

SHAPERO

RARE BOOKS



PRESENT PERFECT



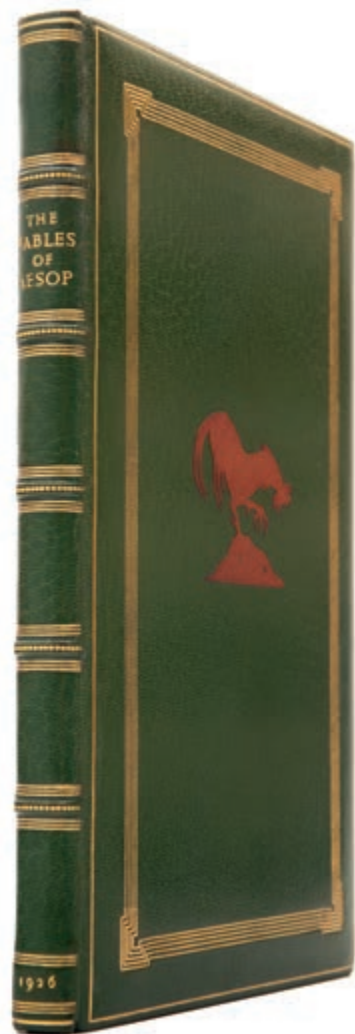
PRESENT  
PERFECT

# CONTENTS

Fiction, Poetry & Prose	<i>Items 1 – 53</i>
Children's & Illustrated	<i>Items 54 – 79</i>
Modern Prints	<i>Items 80 – 87</i>
Visual & Performing Arts	<i>Items 88 – 100</i>
Special Interest	<i>Items 101 – 140</i>
Hebraica & Judaica	<i>Items 141 – 148</i>
Near East & Islamic	<i>Items 149 – 157</i>



# FICTION, POETRY & PROSE



## AN IMPORTANT ILLUSTRATED EDITION

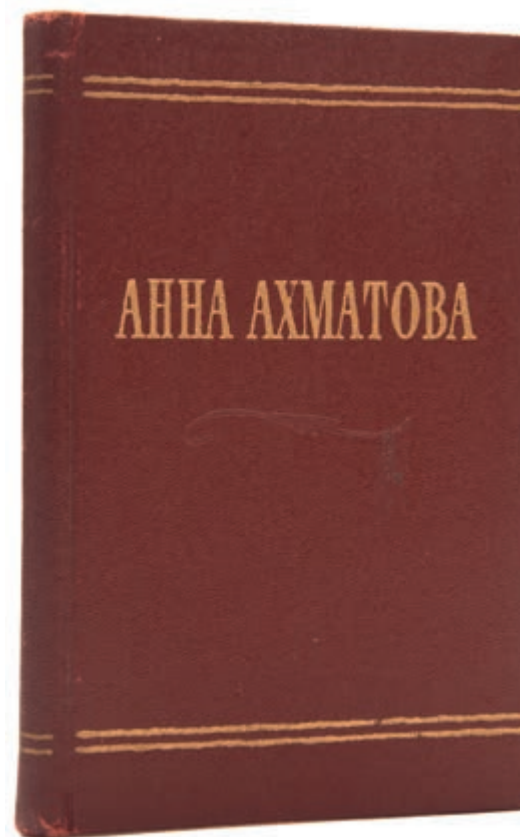
**1. AESOP; L'ESTRANGE, SIR ROGER (TRANSLATOR).**  
*The Fables of Aesop.* Waltham Saint Lawrence, The Golden Cockerel Press, 1926.

£1,750 [ref: 112751]

An exceptional copy of an important illustrated edition of Aesop's *Fables*, the text taken from the 1692 edition of L'Estrange's translation, with wood-engraved silhouettes by the Central School of Arts and Crafts illustrator Celia M. Fiennes (1902-1998). Finely bound in green morocco by Bayntun-Riviere, the upper panel onlaid with cockerel design in red.

*Provenance: Captain Richard Campbell, OBE, RN (bookplate).*

Limited edition; NUMBER 250 OF 350 COPIES; large 8vo (260 x 165 mm); bookplate to front free endpaper verso, illustrated wood-engraved silhouettes by Celia M. Fiennes; green morocco by Bayntun-Riviere, upper panel with cockerel design onlaid in red, within quadruple gilt frame, spine lettered in gilt, top-edge gilt, others uncut, slight offsetting to margins of endpapers, minor abrasion to rear panel, otherwise fine; [2], v, [1], 94, [2]pp.



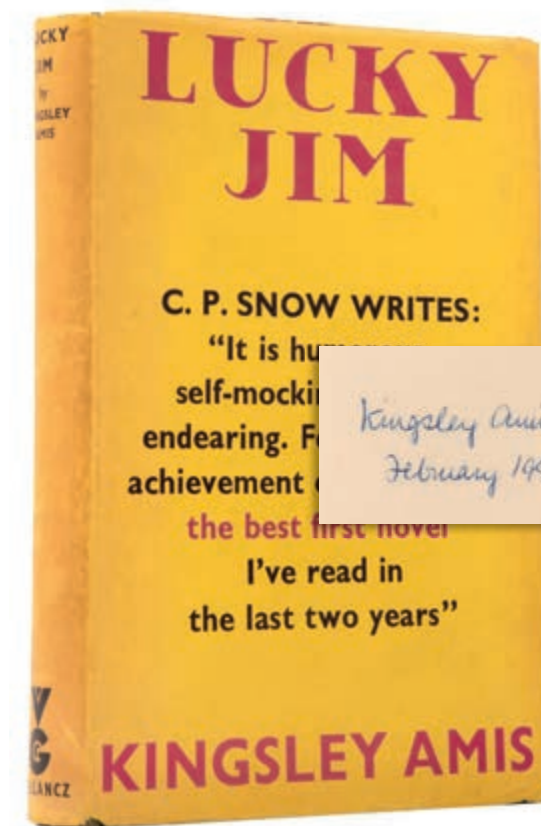
**2. AKHMATOVA, ANNA.** *Stikhotvoreniia [Poems].* Moscow, Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1958.

£600 [ref: 112302]

THE FIRST OF AKHMATOVA'S WORKS TO BE PUBLISHED AFTER THE DEATH OF STALIN.

Akhmatova (1889–1966) was one of the legendary figures of modern Russian poetry. Her life was one of great achievement and great loss. Her first husband, Nikolay Gumilev, was executed, her second husband, Nikolay Punin, died in the Gulag and her son Lev was also sent to the labour camps. Being one of her country's great lyric poets, she wrote first hand and movingly about Stalin's terror. While fellow poets and artists adored her, she was spied on by the state and finally expelled from the Union of Soviet Writers. She survived to become one of the century's most eloquent witnesses to the Soviet nightmare and was shortlisted for the Nobel Prize in 1965.

8vo (170 x 115 mm); 132 pp., ink annotation in English to upper flyleaf, 'Printed in USSR' stamp to title, errata slip bound in at end; original maroon cloth, gilt lettering to upper cover; very slightly rubbed at the spine extremities, a very good copy.



## AMIS' FIRST NOVEL - SIGNED

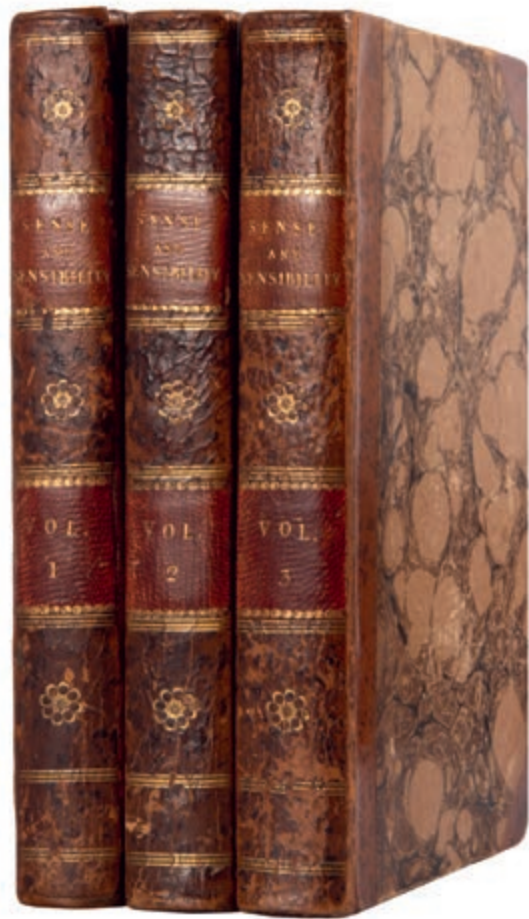
**3. AMIS, KINGSLEY.** *Lucky Jim.* London, Victor Gollancz, 1953.  
£9,500 [ref: 108268]

AMIS' FIRST AND BEST-LOVED NOVEL, rare signed and in its jacket.

An attractive example of Amis' first novel; it features the titular Jim Dixon, an inferior academic in a second-rate university. *Lucky Jim* is remarkable for its relentless skewering of artifice and pretension; it also contains some of the finest comic set pieces in the language. One of the more brilliant concerns a weekend at the home of a ghastly senior professor. After an afternoon of enforced madrigals, Jim becomes so horribly drunk that he inadvertently destroys his host's spare room.

Jim is more appealing than some of Amis's later heroes; his hatreds, expressed viscerally through a vast repertoire of grotesque faces, are infectious, while his increasingly elaborate attempts to dig himself out of trouble rarely have the desired effect. The result is a novel in the grand tradition of English satire.

First edition; SIGNED & DATED BY THE AUTHOR on upper endpaper; 8vo; publisher's boards, very slight fading to spine, dust-jacket, light browning to spine, light toning to head of rear panel, spine ends and corners a little chipped, short nick with creasing to lower corner of upper panel, some very light surface soiling but a sharp and very good copy overall.



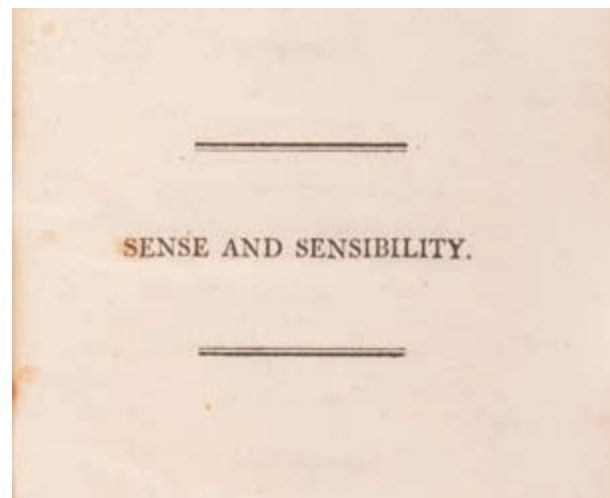
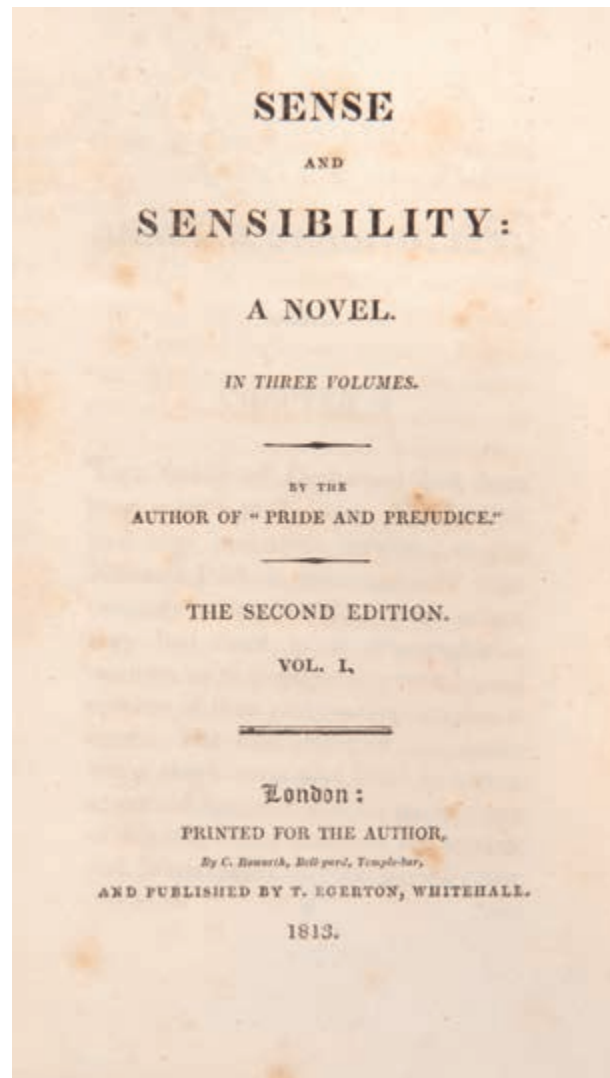
**RARE EARLY EDITION**

4. AUSTEN, JANE. *Sense And Sensibility*. London, Printed for the author by T. Egerton, 1813.

£12,500 [ref: 99070]

Austen's debut novel and one of her several masterpieces, was originally issued in this three-volume format with a print run thought to be in the hundreds. It was so well received that Austen paid for this second edition to be printed. It has remained in print ever since. This set in contemporary condition is particularly attractive.

Second edition; 3 vols, 12mo; complete with all the half-titles, bound without final blanks (as often); some slight foxing; contemporary sprinkled half-calf with marbled paper sides, spine ruled in compartments gilt, twin red morocco title labels, light rubbing at extremities, two volumes expertly rebacked preserving the original spines, some typical albeit light spotting throughout, a very good set; vol. I: [4], 306pp; ; vol. II: [4], 278pp; vol. III: [4], 294pp; housed in a leather-entry slipcase.



**FIRST PRINTING OF THE PEACOCK EDITION**

5. AUSTEN, JANE; THOMSON, HUGH (ILLUSTRATOR). *Pride and Prejudice*. London, George Hamilton, 1894.

£3,750 [ref: 113771]

A first edition of the 'Peacock Edition' of *Pride & Prejudice* by Jane Austen, with stunning gilt cover design by Hugh Thomson.

Hugh Thomson (1860-1920) the renowned illustrator; in pen and ink, of classic titles was born in Ireland where his skills as an illustrator were recognised while still a teenager. Consequently Thomson was trained by John Vinycomb, the head designer at Marcus Ward & Co., a prominent Belfast publishing house. He subsequently moved to England, working from 1883 for MacMillan & Co., illustrating all six of Jane Austen's novels and other literary classics. By 1900 he had become one of the most popular illustrators of his time. However, during the First World War there was less demand for his style of work and he took a job with the Board of Trade until his untimely death from heart disease.

First edition, first printing of the Peacock edition; 8vo (186 x 132 mm); frontispiece, title vignette and illustrations by Hugh Thomson, foxing to frontispiece tissue-guard with offsetting to pages either side, contemporary ink gift inscription to upper free endpaper, spotting to preliminary and terminal leaves, then the odd tiny spot, otherwise internally near-fine; publisher's dark green cloth with the stunning gilt depiction of a peacock on an urn to upper cover and related gilt decoration to spine, all edges gilt, dark blue endpapers, rubbing to outer corners, bumpint to spine ends, spine darkend, otherwise very good plus.

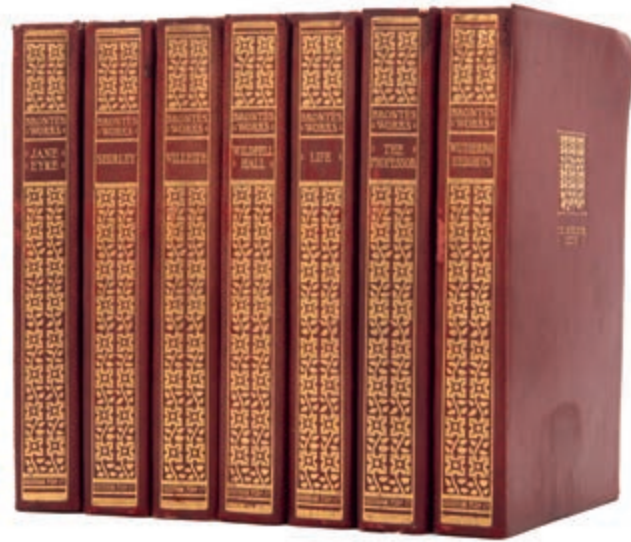


6. AUSTEN, JANE; THOMSON, HUGH (ILLUSTRATOR); BROCK, CHARLES E. (ILLUSTRATOR). [The Novels]. *Pride and Prejudice; Sense and Sensibility; Emma; Mansfield Park; Northanger Abbey [and] Persuasion*. London, MacMillan and Co., Ltd., 1898, 1901, 1902;

£2,750 [ref: 111512]

Mixed editions; 6 vols in 5, small 8vo (188 x 135 mm); illustrated by Hugh Thomson except for *Pride & Prejudice*, which is by Charles Brock, occasional very small and light spot, otherwise internally near-fine; modern full purple morocco, gilt panelled with decorative devises to spines, floral endpapers and all edges gilt, a beautiful set.





7. [BRONTË SISTERS]. *The Complete Works of Charlotte Brontë and her Sisters. The Book Lover's Edition.* London, The Gresham Publishing Company, [circa 1910].

£825 [ref: 112259]

Comprising: *Wuthering Heights*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *The Professor*, *Villette*, *Shirley*, *Jane Eyre*, *Emma*, *Poems* (by all three) and *Life of Charlotte Brontë* by Mrs. Gaskell, with notes and biographical entries.

7 vols, 8vo (200 x 135 mm); each vol. with black & white illustrations with printed tissue-guards; offsetting from a ribbon page-marker to a few leaves circa p.208 in *Emma*, similarly to circa p. 59 in *Shirley*, p.182 & p.202 in *Villette* (ribbons now absent to most vols), the odd minor spot, otherwise very good; publisher's soft leatherette bindings gilt, rubbed on joints and spine extremities, a few heads with chips, short splits to upper joints at head to two vols, mild scratches and very slight staining o upper board of one vol., preserved in the original publishers' cloth covered, lidded box, worn, soiled but sound, in all a very good set.

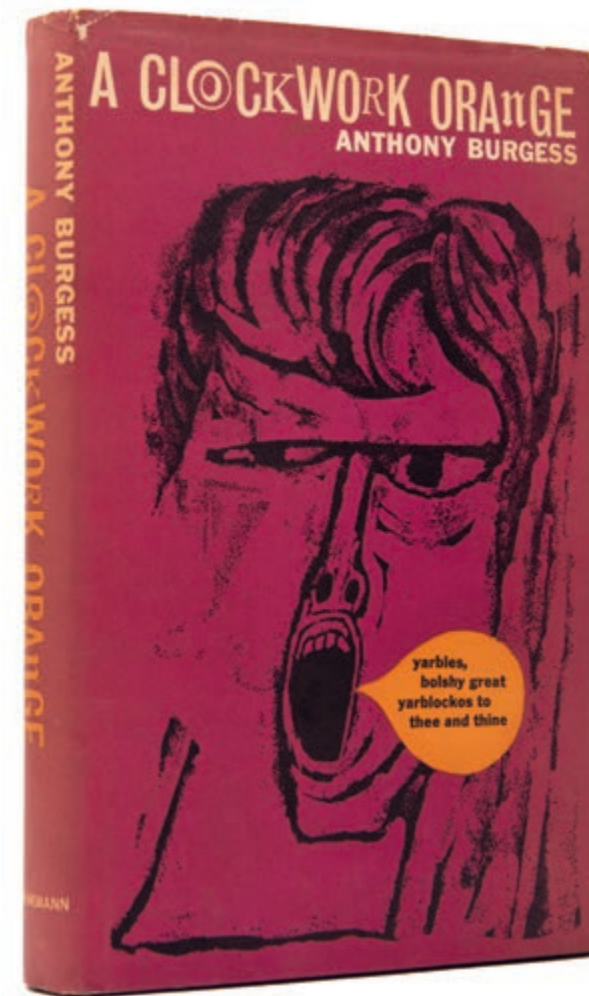


8. BROOKE, RUPERT. *The Collected Poems of Rupert Brooke. The Title-Page and Portrait Cut on the Wood* by G. Raverat. London, Philip Lee Warner, publisher to The Medici Society, Ltd., 1919.

£1,750 [ref: 101712]

Containing some of Brooke's best remembered poems, *Tiare Hahiti* and *The Soldier*, with its famous opening line, 'If I should die, think only this of me: That there's some corner of a foreign field That is for ever England', as well as his longer poem *Grantchester*, with its equally famous ending: 'oh! yet Stands the Church clock at ten to three? And is there honey still for tea?'

Limited edition, NUMBER 27 OF 1,000, printed in Riccardi font on handmade Riccardi Paper; 4to (225 x 160 mm); frontispiece wood-engraving of Brooke, engraved pictorial title, both by Raverat; later binding for Asprey in full navy blue morocco with decorative gilt panels to both boards of onlaid grey and gilt lilies, gilt lilies to spine, foliate gilt dentelles, all edges gilt; x, 156, [2] pp. Keynes 16.

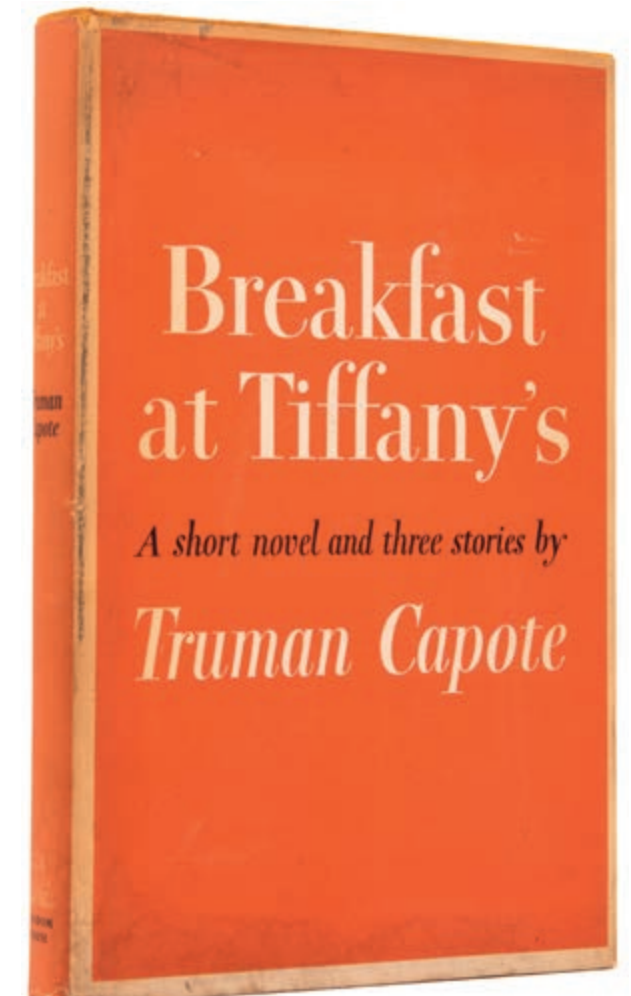


9. BURGESS, ANTHONY. *A Clockwork Orange.* London, Heinemann, 1962.

£3,750 [ref: 112063]

Three issues exist: two in black boards - the first priced 16s, the second priced 18s; thirdly, in the late '60s the last copies were issued in purple boards with a decimal price sticker. The present copy has all the requisite first issue points. Burgess' best known book and although he was of the opinion that *Earthly Powers* was his masterpiece, like many authors on the matter he was wrong. *Clockwork Orange* is far, far more than the source book for a great film, it remains a tremendous work in its own right.

First edition, first impression, first issue binding and first issue dust-jacket; 8vo; page stock mildly toned as always, light spotting to prelims and margins, else unmarked internally; publisher's black boards, titles to spine gilt, with the original unclipped pictorial dust-jacket designed by Barry Trengrove priced 16s, typical sunning to spine, minor edge-wear, else a very sharp copy.



10. CAPOTE, TRUMAN. *Breakfast at Tiffany's.* New York, Random House, 1958.

£1,750 [ref: 112520]

The first edition of Truman Capote's renowned novella, the basis for Blake Edward's film, starring Audrey Hepburn and George Peppard.

First edition, first impression; 8vo; ownership signature to half-title, some offsetting to endpapers, else unmarked internally; publisher's yellow cloth, gilt titles to spine on a black ground, pale blue topstain, titles slightly rubbed but legible, cloth slightly darkened, with the unclipped dust-jacket by Ismar David, ownership signature to front flap, usual fading to spine, some toning and soiling, mild edge-wear, else very good.

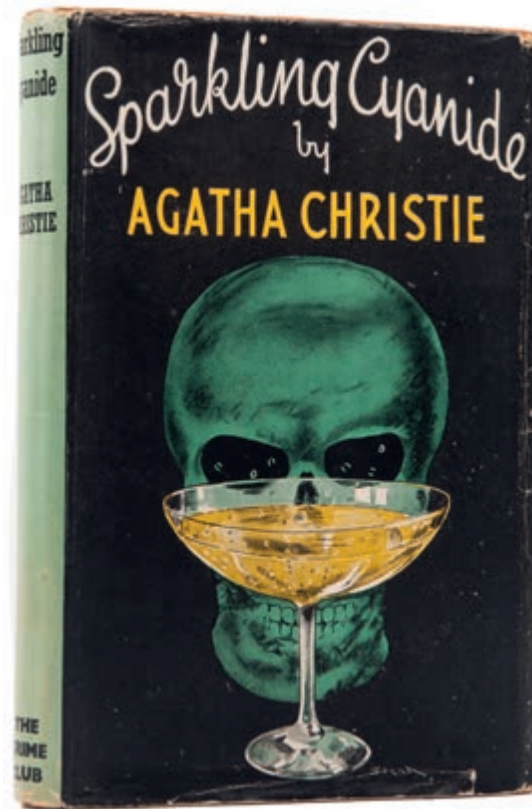


11. [CHAUCER, GEOFFREY]; URRY, JOHN (EDITOR). *The Works of Geoffrey Chaucer, Compared with the Former Editions, and many valuable MSS. Out of Which, Three Tales are added which were never before Printed; By John Urry, Student of Christ-Church, Oxon. Deceased: Together with a Glossary...* London, Printed for Bernard Lintot, 1721.

£2,500 [ref: 106525]

The first complete edition of Chaucer printed in roman letter; also the first to provide descriptions of the manuscripts of Chaucer's works and the first to print the spurious texts of 'Gamelyn' and 'The Tale of Beryn'. John Urry died in 1715 whilst preparing this edition and his work was continued by Thomas Ainsworth who in turn died in 1719. The edition was completed by Timothy and William Thomas, the former revising the life of Chaucer by Rev. John Dart and compiling much of the glossary.

First edition; folio (402 x 265 mm); 2 engraved portraits of Urry and Chaucer, engraved vignette to title, other engravings in the text, decorative initials and head- and tail-pieces throughout, some light toning, scattered light spotting; contemporary blind-tooled calf, spine gilt in compartments, red morocco title-piece with gilt lettering, boards slightly worn, corners slightly rubbed, overall a very good copy; [vi], 626, 81, [1]errata pp. Bowyer Ledgers 779; ESTC T106027; Alston, III.35.



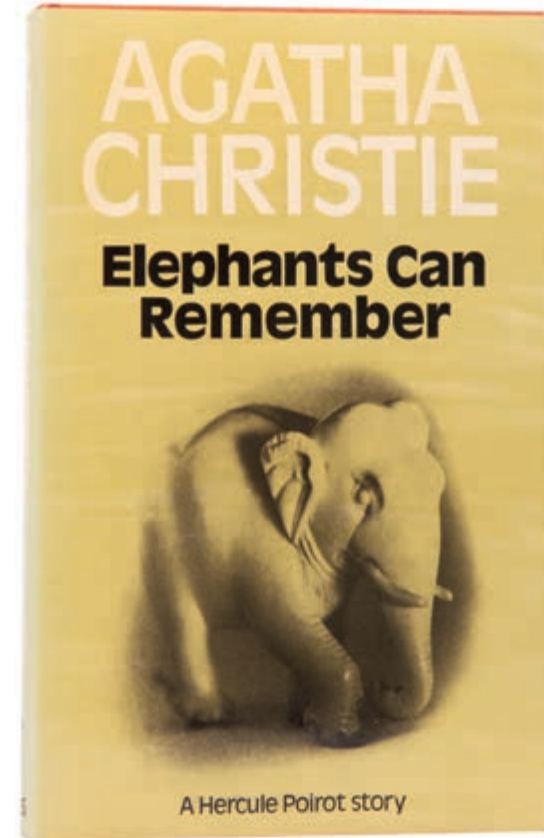
12. CHRISTIE, AGATHA. *Sparkling Cyanide*. London, Published for The Crime Club, 1945.

£950 [ref: 112556]

First published in the USA in February 1945 under the title of *Remembered Death*, it was published in the UK in December of the same year under Christie's original title.

This is the last appearance of Colonel Race to solve the mysterious deaths of a married couple, exactly one year apart.

First UK edition; 8vo (190 x 135 mm); a few minor, small marginal marks, not affecting text and probably more to do with being wartime paper, otherwise near-fine; publisher's red cloth, titles to spine in black, slight rubbing to extremities, spine faded, pictorial dust-jacket, price-clipped, light creasing and the odd nick to edges, light dust soiling, otherwise very good.

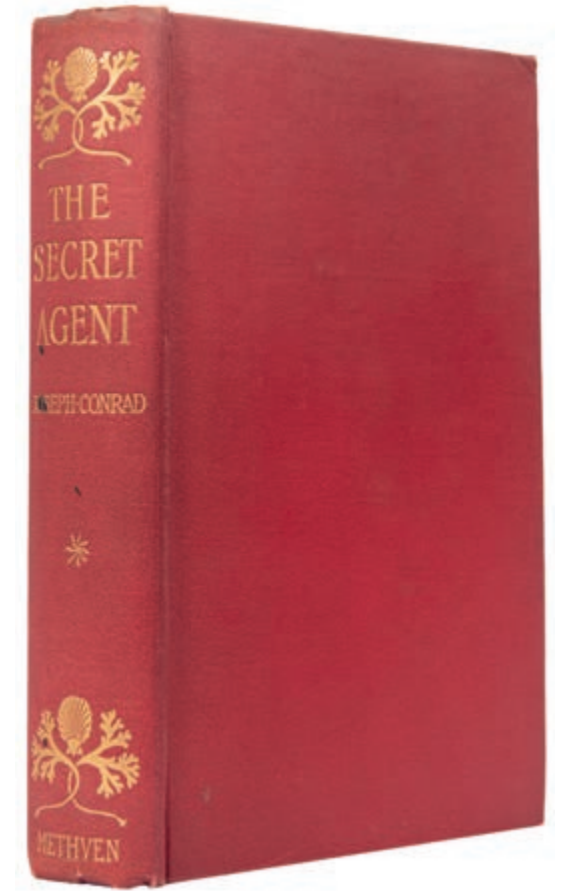
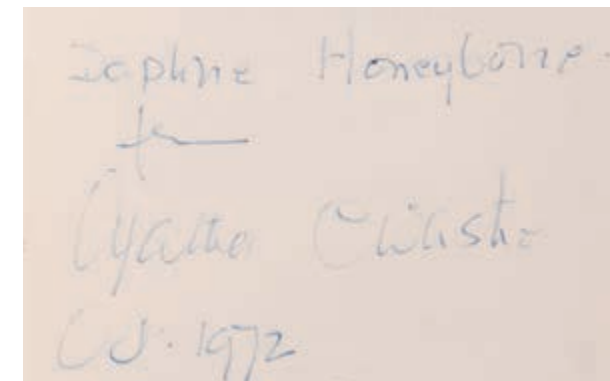


13. CHRISTIE, AGATHA. *Elephants Can Remember*. London, Collins, 1972.

£4,250 [ref: 106919]

A Poirot novel. A fine association copy with the author's signed presentation inscription to the title page, 'Daphne Honeybone from Agatha Christie Oct. 1972'. The recipient was for many years Christie's personal secretary.

First edition, first impression, AUTHOR'S PRESENTATION COPY, with inscription to title page; 8vo; publisher's boards, with the dust jacket; a superb copy in the minimally faded dust jacket.



14. CONRAD, JOSEPH. *The Secret Agent*. London, Methuen, 1907.

£2,750 [ref: 106622]

Conrad's thriller was based on a true incident from the late nineteenth century - a bombing in Greenwich Park. His treatment of the psychology of his protagonists in this novel is truly one of his greatest achievements. A Haycraft Queen cornerstone. Copies in this condition are not common.

Provenance: Gladys Scott, Manchester 1907 (ink inscription on front free endpaper); G.E.G. Tooth (gilt morocco bookplate).

First edition, first impression, first issue with 40pp. publisher's catalogue (dated September 1907) at end (final leaf of catalogue toned); 8vo; publisher's red cloth, titles to spine gilt, two corners lightly bumped, three tiny ink spots to spine, but an exceptional copy of a true masterpiece.



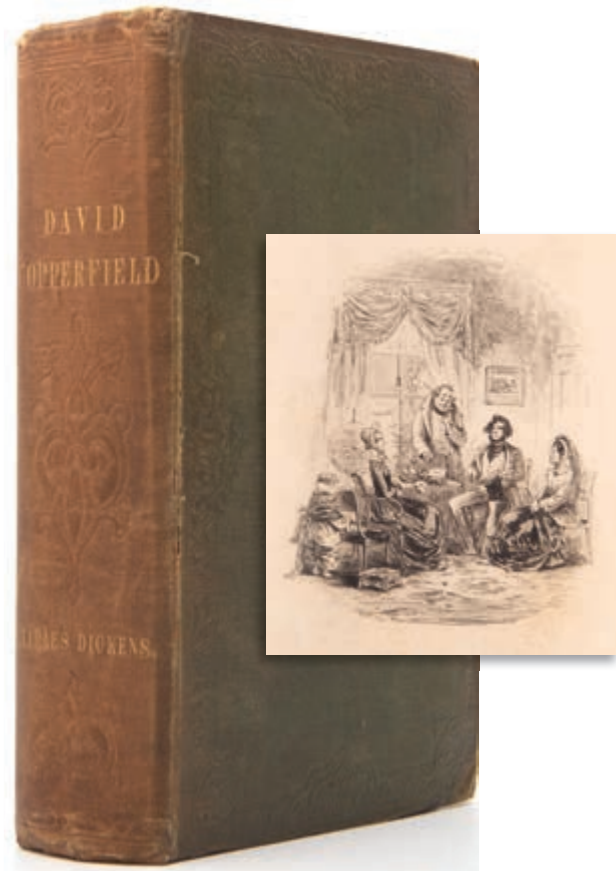
15. [DE QUINCEY, THOMAS]. *Confessions of an English Opium-Eater*. London, J. Moyes for Taylor and Hessey, 1822.  
£7,500 [ref: 112069]

An excellent copy in the original boards of 'the most famous account of drug addiction in English literature' (Norman).

First published in the *London Magazine* the previous year, *Confessions of an English Opium-Eater* was an instant hit which brought De Quincey (1785-1859) immediate literary fame both at home and across the Atlantic. The memoir recounts De Quincey's early life, his formative relationship with the kindly prostitute Ann of Oxford Street, and descent into (lifelong) opium addiction. This edition, the first in book form, also introduced an appendix recording De Quincey's opium consumption over the period.

Provenance: Frank Brewer Bemis (bookplate), bibliophile, collector of printed and manuscript poetry, and member of the Grolier Club and American Antiquarian Society.

First edition in book form; 12mo (185 x 115 mm); half-title, 2pp publisher's ads to rear, engraved bookplate to front pastedown; publisher's brown boards, expertly rebacked preserving much of the original spine and label, corners restored, housed in red cloth slip-case, contrasting black morocco title-piece to spine, slight offsetting to endpapers, otherwise internally clean; vi, 206, [2]pp. Lowndes 2026; Norman 619; Tinker 817; Wise (Ashley Library) II, 37.



'OF ALL MY BOOKS, I LIKE THIS THE BEST...'  
16. DICKENS, CHARLES. *The Personal History of David Copperfield*. With Illustrations by H.K. Browne. London, Bradbury & Evans, 1850.  
£8,750 [ref: 109962]

FIRST EDITION IN BOOK FORM IN VARIANT BINDING. 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'.

First edition in book form; 8vo; 40 illustrations by Hablot K. Browne ('Phiz'), including frontispiece and vignette title page (earlier state with date), without publisher's ads at end, foxing and browning primarily to plates (as usual); original olive-green cloth, elaborately bordered in blind (not noted in Smith), gilt lettering to spine, yellow coated endpapers, superficial restoration to spine, spine sunned, extremities slightly rubbed with some fraying, housed in custom quarter green morocco blue and green cloth box. Smith I, 9; Sadleir 686.



17. DICKENS, CHARLES. *Great Expectations*. London, Chapman & Hall, 1861.  
£9,500 [ref: 113319]

An attractive set of *Great Expectations*, the most popular of Dickens' novels, in a contemporary binding.

Although the title-pages states 'Second and third editions', in fact the first five editions are really only different impressions of the same edition. Apart from the title-pages the only differences are in the text where the type in the earliest impressions shows fewer signs of wear and damage. The title-pages were altered to encourage sales.

Second, second, and third 'editions' [impression]; 3 vols, 8vo (195 x 130 mm); vol. I: title & dedication leaves + 344 pp., vol. II: title & dedication leaves + 351 pp., vol. III: title and dedication leaves + 344 pp., without publisher's catalogue at rear of vol. III but Smith states that 'some copies of the first five issues did not contain catalogues'; contemporary half calf gilt over marbled boards, morocco labels, light wear to boards, neat repairs to upper hinges, a very good, clean set. See Smith I, 14.



CHIVERS - VELLUCENT BINDING  
18. DICKENS, CHARLES; BROCK, C.E. (ILLUSTRATOR). *A Christmas Carol... Being a Ghost Story for Christmas*. London, J.M. Dent, 1907.  
£5,850 [ref: 113359]

Following a lecture by Cyril Davenport of the British Museum on the 18th-century painted vellum bindings of Edwards of Halifax, Chivers created his own 'Vellucent' bindings using established artists such as Jessie M. King, Alice Shepherd, and H. Granville Fell. In its prime the company experimented and specialised in highly skilled and beautiful bindings; this example being one of them.

First edition thus; 8vo (185 x 125 mm); 8 colour plates and illustrations by C.E. Brock, slight age-toning to paper, otherwise near-fine; full vellum by Cedric Chivers of Bath (gilt stamped on lower dentelle), the upper cover with a hand-painted scene of Scrooge walking in a snowy street within a wide decorative panel with small mother-of-pearl circular inlay, gilt borders and dots, the spine decorated in similar style with small circular mother-of-pearl inlay, top edge gilt, slight shelf-lean and mild toning to vellum, otherwise near-fine.





**A SUPERB SET**

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

£2,750 [ref: 106824]

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

30 vols (complete); 8vo; variously illustrated in black & white by George Cruikshank, G. Cattermole, Robert Seymour and 'Phiz' (Hablot Knight Browne) & 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.

