

Christmas at Sotheran's



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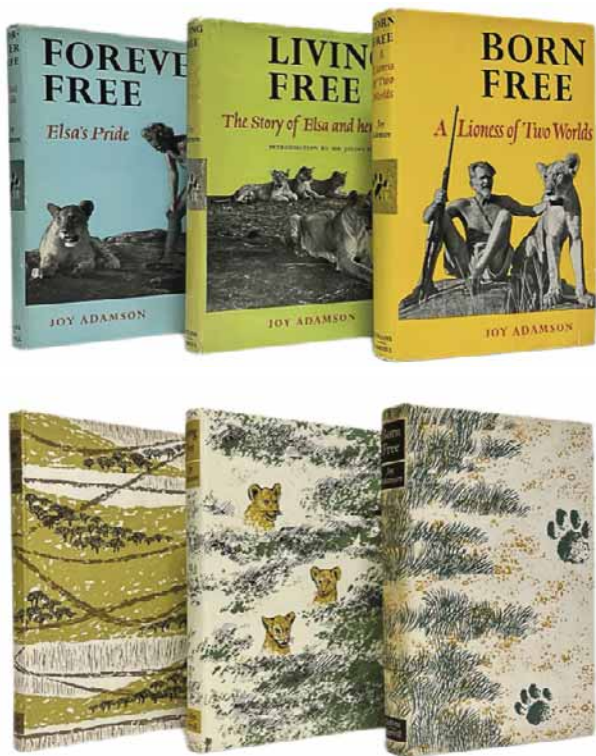


As we enter the season of goodwill, we are proud to present a rich selection of gifts for the beloved bibliophile or print connoisseur in your life. Whether you want something to broaden the mind or brighten the home, to stock the bookshelves or fill a stocking, you'll find plenty of tempting suggestions here.

A Merry Christmas and a Happy New Year to all our friends, wherever you are and however you celebrate.

The logo for Sotheran's, featuring a large, ornate, blackletter-style 'S' that loops around the word 'Sotheran's' in a similar font. Below the main text, the words 'EST. LONDON 1761' are written in a smaller, simpler font.

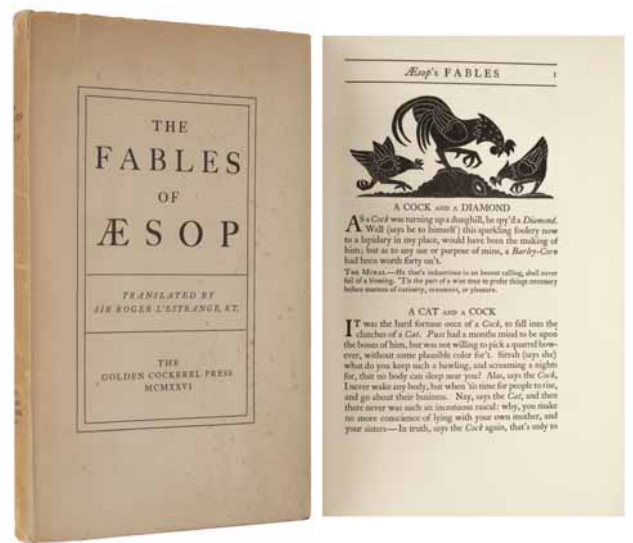
EST. LONDON 1761



1. ADAMSON, Joy (author). *Born Free, A Lioness of Two Worlds together with Living Free, The Story of Elsa and Her Cubs together with Forever Free, Elsa's Pride.* London; Collins & Harvill Press. 1960; 1961; 1962. £498

8vo. 3 volumes; each bound in original pictorially patterned cloth, original plain endpapers in volume 1, map endpapers in volumes 2 and 3, in coloured pictorial dustwrappers; pp. [vi], 7-160; [xiii] + 146; [iv], 5-192; ; profusely illustrated throughout each volume after photographs printed in colour and black-and-white; externally and internally a fine fresh set with just a touch of toning to spine of *Born Free*, with a brief ink inscription to front free endpaper of volume One, otherwise free from inscriptions, each volume presented in the original photographic dustwrappers in uncommonly fresh and attractive condition, the unclipped dustwrapper of *Born Free* in a remarkably bright, clean state with weak vertical crease to upper joint and some surface wrinkling, creasing and a closed tear to quadrant at bottom forecorner of upper panel, now neatly repaired to the reverse with archival tissue-tape, with associated pale browning visible on the reverse; the unclipped dustwrapper of *Living Free* (25s.) with a little abrasion and tiny chipping to head of spine and a couple of nicks to tail with 2 short closed tears to joints (longest 30mm); the unclipped dustwrapper (25s) of *Forever Free* near fine, with small abrasions to spine ends and a couple of very short closed tears to head, now neatly repaired to the reverse with archival tissue.

First editions with, loosely-inserted contemporary sepia-printed illustrated bookmark publicising the sale of artwork by Joy Adamson in support of the Elsa fund. This celebrated trilogy, which was successfully adapted to film in 1966 starring Virginia McKenna and her husband Bill Travers as Joy and George Adamson, chronicles the process of rescuing and rewilding Elsa the lion cub, "A wonderful and enchanting book that everyone should make a point of reading." (Gerald Durrell).



2. AESOP; Sir Roger L'Estrange, Trans. *The Fables of Aesop Waltham Saint Lawrence, Berkshire: The Golden Cockerel Press, 1926.* £898

Large 8vo., cream backed brown publisher's boards lettered in gilt to spine; housed in the rather scarce printed dust jacket; with 11 wood engravings by Celia M. Fiennes; pp. [viii], iii-v, [i]; 94, [vi]; almost entirely unopened, spine tips lightly bumped; previous bookseller sticker to lower paste-down, else a near-fine example, the jacket good to very good only, but seldom found at all, lightly spotted, browned along spine and to folds, chipped to extremities with some closed tears along spine. Scarce thus. *Provenance:* bookplate of Alma Ruth Levenson to the front paste-down.

Limited to just 350 copies, this no. 268. Text reprinted from the 1692 edition of the *Fables*.

L'Estrange originally published his version of the fables in 1692, and the translation is now thought to be one of the most popular. His edition of Aesop was commissioned by a group of booksellers and appeared two years after Locke first recommended Aesop as a first reading book for children. Muir writes it was "the best and largest collection of fables in English, and he had children especially in mind when making his compilation" The DNB notes of L'Estrange's Aesop that it was "an assemblage of fables and facetiae from a variety of sources, ancient and modern, the second volume being wholly unAesopian. The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later whig fabulist Samuel Croxall; but all L'Estrange's translations have some degree of political colouring".

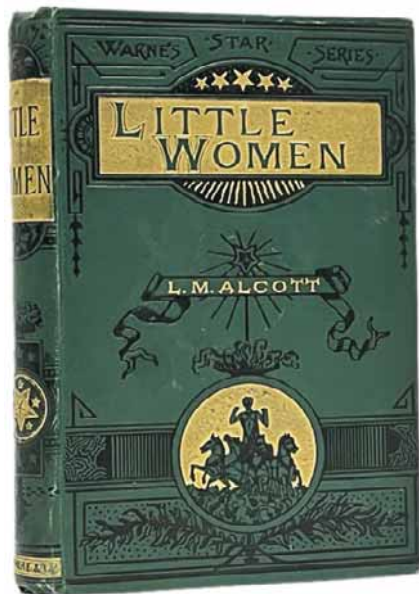
The simplistic yet highly effective wood engravings are by Celia M. Fiennes, a direct descendant of the 17th-century travel writer Celia Fiennes. She was an accomplished printmaker and illustrator - in the same year as this publication, she produced twelve wood engravings for the Cresset Press edition of Matthew Stevenson's 1661 work *The Twelve Moneths*.



3. AESOP; Roger L'ESTRANGE, Trans.; Stephen GOODEN, Illus. *Aesop's Fables*. London: George G. Harrap and Co., Ltd., 1936. £998

Small 4to. Publisher's original vellum, with raised bands to spine, lettered in gilt; ornamentation and paired fillets in gilt to boards; top edge gilt, others untrimmed; marbled endpapers; in the publisher's marbled slipcase, with paper label to spine, lettered in black; pp. 314; with 12 plates, including the frontispiece; very light sunning to spine and upper edge of slipcase, with a few marks to board; a little offsetting from plates, else an exceptionally bright and clean copy.

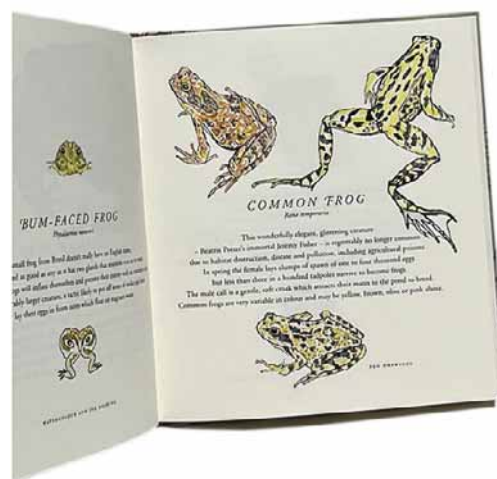
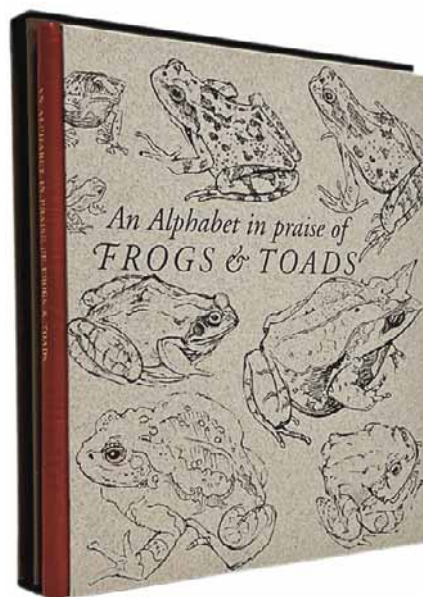
First edition of a print run limited to 525 copies, this no. 431, signed by the illustrator Stephen Gooden.



4. ALCOTT, Louisa M. (author). *Little Women*. London: Frederick Warne And Co. Circa 1890. £148

Crown 8vo.; publisher's forest green decorative cloth elaborately blocked in black and gilt to spine and upper cover, ruled and decorated in blind to lower board, patterned green endpapers; pp. [vii]-viii + 193 + [i] + [6] publisher's catalogue; a very attractive, bright copy, internally clean with a neat prize inscription in calligraphy "for 'neatness' & 'writing' ..." to front free endpapers, dated 1897.

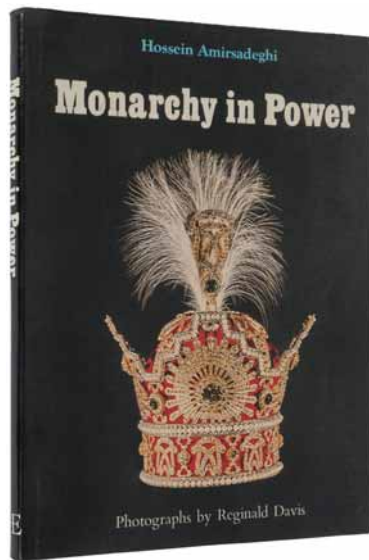
An pretty Victorian edition of this children's classic, issued in Warne's Star Series.



5. ALPHABET - WOOD, John Norris (author and illustrator). Len DEIGHTON (Foreword by) Olive COOK (Afterword). *An Alphabet in praise of Frogs & Toads*. Church Hanborough, Witney; Inky Parrot Press. 2002. £98

Small 4to.; publisher's scarlet leather-backed pictorial paper-covered boards, pictorial endpapers in colours, in original tan board slipcase with black cloth edges; pp. [40]; with printed coloured illustrations throughout alongside line drawings handcoloured by the artist's associate under his supervision; externally fine, internally near fine however with a pale 7cm pale area of yellowing (which has presumably strayed from the artist's handcolouring) to the background of one page, without ownership marks, in an equally fine slipcase.

First edition illustrated thus, number 9 of only 36 numbered and signed copies of a total limitation of just 360 copies. This is an example of the Special Edition in which all the line-drawings are handcoloured by Sylvia Stokeld. The book is typeset in Garamond and printed in litho at *The Senecio Press* on Arches Rivoli paper.



6. AMIRSADEGHI, Hossein. The Imperial Iranian Family. Monarchy in Power ... with photographs by Reginald Davis. OUP for Amirsadeghi Editions, 1978. £375

6to. Original cloth in illustrated dust-wrappers; pp. 80, [2]; highly illustrated in colour throughout; collector's stamp to title-page, otherwise very good.

Very rare first edition of this celebration of the Imperial Iranian family's private life and fortunes.

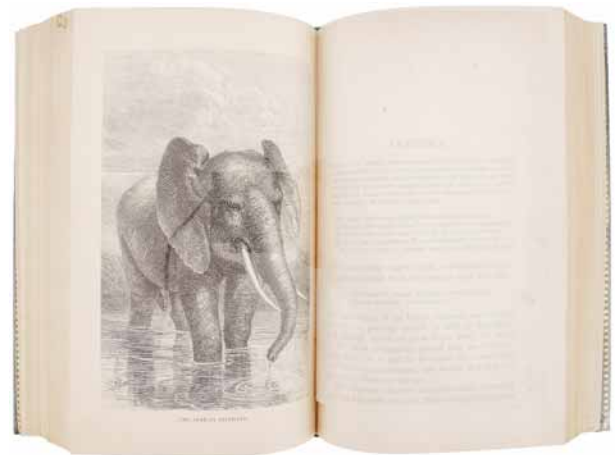
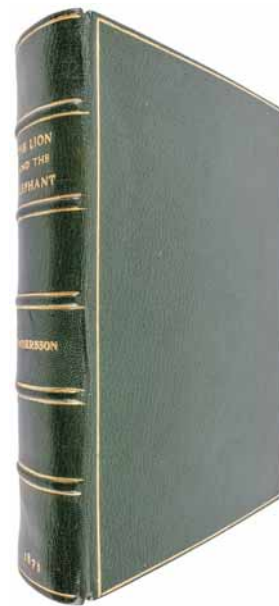
NORWEGIANS IN THE STATES



7. AMUNDSEN, Roald. Large photogravure portrait in sepia. Chicago, Skandinaven, [c. 1910]. £798

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

Most likely printed in 1910 as all the photos were taken in early June 1910 by Norwegian photographer Aners Beer Wilse some days before Amundsen and Fram's departure from Kristiania. The picture of Fram is taken at Amundsen's home Uranienborg at Svartskog. The Norwegian periodical Skandinaven offered their readers this commemorative print. 'Norwegian readers ... were served by John Anderson's daily, Skandinaven, which he founded in 1866 and continued publication until 1941. In its heyday Skandinaven had a larger circulation than any daily paper in Norway, a testimony to a vigorous Norse colony in Chicago at that time' (Chicago Tribune, November 22, 1990, online).



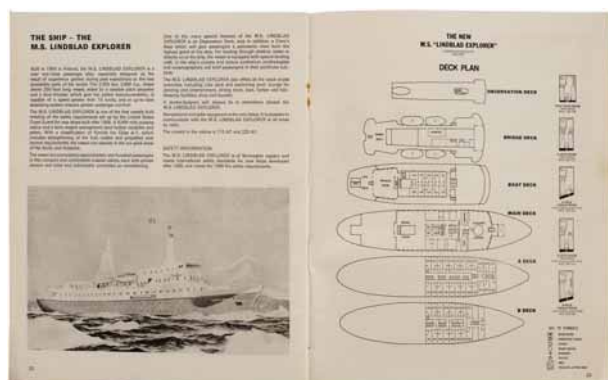
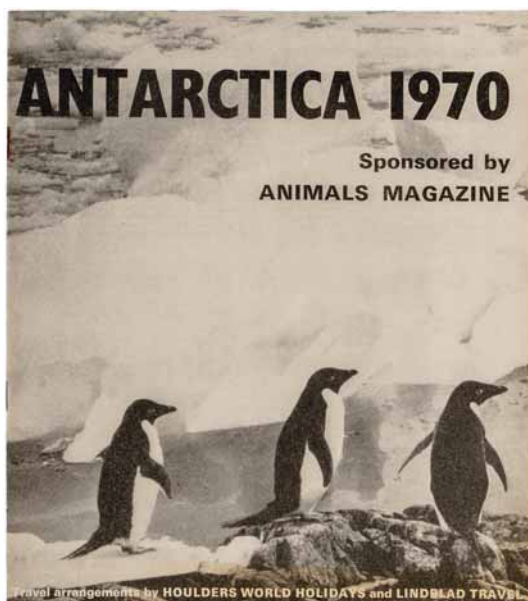
8. ANDERSSON, Charles John. The Lion and the Elephant. London, Hurst and Blackett, 1873. £1,750

8vo. Recent full dark green morocco, spine with raised bands and lettered in gilt, inner dentelles gilt, marbled endpapers, all edges gilt; pp. xxii, 386, [16, advertisements], 4 wood-engraved plates, including frontispiece; contemporary ownership inscription to half-title (this with light offsetting from previous endpapers), frontispiece with light trace of humidity in upper margin, otherwise very good.

Very rare first edition of a classic of African big game hunting, posthumously published. Andersson's notes are on lion and elephant hunting. 'He concludes with an interesting chapter on fatal encounters with elephants and the dangers of the hunt' (Czech). Andersson was a Swedish explorer, trader and big game hunter. He was the illegitimate child of the British bear hunter Llewellyn Lloyd and Lloyd's Swedish servant - a hunting accident. In 1867 he travelled towards the Portuguese settlements in modern Angola in order to establish a new trade route. He died of a serious illness and was buried there.

Mendelssohn p. 42; Czech p. 6.

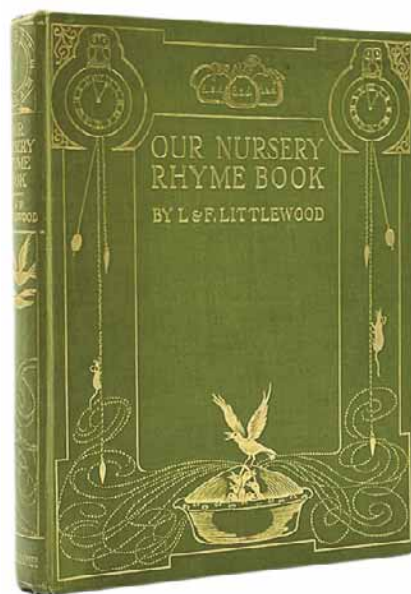
THE BEGINNING OF ANTARCTIC TOURISM



9. **ANTARCTICA** - Antarctic 1970. Sponsored by Animals Magazine. Travel Arrangements by Houlders World Holidays and Lindblad Travel [cover title]. London, G. Donald and Co for Houlders, [1969]. £498

Small square 4to. Pictorial wrappers as issued (included in the pagination); pp. 24; multiple illustrations in the text throughout; slight rubbing to spine; very slight oxidation to staples, which has offset onto surrounding paper-stock; a very good copy of an extremely scarce work on early Antarctic tourism.

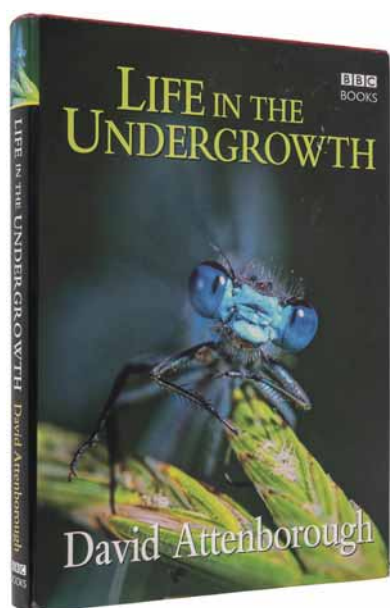
First edition, apparently unrecorded. *Antarctica 1970*, a 24 page travel brochure for the ship MS Lindblad Explorer, which was constructed in Finland, and was the first vessel of its kind to be used specifically to sail in the Antarctic region. The first 1969 tourist cruise, captured in this booklet, was the forerunner for today's Antarctic sea-based tourism. The brochure appears to have been printed in early 1969. Rates per person, specified on p. 8, are £1568 for a Boat Deck Twin-bedded cabin, and £2147 for a B Deck Single cabin.



10. **APPLETON, Honor C. (illustrator). Letty and Frank LITTLEWOOD (author). Our Nursery Rhyme Book.** London; Simpkin, Marshall, Kent & Co., Ltd. [1916]. £168

Square 8vo.; publisher's bright green cloth elaborately and decoratively blocked in gilt to an Art Nouveau styled nursery rhyme design to upper cover, decorated in gilt to spine, top edges gilt, double-page pictorial endpapers in grey; pp. [vi]i, viii-x-[xi], xii-xiv + 181 + [1], including index; with 12 fine and beautiful coloured plates in delicate colours and a host of accomplished text drawings throughout; externally near fine, bright, and very attractive, with only minor marking to lower cover, internally fresh with one small upper corner turn to a text leaf, a neat pencilled gift inscription dated 1916 to prelim, and pale foxing to endpapers; a scarce book.

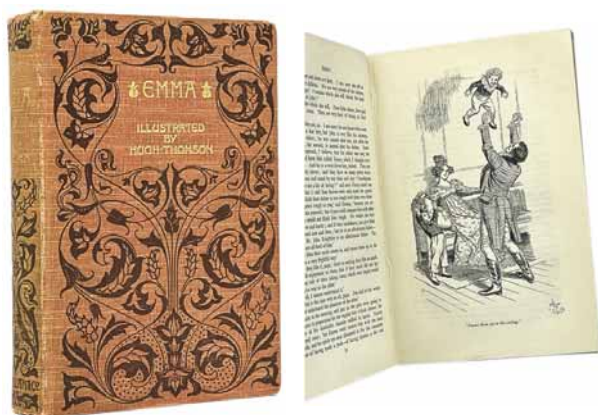
Second edition, following the rare first printing of 1912 by the little-known publisher *Herbert & Daniel* of New Bond Street. A comprehensive collection of children's rhymes including Nonsense Verses, Nursery Rhymes, and Riddles, Alphabets and Games.



11. **ATTENBOROUGH, David** *Life In The Undergrowth*. BBC Books. 2005. £200

Large 8vo. Original cloth and dustwrapper; pp. 288, illustrated in colour throughout; fine.

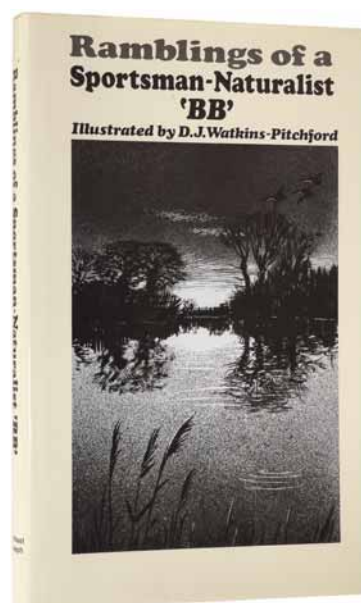
First edition, signed by David Attenborough to half title. The great naturalist looks at insects and other invertebrates.



12. **AUSTEN, Jane** (author). **Hugh THOMSON** (illustrator). *Emma*. London; Macmillan & Co., Limited 1904. £198

8vo.; publisher's terracotta cloth prettily decorated with an *Art Nouveau* floral design in crimson to spine and upper cover, lettered gilt, all edges gilt, [vi], vii-xviii + 436 + [i] + [6] publisher's list; with fine full-page illustrations throughout after engravings by Hugh Thomson; a clean copy with light bruising, and barely noticeable wear, to spine ends and mild rubbing to joints and forecorner tips, internally clean throughout with a couple of small and neat inscriptions to half-title.

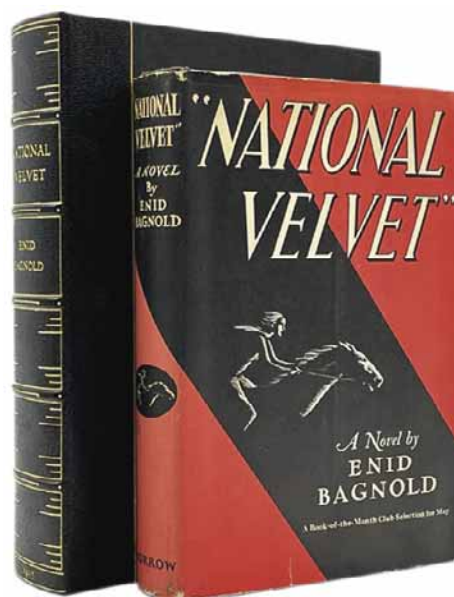
Early Thomson edition, first published with these illustrations in 1896. One of the best-loved illustrated interpretations of this popular Austen classic.



13. **B.B.** *Ramblings of a Sportsman-Naturalist*. Michael Joseph. 1979. £100

8vo. Original cloth and wrapper; pp. 176 with illustrations by the author; slight chip to top of dustwrapper at rear, near fine.

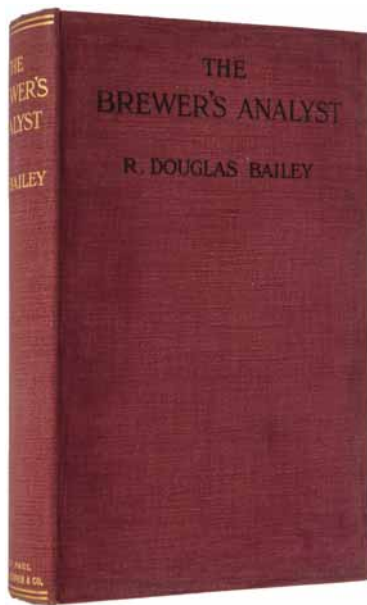
First edition. A collection of pieces on a variety of subjects, including his work in the conservation of the Purple Emperor butterfly, shooting and fishing in Ireland and Scotland and birds throughout Britain.



14. **BAGNOLD, Enid** (author). "National Velvet". New York. William Morrow. 1935. £498

8vo.; publisher's original cloth with striking letterpress dustwrapper, presented in a fine black morocco-backed fall-down-back box lined with red felt, spine with raised bands elaborately gilt in compartments and lettered direct in gilt, by *Asprey*; a fine copy both externally and internally in an uncommonly bright, fresh and unfaded, and unclipped, dustwrapper.

First U.S. edition, published alongside the English first. The novel was made famous by the film, *National Velvet* which starred a young Elizabeth Taylor as Velvet.



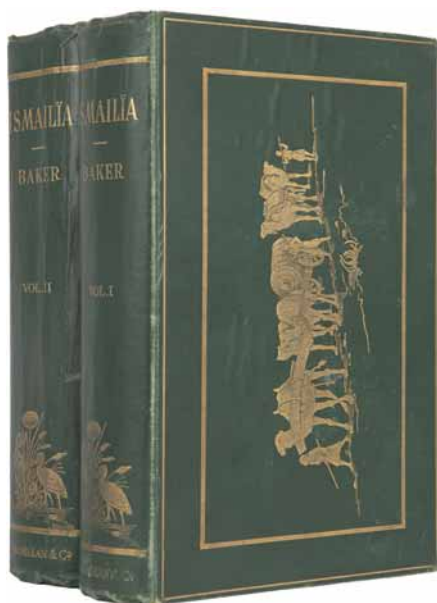
15. BAILEY, R. Douglas. *The Brewer's Analyst. A Systematic Handbook of Analysis Relating to Brewing and Malting.* London: Kegan Paul, Trench, Trubner & Co., Ltd., 1907. £550

8vo., original publisher's cloth, lettered and embossed in black to upper board and in gilt to spine; pp. [iv], v-x, 423, [i]; with numerous engraved illustrations within the text, as well as full-page plates depicting various microscopic processes, tables, and an appendix to the rear of the text; some spotting to edges of text block, particularly fore and upper; offsetting to endpapers, with some evidence of a sticker having been removed from the front paste-down; some pencil annotations to lower paste-down; a very good copy.

First edition.

An in-depth analysis of the Brewing process, which provided the most up-to-date methods, at the time, for the manufacture of beer. Also including detailed accounts of the polariscopical, microscopical and biological processes, *The Brewers Analyst* is a comprehensive work, by all accounts, with a chapter also devoted to 'arsenical work'.

Rare.



16. BAKER, Samuel White. *Ismailia. A Narrative of the Expedition to Central Africa for the Suppression of the Slave Trade, Organised by Ismail, Khedive of Egypt.* London, Macmillan and Co., 1874. £795

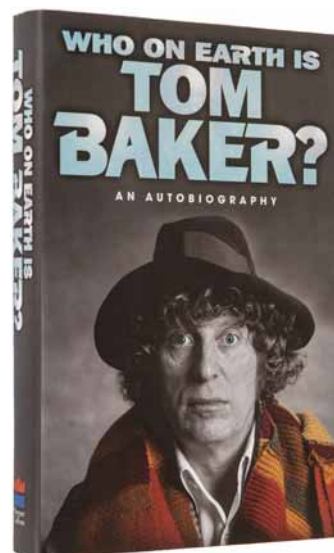
Two volumes, 8vo. Original illustrated cloth, lettered in gilt; pp. viii, 447, 55 (publisher's catalogue); viii, 588, two engraved portrait frontispieces, 20 wood-engraved plates, two maps, hand-coloured in outline (one folding); light marking and bubbling to cloth, inner hinges strengthened, apart from very light toning, internally very good.

First edition. Following Baker's original trips, described in his publications "The Albert N'Yanza" and "The Nile Tributaries of Abyssinia", and during which he witnessed many of the horrors of the Central African slave trade, he took command of an expedition to the region in an attempt to suppress it. In 1874, Baker estimated that approximately 50,000 Africans were captured each year for the slave trade. The Khedive of Egypt commanded Baker to attempt to introduce certain industries and commerces in Central Africa to fill the void left in the regions affected by slavery. A highly poignant publication, presented in the attractive publisher's binding.

In 1869 the Khedive Isma'il had 'appointed Baker to a four-year term as governor-general of the equatorial Nile basin, with the rank of pasha and major-general in the Ottoman army. It was the most senior post a European ever received under an Egyptian administration. According to the khedive's firman, Baker's duties included annexing the equatorial Nile basin, establishing Egyptian authority over the region south of Gondokoro [modern-day South Sudan], suppressing the slave trade, introducing cotton cultivation, organizing a network of trading stations throughout the annexed territories, and opening the great lakes near the equator to navigatio' (ODNB)

Provenance: Front fly-leaf with rubber stamp Svenska Klubben juli 1927, Albert Grönholm's signatures on two portraits and title-pages, stamps of *The Erimus Club*, *Middlesborough* at the beginnings of the text of each volume

Blackmer 66; Ibrahim-Hilmy p. 49.



17. BAKER, Tom. *Who on Earth is Tom Baker?* London: Harper Collins, 1997. £125

Large 8vo. Publisher's grey cloth, spine lettered in gilt; in the original illustrated unclipped dust wrapper; blue endpapers; pp. [vi], vii-xviii, 267 [1]; leaves of plates after photographs throughout; **author's signature and inscription to title**; light bumping to head of spine of wrapper; else near fine.

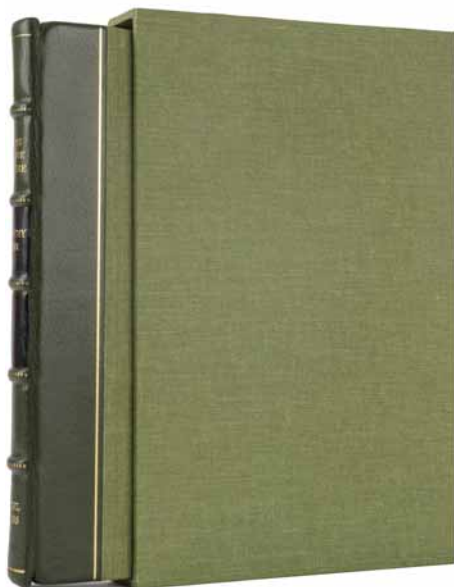
First edition, inscribed. An autobiographical account of the life and experiences of Baker, the 7th Doctor Who.



18. BEATON, Cecil. *Japanese*. New York: The John Day Company, 1959. £275

Large 4to. Publisher's black cloth spine over red cloth boards; spine lettered in gilt; in the original illustrated dust-wrapper (price-clipped); pp. xl, with 134 leaves of black and white photographs (some folding), as well as numerous illustrations in the text; light sunning to spine of wrapper, with chipping to edges and extremities; corners of inner flaps clipped; gift inscription in ink to front fly-leaf; *Newbegin's* shop sticker to final paste-down; plates and illustrations bright and clean; a very good copy in the dust-jacket.

First US edition, including a range of photographs from all over Japan, depicting a selection of its traditions and customs.



19. 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. lll, illustrated in colour throughout, with Mottram fly tied by John Smith mounted in recess to front pastedown; new.



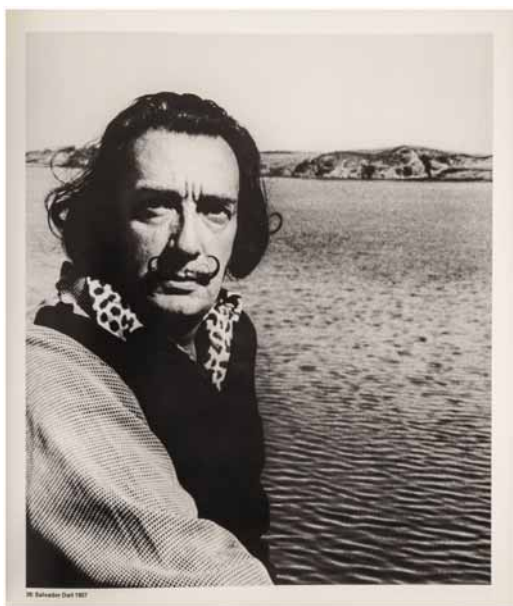
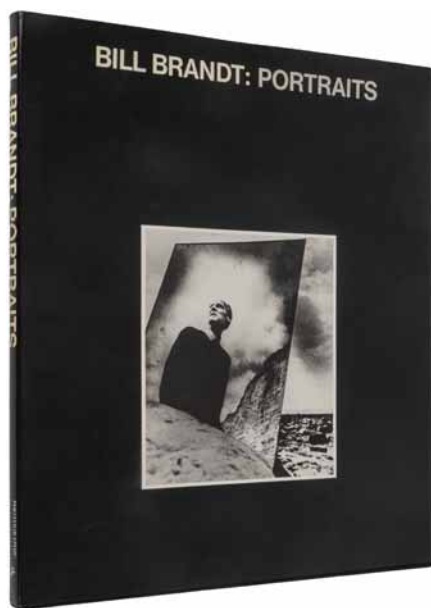
No. 26 of limited edition of 30, this one of 15 copies of Collector's edition, with facsimile signature of the author and signature of his wife Christina to title page. This fascinating survey of the work of the visionary tie-flyer J.C. Mottram was the last work, published posthumously, of Tim Benn, publisher, angler, founder of the Creel Press and longtime friend of Sotheran's. It is a typically lavish and stylish production, while the text has the authority and enthusiasm that distinguished its writer. He argues that Mottram (1879-1945) was a man so far ahead of his time that he was not sufficiently understood by his peers, and that his flies, which at the time seemed wild and eccentric, prophesied the development of fly fishing. The book contains detailed illustrations and descriptions of each of his flies.



20. BLYTON, Enid (author). Burgess SHARROCKS (illustrator). *Shock For The Secret Seven*. Leicester: Brockhampton Press. 1961. £88

8vo. Original light blue decorated linson boards, decorated endpapers, preserved in pictorial dustwrapper; pp. [vi], 8-121; illustrations in monochrome and green; externally and internally a very fresh near fine copy with a little toning to stock and without ownership inscription, in a near fine, unclipped dustwrapper (7/6) with a little toning to reverse.

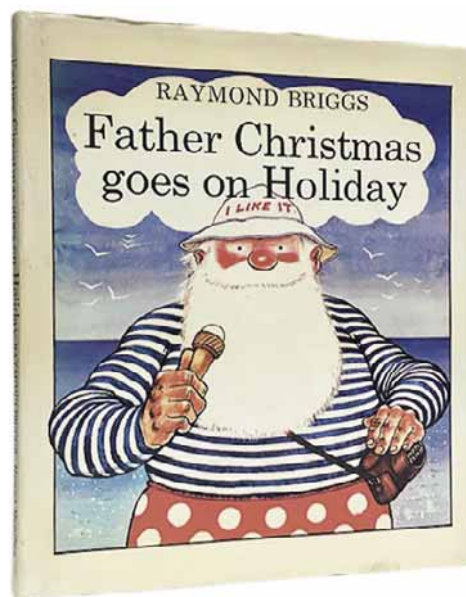
First edition. The thirteenth title about the Secret Seven, with the 'wonderfully happy ending'.



21. BRANDT, Bill. *Portraits*. London: Gordon Fraser Gallery Ltd, 1982. £125

Large 4to., black cloth ruled in white to boards and lettered in silver to spine; housed in the original unclipped pictorial dust jacket showing the photographer; pp. 12, followed by 104 black and white photographs; aside from very marginal marking, a fine example.

First edition, with an introduction by Alan Ross. The subjects include Ezra Pound, Dylan Thomas, Cecil Beaton, Graham Greene, E. M. Forster, Iris Murdoch, Evelyn Waugh, Pablo Picasso, Salvador Dali, Joan Miro, Harold Pinter, Henry Moore, and numerous others. Many are pictured in personal libraries.



22. BRIGGS, Raymond (author and illustrator). *Father Christmas Goes On Holiday*. London: Hamish Hamilton, 1975. £68

Slim 4to.; original laminated pictorial boards, illustrated to both covers, in repeat dustwrapper; pp. [32]; illustrated throughout in full colour in cartoon-strip format; a very good clean copy, both externally and internally, with a little unobtrusive scratching to upper cover, in clean pictorial dustwrapper with a few light score marks, a couple of faint tide marks to the reverse, not visible on the right side, and one, again unobtrusive, diagonal crease to bottom edge.

First edition, first printing. Another glimpse into the life of Briggs' popular, if cantankerous, and grumpy, recreation of every child's hero. A sequel to the modern classic *Father Christmas* (1973): Where does Father Christmas go, to get away from it all?

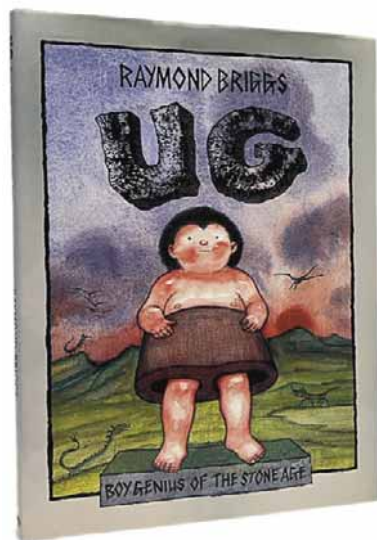


23. BRIGGS, Raymond (author and illustrator). *Ethel & Ernest. London; Jonathan Cape. 1998. £78*

8vo. Original brown linen-textured boards, preserved in white pictorial dustwrapper; pp. [ii], 3-103 + [i]; attractively illustrated throughout in full colour in storyboard format; a fine copy, without ownership inscription, preserved in a notoriously vulnerable near fine, price-clipped, dustwrapper with just the faintest trace of dusting.

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

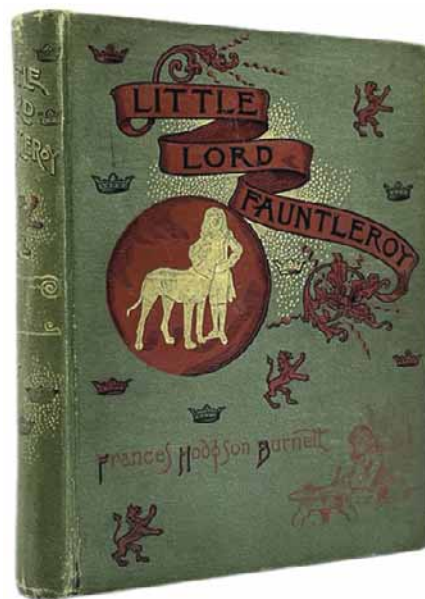
SIGNED BY BRIGGS



24. BRIGGS, Raymond (author and illustrator). *Ug. Boy Genius of the Stone Age and His Search for Soft Trousers. London; Jonathan Cape. 2001 £148*

Folio. Publisher's laminated pictorial boards, in repeat dustwrapper; pp. [32], on coated stock; illustrated throughout in colour in cartoon-strip format; externally and internally fine bar a pinkish smudge to front free endpaper which has offset to pastedown, in a fine, unclipped dustwrapper (£10.99) with only a slight ripple to lower panel.

First edition, first printing, inscribed and signed in ink by Briggs to half-title, "For Yashin, with best wishes, Raymond Briggs".

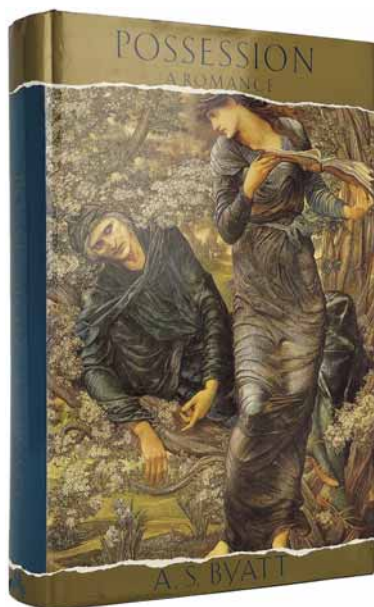


25. BURNETT, Frances Hodgson (author). Reginald B. BIRCH (illustrator). *Little Lord Fauntleroy. New York, Charles Scribner's Sons. 1886. £398*

Large square 8vo.; publisher's bluish-grey pictorial cloth attractively blocked in black, red, and gilt to spine and upper board, plain edges, light brown endpapers; pp. [viii], ix-xi + [i], [1]-209 + [i] + 14 (illustrated publisher's catalogue, *Scribner's Book for the Young*); illustrated throughout after engravings by Birch; a very good sound copy with shelf-rubbing to edges, corners, and spine ends, fading to spine, old but neat repair to inner upper hinge, a tiny nick to fore-edge of lower board, and some neat and invisible internal strengthening to spine which has stiffened head and heel, some scattered small marking to endpapers, internally very good and clean throughout.

First edition, first issue, in book form, with the De Vinne Press device to the verso of the final text page and number 14 to the inner margin of page 209. This novel, Frances Hodgson Burnett's first, originally appeared as a serial in *St. Nicholas* magazine in 1885. The seven year-old American boy Cedric Errol discovers, on the death of his father, that he is the grandson and heir of an English earl and stands to inherit the title Lord Fauntleroy. Travelling to England with his mother he knows as 'Dearest' he is accepted into Dorincourt Castle where his influence for good transforms his gouty, bad-tempered, and tyrannical relation into a benevolent landlord. At this point another claimant to the title of Lord Fauntleroy arrives at the estate and a battle to unmask the impostor ensues.

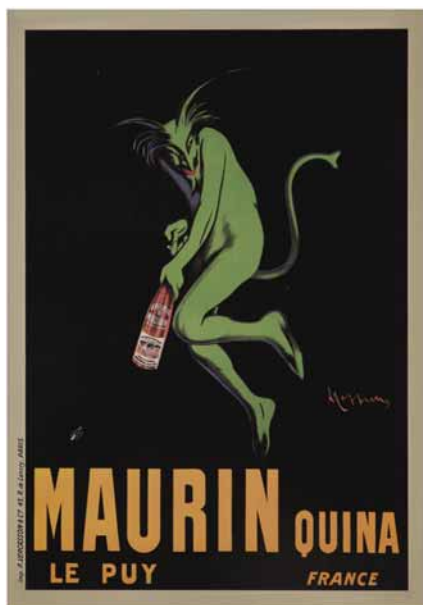
The book's main protagonist is based on Burnett's younger son Vivian who was intrigued by the English aristocracy. On publication it was met with general praise and critical acclaim and was championed by members of the literary elite including Louisa May Alcott. The English Prime Minister William Gladstone was also a fan. Its renown increased exponentially two years later when, following a sensational court battle over copyright, Mrs. Burnett adapted the text for the stage and productions opened in New York and London. A craze among mothers to dress their young sons in black velvet breeches with lace collars was born.



26. BYATT, A.S. *Possession*. London: Chatto & Windus, 1990. £125

Large 8vo. Publisher's navy cloth, spine lettered in gilt; in the original unclipped pictorial dust wrapper; pp. [viii], 511; with navy ribbon page-marker; a few light marks to boards; light bumping to head of spine of wrapper, with a few light marks to panels; light even toning to paper stock, near-fine.

First edition. A novel filled with Victoriana, scholarship, mystery, and Romance. Byatt's *Possession* won the Booker Prize in 1990.



27. CAPPIELLO, Leonetto (1875-1942). *Maurine, Quina*. Original lithograph with colour, linen backed & framed, printed by P. Vercasson & Cie, Paris, 1906. 1650 x 1250 mm.

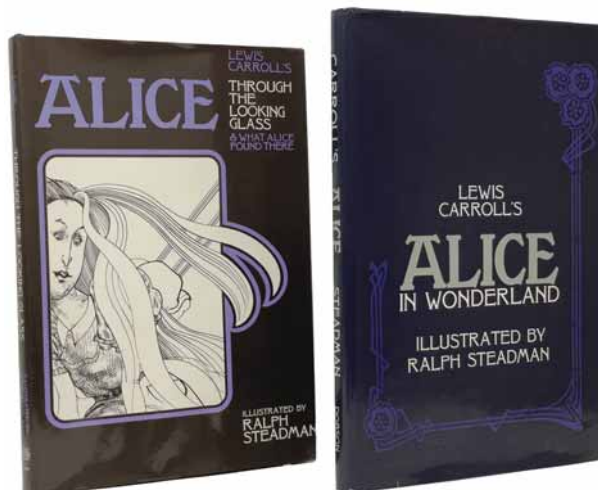
This poster is perhaps Cappiello's most famous.

The image features a devilish figure sneakily de-corking the bottle; Cappiello used "infernal imagery" in several of his posters for alcohol. The green devil in particular evokes la fée verte (the green fairy), the nickname for absinthe, a drink popular during the Belle Époque. The product was banned by the French government shortly after it was released. This poster, however, is an advertisement for an alcoholic beverage that went out of production in 1906. Maurin is the brand name and Quina

is the type of alcohol. The product has since been reintroduced to both the French and American marketplace, featuring Cappiello's poster on the label. It is cherry in flavor with a background of quinine. It is similar to a liqueur, but does not contain enough sugar content to legally be classified as one.

Some minor tears within image.

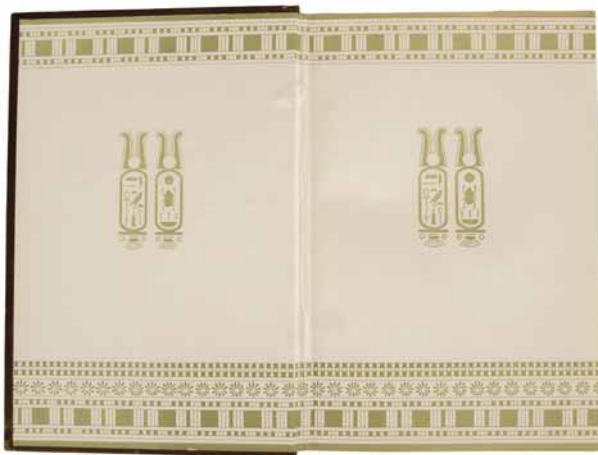
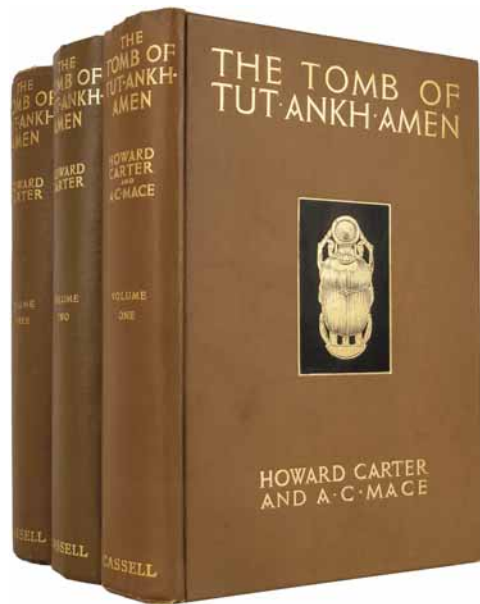
Image used for photo not taken from poster offered for sale. (Poster images available upon request or it can be viewed in person). £3,750



28. CARROLL, Lewis (author). Ralph STEADMAN (illustrator). *Alice's Adventures in Wonderland [and] Alice Through The Looking Glass and What Alice Found There*. London; MacGibbon & Kee and New York; Clarkson N. Potter, Inc. Publisher. 1972. £598

Small folio.; 2 volumes; publisher's white decorated boards patterned in black and publisher's black cloth lettered in silver, respectively, the latter with double-page chessboard endpapers, both in decorated or pictorial **dustwrappers**; pp. [xi], 12-108; [xiv], 15-143 + [i]; with flamboyant full-, and double-page illustrations throughout both books in bold black and white; both externally and internally fine, without ownership inscriptions, both volumes preserved in equally fine, unclipped dustwrappers (£3.25 and \$7.75).

