

SPRING MISCELLANY

2023



Spring Miscellany 2023

Sotheran's
EST. LONDON 1761

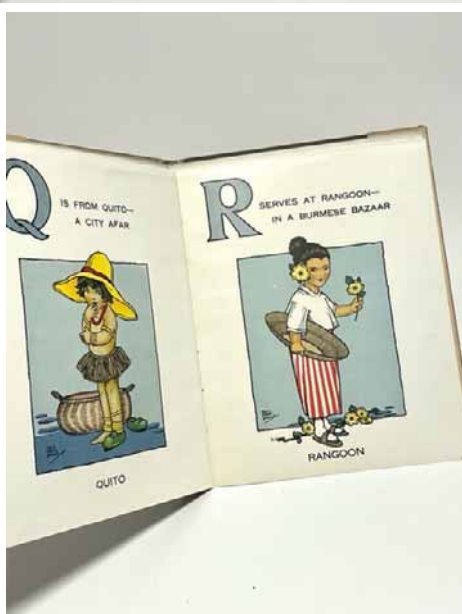
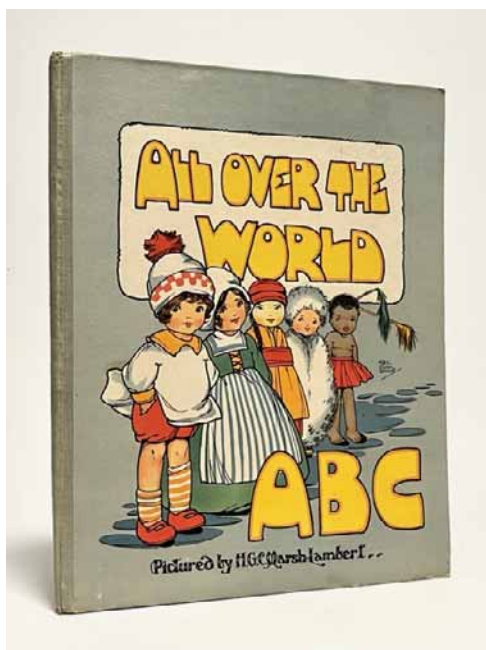


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Spring 2023 is exceptional in Britain, because it brings the coronation of a new king and a new era in our history. However, it also brings the accustomed joys of light, blossom, lengthening days and a bumper catalogue from Henry Sotheran. Celebrate the old and the new with our choice selection of beautiful books and prints from across the centuries, covering every subject under the springtime sun.



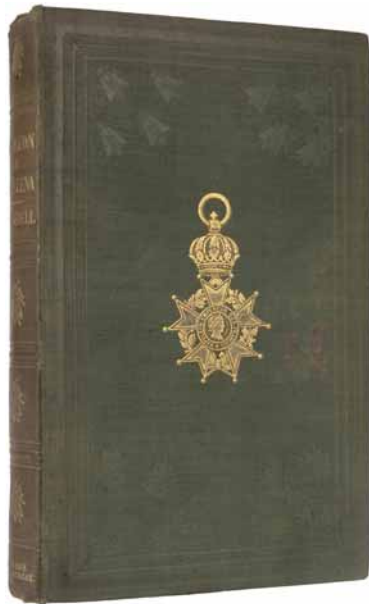


1. ABC - MARSH-LAMBERT, H.G.C. (illustrator). All Over the World A.B.C. London; Collins Clear-Type Press. [1905]. £598

Large slim 4to.; publisher's light grey cloth-backed pictorial boards printed in colours, in repeat pictorial dustwrapper; pp. [24], pictorial title-page and 24 charming coloured plates each depicting a child character dressed in national costume from a city or country of the world, drawn in bold black outlines and pretty colours; externally fine and totally unmarked, internally equally fresh, clean and bright, without inscription, in a remarkably fresh and attractive dustwrapper with light overall dusting and toning, a little chipping to spine ends and one or two short closed edge tears; rare.

First, and sole, edition. A truly delightful international alphabet of costumes, "A is Africa ... B comes from Belgium ... C Lives in Canada ... D is from Damascus ... E lives in England ... F is a Frenchman ... G is from Greece ... H comes from Holland ... I is from Italy ... J's from Japan ... K is from Kandy, a town in Ceylon ... L is a Lapp ... M's from Morocco ... N's from New Zealand ... O comes from Oban ... P's from Pekin ... Q is from Quito ... R serves at Rangoon ... S is a Swiss ... T is from Texas ... U's for United, A Girl from the States ... V's from the Volga ... W (Wales), X, Y, Z (Zululand) printed together on the same plate.

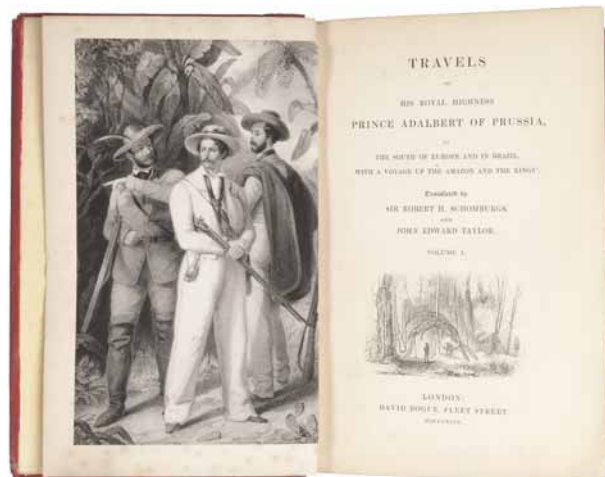
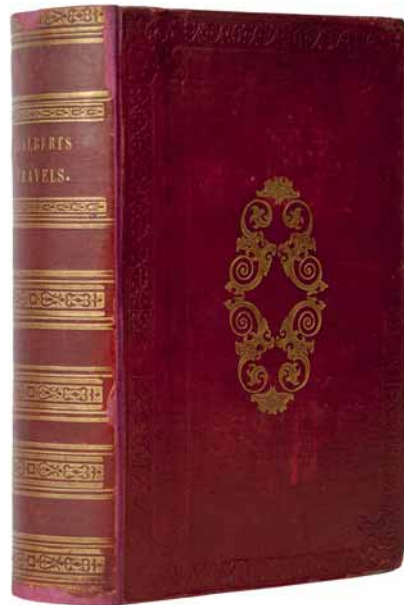
Only 1 copy on WorldCat (Princeton Univ.); 1 copy on Copac (Univ of Oxford) but no other copies in institutional libraries worldwide. No copies on the commercial market at the time of cataloguing.

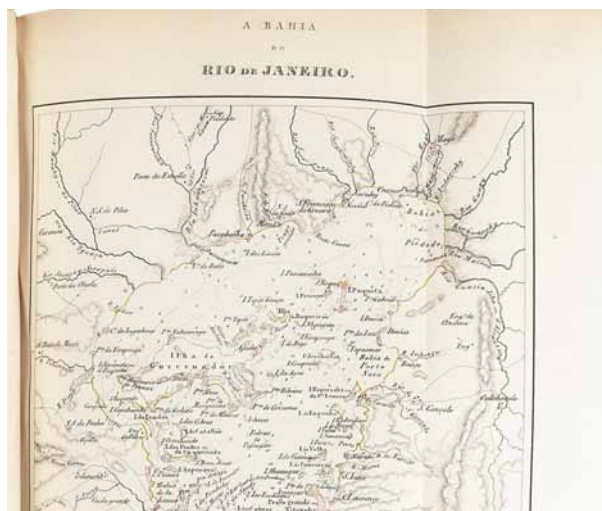


2. ABELL, Lucia Elizabeth. *Recollections of the Emperor Napoleon, during the First Three Years of his Captivity on the Island of St. Helena: including the Time of his Residence at her Father's House, "The Briars".* London, John Murray, 1844. £498

8vo. Original green cloth, blocked in gilt with Napoleonic insignia on the upper cover (in blind on the lower cover) and bees on the spine; pp. xii, [*Directions for the Binder*, printed slip], 251, 16 (publisher's advertisements); lithographic frontispiece view of "The Briars", 5 wood-engraved plates, being views of Longwood, Friar's Valley, Ladder Hill, etc.; cloth a little marked, a little spotted at beginning and end, due to offsetting from endpapers, foxing to plates, otherwise a rather good copy; *provenance*: contemporary ownership inscription by a subscriber to this book, John London on front fly-leaf.

First edition, scarce. One of the most interesting volumes of personal recollections of Napoleon's captivity on St. Helena. Lucia Elizabeth 'Betsy' Balcombe Abell (1802-1871) was a friend of Napoleon during his exile at Saint Helena. Her and her family's closeness to Napoleon attracted the suspicion of Governor Hudson Lowe and the European press had a feast by reporting on a 'love affair' between the girl and the 47-year-old ex-emperor. 'Even a look, a tone of the voice, a gesture, in an unreserved moment, will give an insight into the real disposition, which years of a more formal intercourse would fail to convey; and this is particularly the case in the association of a person of mature age with very young people. There is generally a confiding candour and openness about them which invites confidence in return, and which tempts a man of the world to throw off the iron mask of reserve and caution, and to assume once more the simplicity of a little child. This, at least, took place in my intercourse with Napoleon' (p 233).





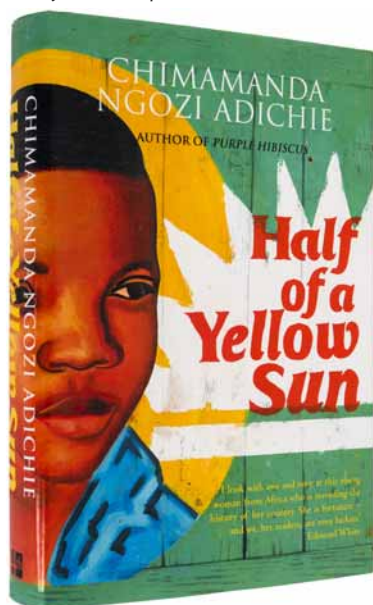
3. ADALBERT, *Prince of Prussia*. Travels of His Royal Highness Prince Adalbert of Prussia, in the South of Europe and in Brazil, with a Voyage up the Amazon and the Xingú. Translated by Sir Robert H. Schomburgk and John Edward Taylor. London, David Bogue, 1849. £1,295

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

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

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

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

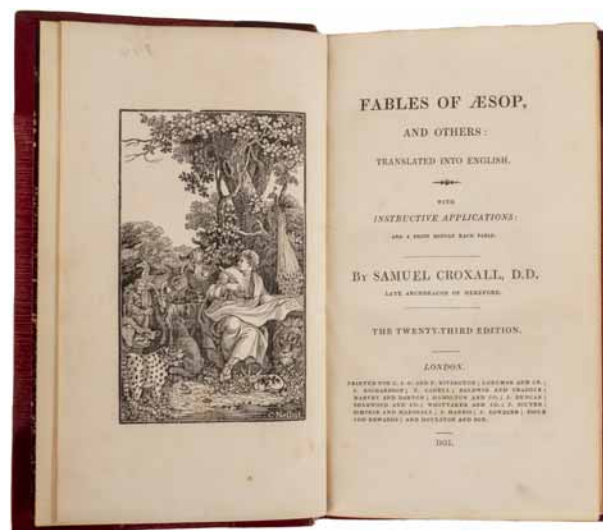
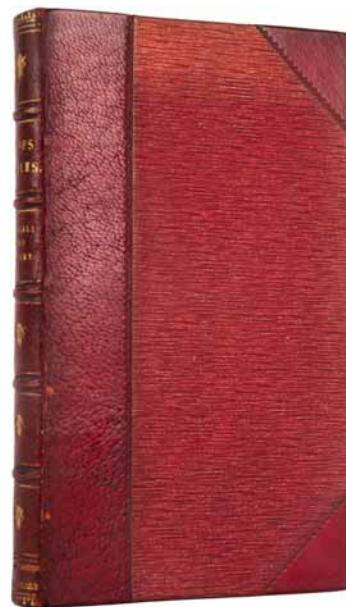


4. ADICHIE, Chimamanda Ngozi *Half of a Yellow Sun* London: Fourth Estate, 2006. £175

8vo., red publisher's boards, lettered in black to spine with publisher's device to foot; in the colourful unclipped dust jacket (£14.99); turquoise endpapers; pp. [xii], 5-433, [vii]; a fine copy, with only very light compression to spine ends and creases to jacket.

First UK edition, signed by the author to the title page. Set in Nigeria during the bitter civil war of the 1960s, the novel won the Women's Prize for Fiction in 2007.

Fellow Nigerian writer Chinua Achebe wrote of Adichie's second highly-acclaimed novel: "We do not usually associate wisdom with beginners, but here is a new writer endowed with the gift of ancient storytellers...fearless."



5. AESOP; Samuel Croxall, D.D. *Fables of Aesop, and others: translated into English*. London: Printed for C. J. G. and F. Rivington, 1823. £175

Slim 8vo. Half red morocco over red cloth, raised bands to spine, lettered and ornamented in gilt; top edge gilt; marbled endpapers; pp. xx, [iv], 329, [7]; illustrations throughout; light rubbing to extremities; bookplate to paste-down, *Provenance*: Sir Andrew Noble Bart, KCB, 1st Baronet, Scottish physicist; light spotting to preliminary pages, and to places in the text; upper internal hinge expertly repaired; a very good copy.

A reprint of Croxall's popular translation, which was first printed in 1722. Accompanied by woodcuts throughout, and a frontispiece by Bewick's former apprentice Charlton Nesbitt.



6. AM. Charles Delahaye holding a Real Tennis Racket. Original etching printed c.1870. 485 x 340 mm.

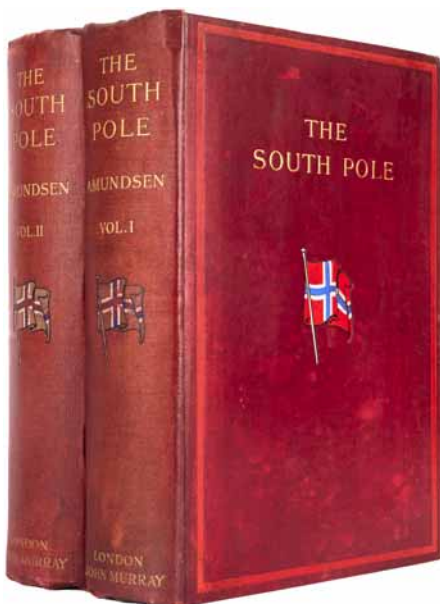
Charles Delahaye, known as “Biboche”, was born on 24th July, 1825. His father, Henri Delahaye, kept a court in Amiens, and previously had a court in Geneva. Taught by his father, Biboche’s game soon improved, and by the age of 15 he became attached to the court in the Passage Sandrié. Here he played with Barre and the amateur, M. Mosneron, and soon was second in prowess only to Barre himself. In 1848 he defeated Peter Tompkins at Hampton Court and in 1851 twice defeated his son, Edmund, at Oxford and James Street.

Biboche eventually became maître paumier of the Passage Sandrié, and on its demolition in 1861 took over the Tuileries Gardens court, retiring thirty-four years later in 1896. Like other great professionals, “he was fond of bizarre handicaps and once played a match wearing the full dress uniform of the National Guard, even carrying a musket with fixed bayonet in his left hand” (Lord Aberdare, *Tennis and Rackets*, 1980, p. 81). He died aged 81 in 1906. Henderson p. 191.

Trimmed within platemark, repaired tear to upper edge in margin.

Very rare.

£1,650

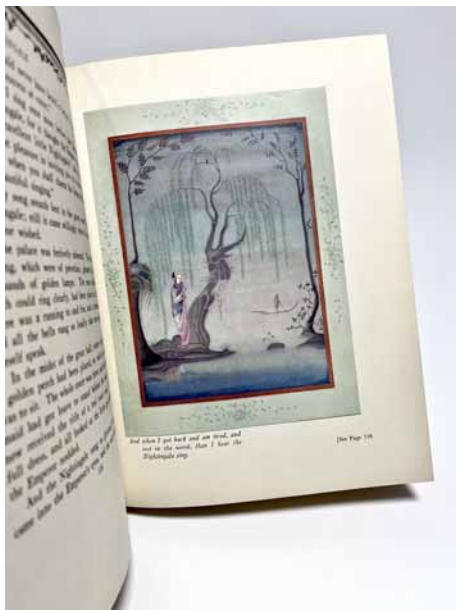
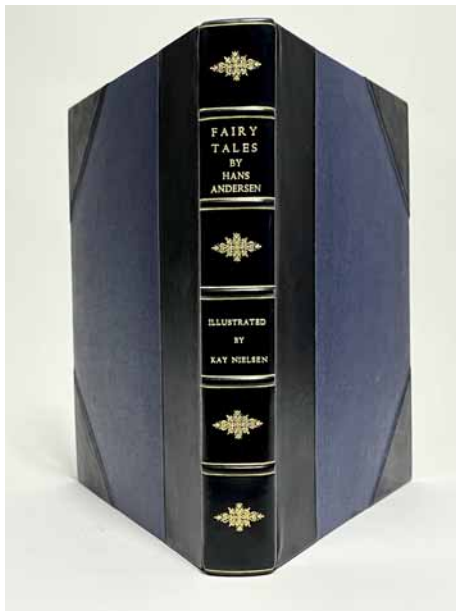


7. AMUNDSEN, Roald. *The South Pole. An Account of the Norwegian Antarctic Expedition in the “Fram”, 1910-1912.* London, John Murray, 1912. £975

8vo. 2 vols. Original red cloth, image of Norwegian flag to upper covers and spines, lettered in gilt, top edges gilt; pp. xxv, 392; x, 449; numerous photographic plates, 21 maps and plans, including 3 folding; cloth a little darkened and mottled, light wear to edges, very light bleeding of the red dye of the cloth to margins of paste-downs, minimal toning and spotting internally, in general a very good set.

First English edition. This is Amundsen’s official narrative of the successful South Pole expedition, on which he famously reached the Pole, the first ever to do so, on Friday, 14th December, 1911. Thirty-four days later Captain Scott’s party reached the same spot to find the Norwegian’s flag already placed; the five men of Scott’s party perished on their return.

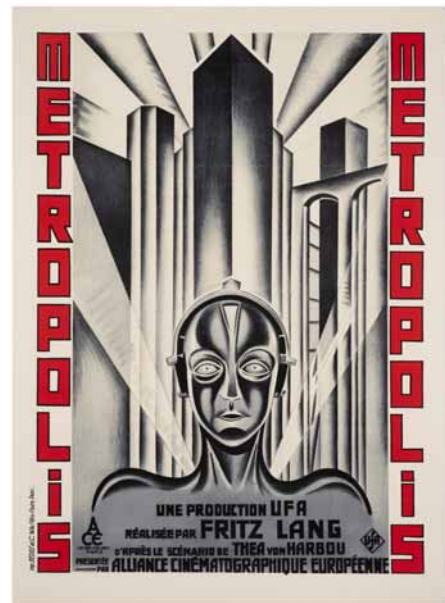
Spence 16; Rosove 9.A1; Taurus 71; Renard 17.



8. NIELSEN, Kay (illustrator). Hans [Christian] ANDERSEN (author). *Fairy Tales of Hans Andersen*. New York, George H. Doran Company. [1924]. £850

4to. Recently finely and attractively bound in half dark navy calf over dark blue cloth sides, spine with raised bands, ruled and lettered in gilt, with attractive gilt centre tools in compartments, top edges gilt, original art deco cover and silhouette endpapers laid down and bound in to rear; pp. [xii], 13-280 + [i]; illustrated with 12 fine mounted coloured plates, together with head- and tail-pieces and other illustrations in black-and-white, all by Nielsen; a fine copy.

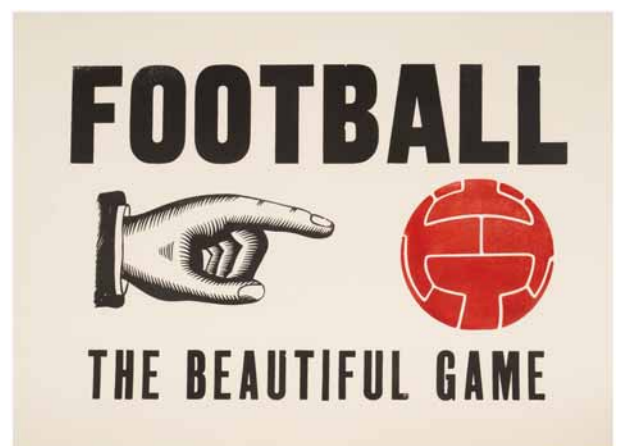
First U.S. edition with these illustrations.



9. ANON. *Metropolis*. Modern printing after the original, printed in France on very high quality Hahnemuhle 100% cotton paper. Superior quality ink as used on lithographic press, 2022. 700 x 500 mm.

Metropolis is a 1927 German expressionist science-fiction drama film directed by Fritz Lang and written by Thea von Harbou in collaboration with Lang from von Harbou's 1925 novel of the same name.

Metropolis is now widely regarded as one of the greatest and most influential films ever made, ranking 35th in Sight & Sound's 2012 critics' poll. In 2001, the film was inscribed on UNESCO's Memory of the World Register, the first film to have this honour. £150



10. ANON. *Football, the Beautiful Game*. Original wood type poster printed on Somerset England watermarked wove paper, late 20th Century. 380 x 500 mm. £85



11. **Anonymous.** *The North Country Angler; or the Art of Angling: as practised in the northern counties of England.* Longman, Hurst, Rees, Orme and Brown. 1786. £700

12mo. Later half brown calf, marbled boards, gilt rules to sides, gilt lettering to spine, marbled endpapers; pp. [iv] + 87, frontispiece; very good. *Provenance:* front pastedown with ex libris of **Thomas Westwood** (1814-88), poet and angling bibliographer, and **Alfred Denison** (1816-87), noted fishing book collector.

First edition. A very attractive little anonymous and personal pocket guide comprising 26 chapters.



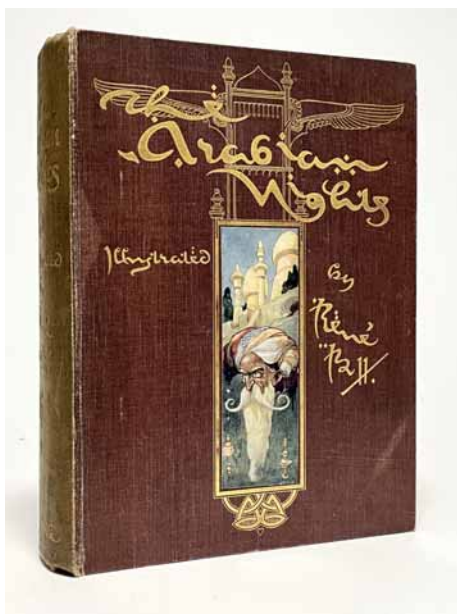
12. **ANSON, George.** *A Voyage Round the World in the Years MDCCXL, I, II, III, IV.* By George Anson ... Compiled from Papers and other Materials of ... George Lord Anson, and Published under his Direction by Richard Walter. London, John and Paul Knapton for the author, 1748. £4,950

4to (300 x 240mm). Contemporary red crushed morocco, decorated in gilt, skilfully rebaked in the 1960s, marbled endpapers; pp. [xxiii], 417; 42 engraved folding (apart from one) views, maps, plans, and charts (including one plate depicting sea lions); occasional traces of humidity and minor spotting, bound without list of subscribers and directions to the binder; printed on stronger paper than usually encountered; a copy with good provenance (*see below*).

First Edition. Anson was sent to plunder Spanish trading territories on the Pacific coast of South America during the War of Jenkins' Ear, but his expedition threatened to turn into a fiasco. His small squadron was battered by storms and too few of his crew survived the journey round Cape Horn to man even the largest ship properly. Anson limped across the Pacific to Macao, where he was able to have the *Centurion* repaired and find more crew. Finally in June 1743 he achieved a single but substantial victory, capturing the *Nuestra Señora de Covadonga*, carrying 1,313,843 pieces of eight and 35,682 ounces of virgin silver, and returned to England in June 1744 a rich man. "Anson's voyage is remembered as a classic tale of endurance and leadership in the face of fearful disasters, but to the British public of 1744 it was the treasure of the galleon, triumphantly paraded through the streets of London, which did something to restore national self-esteem battered by an unsuccessful war" (ODNB). The book became a classic of travel literature, being reprinted in smaller format twice in 1748 and about 50 times before the 19th century. - A good story with a happy ending for the hero (not for the Spanish) sells well.

Provenance: According to a bookdealer's description (Maggs) and ms note to Helen Wallis from 1963 this is the Earl of Sandwich's copy, kept at Hitchingbroke House, where the water damage occurred. 'Probably presented by Anson' is a statement too speculative, but found in the bookdealer's description. 'Dr Helen Wallis OBE (1924-95) was Map Librarian at the British Museum and then the British Library for 19 years (1967-86) but her reputation rests as much on her prolific scholarly output and on the range of learned and professional organisations in which she played so active a part' (British Library, *Helen Wallis Fellowship*, online). One of her many interests was the mapping of voyages.

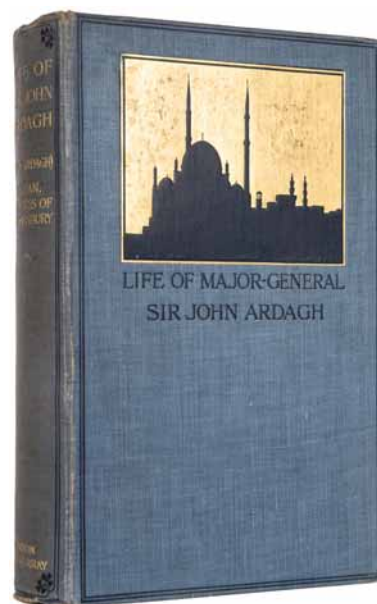
ESTC T209373; Sabin 1630, S.A.H. Engelstad, *Catalogue of the "Kroepelien collection" or "Bibliotheca Polynesiiana"* (Oslo: 2008), p. 170, KRO 2079; Du Rietz, *Kroepelien* 1093.



13. ARABIAN NIGHTS - BULL, René (illustrator). *The Arabian Nights*. London, Constable & Co. Ltd. 1912. £598

4to. Original purple cloth stamped elaborately in gilt with onlaid pictorial label to upper cover; unpaginated; 20 fine mounted coloured plates printed in vivid colours and set on heavier brown stock behind captioned tissue-guards with black-and-white illustrations throughout; an unusually good copy with minor discoloration to the purple spine cloth, rubbing to joints and head and tail of spine, and faint marking to lower board; internally unusually clean and crisp with light speckling to prelims; an elusive edition.

First edition illustrated thus: a very striking and popular re-interpretation of this classic work.



14. ARDAGH, Lady Susan, Countess of Malmesbury. *The Life of Major-General Sir John Ardagh*. With Portraits; and Illustrations from Drawings by Sir John Ardagh. London, John Murray, 1909. £325

8vo. Original pictorial cloth; pp. xiv, [2], 479, photogravure portrait and plates, including one fold-out birds-eye view of the battle of Tel-El Kebir; extremities a little worn; very light offsetting from endpapers, otherwise very good; bookplate of Charles Sparrow inside front cover.

Very uncommon first edition. The Irish-born army officer was attached to the intelligence branch of the War Office. 'In August 1876 Ardagh commenced a tour of duty in the Balkans. Attached as a special service officer to Nisch, the headquarters of the Turkish army operating against Serbia, he was summoned, in October, to Constantinople to report on the defence of the city. In fifteen days he demonstrated his gift for topographical drawing, preparing sketch-surveys of nearly 150 square miles, including the position of Buyk-Chekmedje-Dere, with projects for the defence of the Bosphorus, the Dardanelles, the Bulair lines, and Rodosto. These works were subsequently built by the Turks' (ODNB). After work on the Balkans and in Italy he was sent in 1882 to 'Egypt, where he was required initially to oversee the restoration of Alexandria's defences after the British bombardment and to take charge of the intelligence department. On 21 August he was appointed deputy assistant adjutant-general and was employed on railway administration at Isma'iliyyah. Present at the battle of Tell al-Kebir (13 September 1882), he was mentioned in Lord Wolseley's dispatch at the end of the campaign and was promoted brevet lieutenant-colonel (18 November 1882). He also received the British war medal with clasps for Tell al-Kebir, the khedive's bronze star, and the fourth-class order of the Osmanieh. Ardagh remained in Egypt as deputy assistant adjutant-general to the British army of occupation, and was largely employed in making surveys. In July 1883 he went home on leave, but returned to Egypt almost immediately to assist administratively during an outbreak of cholera. In February 1884 Ardagh, as commanding royal engineer and chief of the intelligence department, accompanied the British force under Sir Gerald Graham, which was sent to the eastern Sudan. He served at the battle of al-Teb (29 February) and at the relief of Tokar (1 March), where he arranged the removal of 700 Egyptian inhabitants. After the change of base to Suakin (8 March), Ardagh completed a reconnaissance of the nearby terrain with mounted infantry, and, after the

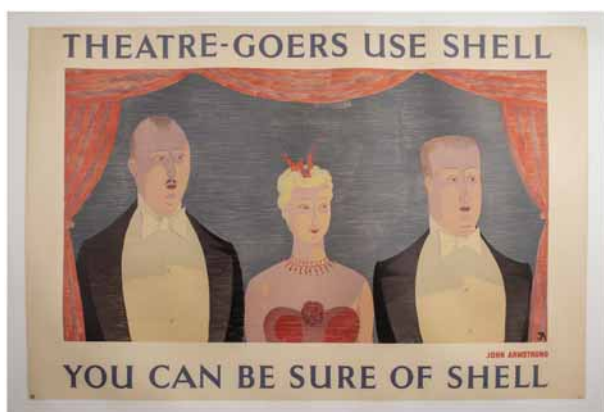
battle of Tamai (13 March), when the road was opened to Berber, he shared his general's opinion that an advance should have been made to Berber to support Major-General Gordon in Khartoum. As he later wrote, 'Berber was then in the hands of an Egyptian garrison, and, had we gone across, the subsequent operations for the attempted relief of Gordon at Khartoum would not have been necessary' (Malmesbury, 187-8). Graham's force returned to Cairo in April, whereupon Ardagh was mentioned in dispatches on ten occasions and made a CB (military). When Wolseley launched his relief operation in the autumn Ardagh was appointed commandant of the base at Cairo with the grade of assistant adjutant-general' (ODNB). - An important and scarce source for the history of Egypt in the 1880s.



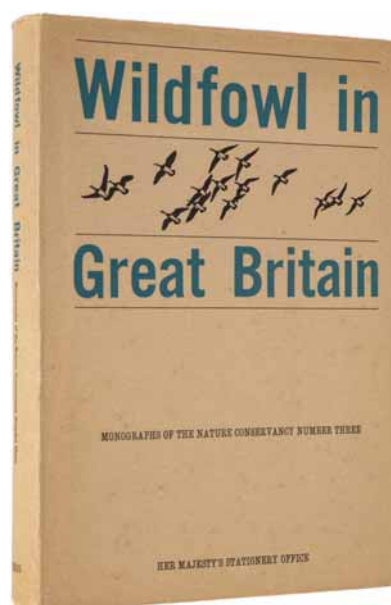
15. **ARDIZZONE, Edward** (illustrator). Downside Abbey - The Tower. Circa 1964. £298

Original lithograph finely printed in monochrome on wove paper depicting schoolboys from Downside running and huddled in groups with a schoolmaster in the foreground, image size circa 53 x 37cm behind cream mount and presented in a handsome matt black wooden frame (frame size 63 x 76cm); titled and signed in pencil by Edward Ardizzone; in fine condition.

A limited edition print, number 52 of only 100 copies.



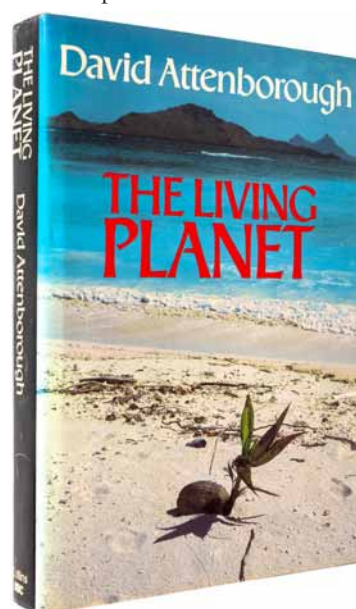
16. **ARMSTRONG, John** (1893-1973). You can be sure of Shell, Theatre Goers Use Shell. Original lithograph with colour, linen backed, poster No. 536, printed by Waterlow, 1938. 760 x 1150 mm. £2,150



17. **ATKINSON-WILLES, G.L.** (editor). Wildfowl in Great Britain. HMSO. 1963. £160

4to. Original orange cloth with green dustwrapper printed in green and black; pp. xiv + 368, frontispice, 14 colour plates and text illustrations by Peter Scott, 16 pages of photographic illustrations; fine.

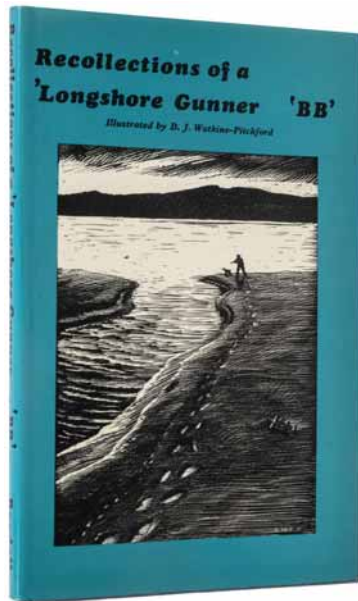
First edition. *Monographs of the Nature Conservancy* number 3, put together by the Wildfowl Trust in Slimbridge, of which Peter Scott was the founder. This is a comprehensive account of the distribution of wildfowl throughout the British Isles, calling upon the research and authorship of several contributors both amateur and professional, with magnificent illustrations by Scott which are, as the foreward notes, an 'uncommon pleasure' in a government funded publication.



18. **ATTENBOROUGH, David**. The Living Planet. Collins. 1984. £240

4to. Original cloth and wrapper; pp. 320, lavishly illustrated with colour photos; wrapper price-clipped, fine.

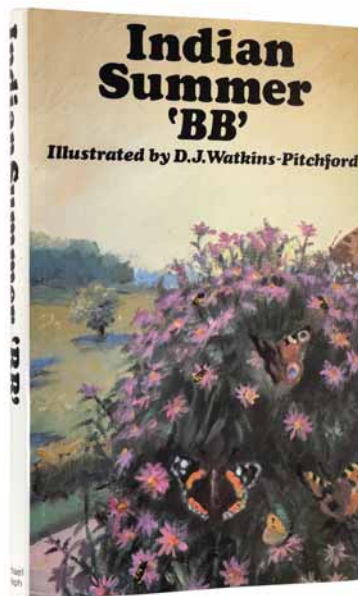
First edition inscribed by David Attenborough to title page.



19. B.B. *Recollections of a 'Longshore Gunner BB'* Ipswich, The Boydell Press, 1976. £150

Slim 8vo. Original blue cloth, titled in silver to spine, with illustrated dust wrapper; pp.[viii], 86. illustrated throughout by the author; a fine copy of an uncommon book.

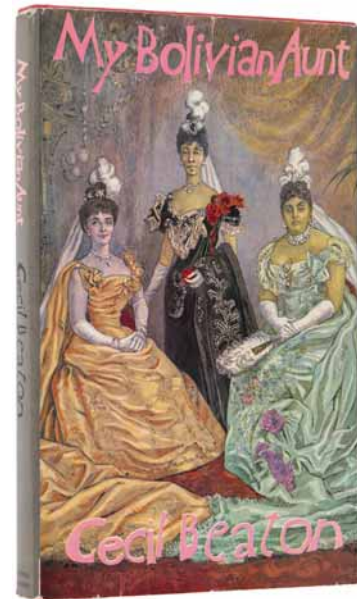
First Edition. Recollections of wildfowl hunting for geese, mostly on the Scottish coast, by the prolific author and illustrator Watkins-Pitchford [otherwise known as "B.B"].



20. B.B. *Indian Summer*. Michael Joseph. 1984. £100

8vo. Original cloth and dustwrapper; pp. 184, illustrated throughout by the author; fine.

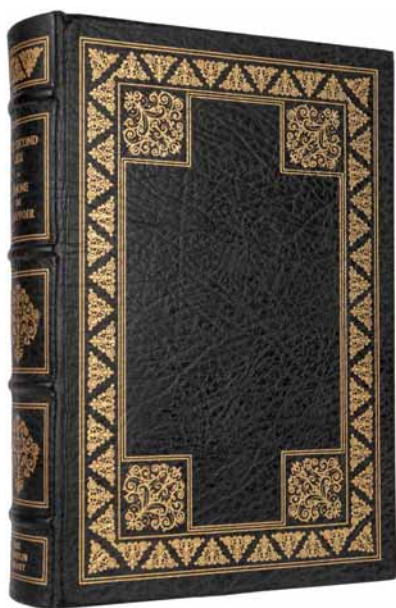
First edition. BB writes about a glorious early autumn in his own 'Indian Summer' - this fine flowering of nature writing and scraperboard illustrations came about when he was 79.



21. BEATON, Cecil. *My Bolivian Aunt*, a Memoir. Weidenfeld & Nicolson. 1971 £198

8vo. Publisher's red cloth, spine lettered in gilt; in the original illustrated dust-wrapper (not price-clipped); pp. [xii], 171; with 16 leaves of plates after black and white photographs; author's inscription to front fly-leaf; slight rubbing to edges of wrapper; with a small vertical tear to top edge of upper panel of wrapper; slight spotting to upper and outer edges; a very good copy in the good wrapper.

First edition third impression, inscribed by the author to the ffeep 'With best wishes Cecil Beaton'. In this work, Beaton presents his Aunt Jessie, who married a Bolivian and who shared her fascinating tales of travel through South America.

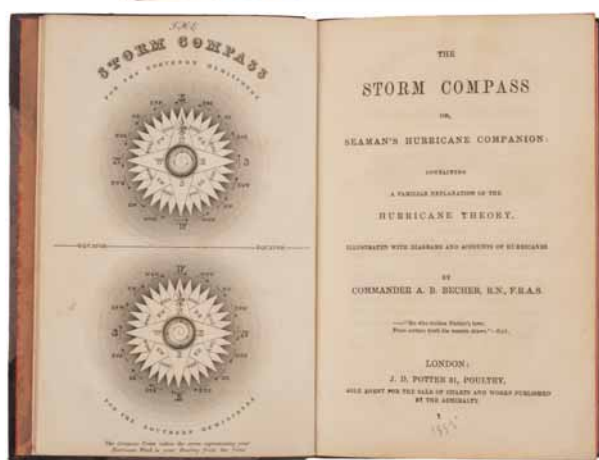


22. **BEAUVOIR, Simone de** *The Second Sex*. Pennsylvania: The Franklin Library, 1979. £498

8vo., navy crushed morocco decorated with elaborate border in gilt to boards; spine ruled and decorated in gilt, with title and author gilt to second compartment; four raised bands; all edges gilt; grey silk endpapers and bookmark; pp. [xvi], xv-xxxvii, [v], 5-714, [viii]; each chapter with separate title and line drawing; a fine copy, very slight rubbing to one or two raised bands and corners.

Limited edition, privately printed by the Franklin Library and signed by the author behind tissue guard.

De Beauvoir's great work, originally published in French in 1949, is her best known and, as Camille Paglia says, "the supreme work of modern feminism." (*Sex, Art, and American Culture: Essays*. (1993), pp. 112, 243). It sets out to be an study of what it means to be a woman and a history of the oppression of women, drawing on biology, anthropology, myth and sociology. In her perception of gender, as opposed to sex, as a construct she made a truly radical observation that enabled her to attack prevailing trends in psychoanalysis as well as in culture and politics. The book is at once scholarly, polemical and imaginative.



23. **BECHER, Commander Alexander Bridport**. *The Storm Compass or, Seaman's Hurricane Companion: Containing a familiar Explanation of the Hurricane Theory, illustrated with Diagrams and Accounts of Hurricanes*. London, J.D. Potter, sole Agent for the Sale of Charts and Works published by the Admiralty, [1853].

Small 8vo. Contemporary half-morocco over grained cloth, spine lettered in gilt, boards ruled in blind; pp. viii, 56, [3, appendix

and errata], lithographic frontispiece; apart from minimal toning in places, a very good copy of a great rarity.

First edition. The author was the descendant of a scientifically-minded member of the Royal Navy, hydrographe, inventor and author of books on navigation which are all exceedingly rare. 'Alexander Bridport Becher 1796 - 1877, ... fellow of both the Royal Geographic Society & Royal Astronomical Society, held the ranks of lieutenant (1834), commander (1844) captain (1864) & rear admiral (1877). Devised a form of pendulum artificial horizon that could be attached directly to a sextant for survey work. Retired 1865 but remained on the naval reserve' (Science Museum, online). £598

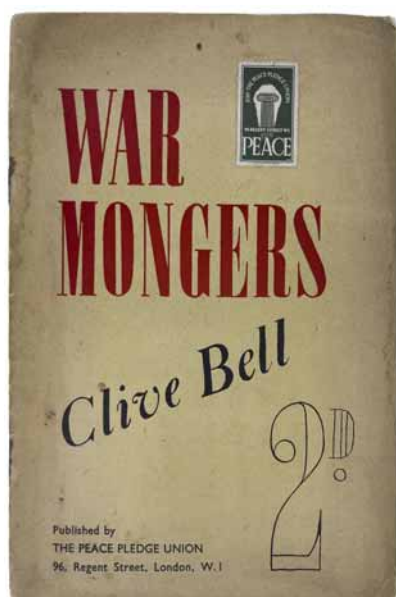
Small 8vo. Contemporary half morocco over pebble-grained cloth, spine lettered in gilt; pp. viii, 56, [4], lithographic frontispiece, diagrams in the text, light wear to binding, otherwise very good.

Very rare first edition. Alexander Bridport Becher (1796-1876), fellow of both the Royal Geographic Society and Royal Astronomical Society was an experienced naval commander, hydrographer and inventor of improvements

of navigational instrument. From 1832 to 1871 he edited the *Nautical Magazine*. At the beginning of this little volume Becher establishes the nature and theory of hurricanes. He then explains how to ascertain the centre and direction of a hurricane approaching. To illustrate this he gives a detailed account by a captain of a hurricane encountered in the Gulf of Mexico in 1838, as published in the *Nautical Magazine*. This is followed by other first hand reports of hurricanes, with precise meteorological data serving as a starting point to apply physics and mathematics to understand and avoid the phenomenon.

COPAC locates a single copy, in the British Library.

Provenance: Contemporary bookplate of George John Malcolm inside front cover. Malcom was a naval commander and captain.

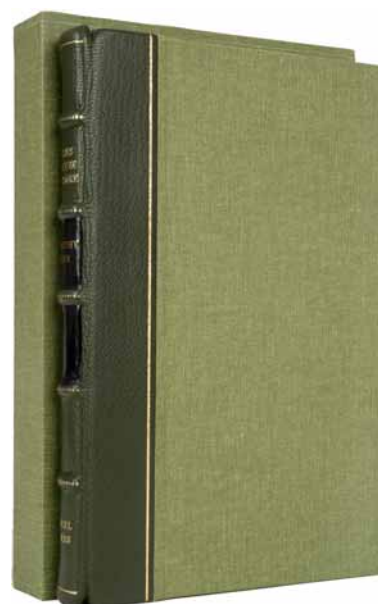


24. BLOOMSBURY GROUP PACIFIST PAMPHLET - BELL, Clive (author). *War Mongers.* London; *The Peace Pledge Union.* 1938. £138

8vo.; original cream letterpress wrappers printed in black and red, priced 2d., with Peace Pledge stamp to upper panel, stapled; pp. [iv] + 24; a good copy with rusting to staples and some overall external dust-soiling; internally fine with Peace Pledge Union correction slip affixed over the imprint: "The Peace Pledge Union does not necessarily endorse all the views expressed in this pamphlet, which is published by it as a valuable contribution to current thought".

First edition. A pacifist pamphlet written shortly before the Munich Agreement, September 29, 1938.

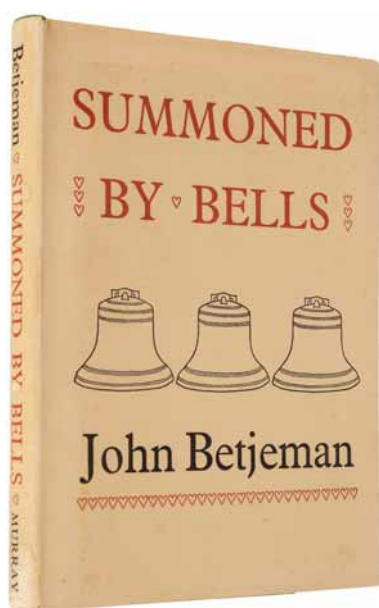
Arthur Clive Heward Bell (1881-1964) was an English art critic closely associated with the Bloomsbury Group as the husband of Vanessa Bell (nee Stephen), Virginia Woolf's sister, although by World War I their marriage was, in general terms, over, although they never divorced. He was a conscientious objector in the First World War, in this booklet, was an advocate of total pacifism, opposing all use of military force, arguing "the worst tyranny is better than the best war".



25. 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. 27 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 fly-tier 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.



26. BETJEMAN, John. *Summoned by Bells*. London: John Murray, 1960. £98

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]; near fine in like jacket with just minimal nicking and chipping to spine ends.

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.



27. BETJEMAN, John. *A Nip in the Air*. John Murray, 1974. £350

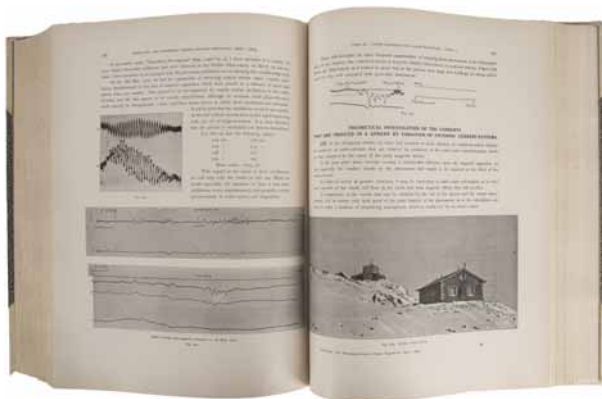
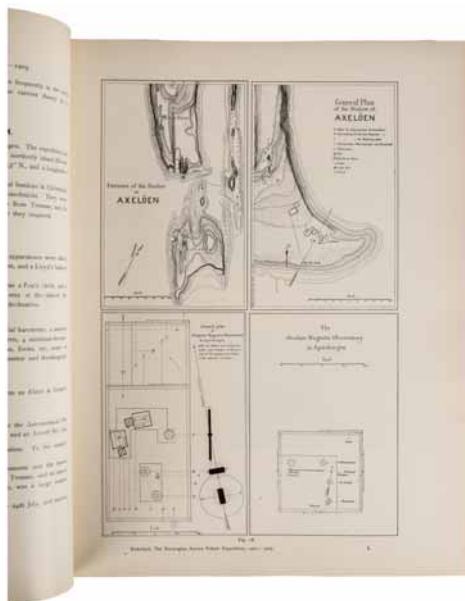
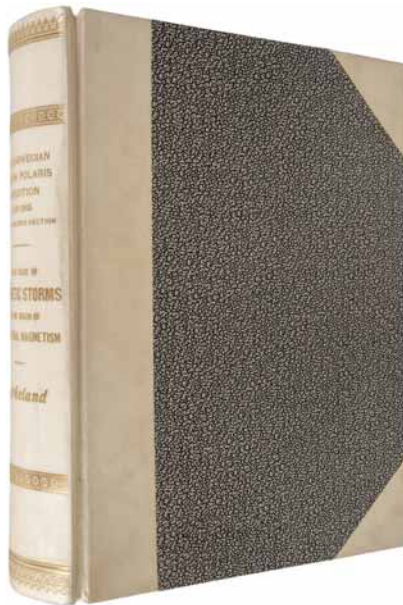
8vo., original yellow buckram lettered in gilt on spine, in original glassine wrapper; pp. 62; portion missing from top of glassine wrapper, otherwise a fine copy.

First edition, no. 87 of limited edition of 175 copies signed by Betjeman.



28. [BINDING]; Alfred Lord TENNYSON. *The Works*. London: Macmillan and Co., 1896. £598

8vo. Full vellum, spine lettered in gilt, spine and boards with ornate gilt design; all edges gilt; pp. viii, 900, [4]; with an engraved frontispiece; in the accompanying mock morocco cloth slipcase; light discoloration to spine; slipcase rather marked and discolored; near fine volume in the striking binding in the good slipcase.

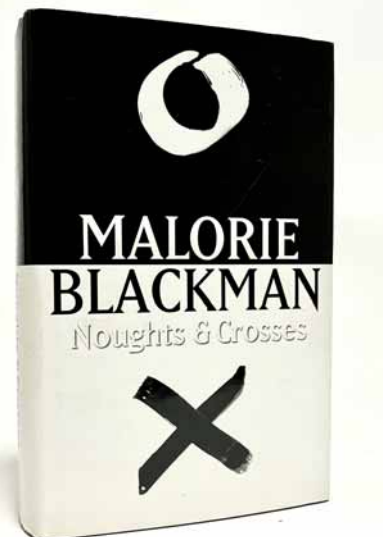


29. **BIRKELAND, Kristian.** The Norwegian Aurora Polaris Expedition 1902-1903. Volume I [*all published*]. On the Cause of Magnetic Storms and the Origin of Terrestrial Magnetism. *Christiania: H. Aschehoug & Co., [1908-1913].* £2,995

Large 4to. Publisher's half vellum gilt by H.F. Refsum, the University bookbinder in Christiania; pp. [viii], 315, x, 317-801, [2, reprint of fig. 204 & diagram of Pawlowsk-curves]; numerous illustrations, tables and diagrams to text, 1 general map and 4 maps to text showing the meteorological stations and their environs, 42 diagrammatic plates at rear; a fine copy of this scarce work.

First and only edition of the first scientific documentation of the aurora borealis phenomenon. Between 1897 and 1903, three expeditions were organized and partly financed by Birkeland to establish four auroral stations at Spitsbergen, Novaya Zemlya, Kaafjord in Finmark, and Iceland. The aim was to have all four in operation by 1902 so that simultaneous observations for the winter of 1902-3 could be made. The current work, the first volume of a series that was not completed, is also the sole primary account relating to the third expedition of 1902-3. The first section of the work (part 1, 1908) contains an overview of the expeditions before offering details of the magnetic storms observed. The second section (parts 2 & 3, 1913) tabulates polar magnetic phenomena and earth currents. Birkeland's observations and conclusions produced important results concerning the electromagnetic properties of the North Polar region and the present publication of these results has become scarce.

Arctic Bibliography 1595; Holland p. 442.



30. **BLACKMAN, Malorie (author).** Noughts & Crosses. *London: Doubleday. 2001.* £88

Thick 8vo.; publisher's black linson boards lettered in silver to spine, in decorated black and white dustwrapper; pp. [viii], 9-446; externally fine, internally very fresh, with tiny, and neat, school trust stamp to front free endpaper, free from inscriptions and signs of handling, in an uncommonly fresh, unclipped dustwrapper (£10.99).

