



SHAPERO  
Present Indicative  
2023



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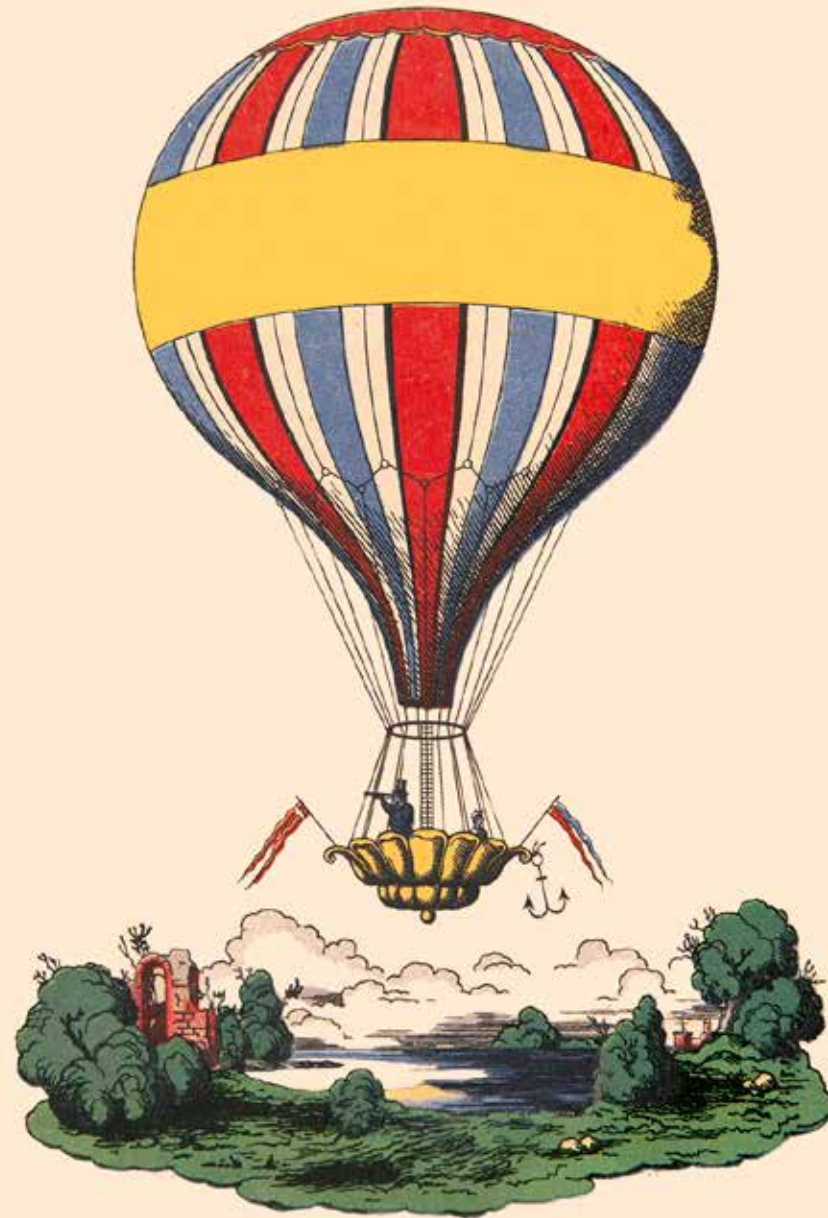
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## Present Indicative

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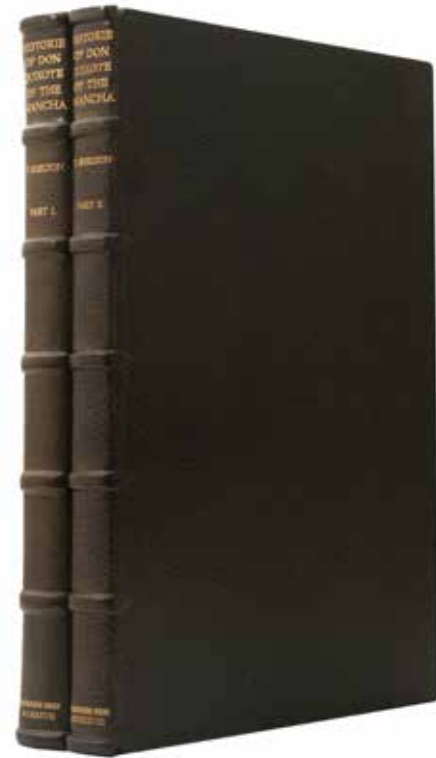


THE FIRST BOOKE OF THE DELIGHTFULL HISTORIE OF THE MOST INGENIOUS KNIGHT DON QUIXOTE

CHAP. I. WHEREIN IS REHEARSED THE CALLING, AND EXERCISES OF THE RENOWNED GENTLEMAN DON-QUIXOTE, OF THE MANCHA.

**L**IIVED not long since in a certaine vilage of the Mancha, the name wherof I purposely omit, a Yeoman of their calling that use to pile up in their bals old Launces, Halbarbs, Morions, and such other armours and weapons. He was besides master of an ancient Target, a leane Stallion, and a swift Grey-bound. His pot consisted daily of somewhat more Beefe then Mutton, a little minced meate every night, griefes & complaints the Saturdayes, Lentils on Fridayes, and now & then a Pigeon of respect on Sundayes did consume three parts of his rents; the rest & remnant thereof was spent on a Jerkin of fine Puke, a paire of velvet hose, with pantofles of the same for the holly-dayes, and one apparell of the finest vesture; for therewithall he honored and set out his person on the worke dayes. Hee had in his house a woman-servant, of about some forty yeares old, and a niese not yet twenty, and a man that served him both in fielde and at home, and could saddle his horse, and likewise manage a pruning booke. The Master himselfe was about fifty yeares olde, of a strong complexion, drie flesh, and a withered face: he was an early riser, and a great friend of hunting. Some affirme that his surname was Quixada or Quesada (for in this there is some variance among the authours that write his life) although it may be gathered by very probable conjectures, that he was called Quixana. Yet all this concernes our historிக்கal relation but little; let it then suffice, that in the narration thereof we will not vary a jot from the truth. ¶ You shall therefore wit, that this Yeoman above named the spirits that he was idle, which was the longer part of the yeare, did apply himselfe wholly to the reading of bookes of Knight-hood, & that with such gusts & delights, as he almost wholly neglected the exercise of hunting, yea and the very administration of his houshold affaires: and his curiosity & folly came to that passe, that he made away many acres of arable land to buy him bookes of that kind; and therefore he brought to his house as many as ever he could get of that subject: & among them all, none pleased him better then those which famous Felician of Silva composed. For the smoothnesse of his prose, with now & then some intricate sentence medled, seemed to him peerlesse; and principally when he did reade the love dalliances, or letters of challenge, that Knights sent to Ladies, or one to another; where, in many places he found written the reason of the unreasonablenesse, which against my reason is wrought, doth so weaken my reason, as with all reason I doe justly complaine on your beauty. And also when he read The high Heavens, which with your divinity doe fortifie you divinely with the starres, and make you deserveresse of the deserts that your greatnesse deserves, etc. With these and other such passages the poore Gentleman grew distracted, and was breaking his braines day and night to understand and unbowell their sense. An endlesse labor, for even Aristotle himselfe would not understand them, though he were againe resuscitated onely for that purpose. He did not like so much the unproportionate blowes that Don Belianis gave and tooke in fight; for, as he imagined, were the Surgeons never so cunning that cured them, yet was it impossible but that the patient his face and all his body must remaine full of scars, and tokens: yet did he praise notwithstanding in the authour of that History, the conclusion of his booke, with the promise of the endlesse adventure, and many times he himselfe had a desire to take pen and finish it

tion but little; let it then suffice, that in the narration thereof we will not vary a jot from the truth. ¶ You shall therefore wit, that this Yeoman above named the spirits that he was idle, which was the longer part of the yeare, did apply himselfe wholly to the reading of bookes of Knight-hood, & that with such gusts & delights, as he almost wholly neglected the exercise of hunting, yea and the very administration of his houshold affaires: and his curiosity & folly came to that passe, that he made away many acres of arable land to buy him bookes of that kind; and therefore he brought to his house as many as ever he could get of that subject: & among them all, none pleased him better then those which famous Felician of Silva composed. For the smoothnesse of his prose, with now & then some intricate sentence medled, seemed to him peerlesse; and principally when he did reade the love dalliances, or letters of challenge, that Knights sent to Ladies, or one to another; where, in many places he found written the reason of the unreasonablenesse, which against my reason is wrought, doth so weaken my reason, as with all reason I doe justly complaine on your beauty. And also when he read The high Heavens, which with your divinity doe fortifie you divinely with the starres, and make you deserveresse of the deserts that your greatnesse deserves, etc. With these and other such passages the poore Gentleman grew distracted, and was breaking his braines day and night to understand and unbowell their sense. An endlesse labor, for even Aristotle himselfe would not understand them, though he were againe resuscitated onely for that purpose. He did not like so much the unproportionate blowes that Don Belianis gave and tooke in fight; for, as he imagined, were the Surgeons never so cunning that cured them, yet was it impossible but that the patient his face and all his body must remaine full of scars, and tokens: yet did he praise notwithstanding in the authour of that History, the conclusion of his booke, with the promise of the endlesse adventure, and many times he himselfe had a desire to take pen and finish it



1. [ASHENDENE PRESS]. CERVANTES SAAVEDRA, MIGUEL DE. [Don Quixote]. The First Part of the History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha. Chelsea, Ashendene Press, 1927-28.

£9,500 [ref: 107991]

A near-fine set of this superb private press edition, one of Ashendene's finest achievements.

Limited edition, ONE OF ONLY 225 COPIES; 2 vols, folio (440 x 320 mm); printed in red and black, decorative initials and borders designed by Louise Powell and cut on wood by W.M. Quick & Geo. H. Ford, untrimmed, the odd; dark green pigskin by W. H. Smith & Son, again near-fine. Hornby 36.



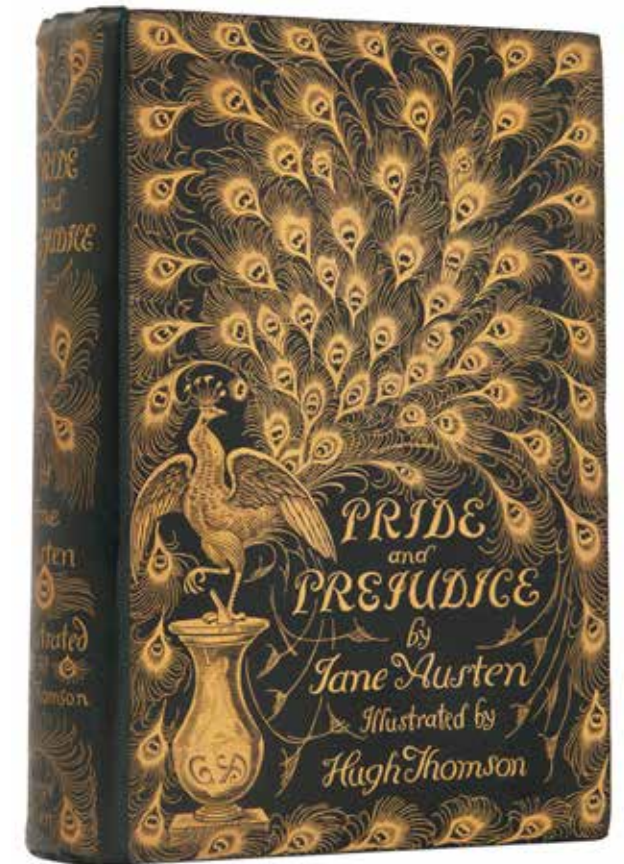
FIRST EDITION OF THE PEACOCK EDITION

2. AUSTEN, JANE; THOMSON, HUGH (ILLUSTRATOR). Pride and Prejudice. London, George Allen, 1894.

£4,750 [ref: 108273]

The 'Peacock Edition' of Pride & Prejudice by Jane Austen, with the stunning gilt cover designed by Hugh Thomson; this copy in the finest condition we have ever encountered.

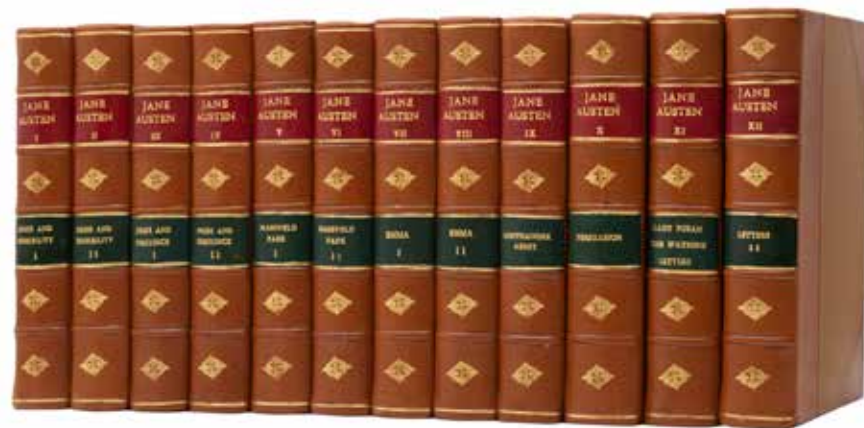
Hugh Thomson (1860-1920) was a renowned illustrator; in pen and ink, of classic titles. Born in Ireland his skills as an illustrator were recognised while still a teenager. Consequently, Thomson was trained by John Vinycomb, the head designer at Marcus Ward & Co., a prominent Belfast publishing house. He subsequently moved to England, working from 1883 for MacMillan & Co., illustrating all six of Jane Austen's novels and other literary classics.



By 1900 he had become one of the most popular illustrators of his time. However, during the First World War there was less demand for his style of work and he took a job with the Board of Trade until his untimely death from heart disease.

First edition of the Peacock edition; 8vo; frontispiece and illustrations by Hugh Thomson, mild offsetting from frontispiece tissue-guard but remarkably clean otherwise; publisher's dark green cloth with the stunning gilt depiction of a peacock on an urn to upper cover and related gilt decoration to spine, 1 gilt edges, contemporary presentation note pasted to front endpaper verso dated Christmas 1894, the year of publication, slight bumping to extremities and superficial wear to rear board, otherwise a fine copy.





3. **AUSTEN, JANE.** *The Novels of Jane Austen.* London & Edinburgh, Grant Richards & John Grant, 1898 & 1912.

£3,800 [ref: 109385]

A delightful set of Austen's complete works, comprising: *Emma*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Northanger Abbey*, *Persuasion*, and her epistolary novel *Lady Susan* (first published in 1871), together with Austen's abandoned novel *The Watsons*, and her collected letters.

Uniformly bound, the first ten volumes form the complete Winchester Edition of 1898 published in London by Grant Richards, the remaining two volumes containing Austen's lesser known works and letters are from the Edinburgh edition, published between 1911 and 1912 by Grant.

Winchester Edition; 12 vols, 8vo (21.5 x 15 cm); portrait frontispiece to vol. 1, woodcut devices to title of Richards' editions; later half tan calf gilt, khaki cloth, contrasting red and green morocco lettering-pieces to spine, top-edge gilt otherwise uncut, internally crisp and clean, a fine set.



4. **AUSTEN, JANE; BROCK, C.E. (ILLUSTRATOR).** *Pride and Prejudice With twenty-four coloured illustrations by C.E. Brock* London, J.M. Dent & Co., 1907.

£1,700 [ref: 110111]

This delightfully illustrated and much sought-after edition of Jane Austen's most popular novel, is further enhanced with a beautiful binding by the renowned binder, Bayntun-Riviere.

First edition in this form; 8vo (190 X 120 mm); colour frontispiece, decorative title-page, a further 22 colour plates, the odd random spot, mostly to blank versos of some plates, otherwise near-fine; later full, maroon polished calf by Bayntun-Riviere, with green and black lettering pieces gilt tooled spine double gilt-panelled boards, gilt dentelles, marbled endpapers and all edges gilt, otherwise very good.



5. **BLIXEN, KAREN [PSEUD. DINESEN, ISAK].** *Out of Africa.* London, Putnam, 1937.

£7,500 [ref: 109349]

The UK edition precedes the much more common USA printing. Memorably filmed. This is by far the best copy we have handled.

*Out of Africa* is Isak Dinesen's memoir of her years in Africa, from 1914 to 1931, on a coffee plantation in the hills near Nairobi. She had come to Kenya from Denmark with her husband, and when they separated she stayed on to manage the farm by herself, visited frequently by her lover, the big-game hunter Denys Finch-Hatton, for whom she would make up stories 'like Scheherazade'.

First edition; 8vo; publisher's cloth; with the pictorial first issue dust jacket, spine very slightly rolled but a superb copy in the nicked jacket.



6. **BRODSKY, JOSEPH.** *Ostanovka v Pustyne [A Stop in the Desert].* New York, Chekhov Publishing House, 1970.

£2,500 [ref: 109106]

First edition of *Ostanovka v Pustyne* [A Stop in the Desert] Brodsky's second book of poetry in Russian to be published in America. Described as his first 'real' book, it is primarily new work together with some of his best verse to date. It is the first Russian-language edition of his works for which Brodsky made the main editorial decisions. At the time of publication he was still in the Soviet Union (he was exiled in 1972) and his translator George Kline acted as the de facto editor of this book covertly, for Brodsky's safety.

See [shapero.com](http://shapero.com) for full description.

First edition; 8vo (21.5 x 14 cm); original printed wrappers, a very good copy; 228pp.





**THE SCARCE FIRST PRINTING**

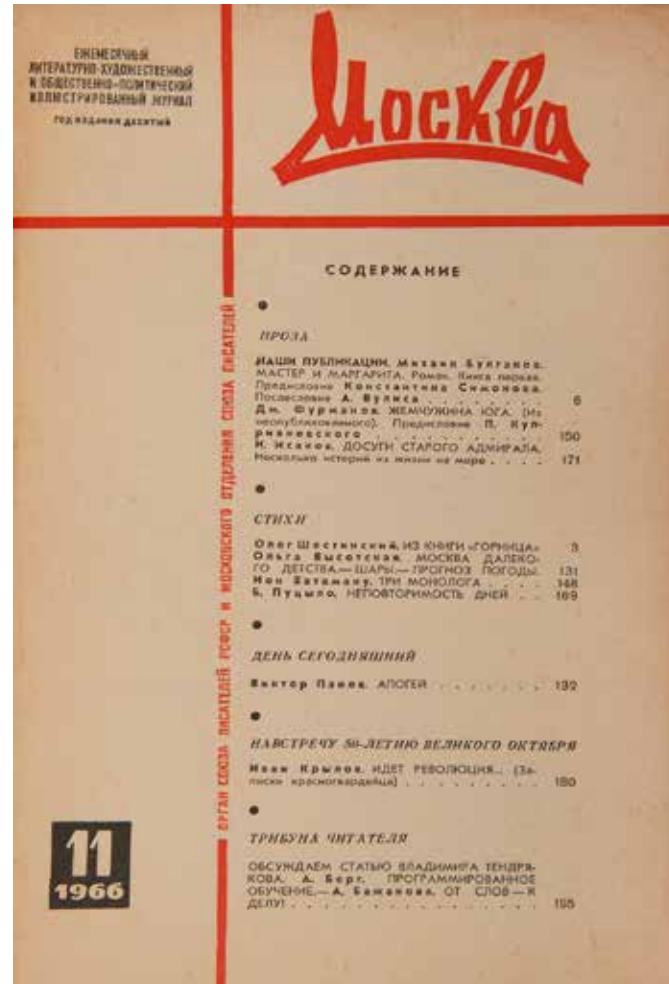
7. BULGAKOV, MIKHAIL. *Master i Margarita* [v] *Zhurnal Moskva* No. 11 (1966) & No. 1 (1967) [Master and Margarita [in] *Moskva Magazine*]. Moscow, Souiz Pisatelei, 1966-1967.

£8,750 [ref: 109389]

THE FIRST PUBLICATION IN ANY FORMAT OF *MASTER AND MARGARITA*, ONE OF THE MOST IMPORTANT RUSSIAN NOVELS OF THE TWENTIETH CENTURY.

Having started in 1928, Bulgakov burned the manuscript in 1930, only to re-write and revise it over the next few years until 1938. In common with most of Bulgakov's prose it was not published until long after his death in 1940 from an inherited kidney disorder.

During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre. He published a number of novels and stories through the early and mid 1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work and staging of any of his plays, and Stalin personally forbade him to emigrate.



This first printing of his best known work is a censored version of the text, eliminating much of the anti-Soviet satire, yet it still caused an immediate sensation on publication. The full text was published in Paris in 1967.

First editions, two issues in 2 vols, large 8vo (25.6 x 17 cm); illustrations in colour; original printed wrappers, repairs to spine, some stained, in a modern blue morocco box with silver gilt design to spine and cover, box slightly scratched, a good copy.



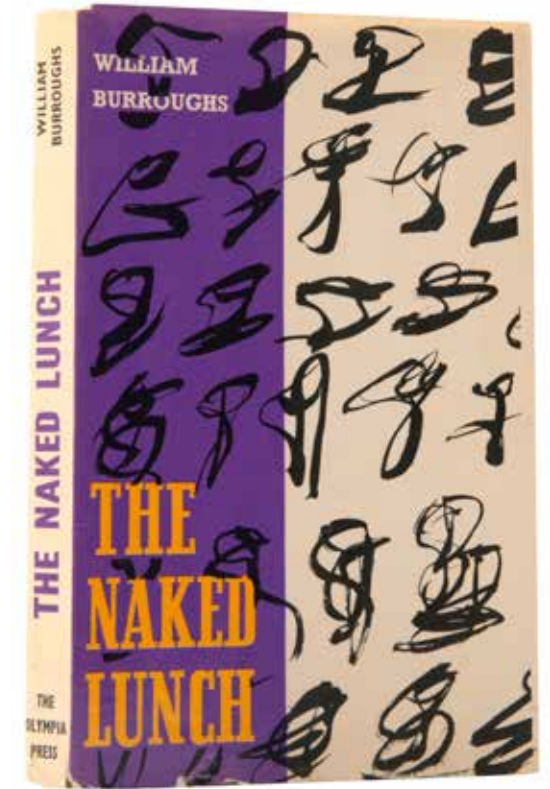
8. BURNS, ROBERT. *The Poetry of Robert Burns*. Edited by William Ernest Henley and Thomas F. Henderson. Edinburgh, T.C. and E.J. Jack, 1896.

£1,200 [ref: 108593]

If ever a poet understood the character of his nation, that poet was Robert Burns. The language in which he was most fluent wasn't so much Scots, it was the language of the heart. A poet for all seasons, Burns speaks to all.

From the library of Sir Malcolm Fraser (1878-1949) a naval captain, editor and vice-chairman of the Conservative Party.

Library edition, NUMBER 564 OF THE 600 COPIES FOR THE UNITED KINGDOM OF THE TOTAL EDITION OF 750 COPIES, SIGNED BY THE PUBLISHERS IN EACH VOL.; 4 vols, 8vo (22 x 14 cm); portrait frontispiece of the poet to each vol., mild spotting to edges of text block with the odd one encroaching onto the odd page edge but otherwise near-fine internally; near-contemporary full polished calf by Hatchard's, 187 Piccadilly, maroon title-piece to spine panels, otherwise gilt tooled, gilt panels and dentelles to boards, top edge gilt, some minor fading and the odd mark to boards, otherwise very good indeed.



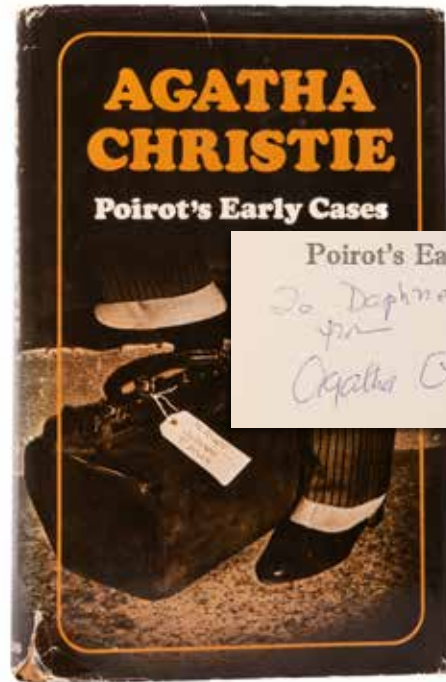
**ONE OF THE TRIUMPHS OF THE BEAT MOVEMENT**

9. BURROUGHS, WILLIAM. *The Naked Lunch*. Paris, The Olympia Press, 1959.

£2,750 [ref: 109255]

An exceptional copy of Burroughs masterpiece, one of the triumphs of the Beat movement. Not common in this condition.

First edition, first impression; 8vo; publisher's green wrappers printed in black; with the Gysin-designed dust jacket, a lovely copy in the very lightly rubbed and minutely tanned dust jacket with minor production crease to the rear panel.



Poirot's Early Cases  
 To Daphne Honeybone  
 from  
 Agatha Christie

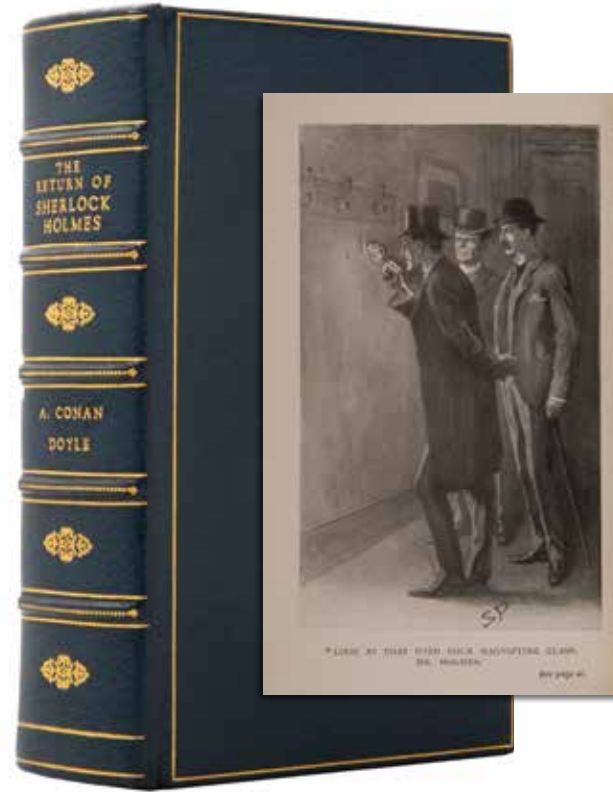
INSCRIBED BY THE AUTHOR TO HER PERSONAL SECRETARY

10. CHRISTIE, AGATHA. *Poirot's Early Cases*. London, Collins, 1974.

£4,750 [ref: 106921]

A Poirot novel. A fine association copy with the author's signed presentation inscription to the title-page, 'To Daphne Honeybone from Agatha Christie'. The recipient was for many years Christie's personal secretary. This is an especially poignant inscription in Christie's final and most shaky hand, presenting what would prove to be the final Poirot publication in her lifetime. Her health had already started seriously to fail and she would die about a year after the publication of this collection. We have handled just one other presentation copy and heard of a single other example.

First edition, first impression, author's presentation copy, with inscription to title-page; 8vo; publisher's tan boards, titles to spine gilt, dust-jacket, somewhat frayed and rubbed, very good copy otherwise.

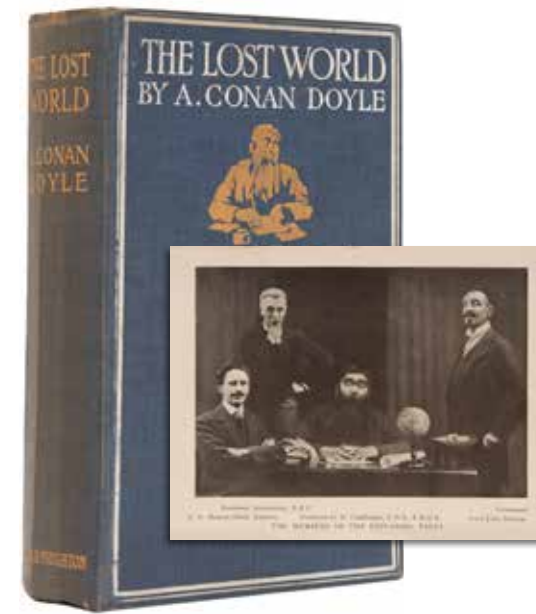


11. CONAN DOYLE, ARTHUR. *The Return of Sherlock Holmes*. London, George Newnes, Ltd., 1905.

£1,400 [ref: 105766]

The collection commences with Holmes' return to London after being presumed killed at the Reichenbach Falls, and explains the period from 1891–94, or 'The Great Hiatus' as it is known amongst Sherlock devotees. The last story in the work features Watson's statement that Holmes has retired and forbade him to publish any more stories.

First English edition, first impression; 8vo (18.5 x 12.5 cm); 16 plates by Sidney Paget, 4pp. advertisements; fine, modern full blue morocco, gilt-panelled and tooled, gilt dentelles, marbled endpapers and all edges gilt, a fine copy. Green & Gibson A29a.



12. CONAN DOYLE, ARTHUR. *The Lost World*. London, Hodder and Stoughton, [1912].

£750 [ref: 110251]

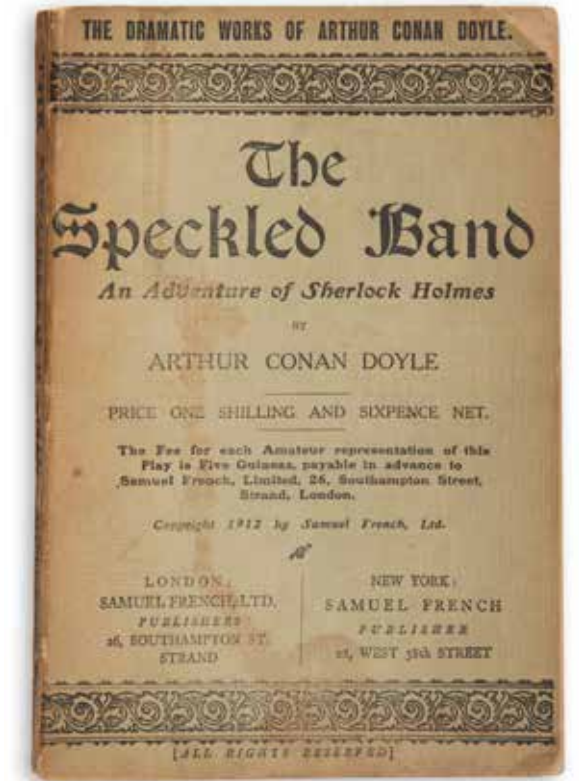
The depiction of the central character, Professor Challenger on the book cover is in fact Arthur Conan Doyle in disguise (he also posed with friends for the photographic frontispiece portraying Challenger and the other members of the exploring party).

First edition, first impression; 8vo (19.5 x 13 cm); gift inscription in pen to front free endpaper recto, 8 full-page plates including frontispiece, minor spotting to prelims; publisher's pictorial blue cloth, upper cover stamped in gilt and white, gilt spine, spine slightly rolled with minor wear to head and tail caps, otherwise a handsome copy; vii, [1], 9-319, [1]pp.

GENUINE SHERLOCK HOLMES RARITY

13. CONAN DOYLE, ARTHUR. *The Speckled Band. An Adventure of Sherlock Holmes*. New York and London, Samuel French, 1912.

£7,500 [ref: 109059]



The exceedingly scarce first edition of Doyle's stage adaptation. A genuine Holmes rarity.

'I shut myself up and devoted my whole mind to making a sensational Sherlock Holmes drama. I wrote it in a week and called it *The Speckled Band* after the short story of that name. I do not think I exaggerate if I say that within a fortnight of one play shutting down I had a company working upon the rehearsals of a second one which had been written in the interval' (Memoirs and Adventures, p101). The play opened on 4 June 1910 and was a great success.

First edition, first printing, first issue; 8vo; previous ownership inscription to half-title, light even toning to leaves; original wrappers, some dust-soiling, light staining to front and rear panels, small chips to corners and spine ends, else very good; housed in modern red morocco-backed cloth drop back box by Temple, gilt lettering to spine. Green & Gibson A36a.





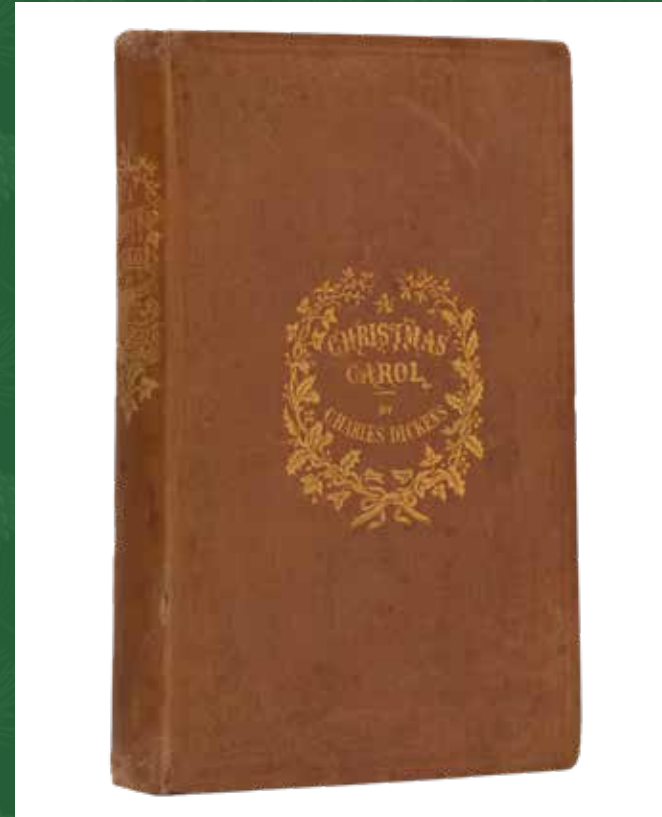
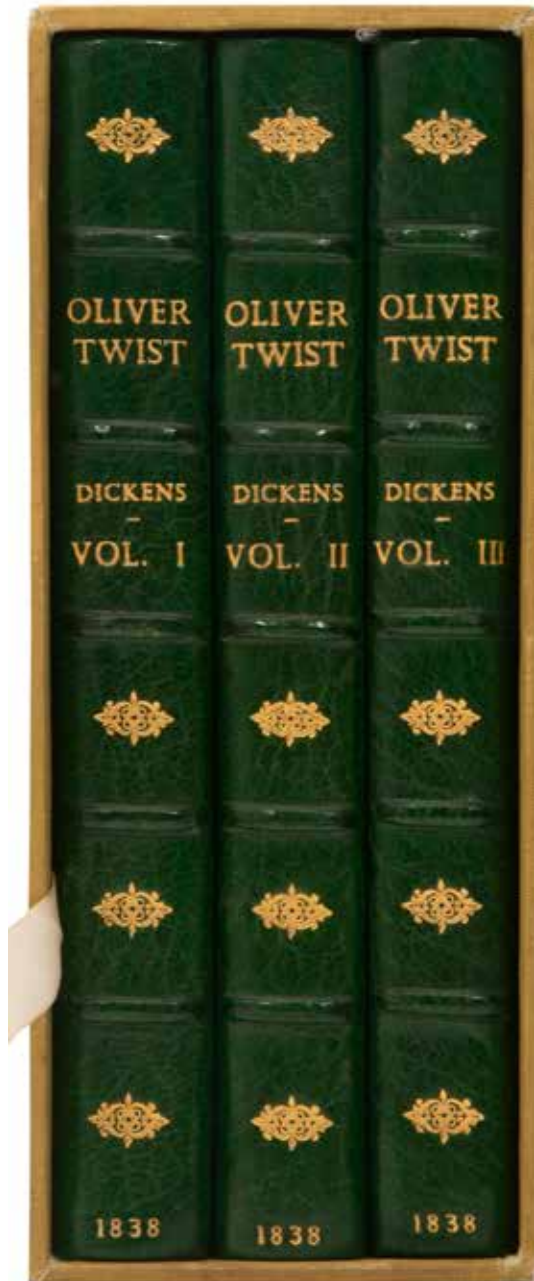
FIRST EDITION, FIRST ISSUE

14. [DICKENS, CHARLES]. *Oliver Twist; or, the Parish Boy's Progress*. By "Boz". London, Richard Bentley, 1838.