First U.K. edition of *Wonderland*, and first U.S. edition of *Looking-Glass*, illustrated by Ralph Steadman, the latter published simultaneously with the U.K. printing and with a loosely-inserted publisher's bookplate signed by Steadman.



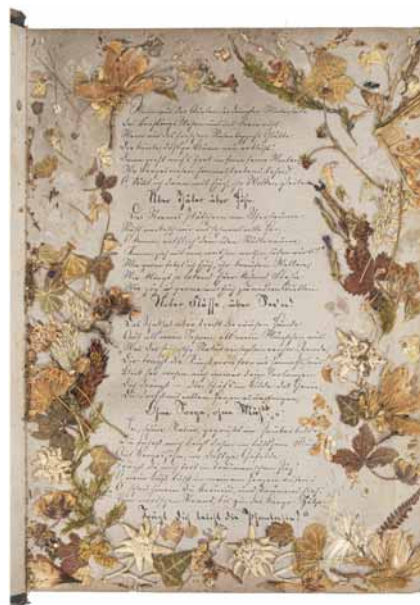
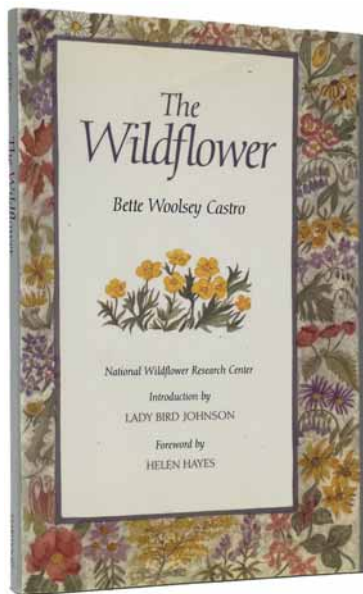
29. CARTER, Howard and MACE, A.C. [volumes II and III by Carter alone]. *The Tomb Of Tut-Ankh-Amen*. London, Cassell, 1923 [-1933]. £5,650

Three volumes, 8vo. Original brown cloth, lettered in gilt and with gilt-stamped scarab on black background on front covers, 'Egyptian' decorated endpapers, printed in light sage green; pp. xvi, 231; xxxiv, 277; xvi, 247; numerous plates after photographs by Harry Burton; only very sporadic minimal spotting to text; a near-fine copy of all volumes in first printing.

First edition, the finest set we ever handled. This set describes one of the most spectacular finds in archaeology and is a landmark of the discipline and one of the most important books of Egyptology. At the age of seventeen in 1891, Carter went to Egypt where he worked under Flinders Petrie. His great success in drawing the

painted reliefs at Deir al-Bahri, Thebes led to his being appointed in 1899 the first chief inspector of antiquities in Upper Egypt, despite having no formal qualifications. His appointment proved a great success, however, and Carter discovered the tomb of King Tuthmosis IV in the Valley of the Kings. Carter's career took a downturn in 1905 when he was held responsible for a skirmish between foreign visitors and Egyptian antiquities guards, which resulted in Carter resigning from the antiquities service. 'Carter's rehabilitation came in early 1909 when, on the recommendation of Maspero, he began his association with George Herbert, fifth earl of Carnarvon. Until the First World War they excavated in the Theban necropolis, making important, but unspectacular, discoveries. Carnarvon was then encouraged by Carter to apply for the concession for the Valley of the Kings, surrendered by Davis in 1914. The time was not right, and the prognostications for discovery were not favourable. Davis, Maspero, and others believed that there was nothing of importance left in the valley to be discovered. Carter thought otherwise. A short campaign by Carter in the tomb of King Amenophis III in 1915 produced trifling results, and for the rest of the war until 1917 he was employed as a civilian by the intelligence department of the War Office in Cairo. In 1917 he was at last free to return to working for Carnarvon, and until 1922 he conducted annual campaigns in the Valley of the Kings; but few positive results were achieved. In the summer of 1922 Carter persuaded Carnarvon to allow him to conduct one more campaign in the valley. Starting work earlier than usual Howard Carter opened up the stairway to the tomb of Tutankhamun on 4 November 1922. Carnarvon hurried to Luxor and the tomb was entered on 26 November. The discovery astounded the world: a royal tomb, mostly undisturbed, full of spectacular objects. Carter recruited a team of expert assistants to help him in the clearance of the tomb, and the conservation and recording of its remarkable contents. On 16 February 1923 the blocking to the burial chamber was removed, to reveal the unplundered body and funerary equipment of the dead king. Unhappily, the death of Lord Carnarvon on 5 April seriously affected the subsequent progress of Carter's work. In spite of considerable and repeated bureaucratic interference, not easily managed by the short-tempered excavator, work on the clearance of the tomb proceeded slowly, but was not completed until 1932. Carter handled the technical processes of clearance, conservation, and recording with exemplary skill and care. A popular account of the work was published in three volumes, *The Tomb of Tut.ankh.Amen* (1923-33), the first of which was substantially written by his principal assistant, Arthur C. Mace. No archaeological discovery had met with such sustained public interest, yet Carter received no formal honours from his own country.' (ODNB). At the end of the entire work is the ominous *Appendix II* by A. Lucas on the *Chemistry of the Tomb*. A series of unexplained deaths of participants in the digging and opening of the tomb in 1922, beginning with Lord Carnarvon's death six weeks after the opening of Tutankhamun's tomb, resulted in many curse stories in the press and popular imagination.

Provenance:



30. CASTRO, Bette Woolsey. *The Wildflower*. Washington, D.C.: Starwood Publishing Inc. 1991. £200

Small 8vo. Original green cloth and wrapper; pp. [44], each page with decorative border; fine.

First edition, signed by the author and Lady Bird Johnson to prelim. This charming book of flower poems was produced to raise funds for the National Wildflower Research Center, now known as the Lady Bird Johnson Wildflower Research Center, at the University of Texas in Austin. The Center was founded in 1982 by Mrs Johnson and the actress Helen Hayes, who both provide introductions to the book.

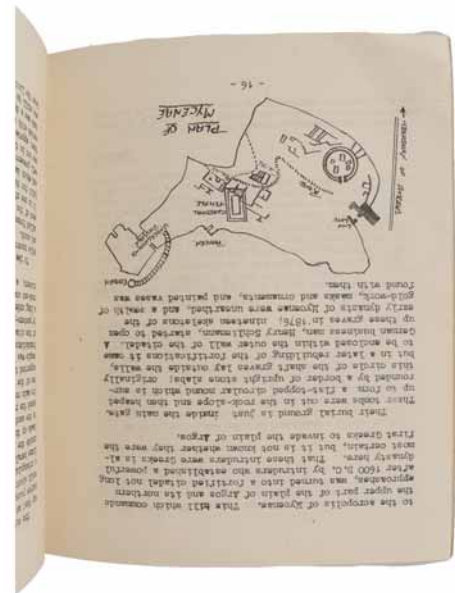




31. CENTRAL EUROPE - Reise-Erinnerung [cover title]. C. 1879. £1,995

Large 4to. (340 x 260mm). Contemporary roan over sturdy boards, with brass raised corners and clasp, all edges gilt; 30 leaves of thick boards, manuscript opening page with four stanzas of poetry on travelling, surrounded by pressed plants, leaves and flowers; each opening with 6 to 8 photographs and a few photolithographs per page, surrounded by elaborate hand-drawn frames, with city arms or symbols in the centre; frames in black ink, with gilt highlights; special design for world's fair images for Vienna, Hamburg, Paris with integrated design, with a special page for the art exhibition to accompany the Vienna world's fair; only light scuffing to the sturdy binding; otherwise very good. A very attractive private photograph album, compiled with flair in scrapbook style. This beautifully presented album documents various European travels through well-framed shots of iconic buildings and monuments. A skilled amateur photographer, the compiler was also a talented artist; each of the leaves of the album has detailed architectural framing showing the various national flags of the countries visited, as well as landscape scenes, statues, and captions. The artist has reflected the architectural and aesthetic style of each place, and some of the hand-drawn decoration is exquisitely detailed: the photographs of Bern and Lausanne for example, are offset against a riot of pen-and-ink foliage. In addition to city vistas and landmarks are interior art gallery shots. Of particular interest are the photos taken at the Vienna and Paris World's Fairs of 1873 and 1878, and the Hamburg Industrial Exhibition. The

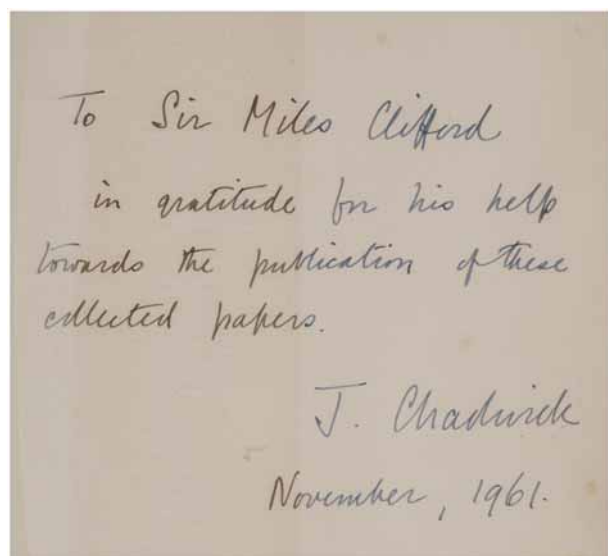
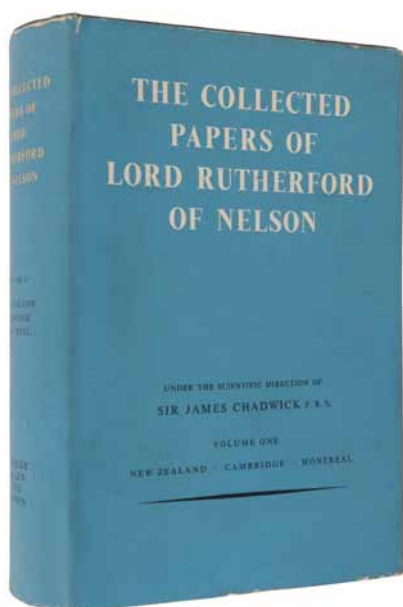
compiler was evidently not only well travelled, but also interested in progress, culture and industry. People do not feature here, giving the albums a timeless quality and producing a remarkable record of late nineteenth-century continental civic architecture.



32. CENTRAL MEDITERRANEAN FORCES. LAND FORCES GREECE. DEPARTMENT OF FINE ARTS AND ANTIQUITIES. The Monuments of Greece. Issued by the Department of Fine Arts & Antiquities, HQ, Land Forces, Greece, CMF, [September 1945 - April 1946]. £425

Three volumes, 4to. Original card wrappers, printed in red and black; pp. 51; 41; 52; only light marking to wrappers, maps and plans after drawings in the text; a good set of a great rarity.

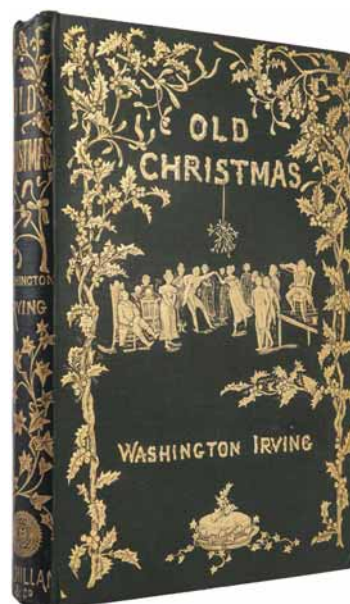
First edition, presumably all published. The Imperial War Museum has the only copy recorded in libraries, and only volume one. This guide to antiquities was issued for British forces in Greece, probably to alert them where the national treasures are, and to protect them in case of action.



33. CHADWICK, Sir James (editor). *The Collected Papers of Lord Rutherford of Nelson*. George Allen and Unwin. 1962. £200

8vo. Original cloth and wrapper; pp. 931 + [5], frontispiece, 11 plates, text illustrations; very good. *Provenance*: presentation copy inscribed by Chadwick to Sir Miles Clifford, Governor of the Falkland Islands, 'in gratitude for his help towards the publication of these collected paper'. Clifford's bookplate to front pastedown, with loose photograph of Clifford.

First edition. The first volume of Rutherford's collected papers, covering his early papers written in New Zealand through to his time in Montreal ending in 1906. James Chadwick studied under Rutherford and developed his mentor's work on atomic structure by discovering the neutron, which won him the Nobel Prize for Physics in 1935.



34. CHRISTMAS - IRVING, Washington (author). Randolph CALDECOTT (illustrator). *Old Christmas*. London, Macmillan And Co. 1892. £78

8vo. Original dark green cloth elaborately, and pictorially, decorated in gilt to spine and upper cover, all edges gilt; pp. [xiv] + [ii], [1]-165; with engraved frontispiece, fine pictorial title-page on a duck-egg blue ground, and engravings throughout by Caldecott; a near fine copy with the loss of a small flake of cloth (7mm diameter), now neatly restored and barely noticeable; internally extremely clean and crisp with previous owner's armorial bookplate to inner upper cover.

Second edition illustrated by Caldecott. An attractive volume in Macmillan's *Cranford Series*.

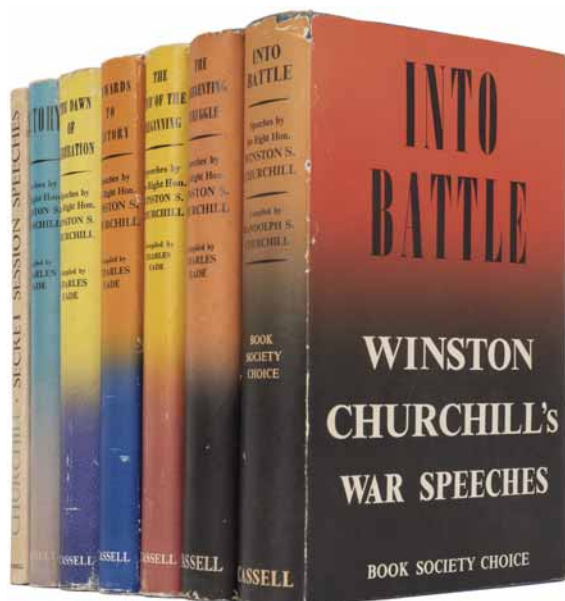


35. [CHURCHILL, Sir Winston]; [HEATH, F.W., Ed.]; THOMSON, Malcolm. *A Churchill Anthology; Churchill His Life and Times; Painting as a pastime*. London: Odhams Books Ltd., 1962-1965. £298

8vo. Three volumes. Full red imitation leather; spines lettered and ornamented in silver on black title labels; upper boards with portrait ornamentation of Churchill in deeper red; housed in the red cloth slipcase; all edges red; red endpapers; pp. [vi], 7-720; [vi], 7-480; [iv], v, 7-32; volumes with illustrated plates throughout, *Painting as a Pastime* with a collection of 18 plates following the text

after Churchill's paintings; light rubbing to slipcase, else fine.

First Odhams press edition, in slipcase. *Painting as a Pastime* is the fourth impression of the work, originally published in 1948, and includes numerous full colour photographs of Churchill's artistry. The *Anthology* contains selections of his writings and speeches.



36. CHURCHILL, Sir Winston S. [Randolph S. CHURCHILL, Ed.] [War Speeches 1938-1945]: *Into Battle*; *The Unrelenting Struggle*; *The End of the Beginning*; *Onwards to Victory*; *The Dawn of Liberation*; *Victory*; *Secret Session Speeches*. London: *Parliamentary Press*, 1941- 1946. £2,750

8vos., 7 vols; blue publisher's cloth gilt to spines; in the colourful dust jackets; numerous black and white photographs in Vol VII; some light rubbing and pushing to spine ends; and sporadic spotting, particularly to upper edge and prelims; bookseller's blindstamp to ftep of Vol VI; previous ownership inscription to ftep of Vol II; jackets nicked and chipped to spine ends, Vol I printed with 'Book Society Choice' to spine, as called for; some rubbing along folds; jacket of Vol II clipped, and price blackened out in Vol VII; *Provenance*: Bookplate of Sir Leonard Costello to front paste-down of volume I; a very uptogther set nonetheless, in the vibrant wrappers.

First editions. Volume I, *Into Battle*, is in the first state, with no page number on pages 78 and 294.

A monumental collection of orations from Britain's wartime leader. 'Into Battle' contains the most memorable Churchill speeches of the war, from 'Blood, Toil, Tears and Sweat' to his heroic homecoming at Harrow School. 'Unrelenting Struggle' covers the period from Nov.'40 through Pearl Harbour and the 'some chicken, some neck' speech in Ottawa, Dec.'41. 'End of the Beginning' chronicles the turning point of the war, following victories at Alamein and Stalingrad, and the North Africa landings. 'Onwards' features speeches delivered prior to the invasion of Europe on 6 June '44. 'Liberation' continues the 'hopeful' nature of the 1944 speeches, whilst 'Victory' provides us with the final, triumphant war speeches. Six 'secret' speeches conclude the series.

Loosely laid into 'Victory' (Volume six, comprising speeches given during the year of 1945), is a toast list from the Parliamentary Press Gallery Luncheon:

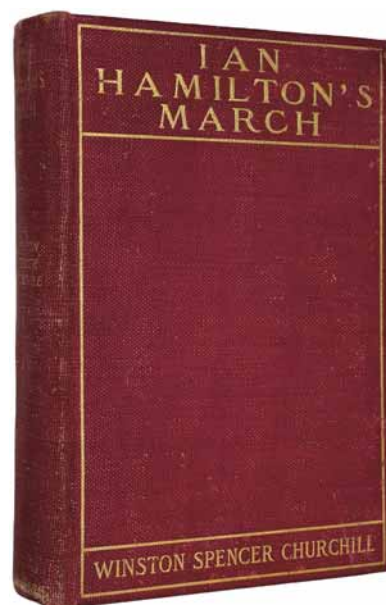
A single card leaf, measuring 223mm x 127mm; printed with illustrations and text in black; a small crease to

upper corner; a little spotting to paper-stock; small ink inscription; a very good copy of this rare mid-century ephemera.

Illustration depicting the stoic figure of 'History' presenting Churchill with a knight's helmet. The Gallery Luncheon was held on April 23rd 1945, in the closing stages of the Second World War. The reverse side of the postcard provides a toasts list, featuring the King, the Prime Minister, Churchill, and the Parliamentary Press Gallery (proposed by the Viscountess Astor, herself a Conservative MP, and Mr A. J. Juster).

'The Parliamentary Press Gallery was created in May 1803. Speaker Abbot ruled that part of the Public Gallery would be reserved for the Press. Since then, the Parliamentary Press Gallery now represents more than 300 newspaper, agency, radio and TV journalists who work at Westminster' (The Parliamentary Press Gallery website).

Cohen, A142.



37. CHURCHILL, Sir Winston. *Ian Hamilton's March ... Together with Extracts from the Diary of Lieutenant H. Frankland, a Prisoner of War at Pretoria*. New York: *Longmans, Green, and Co.* 1900. £600

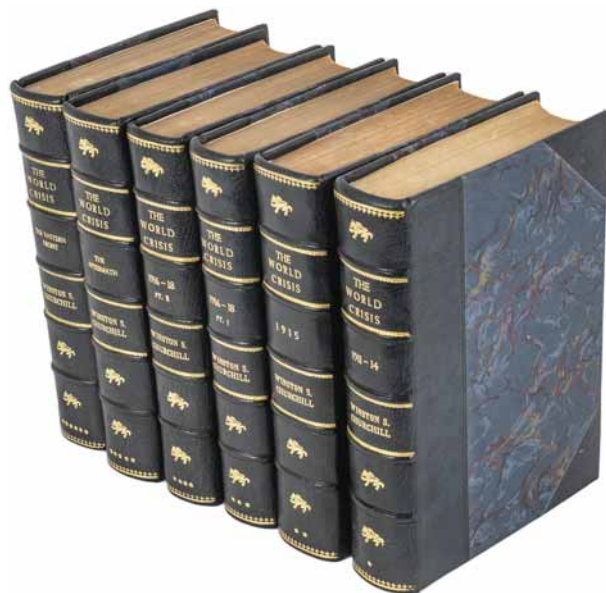
8vo. Publisher's red cloth, ruled and lettered in gilt; top edge gilt; pp. [vii], viii-xii, [ii], 409; half-tone portrait frontispiece after John Singer Sargent, with tissue guard and one folding colour-printed map by G. Philip & Son; slight sunning to spine; light rubbing to cloth; front hinge repaired at front endpaper; else a very good copy.

First American edition The U.S. first edition saw only a single printing. The number sold is unclear, but seems to be fewer than 1,500. This American edition is thus considerably scarcer than the British first edition, of which more than 5,000 first printing copies were issued.

On the outbreak of the South African War in 1899, 'Churchill had negotiated a contract with the *Morning Post* which made him the highest-paid war correspondent of the day, with a salary of £250 per month and all expenses paid' (ODNB). He served with the British forces, whilst recounting his exploits in a series of dispatches published

by the *Morning Post*. On his return, Churchill edited these dispatches into two volumes: the first, *London to Ladysmith via Pretoria*, was published in May 1900 and recounted his capture and subsequent escape and the second, *Ian Hamilton's March*, was published in October 1900 in an edition of 5,003 copies, and narrates events between March and June 1900, during which time Churchill had joined the column commanded by his friend Sir Ian Hamilton, during its advance through the Orange Free State to the Transvaal. As Cohen comments, 'In contrast to *London to Ladysmith*, [for *Ian Hamilton's March*] the texts of the originally published letters were more extensively revised and four letters were included which had never appeared in periodical form'. For reasons which Churchill provides in his preface: 'Although in an account written mainly in the field, and immediately after the actual events, there must be mistakes, no care has been spared in the work. The whole book has been diligently revised. Four letters, which our long marches did not allow me to finish while with the troops, have been added and are now published for the first time. The rest have been lengthened or corrected by the light of after-knowledge and reflection, and although the epistolary form remains, I hope the narrative will be found to be fairly consecutive' (p. ix).

Cohen A8.L.b.



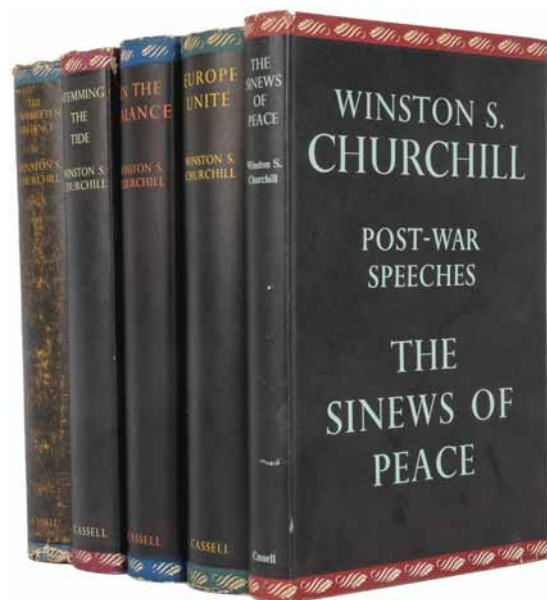
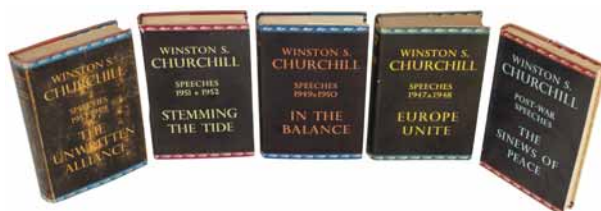
38. CHURCHILL, Sir Winston The World Crisis. Thornton Butterworth. 1923-31. £3,998

8vo. 6 volumes. Navy half morocco over marbled boards; raised bands to spines, lettered, ornamented, and ruled in gilt; with plates, maps, and plans throughout (some folding, some colour); very slight toning to paper stock; a little light spotting to upper and outer edges, as well as preliminary pages; binding firm; a fine set in the handsome modern binding.

First edition of all six volumes, complete with all errata slips as called for.

Published between 1923 and 1931, these volumes contain a thorough account of the Great War from Churchill's perspective as a serving member of the armed forces in the trenches during the war. His writing is filled with the nuances of an individual who had served his country both as a Cabinet member and as an officer. "I feel it both right and my duty to set forth the manner in which I endeavoured to discharge my share in these hazardous responsibilities" (v. I, p. 6). The first four volumes in this set are concerned with the years leading up to, and of, the First World War, with events from 1911-1918. The latter

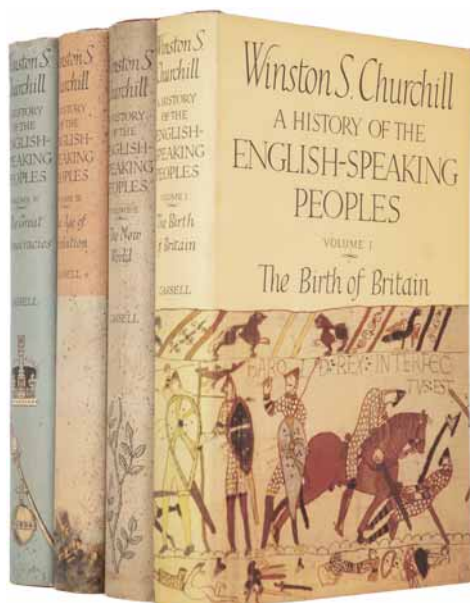
two volumes contain supplementary material, on both subsequent years following the end of the War, and a greater detailing of the events which took place on the Eastern Front. Churchill includes his own memoranda, directions, telegrams, and letters, written at the time, to go alongside his accounts. "Taking a general view in after years of the transactions of this terrific epoch, I commend with some confidence the story as a whole to the judgement of my countrymen." (v. I, p. 8)



39. CHURCHILL, Sir Winston Post-War Speeches. Edited by Randolph S. Churchill. London: Cassell, 1948-1961. £1,500

8vo. 5 volumes. Publisher's cloth, spines lettered in gilt; in the original dust-wrappers; light rubbing to extremities of wrappers, with minor chipping to edges; slight spotting to upper and outer edges, as well as to front free endpapers; *Speeches 1953-1959* with some rubbing to wrapper; *Speeches 1949 and 1950* wrapper price clipped; a very good example of this scarce full set.

First editions. *Stepping the Tide* is present here in the first state jacket, priced 30s net, with the coloured band to the spine. Comprising: *The Sinews of Peace*; *Europe Unite*; *In the Balance*; *Stepping the Tide*; *The Unwritten Alliance*. This set is a collection of over 250 speeches made by Churchill in the years following the close of the Second World War. They are concerned with a range of subjects, from the slow collapse of the British Empire to the beginnings of the Cold War. An important set of political speeches.



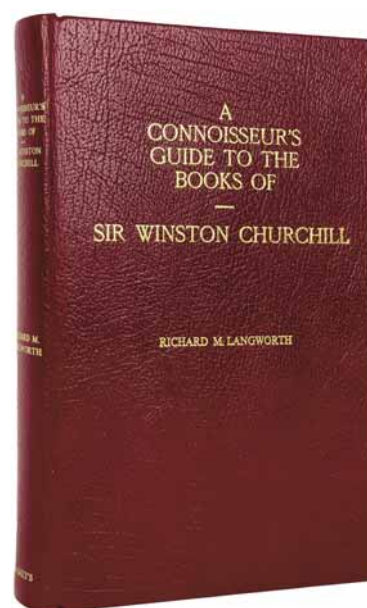
40. CHURCHILL, Sir Winston. *A History of the English Speaking Peoples*. London: Cassell and Company Ltd., 1956-58. £450

Royal 8vo, 4 vols; publisher's red boards, spines lettered in gilt; top edges red; in the original pictorial dust-wrappers (not price-clipped); with numerous maps and charts; pp. [vi], v-xxi, [iii], 3-416; [vi], v-xi, [iii], 3-344, [ii]; [vi], v-xi, [iii], 3-332, [vi]; [vi], v-xi, [iii], 3-322; a little sunning and spotting to spines of wrappers on volumes II, III, and IV; with a few marks and superficial scratches; light rubbing to corners and at head and tail; top edges a tad faded; very light spotting to endpapers, internally near fine in the very good wrappers.

First editions.

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

Widely regarded as Churchill's greatest work.



41. [CHURCHILL] LANGWORTH, Richard M. *A Connoisseur's Guide to the Books of Sir Winston Churchill*. London: Brassey's, 1998. £1,250

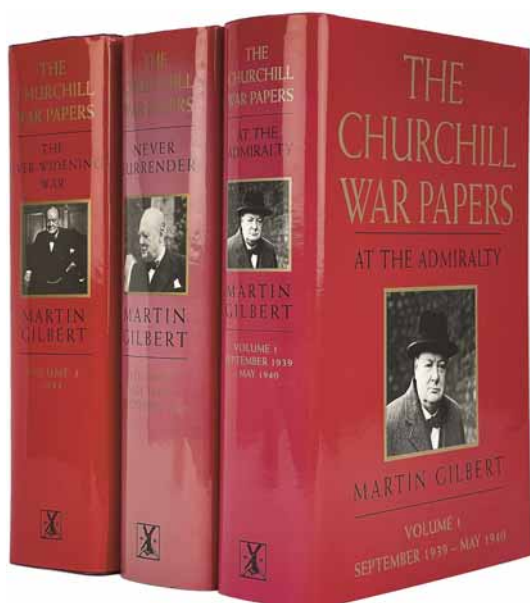
Royal 8vo. Full red morocco, spine and upper board lettered in gilt; gilt edges; marbled endpapers; pp. [vi], vii-xi, 372; presentation copy, with author's signature to front fly leaf; very light minimal rubbing to tips of corners, fine.

First edition, presentation copy, signed by the author to one of the front free endpapers. Just 50 of the presentation editions were produced, this being No. 40, dated '2 Sep '98'.

Langworth details Churchill's vast published texts, commenting on their value to both collectors and bibliophiles, and reminding readers of the British Bulldog's literary prowess as a winner of the 1953 Nobel Prize for literature.

"I never planned to be a 'historian'", Langworth writes on his website. "[But] sleepless in Harrisburg, I began collecting stamps and founded the Churchill Study Unit, to investigate Churchill commemorative postage, in 1968. Three years later it became the International Churchill Society, a broader organization for anyone interested (pro and con) in Winston Churchill, his life and times, and editing its quarterly, *Finest Hour*...In 1981 the doorbell rang and Winston Churchill was standing there (figuratively). I had dug out an old box of stamps and picked up his wonderful autobiography, *My Early Life*: exaggerated, egotistical and not quite accurate, but in Harold Nicolson's words, "like a beaker of champagne." I revived the Churchill Society, moribund since 1975, and produced a new issue of its journal *Finest Hour*. Little did I imagine that by this small club would morph into an institution dedicated "to fostering leadership, statesmanship, vision and boldness among democratic and freedom-loving peoples through the thoughts, words, works and deeds of Winston Spencer Churchill," or that *Finest Hour* would grow to 64 pages, or that I would survive 140 quarterly deadlines." (RichardLangworth.com)

In 1998 Langworth was awarded a CBE for services to Anglo-American understanding and the memory of Sir Winston Churchill.



42. [CHURCHILL, Sir Winston]. GILBERT, Martin. *The Churchill War Papers*. London: Heinemann, 1993; 1994; 2000. £998

Royal 8vo. Publisher's dark red cloth, spines lettered in gilt; in the original dust-wrappers; pp. [vii], viii-xx, 1370; [ix], x-xxxii, 1359; [xi], xii-lxiv; 1821, [3]; author's signature, date, and inscription to title in all three volumes; sunning to spines on volumes I and II, lower edge with a touch of darkening to the corner; else fine copies.

First UK editions, all three volumes signed. The final volumes of Churchill's Official Biography. Considerably scarcer than the U.S. first editions, which are similar in appearance.

Martin Gilbert's official biography of Sir Winston Churchill is complemented by the Churchill War Papers, a series of documentary volumes which reveal, with a more comprehensive authority than even the best narrative history, how Churchill waged the Second World War.

The culminating volumes in an vast and ambitious piece of scholarship about a singularly extraordinary life. The biography itself comprises eight main text volumes (which detail the narrative story of Churchill's life), and are followed by twenty-three accompanying 'Companion' volumes. The eight main text volumes were published between 1966 and 1988, and these three War Papers volumes (which comprise volumes fourteen, fifteen, and sixteen) were the last completed by Gilbert before his death. The first contains documents from the outbreak of the Second World War in September 1939 to May 1940, the month that Churchill became Prime Minister and Germany invaded France and the Low Countries. The second extends from May 1940 through to December 1940, with Britain having fought off the immediate threat of Nazi invasion in the Battle of Britain, but nonetheless weak, isolated, and starved for supplies by the U-boat menace. The third volume contains documents from 1941, which ended with the attack on Pearl Harbor, formal entry of the United States into the war, and Churchill addressing both a joint session of the U.S. Congress, as well as the Canadian Parliament.

Zoller A302f1, A303f2, A302f3.



43. COMPAGNIE GÉNÉRALE TRANSTALANTIQUE. *Normandie*. Édition de 'Atlantique, Maquette de Maximilien Vox, [c. 1935]. £398

Tall large 8vo. One printed sheet folding back into the original covers, highly illustrated, measuring folded out 60 by 120cm; in rather good condition.

This is a rare and beautiful advertisement brochure-cum-poster with text in English. SS Normandie, launched in 1935, was as the largest and fastest passenger vessel in service at the time, and managed crossing the Atlantic in just over four days. She remains the most powerful steam turbo-electric-propelled passenger ship ever built. The engineering and interior design can be seen as the apogee of style between the wars (apologies, Queen Mary aficionados).

INSCRIBED BY QUAGLINO

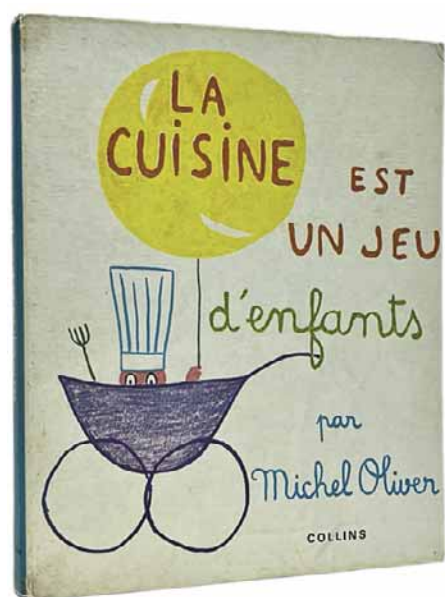


44. COOKERY - QUAGLINO, [John]. Anna K. ZINKEISEN (illustrator). Charles GRAVES (editor). *The Complete Hostess*. Edited by Charles Graves. Decorations by Anna K Zinkeisen. London; Hamish Hamilton. 1937. £198

8vo.; publisher's pictorial cloth blocked in green and black to upper cover and spine; pp. [viii], 9-271 + [i]; with decorated title, frontispiece, and vignettes and plates throughout in green and black, by Zinkeisen; a nice copy with light browning and rubbing to spine, slim wear to head and heel and to upper joint, clean boards, internally fresh.

First edition, fourth impression, following the first of 1935, inscribed in ink by Quaglino to the half title, "To my very special patron with my very best wishes, Quaglino". Chapters include, Cocktails; Cigars, and a long series of suggested menus. Loosely inserted is a contemporary manuscript recipe for "Coupe Prince de Galles" (Take 2/3 turtle soup, clear ...) on headed paper of "l'aperitif grill", a nearby bistro at 102, Jermyn Street, London, S.W.1, folded, with a closed split to one edge, expertly and barely visibly, repaired to the reverse with archival tissue-tape. The latter restaurant was the first in London to open a cheese-bar.

Quaglino's restaurant was founded in 1929 by Giovanni Quaglino in the basement of St. James's Hotel on Bury Street, where he employed his brother Ernesto as head waiter. The dining spot became a mecca for the rich and famous in the 1930s, patronised as it was by Edward Prince of Wales and Wallis Simpson, Evelyn Waugh, the Mountbattens; and King Alfonso of Spain, among many other celebrities. Success was largely due to the charm of the proprietor who, in the words of Lord Forte, made "every guest ... feel that he was the only person who mattered". In the 1930s Barbara Cartland reportedly found a real pearl in an oyster served there. The Quaglinos abandoned the restaurant in the 1940s rather than be interned as enemy nationals.



45. COOKERY - OLIVER, Michel (illustrator). Charlotte JURGEON (translator and adaptor). *La Cuisine Est Un Jeu d'enfants*. London; Collins. 1965. £78

Folio; publisher's white pictorial boards decorated in colours, patterned endpapers; pp. [190]; boldly illustrated throughout in bright colours and sepia brown; a very good copy with mild external dusting and rubbing to spine ends and edges, internally very fresh with a very small ink name to front free endpaper neatly crossed through.

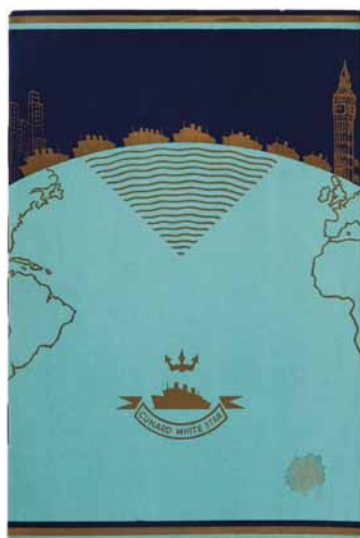
First U.K. edition, following the French edition of two years earlier, published simultaneously in English in the United States by Michel Oliver. Each recipe is included in the original French with Oliver's colour decorations, followed by the English version on the following leaf, illustrated in sepia. With a preface by Jean Cocteau.



46. **CORONATION OF KING GEORGE VI.** Menu for the Coronation Dinner on board R.M.S. *Queen Mary* of the Cunard White Star Line. *No place or printer*, issued for Thursday, April 22, 1937. £225

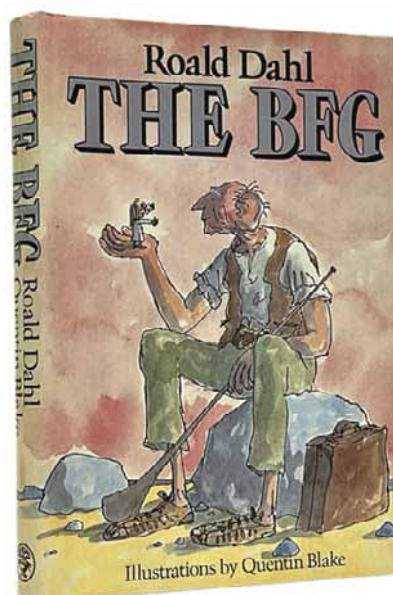
4to. Cord-bound original folder printed in red, black and gold with embossing; pp. [4]; a very well-preserved ephemeral item with high production value.

We are sure this dinner was given only two a few first class passengers in the presence of the captain and chaplain on board of Cunard's gemstone in the fleet. The menu selections are named fitting the occasion such as Consommé Froid Windsor or Quail Regent.



47. **CUNARD WHITE STAR.** R.M.S. *Georgic* ... List of Cabin Passengers. *Printed in England*, October 29, 1938. £195

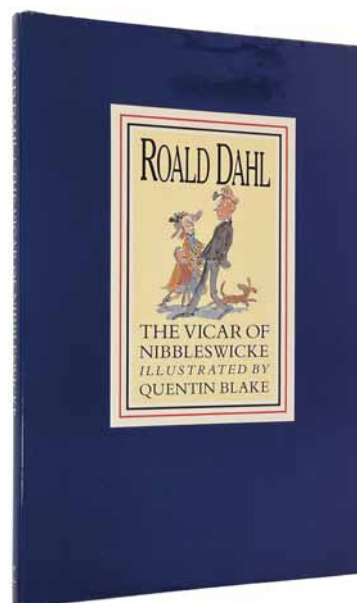
8vo. Original illustrated card-wrappers, pp. [20] one tipped-in, hand-coloured [?] illustration; in very good condition.



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

8vo. Original pale grey linson boards boldly lettered in gilt to spine, preserved in original pictorial dustwrapper; pp. [ix], 10-224; illustrated with drawings by Quentin Blake in monochrome and line; a remarkably fresh collector's copy, both externally and internally fine, without ownership inscription, in a similarly fine, unclipped dustwrapper (£6.50).

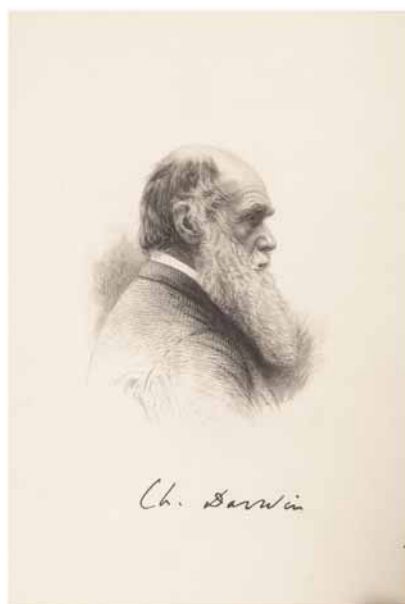
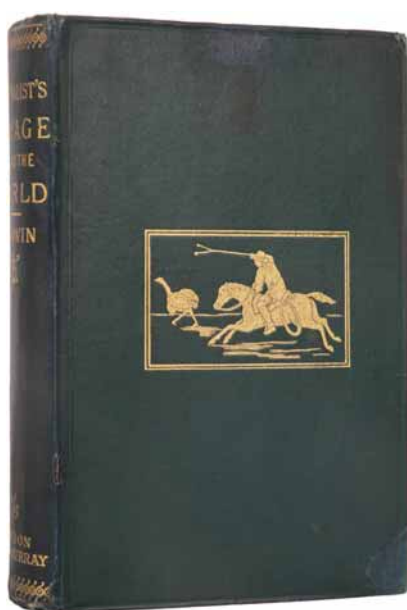
First edition. One of our best-loved modern children's classics.



49. **DAHL, Roald (author). Quentin BLAKE (illustrator).** *The Vicar of Nibbleswicke.* London; Century. 1991. £78

8vo. Original dark blue cloth gilt, preserved in pictorial dustwrapper; pp. [iii], 4-24; illustrated with vignettes in colour, and black and white, by Quentin Blake; a fine copy in an uncommonly fresh, unclipped, dustwrapper (£6.99).

First edition.

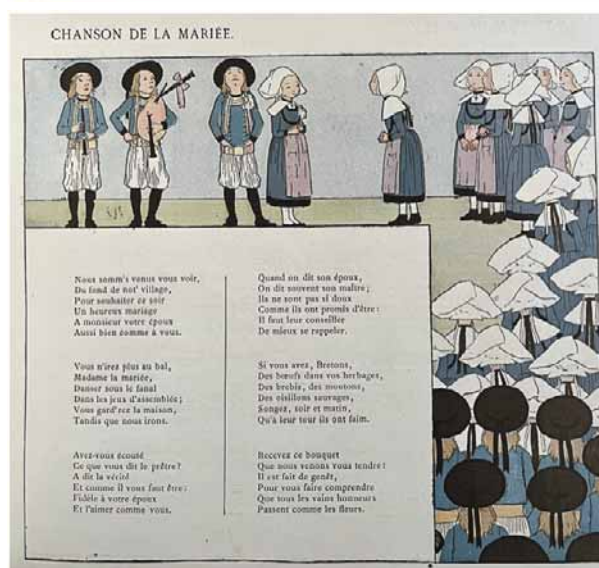


50. DARWIN, Charles Robert. *A Naturalist's Voyage. Journal of Researches into the Natural History and Geology of the Countries Visited during the Voyage of H.M.S. 'Beagle' round the World.* London: William Clowes and Sons, Limited for John Murray, 1890. £325

8vo. Original green cloth, gilt vignette of man hunting a rhea on upper board, gilt spine; pp. xi, [I], 500, engraved portrait frontispiece retaining tissue guard, woodcut text illustrations; a little rubbing to binding, otherwise a very nice clean copy.

First issue of the new edition, for which the type was reset and the postscript incorporated into footnotes within the text. Darwin's journal of his voyage on the *Beagle* first appeared as the third volume of Captain Robert Fitzroy's *The Narrative of the Voyages of H.M. Ships Adventure and Beagle* (1839). It immediately reappeared as a separate book under its own title. Dedicated to Charles Lyell in recognition of his "... well known and admirable ..." *Principles of Geology*, the journal sketches a history of the voyage of the *Beagle* through Darwin's examinations of the natural history and geology of each destination.

Freeman 58.

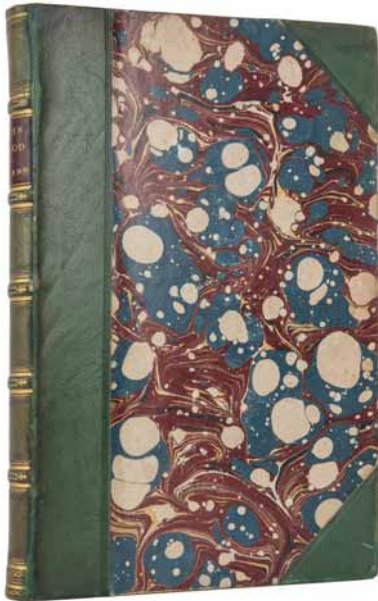


51. DE MONVEL, L[ouis]-M[aurice] (illustrator). J.-B. WECKERLIN (arrangements by). *Chansons de France Pour Les Petits Enfants.* Paris; Plon-Nourrit et Cie. £148

Landscape 4to.; original, and striking, patterned red cloth decorated with blue and white flower heads, with a large gilt block of poppies to upper cover, lettered in black, dark blue edges, grey endpapers; pp. [iv], 5-47 + [i]; with pictorial plates and borders throughout in gentle zincograph colours; a very good copy, externally with dulling to cover gilt and some dust-soiling to edges; internally fresh and crisp, without inscription and with minor vertical creases to front free endpaper.

Early edition, first published in 1884, here without advertisements to the prelims and without a publisher's code to the rear, both of which would indicate a later printing. A classic collection of traditional French rhymes set to music.

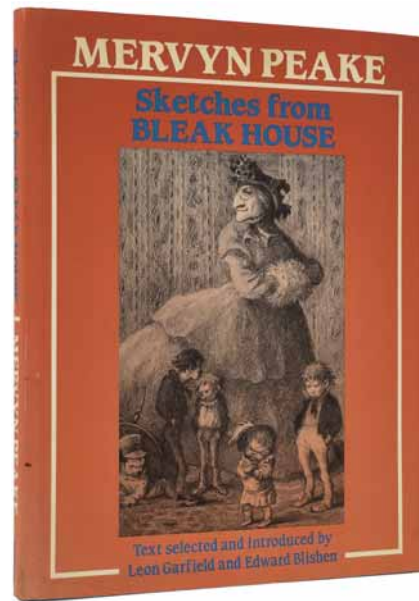
Louis-Maurice de Monvel (1850-1913) was a major figure in nineteenth-century book illustration, ranked alongside Kate Greenaway and Randolph Caldecott. His most celebrated work is *Jeanne d'Arc* (1895) which involves epic scenes of battle inspired by the work of the Renaissance masters like Paolo Uccello and Fra Angelico. His later work is adored for its simplicity and clarity, with flat areas of block colour presented in a style which is borrowed from Japanese prints. He also exhibited his work alongside the Viennese Secessionists at the exhibition of graphic art held in 1899.



52. DICKENS, Charles. *The Mystery of Edwin Drood*. Chapman and Hall. 1870. £398

8vo. Sometime rebound in half green calf over marbled boards; ruled in blind; spine with five raised bands ruled and decorated in gilt; with contrasting red leather label gilt to the second compartment; matching marbled endpapers and edges; fully engraved title and frontispiece portrait of the author; and a further twelve illustrations by L. Fildes; pp. [vii], vi-vii, [ii], 2-190, [ii, ads]; lacking the 32-page publisher's catalogue; sporadic, and light, foxing throughout, for the most part not affecting the text or plates, noticeable mostly to the prelims; binding a little worn around the edges but a sound copy nonetheless.