First edition, first printing. The speculative fiction classic describes an alternative Britain in the 21st century in which segregation keeps the Crosses (dark-skinned people) in control of the Noughts (those with paler skins). It is written from the perspective of two individuals, Callum and Seph, who are in different subsets, with their voices heard in alternate chapters. It was dramatised for television in 2020.

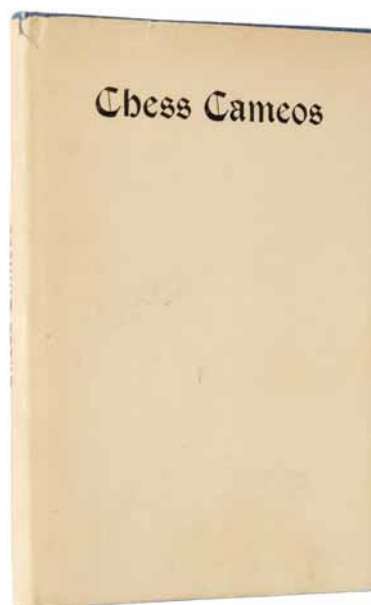


31. PENDOMER PRESS. BAWDEN, Edward. BLISS, Douglas Percy. Edward Bawden. *Godalming: The Pendomer Press*, [1979]. £550

Small folio. Original black morocco backed patterned paper covered boards, ruled in gilt; gilt lettering and devices direct to spine; upper edge gilt; pp. [iii], 4-200; numerous illustrations, including 11 coloured plates; essentially a fine copy, in like burnt orange slipcase which has a couple of very insignificant marks; a lovely production.

First edition. This copy is No. 5 of the 200 specially-bound copies issued with a four full colour lithograph by Bawden, signed by him in pencil, printed at the Curwen Studio. The lithograph is contained in its own printed card slip which, along with the book, is housed in the publisher's slipcase.

The first full-length study of Bawden's work, including a bibliography of the artist's illustrations for books, magazines, etc., compiled by Barry McKay.



32. BONNER FEAST, F. *Chess Cameos*. A treatise on the two-move problem. *Leeds: Whitehead & Miller Ltd.* 1936. £98

12mo. Original blue cloth and scarce cream dustwrapper; pp. 90, chess diagrams throughout, errata slip tipped-in; slight nick to top of spine of wrapper, otherwise fine.

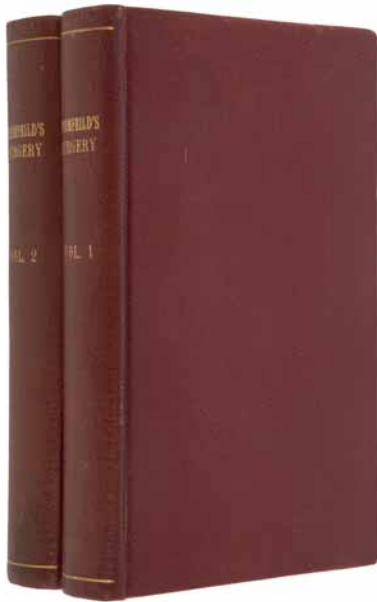
First edition. An unusually nice example of this little chess classic.



33. BRODERS, Roger (1883-1953). *Charbonnières-Les-Bains*. Original lithograph, with colour, linen backed, printed by Lucien Serre & Cie, Paris, c.1930. 1075 x 785 mm.

Charbonnières-les-Bains is a commune in the Metropolis of Lyon in Auvergne-Rhône-Alpes region in eastern France. It borders Parc de Lacroix-Laval in Marcy-l'Étoile.

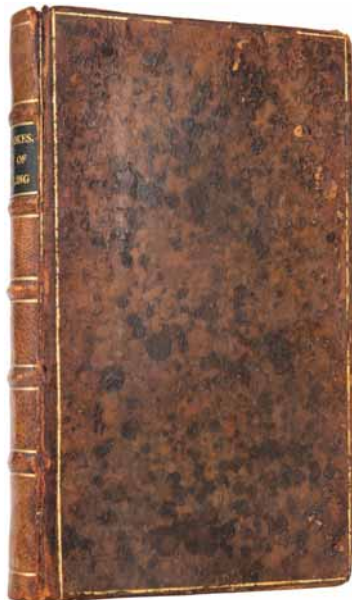
Some minor loss of paper to top centre of margin. £2,350



34. BROMFEILD, William. Chirurgical Observations and Cases. *T. Cadell.* 1773. £600

8vo. 2 vols. Early twentieth century burgundy cloth library binding, gilt lettering to spines; pp. xii + 352, 5 folding plates; [viii] + 379, 13 folding plates; a little foxing throughout, portion of title page of vol II replaced, tape repair to verso of A1, otherwise very good. *Provenance:* bookplates of G.N.J. Sommer, surgeon from Trenton NJ, to front pastedowns, title pages with discreet, illegible inkstamps of a New York institution and blindstamps from Jersey City, New Jersey.

First edition. William Bromfeild (1713-1792) had a colourful life in which he wrote a play to raise funds for his hospital, became surgeon to George III and ended his days in Manhattan in a house he built himself. These two volumes comprise a comprehensive overview of his experiences of all branches of surgery and include some excellent plates.

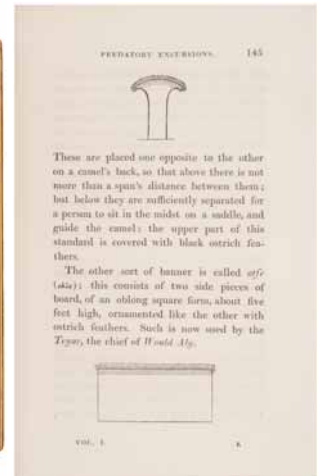


35. [BROOKES, Richard]. The Art of Angling, Rock and Sea-Fishing: with the Natural History of River, Pond, and Sea-Fish. *Printed by and for John Watts.* 1740. £500

12mo. Nineteenth century full brown calf, gilt fillets to sides, sometime rebaked, spine with raised bands, green morocco gilt lettering piece; pp. [xvi] + 249 + [II, index and adverts.]; engraved vignette on title and 133 woodcut illustrations of the various fish available in Great Britain;

a little rubbed to extremities but a very good copy. *Provenance:* bookplate of Sir Humphrey Edmund de Trafford to front pastedown.

First edition of one of the best-known eighteenth century English books on angling. The book was "improved with additions" in 1766 and then often reprinted. In his preface, the author acknowledges his debt to Willughby's *Historia Piscium*.



36. BURCKHARDT, John Lewis. Notes on the Bedouins and Wahábys, collected during his Travels in the East. *Henry Colburn and Richard Bentley,* 1831. £3,250

Two volumes, 8vo. Contemporary full calf with raised bands, spines decorated in gilt and each volume with two morocco lettering-pieces, boards with single gilt fillets, marbled edges and endpapers (hinges expertly restored); pp. [iii]-ix, [I, Corrigenda], 382; iv, 391, [I, advertisement]; engraved folding frontispiece map; offsetting to title from this, bound without half-title (no half-title issued for volume II), else a near-fine copy.

Second edition (first in one 4to volume, the year before). Burckhardt was born in Switzerland and came to England to take part in the African Association's exploratory work, notably the search for the sources of the Niger. With this in mind, Burckhardt set off in January 1809 and as a prelude spent 3 years in Aleppo studying Arabic, interspersed with journeys to Palmyra, Damascus and elsewhere. In September 1812, he reached Cairo, where he planned to join a caravan to Fezzan and begin his search for the Niger sources. In the time spent waiting for a suitable opportunity, he travelled up the Nile valley to the northern frontier of Dongola, crossing from there and retracing James Bruce's steps through Abyssinia to Suakim on the coast. He crossed from there to Jedda and used the occasion to make the pilgrimage to Mecca, the first European and Christian to do so. In June 1815 Burckhardt returned to Cairo and visited Suez and Sinai, undertaking excavations with Belzoni. He subsequently contracted dysentery and died in 1817 before he had ever begun any Niger explorations. *Notes on the Bedouins and Wahábys* was the fourth volume of Burckhardt's works to be published posthumously. It contains an account of the Bedouin and in its second part provides *Materials for a history of the Wahábys*, based on original information, both written and oral. Burckhardt's journals contain detailed accounts of the Arabian Peninsula and the ruins of the Middle East, which he visited successfully disguised as a Muslim and using the name Sheikh Ibrahim Ibn Abdallah. 'Ce volume comprend des témoignages précieux sur la culture matérielle, la religion, les structures familiales, les fêtes, la musique et les récits traditionnels de ce peuple' (Catalogue of the Burckhardt exhibition, Zurich, Pro Helvetia, 1984).

“THE CONVERSATIONS HAD A NIGHTMARISH FLATNESS, TALKING DICE SPILLED IN THE TUBE METAL CHAIRS, HUMAN AGGREGATES DISINTEGRATING IN COSMIC INSANITY, RANDOM EVENTS IN A DYING UNIVERSE.”



John Burningham

37. BURNINGHAM, John (author and illustrator). *Behind the Scenes*. London; Red Fox. 2013. £138

4to.; publisher's laminated pictorial limp covers with printed flaps; pp. 223; illustrated profusely throughout by Burningham, in full and glorious colour; a fine copy without ownership inscription, with front flap unclipped, £19.99.

First Red Fox edition, published previously by *Jonathan Cape* in 2009, signed in ink by John Burningham to a blank prelim page.



38. BURROUGHS, William S as William Lee. *Junkie: Confessions of an Unredeemed Drug Addict*. New York: Ace, 1953. £898

8vo. Original paperback covers; pp. 149 (*Junkie*); pp. 169 (*Narcotic Agent*); pages toned, as ever, light rubbing and creasing to covers, particularly along spine, but in nicer condition than normally found.

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

Often erroneously regarded as Burrough's first novel, *Junkie* was issued under the penname William Lee (his mother's maiden name), and chronicles the day-to-day life of a heroin addict. It was, however, preceeded by *And the Hippos Were Boiled in Their Tanks*, which was penned in collaboration with his lifelong friend Jack Kerouac. Burroughs originally chose the title of 'Junk' for this novel, but this was discarded by the publishers, who argued that it would appear to be a literal piece of Junk rather than a study of drug use. That it was issued at all is entirely due to the force and pressure of his friend

Allen Ginsberg, who became his agent and editor, and found a publisher for it through Carl Solomon (nephew of A. A. Wyn, owner of Ace Books), whom he had come across in a psychiatric hospital years earlier. Ace solely published paperbacks, and so the book was first issued in this format, in an attempt to appeal to subway riders. Their books were generally regarded as having little to no literary merit.

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



39. CAPEK, Karel *Krakatit* London: Geoffrey Bles, 1925. £998

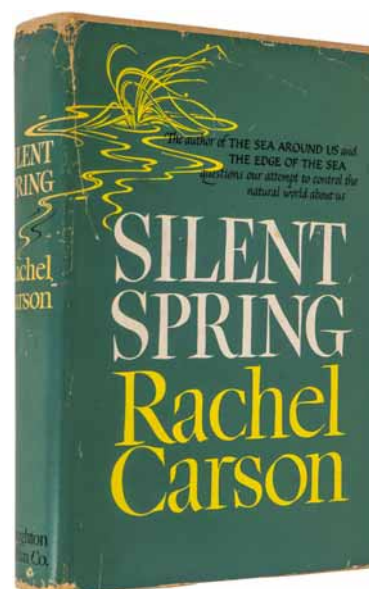
8vo., publisher's grey cloth, titles in red to upper board and spine, along with publisher's device; in the wonderfully illustrated dust-jacket designed by Kenneth Romney Towndrow, priced 7/6 to spine; pp. [iv], 5-415, [i]; outer edges spotted, lightly pushed to spine ends; endpapers, particularly to rear, with some brown patches; otherwise a sound copy in the unrestored jacket which is a little browned along spine, some shelf-wear and nicks to spine ends; very good.

First edition of this scarce work of science fiction, originally published in the author's native Czech the year before.

An important work of sci-fi, which some claim is prophetic in its pre-empting of the atomic bomb. The plot centres around a chemist, Mr. Prokop, who is able to produce an especially powerful explosive from the splitting an atom. He names it 'Kratatit', after the Indonesian volcano. Somewhat like its namesake, the chemical erupts without warning.

A key work from one of the the most influential Czech writers of the 20th century, who popularised the term 'Robot'.

"a rich and wildly imagined work, unusual in its almost orgiastic baroque exploration of power, sexuality, and guilt." (Bleiler).



40. CARSON, Rachel. *Silent Spring*. Boston: Houghton Mifflin Company. 1962. £450

8vo. Original green cloth, dust-jacket; pp. x + [vi] + 368. jacket design and text drawings by Lois and Louis Darling; chipping to edges of dustwrapper with slight loss at head and foot of spine, otherwise very good, internally very bright.

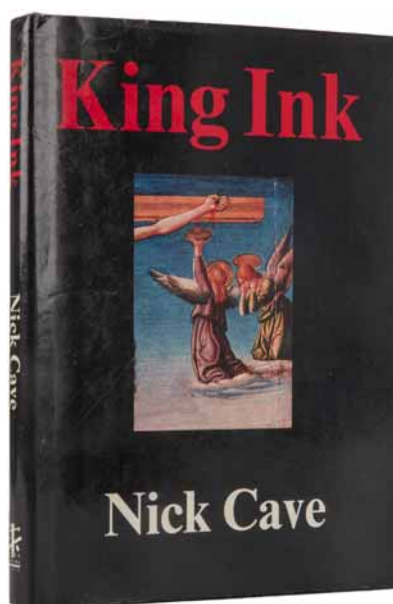
First edition of this highly influential and controversial book, widely credited with launching the environmentalism movement in the West. The book depicted an eerie future America in which all life, from fish to birds to human children, had been silenced by the pollution of the food chain by DDT, which had previously been considered close to miraculous in its protection of crops. Her four years of painstaking scientific research, in the face of much apathy from the establishment, made her apocalyptic conclusions unarguable. The book caused an outrage in the agro-chemical industry that mirrored the shock felt by society at large, and was hugely effective; it received the credit when the use of DDT was banned in the United States in 1972. It is, rightly, the book by which Rachel Carson is now most widely remembered.



41. CASSANDRE, A. Mouron (1901-1968). *Par Le Paquebot "L'Atlantique."* Modern printing after the original, printed in France on very high quality Hahnemuhle 100% cotton paper. Superior quality ink as used on lithographic press, 2022. 1000 x 700 mm. £275



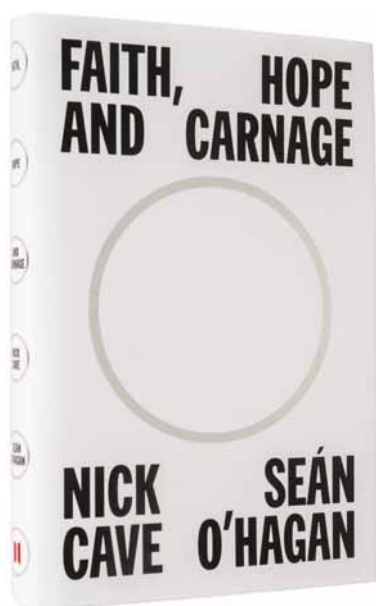
42. CASSANDRE, A. Mouron (1901-1968). *Normandie*, French Line. Havre - Southampton - New York. Modern printing after the original, printed in France on very high quality Hahnemuhle 100% cotton paper. Superior quality ink as used on lithographic press, 2022. 1000 x 700 mm. £275



44. CAVE, Nick. *King Ink*. Black Spring Press Ltd. 1988. £400

Small 8vo. Original cloth and wrapper; pp.161, with some leaves facsimile manuscript lyrics; with loose Nick Cave postcard, fine.

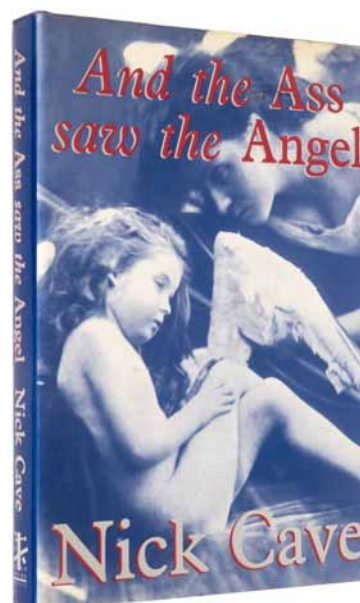
First edition inscribed by Nick Cave "To Nick", dated 1989, to title page. Nick Cave's first published book includes all the lyrics to date for his songs with The Bad Seeds, along with works of prose, drama and poetry.



43. CAVE, Nick and Sean O'HAGAN. *Faith, Hope and Carnage*. Edinburgh: Canongate. 2022. £150

8vo. Original white cloth and wrapper; pp. 294; with envelope of Nick Cave postcards, fine.

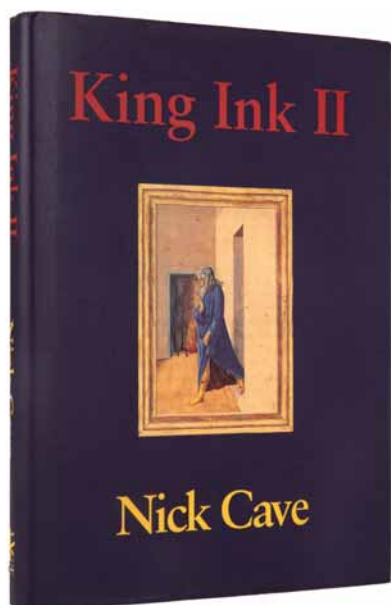
First edition, signed by Cave and O'Hagan to title page, rather than to tipped-in prelim found in copies signed on demand for bookshops. This book features Cave's thoughts on life, music and art drawn from hours of conversation with O'Hagan.



45. CAVE, Nick. *And the Ass saw the Angel*. Black Spring Press. 1989. £400

8vo. Original cloth and wrapper; pp. 251; fine.

First edition, inscribed by Nick Cave "To Jane" on title page. Cave's first novel is the macabre story of Eucrow, who, growing up the result of inbreeding in a strange religious sect and terrorised by his monstrous parents, finally explodes in an act of delusional psychosis. No one else could have written this book.



46. CAVE, Nick. *King Ink II*. *Black Spring Press Ltd.* 1997. £350
Small 8vo. Original cloth and wrapper; pp. 283, with some leaves facsimile manuscript lyrics; with loose Nick Cave postcard, fine.

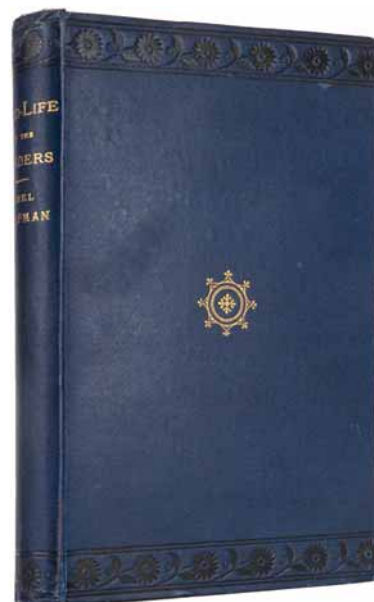
First edition inscribed by Nick Cave "To Paul" to title page. The second compilation of Nick Cave's early lyrics includes all the albums from *Tender Prey* to *The Boatman's Call*, several unrecorded lyrics and an essay on language and the Bible.



47. CAVE, Nick. *The Sick Bag Song*. *Edinburgh: Canongate.* 2015. £250

8vo. Original white boards with white printed label representing a sick bag pasted to front and back, in original blue clamshell box; pp. 161, printed in red and black, photographs of sick bags bearing Cave's manuscript notes; fine.

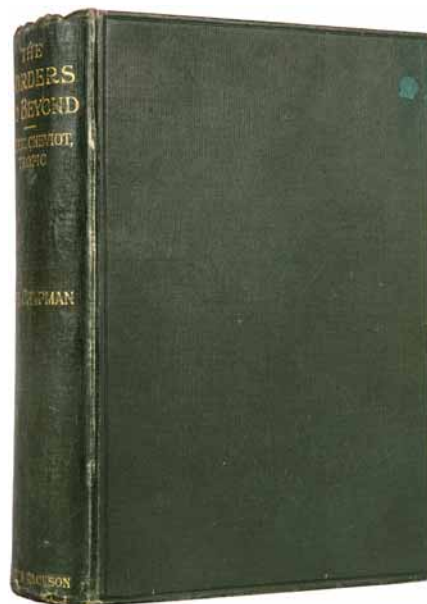
First edition signed by Nick Cave to title page. A collection of poems and prose pieces inspired by Cave's travels to different locations on different airlines during The Bad Seeds' 2014 North American tour.



48. CHAPMAN, Abel *Bird-Life of the Borders*. Records of wild sport and natural history on moorland and sea. *Gurney and Jackson.* 1889. £150

8vo. Original blue cloth, gilt vignette to front, gilt lettering to spine; pp. xii + 286 + 16, illustrated throughout; previous owners' bookplates to front pastedown, very good.

First edition. This was Chapman's first book and is recognised as a classic of fieldwork enlivened by his characteristically entertaining style.

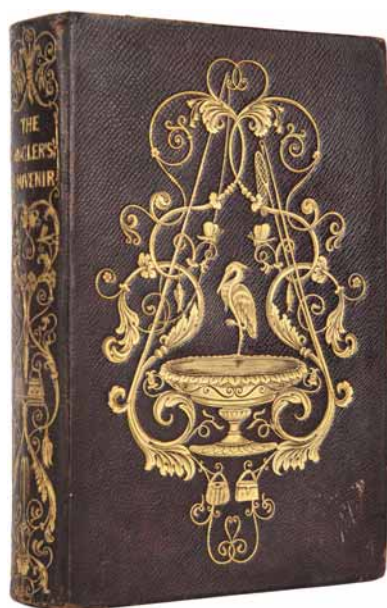


49. CHAPMAN, Abel. *The Borders and Beyond*. Arctic ... Cheviot ... Tropic. *London and Edinburgh: Oliver and Boyd for Gurney and Jackson,* 1924. £200

8vo (220 x 150mm). Original dark green cloth, boards with blind-ruled borders, spine lettered in gilt, top edges gilt; pp. [2], xxi, [1 (blank)], 489, [3 (publisher's advertisements)]; colour-printed frontispiece after William Hutton Riddell, retaining printed tissue guard, 13 colour-printed plates after Riddell, retaining printed tissue guards, 21 plates, 2 folding maps, one printed in red and black, illustrations in the text; slightly rubbed and bumped at extremities, small mark to front board, otherwise a very good copy. *Provenance:* bookplate of Ellison Library of the Royal Zoological Society of Ireland, with cancellation stamp.

First edition. 'This book essays to epitomise in part the experiences of a life-time devoted to the direct Study of Nature in her wilder aspects — or, perhaps better expressed, in her wildest forms. Expressly avoiding "the line of least resistance", the Author's main objective has consistently lain in the direction of understanding those reclusive types of Creation which most bitterly resent human intrusion on their privacy, or those whose remote and inhospitable haunts are ever the least congenial in our comfort-loving age. Of many of these wilder creatures the life-histories, always neglected, have never hitherto been traced in detail — perhaps they never will be correctly. Herein accrues one advantage — that this book, whatever its shortcomings, is based solely on first-hand personal observation of subjects that are the least understood' (preface, p.vii). Chute further adds that the work 'contains much information on grouse, black game, wildfowl, salmon and other species. An interesting chapter on the history of wild bird protection'.

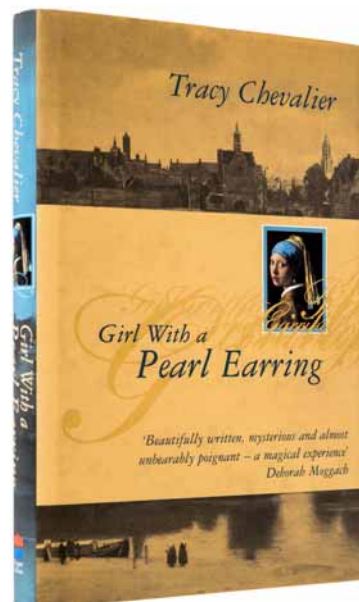
Chute 096 (erroneously calling for 16 colour plates).



50. FISHER, P. [pseud. of William CHATTO]. *The Angler's Souvenir*. Charles Tilt. 1835. £400

8vo. Publisher's dark brown morocco, elaborate gilt designs to sides, gilt lettering and decoration to spine, a.e.g.; pp. x + 192, plates, text within pictorial borders; binding very slightly bumped to extremities, very good.

First edition. A lavishly produced book for anglers with very charming illustrations.

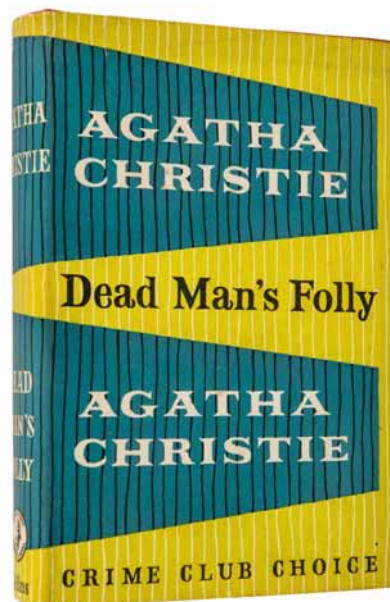


51. CHEVALIER, Tracy. *Girl with a Pearl Earring*. London: Harper Collins, 1999. £498

8vo. Original light blue cloth, spine lettered and decorated in gilt; pictorial dust-jacket; decorative endpapers; pp. [viii], 3-248, [ii]; a fine copy, the jacket perhaps a touch faded, the pages perhaps a tad toned to edges.

First edition, signed by the author to the title page, and complete in the scarce first issue dust-jacket with the misspelling "Earing" on the rear panel. Tracy Chevalier's famous novel, inspired by the girl from one of Vermeer's most loved and mysterious paintings.

The basis for the Academy Award nominated movie starring Scarlett Johansson and Colin Firth. Scarce thus.

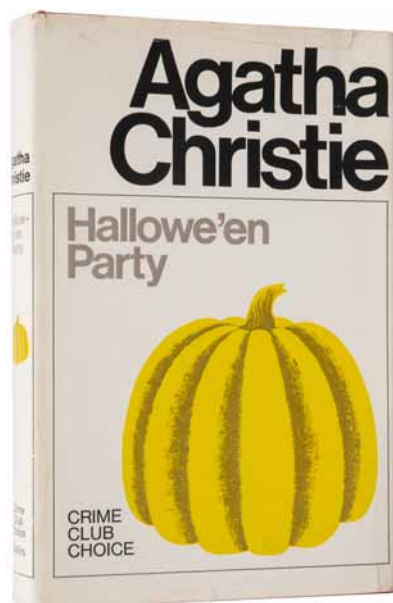


52. CHRISTIE, Agatha *Dead Man's Folly* London: The Crime Club by Collins, 1956. £350

8vo., red publisher's boards lettered in black to spine with publisher's device to foot; two-tone green dust jacket with text in black and white (2s. 6d. net); pp. [vi], 7-256; spotted to edges; prelims lightly browned and offset; else very good; the vibrant jacket spotted and a little shelf worn, particularly to the lower panel; one or two very small nicks and chips; very good.

First edition.

Ariadne Oliver, the famous crime writer who bears a passing resemblance to Christie, sets up a murder mystery event at a West Country fete, and invites her old friend Hercule Poirot to visit. Unsurprisingly, the party provokes a real murder. A salutary lesson in Sod's law: if you intend to host a murder mystery party, do not invite real detectives.

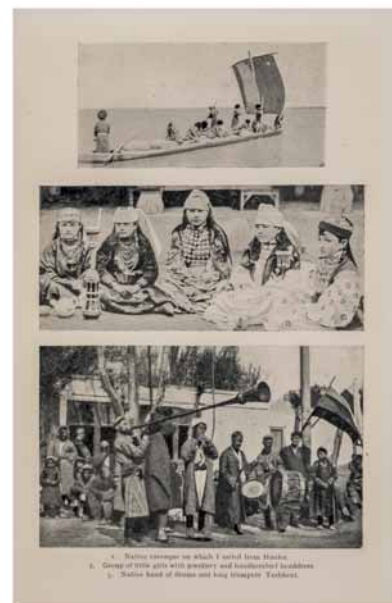
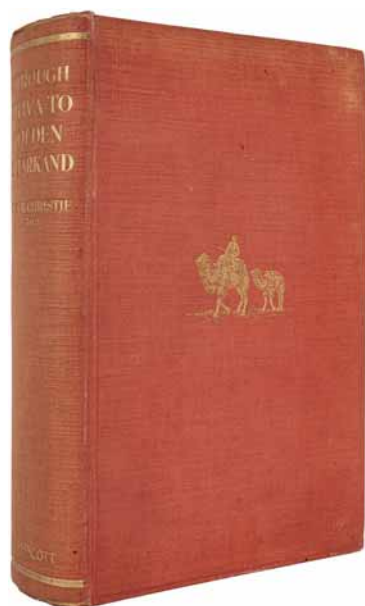


53. CHRISTIE, Agatha *Hallowe'en Party* London: *The Crime Club* by Collins, 1969. £198

8vo., original publisher's boards of brick red, lettered in gilt to spine; original jacket featuring a pumpkin; pp. [vi], 7-255, [i]; lightly bumped to corners, light compression to spine tips; very faint tape marks to endpapers; else a near-fine copy in clipped jacket which has a few small nicks and light spots to verso; one or two closed tears repaired internally with tape.

First edition.

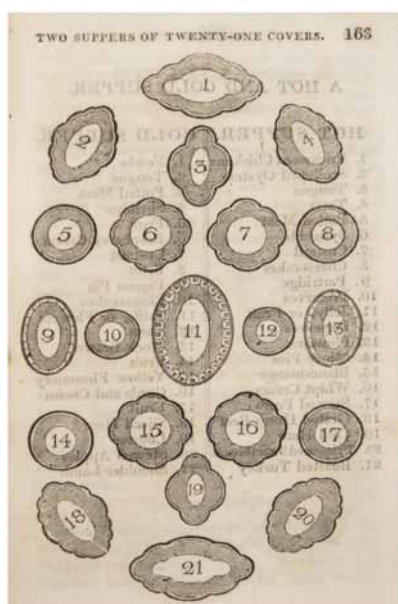
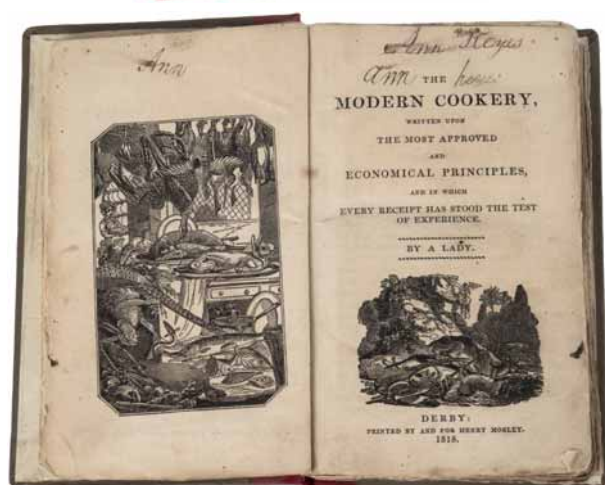
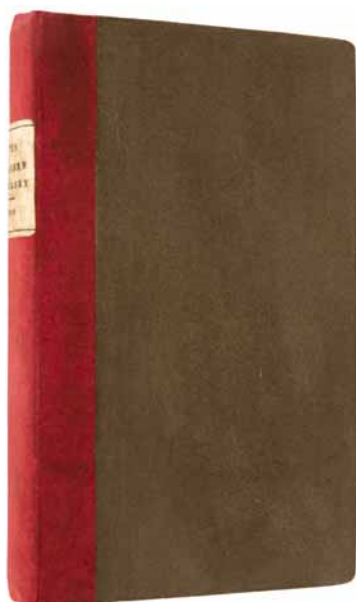
At a Hallowe'en party Joyce - a hostile thirteen year old - boasts that she once witnessed a murder. When no-one believes her, she storms off home. But within hours her body is found, still in the house, drowned in an apple-bobbing tub. Poirot is called to find the 'evil presence' - but first he must establish whether he is looking for a murderer, or a double-murderer...



54. CHRISTIE, Ella R. *Through Khiva to Golden Samarkand. The Remarkable Story of a Woman's adventurous Journey alone through the Deserts of Central Asia to the Heart of Turkestan.* Edinburgh, *Riverside Press* for J.B. Lippincott in Philadelphia, 1925. £698

8vo. Original cloth, decorated and lettered in gilt; pp. 280, plates after photographs; only very light marking to cloth, internally light even toning and very few mild spots only here and there, neat ownership inscription to front fly-leaf; a very good copy in the superior binding.

Scarce first edition, the US issue of a remarkable Central Asian travelogue. 'Lured by the exotic names of Samarkand and Bukhara, and the desire to see the lands east of the Caspian Sea, she embarked on her first journey, armed with the necessary permits from the Russian authorities, carrying a camp bed, a spirit lamp and cooking pots, a bag of oatmeal, biscuits and butter, and a samovar for boiling the water. She travelled from Constantinople and the Black Sea across Georgia to the Caspian, and from there by boat and train to Ashkabad, in the Turkestan desert, travelling mainly by train, and on to Merv, where she played tennis with Prince Bariatinsky, manager of the imperial estate, before moving on through Bukhara and Samarkand on the old Silk Road to Kokand, and reached Andhizan, on the border of Chinese Turkestan. On her second journey, from St Petersburg, she travelled 3000 miles by train to Tashkent and, deciding not to proceed by camel, went by military steamer and then droshky from Samarkand to Khiva, where she was received by the khan in his palace: she was the first British woman, and the first Briton since 1875, to reach Khiva. On all her journeys she kept diaries, wrote long letters to her sister, and took photographs, an activity she always referred to as *Kodaking*' (ODNB).



55. [COOKERY]; 'A LADY' The Modern Cookery, written upon the most approved and economic principles, and in which, every receipt has stood the test of experience. Derby: Printed for Henry Mozley, 1818. £698

12mo., sometime rought bound in red paper over drab boards; printed paper label pasted to spine; frontis engraving, vignette to title; and an additional six plates on table setting, as called for; pp. [iii], 14-171, [ii, a table to show when fish are in season], [v, index]; spine ends lightly pushed, else a sturdy modern binding, containing

pages which have the odd scorch mark, but are otherwise clean, p.37-8 torn, with restoration; previous ownership names sporadically in ink (Ann Heyes on the title and Ann Birkett - presumably her married name - on the first blank) ink markings to p.15.

First edition, with the frontis showing a variety of fish and game meats displayed in the kitchen, and a number of similarly felled animals to the vignette.

Presumably intended as a pocket edition of practical advice, this little treatise contains instructions on:

How to roast a variety of meats

How 'to boil young codlings like salt-fish'

How to stew both calf's feet and cucumbers

How 'to make a calf's head hash brown' and

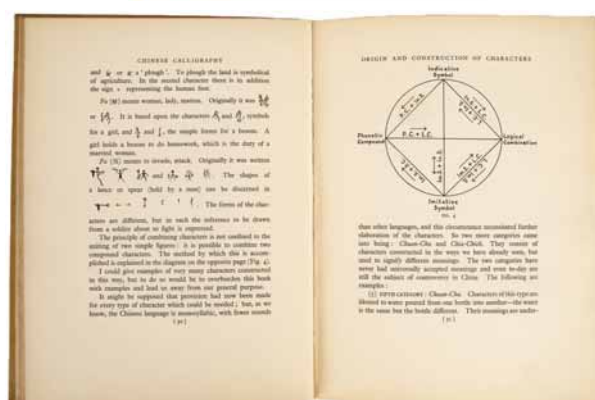
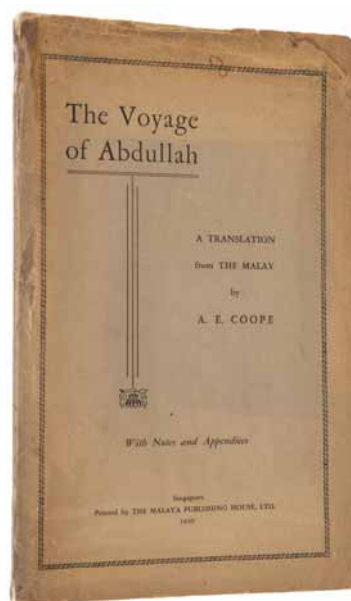
How to make a 'mock turtle' out of a calf's head

as well as the usual pastries, pies, and desserts.

There is also a rather graphic description of how to prepare a turtle 'The West India Way'

The recipes are followed by a Bill of Fare for the year

A genuinely rare item. This edition unrecorded except in Cagle 877/ Oxford, p.149 records the 2nd edition of 1820, Axford, p.274 & Bitting p.579 the 8th edition & Simon BG 1060 the tenth, 1856. World Cat lists only 3 copies in the US in Michigan, Lamar and Indiana Universities and COPAC adds only one more copy in the Brotherton Library in Leeds, with the same pagination as here.



56. COOPE. A.E. [translator]. The Voyage of Abdullah. A Translation from The Malay ... With Notes and Appendices [cover title] Singapore, The Malaya Publishing House, 1949. £495

8vo. Original printed wrappers; pp. [2, blank], ix, 73, sketch map; wrappers a little frayed and with marginal discolouration; outer corners a little worn, a good copy of a great rarity.

First edition in English. This is *The Story of the Voyage of Abdullah Bin Abdul Kadir Munshi (Teacher)* (half-title). This account of his experiences on a voyage from Singapore to Kelantan in A.D. 1838, and a description of the countries which he visited and their customs and the state of their government. Abdullah (1796-1854), also known as Munshi Abdullah, was a Malayan writer of mixed ancestry. He was a famous Malacca-born munshi of Singapore and died in Jeddah, then part of the Ottoman Empire. Munshi Abdullah has been popularly regarded as among the most cultured Malays who ever wrote, one of the greatest innovators in Malay letters and the father of modern Malay literature. This book had been first published one hundred years before this first English version, making it one of the first Malay literary texts to be published commercially.



57. **CRAIG, James Humbert (1877-1944).** Northern Ireland, Flax Growing. Original lithograph, with colour, linen backed, published by the Empire Marketing Board, printed for H.M. Stationery Office by Waterlow and Sons Ltd., London, Dunstable and Watford, 1927. 505 x 760 mm.

Craig was born in Belfast to Alexander Craig, a tea merchant, and a Swiss mother, Marie Metzenen, from a family with a painting tradition. Among his favourite panoramas were Donegal, Connemara and the Glens of Antrim. Craig was elected to the Royal Ulster Academy and the Royal Hibernian Academy in 1928. He also exhibited at the Fine Art Society in London.

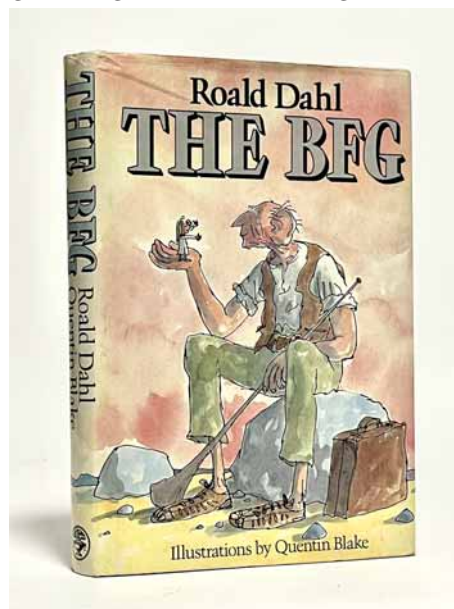
Linen is cloth woven from, or yarn spun from the flax fibre, which was grown in Ireland for many years before advanced agricultural methods and a more suitable climate led to the concentration of quality flax cultivation in northern Europe. £2,150



58. **DAHL, Roald (author).** *The Magic Finger.* London; George Allen And Unwin Ltd. 1968. £225

Large square 8vo. Original pictorial boards, blue patterned endpapers; pp. [vi] + 40 + [ii]; with wonderfully atmospheric illustrations throughout in monochrome by Pène du Bois including full-, and double-page, plates; an attractive copy with some toning and very light dust-soiling to boards, internally very fresh throughout, without inscription.

First English edition, issued without a dustwrapper; published 2 years earlier in the United States. This novella concerns an eight-year-old girl with the power to cast spells on all who upset her. It carries a strong anti-hunting message and its theme, to respect wildlife in all its forms, has made it a favourite of the young. Here the neighbouring farmer and his sons enjoy killing animals for fun. When they return one day carrying a young deer they become the focus of the child's magic, waking the following morning bird-size, with wings.

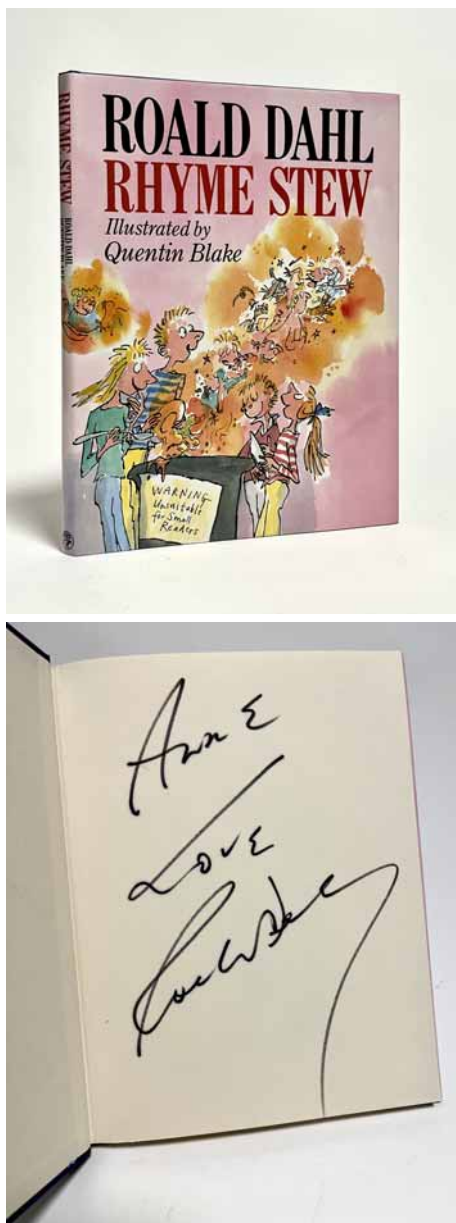


59. **DAHL, Roald (author).** **Quentin BLAKE (illustrator).** *The BFG.* London; Jonathan Cape. 1982. £450

8vo.; publisher's pale grey linson boards lettered in gilt to spine, in pictorial dustwrapper; pp. ix], 10-224; with drawings in monochrome by Quentin Blake; a very fresh collector's copy, both externally and internally, in a very clean and bright dustwrapper with a short weak crease to top edge of upper panel.

First edition of this well-loved Dahl modern classic.

SIGNED BY ROALD DAHL



60. DAHL, Roald (author). Quentin BLAKE (illustrator). *Rhyme Stew*. London; Jonathan Cape. 1989. £1,250

Small 4to. Original dark blue linson boards lettered gilt to spine, in pictorial dustwrapper; pp. [ix], 10-78 + [ii]; illustrated throughout with vigorous drawings in monochrome by Blake; a fine copy, both externally and internally, without ownership marks, in an equally fine, unclipped dustwrapper (£7.95).

First edition. This copy boldly signed, in characteristic style, by Roald Dahl in black felt pen, "Anne Love Roald Dahl" to front free endpaper. As is typical when considering Dahl inscribed copies, the inscription has mildly offset to the flap of the jacket and the front pastedown.

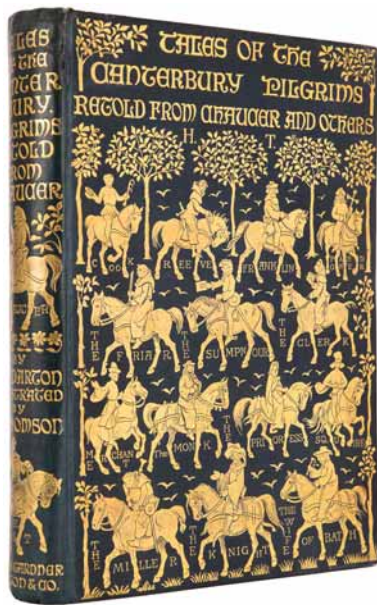


61. DALVIMART, Octavien. *The Costume of Turkey*. London, T. Bentley for William Miller, 1802. £2,995

Folio. Modern pastiche binding of half calf over marbled boards, tooled in gilt, red morocco lettering-piece, all edges gilt; pp. [xiv], coloured engraved title vignette and 60 excellent hand-coloured stipple engraved costume plates, each with a leaf of text in English and Fench on verso; title-page with discolouration along inner margin, a little offsetting from plates as usual, here and there minor spots, otherwise an excellent copy.

True first edition with the paper watermarked 1796 and with the better handcolouring. Dalvimart, a designer and engraver who worked primarily in London, travelled to Turkey in 1798 and made many drawings there in preparation for his publication. French-born Gaëtan-Octavien d'Alvimart had been a classmate of Napoleon at the military academy in 1784. After a duel he had to leave for England. 'In 1795, d'Alvimart joined the Turkish army. He took part in a campaign against the Russians. He was then sent to Anapa, to supervise the building of a fortress. After difficulty in getting paid for his work, he left the service of the Turks and travelled around the region, visiting the ruins of Troy and Halicarnassus, among other things.... D'Alvimart had pursued a hobby as an artist since at least his time in Turkey. In 1802, a volume of coloured engravings taken from his drawings, entitled *The Costume of Turkey*, was published in England under the name of Octavien Dalvimart' (Shannon Selin, *Imagining the Bounds of History*, online).

Abbey Travel 370; *Atabey* 313; *Blackmer* 444; *Colas I*, 1782. *Vinet*, n.2337; *Lipperheide*, n.1482.

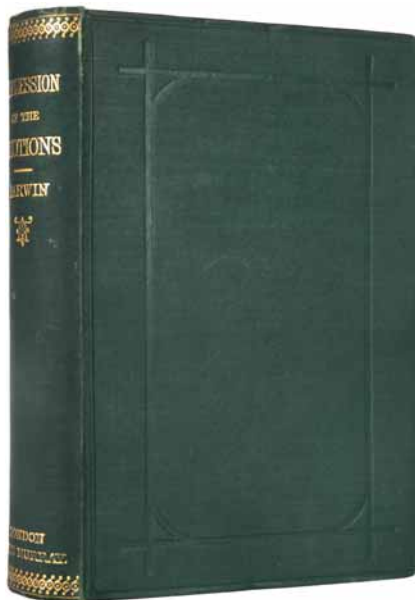


62. THOMSON, Hugh (illustrator). F.J. HARVEY DARTON. *Tales of the Canterbury Pilgrims*. London, Wells Gardner, Darton & Co., 1904 £148

8vo. Original green cloth elaborately gilt, with a design of the pilgrims on horseback to spine and upper cover, top edge gilt, others uncut; pp. xxiv + 364; illustrated throughout in line by Thomson; very light fading to spine; slight bumping to extremities; spotting to endpapers, with light spotting in places to text; a very good copy in the attractive binding.

Second edition illustrated by Thomson, printed in the same year as the first. One of the volumes issued in an elaborate green and gilt binding in imitation of those in the Macmillan *Cranford Series*.

THE FOUNDATION OF THE STUDY OF ETHOLOGY AND
CONVEYANCE OF INFORMATION

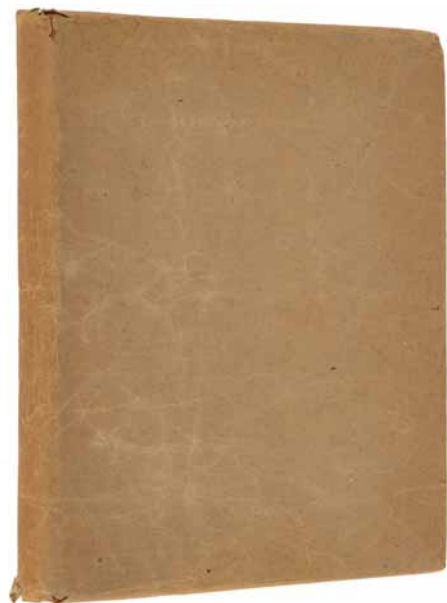


63. DARWIN, Charles Robert. *The Expression of the Emotions in Man and Animals*. London: William Clowes and Sons, Limited for John Murray, 1873. £700

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, gilt spine, dark-brown endpapers; pp. vi + 374 + [4. ads.], 7 heliotype plates and 21 black and white figures to text; previous owner's signature to prelim, very good.

Tenth thousand. The work is a refutation of contemporary arguments that facial muscles were possessed uniquely by man, and so although perhaps unfamiliar territory for the author, is accepted as an important part of Darwin's account of evolution. DSB states that: "with this book Darwin founded the study of ethology (animal behaviour) and conveyance of information (communication theory) and made a major contribution to psychology" (III, p. 575).

Freeman 1144.

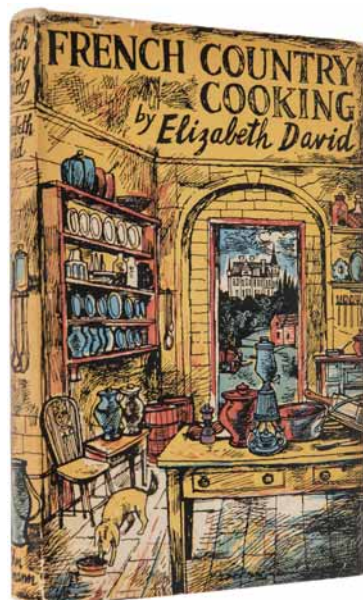


64. DAVENPORT, John. *Curiositates Eroticae Physiologiae; or, Tabooed Subjects Freely Treated*. London: Privately Printed, 1875. £248

4to. Presumed binding of quarter leather over boards, as seen in other examples of this volume; binding covered with brown paper, secured with red wax seals; top edge gilt; black endpapers; pp. xviii, [ii], 216; spotting to outer and lower edges; bookplate to front fly-leaf; a little spotting to places in the text; boards obscured by paper cover, a very good copy.

First edition, published in a run of just 250 copies. Presumably hidden away beneath the brown paper wrapping because of its controversial subject matter, these 'taboo subjects freely treated' by Davenport include Chastity and Modesty, Marriage, Eunichism, and Hermaphroditism. Each chapter is in the form of an essay which details the historical and cultural approaches to the topics, and the significance that this has had on how the subjects have come to be considered. His closing essay on Death aptly includes a section titled 'Cases in which the mere apprehension of death has proved fatal,' so it is perhaps best not to dwell on that subject much further.

A COOKERY CLASSIC

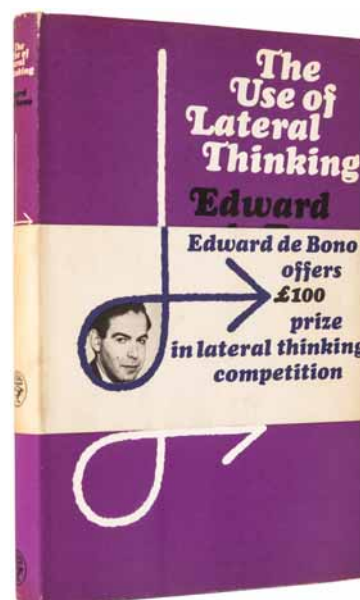


65. DAVID, Elizabeth (author). John MINTON (illustrator). *French Country Cooking*. London: John Lehmann, 1958. £598

8vo. Publisher's oatmeal-coloured cloth, spine lettered gilt on maroon cloth panel, in striking pictorial dustwrapper with wrap-around design by John Minton; pp. [iv], v-x, [v], 15-247, [i]; with pictorial title, frontispiece, and black-and-white illustrations throughout by John Minton; text block just a touch toned to extremities, with the odd spot to outer edge; else a fine copy in very good jacket, which is clipped and evenly dulled along spine; upper edge toned; some light nicks and creases, particularly along spine.

