter form, Moncrif discusses the role of cats throughout history and his work can be read both as a satire of pedantic academic writing and a sincere tribute to the domesticated feline. "Let us calm ourselves ... one day we shall see the merits of Cats generally recognized. It is impossible that we should not come to feel that in our Cat we possess a friend who is the best of company, an admirable Pantomimist, a born Astrologer, a perfect Musician, in short the union of the talents & the graces" (p. 104-5).



53. CATULLUS *Carmina of Catullus Printed for the Translators, London, 1894.* £350

8vo. Sometime finely rebound in red morocco with gilt decoration, featuring a stylised naked woman design to upper cover; pp. [xxiv], 313, with frontispiece; an attractive, internally clean copy with some mild scuffing to the raised spine bands and corners.

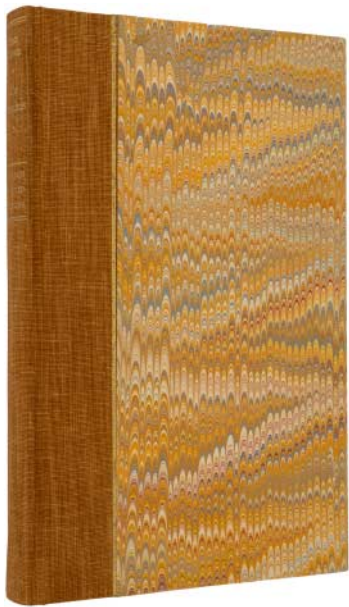
First edition thus, limited to 1000 copies. A translation of the works of Catullus by Richard F. Burton, chiefly known for his travel writings and his famous translations of both the *Arabian Nights*, and the *The Kama Sutra*. As a result, he was criticised throughout his life for being obsessed with sexuality in his work, which seems a bit mean-spirited but probably explains why he chose Catullus of all Latin authors to translate. This particular book was produced privately for Burton in a set of limited editions, and was at some point luxuriously rebound.



54. CERVANTES (translator **SHELTON, Thomas**) *The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha Gibbings & Co. Ltd. London, 1895.* £598

Small 8vo. 4 vols. Victorian half speckled calf over marbled paper boards; a tidy set in very good condition, with some mild toning to the edges of the boards, and a little foxing to the endpapers.

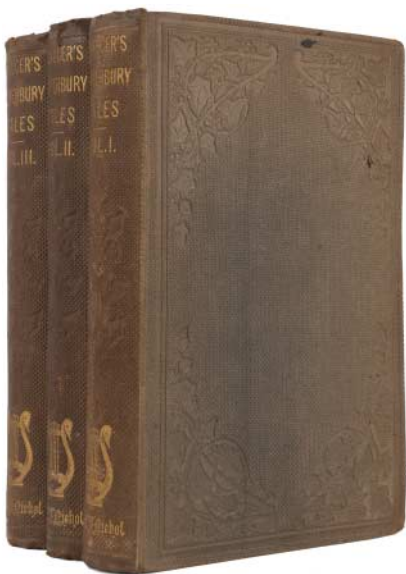
A four volume edition of Thomas Shelton's *Quixote* translation, which is famed for being the first translation of the novel into English, and unlike later translations is appreciated as being the only version we have which was begun during Cervantes' lifetime. This edition of the book is formative in our understanding of the work across the centuries, but it's also a tad infamous for being incredibly literal, and for some rather embarrassing mistakes based on Shelton not quite understanding that some Spanish words have more than one meaning when used in different contexts. This edition of the book is accompanied by the illustrations of Frank Brangwyn.



55. **CHATWIN, Bruce** *The Songlines*. London, Jonathan Cape, [1987]. £275

8vo. Original cloth-backed marbled boards, spine lettered in gilt; very slight embrowning to paper as usual, but a very good copy.

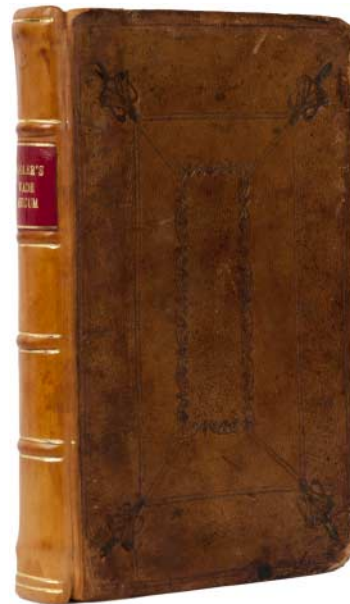
First edition. The London Limited Editions issue, limited to 150 numbered copies, number 93 **signed by the author**. Observations by Bruce Chatwin during his sojourn to Australia, and his investigation into the aboriginal tradition of the songlines. The book, in a postmodern fashion, straddles the line between fiction and non-fiction. The first half follows the narrator on his travels through wild Australia, the second is dedicated to Chatwin's musings on the nature of man. The book itself is controversial, with some calling it colonialist, simplistic or factually unreliable; however a very good read and evocation of an almost poetic mnemonic system.



56. **CHAUCER.** *Canterbury Tales*. Edinburgh, James Nichol, 1860. £148

3 vols. Original brown cloth, decorated in blind to upper cover and titled gilt to spine; a very good set of a fragile work, nonetheless with some erratic toning to cloth, a little light foxing to prelims, repaired split to internal rear hinge of vol 3, some pages unopened, with occasional marks from a few prior opening attempts, all three volumes with the armorial bookplate of Dr. John Harker to front paste down endpaper.

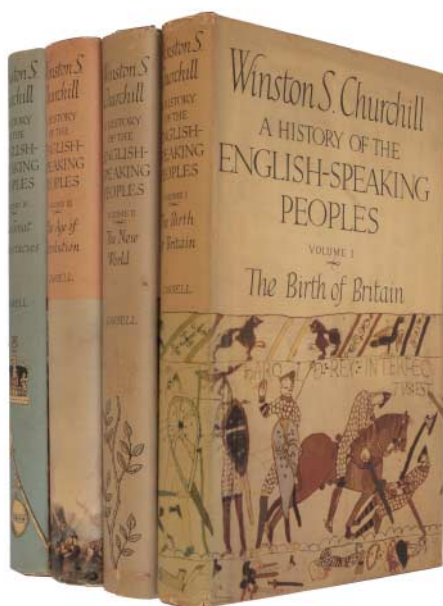
A three volume set of Chaucer's tales in an attractive cloth binding, also containing translation footnotes for ease of reading, essays on the life and works of Chaucer and other resources. Books from this period in the original cloth are uncommon survivals due to the relative fragility of decorative cloth, particularly when such a set retains all three volumes.



57. **[CHETHAM, James].** *The Angler's Vade Mecum: Or, A Compendious, yet full, Discourse of Angling: Discovering the aptest Methods and Ways, exactest Rules, properest Baits, and choicest Experiments for the catching all manner of fresh Water Fish. Together with a brief Discourse of Fish-ponds, and not only the easiest, but most Palatable Ways of dressing of all sorts of Fish, Whether belonging to Rivers, or Ponds; and the Laws concerning Angling, and the Preservation of such Fish.* London : Printed for William Battersby, and are to be Sold at his Shop at Thavies Inn Gate, near St. Andrews Church in Holbourn; and William Brown in Black Horse Alley, 1700 £895

Small 8vo. Near-contemporary panelled calf, rebaked, ornamented in blind; pp. [viii], 326, [8], [2, advertisements], two metal-cut plates; wear to corners, p. 261 a little mis-printed, only very light spotting or browning in places; a very good copy; *provenance*: ownership inscriptions of Sir Thomas Edlyne Tomlins (1762-1841), legal writer and his son with the same name, dated Islington, 1863, on front endpapers.

Third edition (first, 1681) of a delightful companion volume to the *Complete Angler*, with a good deal of useful fish recipes, written by a Manchester-born Lancashire landowner. The fly-fishing sections are rich in detail and apparently much first-hand experience has gone into the book. 'Chetham's prefaces, in Diogenes' vein, curt and caustic while acknowledging the debt he owes to earlier writers, emphasize the way he has improved upon their ideas. Throughout the text he provides an honest, if on occasions rather surly, exposition of his own views. A second, enlarged, edition was published in 1689 and republished in 1700, possibly in the form of two editions. The *Angler's Vade-Mecum* was an informative and influential account which established his reputation as a leading authority on angling. This reputation would have been even greater if the text had not been published anonymously: some accounts have ascribed its authorship to his nephew James (1682-1752), the eldest son of Chetham's youngest brother, George Chetham (1654-1729)' (*ODNB*).



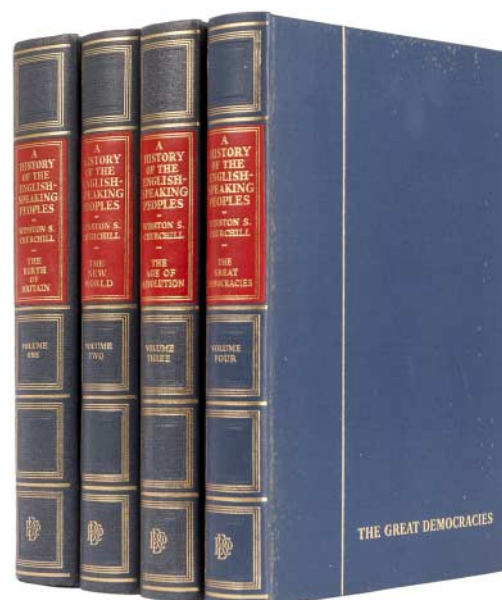
58. CHURCHILL, Sir Winston. *A History of the English Speaking Peoples*. London: Cassell and Company Ltd., 1956-58. £450

Royal 8vo, 4 vols; original red publisher's boards, lettered in gilt to spine; upper edge red; in the original unclipped pictorial dust-jackets; with numerous maps and charts; pp. [vi], v-xxi, [iii], 3-416; [vi], v-xi, [iii], 3-344, [ii]; [vi], v-xi, [iii], 3-332, [vi]; [vi], v-xi, [iii], 3-322; a lovely set, the red to the upper edge faded; internally very bright and clean copies with no foxing or staining; small stamp to ffe of vol III; in a combination of very good and near-fine jackets; slight fading along backstrip, lightly nicked at head and foot of spines, slightly more so to volume I, and volume two with a 5cm closed tear to lower panel; still a very fresh set.

First editions.

Comprising *The Birth of Britain*, *The New World*, *The Age of Revolution* and *The Great Democracies*, Churchill here studies the History of Britain and the development of the Commonwealth from Julius Caesar and his invasion of Britain in 55BC up until the end of the Second Boer war at the beginning of the 20th century. He began this mammoth task in 1937, and had submitted half a million words before the outbreak of WWII. Publication was delayed several times in the years that followed, and the books were finally published eleven years after the War ended, during the author's retirement from office. The volumes contain, amongst historical fact, biographical profiles of notable figures including Alfred the Great, Queen Victoria, Joan of Arc and Abraham Lincoln.

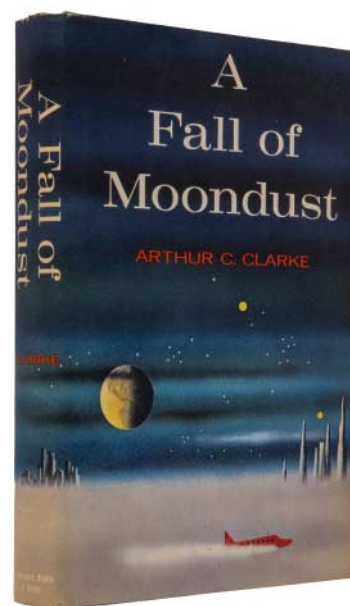
Widely regarded as Churchill's greatest work.



59. CHURCHILL, Sir Winston. *The History of the English-Speaking Peoples*. The Educational Book Company, London, 1956. £550

8vo. 4 volumes. Original blue cloth, ruled, panelled and titled in gilt; near fine condition, an unusually fresh set.

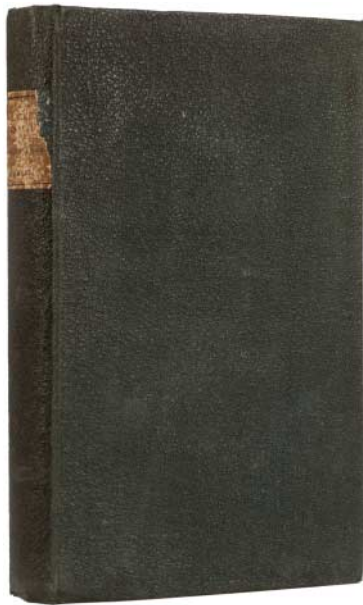
First Edition. Contrary to popular belief, simultaneous to the more widely accessible Cassell and Co Edition, The Educational Book Company published their own. This is generally known as the 'Chartwell Edition', being the first illustrated edition, and sometimes referred to in its capacity as a Deluxe first edition.



60. CLARKE, Arthur C. *A Fall of Moondust* Harcourt, Brace & World, New York, 1961. £450

8vo. Original light blue cloth, titled in dark blue to spine with bronze publisher logo, pictorial dust wrapper; pp. viii, 248; a little very faint toning, nevertheless a very good copy.

First edition. A classic science fiction narrative of man versus nature, when a moon-skimming vessel becomes trapped underground. As resources dwindle and air runs out, *A Fall of Moondust* is a great example of a gripping rescue narrative.



Fourth edition. William Job Collins (1818-1884) was unusual in that he was a medical insider who was also an anti-vaccinationist. This diatribe against vaccination was so popular that this fourth edition emerged within a year of the first, during which time Parliament had passed an act to employ and pay Public Vaccinators, which seemed particularly to rile Dr Collins. His answer to the question in his title is that vaccination offers no protection at all: "the Jennerian theory [...] has up to this time proved a failure" (p.26).

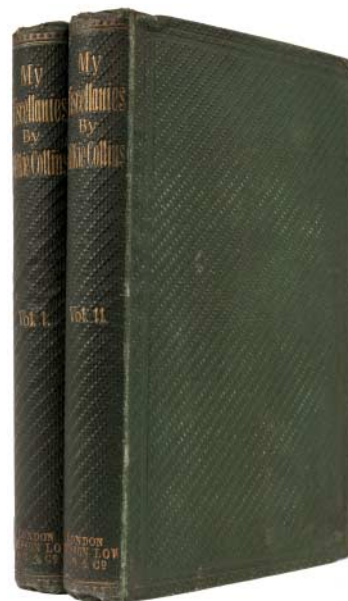
"WE HEAR A GREAT DEAL OF LAMENTATION
NOWADAYS, PROCEEDING MOSTLY FROM ELDERLY
PEOPLE, ON THE DECLINE OF THE ART OF
CONVERSATION AMONG US."

61. CLARKE, Sir Arthur. A Practical Manual for the Preservation of Health and the Prevention of Diseases incidental to the middle and advanced stages of life, particularly rheumatism, gout, stone, gravel, apoplexy, asthma, pulmonary consumption, etc. *Henry Colburn*. 1824. £450

12mo. Original green cloth, paper label to spine; pp. 200; paper label rubbed, very clean, very good.

First edition. Scarce. A rare work by Sir Arthur Clarke (1773-1857) who, as Physician to the Bank of Ireland and the Dublin Metropolitan Police, was one of the most prominent doctors in Ireland. Later in his career he was best known for his work on tuberculosis, but his early experience as a general practitioner meant that he was able to observe closely the effects of ageing, and also of quack cures that desperate patients might try. This book is an attempt to educate his older patients in the causes of their ills, and the proper medical treatments - mostly palliative rather than curative, he regrets to say.

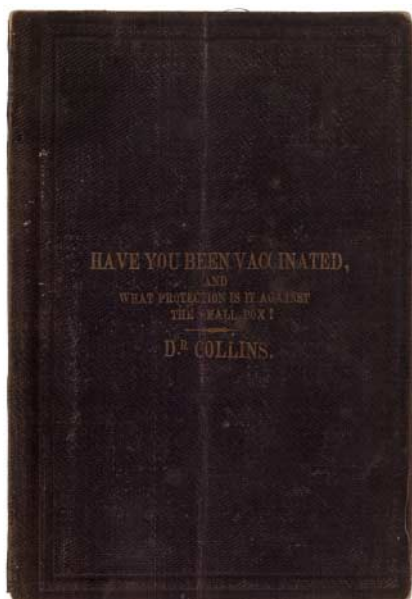
COPAC records only 9 copies; no auction records exist for this book.



63. COLLINS, Wilkie My Miscellanies *London: Sampson Low & Co., 1863.* £2,500

2 vols, 8vo; original dark green cloth, patterned in blind, spines lettered in gilt, olive green endpapers; vol. I pp. vi, [ii], 291, [i], (16, advertisements, unopened); vol. II pp. [iv], 300, (16, advertisements, some unopened); a little cloth warping to upper cover of volume one, some mild rubbing and occasional interior foxing, covers unfaded, sturdy aside from a little weakness to the internal hinges (as usual), a very good set, with the bookplate of John Martineau to front paste down endpapers.

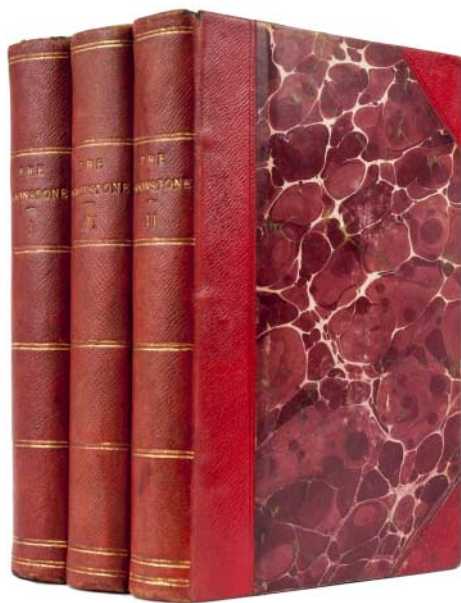
First Edition, of this set of collected essays, originally published in *Household Words* between 1857-1861. Sometimes found in a later brown remainder binding, or lacking the advertisements at the end of both volumes. The essays are divided into subcategories, including Sketches of Character, Curiosities of Literature and Social Grievances. Some of the essays retain relevance today, particularly the Social Grievances, which bear titles one can instantly empathise with such as "Save Me From My Friends" or "Give Us Room". As a whole, the essays are united by Collins' biting wit and scathing disdain for Victorian sensibilities.



62. COLLINS, Dr William J. Have You Been Vaccinated, and what protection is it against the small pox? *H.K. Lewis*. 1868. £200

8vo. Original brown cloth; pp. viii + 61; vertical crease to front board, split to rear hinge, occasional underlining to text, very good.

THE FIRST DETECTIVE NOVEL?



64. COLLINS, Wilkie *The Moonstone* London: Tinsley Brothers, 1868 £2,000

3 vols, 8vo; Red morocco over marbled boards, gilt titled spines, marbled edges; vol I pp. viii, 315; vol II pp. [ii], 298; Vol III pp. [iv], 310; spines a little faded, a little rubbing to corners, some faint dog ears, some very faint/mild foxing to the edges of some gatherings, lightly worn copies, internally clean and bright, with the bookplates of John Martineau and Harry Bradfer-Lawrence to the front endpapers. Both copies lack the half-titles and adverts which would have conventionally been removed from the copies during the rebinding process.

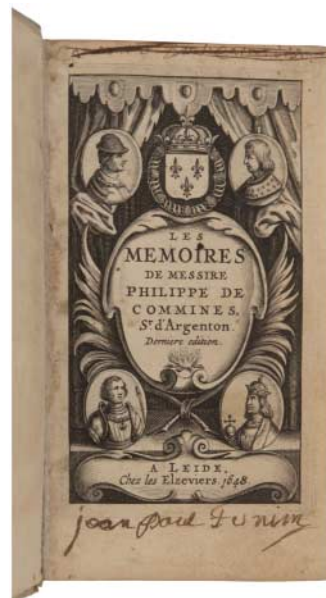
This is a mixed edition set of the *Moonstone*. Volume 1 is a first edition, Volumes 2 & 3 are second editions from the same year.

The *Moonstone* is tied with the *Woman in White* for the most influential and popular novel in the Collins canon. It contains - and arguably popularised - many of the tropes we now associate with the detective genre. Whilst writing it, Collins was struck with an attack of rheumatic gout, which he was to battle with for the rest of his life. As a result, much of the novel was written by dictation, but his wailing so disturbed his amanuenses that several resigned in quick succession. On recovering enough to read his work, it is said that Collins didn't recognise it as his own. It probably wasn't a ghost, but no-one can prove that.

The *Moonstone* was snapped up by the public, and Collins outsold Dickens's work both in serialized and in novel form for the duration of its run. This may have caused some tension between the two, and may have inspired Dickens to start work on *The Mystery of Edwin Drood*...this, however, is (enjoyable) speculation.

I turned about, and there was Penelope flying down after me like mad. "Father!" she screamed, "come upstairs, for God's sake! The Diamond is gone!"

"Are you out of your mind?" I asked her.

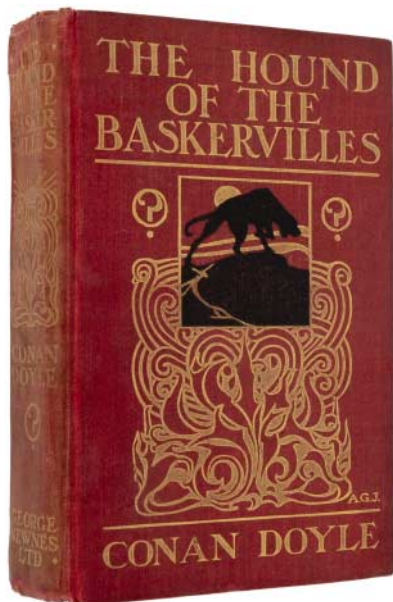


65. COMMINES, Philippe de. *Les Memoires de Messire Philippe de Commynes, Sr. d'Argenton. Dernière édition.* A Leide, Chez les Elzeviers, 1648. £795

12mo. Late 19th-century full vellum with yapp edges, red morocco lettering-piece to spine, all edges gilt; pp. [xxiv], 765, [19]; engraved title-page; light spotting to vellum, however an attractive copy; modern bookplate inside front cover, 17th-century ownership inscription to title.

First Elzevir edition of the celebrated memoirs of the French humanist chronicler (c.1445-1511). The first part of the *Mémoires*, which was first published in 1524-8, deals with the reign of Louis XI and the second part with Charles VIII's Italian campaign. The author served in a diplomatic capacity under both monarchs. 'The graphic style of his narrative and above all the keenness of his insight into the motives of his contemporaries, an insight undimmed by undue regard for principles of right and wrong, make this work one of the great classics of history' (Encyclopaedia Britannica, online).

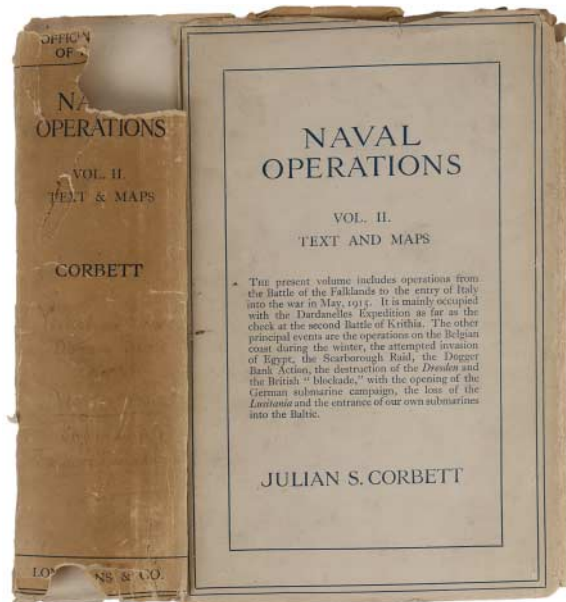
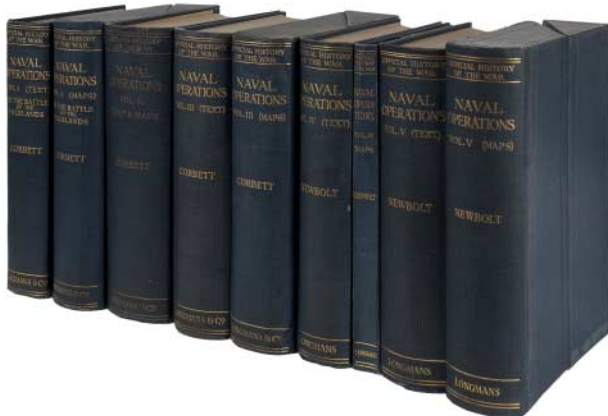
Willems 634. *Tchemerzine III*, p. 468 ('jolie édition elzévirienne très recherchée').



66. CONAN DOYLE, Sir Arthur *The Hound of the Baskervilles* George Newnes Ltd, London, 1902. £4,000

8vo. Original red cloth, gilt designs to upper cover and spine; pp. viii, 359; a very good copy of a fragile and rare book, with some characteristic fading to the spine and a little scattered foxing throughout, but a remarkably well-preserved upper cover (often found abraded or tarnished).

First edition. A book that needs almost no introduction, the *Hound of the Baskervilles* is Sherlock Holmes at his most iconic — produced as a matter of necessity to sate the slaving Victorian public after Conan Doyle killed off the detective at the Reichenbach Falls, the *Hound* originally was serialised in the Strand Magazine before finally appearing in this instantly recognisable book form.



67. CORBETT, Sir Julian S., and Henry NEWBOLT. *History of the Great War Based on Official Documents by Direction of the Historical Section of the Committee of Imperial Defense. Naval Operations.* London, Longmans, Green and Co., 1920-1931. £598

Five text volumes, one folder, three boxes, 8vo. All in the original publisher's blue cloth, lettered in gilt; hundreds of folding maps in the text volumes, rear pockets, folder and boxes, most of them printed in colour; spine of volume II with little repair, a very well-preserved and complete set, bookplates of the maritime collector Axel Schmidt, dated 1949, inside front covers.

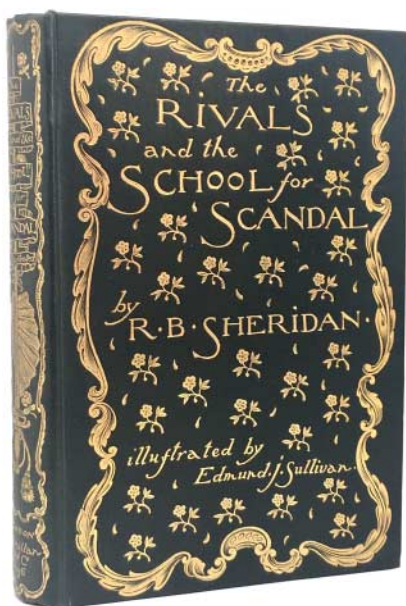
First edition of this impressive history of the naval operations of the First World War. After Corbett's death, Sir Henry John Newbolt wrote volumes four and five.



68. COWARD, T.A. and Enid BLYTON (editor). *Birds of the Wayside and Woodland.* Frederick Warne & Co Ltd. 1952. £110

Small 8vo. Original red cloth with wrapper by Clifford Webb; pp. 352, illustrated throughout in colour; a little foxing to edges, very good.

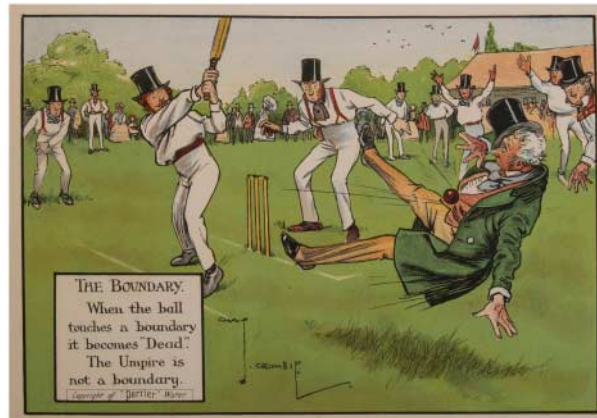
New edition, reprint. This volume is distinguished by being edited from Coward's original text by the famed children's author Enid Blyton, who also supplies the preface.



69. [CRANFORD SERIES] SULLIVAN, Edmund J. (illustrator). R.B. SHERIDAN (playwright). *School for Scandal and The Rivals*. London; Macmillan And Co. Ltd. 1896. £88

8vo. Original dark green cloth very prettily decorated in gilt to spine and upper board, all edges gilt; pp. xxvii, [xviii-xx], [3]-365 + [vi], publisher's catalogue; attractively illustrated throughout after fine engravings by Edmund J. Sullivan; externally near fine with a couple of minute, and almost invisible, surface nicks to cloth at head of spine (each 1mm); internally very fresh with some browning to frontispiece tissue-guard, which has slightly offset to title, and very occasional and very pale internal foxing, otherwise fine, without inscription and with previous owner's neat booklabel (Neville W. Wilthew) to inner upper board.

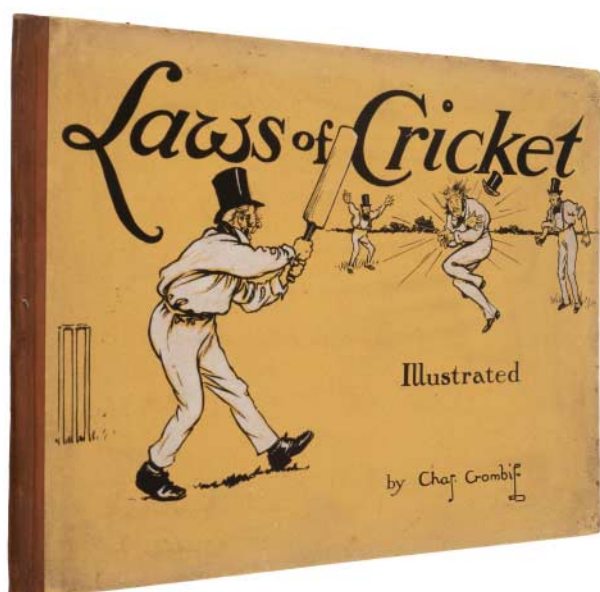
First edition illustrated thus, produced in Macmillan's famous, and highly collectable, Cranford Series.



70. [CRICKET]. CROMBIE, Charles. *Laws of Cricket ...* [Copyright of Perrier]; Kegan Paul, Trench, Trubner & Co., Ltd. [1906]. £1,500

Oblong folio. Original pictorial paper boards, cloth spine; comprising a title-page and 12 coloured humorous drawings, with a final advertisement leaf for Perrier, no other text save captions; boards a little soiled, browning to title page, otherwise very good indeed.

First edition of these humorous interpretations of some of the rules of cricket. Charles Crombie (fl. 1904-1932) produced companion volumes, also copyright of Perrier, on *The Rules of Golf* (1905), and on the Motor Act (*Motoritis*, 1906). His other works include *Simple Simon and his Friends* (1906) and illustrations for Thackeray's *Vanity Fair* (1924). He produced many highly original cartoons for *The Bystander*, *The Graphic* and *The Illustrated London News* at the turn of the century.





71. DALI, Salvador. *Hidden Faces* translated by Haakon Chevalier. London: Peter Owen, 1973. £2,250

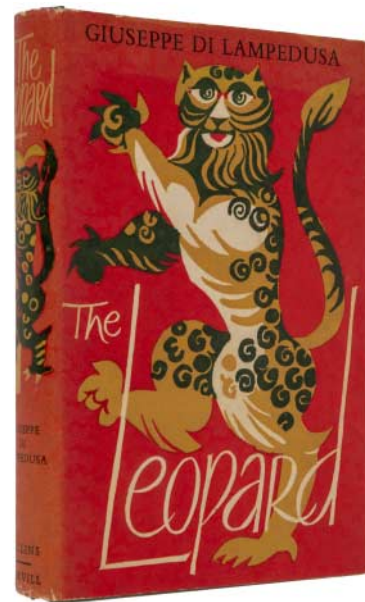
8vo., original vellum-backed marbled paper-covered boards, vellum ruled and lettered in gilt to spine; top edge gilt; white ribbon marker; matching red cloth-covered original slipcase; illustrated with black and white reproductions of paintings by Dalí; pp. [ii], 318, [ii]; some light creasing to edges of vellum and the odd very small spot; else fine in fine slipcase.

Limited edition, number 20 of 100 numbered copies signed by Dalí. With the accompanying pamphlet *Postface to Hidden Faces*, comprising *Objective Chance* and *Reverie* by Dalí.

Hidden Faces was originally written French in autumn 1943, two years after Dalí had published his autobiography to great success. Chevalier, a professor at Berkeley University, spent several weeks with Dalí, translating directly into English as Dalí wrote. The novel was completed in two weeks on the estate of the *Marquis de Cuevas* in Franconia, a mansion in the mountains of New Hampshire next to the Canadian border. Despite the switch in media, Dalí's surrealist qualities are easily transposed to paper, as he vividly describes the experiences and love-affairs of a group of aristocrats in pre-war Europe from February 1934 during the Paris

riots, to the end of the Second World War. It was poorly received on publication, but revived in 1973 with renewed interest in its only partially hidden autobiographical nature.

Chevalier himself described the novel as: "an epitaph of pre-war Europe (...) It is primarily a novel of decadence. Its basic theme is love-in-death: a treatment in modern dress of the old and perennial Tristan and Isolde myth".



72. DI LAMPEDUSA, Giuseppe. *The Leopard*. London: Collins and Harvill Press, 1960. £275

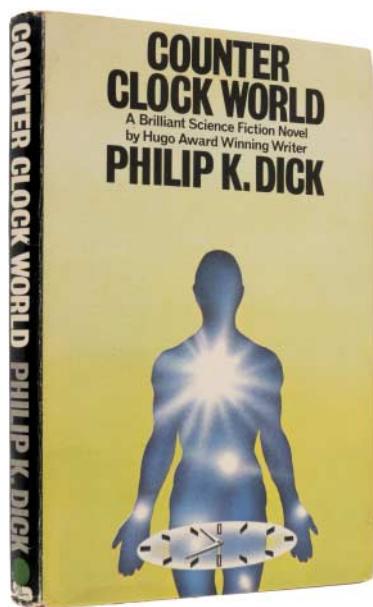
8vo, original green cloth with lettering in gilt to spine; characteristic colourful dust wrapper designed by Hans Tisdall; pp. 254, [ii]; pages a touch toned, with spine a little rubbed and pushed to head and foot; previous ownership name in ink to ffe; jacket unclipped, with spine a little sunned and toned to edges; head and foot a tad nicked and rubbed; still a very good, vibrant example.

First UK edition.

Originally written in Italy in 1958, the first English translation of *The Leopard* was carried out by Archibald Colquhoun, a leading translator who worked in British intelligence during the war. He translated another three of Lampedusa's novels, including *Places of My Infancy*, *The Siren* and *Selected Writings* and *Two Stories and a Memory*, and he later took the position of dialogue consultant on Visconti's film adaptation.

Lampedusa was born into an aristocratic family and, with no children of his own, was acutely aware that he would be the last Prince of Lampedusa, he began to write about life in Sicily. When he died in 1957, the novel had not yet been published, but eventually found a home with Feltrinelli, who had made his name by being the official publisher of *Doctor Zhivago*. The novel, with its portrayal of the Italian Aristocracy, ran to fifty-two editions within the first four months.

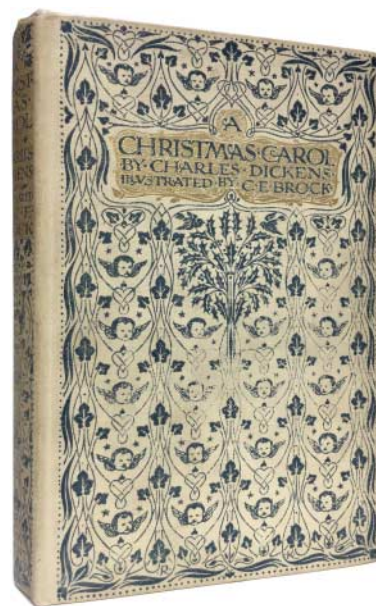
The Leopard is now widely considered to be one of the most important modern Italian novels. "Reading and rereading it," wrote E.M. Forster, "has made me realize how many ways there are of being alive, how many doors there are, close to one, which someone else's touch may open." (*NY Times*).



73. DICK, Philip K Counter Clock World. *White Lion Publishers, London, 1977.* £650

8vo. Original maroon cloth, gilt title to spine, with illustrated dust wrapper in yellow and blue; pp.160; an ex-library copy with deaccession stamps/ink marks to the front endpapers, two residual tape marks to the cloth binding, some minor edge wear, jacket retains bright colours, a sound copy with minimal foxing.

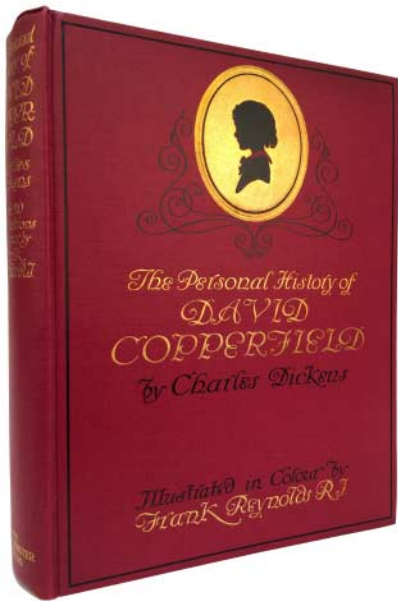
First hardback edition of Philip K Dick's bizarre science fiction novel in which the dead begin to return to life, slowly ageing backwards until they retreat back into the womb and vanish. The whole time-reversal plot hook results in some rather fascinating, if visceral, theories about the backwards excretion process. There's an overarching plot structure about a dead religious leader coming back to life, but according to one Goodreads reviewer, this gets lost in the 'laser battles in the library'. Make of that what you will. The novel was expanded from the short story called *Your Appointment Will Be Yesterday* published in the August 1966 edition of *Amazing Stories*. This is the first time the book appeared in hardback form, and is the first edition published in the UK.



74. DICKENS, Charles (author). Christmas Carol in Prose; Being A Ghost Story for Christmas. *London; J.M. Dent & Co. 1905.* £225

8vo. Original cream cloth, prettily blocked in grey and gilt to spine and upper cover, top edges gilt, others untrimmed; pp. [iv], v-viii + 158 + [ii]; with a decorative title-page in black and rust, 8 full-page coloured plates and pictorial chapter-headings and other drawings in the text; an uncommonly fresh and pretty copy with minimal external dusting, internally very clean and crisp with the, apparently, unavoidable offset browning to endpapers.

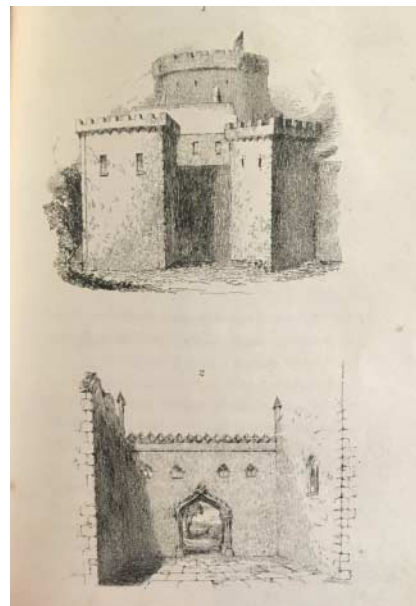
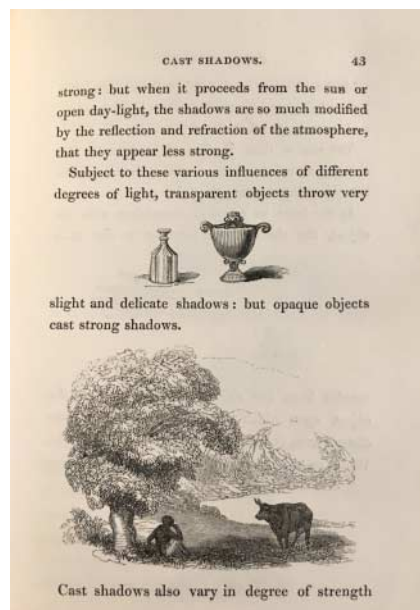
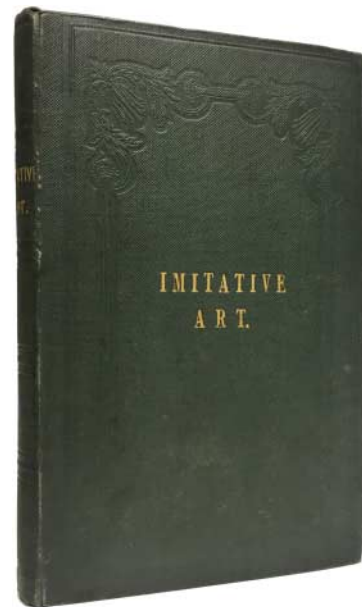
First edition illustrated thus of this celebrated Christmas classic; presented in a delightfully festive publisher's cloth binding.