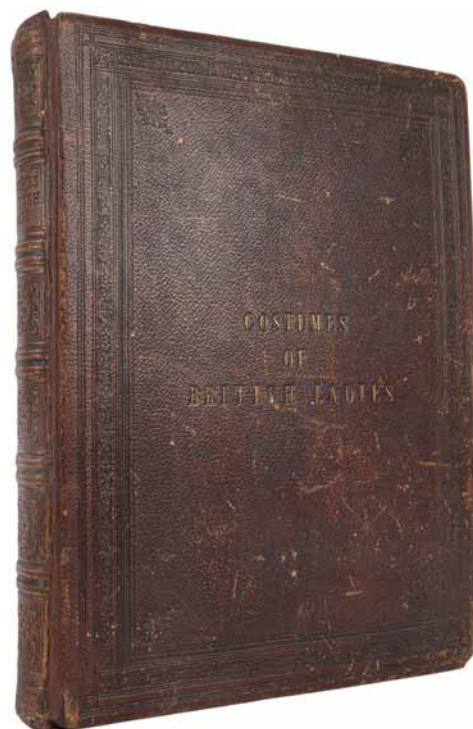
First edition of Dickens's final, and unfinished, novel. Only these six of the projected twelve monthly numbers were written when Dickens died on the 2nd June 1870. There have been many attempts to complete the novel, the first as early as 1871-2 (by H. Morford and others).



53. DICKENS - PEAKE, Mervyn (illustrator). Leon GARFIELD (text selected and introduced by). *Sketches from Bleak House*. Text selected and introduced by Leon Garfield and Edward Blisshen. London; Methuen. 1983. £88

Slim 4to.; publisher's blue linson boards lettered gilt, in pictorial dustwrapper designed by Peake; pp. [iv], 5-64; illustrated throughout in monochrome by Peake; a fine, unscripted, copy protected by an unusually unfaded, price-clipped dustwrapper with some scattered tiny indentations to lower panel.

First edition. Towards the end of 1945 Mervyn Peake was commissioned to illustrate *Bleak House*. However, owing to the paper and printing difficulties of immediate post-war 1946 the project was abandoned. By then Peake had already completed some drawings which appear here for the first time.

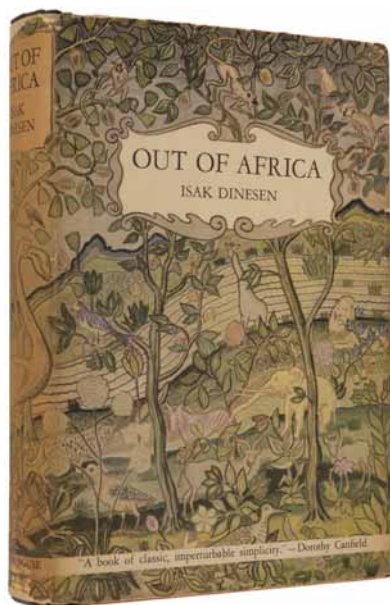




54. [DICKINSON & SON] *Costumes of British Ladies from the time of William 1st to the Reign of Queen Victoria*. London: Dickinson & Son, [c. 1840]. £998

Folio. Full morocco, rebaked, preserving the original spine; raised bands to spine, spine lettered in gilt, ornamented in blind, upper board ornamented in gilt, boards with fillets in blind; all edges gilt; marbled endpapers; unpaginated, complete with 48 colour plates; each plate with accompanying tissue guard and caption; rubbing and bumping to corners of boards; marks to morocco; a little offsetting and spotting; slight deterioration to paper stock; a good copy of this extensive work on British ladies' costumes throughout the ages.

First edition. Complete with the full-colour lithographed frontis and a further 48 plates, as well as the list of subscribers often not present (here found at the front of the volume). Plates mounted on card. The volume begins with the 'Anglo-Norman Lady,' and concludes with 'Dress of the Reign of William the 4th.' The costumes present were selected and drawn over a period of twenty years, and exemplify instances of popular dress from each period.



55. [DINESEN, Isak.] BLIXEN, Karen. *Out of Africa*. New York: Random House, 1938. £598

8vo., original burnt orange publisher's cloth, embossed with a flamingo design in green to upper board; contrasting black cloth spine decorated and lettered in gold; upper edge green, else untrimmed; housed in the original highly decorative dust jacket (\$2.75); pp. [vi], vii-ix, [iii], 3-389, [i]; one or two corner creases to pages, and text block very lightly toned, else a lovely copy, lightly pushed to head and foot and some fading to the upper

edge; jacket good to very good only, with toning to edges and darkening along spine, chipped to extremities with some loss to head and foot; some small holes and a longer split to the inner front flap. Still *scarce* thus.

First US edition as stated.

Dinesen, whose real name was Karen Blixen, wrote her first book when she was forty-nine, and after that one on average every ten years. *Out of Africa* is by far her most famous work. Her vision of Africa was written with the passion of a poet. When Ernest Hemingway accepted the Nobel Prize for Literature in 1954, he declared in his acceptance speech that it was Blixen who should have won it, for this very memoir.

QUEEN ELIZABETH II

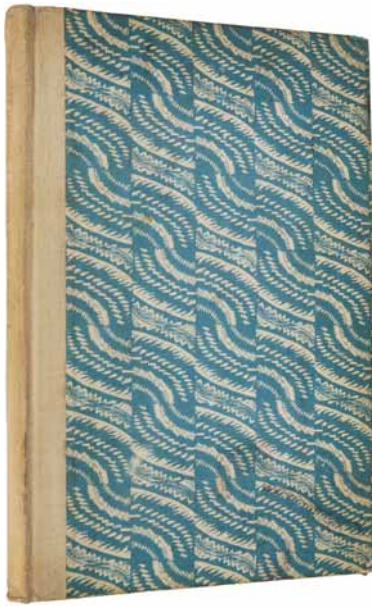


56. DOUBLE PEEPSHOW - SMITH, Edwin (creator and illustrator). Olive COOK (contributor). *The Picture Post Coronation Peep-Show Book*. London: Hulton Press, 1953. £148

Small 4to. Original pictorial card covers with wrap-around design of Westminster Abbey printed in colours incorporating a viewing window, stapled to spine, containing a 32-page photo-illustrated booklet describing the Coronation ceremony and regalia alongside 13 variously-sized sheets of model parts printed in colours, designed to be excised and formed into a 7-layer accordion-folded lifting peepshow displaying the interior of Westminster Abbey on the occasion of the Coronation of Queen Elizabeth II; a near fine copy, with only a touch of external rubbing, totally unused.

First edition of this unused peepshow. A fragile, and scarce, souvenir of Queen Elizabeth II's coronation. This ingenious peep-show can be viewed from two perspectives, either through the oval window on the façade of the abbey or through the ruby on the Coronation Crown to the reverse, to show two different scenes in the interior of the church.

Sold with another copy of the first edition of the book which has been fashioned into the completed peepshow. This latter copy with some light external dusting and slim pieces of old transparent tape neatly affixed to two bellow folds.



57. DOUGLAS, Norman *London Street Games* London, Chatto & Windus, 1931. £198

8vo. Original cloth over patterned boards, title gilt to spine; pp. xii, 104; a very good copy with some minor wear to the boards, rubbing to corners, internally clean with some uncut gatherings.

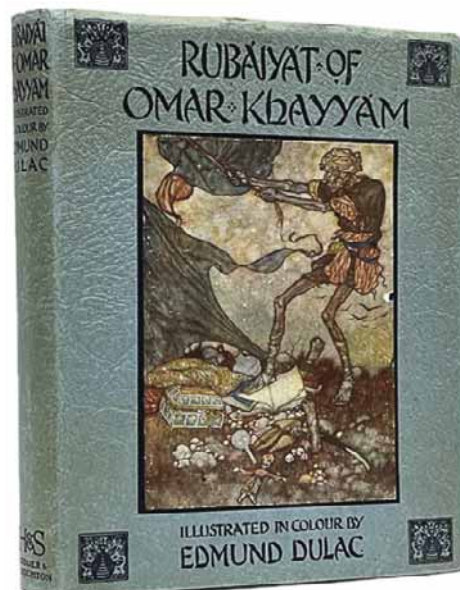
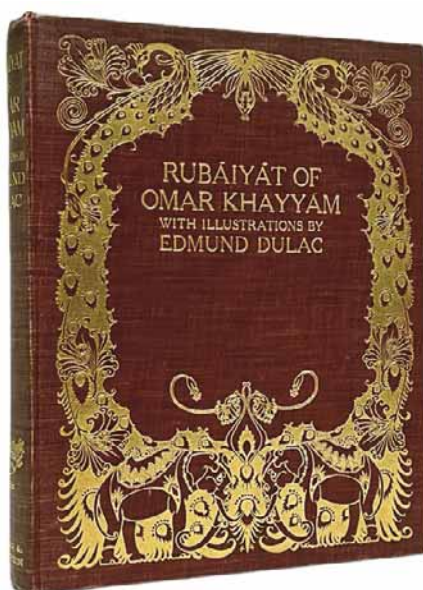
No. 62 out of 100 of this limited edition signed by Douglas, revised and enlarged for the second printing. "It was a pastime that grew on you like a fever," says Douglas of his mission to document the games played by children in the streets of London. This charming book of games, rhymes and anecdotes describes a great host of pastimes from those that still exist today (such as leapfrog, or blind man's buff) to scarcer activities (such as "who shall take the pig", or "my cousin John went to bed with his stockings on").

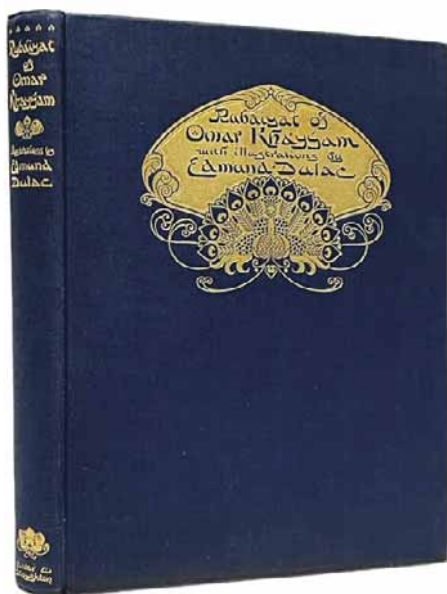


58. DULAC, Edmund (illustrator). Edward FITZGERALD (translator). *The Rubáiyát of Omar Khayyám*. London, Hodder and Stoughton. Circa 1919. £198

4to.; publisher's dark red cloth elaborately and decoratively gilt to spine and upper cover; pp. [160]; text printed throughout within pale green borders; with 20 fine mounted coloured plates set behind captioned tissue-guards; a very good copy with uniform pinkish fading to spine, mild bruising to head and heel, and light dusting and speckling to edges of book block; internally clean with all plates fine, a previous owner's small booklabel "J.C. Forth" to front pastedown endpaper, and light offset browning and mild spotting to half-title and final leaf.

Early edition illustrated by Dulac. First published with these illustrations in 1909.

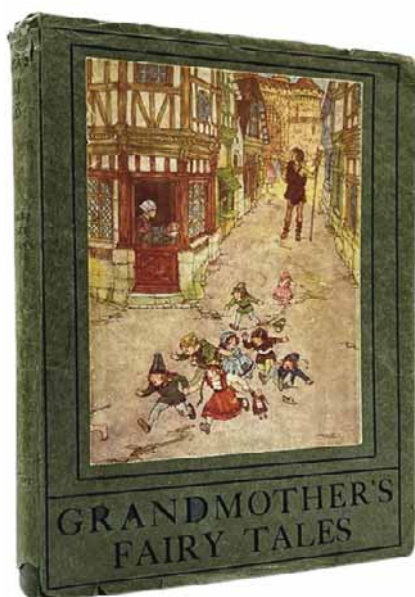




59. DULAC, Edmund (illustrator). [Edward FITZGERALD] (translator). *The Rubáiyát of Omar Khayyám*. London: Hodder & Stoughton. [1927]. £298

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.

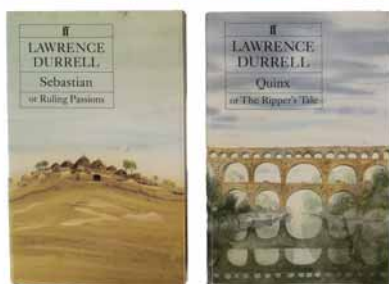
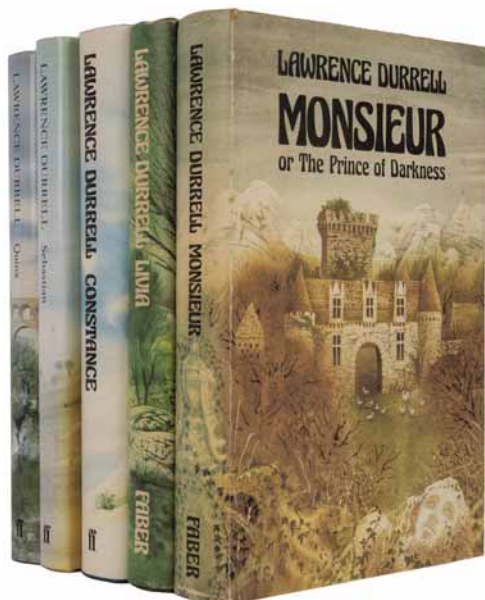
Early Dulac edition.



60. DUMAS, Charles Robert (author). Pia HEWLETT (translator). Maurice LALAU (illustrator). *Grandmother's Fairy Tales*. London: William Heinemann. 1915. £138

4to.; publisher's forest green cloth pictorially blocked and lettered in gilt to spine and upper cover, top edges green, others untrimmed, in pictorial dustwrapper with onlaid coloured plate to upper panel; pp. [x], 3-115 + [i]; with title-page in brown and black, 8 full-page coloured plates protected by captioned tissue-guards, and line drawings throughout in profusion; externally a very good bright copy with some dulling to spine gilt, internally generally clean with previous owner's gift inscription, dated 1943, to half-title, light occasional spotting and marking, with a couple of short corner creases to a tissue-guard, and another tissue-guard a touch creased at the corners, in a slightly worn example of the scarce dustwrapper, priced 6/- to spine, with 3 letters from the title faintly coloured in, in grey, chipping and loss to corners, and to spine ends, to a maximum depth of 17mm, some splitting to upper joint fold, now skilfully repaired to the reverse with archival tissue-tape, and a narrow and short strip of loss to lower panel (36 x 4mm); elusive, especially in dustwrapper.

First edition. Three fairy tales by Dumas, "Jack Bruin"; "The Little Man in the Haystack" and "The Story of the Three Kings' Sons and of a Man Who Thought He Could Tell Lies".



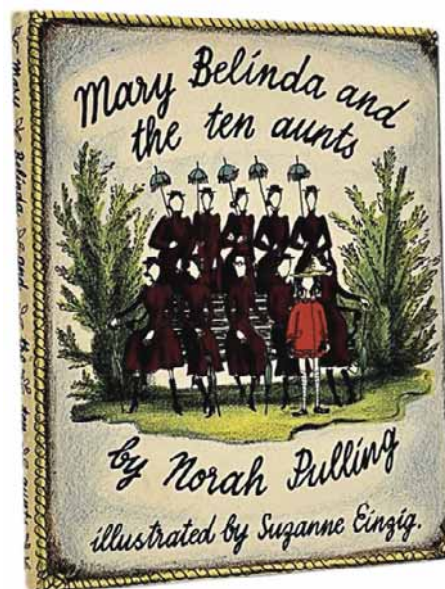
61. DURRELL, Lawrence. *The Avignon Quintet*. London: Faber and Faber, 1974-1985. £650

8vo., 5 vols., comprising *Monsieur* with olive cloth boards, painted label gilt to spine; *Livia* with green boards gilt to spine; *Constance* with blue boards and silver lettering to spine; *Sebastian* with yellow boards, black lettering to spine; and *Quinx* with dark green boards gilt to spine; all complete in the original pictorial dust jackets (volume 1 clipped) designed by David Gentleman; pp. 296, [vi], 265, [i]; [xii], 393, [iii]; [xii], 202, [ii]; 201, [vii]; some spotting to the upper edge, particularly vols 1 and 2, *Livia* with one nick to the inner front flap fold; aside from odd additional spots to the jackets, very good to near-fine copies the set.

First editions, with volume two signed in red ink to the title page and volume five signed and dated in black ink in the month of publication.

In *The Avignon Quintet*, Durrell develops his use of experimental fiction which was first explored in the *Alexandria* quartet (1957-1960) by following a series of characters through the South of France during World War II. The author himself described the books as a 'quincunx.' He wrote that they were "roped together like climbers on a rockface, but all independent... a series of books through which the same characters move for all the world as if to illustrate the notion of reincarnation."

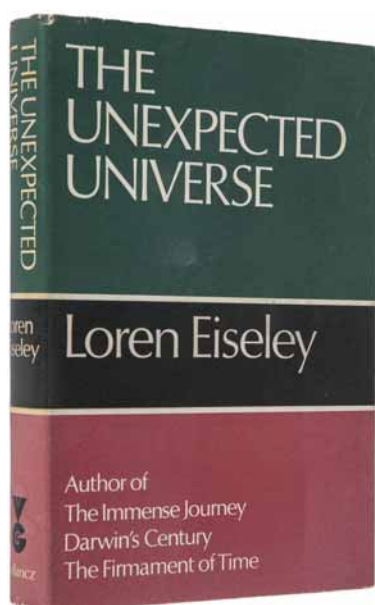
The best review of the book, however, comes from this particularly enthusiastic reader, who writes: "As if Proust had written *Raiders of the Lost Ark* ... Templars, gnostics, handsome princes, asylums, madness, Freudians, southern France, Egypt, ancient tombs, castles, erotica, incest, ghosts, gypsies, ascetics, spies, Nazis, secret societies, bordellos, feasts, Nubian lesbians, assassins disguised as nuns, literary doppelgangers, convents, hidden treasure, suicide, and art." (Faber.co.uk).



62. 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).

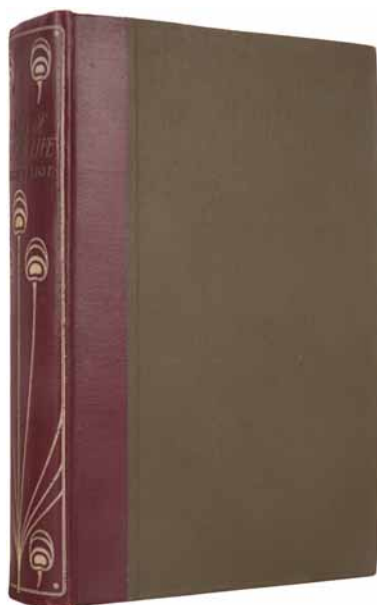
First edition, printed by W.S. Cowell of Ipswich; also issued in mid-brown cloth lettered in white, and in pictorial boards, with no precedence known. A deservedly popular and quirky book in rhyme about a young girl, Mary Belinda, who eventually escapes the strictures of her ten fearsome aunts (who each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



63. EISELEY, Loren. *The Unexpected Universe*. Victor Gollancz. 1970 £60

8vo. Original cloth and dustwrapper; pp. 239; previous owner's inscription to ffeep, near fine.

First UK edition. Written with Eiseley's usual blend of scientific insight and poetic impulse, this is a collection of essays unified by a sense of wonder at the universe covering subjects as diverse as a starfish, the climate, ancient hieroglyphs, cosmology and Odysseus.

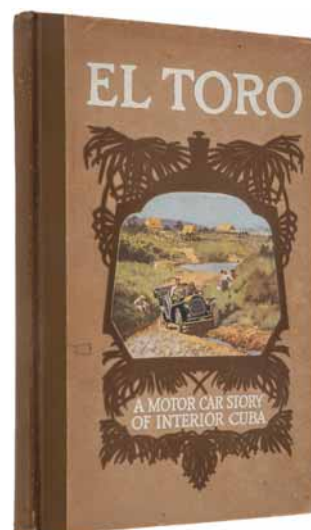


64. ELIOT, George. *Scenes of a Clerical Life*. London: The Gresham Publishing Co., [n.d]. £98

8vo. Burgundy cloth decorated with art nouveau design to the spine, lettered in gilt, ornamented in blind over drab boards; pp. xxv, [viii], 2-398; frontis plus a further five plates by Chris Hammond; boards a touch bumped and rubbed; slight spotting to outer edge and text; a very good copy.

First thus. Christiana Mary Demain Hammond was an English painter and illustrator, and a member of the Cranford School of illustration.

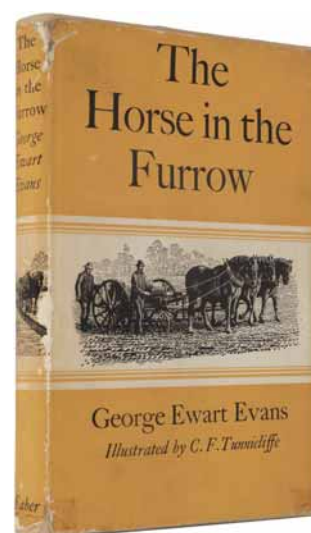
A lovely illustrated edition of Eliot's first published work of fiction.



65. ESTEP, E. Ralph. *El Toro. A Motor Car Story of Interior Cuba*. Detroit, Packard Motor Car Company, 1909. £175

8vo. Brown cloth-backed boards; upper board lettered in white, ornamented in brown, with central pictorial ornamentation; illustrated endpapers; with numerous lithographic plates after black and white photographs (included in pagination), with accompanying tissue guards with printed red captions; light rubbing to extremities; a small pencil mark to upper board, with very light scratching to lower board; a very attractive copy.

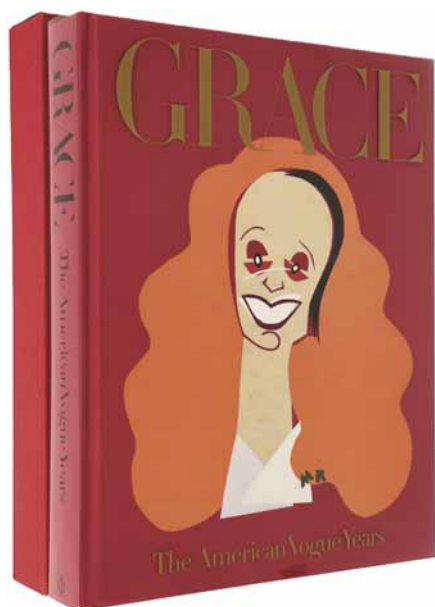
First edition. 'Occasionally business has experiences which are interesting on their own account. To set them down in words is an agreeable task and entirely different from the making of business literature of the familiar kinds. Most of all, ye unworthy scribe hopes that the narration will be acceptable to those who made it possible - to Sidney D. Waldon, father of the great idea and leading spirit of the enterprise resulting therefrom, Edwin S. George, Fred Crebbin, and Rogelio Gaarken.' (Preface).



66. EVANS, George Ewart. *The Horse in the Furrow*. Faber. 1967. £80

8vo. Green cloth with decorative dustwrapper; pp. 292, illustrated throughout by C.F. Tunnicliffe; wrapper chipped to spine, very good.

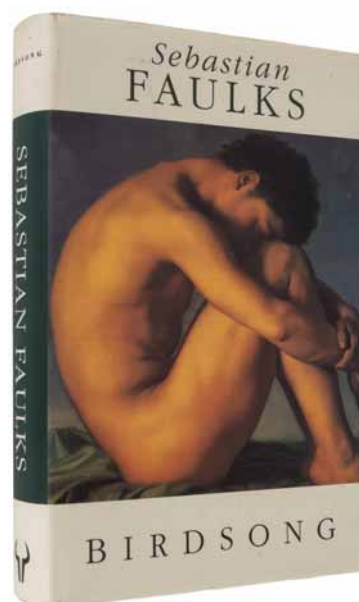
Second impression. A fascinating examination of the Suffolk punch horse and its place in rural economy, folklore and everyday life.



67. **FASHION PHOTOGRAPHY - CODDINGTON, Grace (stylist and author).** *Grace. The American Vogue Years.* London; Phaidon Press Limited. 2016. £398

Thick folio; publisher's dark red cloth boards pictorially decorated in colours to upper cover and lettered black to spine, with double-page photographic endpapers in black and white (different at front and rear), in the original acetate dustwrapper lettered in gilt, in original red slipcase; pp. [viii], 9-406 + [iii]; dramatically and stunningly illustrated to almost every page with full-, and double-page photographic plates, almost exclusively printed in colour, with a handful in black and white; a fine copy in a similarly fine dustwrapper and near-fine slipcase with a small, and incidental, scuff to one side.

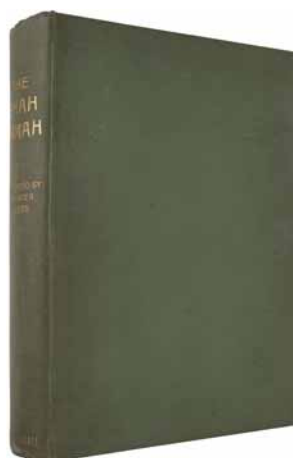
First edition of one of the most beautiful photographic fashion books ever printed. This copy signed in ink by Grace Coddington to the title-page.



68. **FAULKS, Sebastian.** *Birdsong.* London: Hutchinson, 1993. £550

8vo. Publisher's green cloth, spine lettered in silver; in the original unclipped pictorial dust-wrapper; grey endpapers; pp. [viii], 407; with author's gift inscription to title; aside from a few marks to wrapper, a fine copy.

First edition, **Signed by the author** to the title page: 'To Chris, with best wishes, Sebastian Faulks.' Faulks's fourth novel, *Birdsong* is a powerful, tangible story set before and during the Great War. Now rightfully a classic piece of literature, Faulks's characters navigate love and loss during a particularly turbulent period in our history.

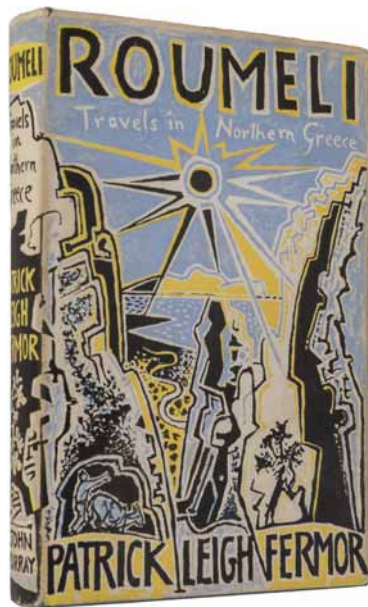


69. **FERDOWSI.** *The Shah-Namah of Fardusi*, translated from the Original Persian by Alexander Rogers. London, Chapman & Hall, 1907. £298

Small 4to. Original green cloth, spine lettered in gilt, pp. xv, 551, [3], translator's photogravure portrait as frontispiece; cloth lightly darkened, a little even browning and very light spotting here and there due to paperstock; a good copy with the rarely seen subscribers' list at the end.

Very rare first edition, presentation copy, of this superior translation of the national epic of Persia, written by the man who single-handedly saved the Persian language from being wiped out by Arabic at the beginning of the 11th century CE. This is the *opus magnum* by the Orientalist and Indian civil servant Alexander Rogers (1825-1910). The relatively short list of subscribers contains exclusively Persian and Indian names, and institutions.

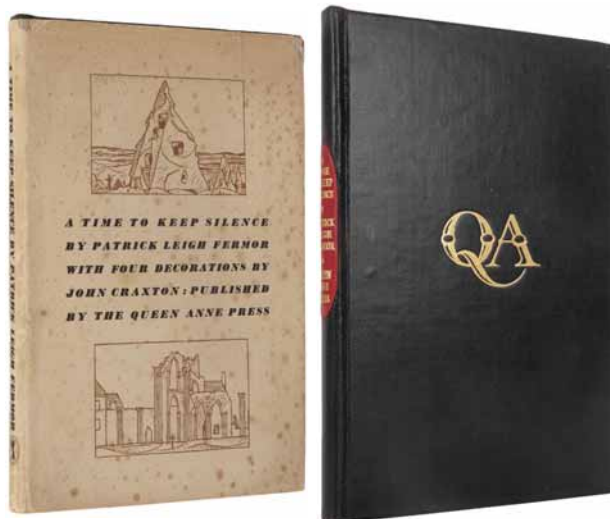
Provenance. Half title with authorial signed presentation inscription to Marie C. Winterbottom, her bookplate inside front cover.



70. FERMOR, Sir Patrick Leigh. *Roumeli. Travels in Northern Greece*. London, John Murray, [1966]. £245

8vo. Original cloth in dust-wrapper (not price-clipped); pp. [viii], 248; illustrations from photographs by Joan Eyres Monsell, one sketch map; apart from light toning to wrapper, a near-fine copy.

First edition. Fermor's 'memorable' (*ODNB*) book on the slightly more northern parts of Greece, including Crete and Missolonghi (where he discovers Byron's slippers). Roumeli is the ancient name for the lands from the Bosphorus to the Adriatic and from Macedonia to the Gulf of Corinth.

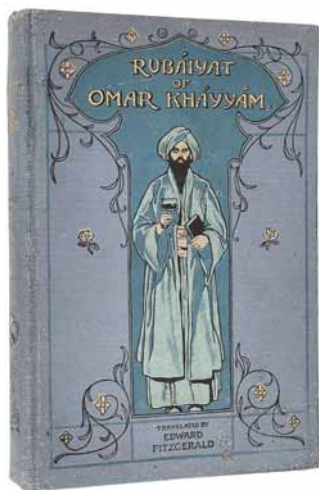


71. FERMOR, Sir Patrick Leigh. *A Time to Keep Silence*. London, The Queen Anne Press, 1953. £725

8vo. Original black buckram, spine with red morocco lettering-piece, QA initials in gilt on front cover, top edge red, others uncut, illustrated dustwrapper printed in black and brown with designs after John Craxton on upper panel, retaining price; pp. xvii, 92, [4, colophon, the rest blank]; title printed in black and blue, initials and decorations printed in red, lithographic frontispiece (in collation) after Craxton printed in black and blue, and 3 section-title vignettes after John Craxton printed in black and colours; dustwrapper spotted and with two marginal flaws; otherwise very clean and fresh.

First edition, limited to 500, this no. 208. *A Time to Keep Silence* is a collection of three pieces on monasteries and monasticism — 'The Abbey of St Wandrille de Fontanelle', 'From Solesmes to La Grande Trappe', and 'The Rock Monasteries of Cappadocia' — followed by a 'Postscript' which considers the history of the English Benedictine Congregation and its peregrinations through Europe, and Byzantine monasticism. First published in *The Cornhill* in 1949 under the title 'A Monastery', the first and longest piece collected here is Patrick Leigh Fermor's account of his residence at l'Abbaye de St Wandrille de Fontanelle in north-west France, which recounts the history of the Benedictine abbey founded in 649 by St Wandrille and provides a typically erudite assessment of the role of monasticism in European intellectual life, together with his own personal reaction to the spiritual discipline and structure of monastic life under the Rule of St Benedict: "Worship, then, and prayer are the *raison d'être* of the Benedictine order; and anything else, even their great achievements as scholars and architects and doctors of the church, is subsidiary. They were, however, for centuries the only guardians of literature, the classics, scholarship and the humanities in a world of which the confusion can best be compared to our own atomic era. For a long period, after the great epoch of Benedictine scholarship at Cluny, the Maurist Benedictine Abbey of St. Germain-des-Près was the most important residuary of learning and science in Europe — only a few ivy-clad ruins remain, just visible between *zazou* suits and existentialist haircuts from the terrace of the *Deux Magots*. But in scores of abbeys all over Europe, the same liberal traditions survive and prosper. Other by-products of their life were the beautiful buildings in which I was living, and the unparalleled calm that prevailed there. At St Wandrille I was inhabiting at last a tower of solid ivory, and I, not the monks, was the escapist. For my hosts, the Abbey was a springboard into eternity; for me a retiring place to write a book and spring more effectively back into the maelstrom. Strange that the same habitat should prove favourable to ambitions so glaringly opposed" (pp. 25-26).

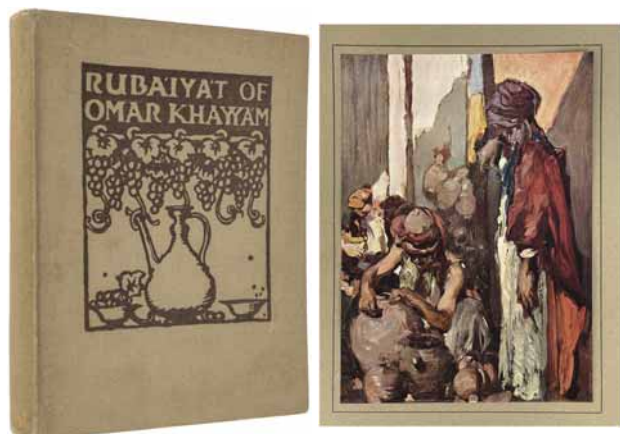
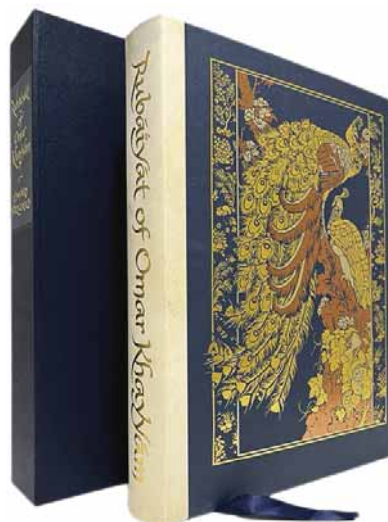
The second and third pieces were written later and describe Trappist and Byzantine monasticism, and the three pieces were first published together in 1953 in this limited edition issued by the Queen Anne Press, before the text was then revised by the author for publication in the first trade edition, published by John Murray in 1957. This limited edition of 500 copies was divided into 50 copies signed by the author, bound in full morocco, and sold for 5 guineas (although the limitation leaf states that 'Nos 1-50 have been signed by the author', this copy is number '303' below) and 450 copies bound in black buckram sold for 2 guineas. As Artemis Cooper comments in *Patrick Leigh Fermor: An Adventure* (London: 2012), "Almost none of his subsequent writings show anything like the same level of introspection, and certain passages seem to yearn for a deeper spiritual experience, like a thirsty man in the desert gazing at at what might be an oasis or a mirage. For the monks the oasis was very real but for Paddy, in spite of his yearnings, it remained a mirage. Yet the weeks he spent in these French monasteries had made a profound impression" (p. 235).



72. FITZGERALD, Edward (translator). T.H. ROBINSON (illustrator). *The Rubáiyát of Omar Khayyám*. London; Ernest Nister. [1907]. £58

8vo.; publisher's pictorial bluish-grey cloth over bevelled boards, finely and prettily stamped in two shades of blue, black, pink, and gilt to both spine and upper cover, all edges gilt, decorated grey endpapers; pp. 147 + [i], printed in Bavaria on fine coated stock; with pictorial title, frontispiece, 4 full-page coloured plates, numerous small text illustrations in colour throughout, and with the text presented within elaborate borders decorated in line; a good sound copy with some external flecking to cloth, more apparent to turn-ins and lower board.

First edition of this great Persian classic illustrated by T.H. Robinson, who was the elder brother of both William Heath and Charles, Robinson. Interestingly, the accents on the title incorporated into the binding design are incorrectly placed, although the title-page is accurate.



73. FITZGERALD, Edward (translator). Frank BRANGWYN (illustrator). *The Rubáiyát of Omar Khayyám*. London; T.N. Foulis. 1920. £88

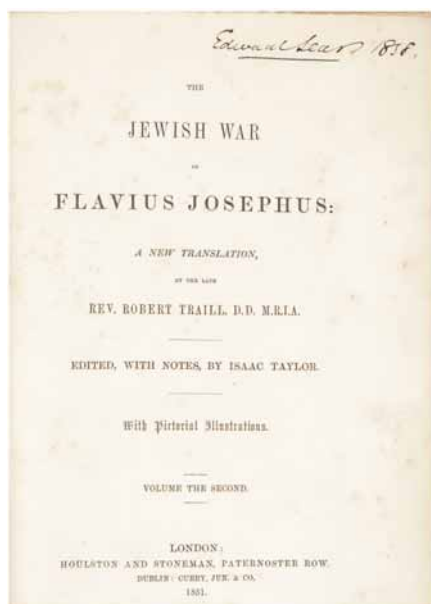
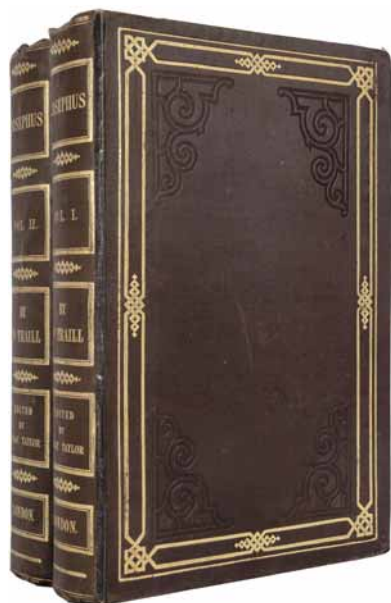
4to. Original oatmeal buckram, lettered and decorated in gilt to spine with pictorial panel in brown to upper board, top edges plain, others uncut; pp. 142, printed throughout on fine mould-made paper; with pictorial title-page, text borders throughout in grey, and 15 tipped-in coloured plates after oil paintings by Brangwyn; an unusually good, fresh copy with only a little light external dusting; internally very fresh, with the blank front free endpaper neatly, and unobtrusively, replaced, a small and early inscription to front free endpaper, and the almost unavoidable offset-toning to free endpapers.

Early edition illustrated thus, though with no indication of being a second edition. First published the previous year. A popular, rich and atmospheric visual interpretation of this classic poem translated from the Persian by Edward Fitzgerald.

74. FITZGERALD, Edward (translator). Niroot PUTTAPIPAT (illustrator). *The Rubáiyát of Omar Khayyám*. London; The Folio Society. 2009. £898

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 weave 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.



75. FLAVIUS JOSEPHUS. The Jewish War of Flavius Josephus: A New Translation by the late Rev. Robert Traill ... Edited, with Notes, by Isaac Taylor. *London, Houlston & Stoneman, and Dublin, Curry, Jun. & Co., 1851* £1,295

Two volumes, royal 8vo. Original ribbed cloth, spines lettered in gilt, ornaments in gilt and blind; pp. xii, 258, lxiv; iv, [xiii]-xvi, [v]-xi, 252, lxx-cxciii, [15, index], [3, list of plates]; 77 engraved plates of views, portraits and plans; expertly re-backed, retaining the original spine, inner hinges strengthened, minimal toning or spotting in

places only, a very attractive set of this uncommon, highly illustrated and well-annotated edition.

Very uncommon first edition of Robert Traill's new translation, posthumously published, Edward Lear's copy with his name in ink on both title-pages, dated 1858. Robert Traill was an Irish clergyman in the Calvinistic-oriented Established Church of Ireland, who was praised for his relentless relief efforts during the Great Famine. He died in 1847 of 'famine fever' (typhus). His new translation was described by contemporary reviewers as the most accurate, and comprising all of Flavius Josephus' writings on the Jewish uprising against the Roman Empire.

Provenance: Lear spent the years 1854-6 in Corfu and Greece, returning to London in 1857. Later that year he visited Corfu, Egypt and Palestine, and for the winter went to Rome. It was during his stay there in 1858-9 that he would have purchased the present volumes.

ORIGINAL PEN-AND-INK ILLUSTRATION



76. CHRISTMAS - FOLKARD, Charles (illustrator). "Carol Singers". An original pen-and-ink illustration for *Mother Goose's Nursery Rhymes*. Circa 1919. £398

An original pen-and-ink illustration in silhouette in dense black ink, image size circa 24 x 16cm, presented in an ivory hand-cut acid-free mount, depicting 4 young carol singers and a dog; in very good condition with a trace of light dusting and production pencil marking to margins.

Sold together with:

FOLKARD, Charles (illustrator). L. Edna WALTER (editor). *Mother Goose's Nursery Rhymes*. *London; Adam And Charles Black, 1948.*

Tall 8vo. Original cream cloth pictorially blocked and lettered in red and black; pp. [viii] + 216; with 12 full-page coloured plates and drawings in line and silhouette throughout; a clean and attractive copy.

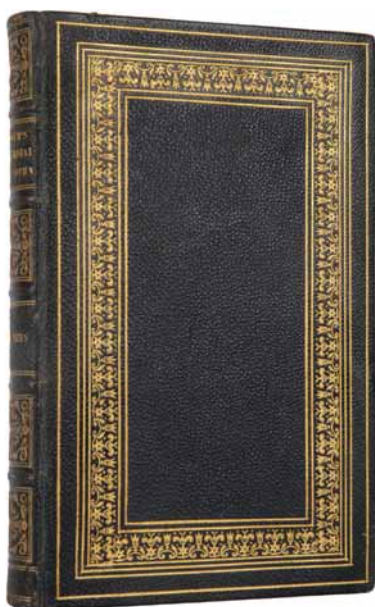
Reprint edition of 1948, first published in 1924. This image appears on page 204.



77. FOOTBALL - HAMAL, H. "Football at the Wall." At Eton. Original wood engraving, published in *The Graphic*, 29th January, 1876. 404 x 586 mm. £95



78. FOOTBALL - Football advertisement. Original colour lithograph, c.1950. 690 x 460 mm. £195



79. [FORE-EDGE PAINTING] TUPPER, Martin Farquhar Proverbial Philosophy: A book of thoughts and arguments, originally treated...second series. *London: J. Hatchard and Son, 1842.* £398

8vo., pebble-grain navy cloth with decorative gilt borders; spine fully gilt with five raised bands; gilt turn-ins; all edges gilt; pp. [v], vi, [i], 2-315, [iii]; light spots sporadically throughout; hinges lightly cracked but holding; lightly rubbed along the spine; previous bookseller sticker to front paste-down; a lovely example, otherwise, with the hidden image to the outer edge under gilt.

A charming collection of thoughts, on 'cheerfulness, authorship, beauty, immortality' and others. The delicate design to the fore-edge shows Harleston Park in Northamptonshire, thought to have been the influence behind Austen's *Mansfield Park*. It shows the stately home along with a portion of the parkland, trees, a long drive, a lake, and a sky just turning to pink - either at dawn or more likely dusk.



80. FRANKLIN, John. Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819, 20, 21 and 22. *London, John Murray, 1823.* £1,795

4to. 20th-century full calf, raised bands to spine, this lettered in gilt; pp. [iii]-xvi, 768, errata slip (bound without half-title); 24 engraved plates, including 9 hand-coloured, 2 plates of fish including one coloured, 4 botanical plates including 1 hand-coloured, 4 folding maps at rear; some foxing to frontispiece with offsetting to title-page, otherwise only mild browning or spotting in places, pp. 368/9 with brown area due to offsetting from previously inserted slip of paper, one plate with repaired small marginal flaw, but the coloured plates in very fresh condition.

First edition, first issue. Franklin's account of "an Expedition from the shores of Hudson's Bay by land, to explore the Northern Coast of America, from the Mouth of the Copper-Mine River to the eastward" (Introduction). The expedition coincided with that by Parry, and it was hoped that the findings of the two might indicate a route for a North West passage. Franklin was one of the first to explore the north coast of mainland America, but the gruelling conditions resulted in the loss of 11 of the original 20 men. Franklin returned in the years 1825-7 to continue his exploration of the area.

Arctic Bibliography 5195.



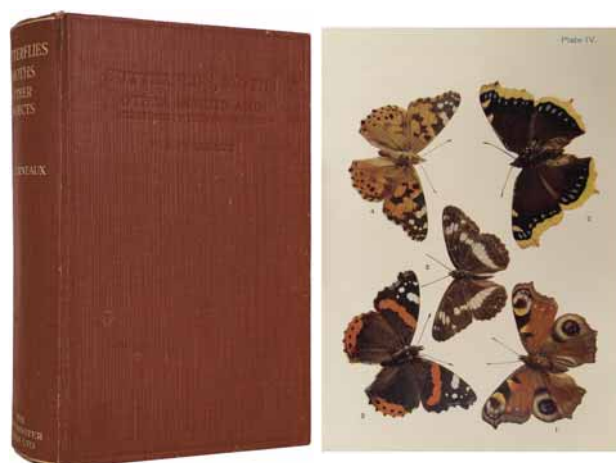
81. FRASER, George MacDonald. A Complete Set of Flashman Novels *London: Herbert Jenkins, 1969-2005.* £1,750

8vo., 12 vols; all but volume II in red boards (volume II in black) intermittently silver or gold to spines; the earlier volumes and final volume with endpaper maps; very good to near fine copies all, some light creasing, nicking and sunning to jackets, one or two clipped; volume 4 with a short closed tear to the rear panel; a very nice set nonetheless.

First editions all, including the rare second volume, with volume one signed by the author to the title page.

The Flashman novels tell the story of Harry Flashman, a cowardly British soldier, rake and cad who is placed in a series of real life historical incidents between 1839 and 1894. Although many of the events have a basis in truth, the narrative is purely fictional. The character of Harry Flashman was originally developed from one found in the novel *Tom Brown's School Days*, in which he was described as a bully at Rugby School who is expelled for drunkenness. Fraser's novels continue the story from his expulsion from school into the army. Although he is a coward who tries to run away from any danger, he ends up being involved in many famous military episodes from the 19th century, often taking actions that cause or affect subsequent events, such as his flatulence affecting the Charge of the Light Brigade. He also meets a series of famous figures, including Benjamin Disraeli, the Duke of Wellington, and Abraham Lincoln.

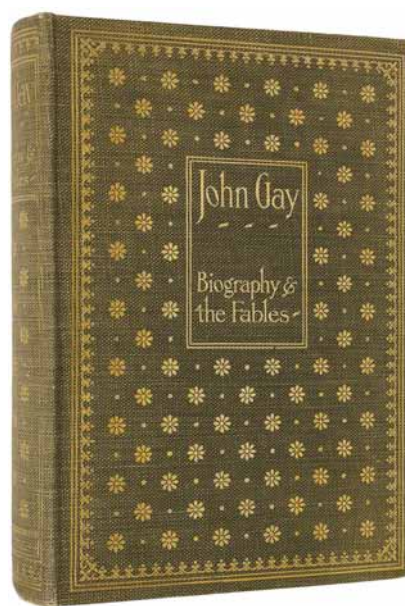
Comprising *Flashman* (1969); *Royal Flash* (1970); *Flash for Freedom!* (1971); *Flashman at the Charge* (1973); *Flashman in the Great Game* (1975); *Flashman's Lady* (1977); *Flashman and the Redskins* (1982); *Flashman and the Dragon* (1985); *Flashman and the Mountain of the Light* (1990); *Flashman and the Angel of the Lord* (1994); *Flashman and the Tiger* (1999); and *Flashman on the March* (2005).



82. FURNEAUX, W. Butterflies, Moths, Others Insects and Creatures of the Countryside. *The Westminster Press, Limited.* [1927]. £50

8vo. Original brick-red cloth, gilt lettering to spine; pp. 320, 12 colour plates, text illustrations; a little rubbing to cloth, previous owner's inscription to ftep, very good indeed.

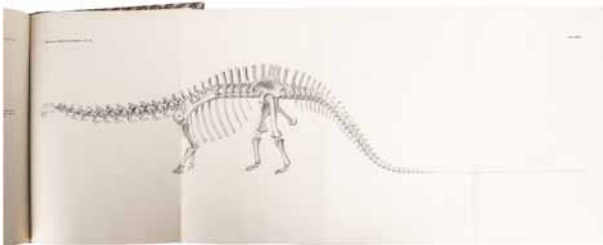
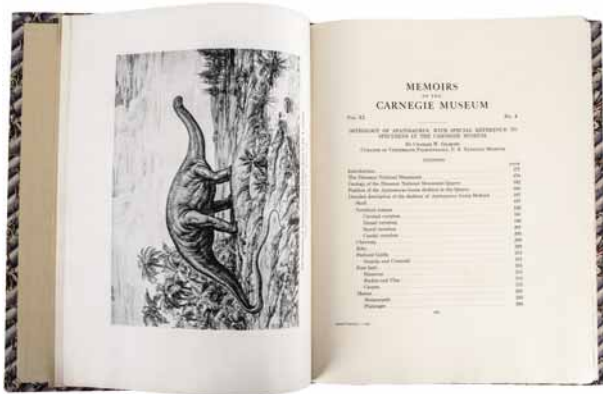
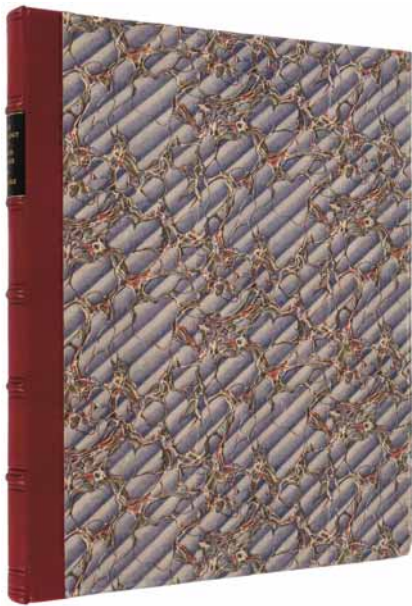
First edition. Condensed from three earlier works by Furneaux, this is an introduction not only to butterflies and moths but also other invertebrates, fish, amphibians and reptiles.



