

# SHAPERO

RARE BOOKS



## SHOWCASE 2025





# SHOWCASE 2025

1. [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].

£110,000 [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]llata 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.

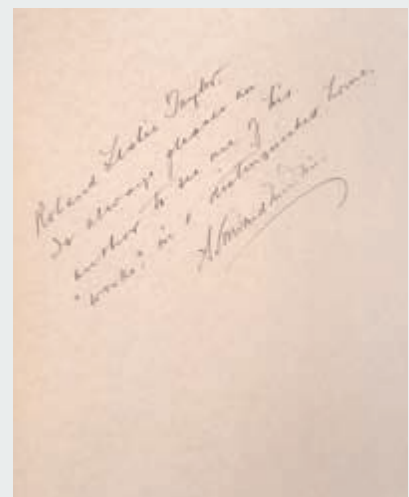
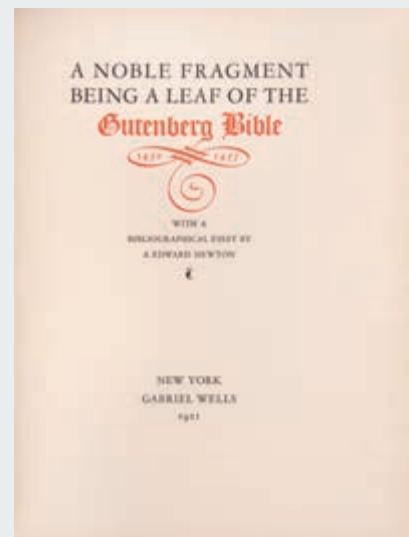
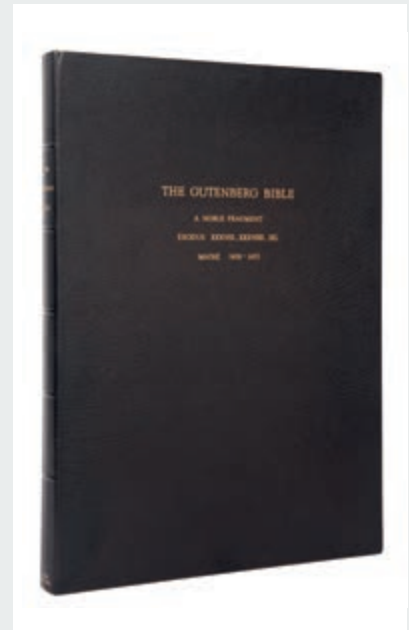
The Bible was printed over the course of five years from 1450 to 1455 at the workshop of Johann Gutenberg and Johann Fust in Mainz, Germany, probably in an edition of between 150 to 180 copies, of which only 48 complete or near complete examples survive (12 printed on vellum, 36 on paper). All known 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 Theodore, 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 1; Chalmers (Disbound and Dispersed) 18.





dominus moysi. fecit et rationale opus polimito iuxta opus suphumerale. et auro. iacinto. purpura coctoque bilando et bilso retorta. quadranguli. duplex. mensure palmi: et posuit in eo gemmarum ordines quatuor. In primo versu erat sardius. topazius smaragdus. in secundo carbunculus saphirus. iaspis: in tercio. ligurius. achates. amethystus: in quarto. crisolitus. onichinus. et berillus: circumdati et inclusi auro per ordines suos. Quinque lapides duodecim. sculpti erant nominibus duodecim tribuum israel: singuli per nomina singulorum. fecerunt in rationali et catenulas sibi inuicem coherentes de auro purissimo: et duos uncinos. rotundumque anulos aureos. Porro anulos posuerunt in utroque latere rationalis et quibus penderet due catene auree: quas inscruerunt uncinis qui in suphumerale angulis eminebant. Hec et ante et retro ita duciebant sibi: ut superhumerale et rationale mutuo nederentur. Arcta ad baltheum et anulis fortius copulata. quos iungebat uitta iacindina. ne laxa fluere et a se inuicem mouerentur: sicut precepit dominus moysi. fecerunt quoque tunicam superhumeralis totam iacindinam. et capitulum in superiori parte contra medium. oramque per gyrum capituli tegilem: dorsum autem ad pedes malapumica et iacinto purpura. uermiculo ac bilso retorta: et tintinnabula de auro purissimo. que posuerunt inter malagranata in externa parte tunice per gyrum: tintinnabulum autem aureum et malumpunicum: quibus ornatus incedebat pontifex quando ministerioungebatur. sicut precepit dominus moysi. fecerunt et tunicas bilissimas ope

regili aaron et filijs eius et mittas cum coronulis suis et bilso: faminalia quoque linea bilissima: cingulum uero de bilso retorta. iacinto. purpura. ac uermiculo. distinctum arte plumaria. sicut preceperat dominus moysi. fecerunt et laminam sacre uenerationis de auro purissimo: scripseruntque in ea opere geminario sandum domini: et scripserunt eam cum mitra uitta iacindina. sicut precepit dominus moysi. Perfectum est igitur omne opus tabernaculi et teditimonij. feceruntque filij israel cuncta que preceperat dominus moysi: et obtulerunt tabernaculum. et tedium. et uniuersam suppellectilem: anulos. tabulas. uides. columnas. ac bases. operitorium de pellibus arietum. rubricatis. et aliud operimentum de iacindinis pellibus: uelum. archam. uides. propitiatorium. mensam cum uasis suis. et positionum panibus. candelabrum. lucernas. et utensilia earum cum oleo: altare aureum. et unguentum. et thymiana et aromatiabus: et tentorium in introitu tabernaculi. altare eneum. retiaculum. uides. et uasa eius omnia: labrum cum basi sua. tentoria atque. et columnas cum basibus suis: tentorium in introitu atque. funiculosque illi et parillos. Nichil et uasis defuit: que in ministerium tabernaculi et in tedium fedecis nulla sunt fieri. Vestes quoque quibus sacerdotes utuntur in sanctuario. aaron scilicet et filij eius. obtulerunt filij israel: sicut preceperat dominus. Que postquam moyses cuncta uidit completa: benedixit eis.

**L**ocutusque est dominus ad moysen dicens. Mensis primo prima die mensis eriges tabernaculum teditimonij: et pones in eo archam. dimittesque ante illam uelum: et illata mensa. pones





## THE MOST EXTENSIVELY ILLUSTRATED BOOK OF THE FIFTEENTH CENTURY

2. SCHEDEL, HARTMANN. *Liber Cronicarum* [Nuremberg Chronicle]. Registrum huius operis libri cronicarum cu[m] figuris et ymagi[ni]bus ab incio mu[n]di. Nuremberg, Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

£375,000 [ref: 111308]

A MAGNIFICENT COPY IN CONTEMPORARY HAND-COLOUR OF THE FIRST ILLUSTRATED ENCYCLOPAEDIA OF WORLD HISTORY.

The first edition of the *Liber Cronicarum*, often known as the *Nuremberg Chronicle* in English-speaking circles. Compiled by the German polymath Hartmann Schedel (1440-1514) as a universal history of the Christian world, the text is divided into 11 ages, comprising a year-by-year account of notable events from Creation down to the time of publication, and a historical and geographic survey of the city-states and nations of medieval Europe, the Holy Land, and the Near East.

Famed for its series of over 1800 woodcuts from the workshop of Michael Wolgemut, which draw on an array of biblical and historical sources. It is the most extensively illustrated book of the fifteenth century, and probably includes early contributions by Albrecht Dürer, who was godson to the printer Anton Koberger, and apprenticed to Wolgemut from about 1486 to 1490 when he set out on his *Wanderjahr*. The 29 double-page views of towns include early depictions of Paris, Rome, Vienna, Nuremberg, Venice, Constantinople, and Jerusalem (before and after its destruction); all appearing here in full contemporary colour with a particularly fine finish, the skies heightened in white showing sunlight scattering the clouds.

'In many cases, we find in the *Chronicle* the first known illustrations of the cities in question, along with the story of their foundation, the etymology of their names and a painstaking list of facts about the cultural life, economy and trades flourishing there in the period around 1490' (Stephen Fussell).





Two double-page maps open and close the text. The first depicting the world (Shirley 19), based on Mela's *Cosmographia* of 1482, one of only three fifteenth-century maps to show Portuguese knowledge of the Gulf of Guinea. The second, of northern and central Europe by Hieronymus Münzer (1437-1508), one of the first modern maps of the region to appear in print. This is closely associated with Nicolas of Cusa's Eichstätt map, with which it is thought to share a common manuscript source of circa 1439-1454. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier.

The publication history of the *Chronicle* is one of the best documented of any incunabula, with the contracts between Schedel and his merchant-partners Schreyer and Kammermaister surviving in the Nuremberg Stadtsbibliothek. Whilst the German and Latin editions were planned simultaneously, this edition was published five months earlier, being printed between May 1492 and October the following year.



First edition; imperial folio (47.5 x 32 cm); 1809 woodcuts printed from 645 blocks (Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, all in contemporary hand-colour, including 2 double-page maps depicting the world (Shirley 19) and Europe, 29 double-page views of towns, and 9 full-page illustrations, text in Latin, xylographic title, illuminated opening initial in blue modelled in white on gold ground within fictive frame, red capital strokes for first 20ff, a few early MS annotations in pen in Latin, MS note in pen to f.CLXXXIII verso bottom margin 'hac suitor recta priusquam tuor in suis coloribus justa inditium heraldii' ('see here the display of heraldry in their true colours before the court'), ffCCLVIII-CCLXI blank as issued but for heading and foliation, MS notes in pen in English to f.CCL recto, watermark 'P' to f.CCLXI, De Sarmacia bound before CCLXVII 'This section is sometimes found bound between ff. 266-7' (Fairfax Murray), CCLXV with one word deleted and 'homines' added in the fore-margin, ff I and CCLXII supplied from contemporary copies, some discolouration and staining, occasionally corrosive where a heretic has been censored, some offsetting, gathering 9 browned and with some oxidation to colour pigments, a few tears and holes skilfully restored; seventeenth-century English calf, expertly rebaked, original spine laid down, later red morocco lettering-piece, upper and lower boards with narrow border of gilt triple fillet and blind foliate roll, skilfully restored, very good. ISTC is00307000; Fairfax Murray 394; BMC II p.437; Hain \*14508; CIBN S-161; BSB-Ink. S-195; Bod-inc. S-108; Schreiber 5203; Goff S-307.

**3. MANDEVILLE, SIR JOHN.** *Tractato dele più maravigliose cose e più notabile che si trovino in le parte del mondo redutte e colte sotto breuita in lo presente compendio del strenuissimo cavalier ioanne de mandavilla anglico.* Venice, Manfredo Bonelli, 26 January 1505.

£18,500 [ref: 112964]

RARE SIXTEENTH-CENTURY ITALIAN EDITION OF THE WORLD'S FIRST BEST-SELLING TRAVEL BOOK.

Although largely fictitious, the journeys are based upon travellers' tales extant in the fourteenth century and as such are of considerable interest. Purchas considered Sir John Mandeville to be akin to Marco Polo in terms of importance 'the greatest Asian Traveller that ever the World had' (Pilgrimes III, p65). His travels take the reader through Turkey, Armenia, Persia, Tartary, Arabia, India and China, and gave many Europeans their first taste of the Near and Middle East, as well as the East Indies.

Little is known of Mandeville himself, however he claims to be an English Knight who travelled between 1322 and 1356, serving under both the Sultan of Egypt and the Great Khan.

Although traditionally attributed to Mandeville, in reality the work was an English version of a text known as *Itinerarium*, of which the original, ascribed to Jean d'Outremeuse, was probably written in Anglo-Norman French. All pre-1725 editions of Mandeville are scarce, and editions such as this, in a vernacular language, particularly so. We have been able to locate just one other copy, held at the British Library in London.

8vo; title within decorative woodcut border, 4-line decorative woodcut initial to A2, 2-line initials elsewhere, some toning and soiling, small repair to fore-edge of title, bookplate to front pastedown; later full vellum, gilt lettering to spine on brown morocco title-piece, minor worming to extremities and endpapers; collation: A-EE4; ff. [112]. USTC 839970.



## THE MOST INFLUENTIAL WORK IN THE HISTORY OF CAPITALISM

**4. PACIOLI, LUCA.** *Summa de arithmetica.* Toscolano, Paganino Paganini, 1523.

£135,000 [ref: 105576]

Second edition of 'the first great general work on mathematics printed' (Smith, *Rara arithmetica*, p56) and the first printed text to set out the method of double-entry bookkeeping, leading to its description as 'the most influential work in the history of capitalism' and earning Pacioli the title 'Father of Accounting'. Furthermore, it is the first printing of any of the works of the great thirteenth-century mathematician Leonardo of Pisa, called Fibonacci (c. 1175-c. 1250), and of the author's friend, the brilliant mathematician and artist Piero della Francesca (1416-92).

The *Summa*, the writing of which had been completed by 1487, is in two volumes, the first dealing with arithmetic and algebra, the second with geometry. The first volume is divided into nine chapters (*distinctiones*): the first seven on arithmetic (222 pages), chapter 8 on algebra (78 pages), and chapter 9 on business (150 pages). The second volume comprises chapters 1-8 (151 pages) on geometry, with separate signatures and foliation and a caption title. There is a brief colophon at the end of part 1 referring to the full colophon at the end of part 2.

The first part of the *Summa* is the first printed comprehensive treatment of algebra and arithmetic, based largely on Fibonacci's 1202 *Liber Abaci* which famously introduced Arabic numbers to the West, and which was itself in part a translation of the treatises on algebra and arithmetic of the Persian mathematician and astronomer Muhammad ibn Mūsā al-Khwārizmī (c. 780-c. 850) (the word algorithm derives from his name). The second part, on geometry, is based on Fibonacci's *Practica Geometriae*, but includes at the end a section on stereometric geometry and regular solids taken from the *Trattato d'abaco* of Piero della Francesca. The business section also introduces the 'rule of 72' for predicting an investment's future value, anticipating the development of the logarithm by more than a century.



The *Summa* was central to the thinking of Leonardo da Vinci (1452-1519). Pacioli came to Milan where he held the chair of mathematics from 1496 to 1499, during which years he lodged with Leonardo, and taught him mathematics. Leonardo owned a copy of the first edition of the *Summa* and refers to it in his notebooks.

Provenance: Manuscript inscriptions to title; early marginal annotations to 36v-38r (the section on finger counting); other occasional marginalia.

Second edition; 2 vols in one, folio (30.8 x 20.8 cm); title printed in red and black within a woodcut strapwork border, white on black woodcut initials (including a portrait of the author on A1), woodcut diagrams and illustrations throughout, L2r with full-page woodcut diagram with red printing, frontispiece with partially erased annotations, small tear to right-hand margin on frontispiece and a stain of acid ink puncturing the paper at the bottom of the frame, E4v-E6r with extensive marginal annotations, text underlined and annotated throughout (not affecting legibility of text), S3 with obvious oxidation spots that do not disturb the text, evidence of wormholes, occasional creasing of pages, marginal spotting, very occasional marginal dampstains; 18th-century full vellum, red title piece on spine with gilt border and lettering, warping to upper board, wormholes on boards and spine, some soiling to boards, corners slightly rubbed; [8], [1], 2-224; 76pp. Adams P8; Edit 16 281 98; Goldsmiths-Kress 15; Honeyman 2380; Mortimer, Harvard (Italian), 347; Riccardi II, 227/228; Sander 5367; Tomash & Williams P2; USTC 846002.



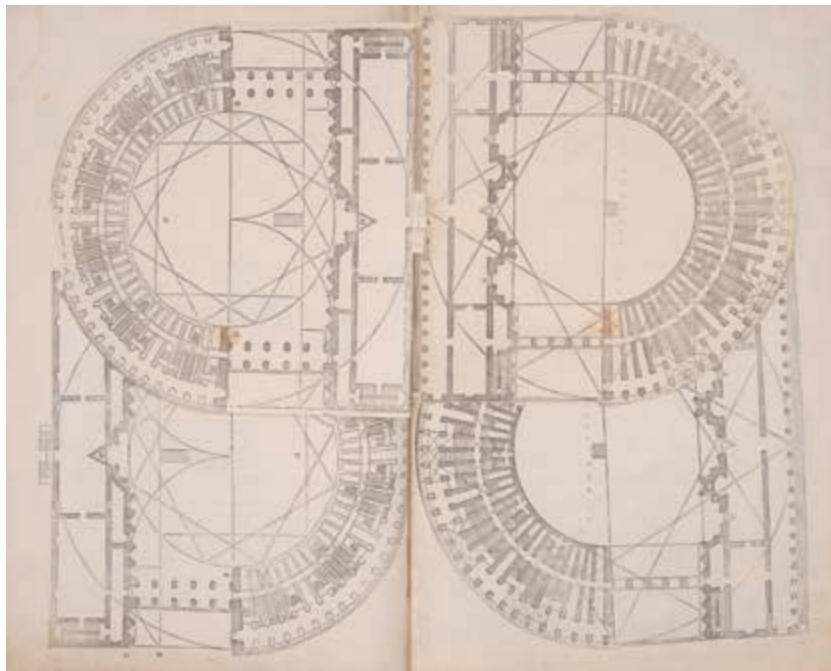
**'THE MOST SIGNIFICANT ITALIAN  
EDITION OF THE TREATISE'**

**5. VITRUVIUS POLLIO, MARCUS;  
BARBARO, DANIELE (TRANSLATOR);  
PALLADIO, ANDREA (ILLUSTRATOR).  
I dieci libri dell'architettura. Venice,  
Francesco Marcolini, 1556.**

£25,000 [ref: 112326]

First edition of Daniele Barbaro's (1514-1570) translation and commentary. This important publication is the fourth translation of Vitruvius into Italian and the sixth into a European vernacular.

The original purpose of this edition was to make accessible to architects who did not know Latin a reliable text of a higher lexicographical quality than that of previous Italian translations.



Its aim was to combine the strictly philological and archaeological study of the Vitruvian text with the drafting of a commentary which would also have the function of an architectural treatise for contemporary practice.

Daniele Barbaro benefited from the close collaboration of the Vicentine architect Andrea Palladio (1508-1580), who not only drew the most important illustrations in books I-VI, but also contributed to the commentaries and the elucidation of certain obscurities of the text of Vitruvius. The abundant woodcut illustrations in the text include a large architectural title (triumphal arch), an elaborate allegorical frontispiece (repeated in fine) showing architects and their instruments, and a further 131 figures including 8 double-page and 15 full-page, engraved by Giuseppe Salviati.

Barbaro's edition 'is widely considered to be the most significant Italian edition of the treatise, the illustrations provided by Andrea Palladio, among others, are the most persuasive architecture illustrations associated with the Vitruvian text' (Millard).

*Provenance: Contemporary marginal annotation R2; Peter Delmé Esq. (18th-century bookplate); W. Gedney Beatty, 1869-1941, American architect; [gifted to:] The Metropolitan Museum of Art, New York, Department of Prints (inkstamp).*



First edition thus; folio (40.6 x 28.2 cm); roman and italic type, title within woodcut historiated architectural border, 132 woodcut illustrations and diagrams by Salviati after Palladio, including 8 double-page, 15 full-page, 6 illustrations with woodcut overlays or extensions, small volvelle to Q2v, 2 plates on theatres at end with volvelles, pasted cancelled illustrations on E8v and F7r, B3 a cancel, 11-line woodcut initials, numerous 6-line initials, title-page lightly soiled, upper corner of D2 repaired, marginal repairs to V2-V4, occasional browning; later parchment over contemporary vellum, ms. titles to spine, red speckled edges, loss of parchment to spine, light soiling, some rubbing to extremities; overall a lovely copy; collation: A8 B6 C6 X1 D-G8 H6 I8 K8 (K3 + 2K3) L8 2X1 M-Q8 R6 S-T8 V4. USTC 863689; Berlin Kat. 1814; Brunet V, 1330; Cicognara 713; Fowler 407; Harvard/Mortimer (Italian), 547; Millard (Italian), 160.



**6. TABRIZI, MUHAMMAD 'ASSAR. *Mihr o Mushtari* [The Sun and Jupiter].**  
*Safavid Persia, probably Tabriz, second half of 16th century.*

£35,000 [ref: 106853]

Sheikh Shams al-Din Muhammad 'Assar Tabrizi was a poet, scholar and mystic of fourteenth-century Persia, and this poetic romance is his best-known work. With strong pre-Islamic themes, the text recounts an epic story of spiritual and platonic love between the protagonists Mihr (son of Shahpur Shah) and Mushtari (son of Shapur Shah's Vizir), relaying the trials and tribulations they encounter together from their early schooldays and further through their adulthood.



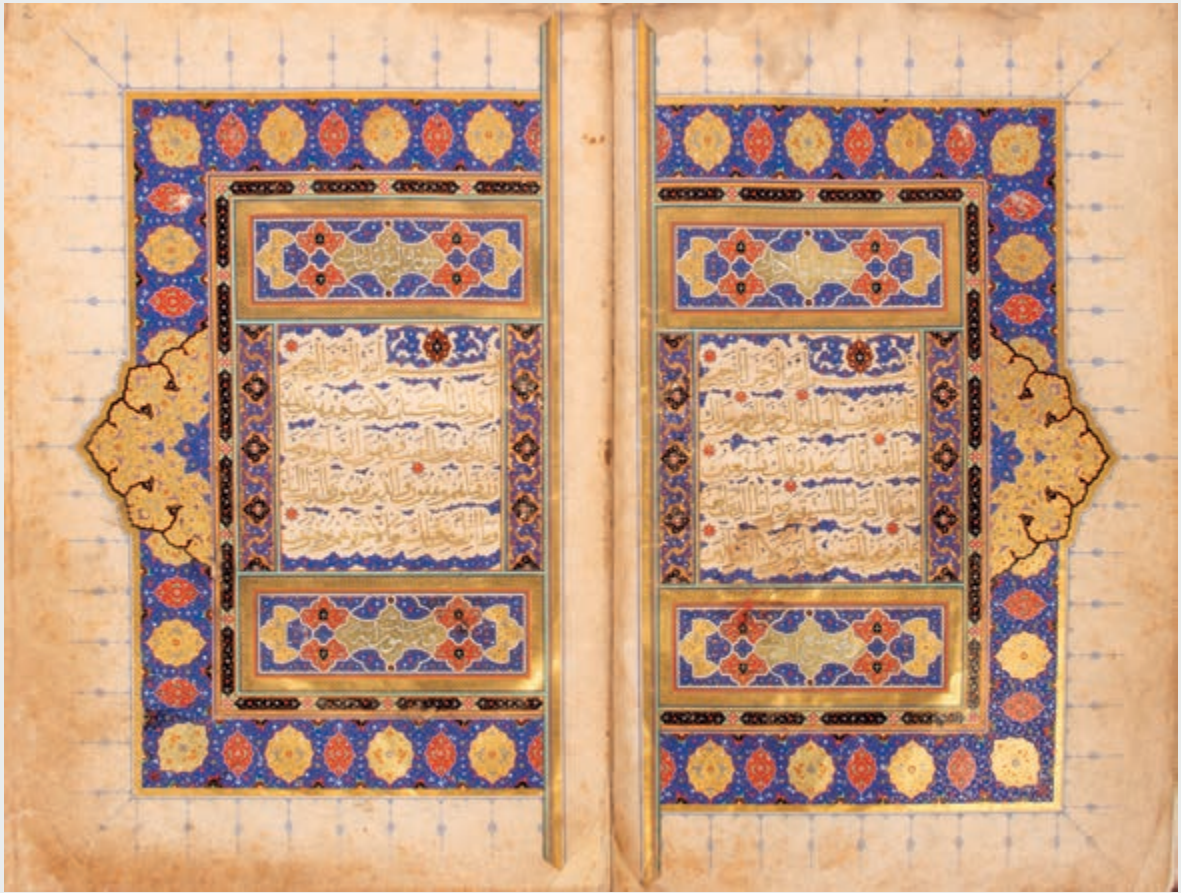
This exquisitely illuminated manuscript includes two illuminated miniatures that are very much in the style of artistic production of early seventeenth-century Safavid artistry, probably produced for a wealthy patron around 1580 by a workshop of the Royal Safavid Courts.

Formerly in the library of the Ottoman court historian Çelebizade Asim Efendi (d. 1760). Asim Efendi, better-known as Küçükçelebizâde, was the son of Reîsülküttâb (Minister of Foreign Affairs) Mehmed Efendi. He was born in Istanbul and educated under the supervision of distinguished scholars including the famous poet, calligrapher, musician Abdülbâki Ârif Efendi. He was celebrated for his fine nasta'liq calligraphy and worked as a professor (mudarris) and judge (qadi) in Istanbul. In 1723 he was appointed court historian/chronicler by the Grand vizier Ibrahim Pasha and also appointed the chief-judge of Istanbul in 1748 before becoming the supreme judge of Anatolia (Anadolu kazaskeri) by 1757. His best known work is the *The History of Çelebizâde*, a historical account of the events that took place between 1722 and 1729, which was first published by İbrâhim Müteferrika in 1740. Later, it was printed by the Matbaa-i Amire (Ottoman Imperial Press) and in 1865 as an addendum to the *History of Raşid*. On Grand vizier Ibrahim Pasha's order, he worked on the translation of Aynî's *Iqd al-Juman* and Khawajah Ghiyath al-Din Naqqash's *Ajaib al-Lataif* to Turkish. The latter was published in Istanbul by the famous bibliophile Ali Emiri Efendi in 1912.



*Provenance:* Çelebizade Asim Efendi d. 1760, Ottoman Court Historian (ink inscription to fol. 1a); Edward Galley, from the 1780s when Edward Galley was the East India Company's resident in Basra (personal seal designed in nasta'liq script to fol. 1a).