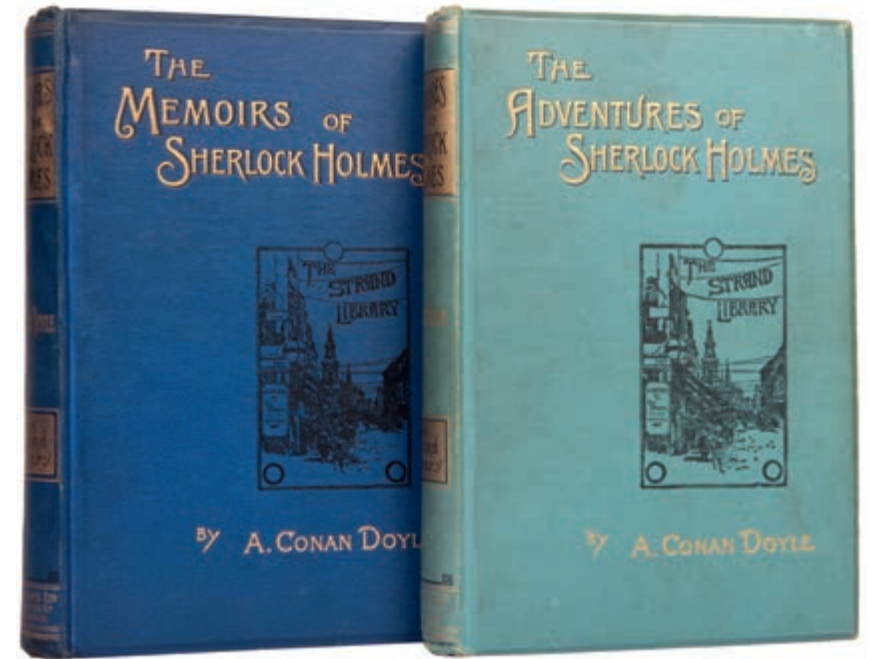


**20. DOYLE, ARTHUR CONAN.** *The Adventures of Sherlock Holmes [WITH] The Memoirs of Sherlock Holmes.* London, George Newnes, 1892; 1894.

£7,500 [ref: 113703]

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, with the gilding bright and fully legible. A superior set of the definitive volumes of Holmseian short stories.

First editions; 2 vols, large 8vo (175 x 145 mm); illustrated throughout in black & white by Sidney Paget, scattered light foxing, hinges cracked but holding (as often), light offsetting to front free endpaper of first title; publisher's light blue and dark blue cloth gilt respectively, first title in first issue state with blank street sign to vignette of upper board, spine of second title gently cocked, light rubbing to extremities, gilt spines very slightly dulled, all edges gilt, floral endpapers; an attractive set. Green & Gibson A10a; A14a.

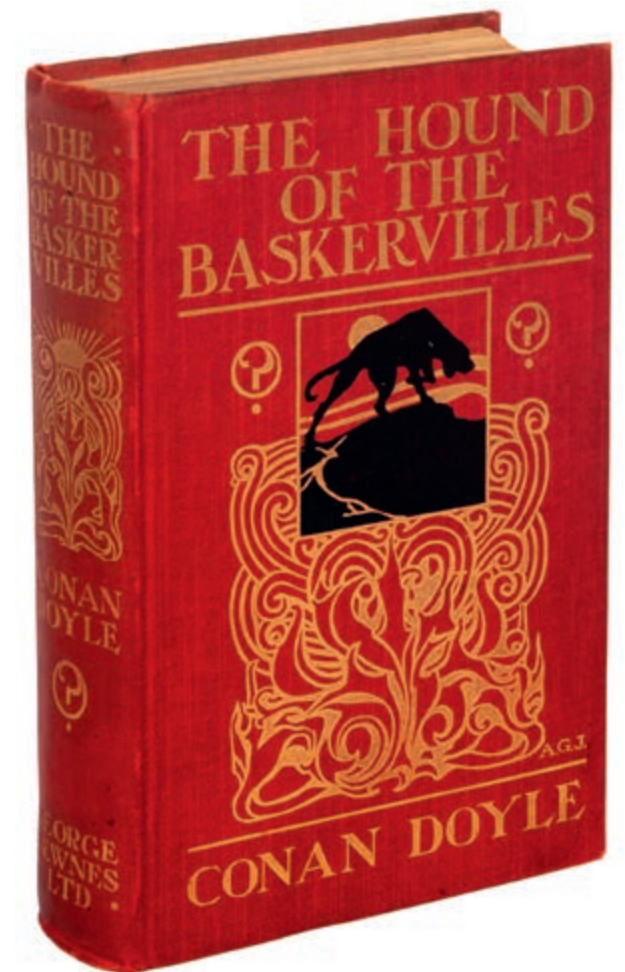


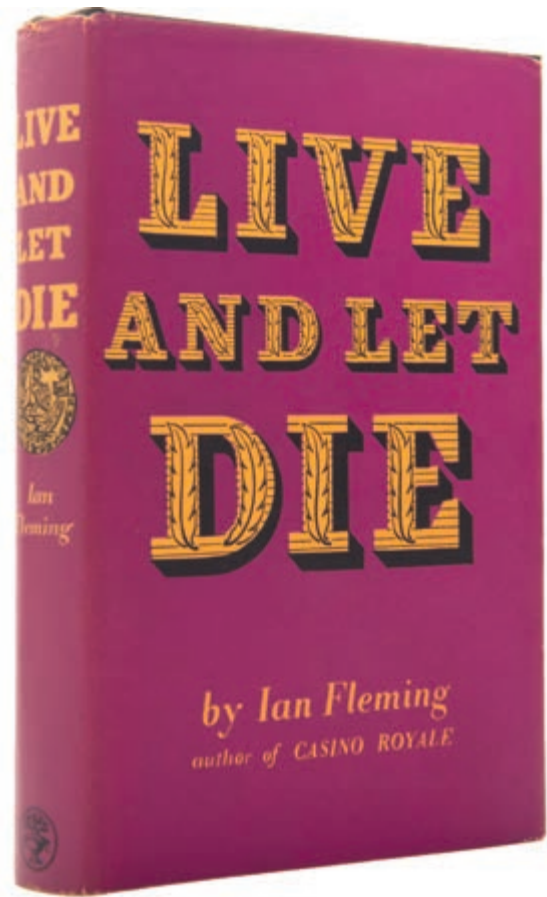
**21. DOYLE, ARTHUR CONAN.** *The Hound of the Baskervilles.* London, George Newnes, 1902.

£7,500 [ref: 113705]

*The Hound of the Baskervilles* is not merely one of the most famous of all Sherlock Holmes novels but also one of the great Edwardian novels. Beloved and well-regarded from its first publication and truly one of the most attractive books ever published, copies that remain in such condition, as in this instance, are very uncommon. A fine copy of a great book.

First edition, first impression, first issue (with 'you' for 'your' on page 13, line 3); 8vo; frontispiece and 15 full-page black and white illustrations by Sidney Paget, bookseller's embossed stamp to front free endpaper, else unmarked internally; publisher's red cloth, decoration and titles to upper board in black and gold and to spine gilt, spine ends slightly bumped, minor spotting to edges; an unusually sharp copy. Green & Gibson A26a.





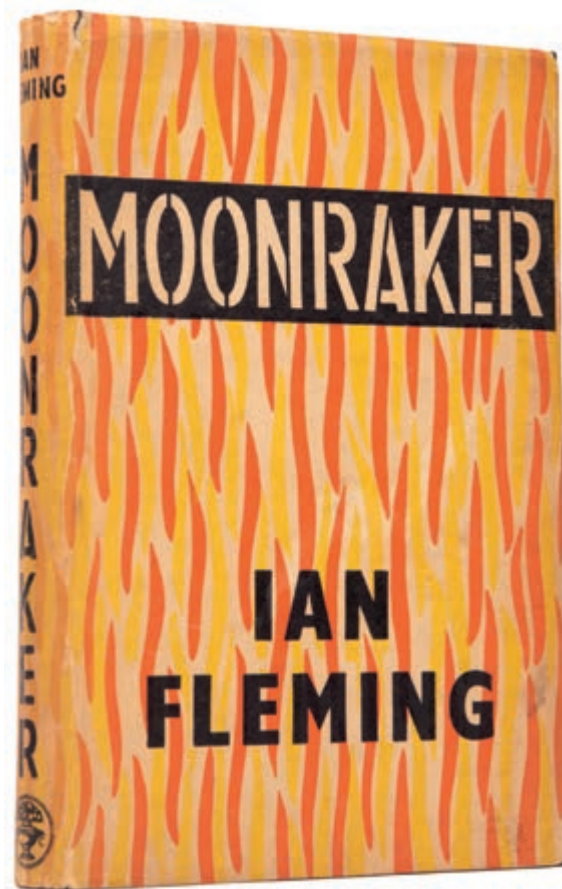
22. FLEMING, IAN. *Live and Let Die*. London, Jonathan Cape, 1954.

£18,750 [ref: 112580]

The second James Bond title, scarce in such bright condition. Well received by critics at the time of publication, with the initial print run of 7500 copies selling out quickly, *Live and Let Die* was written by Fleming at his Goldeneye estate in Jamaica, prior to the publication of his first Bond Book, *Casino Royale*.

In 1973 it became the fifth of the James Bond novels to be filmed, and the first in which Roger Moore took on the role of Mr Bond, with Jane Seymour playing the fortune-teller Solitaire.

First edition, first issue (without the two line credit on the front flap); 8vo; production flaw to p.211, else unmarked internally; publisher's black cloth, spine lettered and stamped in gilt, gilt vignette stamped on front cover, original unclipped dust-jacket printed in magenta, with price to rear flap intact, orange and black, edges of rear cover and flaps slightly browned, slight crease to upper edge, minute rubbing to head of spine and tips, else a superior copy. Gilbert A2a (1.1).



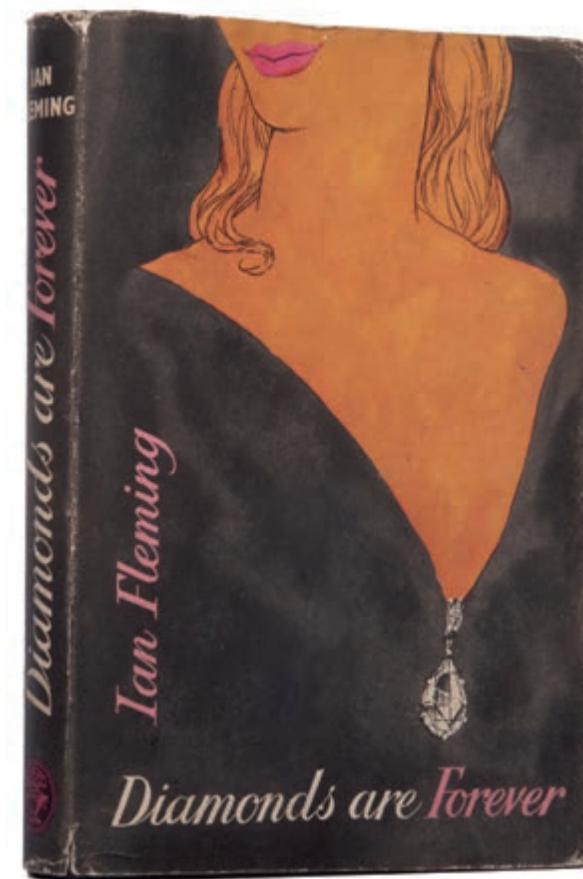
23. FLEMING, IAN. *Moonraker*. London, Jonathan Cape, 1955.

£9,750 [ref: 113361]

First edition of the third James Bond novel, and the only one to take place entirely in Britain.

*Moonraker* was perhaps the most personal of the Bond novels. The early chapters are based largely on Fleming's life in London — the famous scene in which Bond bests Hugo Drax at bridge was based on Fleming's membership at the private club Boodles — and it explores themes of Englishness, the Second World War, rocketry, and the threat to western states of Communism as well as renewed Nazi activity. The author Michael Dibdin described the bridge scene as, 'surely one of the finest things that Ian Fleming ever did' (introduction to the Penguin books edition, 2006).

First edition, first impression; 8vo; ownership initials in blue ink to the front free endpaper, contents faintly toned, edges of text block a little spotted; original black cloth, titles to spine and upper board in silver, spine rolled, extremities lightly rubbed, and few small marks to the boards, a very good copy in the rubbed and tanned jacket, spotting to the lower panel and a few nicks at the extremities, housed in a custom black cloth solander box with red velvet interior; 256pp.



24. FLEMING, IAN. *Diamonds are Forever*. London, Jonathan Cape, 1956.

£2,500 [ref: 113503]

The first edition of the fourth James Bond novel. Fleming was inspired by a 1954 *Sunday Times* story on the illicit trade in diamonds smuggled out of Sierra Leone, and his background research for the novel would later be published as the non-fiction work *The Diamond Smugglers*. On completing the book, Fleming wrote to his friend Hilary Bray that, 'I baked a fresh cake in Jamaica this year which I think has finally exhausted my inventiveness as it contains every single method of escape and every variety of suspenseful action that I had omitted from my previous books—in fact everything except the kitchen sink, and if you can think up a good plot involving kitchen sinks, please send it along speedily' (Parker; *Goldeneye*, p.45).

First edition, first impression, binding B (no priority); 8vo (195 x 135 mm); a few minor nicks, slight offsetting to endpapers and half-title, otherwise internally clean, very good; publisher's black cloth, front cover stamped in silver with diamond motif and ruled in blind to a diamond pattern, spine lettered in silver, slightly rubbed and bumped at corners, otherwise very good, unclipped pictorial dust-jacket by Pat Marriott, a little soiled, more so to rear panel, spine ends and jacket edges rubbed, chipping to upper edge but otherwise good. Gilbert A4a (1.1).

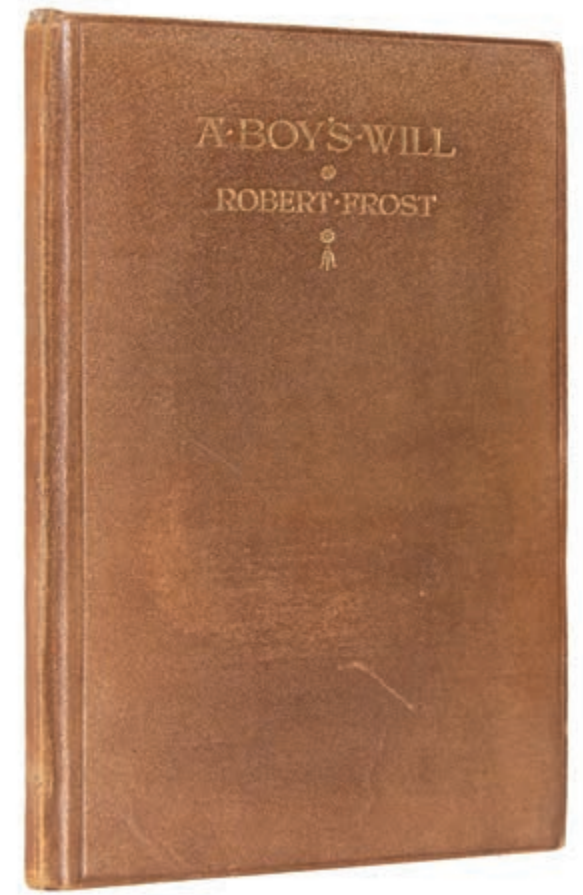
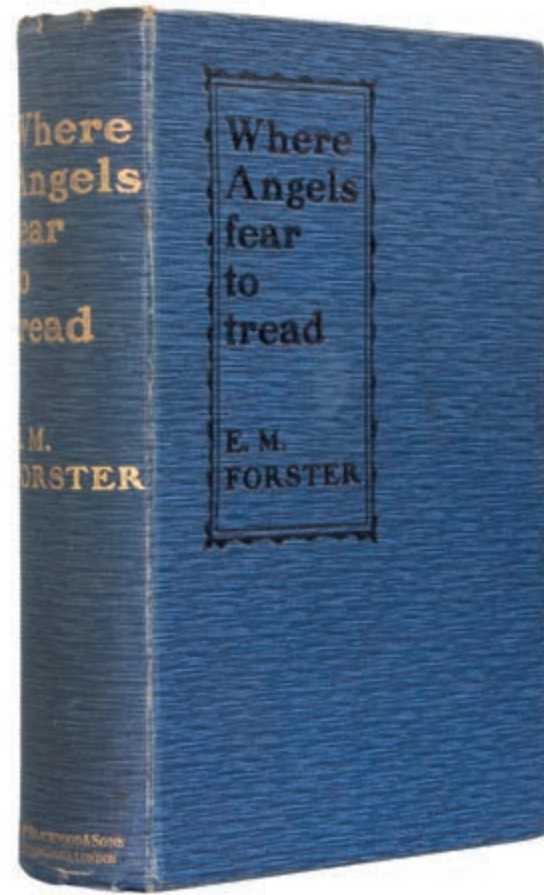


25. FLEMING, IAN. *Thunderball*. London, Jonathan Cape, 1961.

£750 [ref: 112538]

The ninth James Bond book by Ian Fleming, and the eighth full-length novel in the series, with a memorable film version (the fourth in that series) starring Sean Connery featuring a theme tune sung by Tom Jones. It was the most successful Bond film to date, and out performed the following five as well, generating receipts of \$141 million (that's about \$1.4 billion in 2024). The plot centres on the theft of two nuclear weapons by SPECTRE and the blackmail of the Western powers for their return - the ransom being £100 million in diamonds (a paltry sum by today's standards). Bond travels to the Bahamas where he meets Domino, the mistress of Emilio Largo, SPECTRE's Number Two, before saving the world.

First edition, first issue; 8vo; publisher's grey-black cloth with blind-stamped skeletal hand on upper cover, spine lettered in gilt, a few minor spots to blank endpapers and fore-edge of text-block, dust-jacket by Richard Chopping, closed tear to base of rear panel, small closed chip to spine head, generally toned and rubbed at extremities, otherwise very good, not price-clipped and internally fine.



26. FLEMING, IAN. *On Her Majesty's Secret Service*. London, Jonathan Cape, 1963.

£850 [ref: 112539]

The second title in the 'Blofeld trilogy', preceded by *Thunderball* (1961) and concluding with *You Only Live Twice* (1964). In this novel Bond adopts the guise of College of Arms herald Sir Hilary Bray to allow him access to Blofeld's secret mountain lair on the Piz Gloria. Whilst there Bond discovers SPECTRE's latest diabolical scheme, to destroy the British & Irish economies via a group of female patients at Blofeld's clinic, brainwashed into becoming 'mules' for biological agents to be smuggled into Britain and Ireland. The novel is also significant in the Bond canon for the tragic love-interest supplied by Contessa Teresa 'Tracy' di Vicenzo.

First edition, first impression; 8vo (193 x 132 mm); publisher's dark brown boards with ski-track motif to front board, titles to spine in silver, neat ink ownership to upper free endpaper, pictorial dust-jacket by Richard Chopping, very slight fading to spine, rubbed at head and tail, the latter with a tiny closed nick, mild dust-soiling to rear panel, otherwise bright, not price-clipped and internally fine. Gilbert A1 | a 1.1

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

£750 [ref: 113087]

A first edition, first Impression (stating 'First Published 1964' versus the second state 'March 1964'). This was the final book in the 'Blofeld trilogy', largely set in Japan where Fleming had travelled on assignment in 1959 and again in 1962 when he spent 12 days exploring the country and its culture.

First edition, first impression; 8vo (195 x 135 mm); a few spots from the edges of the text block had encroached slightly on a few leaves but very minor and otherwise internally very good; publisher's black cloth, oriental characters stamped in gilt on upper cover, dust-jacket designed by Richard Chopping, small, neat ownership name to upper free endpaper, a couple of spots to rear panel and some spotting to edges (text block), otherwise also very good.

28. FORSTER, E.M. *Where Angels Fear to Tread*. Edinburgh & London, William Blackwood and Sons, 1905.

£2,200 [ref: 103483]

A very good first edition of the first novel by E.M. Forster, contrasting English and Italian sensibilities, the title derived from Alexander Pope's *An Essay on Criticism*: 'For fools rush in where angels fear to tread'. The novel's success established the author as a leading literary light of the twentieth century.

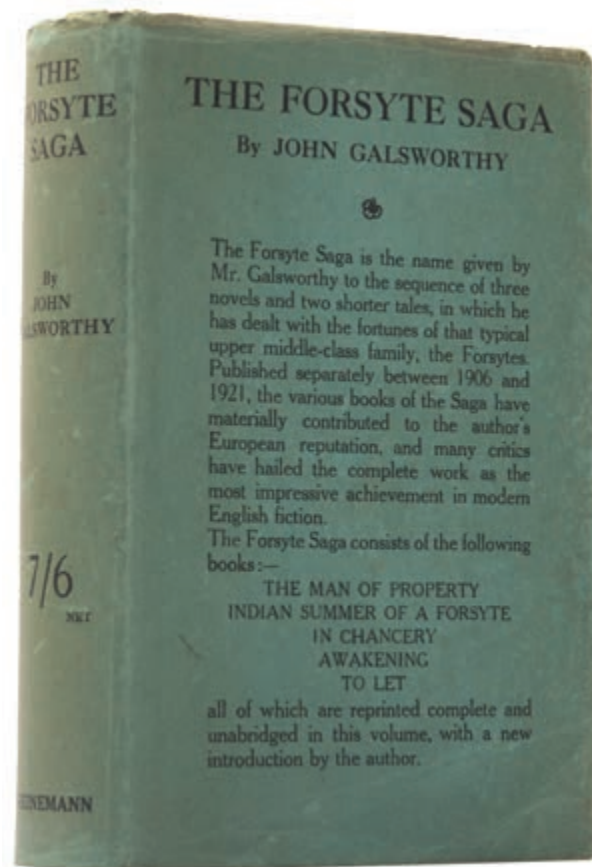
First edition, first issue; 8vo; 2pp. advertisements, followed by 32pp. publisher's catalogue correctly dated '5/05' and with Forster not listed, some scattered light foxing, mostly constrained to the earlier leaves, burgundy endpapers with faint contemporary ownership inscription to front free endpaper; publisher's cloth with title blocked in black on upper cover and lettered in gilt at spine, a little rubbed and bumped at corners, very minor rubbing to spine edges, slight shelf lean but overall a bright example. Kirkpatrick A1.

29. FROST, ROBERT. *A Boy's Will*. London, David Nutt, 1913.

£5,500 [ref: 103327]

Frost's first published book in the earliest 'A' binding, one of around 350 copies. Frost wrote *A Boy's Will* whilst living with his family in Beaconsfield, it would be published in America in 1915 and was favourably reviewed by Ezra Pound in *Poetry*. Frost was nearly 40 at the time and had visited England in the hope that his poetry would be better understood and received, which it was. On the strength of this collection's success here and the outbreak of war in Europe, Frost returned to the U.S. and a rising career. Poems include; *The Tuft of Flowers*; *My Butterfly*; *Spoils of the Dead*; *Going for Water*; etc., thirty-two poems in all.

First edition, first issue; 8vo (200 x 135 mm); a few random spots, pencil ownership inscription dated 1914 to front free endpaper and scholarly notes to rear fly-leaf in the same hand (pencil), dated 13.III.14; publisher's bronze pebbled cloth, some light fading to spine and covers, minor dent to spine, spine ends and corners a little bumped, a bright and very good example overall; ix [2] 2-50, [2 including one advertisement] pp.



WITH THE DUSTJACKET

30. GALSWORTHY, JOHN. *The Forsyte Saga. The Man of Property; Indian Summer of a Forsyte; In Chancery; Awakening; To Let.* London, William Heinemann, Ltd., 1922. £975 [ref: 108668]

The five volumes of the saga of the Forsyte family are here collected for the first time as 'The Forsyte Saga'. Very scarce in this condition with the dust-jacket.

First complete edition, first impression, first issue; 8vo; mild partial browning to the endpapers; publisher's green cloth, titles to upper board and spine gilt, green topstain with the dust jacket, an exceptional copy in the dust jacket.



31. GOGOL, NIKOLAI VASILYEVICH. *Polnoe Sobranie Sochinenii N.V. Gogolia [The Complete Works of N.V. Gogol].* St Petersburg, A. F. Marks, 1900. £1,500 [ref: 113473]

An attractive, decoratively bound set of the first critical edition of the works of one of the most celebrated Russian authors. Edited by Nikolai Tikhonravov, this edition was first published from 1889 to 1894 and was hailed as a great scholarly accomplishment. Tikhonravov carefully verified the text against Gogol's manuscripts and corrected many mistakes and inaccuracies found in earlier publications.

Provenance: Ekaterina Tetterman (ownership inscription in Cyrillic to upper flyleaf).

12 parts in 6 vols; 8vo (200 x 140 mm); 2 engraved portraits, facsimile manuscript and 3 plates, frontispiece and half-title loose in vol. I; publisher's decorative brown cloth gilt, extremities of spines bumped, a fine set.

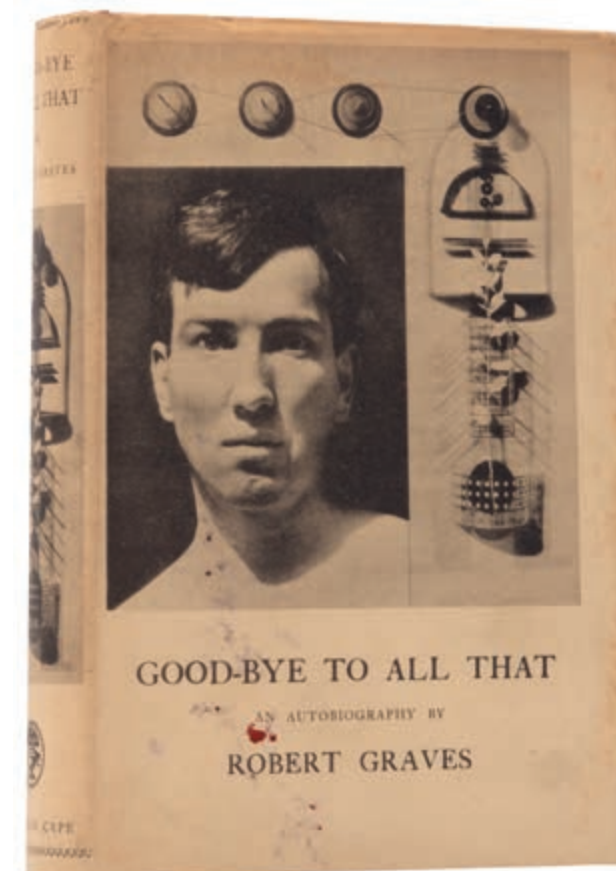


32. [GOGOL]. AGIN, ALEKSANDR (ILLUSTRATOR). *Sto chetyre risunika k poeme N. V. Gogolia 'Mertvye Dushi' [One hundred and four illustrations for 'Dead Souls' by N.V.Gogol].* St Petersburg, D. D. Fedorov, 1892. £1,250 [ref: 112030]

An attractive copy of Agin's celebrated series of illustrations. Alexander Agin (1817-75) was a Russian graphic artist and illustrator and this series of illustrations for Gogol's *Dead Souls* is considered his major work. They were first published in 1846 in serial form by Bernadsky with four prints each issue. Only 18 issues rather than the total 25 appeared as a quarrel between the Bernadsky and a gentleman named Goriainov, who owned the rights to the illustrations halted publication.

In 1892 Fedorov published the drawings under the title 'One Hundred Drawings for Gogol's Poem', and then, in the same year, a second and third edition appeared. For the third edition he added four more illustrations, one for the announcement of the first edition in 1846 and three drawings from the collection of the bibliophile, I. A. Efremov. Therefore this is the most complete edition.

4to (300 x 220 mm); 104 illustrations in black and white after Agin; original wrapper bound in, stamp with 'premia zhurnala "nashe vremia"' to wrapper and some soiling; later half red morocco with title in gilt to spine, a very good copy.



33. GRAVES, ROBERT. *Good-Bye to all That. An Autobiography...* London, Jonathan Cape, 1929. £2,250 [ref: 108835]

The rare first issue of the first edition of *Good-Bye to All That* by Robert Graves, complete with the Siegfried Sassoon poem he published without the author's permission, much to Sassoon's dismay. Sassoon took umbrage at much of the content of the first edition of *Good-Bye to All That*, and alongside fellow poet Edmund Blunden wrote extensive marginal notes in Blunden's copy contradicting Robert Graves' original text; that annotated copy now resides in the New York Public Library.

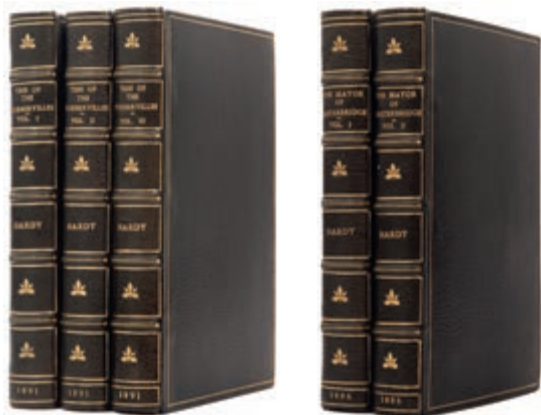
First edition, first issue with reference to spiritualism on p.290 and unauthorised transcription of poem by Siegfried Sassoon on pp.341-343; 8vo; photographic frontispiece portrait, 7 plates and maps including one double-page; publisher's light red cloth, in the original dust-jacket with a deal of thinning to the front panel, nonetheless a very good, striking copy of the withdrawn first issue. Higginson & Williams A32a

COMPLETE RUN OF THE FIRST APPEARANCE IN BOOK FORM

34. **HARDY, THOMAS.** [Works]: Desperate Remedies; Under the Greenwood Tree; A Pair of Blue Eyes; Far From the Madding Crowd; The Hand of Ethelberta; The Return of the Native; The Trumpet Major; A Laodicean; Two on a Tower; The Mayor of Casterbridge; The Woodlanders; Wessex Tales; Three Notable Stories; Tess of the D'Urbervilles; A Group of Noble Dames; Life's Little Ironies; Jude the Obscure; The Well-Beloved; Wessex Poems; Poems of the Past and the Present: The Dynasts; Time's Laughing Stocks; A Changed Man; Satires of Circumstance; Selected Poems; Moments of Wisdom; Late Lyrics and Earlier; The Famous Tragedy of the Queen of Cornwall; Human Shows Far Fantasies; Winter Words. London, James R. Osgood, 1871 - 1923.

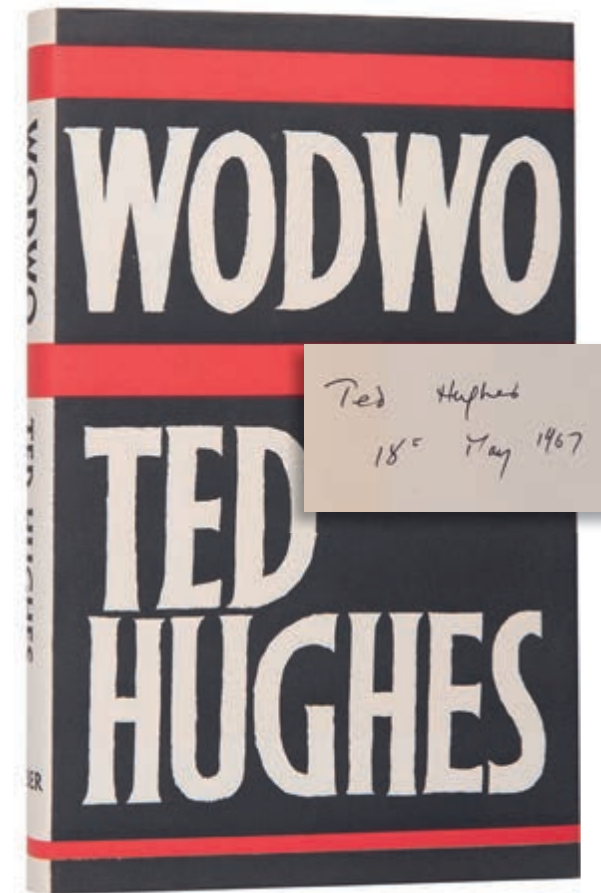
£25,000 [ref: 112009]

Comprising: Desperate Remedies, 1871, 3 vols, small chip to edge of p. 39 of vol. I, small chip to bottom inner corner of title-page in vol. III; Under the Greenwood Tree, 1872, 2 vols; A Pair of Blue Eyes, 1873, 3 vols, small chip to edge of p. 95 of vol. III; Far From the Madding Crowd, 1874, 2 vols; The Hand of Ethelberta, 1876, 2 vols, closed tear to upper margin of p. 213 in vol. III; The Return of the Native, 1878, 3 vols; The Trumpet Major, 1880, 3 vols; A Laodicean, 1881, 3 vols; Two on a Tower, 1882, 3 vols; The Mayor of Casterbridge, 1886, 2 vols; The Woodlanders, 1887, 3 vols; Wessex Tales, 1888, 2 vols; Three Notable Stories, 1 vol., 1890; Tess of the D'Urbervilles, 1891, 3 vols; A Group of Noble Dames, 1891, 1 vol, cut corner to bottom of p. 122, not affecting text; Life's Little Ironies, 1894 1 vol; Jude the Obscure, 1896, 1 vol; The Well-Beloved, 1897, 1 vol; Wessex Poems, 1895, 1 vol; Poems of the Past and the Present, 1902. 1 vol; The Dynasts, 1904, 1906 & 1908, 3 vols; Time's Laughing Stocks, 1909, 1 vol; A Changed Man, 1913, 1 vol; Satires of Circumstance, 1914, 1 vol; Selected Poems, 1916, 1 vol; Moments of Wisdom, 1917, 1 vol; Late Lyrics and Earlier, 1922, 1 vol; The Famous Tragedy of the Queen of Cornwall, 1923, 1 vol; Human Shows Far Fantasies, 1925, 1 vol; Winter Words, 1928, 1 vol; half titles present unless stated,



A run of very attractively bound first editions by the great Victorian writer Thomas Hardy, including each of Hardy's most celebrated novels and the Wessex Tales and the Poems.

First editions in book form; 30 works in 53 vols, 8vo (various); toned, the occasional random spot or soiling, mostly marginal toning, occasionally full-page toning, a few random chips or rough cuts to edges; uniformly bound in 20th century full black morocco by Bayntun-Riviere, Bath, single gilt panelled, spine gilt in compartments, gilt dentelles, cockerel endpapers and top edges gilt, the bindings in fine condition.



35. **HEMINGWAY, ERNEST.** *Islands in the Stream.* New York, Charles Scribner's Sons, 1970.

£325 [ref: 111789]

Hemingway's first fictional works to be published posthumously.

First edition, first printing; 8vo; internally fine; publisher's green cloth, gilt lettering to spine and upper cover, map endpapers, with the unclipped dust-jacket by Paul Bacon, minor creasing to extremities, else fine.

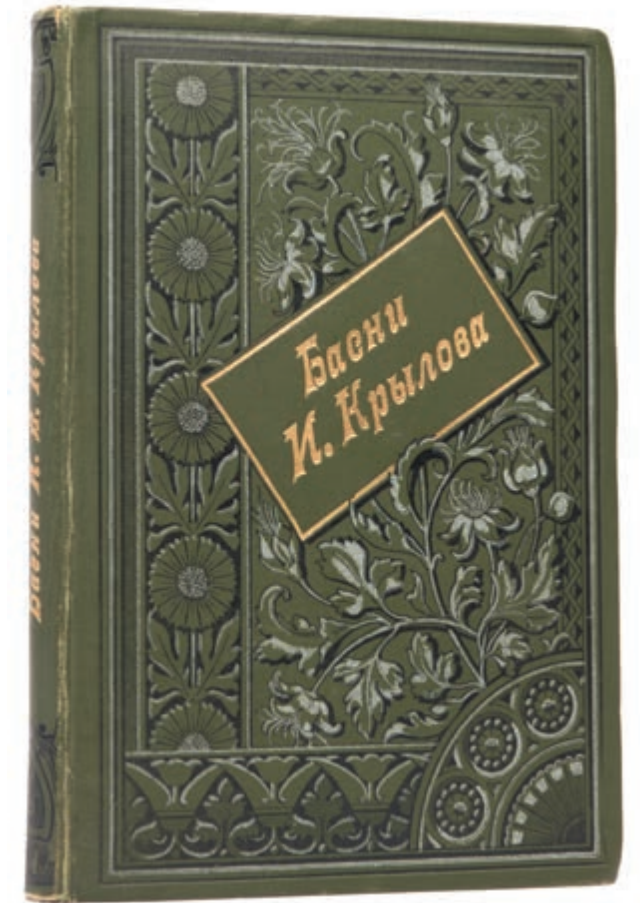
INSCRIBED BY THE AUTHOR

36. **HUGHES, TED.** *Wodwo.* London, Faber and Faber, 1967.

£975 [ref: 106535]

Inscribed by Hughes on the front free endpaper, 'Ted Hughes 18th May, 1967'. A wonderful copy of a marvellous collection.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's red cloth-backed sage cloth sides, titles to spine gilt, with the dust jacket; an unusually fresh copy in the dust jacket.



WONDERFUL ART NOUVEAU BINDING

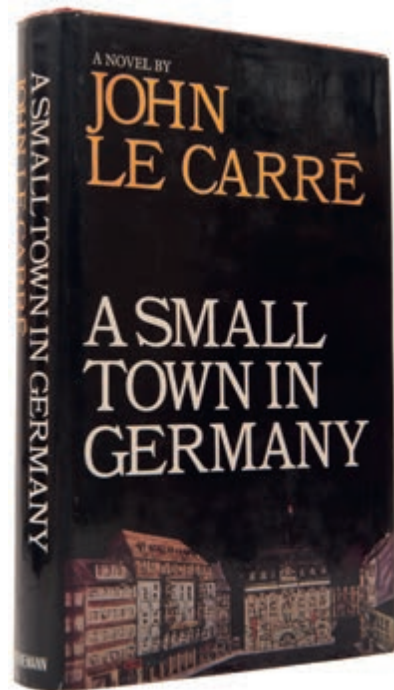
37. **KRYLOV, IVAN ANDREEVICH.** *Basni I. Krylova [Krylov's Fables].* St Petersburg, A.S. Suvorin, 1895.

£750 [ref: 113078]

AN EXCELLENT ILLUSTRATED EDITION OF KRYLOV'S FABLES IN A WONDERFUL ART NOUVEAU BINDING.

Ivan Krylov (1769-1844) is Russia's best known fabulist. While many of his earlier fables were loosely based on Aesop's and La Fontaine's, later fables were original work, often satirising the incompetent bureaucracy that stifled social progress at the time.

8vo (220 x 150 mm); 2 portraits, 2 full-page illustrations & 27 illustrations in the text; publisher's decorative green cloth gilt, edges of spine and corners slightly bumped, a very good copy.