£3,750 [ref: 108847]

The first edition, first issue of Charles Dickens' (1812-1870) second (and arguably his most famous) novel *Oliver Twist*. Published six months prior to the completion of the story in serial-format in *Bentley's Miscellany*, this 1838 edition marked the first time that Dicken's full work appeared in print.

First edition, first issue; 3 vols, 12mo (19.5 x 12.5 cm); 24 etched plates (including frontispieces) after George Cruikshank, including 'Fireside' plate, one plate trimmed and 2 with small stains in margins, 'Fireside' and one other plate with repairs at foot; lacking half-titles, list of plates and advertisements, small area of toning to lower-right corner of vol. II pp.213-255, occasional spotting throughout; recent green crushed half morocco for Sotheran, green cloth, gilt panelled spines, top edge gilt, preserved in cloth slipcase, case with minor discolouration and wear to corners. Eckel 59; Gimbel A27; Smith I, 4; Sadleir 696.



15. DICKENS, CHARLES. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas* With illustrations by John Leech. London, Chapman and Hall, 1843.

£19,500 [ref: 109586]

'A modern fairy story' (Ackroyd, 413). 'It may readily be called the Bible of Christmas... *A Christmas Carol* was issued about ten days before Christmas, 1843, and 6000 copies were sold on the first day...' (Eckel, 110). 'Written at the height of Dickens' great powers, *A Christmas Carol* would add to his considerable fame, bring a new work to the English language, increase the festivities at Christmastime, and contain his most eloquent protest at the condition of the poor' (John Mortimer).



First edition, first impression, first issue, with 14-15mm between closest points of blind-stamping and gold wreath on upper cover and the 'D' of 'Dickens' unbroken, the text uncorrected with 'Stave I' on page 1 and green endpapers; small 8vo (170 x 115 mm), half-title printed in blue, title-page in red and blue, hand-coloured etched frontispiece, with tissue-guard, three further hand-coloured plates and various etched vignettes within the text, the first five leaves of text from the the Preface onwards with creases to upper, outer corners (not affect text), occasional light spotting but not consistent, else very good; publisher's cinnamon cloth, all edges gilt, historic professional repair to part of the rear joint, slight cocking of spine, general rubbing and toning commensurate with age, contemporary ownership name to front free endpaper, in all, a very good copy and rare thus. Smith II, 4.





'THE PAIN OF PARTING IS NOTHING TO THE JOY OF MEETING AGAIN'

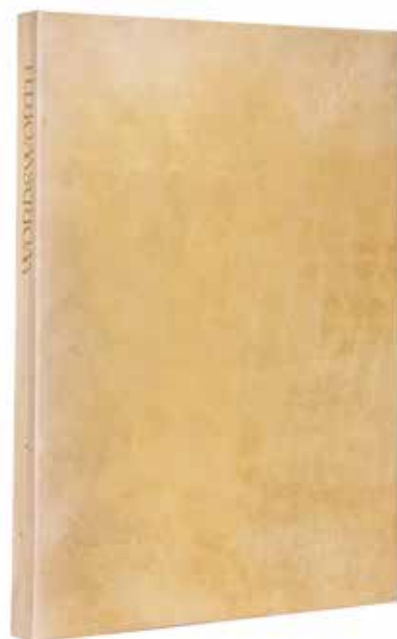
16. DICKENS, CHARLES. *The Life and Adventures of Nicholas Nickleby*. London, Chapman & Hall, 1839.

£2,200 [ref: 99207]

The first edition, first issue in book form of Dickens' *The Life and Adventures of Nicholas Nickleby*, in a handsome tan calf binding by Morrell.

First edition in book form, first issue; 8vo; engraved portrait of Dickens after Daniel Maclise and 39 engraved plates by H.K. Browne [Phiz]; later full polished tan calf by Morrell, gilt, otherwise a very handsome copy. Eckel p64-66.

See also Item 72.



PRESENTATION COPY FROM COBDEN-SANDERSON

17. [DOVES PRESS]; WORDSWORTH, WILLIAM. *A Decade of Years Poems...1798-1807*. Hammersmith [London], The Doves Press, 1911.

£2,000 [ref: 104372]

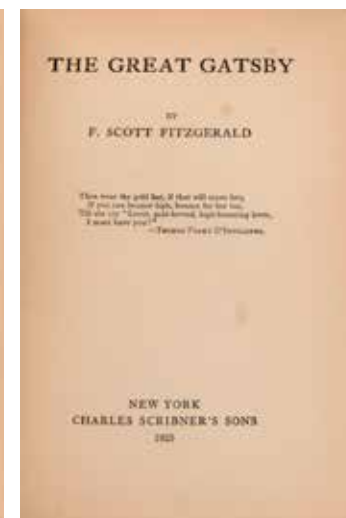
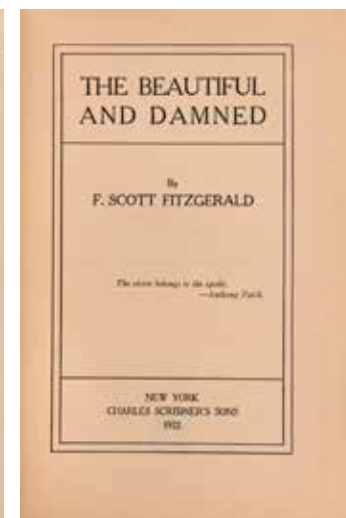
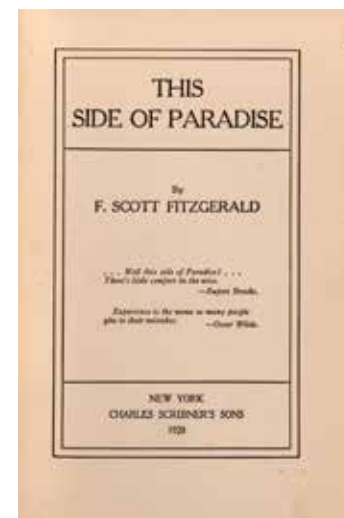
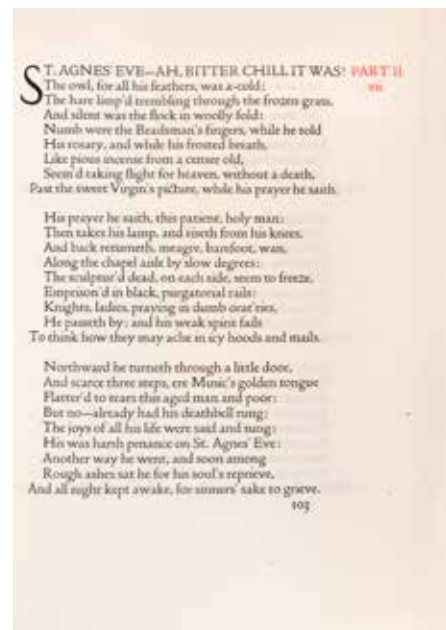
Inscribed on front free end paper: 'To Mr Mason/ with the compliments/ of the printer C-S, Nov, 1911'. J.H. Mason (1875-1951), the chief compositor of the Doves Press.

ONE OF 200 COPIES ON PAPER, PRESENTATION COPY FROM COBDEN-SANDERSON; small 4to; printed in red & black; original limp vellum lettered in gilt to spine, a fine example. Tidcombe DP25.

18. [DOVES PRESS]; KEATS, JOHN; COBDEN-SANDERSON, THOMAS JAMES. *Keats. [Poems]*. Hammersmith [London], The Doves Press, 1914.

£2,750 [ref: 105763]

ONE OF 200 COPIES ON PAPER; small 4to (240 x 170 mm); printed in red & black, near-fine; original limp vellum by the Doves Bindery (stamp to rear endpaper), spine titled in gilt, uncut, mild spotting to fore-edges, vellum toned and warped (as usual), otherwise a very good copy of this rare edition. Tidcombe DP5 & DP7.



SUPERB SET OF FIVE FIRST EDITIONS

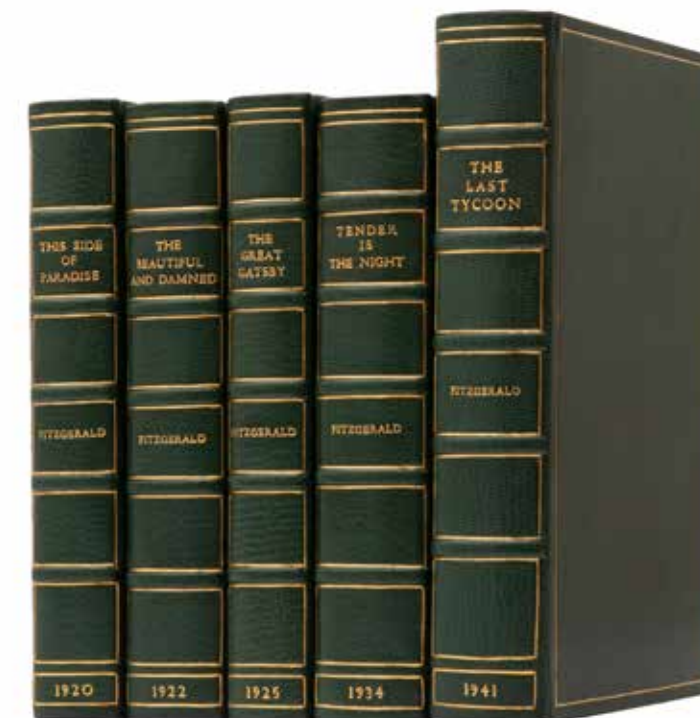
19. FITZGERALD, F. SCOTT. *This Side of Paradise; The Beautiful and Damned; The Great Gatsby; Tender is the Night; The Last Tycoon*. New York, Charles Scribner's Sons, 1920; 1922; 1925; 1934; 1941.

£19,500 [ref: 106916]

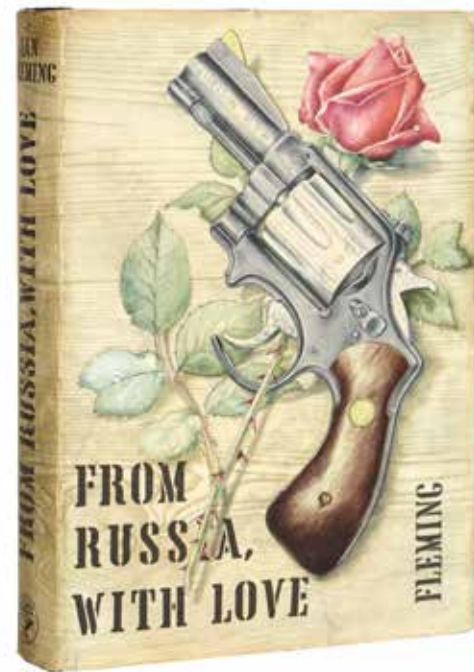
A superb set of first editions by one of the leading authorial voices of the Jazz Age, uniformly bound in an attractive full green morocco binding.

These works have inspired numerous adaptations for both film and television, with the most recent being the Academy Award winning film adaptation of *The Great Gatsby* (2013) starring Leonardo DiCaprio, Tobey Maguire, and Carey Mulligan.

First editions, first impressions, first issue of *The Great Gatsby* with 'sick in tired' on p205, 'chatter' on p60, 'northern' p119, and 'Union Street station' p211; 5 vols, 8vo; Scribner seal to copyright pages, page stock slightly toned (as often), very occasional minor spotting and smudging to margins, evidence of ownership signature to half-title of *The Last Tycoon*, else all vols clean and fresh; full dark green morocco gilt by Temple Bookbinders, gilt lettering to spines, red topstain to *The Last Tycoon*; an attractive set.







'BUT I AM GREEDY FOR LIFE. I DO TOO MUCH OF EVERYTHING ALL THE TIME'

20. FLEMING, IAN. *From Russia, with Love*. London, Jonathan Cape, 1957.

£4,750 [ref: 95191]

The fifth of the James Bond titles by Ian Fleming, considered by some to be the best. In a contemporary review *The Times Literary Supplement* described this as Fleming's 'tautest, most exciting and most brilliant tale'. It is the first Bond novel with a jacket by Richard Chopping, who went on to execute many of the subsequent Bond covers, often in collaboration with Fleming himself.

First edition; 8vo; publisher's black cloth, spine and upper side stamped in silver and metallic red, dust-jacket designed by Richard Chopping, unclipped, rear panel a little dust soiled, slight rubbing at extremities, otherwise a bright and very good-plus copy.



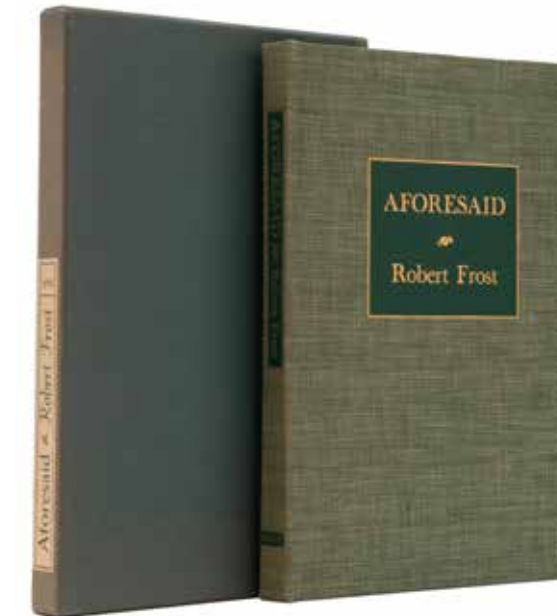
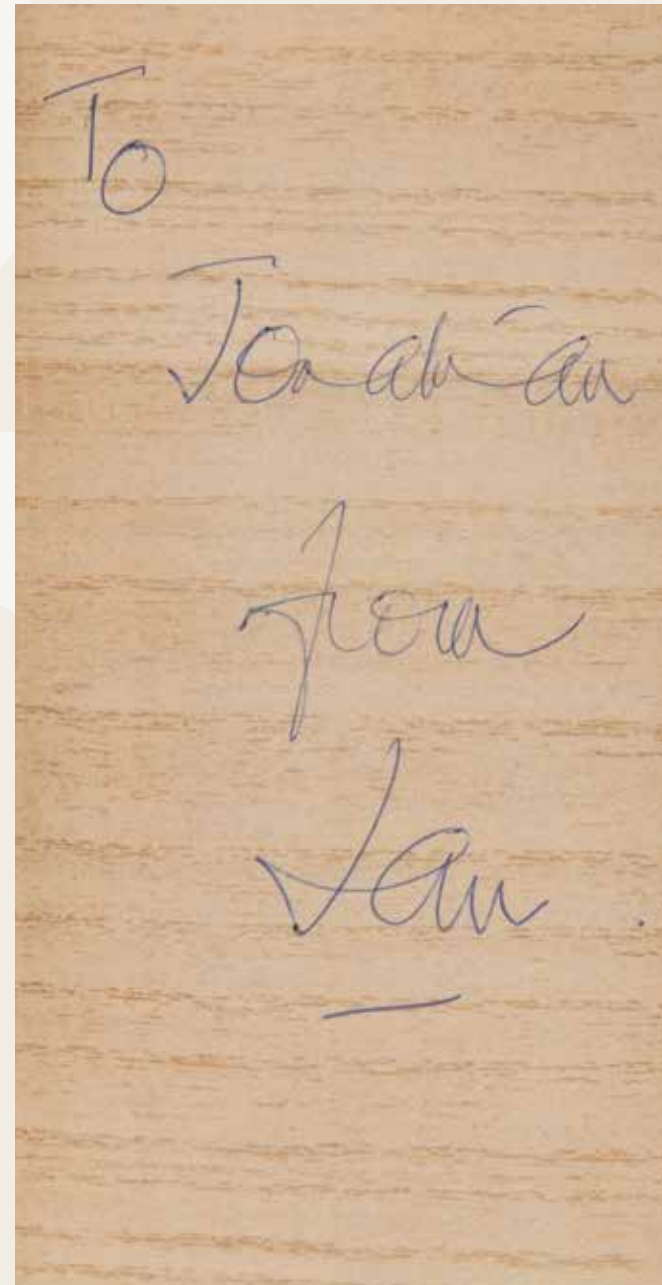
PRESENTATION COPY

21. FLEMING, IAN. *You Only Live Twice*. London, Jonathan Cape, March 1964.

£15,000 [ref: 108812]

With the author's signed presentation inscription to the front free endpaper, 'To Jonathan from Ian'. The identity of Jonathan has eluded us but obviously Fleming's use of a first name indicates a close friend.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's black boards (Gilbert's Type A) blocked in silver and gilt, bamboo effect endpapers, with the dust-jacket by Richard Chopping, spine very slightly rolled but a lovely copy in the dust jacket.



22. FROST, ROBERT. *Aforesaid*. Plus uno maneat perenne saeclo [May it remain in one place forever]. New York, Henry Hot and Company, 1954.

£475 [ref: 109415]

A collection of 66 poems, selected by the poet and published to mark his 80th birthday; one of North America's greatest poets and winner of no less than four Pulitzer Prizes for Poetry.

From the library of Frederick Baldwin Adams, Jr., an American bibliophile and the director of the Pierpont Morgan Library in New York City from 1948 to 1969.

Provenance: Frederick Baldwin Adams, Jr. (bookplate).

Limited edition, NUMBER 213 OF 650 COPIES, SIGNED BY THE POET; 8vo (240 x 160 mm); Preface or 'The Prerequisites' by the poet, internally fine; publisher's two-coloured cloth, gilt lettered, inset panels to upper board and spine, fine, original paper covered slip-case with label, fading to spine, otherwise, near-fine.



ONE OF 500 COPIES

23. [GOLDEN COCKEREL PRESS]; CHAUCER, GEOFFREY; GILL, ERIC (ILLUSTRATOR). *The Canterbury Tales*. London, The Golden Cockerel Press, 1929-31.

£8,000 [ref: 109542]

One of the major titles of the Golden Cockerel Press and an extraordinary collaboration between the press director and book designer Robert Gibbings and artist Eric Gill.

Printing the *Canterbury Tales* dominated work at the press for two and a half years, and relatively few other books were printed during that period. However, despite some critics deeming Gill's illustrations risqué and inappropriate, the book was a considerable critical and financial success and grossed £14,000.

Limited edition, NUMBER 439 OF 485 COPIES ON PAPER, from a total edition of 500; 4 vols, small folio (31.8 x 20 cm); wood engravings by Eric Gill, including one full-page, 29 half-page, tailpieces, initials and decorative borders, initials printed in red, blue and black; original Niger morocco-backed patterned boards by Sangorski & Sutcliffe, gilt lettering to spines, top edges gilt, others uncut, light rubbing to extremities, slight toning and soiling to boards, some spotting and fading to spines (as always); an attractive set. Chanticleer 63; Evan Gill 281.



ONE OF GONCHAROVA'S MOST CELEBRATED BOOKS

24. GONCHAROVA, NATALIA; PUSHKIN, ALEXANDER. *Conte de Tsar Saltan, et de son fils le glorieux et puissant prince Guidon Saltanovitch et de sa belle princesse Cygne*. Paris, Éditions de la Sirène, 1921.

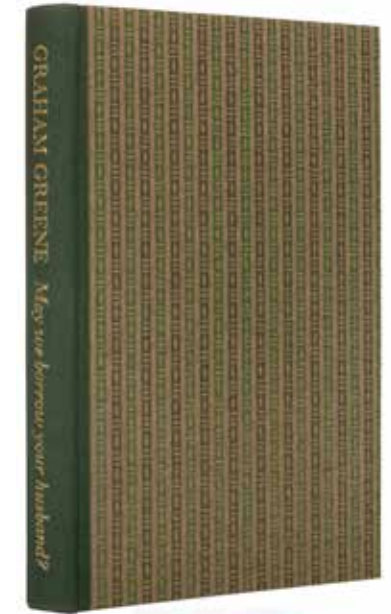
£4,800 [ref: 110417]

A FINE EXAMPLE OF PUSHKIN'S FAIRY TALE IN VERSE, CONTE DE TSAR SALTAN WITH WONDERFUL POCHOIR ILLUSTRATIONS.

Natalia Goncharova's great-aunt Natalia Nikolaevna Goncharova was married to the poet Alexander Pushkin, who originally wrote this text (based on a traditional Russian folk tale) in 1831. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs. The intricate floral motifs are redolent of peasant embroidery which Goncharova was surrounded by in her childhood. As Bilibin said (who also liked including rich fabrics in his work) there is a certain poetry in Russian textile design.

See [shapero.com](http://shapero.com) for full description.

Limited edition, ONE OF 529 NUMBERED COPIES ON PAPIER VELIN, from a total edition of 599, 4to (29.7 x 23 cm); 48pp., 10 full-page illustrations and 6 carpet pages, decorative borders and ornamental initials throughout, all after designs by Goncharova hand coloured by pochoir, pages uncut and unbound, some very minor staining to margins; in the original lithographed portfolio with floral paper lining, without the fabric tie, spine faded but the original boards exceptionally bright, a fine copy.



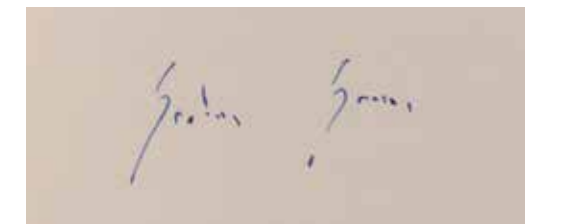
ONE OF 500 COPIES - SIGNED BY THE AUTHOR

25. GREENE, GRAHAM. *May We Borrow Your Husband? And Other Comedies of the Sexual Life*. London, Bodley Head, 1967.

£375 [ref: 106602]

Greene as dramatist.

First edition, first impression, NUMBER 449 OF 500 NUMBERED COPIES SPECIALLY BOUND AND SIGNED BY THE AUTHOR; 8vo; original cloth backed boards, original tissue wrapper; a fine copy in the tissue jacket.







FIRST EDITION

26. GREENE, GRAHAM. *Brighton Rock. An Entertainment by Graham Green.* New York, The Viking Press, 1938.

£3,500 [ref: 109341]

The true first edition of Greene's classic murder-thriller *Brighton Rock*, preceding the British edition by one month. The original pictorial dustjacket with design by George Salter.

First edition; 8vo (21 x 14 cm); half-title; original pictorial red and black cloth, title to spine in silver inlay, original pictorial dustjacket, unclipped, top edge stained black, small, closed tear to foot of upper joint, minor rubbing to extremities of jacket, spine age-toned, internally very clean, near-fine; [8], 358pp.



WITH CLIPPED SIGNED NOTE BY THE AUTHOR

27. HARDY, THOMAS. *Tess of The D'Urbervilles A Pure Woman.* London, James R Osgood, 1891.

£12,500 [ref: 108684]

Only 1000 copies were printed of this first impression of *Tess of the d'Urbervilles*, and as was the case with many Victorian novels, most copies went to the lending libraries of the period. This set bears no sign of any library labels to the covers, thus is one of the few examples to remain in its original state.

First edition, first impression; 3 vols, 8vo; publisher's tan cloth gilt, upper covers blocked in gilt with two vertical wavy lines of honeysuckle and gold discs designed by Charles Ricketts, lightly soiled, clipped signature of Thomas Hardy loosely tipped-in, lacking front free endpaper to vol. I, well preserved in cloth chemise and morocco-backed slip-case, a very good set. Purvey pp67-78.



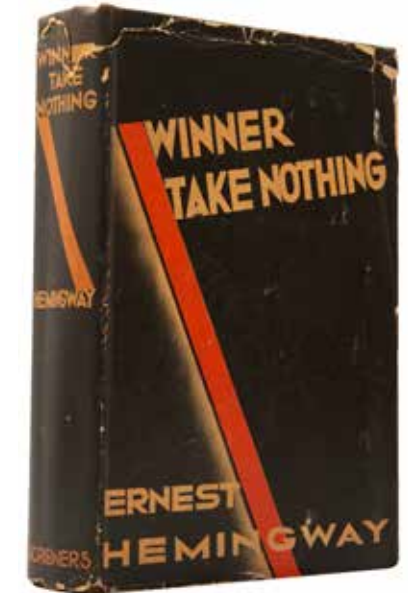
28. HEMINGWAY, ERNEST. *In Our Time.* New York, Boni & Liveright, 1925.

£1,500 [ref: 110044]

Hemingway's first collection of short stories and his first book published in the US. One of only 1335 copies printed.

The chapters describe acts of war, bullfighting and current events, and were published without titles; the collection was quickly recognised as a significant development in fiction. A Paris edition was published the previous year comprising a mere 32 pages and 18 vignettes, almost all of which became 'interchapters' for the 1925 New York edition.

First edition; 8vo; occasional minor soiling to margins, Marion Publishing Co. library bookplate to front pastedown; publisher's black cloth gilt, geometric design to upper cover, gilt lettering to spine slightly rubbed, spine slightly rolled, a few marks to rear cover, else very good.



'ONE OF THE BEST SHORT STORIES EVER WRITTEN'

29. HEMINGWAY, ERNEST. *Winner Take Nothing.* New York, Charles Scribner's Sons, 1933.

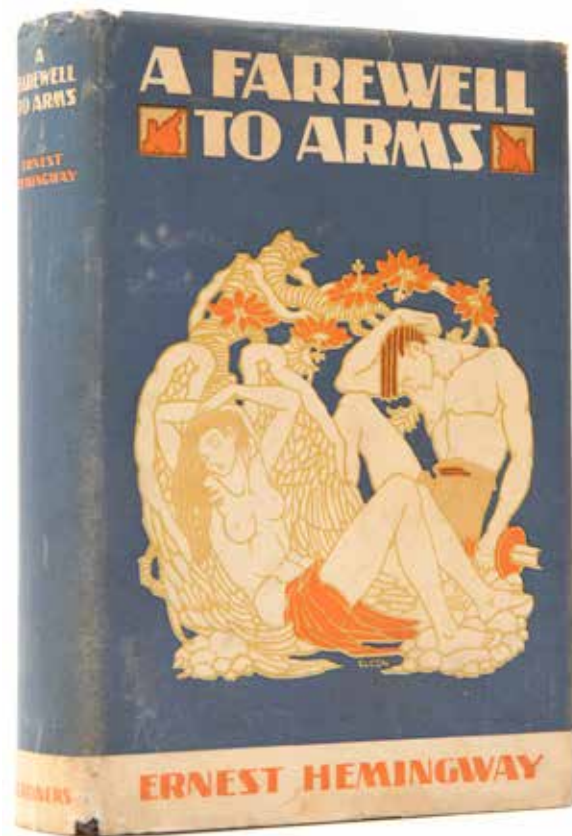
£975 [ref: 110046]

A 1933 collection of short stories by Nobel Prize Winner Ernest Hemingway, including *A Clean, Well Lighted Place*, which James Joyce called 'one of the best short stories ever written'.

Many of the stories here appear in print for the first time. 'There are two stories that show a sudden expansion of Hemingway's range, yet both are beautifully simplified and pure. These are *Wine of Wyoming* and *The Gambler*; *The Nun*, and *The Radio*' (Contemporary New York Herald Review).

First edition, first printing with Scribner's 'A' on copyright page; 8vo; some age-toning, slight offsetting to endpapers, else unmarked internally; publisher's black cloth, gold paper title labels to upper board and spine printed in black, red topstain, with the unclipped dustjacket, Stallings review on rear panel, some chips and tears to edges with associated creasing, head of spine chipped with loss affecting title; overall very good.





**FIRST ISSUE DUST-JACKET**

**30. HEMINGWAY, ERNEST. A Farewell to Arms.** New York, Charles Scribner's Sons, 1929.

£7,500 [ref: 109966]

A really good copy in the correct dust-jacket with the name 'Katherine Barclay' so spelled on the front flap.

First edition, first printing, first issue dust-jacket; 8vo; publisher's black cloth, gold paper title labels to upper board and spine printed in black, minor indentations to upper board, very mild, partial browning to endpapers, in nicked and very lightly tanned dust-jacket, in all a very good copy.



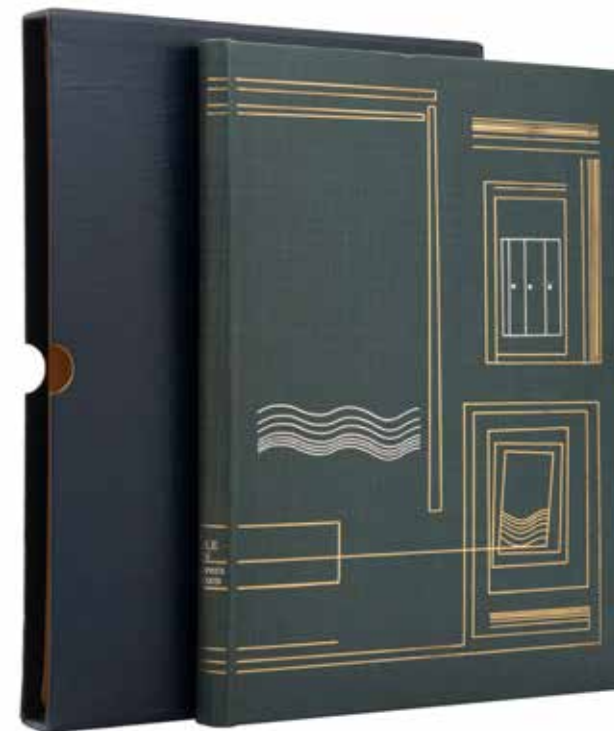
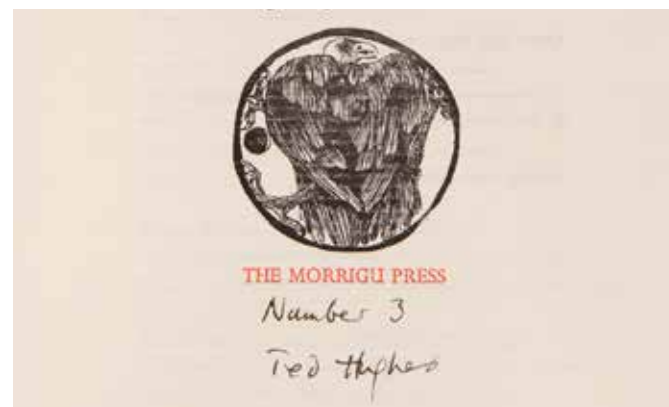
**NUMBER 3 OF 75 COPIES - SIGNED BY TED HUGHES**

**31. HUGHES, TED. Weasels At Work [WITH] Mice Are Funny Little Creatures [AND] Fly Inspects.** [North Tawnton, Devon], The Moriggi Press, January, 1983.

£975 [ref: 108715]

A set of the three simultaneously issued first printings of these poems. Each with an illustration by Hughes himself. Together with the original prospectus of Moriggi publications from 1979-83.

First editions, first printings, EACH COPY NUMBER 3 OF 75 SIGNED BY THE AUTHOR; single leaf sewn into puce, brown and blue wrappers respectively, white paper title labels to upper wrappers printed in red. Fine.

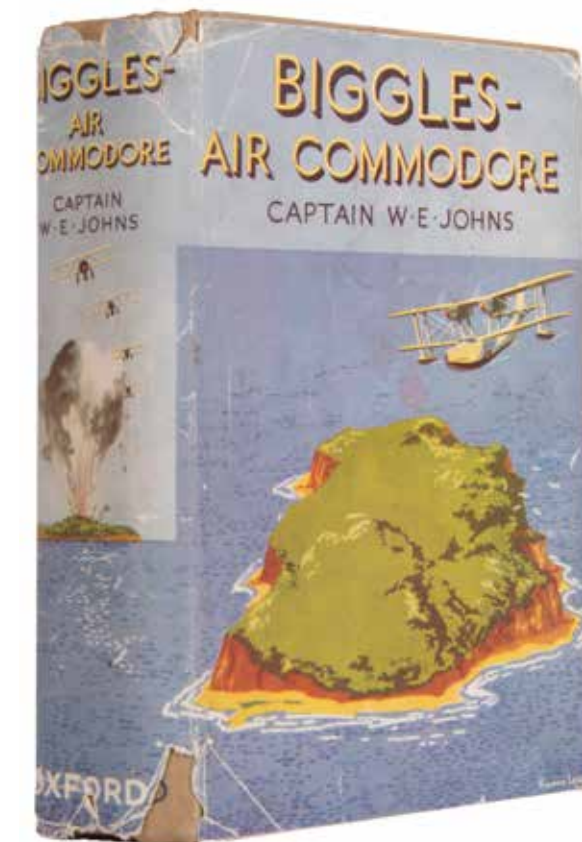


**32. ISHERWOOD, CHRISTOPHER. A Single Man.** London, The Land Press, 1980.

£875 [ref: 109933]

A near-fine, limited edition of which, purportedly, only about half the limitation was actually printed. The publisher's binding was designed by the designer bookbinder James Brockman. The novel was more recently adapted for the film starring Colin Firth, Nicholas Hoult, Matthew Goode and Julianne Moore.