75. 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 Japon; an exceptional copy in fine, bright, condition, both externally and internally; and uninscribed, protected by the original buff letterpress dustwrapper priced twenty-five shillings to spine with Times Book Club advertisement to lower panel; the dustwrapper in uncommonly fresh state and very nearly fine, with light dusting to spine and small chipping to head.

Early edition illustrated thus. A traditional Victorian interpretation of this Dickens' classic and probably the most popular illustrated edition of this, the author's own favourite of his works.

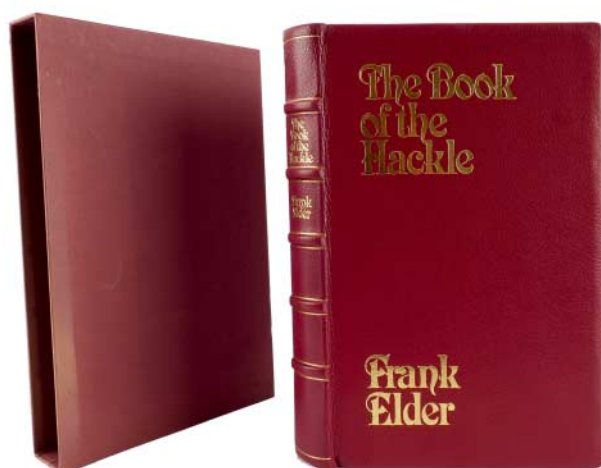


76. [DRAWING] HOWARD, Frank (author). *Imitative art; or the means of representing the pictorial appearances of objects, as governed by aerial and linear perspective: being a manual of details, for the amateur sketcher and the man of business, with a chapter on finish*. London; Published by Darton and Clark. [1840]. £225

8vo. Publisher's grained olive green cloth decoratively panelled in blind to both boards, spine ruled in blind, with lettering in gilt to spine and upper cover, all edges speckled; pp. viii + 117 + [iii], publisher's advert.; attractively illustrated with engraved diagrams and vignettes in profusion throughout the text together with 12 full-page etched plates (numbered 1-4 and 6-12 with 5 serving as the identifiable frontispiece), complete; a near fine copy, both externally and internally, and scarce thus, with a little gentle rubbing and tiny turning to forecorners with a small ink spot (5mm) to lower board, within generally remarkably clean and fresh with unavoidable light toning, and occasional mild foxing, to tipped-in plates.

Undated edition of this work aimed at amateur artists including chapters on Knowledge of Form; Means of Representing Appearances, and Irregular Forms (Buildings, Rocks, Trees, Figures, Heads, Drapery, Foreshortening). In the foreword Howard refers to the publication of two (of three) parts of a series on imitative art which this particular book was intended to complement. Howard (1805-1866), son of artist Henry Howard R.A. (1769-1847) was a painter and former assistant to Sir Thomas Lawrence.

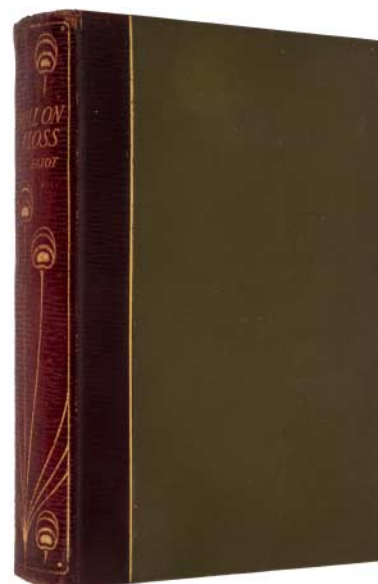
Copac records 4 undated copies [1840] (BL; Univ. of Leeds; Univ. of Oxford; V & A); another [1854] at Senate House Library, London, and a further example [1879?] at the V & A.



77. ELDER, Frank *The Book of the Hackle* *Scottish Academic Press, Edinburgh, 1979.* £1,000

8vo. Full red morocco, titled in gilt to covers and spine, all edges gilt, in slipcase; xii, 140 (1, limitation page), 5 plates containing a series of 19 individual hackles; a near fine copy, with only a little mild surface wear to slipcase.

Limited edition, this being copy 61 of 85. A rare and lavish book on the subject of hackles, the feathers wound around a fishing fly which give them much of their aesthetic appeal. As a long time breeder of high grade cock hackles, Frank Elder wrote the draft of this book towards the end of his life. After his death, it was released a few years later in both a standard edition and under a very small limitation. The book covers all subjects relating to hackles, covering their size, colour, proportions and so on, with the degree of precision you would expect from a leading authority on the matter. The book is closed with a series of 29 hackles laid in.

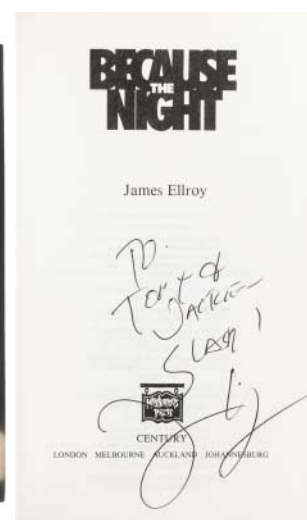
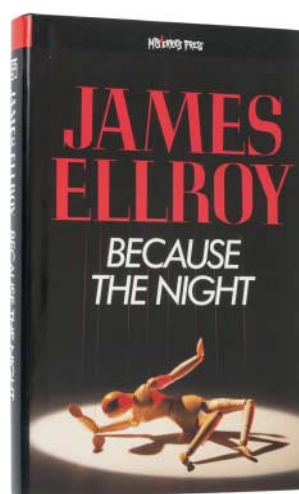


78. ELIOT, George. *Mill on the Floss.* *London: The Gresham Publishing Co., [c.1890].* £198

8vo., Publisher's deluxe binding of original straight-grained burgundy leather-backed brown cloth boards, single line vertical rule to sides in gilt, strikingly decorated and lettered with an *Art Nouveau* design in gilt to flat spine, grey endpapers; illustrated frontis and five further plates by T. H. Robinson; pp. [ii], frontis, ix, [iii], 438; light scuffs to head and foot, a few spots to edges and upper edge a trifle dust-soiled, else a superior copy, scarce in this binding.

First edition with illustrations by Robinson, presented in the superior *de luxe* publisher's leather with very pleasing *Art Nouveau* detailing. T. H. Robinson was the elder brother of Charles and W. Heath (or Heath Robinson), who were also illustrators.

The novel spans a period of 10 to 15 years and details the lives of Tom and Maggie Tulliver, siblings growing up at Dorlcote Mill on the River Floss at its junction with the more minor River Ripple near the fictional village of St Ogg's in Lincolnshire.



79. ELLROY, James. *Because the Night.* *Mysterious Press. 1987.* £198

8vo., original cloth with dust wrapper. A near fine copy. First UK edition inscribed by the author "To Tony & Jackie Slash! James Ellroy"



80. [FAIRY TALES] SEWELL, Daisy (author). Miss Jeannie McCONNELL (illustrator). *A Pilgrimage in Fairyland [and] Visions in Fairyland*. London: H.R. Allenson, Limited. [1927]. £168

Small slim 4to.; 2 vols.; publisher's buff cloth-backed pale blue boards and mid-green cloth lettered in black, both volumes preserved in buff typographical dustwrappers; pp. [iv], 5-64; [iv], 5-69 + [iii]; with a total of 6 coloured plates (3 in each volume); near fine copies with small fading to head of spine of "Visions", internally very good and sound with occasional pale spotting, complete with the rare, and vulnerable, buff dustwrappers (with printed publisher's advertisements on the versos), showing overall dusting and loss, with small tears, to spine ends and forecorners but, remarkably, largely complete.

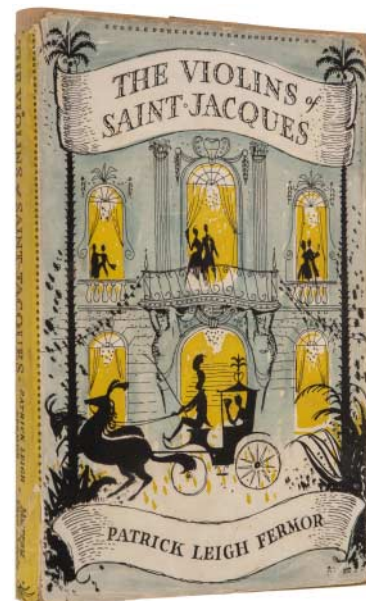
First editions. A two-volume collection of gentle tales for children, with a Christian tone, including "The Flame Fairies"; "The Moon Fairies"; "The Heather Fairies"; "The Apple Tree" and "The Calm Place of Prayer".



81. FALCUCCI. Monaco 19 Avril 1931. Lithograph after the original as reproduced by the Automobile Club de Monaco, printed in Paris, 1983. 1000 x 680 mm. £150



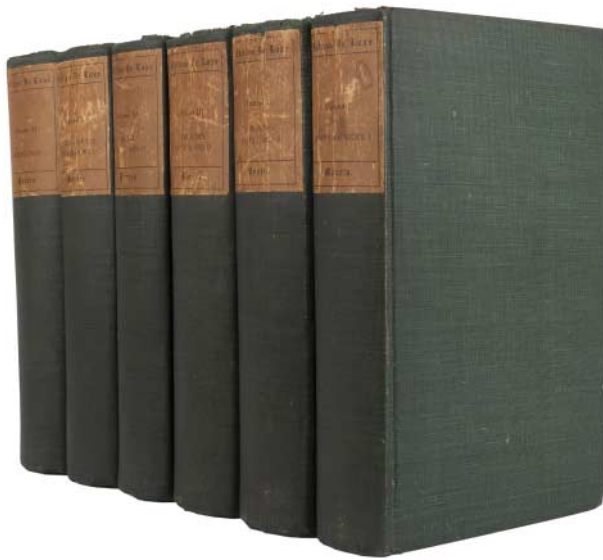
82. FALCUCCI. Monaco 17 Avril 1932. Lithograph after the original as reproduced by the Automobile Club de Monaco, printed in Paris, 1983. 1000 x 680 mm. £150



83. FERMOR, Patrick Leigh *The Violins of Saint-Jacques. A Tale of the Antilles*. John Murray/Derek Verschoyle, 1958. £225

8vo. Original green cloth, dust-jacket; pp. 139; illustrations in the text by Robin Ironside; a very good copy in chipped dust-jacket, ownership inscription on initial blank.

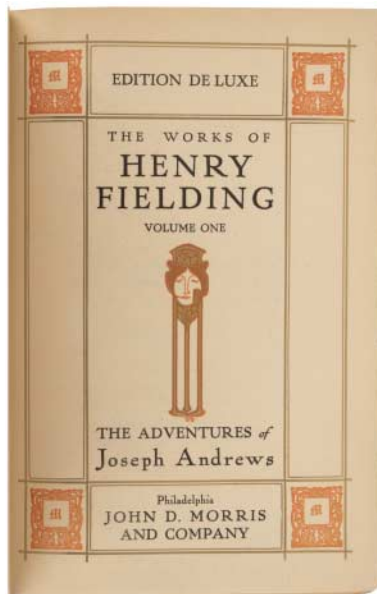
First edition, first impression of the author's second book and his only work of fiction, a story located in a French Caribbean archipelago. The romantic tale of an enigmatic young French woman growing up amongst the descendants of slaves and a fading French aristocracy was to become the basis for Malcolm Williamson's opera.



with gilt borders; cloth a little rubbed and bumped, some volumes with chipping to cloth at head and foot; paper labels browned and cracked; some pencil annotations to pages throughout, and perhaps a little toned to page edges, but a very good set nonetheless. *Provenance*: Ex Libris of Arthur H. Palmer to front paste-down of each volume.

A deluxe American edition of Fielding's novels, this the 'Glastonbury' edition deluxe limited to 1000 sets, of which this is no.691. Most examples have been finely rebound - thus it is rare to find this set in the original publisher's cloth.

The English novelist Henry Fielding is best known for his earthy humour and satire, and is widely regarded as being one of the founders of the traditional English novel. This set comprises *Joseph Andrews*, *Amelia*, *Jonathan Wild*, *Miscellanies*, and his most popular work *Tom Jones* in four parts.



85. **FILONOV, Pavel (1883-1941).** Pancake Tuesday. Original lithograph with colour, edition number 414/2000, printed on Arches paper (watermarked) by Atelier Mourlot, Paris, c.1980. 780 x 1005 mm.



84. **FIELDING, Henry.** The Works (6 Vols). Philadelphia: John D. Morris and Company, 1902. £125

8vo., 6 Vols, all containing two volumes in one; original green publisher's cloth, paper labels to spine; upper edge gilt, else untrimmed; many pages unopened; black and white frontis illustration to each volume behind captioned tissue-guards; decorative printed titles in burnt orange

These prints were ordered to be sold alongside an exhibition at the State Russian Museum in St. Petersburg. The Museum cancelled the order so they remained with the printers until offered for sale at a later date. The stamp of the State Russian Museum is visible at the lower centre of paper.

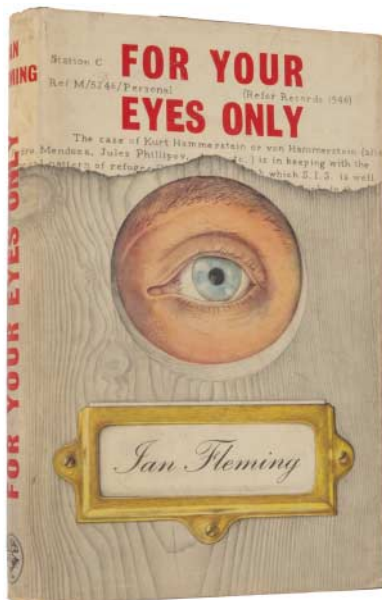
This print is after the painting by Filonov which was produced in 1914.

During the years 1913 to 1915, Filonov was close to Vladimir Mayakovsky, Velimir Khlebnikov, and other futurists. He co-illustrated Khlebnikov's *Selected Poems with Postscript*, 1907-1914 alongside Kazimir Malevich during this time. In the autumn of 1916, he enlisted for service in World War I, and served on the Romanian front. Filonov participated actively in the Russian Revolution of 1917 and served as the Chairman of the Revolutionary War Committee of Dunay region.

In 1929, a large retrospective exhibition of Filonov art was planned at the Russian Museum; however, the Soviet government forbade the exhibition. From 1932 onward, Filonov literally starved but still refused to sell his works to private collectors. He wanted to give all his works to the Russian Museum as a gift so as to start a Museum of Analytical Realism. He died of starvation on December 3rd, 1941 during the Siege of Leningrad. £175



86. FIX-MASSEAU, Pierre. Le Mont St Michel. Lithograph after the original from 1937, printed in France, par l'affiche europeenne, 1988. 1000 x 630 mm. £395



87. FLEMING, Ian. For Your Eyes Only. London: Jonathan Cape, 1960. £2,250

8vo., black publisher's cloth with gilt lettering to spine; white 'eye' device to upper cover; with red and black printed title, original printed jacket with design by Richard Chopping; pp. [viii], 9-252; head and foot slightly pushed, previous ownership name to ffe; else a near-fine copy in like unrestored and unclipped jacket, with just minimal creasing and scratches, and a little rubbed to head and foot of spine; the red, usually faded, is uncommonly bright.

First edition, first impression, binding A, with all issue points corresponding to Gilbert.

As well as the title story, this volume also includes *From a View to a Kill*, *Quantum of Solace*, *Risico*, and *The Hildebrand Rarity*.

Following the success of the 1954 television adaptation of *Casino Royale*, Fleming was approached by CBS to write a series of thirty-two more episodes based on the James Bond character. A deal was negotiated for thirteen episodes, and Fleming provided seven new stories, along with some recycled episodes from his already published novels. The proposed shows never made it to the

production stage, and, with his storylines running dry, this collection of short stories was published.

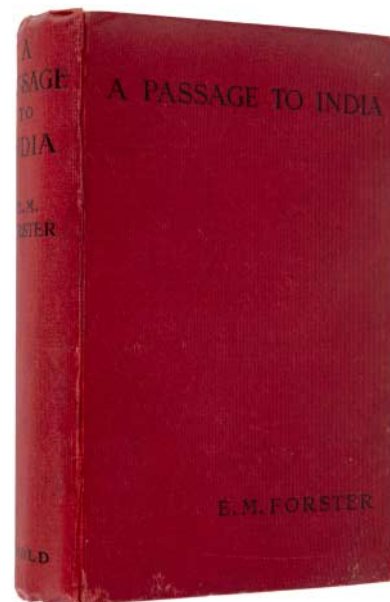
In *From a View to a Kill*, the featured 'Bond Girl' is Mary Ann Russell, purportedly named after Fleming's former girlfriend Maud Russell. The name 'Solange' also makes its first appearance in this story.

For Your Eyes Only was originally entitled 'Man's Work', but Fleming changed the name in October 1959, claiming "this used to be stamped on secret papers in the early days of the war."

Quantum of Solace is famously one of Fleming's most personal novels, and a thinly-veiled comment on the state of his own marriage at the time.

Risico was written during a Spring break in Venice and the Lido peninsula with his wife Ann. While Ann sampled the local culture, Fleming was "spending his time in cafes drinking Campari."

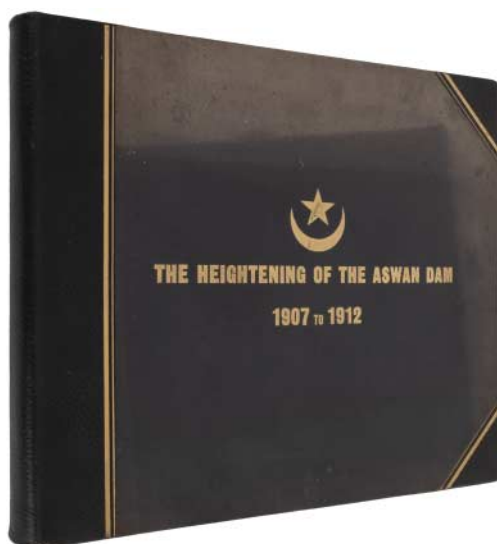
The Hildebrand Rarity was strongly influenced by Fleming's penchant for snorkelling, diving, and bird-watching. Gilbert 2012.



88. FORSTER, E.M. A Passage To India. Edward Arnold & Co., London, 1924. £798

8vo. Original red cloth, titled in black to upper cover and spine; pp.325 [3, ads]; a very nice copy, with the ownership signature and small stamp ("Bibliotheca Qvarnforsiana") of the renowned Swedish book-collector Thore Virgin.

First edition of Forster's famous novel, one of 5000 copies. *A Passage to India* deals with complex themes set against the backdrop of the British Raj and the Indian independence movement in the 1920s. Despite being controversial on release due to its depictions of relationships between colonizer and colonized, the book went on to win the 1924 James Tait Black Memorial Prize for fiction, and in modern days holds an important place in discussions of orientalist and postcolonial literature. Time magazine included the novel in its "All Time 100 Novels" list.



89. GEORGE, D. S. [photographer]. *The Heightening of the Aswan Dam 1907 to 1912*. [Egypt, 1912]. £2,250

Oblong folio. Original crushed black morocco over pebble-grained cloth, ruled in gilt, front cover lettered in gilt, all edges gilt, yellow watered endpapers, printed presentation bookplate by the Egyptian government, dated December 23, 1912 and made out in ink to C. Carkeet James inside front cover; pp. [iv], section of the river upstream from the dam, mounted on boards, followed by 20 mounted full-plate silver gelatine prints, measuring 24 x 29 cm; cloth a little faded, corners with light wear, text with light spotting, one photo with a spot and faded areas, two with light offsetting from opposite image, otherwise a very good copy of this beautiful and very rare commemorative album.

'The first Aswan Dam was built at the dawn of the twentieth century and celebrated as a triumph of imperial engineering. Five years after its completion, workers returned to extend the dam. Photographer D. S. George recorded both the building and extension projects for the Egyptian Public Works Department in a series of images that give a unique insight into the place of engineering in the imperial imagination. The dam was built at the same time as Britain was seeking to secure its domination of the Nile Valley, having recently seized control of Sudan. Mastering the river's water was vital to expanding agriculture in Egypt, a central plank of British policy in the region' (abstract of Samuel Grinnell's *Mastering the Nile? Confidence and Anxiety in D. S. George's Photographs of the First Aswan Dam, 1899-1912*, online under <https://academic.oup.com/envhis>). The high-quality photos are not just engineering photos but strong images

of collective work and the project with surrounding landscapes, almost anticipating artistic Soviet photography of the 1920s and 30s. Two Ministers of Public Works oversaw the project, first H. E. Fakhry Pasha, who was succeeded by H. E. Ismail Sirry Pasha in 1908.



90. GINSBERG, Allen. *Howl for Carl Solomon*. San Francisco: Grabhorn-Hoyem, 1971. £1,995

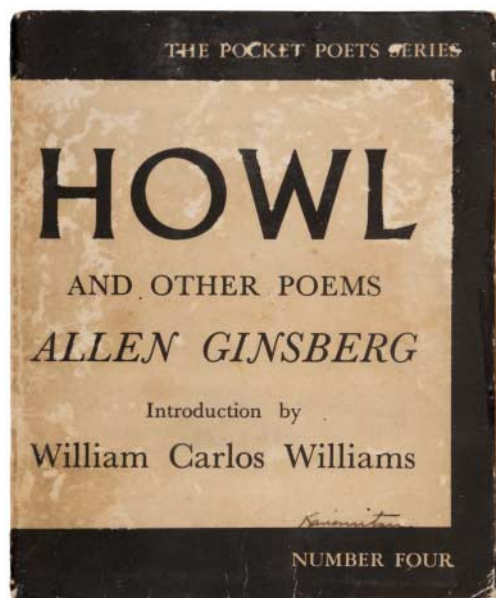
Large 4to, original beige Belgian linen with a complex printed design to covers in nine colours by Robert LaVigne; grey endpapers; edges untrimmed; with the original watermarked loose publisher's introductory announcements by Hoyem & Grabhorn and notes by Ginsberg; pp. [viii], 43, [v]; essentially a fine copy.

Limited edition, one of just 275 copies signed by Ginsberg to the title page. Comprising the original text as published by City Lights in 1956, with recent additions by the poet and the addition of a related poetic fragment *The Names* written in 1957, published in the *Paris Review*. Printed on handmade paper from 18 point Goudy Modern type, with wood type initials.

When it was first published in 1956, *Howl* became one of the most important and highly-regarded poems of the 20th century. Upon its release by City Lights, the publisher Lawrence Ferlinghetti and the bookstore's manager, Shigeyoshi Murao, were charged with disseminating obscene literature, and both were arrested.

Beat poet Allen Ginsberg first met Carl Solomon in the waiting room of the New York State Psychiatric Institute, and later dedicated his poem to him. However, Solomon had many complaints about Ginsberg and Howl, especially the line "I'm with you in Rockland", claiming that he was "never in Rockland" and that the third section of the poem "garbles history completely". The poem's first section immortalizes a few of Solomon's personal exploits, such as the line "who threw potato salad at CCNY lecturers on Dadaism and subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy."

The painter Robert LaVigne met Peter Orlovsky in a coffee shop in San Francisco and almost immediately took the younger man as his muse, bringing him to live with him as a model and lover. It was at LaVigne's studio that Allen Ginsberg first met and subsequently fell in love with Orlovsky - first his image in a large, nude portrait that LaVigne had painted, and then with the young man himself.



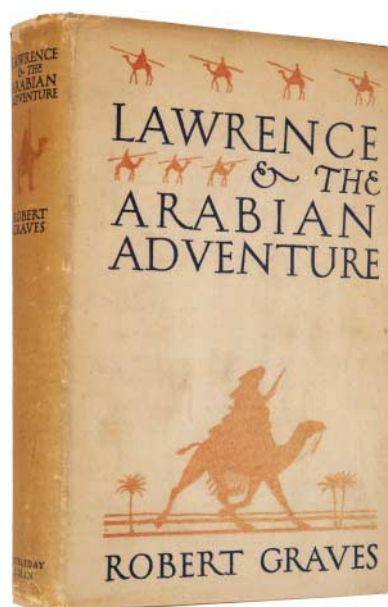
91. GINSBERG, Allen *Howl and other poems*. San Francisco: City Lights Books, [1957]. £1,250

12mo.; original black and white printed wraps, pp.44; title page browned; last page creased; the wraps with some wear and browning and some amateur retouching to the black to cover and inner front cover.

First edition, fourth printing. Signed by both Ginsberg (title page recto) and publisher Lawrence Ferlinghetti (verso). Unusual thus.

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

NO HERO WORSHIP - AT ALL

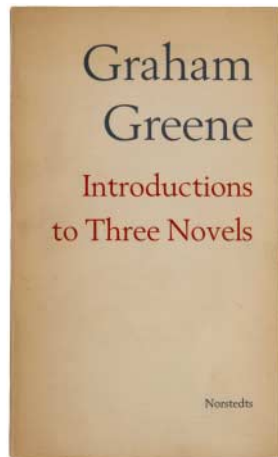


92. [T.E. LAWRENCE] GRAVES, Robert. *Lawrence and the Arabian Adventure*. New York, Garden City, Doubleday, Doran & Company, 1928. £298

8vo. Original cloth with pictorial dust-wrappers, map endpapers by Henry Perry printed in red and blue, illustrated with photographs and drawings by Eric Kennington; pp. [x], 400; spine of wrappers a bit darkened, head and tail with minor flaws; a very attractive copy.

First US edition, first printing. 'What Lawrence himself could never say is boldly stated here! Robert Graves, eminent critic and poet, and friend of T.E. Lawrence, tells here for the first time the complete story of Lawrence's Arabian adventure. With no sacrifice of graphic moment, Mr Graves clarifies the historical, geographical, and political setting of Lawrence's exploits. And he tells the truth about Lawrence's life since the war, explaining the motives, and the character behind a life which has seemed inexplicable to a public willing to make a hero of this man who abhors hero-worship' (inside front flap of wrappers). The UK edition had appeared under the title *Lawrence and the Arabs*.

O'Brien E037.



93. GREENE, Graham. *Introductions to Three Novels*. Stockholm: P. A. Norstedt & Söners Forlag, 1962. £75

Tall thin 8vo., cream publisher's wraps printed in blue and red to upper cover and spine; pp. 47, [v]; a near-fine copy, just a little toned to edges and along spine, with some give to the inner front cover.

First edition of this, Greene's introductions to *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair*.

This little booklet was the publisher's Christmas gift book for 1962. Greene was quite taken with Sweden, and spent some time there in the 1930s, writing *England Made Me*, which explains his affinity for the country, and perhaps why the introduction is written here in Swedish.

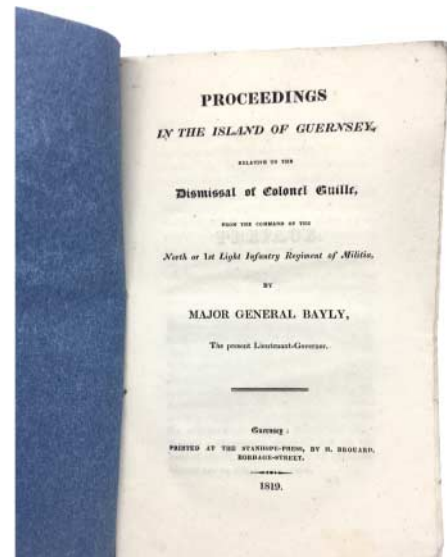
ONE OF 150 LARGE-PAPER COPIES WITH AN EXTRA ENGRAVING



94. GREY, Edward (Viscount) and Eric Fitch DAGLISH (illustrator). *Fly Fishing*. J.M. Dent & Sons. 1930. £450

Small 4to. Original vellum, gilt lettering to spine, top edges gilt; pp. x + 244, with 10 full-page wood-engravings and several smaller engravings in the text by Eric Fitch Daglish, this edition with extra proof engraving signed by the artist; binding a little browned, a little foxing to proof plate, otherwise a very nice copy.

First edition with these illustrations, this being no. 146 of 150 numbered large-paper copies, signed by the author. This is a very handsome copy of Grey of Falloden's classic book on fly-fishing which is illustrated with some of Fitch Daglish's most delicate work.

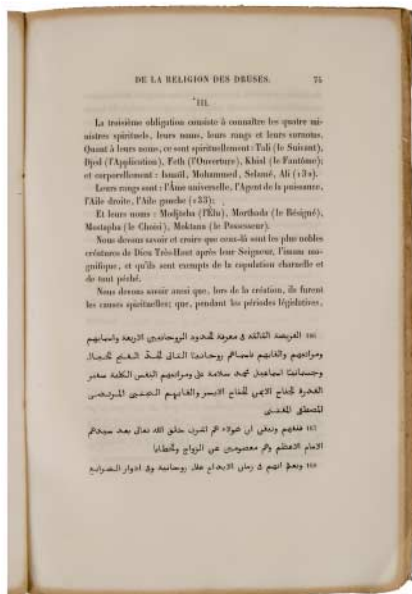
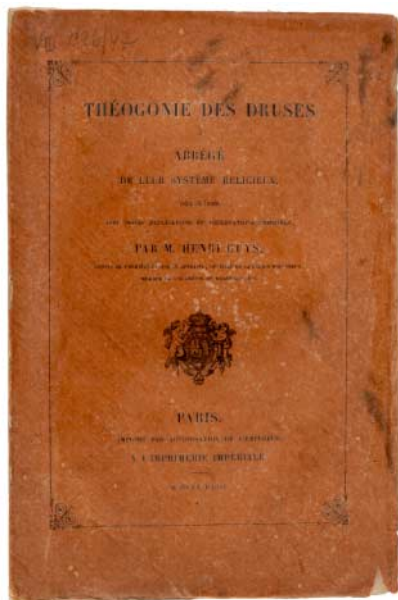


95. [GUERNSEY] BAYLY, Major General. *Proceedings In The Island of Guernsey, relative to the Dismissal of Colonel Guille, from the command of the North or 1st Light infantry Regiment of Militia*. Guernsey: Printed At The Stanhope-Press, by H. Brouard, Bordage-Street. 1819-1820. £298

8vo. Plain blue wrappers stitched to spine; pp. [iii], iv-viii + 42, [43-44], 45-53; light external dusting, small creasing to corners, slight indentations from pencil marks to upper panel, internally clean and crisp with some horizontal rucking.

First edition, with preface dated 30th June 1819. An official account and document relating to the dismissal of John Guille, Esq. from the command of the 1st or North Light Infantry Regt. Of Guernsey Militia, followed by "Second appendix, containing His Majesty's order in council restoring Colonel Guille to the command of the North or 1st Light Infantry Regiment of Militia, with other documents relating thereto", with sequential pagination. The work contains letters and orders signed by J.M. Doyle; P. Bradhaff; John Guille; H. Bayly and others.

An important episode in the life of John Guille (1788-1853), described in one obituary as a 'thorough Guernseyman' who accepted the responsibilities of public life using judgement and discretion to earn 'an honourable place in the annals of this island'. The Guille family history on Guernsey dates back to the time of William the Conqueror. John Guille was the eldest son of William Guille, Esq. and Rachel, daughter of Charles Andros, Esq., of the Piques. He was brought up by his grandfather (also John Guille) when orphaned at a young age. On 24th April 1805, at just 17 years, he became Captain in the 2nd, or North Regiment of Militia, and was promoted to Colonel in 1811. In 1818 he was relieved of that commission by Governor Bayly, for perceived financial irregularities, but was reinstated by the Prince regent the following year. In 1830 he was promoted to a new post (created by King William the Fourth) of Aide-de-Camp to the Sovereign in Guernsey. In 1810 John Guille was elected Jurat of the Royal Court and, between 1835 and 1842, he held the position of Lieutenant-Bailiff. In 1842 he was appointed Bailiff, a post he performed with distinction until undermined by General Napier who usurped his role. Guille's health suffered from this slight and he died shortly afterwards in Plymouth.



96. GUYS, Henri. *Théogonie des Druses ou Abrégé de leur Système Religieux. Traduit de l'Arabe. Paris, Imprimerie Impériale, 1863.* £1,795

8vo. Entirely uncut in the original printed wrappers (these unfortunately laminated, a little spotted and with minor marginal fraying); pp. xxxii, 141, Arabic printing in the text; mainly marginal light brown-spotting, a good and complete copy.

Very rare first edition of this edition of the secret and sacred writings of the Druze, collected, translated and prefaced by a French Consul in Turkey and Syria, who resided at Beirut for fourteen years collecting the necessary information about the - for the West -

mysterious Druze sect. This work discusses Druze beliefs and philosophy. Guys was also Aleppo's consul from 1838-1847 until his retirement and wrote several other works discussing the political development of Syria under Ottoman rule, and the activities of Catholic missions in the Holy Land. Guys' subject had become more to the forefront of the public interest, as news of the Druze-Maronite conflict spread. It had begun in the north of Mount Lebanon, quickly moved to Damascus and ended there with a massacre of Christians.

The book was and is so rare that throughout the 20th century it was reprinted about three times; not in Atabey or Blackmer. COPAC locates a single copy of this first edition, in the British Library.

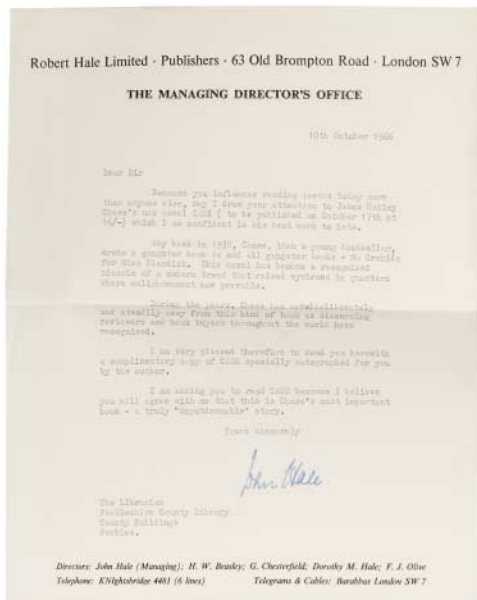
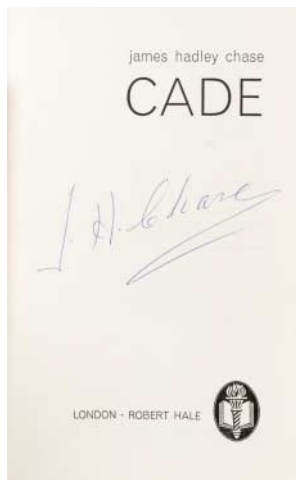
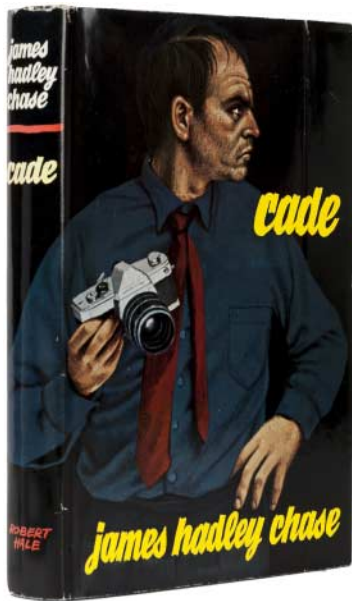
Provenance: The Israeli collector Asher Stern's bookplate inside front cover.



97. H.C. Richter and J. Gould Red-billed Train-bearer. [Pharomacrus Pavoninus]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 560 x 385 mm. £695



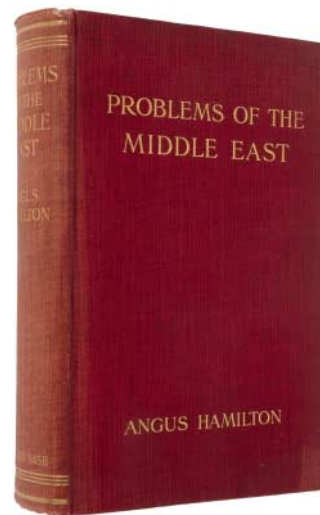
98. H.C. Richter and J. Gould Rayed-tail Trogon. [Trogon Puella]. An original lithograph with later hand colour for 'A Monograph of the Trogonidae or family of Trogons' 2nd edition 1858-75. 560 x 385 mm. £695



99. HADLEY CHASE, James. *Cade*. London, Robert Hale, 1966. £198

8vo. Original cloth, with dust wrapper; pp. 191; a very good copy.

First Edition, signed by the author to title page. Includes a typewritten letter signed from the Publisher, John Hale, to the original recipient, the Librarian at Peebleshire County Library.



100. HAMILTON, Angus. *Problems of the Middle East*. London, Eveleigh Nash, 1909. £298

8vo. Original red cloth, lettered in gilt; pp. xvi, 484, three maps; school prize bookplate inside front cover; occasional very light spotting, a very good copy of a scarce title.

First edition. The political journalist here focusses on the geopolitics of the Ottoman Empire and Persia between Russia and the British Empire with much on the most important railways of the region, the projected Baghdad Railway and the Hejaz Railway.

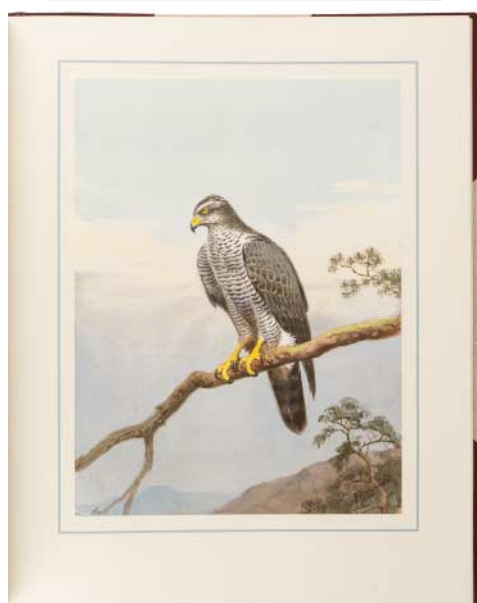
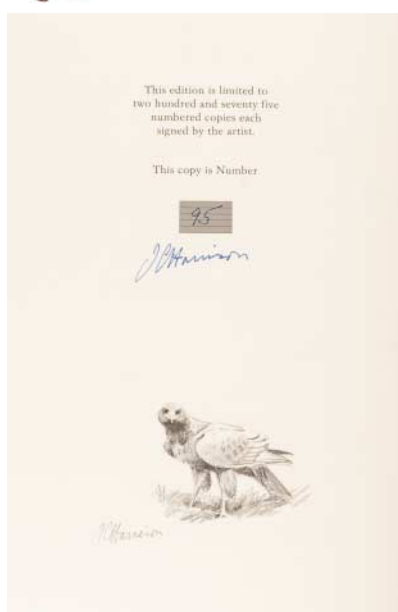
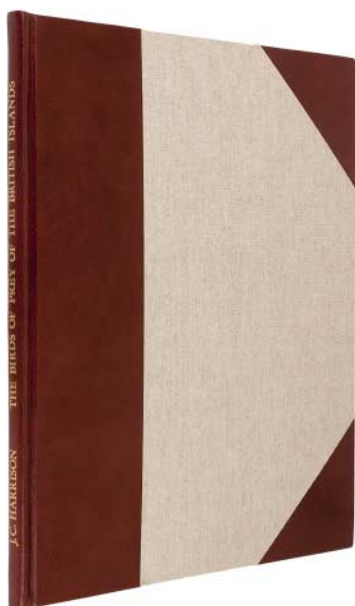


101. HARDY, Thomas *Jude the Obscure* Osgood, McIlvaine & Co., London, 1896. £225

8vo. Original green cloth, stamped with gilt TH design to upper cover and title to spine; pp. viii, 516 [1, map]; some minor darkening to the spine and scattered light foxing to the endpapers, lacking the frontispiece etching by H. Macbeth-Raeburn; else a very good copy.

First edition.