First edition of this iconic cookery book, with authentic recipes drawn from the regions of France, all bedded in historical, anecdotal, and engaging detail. This is Elizabeth David's second work, following *Mediterranean Food* (1950).

"David used this book to introduce to the nation's bland palate, ingredients and recipes previously undiscovered in post-war Britain. Many people of that era had never experienced anything other than British cooking - meat, two veg and a nice steamed pudding. She starts by setting the record straight: 'Those who care to look for it will find the justification of France's culinary reputation in the provinces, at the riverside inns, in unknown cafes...in sea port bistros...and nowadays in cafes routiers, the lorry-drivers' restaurants. In such places the most interesting food of France is to be found'." (*Modern edition*).



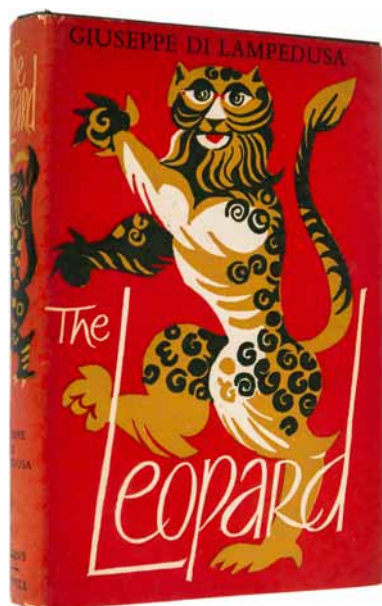
66. DE BONO, Edward *The Use of Lateral Thinking* London: Jonathan Cape, 1967. £248

8vo., original purple boards, backstrip lettered in silver with publisher's device to foot; complete in the original unclipped dust jacket (18s. Net) with symbol designed by the author; also with the rare wraparound band offering a £100 prize in a lateral thinking competition; pp. [iv], 5-156, [iv]; a near-fine copy, with only a couple of marks to outer edge of text block, and lightly bruised to spine ends; the very good jacket with a few small marks, lightly rubbed to corners and spine tips; lightly toned to folds and backstrip; genuinely scarce thus

First edition.

Edward de Bono (1933 - 2021) was a Maltese physician, psychologist, author, inventor and broadcaster. He has been widely credited with coining the term 'Lateral Thinking', and over the course of his lifetime authored 85 books with translations into 46 languages. He built a career teaching his thinking methods to government agencies, corporate clients, organisations and individuals. In 1976, he took part in a radio debate for the BBC with British philosopher A. J. Ayer on the subject of effective democracy, and in 2005, he was shortlisted for the Nobel Prize in Economics.

The Use of Lateral Thinking was his first, and arguably most important work, where he introduced the phrase to the world.



67. DI LAMPEDUSA, Giuseppe. *The Leopard*. London: Collins and Harvill Press, 1960. £175

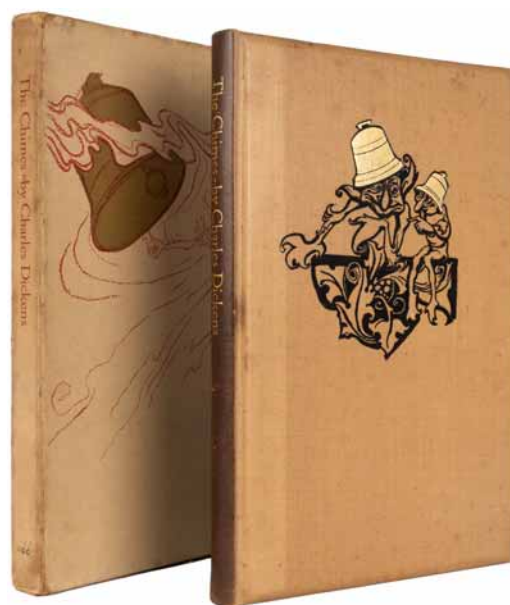
8vo, original green cloth with lettering in gilt to spine; characteristic colourful dust wrapper designed by Hans Tisdall (clipped); pp. [viii], 9-254, [ii]; some sunning to spine of wrapper, with light rubbing to extremities; discolouration to edges, else binding clean and tight, a very good copy in the original wrapper.

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*).

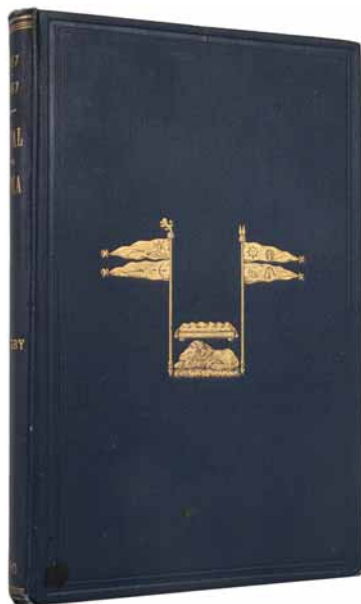


68. RACKHAM, Arthur (illustrator). Charles DICKENS (author). *The Chimes*. New York, The Limited Editions Club. 1931. £450

Royal 8vo. Original tan pictorial cloth over bevelled boards, blocked in black and gilt, top edges gilt, pictorial endpapers, pictorial card slipcase; pp. [xxxvi] + 128; with pictorial title-page, frontispiece and chapter-headings decorated in sepia and including 20 fine line illustrations (including 6 full-page) and text decorations throughout, printed on Japanese vellum; a very good copy with the usual heavy darkening to spine cloth and a minor vertical strip of sun-lightening to boards adjacent to joints, internally fine, without ownership inscription or label; the slipcase with marking, some dust-soiling, and reglued split at one edge.

First edition illustrated thus, limited to only 1500 numbered copies, signed by Rackham.

TRAILBLAZING FOR INDIA



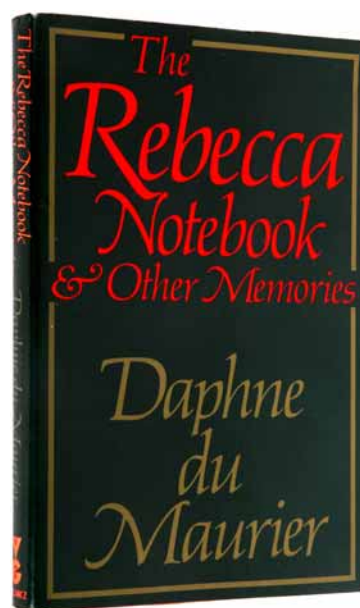
69. DIGBY, William 1857. *A Friend in Need*. 1887. Friendship forgotten. An Episode in Indian Foreign Office Administration. London, Indian Political Agency, 1890. £1,250

8vo. Original blue cloth decorated and lettered in gilt, boards with blind-stamped fillets; pp. xvii, [3], 148, with folding coloured map of the 'Indian Empire' and 6 halftone plates from photographs; cloth minimally spotted, apart from foxing to edges and map (offsetting to adjacent pages), a very good copy.

Very rare first edition. A work criticising the British government in Calcutta for turning its back on Nepal, by the journalist and social campaigner William Digby (1849–1904), described by Gandhi as a 'champion' of India. Reminding his readers of the debt owed by the British to Jung Bahadur (founder of the Rana dynasty and ruler of Nepal until 1877) for his assistance during the Indian Rebellion of 1857, Digby here condemns British inaction following the 1885 assassination of his successor Ranodip Singh in a coup d'état by his nephews (which he compares to Macbeth's murder of King Duncan) and its indifference to the plight of Jung Bahadur's daughter and other relatives, in particular that shown by the then Governor-General of India, the Marquess of Dufferin and Ava. The volume contains much of interest on the history

of Nepal, its relations with Britain, and the early years of the premiership of Bir Shumsher, successor to Ranodip Singh. Digby 'pursued in the press and on the platform the campaign for extending selfgovernment to Indians ... [and] attacked the economic consequences of the empire, claiming to prove a steady growth of poverty among the majority of Indians under British rule' (ODNB). Following his death, Gandhi wrote that 'India has lost a champion, whom it will be difficult to replace'. In 1888 Digby had set up the Indian Political and General Agency in London for the purpose of raising awareness about Indian grievances in the British Parliament and Press. He served as its secretary during 1887–1892 and served as an unofficial guide to Indian National Congress leaders visiting London.

'LAST NIGHT I DREAMT I WENT TO MANDERLEY AGAIN'



70. DU MAURIER, Daphne *The Rebecca Notebook* [&] handwritten postcard London: Gollancz, 1981. £500

8vo., red publisher's boards gilt to spine; unclipped jacket (£6.95 net); green endpapers; pp. [x], 11–173, [iii]; near-fine in slightly creased wrapper.

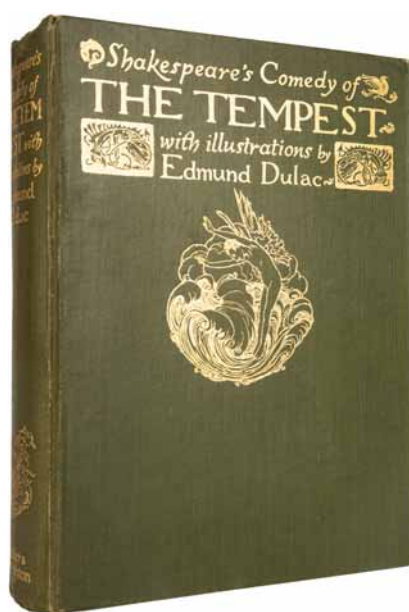
[together with]

A handwritten postcard (12.5 x 9cm) showing, to one side, the author's residence of Kilmarth in Cornwall ('Kilmarth' written in capitals to one side in blue ink), and to the other, a personal note from Du Maurier dated November 30th [1976]. Also included is a photograph of the author on the beach, signed in blue ink pen and dated 1976;

contained within the original mailing envelope, with postmark of St Austell, Cornwall; envelope roughly opened, else near-fine.

The card, in response to a letter from a 'faithful reader', expounds upon the author's influences of the houses behind 'Rebecca', and in particular Menabilly: "it was in my mind when I wrote Rebecca, but I also thought of other old houses". There are also some personal insights: "I am now a grandmother of 7!", among other interesting musings.

A wonderful insight into the author's influences behind her most famous works.



71. DULAC, Edmund (illustrator). William SHAKESPEARE (author). *The Tempest*. London, Hodder and Stoughton. [1910]. £450

4to. Original dark green cloth elaborately gilt, white pictorial endpapers; pp. [xxiv], 5-143; 40 fine mounted coloured plates mounted on heavy white stock within green printed panels; a very fresh copy indeed both internally and externally with some minor rubbing to joints, a couple of small indentations to lower board and with the usual pale offsetting to free endpapers, internally otherwise extremely fresh and crisp with a small nick to fore-edge of one leaf, all plates fine.

Second Dulac trade edition. The first trade edition was published two years earlier in 1908, had dark green endpapers, and all the plates mounted on dark green stock.



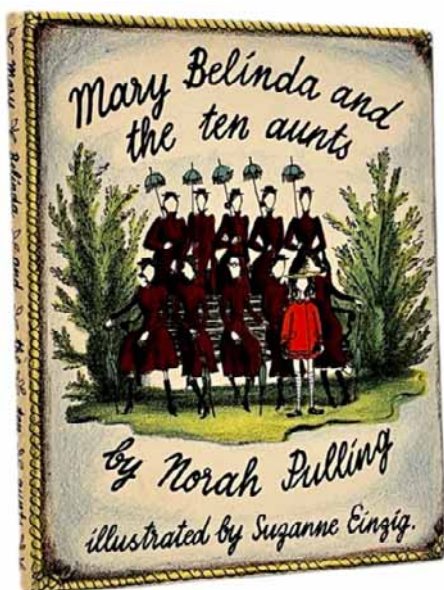
72. DURRELL, Lawrence. *The Alexandria Quartet* [Justine; Balthazar; Mountolive; Clea]. London: Faber and Faber, 1957-60. £2,995

8vo. 4 vols.; original publisher's cloth, contrasting painted label gilt to spine; in the unclipped decorative dust-jackets (15/16s. Net); the jacket of 'Justine' a little faded to spine, with some rubbing to paper of front paste-down; jacket creased to foot with some very subtle internal repair; 'Balthazar' jacket a little spotted and browned, in places, with endleaves lightly offset; 'Mountolive' with bookseller sticker to front paste-down, jacket chipped to head of spine with some internal tape repair; a couple of miniscule pin holes along spine fold; still a superior set, with the jackets retaining much of their colour.

First editions, first impressions, of all four volumes. 'Justine' found here in the earliest design, without the handprint to the spine.

Durrell's acclaimed tetralogy presents four perspectives on a single set of events and characters in Alexandria, Egypt, before and during World War II. It was considered experimental for its day, perhaps a response to the work of the author's friend Henry Miller. As Durrell himself put it, the events which occur can be viewed 'stereoscopically'; a device, he claimed, which amounted to a new concept of reality, reflecting the ideas of Freud and Einstein and a convergence of western and eastern metaphysics.

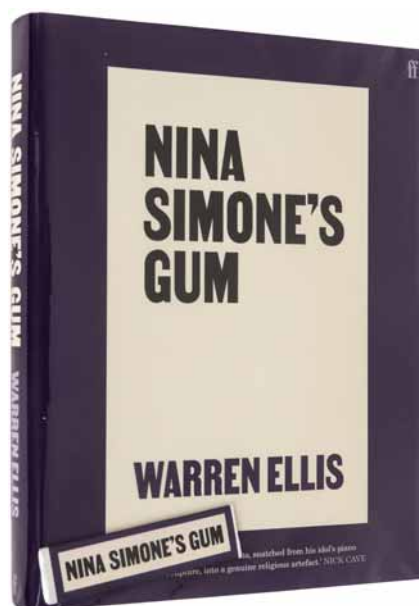
In 1998, the Modern Library ranked *The Alexandria Quartet* number 70 on its list of the 100 best English-language novels of the 20th century.



73. EINZIG, Suzanne (illustrator). Norah PULLING (author). *Mary Belinda and the ten aunts*. London: Transatlantic Arts Ltd. [1945]. £188

Small square 8vo. Original mid-blue cloth lettered in bright pink to upper cover, pictorial colour-lithographed endpapers (different at front and rear), preserved in pictorial dustwrapper illustrated to both panels; pp. [28]; beautifully and strikingly illustrated throughout with single-, and double-page, lithographed plates in alternate full colour and monochrome; a remarkably fine copy, both externally and internally, without ownership marks, in an equally fine, unclipped dustwrapper (3s 6d).

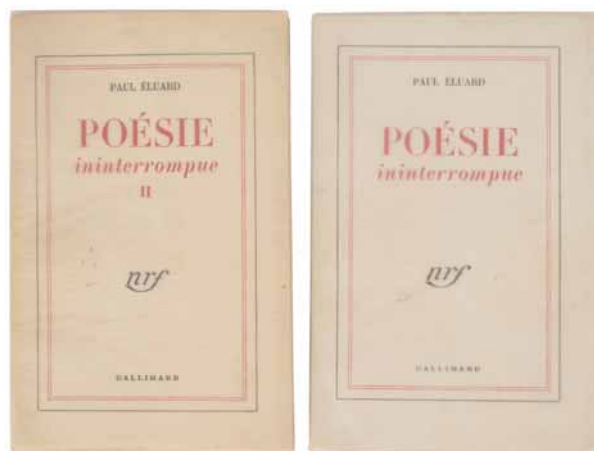
First edition, printed by W.S. Cowell of Ipswich; also issued in mid-brown cloth lettered in white, and in pictorial boards, with no precedence known. A deservedly popular and quirky book in rhyme about a young girl, Mary Belinda, who eventually escapes the strictures of her ten fearsome aunts (who each resemble Mary Poppins) as she tries to have fun on the beach.



74. ELLIS, Warren. *Nina Simone's Gum*. Faber & Faber. 2021. £160

8vo. Original cloth and wrapper; pp. 199; with loose postcard, bookmark and stick of chewing gum; fine.

First edition, signed by Warren Ellis to title page. In 1999 at Nick Cave's Meltdown festival, Nina Simone gave a rare performance. Ellis, Cave's collaborator and friend, was so in awe that after the show he took Simone's piece of gum from the piano and kept it. This is the story of how this extraordinary memento brought meaning to Ellis's life as well as sparking an unlikely chain of events.



75. ELUARD, Paul *Poésie ininterrompue*. Paris: Gallimard, 1946-1953. £998

8vo., 2 vols; original publisher's paper wrappers printed in red and black, together with the glassine wrappers; publisher's advert printed on yellow paper loosely inserted; pp. [x], 11-88, [viii]; [x], 11-92, [iv]; almost entirely unopened, inscribed by the author to the ffe of vol. 1; small shadow crease to publisher's advert, very light foxing to prelims of Vol. 1, two unobtrusive brown specks to the upper cover of vol. 2, a couple of very minor creases but a near-fine set otherwise, pages lightly toned, as always.

First editions on ordinary paper, service de presse copies, with volume 1 inscribed by Eluard to the publisher Albert Skira "trés affectueusement"

Published in 1946 (Part I) and posthumously in 1953 (Part II), *Poésie Ininterrompue* was Eluard's final collection of poetry. It marked his break with war poetry, and remains one of his major collections of poems in a career spanning more than three decades. An elegant expression

of his mature poetic voice in a dialogue with his muse, Nusch, the poems reinforce his belief in the capacity for human happiness, with the poem *Le travail du peintre* written especially for Picasso (who did the frontispiece for volume two).



76. ELUARD, Paul *Corps Mémorable*. Paris: Pierre Seghers, 1948. £600

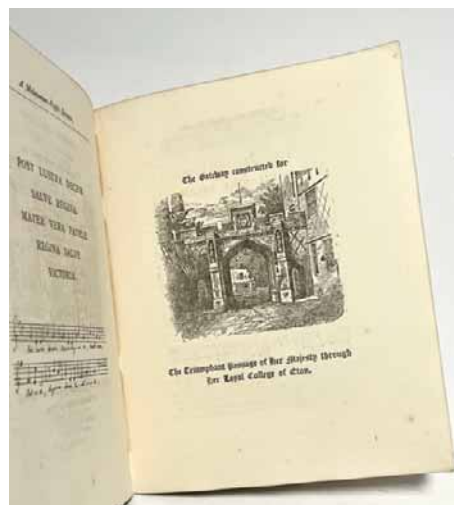
Small 8vo., original publisher's paper wrappers printed in green and black, together with later added glassine wrapper; pp. [viii], 9-28, [vi]; inscribed by the author to the half-title; very light and unobtrusive sunning to spine, internally fine.

A fine association copy of the second edition, inscribed by Eluard to the celebrated publisher Albert Skira: in a late hand "à mon ami Albert", with his distinctive signature.

Published a year after the first, the second edition comprises only sixty copies and includes seven previously unpublished poems of mourning for the poet's wife Nusch, who died in 1947. Skira was the publisher, in a long and distinguished career, of *Minotaure* magazine, a Surrealist magazine which ran from 1933 to 1939.



77. [EPHEMERA] *Music Teacher*. [c. 1890-1900]. £60
4to. A single leaf, printed on one side; colour illustration accompanied by a short poem; 6mm horizontal tear to left margin; a very good copy.



78. ETON COLLEGE - E.V.B. [Eleanor Vere BOYLE]. *A Midsummer-Night Dream [Floreata Etona]*. Eton College Press: R. Ingalt Drake. 1887. £198

Large square 8vo.; publisher's thick card covers decorated in Art Nouveau style in blues and silver; pp. [viii] + 30; with a few engraved vignettes; with light dusting to covers, rubbing to joints and edges, and a couple of small chips to spine, internally generally clean with a little occasional spotting, and some offsetting from one of the engravings to the adjacent text.

First, and sole, edition of this small publication printed for the Bazaar held by The Princess Christian of Schleswig-Holstein, in the Guildhall, Windsor, Nov. 24th 1887, including a 12-page essay by 'E.V.B.' describing, in purple prose, the week of Queen Victoria's Golden Jubilee and, more precisely, the monarch's procession from Buckingham Palace to Westminster on June 21st. Also included is a verse in Latin entitled 'Carmen Etonense'; the Torc Dance of the Eton boys performed for her with music and libretto for a musical anthem entitled "Victoria - Our Queen!" with the drill of the torch-light manoeuvres, with diagrams, and a description of the musical performance by Edmund Warre, accompanied by Eton's "Boating Song".

This a presentation copy, inscribed in ink "With the Author's Compts." to a front blank.

Eleanor Vere Boyle [nee Gordon] (1825-1916), illustrator and author, developed her talent rather late in life under the tutelage of William Boxhall, Charles Eastlake and Thomas Landseer. Professionally she became known by the initials "E.V.B." and is chiefly known for her illustrations for fourteen children's books, primarily fairy tales and nursery rhymes.



79. **EVELYN, John.** *Silva: Or, A Discourse of Forest-Trees, and The Propagation of Timber in his Majesty's Dominions...* With Notes by A. Hunter, M.D. F.R.S....a new edition. To which is added the *Terra: A philosophical discourse of earth*, A. Ward for J. Dodsley, Pall-Mall; T. Cadell, in the Strand; J. Robson, New-Bond-Street; and R. Baldwin, Pater-noster-Row, London; J. Todd, York. 1786. £1,500

Royal 4to. 2 vols. Contemporary full brown calf, gilt borders to sides, elaborate gilt spines with red morocco gilt lettering pieces, marbled endpapers; pp. [xliv] + 311 + [9, index], [viii] + 343, engraved portrait of the author, and 42 engraved plates (1 folding, 1 aquatint), 3 tables; sometime rebacked preserving original spines, very good.

Third "York" edition. First published in 1664, this is the most famous work of John Evelyn (1620-1706), diarist and gardener, and Hunter's later editions come with extra illustrations (for instance, of the Greendale Oak at Welbeck through which a hole was cut to allow the passage of carriages) and notes. Evelyn's work was borne out of serious failings in England's economic and military policies. A huge shortage of wood for the Navy's shipbuilding programme, caused by the failure to replant trees being felled to fuel the growing glass and iron industries, meant that Evelyn's work was crucial. His work balanced an in-depth guide to the propagation of trees with a polemic on the importance of forestry to the future of the nation. Thankfully, his campaign succeeded, cementing the influence not only of Evelyn but the Royal Society as well. Keynes: "The book was given a fresh lease of life by the enthusiasm and industry of Dr Alexander Hunter of York. His mind was versatile like Evelyn's and he varied his medical work by becoming an expert on agriculture and forestry. Hunter's edition of Evelyn's *Sylva*, undertaken as a relaxation, proved to be a popular success, so that five editions were called for up to 1825." This edition was produced in much larger format than Evelyn's original, and is the most sought-after version of Evelyn's masterpiece on the English tree.

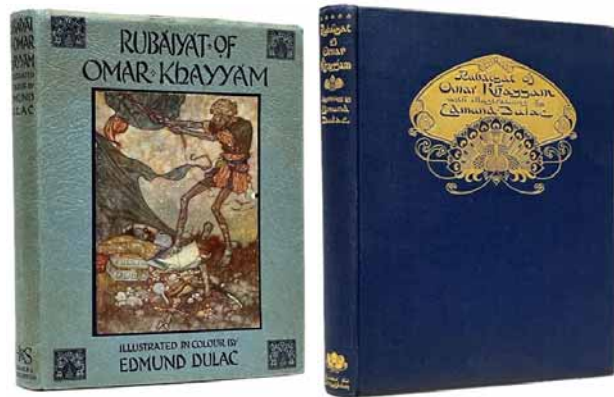
Keynes 47.



80. **[FANS' STAR LIBRARY]** *The Sinatra Story* The Amalgamated Press, 1958. £48

Small paperback 8vo., illustrated wraps showing a photograph of Sinatra to the upper and lower covers; pp. 64, containing numerous black and white photographs; staples rusted through; half cup mark to upper cover; pages lightly toned; else a very good example of an ephemeral booklet.

A charming Amalgamated Press edition, which chronicles the life of the great singer and actor from his birth up until the late 1950s.



81. **DULAC, Edmund** (illustrator). **[Edward FITZGERALD]** (translator). *The Rubáiyát of Omar Khayyám.* London: Hodder & Stoughton. [1927]. £298

4to.; publisher's midnight-blue decorative cloth blocked in relief in gilt to upper board to an Islamic peacock design and lettered gilt to spine, decorated blue pastedown endpapers, in pictorial dustwrapper with onlaid pictorial plate by Dulac; pp. [124] and an additional 12 fine coloured plates by Dulac mounted-at-large behind captioned tissues on grey stock; externally fine, internally very clean and attractive with all plates and guards fine and just a little light spotting to edges of book block, prelims and final leaf, in a fine, unclipped dustwrapper (10/6) with only a tiny (4mm) nick to edge of plate to upper panel.

Early Dulac edition.

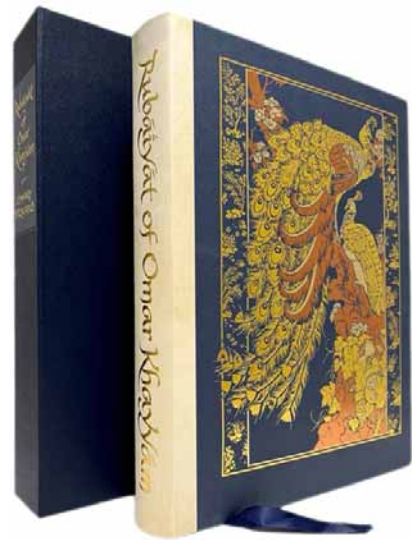


82. FITZGERALD, Edward [Trans]; E. A. COX [Illus.] The Rubáiyát of Omar Khayyám. *Leighton on Sea: F. Lewis Publishers Limited, 1944.* £498

Large 4to., presentation binding of full vellum, decoratively blocked in gilt with decorative borders and cornerpieces, contrasting leather label gilt to spine; gilt turn-ins, marbled endpapers; title in black and gold; decorative red borders printed throughout; eight full page and full colour illustrations (continuous within text); unpaginated [pp. lii]; vellum slightly dust soiled, a few marks to boards which are very marginally bowed; decorative leather ownership label ('Jill') to front paste-down; contemporary ownership inscription to ffep; internally, save for the odd spot, a very clean example.

Edition-de-luxe, on handmade paper. **One of 1000 copies, this no. 40.** A late war-time production of the Rubaiyat, issued from the temporary address of the publishers in Essex.

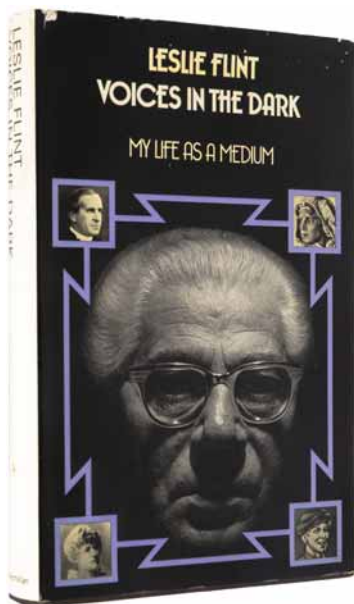
Cox was a British-born painter who studied at the Bolt Court Technical School. Between 1915 and 1926 he designed posters for the London Underground but it is probably his illustrations for this, Fitzgerald's translation of the Rubaiyat, that he is best known.



83. FITZGERALD, Edward (translator). Nirroot PUTTAPIPAT (illustrator). The Rubáiyát of Omar Khayyám. *London; The Folio Society. 2009.* £1,200

Folio. Finely hand-bound in half cream vellum, with vellum corner tips over dark blue boards, the upper cover pictorially and lavishly blocked in metallic golds and copper to a design of peacocks, the spine exquisitely hand-lettered in Islamic script in 22-carat gold by Stephen Raw, top edge gilt, others uncut, with pictorial free endpapers and original blue silk ribbon bookmark, bound by The Fine Book Bindery and preserved in a handsome dark blue cloth-covered slipcase with gilt lettering label to spine; pp. [viii] + 216 + [iii], printed on fine Cordier wove paper; strikingly and beautifully illustrated with 16 large coloured plates by Puttapipat mounted-at-large within decorative panels together with other decorations, quatrain-headings, and vignettes in the text, alongside a fine original etching hand-printed on mould-made paper, which is signed and numbered by the artist, mounted within a floral gilt border on heavy blue Marcato Nettuno stock, and bound before the title; a fine copy presented in an equally fine slipcase.

First edition illustrated thus, **limited to only 1,000 numbered copies (in commerce) with an original signed etching by the artist.** This sumptuous edition was produced by the Folio Society to celebrate the 150th Anniversary of the first edition of Edward Fitzgerald's translation of *The Rubáiyát* (1859) and very rapidly sold out. It has since proved elusive. The text for this version follows that of the first edition, with only minor emendations, and contains a 10-page introduction by the author A.S. Byatt.

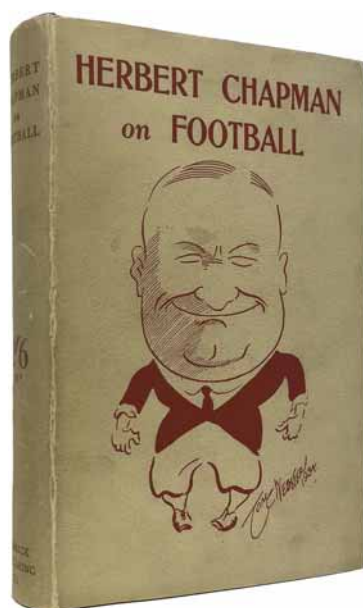


84. FLINT, Leslie *Voices in the Dark: My Life as a Medium* Macmillan, 1971. £125

8vo. Original black cloth, titled to spine in silver, with printed dust wrapper; pp.221; a very good copy with some minor edge wear.

First edition. Tales from the desk of Leslie Flint, renowned 20th century medium and necromancer. Flint was one of the last and best known practitioners of 'direct voice' mediumship. This practice required the participants to be in total darkness (or occasionally Flint would settle for being locked in a cupboard) whereupon the voices of the dead would speak independently of the medium. The list of persons Flint claimed to have summoned was extensive, and included Archimedes, Oscar Wilde and Marilyn Monroe. Sometimes, during the séance, Flint would manifest an unpleasant substance he claimed was ghostly ectoplasm. The text is autobiographical, though one can't help but feel it would have been an excellent opportunity for a ghost writer.

ARSENAL MANAGER

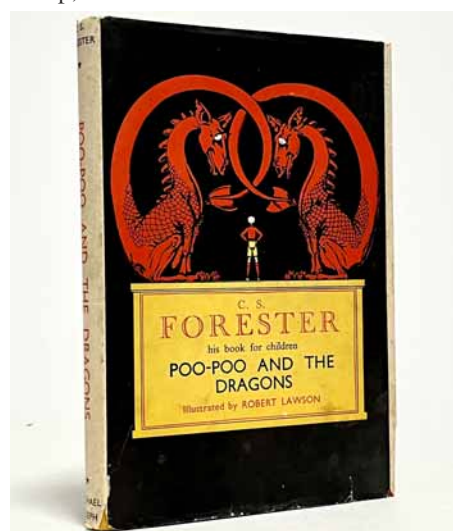


85. FOOTBALL - CHAPMAN, Herbert (author). *Herbert Chapman on Football*. London; Garrick Publishing Co. 1934. £650

8vo.; publisher's red cloth lettered in black, in cream pictorial dustwrapper printed in red; pp. [vi], vii-xi, [i] +

178; with frontispiece portrait, in caricature, of the author; a fine and exceptional copy, both externally and internally, without ownership marks, in a uncommonly fresh, and near fine, dustwrapper priced 2/6 to spine.

First edition of a classic of the sport. A overview of the game of football by one of the biggest names in the history of the sport who developed Huddersfield Town and Arsenal in the '20s and '30s, "Herbert Chapman did more to raise the standard of football throughout the country, and to spread the knowledge and love of the game more widely, than anybody else". In this book he discusses, with candour, how he created the Arsenal football machine, and gives his thoughts on everything from the transfer market, to the value of coaching, how to build an England team, signing the stars, centre-forward as policeman, the value of long well-placed kicks, the bad patch, confidence, outside interests, salesmanship, &c.



86. FORESTER, C.S. (author). Robert LAWSON (illustrator). *Poo-Poo and the Dragons*; his book for children. London, Michael Joseph Ltd. 1942. £598

8vo. Original yellow pictorial cloth printed in red, delightful double-page pictorial dragon endpapers, in pictorial dustwrapper, illustrated to both panels; pp. [iv], 5-188; double-page illustrated title and frontispiece and 17 other striking dragon drawings printed in brown by Robert Lawson; a fine copy preserved in an unusually clean, unclipped, dustwrapper with pale brown streak or smudge to lower panel, slight nicking to head and tail, one unobtrusive, barely open, tear along upper joint fold at base of spine (45mm) and another (40mm) at fore-edge fold; an elusive title, issued under war-economy constraints.

First edition. A popular twentieth-century children's classic illustrated by the creator of *Wee Gillis* and *The Story of Ferdinand*.



87. FOSTER, Birket Windsor Castle London: Cassell & Company, Limited, [c. 1875]. £148

Monotone steel engraving on thick wove paper (225 x 310mm, 8 3/4 x 12 1/4 ins.); showing the world-famous royal residence at Windsor, beside the River Thames in Berkshire; taken from 'Picturesque Europe' (Bayard Taylor, ed.); some light damp marks to extremities of image; for the most part not affecting the text; very good in mount.

Myles Birket Foster RWS (1825-1899) was a popular English illustrator, watercolourist and engraver in the Victorian period.



88. FOSTER, Birket St. Michael's Mount, Cornwall London: Cassell & Company, Limited, [c. 1875]. £148

Monotone steel engraving on thick wove paper (230 x 310mm, 9 x 12 1/4 ins.); showing a dramatic prospect of the island in Mount's Bay, Cornwall; taken from 'Picturesque Europe' (Bayard Taylor, ed.); light markings to extremities, not affecting image; else very good.

Now managed by the National Trust, the castle and chapel have been the home of the St Aubyn family since 1650. The island is accessed via a causeway at low tide, and by boat at other times.

Myles Birket Foster RWS (1825-1899) was a popular English illustrator, watercolourist and engraver in the Victorian period.



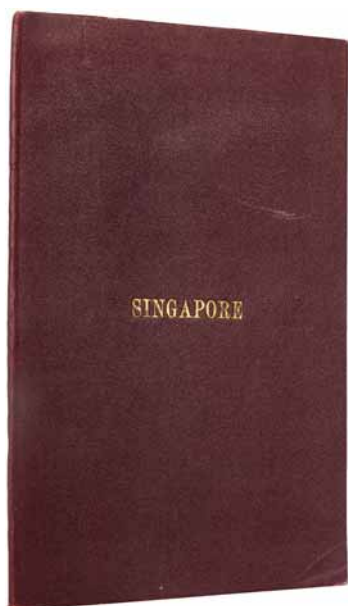
89. [FOUGÈRES, Gustave]. Aux sanctuaires grecs. Paques 1912. XLVII^{me} croisière de la "Revue Générale des Sciences". [Privately printed in Chelles by A. Facheux], 1912. £1,750

Large folio. Original printed wrappers (in colour on the front cover, both after watercolours by Mme. Brouardel); pp. 14, ff. 17-74 (plates with tissue guards), pp. 75-6, title printed in red and blue, with initial leaf with text in red and blue and two photos printed in photogravure, map, 446 snapshots printed in photogravure; apart from tiny marginal spot to title, a fine copy in the slightly worn, original patterned box with cloth ties.

Extremely rare sole edition (number 68 of 130 copies) of this luxuriously and privately printed photographic travelogue of a study trip on a ship around Greece, organized by the founder and director of the periodical *Revue générale des Sciences*, Louis Olivier. The first trip had taken place to celebrate the First Olympic Games of 1896. Most of the tourists were French Grecophiles or former pupils of the École française d'Athènes, altogether a very cultured and educated group. The director of the journey and author of the text was Gustave Fourgères (1863-1927), an archaeology professor specialising in Ancient Greece.

This copy was given to M. Poulenc, a member of the tour; we assume that the rarity, both commercially and institutionally (not in COPAC, both KVK and OCLC locate copies in Paris, Lausanne and Geneva only) is due to the fact that each of the participants was sent a copy of this work to which several had contributed with their photographic skills. The photos in this impressive volume were not published anywhere else.

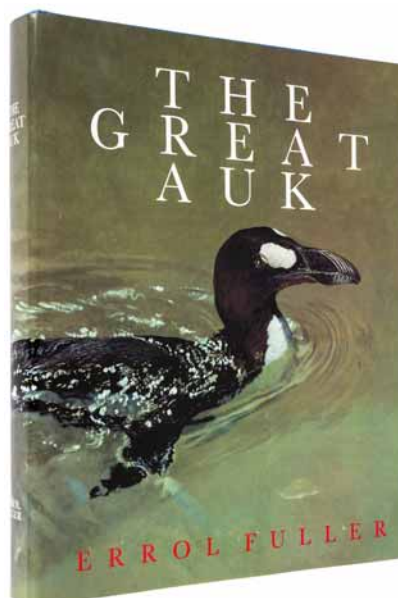
See Haris Yiakoumis and Isabelle Roy, *La croisière des savants, 1896-1912*.



90. FRASER & NEAVE. Map of Singapore showing the Principal Residences and Places of Interest ... Scale 5 Inches to One Mile. *Stanfords in London for Fraser & Neave, Limited, in Singapore*, 1913. £2,450

Lithographic map (58 x 71 cm), printed in three colours, disected into 18 segments, linen-backed and folding back into the original maroon cloth folder with front cover lettered in gilt; a few contemporary neat annotations in ink; otherwise very good.

A very rare and early map of the rapidly growing port and city.



91. FULLER, Errol. *The Great Auk* Errol Fuller. 1999. £100

4to. Original cloth and wrapper; pp. 448, richly illustrated in colour and black and white; fine.

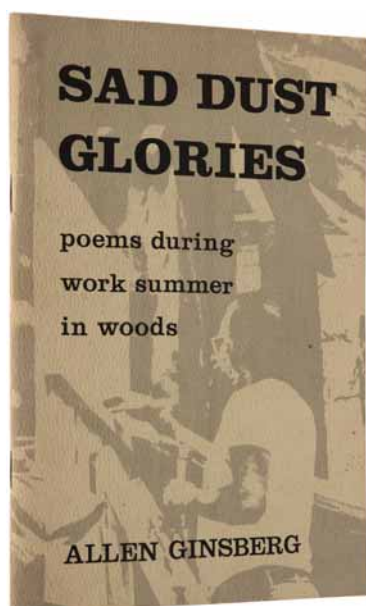
First trade edition. A comprehensive account of this extinct bird.



92. GARCIA CUBAS, Antonio. *The Rêpublic of Mexico in 1876. A political and ethnographical Division of the Population, Character, Habits, Costumes and Vocations of its Inhabitants ...* Translated into English by George F. Henderson. *Mexico City, La Enseñanza*, 1876. £198

8vo. 20th-century buckram, printed front wrapper bound in; pp. 130, [4, the first two blank], double page map, 8 chromo-lithographic maps of costumes, four leaves of musical scores, printed on both sides; front wrapper and final leaf of music with flawed corners, map spotted and text evenly a little toned, both as usual; still a good copy; from Dyer Library in Saco, Maine.

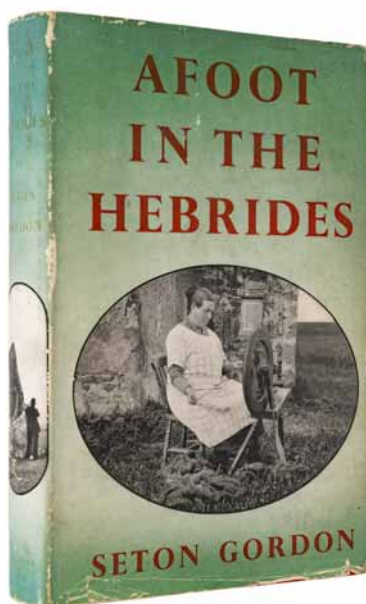
First edition. The Mexican scientist Antonio Garcia Cubas (1832-1912) sums up the state of affairs in Mexico in the mid-1870s. In the third part on ethnography he focuses on the indigineous population. 'For a better knowledge of the races, their real characteristics, their uses and customs should be studied, as I have mentioned on another occasion, in the depths of the mountainous regions where they still preserve their ancient habits and their dialects with greater purity' (pp. 67-68).



93. GINSBERG, Allen *Sad Dust Glories*. Poems during work summer in woods. Berkeley: *The Workingmans Press*, 1975. £198

8vo., stapled card wraps with text in black, and a cover photo by Paula Farley; pp. [iv], 27, [i]; aside from light sunning to extremities, near-fine.

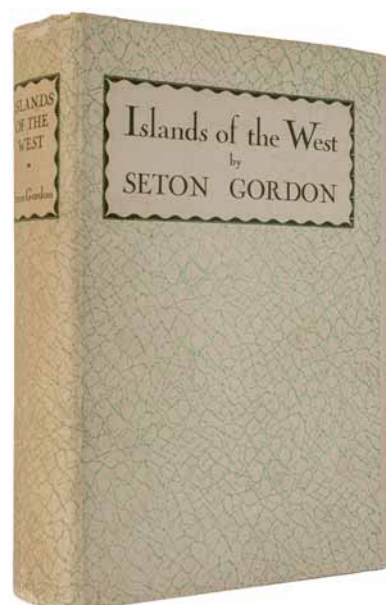
First edition, signed and dated by Ginsberg to the title page, with ink annotation specifying 'Sierra' woods as location. A collection of poems, some of which originally appeared in *Kuksu* and *Bastard Angel*.



94. GORDON, Seton. *Afoot in the Hebrides*. *Country Life Ltd.* 1950. £100

8vo. Original red cloth, decorative dustwrapper; pp. 322, numerous b&w photos, 2 maps and maps on endpapers; wrapper price-clipped and with a little wear to extremities, very good.

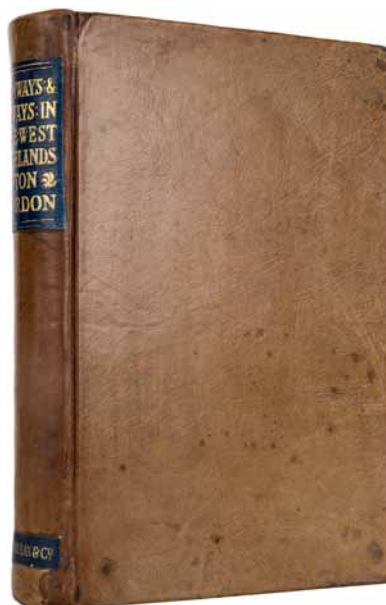
First edition.



95. GORDON, Seton *Islands of the West*. *Cassell and Company, Ltd.* 1933. £125

8vo. Original cloth and wrapper; pp. xvi + 211, 51 photographic illustrations; previous owner's signature to ffp, occasional spotting, very good.

First edition. Life and wildlife in the Hebrides.



96. GORDON, Seton *Highways and Byways in the West Highlands* *Macmillan and Co. Ltd.* 1935. £150

8vo. Later rebound in full brown goatskin, gilt lettering from original spine laid on; pp. xx + 428, illustrated throughout, folding map at rear; corner of pp. 11-12 repaired, very good.

First edition. The topography, history and people of the western Highlands and the Hebrides.



97. GORDON, Seton Wild Birds in Britain. B.T. Batsford Ltd. 1938. £100

8vo. Original cloth with dustwrapper designed by John Nash; pp. viii + 120, 2 colour plates including frontispiece by J.C. Harrison, 100 b&w photographs; small portion missing from lower righthand corner of wrapper with sunning to spine, psotting to edges, very good.

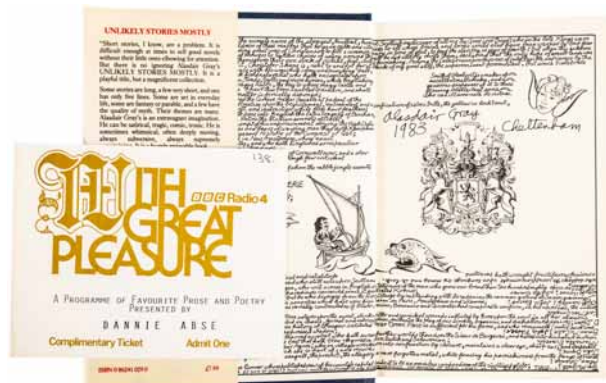
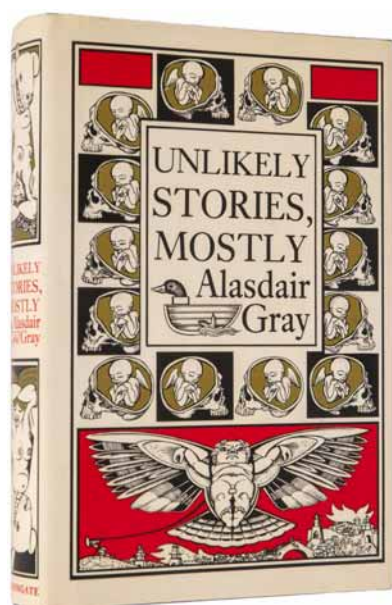
First edition. Second volume in the *British Nature Library*.

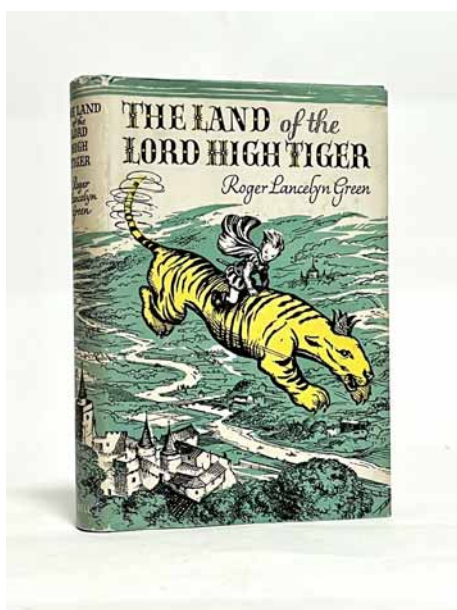


98. GRAY, Alasdair. *Unlikely Stories, Mostly*. Edinburgh: Canongate, 1983. £100

8vo. Publisher's navy boards, spine and boards lettered and decorated in gilt; in the original dust-wrapper (not price-clipped); illustrated endpapers; pp. [12], 217, [5], illustrations to the text throughout; signed and dated by the author to the front fly-leaf, together with the original ticket for BBC Radio 4's *Programme of Favourite Prose and Poetry*, 1983, loosely inserted; very minor bump to head of spine of wrapper, else a fine copy with the author's signature.

First edition, Signed. Alasdair Gray was a Scottish author, whose writings amalgamated an interesting mix of fantasy, science fiction, and realism, and were often accompanied by his own illustrations. This collection features 14 of his short stories, which are exemplary of his 'extravagant imagination' (front flap).





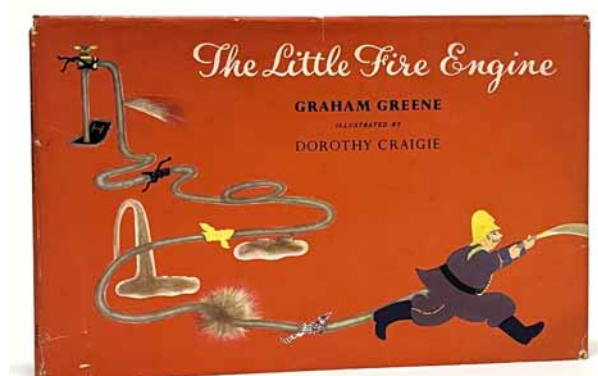
99. GREEN, Roger Lancelyn (author). J.S. GOODALL (illustrator). *The Land of the Lord High Tiger*. London; G. Bell & Sons, Ltd. 1958. £450

8vo. Original turquoise green linson boards lettered gilt to spine, in pictorial dustwrapper; pp. [vi], [7]-160; with black and white plates by John Goodall; a wonderful copy of a remarkably scarce book; externally and internally fine, without ownership marks or inscriptions, in a very bright and attractive, unclipped dustwrapper (lls 6d) with slight dust-soiling to spine, 3 small nicks and light surface abrasion to head of spine and a very short closed tear (7mm) to tail, now expertly and almost invisibly repaired on the reverse side with archival tissue-tape; exceptionally scarce, especially in this condition.

First edition of this delightful and adored (by those familiar with it) fantasy adventure, almost lost in the mists of time. The novel tells of Roger and Priscilla's adventure on the night of the blue moon in the Land of the Lord High Tiger. There they escape from the castle of the huge Red Giant, fight the magic of the terrible Black Wizard, help King Katzekopf the Conqueror defeat the Robbers of the Dark Wood, and travel by Flying Carpet on the Royal Underground Railway (blurb). It has been described as a homage to all the Victorian children's literature the author enjoyed as a child.

The author and Oxford academic Roger Lancelyn Green (1919-1987) formed part of the literary discussion group at the university known as The Inklings, along with C.S. Lewis and J.R.R. Tolkien. He, in fact, studied under Lewis at Merton College Oxford, remained close to his tutor until the latter's death, and was his biographer. When Lewis began to write *The Lion, the Witch, and the Wardrobe* saga in the '40s Green suggested the overarching title, *The Chronicles of Narnia* and was instrumental in encouraging him in the project.

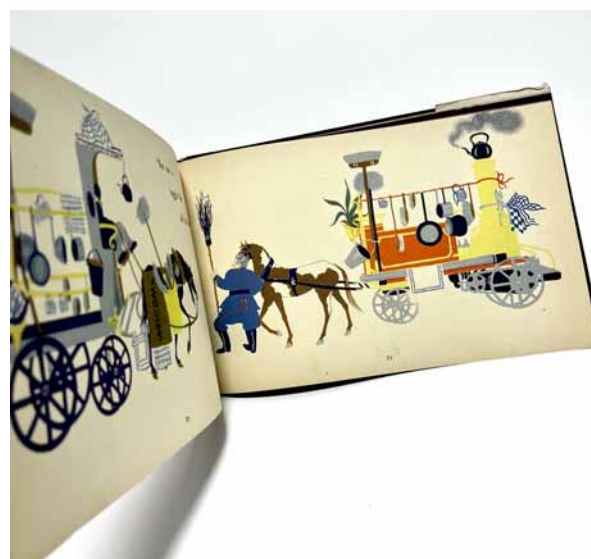
No copies in any edition located on the commercial market at the time of cataloguing. COPAC only records 4 copies in any edition (B.L.; Nat. Lib. off Scotland; Oxford, and Trinity, Dublin).