Single volume, illuminated manuscript on paper with two illuminated miniatures in the text, in Farsi, complete, 213 leaves, plus three flyleaves, 250 x 150 mm; double column, 12 lines regular scribal black nasta'liq, headings in white nasta'liq outlined in black set against gold decorated banners throughout the text, opening two pages with richly illuminated blue and gold borders of intricate geometric designs, with pale blue and orange accents, some very skillful restoration to first page, one leaf re-margined, some light finger soiling else internally clean and attractive condition; in a handsome contemporary Safavid stamped binding with flap, fine doubleurs (restored), rebacked and edges repaired.



FROM THE COURT OF SHAH TAHMASP

**7. [QUR'AN]. First Juz' from a monumental Safavid Qur'an, with fine calligraphy attributed to Muhammad bin Ahmad Khalili al-Tabrizi, Safavid Persia, circa 1570 AD.**

£185,000 [ref: 111937]

AN EXCEPTIONAL QUR'ANIC JUZ WITH CALLIGRAPHY ATTRIBUTED TO THE COURT CALLIGRAPHER SHAH TAHMASP, AHMAD AL-KHALILI AL-TABRIZI, FROM THE PRIVATE COLLECTION OF TAMMARO DE MARINIS (1878-1969), AN ACCOMPLISHED SCHOLAR AND ONE OF THE MOST RENOWNED BOOK-DEALERS OF THE TWENTIETH CENTURY, NOTABLY ACQUIRING MANUSCRIPTS FOR THE COLLECTION OF J. P. MORGAN (1837-1913).

Striking parallels have been identified between this manuscript and another juz', also from an imperial Safavid Qur'an, currently housed in the Turkish and Islamic Arts Museum (Inv. No. TIEM 422), Istanbul. Their manuscript was copied by Shah Tahmasp's (r. 1524-1576) court calligrapher Muhammad b. Ahmad al-Khalili al-Tabrizi and dated 979 A.H (1571 A.D). The two manuscripts present notably similar illumination, size, bindings and calligraphy. The frontispiece illumination and calligraphy of the present juz' is almost identical to that of the TIEM Qur'an suggesting that the juz' was also produced by the Safavid court workshop in circa 1570. The frontispiece illumination of both manuscripts is based on a double-page design created and favoured by the Timurids towards the end of the 15<sup>th</sup> century. A Qur'an featuring this type of frontispiece illumination, produced between 1500-1550, in late Timurid Herat or early Safavid Tabriz, is in the Khalili Collection, see, David James, *The Nasser D. Khalili Collection of Islamic Art – After Timur* (The Nour Foundation, cat. 31).

Muhammad b. Ahmad al-Khalili al-Tabrizi was a Safavid court calligrapher who worked for the palace workshop during the reign of Shah Tahmasp (r. 1524-1576). According to the Ottoman historian Mustakimzade Suleyman Saadeddin Efendi, he was also called 'Ghiyath al-Din Khalili'. He was born in Tabriz and famed for his mastery in calligraphy during his time in the court workshop under the patronage of Shah Tahmasp, who sent al-Tabrizi to Istanbul specifically to copy a manuscript Qur'an for the recently enthroned Ottoman Sultan Murad III (r. 1574-1595). Al-Tabrizi completed this Qur'an and presented it to Murad in 983 AH (1575 AD). Sultan Murad appreciated his mastery in calligraphy and rewarded him generously for his efforts and the Qur'an was later endowed to the Mausoleum of Abi Ayyub al-Ansari in Istanbul.





Mustakimzade also states that another Qur'an copied by Muhammad was in the Mausoleum of Grand-vizier Murad Pasha. See Mustakimzade Suleyman Saadeddin Efendi, *Tuhfe-i Hattatin* (Istanbul, 1928, p. 382) and Mehdi Bayani *Ahval va Athar-i Khushnvisan* (Intisharat-i Ilmi, Vol. III, 1363 (1943), p. 1140) for more information on the al-Tabrizi.

The practice of writing in gold was extremely expensive and reserved to manuscripts produced under royal patronage. Some of the earliest Qur'ans written in gold *muhaqqaq* script like the present juz' were produced for the Ilkhanid rulers Ghazan Khan (r. 1295-1304) and Oljaytu (r. 1304-1316); for more information see David James *Qur'ans of the Mamluks* (Alexandria Press, Thames & Hudson, 1988). From the 15<sup>th</sup> century, there is a royal Qur'an in the Nasser D. Khalili Collection, written for a member of the Aqqoyunlu court - probably for Uzun Hasan or his son Yaqub Beg- which features a magnificent frontispiece in gold *muhaqqaq* script bearing striking similarities with the frontispiece of the present juz'; for more information on this Qur'an see, David James, *After Timur: Qur'ans of the 15<sup>th</sup> and 16<sup>th</sup> Centuries* (The Nasser D. Khalili Collection of Islamic Art, Nour Foundation, 1992, cat. 8).

This Juz' is housed in a fine contemporary Safavid binding with ornate covers and exceptionally preserved filligree detailing to the doubleurs. Most comparable to a binding on the Panj Ganj by Jami dated 950 AH (1543 AD), for more information, see Duncan Haldane's *Islamic Bookbinding*, item 82 (London, 1983).

Provenance: Tammaro De Marinis.

Single volume, illuminated manuscript on paper, in Arabic, containing the text to the first Juz' of the Qur'an, being Surah Al-Fatihah 1:1 to Surah al-Baqarah 2:141, complete in itself, 23 leaves, single column, 8 lines fine *muhaqqaq* calligraphy copied in alternating lines of black and gold, opening two leaves with elaborately decorated borders, opening two surahs copied in gold, text-blocks framed within multiple polychrome rulings, gilt verse markers of intricate hexagonal shapes, important divisions of the text marked with ornaments to the margins, in gold, a fine manuscript; housed in a contemporary fine Safavid binding with flap, outer covers of black leather with gold block stamped central panel, framed within a gold block stamped border, both adorning intricate floral designs, doubleurs of russett leather with central medallions and corner-pieces painted in polychrome with gold filigree detailing, extremities skilfully repaired, hinged strengthened, a very handsome example. 370 x 250mm (14½ x 9¾ inches).





PEGV.

Cancipiu. C.

MALACA

SIÃO

CHIAMPA.

SVINAM.

CAVCHIN  
CHINA.

QVAN  
CII.

OVICEV.

QVAN  
CII.

Las Philippi  
SINVS  
nas.

Cubo.

Minda  
nao.

MAGNVS.

CHINAE





ONE OF THE LARGEST & FINEST EDITIONS OF ORTELIUS'S THEATRUM

8. ORTELIUS, ABRAHAM. *Theatrum Orbis Terrarum*... [BOUND WITH] *Parergon sive veteris geographiae aliquot tabula* [AND] *Nomenclator ptolemaicus*. Antwerp, Jan Baptist Vrients, 1603.

£135,000 [ref: 110508]

One of the largest and finest editions of Ortelius's *Theatrum*, comprising 156 plates handsomely coloured by a contemporary hand. Ortelius, geographer to King Philip II of Spain, is credited with having authored the first modern atlas, the *THEATRUM ORBIS TERRARUM*. Following Ortelius' death, his copperplates were acquired by the map engraver and publisher Jan Baptist Vrients (1552-1613), who published the present Latin edition in 1603 with the printer Robert Bruneau (see colophon of the *Nomenclator*), adding several new maps including of England and Germany.

Large folio (480 x 300mm); [*THEATRUM*] text in Latin, engraved title, coat of arms, epigraph and portrait of Ortelius, all coloured by a contemporary hand with gilded detailing, 118 plates, all coloured by a contemporary hand, all woodcut initials coloured by a contemporary hand (some light, variable spotting and offsetting, marginal spitting, a few repaired tears); [*PARERGON*] engraved title and 38 plates, all coloured by a contemporary hand (some light spotting and offsetting, a few small tears); [*NOMENCLATOR*] title page with hand-coloured vignette; finely bound in modern red morocco, spine richly gilt in 8 compartments, green ties. Van Den Broecke 20 & 57; Van der Krogt IIIA, 31:053.





#### THE FIRST GREAT FLORILEGIUM

9. BESLER, BASILIUS. *Hortus Eystettensis, sive diligens et accurata omnium Plantarum, Florum, Stirpium, ex variis orbis terrae partibus, singulari studio collectarum, quae in celeberrimis viridariis arcem Episcopalem ibidem cingentibus, hoc tempore conspiciuntur delineatio et ad vivum repraesentatio*. Eichstätt & Nuremberg, 1613.

£300,000 [ref: 114438]

First edition of the first great florilegium, 'one of the greatest flower books ever produced in any country' (de Belder), printed in an edition of only 300 copies. Complete examples are rare, with only five copies appearing in recent auction records, at Sothebys in 1984, 2000, and 2004, and Christie's in 2008 and 2022.

The *Hortus Eystettensis* was overseen by Nuremberg apothecary Basil Besler, who had been put in charge of the celebrated garden of Johann Konrad von Gemmingen, Prince Bishop of Eichstätt. Gemmingen spent three thousand florins on the book's production, which took sixteen years, with Besler himself making the drawings and a number of engravers employed, including Wolfgang Kilian, Raphael Custos, and Friedrich van Hulsen. The final result is 'splended in its array of large drawings, magnificent as a record of the plants in a German garden in the beginning of the seventeenth century' and 'notable among the plates is the two-storied treatment of the Martagon Lily' (Hunt Botanical Catalogue 430). The contents are divided by season and depict over 1,000 flowers of 667 different species, many of which are exotics appearing in print for the first time. In addition to flowers, numerous types of fruits and vegetables are depicted, including melons, tomatoes, artichokes, eggplants, peppers, and prickly pears.

Bibliographically, the *Hortus Eystettensis* is unusual. Though typically described as a large or atlas folio, it is actually a volume of broadsides with the descriptions printed on the rectos, and the rectos signed, 'queerly enough, according to the particular number of the ordo or part and its alphabetical position in the part' (Hunt).





First edition, one of only 300 copies; 4 parts in 2 vols, large folio (though bound as single sheets); 366 engraved plates of which 1 double-page, engraved title, 4 subtitles, and portrait with coat of arms, slight loss from the corner of plate 15, Ai, and Bi, professional repairs to leaves 1-7, the final two leaves, and plate 181, which have all also been professionally cleaned, also repaired tears to Aa 11 and Cc 13, and leaf li 2 cleaned; rebound to style in calf with contemporary endpapers, gilt floral tools to the spine compartments and corners. Nissen 158; Pritzel 745; Hunt 430 (1713 edition); Blunt, pp. 95-97; Hans Baier (*Aus dem Antiquariat*), n. 95, 1970, pp. 273-280; Coats (*The Book of Flowers*), 31.



**'A LANDMARK IN THE ADVANCEMENT OF HUMAN THOUGHT'**

**10. BACON, SIR FRANCIS (VISCOUNT ST. ALBAN).** *Instauratio Magna. Novum Organum et al. [BOUND AFTER] Operum Moraliū et Civilium Tomus [containing De Augmentis Scientiarum]*. London, Apud Joannem Billium typographum regium; Exculum typis Edwardi Griffini, Prostant ad Insignia Regia in Coemeterio D. Pauli, apud Richardum Whitakerum, 1620; 1638.

£22,500 [ref: 113031]

THE FIRST EDITION, SECOND ISSUE OF THE *NOVUM ORGANUM*, BOUND WITH THE FIRST EDITION, FIRST ISSUE OF BACON'S COLLECTED WORKS IN LATIN. Together the texts cover all that was completed of Sir Francis Bacon's ambitious project, the *Instauratio Magna* ('the great renewal'), to reorganise the nature of philosophical inquiry, introducing in the process the modern scientific method.

In Bacon's own words, the *Instauratio Magna* was to be 'no more but a new logic, teaching to invent and judge by induction, (as finding syllogism incompetent for sciences of nature), and thereby to make philosophy and sciences both more true and more active' (Letter to King James, Bacon 1874, pp19–20). This ambition to bridge the old and new worlds is symbolised in the famous engraved title-page by Simon van der Passe showing a sailing ship passing through the Pillars of Hercules: 'Multi pertransibunt et augebitur scientia' ('Many will pass through and knowledge will be the greater').

Two works in one vol.; folio (30 x 20.5 cm); [*INSTAURATIO*] first edition, second issue; engraved title by Simon vander Passe, historiated woodcut initials, e3 cancel, e4<sup>r</sup> unnumbered, with errata and without Norton's name in colophon, blank leaf bound after dedication, internally clean; [*OPERUM*] first edition, first issue; engraved portrait frontispiece bound after dedication to the *Historia*, woodcut device to title, woodcut initials, head and tailpieces, blank leaf bound after A3, occasional toning, 2H3 torn with minor loss to upper margin not affecting text, small hole to 304 with loss to a few letters, slight loss to margin of 4A1; text in Latin, shelf-mark in pen to front pastedown, partially excised MS note in pen to front free endpaper verso; contemporary polished calf, double gilt rules, gilt spine in 7 banded compartments, joints and spine caps expertly restored, edges sprinkled red, very good; collation: [16, including frontispiece], 176, 179–386, [16], 475, [1]; [12, including engraved title], 172, 181–360, 36, [2]pp. PMM 119; Gibson 103b & 196; ESTC S122428 & S106899; Grolier/Horblit 8b; cf.Pforzheimer App. 1.





CONTEMPORARY HAND-COLOUR  
AND NOBLE PROVENANCE

11. MERCATOR, GERARD; HONDIUS, HENRICUS. *Atlas Sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura...* editio decima. Amsterdam, Henricus Hondius, 1630.

£125,000 [ref: 112484]

THE FINAL LATIN EDITION OF THE GREATEST ATLAS OF ALL TIME IN STRIKING CONTEMPORARY HAND-COLOUR, WITH PROVENANCE FOR THE SILESIAN NOBLE HOUSE OF SCHAFFGOTSCH.

An attractive copy of the tenth and last Latin edition of the Mercator-Hondius *Atlas*, famed for its 164 engraved maps, all but one double-page, including a double-hemisphere map of the world and the four continents.

First published posthumously in 1595, Gerard Mercator's (1512-1594) cosmography was the first work to bear the name *Atlas*, setting the standard for all to come. Considered the Ptolemy of his time, Mercator is best remembered today for inventing a technique of rendering the globe on a flat surface, which is still known as 'Mercator's projection'. The completed plates were bought by the Amsterdam engraver Jodocus Hondius (1563-1612) in 1604, and published with 36 newly engraved maps and a new Latin text by Petrus Montanus two years later, taking the total count to 144. As many of the maps were more up-to-date, the Mercator-Hondius atlas effectively superseded Ortelius' *Theatrum*. Following Hondius' death in 1612, the business was continued by his sons Jodocus Jr. and Henricus, and his son-in-law Johannes Janssonius (d.1664).



*Editio decima; folio (47.5 x 33 cm); 164 engraved maps, all but one double-page, engraved double-portrait of Gerard Mercator and Jodocus Hondius, engraved title heightened in gold, 4 engraved divisional titles, and woodcut initials, all in contemporary hand-colour, with occasional details heightened with gum arabic, text in Latin, Anglia IV misprinted as 'V', Hollandia Comitatus variant [2400:1A], ownership inscription in pen to front free endpaper recto, early paper repair to title affecting engraving and imprint, with gaps in text and a small area of illustration restored in MS to read 'Henrici et Iodoci ab Hon n. D. 1630' rather than 'Henrici Hondii, Amsterodami An. D. 1630' is issued, further repairs to margins of prelims and occasionally thereafter, with larger area of loss to foot of 5R affecting cartouche, light spotting to prelims, paper a little toned; seventeenth-century blind-tooled calf, rebaked with original spine laid down, later spine label, gilt lozenge centrepiece of palmettes and vines within gilt chain roll frame, all edges gilt, slightly rubbed, a very good example. Van der Krogt 1:107.*



#### IMPORTANT CONTRIBUTION TO THE ART OF EARLY MODERN WARFARE

**12. HEXHAM, HENRY.** *The First(-Third) Parts of the Principles of the Art Military... [BOUND WITH] A true and historiall relation of the bloody battell of Nieupoort...* S.n. [Delft(?)], Printed by J.M. for Robert Young, n.d. [1637?], London [ie Delft]; Printed at London for Mr Robert Younge [i.e. by Jan Pietersz. Waelpot], 1638; The Hague, printed at the Hagh in Holland, by Francis vander Spruyt, 1640; Delft, s.n., 1641.

£7,500 [ref: 111912]

A rare mixed edition issue of Henry Hexham's *Principles of the Art Military*, superbly illustrated with 90 engraved plates and illustrations of drill movements, marching formations, battle orders, castrametation, ordinance designs, and ballistics, including a pictorial guide on the use of pike and musket, bound with a scarce historical account of the *Bloody Battell of Nieupoort* attributed to Hexham.

The second work relates the Anglo-Dutch victory at Nieuwpoort in July 1600, where forces under the command of the future Prince of Orange, Maurice of Nassau, and Vere routed a Spanish army on the sand dunes in western Flanders, suffixed with a short description of the siege at Ostend in which Hexham served under the English general. ESTC locates only three copies of the work worldwide at Chatsworth House, Trinity College, Dublin, and the British Library.

Comprising the rare true second edition of part 1, unrecorded in ESTC — we can trace only one other copy at the library of the United States Military Academy, West Point — the first edition reissue of part 2, and the first edition of part 3.

Provenance: John Wallett, price xxiii, Apr: 1642 (ownership inscription); Mark Dineley (bookplate).

4 works in 1 vol., folio (34 x 22.5 cm); bookplate to front pastedown, new endpapers, contemporary vellum, MS title in pen to spine, a little soiled, tears with loss to spine and upper panel, repair to spine head, clasps partially preserved; [ART MILITARY] 3 parts: second edition of part 1, first edition reissue of part 2, first edition of part 3; inscriptions in pen, including dated ownership inscription recording price, to front blank f. recto; [PART 1] woodcut device to title, 55 engraved illustrations including folding, waterstaining to front blank and prelims; [4], 48, [2]pp; [PART 2]: woodcut device to title, reissue with cancel quire pi, 17 engraved plates (15 double-page); [4], 18, 40pp; [PART 3]: woodcut device to title, pp47-50 on small paper, 18 engraved plates and illustrations; [8], 18, [2], 45-48, 25-33, [1], 37-40, 21-28, 47-50, [4], 75, [2], 80-81, [1]pp; [NIEUPOORT] first edition, pp13-16 and 21-28 on small paper, 2 folding engraved plates; [2], 28pp. ESTC S119732 (part 2); ESTC S119734 (part 3); ESTC R39272 (Nieupoort); not in Cockle.



## THE RESTORATION OF KING CHARLES II

**13. [OGILBY BIBLE].** The Holy Bible. Containing the Bookes of the Old & New Testament... illustrated w[ith] Chorographical Sculps. by J[ohn] Ogilby [BOUND WITH] The Book of Common Prayer. Cambridge, Printed by John Field, Printer to the Universitie, 1660.

£37,500 [ref: 111595]

An exceptional, well-margined copy of John Ogilby's imaginative reissue of the Field large folio bible, published for the Restoration of King Charles II on 29th May 1660.



Magnificently illustrated with 110 double-page engraved plates of biblical scenes after paintings by Rubens, Tintoretto, de Vos, de Bruyn and other old masters, including Wenceslaus Hollar's impressive double-folding-page view of Jerusalem, his *Chorographica Terra Sanctae* of the Holy Lands, and the engraved general title by Lombart after Diepenbeeck depicting Solomon enthroned. The work was originally illustrated with just 8 plates by Lombart and Hollar, which had been intended for the London Polyglot bible published in 1657, but Ogilby soon offered the option of embellishing the work with a choice of engravings from the Amsterdam publisher Nicolaes Visscher. The number of plates is known to vary, but ESTC calls for a total of 102 only.

The text was first published the previous year by John Field, printer to the University of Cambridge, who had been commissioned to supply a lectern bible for use in churches and libraries. The work was well-received, with the former university Vice-Chancellor John Worthington noting that 'For a fair large letter, large paper, with fair margin, &c., there was never such a Bible in being'. In the event, however, most of the edition was bought-up by Ogilby for his own project.

Variously called 'Ogilby's Bible' or 'The Restoration Bible', the result was a truly luxurious production, with well-margined copies such as this costing upwards of £25 in sheets alone. The finished work was presented to Charles II, to whom the work is dedicated, when the restored monarch first visited the Royal Chapel in Whitehall.

An 'unrivalled specimen of the press of the time', the finest edition of the Holy Bible then extant (Lowndes).



Provenance: Sir William Halsey, Gaddesden Library (bookplate & ownership inscription).

First Ogilby edition, 2 works; 2 vols; large folio (51 x 34.5 cm); 110 double-page engraved plates, including a large double-folding plan of Jerusalem, captions in Latin (some masked at time of printing), engraved general title, New Testament title dated 1659, ruled in red throughout, wide margined on thick paper, armorial bookplate to front pastedown of each vol., ownership inscription in pencil to front free endpaper, a few tears mostly affecting margins, 4N<sup>2</sup> verso stained, minor colour-run from fore-edge throughout, some minor offsetting and ink smudges, prelims a little spotted, otherwise internally very clean; near-contemporary straight-grained red morocco, armorial device supralibros to upper boards obscured by later blue morocco panel set within gilt meander border, gilt spine in 8 compartments, alternating lettering and cross-hatch design, all edges gilt over earlier fore-edge painting of meandering vines, joints and corners expertly restored; [140], [16], 806; [2], 807-1103, [1], 258, [4], 338pp. Herbert 668; ESTC R17044; Wing B2258; Lowndes 1367; Griffiths 8.

**14. BOYLE, ROBERT.** *Tracts. The Cosmicall qualities of things... [BOUND WITH] Observations about the saltiness of the Sea...* Oxford, W.H. for Ric. Davis, 1671; London, Printed by E. Flesher for R. Davis Bookseller in Oxford, 1674.

£8,750 [ref: 112438]

A rare sammelband, containing the first editions of two collections of tracts by the natural philosopher and founding fellow of The Royal Society, Robert Boyle (1627-91).

Comprising eight essays in total covering important milestones in the advancement of natural science from observations on astronomy and the voyages of discovery that had taken mankind to new remote regions of the world, to the description of experiments on the problem of rendering seawater fit for human consumption. In particular, Boyle's account of 'local motion' in his essay on *Cosmicall qualities* made important advances in his corpuscular theory of matter; reaffirming the break he first made with classical Aristotelian notions of the four elements in the *Sceptical chymist* (Fulton).

Also of note are Boyle's descriptions of an 'Engin' invented by a Swedish scientist that had allowed him to remain for several hours at great depths in the sea, and his observations on the change of colour of vegetable extracts when their reaction is changed from acid to alkali.



First editions, complete; 8vo (17.5 x 12 cm); ownership stamp to front free endpaper recto, pen inscription to verso 'R. Boyle Tractatus V. de rebus naturalibus quibus additum historia qualitatum singularium', closed tear to front free endpaper; [COSMICAL...]: issue without title-ornament, [A]2 cancel-title ([A]3 in Fulton foliation, speculates a cancelled blank), [A]3 advertisement to the reader, [A]4 errata, H7 blank, H8 blank recto, verso label-title, half-titles, pp26-27 of 'Cosmicall Suspitions' misnumbered 22-23, sub-title 'Three Tracts' bound after essay on the 'Temperature of the Subterraneall' (consistent with pagination) and advertisement to rear, 'Subterranean Regions' C5 recto and verso with identical text, 'Submarine Regions' B2 and B3 cancels; [OBSERVATIONS...] [A]1 blank, A3-A4 recto advertisement to the reader, half-titles, verso advertisements present; bound in contemporary blind-ruled calf, abrasions with loss to leather, joints and covers expertly restored, sprinkled edges, occasional light spotting and minor soiling, very good; [6], 42, [2], 27, [3], 3-28, [6], 3-43, [5], 3-21, [3], 16, [6]; [8], 51, [3], 6, [2], 5, [3], 11, [3], 39, [3], 5, [3], 11, [3], 27, [3], 14pp. ESTC R3181 & R17503; Fulton 83 & 113.

#### EXCEPTIONAL CONTEMPORARY MOSAIC BINDING

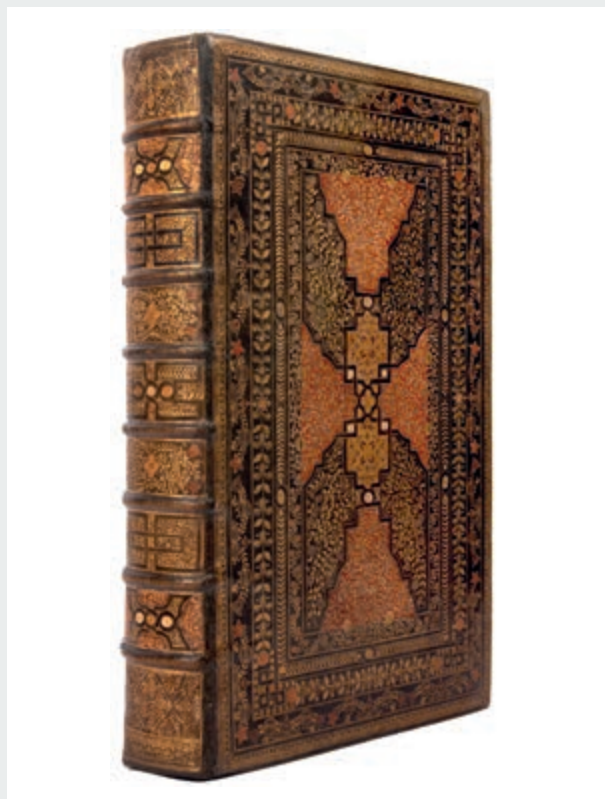
**15. [SEDGLEY BINDING].** *The Holy Bible, containing the Old and New Testaments: new translated out of the original tongues: and with the former translations diligently compared and revised.* Oxford, Printed by the University Printers, 1701.