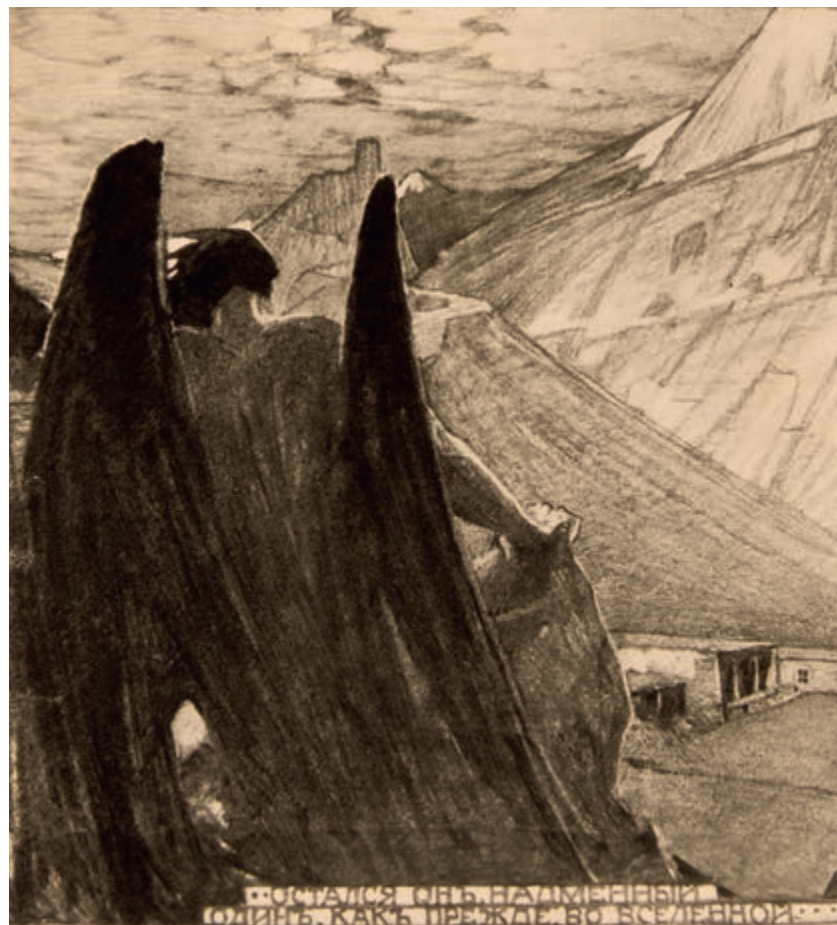
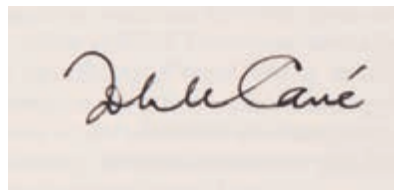
SIGNED BY THE AUTHOR

38. LE CARRÉ, JOHN. *A Small Town in Germany*. London, Heinemann, 1968.

£650 [ref: 112249]

'Only the Foreign Officer; a junior diplomat remarks, "could have sent a bull to catch a matador". The bull is Alan Turner, a rough-necked, rough-mouthed, lovable misfit from Foreign Office Security'; précis from the dust-jacket flap.

First edition, first impression, SIGNED BY THE AUTHOR ON THE TITLE-PAGE; 8vo (223 x 150 mm); publisher's burgundy boards, titles to spine gilt, very slight age-toning to page edges; pictorial dust-jacket, price clipped, rubbed, crease to upper flap, otherwise very good and internally near-fine.



39. LERMONTOV, MIKHAIL; EBERLING, ALFRED (ILLUSTRATOR). *Demon*. St Petersburg, M.O. Volf, 1910.

£4,750 [ref: 112975]

Finely bound illustrated edition of Lermontov's *Demon*, one of the most celebrated works of Russian Romantic literature. Alfred Eberling (1872-1951) was a student of Ilya Repin and a court painter under Nicholas II before the Revolution. Despite his Imperial background he was a successful Soviet artist and his portrait of Lenin was featured on the 3 rouble note. Printed on thick paper, this lavish publication perfectly captures the mood of Lermontov's epic poem set against the dramatic backdrop of the Caucasus mountains.

Square 4to (255 x 245 mm); frontispiece portrait, 5 colour and 4 black & white plates, all with tissue guards, text printed in blue with decorative borders, facsimile manuscript at the rear, printed on thick paper; near contemporary half black morocco over floral fabric boards, gilt ruled, title in gilt to upper cover, spine in parts.



LARGE PAPER ISSUE

40. [LUCAN]. *Lucan's Pharsalia. Translated in English Verse By Nicholas Rowe, Esq; Servant to His Majesty*. London, Printed for Jacob Tonson, 1718.

£750 [ref: 108817]

A large paper issue of Lucan's epic poem *Pharsalia* on the Roman civil war, translated into English by the dramatist Nicholas Rowe (1674-1718).

Widely regarded as the best edition of Lucan, Dr Johnson proclaimed it 'one of the greatest productions of English poetry' (Poets, 2.77) — Rowe, who had spent twenty years working on the translation, died just prior to its publication. With illustrations after Louis Chéron, and a double-page map of the Roman world at the time of Caesar's revolt.

Large paper issue; folio (410 x 265 mm); engraved frontispiece, engraved vignettes, woodcut initials, head and tailpieces, double-page map, lacking French dedication (as is typical), lightly toned throughout, historic worm to upper margins of 6M1-6O2, endpapers split at joints; later panelled calf, contrasting morocco lettering-piece in gilt, joints cracked at head and tail but holding, areas of wear to boards and extremities; [6], xxv, [5], 126, [3], 126-446, 55, [1]pp. ESTC T114104; Foxon, R293.



PRESENTATION COPY OF THE AUTHOR'S FIRST NOVEL

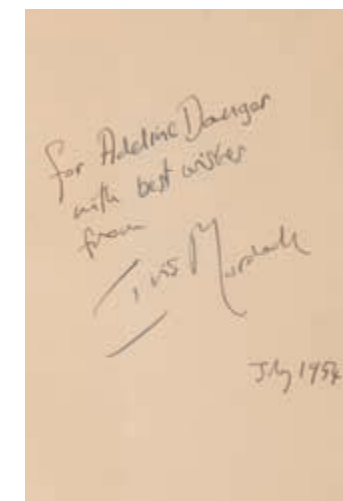
41. MURDOCH, IRIS. *Under the Net*. London, Chatto & Windus, 1954.

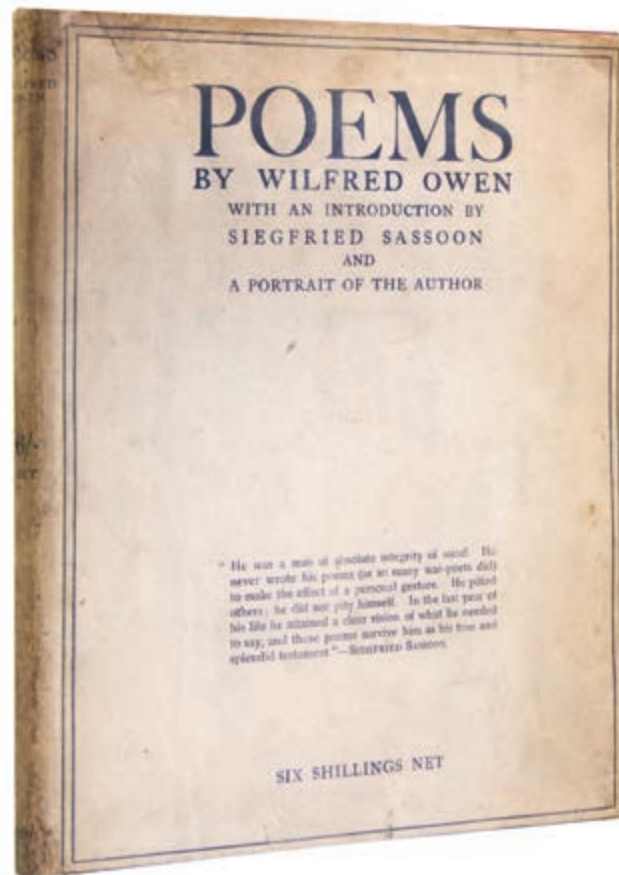
£4,250 [ref: 111963]

PRESENTATION COPY, inscribed by the author in black ink to the front free endpaper, 'For Adeline Danger with best wishes from Iris Murdoch July 1954.'

The author's first novel, subsequently selected by the American Modern Library as one of the Best 100 English novels of the 20th century.

First edition, first issue, INSCRIBED BY THE AUTHOR; 8vo; unmarked internally; publisher's green paper-covered boards, gilt lettering to spine, spine ends slightly bumped, with the unclipped pictorial dust-jacket by Victor Ross, spine slightly faded (as often), slight chipping to head of spine, light soiling and edge-wear, else an attractive example.





FIRST IMPRESSION OF LIMITED EDITION

42. OWEN, WILFRED; SASSOON, SIEGFRIED (EDITOR). *Poems*. London, Chatto & Windus, 1920.

£8,750 [ref: 103145]

Only 1000 copies of this monumental collection were printed, with a second impression coming out the following year. It is probably worth noting that jackets of the second impression are very similar to those on the first. The key therefore is to note the condition of the spine of the book itself. Crucially to be correct it must be entirely unfaded as in this example. Owen is widely regarded as the best of all the Great War poets. He famously died in the very last days of the war having not published a book. Sassoon knew how good these poems were, and ensured they saw publication.

First edition, first impression, ONE OF 1000 COPIES; 4to (220 x 175 mm); portrait frontispiece, page stock just a little toned as usual, partial offsetting to the endpapers; publisher's red cloth, paper title label to spine, with the dust jacket, couple of light marks to the upper board but a notably fresh copy in the dust jacket which has had a little internal repair and some professional work on two or three small chips.



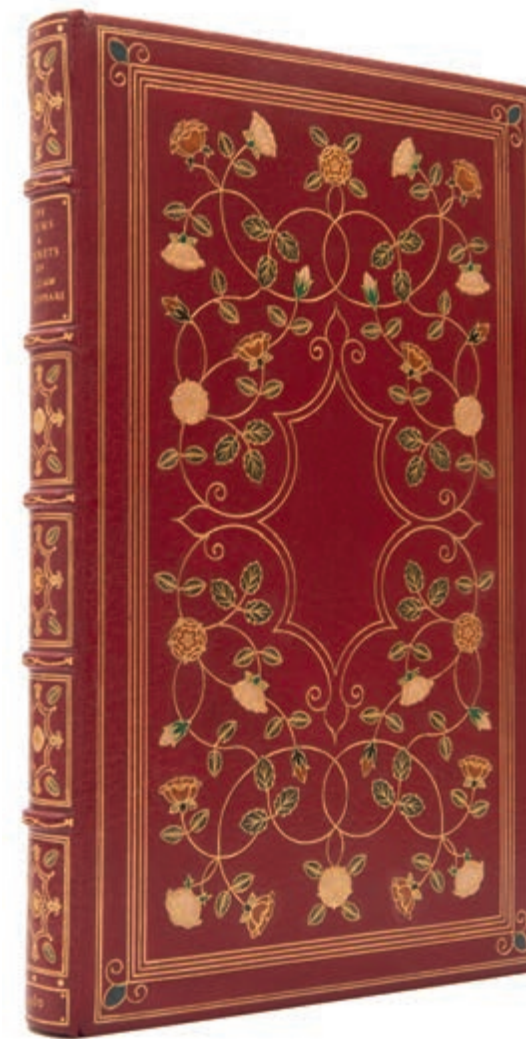
'THAT HE IS BUT ONE INSIGNIFICANT PERSON CAUGHT UP IN EVENTS BEYOND ANYONE'S COMPREHENSION'

43. 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.



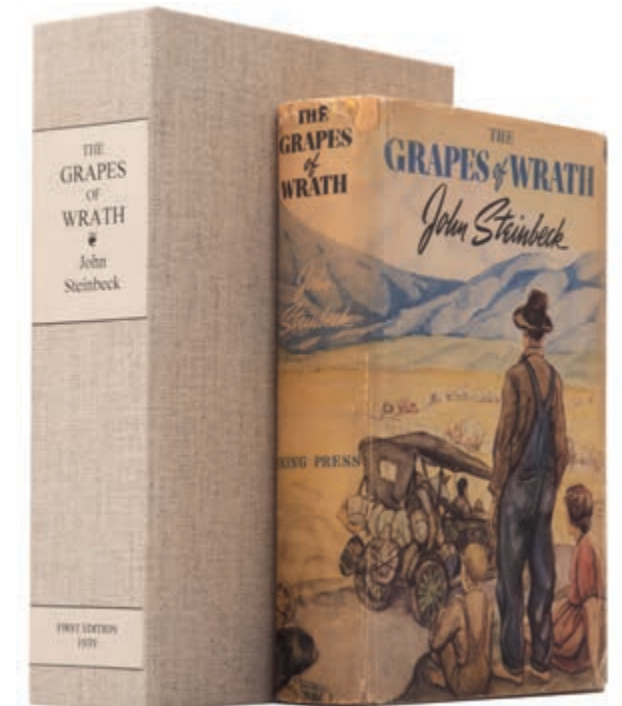
FINELY BOUND BY BAYNTUN-RIVIÈRE

44. SHAKESPEARE, WILLIAM. *The Poems & Sonnets of William Shakespeare*. Edited by Gwyn Jones. London, The Golden Cockerel Press, 1960.

£5,500 [ref: 112743]

A superb copy of the Golden Cockerel Press edition of the sonnets and narrative poems of England's most famous dramatist, finely bound in red morocco gilt by Bayntun-Rivière with an all-over design of meandering roses onlaid in pink, green and red.

Limited edition, NUMBER 247 OF 470 COPIES; folio (325 x 200 mm); bookplate to front free endpaper verso; red morocco by Bayntun-Rivière, panels elaborately tooled in gilt with an all-over design of meandering roses onlaid in pink, green and red, gilt spine in 6 compartments, top-edge gilt, others uncut, dentelles tooled in kind, very light offsetting to margins of endpapers, a fine copy enclosed in red cloth solander box, contrasting green morocco title-piece to spine; 245, [1]pp.



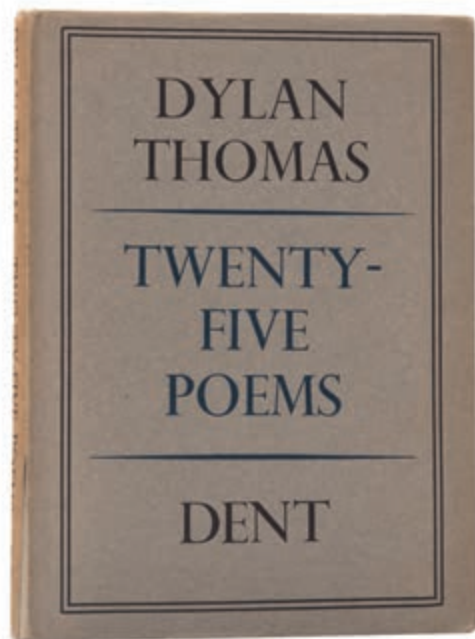
'MUSCLES ACHING TO WORK, MINDS ACHING TO CREATE - THIS IS MAN'

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

£2,750 [ref: 109180]

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

First edition, first printing; 8vo; unmarked internally; publisher's pictorial beige cloth, decoration to boards and titles to spine in brown, yellow topstain, pictorial endpapers, light spotting to cloth, with the unclipped pictorial dust-jacket by Elmer Hader, correct state with 'FIRST EDITION' on the front flap and with the \$2.75 price extant, slightly toned, repairs to extremities and head and foot of spine, housed in modern cloth drop-back box, paper labels to spine.



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

£2,250 [ref: 108706]

A lovely copy of Thomas's second collection. Uncommon in this condition.

*First edition, first impression; 8vo; publisher's grey boards, titles to spine in blue, with the dust jacket, mild partial toning to the endpapers; an exceptional copy in the somewhat tanned and very lightly rubbed dust jacket.*

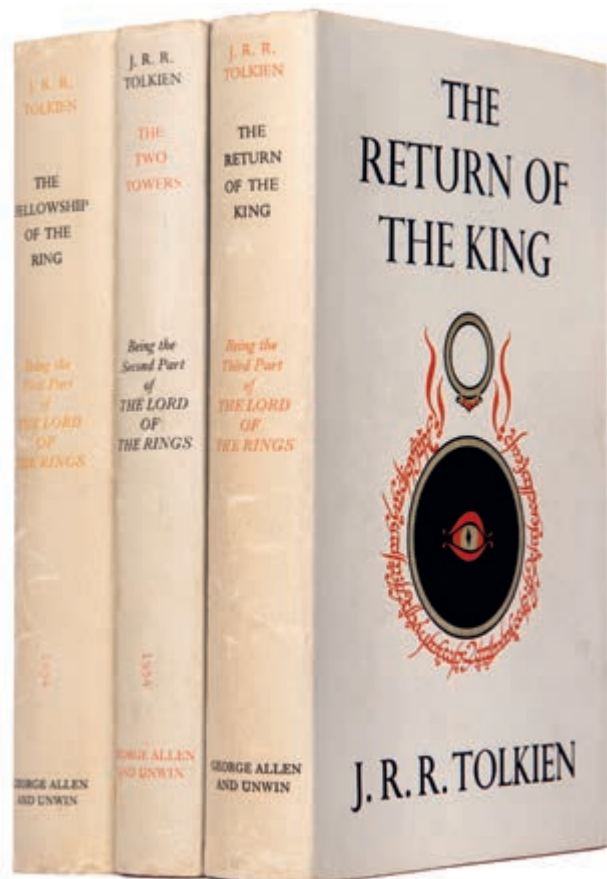
47. TOLKIEN, J.R.R. *The Lord of the Rings. The Fellowship of the Ring; The Two Towers; The Return of the King*. London, George Allen & Unwin Ltd, 1955.

£6,500 [ref: 112534]

All three volumes were purchased by the same person in December 1955 and meticulously cared for since.

Tolkien's modern classic, *The Lord of the Rings* was named Britain's best book in the BBC's inaugural The Big Read survey of 2003. *The Lord of the Rings* regularly features in lists of the world's greatest novels, and continues to be one of the most published works of all time. Found here in the original unclipped dustjackets, with the maps in good working order.

At first, Tolkien intended the books to be a children's tale in the style of *The Hobbit* but *The Lord of the Rings* quickly grew darker and more serious in tone. Though a direct sequel to *The Hobbit*, it addressed an older audience, drawing on the immense back-story of *Beleriand* that Tolkien had



constructed in previous years and which eventually saw posthumous publication in *The Silmarillion* and other volumes. Tolkien's influence continues to weigh heavily on the fantasy genre, the popularity of which grew following the success of *The Lord of the Rings*.

*Provenance: D.H. Appleby (ownership stamp to upper blank endpapers, dated 'December 1955 & acquisition stamp to verso of each title-page).*

*First editions, fourth, second and first impressions; 3 vols; 8vo (230 x 150 mm); each vol. with folding map in red & black to rear; publisher's red cloth, gilt spines, unclipped grey pictorial dust-jackets, top edges stained red, the third title with the Manchester Guardian review to rear flap, some minor, small library acquisition stamps to verso of each title-page (see Provenance), peripheral spots to a few leaves in the first title, otherwise internally fine; publisher's crimson cloth covered boards, spines lettered in silver, mild bumping to spine ends, offsetting from dust-jackets to endpapers, with a few spots to those in the second and third titles, spotting to fore-edges (of text block), else very good, original pictorial dust-jackets, all neatly reinforced from the verso at folds, for no apparent reason save for a perhaps an over zealous precaution, browning to spines, mild rubbing to extremities, general toning to that of first title, light spotting to first two, otherwise the condition is very good with no tears and no prices clipped.*



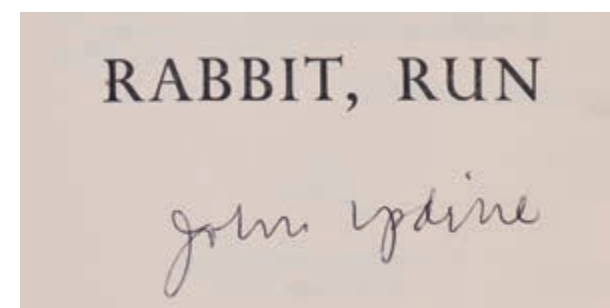
SIGNED BY UPDIKE ON EACH TITLE PAGE

48. UPDIKE, JOHN. [The Rabbit Quartet]. *Rabbit, Run; Rabbit Redux; Rabbit is Rich; Rabbit at Rest*. New York, Alfred A. Knopf, 1960; 1971; 1981 & 1990.

£2,500 [ref: 101328]

A great set of this classic of modern American literature, uniformly signed by John Updike to the title-page of each of the four volumes. Updike's sweeping epic serves as an oft discomfiting mirror to America through the 1960s, '70s & '80s, chronicling the country's shifting moods & impulses via the prism of poor old Harry 'Rabbit' Angstrom, an anti-hero of sorts...

*First editions, first printings; 4 vols, 8vo, each SIGNED BY THE AUTHOR ON THE TITLE-PAGE; minor spotting to terminal leaves of third vol., overall internally fine; publisher's cloth-backed boards or cloth, dust-jackets, slight edge-wear around spine of first vol., second vol. price-clipped, otherwise all near fine to fine; presented in 2 matching cloth drop-back boxes lettered & ruled in gilt.*



49. VERNE, JULES. *Vokrug Sveta v Vosem'desiat' dnei* [BOUND WITH] *Vokrug Luny* [Around the World in 80 Days] [BOUND WITH] *Around the Moon*. St Petersburg, M.O. Volf', 1890.

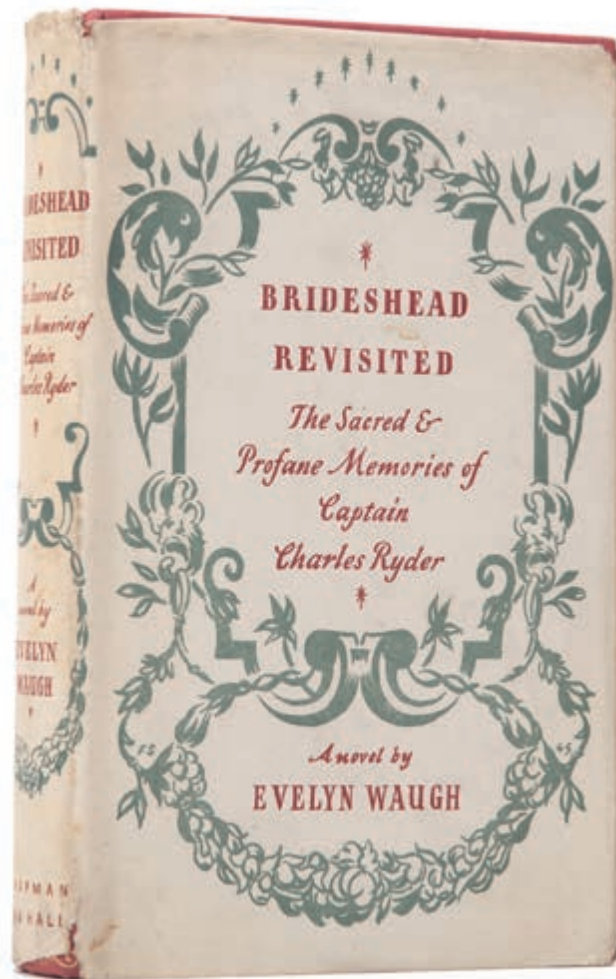
£1,250 [ref: 113070]

A rare illustrated Russian translation of Jules Verne's acclaimed *Around the World in 80 Days* together with *Around the Moon* in a remarkably fresh gift binding.

*4to (290 x 210 mm); serialised editions bound together, illustrations throughout in black and white, minor loss to corner of title page with a couple of short close tears; publisher's decorative red cloth binding, a fine example.*







50. WAUGH, EVELYN. *Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder.* London, Chapman & Hall Ltd., 1945.

£7,500 [ref: 110532]

'...his most carefully written and deeply felt novel..... The brightly devastating satirist of England's twenties and thirties moves from one world to another and a larger one: from the lunacy of a burlesqued Mayfair, very glib and funny and masking the serious point in farce, to a world in which people credibly think and feel' (*NY Times Book Review*).

Subtitled 'The Sacred and Profane Memories of Captain Charles Ryder', Waugh's defining novel details the spiritual lives behind the facades of an aristocratic family and their middle-class friend, the protagonist.

First UK trade edition; 8vo; unmarked internally; publisher's pink cloth, gilt lettering to spine, spine slightly cocked, spine ends slightly bumped, with the original unclipped dust-jacket, extremities soiled, a few minor chips and closed tears, most heavily affecting head and foot of backstrip, else very good.



RARE INSCRIBED COPY

51. WELLS, H.G. *The Invisible Man.* [A Grotesque Romance]. London, Nelson's Library, [circa 1915].

£2,200 [ref: 113638]

Probably the most famous of H.G. Wells' 'scientific romances', in which a scientist finds a way of turning himself invisible without the means to make himself visible again. Wells explores the morality of being able to go unseen, which causes the protagonist to become mentally unstable.

Originally serialised in *Pearson's Weekly* in 1897, *The Invisible Man* was published as a novel the same year. This copy is number 88 in the Nelson's Library Series and undated but we estimate circa 1915.

The Reverend Henry Herbert Symonds (1885-1958) was an English Anglican priest, teacher and conservationist. He retired at the age of 50, and devoted his life to the cause of national parks, and the Lake District in particular. He was one of the principal driving forces behind the legislation that introduced national parks to Britain after the Second World War.

Provenance: Rev. Henry Symonds (author's inscription; armorial bookplate to upper pastedown).

INSCRIBED BY THE AUTHOR INK TO THE FRONT FREE ENDPAPER, 'To the Reverend H. Symonds from his Obedient, Respectful Friend, H.G. Wells'; small 8vo (650 x 115 mm); illustrated frontispiece and engraved title-page, mild toning to paper, else internally fine; publisher's red cloth, blind panelled, gilt spine, minor soiling and rubbing to extremities, slight shelf lean, otherwise very good.



THE BEST EDITION - SIGNED BY THE AUTHOR

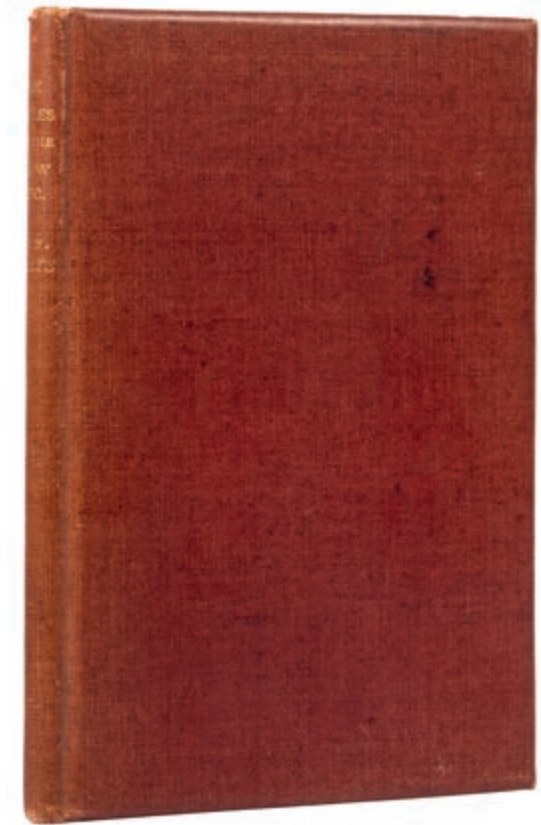
52. WELLS, H.G. *The Works.* New York, Charles Scribner's Sons, 1924-1927.

£5,500 [ref: 93350]

The best edition of Wells' works, with the author's revisions to the texts, special Preface to each volume, and general introduction to the set. A list of titles is available on request but the set includes all the classics such as *War of The Worlds*, *The Invisible Man*, *First Men In The Moon*, *The Time Machine*, *Mr. Polly*, etc.

Wells' works were banned from 1933 to 1945 by the ruling National Socialist party following the author's criticism of the political situation in Germany.

Atlantic edition, limited to 1050 sets for the U.S.A., SIGNED BY THE AUTHOR; 28 volumes, 8vo; photogravure frontispiece to each volume, modern burgundy half-morocco gilt, original spine labels tipped-in at rear, a complete and very handsome set.



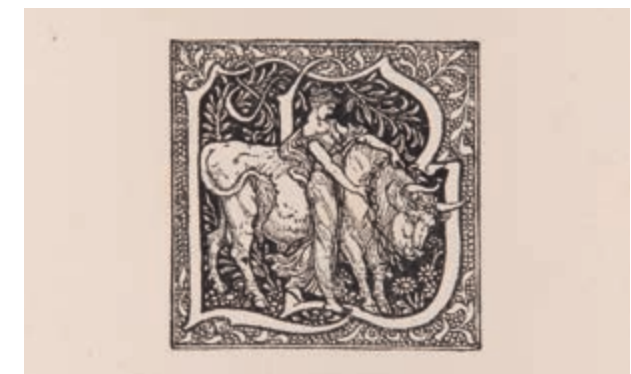
TRUE FIRST EDITION - NO. 7 OF 110 COPIES

53. YEATS, W.B. *The Tables of the Law and the Adoration of the Magi.* London, Privately Printed, 1897.

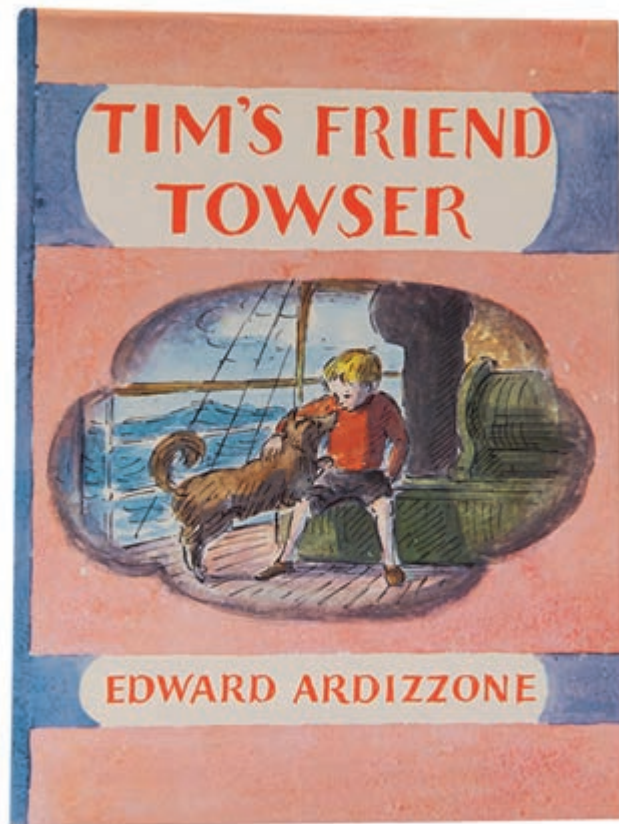
£1,750 [ref: 106032]

The true first edition of this rare publication containing two short stories written by Yeats at the height of his fascination in occultism.

First edition, first impression, LIMITED ISSUE, BEING NUMBER 7 OF ONLY 110 COPIES; 8vo; portrait frontispiece by Jack B. Yeats, tissue-guard; publisher's red buckram, spine lettered in gilt, light sunning to spine, light rubbing to spine tips and corners, light browning to endpapers and bookplate removed from front pastedown, otherwise internally fine and sound, rare. Wade 24.



# CHILDREN'S & ILLUSTRATED



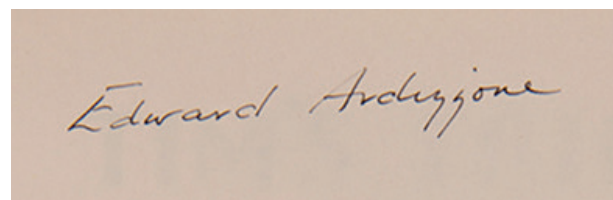
SIGNED COPY

54. **ARDIZZONE, EDWARD.** *Tim's Friend Towser.* London, Oxford University Press, 1962.

£550 [ref: 107675]

Provenance: Andrew Murray (bookplate to front free endpaper).

First edition, SIGNED BY EDWARD ARDIZZONE; 4to (263 x 198 mm); 46pp., numerous in-text illustrations (some coloured), internally clean; publisher's pictorial boards, pictorial dust-jacket, boards slightly rubbed at extremities, dust-jacket with slight creasing at upper margin, otherwise near-fine.



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

£1,500 [ref: 112706]

A handsome copy of this children's classic, Lewis Carroll's 'Alice's Adventures in Wonderland' has been beloved by generations.

Fifth edition, 'Twelfth Thousand'; 8vo (187 x 135 mm); half-title, 42 woodcut illustrations (including frontispiece), lacking advertisement leaf at rear, minor peripheral spotting, mostly to first and last two leaves, else very good; modern full red morocco gilt-panelled, spines with raised bands in six compartments, lettered in gilt in second and fourth compartments, gilt-stamped designs of playing cards and the March Hare in other compartments, a very handsome copy.



RARE FIRST UK EDITION OF PINOCCHIO



56. **COLLODI, CARLO** [PSEUD. LORENZINI, CARLO]. *The Story of a Puppet or The Adventures of Pinocchio.* Translated from the Italian by M.A. Murray. London, T. Fisher Unwin, 1892.

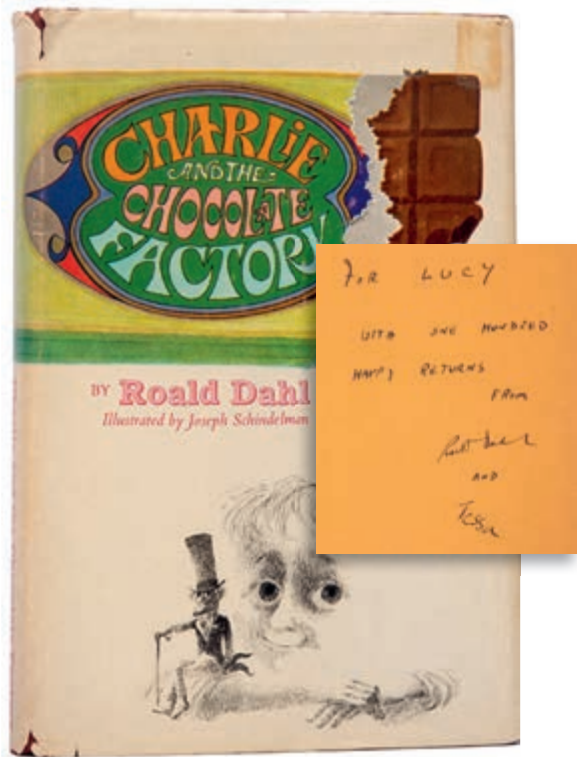
£2,800 [ref: 100129]

The rare first UK edition of Collodi's classic for children, originally published in book-form in Florence, Italy in 1883. Previously serialised in a children's newspaper, *Giornale per i bambini* (1881-83) the work started out as *La storia di un burattino*, changed later to *Le Avventure di Pinocchio*. The author Lorenzini, a journalist & educationalist, took the name Collodi from his mother's native village in Tuscany.

Memorably translated into an animated musical fantasy by Walt Disney in 1940, their second feature film; now considered one of the greatest animated films ever made.

First edition in English, first issue with illustrator's name misprinted as 'C. Mazzanti'; 12mo; half-title and title printed in red & black, frontispiece (with tissue guard) and illustrations by Enrico Mazzanti, a few small marks to a couple of pages, contemporary gift inscription to half-title, overall internally very good, patterned endpapers; publisher's patterned cloth, slight toning to spine and top edge, very light small red stain to foot of lower cover near spine, but overall a good copy. Osborne p.1007.





INScribed BY THE AUTHOR AND ONE OF HIS DAUGHTERS

57. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUSTRATOR). *Charlie and the Chocolate Factory*. New York, Alfred A Knopf, 1964.

£5,500 [ref: 108698]

A unique inscription; 'For Lucy With One Hundred Happy Returns from Roald Dahl and Tessa. October. 1964.' (The year of publication). The lady from whom we purchased this book lived near the Dahl household as a child and was a friend of the author's daughter, Tessa.

The true first edition of what would become Dahl's most famous work, adapted for film successfully twice.

First edition, first printing, first issue (with 6-line colophon), inscribed by Dahl and one of his daughters to the front free endpaper; 8vo; illustrations by Joseph Schindelman, mustard endpapers, recurrent, mild crease to last 20 or so leaves in the lower margin, not affecting the text, a very small chip to the lower edge of the title-page and the following page, a couple of spots, otherwise very clean and bright; publisher's burgundy blind-tooled cloth, rubbed, lightly soiled, corners mildly bumped, spine darkened, first issue dust-jacket correctly priced '\$3.95' on upper flap and without ISBN number on the rear panel, spine slightly darkened, corners and spine-ends chipped with short tears to folds at spine ends, small area of tape residue to upper panel, otherwise good for a single owner copy, much read as a child but totally unrestored and internally near-fine.



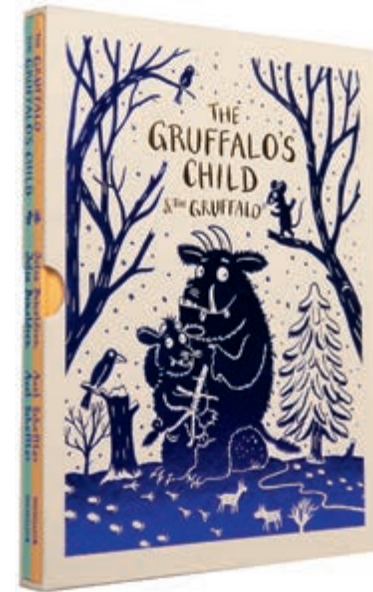
POP-UP BOOK

58. DISNEY STUDIOS, WALT. *Mickey Mouse Presents His Silly Symphonies: Babes in the Woods, King Neptune. Stories and Illustrations by the Staff of the Walt Disney Studios*. New York, Blue Ribbon Books, Inc., 1933.

£1,500 [ref: 111830]

Silly Symphonies comprised 75 short musical films produced by Walt Disney from 1929 to 1939; The series is notable for its innovation with Technicolor and the 'multiplane motion picture camera', as well as its introduction of the character Donald Duck, the year following this publication, in 1934.

Large 8vo (250 x 190 mm); four colour pop-up scenes and further sepia illustrations throughout, a few splits between some quires but holding, lacking(?) contents page, general age-toning, else very good; publisher's illustrated boards, slightly browned, illustrated endpapers, near contemporary ink gift-presentation to blank verso, dated 1938, matching dust-jacket, browned, chipped and creased at extremities, short tear to rear panel but complete and unrestored; 49 pp.



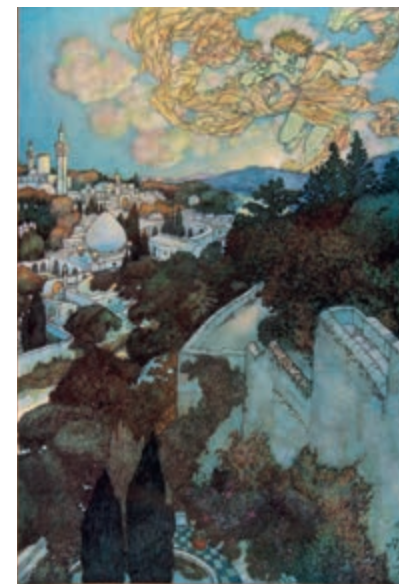
BOTH SIGNED

59. DONALDSON, JULIA; SCHEFFLER, AXEL (ILLUSTRATOR). *The Gruffalo [WITH] The Gruffalo's Child*. London, Macmillan Children's Books, 2014.

£550 [ref: 113612]

Axel Scheffler and his distinctive style of illustration achieved fame and recognition throughout the world through his collaboration with the children's author and playwright Julia Donaldson, and their joint works such as *The Gruffalo*, *Room on the Broom*, *Stick Man*, *The Highway Rat* and *Zog* were instant bestsellers and remain amongst the most popular of children's books.