83. GAY, John (author). William HARVEY (illustrator). W.H. Kearley WRIGHT (editor). *John Gay; Biography and The Fables. London; Frederick Warne & Co. 1923.* £128

Thick 8vo.; very prettily bound in publisher's sage green cloth elaborately and florally panelled and blocked in gilt to spine and upper cover, top edges gilt, others untrimmed; pp. [v], vi-viii, 11-313, printed on fine laid paper; illustrated with 68 attractive little engravings after drawings by William Harvey, printed on China paper mounted-at-large; a remarkably fine, and spotless, copy, both externally and internally, with no previous ownership marks.

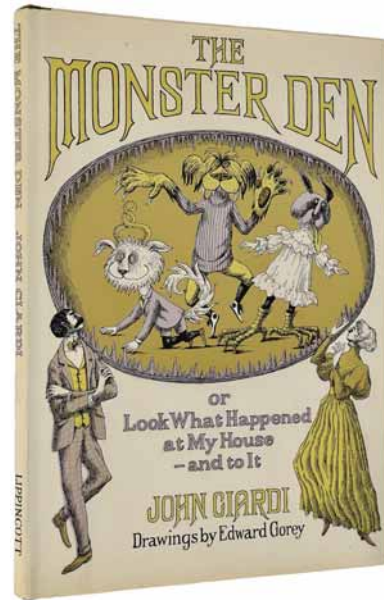
First edition thus, edition *de luxe*, limited to only 250 numbered copies of which this is number 126. A very attractive edition of Gay's fables, in verse.



84. GILMORE, Charles W. *Osteology of Apatosaurus, with special reference to specimens in the Carnegie Museum.* Pittsburgh: Carnegie Museum. 1936. £1,000

4to. Recently rebound in quarter red morocco, black gilt morocco lettering piece to spine, marbled boards; pp. 174 - 298, frontispiece, 15 plates (many folding), numerous text illustrations; very good indeed.

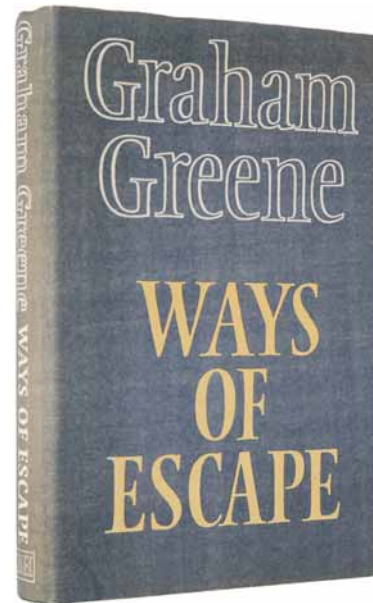
First edition. *Memoirs of the Carnegie Museum*, Vol XI, No. 4. Gilmore's is an important study of the skeleton of the Apatosaurus, an enormous herbivorous dinosaur of the Diplodocid family whose fossil remains have been found in the western United States. It lived in the late Jurassic period and reached lengths of up to 75 feet. The particular specimen under discussion here is an unusually perfect skeleton that is still on show in the Carnegie Museum; it was excavated in 1909-10 and named *Apatosaurus Louisae* in honour of the wife of Andrew Carnegie.



85. GOREY, Edward (illustrator). John CIARDI (author). *Monster Den, or Look What Happened at My House - and to It.* Philadelphia; J.B. Lippincott Company. 1966. £78

Royal 8vo. Original olive green cloth-backed pictorial boards, in repeat dustwrapper; pp. [xiv], 15-62 + [ii]; with superb line-drawings throughout; a fine copy protected by a near fine, unclipped dustwrapper (\$2.95) with just a little light dusting.

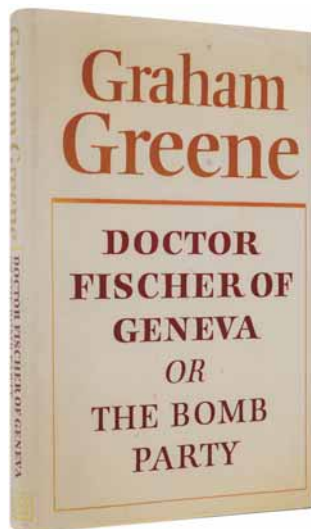
First edition. A collection of nonsense verse by John Ciardi.



86. GREENE, Graham. *Ways of Escape.* London: The Bodley Head, 1980. £60

8vo., original green cloth, gilt lettering to spine; with unclipped dust wrapper; pp. 308, [iv]; near-fine, jacket a touch creased to upper edge and sunned to spine; previous ownership inscription in ink to ftep.

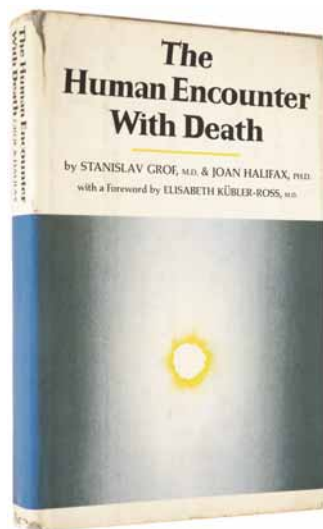
First Edition as stated. Ostensibly the second half of his autobiography [following *A Sort Of Life*], *Ways of Escape* is more a history of Greene's novels. For many of them, he explains the real life events that inspired them, what he intended to convey and whether or not he thought he had succeeded. In addition, he tells small tales of his travels in a suitably depressing fashion, interspersed with thinly veiled insinuations about how meaningless he finds his existence.



87. GREENE, Graham. Doctor Fischer of Geneva or The Bomb Party. London: The Bodley Head, 1980. £60

8vo. Publisher's green cloth, spine lettered in gilt; in the original unclipped dust-wrapper; pp. [viii], 9-139, [5]; light sunning to spine of wrapper, with a few unobtrusive marks to boards; internally bright and clean, a near-fine copy.

First edition, first state with 'leave alone' on p.9.



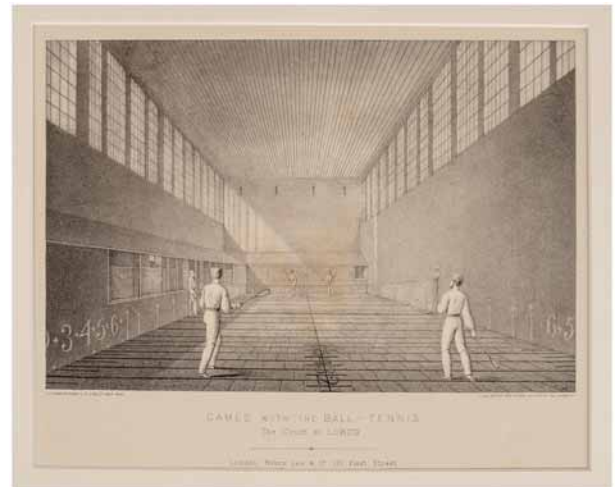
88. GROF, Stanislov; Joan HALIFAX. The Human Encounter With Death. New York: E. P. Dutton, 1977. £125

8vo. Publisher's grey-backed spine over blue boards, spine lettered in black; in the original dust wrapper (not price-clipped); pp. [v], vi-xiii, [iii], 240; light sunning to top and bottom edges of boards; light mark to hinge of spine of board; spine of wrapper sunned; a little chipping to head and foot of spine, as well as vertical tear at head of spine; light spotting to upper and outer edge; internally bright and clean; a very good copy in the good dust wrapper.

First edition.

"Stanislav Grof, M.D., and Joan Halifax, Ph.D., have a unique authority and competence in the interpretation of the human encounter with death. Theirs is an extraordinary range of experience, in clinical research with psychedelic substances, in cross-cultural and medical anthropology, and in the analysis of Oriental and archaic literatures. Their pioneering work with psychedelics administered to individuals dying of cancer opened domains of experience that proved to be nearly identical to those already mapped in the "Books of the

Dead", those mystical visionary accounts of the posthumous journeys of the soul. The Grof/Halifax book and these ancient resources both show the imminent experience of death as a continuation of what had been the hidden aspect of the experience of life." Joseph Campbell.

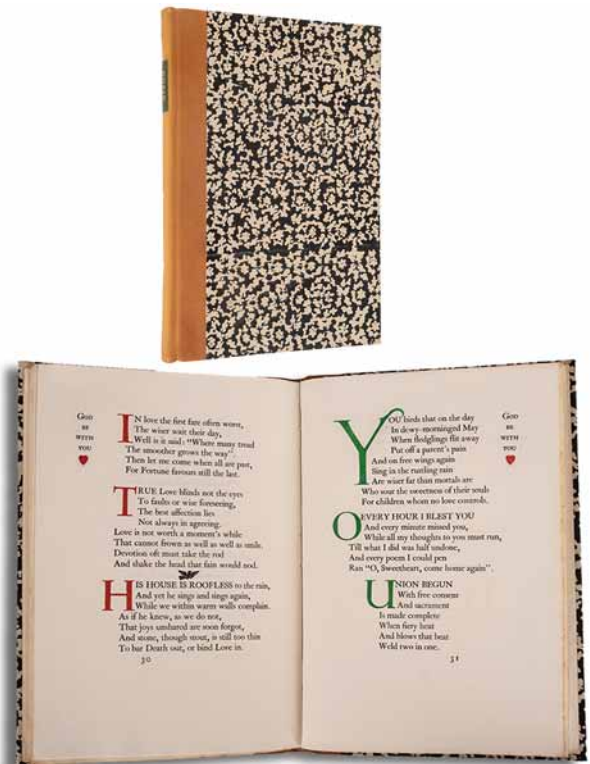


89. GROOM, R.S. Games with the Ball, Tennis. The Court at Lord's. Original lithograph, published by Henry Lea & Co in, "The Book of Field Sports and Library of Veterinary Knowledge," c.1860. 165 x 250 mm.

Showing a game of Real Tennis.

Some foxing within image.

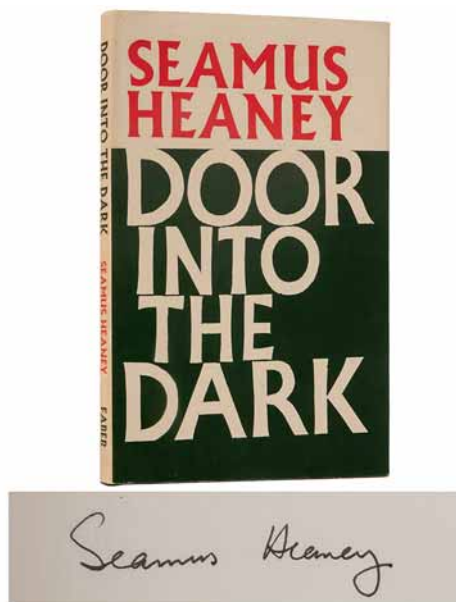
£495



90. HABERLY, Loyd. The Copper Coloured Cupid or The Cutting of the Cake. The Second Book of Oregon's Orpheus: Twelve Poems Made to Match as Many Months. Seven Acres: Long Crendon Buckinghamshire, 1931. £125

8vo., quarter tan calf over black and white paste-paper boards; contrasting green leather label gilt to spine; pp. [xii], 31, [v]; with numerous woodcuts by the author, along with green and red; a fine copy, essentially, many pages completely unopened.

Limited to just 155 copies, this unnumbered. Printed in Caslon old-face on Kelmscott handmade paper.

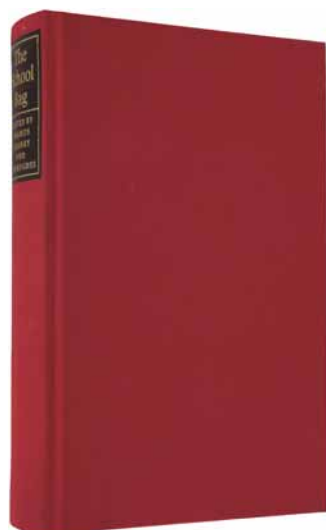


91. HEANEY, Seamus. *Door into the Dark*. London: Faber and Faber, 1972. £398

8vo., original black publisher's boards lettered in gilt to spine; original dust wrapper, clipped, overlaid with the new price sticker (£1.60 net); pp. [viii], 9-56; aside from the clipping to the jacket and some small closed tears to the head of spine, a near-fine copy.

Heaney's second Faber collection following *Death of a Naturalist* (1966). This printing three years after the first, signed by Heaney to the front free endpaper.

"With the sensuousness and physicality of language that would become the hallmark of his early writing, these poems graphically depict the author's rural upbringing, from the local forge to the banks of Lough Neagh, concluding in the preserving waters of the bogland and a look ahead to his next book, *Wintering Out* (1972)." (*Faber and Faber*).



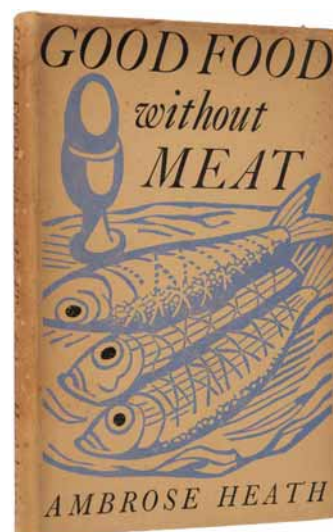
92. HEANEY, Seamus and Ted HUGHES (editors). *The School Bag*. London: Faber and Faber, 1997. £350

8vo. Publisher's red cloth, spine lettered in gilt to black label; without jacket or slip-case, likely as issued; grey endpapers; pp. [ii], xvii, 590; a few small unobtrusive marks to cloth; faint marks to outer edge, a near-fine copy.

First of this edition imited to just 200 copies, this no. 68, with full number line 1-10, signed by Ted Hughes and Seamus Heaney. These specially-produced copies were bound and signed for presentation by Faber and

Faber at the Gala Evening for the Arvon Foundation on Sunday 2nd March 1997 at the Duke of York's Theatre [Royal Court Theatre] in London. An excellent anthology of verse.

Scarce thus.

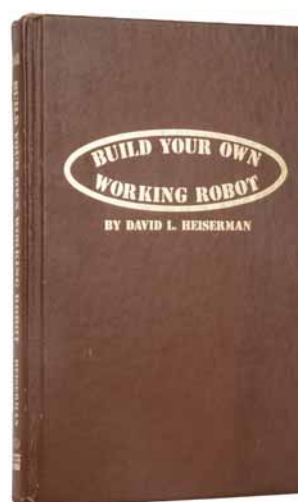


93. HEATH, Ambrose *Good Food Without Meat* London: Faber and Faber, 1940. £298

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; the boards and jacket toned along edges and backstrip, as is common; infrequent spotting, present mostly to the prelims; some marginal rubbing and creasing to head of jacket; a very good copy, and a better than usual example than is often found.

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.

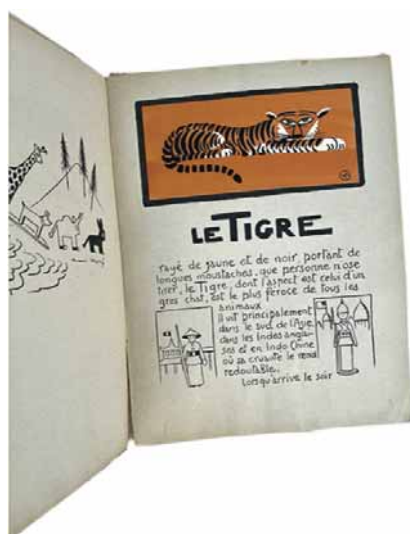
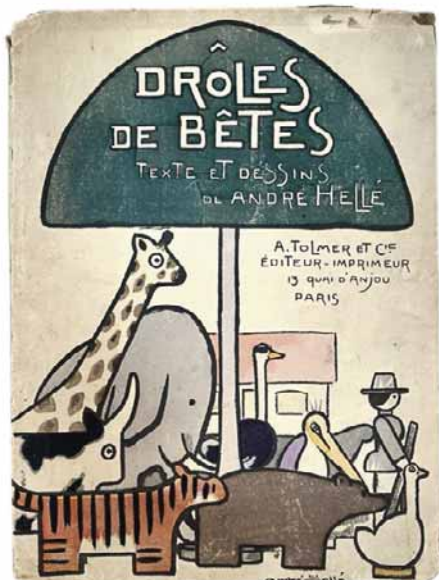
Dedicated to Richard de la Mare, Faber's production director and son of the writer, Walter de la Mare.



94. 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).



95. HELLE, Andre (author and illustrator). *L'Arche de Noe [Drôle de Bêtes]*. Paris; A. Tolmer et Cie. 1911. £1,650

Folio; publisher's buff pictorial boards boldly illustrated by Helle to both panels, with original handcolouring, grey patterned Noah's ark endpapers; pp. [48]; text printed throughout in style of a juvenile manuscript and embellished with naïve vignettes throughout in line by Helle, together with 20 glorious plates of various dimensions depicting characterful animals by Helle, each mounted-at-large within bold black panels, and attractively handcoloured by the 'pochoir' method,

through stencils; a rare survival, overall in very good condition, with spine paper lost and now exposing webbing beneath, some marking to covers, cracking to joints and wear to edges, corners and head of spine, inner hinges neatly and unobtrusively strengthened, one plate with a barely noticeable corner crease, internally generally very clean and crisp with just light scattered staining to half-title and one or two other inoffensive marks.

First edition of Helle's rare and important first book, inscribed by the artist to "A Mademoiselle Fanny Roscoe, Décembre 1911, André Helle" with an accompanying small sketch of a donkey by the illustrator, in bold black ink pen, with an accompanying additional longer gift inscription to the same individual by Pierre Muller. This title was republished in 1926 by *Garnier Freres* in Paris in a smaller format with plates in chromolithography rather than handcoloured by pochoir, as here.

Andre Laclotre, known by his pen name Andre Helle, (1871-1945) was a French illustrator, lithographer, painter and designer of wooden toys who began to be noticed by the public and the publishing world from 1896, when his drawings and comic strips were published. From 1910 he turned to designing and creating wooden toys which very much informed his illustrative style.

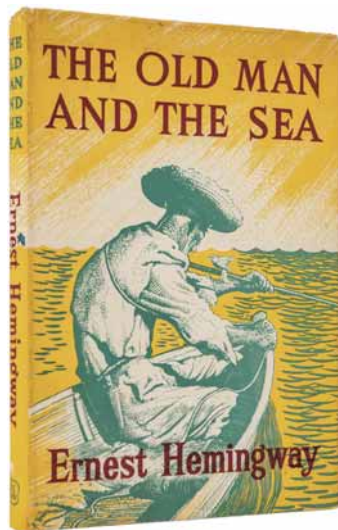


96. HEMINGWAY, Ernest. *Across the River and into the Trees*. London: Jonathan Cape, 1950. £348

8vo. Publisher's turquoise cloth, red label printed to spine lettered in silver, with ornamentation in red to upper board; in the striking original pictorial dust-wrapper (price-clipped); lower edge untrimmed; pp. [iv], 5-254, [ii]; two small marks to spine of cloth; spine of wrapper lightly sunned, with slight rubbing to extremities; small 6mm tear to top edge of upper panel; light spotting to endpapers and top edge; a very good copy nonetheless.

First edition, preceeding the American edition by three days. The title derives from the famous last words of U.S. Civil War Confederate General Thomas J. (Stonewall) Jackson: "Let us cross over the river and rest under the shade of the trees." Hemingway described *Across the River and into the Trees* and one reader's reaction to it thus: "Book too much for him. Book start slow, then increase in pace till it becomes impossible to stand. I bring emotion up to where you can't stand it, then we level off, so we won't have to provide oxygen tents for the readers. Book is like engine. We have to slack her off gradually." (Ross, 36).

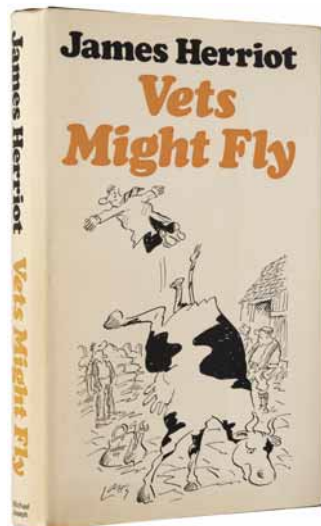
The film adaptation debuted at the Sun Valley Film Festival on March 30, 2022.



97. HEMINGWAY, Ernest (author). C.F. TUNNICLIFFE and Raymond SHEPPARD (co-illustrators). *The Old Man and the Sea*. London: *The Reprint Society*, 1953. £98

8vo. Original turquoise cloth with red cloth panel to spine lettered in silver and a vignette of the marlin in silver to upper board, top edges stained purple, wood-engraved endpapers, preserved in the unclipped pictorial dustwrapper; [vi], 7-117 + [iii]; with dramatic and complimentary wood-engraved illustrations throughout by both Tunncliffe and Sheppard; a few light marks to boards; small enclosed tear to central portion of spine of wrapper, with slight rubbing to extremities, and a few light unobtrusive marks; light marks to endpapers; a very good copy.

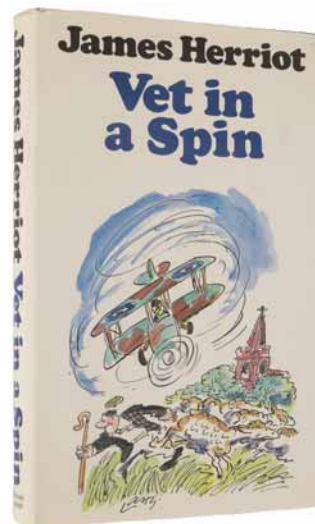
First illustrated edition of the work, which was issued in collaboration with the Reprint Society. The same illustrations were later republished by Scribner in the US and Jonathan Cape in the UK.



98. HERRIOT, James. *Vets Might Fly*. London: *Michael Joseph*, 1976. £225

8vo., publisher's black boards, spine lettered in gilt; in the original unclipped dust-wrapper; pp. [vi], 7-255; with illustrations in the text throughout; light sunning to spine; small mark to lower panel of wrapper; light spotting to upper and outer edges; a little offsetting to endpapers; small mark to verso of half-title, else a very good copy.

First edition, inscribed by the author to the title. Herriot's novel follows his life as he is 'thrown into another new environment in the RAF' (front flap). The story harks illustrates his triumphs and tribulations, all set in the wonders of the Yorkshire Dales.

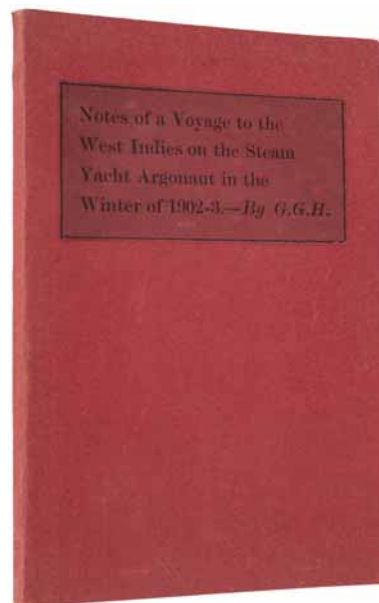


99. HERRIOT, James. *Vet in a Spin*. London: *Michael Joseph*, 1977. £250

Publisher's blue boards, spine lettered in gilt; in the original unclipped dust-wrapper; pp. [vi], 7-256; **author's ink inscription to title**; creasing along top and bottom edge of wrapper; with a small vertical 15mm tear to flap of lower hinge; light spotting to bottom edge of lower flap, a near-fine text in the very good wrapper.

First edition, signed. A collection of Herriot's memoirs of his time as both a vet and a trainee pilot on the scenerie Yorkshire Dales.

A YORKSHIREMAN'S LOVE OF JAMAICA

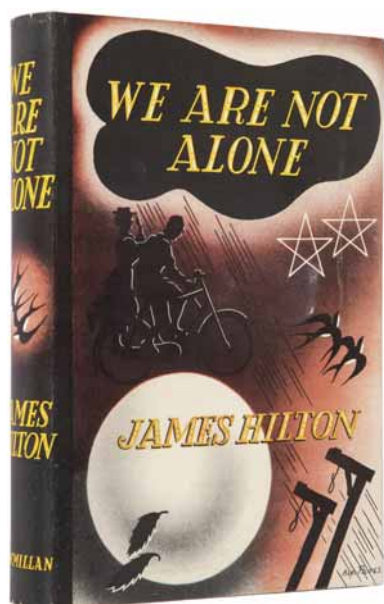


100. HILDYARD, George Grant. *Notes of a Voyage to the West Indies on the Steam Yacht Argonaut in the Winter of 1902-3*. Printed for private circulation by E.J.C. Potter, Stamford, 1908. £325

Small 8vo. Original card wrappers with printed title-label pasted on front cover; pp. [iv, blank], 56, [2, blank]; only minimal spotting internally, a very good copy.

Very rare first edition. S. Y. Argonaut (launched 1879) was built for the Co-operative Cruising Co., founded by Dr. W.H. Lunn. The Yorkshireman George Grant Hildyard (1853-1916) enjoyed this luxury cruise of a great part of the Caribbean and describes the land excursions and incidents at see. Christmas was spent in Kingston, Jamaica. 'To sum up; I like Jamaica, the place, the people, the vegetation and the climate; the scenery is magnificent,

as far before Nassau and Cuba, as Devonshire is before Essex' About the black population of the island he writes 'they are, in many respects, far better off than our own poor'. Before leaving Jamaica he exclaims 'I shall certainly, if I live, come out to Jamaica again' (p. 32). He then describes the abundance of fruit and vegetables to be bought at Jamaican markets, and reminds himself of the correct use of words in mentioning the majority of the population. 'I think it is not polite to speak of *black people*, and still less of *niggers*, they are *coloured people*, and I am careful not to offend in this matter' (p. 35).

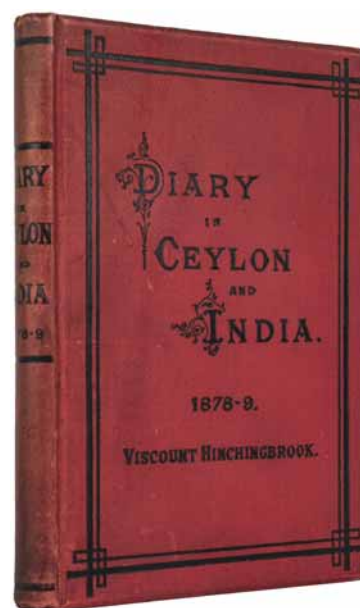


101. HILTON, James. *We Are Not Alone*. London: Macmillan and Company, 1937. £348

8vo. Publisher's burgandy cloth, spine and upper board lettered in gilt; in the original illustrated dust-wrapper (not price-clipped); pp. [iv], 218, [2]; light fading to spine of cloth; very slight rubbing to corners and head and foot of spine of wrapper; a little light spotting to edges and endpapers; but an exceptionally bright and beautiful copy overall.

First edition. One of Hilton's more sombre works, portraying the tragic consequences of anti-foreign hysteria in England just before the outbreak of the First World War. It has been compared to *Goodbye, Mr. Chips* in its portrayal of small-town life through the eyes of an everyman protagonist.

The book was the basis for the 1938 Edmund Goulding-directed film with screenplay by Hilton, and featuring Paul Muni, Jane Bryan, and Flora Robson.



102. HINCHINGBROOK, Edward George Henry Montagu [Viscount]. *Diary in Ceylon and India 1878-9* ... For Private Circulation only. London, W.S. Johnson, [c. 1880]. £798

8vo. Original red cloth with bevelled edges, lettered and ornamented in black; pp. [iv], 196, folding map; light marking to binding, internally, apart from a few minor spots very good.

Very rare first edition of this diary covering thousands of miles of travelling on the Subcontinent and Sri Lanka, written by a Conservative member of the House of Commons, who was handed from high-ranking British administrator to administrator on this leisure tour. He observed life in the cities, administration, customs and religious aspects, visits maharajas, temples and palaces.

COPAC locates only two copies, at Trinity, Dublin and University of Aberdeen; not in the British Library.



103. HIROSHIGE, Ando (1797-1858). 7th Station: Hiratsuka. Original woodblock after Hiroshige, from the series, "Fifty-three Stations of the T kaïd," printed in Japan, 20th Century edition. 420 x 595 mm.

The First edition was printed in c.1848-52. £180



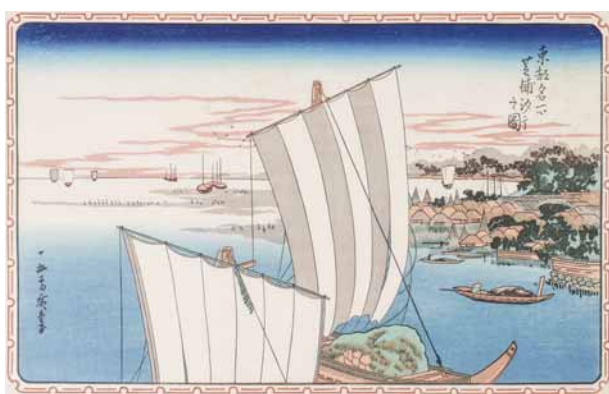
104. **HIROSHIGE**, Ando (1797-1858). First Cuckoo at Tsukuda Island. Original woodblock after Hiroshige, from the series, "Famous Places in the Eastern Capital," printed in Japan, 20th Century edition. 420 x 595 mm.

The First edition was printed in c.1831. £190



105. **HIROSHIGE**, Ando (1797-1858). 49th Station: Tsuchiyama. Original woodblock after Hiroshige, from the series, "Fifty-three Stations of the T kaid ," printed in Japan, 20th Century edition. 420 x 595 mm.

The First edition was printed in 1854-60. £180



106. **HIROSHIGE**, Ando (1797-1858). Low Tide at Shiba Bay. Original woodblock after Hiroshige, from the series, "Famous Places in the Eastern Capital," printed in Japan, 20th Century edition. 420 x 595 mm.

The First edition was printed in c.1831.

There is some minor foxing to upper part of picture. £180



107. **HIROSHIGE**, Ando (1797-1858). Fuch : The Abe River (No 20). Original woodblock after Hiroshige, from the series, "Fifty-three Stations of the T kaid ," printed in Japan, 20th Century edition. 420 x 595 mm.

The First edition was printed in 1833-34. £160



108. **HIROSHIGE**, Ando (1797-1858). Fujieda: Changing Porters and Horses. Original woodblock after Hiroshige, from the series, "Fifty-three Stations of the T kaid ," printed in Japan, 20th Century edition. 420 x 595 mm.

The First was printed in 1833-34. £140



109. **HIS MAJESTY'S STATIONERY OFFICE** The Battle of Britain. August - October 1940. London: His Majesty's Stationery Office, [1940]. £48

8vo., publisher's wraps printed in black, white and red; pp. [36]; slightly rubbed at edges but else fine.

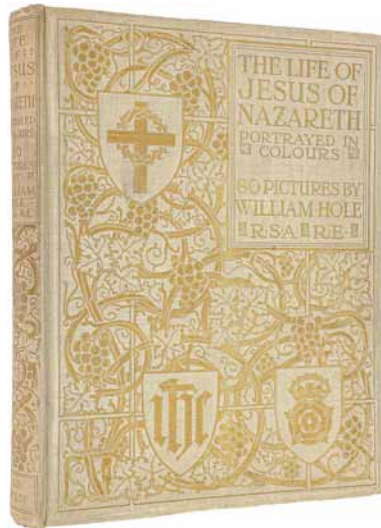
A memento outlining the first major military campaign fought entirely by air forces.



110. 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

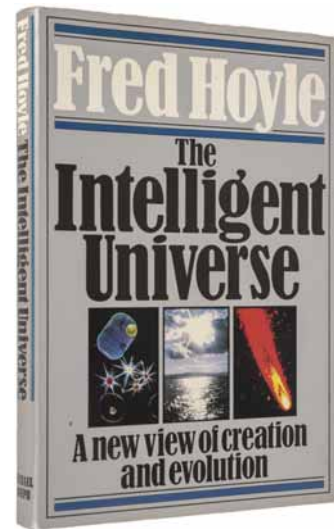


111. [HOLE, William, Illus.] The Life of Jesus of Nazareth London: Eyre & Spottiswoode, [c.1908]. £58

Large 4to., cream cloth elaborately decorated in gilt to upper cover and spine; upper edge gilt, else untrimmed; title page printed in red and black; with 80 full-colour illustrations by William Hole; 21 pages of notes at rear; a little spotting to the gutter, and toning to spine; corners compressed; a very nice example.

First thus.

Hole was a Scottish artist, illustrator, etcher, and engraver, known for his industrial, historical and biblical scenes. He travelled to Palestine in order to study the background for biblical painting, and it was there that he began working on the 80 watercolours that would eventually appear here. In April to May 1906 these pictures were shown at an exhibition at the Fine Art Society in London.



112. HOYLE, Sir Fred The Intelligent Universe. Michael Joseph 1983. £100

8vo. Original cloth and wrapper; pp. 256, illustrated throughout in colour and b&w; very good.

First edition. Fred Hoyle, for many years Astronomer Royal, made a major statement in this book by repudiating Darwin's theory of evolution and arguing that life on Earth arrived from space, and that, rather than progressing by natural selection, the development of life is controlled by the universe itself. This argument left Hoyle isolated from both science and religion, but he never backed down from his elegantly presented position.



113. HULTEN, K.G. Pontus. The Machine As Seen At The End Of The Mechanical Age. New York: The Museum of Modern Art, 1968. £150

4to. (245 x 216 mm). Original embossed, colour printed, metal-hinged aluminium covers; pp. [ii], 3-216, illustrated throughout with half-tone plates, a number of pages printed in blue; a very good example, covers slightly scratched and rusted along the backstrip.

First edition. Catalogue of this exhibition charting the history of the machine, including works by a wide range of artists including da Vinci, Duchamp, Man Ray and many others.

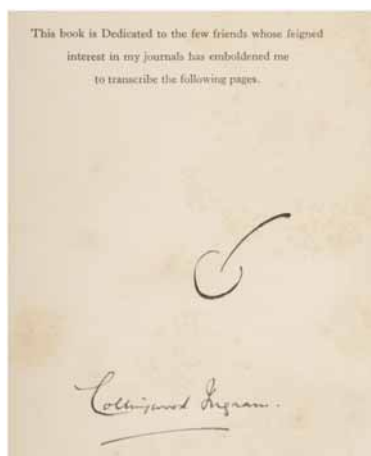
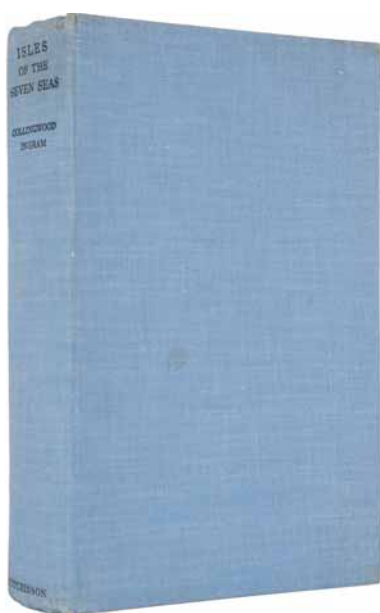


114. HUTCHINSON, A.S.M. *This Freedom*. London: Hodder and Stoughton, 1922. £198

8vo. Publisher's red boards, spine and upper board lettered in black, upper board ornamented in blind; in the original unclipped pictorial dust-wrapper; pp. [viii], 9-318, [8, advertisements]; sunning to spine and front board, light damp mark to upper portion of lower board; chipping to top and lower edges of wrapper, especially at spine; a few small spots to edges; offsetting to fly-leaves, with light spotting here and there to text; a very good copy in the scarce dust-wrapper.

First edition.

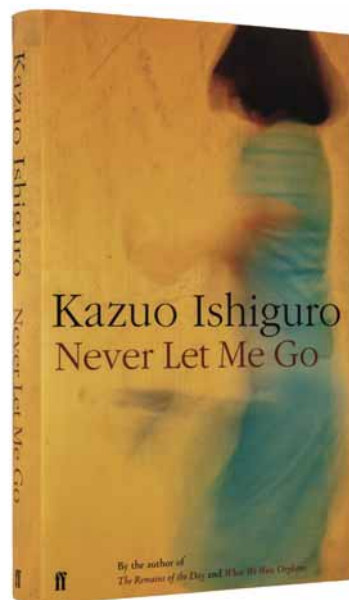
At its heart, *This Freedom* is a controversial novel which tells of the consequences faced by a married woman who leaves her domestic setting for a job - 'With a great sum I obtained this freedom' is present on the upper panel. An interesting exploration of anti-feminist ideology.



115. INGRAM, Collingwood *Isles of the Seven Seas*. London, Hutchinson, 1936. £198

8vo. Original cloth, spine lettered in black, map endpapers; pp. 283, 16, (publisher's catalogue), plates after photograph, cloth a little marked, occasional light spotting, bookdealer's pencil annotations to endpapers, otherwise a good copy.

Uncommon first edition, inscribed by the author on dedication page, with Japanese-style drawing of a cherry. Collingwood 'Cherry' Ingram was the travelling naturalist responsible for saving certain Japanese ornamental cherry varieties, and to introduce them to Britain. These cherries have now become ubiquitous, due to councils favouring them over other ornamental trees. In this book Ingram, always the keen naturalist observer, describes a world tour visiting islands. Thaiti, Coll, Teneriffe, Sumatra, Dassen, Kyushu, Sanday, New Zealand, Little Tobago, Corsica and Ouessant (Ushant).

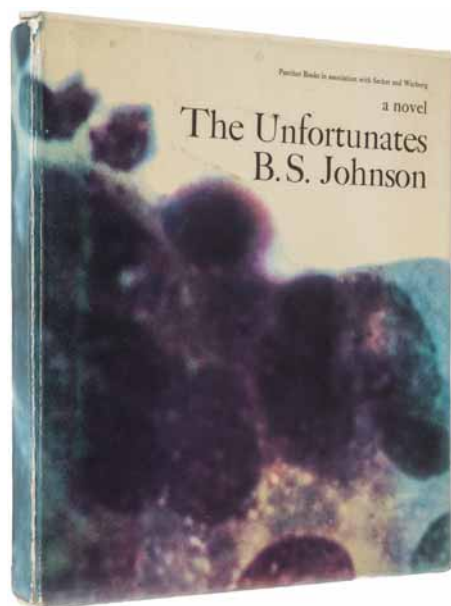


116. ISHIGURO, Kazuo. *Never Let Me Go*. London: Faber and Faber, 2005. £120

8vo. Original green boards, lettered in white to spine; in the original unclipped pictorial dust jacket (£16.99) pp. 263; essentially a fine copy, with spine ends ever-so-slightly rubbed.

First edition (full number line 1-10) of this dystopian science fiction novel by the Nobel Prize-winning British author. A film adaptation directed by Mark Romanek was released in 2010.

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



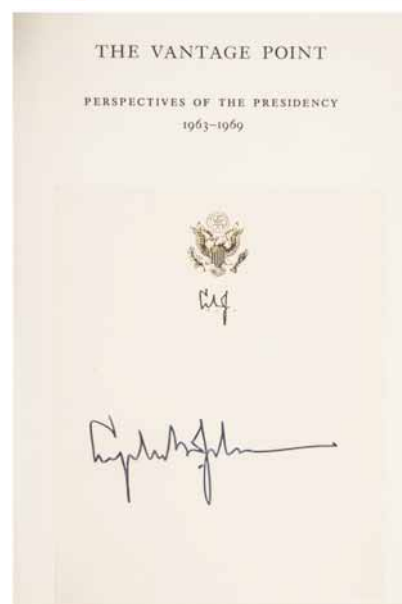
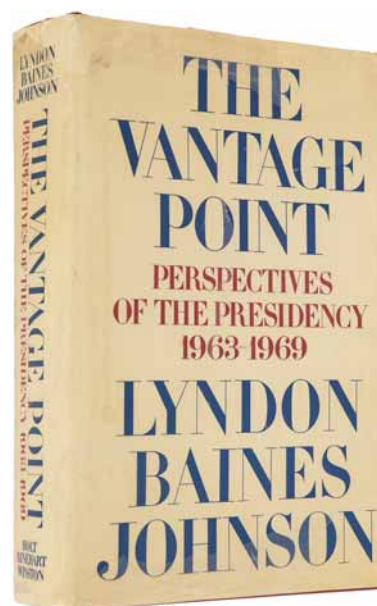
117. JOHNSON, B. S. *The Unfortunates*. London: Panther Books Ltd., 1969. £225

4to., 27 gatherings loosely housed in wraparound and original laminated fall-down-back box; printed 'newspaper clipping' to rear, and reader instructions to inside front cover; a few light marks to upper board of box; light rubbing to upper left corner; sunning to spine of box, and a small mark to lower edge; pages clean and unmarked; wraparound;

First edition, in association with *Secker & Warburg*.

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

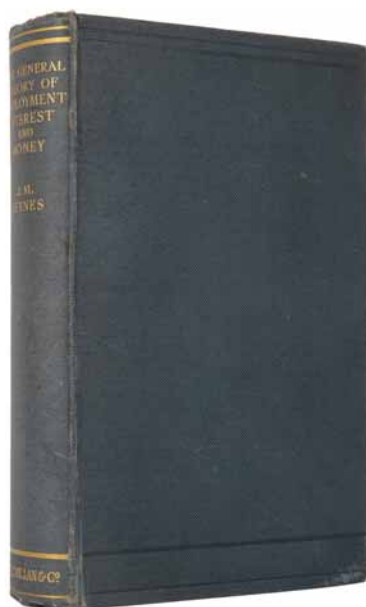
The Unfortunates was not Johnson's first attempt at an experimental novel. In 1964, *Albert Angelo* had achieved fame for having holes cut through through the pages of the book, revealing a crucial plot spoiler.



118. JOHNSON, Lyndon Baines. *The Vantage Point. Perspectives of the Presidency 1963-1969*. New York: Holt, Rinehart and Winston. 1971. £2,000

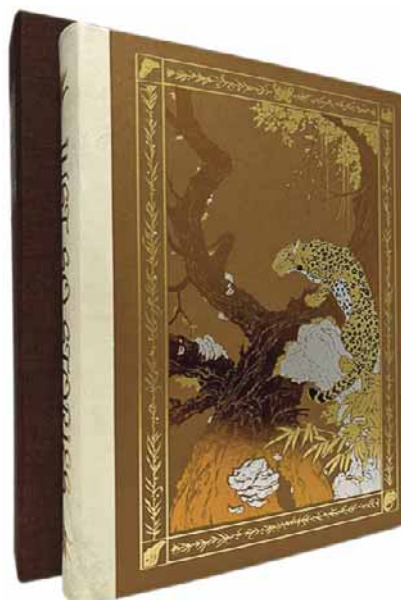
8vo. Original red cloth with dustwrapper; pp. xii + 636, b&w photos, 5 maps including one to rear endpapers, front endpapers with list of laws passed by LBJ; wrapper with slight chipping to top and glassine beginning to peel, otherwise very good indeed.

First edition, signed by Lyndon Baines Johnson to gilt bookplate on half-title. This is Johnson's own account of his controversial presidency. "This historic memoir...illuminates the enormous gulf between the simple virtues Johnson the man espoused and the conspiratorial politics Johnson the president employed. Tragedy shadowed his flawed presidency and it hovers over this dignified, self-serving 'perspective' like an old crony" (*Kirkus Reviews*).



119. KEYNES, John Maynard. *The General Theory of Employment, Interest and Money*. Macmillan and Co. 1936. £1,850 8vo. Original dark green cloth, spine blocked in gilt; pp. [i, advert.] + xii + 403; bookplate of William Deacons Bank to front pastedown, spine a little sunned otherwise an exceptionally good copy, near fine.

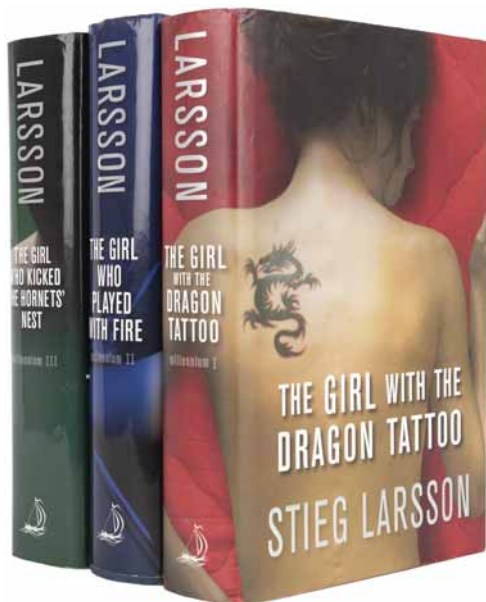
First edition of the author's greatest and most influential work. It revolutionised the approach to unemployment and became the major framework in the formation of the Welfare State.



120. KIPLING, Rudyard (author). Niroot PUTTAPIPAT (illustrator). *Just So Stories*. London: The Folio Society. 2012. £898

Folio. Finely hand-bound in half cream vellum, with vellum corner tips over mid-brown boards, the upper cover pictorially and lavishly blocked in metallic golds, copper, metallic white and black, to a design featuring Bagheera the jaguar in a tree, the spine exquisitely hand-lettered and decorated in 22-carat gold by Stephen Raw, top edges gilt, others uncut, with double-page pictorial endpapers by Puttapipat bound by *The Fine Book Bindery*, Wellingborough, Northamptonshire, and preserved in a handsome dark brown cloth-covered slipcase lettered in gilt to a brown panel onlaid to spine; pp. [viii] + 216 + [iii], printed on fine *Cordier Wove* paper; strikingly and beautifully illustrated with 14 large coloured plates by Puttapipat mounted-at-large within decorative gilt panels together with other decorations, quatrain-headings, and vignettes in the text, in black and sepia-brown, together with a fine original etching by Puttapipat, signed and numbered by the artist, hand-printed on mould-made paper, and mounted-at-large on mid-brown stock within an elaborate black and gilt panel, bound in 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), published with the original signed etching This sumptuous edition of Kipling's great creation classic has a 9-page Introduction by Michael Morpurgo.



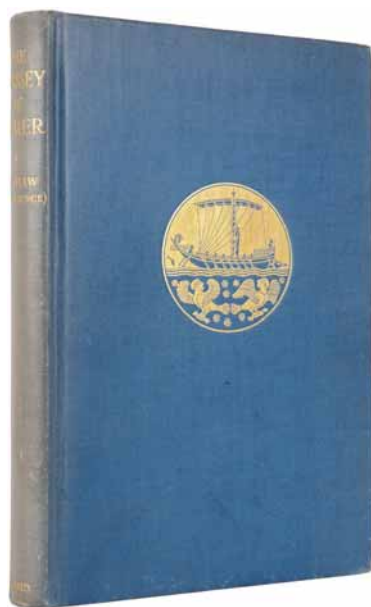
121. LARSSON, Stieg. The Millennium Trilogy. London: Macleahose Press, 2008 - 9. £500

8vo, 3 vols; original publisher's cloth and boards with matching unclipped dustwrappers; coloured end papers; pp. [vi], 532, [vi]; [vi], 569, [i]; [vi], 602; light bumping to heads of spines of wrappers, with a few light superficial scratches to panels; faint marks to edges, else internally bright and clean, a near fine set.

1st UK editions of all three volumes.

The Millennium Trilogy, comprising *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire* and *The Girl who Kicked the Hornet's Nest*, was originally intended to be a ten-part series, although only these three had been completed by the time Larsson passed away unexpectedly in 2004. As such, all three were published posthumously, and were hugely successful, with prices of first editions rocketing in the first few years after publication.

In 2013, Swedish author and crime journalist David Lagercrantz was commissioned to continue the series, with *The Girl in the Spider's Web* published in 2015, *The Girl Who Takes an Eye for an Eye* 2017, and *The Girl Who Lived Twice* in 2019.