£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 'fleurion' 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 *Halieuticks*, 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 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.

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

*Provenance: Medycott Baronets (bookplates & family register).*

Folio (53.5 x 35 cm); engraved additional general and NT 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: [1] 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.



#### GALILEO REHABILITATED

**16. GALILEI, GALILEO.** *Opere di Galileo Galilei divise in quattro tomi, in questa nuova edizione accresciute di molte cose inedite.* Padua, Stamperia del Seminario, Apressio Gio[vanni] Manfrè, 1744.

£9,500 [ref: 111598]

The first collected edition of Galileo's (1564-1642) works to include his famous *Dialogo* defending Copernicus' heliocentric model of the universe against the traditional Ptolemaic system, here 'finally released to the public with the appropriate licences' (to the reader).

First printed in 1632, the *Dialogo* led to Galileo's arrest and trial for heresy the following year. Found guilty, he was placed under house-arrest for the remainder of his life, and the future publication of any of his works was banned. His rehabilitation began in 1737 when the Inquisition agreed to move his remains from an unmarked grave to a mausoleum opposite Michaelangelo's tomb in the Basilica di Santa Croce, Florence. Seven years later the present work was published with the Church's consent, although prefaced by Galileo's sentence and abjuration of 1633, and a theological introduction countering the heretical aspects of the work. The *Dialogo* itself remained on the Index Librorum Prohibitorum until 1835.

This edition 'much more complete and orderly than the previous two' (Riccardi), and includes Galileo's *Trattato del modo di misurare*, *Ventitrè lettere*, and *Problemi vari* in addition to the *Dialogo*, which all appear here for the first time in any of his collected works. Despite this new freedom to print some of Galileo's most controversial works, the editor, Abbot Giuseppe Toaldo (1719-1797), professor of mathematics and astronomy at Padua, still had to obey the instructions of an Inquisitor of the Congregation of the Holy Office.

With 28 leaves of additional manuscript notes in an early hand, including figures, mainly referring to two scientific Italian authors, Guido Grandi (1671-1742) and Giuseppe Venturoli (1768-1846).

*First complete collected edition, third overall; 4 vols; 4to (25 x 18.5 cm); engraved portrait frontispiece by Zucchi, titles in red and black with Phoenix device, text in Italian, 1 folding engraved plate, numerous woodcuts in-text, woodcut initials and headpieces, MS annotations in pen to front free endpapers, scattered marginalia in pencil, table on inserted lead in vol. II quire XXX, 26ff on separate sheets of loose MS notes and geometric drawings in a contemporary hand, small internal tear to f.Y2 vol. IV with minor loss, otherwise internally bright and crisp with only occasional very minor browning; contemporary vellum, contrasting red morocco lettering-pieces to spine, sprinkled edges, labels slightly chipped, otherwise a fine set; [8], lxxxviii, [4], 601, [1]; [4], 564; [4], 486; [8], 342, [2]pp. Brunet II, 1461; Carli & Favaro 478; Cinti 176; Gamba p.152; Houzeau & Lancaster 3386; Riccardi I, 522 'molto più completa ed ordinata delle due precedenti'.*





17. [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; 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.

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.

Provenance: John Pratt, Marquess of Camden (bookplate); Eric de Bellaigue (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 & V only, armorial and typographic bookplates to front pastedown of each vol., signature incised from title top-margin of vol. II; contemporary half-russia, joints and spine ends restored, slightly rubbed, occasional spotting to text; 12; 12; 12; 12, 10pp. ESTC T50968 & T60851; Millard 10 (p.46) & 94; Harris/Savage 103 & 945; Archer 33.4 & 356.1.



#### EXCELLENT CONTEMPORARY PROVENANCE

**18. SMITH, ADAM.** *The Theory of Moral Sentiments.* London, Printed for A. Millar, in the Strand; And A. Kincaid and J. Bell, in Edinburgh, 1761.

£11,750 [ref: 111675]

The scarce second edition of Adam Smith's first published book, which laid the seedbed for his *Wealth of Nations*.

Smith devoted the years 1755 to 1759 to writing and publishing *The Theory of Moral Sentiments*, having been appointed Professor of Logic at Glasgow in 1751 and elected Professor of Moral Philosophy a year later. It was this period at Glasgow College which Smith was later to describe as 'the period of thirteen years which I spent as a member of that society I remember as by far the most useful, and, therefore, as by far the happiest and most honourable period of my life'. First published in 1759, the book immediately established Smith's reputation as a serious scholar worthy of international acclaim.



Important revisions made by Smith to this second edition include a footnote in part one (p.76) replying to criticisms from David Hume on Smith's system of sympathy, and sixteen paragraphs of additional text in the account of the impartial spectator given in the second chapter of part three.

*Provenance:* John Shortridge (ownership inscription to title); W[illia]m Shortridge (bookplate); John William Burns, Kilmahew, Cardross (ownership inscription to pastedown). See website for more information.

Second edition; 8vo (21 x 13.5 cm); ownership inscriptions in pen to title and front pastedown, bookplate to front pastedown, a little creasing and minor staining to later gatherings, slight offsetting to title and endpaper margins, occasional light toning; contemporary polished calf; slightly cockled, gilt spine in 6 compartments, contrasting red morocco lettering-piece, joints and spine ends expertly restored, edges sprinkled red, corners slightly bumped, slight abrasion to lower cover, very good; [10], 436pp. ESTC T204238; Tribe 2; Sabin 82314; not in Goldsmith.

#### IMPORTANT PRECURSOR TO THE WEALTH OF NATIONS

**19. STEUART, SIR JAMES.** *An Inquiry into the Principles of Political Oeconomy: being an essay on the science of domestic policy in free nations. In which are particularly considered population, agriculture, trade, industry, money, coin, interest, circulation, banks, exchange, public credit, and taxes.* London, Printed for A. Millar, and T. Cadell, in the Strand, 1767.

£14,500 [ref: 113528]

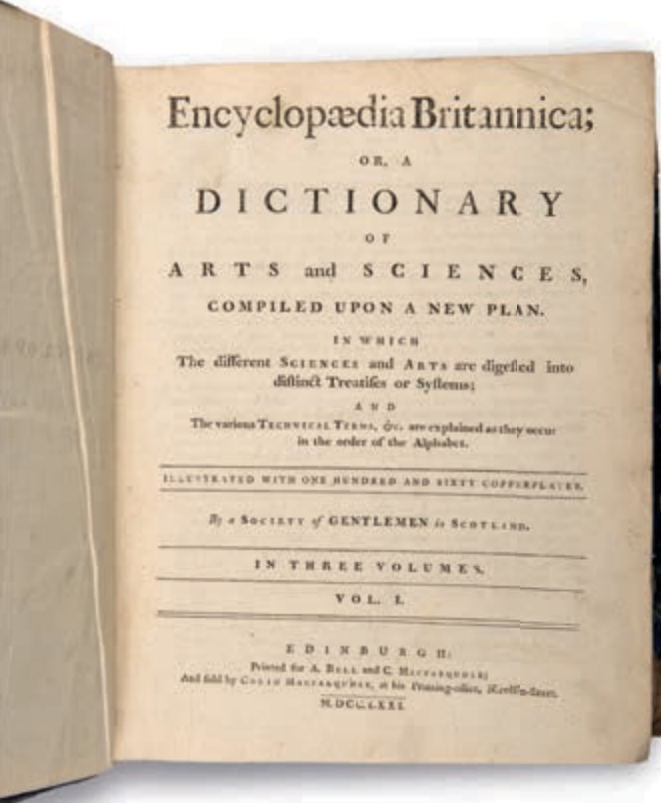
THE FIRST SYSTEMATIC SURVEY OF ECONOMIC POLICY IN ENGLISH. The first edition of Sir James Steuart's *Inquiry into the Principles of Political Oeconomy*, an important precursor to Adam Smith's *Wealth of Nations*, which represented the culmination of the mercantilist thought that had dominated European economic thinking throughout the early modern period.

'Steuart's aim was to produce a great conceptual system, linking the most interesting branches of theory and policy, such as "population, agriculture, trade, industry, money, coin, interest, circulation, banks, exchange, public credit and taxes"' (ODNB). The work was well-received, and Steuart's historical approach found later influence in the writings of Hegel and Karl Marx.



First edition; 2 vols; 4to (30.5 x 24 cm); 2 tables (vol. I folding), errata to verso preface vol. I & last f. to end vol. II, final f. of text in vol. I slightly creased, occasional light spotting; contemporary mottled calf, single gilt rules, gilt spine in 6 compartments, contrasting red morocco lettering-pieces, spine caps slightly chipped, small split to upper joints, corners a little bumped, slightly rubbed, very good; xv, [13], 639, [1]; [16], 646, [14]pp. ESTC N797; Sabin 91387; Goldsmiths 10276; Kress 6498.





## THE MOST FAMOUS OF ALL ENCYCLOPAEDIAS IN THE ENGLISH LANGUAGE

20. [SMELLIE, WILLIAM (EDITOR); BELL, ANDREW (ENGRAVER);]. Encyclopaedia Britannica; or, a Dictionary of Arts and Sciences compiled upon a New Plan. In which the Different Sciences and Arts are digested into Distinct Treatises or Systems; and the Various Technical Terms, etc. are explained as they occur in the order of the Alphabet. Edinburgh, Printed for A. Bell and C. Macfarquhar, 1771.

£50,000 [ref: 115561]

A landmark Enlightenment text, the *Britannica* was the brainchild of the Edinburgh-based bookseller and printer, Colin Macfarquhar, and the engraver Andrew Bell. At the time, the city was arguably the intellectual centre of Britain, host to many of the nation's leading thinkers from David Hume to Adam Smith, and the gathering place of discussion clubs like The Select Society and The Poker Club where members met to debate advances in the arts and sciences.

Macfarquhar and Bell conceived of the *Britannica* as a conservative reaction to Diderot's *Encyclopédie* (1751 to 1766), which was widely viewed as heretical, but the key initiative that set the *Britannica* apart from other earlier encyclopaedias was its layout.

Related topics were to be grouped together into longer essays, then organised alphabetically. Previously technical terms had been listed generally in alphabetical order; an approach that the *Britannica* derided as 'dismembering the sciences' (Preface).

The 28-year-old press-corrector William Smellie was employed to provide the text. The result was originally issued in 100 parts (called 'numbers' and equivalent to thick pamphlets), which were later bound into three volumes. The first number appeared on December 6, 1768 in Edinburgh, priced 6d or 8d on finer paper; with the last issued in 1771.

With two of the three midwifery plates depicting childbirth in clinical detail that so shocked King George III that he commanded that the pages be ripped from every copy. These plates are consequently rarely found (see Kogan, *The Great EB: The Story Of The Encyclopaedia Britannica*, 1958, p.13). The other plates include human anatomy, animals and other natural history subjects, scientific instruments and industrial apparatus, geometrical propositions, and miscellaneous subjects ranging from types of cannon to specimens of shorthand; there are also several plates of music score and a small number of maps. Sets in any state of completeness are rare.

A lovely copy in the original calf-backed glazed blue-paper boards from the library of the Murrays of Dollerie, Perthshire.

Provenance: The Murrays of Dollerie, Perthshire (pencil note).

First edition, first printing; 3 vols; 4to in half-sheets (26 x 20 cm); half-title to each vol., 159 engraved plates (of 160, lacking plate 112 in 'Midwifery' section), plates 117-132 printed on either side of 8 sheets, plate 146 folding, vol. 2 with 3 folding chemistry tables and 1 folding grammatical table, vol. 3 textually complete despite erratic pagination, plates 64 & 78 each with small closed tear to upper inner corner, plate 111 marked and with closed tear to foot, plate 133 bound slightly askew and consequently shaved at lower fore-edge, plate 146 somewhat creased, closed tear to grammatical table in volume 2; contemporary calf-backed glazed blue paper boards, spine caps and corners expertly restored, endpapers renewed, minor wear, a very good set; viii, 586, [10], 587-697; [4] 1009, [3]; [4], 280, 283-678, 879-953, [1]pp.





21. BUCK, SAMUEL & NATHANIEL. Buck's Antiquities or venerable remains of above four hundred castles, monasteries, palaces, &c. &c., in England and Wales. With near one hundred views of cities and chief towns. London, Printed by D. Bond, sold by Robert Sayer, 1774.

£75,000 [ref: 113527]

A handsome and complete set of this monumental collection of castles, abbeys, country houses, and city prospects, regarded as a crucial cultural touchstone of the eighteenth century. *Buck's Antiquities* preserves many castles and abbeys, which are now totally destroyed, and the ways of life of the towns and cities captured in their urban panoramas before the industrial revolution. This was the intention: unlike other works of the time that merely sought to romanticise English history, the Bucks sought to 'rescue the mangled remains... [of] these aged & venerable edifices from the inexorable jaws of time'. By all accounts they succeeded, as their engravings now stand as an invaluable source of local history and topography.

The commercial success of the enterprise initially made the Buck brothers wealthy, as is shown by the ostentatious mezzotint twin portrait engraved by Richard Houston after the painting by Joseph Highmore. Despite initial success, financial difficulties in later life forced the brothers to sell the plates to Robert Sayer in 1774, who then reissued the complete work in three volumes under the title *Buck's Antiquities* as here.

Three vols, folio (vols I & II 46 x 30 cm, vol. III 46 x 46.5 cm); mezzotint portrait frontispiece, additional engraved title-page, double-page map coloured in outline, 428 numbered engraved plates with descriptive captions, of which 6 folding, 83 double-page city prospects, engraved vignette head- and tailpieces, armorial bookplates to pastedowns of vols II & III, light spotting to 10 prospects and 6 folding plates, small repaired tear to inner margin of frontispiece and engraved title, outer margins of plate 297 trimmed, otherwise clean internally; contemporary full tree calf expertly restored preserving original spines, gilt rolled border to boards, flat gilt spines in seven compartments with contrasting gilt morocco lettering pieces, gilt to top edges tarnished, a near-fine set; viii, (9)-24, [2]; 17, [1]; 22pp. Upcott, 1, xxxiii; Ralph Hyde, *Gilded Scenes and Shining Prospects, Panoramic Views of British Towns 1575-1900*; Ralph Hyde, *A Prospect of Britain, The Town Panoramas of Samuel and Nathaniel Buck*.







22. [TURKISH COSTUME]; [WOLFGANG, ANDREAS MATTHÄUS]. *Recueil des differens costumes des principaux officiers et magistrats de la porte; et des peuples sujets de l'empire othoman.* [BOUND WITH] [Die algerische Hofstaat, dabei die beiden Brüder Wolfgang im Slavendienste]. Paris; [Augsburg], Onfroy; [Jeremias Wolff], [1775]; [c. 1701].

£50,000 [ref: 111328]

Two exceptionally rare works bound together, both depicting costume and society in the Ottoman Empire and Algiers. The first, likely produced in Paris to mark the enthronement of Sultan Abdul Hamid I (r. 1774–1789), illustrates the hierarchical structure of Ottoman society through its richly detailed depictions of court and military attire, as well as the dress of the fourteen 'nations' within the empire. While the author remains unknown, the publisher Onfroy may have served as editor; with plates engraved by Juillet after drawings by Pitre. This work builds on 16th-century imagery by Nicolas de Nicolay, with a third of the plates deriving from his Turkish costume book.

The second work, by Andreas Matthäus Wolfgang (1660–1736), is informed by his personal experience as a slave in Algiers (1684–1691) after being captured by pirates. It includes a self-portrait of the artist serving coffee and chocolate in the Bey's household, dressed in local attire. Dated etchings from 1701 appear alongside plates that closely resemble, but do not entirely match, a related suite in the Liechtenstein Collections. The British Museum holds only four uncoloured examples from this rare series.

Two works in one vol., folio (38 x 22.7 cm); [TURKISH COSTUME]: contemporary hand-coloured engraved title, engraved list of plates & 16 leaves of engraved text within borders, 95 [only, of 96] fine contemporary hand-coloured engraved costume plates, all within borders, and heightened with touches of gold and silver, a few signed Juillet after Pitre, lacking plates 88 'Femme Turque d'Andriople' and 96 'Femme d'Alger avec ses enfants', but with plate 14 'Le Moufti Commandant des Mosquées' in duplicate in two variants, one on smaller paper and loosely inserted with additional title of 'Officier du Divan' and 7-line explanatory text below, the whole within wide engraved border, the other with border matching the majority, additional title 'Et Chef de la Loi' as per Blackmer's listing, and without explanatory text, occasional faint spotting, but mostly clean and fresh; [WOLFGANG]: 16 engraved plates after Wolfgang by Jeremias Wolff, all with fine contemporary hand-colour and heightened in gold, within frames highlighted in yellow, some light offsetting and toning; early 20th-century green quarter morocco, flat spine in six compartments, lettered in gilt in the second, the others decorated with stars and crescent moons, light rubbing to extremities, front inner hinge starting to split. Blackmer 1399; Bobins I, 127; Colas 2501; Nagler (*Neues allgemeines Künstler-Lexikon*), p.60.

ONE OF ONLY 500 COPIES PRINTED

**23. SMITH, ADAM.** *An Inquiry into the Nature and Causes of the Wealth of Nations.* London, Printed for W. Strahan and T. Cadell, 1778.

£30,000 [ref: 115454]

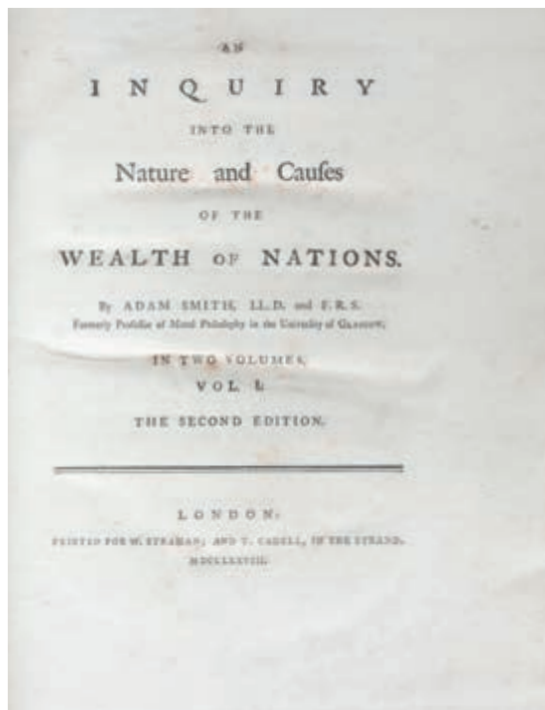
The scarce second edition of Adam Smith's masterpiece, the 'first and greatest classic of modern economic thought' (PMM). Smith (d.1790) spent ten years writing and perfecting *The Wealth of Nations*, the popularity of which surpassed even its publisher's expectations upon release and soon led to the preparation and publication of this second edition. Only 500 copies were printed, and this edition was the last to be issued in an expensive quarto format, priced at £2 2s.

As the title explains, the work is fundamentally an investigation into what makes certain nations prosperous. Smith's originality lies in locating the roots of this comparative wealth in the specialisation of labour which had occurred in developed economies, for the 'annual labour of every nation is the fund which originally supplies it with all the necessities and conveniences of life which it annually consumes, and which consist always, either in the immediate produce of that labour, or in what is purchased with that produce from other nations' (Introduction).

'The history of economic theory up to the end of the nineteenth century consists of two parts: the mercantilist phase which was based not so much on a doctrine as on a system of practice which grew out of social conditions; and the second phase which saw the development of the theory that the individual had the right to be unimpeded in the exercise of economic activity. While it cannot be said that Smith invented the latter theory... his work is the first major expression of it. He begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange... Labour represents the three essential elements—wages, profit and rent—and these three also constitute income. From the working of the economy, Smith passes to its matter—'stock'—which compasses all that man owns either for his own consumption or for the return which it brings him. *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control' (PMM).

A charming example in contemporary-tree calf, with excellent provenance for John Hales Calcraft (1796-1880), member of Parliament for Wareham who sat as both a Whig and Tory. His obituary in *The Times* noted him as a 'fine example of the country gentleman and the squire', and the writer Jane Ellen Panton considered him 'one of the most magnificent old men that I have ever seen'.

*Provenance: John Hales Calcraft (bookplate).*



Second edition; 2 vols; 4to; half title to vol. II as issued, bookplate to front pastedown, occasional slight spotting; contemporary tree calf, joints and corners expertly restored, contrasting morocco lettering pieces and volume labels to spine, one renewed, very good; viii, 510; [viii], 589, [1]pp. ESTC T95117; Goldsmith's 11663; Einaudi 5329; Kress B.154; Tribe 15; cf.PMM 221; not in Rothschild.





#### THE FIRST OF THE GREAT VIEW BOOKS OF INDIA

**24. HODGES, WILLIAM.** *Select Views in India, drawn on the Spot, in the Years 1780, 1781, 1782, and 1783, and Executed in Aqua Tinta.* London, for the Author, [1785-1788].

£30,000 [ref: 112577]

A LANDMARK IN TOPOGRAPHICAL BOOK ILLUSTRATION; THE FIRST OF THE GREAT VIEW BOOKS OF INDIA, WHICH contains the first substantial series of aquatint views of India, including the first printed depiction of the Taj Mahal (shown in the background of plate 16 'A View of the Fort of Agra').

As the cities of the Presidencies of Madras, Bombay, and Bengal developed during the eighteenth century, British portrait artists were attracted to India by the prospect of patronage, amongst these were John Zoffany, Tilly Kettle, and Ozias Humphrey. It was not until 1780, however, that the first person to practice professionally as a landscape artist came to India, namely William Hodges, formerly the official artist on Captain Cook's second voyage to the South Seas, and a pupil of Richard Wilson. Hodges disembarked at Madras and made his way to Calcutta in 1781 where he met Warren Hastings who became his life-long friend and patron.

Many public buildings and mansions were under construction in Calcutta at this time and the city made an immediate impression upon Hodges: 'The vessel has no sooner gained one other reach of the river than the whole city of Calcutta burst upon the eye.' He likened the various colonnades of the city to Grecian temples and was completely captivated by Indian, as opposed to British, architecture. In the same year Hodges made three journeys up-country, recording his observations. Arriving back in London in 1784, he single-handedly produced the prints for this publication from his drawings and paintings. The aquatint technique, then in its infancy, was used with exceptional fluency by Hodges to preserve the atmospheric quality of his original sketches.

The series was published in 12 parts between 1785 and 1788, with a description of each scene in English and French. The first part was probably published by Hodges, the next six parts were published by John Wells until August 1787, when another publisher, J. Grives, took over. Except for a view of Tanjore in the South, all the prints are based on drawings made during Hodges' northern tours.

*First edition; 2 vols, large folio; 2 title-pages and dedication in French and English, 2 lists of plates, 2 engraved maps, 48 aquatint plates, printed in bistre, by and after Hodges, 27 leaves of text (2 with text to both sides), complete. contemporary russia, neatly rebaced to style, a very good, clean copy. Abbey (Travel), 416; Tooley 263.*



**25. GARDNOR, REV. JOHN.** *Views Taken On and Near the River Rhine, at Aix la Chapelle, and on the River Maese.* London, W. Ellis... and J. Walter, 1788-[1791].

£19,500 [ref: 114254]

A lovely set of views which is 'one of the earliest illustrated books on the Rhine district'. Reverend John Gardnor (1729-1808) was one of the first amateur artists to experiment with aquatints, and used the technique to good effect in this work. In 1787 he journeyed along the Rhine with his nephew Richard and put his talents to work sketching and painting the landscape. As well as the river itself the plates depict Bingen, Bacharach, Rheinfels Castle, Sankt Goar, Ehrenbreitstein, Aachen and Huy.

*First edition; folio (64 x 53 cm); 32 hand-coloured aquatint plates, engraved title, some very light marginal spotting, otherwise plates clean; contemporary full red morocco panelled with marbled boards rebaked with original spine laid down, gilt tooled boards, spine lettered in gilt in eight compartments, gilt rolled board edges and turn-ins, boards slightly rubbed, a very good copy; 70, [1]pp. Abbey (Travel), 213; Cox p158; Schmitt 77.*







#### FIRST GREAT AQUATINT BOOK ON LONDON

**26. MALTON, THOMAS.** *A Picturesque Tour Through the Cities of London and Westminster*, illustrated with the most interesting views, accurately delineated and executed in aquatinta. *London, Malton, 1792-1801.*

£12,500 [ref: 114133]

THE FIRST GREAT AQUATINT BOOK ON LONDON, WITH FINE DELINEATIONS OF THE ARCHITECTURAL TREASURES THEREIN. COPIES RARELY APPEAR ON THE MARKET.

Proposals were issued in March 1791 to publish the work by subscription in 24 numbers. The first four plates are dated 30 June 1792, as is the engraved dedication to the Prince of Wales. The final plates to appear are dated 1 March 1801. The two calligraphic title-plates (both dated 21 August 1792) are intended to divide the work into two 'volumes' even though the text is printed in continuous register and the pages and plates are numbered in unbroken sequences: here it is bound in one volume as usual.