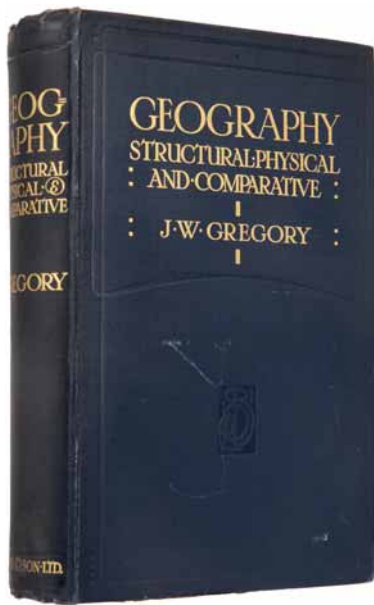


100. GREENE, Graham (author). Dorothy CRAIGIE (illustrator). *The Little Fire Engine*. London; Max Parrish & Co. Ltd. [1950]. £850

Landscape royal 8vo. Original red pictorial boards, top edges red, pictorial endpapers, in pictorial dustwrapper; pp. [ii] + 44 + [ii]; illustrated with full-page illustrations and other vignettes and decorations in full colour; a very attractive copy in bright and crisp condition with just a small bruise to bottom outer corner of upper board and faint rubbing to head and tail of spine; the price-clipped dustwrapper with a little rubbing and superficial scuffing to corners, head and tail of spine, and a small area of top edge of lower panel, spine with a chip at head (10 x 6mm) and four short closed tears to edges, now neatly and unobtrusively repaired to the reverse (maximum 30mm); a scarce survival in dustwrapper.

First edition of the second of Greene's famous children's books written by his erstwhile lover, Dorothy Craigie. Grahame Greene (1904-1991) and Dorothy Glover, as she was then, (1901-1971) met in the famous literary mecca Mecklenburg Square, when he rented a studio from her. They embarked on an affair shortly afterwards, with Greene moving in with her during the war years while his family was in the countryside. Their passion waned around 1946 but they continued to live together until 1948, when he moved to be close to Catherine Walston, with whom he had begun a relationship a year earlier. His affair with Walston became the focus of his well-loved novel *The End of the Affair* (1951).





101. GREGORY, J.W. *Geography Structural, Physical, and Comparative*. Blackie and Son Ltd. [1913]. £200

8vo. Original dark blue cloth, gilt lettering to front and spine, frontispiece and 32 plates including coloured maps, text illustrations; occasional foxing, very good in a very clean binding. *Provenance*: ffep with signature of A. Austin Miller, the first Professor of Geology at the University of Reading.

Second edition. Copies of this standard work on physical geography are rare in such nice condition precisely because it was such a well thumbed volume. The author was a prominent explorer and geologist, and the Gregory Rift in the Great Rift Valley is named after him.



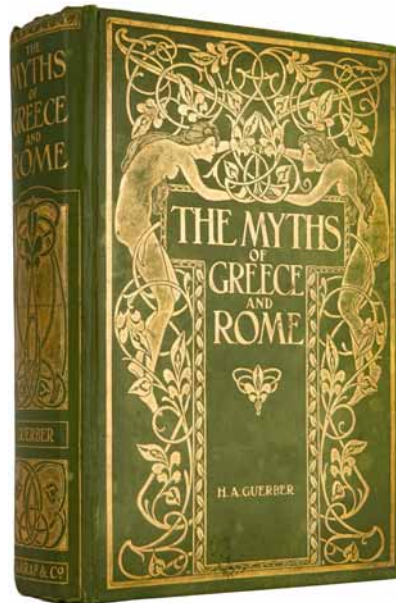
102. GROSSPIETSCH, Curt *Die Witwe* ['The Widow'] [Berlin: c.1930]. £498

Pen and ink on board, 12 x 15cm (image), 41.5 x 31.5 (framed); showing an old woman in a garden with flowers, in front of a house.

Grosspietsch was a graphic artist and pupil of Otto Dix, who worked in Dresden during the inter-war years. He became a member of the artist group *Die Schaffenden*, and in 1924 joined the Dresden Art Association. Like Otto Dix, he was demoted to a landscapist during the Nazi era and only exhibited flower paintings. His watercolor *Jongleurinnen* was confiscated from the *Staatliche Gemäldegalerie* in 1937 as part of the "Degenerate Art"

campaign and listed as destroyed by a Nazi inventory. Since open resistance was no longer possible, Großpietsch, as a consultant at the *Kunstkammer* in Dresden, tried to protect colleagues from persecution by making incriminating files disappear.

A visceral and haunting original artwork.



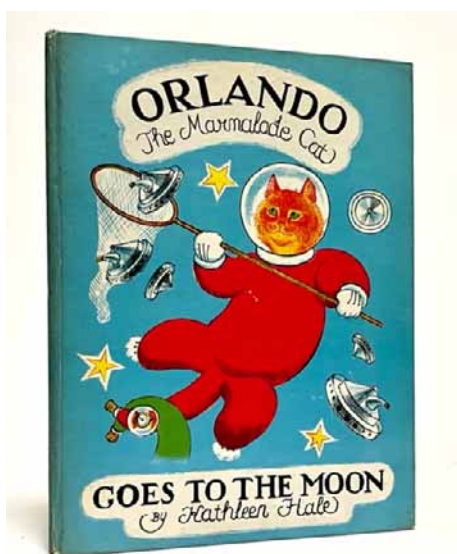
103. GUERBER, H[élène] A[deline]. *The Myths of Greece and Rome*. London: George G. Harrap & Company, 1908 £75

8vo. Publisher's green cloth, spine and upper board lettered and decorated in gilt; upper edge gilt, others untrimmed; pp. [ii], xiii, 395; with illustrated plates throughout; light rubbing to extremities; some marks to lower board; slight offsetting to endpapers; a good copy.

First published in the US in 1893, *The Myths of Greece and Rome* was a very successful work by American teacher and writer Hélène Adeline Guerber (1859-1929). It became a classic in itself, with a recorded 104 editions up to 2017.



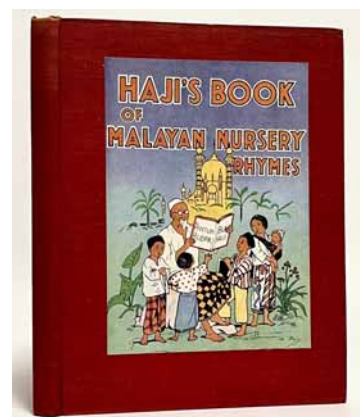
104. H.R. (Monogram). *Ste Croix-Les Rasses, Winter Sports*. Modern printing after the original, printed in France on very high quality Hahnemühle 100% cotton paper. Superior quality ink as used on lithographic press, 2022. 1000 x 700 mm. £275



105. HALE, Kathleen (author and illustrator). *Orlando The Marmalade Cat Goes To The Moon*. London; John Murray. 1968. £325

Royal 8vo. Original light blue pictorial boards; pp. [32]; with 16 pages of coloured plates and monochrome illustrations throughout, all beautifully printed in offset lithography; a near fine copy of an elusive title in the series with small rubbing to spine ends and forecorner tips and a couple of minute scratches (1mm and 3mm) to upper board, with the correct price of 12s 6d to lower cover.

First edition, first issue, issued without a dustwrapper. Later issues have the decimal price of 75p alongside the pre-decimal price on the lower cover.



106. MALAYA - HAMILTON, A.W. (author). Nora HAMERTON (illustrator). H.A. COURTNEY (music by). *Haji's Book of Malayan Nursery Rhymes*. Sydney; The Australasian Publishing Co. Pty. Ltd. 1947. £198

Royal 8vo.; publisher's red cloth with large onlaid pictorial plate to upper cover; pp. [xvi] + 145 + [13], notes on pronunciation and a glossary; with music pages bordered in black-and-white with vignettes and many full-page illustrations throughout in line heightened with lithographed colour; a fine and exceptional copy, both externally and internally, without ownership marks or inscriptions; scarce.

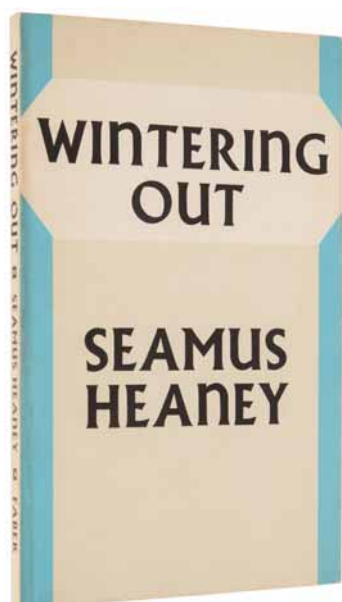
First Australian edition; a product of Malay. This copy signed in ink to the title-page by the author. A wide collection of old English nursery rhymes rendered in Malay, printed with accompanying music and text in both English and Malay. Some of the rhymes were originally published in pamphlet form at the Malaya-Borneo Exhibition in 1922. They were then reprinted in Singapore the following year, with a few simple drawings. Here they are reissued in an enlarged and much improved format extolling the bilingual method.



107. NONESUCH PRESS. HARVEY, William. *The Anatomical Exercises of Dr. William Harvey. De Motu Cordis 1628: De Circulatione Sanguinis 1649: The first English text of 1653 now newly edited by Geoffrey Keynes. The Nonesuch Press*. 1928. £300

8vo. Original niger morocco, double gilt fillet border to sides, spine lettered in gilt and with slightly raised bands, top edges gilt on the rough, others untrimmed; pp. xvi + 202, with a folding engraved plate showing the valves in the veins of the fore-arm; free-endpapers browned and a little spotted as usual, but a very good copy.

No. 1063 of 1450 numbered copies, printed on Dutch hand-made paper. Issued on the occasion of the tercentenary celebration of the first publication of the text of *De Motu Cordis*.

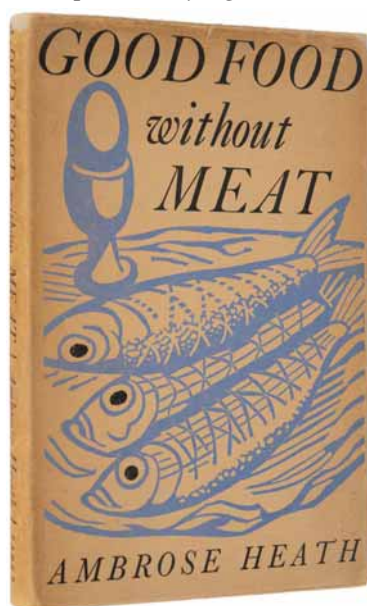


108. HEANEY, Seamus. *Wintering Out*. London: Faber and Faber, 1974. £298

8vo., original paperback wrappers printed in black, grey and blue; pp. [vi], 7-80; very light spotting to edges and darkening along spine folds; else fine.

1974 reprint of the First paperback edition, which preceded the hardcover. Inscribed by the poet to the half title: "Seamus Heaney, University of Warwick, February 1975." The occasion was a reading which Heaney gave along with poet and Stand editor Jon Silkin.

Heaney's third collection of poems is surprisingly scarce in this condition, particularly signed.



109. HEATH, Ambrose *Good Food Without Meat*. London: Faber and Faber, 1940. £248

8vo., publisher's cream boards printed with a design by Edward Bawden in blue and black; in the repeat dust wrapper (clipped); decorative title by Bawden; pp. [vi], 7-108; some light toning and spots to outer edges; the odd pencil cross mark to the margins of text; spine ends lightly bruised, else a very clean copy; the jacket toned along spine and chipped to head, very good.

First edition of this scarce wartime cookery book. "It is not a Vegetarian cookery book", Heath writes in his Preface, but a selection of recipes "dictated by the exiguities of war-time, as an appetizing aid to those who

may find difficulty, for various reasons, in obtaining all the meat they need." Recipes include such classics as anchovy fitters, bananas on toast, and Eggs a la Tripe.

Dedicated to Richard de la Mare, Faber's production director and son of the writer, Walter de la Mare.

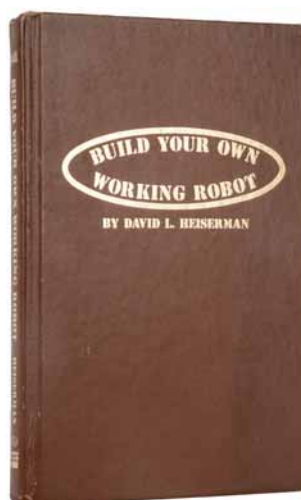


Fig. 3.1. Suggested mounting scheme for the steering motor.

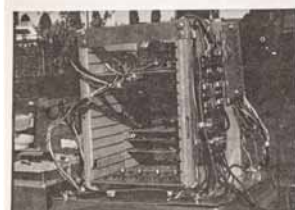


Fig. 3.2. Suggested card rack assembly.

22

110. HEISERMAN, David L. *Build Your Own Working Robot*. Blue Ridge Summit, PA: Tab Books. 1977. £100

8vo. Original brown cloth, gilt lettering to front; p. 234, photographs and diagrams in text; very good.

Second printing. A fascinating manual for building your own robot called Buster who has "some basic reflex mechanisms, a will of his own, and even a personality of sorts"(Preface).

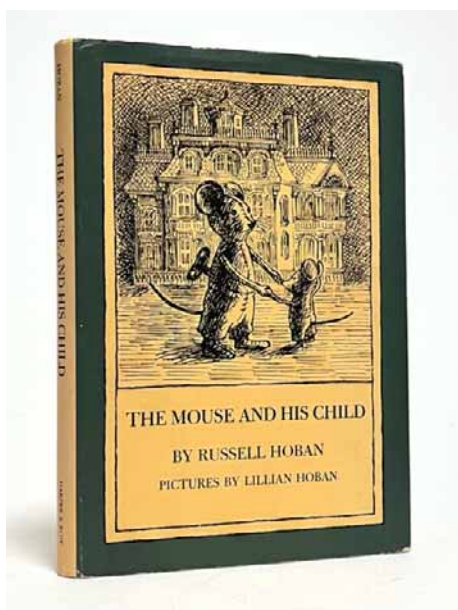


111. HICKS, J. *Wanderings by the Lochs and Streams of Assynt; and the North Highlands of Scotland*. James Blackwood. 1855. £300

Small 8vo. Contemporary blue half morocco, marbled boards, gilt raised bands, tools and lettering to spine; pp. xvi + 169, 2 hand-coloured plates of flies, 6 engraved plates; binding a little rubbed, internally fine. *Provenance*: with ex libris of Alfred Denison (1816-87), noted fishing book collector, to front pastedown.

First edition. Fishing and shooting in the north of Scotland, with some atmospheric illustrations.

SIGNED BY AUTHOR AND ILLUSTRATOR



TO CHIP AND SALLY —
ALL GOOD WISHES
FROM
RUSSELL HOBAN
Lillian Hoban
11/21/67

112. HOBAN, Russell (author). Lillian HOBAN (illustrator). *The Mouse And His Child*. New York; Harper & Row Publishers. 1967. £698

Tall 8vo. Original pictorial boards, in pictorial dustwrapper; pp. [x] + 181 + [i]; illustrated throughout in line; a very clean and bright copy with light shelf rubbing to lower outer corners; internally fine; the price-clipped dustwrapper showing a trace of faint dusting and slight rubbing to corners and edges, but unusually clean and crisp; scarce double-signed.

First edition, as issued in the United States; inscribed in ink by Russell Hoban to the front free endpaper, "To Chip and Sally - All good wishes from Russell Hoban, 11/21/67" with the illustrator's (his wife's) signature in ink below. A modern classic of children's literature.



113. 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



114. HOKUSAI, Katsushika (1760-1849). *Shore of Tago Bay, Ejiri on the Tokaido*. Original woodblock print after Hokusai, Japan, c.1950 edition. 420 x 595 mm. £290



115. HOKUSAI, Katsushika (1760-1849). *Sundai in Edo*. Original woodblock print after Hokusai, Japan, c.1950 edition. 420 x 595 mm. £280



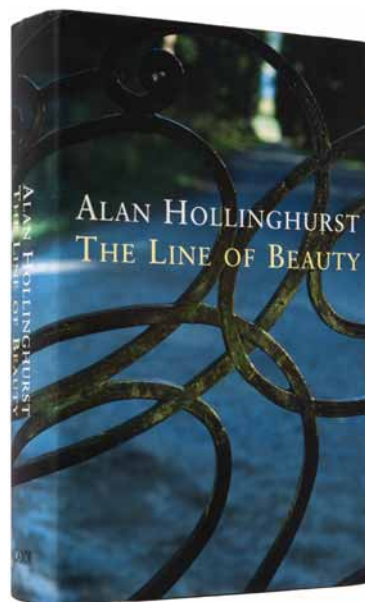
116. HOKUSAI, Katsushika (1760-1849). Tsukuda Island in Musashi Province. Original woodblock print after Hokusai, Japan, c.1950 edition. 420 x 595 mm. £290



117. HOKUSAI, Katsushika (1760-1849). Enoshima in Sagami Province. Original woodblock print after Hokusai, Japan, c.1950 edition. 420 x 595 mm. £280



118. HOKUSAI, Katsushika (1760-1849). Fuji Viewing Field in Owari Province. Original woodblock print after Hokusai, Japan, c.1950 edition. 420 x 595 mm. £290

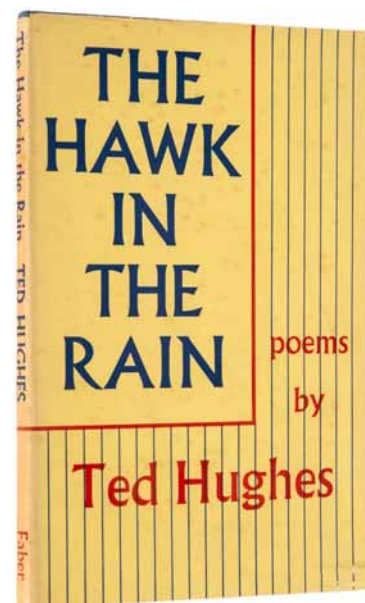


119. HOLLINGHURST, Alan *The Line of Beauty* London: Picador, 2004. £98

8vo., original black boards lettered in silver to spine; unclipped photographic dust jacket (£16.99); pp. [xii], 3-501, [i]; a near-fine copy, the pages evenly toned, previous gift inscription to the ffeep.

First edition of this Booker prize-winning novel, signed by the author in blue ink to the title.

A classic novel about class, politics and sexuality in Margaret Thatcher's 1980s Britain.



120. HUGHES, Ted *Hawk in the Rain* London: Faber and Faber, 1957. £598

Slim 8vo., original publisher's blue cloth, backstrip lettered in yellow; yellow Faber dust jacket (10s 6d net) printed in navy and red; pp. [x], 9-59, [iii]; some light spotting to prelims; cloth a little rubbed to extremities, but else a very good copy, in the jacket which a patch of sunning to the front flap, and some browning along the backstrip; a couple of small nicks and closed tears; very good.

First edition of Hughes' first collection of poetry, this volume dedicated simply 'To Sylvia' - being of course [Plath], his wife.

Printed in a run of just 2000 copies, the collection won the New York Poetry Centre First Publication Award, for

which the judges were W. H. Auden, Stephen Spender and Marianne Moore. It was in fact Sylvia who had in fact typed them out, and submitted them for the competition. After reading them, Moore wrote of the collection: "Hughes's talent is unmistakable, the work has focus, is aglow with feeling, with conscience; sensibility is awake, embodied in appropriate diction."



121. HUGHES, Ted *Cormorant* [1998]. £750

Autograph manuscript poem (16 x 17cm approx) handwritten in ink on handmade paper, signed by the author at foot; together with a pen, brown ink and wash illustration to the poem (13 x 16.5cm approx) on handmade paper by Reg Lloyd, signed and dated lower left; mounted together, framed and glazed (35.5 x 61.5cm approx); with previous exhibition labels to the reverse; very faint spots to edges of manuscript poem, else very good.

The exhibition label to the reverse states that this illustration and poem was intended for page 16 of *The Mermaid's Purse*, published in May 1993 by the Sunstone Press in an edition of 100 copies only. It was exhibited at the Shell House gallery, Ledbury Poetry Festival and exhibition in 1997, and numbered 24.

Hughes and Lloyd met through a mutual friend, and quickly found common ground in childhood memories of a shop bell ringing: Reg's parents had owned a drapers shop and Ted's parents had been newsagents. They went on to produce a large number of books in collaboration, including *What is the Truth?*, *The Cat and the Cuckoo*, and *Earth Dances*. *A Mermaid's Purse* (sometimes also known as *a Devil's Purse*) is the collagenous egg-case which surrounds the fertilized eggs of some sharks, dolphins, skate, and an ancient order of fish known as 'Chimera'. The empty cases are frequently washed up on beaches, and the title was apt for this new book which was to be all about things which are found in or by the sea. *The Independent* chose it as their 'Book of the Week' and the whole edition of 100 books was sold within twenty-four hours.

SIGNED BY TED HUGHES



122. HUGHES, Ted (author). Chris RIDDELL and Lisa FLATHER (illustrators). *Collected Animal Poems: The Iron Wolf; What is the Truth?; A March Calf; The Thought-Fox.* London: Faber and Faber, 1995. £248

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

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



123. HUGHES, Ted Ragworm [1998]. £750

Autograph manuscript poem (17 x 18cm approx) handwritten in ink on handmade paper, signed by the author at foot; together with a pen, brown ink and wash illustration to the poem (13.5 x 17cm approx) on handmade paper by Reg Lloyd, signed and dated to the centre and right; mounted together, framed and glazed (37 x 62.5cm approx); with previous exhibition labels to the reverse; no obvious defects.

The exhibition label to the reverse states that this illustration and poem was intended for page 14 of *The Mermaid's Purse*, published in May 1993 by the Sunstone Press in an edition of 100 copies only. It was exhibited at the Shell House gallery, Ledbury Poetry Festival and exhibition in 1997, and numbered 9.

Hughes and Lloyd met through a mutual friend, and quickly found common ground in childhood memories of a shop bell ringing: Reg's parents had owned a drapers shop and Ted's parents had been newsagents. They went on to produce a large number of books in collaboration, including *What is the Truth?*, *The Cat and the Cuckoo*, and *Earth Dances*. *A Mermaid's Purse* (sometimes also known as *a Devil's Purse*) is the collagenous egg-case which surrounds the fertilized eggs of some sharks, dolphins, skate, and an ancient order of fish known as 'Chimera'. The empty cases are frequently washed up on beaches, and the title was apt for this new book which was to be all about things which are found in or by the sea. *The Independent* chose it as their 'Book of the Week' and the whole edition of 100 books was sold within twenty-four hours.

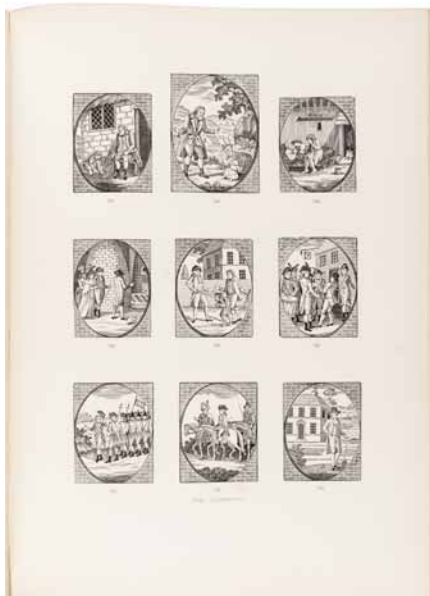
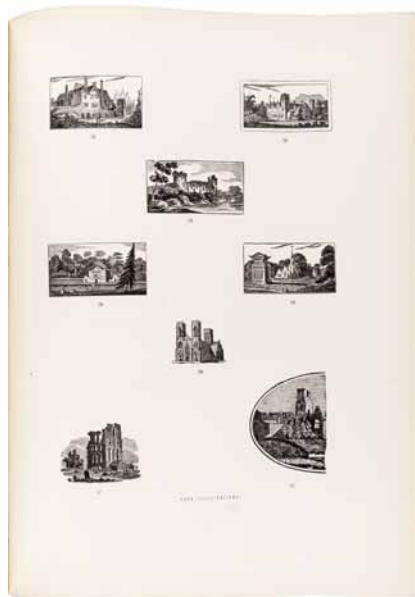


124. HUGHES, Ted Wreck [1998]. £750

Autograph manuscript poem (16 x 14cm approx) handwritten in ink on handmade paper, signed by the author at foot; together with a pen, brown ink and wash illustration to the poem (13 x 16cm approx) on handmade paper by Reg Lloyd, signed and dated lower left; mounted together, framed and glazed (35 x 55.5cm approx); with previous exhibition labels to the reverse; light spotting to edges of manuscript poem, else very good.

The exhibition label to the reverse states that this illustration and poem was intended for page 21 of *The Mermaid's Purse*, published in May 1993 by the Sunstone Press in an edition of 100 copies only. It was exhibited at the Shell House gallery, Ledbury Poetry Festival and exhibition in 1997, and numbered 1.

Hughes and Lloyd met through a mutual friend, and quickly found common ground in childhood memories of a shop bell ringing: Reg's parents had owned a drapers shop and Ted's parents had been newsagents. They went on to produce a large number of books in collaboration, including *What is the Truth?*, *The Cat and the Cuckoo*, and *Earth Dances*. *A Mermaid's Purse* (sometimes also known as *a Devil's Purse*) is the collagenous egg-case which surrounds the fertilized eggs of some sharks, dolphins, skate, and an ancient order of fish known as 'Chimera'. The empty cases are frequently washed up on beaches, and the title was apt for this new book which was to be all about things which are found in or by the sea. *The Independent* chose it as their 'Book of the Week' and the whole edition of 100 books was sold within twenty-four hours.

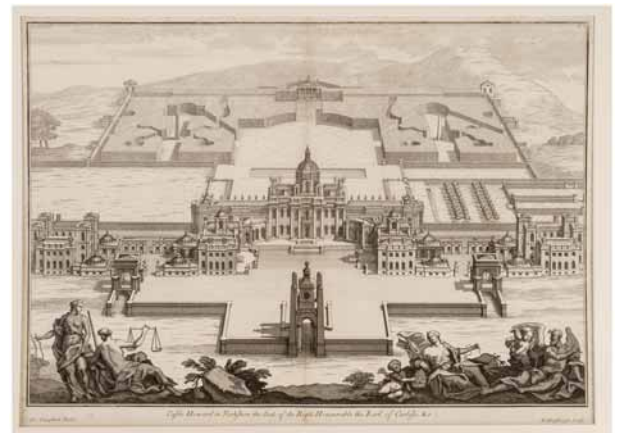


125. HUGO, Thomas. Bewick's Woodcuts: Impressions of upwards of two thousand wood-blocks. *L. Reeve & Co.* 1870. £600

4to. Original red cloth, gilt lettering to front and spine, t.e.g.; pp. x + 28, 2009 wood engraved illustrations;

previous owner's bookplate to front pastedown, spine dulled, very good.

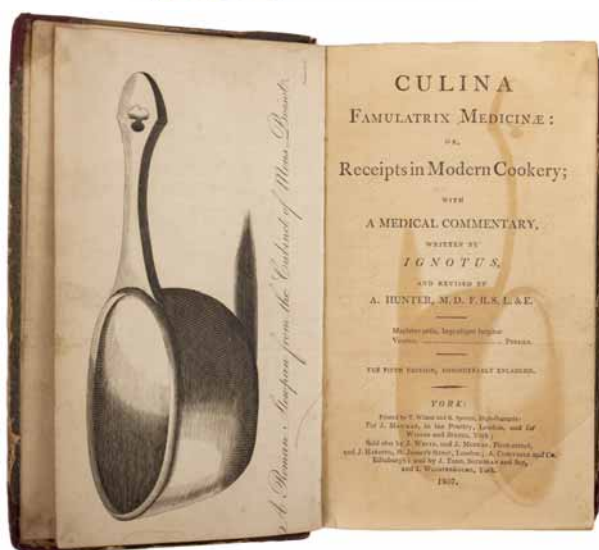
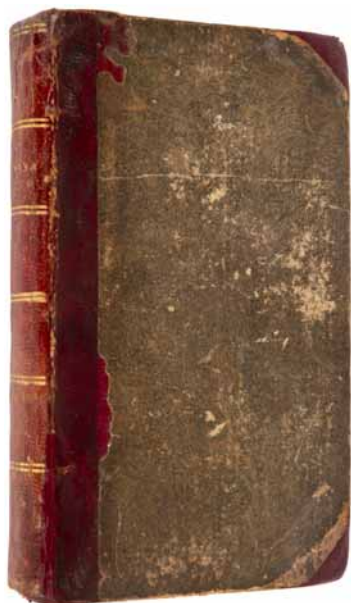
First edition. Scarce. Following on from *The Bewick Collector*, this volume illustrates every single block in Hugo's enormous collection.



126. Hulsbergh after Colen Campbell (1676-1729) Castle Howard in Yorkshire the Seat of the Rt Honourable the Earl of Carlisle & c. An original engraving for 'Vitruvius Britannicus or The British Architect' by Colen Campbell, first edition, published London, c.1725. 382 x 525 mm.

An elevated prospect of Castle Howard, designed by Sir John Vanbrugh for the 3rd Earl of Carlisle. Construction began in 1701, and it took over 100 years to complete. From 1845 until the 1950's the estate was served by its own railway station.

In addition to its most famous appearances in film as *Brideshead* in both the 1981 television serial and 2008 film adaptations of Evelyn Waugh's novel *Brideshead Revisited*, Castle Howard has been used as a backdrop for a number of other cinematic and television settings. £750



127. HUNTER, Dr. A. *Culina Famulatrix Medicinae: or Receipts in Modern Cookery with a Medical Commentary*, written by Ignotus, and Revised by A. Hunter., M.D F.R.S. L. & E. York. Printed by T.Wilson and R.Spence.For J.Mawman, London., 1807. £698

Small 8vo., contemporary half red morocco under marbled paper boards; gilt ruling and lettering direct to spine; engraving of a roman pan from the cabinet of Mons Boisot serving as frontisp; pp. [v], 6-310, [i], 2-22; some light toning to the paper stock in accordance with age; frontispiece offset, not unpleasantly, onto title page and ffe (as is common); binding rather rubbed all over, some showing through to boards, particularly to the edges; compression to the spine ends; very good, otherwise, internally clean.

Fifth edition, inscribed by the author "Hugh Kerr from Dr Hunter".

Alexander Hunter (1729?-1809) trained as a physician at Edinburgh, pursuing additional anatomical training in Rouen and Paris, before graduating MD in Edinburgh in 1753. He moved in 1763 to York, where he practised successfully in the city and among the county gentry until his death. In 1777 he founded the York Lunatic Asylum. He wrote books on topics other than medicine including agriculture and in 1776 issued a revised, updated illustrated edition of John Evelyn's *Sylva* which was first published in 1664, but it is for this work - which ran into

5 editions - that he is best known. He was elected a fellow of the Royal Society of London in 1775, and of that of Edinburgh in 1792. (ODNB).

A highly opinionated book and a marvellous read. Each recipe is followed by 'Ignotus's' or rather 'Hunter's' observations on it, often including the effect on the body. Of Mock Turtle Soup he writes "This is a most diabolical dish, and only fit for the Sunday dinner of a

rustic, who is to work the six following days in a ditch bottom. It is the very essence of Pandora's box. So, - Get thee behind me Satan!".

The appendix gives 267 pieces of advice on Men and Manners. All pithy and often witty, one declares "Never enter an auction room, for there you will tempted to buy what you do not want", another "Do not blame a man for hard drinking, if he belongs to a thirsty family".

Scarce indeed signed.



128. HUXLEY, Aldous *Arabia Infelix and Other Poems*. New York: The Fountain Press, 1929. £198

8vo. Original blue quarter cloth, yellow paper-covered board sides, spine lettered in gilt, edges uncut; pp. [x], 35, [iii]; printed on handmade paper; some very minimal marking to boards, and lightly rubbed to spine ends and edges of boards; the odd spot and finger mark internally, but else a near-fine example, lacking the glassine and slipcase.

First edition, limited to 692 copies (300 for America), numbered, and signed by the author. This copy no. 521.

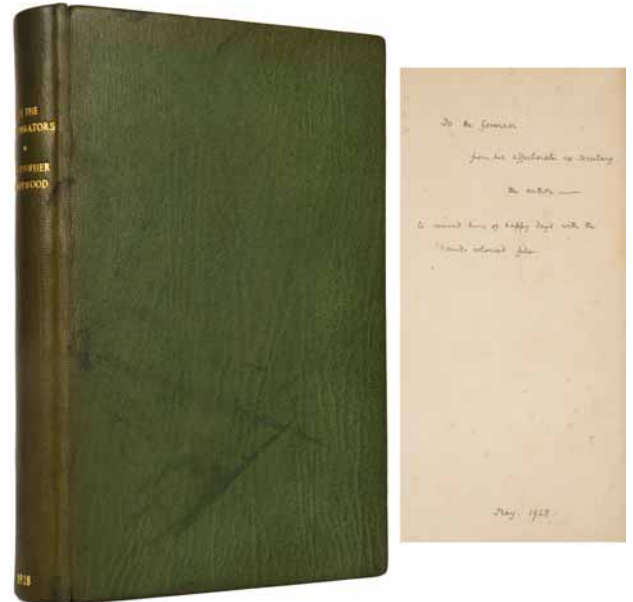
A collection of poems on a wide variety of subjects, from the deserts of Arabia to autumnal days, and from classical mythology to wildlife and english landscape.



129. **ILLINY, György.** *Der Bettel-Dichter als Rechtsfreund, und die Gerichts-Pflege des Unterreichs; oder die jüngste Verkündigung, und die Verthiedigung eines angeblichen Narren. Erster Theil* [all published]. Miskolcz, gedruckt bei Ludwig Tóth v. Csögle, 1845. £498

8vo. Uncut and largely unopened in later Hungarian marbled boards, original printed wrappers bound in; pp. 99; wrappers a bit dusty and with one small hole; title-verso with carefully removed 19th-century collector's stamp, otherwise a very good copy of an almost unrecorded publication.

First edition. *The Beggar-Poet as Legal Assistant and the Legal System of the Nether World* was written by a mentally deranged messianic Hungarian author, who at the time lived in the North-Eastern Hungarian town of Miskolc. This play, which contains Hungarian verses, although largely written in German, opens with a scene of social realism: An impoverished merchant and poet in his only room with his four children is having breakfast. Other scenes are situated in prison, a hotel, or at a law court 32 in hell, the fantastic and realistic are mingling, a mockery of authoritarian politics and the liberating foreshadow of free-roaming creativity are alternating in this sequence of scenes, which ought to be tried out on the stage. The final scene, entitled *The provisional Victory of the persecuted Innocence* is a relentless celebration of Hungarian independence with twelve men and women singing a patriotic hymn, whilst the bad guys, the magistrates and other bureaucrats of the regime are in chains. Curtain.
~i~Not in MNE, Holzmann-Bohatta, or OCLC; KVK locates one copy, in the Anna Amalia Bibliothek in Weimar.

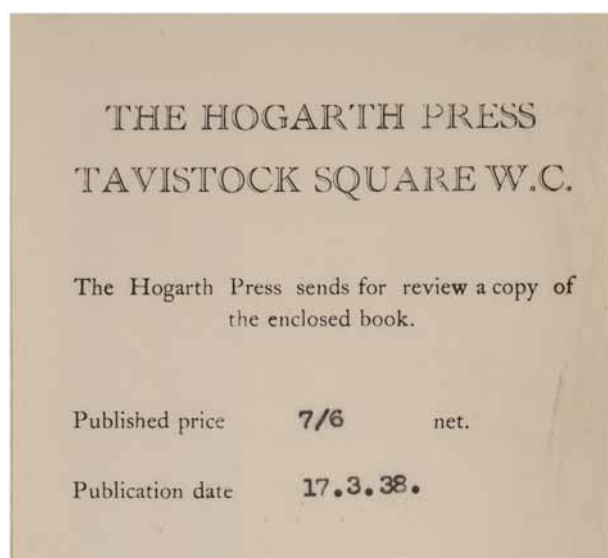


130. **ISHERWOOD, Christopher** *All the Conspirators* London, Jonathan Cape, 1928. £3,000

8vo. Attractively rebound in olive green morocco, title gilt to spine; pp.255; a little fading along the spine, some very occasional foxing, an very good copy in a simple but skilled binding, with an authorial inscription to "the Governor" on page 1.

First edition. Isherwood's first novel, which he began at the age of 21, which depicts generational struggle and the slow deterioration of middle-class English life in the wake of the First World War. In his later fictionalized autobiography *Down There On A Visit*, Isherwood describes the reception of his novel as a 'flop', perhaps accounting for its relative scarcity in the Isherwood canon. Even rarer still, this particular copy is inscribed to "The Governor", or Andre Mangeot, the French violinist who gave Isherwood his first job, introduced him to Stephen Spender, and provided him a home in which to write the novel. Presentation copies of this work are rare, and sought after by collectors of his work, but even amongst the few known copies made out to colleagues, friends and associates, this is a particularly early example (dated May 1928).

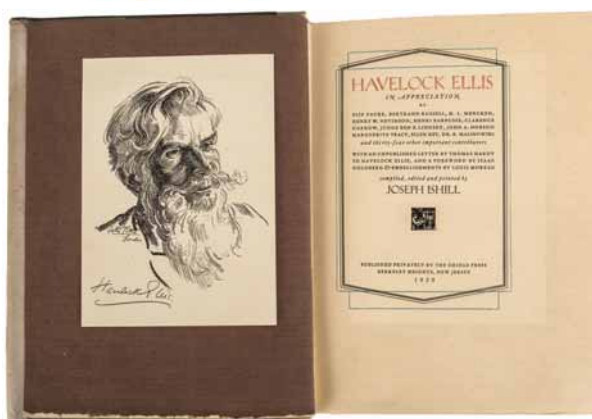
The full inscription reads "To the Governor, from his affectionate ex-secretary, the author — to remind him of happy days with the mud-coloured file."



131. ISHERWOOD, Christopher *Lions and Shadows* London: The Hogarth Press, 1938. £600

8vo. Original blue cloth, titled in black to spine, in the illustrated dust wrapper; pp. [1-8], 9-312 (as issued), with a frontispiece captioned "Myself, in 1921", with Hogarth Press review slip; spine a little dulled, near fine.

First edition, review copy. A largely autobiographical work, under a veneer of fiction, describing the life of a public school boy through to the life of a bohemian writer in 1930s London. The characters representing Isherwood's contemporaries, such as Auden, Upward, and Spender are thinly disguised, and Isherwood pokes fun at everyone involved with gay abandon.



132. ISHILL, Joseph [editor]. *Havelock Ellis In Appreciation*. Berkeley Heights, New Jersey: Oriole Press. 1929. £450

8vo. Original linen backed green boards, green label to spine, in original glassine wrapper; pp. xlvii + 300, 15 plates, head-pieces by Louis Moreau; very good. *Provenance*: prelim inscribed by Ishill to 'comrade William Duff', a fellow writer and correspondent.

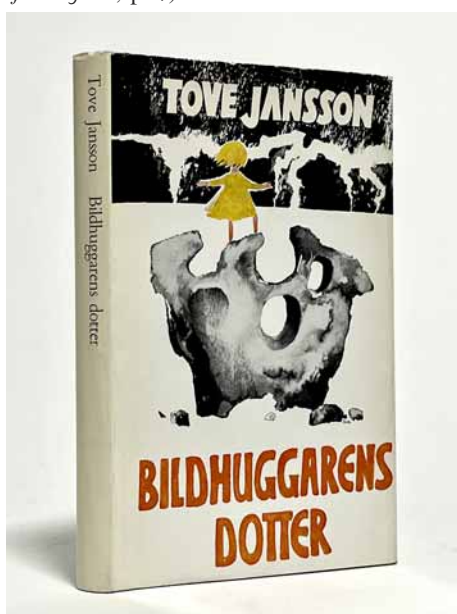
No. 206 of a limited edition of 450. A beautiful volume of tributes to the pioneering doctor and sex theorist, privately printed by Ishill at his Oriole Press and made up of contributions from admirers as varied as Bertrand Russell, Clifford Bax, H.L. Mencken, Clarence Darrow and E.S.P. Haynes. Also printed is an unpublished letter from Thomas Hardy to Ellis.



133. JAGOR, Andreas Fedor. *Travels in the Philippines*. London, Chapman and Hall, 1875. £2,450

8vo. Original blue cloth ornamented and lettered in gilt and black; pp. [2], ix, 369, large folding map (with a few repaired tears); front fly-leaf renewed, inner hinges strengthened, a little rubbing to extremities, occasional spotting, a good copy of a rare work.

First edition in English of this thorough study of all aspects of the archipelago, written by the German plant hunter, anthropologist and traveller who had visited in 1859 and 1860, and describes the Philippines, nature, mining, products ethnic groups, economy and daily life long before US or Japanese influence which hastened the disappearance of some ethnic minorities and traditions. José Rizal, the eminent Filipino nationalist, writer and polymath active at the end of the Spanish colonial period of the Philippines (executed by the Spanish in 1896) was influenced by Jagor's writing on the archipelago and his sympathy for indigenous and other ethnic minorities. 'This work possesses great scientific value. It is the work of a keen scientific investigator and in some respects has never been superseded' (Griffin, *Philippine Books in the Library of Congress*, p.17).



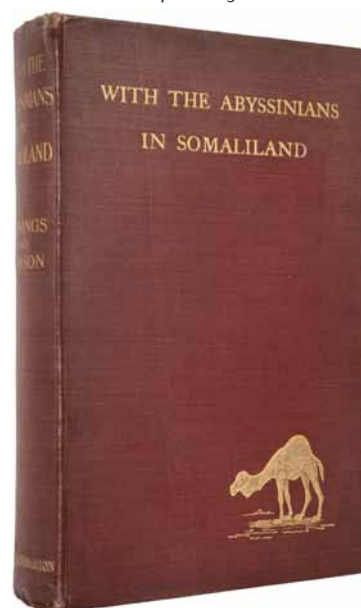
134. JANSSON, Tove (author). *Bildhuggarens Dotter* [The Sculptor's Daughter]: a childhood memoir. Helsingfors; Gebers, Almqvist & Wiksell. 1968. £598

8vo.; original maize-coloured cloth with lettering in black to spine, in pictorial dustwrapper; pp. [vi], 7-146 + [iii]; a fine, uninscribed copy protected by a near fine dustwrapper, priced 23:50 to lower panel; scarce.

First Swedish edition; also published in the same year in Finnish by *Schildt*. The following year an edition by *Albert Bonniers*, in Stockholm, was issued, together with the first English translation, which was published by *Ernest Benn*.

This critically acclaimed autobiography by the author and artist Tove Jansson is both a memoir and, as the writer Ali Smith puts it, "a book of superb stories". It describes her experiences growing up in a bourgeois, yet bohemian, environment at Skatudden in Helsinki and her summer life in the archipelago. Written throughout in beautifully evocative prose it offers "a glimpse of the mysteries of winter ice, the bonhomie of balalaika parties and the vastness of Christmas viewed from beneath a tree" (blurb from the English edition). Jansson's childhood experiences, lived in the shadow of the dominant figure of her sculptor father Viktor, had an inestimable impact on her later writing and art, and many the episodes described here are recognisable from her Moomin titles. This is the author's first book aimed at an adult audience. It has become one of the quintessential depictions of a Scandinavian childhood.

Only 6 copies of the 1968 printing located on WorldCat (B.L.; B.L. reference; Danish Union Catalogue; Nat. Lib of Finland; Kungliga Biblioteket, Sweden; Malmö Stadsbibliotek); more frequently found in the 1969 printing.



135. JENNINGS, Major J. Willes, and Christopher ADDISON. *With the Abyssinians in Somaliland*. London, Hodder and Stoughton, 1905. £775

8vo. Original red cloth, illustrated and lettered in gilt, top edge gilt; pp. xii, 265, [3], folding map and plates after photographs; light darkening to cloth, text a little spotted in places only, school prize bookplate inside front cover, otherwise very good.

First edition of a scarce book, the narrative of a fact-finding mission into Eritrea and Ethiopia, investigating the tribal and political system, as well as the economy with occasional big game hunting on the side.



136. JONES, Harold (artist). The Artist's Life - original watercolour, signed. £450

Original watercolour, image size circa 29.5 x 20cm, signed, presented in ivory-coloured acid-free mount and handsome modern dark-wood frame.

A charming composition of images, with integrated patterning, reflecting aspects of the artist's life, including images of his daughters and his artist's studio.



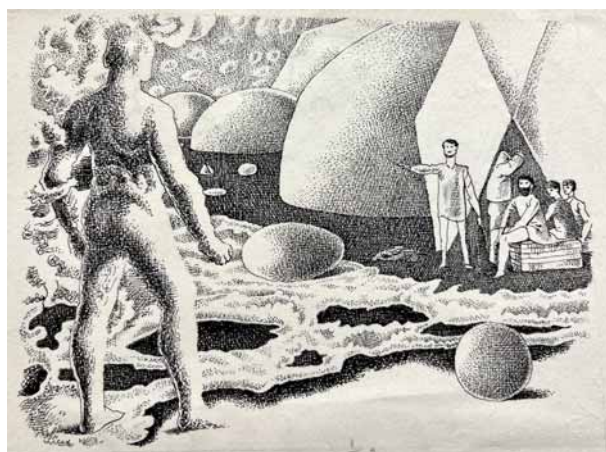
137. JONES, Harold (artist). Original watercolour - The Cottage Garden. £188

Original lively and large watercolour and pencil sketch, signed, image size circa 27cm x 41cm; presented in ivory-coloured acid-free mount.



138. JONES, Harold (artist). The British Museum - signed wood-engraving. Circa 1930s. £138

Fine wood-engraving depicting an elderly man on a bench contemplating a Far Eastern statue in the British Museum, image size circa 16.5 x 23cm, signed by the artist, presented in a cream acid-free mount.



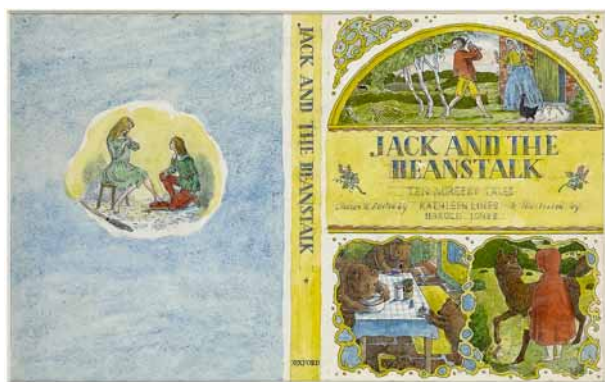
139. JONES, Harold (illustrator). [Donald SUDDABY (illustrator)]. Original pen-and-ink illustration for *Prisoners of Saturn* by Donald Suddaby. 1957. £248

An exquisite original pen-and-ink illustration, image size circa 13.5 x 6.5cm, presented in an ivory-coloured acid-free mount; reproduced on page 117 of the published book.



140. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Cinderella" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. £498

Two adjacent watercolours on one sheet, images circa 13.5 x 18cm and 13.5 x 5cm, both signed; presented in an ivory-coloured acid-free mount and modern, and unvarnished, light oak frame; reproduced on pages. 68 and 69 of the published book.

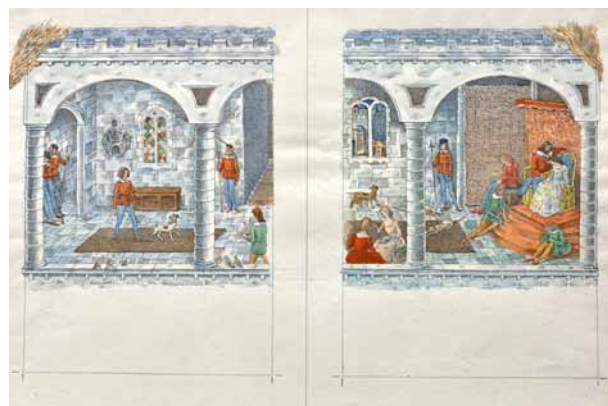


141. JONES, Harold (illustrator) [Kathleen LINES (author)]. Original artwork in pen, ink, and watercolour, for the upper and lower covers, and spine, of *Jack And The Beanstalk*. [London; Oxford University Press.] 1960. £850

Original preparatory designs in pen, ink, and watercolours on one sheet, very handsomely presented in cream acid-free mount and graphite-black unvarnished wooden frame; in fine condition.

This striking spread by Harold Jones, which has become an iconic design in mid-century publishing for the young, displays the original sub-title "Ten Nursery Tales", which later became; *A Book of Nursery Stories*. The covers incorporate vignettes from *Jack and the Beanstalk*; *The Three Bears*, *Little Red Riding-Hood*, and *Cinderella*.

Harold Jones started life as a farmer but, having won an art scholarship in 1924, went to study at the Royal College of Art. His first children's book was a collaboration with the late Walter de la Mare, called *This Year, Next Year*. He also made a book for each of his two daughters: *The Visit To The Farm* and *The Enchanted Night*. During the Second World War Mr. Jones served in the Royal Engineers, and among many other activities helped to draw the D-Day maps for the invasion of Europe. After the war he returned to art. His decorations in *Lavender's Blue* have been highly commended all over the world. His work has been bought by both the Tate Gallery and the Victoria and Albert Museum, in London.



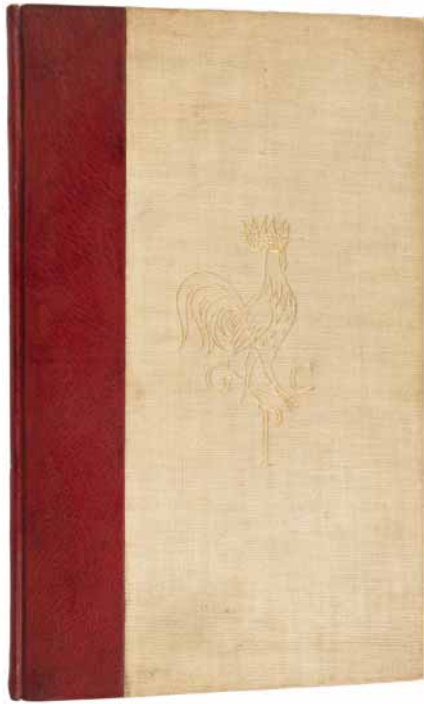
142. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Sleeping Beauty" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. £348

Two adjacent watercolours on one sheet, both images circa 13.5 x 14cm; presented in an ivory-coloured acid-free mount, reproduced on pp. 72 and 73 of the published book.



143. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Three Little Pigs" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. £450

Three adjacent watercolours on one sheet; images circa 13.5 x 8cm; 13.5 x 5cm and 13.5 x 16.5cm, signed in pencil by the artist, presented in an ivory-coloured acid-free mount, reproduced on pp. 120 and 121 of the published book.



144. GOLDEN COCKEREL PRESS. JONSON, Ben. A Crope of Kisses; Selected Lyrics of Ben Jonson, Chosen, with an Appreciation, by John Wallis. London: The Golden Cockerel Press, 1937. £425

Small folio. Bound by Sangorski and Sutcliffe in quarter red morocco over beige canvas boards, cockerel device in gold to upper cover, lettered and decorated in gilt with two cockerel devices to the spine; top edge gilt, else untrimmed; title printed in red, green and yellow, initial letters in various colours; pp. [vi], 5-48, [vi]; an excellent copy, a few very light marks to boards and endleaves lightly offset, but otherwise an excellent copy.