122. [LAWRENCE, T.E.] HOMER. SHAW, T.E. (trans.). The Odyssey of Homer. Oxford University Press and Humphrey Milford in London, [1935]. £245

8vo. Original blue cloth, decorated and lettered in gilt; pp. [x], 327, circular vignette, printed in mustard yellow and black on title-page; toning to endpapers, final leaf carelessly opened, resulting in marginal flaw; a very good copy, ownership inscription to title.

First UK trade edition. The publication of this prose translation is rather complex. A limited edition had been published in 1932, this was followed by a US trade edition in the same year. In 1935 OUP acquired the US sheets and issued the book. 'The many variant states of this 1935 English are difficult to unravel' (O'Brien).

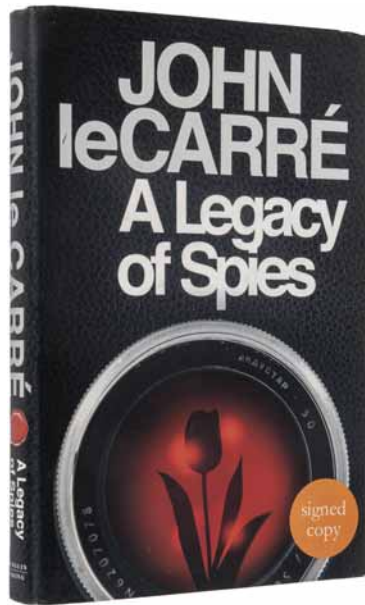
O'Brien A 144.



123. LE CAIN, Errol (illustrator). Walter PATER (author). Cupid and Psyche. London; Faber And Faber. 1977. £128

Small folio. Original glazed pictorial boards; pp. [48]; with 23 beautiful and stylised full-page monochrome plates by Le Cain; a fine, fresh copy with none of the frequently seen bruising to corners or foxing to endpapers, with the printed price of £3.95 to lower board as required; elusive in this condition.

First edition, issued without a dustwrapper. An attractive adaptation of Walter Pater's story of Cupid and Psyche, taken from *Marius the Epicurean*.



Exclusive signed edition

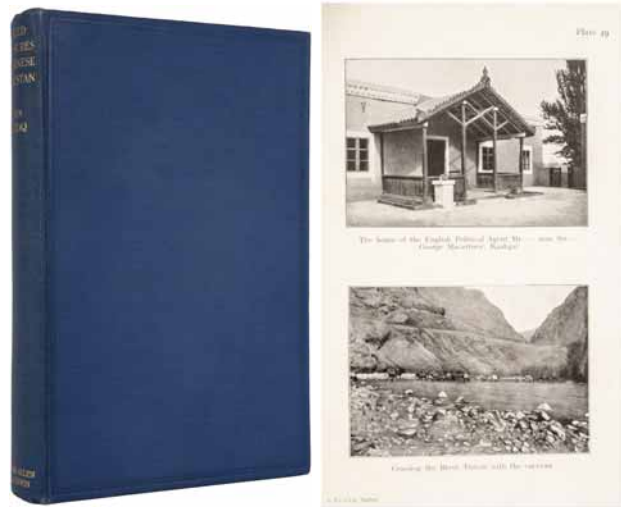
John le Carré

124. LE CARRE, John. *A Legacy of Spies*. Viking: 2017. £98

8vo., original black publisher's boards, spine lettered in silver; red endpapers; housed in the original unclipped pictorial dust jacket (£20.00); pp. [viii], 264, [ii]; a near-fine copy, slightly pushed at spine ends; in like jacket which just has minimal signs of shelf wear. Round 'Signed copy' sticker to the upper panel.

First, **Exclusive Signed Edition** with Le Carre's signature in black ink to the special half title, dated September 2017.

In many respects both a prequel and sequel to *The Spy Who Came In from the Cold*, *A Legacy of Spies* was the final novel in Le Carre's *George Smiley* series. In an interview with the NPR series *Fresh Air* broadcast in the United States on 5 September 2017, Le Carré told host Terry Gross that one of the reasons for writing the novel was "to make a case for Europe" in the wake of the 2016 British referendum, which resulted in a slim majority voting in favour of leaving the European Union.

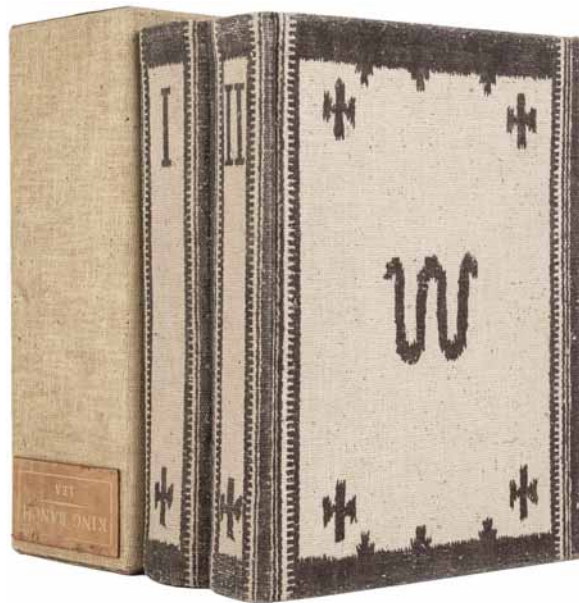


125. LE COQ, Albert von. *Buried Treasures of Chinese Turkestan. An Account of the Activities and Adventures of the Second and Third German Turfan Expeditions ...* Translated by Anna Barwell. London, George Allen & Unwin Ltd., 1928. £345

8vo. Original blue cloth, spine lettered in gilt; pp. 180; title printed in red and black, 26 half-tone plates with illustrations recto-and-verso, illustrations and plans in the text, some full-page; a little brown-spotting mainly initially and towards the end; an attractive copy.

First English edition. During a period when Sven Hedin and Aurel Stein were exploring Central Asia, and in particular the regions traversed by Silk Road, the Berlin Königliches Museum für Völkerkunde commissioned a series of four German expeditions to the Turfan oasis in Xinjiang (Chinese Turkestan) and the neighbouring regions of Kucha, Qarashahr and Tumshuq, which took place between 1902 and 1914. The first expedition (1902-1903) was under the leadership of Albert Grünwedel and its results were published by Grünwedel in 1906, and its success led to three further expeditions, the second of which (1904-1905) took place under Le Coq's direction, owing to Grünwedel's ill health. Grünwedel then returned and took charge of the third expedition (1905-1907), which was perhaps the most successful of the series and the artefacts recovered filled some 118 crates. Le Coq's account of the second and third expeditions was intended for a popular audience, as he states in his preface, explaining that the volume is, 'a personal narrative — free of scientific ballast - of our experiences in those distant sunny lands, which, remote and dusty as they undoubtedly are, will ever be endeared to us by the memory of many efforts crowned with success and of the many valuable friends that we made during our stay there. This narrative is interspersed with all kinds of remarks referring to the life and character of our native friends - Eastern Turkestan and Chinese alike - and to interesting developments of the history of art, etc. But the main object of the book is to give to the public at large a general idea of our expeditions and their results' (pp. 8-9).

Yakushi (3rd ed.) LI27b.



126. LEA, Tom. *The King Ranch*. Kingsville, Texas, Printed for the King Ranch [by Carl Herzog in El Paso, Texas], 1957. £1,995

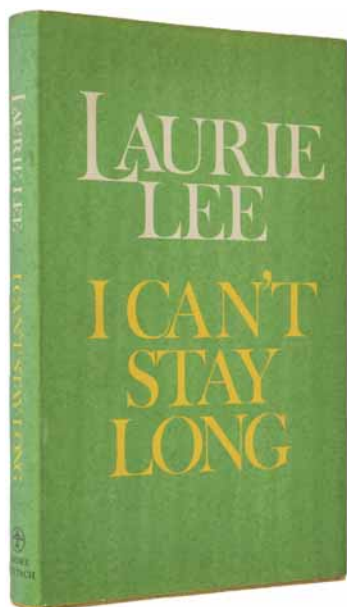
Two volumes, small 4to. Original full coarse linen printed with the running 'W' brand, being a facsimile of the saddle blankets woven and used on the King Ranch, patterned endpapers, rough fore-edges, the other edges

sprinkled, in the original linen slipcase with gilt-stamped leather spine label; pp. [x], 467, [2]; [x], [469]-838, numerous plates, vignettes and maps (some in colour, printed with 'special inks') after drawings by Tom Lea, plus facsimiles of documents; slip-case a little marked, volume one with strengthened inner hinges; a very attractive set of a sumptuously produced book and an important association copy (*see below*).

First edition, limited to 3000 copies, the biggest book on the biggest ranch not only of Texas, but the United States. 'This is the best account of the most famous ranch in the world. William Reese called it 'perhaps the most exhaustive ranch history ever written.' Frank Goodwyn said that 'in addition to being an encyclopedic compendium of information on the ranch, the book is also a work of art...' ...The research for the book was partly done by Holland McCombs and the sixty-six pages of footnotes were prepared by Frances L. Fugate' (Jenkins 121A). This is the sought-after Saddle Blanket Edition of Tom Lea's detailed account of the most famous of Texas ranches, designed, printed and bound in Texas.

Carl Hertzog (1902-1984) was one of the leading printers, typographers, and book designers of the United States in the middle of the 20th century. 'Effective printing, he held, should help the reader focus on the content; it should never call attention to itself. He carefully selected the size and shape of the book, paper color and texture, style of type, and binding to suit the subject matter. Once the type was set he would rework it to avoid bad spacing and breaks at the end of lines and pages. Finally he would check the press run for variations in inking, all for the sake of enhancing the appearance of the printed page. He campaigned tirelessly to raise awareness of and appreciation for printing' (Texas State Historical Association, *Handbook of Texas*, online). The Texas artist and writer Thomas Calloway Lea III was a friend of the printer. 'His two-volume history *The King Ranch* (1957) was considered by some scholars to be the greatest ranching history ever written' (*ibid*). - This is the first issue with page 507 in volume two beginning with the word 'Alice'. - Not a single copy of this edition was for sale; the book was produced to be given to friends, guests and business partners.

Provenance: Initial blank of volume one with 8-line cordial and calligraphic presentation inscription by the grandson of the founder and his wife (who commissioned Tom Lea to write, illustrate and design the book) to Harold Caccia. 'Robert J. Kleberg, Jr., and Helen C. Kleberg's early lives were radically different, but their lifelong devotion and enduring love had a lasting impact on both King Ranch and the world beyond ... Bob's family had a long, rich history in South Texas. His grandfather was Captain Richard King, founder of King Ranch, and his grandmother was Henrietta Chamberlain, a Presbyterian minister's daughter ... Bob and Helen's legacy of philanthropy grew from a shared passion for cultural, civic, and environmental issues, which continues today through the establishment of their family foundation in 1950, the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation. The Foundation strives to continue their legacy by supporting and improving quality of life in South Texas communities, investing in scientific research and innovation, the arts and humanities, and wildlife and habitat stewardship' (klebergfoundation.org). The recipient of this set, Harold Anthony Caccia, later Baron Caccia, was a British top civil servant and diplomat who after the Suez crisis of 1956 had a lot to do in order to remedy the damaged Anglo-American relations and was instrumental in restoring and nurturing the 'special relationship' between London and Washington.



127. LEE, Laurie. *I Can't Stay Long*. London: Andre Deutsch, 1975. £98

8vo. Publisher's cloth, spine lettered in gilt; in the original dust wrapper (not price-clipped); pp. [viii], 9-232; author's signature to title; light rubbing to foot of spine of cloth; small light mark to spine; internally bright and clean; a near fine copy.

First edition, dated and signed by the author in the year of publication. A collection of twenty-three short pieces, mostly travel, some hitherto unpublished outside the US.

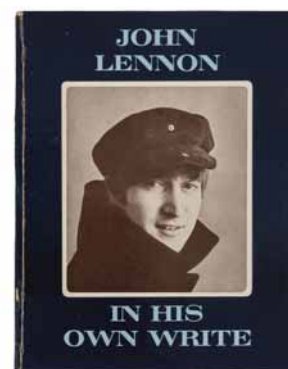


128. [LEFT BOOK CLUB] *The Road to War* London: Victor Gollancz Ltd., 1937. £75

8vo., iconic orange wraps printed in black to upper cover and spine; pp. [ix], 10-207, [i]; a lovely bright copy, just some creasing to the spine and a tad bumped at lower corner of upper cover; pages evenly toned.

First Left Book Club edition. Prepared by 'A Small Group of Experts', with a Preface by Clement Atlee.

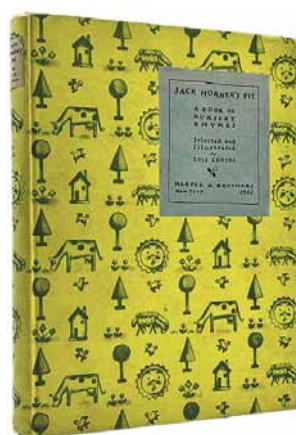
Founded in 1936 and pioneered by the publisher Victor Gollancz, the Left Book Club intended to "help in the struggle for world peace and against fascism" Membership peaked in 1939 with 57,000 members.



129. LENNON, John. *In his Own Write* [and] *A Spaniard in the Works*. London: Jonathan Cape, 1964 [and] London: Jonathan Cape, 1965. £250

8vo, two vols (180 x 140mm). Publisher's laminated boards, with photographs of Lennon to upper boards; pp. [xiv], 15-78, [2]; [xii], 13-90, [6] with illustrations throughout text in both volumes; light creasing to spines, with very slight rubbing to corners of boards; minor bubbling of the acetate on *A Spaniard in the Works*; light mark to text of preliminary pages in *A Spaniard in the Works*; else bright and clean internally, very good copies.

First editions. With cover photographs by Robert Freeman. Satirical collections of writing on contemporary affairs, with Lennon's own illustrations throughout. 'As far as I'm conceived this correction of short witty is the most wonderfoul larf I've ever ready' (lower board, *In His Own Write*).



130. LENSKI, Lois (editor and illustrator). *Jack Horner's Pie. A Book of Nursery Rhymes*. New York: Harper & Brothers. 1927. £198

Royal 8vo.; publisher's citron yellow pictorial cloth decorated in green, with onlaid paper lettering-labels to both spine and upper cover, original dark green endpapers; pp. [iv], v-ix, [x-xii] + 83 + [i]; prettily illustrated and decorated throughout in colours in a naïve and folkloric style by Lenski, including 22 full-page plates, and border designs throughout; a very good and attractive copy of a scarce book with some light overall dusting, minute chipping to spine label, and a slim vertical rust mark to lower joint; scarce.

Very early edition, code G-C on verso of the title-page. In 1927 the Newbery Medal-winning author and illustrator Lois Lenski produced her first two books, this title and *Skipping Village*. She went on to be one of the most prolific and popular children's illustrators working in the United States. She was possibly best-loved for her work on Watty Piper's American folktale *The Little Engine That Could* (1930) and her loosely-autobiographical work about her childhood in Ohio, *Strawberry Girl* (1945).

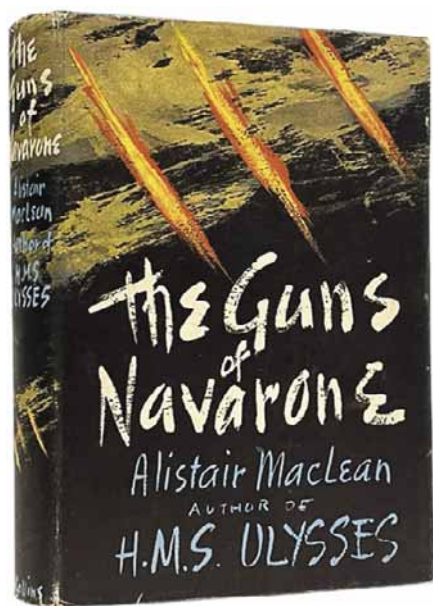


131. LINDGREN, Astrid (author). Ingrid NYNAM (illustrator). Pippi Långstrump; Pippi Långstrump går om bord; Pippi Långstrump I Söderhavet. Stockholm; Rabén & Sjögren. 1945; 1946 and 1948. £1,950

12mo. 3 volumes; each volume bound in original taupe or beige cloth-backed yellow pictorial boards with publisher's advertisement printed to lower boards of volumes 1 and 2, pictorially decorated to lower cover of volume 3; pp. [iv], 5-174; [iv], 5-192 and [vi], 7-166 + [i]; with line drawings throughout each volume; an uncommonly attractive set with each volume in clean and very sound condition; scarce thus.

First editions, in Swedish, as published, issued without dustwrappers. Volume 2 is the first printing of the first edition, with the reference to 26th thousand alongside this title on the rear board and without any reference to the illustrator, which was amended in the second edition of the work, issued in the same year, when the name of Ingrid Wang-Nymans was added to the title-page.

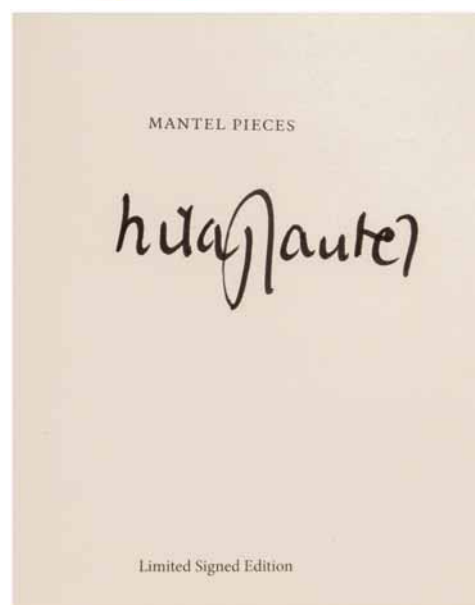
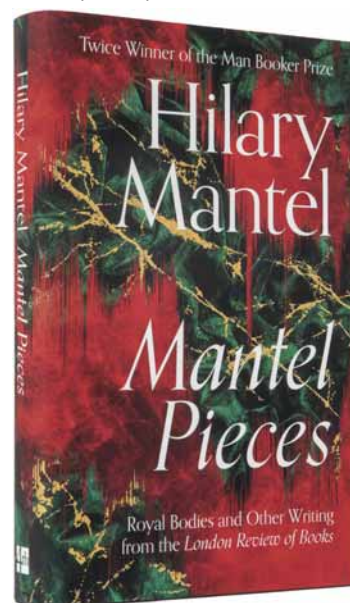
Pippi Longstocking, and its two early sequels by Astrid Lindgren *Pippi Goes on Board* and *Pippi In The South Seas* have become international classics of children's literature and the best known juvenile works to come out of Sweden. The eponymous child hero, Pippi, is a nine-year-old redheaded orphan who is bold and resourceful, with superhuman strength and ingenuity. She believes that her mother is an angel, and her father, who was lost at sea, is living an exotic life as a Cannibal King in a far distant land, and uses the same strength of spirit to sow chaos in the adult world, in one memorable episode questioning the entire educational system during one day at school.



132. MacLEAN, Alistair (author). The Guns of Navarone. London, Collins, 1957. £128

8vo. Original dark blue linson boards lettered gilt to spine, in pictorial dustwrapper; pp. [vi], 7-318; with a map in line and a full-page diagram of the harbour; a very good clean copy with the usual dulling to spine gilt, one tiny dint to fore-edge of upper board and light speckling to edges of book block, protected by a very attractive, lightly dusted, and unclipped jacket (14s) with light overall dusting, mild rubbing, and very small abrasions and nicking to spine ends.

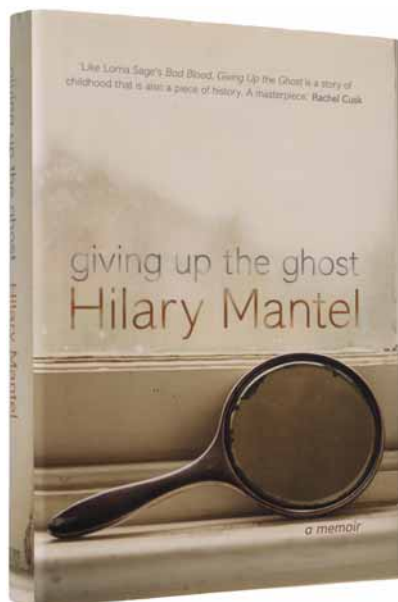
First edition. The 1961 British-American war film of this novel, directed by J. Lee Thompson, concerns the Dodecanese Campaign of World War II; an attempt, by Allied forces, to save 1200 British soldiers trapped on the isolated island of Kheros, off the Turkish coast. The blockbuster movie famously starred a raft of Hollywood talent including Gregory Peck, David Niven, Anthony Quinn and Anthony Quayle.



133. MANTEL, Hilary Mantel Pieces London: 4th Estate, 2020. £75

8vo., black publisher's boards lettered in gilt to spine; in the original unclipped dust jacket; black endpapers; pp. [xii], 335, [vii]; fine.

Limited edition, signed by the author to the half title. A wonderful collection of essays, letters and memoir from the best-selling author of the *Wolf Hall* trilogy.

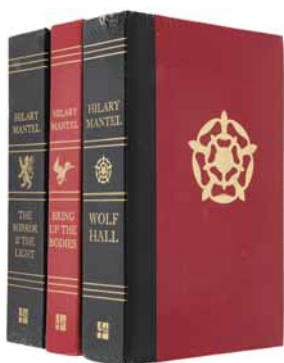


134. MANTEL, Hilary. *Giving up the Ghost. A Memoir.* London: Fourth Estate, 2003. £75

Small 8vo., cream publisher's boards, lettered in black to spine; burnt orange endpapers; in the original unclipped jacket (£16.99); fine, by all accounts.

First edition, with full number line 1-10. A 'wry, shocking and beautifully written' autobiography by this booker-prize winning author.

THE SIGNED LIMITED SET, IN PUBLISHER'S SHRINK WRAP.



135. MANTEL, Hilary. [WOLF HALL TRILOGY] *Wolf Hall, Bring Up The Bodies, & The Mirror and the Light.* London: Fourth Estate, 2009-2020. £1,500

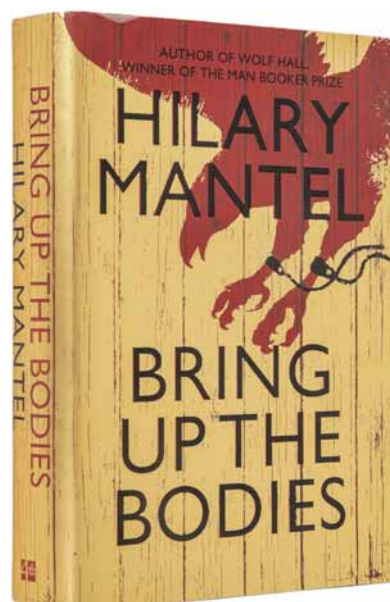
8vos, Volumes one and three black cloth-backed red cloth boards (Volume two reversed), gilt devices to upper boards and lined/lettered in gilt to spine; as new copies, unopened in the original shrink wrap.

First impressions of this limited set, each signed by the author.

A fictional account of Thomas Cromwell's rise to power through the court of Henry VIII. *Wolf Hall* and *Bring up the Bodies* both won the Booker Prize, and the final instalment, *The Mirror and the Light* published earlier this year (2020), made it into the Booker Long-list. The trilogy begins with Cromwell's youth, and progresses though his political career and personal life, with a rich array of characters at the sidelines and a fascinating insight into the goings on of Tudor England.

Mantel was widely recognised as being one of the most popular modern authors of Historical Fiction, and was the first woman to receive the Booker Prize twice. She passed away in 2022.

A charming set of Mantel's acclaimed trilogy.



136. MANTEL, Hilary. *Bring up the Bodies.* London: Fourth Estate, 2012. £75

8vo., publisher's black boards, lettered gilt to spine, pictorial endpapers, in dustwrapper; pp. xiii, [v], 411, [iii]; slight lean, acetate just beginning to peel from the upper edge of jacket; near-fine.

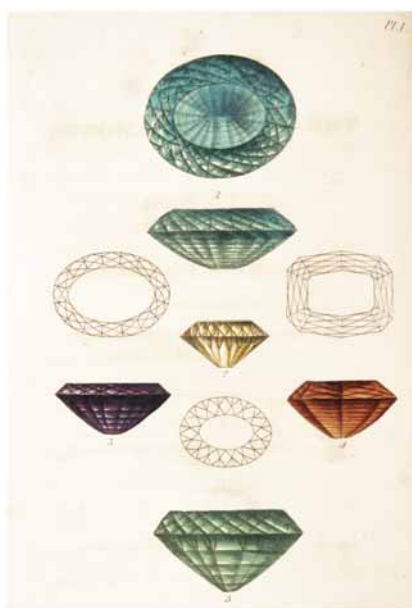
First edition. The second volume in Mantel's acclaimed historical epic, following *Wolf Hall* (Fourth Estate, 2009). This brilliantly well-researched recreation of Thomas Cromwell's role in political events of the period and his relationship with King Henry VIII, as Anne Boleyn fails to supply an heir and Jane Seymour is lined up as a replacement, won Mantel the Booker Prize in the year of publication.



137. MARTIN, W. Keble. *The Concise British Flora in Colour with a Nomenclature Edited by Douglas H. Kent and Foreword by H.R.H. The Prince Philip, Duke of Edinburgh.* Ebury Press and Michael Joseph, 1965. £125

4to. Original cloth and wrapper; pp. 231, 94 colour-printed and 6 monochrome plates; wrapper a little chipped to top edge, otherwise very good indeed.

First trade edition. This book was the result of sixty years work by Revd Keble Martin, who was 88 when the book was published; what had begun as an amateur pastime became a meticulously drawn and painted labour of love which was acclaimed on its initial publication in a limited edition as a classic guide to botany. This first trade edition was an immediate bestseller.



138. MAWE, John. *A Treatise on Diamonds and Precious Stones, Including Their History - Natural and Commercial. To Which is Added, Some Account of the Best Methods of Cutting and Polishing Them.* Paternoster-Row: Longman, Hurst, Rees, Orme, and Brown, 1813. £698

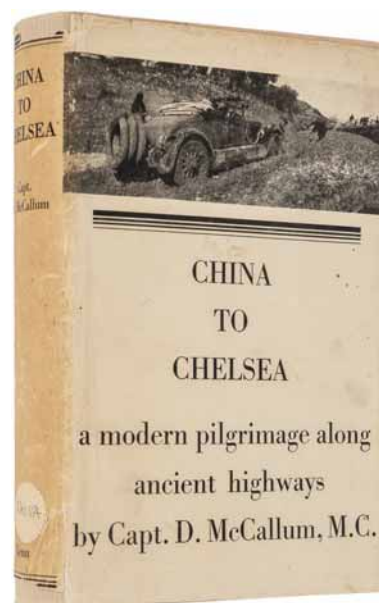
8vo., modern 20th century binding of half calf over marbled boards; contrasting black leather label gilt to spine, with six raised bands; outer edges untrimmed; pp. [iii], iv-viii, [i], 2-166, [ii], with three hand-coloured engraved plates, as called for, depicting various different jewels, stones, and their colours, and two-page publisher's catalogue to rear; sporadic spotting and foxing throughout; else a lovely example.

First edition.

Mawe was a mineralogist, who travelled extensively; part of his *Treatise* is based on his experiences in Brazilian diamond mines. Moraes: "Very little is known about John Mawe's early life; it seems that he spent some fifteen years at sea, and at the end of the century was in England collecting minerals for the King of Spain. In 1804, while he was travelling to Rio de la Plata, war was declared between England and Spain. He was detained at Cadiz and was unable to reach Montevideo until 1805. He was imprisoned as a spy in that city and did not secure his release until the town was captured by Beresford in 1806. He then traveled to Buenos Aires with General Whitelocke, and returned to Montevideo, where he

bought a boat and sailed to Rio de Janeiro, stopping at the southern ports of Brazil. From Rio he began his famous journey to Minas Geraes and returned to England in 1811. He opened a shop in The Strand, wrote books on mineralogy, and died in 1829. Mawe's book enjoyed considerable success, as indicated by the numerous editions and translations."

Sabin 46991; Moraes Bibliotheca Brasiliana II p. 541.



139. McCALLUM, Captain Duncan. *China to Chelsea. A Modern Pilgrimage Along Ancient Highways.* London, Ernest Benn, 1930. £398

8vo. Original pale blue cloth, in the original dust-wrapper; pp. 284; 37 photographic plates, 4 folding maps; spine of wrappers a little toned, and a few marginal flaws, otherwise fine.

First edition. This is the extraordinary tale of 'the journey that we made by motorcar from China to Chelsea during the months from June 1927 to May 1928 ... The possibility of such a journey was already in our minds before we left England in 1925. We bought and took with us the Buick car in which we eventually accomplished the journey' (*Introductory*). The original proposal, for a route through the Gobi Desert, was perhaps quite sensibly shelved, but the resulting journey took the author from China along the coast to South East Asia, down to the Straits Settlements, up through India to the foothills of the Himalayas, through Baluchistan and Persia, Iraq, Turkey, the Balkans, southern Europe and across France to London. This is a record of an impressive journey, undertaken in two Buicks, nicely illustrated after photographs.

Yakushi (3rd ed.) M258.



140. MICHELIN, & Cie. The Americans in the Great War. Volumes one to three and the 'Ypres' volume. Clermont-Ferrand, MICHELIN & Cie, 1919 [and] 1920. £498

Together 4 vols. 8vo. Publisher's beige cloth, spines and front boards lettered in brown; in the original dust wrappers; pp. 132; 144; 112; 144; volumes with numerous illustrations and maps throughout; advertisements to endpapers; volumes I, II, and IV with a MICHELIN bookmark loosely inserted; boards slightly warped; spines of wrappers sunned, with chipping along edges and extremities; volume I with internal flaws to front panel including boards; internally very good.

Rarely seen complete set, together with the Ypres volume, of this motoring guide to the battle fields of the Western Front, issued by the tyre company whose products were kept in demand by frequent punctures resulting by the amount of shrapnel strewn about after World War One.



141. [MILK, Harvey] I Promise You This. A Collection of Poems for Harvey Milk. San Francisco: David Emerson Smith, 1979. £60

8vo., blue stapled wraps printed with a rainbow design in numerous colours; pp. [iii], 29; light marking and toning, otherwise near-fine.

First and only edition of this collection of poems printed in response to the murder of Harvey Milk and George Moscone.

Milk (1930-1978) was the first openly gay American politician to be elected to an official position in California's history. While in office, he passed a bill which banned discrimination in housing and employment based on someone's sexual orientation. On November 27, 1978, he and Mayor George Moscone were assassinated.

"I can be killed with ease

I can be cut right down

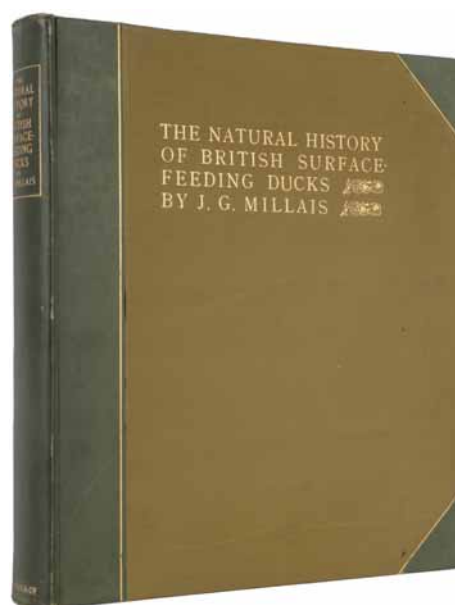
But I can not crawl back into my closet

I have grown

I am not by myself

I am too many

I am all of us."



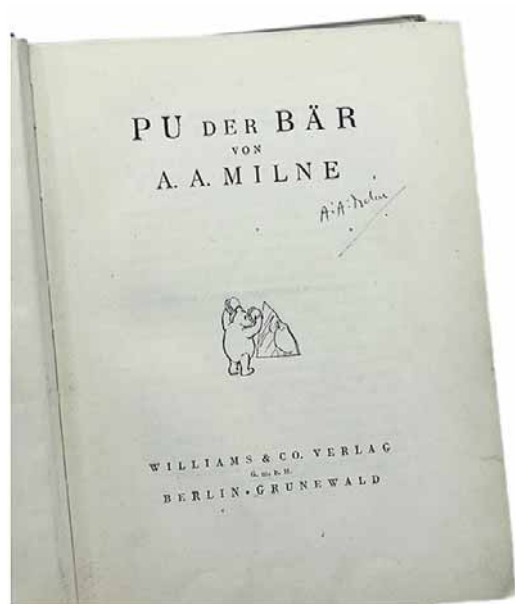
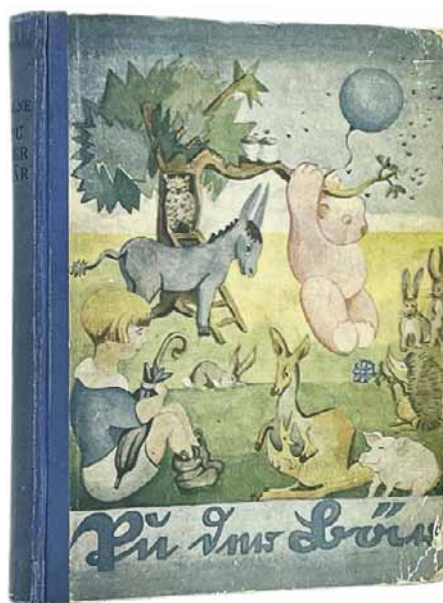
142. MILLAIS, J.G. The Natural History of British Surface-Feeding Ducks. Longmans, Green, and Co., 1902. £1,400

Large 4to. Original half dark green cloth, over olive green cloth sides, titled in gilt on spine and upper cover, top edges gilt; xiv + pp. pp. 147, with 41 chromolithographed plates by Archibald Thorburn and Millais himself, and 24 other plates, including 6 detailed landscape photogravures; occasional faint spotting, mainly to endpapers, very good.

Large paper copy, number 228 of 600 copies only. A celebrated work on British ducks with some marvellous examples of Thorburn and Millais's art. "A beautifully illustrated treatise." by "This celebrated animal artist" (Wood). Chute: "This covers 10 species of duck commonly found, and details their natural history; habits; plumage and shooting." Scarce.

Nissen IVB 635; Zimmer p. 346; Anker 340; Wood p. 464; Chute 452.

SIGNED BY MILNE



143. 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".



144. MINIATURE BOOK. The Qu'ran [Koran]. [Glasgow: David Bryce & Son, 1900]. £575

Miniature (2 x 2.5 x 0.7cm approx); crimson morocco decorated in gilt; the opening title pages decorated with an 'illuminated' printed design; decorative endpapers; some creasing and rubbing, lacking the scarce metal locket and a magnifying glass; else a lovely little copy.

One of a series of miniature books produced by the Glasgow publishers David Bryce & Son at the turn of the century. Many copies were supplied to Indian and other Muslim soldiers fighting for the British in World War I, and they also served as talismans.

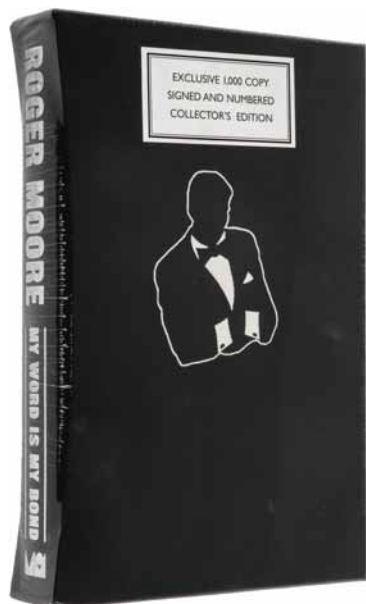
"The production of miniature Korans in manuscript has a long tradition, but the printing of them in this [miniature] form had to await the arrival of photolithographic techniques in the late 19th century. Such Korans were published in Delhi in 1892 and Istanbul c. 1899, but the one which seems to have achieved the widest circulation is this Scottish edition." (Hanebutt-Benz, Glass, Roper (eds) *Middle Eastern Languages and the Print Revolution: A cross-cultural encounter. A catalogue and companion to the Exhibition at Gutenberg-Museum Mainz*, [2002] No. 79, p. 490).



145. MINIATURE BOOK - AESOP. The Little Esop. London: Tilt & Bogue. [1840]. £398

16mo; a miniature book (76 x 63mm); sometime finely and exquisitely bound in half tan calf over marbled boards, spine with 4 raised bands, elaborately decorated gilt in compartments with gilt roll-tools to bands and onlaid red label lettered in gilt to spine, gilt rolls to sides, all edges gilt, marbled endpapers, with original pictorial cloth upper cover and spine expertly laid down and bound in to rear, by Arthur S. Culley, bookbinder; pp. [v], 6-191 + [i] advert.; with engraved vignette to title-page, frontispiece and 46 additional wood-engraved plates printed on one side of paper only; a fine and very pretty copy, both externally and internally fine and fresh.

First edition thus. A delightful miniature version of Aesop's popular fables. Louis Bondy in *Miniature Books* refers to this title as one "much sought-after by collectors".

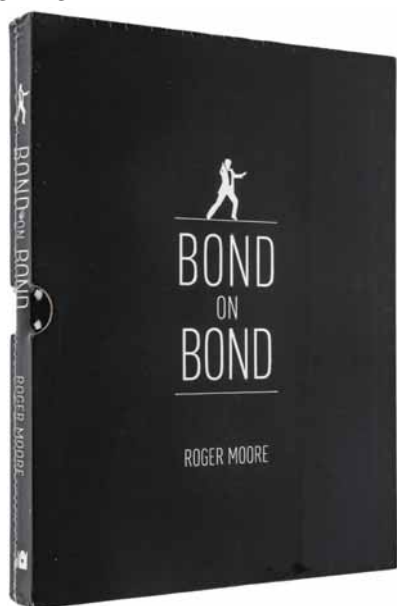


146. **MOORE, Roger.** *My Word is My Bond.* London: Michael O'Mara Books, 2008. £398

8vo., original black cloth lettered in silver to spine and upper board, with silhouette of Moore blocked in silver on upper board; housed in the original matching slipcase; a shrink-wrapped, unopened copy.

First edition, limited to 1000 numbered copies signed by Roger Moore.

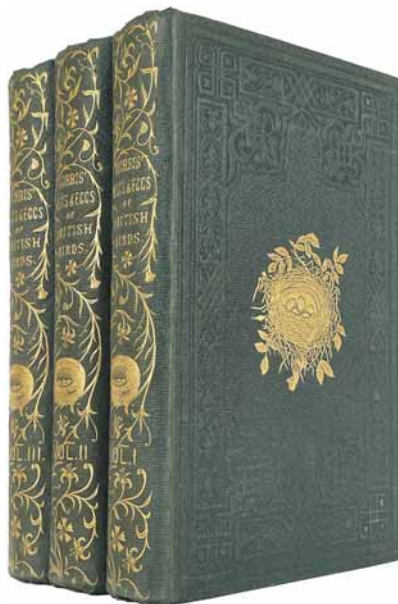
A frank, funny and charming autobiography of legendary James Bond star Roger Moore, who starred in the title role from 1973-1985. Moore had an extraordinary career that spanned seven decades, from early television to the golden age of Hollywood and on to international superstardom. Packed with stories about his childhood in London and experiences during World War II, Moore shares anecdotes about his encounters with the stars and his wonderful memories of Hollywood, providing a fascinating insight into the life and career of a true icon.



147. **MOORE, Roger.** *Bond on Bond.* London: Michael O'Mara, 2012. £398

Folio. Publisher's black cloth, spine lettered in silver; in the black cloth slipcase, printed in silver; retaining original publisher's price sticker; as new in publisher's shrink-wrap.

Published to celebrate the 50th anniversary of Bond in cinema, Moore's work is an in depth and extensive guide to the multitude of cars, gadgets, and accessories that are so iconic to the Bond series.



148. **MORRIS, F.O.** *A natural history of the nest and eggs of British birds.* Groombridge and Sons 1864. £700

8vo. 3 vols. Original green cloth with elaborate gilt decoration; pp. iv + 156, iv + 148, iv + 140, 225 chromolithographed plates; occasional faint foxing, plates mostly unaffected, very good.

First edition. A very nice copy of Morris's companion work to his *British Birds*. The illustrations are renowned for the accuracy of their colours.

Nissen 2893.

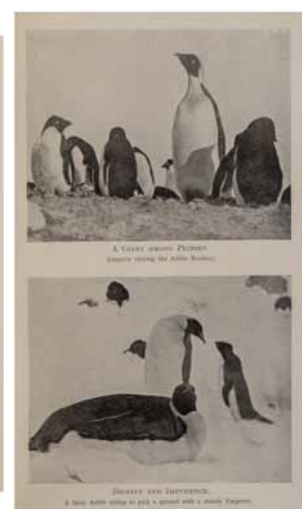
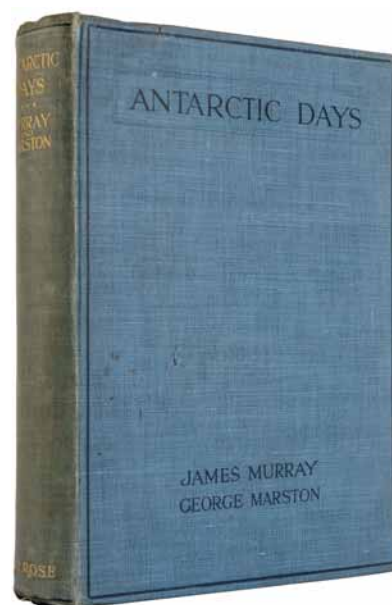


149. MORRIS, William. The Collected Works [24 vols]. London: Longmans Green and Company, 1910. £2,500

24 volumes, 8vo. Original cloth-backed spines over blue boards; titling lettered in black on paper labels to spines; outer and lower edges untrimmed; each volume with tipped-in title label to front fly-leaves; complete with numerous plates and illustrations throughout; volume I with paste paper replaced on lower board; damp stains to final paste-down and fly-leaf; light sunning to top edges; a few slight unobtrusive marks to boards; a little light offsetting from plates; a very good, complete set.

First edition, in twenty-four volumes, limited to a print-run of 1050 copies, of which 1000 were for sale, this being no. 57. William Morris's published lectures, *Hopes and Fears for Art. Lectures on Art and Industry* are present in vol XXII, as well as *The Earthly Paradise* which runs through volumes I-IV. This set covers a multitude of material that Morris worked on and published during his lifetime, from his interest in Iceland and his subsequent travels there, to his later ideas about socialism and industry.

'William Morris was a prominent designer, author, and visionary socialist. He began to find his own poetic voice during his years at Oxford, influenced by Keats, Tennyson, and Elizabeth Barrett Browning. After moving to London, Morris was absorbed into the Pre-Raphaelite circles, and honed his skills in design and writing. He financed the *Oxford and Cambridge Magazine*, and contributed significantly to its twelve issues, though his own first published volume of poetry was not well received. In the mid 1860s, Morris entered a vigorous new poetic phase which established him as one of the most popular poets of this period. The poem which bolstered his fame, *The Earthly Paradise* (1866-70), is a vibrant energetic sequence of narrative poems, being a Victorian re-working of Chaucer's *The Canterbury Tales*. Morris founded the Society for the Protection of Ancient Buildings, the earliest conservation society, and gave a multitude of lectures, eventually published as a collection in 1882 as *Hopes and Fears for Art* (ODNB).



150. MURRAY, James & George MARSTON. Antarctic Days. Sketches of the homely side of Polar life by two of Shackleton's men ... introduced by Sir Ernest Shackleton. London, Andrew Melrose, 1913. £1,250

8vo. Original blue cloth; spine lettered in gilt; front board lettered in black, with single fillet in black; pp. xxi, 199; 28 plates (photographic and after drawings); text illustrations by the authors; spine faded; unobtrusive marks to front board; minor marginal repair to one fly-leaf, one plate and one page; **Provenance:** inscribed on front paste-down by Sir Webb Gillman, British Army General during WWI; a very good and exceptionally clean copy of a scarce work on an extensive Antarctic expedition.

First trade edition. The authors, members of Shackleton's 1907-9 Nimrod expedition, set out in the present work to illustrate the lighter side of Polar exploration. Rosove: "The authors spin yarns of the personal and human experiences of the expedition with gentle humour and the gift of storytelling. After an amusing, lighthearted introduction by Shackleton, an occasion on which he lets down his formality, the authors describe the voyage to New Zealand, they excerpt stories, axioms, verse, and sketches from the shipboard magazine, *The Antarctic Petrel*, summarise the observations of a naturalist at sea, tell tattling tales on themselves, relate experiences in New Zealand and on the southern ocean amidst the gales, describe Antarctic wildlife, and present their chanteys." - Both Webb Gillman and Shackleton had been educated at Dulwich College.

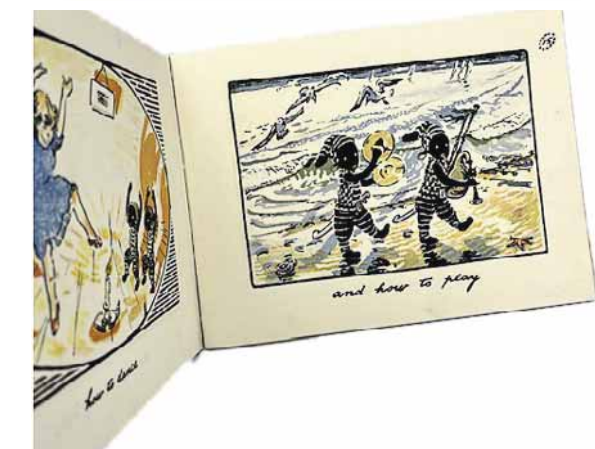
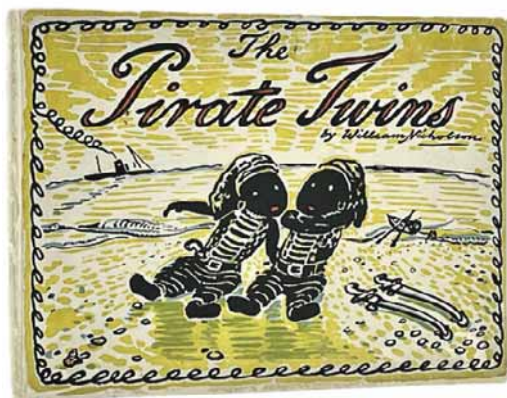
Spence 830; Renard 1121; Taurus 61; Rosove 236.A2



151. [NATION, Terry] *The Dalek Pocket Book and Space-Travellers Guide*. [London]: Souvenir Press Ltd., 1965. £98

8vo. Paperback, original illustrated wrapper; pp. [viii], 9-95, [1]; light rubbing to edges and around extremities of spine of wrappers, slight creasing to corners and spine; a few marks to panels; even toning to paper-stock; a good copy.

First edition., with numerous diagrams and illustrations throughout the text. A highly interesting guide to all things Dalek. Nation includes a detailed list of the Dalek's abilities and their components, as well as the science of space-travel.

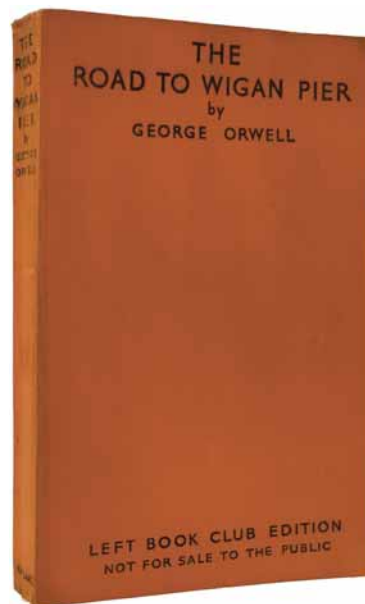


152. NICHOLSON, William (author and illustrator). *The Pirate Twins*. London, Faber and Faber Ltd. [1929]. £398

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.

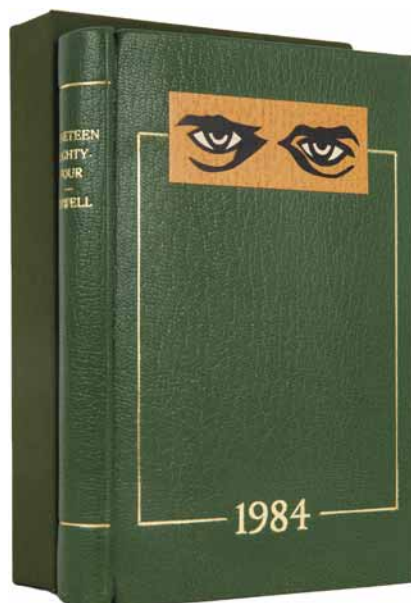
First edition. Following the success of *Clever Bill*, published three years earlier, William Nicholson began work on two more children's books, the sequel to the above, *Lucky Susan*, and this title, which has become his best loved. The idea derived from a pair of the artist's black socks which were 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".