This copy has the first issue point of plate 10 reading 'Sachristary' and title page bearing '81 Titchfield Street, Portland Place' imprint (most copies bear the later '103 Long Acre' imprint). The *Picturesque Tour* is remarkable, if not unique, in that the 100 large plates of which it was composed were all engraved and aquatinted by the artist in person.

The secret of the aquatint process, rediscovered in France in 1768 by Le Prince, had crossed the Channel with Charles Greville and in 1774 was passed to Paul Sandby, who dubbed it 'aquatinta' and applied it to his *24 Views in Wales* and *Four Views of Warwick Castle* published in the three succeeding years. Malton's project was on an altogether larger scale as it was not only the first considerable collection of London topography and architecture engraved in aquatint but also the first large British assembly of such engravings on any topic (Adams).

*First edition, first issue; 2 vols in 1; folio (42 x 32 cm); 2 engraved calligraphic titles, engraved dedication leaf to Prince of Wales with vignette, 100 plates engraved and aquatinted by Malton, discreet ownership stamp to title, bookplate to front pastedown, light occasional spotting, some light offsetting; 20th-century speckled calf retaining contemporary tree calf in panels, boards bordered with gilt and contrasting black roan, gilt spine in seven compartments with gilt red morocco lettering piece, gilt ruled board edges, gilt rolled turn-ins, slightly rubbed, corners a little bumped, a handsome copy; iv, 112pp. Adams 72; Abbey (Scenery), 204.*



**'INFINIMENT RARE, SURTOUT EN COULEURS' (THIÉBAUD)**

**27. VERNET, CARLE & HORACE.** *Recueil de chevaux de tous genres...* Paris, Rue St. Lazare, Chaussée d'Antin No. 42, [1794-1807].

£17,500 [ref: 111336]

A REMARKABLE SERIES OF LITHOGRAPHS OF HORSES, BEAUTIFULLY HAND-COLOURED.

A group of these plates show sportsmen hunting with guns on horseback. Horace Vernet, son of Carle Vernet, was responsible for the majority of them; Carle was particularly renowned for his images of horses. Thiebaud states that it is almost impossible today to find a complete series in colour, print dealers and amateurs having broken up the majority of copies.

Oblong folio (34.3 x 50.8 cm); engraved title in English and French with hand-coloured vignette of galloping horse, and 48 lithographic plates, with fine contemporary hand-colour, borders engraved in English and French, the first 4 series, of a total of 5, each series comprising 12 plates, title lightly spotted and some light marginal spotting to plates; fine late 19th-century dark green crushed morocco by Riviere and Sons, covers bordered with triple gilt rule, spine with gilt ruled raised bands, richly gilt in compartments, edges with double gilt rule, inner dentelles richly gilt, all edges gilt, extremities slightly rubbed.



28. [NAPOLEONIC CAMPAIGN]. Printed Firman in dual Arabic and French, issued by the Republique Francaise appointing Chief Abd'ullah Jacques Menou as the 'General en Chef' to the provinces. Cairo, dated '30 Aug' and 1215 AH (1800 AD).

£17,500 [ref: 112453]

Napoleon's Egypt campaign in 1798 lead to the establishment of the first printing press on the African continent, preceding the well-known Egyptian Bulaq Press established by Muhammad Ali Pasha al-Mas'ud by over two decades. The press was predominantly formed to print proclamations and official statements in French with Arabic translations, that were often poorly translated and rife with grammatical error, for use as political propaganda for Napoleon's campaign in Egypt.

The present example is a rare ephemeral broadside, being a 'firman' legal proclamation announcing to the provinces of Egypt that Abd'ullah Jacques Menou is the General en Chief to the Republique Francaise. No other copies have been located.

Jacques-François de Menou, Baron of Boussay, later known as Abdallah de Menou, (3 September 1750 – 13 August 1810) was a French statesman and general of Napoleon during the French Revolutionary Wars, most noted for his role in the Egyptian Campaign conducted between 1798 and 1801.



In 1798, Menou commanded one of the five divisions of the Armée d'Orient in Napoleon's campaign of Egypt. After the assassination of Jean-Baptiste Kléber (14 June 1800), Menou succeeded him at the head of Egypt as general in chief.

He was not as popular as Kléber, and lacked support from the other officers. He married the daughter of a rich Egyptian, Zubaidah bint Muhammad El Bawwab, converted to Islam and was renamed Abdallah. In March 1801, Menou commanded the French expeditionary force sent to repel British forces landing at La Muiron, however the French were defeated and Menou withdrew to Alexandria, where he surrendered following the Siege of Alexandria on 30 August 1801. Menou was permitted then to evacuate the remaining French forces, but handed over the infamous Rosetta Stone in exchange, the discovery of which had been reported to him by Captain Pierre-François Bouchard and a monumental discovery that became a vital key to understanding the lost language of hieroglyphics.

Single broadside, printed in parallel French and Arabic text, with manuscript additions in Arabic and French, type-set printed in dual French and Arabic presented in two columns, framed within a wood-block printed border with a Napoleonic engraving at the top, leaf with wide margins (uncut), a little creased at outer edges and with fold lines along central horizontal and vertical folds, small annotation in Arabic to verso, overall very good condition. Dimensions; 630 x 450mm (24¾ x 17¾ inches).



ONE OF 12 DELUXE COPIES

**29. LYSONS, SAMUEL.** *A Collection of Gloucestershire Antiquities.* London, T. Cadell & W. Davies, 1804.

£4,500 [ref: 112136]

A handsome large paper copy of Lysons' work of the antiquities of Gloucestershire; one of only twelve deluxe copies with nearly all the plates hand-coloured and to a larger format than the more common large paper issue, originally issued unbound. The hand-coloured plates here are wonderfully clean & fresh.

'Gloucestershire is a county remarkably rich in remains of ancient art. The object of the present ably executed work has been to give such examples as exhibit the greatest variety of styles of architecture, and some of the most interesting specimens of Sculpture and Painting.'

*Provenance:* Sir William Augustus Fraser of Ledecune & Morar; Lindsay Fleming; W.R. Jeudwine (bookplates to front pastedown).

*First edition, ONE OF 12 SPECIAL DELUXE LARGE PAPER COPIES; atlas folio; engraved title page and 111 plates, all but 5 hand-coloured with line & wash borders, plate 84 in 2 states, title-page and first leaf foxed, bookplates to pastedown; contemporary dark blue morocco, gilt, gilt edges, neat repairs to corners, head caps and head band renewed, a very good copy.*



THE ABBEY COPY WITH INSCRIPTION

**30. [WINSTON, JAMES].** *The Theatric Tourist; being a genuine collection of correct views, with brief and authentic historical accounts of all the principal provincial theatres in the United Kingdom.* London, Printed by T. Woodfall, and sold by H.D. Symonds..., 1805.

£4,500 [ref: 114048]

Major Abbey's copy of this rare work on the theatres of the United Kingdom in quintessential Georgian style. His inscription speaks to the rarity of the work, as they were often broken for the plates: 'a rare book, took 20 years to find'. This work is the only account of British theatre of the period by an author who was also an actor.

James Winston (1773-1843) toured the country as an actor and stage manager and is entertaining in his descriptions of the theatres and their reputations, often lamenting the lack of quality in both the players and play-goers. He demonstrates intimate knowledge of each theatre and its management, being able to recount obscure scandalous history and regularly quotes the location of the dressing rooms and height of the stage.

*First (only) edition, INSCRIBED BY THE AUTHOR; 4to (27 x 23 cm); 24 hand-coloured aquatints after the author, bookplate to front paste-down, final text leaf and plate (Norwich) torn and professionally repaired with one small portion replaced with manuscript facsimile, discreet stamp to title; contemporary full calf, boards gilt with title lettered in gilt to upper board, spine lettered in gilt in six compartments, turn-ins gilt rolled, all edges gilt, upper hinge starting to split but holding, boards and spine slightly rubbed otherwise a very good copy; [1], 72pp. Abbey (Scenery), 29; Lowndes p2659; Tooley 512.*





**31. HERIOT, GEORGE.** *Travels through the Canadas, containing a description of the picturesque scenery on some of the rivers and lakes; with an account of the productions, commerce, and inhabitants of those provinces. To which is subjoined a comparative view of the manners and customs of several of the Indian nations of North and South America.* London, Richard Phillips, 1807.

£9,750 [ref: 114074]

First edition of this important aquatint book on Canada and the Great Lakes, often issued with the plates uncoloured. The plates depict the landmarks of Canada including Quebec, Montreal, the St. Lawrence, and the Niagara falls. The latter half of the work is dedicated to the northern Native American tribes, particularly their connection to the fur trade. Several plates display their costumes, and includes a vocabulary of the Algonquin languages.

George Heriot (1759-1839) was postmaster-general of British North America from 1799 to 1816 and was a distinguished watercolourist in his day.

*Provenance: Saint Mary-of-the-Woods (bookplate & inscription).*

*First edition; 4to (27.5 x 22 cm); frontispiece hand-coloured aquatint folding view, 26 hand-coloured aquatint plates of which 5 folding, hand-coloured folding map, bookplate to front pastedown, a touch of offsetting from plates, the folding frontispiece has a large tear down one of its folds without any loss; contemporary full diced calf rebaked with original spine laid down, boards ruled in gilt, gilt spine with gilt morocco lettering piece, all edges marbled, turn-ins gilt rolled, later endpapers, a little rubbing with original board corners worn, lower hinge cracked but firm; xii, 602, [2]pp. Abbey (Travel), 618; Hill 801.*



THE FINEST AND MOST IMPORTANT  
SPORTING BOOK OF THE LAST TWO  
CENTURIES

32. HOWITT, SAMUEL (ILLUSTRATOR).  
Orme's Collection of British Field  
Sports illustrated in twenty beautiful  
coloured engravings. London, Edward  
Orme, 1 January 1807-[25 March  
1808].

£22,500 [ref: 114211]

'VERY RARE. THE FIRST AND ONLY EDITION  
OF THE FINEST AND MOST IMPORTANT  
SPORTING BOOK OF THE LAST TWO  
CENTURIES' (Schwerdt). The rarity of  
this work is owed to the frequency  
at which copies were broken up for  
display (Abbey and Schwerdt).

Tooley calls it 'a magnificent work, the  
most valuable English colour plate book  
on sport'. Although there are fox, stag  
and hare hunting scenes, the majority of  
plates depict the shooting of different  
game birds in deeply rural woods and  
pastureland. The present copy contains  
the plates in an early state, printed on  
sheets watermarked 1804, 1805 or  
1806 (Abbey records copies dated as  
late as 1819). The word 'chevau' in plate  
2 has an 'x' added in pencil.

Samuel Howitt (1756/7–1822) was an  
English painter, illustrator, and etcher  
of animals, hunting, horse-racing, and  
landscape scenes. He was closely  
associated in his art with Thomas  
Rowlandson, whose sister he married.



Howitt's early watercolour style has similarities to Rowlandson's, but Howitt developed a more individual style as his career as a sporting artist progressed. He seems to have had an innate capacity for drawing animals, from commonplace hare and deer to exotic species that he studied in menageries. He was an animated draughtsman, and his drawings of hunts and sporting events have a fluidity and excitement fitting to the subject (ODNB).

Edward Orme (1775–1848) was, after Rudolph Ackermann, the most important publisher of illustrated books during the short golden age of the coloured aquatint. Orme's output totalled some 700 illustrations, but his monument is his British Field Sports.

*First edition; landscape folio (46.5 x 58.5 cm); hand-coloured aquatint title, list of plates with hand-coloured aquatint vignette, 20 hand-coloured aquatint plates principally by W.M. Craig, J. Godby, and H. Merke after Howitt, plate captions in English and French, plates 2 and 9 with the printed overslips correcting the caption, and plate 2 with the letter 'x' added to 'cheveau' in manuscript, a few small tears to bottom margins of title and plates list, a touch of offsetting, plates clean and bright; contemporary half calf recorned and rebaked with original spine laid down, marbled boards, gilt spine in seven compartments with gilt morocco lettering piece, later endpapers, boards rubbed, preserved in a modern cloth case with gilt calf title label, internally a near-fine copy. Abbey (Scenery), 14; Mellon/Podeschi 86; Schwerdt II, p53; Tooley 273.*





#### THE ONLY COLOUR-PLATE BOOK RELATING TO COOK'S VOYAGES

**33. WEBBER, JOHN (ILLUSTRATOR).** Views in the South Seas, from drawings by the late James Webber, draftsman on board the *Resolution*, Captain James Cooke, from the year 1776 to 1780. With letter-press descriptive of the various scenery, &c. These plates form a new series, and are of the same size as those engraved for Captain Cooke's last voyage. London, Boydell & Co., 1808 [but 1820].

£30,000 [ref: 114188]

THE FINAL, AND MOST STRIKING, OF THE MANY IMPORTANT BOOKS RELATING TO COOK'S VOYAGES TO BE PUBLISHED. The sixteen beautiful aquatint plates are designed after drawings by Webber and were engraved by the artist himself. He produced uncoloured versions of some of these plates during his lifetime, but the magnificent aquatints found here only appeared after his death. The plates include natural history, ethnographic and scientific subjects relating to New Zealand, Tahiti, Krakatoa, Kamchatka, Macao, and Vietnam, including an image of the *Discovery* and the *Resolution* beating a path through the ice fields.

Boydell, the publisher, hoped that owners of the atlas to the official account of the Third Voyage would add these to their collection, adding to the title-page: 'these plates form a new series, and are of the same size as those engraved for Captain Cooke's last voyage'. However, the bibliographical puzzle of this handsome book, as described by Forbes and Abbey, would suggest that this might not have been the case. Although the date on the title page is given as 1808, the plates are dated 'April 1, 1809' and printed on paper of varying dates depending on the copy. This copy, for example, has the watermark dated 1805 on the text leaves but has plates printed on Whatman paper with watermarks dated 1819. This reflects early nineteenth-century publishing practices whereby the relatively inexpensive text leaves would be printed at one time, whereas the more expensive plates would be produced in batches as required.

The son of a Swiss sculptor who had emigrated to England, John Webber (d. 1793) was the official artist to Cook's third and last voyage (1876-1880). Whilst the title-page gives his name as James, a memorial tablet put up by his brother Henry reads: 'To the memory of John Webber Esq., who as a draughtsman accompanied Captain Cook on his second [sic] voyage of discovery round the world...'

First edition; large folio (55 x 43 cm); 16 hand-coloured aquatint plates watermarked 1819, letterpress title, 15 leaves of descriptive text watermarked 1805 (plates II & III described on the same page), some very light offsetting, the very occasional marginal spot otherwise plates clean; later half green morocco, cloth boards, two gilt lettering pieces to spine, small split to foot of upper joint otherwise a fine copy. Abbey (*Travel*), 595; Beddie 1872; Forbes 397; Hill 1837; Hocken 35; Holmes 79; Tooley 501.



34. FERRARIO, GIULIO. *Il Costume Antico e Moderno o storia del governo, della milizia, della religione, delle arti, scienze ed usanze di tutti i popoli antichi e moderni privata coi monumenti dell' antichità e rappresentata cogli analoghi disegni...* [with] *Del Costume antico e moderno di tutti i popoli del Dottore Giulio Ferrario. Indice generale per alfabeto e per materie preceduto da un saggio di supplimento alla detta opera e dall' indicazione delle più importanti scoperte e relazioni fatte...*[with] *Aggiunte e rettificazioni all' opera il costume antico e moderno di tutti i popoli cogli...*  
*Milano, Tipografia dell' editore, 1817-1826.*

£50,000 [ref: 106551]

First edition of Ferrario's monumental work, issued in French and Italian, this being the Italian text version. It is a comprehensive account of the flora and fauna, costumes, religious customs, recreations of all the peoples of the world, both ancient and modern and including many topographical views etc. It represented the first detailed study of world geography with reference to civil and military customs, customs and tradition of various diverse peoples, little known at the time. Of particular importance are the illustrations in the United States depicting Native American monuments, cities and populations. It was very successful and reprinted several times.

Giulio Ferrario (1767-1847) was head librarian of the Braidense Library and author of several erudite historical works.

*First edition (Italian text version); 14 vols bound in 18 [with] 4 supplementary vols, 22 in total; large 4to; illustrated with 6 large folding maps, 1640 aquatint plates, of which 1517 are hand-coloured, various tables, etc., portrait of Francis I replaced with an emblematic portrait of 'Terra'; occasional short closed tears (not affecting plates), scattered light foxing, plates slightly toned, 2 vols heavily toned; contemporary vellum-backed maroon boards, red and green morocco spine labels with gilt lettering, a very good set. Brunet II, 1232; Colas 1051, 1052 & 1053; Cicognara 1648; Graesse, II, 571*





35. [HUBER, JAKOB WILHELM]. [Collezione di Vedute Pittoresche della Antica Città di Pompei]. [Naples], [1818-1819].

£19,500 [ref: 114204]

After the excavations of the eighteenth century, Pompeii became a must see attraction on any Grand Tour being taken by the great and the good of Europe.

Jakob Wilhelm Huber (1787-1871) went to Rome and later Naples as part of his apprenticeship to pursue his interest in Italian landscape painting. Eventually he developed a special concern for Naples and the nearby ruins of Pompeii. Sensing the preferences of his clientele, he recorded in 1817 in sketches and watercolours the picturesque ancient ruins.

This beautiful collection is one of the earliest examples of lithography in Naples. It is the only work printed in the year 1819 and few copies survive. The Journal of the Printing History Society (1997-95) claims only one copy (incomplete). There was an edition published in 1824-5 but in aquatint.

*Landscape folio (41 x 54 cm); 20 (of 24?) hand-coloured lithographed plates by C. Muller, lacking title-page, discreet ownership inscription to front free endpaper, tissues spotted; contemporary full red morocco, boards tooled in gilt with title of 'Ruines de Pompéia' lettered in gilt to upper board, board edges and turn-ins rolled in gilt, all edges gilt, extremities slightly rubbed, boards a little soiled, otherwise a very good copy. Brunet III, 357.*





70 LITHOGRAPHS, 8 AQUATINTS & 2 ENGRAVINGS

36. FORBIN, [LOUIS NICOLAS PHILIPPE AUGUSTE] (COMTE DE). *Voyage dans le Levant*. Paris, Imprimerie Royale, 1819.

£22,500 [ref: 114525]

The scarce first edition of Forbin's *Voyage* with text and plates together of which Brunet says only 325 copies were printed.

Forbin's was one of the first important French books to use lithography on a grand scale, and the standard of production is equal to that of Napoleon's *Description de l'Égypte*. The plates are after drawings by Forbin, Isabey, Prevost, Fragonard and Carle Vernet. The aquatinted plates are all after drawings by Forbin himself. Most of the plates illustrate views in Egypt and Syria, including the famous view of Drovetti, French consul in Egypt, measuring a giant head. In 1816 Forbin replaced Denon as Director of Museums, and in 1817 he undertook a year-long voyage to the Levant, having been authorised to purchase antiquities for the Louvre. He travelled to Milos where his son-in-law had negotiated the purchase of the recently discovered Venus de Milo, and from there to Athens, Constantinople, Asia Minor, Syria, and Palestine. From Jaffa he travelled overland to Egypt and visited Alexandria.

First edition; elephant folio; 80 plates, including 70 lithographs, 8 aquatints, & 2 engravings; contemporary calf over blue paper boards, red morocco label to upper cover, vellum tips; spine rubbed, corners worn; internally a fine clean uncut example. Atabey 447; Blackmer 614; Colas 1089; Hilmy I, 163; Koç I, 209; Weber 70;





#### RARE ILLUSTRATION OF THE PROPHET IN THE QUR'AN

**37. [QUR'AN].** A Fine Qajar Qur'an, copied by Hajji Jaffer al-Qazvini, with an illustration of Prophet Muhammad's Mi'raj (ascension to Heaven), Qajar Persia, dated Jumada I 1235 AH (February/March 1820 AD).

£70,000 [ref: 112455]

AN EXCEPTIONAL QAJAR QUR'AN PRODUCED DURING THE REIGN OF FATH' ALI SHAH QAJAR.

This manuscript includes all the qualities and attributes one would expect from a Qajar Qur'an from a royal or courtly workshop, however it includes one remarkable and highly unusual feature: the inclusion of an illustration of Muhammad's heavenly journey (mi'raj) within a central medallion on the opening folio. This drawing is surrounded by a large calligraphic floral composition comprising of a repetition of a verse from the Qur'an (particularly verse 51 from Surah al-Qalam 'Chapter of the Pen' LXVIII).

Figurative art, particularly depictions of the Prophet Muhammad, are a rare feature in Islamic art. The appearance of The Prophet in human form is scarce and generally limited to works of poetry and history, never associated with texts of a religious nature. In Islam, the Qur'an is believed to be the literal word of God (as it was revealed to Prophet Muhammad) and the scripture and physical properties of the inscribed codex therefore carry a certain spiritual significance that sets it apart from all other texts; this is generally why the art of calligraphy has so much scope and significance in the Islamic world.

The presence of a drawing of the prophet *inside* a bound Qur'an is an exceptional rarity and demonstrates a remarkable break away from the traditional boundaries of Islamic art and book production.

No other records of the scribe Hajji Ja'far al-Qazvini have been traced, however the naskh calligraphy executed in the manuscript is of a high calibre and rather unusually is continued on the lacquered binding that houses the manuscript.

*Single volume, illuminated manuscript on paper, in Arabic, complete, 312 leaves plus two endpapers, single column, 14 lines scribal black naskh with interlinear translation to Persian in red nasta'liq throughout, gold and polychrome rosette verse markers, sura headings in gold thuluth reserved against cobalt blue cartouches illuminated with gold swirling vine on illuminated panels, the plain margins with occasional black nasta'liq commentary in clouds reserved against gold, illuminated medallions to mark juz', the suras written in red thuluth in the upper corner of each leaf, within thin gold outer rules, catchwords, the opening bifolio with 10 lines of prayers set within gold illuminated margins, the following bifolio similar with unusual calligram on f.2v in the shape of a flower with a drawing of the Prophet mounted on Buraq at the centre, the following bifolio with 7ll. black naskh set within gold and polychrome illuminated and pricked margins, the final bifolio with gold and polychrome illuminated margins, internally clean and crisp condition; housed in contemporary gilt lacquered binding, signed 'Haji Ja'far' and dated AH 1237 / 1821-2 within a border of white thuluth inscriptions of Prophetic hadith in cartouches, the doublures undecorated, a very handsome volume. Dimensions; 273 x 179mm (10¾ x 7 inches).*

**38. BENTHAM, JEREMY. *On the Liberty of the Press, and Public Discussion.* London, Printed for William Hone, 1821.**

£8,000 [ref: 113030]

A fabulous association copy of Bentham's scarce essay on the freedom of the press, presented by the author to the French liberal politician, 'Mr. Le Marquis D'Argenson & c &c'.

D'Argenson (1771-1842) was born into a prominent family, whose members had served as Secretaries of State for Foreign Affairs and for War under Louis XV. By contrast D'Argenson was himself a Bonapartist, and acting as aide-de-camp to Lafayette during his youth, before serving as Prefect of Deux-Nèthes during Napoleon's reign.

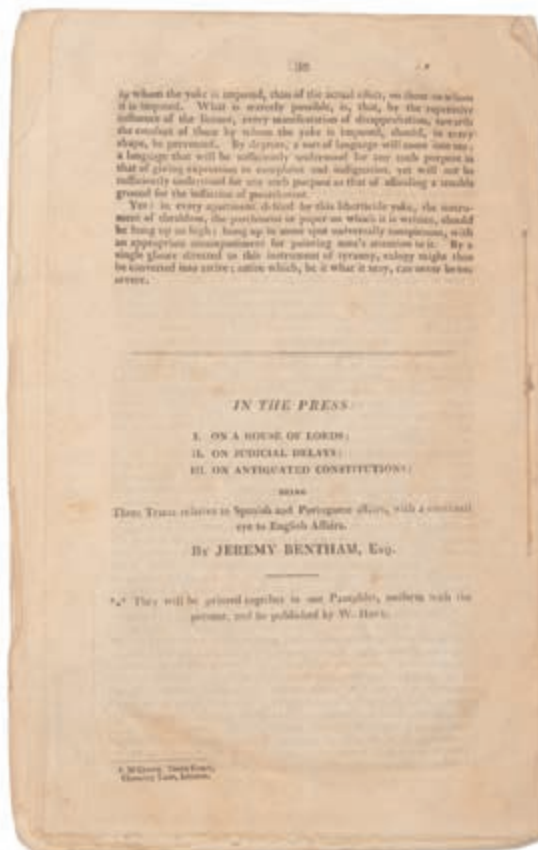
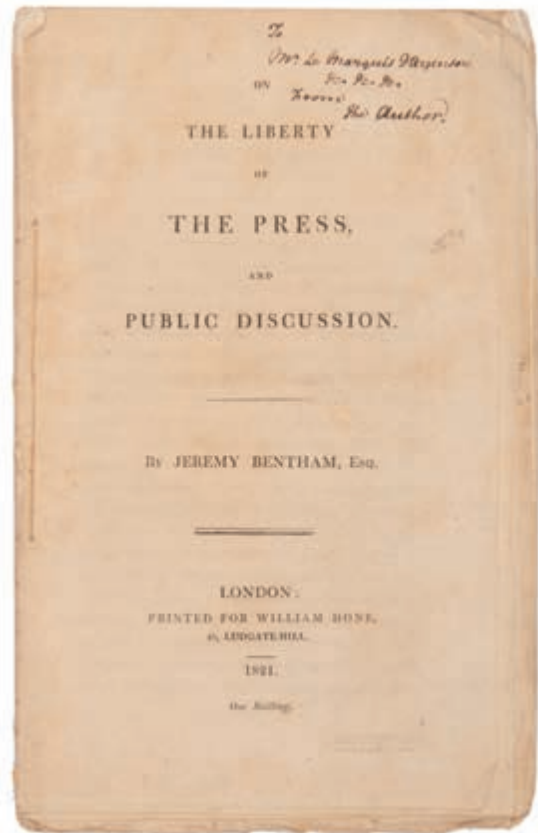
Following the Second Bourbon Restoration, D'Argenson was elected to the Chambre Introuvable, where his liberal views and ardent republicanism put him at odds with the royalist-dominated chamber. He later returned as a Deputy under the Martignac ministry in 1828, where he 'resolutely persisted in his championship of the liberty of the press and of public worship' (*Encyclopaedia Britannica*). Following the death of his wife, he renounced his own mandate and hailed the July Revolution of 1830, later joining the French republican *Société des droits de l'homme*, whose roots lay in the Jacobin movement.