A late addition to Hardy's novel oeuvre, *Jude the Obscure* focuses on themes of marriage, sex and religion, charting the tragic path of a young, ambitious stonemason downwards into ruin and death. Considered a Victorian realist, Hardy's books (more so as he aged) questioned the inherent beliefs embedded in society which limited people and caused them to be unhappy. *Jude the Obscure* was particularly controversial, with booksellers selling it cloaked in an anonymous brown paper bag — convention also has it that the Bishop of Wakefield burned his copy. The book first appeared as a magazine serial in December 1894, and was published for the first time as No.8 in the Wessex Novels series.



102. HARRISON, J.C. *The Birds of Prey of the British Islands* Kingston Deverill: *Fine Bird Books*. 1980 £700

Folio. Original half red morocco, oatmeal cloth boards, gilt lettering to spine, in oatmeal cloth slipcase, t.e.g.; 20 tipped-in colour plates; fine.

Number 95 of limited edition of 275, **signed and numbered by the artist**. Harrison's impressive paintings are accompanied by descriptive text by David Evans, providing a handsome and dramatic review of British birds of prey.



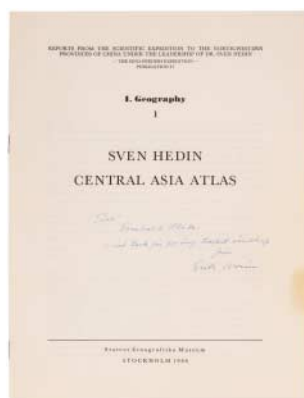
103. HEBERDEN, William. *Commentaries on the history and cure of diseases*. T.Payne 1802. £2,500

8vo. Later half brown calf, marbled boards, spine with gilt rules and brown morocco gilt lettering piece; pp. [vi] + 483 + {3}; front board sometime rehinged, a little chipping to head and foot of spine, very good.

First English edition, published in the same year as first Latin edition. Scarce. These commentaries were drawn from the notes Heberden (1710-1801) made at the bedsides of his patients, and include the papers on rheumatism, abdominal purpura, angina and chicken pox that represent his most important discoveries. Heberden was one of the foremost British physicians of his time; also a classical scholar, he was a Fellow of the Royal Society and instituted the *Medical Transactions* of the Royal College of Physicians. According to Samuel Johnson he was the "last of our learned physicians". This book was compiled after his death by his son William Heberden the Younger, who probably also provided the English translation and was himself a notable doctor, attending to George III in his final illness.

Garrison-Morton 2207.

CENTRAL ASIA ON THE MAPS, PRESENTED BY THE
HEAD GEOGRAPHER AND EDITOR OF THE ATLAS



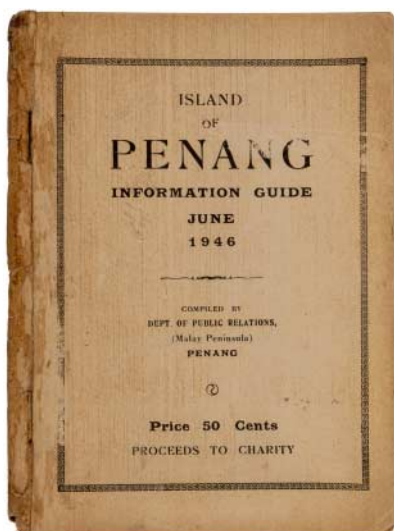
104. HEDIN, Sven. Reports from the Scientific Expedition to the North-Western Provinces of China under the Leadership of Dr. Sven Hedin. The Sino-Swedish Expedition. Publication 23. History of the Expedition in Asia 1927-1935 by Sven Hedin in collaboration with Folke Bergman. Translated by Donald Burton. Stockholm, Elanders Boktryckeri Aktiebolag, 1943-1945. £5,750

4to. 4 volumes and the extremely rare original cloth box of maps. Original printed wrappers; pp. I: XXVIII, 258; II: XV, [1 (blank)], 215, [1 (blank)]; III: XV, [1 (blank)], 345, [1 (index map)]; IV: [6 (half-title, title and contents, versos blank)], 449, [1 (blank)]; mounted photographic portrait frontispiece of Hedin in volume I, 126 plates of illustrations, one folding, one folding colour-printed map, 5 folding maps with routes printed in red, one map, illustrations in the text, 2 full-page; remnants of shelfmark labels to spines, one front wrapper with two dents, [together with:] HEDIN, Sven. Central Asia Atlas [edited by Erik Norin, see provenance]. Stockholm, Statens Etnografiska Museum, 1966. 20 large folded colour-lithographic and black-and white maps in the original cloth box with red lettering-pieces; wrappers a little spotted, atlas box minimally rubbed, title-page of atlas with tiny, marginal spot, otherwise very good and uncut, the best set we ever handled.

First edition, together with the very rare atlas, of Hedin's narrative of the Sino-Swedish Expedition, one of his last enterprises, where he was not the lone pioneer but the leader and organiser of one of the biggest scientific expeditions into Central Asia and China. The succession of Sino-Swedish Expeditions united archaeologists, astronomers, botanists, geographers, geologists, meteorologists and zoologists from Sweden, China and Germany. The exploration of the areas from Kashgar to China, including reports on Beijing took place in stages. In 1927 and 1928, sponsored by the German airline Lufthansa, the aim was to investigate a possible flight route for commercial purposes between Europe and the Far East. The second phase of exploration, sponsored by the Swedish State, was devoted to Eastern Turkestan and the Tarim Basin. The final work carried out by an international team of scientists investigated for the Chinese government a possible car route between Sinkiang and China proper. All expeditions together are the scientifically most important ones to be led by Sven Hedin, and publication and valuation of the rich material gathered is still going on. The very rare atlas was for a long time the most detailed cartographic work on the regions visited. As early as 1913, at the International Geographical Congress, the need for good maps of Central Asia had been formulated, and in collaboration between the German geographical publisher Justus Perthes and Hedin work was begun in 1939, soon to be interrupted by the war. In 1945 the US Army Map Service showed interest in realising the project with Hedin and started printing in 1952. - Total weight: 9.5kg.

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

Provenance: The introductory note of the atlas box consists of title-page (verso blank) and two pages of introduction by Erik Norin, who was instrumental in producing one of the most important cartographic works on Central Asia. This is followed by the four-page prospectus for Ambolt and Norin's *Memoir on Maps*, to be published in 1967. The title-page with Norin's signed presentation inscription to Einhold Hede, thanking him for 30 years of scientific work. Norin was a geologist and cartographer of Hedin's expeditions to Mongolia and Sinkiang in the late 1920s and early 1930s.

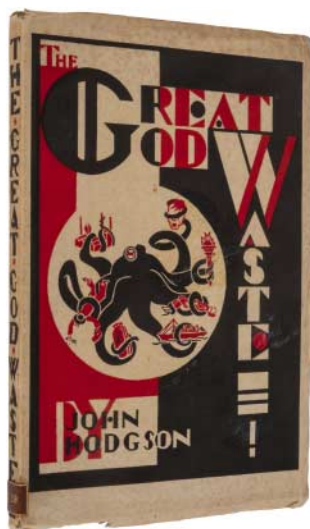


105. [HILL, I. W.]. *Island of Penang. Information Guide June 1946* [cover title]. *Penang, Compiled by Dept. of Public Relations, (Malay Peninsula), [Printed at Penang Press Company, Limited, [1946].* £185

Small 8vo. Original printed wrappers, wire-stitched; pp. 60, folding map at rear, illustrations in the text, slight damage to spine, one page with spot, evenly a little browned due to paper stock.

A very rare survival from the immediate post-Japanese occupation period, compiled by the Chief Public Relations Officer in Penang.

No copy located via COPAC or OCLC.



106. HODGSON *The Great God Waste* John Hodgson, *Eggington, Beds*, 1933. £98

8vo. Original printed card wrappers printed in red and black, yapp edges; pp. x, 127; internally clean, some wear to edges and light foxing to the wrappers, small leather label reading C19 attached to lower spine, armorial bookplate of Christopher Turner to ftep.

First edition. The anarchic writings of John Hodgson, compiled from his essays, speeches and other writings into a single manifesto decrying the evils perpetrated on modern society by capitalism, communism and fascism. This fragile and uncommon text is attractively laid out with haunting, but compelling woodcuts by anarchist artists, likely influenced by Masereel, in which the fate of the working man under the boot of oppressive economic structures is displayed via grisly metaphor.



107. HOKUSAI, Katsushika (1760-1849). *Great Wave off Kanagawa*. Original woodblock after Hokusai, from the series "Thirty-six views of mount Fuji, printed in Japan, published by Uchida Art, 20th C. 325 x 485 mm. (image size)

Printed in extra large size.

£630



108. [HOLLYWOOD CUT-OUT DOLL BOOK] Elizabeth Taylor. MGM Star. 2 Cut-Out Dolls. *Racine, Wisconsin; Whitman Publishing Company*. 1953. £128

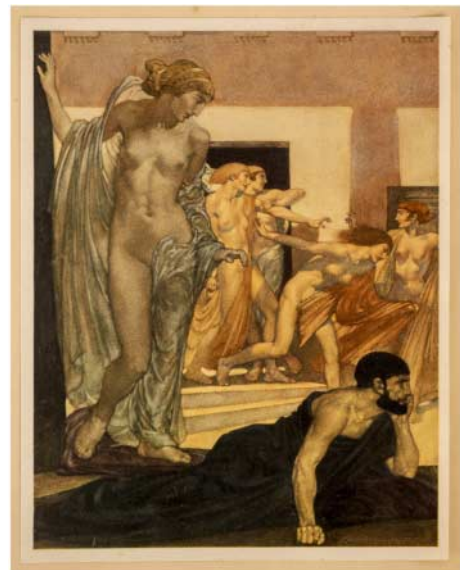
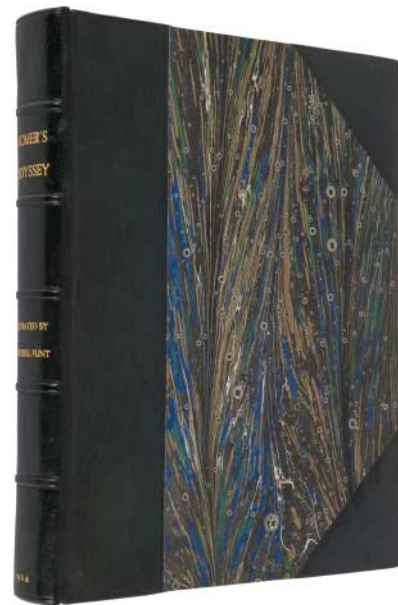
Large slim 4to. Publisher's pictorial card covers, stapled, illustrated to both covers in colour with 2 different die-cut, and perforated, card dolls of the actress incorporated in each board (unpunched); pp. [16], printed to one side; with 8 leaves of colour-printed outfits, with tabs, including 50 separate garments; a near fine, totally unused copy, with only small surface wear to forecorners.

Apparently the sole edition of this particular Authorized doll book, which includes glamorous clothing reflecting Elizabeth Taylor's Hollywood style for fun, sun and sea; sleep time; work and play, and dancing and dining. The English-American actress Elizabeth Taylor, legend of Hollywood, first signed to MGM in 1943, when she won a minor role in *Lassie Come Home*. She became increasingly unhappy with the demands the studio made of her however, in 1952, she was forced, through financial necessity as she was pregnant with her first child, to sign a new 7-year contract with the studio.



109. [HOLLYWOOD CUT-OUT DOLL BOOK] Janet Leigh. Statuette Dolls featuring Dresses Designed by Janet Leigh. Lowe. Leigh Mor, Inc. 1957. £128

Slim 4to. Publisher's pictorial boards, illustrated in colour to both covers, opening to reveal 2 pictorial card balcony pockets containing, in one, a heavy pull-out card featuring two die-cut, unpunched, 'statuette' figures of Janet Leigh, printed in colours and, in the other, 2 separate, and large, folded sheets, each circa 75 x 41cm, printed on one side in full colour, featuring 8 pages of outfits with tabs and printed notes on fabric and detailing by Leigh; an excellent, unused, survival in near fine condition with just slight wear and splitting to spine fold. Apparently the sole edition of this particular doll book, featuring outfits designed by Leigh herself. The American actress Janet Leigh (1927-2004) enjoyed a long career over five decades and became best known for her role as Marion Crane in Alfred Hitchcock's psychological thriller *Psycho* (1960) which won her a Golden Globe award in that year and earned her a nomination for Best Supporting Actress at the Academy Awards.



110. HOMER [trans. BUTCHER, S.H & LANG, Andrew] The Odyssey of Homer, done into English Prose London, The Medici Society, 1924. £750

4to. Finely bound in half sea green morocco over marbled paper boards, title gilt to spine with 5 raised bands, teg; pp. 315, with 20 colour plates; a lovely copy with some light occasional foxing.

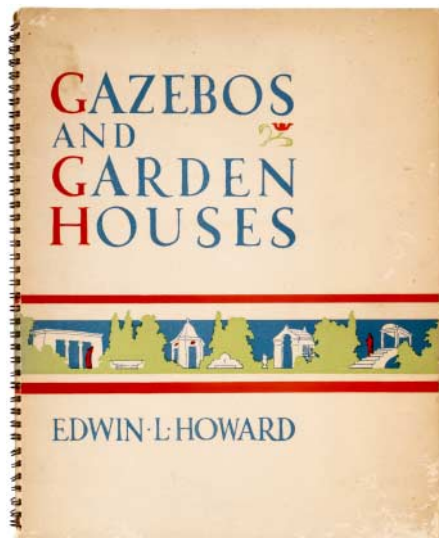
Limited to 530 copies, this being no. 85. An attractively bound copy of the Butcher-Lang *Odyssey*, produced by the Medici society in 1924 with illustrations by the Scottish artist William Russell Flint. Copies of Homer's epic are sought after at the best of times, and the dual popularity of Lang as a translator and Russell Flint's distinctive art form make this a hard to come by edition in particular.



111. HORDON, Margaret. Bundoran, Great Northern Hotel, Donegal, Ireland. Original lithograph with colour, printed in 1932. 1010 x 630 mm.

The hotel and Golf course were founded in 1894. The Golf course is one of the oldest in Ireland.

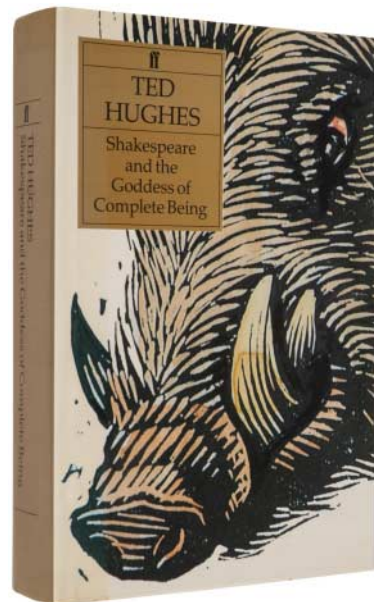
Some slight tears to left margin and one small tear to top margin which have been contained using conservation tape to reverse. £3,950



112. HOWARD, Edwin L. Gazebos and Garden Houses. New York: American Offset Corporation. 1935. £200

8vo. Original card wrappers, ring bond; pp. 56, printed in blue type, illustrated with the author's colour plates, sketches and blueprints throughout; very good. *Provenance:* signed by the author to title page, verso of front wrapper with the bookplate of Rachel MacMasters Miller Hunt and deaccession stamp of Hunt Botanical Library. Miller Hunt (1882-1963), bookbinder and collector, was the driving force behind the foundation of the Hunt Botanical Library, which was first established using her collection as its basis.

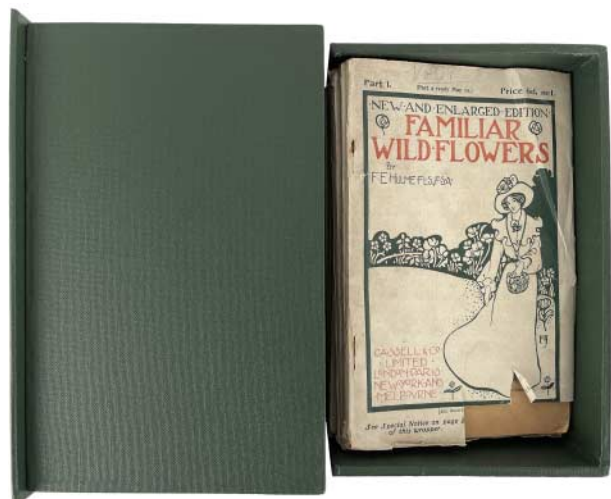
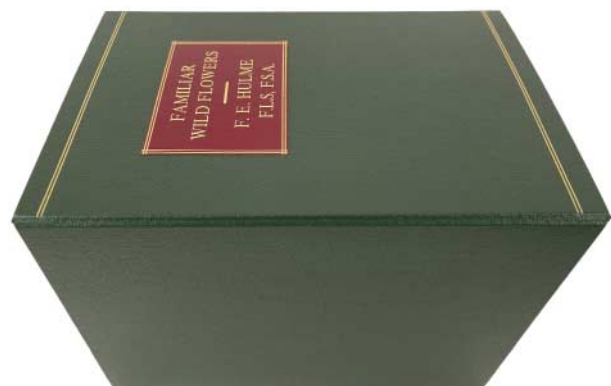
First and only edition. This charming privately published work features bold illustrations and clear blueprints, and is strikingly of its time in its design. Edwin L. Howard (1896-1982) was a Connecticut architect who was on a crest of success at the time of writing this book - his work had been featured in art competition at the 1932 Summer Olympics in Los Angeles.



113. HUGHES, Ted. Shakespeare and the Goddess of Complete Being. London: Faber and Faber, 1992. £98

8vo. Original navy cloth, spine lettered in gilt; unclipped jacket with drawing by Andrew Davidson; pp. [vi], vii-xv, [v], 1-517, [vii]; essentially a fine copy.

First edition of Hughes' extensive analysis of the works of Shakespeare. Hughes studied the playwright's work to the point of obsession, resulting in this magnum opus. He writes that it is "a single titanic work, like an Indian epic."





114. HULME, F. Edward. *Familiar Wild Flowers. Figured and Described.* Cassell and Company, Ltd., [c. 1905]. £500

8vo. 40 original parts. Light-green pictorial paper wrappers, in custom-made clamshell box; 320 colour plates; extremities a little bumped, very good.

Complete set of later edition, very rare in original wrappers. The lower front wrappers carried tokens that could be redeemed for the publisher's '8 Handsome Cloth Cases' announced in Part 40. The tokens have been clipped out but the cases are nowhere to be seen - perhaps someone forgot to put them in the post. Hulme (1841 - 1909) was the drawing master at Marlborough College when he began his ambitious project of illustrating and describing all the species of British wild flowers. The work was initially distributed in parts but bound up sets are far more common now. A contemporary review from "The Spectator" states: "So much trouble is taken with these periodicals, so much ability is at the disposal of the conductors, that it is difficult to bestow the praise which is really deserved without seeming extravagant."

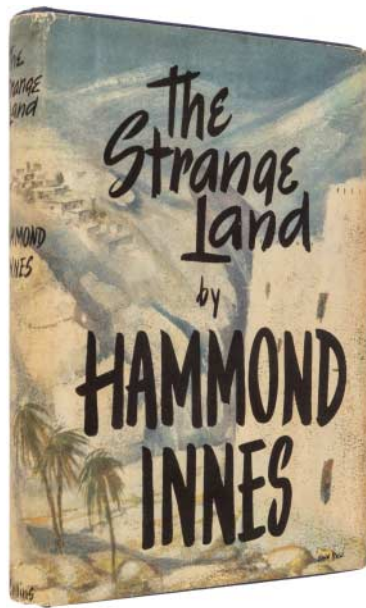
Nissen BBI 951.



115. [INDIAN CHILDREN'S GAMES] India 1975. *Design and production by Chimania Paper Company, Bombay. Printed by Hrafika, Bombay.* 1975. £138

Royal 8vo. Spiral-bound pictorially printed wide-weave cloth, to the design of a chessboard, over limp card covers, in original red card slipcase; pp. [138], printed throughout on variously coloured and textured papers and tissues interleaved with the diary pages, with banner decoration of a chessboard running throughout; a fine copy and apparently totally unused.

First and sole edition, published as a desk diary for the year 1975. A fascinating and ephemeral item demonstrating the ingenuity and versatility of the printer. With the theme of games of Indian childhood this educational desk diary also incorporates a selection of physical examples of paper games, obviously intended to be removed, but fortunately not in this case. Instructions and a background to the games are included in each case. Pastimes covered here encompass chess; Ganjifa, an elaborate card game (with pictorial game counters on laminated and gloss paper); kite-flying (with a miniature fully-realised kite with wooden support and loosely inserted die-cut and colour-printed spool of string on a thread); a 4-leaf folding movable or transformational game incorporating colour-printed figures from Hindu mythology; a colour-printed board game called Chaupar (here fully-realised in colour printed paper); a jumping game called Ikki-Dukki; a dancing game associated with Lord Krishna and his milkmaidens; the yo-yo; a dice game called The Goat and the Tiger (with colour-printed playboard); terra cotta wooden tops; a cut-out magic window cube (here fully-realised with colour-printed panels surrounding inset acetate window); polo; a counter game called Pacheta; an Indian snakes and ladders associated with the Pap-Punya theory of good and evil, with pictorial playing surface and, finally, the playing surface of a folded two-page gambling game.



116. INNES, Hammond *The Strange Land*. London: Collins, 1954. £48

8vo., original blue publisher's boards, backstrip lettered in gilt; in the original unclipped jacket designed by John Rose; pp. [iv], 5-255, [i]; a touch pushed to head and foot; upper edge a trifle dusty, else near-fine in very good jacket which has been lightly rubbed to spine tips, with some small nicks and toning, light spotting to internal flaps, but retaining much of its original colour.

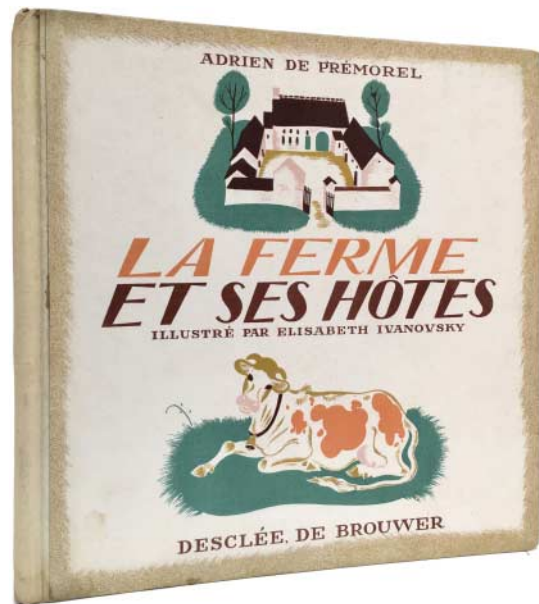
First edition of this adventure novel by Innes, featuring smugglers, missionaries and corrupt entrepreneurs.



117. ISHIGURO, Kazuo *The Unconsolated*. Faber and Faber, 1995. £125

8vo., original cloth in dust wrapper. A fine copy.

First edition inscribed by the author "To Twort" on the title page. Ishiguro's novel about an international musician caught up in a comic web of forgotten appointments and broken promises initially baffled reviewers who were holding out for a second *Remains of the Day*, but is now seen as one of his finest works.



118. IVANOVSKY, Elisabeth (illustrator). Adrien de PRÉMOREL (author). *La Ferme et ses Hôtes*. London: Desclée, De Brouwer. [1947]. £98

Small 4to. Original ivory cloth-backed pictorial boards; pp. [vi], 9-44; with 7 full-page colour-lithographed plates and drawings throughout in black and white; a very clean copy with small bruising to head of spine and very slight marking to upper board.

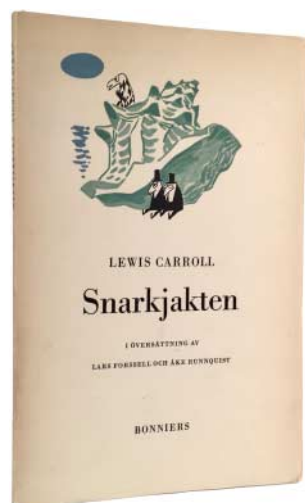
Early edition: first published in 1941. An introduction to the farm and its animals by this popular Russian-emigrée artist.



119. JANSOON, Tove (illustrator). Original Moomin Labels from the 1950s *Helsinki; Kromipaino*, circa 1950. £148

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

Numbered edition, limited by virtue of the extant supply. These authentic 1950s' product labels were produced for Moomin merchandise such as candles and soaps manufactured by the former factory Vaasan Saippuutehdas (est. 1886) in Vaasa, Finland. The characters represented are Moomintroll & Little My, Snufkin, Snork Maiden, and Sniff.



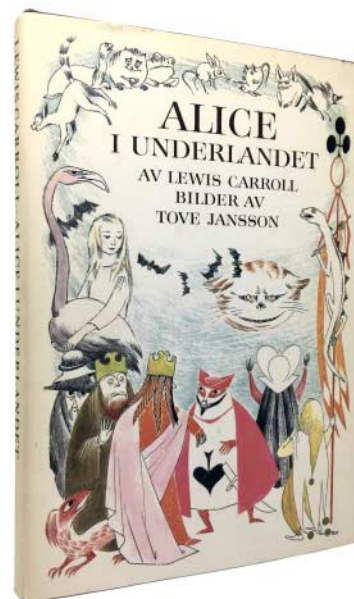
120. JANSOON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten* [The Hunting of the Snark]. *Stockholm; Albert Bonniers Forlag*. 1959. £598

8vo. Original white 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]; with title-page vignette, 8 bold and dramatic full-page black-and-white plates and 8 other drawings and decorations, all by Jansson; an uncommonly fresh, near fine, copy with mild external dusting, light toning to spine, and one small, and pale, mark to lower wrapper representing the untacky vestiges of a removed price



label, internally near fine, crisp, and uninscribed with one minor, small, and pale mark to lower margin of one leaf; scarce.

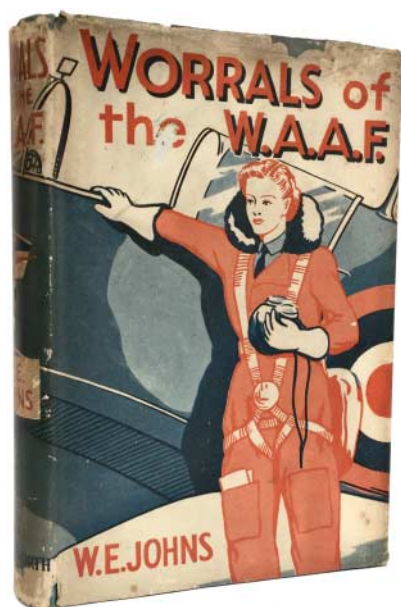
First edition of Tove Jansson's enigmatic interpretation of Carroll's famous nonsense poem, with text in Swedish. *Only 4 copies listed on WorldCat (Malmo; Univ. of Texas; Nat. Lib. of Sweden and Princeton).*



121. JANSOON, Tove (illustrator). Lewis CARROLL (author). *Alice i Underlandet*. *Stockholm; Albert Bonniers*. 1966. £798

Large 8vo. Original brown cloth with gilt roundel to upper board, lettered in gilt to spine, preserved in white pictorial dustwrapper; pp. [vi], 7-111 + [i]; with line illustrations throughout in profusion, including 11 coloured images (1 full-page); a near fine copy both externally and internally, without inscription and with mild, and uniform, toning to stock, protected by an uncommonly fresh dustwrapper (Pris: 23:50) with very small triangular chip (1cm) to top edge of lower panel; scarce.

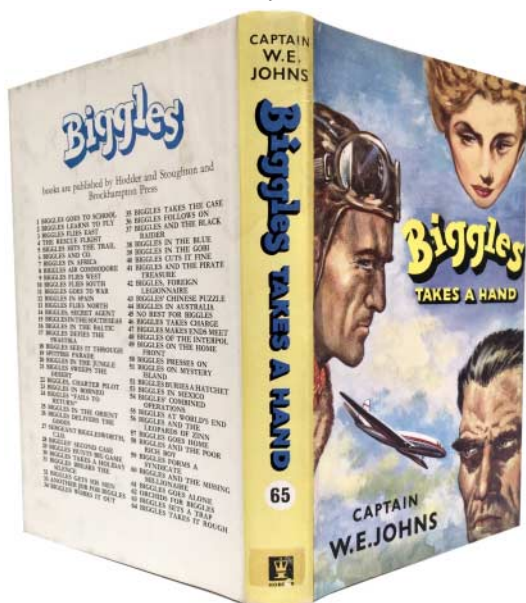
First edition thus, with illustrations by Tove Jansson and text in Swedish. The true first printing of this edition. The English translation with Jansson's illustrations was not published until considerably later, in 1977. This idiosyncratic and ethereal interpretation of Alice's adventures is particularly Scandinavian in flavour. Tove Jansson is best known as the creator of the Moomin books, which began with *Comet in Moominland* in 1946. Although born in Finland, the author was Swedish-speaking and wrote principally in that language.



122. JOHNS, W.E. (author). *Worrals of the W.A.A.F.* London; Lutterworth Press. 1941. £950

8vo. Original light blue cloth lettered in darker blue to spine, in pictorial dustwrapper; pp. [iv], 5-119 + [u]; with black-and-white frontispiece; a very good copy with mild toning to spine and a few speckles to edges of book block; internally lightly and uniformly toned, but clean, with a single small fox spot to frontispiece which has offset to title, protected by a very presentable example of the rare unclipped dustwrapper (3/6) with overall dust-soiling, particularly to spine, toning to the same, chipping to spine ends and forecorners, rubbing to joints, 3 short nearly closed tears to top edge (longest 28mm to lower joint) and a small scuff to upper panel, partially erasing "e" of the title.

First edition, first impression, of the scarce inaugural title in Johns's popular Worrals series, issued early in World War II, presented in the first issue dustwrapper with the advertisement for *A Girl Flyer* to the lower panel rather than one for *Worrals of the W.A.A.F.* which appears with reviews on the second issue jacket.

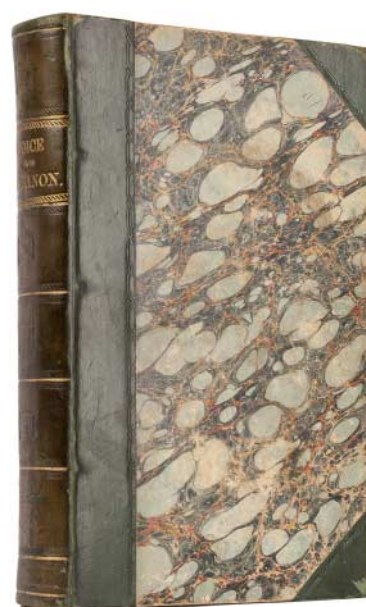


123. JOHNS, Captain W.E. (author). STEAD (illustrator). *Biggles Takes A Hand.* London; Hodder And Stoughton. 1963. £128

8vo. Original red linson boards lettered in black, preserved in pictorial dustwrapper; pp. [vi], 7-160; line

drawings by Leslie Stead; a very good copy with a touch of shadowed fading to fore-edge of upper board beneath the wrapper, internally fine and uninscribed, protected by a remarkably bright and crisp, unclipped dustwrapper (8s 6d) with a sizeable pale brown triangular tide-mark to the reverse at head of spine, barely visible on the right side, and then only on the lower panel.

First edition. On receipt of an anonymous tip-off, Biggles ends up on the trail of three murders and becomes involved in an exciting tale of espionage in West Berlin.

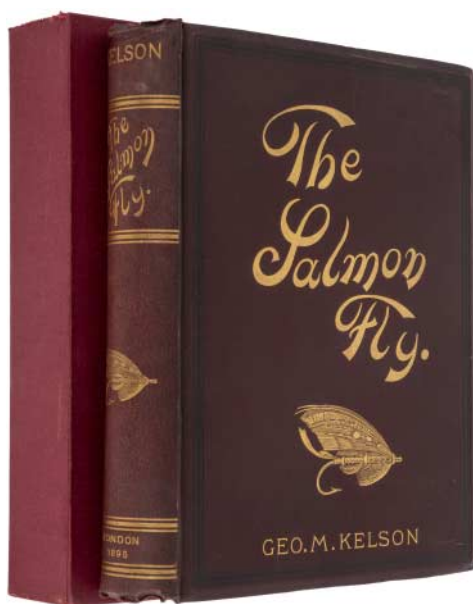


124. KAYAT, Assaad Yakoob. *A Voice from Lebanon with the Life and Travels of Assaad Y. Kayat.* London, Madden & Co., 1847. £2,250

8vo. Contemporary green half-calf over marbled boards, spine ruled and lettered in gilt, ornamented in blind; pp. viii, 436; lithographic portrait frontispiece; extremities a little rubbed, very light occasional spotting initially, else an excellent copy.

First and only edition, very rare. Kayat, a Christian Arab from Beirut, as well as an ancestor of the well-known Beirut publishing dynasty, travelled throughout Europe and the Middle East, lecturing on Syria and the "existence and state of Eastern Christians". He also worked with the Syrian Society, a group that promoted the education of Arab youth. *A Voice from Lebanon* gives details of Kayat's early life in Beirut and later travels, as well as meetings with such figures as Selina Bracebridge. Among those whom he met in Britain was the Wheelton family of Meopham (Kent), mentioned on p. 359 of his account. The first 100 pages are purely autobiographical and Kayat's life was centred around Lebanon. One of the very few books of the mid-19th century written by a native Arabic speaker in a Western language.

Blackmer 900 (an "amusing work").

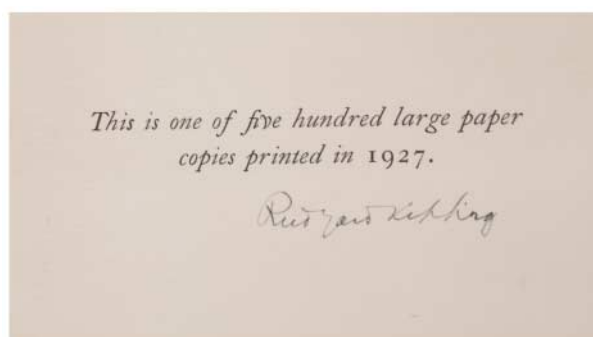
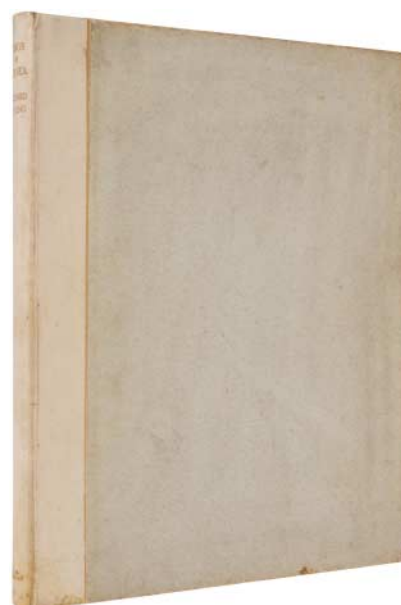


125. **KELSON, G.M.** *The Salmon Fly: How to Dress it and How to Use It. Published by the Author. c/o Messrs. Wyman & Sons, Limited.* 1895. £800

4to. Original dark plum cloth with gilt lettering to front and spine, bevelled edges, in matching slipcase; pp. xiv + 510 + xlv [advertisements]; 8 colour plates of flies, numerous other illustrations; spine a little sunned, blindstamp of previous owner to title page, a very good copy.

First edition. An exhaustive guide to fishing flies and equipment, with a final chapter on casting techniques, the brought order to the classification of salmon flies and still stands as a classic of the literature. The plates are notable for their colour and detail.

Heckscher 1150. Hampton, p. 57: "Every possible and impossible fly is described."



126. **KIPLING, Rudyard and Donald MAXWELL** (illustrator). *Songs of the Sea.* London: Macmillan & Co., 1927. £250

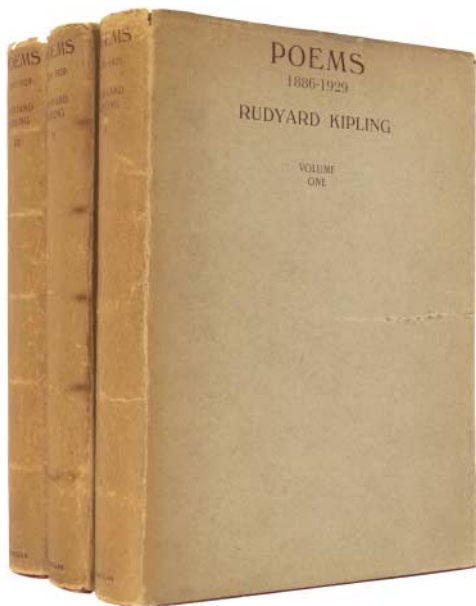
4to. Original parchment-backed pale blue boards, ruled in gilt; spine lettered in gilt, top edges gilt, others untrimmed; with 12 mounted coloured plates and numerous illustrations in the text (some tinted) by Donald Maxwell; pp. [v], iv-xi, [i], 1-99, [i]; the boards a little grubby and rubbed to edges, with spine lightly soiled and one small scratch to upper board; free-endpapers lightly browned, as is common, but internally very fresh, and the plates vibrant.

Limited edition, one of 500 large paper copies, signed by **Rudyard Kipling**.

A charmingly illustrated of verses based on all things Oceanic and Marine. *The Seven Seas* was written after the Kipling family left their Vermont home Naulakha for good, while other poems such as 'Harp Song of the Dane Women', 'The Wet Litany' and 'Song of the Red War-Boat' have been taken from some of his earlier books; Puck of Pook's Hill, Traffics and Discoveries and Rewards and Fairies respectively.

Donald Maxwell was best known for his topographical paintings, and was a regular correspondent for the *Daily Graphic* and the illustrated weekly *The Graphic* from 1909 until its closure in 1932. Of his thirty or more self-illustrated books, most concerned voyages in Europe, Mesopotamia, Palestine, and India, but later he also expanded his canon to include the sights of Southern England. He also illustrated books by many other authors, including Hilaire Belloc and Rudyard Kipling, to whom his mother was related.

A SUPERIOR SET OF KIPLING'S COLLECTED POEMS,
BEAUTIFULLY PRESENTED BY THE CHISWICK PRESS.

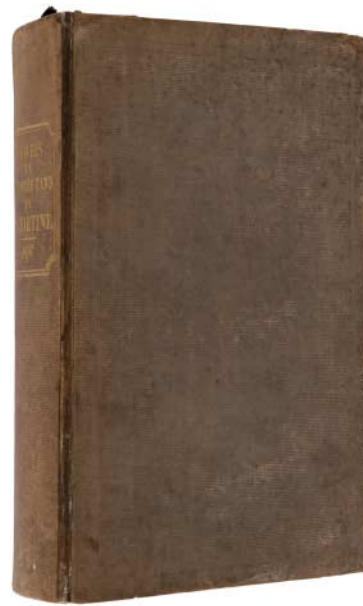


127. KIPLING, Rudyard. Poems 1886-1929. *Macmillan & Co.* 1929. £2,500

Large 4to, 3 vols.; original red morocco, spines lettered in gilt, with five raised bands ruled in black and gilt lettering direct to spines; with the rare original dust jackets lettered in red to upper panel; gilt turn-ins, marbled endpapers, top edges gilt, else untrimmed; etched portrait frontispiece by Francis Dodd, signed by the artist; pp. Vol I [viii], v-xviii, [vi], 7-395, [vii]; Vol II [viii], v-xxii, [vi], 7-367, [iii]; Vol III [viii], v-xxi, [iii], 3-354, [iv]; jackets toned and creased to spines, with nicks to head and foot; Vol I wrapper split along spine, with a scratch to the upper panel; still a superior set, with many pages unopened. *Provenance:* Ex Libris of Vincent Lloyd-Russell to paste-downs.

First edition, limited to 525 numbered sets, this No. 369 signed by Rudyard Kipling. A beautifully produced set of books, set in Baskerville type and printed on handmade paper at the Chiswick Press.

Kipling was born in 1865, and died in 1936. This collection of poetry, therefore, encompasses the length and breadth of his life, and contains all of his best-loved poems, including *Mandalay* (first published 1890), *Gunga Din* (1890), and of course, *If* (1910). Volume I is split into 'Departmental Ditties', 'Barrack-Room Ballads' and 'The Seven Seas'; Volume II contains 'The Five Nations' and 'Songs from Books', while Volume II comprises 'Verses from 'Sea Warfare', The Years Between, The Muse Among the Motors, Verses from 'A History of England', Verses from 'A Diversity of Creatures', Verses from 'Land and Sea Tales', Verses from 'Debts and Credits' and, finally, 'Verses not Collected in Book Form'. All three volumes contain indexes, and the final volume ends with a Glossary of terms.