Limited edition issue, signed & inscribed by the author on the title-page of both vols; 4to (285 x 230 mm); illustrated in colour by Axel Scheffler; publisher's yellow and mint green cloth with embossed lettering and illustration in blue, house in the original cream cloth slip-case, double-sided illustrations of each title, also in blue, slight toning to case, otherwise a fine set.



60. DULAC, EDMUND (ILLUSTRATOR). *The Rubāiyāt of Omar Khayyām. Rendered into English Verse by Edward FitzGerald*. London, Hodder & Stoughton, [1907].

£1,750 [ref: 105574]

This edition was based on Edward Fitzgerald's translation, first published in 1859. The poem presents an interesting challenge to any reader trying to sort through its profound symbolism and not-so-obvious theme, and gained recognition over the course of the nineteenth century as a growing 'cult of the Rubāiyāt' found expression in 'the Omar Khayyām Clubs of England and America' (Yohannan, p.202).

Provenance: Frederick Walter Fell Clark (crested bookplate to upper pastedown).

Limited edition, NUMBER 649 OF 750 COPIES SIGNED BY THE ARTIST; large 4to (320 x 260 mm); 20 colour plates, each with a titled paper-guard, very mild peripheral spotting to first and last few leaves, thereafter the odd, random spot; publisher's decorative vellum, top edge gilt, others untrimmed, replaced silk ties, slight darkening to spine, very mild dust-soleing and slight bowing to boards (as usual), otherwise a very good copy of this beautiful edition.

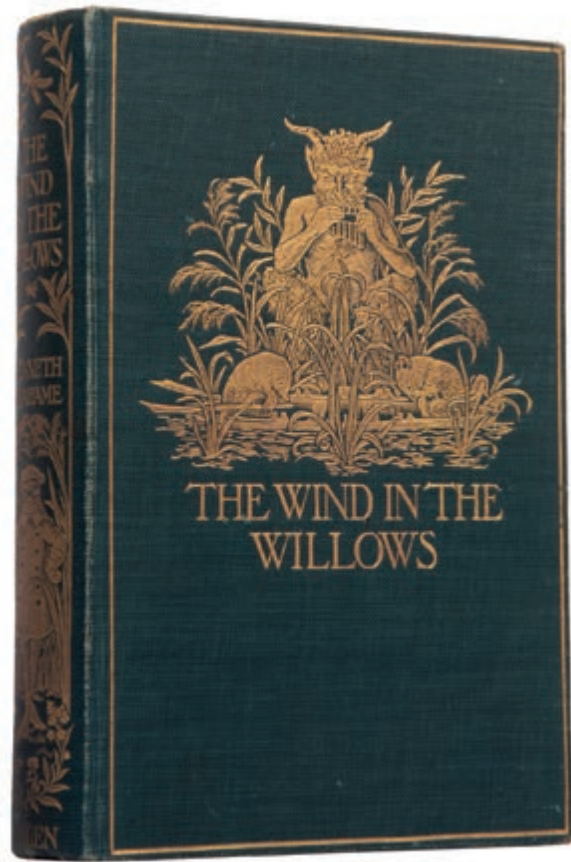


61. GOBLE, WARWICK (ILLUSTRATOR). *Stories from the Pentamerone. Selected and edited by E.F. Strange*. London, Macmillan & Co., 1911.

£1,650 [ref: 95440]

The collection of Italian folk-tales by Giambattista Basile, Conte di Torrone, 1566-1632, (who is believed to have collected them chiefly in Crete and Venice) was originally called *Lo Cunto de li Cunto* (The Story of Stories, 1634) but became known as *Il Pentamerone* by 1674 and comprised fifty tales over five nights. Published posthumously in Naples with a Neapolitan dialect that kept it out of northern European tradition for two centuries, it eventually influenced the form of fairy-tale writing in Europe, in particular those of the Brothers Grimm and Charles Perrault.

Deluxe edition LIMITED TO 150 COPIES; 4to; 32 tipped-in colour plates including the frontispiece, by Warwick Goble, with captioned tissue-guards, a few random, faint spots to preliminary pages (as is usual) and extremities of untrimmed edges, otherwise internally bright and fine; publisher's full vellum gilt, closed tear to head of spine and light stain to base, replaced cream endpapers and silk ties, else very good and it presents well; xiii, 303 [1].



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

£7,500 [ref: 112837]

*The Wind in the Willows*, is a far more interesting book than its popular and often juvenile audience might suggest. First, it is the work of a writer who had known considerable success in the 1890s as a young contemporary of Oscar Wilde, and who was also an admired contributor to the literary quarterly *The Yellow Book*. At that point, Grahame was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines, work that became collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898).

The text of *The Wind in the Willows* also encrypts a family tragedy. In 1899, Grahame married and had one child, a boy named Alastair who was troubled with health problems and a difficult personality, culminating in the boy's eventual suicide, the cause of much parental anguish. When Grahame finally retired from the Bank of England (as Secretary) in 1908, he could concentrate on the stories he had been telling his son, the stories of the Thames riverbank on which Grahame himself had grown up. So *The Wind in the Willows* is a tale steeped in nostalgia, and inspired by a father's love for his only son.' (Robert McCrum)



First edition, first impression; 8vo (196 x 232 mm); toning to contents and typical foxing to preliminary and terminal leaves as so very often; publisher's green cloth, decoration and titles to upper board and spine gilt, light flecking to lower board and minor rubbing especially at the head of the spine, otherwise an unusually bright copy of one of the cornerstone works of Edwardian literature.

63. KARAZIN, NIKOLAY NIKOLAEVICH (ILLUSTRATOR). *Moi Skazki [My Tales]*. St Petersburg, Devrien, 1895.

£950 [ref: 112889]

Fine example of the first edition of this popular work, in a decorative publisher's gift binding. Issued by one of the best publishers of the time Devrien, *Moi Skazki* was illustrated by one of the most outstanding artists of the time Karazin, who was considered a Russian rival of Gustav Doré. The book was a success and many editions appeared over the years but the first remains scarce. In 1911, the Tsar and Tsarina thought it a suitable Christmas gift for the Tsarevich - a copy with their gift instruction is held in the Russian State Library.

First edition; 8vo (275 x 190 mm); half-title, title, dedication leaf, engraved portrait of the author, 8 lith. pl. with tissue guards, numerous illustrations in text; publisher's pictorial gilt blind-stamped blue cloth, extremities a little bumped, a very good copy; 159 pp.



FIRST EDITIONS

64. KIPLING, RUDYARD. *The Jungle Book [WITH] The Second Jungle Book*. With Illustrations by J.L. Kipling, W.H. Drake, and P. Frenzeny. London, Macmillan and Co., 1894; 1895.

£4,500 [ref: 112719]

A finely bound set of the first editions, first printings of Kipling's classic novel *The Jungle Book*, and its sequel *The Second Jungle Book*.

Provenance: Captain Richard Campbell, naval hydrographer (bookplate).

First editions, first printing; 2 vols, 8vo (190 x 130 mm); richly illustrated with historiated initials, head and tail-piece vignettes and full page plates, bound by Bayntun (circa 1971) in blue morocco gilt, pictorial gilt vignettes to upper covers, panelled spines in six compartments, gilt lettered direct to second and third, others with appropriate gilt emblems, raised bands, all edges gilt, original blue pictorial cloth bound in at end, slip-case, a fine set; vi, [2], 212 pp; [6], 238 pp.



SIGNED BY BOTH THE AUTHOR AND HIS SON

65. MILNE, A.A. *When We Were Very Young*. London, Methuen & Co., 1925.

£6,500 [ref: 108700]

A rare double signature by the author and his son, for whom he wrote some verses that grew into the collections *When We Were Very Young* (1924) and *Now We Are Six* (1927), followed by his two sets of stories about the adventures of Christopher Robin and his toy animals - Pooh, Piglet, Tigger, Kanga, Roo, Rabbit, Owl, and Eeyore - as told in *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928).

Later edition, signed by both A.A. Milne and his son, Christopher Robin Milne, on the title-page; 8vo (185 x 130 mm); a few odd, minor spots or marks, paper toned, else near-fine; modern full crimson morocco by Sangorski & Sutcliffe, gilt panelled, decorative devices to upper cover and spine, after the original cloth binding, Japanese endpapers and all edges gilt, fine.



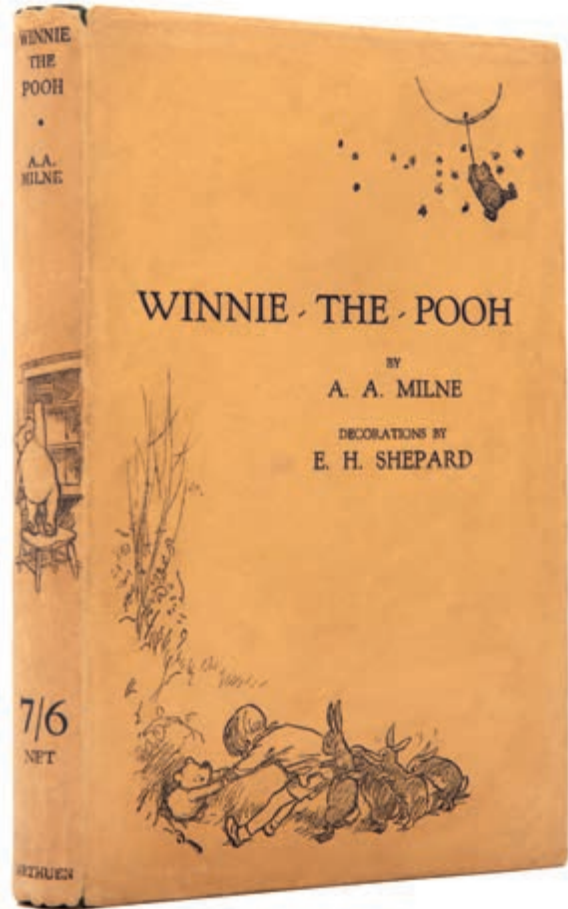
**A COMPLETE SET OF THE WINNIE-THE-POOH BOOKS**

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

£4,250 [ref: 101309]

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 superbly bound, first edition set of a children's classic.

*First editions, first impressions of the four Pooh books, When We Were Very Young in the second state, with the page number ix present in the preliminary leaves; 4 vols, 8vo (192 x 130 mm); illustrated throughout by E.H. Shepard, first title with very mild spotting to half-title, else near-fine, minor spotting to half-title and the odd minor mark to second title, the remaining two fine; modern full morocco in the respective cloth colour of the original and also with the relevant gilt blocks to front covers, original illustrated 'map' endpapers to Winnie-The-Pooh, all edges gilt and contained within a custom-made slip-case.*



**HOW LUCKY AM I?**

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

£5,500 [ref: 112631]

'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.

*Provenance: Broughton House, Burneston, Bedale, Yorkshire (blind embossed lettering to second blank, front free endpaper).*

*First edition, impression; 8vo; illustrations and map endpapers by Ernest Shepard, a very few, minor, peripheral marks, the only ones of note to the fore-margin of pp 144 - 147 but not affecting text or illustrations, otherwise near-fine; publisher's pictorial cloth gilt, top edge gilt, light bumping to spine tips, minor rubbing to corners, and offsetting to endpapers, else near-fine, first impression illustrated dust-jacket (priced 7/6 on spine and with the advert for the 117th Thousand of When We Were Very Young on rear flap), spine slightly darkened, light soiling, minor chipping to spine extremities and flap folds, otherwise very good.*

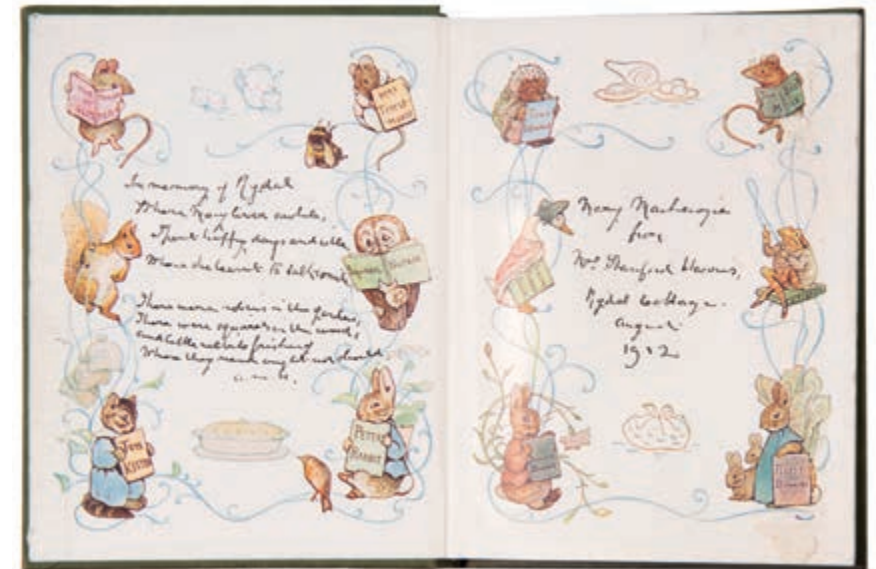


**68. PLATH, SYLVIA; BLAKE, QUENTIN (ILLUSTRATOR).** *The Bed Book.* London, Faber & Faber, 1976.

£325 [ref: 110832]

Sylvia Plath's poem for children, marvellously brought to life by Blake's line illustrations that capture the spirit of the poem more than subsequent illustrated editions, as well as containing several stanzas that were subsequently omitted.

*First edition, first impression; 8vo; illustrations throughout by Quentin Blake; publisher's pink boards, titles to spine gilt, a couple of very trivial marks to lower board, dust-jacket all too typically spine-faded but still a very good copy.*



**INSCRIBED BY ANNIE MARIA ARMITT**

**69. POTTER, BEATRIX.** *The Tale of Jemima Puddle-Duck.* London, Frederick Warne, [circa 1912].

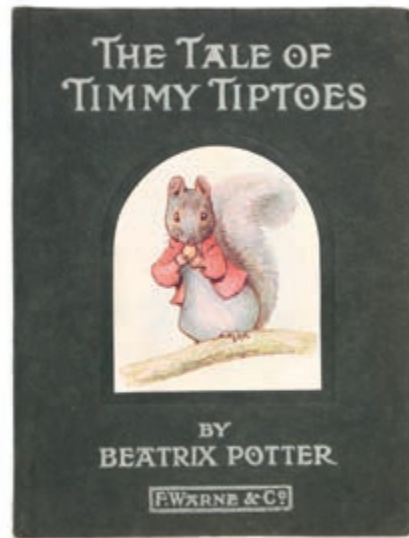
£2,500 [ref: 106905]

Inscribed on the front free endpaper: 'Mary Mackenzie from Mrs. Stanford Harris, Rydal Cottage, August 1912' and with six stanzas of verse by Annie Harris née Armit on the front free endpaper and rear endpapers, beginning 'In memory of Rydal/Where Mary lived awhile...', initialled 'A.M.H' on both pastedowns; the half-title additionally inscribed 'I think Jemima Puddle/Was a very foolish duck;/She made a wretched muddle,/And scarce deserved her luck. A.M.H.'

Annie Maria Armit (1850-1933), one of three gifted and well-educated sisters, was a novelist, poet, short story writer, and essayist. Unusually for the time Mr Armit wanted to give his talented daughters a first class education, but in 1867 this plan went awry when he died suddenly leaving the trio facing severe financial difficulties. Undaunted however, together they opened a school in Eccles, Lancashire, which thrived, allowing them to travel and continue their own studies.

'Jemima Puddle-Duck is Beatrix Potter's 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.

*16mo; inscribed on half-title and front and rear endpapers by Annie Maria Harris née Armit; colour illustrations throughout, one leaf with vertical crease to right-hand side; publisher's green boards with inset rectangular panel to upper cover, pictorial endpapers, front free endpaper rubbed with slight surface loss to fore-margin, spine faded. For the first edition of 1908 see Linder, p.427; Quinby 14.*



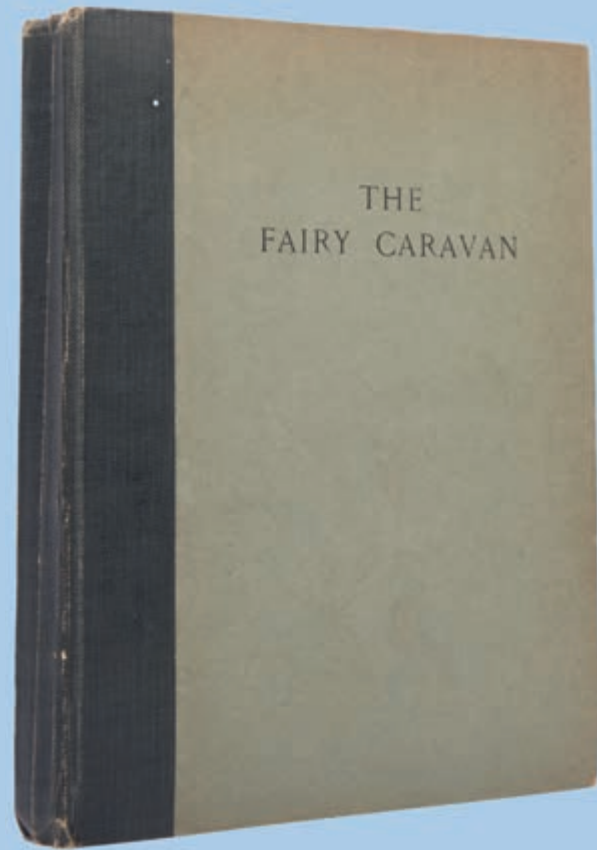
A NEAR FINE EXAMPLE

70. POTTER, BEATRIX. *The Tale of Timmy Tiptoes*. London, Frederick Warne and Co., 1911.

£1,250 [ref: 97318]

The story of Timmy and Goody Tiptoes is the only Beatrix Potter story apparently set in North America - although this is implicit rather than stated anywhere in the book. All the main animal characters are indigenous to North America: grey squirrels, chipmunks and a 'large bear' but the waters are muddled somewhat by the presence of Yellowhammers (or *Emberiza citrinella*, the birds that sing 'Little bita bread and-no-cheese!') whose range includes Europe and much of Asia but not America.

First edition, first or second printing, with date to title; 16mo (160 x 110mm); colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, publisher's green boards with mounted colour illustration, spine slightly faded, still near-fine overall; preserved in custom-made solander box with upper board of book replicated on lid. Linder p.429; Quinby 20.



UNIQUE INSCRIPTION BY THE AUTHOR

71. POTTER, BEATRIX. *The Fairy Caravan*. London, Frederick Warne and Co., 1929.

£12,000 [ref: 112553]

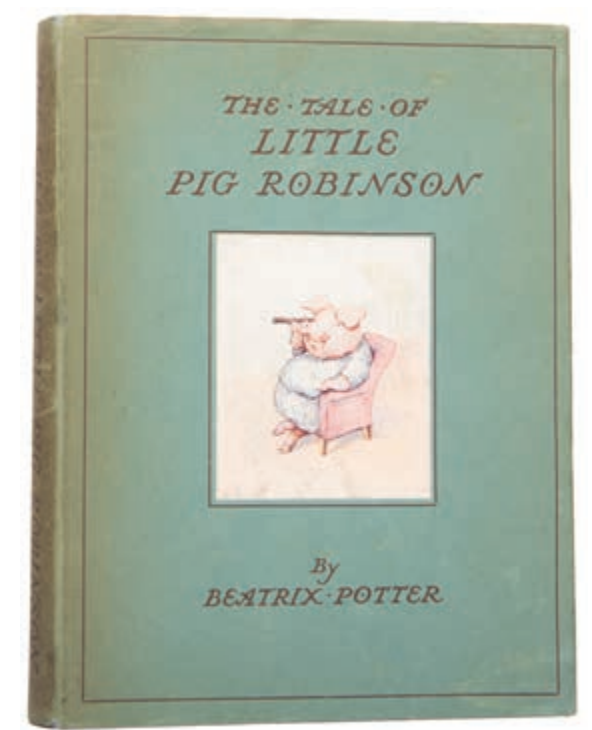
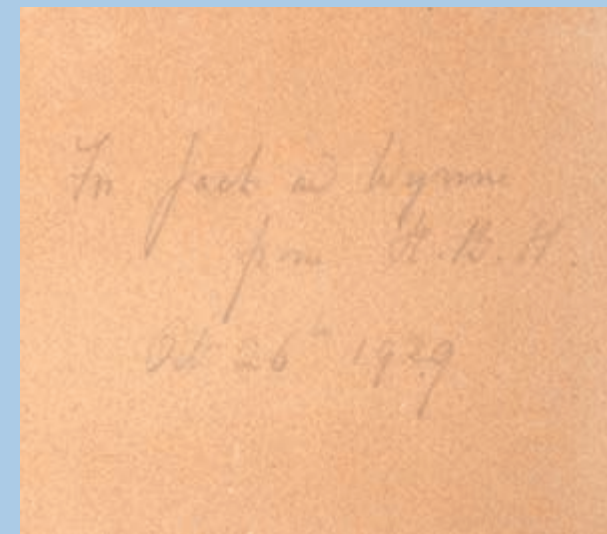
This privately printed edition of only 100 copies, is numbered by Beatrix Potter in her own hand; 'This copy is no 7.' in pencil to upper paste-down and inscribed by her on the opposite free endpaper; 'To Jack and Wynne from H.B.H. Oct 26th 1929.' also in pencil. Jack Heelis was her nephew by marriage to William Heelis.

This title was first published by David McKay Company in Philadelphia in October 1929 therefore contemporaneous with this 'limited edition' issued in 100 copies by Beatrix Potter in order to protect the U.K. copyright. The first section of this book was printed by Middleton's of Ambleside, with the remaining plates taken from the David McKay edition. It was not published for general sale in the U.K. until July 1952, i.e., after Beatrix Potter's death. The reason why the U.K. edition was withheld was because Beatrix Potter felt the book to be too personal, containing as it is does, a number of references to Sawrey, the surrounding district and with what are thought to be some thinly veiled references to people whom she knew.

Provenance: Jack Heelis (author's inscription & thence by descent).



Limited edition, PRIVATELY PRINTED BY THE AUTHOR, NUMBERED (NO. 7) AND PERSONALLY INSCRIBED BY HER IN PENCIL; 8vo (240 x 180 mm); frontispiece illustration and five further colour plates, numerous monochrome illustrations within the text, all by the author, off-setting to front free endpaper, some relevantly minor spotting, mostly to preliminary text leave but in the main clean and bright; original quarter dark green cloth over lighter green paper-covered boards, rubbed and bumped at extremities, slightly soiling but otherwise very good and totally unrestored. Bibliography: Linder, p. 431; Quinby 29.



UNIQUE INSCRIPTION BY THE AUTHOR

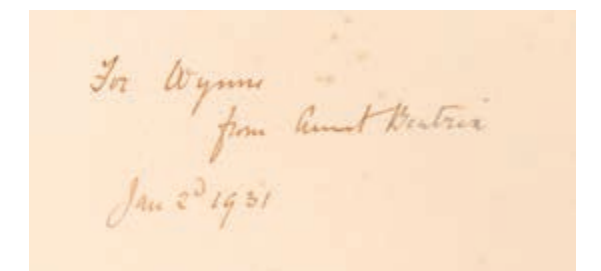
72. POTTER, BEATRIX. *The Tale of Little Pig Robinson*. London, Frederick Warne and Co., 1930.

£6,500 [ref: 112552]

A rare inscription by Beatrix Potter to a member of her family, 'Wynne' the wife of Jack Heelis, Beatrix Potter's nephew by her marriage to William Heelis.

Provenance: Wynne Heelis (author's inscription & thence by descent).

First edition, INK INSCRIPTION BY THE AUTHOR 'To Wynne from Aunt Beatrix, Jan 2nd 1931'; 8vo (160 x 110 mm); colour frontispiece, 5 colour plates and 22 further full-page illustrations, some very minor, light spotting to illustrated endpapers, otherwise near-fine; publisher's blue cloth, slight rubbing to spine extremities, else near-fine, dust-jacket with pictorial paper onlay, toned, slightly chipped at head or spine, closed split to upper spine-fold, slight rubbing to corners, else very good.



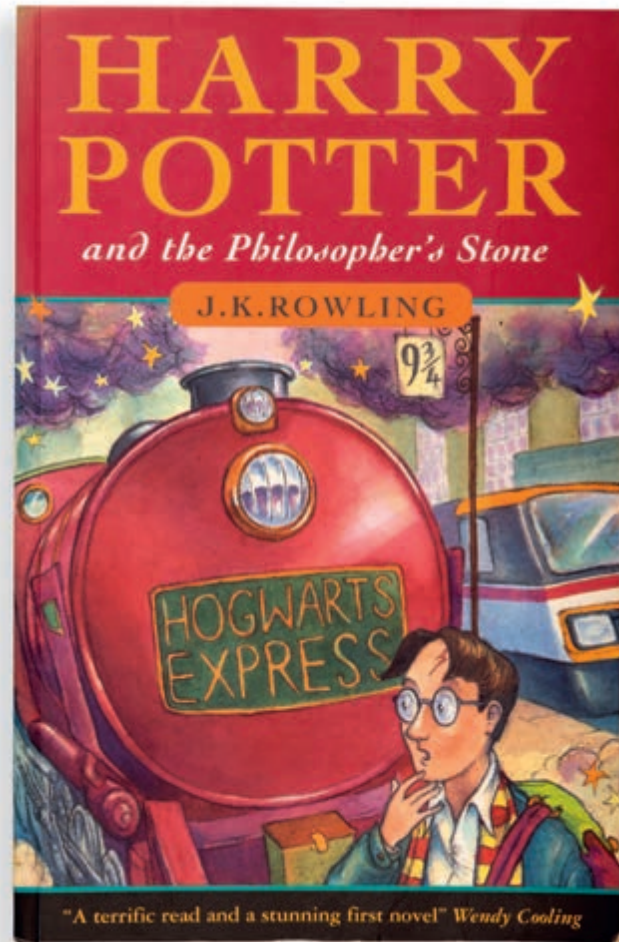
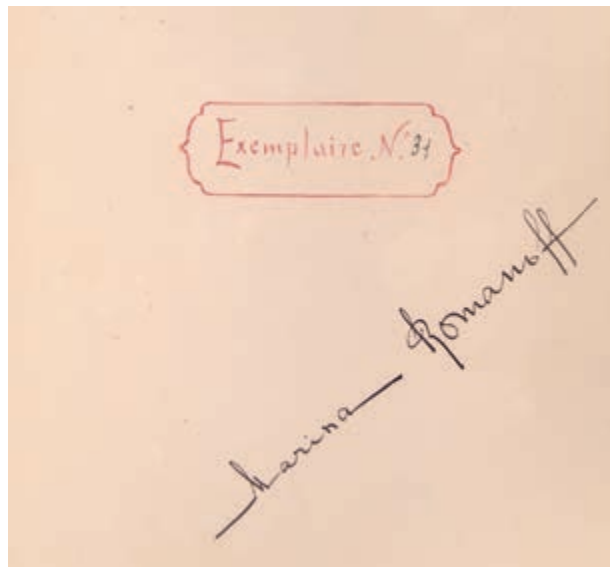


73. ROMANOFF, MARINA. *Légende tartare de Crimée. La Princesse Nenekedjân*. Paris, H. Champion, 1926.

£3,250 [ref: 110443]

A beautiful example of this Crimean Tatar folk tale printed in Paris in a small edition. The work is a facsimile of the original manuscript written by Princess Marina Petrovna of Russia and illustrated with four vivid pochoir prints. A great-granddaughter of Tsar Nicholas I the princess escaped the Revolution on HMS Marlborough along with other members of the Romanov family. There is a typed insert which reads 'ATTENTION, c'est le dernier exemplaire signé par l'auteur (no.31)!' [Attention, this is the last example signed by the author (no.31)].

Limited edition, ONE OF 100 COPIES, THIS COPY SIGNED BY MARINA ROMANOFF; 4to; illustrated with four full-page pochoir prints, facsimile manuscript text in red with numerous head and tail pieces, rectos only, title hand-coloured; loose as issued on separate sheets, held in the original gold chemise printed with Syriac text, a fine copy.



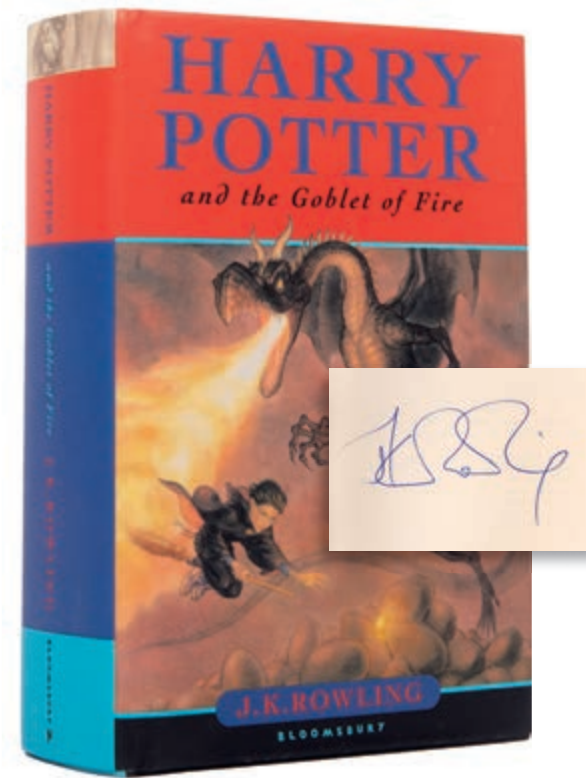
74. ROWLING, J.K. *Harry Potter and the Philosopher's stone*. London, Bloomsbury, 1997.

£12,000 [ref: 113618]

A near-fine example of the correct first UK Bloomsbury paperback edition. This copy has all the important issue points, with the Wendy Cooling review to the front panel, the Philosopher's printing error to the rear panel, 'I wand' repeated on page 53, and with the correct 10-1 number sequence found on the copyright page and no space between 'r' and 'l' on Thomas Taylor 1997.

One of just 5,150 paperback copies of the first impression, published on the same day as the incredibly rare hardback.

First edition, first impression, paperback issue, with 'I wand' repeated on page 53; 8vo; some age-toning to text block (as usual), else fine; original pictorial wrappers by Cliff Wright, Wendy Cooling's review to the lower front cover, and 'philosopher's' misspelling to back cover, a hint of rubbing to outer corners, fading to spine, otherwise near-fine. Errington A1 (aa).



SIGNED

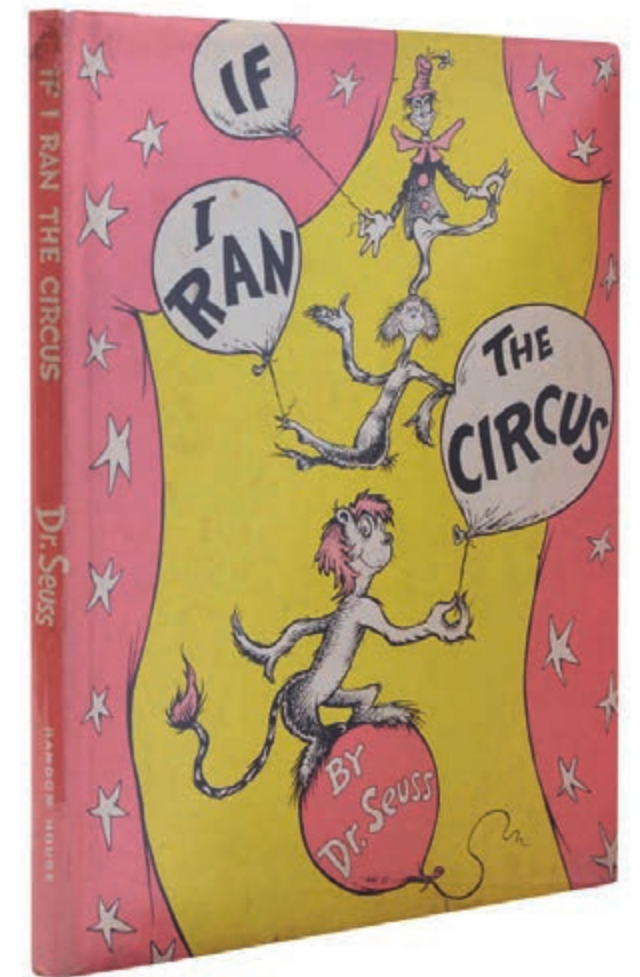
75. ROWLING, J.K. *Harry Potter and the Goblet of Fire*. London, Bloomsbury, 2000.

£3,500 [ref: 113364]

A near-fine, signed first edition of the fourth Harry Potter book by J.K. Rowling, recounting Harry's adventures during the Triwizard Tournament and featuring perhaps the most terrifying encounter with Lord Voldemort from all the series. This book was the first of the author's works to significantly increase in length, a trend carried on through the subsequent three Harry Potter titles, much to the delight of children and the horror of some bedtime-reading parents...

Provenance: Purchased by a member of staff at Books Etc. in Finchley, on behalf of the vendor's mother (Rowling was at this shop for a book signing between 10 and 11.30 on 19 July 2000, the third day of the book signing tour organised by the publisher for the launch of the book. the purchaser was entitled to a staff discount on the book, paying the net price of £10.99 rather than £14.99. A copy of her original receipt for the book, and a Books Etc. bag is included).

First edition, first impression, signed by the author on the dedication page; 8vo (207 x 126 mm, 8¼ x 5 in); staff purchase receipt from Books, etc. loosely inserted with the shop bag, the now usual slight age-toning but otherwise fine; publisher's pictorial boards, matching dust-jacket, a hint of rubbing, otherwise fine.

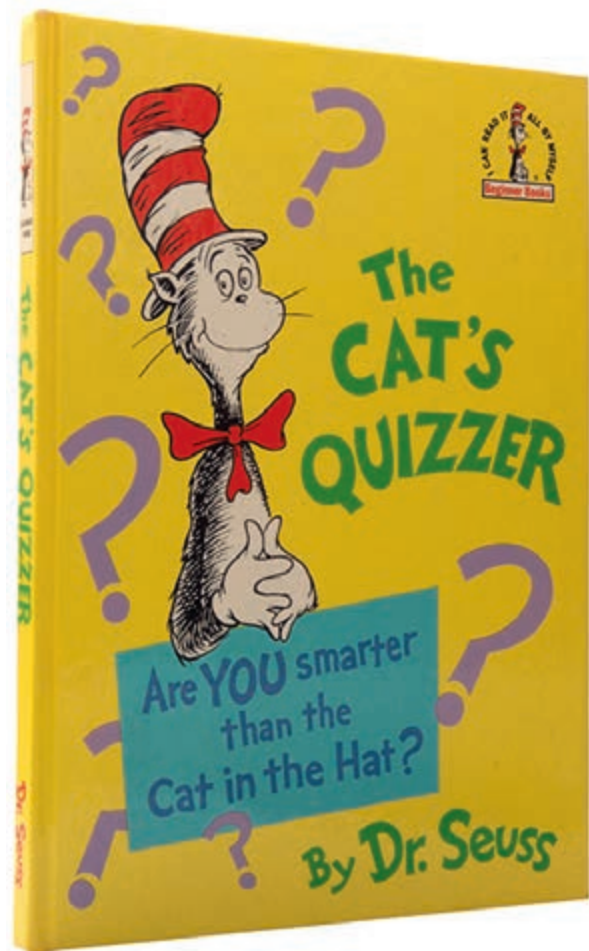


76. SEUSS, DR. [PSEUD. GEISEL, THEODOR SEUSS]. *If I Ran the Circus*. New York, Random House, 1956.

£550 [ref: 102341]

First edition, first printing of this ever-popular Dr Seuss title, scarce in its dust-jacket: the background of the cover and jacket is pink rather than the red of subsequent printings.

First edition, first printing; small folio (285 x 200 mm); colour illustrations and endpapers by Dr Seuss, ownership stamps on front endpapers; publisher's glossy pictorial boards, a little rubbed at extremities, dust-jacket, slightly rubbed, small repair to head of spine. Younger & Hirsch 43.



77. SEUSS, DR. [PSEUD. GEISEL, THEODOR SEUSS]. *The Cat's Quizzer. Are YOU smarter than the Cat in the Hat?* New York, Random House, 1976.

£1,250 [ref: 111589]

A very rare title from the Dr. Seuss canon and more so in such good condition. It is one of the six titles Dr. Seuss Enterprises withdrew from publication in 2021, for 'hurtful and wrong' content.

*First edition, first printing; 4to (290 x 210mm); colour illustrations throughout, pictorial endpapers; publisher's pictorial glossy boards (as issued) just a hint of rubbing to corners, otherwise near fine and internally fine. Younger & Hirsch 13.*



78. WILDE, OSCAR; CRANE, WALTER & HOOD, JACOMB (ILLUSTRATORS). *The Happy Prince and Other Tales.* London, David Nutt, 1888.

£2,500 [ref: 108503]

Oscar Wilde's marvellous all-time favourite work, as illustrated and embellished by Walter Crane and Jacomb Hood.

*First trade edition; large 8vo (230 x 175 mm); illustrated & embellished by Walter Crane & Jacomb Hood, contemporary, neat ownership name to upper endpaper, dated the year of publication; occasional light, marginal spot or mark, otherwise very good; modern full maroon morocco, crimson lettering-piece to spine gilt, preserved in a custom-made slip-case, fine. Mason 362.*



79. ZVORYKIN, BORIS. *Skazka Pro Mar'iu Morevnu [Maria Morevna].* Moscow, B. Avantso, 1904.

£2,750 [ref: 113049]

A scarce and luxurious rendition of this classic Russian fairy tale, beautifully illustrated by Zvorykin and heightened in gold. Bilibin's *Maria Morevna* was published a year earlier but this charming edition is notably rare. WorldCat locates just four copies, all in the US.

Born in Moscow in 1872, Zvorykin devoted himself to decorative art after graduating from the Moscow Academy of Painting. He followed Ivan Bilibin's style inspired by medieval Russia and traditional folk culture, and became in his own right one of the greatest Russian book illustrators. Zvorykin left Russia after the Revolution and settled finally in Paris, where he found employment in the publishing house of H. Piazza.

*First edition; folio (330 x 265 mm); illustrations throughout heightened in gold, printed on thick paper; original wrappers bound in, recent decorative paper boards, green morocco label to upper cover, a very good copy. Cotsen 12380.*





**80. HUTTON, RORY.** Compton Verney. 2023.

£150 [ref: 111032]

*Giclée printed in colours, on wove paper, 2023, signed, numbered & dated in pencil, from the edition of 30, printed by King & McGaw, Sussex, published by the artist, sheet size 30 x 30 cm. (11¾ x 11¾ in). Unframed.*



**81. HUTTON, RORY.** December, from Months of the Year, Green. 2023.

£275 [ref: 111083]

*Linocut printed in colours, on wove paper, 2023, signed, numbered and dated in pencil, from the edition of 25, printed by Artichoke Press, London, published by the artist and Shapero Modern Gallery, London, sheet 29.7 x 21.5 cm. (11¾ x 8½ in). Unframed.*



**82. HUTTON, RORY.** Winter. 2023.

£1,500 [ref: 111023]

A collage of whimsical and decorative motifs, this large-scale print draws on Rory's extensive archive of linocuts, which were designed originally to be used on silk scarves - this is the first time they have been presented as finished works in their own right.

