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FICTION, POETRY & PROSE



EMMA:

RARE FIRST EDITION - ONE OF 2000 COPIES

1. AUSTEN, JANE. *Emma: A Novel in Three Volumes. By the Author of "Pride and Prejudice," &c. &c.* London, Printed for John Murray, 1816.

£30,000 [ref: 107415]

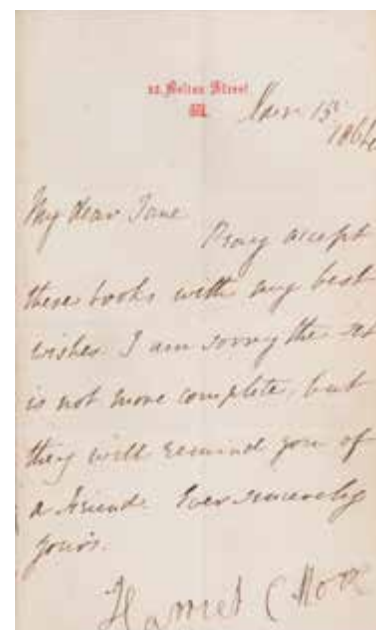
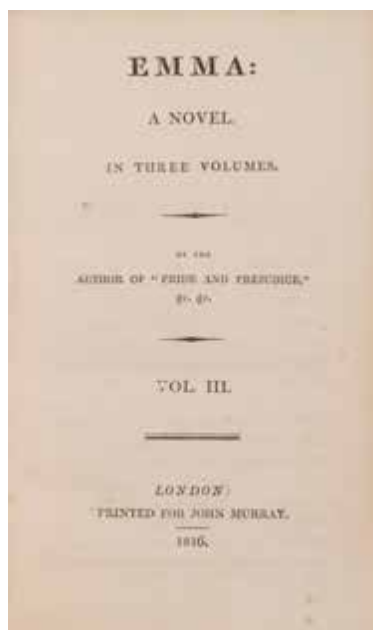
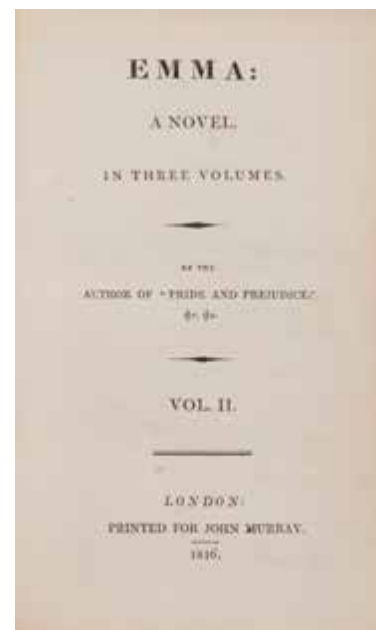
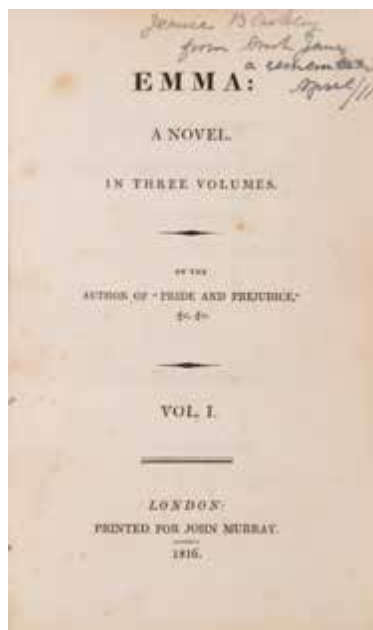
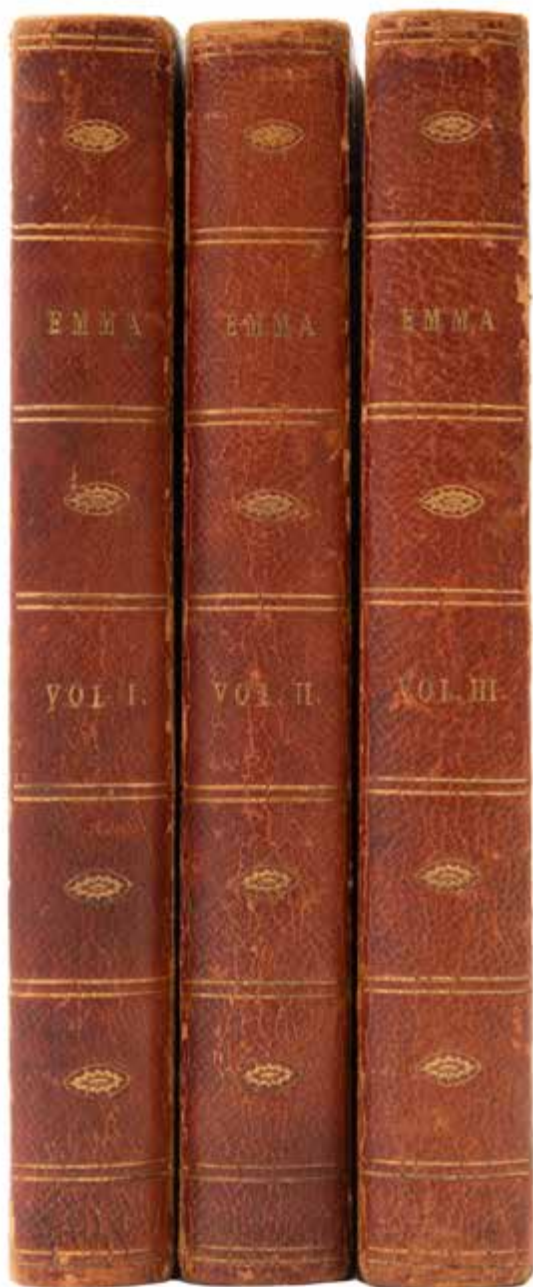
A rare first edition, with half-titles, printed at the author's own expense in an edition of 2,000 copies. Although reviews were mixed, one critic is quoted as saying: 'There is no story whatever, and the heroine is not better than other people; but the characters are all so true to life, and the style so piquant, that it does not require the adventitious aids of mystery and adventure.'

Only a few sets retain all three half-titles, even in original boards, since the printer placed the one in volume I towards the rear, the intention being a binder would move it to the fore, as has happened here.

David Gilson's pencil note at the rear of volume I states that this was bought from Francis Edwards, Hay-on-Wye, 28 September 1995, before adding a note about the letter: 'The Harriet C. Moore whose letter is inserted at the front of this volume could be Harriot Moore, mentioned in Jane Austen's letter to Fanny Knight, 13 March 1817 (Letters, ed. Deirdre Le Faye, 1995, p. 333), who was Fanny Knight's cousin, being the daughter of Harriot [Harriet] Mary Moore, née Bridges, 1781-1840, who was sister to Fanny's mother Elizabeth'. However, our research suggests that the eldest daughter of Harriet Mary Moore and her husband Rev. George Moore (1770-1845) was called Harriet Maria Moore (1813-unknown) and the shaky signature suggests it was written at a great age by someone more likely to have been a direct contemporary of Harriet Mary Moore.

Provenance: Jeanie Blackley (ink gift inscription to head of title of volume I dated April [19]11; Jane [?]) (recipient of one-page letter tipped in at front of vol. I dated 15 March 1864 & writer of gift inscription to vol. I); Harriet C. Moore (author of letter tipped in to vol. I); Chris Viveash (modern bookplates to front pastedowns); Austen bibliographer David Gilson (pencil note at rear of volume I).

First edition, limited to 2000 copies; 3 vols, 12mo (166 x 100 mm); half-titles present including half-title to volume I (P6, final leaf) inserted at front, some spotting and browning, very occasionally more pronounced, closed vertical tears to lower margins of pp 85-87 of vol. II, the first touching four lines of text, without loss, 1 page with blank integral leaf; gift inscription to title of vol. I, letter tipped in at front of vol. I; mid-19th-century reddish brown half roan gilt over cloth, rubbed, upper joints slightly cracked and upper joint to volume I weak but holding, in all a very good set. Gilson A8; Keynes Austen 8.





2. **AUSTEN, JANE.** *Jane Austen's Works.* London, Robert Rivière & Son, [Circa 1900].
£2,750 [ref: 107375]

A delightful set; comprising: *Emma*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Northanger Abbey*, *Persuasion*.

6 volumes bound in 5; 8vo; each volume with a colour frontispiece by C.E. Brock, spots to half-titles and blanks opposite, otherwise, near-fine; near-contemporary half green calf over marbled boards, top edge gilt, spines evenly faded, a little rubbed at extremities, but overall very good set.

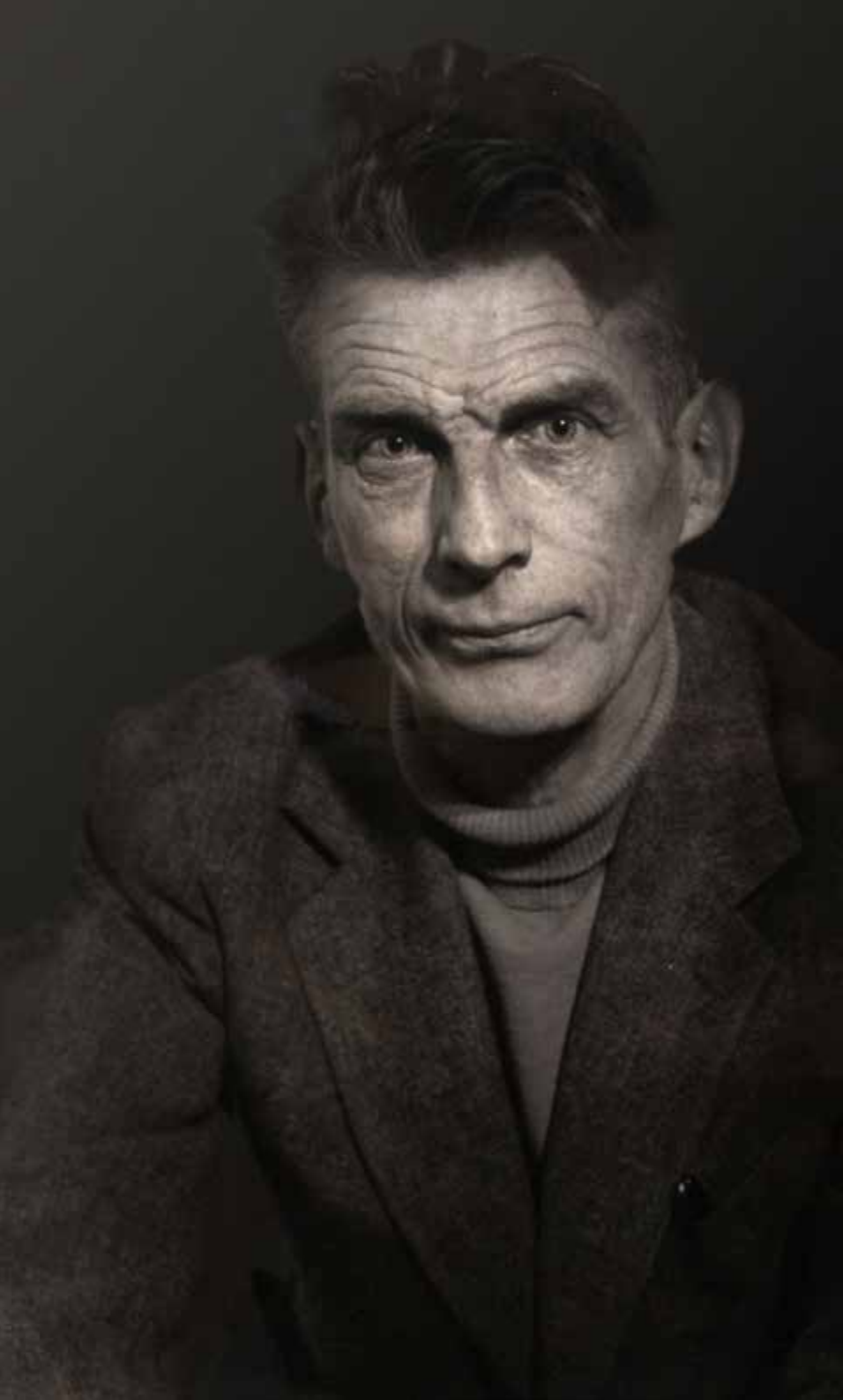


3. **AUSTEN, JANE.** [Novels]. London & Toronto, J. M. Dent & Co. & E. P. Dutton, 1922.
£3,500 [ref: 107416]

A very attractively illustrated and bound set of the major works of Jane Austen.

6 vols. 8vo; half-titles, colour frontispieces and plates by Charles E. Brock, decorative title pages; contemporary dark blue half calf by Bayntun of Bath, gilt decorated spines with contrasting morocco labels (spines evenly faded to bottle green), top edges gilt, remainder untrimmed, very minor handling wear to boards, peripheral offsetting to endpapers, a near-fine set.





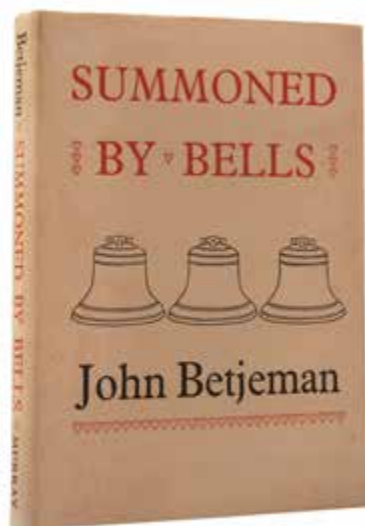
WITH PHOTOGRAPHER'S PRESENTATION INSCRIPTION

4. [BECKETT, SAMUEL]. BRASSAÏ. Portrait photograph of Samuel Beckett. Paris, Studio Brassai, 1951. £4,250 [ref: 106712]

A stunning portrait of Beckett in his absolute prime, showing his head and shoulders, leaning slightly forward and looking directly into the camera. Taken at a sitting in 1951 at which time, of course, Beckett was putting the finishing touches to *Waiting for Godot*. Exceedingly uncommon, especially in this size, and with the photographer's signed presentation inscription to the verso, 'Pour Louise et Stefan leur ami Brassai le 10 juin 73'.

Vintage monochrome print from the original negative, with the Brassai studio stamp to the verso, INSCRIBED BY THE PHOTOGRAPHER ON THE VERSO; a little rubbing at the very edges and signs of very light creasing, annotations and some light tape support to the verso, otherwise a sharp, fresh, glossy example; 295 x 235 mm, framed and glazed 470 x 395 mm.



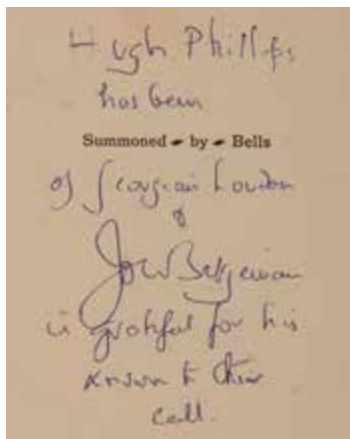


PRESENTATION COPY

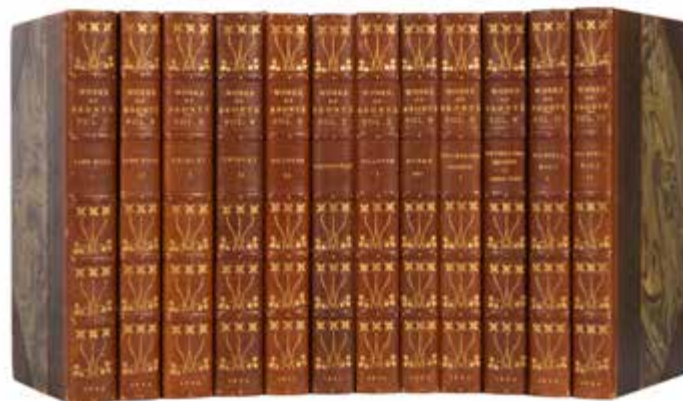
5. **BETJEMAN, JOHN.** *Summoned by Bells.* London, John Murray, 1960.

£500 [ref: 107726]

With the author's signed presentation inscription incorporating the half title text, 'Hugh Phillips has been [Summoned by Bells] of Georgian London & John Betjeman is grateful for his answer to this call'.



First edition, first impression, trade issue, *INSCRIBED BY THE AUTHOR*; large 8vo; trivial spotting, otherwise unmarked internally; publisher's green cloth, boards decorated in blind, title to spine gilt, pictorial endpapers, tape stain to front free endpaper, spine very rolled; a bright, sharp copy in the price-clipped dust jacket, with a minor piece of internal repair.



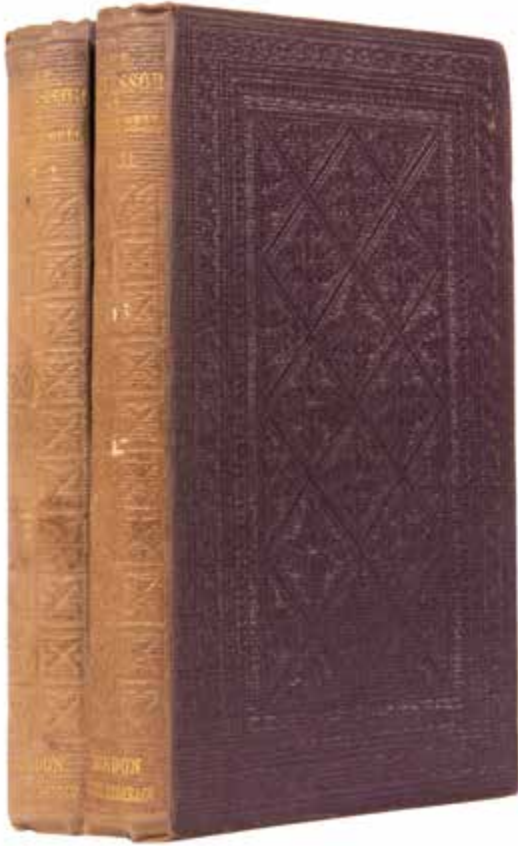
A MOST PLEASING SET IN EVERY RESPECT

6. **[BRONTË SISTERS].** *The Works of Charlotte, Emily and Anne Brontë. In Twelve Volumes.* London, Dent, 1896-98.

£1,900 [ref: 106814]

12 vols, sml. 8vo (180 x 120 mm); engraved vignette title-pages in red and black, illustrated frontispiece and plates in all by various artists, a few spots to lower margin of frontispiece in vol. vii, otherwise near fine; near-contemporary half-leather binding with raised bands and floral gilt designs to spine, marbled boards and matching endpapers, top edge gilt, others untrimmed, as published, spines uniformly faded, a little rubbed and bumped at extremities, otherwise very good.





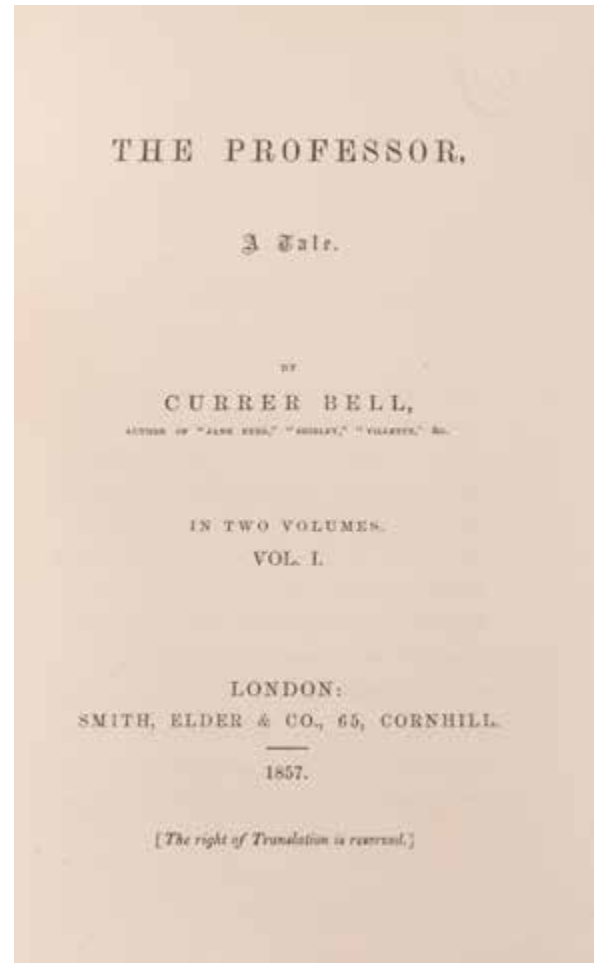
First edition, first impression; 2 vols, 8vo; half titles to both volumes, as called for, 2 pp. publisher's ads at the end of vol. I, 16 pp publisher's catalogue at end of vol. II correctly dated June 1857, Wesley's bookbinder's label to rear paste down of the first volume, all primary issue points; publisher's purple cloth, elaborately tooled in blind to all boards, titles to spines gilt, cream coated endpapers, hinges just a little tender, spines inevitably somewhat faded but a stunning copy, entirely unsophisticated condition and a genuine rarity thus; housed in an early twentieth century red cloth, solander box. Sadleir 347.

7. [BRONTË, CHARLOTTE] BELL, CURRER (PSEUD.) The Professor, A Tale. London, Smith Elder, & Co. 1857.

£7,500 [ref: 106922]

Charlotte Brontë had written this book in her youth about a trip she had to the south coast. It remained unpublished until after her death. Copies such as this in such superb untouched condition are of the utmost scarcity.

Provenance: Alfred Knight (bookplate to rear pastedowns); A. Edward Newton, noted collector (bookplate to front pastedowns).





8. BROOKE, RUPERT. Poems. [TOGETHER WITH] 1914 & Other Poems [AND] Rupert Brooke: a Memoir by Edward Marsh. London, Sidgwick & Jackson, 1911, 1915, 1918.

£875 [ref: 107433]

First edition, first impression of 'Poems'; second impression of '1914'; first separate edition of 'A Memoir'; 3 vols, 8vo; publisher's blue cloth, printed paper labels to each spine.

9. CHAUCER, GEOFFREY; SPEIGHT, THOMAS (EDITOR). The Works of our Ancient, Learned, & excellent English poet, Jeffrey Chaucer... To which is adjoyn'd, The story of the siege of Thebes, by John Lidgate, monk of Bury. Together with the life of Chaucer... Also a table, wherein the old and obscure words in Chaucer are explained... London, 1687.

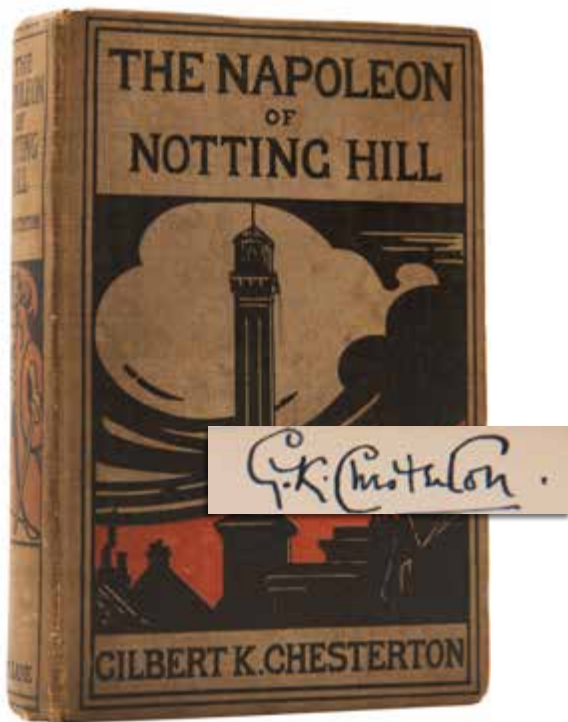
£4,500 [ref: 107727]

'This is the last black-letter edition and is, except for the then recently discovered conclusions of the *Cook's* and *Squire's Tales*, verso [452], a reprint of the 1602 edition... without any additions' (Pforzheimer Catalogue).



From the library of Panshanger House which was condemned by the lack of an heir. Following the death of Lady Desborough in May 1952 the sales quickly started and the house was sold to a demolition contractor and demolished.

Folio (320 x 200 mm); the last black-letter edition printed with double columns of Gothic type, engraved portrait frontispiece, c1 (mis-signed d1) with large woodcut arms on recto, 7-line cancel slip pasted over bottom right-hand stanza on p. 42 (as usual), outer margin of frontispiece close cut but clear of engraving, slight peripheral browning but very clean otherwise generally, contemporary blind panelled calf, neatly and sympathetically rebaked, in all, a very good copy in superior condition to most. Pforzheimer, 179.

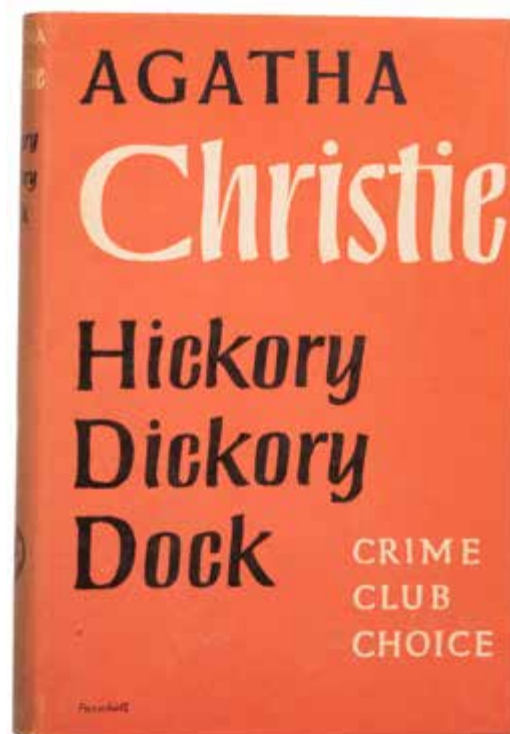


SIGNED BY G.K. CHESTERTON

10. CHESTERTON, G.K. *The Napoleon of Notting Hill.* London, John Lane The Bodley Head, 1904. £3,750 [ref: 107015]

The author's first novel, a fantasy set in the future and featuring a main character based on Max Beerbohm. Signed copies of this book are of the utmost scarcity; we have handled only one other example.

First edition, first impression; SIGNED BY THE AUTHOR, 8vo; 7 plates by W. Graham Robertson and one map, 2pp. advertisements, one or two pages slightly roughly opened, a few short marginal tears; publisher's grey cloth, decoration and titles to upper board and spine in black and red, grey topstain, bookplate to front paste down, contemporary gift inscription to early blank leaf, cloth a little dusty, spine somewhat faded, otherwise very good indeed. Sullivan A7a.



11. CHRISTIE, AGATHA. *Hickory Dickory Dock.* London, Collins Crime Club, 1955. £350 [ref: 106657]

A Poirot novel, featuring the Belgian detective's efficient secretary Miss Lemon.

First edition, first impression; 8vo; publisher's red cloth, titles to spine in black, very mild spotting to the top edge, light partial browning to the endpapers, an excellent copy in the little toned dust-jacket just a touch faded at the spine.

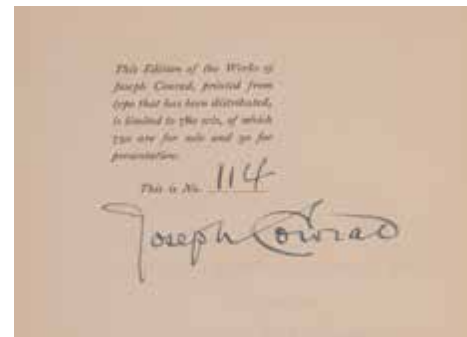


12. **CONRAD, JOSEPH.** *The Works...* London, William Heinemann, 1921.

£1,500 [ref: 107682]

An attractive, signed set of the works of Joseph Conrad.

NUMBER 514 OF 750 SETS FOR SALE SIGNED IN VOL I.; 20 vols, 8vo (235 x 155 mm); titles printed in red & black, pictorial endpapers, offsetting to endpapers, closed tear to title-page of vol. xiv, not affecting text, otherwise very good; publisher's buckram-backed boards with author's signature reproduced on upper covers, small abrasion to lower corner or upper board to vol. I, generally some minor marking and dust-soiling but in all, an unusually good set.



13. **CONRAD, JOSEPH.** *The Nigger of the "Narcissus"*. London, William Heinemann, 1898.

£450 [ref: 106465]

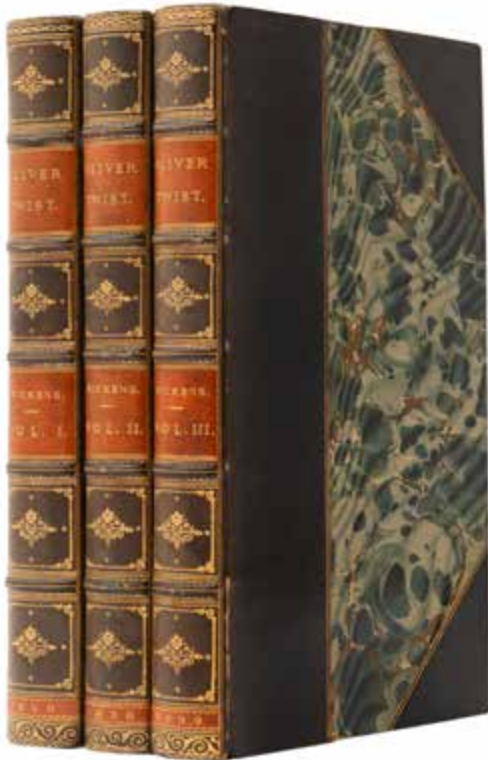
Dated 1898, the novel was actually issued December 2, 1897, in an edition of 1,500 copies; the advertisements at the rear are dated 1897.

First edition, first issue; 8vo (196 x 142 mm, 7¾ x 5½ in); 20pp. publisher's advertisements bound in at end, ink ownership inscriptions to front pastedown and front free endpaper; publisher's dark grey cloth, spine and upper cover gilt-lettered with gilt life buoy design to upper cover, blindstamp to lower cover, leaves uncut, hinges starting to split, extremities slightly rubbed. Wise 3..

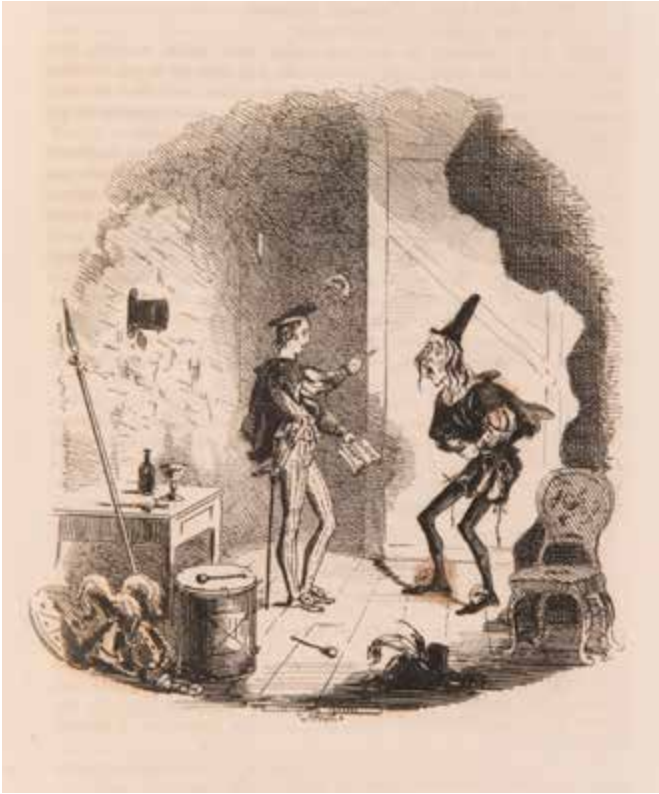
FIRST EDITION, FIRST STATE

14. DICKENS, CHARLES. *Oliver Twist; or, the Parish Boy's Progress.* By "Boz". London, Bentley, 1838. £5,500 [ref: 107414]

First issue with 'Boz' as the author to titles, and the 'Fireside' plate in volume III (suppressed in the second issue). 'When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the "Fireside" plate ("Rose Maylie and Oliver")... Dickens had Cruikshank design a new plate which retained the same title [The "Church" plate]... This Church plate was not completed in time for incorporation into the early copies of the book but it replaced the Fireside plate in later copies'.



First edition in book form, first issue, 3 vols, 8vo (210 x 130 mm); with the 'Fireside' plate at p. 313, vol. III, 24 engraved plates by George Cruikshank, half titles for volumes 1-2 (none called for in volume 3), etched frontispiece to each, 21 etched plates by George Cruikshank, 4 pp. Bentley advertisements at end of volume I, occasional spotting and toning, more so to some plates, top edge gilt; mid-twentieth century handsome green half-calf by Root & Son, spines with tan labels and gilt decoration, very mild toning and wear, otherwise a very good all-rounder. Cohn 239; Eckel, p.59; Smith I.4.



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

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

£2,600 [ref: 106381]

'*Nicholas Nickleby* originally appeared in twenty numbers, bound in nineteen monthly parts, the last part forming a double number, from April 1838-October 1839. It was published in book form on October 23, 1839 [priced at] 21s.' (Smith I, 5, p. 43).

First edition in book form ('latter' for 'letter', p. 160; 'flys' for 'flies', p. 245; 'visitors' for 'visitors', p. 272); 8vo (234 x 154 mm, 12¾ x 6 in); half-title, engraved portrait of Dickens after Daniel Maclise, 39 engraved plates by H.K. Browne [Phiz], frontispiece and first four illustrations in first state with imprint of Chapman and Hall (cf. Smith



ITEM 15

I, 5, p. 42), some minor toning and a few spots to plates, portrait of Dickens spotted (as usual) with transfer onto title-page opposite, plate 37 ('The breaking up at Dotheby's Hall') bound out of sequence after p. 620, small closed tears to list of plates professionally repaired at outer margin, very small loss to upper corner of pp. 501-502 (not affecting text); publisher's dark olive green cloth, front and back covers stamped in blind, recased with new yellow endpapers, spine slightly sunned, small closed tear at foot, extremities slightly bumped, otherwise very good. Eckel pp. 64-66; Smith I, 5.

16. DICKENS, CHARLES. *The Personal History of David Copperfield.* London, Bradbury & Evans, 1850.

£1,450 [ref: 107498]

Dickens would write in his preface to the 1869 edition of *David Copperfield*, that: 'Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield.'