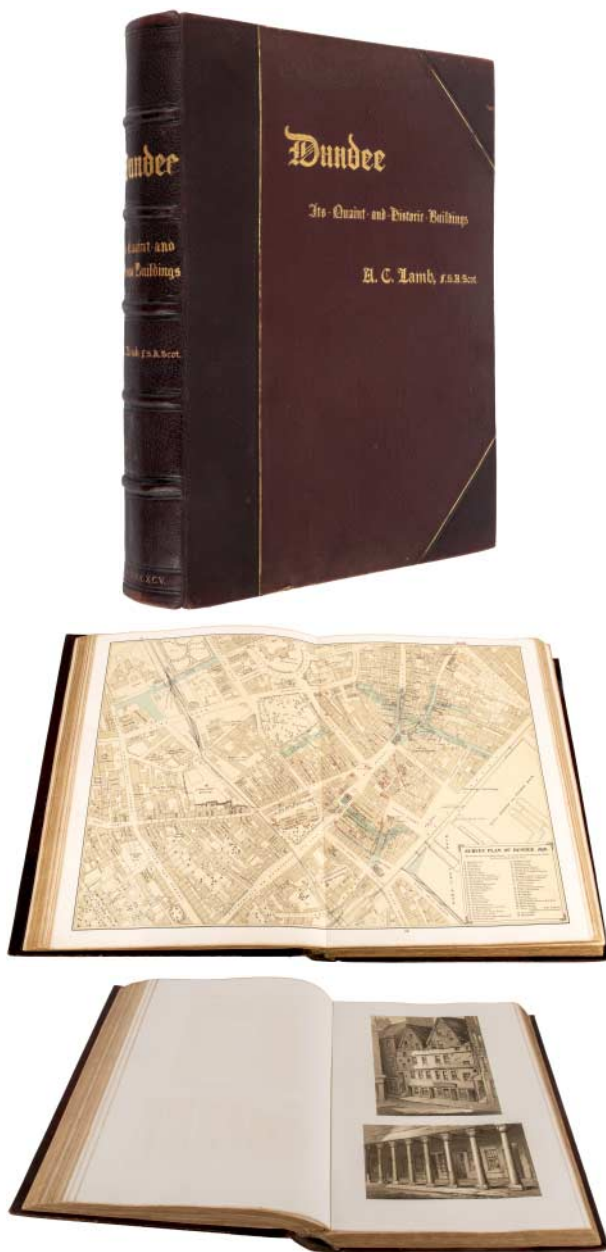


128. LAMARTINE, Alphonse de. Travels in the Holy Land, or a Visit to the Scenes of Our Redeemer's Life ... in 1832-1833. Translated from the French of Alphonse de Lamartine, by Robert Huish, Esq. *London, William Wright*, 1837. £245

8vo. Original publisher's cloth, spine lettered and priced in gilt; pp. iv, 764, steel-engraved portrait-frontispiece, additional engraved title (with a view of Mount Lebanon), and six steel-engraved plates, binding expertly re-backed and with a little wear to extremities, brown-spotting as usual to the steel-engravings.

First published 1835, this is the uncommon first edition in English of a Levant classic. Lamartine had travelled from Marseilles in his private yacht with his family. He travelled alone from Beirut to the Holy Land, and made his way back to France overland via Constantinople.

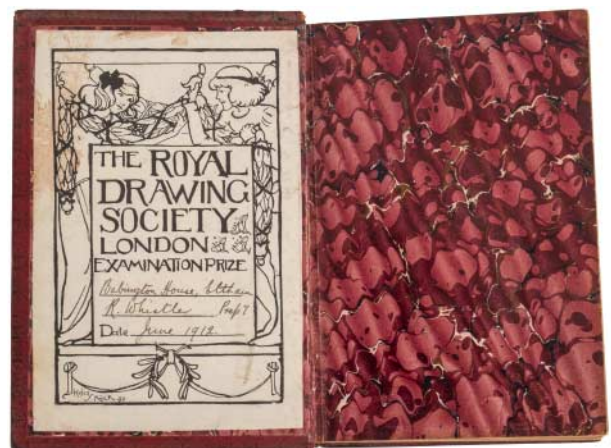
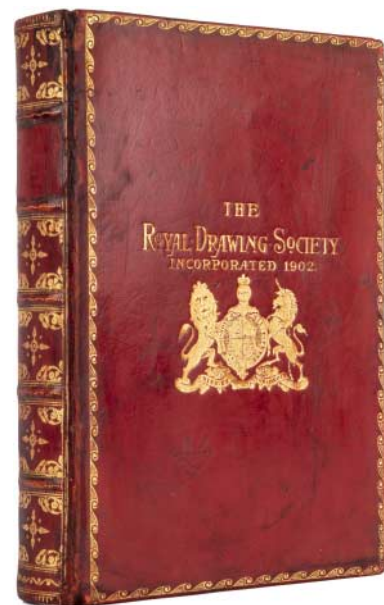
Not in Atabey or Blackmer.



129. LAMB, Alexander Crawford. Dundee. Its Quaint and Historic Buildings. The Illustrations are from Drawings made by William Gibb. *Dundee, George Petrie, Nethergate*, 1895. £795

Large folio (48 x 39 cm). Original maroon half crushed morocco over pebble-grained cloth, lettered and ruled in gilt, morocco dust-wrappers (a little damaged), top edge gilt, patterned endpapers in blue and gold; pp. [xvi], lix, 18, [2], errata slip, colour frontispiece, 59 tinted lithographic plates, 2 colour facsimiles of manuscript maps with explanatory letterpress on accompanying sheets; a little rubbing to extremities, initially and towards the end a little spotted; a very good copy of an uncommon and impressive work.

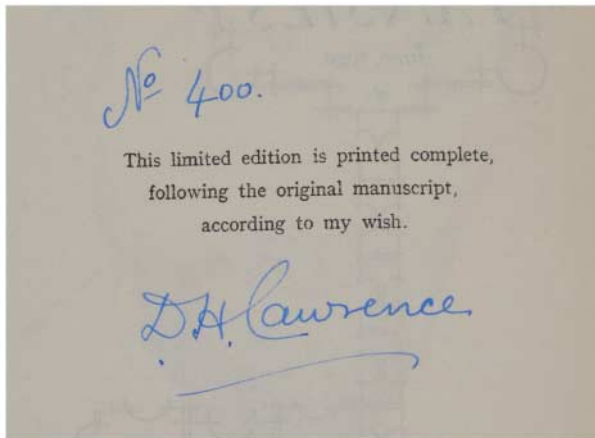
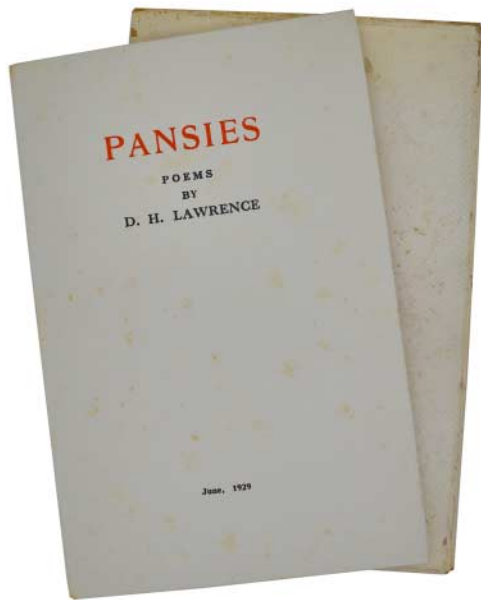
First edition, no. 233 of the 'Small Paper Edition' (357 copies printed), signed by the author. According to the limitation note there were even 'Large Paper Copies' with a print run of 155. I very much doubt this, as this 11-kilo book is large enough. Alexander Crawford Lamb was a Scottish art collector, antiquarian, and writer. The illustrator William Gibb had studied art at Edinburgh under Robert Scott Lander before being apprenticed to the leading lithographic firm Day and Sons. Lamb and Gibb produced a lasting memory of the city as it was before the extensive demolition of the old infrastructure in the late 19th century. - *No free shipping.*



130. LAMB, Charles & Mary. *Tales from Shakespeare*. Edinburgh: W. P. Nimmo, Hay & Mitchell, [c.1905] £98

8vo., Prize binding of the Royal Drawing Society with crest and border in gilt to upper cover; five raised bands and gilt in compartments to spine; marbled edges and endpapers; pp. [viii], 344, [ii]; spine rubbed; pages a little misaligned with front hinge starting and a few light scratches to the leather; a very good copy nonetheless, internally clean with just a few light spots to text. *Provenance* With prize label from the Royal Drawing society to the front paste-down, awarding the book as an examination prize to Rex Whistler at Babington House, Eltham, June 1912. Bookseller's ticket of *The Educational Supply Assoc., Ltd.* to rear paste-down.

An interesting association copy of this edition of Charles and Mary Lamb's *Tales from Shakespeare*. "In those early years he did not think of growing up to be "an artist", Laurence Whistler, his elder brother writes in *The Laughter and the Urn*. "But Miss Smith at Babington House suggested that the boys should join the Royal Drawing Society directed by T. R. Ablett, and send in work for the spring exhibition. This Denny first did in 1911, and Rex a year later, when he received a prize, the first of an unbroken sequence won every spring for twelve years."



131. LAWRENCE, D.H. *Pansies*. London: Privately printed by P. R. Stephensen, 1929. £698

8vo., original white wrappers printed with text in black and red; bird device to lower cover; housed in **both the original glassine and cream slip-case**; title page and frontis portrait printed in blue and brown; pp. [xvi], 125, [i]; internally fine, with some light foxing to covers; the glassine, as ever, toned and with some small chips to corners; the slip-case shelf worn and rubbed with splits to edges expertly reinforced.

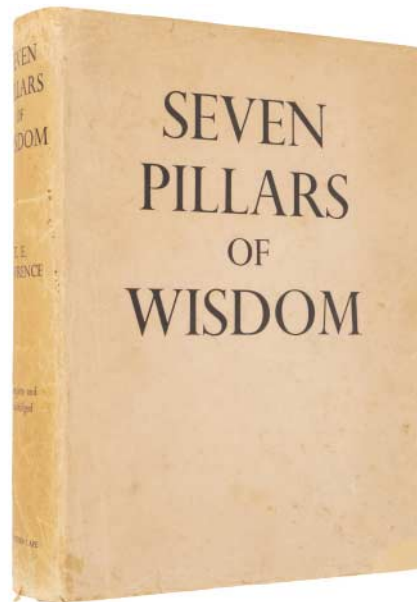
First definitive and unexpurgated edition, **No. 400 of just 500 copies signed by Lawrence**. This edition was published in June 1929, following the expurgated Secker edition.

Perhaps best known as a novelist, D. H. Lawrence was also an accomplished poet, penning over 800 verses in his lifetime. Some a few a pages long, other just two lines, the title is a play on the word "*pensees*, anglice pansies; a handful of thoughts. Or, if you will have the other derivation of pansy, from *panser*, to dress or soothe a wound; these are my tender administrations to the mental and emotional wounds we suffer from"

14 poems were omitted from the first Secker edition, suppressed by Scotland Yard, including 'The Noble Englishman', with its reference to sodomy. This copy is "printed complete, following the original manuscript, according to my wish" (Lawrence). It was to be the last book of poetry to be published in Lawrence's lifetime.

Uncommon with both glassine and box intact.

FIRST TRADE EDITION IN WRAPPERS WITH LAWRENCE OF ARABIA MEMORIAL

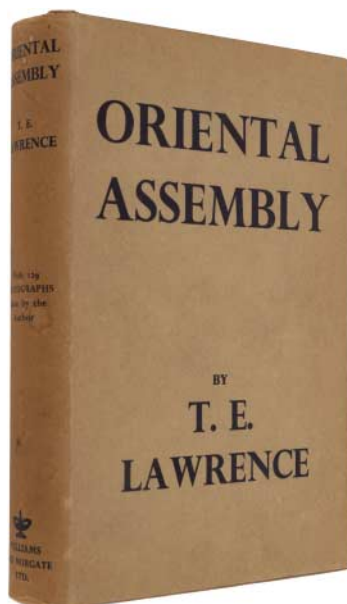


132. LAWRENCE, T. E. *Seven Pillars Of Wisdom*. London, Jonathan Cape, 1935. £635

4to. Original brown buckram, spine lettered in gilt, upper board blocked in gilt with crossed sword design, top edges brown, others uncut; printed dust-wrapper present, not price-clipped, pp. 672; frontispiece and 47 photogravure plates, 4 folding maps in red and black; wrapper with one or two tiny marginal flaws, a very attractive copy.

First impression of the first trade edition. *Seven Pillars of Wisdom* was first printed in 1922 in an edition of eight copies intended for Lawrence's use, of which only six copies survive intact; the 'Subscribers' or 'Cranwell' edition then followed in 1926, published privately in an edition of *circa* 211 copies and, as Lawrence wrote to Sotheran's on 24 April 1925, 'this thing is being given only to my friends and their friends. No copies are for sale'; and finally, after Lawrence's death in May 1935, the text was published in a trade edition by Jonathan Cape in July 1935. - The loosely inserted flyer (O'Brien E068) was issued by the Lawrence of Arabia Committee, of which Churchill was one member, and "undersigned friends" who issued this free solicitation flyer as an appeal to raise funds for the St. Paul's Cathedral memorial to T.E.Lawrence. The other committee members were Allenby, Herbert Baker, Curtis, Augustus John, G.B.Shaw and Wrench. - *We currently stock a very good copy of this edition, without wrappers.*

O'Brien A043.

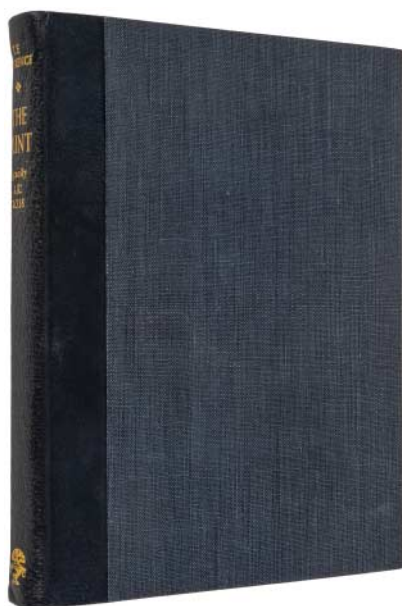


133. LAWRENCE, T.E. *Oriental Assembly*. Edited by A.W. Lawrence. London, *Williams & Norgate*, [1939]. £378

8vo. Original buckram with the original printed wrapper (retaining price); pp. xii, [2], 291 many illustrations, including 111 photographs on plates in pagination by the author; spine of wrapper a little darkened and with a few minor spots, light offsetting from endpapers, near-fine, probably unread.

First edition of these writings on the Middle East. The first part of the volume contains all the hitherto uncollected writings by Lawrence about the East, including his travelogue in Syria and Iraq while researching *Crusader Castles* in situ, north-east of Aleppo. Eleven pages are the suppressed introductory chapter for *Seven Pillars*. The second part contains over 100 photographs taken by Lawrence during the Revolt in the Desert. The book includes a diary kept on a journey through Syria in 1911 collecting antiquities for the Museum at Oxford, and the suppressed introductory chapter to *Seven Pillars*.

O'Brien A221.

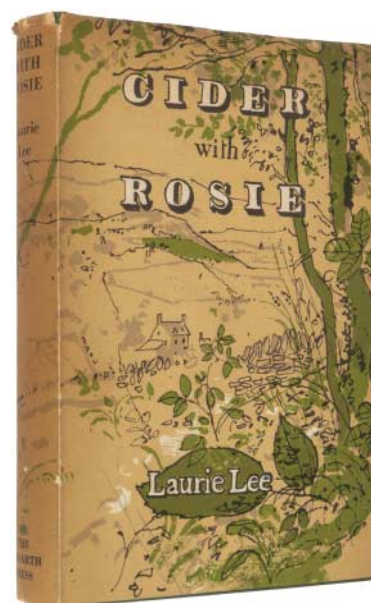


134. LAWRENCE, T.E. *The Mint - A Day-Book of the RAF Depot between August and December 1922 with later notes by 352087 A/c Ross* London, *Jonathan Cape*, 1955. £275

Small 4to. Dark blue morocco over blue cloth, handmade paper, top edge gilt, decorative endpapers, original slipcase; pp. 206; slip-case a little spotted and with contemporary bookseller's label on front cover (this repeated inside front cover), light offsetting from endpapers, otherwise very good.

First English Edition [Deluxe]. Numbered and limited, copy 1644 of 2000. of Lawrence's posthumously published work describing his time serving in the RAF as as ordinary aircraftman under the assumed name Ross. The book covers his initial training at RAF Uxbridge in 1922[2] and a part of his service at RAF Cranwell, 1925-26. The core metaphor the book revolves around is the transition of men from the 'raw materials' to 'coins stamped out of metal', but now the text is more commonly seen as a window into the personality and thoughts of Lawrence himself. On publication, the book was the subject of a censorship scandal, with the free and candid use of barrack-room language shocking contemporary readers. This edition contains the full uncensored text, whereas in the more commonly available edition, many words and phrases were redacted.

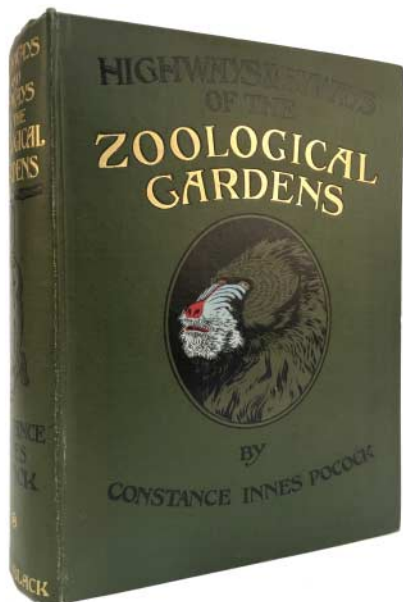
O'Brien A172.



135. LEE, Laurie (author). John WARD (illustrator). *Cider With Rosie*. London: *The Hogarth Press*, 1959. £148

8vo. Original mid green linson boards lettered, and decorated, in gilt to spine, preserved in pictorial dustwrapper; pp. [iv], 280, [iv]; with full-page illustrations in line; text block near-fine, slight compression to spine ends, a few small spots, and previous ownership sticker to ffe; else near-fine in a very good jacket, toned to spine ends and edges, and a few small nicks to top of spine and inner flaps.

First edition, first issue, including the reference, on p. 272, to the fire at the local piano factory, which became the subject of threatened legal action: "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books".



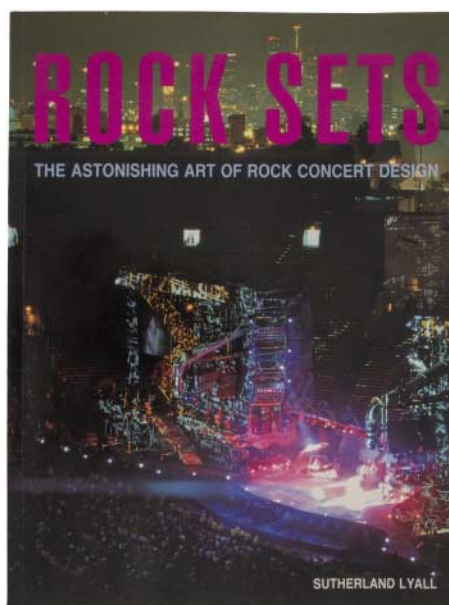
Maid Marian and Crochet Castle [1895]
Headlong Hall and Nightmare Abbey [1896]
Gryll Grange [1896]
Melincourt [1896]
The Misfortunes of Elphin and Rhododaphne [1897]

The books are bound uniformly with a stunning peacock motif overlaid on green, and are seldom found as a set, let alone in this condition.

136. [LONDON ZOO] POCOCK, Constance Innes (author). *Highways and Byways of the Zoological Gardens*. London; Adam & Charles Black. 1913. £138

Small 4to. Original forest green pictorial cloth blocked in red, grey, blue and black to spine and upper cover, lettered in gilt, top edges gilt, pp. [xii] + 191 + [i] + [8], publisher's catalogue; with pictorial title, coloured frontispiece, other illustrations in line and 32 additional plates printed in half tones; a fine copy in beautiful condition; internally fresh throughout with a neat contemporary ink inscription, dated 1919, to front free endpaper.

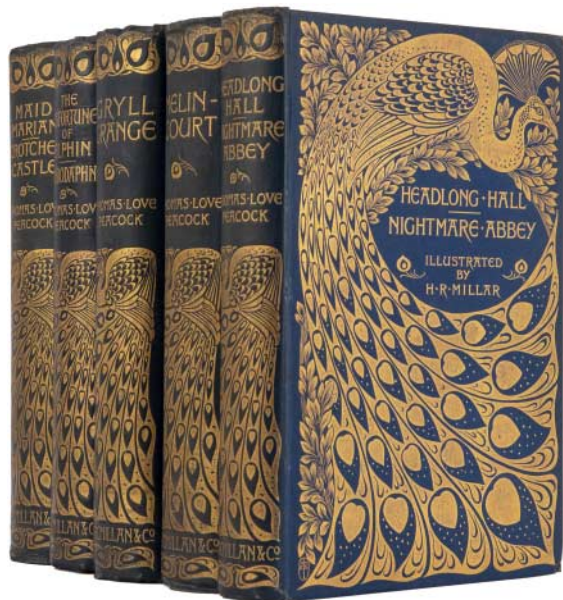
First edition. An introduction to the institution and animals of Regent's Park Zoological Gardens.



138. LYALL, Sutherland *Rock Sets. The Astonishing Art of Rock Concert Design*. Thames & Hudson. 1992. £100

4to. Original softback; pp. 96, illustrated throughout in colour, with loose Fisher Park promotional leaflet; very good. *Provenance* inside cover inscribed by Jonathan Park to Hugo Dunn-Meynell and Alice 'Tish' Salmon, food writers, with the label of Studio Park to title page.

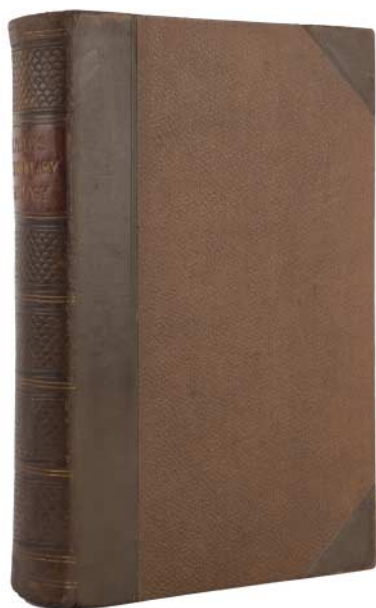
First edition. Jonathan Park was one half of the duo Fisher Park, who were responsible for some of the most spectacular sets in the history of stadium rock, including designs for Pink Floyd such as *The Wall* tour and the inflatable pigs that floated over Battersea Power Station, Wham!'s tours of America, the Nelson Mandela tribute concerts and The Rolling Stones. The book is filled with colour photographs of their lavish and innovative work. Later in his career, Park turned to interior design, and it was in this capacity that he befriended the Dunn-Meynells.



137. LOVE PEACOCK, Thomas *Novels* (5 vols) Macmillan & Co., London, 1895-1897. £798

8vo. 5 vols. Original green-blue cloth, decorated with a sweeping peacock design in gilt to upper cover and spine, yellow and white peacock endpapers, all edges gilt; an attractive set in excellent condition, with some occasional minor foxing and spines slightly mellowed to a greener shade.

A complete set of novels by Thomas Love Peacock (1785 - 1866), an English novelist and satirist. This set contains all his novels (and one collection of verse), thus:



139. **LYELL, Charles** *A Manual of Elementary Geology: or, the ancient changes of the Earth and its inhabitants as illustrated by geological monuments.* *John Murray.* 1855. £1,550

8vo. Contemporary half tan calf, spine with gilt raised bands and gilt red morocco lettering piece; pp. xvi + 655, frontispiece, numerous text illustrations; very clean internally, very good. *Provenance:* Inscribed on the half title from the author to Sir William Robert Grove, giving his address on Upper Baker Street. Judge, physicist and correspondent of Lyell (the Royal Institution holds 25 letters from Lyell to Grove), Grove (1811-1896) is best known for his work on fuel cells, but also developed an early electric light and with John Peter Gassiot worked on early photography.

Fifth edition. First published in 1838 as *Elements of Geology*, this was Lyell's second great work. It started life as a series of lectures given at King's College London in 1831-3 which were intended as an expansion of one section of his *Principles of Geology* but became an important book in its own right, the standard work on stratigraphical and palaeontological geology. Building on the theoretical groundwork he had done in *Principles*, Lyell presented here the first textbook of descriptive geology based on the assumption that all geological phenomena have natural and knowable causes. The book ran through a number of editions in the 1850s as geological research advanced, and the fifth edition is considered the best, being greatly enlarged and remaining unrevised until a last lifetime edition in 1865 added a few small amendments and reverted to the original title.



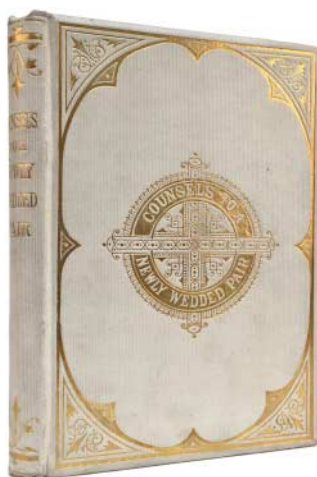
140. **MALEVICH, Kazimir** (1878-1935). *Portrait of a Female.* Original lithograph with colour, edition number 649/2000, printed on Arches paper (watermarked) by Atelier Mourlot, Paris, c.1980. 760 x 540 mm.

These prints were ordered to be sold alongside an exhibition at the State Russian Museum in St. Petersburg. The Museum cancelled the order so they remained with the printers until offered for sale at a later date. The stamp of the State Russian Museum is visible at the lower centre of paper. £295



141. **MALEVICH, Kazimir** (1878-1935). *Peasant in the Fields.* Original lithograph with colour, edition number 1366/2000, printed on Arches paper (watermarked) by Atelier Mourlot, Paris, c.1980. 760 x 540 mm.

These prints were ordered to be sold alongside an exhibition at the State Russian Museum in St. Petersburg. The Museum cancelled the order so they remained with the printers until offered for sale at a later date. The stamp of the State Russian Museum is visible at the lower centre of paper. £250



142. [MARRIAGE] MORISON, John (author). *Counsels to a Newly-Wedded Pair; A Companion to the Honeymoon, and A Remembrancer for Life.* London; J. Snow And Co. 1883. £138

Small 8vo. Publisher's white cloth prettily and lavishly blocked in gilt to spine and upper board and in blind to the lower cover, all edges gilt, glazed yellow endpapers; pp. [iii], iv-117 + [iii]; a fine copy, both externally and internally, with a calligraphed, and neat, contemporary gift inscription, dated 1883, to front blank.

New and revised edition. A compendious but succinct series of counsels to those entering into married life including chapters devoted to The Honeymoon; Private Prayer; The Tenderness due to a Wife of Youth; Confidence and Esteem, and Prudence and Tastefulness.



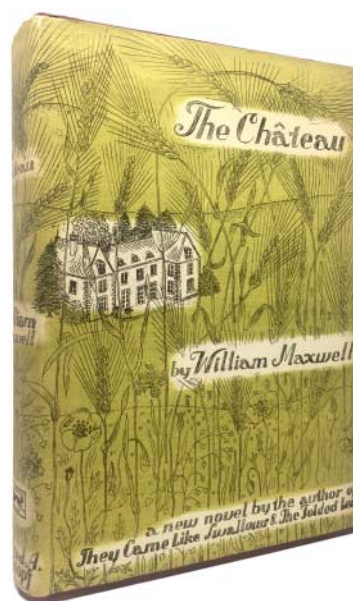
143. MAXWELL, Sir Herbert. *Sixty Years a Queen. The Story of Her Majesty's Reign.* London: Eyre & Spottiswoode, [1897]. £125

Folio, bound by the publisher in full navy calf, ruled in gilt to both covers with corner pieces; upper with further lettering and crown device gilt; spine fully gilt in compartments with five raised bands and contrasting red leather labels gilt; all edges gilt; marbled endpapers and gilt turned-in borders; full-colour title page and frontis portrait behind tissue-guard; pp. [iv], xii, 239, [ii]; illustrated throughout in black and white; faint spotting to prelims and the odd pencil mark; the corners a trifle bumped and rubbed and one or two very faint scratches to the calf; still and exceptional copy in a fine publisher's binding.

First edition of this work celebrating the reign of Queen Victoria, and written by Sir Herbert Maxwell to commemorate her Ruby Jubilee in 1879.

An impressive publication.

AMERICANS IN FRANCE



144. MAXWELL, William (author). *The Chateau.* New York; Alfred A. Knopf. 1961. £288

8vo. Publisher's crimson cloth with the author's initials in blind to upper board, lettered in gilt to spine, top edges stained orange, others untrimmed; pp. [xii], 3-401 + [i] + [4]; a fine copy, both externally and internally, without inscription, protected by a very good, even near fine, unclipped dustwrapper (\$4.95) with some toning to lower panel and a little light dusting.

First edition, as stated, presented in the remarkably scarce first issue dustwrapper (trimmed a little short in production) with the photo credit to Alfred A. Knopf. The later issue dustwrapper features a different photograph of the author Maxwell, with a photo credit to Consuelo Kanaga.

William Keepers Maxwell, Jr. was an American novelist, essayist, short story writer and children's author who was fiction editor at *The New Yorker* between 1936 and 1975. During his professional career he became a legendary confidant of some of the most distinguished writers of the day. Since his death his award-winning fiction has grown in stature and is now widely regarded as among the most important of the twentieth century. Much of his work was autobiographical and dealt with themes of childhood, loss, and change, influenced by the death of his mother to the global flu pandemic when he was only 10 years old.

Maxwell's 1961 novel *The Chateau* is set in 1948 in war-battered France, in the Loire valley, where a young open-hearted American couple arrive to holiday at the Chateau Beaumesnil. As a kind, humorous, and sensitive study of the acute embarrassments and misunderstandings between the Americans and the French, Maxwell's study of manners has been compared to the work of Austen and received glowing reviews on publication, with *The Times* commenting, "It's hard not to see it as a work of genius".

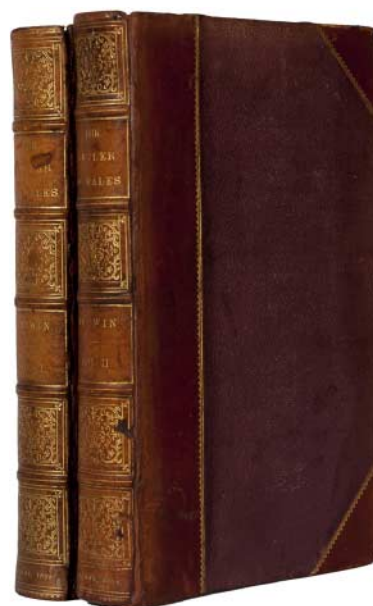


145. MCCURRY, Steve. Rio. Pirelli Calendar 2013. [Milan, Pirelli, 2012]. £425

Oblong elephant folio. Original green boards, lettered in black, white and gold, in the the original slipcase which can be transformed into a stand for the calendar; pp. [2, printed in white on black paper stock], [2], 12 superb reproductions of colour photographs, boards a trifle marked, otherwise very good.

The Cal with a twist, i.e. without nudity, by the award-winning American photographer Steve McCurry, famous not only for the portrait of the Afghan girl with the piercing green eyes. The 'calendar has undergone a new look for 2013 - gone are the expected nude shots and in their place some of the world's most beautiful and charitable demurely-clothed models photographed against the atmospheric backdrop of Rio de Janeiro. The

2013 calendar was photographed by Steve McCurry, who famously took the striking portrait of the green-eyed Afghan Girl for the cover of the National Geographic in 1985. This year's star muses, each chosen for their contributions to charitable causes, include Adriana Lima (the first Pirelli model to appear baring her baby bump), Karlie Kloss, Isabeli Fontana, Petra Nemcova, Elisa Sednaoui and Liya Kebede' (*Vogue*, November 28, 2012, online).



146. MEDWIN, Thomas. The angler in Wales, or days and nights of sportsmen. Richard Bentley. 1834. £400

s8vo. Sometime rebound in half brown morocco, gilt rules to sides, spines with gilt raised bands, gilt panels and lettering, marbled endpapers, marbled edges; pp.xvi + 336, vii + 348, engraved frontispieces, occasional text engravings; front hinge of vol I tender, vol II recently rejoined, spines a little sunned, frontispieces foxed, otherwise very clean internally, very good. *Provenance* front pastedowns of Henry Edmund Taylor of Whickham near Newcastle upon Tyne, a prodigious nineteenth century collector.

First edition. Scarce. Thomas Medwin (1788-1869) was an English poet best known for his biographies of his cousin Shelley and his close friend Byron. Both poets make brief appearances in this book, which is a defence of the art of angling and an ode to the countryside, mainly in the form of a dialogue between two characters who represent two sides of the author's own personality. Walton is his model, but the Romantic philosophical tone is very much his own.

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



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

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

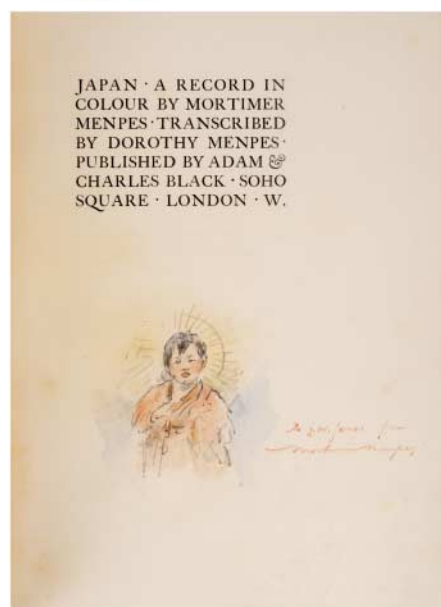
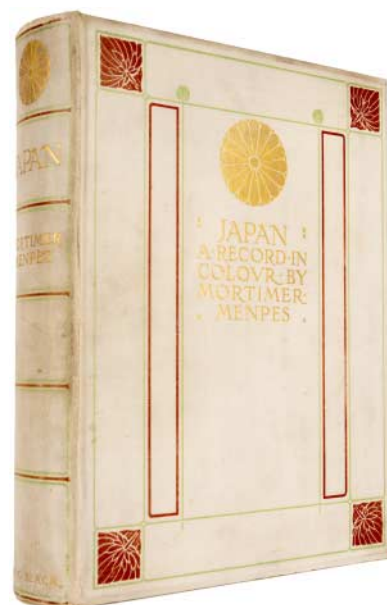
First and only edition, limited to 500 copies *de luxe* copies signed by Mee to verso of title page and with an original gouache by Mee. Both the issues of 100 *de luxe* copies and of six copies reserved for the artist contain an original gouache painting by Mee mounted as a frontispiece. Mee's early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

As George Taylor (the Director of the Royal Botanic Gardens, Kew) remarked in his preface, 'special scientific interest and importance attaches to certain of the plates, which portray species new to science, or are illustrated for the first time, and the consummate quality of all the paintings is enhanced by botanical accuracy in the

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

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

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

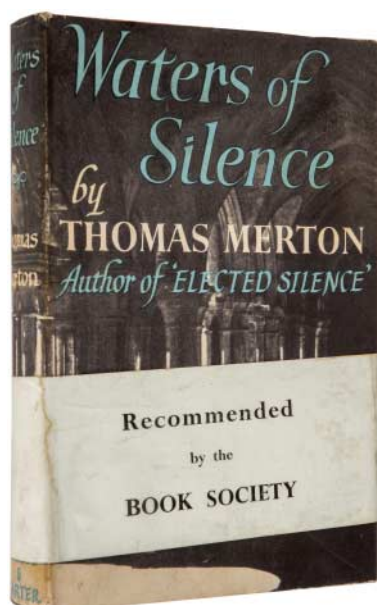


148. MENPES, Mortimer & Dorothy. *Japan. A Record in Colour*. London, Adam & Charles Black, [1901]. £598

4to. Original eggshell cloth, lettered in gilt, decorated in green and red, top edge gilt; pp. [iii]-xiv 206, [2], 100 coloured plates, captioned tissue guard to each; cloth with light marking and a little wear to lower edge of front cover, a little offsetting from endpapers, light embrowning to tissue-guards, but otherwise a clean copy.

Edition deluxe, limited to 600, this being a special copy, without half-title and numbering, but with **original watercolour** by Menpes on title-page, presented and signed by him to one J. W. Jones. Inman notes that the first 100 copies were numbered and merely signed. The absence of the half-title, which had the limitation and numbering on the verso has been removed to make this a copy outside the numbered and signed 100 copies.

Inman, A & C Black Colour Books 241.



149. MERTON, Thomas *Waters of Silence* Hollis and Carter, London, 1950. £98

8vo. Original pale blue cloth, stamped in silver to upper cover and spine, pictorial endpapers, illustrated dust wrapper depicting cloisters, blue paper wraparound band; pp.299; a very good copy with some light wear, cloth a touch faded to spine and edges, retaining Book Society wraparound band, price-clipped, small owner inscription to half-title.

First edition. Merton's tell-all book about his experiences as a Trappist monk (a branch order of Cistercians), describing the toils and contemplations of daily life in the monastery. Merton's books are enduringly popular in their field, displaying a depth of humour and wisdom in his depictions of his fellow monks and their histories. This copy retains the fragile "Recommended by the Book Society" wraparound.

DIALECTIC IMMATERIALISM



150. [MIKOIAN, Anastas and I. K. SIVOLAP, Editors]. *Kniga o vkusnoi i zdorovoi pishche* [Book of delicious and healthy food]. Moscow, Pishchepromizdat, 1953. £498

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

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

The book opens with a quotation from Stalin, on the nature of the Revolution, followed by the title on coloured paper, one leaf of preface, and an 11-page introduction headed *On towards Abundance!* [*K izobiliiu!*] set in photographic frames depicting harvest, an array of bakery products, cooked meats, fish, a well-stocked food shop, poultry, shelves stacked with cheeses, canned and bottled milk, fruit and vegetables piled up to pyramids. Most of the colour-plates are advertisements for Soviet food brands, several of which are in style with commercial photography of the 1950s, heavily re-touched, and with their colours enhanced. Despite all the propagandistic splendour, this work contains hundreds of useful recipes. 'According to Katya Rogatchevskaia, lead

east European curator (Russian) for London's British Library, until its publication, the only other cookbook was *A Gift for Young Housewives*, which came out in 1861. "The Soviet cookbook was very well received because for a long time there was no cookery book in Russian," she says. "It became a luxury item that was kept not in the kitchen but in the living room where people could sit down and look through it. Even though books were generally not expensive, shortages meant this one became scarce, making it more like a 'coffee table' book." While the book contains much simple fare, recipes with ingredients such as suckling pig, sturgeon and salmon caviar were all part of an illusion that befitted Joseph Stalin's ideological trajectory well. In contrast to the Bolsheviks' ascetic approach to food in the Twenties, writes Von Bremzen, under Stalin food became an integral part of his myth of prosperity' (Maryam Omid in *The Calvert Journal*, online). - The book has recently been 'discovered' in the West: there where articles in the Guardian (Any von Bremzen, *The great Stalinist bake off*), the FT, the book featured in the British Library's recent exhibition *Propaganda: Power and Persuasion* and E. Geist placed an article on Anastas Mikoian in the *Russian Review* in April 2012. - Despite a print run of half a million of this edition, this formerly ubiquitous Soviet book has become astonishingly rare, especially in good condition.