153. 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], xxiv, [iv], 5-264; leaves of plates after black and white photographs; light fading to spine, spine creased; upper panel a little warped; tape to inside front panel; a little offsetting at inner margins of some pages; small mark to upper inner corner of p. 67, which has offset to surrounding pages; a very good copy.

The Left Book Club first edition, 'not for sale to the public'.



154. ORWELL, George. *Nineteen Eighty-Four*. London: Secker & Warburg, 1949. £1,500

Crown 8vo. Recently rebound in full green calf ruled in gilt to both boards and lettered direct to spine; with contrasting tan morocco piece to upper board featuring a pair of eyes; '1984' stamped in gold to upper board; marbled endpapers; housed in a matching green cloth slipcase; pp. [iv], 6-312; upper and outer edge a little browned, else fine.

First edition. A wonderfully rebound copy of Orwell's classic dystopian novel.

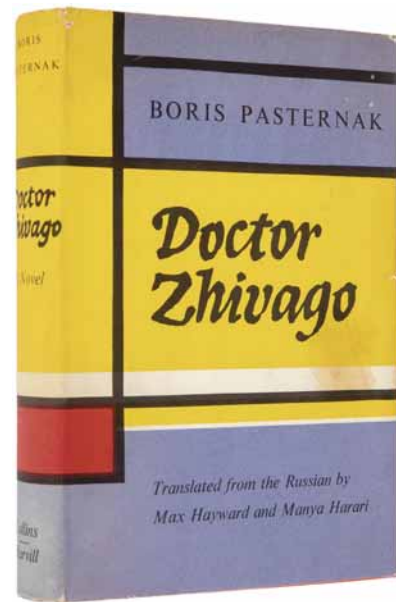


155. OVERTON FULLER, Jean. *Madeleine. The Story of Noor Inayat Khan, George Cross, M/B.E., Croix de Guerre with Gold Star ... With a Foreword by Selwyn Jepson.* London, Victor Gollancz, 1952. £2,650

8vo. Original blue cloth, spine lettered in gilt, with the original illustrated dust-wrappers (not price-clipped) and printed belly band (or wrap-around); pp. 192, portrait frontispiece, minimal spotting to belly band, otherwise near-fine and unread.

Very rare first edition. 'Noor Inayat Khan, a descendant of the legendary Tipu Sultan, was a secret agent in the Second World War. She was infiltrated into France by the Special Operations Executive (SOE), Churchill's secret organisation that sought to "set Europe ablaze". Armed with only a false passport and a pistol, the beautiful and gentle Noor became the first woman radio operator to be sent to occupied Paris. However, she was betrayed and captured by the Germans. Despite being repeatedly tortured and interrogated, she revealed nothing. She was executed by an SS officer on September 13, 1944, at Dachau Concentration Camp. She was only 30. Britain posthumously awarded her the George Cross for her extraordinary bravery, and France honoured her with the Croix de Guerre' (Noor Inayat Khan Memorial Trust website). Oxford Dictionary of Biography sums up her wartime service as follows: 'Of the thirty-nine women SOE agents who served in France, Noor was one of thirteen who died in the performance of her duty. In spite of the terrifying circumstances she faced - for which she was perhaps not best suited or adequately trained - she acted with great determination and integrity and she courageously protected her colleagues and her organization to the end. Noor Inayat Khan stands as both an impressive example of an unusual and important aspect of women's contribution to the allied war effort, and a necessary reminder of the dark side of the too often glamorized world of espionage and covert action (Deborah E. Van Setters). - Jean Overton Fuller (actress,

friend of Dylan Thomas, painter, biographer, poet, mystic; 1915-2009) had been a friend of Noor, and 'In April 1949, after the death of her friend, Noor Inayat Khan, was confirmed by a posthumous George Cross. Despite official warnings, in August 1949 Jean travelled around France to make further enquiries. She interviewed members of the SOE network and visited Avenue Foch. In 1950, Miss Fuller travelled to Germany to interview Noor's arresting officer and the ex-Governor of Pforzheim Prison, where Noor had been kept in solitary confinement before her death in Dachau Prison' (<http://www.jeanovertonfuller.com/>).



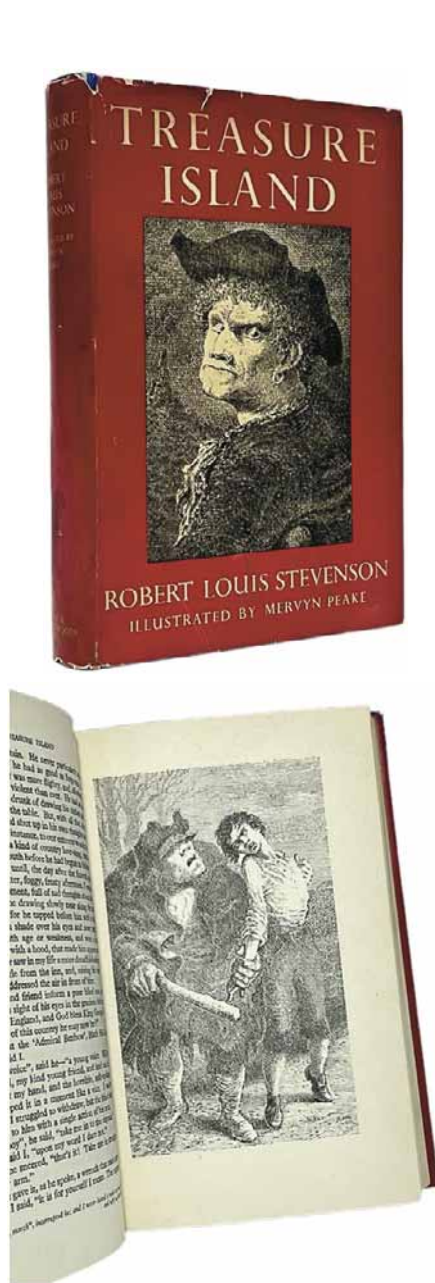
156. PASTERNAK, Boris. *Doctor Zhivago.* Translated from the Russian by Max Hayward and Manya Harari. London: Collins and Harvill Press, 1958. £598

8vo, original red cloth, backstrip lettered in gilt; in original unclipped dust jacket; pp. [vi], 5-510; a lovely example, with minimal offsetting to endleaves; one small patch of toning to pages 52-53, likely caused by a newspaper cutting being loosely inserted (now not present); the jacket retaining much of its brightness, with light dust soiling along folds, one small pin hole to front fold; light wear to edges and one small closed nick to the head of spine; else very good.

First English edition.

Doctor Zhivago was initially refused publication in the USSR due to the author's independent-minded stance on the October Revolution, and the manuscript was therefore smuggled to Italy in 1957, where it was first published in Milan in the original Russian. The following year, Pasternak was awarded the Nobel Prize for Literature, a move which both embarrassed and enraged the Communist Party of the Soviet Union. The book was banned in Russia for several decades.

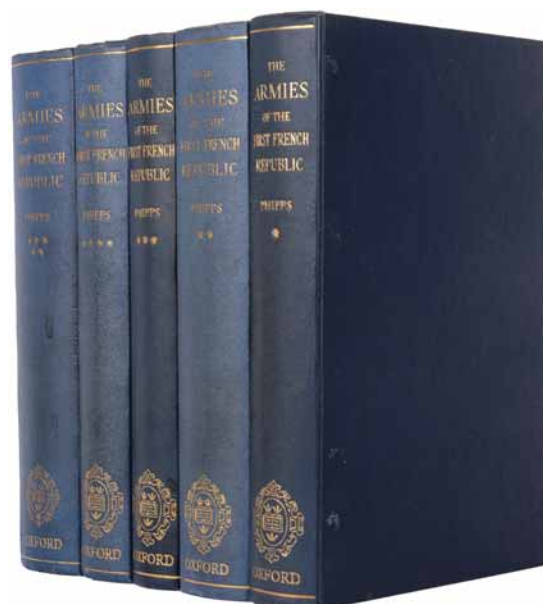
The novel was popularised by the award-winning film adaptation, directed by David Lean, which appeared in 1965. Due to the continued ban, most of the movie was filmed in Spain.



157. **PEAKE, Mervyn (illustrator). R.L. STEVENSON (author).** *Treasure Island* London; Eyre & Spottiswoode. 1949. £225

8vo.; publisher's royal blue cloth with onlaid black cloth label to spine ruled and lettered in silver, top edges stained blue, in red pictorial dustwrapper designed by Peake; pp. [vi], vii + [iii] + [3]-244 + [i]; with a map printed in grey and colours and wonderfully atmospheric black-and-white plates throughout by Peake; both externally and internally a fine, fresh, and uninscribed copy with only tiny rubbing to spine tips and one tiny fleck to bottom edge of upper board, in a pleasing, unclipped pictorial dustwrapper (10s 6d) with a small area of marking to lower spine, some general rubbing and dusting, chipping to spine ends and 3 short edge tears (longest 17mm) now neatly repaired to the reverse with archival tissue-tape; scarce in collectable condition.

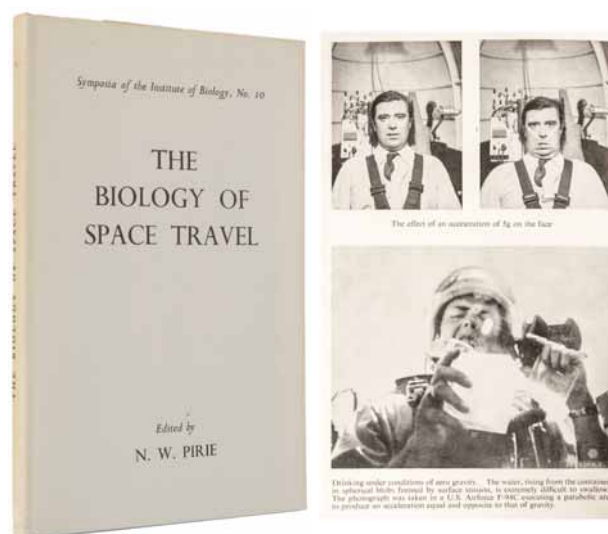
First edition, first issue, illustrated by Peake, here in the superior first binding.



158. **PHIPPS, Colonel Ramsay Weston.** *The Armies of the First French Republic and the Rise of the Marshals of Napoleon I.* OUP, [1968]. £275

Five volumes, 8vo. Original blue cloth; folding maps, occasional very light marks to cloth, a very clean set.

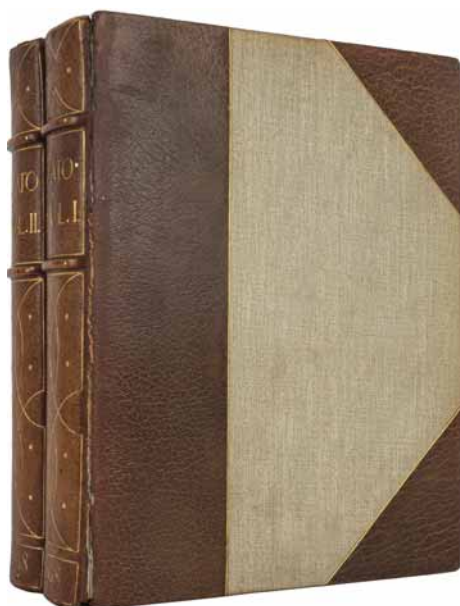
Reprint of a classic on the subject, published first between 1926 and 1939. This is the *opus magnum* of the eminent soldier and military historian, and still a standard work.



159. **PIRIE, N.W. (editor).** *The Biology of Space Travel.* *The Institute of Biology.* 1961. £60

8vo. Original blue cloth with grey wrapper; pp. viii + 120, photographic frontispiece, text diagrams; spine a little sunned, near fine.

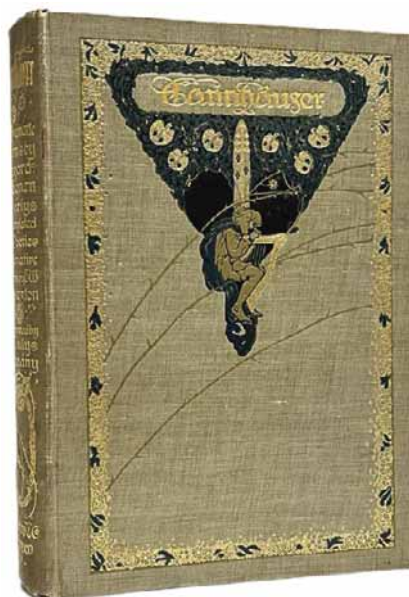
First edition. A collection of 11 papers given at a symposium in London on 29th and 30th Sept 1960, including Harlow Shapley on 'The Probable Environment on other Planets and its Suitability for some forms of Life' and various experts of space and its effects on the human body. Given that Yuri Gagarin did not go into space until 1961, some of this research was, quite literally, ahead of its time.



160. PLATO. *The Republic*. London: Arthur L. Humphreys, 1898. £698

Two vols, 8vo. Three quarters brown morocco over green cloth, raised bands to spine, ornamented and lettered in gilt; top edges in gilt, others untrimmed; marbled endpapers; pp. [iv], 389; [iv], 351; slight sunning to cloth at upper edges, and a few very light marks to cloth boards; rubbing to extremities of spines; upper internal hinge of volume I repaired; light unobtrusive offsetting to endpapers and elsewhere in the text, a good set.

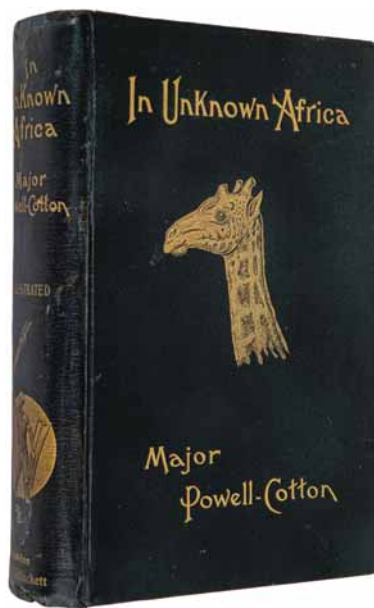
Reprinted from the Translation of John Llewelyn Davies and David James Vaughn by permission of Messrs Macmillan & Co.



161. POGANY, Willy (illustrator). Richard WAGNER. *Tannhäuser*. London; G.G. Harrap & Co. 1911. £425

4to. Original beige/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; 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 lovely copy, both externally and internally very clean and bright with just a touch of reddish marking to lower joint, all plates fine.

First edition illustrated by Pogany.

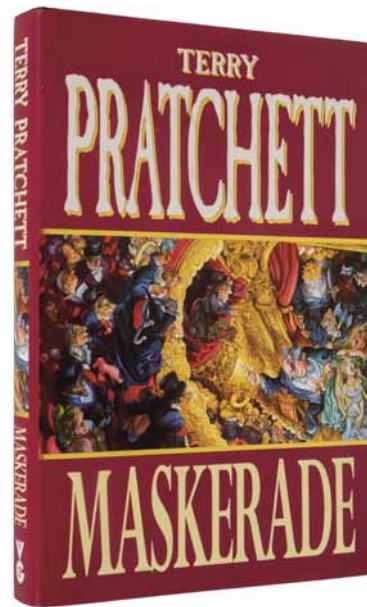


162. POWELL-COTTON, P.H.G. *In Unknown Africa; A Narrative of Twenty Months Travel and Sport in Unknown Lands and Among New Tribes.* London, Hurst and Blackett, Limited, 1904. £895

8vo. Original illustrated cloth gilt, giraffe head in black to upper cover, gilt vignette to spine, top edge gilt; pp. xxiii, 619, highly illustrated after photograph, two colour plates of giraffes, 2 folding lithographed maps; very light marking to cloth, expert restoration to head of spine, pp. 371 and 372 (one leaf) with with expertly repaired marginal tear, otherwise very good

First edition. Czech: 'After the success of his sporting trip to Abyssinia, Powell-Cotton was determined to attempt another hunting expedition, this time to British East Africa, not only for sport, but also to prove the existence of the five-horned giraffe, which Harry Johnston had discovered ... Crossing the Tana, they spent time with the Kikuyu ... On the Baringo Plain, trophy kudu was collected as was lion. Powell-Cotton eventually bagged a five-horned giraffe before entering Masai territory ...'

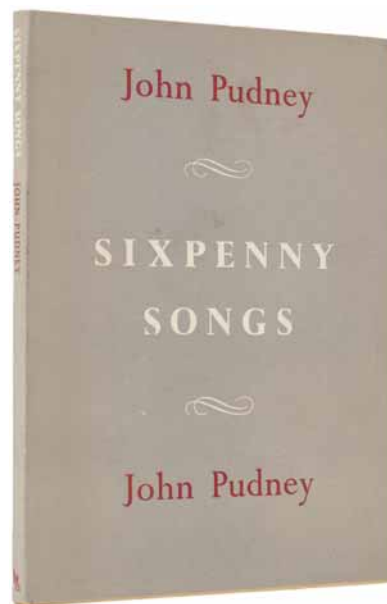
Czech p. 135.



163. PRATCHETT, Terry. *Maskerade.* London: Victor Gollancz, 1995. £75

8vo. Publisher's burgandy cloth, spine lettered in gilt; in the original pictorial dust wrapper (not price-clipped); pp. [vi], 7-285; light creasing around edges of wrapper; very slight spotting to top edge, a near fine copy.

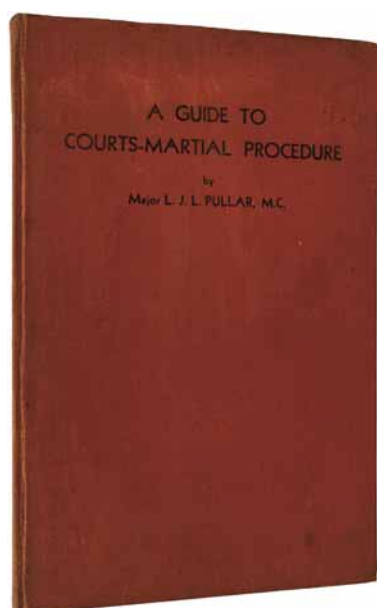
First edition. The fifth book in the Witches Series, and the eighteenth book in Discworld. This story follows a set of mysterious murders that happen behind the scenes of Ankh-Mopork's Opera House.



164. PUDNEY, John. *Sixpenny Songs.* The Bodley Head, 1953. £500

8vo. Original cloth and wrapper; pp. 32; very good. *Provenance:* inscribed to ffeep "Rodney-/ with considerable/ cardiac involvement/ P 15.9.53". With loose typescript, 6ll., stapled at top left corner, of unpublished poem "Casualty", inscribed by Pudney "Rodney/ Nearly the final draft/ John".

First edition. This is a book of poems largely about ordinary twentieth century life in rural England, turning away from the war poetry with which Pudney is most closely associated. The unpublished poem included here, "Casualty", is probably from earlier in his career as it narrates the inner monologue of a wounded soldier as he is taken from the battlefield to hospital, with interjections from a medic.

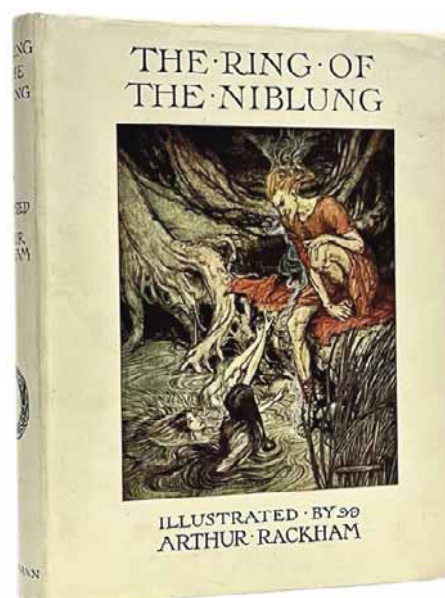


165. PULLAR, Major L. J. L. *A Guide to Courts-Martial Procedure* London: Sifton Praed & Co., Ltd., 1940. £98

8vo., red publisher's cloth printed with title and author's name in black to upper board; pp. 96; some stains to boards; rubbing to binding; sunning to spine; pp. 96; clearly used, but internally clean, the pages crisp and bright with no comments added to the 'Odd Notes' pages.

Second edition, dealing "with all that concerns the conduct of Courts-Martial in a most concise and particularly clear manner", and detailing the process stage by stage, from the offence to the arrest and disposal of a Military Offender, through to the trial.

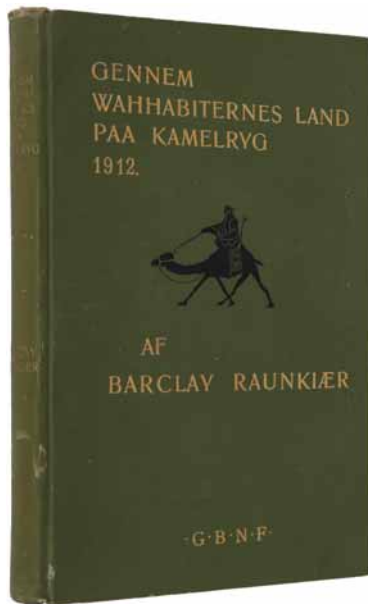
Scarce.



166. RACKHAM, Arthur (illustrator). Richard WAGNER (author). Margaret ARMOUR (translator). *The Ring of the Niblung*. London: William Heinemann Ltd. 1939. £498

4to. Original mid-blue cloth stamped in darker blue, pictorial green endpapers, preserved in pictorial dustwrapper; pp. [ii], 3-159; [x], 3-181 (two volumes bound as one); illustrated with a total of 48 coloured plates by Rackham; a fine and exceptional copy preserved in immaculate condition both internally and externally, without ownership marks, in the scarce unclipped dustwrapper (21/-) which is in equally fine, clean state with only a couple of tiny nicks to spine ends; very scarce in this condition.

First combined edition of *The Rhinegold and the Valkyrie* and *Siegfried and the Twilight of the Gods* with plates by Rackham. This work was originally issued in two volumes, published in 1910 and 1911.



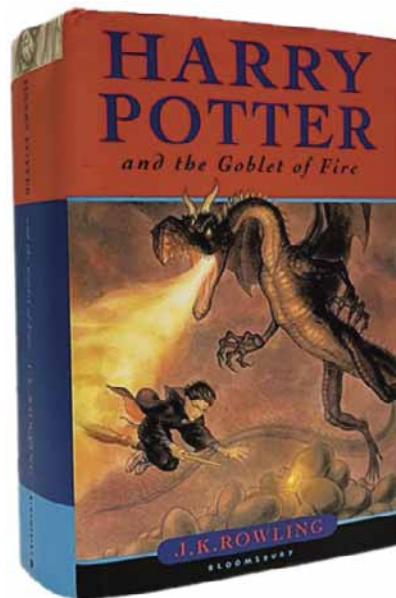
167. RAUNKIÆR, Barclay. *Gennem Wahabiternes land paa kamelryg. Beretning om den af Det Kongelige Danske Geografiske Selskab planlagte og bekostede forskningsrejse i Öst- og Centralarabien 1912.* Copenhagen, Gyldendal, 1913. £1,495

8vo. Original green cloth, lettered in gilt, illustrated in black; pp. [iv], 304, highly illustrated throughout after photographs and drawings, large folding lithographic map (80 x 78 cm), printed in four colours in rear pocket; head and tail of spine a little rubbed, very light toning internally; a very good and clean copy.

First edition. This very rare work is a fascinating first-hand account of Eastern Arabia, Basrah and Kuwait in 1912, at a time when Saudi rule was in its infancy. The first edition, in Danish is rare. A first English edition was printed during WWI, in 1916 in Cairo by the Arab Bureau with a print run of only 100 copies and is virtually unobtainable. It was published again in English in 1969 and this edition is becoming rare as well (we throw in a copy of this English edition, which does not contain the photographic illustrations of the Danish original). Gerald de Gaury, who re-translated the book into English in 1968 states in the preface that the original Danish edition is 'now becoming rare' (p. vii). Barclay Raunkiaer travelled in Eastern Arabia on behalf of the Royal Danish Geographical Society prior to a proposed Danish expedition into the Southern desert. Various parts of Raunkiaer's route (Kuwait-Buraida-Riyadh-al-Hufuf-'Ujair) coincided with parts of the journeys of Palgrave (1862), Guarmani (1864), Pelly (1865), Doughty (1878) and Shakespear. Raunkiaer's scientific intentions were largely thwarted by practical problems, but his account of Kuwait in 1912 was praised by T.E. Lawrence, and he was the first European to visit Riyadh for fifty years. In Riyadh he met 'Abd al-Rahman Ibn Sa'ud father of Abd al-'Aziz Ibn Sa'ud.

Anders Christian Barclay Raunkiaer (1889 - 1915) was a Danish explorer and author, who died very young. On behalf of the Royal Danish Geographical Society, he made a journey in 1912 in eastern Arabia. His travelogue is still a valuable source. Barclay Raunkiaer was born in Copenhagen as the only child of the plant ecologist Christen C. Raunkiaer and the author Ingeborg Raunkiaer. Has finished high school 1908 and started studying geography at the University of Copenhagen. He accompanied his father to Tunisia and other Mediterranean countries 1909-1910. Here, he studied the

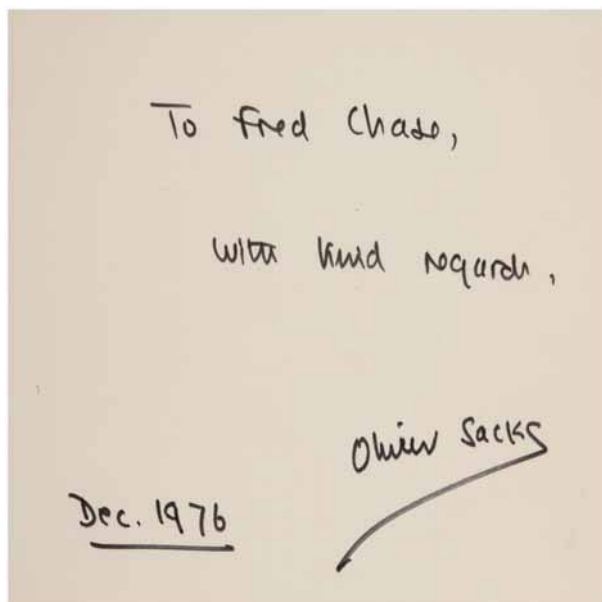
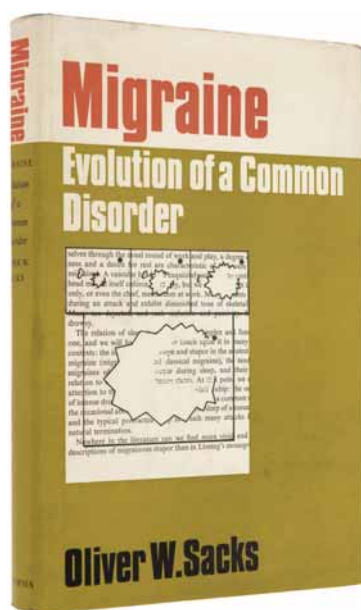
cultural geography of Tunisian agriculture, especially irrigation. When the Royal Danish Geographical Society made plans for an expedition to the Arabian Peninsula, he was made the leader. He left Copenhagen in November 1911 for Kuwait via Istanbul and Baghdad. From Kuwait, he went with a caravan to Riyadh and back to the coast of the Persian Gulf via Hofuf to Bahrain. He returned via Mumbai and Trieste to Copenhagen, arriving in June 1912. He left the university and took employment in the East Asiatic Company. The journey, however, had cost him his health. He died in Copenhagen from tuberculosis, aged twenty-five.



168. ROWLING, J.K. (author). *Harry Potter and the Goblet of Fire.* London; Bloomsbury. 2000. £98

Thick 8vo. Original pictorial boards, preserved in repeat dustwrapper; pp. [vii], 8-636; a fine, unscribed copy protected by a very good, unclipped, dustwrapper (£14.99) with small bruising to spine ends and lower edge; increasingly scarce.

First edition, first issue of the fourth volume in the *Harry Potter* series. The first issue is distinguished by textual errors which were corrected in later printings: p. 503 "Dumbledore, come!" is spoken by Crouch (this was later corrected to Fudge); p. 579 James Potter exits Voldemort's wand before Lily (the order was later reversed) and p. 594 "The Imperius Curse, Moody said." (later changed to "Crouch said").

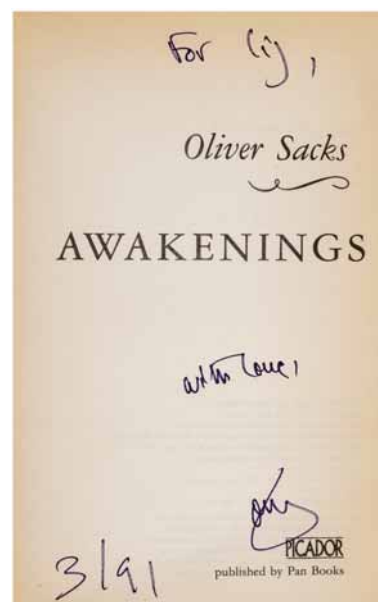
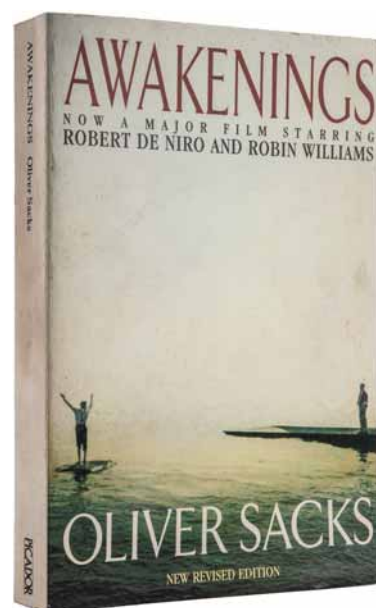


169. SACKS, Oliver. *Migraine*. Berkeley and Los Angeles: University of California Press, 1972. £300

8vo. Publisher's blue cloth, spine lettered in gilt; in the original dust-wrapper (not price-clipped); pp. 298; with leaves of plates after illustrations; author's inscription in ink to front fly-leaf; pencil annotations throughout; slight rubbing to extremities of cloth; with light marks to wrapper; else a near-fine copy.

1972 reprint, two years after the first edition. Inscribed by Sacks to his niece's eventual husband, Fred Chase: 'To Fred Chase, with kind regards, Oliver Sacks. Dec. 1976.'

With experience of over 1,000 cases, Sacks was well-placed to write *Migraine*, a collection of studies into the biology of the condition.



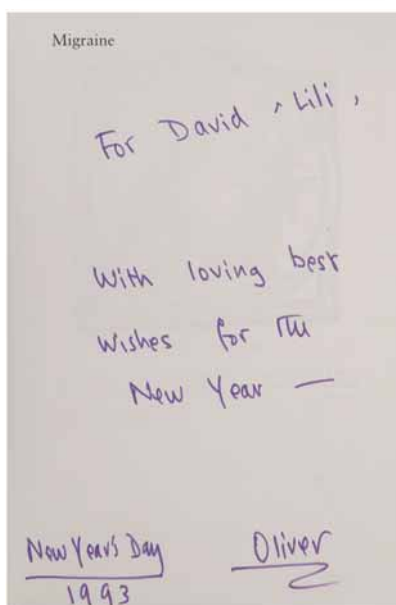
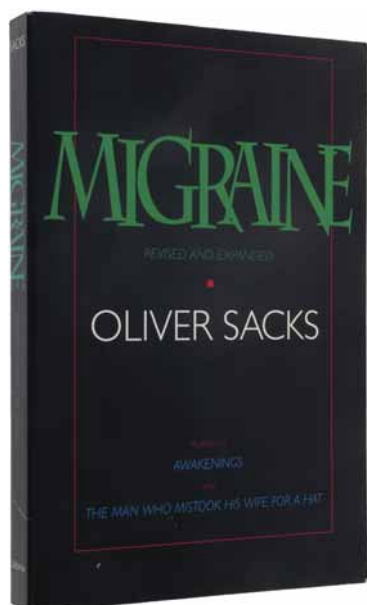
170. SACKS, Oliver. *Awakenings*. London: Picador, 1991. £498

8vo. Paperback card wrappers; pp. [ix], x-xxxix, [iv], 4-408; with a few leaves after black and white photographs; author's gift inscription in purple felt pen to title; light creasing to lower panel; paper stock evenly toned, as is common, else near-fine.

First paperback edition thus, inscribed by Oliver to his niece: 'For Liz, with love, Olly. 3/91.'

First published in 1973, *Awakenings* was one of Sacks' breakthrough works, which chronicled the life histories of those who had been victims of the 1920s encephalitis lethargica epidemic. The book was subsequently made into a film starring Robin Williams and Robert De Niro, with this paperback cover echoing the theatrical release poster.

Having read the book in prior to his death in 1973, W. H. Auden wrote, "have read the book and think it a masterpiece". The playwright Harold Pinter was also sufficiently inspired by the work to adapt it into a one-act play, *A Kind of Alaska*, which premiered at the Cottesloe theatre (now Dorfman) in 1982, starring Judi Dench.

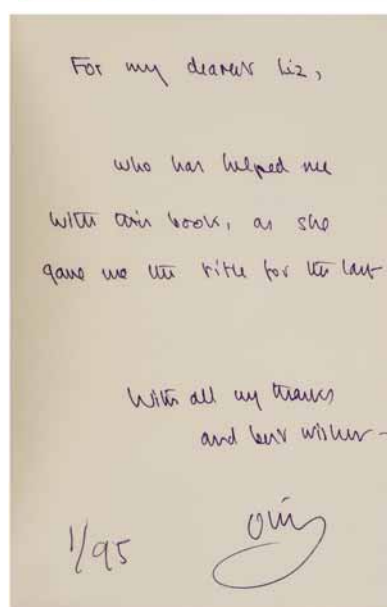
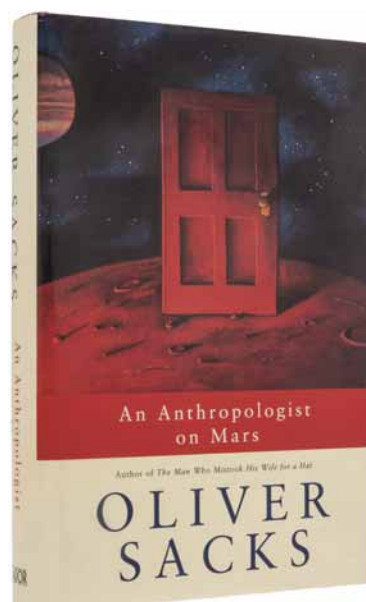


171. SACKS, Oliver. *Migraine*. Berkeley, Los Angeles, Oxford: University of California Press, 1992. £598

8vo. Original printed card wrappers; pp. [vi], vii-xxiii, [i], 338, [vi]; with numerous illustrations in the text; **author's gift inscription in purple felt pen to half-title**; very light rubbing to extremities, with one small horizontal crease to spine; else a near-fine copy.

First paperback edition thus, inscribed: 'For David & Lili, With loving best wishes for the New Year - New Years Day 1993. Oliver.' This copy with a lovely family association, the recipients being his brother and sister-in-law.

A deep-dive into the biology of the migraine. Sacks unknots the common connotations associated with migraines, which cause widespread suffering, and not only analyses the biological basis behind them, but also details some therapeutic approaches to dealing with them. There are a number of line drawings by Mrs Audrey Besterman throughout.



172. SACKS, Oliver. *An Anthropologist on Mars*. London: Picador, 1995. £550

8vo. Publisher's maroon boards, spine lettered in silver; in the original pictorial dust-wrapper (not price-clipped); pp. [vii], viii-xvi, [i], 2-319; with numerous colour and black-and-white illustrations on glossy paper; **author's gift inscription in ink to front fly-leaf**; very light unobtrusive marks to lower panel of wrapper; else fine.

First UK edition, inscribed by Sacks to his niece in purple ink: 'For my dearest Liz, who has helped me with this book, as she gave me the title for the last - with all my thanks and best wishes - Olly 1/95.' The previous book he is referring to is *Seeing Voices*, with the title adapted from Pyramus's words to Thisbe in Shakespeare's *A Midsummer Night's Dream*. There is an acknowledgement to Elizabeth on p. vii.

A collection of seven medical case histories by the renowned neurologist Oliver Sacks. Among those studied are:

'The Last Hippie' - concerning a man who cannot remember anything since the late 1960s, due to a brain tumour. Sacks draws parallels here with the case of Phineas Gage, the American railroad worker who survived for eleven years after an accident in which a large iron rod was driven through his head.

'A Surgeon's Life' - the subject suffers from Tourette's syndrome, and in particular a series of ticks, which disappear when he is operating.

and

the title story, which details Sacks' meeting with Temple Grandin, an autistic woman who is a world-renowned designer of humane livestock facilities and a professor at Colorado State University.

When researching the gifts of savant Stephen Wiltshire, who features in this book, Oliver describes a significant and illuminating episode in which he sought out the expertise of his niece Elizabeth. She accompanied him to a location in West Hampstead and, during this time, he asked for her assessment of Stephen's prowess (coincidentally, Stephen had, since the age of 3, been a patient of Oliver's brother Dr David Sacks). Elizabeth vividly remembers the room in which Stephen played the piano, and their shared astonishment of Stephen's gifts. "Liz said, 'Improvisation is easy, you do it off the top of your head'... What she did find remarkable was how Stephen had infused his improvisations with feeling, with something of himself; how he had made them 'creative, daring, and dramatically interesting'." (p.227).

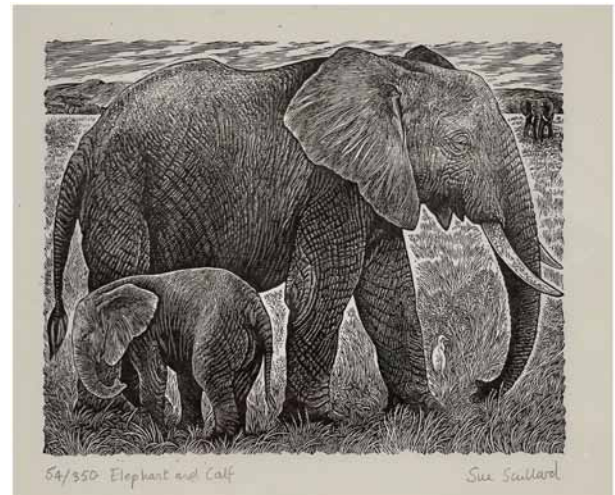


173. [SAINT AUGUSTINE OF HIPPO] (attrib). Sermones sancti Augustini ad heremitas Venice: Simon Bevilaqua. 1495. £5,000

Small 8vo. Contemporary vellum, recently recased with new endpapers; title page, III leaves; later manuscript notes in pencil to blanks, library stamps to first and last leaves, very good.

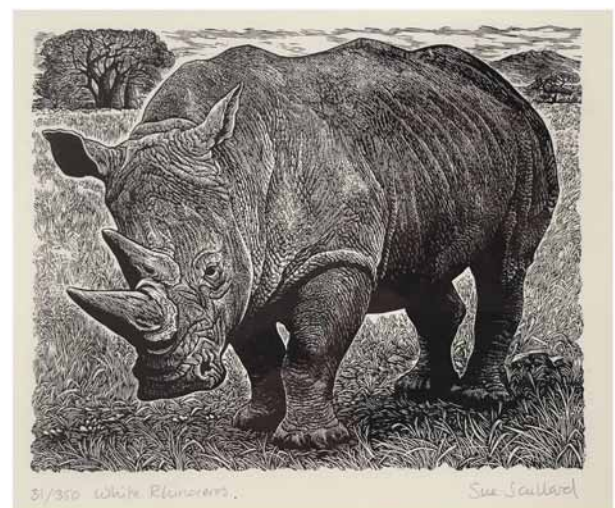
First edition by the important Italian printer Simon Bevilaqua (active 1485 - 1518). Very scarce in such good condition. These sermons were erroneously attributed to St Augustine and were probably the work of a 12th century Belgian ecclesiastic (Germain Morin, *Revue Benedictine* 1896, pp. 346-7).

Goff A1319. Worldcat shows only 1 copy of this edition, at the University of Freiburg; 91 locations on ISTC.



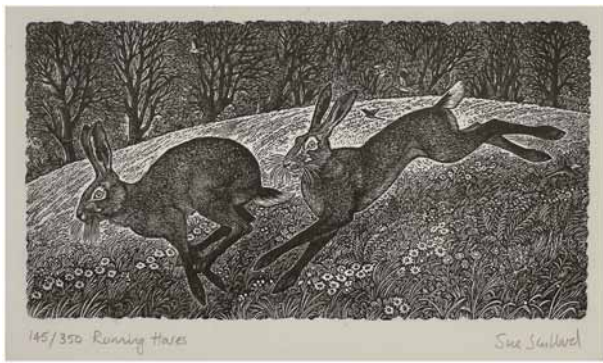
174. SCULLARD, Sue. Elephant and Calf. [c.2020]. £98

Wood engraving 22cm x 20cm (image is 12.25cm x 9.75cm approx) showing an Elephant and young calf. No. 54 of 350 printed directly from the block by the artist.



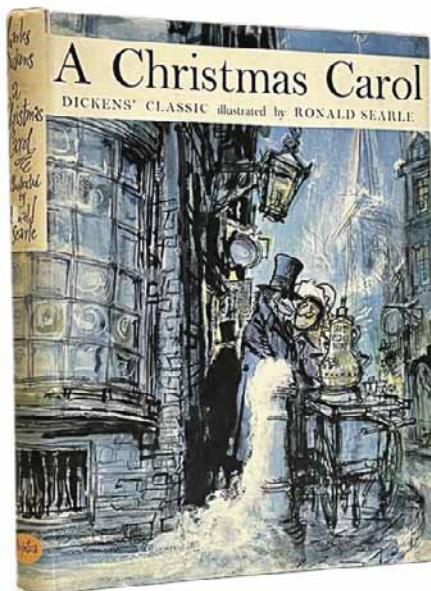
175. SCULLARD, Sue. White Rhinoceros. [c.2020]. £98

Wood engraving 19cm x 21cm (image is 12.25cm x 10cm approx) showing a white Rhinoceros. No. 31 of 350 printed directly from the block by the artist.



176. SCULLARD, Sue. Running Hares. [c.2020]. £75

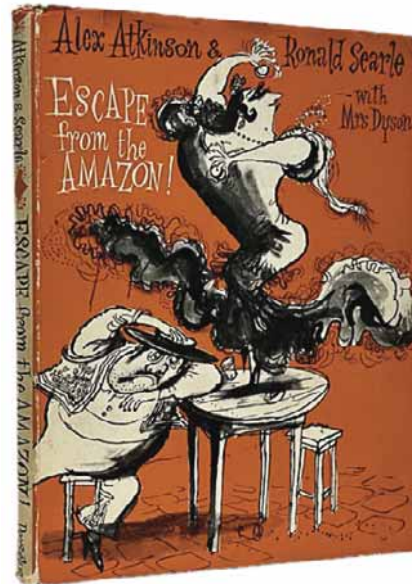
Wood engraving 10.5cm x 21cm (image is 6.5cm x 12.75cm approx) showing two hares running in a field. No. 145 of 350 printed directly from the block by the artist.



177. SEARLE, Ronald (illustrator). Charles DICKENS (author). A Christmas Carol. London; Perpetua Books. 1961. £138

Royal 8vo. Publisher's rose-pink cloth prettily blocked in gilt to upper cover with a holly-wreath vignette, top edges bluish-grey, pictorial endpapers in colours, preserved in pictorial dustwrapper with wrap-around design by Searle; pp. [viii], 9-109 + [i]; with frontispiece, 6 double-page coloured plates, some in black-and-white, and illustrations throughout in line; an excellent copy, externally and internally fine, and unscribed, with gilt gleaming, protected by an unusually fresh, unclipped dustwrapper (21s) with mild toning to spine and one tiny scuff to centre of spine.

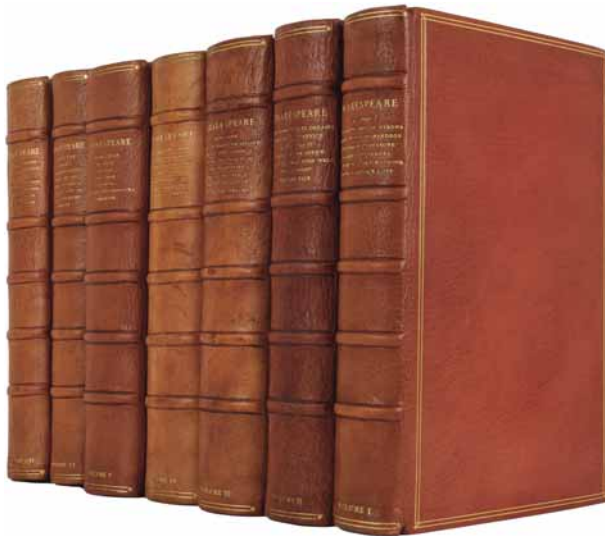
First edition illustrated by this artist, "In Ronald Searle, this richly stuffed plum-pudding of a story has found its ideal illustrator. With infectious enthusiasm and Dickensian high spirits he captures once and for all the full flavour of this Ghost Story of Christmas" (flap blurb).



178. SEARLE, Ronald (illustrator). Alex ATKINSON (author). Escape From The Amazon! London; Perpetua Books. 1964. £78

4to.; publisher's black cloth lettered gilt to spine with a gilt vignette to upper cover by Searle, in pictorial dustwrapper illustrated by Searle to both panels; pp. [xii] + 105; with full-page plates and pictorial chapter-headings throughout, by Searle, in profusion, all printed in monochrome; externally fine with gilt bright, internally equally fresh, without ownership marks, in an uncommonly good, price-clipped dustwrapper with light overall dusting, small rubbing to joints and fore-edges, very mild abrasions to spine ends with tiny closed nicks to heel, and a couple of very short (8mm) closed tears to top edge.

First edition. Following this intrepid team of non-travellers' experiences chronicling Russia and America, they here turn to Europe revealing "the rather horrible gastronomic secrets of the French routiers [as they] note down with courage the intimate and revealing pattern of Primitive Nordic Orgies and plod on to probe secrets surrounding the nocturnal habits of Spanish Castanet Tuners". It has to be added, as a point of information, that the Amazon here in question "was about six feet tall, blonde, horribly healthy and given over to free-love as even Ingmar Bergman has shrunk from depicting it. But not Atkinson and Searle."



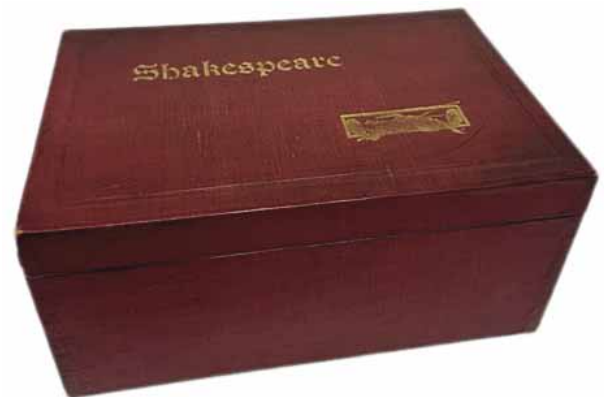
179. SHAKESPEARE, William. *The Works. The Text of the First Folio with Quarto Variants and a Selection of Modern Readings.* London/New York: *The Nonesuch Press/Random House Inc.*, 1929. £2,500

8vo., 7 vols; finely bound by the press in full tan niger morocco, with gilt borders and cornerpieces to boards, ruled in gilt to head and foot of spine, and in blind along the five raised bands, with lettering in gilt direct to spine; upper edge gilt over red, else untrimmed; light discolouration to fly leaves; else internally bright and clean, a very good set.

First Nonesuch edition, limited to 1600 copies, this being no. 588 of which 1050 were for sale in the UK and 550 in the USA. Designed by Francis Meynell, printed and made in England by Walter Lewis, Printer to the University at the Cambridge University Press, in Monotype Fournier with new capital letters made for this edition, and bound in London by A. W. Bain.

This edition of Shakespeare's works is often said to be the "*chef-d'oeuvre*" of the Nonesuch Press. With the text based on the first folio, it was the intention of the publishers that the set be designed "for the general (or perhaps in this case one should say particular) reader" which "follows the First Folio faithfully in its many misprints and even in the intermittent use of a comma for a full stop at the close of an uninterrupted speech...[it is] an edition based on the belief that fidelity to the author's original intention, so far as it can be ascertained, is as important in the production of a book as in the production of a play."