ITEM 16

First book edition; 8vo (219 x 148 mm): half-title, etched frontispiece, title-page vignette (earlier state with date), dedication leaf, 37 (of 38) further plates, lacking plate at p. 386 (probably a publishing error, since no evidence of excision), plate at p.182 misbound after p.112, some foxing, more so to preliminary pages and browning at extremities, otherwise very good; nineteenth century calf gilt by J. Rimell, spines with raised bands in six gilt compartments, morocco labels in second and fourth compartments, gilt edges, marbled endpapers, inner dentelles, lower joint starting to split at head of spine but sound. Smith I:9; Sadleir 686.

17. DICKENS, CHARLES. A Tale of Two Cities. With illustrations by H. K. Browne. London, Chapman & Hall, 1859.

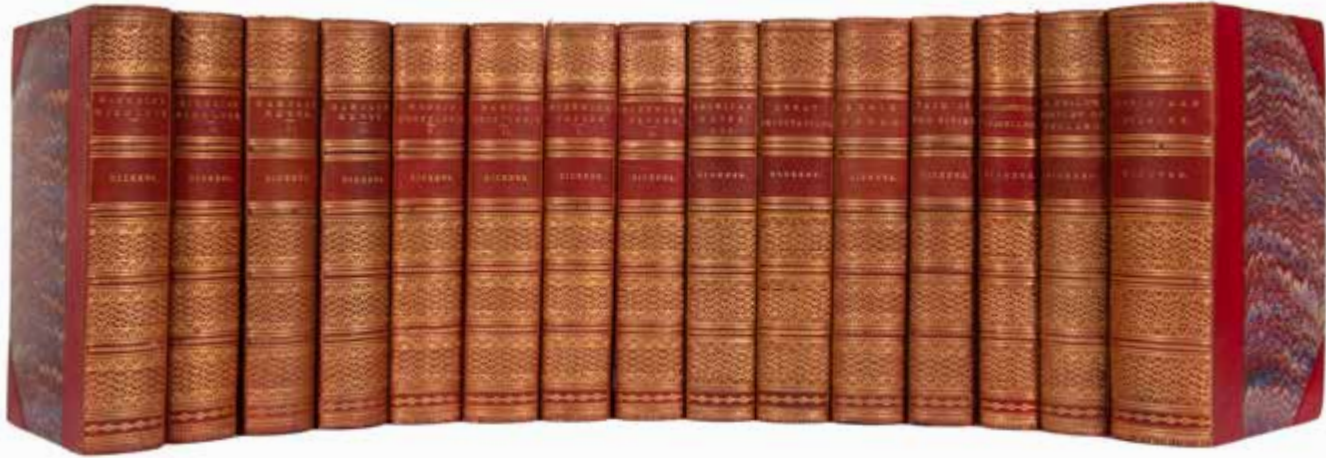
£3,750 [ref: 107781]

With one of the most famous opening sentences in history, *A Tale of Two Cities* ranks among the novelist's finest, anatomising the conflict between democratic and aristocratic principles during the French revolution.



An 'intensely cold mist' covers the land 'like an evil spirit'. After 18 years as a political prisoner, Doctor Manette is released and reunited with his daughter, the beguiling Lucie, who captivates the affections of two suitors, an aristocratic Frenchman named Darnay and the English lawyer, Carton. This tale of two cities (London and Paris) is also a tale of three lovers, with a plot-twist of self-sacrifice inspired by Wilkie Collins' play *The Frozen Deep*, in which Dickens acted.

First edition, first issue; 8vo (220 x 150 mm); 16 engraved plates (including additional title and frontispiece) by Hablot K. Browne, very occasional light spotting to plates but in the main, unusually clean and bright; near-contemporary half calf over marbled boards, matching endpapers and edges, worn and rubbed at extremities but sound; otherwise a very good copy. Eckel, pp.86-90; Smith I, pp. 96-98.

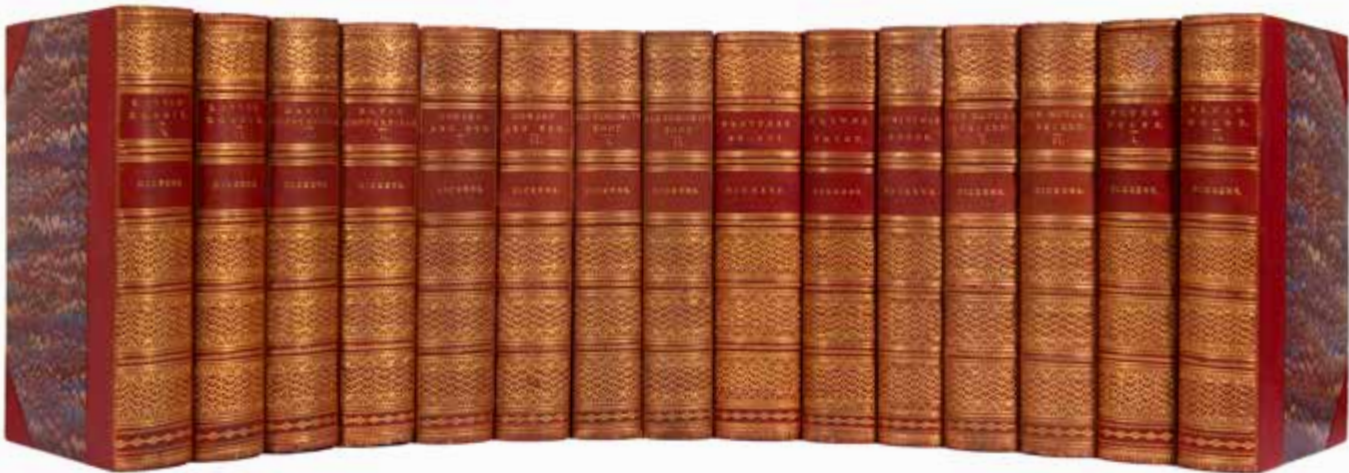


18. DICKENS, CHARLES. *The Works of...* London, Chapman and Hall, 1874-76.

£2,750 [ref: 106824]

A very pleasing set of the works of Dickens, handsomely illustrated and uniformly bound in thirty very readable volumes.

30 volumes (complete); 8vo; variously illustrated in black & white by George Cruikshank, G. Cattermole, Robert Seymour and 'Phiz' (Hablot Knight Browne) and others, varying degrees of foxing to most of the preliminary and terminal pages, occasional spotting elsewhere but in the main, bright; contemporary half calf over cockerel paper covered boards, matching endpapers and all edges similarly marbled, spines with very fine gilt, rubbed at extremities, minor abrasions to some edges, otherwise a very good, original set.



19. DOYLE, ARTHUR CONAN. The Adventures of Sherlock Holmes [WITH] The Memoirs of Sherlock Holmes. London, George Newnes. 1892-94.

£12,500 [ref: 106913]

Produced in significant numbers at the time but heavy and heavily read through the years, copies do not survive often in anything approaching the condition of the present set. The hinges are tight and original, the gilding bright and fully legible.

First editions; 2 vols, large 8vo; first title in first issue state with blank street sign to vignette of upper board, all edges gilt, both volumes illustrated throughout by Sidney Paget; publisher's light blue and dark blue cloth gilt respectively, spines very lightly rolled, gilt to spines a little rubbed but a distinctly superior set of the definitional volumes of Holmsonian short stories. Green and Gibson A10a; A14a.

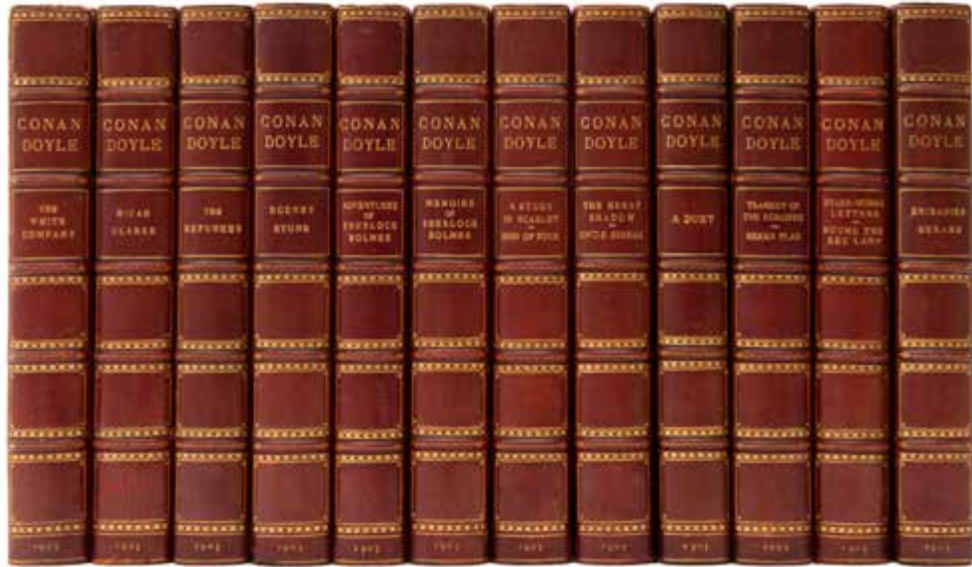


SIGNED BY THE AUTHOR

20. DOYLE, [SIR] ARTHUR CONAN.
The Works. Illustrated. Author's
Edition. London John Murray, 1903.

£5,750 [ref: 107677]

Comprising: *The White Company* (with signed limitation page); *Micah Clarke*; *The Refugees*; *Rodney Stone*; *Adventures of Sherlock Holmes*; *The Memoirs of Sherlock Holmes*; *A Study in Scarlet* and *The Sign of Four*; *The Great Shadow* and *Uncle Bernac*; *A Duet, with an Occasional Chorus*; *Tragedy of the Korosko* and *The Green Flag*; *The Stark-Munro Letters* and *Round the Red Lamp*; and *The Exploits of Brigadier Gerard*.



'The author considered this edition of his works to be of great importance: he revised parts, and added notes and a number of special introductions. Because of [his] friendship with Reginald Smith, he agreed to sign the thousand copies of the English issue. He was not, however, prepared to do the same for the American publisher.'
Green and Gibson A60.

Provenance: Fattorini (bookplate to upper pastedowns).

Limited edition NUMBER 720 OF 1,000 NUMBERED COPIES, SIGNED BY THE AUTHOR; 12 vols, 8vo (212 x 150 mm); photogravure frontispieces and plates after Arthur Twiddle, Sidney Paget, B. West Clinedinst, and W. B. Wollen, captioned tissue guards; later, half maroon morocco gilt, top edge gilt, others untrimmed, as issued, minor rubbing and darkening, minor dust-soling and the odd mark, offsetting to edges of endpapers but in the main, very good and internally near-fine. Green and Gibson A60.

A close-up of a handwritten signature in dark ink on a light-colored background. The signature reads 'Arthur Conan Doyle' in a cursive script.



'WHY SHOULD NOT PEOPLE SHOW MORE THAN ONE PROFILE AT A TIME?'

21. DURRELL, LAWRENCE. [The Alexandria Quartet]. *Justine, Balthazar, Mountolive, Clea.* London, Faber and Faber, 1957, 1958, 1958; 1960.

£1,500 [ref: 95695]

An unusually clean set with no foxing or price-clipping of dust-jackets.

While living in Greece, Durrell drafted a novel entitled *The Book of the Dead*, a predecessor to his first volume of *The Alexandria Quartet*. However, only much later, in 1952, after his return to the Mediterranean, did Durrell actually begin to write *Justine*. During the 1940s he had worked for the British Information Office in Egypt. He was separated from his first wife, Nancy Myers, and in Alexandria he met Eve Cohen, a Jewish woman on whom the character of *Justine* is loosely based and who became his second wife. Durrell would eventually complete the *Quartet* in France.

First editions, first impressions; 4 vols, 8vo., comprising 'Justine', internally fine save for mild signature erasure shadow to front free endpaper, dust-jacket, with two small, closed tears to rear panel to spine faded and ends chipped, light dust-soiling, otherwise very good and a better than usual example, 1957; 'Balthazar', internally fine, corners for boards a little

worn, dust-jacket toned at extremities and on spine, wear to extremities of panel folds, restoration to head and base of spine, small chips to top of same, otherwise near-fine, 1958; 'Mountolive', internally fine, dust-jacket toned, more so to spine, rubbed at extremities, otherwise near-fine, 1958; 'Clea', internally fine, dust-jacket, slight fading to spine, and chipping to upper corner folds, otherwise very good, 1960; original cloth, bright, in all a very good-plus set.

22. FAULKS, SEBASTIAN. *Birdsong.* London, Hutchinson, 1993.

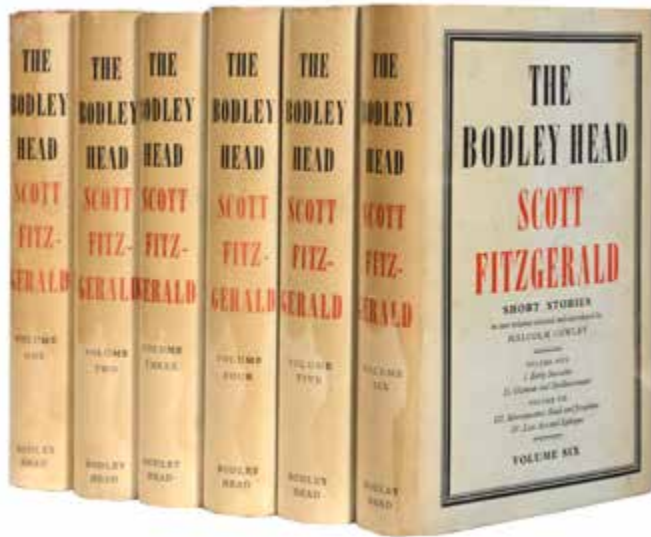
£750 [ref: 107497]

This first edition hardback includes Faulks' signature on the half-title, as well as a signed ticket from the author's 'Desert Island Books with Sebastian Faulks' talk at the 2019 Cheltenham Literary Festival.

Faulks' fourth novel traces two related characters, living at different times. The first plot revolves around Stephen Wraysford, a soldier on the front line at Amiens during World War One. The second plot, set in the 1970s, evolves around Stephen's granddaughter, as she attempts to recover an understanding of Stephen's experience of the war.

First hardback edition (including number '5' on printer's page), SIGNED BY THE AUTHOR ON HALF-TITLE, WITH ADDITIONAL SIGNED TICKET LOOSELY INSERTED; 8vo (243 x 163 mm), 407pp., internally clean; publisher's green cloth, spine lettered in silver, purple endpapers, unclipped dust-jacket, dust-jacket with minor creasing at extremities, otherwise very good.





23. FITZGERALD, [F.] SCOTT. *The Bodley Head Scott Fitzgerald. With an Introduction by J.B. Priestley.* London, The Bodley Head, 1958-63.

£975 [ref: 94867]

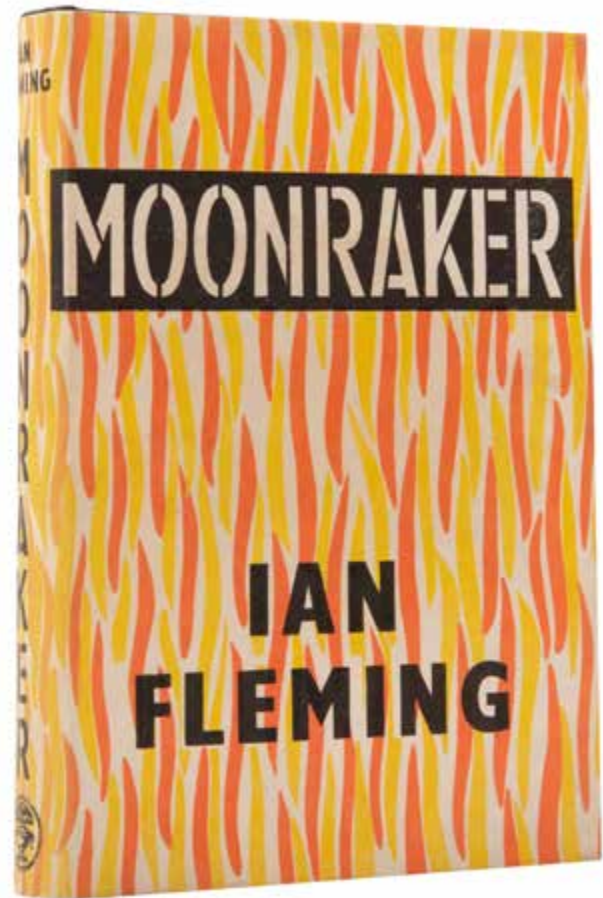
Comprising: *The Great Gatsby, The Last Tycoon, Tender is The Night, This Side of Paradise, The Beautiful The Damned, The Rich Boy, Letters and Short Stories, etc.*

First editions, 6 vols, 8vo; small contemporary ownership name to each front free endpaper, else fine, publisher's orange cloth, printed dust-jackets, slight age-toning, otherwise a very fine set.

24. FLEMING, IAN. *Moonraker.* London, Jonathan Cape. 1955.

£8,750 [ref: 106659]

A very good copy of the third James Bond title: one of two variant states, this printed on slightly thicker paper stock and with the word 'shoot' on page 10, l. 31 correctly printed.



The entire first impression (containing both 'shoot' and 'shoo' states), was issued on 7 April 1955. Gilbert has revised his assignation of the primacy of the 'shoo' issue, a misprint developed later in the initial run.

First edition, first impression, in Gilbert's 'second state' with the t in shoot intact; 8vo; publisher's black boards, titles to upper board and spine in silver, with the Kenneth Lewis designed dust jacket, very mild fading at the spine, trivial mark to the fore-edge but an exceptional copy in the particularly fresh and uncommon in this condition. Gilbert A3a 1.2.

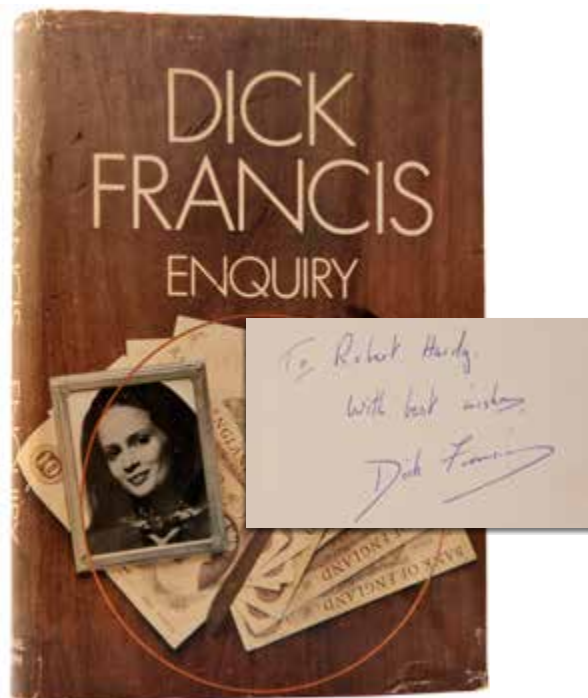


25. FLEMING, IAN. *You Only Live Twice*. London, Jonathan Cape, 1964.

£1,250 [ref: 107277]

A first edition/first impression (stating 'First Published 1964' versus the second state 'March 1964').

First edition, first impression; 8vo; publisher's black boards, oriental characters stamped in gilt on front board, titles to spine in silver, bamboo effect endpapers; dust jacket designed by Richard Chopping, spine very gently rolled, tiny nick to the fore-edge of one leaf but a near-fine copy, the jacket entirely free from any of the fading that plagues this book.



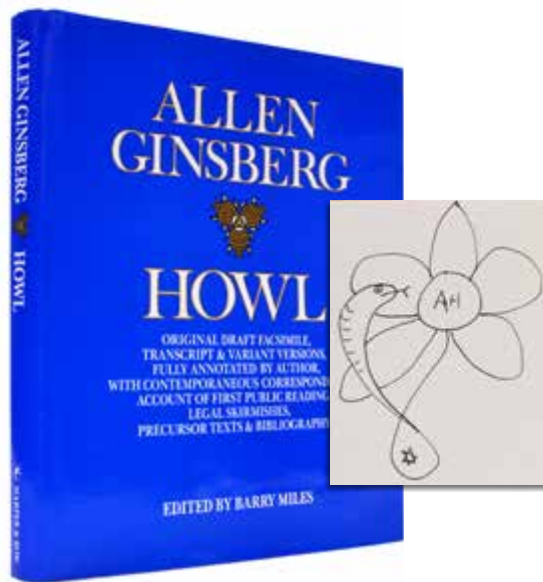
INSCRIBED BY THE AUTHOR TO THE ACTOR ROBERT HARDY

26. FRANCIS, DICK. *Enquiry*. London, Michael Joseph, 1969.

£750 [ref: 107419]

A fine association copy with the author's signed presentation inscription to the front free endpaper, '19th November, 1969 To Robert Hardy with best wishes Dick Francis'. The recipient was the notable British actor who appeared in several television adaptations of a Dick Francis story. Francis was an enthusiastic inscriber of his works, however examples with meaningful associations are rare.

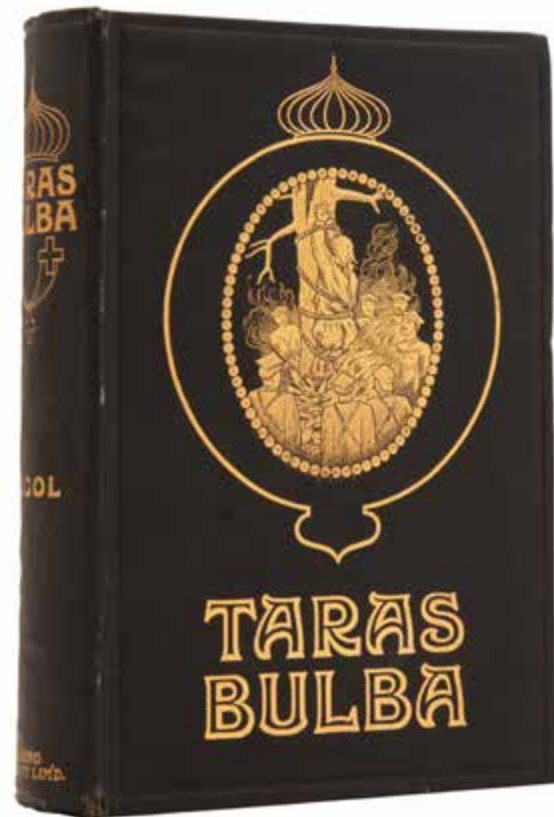
First edition, first impression, presentation copy inscribed by the author; 8vo; publisher's red boards, titles to spine gilt, dust jacket, somewhat worn and faded but still a very good copy.



27. GINSBERG, ALLEN. *Howl*. New York, Harper & Row, 1986.
£975 [ref: 101276]

An excellent copy of *Howl* in the dust jacket. Signed on the title page by the author and with his presentation inscription to the leaf opposite the title page, 'for Ken Mikolowski - 11/17/89 - Jewel Heart Night'. Above the inscription Ginsberg has added a drawing - flower, serpent, star. The recipient was the poet and editor, who together with his wife (the artist Ann) founded the influential private publishing house the Alternative Press. They printed and disseminated early work by members of the Black Mountain group, as well as many of the Beat poets including numerous works by Ginsberg himself. The references to Jewel Heart, is in regard to the Buddhist collective founded in Mikolowski's home town of Ann Arbor by Gelek Rinpoche. Ginsberg met Gelek in 1989 and he was admitted into the group at that time. One presumes this inscription to commemorate that very night. Ginsberg inscriptions are far from scarce but meaningful, literary ones such as this are much harder to find.

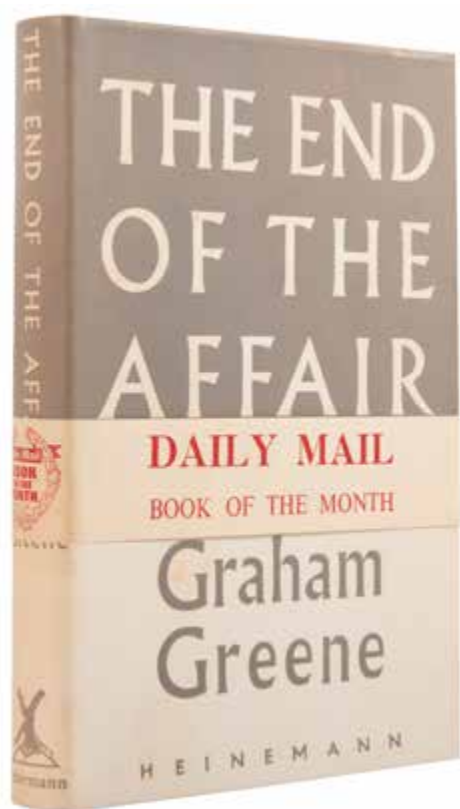
First edition thus, SIGNED AND INSCRIBED BY THE AUTHOR WITH AN ORIGINAL DOODLE; 4to; publisher's cloth, dust-jacket, a very good copy.



28. GOGOL, NIKOLAI. *Taras Bulba: a story of the Dnieper Cossacks*. London, The Walter Scott Publishing Co., 1907.
£750 [ref: 107301]

An attractive, illustrated edition of *Taras Bulba*, Gogol's epic tale of Cossack warriors. First published in Russian in 1835, Gogol bowed to Tsarist pressure and published a revised and expanded edition in 1842 that included themes of Russian nationalism.

8vo (19 x 13.5 cm); xii, 296pp., frontispiece and numerous illustrations throughout, text in English, translated from Russian by B.C. Baskerville; original black cloth gilt, elaborate vignette in gilt to upper cover, spine slightly rubbed and cockled, a fine copy.



29. GREENE, GRAHAM. *The End of the Affair*. London, William Heinemann Ltd., 1951.

£1,750 [ref: 105254]

A beautifully crafted novel portraying the intricate machinations and agonies of an illicit affair and possible divine intervention; a semi-auto-biographical work loosely based on Greene's own affair with Lady Catherine Walston. Uncommon in such nice condition.

First edition, first impression; 8vo; publisher's grey cloth, titles to spine gilt, with the dust-jacket and original Daily Mail wrap around band, both a little tanned, more so to the spine, otherwise an exceptional copy. Miller 46.



30. HOMER; CHAPMAN, GEORGE (TRANSLATOR). *The Whole Works of Homer; Prince of Poets, in his Iliads and Odyssees. Translated according to the Greeke ...* Oxford, Printed at The Shakespeare Head Press and published for the Press by Basil Blackwell, 1930-1931.

£1,600 [ref: 106443]

LIMITED TO 450 COPIES, OF WHICH THIS NUMBER 262; 5 vols, 4to (298 x 210 mm, 11¾ x 8¼ in); 2 woodcut frontispieces, 3 woodcut title-page borders, woodcut dedication leaf, 48 full-page woodcut illustrations, paper with Shakespeare Head watermarks, light scattered spotting and browning at extremities; red half morocco, spines gilt-lettered, light spotting to boards, otherwise very good.



FIRST EDITION OF HOUSMAN'S CELEBRATED COLLECTION OF POEMS

31. HOUSMAN, A.E. A Shropshire Lad. London, Kegan Paul, Trench, Trubner & Co. Ltd., 1896. £3,900 [ref: 107718]

The author's rare first book; *A Shropshire Lad* was originally offered to Macmillan under the title *Poems by Terence Hearsay* but declined, and then published at Housman's expense in March 1896. 'Though not an instant success, the little volume gradually won a large audience through the universality of its dominant themes (nature, love, war, and death) and the directness of its language and rhythms'; (Page, Oxford DNB). The first printing consisted of 500 sets of sheets. 150 were bound for the American issue, 250 bound for the first British issue, the remaining 100 copies were bound later for Britain. The book has been in print continuously since May, 1896.

From the libraries of Richard Bayard Dominick (1919-1976) an American ophthalmologist, outdoorsman, and amateur lepidopterist, who established the Wedge Entomology Research Foundation; and Julia Dean? (1878-1952), American stage and film actress.

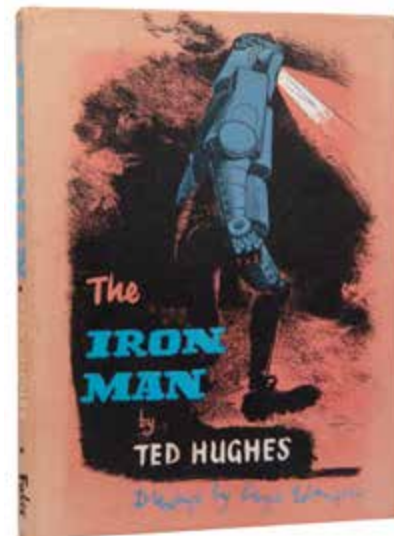
Provenance: Richard Bayard Dominick (bookplate to upper pastedown); Julia Dean (name in faded ink on p. 1).

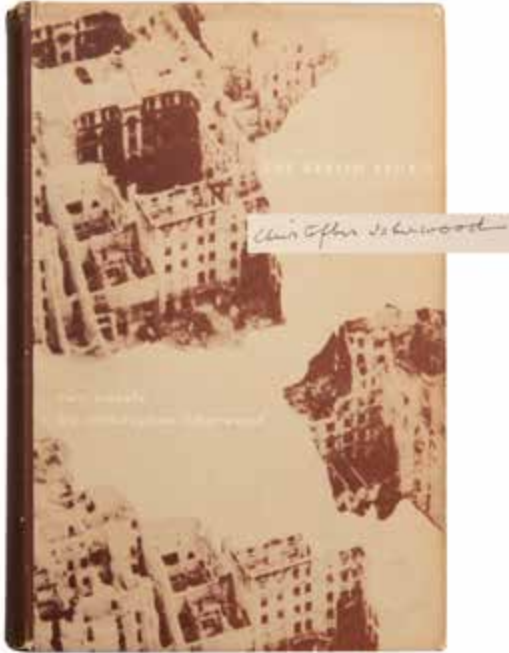
*First edition, first printing, ONE OF 500 COPIES; 8vo (111 x 175 mm); half-title, title-page printed in red and black, small closed tear to half-title, faded ownership name to p. 1**, generally toned but very good; publisher's quarter parchment, over paper boards, printed spine label (the first state with 'Shropshire' measuring 33 mm.), loss to both ends of label and very darkened, 'Shropshire Lad by A.E. Hous' still extant, edges uncut, dust-soiled and worn, more so to corners but still very sound, unrestored and attractive; preserved in a later cloth-covered slip-case.*

32. HUGHES, TED. The Iron Man. London, Faber and Faber, 1993. £750 [ref: 107374]

Hughes's first (and best) children's book, which has become decidedly less common than his other books of the same vintage.

First edition, first impression; 8vo; illustrations by Andrew Davidson; publisher's pictorial boards printed in pink, blue and black, spine a little rolled, pictorial dust jacket, nicked and somewhat faded but still very good.





INSCRIBED BY CHRISTOPHER ISHERWOOD

33. ISHERWOOD, CHRISTOPHER. *The Berlin Stories.*
New York. New Directions. 1945.

£1,750 [ref: 106502]

Signed by the author on the title page beneath which he adds 'see page 41'. On that page at the point in the text which reads 'it was the Jews, not the ladies, who got him in the end' the word Jew is crossed through and corrected to 'money lenders'. Isherwood adds the fascinating note 'this is an interesting bit of racism (it is corrected in all later editions, I think) which dates the novel. It shows that, in the mid 1930s it still came naturally to a would be liberal but upper class Englishman to refer to money-lenders as 'the Jews' - just as Byron did!'

With all the stories from *Mr. Norris Changes Trains & Goodbye to Berlin* (including *Sally Bowles*) which together formed the basis of the musical and multi Oscar-winning film *Cabaret*. Presentation copies of Isherwood's major titles are uncommon.

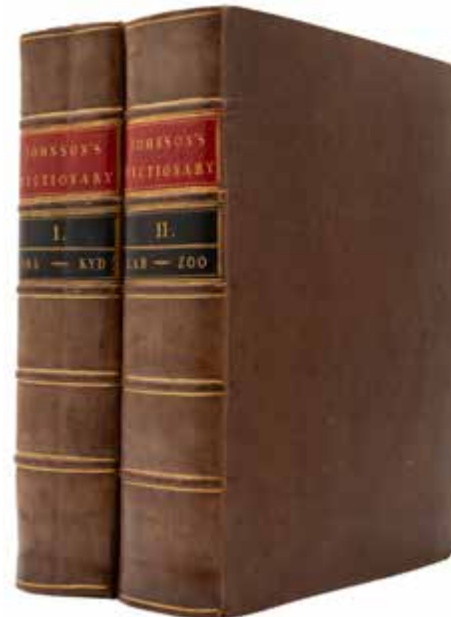
First combined edition, first printing, SIGNED BY THE AUTHOR; 8vo; publisher's grey cloth, title to spine in black on a brown ground, photomontage dust-jacket, somewhat browned with a couple of minor scuffs, otherwise a near-fine copy.

34. JOHNSON, SAMUEL. *A Dictionary of the English language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed a history of the language, and an English grammar.* London, J. Johnson [and others], 1799.

£2,250 [ref: 107491]

A very attractive 18th-century edition of Samuel Johnson's masterpiece, and the most famous dictionary of the English language.

The eighth edition, corrected and revised; 2 vols, 4to; engraved portrait frontispiece; contemporary sprinkled calf gilt, red and black morocco labels, an excellent set. Alston V, 191; Fleeman 55.4D/12.