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

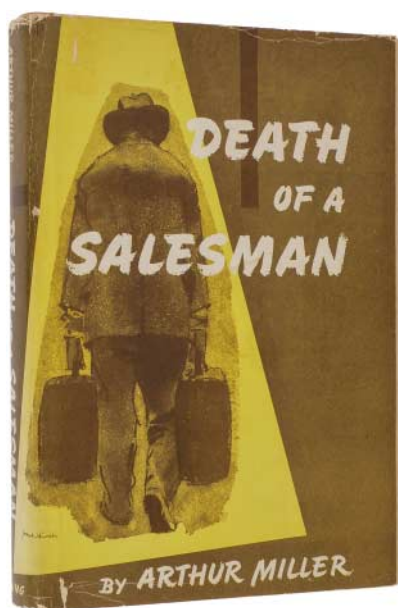


151. [MILITARY PAPER TOY] Prise de Sébastopol. Strasbourg, G. Silbermann, imprimeur-libraire. Paris; Blanchard librairie, rue de Richelieu, 73. Circa 1855. £1,850

A rare boxed juvenile historical paper toy, being a military model game about the Siege of Sebastopol during the Crimean War, consisting of a total of 60 individual, and handcoloured, free-standing model pieces on card, all mounted on wooden stands, including 3 sets of soldiers: with 19 paper figures depicting the French camp headquarters with tents and war equipment including barrels of explosive, trolleys, and stacks of cannon-shot; a series of 21 French paper soldiers (130mm tall), dressed in blue jackets, light blue trousers, including an officer brandishing a sword, and another bearing a French flag decorated by a golden eagle and an "N", designating Napoleon III) and 2 trumpeters; a group of 10 French soldiers clad in blue jackets with red trousers, including one officer carrying a similar French flag and a soldier with a drum; and 10 French soldiers in dark blue jackets decorated in red, with blue trousers and high black boots, alongside paper figures depicting the French camp headquarters including 3 substantial and impressive striped tents for the officer class, mounted by flags (including one designated "Quartier Général" measuring 260 x 170mm); two tents for the use of military commanders (180 x 135mm), 6 further tents for the soldiers (105 x 150mm); and a large slatted wooden hut ("Salle de Police - ici on ne fume pas"), all 60 handcoloured pieces contained within the original pictorial board box (283 x 230 x 48mm) with an onlaid engraved illustration depicting the battle by Ed. Coppin, printed by Gustave Silbermann in Strasbourg; in very nice condition throughout with one series of soldiers fine and a couple of small equipment pieces with only small losses; the box itself expertly, sympathetically, and conservatively restored by one of the leading French restorers of paper toys.

A rare, and remarkable, historical paper toy and unlocated elsewhere either on the market, or in libraries or collections.





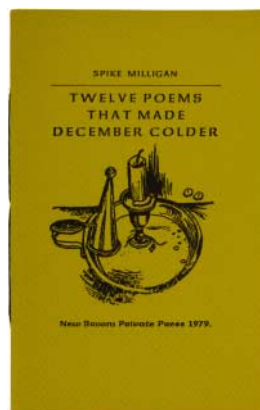
152. MILLER, Arthur. *Death of a Salesman*. New York: The Viking Press, 1949. £2,000

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

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

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

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

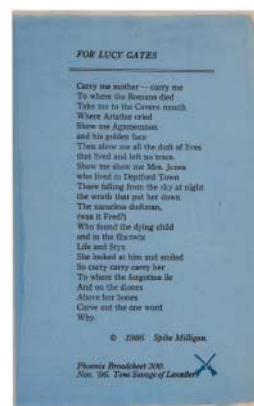


153. MILLIGAN, Spike. *Twelve Poems That Made December Colder*. Leicester: New Broom Private Press, 1979. £225

8vo., original lime green card covers printed in black to upper cover; with numerous illustrations throughout by Rigby Graham; printed on handmade paper with Milligan's signature in the watermark, as well as numerous ram watermarks; pp. [xxiv]; fine.

Limited edition, No. 23 of only 90 copies printed on Sheepstor paper. Handbound and set by Toni Savage. During a visit to Dartmoor, Spike Milligan had a local craftsman create some hand made paper in the traditional manner, using Spike's signature and a ram as the watermarks. This Sheepstor handmade paper is exclusive to Toni Savage and is used only for Spike's poetry.

Rigby Graham was predominantly a landscape painter, printmaker and designer. John Piper wrote that he had an: "unusual and indeed enviable capacity to make romantic and dramatic images out of 'simple' scenes - sometimes almost totally deserted ones".

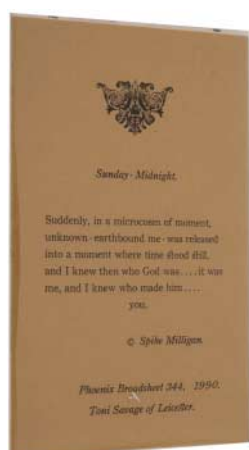


154. MILLIGAN, Spike. *For Lucy Gates*. Leicester: Toni Savage, 1986. £125

Single broadsheet, (12.5 x 20.5cm approx.); printed on one side in black and blue ink on blue handmade paper; with Milligan's signature in the watermark; perhaps a touch rubbed, still fine.

Phoenix Broadsheet 300. One of only a handful written by Spike Milligan and of a few printed on hand made blue Sheepstor paper. During a visit to Dartmoor, Spike Milligan had a local craftsman create some hand made paper in the traditional manner, using Spike's signature and a ram as the watermarks. This Sheepstor handmade paper is exclusive to Toni Savage and is used only for Spike's poetry.

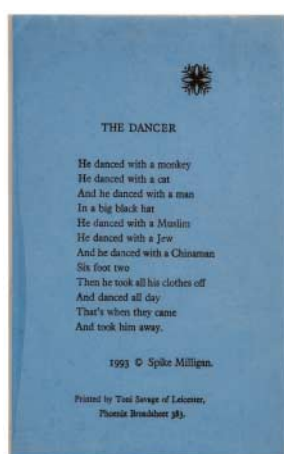
The first of these poems appeared in 1971 and the ran through to the early 1990s, after which more than 400 had been produced. It is unknown how many were issued, although the runs were limited and up to 300 copies of the early numbers may have been distributed, with many fewer in the later years.



155. MILLIGAN, Spike. Sunday - Midnight. Leicester: Toni Savage, 1990. £60

Single broadsheet, (10cm x 17cm approx.); printed on one side in black; fine.

Phoenix Broadsheet 344. One of only a handful written by Spike Milligan. The first of these poems appeared in 1971 and the ran through to the early 1990s, after which more than 400 had been produced. It is unknown how many were issued, although the runs were limited and up to 300 copies of the early numbers may have been distributed, with many fewer in the later years.



156. MILLIGAN, Spike. The Dancer. Leicester: Tony Savage, 1993. £60

Single broadsheet, (11.5 x 18cm approx.); printed on one side in black ink on handmade blue paper; with the poet's signature in the watermark; fine.

Phoenix Broadsheet 383. One of only a handful written by Spike Milligan and of a few printed on hand made blue Sheepstor paper. The first of these poems appeared in 1971 and the ran through to the early 1990s, after which more than 400 had been produced. It is unknown how many were issued, although the runs were limited and up to 300 copies of the early numbers may have been distributed, with many fewer in the later years.



157. MILNE, A.A Miss Elizabeth Bennet London, Chatto & Windus, 1936. £98

8vo. Original brown cloth with paper label to spine, with illustrated dust wrapper; pp.xiv, 116; dust wrapper in fair condition with browning to spine, and some tears without loss, internally in very good condition with a small ink inscription to ffeep.

First edition. Better known for his books about the teddy bear Winnie-the-Pooh and for various poems, Milne was a prolific playwright, adapting many novels for the stage. *Miss Elizabeth Bennet* is a stage adaptation of *Pride and Prejudice*, which doesn't appear often in the dust wrapper.



158. MINNE, B. Monaco 1er et 2 Juin 1952. Lithograph after the original as reproduced by the Automobile Club de Monaco, printed in Paris, 1991. 1000 x 680 mm. £150



159. **MOORE, Joseph.** The attempt of the Birmans to retake the Stockades of Dalla, on the Night of the 6th Sept. 1824. [London, Thomas Clay, 1826]. £398

Handcoloured aquatint plate (258 x 368 mm); cut out without imprint and mounted on a board, engraved title mounted underneath; light surface wear.

This plate is from the appendix to Joseph Moore's *Eighteen Views taken at & Near Rangoon*, the most important - and exceedingly rare - visual documentation the First Burmese War.



160. **MORE, Henry.** The Theological Works. London: Printed and sold by Joseph Downing, 1708. £800

Folio, contemporary calf, ruled and bordered in blind to boards, six raised bands to spine; with modern contrasting leather label gilt; red speckled edges; with frontis portrait of the author; pp. [ii], [frontis], [iv], xiv, 856, [ii]; mispaginated in places but complete with all signatures and catch-words correct; internally very clean, save for the odd ink splash and spot, the odd finger mark, and some light rubbing to the print; some light spotting and toning in places due to inferior paper stock; near-contemporary ownership inscription in ink to ffep; rebacked, preserving the original spine, with repairs to splits and patching to the leather, which is also re-glued in places; still a lovely fresh example of a rare work in a contemporary binding.

This edition according the Author's improvements in his Latin Edition, including the chapters *An Enquiry into the Mystery of Iniquity* (1664) and *An Antidote against Idolatry*.

Henry More (1614-1687) was a theologian and philosopher broadly categorised as part of the Cambridge Platonists school of thought which was prevalent throughout the 17th century. As a rationalist theologian, he attempted to utilise the mechanical philosophy developed by René Descartes, Robert Boyle, and others, in an attempt to establish the nature and existence of immaterial substance, or spirit and, therefore, God. He was regarded with suspicion for most of his lifetime, and his popularity only began to rise after his death, in 1687. In more recent scholarship, More has been seen as a significant influence upon Isaac Newton, particularly his ideas on absolute space, and this, together with his role in introducing Cartesianism into England, has assured his continual inclusion in histories of science of the period. In fact, a manuscript copy of the correspondence between More and Descartes, has recently been found among Newton's personal papers (Hutton 2020).

By the time he graduated from Cambridge in 1639, More had already begun to develop his thought on Neoplatonic philosophy, as well as his own dualistic ideas emphasising the immateriality of the soul. The earliest of these was *Psychodia Platonica* initially published in 1642.

More read Descartes's *Principia philosophiae* in 1646, and it had a very profound effect upon him and upon the subsequent development of his own philosophy. "All that have attempted anything in naturall Philosophy hitherto are mere shrimps and fumlbers in comparison of him", More wrote in 1648 (Letter to Hartlib, 11 December 1648, Webster 1969, 365). Accordingly, he began to teach Descartes's mechanical philosophy to interested students in Cambridge, and so became one of the earliest conduits for the dissemination of Cartesianism in Britain. More is credited with inventing the word, Cartesianism, and has been said to be behind the strangely Platonic reading of Descartes's methodology in the anonymous preface to the first English translation of the *Discourse of a Method* (1649) (Cristofolini 1974). The pair had frequent, and animated correspondence, although More's relationship with Descartes work was complex, and he went on to oppose, and even reject, many of his claims.

ESTC T98975.



161. **MORE, Henry.** A Collection of Philosophical Writings. London: Printed by Joseph Downing, 1712. £1,500

Folio, contemporary mottled and speckled panelled calf; ruled and ornamented in line, with blind-stamped fleurons to corners; spine with five raised bands and modern contrasting red morocco label gilt; old label pasted to tipped-in slip; each section with new title and pagination; decorative initials, inter-textual diagrams and engravings; full-page engraving to p.154 of *The Philosophick Cabbala* lightly offset onto facing page; mispaginated throughout, but complete with catch words/signatures corresponding; internally very clean, with some occasional creases and small stains and very light spotting to edges, with some pages lightly foxed or toned, and some light rubbing to text in accordance with age; p. 81 of *Epistolae Quatuor ad Renatum Des-Cartes* with page folded and trimmed in error by binder, with no loss of text; binding patched in several places with replacement fleuron to one corner of upper board; a few small holes and light cracking along spine, overall worn in accordance with age.

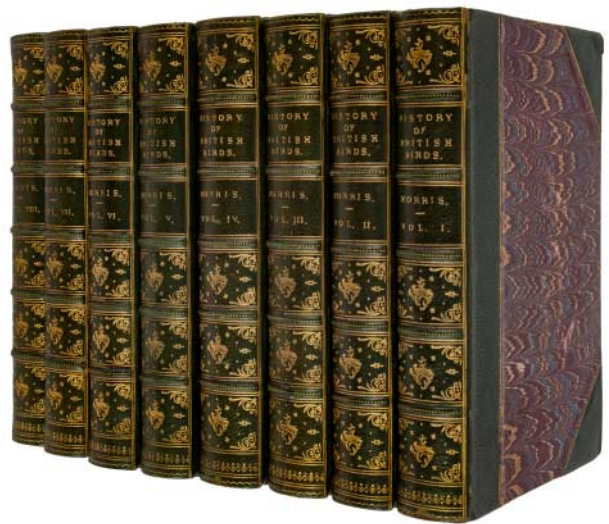
The fourth, and arguably best edition, 'corrected and much enlarged'. The collected works were first published in 1662.

More's four main works, published throughout the 1650s, can be seen as a summation of his philosophical system. Shortly after the appearance of the last of them, *The Immortality of the Soul* (1659), he re-issued them all together in his Collection of Philosophical Writings. They comprise *An Antidote Against Atheism*, and appendix which borrow heavily from Descartes's ontological proof of the existence of God; *The Enthusiasmus Triumphatus*, concerned with the different kinds of religious fanaticism; a collection of *Letters to Descartes* (written in Latin); the *Immortality of the Soul*, which marks his return to Natural Philosophy and was heavily influenced by Hobbes' *Leviathan*, (which had appeared in 1651); and the *Conjectura Cabbalistica*, notionally based on the Jewish Cabbala, which postulates that the first three chapters of Genesis contain a summation of all wisdom but hidden under a veil. In the light of his own spiritual philosophy, he explores the perceived secret interpretations it reveals, as well as digressions on the extinction of the sun, conflagration of the world, genies, animal spirits, and Thomas Hobbes.

More was one of the most respected of the Cambridge Platonists, and throughout his lifetime developed a close, and animated correspondence with the philosopher René Descartes. He was one of the first proponents of Cartesianism, attacked Thomas Hobbes and Baruch Spinoza, and was an enthusiast for the new science of Galileo and the Royal Society. His own philosophy owes much to Plato and Plotinus and is largely dedicated to the defence of religious belief against the twin forces of skepticism and atheism. (Hutton). Newton studied under him, and the young scientist was greatly influenced by More's concept of space and time as "the sense organs of God", echos of which can later be seen in Newton's own theory of absolute space and time.

In 1664 More was elected fellow of the Royal Society. Shortly afterwards, he published two works aimed at a more popular audience: his manual of ethics, *Enchiridion ethicum* (1667), and *Divine Dialogues* (1668).

ESTC T98967.

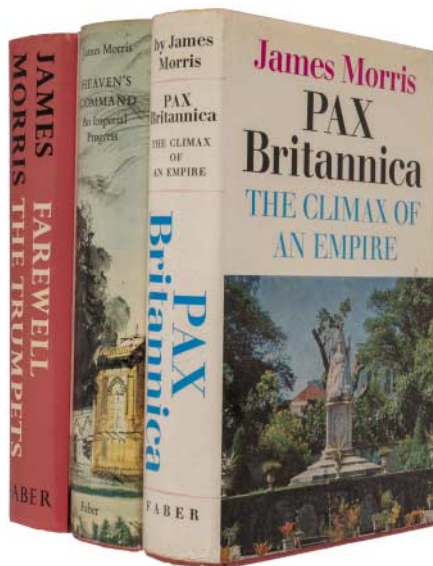


162. MORRIS, F.O. A History of British Birds. Groombridge and Sons, [1863-67]. £1,200

Small 8vo. 8 vols. Contemporary green half morocco, marbled boards, spines with gilt raised bands, gilt tools and lettering, marbled endpapers, all edges gilt; 358 superb plates of birds, coloured from wood-blocks, some finished by hand; handsome binding, internally very clean indeed, very good.

"Cabinet Edition" (with the extra plate of *The Mottled Owl*, not previously included). Zimmer describes this classic as: "A voluminous work ... containing a mass of information. The book early obtained considerable popularity on account of its readability and moderate cost."

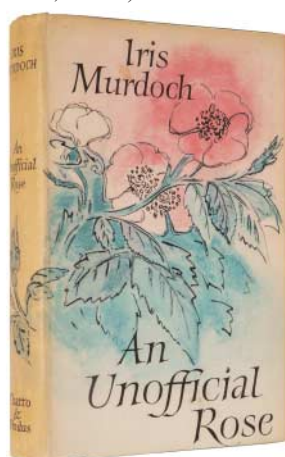
Nissen IVB 645; Zimmer p. 443.



163. MORRIS, James. The Complete Pax Britannica Trilogy, *comprising*: Pax Britannica. The Climax of an Empire - Heaven's Command. An Imperial Progress - Farewell the Trumpets. An Imperial Retreat. London, *Faber and Faber*, [1968-1978]. £1,150

Three volumes 8vo. Original red buckram with illustrated dust-wrappers (not price-clipped, volume III in original boards), map endpapers printed in three colours; pp. 544; 554; 576; highly illustrated with sketch maps and plates, a fine set, rarely found together.

First edition of all volumes. A history of the British Empire '... as crowded and animated as the High at rush hour, James Morris packs in history, descriptive reporting, anecdotes, general information' judged *The Times* (blurb on the wrapper of volume I). 'Among Morris's most notable achievements was the three-volume *Pax Britannica*, which chronicled the history of the British empire from the earliest days of the East India Company to the disruptive post-colonial years of the 1960s. In 1968, *The Times Literary Supplement* described *Pax Britannica* as "a tour de force, offering a vast amount of information and description, with a style full of sensuality." And in the *The New York Times Book Review*, the British biographer Philip Magnus called it "a successful portrayal of what the Empire looked and felt like in a variety of places at the end of the 19th Century - how it ticked, who pulled the strings, and the practical ends and ideals it served" (Obituary in *Vogue* by Stuart Emmrich, November 23, 2020, *online*).

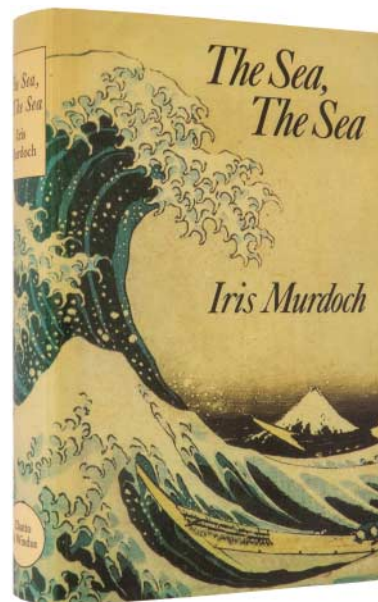


164. MURDOCH, Iris *An Unofficial Rose* *Chatto & Windus*, London, 1962. £398

8vo. Original green cloth, title gilt to spine, with illustrated dust wrapper; pp.348, [4, blank]; wrapper spine

a bit toned, cloth to head of spine a tad faded, otherwise a very good copy inscribed by the author on title page.

First edition. The sixth novel by Iris Murdoch, the Irish and British novelist philosopher. Murdoch is best known for her novels about good and evil, sexual relationships, morality, and the power of the unconscious, and she won the 1978 Booker Prize before being made a Dame in 1987. This copy of the book is inscribed by her to noted book collector Rolland Comstock, dated Midsommar 1988.



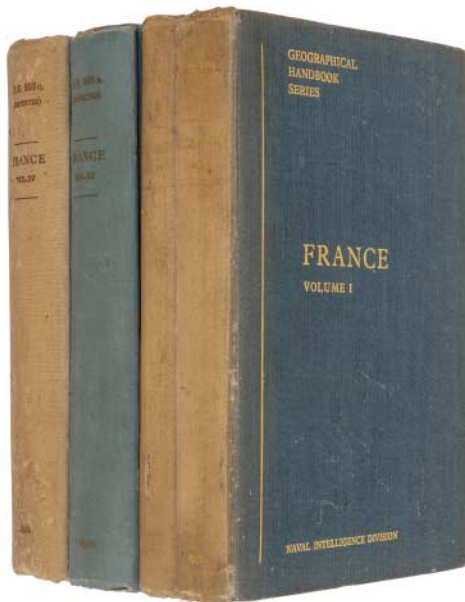
165. MURDOCH, Iris. *The Sea, The Sea*. London: *Chatto & Windus*, 1978. £248

8vo. Original sea green cloth; backstrip lettered in gilt; in the original unclipped dust-jacket (£5.50 net) with a striking front panel design from a painting by Hokusai; pp. [viii], 501, [iii]; a lovely copy, with a faint crease down the cloth spine, the jacket bright with small residual tape marks to both flaps; very good.

First edition of Iris Murdoch's Booker Prize winner. She had previously been nominated, but failed to scoop the prize, three times.

The Sea, The Sea was Murdoch's nineteenth novel, and takes its name from Xenophon's *Anabasis*. When the sight of the Black Sea from Mount Theches was spotted, and the roaming 10,000 Greeks fighting in Cyrus the Younger's failed march against the Persian Empire in 401 BC. realised they were saved from death, the shout of is said to have gone up: 'Thálatta! Thálatta!', or, 'The Sea! The Sea!'.

Martin Amis once said of Murdoch that: "Her world is ignited by belief. She believes in everything: true love, veridical visions, magic, monsters, pagan spirits. She doesn't tell you how the household cat is looking, or even feeling: she tells you what it is thinking."



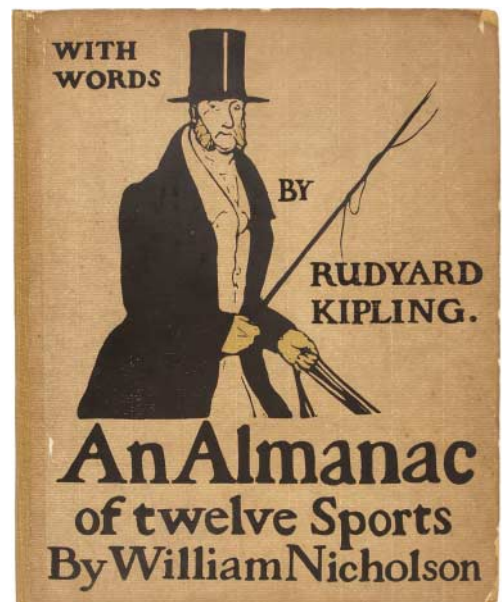
166. NAVAL INTELLIGENCE DIVISION. France. Volume I Physical Geography [Volume II History and Administration. Volume III Economic Geography. Volume IV Ports and Communications]. [Cambridge, UP, printed under the Authority of HMSO], June 1942-October, 1943. £498

Four volumes, 8vo. Original Royal Air Force grey-blue cloth, spines and front covers lettered and ruled in gilt; highly illustrated with maps, plates and diagrams, one large colour-printed map in rear pocket; cloth a little spotted and marked and spines unevenly faded, internally very good; *provenance*: from the library of the Imperial Agricultural Bureau with their stamps to front endpapers, volume II with number inscribed on front cover.

First edition of one of the rarest complete sets of the series, restricted. Probably one of the best-researched books of the time on the country, with contributions on agriculture, population, topography, economics, climate, transport, in short, every aspect - and more - the military was supposed to know about France during the liberation from Fascism and the Nazis. 'A series of intelligence handbooks produced during the First World War had proved valuable both during the conflict and as subsequent reference sources. Early in the Second World War the Director of Naval Intelligence ordered the preparation of a new and improved series to meet the

requirements of the day. The Handbooks were designed to provide, in the words of the Preface, "for the use of Commanding Officers, information in a comprehensive and convenient form about countries which they may be called upon to visit, not only in war but in peace-time; secondly, to maintain the high standard of education in the Navy and, by supplying officers with material for lectures ... to ensure for all ranks that visits to a new country shall be both interesting and profitable" (Cambridge Archive Editions, who reproduce a few titles on the series, online). The four France volumes were prepared by the Cambridge sub-centre of the Naval Intelligence Division under the directorship of Sir James Mann Wordie (1889-1962) who, before fighting in France during the last years of the First World War had been chief of the scientific staff of Shackleton's arduous 1914 Antarctic expedition.

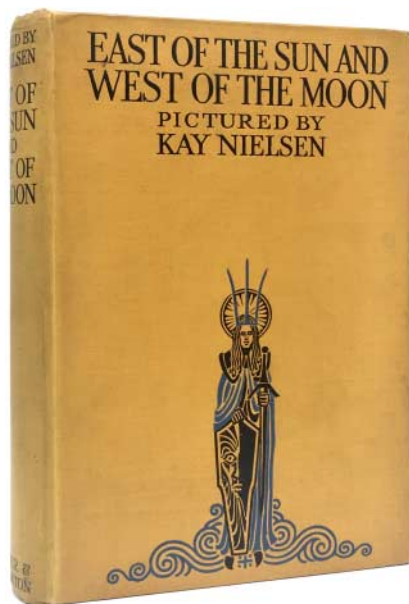
The rarity of complete sets is due to the fact that with D-day these volumes were issued to military units, split into single volumes and used by thousands. We once handled the four France volumes collected by the British author Alan Sillitoe, who, in the 1970s, had to make up a set from different sources.



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

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

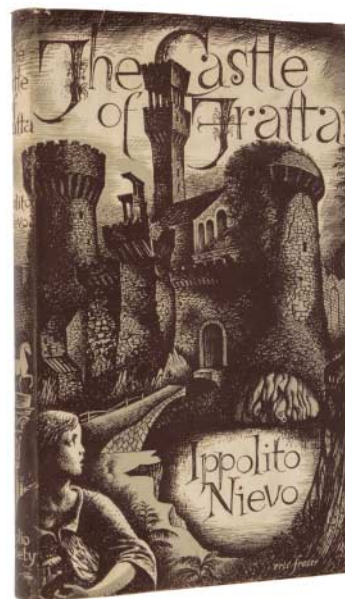
First edition, published in November 1897, although dated 1898 on the title-page. Nicholson's cuts illustrating sports associated with the months of the year are: Hunting (January), Coursing (February), Racing (March), Boating (April), Fishing (May), Cricket (June), Archery (July), Coaching (August),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



168. NIELSEN, Kay (illustrator). P.C. ASBJØRNSEN (author). *East of the Sun and West of the Moon*. London, Hodder And Stoughton Limited, circa 1930. £598

Large 8vo. Original ochre yellow cloth pictorially stamped in black and blue to upper cover; pp. [xv], 17-284; with 24 mounted coloured plates by Nielsen together with other black-and-white illustrations by Nielsen; externally uncommonly bright and attractive with some dusting to spine and to edges of book block, internally equally nice with some pale diffuse foxing to prelims and final couple of leaves but otherwise fresh with all plates fine.

Early edition. An iconic classic of fairy tale illustration.



169. NIEVO, Ippolito *The Castle of Fratta* Folio Society, 1954. £75

8vo. Original pale green cloth over marbled paper boards, gilt title to spine, with illustrated dust wrapper by Eric Fraser; pp [vi], 225; a very good copy in the unusual dust wrapper, some mild foxing to the dust wrapper.

An English translation of *Confessions of an Italian*, widely considered one of the most important landmarks in Italian literature. This abridged translation by Lovett F. Edwards would stand until 2014 as the only attempt to render it into English. The core of the book revolves around the decay and death of the Italian aristocracy, reflected in the crumbling Castle Fratta and its dramatic inhabitants. Frequently found without the attractive dust wrapper.



170. NOYER, Denis-Paul. *Le Grand Cascade*. Original lithograph with colour, from the series, "Restaurants," signed and numbered 130/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350



171. NOYER, Denis-Paul. Brasserie Lipp. Original lithograph with colour, from the series, "Restaurants," signed and numbered 109/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350



173. NOYER, Denis-Paul. Le Doyen. Original lithograph with colour, from the series, "Restaurants," signed and numbered 173/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350



172. NOYER, Denis-Paul. Le Tre Catelan. Original lithograph with colour, from the series, "Restaurants," signed and numbered 87/220 by the artist, printed in France, c.1979. 760 x 560 mm. £350



174. [Ordnance Survey]. Map of London showing Finsbury, Strand and The Thames. Southampton: Ordnance Survey Office, 1897. £450

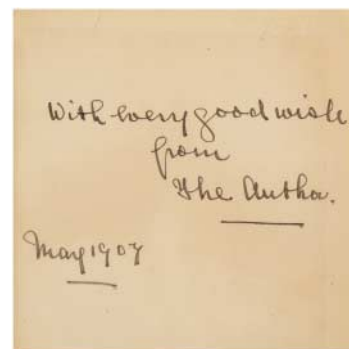
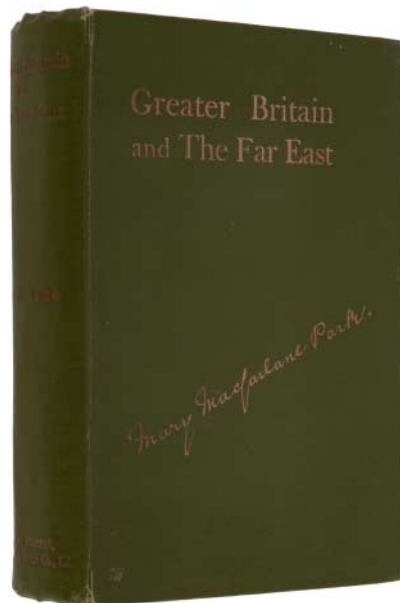
Photozincographed Linen-backed Map of London (73 x 46.5cm). The edition of 1894-1986, revised from the 1893-4 edition, with scale being 1/2500 or 25.344 inches to a Statute Mile. A few very small stains, particularly to upper right-hand corner; linen a little worn to reverse.



175. [PANORAMA] *Funny Folks Album: How Mousie was Caught*. [Aberdeen: James Daniels], [1910]. £88

12mo., (65 x 113mm); publisher's decorative paper wrappers opening to reveal a vertical panorama comprising 8 accordion-folded leaves with chromolithographed plates above rhyming verses; a very good copy of a scarce and vulnerable book with slight splitting to spine fold, some external dust-soiling, and a small chip to bottom edge of lower cover, internally very fresh and crisp.

First edition. An amusing story in verse about the misadventures of a couple of young children who attempt to trap a mouse.

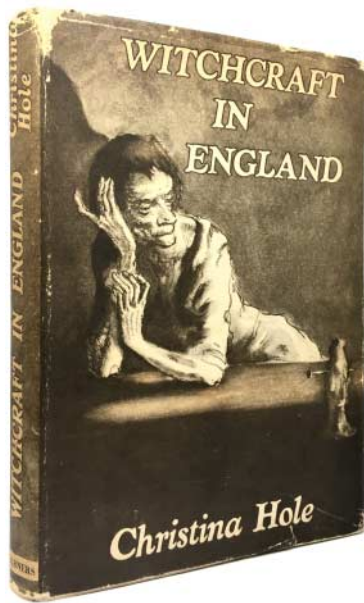


176. PARK, Mary Macfarlane. *Greater Britain and the Far East: or 60,000 miles on the "Mary Park"*. London, Simpkin, Marshall, Hamilton, Kent & Co, 1906. £798

8vo. Original green cloth, lettered in pink, pp. [xvi], 319, 16 plates after photographs, apart from minimal rubbing to edges and very light offsetting from endpapers, a clean and fresh, probably unread copy.

Extremely rare privately printed second edition, presentation copy, inscribed and dated 1907 by the author on front fly-leaf. This unusual voyage of Mary Macfarlane Park led her around the Far East on a 'tramp steamer'. Understandably she travelled in a vessel named the 'Mary Park' which had been built and named thus by her father R. Ballantyne Park who ran the Park Steamship Company. The ship was some 20 years old when Mary decided to travel on her own to the exotic east, with stops at St Helena, South Africa, Australia (more than once), the Philippines, China, Japan, Singapore, Ceylon, India and Burma, with a crew of Norwegians, Swedes and Chinese. The ship had been chartered by the Government to transport cattle to South Africa and thence to pick up cargo, as and when, whilst plying the oceans of the Southern Hemisphere. Mary had previously only been on a boat to the Shetland Islands, therefore was no seasoned traveller. Everything new receives a comment. She was not overtly religious in her outlook and generally fairly liberal in her comments. She left the ship for months at a time to travel inland through China, Australia, Japan and elsewhere. Apart from this journey Mary Macfarlane Park is known to have been an educationalist in the remoter parts of Scotland and generally 'doing good work'.

The only copy of any edition located via COPAC is in the National Library of Scotland (first edition, Glasgow, 1906), OCLC records two copies, one in Germany, another one in Australia; not in the BL.



177. PEAKE, Meryvn (illustrator). Christina HOLE (author). *Witchcraft in England*. New York; Charles Scribner's Sons. 1947. £78

Large 8vo. Publisher's navy blue cloth lettered in cream to spine, in pictorial dustwrapper; pp. [iv], [5]-67 + [i], including index; with full-page monochrome plates and line-drawings throughout, in profusion, all by Peake; externally and internally very good and clean with a neat ownership name to front pastedown, protected by a pleasing example of the unclipped dustwrapper (\$3.00) with overall dusting and rubbing to joints, chipping to spine ends with small losses to head to a maximum depth of 25mm, light staining to spine (visible on reverse), nicking to corners, and a closed tear to front flap fold at top edge (35mm).

First US edition, published 2 years after the English edition, issued by *Batsford*. An readable survey of *Witchcraft in England* from the earliest times.



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

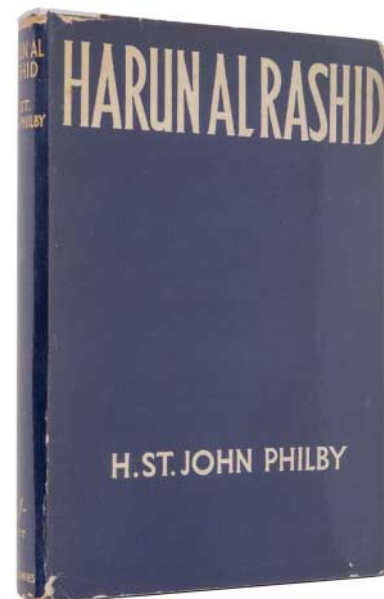
48 x 36 cm, in acid-free mount, with small card signed by Fred Perry. Creased where folded, otherwise very clean, very good condition.

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.

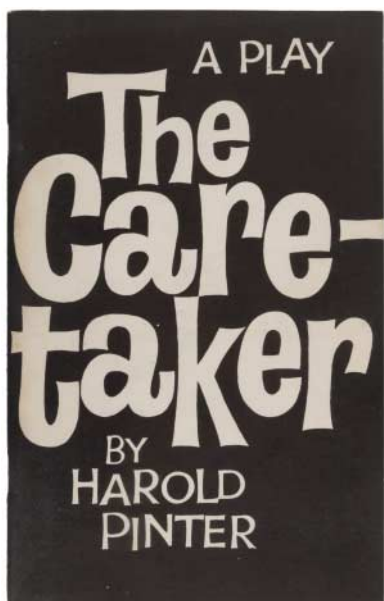
The end of the tour has a fairytale, Hollywood quality. The pair sailed on the *Queen Mary* back to the US on 18th June and on July 11th, opened the Beverley Hills Tennis Club with a doubles match with Charlie Chaplin and Groucho Marx.



179. PHILBY, H. St. J.B. *Harun al Rashid*. London, Peter Davies Limited, 1933. £198

8vo. Original black cloth, gilt, in dust-wrappers; pp. 159, [7, advertisement]; frontispiece; slight chipping to wrappers, else very good.

First edition. A sketch of the life and times of the 8th c. Caliph of Baghdad.



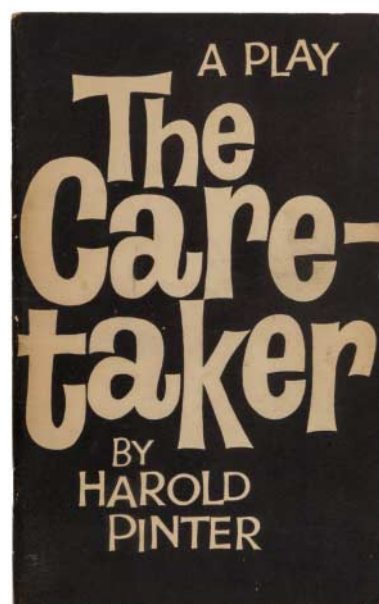
12 Jan 2012
Harold Pinter
HAROLD
PINTER



180. PINTER, Harold The Caretaker. (signed) *Encore Publishing Co Ltd.* [1960]. £2,000

8vo. Original paper wrapper, staple bound; pp. 61; rear of wrapper a little mottled, near fine. *Provenance:* signed by Harold Pinter to title page, with his loose compliment slip.

True first edition, preceding the Methuen edition of the same year. This psychological study of power and menace was Pinter's first significant commercial success as a playwright and first ran at the Arts Theatre starring Alan Bates, Peter Woodthorpe and Donald Pleasence. Very rare signed and in such good condition.



181. PINTER, Harold The Caretaker *Encore Publishing Co Ltd.* [1960]. £600

8vo. Original paper wrapper, staple bound; pp. 61; wrapper lightly browned with light splashes to rear, very good.

True first edition, preceding the Methuen edition of the same year. This psychological study of power and menace was Pinter's first significant commercial success as a playwright and first ran at the Arts Theatre starring Alan Bates, Peter Woodthorpe and Donald Pleasence.



182. PIRANESI, Giovanni Battista. Veduta degli avanzi del tabulino della Casa aurea di Nerone detti volgarmente il Tempio della Pace. [The Basilica of Constantine: With a street seen through arches on the left. H114]. Original etching for *Vedute di Roma*, 1st Rome edition I/IV, 1774, 725 x 950 mm.

In an impressive hand made frame.

£2,650



183. **POETRY LONDON**; [TAMBIMUTTU, Ed.]. Poetry London. London & New York: Printed by W. P. S., Ltd, Langley & Sons, W. Heffer & Sons... Feb 1939-Summer 1960. £2,500

8vo., a complete run of 23 volumes [Poetry London], plus 4 volumes [London-New York]; all in decorative wrappers, aside from Issue 10 which is in beige cloth with a dustwrapper designed by Gerald Wilde; subscription slips attached at rear to Vols 1, 2, 3, 6, 17, 18, 19, 20, to the front of 21, and laid loose in 22, with annotated advertisement letter laid loose into Vol. 1 of the New York issue; advertisement for 'The Fortune Poets' printed in red and inserted loose into Vol. 5; some spines a little rubbed, with the staples rusting in places; some overall light toning/ shelfwear and the odd crease; one or two light spots; dustwrapper of issue 10 chipped and rather creased, with some closed tears and previous ownership name to ffe; still a very good set overall, for the most part remarkably clean, the covers retaining much brightness.

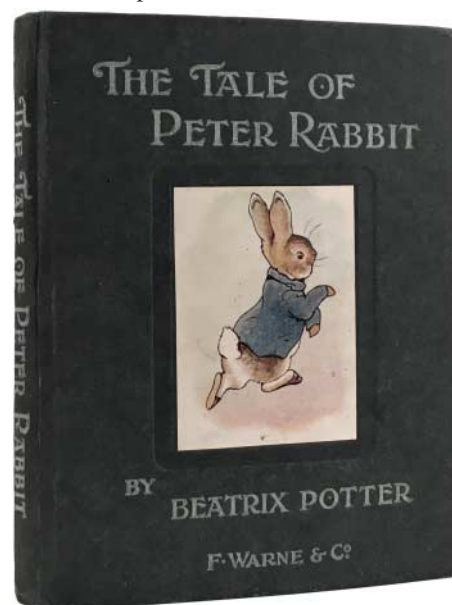
A complete run of this acclaimed London journal, including all four of the issues published when the editor was in New York. Issue 1 is signed by several of the poets by their respective contributions, including Walter de la Mare, Clifford Dymont, Audrey Beecham, Herbert Read, Stephen Spender (twice), Lawrence Durrell (twice), Philip O'Connor and Dorian Cooke; the photographer Edwin Smith signs beneath his photo of a tree. Both black and white and colour photographs begin to appear from issue 6, and the volumes become noticeably fatter after this.

The magazine immediately established itself as a major gathering place for British poets. Issue 1 was priced one shilling, and contributors included Dylan Thomas, Louis Macneice, Stephen Spender, Lawrence Durrell, Nicholas Moore and Walter de la Mare. These names also appear in later issues, as do Keith Douglas, Michael Hamburger, Patrick Kavanagh, Henry Miller, Stevie Smith, R. S. Thomas, Herbert Read, David Gascoyne, James Kirkup, G. S. Fraser, Alun Lewis, Kathleen Raine, Anne Ridler, W. S. Graham, Sidney Keyes, Boris Pasternak, Edwin

Muir, Donald Davie, Vernon Watkins, Harold Pinter, Gavin Ewart, John Walker, Roy Campbell, Robert Graves and Christopher Logue.