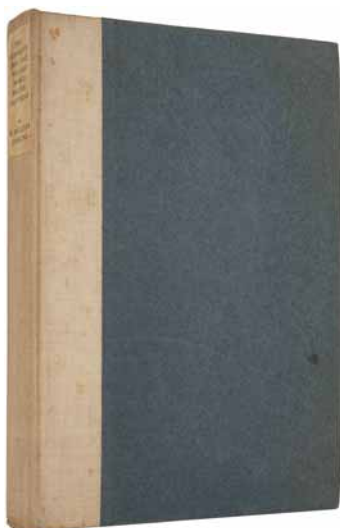
A wonderful edition, scarce.



180. SHAKESPEARE, William (playwright) J. Talfourd BLAIR (editor). *The Illustrated Pocket Shakespeare, complete with Glossary.* Glasgow; *David Bryce And Son.* [1886]. £298

8vo.; 8 volumes, each volume bound in deep red cloth elaborately blocked in gilt to flat spines, all edges red, the 8 volumes housed in the publisher's crimson cloth-covered box with lift-up lid, lettered and decorated in gilt with black and gilt paper label laid into inner lid (box size 21 x 14 x 9.5cm); each volume with a black-and-white frontispiece and text set within red-ruled panels; a very nearly fine set with no ownership marks and just slight superficial splitting to cloth at one hinge (now invisibly repaired).

A very readable, and complete, little set of the works of Shakespeare with text in broad single column.



181. SPARLING, H. Halliday. *The Kelmscott Press and William Morris Master-Craftsman. Macmillan and Co Limited 1924.* £125

8vo., Original cream cloth spine over blue paper covered boards; paper label to spine, lettered in black; edges untrimmed; pp. ix, 177, [2]; with 16 plates throughout, including the frontispiece; spare spine label tipped in at end of volume, along with a two-page publisher's advertisement for the William Morris 24 volume set; a few marks to cloth and paper boards, with spine label a little browned; slight offsetting and spotting to endpapers; otherwise a good copy.

First edition. Henry Halliday Sparling was the son-in-law of William Morris before his marriage to May Morris ended over her affair with George Bernard Shaw. As a former Kelmscott Press employee, Sparling is able to give a good survey of the method of working at the Kelmscott Press, its aims and achievements. Included is Morris's Note on His Aims, a description of the Press and a list of book printed at the Press by Sydney Cockerell, as well as details of the ephemera printed there.



182. "SPY" [Sir Leslie Ward]. Richard Lloyd Price of Rhiwlas. "Pointers." Original lithograph from the 'Vanity Fair' series, published October 10, 1885. 400 x 270 mm.

Richard John Lloyd Price DL, JP (17 April 1843 - 9 January 1923), was squire of Rhiwlas Estate (about 64,000 acres in North Wales). He was a journalist, author, and judge at field trials and dog shows — best known as the organiser of the first sheepdog trials held in the U.K. £75

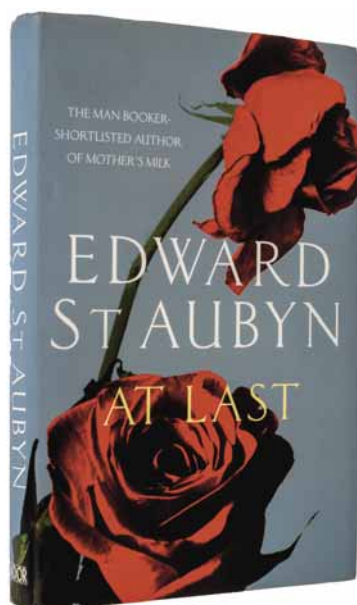


183. "SPY" [Sir Leslie Ward]. Sir Ralph William Payne-Gallwey, Bart. "Letters to young Shooters." Original framed lithograph from the 'Vanity Fair' series, published August 10, 1893. 395 x 265 mm.

Sir Ralph William Frankland-Payne-Gallwey, 3rd Baronet (1848-1916) was an accomplished engineer, historian, ballistics expert and artist. He was the son of Sir William Payne-Gallwey, 2nd Baronet, MP. £95

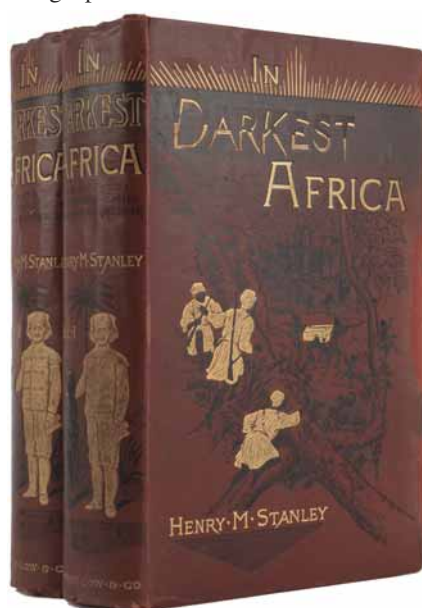


184. "SPY" [Sir Leslie Ward]. Lord Savile. "Rufford Abbey." Original framed lithograph from the 'Vanity Fair' series, published April 15, 1908. 400 x 265 mm. £95



185. St. AUBYN, Edward. *At Last*. London: Picador, 2011. £75
8vo. Publisher's black boards, spine lettered in gilt; in the original unclipped dust wrapper; pp. [vi], 266; light creasing to top edge of wrapper, with a few small marks to lower panel, a near-fine copy.

First edition, signed. The fifth and final novel in the semi-autobiographical Patrick Melrose series.



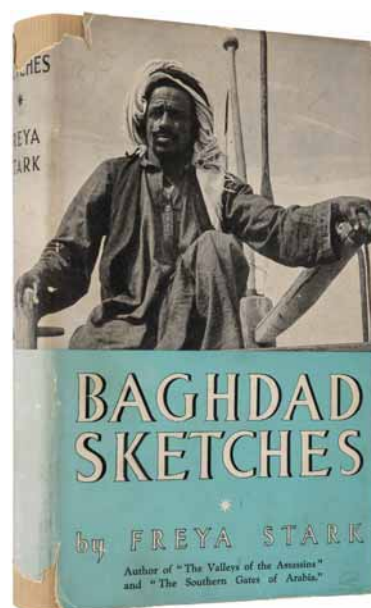
186. STANLEY, Henry Morton. *In Darkest Africa or The Quest, Rescue and Retreat of Emin, Governor of Equatoria*. London, William Clowes and Sons, Limited for Sampson Low, Marston, Searle and Rivington Limited, 1890. £575

Two volumes, 8vo. Original brick-red pictorial cloth by Leighton Son and Hodge with their ticket on the lower pastedown of volume I, upper boards decorated and lettered in black and gilt, spines decorated and lettered in black and gilt, map endpapers; pp. xv, 529; xv, 472, [2, publisher's advertisement]; one wood-engraved frontispiece and one in photogravure, both retaining tissue guards, 37 wood-engraved plates, 3 folding, colour-printed lithographic maps, one colour-printed lithographic geological profile, one folding letterpress table, and numerous wood-engraved illustrations (including maps and plans, a few full-page) in the text; light discolouration to front boards and a little foxing to endpapers, occasional mainly marginal spotting, folding maps with repairs, otherwise an attractive set from from

Newton Hall, Cambridge, with engraved armorial bookplates.

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.

BAGHDAD - 'THE MOST ROMANTIC CITY IN THE WORLD'



187. STARK, Freya. *Baghdad Sketches*. London, John Murray, [1937]. £485

8vo. Original green cloth, gilt, in original dust-jacket (retaining price); pp. xiv, 269; one sketch map, photographic illustrations, illustrations to text; edges of the cloth a little darkened, wrapper with loss at head and tail of spine, a little offsetting from endpapers; gift inscription, dated 1937, to front fly-leaf; a very good copy of an increasingly rare Freya Stark title.

First edition, incorporating and expanding on Freya Stark's contributions to the *Baghdad Times*, originally published in Baghdad, a book with 132 pages. With Stark's accompanying and evocative photographs, these sketches provide a window on to a now lost world, called by the publishers 'the most romantic city in the world' (blurb on front flap).



188. STEIN, Gertrude. *Wars I Have Seen*. London: B.T. Batsford, 1945. £250

8vo. Publisher's blue cloth, spine lettered in blue; in the original illustrated dust wrapper, designed by Cecil Beaton (price-clipped); top edge blue; pp. [iv], 191; with four plates after photographs by Cecil Beaton; light sunning to edges of cloth; spine and edges of wrapper with light sunning; slight rubbing to extremities of wrapper, and chipping to head and foot of spine; a few small marks to endpapers, with a little spotting throughout; a good copy.

First UK edition. *Wars I Have Seen* is a powerful memoir of the modernist writer's experience during the Nazi occupation in France, and its subsequent Allied liberation.

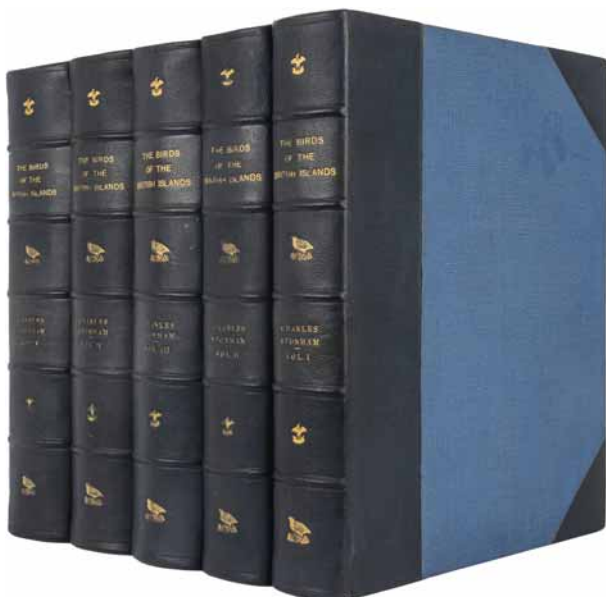


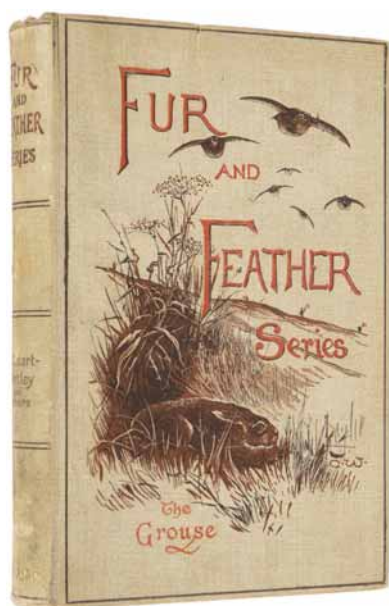
189. STONHAM, Charles. *The Birds of the British Islands*. E. Grant Richards. 1906-11. £750

4to. 5 vols. Sometime rebound in half blue morocco, gilt lettering to spines, marbled endpapers; pp. vii + 151, vii + 152-324, vii + 325- 514, vii + 515-705 + 12 [list of subscribers], viii + 707-976 2 folding coloured maps, 1 double-page anatomical plate, 318 plates by Lilian Medland; a little foxing affecting text pages throughout, plates largely unaffected, very good.

First edition. This is the magnum opus of Charles Stonham, surgeon and ornithologist, who met the illustrator Lilian Medland at Guy's Hospital, where she worked as a nurse. She was a wonderful artist, as these monochrome plates attest, and went on to make a great contribution to Australian bird illustration. "A popular account of British birds, with common and technical names and their etymology, discussions of habits and characteristics, and descriptions of each species... the work appeared in 20 parts of about 50 pages and 16 or 17 plates each" (Zimmer, 604-05).

Anker, 58. Nissen 898.

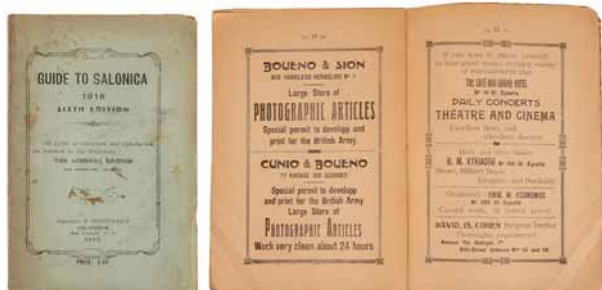




190. STUART-WORTLEY, A. *The Grouse*. Longmans, Green & Co. 1894. £55

8vo. Original decorative cloth, lettered in red with gilt title to spine; pp. viii + 293 + 24 [ads], illustrations throughout; a little rubbing to spine, previous owner's bookplate to front pastedown, signature to verso of f1ep, very good.

First edition. Part of the *Fur, Feather and Fin Series* which details the natural history of the subject, how to shoot it and then how to cook it.

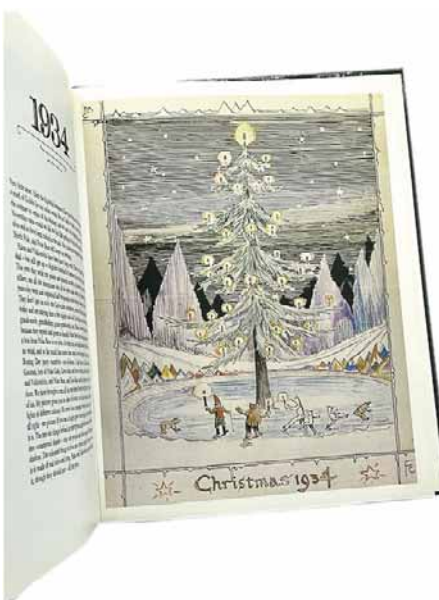
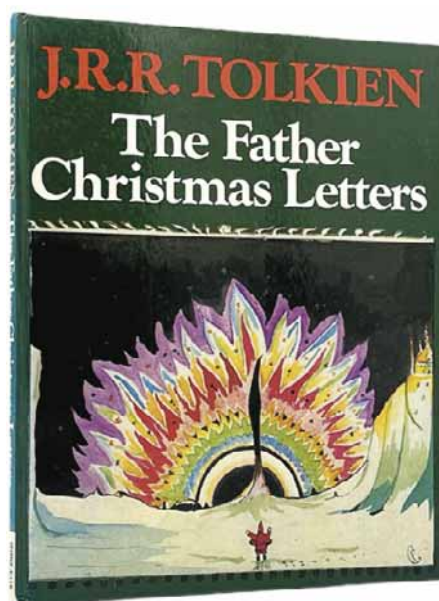


191. THESSALONIKI - *Guide to Salonica* 1918. Sixth Edition. *Thessaloniki, N. Christomanos for The Library Radium*, 1918. £298

Small 8vo. Original printed wrappers with new backstrip; pp. [iii], 82; covers a little spotted, evenly toned due to paper stock.

This is an extremely rare guidebook to Greece's second city, located in Macedonia. During World War One the city had been the seat of the headquarters of the allies fighting on the Macedonian, or Salonica, Front. A fire in 1917 had destroyed large parts of Thessaloniki and the region was plunged into a deep economic crisis. The first printing of this guidebook had been destroyed in that fire and a new translation from the French was commissioned. The booklet reflects all the upheavals in the city since the beginning of the 20th century and reports on the large number of refugees and foreigners living among the half-ruined place.

No copy located in COPAC.



192. TOLKIEN, J.R.R. (author and illustrator). *The Father Christmas Letters*. London: George Allen & Unwin. 1976. £128

Slim 4to, publisher's pictorial laminated boards, illustrated to both covers; sketches and drawings throughout in colour, in profusion, after Tolkien's original manuscript; a remarkably good fresh copy with only a tiny and barely noticeable bruise to top forecorner of upper board, internally fresh without ownership marks.

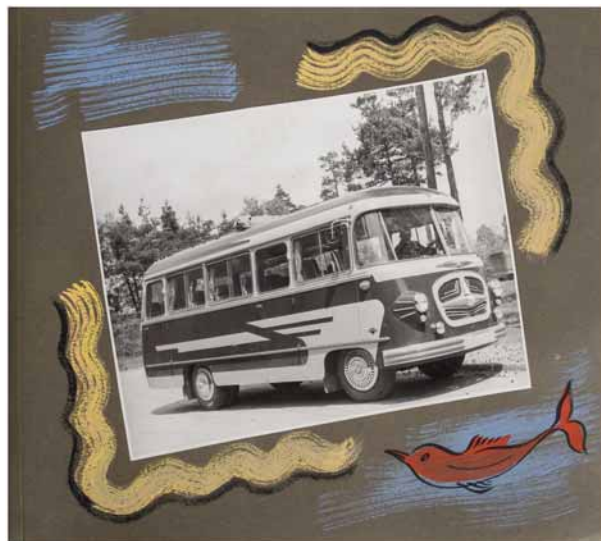
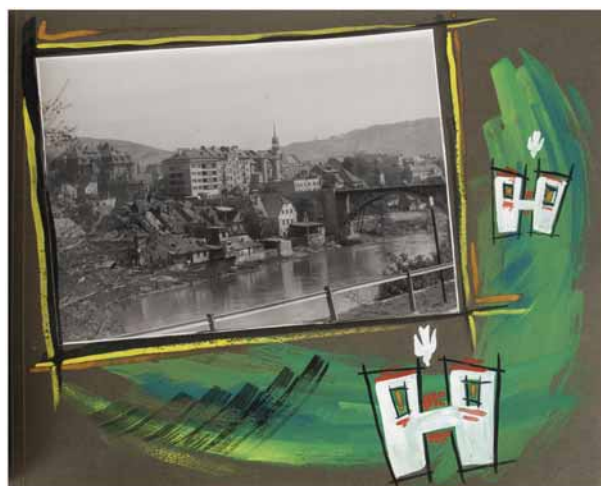
First edition, issued without a dustwrapper. Tolkien's illustrated correspondence in the guise of Father Christmas, written to his four children between 1920 and 1942. The letters relate a series of crazy adventures involving Santa, his helpers, and the North Polar Bear and his cubs and involve, in characteristic Tolkien style, an invented elfen language.



193. TOLKIEN, J.R.R. (author). Alan LEE (illustrator). The Lord of the Rings trilogy: The Fellowship of the Ring; The Two Towers; The Return of the King. London; HarperCollins. 1991. £398

Large 8vo.; 3 volumes; each volume bound in publisher's royal blue cloth with gilt vignettes to upper covers, spines gilt, with double-page map endpapers in each book printed in red and black, in pictorial dustwrappers by Alan Lee heightened in silver; pp. 427; [433]-770; [777]-1193, including index; with striking coloured plates throughout all volumes after paintings by Alan Lee printed on coated stock; fine copies bar neat, small, and discreet contemporary gift inscriptions in ink to front free endpaper of each book and a couple of minor spots to fore-edge of book block, in uncommonly fresh price-clipped dustwrapper with slight rubbing to metallic silver borders.

First illustrated editions of this classic trilogy. Alan Lee's artwork famously informed Peter Jackson's three-part adaptation of Tolkien's *Lord of the Rings* along with that of the Canadian book illustrator John Howe who is best-recognised for his artwork depicting J.R.R. Tolkien's Middle-earth. Both artists were chief conceptual designers for the three films.



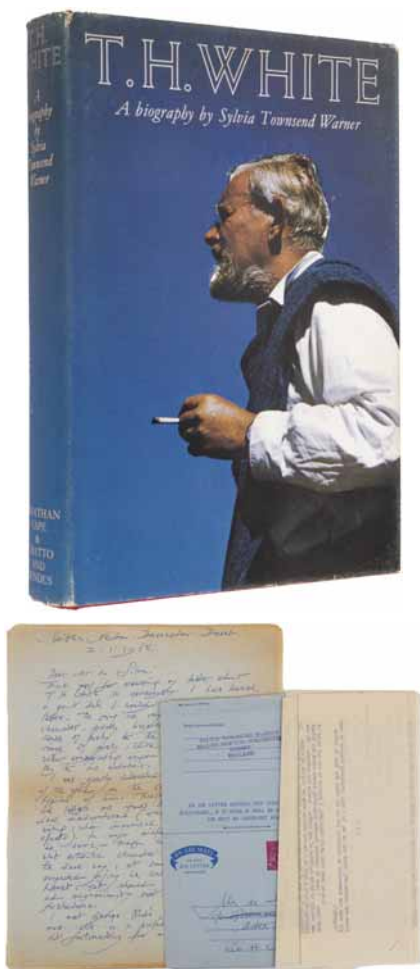
194. TOVARNA AUTOMOBILOV MARIBOR [TAM]. 10 Let Proizvosnje Aytomobilov 1947-1957. [Maribor], 1958. £698

Oblong folio, hand-painted or stencilled title to front cover, ring-bound, album of 19 original photographs, each mounted and with hand-painted decorative borders, tissue guards, well-preserved.

This album documents in a very stylish way ten years of lorry and bus production by TAM. The company was established in 1938 and became Yugoslavia's leading truck manufacturer, employing over 8000 workers in its hayday.

Provenance. Manuscript presentation label on front cover 'To Mr. E. T. Clarke, from Yugoslav student V. Krisrauch [?], with my very best wishes, March 1958'.





195. TOWNSEND WARNER, Sylvia T. H. White: A Biography [with] two ALS by the author *London: Jonathan Cape with Chatto & Windus, 1967.* £650

8vo., original brick-red publisher's cloth, backstrip lettered in gilt; upper edge black; in the original unclipped jacket with a photograph of white to the upper panel, and facsimile letter to the lower; pictorial endpapers; pp. [vii], 8-352; faint pushing to spine tips and offsetting to endleaves, else a near-fine copy, in the very good dust jacket slightly rubbed at tips and sun bleached to spine.

First edition. Warner was given access to White's papers shortly after his death in 1964. Her biography was regarded by the *New York Times* as "a small masterpiece which may well be read long after the writings of its subject have been forgotten."

[sold with]

Two autograph letters signed by Townsend, addressed to a Mr John da Silva. The first, dated 20th October 1964, is a letter in which she, having been asked to write a biography of T. H. White, reaches out to Mr da Silva, a former school pupil of the great Arthurian writer. "I should be extremely grateful to have your impressions of him at this stage in his career", she writes. "He wrote in his various books about all his activities - except teaching... he must have been a remarkable and stimulating teacher."

The reply from da Silva comes just over a month later, in the form of two typed sheets recounting his memories of being at school in the master's company. "I remember him with great affection" the letter begins, before recounting many different experiences during the inter-war years between 1934-5. "We were Tim's original 'tutees'. Because the group was so small lessons with him used to take place in his study, a shady room overlooking

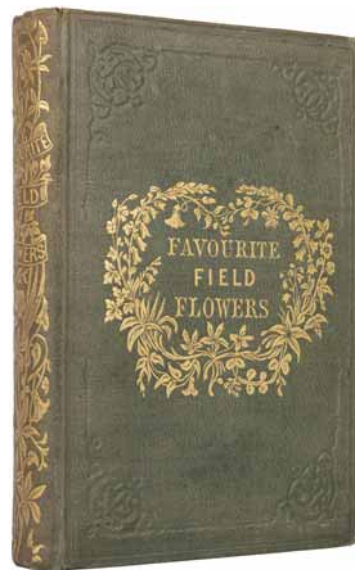
the Orangery at Stowe with two big square stuffed chairs side by side facing the fireplace, book shelves around the room and pipes and tobacco, I seem to remember, in considerable profusion on the tables... Tim was very like the self-portrait of Van Gogh wearing a hat."

He goes on: "Tim was then I suppose in his late twenties and a fairly Bohemian figure even by Stowe standards which were not noticeably strict. He had an old open black Bentley and a red setter and among the boys enjoyed a reputation exciting, faintly discreditable and much envied on the strength of 'Loved Helen' and 'They Winter Abroad', copies of which were eagerly sought after."

da Silva goes on to describe two incidences where White was involved in car accidents. In the first, he drove through the front wall of a cottage; in the other da Silva was the one driving, and after sharing several drinks in a nearby pub, "I inexpertly skidded on the cattle grid... the ensuing bump threw him [White] forward so he hit his head on the knob of the windscreen wiper, cutting himself slightly. He made a terrible fuss about it."

Warner's response to these elucidations is also included. Dated in the early January of the following year, she writes: "I was greatly interested in your story of the cattle grid. It is typical of him... in major misfortunes he could be heroic - though not invariably, but what authentic character is consistent?"

An illuminating series of letters together with the biography of this important writer, by an English novelist who herself was equally well regarded.

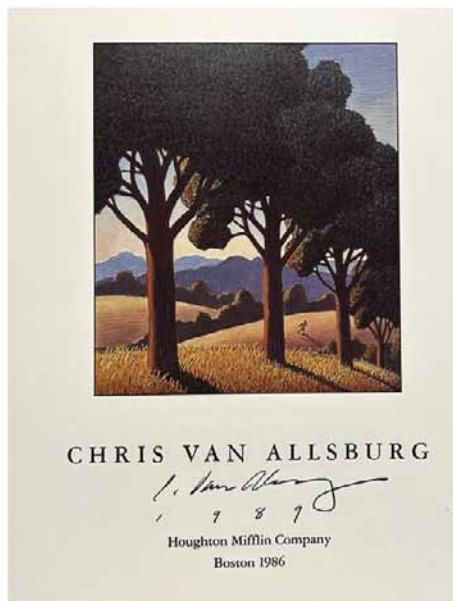
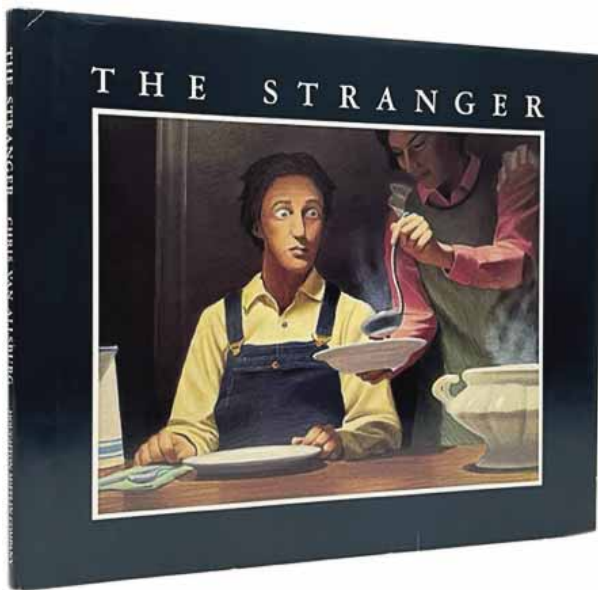


196. TYAS, Robert. Favourite Field Flowers. *London: Houlston & Stoneman, 1848.* £75

Small 8vo. Publisher's green cloth, spine lettered and ornamented in gilt, front board lettered and ornamented in gilt and blind, lower board ornamented in blind; all edges gilt; pp. xi, 196; with 12 colour plates, all present, with plate IX misbound; light fading to spine; with very light bumping to corners; a few small unobtrusive marks to boards; contemporary ink inscription to front fly-leaf; a little spotting to tissue guards and subsequent offsetting; a good copy with wonderful bright illustrations.

First edition. Tyas propagates this text with information on a multitude of indigenous British plants, bringing to readers "a more intimate acquaintance with these bright and cheerful favourites of still merry England" (p. iii). Alongside descriptions of the flowers, there are included selected verses of poetry which feature them in the lyrics. The colour plates are bright and strikingly illustrate the beauty of this selection of plants.

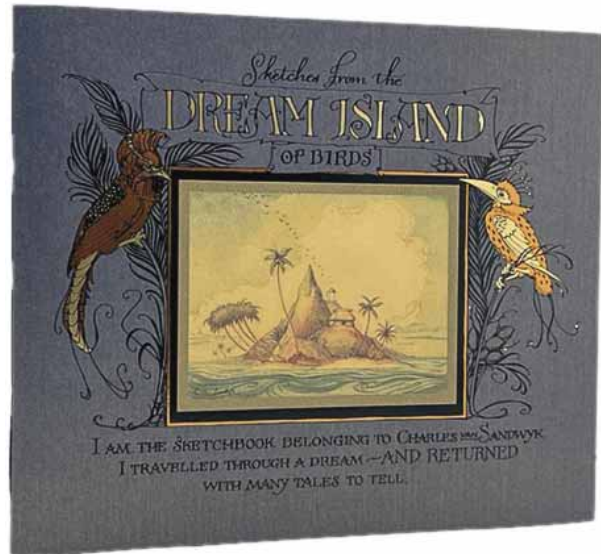
SIGNED BY VAN ALLSBURG



197. 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.

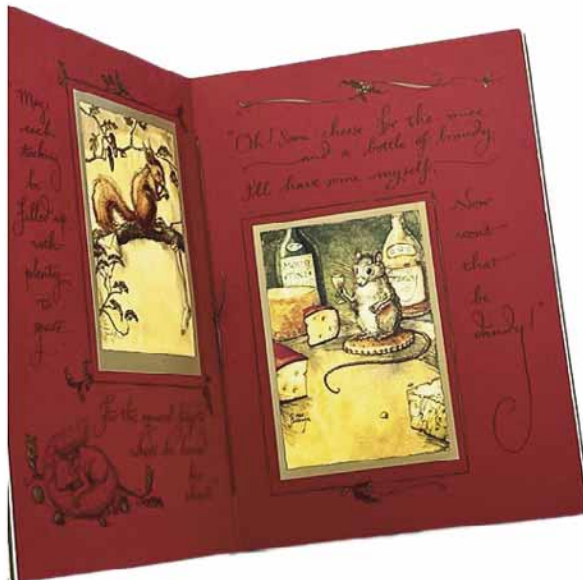
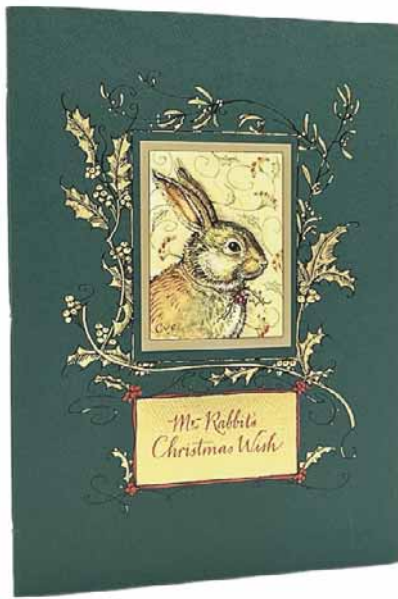
First edition, first printing, as published in the United States, signed in ink and dated by the author to the title-page. A mysterious stranger who Farmer Bailey brings home to recuperate after an unfortunate accident with his truck, seems to have an uncanny affinity with the weather. Another play between 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*.



198. Van SANDWYK, Charles (author and illustrator). *Sketches from the Dream Island of Birds*. [North Vancouver; The Fairy Press.] Anno 2005. £188

Landscape royal 8vo. Original card covers with a beautiful pictorial wrap-around jacket, lettered and panelled in burnished silver, copper, and black surrounding an onlaid pictorial plate, with elaborate patterned gilt endpapers; the book hand-sewn, as issued; pp. [28] on variously coloured card, with text throughout in calligraphic font; a feast of beautiful design and illustration with a total of 18 fine tipped-in coloured plates of various dimensions surrounded by panelled borders, designs and maps printed in colour and line and heightened in gilt, including one unusual 3-panel folding plate; a fine copy.

First edition in the larger format. A glorious book, hand-produced to meticulous standards, describing a dreamlike island world of fantastical creatures and birds: "I am the sketchbook belonging to Charles van Sandwyk. I travelled through a dream - and returned with many tales to tell". This copy signed in ink by the artist Charles van Sandwyk to the title-page.



199. Van SANDWYK, Charles (author and illustrator). *Mr. Rabbit's Christmas Wish*. [North Vancouver]; Charles Van Sandwyk Fine Arts. 2008. £128

Large 8vo. Original gilt card covers with lavishly decorated metallic green card wrapper printed in gilt and black with onlaid pictorial card label to upper cover, decorated free endpapers; pp. [16], printed on variously coloured laid, and hand-made, card; the text throughout printed in sepia from the original calligraphic hand with accompanying beautiful line drawings and a total of 8 fine mounted coloured plates printed on card and surrounded by elaborately decorated borders printed in gilt and black; a fine copy.

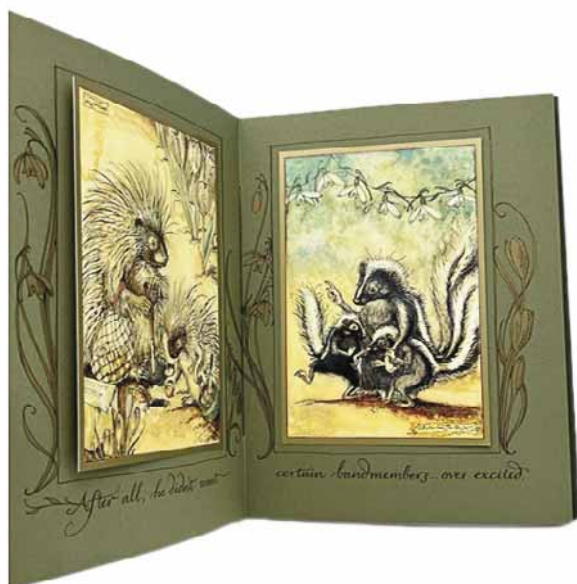
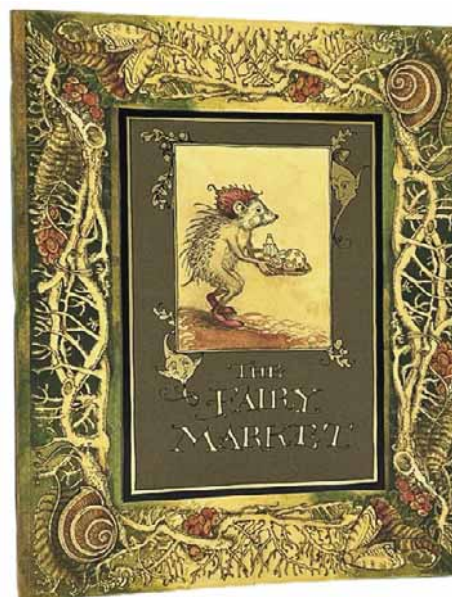
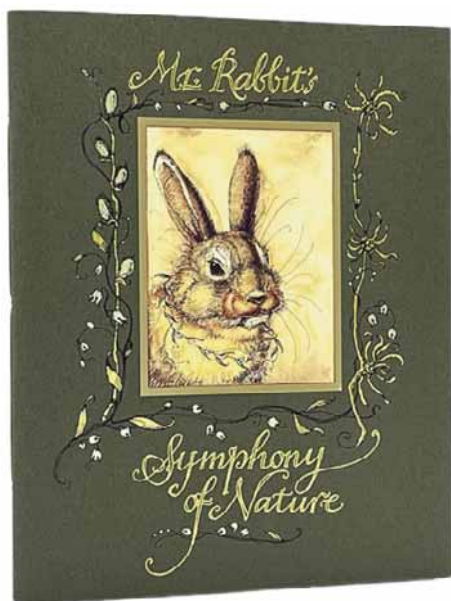
Second printing, 2008; first published the previous year. This copy is neatly signed in ink by the illustrator to the title-page, in his fine calligraphic hand, to the half-title.



200. Van SANDWYK, Charles (author and illustrator). *After Glow*. North Vancouver; The Fairy Press. November 2008 £128

Slim square 8vo. Original pictorial handmade card covers embellished in gilt with printed flaps and a fold-out upper cover which forms a wonderful, 3-panel, coloured fairy panorama; the book prettily tied at the spine with hand-dyed silk ribbon; pp. [8], or 2 folded leaves; illustrated with 3 further coloured fairy illustrations; a fine copy complete with the original, loosely inserted, Dream Tag with pretty silk ribbon tie.

This copy is signed by the artist Charles van Sandwyk. The loosely inserted "Dream Tag" is finely printed in sparkling gilt, in calligraphic font, and reads: "If visions of Fairyland dance in your head, then tie this old tag to a post on your bed. Your dreams will be rich and your heart will feel light as you wake up refreshed from the cool autumn night".



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

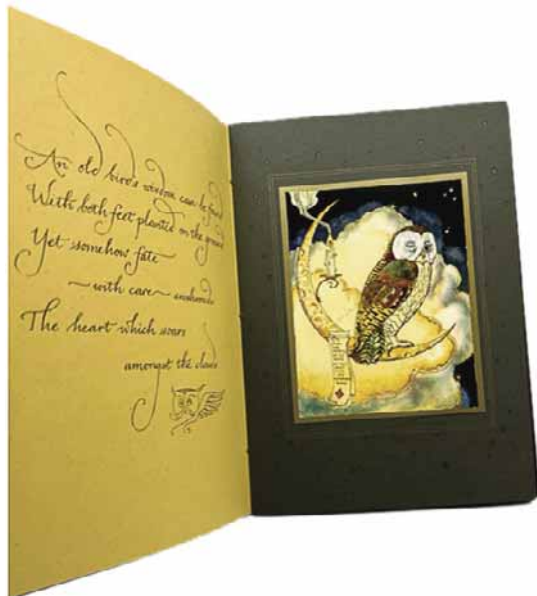
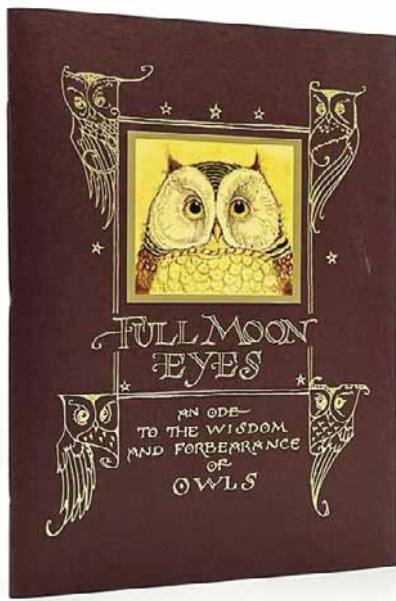
8vo. Original card covers with elaborate and striking pictorial card wrapper lavishly and florally panelled, and lettered, in black and gilt enclosing an onlaid pictorial label to upper cover; pp. [24], printed throughout on variously coloured card; with illustrations throughout in black heightened in 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.

202. Van SANDWYK, Charles (author and illustrator). *The Fairy Market*. North Vancouver; The Fairy Press. [2009]. £138

Royal 8vo. Original card covers with beautifully illustrated handmade card wrapper, panelled in gilt; sewn as issued; pp. [16], printed throughout on thick linen-textured stock, with untrimmed edges, on varicoloured card; with 8 glorious coloured plates, including 5 mounted-at-large within sinuously decorated borders, 1 fine double-page spread alongside other drawings in line, 1 mounted plate printed in sepia, and a prettily drawn page, lettered in gilt, dedicated to Arthur Rackham; a fine copy.

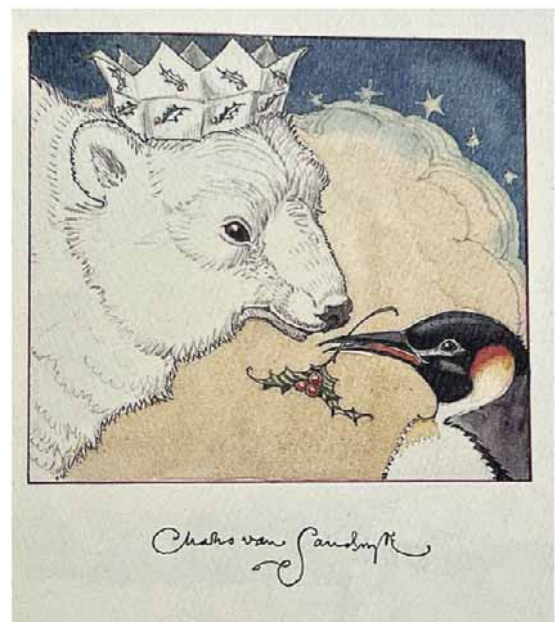
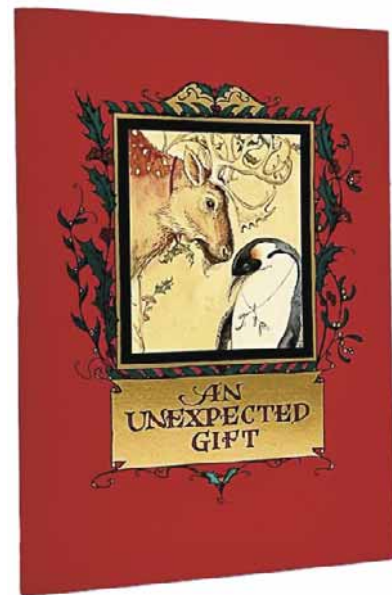
First edition. A beautiful fairy verse from a different world; this copy neatly signed by the artist in ink.



203. Van SANDWYK, Charles (author and illustrator). *Full Moon Eyes; An Ode to the Wisdom and Forbearance of Owls*. [Vancouver]; Charles Van Sandwyk Fine Arts. 2012. £168

Large 8vo. Original maroon card covers folded over gilded card, beautifully decorated in sparkling gilt surrounding an onlaid pictorial label featuring an owl, hand-sewn at spine; pp. [22], printed throughout on fine handmade paper and variously coloured card; with pictorial title illuminated in gilt, 9 charming onlaid pictorial plates printed on card (including one impressive folding triptych), each surrounded by border designs and illustrations in printed gilt and line, 2 other full-page illustrations in illuminated gilt, and vignettes and decorations throughout; a fine, and beautiful, copy.

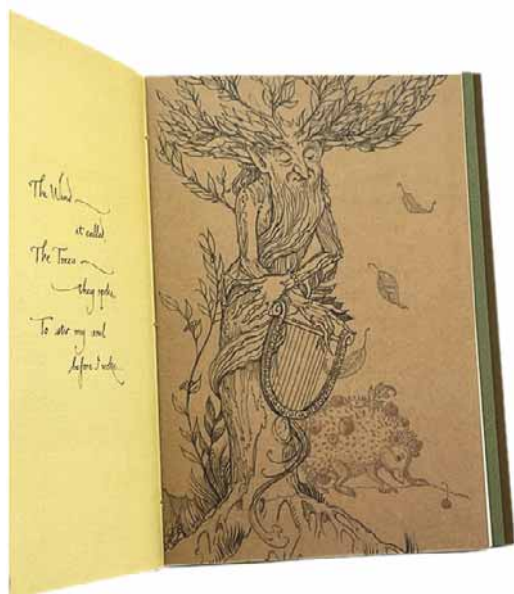
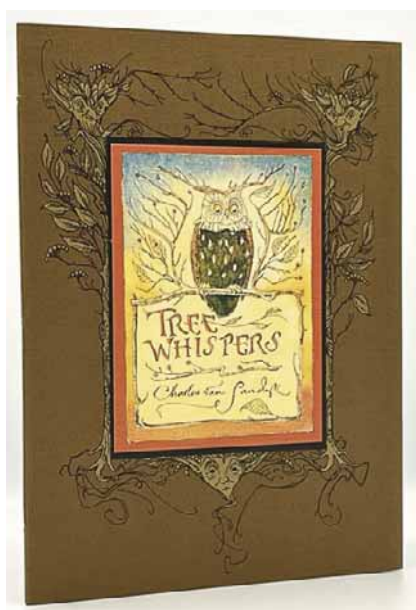
First edition. This copy signed in ink by van Sandwyk to the title-page.



204. 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.



205. Van SANDWYK, Charles (author and illustrator). *Tree Whispers*. North Vancouver; Savuti Press. 2015. £98

8vo. Original linen-textured and decorated brown card wrap-around jacket with onlaid pictorial plate and border designs in black and gilt over gilt card covers; pp. [20], with interleaves; with printed calligraphy and illumination by the author alongside illustrations after pen-and-ink drawings, all printed on varied, and irregularly-sized, stock (with half-leaves) including some on tinted semi-opaque paper, together with 5 full-page illustrations in exquisitely printed colours; a fine copy.

This copy is **signed** in ink by van Sandwyk. One of only 600 copies thus. An exquisitely produced work by this highly collected and refined imprint, renowned for its attention to every detail of production. A soulful homage to the mystery of trees, written in verse.



206. Van SANDWYK, Charles (author and illustrator). *A Northern View of the Great Solar Eclipse of 2017 witnessed at the Sovereign State of Brandywine Cottage, Deep Cover, British Columbia*. [North Vancouver; Charles Van Sandwyk Fine Arts.] August 21st 2017. £198

12mo. Original hand-marbled card covers seamed with gilt with onlaid pictorial roundel of the moon, in colours; pp. [12], assembled from marbled blue and cream card with title in red and black and a vignette in colours; illustrations of the transit of the moon after pen-and-ink drawings; one of Brandywine Cottage; one coloured vignette of the sun; another tiny coloured pictorial label; and a full-page image of an owl at the rear, in colours; also with, bound at the centre, two pictorial roundels on coloured card recreating the eclipse and, loosely attached to the rear cover, a folding 3-panel illustrated diagram showing the travel path of the eclipse from Brandywine Cottage to Fiji (taking in Owyhee and Christmas Island); fine.

First edition: number 61 of a **limited edition** of only 150 copies, **signed** in ink by van Sandwyk.



207. Van SANDWYK, Charles (illustrator). *Here Follows a Collection of Little People Common to the Natural Forest*. Vancouver, B.C., Charles van Sandwyk Fine Arts. [2018]. £68

8vo. Original marbled covers over brown card with a metallic copper finish, with onlaid pictorial label to upper panel, hand-stitched to spine; pp. [4]; 3 exquisite illustrations (2 in colours and one series in sepia) together with a 6-leaf accordion-folded panorama of 11 fairy folk in full colour within a tipped-in marbled card pocket affixed to one page, with calligraphy throughout by the author; fine and new.

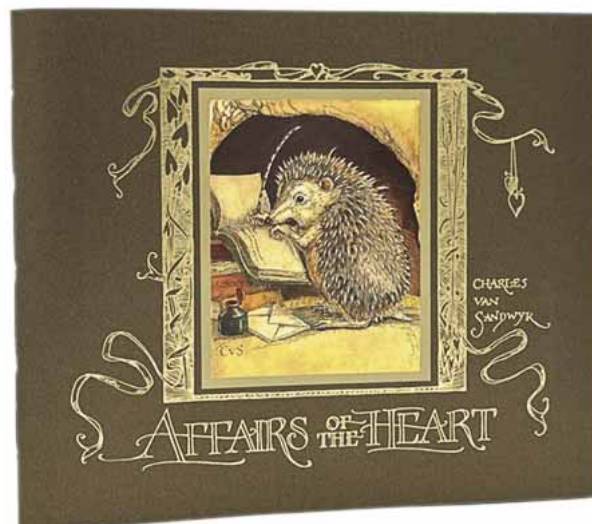
First edition thus, **signed** by the illustrator to the introductory page. The panoramic chapbook first appeared van Sandwyk's earlier publication "Letters From Fairyland".



208. Van SANDWYK, Charles (illustrator). [Splendid Raven Triptych] *Life is Art: Art is Life*. Vancouver, B.C.; Charles van Sandwyk Fine Arts. [2018]. £88

8vo. Original metallic charcoal-coloured card covers with onlaid pictorial plate, hand-stitched to spine; opening to reveal an internal triptych on brown card composed of 3 onlaid pictorial plates on an ornithological theme with an intricate pictorial border in black and gilt and a banner heading declaring "Life Is Art; Art is Life" above "From the Roots of Wisdom Grow the Trees of Knowledge"; fine.

First edition, signed in ink to the first page by van Sandwyk.