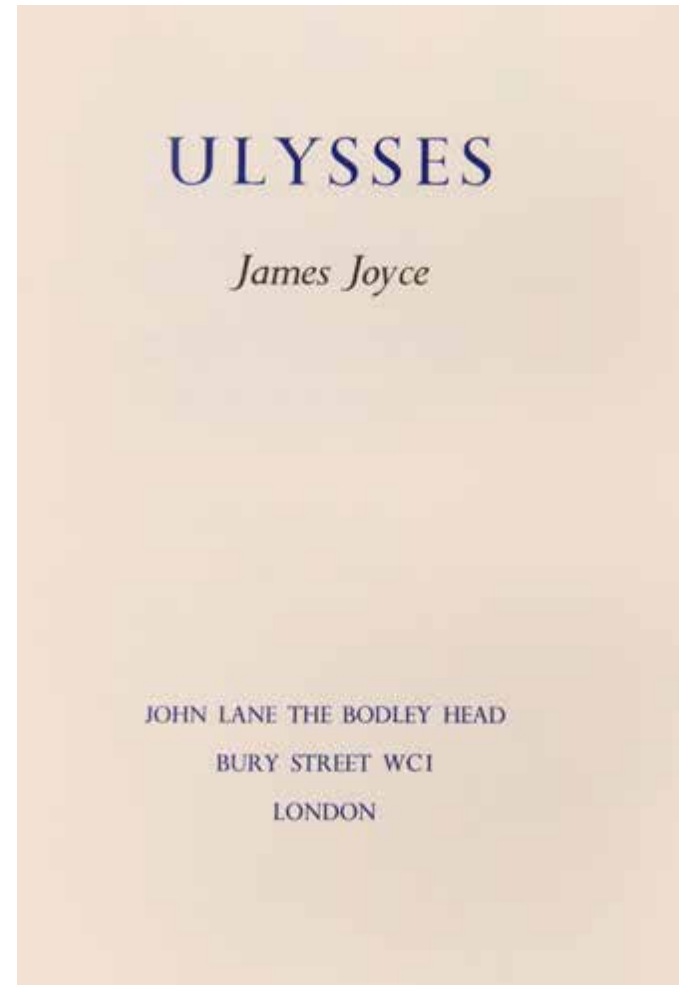
A SUMPTUOUS COPY OF A SPECTACULAR BOOK

35. JOYCE, JAMES. *Ulysses.* London, John Lane The Bodley Head, 1936.

£37,500 [ref: 107329]

Indubitably the best-produced edition of *Ulysses*. The text of the Bodley edition was taken from that of the Odyssey Press printing of 1932, which had been edited by Stuart Gilbert but with some corrections. It remained the standard text until the revised 1962 edition. Additionally Lane reproduced, in the appendices, Joyce's famous letter to Cerf and importantly the landmark 'decision' by the great Judge John M. Woolsey, who's ruling lifted the ban in the USA on this masterpiece, which in turn led to its universal acceptance. Indeed the 1936 printing in the UK was a test of the British authorities and, as no ban followed publication in 1937, Lane published a trade edition and *Ulysses* was never again out of print in the UK

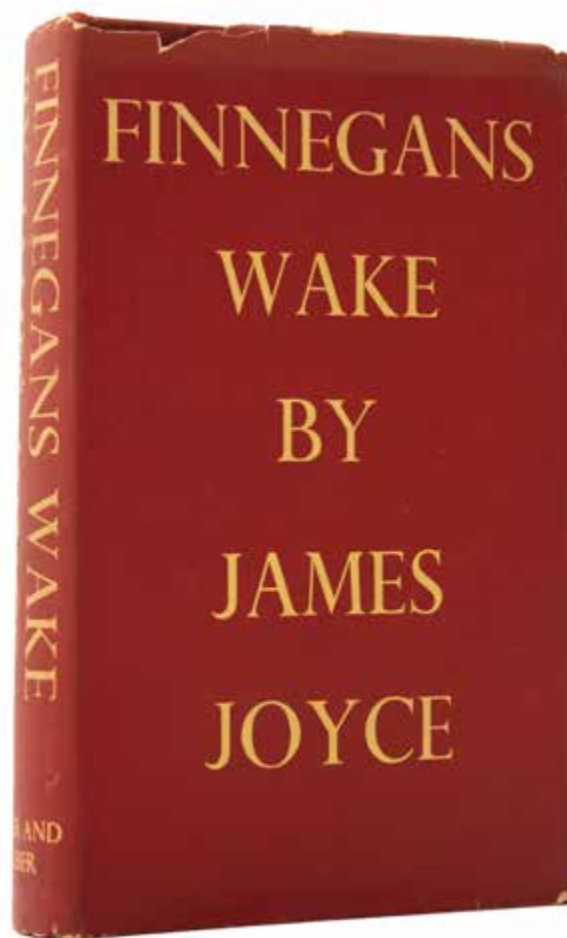
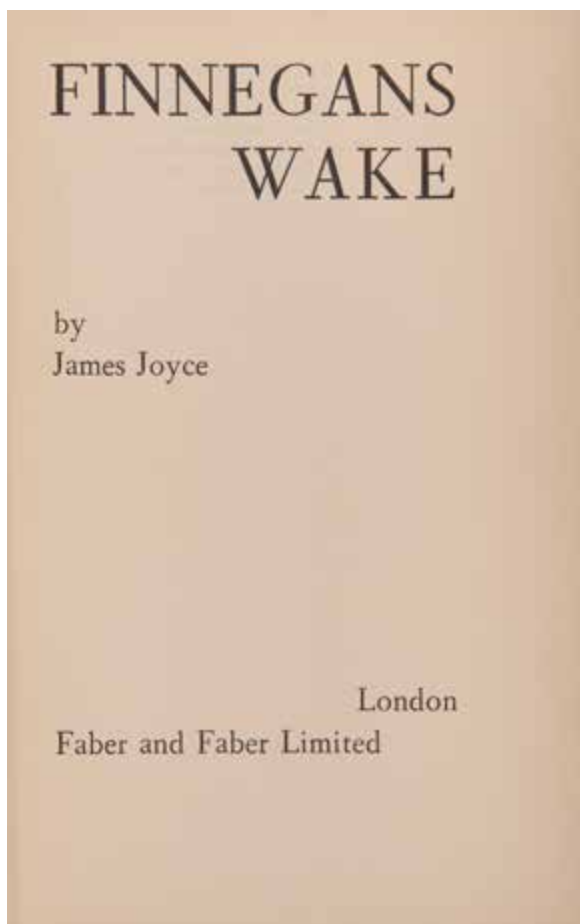
First edition printed in the UK, ONE OF 100 NUMBERED COPIES, SPECIALLY BOUND AND SIGNED BY THE AUTHOR from an overall limitation of 1000; 4to; internally fine, probably unread; publisher's full vellum, with Homeric bow designed by Eric Gill to upper board gilt, titles to spine gilt, original card slip-case, Curwen Paper covering, title label to side giving the limitation number (87), minimally rubbed with some spotting to the label, preserved in a blue solander box, slightly worn, a very good copy indeed. Slocum & Cahoon A23.



JOYCE'S LAST AND MOST INNOVATIVE PROSE WORK

36. JOYCE, JAMES. *Finnegans Wake*. London, Faber & Faber, 1939.
£3,250 [ref: 107461]

One of 3400 sets of sheets for the trade edition of *Finnegans Wake* which were printed for Faber. Of these, 2255 were bound and sold at 25 shillings, 950 were destroyed by the publisher, and the remaining were gratis copies. It is possible that the 950 discarded sets of sheets remained unsold because of the price, which Joyce believed was too high.



'A way alone aloved alost along the...!' If *Finnegans Wake* is a key book, it is a key which needs a key' (Connolly). 'His work is enriched by such large resources of invention and allusion that its total effect is infinite variety' (Harry Levin).

First edition, first impression, trade issue; large 8vo; publisher's burgundy cloth, titles to spine gilt, spotting to the first and last leaves from the endpapers, as always, dust jacket with some very minor loss at the top edge, otherwise a very good copy. Slocum & Cahoon A47; Connolly (The Modern Movement), 87; Harry Levin (James Joyce, A Critical Interpretation).



ONE OF 350 COPIES

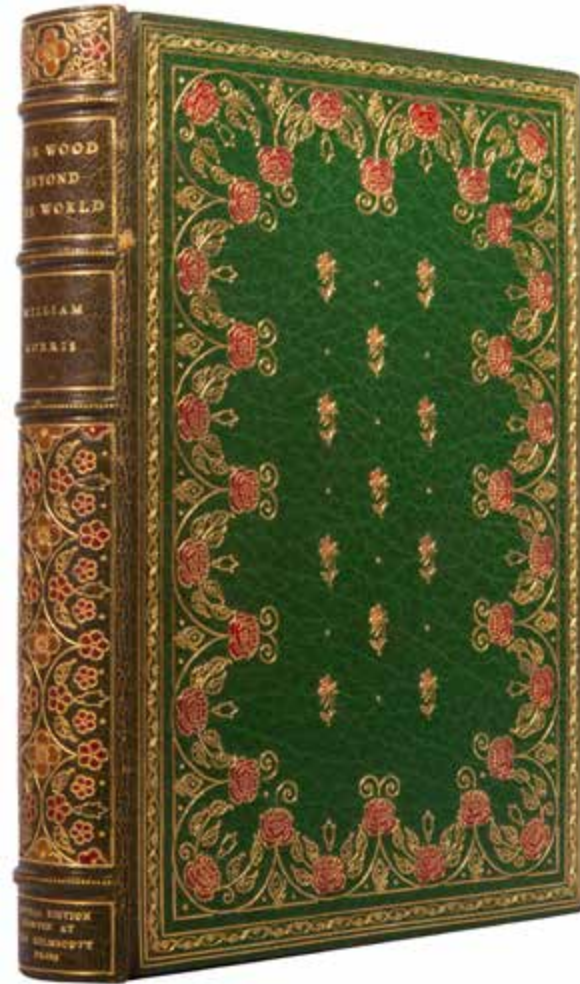
37. [KELMSCOTT PRESS]. MORRIS, WILLIAM; BURNE-JONES, EDWARD (ILLUSTRATOR). *The Wood Beyond the World*. Hammersmith, Kelmscott Press, 1894.

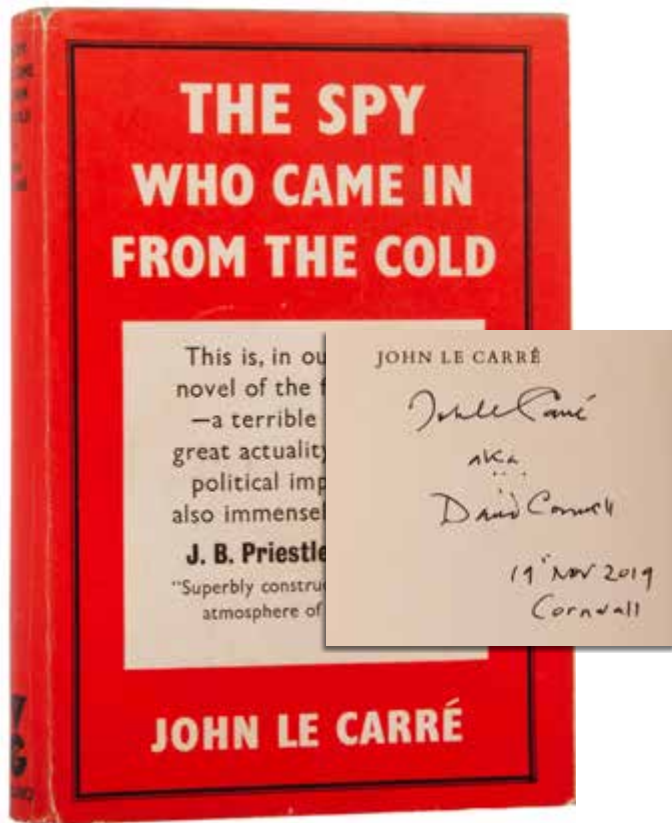
£8,000 [ref: 107028]

William Morris founded the Kelmscott Press, named after his beloved Kelmscott Manor home, to restore publishing to its former splendour and combat the effects of Victorian industrialisation. In just a few years, until 1898, Morris produced 52 books meeting rigorous aesthetic standards, inspired by the typography of the fifteenth and sixteenth centuries. *The Wood Beyond the World* is one of two texts specially composed by William Morris for Kelmscott's editions.

This copy's elaborate and beautiful binding was 'designed and finished by L. Mounteney' (gilt signature on front lower dentelle), dating from c.1930s. Mounteney was apprenticed at the bindery of G & J Abbott in Nottingham, studied ornamental design at the Battersea Polytechnic, and spent the early part of his career in London as a finisher for Rivière and Son. Having established his reputation, he emigrated to the United States in 1924, where he worked for R.R. Donnelley, then Cuneo's hand bindery, both in Chicago.

Limited edition, ONE OF 350 EXAMPLES ON VERGE, from a total edition of 358; 8vo (20.4 x 14 cm); woodcut frontispiece and initials after Edward Burne-Jones, printed in black and red; finely bound in green morocco by Leonard Mounteney, elaborate gilt tooling and red morocco flowers, spine in five parts with raised bands, corresponding flower design and title in gilt, rose-coloured watered silk doublures and flyleaves, top edge gilt, enclosed in patterned paper board slipcase, spine slightly faded, an excellent example.





INSCRIBED AS LE CARRÉ & CORNWELL

38. LE CARRÉ, JOHN. *The Spy Who Came in from the Cold.* London, Victor Gollancz, 1963. £8,500 [ref: 106604]

Le Carré's classic of spy fiction, establishing as a leading writer of this genre; made into the film of the same name two years later starring Richard Burton and Claire Bloom.

Inscribed by the author on the title page using both his given name and his pseudonym, 'John le Carre aka David Cornwell 19th Nov 2019 Cornwall'. A beautiful, double signed example of his undoubted masterpiece.

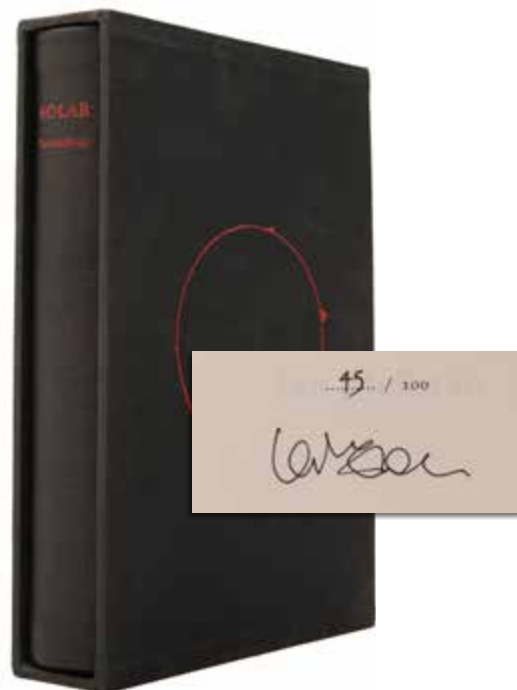
First edition, first impression, SIGNED BY THE AUTHOR ON THE TITLE-PAGE: 'John Le Carre/aka/ David Cornwell/19th Nov 2019/ Cornwall'; 8vo; pages toned, some spotting to early leaves and edges of text block but not alarmingly so; publisher's blue boards, titles to spine gilt, dust jacket, preserved in a red cloth solander box.

SIGNED COPY

39. McEWAN, IAN. *Solar.* London, Jonathan Cape. 2010. £325 [ref: 107418]

A beautifully designed publication.

First edition, first impression, ONE OF 100 NUMBERED COPIES, SPECIALLY BOUND AND SIGNED BY THE AUTHOR; 8vo; publisher's full black morocco, eclipse motif to boards and titles to spine in red, matching cloth slipcase, fine.



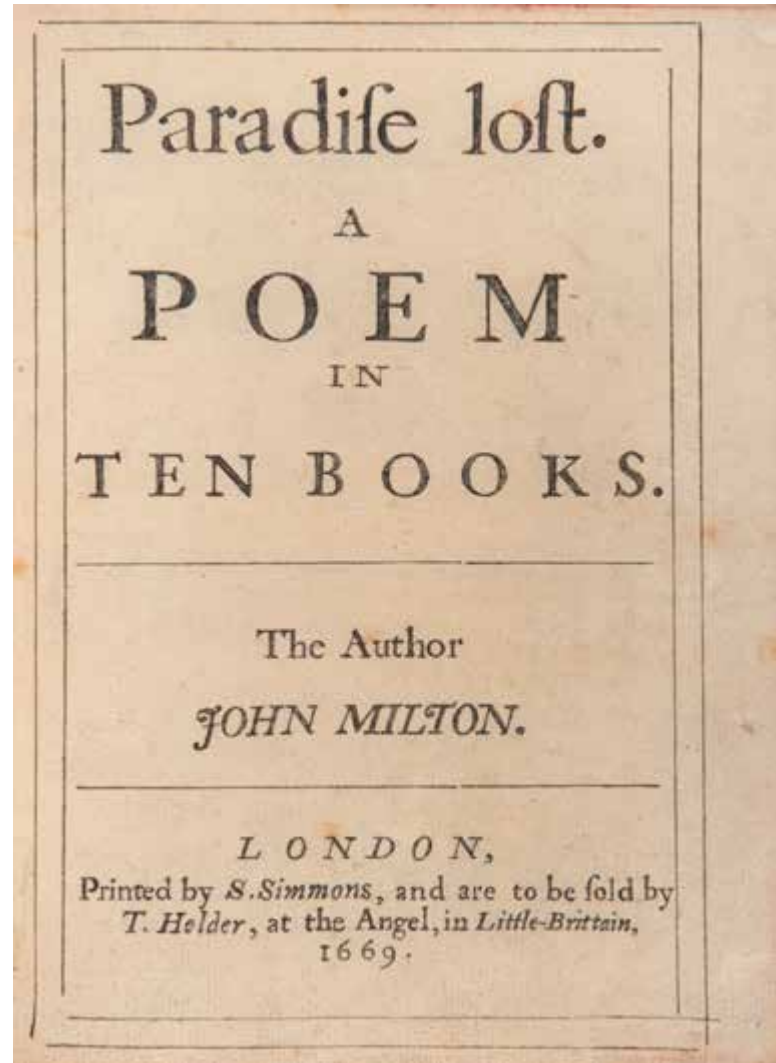
'ONE OF THE GREATEST WORKS OF THE HUMAN IMAGINATION'

40. MILTON, JOHN. *Paradise Lost. A Poem in Ten Books.* London, Printed by S. Simmons, and are to be sold by T. Helder, at the Angel, in Little-Brittain, 1669.

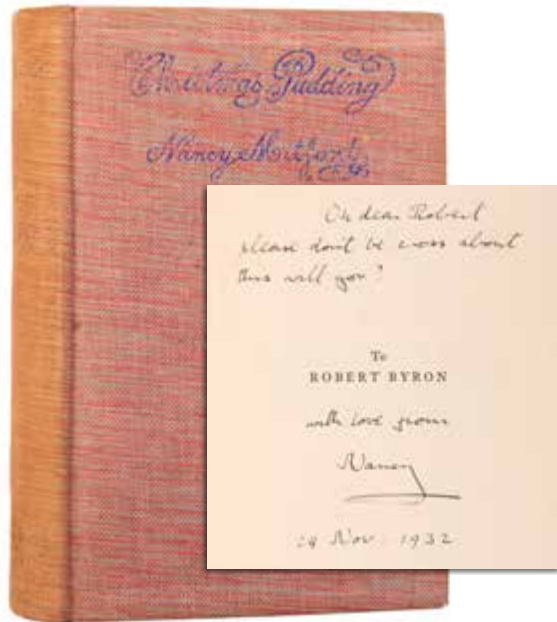
£ 32,500 [ref: 107805]

First edition of Milton's masterpiece, 'one of the greatest works of the human imagination' (DNB). Simmons issued the first edition over several years, occasionally adding an updated title page. By the time the 1200 copies of the first printing had sold out, seven states of the title-page had been produced, bearing the dates 1667, 1668, and 1669.

The present issue contains the important fourteen pages of preliminary matter that Milton added during 1668 after the first copies were issued, including 'The Argument', in which Milton gives a synopsis of each of the ten books, and 'The Verse', in which Milton defends his choice of using blank verse rather than rhyme, and a list of errata. Simmons' note to the reader states that he had procured this explanation from Milton because readers of the poem had 'stumbled' on first encountering it, asking 'why the Poem Rimes not'. 'Milton's strident defence of blank verse (unrhymed iambic pentameter) is printed in large type that fills two pages. His chosen meter, although no longer fashionable by 1667, was the dominant mode of Shakespeare's plays and is the closest to the natural rhythms of English speech. Samuel Johnson later commented sarcastically that, "finding blank verse easier than rhyme, [Milton] was desirous of persuading himself that it is better"' (Morgan Library).



First edition; small 4to (18.7 x 14 cm); cancel title a variant of the fifth state (Lowndes' and Grolier's seventh) with 'Angel' in the imprint in Roman type (this copy with commas after 'Helder' and 'Angel', and 'Little Brittain' hyphenated), A2r with 'The Printer to the Reader' text with 3-line variant, title and text within ruled border; woodcut headpieces and initials opening each book, occasional neat repairs to margins, light wear to lower edge of Ff2, some minor soiling to margins, partly washed; later full brown morocco, gilt lettering to spine, inner dentelles gilt, all edges gilt, overall a very good copy; collation: A4 (without blank A1 after cancel title), a4, Aa-Tt4, Vv2. ESTC R13406; Grolier, Wither to Prior II, 603; Pforzheimer 718; Lowndes IV, 1558; see Hugh Amory, 'Things Unattempted Yet' in *The Book Collector*, Spring 1983, pp41-66.



THE DEDICATION COPY

41. MITFORD, NANCY. *Christmas Pudding*. London, Thornton Butterworth, 1932.

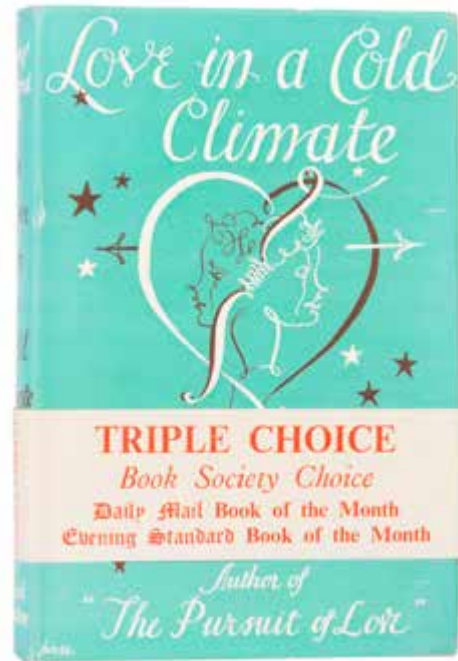
£9,500 [ref: 107019]

The non-plus-ultra copy of the author's second book. Inscribed by her on the dedication leaf which bears the printed name Robert Byron, 'oh dear Robert please don't be cross about this will you? with love from Nancy 25. Nov. 1932'.

The travel writer Robert Byron was one of Nancy's closest friends and many years after his death in 1941, during World War II, she wrote that she missed him most of all her friends (*The Letters of Nancy Mitford & Evelyn Waugh*, 1996).

Provenance: Robert Byron, the dedicatee (inscribed on dedication leaf).

First edition, first impression; THE DEDICATION COPY; 8vo; publisher's pink and blue, tonic cloth, titles to upper board and spine in blue, a little shaken and with some minor soiling to several leaves, otherwise very good.

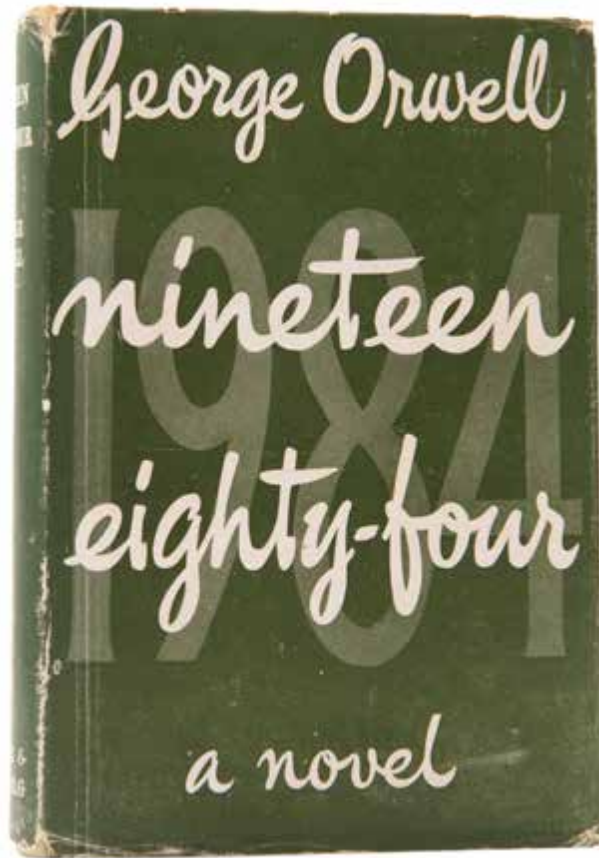


42. MITFORD, NANCY. *Love in a Cold Climate*. London, Hamish Hamilton, 1949.

£2,250 [ref: 107017]

Originally titled *Diversion*, *Love in a Cold Climate* was a companion volume rather than a sequel to Nancy Mitford's earlier work *The Pursuit of Love*, with *Don't Tell Alfred* making up the trilogy. Fanny remains as the narrator and many of the characters from the earlier work are present but the focus moves to Polly Hampton and her mother Lady Montdore, a deliciously over-the-top character based on the author's mother-in-law Lady Rennell. Exceedingly scarce in this condition.

First edition, first impression; 8vo; publisher's red cloth, titles to spine gilt, blue topstain (faded), dust-jacket and wrap-around 'Triple Choice' band, a truly exceptional copy.

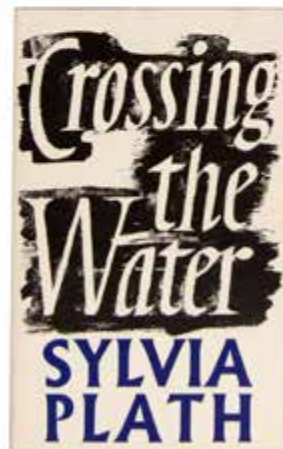
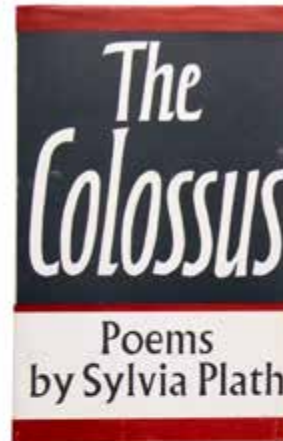


43. ORWELL, GEORGE. *Nineteen Eighty-four A Novel*.
London, Secker & Warburg, 1949.

£12,500 [ref: 107564]

Copies of the first impression were issued either in green or dark red dust-jackets, with no precedence yet established. In all ways an extremely pleasing copy of one of the century's greatest novels.

First edition, first impression; 8vo; publisher's green cloth, titles to spine in red, red topstain, spine faded, (green) dust-jacket, minimally nicked with some all too typical rubbing at one fold and some minor loss at the ends of the spine panel but in all a very decent copy.

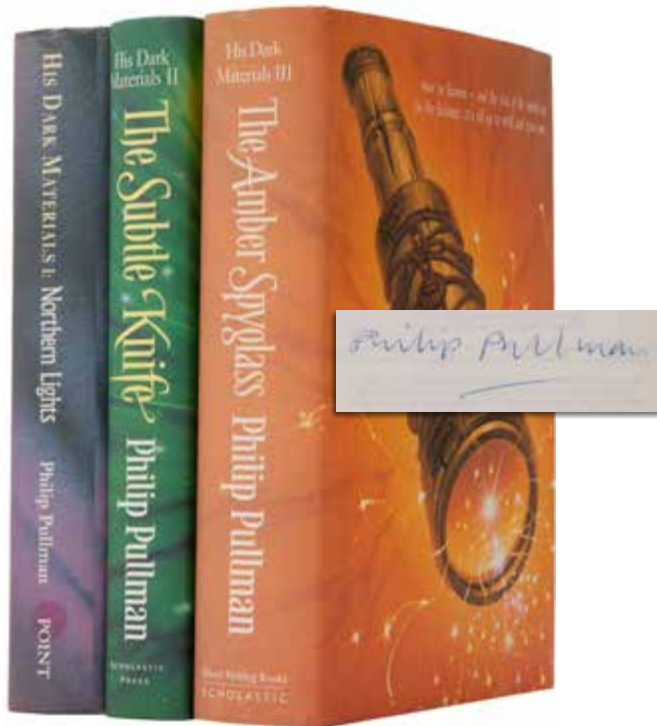


44. PLATH, SYLVIA. *The Colossus* [TOGETHER WITH] *Ariel* [AND] *Crossing the Water* [AND] *Winter Trees*. London, Faber and Faber, 1967, 1965, 1967, 1967.

£2,500 [ref: 105032]

Provenance: The Hughes family copies (by repute).

First editions, first impressions (The Colossus being the first Faber printing); 4 vols, 8vo; publisher's cloth, titles to spines gilt, dust-jackets, fine copies housed in a custom-made slip-case.



NORTHERN LIGHTS SIGNED BY PHILIP PULLMAN

45. PULLMAN, PHILIP. His Dark Materials trilogy. *The Northern Lights*; *The Subtle Knife*; *The Amber Spyglass*. London, Scholastic Publications, 1995, 1997 & 2000.

£3,750 [ref: 107674]

First editions of Pullman's acclaimed fantasy trilogy, signed by the author on the title of *The Northern Lights* and complete with original dust-jackets.

First editions, 3 vols, VOLUME I SIGNED BY THE AUTHOR ON TITLE; 8vo (225 x 145 mm); text leaves slightly toned at extremities in vols I and II, minor glue (?) stain to title of vol. I, minor ink stain at lower edge of text block of vol. II (not affecting text); publisher's cloth, lettered in gilt, unclipped dust-jackets, slight creasing to first issue dust-jacket of vol. I with spines of vols I and III slightly sunned, very good overall condition.



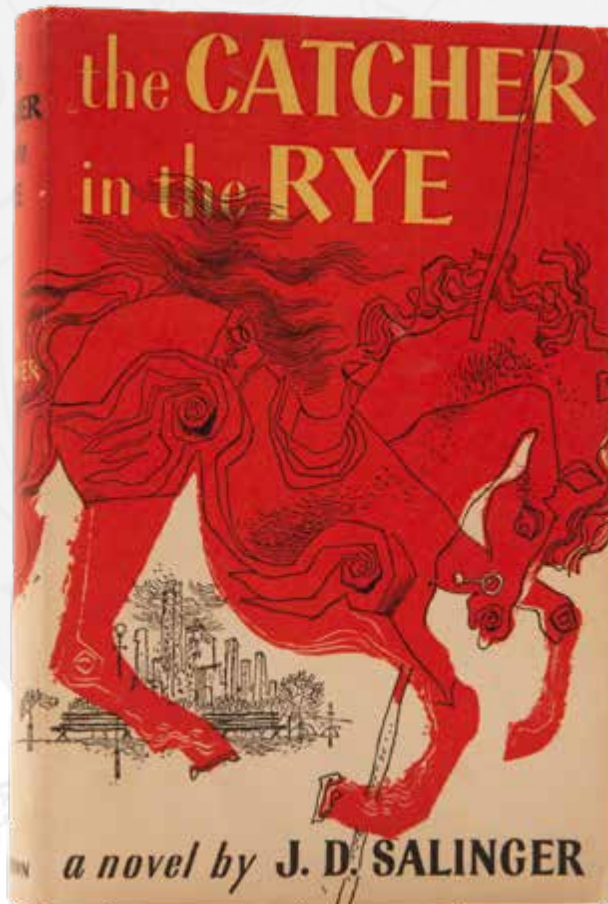
FINE ILLUSTRATED EXAMPLE OF ONE OF PUSHKIN'S MOST POPULAR NOVELS

46. PUSHKIN, ALEXANDER SERGEEVICH. *Kapitanskaia Dochka*. [The Captain's Daughter]. Moscow, Gautier, 1891.

£2,750 [ref: 106265]

A limited edition of Pushkin's historical novel based on Pugachev's rebellion of 1773. Originally published in 1836, it is a masterful tale of love and rebellion set in the time of Catherine the Great.

Limited edition, ONE OF 900 COPIES PRINTED ON PAPIER VÉLIN, this numbered 914, from a total edition of 1000, 8vo (24.5 x 17cm); portrait frontispiece after Wright and 12 full-page engravings after Sokolov, all engraved by Alphonse Lamotte and protected by tissue guards, occasional light spotting; recent full crushed brown calf, spine with raised bands and decorated in gilt, gilt title to second part, an excellent example.



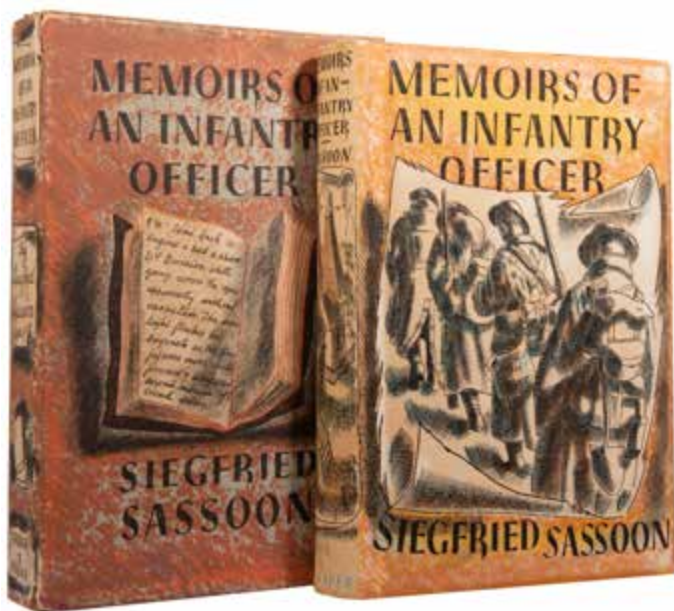
ONE OF THE GREAT AMERICAN NOVELS

47. SALINGER, J.D. *Catcher in the Rye*. New York, Little, Brown. 1951.

£32,500 [ref: 107334]

The author's landmark first novel and truly one of the great American novels. Salinger spent the rest of his career trying to live up to this extraordinary 'coming-of-age' novel. Copies in this condition are of the utmost scarcity.

First edition, first printing; 8vo; publisher's black cloth, design and titles to spine gilt; with the pictorial dust jacket, contemporary ownership signature to front free endpaper, text block just a touch 'sagged' as often but a bright, sharp copy in the spectacular dust jacket, one of two tiny nicks at the head of the spine panel, a very short tear at the bottom of the lower panel with a small associated scuff just effecting the image but a remarkably good copy of a book almost never found in anything approaching this condition; preserved in a red buckram slip-case very similar to the boxes made for the famous Goodwin collection of modern American literature.