The New York issues include American poets such as E.E. Cummings, Marianne Moore, Theodore Roethke, Richard Farina and Allen Ginsberg. Several of the cover designs are by Henry Moore and Graham Sutherland, with a full-colour insert by Sutherland in Vol. 9, and in the hardbound issue there is included a suite of lithographs by Gerald Wilde illustrating T. S. Eliot's *Rhapsody on a Windy Night*, while issue 7 has a review by George Orwell of several titles by Eliot.

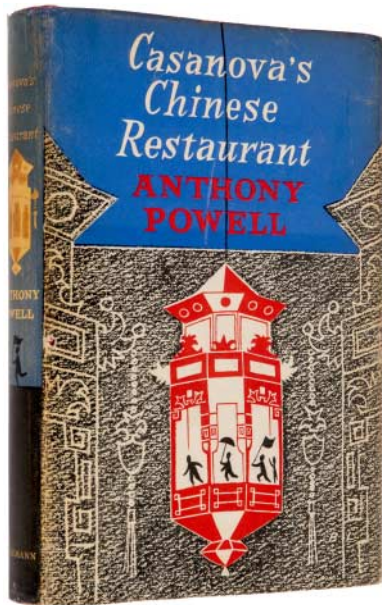
Scarce in this complete form.



184. **POTTER, Beatrix (author and illustrator)**. The Tale of Peter Rabbit. London, Frederick Warne And Co. [1902]. £4,500

16mo. Publisher's charcoal grey paper-covered boards with onlaid pictorial label to upper cover, lettered white, grey leaf endpapers; pp. [vii], 8-97; with integral blanks; illustrated throughout with coloured plates; a very handsome copy of a remarkably scarce book; externally uncommonly fresh and clean with barely any signs of handling, recently professionally and unobtrusively repaired to inner upper hinge, using archival materials, by a skilful restorer; internally fresh with only a very mild bruise to top forecorner of book block and a couple of tiny and incidental interior marks; with a neat contemporary ink inscription in calligraphy to half-title, "Isabel Dorothea Leach from her old friend Agnes Cheetham, March 1903".

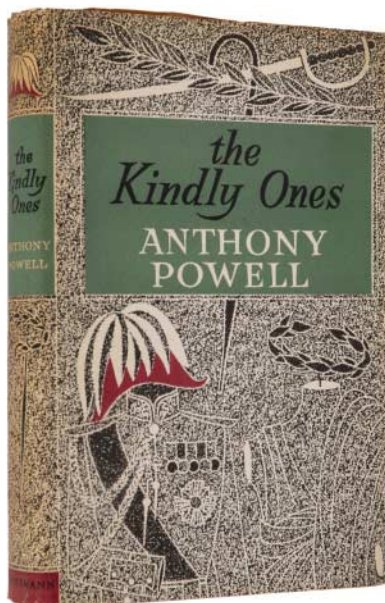
First trade edition of Beatrix Potter's first major work and the first edition with coloured plates; one of the first three issues, which are identical, as recorded in all authoritative accounts. The first issue of the work appeared in October 1902, the second printing was in November of that year, and the third in December. From the fourth printing changes are made to the text, with "wept big tears" on page 51 changed to "shed big tears" for this and all subsequent editions, bar facsimiles. *The Tale of Peter Rabbit* was famously first issued in a privately-printed edition in 1901, paid for by Beatrix Potter herself, in a limited run of only 250 copies, with a coloured frontispiece and other illustrations in line.



185. POWELL, Anthony *Casanova's Chinese Restaurant*. London: Heinemann, 1960. £148

8vo. Original red cloth; painted black label gilt to spine; embossed publisher's device to lower board; original unclipped dust-jacket designed by Broom Lynne (16s net); pp. [viii], 229, [iii]; internally near-fine, the boards just a touch rubbed at corners and head/foot of spine; jacket good, with some nicking and browning to edges, spine a little dulled, and some overall rubbing and creasing; one very small hole barely noticeable to upper panel; small water mark to rear flap.

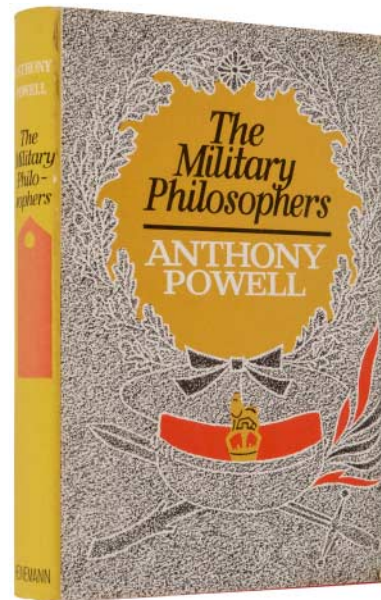
First edition of the fifth volume of *The Music of Time* series.



186. POWELL, Anthony. *The Kindly Ones*. London: Heinemann, 1962. £148

Crown 8vo. Original red cloth; black painted label gilt; original unclipped pictorial jacket (18s net); pp. [viii], 254, [ii]; ever-so-slight rubbing to head and foot; small removed marks to spine and ffe; one small ink number to front paste down; else a lovely bright copy in the wrapper which is a touch creased and browned to edges and spine; a near-fine copy nonetheless.

First edition. The sixth volume in the *Dance to the Music of Time* series.

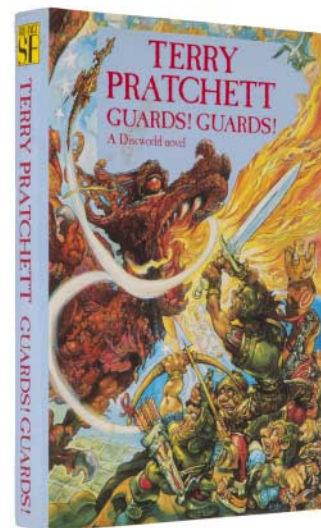


187. POWELL, Anthony. *The Military Philosophers*. London: Heinemann, 1968. £125

8vo., red cloth with contrasting black painted label lettered in gilt to spine; pictorial dust jacket designed by Broom-Lynne; pp. [viii], 243, [v]; a lovely clean copy, just faint pushing to head and foot; the jacket with some very light marks but else near-fine.

First edition. The ninth novel in the *Dance to the Music of Time* series.

“THE THREE RULES OF THE LIBRARIANS OF TIME AND SPACE ARE: 1) SILENCE; 2) BOOKS MUST BE RETURNED NO LATER THAN THE LAST DATE SHOWN; AND 3) DO NOT INTERFERE WITH THE NATURE OF CAUSALITY.”

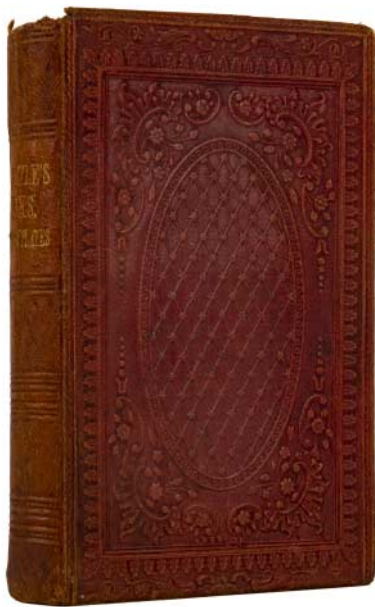


188. PRATCHETT, Terry. *Guards, Guards*. London, Victor Gollancz, 1989. £98

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

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

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



189. PSEUDO-ARISTOTLE *Directions for Midwives* London, *Printed for the Booksellers*, 1861, £58

12mo. Original maroon cloth, decorated in blind, gilt title to spine; pp.320; some fading (and rubbing) to the spine, light foxing throughout, a good copy of a work not often found in the original cloth.

A fun example of Pseudo-Aristotelian medicine, in which the writer talks through the process of childbirth from conception to delivery. It's not uncommon for anonymous texts on the humanities to be attributed to Aristotle by authors who didn't want to put their name to it, and it became very fashionable to do so with texts on pregnancy and sex education, masquerading like this one under titles such as *Instructions for Midwives*. This small mid-19th century example has a number of coloured plates showing a pregnancy at various stages, during delivery, and also rarer cases such as triplets. Interestingly, it also contains an appendix of folk remedies for speedy delivery, and some for venereal diseases such as Syphilis.



190. [PUBS] *Tavern Anecdotes Printed for William Cole*, London, [n.d] £98

8vo. Original black morocco over marbled boards, edges coloured red; pp. [1, folding frontispiece], vi, 296; frontispiece a bit foxed, with some rubbing and scuffing to covers, internally clean and legible.

A strange but delightful book of stories about taverns, including local legends, anecdotes and rumours. Concerns itself chiefly with tavern signs, and how various taverns got their names - for instance, the legend of St. Dunstan, who could play a harp without touching it, and who pinched the devil's nose with a pair of red-hot tongs. Included at the beginning is the rare fold-out frontispiece (usually removed) which displays 22 humorous (and slightly rude) sketches of tavern mascots.



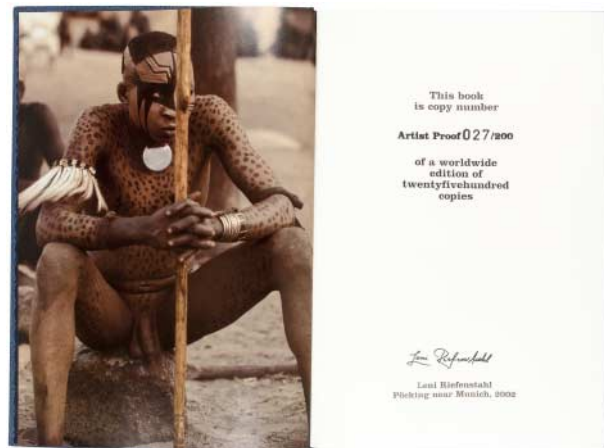
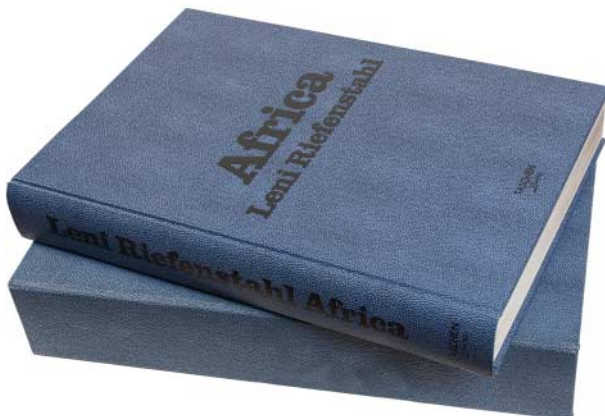
191. RAMEL, J. Monaco 22nd Mai 1955. XIIIe. Grand Prix. Lithograph after the original as reproduced by the Automobile Club de Monaco, printed in Paris, 1983. 1000 x 680 mm. £150



192. REED, Alice; [SHAPE BOOK]. *Cherubs*. London: Ernest Nister, [c.1900]. Printed in Nuremberg, Bavaria. £68

Miniature book (6 x 6cm approx); in the shape of a cherub's head, chromolithographically printed with title in gilt to upper cover; bound with cream ribbon; pp. [viii]; some light fraying to ribbon; a couple of light tape adhesive marks to verso; a charmingly preserved little volume.

A tiny poem book celebrating the Easter festival.



193. RIEFENSTAHL, Leni. *Africa*. Köln, Taschen, 2002. £1,995

Imperial folio. (500 x 345 mm). Preserved in a fall-down-back box; pp. 564, lavishly illustrated throughout in colour and duo tone. All colour illustrations are colour-separated and reproduced in Aniva, the finest reproduction technique available today, which provides unequalled intensity and colour range. The duotone illustrations are made with Novatone, a special treatment for black and white images that produces exquisite tonal range and density.

Total edition limited to 2500 copies, each signed and numbered by Riefenstahl. This one of 200 copies marked AP (Artist's Proof).

Trilingual text English, French and German. Edited by Angelika Taschen. Interview of Riefenstahl by Kevin Brownlow. Publisher's commentary volume laid-in.





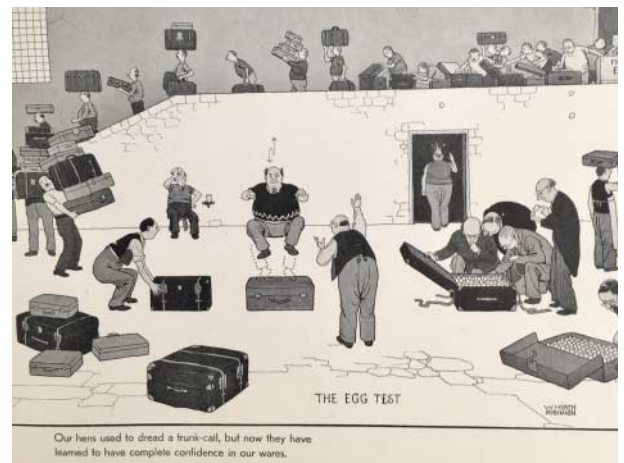
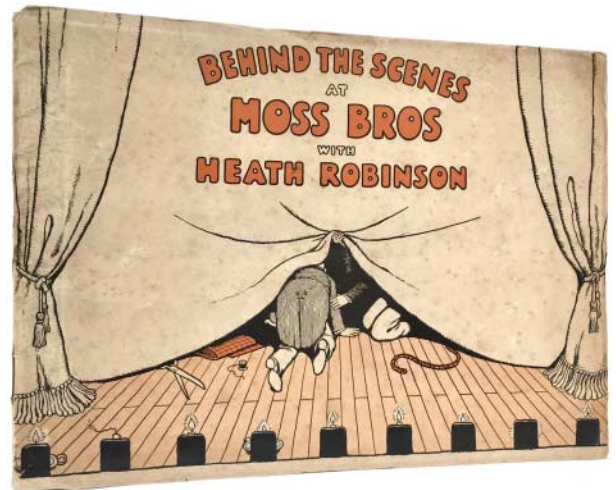
194. ROBERTS, David and Louis HAGUE. Karnak. Novr 29th 1838. £2,415

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.



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

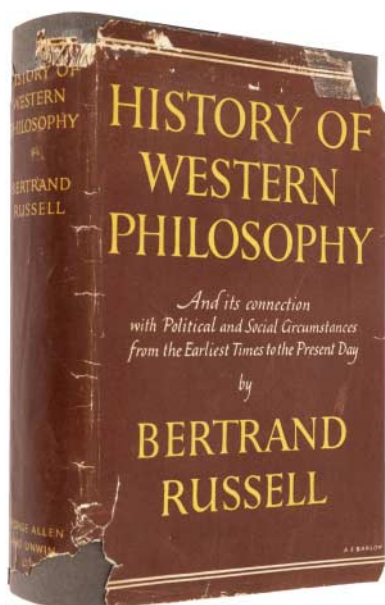
An original hand-coloured lithograph (331 x 490 mm) for the subscription edition of David Robert *Egypt and Nubia*, published by F.G. Moon & Son, London, 1846-49.



196. ROBINSON, W. Heath (illustrator). Behind The Scenes at Moss Bros. London, A.J. Owen Ltd for Moss Bros. & Co. Ltd. [1936]. £325

Landscape 4to. Original white pictorial card covers decorated in orange and black; pp. [16]; illustrated with 14 monochrome plates and one small vignette, all illustrating ingenious contraptions for the tailoring trade; a nice copy of a very scarce item with dust-soiling, light spotting, and some rubbing to vulnerable card covers with small chips to spine ends; internally clean with some staple-bleed to inner gutter.

First edition. A hilarious marketing brochure in which Heath Robinson brings his fertile imagination to the trade of the tailor.



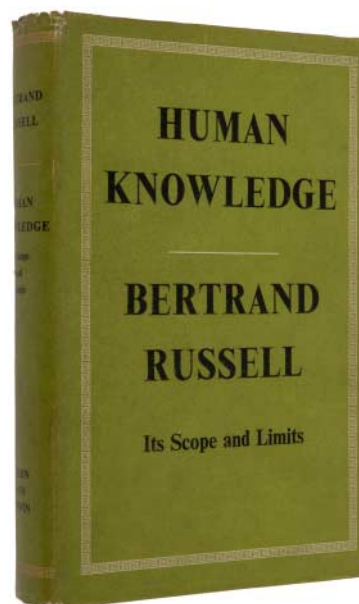
197. RUSSELL, Bertrand *History of Western Philosophy* London: George Allen and Unwin Ltd, 1946. £400

8vo., original grey cloth with contrasting brown inset labels to spine, themselves printed in yellow; unclipped printed dust jacket by A E Barlow; pp. 916; internally a very good copy, without the frequent offsetting to end papers; jacket in fair condition with some chipping and loss particularly to areas of the spine (including a previous repair with archival tape), often found thus due to the fragile paper used in its creation across this edition.

First UK edition, first impression of Russell's pinnacle work on Western Philosophy.

The book is divided into three sections. The first covers Ancient Philosophy from the 6th century onwards and encompasses the thought of Plato, Aristotle and Socrates; the second continues with Religious Philosophy and the development of the Church, including Jewish and Islamic Philosophy and the work of St Thomas Aquinas; and the third focuses on Modern Philosophy from the Renaissance period (Bacon, Hobbes, Descartes, Spinoza, Leibniz, Locke, Berkeley and Hume) through to Russell's own writings on Logical Positivism. The book was initially published in America the previous year, and since that time has never been out of print. It provided Russell with financial security for the rest of his life.

Because the book was written during, and published so soon after the end of the Second World War, the dust jacket has been printed on the back of military maps; our example encompasses the German city of Rudolstadt and surrounding areas.

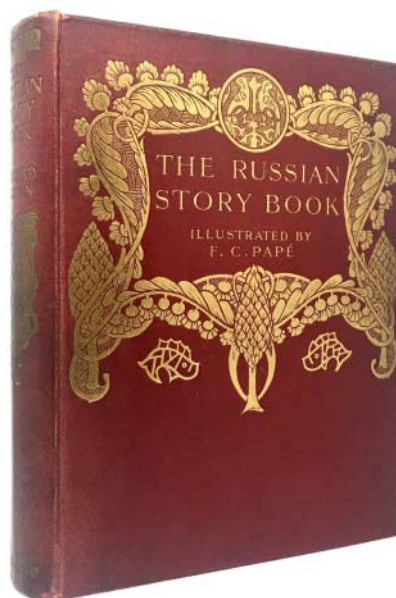


198. RUSSELL, Bertrand. *Human Knowledge*. London: George Allen and Unwin Ltd., 1948. £175

8vo., original green publisher's cloth, gilt direct to spine; upper edge green original printed dust wrapper (18s. Net) with map to verso showing Kotatengah; pp. 538, [ii. Ads.]; a lovely copy, with marginal spotting to edges and offsetting to paste-downs; previous ownership inscription to ffepp; jacket with some light spotting and browning to edges; small nicks and closed tears to head and foot; very good.

First edition.

This book was written by Russell to introduce and explain ideas of epistemology to the general reader. The map on the verso of the wrapper is characteristic of books printed at the time; paper post-war was in short supply and so was often recycled into dust jackets.



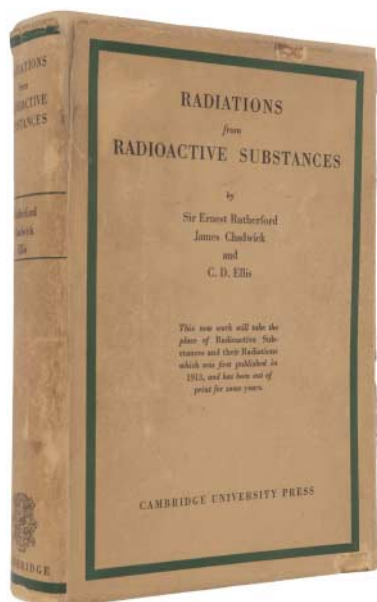
199. [RUSSIAN FOLK TALES] PAPÉ, Frank (illustrator). Richard WILSON (retold by). *The Russian Story Book*. London: Macmillan And Co., Limited. 1916. £328

Large square 8vo. Original deep red cloth elaborately panelled and lettered in gilt to spine and upper cover; pp. [iv], v-x, 11-307; stunningly illustrated with 16 beautiful coloured plates together with chapter-headings and other illustrations in black and white; a sound and attractive copy with dulling to spine gilt and overall light dusting, bruising to spine ends, and small rubbing to forecorners

of boards; internally very good with browning, and a 6cm closed tear, to frontispiece tissue-guard at inner gutter, offset-toning to title-page, upper inner hinge cracked, but firm, internally clean with a couple of tiny forecorner creases at lower edge and one or two minor marks; **scarce**.



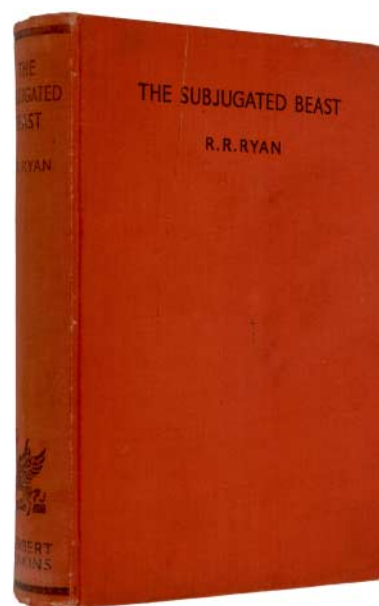
First edition of this sought-after book of Russian fairy tales and one of the most striking illustrated collections of folk tales of the period. The plates have a rich and jewel-like intensity of colour which raise them above the commonplace.



200. RUTHERFORD, Ernest, James CHADWICK & C.D. ELLIS. *Radiations from Radioactive Substances.* Cambridge University Press. 1930. **£950**

8vo. Original green cloth, gilt lettering to spine, in original dustwrapper; pp. xii + 588, 12 plates and numerous text illustrations; dustwrapper with small chips to head and foot of spine, tape marks to corners, offsetting from wrapper to free endpapers, otherwise internally very clean, very good.

First edition, in **extremely scarce dustwrapper**. This work was intended to supersede *Radioactive Substances and their Radiation* (1913), which by 1930 was very out of date, and stands as Rutherford's last published word on this subject. He contributed the sections on alpha rays. Chadwick, who writes here mainly on the scattering of alpha and beta particles, and Ellis, who deals with beta and gamma rays, were notable physicists in their own right. They met as P.O.W.s during World War I and developed a friendship based on their love of physics, and Chadwick went on to win the Nobel Prize for Physics in 1935 for his discovery of the neutron.



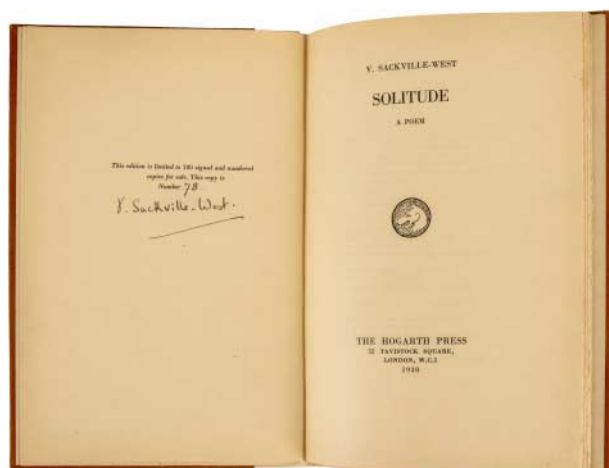
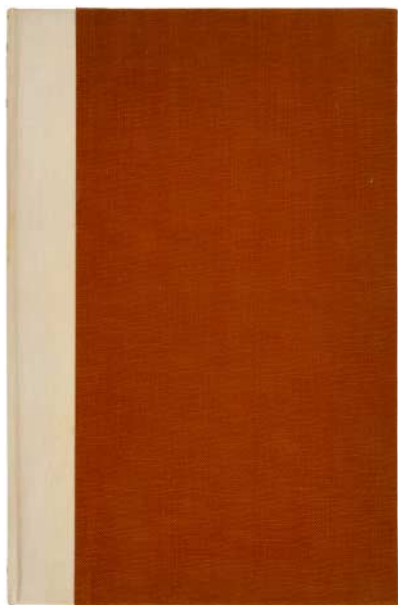
201. RYAN, R. R. *The Subjugated Beast* Herbert Jenkins, London, 1938. **£1,200**

8vo. Original orange cloth, titled in black to upper cover and spine; pp.312 [8. ads]; a very good copy of a scarce book, with some fading to the spine and foxing to the edges.

First edition. Prized by horror aficionados, works by the enigmatic R.R. Ryan are exceedingly hard to come by. Published in small, isolated printings without much fanfare, the books later developed a cult following due to their deeply disturbing and strangely lurid topics, and are now highly sought after by collectors of horror fiction. This book seldom appears at all, in any condition, and is a true rarity.

The Subjugated Beast is perhaps the most unsettling of Ryan's books (which is admittedly a high bar), revolving around a man who locks his wife up and feeds her raw meat as a form of experiment. Ryan's books are noted for the expert handling of rising tension, of their focus on the experiences of women over men, and their consistently haunting depictions of predatory male archetypes.

Ryan's true identity is disputed, though various researches have reached their own conclusions. Eventually, scholar James Doig finally produced evidence that the author was theatre manager and playwright Evelyn Bradley, though subsequent enquiries have suggested that he was perhaps only an auxiliary to the true author, his daughter Denice Jeanette Bradley-Ryan. Regardless, no R.R. Ryan books were produced after 1950, when Evelyn Bradley took his own life.

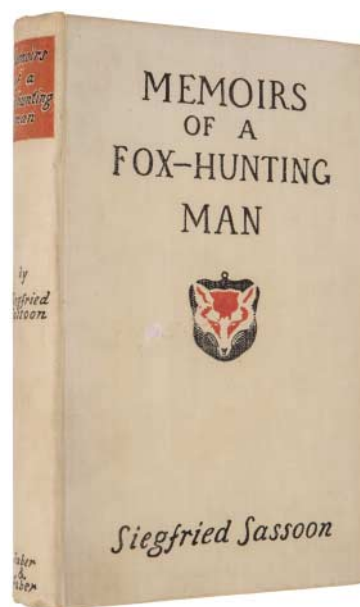


202. SACKVILLE-WEST, Vita. *Solitude*. London: Hogarth Press, 1938. £500

8vo., original vellum-backed burnt orange cloth, lettered in gilt to spine; outer edge untrimmed; pp. [iv], 5-56, [viii]; a near-fine copy, just the odd spot and very faint toning to the text block.

Limited edition, No. 78 of just 100 copies signed by the author.

"Now to my little death the pestering clock / Beckons, - but who would sleep when he might wake?" begins Sackville-West's *Solitude*. Written in Iambic Pentameter and published just one year before the outbreak of the second world war, this 56 page poem explores the contrast between nature and books as well as nature and the Christian God as she questions the purpose of life and suffering. It also contains many of the themes for which she was best known, including references to mythological figures and conflicts of sexuality.



203. SASSOON, Siegfried *Memoirs of a Fox-Hunting Man*. London: Faber and Faber Ltd., 1929. £3,995

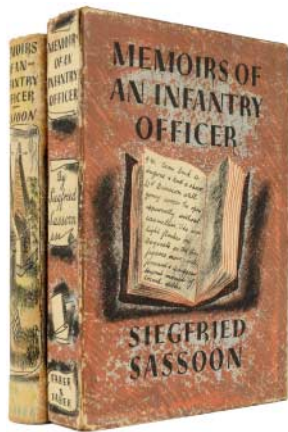
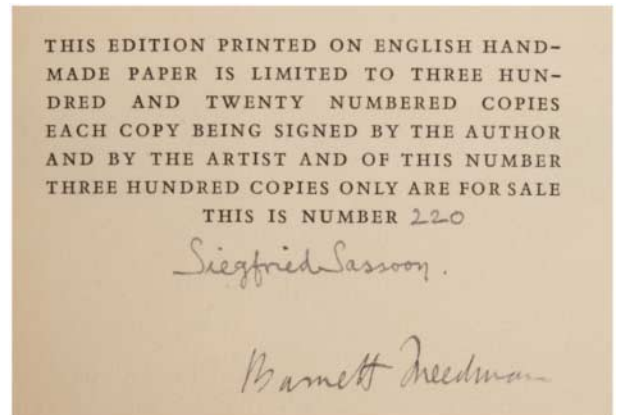
8vo., publisher's cream cloth boards, upper board with lettering printed in black, and 'Fox' device in black and red; backstrip lettered in black with painted red label; lower board with red device and publisher's name in black; outer edges untrimmed; pictorial endpapers and devices by William Nicholson, along with an additional seven full-page illustrations behind tissue; pp. [viii], 9-295, [i]; upper edge and spine a little dusty; one small red mark to upper cover; endpapers offset; one illustration missing the tissue guard, the others loose but present; else a very good example, lacking the dust wrapper.

First illustrated edition, printed at the Chiswick Press. This copy with a presentation inscription from the author to his army doctor J. C. Dunn, dated Armistice day 11.11.29 incorporating the printed design on the half-title.

J. C. Dunn (1871-1955) enlisted in December 1899, volunteering for the Second Boer War as a trooper in the Montgomeryshire yeomanry where he served for over a year, gaining a Distinguished Conduct Medal for bravery. Towards the end of the war he served briefly as a civil surgeon with the army in South Africa, before returning to his medical career in London. At the outbreak of the First World War I, aged forty three, Dunn again volunteered, serving as a Regimental Medical Officer for the Royal Welch Fusiliers. He wrote of his official role that: "The first duty of a battalion medical officer in War is to discourage the evasion of duty ... not seldom against one's better feelings, sometimes to the temporary hurt of the individual, but justice to all other men as well as discipline demands it." He is best known for his memoir *The War the Infantry Knew*, first published in 1938.

Dunn was army doctor to both Siegfried Sassoon and Robert Graves, appearing in both of their memoirs (he appears as Munro in *Memoirs of an Infantry Officer*). A few small pencil notes to margins are likely by Dunn, identifying the actual places referred to in the text.

Memoirs of a Fox-Hunting Man was Sassoon's first foray into the world of prose, having previously concentrated solely on poetry. Sassoon was motivated to write the work after a war incident, when a fox was loose in the trenches and one of his friends shot and killed it. The book also draws heavily on his pre-war life, with riding and hunting being among the favourite pastimes of the author. The book won both the Hawthornden Prize and the James Tait Black Memorial Prize, and has been a set text in schools ever since its publication.



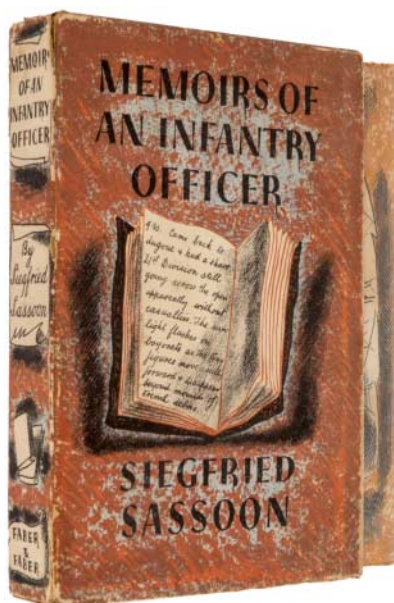
204. SASSOON, Siegfried. *Memoirs of an Infantry Officer*. London: Faber & Faber, 1931. £2,750

8vo., original pictorial vellum, top edge gilt, else uncut; pictorial end papers; housed in a matching card slipcase; with frontis and an additional 15 coloured illustrations within the text by Barnett Freedman; pp. 310, [ii]; essentially a fine copy, with just the odd spot; the jacket with some small nicks and creases to corners, edges and head/foot of spine, which is also ever-so-slightly faded; slipcase rubbed to extremities and with some repaired cracks; nonetheless still a very clean copy of a very scarce edition.

First edition with Barnett Freedman's illustrations, this being No. 220 of 300 special copies numbered and signed by both Siegfried Sassoon and Barnett Freedman.

Memoirs of an Infantry Officer was one of Barnett Freedman's first major commissions for Faber and Faber, though he would go on to be quite prolific, designing dozens of covers for editions of Charles Dickens, Charlotte Bronte and Leo Tolstoy. At the outbreak of the WWII he was appointed as an Official War Artist, and travelled with the British Expeditionary Force in France alongside Edward Ardizzone and Edward Bawden, whose influences are evident in his designs. In June 1944 he travelled to France to record the aftermath of the D-Day Landings.

The narrative of Sassoon's second work in the Sherston trilogy is, like its predecessor, a fictionalised account of Sassoon's life during and immediately after WWI. Sherston, the protagonist, is wounded when a piece of shrapnel passes through his lung after he incautiously sticks his head over the parapet at the Battle of Arras in 1917. Sassoon later wrote that Sherston "is but one insignificant person caught up in events beyond anyone's comprehension". *Harman, 2001*.

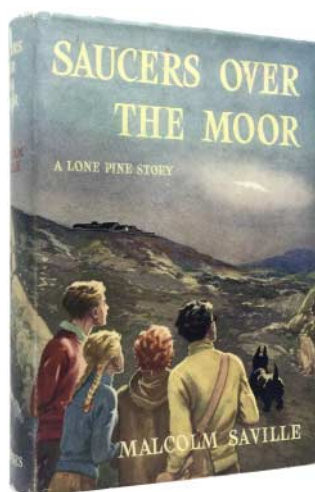




205. SAVILLE, Malcolm (author). Bertram PRANCE (illustrator). *The Gay Dolphin Adventure; A Lone Pine Story*. London; George Newnes Limited. 1945. £398

8vo. Original taupe cloth lettered in gilt to spine and upper board, pictorial map endpapers, in pictorial **dustwrapper**; pp. [v], 6-255; with black-and-white illustrations throughout; an exceptional copy, externally and internally fine with a contemporary ink inscription, dated Christmas 1945, to front blank; protected by a very nearly fine, price-clipped dustwrapper which survives in remarkably clean and crisp condition with no toning to white spine nor lower panel, tiny nicking to spine ends, and a single unobtrusive closed tear (19mm) to upper joint at top edge.

First edition. This is the scarce third title in Saville's 'Lone Pine' series, following *Mystery at Witchend* (1943) and *Seven White Gates* (1944).



206. SAVILLE, Malcolm (author). Bertram PRANCE (illustrator). *Saucers Over The Moor; A Lone Pine Story*. London; George Newnes Limited. 1955. £98

8vo. Original fawn linen-grained linson boards lettered in red to spine and upper cover, pictorial map endpapers, preserved in pictorial **dustwrapper**; pp. [iv], 5-244; with full-page plates in line by Bertram Prance; both externally and internally fine, and uninscribed, protected by a very nearly fine, unclipped dustwrapper (8/6) with one single light vertical scuff to head of spine, tiny rubbing to spine ends, light dusting to lower panel, and a couple of very small nicks to spine ends and corner tips.

First edition. The eighth title in Saville's famous series. The Lone Piners holiday together in an isolated house on Dartmoor where they meet a young newspaper reporter. He describes something 'top secret' happening in a concrete station high on the Moor, from which extra-terrestrial whining sounds emanate as darkness falls and a rosy glow lights up the night sky.



207. SAVILLE, Malcolm (author). *Wings Over Witchend. A Lone Pine Story*. London; George Newnes Limited. 1956. £128

8vo. Original taupe linson boards lettered and decorated in dark red, pictorial map endpapers, top edges red, in pictorial **dustwrapper** with wrap-around design by Charles Wood; pp. [iv], 5-247 + [i]; a very clean, sharp copy with one small puncture to lower board and a light horizontal scratch (35mm) to the same, internally fine, and uninscribed, protected by a near fine, unclipped dustwrapper (10/6d) showing no wear bar small rubbing to corner tips.

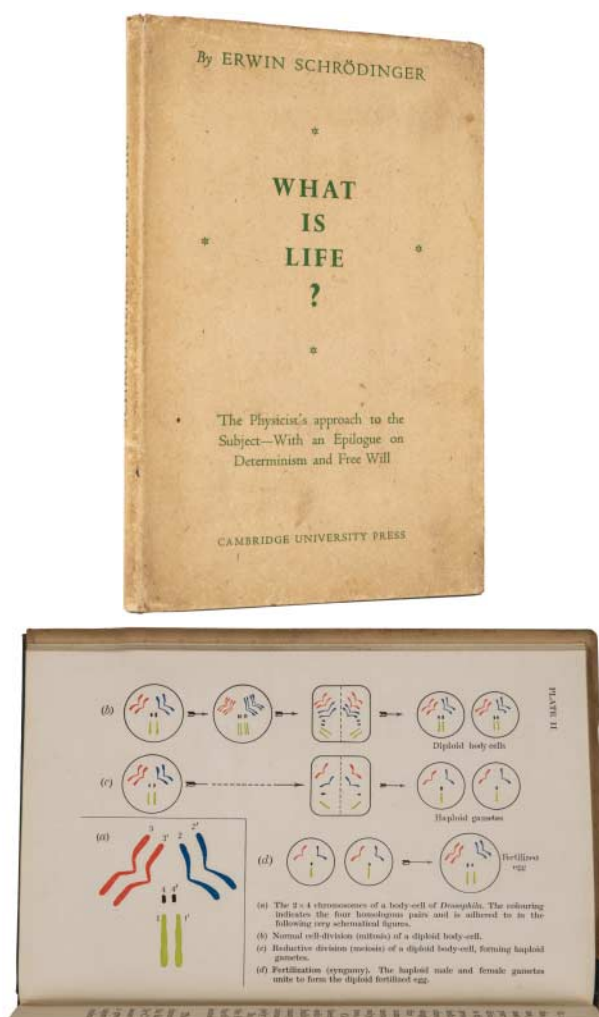
First edition. Another in the extensive Lone Pine adventure series which began with *The Mystery At Witchend*, published in 1943.



208. SAVILLE, Malcolm (author). *Sea Witch Comes Home; A Lone Pine Thriller*. London; Newnes. 1960. £88

8vo. Original navy blue cloth lettered and decorated in gilt, pictorial map endpapers, preserved in pictorial **dustwrapper** with wrap-around design; pp. [iv], 5-247 + [i]; an uncommonly fresh copy, both externally and internally, in fine, uninscribed condition, protected by a fine, price-clipped dustwrapper with just a little dusting and the slightest rubbing to extremities.

First edition. The thirteenth title in the 'Lone Pine' series. An adventure set in Walberswick, East Anglia. The three Lone Piners, David Morton, and the twins Dickie and Mary, travel there to help their friend Paul and his sister. Their father, Richard Channing, has disappeared in his boat the *Sea Witch* leaving his children to fend for themselves.



209. SCHRÖDINGER, Erwin. *What is Life? The physical aspect of the living cell.* Cambridge: University Press. 1944. £1,000

8vo. Original cloth and wrapper; pp. viii + 91, 4 photographic plates, text diagrams; dustwrapper a little browned, internally near fine.

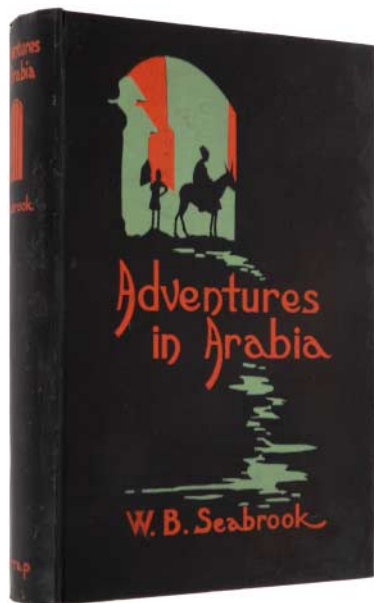
First edition. Schrödinger's sole foray into biology, based on his knowledge of the physics of particles, produced a crucially important work that has been cited by both Francis Crick and James Watson as a source of inspiration. He posits an 'aperiodic crystal' that contains genetic information within its covalent chemical bonds. The 'heredity molecule' was not, at this point, known to be DNA; scientists were instead experimenting with proteins. Schrödinger's theoretical prediction pointed researchers in a new, and ultimately correct, direction.