Limited edition, NO. 43 OF 400 NUMBERED COPIES, SIGNED BY ISHERWOOD on the colophon page, printed by Sebastian Carter at the Rampant Lions Press, Cambridge, in 'Monotype' Imprint, the paper specially made Hayle from Barcham Green; publishers binding designed by James Brockman, one recurrent spot to colophon page and the following blank page, small dent to top edge of front cover, otherwise near-fine; contained in the original paper-covered slip-case, slight wear and rippling.



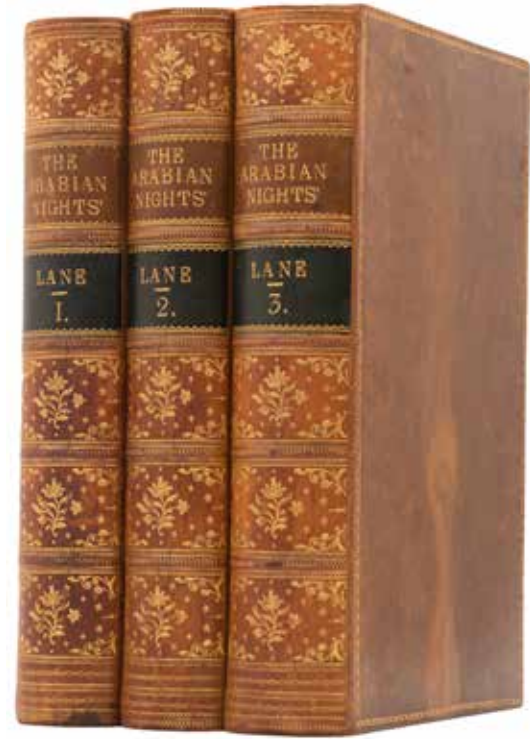
**33. JOHNS, CAPTAIN W.E. Biggles - Air Commodore.** London, Oxford University Press, 1937.

£5,000 [ref: 109875]

The true first edition of this early, and uncommon, Biggles title.

First edition, first impression; 8vo; illustrations, including colour frontispiece, light foxing to text block, hinge pulled on frontis, otherwise binding tight; publisher's pictorial brown cloth, minor rubbing to head of spine, corners slightly bumped, unclipped dustjacket, corners chipped, spine ends chipped with loss, large closed tear to rear panel, a few short closed tears to top edge.





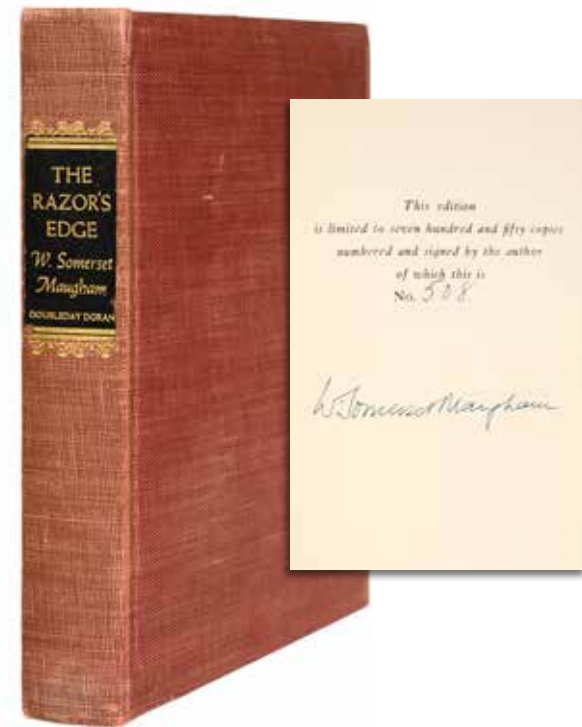
**34. LANE, EDWARD WILLIAM (TRANSLATOR).** *The Thousand and One Nights, Commonly Called, in England, The Arabian Nights' Entertainments.* London, John Murray, 1859.

£650 [ref: 110405]

A handsome set of *The Arabian Nights* translated into English by the British orientalist Edward William Lane (1801-1876), with illustrations from original designs by William Barben.

*Provenance:* John Macdonald Ross (bookplate).

*New Edition; 3 vols, 8vo (22.5 x 15 cm); additional engraved titles to each vol., in-text illustrations throughout, bookplate to front pastedown of each vol., small hole without loss of text to title and dedication of vol. I, occasional light spotting; contemporary tree calf, panels ruled in gilt, spine richly tooled in gilt, contrasting brown and green morocco lettering-pieces, marbled edges, extremities slightly rubbed; xxx, 555, [1]; xii, 578; xii, 703, [1]pp.*

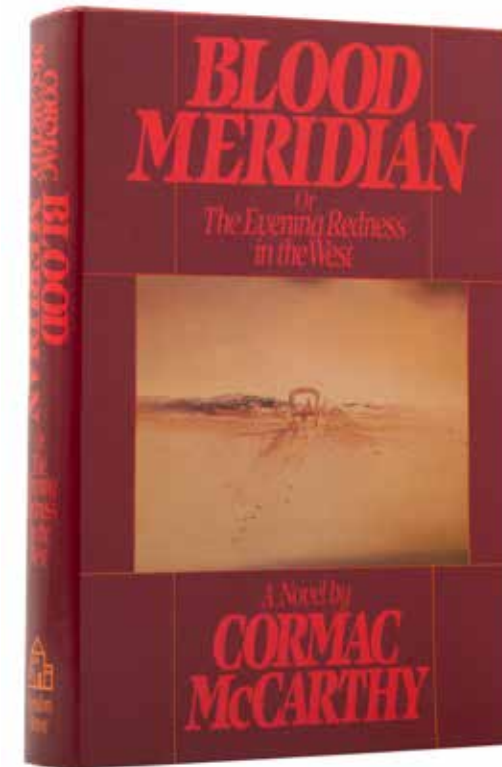


**35. MAUGHAM, W. SOMERSET.** *The Razor's Edge.* New York, Doubleday, Doran & Co., 1944.

£2,750 [ref: 95016]

The true first edition published on 18th April 1944. The U.S. Trade edition was published two days later and the first English edition was not published until July 1944. Maugham's last major novel and a departure from his usual style. A disillusioned WWI veteran abandons his wealthy friends and lifestyle, while travelling to India seeking enlightenment. The basis for the 1946 film starring Tyrone Power and in 1984 that starring Bill Murray.

*First edition, first issue, NUMBER 508 OF 750 COPIES, SIGNED BY MAUGHAM on the limitation page; 8vo; publisher's salmon cloth, gilt and black lettering piece to spine, top edge gilt, others untrimmed, as issued, minor rubbing to extremities and slight fading to spine, otherwise a near-fine copy. Stott A63.a.*



ASSOCIATION COPY IN STUNNING CONDITION

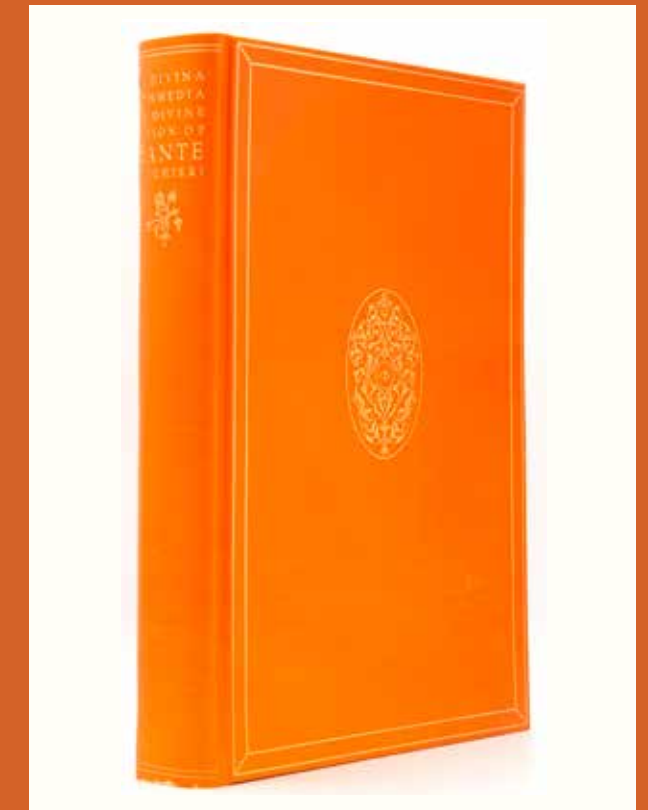
**36. McCARTHY, CORMAC.** *Blood Meridian. of The Evening Redness in the West.* New York, Random House, 1985.

£4,500 [ref: 108094]

A wonderful copy of the author's masterpiece from the library of the noted archivist, historian and collector of Western Americana, Gene M. Grassley with his discreet monogram blind stamp to the title-page.

*Provenance:* Gene M. Grassley (monogram blindstamp to title-page).

*First edition, first impression; 8vo; publisher's quarter red cloth, red boards, titles to spine gilt, with the dust-jacket, a single, miniscule nick to the rear panel, a truly stunning copy and rare thus.*



IN EXCEPTIONAL CONDITION

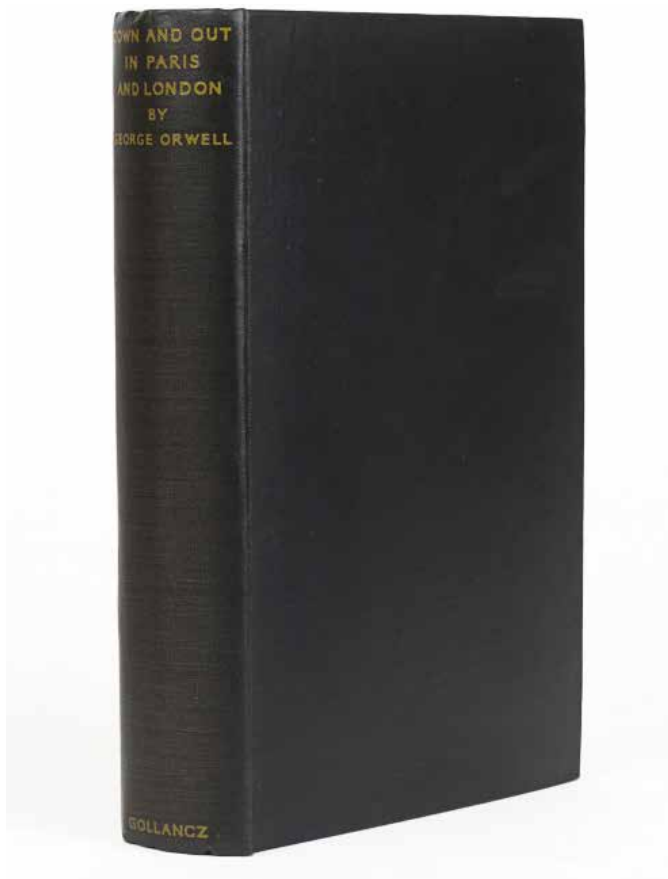
**37. [NONESUCH PRESS]; ALIGHIERI, DANTE.** *La Divina Commedia...* [London], The Nonesuch Press, 1928.

£2,750 [ref: 110476]

The most over-subscribed of all the Nonesuch publications, beset with problems over the paper stock and the binding, and therefore rare thus in such excellent condition.

*Limited edition, NUMBER 805 OF 1475 COPIES; text in Italian & English printed in parallel, 34 double-page and 8 full-page illustrations after the drawings of Sandro Botticelli; publisher's full orange-stained vellum, double gilt rule borders to upper and lower covers, central gilt device to both covers, gilt lettering to spine, top edge gilt, an exceptionally fine copy. Dreyfus 50.*





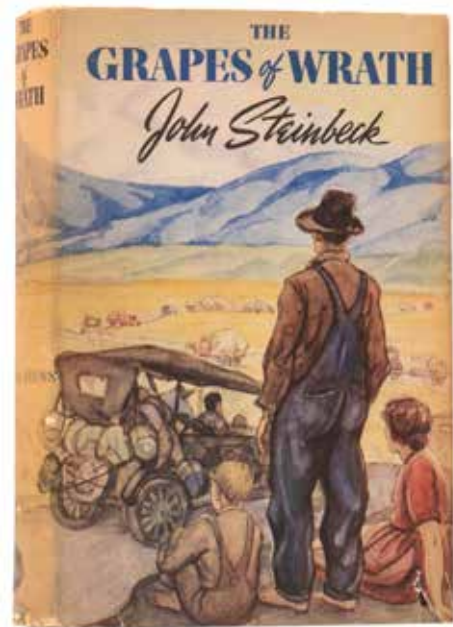
**FIRST EDITION OF THE AUTHOR'S FIRST BOOK**

**38. ORWELL, GEORGE.** *Down and Out in Paris and London.* London, Victor Gollancz, 1933.

£9,500 [ref: 109407]

Orwell's first book was printed in a run of just 1500 copies, many of which sold to the circulating libraries. Copies in collectible condition are rare.

*First edition, first impression; 8vo; publisher's black cloth, titles spine in green, a couple of trivial marks to the rear board but an extraordinary copy and, though lacking the dust jacket, distinctly scarce thus.*



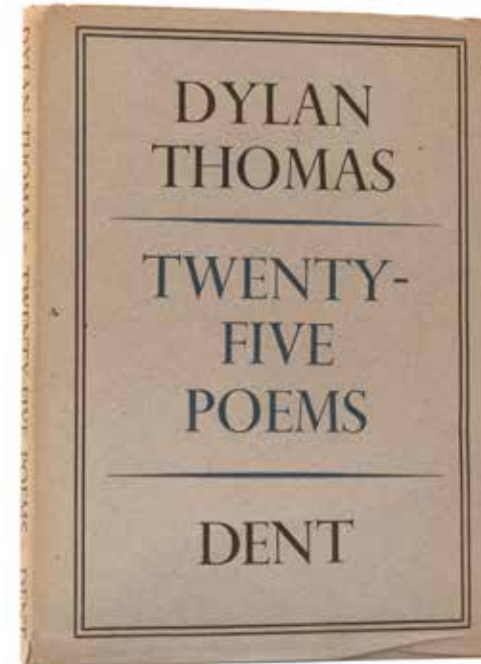
**'MUSCLES ACHING TO WORK, MINDS ACHING TO CREATE - THIS IS MAN.'**

**39. STEINBECK, JOHN.** *The Grapes of Wrath.* New York, Viking Press, 1939.

£3,750 [ref: 108643]

Set during the Great Depression, the novel focuses on the Joads, a poor family of tenant farmers driven from their home by drought, economic hardship, and changes in financial and agricultural industries. Due to their nearly hopeless situation and in part because they were trapped in the Dust Bowl, the Joads set out for California. Along with thousands of other 'Okie', they sought jobs, land, dignity, and a future. Steinbeck was awarded the Pulitzer Prize for Literature in 1940 for this novel.

*First edition, first printing; 8vo; publisher's beige cloth, decoration to boards and titles to spine in brown, pictorial endpapers, yellow topstain, pictorial dust-jacket, a little rubbed and tanned, somewhat sunned at the spine; this is the correct state with, 'FIRST EDITION' on the front flap and with the \$2.75 price extant, spotting to fore-edges but a very good copy; 619pp. Goldstone A12.*



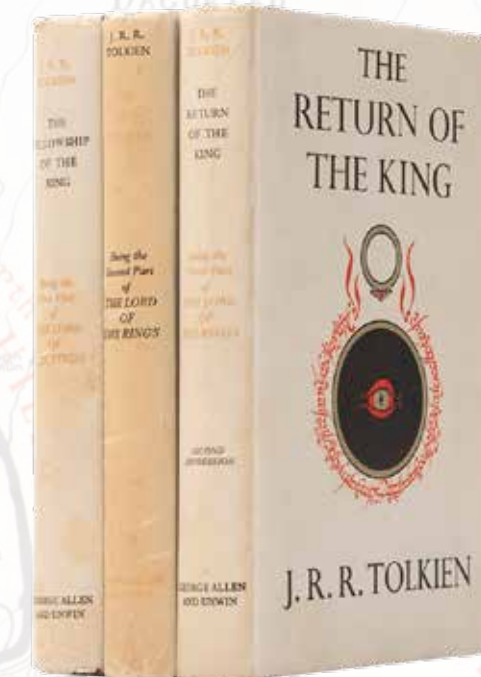
**40. THOMAS, DYLAN.** *Twenty-Five Poems.* London, J.M. Dent & Sons Ltd., 1936.

£1,750 [ref: 109280]

First edition of Thomas' second collection of poems. Uncommon thus.

*First edition, first impression; 8vo; light spotting to prelims and endpapers, contemporary gift inscription to front free endpaper, Girton College Christian Union membership form loosely inserted; publisher's grey boards, dark blue lettering to spine, with the unclipped first issue dustjacket priced 2/6 net, slight crease to lower edge, spine slightly darkened, one or two minor marks to panels, else very good.*

See also Item 89.



**41. TOLKIEN, J.R.R.** [*The Lord of the Rings*]. London, George Allen & Unwin Ltd, 1956; 1955; 1955.

£2,500 [ref: 110291]

Tolkien's modern classic, found here in the original unclipped dustjackets, with the maps in good working order.

At first, Tolkien intended the the books to be a children's tale in the style of *The Hobbit* but *The Lord of the Rings* quickly grew darker and more serious in tone.

*First edition, fifth, second and second impressions; 3 vols; 8vo (23 x 15 cm); ownership inscription in pen to front free endpaper, old bookseller label to front pastedown, each vol. with folding map in red and black to rear; publisher's red cloth, gilt spines, original unclipped grey pictorial dustjackets, top edges stained red, spines of jackets slightly faded, edges a little chipped, front and rear flaps of Return of the King with old tape residue, also affecting endpapers and upper cloth cover, otherwise a handsome internally clean set; 423, [1]; 352; 416pp.*





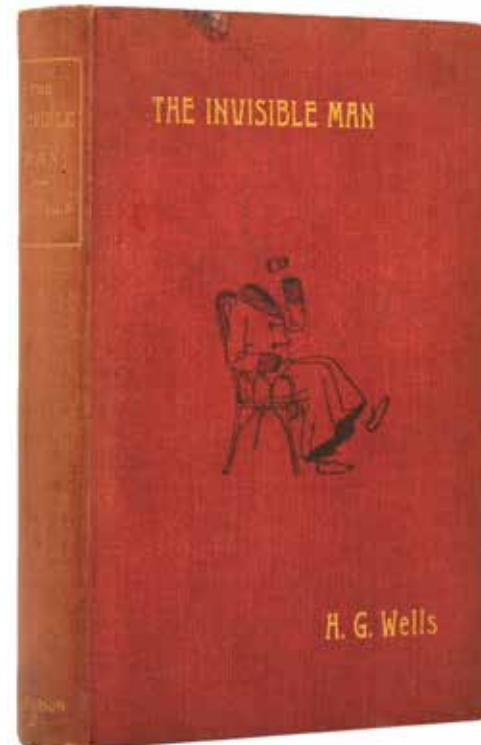
42. **TURGENEV, IVAN SERGEEVICH.** *Nov'* [Virgin Soil]. Leipzig, Gerhard, 1877.

£4,500 [ref: 109161]

FINE COPY OF THE RARE TRUE FIRST EDITION IN BOOK FORM OF VIRGIN SOIL, TURGENEV'S LAST AND LONGEST NOVEL. It was this work that established the writer as a global political and literary authority. Bound for the celebrated English writer Maurice Baring (1874-1945). His bookplate was designed by his friend, the prolific writer Hilaire Belloc.

See [shapero.com](http://shapero.com) for full description.

First edition; 2 vols, 8vo (18 x 11.5 cm); with half-titles, illegible red pencil to half-title of vol.II, top edge gilt; near contemporary vellum backed grey boards by Birdsall of Northampton with their stamp, a fine set; 283, 244 pp.

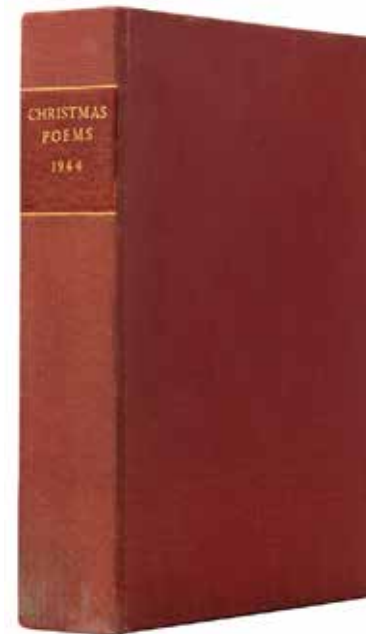


43. **WELLS, H.G.** *The Invisible Man. A Grotesque Romance.* London, C. Arthur Pearson Limited, 1897.

£2,250 [ref: 109256]

Probably the most famous of Wells' 'scientific romances', in which a scientist finds a way of turning himself invisible without the means to make himself visible again. Wells explores the morality of being able to go unseen, which causes the protagonist to become mentally unstable. Originally serialised in *Pearson's Weekly* in 1897, *The Invisible Man* was published as a novel the same year. An exceptional copy, scarce thus.

First edition, first impression; 8vo; age-toning to text block, heavier to endpapers, else unmarked internally; publisher's pictorial red cloth, gilt lettering, spine slightly faded, small mark to top edge of upper cover, minor rubbing to extremities, else very good.

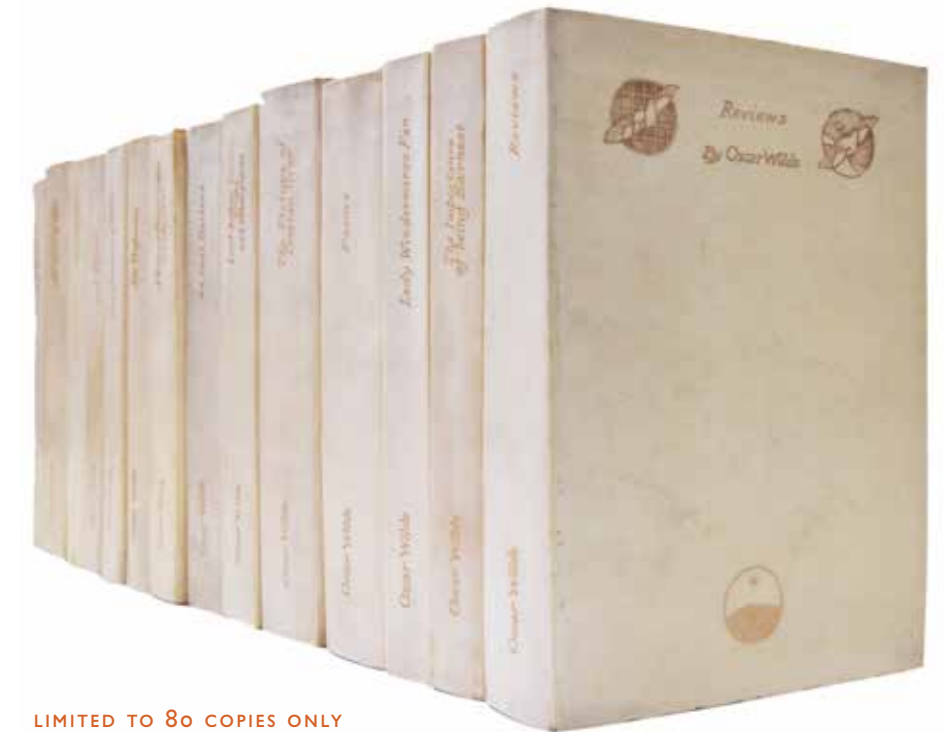


44. **WHITE, ERIC WALTER.** [Christmas Poems]. [N.p.], The Baynard Press, 1944-1965.

£475 [ref: 108185]

A collection of Christmas poems by the musicologist, composer, translator, editor, poet, writer, and arts administrator Eric Walter White.

Thirteen poems, most 12.8 x 10.2 cm; scattered light spotting (not affecting text), title borders to 11 poems in various colours, Memorial Lines design by Terry Durham, correction in ink to 'Homage to T.S. Eliot'; publisher's printed card, folded as issued, housed in custom red cloth solander box (15.1 x 12.1 cm), red morocco spine label with gilt lettering, a very good set.



LIMITED TO 80 COPIES ONLY

45. **WILDE, OSCAR; ROSS, ROBBIE (EDITOR).** Works. [TOGETHER WITH] *For Love of the King: A Burmese Masque.* London & Paris, Methuen & Carrington, 1908-22.

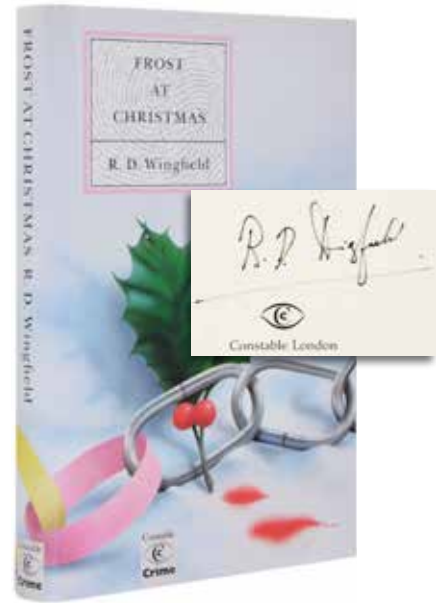
£9,000 [ref: 99914]

The first collected edition of Wilde's works, here presented in its most desirable state.

First collected edition, ONE OF 80 SETS PRINTED ON JAPANESE PAPIER VELIN; 14 vols; 8vo; publisher's cream vellum, gilt decorative devices to front panels by Charles Ricketts, yapp edges, top edges gilt, 13 volumes have the imprint of Methuen & Co., and one, *The Picture of Dorian Gray*, has the imprint of Charles Carrington, Paris (as called for), usual mild wrinkling to most paste-downs, covers mildly toned, some volumes with minor glue reaction (both points usual with vellum bindings), otherwise exceptionally fine internally and externally. Height: 21 cm. Overall width of set: 50 cm. 'For the Love of the King...' one of 1000 copies, printed on hand-made paper; publisher's cream cloth, browning to spine and edges, dust-jacket with some expert archival repairs to the interior of the folds, ex-libris Frederick Spiegelberg (name plate on front paste-down) as well as Gertrude & Edward A. Strauss (bookplate on front paste-down), previous bookseller's label on rear paste-down, a very good copy.

See also Item 90.





46. **WINGFIELD, R.D.** *Frost at Christmas*. London, Constable, 1989.

£400 [ref: 102889]

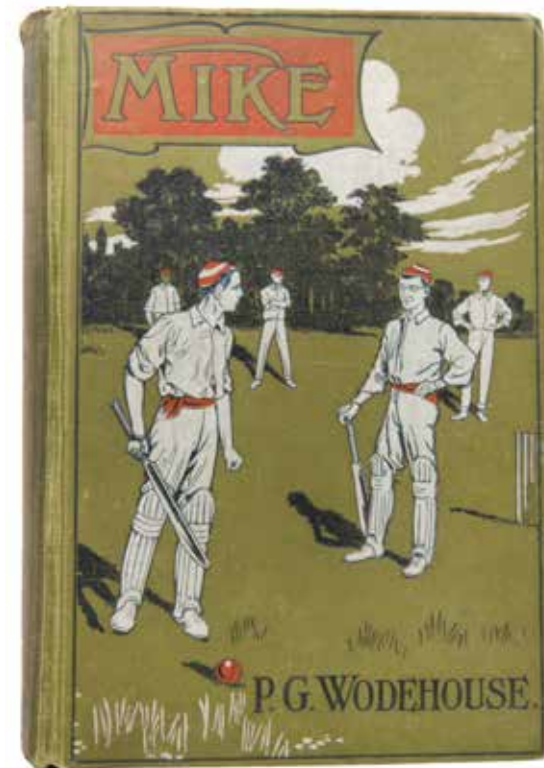
The first appearance of the great Inspector Frost. Famed for the book and famed for the TV series, this copy signed by the author is in a truly beautiful condition.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; publisher's black boards, titles to spine in silver, pictorial dust-jacket, a fine copy.

47. **WODEHOUSE, P.G.** *Mike. A Public School Story*. London, Adam and Charles Black, 1909.

£1,400 [ref: 99371]

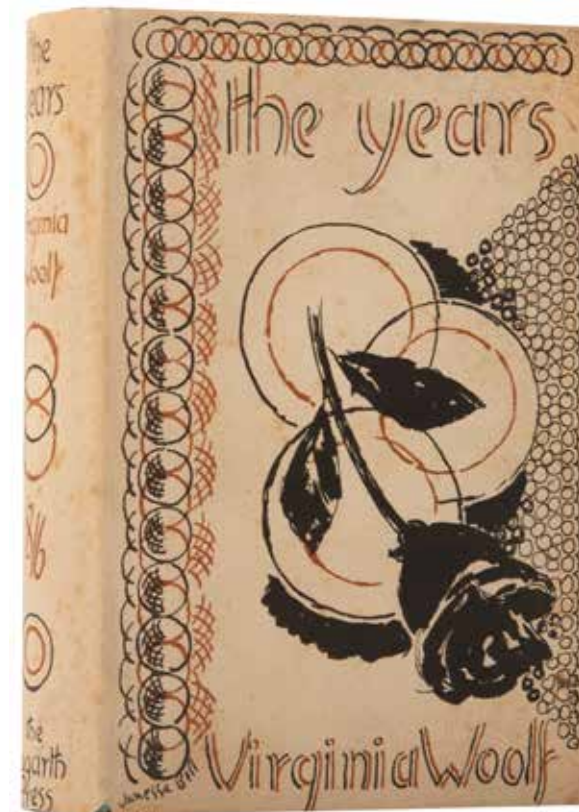
A better than usual example of this rare early Wodehouse first edition, bringing together two stories (*Jackson Junior*, subsequently known as *Mike at Wrykyn* [1953], and *The Lost Lambs*, subsequently known as *Enter Psmith* [1935], that originally appeared in serial form in *The Captain* magazine.



The stories feature the first appearance of the popular Wodehouse character Psmith, the Drones Club member who would go on to appear in numerous Wodehousian tales.

This work is notorious for either missing plates or being in terrible condition, but this copy is one of the best examples we have seen.

First edition, first issue (without advertisements or date to title verso); 8vo; half-title, frontispiece and 11 plates by T.M.R. Whitwell, device to title, some scattered foxing, heavier to preliminary leaves, three short closed tears to plate opposite p164, plate reattached opposite p200, toning to endpapers, small ink name to head of front free endpaper; publisher's green cloth with with cricketing scene in white, black and red to upper cover and spine, with title in gilt to spine, spine slightly dulled, some minor rubbing and bumping to extremities with small closed tear to cloth at head of spine. McIlvaine A1 2a



48. **WOOLF, VIRGINIA.** *The Years*. London, The Hogarth Press, 1937.

£1,750 [ref: 109162]

Woolf's penultimate novel, forming the fictional companion volume to *Three Guineas* (1938).

First edition; 8vo; light foxing to endpapers and edges of textblock, otherwise internally unmarked; publisher's green cloth, gilt lettering to spine, corners and spine ends slightly bumped, with the original dustjacket by Vanessa Bell, some general spotting, small nick to lower front joint, else very good.



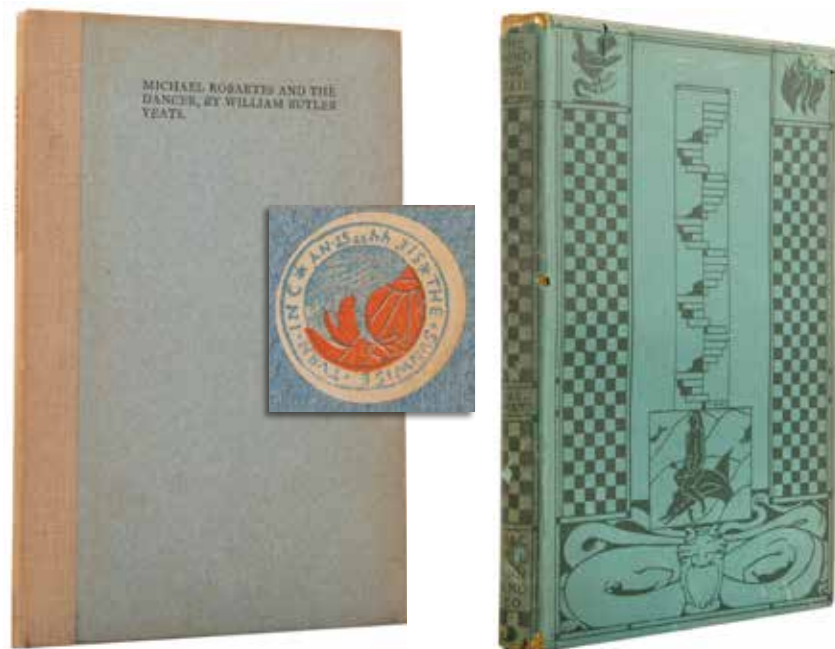
49. **WOOLF, VIRGINIA.** *Three Guineas*. London, The Hogarth Press, 1938.

£875 [ref: 109160]

First edition of this book-length essay on the question of war and its prevention; a companion volume to *The Years* (1937).

First edition; 8vo; 5 black and white photographic plates, minor age-toning, offsetting to endpapers; publisher's yellow cloth, gilt lettering to spine, cloth slightly toned, with the original pictorial dustjacket by Vanessa Bell, spine slightly toned, slight spotting to front panel, slight dust-soiling to rear panel, minor edge-wear, else a very good example.





50. YEATS, W.B. *Michael Robartes and The Dancer*. Churchtown, Dundrum, The Cuala Press, 1920.

£2,250 [ref: 110130]

The first edition of Yeats' *Michael Robartes and The Dancer*, an important collection of poems marking the first publication in book-form of some of Yeats' most iconic works, including 'Easter, 1916' and 'A Prayer for My Daughter'.

First edition, ONE OF ONLY 400 COPIES; 8vo (22 x 15 cm); woodcut printer's device in red to title, in-text illustration to p.32, colophon in red, old bookseller's label to rear pastedown; publisher's blue paper boards backed in buff linen, upper cover lettered in black, paper label to spine, top-edges uncut, minor toning to covers; [12], 34, [5]pp. Wade 127.

51. YEATS, W.B. *The Winding Stair and other poems*. London, Macmillan, 1933.

£875 [ref: 105201]

First edition, first impression; 8vo; publisher's green cloth, Sturge Moore design to upper board in blind, design and titles to spine gilt, with the Sturge Moore dust jacket; a superb copy in the lightly nicked and rubbed dust-jacket with some light internal repair at the spine. Wade 169.