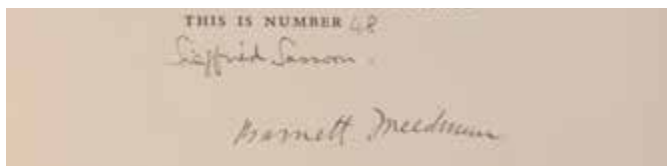
'THAT HE IS BUT ONE INSIGNIFICANT PERSON CAUGHT UP IN EVENTS BEYOND ANYONE'S COMPREHENSION'

48. SASSOON, SIEGFRIED. *Memoirs of an Infantry Officer*. By the Author of *Memoirs of a Fox-hunting Man*. London, Faber & Faber, 1931.

£2,500 [ref: 106815]

Siegfried Sassoon (1886-1967), one of the major First World-War poets, was exceptionally courageous on several occasions and in consequence was decorated for his bravery.

This novel is a fictionalised account of Sassoon's experiences during and immediately following the First World War; it was an instant success, eclipsing his earlier work, *Memoirs of a Fox-Hunting Man*, and remains a literary classic of the period.



Limited edition, number 48 out of 320 copies SIGNED BY THE AUTHOR AND THE ILLUSTRATOR; 8vo; 15 colour plates by Barnett Freedman, fore-edges to four leaves crudely cut but not affecting text, otherwise fine; publisher's pictorial vellum, top edge gilt others untrimmed, pictorial dust-jacket, mild fading to spine and head slightly bumped, original slip-case, edges rubbed, especially on corners, otherwise an exceptionally good and clean copy.

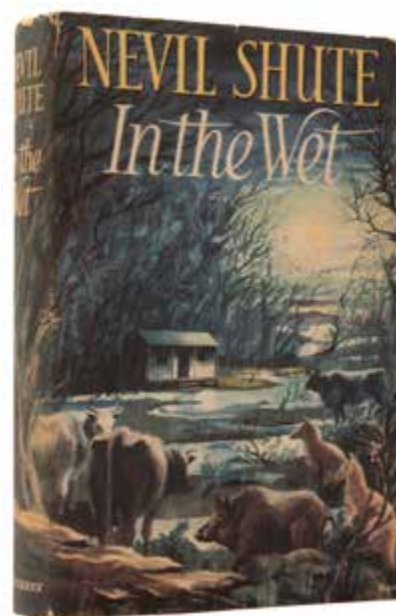
INSCRIBED BY THE AUTHOR

49. SHUTE, NEVIL. *In the Wet*. London, Heinemann, 1953.

£975 [ref: 107561]

Inscribed beneath ownership inscription, 'With every good wish from Nevil Shute Norway'.

First edition, first impression, PRESENTATION COPY INSCRIBED BY THE AUTHOR; 8vo; publisher's red cloth, titles to spine gilt, pictorial dust jacket, somewhat tanned and spotted, otherwise very good.



FREDERIC PROKOSCH'S COPY

50. SPENDER, STEPHEN. Poem. *Bryn Mawr, Privately printed by Frederic Prokosch, Christmas 1934.*

£2,250 [ref: 106652]

One of Prokosch's 'Butterfly Books'. *Poem* was first printed in the *Spectator* on 23 November 1934, and reprinted in *The Still Centre* (Faber 1939). This copy includes an original hand-coloured illustration by Prokosch signed by him in pencil and mounted as a frontispiece. In the inscription Prokosch refers to 'MS poem from the author enclosed', which is not present.

Provenance: Frederic Prokosch (signed bookplate).

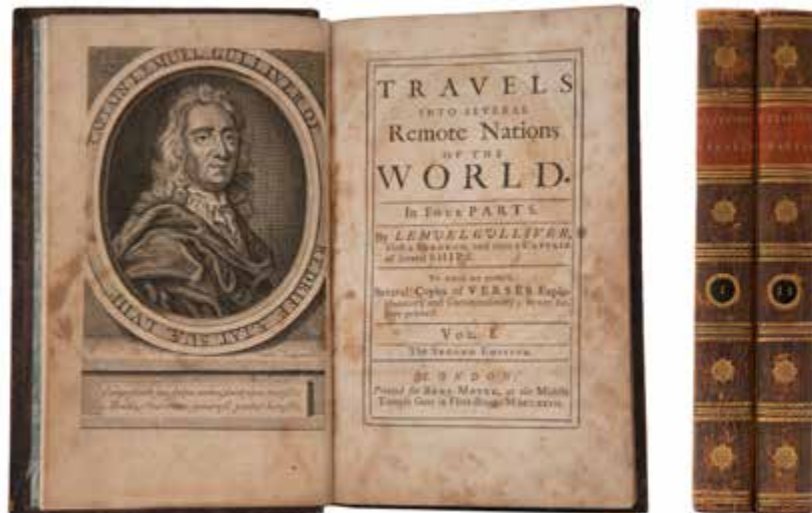
First edition thus, ONE OF 2 COPIES ON IMPERIAL VELLUM NUMBERED XX, from a total edition of 22, Prokosch's own copy with his signed bookplate, also signed by him on the colophon; 12mo; ORIGINAL HAND-COLOURED ILLUSTRATION BY FREDERIC PROKOSCH SIGNED BY HIM IN PENCIL AND MOUNTED AS FRONTISPIECE; original patterned brick red and gilt wrappers, gilt label to upper cover, with Prokosch's manuscript 'Bibliographical Note' on blue paper, preserved in blue marbled folding case and quarter morocco slipcase. A fine example.



51. SWIFT, JONATHAN. Travels into Several Remote Nations of the World. In Four Parts, by Lemuel Gulliver. *London, Benjamin Motte, 1727.*

£2,900 [ref: 107413]

Second edition; 2 vols, 8vo (200 x 130 mm); portrait frontispiece to volume 1 (2nd state, 1st issue), 4 engraved maps, 2 engraved plans, woodcut head and tailpieces, volume 2 lacking preliminary advertisement leaf, first few gatherings (pp 1-23) of volume 2 heavily damp-stained, scattered spotting; 19th-century speckled calf gilt, red morocco title labels, boards bordered in gilt, rubbed, otherwise a good set. Teerink 293.



A CHOICE BOXED SET OF TENNYSON'S MAJOR WORKS

52. TENNYSON, ALFRED, LORD. *Idylls of the King; The Princess...; In Memoriam...; Enoch Arden...; Maud, and Other Poems...; Poems...* London, Edward Moxon & Co., 1864 & 1865.

£1,500 [ref: 107505]

Idylls of the King... new edition (1864); *The Princess...* 13th edition (1865); *In Memoriam...* 17th edition (1865); *Enoch Arden...* (1865); *Maud...* a new edition (1865); *Poems...* 17th edition (1865); 6 vols, 12mo (170 x 110mm); uniformly bound in green cloth, spines with raised bands in six compartments, gilt lettering to spines and upper covers, gilt edges, yellow endpapers, some light wear to extremities, otherwise very clean and bright, housed in a contemporary velvet-lined walnut fitted case, in all, a most attractive and near-fine set.



TROLLOPE'S MOST WELL-KNOWN LITERARY WORKS

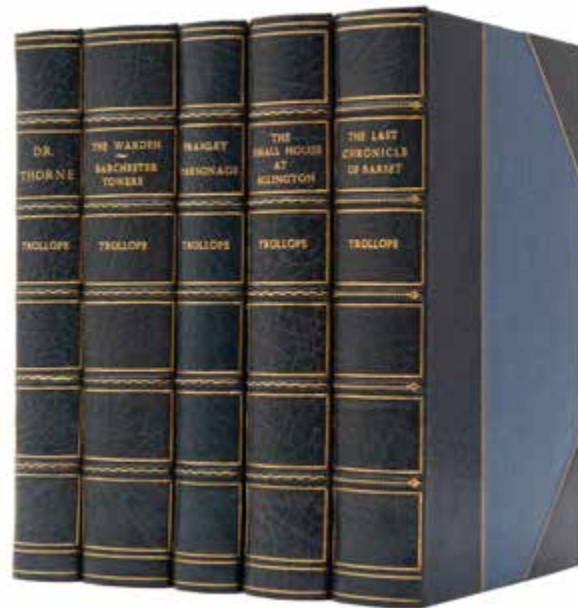
53. TROLLOPE, ANTHONY. [The Chronicles of Barcheshire]. *The Warden; Barchester Towers; Dr Thorne; Framley Parsonage; The Small House at Allington; The Last Chronicle of Barset.* London, The Zodiac Press, 1949-1958.

£1,200 [ref: 107667]

The Barcheshire Chronicles, set in the cathedral town of Barchester in the fictional English county of Barcheshire, detail the political, social, and amatory goings-on amongst the clergy and gentry.

Provenance: Margaret Joan Price (bookplate to front pastedowns).

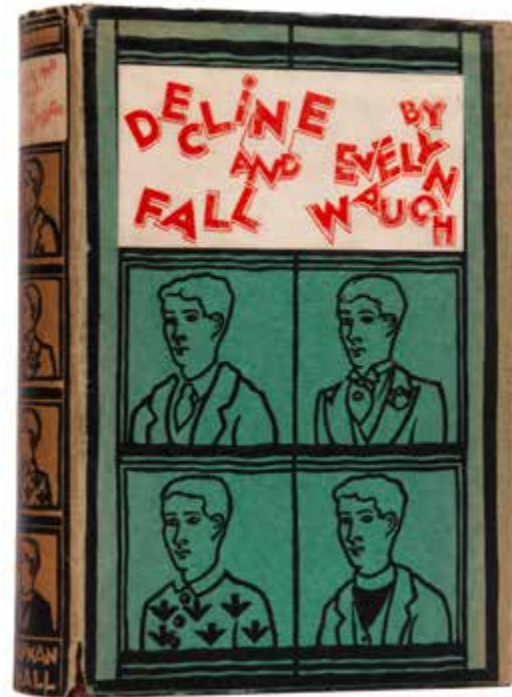
Later editions; 6 vols in 5, 8vo (202 x 130 mm); uniformly bound in 20th-century blue half morocco by Bayntun, spines gilt with raised bands in six compartments, spines gilt-lettered, top edges gilt, marbled endpapers, endpapers very slightly browned at extremities, otherwise a fine set.



54. WAUGH, EVELYN. *Decline and Fall*. An Illustrated Novelette London, Chapman and Hall, 1928.

£8,500 [ref: 106908]

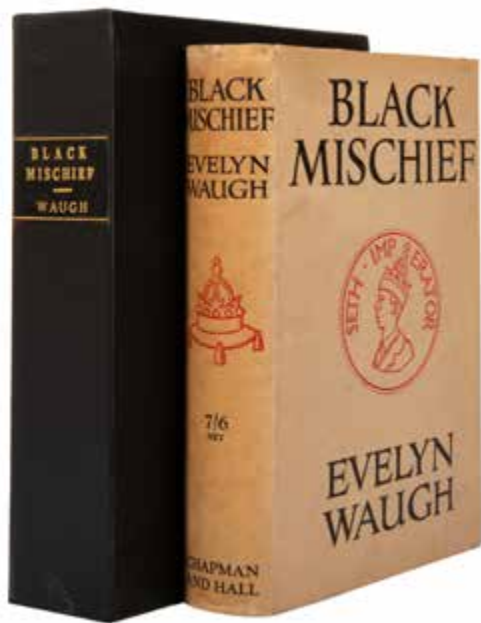
The author's first novel, with his own illustrations, the dust jacket also designed by him. After the book was rejected for indecency by Duckworth (the publisher of his earlier biography of Rossetti), Waugh offered the manuscript to Chapman & Hall, but he did so while his father, who was the managing director of the firm, was away on holiday. The acting-director agreed to publish the novel and Arthur Waugh returned to London to discover that his son was his firm's newest author. When Arthur Waugh's biography was published three years later, however, *Decline and Fall* and *Vile Bodies*, the two novels published under his directorship of Chapman & Hall, were not mentioned.



From the library of Carl Winter, an art historian and museum curator at the Victoria & Albert and the Fitzwilliam Museums. Together with Patrick Trevor-Roper and Peter Wildeblood, Winter gave evidence (anonymously as 'Mr White') to the Wolfenden Committee, whose report led to the decriminalisation of homosexuality in 1967.

Provenance: Carl Winter (contemporary ownership inscription to front endpaper, dated Oxford 1928).

First edition, first impression (with the names 'Martin Gaythorn-Brodie' and 'Kevin Saunderson' unchanged on pages 168-169); 8vo; frontispiece and 5 plates by the author. Publisher's red and black, snakeskin cloth, titles to spine gilt. With the Waugh-designed dust jacket. Spine a little rolled, very light spotting to the fore edge, and excellent copy in the somewhat rubbed sand sunned dust jacket with some trivial loss at two corners. Importantly the title lettering on the the spine is entirely legible. Uncommon thus. Connolly (The Modern Movement) 58.



55. **WAUGH, EVELYN. Black Mischief.** London, Chapman and Hall, 1932.
£1,250 [ref: 106011]

Waugh's third novel, written whilst staying at Madresfield Court, Worcestershire as the guest of the Lygon sisters; this was the book that established his reputation as a master satirist.

Set on the fictional African island of Azania, the novel chronicles the efforts of Emperor Seth, assisted by the Englishman Basil Seal, to modernise his kingdom, including the issue of home-made currency and the staging of a 'Birth Control Gala'.

First trade edition; 8vo; frontispiece with map illustration, some foxing; publisher's black and red patterned boards, spine gilt, original tan dust jacket printed in red and black, dust jacket with overall browning, dust-soiling and rubbing, small nicks to spine ends and tips; presented in a black cloth slipcase with gilt-lettered black morocco label; overall a very good copy.



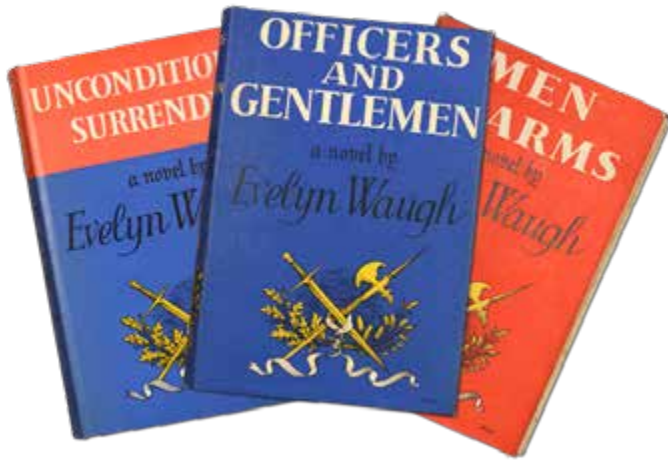
56. **WAUGH (EVELYN). QUEEN ELIZABETH (CONSORT OF KING GEORGE VI).** [Autograph Letter Signed to Evelyn Waugh]. Buckingham Palace, London, 27th October, 1948.
£2,250 [ref: 106031]

An utterly charming nugget showing the more personal side of Queen Elizabeth, later styled Queen Elizabeth the Queen Mother, and putting paid to the myth that she only read P.G. Wodehouse!

Queen Elizabeth writes to Evelyn Waugh, thanking him for the gift of his novel, *The Loved One*, 'having read it with enormous pleasure in Horizon, I am enchanted to have the book in such lovely guise, the thick smooth paper & beautiful print and the perfect illustrations are a joy. It is many years since I have enjoyed & admired a book as much as *The Loved One*, it is so brilliant, so funny & so horrifying, just what one needs in this rather grey self-conscious world of today'.

The Loved One, a satire on American attitudes to death, was first published as a single issue of *Horizon*.

Autograph letter signed, 3 pp. 8vo, folds, with envelope.



FINE EXAMPLE IN FIRST EDITIONS

57. WAUGH, EVELYN. [Sword of Honour Trilogy]. *Men at Arms; Officers and Gentlemen; Unconditional Surrender.* London, Chapman & Hall, 1952; 1955; 1961. £800 [ref: 94248]

POSSIBLY THE BEST NOVEL SERIES OF THE SECOND WORLD WAR, LOOSELY MIRRORING WAUGH'S OWN WARTIME EXPERIENCE.

A great illustration of Waugh's satiric style. It depicts life in the British Army and the wasteful bureaucracy of modern warfare in a very ironic fashion. However, behind bitter comedy, the novels are still deeply rooted in reality. Waugh used areas of conflict in the Second World War of which he had personal experience, and didn't attempt to describe campaigns at which he had not been present. There are echoes of his involvement in the Dakar expedition, his stint with the commandos or his time in Crete and Yugoslavia.

First editions, 3 vols, 8vo, a few minor spots to endpapers and fore-edge of first two volumes, publisher's blue cloth, spines lettered in gilt, original dust-jackets printed in red and blue, black and yellow, not price-clipped, the first volume with small chips to head of spine and slightly rubbed on corners, slight fading to spine of first two volumes, a few spots on inner flaps of second, otherwise very good plus.



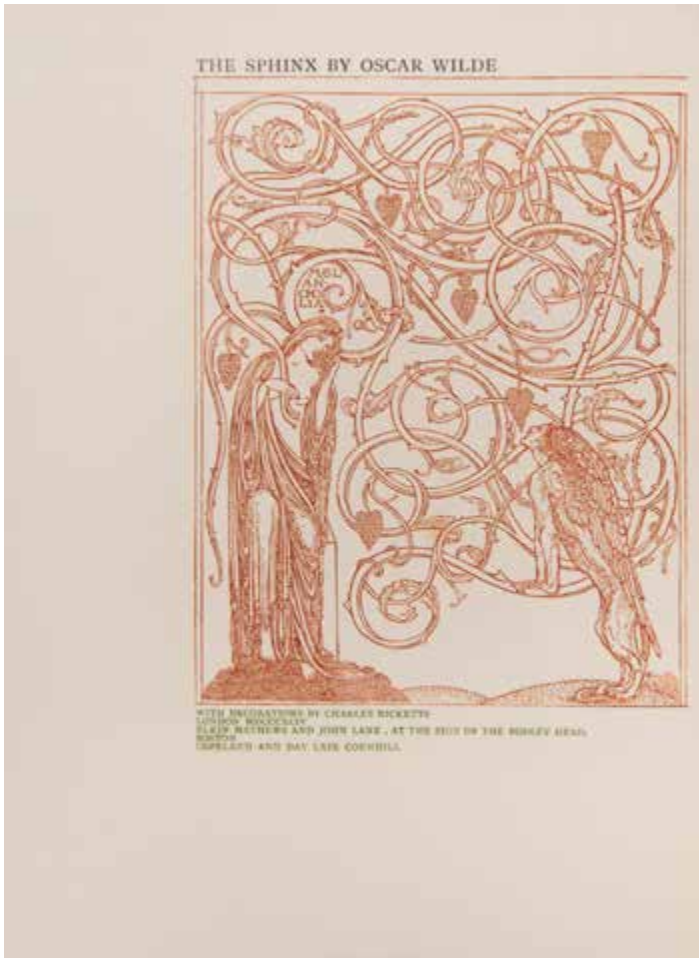
ONE OF 25 DELUXE LARGE PAPER COPIES

58. WILDE, OSCAR. *The Sphinx.* London, Elkin Matthews and John Lane, The Ballantyne Press, 1894. £32,500 [ref: 107266]

'THE MOST EXQUISITE OF ALL WILDE'S FIRST EDITIONS...SO BEAUTIFUL THAT, READ IN ANY OTHER FORMAT, IT SEEMS TO LOSE HALF OF ITS POWER' (Wright).

Overseen at Wilde's request by his friend the artist, designer and typographer Charles Ricketts, *The Sphinx* is pre-eminent amongst the precursors to Ricketts and Shannon's Vale Press, simultaneously a masterpiece of baroque poetry and of book-production. It perhaps best enshrines the spirit of the aesthetic movement, entirely artificial in conception, a work of beauty almost for beauty's sake. Ricketts considered the designs for the illustrations and for the original vellum binding amongst his best work.

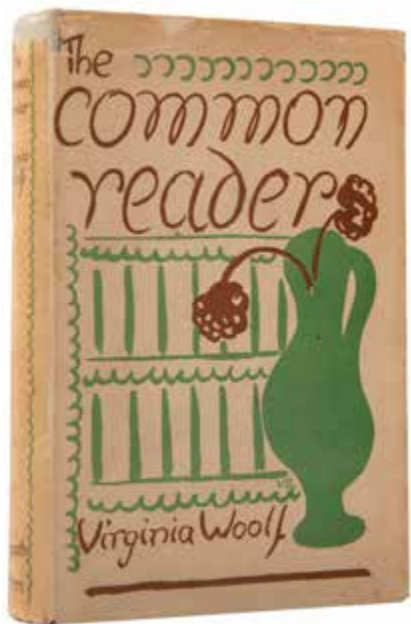
The total print run comprised two hundred and twenty-five copies, this is good example of one of the rare twenty-five large paper copies, the other two hundred were on small paper, of which a considerable number were destroyed in a fire at the Ballantyne Press where the unsold copies were stored (Ricketts, *Recollections of Oscar Wilde*, 1932).



From the library of Laurence W. Hodson of Compton House Wolverhampton, a patron of the arts and a famous collector of pre-Raphaelite paintings. He engaged Morris & Co. to redesign the interiors of Compton House in 1895-96.

Provenance: Laurence W. Hodson (bookplate to upper pastedown).

Limited edition, ONE OF 25 DELUXE LARGE PAPER COPIES; 4to; printed in green, red and black, illustrations by Charles Ricketts, some minor spotting to extremities and frontispiece tissue-guard, otherwise very good; publisher's decorative vellum gilt, signed by CR (Charles Ricketts) and HL (Henry Leighton, binder), original cloth ties (lightly spotted), uncut edges, covers a little bowed, spine a little darkened, otherwise, also very good; preserved in a custom-made cardboard slip-case. Wright (Oscar's Books) 2008.



THE FIRST ISSUE BINDING

59. WOOLF, VIRGINIA. *The Common Reader.* London, The Hogarth Press, 1925.

£4,250 [ref: 107456]

The first of Woolf's collections of non-fiction, this is the first issue binding with the boards with the Woolf design.

First edition, first impression, ONE OF 1250 COPIES; 8vo; publisher's white paper boards with light grey cloth spine lettered in black, upper cover design by Vanessa Bell printed in green and brown, dust-jacket with same Bell design, small ownership sticker to front free endpaper, minor production flaw to one gathering at the fore edge but a particularly fresh copy in the somewhat marked and tanned dust jacket, with loss at the top of the spine and with further small chip from the centre of the spine panel, one fine split to the a portion of the fold, all that notwithstanding, this remains a very attractive example of by far the hardest of Woolf's non-fiction books to find in the jacket. Woolmer 81; Kirkpatrick A8.



DUST JACKET DESIGNED BY VANESSA BELL

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

£1,250 [ref: 107509]

The last of her novels.

First edition, first impression; crown 8vo; publisher's light jade-green cloth boards, spine lettered in gilt, contemporary ownership inscription in blue ink on front free endpaper, some very minor spotting to the end leaves, spine a little faded, dust jacket designed by Vanessa Bell and printed in black and maroon, spotted, a little browned at the spine and with slivers of loss at the ends of the spine panel, otherwise a good copy. Kirkpatrick A22a; Woolmer 423.

CHILDREN'S & ILLUSTRATED

'A COMBINATION OF ENGLISH ROWDYISM AND FRENCH LUBRICITY' – THE TIMES, APRIL 1894

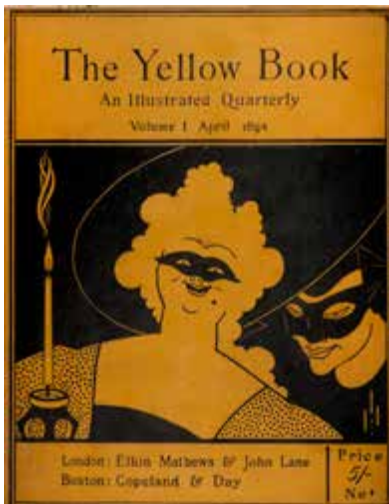
61. BEARDSLEY, AUBREY (ART EDITOR);
HARLAND, HENRY (LITERARY EDITOR).
The Yellow Book. An Illustrated Quarterly.
London, Elkin Mathews & John Lane; John Lane
The Bodley Head, 1894-97.

£2,250 [ref: 107471]

A very good, complete run of the *The Yellow Book*, the quarterly that for many best enshrines the spirit of the Decadent movement and the eighteen-nineties. *The Yellow Book* was founded in 1894 by Beardsley and his friend Henry Harland, both keen on establishing an avant-garde organ that would capture the decadent & aesthetic last gasp of the fin-de-siècle.



Beardsley and the artist James McNeill Whistler approached the publisher John Lane with the idea to create a new quarterly journal that would put emphasis on both art and literature in equal measure. Lane agreed; Beardsley was initially art editor and principal artist, whilst Harland oversaw the literary aspect.



Beardsley's tenure however only lasted for four volumes. Oscar Wilde's arrest at the Cadogan Hotel in April 1895, during which it is claimed he was holding a yellow book, and the surrounding scandal of his trial, led to a backlash against all those associated with Wilde's 'decadent' values, not least against the publishers of *The Yellow Book*. Lane sacked Beardsley in an attempt to ameliorate the angry mob (though he was commissioning works by the artist again within a month), and the magazine carried on without Beardsley at the helm, a lesser vessel perhaps, though it did at least bring on and champion more female contributors after his departure. A longer description is available on request.

Provenance: Sir Louis Halle Gluckstein, 1897-1979, British lawyer and Conservative Party politician (his bookplate to vols III & IX).

First edition; 13 vols (complete), small 4to (c.205 x 155 mm.); illustrations, advertisements, occasional foxing, mostly peripheral but very occasionally affecting text to vols II, VIII, XII & XIII, otherwise mostly bright; publisher's yellow cloth blocked in back with titles and illustration, spines darkened, minor soiling to boards, extremities a little bumped but in all, very good. Lasner 65; Gallatin 893-923; V&A 411-417, 420 & 424.



62. BILIBINE, IVAN. *Contes de l'isba, et d'autres contes.* Paris, Boivin, 1931.

£750 [ref: 107705]

An excellent example of a richly illustrated French compilation of Bilibin's famous tales which he first published in Russian at the beginning of the 20th century, also included are a few stories which he had not previously illustrated such as 'Salt' and 'The Cold'. The master of depicting Russian folklore, Bilibin continued to create charming children's books after emigrating to Paris in 1925.

First edition, 4to (29 x 23 cm); translated from the Russian by H. Isserlis and B. Ayroy, eight illustrations in colour (pasted in), nine full-page woodcut engravings in black, further illustrations in the text as well as decorative borders, lettrines and headpieces, all after Ivan Bilibin, blue patterned endpapers; original richly illustrated gilt cloth, a pristine example.



63. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. *The Hunting of the Snark. An agony in eight fits.* By Lewis Carroll. With nine wood-engraved illustrations by Henry Holiday. London, Macmillan, 1876.

£500 [ref: 97940]

First edition, first printing, with 'Baker' for 'Banker' on page 83.

First edition; 8vo; cover designs and nine illustrations by Henry Holiday, toned, some foxing, mainly to first few pages, less so elsewhere, upper hinge repaired; publisher's cream cloth, age-wear, darkened to spine and extremities, otherwise very good; xi, [3], 83, [3] pp. including one page of advertisements. Williams-Madan-Green-Crutch 115.





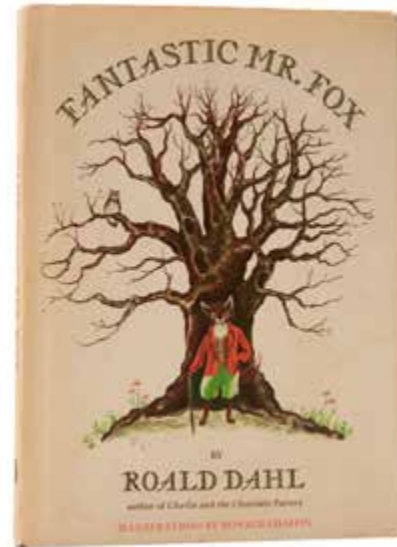
'OH, I'VE HAD SUCH A CURIOUS DREAM!' SAID ALICE

64. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. *Alice's Adventures in Wonderland With Forty-Two Illustrations by John Tenniel.* London, MacMillan & Co., 1869.

£875 [ref: 107827]

A handsome early edition, published three years following the first in 1866, with the original and distinctive Tenniel illustrations.

Early edition, 'Seventeenth Thousand'; 8vo (190 x 140 mm); 42 illustrations by John Tenniel, mild toning, the occasional mark or spot, very small loss to lower corner of p. 89, otherwise very good; modern quarter maroon morocco gilt, over marbled boards and all edges gilt, the original cloth covers bound in at the rear, grey paper-covered slip-case.



65. DAHL, ROALD; CHAFFIN, DONALD (ILLUSTRATOR). *Fantastic Mr. Fox.* New York, Alfred A. Knopf, 1970.

£475 [ref: 107622]

The true first edition of Dahl's famous tale of this compassionate and cunning fox, preceding the UK edition published later the same year.

First edition (stated), first printing; large 8vo; illustrations by Donald Chaffin.; publisher's sage cloth, fox device to upper board gilt, titles to spine in metallic green, dust-jacket with illustration by Donna Lampell, dust-jacket, toned, chipped at extremities, otherwise very good.

66. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR). *The Twits.* London, Jonathan Cape, 1980.

£275 [ref: 107856]

An attractive copy of one of Dahl's most famous works for children; the hilariously ugly Mr & Mrs Twit (The Twits) get their comeuppance via a menagerie of disgruntled animals, led by the Roly-Poly Bird.

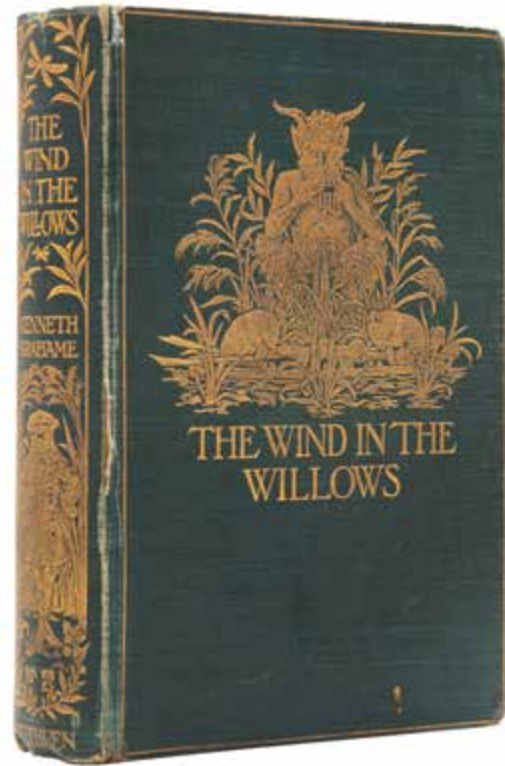
First edition; 8vo; illustrations by Quentin Blake; publisher's boards, dust-jacket, spine slightly sunned, otherwise very good.



67. DETMOLD, EDWARD J. (ILLUSTRATOR); MAETERLINCK, MAURICE. *The Life of the Bee...* Translated by Alfred Sutro. London, George Allen & Co, Ltd., 1911.

£575 [ref: 107404]

Originally published in 1901, *The Life of the Bee* is a poetic book in which Maeterlinck outlines his philosophical view of the human condition. Reissued 10 years later with Detmold's exquisite illustrations, it introduced the work to a much wider readership. *First edition thus; 4to (285 x 230 mm); 12 mounted colour plates by Edward J. Detmold; publisher's cream gilt boards after a design by Detmold, edges uncut, as published, contemporary ink gift presentation to blank verso of upper front free endpaper, spine darkened (as usual) some surface soiling, mostly to rear, spine ends and corners light bumped, otherwise very good and internally fine.*



68. GRAHAME, KENNETH. *The Wind in the Willows*. London, Methuen and Co., 1908.

£4,750 [ref: 107245]

The Wind in the Willows is a far more interesting book than its popular and often juvenile audience might suggest. A young contemporary of Oscar Wilde, Grahame was also an admired contributor to the literary quarterly *The Yellow Book*, at which point he was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines. This work was collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898).

Provenance: Madge Massey Cooper (bookplate to front pastedown and ownership inscription dated April 23 1909).

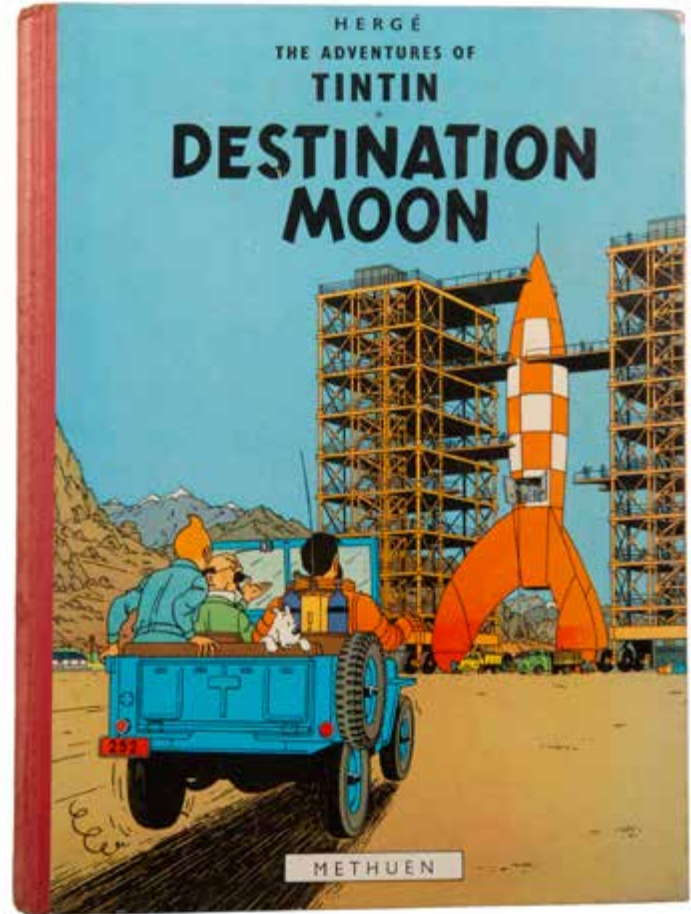
First edition; 8vo; frontispiece by Graham Robertson, occasional spotting and browning, slightly worn at extremities, otherwise very good; publisher's pictorial blue-green cloth stamped in gilt, leaves uncut (as published), some marks to binding, head and foot of spine bumped with minor tears, upper joint splitting, otherwise, also very good; preserved in a modern, bespoke dark blue morocco solander box.