Bentham (1748-1832) planned the essay in response to laws passed by the Cortes of Spain during the brief rule of the Trienio Liberal, which limited freedom of speech and discussion, and led to the arrest of his Spanish translator José Joaquín de Mora. Bentham's hopes to help codify Spanish law during this period of liberal revival were dashed in 1823 with the Bourbon-led invasion of Spain and subsequent restoration of Ferdinand VII to absolute rule.

An uncommon work not recorded in the Kress library, and all the rarer with the author's presentation inscription.

Provenance: Marc-René de Voyer de Paulmy D'Argenson (inscription).

First edition; AUTHOR'S PRESENTATION COPY; 8vo (23 x 14.5 cm); inscribed in pen in secretarial hand to title upper-margin; unbound, top-edge unopened pp[9]-36, fore-edge untrimmed, housed in custom-made marbled portfolio case; [3], iv-vi, [1], 10-38pp. Goldsmith 23351; not in Kress.







#### THE SCHWERDT COPY

**39. ALKEN, SAMUEL.** *Delineations of British Field Sports, together with the various methods of poaching* London, J. Hudson, 1822.

£15,000 [ref: 111333]

'The coloured issue ranks as one of the rarest sporting books of the period. There is only a record of a second coloured copy, which is untraceable' (Schwerdt). *Delineations...* is the only book published by Samuel Alken, Henry Thomas Alken's brother; it was first issued in six monthly parts in wrappers (no copy known), and then in book form in two states: uncoloured on drab paper, as Mellon, or the more luxurious issue with coloured lithographs on white paper, as here. Schwerdt notes that the vigorous style of these plates made them eminently suitable for framing, and accounts in part for their rarity; 'twenty years' search has not enabled us to make up a complete set'.

Later in the collection of Hugh Auchincloss, attorney and power broker, and stepfather to both Gore Vidal and Jacqueline Kennedy Onassis. Not in the British Library; not in Abbey, Dixon, or Tooley. WorldCat locates just one copy, the Mellon copy, at Yale's Sterling Library; that one uncoloured and on grey paper:

*Provenance:* John Croft Deverell (bookplate); C.F.G.R. Schwerdt (bookplate; his sale, Sotheby's, 22 May 1939, lot 69, to Ernest R. Gee on behalf of); Hugh Auchincloss (invoice from Gee laid in).

*First edition, oblong folio (28.6 x 45.6 cm); 24 hand-coloured lithographs, plate 13 just trimmed by the binder, shallow crease in the first plate, a few short marginal tears of which one repaired, faint stain in the top margin of the first few leaves; later red half morocco, spine gilt in compartments, sides with gilt double fillet, top edge gilt, marbled endpapers (extremities rubbed, boards spotted, light soiling), a very good copy.*



40. [LEFEBURE-DURUFLÉ, NOËL-JACQUES]. *Excursion sur les Côtes et dans les Ports de Normandie*. Paris, J. F. Ostervald, [1823-1825].

£19,500 [ref: 114153]

The most complete edition of this pictorial survey on Northern France. Abbey notes that although the book was published in Paris for the French market, Ostervald employed two British artists and four British engravers, reflecting the high reputation enjoyed by the British watercolourists and engravers in Northern France.

The exceptional plates include seven after Bonington and two after Copley Fielding. Twenty-two of the plates are engraved by the other Fielding brothers, Thales and Theodore, although precise attribution of four of them (which are simply signed Th. Fielding) is not possible. In any case the book is a masterpiece of topographical illustration.

This book was originally published in parts and according to Brunet appeared under the title *Voyage Pittoresque dans le ports et sur les cotes de France*, with the part on Rouen found separately.

Lefebure-Duruflé was born in Rouen which explains the devotion of the first part of this work, and his most extensive historical account, to that city. He went to Paris to study law and eventually entered politics and later become a prominent member of the liberal party.

First edition; folio (47.5 x 30 cm); text in French, 40 hand-coloured aquatint plates, some watermarked 1823 and 1824, tissue guards, small faint water stain to upper margin not affecting contents, some plates slightly browned, textblock clean; later half straight-grained morocco, marbled boards, flat spine lettered in gilt, a touch of rubbing to extremities, a very good copy; [56]ff. Abbey (Travel), 92; Brunet II, 1130; Prideaux 276, 335.





12 FINE HAND-COLOURD AQUATINT PLATES ON CARD

41. DANIELL, WILLIAM. *Select Views of Windsor Castle*. London, W. Daniell, [c. 1830].

£17,500 [ref: 114260]

A fine collection of twelve views of Windsor: ten of Windsor Castle, one of Eton, and one of Virginia Water. They reproduce the fine oils Daniell did of Windsor between 1827 and 1830.

After his major works of India and Britain, William Daniell became fascinated with Windsor, exhibiting five oil paintings of Windsor Castle and two of Virginia Water in 1827, 1828 and 1830 in the Royal Academy. These were considered some of his finest oils and Sutton contests *Long Walk at Windsor* was his masterpiece, which is one of the oils reproduced in this work.

'We feel, in looking at these aquatints, that perhaps Daniell, with the philosophy of a much-travelled man, realised that in the cool greys and greens with which he "stained" his prints was the charm of his own land, more enduring than the exotic mystery of the Orient or the strange architecture of Hindistan' (Sutton).

Provenance: George Seton Veitch (bookplate); J.B. Brown, bookseller (bookplate).

First edition; folio (52 x 75 cm); complete with 12 fine hand-coloured aquatint plates mounted on card, mounts watermarked 1831-5, facsimile dedication, bookplates to pastedowns, manuscript title labels to reverse of seven of the plates, four titled in pencil on the mounts, plates clean and crisp; contemporary half calf portfolio, paper-covered boards with gilt title label to upper board, plates loose within as issued, extremities worn and boards a little soiled, but plates fine within. Abbey (Scenery), 355; Prideaux p333; Sutton (The Daniells: Artists and Travellers).





#### THE MOST BEAUTIFUL BOOK ON ANTIGUA

**42. JOHNSON, J.** *An Historical and Descriptive Account of Antigua, illustrated by numerous engravings, coloured in imitation of drawings taken on the spot.* London, printed for the author, 1830.

£45,000 [ref: 114256]

VERY RARE. ONLY TWO COMPLETE COPIES OF THIS WORK ARE RECORDED AS APPEARING AT AUCTION IN THE PAST 100 YEARS. THE MOST BEAUTIFUL BOOK ON ANTIGUA, PUBLISHED IN A VERY SMALL EDITION.

Johnson began with the grand design of publishing a large series of *Views in the West Indies*, with each part containing images and descriptions of a number of islands. According to an 'Advertisement' slip issued with the third part of *West Indies* this plan was abandoned after only three parts because of the objections that were made 'to the form in which [the West Indian] Views [were]... published'. Evidently, purchasers wanted to be able to buy views of individual islands. The 'Advertisement' continues: 'to enable purchasers to select scenes in one particular island, each number will in future contain views in one island only.' The present work, which includes amended versions of six of the views which had previously appeared in the *Views in the West Indies* and one additional view not published before, appears to have been the only offshoot of the earlier work to reach fruition. Difficulty in finding subscribers seems to have forced Johnson to abandon the idea of a series of works on individual islands: 'When the first specimen of the Work was prepared for inspection, it was intended by the Author, that the Work itself should appear at a much earlier period... That intention, however, was accompanied by an expectation that a sufficient number of Subscribers would have been obtained... In this [the author]... has been much disappointed' ('Advertisement' leaf). In fact so few people had come forward, Johnson goes on to write that he is not sure if it is even worth printing the list of subscribers.

The plates are titled: 1. Saint John's Antigua. From Otto's; 2. Saint John's Harbour, Antigua. From Southward and Eastward; 3. View Near St. John's Antigua. From Gambles; 4. View of Saint John's Harbour, Antigua. From Friar's Hill; 5. View in the Parish of Saint Christopher; 6. View in Old North Sound, Antigua; 7. English Harbour, Antigua. From Great George Fort, Monks Hill.

*First edition; landscape folio (44 x 57 cm); 3 full-page hand-coloured maps on 2 sheets, 7 fine hand-coloured aquatint plates after Johnson, watermarks 1822, 1825, 1828, 1829, and 1830, with errata slip and half-title, lithograph headpiece to dedication, plates clean and bright; contemporary half straight-grained morocco, paper-covered boards with gilt morocco title label to upper board, gilt flat spine, boards a little scuffed, preserved in a modern morocco backed cloth case, otherwise a fine copy; [17]ff. Bobins 14; not in Abbey or Tooley but cf. Abbey (Travel), 678; Tooley 285.*





#### FRANCO-TUSCAN EXPEDITION TO EGYPT

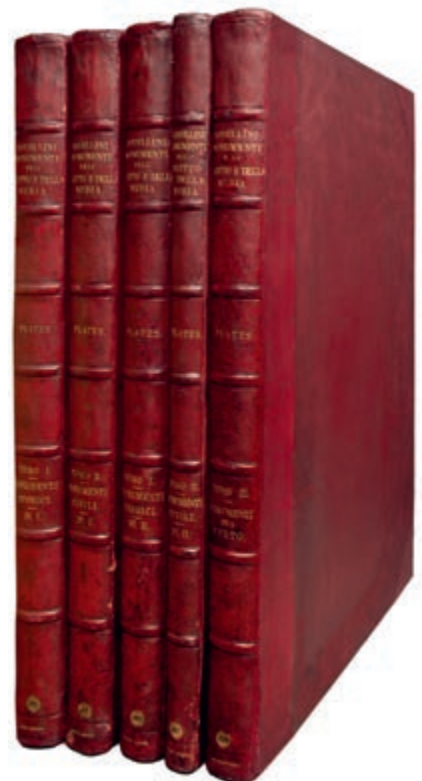
**43. ROSELLINI, IPPOLITO. I monumenti dell' Egitto e della Nubia. Disegnati dalla spedizione scientifico-letteraria Toscana in Egitto. Pisa, Niccolo Cappuro, 1832-1844.**

£50,000 [ref: 114745]

Ippolito Rosellini (1800-1843), considered the father of Italian Egyptology, studied under Jean-François Champollion, whom he met in Florence in 1825 and later became a great friend and associate. In 1828 Rosellini accompanied Champollion on the Franco-Tuscan expedition to Egypt, which was financed by the grand duke of Tuscany, Leopoldo II (to whom the work is dedicated), and the king of France, Charles X. This work is the result of that expedition and is divided into 3 parts: *Parte prima. Monumenti storici*, *Parte seconda. Monumenti civili*, *Parte terza. Monumenti del culto*. Together with the works of Champollion and Lepsius, this is one of the pre-eminent colour plate publications of the 19th century.

Complete sets are rare and seldom appear on the market.

First edition; 12 vols bound in 14, comprising 9 text vols, 8vo, 3 atlas vols bound in 5; royal folio; 394 plates (of which 137 are in original hand colour) backed with fine linen, one or two marginal chips, marginal water-staining to vol. 3 plates, some foxing and surface soiling, some light browning, small ink-stamp to titles or first plate, text vols modern tan morocco, black labels, atlas vols nineteenth century red half morocco, with flap to cover top-edge, a very good set. Ibrahim-Hilmy II, 182. Gay 2218. Hiler 759. Brunet IV, 1393. Not in Blackmer.





44. [NATURAL HISTORY]. [ANON.] An exceptional, early Victorian natural history manuscript. Cranborne Chase [Dorset, Hampshire & Wiltshire] 1830s.

£7,500 [ref: 112603]

A BEAUTIFUL AND INTELLECTUALLY ENGAGING MANUSCRIPT OF HISTORICAL AND ECOLOGICAL SIGNIFICANCE.

A remarkable English natural history album of beautifully-executed watercolours and original observations describing a much wider variety of species than usual, including some rarely seen in such documents, such as bats and carnivorous plants. We have never encountered an amateur natural history manuscript produced at this level, with such a wide-ranging eye. This is a historically significant document with much relevance to the history of amateur zoology and botany and to the historical range and prevalence of species in southern England.

*Manuscript with watercolours in a purpose-made album with printed grids on the versos of the leaves; oblong quarto (33.5 x 24 cm); 50 leaves, watercolours on the rectos, manuscript tables on the versos of all save number 50, first leaf that presumably had manuscript text on bats lacking, gutters strengthened with paper on which the blanks have been mounted, some spotting and offsetting, and a little darkening to some of the lower corners; original half calf recently rebaked and recorned to style, green grained cloth.*



WITH 60 LITHOGRAPH PLATES

45. [BRITISH ARMY]. MANSION, LEON & ESCHAUZIER, SAMUEL L. Officers of the British Army. London, W. Spooner, [1833-1836].

£17,500 [ref: 111329]

A rare set of 'Spooner's Upright Series' depicting officers of the British Army.

William Spooner was a publisher of prints, specialising in topical and/or humorous lithographs. These prints bear the full imprint at foot (which unusually name the colourist) and are mostly dedicated to the Adjutant General of His Majesty's Forces and are consecutively numbered from 1-60. Some of the lithographs survive individually, but sets such as this one, gathered by a contemporary collector and bound up to preserve their fresh colours, are rare.

*Provenance: R.M. Darnell, Darlington (contemporary bookplate to front pastedown).*

*Folio (45.4 x 32.3 cm); 60 lithographic plates, printed by Lefevre & Co. after Mansion and Eschauzier, hand-coloured by C.H. Martin and C. Bowen, original pale pink tissue guards, scattered spotting and a little soiling, nearly all marginal, short closed marginal tear in plates 1 and 8; contemporary half black morocco gilt, upper cover with green morocco gilt title-label, pale green coated endpapers, all edges gilt, rebaked, preserving original backstrip, neat repairs at corners. Bobins V, 1585; Colas 1967.*





**RARE SET OF SIX VIEWS OF QUEBEC**

**46. COCKBURN, LIEUT. COL. JAMES PATTISON.** *Views of Quebec.* London, Ackermann & Co., 1833.

£100,000 [ref: 114257]

James Pattison Cockburn (1779-1847) was a military officer who served in Europe during the Napoleonic Wars and in Canada from 1822 to 1832, rising to the rank of Major-General. He was also a prolific artist and writer of his travels with the British Army, becoming known for his work on Canada and the Niagara Falls.

The superb aquatints are titled as follows: Plate 1. Cape Diamond and Wolf's Cove from Point a Pizeau; Plate 2. The Ice Pont formed between Quebec & Point Levi; Plate 3. Quebec from below Aubigny Church, Point Levi; Plate 4. The Falls of Montmorency; Plate 5. The Cone of Montmorency, as it appeared in 1829.

Extremely rare, with only three appearances at auction on record, and no copies found in institutional searches.





First edition; large landscape folio (52 x 73 cm); 6 hand-coloured aquatint plates by C. Hunt after Cockburn, mounted on stubs, watermarked 1831, lower margins slightly rubbed, colouring a little faded, each with engraved title to lower margin dedicated to William IV; superb contemporary style later full straight-grained blue morocco, boards richly gilt with Greek key outer border, edges with gilt roll, spine lettered in gilt in seven compartments.

#### SUBSCRIBER'S COPY OF GOULD'S FIRST MONOGRAPH

47. GOULD, JOHN. *A Monograph of the Ramphastidae; or Family of Toucans*. London The author, 1834-1835.

£60,000 [ref: 113756]

The *Ramphastidae* (*Family of Toucans*) is without doubt the finest and most comprehensive work on this family of Birds. Lear uses colour in a fantastical manner to convey the beauty of these birds. 'The toucans, with their enormous beaks, have gone in for unimaginable transformations of their basic colours; their eyes, even, vary from bright blue to red. The beaks can be black, with an upper edge of pale straw yellow, or the beak is crimson red with a black dividing line, but sometimes the bill is green, olive green; or the lower bill a bright blue with green shadings' (Sitwell). The Toucan family is limited to Mexico, Central and South America and some West Indian islands; the uncoloured plate accompanies Richard Owen's final chapter on the anatomy of the Toucan, written specially for the work.

Provenance: Henry Hall Gage, 4th Viscount Gage [subscriber] (bookplate).

First edition; folio (54 x 36 cm.); dedication leaf, list of subscribers, and 33 hand-coloured lithographs by and after Edward Lear, John and Elizabeth Gould, each heightened with gum arabic, one uncoloured lithographed anatomical plate by and after G. Scharf; contemporary half green morocco gilt, spine gilt in compartments, a fine copy. Anker 170; Ayer/Zimmer 252; Balis 102; Fine Bird Books 77; McGill/Wood 364; Nissen IVB 378; Sauer 3.







48. SANQUIRICO, ALESSANDRO. *Sceniche Decorazioni, Inventate ed Eseguite pel dramma serio l'ultimo giorno di Pompei. [bound with] Raccolta da Varie Decorazioni Sceniche. Milan, [c.1835]; [c.1832].*

£65,000 [ref: 114209]

The magnificent collection of the stage sets of La Scala theatre in Milan by Alessandro Sanquirico (1777-1849), and the supplement with 8 plates showing the set design and costumes for the 1827 La Scala production of Giovanni Pacini's opera *L'ultimo giorno di Pompei*.

Alessandro Sanquirico (1777-1849) was the set designer and principle scene painter of La Scala between 1817 and 1832, during which time he established himself as the foremost in his craft and heavily influenced his peers. Many of the sets within this work were created for premieres by the likes of Clerico, Pacini, Vigano, Mosca, Bellini, Rossini, Soliva, Pavesi, Mozart, and Mayerbeer. His designs established and defined the style of nineteenth-century opera, combining neo-classicism with the burgeoning Romantic movement.

A definitive collation does not exist since each copy varies in the number of plates and their subject. There was no single publication date and different copies terminate at different years preceding Sanquirico's own retirement in 1832.

*Provenance:* Jacques Levy.

*Two works in one, landscape folio (39.5 x 47.5 cm); manuscript title, 1 tinted aquatint plate, 8 fine hand-coloured aquatint plates, the odd spot to margins; manuscript title, 66 hand-coloured aquatint plates, very occasional spot to margins, otherwise clean internally; contemporary straight-grained red morocco panelled gilt with Greek key rolls, thin serrated and solid fillets, the outer frame punctuated with neo-classical shields, smooth spine gilt with double-gilt rules separating the spine into 8 compartments infilled with 6-pointed stars, a fine example. Bobins V, 1513; Nagler XIV, p267; Ricci, La scenografia italiana II, 23.*





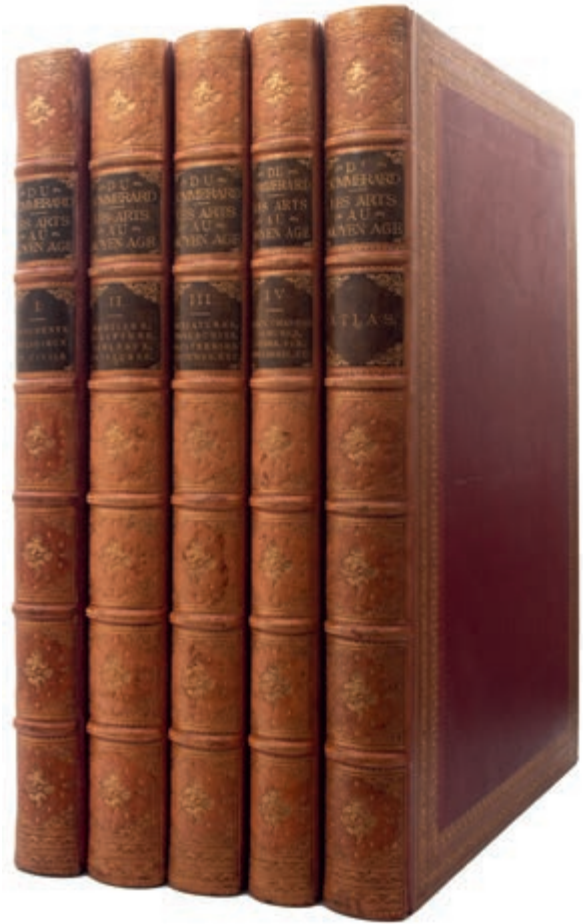
49. POLLARD, JAMES. *Epsom*. London, Ackerman, 25 May 1835 - 1 February 1836 [plates with Whatman 1834 or 1837 watermark].  
£9,000 [ref: 112144]

A magnificently coloured, uncut set of Pollard's *Epsom*. The third state with titles and imprints present.

Provenance: Joel Spitz (bookplate & ink-stamp, purchased from Rosenbach, 15 March 1942, 'originally from Russian Collection').

Landscape folio (431 x 594mm); 6 deckle-edged, colour-printed, hand-finished aquatint plates by Charles Hunt after Pollard, heightened with gum arabic, tipped into an album, some light marginal soiling; contemporary quarter roan and patterned brown cloth, number '12' impressed on front cover, upper cover sunned, rubbing to corners and spine extremities; modern red quarter morocco case, a fine copy. Bobins 1402; Mellon/Snelgrove 23 p. 134; Siltzer p. 222.





#### MONUMENTAL PUBLICATION ON MEDIEVAL ARTS

**50. SOMMERARD, ALEXANDRE DU.** *Les Arts au Moyen Âge.* Paris, A l'hôtel de Cluny, 1838-1846.

£12,500 [ref: 111417]

Sommerard's monumental publication on medieval arts: architecture, tapestry, goldsmithing, furniture, miniature, etc, illustrated with colour plates. Here in a fine crimson morocco binding.

'Like his family before him, Alexandre Du Sommerard (1779–1842) had a career in public service, first in the military, then in the civil service, then in the Court itself. Passion for his native country of France was even more manifest in his art collecting and studies, which is where he directed most of his energies.

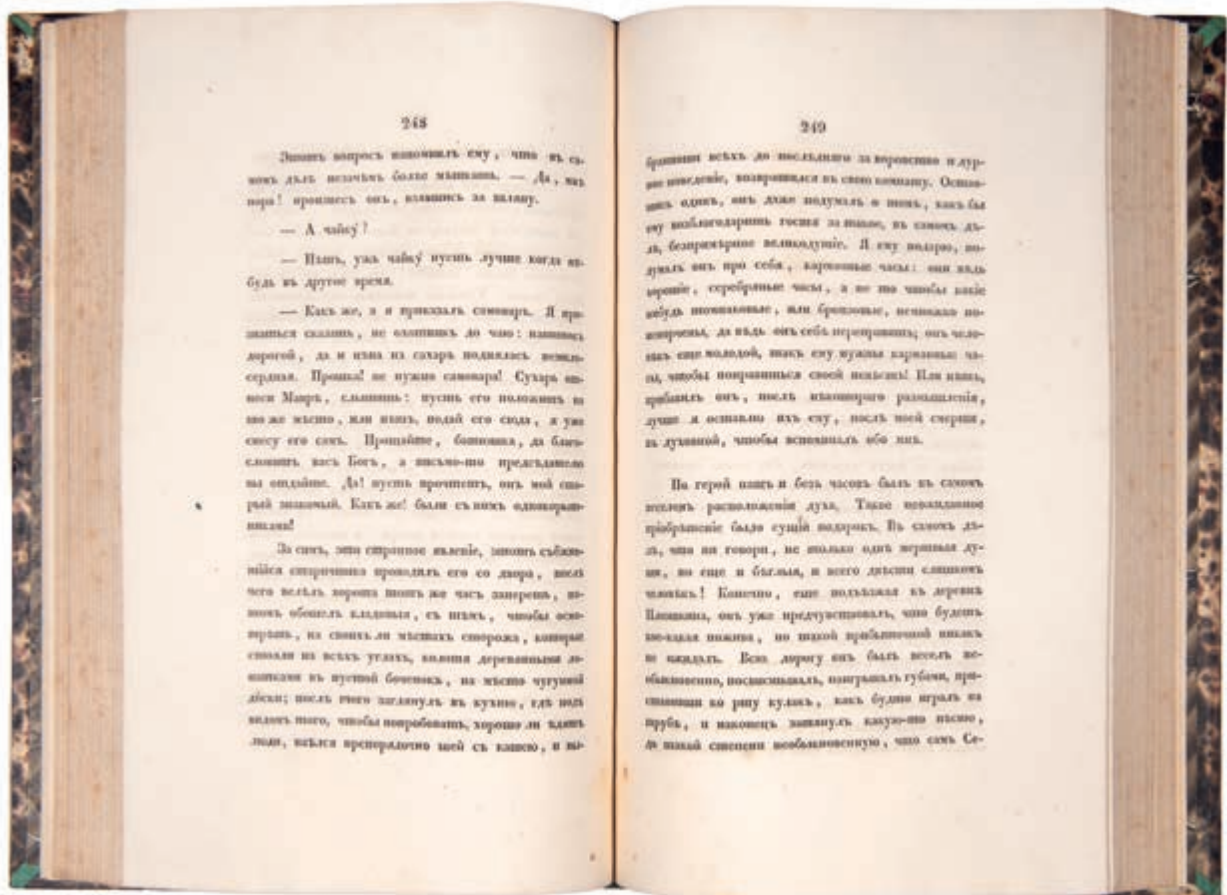
The first items he acquired were paintings by contemporary French painters, but, after 1825, he devoted himself to art from the Middle Ages to the seventeenth century, with particular attention to arts with French connections. In his actions and his collector's tastes, Sommerard was likely influenced by Alexandre Lenoir (1761–1839), who rescued medieval treasures and monuments from destruction during the French Revolution and who later set up the *Musée des Monuments Français*.