*Linocut printed in colours, on wove paper, 2023, signed, numbered and dated in pencil, from the edition of 5, printed by Artichoke Press, London, published by the artist and Shapero Modern Gallery, London, sheet 91.5 x 91.5 cm. (36 x 36 in). Unframed.*



**83. INDIANA, ROBERT.** Rose, from A Garden of Love. 1982.

£15,000 [ref: 113786]

'A Garden of Love' comprises six colour variations of Robert Indiana's emblematic, square 'LOVE' composition. 'LOVE' is one of the most recognisable images of the American Pop Art movement and was a pioneering piece of hard-edged abstraction - an approach to painting that became widespread in the 1960s and is characterised by areas of flat colour with sharp, clear (or 'hard') edges. 'A Garden of Love' is just one of a number of adaptations of the original 1964 design. 'LOVE' has been translated into different languages, alphabets, and mediums - most famously into a series of vibrant, large scale public sculptures.

First created in 1964 for the Museum of Modern Art's Christmas card that year, 'LOVE' quickly became the most popular greetings card the museum had ever produced and was later adapted for the design for a national stamp. The straightforward and socio-political overtones of the message of 'LOVE', are irrevocably emblematic of 1960s optimism and even became associated with the anti-war movement in America during this time which Indiana strongly supported. The artist makes reference to the 'flower power' generation, from which the concept of 'LOVE' first sprang, by naming each of the colour variations in 'A Garden of Love' after a type of flower: Tulip, Lily, Zinnia, Rose, Phlox and Lilac.

*Screenprint in colours, 1982, on Fabriano paper, signed, dated, titled, and inscribed 'AP' in pencil, one of 15 numbered artist's proofs, aside from the edition of 100, printed by Domberger KG, Filderstadt, with the blind stamp, published by Prestige Art Limited, Mamaroneck, New York, 68 x 68 cm. (26¾ x 26¾ in) Sheehan 126-131.*

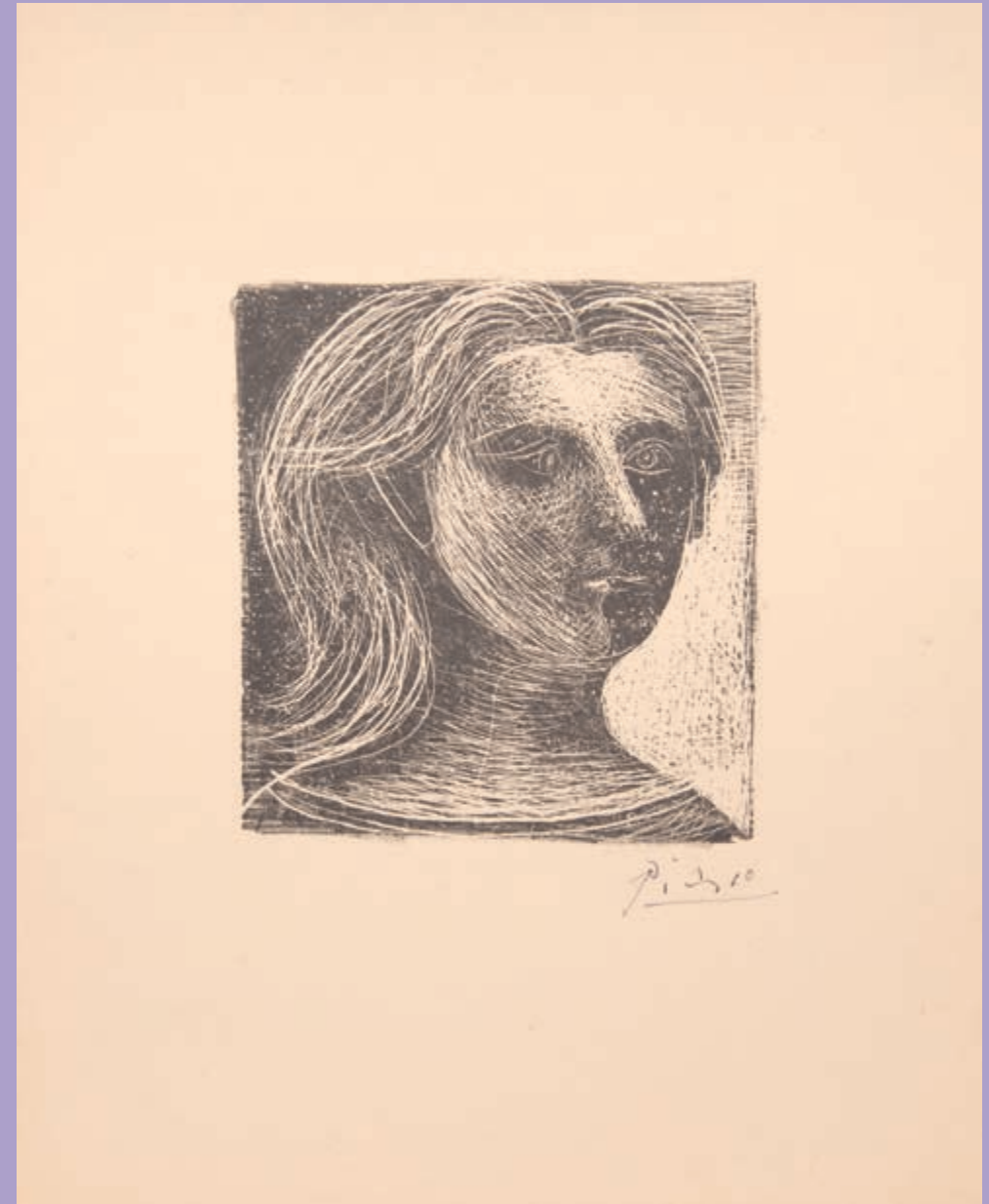


84. PICASSO, PABLO Fumeur à la Cigarette Blanche. 1964.

£52,500 [ref: 109235]

Printing is a collaborative process and throughout Picasso's life he worked with, and took instruction from several Master Printmakers. With each printing medium he learnt, he adapted and built his own stylistic vocabulary into the process. In 1963, entering what was to be the last working decade of his life, he worked with the printmaking brothers Aldo and Piero Crommelynck producing hundreds of etchings in the village of Mougins in the South of France – these were most notably the finest of his career. Aged 86, this present work depicts the fantastical vision of a man that holds the vigour that Picasso now believed he lacked. Holding a lit cigarette, this charming caricature with his arresting gaze and puckered lips, has a personality to reflect Picasso's cheerful use of colour.

Etching and aquatint in colours, 1964, on Richard de Bas wove paper, signed in pencil & numbered 41/50 from the edition of 50, printed by Pennequin for Atelier Crommelynck, published by Galerie Louise Leiris, Paris, 56 x 40.5 cm. (22 x 16 in) Baer 1169; Bloch 1169.



85. PICASSO, PABLO Tête de Femme. 1925.

£25,000 [ref: 112045]

While Pablo Picasso never claimed to be a Surrealist, his earlier Cubist works certainly laid the groundwork for such a movement to exist. By the time André Breton's 'Surrealist Manifesto' was published in 1924, Picasso was creating art with a similar surrealist style. The present work demonstrates Picasso's ceaseless desire to present an alternative to realism. The artist challenges our perception of portraiture and reality by capturing the woman's face in a simultaneous profile and frontal-facing perspective. As the viewer, our eyes delight in the challenge to understand this surreal vision of a multifaceted woman, made up of elegant curving, intersecting lines.

Provenance: The Estate of Genevieve Laporte (gifted by the artist); Private Collection, London.

Lithograph, 1925, on Japanese Imperial paper, signed lower right, an artist's proof gifted directly to Genevieve Laporte from Picasso's private collection, aside from the edition of one hundred, printed by Engelmann, Paris, published by D.H. Kahnweiler, Galerie Simon, Paris, image: 12.7 x 11.8 cm. (5 x 4.6 in.), sheet: 28 x 22.5 cm. (11 x 8.9 in) Bloch 73; Baer 240; Mourlot XX; Cramer Books 14.



**86. THYNNE, LORD CHRISTOPHER.** The Beatles in the walled garden of Les Ambassadeurs Club, Mayfair II. 2021.

£304 [ref: 105307]

Original silver gelatin print on Ilford Multigrade fibre base 255 gsm paper, numbered in black pen to verso from the edition of 35, artist's name blindstamp lower right, publisher's blindstamp lower left. London: S H Editions, 17 April 1964 / 2021. Large size: 61 x 50.5 cm. Framing option available.



**87. THYNNE, LORD CHRISTOPHER.** John Lennon at Marylebone Station. 2021.

£562 [ref: 105289]

Original silver gelatin print on Ilford Multigrade fibre base 255 gsm paper, numbered in black pen to verso from the edition of 35, artist's name blindstamp lower right, publisher's blindstamp lower left. London: S H Editions, 17 April 1964 / 2021. Large size: 61 x 50.5 cm. Framing option available.

## VISUAL & PERFORMING ARTS



SIGNED BY THE ARTIST

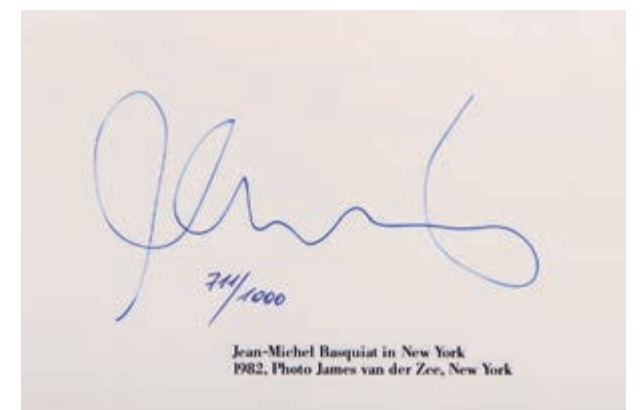
**88. BASQUIAT, JEAN-MICHEL.** Drawings. Zurich, Gallery Bruno Bischofberger, 1985.

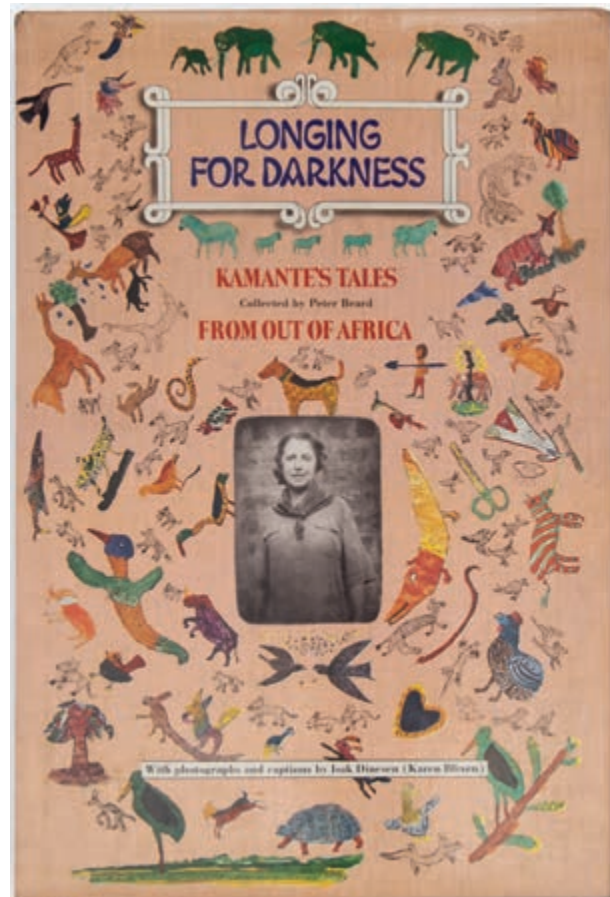
£8,000 [ref: 113149]

A catalogue from the exhibition of Basquiat's work at the Gallery Bruno Bischofberger in Küsnacht/Zurich and at the Mary Boone Gallery in New York. The works exhibited were from his travels abroad during the winter of 1982/83.

Jean-Michel Basquiat was born in Brooklyn, New York on December 22, 1960. He began his career making street art composed of enigmatic writings on buildings and walls in downtown Manhattan in the late 1970s. His work quickly rose to the spotlight, and by the early 1980s he gained the attention and acclaim of galleries and museums internationally. In what is often classified as a neoexpressionist style, Basquiat drew on social and political themes like systematic racism, identity politics and commodity culture. The artist died at the age of 27 on August 12, 1988 in his studio on Great Jones Street in New York City.

Limited edition, ONE OF 1000 NUMBERED AND SIGNED COPIES; oblong folio (355 x 265 mm); with one photographic portrait by James van der Zee and 32 colour plates; publisher's cloth binding with dust-jacket, a fine example.





**PRESENTATION COPY WITH AN ORIGINAL PHOTOGRAPH AND A DRAWING**

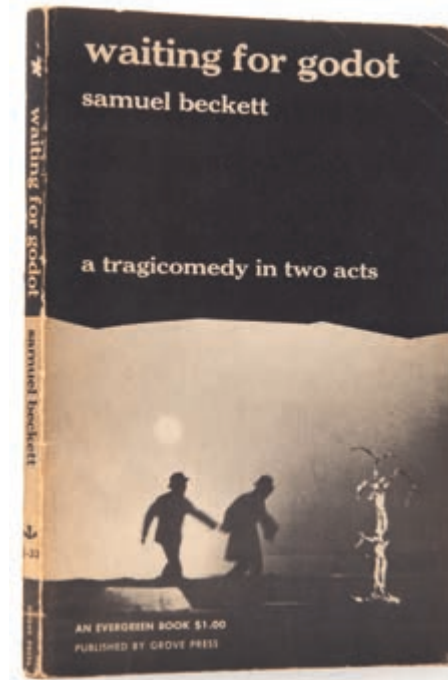
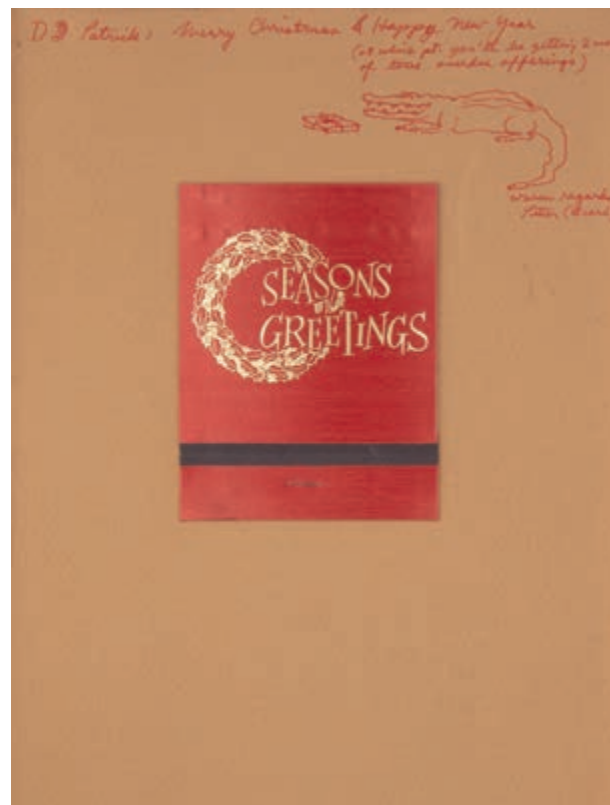
**89. BEARD, PETER.** *Longing for Darkness. Kamante's Tales from Out of Africa.* With original photographs (January 1914–July 1931) and quotations from Isak Dinesen (Karen Blixen). Collected by Peter Beard. New York and London, Harcourt Brace Jovanovich, 1975.

£2,750 [ref: 111536]

PRESENTATION COPY inscribed: 'D [drawing of an ear] Patrick: Merry Christmas & Happy new year / (at which pt. you'll be getting 2 more of these overdue offerings) / [drawing of gift box and a crocodile] / warm regards / Peter (Beard)'. Below this is a gelatin silver photograph of Beard with Karen Blixen mounted inside a 'Seasons Greetings' book of matches.

Peter Beard first visited Africa at seventeen and, when returning a few years later he read *Out of Africa* (1937), the book Karen Blixen wrote under the pseudonym Isak Dinesen, on the boat over. Captivated by the book, he travelled to Copenhagen to visit Blixen in 1961 and again in 1962. During this second visit, Blixen gave Beard a letter of introduction to her former majordomo, Kamante Gatura, a Kenyan national of the Kikuyu tribespeople. Beard suggested that Kamante write a book about his life with Njeri wa Kahuga (the Kikuyu name given to Karen Blixen). *Longing for Darkness*, which takes its title from Blixen's *Shadows on the Grass* (1960), features Kamante Gatura's recollections of his time with Blixen and folk tales of his people; these were spoken into a tape recorder and were translated and transcribed by his sons, the book also includes his drawings, Karen Blixen's archival photographs and Peter Beard's photographs.

First edition, PRESENTATION COPY with a DRAWING AND A GELATIN SILVER PHOTOGRAPH mounted within a book of matches on the front free endpaper; 4to (303 x 202 mm, 12 x 8 in); black-and-white photographs by Peter Beard and Karen Blixen, facsimile pages from Kamante Gatura's recollections with photographs and colour drawings, layout and design by Peter Beard and Marvin Israel, afterword by Jacqueline Bouvier Onassis, toning to pages; tan endpapers, photo-illustrated paper-covered boards, dark grey, light rubbing to spine-ends and tips, illustrated price-clipped dust-jacket, light fading to spine, wear along top edge with a small chip to lower panel, a very good copy; [364]pp.



**TRUE FIRST EDITION IN ENGLISH**

**90. BECKETT, SAMUEL.** *Waiting for Godot: A Tragicomedy in Two Acts.* New York, Grove Press, 1954.

£2,750 [ref: 110068]

The true first edition in English of one of the most important plays of the twentieth century, preceded by Beckett's original French version (*En attendant Godot*, 1952).

True first edition in English, paperback issue; 8vo; ownership inscription to title, minor age-toning, else unmarked internally; publisher's pictorial printed wrappers, slightly toned, some creasing to corners, slight rubbing to spine and extremities, else very good.

**DELUXE ISSUE WITH SIGNED PRINT**

**91. BRASSAI (PSEUD. HALASZ, GYULA).** *The Artists of My Life...* New York, Witkin-Berley, Ltd., 1982.

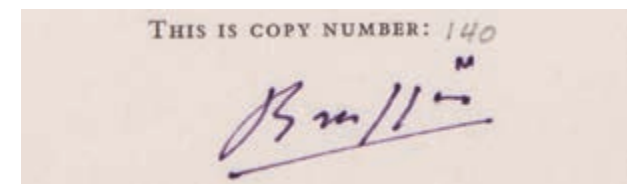
£1,500 [ref: 110774]

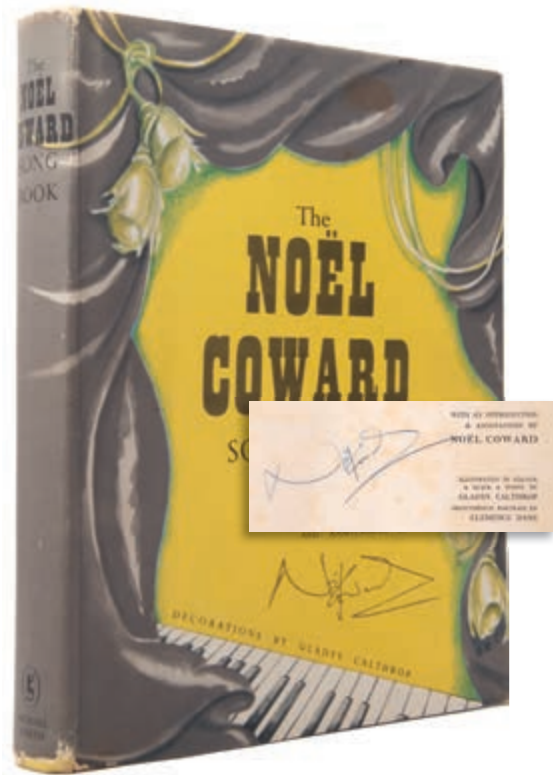
The deluxe issue of Brassai's last book, specially bound and with a signed gravure print: 'Henri Matisse drawing from the Nude, 1939'. Brassai had a great gift for cultivating friendships and got to know many of the most significant artists of his day. He dedicated this book to Harper's Bazaar Editor-in-Chief Carmel Snow and her Art Director Alexey Brodovitch, with whom he worked closely for over 25 years beginning soon after the publication of *Paris de Nuit* (1932), and for whom a number of these photographs of artists were originally made.



The artists featured in the book are Pierre Bonnard, Georges Braque, Salvador Dali, Charles Despiau, Raoul Dufy, Alberto Giacometti, Oskar Kokoschka, Henri Laurens, Le Corbusier, Fernand Léger, Jacques Lipchitz, Aristide Maillol, Henri Matisse, Joan Miró, Pablo Picasso, Hans Reichel, Germaine Richier, Georges Rouault, Jacques Villon, Daniel-Henry Kahnweiler, and Ambroise Vollard. The book ends with a short piece on l'Académie Julian, the renowned art school in Saint-Germain-des-Prés, founded in 1860 and attended by Gauguin, van Gogh, Edouard Vuillard, Matisse, and many others. Brassai was awarded the Prix de la Société des Gens de Lettres in 1983 for this book.

First edition, DELUXE ISSUE, SIGNED, NUMBER 140 OF 150 COPIES WITH A SIGNED HAND-PULLED DUST-GRAINED GRAVURE; 4to (285 x 230 mm, 11 1/4 x 9 in); 142 black-and-white photographs printed in offset duotone; publisher's deluxe binding of patterned paper over oatmeal cloth-covered boards, titles to spine in silver, front board incorporates a folding section, secured with an acrylic pin, holding a mounted original gravure (paper: 264 x 198 mm, 10 1/2 x 7 3/4 in; image: 208 x 158 mm, 9 1/4 x 6 1/4 in) which is numbered in pencil and also signed by Brassai in black ink in the mount, fine; [ii], 223, [1]pp.





SIGNED BY THE AUTHOR

92. COWARD, Noël. *The Noël Coward Song Book. With an Introduction & Annotations by Noël Coward.* London, Michael Joseph, 1953.

£780 [ref: 112906]

Comprising 51 songs by the doyen of dramatic, lyrical and musical wit, flamboyance, and what *Time* magazine called 'a sense of personal style, a combination of cheek and chic, pose and poise'. Titles include: *Poor Little Rich Girl; Some Day I'll Find You; Mad About the Boy; I Went to a Marvellous Party; London Pride* and many, many more.

First edition, first impression, flat signed on the title-page by the author; 4to (300 x 240 mm); illustrated in colour and black & white by Gladys Calthorpe, frontispiece portrait by Clemence Dane, light spotting to title-page, otherwise internally fine; publisher's yellow and grey cloth covered boards gilt, bumped on spine ends and one corner, minor offsetting from previous protective-wrapper to front free endpaper, pictorial dust-jacket, chipped on spine ends and flap-fold corners, otherwise very good-plus.



WITH A SIGNED PHOTOGRAPH FROM THE SET OF 'THE MISFITS'

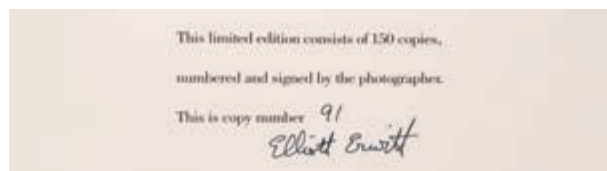
93. ERWITT, ELLIOTT. *Personal Exposures.* New York, W.M. Norton & Company, 1970.

£1,500 [ref: 110776]

The deluxe edition with a signed photograph of Marilyn Monroe, Clark Gable, Montgomery Clift, Arthur Miller, John Huston and others on the set of *The Misfits* in Reno, Nevada, in 1960. Elliott Erwitt, born Elio Romano Erwit in 1928 in Paris to Russian parents, was one of nine Magnum photographers given exclusive access by the film's producers as part of their marketing strategy. For this book, Erwit chose a broad selection of work from throughout his career; writing in his introduction:

'This book is the whole story. My Personal work is not going to change radically. I'm almost sixty, and have been taking pictures since I was sixteen; mathematically, there's no time for big changes. I'll take some more pictures, but the symmetry is already there. It all reflects a certain way of seeing and feeling. That's what I hope. That's very important to me.'

First edition, NUMBER 91 OF 150 SLIPCASED COPIES, SIGNED AND NUMBERED BY ERWITT ON THE LIMITATION PAGE WITH A GELATIN SILVER PHOTOGRAPH LAID IN (sheet: 252 x 202 mm (8 x 10 in); image: 162 x 190 mm (6½ x 7½ in), printed c.1988) signed in black ink in lower margin; 4to (284 x 248 mm, 11 ½ x 9 ¾ in); black-and-white photographs by Elliott Erwitt, printed in offset; red cloth-covered boards, titles stamped to spine in gold, fine in the publisher's near-fine red cloth board slipcase with minor shelfwear; [ii], 255, [1]pp.



'A SAD POEM FOR SICK PEOPLE'

94. FRANK, ROBERT. *Les Américains. Photographies de Robert Frank.* Paris, Encyclopédie Essentielle, Robert Delpire Éditeur, 1958.

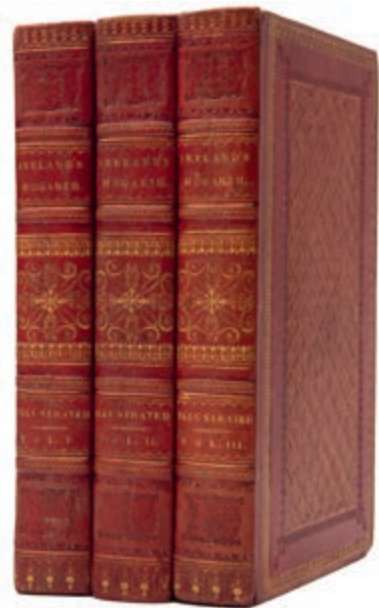
£3,750 [ref: 111542]

An uncommonly fine copy of the first published edition of Robert Frank's *The Americans*, a book that altered the course of twentieth-century photography and held a mirror to the American people. In his successful application for a Guggenheim grant, Frank wrote: 'The project I have in mind is one that will shape itself as it proceeds... The material is there; the practice will be in the photographer's hand, the vision in his mind'. Between April 1955 and June 1956, he set out on a series of trips across America. He aimed to complete a body of work that would be 'a broad, voluminous picture record of things American, past and present... A visual study of a civilisation'.

*Les Américains* follows a careful and complex sequence, with four chapters, each exploring a different aspect of American culture and introduced by a photograph of the American flag. In this, the first edition, the photographs are accompanied by a series of texts by various writers selected by Alain Bosquet.

First edition; oblong 8vo (185 x 210 mm, 7¼ x 8¼ in); black-and-white photographs printed in gravure by Draeger Frères, Montrouge, texts by various authors selected by Alain Bosquet; plain endpapers, laminated white paper-covered boards illustrated with an illustration by Saul Steinberg printed in light blue, black, and red, spine leaning, head and foot of spine tapped, fine; 172, [2] pp. Regards à travers *Le Livre* 120; *The Open Book* pp172-3; *The Photobook: A History* I, p247; *Auer Collection* p375; *Swiss Photobooks* pp218-227, pp666-7.





**SUPERB REGENCY BINDING**

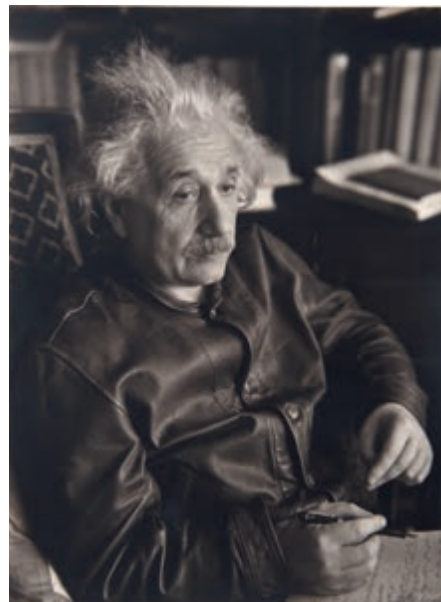
**95. HOGARTH, WILLIAM; IRELAND, JOHN (EDITOR).** *Hogarth Illustrated from his own Manuscripts.* London, Messrs, Boydell and Co., 1812.

£850 [ref: 111530]

An exceptionally handsome set of this stalwart of the traditional library, with finely engraved illustrations.

*Provenance: William Jeffery Lockett of Grassendale House, Liverpool (crested bookplate).*

*Third edition; 3 vols, 8vo (235 x 155 mm); 135 engraved illustrations (indexed), the one on p. 17 printed on blue paper, as usual, the occasional spot or mottling, more so to preliminary leaves but in the main very good; contemporary full red straight-grained morocco gilt, double-panelled boards, the inner one enclosing a crosshatched panel of florets, blind framed with a Greek key outer border, ribbed spines gilt and blind, gilt dentelles, all edges gilt, bumping to corners and rubbing to extremities but firm and unrestored.*



**WITH JACOBI'S SIGNED PORTRAIT OF ALBERT EINSTEIN**

**96. JACOBI, LOTTE; WISE, KELLY (EDITOR).** *Lotte Jacobi.* Danbury, New Hampshire, Addison House, 1978.

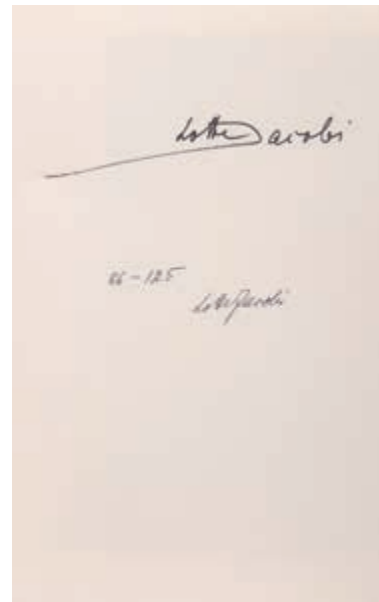
£2,750 [ref: 110779]

*DELUXE ISSUE, WITH THE OFTEN MISSING ORIGINAL PHOTOGRAPH, 'ALBERT EINSTEIN, PHYSICIST, PRINCETON, NJ., 1938'.*

Lotte Jacobi (1896-1990) was responsible for some of the most striking and enduring photographic portraits of the twentieth century. Her style, characterized by experimentation with unusual perspectives, cropped heads, and high or low angles, places her work in line with the *Neue Sachlichkeit* (New Objectivity) school of German photography. She was the fourth generation of her family to take up photography, following an apprenticeship with her father, she took over the 'Jacobi Studio of Photography' in Berlin. Between 1927 and 1935, she photographed many prominent figures from the arts and sciences, including Bertolt Brecht, Peter Lorre, Käthe Kollwitz, and Kurt Weill. John Heartfield was a customer of the studio from 1929 – 1932, and Jacobi made photographs for Heartfield's montages and book covers.

After 1933, Jacobi concealed her Jewish identity by working under various pseudonyms, and in 1935, she immigrated to New York City, where she re-established a studio and successfully resumed her career. In 1938, she was the first woman to photograph on the floor of the New York Stock Exchange; her picture of the deserted floor was one of many of published in the *New York Herald Tribune*. Despite efforts to retrieve her archive, much of Jacobi's early work was lost when she left Germany.

*First edition, NUMBER 86 OF 125 COPIES SIGNED AND NUMBERED by Jacobi on the half-title, WITH A GELATIN SILVER PHOTOGRAPH laid in (250 x 187 mm, 9¾ x 7¼ in, printed c.1978) SIGNED IN PENCIL in lower right of image, small area of mirroring in lower left quadrant; 4to (284 x 252 mm, 11¼ x 10 in); black-and-white photographs by Lotte Jacobi, printed in gravure; white cloth-covered boards, spine and front stamped in brown, publisher's cloth-covered dropback box, spine very lightly toned, with title-label on front, near-fine; 187, [5] pp.*



**WITH THE SCARCE FIRST ISSUE TITLE-PAGE**

**97. MAN RAY (PSEUD. RADNITZKY, EMMANUEL).** *Photographs by Man Ray 1920 Paris 1934.* Hartford, Connecticut, James Thrall Soby, 1934.

£6,000 [ref: 112339]

Man Ray's first monograph, with the scarce first issue title-page. Commercially, it was not a success. It is widely suggested that in an attempt to generate sales, the publishers recalled the book and replaced the original title page with one stating 'deuxième édition'.

*First edition with first issue title-page; folio (384 x 312 mm, 15 x 12¼ in); black-and-white photographs printed in gravure by The Néogravure Company, texts in English and French by Man Ray, Paul Eluard, Andre Breton, Tristan Tzara, Rose Selavy [Marcel Duchamp], spotting to edges; colour photo-illustrated covers, with a plastic comb binding by Draeger Frères, light wear, shallow crease to bottom corner upper side, rubbing and marking to lower side, several tabs torn at head and foot, plastic binding marked, an excellent copy; [vi], 1-24, [2], 25-42, [2], 43-66, [2], 67-84, [2], 85-104, [2]. Regards sur un siècle de photographie à travers le Livre 47; The Book of 101 Books: Seminal Photographic Books of the Twentieth Century pp80-1; 802 books from the Auer Collection p225; Paris, Les livres de photographies 1920-1950 pp148-51.*



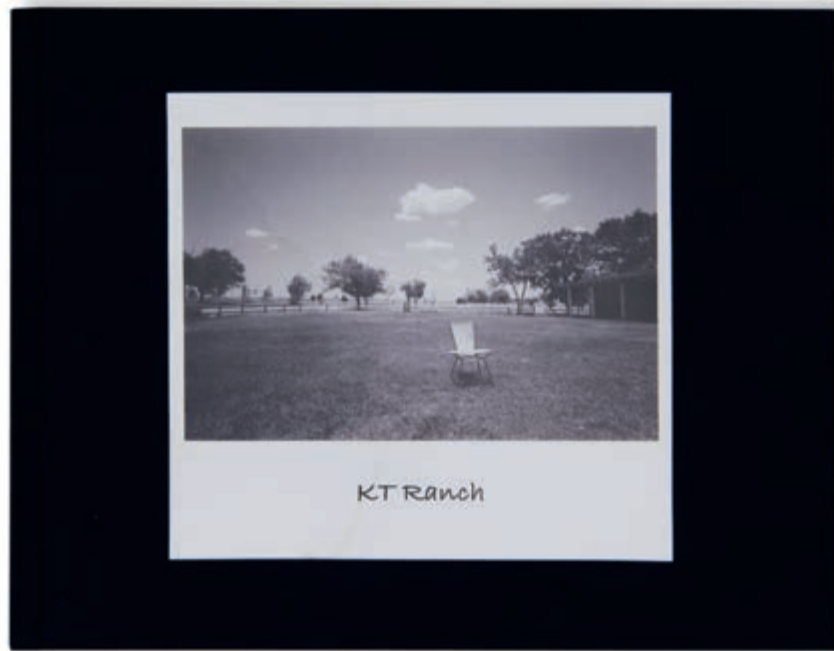
**98. SHAKESPEARE, WILLIAM; KNIGHT, CHARLES (EDITOR).** *The Pictorial Edition of the Works of Shakespeare.* London, Virtue & Co.; Routledge, Warne, and Routledge; George Routledge and Sons, 1866.

£1,750 [ref: 110805]

An attractive, illustrated edition of Shakespeare's plays, including his doubtful works, with a biography of the bard by the editor Charles Knight. The volume of doubtful plays includes the tragedy *Titus Andronicus*, and the comedies *Pericles* and *The Two Noble Kinsmen*, all of which are now commonly included in lists of Shakespeare's canonical dramatic works.

*Second edition; 8 vols, 4to (255 x 180 mm); bookplate to front pastedowns, ownership inscription to Histories vol. II, numerous illustrations; half brown pebble-grain morocco, red cloth boards, gilt spine in 6 compartments, marbled edges, a few scuffs to corners and edges, light spotting to endpapers, otherwise internally clean.*





THREE BOOKS IN EDITIONS OF 20

99. SHORE, STEPHEN. Three iPhoto artists' books: KT Ranch July 1969 [WITH] Merry Christmas. Los Angeles CA. 2005; [AND] Merry Christmas. Tivoli, NY December 2006. [Tivoli, NY], [self-published], 2003; 2006; 2006.

£5,000 [ref: 111835]

A group of three of Stephen Shore's artists' books produced using Apple's print-on-demand iPhoto software. Shore began making these books in the spring of 2003 and first exhibited them at 303 Gallery, New York, that Autumn. Each book is a visual record of Shore's activities on a given day. The first book, KT Ranch, is interesting as it features archive photographs, an example of work made before Shore defined the parameters of the project: initially photographs taken over one day, he later refined it to be photographs taken during the course of one day on days when the New York Times deemed it appropriate to print a full-width six-column headline on its front page.

Visit shapero.com for more information.

Provenance: Bill Charles (author's presentation inscriptions).

'KT Ranch': First edition, NUMBER 2 OF 20 COPIES SIGNED ON THE TITLE-PAGE; oblong 4to (215 x 278 mm, 8½ x 11 in); black-and-white photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, label marked, gallery label laid in at rear, light rubbing, near-fine; [24]pp. 'Merry Christmas Los Angeles': First edition, NUMBER 5 OF 20 SIGNED COPIES, PRESENTATION COPY inscribed 'For Bill / From Stephen' on the title-page; oblong 4to (215 x 278 mm, 8½ x 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, burgundy cloth-covered boards with photographic title label mounted on upper side, fine; [20]pp. 'Merry Christmas Tivoli': First edition, NUMBER 4 OF 20 SIGNED COPIES, PRESENTATION COPY inscribed 'For Bill / Season's Greetings / Stephen' on the title-page; oblong 4to (215 x 278 mm, 8½ x 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, minor rubbing, near-fine; [20]pp. *The Book of Books: Photographs by Stephen Shore.*



ONE OF 1000 COPIES

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

£3,500 [ref: 112234]

ONE OF 1000 COPIES OF WILDE'S MOST CELEBRATED PLAY. First performed on 14th February 1895, *The Importance of Being Earnest* marked the zenith of Wilde's career, and followed on from the success of *Lady Windermere's Fan*, *An Ideal Husband*, and *A Woman of No Importance*. However, as his professional star rose, so did the escalation of his feud with Lord Queensberry, father of his lover Lord Alfred Douglas (Bosie). Only four days after the opening of the play Lord Queensberry left his card at Wilde's club, scrawled with the words 'For Oscar Wilde posing sodomite' [sic]. Wilde, despite the advice of his friends but egged on by his lover, sued for libel, and the rest is history.

First edition, limited issue, NUMBER 311 OF 1000 COPIES; small 4to; unmarked internally; publisher's cloth, gilt design by Charles Shannon, mostly unopened, cloth lightly soiled, endpapers a little browned, spine sunned, some wear to spine ends, lower corners bumped, else very good. Mason 381.

## SPECIAL INTEREST



FINELY ILLUSTRATED WITH 390 ENGRAVED PLATES

101. [ARCHITECTURE]. CAMPBELL, COLEN; WOOLFE, [JOHN] & GANDON, [JAMES]. *Vitruvius Britannicus, or, the British architect, containing the plans, elevations, and sections of the regular buildings, both publick and private in Great Britain... in III volumes [AND] vol. IV [AND] vol. V.* [London], [1751/1767?]; 1767; 1771.

£25,000 [ref: 112148]

THE FINEST EXAMPLE OF COUNTRY HOUSE ILLUSTRATION IN GREAT BRITAIN, INCLUDING VIEWS OF CASTLE HOWARD, LONGLEAT HOUSE, CHATSWORTH, AND BLENHEIM PALACE.