## CHILDREN'S & ILLUSTRATED

### EDWARD BAWDEN'S OWN COPY

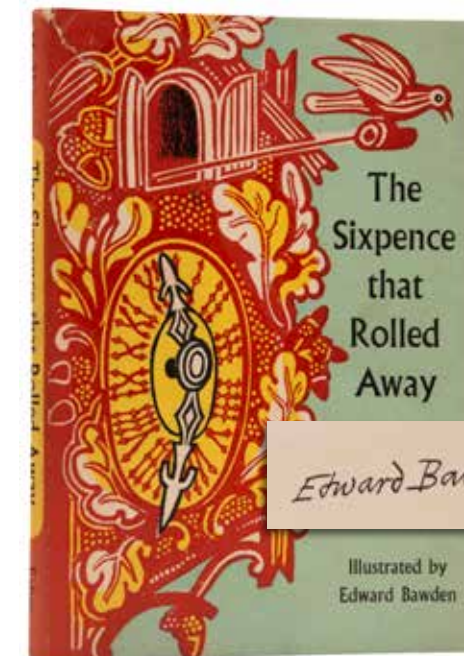
52. BAWDEN, EDWARD (ILLUSTRATOR); MACNEICE, LOUIS. *The Sixpence that Rolled Away*. London, Faber & Faber, 1956.

£1,100 [ref: 109671]

'Once upon a time there was a One Pound Note and he married a Ten Shilling Note and they had three children, a half-crown and a shilling and a sixpence and they lived in a Money Box.....', a charming and imaginative tale, stunningly illustrated by Bawden.

Provenance: From Edward Bawden's Personal Collection.

First edition, EDWARD BAWDEN'S COPY WITH HIS OWNERSHIP SIGNATURE TO THE FRONT FREE ENDPAPER; 8vo (215 x 160 mm); five colour plates and additional engraved plates and vignettes, near-fine; publisher's illustrated boards with corresponding dust-jacket, close tear to top edge of upper panel, rubbed at extremities, mildly soiled with offsetting to the endpapers but otherwise very good.



Edward Bawden

Illustrated by Edward Bawden

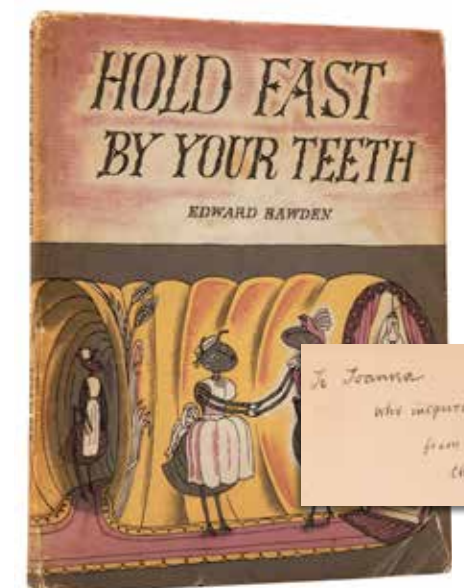
### FROM THE AUTHOR TO HIS DAUGHTER

53. BAWDEN, EDWARD (AUTHOR & ILLUSTRATOR). *Hold Fast By Your Teeth*. London, Routledge & Kegan Paul Ltd, 1963.

£1,650 [ref: 108516]

Nine short stories written and illustrated by Bawden.

First edition, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS DAUGHTER 'To Joanna who inspired this book, from Dad, Christmas 1963' to front free endpaper; 4to (265 x 210 mm); occasional light finger-soiling marks to some margins but still very bright; publisher's pictorial boards, a little soiled, extremities rubbed and creased, dust-jacket, closed tear to upper panel, spine ends frayed and nicked, spine faded, light surface dirt but given the provenance, a rare survival in relatively good condition.



To Joanna  
who inspired this book  
from Dad.  
Christmas 1963





**A COMPLETE SET**

54. BLYTON, ENID. [The Famous Five books]. Five On A Treasure Island; Five Go Adventuring Again; Five Run Away Together; Five Go To Smuggler's Top; Five Go Off In A Caravan; Five On Kirrin Island Again; Five Go Off To Camp; Five Get Into Trouble; Five Fall Into Adventure; Five On A Hike Together; Five Have A Wonderful Time; Five Go Down To The Sea; Five Go To Mystery Moor; Five Have Plenty of Fun; Five On A Secret Trail; Five Go To Billycock Hill; Five Get Into A Fix; Five on Finniston Farm; Five Go To Demon's Rocks; Five Have A Mystery To Solve; Five Are Together Again.

London, Hodder & Stoughton, 1942; 1943; 1944; 1945; 1946; 1947; 1948; 1949; 1950; 1951; 1952; 1953; 1954; 1955; 1956; 1957; 1958; 1960; 1961; 1962; 1963.

£18,500 [ref: 109951]

An exceptionally rare and complete set of the Famous Five books; all the illustrated dust-jackets with prices intact, none of the books with ownership names, inscriptions or juvenile scribbles, only four dust-jackets with minimal restoration, a little more evident to a fifth one (*Five Run Away Together*). *Five Have A Wonderful Time* with the original *The Famous Five Club* bookmark that was only available with this first edition. Complete sets of first editions are rare and we have found no record of one in such good condition.

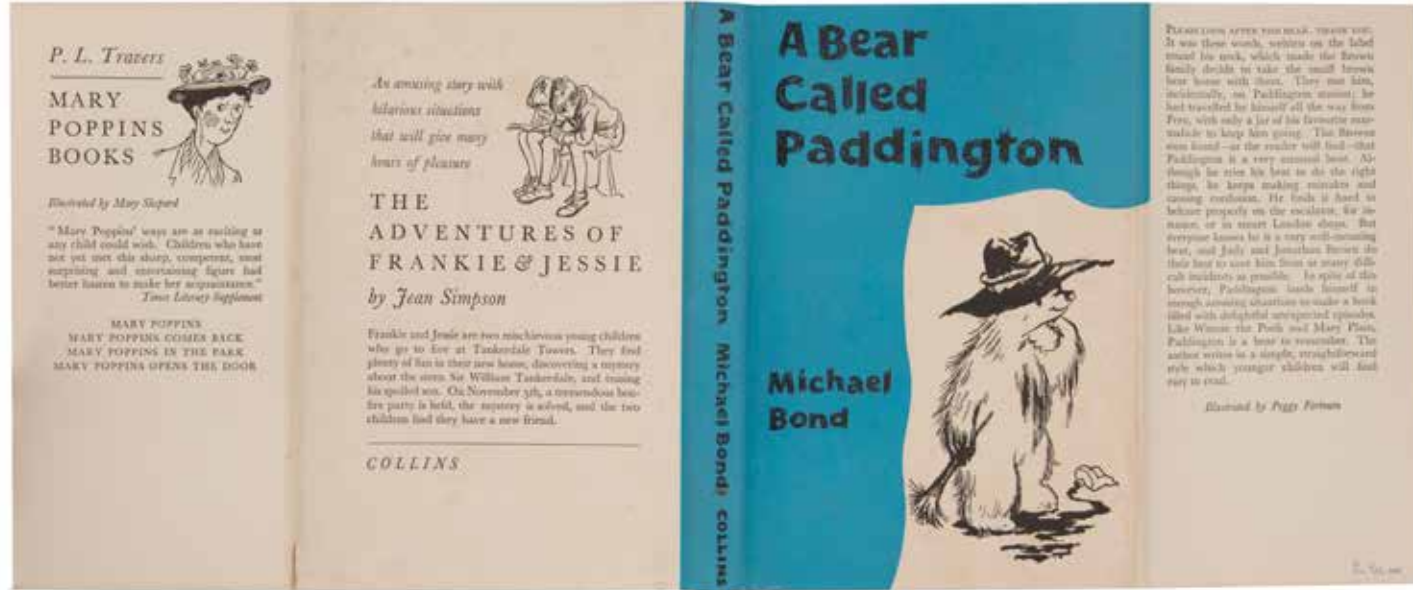
Generations of children have grown up with Blyton's stories of the Famous Five - one of the best-selling children's book series of all time. The Five's adventures, solving mysteries with the help of lashings of ginger beer, have enthralled youngsters since the 1940s and continue to be reinvented with new illustrations and numerous TV and film adaptations.

Following the publication of the first title, the demand for more was so great that 20 more titles followed. More than two million copies of the books are still sold every year and Enid Blyton's books are firm favourites with people of all ages with the series was even voted British adults' favourite childhood books of all time, in 2010.



First editions, first impressions; 21 vols (complete); 8vo (194 x 133 mm); illustrated by Eileen A. Soper, colour frontispieces to numbers 2 - 6 in the series, numerous black and white or monotone full-page illustrations and vignettes within the text, 'Five Have A Wonderful Time' with the original 'The Famous Five Club' bookmark that was only available with this first edition; some with spotting to text block edges with a few minor instances of slight encroachment to a few page extremities, small chip to head of half-title of 'Five Run Away Together', otherwise near-fine; publisher's cloth, seven with some fading or minor marking, else very good to near-fine, illustrated dust-jackets by Soper, the first title with a partial tear to upper spine fold of but entirely original and not restored, the jacket of the second is very good plus, professional restorations to third, fourth, fifth more evident to the third, minor to the fourth and fifth, small closed tear to sixth, tape shadows to reverse of seventh (from previous protective cover) with small close tear to rear spine fold, the eighth is very good, the jacket of the ninth is near-fine, the jacket of the tenth is fine, rubbing to extremities of eleventh, slight rubbing to extremities of twelfth, minor chips to edges of thirteenth with creasing to rear panel, else very good, rubbing to extremities and minor chips to head of spine and ends of flap-folds to fourteenth, historic tape reinforcements to spine ends and heads of flap folds of fifteenth, small closed nick to upper panel of sixteenth, short tear to base of rear spine fold and a couple of minor chips to seventeenth, minor rubbing to extremities of eighteenth of last four, else near fine, in short a very good set indeed.





**PADDINGTON'S DEBUT**

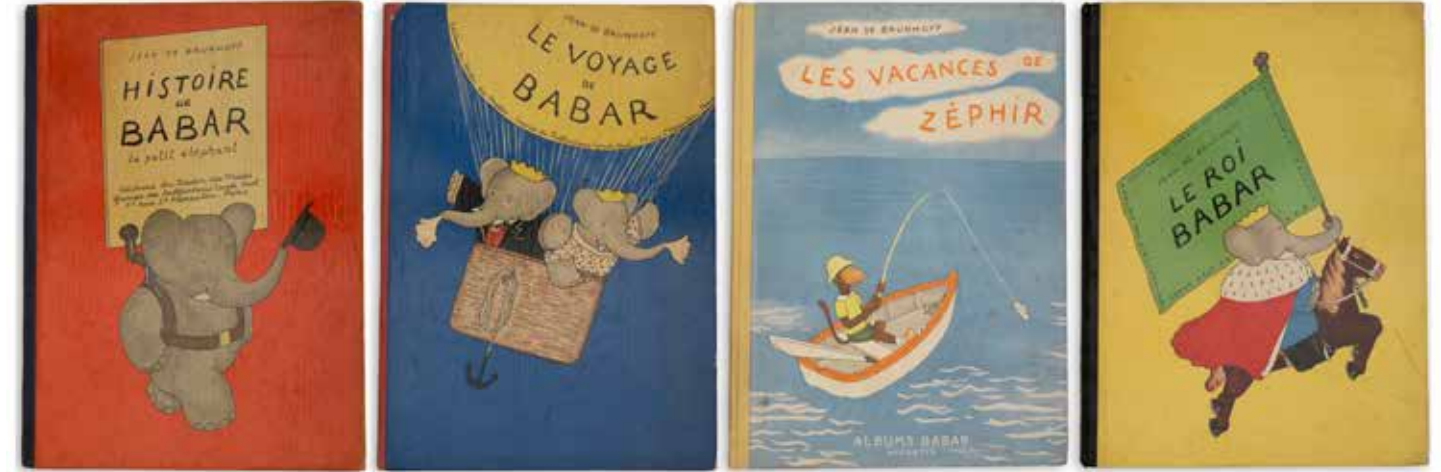
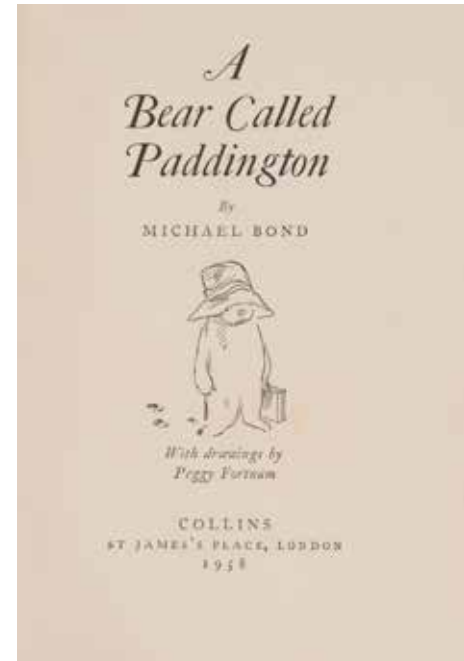
55. **BOND, MICHAEL.** *A Bear Called Paddington.* With drawings by Peggy Fortnum. London, Collins, 1958.

£6,750 [ref: 109473]

The debut of a certain bear from Peru with a penchant for marmalade sandwiches, a near-fine copy.

'I bought a small toy bear on Christmas Eve 1956. I saw it left on a shelf in a London store and felt sorry for it. I took it home as a present for my wife Brenda and named it Paddington as we were living near Paddington Station at the time. I wrote some stories about the bear, more for fun than with the idea of having them published. After ten days I found that I had a book on my hands. It wasn't written specifically for children, but I think I put into it the kind things I liked reading about when I was young' (The Author).

First edition; 8vo (207 x 144 mm); a little light spotting to fore-edges; publisher's coral cloth, lettered in silver, illustrated dust-jacket, short tear to foot of rear flap, small chip to base of rear panel, which also has some faint spotting that is also just evident on the fore-edge but in all, a near-fine, exceptionally bright and unrestored copy.



**FOUR BABAR BOOKS - ALL FIRST EDITIONS**

56. **BRUNHOFF, JEAN DE.** *Histoire de Babar le Petit Éléphant; Le Voyage de Babar; Le Roi Babar; Les Vacances de Zéphir.* Paris, Editions due Jardin des Modes; Librairie Hachette, 1931; 1932; 1933; 1936.

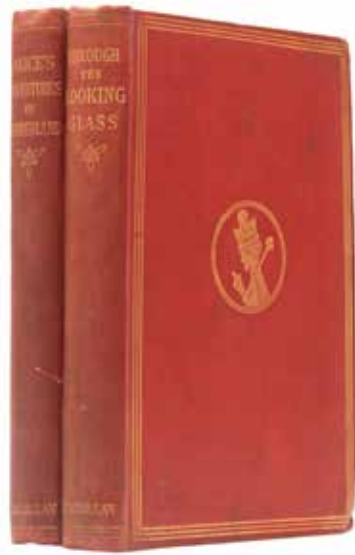
£1,500 [ref: 108502]



A set of four first French editions (preceding the first English editions) from the popular Babar series by the acclaimed French children's author and illustrator, Jean de Brunhoff (1899-1937). Originally a character in a bedtime story told by the author's wife Cécile to their young children, de Brunhoff turned the story of the orphaned elephant Babar into a picture book before elaborating on the character in a further six works published prior to his death in 1937. Richly illustrated with large eye-catching colour plates, the series proved immensely popular and is still in print today.

'Histoire de Babar...' First edition; folio (37 x 27 cm); colour illustrations throughout, including some double-page, illustrated endpapers, the odd spot but in the main very clean and bright; publisher's blue cloth-backed pictorial orange boards, mildly rubbed and bumped on corners; 'Le Voyage...' First edition; folio (37 x 27 cm); colour illustrations throughout, including some double-page, illustrated endpapers, lightly toned with the occasional minor spotting or thumb soiling, otherwise very good; publisher's red cloth-backed pictorial blue boards, minor rubbing to corners and board edges; 'Le Roi...' First edition; folio (37 x 27 cm); colour illustrations throughout, including some double-page, illustrated endpapers; publisher's black cloth-backed pictorial yellow boards, corners and board edges lightly rubbed; 'Les Vacances...' First edition; folio (37 x 27 cm); colour illustrations throughout, including some double-page, illustrated endpapers, near-fine internally; publisher's yellow cloth-backed blue boards, corners and edges slightly rubbed; overall a very good set.





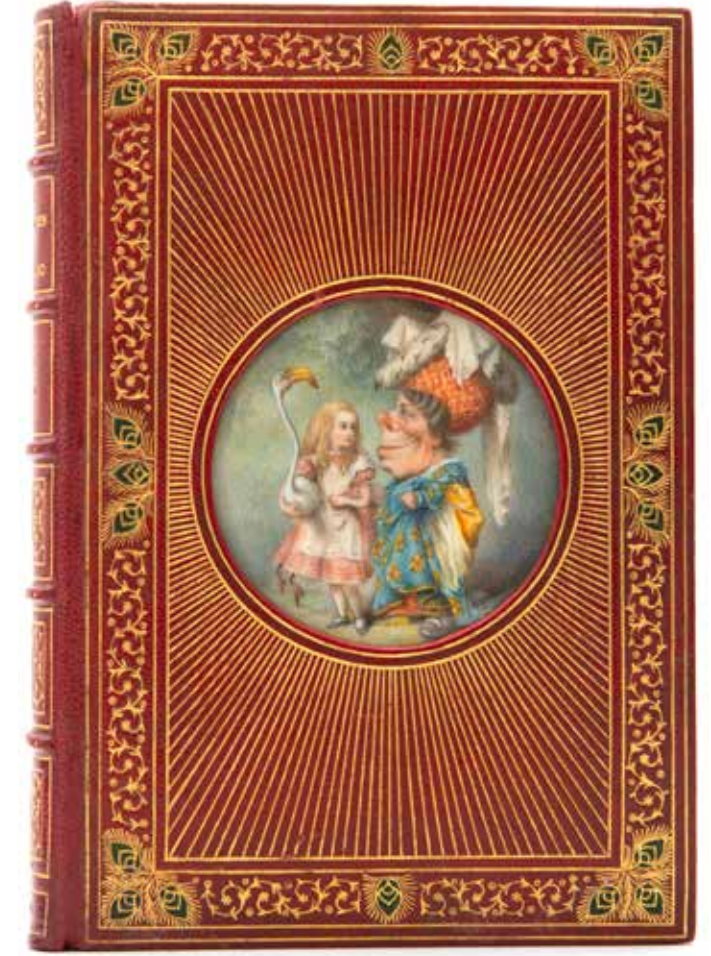
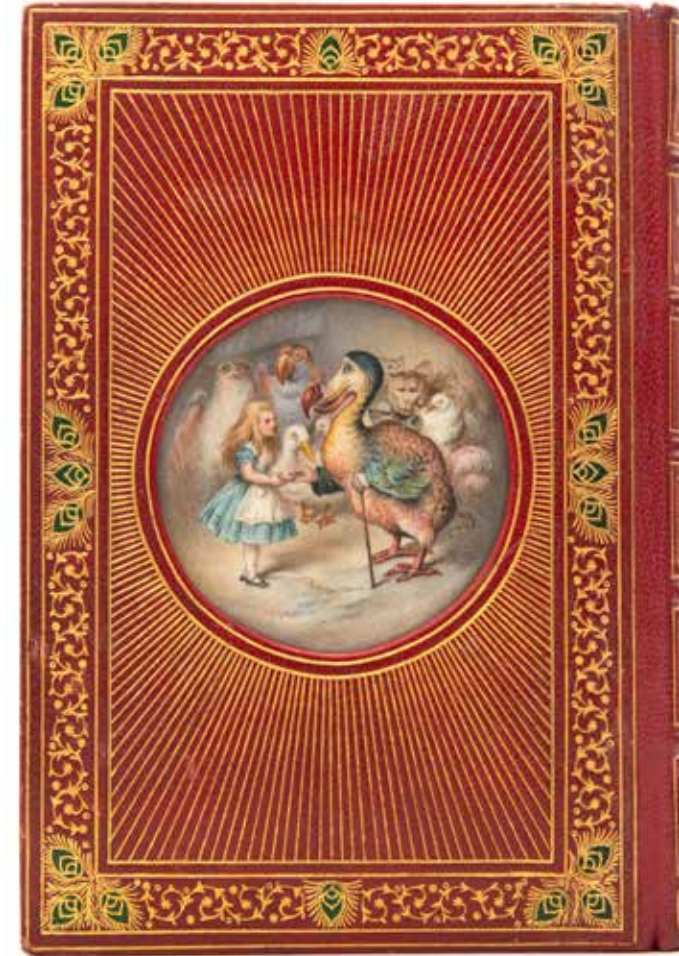
**STUNNING DOUBLE COSWAY BINDING**

**58. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR).** *Alice's Adventures in Wonderland.* London, Macmillan & Company, 1868.

£38,500 [ref: 110461]

A lavish Cosway binding (probably circa 1910-1913), with miniatures by Miss C.B. Currie after Tenniel's illustrations; the front doublure is stamped in gilt 'Miniatures by C.B. Currie'. The scenes depicted are Alice with flamingo/croquet mallet and the Duchess on the front cover; and Alice and the Dodo on the rear.

At the beginning of the 20th century John Harrison Stonehouse, managing director of Henry Sotheran Booksellers, began to commission these distinctive fine bindings by Rivière and Son, featuring inset miniatures by his in-house miniaturist, Miss Currie. Many of her excellent miniatures imitated the style of the earlier painter Richard Cosway, hence the term Cosway binding. Over nearly 40 years she produced miniatures for over 900 bindings. Examples from other binderies, featuring miniatures by other artists, are referred to as Cosway-style bindings; they are far more common, and far less desirable.



This copy has 'Bound by Rivière & Son' stamped in gilt near the bottom edge of the inside front cover; the rear doublure is stamped in gilt within a small decorative frame 'Bound by Rivière & Son, from designs by J.H. Stonehouse'; and 'H. Sotheran & Co., 45 Piccadilly, London' is stamped in gilt near the bottom edge of the inside rear cover. An exceptional survivor from the golden era of book-binding.

Early edition (twelfth thousand) 8vo (190 x 135 mm); half-title, 42 woodcut illustrations (including frontispiece), the odd, minor spot, otherwise internally near-fine, original cloth covers and spine bound in at end, magnificent double Cosway binding of burgundy morocco by Riviere & Son, each cover with a central inset circular miniature under glass by Miss C.B. Currie, gilt fillets radiating to ornate hand-tooled foliate frames with gilt-decorated green morocco onlays in corners and centres, later finely rebacked to match by Bayntun (who acquired the Riviere stock of binding tools in 1939), with spine gilt in compartments with 5 raised bands and 4 green morocco matching onlays, dark green watered silk doublures within only slightly less ornate frames on pastedowns, all edges gilt, preserved in modern suede-lined morocco solander box. Williams, Madan and Green, p. 29 & Williams, Madan, and Green 84; Williams 21.

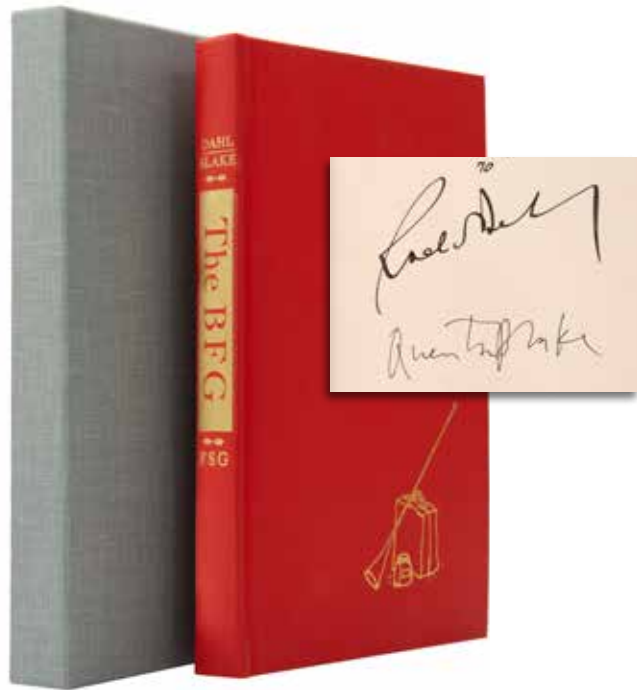
**57. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR).** *Alice's Adventures in Wonderland [WITH] Through the Looking-Glass, and what Alice Found There.* London Macmillan & Company, 1867 & 1872.

£1,850 [ref: 108363]

The second title is the first edition, later issue (the same year as the first) of Carroll's sequel to *Alice in Wonderland*, including the *Jabberwocky* and *The Walrus and the Carpenter* verses, and the episode involving Tweedledum and Tweedledee.

'Alice's Adventures...' later edition (thirty-fifth thousand) 8vo (190 x 135 mm); half-title, 42 woodcut illustrations (including frontispiece), advertisement leaf at rear, a few minor spots, mostly to endpapers and half-title, otherwise very good; publisher's red pictorial cloth by Burn, portrait of Alice in gilt to upper cover, portrait of the Cheshire Cat to lower cover, gilt edges, dark blue endpapers, extremities rubbed and slightly soiled by two small stains, otherwise very good; 'Through the Looking Glass...' first edition, later issue (same year as the first issue), thirty first thousand; 8vo (188 x 140 mm); half-title, 50 wood-engraved illustrations after John Tenniel (including frontispiece), advertisement leaf at rear, verso of upper endpaper spotted with slight offsetting to half-title opposite, the same at the rear but offset to blank opposite, otherwise very clean and bright; publisher's red pictorial cloth gilt buy Burn, gilt edges, mild soiling, extremities slightly rubbed and corners mildly bumped, otherwise, also very good. Williams, Madan and Green, p. 29 & Williams, Madan, and Green 84; Williams 21.





ONE OF 300 COPIES - SIGNED BY THE AUTHOR AND ILLUSTRATOR

59. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR). *The BFG*. New York, Farrar, Strauss, Giroux, 1982.

£4,250 [ref: 109052]

Deluxe limited first US edition of this Dahl classic, signed by both the author and the illustrator on the limitation page.

Dahl's beloved story of a giant both Big and Friendly, who steals young Sophie out the window of her orphanage and whisks her away to the land of Giants to invent idioms at her and show off his dream collection. This signed limited edition, which has no UK equivalent, is increasingly scarce on the market.

Limited deluxe first US edition, NUMBER 70 OF 300 COPIES, SIGNED BY THE AUTHOR AND ILLUSTRATOR; 8vo; illustrated throughout in black and white; publisher's red cloth, gilt lettering to spine, gilt device to upper cover, grey marbled endpapers, housed in original blue cloth slipcase; a fine example.



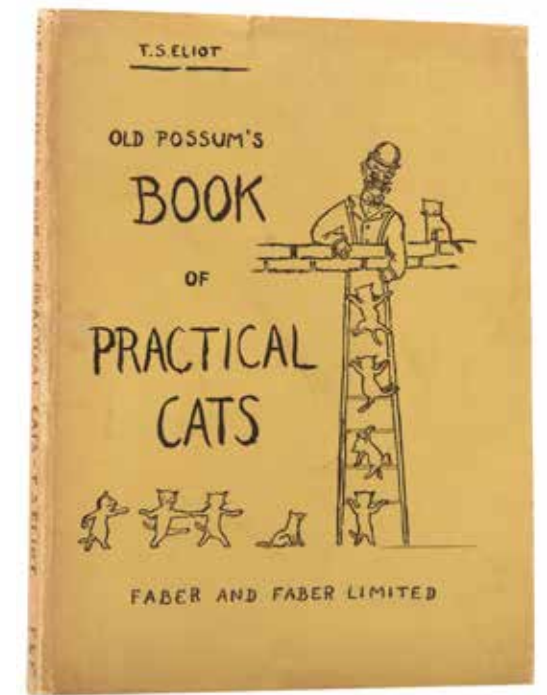
SIGNED BY THE ARTIST

60. DULAC, EDMUND (ILLUSTRATOR); ANDERSEN, HANS CHRISTIAN. *Stories From Hans Andersen*. London, Hodder & Stoughton, [1911].

£2,250 [ref: 105014]

The deluxe edition of this beautiful book sold out almost immediately on publication and was one of Dulac's most successful titles. The stories featured are: *The Snow Queen*; *The Nightingale*; *The Real Princess*; *The Garden of Paradise*; *The Mermaid*; *The Emperor's New Clothes*; *The Wind's Tale*.

First Dulac deluxe edition, NUMBER 367 OF 750 COPIES SIGNED BY THE ARTIST; large 4to; 28 tipped-in colour plates by Edmund Dulac, captioned tissue-guards; publisher's vellum gilt, replacement ties, top edge gilt, a little rubbed, with a few marks but still very good and, save for some odd spots to a few extreme page edges, internally fine; viii, 250pp. Hughey 27a.



BASIS FOR ANDREW LLOYD WEBBER'S CATS

61. ELIOT, T.S. *Old Possum's Book of Practical Cats*. London, Faber & Faber, 1939.

£2,250 [ref: 109285]

Eliot's poetry book for children about cats, which would become the basis of Andrew Lloyd Webber's musical *Cats*. The book became hugely popular, sparking many reprints, including illustrated editions with drawings by Nicholas Bentley, Edward Gorey, and Axel Scheffler.

First edition, first impression; 8vo; light spotting to endpapers, else unmarked internally; publisher's yellow cloth, red lettering to spine, device to upper cover in red, light dust-soiling to extremities, with the price-clipped pictorial dustjacket, short closed tear to top edge of front panel, spine browned, minor wear to spine and corners; overall a very good copy. Gallup A34a.



62. KERR, JUDITH. *The Tiger Who Came to Tea*. Written and Illustrated by Judith Kerr. London, Collins, 1968.

£6,500 [ref: 108610]

Rare, especially in such very good condition and with the dust-jacket, which is entirely unsophisticated in having no restoration, tears or significant wear. Now a children's classic, *The Tiger who came to Tea* was Kerr's first book. Her preparatory sketches for the work are now held by the British Library.

'The work, published in 1968, has been read by several generations and tells the story of a tiger who invites himself to tea and eats and drinks all the food and water in Sophie's house. He then leaves, never to return. "It was just a bedtime story I made up for my daughter when she was two, getting on for three," says Kerr, who also wrote and illustrated the Mog series of picture books.' (Lucy Wallis, BBC interview with the author).



First edition, first impression; 4to (260 x 190 mm); colour illustrations, one very faint mark to lower, outer corner of title-page and a hint of age-toning generally but otherwise near-fine; publisher's pictorial boards, again, minor age-toning and a couple of faint marks to upper board, contemporary ink name to front free endpaper, otherwise near-fine also, dust-jacket (unclipped, priced 15s on front flap, slight yellowing with age, creasing to upper edges and a couple of small, minor marks to upper panel, otherwise very good.



63. LEWIS, C.S. [The Chronicles of Narnia]. *The Lion, the Witch and the Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and his Boy; The Magician's Nephew; The Last Battle*. London, Geoffrey Bles, 1950-1956.

£3,250 [ref: 110303]

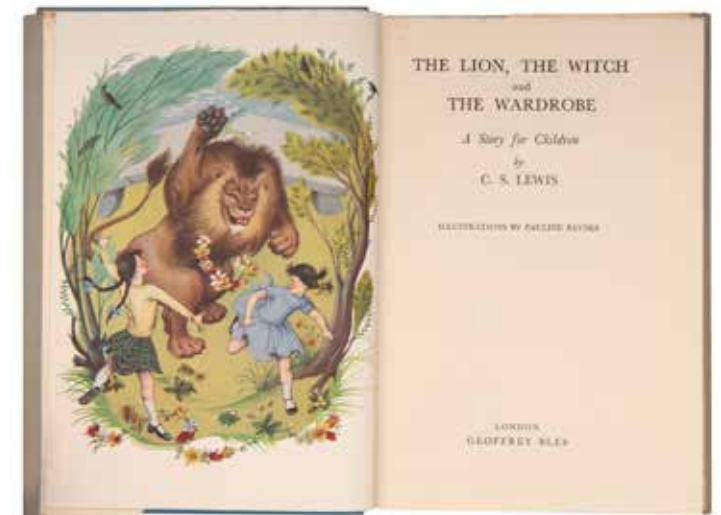
A really lovely, fresh set of reprints from the 5th to the second impression, all in the same format as the first printings.

The *Chronicles of Narnia*, Lewis' masterpiece, born in part from a dream the author had: 'At first I had very little idea how the story would go. But then suddenly Aslan came bounding into it. I think I had been having a good many dreams of lions about that time... once he was there, he pulled the whole story together, and soon he pulled the six other Narnian stories in after him'. (*On Stories: And Other Essays on Literature*, 1980).

The Narnia books are 'intoxicating to all but the most relentlessly unimaginative of readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author' (Carpenter & Pritchard, *The Oxford Companion to Children's Literature* 370).

'Lewis was perturbed by the simpering, wishy-washy way goodness was portrayed in most religious teaching, making children inevitably feel that it was much more glamorous to be bad. He agrees with the aesthetic tradition that art should teach by delighting, by making the reader enchanted with an ideal' (Harold Bloom).

First editions, fifth, third, third, seventh, third, fourth & third impressions; 7 vols; plates, illustrations & maps by Pauline Baynes, including colour where called for; original cloth/boards, dust-jackets.







A COMPLETE SET

64. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). [Winnie-the-Pooh Books]. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner*. London, Methuen & Co. Ltd., 1924; 1926; 1927; 1928.

£15,000 [ref: 107826]

Milne's first volume, *When We Were Very Young*, was published in November 1924 and was such a resounding success that the subsequent three titles followed in quick succession. This is a superior set of first editions with the very rare first issue of the first title, near-fine internally.



First editions, 'When We Were Very Young', first issue with p.ix NOT numbered; 8vo; illustrations; 'When We Were Very Young', neat ink ownership inscription and light browning to endpapers, slight sunning to spine, jacket with light toning to spine and panels, spine ends and corners a little chipped, 1 or 2 short tears with light creasing to head and foot, professional restoration to head of spine, extremities a little rubbed; 'Winnie-the-Pooh', map endpapers (very light browning), jacket with light toning to spine, neat and professional repairs and restorations to spine, corners and along upper fore-edge, repaired tear straying into upper panel; 'Now We Are Six', pictorial endpapers, spine slightly darkened, light toning to jacket spine and head of upper panel, spine with chip to foot, minor chipping to tip of spine and corners, some light surface soiling, short nick to head; 'The House at Pooh Corner', pictorial endpapers (very light browning), jacket spine with light toning, minor chipping and light creasing to spine tips and corners; all in publisher's pictorial cloth, gilt, light rubbing to spine tips and corners, top edge gilt, dust-jackets, a very good set; preserved in a custom-made slip-case.



65. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). *Now We Are Six*. London, Methuen and Co. Ltd., 1927.