By 1832, Sommerard had accumulated such a large collection that he purchased the late fifteenth-century Hôtel des Abbés de Cluny to house it. In each room of the building, he arranged furniture, objects, and textiles according to their function or symbolic value in an attempt to replicate the interior spaces of the past.

In 1838, Alexandre Du Sommerard published the first volumes of a multi-volume work, *Les Arts du moyen-âge*, which he intended as a history of French medieval art. His collection and study included early Christian and Byzantine art as the precursors to western medieval art. He felt that history should not rely solely on written sources and that historians and the public needed to comprehend the history of art as well.' (Dumbarton Oaks online).

*First edition, 5 vols folio (55.5 x 27 cm), including one atlas vol. & 9 series of plates bound in 4 vols; 9 title pages for 1st to 9th series coloured blue & gilt, hand coloured general title, 507 lithograph plates including 368 chromolithographed plates (many with additional hand colour), fine contemporary crimson morocco richly gilt by John Wright of London, boards with broad gilt borders, spines in seven compartments, green morocco labels to second and third, others richly gilt, raised bands, all edges gilt, light fade to spines, a little minor foxing, a fine set.*





FIRST EDITION OF GOGOL'S MASTERPIECE

51. GOGOL, NIKOLAI. Pokhzhdeniia Chichikova, ili Mertvyya dushi. Poema [The Adventures of Chichikov, or Dead Souls. A Poem]. Moscow, Universit. Tip., Moskva, 1842.

£40,000 [ref: 113422]

AN EXCEPTIONALLY HANDSOME EXAMPLE OF ONE OF THE GREATEST NOVELS OF 19TH-CENTURY RUSSIAN LITERATURE.

Nikolai Gogol (1809-52) began writing his 'paradoxical epic' in 1836 at the encouragement of his friend, then already Russia's main poet Alexander Pushkin who quickly 'recognized [in Gogol] a unique and exceptional phenomenon' (Terras). The novel's first censor in Moscow refused to grant permission and objected to the title 'Dead Souls' and the author's apparent attack on the feudal system. Gogol rewrote some of the sensitive parts and accepted a new title of 'The Adventures of Chichikov, or Dead Souls', thus shifting the emphasis from political satire to a picaresque novel. However, the half-title and title clearly show more of an emphasis on the second part of the title rather than the first. The 'poem' was finally published in 1842 in 2400 copies and Gogol's status of a contemporary classic became firmly established in Russian society.

First edition, 8vo; 475pp. including half-title and title, minor spotting throughout; near contemporary quarter green leather over marbled boards, spine in parts with gilt title to second part and fleurons to others, spine a little faded and worn at extremities, a very good copy.





**52. HERRING, JOHN FREDERICK. Portraits of the Winning Horses of the Great St. Leger Stakes, at Doncaster, from the year 1815 to the present year inclusive.** London, S. & J. Fuller, [c. 1843].

£57,500 [ref: 109890]

A rare set of the finest early 19th-century series of racehorse portraits by John Herring, one of the greatest sporting artists of the day. Herring must have watched his first St Ledger in 1814 when he took the Royal Leeds Union stage from London to Doncaster in order to elope. While lodging in the town he took a coach builder's finishing shop and from that obtained the vacant post of coachman to the Nelson Inn. He followed this arduous profession for six years, ending up on the box of the prestigious High Flyer plying between York and London. In his leisure time he continued to paint, and in 1824 the Doncaster Gazette arranged for him to paint the winners of the St Leger retrospectively from 1815 onwards. The pictures were then engraved and published first by Messrs Sheardown & Son, owners of the Gazette, in 1824. This true first edition comprised just 10 plates, but it made Herring a household name. Eventually he left Doncaster for Newmarket in 1830, and then moved to London in 1834, in time becoming Britain's foremost exponent of horse painting of the day.

S. & J. Fuller of London purchased Shearman's plates in 1827, and continued to publish, periodically, the St. Leger Winner Series up to 1845, re-lettering the plates with their own imprint. The present copy was published in book form in 1843 with the plates of the two series, bearing the title from the Second Series, listing only the St Leger winners, although the work is composed of 29 St Leger winners and 17 Derby winners.

Large folio (58.8 x 42.8 cm); with Second Series letterpress title with engraved vignette, 1-leaf list of winners, 46 original hand-coloured aquatint horse portraits, comprising the complete series of 29 plates of the St Leger Winners and 17 of the Derby Stakes Winners, 1815-1843, plates 1-42 after Herring, plates 43, 45 and 46 after Harry Hall, plate 44 after Abraham Cooper, each with exceptional hand colouring and touches of gum arabic, on wove paper, plates 1-13, 15, 16, 19-21, 23, 31, 33 and 37-41, with Minerva head blind stamp, plates 14, 17, 25, 28 and 44 watermarked J. Whatman Turkey Mill with dates 1836-1839, all but two of the St Leger winners are proceeded by separate text pages giving the history and performances, plates 33, 34, 39, 42, 45 and 46 are inscribed as proof impressions within the text, published by Messrs Fuller, excepting Memnon published by W Sheardown & Son (Charles XII with a smudge under the horse's muzzle, some text and plates 2, 8, 16, 24 and 37 with faint spotting and staining mainly confined to verso of plates. Contemporary purple half morocco over cloth-covered boards, gilt morocco lettering-piece on upper cover, light wear and rubbing to binding, the plates fine. Bobins III, 1181; Mellon/Snelgrove Herring 2; Siltzer pp.145-147; Tooley 261.





THE FINEST SET OF ENGRAVINGS THAT HAS EVER BEEN PRODUCED OF THE WEST INDIES

**53. CAZABON, MICHEL J. Views of Trinidad.** *Paris, Lemercier, 1851.*

£45,000 [ref: 114157]

An engaging set of views of Trinidad by one of the island's most important artists. Its scarcity is attributed to the limited issue, the subscriber list indicates only 149 copies were published, and the harshness of Trinidad's climate.

Born in Trinidad Michel-Jean Cazabon (1813-1888) was the first internationally renowned Trinidadian artist. His paintings of Trinidad scenery, and accompanying Trinidadians, are valuable records of the period. These plates have been described as 'possibly the finest set of engravings that has ever been produced of the West Indies' (Maclean).

The plates are captioned: Port of Spain from the Harbour; King's Wharf and South Quay-Port of Spain; Custom House and St. Vincent's Wharf; Trinity Church, Port of Spain; Catholic Church, Port of Spain; Government Buildings; Maraval Dike; The Governor's Residence, St. Anns; Queen's Park, Port of Spain; San Fernando and Naparima Hill; St. James' Barracks; Bamboo Arches, St. Anns; Village of Arima and Mount Tamana; The Cottage, Mount Tamana; Cedar Point, Mount Tamana; Maraccas Waterfall; Cascade at St. Anns; North Coast of Trinidad, from the North Post.

*Provenance: Elizabeth Ward, died Trinidad 1851 (bookplate).*

*First edition, ONE OF ONLY 149 COPIES; landscape folio (35.5 x 51.5 cm); 18 hand-coloured lithograph plates by Eug. Cicéri after Cazabon, lithographed title, list of subscribers, contemporary ownership inscription to pastedown, endpapers repaired, very small marginal tear to title repaired; contemporary pebbled cloth boards rebaked and recorned, boards a little worn, otherwise a very good copy. Abbey (Travel), 696; MacLean (Cazabon: an Illustrated Biography), 1986.*

**54. DICKINSON BROS (PUBLISHERS).** Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851*, from the originals painted for H.R.H. Prince Albert. London, Dickinson Brothers, 1854.

£22,500 [ref: 114198]

THE GREAT EXHIBITION, HOUSED WITHIN THE 'CRYSTAL PALACE', EMBODIED PRINCE ALBERT'S VISION TO DISPLAY THE WONDERS OF INDUSTRY FROM AROUND THE WORLD.

This highly detailed and colourful sequence of images was published as a pictorial record of the hugely successful Great Exhibition of 1851, which ran in London's Hyde Park between May and October of that year. Originally conceived by the Royal Society for the Encouragement of Arts, Manufactures and Commerce (whose most famous patron was Prince Albert) the exhibition set out to display the staggering progress that had been achieved in all of the Society's disciplines. The exhibition building itself was the source of worldwide acclaim: the famous 'Crystal Palace' designed by Joseph Paxton, and built in cast-iron and plate-glass, stretched symbolically 1,851 feet in length and rose to 128 feet in the air.

More than 100,000 objects were displayed by over 14,000 exhibitors from around the world, grouped into four principal themes: Machinery, Manufactures, Fine Arts and Raw Materials. Included in the exhibits were full scale hydraulic presses, steam engines, carriages, firearms, porcelain, enamels, carpets, textiles and even the 186 carat Kohi-Noor diamond, among thousands upon thousands more artefacts (many of which are shown in this sequence). Over six million people visited the exhibition during its relatively short opening period, many of whom travelled to London from far-afield via the rapidly expanding railway network.

*First edition; 2 vols, folio (59 x 44 cm); 55 chromo-lithograph plates, including 2 frontispieces, by Dickinson Brothers after Joseph Nash, Louis Haghe and David Roberts, finished by hand and heightened with gum arabic, titles red and black with woodcut initials, ex-library bookplates to pastedowns and stamps to title, occasional minor creasing with a couple small tears to margins, a touch of offsetting to guards, otherwise plates clean and bright; contemporary half red morocco gilt, rebound with original spines laid down, over green cloth boards, gilt morocco title labels to upper boards, spines lettered in gilt in five compartments, all edges gilt, inner hinges reinforced, extremities a little bumped, spines lightly rubbed, a very good copy; [29]; [29]ff. Abbey (Scenery), 251.*







**55. GOULD, JOHN. A Monograph of the Trogonidae, or Family of Trogons.** London, Richard and John E. Taylor, 1858-1875.

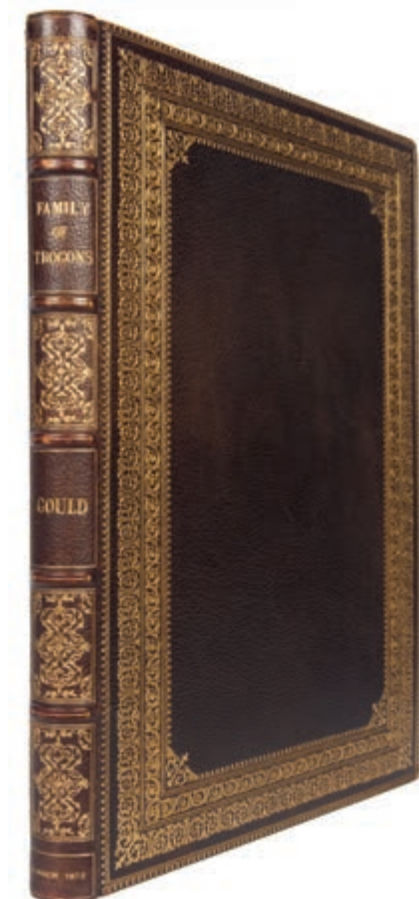
£35,000 [ref: 113536]

Although titled the second edition Gould considered the present volume a new work. The text was re-written, all the plates were redrawn, and twelve entirely new plates of subsequently recognised species were added. The beauty of many of the subjects in this edition is enhanced by the addition of backgrounds of tropical flora and smaller birds.

These vividly coloured birds were among Gould's favourites: 'Denizens of the intertropical regions of the Old and New World, they shroud their glories in the deep and gloomy recesses of the forest... dazzled by the brightness of the meridional sun, morning and evening twilight is the season for their activity' (Introduction).

*Provenance: Henry George Charles, Viscount Lascelles (bookplate).*

Second edition; folio, (54 x 36 cm); 47 hand-coloured plates, enhanced with gum Arabic, bookplate to front pastedown; magnificent contemporary full green morocco gilt, elaborately decorated with arabesque design, all edges gilt; a fine copy. Anker 171; Fine Bird Books, p77; Nissen IVB, 381; Zimmer p253.





WITH THE RARE SUPPLEMENT

56. GOULD, John. *Monograph of the Trochilidae, or family of humming birds*. London, Published by the author, 1861.

£175,000 [ref: 114795]

'GOULD'S MASTERPIECE... AN INCOMPARABLE CATALOGUE AND COMPENDIUM OF BEAUTIES' (Fine Bird Books). The first edition and a spectacular set, with the rare supplement, from the library of the Dukes of Manchester at Kimbolton Castle.

Of all the bird families, the hummingbird held the greatest fascination for Gould, and most of the plates were drawn from specimens in his own collection, with the help of a pool of collectors whom he commissioned to hunt for rare or unknown varieties in South America. He exhibited the collection, which included nearly 2,000 birds from 300 different species, at the Zoological Gardens in Regent's Park for the Great Exhibition of 1851, attracting nearly 75,000 visitors and consolidating his reputation as one of the greatest living ornithologists.

To illustrate the birds' iridescent plumage, Gould had used a costly technique of painting in varnish and oils over pure gold leaf, which he claimed to have invented but which he seems in reality to have borrowed with very little modification from the American hummingbird specialist William Bailey. Gould's claim that the subscribers to the *Trochilidae* included 'nearly all the crowned heads of Europe' (Tree, p. 164) was a slight exaggeration, but there is no doubt that the magnificence of the illustrations, and the Victorian vogue for hummingbirds, attracted a larger and more brilliant audience than all of his other works except *The Birds of Great Britain*.

Gould died after the publication of part I of the *Supplement*, having supervised the preparation of many of the plates. The book was completed by Sharpe who finalised the text, W. Hart, who did the drawings, lithographs and colouring for the 58 remaining plates, and the ornithologist Osbert Salvin, who directed the general production. Soon after Gould's death his bird collection, which by then included 5,378 hummingbirds, was purchased by the Zoological Society, and is now part of the British Museum's natural history collections.

*Provenance: The Dukes of Manchester, Kimbolton Castle (bookplates).*

First edition; 6 vols, folio, (55 x 35.5 cm); 418 hand-coloured lithographs, MANY HEIGHTENED WITH GOLD LEAF & OTHER IRIDESCENT MINERAL PAINTS, overpainted with transparent oil and varnish colours, after John Gould, H.C. Richter, and W. Hart, Kimbolton Castle book plates, scattered spotting to contents; contemporary full green morocco, spines elaborately gilt in compartments and on the 5 raised bands, boards richly panelled with neoclassical gilt rolls and fillets, gilt rolls to turn-ins, yellow coated endpapers, all edges gilt; some dampstain to the lower board of volume I, a little fading of the spines, very good condition. Anker 177; Fine Bird Books p. 78; Nissen IVB, 380; Sauer 16; Wood p. 365; Zimmer pp. 258 & 263-64.







#### THE NEW RELIGION

**57. MARX, KARL.** *Das Kapital. Buch I: Der Produktionsprozess des Kapitals.; Buch II: Der Cirkulationsprozess des Kapitals; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel I bis XXVIII; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel XXIX bis LII.* Hamburg, Otto Meisner, 1867, 1885, 1894.

£100,000 [ref: 100158]

THE COMPLETE FIRST EDITION IN FOUR VOLUMES. 'The history of the twentieth century is Marx's legacy. Stalin, Mao, Che, Castro - the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognise them as such is quite another matter [...] Nevertheless, writing one hundred years after his death half the world's population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion - or been so calamitously misinterpreted' (Francis Wheen, in his *Introduction to Karl Marx*, 1999).

Marx's masterpiece was the summation of over twenty years research in the reading rooms of the British Museum, and followed on from his earlier work *Zur Kritik der Politisches Oekonomie*, printed in 1859. It is rarely found complete, as here, since the last part was published more than 25 years after the first volume - and 11 years after his death; only the first volume appeared in Marx's lifetime. The first part was edited by Marx himself, while Friedrich Engels (1820-95) edited all others, until one year before his death.

First edition; 3 vols in 4 parts; 8vo; text in German; vols. I & III with tiny closed tears to title-pages, vol. IV with old stamp to title; modern half morocco gilt over marbled boards, a very good set. PMM 359.



#### INCLUDES SOME OF GOULD'S MOST SPECTACULAR PLATES

**58. GOULD, JOHN; SHARPE, RICHARD BOWDER.** *The Birds of New Guinea, and the adjacent Papuan Islands, including many new species recently discovered in Australia.* London, Taylor and Francis for Henry Sotheran & Co., 1875-1888.

£175,000 [ref: 114427]

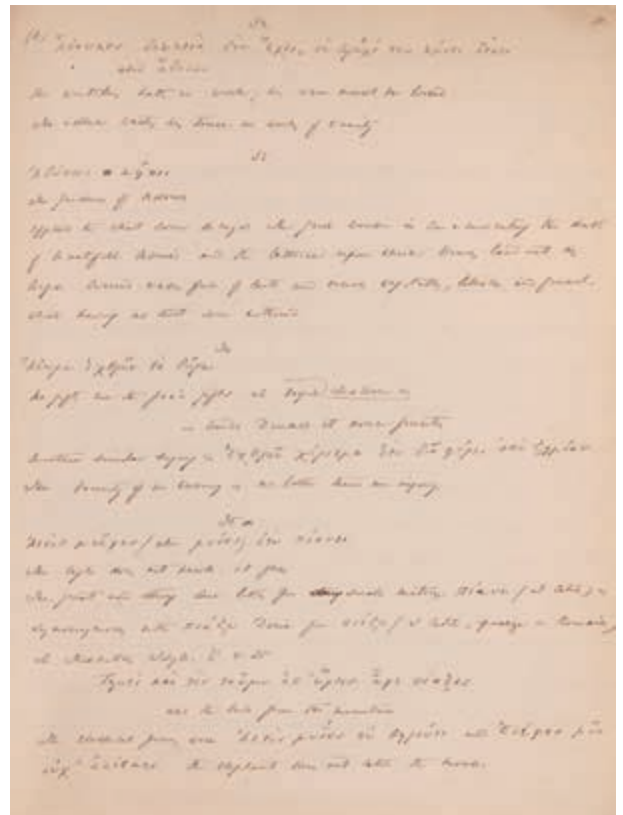
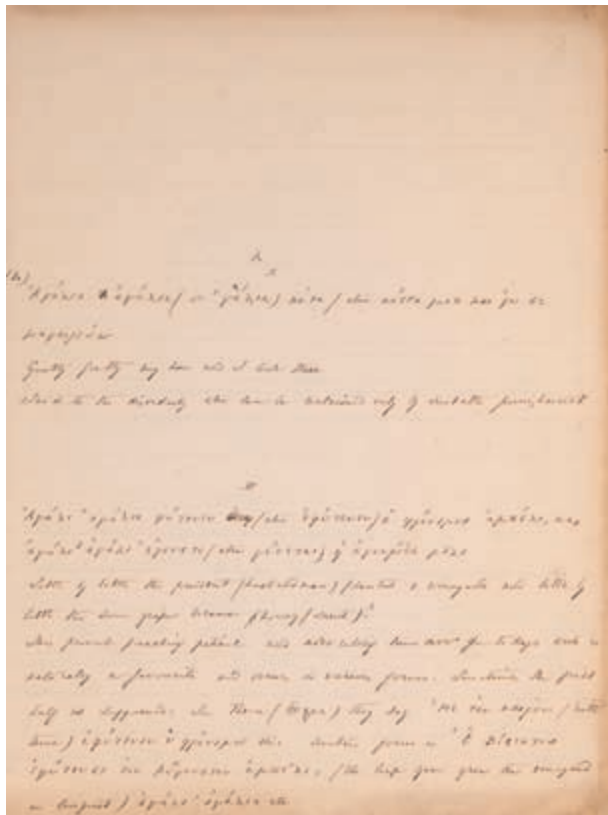
A fine copy of Gould's last major work. Gould died on February 3rd. 1881, shortly after the publication of the 12th fascicule. The remaining 13 parts were edited or written by Sharpe and illustrated by Hart. The work includes some of Gould's most spectacular plates, notably amongst those representing parrots, the birds-of-paradise, perroquets, kingfishers, and pittas. The work is often considered as a companion to *The Birds of Australia*. Sharpe's own *Monograph of the Paradiseidae, or Birds of Paradise* (1891-1898) continued the work and made use of some of the same plates.

5 vols, large folio (550 x 370mm), with 320 fine hand-coloured lithographic plates by Gould and Hart, printed by Walter or the Mintern Brothers; full contemporary green morocco gilt, elaborate Greek key borders on all covers, spines with gilt designs in compartments, a fine set.





EPIMACHUS SPECIOSUS.



# UNPUBLISHED AUTOGRAPH MANUSCRIPT

## 59. BURTON, SIR RICHARD F. Greek Proverbs.

£37,500 [ref: 111235]

UNPUBLISHED AUTOGRAPH MANUSCRIPT OF BURTON'S PROJECTED 'GREEK PROVERBS', consisting of 182 proverbs in Greek, with English translations and explanatory notes.

Described by Penzer (p.182), where he lists Burton's unpublished works including 'Materials for a book of Greek Proverbs (Greek Anthology)'; this note made on the authority of Lady Burton's *Life*, II, pp.454-455. The manuscript is thus one of those which were in Burton's house at Trieste when he died, and one which escaped both the burnings of Lady Burton and her sister.

Together with ALS by Dr Georgio G. Cavadia to Burton (when Consul at Trieste), dated 1879, referring to Burton's projected work on Greek and Slav proverbs, and offering him information on Greek proverbs.

52pp autograph manuscript; 2 vols, 4to (24.2 x 18.3 cm); 182 proverbs in Greek, with English translations and explanatory notes, written on rectos only, except for addenda by Burton written on some versos, 3pp related notes by Burton loosely inserted; contemporary blue wrappers, titles to upper covers in Burton's hand; together with 3pp ALS addressed to Burton by G. G. Cavadia, in Italian, dated Cephalonia, 1879; housed in black cloth slipcase, gilt lettering to spine. Penzer p.182.







FINE COPY OF THIS CELEBRATED CORONATION ALBUM

**60. [CORONATION ALBUM].** Description du Sacre et du Couronnement de leurs Majestés Impériales l'Empereur de Toutes les Russies Alexandre III et l'Imperatrice Marie Feodorovna en l'année 1883. St Petersburg, A. Il'in for the Expedition pour la confection des papiers d'Etat, 1883.

£37,500 [ref: 113420]

NOMINATIVE EXAMPLE FOR THE COMTE DE MOY, WITH THE RARE CHROMOLITHOGRAPHED LIMITATION STATEMENT.

The beautiful chromo-lithographed plates and illustrations, some heightened with gold, were drawn by the best artists of the time, including Vereshchagin and Samokish. They illustrate the ceremonies and events in Moscow marking the Coronation of Alexander III and his Danish-born Empress Marie Feodorovna, sister of Alexandra, later Queen consort of Edward VII of the United Kingdom. This commemorative monument was printed only for the Imperial family and foreign dignitaries participating in the celebrations on 15 May 1883: it was never offered for public sale and is accordingly rare.

Count Moy was a Bavarian diplomat at the Imperial Court in St Petersburg, sometime Grand Master of Ceremonies to the King of Bavaria.

*Provenance: Comte de Moy (printed limitation leaf).*

First edition; large folio (66 x 51 cm); 27 chromolithographs, including title, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, text printed in black, blue and red, occasional light marginal spotting, one text leaf worn with some loss, extra-illustrated with a full page chromolithographed limitation, numbered 25, with repairs; cloth-backed boards preserving the original printed paper cover (small area lacking, spotting), a good copy.





**BARON ALEXANDER EGOROVICH VON WRANGEL'S COPY**

**61. KONDAKOV, NIKODIM PAVLOVICH.** *Histoire et Monuments des Emaux Byzantins.* Frankfurt, A. Osterrieth, 1892.  
£40,000 [ref: 113421]

'ONE OF THE MOST LUXURIOUS PUBLICATIONS OF THE 19TH CENTURY' (RGB). Complete with the original fabric chemise, zkladka [bookmark] and box.

From the library of Baron Aleksandr Egorovich Wrangel (1833-1915), diplomat, friend of Dostoevsky, and the uncle of General Wrangel. At the time of printing he was consul general in Danzig.

One of the greatest bibliographic rarities, this book is undoubtedly a masterpiece of the Russian printing industry. It has no equals either in terms of workmanship or in terms of the funds involved (it cost 120,000 roubles in gold by the exchange rate for 1892' (Vengerov). After Zwenigorodskoi's death J.P. Morgan bought his spectacular collection, which is now housed at the Metropolitan Museum of Art in New York. This copy was presented to Baron Wrangel, a close friend of Dostoevsky.