69. GREENE, Graham; CRAIGIE, Dorothy (illustrator). The Little Horse Bus. London, Max Parrish, 1952.

£350 [ref: 96527]

The third in the series of children's books by Graham Greene; 'The Little Horse Bus places beyond doubt that Graham Greene and Dorothy Craigie are leading names in contemporary writing for young children. They clearly wrote and designed it page by page together.' (jacket blurb).

First edition; small 4to; illustrations in colour and tone by Dorothy Craigie, pictorial endpapers; publisher's cloth with gilt lettering and illustration, dust-jacket, price-clipped, rubbed with minor wear to corners and head of spine, but overall an attractive copy.



70. HERGÉ. The Adventures of Tintin. Destination Moon. London, Methuen & Co, 1959.

£225 [ref: 106701]

The first English edition of the sixteenth Tintin adventure, by the Belgian author, Hergé (1907-83). First published in French in 1954.

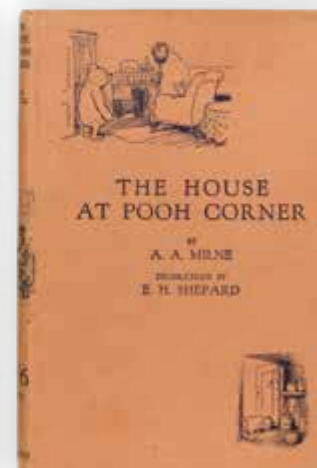
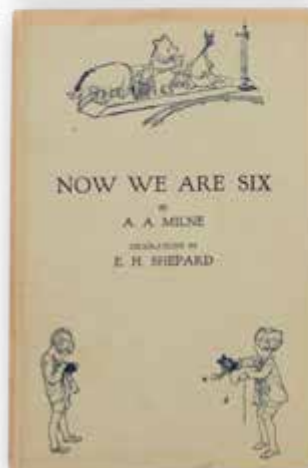
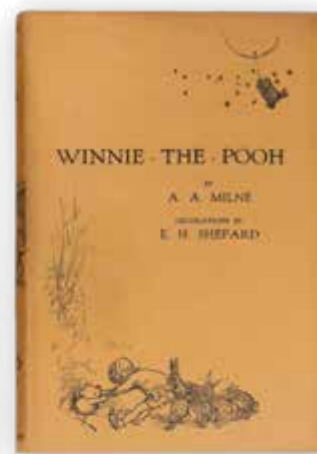
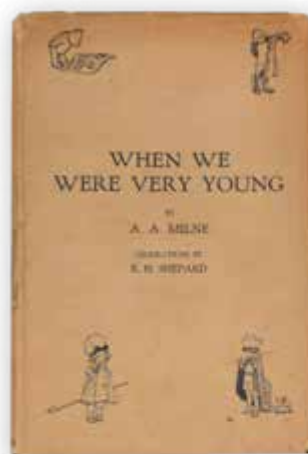
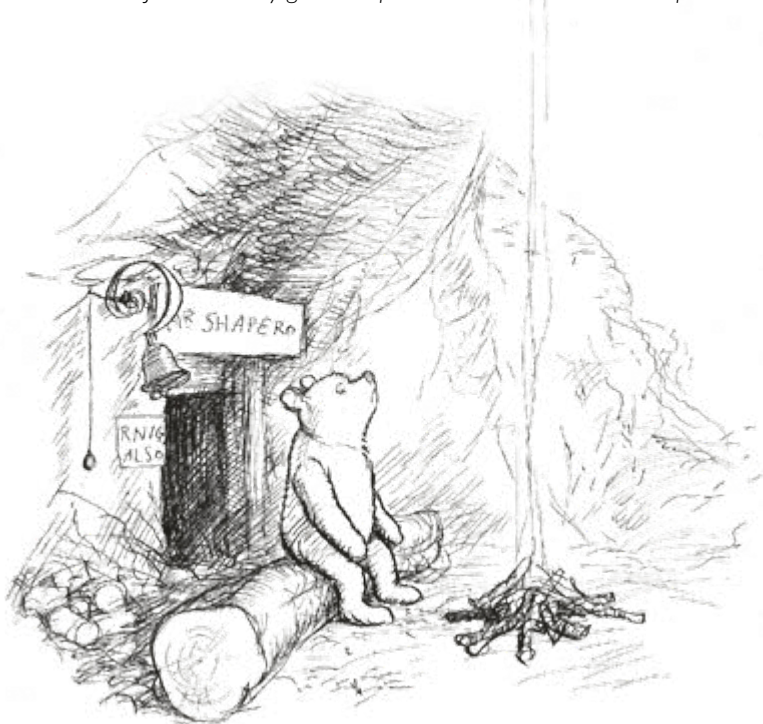
First English edition; 4to (305 x 230 mm); illustrated with colour strip cartoons, occasional scattered foxing, more so to title, otherwise light; publisher's laminated, pictorial boards with cloth spine, a little wear to extremities, more so to the upper corners, otherwise a good copy.

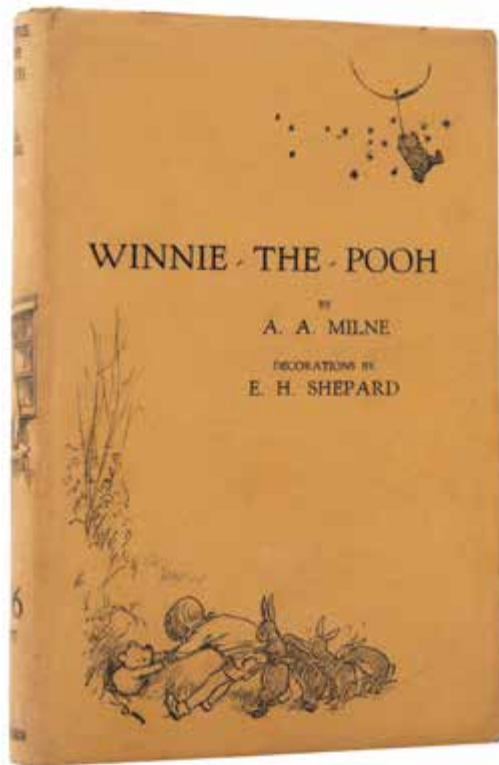
71. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). [A Complete Set of Winnie-the-Pooh Books]. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner*. London, Methuen & Co. Ltd., 1924-28.

£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 and near-fine internally.

First editions, When We Were Very Young, first issue with p.ix not numbered; 8vo; illustrations by E.H. Shepard; comprising 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, 1924; 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, 1926; 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, 1927; 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, 1928; 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.



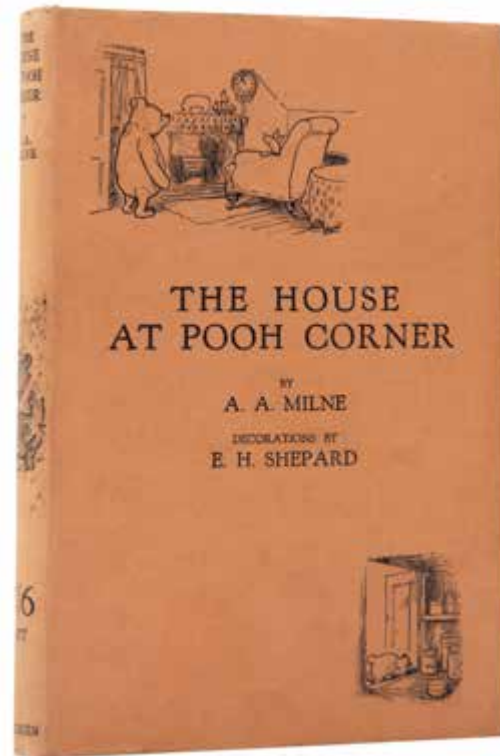


72. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). *Winnie-the-Pooh*. London, Methuen & Co., 1926.

£5,750 [ref: 107409]

'HOW LUCKY AM I TO HAVE SOMETHING THAT MAKES SAYING GOODBYE SO HARD?' A lovely copy of this perennial children's classic, decidedly uncommon in such condition.

First edition; 8vo; illustrations and map endpapers by Ernest Shepard, a very few, minor, peripheral marks, the only two of note at base of p. 131 but even these are light and small, otherwise near fine; publisher's pictorial cloth gilt, top edge gilt, light bumping to spine tips and upper right-hand corner, illustrated dust-jacket, spine slightly faded, light soiling, minor chipping to head of spine and corners, otherwise, again, near fine.

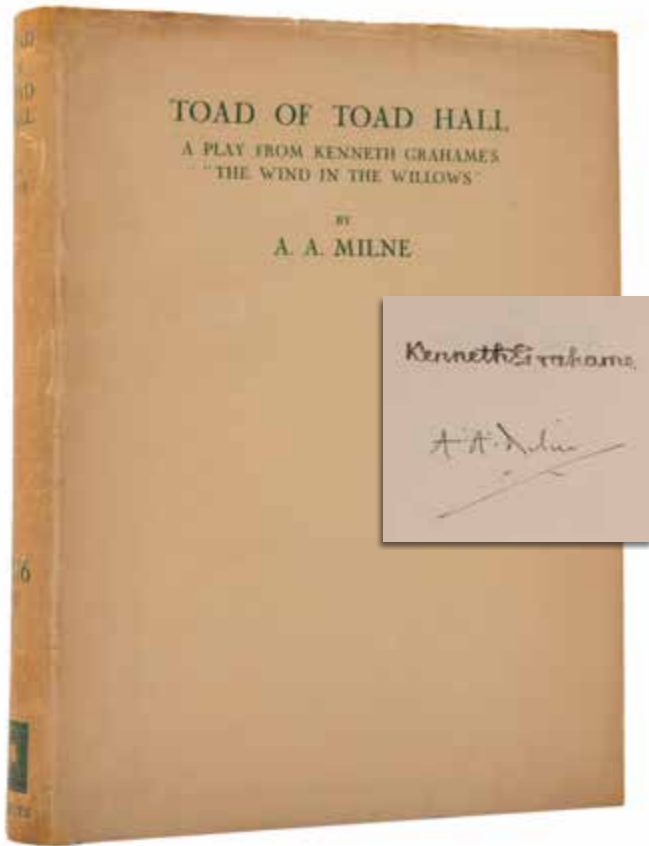


73. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). *The House At Pooh Corner*. London, Methuen, 1928.

£2,500 [ref: 107408]

After the *Winnie-The-Pooh* title itself this is the last and most popular of the Christopher Robin books; increasingly rare to find in such a good state.

First edition, first printing; 8vo; illustrations and pictorial endpapers by E.H. Shepard; publisher's salmon pink cloth gilt, top edge gilt, light browning to endpapers, light bumping to spine ends and corners, pictorial dust-jacket, mild dust-soiling, minor chipping to head of spine and lower corner of upper panel, otherwise a near-fine copy.



POOP-POOP

74. MILNE, A.A. *Toad of Toad Hall*. A play from Kenneth Grahame's book 'The Wind in the Willows'. London, Methuen & Co. 1929.

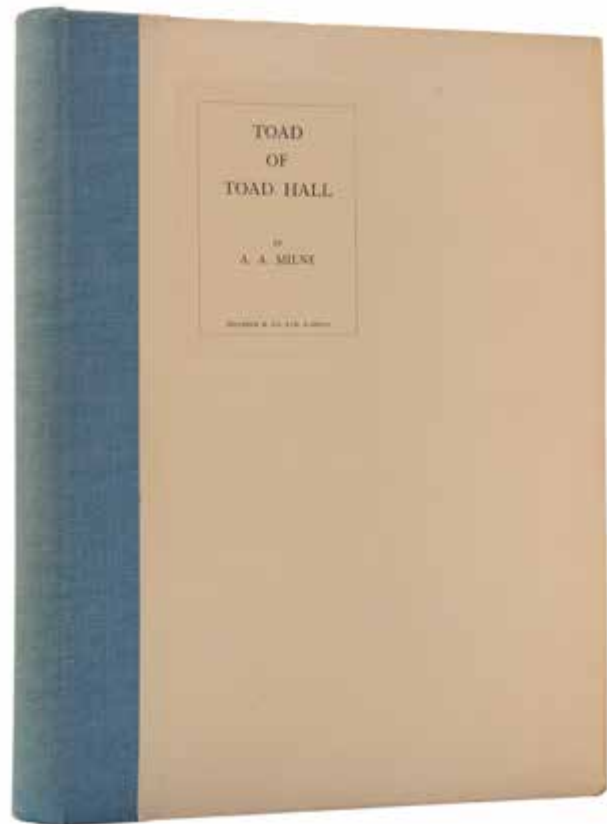
£2,900 [ref: 107749]

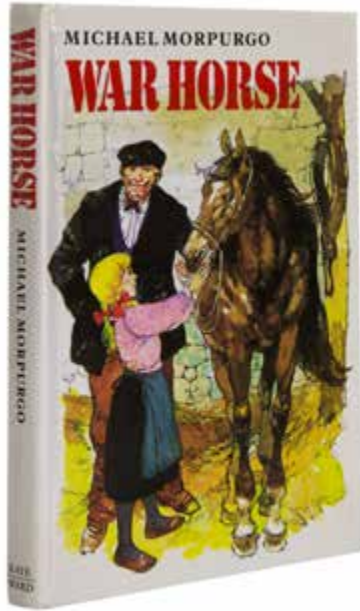
A very attractive copy of the first dramatisation of *Wind in the Willows*, here in deluxe format signed by Milne and Grahame.

Milne extracted the adventures of Mr. Toad, which form only about half of the original book because they lent themselves most easily to being staged. Milne loved Grahame's book, which is one of the reasons he decided to adapt it.

The play has four main characters: Rat, Badger, Mole, and Toad. Toad's caravan and car adventures are included, as well as his imprisonment, escape, and subsequent fight with the weasels and stoats to regain his home with the help of his friends. Although not a musical, the play contains six songs.

First edition, NUMBER 30 OF 200 COPIES ON HANDMADE PAPER, SIGNED BY MILNE AND KENNETH GRAHAME; 4to (235 x 190 mm); publisher's quarter blue cloth-backed boards, with paper label on upper board (spare one tipped-in at the end), printed dust-jacket, spine darkened with minor chipping to extremities, small, expert restorations to upper edge, minor shelf wear, otherwise a bright and clean copy in the scarce dust-jacket.





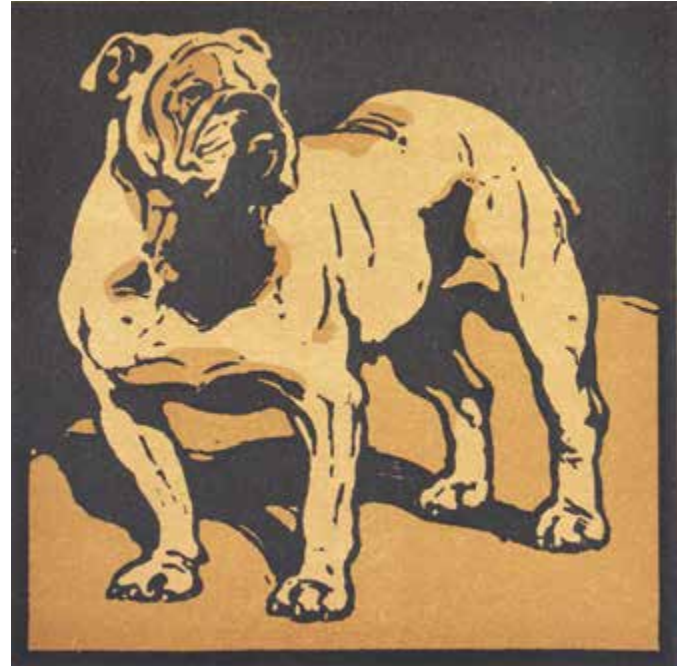
75. **MORPURGO, MICHAEL.** *War Horse.* London, Kaye & Ward, 1982.

£750 [ref: 103232]

The scarce first edition of the book that was to serve as an inspiration for both an award-winning stage-play (2007) and an acclaimed film adaptation (2011) by Steven Spielberg. The story recounts the experiences of Joey, a horse purchased by the Army for service in the First World War France and the attempts of young Albert, his previous owner, to bring him safely home. Morpurgo wrote a sequel in 1997 called *Farm Boy*, which was also successfully dramatised.

Much like the first *Harry Potter* book, this edition was not issued with a dust-jacket and many copies seem to have gone into the public or school library system, so a rare find in such condition.

First edition, first impression; 8vo; original pictorial boards by Victor Ambrus without dust-jacket as issued, minor bumping to spine ends but overall a superior, bright example, free of the sunning that plagues some copies.



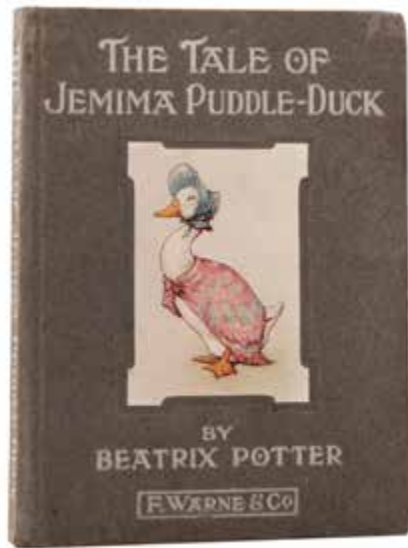
HE'D BE BEST WITH A LITTLE MINT-SAUCE FOR A RELISH

76. **NICHOLSON, WILLIAM (ILLUSTRATOR); WAUGH, ARTHUR.** *The Square Book of Animals.* London, William Heinemann, 1900.

£1,350 [ref: 101312]

An unusually good example of the rarest of William Nicholson's illustrated works; his illustrations accompany rhymes by Arthur Waugh, a prolific author and biographer during the eighteenth-nineties, and the father of Evelyn Waugh. William Nicholson produced a series of books in similar format and spirit to this one, including *An Alphabet* (1898), *Twelve Portraits* (First & Second series, 1899-1902) and *London Types* (1898).

First edition, trade issue; 4to (280 x 280 mm.); 12 transfer lithographs by Nicholson, usual offsetting onto text leaves; publisher's cloth-backed pictorial boards, usual darkening, some marking to lower cover, but overall a very good, sharp copy. 280 x 280mm (11 x 11 inches).

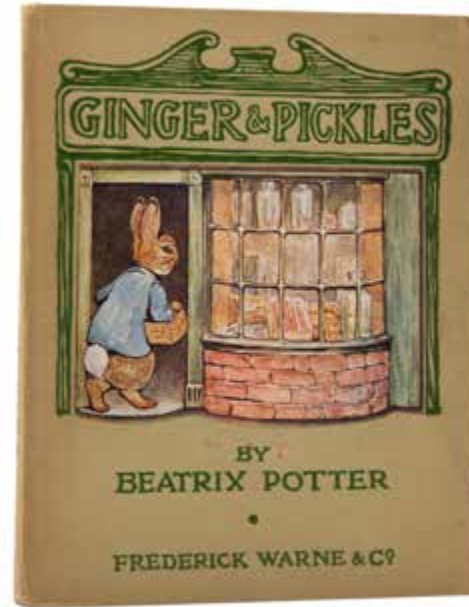


77. POTTER, BEATRIX. *The Tale of Jemima Puddle-Duck.* London, Frederick Warne, 1908.

£850 [ref: 107402]

'Jemima Puddle-Duck is her poem about [Hill Top Farm] itself, and anyone who is curious to reconstruct its exact appearance in those days can do so from the pictures in that book...' (Margaret Lane). Another of the author's most famous creations, Jemima Puddle-Duck, with her naive & trusting nature, was based on a real duck from Hill Top Farm, and proved immensely popular; spin-off merchandise including a Jemima painting book and illustrated fabric placemats hand-fashioned by Potter and distributed to friends. Critically, the book is considered one of Potter's best.

First edition, first, second or third printing; 16mo; colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, very small closed tear to upper edge of front free endpaper, a few minor, peripheral marks, otherwise very bright; publisher's olive green boards with mounted colour illustration, small abrasion to head of spine, not affecting lettering, minor shelf-lean, minor rubbing, light spotting to fore-edge, otherwise a very good copy indeed. Quinby 14.



78. POTTER, BEATRIX. *Ginger & Pickles.* London, Frederick Warne & Co., 1909.

£450 [ref: 107403]

Based on the comings & goings at the village shop in Sawrey, *Ginger & Pickles* gave Beatrix Potter a chance to include many of her most loved characters. The dedicatee, Mr John Taylor, was the village blacksmith and had long desired to appear in one of Potter's works; Potter kindly obliged and he features here as Mr John the Dormouse. Sadly John Taylor did not live to see the published book.

This is the original large format first edition; the book was not reissued in the smaller 'standard' format until 1930.

First edition, first or second printing with date on title; small 4to (180 x 142 mm.); 10 colour plates as called for, plain title vignette and illustrations and colour pictorial endpapers all by Beatrix Potter; publisher's green boards blocked and with mounted colour illustration, a few minor marks, slightly rubbed at extremities, otherwise a very near-fine copy. Linder p.428; Quinby 17.



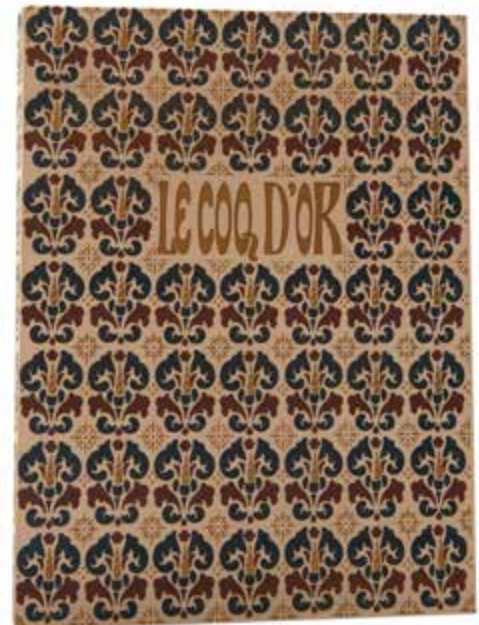
LIMITED EDITION WITH AN EXTRA SUITE

79. PUSHKIN, ALEXANDER; ZWORYKINE, BORIS (ILLUSTRATOR). *Le Coq d'Or, et d'autres contes.* Paris, Piazza, [1925].

£3,200 [ref: 107706]

A graduate of the Moscow Academy, Zworykine found success early on in his career illustrating books with all the main publishing houses such as Knebel, Sytin, Mamontov, and Levenson. His style, which was influenced by Bilbin and the revival of traditional folk art was popular with the Imperial family and they invited him to paint the interior of the Fedorovsky Cathedral in Tsarskoe Selo. In 1921 Zworykine fled the Bolsheviks to France via Crimea, Turkey and Egypt. Despite leaving his homeland he continued to look to ancient Rus for inspiration. This luxurious publication displays a synthesis between Parisian book production and the vivid colours of Russian frescoes.

LIMITED EDITION, ONE OF 145 EXAMPLES ON JAPON IMPÉRIAL, folio (30.5 x 23.5 cm), text in French, translated by N. Andreieff, half-title, title, 76, [6] pp., with 20 colour plates and numerous vignettes in text and elaborate borders, polychrome gold and silver printing, with an extra suite in black in the original green paper chemise; original printed wrappers with gilt detail and publisher's slipcase, slipcase slightly worn and faded but otherwise a mint copy.





80. RACKHAM, ARTHUR (ILLUSTRATOR); BARRIE, J.M.
Peter Pan In Kensington Gardens. London, Hodder & Stoughton, 1906.
 £4,900 [ref: 106903]

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

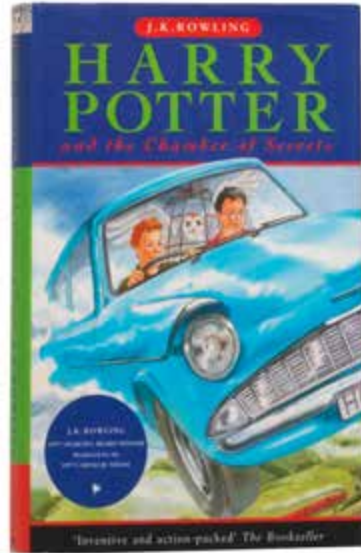
Deluxe edition, NUMBER 324 OF 500 COPIES, SIGNED BY RACKHAM ON LIMITATION PAGE; 4to., xii, 125, (1)pp. + 50 colour plates tipped-in on thick light brown paper including frontispiece, captioned tissue-guards, some very faint spotting to half-title and verso, slight offsetting to margins from guards, on title-page and final page of text, otherwise near-fine; publisher's vellum, illustrative gilt block to upper cover, replacement ribbon ties, top edge gilt, others untrimmed, minor browning, bump to one corner, otherwise a very good copy all round of the handsome edition.



81. RACKHAM, ARTHUR (ILLUSTRATOR); DICKENS, CHARLES.
A Christmas Carol. Philadelphia, J.B. Lippincott Co., 1915.
 £6,250 [ref: 107610]

A beautiful copy.

First and 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 board (as usual), otherwise very good indeed; (xvi), 147, (1) pp. Riall, pp. 124-25; Latimore and Haskell, pp. 44-45



SIGNED BY J.K. ROWLING

82. ROWLING, J.K. *Harry Potter and the Chamber of Secrets.* London, Bloomsbury, 1998.

£9,500 [ref: 107843]

An especially good, signed copy of the second work in the Harry Potter series. Listed in the BBC's 'Big Read' 200 Best Novels, 2003.

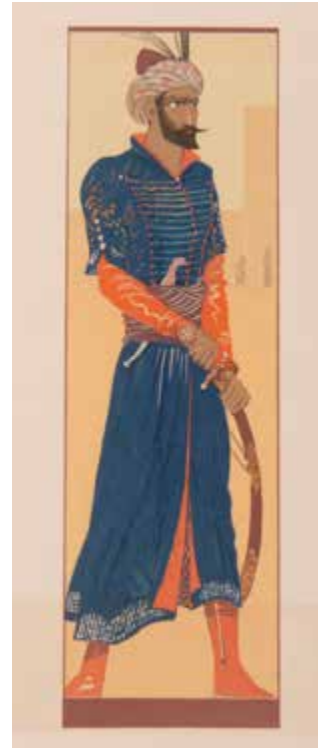
First edition, first impression, SIGNED BY THE AUTHOR ON FRONT FREE ENDPAPER; 8vo; pages toned as always; publisher's pictorial boards, with the dust jacket, unclipped, scarce thus.

FINELY BOUND EXAMPLE SIGNED BY THE ARTIST

83. SCHMIED, FRANCOIS-LOUIS; MARDRUS, J.C. *Histoire charmante de l'adolescente Sucre d'Amour.* Paris, Schmied, 1927.

£6,000 [ref: 106831]

ONE OF SCHMIED'S MOST IMPRESSIVE WORKS. A MAGNIFICENT EXAMPLE OF ART DECO BOOK DESIGN. Mardrus, an Orientalist, gave full credit to Schmied for the book's realisation, writing 'Dear Schmied, it is to please you that this unpublished text has been developed. Without



you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M.' Schmied was responsible for every aspect of the book's production engraving the woodcut decorations and plates and printing them himself as well as designing the layout.

Provenance: Albert Dubosc (ex-libris in gilt tooling to doublure); Albert Cornet-Epinat (exlibris to endpaper).

*Limited edition, ONE OF 150 EXAMPLES ON ARCHES, FROM A TOTAL EDITION OF 170, SIGNED BY THE ILLUSTRATOR ON THE JUSTIFICATION, 4to (30.5 x 26 cm); numerous illustrations printed in colour after Schmied, 14 of which are full-page, head and tail pieces, initial and decorations also after Schmied, many heightened in gold and silver, frontispiece signed in pencil by the artist, a.e.g.; finely bound by Charles Lanoë in blue morocco with intricate Art Nouveau onlay design with gilt detail to covers and spine, patterned silk doublures, marbled endpapers, original wrappers bound in, a fine example. Carteret, *Illustrés*, IV, p. 263*



FIRST EDITION OF SOMOV'S FAMOUS ILLUSTRATIONS

84. SOMOV, KONSTANTIN. *Le Livre de la Marquise. Recueil de poésie et de prose.* *St Petersburg, R. Golicke et A. Wilborg, 1918.*

£2,500 [ref: 105048]

Konstantin Somov (1869-1939), Russian painter and graphic artist, was a student of Ilya Repin and a close associate of Benois, Diaghilev and Bakst. His father was curator to the Hermitage Museum and he was strongly influenced by Watteau, Fragonard and Old Master paintings he had admired from a young age.

Somov had a penchant for drama and was drawn to the elegant but bawdy nature of French erotic writing of the 18th century. He spent over a decade working on illustrations for this anthology of Laclos, Casanova and Voltaire, with his work becoming more erotic as time progressed. The playful scenes of harlequins, fireworks and illicit kisses have become synonymous with the 'Somovian' world which revealed a bitter irony and the complex changes taking place in society at the beginning of the 20th-century.

First edition, LIMITED EDITION, ONE OF 800 COPIES; 4to (25 x 20 cm); half-title, title-page with frontispiece, 196pp., illustrated throughout, with 22 hors-texte; original yellow silk covered boards with gilt title to upper cover, spine stained, silk split to an excellent copy.

85. THOMSON, HUGH (ILLUSTRATOR); SHAKESPEARE, WM. *Shakespeare's Comedy As You Like It.* *London, Hodder & Stoughton, [1909].*

£750 [ref: 105259]

A charmingly illustrated edition of one of Shakespeare's perennial favourites.

NUMBER 234 OF A LIMITED EDITION OF 500 COPIES, SIGNED BY THOMSON; 4to (290 x 235 mm); 40 tipped-in colour plates with captioned tissue-guards, some light peripheral spotting, mostly to endpapers; publisher's full vellum gilt, silk ties, discolouration to spine from glue reaction (as is common), upper board slightly bowed, otherwise very good.



VISUAL & PERFORMING ARTS



A HOLLYWOOD STAR AND A PULITZER PRIZE WINNER

86. BACALL, LAUREN. Signed and inscribed studio portrait.
Circa 1947.

£1,200 [ref: 93941]

A unique collection bringing together a superb studio portrait of one of the great film stars of the twentieth century, accompanied by a letter from the prize-winning author on whose farm she was married.

Lauren Bacall (1924-2014), the Hollywood film star, known for her distinctive voice, sultry looks, and acting talent, married Humphrey Bogart when she was 20 years old in 1945 at Bogart's friend Louis Bromfield's Ohio farm.

This photographic image is from a well-known series of studio portraits taken in 1945.

Louis Bromfield (1896–1956) was an American, Pulitzer prize-winning author and conservationist who gained international recognition for both his writing and pioneering, innovative scientific farming concepts.

The signed and inscribed photograph and the letter (dated 1947), were addressed to Miss Barrie Tait (class of '49), when she was a student at Barnard College, the private women's liberal arts college founded in 1889 as a response to Columbia's refusal to admit women.

Black and white studio portrait signed and inscribed on the image 'For Barrie / Best to you / Lauren Bacall / Bogart', in green ink, half-length seated portrait, showing Bacall hugging her knees and looking down; 24 x 19 cm (9½ x 7½ ins) [together with]; Typed letter signed Louis Bromfield, to Barrie Tait (the dedicatee of the photograph), stating that he does not know when he will be back in New York. One side, single 4to sheet, 'Malabar Farm, Lucas, OH, 17 October 1947', with original envelope; mounted and framed.



SIGNED BY CHAGALL

88. CHAGALL, MARC; SHAKESPEARE, WILLIAM. *The Tempest*. Monte Carlo, Sauret, 1975.
£10,000 [ref: 106918]

AN EXCELLENT EXAMPLE OF THIS EDITION WITH 50 ORIGINAL LITHOGRAPHS.

Chagall's illustrations add a new dimension to this much-loved text and combine Shakespeare's themes of magic and illusion with his own otherworldly images.

Limited edition, ONE OF 250 COPIES from a total edition of 270, numbered 223 and 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. Cramer (*Les Livres illustrés*), 97.





89. LIFAR, SERGE. *Diagilev i s diagilevym. [Diaghilev and with Diaghilev].* Paris, Dom Knigi, 1939. £1,400 [ref: 105607]

Fresh example of this monumental work revealing the life and creative path of one of the most important figures in the history of the Russian ballet; one of only 615 copies (this copy not numbered). The world-known ballet dancer, choreographer and close Diaghilev's collaborator Lifar shares his memories about Sergey Pavlovich's life (1872 - 1929) and their personal relations.

Provenance: Latvijas Konservatorijas Biblioteka (library stamp top of p. 9).

First edition; ONE OF 615 COPIES; 4to (26 x 17 cm); 499 pp., frontispiece and 31 illustrations in black white; publisher's illustrated cover by Dobuzhinskiy, small tear to wrapper edge, a fine copy.



DOUBLE SIGNED

90. NUREYEV, RUDOLPH; FONTEYN, MARGOT. *Black & White Photograph of Margot Fonteyn and Rudolph Nureyev Performing in Le Corsaire.* [C. 1970] £1,900 [ref: 107703]

In 1961, when Margot Fonteyn was considering retirement, Rudolf Nureyev defected from the Kirov Ballet while dancing in Paris. Fonteyn, though reluctant to partner with him because of their 19-year age difference, danced with him in his début with the Royal Ballet in *Giselle* on 21 February 1962. The duo immediately became an international sensation, each dancer pushing the other to their best performances. They were most noted for their classical performances in works such as *Le Corsaire Pas de Deux*, *Les Sylphides*, *La Bayadère*, *Swan Lake*, and *Raymonda*.

Leslie E. Spatt, one of the most distinguished and successful specialist dance and ballet photographers; her photographs have appeared in ballet magazines and the mainstream press. She worked directly with many of the world's leading ballet companies.

Black & white photograph by Leslie E. Spatt of Rudolph Nureyev and Margot Fonteyn dancing in Le Corsaire, signed by both the dancers; ink stamped on the verso by the photographer, in fine condition; 197 x 250 mm.



91. [PAVLOVA, ANNA]. Anna Pavlova et les principaux artistes de sa troupe at the Palais du Trocadéro, Juin 1921. Paris, Comoedia Illustré, 1921.