£1,875 [ref: 109329]

The third book in the *Winnie The Pooh* series. A charming collection of rhymes and verses, some of which, such as 'Us Two' and 'The Friend' feature Winnie-The-Pooh. The final one, 'The End' has the now famous final couplet;

'But now I am Six, I'm as clever as clever.  
So I think I'll be six now for ever and ever.'

First edition, first impression; 8vo; illustrations by Ernest H. Shepard, light offsetting to half-title, else internally clean and fresh; publisher's red cloth gilt, top edge gilt, pictorial endpapers, spine very slightly rolled, slight rubbing to corners and spine ends, with the first state dustjacket, extremities lightly nicked and rubbed, very short closed tears to spine tips and top edge of front panel, spine slightly darkened, else an attractive copy.



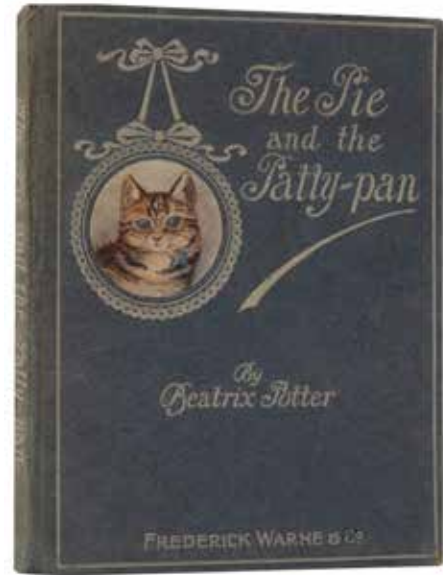
66. NARBUT, HEORHIY (ARTIST); ANDERSEN, HANS CHRISTIAN. *Prygun [The Jumpers]*. Moscow, Knebel', [1913].

£2,250 [ref: 110104]

Russian translation of Hans Christian Andersen's tale, *Springfyrene*, wonderfully illustrated by one of Ukraine's greatest artists, Heorhiy Narbut. *Prygun* was published by Joseph Knebel, one of the most important figures in the history of Russian picture books. He prioritised illustration over text and was the first to specialise in children's book design. It was his belief that 'the child will quickly forget the content. But the illustration- its range of colours, its design - might forever leave a trace on the child's soul'. *Prygun* is from the 'gift series' which featured folktales from around the world. Benois said that each time a new book in the series was published it was as much of an event as a new art exhibit.

First edition; large 4to (30 x 23 cm), 12 pp., illustrated throughout by Narbut; original printed thick wrappers small stain to edge of cover, owner's initials in ink to top left of cover, a fine copy.



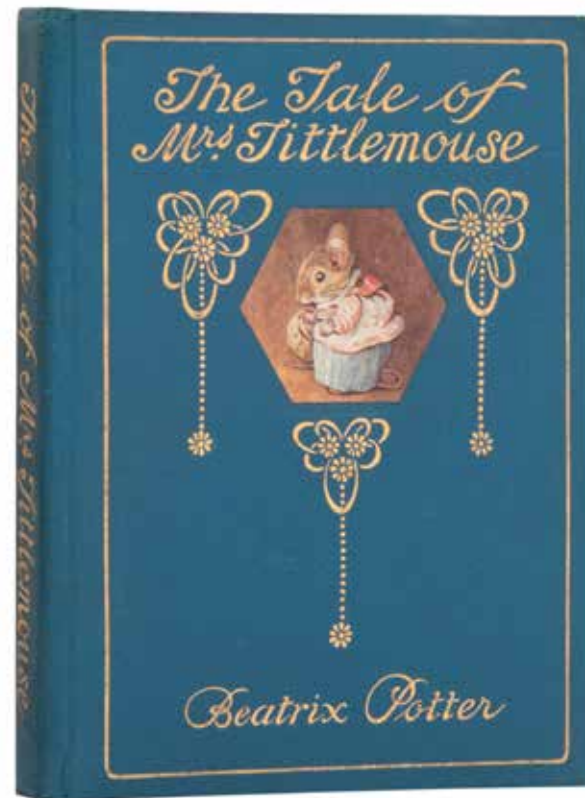


67. POTTER, BEATRIX. *The Pie and the Patty-Pan*. London, Frederick Warne and Co., 1905.

£575 [ref: 109463]

A very good first edition, in larger format than the usual Beatrix Potter titles (this was changed in 1930, when it was reissued to *The Tale of the Pie and the Patty-Pan* in the standard format). 'The year 1905 appears on the front of the title-page of the first printing. The early printings have plain mottled lavender endpapers, which were shortly replaced by an end-paper design featuring a pie and a patty-pan. The cover picture was then changed from a cat in a small circle, to one of Ribby sitting by the fire, in a large circle' (Linder).

First edition, first printing (with '1905' on the title-page and with a kitten in the pictorial label on the front cover); small 4to (178 x 138 mm); colour frontispiece and 9 colour plates, 21 plain vignettes, a few minor spots or finger-marks, gutter split at pp 29 and 41 but firm; publisher's blue-grey boards with mounted colour illustration on upper cover, mottled lavender endpapers, contemporary inscription to upper pastedown, minor abrasion to upper free endpaper, spine faded, lower outside corner of upper board rubbed, a very good, unrestored copy. Linder p.425; Quinby 9.

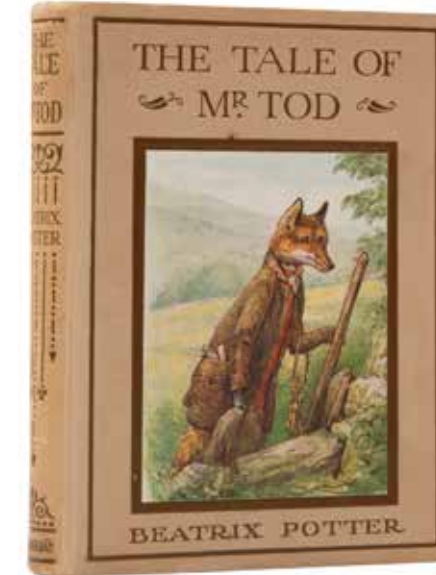


68. POTTER, BEATRIX. *The Tale of Mrs. Tittlemouse*. London, Frederick Warne, 1910.

£4,250 [ref: 109580]

*The Tale of Mrs. Tittlemouse* was published with the boards in either blue or brown but neither has priority over the other.

First or second printing, deluxe issue; 16mo (140 x 103 mm); colour frontispiece, plain title vignette and 26 colour plates, contemporary ink gift inscription dated Christmas 1910 to half-title, a hint of finger-soiling to p. 9 and minor, faint spot opposite, else near-fine; publisher's blue moiré cloth with fielded illustrative paste-down of Mrs. Tittlemouse, all edges gilt, tiny puncture to rear joint and a hint of rubbing to boards (as one would expect), otherwise a rare, near-fine copy preserved in a custom-made solander box. Linder p.429; not in Quinby.



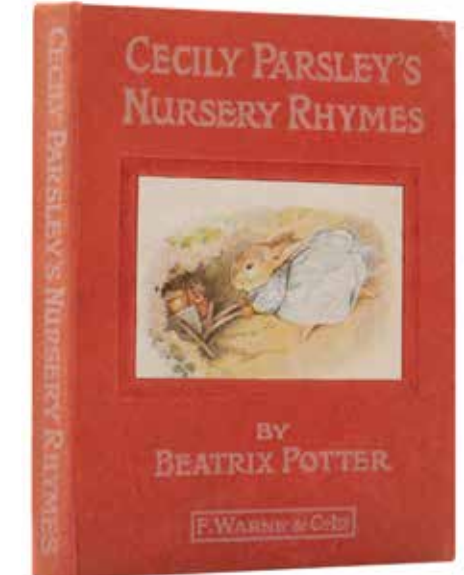
69. POTTER, BEATRIX. *The Tale of Mr. Tod*. London, Frederick Warne and Co., 1912.

£750 [ref: 109471]

This longer than usual story brings back two of Beatrix Potter's most popular heroes, Peter Rabbit and Benjamin Bunny, in an adventure that also features two very disagreeable villains. Fortunately Tommy Brock the badger and Mr. Tod the fox dislike each other so much that Mr. Tod unwittingly becomes the rabbits' ally.

The Tale of Mr. Tod is number 14 in Beatrix Potter's series of 23.

First edition, first or second printing; 16mo (142 x 115 cm); 15 colour plates, plain title vignette, numerous black and white test illustrations and colour pictorial endpapers, all by Beatrix Potter; publisher's buff boards with inset colour illustration to upper cover, slight yellowing to spine and rear board, otherwise a fine copy. Linder p.427; Quinby 13



70. POTTER, BEATRIX. *Cecily Parsley's Nursery Rhymes*. London, Frederick Warne, [1922].

£500 [ref: 109744]

One of the best copies we have seen of this neat little first edition of *Cecily Parsley's Nursery Rhymes* by Beatrix Potter, sister volume to *Appley Dapply* (1917), both in terms of the nursery rhyme content and the format, but drawing more upon the earlier memories & associations of the author than its sibling. This collection does include *Goosey*, *Goosey Gander* and *This Pig Went to Market*.

First edition, first printing (with the correct front and rear endpapers according to Linder); 16mo (160 x 110 mm); colour frontispiece, plain title vignette, 14 colour plates, colour pictorial endpapers, a couple of small, light spots to fore-edge of text block (there are usually far more), otherwise near-fine; publisher's red boards with inset colour illustration, spine slightly sunned, a small mark to rear board and the slightest bowing to upper board, otherwise a near-fine copy with not inscriptions and restoration. Linder p.430; Quinby 26



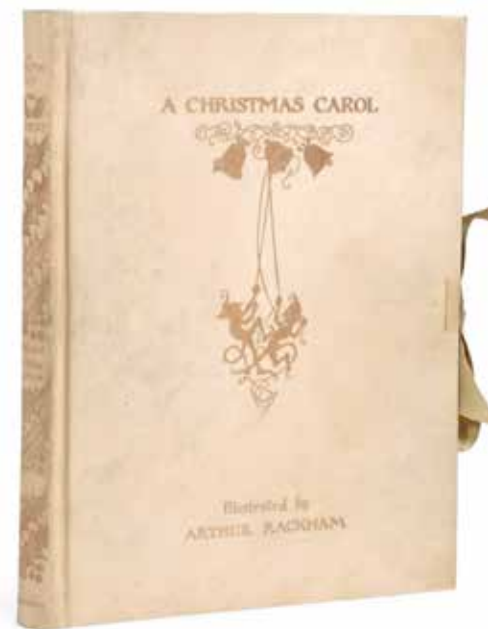


71. RACKHAM, ARTHUR (ILLUSTRATOR);  
BARRIE, J.M. *Peter Pan In Kensington  
Gardens*. London, Hodder & Stoughton, 1906.

£4,750 [ref: 105992]

Rackham's magnificent illustrations capture so succinctly the ethereal atmosphere of the story, with the still recognisable Kensington Gardens poignantly rendered, together with period charm, so much so, that one plate discreetly features King Edward VII.

Deluxe edition, NUMBER 204 OF 500 COPIES, SIGNED BY RACKHAM on the limitation page; 4to (280 x 233 mm); engraved map to front free endpaper, 50 colour plates with captioned tissue-guards, tipped-in on thick light brown paper including frontispiece, the odd, tiny peripheral spot if one looks hard, otherwise near-fine; publisher's vellum, illustrative gilt block to upper cover, replacement ties, top edge gilt, others untrimmed, the usual slight splaying of the boards, a hint of dust-soiling to the spine, otherwise near-fine; xii, 125, [1]pp.

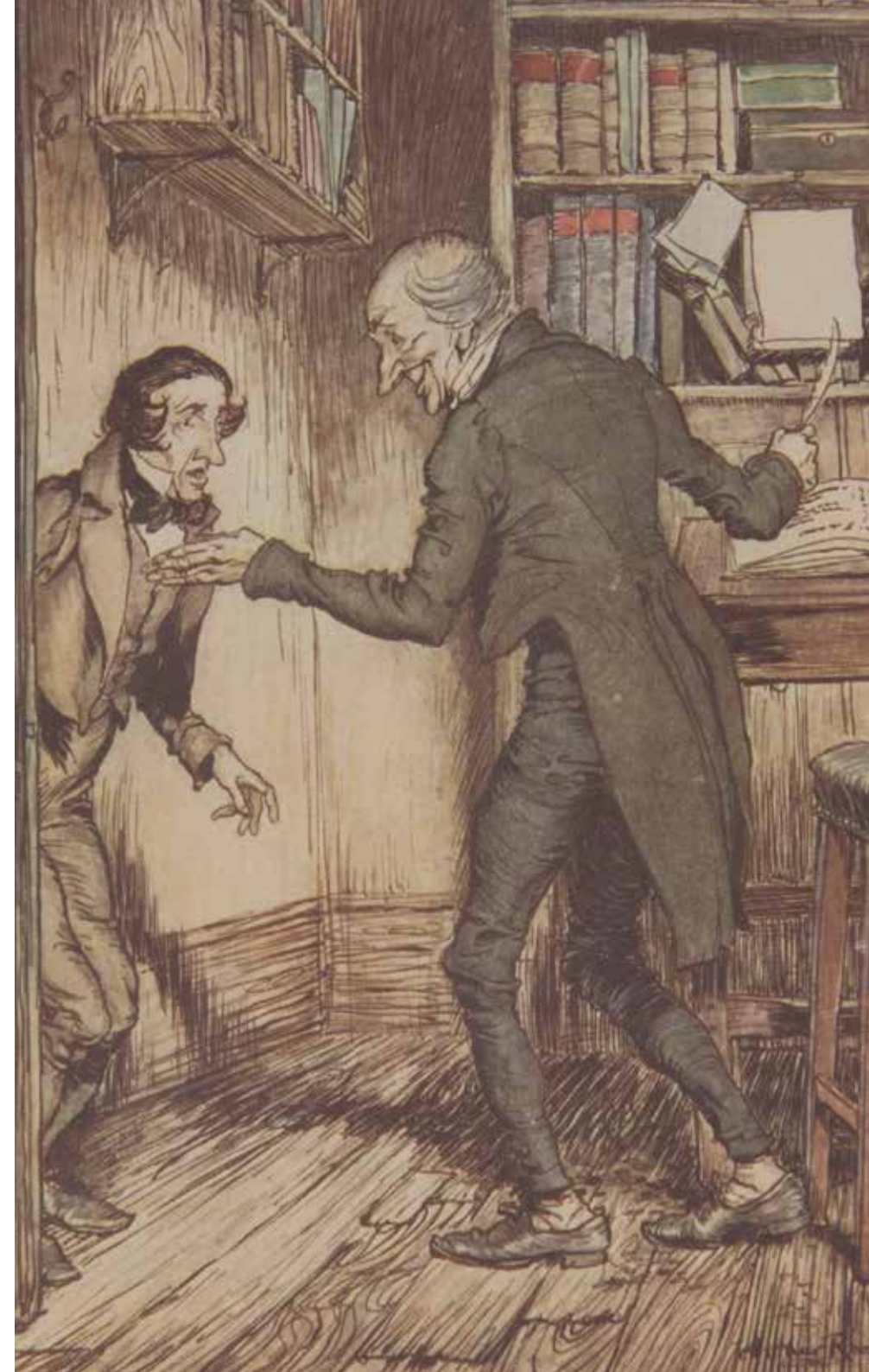


72. RACKHAM, ARTHUR (ILLUSTRATOR);  
DICKENS, CHARLES. *A Christmas Carol*.  
Philadelphia, J.B. Lippincott Co., 1915.

£5,500 [ref: 107610]

A beautiful copy of the Arthur Rackham illustrated edition of Charles Dickens' *A Christmas Carol*.

First, limited deluxe American edition, NUMBER 41 OF 100 NUMBERED COPIES SIGNED BY ARTHUR RACKHAM; 4to (295 x 240 mm); illustrated with a tipped-in colour frontispiece and a further 11 tipped-in colour plates, all with captioned tissue guards, numerous in-text black & white illustrations, the odd spot to first and last few leaves, else fine; publisher's deluxe full vellum binding, stamped in gilt; replacement silk ties; top edge gilt, other edges untrimmed, as published, illustrated endpapers, mild age discolouration and slight bowing to upper boards, otherwise very good indeed; (xvi), 147, (1) pp. Riall, pp. 124-25; Latimore and Haskell, pp. 44-45.







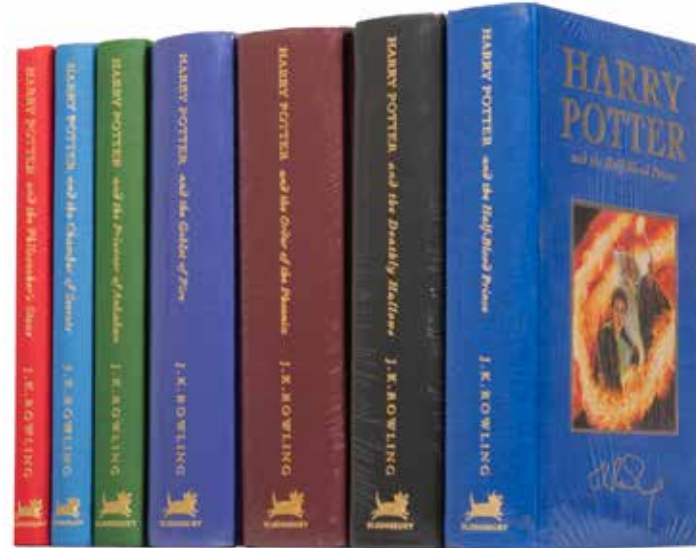
A COMPLETE SET

73. RANSOME, ARTHUR. [The Swallows and Amazons Series]. Swallows and Amazons; Swallowdale; Peter Duck; Winter Holiday; Coot Club; Pigeon Post; We Didn't Mean to Go to Sea; Secret Water; The Big Six; Missie Lee; The Picts and the Martyrs; Great Northern? London, Jonathan Cape and Harrison Smith, 1940-52.

£950 [ref: 110439]

Arthur Ransome (1884 -1967) wrote on many subjects, including reporting to the British Government on the Russian Revolution. However, he is most famous for this series of children's books, which follow a number of resourceful boys and girls as they sail, camp, and have adventures, both real and imaginary. In these, Ransome celebrated the outdoor activities he loved and the places in England, especially the Lake District, dearest to his heart.

Mixed editions; 12 vols, 8vo (207 x 150 mm); Swallows & Amazons, 1951; Swallowdale, 1947; Peter Duck, 1942; Winter Holiday, 1946; Coot Club, 1940; Pigeon Post, 1946; We Didn't Mean to Go To Sea, first edition, 1949; Secret Water, first edition, 1946; The Big Six, first edition, 1946; Missie Lee, first edition, 1946; The Picts and Martyrs, first edition, 1945 and Great Northern? first edition, fourth impression, 1947; illustrations, all internally fine or near-fine with no ownership inscriptions or names; publisher's cloth, dust-jackets, three slightly chipped at extremities, more evident to spine of 'Swallows & Amazons', most fore-edges and top edges mildly spotted but not encroaching on leaves; a very good set indeed and none of the jackets are price-clipped or repaired.



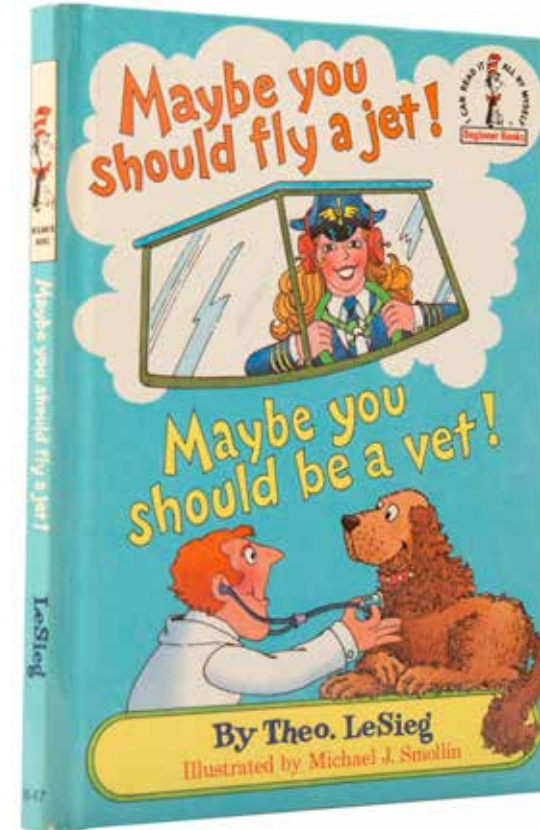
DELUXE EDITIONS

74. ROWLING, J.K. 4 The Philosopher's Stone; The Chamber of Secrets; The Prisoner of Azkaban; The Goblet of Fire; The Order of the Phoenix; The Deathly Hallows; The Half-Blood Prince. London, Bloomsbury, 1999-2007.

£4,000 [ref: 108269]

A superb run of the deluxe set of the seven Harry Potter books.

First deluxe editions, first impressions; 7 vols, 8vo (240 x 160 mm); publisher's cloth with mounted colour illustrations, author's facsimile signature in gilt, gilt edges, 'The Prisoner of Azkaban' with slight bumping to upper outside corner, otherwise fine copies, the last four in the original publisher's cellophane wrapping.

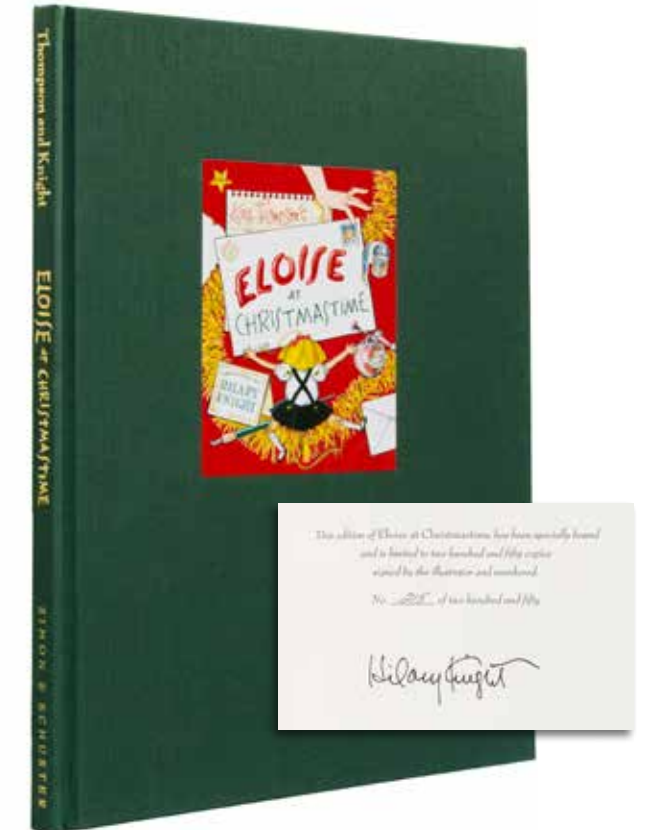


75. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. Maybe You Should Fly a Jet! Maybe You Should Be a Vet! New York, Random House, 1980.

£750 [ref: 110037]

A very rare title from the Dr Seuss canon and more so in such good condition. A wonderfully inspirational but light-hearted plethora of career suggestions for children, ranging from a writer to a wrestler and of course superbly illustrated by Michael J. Smollin.

First edition, first printing; 4to (240 x 175 mm.); colour illustrations throughout, pictorial endpapers; publisher's pictorial glossy boards (as issued) with a hint of rubbing to corners, otherwise near fine and internally fine. Younger & Hirsch 61.



76. THOMPSON, KAY; KNIGHT, HILARY (ILLUSTRATOR). Eloise at Christmastime. New York, Simon & Schuster Books for Young Readers, [1999].

£400 [ref: 103774]

A fine limited edition of the third Eloise title, signed by the illustrator Hilary Knight.

NUMBER 215 OF 250 SPECIALLY BOUND COPIES SIGNED BY THE ILLUSTRATOR; 4to; illustrations throughout by Hilary Knight, pictorial endpapers; publisher's cloth with onset colour illustration to upper cover, matching cloth slip-case, original laminate (opened).





77. [BAKST]. ALEXANDRE, ARSENE; COCTEAU, JEAN. *The Decorative Art of Léon Bakst*. London, Fine Art Society, 1913.

£4,500 [ref: 110397]

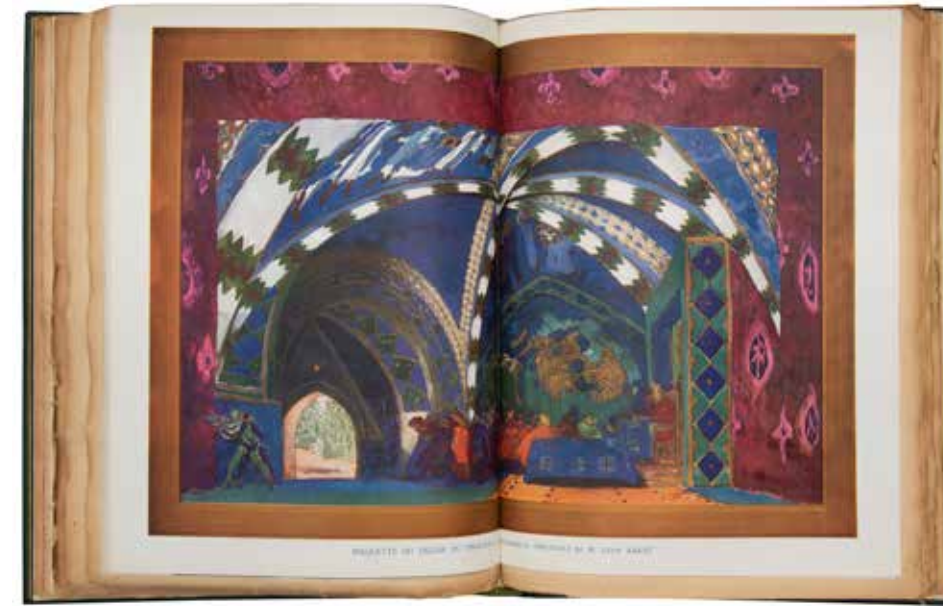
EXCEPTIONALLY FRESH EXAMPLE OF THIS MAJOR LUXURY WORK ON BAKST'S ART.

Cecil Hopkinson (1898-1977) was a musical bibliographer and his Berlioz bibliography of 1951 remains the standard work of reference in this field. His bookplate was illustrated by the Ballets Russes collaborator Alexander Benois and features his characters and stage designs for the ballet *Petrushka*.

See [shapero.com](http://shapero.com) for full description.

Provenance: Cecil Hopkinson (bookplate to upper pastedown).

First edition; folio (41.3 x 28.5 cm); photographic portrait frontispiece & 77 plates tipped-in (including 50 colour); very occasional marginal spotting; original publisher's half vellum over marbled boards.



THE BEST OF THE BALLETS RUSSES

78. [BALLETS RUSSES]. BRUNHOFF, MAURICE & JACQUES DE (EDITORS). *Collection des plus beaux numéros de comedia illustré et des programmes consacrés aux Ballets & Galas Russes depuis le début a Paris 1909-1921*. Paris, M. de Brunoff, 1922.

£5,800 [ref: 109461]

A wonderful collection of the most important issues of *Comedia Illustré* compiled and edited by the programme publishers, Maurice and Jacques de Brunoff. Produced in a very limited edition, the work vividly documents the groundbreaking ballets of the troupe from 1909 through to 1921. Each performance is accompanied by explanatory text by the Russian ballet critic and friend of Diaghilev, Valerian Svetlov.

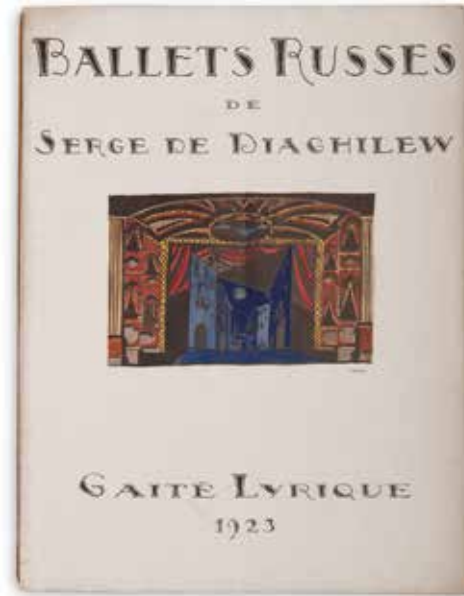
The illustrations feature the most famous costume designs by Leon Bakst (often heightened with gilt) as well as Picasso's striking pochoir plates for 'Parade'. The programme for 'Parade' also features Apollinaire's famous foreword where he coins the word surrealism.

Provenance: R.H. Leefe (bookplate to upper flyleaf).

Folio (34.5 cm x 26.5 cm); compilation of original Ballets Russes programmes either bound directly or pasted on to paper, interspersed with text by Valerian Svetlov, profusely illustrated throughout with colour plates after Bakst, Cocteau, Matisse, Derain, Benois and others, two pochoir plates after Picasso, some wear to paper edges; rebound in green morocco retaining the original inset colour panel after Goncharova, gilt ruled, a very good copy.







INSCRIBED BY DIAGHILEV TO KOCHNO

79. [BALLETS RUSSES]. Ballets Russes de Serge de Diaghilev. Seizième saison. Paris, Gaité Lyrique, 1923.

£12,500 [ref: 108993]

Programme for the sixteenth season of the Ballets Russes which included the première of Stravinsky's *Les Noces*. The present example bears a deeply personal inscription from Diaghilev to his lover Boris Kochno which reads: 'Moyemu Dorogomu Boriska na pamiat o ego Zabotlivom Trude. Sergei Diaghilev. 13 Jun 1923 Parizh [To my dear little Boris in remembrance of your diligent work. Serge Diaghilev. 13 June 1923 Paris].

Items inscribed by Diaghilev are notably scarce but particularly of an intimate nature such as this. Most manuscript material concern business arrangements of the company's admin and finance etc.

In 1921, at the age of 17, Kochno was sent to Diaghilev by the Russian artist Sergei Sudeikin. The day after they met, Diaghilev offered Kochno a job as his secretary and he would go on to become not only his librettist but eventually main collaborator. Diaghilev and Kochno were indeed lovers as well. Kochno would continue to be indispensable to the Ballets Russes, writing librettos for example for Stravinsky's *Mavra* (1921), the *Facheaux* (1924), *La Chatte*, and *The Prodigal Son*. Upon Diaghilev's death in 1929, Kochno and Serge Lifar tried but failed to keep the company together. The two inherited a large part of the impresario's archives and collections and continued to be prolific figures in the world of French ballet.

Large 4to (31.5 x 28 cm); inscribed in ink and SIGNED AND DATED BY DIAGHILEV on the first page, illustrated in black and white throughout; original printed wrappers with Picasso's stage design in colour on the cover, original cord tie, very minor wear to covers otherwise a fine copy.



SIGNED BY THE AUTHOR AND ARTIST

80. CALDER, ALEXANDER; PRÉVERT, JACQUES. *Fêtes*. Paris, Maeght, 1971.

£12,500 [ref: 108821]

COMPLETE PORTFOLIO OF *FÊTES*, WITH SEVEN AQUATINTS AND THE ORIGINAL WRAPPERS DESIGNED BY CALDER.

*Fêtes* is a prose poem by French author Jacques Prévert, honoring Calder's remarkable achievements as a modern artist. Prévert explained that Calder is a 'sorcerer...of happiness', one whose art is a 'pleasure of eyes and heart'. Prévert was struck by Calder's seemingly effortless process, in which spontaneity, originality, and pure freedom of expression made him unclassifiable.

In preparing the illustrations for this project, Calder devised an unconventional technique for printing the brilliantly coloured aquatints that accompany Prévert's text. Calder first made a preliminary drawing in colour, and then cut sheet metal that had been prepared in aquatint to match the drawing. The various metal forms served as printing surfaces, which were laid out on a press and colours applied. The metal plates were then run through the press, transferring the colour to the paper, while simultaneously embossing the sheet.



Limited edition, NUMBER 75 OF 150 COPIES ON VÉLIN D'ARCHES, FROM A TOTAL EDITION OF 225, SIGNED BY THE AUTHOR AND ARTIST in pencil on the justification; folio (46 x 34 cm); complete portfolio of 7 aquatints in colour after Calder; loose in the original engraved wrapper with Calder's design, with original orange cloth box, title in black to spine, corner bumped and partly faded, a fine copy.





SIGNED BY THE ARTIST - ONE OF 250 COPIES

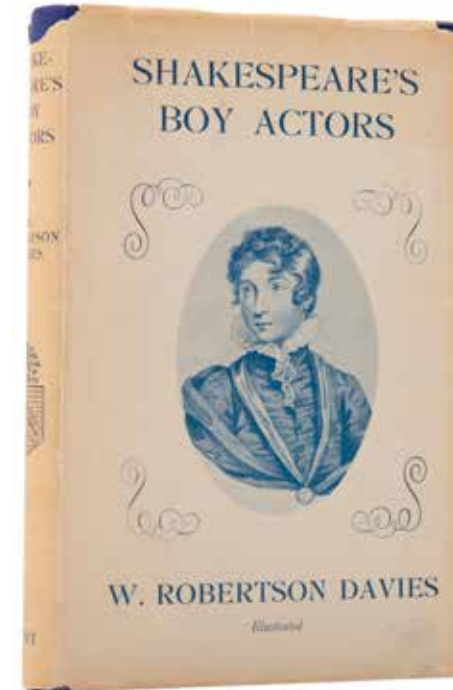
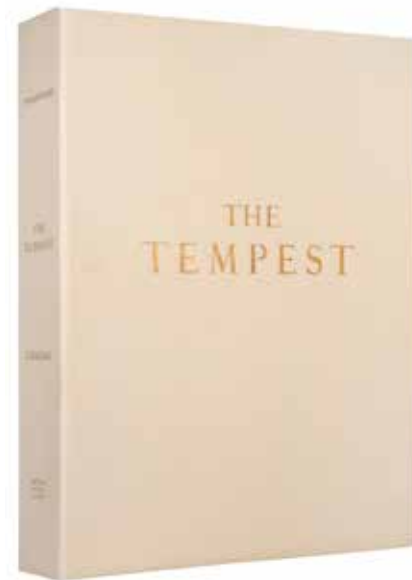
81. CHAGALL, MARC (ARTIST); SHAKESPEARE, WILLIAM. *The Tempest*. Monte Carlo, André Sauret, 1975.

£10,000 [ref: 106918]

A FINE EXAMPLE OF THIS LIMITED EDITION OF SHAKESPEARE'S *THE TEMPEST* WITH 50 ORIGINAL LITHOGRAPHS AFTER CHAGALL.