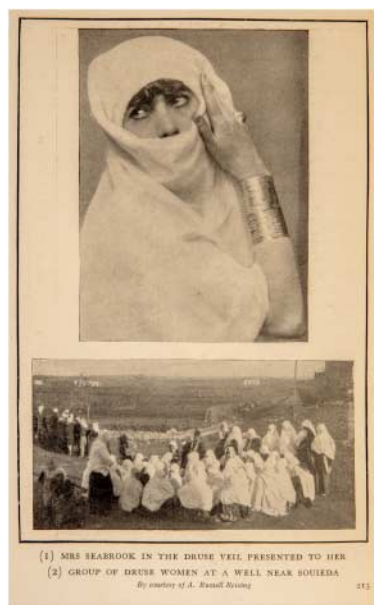
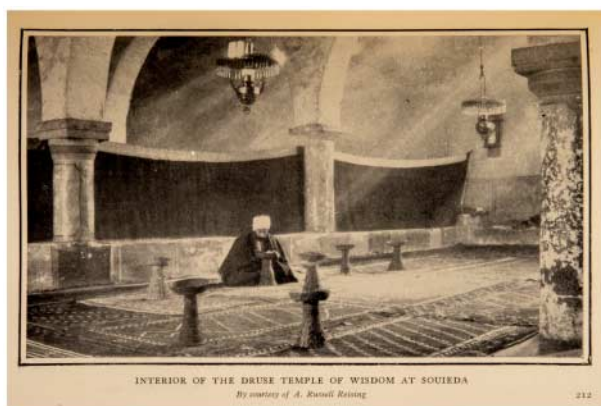
210. [SCIENCE] VALENTINE, L. (author). *Aunt Louisa's Book of Common Things.* London: Frederick Warne And Co. [1896]. £88

Slim 4to. Publisher's pictorial turquoise cloth elaborately and pictorially blocked in pink, white, blue, red, yellow, brown, white, black and gilt to upper cover, with a vignette in blind to lower board and spine lettered gilt, glazed yellow endpapers; pp. [viii], [9]-94; with illustrations throughout in profusion after wood-engravings; an exceptional copy, externally as fine and bright as the day it was issued with only tiny rubbing to forecorner tips; internally also remarkably fresh with a neat contemporary gift inscription to front free endpaper, dated 1896, and a scattering of pale speckling to 2 adjacent leaves.

First edition. A clever introduction to science, and the processes of manufacturing and farming, for the young, all presented in the context of a dialogue between two young children, May and John, and a fairy chaperone. Includes explanations covering areas as diverse as cotton picking in America; salt production on the English coast; rice, bread, tea and coffee production; stone quarrying in Cornwall; tin-mining; locomotive manufacturing, and bridge construction.

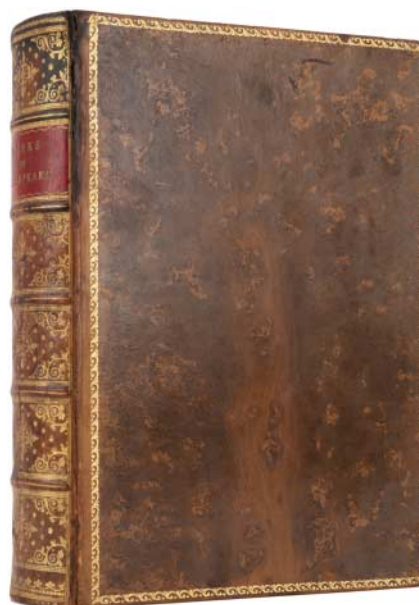


Scarce first UK edition. In 1924 Seabrook travelled to Arabia and enjoyed the hospitality of various tribes of Bedouin, Druze and the Kurdish Yezidi. In the first part of the book, Seabrook seeks out Mithqal Al-Fayez and lives with him and his tribe for several months. When the topic of religion came to them in conversation, Seabrook admitted to Mithqal that he didn't believe in the Trinity, but rather in the oneness of god, and that god sent many prophets including Muhammad; on hearing this, Mithqal asked if William would like to enter Islam and William agreed, with him repeating the Shahada after Mithqal shortly after. In this slightly overlooked book - due to its rarity and Seabrook's overshadowing reputation as occultist, alcoholic, friend of some Surrealists and his countercultural credentials - is much about the Druze community and their leaders, with good illustrations. In the *Acknowledgements* Seabrook mentions gratefully 'Ali Bey Obeyid, civil judge of Souieda, in the Mountain of the Druses, Sitt Nazira el Jumblatt, the *Veiled Lady of Mukhtara*, Suleiman Bey Izzedin, the Druze historian, and Daoud Izzedin, his son' (p. 7).



211. SEABROOK, William Buehler. *Adventures In Arabia. Among the Bedouins, Druses, Whirling Dervishes, and Yezidee Devil Worshipers.* London, Harrap, [1927]. £498

8vo. Original black cloth, spine lettered in red, front cover illustrated in green and red; pp. 312, [2], plates after photographs, illustrations in the text after drawing by Miss A. G. Peck; light marking to cloth, a little offsetting from endpapers; a very good copy with engraved armorial bookplate inside front cover.



212. SHAKESPEARE, William. *Works.* London: Frederick Warne and Co., 1893. £298

8vo., fine tree calf binding by Riviere & Son, bordered in gilt to boards; five raised bands with decorative gilt motif in compartments, contrasting red leather label to spine lettered in gilt; gilt turn-ins; marbled edges and end papers; pp. xvi, 1136, [ii]; spine with some darkening to head; slightly rubbed; small crack along upper spine, upper edge a little darkened; some very small spots to end papers; else a lovely copy in a charming binding.

The 'Albion' edition of 1893, containing A life and Glossary, and prepared from the texts of the First Folio, the Quartos, and compared with recent commentators by the editor of the 'Chandos Classics'. Printed by Morrison and Gibb, Edinburgh.



213. SHARMAN, Helen and John K. GILBERT (editor). *Juno Mission*. Hatfield: The Association for Science Education (1992-3). £6,950

4to. Original ring binding; pp. 68 with text diagrams; with clear plastic portfolio containing 62 photographic slides, apparently unpublished elsewhere, showing the interior of Mir, the cosmonauts and shots of the Earth from space; fine.

First and only edition. This account of the 1991 mission to the Mir space station by Helen Sharman, the UK's first person in space, was intended as an educational resource for schools, universities and any other group with access to a slide projector. The numbered slides follow a course accompanied by explanations, questions and points of discussion in the text volume. Sharman describes the Juno Mission, cosmonaut training and the Soyuz and Mir spacecraft in great detail.

This is a vanishingly rare item. We have been able to find no auction or library records of this publication, and the photographs, which range from the awe-inspiring to the intimate, have not been seen elsewhere.

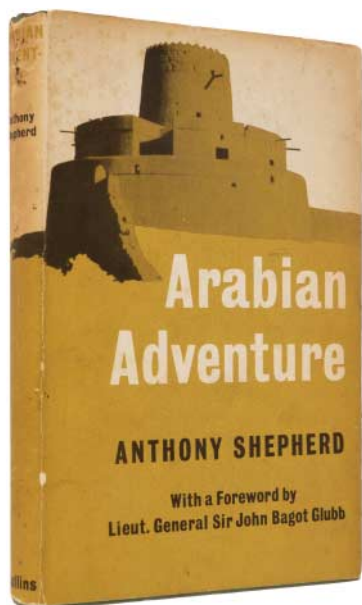


214. [SHELLEY, Mary]. [Frontispiece to *Frankenstein*. Taken from the 1831 edition.] 17cm x 10.5cm £4,000

17cm x 10.5cm, mounted on card 41cm x 30cm. Original frontispiece from *Frankenstein*, 1831.

This loose frontispiece is from the 1831 printing of *Frankenstein*, and is the first published depiction of Frankenstein and his monster. In 1831, the publishers Richard Bentley and Henry Colburn were giving way to a demand for single volume editions of popular books, and they fleshed out the value of those books by providing an illustration or two for each one. For *Frankenstein*, they hired Theodor von Holst, a young up-and-comer who eventually went on to a successful career but is perhaps best known for this single image. Cruel fate being what it is, very few of these books survived — even fewer retained their illustrations in any decent condition.

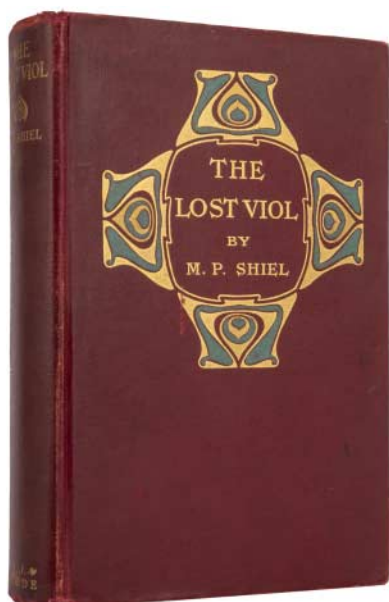
This illustration is an oddity, because it survived separate from the text. Clearly someone removed it from the book at some point in the distant past, perhaps not realising the book itself would become so valuable. Consider that even if one *did* possess the actual 1831 text, you'd never get to look at the illustration because it would...well, be trapped inside a notoriously fragile and expensive book. And no-one in their right mind is cutting one of these out in the modern era, because it would be sacrilege. A curiosity unlikely to appear again.



215. SHEPHERD, Anthony. *Arabian Adventure*. With a Foreword by Lt.-General Sir John Bagot Glubb. London, Collins, 1961. £275

8vo. Original boards with illustrated dust-wrappers (not price-clipped); pp. 256, plates after photographs, light toning and spotting to wrappers and a little offsetting from endpapers; a very good copy of a scarce title.

First edition. 'This is the story of a young British officer's exciting service with the Trucial Oman Scouts in South-East Arabia - a land torn apart by bedouin feuds and the ambitions of rival sheikhs. Based at Sharjah during the first part of his tour, Captain Shepherd joins many expeditions and campaigns ... Later he takes over the complete command of a squadron in the Buraimi Oasis, and is responsible for patrolling and preventing gun-running in the area' (lower flap of wrappers).



216. SHIEL, M.P. *The Lost Viol* Edward J. Clode, New York, 1905. £198

8vo. Original maroon cloth, decorated in gilt and green to upper cover, title gilt to spine; pp. [vi], 309; a very good copy with some minor edge wear.

First edition, printed in the US three years before the English edition.



217. SHORT, Thomas, M.D. *Discourses on Tea, Sugar, Milk, Made-Wines, Spirits, Punch, Tobacco, &c.*, with plain and useful rules for Gouty People. London: Printed for T. Longman and A. Millar, 1750. £950

8vo., contemporary calf ruled in gilt to boards and spine; five raised bands; red speckled edges; pp. [iv], iii-vi, [iii], 2-424, [vi]; the boards rubbed to extremities, particularly so to the bands and spine edges; with a little loss and small worm hole to foot, and bottom left hand corner showing through to boards; internally generally clean, upper hinge just starting, with endpapers creased and lacking rear paste-down; a few finger marks; worm holes affecting the bottom corner of the final few pages (not text); a sound example.

First edition, with advertisements both to facing title page and final page as called for.

The 18th century was a progressive time for medical theory, and the virtues and vices of certain food and drink was often discussed and debated. Short was one of many of these theorists, and in this little volume provides his insights into the cultivation, preparation, history and benefits of tea as well as its disadvantages, which include tremors, shaking and tickling coughs. He goes on to discuss sugar, milk, and several different flavours of wine, including birch, gooseberry, orange and raspberry, before concentrating on punch, brandy, rum, cyder and other spirits, and tobacco. Finally, he considers both cold and tepid bathing in mineral water and springs, before ending with his directions for 'gouty people'. Remedies depend upon the type of gout, but range from Chamomile flowers, Lavender, Rhubarb, Nutmeg, Orange Peel, Cochineel, Cardamoms, the wrapping of limbs in flannels and, of course, Laudanum.

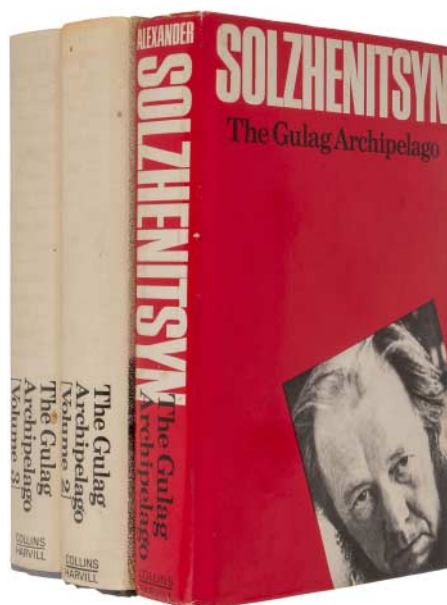
Thomas Short was an English physician, epidemiologist, and medical historian, best known for his extensive writing on population theory and the history of disease outbreaks affecting England. He was educated in medicine at Trinity College in Oxford before publishing, in 1728, works on the negative health effects of obesity. He wrote extensively on descriptions of sixteenth century influenza pandemics in Europe, their pathologies and recorded treatments, and his works were read by contemporaries such as Benjamin Franklin. He was 60 when *Discourses on Tea* was published, and in the same year *New Observations, Natural, Moral, Civil, Political, and Medical, on City, Town, and Country Bills of Mortality* appeared, his first publication where he focused his demographic interests, discussing how diseases affected and altered populations. This was the checkpoint in his literary career where he became known for his writings on population theory.



218. **SOLZHENITSYN, Aleksandr.** Avgust Chetyrnadtsatogo ... (10-21 Avgusta st. st.). [Paris, Beresniak for YMCA-Press], 1971. £398

8vo. Original flexible card wrappers with the author's portrait inside front flap, pp. 573, [1, sketch map], [2, map and colophon on verso]; wrapper a little dusted; otherwise near-fine.

First edition. The novel centres on the disastrous loss at the Battle of Tannenberg (1914) in August, 1914, which resulted in the almost complete destruction of the Russian 2nd Army. Young Solzhenitsyn had conceived and started a few chapters as early as 1936. The Second World War interrupted this documentary work of historical fiction with strong elements of proper historiography; the progress was further hampered by the author's arrest in 1945 and subsequent slave labour in the Gulag system. Further KGB harassment after Stalin's death forced Solzhenitsyn to arrange the publication abroad. - This soft-back version is generally considered to be issued before the hard-back version of this first edition. - We currently stock a very attractive copy of the first English edition of this title.



219. **SOLZHENITSYN, Alexander.** The Gulag Archipelago. 1918 - 1956. An Experiment in Literary Investigation. London, Collins & Harvill, [1974-1978]. £795

Seven parts in three volumes. Original illustrated boards with illustrated dust-wrappers (volume one price-clipped), the others not; volume one with gist inscription on front fly leaf, spines of volume two and three faded (as usual), a good set, rarely seen complete.

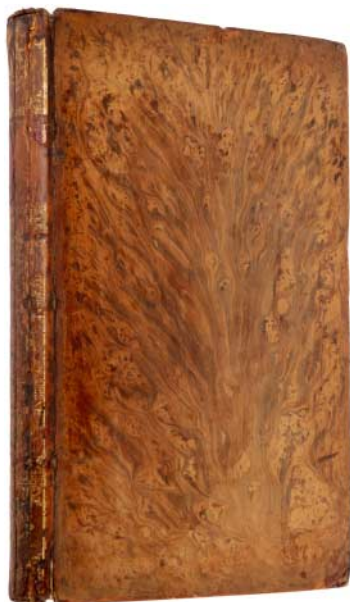
First British edition of Solzhenitsyn's epic non-fiction masterpiece. Written between 1958 and 1968, the carefully composed narrative combines historical sources including reports, interviews, statements, diaries, legal documents, and Solzhenitsyn's own experience as a Gulag prisoner. Throughout the writing and preparation of zamisdat publications the KGB had repeatedly seized typescripts and raided flats of collaborators. One typist and collaborator of Solzhenitsyn's was found hanged in her flat in 1973. This prompted the author to go ahead with a Russian language publication in the West (Éditions du Seuil, end of December 1973), despite his wish to have it published (even if only illegally) in Russia. In 1974 Solzhenitsyn was deported to West Germany.



220. **SOPER, Eileen (artist).** "Feeding Time" [An original soft pencil drawing.] £248

An original graphite drawing, image size 155 x 155mm, of a squirrel perched on a ledge, eating nuts from an outstretched hand, with surrounding birds, in cream mount with hand-ruled grey border and simple black wood frame; in very nice condition with light dusting and two small areas of artist's white-out, to tidy the image for reproduction.

Eileen Soper (1905-1990) was a painter of wildlife, children, and portraits and is best known for being the principal illustrator of Enid Blyton's books.



221. **SPEECHLY, William.** *A Treatise on the Culture of the Pineapple and the Management of the Hot-house.* Together with a description of every species of insect that infest hot-houses, with effectual methods of destroying them. *York: A Ward.* 1779. £600

8vo. Handsome contemporary full tree calf, gilt spine with morocco lettering piece, marbled endpapers; pp. xviii + 186 + [ii], 2 engraved plates (1 folding); previous owner's signature to title page, hinges tender with splitting spine and lettering piece partially removed, internally near fine, overall very good.

First edition. An important treatise on pineapple cultivation on Britain, preceding his *A Treatise on the Culture of the Vine* (1790): "These works by Speechly were the most important on the culture of the pineapple and the vine published during the eighteenth century, and it may be said that they laid the foundation for the improvements which followed" (Blanche Henrey). Speechly was the gardener of the third Duke of Portland, in which role he developed a number of principles of hot-house gardening, principally not over-heating it during the winter.

FROM THE FIRST ATLAS TO COVER ALL OF GREAT BRITAIN



222. **SPEED, John (1552-1629).** *Surrey Described and Divided into Hundreds.* Original copper engraved map with skillfull later hand colouring from Speed's *The*

Theatre Of The Empire Of Great Britaine published by Bassett and Chiswell. With attractive inset views of the long-since destroyed Richmond and Nonsuch Palaces, compass rose, scale of miles, coats of arms and decorative strapwork. 1676. 380 x 510 mm.

John Speed (1552-1629) is arguably the most famous of all the British cartographers. His *Theatre Of The Empire Of Great Britaine*, first published in 1611, was the first atlas to cover all of Great Britain whilst his later work of 1627, *Prospect Of The Most Famous Parts Of The World* was the first world atlas to be published by an Englishman. In his county maps Speed updated the work of Saxton and Norden adding his own innovations such as inset town plans and views of local landmarks resulting in maps that were not only the most accurate and informative of the day but also the most decorative.

A lovely example in fine condition. Putney bridge has been added at a later date £1,600



223. **SPEED, John (1552-1629).** *Britain as it was devided in the tyme of the Englishe: Saxons especially during their Heptarchy.* Original copper engraving with hand colour, framed, published by Bassett and Chiswell, printed in London, 1676. 415 x 525 mm. £1,950



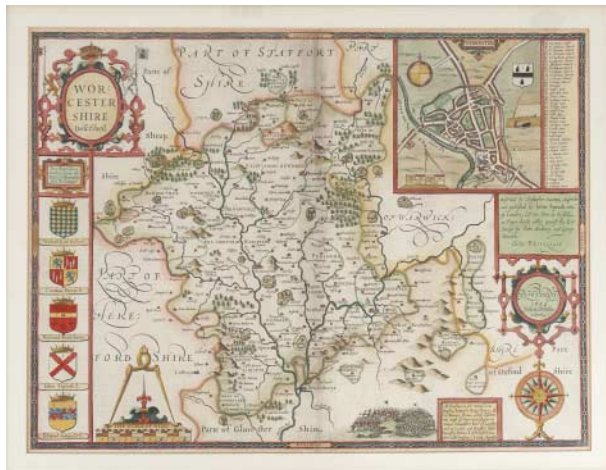
224. **SPEED, John (1552-1629).** *Devonshire with Excester described and the Armes of such Nobles as have borne the titles of them.* Original copper engraving with hand colour, published by Thomas Bassett & Richard Chiswell, printed in 1676. 400 x 525 mm.

With English text to verso.

Inset view of Exeter.

Showing coat of arms of families who have been dignified with the titles of Devonshire and Excester.

John Speed is arguably the most famous of all the British cartographers. His *Theatre Of The Empire Of Great Britaine*, first published in 1611, was the first atlas to cover all of Great Britain whilst his later work of 1627, *Prospect Of The Most Famous Parts Of The World* was the first world atlas to be published by an Englishman. In his county maps Speed updated the work of Saxton and Norden adding his own innovations such as inset town plans and views of local landmarks resulting in maps that were not only the most accurate and informative of the day but also the most decorative. £1,050

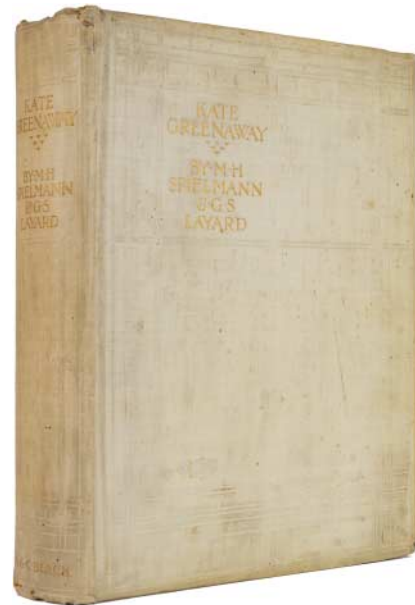


225. SPEED, John (1552-1629). *Worcestershire described.* Original copper engraving with hand colour, framed, published by Sudbury & Humble, printed in 1614. 470 x 595 mm. (Size including frame). £695

With inset view of Worcester; coats of arms of families who have borne the title of Worcester since the conquest are shown lower left; the glass to reverse showing English text descriptions.

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

WITH ORIGINAL DRAWING

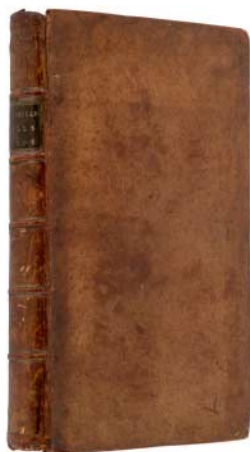


226. SPIELMANN, M.H. and G.S. LAYARD. *Kate Greenaway.* London, Adam And Charles Black, 1905. £1,295

4to. Original white cloth gilt, bevelled edges, top edge gilt, others uncut, colourful pictorial endpapers; pp. [xx], 300; profusely illustrated with 54 tissue-guarded colour plates, black-and-white drawings, sketches throughout and photographic plates printed in half-tones; externally clean with a trace of light dusting, inner hinges strengthened, three plates with marginal repaired tears, very light foxing to a few tissue guards, otherwise a very good copy; gift inscription to Tessa Margaret Gurney, dated 1905, and her bookplate on verso of frontispiece.

First edition de luxe, limited to only 500 numbered copies, this being number 423, signed and authenticated by Kate Greenaway's brother John. Issued with an original pencil sketch by Kate Greenaway of a young woman, taken from one of the artist's sketch books, and inserted as a frontispiece to the book.

Inman 236



227. **SPRANGE, Jasper** *The Tunbridge Wells Guide Tunbridge Wells, J. Sprange, 1780.* £198

Small 8vo. Full speckled calf, black spine label lettered in gilt, marbled endpapers; pp. [4], viii, 68, 178, 14 (anecdotes), [2, blank], 16 (lists), [2, ads]; some wear to binding, a little light foxing throughout, occasional misprint marks, nevertheless a very good copy, small ink inscription to title.

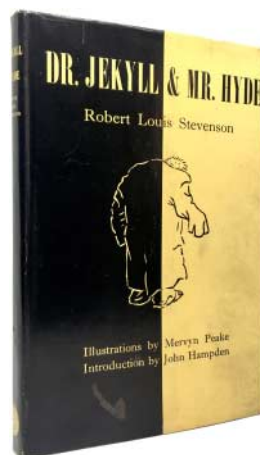
A peculiar book with an idiosyncratic history, the Tunbridge Wells Guide has a reputation for being difficult to collate. Published by the enthusiastic but badly organized Sprange in a flurry of determination, a series of near identical copies with small differences were produced in the same year, a process he repeated for decades until the entire thing became a bibliographic mess of unbelievable proportions, to the point where most booksellers just shrug and say “it’s somewhere first edition adjacent” and leave it at that.

The book itself doesn’t fail to amuse, as it involves Sprange delving deep into the quirky things he likes (or in most cases, doesn’t like) about Tunbridge Wells, throwing dark remarks at local villages and complaining about Gothic Barbarism. Vastly entertaining, particularly if you like 18th century gossip about who was doing what at which boarding house.



228. “Spy” [Sir Leslie Ward]. John Roberts, Junior. “The Champion Roberts.” Original lithograph from the ‘Vanity Fair’ series, published April 4, 1885. 395 x 270 mm.

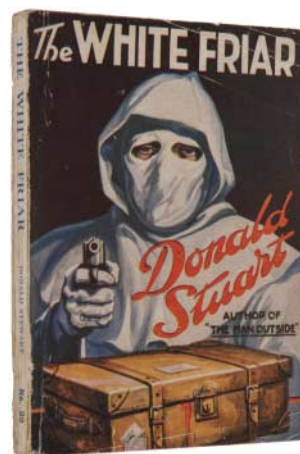
John Roberts Jr. (15 August 1847 – 23 December 1919) was a dominant Welsh professional player of English billiards. He was also a notable manufacturer of billiards cues and tables, and promoter of the sport. £85



229. **STEVENSON, Robert Louis (author).** Mervyn **PEAKE (illustrator).** *Dr. Jekyll and Mr. Hyde.* London: The Folio Society. 1948. £148

8vo. Publisher’s two-tone black and pale citron cloth with gilt vignette of Hyde to upper cover, spine lettered gilt, in pictorial dustwrapper repeating the same design by Peake; pp. [viii], 9-148; with frontispiece on a mustard yellow ground, coloured title, and 11 additional plates by Peake printed in black and mustard alongside initials and chapter-headings in the same shade; externally near fine with the usual slight dulling to spine gilt; internally fresh, and unscribed, with the unavoidable vertical strip of offset-toning to free endpaper; protected by an unclipped dustwrapper (12s 6d) with an unobtrusive dark mark to black on upper panel (2.5cm), light overall dusting, tiny nicking to spine ends, and a few very short closed edge tears (longest 3cm to upper flap fold) now carefully repaired to reverse.

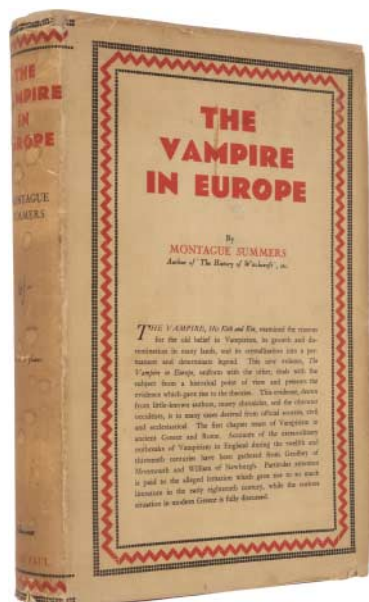
First edition by Peake, whose Gothic predilections suit the darkness of this novella. With a 14-page introduction by John Hampden.



230. **STUART, Donald [pseud VERNER, Gerald]** *The White Friar* The Modern Publishing Company, London, [n.d] £148

Small 8vo. Original illustrated paper wrappers; pp.166; a very good copy of a fragile book, bright cover colours, some light wear to the binding (minor discreet creasing and edge wear).

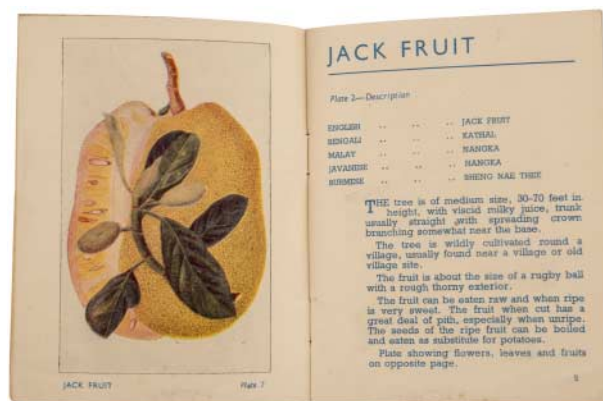
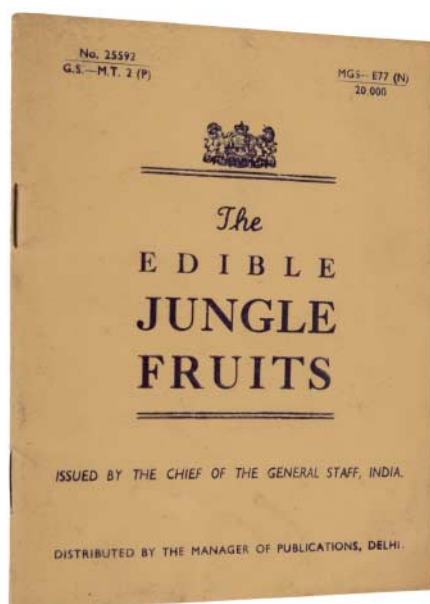
The White Friar is a crime thriller about a vengeful personality in white monk robes who skulks about delivering vigilante justice. Donald Stuart was the pseudonym of Gerald Verner (1897-1980), which was in turn the pseudonym of British writer John Robert Stuart Pringle. Born in London, he wrote over 120 novels, many of which ended up being translated into over 35 languages, thence into plays, radio serials and film. This form of paperback is notoriously vulnerable to neglect, and copies of similar books only infrequently survive to reach modern markets.



231. SUMMERS, Montague. *The Vampire in Europe*. Kegan Paul, Trench, Trubner & Co., Ltd, London 1929. £598

Large 8vo. Original red cloth, title gilt to spine, with dust wrapper printed in red and black; pp. xii, 330; a little foxing, dust wrapper showing some wear with spine faded, minor ink inscription to front free endpaper.

First edition. A notorious eccentric, fake Catholic priest and avid believer in all things occult, Montague Summers is known for his books detailing the insidious otherworldly forces he believed were abroad and at large in the world. *The Vampire in Europe* is one of his best known and strangest contributions to the field, drawing on centuries of cross-referenced scholarship, anecdotal legends, and choice interpretations to paint a ghastly image of blood-drinking undead monsters rampaging across the continent from Ancient Greece to the present day. His work is particularly interesting for how it compares the staggered meanings of 'vampire' across Europe, from the *strigoi* of Romania to the *vrkolakas* of modern Greece. Illustrated with 8 black and white plates depicting vampiric shenanigans through the ages. Summers' works on the occult are important contributions to his field, and are useful reference texts, rarely appearing for sale in the dust wrapper.



232. THE CHIEF OF THE GENERAL STAFF, INDIA. *The Edible Jungle Fruits* [cover title]. Bombay, Printed by G. Claridge & Co, and distributed by the Manager of Publications in Delhi, [c. 1944]. £298

12mo. Original stiff card wrappers, printed in blue; pp. 26, 12 full-page colour illustrations, text printed in blue, wire-stitching a little oxidized, first page and colour illustration with flaw and tear, probably resulting from faulty machine printing or binding; otherwise an attractive survival of an extremely rare publication.

First edition of this survival guide for British troops trapped or cut off in the jungles of Southeast Asia. 'This booklet is produced with the object of helping you to identify the commonest fruits in the jungle of Burma, Siam, Malay, etc' (p. 10).

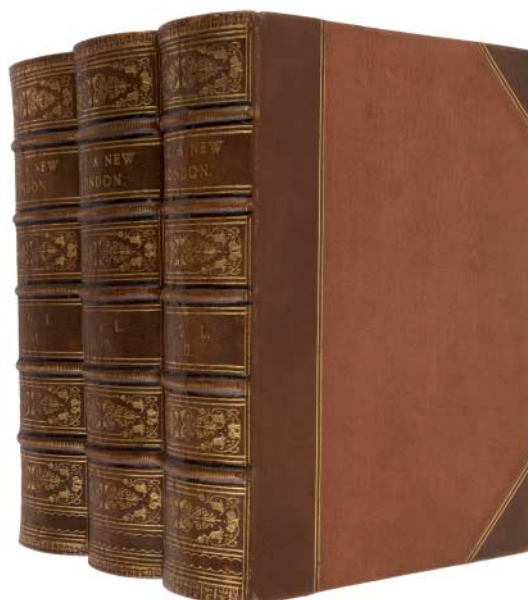
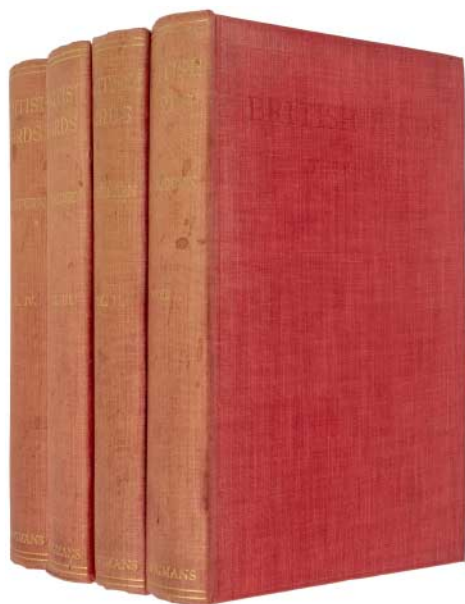
DOUBLE-SIGNED BY THE EXPLORER



233. THESIGER, Wilfred. *The Geographical Magazine*. Published for The Geographical Magazine Ltd, by Chatto and Windus. February 1949. £98

Slim 4to. Publisher's photographic wrappers; pp. xvi, 261-400; with photographic illustrations and advertisements throughout printed in colour and half-tones including 8 by Thesiger; a very good copy with some overall light dusting, a small chip to bottom edge of upper wrapper, and some wear and flaking to spine.

Double-signed, in full, in ink, by Wilfred Thesiger, to the contents page and also alongside his 7-page contribution, "Wolves of the Desert. The Sa'ar Tribe at the Watering Place".



234. **THORBURN, Archibald.** *British Birds.* Longmans, Green & Co., 1925-26. £225

8vo. 4 vols. Original crimson cloth, spines titled in gilt; 192 coloured plates by Archibald Thorburn; gift inscription in pencil to ftep, spines sunned and slightly marked, internally very clean and bright, very good.

New edition. Wood: "To avoid overcrowding of the coloured figures (in previous editions) the number of plates has been increased from 80 to 192 in the present printing." Wood describes Thorburn's plates as "beautiful and accurate."

Nissen IVB 938; Wood p. 597.



235. **THORNBURY, Walter and Edward WALFORD.** *Old and New London. A Narrative of its History, its People, and its Places. Illustrated with Engravings from the most Authentic Sources.* Cassell, Petter & Galpin, [c.1880]. £325

Large 4to. Six volumes, bound as three; Victorian half brown morocco over pebbled burnt-orange cloth; spine fully gilt, with five raised bands and gilt lettering direct to spine; boards ruled in gilt and a.e.g.; marbled endpapers; pp. Vol I [vii], vi-xii, 576; xii, 576, ii; Vol II [ii], xii, 576; [ii], xii, 576, [ii]; Vol III [v], iv-xii, 576; [ii], xii, 636, [ii]; illustrated throughout with wood-engravings; Vol I bound with half-title, the rest without; light spotting to edges and sporadically throughout text; some very slight scratches to gilt edges and rubbing to edges of boards; the plates for the most part very clean and bright throughout; a very handsome set.

A comprehensive, popular and well-illustrated work on the history and topography of London. Volumes I and II are by Walter Thornbury, and III to VI by Edward Walford. Thornbury was an English author who wrote mostly on British topography and social history, but also branched out into novels and poetry. Originally trained as an artist, he was the first biographer of J. M. W. Turner, and a contemporary of Dickens, with whom he shared a lively correspondence.

The volumes comprise The City in Vol I & II, Westminster & the Western Suburbs in Vol III & IV, The Western & Northern Suburbs in Vol V, and The Southern Suburbs in Vol VI.



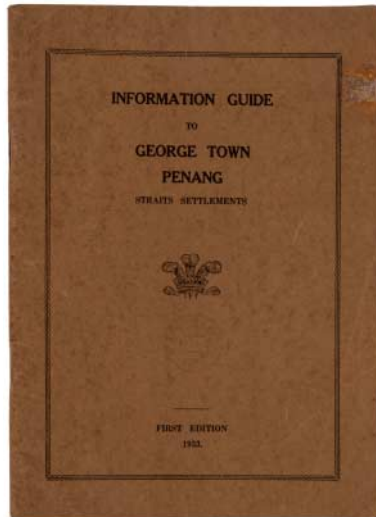
236. THORNTON, Robert. A Group of Auriculas. (Two auriculas only). An original pure aquatint, printed in a green ink and finished by hand by Sutherland after the drawing by Reinagle, published by Thornton in "The Temple of Flora." 1st state, 1807, 560 x 440 mm.

Fine grained aquatint, so fine that it is scarcely apparent, except on close inspection, on the mountains which have subtle gradations of tone; fir trees on hillside stand out but faintly. (Dunthorne).

The mountains shown are the Alps as the Auricula is native of Switzerland.

Good wide margins to paper.

£1,500

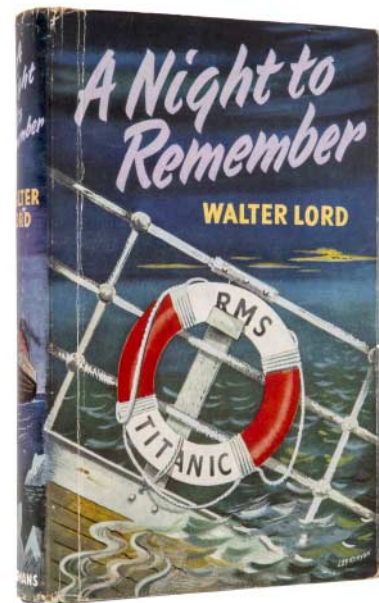


237. [THORPE, J.M.]. Information Guide to George Town Penang, Straits Settlements. First Edition [cover title]. [George Town, Compiled and issued on behalf of the Municipal Commissioners, printed by Penang Premier Printers, Penang,] 1933. £198

8vo. Original printed card wrappers; pp. 38, sketch map at the end; front cover with one marginal flaw and spot, marginal spot initially, otherwise good.

A rare survival with information for visitors, listing all three recommended restaurants in town, however many more hotels. A table of air services takes up a double-page, and the beauty of the town and island is described as outstanding.

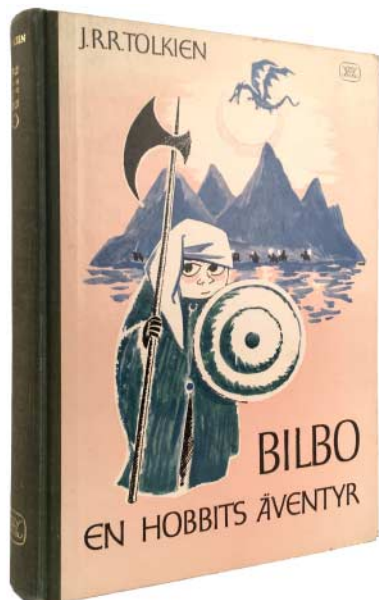
Not in COPAC; OCLC locates copies at Cornell and University of Chicago.



238. [TITANIC] LORD, Walter A Night To Remember Longmans, Green & Co, London, 1956. £238

8vo. Original blue cloth, spine label in black, titled in gilt, decorated endpapers with deck maps, illustrated dust wrapper; pp. 188; a very good copy with a little faint foxing, and past owner inscriptions to reverse front free endpaper, vertical crease to upper panel near spine.

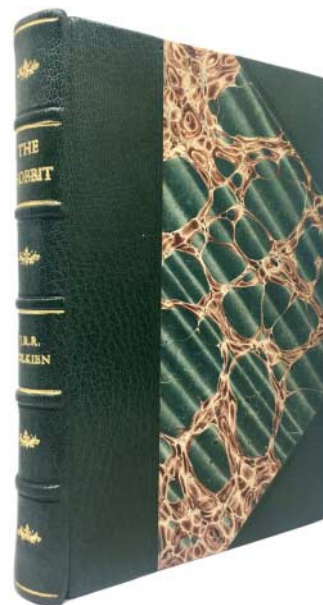
First UK edition. *A Night To Remember* is the definitive account retelling the sinking of the RMS Titanic, by historian and self-professed Titanic obsessive Walter Lord. In preparation for this book, which was a smash hit worldwide and remains in print to this day, Lord interviewed 63 survivors of the disaster, as well as consulting an array of diaries, articles and correspondence. A film based on the book was released in 1958. Lord also served as a consultant to Canadian film director James Cameron while he was making his film *Titanic* in 1997.