£650 [ref: 106862]

A scarce souvenir programme for a charity performance held by Pavlova for the benefit of Russian refugees and victims of WWI. The wrappers are vividly illustrated by Nikolai Remizov.

Small folio (32 x 24.5 cm); 13 black and white illustrations; original stapled wrappers with pochoir illustration by Nikolai Remizov, an excellent example.

92. PROPERT, W.A. *The Russian Ballet in Western Europe, 1909-1920*. London & New York, John Lane, The Bodley Head, 1921.

£2,000 [ref: 104794]

The *Ballets Russes* was still very much active at the time of publication but had already made an incredible impression on critics and audiences alike. This work features numerous essays including one dedicated to Diaghilev (who had asked Propert that his name be mentioned as seldom as possible) as well as an essay by Eugene Aynsley Goossens on the music composed for the troupe.



The original title-page and tail-pieces were designed by Goncharova and it is richly illustrated by Bakst, Benois, Roerich, Picasso, Sudeikin amongst others.

Limited edition, NUMBER 79 OF 450 COPIES FOR AMERICA, 4to (33.5 x 27 cm); title-page in black and red designed by Goncharova who also designed the tail-pieces, frontispiece of Diaghilev, 66 plates tipped in on grey paper after Bakst, Benois, Fedorovsky, Golovin, Goncharova, Larionov, Picasso, Sert, Roerich, Sudeikin and others, mostly in colour, some slight foxing to prelims; original marbled boards and white cloth spine with title in gilt, spine extremities bumped, a good copy.



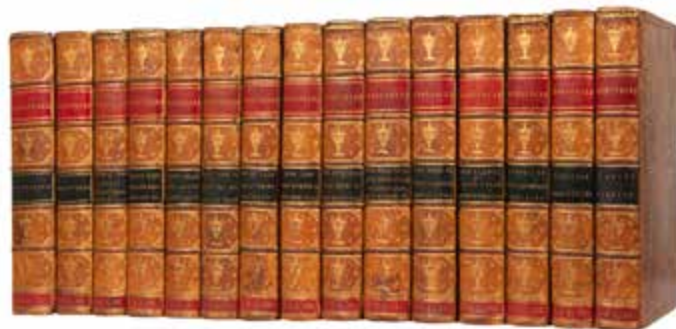
93. RIMSKY-KORSAKOV, NIKOLAI, BELSKY, VLADIMIR; PUSHKIN, ALEXANDER; BILIBIN, IVAN. *Le Coq d'Or: conte-fable, ope éra en 3 actes. Paroles russes, d'après Pouchkine, de V. Bielsky. Paroles francaises de M.D. Calvocoressi. [Zolotoi Petushok; nebylitsya v litsakh, opera v 3-kh deistviakh. Slova V. Belskago. Po Pushkinu].* Moscow, P. Yurgenson, [1908].

£1,250 [ref: 106366]

An attractive and scarce music score for Rimsky-Korsakov's opera, *The Golden Cockerel* with the text in French and Russian. After Russia's defeat against Japan in 1905, Rimsky-Korsakov decided to create a satirical work which would expose the ineptitude of the disastrous Tsarist regime. He chose Pushkin's 1834 poem *The Golden Cockerel* as the basis for his libretto and it was ready to pass to the censor in 1907 after a year of work. It was immediately banned by the Palace, presumably due to the resemblance between the Tsar and the foolish King Dodon was too close.

Rimsky-Korsakov's failing health meant that he never got to see the production of his work, dying two days before the 1909 premiere at the Solodovnikov Theatre. Bilbin designed the set for the premiere as well as the wonderful wrappers for this score.

First edition, 4to; 206pp, music score with text in French and Russian, preface by Belsky, contemporary gift inscription in Russian to the Russian Musical Publishing House on the French title-page, stamp for the Russian Musical Publishing House on the French title-page, Art Nouveau style patterned endpapers, contemporary Russian bookseller's stamp and ink notations to lower pastedown, margins trimmed; near contemporary beige cloth, title in black to spine, original chromolithographed upper wrapper designed by Bilbin pasted to the cover, some small losses to edges, corners bumped, internally very fresh, an excellent copy.



94. SHAKESPEARE, WILLIAM. *The Plays of William Shakespeare.* London, For T. Longman et al., 1793.

£2,500 [ref: 107003]

A handsome set of Shakespeare, richly gilt with classical Greek motifs. 15 vols, 8vo; half-titles, plates and tables, occasional foxing, confined to some plates and the endpapers, the text very clean and bright, save for some foxing to the last few leaves of vol. II; fine contemporary tree calf, boards with gilt Greek key rolled border, spines richly gilt in compartments, Greek urn motifs, slightly rubbed and bumped, headcaps rubbed, part of upper joint of volume I repaired but firm, otherwise a very bright, handsome set.

SPECIAL INTEREST & SPORTS

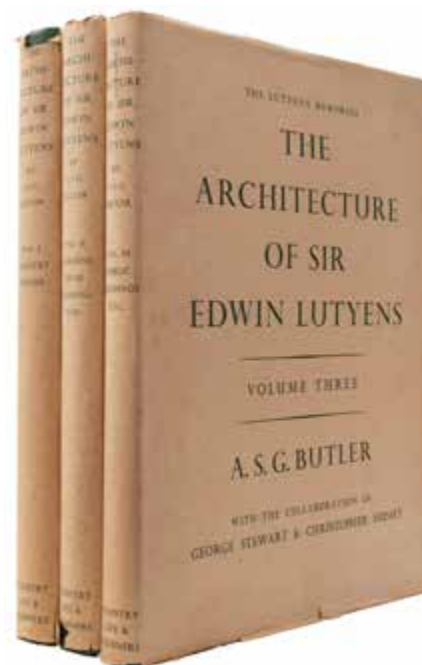
WITH 1110 PLATES OF ARCHITECTURAL DRAWINGS

95. [ARCHITECTURE]. BUTLER, A.S.G; STEWART, GEORGE; HUSSEY, CHRISTOPHER. *The Architecture of Sir Edwin Lutyens*. London, Country Life Limited, 1950.

£2,500 [ref: 107686]

The grandest book on the work of the celebrated English architect, Sir Edward Lutyens. This monumental work took several years to complete and by the time of publication, Lutyens had rather fallen out of fashion, however his work has since gone through something of a renaissance. There were 500 subscribers originally and it is unlikely that very many more sets were published.

First editions; 3 vols, folio; 61pp, 1110 plates of architectural drawings and 271 photographic illustrations; 52pp, 121 architectural plates, 277 photographic illustrations; 59pp 107 architectural plates and 173 photographic illustrations; publisher's green cloth gilt, fore-edges a little spotted, otherwise fine and very bright, original printed dust-jackets, a few small closed tears, a bit chipped, spotted, dust-soiled and vol. 1 jacket price clipped but they have preserved the binding and content superbly well.

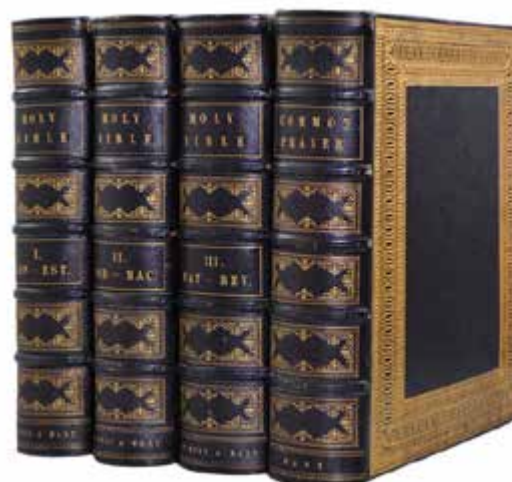


96. [BIBLE]. *The Holy Bible [AND] The Book of Common Prayer*. Oxford, Clarendon Press & W. Baxter, 1818 & 1825.

£4,500 [ref: 102898]

Profusely illustrated with maps and scenes from the scriptures, this set brings together *The Holy Bible* and *The Book of Common Prayer*. They were prepared by Reverend Mant, with the assistance of the Reverend George D'Oyly and simply known as the 'D'Oyly and Mant' Bible. It was subsequently reprinted and dispersed in considerable numbers. Reverend Mant became a bishop in Ireland in 1820 but remained committed to authorship, publishing numerous works before his death in 1848.

4 vols; 4to (315 x 260 mm); engraved plates and maps throughout, marbled endpapers, all edges gilt; uniformly bound in black morocco with gilt dentelles to covers, spine in six parts with raised bands, in excellent condition.





97. [BOTANY/GARDENING]. HULME, F. EDWARD; HIBBERD, SHIRLEY. *Familiar Garden Flowers. First to Fifth Series.* London, Cassell & Company Limited, n.d. [c. 1885].

£575 [ref: 107563]

A handsomely bound set of *Familiar Garden Flowers* by Hulme & Hibberd, beautifully illustrated with 200 coloured plates.

First editions; 5 vols, 8vo; 200 colour plates, tissue guards, numerous black and white illustrations in text, scattered light foxing; publisher's pictorial blue cloth gilt, gilt lettering to spine, flower design on gilt background to upper cover of each volume, inset 'window' on upper covers of vols 3 and 4, flower designs rubbed on 3 vols, all edges gilt, black endpapers, an attractive set.



98. [BOTANY/GARDENING]. LOUDON, MRS. JANE. *The Ladies' Flower-garden of Ornamental Greenhouse Plants.* London, William Smith, 1848.

£1,950 [ref: 107494]

First and best edition. Jane Loudon née Webb (1807-1858) 'was to Victorian gardening what Mrs Beeton was to cookery. Her beautifully illustrated books on gardening and plant identification sold in their thousands and women all over the country were enthused by them to take up gardening as a hobby' (V&A online).

First edition. 4to, 42 fine hand-coloured lithograph plates after Mrs. Loudon, contemporary green half morocco gilt, all edges gilt, lightly rubbed, occasional light spotting, a very good copy. Nissen 1236.



99. [BRITISH HISTORY]. HUME, DAVID. *The History of England, from the invasion of Julius Caesar to the revolution in 1688.* London, T. Bensley for Robert Bowyer, 1806.

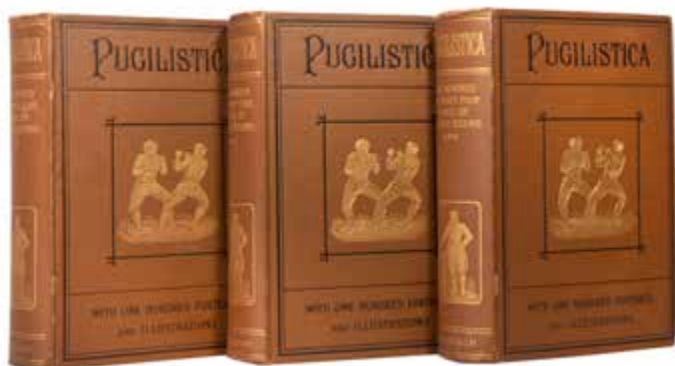
£6,500 [ref: 106676]

A choice set of one of the finest gallery books of the nineteenth century. The bindings are exceptionally well preserved and the text is crisp and clean.

'David Hume's *History of England* was one of the seminal histories in the eighteenth century. First printed between 1754 and 1761, it covers the history of England, and, in later volumes, Great Britain, from the invasion of Julius Caesar through to the Glorious Revolution of 1688. Hume was a Scot, and, in the years following the Jacobite Rebellion of 1745, anti-Scottish sentiment in England was high. The History was a way for Hume to emphasise that the ruling Hanoverian dynasty was a legitimate one, James VII & II having forfeited the Crown by fleeing London in 1688...' (Royal Collection Trust).

Purchase of the set was by subscription for regularly issued parts only. The total price of the work was 60 guineas, a huge sum at the time, ensuring both the luxury and rarity of the set. This type of publication, relying on the accuracy of the binder to ensure completeness, frequently led to copies lacking a few plates.

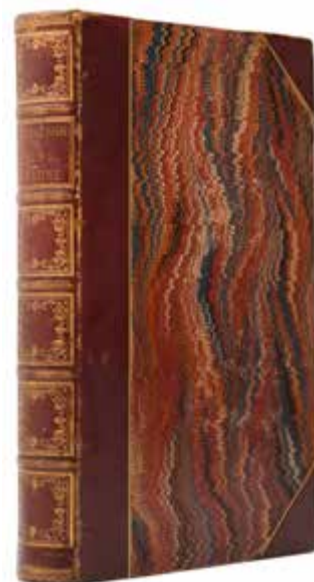
5 volumes bound in 11; folio; comprising 10 vols of text (43 x 33 cm), and plate vol. (47.5 x 34 cm), with the publisher's extra title pages as required, 194 (of 197) fine engraved plates by Bartolozzi, Fuseli, Hodges, Louthembourg, Rigaud, Smirke, Westall, Wheatley, and others, light foxing to plates, occasional light scattered foxing to vol. 4; text vols in 19th-century red half morocco gilt, spines in six compartments, gilt lettered direct in second and fourth, others gilt, raised bands, marbled sides, carmine edges, plate vol. in full red morocco gilt, a fine fresh set. Brunet III, 377 ('Magnifique édition'); Lowndes 1139.



100. [BOXING]. MILES, HENRY DOWNES. *Pugilistica: The History of British Boxing. Containing lives of the most celebrated pugilists; full reports of their battles from contemporary newspapers, with authentic portraits, personal anecdotes and sketches of the principal patrons of the prize ring, forming a complete history of the ring from Fig and Broughton, 1719-40, to the last championship battle between King and Heenan, in December 1863.* *Edinburgh, John Grant, 1906.*

£750 [ref: 106812]

Second edition; 3 vols, thick 8vo (230 x 170 mm); vol. I: xvi, 507pp, frontis. & 29 full-page illustrations, with many illustrations in the text; vol. II: 544pp, frontis. & 17 full-page illustrations with many in the text; vol. III: 534pp, frontis. & 12 full-page illustrations with many text illustrations, fore-edge to two leaves in Preface of vol. I roughly cut but not affecting text, contents in each very clean save for some mainly light foxing; publisher's brown cloth decorated in black and gilt with gilt vignettes of pugilists in action to upper boards, bumping to spine extremities and corners, minor rubbing, otherwise very good-plus, an attractive set.

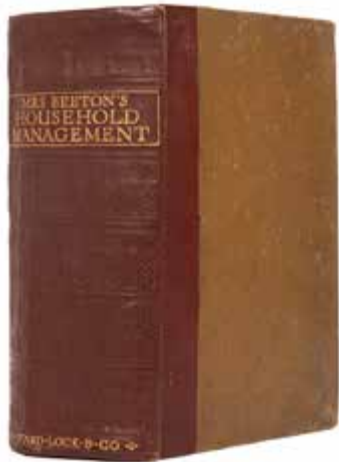


101. [CHINA/HORTICULTURE]. FORTUNE, ROBERT. *Three years' wanderings in the northern provinces of China, including a visit to the tea, silk, and cotton countries: with an account of the agriculture and horticulture of the Chinese, new plants, etc.* *London, Murray, 1847.*

£1,100 [ref: 107634]

Travels between 1843 and 1845 in Kuangtung, Fukien, the Chekiang coast, and Shanghai. Fortune (1812-1880) was a Scottish botanist, plant hunter and traveller, known for introducing around 250 new ornamental plants, mainly from China, but also Japan, into the gardens of Britain, Australia and the USA. He also played a role in development of the tea industry in India in the 19th century. The second edition has an expanded section on tea and a new appendix on transporting plants by sea.

Second edition, 8vo, xxiv, [ii], 420, [i] pp., pictorial half-title, engraved map, 3 tinted lithographed plates (lightly foxed), 12 other illustrations, red half morocco gilt by Winstanley of Manchester, light foxing to plates, lightly rubbed, a very good copy. Abbey (Travel), 543; Cordier, Sinica, 205; Lowendahl 1056; Lust 1236.

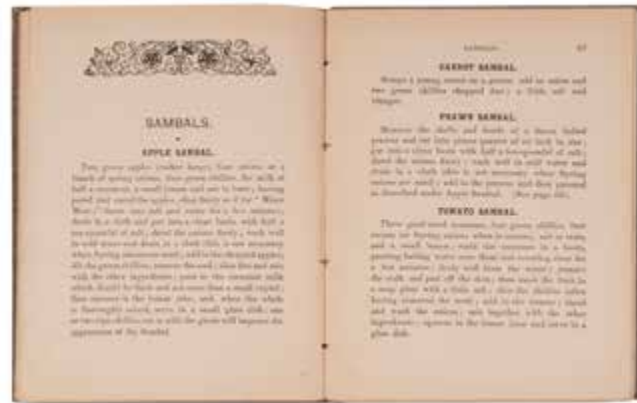


102. [COOKERY]. BEETON, MRS. ISABELLA. Mrs. Beeton's Household Management. A complete Cookery Book with sections on Household Work; Servants' Duties; Labour Saving; Laundry Work; Etiquette; Marketing; Carving and Trussing; the Art of 'Using-up'; Table Decoration; The Home Doctor; The Nursery; The Home Lawyer. London, Ward Lock & Co., Limited, [circa 1938].

£125 [ref: 106702]

'This book has more wisdom to the square inch than any work of man' (Sir Arthur Conan Doyle).

Thick 8vo; 32 plates in colour and nearly 700 illustrations, 14pp. advertisements, including the endpapers, some light, peripheral spotting, a corner crease to plate V, otherwise very good; quarter red morocco over tan boards, spine blind embossed, rubbed at extremities and mild soiling, otherwise a very good copy.

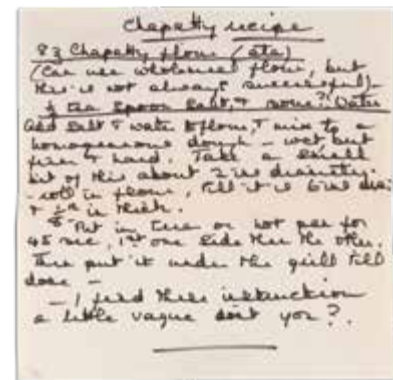


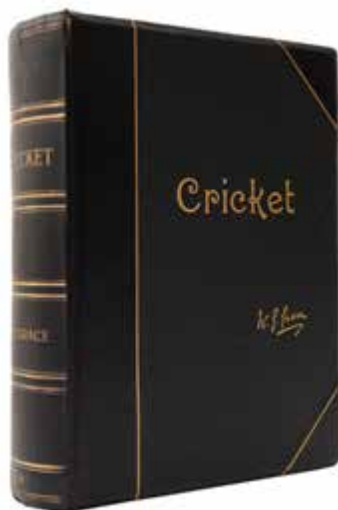
103. [COOKERY]. [HIGGINBOTHOM, MRS. J.] The Madras Cookery Book for the People. By An Old Lady-Resident. Madras and Bangalore, Higginbotham and Co., 1901.

£350 [ref: 106694]

The recipes are listed by course, including soups, fish, meat, eggs, rice, curries, savoury dishes, as well as sambals (a chilli sauce or paste), chutneys, pickles, sweets, cakes, etc. The British Library ascribes authorship to Mrs J. Higginbotham, presumably of the Madras publishing company, which issued other cookery titles. A scarce title.

Fifth edition, revised and enlarged; small 8vo (155 x 120 mm); decorative headpiece vignettes, the odd, minor spot and pencil marginalia, else very good; publisher's grey cloth with black titles repeating title-page, extremities a little worn and stained, otherwise a very good copy; ink manuscript 'Chapatty recipe' loosely inserted.





THE BEST KNOWN BOOK BY THE GREATEST OF ALL CRICKETERS - SIGNED

104. [CRICKET]. GRACE, W.G. *Cricket*. Bristol & London, J. W. Arrowsmith, 1891.

£1,200 [ref: 106737]

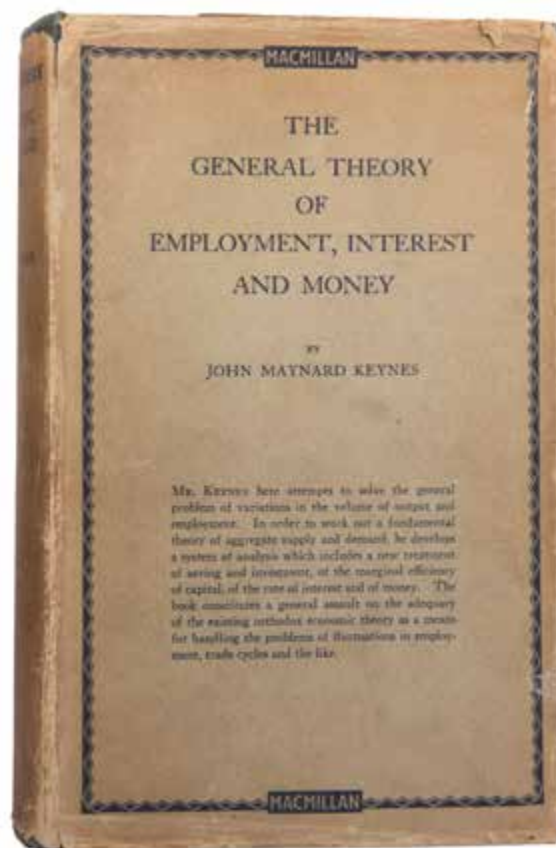
Includes chapters on the history of early cricket, the MCC and a section on technique.

Limited deluxe edition, NUMBER 344 OF 652, SIGNED BY THE AUTHOR; crown 4to (260 x 200 mm); 45 illustrations including frontispiece portrait of Grace, small mark and hole to base of tissue guard, not affecting image, else internally near fine; publisher's half black morocco, top edge gilt, others uncut, small, professional repair to head cap, offsetting (browning) to endpapers, fore-edges toned, with a few minor spots, otherwise a near-fine and very bright copy; xii, 512pp. Padwick 433

'WE ARE ALL KEYNESIANS TODAY'

105. [ECONOMICS]. KEYNES, JOHN MAYNARD. *The General Theory of Employment, Interest and Money*. London, Macmillan, 1936.

£6,750 [ref: 107422]



THE FIRST EDITION OF KEYNES' MASTERWORK, SCARCE IN DUST-JACKET. Written in the aftermath of the great depression, the *General Theory* is regarded as one of the most influential social science treatise of the century; it quickly and permanently changed the way the world looked at the economy and the role of government in society. This is the book 'on which [Keynes'] fame as the outstanding economist of his generation must rest' (DNB). A longer description is available on request.

First edition, first impression, 8vo; publisher's blue cloth, titles to spine gilt, contemporary ownership inscription to front free endpaper, dust jacket, rather marked and somewhat rubbed and missing pieces at the spine ends, otherwise very good; xii, 403pp. PMM 423.

'THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT' (PMM)

106. [ECONOMICS]. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations with a Life of the Author.* London, J. Maynard and F. Zinke, 1811.

£2,850 [ref: 107625]

The *magnum opus* of Scottish economist and philosopher, Adam Smith, in a contemporary binding, from the library of Richard Fothergill, of the renowned dynasty of ironmasters.

Originally published in 1776, during the Scottish Enlightenment and the Scottish Agricultural Revolution, it influenced a number of authors and economists, as well as governments and organisations. The text of this edition is a reprint of the fifth edition (1786), the last to be published in Smith's lifetime, and which was itself based on the text of the third edition, the last to which Smith made any significant changes. The Life and the essay by Germaine Garnier, translator of the *Wealth* into French, were first included together in 1806.

Provenance: Richard Fothergill (gift inscription to front free endpaper dated March 1816 & armorial bookplates to each vol.)

3 vols, 8vo; leaves lightly browned, contemporary ownership inscription to front free endpaper of vol. I, bookplate to front pastedown of each volume; near contemporary half calf and marbled paper over boards, spines divided into 6 compartments by gilt single rules, red leather title label to second panel with gilt lettering, light wear to spine extremities, neat repair to wouter joint of first volume, extremities slightly rubbed, a very good set; lxxi, [1], 360; vi, 514; v, [1], 488, [50] pp.



'A WATERSHED WORK IN THE HISTORY OF MODERN LIFE SCIENCES' (PMM)

107. [EVOLUTION]. DARWIN, CHARLES. *The Origin of Species by Means of Natural Selection, or the preservation of favoured races in the struggle for life.* London, John Murray, 1890-1891.

£675 [ref: 107668]

Provenance: T.C. Tobin (contemporary school prize bookplate to front pastedowns, dated 1892).

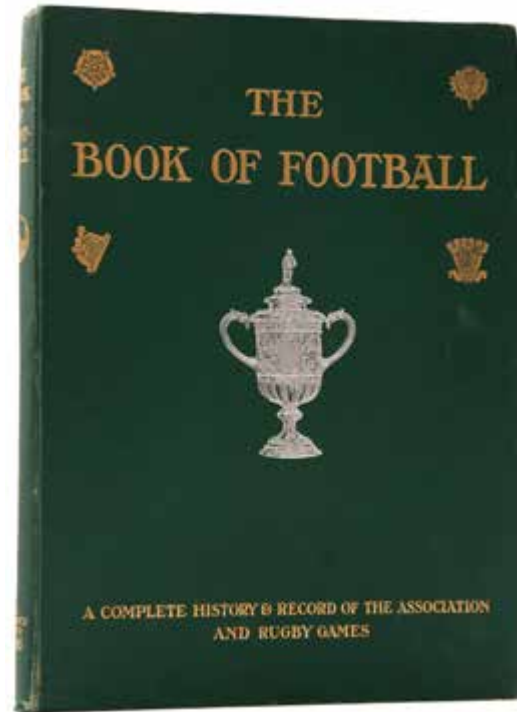
Sixth edition, with additions and corrections; 2 vols, 8vo (182 x 125 mm); half-title in vol. I, frontispiece portrait of Darwin, folding diagram, light scattered spotting in both vols; handsomely bound in contemporary calf gilt, spines with raised bands in six compartments, morocco labels in second and third compartments, upper covers of both vols with crests of Liverpool College in gilt, marbled edges, marbled endpapers, slight worming at foot of spine, extremities slightly rubbed, overall a handsome copy.



108. [FOOTBALL]. BLAKE, PETER. **F is for Football Alphabet Series.** London, Waddington Graphics and Corianda Studios 1991

£1,500 [ref: 105377]

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, 1025 x 770mm (40¼ x 30¼ ins).

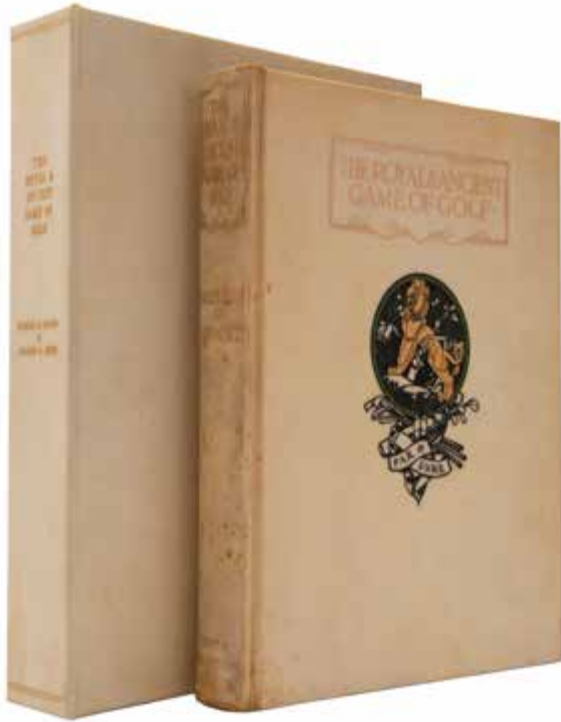


109. [FOOTBALL]. [VARIOUS]. **The Book of Football.** A complete history and record of the Association and Rugby games. With numerous illustrations and photographs. London, Amalgamated Press, 1906.

£500 [ref: 107581]

'One of the classics of football literature, it is particularly strong on club histories, chapters on Scottish and Irish football and an unusual section entitled *The ball and the boot - how they are made.*' (Seddon). Originally published in 12 monthly parts in 1905, this is the first edition in book form.

First edition in book form; folio (330 x 245 mm); xii, 292 pp; illustrated throughout; publisher's green cloth gilt, silver trophy to upper cover, light wear, a very good copy. Seddon, Football Compendium A38.



110. [GOLF]. HILTON, HAROLD H. AND SMITH, GARDEN G. (EDITORS). *The Royal & Ancient Game of Golf*. London, Published for Golf Illustrated Ltd by the London and Counties Press Association Ltd., 1912.

£4,500 [ref: 107420]

'This is one of the most magnificent books in the entire library of golf, comprehensive in content, very handsome in appearance and attractively illustrated' (Murdoch 348).

A handsomely produced history of golf comprising twelve chapters not only by Hilton and Smith but also Bernard Darwin, Andrew Lang and others; ranging in subjects from the game's origins, to the game in America, university golf, eminent golfers, the major golf greens, Continental golf, etc, etc.

Provenance: Baroness Marguerite de Brienen, 'Lady Daisy', 1871-1939, Dutch noblewoman & gardener (family estate of Clingendael).

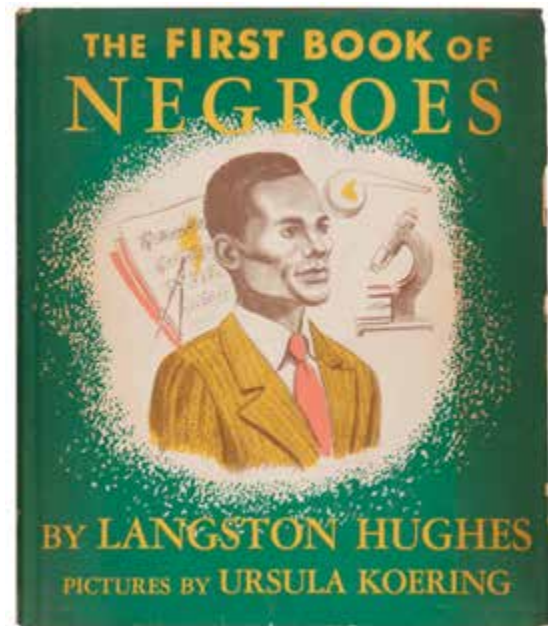
Edition de Luxe, number 7 of 100 subscribers copies, this copy for Baroness Marguerite de Brienen; 4to (320 x 255 mm); numerous half-tone and photogravure plates and illustrations, a few colour plates, a little light spotting to photogravure plates and endpapers; publisher's vellum, lion emblem in gilt, black and green to upper cover, all edges gilt, a little light spotting and dust soiling to spine, rear silk doublure with tear at foot, contained in the original vellum solander box, spine lettered in gilt, a few small marks.

111. [HISTORY/AMERICANA]. HUGHES, LANGSTON. *The First Book of Negroes*. New York, Franklin Watts Inc, 1952.

£750 [ref: 107552]

An attractive copy of a scarce first edition title, with charming colour illustrations by Ursula Koering.

First edition, first printing; colour illustrations throughout by Ursula Koering, text clean and bright; publisher's dark green cloth, gilt lettering to spine and upper cover, pictorial endpapers, with the unclipped pictorial dust-jacket, slightly worn, otherwise an attractive copy.





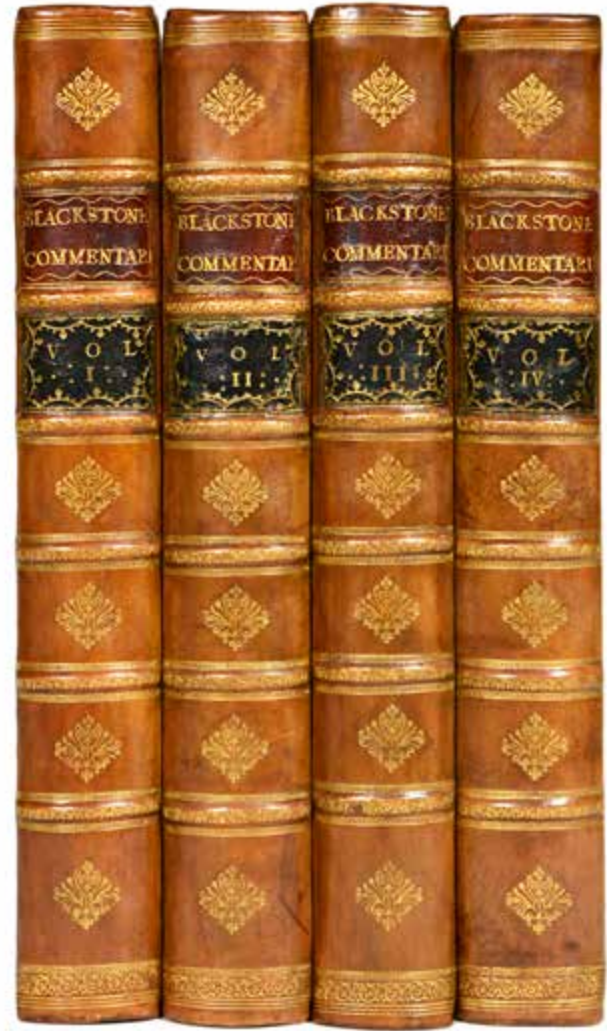
112. [JEWELLERY]. [ANON.] [Jewellery Designs]. [Circa 1930].
£850 [ref: 106796]

A collection of 14 Art Deco designs for jewellery pen & ink and watercolour & white ink, on cellulose and card; the larger design of four diamond and sapphire rings measures 200 x 160 mm; the others vary but approximately, 140 x 100 mm.

113. [LAW]. BLACKSTONE, WILLIAM. **Commentaries on the Laws of England.** Oxford, The Clarendon Press, 1766.

£4,500 [ref: 93290]

THE MOST INFLUENTIAL 18TH-CENTURY TREATISE ON THE COMMON LAW OF ENGLAND. Blackstone's work is divided into four volumes: on the rights of persons, things, of private wrongs and public wrongs.



Provenance: Crawford Antrobus (bookplate to upper pastedown).

Second edition of vols. 1-2; first edition of vols. 3-4; 4 vols, 4to (295 x 240 mm), occasional mottling (most so to endpapers) and light spotting (peripheral) but predominantly bright; contemporary calf gilt, neatly rebaced preserving original spine, red and green morocco lettering-pieces, natural ageing and wear but mellow and very handsome.



114. [LONDON]. WHEATLEY, HENRY B. *London past and present its history, associations, and traditions... based upon the Handbook to London by the late Peter Cunningham.* London, Murray, 1891.