At the age of 88, Chagall produced this evocative interpretation of *The Tempest*. The illustrations add a new dimension to a much-loved text and combine Shakespeare's themes of magic and illusion with his own otherworldly images. Just as *The Tempest* was one of Shakespeare's final plays, this wonderful series of lithographs marks a 'farewell' to Chagall's frenetic creative output for such large-scale projects.

Limited edition, ONE OF 250 COPIES from a total edition of 270, SIGNED BY THE ARTIST on the justification page, on Arches; folio; 50 original lithographs after Chagall, of which 31 are hors-texte, printed by Mourlot, loose as issued in the original printed wrappers; housed in the original cream vellum portfolio box with title in gilt to cover and spine, a fine copy. Cramer (*Les Livres illustrés*), 97.



82. DAVIES, W. ROBERTSON. *Shakespeare's Boy Actors*. London, J.M. Dent, 1939.

£1,250 [ref: 109292]

The noted Canadian author's first book, his Oxford honours thesis, on the life and training of Elizabethan boy actors. Uncommon in the dustjacket.

First edition; 8vo; 9 black and white plates, including frontispiece, text block slightly age-toned, else unmarked internally; publisher's blue cloth, gilt lettering to spine, dark blue top stain, light rubbing to extremities, with the price-clipped pictorial dustjacket, spine ends and corners chipped with loss, a few small closed tears and creases along top edge, evidence of sticker removed from rear panel affecting text, vertical line in pencil close to spine; a very good clean copy overall.



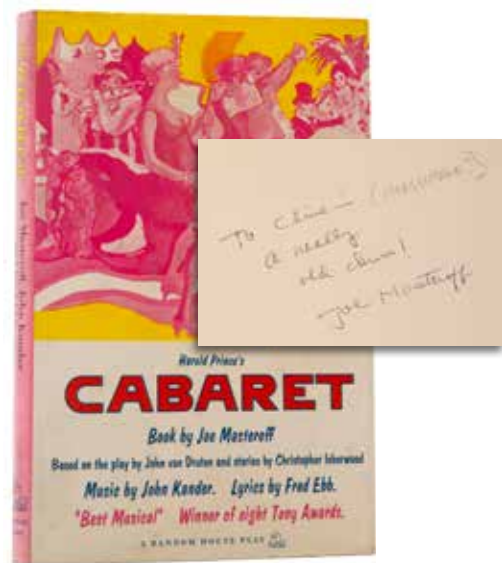
83. EVANS, WALKER. *Walker Evans. American Photographs*. New York, Museum of Modern Art, 1938.

£1,250 [ref: 106161]

First edition of *Walker Evans American Photographs* in the original dust-jacket. This ground-breaking monograph was published for the first exhibition of Evans' photographs at the Museum of Modern Art, New York. It still remains one of the most important photographic books of the 20th century. This edition includes an essay by Lincoln Kirstein, an American writer and cultural figure active in New York City in the 1930s, noted especially as co-founder of the New York City Ballet.

First edition; 4to (22.2 x 19 cm); scattered light foxing affecting two illustrations, otherwise unmarked internally; publisher's black cloth, head of spine slightly frayed, with original dust-jacket, some wear and soiling to jacket, lacking errata slip and original belly band, otherwise a very good copy; 195pp.





PRESENTATION COPY

84. MASTEROFF, JOE; KANDER, JOHN (MUSIC); EBB, FRED (LYRICS). *Cabaret*. New York, Random House, 1967.

£1,500 [ref: 109120]

From the collection of Clive Hirschhorn, who for decades was the film and theatre critic for the London *Sunday Express*, with Masteroff's signed presentation inscription: 'To Clive - a really old chum! Joe Masteroff'.

The book of the musical, based on John Van Druten's 1951 play *I Am a Camera* which was adapted from *Goodbye to Berlin* (1939), a semi-autobiographical novel by Anglo-American writer Christopher Isherwood which drew upon his experiences in the poverty-stricken Weimar Republic and his intimate friendship with nineteen-year-old cabaret singer Jean Ross. In 1972, it was adapted into the film directed by Bob Fosse and starring Liza Minnelli, which won eight academy awards.

First edition, first printing, INSCRIBED BY THE AUTHOR 'TO CLIVE - A REALLY OLD CHUM! JOE MASTEROFF'; 8vo; 3 black and white photographic plates, including frontispiece, unmarked internally; publisher's black cloth-backed yellow boards, red lettering to spine, minor soiling to extremities, with the price-clipped pictorial dust-jacket, slightly dust-soiled, minor creasing to corners and head and foot of spine panel, else very good.



85. MESSEL, OLIVER. [Costume design for Clorinda, from Rossini's *La Cenerentola*.] [1952].

£3,250 [ref: 107992]

Oliver Messel (1904-1978) was 'Great Britain's leading theatre designer from the early 1930s to the mid 1950s..., [winning] international acclaim for his lavish, painterly and poetic designs informed by period styles' (V & A Museum).

Ink, charcoal, gouache and water-colour on paper, signed in pencil 'Oliver Messel' on image, in fine condition, 350 x 230 mm; mounted, framed and glazed, 500 x 375 mm.



86. MIRÓ, JOAN; ÉLUARD, PAUL. *À toute Épreuve*. Genève, Gérald Cramer, 1958.

£48,500 [ref: 109078]

'ONE OF THE MOST TRIUMPHANT FEATS OF BOOK ILLUSTRATION IN OUR CENTURY' (SOBY).

In 1947 when the Swiss art publisher Gérald Cramer suggested to Paul Éluard that they make a livre d'artiste from his poem *À Toute Épreuve*, Eluard immediately suggested Miro. The layout and execution of the landmark publication is a reflection of the artist's connection with the poets of the 1920s, which led to major transformations in his visual language. Miró, working in intense sessions with the publisher Cramer, re-imagined the text as an entirely new object and the result is one of the most beautiful and visually thrilling books ever printed.



It wasn't until 1958, more than a decade after Cramer voiced the idea that the book was ready. On reflecting upon the creative process, Miró wrote to Cramer, 'I have made some trials which have allowed me to see what it was to make a book and not merely to illustrate it. Illustration is always a secondary matter. The important thing is that a book must have all the dignity of a sculpture carved in marble'. With these words Miró wonderfully summarises the importance of livres d'artistes.

Illustrated with 80 woodcuts, 11 of which are with collage elements, Miró demonstrates his distinctive style of curvilinear lines and biomorphic shapes. He sought to meld the realm of the unconscious to essential life forms, veering toward abstraction but always maintaining links to humanity, nature, and the cosmos.

Limited edition, ONE OF 130 COPIES; 4to (32 x 25 cm); SIGNED BY MIRO on the justification, illustrated with 80 woodcuts including the front cover (eleven with collage), loose as issued, occasional minor offsetting; in the original printed wrappers, publisher's vellum-backed wood veneer chemise and slipcase, a fine copy. Cramer 49.





WITH FULL-PAGE ENGRAVINGS

**87. SHAKESPEARE, WILLIAM.** *The Works of Shakespeare: in Eight Volumes. Collated with the Oldest Copies, and Corrected: With Notes, Explanatory, and Critical: By Mr. Theobald.* London, Printed for H. Lintott et al., 1740.

£5,000 [ref: 108735]

A beautifully illustrated eight-volume set of Shakespeare's plays in a handsome contemporary calf binding ruled in gilt, comprising the 36 dramatic works attributed to the Bard in the first folio, edited with explanatory notes by the literary critic Lewis Theobald (d.1744).

Theobald's interest in Shakespeare was centred ultimately not on adaptation but the recovery and explication of the author's genuine text. In an earlier work, *Shakespeare Restored*, Theobald had cautioned that 'the more the Editions of any Book multiply, the more the Errors multiply too'. *The Works of Shakespeare* thus sought to stay true to the author's original intention, and attacked the 'Freedom of Mr. Pope' (Preface) whose 1725 edition of Shakespeare had taken greater liberty with the playwright's work.

Provenance: Cornwell House (stamp).

Second edition; 8 vols, 12mo (16.5 x 10 cm); titles in red, vol. 1 with portrait frontispiece, 36 further full-page engraved plates, woodcut initials, head and tailpieces, ownership stamp to front free endpaper of each vol.; contemporary gilt-ruled calf, gilt spine in compartments, edges stained red, minor restoration to joints and spine caps, wear to joints but holding, internally crisp and clean, a very attractive set; [48], 382; 430; 419, [1]; 466; 403, [1]; 465, [1]; 420; 342, [76]pp. ESTC T54701; cf. Jaggard p.449.



IT IS, INDEED, A WONDERFUL LIFE

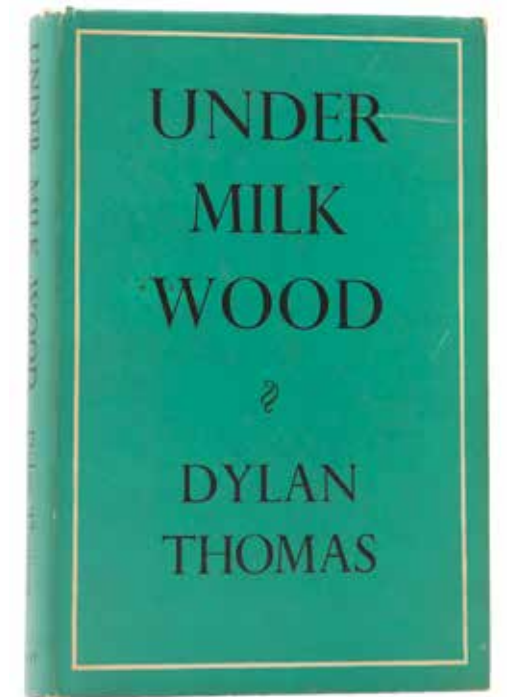
**88. STERN, PHILIP VAN DOREN.** *The Greatest Gift. A Christmas Tale.* New York, Privately printed for the author, 1943.

£15,000 [ref: 106663]

The story goes, Van Doren Stern was in a New York department store, waiting in line to pay for some Christmas presents, when the story of *The Greatest Gift* came to him complete and all at once. He went home, wrote it up and had 200 copies printed for use as his Christmas card for 1943. It was noticed and subsequently issued commercially the year after. Its fame, however is due to the film that was made, based upon this story. The film was, of course, *It's A Wonderful Life*.

Truly one of the scarcest filmed books and a classic piece of modern Americana.

First edition, sole printing; ONE OF 200 SIGNED COPIES PRIVATELY PRINTED FOR THE AUTHOR and distributed by him as a Christmas card; PRESENTATION COPY INSCRIBED BY THE AUTHOR; 8vo; single gathering, wire stitched into the original tan wrappers, cream paper title label to front wrapper printed in black. Tiny loss at one corner, light crease to another, professionally repaired at fold. A very decent copy of a rare and vulnerable book.



**89. THOMAS, DYLAN.** *Under Milk Wood. A Play For Voices.* London, J.M. Dent & Sons Ltd, 1954.

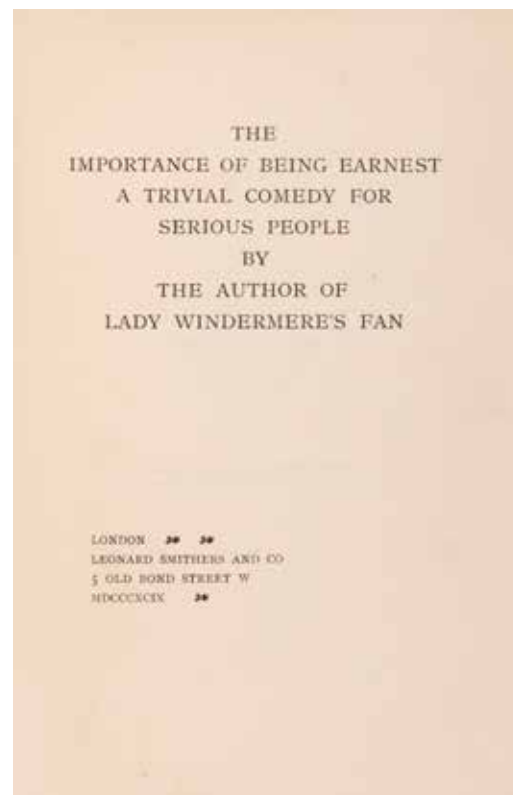
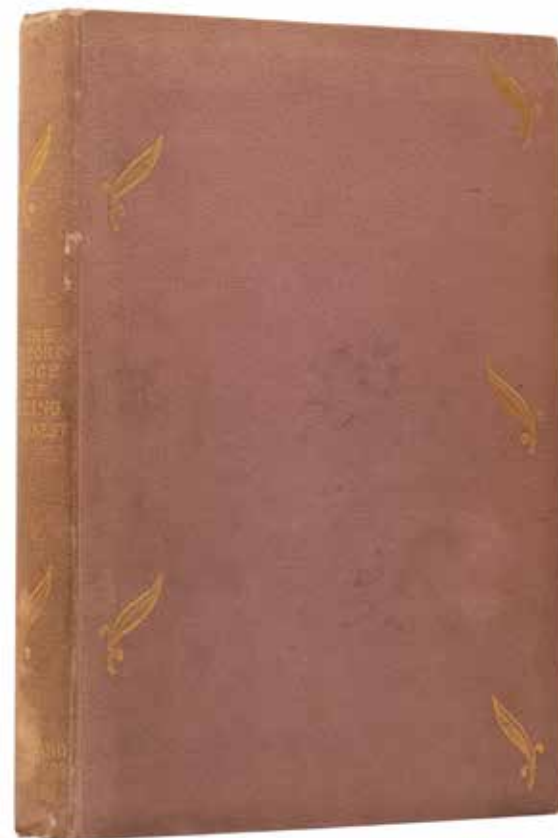
£625 [ref: 108708]

Dylan Thomas's most famous work: a play for voices set in a small coastal town in Wales. Originally published in Italy as *Llareggub* [to be read backwards].

First edition, first impression; 8vo; publisher's brown cloth titles to spine gilt. With the dust jacket; spine gently rolled but a bright, sharp copy in the nicked dust jacket very slightly sunned at the spine. Rolph B21.

See also Item 40.





90. WILDE, OSCAR. *The Importance of Being Earnest. A Trivial Comedy for Serious People.* London, Leonard Smithers and Co., 1899.

£3,750 [ref: 108852]

First performed on 14th February 1895, *The Importance of Being Earnest* marked the zenith of Wilde's career, and followed on from the success of *Lady Windermere's Fan*, *An Ideal Husband*, and *A Woman of No Importance*. However, as his professional star rose, so did the escalation of his feud with Lord Queensberry, father of his lover Lord Alfred Douglas (Bosie). Only four days after the opening of the play Lord Queensberry left his card at Wilde's club, scrawled with the words 'For Oscar Wilde posing sodomite' [sic]. Wilde, despite the advice of his friends but egged on by his lover, sued Queensberry for libel, and the rest his history. On 25th May, in the ensuing trial brought by the Crown, Wilde was convicted of gross indecency and sentenced to two years in prison with hard labour.

Provenance: Robert Sebag-Montefiore.

Limited edition, NO. 371 OF 1000 COPIES; small 4to; half-title, publisher's lilac cloth gilt designed by Charles Shannon, very light soiling, spine slightly faded.

See also Item 45.



SPECIAL INTEREST



EARL OF MACCLESFIELD'S COPY

91. BACON, FRANCIS; MALLET, DAVID (EDITOR). *The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England... To which is prefixed a life of the author, by Mr. Mallet.* London, Printed for A. Millar in the Strand et al., 1753.

£3,500 [ref: 109425]

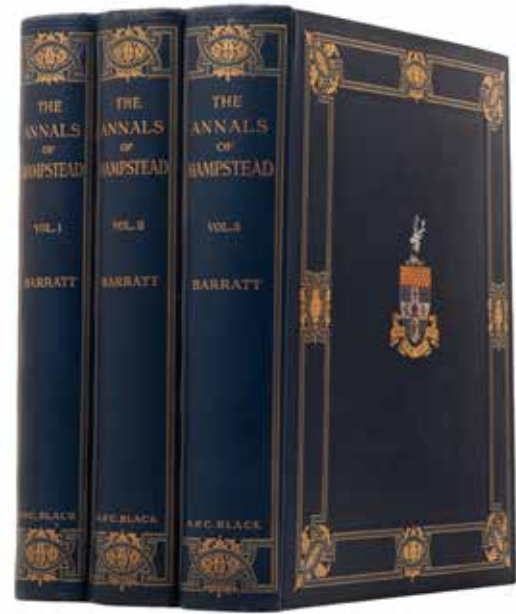
A beautifully bound set of *The Works of Francis Bacon* edited by the poet David Mallet (d.1765), with an introductory life of the Elizabethan statesman and philosopher by the editor, which was admired by Fielding for its 'nervous manly style', and Gibbon who praised Mallet's 'vigorous sense' as a historian.

'Vivid character sketches and spirited narrative make the *Life of Bacon* the most readable of Mallet's writings and induce regret that he could not or would not complete his life of Marlborough' (ODNB).

Provenance: Earls of Macclesfield, North Library (bookplate and blindstamp).

Second edition; 3 vols, folio (37 x 24 cm); armorial bookplate to front pastedown and blindstamp to front free endpaper and title of each vol., MS library mark in pen to rear endpaper vol. I, engraved frontispieces by Vertue, vignette titles in red and black; contemporary calf, ruled in gilt, gilt spine in 7 compartments, raised bands, tan title-pieces to 2nd, numbered in gilt direct to 3rd compartment, lozenge library labels to head and tails of spines, joints cracked but holding, occasional light spotting, otherwise a very handsome set; [12], xxxv, [3], 762; viii, [4], 614, [54]; xx, 750, [38]pp. ESTC T89046; cf. Gibson 256.





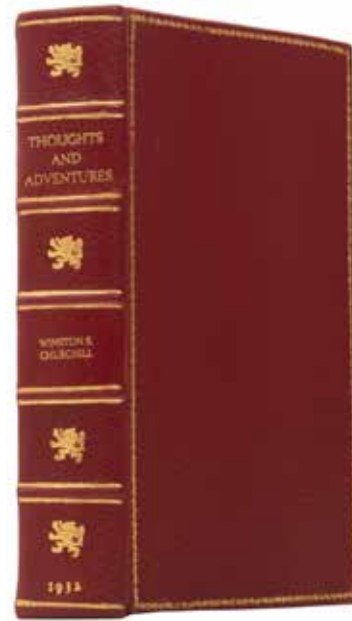
ONE OF 550 SIGNED COPIES

92. BARRATT, THOMAS J. *The Annals of Hampstead*. London, Adam and Charles Black, 1912.

£450 [ref: 108570]

An attractive first edition set of Thomas Barratt's *The Annals of Hampstead*, limited to 550 copies signed by the author, and illustrated with over 500 plates, maps and plans. 'The Annals is undoubtedly the best-illustrated work of its class... Among the five hundred and odd illustrations which have found their way into these volumes, there is not one which has not its own value and significance' (vol 1, xxxvi).

First edition, SIGNED BY THE AUTHOR, ONE OF 550 COPIES SIGNED; 3 vols; 4to (29 x 24 cm); over 500 illustrations, including plates (some mounted, some colour), a folding map (a facsimile of Rocque's 1744 Survey of London), plans, and textual figures, titled tissue guards, light spotting to endpapers, leaves slightly toned; publisher's blue cloth, armorial device and gilt stamped ornamental border to front covers, gilt lettering to spines, all edges gilt, rubbing to spine ends and corners. A very good set.



FINE BINDING

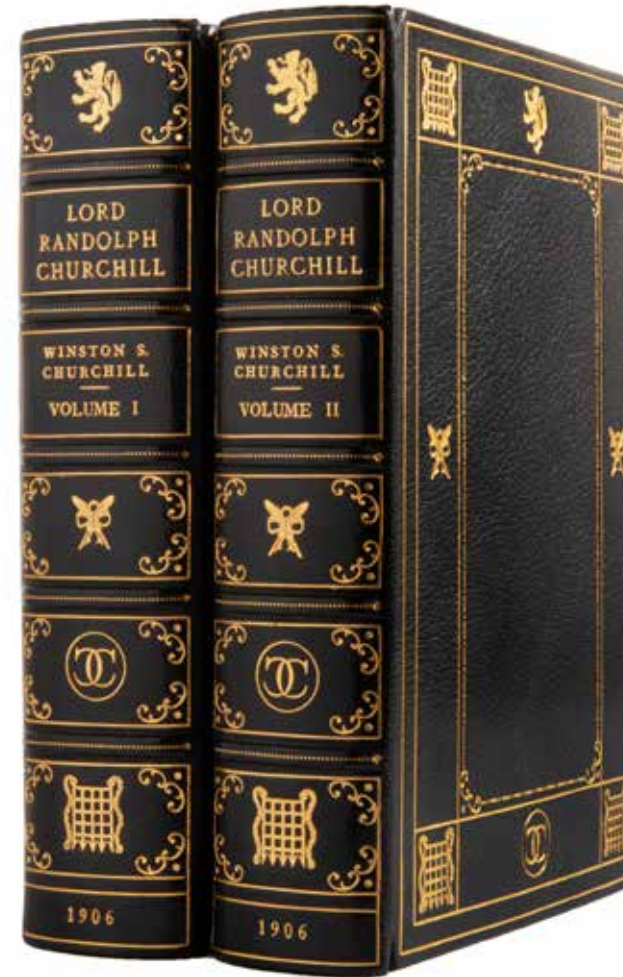
93. CHURCHILL, WINSTON S. *Thoughts and Adventures*. London, Thornton Butterworth, 1932.

£1,100 [ref: 88320]

The second volume of Churchill's autobiography including his early political career, the First World War...Gallipoli, the Western Front, the negotiation of the Irish settlement, 'Mass effects of modern life' and life 'Fifty years hence'.

'We are truly delighted at this success which confounds the Jonahs of the Bookselling trade. To keep pace with the increasing demand, we had to get both printers and binders to work overtime. The sheets were delivered by passenger train, and the cases were made by the binders in advance.' The publisher's quote in Cohen.

First edition; 8vo (22 x 15 cm); photographic frontispiece, seven political cartoons; modern full crimson morocco gilt, with Churchillian device to spine panel, marble endpapers and all edges gilt, a fine copy. Cohen A95; Woods A39(a).



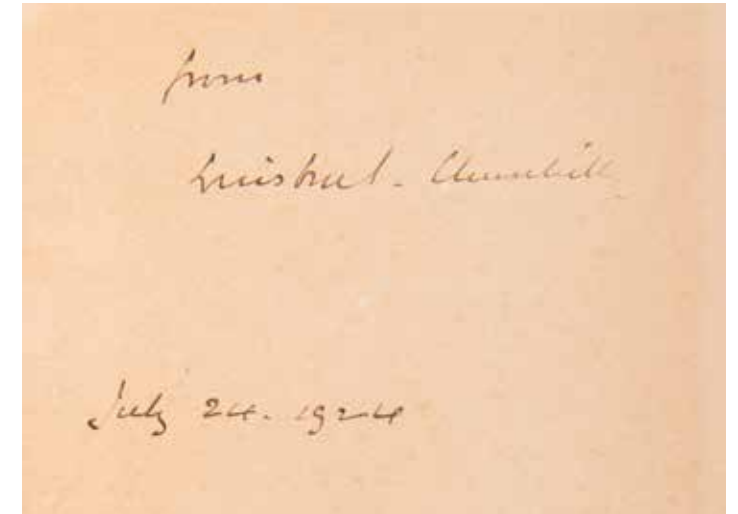
SIGNED

94. CHURCHILL, WINSTON. *Lord Randolph Churchill*. London, Macmillan and Co., 1906.

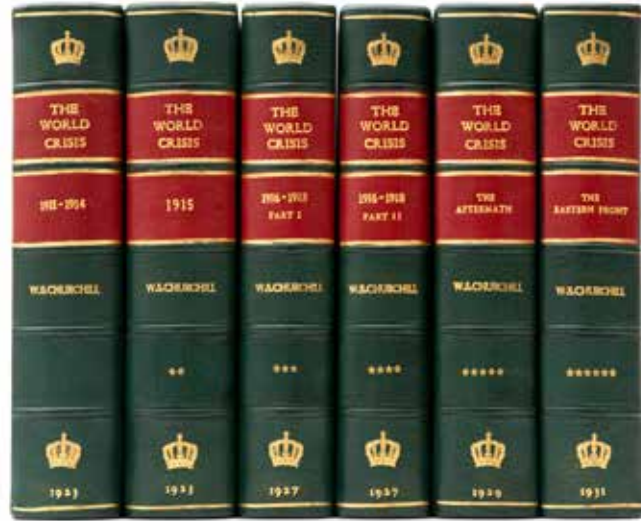
£6,750 [ref: 105242]

A signed, superbly bound set of Churchill's biography of his father.

First edition, vol. 1 signed on the front prelin: 'From Winston Churchill / July 24 1924'; 2 vols, 8vo; frontispieces, 16 plates, one folding, occasional spotting to vol. 1 but in the main, clean and bright; lavish twentieth century full black morocco for Asprey, gilt-panelled and bordered with Churchillian devices to front and rear boards as well as the ribbed spines, silk doublures within twin-panelled dentelles, all edges gilt, a fine set. Woods A8 (a).







**A FINE SET**

**95. CHURCHILL, WINSTON.** *The World Crisis.* London, Thornton and Butterworth, April 1923; October 1923; 1927; 1927; March 1929; 1931.

£3,750 [ref: 110470]

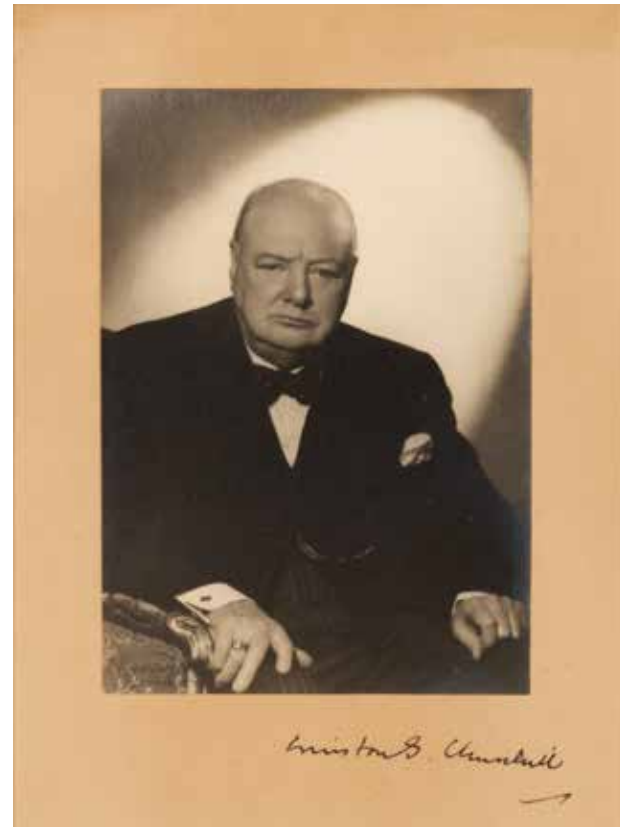
A superlative account of the prelude to and events of the First World War. It is still regarded as a defining work of twentieth-century history, reconstructing the action on the Western and Eastern Fronts, the wars at sea and in the air and the advent of tanks and U-boats. It confirmed the author's reputation as a brilliant historian.

*First editions; 5 vols in 6, 8vo (234 x 160 mm); illustrated throughout with portraits, maps and plans, some folding, faint spotting to first and last few ff., errata slip to volumes 4 & 5 only; modern half crushed green morocco, red morocco lettering pieces. Woods A31(a); Langworth 103.*

**SIGNED**

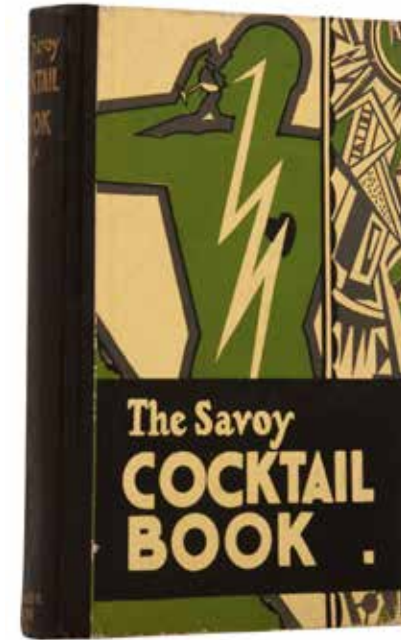
**96. [CHURCHILL, WINSTON]. VIVIENNE [PSEUD. ENTWISTLE, FLORENCE VIVIENNE] (PHOTOGRAPHER).** *Portrait Photograph of Winston Churchill. Seated, three-quarter length.* London, Vivienne, 1951.

£5,500 [ref: 105263]



Depicting Churchill in 1951 during his second premiership. 'Florence Vivienne Mellish first trained and performed as a singer but on her marriage to Ernest Entwistle, an artist, she took up a successful career as a miniaturist. She began her photographic career in 1934 assisting her husband and son, Antony Beauchamp. When the latter left to set up his own studio she adopted the name Vivienne and opened her own studio photographing *inter alia* five successive prime ministers' (National Portrait Gallery).

*Vintage silverprint, signed by sitter on mount 'Winston S. Churchill', copyright stamp on the reverse, minor rippling to mount where it meets the top edge, top right-hand corner of the photograph, (230 x 150mm); sealed behind contemporary glazing, which has preserved the photograph so well, these 60 years, this framed within a mount and glazed, polished black lacquer wood (400 x 310 mm).*



**COCKTAIL HOUR**

**97. CRADDOCK, HARRY.** *The Savoy Cocktail Book.* London, Constable and Company, 1930.

£1,500 [ref: 109184]

An Art Deco classic. Craddock, inventor of the White Lady, was head bartender at the American Bar at the Savoy Hotel in London. Born in Stroud in 1875, he honed his skills at the Knickerbocker Hotel in New York before being forced to return to England in 1920 when Prohibition was introduced in the United States. His return however coincided with the beginning of the Jazz Age, fuelled by American cocktails, and since first publication Craddock's book has never been out of print.

*First edition, later impression (lacking the pagination on the title page); 8vo; illustrated throughout in colour by Gilbert Rumbold, very occasional spotting to fore-edge, bookseller's label to top right corner of front free endpaper; publisher's black cloth gilt, art deco foil design to upper board, lower board gilt, gilt lettering to spine entirely legible, green topstain, slight rubbing to boards and extremities, otherwise very good; uncommon thus.*



**RARE IN JACKET**

**98. DAVID, ELIZABETH.** *French Country Cooking. Decorated by John Minton.* London, John Lehmann, Ltd., 1951.

£550 [ref: 108584]

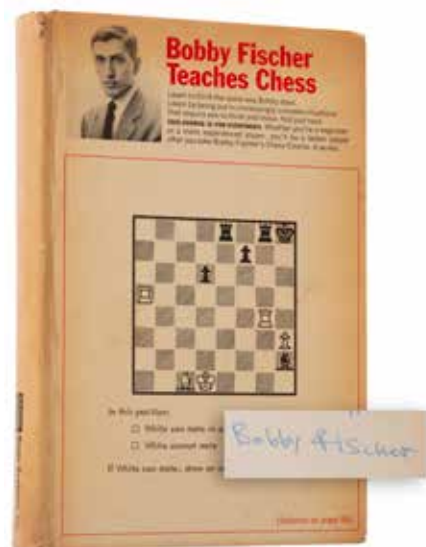
A rare survival with the dust-jacket; seldom found in such condition.

Elizabeth David (1913-1992) was the leading cookery book writer of her generation; this being her second book following the success of *A Book of Mediterranean Food*.

When David returned to Britain after the Second World War the country was still on food rationing and she was appalled at the cooking she encountered. Of the meals in one hotel, she wrote that the food was 'produced with a kind of bleak triumph, which amounted almost to a hatred of humanity and humanity's needs'.

*First edition; 8vo (21 x 14 cm); illustrated title and frontispiece, further plates and illustrations by John Minton, minor, light spotting to endpapers and half-title, light toning to leaves (as usual), the odd, random spot, otherwise very good; publisher's cloth, gilt lettering to spine on a brown ground, with the pictorial dust-jacket by John Minton, light toning to edges, slight spotting, light edge-wear and chipping to spine ends (archival tape reinforced from rear, overall a very good copy).*





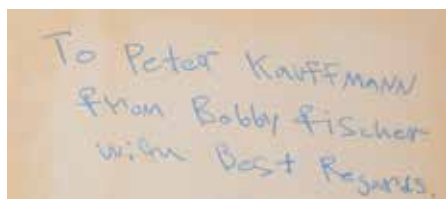
**PRESENTATION COPY**

**99. FISCHER, BOBBY.** *Bobby Fischer Teaches Chess.* New York, Basic Systems Inc, 1966.

£7,500 [ref: 109133]

First edition of one of the best-selling chess books of all time, with Bobby Fischer's signed presentation inscription: 'To Peter Kauffmann from Bobby Fischer with Best Regards'.

*First edition, first printing, INSCRIBED BY THE AUTHOR; 8vo; minor age toning, very occasional light spotting; publisher's pictorial laminated boards, red lettering to spine faded, spine and boards somewhat toned, laminate beginning to peel from the hinges (as usual), slight offsetting to endpapers, else a very good copy.*



**18TH-CENTURY STAR CHART**

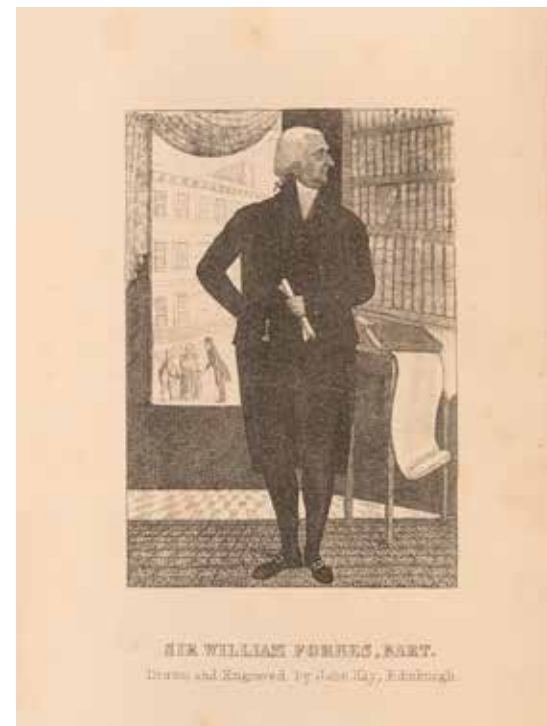
**100. FLAMSTEED, JOHN.** *Ophiuchus & Serpens.* London, C. Nourse, 1753.