An excellent, complete run of Colen Campbell's monumental work promoting the virtues of neo-Palladianism, with the two-volume continuation by John Woolfe and James Gandon bringing the work up to date to 1771. Finely illustrated with 390 engraved plates, including 101 double-page views, plans and sections of palaces, country houses, government offices, and churches, including Inigo Jones' prospective plans for a new Palace of Whitehall — one of the grandest architectural conceptions of late renaissance England, of which only the Banqueting House was realised — and extensive coverage of Wren, Vanbrugh, and Campbell's own designs in the new English Palladian style.

Published in the same year as Leoni's English edition of *I quattro libri*, *Vitruvius Britannicus* represents the earliest manifestation of the Palladian revival in British architectural style — it was, in fact, Campbell who kindled the flames of Burlington's interest.



However, unlike Leoni, Campbell's intention was to show 'that British architecture since Inigo Jones was superior to the work of contemporary Continental architects, and that British architecture should henceforth reject "Modern" practices in favour of "Ancient" privileges' (Archer p.244).

The resultant work was highly inventive, including the first published use of geometrical wall elevations to reveal the interiors of rooms, and the many famed abstract garden designs, which are drawn free of the usual distractions of people, place, and time present in typical topographic views. The continuation by Woolfe and Gandon (vols IV & V), which includes designs by Burlington, Kent, Ware, John Wood, Chambers, Adam and Paine, belongs to a much later phase of Palladianism, where the 'concern was not like Campbell's to reform English taste, but rather to celebrate its authority' (Harris & Savage, p.496).

*Vitruvius Britannicus* remains an indispensable record of seventeenth and eighteenth-century English architecture, illustrating the extent to which neo-Palladianism became the approved style of the late renaissance whose legacy can still be observed in the architecture of many of the greatest houses in England and the British Isles.

With excellent provenance from the library of John Pratt, Marquess of Camden (1759-1840), a Tory politician who served as Lord Lieutenant of Ireland during the rising.

Provenance: Marquess Camden (armorial bookplate); Eric de Bellaigue (typographic bookplate).

First edition of vols IV & V, later editions of vols I-III; 5 vols; folio (550 x 395 mm); 390 engraved plates (including 101 double-page), engraved titles in English and French (imprint and date erased in vols I-III, and 'In II Volumes/En Deux Tomes' altered to 'In III Volumes/En Trois Tomes'), engraved dedications, parallel text in English and French in double columns, subscribers list to vols IV and V only, armorial and typographic bookplates to front pastedown of each vol., signature incised from title top-margin of vol. II; contemporary half-russia, marbled boards, spines ruled and lettered in gilt, joints and spine ends restored, corners slightly rubbed, occasional light spotting to text but generally very clean; 12; 12; 12; 12, 10pp. ESTC T50968 & T60851; Millard 10 (p.46) & 94; Harris/Savage 103 & 945; Archer 33.4 & 356.1.



ONE OF 260 COPIES

102. [ASHENDENE PRESS]; THUCYDIDES; JOWETT, BENJAMIN (TRANSLATOR). *Thucydides [History of the Peloponnesian War]*. Chelsea, The Ashendene Press, 1930.

£4,850 [ref: 108108]

An excellent copy of the Ashendene Press *Thucydides* in the original pigskin, limited to 260 copies on paper (there were also 20 copies on vellum).

The notice to subscriber's advertising the Ashendene *Thucydides* foreshadowed the closing of the press, noting 'It is more than probable that these two books [with *Daphnis et Chloe*] will be the last to be issued from the Ashendene Press, with the possible exception of a Bibliography of the Press, containing a number of specimen pages...'

Limited edition, ONE OF 260 COPIES ON HANDMADE PAPER, from a total edition of 280; folio; printed in red and black, 3-line initials beginning each chapter by Graily Hewitt, printed marginalia, scattered light finger-soiling to margins, otherwise text clean and bright; original white pigskin by W.H. Smith & Son (gilt stamp to inner dentelle), gilt lettering to spine, light soiling to boards, overall a very good example. Hornby 37.



SIGNED BY AUTHOR & PUBLISHER

103. [AVIATION]. LINDBERGH, CHARLES. "WE". New York, G.P. Putnam's Sons, 1927.

£3,950 [ref: 112468]

The author's autograph edition of Charles Lindbergh's classic memoir "WE", published the same year he became the first person to complete a solo non-stop flight across the Atlantic ocean.

Number 510 of 1000 copies signed by Lindbergh and the publisher George Palmer Putnam, and illustrated with 51 plates. The memoir records 'Flying alone in his Spirit of St. Louis through clouds, icing, storms, and sleepiness, Lindbergh traveled from New York to Paris in thirty-three hours and thirty minutes. He landed at night to claim the prize before an enthusiastic crowd of 100,000 cheering Frenchmen at Le Bourget Aerodrome' (ANB).

Provenance: Bill H. Graus, 1801 Dupont Ave. S. Minneapolis, Minn., 1927 (ownership inscription).

Author's autograph edition, NUMBER 510 OF 1000 COPIES SIGNED BY THE AUTHOR AND THE PUBLISHER; 8vo (250 x 170 mm); limitation page signed in pen, 51 plates including frontispiece, dated ownership inscription in pen to front pastedown, publisher's note and leaflet loose; publisher's half japon, light brown boards, spine and front panel lettered in gilt, pictorial pastedowns, edges uncut, with remnant of original glassine dust-jacket and blue box, a few finger marks to japon, corners and top-edge very slightly soiled, box slightly rubbed with slip to one corner, otherwise internally clean, near fine.





**ORIGINAL SILVER 'FURNITURE'**

**104. [BIBLE. KING JAMES VERSION].** The Holy Bible containing the Old Testament and the New: newly translated out of [the] original tongues; and with the former translations diligently compar[e]d & revis[e]d by his Ma[jesty's] special com[m]and [BOUND WITH] The Whole Book of Psalms [AND] The Book of Common Prayer. London, Printed by Charles Bill and the executors of Thomas Newcomb deceas[e]d, printers to the Kings most Excel[ent] Majesty, 1699; 1701.

£2,250 [ref: 112659]

The King James Version, splendidly preserved in the original black morocco gilt binding furnished in silver. A handsome copy, bound with the *Book of Common Prayer* (1701), and *Whole Book of Psalms* (1699).

Binding 'furniture' originally served a functional purpose, with bosses and cornerpieces helping to protect the covers from wear and tear, and clasps employed to prevent the parchment leaves of manuscript books from warping. The advent of paper and the movement away from wood to pasteboard had largely made these features redundant by the end of the seventeenth century. Instead, as here, metalwork survived as a decorative feature which enhanced the binding of important devotional works, whilst also helping to keep these texts, which were more likely to be carried about, secure.

Provenance: Oakeshott family (ownership inscription).

Three works bound as 1; 8vo (200 x 130 mm); engraved general title, ownership inscription in pen to front free endpaper recto, minor repairs to *Common Prayer* title, occasional slight browning; contemporary gilt-tooled black morocco, original engraved silver bosses, cornerpieces, and remains of fastenings, gilt spine in 6 compartments, all edges gilt, minor restoration to spine ends, with small portion of gilt decoration renewed to lower spine panel, very good. Herbert 852.



**EXCEPTIONAL CONTEMPORARY EARLY 18TH-CENTURY MOSAIC BINDING**

**105. [BIBLE. SEDGLEY BINDING].** The Holy Bible, containing the Old and New Testaments: new translated out of the original tongues: and with the former translations diligently compared and revised. Oxford, Printed by the University Printers, 1701.

£45,000 [ref: 111880]

An exceptional example of the Oxford folio Bible in a striking contemporary mosaic binding by Thomas Sedgley (fl.1720-1749).

Among the distinctive tools known to have been used by Sedgley, we have identified the 'fleuron' formed of a circular flower-head set above two tear-shaped leaves recorded by John P. Chalmers in his article 'Thomas Sedgley, Oxford Binder' for *The Book Collector*, Autumn 1977, pp353-370 (8 in his list of rubbings). Examples of this tool can also be found in the cornerpieces of *The Book of Common Prayer*, no. 160 in Mirjam Foot, *The Henry Davis Gift*, vol. II, and the Oxford folio Bible, Bodleian Bib. Eng.1715 b.1.

Chalmers also identifies two gilt rolls (rubbings 25 and 51 in his list) which are present on the turn-ins and outside and inside edges of our covers. Both of these rolls appear identical to tools used by Thomas' father, Richard Sedgley (d.1719), who was noted as an 'Extraordinary good Binder', active at Oxford from about the 1670s until his death. For a direct comparison see nos 113 (identified as a Richard Sedgley binding) and 138 (identified as the work of Thomas Sedgley) in Maggs' catalogue 1075, *Bookbinding in the British Isles, Part 1*; both of these bindings share the gilt roll present on our Bible identified as 51 in Chalmers' list.

Our Bible also exhibits a distinctive quatrefoil tool made-up of four flowers (in two different styles) set around a central fleuron, located in the third and sixth spine compartments, and at the very centre of our covers. This design can also be found in the second and fifth spine compartments of Maggs' no. 138, in all the spine compartments but for the lettering-piece of the Bodleian copy of Oppian's *Haliuticks*, Oxford, 1722, illustrated as plate V in Chalmers' article, and in the fifth spine compartment of John Wallis' *Opera Mathematica*, vol. III, Oxford, 1699, identified as the work of Richard Sedgley by Howard Nixon in *English Restoration Book Bindings*, see no. 122. Other distinctive features include the onlaid brown square-crosses which share tooling in common with Maggs no. 138, and the tulip (42), rose (46), and flower motifs (13, 17, 34) noted in Chalmers' article.

There are certainly many similarities to be made with the work of Richard Sedgley, in particular the leafy spine compartments of the Wallis *Opera Mathematica*, and the use of the fleuron tool (8 in Chalmers' list) in the Greek New Testament no. 138 of Maggs' list.

It could be that this binding dates from an intermediate period when Thomas and his father were working closely together, possibly with his brother Henry, who signed a receipt on behalf of their father in 1716 for binding work undertaken on behalf of Edward Hartley.

Ruled in red throughout, with engraved additional general and New Testament titles. Some authorities ascribe this Oxford folio to William Lloyd, Bishop of Worcester (1627-1717), who undertook to produce an improved edition of King James' version at the request of Convocation in 1699.

With excellent provenance for the Medlycott Baronets, the family register recording the book's descent from William Coles of the Close, Salisbury (c.1700-1788) via his daughter Jane Medyclott née Coles, who died 18th June 1824, to his grandson William Coles Medlycott MP (1767-1835) of Ven House, and thereafter his heirs. The Bible remained in the family until the death of the last Medlycott Baronet, Sir Mervyn Tregonwell Medlycott, in 2021.

Provenance: Medlycott Baronets (bookplates & family register).

Folio (535 x 350 mm); engraved additional general and New Testament titles, ruled in red throughout, armorial bookplates to front pastedown, 'Prince Eugene's Prayer' tipped-in to front free endpaper recto, MS family register in pen to verso and to a4 verso, B4 mislettered C4, old paper restoration to H3 and occasionally thereafter, small chips to margins P5-6, occasional minor spotting, otherwise internally clean; exceptional contemporary mosaic binding by Thomas Sedgley, gilt-tooled black turkey onlaid in red, white and brown, the covers incorporating an all-over geometrical cross pattée design formed of floral sprays, Tudor roses, tulips, fleurons, and mullets enclosed in 5 tooled borders of floral vines and leafy stems, gilt strapwork spine in 9 compartments tooled to 5 different patterns, all edges gilt, spine caps and corners expertly restored, a fine example housed in a custom made grey cloth box, red morocco lettering-piece to spine; foliation: []<sup>1</sup> a<sup>4</sup> A-3G<sup>6</sup> 3H<sup>2</sup> 3I<sup>1</sup> a-r<sup>4</sup> s<sup>2</sup> A-R<sup>6</sup> [a]<sup>6</sup> [b]<sup>2</sup> [c]<sup>1</sup> ff. Ferguson 867; ESTC T95004.





**SILVER-GILT RENAISSANCE REVIVAL EMBOSSED BIBLE CASE**

106. [BIBLE. SILVER-GILT CASE]. The Holy Bible, containing the Old and New Testaments: translated out of the original tongues: and with the former translations diligently compared and revised, by His Majesty's special command. London, Printed by Eyre and Spottiswoode, [19th century].

£1,250 [ref: 113274]

A sweet pocket King James Bible in a silver-gilt Renaissance Revival embossed case, the upper cover showing Christ kneeling in prayer in the Garden of Gethsemane, the lower Christ the Good Shepherd. With continental hallmarks for Goerlitz, Germany, and British import marks to the spine.

32mo (130 x 80 mm); photo cards tipped in to endpapers, split to gutter margins of first and last ff, rear endpaper starting to come loose, original purple velvet covers, all edges gilt; enclosed in an 18th-century embossed silver gilt case, continental hallmarks for Goerlitz to upper cover, British import marks to spine.



**FOUR HAND-COLOURED PEONIES**

107. [BOTANY]. BESLER, BASILIUS. [A Group of Four Peonies]. Nuremberg & Eichstatt, 1640.

£12,000 [ref: 96802]

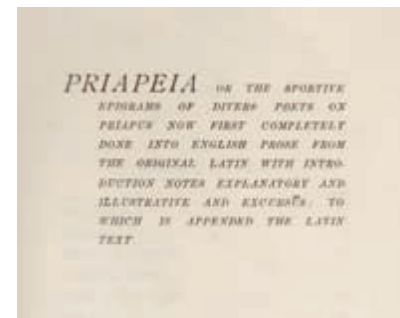
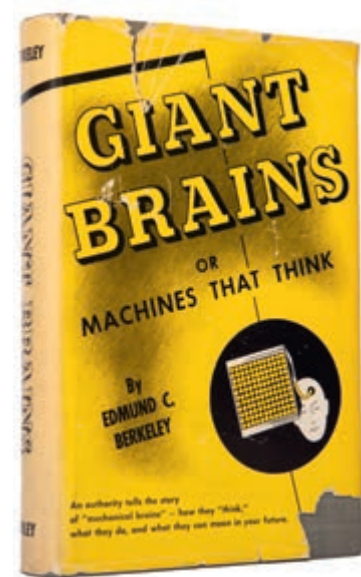
Magnificent plates from *Hortus Eystettensis*, one of the earliest and most famous works in the field, which provides a pictorial record of the flowers grown in the greatest German garden of its time, that of Prince Bishop of Eichstatt, Johann Conrad von Gemmingen. The garden was begun by Joachim Camerarius in 1596 and, after his death in 1598, completed by Basil Besler, a pharmacist from Nuremberg. A visitor, Philipp Hainhofer, in 1611 marvelled at the eight gardens, each containing 'flowers from a different country; they varied in the beds and flowers, especially in the beautiful roses, lilies, tulips'. The *Hortus* records this variety and beauty. The book is exceptional in every sense; in its variety and range of flowers, in its size, in its fine quality of engraving. It is also one of the earliest records of flowers from a specific, documented garden.

Besler was asked to complete the work by Gemmingen in 1606; the huge nature of the task was clear to Besler and he enlisted the help of his younger brother Hieronymus and Ludwig Jungermann, a nephew of Camerarius. Printing the *Hortus* may have begun as early as 1607. Drawings were made in situ and from specimens sent by the Bishop to Nuremberg; the Bishop reported to Hainhofer that he had boxes of fresh flowers sent every week to Besler at Nuremberg for sketching. A team of at least 10 engravers were employed to translate the drawings to copperplates.

The gardens, along with most of the town of Eichstatt, were destroyed by the invading Swedish troops under Herzog Bernhard von Weimar in 1633-4, although they were partially restored by later bishops. Many of the original drawings survive in the University Library, Erlangen.

Four copper engraved plates with hand-colour; framed and glazed; plate size: 500 x 440 mm.; overall size: 512 x 603 mm. Nissen 158; Pritzel 745; Hunt 430; Blunt, pp 95-97; Stafleu & Cowan 497.





**COMPLETE GROUPING OF 36 ISSUES**

108. [BOXING]. Famous Fights in the Prize Ring, No. 1-36. London, Charles Fox, [c. 1888].

£3,750 [ref: 106190]

Publisher's complete grouping of 36 issues of this very obscure bare-knuckle boxing history.

This weekly was originally issued in serialised format, beginning in about 1877. Each issue consists of 8 pages with a pictorial cover showing known boxers. All of the historical champion bare-knuckle boxers and major fights are included. This grouping of 36 issues (all published) was apparently bound together by the publisher after all the parts were issued. The compiler, Charles Fox, was also the promoter of 'The Sporting Life' and 'Illustrated Sporting News'.

While separate issues are occasionally offered, bound copies of all 36 issues are especially hard to come by [OCLC locates only two sets of this complete grouping; only one auction listing recorded in the last 50 years (1997)].

36 issues bound in one volume; 4to (257 x 198 mm); 36 full-page graphic pictorial covers, scattered foxing, some toning to leaves, a few short closed edge tears, 3 sections of news article on boxing pasted to rear blank flyleaves; contemporary half brown leather, pebbled cloth boards, gilt lettering to spine, a few minor spots to covers, some material loss to foot of spine, light rubbing to extremities, overall a very good copy; 288pp.



**INSCRIBED ASSOCIATION COPY**

109. [COMPUTING]. BERKELEY, EDMUND C. Giant Brains, or Machines that Think. New York & London, John Wiley & Sons, Inc. Chapman & Hall Limited, 1949.

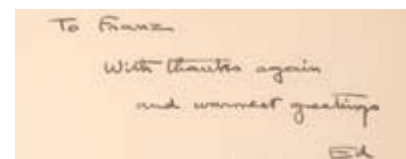
£1,750 [ref: 113475]

First edition, first printing of 'the first carefully crafted and widely accepted popularization of computers' (IEEE obituary) by the founder of the Association for Computing Machinery. Presentation copy inscribed from the author to his ACM collaborator, Austrian mathematician Franz Alt (who is also thanked in the acknowledgements): 'To Franz, with thanks again and warmest greetings, Ed. Nov. 28, 1949'.

Visit shapero.com for more information.

Provenance: Franz Alt (1910-2011), an Austrian who made important contributions to econometrics and computing.

First edition, inscribed presentation copy; 8vo; contents fresh; original grey cloth, titles to spine and upper board in dark blue, a very good copy in the chipped and creased jacket with faded spine panel; 270pp.



ONE OF 250 COPIES - PRINTED FOR PRIVATE CIRCULATION

110. [EROTICA]. [BURTON, RICHARD F. (TRANSLATION) & SMITHERS, LEONARD C. (EDITOR)]. Priapeia; or the Sportive Epigrams of Divers Poets on Priapus now First Completely Done into English Prose from the Original Latin with Introduction Notes Explanatory and Illustrative and Excursus: to Which is Appended the Latin text. Athens [but London], Erotika Biblion Society, 1888 [but 1889].

£1,750 [ref: 113252]

A near-fine copy of a Burton rarity. One of 250 numbered copies, published for members of the Erotika Biblion Society, founded in 1888 by Harry Sidney Nichols and Leonard Smithers, publishers and supporters of Decadent writers including Aubrey Beardsley and Oscar Wilde.

Burton and Smithers published a 4to edition in 1890, but the two collaborators were dissuaded from revealing their names owing to the 'very literal nature of the material', instead publishing under the pseudonyms 'Outidanos' and 'Neaniskos' respectively (Penzer, pp.150-153).

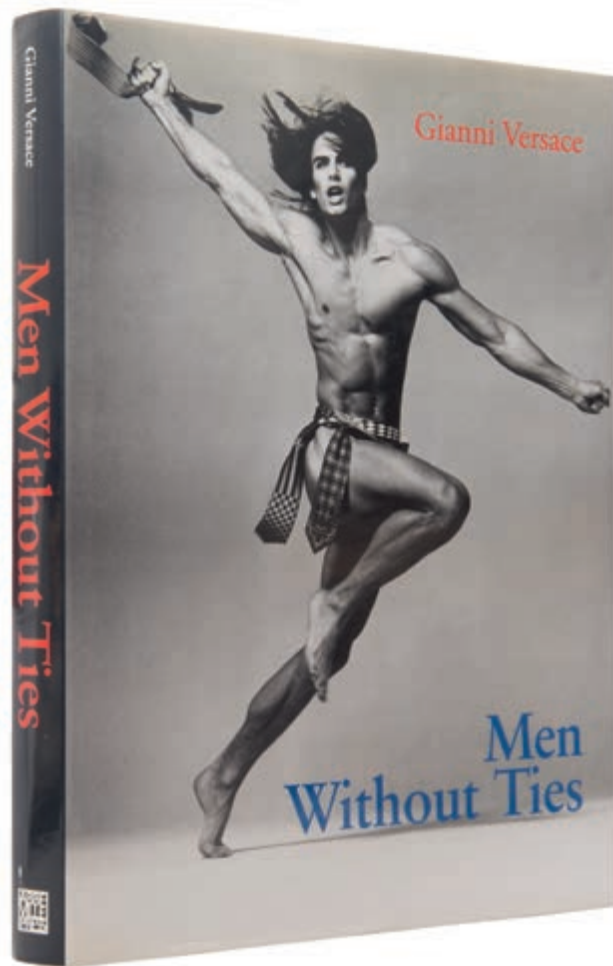
First edition, sole printing, NUMBER 159 OF 250 COPIES, PRINTED FOR PRIVATE DISTRIBUTION ONLY; 8vo; minor offsetting to endpapers, very occasional faint spotting and light finger-soiling to margins, else unmarked internally; early 20th-century half navy morocco over blue velvet-covered boards, top edge red, others uncut; near-fine. Penzer, p.153; Casada 91 (for 4to edition).

111. [FALCONRY]. BURTON, RICHARD F. Falconry in the Valley of the Indus. London, Van Voorst, 1852.

£4,500 [ref: 112619]

Rare: only 500 copies were printed. 'Burton's Falconry is today considered a classic, although it created little stir at the time of its appearance. Much in demand among collectors of Burtoniana, it is an intriguing excursion into a pastime which almost predictably appealed to a man of Burton's temperament. The work is set in Sind during 1845 and 1846, when Burton enjoyed many happy hours with the region's accomplished falconers' (Casada).

First edition, ONE OF ONLY 500 COPIES; 8vo; 4 lithograph plates including one by Wolf, original brown blind-stamped cloth gilt, a fine copy; xv, 107 pp. Penzer 41; Casada 34.



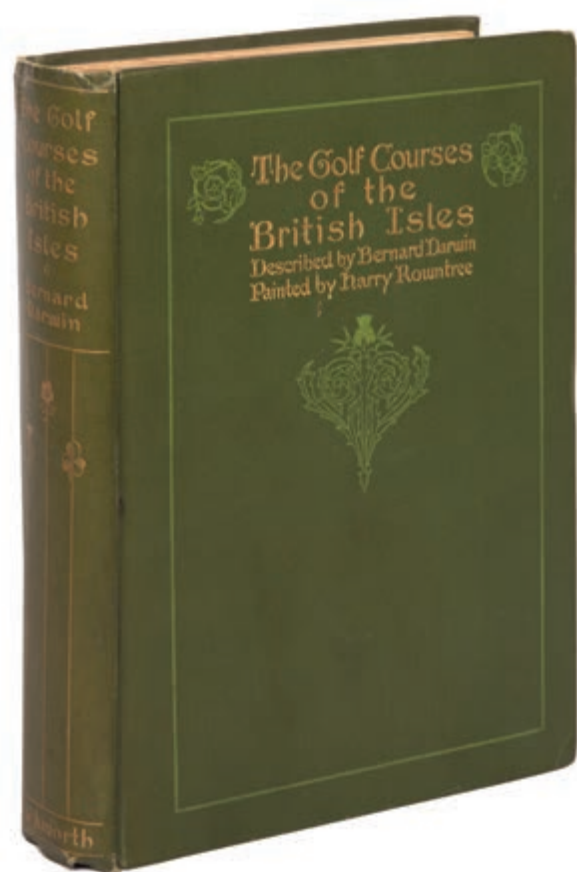
SIGNED BY VERSACE

112. [FASHION]. VERSACE, GIANNI. *Men Without Ties*. Texts by Barry Hannah; Richard Martin; Bob Wilson; Gianni Versace. New York, London, Paris, Abbeville Press, 1994.

£490 [ref: 112907]

With illustrations by photographers / artists, including Richard Avedon, Herb Ritts and Brice Weber.

First US edition, SIGNED IN SILVER INK BY VERSACE ON THE TITLE-PAGE, not to be confused with the facsimile inscription on the preceding dedication page; 4to (340 x 260 mm); a plethora of illustrations, both in colour and monochrome by various photographers/artists, including Richard Avedon, Herb Ritts and Brice Weber; publisher's black boards, spine lettered in silver, illustrated dust-jacket, in fine condition throughout.

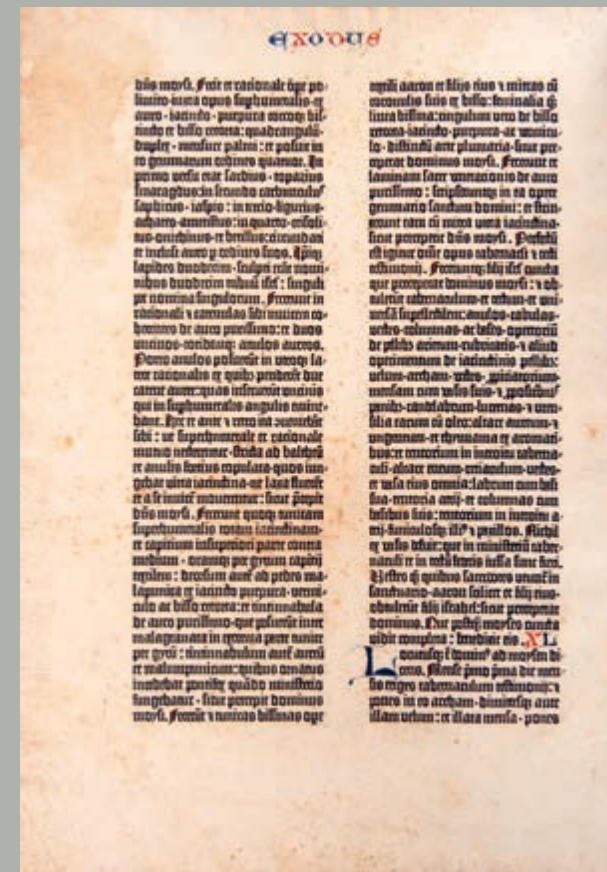


113. [GOLF]. DARWIN, BERNARD. *The Golf Courses of the British Isles*. London, Duckworth and Co., 1910.

£875 [ref: 113626]

A comprehensive description of the most famous golf courses of the British Isles, accompanied by an attractive set of illustrations from original paintings. The earliest copies were titled in gold on the front board.

First edition, first impression, first issue binding; 4to; 62 plates including frontispiece, some coloured, index, typical, albeit mild, spotting throughout, light browning to the endpapers, armorial bookplate to front pastedown; edges of board lightly bumped, spine a touch faded but a handsome copy; 253 pp.



EXTRAORDINARY SURVIVAL FROM THE DAWN OF THE PRINTING PRESS

114. [GUTENBERG, JOHANN. A Leaf of the Gutenberg Bible: Exodus XXXIX]. A noble fragment being a leaf of the Gutenberg Bible 1450-1455 with a bibliographical essay by A. Edward Newton. [Mainz, Johann Gutenberg & Johann Fust, c.1455].

£120,000 [ref: 112750]

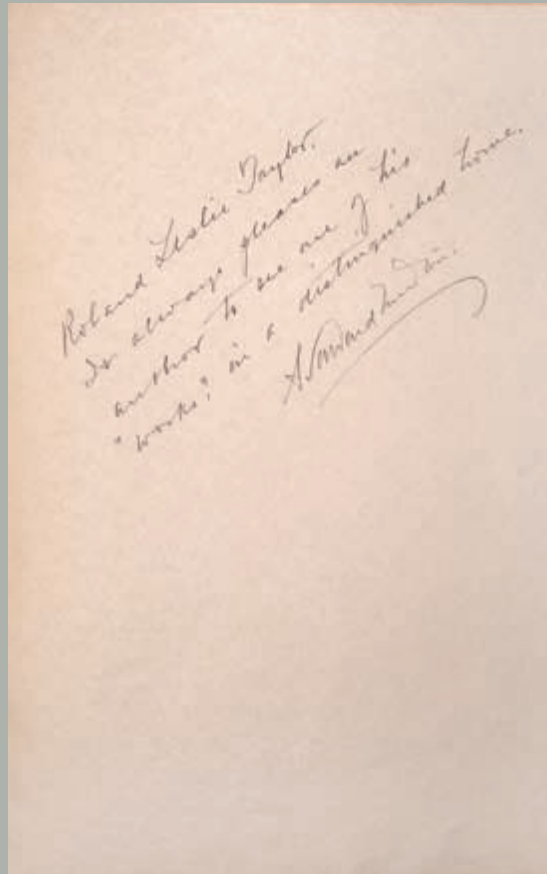
An excellent, well-margined leaf from the Gutenberg Bible, the first substantial book printed in the western world using moveable type.

The text of our leaf covers the final chapters of the Book of Exodus, from 38:11 'metalli era[n]t...' through to 40:4 '...et i[n] lata mensa pones'. This is an important section of the Old Testament which describes the construction of the Tabernacle and the Holy of Holies, the inner sanctuary that housed the Ark of the Covenant, and was the means by which God descended from heaven to dwell among the Israelites during their conquest of Canaan.

The Bible was printed over the course of five years from 1450 to 1455 at the workshop of Johann Gutenberg and Johann Fust in Mainz, Germany, probably in an edition of between 150 to 180 copies, of which only 48 complete or near complete examples survive (12 printed on vellum, 36 on paper). All known copies are now in institutional collections, and no complete copy has been offered for sale since 1978. This leaf came from an incomplete copy of the Gutenberg Bible, which was acquired by the New York bookseller Gabriel Wells and dispersed as fragmentary leaves, mostly as here accompanied with an introductory monograph by the book collector A. Edward Newton (1864-1940).

This incomplete copy of Gutenberg's Bible had previously formed part of the collection of Maria von Sulzbach (1721-1794), wife of Carl Theodor, Electoral Prince of the Palatinate and subsequently Electoral Prince of Bavaria, thence the Hofbibliothek at Mannheim, the Royal Library at Munich (sold as a duplicate in 1832), and lastly Robert Curzon, Baron Zouche (1810-1873) and his descendants. It was sold at auction in 1920 (Sotheby's, 9 November, lot 70) to Joseph Sabin, who in turn sold it to Wells. The majority of the single leaves which have been offered since come from Wells' copy.

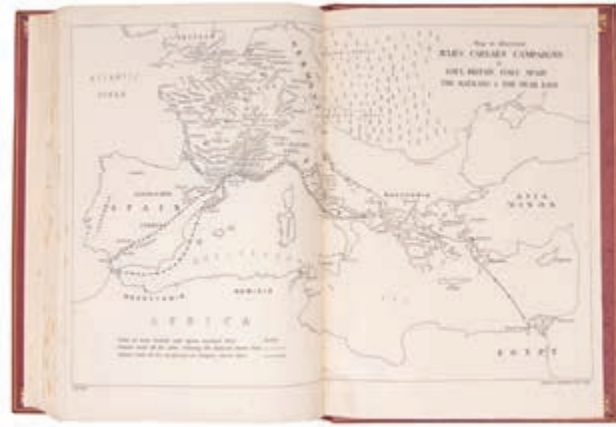




The Noble Fragments are the closest a dedicated bibliophile can get to acquiring an example of this monument in the history of printing.

Provenance: Roland Leslie Taylor (presentation inscription); George McMaster Jones (bookplate).

Single paper leaf comprising Exodus XXXVIII:11 to XL:4 (vol. I, folio 48); royal folio (39.2 x 28.5 cm); text in Latin printed in 2 columns, 42 lines per column, rubricated in red and blue (headlines in alternating lombard letters, chapter initials, numerals, and red capital strokes), small pinhole to lower fore-edge margin, slightly spotted; mounted and bound as part of Gabriel Wells' 'A Noble Fragment' series (New York, 1921), presentation inscription by A. EDWARD NEWTON to front free endpaper recto, bookplate to front pastedown; publisher's blind-ruled dark blue morocco by Strikeman & Co., expertly rebacked preserving the original spine, upper cover and spine lettered in gilt, original slipcase rubbed with minor loss, housed in a custom-made black morocco solander box, lettered in gilt to upper cover and spine; 3pp. Goff B-526; PMM I; Chalmers (Disbound and Dispersed) 18.



**THE GOLDEN COCKEREL PRESS**

115. [HISTORY]. CAESAR, JULIUS. Julius Caesar's Commentaries. A modern rendering by Somerset de Chair. London, The Golden Cockerel Press, 1951.

£750 [ref: 112717]

An excellent copy of Julius Caesar's (d.44 BC) *Commentaries* rendered into modern English by the author and politician Somerset de Chair (1911-1995). Illustrated with engraved vignettes by Clifford Webb and a double-page map of Julius Caesar's campaigns, in red morocco gilt by Bayntun-Riviere.

Comprising a translation of his two surviving works, the *Bello Gallico* and *Bello Civili*, on the Gallic and Civil Wars, written largely as a justification of his military campaigns, but also containing important early descriptions of Britain and the indigenous tribes who 'dye themselves with woad, which produces a blue colour, and makes their appearance in battle more terrible' (p.101).

The second work contains Caesar's account of the Civil War fought against the Roman General Pompey and the Senate in 49-48 BC, traditionally seen as marking the end of the Roman Republic, and the establishment of the Julio-Claudian dynasty that ruled in Rome until Nero's suicide in AD 68.

Provenance: Captain Richard Campbell, naval hydrographer (bookplate).

First edition, NUMBER 98 OF 320 NUMBERED COPIES PRINTED IN BASKERVILLE TYPE ON ARNOLD'S MOULD-MADE PAPER; folio (285 x 205 mm); double-page map by Edward Stanford, engraved frontispiece and vignettes by Clifford Webb, bookplate to front free endpaper verso, ownership inscription in pencil to recto map, small area of paper restoration to foot of map just into design, slight spotting to fore-edge otherwise internally clean; crushed red morocco gilt by Bayntun-Riviere, panels ruled in gilt, gilt spine in 6 compartments, top-edge gilt, others uncut, near fine; 311 pp.



**IN THE ORIGINAL DUST-JACKET**

116. [HISTORY]. CHURCHILL, WINSTON S. *Thoughts and Adventures*. London, Thornton Butterworth, 1932.

£3,500 [ref: 113775]

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

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

First edition, first printing; 8vo (225 x 150 mm); photographic frontispiece, seven political cartoons, spotting to preliminary text leaves, general age-toning, browning to pp 110 & 111, otherwise internally very good; publisher's cloth boards, gilt lettering to spine and upper board, mild rubbing to extremities, printed dust-jacket, chipped with small loss to head of spine, closed splits to spine folds, general age-toning, small chips to corners, otherwise a very good, rare survival. Cohen A95; Woods A39(a).



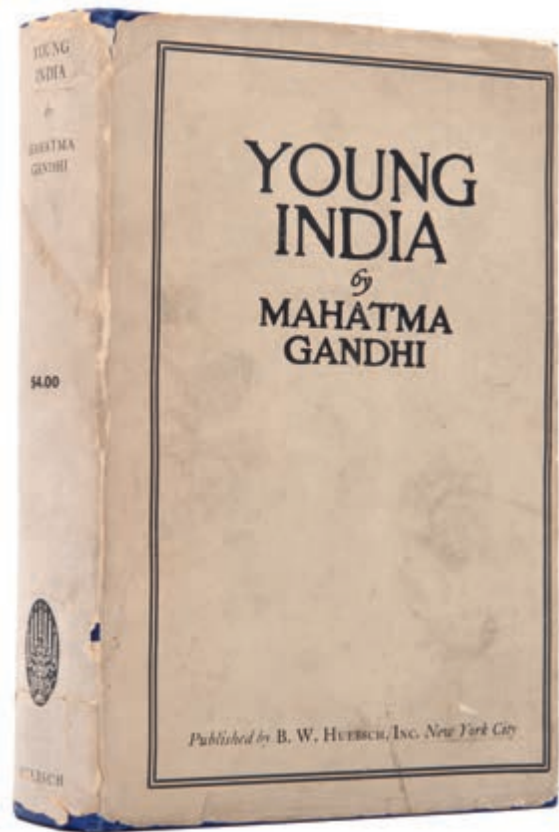
117. [HISTORY]. CHURCHILL, WINSTON. *The World Crisis 1911-1914*. London, Thornton and Butterworth, 1923-31.

£2,500 [ref: 112754]

A superlative account of the prelude to and events of the First World War. It is still regarded as a defining work of twentieth-century history, reconstructing the action on the Western and Eastern Fronts, the wars at sea and in the air and the advent of tanks and U-boats. Churchill describes the Lusitania's sinking, the heroics of the Battle of Jutland, Verdun's 'soul-stirring frenzy', the bloodshed of Gallipoli, the Somme and Passchendaele, as well as the USA's entry into the conflict. It confirmed the author's reputation as a brilliant historian.

First editions; 5 vols in 6; 8vo (245 x 170 mm); illustrated throughout with portraits, maps & plans, some folding, some spotting mostly to first and last few leaves, a couple of roughly cut, corners to vol. 1 but in the main, clean and bright; publisher's navy blue cloth, blind printed panels to upper boards, gilt lettering to spine, corners and spine ends mildly rubbed and bumped, commensurate with age, the odd superficial mark, very mild toning to edges, otherwise a very good set. Bibliography: Woods A31(a); Langworth 103.





**RARE IN THE DUSTJACKET**

**118. [HISTORY]. GANDHI, MAHATMA.** *Young India 1919-1922. With a brief sketch of the non-co-operation movement by Babu Rajendra Prasad, Secretary, Indian National Congress.* New York, B.W. Huebsch, Inc., 1923.

£3,750 [ref: 111229]

The first edition in book-form of this important collection of articles by the Indian independence leader, Mahatma Gandhi (1869-1948). With a preface and history of the 'non-co-operation movement' by Rajendra Prasad (1884-1963), then Secretary of the Indian National Congress, and the future first President of India.

The articles first appeared in the weekly journal *Young India*, which came under Gandhi's control in 1919. This edition marks the first publication of these writings outside of India: 'All endeavour has... been made to give in this one volume the valuable writings of the Mahatmaji and others in *Young India* from the date of its first publication in Ahmedabad, 1919 to the date of his imprisonment in 1922' (Prefatory Note).

With provenance for the American economist Henry Walcott Farnam (1853-1933), Professor of Political Economy at Yale from 1880 to 1918, and President of the American Economic Association. His library stamp dated Feb. 25th 1924 suggests Farnam acquired the book shortly after its publication by Benjamin W. Heubsch the preceding year.

An excellent copy, and rare in the dustjacket.

Provenance: Henry Walcott Farnam, 1853-1933 (bookplate, library stamps).