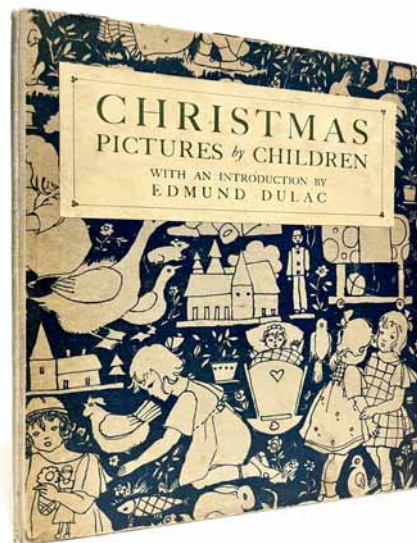
One of 250 numbered copies, this No. 174. A handsome edition of Jonson's lyrics, printed to commemorate the poet's tercentenary. Nearly all of the poems were printed from the first folio of 1616, collated with two copies held in the Bodleian Library. The type is Caslon's Old Face, printed on Batchelor's hand-made paper. The Cockerel watermark can be found on several pages.



145. JOYSMITH, Eric (author and illustrator). Pegasus The Little Horse. London: Chatto And Windus. 1945. £128

Landscape royal 8vo.; publisher's red pictorial cloth blocked in mid-blue, in pictorial dustwrapper; pp. [31]; strikingly lithographed throughout with full-, and double-page plates printed alternately in colour and monochrome and drawn direct to the plate by Eric Joysmith; a remarkably fresh, and near fine, copy both externally and internally, without inscription with a small pictorial and uncompleted "Book belongs to" label to front free endpaper, in a very good and clean price-clipped dustwrapper with a 5cm slightly open tear to top edge at head of spine and another 13mm, also to top edge.

First edition; printed at the Chiswick Press. The story of a circus pony with a taste for adventure.

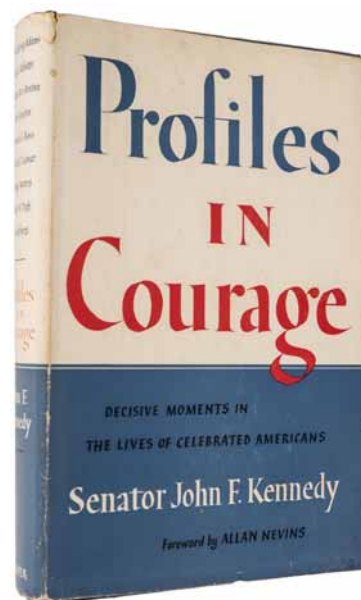




146. **JUGENDSTIL - DULAC, Edmund** (Introduction by). *Christmas; Pictures by Children*. London; J.M. Dent & Sons Ltd. 1922. £550

4to. Original cream cloth-backed pictorial boards with onlaid paper lettering-label to upper cover, pictorial cream endpapers; pp. [vi] + 14 fine plates guarded by captioned tissues; an uncommonly nice copy of a scarce book with some mild overall dusting, light marking, faint toning, and light shelf-wear and rubbing to edges, and forecorners, internally very bright and clean throughout with all plates and guards fine, with a neat, very small, and contemporary ink inscription to title-page, dated 28th February 1922.

First edition of a delightful book of Christmas images produced in the *Jugendstil* style by children between the ages of 6 and 16 attending classes run by Professor Cizek in the Kunstgewerbeschule in Vienna. His unusual and innovative methods involved no teaching at all in terms of formal direction, but rather an encouragement to the children to produce work inspired by their dreams and sensitivities. The book includes a 2-page introduction by the popular children's illustrator Edmund Dulac.



147. **KENNEDY, John F.** *Profiles in Courage: Decisive Moments in the Lives of Celebrated Americans*. New York: Harper & Brothers, 1956 £998

8vo., original coated black cloth over blue boards; spine lettered and decorated in gilt; with price-clipped dust wrapper designed by Phil Grushkin; pp. [vi], vii-xix, [iii], 266; with 8 pages of black and white illustrations; boards rubbed at edges; spine ends compressed; jacket sunned at spine, with some light creasing and small closed tear to upper panel; very good.

First edition, as stated to the publication page.

A collection of short biographies describing acts of bravery and integrity by eight United States Senators. Kennedy had long been interested in the topic of political courage, beginning with his senior thesis at Harvard later published as *Why England Slept*. In it, he dissected his perceived failure of British political leaders in the 1930s to oppose popular resistance to re-arming, leaving the country ill-prepared for World War II.

Kennedy was elected to the House in 1946, and the Senate in 1952. This gave him personal experience in dealing with the conflicting pressures that legislators face, and when he took a leave of absence from the Senate in 1954 to recover from back surgery, it was to the study the topic of political courage that he dedicated his time, culminating in this work. Featured characters include John Quincy Adams, Sam Houston, and Daniel Webster.



148. VIENNA SECESSION - KENNER, A.[nton] Ritter von (illustrator). Fritz von KENNER (author). *Ramsamperl; Eine Geschichte für Kinder*. Wien; A. Pichlers Witwe & Sohn. [1903]. £598

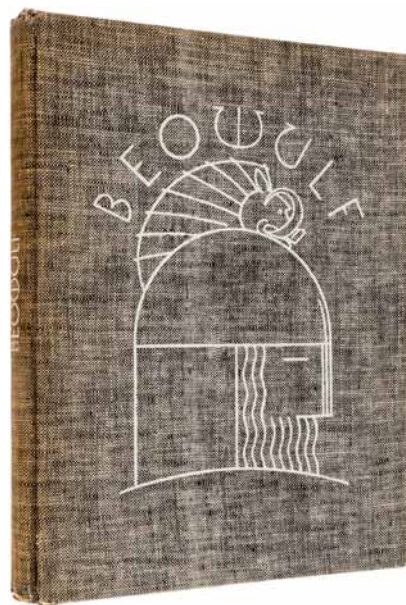
Small folio; red cloth-backed grey pictorial boards, illustrated to both cover; pp. [ii], 3-32; every page designed and illustrated in 3 colours by letterpress and photolithography by Anton Josef von Kenner; a very nice copy of a rare book; sometime carefully recased retaining the original cloth spine, with a small, and skilful, restoration to top fore-corner of lower cover, and some wear to the others, inner hinges cracked with some adjacent abrasion to pastedowns, internally generally clean and very sound with some marginal thumbing, a few light marks and spots, and a couple of very short closed tears to lower edge.

First edition, an ink inscription, apparently by Anton von Kenner, in German, to the title-page translates as "To the children of the esteemed J.N. Further this book is dedicated in the name of the authors. Proof copy".

A renowned picture book which C.F. Heller classifies as "Böse Buben", or literature in the Struwwelpeter tradition. Rather grotesque images illustrate the rhyming story about the evil figure of Ramsamperl, who is the son of the devil Pelzmertel, and also Evchen, a disobedient girl who metamorphoses into a pure girl through a long process of transformation. The pictures show the

characters from a very close perspective, which is striking and unsettling.

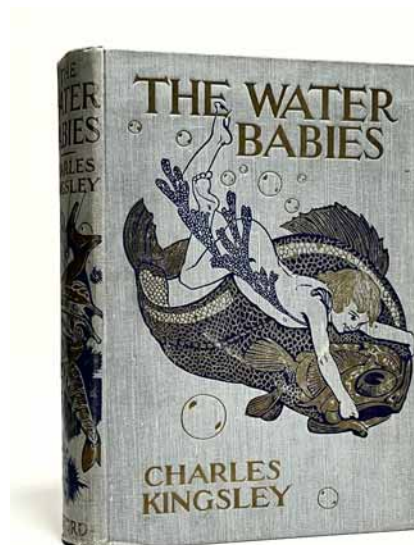
Anton von Kenner was an Austrian artist who studied at the *Viennese College of Arts and Crafts* and taught there between 1894 and 1937, and again between 1941 and 1950. The institution boasts Anton Kolig and Oskar Kokoschka among its most famous pupils. *Ramsamperl* is an interesting Secessionist work which was showcased in a national exhibition of Austrian book illustration in 1995 called "Ramsamperl and Klicketick, Austrian Picture Books from 1900 to today". Only 2 copies listed on OCLC/WorldCat (Oxford and the German National Library).



149. KENT, Rockwell (illustrator). *Beowulf*. New York. Random House. 1932. £398

Folio, original grey buckram, lettered in white on spine and upper board with Rockwell Kent design in white on upper board; printed in red and black with numerous decorative initials in blue and red, with 6 dramatic full-page monochrome plates, and two vignettes, by Rockwell Kent. The book set by hand in Hammer Uncial, designed and made at the shop of Pynson Printers; spine extremities a touch worn but a very good copy, both externally and internally.

First edition with Rockwell Kent's powerful and dramatic illustrations, limited to only 950 numbered copies signed by Rockwell Kent with his thumbprint.





150. KINGSLEY, Charles (author). A.E. JACKSON (illustrator). *The Water Babies*. London; Humphrey Milford, Oxford University Press. 1929. £148

Royal 8vo.; publisher's light blue cloth elaborately and pictorially blocked in dark blue and gilt to spine and upper board, top edges gilt, others untrimmed, with double-page pictorial endpapers; pp. [viii], 9-252; with tinted pictorial title and contents pages, some vignettes in line, and 16 fine coloured plates mounted-at-large on grey stock; a very good and sound copy with a neat and small ownership inscription to half-title, a little light rubbing, and some bruising, but no wear, to tail of spine, internally generally very clean with light foxing to prelims and to uncut fore-edges.

Early edition by Jackson in a very pretty binding; first published in this edition in 1920.



151. KIRKE, Eve (1900-1969). *You can be sure of Shell*, Strand on the Green, Chiswick. Original lithograph with colour, linen backed, poster No. 319, printed by Vincent Brooks, Day & Son Ltd, lith, London, 1932. 760 x 1145 mm.

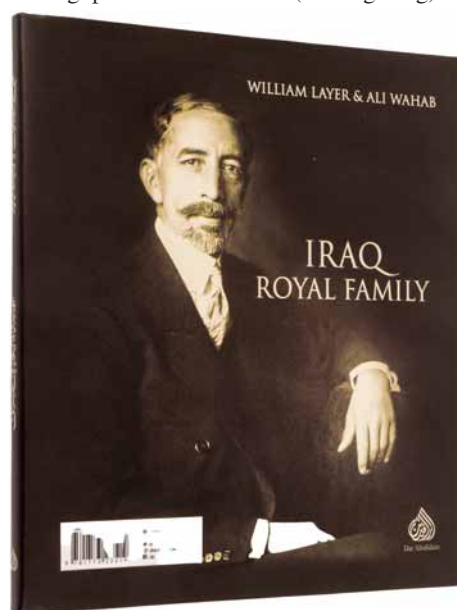
Some tears & pin holes which have been contained during linen backing. £1,600



152. LAMBERT, Gustav Richard. Battery Road, Singapore. *Singapore*, G. R. Lambert & Co, [c. 1890]. £598

Original photograph, measuring 22 x 28 cm; a little spotting, mounted on cardboard by Lambert & Co.

'G.R. Lambert (b. 1846) from Dresden, Germany, is a name closely associated with the early photographic history of Singapore. He was one of the earliest commercial photographers who had made a name in Singapore and the neighbouring regions, and was amongst the first to establish a permanent photograph studio in Singapore in the 1880s' (roots.gov.sg).



153. LAYER, William, and Ali WAHAB. *Iraq Royal Family*. Collection of Photographs Recovered From the Ruins of Zuhur Palace, 2004. [Beirut, Dar Alrafidain, 2018]. £245

4to. Original boards with illustrated dust-wrappers; pp. 13, [2], 15, 117 plates; near-fine.

Very rare first edition, bilingual in Arabic and English, signed by Ali Wahab on title-page. A very rare and beautiful publication showing the Royal splendour and one of the finest cars of the 1930s, the Mercedes given to King Ghazi, unfortunately by Adolf Hitler.

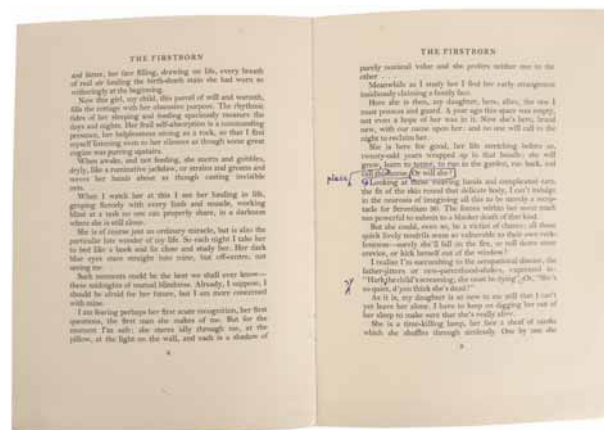
COPAC locates a single copy, at the British Library.



154. LE GUIN, Ursula (author). David SMEE (dustwrappers designer). *Wizard of Earthsea; The Tombs of Atuan; The Farthest Shore; The Other Wind; Tales from Earthsea; Tehanu, the last book of Earthsea.* London: Victor Gollancz Ltd [and] Orion. 1968-2002. £2,500

8vo.; 6 vols.; sepia, royal blue, grey, mid-blue, red and purplish-blue linson boards, lettered in gilt or silver to spines, in pictorial dustwrappers; pp. [xii], 13-191; [x], 11-159 + [i]; [viii], 9-206 + [i]; [x], 11-219; [x] + 246; [xv] + [iii] + 296; with pictorial map endpapers in *Farthest Shore*, *The Other Wind* and *Tales from Earthsea*; with 5 maps and diagrams, one device, and one half-page image in monochrome; a beautiful set, fresh throughout, with one very minor, and small, slightly darker mark (8mm) to upper joint of *A Wizard of Earthsea*, none of the books with ownership inscriptions or marks; the dustwrappers (the first three by David Smee) all in very good to fine condition with the usual sun-lightening to spines of *Earthsea* and *Tombs of Atuan*; remarkably scarce as a complete set in dustwrappers; the jackets all unclipped (£1.25; £1.25; £1.60; £9.95; £10.99; £10.99).

First editions.



155. LEE, Laurie. *The Firstborn.* London: The Hogarth Press, 1964. £450

4to, cream cloth boards lettered in gilt to upper cover; original photographic dust jacket; pp. [vi], 7-II, [i], [iv, black and white photographs]; near-fine, a little spotted to edges and endpapers; internally clean; the jacket very good, spotted, particularly to the lower panel, and price clipped. *Together with:* Laurie Lee's corrected proof of the same book, deaccessioned from his personal library; pp. [iv], 7-II, without the photographs charmingly included in the final production; with 'corrected' in pencil to the upper cover, and numerous corrections in blue ink throughout.

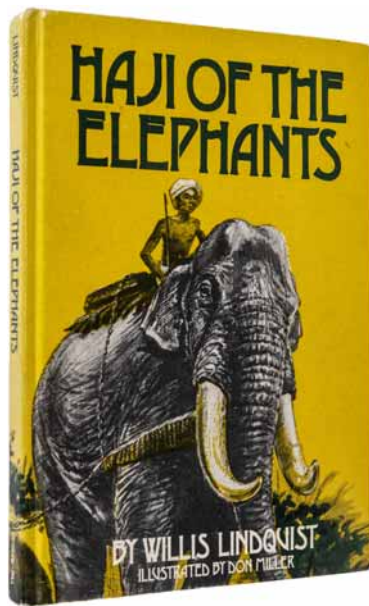
First edition. Lee's heartfelt experiences of meeting his newborn daughter.

"The moment of meeting seemed to be a birthtime for both of us; her first and my second life. Nothing, I knew, would be the same again"

156. LEYEL, Mrs C.F.; Miss Olga HARTLEY. *The Gentle Art of Cookery.* London: Chatto and Windus, 1925. £398

8vo. Publisher's yellow cloth, spine and upper board lettered in blue; top edge blue, lower edge untrimmed; pp. [iv], v-viii, 451; light marks to boards, with slight bumping to top corners; bookplate to front fly-leaf; light a few light spots and offsetting to endpapers; lower hinge expertly repaired; a very good copy.

Scarce first edition. Hilda Leyel (1880 - 1957) was a leading light in herbalism in Britain. In 1927, the year after the publication of this book she founded The Society of Herbalists, and went on to establish the Culpeper chain of herbal shops. It includes some fascinating recipes, particularly the Alchemist's Cupboard; a set of recipes devised 'once upon a time by a celebrated alchemist [...] to cure all the ills the sun shone upon' (413).



157. LINDQUIST, Willis. *Haji of the Elephants*. New York: McGraw-Hill Book Company, 1976. £50

Small 8vo. Decorative cloth boards; pp. 149, illustrations throughout by Don Miller; spine a little sunned, very good.

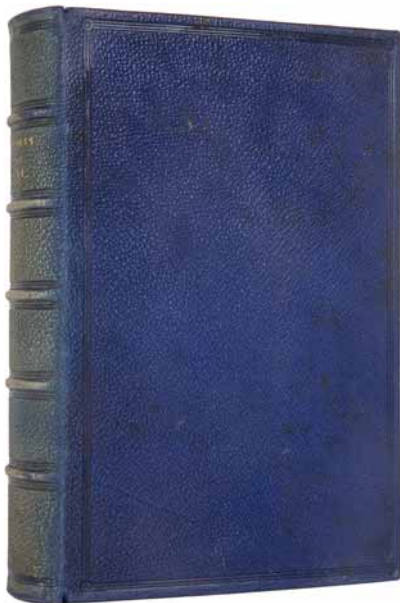
Weekly Reader Children's Book Club edition. An exciting children's tale of the exploits of Haji, a young Burmese elephant rider, amongst his favourite beasts.

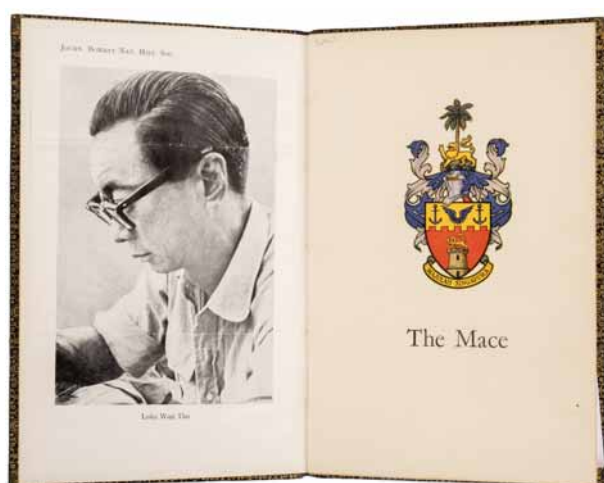
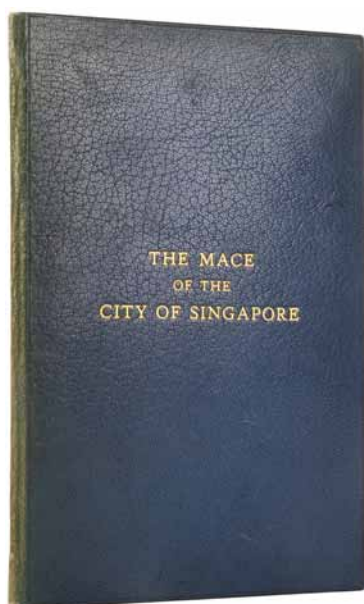


158. LOCKHART, J.G. *The Life of Sir Walter Scott*. Edinburgh: Adam and Charles Black, 1871. £598

8vo. Full blue mock leather, raised bands to spine, spine lettered in gilt; fillets to boards; all edges gilt, with a stunning fore edge painting; pp. [v], vi-xx, 837; light rubbing to extremities; bookplate to paste-down, pencil inscription to front paste-down, ink inscription to final paste-down; internally bright and clean, a very good copy with the wonderful fore edge painting.

Fore edge painting of Abbotsford by Steven St Clair Smallwood (quincinetto, iii/MMX), Sir Walter Scott's house in the borders.





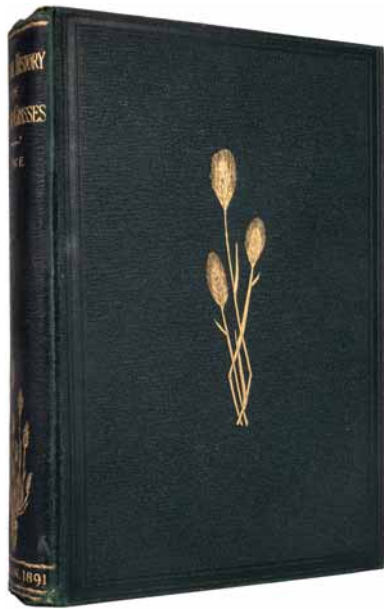
159. [LOKE WAN THO] - CITY COUNCIL, SINGAPORE. *The Mace of the City of Singapore*. No place, no printer, [1953]. £1,250

8vo. Original card wrappers with coat-of arms in colour-lithography on front cover, bound in blue morocco in 1964 by Henderson and Bisset with gilt lettering to front cover, inner dentelles gilt, marbled endpapers; pp. 18, one full-page colour illustration, one colour plate, one black and white plate, printed on both sides, illustrations in the text; spine a little faded, this copy with obituary, photos and paper cuttings relating to Loke Wan Tho pasted in and on additional leaves.

'Prominent Chinese philanthropist Loke Wan Tho presented this golden Mace to the City of Singapore in

conjunction with the granting of a Royal Charter by King George VI in 1951, which raised the status of Singapore to a City. The Mace was made by Messrs Hamilton & Inches, Goldsmiths of Edinburgh. The design motifs were suggested by a committee consisting of Loke, university professors, and the staff of Raffles Museum, which later became the National Museum of Singapore ... The design motifs were suggested by a committee consisting of Loke, university professors, and the staff of Raffles Library and Museum, which later became the National Museum of Singapore. The silver figures of a Chinese, Malay, Indian and European, linked by a garland of flowers, symbolise Singapore's multi-ethnic population. They stand atop a castle bearing the city's arms. Other motifs reference Singapore's ecology, culture and trade. Completed in 1953, the mace combines both ornamentation and political symbolism with the aim of creating a new sense of loyalty and pride for the people of Singapore at that time.' (roots.gov.sg, online). Loke Wan Tho (1915-64) is a legendary Singaporean-Malaysian business man, ornithologist, collector, founder of the Malay film industry, philanthropist and much more. 'Apart from his film business, Loke was also active in other fields and social causes.³⁵ Loke contributed a collection of 99 paintings and sketches by local artists to the National Museum. Known as the Dato Loke Wan Tho Collection of Paintings, an exhibition of the pieces was held in 1962.³⁶ In addition to being chairman of Cathay Organisation and Malayan Banking at the time of his death, Loke had also been the chairman of Malaysian Airways (previously known as Malayan Airways) since 1959 - the first Asian appointed to that position. He was first chairman of the newly formed National Library from 1960 until his death. He was awarded the Pingat Jasa Gemilang (Meritorious Service Medal) posthumously in 1965 for his public service as chairman of the National Library and of Malaysian Airways, among others' (nlb.gov.sg, online).

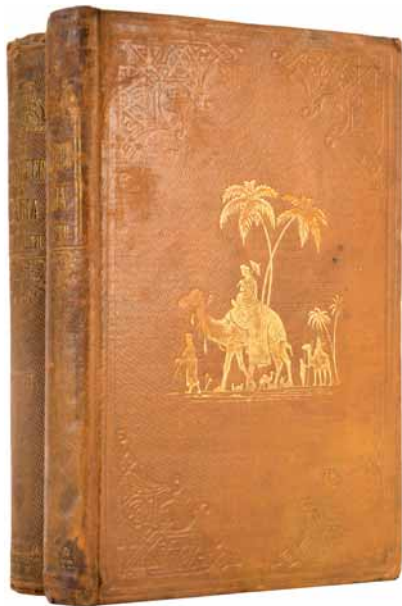
This particular copy of the pamphlet, which is in itself extremely rare, has been enriched by photos of him, his obituary with portrait, photos of the ceremonial presentation of the mace, a captioned photo of Loke Wan Tho's secretary Ann Talbot Smith, 'who was such an efficient organiser + conveyor of the research [*into the design of the mace*] required' (ms. caption in lower margin of the photo).



160. **LOWE, E.J.** *A Natural History of British Grasses.* John C. Nimmo. 1891. £400

Royal 8vo. Original dark green cloth, gilt vignette of grass to front, gilt lettering to spine; pp. viii + 246, 74 colour printed plates; a little bumping to extremities, foxing to prelims, very good.

Third edition. A handsome and comprehensive guide to the varied grasses of the British Isles.



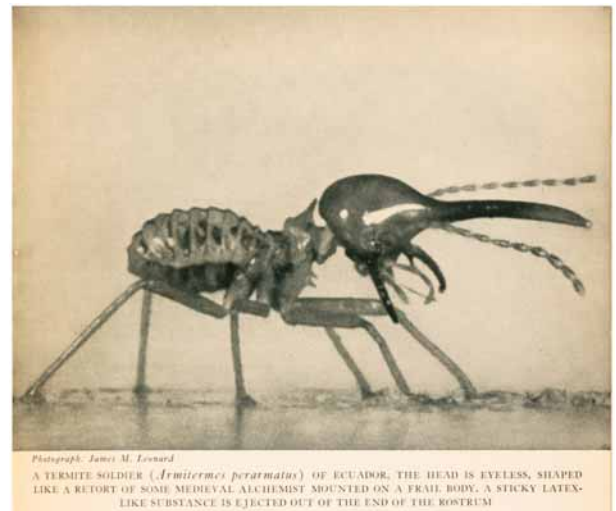
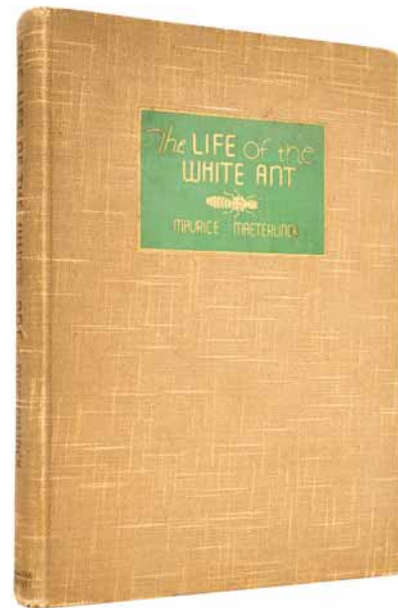
161. **LOWTH, George T.** *The Wanderer in Arabia; or, Western Footsteps in Eastern Tracks.* London, Hurst and Blackett, 1855. £2,995

Two volumes, 8vo. Original pictorial cloth; pp. x, 334, 23, 16 (both sets of pages publisher's advertisements); vii, 372, [2, errata], [4, advertisements], six lithographic

plates; cloth a little marked and worn, heads of spines with expert restorations, two plates with light traces of humidity, otherwise good, contemporary library bookplates and ownership inscriptions to both front endpapers.

Very rare first edition. Despite the title, Lowth and his wife Emma did not venture into Arabia. The first volume is devoted to Egypt, with descriptions of the land and people as seen by a European tourist. Lowth avoids to dwell on the well-known and described monuments, but takes more care to report of daily encounters with the Egyptian population of different social standing, their manners and social interactions. At the beginning of volume two the tourists are in Cairo, moving slowly towards Suez and Sinai, and then from Akaba north towards the Holy Land, Lebanon and western Syria.

Blackmer 1035; Weber I, 515; not in Atabey or Hilmy.



162. **MAETERLINCK, Maurice** *The Life of the White Ant.* New York: Dodd, Mead & Company. 1939. £300

Lareg 8vo. Original oatmeal cloth, gilt lettering in green panel to front, gilt lettering to spine; pp. xviii + 142, frontispice and 11 photographic plates; binding a little dulled, very good.

First English language edition, signed by Maeterlinck to half title. Following on from his celebrated *Life of the Bee*, Maeterlinck turns his attention to termites and their fascinating communal societies.



163. MALEVICH, Kazimir (1878-1935). Peasant in the Fields. Original lithograph with colour, edition number 595/2000, 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



164. MALEVICH, Kazimir (1878-1935). Portrait of a Female. Original lithograph with colour, edition number 685/2000, 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.

An example of this print can be seen hanging on the wall of the character Madeleine Swann's house in Norway in the James Bond film "No time to Die" released in 2021. £395

165. [MANUSCRIPT FACSIMILE] The Trinity College Apocalypse London: Eugrammia Press, 1967. £398

Folio, mock vellum binding by Zaehnsdorf, decorated elaborately in gilt with ruling and borders to both boards and spine; pale blue endpapers; pp. [lxiv] pages, faithfully reproducing the original manuscript in full colour, including vibrant gold decoration and defects such as holes and browning to the parchment, and the trinity college library stamp to p. [i]; slight compression to corners, and creasing along spine; together with the commentary, bound in red cloth with gilt lettering and crest to upper board; pp. [iv]. 5-56; light scratches and the odd spot to binding, else fine; both housed in the original black cloth slipcase, expertly recovered and restored.

Limited to just 600 copies, this handnumbered no.187 printed by Louis van Leer and Co. Ltd of Amsterdam, Holland. The paper is made by Tullis Russell and Co Ltd. Of Markinch Fife, the colour transparencies by Peter Parkinson, and the gold blocking is the work of Ace Display from brasses made by T. Mackerell and Co., using gold supplied by George M. Whiley Ltd.

Arguably the finest of the English illuminated Apocalypses, this manuscript was made in southern England, and has been dated to around the years of 1255-1260. It features a pictorial biography of Saint John the Evangelist, purported author of the Christian biblical book of the Apocalypse. A series of thirty scenes is presented in nine full-page and two smaller miniatures. In between is a fully illustrated Anglo-Norman version of the Apocalypse, with commentary and sixty miniatures. The paintings are mostly the work of two artists, and are characterized by tall, thin figures with voluminous patterned drapery and expressive gestures and faces. Halos, frames, and some backgrounds are tooled in gold leaf. The remaining backgrounds are of intense color decorated with patterns in white and red.

The subjects extend from the saint's early preaching to his banishment to Patmos. At the end of the book, the story continues with the death of the Roman emperor Domitian and extends over twenty-two scenes to John lowering himself into his sarcophagus. Each scene is explicated by inscriptions in Anglo-Norman, the vernacular of thirteenth-century England. The lion's share of the manuscript's text and imagery is given over to John's vision of the events leading to the Second Coming of Christ, including a series of cataclysmic episodes of death and destruction unleashed by angels blowing trumpets and pouring from vessels. Another series of miniatures chronicles the actions of a red seven-headed dragon, a seven-headed spotted beast and a false prophet in the form of a horned and taloned beast, all vividly portrayed.

The manuscript was probably made for a woman, as suggested by the prominence of a woman among the elect in two miniatures. Its large size and sumptuousness have led to speculation of a royal patron, and Eleanor of Provence, consort of King Henry III of England, has been suggested as a candidate.

The manuscript was donated to the college in 1660.

WATERCOLOUR MANUSCRIPT



166. [MANUSCRIPT FACSIMILE]. The Holkham Bible. Cambridge: Cambridge University Press for The Folio Society, 2007.

£375

Essentially new, in the original polystyrene packaging. 4to., half blue morocco over blue cloth; raised bands to spine, spine decorated in gilt; upper board with ornamentation and lettering in red, blue, and gilt; all edges gilt; blue endpapers; together with companion commentary volume, 8vo., blue quarter cloth over blue boards; spine lettered in gilt; upper board with title to paper label; blue endpapers; housed within the cloth slipcase, leather title label to spine, lettered and ornamented in red and gilt; a fine and attractive set.

Limited to 1750 numbered copies, this no.844. 'Produced in London during the early 14th century; it contains over 230 illustrations depicting scenes from the Old and New Testaments. The manuscript takes its name from Holkham Hall in Norfolk, where it was part of the collection of the Earls of Leicester until 1952' (British Library).



167. MANUSCRIPT JUVENILE - REIN, Helga (author and illustrator). Knöpfchen will reisen. [1930s' manuscript German juvenile] No imprint or date, circa 1930.

£650

Landscape 12mo. (12.5 x 10.5cm); original white parchment backed florally printed 1930s card covers, handsewn, edges untrimmed; pp. [12]; with 10 delightful handcoloured original pen-and-ink illustrations of the gnome character Button on his travels, with text in manuscript calligraphy beneath; a very nice copy with light dusting to covers, with bruise to lower upper forecorner, a vertical crease to lower cover and also to 2 final leaves, but otherwise very clean.

A delightful, and very accomplished, unique, and apparently unpublished, manuscript children's book, in German, completed to professional standards of illustration, about a little gnome called "Button" who sets off to travel the world by various means of transport: a toy train, sailing boat, motor car, and aeroplane but, after an alarming adventure, returns to his little toadstool home.



168. MARANGOLO, Franz (1912-1995). Campari, Soda. Modern printing after the original, printed in France on very high quality Hahnemuhle 100% cotton paper. Superior quality ink as used on lithographic press, 2022. 700 x 500 mm. £150



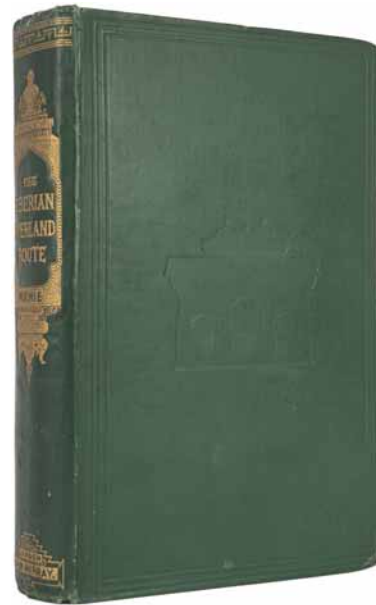
169. MARSH, Lucie Patterson (1890-1978). Play the Game - YWCA Tennis. Original lithograph with colour, linen backed, published by YWCA - Bureau of Social Education National Board of the Young Women Christian Associations, c.1920. 660 x 510 mm. £3,150



170. MEREDITH, Joseph Treatise on The Grape Vine London: George Philip & Son, 1876. £298

4to., green cloth embossed in black with decorative borders to upper cover, lettering and grape device gilt; gilt lettering and head and tail pieces to spine direct; brown endpapers; all edges gilt; 3/4 trailing vine borders to text throughout; pp. [vi], 7-96; with five plates as called for (four double-page) covers a little rubbed and pushed to extremities of spine; one small splash mark to upper board, else very good; some spotting internally, more heavily to prelims and endpapers; ink stamp to ffepp; good to very good.

First edition, dedicated to the Earl of Derby. A comprehensive account of Vineries, which includes chapters on the growth and management of vines, when and how to plant, water and prune them, and how to treat various pests such as mildew, mealy bugs and red spiders. Also containing a weekly calendar of operations.



171. MICHIE, Alexander. The Siberian Overland Route From Peking to Petersburg, through the Deserts and Steppes of Mongolia, Tartary, &c London, John Murray, 1864. £1,050

8vo. Original green cloth spine lettered and ornamented in gilt, covers decorated in blind; pp. xii, [2], 402, [2, advertisements, wood-engraved vignette to title, frontispiece, 10 plates, two folding maps; tiny portion of cloth at lower hinge with damage, minimal rubbing to extremities, a little spotting to maps and a few plaes and pages, otherwise a very good copy in the original publisher's binding.

First edition. An travelogue covering the rarely completed stretch from Beijing to the Baltic, crossing part of the Gobi desert, by the Scottish-born successful trader based in China, who negotiated deals and concessions. In the preface Michie states that this is the first report of traversing Siberia since John Bell's (1691-1780). Pages 83 to to 201 contain a description of Mongolia and Mongolians, including their relation to Russian and Chinese people.

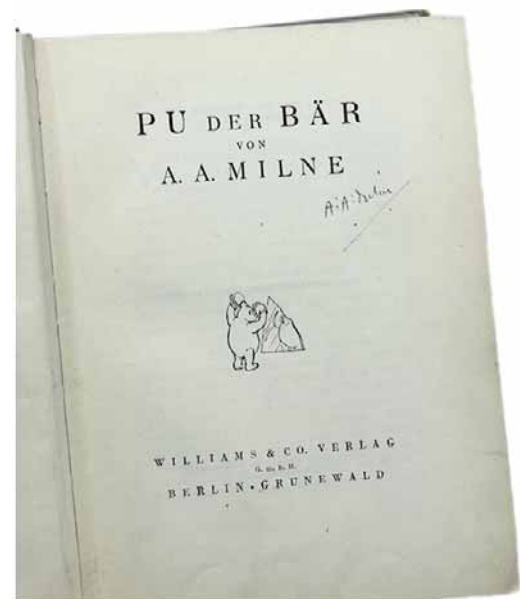
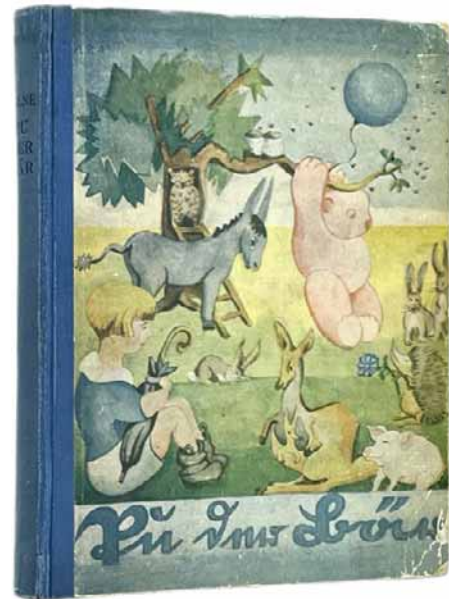


172. **MILITARY PAPER TOY** - *Prise de Sébastopol*. Strasbourg, G. Silbermann, imprimeur-libraire. Paris; Blanchard librairie, rue de Richelieu, 73. Circa 1855. £1,850

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.

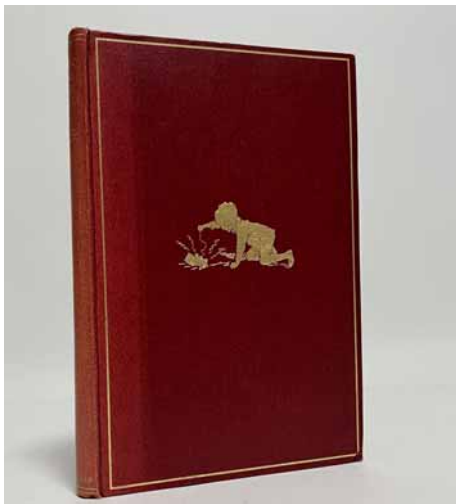
SIGNED BY MILNE



173. **MILNE, A A. (author). E.H. SHEPARD (illustrator).** *Pu der Bär*. Berlin-Grunewald. Williams & Co. Verlag. [1930]. £1,200

Square 8vo.; publisher's mid-blue cloth-backed pictorial boards printed in colours to upper board with a vignette in blue of Winnie-The-Pooh to lower cover, lettered in blue to spine; pp. [v], 6, vii-x, [II]-202 + [ii] + 3, adverts.; with illustrations throughout in line by Shepard; an attractive copy with some general dusting and rubbing, some wear to edges of boards and corners with exposure of board at forecorners, internally clean with cracking to inner hinges, without inscription.

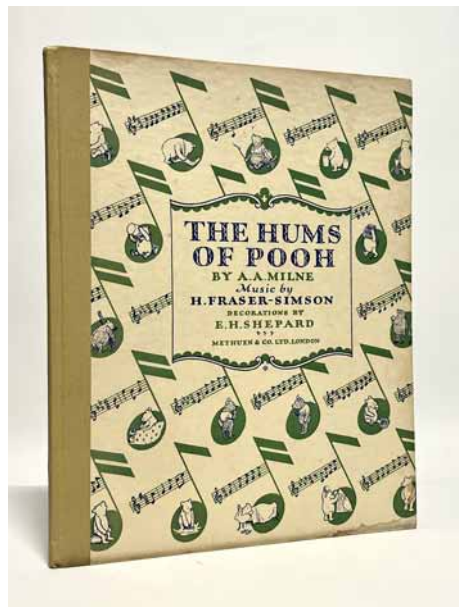
Second German edition, first published in this language in the previous year, neatly signed to the title-page by the author in ink, "A.A. Milne".



174. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *Now We Are Six*. London; Methuen & Co. Ltd. 1927. £328

8vo.; publisher's deepest red pictorial cloth ruled, decorated, and lettered in gilt to spine and upper cover, pink pictorial endpapers, top edges gilt, others untrimmed; illustrated throughout in line on every page by Shepard; a remarkably fresh, bright, and sharp, copy with some fading to spine which extends to boards and tiny bruise to lower forecorner of upper cover; internally fine and pristine, without ownership marks or inscriptions.

First edition. This is the third volume in Milne's perennially popular Pooh Quartet which comprises *When We Were Very Young* (1924); *Winnie-The-Pooh* (1926); *Now We Are Six* (1927) and *The House At Pooh Corner* (1928). This is one of the two verse books and includes the famous verses *Cherry Stones*; *Binker*; *Sneezles*, and *King John's Christmas*.

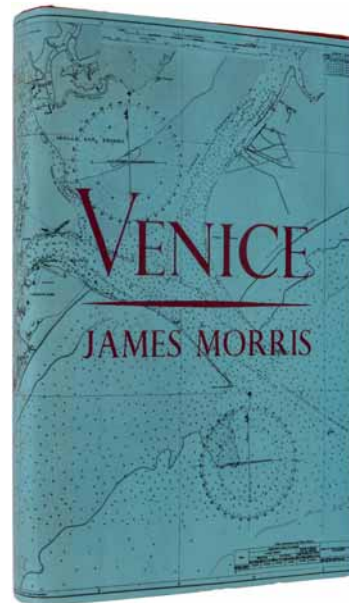


175. MILNE, A.A. (author). E.H. SHEPARD (illustrator). H. FRASER-SIMSON (music by). *The Hums of Pooh*. London; Methuen & Co. Ltd. 1929. £298

4to. Original beige cloth-backed cream decorative boards printed in green, preserved in original pictorial dustwrapper in blue and orange with a repeating pattern featuring Pooh and Piglet; pp. [vi], vii-ix, [x] + 67 + [i]; illustrated throughout with 59 vignettes in line by Shepard; an exceptionally fresh copy, a very good bright copy with a short and narrow tide-mark to lower forecorner of upper cover, internally fresh save a scatter

of fox-spots confined to lower forecorner of of the half-title, preserved in an unusually good and attractive dustwrapper, priced seven and sixpence net to upper panel, with some light overall dusting and rubbing, and small chipping to heel of spine.

First edition of the scarcest, and most desirable, of the Pooh music books, enhanced by Shepard's enchanting illustrations. The book gives some background information about the verses and sets them to music. Lyrics are drawn from both *Winnie-The-Pooh* and *The House At Pooh Corner* and hums include "How Sweet To Be A Cloud", "The More it Snows", and "Cottleston Pie".



176. MORRIS, James. *Venice*. London, Faber and Faber, [1960]. £675

8vo. Original red cloth, decorated and lettered in gilt, dust-wrappers (not price-clipped), map endpapers; pp. 337, two sketch maps (one double-page), one page of line drawings of Venetian small vessels by Gerry Facey, many leaves of plates after photographs, including aerial photographs; fading (or faint printing?) to spine of the rarely seen wrapper, otherwise remarkably clean and fresh - the best preserved copy we handled.

Very rare first edition, first printing of James (later Jan) Morris' most celebrated and revered portrait of the *Serenissima*. 'Often hailed as one of the best travel books ever written, Venice is neither a guide nor a history book, but a beautifully written immersion in Venetian life and character, set against the background of the city's past. Analysing the particular temperament of Venetians, as well as its waterways, its architecture, its bridges, its tourists, its curiosities, its smells, sounds, lights and colours, there is scarcely a corner of Venice that Jan Morris has not investigated and brought vividly to life' (Faber, the publisher's website, on a recent edition). - This copy with the second state of the wrappers, with press reviews of the book. - We currently have a constantly replenished Jan Morris list on our website.



177. NEWBOULD, Frank (1887-1951). Reaping Sugar-Canes in the West Indies. Original lithograph, with colour, linen backed, published by the Empire Marketing Board, printed for H.M. Stationery Office by Waterlow and Sons Ltd., London, Dunstable and Watford, c.1930. 505 x 760 mm.

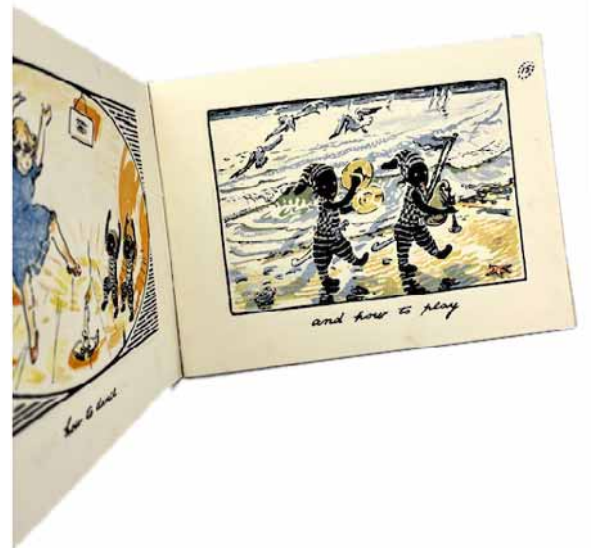
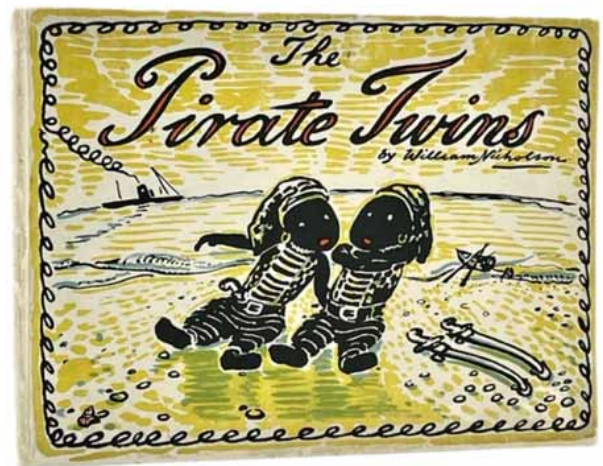
Frank Parkinson Newbould was an English poster artist, known for his travel posters and Second World War posters for the War Office as assistant to Abram Games.

His clients included the Empire Marketing Board; London Transport and its predecessors; the London & North Eastern, Great Western and London, Midland and Scottish Railways, and the Orient and Cunard Lines.

Some minor tears which have been restored during linen backing. £2,150



178. NICHOLSON, William. Henrik Ibsen. Original framed lithograph in colours after the woodcut design for Nicholson's "Twelve Portraits" published by William Heinemann, London c.1902. 480 x 450 mm. (Size including frame) £350



179. NICHOLSON, William (author and illustrator). The Pirate Twins. London, Faber and Faber Ltd. [1929]. £398

Landscape royal 8vo. Original pictorial boards, illustrated to both covers, pictorial pastedowns, without the very elusive dustwrapper; pp. 28; with delightful coloured plates throughout and text in calligraphic font below, by Nicholson; a near fine copy in unusually clean and sharp condition, both externally and internally, without ownership marks, and with only a touch of abrasion to lower edge of upper cover; scarce.

First edition. Following the success of *Clever Bill*, published three years earlier, William Nicholson began work on two more children's books, the sequel to the above, *Lucky Susan*, and this title, which has become his best loved. The idea derived from a pair of the artist's black socks which were made into stocking dolls by his daughter Nancy. These characters are discovered inside a seashell on the beach by Mary (from *Clever Bill*) and cared for and educated by her until they abscond, leaving a carefree note, "Don't Worry, Back Soon".



180. NIETZSCHE, Friedrich *Gedichte und Sprüche* Leipzig: Druck und Verlag von C. G. Naumann, 1898. £1,250

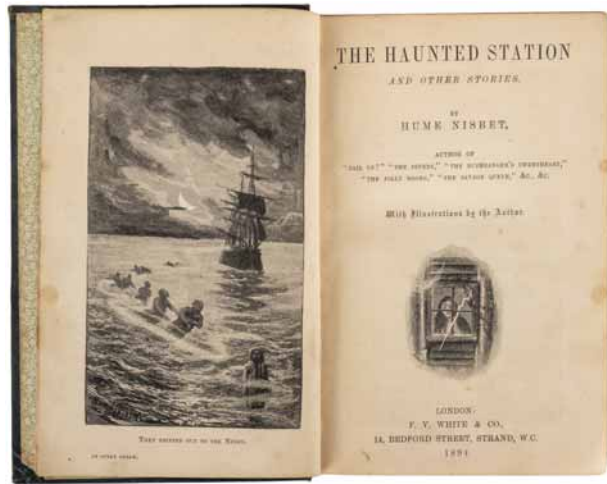
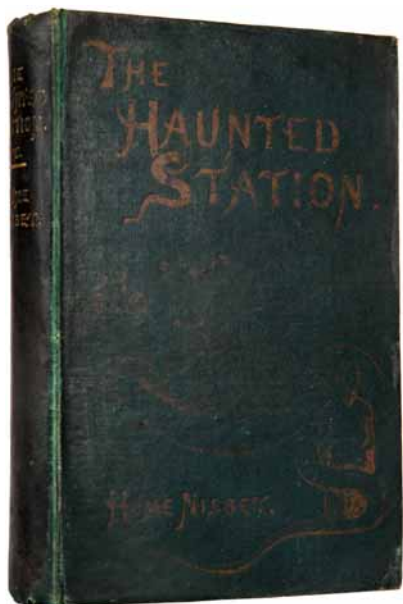
12mo., publisher's beige woven buckram, lettered and decorated with 'uroboros' snake design in red to upper board; beveled edges; backstrip lettered in red (faded); all edges red; decorative floral endpapers; pp. [v], vi-xxii, [iii], 4-203, [xiii, ads]; slightly marked and worn at corners and along spine; previous ownership name to title; evenly toned throughout with some very light cracking to the hinges; a superior copy, nonetheless.

First edition. This book was made available in four different bindings and a total of 1,000 copies were printed. Edited by Nietzsche's sister, Elisabeth Förster-Nietzsche.

Gedichte und Sprüche (Poems and Sayings) is Nietzsche's complete collection of poetry, published just two years before the author's untimely death, and in the same year in which he experienced his very public mental breakdown. It includes *Poems from Childhood and Youth*, *Aphorisms from his works and notes (1882-1886)*, *Fragments from his 'Medusa' hymns*, and *Fragments related to Zarathustra*.

Genuinely rare, in any binding.

"WAS I FALLING ASLEEP, OR BEING MESMERIZED BY THIS HOMICIDAL LUNATIC?"

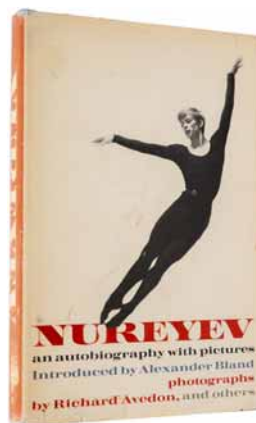


181. NISBET, Hume *The Haunted Station* London, F.V White & Co., 1894. £998

8vo. Original green cloth, decorated in red to upper and lower covers, and gilt to spine; pp. [4], ii, [2], 314, [2]; some fading to covers and minor wear, occasional foxing throughout and offset to endpapers, clear text and binding sound, a very good copy of a scarce book.