The Zwenigorodskoi collection is almost as famous for its catalogue as it was for its ancient enamels. Very little is known of the collector Aaron Zwenigorodskoi himself. It is believed that he developed an interest in medieval art during a visit to Spain in 1864. By the end of the nineteenth century, his collection included 43 early Byzantine, Georgian, and Kyivan enamels of the highest quality. At the time, his collection was considered the premier collection of Byzantine and related enamels, but now it is recognised that some of the pieces are of questionable provenance.

For the publication of his collection, Zwenigorodskoi chose not to use photographs, although the technology was available; instead, he hired expert illustrators to produce engravings and chromolithographs from photographs or examination of the objects themselves. He also hired renowned Russian art historian Nikolas P. Kondakov to write the text. After 8 years of work, in 1892, the sumptuously illustrated and beautifully bound catalogue *Histoire et monuments des émaux byzantins* appeared, but it was not available for sale. Zwenigorodskoi reportedly paid upwards of \$200,000 for a limited edition of 200 copies that he gave to royal and important persons throughout Europe and Russia.

First edition, limited edition, ONE OF 200 COPIES, 4to (36 x 27.5 cm); portrait frontispiece on India, with the silk place-mark [zkladka], chromolithographed dedication with patterned silver foil background, chromolithographed additional title, title printed in red within chromolithographed border, chromolithographed divisional titles, initials and tail-pieces, 31 chromolithographed plates; original morocco, sides and spine blocked and richly gilt, edges printed in various colours, original printed endpapers, with the original fabric chemise, and silk lined black box, box a little worn otherwise a fine copy.





#### DELUXE MOROCCO BINDING

62. [CORONATION ALBUM: NICHOLAS II]. KRIVENKO, V.S. (EDITOR). *Les Solennités du Saint Couronnement*. St Petersburg, Expedition pour la confection des papiers de l'etat. 1899.

£20,000 [ref: 115382]

TSAR NICHOLAS II'S CORONATION IN THE ELABORATE DELUXE BINDING DESIGNED BY SAMOKISH COMPLETE WITH THE GOLD MEDALLION.

The present album is one of the greatest achievements of the Russian presses, a lavish commemoration of the coronation of Tsar Nicholas II and Alexandra Fedorovna on 14 May 1896. Published three years after the event it gives a history of the house of Romanov as well as a detailed description of the ceremony itself, including the grand procession through Moscow before the crowning at the Dormition Cathedral. The numerous plates include copies of opulent menus and gala programmes, some designed by Vasnetsov and mostly printed by Levenson in Moscow, as well as views of the ceremony and photographic reproductions of noble families and delegations present. Illustrations were provided by some of the best artists of the time such as Benois, Repin and Serov.

*Deluxe French edition, 2 parts in 1 vol.; folio (44 x 32 cm); numerous plates, including chromolithographs and photographic reproductions, some with gold printing, some double-page or folding including the large menu designed by Vasnetsov, many illustrations in the text, decorative initials, head- and tailpieces, some printed in red and gold, many by Samokish, original tissue guards; original green morocco decorative binding by Samokish with metal portrait medallion to upper cover, binding a little scuffed, a very good copy.*







ONE OF ONLY 48 COPIES IN THE DOVES BINDING

63. [KELMSCOTT PRESS]; CHAUCER, GEOFFREY. *The Works of Geoffrey Chaucer*. Hammersmith, Kelmscott Press, 1896.

£185,000 [ref: 113154]

A MAGNIFICENT COPY OF THE KELMSCOTT CHAUCER; ONE OF ONLY 48 COPIES, IN THE PIGSKIN BINDING DESIGNED BY WILLIAM MORRIS AND EXECUTED AT THE DOVES BINDERY BY T. J. COBDEN-SANDERSON, DATED 1896.

The most ambitious and magnificent book of the Press, the Kelmscott Chaucer was four years in the making. Morris designed the watermark for the paper, which was copied from an Italian incunabula in Morris' collection and made entirely of linen by Batchelor. It took several requests before Clarendon Press granted permission to use Skeat's new edition of Chaucer. The total edition comprised 438 copies: 425 on paper and 13 on vellum. Of these, only 50 copies were bound by the Doves Bindery (48 with paper; 2 with vellum).

Burne-Jones devoted all his Sundays for almost three years to the work, and Morris came to talk with him as he drew. As the artist worked he increased the number of proposed illustrations from 48 to 60 to 72 to 87, and Morris accepted each change.





The process of adapting the drawings to the woodblock, and engraving them, was entrusted to W.H. Hooper and R. Catterson-Smith, with Burne-Jones closely supervising every detail.

'The finest book ever printed - if W. M. had done nothing else it would be enough...' (Burne-Jones); 'perfect... both in design and in the quality of the printing... the last and the most magnificent, the Kelmscott Chaucer' (PMM, p.223).

Limited edition, ONE OF 48 COPIES ON PAPER IN THE DOVES BINDING DESIGNED BY WILLIAM MORRIS, from a total edition of 438; folio (43 x 29 cm); Chaucer type, headings to longer poems in Troy type, printed in red and black, 87 woodcut illustrations designed by Sir Edward Burne-Jones, 14 large borders, ornamental woodcut title, 18 different frames around illustrations, 26 initials designed by William Morris; publisher's full pigskin, toned, over wooden boards designed by William Morris and executed under supervision of T.J. Cobden-Sanderson at the Doves Bindery, Doves Bindery mark to inside rear cover dated 1896, covers tooled in blind, richly decorated in gothic style, with floral ornaments and vine branches, blindstamped lettering to upper cover, all edges gilt, uncut, with original clasps, joints and spine caps expertly restored; housed in modern quarter tan morocco slipcase with cloth chemise, gilt lettering to spine. *The Artist & the Book* 45; *Clark Library (Kelmscott and Doves)*, pp.46-48; *Peterson* A40; *Ransom (Private Presses)*, p.329, no. 40; *Ray (The Illustrator and the Book in England)*, 258; *Sparling* 40; *Tomkinson*, p.117, no. 40.



ONE OF 300 COPIES - SIGNED BY THE ARTIST

**64. KANDINSKY, VASILY. Klänge [Sounds].** Munich, R. Piper & Co., 1913.

£37,500 [ref: 115567]

'The range of Kandinsky's work is seen here, from cuts in his early style reminiscent of folk art and Jugendstil to his non-objective designs, which have been so important in 20th-century art. Arp has pointed out that the sonorous quality of Kandinsky's poetry in *Klänge* was likewise influential in modern literature and was recited by the Dadaists in the Cabaret Voltaire in Zurich' (*The Artist and The Book 1860-1960*).

Between the time he created extraordinary hand-coloured woodcuts of medieval ladies in 1903 and 1913, Kandinsky formed *Der Blaue Reiter* [The Blue Rider] group with Franz Marc and wrote *Concerning the Spiritual in Art*. The blue rider was Saint George, a favourite of the Russians. In this pivotal book, which includes some of Kandinsky's earliest abstract compositions, Saint George and other knights on horseback are shown searching magic mountains for truth.



First edition, one of 300 copies, SIGNED BY THE ARTIST AND NUMBERED IN INK ON THE JUSTIFICATION; square 4to (28.5 x 28 cm); illustrated with 56 woodcuts, 12 in colour and 44 in black, text and illustrations on Holland Van Gelder cream laid paper, some scattered spotting; publisher's purple cloth linen over red paper covered boards, top and bottom of spine repaired, corners repaired, gold design to upper cover, later morocco backed chemise and slipcase, a good copy. (See also inside covers).

**65. GONCHAROVA, NATALIA (ILLUSTRATOR); RUBAKIN, ALEXANDER.** *Gorod. Stikhi. [The City. Poems].* Paris, For the author, 1920.

£12,500 [ref: 112818]

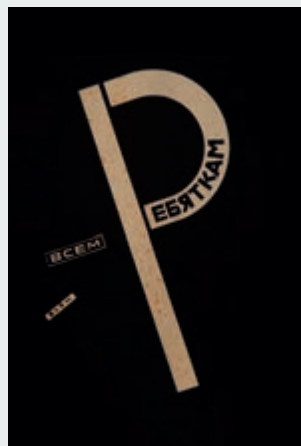
A FINE COPY THIS MASTERPIECE OF THE RUSSIAN AVANT-GARDE. Number 4 of the *tirage de tête* of only 25 copies on china paper, preserved in a binding by Monique Mathieu, M. Mélin and H. Jolis. The book is particularly remarkable for the wealth of Goncharova's illustrations (more than 50), and it is entirely printed in lithograph.

The illustrations for *Gorod* address modern subjects such as workers, machines and factories and provide a dynamic urban background to the text.

The poems are printed in facsimile manuscript which was popular amongst Russian poets at the time as they felt it honestly conveyed their inner feelings. The cityscapes and backdrops show an evolution from Goncharova's earlier book illustrations to a theatrical lyricism which was undoubtedly linked to her work as a stage designer for the Ballets Russes.

Alexander Rubakin (1889-1979), poet and journalist, was arrested in 1906 for distributing revolutionary literature. A year later he emigrated from Russia and settled in France where he regularly submitted articles to such magazines as 'New Magazine for Everyone', 'Russian Treasure', 'Russian Thought' etc. In 1944 Rubakin returned to the USSR.

First edition, limited edition, NUMBER 4 OF 25 COPIES ON VIEUX CHINE; 8vo (26 x 16 cm); 52 illustrations after Goncharova, 9 of which are full-page, pages uncut and partly unopened; original printed wrappers, minor creasing, an excellent copy; full dark red calf, flat spine lettered in black, covers with various leathers and snake skin laid-in or in relief, leather doublure of same colour, endleaves in black reversed leather, mounted on tabs, calf-spine jacket and slipcase, by Mathieu, Mélin and Jolis in 1991, a fine copy. Hellyer 457.



'THE BEST-KNOWN AND MOST SEMINAL AVANT-GARDE ARTIST'S BOOK OF THE ERA' (MANSBACH)

**66. LISSITZKY, EL.** *Pro Dva Kvadrata: Suprematicheskii Skaz v 6-ti postroikakh* [About Two Squares: A Suprematist Tale in Six Constructions]. Berlin, Skify, 1922.

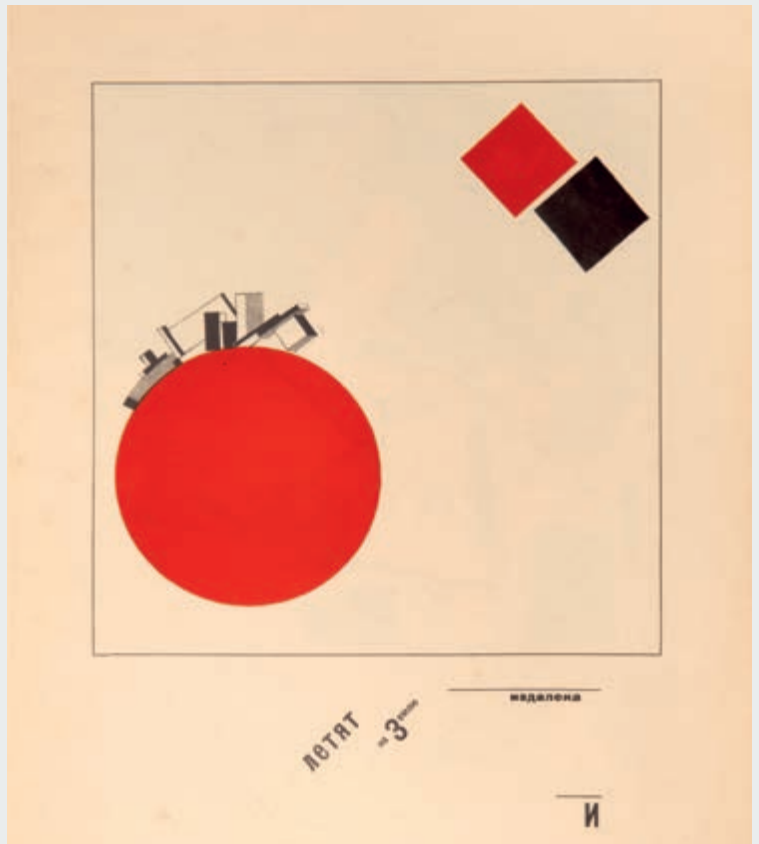
£25,000 [ref: 115073]

*Pro Dva Kvadrata* is Lissitzky's groundbreaking book for children about two squares, black and red, that fly to earth from afar. The red square represents modern Soviet order and the black represents the chaos of pre-Revolutionary Russia. Lissitzky, Malevich and Ermolaeva along with other artists at the UNOVIS workshop in Vitebsk included squares in their official table of Suprematist symbols which one could apply to decorating streets and designing posters, books, textile, porcelain, and other objects. A UNOVIS leaflet of 1919 proclaimed, 'Wear the black square as a mark of the world economy. Draw the red square in your workshops as a mark of the world revolution in the arts.'



Designed two years earlier in Vitebsk but printed in Berlin, *A Suprematist Tale* unites the cosmic ideas of Suprematism and the Constructivist techniques of book design. Lissitzky compared a book to an architectural structure that should be built with the aid of typographic machinery. The idea of constructing pages, using letter forms, instead of rows of words, and placing them in space with geometric forms originates in this book. This radical approach to book design marked the beginning of a new graphic art and is important not just in the history of the Russian avant-garde but twentieth century art in general.

*First edition; 4to; text and illustrations printed letterpress in black, grey & red, spotting to a few leaves, more so to the verso of the first leaf, original staples removed leaving some rust, resewn; original printed wrappers, small stains, a very good copy. Rowell and Wye, 405.*



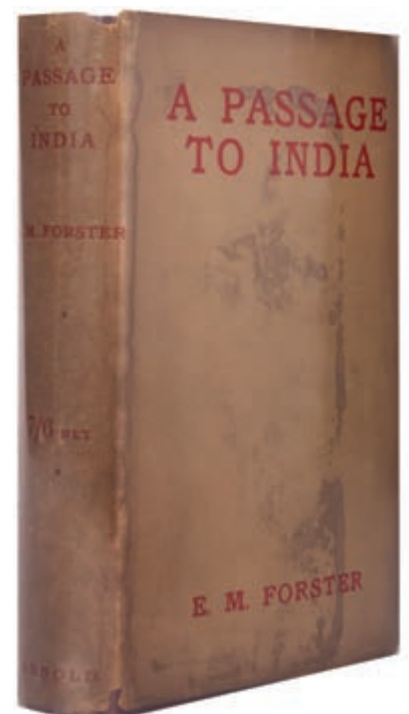
#### SCARCE IN THE DUSTJACKET

**67. FORSTER, E[DWARD] M[ORGAN].** *A Passage to India*. London, Edward Arnold & Co., 1924.

£15,000 [ref: 114640]

'The buildings of Venice, like the mountains of Crete and the fields of Egypt, stood in the right place, whereas in poor India everything was placed wrong,' Forster's famous novel is set against the backdrop of the British Raj and the Indian independence movement in the 1920s. The novel brings out all the racial tensions and prejudices between indigenous Indians and the British colonists who ruled India. Scarce in the dustjacket.

*First edition, first impression; 8vo; 3pp. ads at end, slight age-toning (as usual), else unmarked internally; publisher's red cloth, titles to spine and upper cover in black, upper joint a little marked, with the original dustjacket, spine darkened, some staining, extremities nicked and creased with a couple of short closed tears, rear panel with short split at fold, else very good and scarce thus. Kirkpatrick A10a; Connolly Modern Movement 45.*



FINELY BOUND EXAMPLE BY MIGUET  
FROM THE EDITION DE TÊTE

**68. MIRO, JOAN; HRITZ [DEHARME], LISE. II**  
**était une petite pie** [There was a Little Magpie]. Paris,  
Jeanne Bucher, 1928.

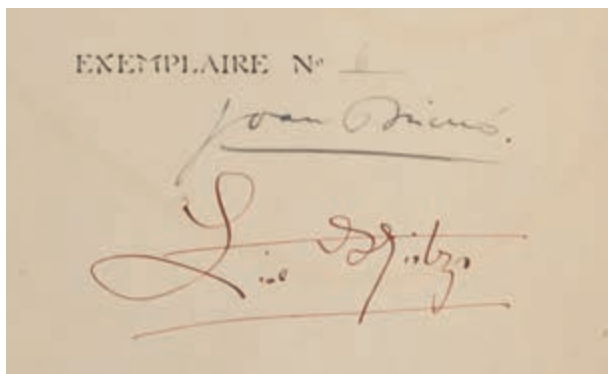
£22,500 [ref: 115074]

MIRO'S FIRST ARTIST'S BOOK. ONE OF 20 COPIES ON JAPON WITH  
AN EXTRA SUITE IN BLACK.

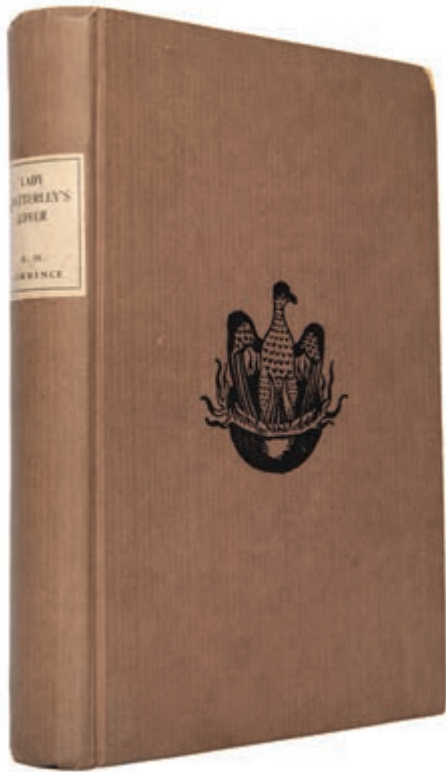
Lise Deharme is widely known for being a Surrealist muse after André Breton referred to her as 'La Dame au Gant' [The Lady with the Glove] in his book *Nadja*. She was also photographed Man Ray and hosted salons popular with the leading artists and writers of the time such as Joyce and Picasso. Although her legacy mainly remains in the shadow of the prominent male members of the Surrealist movement she was not merely a hostess but a prominent writer and editor of the magazine, *Le Phare de Neuilly*.

Colette and Jean-Paul Miguet, who were active between 1951 and 1981, were among the most prolific designer bookbinders of the second half of the twentieth century. 'Their productions range from the purest classic to the most modern original creation, without ever falling into the binding-object which for them is a heresy. (...) Boundless advocates of high quality book binding, these two craftsmen argue that the bookbinder must never betray the author in the design of a set, or, possibly, the illustrator, but must define graphics and colours that will interpret them best, and this, in a perfection of execution' (Julien Fléty, *Dictionary of French Binders*, 1988).

Limited edition, NUMBER 6 OF 20 COPIES ON JAPON, NUMBERED &  
SIGNED BY THE ARTIST AND AUTHOR ON THE JUSTIFICATION, from a total  
edition of 300, 4to (32.3 x 24.3 cm); illustrated with eight  
full-page pochoir plates coloured by Saudé, with an extra suite  
in black; original illustrated cloth portfolio wrapper bound in,  
black calf by Miguet with cut-outs showing coloured morocco  
spots of the suede guards inspired by plate V, text in red, blue  
and green gilt to spine, chemise and slipcase, a fine copy.







ONE OF 1000 COPIES - SIGNED BY THE AUTHOR

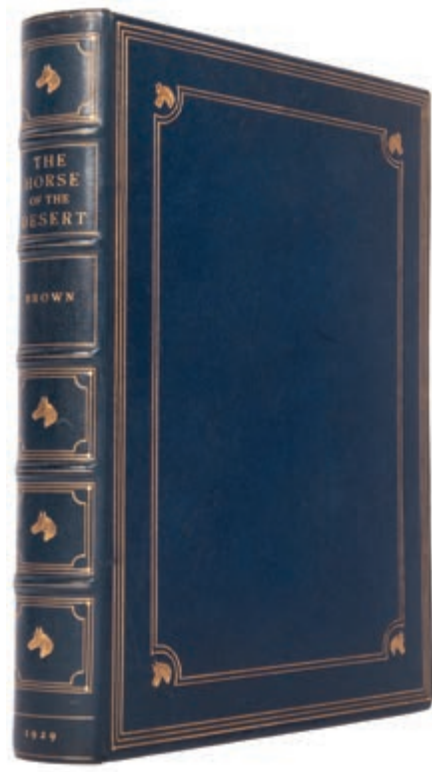
**69. LAWRENCE, D.H. Lady Chatterley's Lover.** Florence, Privately Printed, by the Tipografia Giuntina, directed by L. Franceschini, 1928.

£10,000 [ref: 111877]

This novel shines as an example of Lawrence's finite skill in conveying the nature of relationships and his use of characters to communicate his personal philosophy. His depiction of love-making (seen as shocking at the time) and the intimacy and sense of touch derives from his wish to restore an emphasis on the body and balance it with what he perceived to be Western civilisation's over-emphasis on the mind.

Lawrence's writing and opinions earned him many enemies, censorship and misrepresentation of his creativity, which was his reflection on the dehumanising effects of modernity and industrialisation, while also exploring issues such as emotional health, vitality, spontaneity and instinct.

First edition, limited issue, NUMBER 302 OF 1000 COPIES, SIGNED BY THE AUTHOR; large 8vo (23 x 17 cm); one or two minor marginal spots, else unmarked internally; publisher's mulberry coloured boards, Lawrence's phoenix device to upper board in black, white paper title label to spine printed in black, untrimmed, slight chipping to corners and foot of spine, spine ends slightly bumped, minor split to lower front joint but sound; preserved in brown cloth chemise within brown morocco gilt slip-case.



SIGNED BY THE AUTHOR

**70. BROWN, WILLIAM ROBINSON. The Horse of the Desert.** New York, The Derrydale Press, 1929.

£6,500 [ref: 114245]

The signed limited edition of Brown's *The Horse of the Desert*, a comprehensive account of the Arabian horse describing its habitat, origin and history, anatomical, physical and mental qualities, blood lines and military usefulness.

With illustrious provenance for Henry Vivian Musgrave Clark (1885-1981) of Sutton House, Ilford, a founding member of the Arab Horse Society, who established the Courthouse stud farm in 1910, sourcing his stock from Crabbet Park. Musgrave is named in Brown's book as one of the principal breeders of the Society who 'usually have a few good horses for sale' (p.169).

Provenance: Henry Vivian Musgrave Clark (bookplate & dated ownership inscription).

EDITION DELUXE, NUMBER 23 OF 75 COPIES SIGNED BY THE AUTHOR; 4to (32.5 x 25.5 cm); colour frontispiece after Harrington Bird and three other colour plates, 46 half-tone plates, numerous illustrations in text, bookplate to front pastedown, dated ownership inscription to fly-leaf, pp30-32 with marginal annotations in blue crayon, occasional minor spotting; publisher's blue morocco gilt, gilt spine in 6 compartments, top-edge gilt, others uncut, spine slightly darkened, a few marks to boards, minor wear; xxvii, [3], 218pp.



#### HERBERT BAYER'S COPY

71. GRAFF, WERNER. *Es Kommt der neue fotograf!* [with] RICHTER, Hans. *Filmgegner von Heute – Filmfreunde von Morgen*. Berlin, Verlag Hermann Reckendorf G.M.B.H., 1929.

£8,750 [ref: 112392]

Conceived as companion volumes *Filmgegner von Heute - Filmfreunde von Morgen* and *Es Kommt der neue fotograf!* were published to coincide with *Film und Foto*, the pivotal exhibition of New Vision photography, first shown at the Deutsche Werkbund, Stuttgart (18 May-7 July 1929).

*Es Kommt der neue fotograf!* is a compendium of New Vision photography, including work by Herbert Bayer, El Lissitzky, Man Ray (Emmanuel Radnitzky), Albert Renger-Patzsch, Hans Richter, Umbo (Otto Umbehr), Oskar Nerlinger, Sasha Stone, Dziga Vertov, Hans Finsler and others. *Filmgegner von Heute - Filmfreunde von Morgen* reproduce photographs, stills and filmstrips from avant-garde films, including Dziga Vertov's *Man with a Movie Camera*, Carl Theodor Dreyer's *Le Passion de Jean D'Arc*, and Fernand Léger and Dudley Murphy's *Ballet Mecanique*. In his text, Richter criticizes German and American commercial cinema for its over-reliance on star actors, excessive costumes and sets.

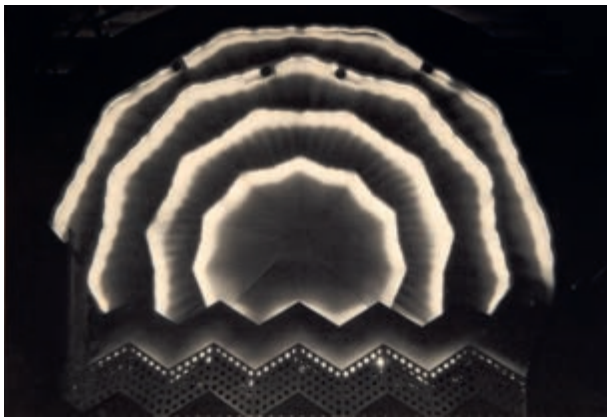
Herbert Bayer (1900-1985) was one of the Bauhaus's most influential students, teachers, and proponents, and advocated the integration of all arts. After leaving the Bauhaus in 1928, he worked in Berlin as a commercial artist and graphic designer until 1938, when he emigrated to the United States, remaining there for the rest of his career.

Provenance: Herbert Bayer (ink signature to title-page).