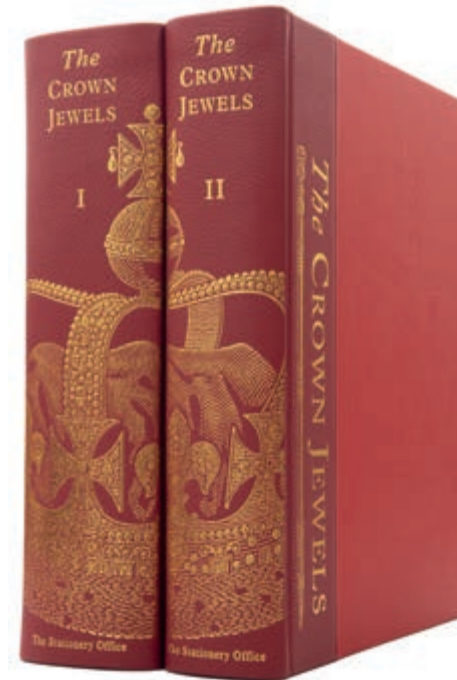
First edition, first impression, in book-form; 8vo (190 x 130 mm); bookplate to front pastedown, corresponding dated library stamp to title and half-title, old bookseller's label to rear pastedown, otherwise internally clean; publisher's blue cloth, upper cover lettered in gilt above blind stamped menorah (publisher's device), spine lettered in gilt, top-edge stained blue, in rare white dust-jacket, title in black within double-fillet border, menorah design to rear panel, spine lettered in black, light shelf wear to extremities of cloth, a few chips and closed tears to jacket; lxiv, 1175, [2], 4-16, [1], 1178-1199, [1]pp.

**119. [JEWELLERY]. BECKER, VIVIENNE.** *The Impossible Collection of Jewellery. The 100 Most Important Jewels of the Twentieth Century.* New York, Assouline, 2013.

£950 [ref: 112734]

Fine jewellery historian Vivienne Becker selects the quintessential bijoux that represent the milestones of jewellery design of the last one hundred years, with the most spectacular jewels of the twentieth century. From Art Nouveau to the brink of the new millennium, Becker's selections range from the Wiener Werkstätte and Tiffany Studios, Egyptian-inspired Art Deco masterpieces by Cartier and mid-century designs by Verdura for Chanel, exquisite creations by DeBeers, Van Cleef & Arpels, and Graff, to modern designs from a new generation of innovative artists.

First edition, sole issue; thick folio mm; 100 mounted colour plates, fine; publisher's printed silk covered boards lettered in gilt, with the original presentation solander box, mounted with an illustration of a lizard bracelet, lettered in white and gold, in fine condition.



**A SUMPTUOUS PUBLICATION**

**120. [JEWELLERY]. BLAIR, CLAUDE (EDITOR).** *The Crown Jewels. The History of the Coronation Regalia in the Jewel House of the Tower of London.* London, The Stationery Office, 1998.

£1,250 [ref: 111999]

A stunning and scholarly history of the British Crown Jewels, profusely illustrated

Limited Edition, NO. 171 OF 650 NUMBERED SETS, SIGNED BY HUGH ROBERTS, Director of the Royal Collection; 2 vols, 4to (320 x 270 mm); illustrated throughout (many in colour and full page; publisher's gilt decorated and lettered red quarter morocco and blind-decorated cloth decorative endpapers, gilt edges, contained in the original, handsome gilt-pictorial and lettered, matching slip case; xxiii, 8ll and xxiii, 629pp.

**FIRST POPULAR APPEARANCE OF THE WORD 'GOOGOL' - HANDSOMELY BOUND**

**121. [MATHEMATICS]. KASNER, EDWARD & NEWMAN, JAMES.** *Mathematics and the Imagination. With drawings and diagrams by Rufus Isaacs.* New York, Simon and Schuster, 1947.

£450 [ref: 113323]

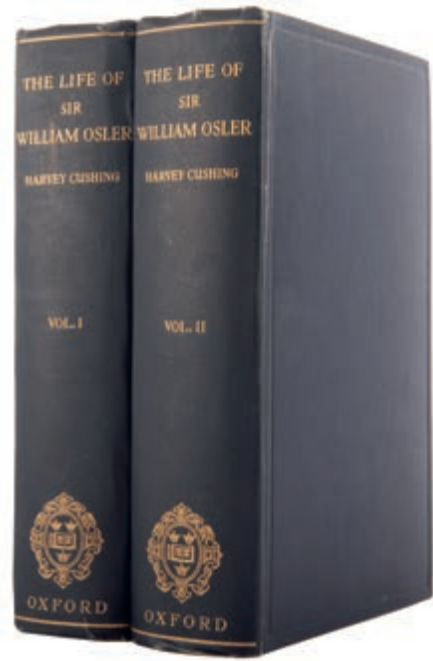
Tenth edition of this surprise hit, first published in 1940 and described by science historian I. Bernard Cohen as, 'the best account of modern mathematics that we have... written in a graceful style, combining clarity of exposition with good humor' (Cohen, review in *Isis*, June 1942).



A handsomely bound prize copy awarded by the Choate Rosemary Hall school in Wallingford, Connecticut, for excellence in mathematics in 1951. Recipient James Patrick Griffin would go on to become a respected philosopher, holding the White's Chair of Moral Philosophy at Oxford between 1996 and his death in 2019.

*Mathematics and the Imagination* covers complex mathematics, such as paradoxes, infinite sets, and unusual geometries, in clear language with numerous helpful illustrations. It is best known today for popularising the term 'googol', later to be mis-spelled when chosen as the name of the search engine. Author Edward Kasner (1878-1955) was a Columbia professor who specialised in differential equations, and he asked his young nephew to come up with a word for a large yet still finite number (one followed by a hundred zeroes). The term is introduced in chapter two, which is 'a very serious attempt to show how misused is the term infinite when applied to large and finite numbers' (Ryan, review in *American Mathematical Monthly*, December 1940). Kasner's co-author, James R. Newman (1907-1966) was not only a mathematician but also a lawyer and high-ranking diplomat, who served as Chief Intelligence Officer at the US Embassy in London and Counsel to the US Senate Committee on Atomic Energy, in which capacity he helped to draft the Atomic Energy Act of 1946.

Tenth printing; 8vo (200 x 130 mm); illustrations throughout the text; blue crushed morocco prize binding, spine gilt in compartments, boards blocked in gilt with the crest of the Choate Rosemary Hall school, gilt turn-ins, marbled endpapers, prize bookplate and inscription, spine tanned, extremities lightly rubbed but excellent condition; 380pp.



INSCRIBED PRESENTATION COPY OF THE MOST IMPORTANT MEDICAL BIOGRAPHY

122. [MEDICINE]. CUSHING, HARVEY. *The Life of Sir William Osler*. Oxford, at the Clarendon Press, 1925.

£2,500 [ref: 113180]

Fourth printing of this Pulitzer Prize-winning biography of one great physician by another. Presentation copy inscribed from the author 'to John and Nancy Morton with affectionate regards of Harry Cushing, Rochester, October 25 1937'. Morton was one of Cushing's students, and 'followed Cushing to the Brigham [and Women's Hospital, Boston] after completing medical school at Hopkins. Morton also served with Cushing during the war, and Cushing assisted with his first case... Morton served as the first chairman of surgery at the University of Rochester, New York, where he performed the department's first neurosurgical procedures' (Catalano, 'Exemplary Mentorship in Action: Harvey Cushing's trainees from 1912 to 1919, *Journal of Neurosurgery*, vol. 134, issue 2., 2020).

The subject of this biography, William Osler (1849-1919), was one of the most influential physicians of all time. After studying in Germany he introduced to the US the emerging concept of internal medicine. 'What differentiated internal medicine from other medical disciplines was a deep understanding of the basic sciences (such as physiology, bacteriology and pathology) that were emerging at the time, mastery of physiology and the pathophysiologic basis of disease, and the ability to apply this knowledge to the care of patients. This approach was significantly different from existing methods of practice that tended to involve primarily observation of the external manifestations

of disease and provision of therapeutic interventions based upon untested theories or traditional treatments' (American College of Physicians biography).

Osler also revolutionised medical education. He insisted that students touch and interact with real patients, and he established the system of residencies and bedside teaching that is now standard. He was also famous for his skills as a diagnostician, 'a diligent and astute observer of the clinical aspects of patient care, as well as of patients and physicians as they engage in the process of medical care. He engaged patients as active participants in the diagnostic process, spending significant time at the bedside and stressing the history and physical examination (with at least 4 clinical findings or conditions bearing his name) to provide essential clinical information' (ACP).

The author, Harvey Cushing (1869-1939), is considered the founder of neurosurgery. He operated 'on several hundred patients a year with remarkable results and in addition he was relentless in his recording of patient histories and continued his careful attention to the details and documentation of each surgery' throughout his career. (Cushing Center biography). He also made important contributions to bacteriology, and was the first to scientifically describe Cushing's disease.

Provenance: John Morton (presentation inscription).

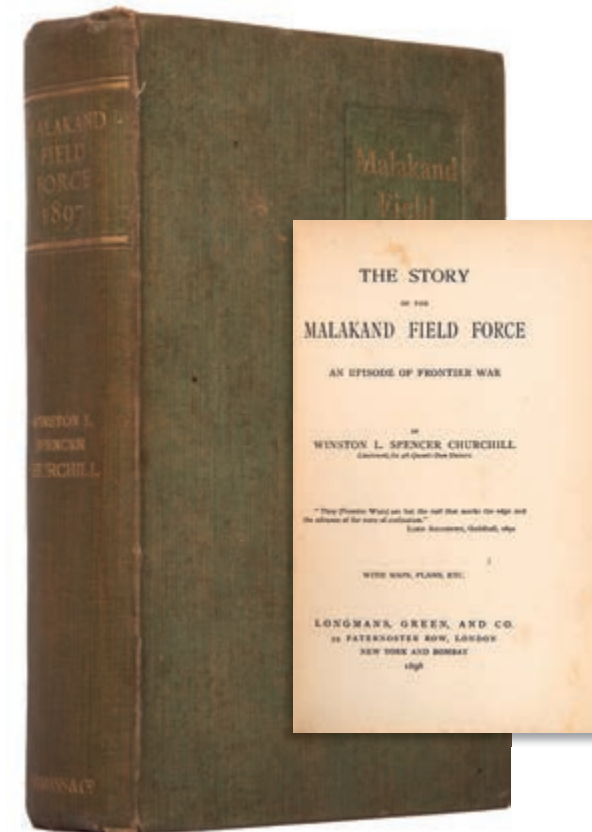
Fourth printing, PRESENTATION COPY INSCRIBED BY THE AUTHOR; 2 vols 8vo; frontispiece & 19 plates to each volume, Harvey Cushing stamps in glassine envelope loosely inserted, very faint toning and a few small, isolated areas of spotting but overall contents clean; original blue cloth, titles to spines gilt, spines slightly rolled, cloth a little rubbed and marked, very good condition; 685, 728pp. Hook & Norman (*The Norman Library of Science and Medicine*), 552.

123. [MEDICINE]. CULPEPER, NICHOLAS. *The Complete Herbal*. Birmingham, Printed privately at The Kynoch Press, Birmingham for the publishers Imperial Chemical (Pharmaceutical) Limited, 1953.

£175 [ref: 113200]

An excellent commemorative edition, published on the 300th anniversary of Culpeper's *Complete Herbal*, reproducing the exact text and plates in colour auto-lithography of the first edition of 1653.

Large 8vo (255 x 165 mm); frontispiece, 16 colour plates, ownership inscription in pen to front free endpaper recto; publisher's half red morocco, brown cloth, slight wear to edges and boards, otherwise internally clean, very good; x, 603, [3]pp. Archer p.181.



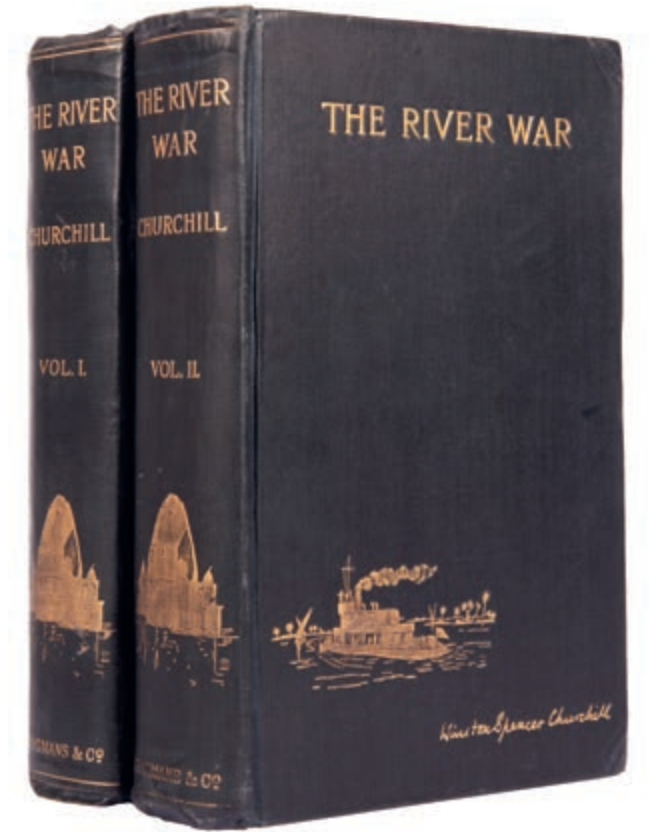
CHURCHILL'S FIRST BOOK

124. [MILITARY]. CHURCHILL, WINSTON. *The Story of the Malakand Field Force. An Episode of Frontier War*. London, Longmans, 1898.

£3,750 [ref: 113155]

First edition, first issue of Churchill's first published work. It gives a detailed account of the 1897 military campaign on the North-West Frontier of colonial British India, showcasing Churchill's views on military strategy, colonialism, and his budding political ideology. This copy is in the first state without the errata slip.

First edition; 8vo (200 x 135 mm); frontispiece portrait, 6 maps or plans, 2 folding and printed in black & red, 32-pages ads at end dated 12/97, occasional spotting; publisher's apple green cloth lettered in gilt, light discolouration, otherwise a good copy. Cohen A1.1.a; Woods A1.a.



CHURCHILL'S ACCOUNT OF HIS ADVENTURES DURING THE WAR IN THE SUDAN

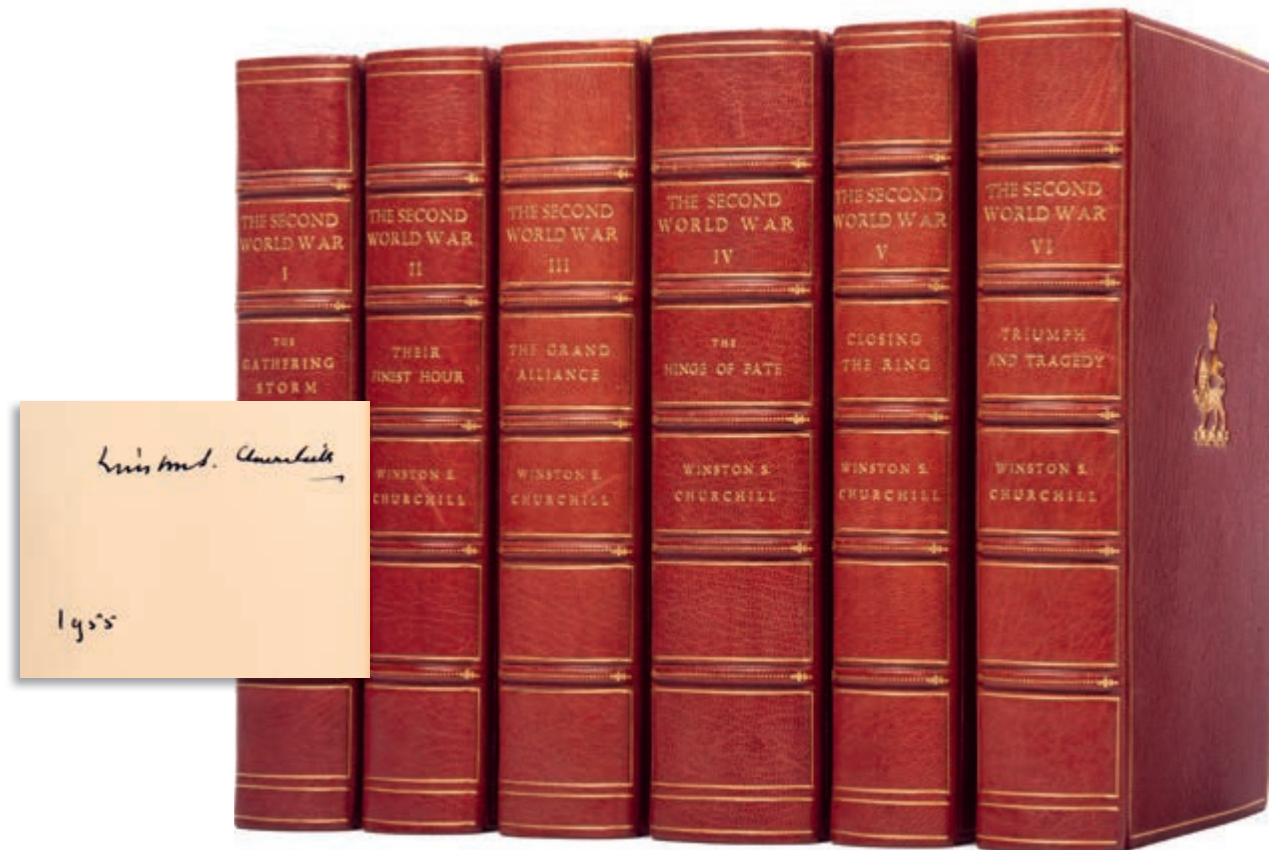
125. [MILITARY]. CHURCHILL, WINSTON. *The River War*. London, Longmans, 1899.

£6,500 [ref: 105991]

*The River War* was Churchill's second published book after *The Story of the Malakand Field Force* and is one of the scarcer Churchill titles.

In vivid style the book describes the background to the war, the relationship of the Upper Nile to Egypt, the murder of General Charles George Gordon in the siege at Khartoum, the political reaction in England, and Kitchener's elaborate preparations for the war. While in the Sudan, Churchill participated in the Battle of Omdurman. Churchill comments at length on the mechanisation of war with use of the telegraph, railroad, and a new generation of weaponry. Churchill's 1899 account of his adventures during the war in the Sudan, titled *The River War*. His second published book, one of the scarcer of Churchill's titles

First edition; 2 vols, 8vo; 2 frontispieces, 45 illustrations, 34 maps and plans (some folding); original dark grey cloth gilt, gilt vignettes to upper covers and spines, occasional light foxing as usual, inner hinges neatly repaired, an attractive set; xxii, [1], 462; x, [iii], 499 pp. Woods A2 (a).



**PRESENTATION COPIES INSCRIBED AND INITIALLED**

**126. [MILITARY]. CHURCHILL, WINSTON.** *The Second World War*. [with] Autograph Letter Signed, dated 14 January 1947 on Chartwell headed paper signed by Churchill to F. Burrows of the Law firm Nicholl, Manisty, Few and Co. thanking the recipient for a 5000 pound cheque and their services London, Cassell & Co. Ltd., 1949.

£22,500 [ref: 113425]

A stunning set of Churchill's magnum opus, signed in vol. I and then initialled by Churchill in all the remaining five volumes. An earlier, top and tailed letter signed from Churchill, reputedly to the original recipient, is also included. Later, superbly bound by Bumpus. Reputedly, the books were given to F. Burrows, by Winston Churchill in gratitude for legal services undertaken by Nicholl, Manisty and Co Solicitors and the earlier letter to the same recipient, retained with the set.

In 1953, the year prior to the publication of the sixth volume of *The Second World War*, Churchill was awarded the Nobel Prize for Literature: 'for his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values.'

Already a prolific author, these titles 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 unavailable to other historians. The remaining five volumes progress the journey right up until July 1945, encompassing Britain's 'darkest hour' to her finest.

Provenance: F. Burrows (reputedly a gift of the author for legal services undertaken).

First editions, except vol. I: 'The Gathering Storm', SIGNED & DATED 1955, second edition, 1949; vol. II: 'Their Finest Hour', INITIALLED WSC, third edition, 1951; vol. III: 'The Grand Alliance', INITIALLED WSC, 1st ed. 1950, Vol IV: 'The Hinge of Fate', INITIALLED WSC, 1st ed. 1951, Vol V: 'Closing The Ring', INITIALLED WSC, 1st ed. 1952; vol. VI: 'Triumph & Tragedy', INITIALLED WSC, 1st ed. 1954; 6 vols 8vo (210 x 145 mm); illustrated with maps & charts, the odd, minor age-toning, else fine; later full red morocco by Bumpus of Oxford Street, one-line gilt panelled, Royal Persian crest to each front cover, all edges gilt, near-fine, a stunning set. [TOGETHER WITH] ALS: folded twice, punch-hole in top left-hand corner from filing, a little chipped and a short tear to one fold crease, not affecting text.



**LORD NELSON**

**127. [MILITARY]. MAHAN, A.T.** *The Life of Nelson The embodiment of the Sea Power of Great Britain*. London, Sampson Low, 1897.

£850 [ref: 112884]

A beautifully bound example of Mahan's *Life of Nelson*, the standard historic book on the subject.

First edition; 2 vols 8vo; 21 folding maps and plans on 20 leaves, 19 portraits; contemporary blue morocco gilt by Morrell, all edges gilt, a fine set.



**'HOW THE BOW AND ARROW MAY AGAINE PROFITABLY BEE EMPLOYED'**

**128. [MILITARY]. MARKHAM, GERVASE.** *The Art of Archerie. Shewing how it is most necessary in these times for this Kingdome, both in Peace and War... Also, Of the Discipline, the Postures, and whatsoever else is necessarie for the attayning to the Art*. London, Printed by B[ernard] A[slop] and T[homas] F[awcett] for Ben: Fisher, 1634.

£4,500 [ref: 109539]

The first edition of Gervase Markham's (d.1637) scarce treatise on *The Art of Archerie*, defending England's traditional pastime and system of self-defence amidst the rise of gunpowder weaponry. The latter had occasioned a decline in archery standards, which the Privy Council blamed in 1577 on people 'imagining it to be of no use for service as they see the caliver [arquebus] so much embraced at present'. By the end of the century the bow had almost completely disappeared from military life. Visit [shapero.com](http://shapero.com) for more information.

Provenance: Digby (armorial bookplate).

First edition; small 8vo (145 x 85 mm); armorial bookplate & binder's stamp to front pastedown, woodcut frontispiece with printer's device to recto, woodcut headpieces and initials, text continuous despite irregular pagination; 19th-century calf by J. Mackenzie, ruled in gilt and blind, gilt spine, joints and spine ends restored, marbled edges, fore-edge shaved close to text with occasional loss to marginalia and pagination, old worming to fore-edge margin 1-15 with minor loss of text on two leaves, otherwise internally very good, a handsome copy; [24], 112, 117-172pp. ESTC S111944; Schwerdt II, p.10.



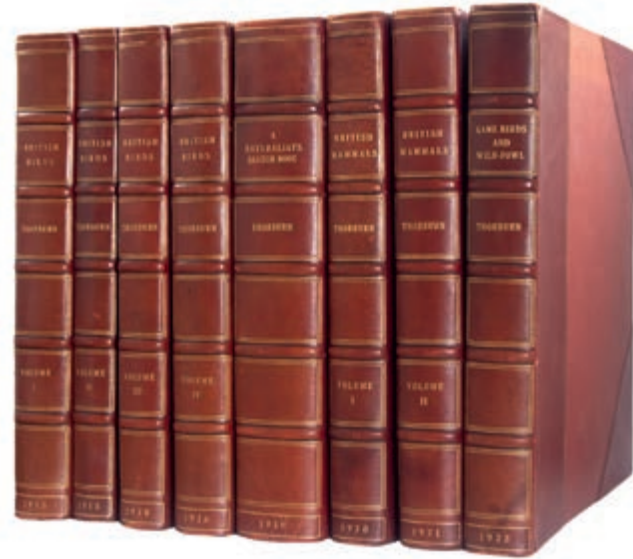
BOUND BY SANGROSKI & SUTFLIFFE

129. [ORNITHOLOGY]. THORBURN, ARCHIBALD. *British Birds; A Naturalists Sketch Book; British Mammals; Game Birds and Wild Fowl of Great Britain and Ireland*, London, Longnan Green and Co, 1915-1923.

£7,500 [ref: 104048]

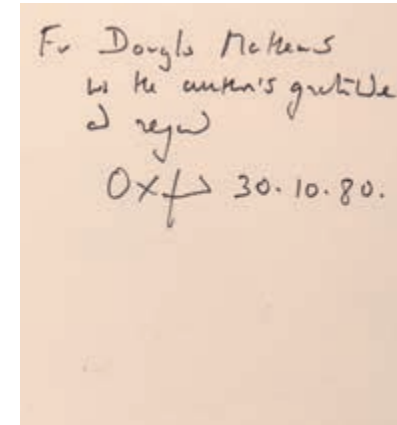
A FINE COLLECTION OF LIMITED EDITION TITLES BY THE ACCLAIMED ARTIST ARCHIBALD THORBURN F.Z.S (1860-1935), a Scottish artist renowned for his accurate sketches set against dramatic backgrounds.

It was perhaps from his father (the miniaturist Robert Thorburn A.R.A.), that Archibald Thorburn acquired the ability to create his minutely detailed paintings and he sketched from a very early age. He painted birds, animals and flowers but specialised in the study of game birds.



Thorburn first exhibited at the Royal Academy at the age of 20, and was a regular figure there throughout the 1880s and 1890s. Latterly he became disillusioned with the Academy and exhibited instead at Baird Carter, in Jermyn Street. He was also sufficiently highly-regarded by his contemporaries to have been asked to paint Queen Victoria on three separate occasions.

Limited editions; 8 vols, large 4to (400 x 330 mm) 'British Birds': 4 vols, NUMBER 63 OF 105, 82 plates (including the rare supplement containing 2 extra plates numbered 80a & 80b, bound in to the rear of vol. IV; 'A Naturalist's Sketch Book', NUMBER 66 OF 105, 24 colour & 36 collotype plates; 'British Mammals', 2 vols, NUMBER 146 OF 155, 50 colour plates, text vignettes; 'Game Birds and Wild Fowl of Great Britain and Ireland', NUMBER 85 OF 155, 30 colour plates (all mounted on card) captioned & numbered, with tissues, with a letter from Sangorski & Sutcliffe re binding loosely inserted, slight spotting to a couple of title-pages; uniformly bound in contemporary red half morocco gilt with raised bands, spines lettered & dated in gilt, top edge gilt, 'Game Birds' vol. slightly faded on upper board; overall an excellent set.



PRESENTATION COPY INSCRIBED BY BERLIN TO HIS INDEXER

130. [PHILOSOPHY]. BERLIN, ISAIAH. *Personal Impressions*. London, Hogarth Press, 1980.

£1,500 [ref: 107496]

A collection of Berlin's tributes to great figures of the 20th century, including Churchill, Weizmann, Huxley, Einstein, Pasternak and Akhmatova. As the title suggests, Berlin knew these people on a personal level and his writing reminds the reader that his understanding of ideas is inextricably intertwined with his understanding of the people whose ideas they are.

Douglas Matthews was a greatly respected book indexer. Among his achievements (besides the works of Isaiah Berlin) were the monumental indexes to the papers of Daniel Defoe, the Dickens letters and the magisterial three-volume life of Kaiser Wilhelm written by John Röhl, who recalled Douglas's 'astonishing ability to keep hundreds of thousands of names and places in his head all at once, like doing Rubik's Cube without the cube.'

First edition, PRESENTATION COPY, inscribed in black ink on the upper flyleaf 'For Douglas Matthews / with the author's gratitude / and regard / Oxford 30.10.80'; 8vo (220 x 140 mm); in the publisher's blue cloth with title to spine, bottom of spine slightly faded, with the dust jacket, a little sunned otherwise a fine copy.



ONLAID BROWN MOROCCO BY BAYNTUN-RIVIERE

131. [PHILOSOPHY]. MORE, SIR THOMAS; GILL, ERIC (ILLUSTRATOR). [Utopia]. *A frutefull pleasaunt, and wittie worke, of the beste state of a publike weale, & of the newe yle, called Utopia...* Waltham Saint Lawrence, Berkshire, The Golden Cockerel Press, 1929.

£2,250 [ref: 112741]

A finely bound example of The Golden Cockerel Press edition of Thomas More's important contribution to English philosophy which coined the term utopia.

Number 452 from a limited edition of 500 copies printed by The Golden Cockerell Press, which follows the text of the first English translation made by Ralph Robinson (1520-1577) for the private use of his friend, George Tadlow, a City of London haberdasher. A loose rendering, Robinson initially resisted calls for publication before the work was printed in 1551. Nevertheless, his translation is now regarded 'among the treasures of our literature' (Arber) as an imaginative piece of sixteenth-century prose.

Provenance: Captain Richard Campbell, OBE, RN (bookplate).

Limited edition, NUMBER 452 OF 500 COPIES; 4to (270 x 200 mm); title printed in black & blue, floreated initials by Eric Gill; bookplate to verso of front free endpaper, silk doublures; full brown morocco by Bayntun-Riviere, green leaf frame onlaid to panels within single gilt file border, gilt spine in 6 compartments, alternating onlaid green leaves and gilt lettering, top-edge gilt, others uncut, with brown cloth solander box, green morocco lettering piece to spine, slight spotting to final few ff, otherwise internally clean, near fine; [2], xiii, 137, [3]pp. Chanticleer 65.



THE BEST OF THE 'JESUITS' EDITIONS

132. [PHILOSOPHY]. NEWTON, SIR ISAAC, WRIGHT, JOHN (EDITOR). *Philosophiæ Naturalis Principia Mathematica. Perpetuis commentariis illustrata, communi studio pp. Thomae le Seur et Francisci Jacquier... Editio nova. Glasgow, for the academic press by Andrew and John M. Duncan, 1822.*

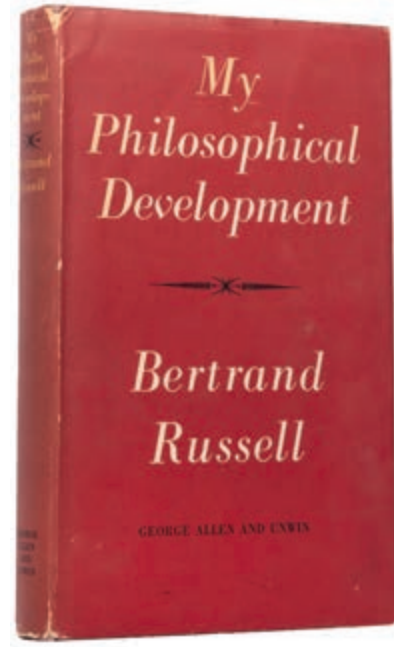
£2,500 [ref: 113303]

The highly regarded first Glasgow edition of the 'Jesuits' text. This set handsomely bound with the gilt arms of Gonville & Caius College, and the contemporary ownership inscription of John Spedding of Newcastle-on-Tyne (1806-1884), who earned his BA there in 1828.

'Another useful work, containing extended notes that expand the proofs and help make them intelligible, is the so-called "Jesuits edition", actually produced by two Minim fathers, Thomas le Seur and François Jacquier (1739-1742, 1760, 1780-1785, 1822, 1833), of which the best edition is the one published in Glasgow in 1822 and in 1833, corrected by J.M.F. Wright, whose two-volume *Commentary on Newton's "Principia"* is also a useful work' (Newton, *The Principia*, edited by Cohen & Whitman, 1999, p. 294).

Provenance: John Spedding (signature and bookplate); L.A. Gowie (signature); Leonard A. Cowcill (bookplate).

First Glasgow Jesuits edition; 4 vols, 8vo (240 x 145 mm); diagrams within the text, contemporary ownership inscription to the half title, light offsetting and occasional spotting; contemporary tan calf, spine elaborately gilt in compartments with the arms of Gonville & Caius College, black morocco labels, blind roll and gilt arms to boards, marbled endpapers and edges, joints just starting, some old repairs, excellent condition; 431, 320, 341, & 202pp.



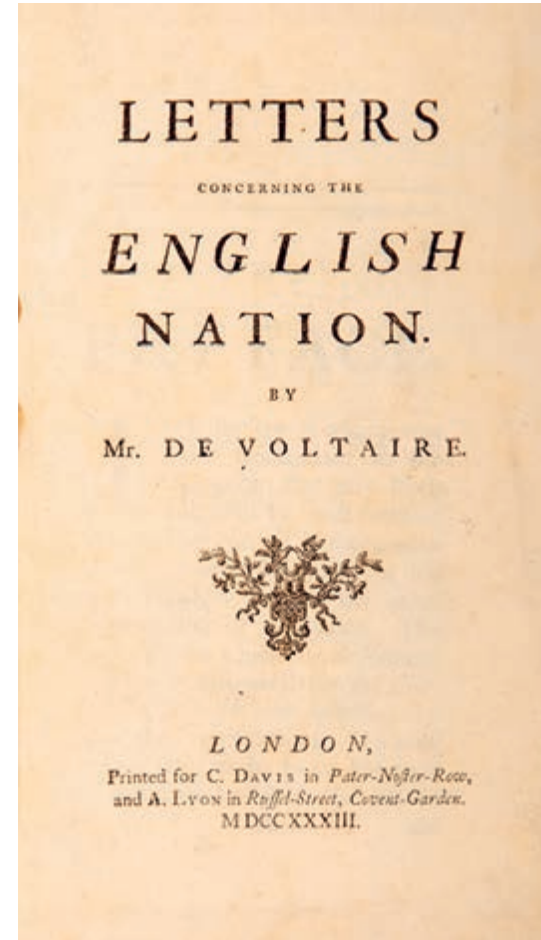
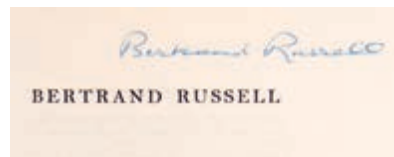
SIGNED BY THE AUTHOR

133. [PHILOSOPHY]. RUSSELL, BERTRAND. *My Philosophical Development. London, George Allen & Unwin Ltd, 1959.*

£2,750 [ref: 112773]

The first edition, first impression of Russell's intellectual autobiography in which he gives insight into the changing nature of his philosophical beliefs and reflects on the fundamental themes that governed his thinking in later life. Signed copies are exceedingly scarce.

First edition, first impression, SIGNED BY THE AUTHOR IN PEN TO TITLE; 8vo (225 x 150 mm); newspaper clippings tipped-in to front paste down and rear endpapers; publisher's maroon cloth, spine lettered in silver, unclipped typographic dust-jacket, top-edge stained red, spine ends and edges slightly rubbed with some minor chips, spine a little faded, otherwise internally clean, very good; 279, [1]pp. Blackwell/Ruja A109.1a.



'THE FIRST BOMB HURLED AGAINST THE ANCIEN RÉGIME'

134. [PHILOSOPHY]. VOLTAIRE (PSEUD. AROUET, FRANÇOIS-MARIE). *Letters Concerning the English Nation. London, Printed for C. Davis and A. Lyon, 1733.*

£3,500 [ref: 113722]

The first edition of this interesting, outsider's take on English society and its people, precipitated by Voltaire's exile to Great Britain in 1726.

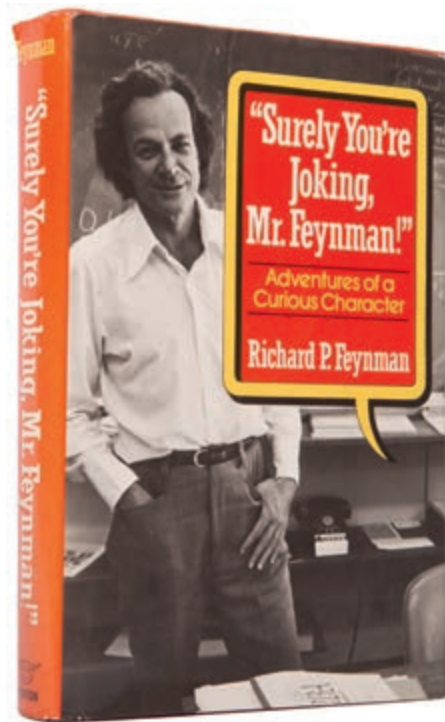
The resulting *Letters*, published in 1734 following his return to Paris, express his great admiration for the comparative religious freedom enjoyed by England's Quakers and Socinians, as well as its constitutional monarchy — 'where the Prince is all powerful to do good, and at the same time restrain'd from committing evil' — the implication being that England could provide a model for France's reform (p.53). When the French edition was published the following year, without the approval of the royal censor, as *Lettres Philosophique*, it caused a storm, with copies confiscated and publicly burnt, and Voltaire again forced to flee Paris.

The work remains one of Voltaire's most widely known and read texts, which helped introduce Bacon, Locke, and Newton to Europe's Enlightenment thinkers. It also contains an early account of Newton's famous discovery of gravity, passed on to Voltaire by Newton's niece Catherine Barton, as well as an early translation into French verse of Hamlet's soliloquy from Act 3, Scene 1: 'Demeure, il faut choisir & passer à l'instant / De la vie, à la mort, ou d l'Etre au neant...' (p.173).

Widely ranked as Voltaire's most important early philosophical work, and 'the first bomb hurled against the Ancien Régime' (Babson).

First edition; 8vo (205 x 130 mm); printer's device to title, small MS note in pen to S7 verso; contemporary panelled speckled-calf, edges sprinkled red, spine caps renewed, joints restored, slightly split to head of spine but holding, spotting to endpapers, title slightly toned, otherwise internally clean, very good; [16], 253, [19]pp. ESTC T137614; Babson 242.





**A BEAUTIFUL COPY**

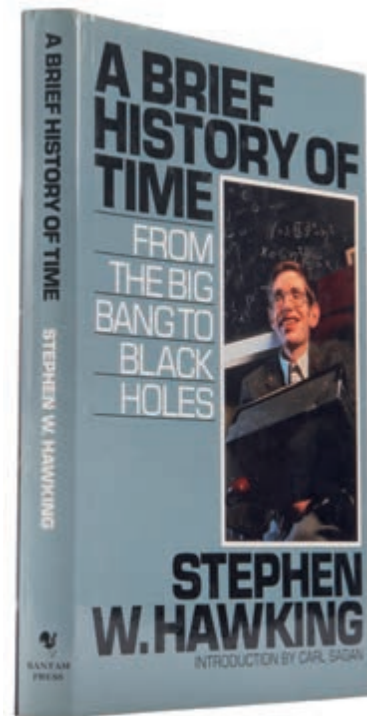
**135. [PHYSICS]. FEYNMAN, RICHARD.** "Surely You're Joking, Mr. Feynman!" Adventures of a Curious Character. As Told to Ralph Leighton. New York, W.W. Norton, 1985.

£850 [ref: 113549]

First edition, first printing. A lovely copy in uncommonly good condition. The orange dust jacket and binding of this book are notoriously prone to fading, but this one is remarkably bright and attractive.

*Surely You're Joking Mr. Feynman* is one of the most popular scientific memoirs of all time, written by the Nobel Prize-winning physicist whose clear descriptions of complex scientific concepts led to his nickname 'The Great Explainer'. In a series of humorous and poignant short stories the famous physicist describes his childhood and developing interest in science, his college education and work on the Manhattan Project, and his career at Cornell and Caltech. Among the memorable episodes are Feynman's bungled attempt to request an anatomical "map of the cat" at the library, his safe cracking escapades at Los Alamos, the tragic death of his first wife, and his exasperated reaction to winning the Nobel Prize. Uniting all the stories is Feynman's thoughtful approach to the scientific method and its meaning in the modern world.