First edition. Collected short stories from writer of supernatural horror Hume Nesbit. Nesbit was fond of ghoulish supernatural themes driving ordinary people to desperate (and usually tragic ends). The stories in this volume include "The Demon Spell," "A Face at the Window" and "The Odic Touch", amongst others. The eponymous *Haunted Station* is counted amongst his most popular stories, and is frequently reprinted in horror anthologies. Nesbit was also a keen artist (though he enjoyed less popular success in this field) and he provided the frontispiece for this volume, which depicts a haunted moonlit seascape from the story "An Ocean Dream". Ghost stories from this period are enduringly popular, and appear only infrequently in good condition.

182. NUREYEV, Rudolph; Alexander BLAND; Richard AVEDON, Et. Al. Nureyev. An Autobiography with Pictures. New York: E. P. Dutton & Co. Inc., 1963. £598

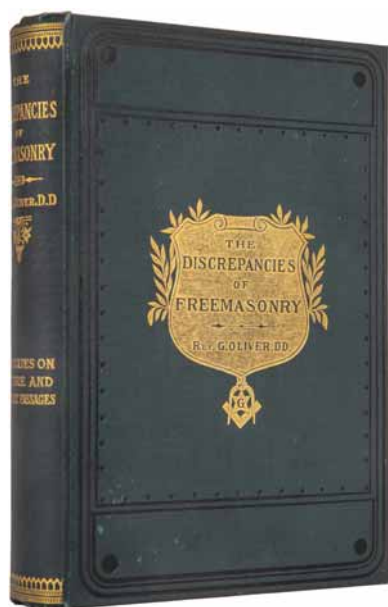


8vo., blue cloth, embossed with ballet figures to the upper board; lettered in silver to spine; dust jacket with a design by Muriel Nasser; pp. [iv], 5-160, containing numerous pictures of the dancer by Richard Avedon, and others; a near-fine copy, with minimal rubbing to extremities; the jacket a little faded and shelf-worn, some small closed tears and nicks internally repaired with tape.

First edition. A later impression, boldly signed by Nureyev to the half title.

Beginning with "that fateful day in Paris when he discovered that he was not to go to London with the rest of the Kirov Ballet Company but be sent back to Moscow", and retracing his remarkable life, from his birth on a trans-siberian train, through poverty and hardship, his defection from the Soviet Union through to his successful career, performing, dancing, and choreographing along the way.

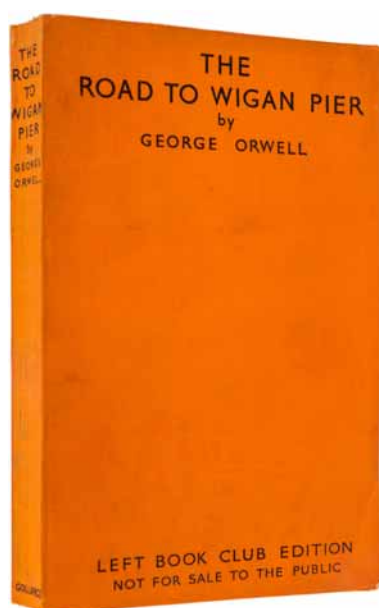
Regarded by some to be the greatest male ballet dancer of his generation. Scarce signed.



183. OLIVER, Rev. G. *The Discrepancies of Freemasonry Examined During a Week's Gossip with the Late Celebrated Brother Gilkes and Other Eminent Masons, on Sundry Obscure and Difficult Passages in the Ordinary Lodge Lectures, Which, Although Open Questions in Grand Lodge, Constitute a Source of Doubt and Perplexity to the Craft.* London: John Hogg & Co., 1875. £125

8vo., original publisher's green-blue cloth, stamped in black and gilt to upper cover and spine; brown coated endpapers; pp. [vii], viii-xi, [iv], 4-336, [i, 2, ii, ads]; some pages unopened; hinges expertly strengthened; still, a better copy than usually found, the cloth and gilt bright, with only minimal rubbing to corners and pushing to spine ends; minimal spotting to fore-edge and prelims. *Provenance:* sticker of H. Myers and Son, Midland Masonic Depot, Birmingham, to the front paste-down.

First edition of this explanation of some of the more difficult concepts in Freemasonry. With laid in newspaper article regarding a wine and spirit merchant's appeal for an exemption in court to supply on and off the premises due to his Freemason's licence.

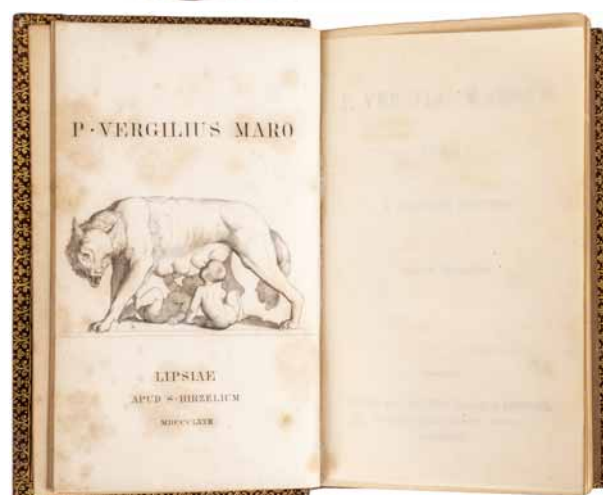
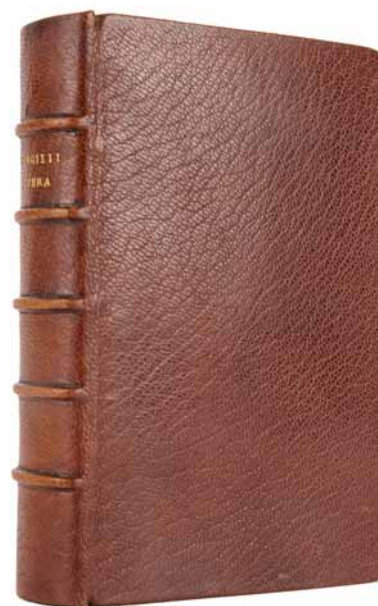


184. ORWELL, George. *The Road to Wigan Pier.* London: Victor Gollancz Ltd., 1937. £300

8vo. Orange soft cloth; spine and upper panel lettered in black; pp. [vii], viii-xxiv, [v], 6-264, [ii]; leaves of plates

after black and white photographs; a better copy than is usually found, lightly creased to spine, as ever, and frayed to edges.

The Left Book Club first edition, 'not for sale to the public'. Together with the original left book club flyer, 'Club membership now over 38,000', loosely inserted.



185. P. VERGILII MARONIS [VIRGIL]. *Opera.* London: Sampson Low, Marston, Searle, & Rivington, 1873. £150

12mo., rebound in full crushed burgundy morocco; five raised bands and gilt lettering direct to spine; all edges gilt; elaborate gilt turn-ins; marbled endpapers; frontispiece showing a she-wolf suckling two infants, behind mounted tissue-guard; pp. [vii], 4-607, [iii]; text in Latin; a lovely fresh copy with spotting to the prelims and frontis; else very good. *Provenance:* Inscription to ffep reads 'John Selwyn on his leaving Eton election 1911'.

A charming, and very readable pocket edition. The frontis, printed in Leipzig in 1873, is identical to the German edition but is here presented with the London imprint.

Virgil was an ancient Roman poet perhaps best known for his epic, the *Aeneid*. Mention of the frontis depiction (relating to the founding of Rome), can be found in this work.

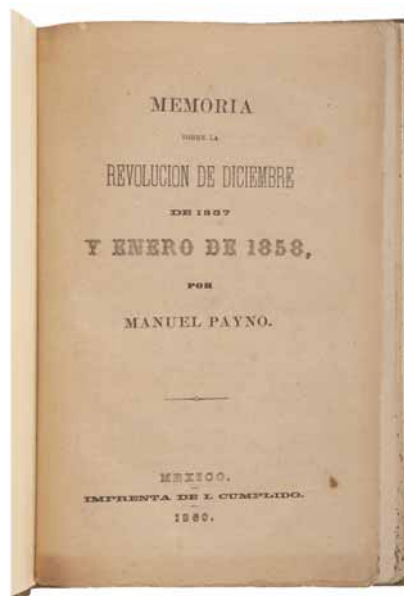
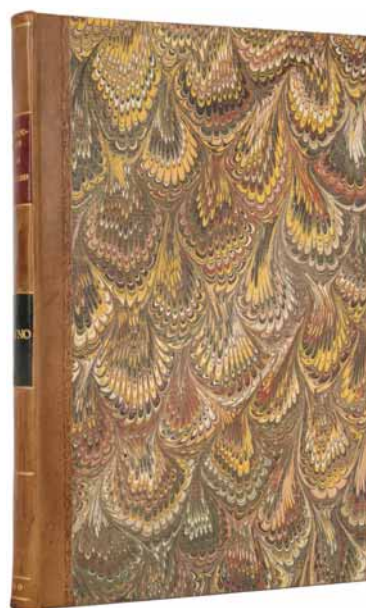


186. PARROT, Dr. Friedrich. *Journey to Ararat*. Longman, Brown, Green, and Longmans, [1845]. £600

8vo. Full brown calf, elaborately tooled in blind to sides, spine with raised bands, gilt centre tools and red morocco gilt lettering piece, all edges red; pp. [2], xii, 375, one folding map of Circassia, Georgia, and Armenia, wood-engravings in the text; very good, internally very clean indeed. *Provenance*: flyleaf inscribed by Robert Alexander Kinglake to "George William Vidal, from his affectionate friend... on his leaving Eton, Easter 1861". Vidal became a civil servant in India where he made important contributions to natural history. He collected bird and snake specimens, and had subspecies of quail and kingfisher named after him. He was also a badminton champion who introduced the sport to India.

First edition in English (a US edition appeared the following year) of an account of the first ascent of Mount Ararat, made in 1829-30 shortly after the Caucasus came into Russian possession after the Russo-Turkish War of 1829-30. Parrot also provides detailed descriptions of Armenia and Georgia, with all their ethnic minorities, including Circassians. Parrot had travelled extensively in the Caucasus as early as 1811. He descended from a German protestant family established in Russia.

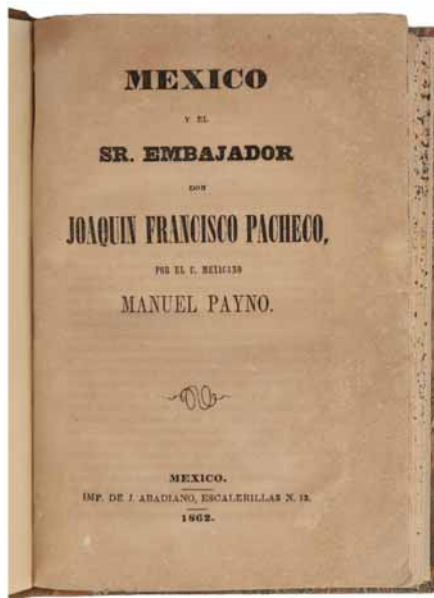
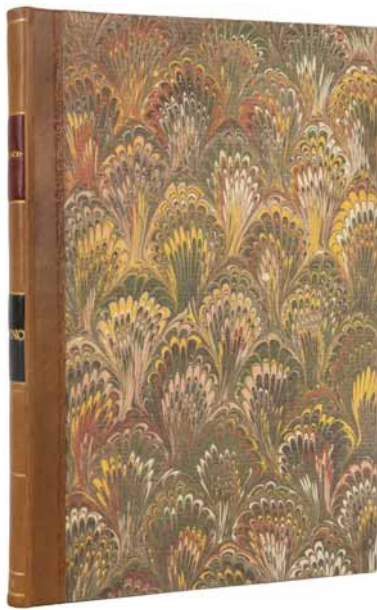
Atabey 925 (no publisher's binding); Neate P13.



187. PAYNO, Manuel. *Memoria sobre la revolucion de diciembre de 1857 y enero de 1858*. Mexico City, I. Cumplido, ~1860. £798

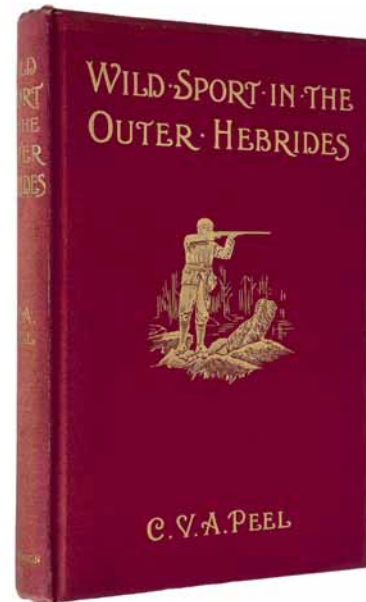
8vo. Recent calf-backed marbled boards with two contrasting lettering-pieces; pp. 137, light toning due to paper stock, more so to title-page; otherwise very good.

Very rare first edition. Manuel Payno (1820-1894), was a Mexican novelist, journalist, soldier, politician, diplomat and academic lecturer of political economy. In this work he gives an account of the Reform War between the anti-catholic Liberals and the Conservatives, at a point when the armed conflict was not yet settled. Both governments at war found international recognition, the Liberals by the United States, and the Conservatives by France, Great Britain, and Spain.



188. PAYNO, Manuel. Mexico y el Sr. Embajador Don Joaquin Francisco Pacheco. Mexico City, J. Abadiano, ~1862. £398

8vo. Recent calf-backed marbled boards with two contrasting lettering-pieces; pp. 137, light toning due to paper stock, more so to title-page; otherwise very good. Very rare printing of this political tract. Manuel Payno (1820-1894), was a Mexican novelist, journalist, soldier, politician, diplomat and academic lecturer of political economy. The Reform War between the anti-catholic Liberals and the Conservatives, after the victory of the Liberals, led to Benito Juárez's leadership. He expelled the Spanish Ambassador Pacheco for supporting the conservative party, as well as opposing the agreed cancellation of the debt to Spain. Payno describes the diplomatic crisis with sympathies for the liberal positions.



189. PEEL, C.V.A. Wild Sport in The Outer Hebrides. London, F.E. Robinson & Co., 1901. £250

8vo. Original crimson ribbed cloth with bevelled edges, upper cover blocked in gilt, gilt lettering to spine, top edges gilt; pp. xvi, 133 (+ 3pp. adverts), with a photogravure frontispiece by George Edward Lodge, portrait frontispiece with tissue guard, and 15 photographic plates and illustrations; apart from very light spotting initially and at the end, a near-fine copy. *Provenance*: front pastedown with bookplate of the Scottish ornithologist Dougal G. Andrew, designed by the noted artist Donald Watson.

First edition. This is a beautifully designed book, printed on fine paper stock. 'The Outer Hebrides are perhaps the least known, and in consequence still remain the wildest portion, of the British Isles. To one who loves to study the ways and the habits, the goings and the comings, of animals and birds, these islands are a paradise. In order to get a good bag of wild-fowl when October has once set in the sportsman must of necessity rough it. Day after day one comes home drenched to the skin' (Introduction). 'Eight chapters on shooting and fishing in the Hebrides. His game were pigeon, geese, woodcock and snipe' (Chute). The appendix lists animals observed by the author in the Outer Hebrides. The index makes this book a valuable reference work for the naturalist.

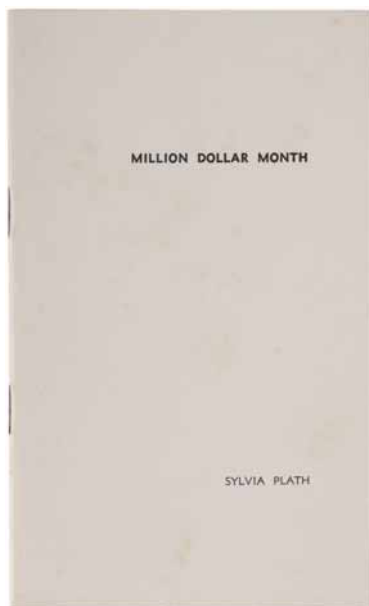
Chute 517.



190. PFIZENMAYER, E.W. Mammut (*Elephas primigenius* Blum.). Rekonstruiert unter Zugrundelegung der 1901 an der Beresowka-Kolyma und 1908 am Sangajurachfluß in Nordost-Sibirien aus dem Eisboden ausgegrabenen Kadaver. *Stuttgart, Schweizerbart, 1929.* £498

Colour-lithographed educational poster, 86 x 98 cm; tiny brown traces of humidity to lower margin, reaching up to 9 mm into the paper; unpacked from the original cardboard roll, with the same trace of humidity.

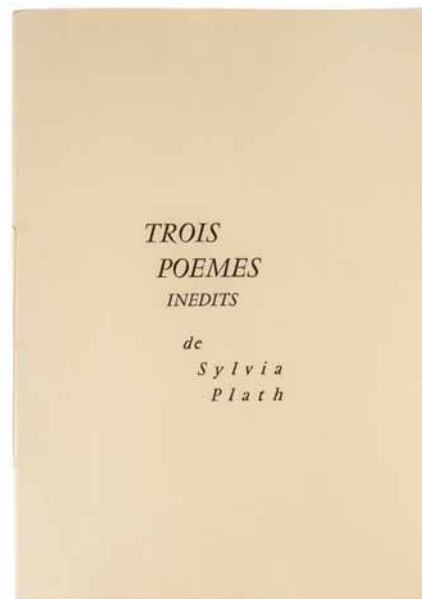
An unusually large and well-preserved depiction of the extinct relative of the elephant. Pfizenmayer had led expeditions to north-west Siberia in 1901-2 and 1908 in search of mammoth remains, and published the first proper scientific book on the mammoth, which we are stocking as well at the moment.



191. PLATH, Sylvia (author). Million Dollar Month. *Farnham, Surrey; The Sceptre Press. 1971.* £88

Tall 8vo.; publisher's white card covers with letterpress in black, stapled; pp. [12], on laid paper; with mauve endleaves and pictorial device in black to first page; a very good copy with a scatter of pale foxing to covers.

First edition, number 31 of only 150 numbered copies. A nine-stanza uncollected poem glorying in the natural beauty of summer, written before 1956, listed among "Uncollected Juvenilia" in *Sylvia Plath Collected Poems* (Faber and Faber, 1981) but not printed there.



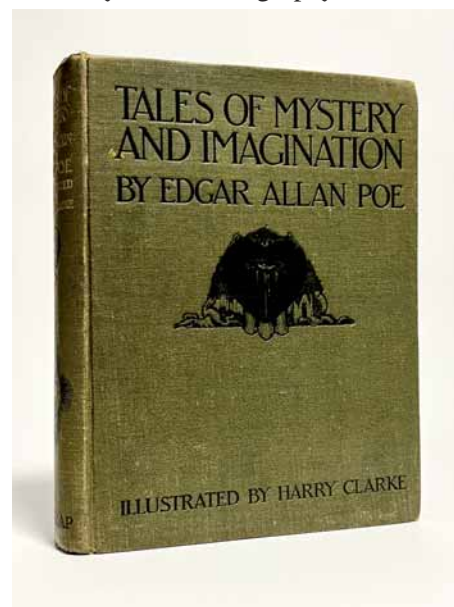
192. PLATH, Sylvia *Trois Poemes Inedits Paris: Editions Dufour, [c.1975].* £498

8vo., plain soft cream wraps, simply printed in black, tied with string along spine; pp. [xvi], pages a little warped, else very good.

First edition, one of 97 copies on Vergé Paper, from a total edition of 100 copies. Though the title and imprint are in French, the poems appear in English.

Three unpublished poems by Sylvia Plath, which appear here for the first time. The first begins "A time of clear white understanding:/ While the willow tree twirls yellow leaves..." the second, "The sweet sickish female odor/Behind the dim blinds of a scented boudoir —..."; and the third, "Something there was about the time/And the lighted Boston streets,..."

Rare. Not in any Plath bibliography.

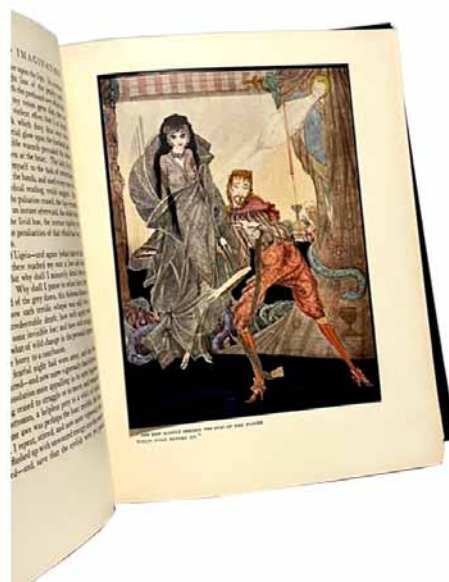




193. CLARKE, Harry (illustrator). Edgar Allan POE (author). *Tales of Mystery and Imagination*. London, George G. Harrap & Co. Ltd. 1919. £550

4to. Original olive green cloth stamped in darker green and lettered in gilt to spine, top edges gilt, others uncut; pp. [iv], 5-381; illustrated with 24 fine black-and-white plates printed on art stock, allowing intense reproduction of the images; spine with very tiny wear to cloth at head and tail, binding lightly rubbed; endpapers browned, otherwise internally clean and tight.

First trade edition illustrated by Clarke. A collection of twenty-nine of Edgar Allan Poe's macabre and thrilling stories which distinguish him as the master of the horror genre, all elucidated and amplified by the sinuous, and exquisitely patterned, drawings by the Irish artist Harry Clarke (1889-1931), who worked in the fin-de-siecle Aesthetic style. The stories include: 'The Murders in the Rue Morgue'; 'The Black Cat'; 'The Masque of Red Death' and 'Morella'.

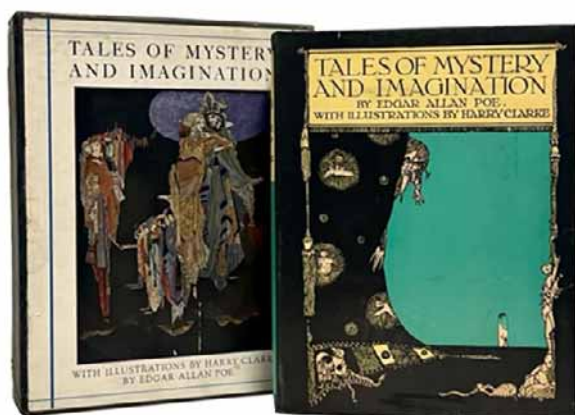


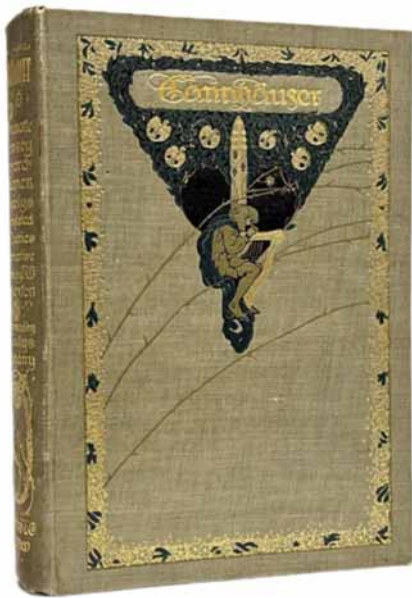
194. CLARKE, Harry (illustrator). Edgar Allan POE (author). *Tales of Mystery And Imagination*. New York; Tudor Publishing Co. 1933. £998

4to. Original black cloth lettered in gilt to spine with onlaid pictorial label to upper cover, top edges black, in pictorial dustwrapper and with the original presentation box with onlaid pictorial plate to lid; pp. [viii], 9-412 + [i]; stunningly illustrated throughout with a total of 8 fine mounted coloured plates, 24 full page, and dramatic, black-and-white plates and many additional decorations and vignettes in black and white; an exceptional copy, both internally and externally, with all the plates in fine state; the original dustwrapper also near fine, with only a couple of small nicks to top edge and one unobtrusive tear (30mm) along front flap fold; the scarce presentation box in very good, solid, condition with a little abrasion to edges, but with only a minor (20mm) area of surface loss to the margin of the plate.

First fine *Tudor Publishing* edition complete with the rare box. This edition boasts the additional coloured plates, not present in the first edition of 1919, which was published by *Harrap*. These coloured plates appeared earlier in Brentano's edition of 1923.

A collection of twenty-nine of Edgar Allan Poe's macabre and thrilling stories which distinguish him as the master of the horror genre, all elucidated and amplified by the sinuous, and exquisitely patterned, drawings by the Irish artist Harry Clarke (1889-1931), who worked in the fin-de-siecle Aesthetic style. The stories include: 'The Murders in the Rue Morgue'; 'The Black Cat'; 'The Masque of Red Death' and 'Morella'.





195. WAGNER, Richard (author). Willy POGANY (illustrator). Tannhäuser. London; G.G. Harrap & Co. [1911]. £498

4to. Original grey pictorial cloth elaborately blocked in blue, taupe, black and gilt to upper cover, spine lavishly gilt, lower board with a neat pictorial roundel printed in black, coloured pictorial endpapers, in publisher's decorative card presentation box; pp. [222]; profusely illustrated and decorated on every page, with text in printed calligraphy throughout; illustrations printed in line and colours, with a small mounted coloured vignette to prelims and 16 mounted coloured plates; a fine copy in exceptional condition both internally and externally in a somewhat worn box.

First edition illustrated by Pogany.



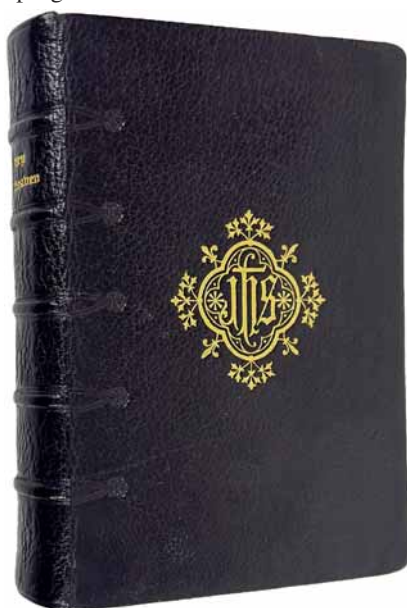
196. [POP-UP VALENTINE]. 'To my Valentine' Printed in Germany: [c.1900]. £75

Multi-layer pop-up Chromolithographed Valentine's Card (13 x 22 x 7 cm approx.) featuring a cherub with forget-me-not heart, roses, and a love letter; a basket of roses; doves, tall pillars with a red crepe-paper honeycomb design to top; all portions die-cut; with gold detailing; printed 'To my Valentine' in red to fold-down, along with printed full-colour roses and floral border; at some point perhaps pasted into an album, leaving some paper residue to verso; the remnants of an ownership name in pencil to verso; and in pen to front fold-down; else a very good example, in an elongated format.



197. [POP-UP VALENTINE]. 'Hartelijke Gelukwensch'
[c.1900]. £75

Muli-layer pop-up and die-cut Chromolithographed Valentine's Card (11.5 x 19 x 8cm approx.) featuring a childlike figure and dove by a golden gate, snowdrops, two pink tissue-paper ornaments and the words 'Hartelijke Gelukwensch' (Hearty Congratulations) printed to a banner; floral design to fold-down; contemporary inscription in Dutch to verso; charming, and very uptogther.



198. [PRAYER BOOK]. The Key of Heaven Compiled from Approved Sources. Tournai: Desclee, Lefebvre & Co., 1892. £598

8vo. Original black crushed morocco, raised bands to spine, spine lettered in gilt, boards ornamented with central crests in gilt; all edges gilt; gilt-decorated endpapers; pp. xii, 338; elaborately illustrated throughout; a few light superficial marks to boards; very slight spotting to preliminary pages; a near fine copy. *Housed within* Red textured paper-covered box, gilt fillet to lid of box; lined with blue silk; some rubbing to all surfaces; fraying to silk lining at hinge.

A handsome and elaborate Catholic book of prayer, with intricate borders to the text on each page.



199. PRICE, Luxor (author and illustrator). *The Quoks*. New York; Frederick A. Stokes Company. 1924. £450

4to. Original red cloth with large onlaid pictorial plate to upper board, pictorial alphabet endpapers; pp. [iv], 5-62 + [ii]; with 6 fine, and glorious, detailed coloured plates and a plethora of black-and-white images and decorations throughout; a near fine copy, both internally and externally, with a small bruise to top fore-corner of upper board, and a small and neat gift inscription, dated 1931, to half-title.

First U.S. edition. An extravagant fantasy, wonderfully produced: "Now you shall hear about the funny little Quoks and Uncle Billy and Bumpy who lived on Cookie Island and Daddy Spider and John Beetle and his son and the big Whale and the wonderful Quok bird and what happened to them all" (Preface).

John Penry Hyde "Luxor" Price (1874-1950) was an American illustrator of only about half a dozen books who was born in Cardiff, Wales. Emigrating in 1893 he became personal secretary to James Gregory McLoughlin who was a railway official and heir to the McLoughlin publishing empire. Price was self-taught and specialised in fantasy maps. His first published work, "All Mother Goose Panorama", was very well received and he went on to create "Quoks", a book of funny little people, to entertain his son.

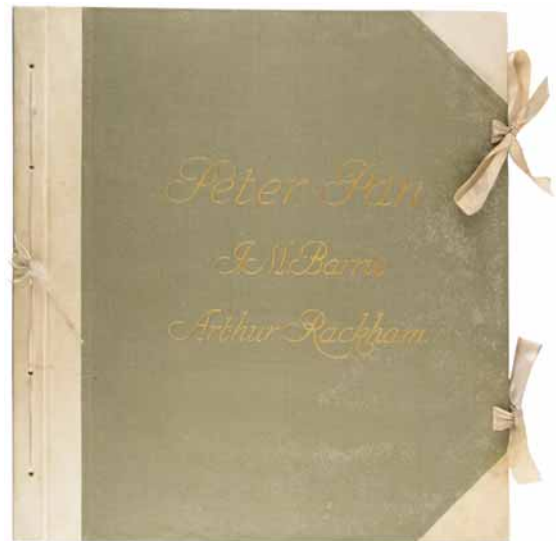
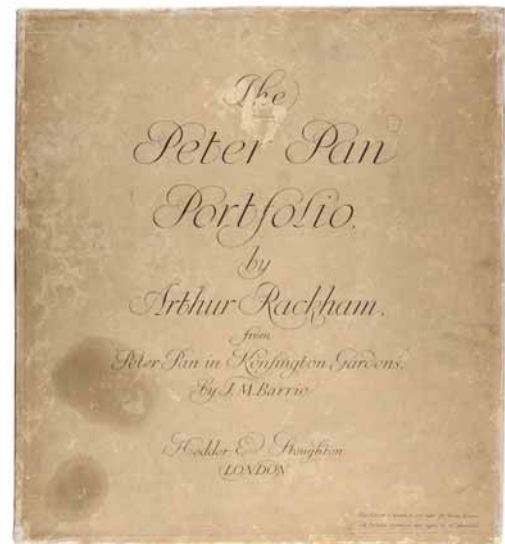


200. [QUACKERY] Madame Vigor's Magnetic Electric Corset. [London: Madame Vigor, c. 1880s]. £198

8vo. A single leaf, folded; purple ink printed in pink paper-stock; pp. [4]; engraved illustration to front panel; small holes to fold, from a previous binding, with light discolouration to this area; a small portion missing of lower portion of fold, a good example of early Victorian medical ephemera.

This magnetic electric corset contraption promises to cure 'weak back' as well as a whole host of other medical conditions. Designed 'for those distressing disorders peculiar to the Female Sex designated as Ladies' ailments' (p. [3]).

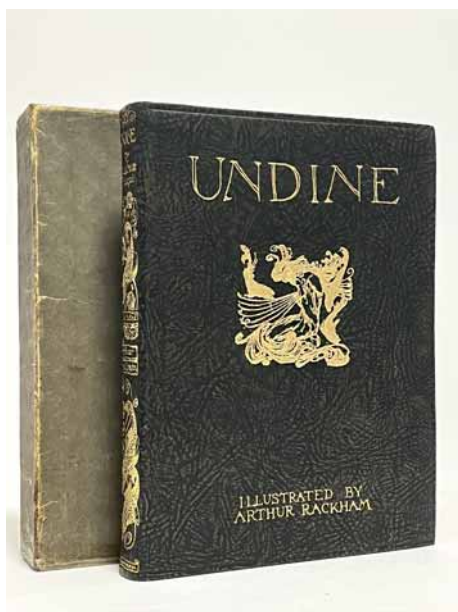




201. RACKHAM, Arthur (illustrator). "The Peter Pan Portfolio" from *Peter Pan in Kensington Gardens*. London; Hodder & Stoughton. [1912]. £6,950

Elephant folio; 539 x 500mm, publisher's half cream vellum over light sage green grained cloth boards, upper cover lettered gilt, with string ribbon ties to spine and with the original cream satin fore-edge ties unusually intact (if lightly stained), the book housed in the original publisher's box which is decoratively lettered to lid (box worn and soiled, with loss and subsequent clever restoration); pp. [4], including engraved title-page and limitation leaf, and 12 large and stunning proof-size coloured plates presented in original mounts, with descriptive tissue-guards; a very good example of this prized portfolio, with light rubbing and flecking to upper cover, internally very fresh and clean throughout with fine plates and some careful restoration, and repair, to a couple of mount stubs at inner gutter; very scarce, especially in the box.

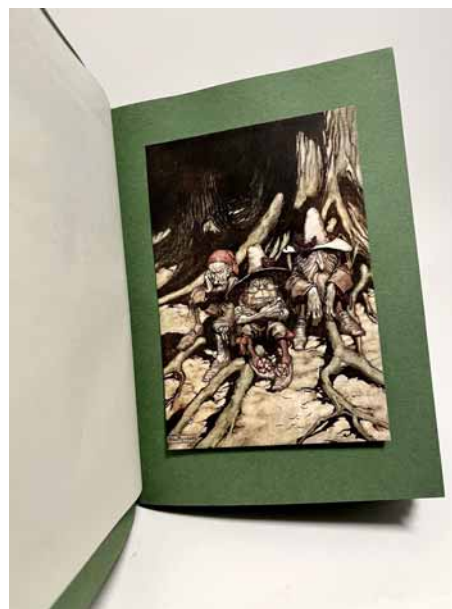
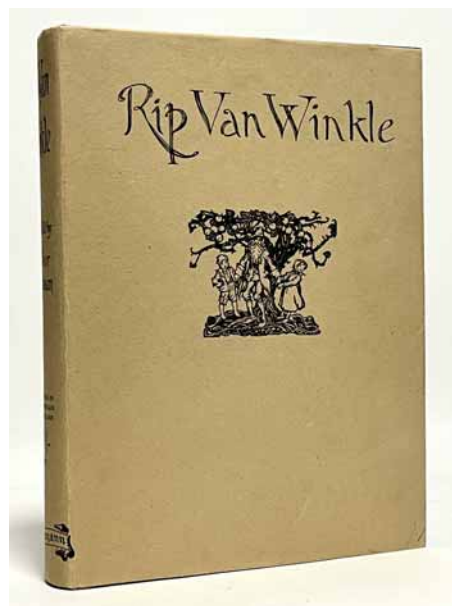
First edition; one of only 500 numbered copies, signed by the publisher and the engraver/printer, out of a total limitation of 600 copies. 100 copies of that number were issued bound in full vellum, with a handful, apparently, signed by Rackham on the mount. A portfolio edition of this work was also issued in the United States, but two years later, but the U.K. edition is the more desirable. The proof-sized plates showcased here were, reportedly, selected by Rackham himself as his favourites. They are greatly enlarged versions of those in the published book and represent the largest Rackham plates ever printed. They are truly impressive.



202. RACKHAM, Arthur (illustrator). de la Motte FOUQUÉ (author). *Undine*. London; William Heinemann. 1920. £450

4to. Original heavily grained publisher's leather, elaborately and glitteringly blocked in gilt to spine and upper board, top edge gilt, pictorial green endpapers, preserved in original drab publisher's box; pp. [vii], viii, [ix-x], 3-136; with 15 fine coloured plates mounted-at-large on beige stock and guarded by captioned tissues; a fine copy; externally extremely fresh; internally near fine, with immaculate plates and just a little occasional offsetting and toning; the original card box rubbed with some wear and clever refurbishment, with one side expertly replaced.

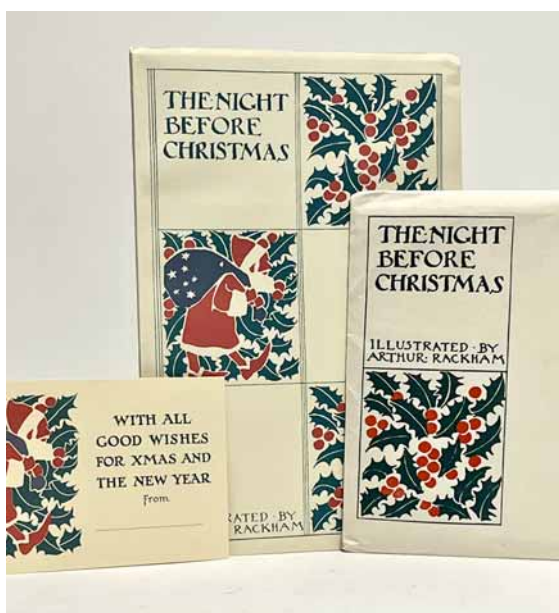
Early edition illustrated by Rackham following the first edition of 1909, here presented in the superior *de luxe* binding.



203. RACKHAM, Arthur (illustrator). Washington IRVING (author). *Rip Van Winkle*. London: William Heinemann Ltd. 1924. £368

4to. Original mid-green pictorial cloth pictorially blocked in darker green to spine and upper cover, stamped pictorially in gilt to upper cover, green edges and endpapers; pp. [iv], vi-xii + 61 + [ii] + 51 mounted coloured plates with captioned tissue-guards; externally a fine, fresh copy, internally very good and crisp with offset mottling to pastedown endpapers at front and rear and sporadic pale foxing to text leaves, with all tipped-in coloured plates, and protective guards, fine; in an uncommonly fine dustwrapper with only a trace of light dusting and one small sello tab to front flap.

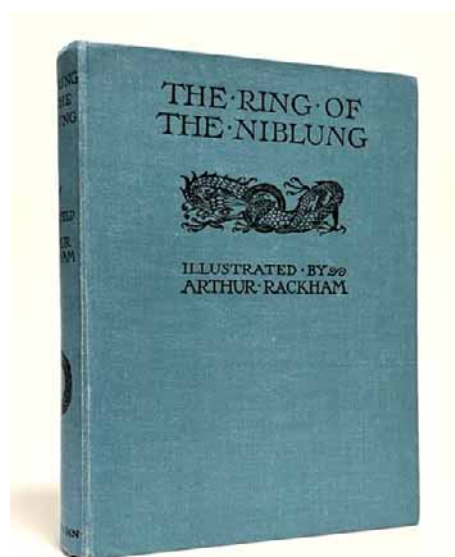
Early Rackham edition, in the same format as the first: first published with these illustrations in 1905. This book was Rackham's first major commission as a book illustrator and is regarded as one of his finest achievements.



204. RACKHAM, Arthur (illustrator). Clement C. MOORE. *The Night Before Christmas*. London, George G. Harrap & Co. Ltd. 1939. £298

8vo.; publisher's pictorial paper wrappers over card, decorated in green, red and blue with a stencilled design by Rackham, pictorial endpapers in turquoise, in original decorated mailing envelope, with original, uncompleted, pictorial gift card; pp. [x], 11-29 + [i]; with pictorial title-page in red and black, full colour frontispiece and a host of line-drawings and text illustrations throughout; an immaculate, unopened, copy, without ownership inscription; increasingly scarce with the mailing sleeve and card.

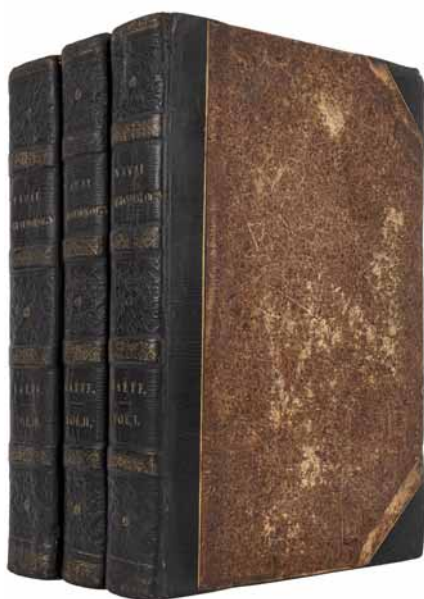
First edition thus, in the reduced edition with one coloured plate. The first edition by Rackham was published in 1931 with a total of 4 coloured plates.



205. RACKHAM, Arthur (illustrator). Richard WAGNER (author). *The Ring of the Niblung*. London; William Heinemann. 1939. £225

4to.; publisher's mid-blue cloth stamped in darker blue, pictorial endpapers; pp. [ii], 3-159, [x], 3-181 (two volumes bound as one), illustrated with a total of 48 coloured plates by Rackham; externally fine, fresh and sharp, internally clean and crisp with some diffuse foxing to edges of book block, which does not intrude to the pages.

First combined edition illustrated by Rackham, combining both *The Rhinegold and the Valkyrie* and *Siegfried and the Twilight of the Gods*, which were first published in 1910 and 1911 with a total of 64 mounted coloured plates by Rackham.



206. RALFE, James. *The Naval Chronology of Great Britain; or, An Historical Account of Naval and Maritime Events, from the Commencement of the War in 1803, to the End of the Year 1816: also, Particulars of the Most Important Courts-Marital, Votes of Parliaments, Lists of Flag-Officers in Commission, and of Promotions for Each Year: The Whole forming a complete Naval History of the above Period.* London, Whitmore and Fenn, 1820. £5,250

Three vols. Royal 8vo. Contemporary half calf over marbled boards; raised bands to spines; spines lettered and ornamented in gilt, and ornamented in blind; marbled edges; marbled endpapers; pp. x, 288; [ii], 284; [iii], 318, [2]; complete with 60 hand-coloured aquatint plates with captions printed in blue, as well as an extra suite of the same plates in black and white; some plates accompanied by additional early stages of the copperplates in outline; rubbing to extremities of boards and hinges of spines, as well as slight rubbing to covers; inner hinges expertly repaired; one additional black and white plate in vol. III not bound in; light spotting here and there, a few plates with oxidization; even toning to paper-stock; a good with fine provenance.

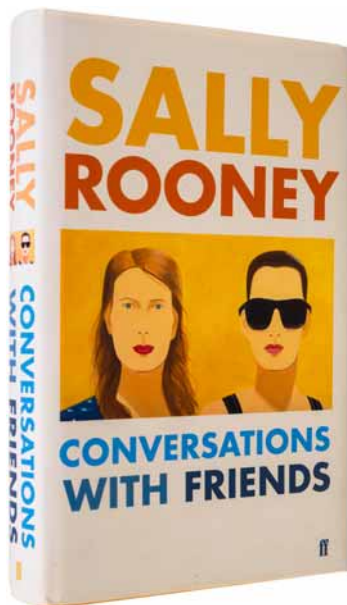
First edition, the Ralfe family copy. A full suite of coloured aquatint plates, with captions in blue, alongside an accompanying suite of the same plates in black and white, missing plate 38 rations before aquatint. This is an exceptional first edition set of James Ralfe's sought after chronological history of the Royal Navy, looking at the years of the Napoleonic Wars and the British Navy's response on the seas across the globe. *The Naval Chronology of Great Britain* is a useful compilation of naval historical facts and memoirs of significant events between 1806 and 1815. It is an invaluable reference work looking at the Royal Navy during the Napoleonic Wars, which were important shaping years for the Navy fleet. This is a unique work filled with many first hand accounts of officers who were directly involved. Many of the illustrations are also by officers who witnessed events. This period between 1806 and 1815 was an important one for the Royal Navy in demonstrating their full efficiency during the Wars, when they were dominating over the navies of the rest of the world. Napoleon was attempting

SIGNED BY MICHAEL ROSEN

to reverse the power of the British Navy and their supremacy on the sea, and closed European ports to British trade.

'James Ralfe, naval historian, was the author of *The Naval Chronology of Great Britain* (3 vols, 1820): it was a useful compilation, intended to be a continuation of the *Naval Chronology* of Captain Isaac Schomberg, but more extensive. It was apparently issued in parts, with the date of the title page being that of its completion' (ODNB).

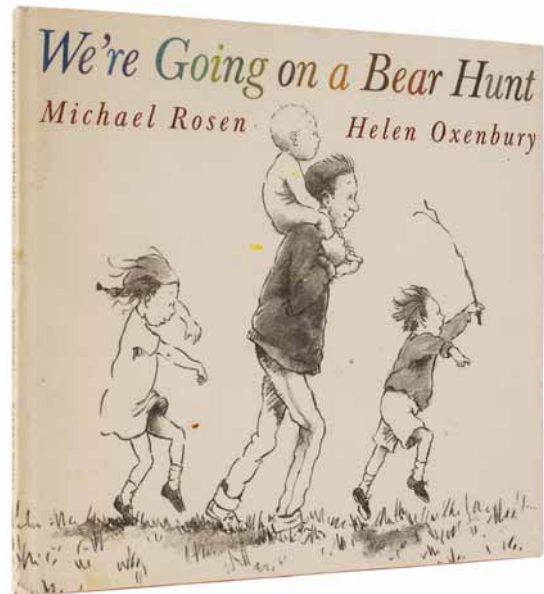
Abbey 342; Sabin 67602 (American War of 1812) - Provenance: by descent.



207. ROONEY, Sally *Conversations with Friends* London: Faber & Faber, 2017. £398

8vo., publisher's yellow boards embossed and lettered in black to spine; in the unclipped decorative dust jacket (£14.99); typographical endpapers; pp. [viii], 3-321, [ix]; a fine copy in all respects, perhaps slightly compressed at spine ends, with one small splash mark to the outer edge; the jacket also fine, just touched by sun at the backstrip. First edition, with full number line 1-10.

Rooney's debut novel concerning the complex relationships between four friends and their lives immersed in Dublin's literary scene. Released to critical acclaim in 2017, the work was adapted into an Irish television serial first broadcast on 15 May 2022.

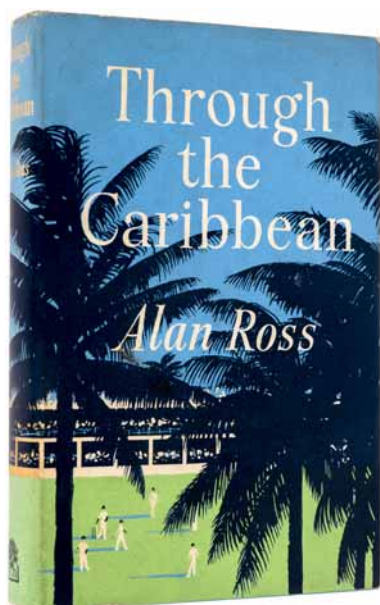


208. ROSEN, Michael (author). Helen OXENBURY (illustrator). *We're Going On A Bear Hunt*. London: Walker Books. 1989. £1,500

Landscape 4to.; publisher's terracotta textured cloth lettered in black to spine, pictorial double-page endpapers (different at front and rear), in pictorial dustwrapper; pp. [36]; illustrated throughout in alternate colour and monochrome with wonderful double-page spreads; both externally and internally fine, without ownership inscription, in an uncommonly clean example of this scarce and vulnerable dustwrapper with a trace of light dusting, 4 tiny spots to upper panel, one short, angled, and closed, tear to top edge of lower panel (3.5cm), with a little local creasing, and two other tiny closed edge tears, each professionally repaired to the reverse with archival tissue-tape.

First edition of this modern children's classic, which has established itself as one of the best-loved children's books in English of the late twentieth century, boasting sales well in advance of 9 million copies.

This example is signed in black felt pen by Michael Rosen to the title-page in a shaky hand and comes with the original event ticket from the Hay Festival 13th April 2017, where the signing took place. The book has garnered a host of awards over its lifetime including the overall *Nestle Smarties Book Prize* in its year of publication; the *School Library Journal Best Book of the Year* and *Mainichi Newspapers Japanese Picture Book Award*, *Outstanding Picture Book from Abroad* award. It was also an 'Honor Book' in the *Boston Globe-Horn Book Awards* and was highly commended for the 1898 *Kate Greenaway Medal*.



209. ROSS, Alan. *Through the Caribbean* Hamish Hamilton. 1960. £100

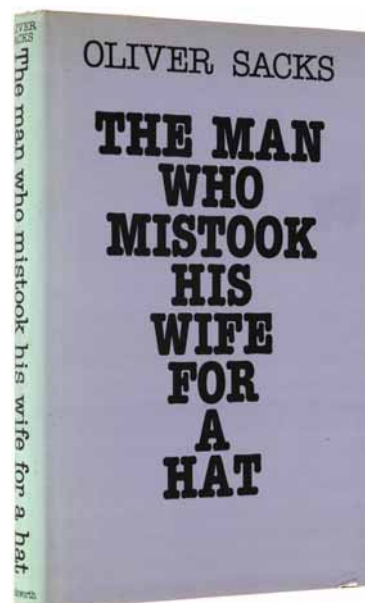
8vo. Original cloth with decorative wrapper; pp. 296, photographic plates; previous owner's signature to fep, a little spotting edges, very good.

First edition. Ross mixes evocative travel writing with an account of some brutal and thrilling cricket in his record of the 1959-60 England tour to the West Indies.



210. ROUNTREE, Harry (artist). *Fox and feather* [framed large original coloured chalk illustration]. Circa 1920. £1,450

A fine, impactful, and glorious, original panel study in rich, dark pastels, in elongated portrait format, image size circa 41 x 107 cm, signed in ink by Harry Rountree to the lower left, depicting a nighttime scene of a fox intensely stalking a feather against a wooded and moonlit backdrop with elevated horizon, the image in early gilded and stucco-surfaced wooden frame with a pleasing patina and mild, but appealing, wear, with a very early printed address label from "Harry Denne, The Picture Shop, Ealing W.", handwritten "To Harry Rountree, Dormer Well [Dormers Wells], Southall". It appears that Harry Denne operated from Bond Street Ealing between 1915 and 1922 until ill-health forced him to retire.

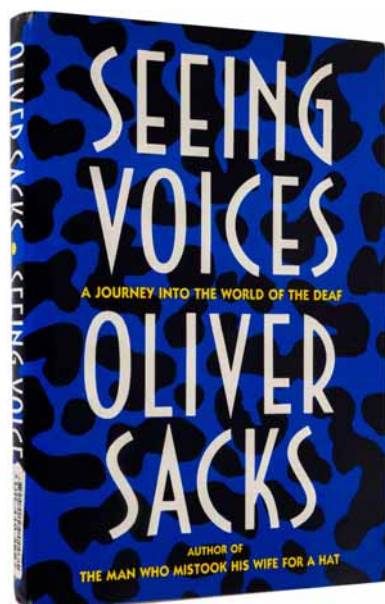


211. SACKS, Oliver *The Man Who Mistook His Wife For A Hat* [&] Schumann Sheet Music Inscribed to his Niece London: Gerald Duckworth & Co. Ltd., 1985. £248

8vo., publisher's black cloth, lettered in gilt to spine; unclipped silver dust jacket (£9.95 net), featuring a black and white photograph of the author to the rear flap; pp. [vi], vii-xii, 233, [iii]; slight shelf-lean, and compression to spine ends; else a very good copy, the jacket lightly toned and faded along the backstrip.