£2,500 [ref: 106639]

A beautiful example of extra illustration, plenty of views, and stylishly bound. A most handsome copy.

6 volumes; 8vo; SPECIALLY PRINTED TITLES, EXTRA-ILLUSTRATED WITH CIRCA 270 ENGRAVED VIEWS AND PORTRAITS, some coloured; contemporary green half morocco gilt by M. Wood, spines decorated in the Art Nouveau style, top edge gilt, a fine set.

115. [LONDON UNDERGROUND]. GARBUTT, PAUL E. (DESIGNER). *London Transport Underground.* London, Waterlow & Sons Limited, March 1969.

£2,500 [ref: 107821]



Following distinguished war service that saw him rise to the rank of Lieutenant Colonel in the Royal Engineers, Paul E Garbutt (1919-2008) joined London Transport. Garbutt held a number of railway planning posts from the 1950s through to the 1970s, working on several major projects including the planning of the Jubilee line, Victoria line and the Heathrow extension of the Piccadilly line. He was also involved with consultancy work worldwide and metros around the world are a memorial to his thoughtful planning and influence.

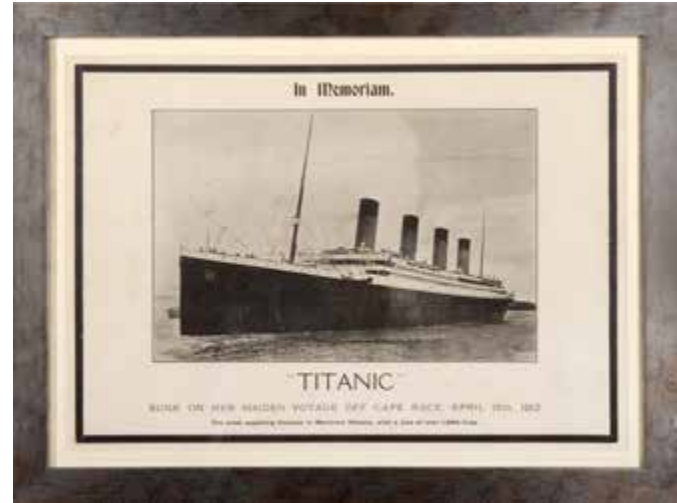
Garbutt responded to criticism of an unpopular, angular style of Underground map by drawing a new version, restoring the map's elegant curves, to relieve intellectual boredom at home during the Christmas break in 1962. He can therefore be said to be one of the few people who have altered the course of the Thames - and the Circle Line. Garbutt designed maps for London Transport, from 1964 to 1983. (Transcribed from the London Transport Museum entry).

Large framed colour printed map of the London Underground, designed by Paul Garbutt and dated March 1969; somewhat creased from storage but clean and bright; map size 102 x 126 cm, framed size 110 x 135 cm.



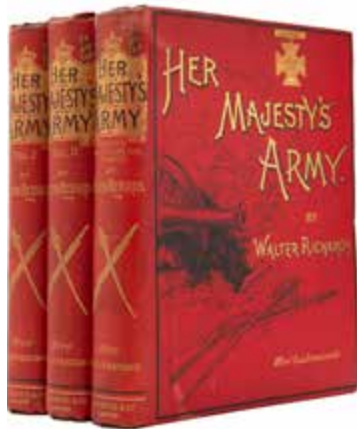
116. [MARITIME DISASTER]. 'Lusitania'. London, East London Printing Co, 1915.
£375 [ref: 106889]

Memorial poster, 330 x 430 mm, featuring an image of the Lusitania captioned: 'Torpedoed and sunk by the HUNS of the Irish Coast on Friday May 7th 1915 with a loss of over 1,000 lives, including many women and children.'; silver gilt frame: 420 x 510 mm.



117. [MARITIME DISASTER]. 'Titanic'. London, East London Printing Co, 1912.
£500 [ref: 106888]

Memorial poster, 330 x 450 mm, featuring an image of the Titanic, captioned: 'In Memoriam, "Titanic," sunk on her maiden voyage off Cape Race, April 15th, 1912, the most appalling disaster in Maritime History, with a loss of over 1,500 lives'; silver gilt frame: 400 x 530 mm.



118. [MILITARY]. RICHARDS, WALTER. Her Majesty's Army. A descriptive account of the various regiments now comprising the Queen's forces, from their first establishment to the present time. London, J.S. Virtue & Co., [1888-1891].

£500 [ref: 107680]

A very good copy overall, depicting military costumes. Volume 3 describes Colonial and Indian forces, with a section devoted to South African forces.

First edition; 3 vols, 4to (284 x 234 mm); half titles, chromolithographed frontispieces and additional title-page vignettes in each vol., 41 (14 + 13 + 14) further plates, some damp-staining to prelims of vol. 3, otherwise very good internally; uniformly bound in original decorated red cloth gilt, gilt edges, brown endpapers, some damp-staining to binding of vol.3, spine ends of each vol. bumped.



119. [MILITARY]. ROWLANDSON, THOMAS. *Loyal Volunteers of London & Environs, Infantry & Cavalry, in their Respective Uniforms...* London, R. Ackermann, 1799.

£4,000 [ref: 106749]

Rowlandson's Loyal Volunteers reflects the rise in patriotism in the early nineteenth century which saw the formation of Volunteer Corps all over England. This was in response to the perceived threat from Napoleon. This copy is from the the superior early issue, with the plates heightened with gold and silver.

The work consists of 77 plates showing 79 figures of the infantry volunteers, together with 9 of cavalry.

LIMITED TO 450 COPIES, OF WHICH THIS NUMBER 262; 5 vols, 4to (298 x 210 mm, 11¾ x 8¼ in); 2 woodcut frontispieces, 3 woodcut title-page borders, woodcut dedication leaf, 48 full-page woodcut illustrations, paper with Shakespeare Head watermarks, light scattered spotting and browning at extremities; red half morocco, spines gilt-lettered, light spotting to boards, otherwise very good.



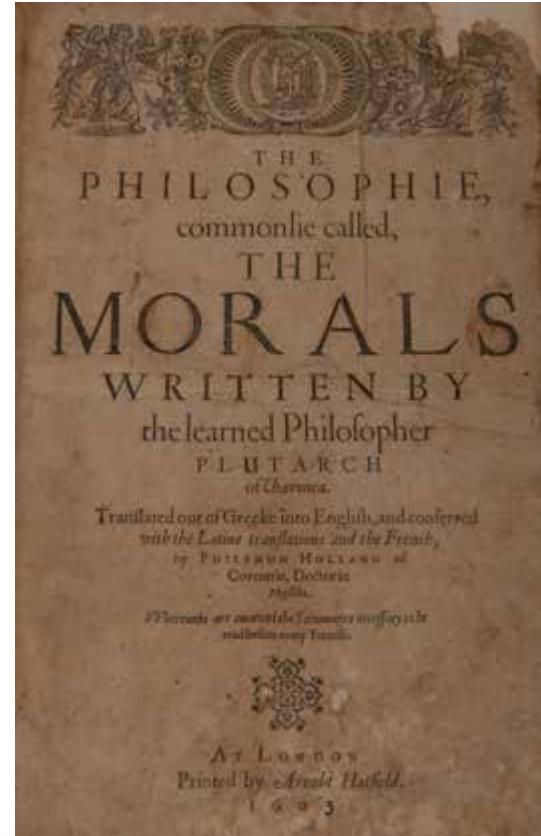
120. [PHILOSOPHY]. PLUTARCH. The Philosophie commonlie called, The Morals. London, Arnold Hatfield, 1603.

£6,500 [ref: 107411]

The first edition in English of Plutarch's seminal work *Moralia*, translated by Philemon Holland, 'the translator generall in his age' (Pforzheimer 495).

Moralia, ascribed to the first century AD Greek scholar Plutarch of Chaeronea, is an eclectic collection of essays and transcribed speeches that provide valuable insight into Greco-Roman life and ethics. The timeless observations made by Plutarch inspired generations of European philosophers, including Michel de Montaigne, and the Renaissance Humanists.

From the library of Francis Finch (born circa 1585), English lawyer and politician, son of Sir Moyle Finch, 1st Baronet of Eastwell, Kent and his wife Elizabeth Heneage, daughter and heiress of Sir Thomas Heneage. He matriculated at Corpus Christi College, Oxford on 12 June 1601, aged 15, and was called to the bar at Inner Temple in 1614. In 1624, he was elected Member of Parliament for Eye for the Happy Parliament, and was re-elected MP for Eye in 1625, 1626 and 1628 and sat until 1629 (when King Charles decided to rule without parliament for eleven years).



Provenance: Francis Finch (contemporary ownership inscription to dedication leaf).

First edition in English; folio, (305 x 215 mm); woodcut headpieces, tailpieces and initials, contemporary ownership inscription to outer margin of dedication leaf, contemporary marginal annotations and underlining in the same hand, title page browned with neat repair to upper right-hand corner, some toning and damp-staining; early twentieth-century calf, ruled in blind, red morocco title label with gilt ruling and lettering, slight rubbing to extremities, endpapers renewed, otherwise a good copy; [8], 1363, [64]pp. STC (2nd ed.), 20063.



ALL FOUR VOLUMES SIGNED BY CHURCHILL

121. [POLITICS]. CHURCHILL, WINSTON. *Marlborough His Life and Times*. London [&c.], George G. Harrap & Co. Ltd., 1933-38.

£19,500 [ref: 105561]

FINELY BOUND WARTIME SIGNED COPIES FROM CHURCHILL TO HIS BANK MANAGER T.E.R. HARRIS.

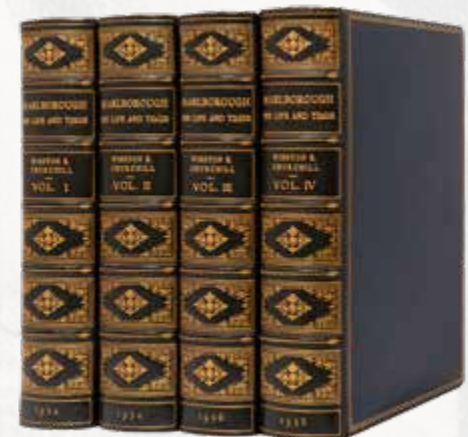
Churchill consulted Harris on several occasions, including in 1943, just before Churchill attended the Quebec Conference, when he was negotiating the film rights to *Marlborough* with Sir Alexander Korda and MGM. As the bidding was being pushed up, it was decided to obtain tax advice from Lloyds Bank and Harris was consulted. Harris was acquainted with the well-known and rather eccentric film producer Filippo Del Giudice ('Mr Del'), who was in mid-production on Laurence Olivier's film of *Henry V*, which Churchill asked to be fashioned as a piece of morale-boosting propaganda for British troops. This may have helped Del Giudice, backed by J. Arthur Rank and his own production company Two Cities, to secure the rights to *Marlborough*, for a staggering £50,000. Although *Marlborough* was destined never to be made, the deal transformed Churchill's finances and allowed him to open negotiations to buy back the rights to the *History of the English-Speaking Peoples*.

'Marlborough was originally intended to run to only 200,000 words, but eventually exceeded 1,000,000' (Muir).

Given by Churchill to his manager and adviser at the Pall Mall branch of Lloyds Bank in London, during a five year period from 1943 to 1946. As is well documented in *No More Champagne: Churchill and his Money* by David Lough (Head of Zeus, 2015), Churchill often found his finances in a precarious position despite lucrative book deals, and he turned to Harris for advice on several occasions).

Provenance: T.E.R. Harris.

Vols III-IV first editions, vols I-II reprinted; 4 vols, large 8vo; plates, maps and illustrations; full dark blue crushed morocco gilt by Sangorski & Sutcliffe (signed on turn-ins), spines tooled in gilt with raised bands, top edge gilt, a few small, minor marks to covers, preserved in original card slipcases (one split). Woods A40(a).

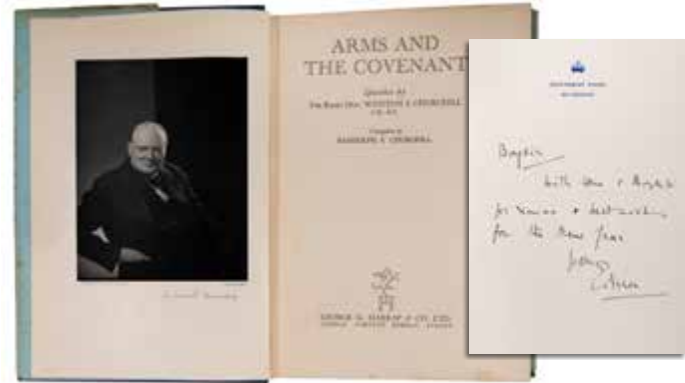


122. [POLITICS]. CHURCHILL, WINSTON. Arms and the Covenant. Speeches on Foreign Affairs and National Defence. London, George G. Harrap and Co. Ltd, 1938.

£1,750 [ref: 106595]

A colonial issue of the first edition, sold by A.H. Spencer of Melbourne and with UK price clipped from jacket. A letter from Government House, Australia, confirms its status together with the Australian label applied to spine. The first edition comprised only 5000 copies, with this example in the earliest state pale blue dust jacket, published June 1938.

First edition, colonial issue; 8vo, (23 x 16 cm); frontispiece, letter from Government House (Australia) tipped in, leaves a little toned but otherwise unmarked internally; publisher's blue cloth, gilt lettering to spine, dark topstain, watermark to top edge, earliest state pale blue dust jacket, UK price clipped from jacket, Australian label applied to spine, some spotting to jacket, spine toned, overall a very good copy; 466pp.



CELEBRATED WAR-TIME PORTRAIT

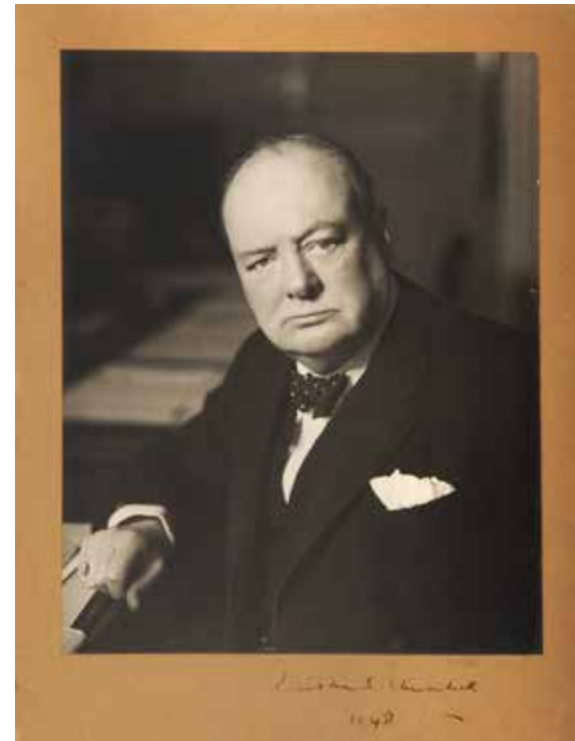
123. [POLITICS]. CHURCHILL, WINSTON; STONEMAN, WALTER (PHOTOGRAPHER). [Photographic Portrait of Winston Churchill].

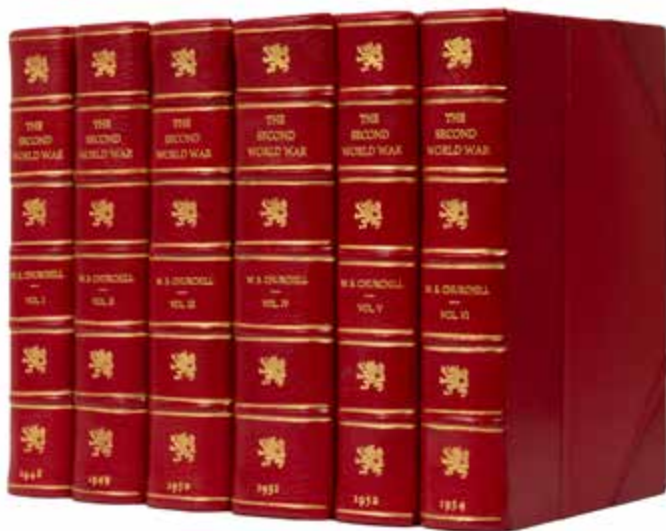
£6,500 [ref: 106024]

A celebrated war-time portrait of Churchill taken on 1 April 1942, by Walter Stoneman, self-styled 'the Man's Photographer'.

Walter Stoneman (1876-1958), was employed as a photographer for the large, established firm of J. Russell & Sons of Baker Street, London, working his way up by 1913 to the position of Managing Director. In 1917 he approached the Director of the National Portrait Gallery, James Milner, with an ambitious idea for a National Photographic Record. The Record was set up to photograph every eminent British person, with a photograph of each to be kept as a permanent record in the Gallery's reference collection. Stoneman photographed some 7,000 sitters on the Gallery's behalf; working on the Record for forty-one years, adding 100-200 portraits each year.

Silver gelatin print of Churchill seated, half-length, looking into the camera, mounted on plain card, signed on the mount, 'Winston S. Churchill 1948', the photographer's stamp on the reverse; framed and glazed (framed size 400 x 340 mm), toning to mount (as usual), otherwise near-fine.





124. [POLITICS]. CHURCHILL, WINSTON. *The Second World War: The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy.* London, London, Cassell & Co. Ltd., 1948-54.

£1,950 [ref: 104560]

This magnum opus took the ageing Churchill some years to complete although he started making copious notes as early as 1940. Interestingly enough the first volume (the six volumes were published over a period of six years) begins from the end of the First World War and when it was published in 1948 there was some considerable controversy over Churchill's access to sensitive information above other historians. The remaining five volumes progress the journey right up until July 1945, encompassing Britain's 'darkest hour' to her finest.

Churchill was already a prolific and highly regarded author and received the Nobel Prize in Literature (1953) 'for his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values.'

First editions; 6 volumes, 8vo; illustrated with maps and charts, some minor spotting to a few leaves in vol. II, internally fine; modern half red morocco gilt, all edges gilt, housed in a leather-entry slip-case, a very handsome set.



ALL FOUR FIRST EDITIONS SIGNED BY 'THE IRON LADY'

125. [POLITICS]. THATCHER, MARGARET. *The Path To Power; The Downing Street Years; The Collected Speeches (edited by Robin Harris); Statecraft.* London, Harper Collins, 1995-2002.

£1,750 [ref: 95125]

First editions, 4 vols, ALL SIGNED ON THE TITLE-PAGE, large 8vo (each 245 x 165 mm); all but the Speeches illustrated with photographic illustrations, 'Statecraft' with a loosely inserted guest list and table plan for; 'Foyles Literary Luncheons/Six hundred and ninety second luncheon in honour of The Rt. Hon. Baroness Thatcher, LG, OM, PC, FRS to celebrate the publication of Statecraft...The Dorchester, Park Lane, W1 Wednesday, 24 April 2002'; publisher's cloth bindings, pictorial dust-jackets, small printing blemish to base edge of upper panel of 'Statecraft', a fine set.



126. [PUBLIC SCHOOLS]. ACKERMANN, RUDOLPH. *The History of the Colleges of Winchester, Eton and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow and Rugby, and the Free-School of Christ's Hospital.* London, R. Ackerman, 1816.

£2,750 [ref: 103312]

This was the fifth of Ackermann's 'sumptuously illustrated volumes of English topography'. The finest pictorial record of the nine most famous schools in England, the artists include Pugin, Nash and Westall while the engraving was carried out by such masters of aquatint as Stadler, Bluck, Havell among others. The plates are chiefly of interior views with illustrations of gowned scholars. (Adams)

First edition; large 4to (34.5 x 28 cm); 2pp. subscriber's lists, 48 hand-coloured plates (44 aquatint views by Havell, Stadler, Bluck and others after Westall, Mackenzie, Pugin and others, 4 stipple and line engraved costume plates), some slight offsetting, green silk endpapers, all edges gilt; finely bound in orange morocco, doublures with green silk, boards gilt ruled with floral detail to corners, spine in six parts with raised bands, a little faded, gilt title and tooling, an excellent copy. Adams 116; Abbey Scenery 438; Tooley p6; Prideaux p126; Martin-Hardie pp106-7.



127. [ROYALTY]. BEATON, CECIL. *A Royal Portfolio.* London, The Victoria and Albert Museum, n.d. [c.1937].

£750 [ref: 106795]

A collection of ten images, including five in colour; of the British Royal Family, taken from 1938 to 1960; not to be confused with other similar titles such as *Royal Portraits*, also by Beaton. This title was issued by the V&A to commemorate the donation of the collection by Beaton's former secretary.

First edition; folio (440 x 310 mm); 1 sheet of introductory text (by Roy Strong), 10 plates from photographs by Beaton, all loose, as issued; publisher's ribbon-tied cloth portfolio, lower internal flap creased on one corner, very minor soiling to boards, otherwise near-fine.



128. [ROYALTY]. [QUEEN ELIZABETH II]; WILDING, DOROTHY (PHOTOGRAPHER). King George VI, Queen Elizabeth and the Princesses Elizabeth and Margaret in their Coronations robes, 12th May, 1937. London, 1937.

£6,500 [ref: 106834]

Dorothy Wilding (1893-1976) was the first female royal photographer. After studying alongside 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 continue to do so up until the reign of Queen Elizabeth II.

The cost of George VI's Coronation was £454,000, more than three times the bill for his father's 1911 ceremony. This was deemed necessary following the abdication of the new King's brother, Edward VIII, which shook the foundations of the British establishment to the core. It was the last great 'Imperial' royal occasion, celebrated throughout the British Empire.

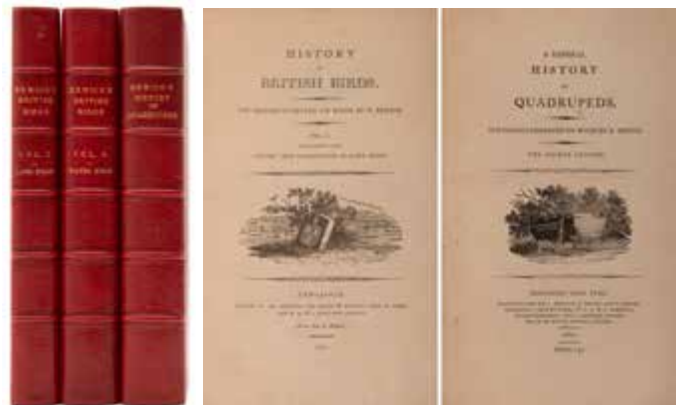
Provenance: Sir Frederick Still, pediatrician to Princess Elizabeth and Princess Margaret (from the estate of).

Black & white photograph by Dorothy Wilding, signed and dated by the King and Queen, 1937, with Wilding's studio label on the reverse; image: 250 x 200 mm; mounted and framed: 430 x 370 mm. Cf. National Portrait Gallery ref: 29573 for another from the same shoot.

129. [WILDLIFE]. BEWICK, THOMAS. A History of British Birds [WITH] A General History of Quadrupeds. Newcastle, S. Hodgson, 1879 & 1804; 1800.

£1,650 [ref: 107500]

'British Birds': first edition, 2 vols, numerous woodcut illustrations; 'Quadrupeds': fourth edition, numerous woodcut illustrations, the odd spot, otherwise all volumes internally clean, 3 vols in all; 8vo (222 x 145mm.); uniformly bound in full red morocco by Riviere & Son, spines with raised bands in six compartments, gilt-lettered, gilt edges, marbled endpapers, inner dentelles, a fine set. Nissen IVB, 95.



JUDAICA & HEBRAICA

130. ALLENBY, EDMUND. **Proclamation of Martial Law in Jerusalem.** [*Jerusalem?*], *Govt. Press, December 1917.*
£10,000 [ref: 107791]

RARE PROCLAMATION, issued following the defeat and expulsion of the Turkish forces from Jerusalem on 9th December 1917 by the Egyptian Expeditionary Force: 'The defeat inflicted upon the Turks by the troops under my command has resulted in the occupation of your City by my forces. I therefore here and now proclaim it to be under Martial Law'.

Allenby also offers the inhabitants of Jerusalem reassurance of his good intentions towards them and promises that 'every sacred building, monument, holy spot, shrine, traditional site, endowment, pious bequest or customary place of prayer, of whatsoever form of the three religions, will be maintained and protected according to the existing customs and beliefs of those to whose faiths they are sacred.' It appears that only 300 copies of each broadsheet were printed (one bears the imprint: 'Govt. Press 4543-1917-300 ex.'), and only a few examples survive today.

Two broadsides, one with text in English, French, and Italian, the other with text in Hebrew, Arabic, Russian, and Greek; evenly toned, edges chipped with loss, some short tears and slight creasing. Each framed and glazed, overall size: 74.4 x 58.5 cm.





SIGNED BY THE COMPOSER

131. BYRON, LORD; NATHAN, ISAAC (COMPOSER). *A Selection of Hebrew Melodies, Ancient and Modern, with Appropriate Symphonies and Accompaniments, by J. Braham and I. Nathan: The Poetry Written expressly for the Work, by The Right Hon. Lord Byron. No. 1 & 2.* London, I. Nathan, [1815].

£2,250 [ref: 107097]

A SIGNED COPY OF THE MOST FAMOUS WORK BY ISAAC NATHAN, WITH A SEPARATE DEDICATION PLATE IN EACH VOLUME TO PRINCESS CHARLOTTE OF WALES.

Isaac Nathan (c. 1791-1864) was a Jewish-English composer, musicologist, journalist and self-publicist. Son of a synagogues cantor, Nathan was classically trained by Domenico Corri, who was the student of legendary vocal teacher Nicola Porpora.

In 1813 he conceived the idea of publishing settings of tunes from synagogue usage and persuaded Lord Byron to provide the words for these. The result was his famous *Hebrew Melodies*. The work used, for the most part, melodies from the synagogue service, though few if any of these were in fact handed down from the ancient service of the Temple in Jerusalem, as Nathan claimed. To assist sales, Nathan recruited the famous Jewish singer John Braham to place his name on the title page, in return for a share of profits, although Braham in fact took no part in the creation of the Melodies. Both Braham's and Nathan's signatures can be found on this copies title page.

The work proved to be extremely successful, was reprinted numerous times and brought Nathan some fame and notoriety. Nathan was later to claim that he had been appointed as singing teacher to Princess Charlotte of Wales, and music librarian to her father the Prince Regent, later George IV. There is no evidence for this, although this edition of the *Hebrew Melodies* was dedicated to the Princess by royal permission.

Includes a *Prospectus of Mr. Nathan's Academy for Vocal Music, on his own peculiar system.*

First edition, folio, 2 vols bound together in a modern half-calf binding; slight browning to pages. [8], 1-64, [8], 65-133, [2] pp. Signed by I. Nathan on the bottom of the titles of both first and second vols. Insert of the Prospectus: 8vo, 2 ll., with some marginal tears, no loss of text.

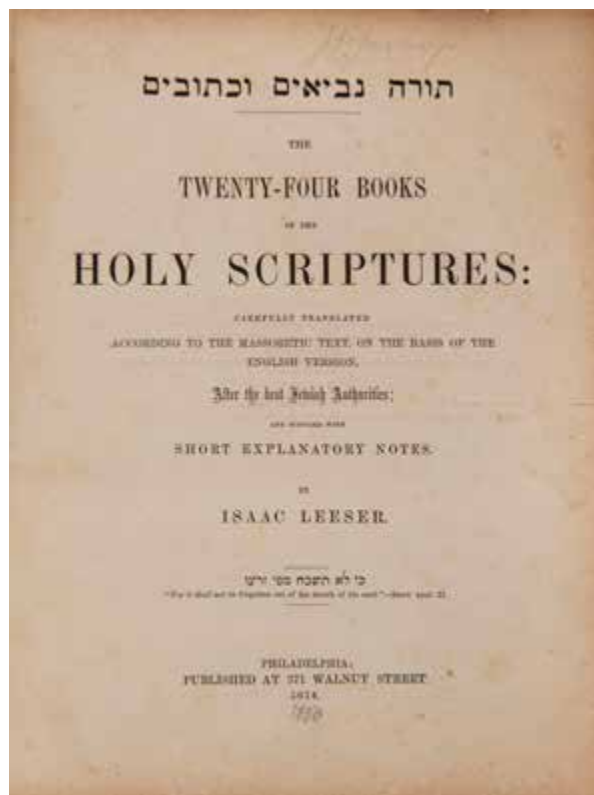
THE TEXT OF NATHAN'S FAMOUS HEBREW MELODIES

132. BYRON, LORD. Hebrew Melodies. London, Printed for John Murray, 1815.

£750 [ref: 107041]

'The subsequent poems were written at the request of the author's friend, the Hon. D. Kinnaird, for a Selection of Hebrew Melodies, and have been published, with the music, arranged, by Mr, Braham and Mr. Nathan.'

First edition, 8vo. Contemporary publisher's calf, gilt, rebacked, front cover detached, marbled edges; pages crisp and clean. [6], 53 pp.



FIRST ENGLISH TRANSLATION OF THE ENTIRE HEBREW BIBLE BY A JEW

133. LEESER, ISAAC (TRANSLATOR). *The Twenty Four Books of the Holy Scriptures.* [The Hebrew Bible]. Philadelphia, 371 Walnut Street, 1853.

£12,500 [ref: 101737]

First edition of the first English translation of the entire Hebrew Bible by a Jew. Built upon Leeser's 1845 translation of the five books of the *Torah*, previous editions published by Jewish translators in England (such as Levi and Alexander) had simply utilised the King James translation. Leeser's Preface explains that this massive undertaking sprung from 'a desire entertained for more than a quarter of a century, since the day he quitted school in his native land to come to this country, to present to his fellow-Israelites an English version, made by one of themselves, of the Holy Word of God'.

Readers would now 'have an opportunity to study a version of the Bible which has not been made by the authority of churches in which they have no confidence'.

Rabbi Isaac Leeser (1806-1868) was born in Germany and emigrated to America in 1824. The head rabbi of the Synagogue Mikveh Israel in Philadelphia, he became America's most influential Jewish writer, editor, and teacher. He promulgated Jewish culture and religious activity in the United States by providing American Jews with the numerous basic religious texts and conceptual tools they needed.

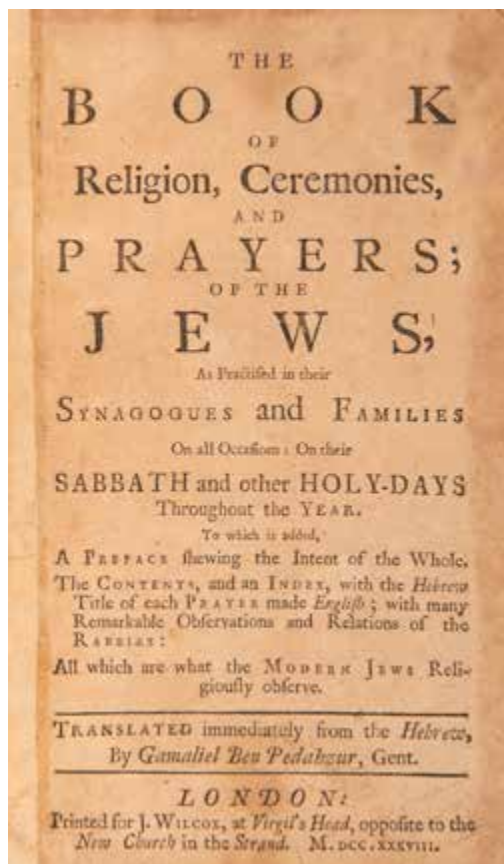
First edition; 4to (28 x 23 cm); iii, 1011 pp., tape mark to front flyleaf, some browning throughout, marbled endpapers; contemporary calf over boards, some wear and edges rubbed, tear to lower cover, skillful restorations to spine, spine in six parts with elaborate gilt floral detail, label to second compartment, a good copy.

FIRST ENGLISH TRANSLATION OF ANY PART OF THE SIDDIR

134. MEARS, ABRAHAM. *The book of religion, ceremonies, and prayers of the Jews, as practised in their synagogues and families on all occasions...with many remarkable observations and relations of the rabbis.* London, Printed for J. Wilcox, 1738.

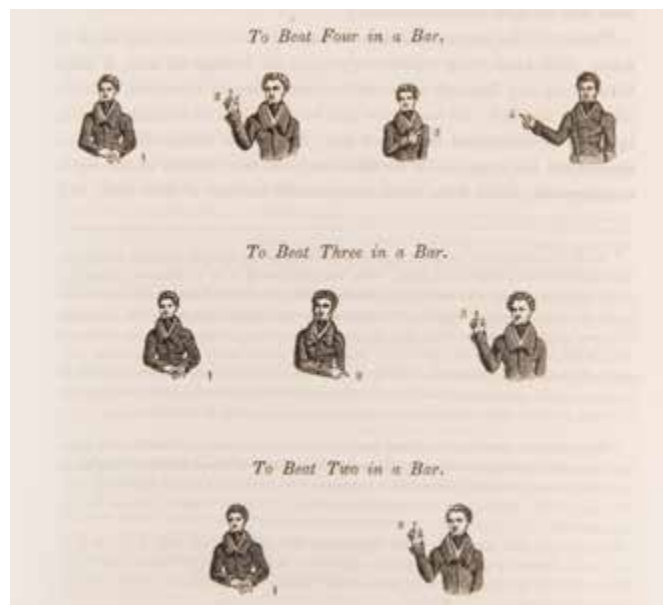
£2,500 [ref: 106899]

The earliest translation into English of the Jewish Prayer-book. This comprehensive, and occasionally rather critical, study of Jewish life and practices is dominated by the first English translation of any part of the Siddur, the definitive Jewish prayer-book. Translated by Abraham Mears (under the pseudonym of Gamaleil Ben Pedahzur; according to Roth), an apostate member of the English Ashkenazi community, it was intended as an exposition of Judaism rather than a service book, but in providing phonetic translations of the Hebrew title of each prayer Mears explicitly promotes its use 'to Beginners in the Hebrew Tongue' and 'all Persons that resort to the Synagogues'. The transliterated Hebrew title for each prayer is found in the margins, enabling the curious non-Hebrew reading Christian to attend and follow a synagogue service.



The transliteration of the Hebrew characters provides a clue as to how Hebrew was pronounced in the eighteenth-century Ashkenazi community of London. The book was not intended for liturgical use, but rather for scholarly readership, so it is not in effect a prayer-book. It reflects the growing interest in Judaism on the part of non-Jewish Englishmen of the eighteenth century.