First edition; 8vo; front endpapers tanned from inserted material but otherwise contents fresh, very small bump to the top corner of the text block; cloth bright and fresh, an excellent copy in the bright dust jacket with only minor fading of the spine panel and a few tiny nicks at the edges.



**COSMOLOGY FOR THE MASSES**

**136. [PHYSICS]. HAWKING, STEPHEN W.** A Brief History of Time. From the Big Bang to Black Holes. Introduction by Carl Sagan. London, Bantam Press, 1988.

£950 [ref: 113271]

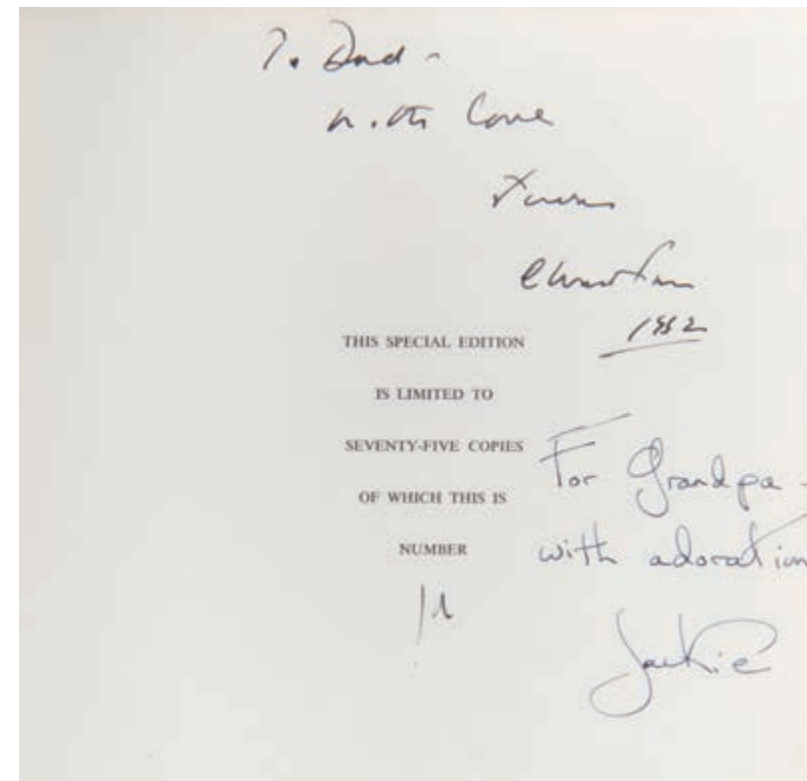
The corrected second printing, uncommon in such beautiful condition. The first printing included a number of textual errors and was recalled.

In 1974 physicist Stephen Hawking made the revolutionary discovery that black holes, rather than being totally inescapable, actually released a type of energy now known as Hawking radiation. That same year he was elected one of the youngest-ever members of the Royal Society, and in 1979 he followed in the footsteps of Isaac Newton when he was appointed Lucasian Professor of Mathematics at Cambridge.

Hawking began to consider writing for a general audience in the early 1980s, and approached an editor at the Cambridge University Press, who suggested that he avoid equations. Famously, *A Brief History of Time* contains only one:  $e = mc^2$ , instead relying on narrative and illustrations to explain complex concepts such as the Big Bang, the expansion and fate of the universe, quantum mechanics, black holes, the directionality of time, and the search for a unifying theory of physics.

Visit [shapero.com](http://shapero.com) for more information.

First edition, corrected second printing; illustrations throughout the text, faint spotting to the top edge of the text block; original blue boards, titles to spine gilt, an excellent, fresh copy in the dust jacket.



**INSCRIBED BY THE PRESIDENT, FIRST LADY, AND CAROLINE KENNEDY TO GRANDPA JOE**

**137. [POLITICS]. KENNEDY, JOHN F., JACQUELINE, & CAROLINE.** The White House. An Historic Guide. Washington, D.C., White House Historical Association, 1962.

£37,500 [ref: 112470]

A SUPERB ASSOCIATION COPY OF THIS ILLUSTRATED GUIDE TO THE WHITE HOUSE COMMISSIONED BY THE FIRST LADY JACQUELINE KENNEDY.

Number 1a from a limited edition of 75, this copy presented to Joseph P. Kennedy Sr. by his son, John F. Kennedy, the 35th President of the United States. Inscribed in pen 'To Dad with love from Jack [i.e. John F. Kennedy], Christmas, 1962', with further inscriptions by the First Lady 'For Grandpa - with adoration, Jackie', and their daughter, aged 5, 'Caroline'.

With excellent provenance for the presidential, and later Kennedy family secretary, Evelyn Lincoln (1909-1995), including her typed 'Note of Historical Record' signed and dated November 21, 1982 explaining her acquisition of this 'red Moroccan book' and other Kennedy family possessions. Lincoln served as the personal secretary to John F. Kennedy from 1951 until the his assassination in 1963, later working for Jackie Kennedy at her home in Georgetown, D.C.

First Lady Jacqueline Kennedy oversaw the publication of this guide to the Executive Mansion as part of her restoration and preservation of the White House, releasing a softcover version for the general public with the intent of spreading knowledge of the house's historic importance. During their official Christmas party, held on December 12, 1962, the President and First Lady presented each member of the Kennedy administration with a stunning present, one of these beautiful red leather-bound copies of the book; this very first one, however, was reserved for President Kennedy's father, and unlike the others inscribed solely by the President and first Lady, this one includes the heart-warming signature of their daughter, Caroline Kennedy (John F. Kennedy, Jr., had only just turned two).

Provenance: Joseph P. Kennedy (presentation inscription); Evelyn Lincoln (letter of provenance).

Special edition, NUMBER 1A OF 75 COPIES, INSCRIBED BY THE PRESIDENT, FIRST LADY, AND CAROLINE KENNEDY TO JOSEPH P. KENNEDY; large 8vo (270 x 185 mm); presentation inscription in pen to limitation, loose typed letter of provenance signed in pen; publisher's red morocco, double gilt file borders, 'JPK' in gilt to lower right of upper panel, spine lettered in gilt, housed in custom-made red morocco solander box, original blue card box preserved, minor scratches, near fine.





ONE OF ONLY 500 COPIES

138. [SHOOTING]. OGILVIE-GRANT, W.R. *The Gun at Home and Abroad. British Game Birds and Wildfowl; British Deer and Ground Game; The Big Game of Africa & Europe; The Big Game of Asia & N. America.* London, London and Counties Press Ass., 1912-1915.

£1,800 [ref: 111517]

Comprising four works, entitled: *British Game Birds and Wildfowl; British Deer and Ground Game; The Big Game of Africa & Europe; The Big Game of Asia & N. America*, the authors of which include J.G. Millais, Aymer Maxwell, Meysey-Thompson, Abel Chapman and Selous, each the best in their field. One of the most comprehensive works on the subject.

Limited edition, NUMBER 140 OF 500 COPIES; 4 vols (uniformly numbered), large 4to (325 x 270 mm); titles printed in red & black, photogravure portrait of George V in each vol., 59 coloured plates, 70 half-tone plates, 17 other illustrations, including photogravures and monochromes, captioned tissue-guards, illustrations by Lodge, Thorburn and Caldwell, some light spotting confined in the main to preliminary and terminal leaves, otherwise clean and bright; publisher's brown pebbled morocco, gilt, top edge gilt, others untrimmed as issued, these a little browned, spines sunned, light rubbing and marks, more pronounced to rear board of vol. 1, else good and sound.



139. [TUBE MAP]. GARBUTT, PAUL E. (DESIGNER). *London Transport Underground.* London, Waterlow & Sons Limited, March 1979.

£1,950 [ref: 112544]

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. He 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 and Victoria lines and the Heathrow extension of the Piccadilly line. He was also involved with consultancy work world-wide 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 colour printed map of the London Underground, designed by Paul Garbutt and dated March 1979; map size 1020 x 1260 mm; framed and glazed with acrylic, overall dimensions: 1075 x 1325 x 250 mm.



EARLY ACCOUNT OF MODERN WINEMAKING

140. [VITICULTURE]. HENDERSON, ALEXANDER. *The History of Ancient and Modern Wines.* London, Baldwin, Cradock, and Joy, 1824.

£1,500 [ref: 113916]

A lovely copy, in half-red morocco of Alexander Hamilton's *History of Ancient and Modern Wines*. One of the first books in English to offer a detailed, country-by-country account of modern winemaking and regional variations, from France to Persia, and the Cape of Good Hope, with a section also on the history of wine production in England.

'Henderson's account of wines and wine production was based on observations made during visits to the wine-growing districts of France, Italy, and Germany, to the sherry-producing districts of Spain, and to Portugal. His remarks about wine production in Madeira show that he had visited the island. His discussion of wines of the Cape includes comments on the methods used in production, and he remarked that the only exception to their execrable quality was found in wines from farms at the foot of Table Mountain' (ODNB).

First edition; 4to (290 x 235 mm); engraved vignettes and historiated initials, title-vignette tipped-in; later half red morocco, red pebble-grain cloth, gilt spine in 6 compartments, top-edge gilt, other uncut edges, lowers spine cap chipped, edges and corners slightly rubbed, occasional light spotting, very good; xvi, [2], 308pp. Simon 831.

# HEBRAICA & JUDAICA



MANUSCRIPT OF THE SHEMA PRAYER - THE CENTRAL AFFIRMATION OF JUDAISM

141. [ANON.] Shacharit shel Shabbat [fragment from the Saturday Morning Prayer]. [Continental Europe], [15th-16th century].

£1,850 [ref: 113794]

The 'Shema' prayer emphasises the belief in the singularity of God, and is considered the most important prayer in Judaism. It is traditionally recited twice a day, as part of the morning (*Shacharit*) and evening (*Arvit*) services, its text is also contained inside the Mezuzah and the Tefillin. The first verse of the 'Shema' prayer originates from the sixth chapter of *Deuteronomy* and is among the best-known in all of Jewish liturgy.

This parchment page contains the middle part of the *Shacharit* service, the 'Shema' prayer being its main part. The parchment page was most likely part of a folio-sized manuscript prayer book, commissioned for a wealthy Jewish family (possibly as a gift for a special occasion).

Hebrew manuscript, ink and gouache on double-sided parchment; Parchment size, circa: 38 x 27 cm; mounted size: 48.5 x 37 cm.; mounted.



142. [ANON.] Fragment from The Book of Psalms. [Continental Europe], [13th-14th century].

£2,155 [ref: 113795]

Fragment from the Writings' Book of Psalms, with Masorah, containing Psalms 112 to 114. Psalm 113 also known in the Christian Latin liturgy as 'Laudate pueri Dominum' (beginning in the King James' version: 'Praise ye the Lord, O ye servants of the Lord'). In Judaism it is the first of the six Psalms comprising the 'Hallel' prayer, which is recited on 'Rosh Chodesh' (the first day of the Hebrew month) and on Jewish holidays. In Roman Catholicism it is one of the Psalms included in the Vespers service (the evening prayer). It has been set to music often, notably by Claudio Monteverdi in his 'Vespro della Beata Vergine' in 1610. In Hebrew the psalm has several famous melodies, typical to each community's place of settlement, which were passed through generations in Sephardi, Mizrahi and Ashkenazi communities and dating back to the middle ages, and possibly prior.

Hebrew manuscript on vellum, in old black ink; sheet size: 32 x 21.5 cm, mount size: 45 x 35 cm.; browning, staining, creases and marginal tears; mounted.



143. ADAMS, HANNAH. The History of the Jews from the destruction of Jerusalem to the present time. London, A. Macintosh, 1818.

£650 [ref: 112756]

A FIRST WORK ON JUDAISM BY A PROFESSIONAL WOMAN WRITER.

This set was removed from the de Rothschild library at Exbury House, Hampshire. The house was acquired in 1919 by Major Lionel Nathan de Rothschild (1882-1942), the grandson of Baron Lionel Nathan de Rothschild (1808-1879), British Jewish banker, politician and philanthropist and the first Jewish MP.

Hannah Adams (1755-1831) was an American author of books on comparative religion and early American history. She is believed to have been the first woman in the US to work as a professional writer. 'The History of the Jews' considered to be her most elaborate work. She was a distant cousin to the 2nd US President John Adams.

First British edition; 8vo (215 x 135 mm); contemporary half calf, spine gilt, marbled edges, with bookseller's ticket of A. Berlandino, with some very light foxing to endpapers; viii, 576 pp.



THE JEWISH COMMUNITY OF THE BARBARY COAST

144. ADDISON, LANCELOT. The present state of the Jews: wherein is contained an exact account of their customs, secular and religious. To which is annexed a summary discourse of the Misna, Talmud, & Gemara. By L. Addison, D.D. one of his Majesties Chaplains in Ordinary; and author of the primitive institution. London, Printed by J.C. for William Croke, at the Green Dragon without Temple-Bar, 1676.

£2,500 [ref: 107169]

An interesting early account of life and customs of the Jewish community of the Barbary Coast.

Lancelot Addison (1632-1703) was an English author and Church of England clergyman, he was educated at Queens College, Oxford, and worked as a chaplain in Tangier for seven years in the 1660s. Some scholars point out that part of this work largely repeats material found in the English translation of Johannes Buxtorf's *Synagoga Judaica: The Jewish Synagogue, or, an Historical Narration of the State of the Jewes...* (London, 1657).

Second edition (corrected by the author); 8vo, engraved frontispiece (trimmed close), title-page printed in red and black, contemporary sprinkled calf gilt, morocco lettering piece, rubbed, short splits to joints. [12], 247, [5] pp. ESTC R9967; Wing A 527.



145. ARGENS, JEAN BAPTISTE DE BOYER (MARQUIS D'). *The Jewish Spy: being a Philosophical, Historical and Critical Correspondence, by Letters which lately pass'd between certain Jews in Turkey, Italy, France, &c. Translated from the originals into French, by the Marquis D'Argens; and now done into English.* London, D. Browne et al., 1744.

£1,250 [ref: 103682]

A translation of the Marquis d'Argens' *Lettres juives* (first published in 1736). The book is written in the form of correspondence between rabbis in different capitals of Europe, comprising two hundred letters between Aaron Monceca, visiting France, Jacob Brito in Genoa, and Isaac Onis, rabbi of Constantinople. An imitation of the Montesquieu's *Lettres persanes* (1721) and the vogue for pseudo-epistolary literature at the turn of the century criticising European culture, politics, religion and manners.

With an interesting dedicatory epistle to 'The Printer's Devil', a moniker for the young apprentice so-named from being 'daub'd with the Printer's Ink' (Preface). The book is written in the form of correspondence between rabbis in different capitals of Europe, with a survey of the cities

Provenance: Painswick House (by repute).

Second edition; 5 vols, 12mo (170 x 105 mm); engraved frontispiece, each vol. with engraved vignette to title, engraved portrait of d'Argens by James Mynde, woodcut initial, head and tailpieces; each vol. with extensive index, vol. I, p.303 misnumbered 333, binder's corner vol. III, p.5; contemporary sprinkled calf, gilt spine, red morocco lettering pieces, edges stained red, small defects to extremities, a little worn; xii, 303, [45]; xii, 312, [48]; xvi, 322, [58]; xix, [1], 317, [34]; xxiv, 368, [28] pp.



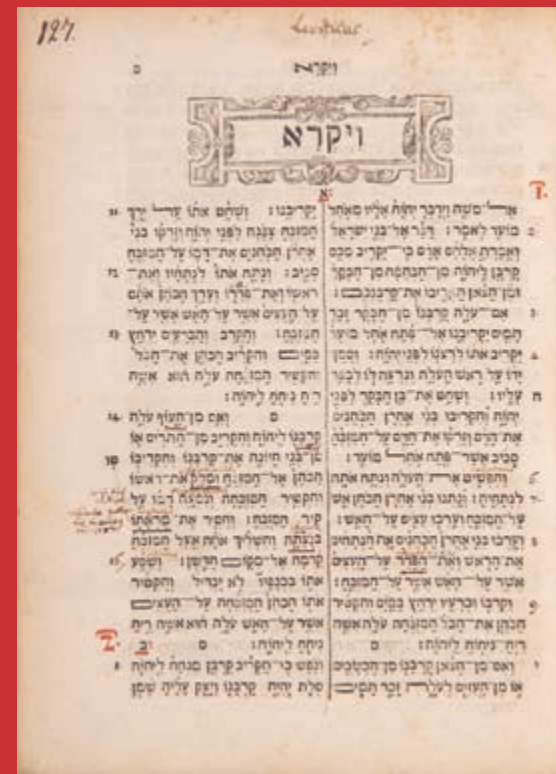
SCARCE FIRST EDITION OF THE GENEVA HEBREW BIBLE

146. [HEBREW BIBLE]. Torah, Nevi'im Rishonim, Nevi'im Achronim, Ktuvim. Geneva, Kafa Ilan Press, 1618.

£4,900 [ref: 107587]

Scarce first edition of the Geneva Hebrew bible, with the Megillot placed at the end of the Torah volume without a separate title page. This bible is based on earlier Venice editions, as were other bibles by the same printer, who was known more widely by his Christian name: Petrus de la Rouière. Due to the similarity in the Hebrew spelling of Geneva and Genoa this bible is often mistakenly attributed to the latter location.

Efraim Philemon Petri (1860-1924) was born into a Jewish family in Taurage, Lithuania. He moved to Sweden, where he converted to Christianity and was baptised in 1881. In 1901 he moved to Nakskov, Denmark, and joined the Israel Mission. He lived in Copenhagen from 1908 and was enlisted as a travelling preacher. He died on his way to Jerusalem in February 1924 and was buried in the Protestant cemetery of Mount Zion. Scarce first edition of Geneva Hebrew Bible, often mistakenly listed as Genoa Bible.



Provenance: Efraim Philemon Petri (presentation inscription dated 1896).

First edition; 4to; vocalised Hebrew text, two columns per page; contemporary panelled sheep(?), gilt, arabesque with fleur-de-lys to centre to boards, spine with raised bands & foliate device tooled in gilt to each compartment, headcapped chipped, tailcap worn, corners repaired, hinges strengthened, closed tear to title repaired, manuscript notes throughout text in old brown and red ink, pages numbered in ink by the same hand, contents in manuscript to the last free endpaper; ownership inscription to rear endpaper dated 1843, presentation inscription in Swedish from B.H. Walther to Philemon Petri dated 13 October 1896, to front free endpaper with photographic portrait of Petri pasted to opposite page, this taken from the title-page of the biography by Esbo; 983 pp. Heller (*The Seventeenth Century Hebrew Book*) I, pp. 380-381; Darlow & Moule 5118.



BEAUTIFULLY ILLUMINATED HEBREW ALPHABET BOOK WITH GILT ILLUSTRATIONS

147. KIPNISS, LEVIN; RABAN, ZE'EV (ILLUSTRATOR). *Aleph-Beit. Bezalel - Jerusalem.* Berlin, 'Hasefer' S.D. Saltzmann, 1923.

£800 [ref: 113782]

Ze'ev Raban, born Wolf Rawicki (1890-1970) was a leading painter, decorative artist and industrial designer of the Bezalel School, and considered to be one of the founders of the Israeli art world. He was born in Lodz, Poland, studied there, then in Munich, Paris and Brussels. His illustrations show an eclectic mix of European and Oriental styles, as can be seen in his biblical works, which include the Book of Ruth, the Book of Job, the Book of Esther, the Passover Haggadah and others.

The Bezalel School was founded in 1906 in Jerusalem by Boris Schatz, an artist and academic, and was the first art school to be established in the Holy Land in the 20th century.

First edition; 4to (250 x 175 mm), publisher's illuminated boards with gilt Hebrew title, corners rubbed; gilt illustrations, occasional minor staining, text in Hebrew; [16] ll.

# NEAR EAST & ISLAMIC



148. [PRAYER BOOK]. DE SOLA, D.A (TRANSLATOR). *The Festival Prayers, according to the custom of the German and Polish Jews.* London, P. Vallentine, 1860.

£2,800 [ref: 112757]

MAGNIFICENT SIX VOLUMES ASHKENAZIC MACHZOR OF FESTIVAL PRAYERS, TRANSLATED BY REV. DAVID AARON DE SOLA, MINISTER OF THE SPANISH AND PORTUGUESE JEWS AT THE BEVIS MARKS CONGREGATION.

This set was removed from the de Rothschild library at Exbury House, Hampshire. The house was acquired in 1919 by Major Lionel Nathan de Rothschild (1882-1942), the grandson of Baron Lionel Nathan de Rothschild (1808-1879), British Jewish banker, politician and philanthropist and the first Jewish MP.

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

De Sola was the first minister to preach a sermon in English within the walls of Bevis Marks (all previous were delivered in Spanish or Portuguese).

Provenance: Baron Lionel Nathan de Rothschild (Exbury House).

First edition; small 8vo (18 x 12cm.), 6 vols; contemporary panelled black calf, richly gilt, with embossed central panel to boards, spine with raised bands, all edges gilt, yellow glazed endpapers, a superb example of Le goüt Rothschild.

## TIMURID ILLUSTRATIONS OF CHINESE EMPERORS

149. HAFEZ'I ABRU. *Majma' al-Tawarikh*, commissioned for the Timurid Sultan Shah Rukh, Timurid Herat, c. 1425-1426 AD.

£27,500 [ref: 106386]

These leaves originate from the famous illustrated copy of Hafiz-i Abru's *Majma al-Tawarikh* ('Universal History') originally commissioned by the Timurid ruler Shah Rukh. The text is an historical treatise encompassing Biblical, Iranian, Islamic and Chinese history up until Shah Rukh's reign (1405-47). The work was based on Rashid al-Din's *Jami' al-Tawarikh* (*Gatherer of Chronicles*), a universal history first compiled for the Mongol ruler Ghazan to legitimise the ruling dynasty by giving it a formal historical pedigree. Fellow historian Hafiz-i Abru (d. 1430) was commissioned this lavish work to serve the same purpose as Rashid al-Din Jami's text of legitimising Shah Rukh's rule of the Persian Empire.

The *Majma al-Tawarikh* was written between 1423 and 1426 and is partly based on an earlier work, the *Jami al-Tawarikh* (*Gatherer of Chronicles*), ordered by the Ilkhanid ruler Uljaytu and compiled by his minister Rashid al-Din at the Rab'i Rashidi scriptorium at Tabriz in 1314. The text consists of four parts: a history of the world up to the Arab conquest; a history of the Caliphate until 1258; a history of Persia during the Seljuk and Mongol periods; and the *Zubdat al-Tawarikh*, which chronicles the lives of Timur and Shah Rukh until 1427. There are two extant copies: a dispersed manuscript formerly in the collection of Emile Tabbagh and Parish Watson, and the other copy, dated AH 829/AD 1425, is in the Topkapi Saray Library, Istanbul (H. 1653). For more information on this manuscript see: S. Canby, *Princes, Poets and Paladins: Islamic and Indian Paintings from the Collection of Prince and Princess Sadruddin Aga Khan* (London 1998, pp. 28-31); T. Lentz and G. Lowry, *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century* (Los Angeles and Washington 1989, pp. 98-102).

This codex has undergone a series of transformations since its composition in the fifteenth century. At the time of copying, there were a large number of empty spaces within the body of the text left that were never completed by a contemporary artist. These were later completed by a workshop in Iran in the early 20th century, when leaves with 'original' illustrations were cut and pasted to other pages from the same manuscript (presumably to give a better aesthetic quality to these folios), and dispersed by art dealers. The two present leaves both show evidence of this history: the illustration of the four Chinese emperors are contemporary illustrations executed in Shah Rukh's workshop, but the image has been pasted onto an unillustrated folio belonging to the history of Buddha from the same manuscript. The illustrations of the enthroned king in the second folio is modern addition to a folio transcribed in Shah Rukh's library.

Single volume, illuminated manuscript on brown Herati paper, in Farsi, 2 leaves (from 2 different paper stocks), each leaf 423 x 323mm; text in single column, 32 lines fine scribal black naskh, the title of the chapter in large red thuluth and important names in red naskh, text framed within double ruling of red and blue, fol. 1r with illustrations of four Chinese rulers (completed in an early hand), fol. 2r with illustration of enthroned ruler receiving a courtesan (illustration by a later hand, likely painted in Iran c. 1900-1925), both illustrations pasted onto the leaves (taken from different pages in the same manuscript), leaves mounted on stubs, first folio washed with some smudges to ink, remains of adhesive to upper margins of both leaves from earlier mounting, pencil inventory number '1960.129' to first leaf and '1960.144' to second; housed in modern burgundy cloth, morocco label to upper cover.





THE FIRST BOOK ON TEA PRINTED IN OTTOMAN TURKISH

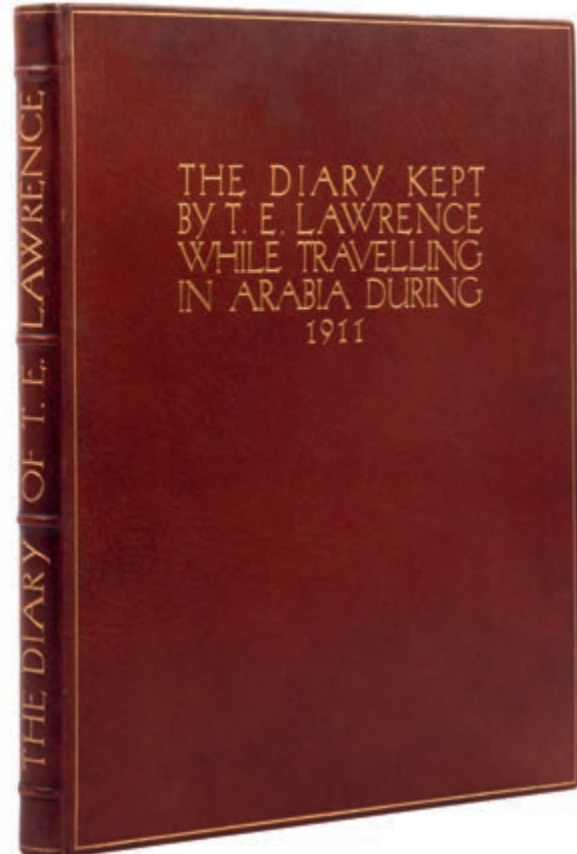
150. IZZET, SEYYED MEHMED [Çaycı]. *Çay Risâlesi* [The book of tea]. Istanbul, Izzet Efendi Matbaasi, dated 1295 AH (1889 AD).

£1,500 [ref: 108946]

First edition of the first printed book on tea in Ottoman Turkish. Seyyed Mehmed Izzet (1819-1909) was often referred to as 'Çaycı' (the tea man) because of his great fondness for tea. He was a fluent linguist speaking Arabic, Persian and French and Deputy Governor of the Hejaz and Governor of Adana during his lifetime.

This is a comprehensive treatise dealing with the entomology of the term 'Çay' (tea), types of tea and how to prepare them, the various uses of tea including its use as a herbal remedy, among others. Due to the immediate popularity of this publication, a second edition of the text was printed only one month after this edition (containing 69 pages).

First edition, printed in Ottoman Turkish, complete, engraved title, 81pp; 8vo (240 x 160 mm); some light finger soiling, a few later ownership inscriptions and annotations, faint water-staining to upper edge of preliminaries; original cloth, blind-stamped with gilt central medallion of the title (faded), repaired, spine and extremities worn.



ONE OF 30 COPIES

151. LAWRENCE, T.E. *The Diary Kept by T.E. Lawrence while travelling in Arabia during 1911*. [With] *The Diary of T.E. Lawrence*. London; New York, Corvinus Press; Doubleday Doran & Company, Inc., 1937.

£12,500 [ref: 113540]

The beautifully designed Corvinus Press edition of the diary that Lawrence kept during his first trip to the Middle East in 1911, during which he developed a relationship with Dahoum, the eventual dedicatee of *Seven Pillars of Wisdom*.

'Before graduating Lawrence came to the attention of Dr D.G. Hogarth, Keeper of the Ashmolean Museum, who had encouraged his antiquarian pursuits. Through Hogarth's patronage Lawrence secured an award from Magdalen College and a position on the British Museum's excavations at Carchemish in Syria. He worked there between 1911 and early 1914. As well as supervising the uncovering and cataloguing of Hittite artefacts Lawrence became immersed in the life of a turbulent region. According to his letters home he acted as a sort of consul, arbitrating disputes among Arabs and Kurds and threw himself into their intermittent squabbles with German engineers, then supervising the construction of the Berlin to Baghdad railway.

As well as playing the Hentyesque Englishman, Lawrence cultivated an intimate friendship with an Arab youth, Dahoum, whose natural intelligence impressed him and qualified him for tutelage. Lawrence's enchantment with Dahoum helped convince him of the Arabs' capacity for regeneration, but on their own terms and without repudiating their traditions and culture. What he had seen in Lebanon made Lawrence hostile towards those Arabs who looked to the West for salvation and absorbed European, particularly French, values. Likewise, he despised the far-reaching modernizing projects of the Young Turks, who then controlled the Ottoman empire, a contempt which developed into a passionate loathing during the war. For him, Dahoum represented the simple purity of the Arab at ease with his surroundings and culture' (ODNB).

The Corvinus Press was founded by George Lionel Seymour Dawson-Damer, Viscount Carlow (1907–1944) a book collector who wanted to create perfectly designed books in very limited numbers, utilising the best typography and craft binders. Carlow's numerous literary friendships allowed him to publish work by leading authors, including James Joyce, and this edition of Lawrence's diary is widely considered one of the most beautiful of the Corvinus productions.

First edition, NUMBER 17 OF 30 COPIES ON CANUTE PAPER, from a total edition of 203; 14 plates from monochrome photos by the author, gold headpiece; original brick red crushed morocco, titles to spine and upper board gilt, 4 raised bands; a fine copy.

BY A PROMINENT HUI ISLAMIC LEADER

152. MA LIANGJUN [AL-HIJRANI, MUHAMMAD YUSUF]. *Hashiyya al-Hijrani, a work on Islamic theology, astronomy and global affairs*. 'Al-Balda al-Jadida' (the new town), [Ürümqi], Xinjiang, Qazani Press, dated 1348 AH and 1929 'Miladi' AD.

£17,500 [ref: 110728]

Ma Liangjun (1871-1957) was a renowned Hui Muslim Akhund in the Northwest and a famous Islamic scholar ('Hui' referring to an ethno-religious group of Chinese speaking Muslims mostly based in North-west China). The author's name is only given in Arabic in this publication, but 'Ma Liangjun' and 'Muhammad Yusuf Hijrani' are the same person; 'Ma' being synonymous with the Arabic 'Muhammad' among the Hui population and 'Hijrani' being the Arabic name Ma Liangjun appointed himself. He was a prominent local figure that advocated peace and national unity in Xinjiang and was responsible for much of the modernisation and development in the local Islamic education systems. He authored many books and articles in Arabic, Persian and Chinese, many of these were Islamic in nature.



As well as making a significant literary contribution to Islamic studies in Xinjiang, he was also a progressive figure in China Hui cultural developments.

The first part of this text deals primarily in Islamic theology, with commentaries by the author on a number of Islamic scholars including al-Taftazani. The second part of the text comprises a number of shorter extracts on astronomy; includes maps of the world and touches on global affairs including the Serbian Campaign of 1914. Examples of Arabic printing in China are rare and the variations in transliteration make it difficult to find comparables on Western databases, but no other copies of this author's works have been traced on OCLC.

Two parts in 1 vol., type-set printed in Arabic with 16 woodblock printed diagrams, complete, 331pp., 215 x 165 mm; typographic black ink Arabic text, with cosmological diagrams with captions in Arabic and Chinese scripts, some very light age-toning to paper else clean internal condition; contemporary leather-backed marbled boards, spine ends and extremities worn, covers scuffed.







153. MIR KHAVAND. *Rawzat as-Safa* [Garden of Purity], a historical treatise concerning Timur and his descendants. Eastern regions of Safavid Persia, possibly Herat, 20th Safar 1030 AH (January 1621 AD).

£3,750 [ref: 102586]

The *Rawzat as-Safa* is an epic historical anthology in seven parts, recounting the history of the origins of Islam, early Islamic civilisations and an in-depth history of Persia. This manuscript comprises the fourth part of the work, dedicated entirely to the life and descendants of Timur (Tamerlane) the Great. Mir Khavand (1433-1489) was a Persian historian who spent most of his working life in Herat, where he compiled the *Rawzat as-Safa* under the patronage of Sultan Hussayn Mirza Bayqara (r. 1469-1506), the last Timurid ruler of Persia.

With the ownership inscription and seal impression of Muhammad Taqi, possibly the eminent Mughal poet Mir Mohammad Taqi Mir (1725-1810 AD), principal poet of Delhi and court poet of Assaf ad-Dulah in Lucknow, best known for his mathnavi in Urdu *Mu'amiat'i Eshq*.

Provenance: Muhammad Taqi (ownership inscription and seal impression to the final leaf dated 1202 AH (1787-88 AD)); Jafar Gazi of Munich (in this esteemed collection by the 20th century).

Illuminated manuscript on paper, in Farsi, part 4 only (of 7), 322 leaves (plus one later endleaf at rear), 375 x 235 mm; single column, 21 lines black naskh, significant words & sentences in red, illuminated headpiece in polychrome and gold opening the text, leaves ruled in turquoise, red & gold, some of this ruling oxidised causing closed tears (some of these repaired), a few marginal repairs to preliminary and penultimate leaves, some scattered spots, overall presentable example; housed in contemporary brown morocco with stamped central medallions and corner-pieces of gilt leather inlay, rebacked, doublures of brown morocco with central medallions and corner-pieces decorated with gilt filigree and coloured backgrounds, a little worn.



154. NIZAMI GANJAVI. *Leila wa Majnun*, *Islambul* (Constantinople), Âmire Matbaas, 1254 AH (1838 AD).

£1,750 [ref: 108534]

The first printed edition of the tragic romantic tale of Leila and Majnun in Ottoman Turkish.

First edition in Ottoman Turkish; small 8vo (190 x 140 mm); printed in Ottoman Turkish in single column, catch-words, engraved head-piece opening the text, early ink inscription to verso of title (in French), overall very clean and crisp internal condition; contemporary leather-backed marbled boards, lower cover a little darkened, extremities lightly rubbed.



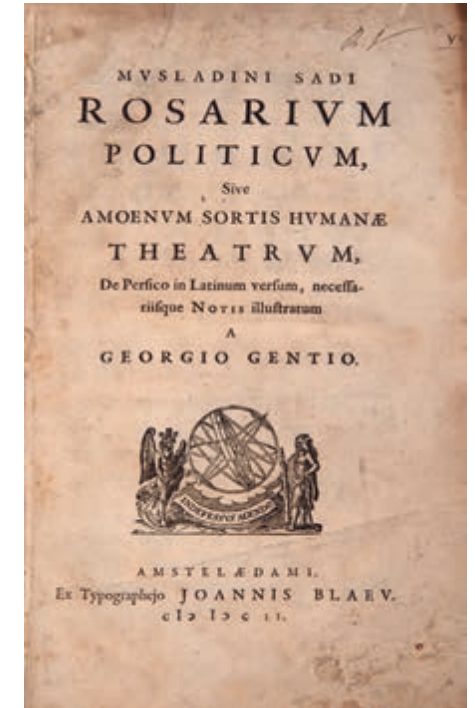
155. PRINCE IHTIZAD AL-SULTANEH [ALI QULI KHAN]. *Tarikh-e vaqaye' va savaneh-e Afghanistan*, History of Events and Incidents in Afghanistan, printed from a manuscript copied by Mirza Muhammad Husayn Munshi. Tehran, Qajar Persia, the Print House of Aqa Mir Muhammad Baqir Tehrani, 1273 AH (1856-57 AD).

£3,000 [ref: 105604]

An intriguing historical treatise on Afghanistan compiled during the reign of Nasir al-Din Shah Qajar which includes a dedication to the Prime minister at the time, Aqa Khan Nuri. The large folding map at the end of the volume was apparently taken from an English exemplar and the measurements are in miles, feet and inches, also giving their equivalent in local measurements.

Provenance: Nusrat al-Dawlah, known as 'Firuz', son of Prince Abd al-Husayn Mirza Qajar Farman Farma (bookplate to upper pastedown).

Single vol., lithographed on paper, containing one large folding map of Afghanistan, complete; 8vo (225 x 150 mm); lithographed from a manuscript in single column, 15 lines nasta'liq script, fihrist at the front of the volume, some very faint water-staining, closed tears to folding map skilfully repaired, exlibrary label of 'Firuz' to the upper pastedown, bright and attractive condition; contemporary sheep over pasteboards, covers a little soiled, extremities lightly rubbed, paper label of the Firuz library to spine.



FIRST PRINTED EDITION OF THE GULISTAN

156. SA'DI [SAADI]. *Musladini Sadi rosarium politicum, sive amoenum sortis humanae theatrum, de Persico in latinum versum, necessariisque notis illustratum a Georgio Gentio*. Amsterdam, Joannis Blaeu, 1651.

£5,000 [ref: 107241]

The single most important publication for Western studies in Persian language and history in the seventeenth century. Although the compiler Georgius Gentius (1618-1687) was best-known as a Dutch Hebraist, he was also a Persian scholar and this copy of the text includes an appendix of notes relating to the *Gulistan* by Gentius bound at the end (often lacking).

The *Gulstan*, or *Rose Garden*, is one of the most important literary works in the Persian language. Sa'adi, being one of the most revered of Persian Poets, completed this masterpiece in 1258 AD and it has been a literary favourite since. Though a vast quantity of manuscripts of the text precede this publication, the delays in printing in the Middle East, which weren't established until the nineteenth century, make this 1651 publication the earliest printed edition of the text. A partial French translation by du Ryer was published in 1634, and a German version of this French text appeared two years later, but this remains the earliest most complete appearance of this monumentally important work in print.

First edition; small folio, [xx], [630]pp., completes with the notes of Gentio bound at the end, printed in Persian & Latin, a clean and attractive copy, title and final leaf very slightly browned, bound in modern green half morocco over marbled boards, spine in compartments with gilt ornaments.



## SHAPERO RARE BOOKS

94 New Bond Street  
London W1S 1SJ  
+44 (0)20 7493 0876  
rarebooks@shapero.com  
www.shapero.com

A member of the Scholium Group



### TERMS AND CONDITIONS

The conditions of all books has been described. All items in this catalogue are guaranteed to be complete unless otherwise stated.

All prices are nett and do not include postage and packing. Invoices will be rendered in GBP (£) sterling. The title of goods does not pass to the purchaser until the invoice is paid in full.

VAT Number GB 105 103 675

NB: The illustrations are not equally scaled. Exact dimensions will be provided on request.

Cover image: adapted from item 8  
Inside front cover: item 107  
Contents page: item 99  
Title-page vignette: item 119  
This page: item 87

Curated by Angus Robb  
Edited by Jeffrey Kerr  
Photography by Natasha Marshall  
Design by Roddy Newlands



### ROYAL SCRIBE FROM THE COURT OF FATH'ALI SHAH QAJAR

157. [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 FORM 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 vol., illuminated manuscript on polished paper, in Arabic, complete, 191 leaves plus 3 endpapers (2 at front & 1 at back), 98 x 60 mm; 21 lines fine & refined naskh script copied in miniature format, in black, 2 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.



+44 (0)20 7493 0876  
rarebooks@shapero.com

[shapero.com](http://shapero.com)

94 New Bond Street  
London W1S 1SJ