First UK edition. A compelling exploration of a variety of neurological cases encountered by Oliver Sacks. The title refers to one particular patient with visual agnosia, a condition by which the subject was unable to recognise faces or objects. Several other studies are included, among which are *The Man Who Fell Out of Bed*, concerning a patient who finds a disembodied leg in his hospital bed but, when attempting to throw it out, discovers that it his own, still attached to his body (Somatoparaphrenia); and *The Dog Beneath the Skin* which discusses a 22 year-old medical student who, under the influence of amphetamines, cocaine, and PCP, wakes to find he has a tremendously heightened sense of smell - Sacks later revealed that the subject was himself.

In 1986 the book was made into one-act chamber opera by Michael Nyman. It was first performed at the Institute of Contemporary Arts, London, on 27th October that same year. The minimalist score makes use of songs by Robert Schumann, in particular, "Ich grolle nicht" from *Dichterliebe*. We offer our copy with Augener's Edition 8411 of Schumann's *Carnaval*, inscribed by Sacks to his niece Elizabeth with her birth date in 1958: "To Lizzie, for her 10th birthday, with love from Uncle Ollie." It contains a number of pencil annotations in her hand.



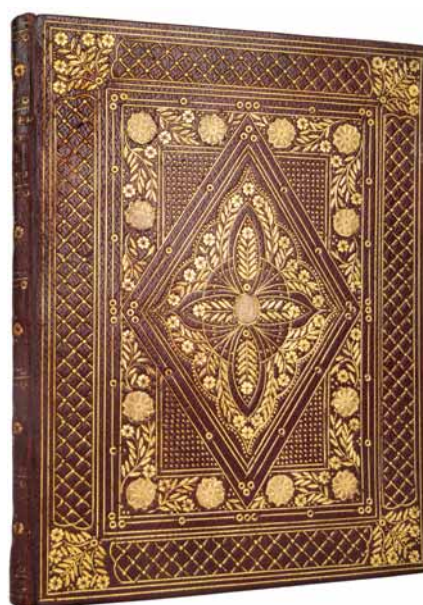
212. SACKS, Oliver. *Seeing Voices: A Journey into the World of the Deaf*. Berkeley, Los Angeles: University of California Press, 1989. £198

8vo. Publisher's black cloth-backed grey boards; spine lettered in silver; in the original pictorial dust-wrapper (not price-clipped); pp. [viii], vii-xv, [i], 180, [ii]; author's gift inscription in black felt pen to front fly-leaf; faint mark to upper board; light rubbing to top edge and head and foot of wrapper; original bookshop stickers to spine and lower panel; internally bright and clean, a near fine copy in the wrapper.

First edition, inscribed by Sacks :

In this, a study into deafness, Sacks gives an account not only of the world of silence, but also of a world in which the visual is paramount. It begins with the history of deaf people in the United States, and their treatment throughout history. Later he explores visual language of the deaf-sign - which has only in the past decade been recognised fully as a language.

Sacks wrote of this work: "I had never thought about what it might mean to be deaf, to be deprived of language, or to have a remarkable language (and community and culture) of one's own. Up to this point, I had mostly thought and written about the problems of individuals - here I was to encounter an entire community."

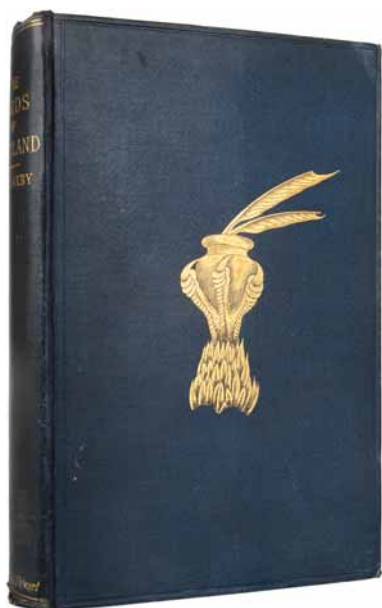


213. [SANGORSKI, Alberto] *The Sermon on the Mount*. St Martin's Lane, London: Chatto & Windus, 1911. £498

Large 8vo., stunningly rebound in full crimson morocco, elaborately blocked and ruled in gilt, fully, to both boards and along spine; featuring centrepieces with onlay of vellum ovals, floral devices, cornerpieces, and crosshatching; upper edge gilt; turn-ins ruled in gilt with dot cornerpieces; mouse-brown endpapers; decorated, throughout, with full-colour lithography reproduced by the Graphic Engraving Company; pp. [xiii], 4-21, [xiii], the main printed on french-folded leaves, unopened as intended; corners a little bumped, some rubbing along spine; a lovely example.

A beautifully decorated edition of this popular bible passage, taken from the book of Matthew. The binding, dated 1913, is unsigned, but is possibly the work of an amateur binder.

Sangorski (1862-1932), a skilled calligrapher and illuminator, here provides a sumptuous collection of images to accompany the text, which include highly decorative initials, borders, and full-page illustrations of Jesus, angels and beasts, all heightened with gold.

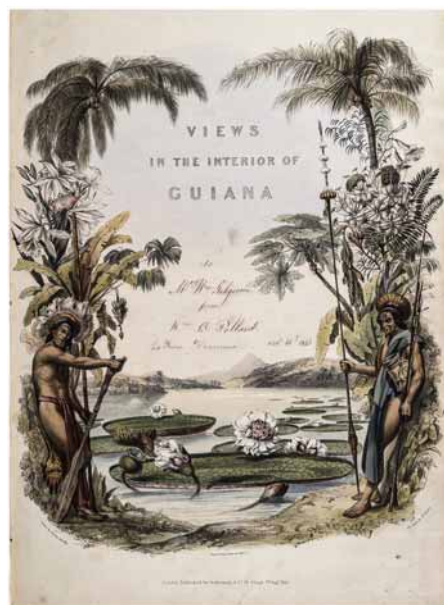
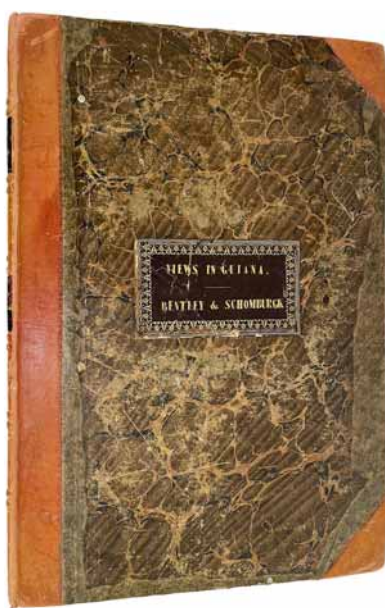


214. **SAXBY, Henry L.** *The Birds of Shetland; With Remarks on Their Habits, Migration, and Occasional Appearance.* Edinburgh and London, Maclachlan & Stewart, and Simpkin, Marshall, & Co., 1874. £200

8vo. Original green cloth, spine titled in gilt, upper cover with a centrally-placed gilt vignette of an up-ended eagle's claw inkwell, with quills; [xviii] + pp. 398, with a tinted lithographed frontispiece, 7 tinted lithographed landscape plates by the author; previous owner's bookplate to front pastedown, very good.

First edition. "Detailed notes on the numerous species of birds found in Shetland; based on personal observations. The work was left incomplete at the author's death and was finished by his brother, principally from the author's notebooks, but with occasional inserted remarks" (Zimmer).

Zimmer p. 50; Wood p. 552.



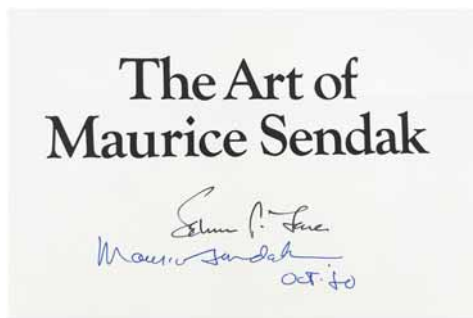
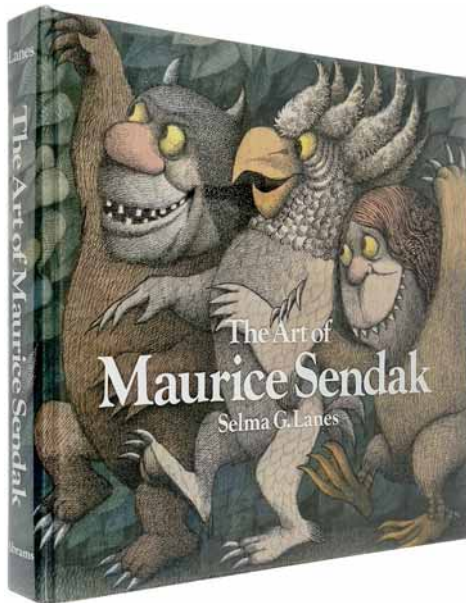
215. **SCHOMBURGK, Robert Hermann.** *Twelve views in the interior of Guiana: From Drawings executed by Mr. Charles Bentley, after Sketches during the Expedition carried on in the Years 1835 to 1839.* London, Ackermann, 1841. £5,995

Imperial folio (54 x 47 cm). Contemporary half-calf over marbled boards, spine with raised bands, lettering pieces to spine and front cover; pp. [viii], 38, additional engraved hand-coloured title, dedication leaf with gold printing, 12 superb hand-coloured aquatint plates with tissue guards, engraved map, a few wood-engraved vignettes and illustrations in the text a little wear to binding, inner hinges expertly strengthened, a few engravings with short old repairs to marginal tears, only very light spotting, a very good copy with neat presentation inscription from William Branch Pollard on engraved title, dated Demerara, 1841.

Uncommon first edition of a book of spectacular views of the colony. Schomburgk identified and sent to England the Victoria Regia waterlily, and was awarded the Royal Geographic Society's gold medal for his scientific work. James Morrison, the expedition draftsman, made sketches under the direction of Schomburgk, these were then worked up by Charles Bentley in London, and plates were produced from those finished sketches.

Provenance: William Branch Pollard was resident and Auditor General in British Guiana.

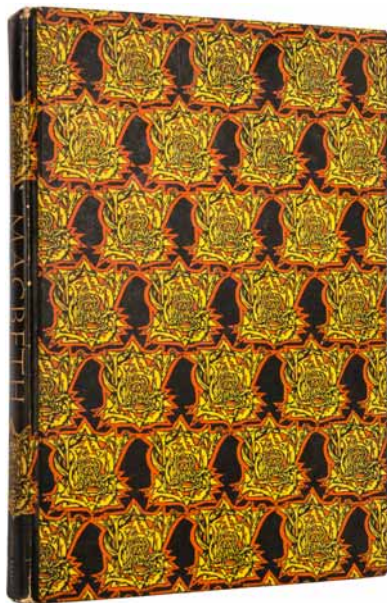
Abbey Travel, 720; Sabin 77796.



216. SENDAK, Maurice (illustrator). Selma G. LANES (author). *The Art of Maurice Sendak*. New York, Harry H. Abrams Inc. [1980]. £450

Landscape 4to. Original fine pictorial cloth with wrap-around design from *Where The Wild Things Are*, protected by the original acetate wrapper (lettered in white); pp. [vi], 7-278; lavishly illustrated throughout in colour with folding plates and card movable; a fine copy.

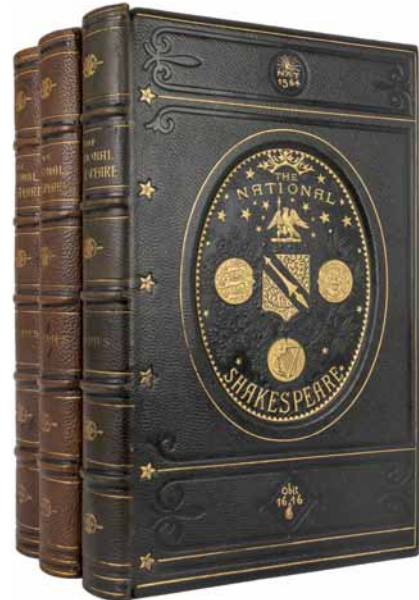
First edition. Double-signed to the half-title by both Maurice Sendak and Selma Lanes, and dated in the year of publication.



217. SHAKESPEARE, William *Macbeth* Garden City, NY: Doubleday & Company, Inc. 1946. £425

8vo. Original red, yellow and black patterned boards, lacking slipcase; pp. 125, thirteen illustrations by Salvador Dali; binding a little rubbed to corners, very clean, very good.

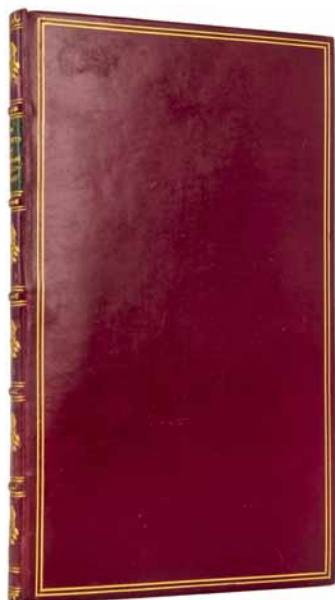
First edition. Dali's interpretation of Shakespeare's dark masterpiece is truly extraordinary - the stuff of nightmares.



218. SHAKESPEARE, William *The National Shakespeare*. A Facsimile of the Text of the First Folio of 1623. Illustrated by Sir J. Noel Paton, R.S.A. William Mackenzie. [c.1890]. £2,250

Folio. 3 vols.; original dark green morocco, lettered and decorated in gilt and black, with large sunken oval panels on the sides elaborately and with Shakespeare's coat of arms at the centre, top edges gilt, others untrimmed; with the Chandos and Droeshout portraits of Shakespeare, photographs of Holy Trinity Church and the Shakespeare Monument at Stratford on Avon, and illustrated with india-proof plates after Sir J. Noel Paton; a little sunning to bindings of two volumes, very occasional internal spotting, generally very good.

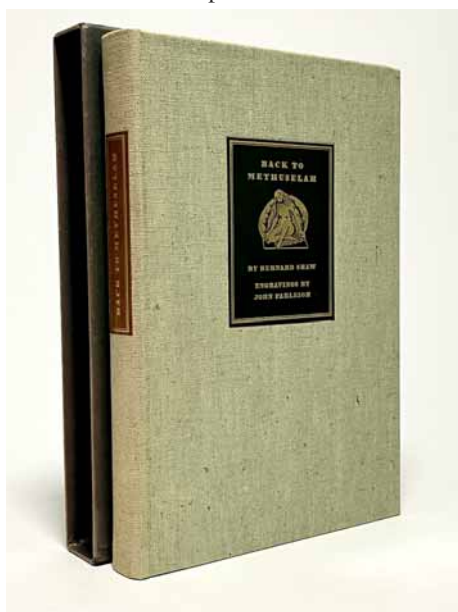
Special edition with india-proof engravings. Scarce. The text of the 'National Shakespeare' is a reprint of the 1623 Jaggard canon, printed in an 'antique' type on hand-made paper. The illustrations are by the painter Sir Joseph Noel Paton, whose most famous book illustrations were for Kingsley's *Water Babies*, 1863. This is a lavish Victorian tribute to Shakespeare's legacy and the legendary first folio, the seminal 1623 publication without which plays such as *Macbeth*, *Julius Caesar* and *The Tempest* would have been lost forever.



219. SHAKESPEARE, WILLIAM. The Sonnets. *Mount Vernon: The Peter Pauper Press, c. 1940s.* £248

8vo. Full red polished calf, raised bands to spine, spine lettered in gilt to morocco label, ornamented in gilt; gilt fillets to boards; all edges gilt; marbled endpapers; unpaginated; very slight sunning to spine; a few light marks to boards; bookplate to front fly-leaf; else bright and clean, a very good attractive copy.

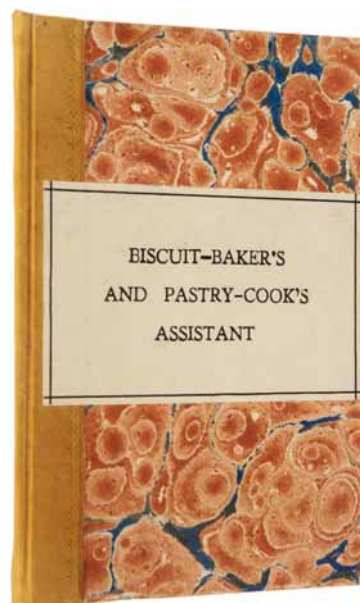
Contains all 154 of Shakespeare's sonnets.



220. FARLEIGH, John (illustrator). George Bernard SHAW (author). Back to Methuselah (A Metabiological Pentateuch). *New York: The Limited Editions Club. 1939.* £198

Imperial 8vo. Original pale green cloth, gilt lettered leather labels to both spine and upper cover, top edges green, in the publisher's slipcase; pp. lvi + [iv], [3]-260; with fine wood-engravings by John Farleigh, some full-page; an unusually good, clean and attractive copy with mild sun-lightening to spine, internally fine with the handsome pictorial bookplate of Amy and Arthur Fields to inner upper cover, in a very good and sound slipcase with some uniform fading to spine.

First edition with these illustrations: one of 1500 numbered copies signed by John Farleigh. With a preface by Shaw. (*Laurence A232 and A161c*).



221. SHOESMITH, Thomas The Biscuit-Baker's and Pastry-Cook's Assistant: Containing upwards of One Hundred Receipts. For Making All kinds of Biscuits, Pastry, Gingerbread &c&c *London: Dean and Munday, [c.1841].* £348

Small 12mo., attractive modern binding of calf-backed marbled boards, with decorative border in blind; printed paper label pasted to upper board; pp. [iii], iv-viii, [i], 10-72; the outer pages a little grubby, with some grease marks to upper margin of first few pages; a well-used little pamphlet testifying to its serviceability.

Fourth edition, corrected and improved.

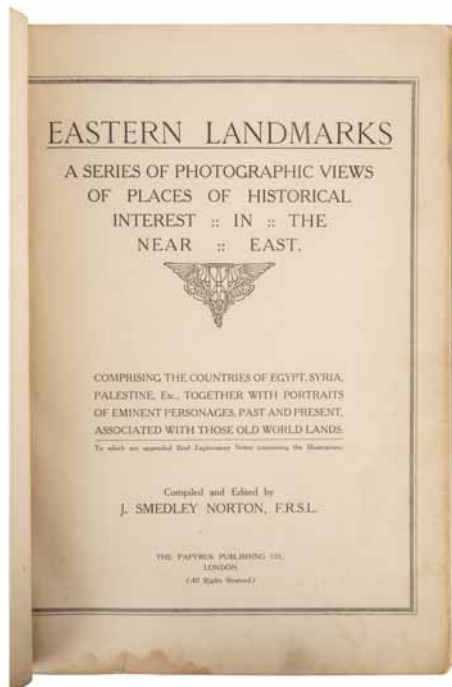
Shoemith was himself a pastry cook and biscuit-baker. Cakes, tarts and biscuits of every description are included in this small book, as well as jams and jellies, muffins, trifle, rusks, crumpets and custards. Of particular note are the cakes intended for Brides, diets, the Lord Mayor, and even the Queen.

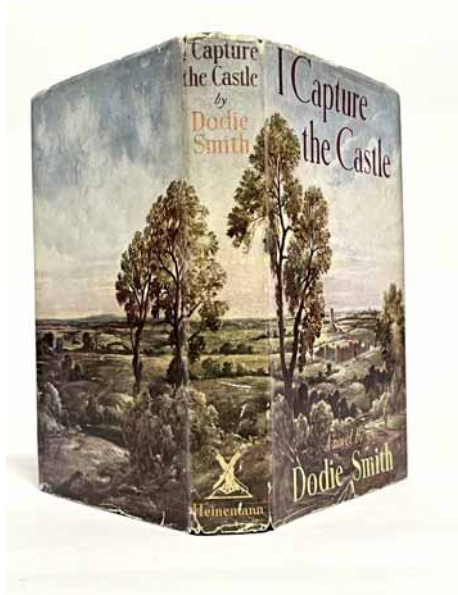
'THE LONG-LOST REED OF WONDROUS QUALITY' - A UNIQUE BOOK





Richie's Table Camp.

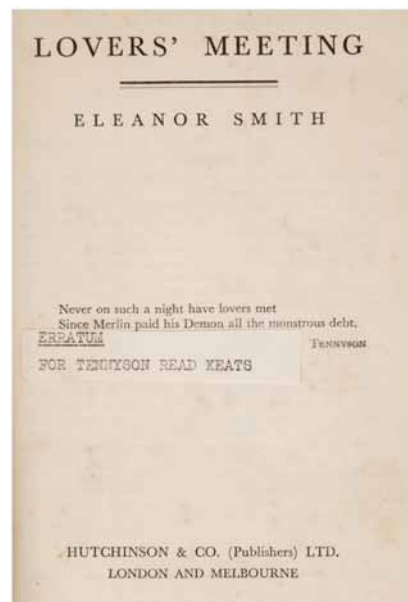
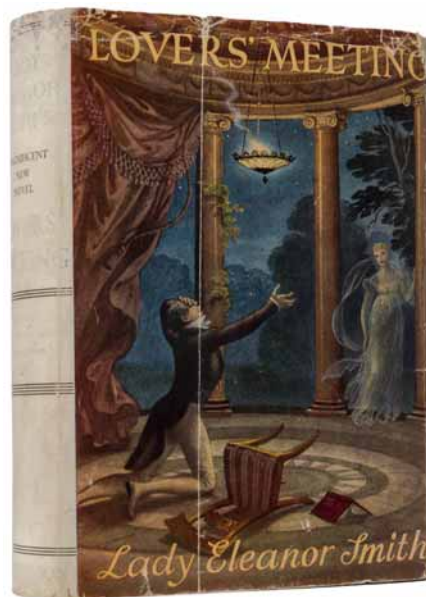




223. SMITH, Dodie (author). Ruth STEED (illustrator). *I Capture the Castle*. London; William Heinemann Ltd. 1949. £950

8vo.; original mid-blue cloth lettered in gilt to spine with gilt vignette to upper board, in pictorial dustwrapper; pp. [vi], 3-338; with illustrations by Ruth Steed, from sketches by the author; a very good copy without ownership marks, or inscriptions, with some shadowed fading to spine, through dustwrapper, and dusting and speckling to fore-edge of book block; protected by a bright and attractive, unclipped, dustwrapper (9s 6d) with light dusting, rubbing to joints and edges, small chipping with mild abrasion, to spine ends, and very short closed edge tears, now neatly archivally repaired to the verso with tissue-tape; a better than usual example in the notoriously vulnerable jacket.

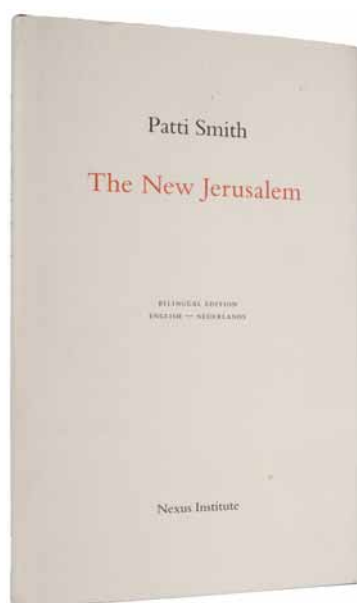
First U.K. edition of this perennially popular coming-of-age classic, set in Suffolk in the 1930s. This is Dodie Smith's first published novel, preceding her possibly better known *The Hundred and One Dalmatians* by 8 years, but she was already a very established playwright. The novel, which takes place over a few months in a single year, tells the story of an eccentric family occupying a derelict castle and is narrated, in the first person, by Cassandra Mortmain. She is an intelligent teenager who develops into a young woman by the end of the story. In 2019 BBC News included it in a list of the 100 most influential novels.



224. SMITH, Lady Eleanor *Lovers' Meeting* London, Hutchinson & Co., [1940]. £248

8vo. Original black cloth, title gilt to spine; pp.384, [32, ads]; a good copy with fading down the spine, dust wrapper worn with minor chipping to the head and foot and a single crease down the front panel, a sound binding with almost no foxing internally, erratum slip pasted to title page.

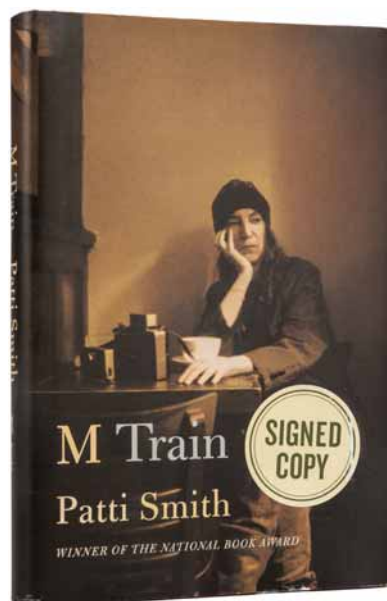
First edition. A sweeping supernatural romance with a time-travelling theme, in the scarce (and incredible) dust wrapper which rarely appears in one piece, depicting a forlorn gentleman lamenting a ghostly bride. The plot revolves around two destined lovers in 1812 who travel a century into the future using a spell, before returning to their own time and causing all kinds of paradoxical issues. The erratum slip to the title page rather sheepishly corrects the attribution of the poetry there to Keats instead of Tennyson (as printed). This edition of the book contains some endearing, if embarrassing typographic errors, such as its final words "The End...or the Beginninn" (sic.) The rear of the book contains a 32 page catalogue of Hutchinsons other titles of the period, which is interesting in its own right.



225. SMITH, Patti *The New Jerusalem*. Amsterdam: Nexus Institute. 2018. £160

Small 8vo. Original cloth and wrapper; pp. 76, illustrations; fine.

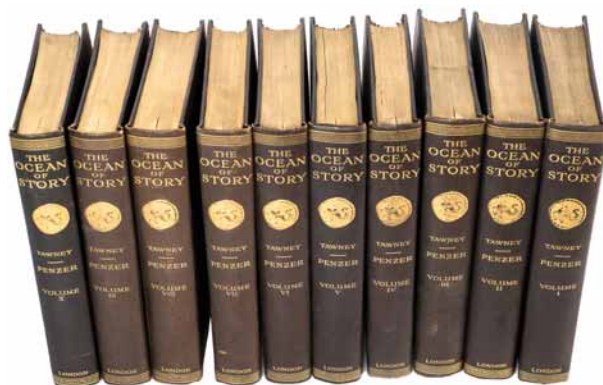
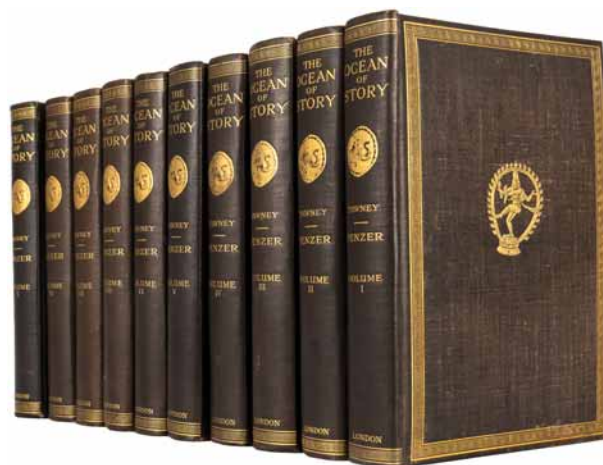
First edition, inscribed by Patti Smith "To Ania" to title page. Text in English and Dutch. A bilingual "vision of a counterculture".



226. SMITH, Patti *M Train*. New York: Alfred A. Knopf. 2015. £100

8vo. Original cloth and wrapper; pp. 254 + [vi], illustrated throughout; fine.

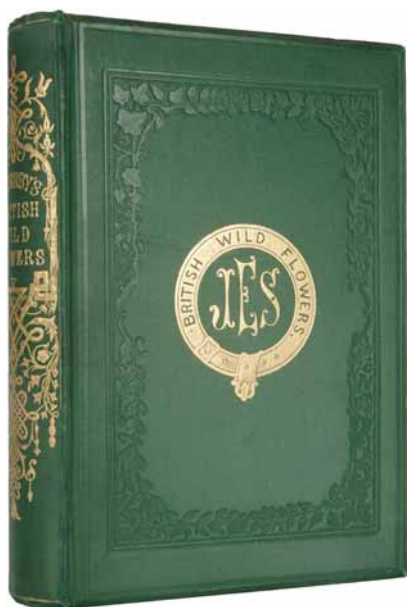
First edition signed by Patti Smith to title page. A book of memoir and meditation by the great poet and musician.



227. SOMADEVA BHATTA. *The Ocean of Story*. Being C.H Tawney's Translation of Somadeva's Katha Sarit Sagara (or Ocean of Streams of Story). Now edited with Introduction, fresh explanatory Notes and terminal Essay by N. M. Penzer. London, privately Printed for Subscribers Only by Chas. J. Sawyer, 1924-1928. £1,250

Ten volumes, royal 8vo. Original cloth, decorated and lettered in gilt, top edges gilt, others uncut, endpapers in gold and black, title-pages in red and black; a very attractive set.

First edition in English, number 511 of 1500 sets produced, of this immense corpus of stories within stories and subsidiary stoies, preserving much of India's ancient folklore in the form of a series of tales in verse written in the 11th century by the Kashmiri Sanskrit author Somadeva. 'The court poet to King Ananta of Kashmir, Somadeva apparently was commissioned to compose a cycle of stories to amuse and calm the queen Suryamati during a political crisis ... An English translation by Charles H. Tawney, titled *The Ocean of Story*, was published in 1924-28. Somadeva wrote his monumental work during the two periods of Ananta's interrupted rule, which ended in 1077' (Encyclopedia Britannica, [online](#)).



228. SOWERBY, John Edward and Charles Pierpoint JOHNSON. *British Wild Flowers; Described, with an Introduction and a Key to the Natural Orders; To Which is Added a Supplement Containing 180 Figures of Lately Discovered Flowering Plants by John W. Salter, and the Ferns, Horsetails, and Club-Mosses by John E. Sowerby, John Van Voorst*, 1882. £400

Royal 8vo. Original dark green cloth, covers with borders blocked in blind with a trailing flower pattern, upper cover with a titled gilt roundel, spine blocked in gilt, reprising the intertwining flower pattern around the title, all edges gilt; lii + pp. 186, with a hand-coloured lithographed frontispiece, one uncoloured plate, and 89 hand-coloured botanical plates by Sowerby; very good.

Reissue, revised, with the supplement containing J.W. Salter on lately discovered flowering plants and Sowerby's ferns, horsetails and clubmosses. This is a classic Victorian botanical book, highly popular throughout the second half of the nineteenth century, beautifully produced and fascinatingly detailed on its subject.

Nissen BBI 997.

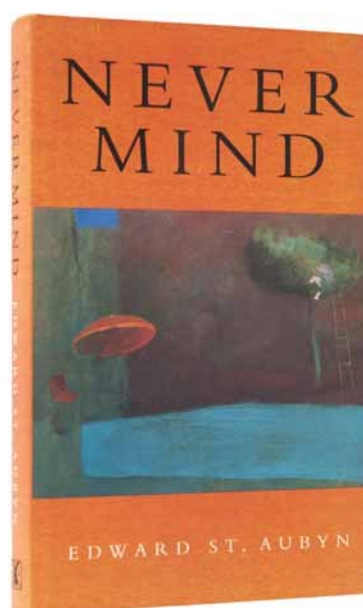


229. SPEED, John (1552-1629). *The Kingdome of England*. Original framed copper engraving with hand colour, published by Thomas Bassett & Richard Chiswell, printed in 1676. 600 x 720 mm. (size including frame)

English text to verso.

John Speed is arguably the most famous of all the British cartographers. His *Theatre Of The Empire Of Great Britaine*, first published in 1611, was the first atlas to cover

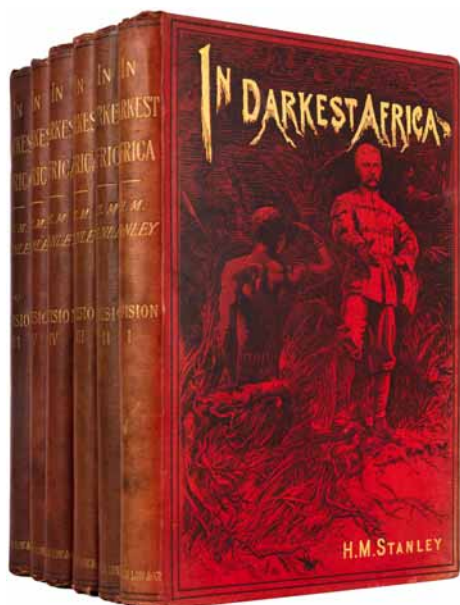
all of Great Britain whilst his later work of 1627, *Prospect Of The Most Famous Parts Of The World* was the first world atlas to be published by an Englishman. In his county maps Speed updated the work of Saxton and Norden adding his own innovations such as inset town plans and views of local landmarks resulting in maps that were not only the most accurate and informative of the day but also the most decorative. £1,650



230. St Aubyn, Edward. *Never Mind*. London: Heinemann, 1992. £298

8vo. Publisher's orange cloth, spine lettered in black; in the original dust wrapper (not price-clipped); pp. [vi], 181; very slight fading to spine; minor rubbing to extremities; 45mm vertical tear to lower panel of wrapper; light spotting to edges; light spotting to inner flaps of wrapper, with a little offsetting to endpapers; a few light spots throughout, a very good copy.

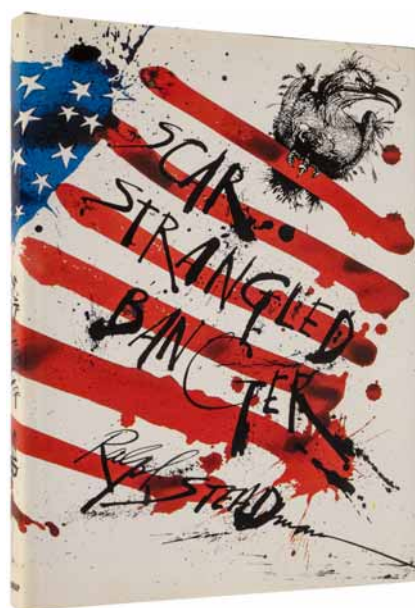
First edition.



231. STANLEY, Henry Morton. *In Darkest Africa or The Quest, Rescue and Retreat of Emin, Governor of Equatoria*. London, Marston, Searle and Rivington Limited, 1890. £895

Two volumes in six parts (*Divisions*), royal 8vo. Original brick-red pictorial cloth, upper boards decorated and lettered in black and gilt, spines decorated and lettered in black and gilt; two wood-engraved frontispieces, wood-engraved plates, 3 folding, colour-printed lithographic maps, and numerous wood-engraved illustrations (including maps and plans, a few full-page) in the text; spines a bit darkened, spine of *Division Six* with small circular hole, large folding map with repairs to folds; otherwise an attractive set of the rare subscriber's edition.

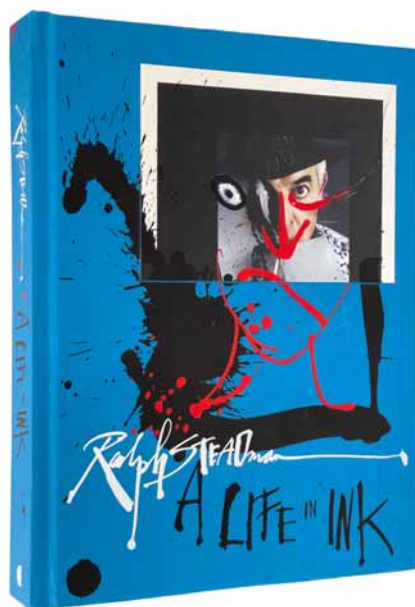
First edition. *In Darkest Africa* is the celebrated account of Stanley's 1887-1889 expedition to Lake Albert, to relieve the German physician and scientist Eduard Schnitzer (known as Emin Pasha). Following the Mahdist uprising (which had led to the death of Gordon in 1885), Emin Pasha, the governor of Equatorial Sudan, had fled Sudan for Wadelai, close to Lake Albert, where he was trapped. However, he had been able to send letters back to Europe to alert friends to his plight, and these letters had provoked great concern for Emin's safety and an expedition was proposed by William Mackinnon, the Chairman of the British India Steam Navigation Company, which Stanley was asked to lead. In 1887, Stanley arrived at Zanzibar and then travelled around the Cape to the mouth of the Congo, from where he made his way to Leopoldville and thence to along the Congo into the centre of the continent, to the river's confluence with the Aruwimi River. From there Stanley journeyed to the village of Yambuya, which he reached on 15 June 1887, and, leaving a rearguard party at Yambuya, Stanley and an advance party of some 400 embarked upon a 450-mile, five-month-long journey through the Ituri rain forest to Lake Albert. - This edition is rather odd, as all six cloth bindings were intended to be discarded in order to bind the set into two volumes. This edition appeared in larger format than the usually encountered two-volume trade edition. The first leaf in the first division contains under the heading 'This leaf not to be bound with the Volume) the printed note: 'Conditions of Publication. This edition, specially prepared for subscription only, will be completed in Twenty-two parts, at 2s. each, or in Six Divisions, cloth gilt, at 9s. each, and is not obtainable from the ordinary Booksellers'.



232. STEADMAN, Ralph. *Scar Strangled Banger*. London: Harrap, 1987. £298

Square 4to. Publisher's blue cloth, spine lettered in red; in the original illustrated dust-wrapper (not price-clipped); unpaginated; illustrated throughout; signed by the author to preliminary page; a little light sunning to spine; a few faint marks to upper panel; internally bright and clean, a near fine copy.

First edition, signed by Ralph Steadman. A satire of modern American life.



233. STEADMAN, Ralph. *A Life in Ink*. Los Angeles: Chronicle Books, 2020. £398

Folio. Publisher's blue boards, lettered and illustrated in black, white, and red, with photograph inlaid onto upper board; illustrated endpapers; unpaginated; profusely illustrated throughout, with author's signature to title; light scratching to upper board, else near fine.

First edition, signed to the author in black marker pen (underneath the facsimile) to title page. A broad and diverse collection of Steadman's illustrations, produced over the course of his career.



234. **STONE, Reynolds.** [From *The Other Side of the Alde*]. c. 1959. £198

101 x 157 mm (222 x 288 mm mounted). Black and white wood engraving; artist's signature to bottom right in pencil; mounted on card; light marks to top edge of card mount; a fine example.

Engraving depicting a stony beach scene.



235. **STONE, Reynolds.** [Winter]. c. 1959. £198

104 x 154 mm (222 x 288 mm mounted). Black and white wood engraving on paper; artist's signature to lower right corner in pencil; mounted on card; well preserved, a fine example.

Depicting a snowy rural landscape with trees.

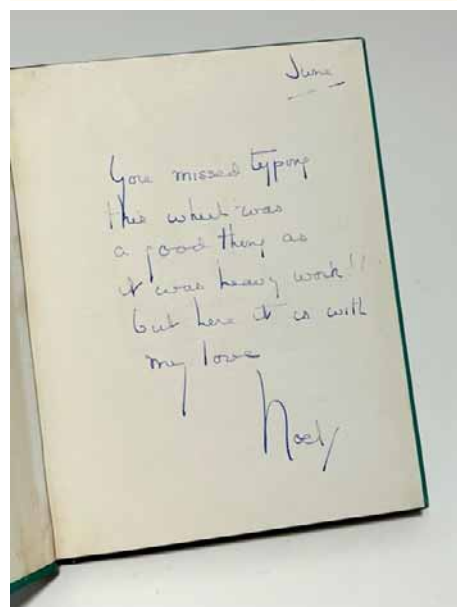
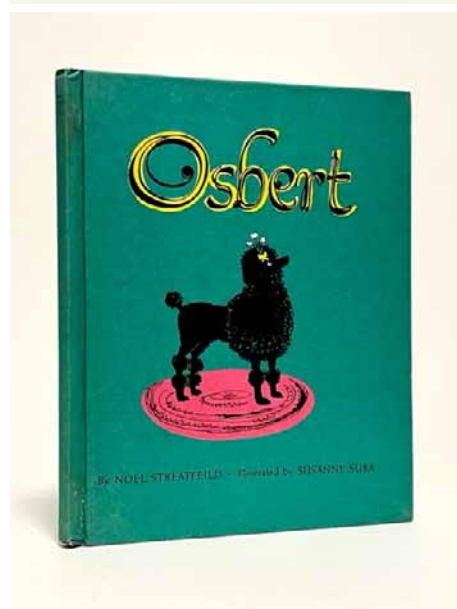
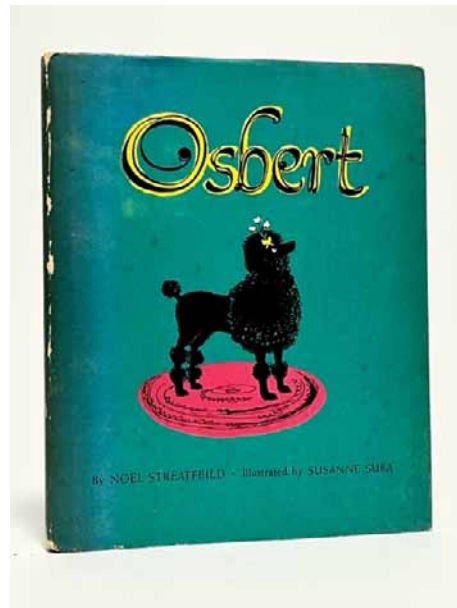


236. **STOPPARD, Tom.** *The Coast of Utopia Trilogy*. London: Faber and Faber, 2002. £248

Three vols, 8vo. Publisher's black boards, spines lettered in white; in the original dust wrappers (not price-clipped); coloured endpapers corresponding to colours of wrappers; pp. [xiv], 3-114; [xiv], 3-106; [xiv], 3-119; a fine set.

First editions, the first volume signed by the playwright to the title page.

INSCRIBED BY STREATFEILD



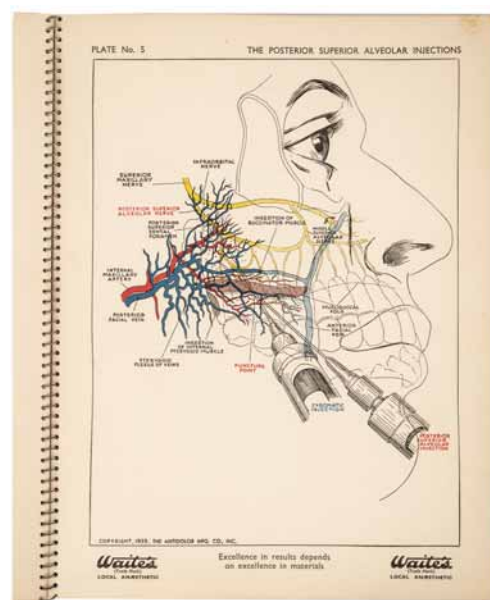
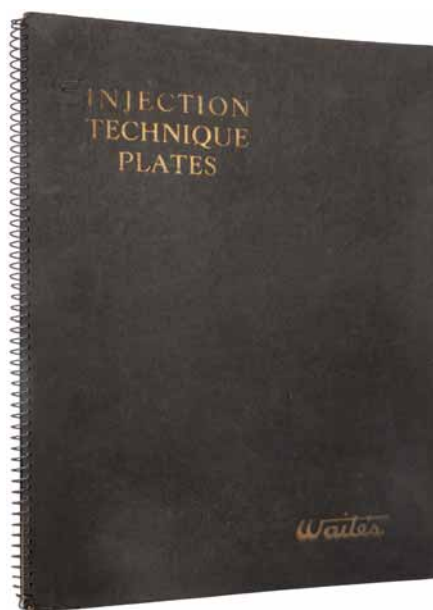


237. STREATFEILD, Noel (author). Susanne SUBA (illustrator). Osbert. [New York]. Rand McNally & Company. 1950. £298

Square 8vo. Original pictorial heavy green boards, in repeat dustwrapper; pp. [viii], 9-30 + [ii]; with illustrations on every page in alternate colour and monochrome; very good copy, both externally and internally, complete with the unused thick card of punch-out "Slotties" at the rear; a very good copy, both externally and internally with some offsetting to rear pastedown and the jacket flaps, from the press-outs; in the dustwrapper with abrasions to spine, rubbing to ends, and corners, and some light marking.

First edition, a **Presentation Copy**, inscribed to the front free endpaper by Streatfeild to her amanuensis, proof-reader, and friend June Allen, "June, you missed typing this which was a good thing as it was heavy work!! But here it is with my love Noel".

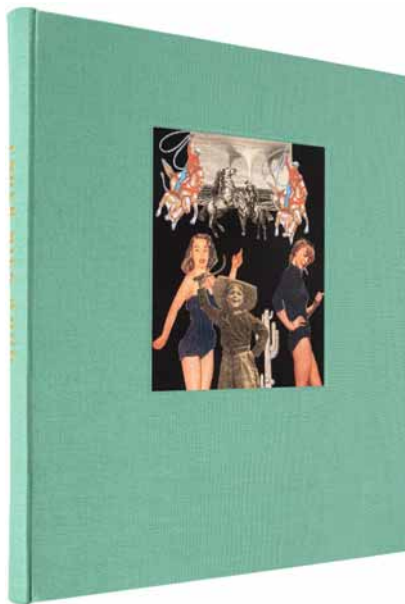
Osbert the dog is not invited to Aunt Cathy's wedding, but Peter, Ann, Jane and Andrew decide that the event will not be complete without him. His eventual appearance, as "the most beautiful dog in the world", generates a great deal of excitement. An interesting model book including a press-out stand-up figure of Osbert the dog, together with a mirror.



238. THE AMALGAMATED DENTAL CO. LTD. Injection Technique Plates. For reference in the Practice and Study of Dental Local Anaesthesia. *The Antidolor Mfg. Co. Inc.* [1933]. £150

4to. Black card wrappers with gilt lettering to front, ring bound, title page, 8 colour plates, 1 text leaf; front a little dulled, very good.

First edition. A simultaneously compelling and horrifying set of plates detailing the different angles and techniques used in dental injections. The book is partly informative and partly to advertise Waite's local anaesthetic, the effects of which would be welcome after looking at this for a couple of minutes, never mind in the dentist's chair.



239. THOMAS, Dylan; [Peter BLAKE, Illus.] Under Milk Wood *Queen Anne Press, 2013.* £2,500

Folio, publisher's cloth boards (in the same shade of green as the 1st edition), with artwork inset to upper portion; 'Shop at Mog's' in gilt to lower board; dark green endpapers; lettered in gilt to spine; pp. [vi], 7-173, [iii]; with numerous colour, and black and white, illustrations; contained in the custom-made solander box, together with an original signed print (84/100) by the illustrator, contained in original tissue and card folder; fine.

De Luxe edition, limited to 100 copies, this copy no. 84, signed by Blake to the title. The binding is by Sangorski & Sutcliffe, the solander box by Ludlow Bookbinders.

Published to mark the centenary of Dylan Thomas' birth, and to celebrate a body of work by Peter Blake comprising a richly detailed sequence of 110 watercolours, pencil portraits and collages. "Doyen of British artists", the Queen Anne Press website states, "his pencil portraits of the myriad characters of Llaggerub, collages representing scenes from the book, and watercolours depicting the extraordinary dreams combine to make a unique volume."

A sumptuous production.



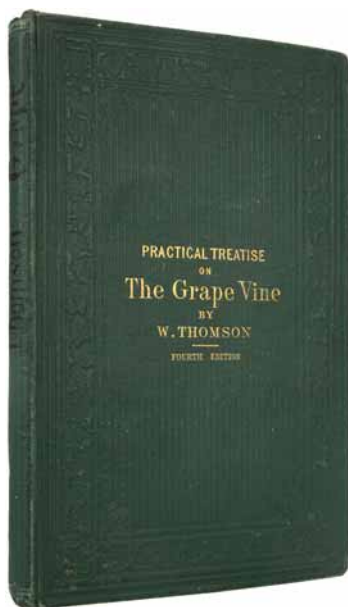
240. THOMSON, Hugh (artist). Original pen-and-ink drawing. 1900. £248

An energetic, and compelling, original pen-and-ink book illustration, image size circa 20 x 30cm, signed by Hugh Thomson and dated 1900, depicting a man raising a cane to a cowering young boy, both in period, or Regency, dress, handsomely double-mounted and presented in a striking gilded brown wooden frame with engraved gilt label to bottom edge "Hugh Thomson 1860-1920", the artwork fine, the frame with slight edge wear.

This drawing is, as yet, untraced in printed form. Hugh Thomson's bibliography, rather curiously, are silent regarding books illustrated by Hugh Thomson published in 1900. In 1901 *A Kentucky Cardinal and Aftermath* by James Lane Allen and *Ray Farley* by J. Moffatt and Ernest Druce, were both published. A pen-and-ink illustration by Thomson presented in the same-style frame as this one, and acquired from the same source, was traced to *Tales from Maria Edgeworth* by Maria Edgeworth, but this image does not appear there and is yet unlocated in printed form and may have been intended for that publication, but unused.

-sold together with:

Hugh Thomson *His Art His Letters His Humour and His Charm* by M.H. Spielmann and Walter Jerrold, A. & C. Black Ltd. 1931; original red cloth and dustwrapper; pp. xx + 269, including bibliographies and index; profusely illustrated throughout in line, with full-page plates in half-tones, and 12 coloured plates guarded by captioned tissues; a very good copy in a marked, dust-soiled, and chipped dustwrapper, which is a scarce survival. First edition.



241. THOMSON, William A Practical Treatise on the Cultivation of The Grape Vine *Edinburgh and London: William Blackwood and Sons, 1865.* £148

8vo., publisher's green cloth lined and bordered in blind to boards, letting in gilt to centre of upper board; 'Thomson Grape' in black script to spine; pp. [ix], viii, [i], 2-77, [i]; [32pp. publisher's catalogue]; cloth rubbed, spine ends bruised and corners pushed; a little toning internally, with the odd spot to extremities; very good.

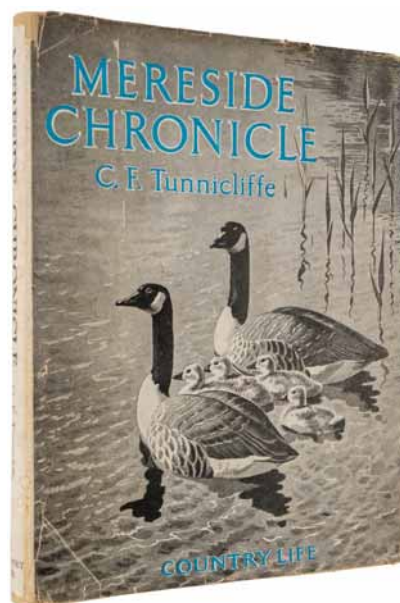
Fourth edition, containing numerous diagrams, some full page. Thomson was a skilled horticulturalist who served as gardener to the Duke of Buccleuch (to whom this volume is dedicate). He established the Tweed Vineyards, Clovenfords - the first vineyard in Scotland.



242. TIRION, Isaak [Isac, Isaac]. Nouva Carta dell'Isola Ceilon. *Amsterdam, per Isac Tirion, [c. 1750].* £798

Copper-engraved and hand-coloured map (image size 28 by 35 cm; wide margins); under glass and framed (to be shipped as map only).