First edition, 8vo (20.5 x 13 cm); xiv, 96; 291, [7] pp.; contemporary polished calf, gilt, contrasting red morocco lettering-piece, eighteenth-century ink inscription to front and pastedowns; corners rubbed, first two leaves and the last leaf with restored tears (with minor text loss), browning to leaves, good copy. ESTC T86072; Roth B8:6.



135. NATHAN, ISAAC. *An Essay on The History and Theory of Music; and on The Qualities, Capabilities, and Management of The Human Voice.* London, Printed for G. and B. Whittaker, 1823.

£2,500 [ref: 107098]

A WORK ON THE HISTORY AND THEORY OF MUSIC BY THE COMPOSER OF THE FAMOUS *HEBREW MELODIES* (SEE ITEMS 131 & 132).

In 1841 Nathan emigrated to Sydney, Australia, where he frequently lectured and where he rendered great service in developing musical talent. He acted as music adviser both to the synagogue and to the Roman Catholic cathedral in Sydney. Nathan was the first to research and transcribe indigenous Australian music, and also set lyrics by the poet Eliza Hamilton Dunlop (those were published in his *Australian Melodies* series in 1842).

First edition, folio, contemporary half-calf binding, spine rubbed; browning to some pages. [5], vi-xiv, [5], 2-230 pp. Text in English with occasional Hebrew.



136. [PRAYER BOOKS]. Set of Machzorim for Rosh HaShanah, Yom Kippur and Shalosh Regalim, according to Sefardic, Constantinople and Italian rite. Vienna, Josef Schlesinger, 1879-1881.

£3,000 [ref: 107048]

SET OF SEPHARDIC RITE FESTIVAL PRAYER BOOKS (MACHZORIM) FOR ROSH HASHANAH, YOM KIPPUR, SUKKOT, PEACH AND SHAVUOT.

The prayer books are bound in exquisite blue velvet bindings, with silver-plated edges and ornaments, and a personal monogram and nameplate to every volume, made for Avraham Naphtali Kovo. While we could not trace Avraham Naphtali himself, the Kovo family is well known for its long lineage of Rabbis and Jewish communities leaders, stretching back more than 400 years.

Provenance: Avraham Naphtali Kovo (monogram & name plate to each volume).

3 vols, 8vo (194 x 130 mm); original blue velvet boards, framed by metal silver-plated edges with working clasps, silver-plated corner ornaments to covers (corner ornaments missing on the back of vol. III); silver-plated engraved name plate to each volume's front cover and a silver-plated monogram to each volume's back cover. Gilt edges, textures cloth endpapers, pages crisp and clean. Vol. I - Rosh HaShana Machzor: [1], 102 ll.; Vol. II - Yom Kippur Machzor: [1], 169 ll.; Vol. III - Machzor Leshalosh Regalim: [1], 227 ll.



FIRST HEBREW-ENGLISH PRAYER BOOK PRINTED IN ENGLAND

137. [PRAYER-BOOK]. MEYERS, B. & ALEXANDER A. (TRANSLATORS). Tephilloth, Containing The Forms of Prayers Which are Publicly Read in The Synagogues, and Used in All Families. London, L. Alexander, 1788.

£6,500 [ref: 106897]

THE PERSONAL COPY OF NAPHTALI FRANKS, GOVERNOR OF THE GREAT SYNAGOGUE OF LONDON. Franks (1715-1796) was born in New York City, settled in London and became a prominent figure in the 18th-century London Jewish community.

This special copy of the second edition of the Ashkenazic Prayer-book differs in content from the regular second edition, printed on thicker paper it contains a special dedication page to Mr. Franks and lacks the *Index* and the *Parshiot* parts, ending after *Seder Kriat Shema*.

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, its first edition was printed on a subscription basis, and interestingly, the list of subscribers included many non-Jews.

Second edition, 8vo (207 x 130 mm); [7], 5-127, [56] ll. contemporary calf, with green and gilt name plate and title, marbled endpapers. Special dedication page. Pages crisp, with some minor browning. Text in Hebrew and English. A fine copy.

NEAR EAST & ISLAMIC

NOTABLY EARLY HAFEZ MANUSCRIPT

138. [ANTHOLOGY OF POETRY]. HAFEZ SHIRAZI. SA'DI SHIRAZI. Divan, including the Divan of Hafez and the Bustan of Sa'di, signed by Muhammad Katib al-Sultani. Timurid Shiraz, early 15th century. £22,500 [ref: 106383]

Hafez Shirazi (1315-1390 AD) is considered one of the greatest of the Persian Poets, whose immensely popular poetry continues to thrive in modern day Iran and far across the international sphere, with many translations of his texts available worldwide. This particular collection of his *Divan* is considered to be a compilation of all of Hafez' ghazals and although Hafez is believed to have been a popular poet in his lifetime, very few early manuscript copies of this text survive.

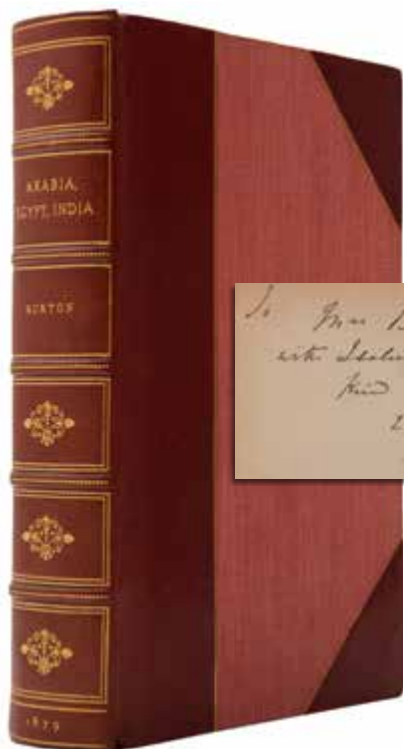


The colophon of this manuscript is signed by the scribe Muhammad Katib al-Sultani and although there appear to be no other manuscript records attributions scribe, their title 'sultani' strongly indicates that they were a working scribe in the Court of Ibrahim Sultan (Timurid Prince and Ruler of the Fars region 1415-1435). The stylistic attributions of this manuscript also strongly indicate manuscript production in the Shiraz region of Timurid Persia, the capital of the Fars region during this period. Therefore, if this manuscript was indeed compiled during the reign of Ibrahim Sultan, who was a very avid collector of books and calligrapher in his own right, we can assume manuscript production between 1415 and 1435 AD. This places the manuscript within decades of the death of Hafez and makes it one of the earliest known copies of the text.

Provenance: Al-Sayyid Mustafa Sharaf al-Din, the Katib-e Divan, ie Ottoman Official and Secretary of the Council of State, of Salih Pasha, who was the grand vizier to Sultan Mehmed VI (ink inscription to front free endpaper).



Single volume, comprising the Divan of Hafiz and the Bustan and Ghazzaliyaat of Sa'di (main body of the text of this manuscript is the Divan of Hafez and the Bustan of Sa'di, followed by his ghazaliyyat, fills the margins), illuminated manuscript on paper, in farsi, 179 leaves plus 3 endleaves (two leaves in main body of text in skilfully executed later manuscript facsimile), textually complete, 180 by 125 mm; double column with additional text extending outwardly in the margins, 24 lines elegant black nasta'liq, often interspersed with triangular panels of floral illumination, fine illuminated head-piece opening the text in the Timurid style of illumination, columns ruled in gold and black, catch-words throughout, later inscriptions to endleaves, some minor paper repairs and a few scattered smudges to ink, overall very attractive condition; late eighteenth-century Ottoman burgundy morocco with flap, central medallions and corner pieces or tan stamped leather coloured in gold, ruled in gilt, some additional blind-stamped tooling details, edges painted, extremities a little rubbed.



To Mrs Bailey
with Isabel Burton's
kind compliments
21 Feb 1879

INSCRIBED BY THE AUTHOR

139. BURTON, ISABEL. *AEI. Arabia Egypt India. A narrative of travel.* London, Mullan, 1879.

£2,500 [ref: 107545]

Inscribed copy of Isabel Burton's second book detailing a journey made with her husband to India, via Arabia and Egypt between 1875 and 1876. Although the work is predominantly focused on India, there is a chapter devoted to Jeddah and some notes on Trieste, where this voyage began. Inscribed on the half title: 'To Mrs. Bailey / with Isabel Burton's / kind comp[li]ments / 21 Feb 1879.'

First edition, 8vo, INSCRIBED BY THE AUTHOR ON THE HALF TITLE, viii, 488 pp., coloured frontispiece map, 12 plates, modern red half morocco gilt by Bayntun, a fine copy.



IN THE UNCOMMON DUST WRAPPER

140. BYRON, ROBERT. *The Byzantine achievement. An historical perspective A.D. 330-1453.* London, George Routledge, 1929.

£2,250 [ref: 107565]

A ground breaking book that brought Byzantine studies to a new, eager audience.

Provenance: William Reese (book label to pastedown).

First edition, 8vo, xiv, 346 pp., 16 plates, illustrations in text, original blue cloth gilt, original grey dust wrapper, spine slightly foxed, couple of short closed tears to extremities, a very good copy.



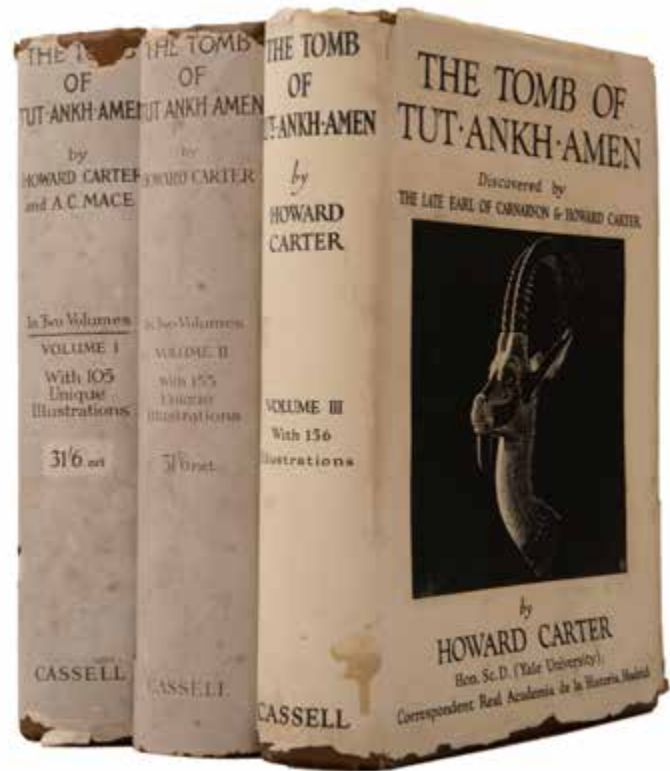
141. CANES, FRANCISCO. *Diccionario Espanol Latino-Arabetico*. Madrid, 1787.

£5,000 [ref: 105432]

A Spanish orientalist, Francisco Canes (1720-1795) spent sixteen years devoted to the study of oriental languages in Damascus, where he was sent by the Franciscan order. On his return to Spain he studied at the Royal Academy of History. This dictionary focuses on colloquial rather than classical Arabic and was apparently intended for the use of missionaries in Africa and the Middle East.

Provenance: Antonios Papakonstantios (contemporary Greek manuscript inscriptions to front free endpapers of each volume.

First edition; 3 volumes, folio; printed in Latin, Spanish and Arabic, half-titles, engraved vignettes (opening the text) and errata leaves present in each volume, contemporary Greek ink inscriptions to front free endpapers of each volume, some very small marginal wormholes and occasional light soiling, overall very bright and attractive condition; contemporary mottled calf, spine gilt in compartments within raised bands, red and green morocco labels to spine with lettering in gilt, lightly rubbed and scuffed at extremities. 36 x 255mm (14¼ x 10 inches).



THE MOST FAMOUS ARCHAEOLOGICAL DISCOVERY OF THE TWENTIETH CENTURY COMPLETE WITH DUSTWRAPPERS

142. CARTER, HOWARD; MACE, A.C. *The Tomb of Tut-Ankh-Amen discovered by the late Earl of Carnarvon and Howard Carter*. London, Cassell, 1923.

£7,500 [ref: 107747]

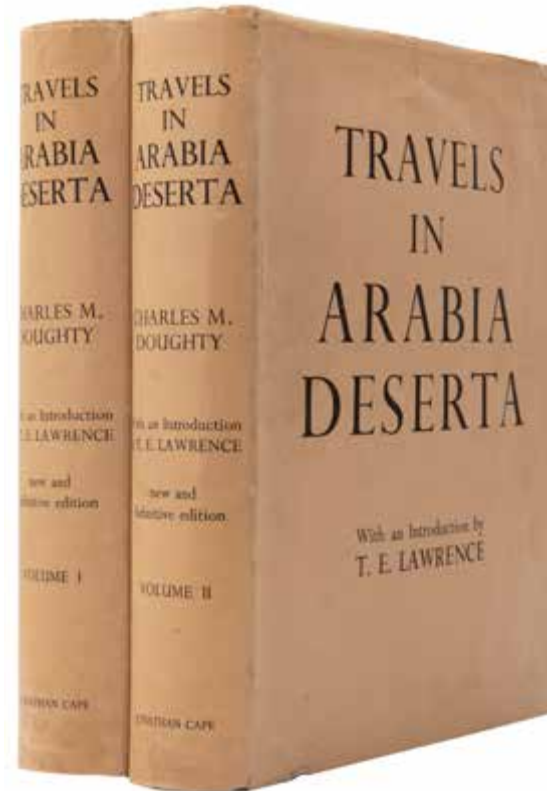
At the age of seventeen in 1891 Carter went to Egypt where he worked as an artist under Flinders Petrie. His great success in drawing the painted reliefs at Deir al-Bahri, Thebes led to his being appointed in 1899 the first chief inspector of antiquities in Upper Egypt, despite having no formal qualifications.

In early 1909 he began his association with George Herbert, 5th Earl of Carnarvon. Until the First World War they excavated in the Theban necropolis, making important, but unspectacular, discoveries. Carnarvon was then encouraged by Carter to apply for the concession for the Valley of the Kings, surrendered by Davis in 1914. The time was not right however, and a short campaign by Carter in the tomb of King Amenophis III in 1915 produced trifling results. In 1917 Carter was able to return to working for Carnarvon, and until 1922 he conducted annual campaigns in the Valley of the Kings; but with few positive results.

In the summer of 1922 Carter persuaded Carnarvon to allow him to conduct one more campaign in the valley. Starting work earlier than usual Howard Carter opened up the stairway to the tomb of Tutankhamun on 4 November 1922. Carnarvon hurried to Luxor and the tomb was entered on 26 November. The discovery astounded the world: a royal tomb, mostly undisturbed, full of spectacular objects. Unhappily, the death of Lord Carnarvon on 5 April seriously affected the subsequent progress of Carter's work.

In spite of considerable and repeated bureaucratic interference work on the clearance of the tomb proceeded slowly, and was not completed until 1932. (ODNB).

First edition, 3 vols, 8vo (24 x 17cm), xvi, 231; xxxiv, 269; xvi, 247pp., profusely illustrated with photographic plates, original pictorial cloth gilt, original dust wrappers, small chips to extremities, a very good set.



143. DOUGHTY, CHARLES. Travels in Arabia Deserta with an introduction by T. E. Lawrence. London, Cape, 1936.

£2,250 [ref: 107636]

Lawrence had long admired Doughty's *Arabia Deserta*, and was instrumental in getting the second edition published in 1921 with an introduction by himself. The New and Definitive edition is a very handsome publication designed to be uniform with the 1935 edition of *Seven Pillars of Wisdom*.

New and Definitive edition. 2 vols, 4to, 674; 696 pp., frontispiece, 2 large folding maps, 8 plates, illustrations in text, original brown cloth gilt, dustwrappers, prize bookplate to front pastedown, tiny stain to title and frontispiece else a fine set. O'Brien A017.



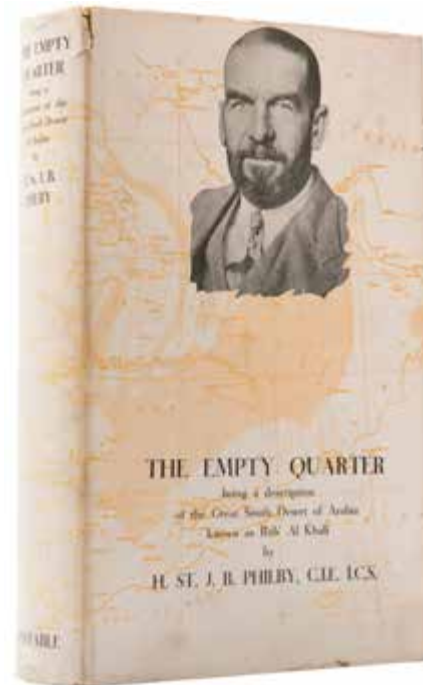
144. [JAINISM]. Paintings from a Jain 'Heaven and Hell' series. [India, Gujarat(?), mid- to late-18th century].

£9,500 [ref: 106533]

Hell and purgatory in Jainism, called *Naraka*, are realms of cosmology that are characterised by great suffering. There are seven realms of this universe, that are all situated in the 'lower levels' (*adho lok*), and they are all inhabited by various types of hellish beings. These beings contribute to the various types of suffering one might endure in a vision of Jain hell, including bodily pain, soul colouring (as seen by the dark figures depicted thus), physical transformation and pain inflicted on one other.

Illustrations such as these would have been included with Jain manuscripts and their purpose would have been to warn the readers of evil and the effects of bad Karma on the eternal soul.

16 leaves, watercolours on fibrous paper, each depicting a scene from the Jain vision of heaven or hell, each circa 115 x 265 mm; each image framed within red painted border, reverses blank, some light finger soiling and rubbing, overall bright and attractive examples; paired into two groups of 8, each mounted and framed under glass.



WITH DUST WRAPPER

145. PHILBY, HARRY ST. JOHN B. *The Empty Quarter being a description of the Great South Desert of Arabia known as Rub' al Khali.* London, Constable, 1933.

£2,250 [ref: 107584]

'[Philby] made a series of remarkable journeys, of which the greatest was his crossing of the 'Empty Quarter' in 1932... By day he collected place names, temperatures, compass bearings, barometric pressures, rocks, fossils, flora and fauna, and ancient inscriptions. At night he wrote them up in his diaries, squatting in the sand by lamplight and hiding his work from his suspicious Arab escort' (ODNB).

First edition, 8vo, xxiv, 433 pp., illustrated with 32 photographic plates, 3 folding maps, original brown cloth gilt, pictorial dust-wrapper, a fine copy.

ROYAL SCRIBE FROM THE COURT OF FATH'ALI SHAH QAJAR

146. [QUR'AN]. A Fine Miniature Qur'an, copied by the royal Qajar scribe Abdullah al-Ranani. Qajar Persia, dated 1225 AH (1815 AD).

£30,000 [ref: 105550]

AN EXQUISITE MINIATURE QUR'AN FROM THE EARLY QAJAR PERIOD. The copyist Abdullah Ibn Ashoub al-Ranani was a royal scribe in the court of Fath 'Ali Shah Qajar (r. 1797-1834). Al-Ranani was renowned for his fine naskh script which is exemplified here in a delicate miniature format, which is unusual for this scribe whose other traced Qur'ans have been notably larger in scale.

This Qur'an was produced to the highest possible specification of the period with no expense spared; every single page of the text is illuminated with interlinear colouring of gold, the script is delicate and legible despite its miniature format, and the binding is exemplary: it was undoubtedly commissioned for a member of the Qajar royal family.

Single volume, illuminated manuscript on polished paper, in Arabic, complete, 191 leaves plus 3 endpapers (two at front and one at the back), 98 by 60 mm; 21 lines fine and refined naskh script copied in miniature format, in black, two opening leaves of prayers copied in central lobed panels, in red, plus an additional set at the end of the volume, opening two facing pages of the Qur'an with exquisitely fine gilt polychrome decorations to borders, interlinear colouring of gold to every leaf of text, catch-words throughout, very clean and crisp condition; housed in fine contemporary gilt lacquered boards, with decorative floral compositions to covers set against a red background and framed within a gold foliate border, a very fine manuscript.





MANUSCRIPT WITH DUKE OF WELLINGTON ASSOCIATION

147. [QUR'AN]. [Fine Indian Qur'an. Srirangapatna or Bangalore, South India, n.d., but early 19th century].

£7,500 [ref: 105060]

RARE SOUTH INDIAN QUR'AN IN A CONTEMPORARY INDIAN LEATHER-TOOLED BINDING, PRESENT HERE IN AN EXCELLENT STATE OF PRESERVATION

Seyyed Hussain was a Sergeant in the 4th Native Cavalry, British Regiment, and Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 before becoming the aide-de-camp to Sir John Malcolm. The attached letter relating to the provenance of the manuscript reads: 'The Koran in Arabic, from a very perfect copy in the library of Mahmoud Sufi (?) with marginal notes from two other collated (?) copies. Purchased from Seyyed Hussain (formerly munshee to the Duke of Wellington in Srirangapatna), Bangalore, 1844'.

Provenance: Seyyed Hussain, Sergeant in the 4th Native Cavalry, British Regiment, Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 and later the aide-de-camp to Sir John Malcolm (19th-century letter mounted to front free endpaper); Mr Morley (secondary inscription to aforementioned letter, early twentieth-century); A. Xavier (mid-twentieth-century Parisian booksellers label to pastedown).

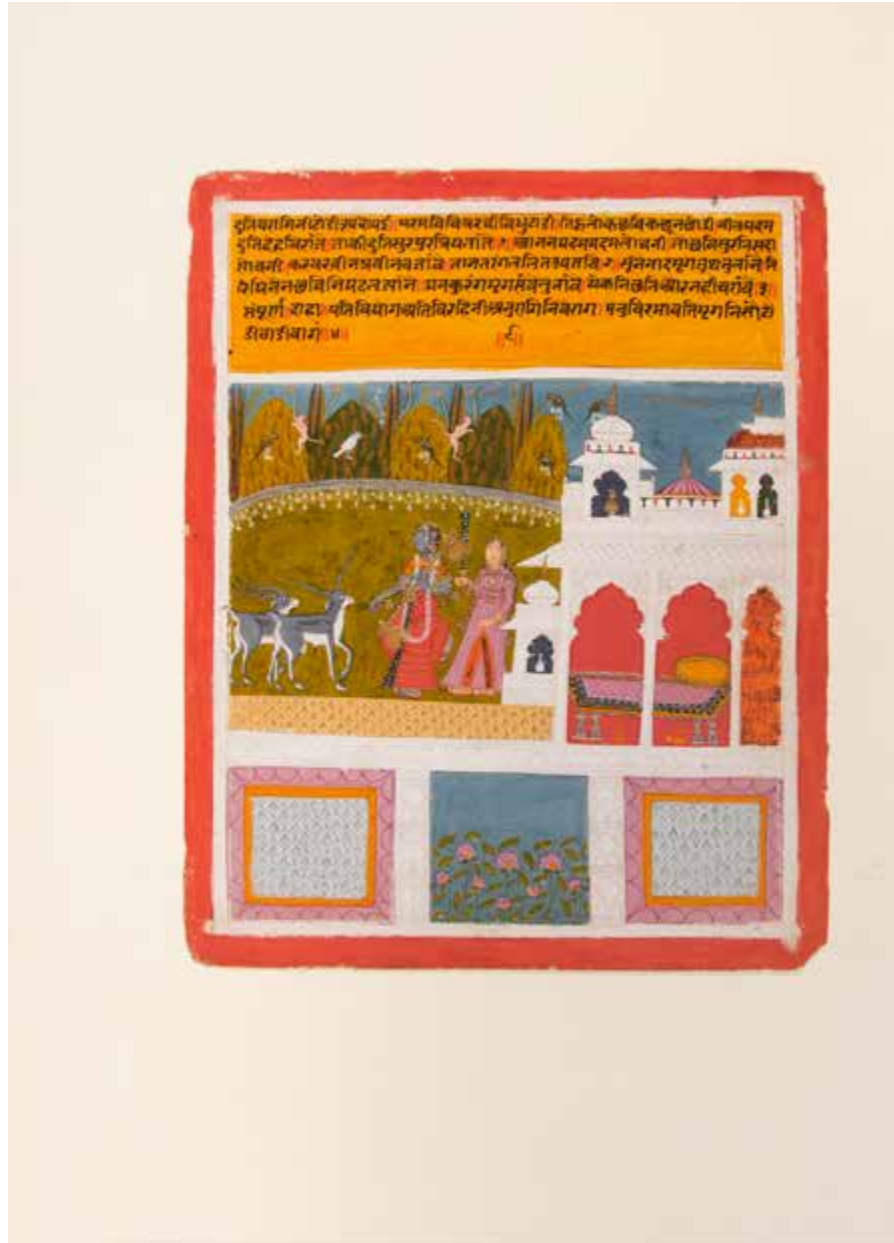
Single volume, decorated manuscript on polished light blue paper, in Arabic, complete, 335 x 230 mm; single column, 15 lines black cursive verging on naskh, surah headings and qur'anic divisions to margins in red, catch-words, nineteenth-century manuscript note relating to the provenance of the manuscript pasted to front free endpaper, additional folios of prayers at the end of the volume (copied in the same hand as the Qur'an), excellent condition internally; contemporary red morocco with flap, tooled and ruled with cream-coloured paper onlays to medallions, extremities lightly rubbed else a very good example. 335 x 230mm (13¼ x 9 inches).

148. [RAGAMALA PAINTING]. [Todi Ragini: a lady stands with a vina, feeding two deer]. [Datia, Madhya Pradesh, Central India, circa 1725 AD]. £4,000 [ref: 104176]

Examples of Datia ragamala paintings are rare. A few examples from the same series, also identified as being from Datia, are in the Paul Walter collection (published by P. Pal, *The Classical Tradition in Rajput Painting*, 1978, p. 114), and to further examples are seen in the Jane Green Collection (published by P. Pal, *Pleasure Gardens of the Mind, Indian Paintings from the Jane Green Collection*, 1993, pp. 116-19).

Provenance: Private American Collection; Christie's South Kensington, 10 October 2014, lot 13 (auction sticker to reverse of painting).

Single leaf, ink and gouache pigments on card, heightened in silver and gold, depicting a lady standing with a vina, feeding two deer with an attendant in waiting, standing on a pavilion with a pond and flower beds in the foreground and tall trees with parrots and monkeys in the background, panel of nagari script along the top edge, 328 x 265 mm; single column of nagari script in panel at top of the image, with 6 lines of black script with accents in red, image framed within painted red border, some very slight finger soiling and slight chips to paint, Christie's lot sticker to reverse else blank, unframed, a bright and attractive painting.





FROM THE TIMURID COURTS OF PERSIA

149. RUMI, JALAL AL-DIN MUHAMMAD. *Mathnawi*.
 Timurid Persia or Turkey, possibly Qazvin, mid-fifteenth century.

£32,500 [ref: 105219]

A FINE TIMURID COPY OF THE COMPLETE *MATHNAVI* BY THE REVERED SUFI SAINT JALAL AL-DIN RUMI. This is Rumi's most celebrated work and a pillarstone of Sufi literature, formed of a vast collection of self-reflective lyrical anecdotes of Sufi wisdom inspired by the Qur'an and Islamic teachings. This vast collection of 'mathnavis' (a form of Persian meter) was compiled by Rumi, known as Mawlana (master), in circa 1244 during the poet's time in Anatolia.

What sets this particular collection of poetry aside from his contemporaries, is that Rumi compiled these verses in a spontaneous manner as a reflection of events or thoughts that appeared to him over the course of his everyday life. The revelatory nature of the composition and loosely connected narrative of didactic stories made this work immensely popular with Eastern and Western audiences alike, and has remained one of the most collected poetical works internationally since Rumi's death in 1273 AD.

This manuscript demonstrates the absolute best in manuscript production of the Timurid Empire, with influences from the Ottoman world as well; suggesting manuscript production in the eastern regions of the Timurid Empire, possibly in Qazvin. The paper is of a very high quality, fibrous polished buff paper (probably produced in Damascus), and although there is no scribal attribution the manuscript has been copied in an elegant and regular hand showcasing an early style of nasta'liq script. The finesse off the rich illumination is akin with the most luxurious manuscripts from this period, and could only have been produced in a scriptorium associated with the royal Timurid courts.

The binding is of a very high quality and an early example of its kind; it's a early sixteenth century tooled leather binding, most comparable to the bindings 79 and 80 of the Haldane classifications (*Islamic Bookbindings*, London, 1893), that belong to manuscripts dated 'c. 1500' and '1506-7' respectively.

Provenance: In Western Europe from the mid-twentieth century (French manuscript description on English watermarked paper loosely inserted).

Single volume, illuminated manuscript on fibrous polished buff paper, in Farsi, textually complete (lacking 4 leaves at the end of Book 6 that are replaced in eighteenth and nineteenth century manuscript facsimile, 337 leaves plus 4 leaves text, 245 by 170 mm; four columns, 21 lines early nasta'liq script in black, headings in red throughout, 6 GOLD AND LAPIS ILLUMINATED HEADINGS in the Timurid style, each opening one of the 6 books of the Mathnavi, contemporary catch-words throughout, columns ruled in blue, some very slight water-staining to margins and a few scattered smudges to text, overall attractive condition; EARLY SIXTEENTH-CENTURY STAMPED LEATHER BINDING WITH FLAP, with cut-out cartouches to leather decorated by corner-pieces and central medallions with foliate designs and coloured in gold, spine and flap hinge rebacked and repaired, an attractive early binding. 245 x 170mm (9¾ x 6¾ inches).



150. VIGUIER, PIERRE FRANCOISE. *Elemens de la langue Turque*. Constantinople, Imprimerie du Palais de France, 1790.

£2,500 [ref: 105434]

First and only edition of this Turkish grammar printed in the grounds of the French embassy at Pera, where a printing press was established in 1787 by Count Choiseul-Gouffier. Little is known about the activity of the press but several titles are known to have been printed there, these were mostly military or scientific in nature and the Arabic types used were supplied from Basel.

The oriental scholar Viguier (1745-1821) was apostolic prefect at Constantinople from 1783 to 1802 and was the first to distinguish between guttural and palatal vowels in the Turkish language.

First (and only) edition, 8vo, xxii, 461 pp., [1], including half-title, plus the errata leaf at end, printed in French and Ottoman Turkish, some very slight dusting and scattered stains, overall clean and crisp internally; bound in contemporary Ottoman leather over boards, covers ruled in blind, spine gilt in compartments with flora motif, spine and extremities lightly rubbed, a good copy. 250 x 195mm (9¾ x 7¾ inches). Atabey 1290 and Blackmer 1732.

MODERN PRINTS



151. FRANCIS, SAM. *Trietto 4* (SFE-077 RC). 1991.

£15,000 [ref: 106438]

In 1970, American Abstract artist Sam Francis established his own printing studio, The Litho Shop, in Santa Monica, California. Francis employed a full time staff of Master Printers in his studio, a notion that was practically unheard of at this time. Along with the aid of his skilled team, Francis was able to print with the same ease and immediacy as was possible in his painting and through copious experimentation vast aquatints such as *Trietto 3* were created. Whilst best known for his brilliance of colour, it is important to acknowledge the part his splatters and spots play in the dynamism between his forms. It is because of these energetic, animated marks that the presence of the artist's hand can be significantly felt, uniting both process and print.

Aquatint in colours, 1991, on Fabriano paper, signed in pencil, numbered IVIXIV, an artist's proof in Roman Numerals, aside from the standard edition of 66, printed by Valter & Eleonora Rossi at Vigna Antoniniana Stamperia d'Arte, Rome, published by 2RC Edizioni d'Arte, Rome, 135.3 x 166.4 cm.



152. **MAN RAY.** *Revolving Doors.* Turin, Luciano Anselmino, 1972.

£30,000 [ref: 107426]



The complete portfolio of 10 pochoir prints, signed by the artist on the justification. Man Ray created a series of collages of geometric shapes titled 'Revolving Doors' between 1916 and 1917. They were included in his third solo show at the Daniel Gallery in New York and were installed on a rotating pole that the viewer could spin, bringing the machine-like anthropomorphic forms to life. The original collages were destroyed, but he later reproduced them in this series of pochoirs, also including the explicative text which originally accompanied each work.

LIMITED EDITION, ONE OF 100 COPIES ON VELIN D'ARCHES, signed and numbered by the artist on the justification, large folio (63.5 x 45 cm); title-page, justification and table of contents, 10 pochoir prints in colour after Man Ray, loose as issued and unbound in plain wrappers, minor spotting to wrapper; in the original black cloth solander box with 'Man Ray' on the spine, some minor wear to box otherwise an excellent example.



153. PICASSO, PABLO. Plate 12, from: *Le Cocu Magnifique*. 1968.

£7,500 [ref: 106678]

Le Cocu Magnifique is a farcical play written by Belgian dramatist Fernand Crommelynck about a jealous man, Bruno, who – because of this jealousy – ends the play by losing his wife, Stella. Bruno is the kind of man who sees an enemy in the other sex; he seeks to control a woman, but he can never obtain this dominance because the female soul eludes him. It is because he cannot bear Stella's love that he will in the end be cuckolded. The play premiered in Paris in December 1920 and in 1968, Picasso produced a series of 12 etchings and aquatints based on the play's text. Picasso and Crommelynck knew each other for many years, and for some time Picasso had intended to illustrate the play. Picasso's dramatic and often explicit depiction of Crommelynck's story is well suited to the stark black and white media of aquatint and etching.

Etching with aquatint and drypoint, 1968, on Auvergne Richard-de-Bas wove paper, signed in pencil, numbered from the edition of 30, printed and published by Atelier Crommelynck, Paris, 37 x 47.8 cm. 104.



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

£7,500 [ref: 107450]

A rare and possibly unique work.

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. (19¼ x 13½ in.) Feldman & Schellmann IV. 55B.



155. WARHOL, ANDY. Peaches, from Space Fruits: Still Lifes. 1979.

£30,000 [ref: 107024]

Screenprint in colours, 1979, on Lennox Museum board, signed and numbered from the edition of 150, published by Grippi/Zivian, Inc., New York, printed by Rupert Jasen Smith and Joe Grippi, New York, 76.2 x 101.6 cm Feldman & Schellmann II.202.

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Marley's Ghost.