£2,750 [ref: 108143]

A FINE STAR CHART FROM THE ATLAS COELESTIS, THE LARGEST AND MOST ACCURATE STAR ATLAS PUBLISHED UP TO THAT TIME.

Charles II founded the Royal Observatory in Greenwich in 1675 and in the same year John Flamsteed (1646-1719) was appointed the first Astronomer Royal. Flamsteed began to collect data on the stars as observed using a telescope in order to create a star atlas showing the sky above Greenwich. This was a huge undertaking and Flamsteed didn't live to see its publication, which was finally produced by his widow in 1729, ten years after his death. It was considered the first significant contribution of the Greenwich Observatory, and the numerical Flamsteed designations for stars are still in use. NB More prints are available from the same series.

*Hand coloured star chart heightened with gold and silver, engraved by John Mynde, from the second edition of Flamsteed's 'Atlas Coelestis'. Framed and glazed, overall size: 80.3 x 68 cm (depth 4cm).*



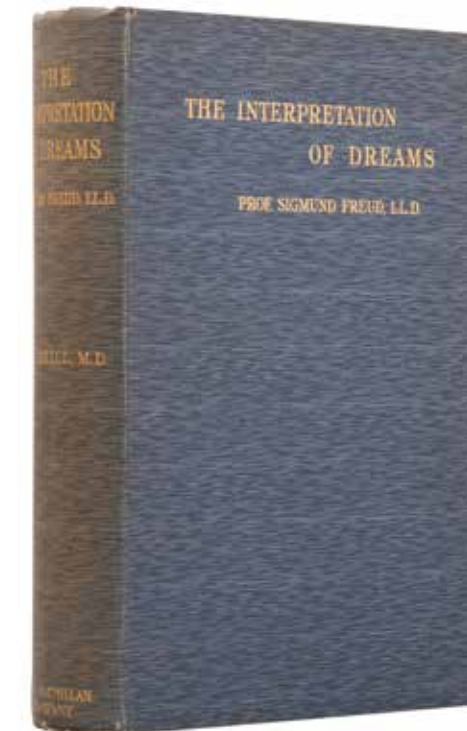
**BANKING**

**101. FORBES, SIR WILLIAM.** *Memoirs of a Banking-House.* London and Edinburgh, William Robert Chambers, 1860.

£250 [ref: 110414]

The first edition of this interesting memoir by the Scottish banking grandee, Sir William Forbes (1739-1806). 'The book gives useful insight into the early mercantile and banking concerns of the Coutts family' (ODNB). With the bookplate of George Readman (1818-1894), General Manager of the Clydesdale Bank from 1852 to 1880, and Managing Director between 1886 and 1887.

*First edition; 8vo (23 x 14.5 cm); armorial bookplate to front pastedown, engraved frontispiece by John Kay and engraved plate of John Coutts after A. Ramsay, occasional spotting, lightly toned; contemporary half morocco, marbled boards, gilt spine, minor wear to extremities; [2], ix, [1], 92pp.*



**PSYCHOLOGY**

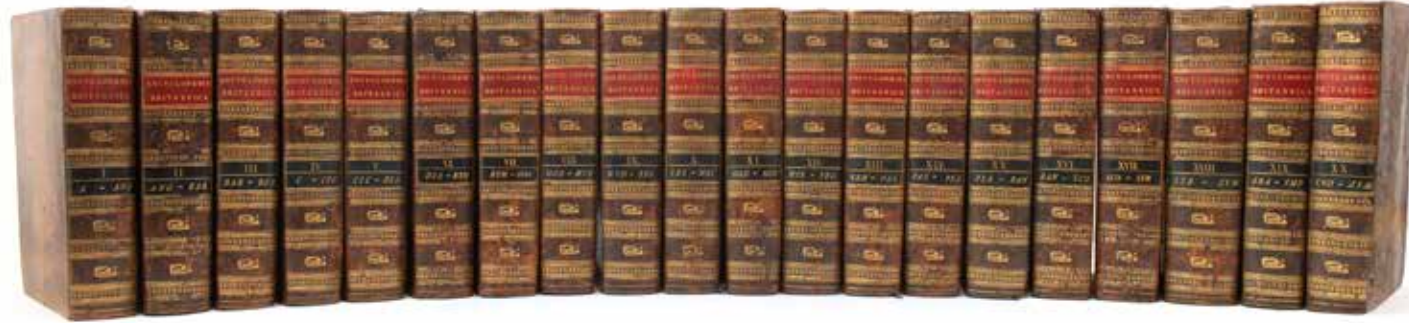
**102. FREUD, SIGMUND.** *The Interpretation of Dreams.* New York, The Macmillan Company, 1913.

£2,750 [ref: 109179]

First edition in English of *Die Traumdeutung*, published simultaneously in New York and London. A cornerstone of psychoanalysis, Freud's theory of the psyche is outlined here, and according to Haskell-Norman, Freud considered this work to be 'his greatest achievement... [this book was] identified as the manifesto of Freud's revolutionary thought'.

*First edition in English, American issue from the English sheets; 8vo; light age-toning to leaves, else unmarked internally; publisher's blue cloth, gilt lettering to spine and upper cover, spine a touch faded, slight rubbing to extremities, offsetting to endpapers, else a very good example.*





WITH TWO-VOLUME SUPPLEMENT

**103. [GLEIG, GEORGE; MACFARQUHAR, COLIN (EDITORS)].** *Encyclopaedia Britannica; or, A Dictionary of Arts, Sciences and Miscellaneous Literature...* Edinburgh, Printed for A. Bell and C. Macfarquhar, 1797-1803.

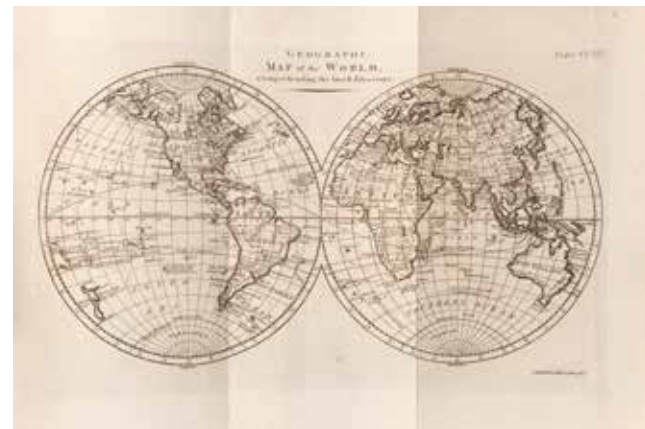
£6,500 [ref: 108931]

A handsome set of the 'most famous of all encyclopaedias in the English language' (PMM), illustrated with 592 engraved plates and maps. Found here in the original speckled calf with the two-volume supplement: a rare survival.

Originally published in 1777 in three volumes, the third edition marks the appearance of the *Encyclopaedia Britannica* in the way we know it today. The text was probably compiled by the editor and antiquarian William Smellie (1740-1795), the engraver Andrew Bell (1726-1809), and the printer Colin Macfarquhar (d.1793).

Although indebted to John Harris's *Lexicon Technicum* (1704) and Ephraim Chambers's *Cyclopaedia* (1728), the *Britannica* diverged from their alphabetical models by arranging entries under subject matter: 'Whoever has had occasion to consult Chambers, Owen, &c. or even the voluminous French *Encyclopedie*, will have discovered the folly of attempting to communicate science under the various technical terms arranged in an alphabetical order. Such an attempt is repugnant to the very idea of science, which is a connected series of conclusions deduced from self-evident or previously discovered principles.'

Third edition, 20 vols including 2 supplementary vols; 4to (27.5 x 22 cm); 592 engraved plates and maps (including frontispiece, folding plates, two plates partly coloured), plate number CCXXXVIII not used, LACKING PLATE CXXVI but with additional plate II in vol. I, plate CCXII with volvelle, plate LXXVII trimmed at top margin, occasional annotations, isolated spotting, folding chemical table in vol. IV with tear affecting text, a few marginal tears, occasional old worming not affecting text; contemporary speckled calf, panels doubled-ruled in gilt, gilt spine, contrasting red and black morocco lettering-pieces to spine (some labels renewed), boards and corners lightly rubbed, internally generally very clean, and overall a very good set. ESTC N6642; Alston III 563; cf:PMM 218.



FIRST EDITION

**104. GREGORY, GEORGE.** *A Dictionary of Arts and Sciences.* London, Printed for Richard Phillips, 1806-1807.

£2,750 [ref: 108729]

See [shapero.com](http://shapero.com) for full description.

First edition, 2 vols bound in 3; folio (30 x 23 cm); vols. I and II text, vol. III 138 full-page engraved plates with MS table of contents in pen, light foxing throughout; contemporary half russia, marbled boards ruled in gilt, gilt spine in compartments, tail and fore-edges uncut, minor wear to boards, a few plates with repaired tears; [4], 960; vi, [2], 928pp.



CENSORED BY THE AUTHOR

**105. HUME, DAVID.** *Four Dissertations. I. The Natural History of Religion. II. Of the Passions. III. Of Tragedy. IV. Of the Standard of Taste.* London, for A. Millar, 1757.

£2,750 [ref: 109533]

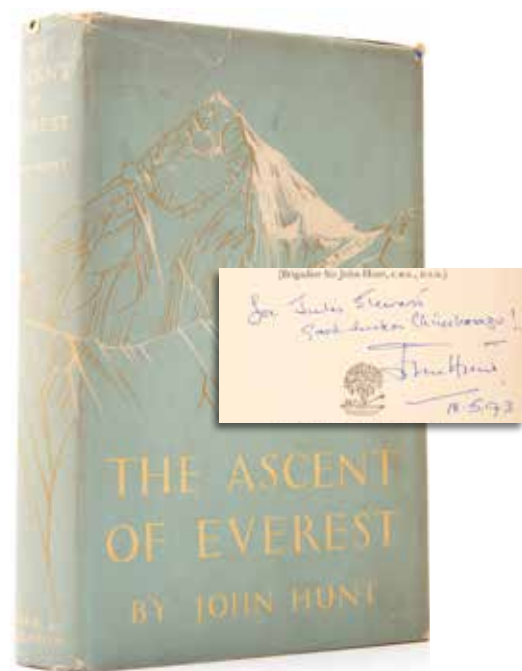
The first edition of this intriguing collection of essays by the Scottish enlightenment philosopher David Hume (1711-1776), among Hume's last major works of philosophical inquiry, and he never permitted the collection to be reprinted.

See [shapero.com](http://shapero.com) for full description.

Provenance for David Scott (d.1844) and the linguist Robin Lorimer (d.1992), co-translator of the Greek New Testament into Scots.

First edition; 12mo (17 x 11 cm); armorial bookplate, dated ownership inscription in pen to front free endpaper recto, ads. to half-title verso, woodcut device to title, head and tail pieces, with dedication a1-4, fly-leaf to Dissertation I bound before dedication, [A]1, C12 and D1 cancels (tipped to stubs), without K5-K8 (as Rothschild) but cancel stubs after L1-L2, p.9 first word 'lative', p.131 first word 'lancing'; with letter from National Library of Scotland dated 19th December 1952 giving bibliographic information; contemporary calf, gilt spine, contrasting red morocco lettering-piece, joints slightly rubbed but holding; [6], vii, [1], 240pp. ESTC T4011; Rothschild I 176; Todd pp.200-201.





**INSCRIBED BY JOHN HUNT**

**106. HUNT, JOHN.** *The Ascent of Everest.* London, Hodder and Stoughton, 1953.

£1,000 [ref: 107768]

An account of a successful British expedition led by Hunt in 1953. Inscribed by the author 'For Jules Stewart [the writer and mountaineer], Good luck on Chimborazo! John Hunt, 18.5.93'. Chimborazo is an inactive volcano in the Andes.

*Provenance: Jules Stewart (inscription).*

*First edition, INSCRIBED BY JOHN HUNT ON TITLE PAGE; 8vo (23 x 16 cm); numerous photographic plates throughout (8 in colour), 3 maps and several other illustrations in the text, with The Guardian newspaper obituary of John Hunt inserted loosely before title-page; publisher's original cloth gilt, original pictorial dust wrapper, extremities worn, spine faded; otherwise a very good copy; xx, 299pp. Neate H1 35; Yakushi H269a.*



**ETON COLLEGE INTEREST**

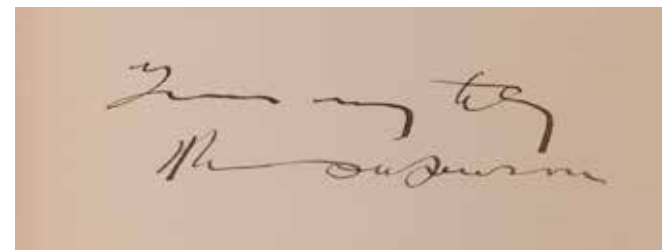
**107. JESSE, J. HENEAGE.** *Memoirs of Celebrated Etonians.* London, Richard Bentley, 1875.

£225 [ref: 107182]

A beautifully bound copy of Heneage Jesse's (d.1874) two-volume collection of biographies on noted Eton alumni including William Pitt the Elder ('subjected to an unusually severe flogging' vol. I, p.97), the novelist Henry Fielding ('acquired the boyish friendships of Fox, Lyttelton, Sir Charles Hanbury Williams, and other school fellows of future eminence' vol. I, p.65) and many more.

*Provenance: Peter Combe (bookplates).*

*First edition; 2 vols 8vo (22.5 x 14.5 cm); armorial bookplates to front pastedown of each vol.; red half morocco, gilt spine in compartments with raised-banding, red cloth boards with gilt highlights, top edge gilt, light edge wear to spine, a near-fine copy.*



**EXTRAORDINARY ATTACK ON THE 'MONEY KINGS'**

**108. LAWSON, THOMAS.** *Frenzied Finance. Volume I The Crime of Amalgamated.* New York, The Ridgway-Thayer Company, 1906.

£1,750 [ref: 109791]

A signed copy of Thomas Lawson's (1857-1925) extraordinary exposé of greed and corruption in American finance at the turn of the century, dedicated to 'penitence and punishment'.

'One of the most influential texts ever written about the workings of the corporate world. Briefly stated, the book is a narrative account of 'the devilry' and 'unpenalized crimes' of high finance that became standard practice for the Standard Oil Trust at the turn of last century' (Hess Collection).

*See shapero.com for full description.*

*AUTOGRAPH-PORTRAIT EDITION, ONE OF 1000 COPIES, SIGNED BY THE AUTHOR ('YOURS VERY TRULY THOMAS LAWSON'), this copy unnumbered; 8vo (22 x 14.5); illustrated with 10 photogravure portraits, japon backed blue boards, paper title-piece to spine, small tear to head margin of title and dedication not affecting text; [4], xix, [3], 559, [1]pp. Larson 403 (for first trade ed.); Zerden, p. 74; Dennistoun 152; Hess Collection.*

**ONE OF 400 EXAMPLES**

**109. ORTELIUS, ABRAHAM.** *Britannicarum Insularum Vetus Descriptio.* Antwerp, 1590.

£4,000 [ref: 106935]

This is one of the rarer of Ortelius' various maps of the British Isles. The most unusual feature of it is the size, it is in fact a two-sheet map.



It displays the ancient tribes of the Islands and names from the Roman occupation. It was produced to accompany the 'Parergon' Ortelius' historical atlas published alongside the 'Theatrum Orbis Terrarum'. The map appeared in just three editions of the atlas in 1590, 1591 and 1592. From 1595 it was replaced with a single sheet reduction. Van den Broecke therefore estimates that just 400 examples were printed.

*See shapero.com for full description.*

*Engraved map printed on two sheets, joined, with later hand-colouring (73 x 49 cm); top half centrefold has a repaired split, guards flattened; framed and glazed, overall size: 85 x 61 x 2.5 cm.*





FIRST EDITION WITH 108 HAND-COLOURED PLATES

**110. PAXTON, SIR JOSEPH; LINDLEY, JAMES.** *Paxton's Flower Garden.* London, Bradbury and Evans, 1853.

£2,750 [ref: 109163]

The first edition of Paxton's richly illustrated companion to domestic horticulture, with 108 hand-coloured lithographic plates and over 500 woodcuts.

Sir Joseph Paxton (1803-1865) was appointed head gardener at Chatsworth at the tender age of 23, rising under the patronage of the 6th duke to become agent for the estate in 1849. Under his care 'Chatsworth became the most famous garden in England' (ODNB). This work was edited by the botanist John Lindley (1795-1865), with whom Paxton had founded the weekly periodical 'The Gardener's Chronicle', and previously collaborated on a report on the Royal gardens.

First edition; 3 vols, 4to (27.5 x 21.5 cm); 108 hand-coloured lithographic plates, tissue guards, wood-engravings in text; original green blindstamped and gilt cloth, gilt spine, all edges gilt, the spines slightly faded, cloth with toning patches, occasional spotting to text, vol. 1 [A2] with tear to gutter margin but holding; iv, 194; [2], 186; [2], 178pp. Nissen BBI 1499; Stafleu TL2 4661.



SIR HANS SLOANE'S COPY

**111. [PEMBERTON, HENRY].** *A View of Sir Isaac Newton's Philosophy.* London, S. Palmer, 1728.

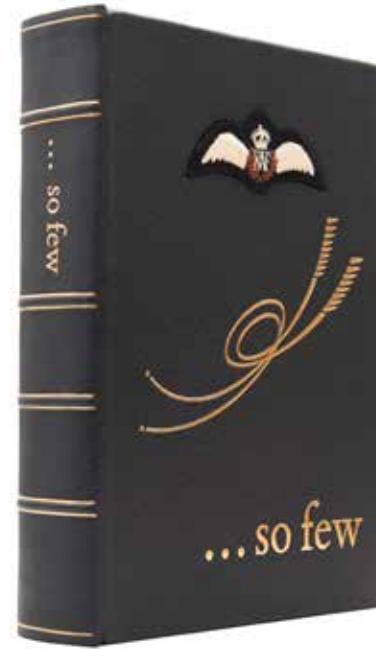
£3,000 [ref: 109401]

A handsome copy of this classic introduction to Sir Isaac Newton's natural philosophy, with illustrious provenance linking Newton, president of the Royal Society from 1703 to 1727, to his successor Sir Hans Sloane, an eminent physician and collector who served as president of the society from Newton's death until 1741.

See [shapero.com](http://shapero.com) for full description.

Provenance: *Sir Hans Sloane Esq.* (bookplate).

First edition; 4to (29 x 23.5 cm); armorial bookplate, engraved title-vignette, engraved head and tail-pieces and historiated initials by John Pine after J. Grison, 12 engraved folding plates, occasional annotations in pen; fine contemporary mottled calf, spine gilt in compartments, neat repairs to extremities, a handsome copy; [50], 407, [1]pp. ESTC T53471; Babson 98.



SECOND WORLD WAR

**112. PIERCE, MICHAEL; ET AL....So Few, A Folio Dedicated to all who Fought and Won the Battle of Britain 10th July - 31st October 1940.** *The Royal Air Force Benevolent Fund, 1990.*

£3,650 [ref: 109763]

A lavish and stunning tribute. The fighter pilots commemorated in this volume are: Wing Commander P.P.C. Barthropp; Wing Commander R.P. Beaumont; Squadron Leader G.H. Bennions; Air Vice-Marshal H.A.C. Bird-Wilson; Air Commodore P.M. Brothers; Air Marshal Sir Denis Crowley-Milling; Group Captain W.D. David; Air Commodore A.C. Deere; Squadron Leader B.H. Drobinski; Flight Lieutenant J.H. Duart; Air Chief Marshal Sir Christopher Foxley-Norris; Group Captain T.P. Gleave; Wing Commander N.P.W. Hancock; Squadron Leader C. Haw; Commander R.C. Hay; Group Captain C.B.F. Kingcome; Colonel Henry Gaston Lafont; Air Commodore A.R.D. MacDonell; Squadron Leader M.J. Mansfeld; Wing Commander A.G. Page; Wing Commander P.L. Parrott; Group Captain D.F.B. Sheen; Wing Commander F.M. Smith; Wing Commander J.E. Storrar; Wing Commander G.C. Unwin.

Limited edition, NUMBER 161 OF 401 COPIES, SIGNED BY SIX AUTHORS AND ARTISTS; folio (340 x 250 mm); 25 profile portraits of R.A.F. pilots in silhouette, signed in pencil by each of the 25 Battle of Britain fighter pilots, with photographs and biographies of each, all edges gilt, publisher's blue goatskin (by Hartnoll Bookbinders of Bodmin), upper cover with mounted embroidered RAF insignia, lettered in gold to upper cover and spine, preserved in original silk-lined solander box, with prospectus loosely inserted in a integral sleeve, all in fine condition; with publisher's original deliver box, completely intact.





SIGNED

**113. [QUEEN ELIZABETH II]. WILDING, DOROTHY; BARON [PSEUD. NAHUM, STERLING HENRY]. [Pair of Signed Photographs of H.M. Queen Elizabeth II and H.R.H. Prince Philip, Duke of Edinburgh].** London, 1953 & 1954.

£7,500 [ref: 108613]

This pair of Royal portraits are not only unusual in being larger than normally found signed, but that of the late Queen is one the most iconic images of her, taken at the time. Dorothy Wilding (1893-1976) was a British photographer from Gloucester and the first female royal photographer. After studying alongside the photographer Marian Neilson she opened her own studio in 1914 and another in New York in 1937. She started photographing the Royal Family in 1928 and would proceed to photograph King George VI and his family, at his Coronation and produce the first image of Queen Elizabeth II for the Royal Mail stamps.

The photographer Baron (1906-1956), whose real name was Sterling Henry Nahum, was best known as a photographer of dancers, film stars and debutantes. As a personal friend of Prince Philip, he photographed many significant moments in The Queen's life, including her marriage to His Royal Highness in 1947. Baron also took the first official photographs of Prince Charles (now King Charles) following his birth in 1948.

Two three-quarter length photographic portraits, that of the late Queen by Dorothy Wilding and that of Prince Philip by Baron, each signed by the sitter and dated 1953 and 1954 respectively, on the plain margin below, some age-related browning to margins but the photographs are in fine condition, late 20th century silvered frames and glazed, overall size: 735 x 590 mm.



THE BEST ENGLISH BOOK ON FALCONRY

**114. SALVIN, FRANCIS HENRY & BRODRICK, WILLIAM. Falconry in the British Isles.** London, John Van Voorst, 1855.

£3,500 [ref: 86806]

'FIRST EDITION OF THE BEST ENGLISH BOOK ON FALCONRY AND A VERY ATTRACTIVE PUBLICATION' (Schwerdt).

A complete treatise on the art of falconry, with descriptions and illustrations of the various species of hawks used in England in that sport. Salvin and Brodrick were keen north country falconers. Salvin was a military man whose love of hawking is supposed to have been stimulated by his acquaintance with John Tong, assistant falconer to the celebrated sportsman Colonel Thornton. Salvin was also a frequent contributor to the *Field*. Brodrick learnt hawking on the moor of his uncle, 'the celebrated Selby of Twizzell' (Mullens & Swann). Brodrick drew all the illustrations from life and also contributed to the text.

First edition; 4to; 24 hand-coloured lithographed plates after Brodrick, occasional light spotting; publisher's pictorial cloth gilt, neat repairs to spine, a very good copy; vii, 147pp. Ayer/Zimmer p. 541; Harting 67; Mullens & Swann 95-96 & 504-505; Schwerdt II, p.145.



AUTOGRAPH LETTER

**115. SCHUMANN, CLARA. Autograph Letter Signed Clara Schumann.** Dusseldorf, 14 April, 1877.

£2,500 [ref: 108323]

Handwritten in English, to an unidentified photographer discussing images which they have taken of her both en profil and en face. She requests two dozen of the photographs saying that she believes that 'copies will please very many in Germany, and I think you should send them to the different large places in Germany to be sold... Excuse my bad English...'

Clara Schumann (1819-1896), née Clara Josephine Wieck, was a German pianist, composer, and wife of the composer Robert Schumann. Encouraged by her father, Clara studied piano from the age of five and by 1835 had established a reputation throughout Europe as a child prodigy.

See [shapero.com](http://shapero.com) for full description.

2pp. on a bifolium, 8vo (140 x 215mm / 5 1/2 x 8 1/2 ins.); written in ink and signed 'Clara Schumann', Dusseldorf, 14 April 1877.





FIRST BIRD BOOK WITH LITHOGRAPH PLATES

116. SWAINSON, WILLIAM. Zoological Illustrations, or original figures and descriptions of new, rare, or interesting animals, selected chiefly from the classes of ornithology, entomology, and conchology, and arranged on the principles of Cuvier and other modern zoologists. London, Baldwin, Craddock, and Joy, 1820-23 & 1829-33.

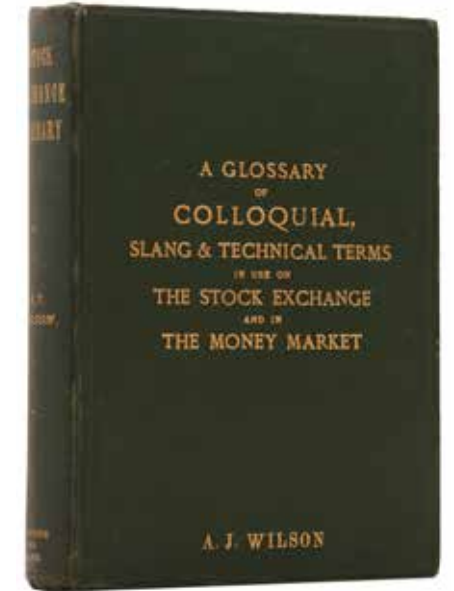
£12,500 [ref: 109264]

A handsome set of Swainson, the first bird book and one of earliest natural history works to be illustrated with lithograph plates. The author's extensive travels in Brazil, round the Mediterranean and Europe are all reflected in the choice of subjects (covering ornithology, conchology and entomology) for this work, which included many new or very rare species.

With provenance for William Henry Wentworth-Fitzwilliam, a Liberal politician, and the second son of the sixth Earl Fitzwilliam.

Provenance: William Henry Wentworth-Fitzwilliam (21st birthday gift inscription, dated 1861, from his brothers and sisters).

First edition; 6 vols (first & second series); 8vo; 318 lithograph plates (all but one hand-coloured) contemporary green half morocco gilt, marbled boards, all edges gilt, bindings lightly rubbed, a very good complete copy. Fine Bird Books, p. 110 (incorrectly calling for 198 plates in vol. 1); Nissen IVB, 911; Wood, p. 588; Zimmer, pp. 612-614.



SIGNED BY 'THE IRON LADY'

117. THATCHER, MARGARET. The Path To Power. London, Harper Collins, 1995.

£300 [ref: 109549]

First edition, FLAT SIGNED ON THE TITLE-PAGE; large 8vo (240 x 160 mm); five suites of photographic illustrations; publisher's cloth boards, photographic dust-jacket, a fine copy; 656 pp.

ALPINE MOUNTAINEERING

118. WHYMPER, EDWARD. Scrambles Amongst the Alps in the Years 1860-69. London, John Murray, 1871.

£1,000 [ref: 107485]

Whympers, a leading figure in Alpine mountaineering, narrates in this volume details of his many brilliant climbs including the tragic account of his ascent of the Matterhorn. This book sealed his reputation as a famous mountaineer.

Fifth thousand; 8vo (23 x 18 cm) xviii, [ii], 432 pp, 107 illustrations including frontispiece, five folding maps at rear, decorated endpapers; contemporary blue calf gilt, spine lavishly gilt decorated, red label, raised bands, extremities slightly rubbed and worn. Perret 4557; Neate W65.

LONDON STOCK EXCHANGE

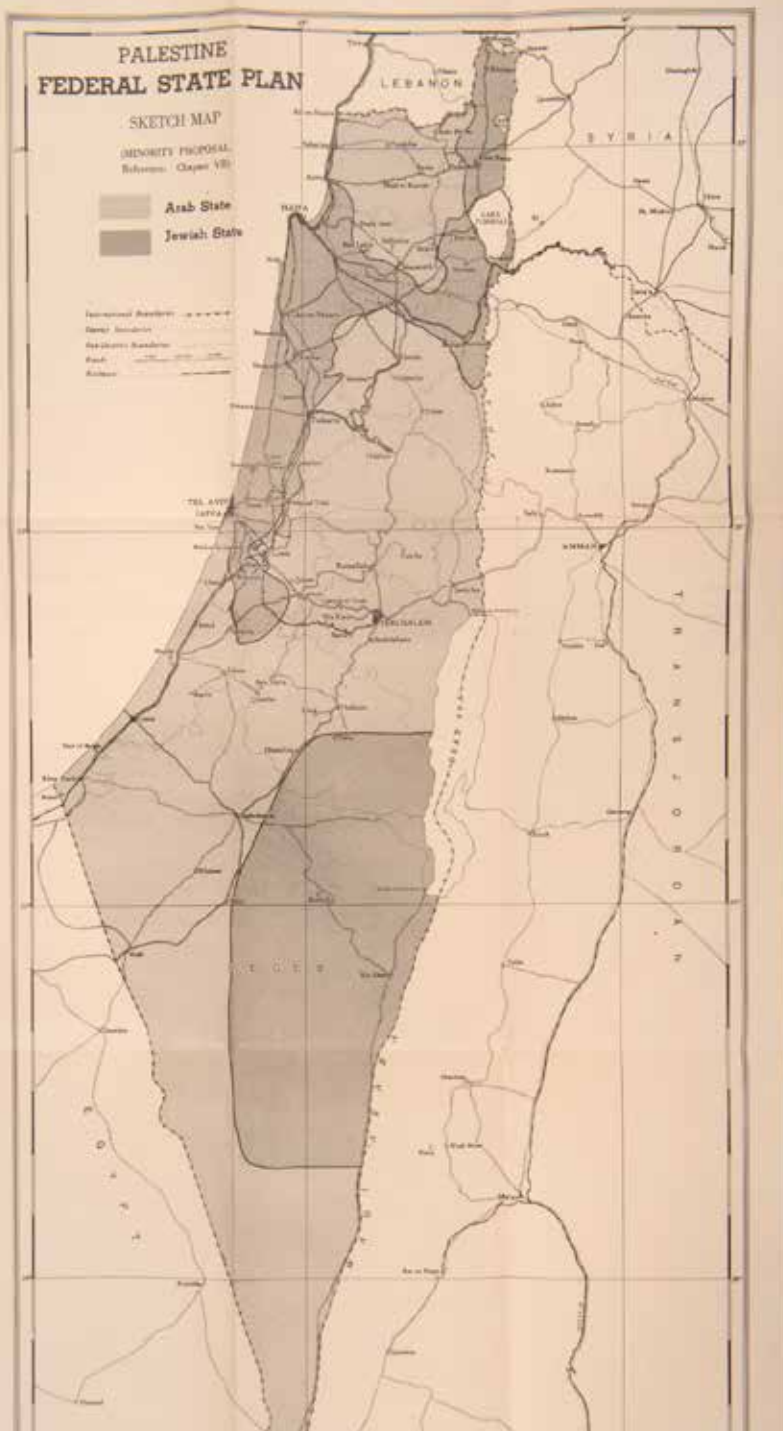
119. WILSON, A.J. A Glossary of Colloquial, Slang & Technical Terms in Use on the Stock Exchange and in the Money Market. London, Wilsons & Milne, 1895.

£650 [ref: 109826]

The first edition of A.J. Wilson's (1841-1921) Glossary of Colloquial, Slang & Technical Terms, a fascinating snapshot of finance and the London Stock Exchange in the late Victorian age.

First edition; 8vo (17.5 x 13 cm); ownership inscription in pencil to title page, 6pp publisher's ads. to rear; original green cloth, spine and upper cover lettered in gilt, edges stained red, minor wear to extremities; [6], 210, [6]pp.





**120. BEVINGTON, R.** *Palestine. Why Friction Between Arabs and Jews?* Bournemouth, The Richmond Hill (printer), [c.1936].

£375 [ref: 106343]

Scarce. An attempt by Bevington to understand the question: 'What is the Quarrel between Arabs and Jews', through a survey of contemporary Palestine, which is accompanied by many photographic records.

Fourth edition; 8vo; original printed wrappers with original photograph to upper; 18 photographic illustrations within the text; 40 pp.

**121. [BRITISH MANDATE].** *Report to the General Assembly by the United Nations Special Committee on Palestine.* London, HMSO, 31 August 1947.

£2,750 [ref: 106319]

Formed on 15 May 1947 at the behest of the UK government, the United Nations Special Committee on Palestine (UNSCOP) was tasked with investigating the conflict in Palestine and suggesting future governance options. Comprising representatives from 11 countries, the committee followed the unsuccessful efforts of its predecessors, the Anglo-American Committee of Inquiry on Palestine and the Morrison Grady plan. UNSCOP's report recommended ending the British Mandate and proposed two main solutions: a majority-backed Plan of Partition to create two independent states linked by Economic Union, and a minority-supported Federal Union plan with Jerusalem as its capital. On 29 November 1947, the General Assembly adopted Resolution 181, largely based on UNSCOP's majority proposal, albeit with some modifications to the future states' borders.

See [shapero.com](http://shapero.com) for full description.

Two vols; *The Report*: 16mo (24.5 x 15.4 cm); original printed paper wrappers with some foxing and inscriptions in old ink; iv, 98 pp.; *Annexes, Appendices & Maps*: 16mo (24.5 x 15.4 cm); original printed wrappers with some staining; 3 folded maps in mint condition in pocket of rear wrapper; iv, 103 pp.



CONTEMPORARY MARGINAL ANNOTATIONS

**122. CINQARBRES, JEAN.** *De re Grammatica Hebraeorum opus.* Paris, Martin Le Jeune, 1549.

£1,250 [ref: 97221]

A well-studied copy of this popular Hebrew grammar dedicated to the Venetian Jew Paolo Paradisi, with many marginal annotations in Latin in a contemporary hand.

See [shapero.com](http://shapero.com) for full description.

Second edition; 4to (22.5 x 17 cm); text in Latin and Hebrew, ownership inscriptions to title page, many marginal notes to text in Latin in pen in a contemporary hand, marginal tears to first two leaves; late 19th-century cloth-backed marbled boards with red morocco label to spine, lettered in gilt; corners rubbed. 182, [2] pp.



RARE MUSIC ALBUM

**123. ENGLANDER, S.H.** *Zemiros Jisroel; Jewish Hymns.* Amsterdam, Muziek en Letteren, [c. 1930].

£450 [ref: 98994]

A rare music album containing sheet music with transliterated Hebrew lyrics of twenty Jewish songs, including famous prayers and songs for various Jewish holidays, such as Chanukkah, Sukkot, Simchat Torah and Purim.