Isaak Tirion was a Dutch publisher and printer, mostly remembered for his cartographic work. This map, with east at the top shows as one detail Adam's Bridge, a former land bridge to the Subcontinent, which was swept away in 1480. This chain of natural limestone shoals still forces bigger vessels to circumnavigate the entire island of Sri Lanka, when sailing from one 'side' of Imdia to the other.



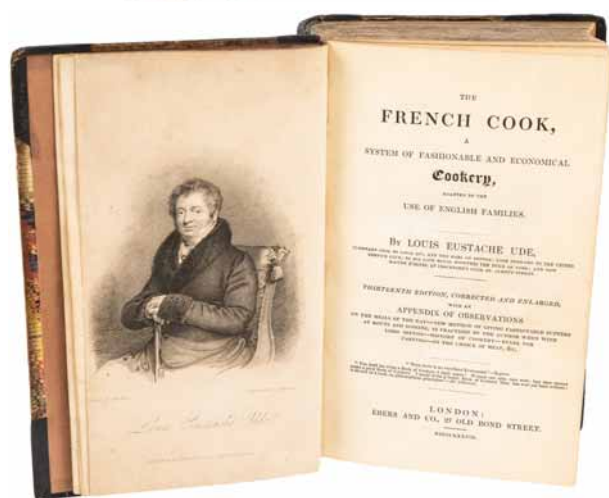
243. TUNNICLIFFE, C.F. Mereside Chronicle. With a short interlude of lochs and lochans. *Country Life Ltd. 1948.* £150

4to. Original red cloth with scarce decorative dustwrapper; pp. 200, illustrated in b&w throughout; a little chipping to extremities of wrapper with a couple of brown marks to rear, otherwise very good.

First edition. Often lacking dustwrapper completely. One of Tunnicliffe's scarcer books, this deals with birds observed in the pools and lakes of Cheshire, with one digression into Scotland.



244. TURNER, Michael. Monaco, 25e Grand PrixAutomobile, 7th Mai 1967. Original lithograph with colour, printed by Edition J. Ramel, Nice, 1967. 610 x 410 mm. £1,350



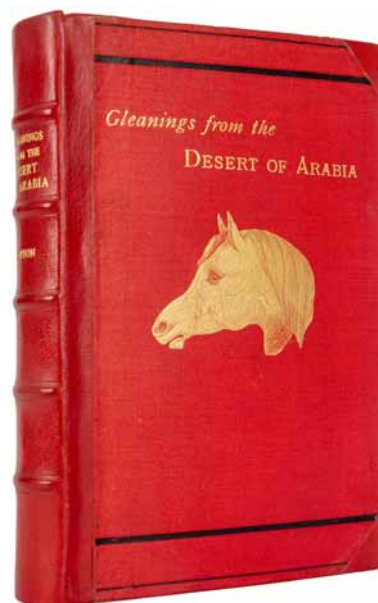
245. UDE, Louis Eustache. *The French Cook, A System of Fashionable and Economical Cookery, adapted to the Use of English Families. Thirteenth Edition, Corrected and Enlarged, with an Appendix of Observations on the meals of the day - new methods of giving fashionable suppers at routs and soirees, as practised by the author when with Lord Sefton - history of cookery - rules of carving - on the choice of meats, &c.* London: Ebers & Co., 1838 £398

8vo., comtemporary half black morocco over marbled boards; gilt lettering direct to spine, ruled in blind; salmon-pink endpapers; with half title and frontispiece portrait of the author; pp. [vii], viii-xlvi, [i], 2-485, [vii]; binding rubbed; endpapers later reinforced; bookseller sticker of John Lyle upside-down to rear paste-down; neat ownership inscription to fep; internally a touch toned but all in all a sound and pleasing copy.

Thirteenth Edition, Corrected and Enlarged.

"Music, dancing, fencing, painting, and mechanics possess professors under the age of twenty years, but pre-eminence in cookery can never be attained under thirty years of age". So said Ude, one of the most learned of nineteenth century cooks. He was one time chef to Louis XIV, then to Lord Sefton whom he left after one of Sefton's guests added pepper to his soup. When he completed this large and important work he was delighting diners at the United Service Club. He went on to serve the Duke of York and ended up at Crockford's Club.

The book was the first ever to use the word 'souffle' and its influence on cooking in England was enormous, opening the eyes and tongues of British cooks to the French School of cookery. He also seems to have been one of the first chefs to devote some attention to sandwiches, with several pages of recipes and instructions about which bread should be used.

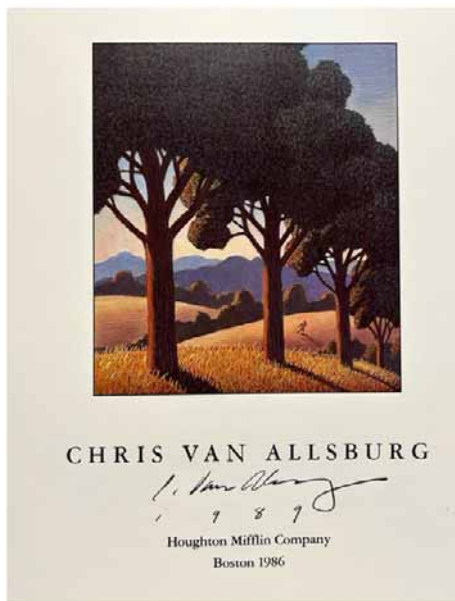
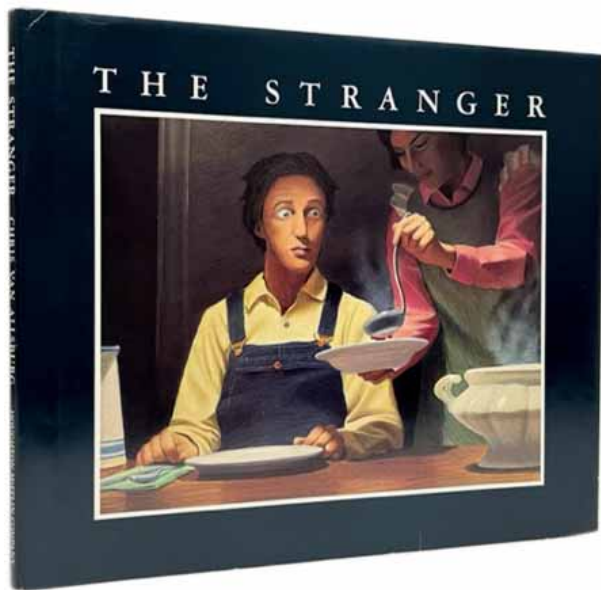


246. UPTON, Major Roger Dawson. *Gleanings from the Desert of Arabia.* London, Kegan Paul, 1881. £1,250

8vo. Original red cloth gilt, gilt pictorial vignette to upper cover, rebaked and recorned with red morocco in the 20th century (original backstrip pasted onto additional blank at rear); pp. viii, 399, 47 pages advertisement at the end; a good copy of a scarce book, ownership inscription, dated Amman, Ramadan, 1944, at head of half-title.

First edition. 'A syndicate of three, composed of the Hon. Henry Caplin, Minister of Agriculture, Mr. Sandeman, M.P., and Mr. Hazelwood, a director of the Bank of England, agreed to send Major Upton to Aleppo to Mr. Skene, they to go into the desert and choose and secure the horses. It is reported that the final cost of the undertaking was £20,000 (\$100,000) ... Both Skene and Upton were fine Arabic scholars, besides being excellent horsemen ... The results of Upton's visit were written in two books, *Newmarket and Arabia*, a sketchy statement of early impressions, and a more serious work, *Gleanings from the Desert of Arabia*, published after his death' (Borden, *The Arab Horse* pp. 17-18). The first part is the travelogue of the journey towards the desert, via Iskenderun, Aleppo, Beirut, Beqaa Valley and the Lebanon Mountains. The second part describes Bodouin life and the desert, whilst the final part with 120 pages deals in detail with the Arabian horse, horse breeding and husbandry.

SIGNED BY VAN ALLSBURG



247. Van ALLSBURG, Chris (author and illustrator). *The Stranger*. New York; Houghton Mifflin. 1986 £198

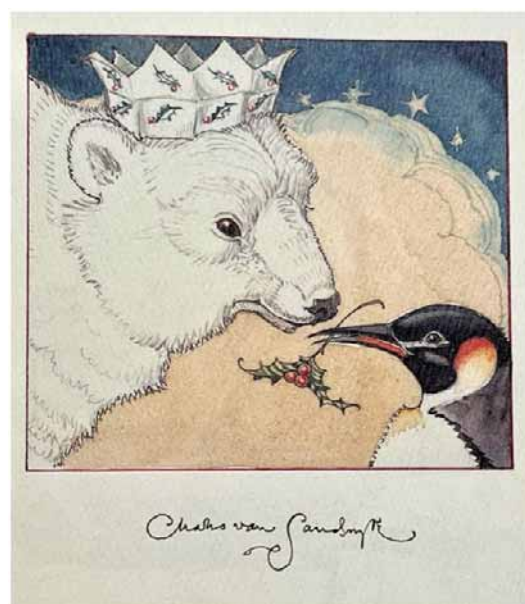
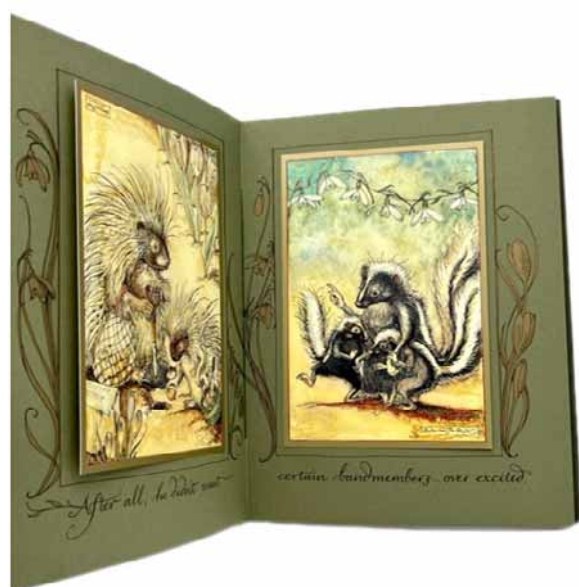
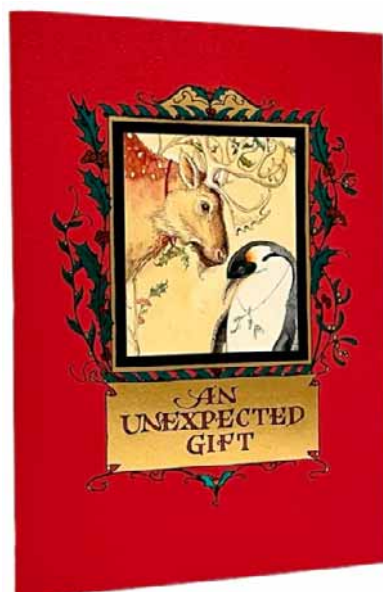
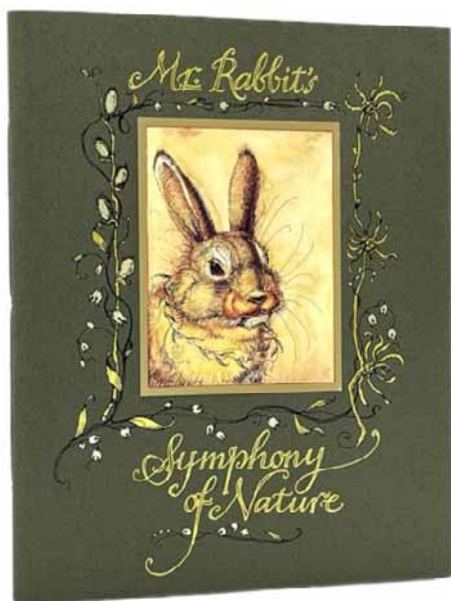
Landscape 4to.; publisher's navy blue cloth lettered and decorated in gilt to upper board and spine, in pictorial dustwrapper; pp. [32]; with beautiful coloured plates throughout by the author; a fine, uninscribed, copy in an uncommonly fresh, and near-fine, unclipped dustwrapper (\$15.95) with 2 tiny closed tears (12mm and 10mm) and just a little edge-rubbing.

First edition, first printing, as published in the United States, signed in ink and dated by the author to the title-page. A mysterious stranger who Farmer Bailey brings home to recuperate after an unfortunate accident with his truck, seems to have an uncanny affinity with the weather. Another play between fantasy and reality by the acclaimed children's author and illustrator, and winner of two Caldecott Medals, who is best-known for *Jumanji* and *The Polar Express*.



248. VAN SANDWYK, Charles (artist). *Full Moon Eyes*. £348

A beautiful original copperplate etching in sepia, on fine, and untrimmed, cream artist's card, image size circa 68 x 62mm, depicting a wide-eyed owl "Full Moon Eyes"; exquisitely and fully handcoloured by the artist, captioned "A.P." (Artist's Proof) in pencil and signed in full by the artist in the lower margin; in fine condition.



249. Van SANDWYK, Charles (author and illustrator). *Mr. Rabbit's Symphony of Nature*. North Vancouver; The Fairy Press. Spring 2008 £168

8vo. Original card covers with elaborate and striking pictorial card wrapper lavishly and florally panelled, and lettered, in black and gilt enclosing an onlaid pictorial label to upper cover; pp. [24], printed throughout on variously coloured card; with illustrations throughout in black heightened in gilt and 11 coloured plates mounted-at-large within pretty black and gilt borders; calligraphic text printed in sepia; a fine copy; increasingly scarce.

First edition. Signed in ink by the artist and complete with the scarce original colour-illustrated bookmarker designed to accompany the book.

250. Van SANDWYK, Charles (author and illustrator). *An Unexpected Gift*. [Vancouver; Charles van Sandwyk Fine Arts.] 2013. £128

8vo. Original cherry red wrap-around card covers exquisitely embellished in green and red foil with border and lettering panel in burnished gilt and an onlaid pictorial card label to upper cover depicting a reindeer and a penguin; pp. [44], including beautiful matt gilt endpapers with a repeating design of holly sprigs in colours; with text pages printed in green on taupe, with decorations in red; with 7 fine full colour plates (including 1 double-page spread), some printed on untrimmed handmade paper, together with other plates and vignettes in sepia and red; a fine, new, copy.

First edition. A gentle, and traditional, tale of Bartholomew the Green, cousin of Father Christmas, who leaves Antarctica on a mission to restore an old-fashioned Christmas to a wayward and needy world. This copy signed in ink below one illustration by the artist.



251. Van SANDWYK, Charles (author and illustrator). *Animal Wisdom*. N. Vancouver, Charles van Sandwyk Fine Arts. 2021. £98

Landscape royal 8vo. Original claret-coloured card wrappers over card, upper cover strikingly, and decoratively, stamped in metallic copper surrounding a large onlaid pictorial card label, hand sewn; pp. [28], printed on fine ivory and fawn stock; with coloured pictorial half-title and frontispiece, pictorial title in sepia, and 15 beautiful coloured plates alongside decorated and calligraphed text in sepia; a fine copy.

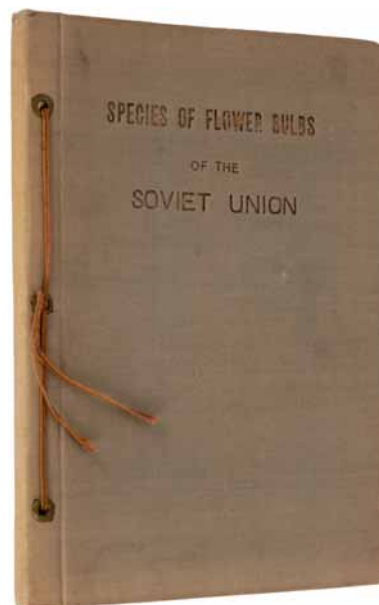
Fifth printing following the first of July 1999. This copy signed in ink by van Sandwyk to the title-page in his beautiful, and characteristic, calligraphic style. A rich volume of life-affirming philosophy inspired by the animal kingdom.



252. VARIOUS; William DONALDSON & Julian MITCHELL, [Ed.]. *Gemini: The Oxford and Cambridge Magazine*. A Complete Run in 5 Volumes. London: Gemini Magazine, 1957-1958. £450

5 vols. 4to., card wrappers; sunning to spines; slight sunning to panels, with a few light marks, a very good complete set.

First editions. Edited by William Donaldson and Julian Mitchell. Contains poetry and reviews from a range of contributors including writers such as Sylvia Plath, Ted Hughes, W. H. Auden, Malcom Bradbury, Elizabeth Jennings, Bernard Bergonza, Philip Hobsbaum.



253. VVEDENSKY, A.I. *Species of wild flowers of the USSR. Descriptive catalogue of bulbs and roots*. Moscow: Lektechsyri Corporation. 1935. £150

8vo. Original string-bound cloth, gilt lettering on front; pp. 54, 40 colour plates, photographs; spine sunned, previous owner's inscription to ftep, very good.

First edition. Alexei Ivanovitch Vvedensky (1898 - 1972) was a Russian botanist specialising in the allium and tulip genera who named 446 species. The Uzbekistan genus of flowering plant Vvedenkya is named in his honour. This is a very attractive and scarce guide to flowers from across the Soviet Union.

A PRECURSOR TO THE GUINNESS BOOK OF
RECORDS?



254. WANLEY, Nathaniel. *The Wonders of the Little World; or, a General History of Man: Displaying the Various Faculties, Capacities, Powers and Defects of the Human Body and Mind...* London: printed for W. J. and J Richardson et al, 1806. £250

Two vols, large 8vo., gathered in 4s.; calf decorated with a bark-like pattern (likely hand painted), single filets in gilt, with, raised bands to spine, contrasting morocco labels lettered in gilt; speckled edges; pp. [v], iv-viii, [i], 2-403, [iii]; [v], iv-v, [ii], 2-552, [iv]; with 7 copper engraved plates throughout, including a frontispiece in each volume; bindings rubbed to extremities and splitting along the spine (expertly reinforced); splash mark to upper cover of vol. II; evidence of book plates removed from the front paste-down of each volume; internally some consistent light toning, and spotting to the endleaves; plates lightly offset, as is common; very good. 'A new edition, with the addition of much new and curious matter' (title).

A work which illustrates, anecdotically, the prodigies of human nature. Wanley (1634 - 1680), was a Church of England clergyman and poet, but it is for this exhaustive and carefully documented compendium of human prodigies that he is predominantly known. It ran to at

least six editions in the eighteenth and early nineteenth centuries. Such examples included here are:

Doppelgangers ("The great Resemblance of some Men to others")

Of the "mighty force and strength of some Persons"

Resurrections, or, "persons returned to life after they have been believed to be dead."

"Of great drinkers, and what Quantities they have swallowed"

Freediving, or "how long some [men] have continued under water.

And

"Of the most famous Magicians, Witches, and Wizards, and their mutual Contests; their diabolical Illusions; and miserable Ends."

among many others.

Of particular interest is Book VI, entitled 'Miscellaneous Curiosities', which include:

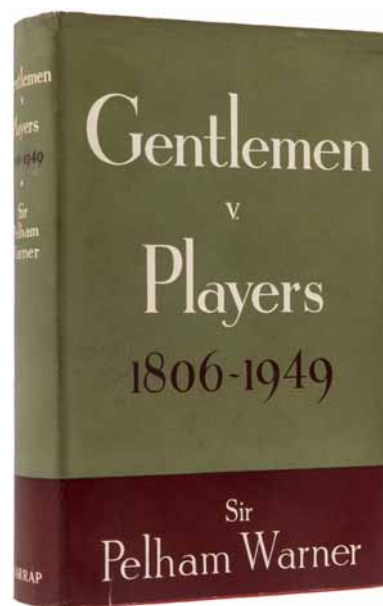
Women whose children have been turned to stone

Women who have delivered 'monsters'

Of the 'choicest libraries in the world... and the Number of Books contained in them'

Apparitions of 'Demons and Spectres'

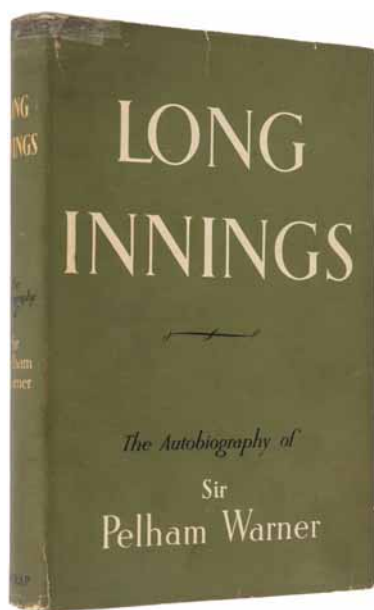
Etc.



255. WARNER, Sir Pelham *Gentlemen v. Players 1806-1949.* George G. Harrap & Co., Ltd. 1950. £100

8vo. Original cloth with dust wrapper; pp. 526, illustrated with 31 plates; a very good copy.

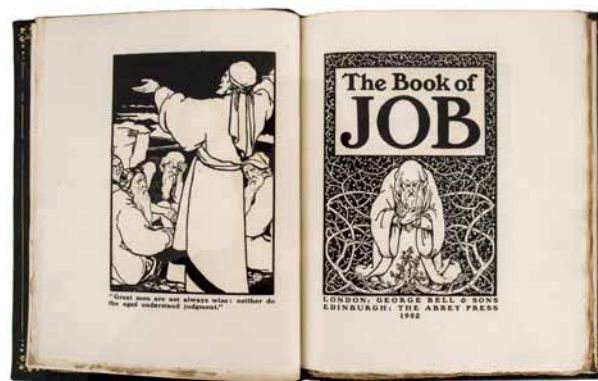
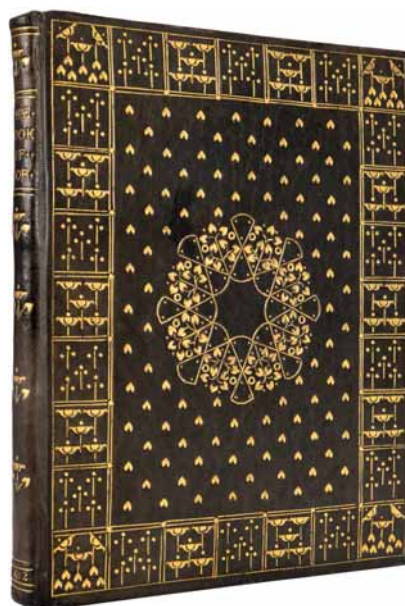
First edition. An account of every cricket match in this historic series, together with assessments of some of the great players of the time.



256. **CRICKET. WARNER, Sir Pelham.** Long Innings, [an] Autobiography. *George G. Harrap and Co. Ltd.* 1951. £100
8vo. Original cloth and wrapper; pp. 240, numerous photographic illustrations; very good.
First edition. The memoirs of the great cricketer.



257. **WHITE, Gilbert.** Natural History of Selborne. Edited with an Introduction and Notes by W.S. Scott. *Folio Society.* 1965. £100
8vo. Original pictorial cloth; pp. X + 216, 12 monochrome plates by John Piper, endpaper maps; a very nice copy in the card slipcase.
Third impression of the 1962 edition, the first with Piper's illustrations.



258. [WHITE, William H.]; [Robert T. ROSE, Illus.] The Book of Job *London: George Bell & Sons/ Edinburgh: The Abbey Press, 1902.* £498

4vo., rebound in navy calf, fully and elaborately blocked in gilt, with a geometric centrepiece motif surrounding by hearts, decorative border with single and double rules containing alternating designs; spine lettered and ruled in gilt with repetitive devices, and date to foot; lower board with triple ruled border; upper edge gilt, else untrimmed; with turn-ins ruled in gilt and featuring cornerpieces over textured blue paper endleaves; pp. [ixx], 2-99, [xv]; frontis and decorative title, and numerous head and tail pieces, initials, and in-text illustrations by Robert T. Rose; outer edge a little browned; a little bumped at spine ends and corners; a lovely example.

Limited to 750 numbered copies, this no. 671.

Rose was born in Newcastle and studied art in Edinburgh, where he largely spent his career, and his highly emotive drawings perfectly match the story of Job, a section of the Hebrew bible devoted to the problem of the suffering of the innocent.

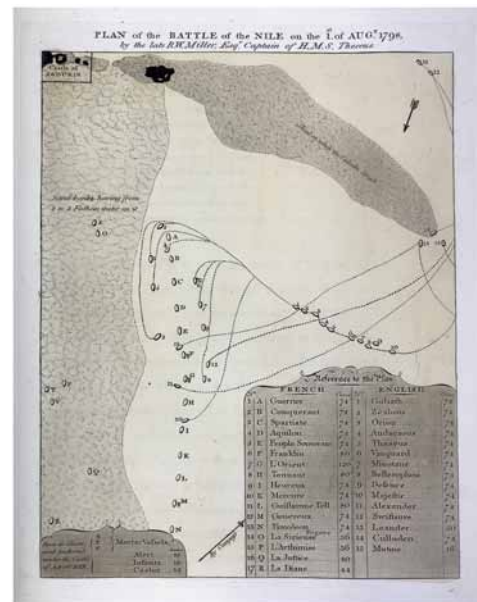
Here presented in an unsigned, but impressive, binding, dated 1912 and possibly the work of a gifted amateur binder.



259. WILDE, Oscar [The Works]. London: Methuen and Co. 1908. £2,998

8vo. 14 vols.; original white buckram with gilt roundels designed by Charles Ricketts on the upper covers, top edges gilt, others uncut; minor soiling to boards; sunning to spines; a little light spotting in places to endpapers; internally bring and clean, a good set.

First collected edition, limited to 1,000 sets, printed on handmade paper. One volume, *The Picture of Dorian Gray*, though entirely uniform with the others, was published by Charles Carrington (Paris). "The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time." (Mason, p. 459). Without the seldomly found 15th volume, *For the Love of the King*.



260. WILLYAMS, Cooper. A Voyage Up the Mediterranean in His Majesty's Ship the Swiftsure, One of the Squadron Under the Command of Rear-Admiral Sir Horatio Nelson, K.B. Now Viscount and Baron Nelson of the Nile and Duke of Bronte in Sicily. With a Description of the Battle of the Nile on the First of August 1798, and a Detail of Events That Occurred Subsequent to the Battle in Various Parts of the Mediterranean. London, T. Bensley for J. White. 1802. £8,950

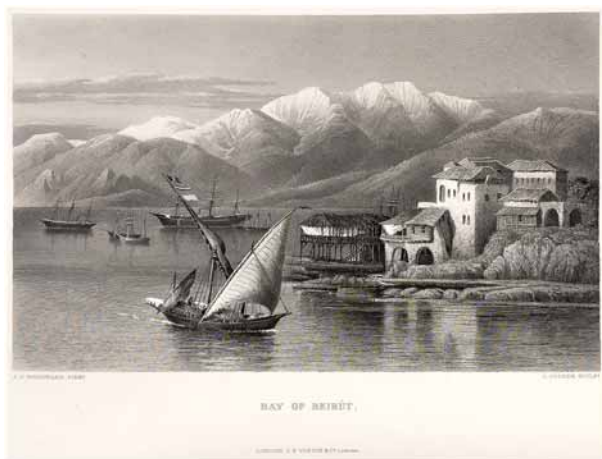
Large folio. Contemporary crushed morocco by Staggemeier and Welcher of London (binder's label on front fly-leaf), decorated in gilt and with new spine; pp. xxiv, 309, engraved dedication page, tinted aquatint battle plan, double-page tinted aquatint maps, 41 superb hand-coloured aquatints after Willyams, engraved by Joseph Constantine Stadler, wood-engraved illustrations in text; some scuffing and rubbing to edges externally but internally very good, making this an extremely desirable copy of a sought-after work on the region and the historical events; bookplate Robert Frederick Green.

First edition, large paper copy. Abbey describes this as: "A finely produced book." The plates were considered good enough to be used 20 years later in "A Selection of Views": "their colouring on this occasion being very inferior" (Abbey). Willyams, a chaplain and artist, was present at the Battle of the Nile in which the French forces of Napoleon were beaten by Horatio Nelson. according to DNB his is 'the first, the most particular, and the most authentic account of the battle'.

The book appeared in two different formats, both either coloured or uncoloured. The coloured large paper version was sold for ten pounds and ten shillings in 1802, a staggering price at the time.

Staggemeier & Welcher were German émigré bookbinders at work in London in the late 18th and early 19th centuries, renown for their stylish design and fine execution.

Abbey Travel 196; Ibrahim-Hilmy vol. II p. 335; Prideaux pp. 223 and 357; Blackmer 1813; Atabey 1339 (second edition).

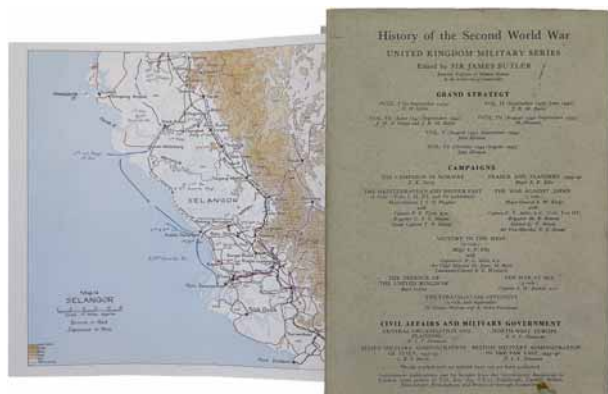
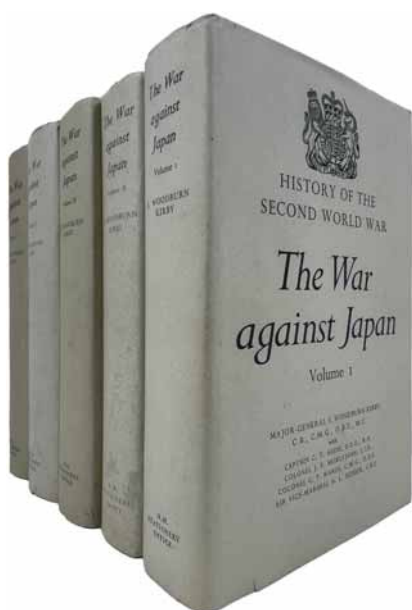


261. WILSON, Sir Charles. Picturesque Palestine, Sinai and Egypt. *London, Virtue and Co., Limited, [n.d., c. 1870]. £3,950*

Four volumes in ten original parts, large 4to. Original linen-backed lithographic pictorial wrappers; four additional engraved pictorial titles; two lithographic maps, 38 superb steel-engraved plates, several hundred wood-engraved illustrations in the text, wrapper of part one a bit darkened and with one spot to lower panel, an exceptional copy, 'sold to subscribers only' in the original wrappers.

First edition. The book is much more than just an impressive coffee table book, but has substance. In the preface to his biography of Wilson, Charles Moore Watson wrote that Wilson "probably did more than any other man to increase the knowledge of the geography and archeology of Asia Minor, Palestine and the adjacent countries". It also includes descriptions by distinguished explorers in Palestine such as Canon Tristram, Charles Warren, M. Rogers, and notably Major Claude Reignier Conder, R.E. (1848-1910), as well as several others. Lebanon, Western Syria and Damascus, and Palestine takes up most of the book (up to the beginning of part 8). The rest is on Sinai and Egypt. The lower wrapper of part one reads more like the prospectus for this ambitious publication, describing the format as 'Super-Royal Quarto. The issue will be confined to Subscribers, and supplied by the Publisher's Agents only ... Having secured the assistance and hearty co-operation of the eminent explorers engaged by the Palestine Exploration Society, and other Biblical Students who have visited and carefully studied the country, the Publishers are enabled in this work to bring before the public a more complete description both of Palestine and the Sinaitic Peninsula than hitherto existed ... No work on the subject, approaching this in extent of importance, has ever been attempted before, the Illustrations alone having entailed an expenditure of many thousands of pounds; but the Publishers confidently rely on an appreciative public to support them in their great enterprise'.

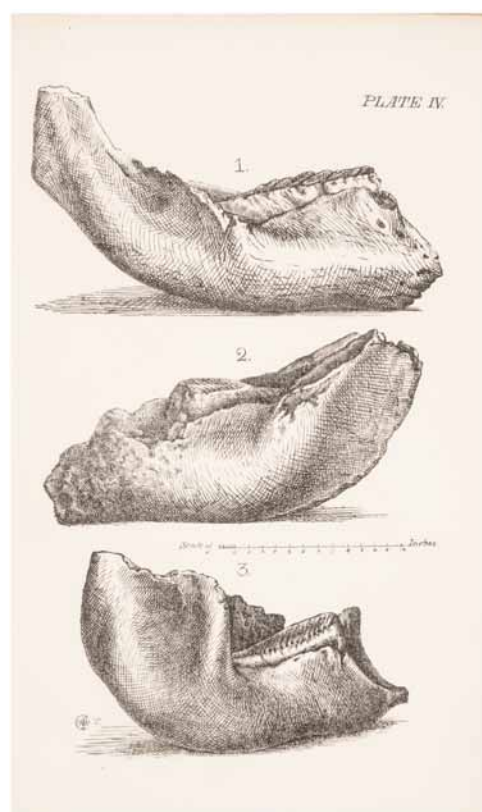
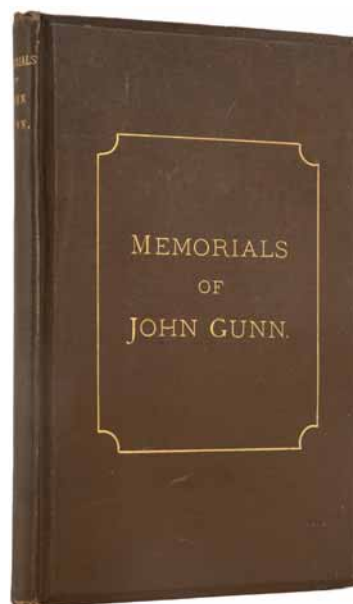
Sir Charles William Wilson (1836-1905) was an army officer with much experience in topographical documentation. 'At the request of Colonel Sir Henry James, director of the Ordnance Survey, he ran a line of levels to ascertain the difference in height between the Mediterranean and the Dead Sea. He returned home in July 1865. This survey led Sir George Grove to initiate a scientific exploration of the Holy Land by the formation of the Palestine Exploration Fund. Wilson became its first director and undertook the preliminary work, starting for Palestine on 8 November 1865. A general reconnaissance which he made of the country from Beirut via Damascus to Hebron showed how little was known of the antiquities of Palestine. Elected a member of the executive committee of the fund on his return in June 1866, Wilson continued one of its most energetic supporters, becoming chairman in 1901' (ODNB). *Blackmer 1817.*



262. **WOODBURN KIRBY, Major-General S.** *The War Against Japan.* London, HMSO, [1971 - 1967 - 1962 - 1965 - 1969]. £435

Five volumes, 8vo. Original cloth with unclipped dust-wrappers; five frontispieces after photographs, numerous mostly folding and colour-printed maps, errata sheet loosely inserted at the beginning of volume one; wrappers with very light traces of handling, otherwise very clean and good.

First edition, with the first two volumes in second printing, of this impressive (and very heavy!) set documenting the theatre of war in Southeast Asia and the Pacific. Of course, Malaya features at length in this well-researched narrative, partly based on hitherto classified material.



263. **WOODWARD, Horace B. (editor).** *Memorials of John Gunn...* being some account of the Cromer forest bed and its fossil mammalia... Norwich: W.A. Nudd. 1891. £400

8vo. Original brown cloth, gilt lettering to front and spine; pp. x + 120, frontispiece, 12 plates, 12 text illustrations; previous owner's signature to verso of ffp, very good.

First edition. Scarce. John Gunn (1801-1890), a Norfolk clergyman, was also a significant geologist. In later life a Fellow of the Royal Geographical Society and brother-in-law of W.J. Hooker, he was inspired by the discovery of elephant fossils in Norfolk to devote his energies to geology in the area and this book includes some of his most important findings. The chapter on fossil elephants and deer is particularly fascinating.



264. WOOLF, Virginia. *The Death of the Moth* London: The Hogarth Press, 1942. £398

8vo. Original pale blue publisher's cloth, gilt to spine; in the pictorial dust jacket designed by Vanessa Bell (9s. Net); pp. [iv], 5-157, [iii]; lightly sunned along spine, with the odd spot to outer edge; contemporary ownership name and date to ffe; else a lovely copy, the jacket clean, with a few very small closed tears, and one larger chip to head of spine; very good.

First UK edition.

The first of Virginia Woolf's posthumous essay collections, several of these having been recently discovered following her death.



265. WOOLF, Virginia. *The Moment and Other Essays*. London: The Hogarth Press, 1947. £498

8vo. Original dark red cloth, lettered and decorated in gilt to spine; in the original pale pink Vanessa Bell dust-jacket (10s. 6d. Net); pp.[iv], 5-191, [i]; light compression to spine ends; ownership name to ffe (H. V. Burridge/January 1948); small hole affecting a few letters of text on page 17-18; else very good in jacket which is a sunned along the backstrip, as is common, with some nicks to extremities; one slightly larger chip to upper panel; still a superior example.

First edition.

A collection of short stories, articles and essays including 'Sterne's Ghost', 'American Fiction', and 'Ellen Terry'. Perhaps the most famous work, 'On Being Ill', had appeared in T.S. Eliot's *New Criterion* in January, 1926.



266. WORDSWORTH, William. *Poems*, in two volumes. Longman, Hurst, Rees and Orme. 1807. £3,000

12mo. 2 vols. Bound without half-titles in later red calf, gilt foliate borders to sides, spines with gilt lettering and tools, gilt turn ins, marbled endpapers, all edges gilt; pp. [vi] + 158 + [erratum leaf], [vi] + 170; stamp washed from title pages, occasional minimal spotting, very good.

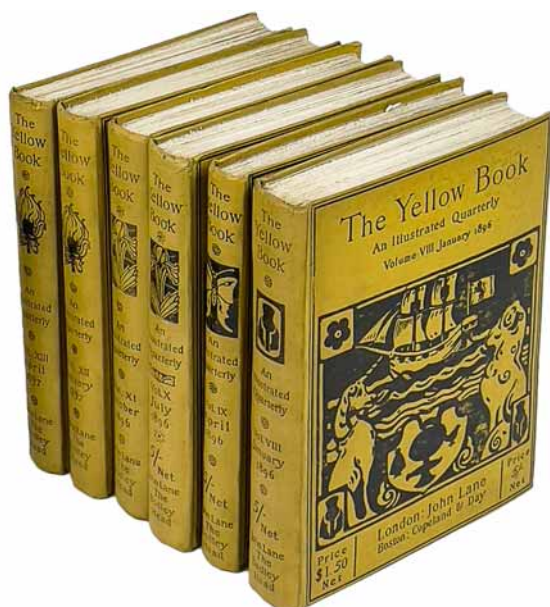
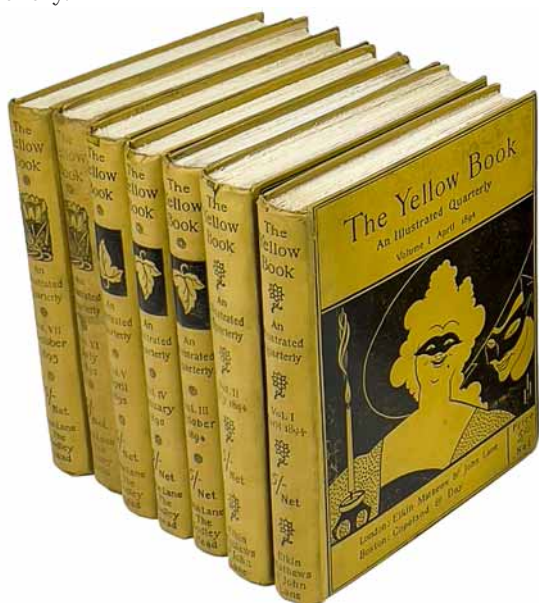
First edition, first iissue of vol I (period after 'SONNETS' on p. 103), second isssue of vol II ('fnuction' corrected to 'function' on p. 98). One of only 500 copies printed. This important edition is the first collected works of Wordsworth and contains the first appearances of poems such as 'To Westinster Bridge', 'I wandered lonely as a cloud', 'The Solitary Reaper' and 'Ode on Intimations of Mortality', the work that crowned the early part of his career.



267. WORDSWORTH, William *A Guide through the District of the Lakes in the North of England, with a Description of the Scenery, &c. for the use of Tourists and Residents*. Kendal: Hudson and Nicholson [and in London by Longman & Co., Moxon and Whittaker & Co.], 1835. £498

Small 8vo. Publisher's full velum, spine lettered in gilt to morocco labels; upper edge gilt; marbled endpapers; pp. [viii], xxiv, 139; with a large folding map facing title; contemporary ink inscription to title, gift inscription to front fly-leaf, *Provenance: gift inscription to Sir John S. Randles, the Keswick-based Conservative politician*; with a small bookseller label loosely slipped in to contents; a few light marks to boards; very minor spotting to text in places; a very good copy.

Fifth edition, with considerable additions. In this text, Wordsworth writes in detail about the Lake District, the placed which served as inspiration for much of his Romantic poetry. Included is directions and informations for tourists and visitors, as well as observations on the scenery.



268. YELLOW BOOK. The Yellow Book. An Illustrated Quarterly. Complete in 13 volumes. *London: Elkin Mathews and John Lane; Boston: Copeland & Day, 1894-1897.* **£1,500**

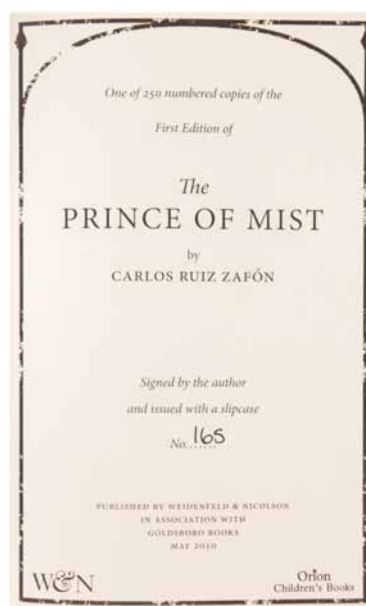
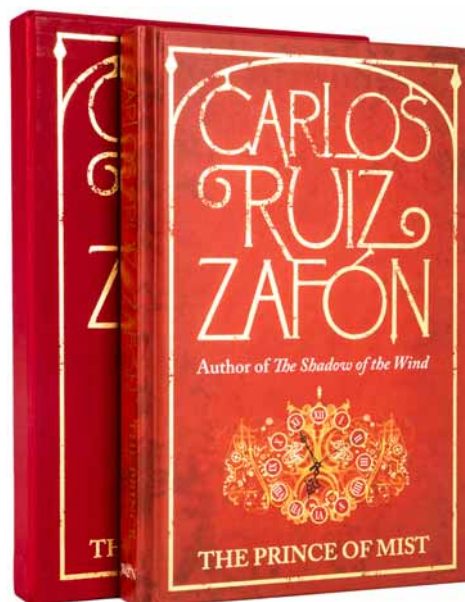
4to. 13 vols; Publisher's yellow cloth decorated in black with a series of images to both boards and spine; upper edge untrimmed; illustrated throughout with electrotype plates each tissue-guarded; collated and complete, with p.289-300 of vol V and 342-350 misnumbered; apparently unread copies, some pages completely unopened; the centre joints just starting in some, but altogether an

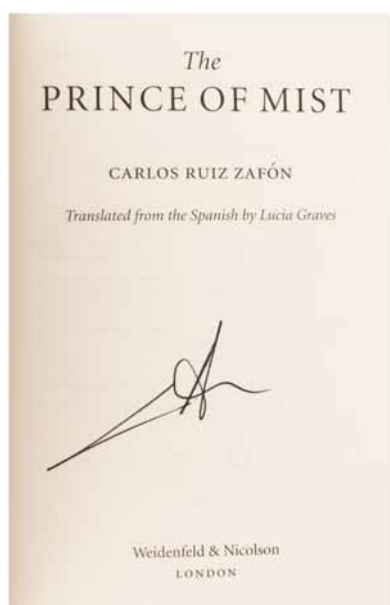
incredibly clean set; the bindings a little rubbed to spines, with some nicking and flaking to the binding along the spine tips; a very up-together set.

First editions, early issues, lacking the advertisements to the rear of each volume.

Under the literary editorship of the American Henry Harland, the *Yellow Book* invited contributions from the leading writers, artists and illustrators of the day, including Henry James, Arnold Bennett, H.G. Wells, George Moore, Edmund Gosse, Walter Sickert and Philip Wilson Steer. Aubrey Beardsley was responsible for its overall design and many of the illustrations.

From the outset the publication gained notoriety on account of the storm of protest created by Max Beerbohm's essay *A Defence of Cosmetics* in which he argued that the simplicity previously afforded by Nature was moribund and that the sophistication lent by Artifice was the perfect expression of the spirit of the *fin-de-siècle*.



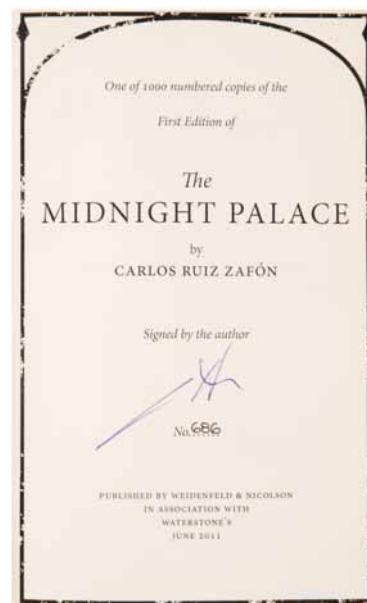
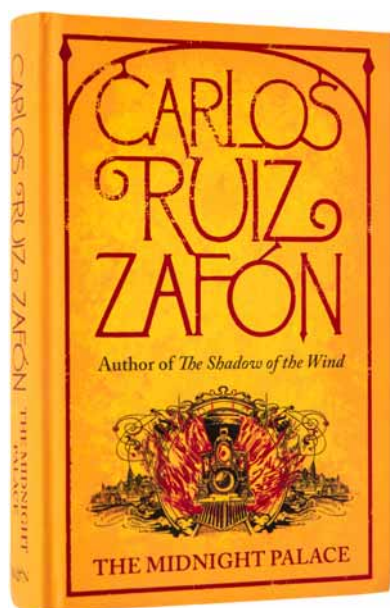


269. ZAFON, Carlos Ruiz *The Prince of Mist* London: Weidenfeld & Nicholson in Association with Goldsboro Books, 2010. £198

Small 8vo., publisher's red boards decorated in black, white and gold; in the original matching slipcase decorated in gilt; pp. [viii], 202; fine.

First edition in English, formally published in Spain as *El Principe de la niebla*. This edition limited to 250 numbered copies signed by the author. This no. 165. With a translation by Lucia Graves, daughter of Robert Graves.

The first in a series of Young Adult adventures from the author of *The Shadow of the Wind*. Set in Europe during the Second World War, *The Prince of Mist* was Zafon's first novel, which tells a haunting story about the mysterious and menacing Dr Cain, who grants wishes and steals souls.



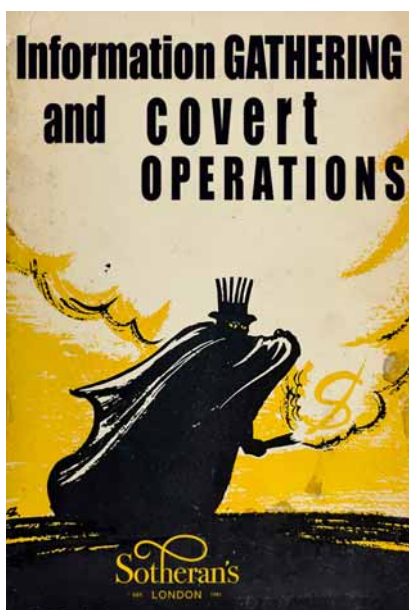
270. ZAFON, Carlos Ruiz *The Midnight Palace* London: Weidenfeld & Nicholson, 2011. £198

Small 8vo., publisher's yellow/orange boards decorated in metallic red and black; pp. [viii], 281, [i]; fine.

First edition in English, formally published in Spain as *El Palacio de la medianoche*. This edition limited to 1000 numbered copies signed by the author. This no. 686. With a translation by Lucia Graves, daughter of Robert Graves.

The second in a series of Young Adult adventures from the author of *The Shadow of the Wind*. Set in Calcutta during the First World War, *The Midnight Palace* tells the story of fraternal twins, a secret society and a labyrinthine railway station with a dark past.

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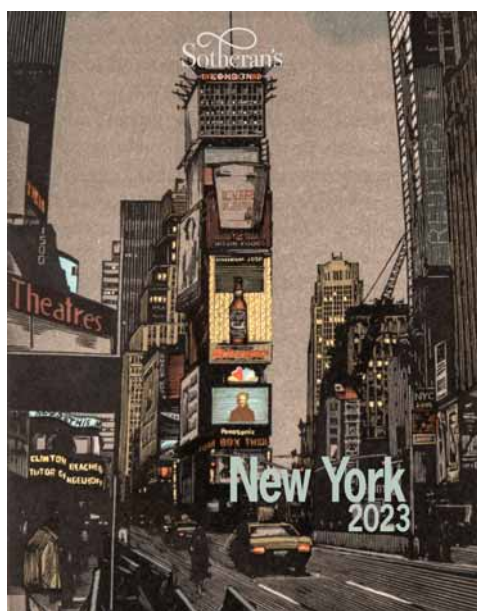
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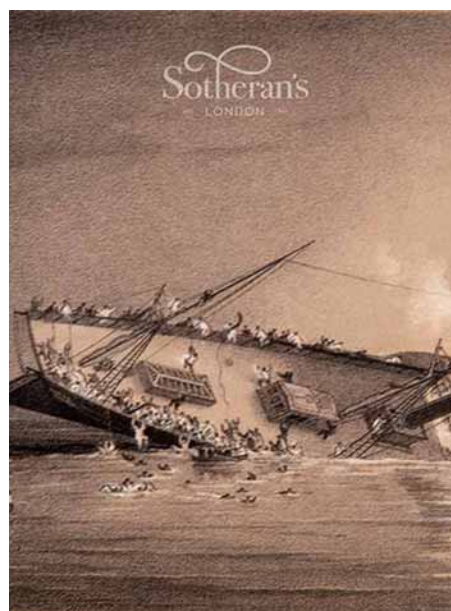
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We update our 'Hot100' list weekly, bringing you the freshest books, as and when we receive them.



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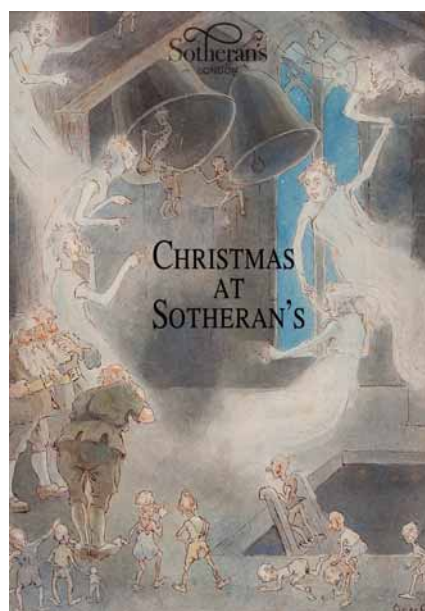
The prints department is organising an exhibition and sale of Richenda Court prints. A private view will be held at Sotheran's on 29th June 2023, to which you are cordially invited.



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