239. TOLKIEN, J.R.R. (author). Tove JANSSON (illustrator) [Britt G. HALLQVIST] (translator). *Bilbo En Hobbits Äventyr*. Stockholm; Rabén & Sjögren. 1962. £2,250

Tall 8vo. Original green cloth-backed pink pictorial boards, spine lettered gilt; pp. [vi], 7-308; with 58 delightful drawings in line including 12 full-page plates; an uncommonly fresh, crisp, sharp, and near fine, copy, priced 16:50 to lower board, with just a touch of fading to upper margin of top board and similarly to lower cover and lower joint, with small wear to forecorner tips and a tiny bruise to lower forecorner of upper cover; internally very fresh, and uninscribed, with 2 pale and minor marks, one insignificant, and the other a faint splash (1.5) to one fore-edge margin; a genuinely *scarce* book, particularly so in this condition as the pink dye of the boards is fugitive and prone to lightening.

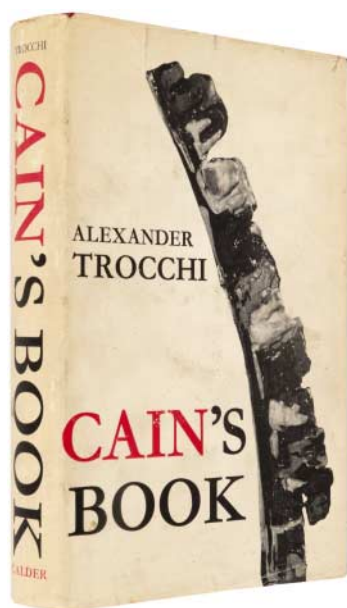
First edition illustrated by Tove Jansson, with text in Swedish, issued without a dustwrapper. The Swedish-speaking Finnish writer Tove Jansson is best known as the creator of a series of books about the Moomintrolls. Her interpretation of Tolkien's classic work met with a mixed reception on publication with some observers disappointed that she did not remain true to the details of the book and others glorying in this wild and fresh Scandinavian version of Middle Earth. It appeared in one edition and was not reprinted.



240. TOLKIEN, J.R.R. *The Hobbit, or There and Back Again*. London; Unwin Books. 1969. £298

8vo. Attractively bound in twentieth-century half dark green morocco over marbled boards, double-ruled in blind to sides and corners, spine with 5 raised bands ruled and lettered in gilt with gilt centres, plain edges, with 2 distinct pictorial map endpapers bound in at front and rear; pp. [xii] + 278 + [i]; a near fine copy, both externally and internally, and uninscribed, with only a little dusting to fore-edge of book block.

Third edition (twenty-first impression), following the first edition of 1937. A smartly bound vintage copy of this critically and commercially acclaimed children's classic.



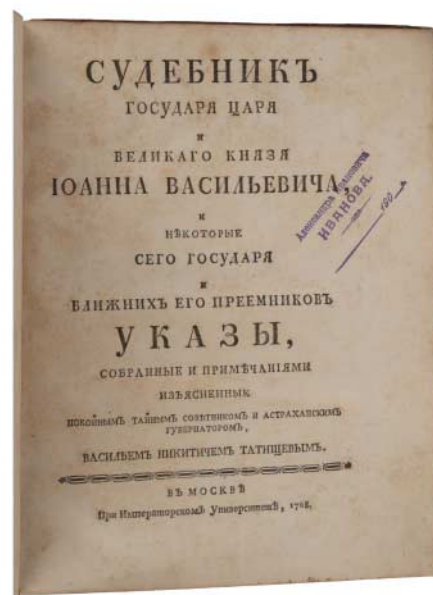
241. TROCCHI, Alexander. *Cain's Book*. London: John Calder, 1963. £150

8vo, original red publisher's boards, lettered in gilt to spine; in the original unclipped dust wrapper (25s.) with a photograph of a sculpture by the author; pp. [viii], 9-252, [iv]; text block a little pushed to head and foot; with some light marks to edges, else fine in a good to very good wrapper, slightly toned and with some nicks and splits to edges, with chip to head of spine and a few short closed tears, the longest 3cm.

First UK edition, originally published in the US by *Grove Press* in 1960.

Trocchi was a Scottish beat writer. In the 1950s he relocated to Paris where he edited the literary magazine *Merlin*, publishing such authors as Henry Miller, Samuel Beckett, Christopher Logue, and Pablo Neruda. It was in Paris that he acquired a life-long addiction to heroin, and *Cain's Book*, written shortly after he moved to America, became somewhat of a sensation as an honest study of heroin addiction which included descriptions of sex and drug use. Like many of his contemporaries in the Beat scene at the time, the novel was banned in Britain and became the subject of an obscenity trial. Trocchi himself narrowly missed jail, escaping over the border to Canada where he met up with Leonard Cohen.

At the 1962 Edinburgh Writers Festival, Trocchi claimed "sodomy" as a basis for his writing. During the same festival, Hugh MacDiarmid denounced him as "cosmopolitan scum."

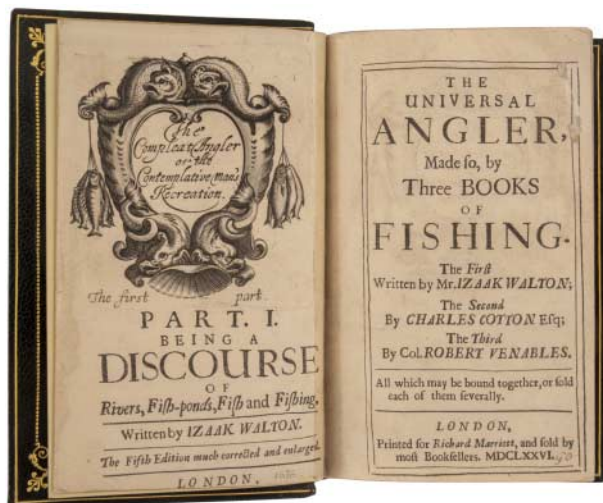
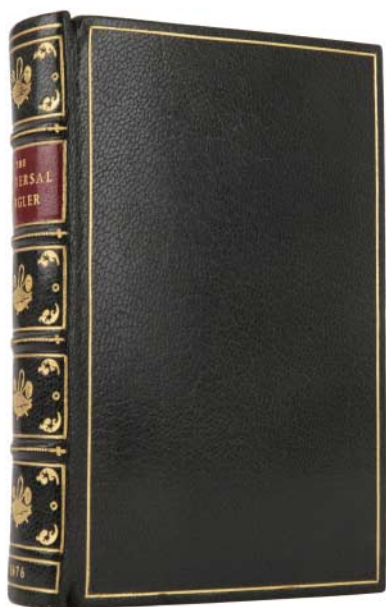


242. TZAR IVAN IV [THE TERRIBLE]. *Sudebnik Gosudaria Tsaria i Velikago Kniazia Ioanna Vasilevicha*. Moscow, Imperial University Press, 1768. £8,995

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

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

Bitovt 1638; SK 6936; Sopikov 11593.

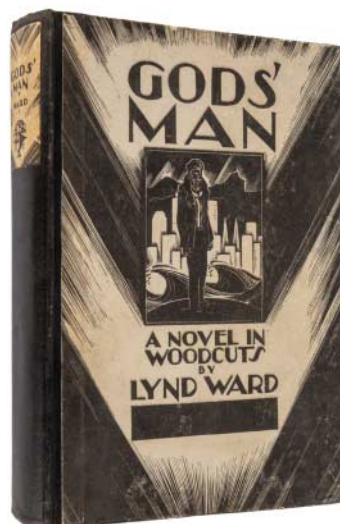


243. WALTON, Izaak, Charles COTTON and Robert VENABLES. *The Universal Angler, made so, by Three Books of Fishing...* Richard Marriott. 1676. £6,000

16mo. Recently rebound in handsome full green morocco by Period Bookbinders of Bath, gilt fillets to sides, spine with gilt raised bands, centre tools and red morocco gilt lettering piece, gilt turn-ins, marbled endpapers, all edges gilt; pp. 275 +10 +111 + 96 + 6 table, engraved general title to each section, 2 pages of music in part 1, text illus throughout; occasional very faint brownish, very good and in fine binding.

Fifth edition of *The Compleat Angler* with the first edition of Cotton's supplement and the fourth, enlarged edition of Venables's *The Experienc'd Angler*. "The 5th edition was the last published during Walton's lifetime and it is the first in which his name appears on the title page; in many respects it is the most interesting of the five editions." (Coigney 6).

Westwood & Satchell p. 219.



244. WARD, Lynd *Gods' Man* London, Jonathan Cape, 1930. £98

8vo. Original black cloth spine over printed boards, with printed paper spine label; unpaginated; a very good copy with rubbed edges to both covers but a sturdy binding and clean plates.

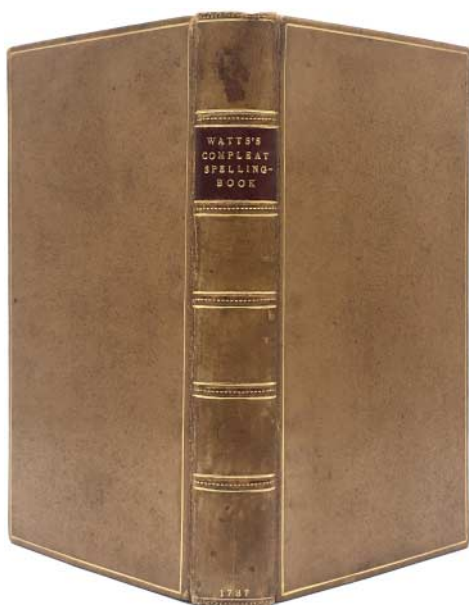
First edition, second printing. Told over the course of 139 sinister woodblock engravings, *God's Man* is often cited as America's first wordless novel (and thus a precursor to the graphic novel as we know it today). The narrative tells of a struggling artist who makes a doomed pact with the devil in exchange for a magical paintbrush, and we all know how that story ends. Ward's style is incredibly distinctive and evocative, and this book is proving increasingly difficult to source in recent years.



245. WATSON, J.D. *Genes, Girls and Gamow*. Oxford: OUP. 2002. £350

8vo. Publisher's paper covered boards with pictorial dustwrapper; pp. xxvii + 275, illustrated throughout; fine. Provenance: title page signed by Watson.

First UK edition. This is the sequel to Watson's famous *The Double Helix* and is an entertaining account of his twin desires after the decoding of DNA: to unravel the mysteries of RNA and to find a wife. The Gamow of the title is George Gamow, the Russian physicist-turned-geneticist, who appears in this book alongside other luminaries such as Linus Pauling and, of course, Francis Crick.



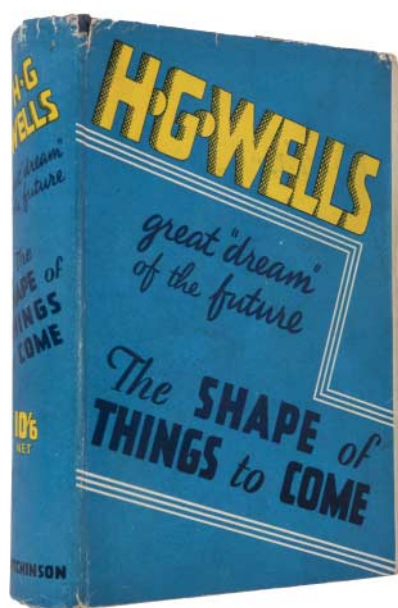
In Three Parts. Part I Containeth Mr. Munday's New Improvements, for the Right Accenting of Words etc.; Part II Containeth, the Principles and Rules of pronouncing our Mother Tongue etc.; Part III Lessons for Children, out of the Historical Parts of Scripture; as also, a short History of England ... As also Mr. Clark's Directions, for Writing the Round Hand, and Round Text, and the Italian Hand, with several other Things for the Improvement of Children etc. *Dublin: Printed by and for George Grierson, Printer, to the King's Most Excellent Majesty, at the King's Arms and Two Bibles in Essex Street. 1737. £1,450*

12mo.; attractively bound in nineteenth century full speckled tan calf, single-line file to sides, spine with 5 raised bands with gilt beaded bands, ruled in gilt with onlaid red leather label lettered in gilt, top edges gilt, gilt dentelles, marbled endpapers, by *Fazarkerley Binder*, Liverpool; pp. [iv], v-xviii, [3]-266; with woodcut portrait frontispiece of George II, woodcut borders, chapter-headings, historiated initials, tailpieces, and 12 woodcuts in Part II and 30 woodcut portraits of the Kings and Queens of England in Part III, complete with folding plate bound at rear printed with 4 engraved alphabets; externally very pretty with a little marking to spine and minor rubbing to joints, internally sound although toned throughout with marking, browning, and occasional small staining, and with a couple of old closed, skilfully repaired, and inoffensive closed edge tears and with tiny losses to bottom forecorner of a few leaves, far from text; rare.

Early edition (presumably second) of this important Colonial Era educational book, first published in 1726. The seventh edition was published in 1768 and the tenth edition in 1770.

Isaac Watts (1674-1748) was a highly influential English Christian minister, hymn writer, and logician, whose works had a significant, and possibly unparalleled, influence on eighteenth-century education. Watts's *Divine Songs Attempted in Easy Language for the Use of Children*, first published in 1715, a collection of improving verses for the young, became the standard textbook in schools and was ubiquitous in homes and educational establishments for nearly 200 years. One of his best-known poems included there, "Against Idleness and Mischief", was famously parodied by Lewis Carroll in the poem "How Doth the Little Crocodile" and is also quoted by schoolmaster Dr. Strong in Charles Dickens's *David Copperfield*.

Copac lists only 4 copies of this edition, and none earlier (BL; National Library of Scotland; Wellcome Library; St. Andrews University). One copy only of 1726 edition listed on OCLC (McGill Univ.). No copies located on the commercial market, in any edition, at the time of cataloguing.



247. WELLS, H. G. *The Shape of Things to Come*. London: Hutchinson & Co., 1933. £2,500

Large 8vo., original navy publisher's cloth, embossed with title and author to upper cover; spine lettered in gilt; complete in the original unclipped printed dust jacket (8/6 net); pp. [vi], vii-ix, [iii], 13-431, [i], [twelve, ads.]; head and foot a touch pushed, edges and endpapers with a few light spots; contemporary ownership name in ink to ffe; else a lovely bright copy, in the wrapper which is extraordinarily unfaded to the spine; with some light creases, nicks and chips, one or two small closed tears, and a small patch of rubbing to the rear flap, with minor loss of one letter; else exceptionally bright.

First edition, incredibly rare in the bright blue, unrestored wrapper, which is often prone to fading. Complete with the publisher's Autumn 1933 catalogue to rear.

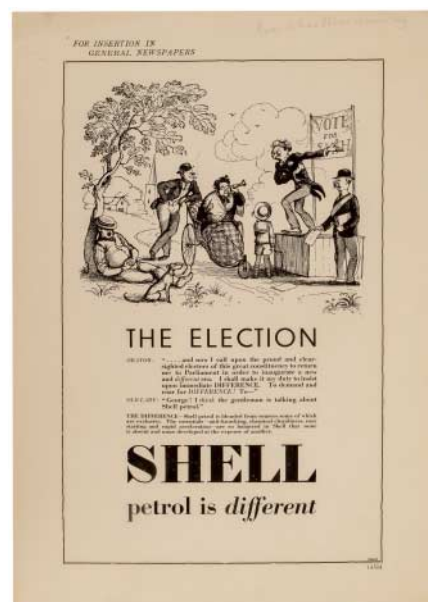
Wells' 'great dream of the future' is a work of science fiction which takes in the scope of human progress, and ends with his predictions for the planet in 2106. It involves a prolonged economic slump, leading to war, famine and disease, where the countries with the largest and strongest air forces construct a dictatorship enforcing the English language and abolishing religion. Wells' Second World War breaks out in January 1940, although it diverges from the actual war when Poland proves a military match for Germany, and the UK remains a neutral party. The subsequent battle lasts ten years, and leads to the near-destruction of humanity. Since publication, a number of his predictions have in fact come to pass, such as the development of WMDs, and the large-scale bombing of whole cities.

Published just two years after Aldous Huxley's *Brave New World*, many have been quick to compare the two, and in fact Wells' himself proclaimed Huxley, "one of the most brilliant of the reactionary writers."



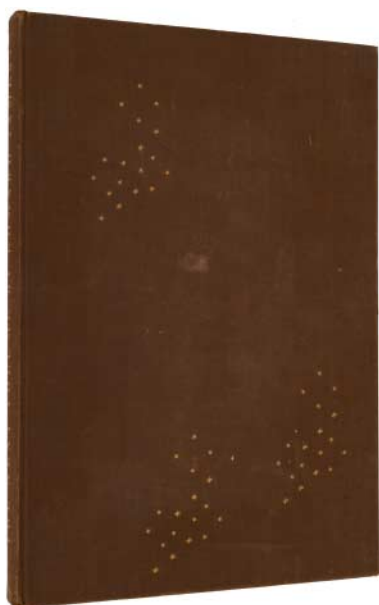
248. WHISTLER, Rex. *A Difference worth getting up for, Shell petrol is different*. Original mounted proof print after the pen and ink designs by Whistler which were produced for Shell advertisements, c.1935. 380 x 275 mm.

These were produced for insertion in General Newspapers. £75



249. WHISTLER, Rex. *The Election, Shell petrol is different*. Original mounted proof print after the pen and ink designs by Whistler which were produced for Shell advertisements, c.1935. 380 x 275 mm.

These were produced for insertion in General Newspapers. £75



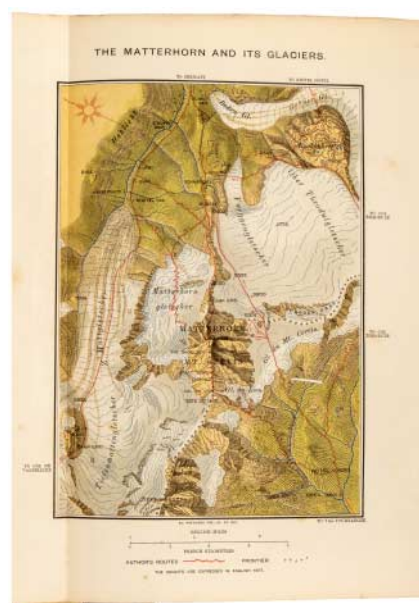
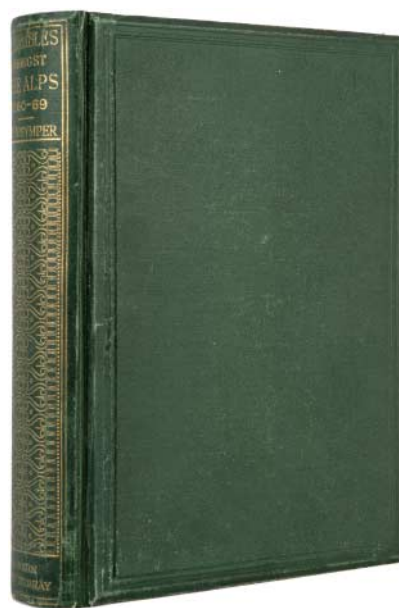
250. WHISTLER, Rex (illustrator). Edward JAMES. *The Next Volume*. London: The James Press, 1932. £498

Imperial 8vo. Original brown cloth gilt, perhaps a publisher's or remainder binding, unusually and very prettily decorated with tiny stars in clusters to upper cover and much larger bolder stars to lower board, top edge gilt, uncut and unopened; pp. [vi], v-vii, [iii], 3-83, [viii]; with 28 illustrations by Whistler printed in brown, including a stunning full-page plate of New York looking from Central Park; a good copy, some scratches and small stains to covers, particularly lower board; head and foot pushed, but internally clean and bright; a scarce book which Whistler claimed as his best production. *Provenance*: Bookplate of George de Fraine to front pastedown.

First edition. Limited to only 525 copies of which 25 were printed on hand-made paper. This copy unnumbered. Though the publication date is 1932, a note to the colophon states that publication of the book was withheld until January 1933 owing to the serious illness of the author's wife. Whistler proves and unusual, and interesting choice of illustrator for James, who was a fervant patron of the surrealist movement.

Scarce in this binding.

"THE MOST FAMOUS MOUNTAINEERING BOOK IN THE WORLD" (NEATE)

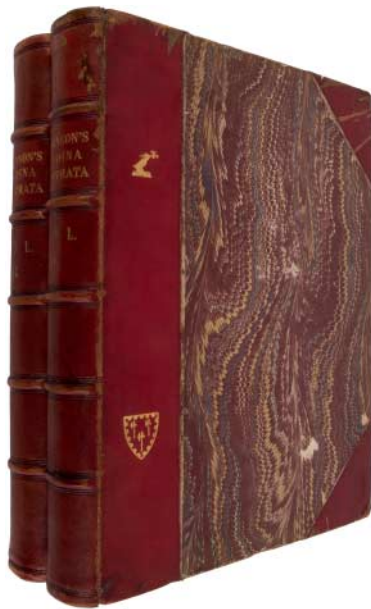


251. WHYMPER, Edward. *Scrambles Amongst The Alps In The Years 1860-69 ... Fifth Thousand*. London, John Murray, 1871. £998

8vo. Original green cloth, spine lettered and decorated in gilt, bevelled edges; pp. xviii, [2], 432; wood-engraved illustrations including some full-page, 5 maps and one snow diagrams to rear; very slightly rubbed, hinges expertly restored with reback, a little offsetting from endpapers, front endpaper with old inscription one plate and a few text leaves with light marginal spotting, otherwise near spotless and clean, a very good copy.

First edition, second printing. Whymper's classic account of adventures on and about the Matterhorn, illustrated from the author's own drawings, relates the fateful ascent by a party which included Whymper and during which 4 climbers fell to their deaths. Immensely popular in its day, *Scrambles* remains a bestselling tale of triumph and tragedy, and is considered by many to be "the most famous mountaineering book in the world" (Neate). This is a copy of the first edition, copies of which are very hard to find in such nice condition as the present example.

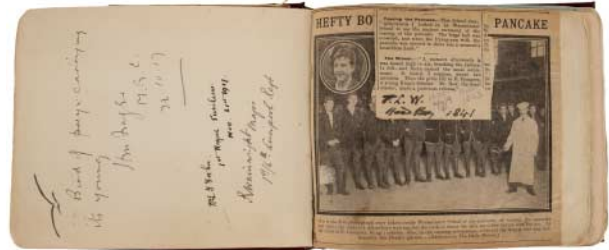
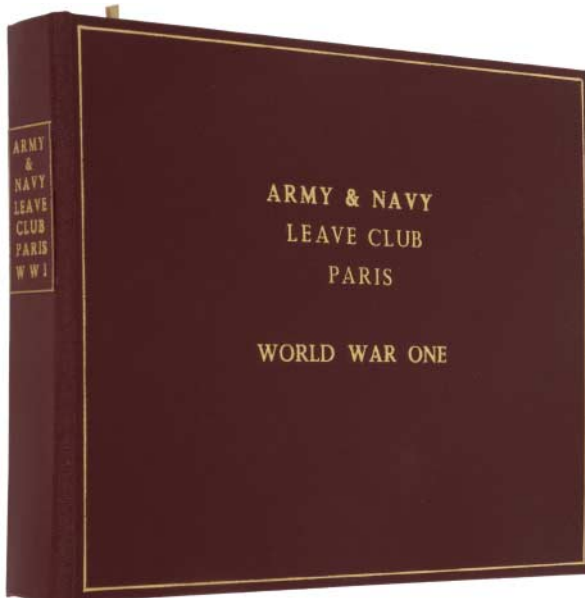
Neate 897; Perret 4557.



252. WILKINSON *Londina Illustrata* Robert Wilkinson, London, 1819. £598

2 vols. Imperial 4to. Half red morocco over marbled paper boards, gilt embossed title to spine, with thumbnail heraldic motifs to upper and lower covers; pp. [2], 180, pp. [2], 198 [2, index], with all 206 illustrations present (some bound out of order); a very good set with clean plates and minimal foxing, binding rubbed and scuffed in places, uniform fading to spines, with the bookplate of Henry Martin Gibbs to front endpaper of both volumes, small contemporary bookseller description pasted into vol 1.

This devastatingly thorough duo took the publisher over 20 years to assemble from sketches, references and memory, compiling a huge index of architecturally and culturally important London buildings, alongside information about their purposes and individual histories. The vast majority of the buildings in these books no longer exist, and so thorough was the research for this project that pictures of some of the buildings illustrated here can be found nowhere else, otherwise lost to time. Filled with beautiful scenes of an antiquated, different London, these books were frequently broken up into plates and scattered - they are rarely found together as a set, let alone in a complete state. Volume 2 has a particular focus on London theatres, their layout, and the design of the stages.



253. WILLIAMS, Edward Alban [CHURCHILL, Winston; HENDERSON, David, MACHADO, Bernardino]. *The Paris and Etaples Army and Navy Leave Club Visitor's Book*. [1917-18]. £3,995

Landscape 8vo., recently rebound in maroon linson boards lettered and ruled in gilt to upper board, with matching label pasted to spine; green marbled end papers; all edges gilt; pp [164 approx]; some pages excised, some blank, others pasted in; containing numerous ephemeral items, among which include manuscript notes and music, photographs, newspaper clippings, letters, pen-and-ink drawings, railway tickets, maps, business cards, menus, programmes, and much more besides; various materials frayed, browned and nicking in places.

An original and historically important First World War Visitor's book, compiled by Edward Alban Williams, the Lieutenant Commandant of the club from 1917-1918. Presented here are hundreds of signatures of the men (and women) who passed through its doors, alongside

which can be found quotes, ditties, verses or jokes alongside their names, ranks and regiments. Signatories include a large number of young officers, including many from the colonies of Canada, Australia, New Zealand and South Africa, as well as a plethora of important dignitaries including the then munitions minister **Winston Churchill**, David Henderson and the President of Portugal, Bernardino Machado, also feature. Some highlights include:

p. [37] [**Winston Churchill**]. Surname signed and underlined in black ink. [c.August 1918.]. A Pencil note alongside (possibly by Williams) states that Churchill inspected the club's St Cloud canteen before going on for lunch at Versailles. On the same page is the signature of Lieutenant General David Henderson who, at the outbreak of the war, was the senior leader in charge of the Royal Flying Corp and is widely regarded as being the father of the RAF.

p.[15] Bernardino Machado [President of Portugal] and Afonso Costa [Prime Minister of Portugal], dated 16/10/17. Machado received Germany's declaration of war in March 1916, and visited the Portuguese forces in France. In 1917 the government was deposed by a military coup headed by Sidónio Pais, and Machado went into exile.

Lieutenant Colonel Oswyn. St Leger Davies 1/8th Battalion. Killed in action while leading a counter attack on the village of Bucquoy on 5 April 1918, aged 44. He is buried at Bienvillers Military Cemetery, France.

G. A. Studdert Kennedy. 'Woodbine Willie' dated August 18th 1918, and accompanied by an original and moving short poem, which is seemingly unpublished: "O broken roofless village, O disembowelled Hun. Six barkless silver tree trunks, In a sudden burst of sun". He was awarded the military cross at Messines Ridge, for running into no mans land to assist the wounded.

Madame Rejane, a famous French actress, who was made a Chevalier of the Legion of Honour.

Other ephemeral items include:

A Menu for meal on 3rd May 1918 for a meal at Fouquet's Restaurant, Paris, signed by attendees, including renowned French surgeon Jean Pozzi and numerous journalists, including famous American writer Morton Fullerton, plus art historian Eric Maclagan (then of the Ministry of information), French writer Rene Moulin, and others.

[Rev'd] Arthur Stanley Vaughan Blunt [father of Anthony Frederick Blunt (26 September 1907-26 March 1983)], known as Sir Anthony Blunt, KCVO, from 1956 to 1979, a leading British art historian who, in 1964, after being offered immunity from prosecution, confessed to having been a Soviet spy.

Two small photographs showing the aftermath of the defence of Kratz Wood on 18/2/17.

An original 'Daily Mail' Pocket Guide Book to Paris map with location of club indicated, with inscription in pencil on reverse 'Big Bertha's firing range across Paris'

Inscribed calling cards of French ministers Louis Suquet and Albert Bluzet, tipped in alongside their signatures.

An allied propaganda leaflet 'A German Naval Victory' condemning the sinking of the Lusitania.

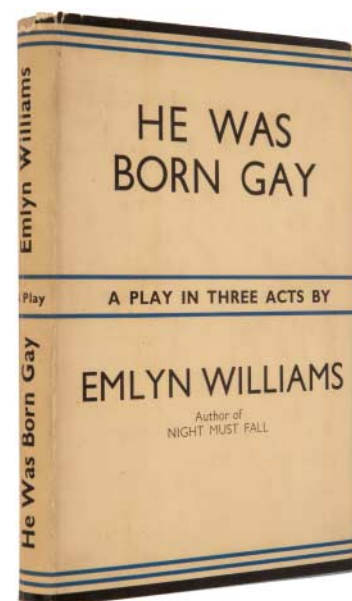
An original paper pouch for temporary German ID card 'Vorläufiger Ausweis' issued 'auf allerhöchsten befehl' (on the highest command) Seiner Majestät des Kaisers und Königs (his Majesty, the Emperor and King), dated 8 September 1917, presumably taken as a battlefield souvenir.

The Army and Navy Leave Club, which had canteens in Paris and Étaples, was a haven of rest and relaxation for

serving soldiers and sailors, mostly of lieutenant or equivalent rank, who would visit between arduous postings in the trenches. For a short period of time at least, the horrors of war could be forgotten, and one press cutting in the album, undated but circa 1918, quotes Field Marshal Sir Douglas Haig as saying of the club: "I have heard from all sides what a boon it is for soldiers on leave to be able to take advantage of

the comforts and amusements which your committee have provided for them."

A unique item.



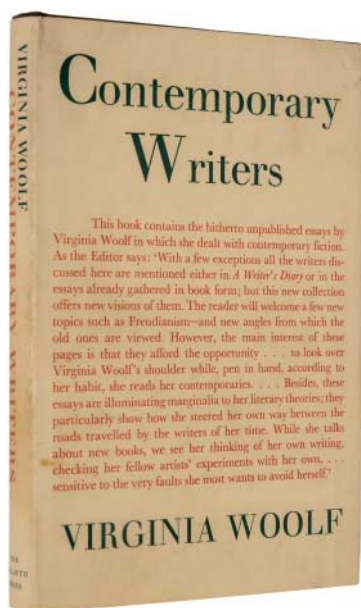
254. WILLIAMS, Emlyn *He Was Born Gay* William Heinemann, London, 1937. £248

8vo. Original blue cloth, titled white to spine, with printed dust wrapper; pp. [viii] 115; an excellent copy in a very good dust wrapper with a few small nicks and slightly faded spine.

First edition. A bizarre but fun bit of theatrical history. Authored by Williams in 1937, the play was starred in, co-produced and co-authored by legendary gay celebrity John Gielgud (eventually publicly outed after his 1953 arrest in a Chelsea men's room) - through Gielgud, Williams would meet the "strikingly handsome" Terence Rattigan (another iconic gay dramatist), and develop a close relationship with Noel Coward (yes, another gay). I'm going to let you read into this what you will, but I think we all know what I'm suggesting, making this an interesting fragment of queer history. Anyway, the play isn't about being gay (because the term didn't really develop that meaning until decades later), consisting of a flimsy historical romance about the son of Marie Antoinette hiding out in a Dover inn, making it something of a testament to historical irony.



255. WOLF, J and H. C. RICHTER. Hooded Crow. (Corvus Cornix.) Original hand-coloured lithograph for John Gould's Birds of Great Britain, 1862-73. 555 x 380 mm. £395

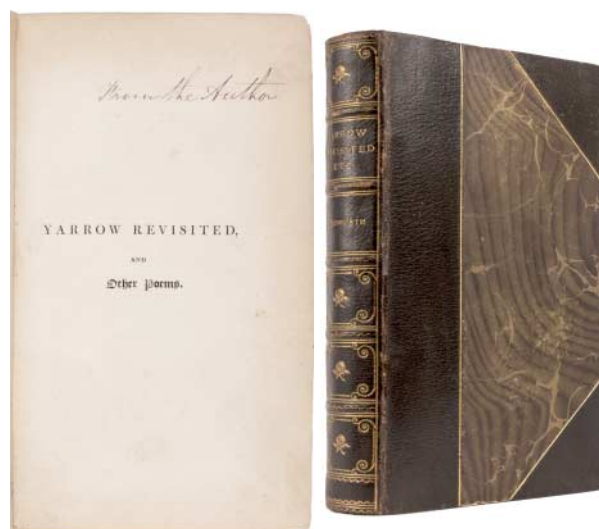


256. WOOLF, Virginia Contemporary Writers London, Hogarth Press, 1965. £128

8vo. Original brown cloth, titled gilt to spine, printed dust wrapper; pp.160; a very good copy with a slightly toned spine and a small past owner inscription to front free endpaper.

First edition. Woolf's collected essays and reviews of contemporary fiction, strafing her fellow authors with characteristic insight and precision. Among the writers reviewed are Dorothy Richardson, E M Forster, Aldous Huxley, D H Lawrence, H G Wells, and Theodore Dreiser.

PRESENTED 'FROM THE AUTHOR'



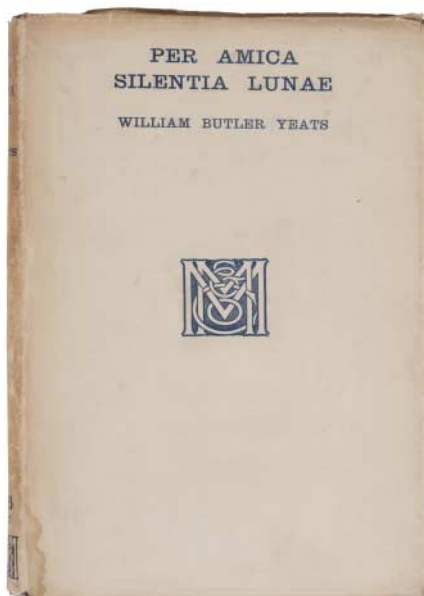
257. WORDSWORTH, William. Yarrow Revisited, and other poems. London: Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row; and Edward Moxon, Dover Street, 1835. £3,000

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

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

Yarrow Revisited was the last collection of poems published in Wordsworth's lifetime, and was composed after a tour of Scotland and the English Border in the autumn of 1831. Including titles such as 'Highland Hut' and 'The Black Stones of Iona', it centres on the Yarrow River region in Scotland, and includes many of Wordsworth's finest later lyrics. Many of the poems are dedicated to his friends and contemporaries, beginning with Samuel Rogers "as a testimony of friendship, and an acknowledgement of intellectual obligations", and the first sonnet is in honour of Sir Walter Scott, who shared Wordsworth's love, and literary use, of the Yarrow region. As he puts it in the poetic postscript to this anthology, Wordsworth's spiritual tendency to "bend in reverence To Nature, and the power of human minds," assisted by an intellect not "unpracticed in the strife of phrase," results in poems that "Deal boldly with substantial things" and speak "To men as they are men within themselves."

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



258. YEATS, W.B. *Per Amica Silentia Lunae*. London: Macmillan, 1918. £998

8vo., original blue publisher's cloth, elaborately ruled and decorated in gilt to upper board and spine with a rose motif by Sturge Moore; complete with the plain original unclipped dust jacket with lettering and publisher's devices printed in blue; edges untrimmed; pp. [vi], v-94, [ii], complete with errata slip to p.8-9; a lovely copy, slight bumping to corners and pushing to head and foot of spine, with a little accompanying rubbing; the jacket creased in places, particularly to inner front flap and edges; spine a little stained and chipped to head and foot, and one small brown spot to lower panel. Remarkably fresh in the scarce wrapper.

Of this, the First Edition, only 1500 copies were printed. T. S. Eliot wrote of Yeats work that it was a "source of bewilderment and distress", and by 1917 the poet saw a need to explain his mystical perspective to his readers. *Per Amica*, therefore, was written in an attempt to rectify this problem by way of a small prose primer which expounded his beliefs. In one letter from 1917, Yeats wrote to a friend: "I have finished a little philosophical book - 60 pages in print perhaps - *An Alphabet*. It is in two parts: *Anima Homins* and *Anima Mundi* and is a kind of prose backing to my poetry." The volume was intended to be published alongside another book of poetry, which contained the poem entitled *Ego Dominus Tuus*, although some reviewers were still perplexed. "Suddenly he leaves us in a cloud", one wrote, "he talks a language we do not understand; we do not know whether it is a language at all or gibberish. Is that but one instance of the eternal difficulty between the Irishman and the Englishman?".

Lickindorf.

A GIFT FROM J. M. BARRIE



259. YEATS, W.B. *The Trembling of the Veil*. London: Privately Printed for Subscribers only by T. Werner Laurie, Ltd., 1922. £998

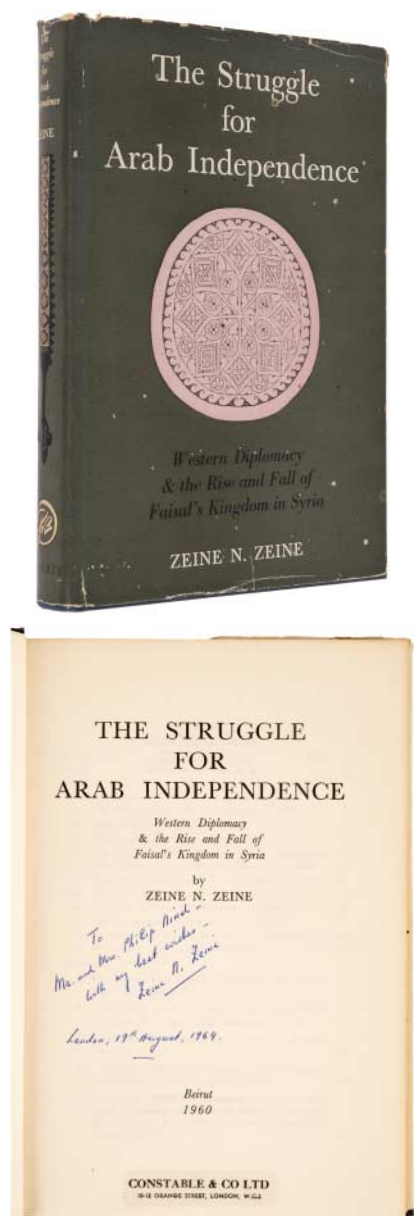
8vo., original cream parchment-backed baby blue boards with paper spine label; matching endpapers; with frontis portrait taken from a picture by Charles Shannon; edges untrimmed; pp. [vi], v-vii, [iii], 3-247, [i]; toning to edges and spine, with some light pushing and creasing to foot and one splash mark to spine; internally near-fine; lacking the dust wrapper, else a lovely copy. *Provenance*: Ex Libris of Caroline Myfanwy Tonge Elmes to front paste-down; two previous ownership inscriptions to half-title, one an inscription from J. M. Barrie to Miss Wilkinson "with kindest regards from J. M. Barrie, Christmas 1922.

Limited edition, this no. 938 of 1000 numbered copies signed by the author.

Yeats was awarded the Nobel Prize for Literature in 1923, just a year after this autobiography was published. He was the first Irishman to do so, but was swiftly followed by George Bernard Shaw in 1925, and later Samuel Beckett (1969), and Seamus Heaney (1995). *The Trembling of the Veil* was the second in his series of memoirs which also comprised *Reveries over Childhood and Youth*, *The Irish Dramatic Movement*, *The Bounty of Sweden*, *Estrangement*, *The Death of Synge* and *Dramatis Personae*.

"Looking back from 1922, [Yeats] titled his autobiographical account of the decade of the 1890s *The Trembling of the Veil*. He recalled that Mallarme has said that 'his epoch was troubled by the trembling of the veil of the Temple,' and that 'as those words were still true, during the years of my life described in this book,' he had named it accordingly" (The Cambridge Companion to W.B. Yeats).

A bright copy, with interesting provenance.



260. ZEINE, Zeine N. *The Struggle for Arab Independence*. Beirut, Khayat, 1960. £198

8vo. Original cloth with illustrated dust-wrapper, designed by John Carswell (not price-clipped); pp. xiii, 297, facsimile plates and maps (one in colour and folding); light wear to wrappers, otherwise very good.

First edition, presentation copy, inscribed and signed by the author for Philip Nind on title-page, Nind's bookplate inside front cover. This is a study of the policies of Britain and France in the Near East during and after the First World War, and tells the story of the British and French occupation of Syria and Lebanon, and the Emir Faisal's government in Syria from 1918 to 1920, as well as the establishment of Hashemite dynastycism. TEL's activities and impact is of course dealt with in depth.

O'Brien F1185.