Folio; original pictorial paper wrappers, unstitched as issued, edges slightly rubbed; 3-22pp (complete).





FIRST HEBREW-ENGLISH PRAYER BOOK PRINTED IN ENGLAND

124. [PRAYER BOOK]. MEYERS, B. AND ALEXANDER A. (TRANSLATORS). Tephilloth. London, W. Tooke for The Translators, [1770].

£9,500 [ref: 91151]

In 1770, Alexander Alexander, pioneer of the Hebrew press in London, produced this liturgy according to the Ashkenazic rite in partnership with Benedict Meyers (Jost) of Halberstadt. The first English translation of the daily prayer-book, it was printed on a subscription basis and interestingly, the list of subscribers included many non-Jews. The translators Alexander and Meyers took note in their preface, that despite the cultural and religious significance of the Hebrew language, 'being imperfectly understood by many, by some not at all, it has become necessary to translate our prayers into the language of the country wherein it has pleased Divine Providence to appoint our lot.'

Scarce. ESTC records only four examples in the British Isles.

First edition; 8vo (17.5 x 11 cm); parallel text in Hebrew and English, occasional old worming, a few small marginal tears; contemporary speckled calf ruled in gilt, light wear, edges rubbed; [1], 213, [16]pp. Vinograd (London), 60; Roth B8:10; ESTC T181430.



FIRST HEBREW-ENGLISH PRAYER BOOK PRINTED IN ENGLAND

125. [PRAYER BOOK]. MEYERS, B. & ALEXANDER A. (TRANSLATORS). The Tephilloth, or Daily Prayers. London, L. Alexander, 1788.

£2,500 [ref: 106892]

SECOND EDITION TO THE FIRST HEBREW-ENGLISH PRAYER BOOK PRINTED IN ENGLAND, FIRST PUBLISHED IN 1770.

The second edition does not contain a list of subscribers, nor the English Preface which was included in the first edition; on the other hand the English Index of second edition is more elaborate. This edition was published by Levy Alexander, son and successor to Alexander Alexander.

Second edition; 8vo (20 x 13 cm); parallel text in Hebrew and English; restored original leather boards, corners rubbed, gilt date to spine mistakenly stamped as '1784'; marginal tears to the first five leaves with minor text loss, leaves stained and browned; [5], 7-227, [1]ll. Fifth leaf misnumbered. Vinograd (London), 60; Roth B8:10; ESTC T193674.

See shapero.com for full descriptions.

SET OF FESTIVAL PRAYERS BY ONE OF THE PIONEERS OF HEBREW PRINTING IN LONDON

126. [PRAYER BOOK]. LEVI, DAVID (TRANSLATOR). Machzor [Set of Festival Prayers]. The Form of Prayers for The New Year. According to the custom of the German and Polish Jews. London, David Levi, 1794.

£7,500 [ref: 101521]

The volumes are divided according to the five most important holidays in the Jewish calendar: Vol. I. New Year (Rosh HaShanah); Vol. II. & III. Day of Atonement (Yom Kippur); Vol. IV. Feast of Tabernacles (Sukkot); Vol. V. Feast of Passover (Pesach); Vol. VI. Feast of Pentecost (Shavuot).

David Levi (1740-1801), was an erudite Whitechapel cobbler and one of the most remarkable characters of 18th-century English Jewry. He was born in London and after failing to make a living as a shoemaker, went to the opposite extreme and became a hatter, meanwhile continuing his studies at the Great Synagogue of London. In 1783 he produced a succinct account of the 'Rites and Ceremonies of the Jews, in which their religious principles and tenets are explained'. From that date onwards, he was constantly engaged in literary work, in the intervals of trying to earn his livelihood.



He produced grammars, dictionaries, apologetics, pamphlets and polemics. For years on end he was a one-man Anti-Defamation Committee, always prepared to fight with his quill whenever the good name of Jews or Judaism was impugned. In addition, he produced a series of liturgical and other translations, considered to be superior to A. Alexander's. Alexander, who was a well-known and established rival London-Jewish publisher, saw in Levi an imitator.

First edition; 6 vols, small 4to (24 x 15.5 cm); parallel text in English and Hebrew, age-toning with the very occasional spot otherwise very clean; contemporary tree calf, morocco labels to spines, spines richly gilt, with personalised green lettering pieces to all spines, reading 'S. Samuel 1804', a trifle rubbed at extremities, a very handsome set. ESTC T147179; Vinograd, London 137.



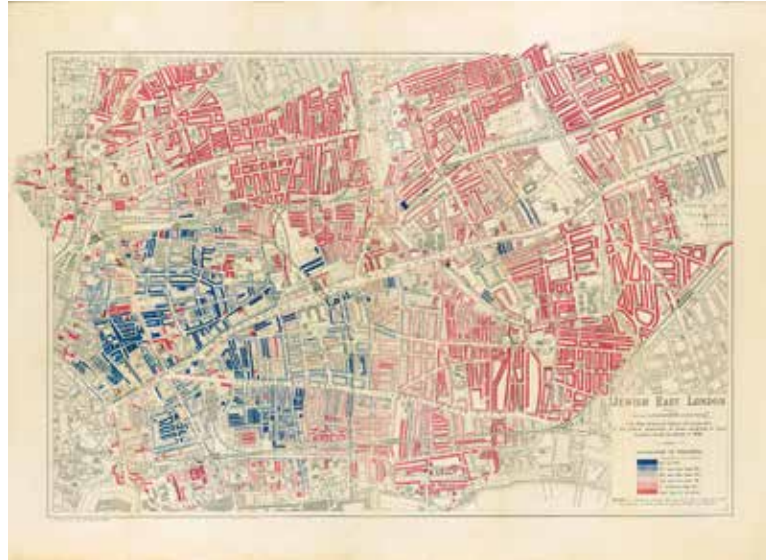
INFAMOUS ARKELL MAP WITH THE ACCOMPANYING BOOK

127. RUSSELL, C. & LEWIS, H.S. *The Jew in London. A Study of Racial Character and Present-Day Conditions.* New York, Thomas Y. Crowell & Co., 1901.

£5,000 [ref: 99259]

The first American edition of *The Jew in London*. The first British edition was published in London in the previous year.

The infamous Arkell map of the Jewish population in the East End of London with the accompanying book by Charles Russell and Harry Samuel Lewis. George Edward Arkell (1857-1926) was the cartographer responsible for the production of Charles Booth's famous poverty maps of London, which were used as the basis for the map offered here, originally produced in 1899.



This map may be held up as an example of misleading statistical cartography: there is little doubt that the mapmaker made an effort to emphasise the 'problem' of recent Jewish immigrants from Russia and Eastern Europe. See [shapero.com](http://shapero.com) for full description.

First American edition; large chromolithographic map, hardbacked and framed, map size: 43.5 x 60 cm; framed size: 63.5 x 80 cm; book: 8vo, (19 x 12.5 cm); publisher's blue cloth boards with gilt title to spine, edges slightly rubbed; vii-xlv, [3], A, 2-238 pp.

128. TRIETSCH, DAVID. *Atlas der Jüdischen Welt. [Atlas of the Jewish World].* Berlin, Orient, 1926.

£3,000 [ref: 102431]

Thirty colour plates containing a variety of diagrams, maps, graphs and charts with abundant information and economic data regarding Palestine and its Jewish population (settlement areas, population growth, quarries, import and export data and more).

David Trietsch (1870–1935) was a Zionist leader who diverged from Theodor Herzl's mainstream political Zionism, advocating for immediate practical settlement near Palestine. He envisioned a 'Greater Palestine' that included Cyprus and El-Arish in Egypt but failed to gain support for this concept. His efforts to establish a settlement in Cyprus in 1900 were unsuccessful. The divergence in their approaches led to a permanent rupture between Trietsch and Herzl. Despite setbacks, Trietsch continued to promote his unique vision for Zionism, including unsuccessful negotiations for a Cypriot settlement in 1903.

See [shapero.com](http://shapero.com) for full description.

First edition; folio; 30 loose colour plates (some folded, as issued); a few small tears to corners, maps in excellent condition, text in German, a fine copy.



EXTENSIVE ILLUMINATION

129. AL-JAZULI, MUHAMMAD IBN SULEYMAN. *Dala'il al-Khayrat,* Kashmir, circa 1800 AD.

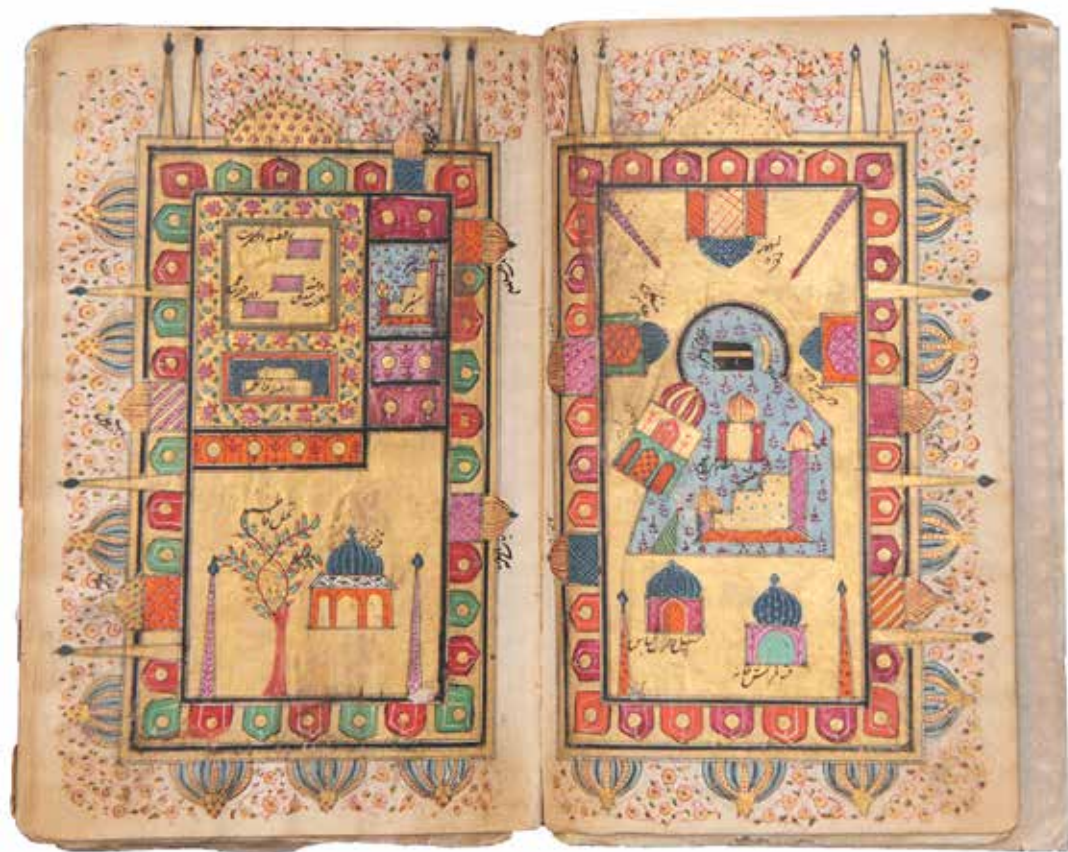
£19,500 [ref: 110379]

A MAGNIFICENT KASHMIRI DALA'IL AL-KHAYRAT

This delicate and refined manuscript illustrates the best in North Indian manuscript production at the turn of the 19th century. Though there is no scribal attribution, the calligraphy present has been executed to an exceptionally high standard and evidently copied by the hand of a very skilled calligrapher. Similarly, the detail in the illumination and double-page openings (of which there are a staggering 10 examples in this volume) are of a very high standard and aesthetically beautiful examples of Kashmiri design. The paper is from a fine Indian paper-stock, present with no chain lines, very thin and polished to create a shine, and throughout the volume there are contemporary tissue guards loosely inserted to protect the delicate illumination.

The *Dala'il al-Khayrat* is a popular collection of Sunni muslim devotional prayers for the Prophet Muhammad, compiled by Sufi leader and Islamic scholar Muhammad ibn Suleyman al-Jazuli (d. 1465).





The prayers are usually divided into seven sections to facilitate the reading of one section a day over the course of a week, and often include the one hundred names of Prophet Muhammad as well as illustrations of the holy sites of Mecca and Medina (both present in this copy).

Al-Jazuli was born in the Sous area of Morocco and compiled this *Dala'il al-Khayrat*, his best known work, in Fez after spending almost forty years travelling to Mecca, Medina and Jerusalem. He is one of the seven muslim saints of Marakkesh, and is buried in a mausoleum in the city.

Single volume, illuminated manuscript on paper, in Arabic, complete, 80 leaves plus a free contemporary endpaper at each end, 175 x 105 mm; most in single column, 13 lines very elegant scribal black naskh, important words and phrases in red, 10 DOUBLE-PAGE OPENINGS WITH RICHLY ILLUSTRATED BORDERS, plus an additional 2 DOUBLE CARPET-PAGE SPREADS for the opening and closing passages of text, two leaves with FULL-PAGE ILLUSTRATIONS OF MECCA AND MEDINA, including the prophet's tomb, every page with interlinear colouring in gold, text-leaves framed within painted floral borders of floral designs (in pink and orange in the Kashmiri style), catch-words, many contemporary tissue guards protecting heavily gilt leaves, a few early ink inscriptions and annotations to the margins, some very small worm-holes mainly affecting outer margins, small paper repair to first and final leaves, clean and attractive internal condition; housed in a charming contemporary papier-mâché binding, geometric floral design to outer covers and doubleurs also painted with floral details, upper hinge cracked, outer edges a little worn, evidence of worm-holes to spine, preserved in near-contemporary slipcase, edges repaired.



WITH FINE MARBLED PAPER BORDERS

130. [ALEXANDER THE GREAT]. CAMPBELL, JAMES. *Tarikh'i Iskandar (The History of Alexander)*, copied by Ibn Muhammad Khan Safdar 'Ali. Kabul, Afghanistan, dated Monday 8 Rabi II 1291 AH (1874 AD).

£30,000 [ref: 106371]

A fine illuminated manuscript with remarkable decorated marbled borders, of many varying designs and patterns. The use of marbled paper borders in a bound manuscript, as here, is very unusual. Marbled paper was often used to decorate album pages and calligraphic panels from the sixteenth century onwards and was very much a decorative tool elevating the design and appeal of a single artistic creation (i.e. a miniature or calligraphic exercise). The only other known textual manuscript to include marbled borders to this degree was copied by the same scribe as the present manuscript and was a translation of Voltaire's *Histoire de l'Empire de Russie sous Pierre le Grand* and *Histoire de Charles XII, roi du Suede* (Private collection, Christie's, *Art of the Islamic and Indian Worlds*, 26th October 2017, lot 123).

See [shapero.com](http://shapero.com) for full description.

Single volume, illuminated manuscript on paper with fine marbled paper borders, in Farsi, 119 leaves, complete, 336 x 230 mm; single column, 11 lines to the page written in neat nasta'liq script in black ink, occasional headings and significant words in blue, inner margins ruled in gold and blue, outer borders throughout decorated with fine marbling, one illuminated opening headpiece, one further illuminated heading; contemporary burgundy leather binding, blind-stamped with corner pieces to covers, a very handsome volume.





COPIED DURING THE AUTHOR'S LIFETIME

**131. ANSARI, MURTADA IBN MUHAMMAD AMIN.** *Sirat al-Nijat, also known as 'Risala'i Taj al-Hijaj'*. Qajar Persia, Tehran (?) dated Muharram 1274 AH (September 1857 AD).

£5,000 [ref: 104013]

An important treatise relating to the Shi'a interpretations of irfan (ethics), fiqh and usul (roots and principles of Islamic jurisprudence). Murtada ibn Muhammad Amin Ansari, known as al-Shaykh al-Ansari (1800 - 1864) was an authoritative Shi'a scholar whose understanding of Shari'a law lead him to become a Marja' (a jurist whose fatwas on legal matters are practised by their local Shi'a community) during his lifetime. The popularity of his teachings lead this particular treatise to appear in lithographed form in 1883 (in Tehran), and although printed copies of the text have been institutionally located, no other manuscripts have been traced that were copied during the author's lifetime.

See [shapero.com](http://shapero.com) for full description.

Single volume, decorated manuscript on blue paper, in Arabic and Farsi, 145 leaves (including one final free endpaper), complete, 168 by 110 mm; single column, 15 lines formal black naskh script, catch-words throughout, early ink ownership seals to first and final leaves, a few minor smudges else attractive and clean internal condition; contemporary tan limp leather binding, ruled in blind, extremities lightly rubbed, water-stain to lower cover.



IN A FINE SAFAVID BINDING WITH DOUBLEURS DECORATED IN SILK

**132. [COLLECTED SUFI POETRY].** *Divan of ghazals, including poetry from Sa'di, Rumi, Qasim'i Anwar, Hafez, Homayoon, Amir Muhammad Saleh and Halali.* Safavid Persia, dated 957 AH (1550-51 AD).

£15,000 [ref: 105217]

A fine and attractive volume containing excerpts of poetry from revered Sufi poets including Sa'di, Rumi and Hafez, present here in an exceptional sixteenth-century Persian binding.

The present volume contains excerpts from the ghazals of the following poets: Sa'di Shirazi (d. 1292), Jalal al-Din Rumi (d. 1273), Qasim'i Anwar (d. 1433), Hafez Shirazi (d. 1390), Homayoon (unidentified, possibly reference to the Mughal Emperor that was exiled to Safavid Persia and spent time in the Safavid courts from 1544-45), Amir Muhammad Saleh (unidentified) and Halali (possibly Malana Halali Chagatai). A ghazal is a lyrical form of Persian poetry that is amorous and often illusive in nature, forming expressions on themes of love and loss which are also strong themes in Sufi poetry.



Single volume, illuminated manuscript on fine polished paper, in Farsi, 121 leaves, 250 by 165 mm; double column, 15 lines fine black nasta'liq script, headings in gold or blue throughout, illuminated polychrome headpiece opening the text, richly decorated in gold and lapis, with 7 additional illuminated banners in the text (each of these opening the ghazals of a new poet); housed in a fine contemporary hand-painted black leather binding with flap, painted in gilt.

See [shapero.com](http://shapero.com) for full description.

**133. FERDOWSI, ABDUL QASIM.** *Shahnameh, Bombay, India, Aqa Mirza Mohammed Baqer Shirazi, Dated 1275-76 AH (1858-59 AD).*

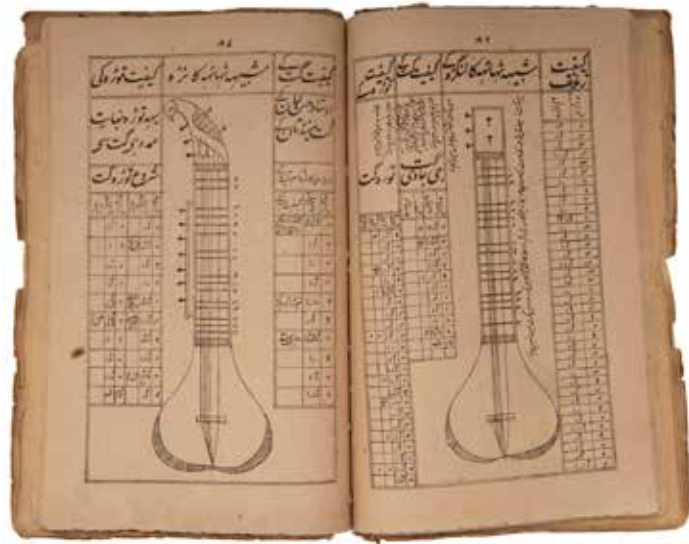
£8,750 [ref: 106180]

Bombay was inhabited by many second and third generation Indian Zoroastrian members of the Parsi community by the nineteenth century and as communication and trade developed between Iran and India many of these Parsi communities began reconnecting with their ancestral homeland in Iran. This publication represents the pinnacle of this cultural merger with the illustrations and style of manuscript produced for this publication very much following the Qajar style that was prominent in Iran during this period, featuring illustrations which are characterised by a more realistic treatment of portraiture than any Indian artistic equivalent.

Single volume, the 'Bombay 1275-76 edition', lithographed from a manuscript, illustrations in the text, 4 books of the Shahnameh all complete and present, lacking two preliminary folios (pp. 1-4, section of preface and fihrist) and 9 folios from the postscript at the end (pp. 36-54, including text for the Molheqât and Farhang-e alfâz-e nâdere), 295 x 205 mm; lithographed text throughout, numerous illustrations in the text, internally very clean and crisp condition, a few tears skilfully repaired; contemporary block-printed cloth over boards, repaired. Iraj Afshâr (*Ketâbshenâsi-ye Ferdowsi*), Teheran 1347 AS (1968 AD), p. 195, no. 10.







**INSTRUCTIONS ON THE SITAR**

**134. KHAIRABADI, MIRZA RAHIM BEG.** *Naghmah-yi Sitar [Melody of the Sitar]*, Lahore, Victoria Press, 1876 AD.

£3,500 [ref: 109778]

A beautifully detailed and illustrated manual to playing the sitar, including different types of sitar and instructions on their uses. The text includes sitars of many varying designs and shapes, including some with headstocks designed in the shapes of parrots, a horse and a lion.

Exceptionally rare. OCLC records only one copy of this text, at the South Asia Union Catalogue Project, in the USA.

*Provenance: Bishan Nath (early ink inscription to front free endpaper).*

*Single volume, lithographed text on paper, in Urdu with many illustrations of sitars in the text, [2] 1-172, 177-181 [1] pp., 8vo (c. 240 x 155 mm); text lithographed from a manuscript copied in single column, illustrations of the sitar in various designs throughout, later manuscript inscription to first leaf, original yellow paper wrappers bound-in (with small nicks to outer edges with slight loss); bound in near contemporary marbled paper wrappers, worn.*



**GREATEST ENGLISH RENAISSANCE WORK ON TURKEY**

**135. KNOLLES, RICHARD; RYCAUT, PAUL.** *The Turkish History, from the original of that nation to the growth of the Ottoman Empire...* London, Thomas Basset, 1687.

£5,000 [ref: 107272]

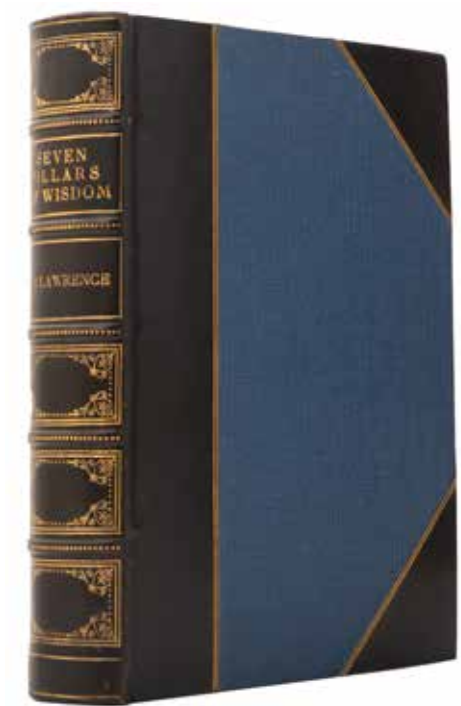
The greatest English work of the seventeenth century dealing with Turkey. The historian and translator Richard Knolles (d.1610) spent twelve years on the completion of his grand narrative account of the Ottoman Empire, which was based on the work of earlier authorities such as Busbecq, Giovio, Georgievitz etc. The engraved portraits are largely taken from Boissard's *Vitae et Icones Sultanorum* first published in 1596.

This is the first collected edition of Knolles' and Rycaut's works (and the sixth edition of Knolles' *Turkish History* overall). A third volume was issued in 1700 containing Rycaut's continuation up to 1699. In this copy the 'Contents' leaves for the Rycaut are bound at the end of the volume, rather than at the beginning.



*Provenance: Marquis of Stafford, politician and plutocrat (arms to covers, bookplate); Sir Herbert Conyers Surtees, 1858-1933, military leader and politician (inscription to front free endpaper dated 1911).*

*First collected edition, 2 volumes; folio (38.5 x 25 cm); half-title in vol. 1, 21 engraved plates including frontispieces, bookplates; contemporary mottled calf gilt, red morocco lettering piece, Marquis of Stafford gilt arms to covers, joints cracked but firm, corners worn, a very good set. Atabey 1076; Blackmer 1466.*



**136. LAWRENCE, T.E.** *Seven Pillars of Wisdom.* London, Jonathan Cape, 1935.

£1,500 [ref: 108494]

A FINELY BOUND EXAMPLE OF T.E. LAWRENCE'S *SEVEN PILLARS OF WISDOM.*

Following his extraordinary military and diplomatic career in Arabia, and having already become a legendary figure in the public imagination, T.E. Lawrence purchased his Dorset cottage retreat Clouds Hill in 1924 to write his book about the war. The first draft of *Seven Pillars of Wisdom* was completed by November 1919, but soon lost, according to the author, on Reading Station. A second draft was finished during 1922, and finally appeared as a private edition, reflecting Lawrence's love of fine printing, in 1926.

*First trade edition, first impression; 4to; 4 folding maps, 54 portrait plates, contemporary dark blue half morocco gilt by Riviere & Son, top edge gilt others uncut, a fine copy.*





137. [PRAYERBOOK]. **Dua Alawi Misri, a Shi'a prayer in praise of Imam al-Mahdi.** *Safavid Persia, second half of 16th century.*  
£3,750 [ref: 105360]

A very attractive Shi'a prayerbook from Safavid Persia, possibly from Shiraz, containing du'a Alawi Misri in praise of the twelfth Imam Muhammad Mahdi. The execution of the calligraphy is of a high standard and typical of the style of manuscript produced at the height of the sixteenth-century with each page written in alternating scripts of thuluth and naskh lavishly copied against text-blocks speckled in gold, evidently copied by a very skilled scribe.

Single volume, illuminated manuscript in Arabic, 52 leaves plus two flyleaves at each end, 150 x 100 mm; text in single column with 7 lines of alternating scripts (the first, fourth and seventh in alternating lines of blue and gold thuluth framing sections of smaller naskh script in black), some repairs to first leaf affecting opening unwan, repairs to outer margins of the first few leaves, a few later marginal inscriptions; remboitage floral lacquered binding, likely 19th century, leather-backed, extremities rubbed.



138. [QUR'AN]. **Five Fine Qajar Juz'.** *Qajar Persia, circa 1830.*

£3,000 [ref: 104011]

The holy text of the Qur'an is divisible into thirty equal parts to facilitate the reading of one section every day of the month, each sections being called a Juz'. In principle, the copying of Qur'ans into Juz' is associated with Qur'anic study and the practices endorsed by Islamic scholars to memorise the holy text, however many examples throughout the wider Islamic world have also been copied into thirty Juz' as a symbol of wealth and status. The expense of creating thirty dedicated volumes would have required significantly larger quantities of raw materials and the larger format of the layout of the holy text was often a much more laborious undertaking for the scribes, illuminators and binders involved.

Five volumes, each containing one Juz' of the Qur'an, illuminated manuscripts on thick polished buff paper, in Arabic, each Juz' 16-19 leaves (together 84 leaves, plus some contemporary free endleaves to a couple volumes) and all textually complete in themselves, 265 by 170 mm; single column; housed in uniform contemporary Qajar lacquered boards, inside covers painted and ruled in red, outer covers a dark tan with gilt floral pattern to frame outer edge.

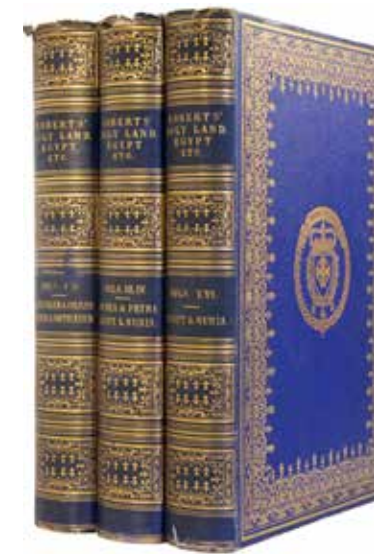
See [shapero.com](http://shapero.com) for full description.



139. ROBERTS, DAVID. **The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia.** *London, Day & Son, 1855.*  
£6,500 [ref: 103330]

The first quarto edition of Roberts' *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia*, one of the most important and elaborate ventures of nineteenth century publishing. This edition includes a complete set of all the titles and plates from the folio edition, but reduced in size and retaining the same atmosphere as the originals.

Six vols bound in 3; 4to (29.5 x 21 cm); 250 lithographed plates including pictorial titles, tissues, all plates captioned, foxing to titles and some light spotting throughout, text block detached from spine in vol. II, a.e.g.; contemporary publisher's blue cloth, richly gilt borders and arms of the city of Jerusalem to centre of boards, spines gilt in compartments, a little faded and worn. Abbey (Travel), 388.



See [shapero.com](http://shapero.com) for full description.



MODERN ART





**140. AI WEIWEI. Zodiac, from The Papercut Portfolio**  
£4,000 [ref: 104778]

Ai Weiwei reflects on his life and work through the traditional Chinese art of papercutting in this limited-edition portfolio of eight papercuts. Meticulously cut in large-format, coloured fine-art paper, Ai Weiwei favoured the colour red as it is associated with festivities and happiness in the Chinese culture. The 'Zodiac' papercut refers to Ai Weiwei's renowned sculpture 'Circle of Animals/Zodiac Heads', 2010. The series recreated the twelve traditional Chinese zodiac sculptures that once adorned the Yuanming Yuan fountain clock, an artistic and architectural centerpiece of the imperial gardens outside of Beijing enjoyed by several Qing dynasty rulers in the 18th and 19th centuries.

*Papercut, 2019, signed by the artist in pencil recto, from the edition of 250 (there were also 24 artist's proofs), published by Taschen, London, 60 x 60 cm. (23.6 x 23.6 in.), 67.2 x 67.2 x 4 cm. framed.*



**141. BLAKE, PETER. L is for Love, from the Alphabet Series.**  
*London, Waddington Graphics and Corianda Studios, 1991.*  
£1,250 [ref: 105381]

*Screenprint in colours, 1991, on wove paper, signed, titled and numbered from the edition of 95 in pencil, published by Waddington Graphics and Corianda Studios, 102.5 x 77 cm (40.4 x 30.3 in.)*



**142. CARO, ANTONY. Leaf Pool. 2000**  
£2,000 [ref: 99684]

Lauded as the greatest sculptor of his generation Sir Antony Caro (1924-2013) worked with Henry Moore at the outset of his career, and was known for his abstract work characterised by assemblages of 'found' industrial objects.

*Wall mounted card sculpture, 2000, signed and numbered from the edition of 500, published by Bernard Jacobson Gallery, London, 30 x 60 x 9 cm. (11.8 x 23.6 x 3.5 in.)*

**143. DALI, SALVADOR. Anti-Umbrella with Atomized Liquid.**  
*Chicago, Merrill Chase, 1975-76.*  
£5,600 [ref: 103216]

*Colour lithograph with screenprint and etching, some with collage elements, on Rives BFK paper, signed in pencil and numbered (1-186/250 from a total edition of 600), etching printed by Regal, Paris, lithograph by Desjobert, Paris. Paper size: (870 x 682 mm). Framed and glazed, overall size: 932 mm x 715 mm. We have others from the series. Michler/Löpsinger 822-831; Field 75-1*







144. INDIANA, ROBERT. *The American Dream*. 1997.

£22,500 [ref: 106354]

Taking two years to complete, this stunning 100-page work is a compendium of Indiana's masterpieces, alongside the poetry of fellow avant-garde artist Robert Creeley, who first collaborated with Indiana in 1968 on the publication of *Numbers*.

*The American Dream* represents the completion of the cycle that launched Indiana's career, following *EAT, Love and Numbers*. These works display Indiana's appropriation of advertising to create a new art in the 1960s, using single but powerfully symbolic words. Notable images included are: *The American Dream*, *Love*, *Marilyn Monroe/Norma Jean Mortenson*, *Twenty-five: Highball*, *Redball Manifest*, *One Indiana Square* and *Picasso*.

The work is presented as a beautiful set of thirty screenprints and poems and the large-format text is presented with a foreword by Susan Ryan and captions by Michael McKenzie describing the significance of each piece.

*The complete portfolio of 30 screenprints in colours (24 bound in and six removable as issued), each signed and numbered in pencil, NUMBER 10 OF 30 ARTIST'S PROOFS aside from the numbered edition of 395, printed on hand-pulled Coventry 300 gram acid free paper, presented in the publisher's original white cardboard printed box and accompanied by a certificate of authenticity issued by the studio and signed by Robert Indiana, folio 57 x 44.5 cm. (22½ x 17½ in.)*



145. PATTERSON, SIMON. *The Great Bear*. 1992

£30,000 [ref: 106423]

*The Great Bear* re-envisages the classic London Underground map, replacing the names of stations with the names of celebrities and cultural figures. Born in 1967, Simon Patterson works emphasise language as a medium for identification and classification. Referencing maps, the periodic table and electric circuits, Patterson continues to investigate and reconstruct the systems that we use to interpret information. *The Great Bear* references the astrological constellation Ursa Major, and hints at the connection between different cultures and points in history.

*Lithograph in colours, signed, dated, numbered in pencil from the edition of 50 (there were also fifteen artist's proofs), printed by London Underground printers, published by the artist and Milch Gallery, London, in the integral London Regional Transport aluminium frame, framed 108 x 133.5 x 6 cm.*





146. VALDES, MANOLO. *Profil (Marc Chagall)*. 2008  
 £30,500 [ref: 106978]  
*Etching, aquatint, drypoint and collage in colours, 2008, on handmade paper, signed in pencil, numbered from the edition of eight, 122.7 x 92.5 cm. (48¼ x 36½ in.)*



147. WARHOL, ANDY. *Untitled, from 25 Cats Name[d] Sam and One Blue Pussy*. 1954

£6,500 [ref: 107450]

*25 cats name[d] Sam, and One Blue Pussy* (circa 1954) was one of Warhol's first illustrated bound books. Produced with Seymour Berlin of Record Offset Corporation in New York and written by Charles Lionsby, Warhol illustrated 25 cats name[d] Sam, and One Blue Pussy with sixteen drawings of cats, each named Sam, and a seventeenth captioned 'One Blue Pussy'. The blotted line technique used by Warhol effortlessly articulates the fur coats and expressive faces of the animals.

*Offset lithograph, circa 1954, on wove paper, with the Estate of Andy Warhol and the Warhol Foundation ink stamps on the reverse, 49.1 x 34.2 cm. This work was a test proof which was kept by The Warhol Estate and comes directly from the Estate. Feldman & Schellmann IV. 55B*

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