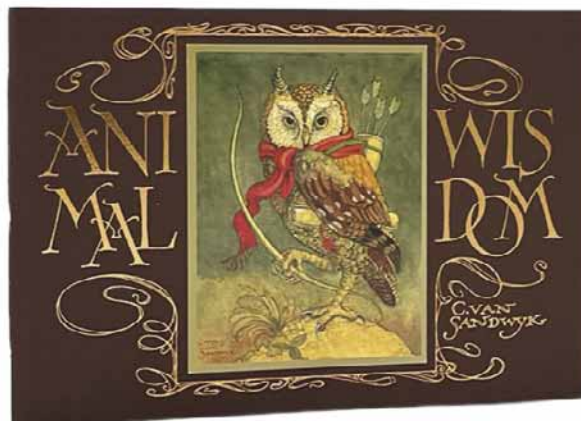
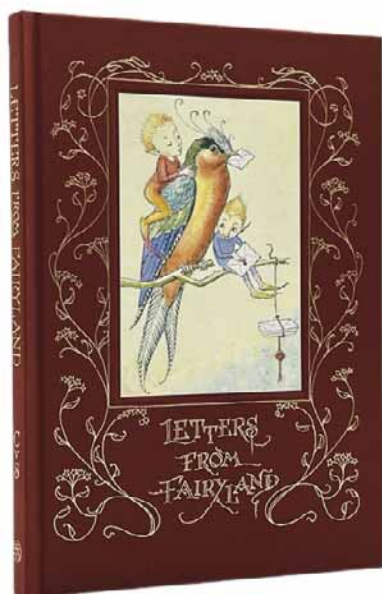


209. Van SANDWYK, Charles (author and illustrator). *Affairs Of The Heart*. [Vancouver]; Charles van Sandwyk Fine Arts. 2007. £188

Landscape royal 8vo. Original rich brown card covers seamed with gold over pinkish-red metallic card, prettily blocked and panelled in gilt to upper wrapper with an onlaid pictorial label printed on card, hand-sewn; pp. [28]; printed on fine, untrimmed, hand-made paper and other fine stock in various colours and including 14 beautiful coloured plates after watercolours by van Sandwyk printed on card and mounted-at-large within elaborately drawn and gilded borders alongside other decorations printed in antique gold, the stunning calligraphic font throughout rendered in sepia.

Second printing following the first of 2003. This copy signed in ink by Charles van Sandwyk to the first leaf. A lovingly composed and assembled work, bound by hand. An extended verse exploring the nature of love in all its forms: "For those who brave the early morning dew barefoot! For those who picnic under cloudy skies. For those who drop everything to catch a falling friend. For those dear souls who value love and tenderness above all else ..."

WITH A SIGNED ORIGINAL SKETCH



210. Van SANDWYK, Charles (illustrator and author). *Letters From Fairyland*. London; *The Folio Society*. 2020. £298

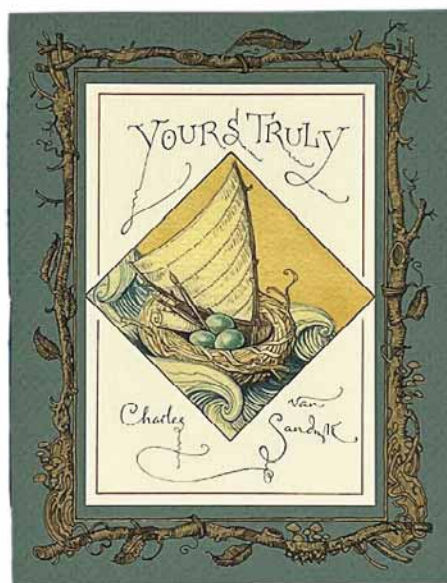
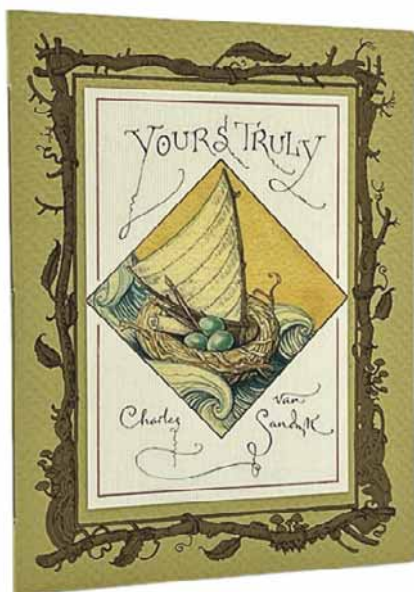
Tall 8vo.; publisher's crimson boards with onlaid pictorial plate in colours surrounded with extravagant gilt floral borders in gilt, lettered in calligraphic gilt to upper cover, double-page pictorial coloured endpapers featuring fairyland creatures, in publisher's pictorial gold slipcase; pp. [24]; charmingly illustrated throughout in colours with full, and double-page, plates, vignettes and borders decorations and including **6 removable components** housed in affixed decorated pockets including illustrated letters, bank notes and a 6-leaf accordion-folded fairyland panorama with illustrations throughout on both sides in colours; fine.

First Folio Society edition, following the original privately printed edition in 2016 which was issued for members of *The Branch Society*, with additional material here by van Sandwyk expanding the work to twice its length. This copy signed in ink to the front blank, with a pretty accompanying original pen-and-ink sketch of a crowned gnome (6cm).

211. 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.



212. Van SANDWYK, Charles (illustrator). Kenneth BUDD AND Elaine JONES (editors). *Yours Truly*. North Vancouver, B.C.; The Fairy Press, A division of Charles van Sandwyk Fine Arts. [2021]. £68

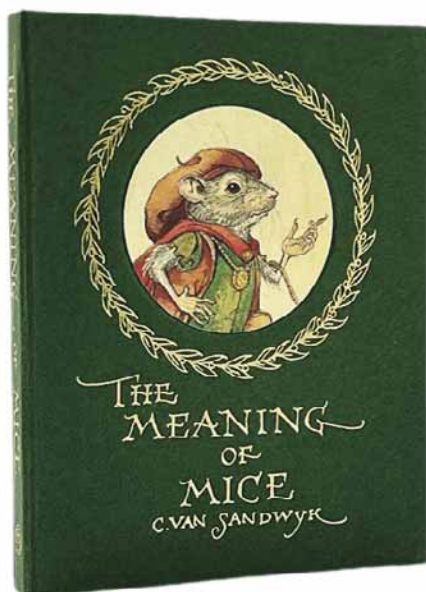
8vo.; publisher's taupe textured card wrappers with large onlaid pictorial plate to upper cover surrounded by a decorative border of intertwined branches, hand-sewn; pp. [4] printed on card; with a title-page self-portrait in sepia and 4 coloured plates printed on gate-folded leaves enclosing a tipped-in booklet entitled "The Child Within", with text throughout in printed calligraphy.

First edition, a hand-assembled short biographical keepsake of the artist which was issued with four variant coloured covers. This copy signed in ink to the inner cover by van Sandwyk.

213. VAN SANDWYK, Charles (illustrator). Kenneth BUDD AND Elaine JONES (editors). *Yours Truly*. North Vancouver, B.C.; The Fairy Press. A division of Charles van Sandwyk Fine Arts. [2021]. £68

8vo.; publisher's teal-coloured textured card wrappers with large onlaid pictorial plate to upper cover surrounded by a decorative border of intertwined branches, hand-sewn; pp. [4] printed on card; with a title-page self-portrait in sepia and 4 coloured plates printed on gate-folded leaves enclosing a tipped-in booklet entitled "The Child Within", with text throughout in printed calligraphy.

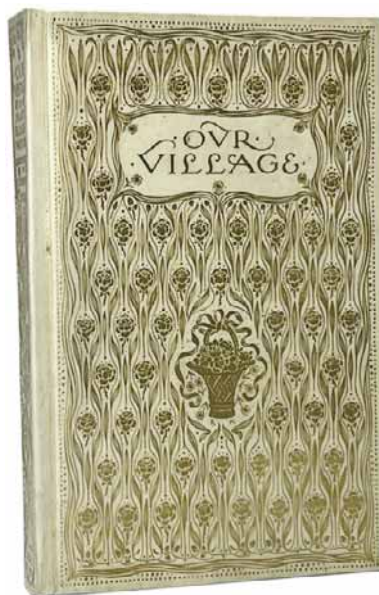
First edition, a hand-assembled short biographical keepsake of the artist which was issued with four variant coloured covers. This copy signed in ink to the inner cover by van Sandwyk.



214. Van SANDWYK, Charles (illustrator and author). *The Meaning of Mice*. London; *The Folio Society Ltd*. 2021. £88

Small 8vo., 11 x 14.2mm; publisher's forest green boards, upper cover with onlaid pictorial roundel by van Sandwyk surrounded by a decorative laurel wreath in gilt with lettering in gilt in characteristic calligraphic style; inner boards opening to form a panoramic scene by the artist, printed in colours, forming a triptych; containing a 10-leaf accordion-folded including pictorial title in colours, 5 delightful full-page coloured plates and one double-page coloured scene; a fine copy.

First edition published by *The Folio Society*, with redrawn and additional artwork which was not included in the first edition of 2002, published by *The Fairy Press*, Vancouver, Canada. This copy signed in ink to the inner cover by van Sandwyk.

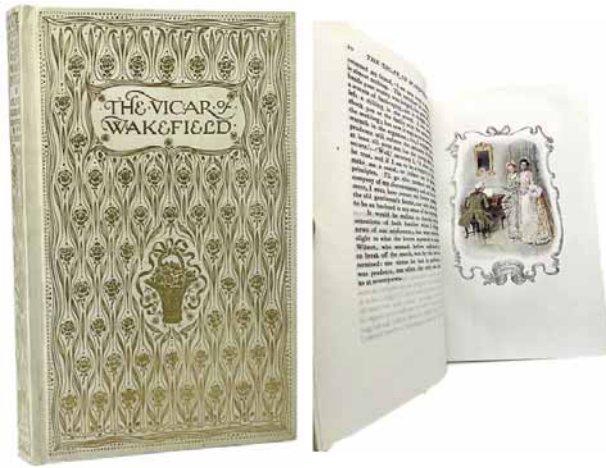


215. VELLUM - Miss MITFORD (author). C.E. BROCK (illustrator). *Our Village*. London: *J.M. Dent & Co*. 1904. £168

8vo. Publisher's cream vellum elaborately blocked in gilt to spine and upper board, decorated green endpapers, top edges gilt, others uncut, with original red bookmarker, preserved in fine custom-made ivory cloth-covered slipcase with satin ribbon; pp. xv + [i] + 309 + [i]; prettily illustrated with pictorial title-page, frontispiece guarded by a tissue, and 23 additional delicate coloured plates by Charles Brock; a fine and exceptional copy with only insignificant mottling to upper joint.

First edition illustrated thus, published in Dent's *English Idylls Series*. This is the edition *de luxe* published in the superior, gift binding.

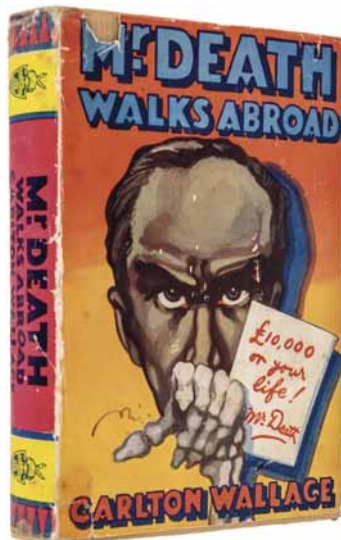
Five series of writings entitled *Our Village* were published in book form between 1824 and 1832, although the first collection originally appeared in *The Lady's Magazine* in 1819. They were sketches of idealised village scenes and characters based on life in Three Mile Cross, a hamlet near Reading in Berkshire. The prolific and successful poet, novelist, and dramatist, Mary Russell Mitford's description of village cricket is documented as the first major piece of fictional writing on the sport ("Barclay's World of Cricket", E.W. Swanton, *Collins* 1980). Her writings are renowned for their lively wit and spontaneous humour.



216. VELLUM - GOLDSMITH, Oliver (author). C. E. BROCK (illustrator). *The Vicar of Wakefield*. London: J. M. Dent & Co., 1904. £138

8vo.; publisher's full white vellum strikingly ornamented in gilt to spine and upper cover, top edges gilt, others untrimmed, decorative endpapers; pp. xvii, 242, [i]; with 25 illustrated plates in colour, including the frontispiece and title; a fine and exceptional copy in pristine, almost as new, condition, both externally and internally, with gilt gleaming and boards fresh, without ownership inscription; a rare survival in this state.

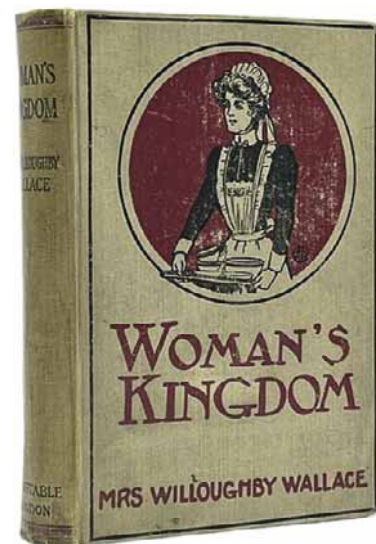
First edition illustrated by Charles Brock, presented here in the superior *de luxe* vellum binding, more usually seen in palest green cloth, gilt.



217. WALLACE, Carlton. *Mr Death Walks Abroad*. London: Mellifont Press, Ltd., [c. 1933]. £250

8vo. Publisher's blue cloth, spine lettered in green, front board ornamented in green; in the original illustrated dust-wrapper; pp. [v], 8-254; issued without front endpaper; slight rubbing to corners and edges of boards; rubbing to wrapper, as well as chipping to edges, internal tear to mid-portion of spine, a few marks to lower panel; hinges a little loose; even toning to paper stock; a good copy of a surprisingly scarce title.

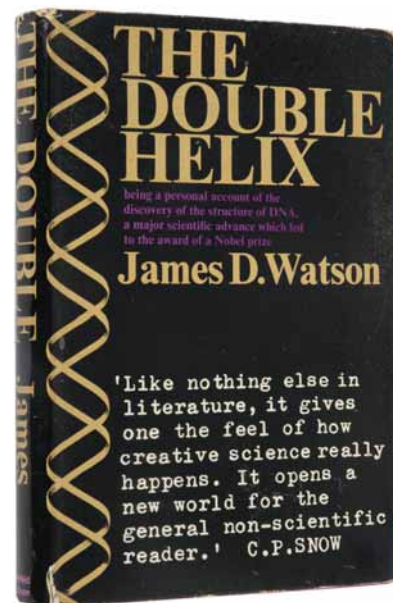
First edition. Superintendent Bendilow discovers Mr Death, an elusive criminal who has no police record, and strives to keep his real identity undercover. Carlton Wallace first honed his literary craft as a playwright early in his life, as well as writing a number of screen-plays. Many of his novels, like *Mr. Death Walks Abroad* feature Superintendant Bendilow, navigating his crime-riddled world.



218. WALLACE, Mrs. Willoughby (author). Mrs. Herbert DAVIES (illustrator). *Woman's Kingdom*, containing suggestions as to furnishing, decorating and economically managing the home for people of limited means. London: Archibald Constable & Co. Ltd. 1905. £128

8vo.; publisher's taupe-coloured cloth pictorially blocked in red and black to upper cover, lettered black to spine, pp. [iv], v-viii + 244 + [16], illustrated advertisements; with illustrations printed in half-tones after watercolours; a pleasing copy with some external dust-soiling and rubbing, and light bruising to spine ends, internally clean throughout and uninscribed.

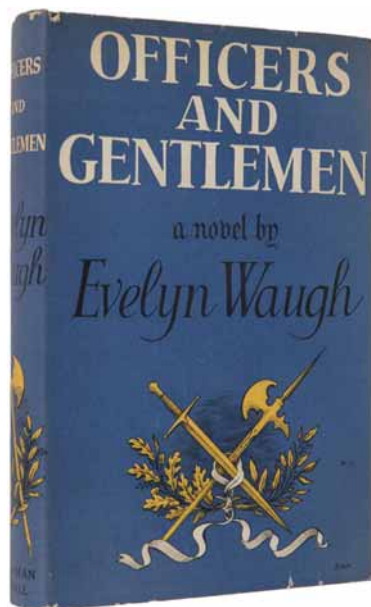
First edition. A practical Edwardian guide to housekeeping and catering on modest incomes and a wonderful slice of social history, "that we have met with reverses of fortune, or that we start married life with very slender incomes, is not the slightest justification for ugly or slovenly homes".



219. WATSON, James D. *The Double Helix*. A Personal Account of the Discovery of the Structure of DNA. Weidenfeld and Nicolson. 1968. £200

8vo. Original purple cloth in dust wrapper; pp. xvi + 226, illustrated with photographs and diagrams; wrapper with slight wear to extremities, otherwise near fine.

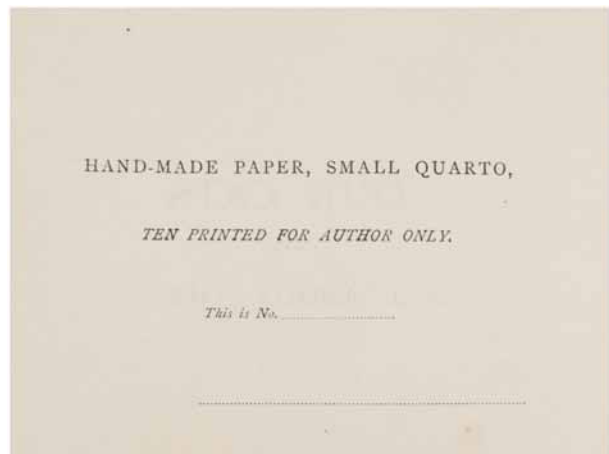
First edition. A personal account of the discovery of the structure of DNA by Watson who, with Francis Crick and Maurice Wilkins, won the 1962 Nobel Prize for Medicine and Physiology.



220. WAUGH, Evelyn. *Officers and Gentlemen*. London, Chapman & Hall, 1955. £98

8vo. Publisher's blue cloth boards, spine lettered in gilt; in the original illustrated dust wrapper (not price-clipped); top edge blue; pp. [x], 335; light chipping to edges of jacket; light toning to outer edge; else bright and clean internally; a near-fine copy in the wrapper.

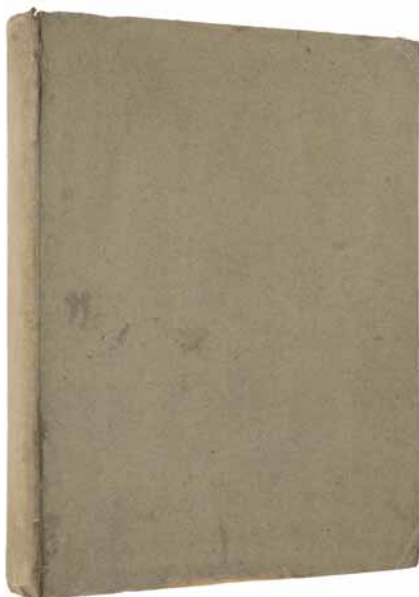
First Edition. The sequel to *Men at Arms* and the second novel in the *Sword of Honour* trilogy. The trilogy is famous for conjuring an ironic image of life in the British Army, and for satirizing the petty bureaucracy and waste of war.



221. WEIR, Harrison. *Our Cats and All About Them*. Their varieties, habits, and management; and for show, the standard of excellence and beauty; described and pictured. Tunbridge Wells; R. Clements and Company. 1889. £650

Small quarto. Original boards; pp. viii + 248, illustrated throughout with engravings by the author; front hinge tender, a little spotting to endpapers, partially uncut, very good.

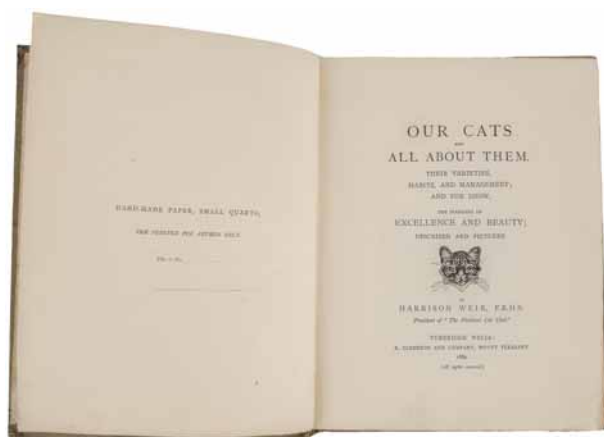
Large paper copy on handmade paper, **one of only ten printed for the author**, this one out of series. Harrison Weir (1824 - 1906) was well-known as an animal illustrator, but he was also "The Father of the Cat Fancy". He founded the National Cat Club in 1887 and as the organiser of numerous cat shows he approaches his subject in this book with considerable authority. His illustrations are charming and detailed, showing his love of his subject.

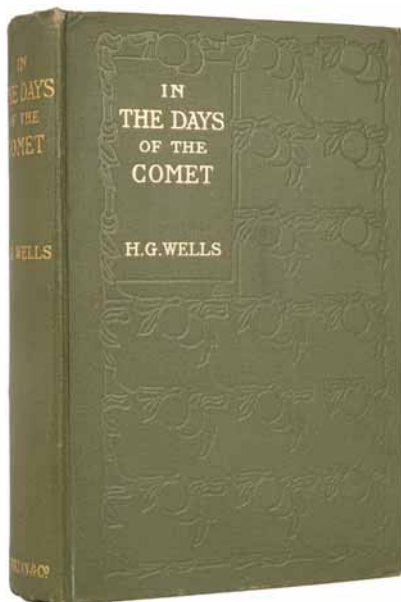


222. WELLS, H. G. *The Croquet Player*. London: Chatto & Windus, 1936. £98

8vo. Publisher's black marbled-effect boards, spine lettered in black on paper label; in the original illustrated dust wrapper (not price-clipped); pp. [vi], 82, [4]; sunning to spine of wrapper; light rubbing to extremities, with a 15mm vertical, internal tear at hinge of front flap; light marks to lower panel; publisher's re-priced sticker to wrapper; internally bright and clean, a very good copy.

First Edition. A curious tale in the fashion of Weirid Fiction from the author best known for his *War of the Worlds*, concerning a foppish sportsman and his investigation of a small village which harbours a secret "Man Was Not Meant To Know".

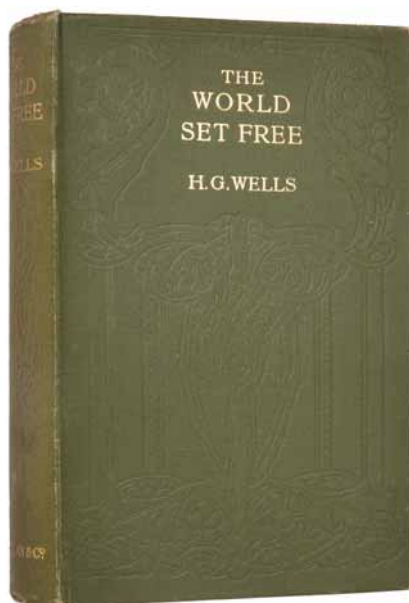




223. WELLS, H.G. *In the Days of the Comet*. London: Macmillan and Co., 1906. £298

8vo. Publisher's green cloth, spine lettered in gilt, upper board lettered in gilt and ornamented in blind; top edge gilt; pp. [vi], vii-viii, [ii], 3-305, [14] (advertisements); light rubbing to corners and head and foot of spine; light foxing to endpapers, else internally clean, a very good copy.

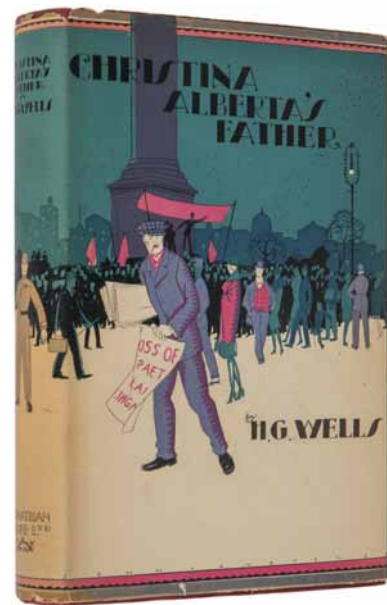
First edition with second state advertisements dated 20.8.06. In Wells's science-fiction style, he illustrates a world changed irrevocably by a comet that is heading directly towards Earth.



224. WELLS, H.G. *The World set Free. A Story of Mankind* London: Macmillan, 1914. £250

8vo. Publisher's green cloth, spine and upper board lettered in gilt and ornamented in blind; top edge gilt; pp. [viii], 286, 2, 8 (advertisements); light fading to spine; slight rubbing to extremities of cloth; toning to front endpaper; a little spotting in places throughout; a very good copy.

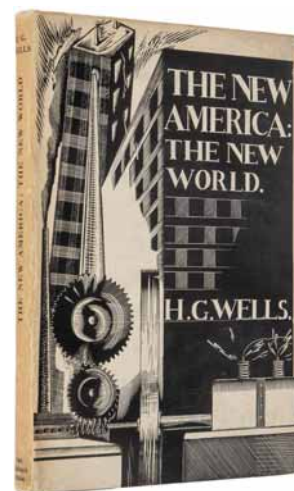
First edition, first issue, with the publisher listed as Macmillan and Co. Limited (as opposed to Ltd.), 8 pages of advertisements at rear, and no statement of printing to the copyright page. Wells' prophetic novel predicting the arrival of atomic weaponry.



225. WELLS, H.G. *Christina Alberta's Father*. London: Jonathan Cape Ltd., 1925. £398

8vo. Publisher's red cloth, spine lettered in gilt; upper board with fillet in blind; in the original dust-wrapper, clipped but retaining price; pp. [vi], 7-410, [4]; signed by the author to the front fly-leaf; light chipping to head and foot of spine of wrapper, with a few marks to lower panel; light offsetting to preliminary pages; a few pages unopened; very slight even toning to paper-stock; a very good signed copy in the scarce attractive wrapper.

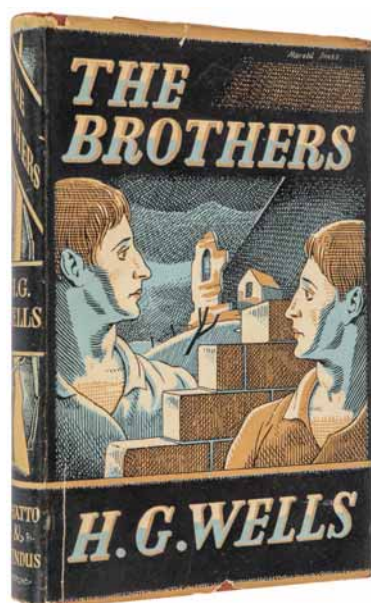
First edition, signed by Wells in his customary flowing hand. Jacket design by John Avetenz. The protagonists, Christina Alberta and her father, navigate their lives through a multitude of transitions. Wells crafts this story around the uncertainty facing the world in the years succeeding the First World War.



226. WELLS, H.G. *The New America: the New World*. London: The Cresset Press, 1935. £98

8vo. Publisher's original blue boards; spine lettered in gilt, upper board lettered in gilt on label; in the original unclipped illustrated dust wrapper; pp. [vi], 7-96; gilt lettering to spine faded; sunning to spine of wrapper; minor chipping to top edge of wrapper, with a few marks and light spots to lower panel and flaps; Sotheran's sticker tipped to front paste-down; light spotting throughout; a very good copy in the striking wrapper.

First edition in the wonderful modernist dust jacket designed by John Farleigh. *The New America: The New World* is a collection of four articles written by Wells after a short visit to the United States in 1935.



227. WELLS, H.G. *The Brothers*. London: Chatto & Windus, 1938. £98

8vo. Publisher's brown cloth, spine lettered in gilt on blue label; in the original price-clipped illustrated wrapper; top edge blue, lower edge untrimmed; pp. [viii], 1-141; light chipping to edges of wrapper, with a 48mm vertical tear to hinge at upper panel; the price-clip rather large; a little spotting throughout, a good copy in the scarce wrapper.

First edition, scarce in the jacket. A lesser known work by Wells. A set of identical twins, on opposing sides of a civil war, find they have more in common than they originally suspected, after one is captured by the other. An interesting insight into the universal wish for a peaceful future.



228. WESTWOOD, J.O. and H.N. HUMPHREYS *British Butterflies and their Transformations [with] British Moths and their Transformations*. Thomas Sanderson. 1857. £1,000

4to. 3 vols. Bound by Hatchard's in contemporary green half morocco, spines with raised bands and gilt panels with foliate tools and lettering, all edges gilt; pp. xii + 137 + [iii], handcoloured title page, 42 handcoloured plates; xiv + 258, 55 handcoloured plates; xix + 268 + xiii, 69 handcoloured plates; previous owner's signatures to prelims, a little rubbing to bindings, internally very clean, very good.

New edition, with revisions. A set comprising Westwood and Humphreys's two great illustrated guides to moths and butterflies, prized for the delicacy of the illustrations as well as the authority of Westwood's text.



229. WHITE, Antonia. *BBC at War*. [London, British Broadcasting Corporation, 1942]. £48

8vo. Original illustrated wrappers; pp. 48, highly illustrated in the text and on plates; slight creasing, chipping and rubbing to extremities; paper toned, as is common; very good.

A memento from the most dramatic days of the BBC, published at the height of the Blitz. It is more useful as an example of patriotic miscellanea than anything else, as BBC operating policy has been disallowed for security.



230. WHITTINGTON PRESS. HANSCOMB, Brian. Cornwall: An Interior Vision. Lower Marston: The Whittington Press, 1992. £998

Folio. Bound in a Japanese style in pale blue wrappers with black ribbon, printed title label on upper wrapper; 12 double leaves (french-fold); with 9 copper engravings by Brian Hanscomb, who also wrote the accompanying text; together with the additional suite of plates in matching blue folder; in the original cardboard slipcase; aside from one small bump to the edge of slipcase, a fine copy.

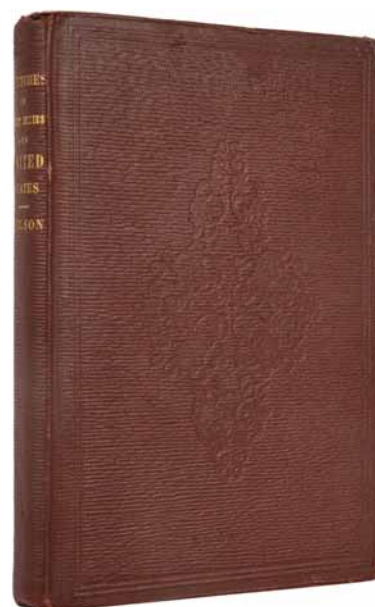
First edition, limited to 135 numbered copies, printed on F.J. Head hand-made paper and signed by the artist. This one of just 35 with the extra suite of engravings, copy no. XXIX. Each of the additional copper engravings is marked A/P as usual.

"Born in 1944 at Croxley Green, Hertfordshire, Brian followed the family tradition and was apprenticed at the age of 16 in the print industry, in his case, as a letter press engraver, later qualifying as a gravure industrial engraver. He left the print industry in 1979 to work full time as an artist engraver at home, now in St Breward, Cornwall and does, in fact, work in two very different media: copperplate engraving and in pastel & gold/platinum/palladium leaf collage.

He loves, and is inspired by, the work of many artists, including early English romantics, notably the followers of William Blake such as Samuel Palmer and Edward Calvert. He also gains much inspiration from the landscape, especially that of Bodmin Moor, around which he frequently rides on his bicycle. Brian finds that walking and cycling these moorland areas can lead to engravings such as "Moonride - Cornwall" and the more humorous "Snail Race" (in which Bodmin Moor becomes the Alps!) - though some of the Cornish hills are extremely steep and hard to ride. Amongst his pastel/mixed media work, "Jacob's Ladder II" and "Snail's Progress", were also inspired by Bodmin Moor.

A spiritual aspect often imbues his work through his appreciation of Zen Buddhism and personal aspects of Christianity, the latter particularly shown in the engraving "Christ appears in the Factory". Very often, a small snail appears, a quirky symbol of his work and also the Zen Buddhist meditational walk of Kinhin, reflecting just how long some engravings take". brianhanscomb.co.uk

A charming, and very limited production by the Whittington Press.



231. WILSON, Thomas. Transatlantic Sketches; Or, Travelling Reminiscences Of The West Indies and United States. Montreal, Printed By John Lovell, 1860. £485

8vo. Original publisher's cloth, spine lettered in gilt, ornamented in blind; pp. [2], 179, pink correction slip; very minor rubbing to extremities and spotting to endpapers, otherwise clean and fresh.

First edition. A privately published memoir of a journey to and around the Caribbean, including descriptions of Trinidad (six chapters), Cuba (four chapters), with much on sugar plantations, the abolition of slavery, cocoa and cigar production and the social life in the capitals. A lot of information on the labour conditions in Trinidad are derived from the author's brother Robert, who owned a large sugar plantation in Trinidad. The Wilsons were an Irish-American family with roots in Dublin.



232. WODEHOUSE, P.G. *Young Men in Spats*. London: Herbert Jenkins Ltd., 1936. £750

8vo. Publisher's variant binding of orange cloth, spine lettered in black, upper board lettered and filleted in black; preserved in both the original pictorial dust wrapper and the scarce 'Drones Club Book of the Month' wraparound band (repaired); pp. [ix], 10-312, [8]; light rubbing to extremities of boards; spine of wrapper sunned, with small portions of head and tail of spine missing, light creasing to edges; wraparound band browned; light discolouration to endpapers; a little spotting to text, with a few light pencil inscriptions; a very good copy in the scarce wrapper.

First edition, first printing in the variant orange cloth embossed and lettered in black, with black border and publisher's device to spine. The dust jacket is priced 2'6 to the spine, indicating a second, or, at any rate, a later issue, featuring the rarely found 'Drone Club of the Month' wraparound band. A collection of short stories following a multitude of spats at the Drones Club. Wodehouse's prose is once again brilliant and whimsical.

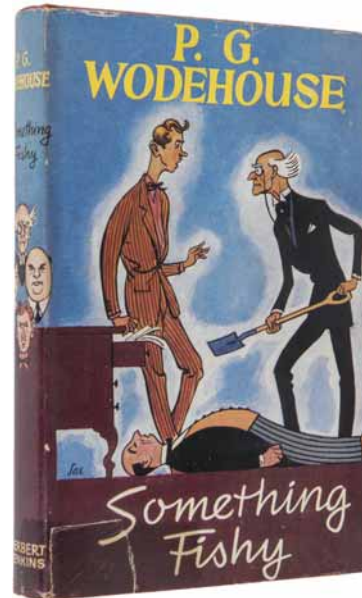


233. WODEHOUSE, P.G. *Full Moon*. London: Herbert Jenkins, [1947]. £125

8vo., Original orange cloth lettered in black to spine and upper cover, publisher's device to lower; preserved in original unclipped dust wrapper (repriced £1.50); pp. [vi],

[7]-252; light sunning to head of spine of cloth; light rubbing and chipping to corners and head and foot of spine of wrapper; slight spotting to upper and outer edge, with a light mark to upper portion of outer edge; a very good copy.

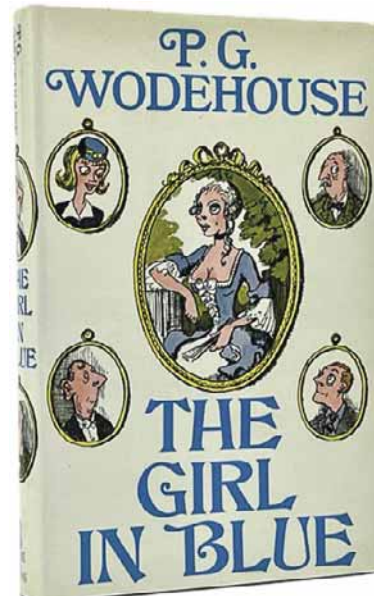
First UK edition, first printing, published five months after the US edition, which is identical in content. Lord Emsworth features at Blandings castle, alongside a gaggle of fearsome aunts, uncles, millionaires, Freddie Threepwood, Beach the Butler and the gardener McAllister.



234. WODEHOUSE, P.G. *Something Fishy*. London: Herbert Jenkins, 1957. £98

8vo. Publisher's red cloth, spine lettered in black; in the original unclipped illustrated dust-wrapper; pp. [vii], 8-199, [1];

First edition.

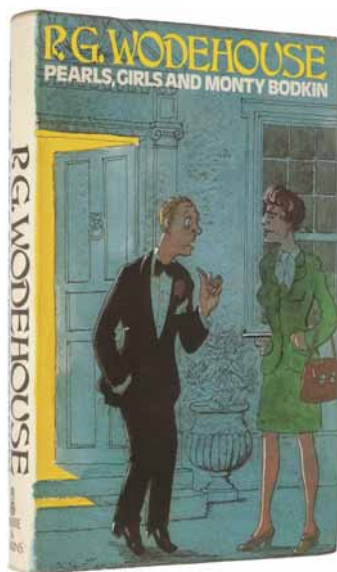


235. WODEHOUSE, P.G. (author). *The Girl in Blue*. London: Barrie & Jenkins, 1970. £98

8vo.; original dark blue linson boards lettered in gilt to spine, in pictorial dustwrapper; pp. [iv], 5-191 + [i]; both externally and internally fine, without ownership marks, in an equally fine, unclipped dustwrapper (26s. £1.30).

First edition. A typical Wodehousian romp. "The Girl in Blue" is a miniature portrait by Gainsborough which

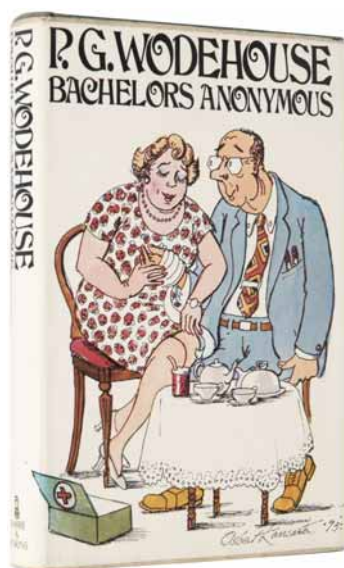
disappears. And so much hangs on its retrieval: “the future of a tottering country seat, the peace of mind of an American tycoon and the good name of his kleptomaniac sister, the happiness of a young heir and his two fiancées, the prospects of a grasping actress, the tenure of employment of a broker’s man masquerading as a butler...”



236. WODEHOUSE, P.G. (author). *Pearls, Girls and Monty Bodkin*. London; Barrie & Jenkins, 1972 £98

8vo. Original forest green linson boards, spine lettered in gilt; in the original unclipped dust wrapper; pp. [vi], 7-191, [1]; light sunning to spine of wrapper, with a slim dark band to top edge; internally bright and clean, a near fine copy.

First UK edition, preceding the US edition by a year. Leaving heartbreak in his wake Monty Bodkin has returned from his year in Hollywood to the charms of the international English hockey player Gertrude Butterwick, whose father had made it a condition of their betrothal that Monty hold down a job for at least a year. Conditions now satisfied, after a modicum of blackmail, Monty discovers that “Hell hath no fury like a flummoxed Butterwick” and not all is to be plain sailing with his engagement.

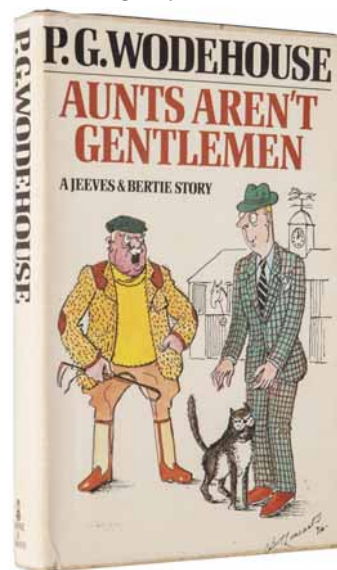


237. WODEHOUSE, P.G. (author). *Bachelors Anonymous*. London; Barrie & Jenkins, 1973. £88

8vo. Original dark green cloth, spine lettered in gilt; in the original illustrated dust wrapper (not price-clipped); pp. [vi], 7-190, [1]; slim band of darkening to upper and

lower edges of wrapper; a light spot to preliminary pages; a very good copy.

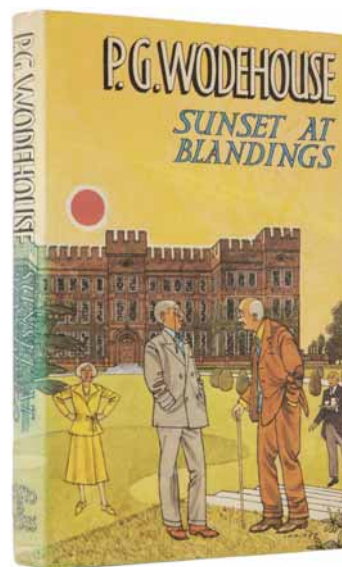
First edition. Ivor Llewellyn, a member of Bachelor’s Anonymous, proposes a trip to London with his members. Wodehouse follows the group and the mischief they get up to in the big city.



238. WODEHOUSE, P.G. *Aunts Aren't Gentlemen*. A Jeeves & Bertie Story. London; Barrie & Jenkins, 1974. £88

8vo. Original navy blue cloth, spine lettered in gilt; preserved in unclipped pictorial dust wrapper by Osbert Lancaster; pp. [iv], 5-176; slight bumping to head of spine of cloth; light sunning to spine of wrapper, with thin bands of darkening around upper and lower edges; corners of front flap slightly creased; a very good copy.

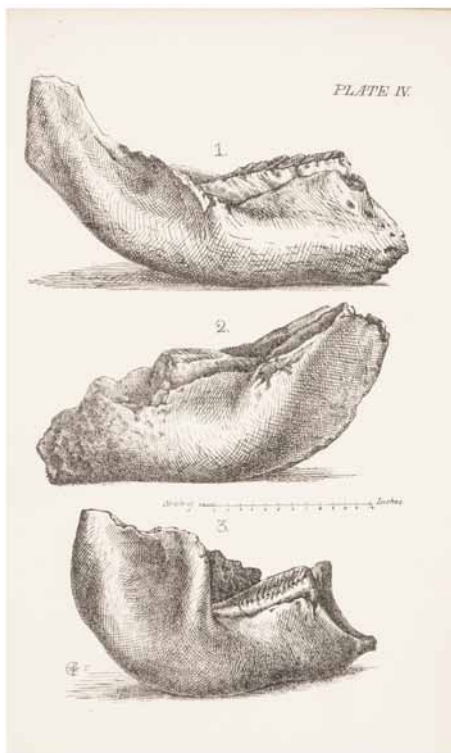
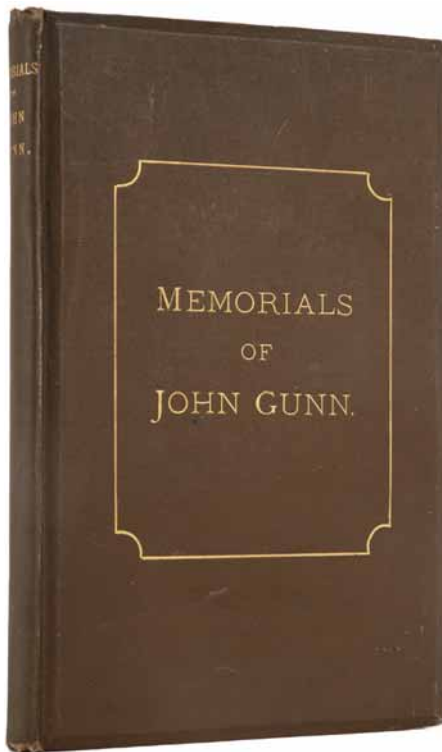
First edition. A Jeeves & Wooster story.



239. WODEHOUSE, P.G. *Sunset at Blandings*. London: Chatto & Windus, 1977. £80

8vo. Original aqua linson boards lettered gilt to spine, pictorial map endpapers, preserved in pictorial dust wrapper (not price-clipped); pp. [x], 11-213; light sunning to spine; a near-fine copy.

First edition of Wodehouse’s final, unfinished, novel which runs to 16 chapters of a planned 22 and which contains a selection of the author’s own working notes for the book and his detailed remarks on the final stages of the plot. A fascinating insight into the workings of the author’s creative mind.



240. **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 f1ep, 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.



241. **YOSHITOSHI, Tsukioka (1839-1892).** *I Want to be Beautiful.* Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1877. 525 x 395 mm. £400



242. **YOSHITOSHI, Tsukioka (1839-1892).** *Peony Flower and Attendant of the Fifth Rank, Beauty Uematsu Chikako.* Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1878. 525 x 395 mm. £400



243. YOSHITOSHI, Tsukioka (1839-1892). Beauty with Flowers. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1878. 525 x 395 mm. £300



245. YOSHITOSHI, Tsukioka (1839-1892). The Yugao Chapter from the Tale of Genji. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1884. 525 x 395 mm. £7,000



244. YOSHITOSHI, Tsukioka (1839-1892). Uesugi Kenshin Nyudo Terutora Riding into Battle. Original woodblock print, from the series "Courageous Warrior," printed in Japan, 1883. 525 x 395 mm. £1,600



246. YOSHITOSHI, Tsukioka (1839-1892). Mountain Moon After Rain. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1885. 525 x 395 mm. £1,400



247. YOSHITOSHI, Tsukioka (1839-1892). Moonlight Patrol: Samurai Saito Toshimitsu. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1886. 525 x 395 mm. £1,800



249. YOSHITOSHI, Tsukioka (1839-1892). Gravemaker Moon. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1886. 525 x 395 mm. £800



248. YOSHITOSHI, Tsukioka (1839-1892). Inamura Promontory moon at daybreak. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1886. 525 x 395 mm. £1,800



250. YOSHITOSHI, Tsukioka (1839-1892). The Enlightenment of Jigoku-Dayu. Original woodblock print, from the series "Thirty-six New Ghost Stories," printed in Japan, 1889. 525 x 395 mm. £1,000



251. YOSHITOSHI, Tsukioka (1839-1892). Famous Courtesan Takao. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1889. 525 x 395 mm. £800



253. YOSHITOSHI, Tsukioka (1839-1892). A Glimpse of the Moon. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, c.1880. 525 x 395 mm. £1,200



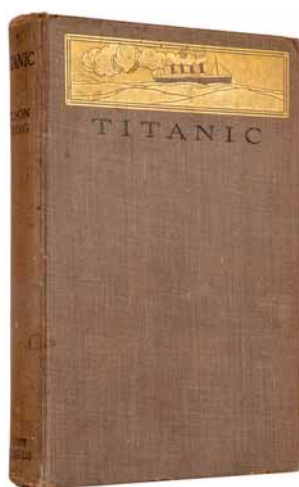
252. YOSHITOSHI, Tsukioka (1839-1892). A Buddhist Monk Receives cassia seeds on a moonlit night. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, 1891. 525 x 395 mm. £1,300



254. YOSHITOSHI, Tsukioka (1839-1892). Huai River moon — Wu Zixu. Original woodblock print, from the series "One Hundred Aspects of the Moon," printed in Japan, c.1880. 525 x 395 mm. £400



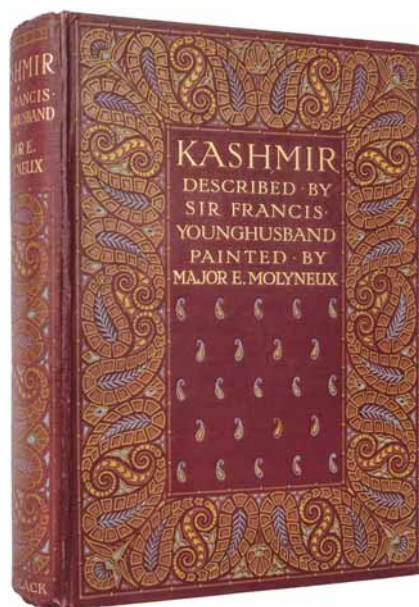
255. YOSHITOSHI, Tsukioka (1839-1892). Karukaya Doshin and Ishidomaru. Original woodblock print, from the series "Twenty-four Accomplishments in Imperial Japan," printed in Japan, c.1890. 525 x 395 mm. £300



256. YOUNG, Filson. Titanic. London: Grant Richards, 1912. £250

8vo. Publisher's brown cloth, spine and upper board lettered in black, upper board ornamented in gilt; pp. [vi], 7-204, [4], 23; with an illustrated frontispiece; light rubbing to extremities; upper corners slightly bumped; light sunning to spine; contemporary pencil ownership inscription to front fly-leaf; light toning to paper-stock, especially at endpapers, as well as a little spotting; a superior example of a scarce text.

First edition. Young's text was the first book published on the sinking of the Titanic.



257. YOUNGHUSBAND, Sir Francis Edward [text], and Major E. MOLYNEUX [illustrations]. Kashmir. London, Adam & Charles Black, 1909. £325

8vo. Original dark red cloth with an intricate design printed in blue, green and yellow on the upper board and the spine, letters blocked in dark brown on the spine, top edge gilt, pp. xv, 283, [4, publisher's catalogue]; 70 colour-plate illustrations, captioned on the tissue guards, pull-out map at the end of the volume; only slightest wear to extremities, ownership inscription to front fly-leaf; a very attractive copy.

First edition. Beautifully written, by an experienced expert of the the country. 'A & C Black's Twenty Shilling series of colour plate books, published from 1901 onwards, brought the world into the home at a time when travel, especially overseas, was much more difficult than it is today. For the first time books containing large numbers of colour plates - up to 100 per volume - were made available to the public at an affordable price.' (Inman)

Inman 49.