[*Es Kommt der neue fotograf!*] First edition, HERBERT BAYER'S SIGNATURE IN INK ON TITLE-PAGE; 8vo (254 x 188 mm, 10 x 7½ in); black & white photographs by various photographers and agencies printed in relief halftone, black top stain, slightly over-opened; black endpapers, orange cloth-covered boards, titles stamped in blue on spine and upper side, light wear to head and foot of spine, photo-illustrated dust-jacket, white, text in black, light wear, several short tears to edges, an excellent copy; 126, [2]pp. [*Filmgegner von Heute – Filmfreunde von Morgen*] First edition; 8vo (254 x 188 mm, 10 x 7½ in); black & white photographs, film stills and filmstrips printed in relief halftone, black top stain, foxing on fore-edge; black endpapers, red cloth-covered boards, titles stamped in blue on spine and upper side, photo-illustrated dust-jacket, text in black and white, light wear to edges, head and foot of spine and spine-folds strengthened with tape on verso, an excellent copy; 125, [3]pp. [*Es Kommt der neue fotograf!*] *Regards sur un siècle de photographie à travers le Livre* 31; *Blickfang* p280; *The Photobook: A History* I, p98; *The Open Book* pp74-75; 802 *Books from the Auer Collection* p136; *Autopsie* I, pp255-259.

[*Filmgegner von Heute – Filmfreunde von Morgen*] *Regards sur un siècle de photographie à travers le Livre* 32; *Fotografia Publica: Photography in Print 1919-1939* 480, 594; *The Open Book* pp80-81; *Autopsie* I, pp255-259.





72. [KRULL, GERMAINE]. COCTEAU, JEAN (PREFACE). *Théâtre Pigalle. Ses éclairages. Sa machinerie.* [Paris], Draeger, [1929].

£3,750 [ref: 114571]

This promotional publication, illustrated with photographs by Germaine Krull, was issued to commemorate the opening of the Théâtre Pigalle in Paris; the design emphasises the modernity of the new theatre, which had been financed by Baron Henri de Rothschild and overseen by his son Philippe. Architects Charles Siclis, Henri Just and Pierre Blum were tasked with designing an ultramodern building employing modern materials and the latest developments in stage design technology. Graphic artist Jean Carlu produced two striking posters for the opening, 'Feu du ciel' and 'Eclairages, machineries', the second of which is reproduced here on the title-page.

Philippe de Rothschild had earlier commissioned Carlu to design a pioneering label for the 1924 vintage, marking the 'Mise en bouteille au Château' – a pioneering method of bottling and labelling wine which was stored in cellars on the estate as opposed to being sent in barrels to wine merchants for bottling.

First edition; (290 x 200 mm, 11½ x 7¾ in); 8 black-and-white photographs printed in gravure, title-page illustration by Jean Carlu printed in lithograph; spiral-bound debossed silver paper-covered board covers, upper side with eight circular die-cuts revealing parts of Carlu's illustration, light wear to extremities, minor rubbing, near-fine in the toned and lightly worn original glassine, a scarce survival; [24]pp. [with:] a copy of the original programme for Sacha Guitry's *Histoires de France*, the opening performed at the theatre, which is illustrated with photographs by Krull. [And:] a vintage gelatin silver photograph (223 x 115 mm, 8¾ x 4½ in) with Germaine Krull's copyright stamps on verso, light silver mirroring to edges, crease to bottom left corner. *Les livres de Photographie des années 1920 aux années 1950* pp38-39.



73. LISSITZKY, EL. *Vystavka Iaponskoe Kino* [Exhibition of Japanese Cinema]. Moscow, VOKS, 1929.

£8,500 [ref: 113546]

A rare and sought-after exhibition catalogue designed by El Lissitzky to accompany the Exhibition of Japanese Cinema that took place in Leningrad and Moscow in the summer of 1929. The event represented an important cross-cultural exchange as the Soviets believed the Japanese film aesthetic could help them create films that could resist western influences. Only a handful of copies are found in institutions and notably absent from MoMA.

*Provenance:* M. Stepanov (pencil ownership inscription to title).

First edition; oblong 8vo (14.7 x 21.1 cm); 24 pp. black & white photographs throughout, alternate leaves are 14.2 x 14.7 cm, text by N. Kaufman, D. Arkin, O.D. Kameneva and N.I. Konrad; original photographically illustrated card wrappers in black and yellow, some edge wear to covers and a little creased throughout, small closed tear to upper right of closing pages and lower wrapper, a very good unrestored copy.





UNIQUE INSCRIPTION BY THE AUTHOR

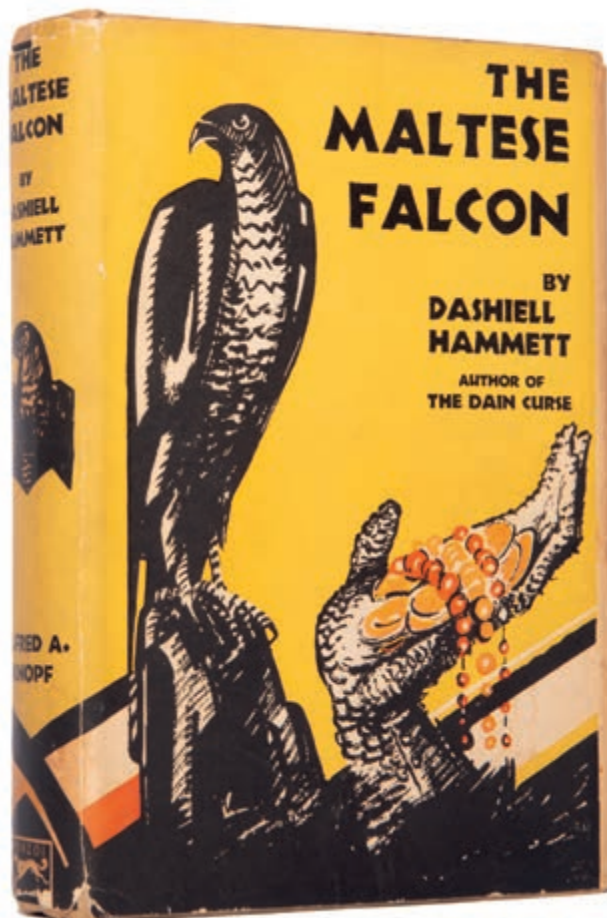
74. **POTTER, BEATRIX.** *The Fairy Caravan.* London, Frederick Warne and Co., 1929.

£12,000 [ref: 112553]

Privately printed edition of only 100 copies, numbered by Beatrix Potter in her own hand, this copy 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.

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.



75. **HAMMETT, DASHIELL.** *The Maltese Falcon.* New York & London, Alfred A. Knopf, 1930.

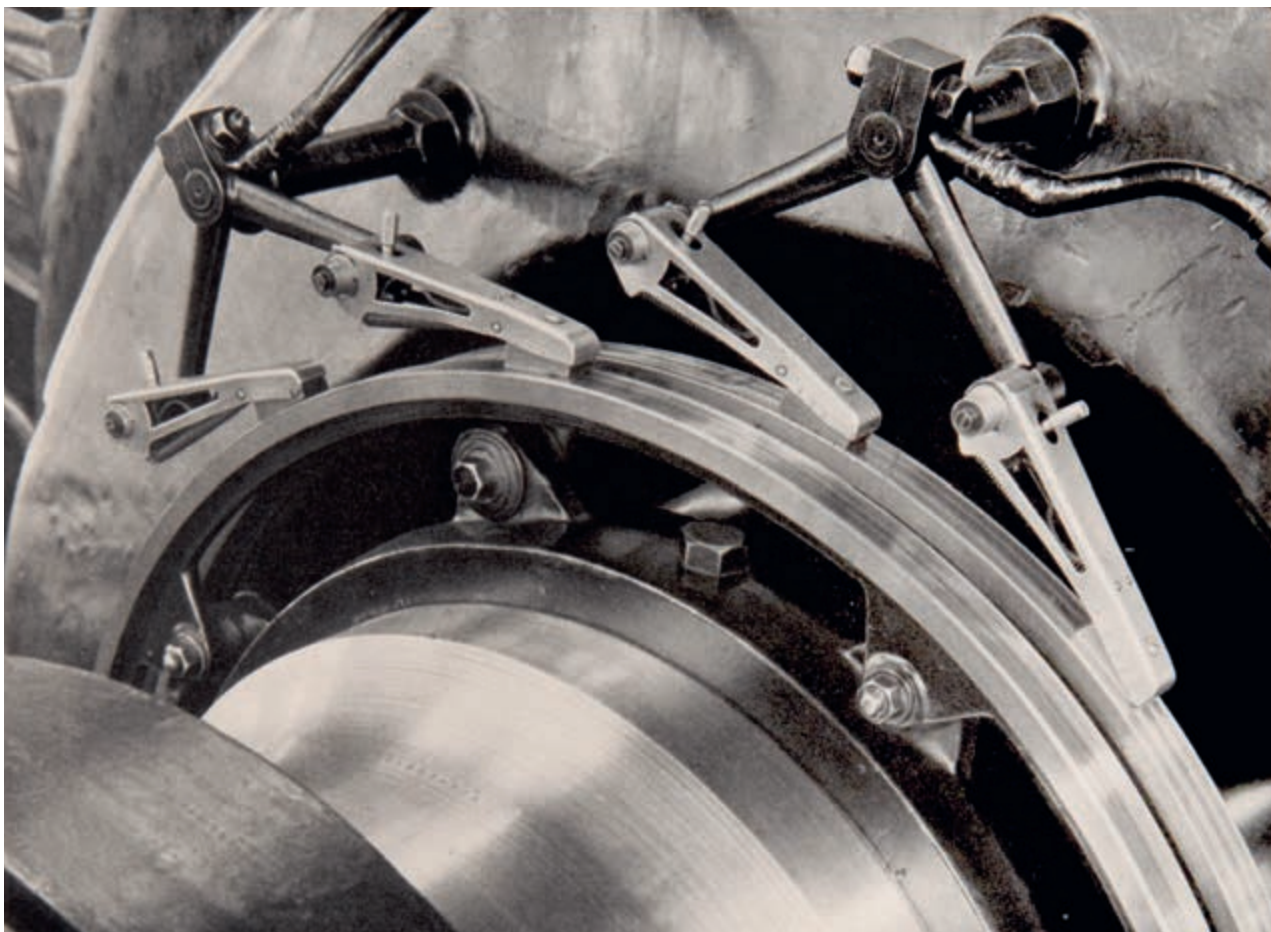
£32,500 [ref: 112976]

An exceptional copy of one of the literary masterpieces of the twentieth century, originally serialised in the pulp magazine *Black Mask* from September 1929 to January 1930. The book was adapted into the 1941 classic film noir of the same name starring Humphrey Bogart as private detective Sam Spade.

First edition, first printing; 8vo; some light spotting confined to margins, else unmarked internally; publisher's grey cloth, decoration to upper board and titles to spine in blue and black, blue topstain, small mark to upper cover, some discolouration to cloth, spine gently cocked, with the price-clipped first issue dust-jacket with summary printed on front flap, loss at head and tail of spine, expert repair to two folds; an exceptional copy.







**PRESENTATION COPY IN THE SCARCE DUST JACKET**

**76. RENGGER-PATZSCH, ALBERT.** *Eisen und Stahl.* 97 Fotos von Albert Renger-Patzsch. Geleitwort von Dr. Albert Vögler Generaldirektor der Vereinigte Stahlwerke AG. Werkbund-Buch. Berlin, Verlag Hermann Reckendorf GmbH, 1931.

£9,750 [ref: 112957]

Presentation copy in the scarce dust-jacket, inscribed: '[...] / Essen den 18. Jan. 1935 / Albert Renger-Patzsch'.

*Eisen und Stahl* is an important work in the history of modern photography. It exemplifies Renger-Patzsch's New Objectivity approach and attempts to redefine how industry and technology could be photographed. It was published, in part, to persuade a sceptical public that all was well with the ailing German economy prior to the fall of the Weimar government.

First edition, PRESENTATION COPY INSCRIBED IN BLACK INK ON FRONT FREE ENDPAPER; plain endpapers, silver paper-covered boards, blue cloth spine, publisher's dust-jacket, black, text in white, light wear to edges, head and foot of spine chipped, a fine copy in an exceptional dust-jacket; [96]pp. *Regards sur un siècle de photographie à travers le livre* 40; *The Photobook: A History I*, p125; *The Open Book: A history of the photographic book from 1878 to the present* pp102-103; *Auer Collection* p175.



77. HINE, LEWIS W[ICKES]. *Men at Work. Photographic Studies of Modern Men and Machines.* New York, The Macmillan Company, 1932.

£15,000 [ref: 111371]

An important PRESENTATION COPY in a remarkable example of the rare dust-jacket, inscribed: 'To Owen R. Lovejoy / for his never-failing appreciation / of our work, – many of the results / being the direct outgrowth of his / suggestions and optimistic criticism. / May his vision never grow dim.' Owen R. Lovejoy was a vehement opposer of child labour. He served as the general secretary of the National Child Labor Committee from 1907 to 1926, where Lewis Hine was a staff photographer and art director of their magazine 'Charities and Commons (later 'The Survey') between 1908 and 1917.

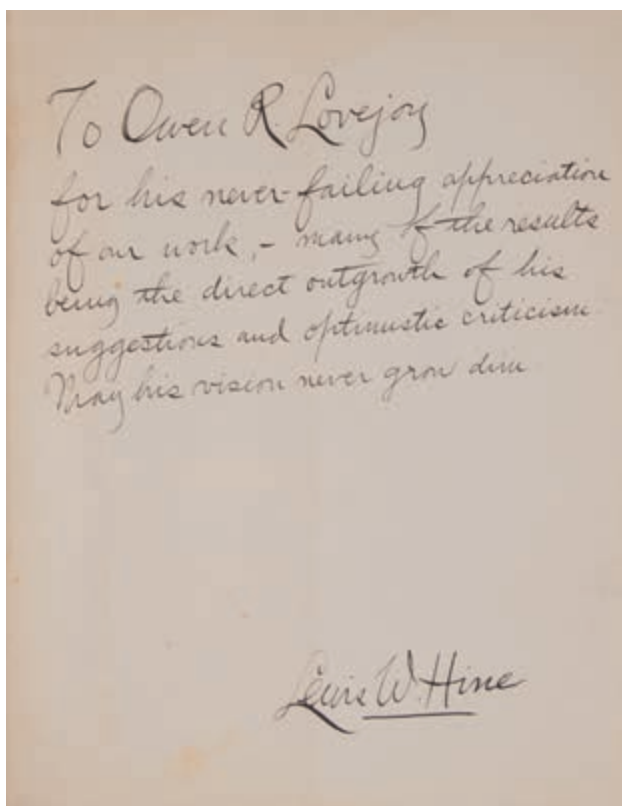
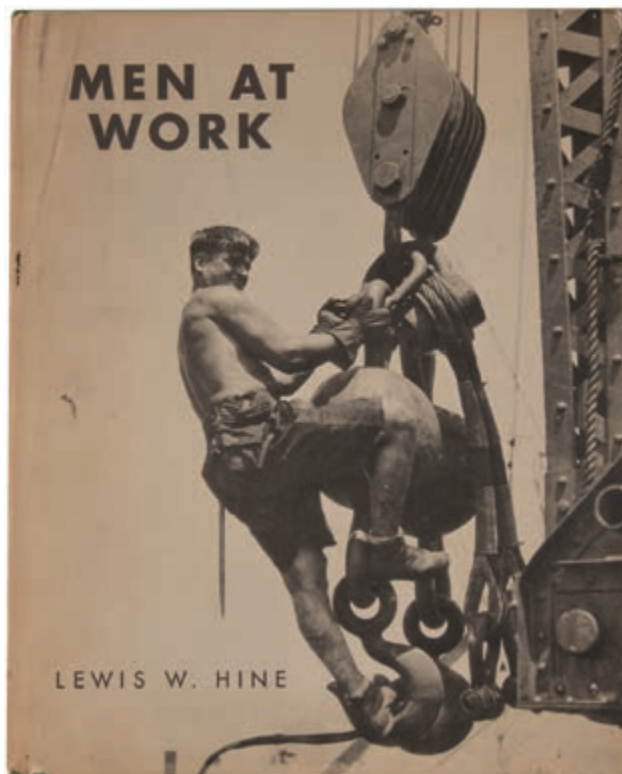
*Men at Work* contains photographs made between 1920 and 1931, issued amid the worst employment crisis the United States had ever known. Hine saw it as a way of reaching out to schoolchildren, providing them with constructive role models and emphasising the human element of industry, with photographs of railroad employees, coal miners, aeroplane assemblers, steelworkers, and others.

Among the most striking photographs are Hine's images of the construction of the Empire State Building, which Empire State, Incorporated, had used widely for publicity purposes.

Hine always insisted on exerting control over the layout of his photographs, regularly requesting to see magazine proofs before publication. It is probably for this reason that he was not selected to work for the Farm Security Administration during the 1930s, with Roy Stryker, head of the Historical Division of the FSA, expressing concern that Hine may be difficult to employ and that it would be impossible to make the type of arrangements that he would find satisfactory. *Men at Work* is the only book of Hine's photographs published in his lifetime.

Provenance: Owen R. Lovejoy (inscribed).

First edition, PRESENTATION COPY inscribed on the front free endpaper; 4to (253 x 203 mm, 10 x 8 in); black & white photographs printed in gravure; minor foxing to endpapers, green cloth-covered boards, titles to upper side in black, mottling to boards along fore-edge, photo-illustrated dust-jacket, minor wear to edges, minor foxing to verso, price-clipped for presentation, a near-fine copy in a remarkable example of the rare dust-jacket; [48]pp. [With:] LOVEJOY, Owen R. *The Negro Children of New York.* New York, The Children's Aid Society, 1932. *The Photobook: A History I*, p126; *The Open Book* pp108–9; Auer Collection p187.





'IS THIS OF ANY INTEREST?'

**78. WITTGENSTEIN, Ludwig. [The Blue Book].  
Wittgenstein Dictations. [1933-1934].**

£35,000 [ref: 108853]

An extremely rare survival from Wittgenstein's lectures on 'Philosophy for Mathematicians' given at Cambridge between November 1933 and June 1934. Individual notes were circulated for each lecture but eventually the disparate sequence was distilled into an homogeneous form, dictated by Wittgenstein to his student Elizabeth Anscombe and prepared by her as a final, authoritative text. The result, long-known as the 'Blue Book', was eventually published by Blackwell in 1958. Prior to this, a very small number of duplicated copies were produced, of which the present example is the only one we know to have appeared on the market.

The title-page contains a 14-line typed explanation of the book's origin and purpose: 'These remarks, dealing largely with meaning and the "grammatical" tangles that are responsible for philosophical confusions, were dictated by Wittgenstein to four or five select pupils, in 1934. The pupils met with Wittgenstein twice a week — sometimes oftener — for discussions of from two to three hours' length.

The first part of the meeting was devoted to questions asked by the students; following this Wittgenstein dictated, keeping close to the subject matter of the preceding questions, and endeavouring, as far as possible, to connect each dictation with the previous one. Some of the students then typewrote the dictations, and submitted them to Wittgenstein for correction. The dictations were mimeographed, for a limited circulation'.

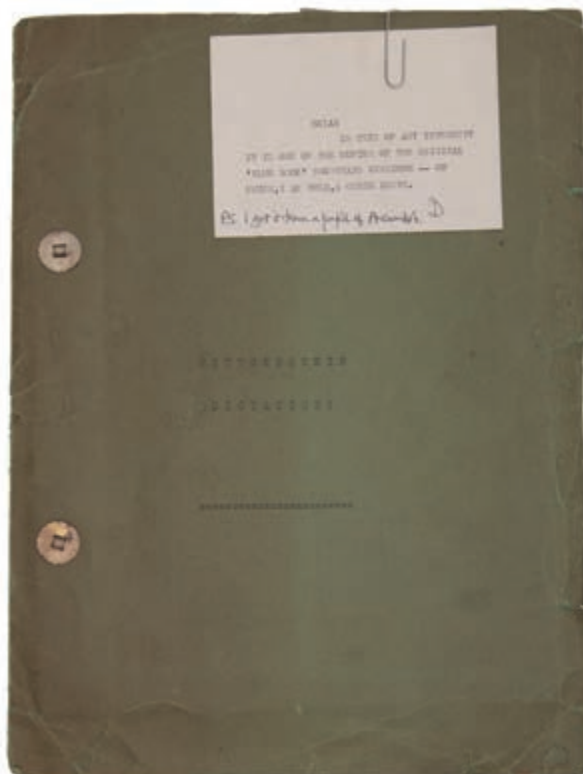
With manuscript corrections inked in blue pen, and excellent provenance which can be traced back to the typescript's origin with Elizabeth Anscombe (1919-2001), Wittgenstein's amanuensis — combining the role of student, friend, and translator. She served as one of his three literary executors in 1951, and went on to have a successful career at Cambridge where she was elected Professor of Philosophy in 1970.

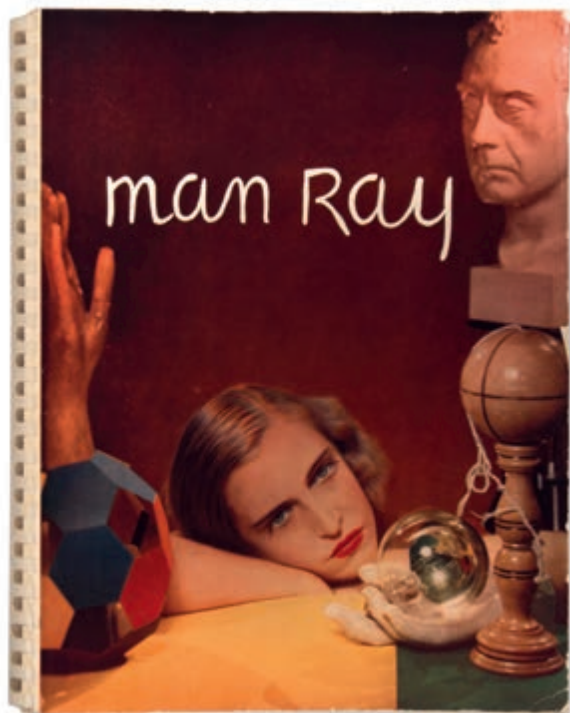
The typewritten compliments slip reading: 'Brian, Is this of any interest? It is one of the copies of the original 'Blue Book' shorthand versions — on which, I am told, a curse rests', with a manuscript postscript in blue ink: 'P.S. I got it from a pupil of Anscombe's. D'.

The author of the note was Professor Daniel O'Connor (1914-2012), head of the Philosophy Department at Exeter University in 1957. A student of A.J. Ayer and Karl Popper, he acquired the typescript from a pupil of Anscombe, and in turn gave it to his colleague Brian Carr, who wrote O'Connor's Guardian obituary in 2012.

*Provenance: Elizabeth Anscombe; Professor Daniel J. O'Connor (typescript note); Brian Carr (gifted to him by Professor O'Connor).*

*ORIGINAL TYPESCRIPT WITH MANUSCRIPT CORRECTIONS; 4to (8 x 10 in; 25.5 x 20.5 cm); typescript titled on first page and upper cover of wrappers 'Wittgenstein Dictations'; 70ff, typed recto only, 2 lines of typographical ornament on title, 3 at end, consecutive typed-lines on f.33 inked in blue to form alternating arrows, 2-word MS correction in pen to f.69, ('The Blue Book') added in blue to title; green wrappers with metal studs ('The Grip Binder'), typed 4-line note (on the reverse of a compliments slip of Prof. D.J. O'Connor), addressed to 'Brian' and signed in pen 'D', with a postscript 'I got it from a pupil of Anscombe.'; paper toned with occasional spots, wrappers slightly frayed at edges; [1](title), 1-69ff.*





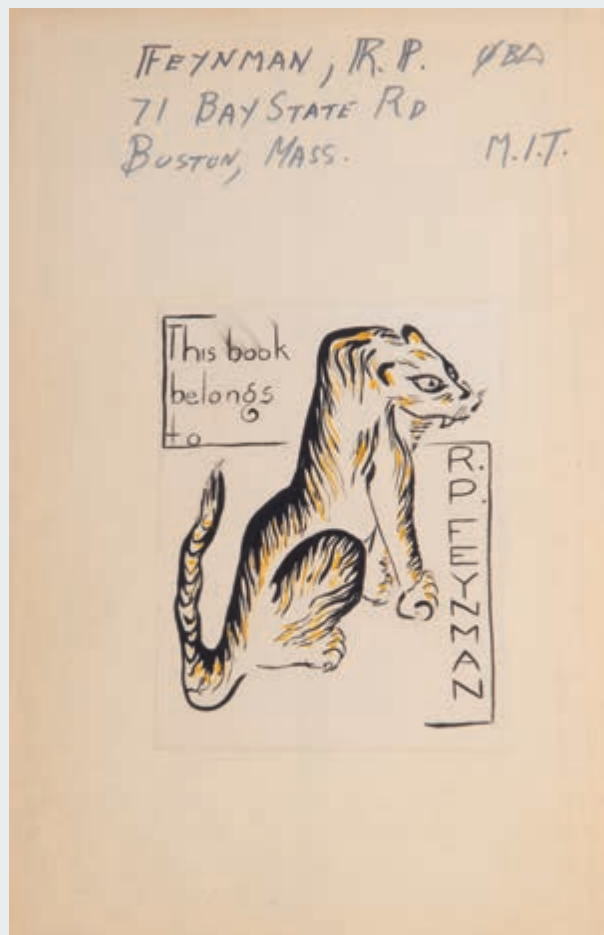
#### THE SCARCE FIRST ISSUE

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

£8,000 [ref: 112311]

Man Ray's first monograph, with the scarce first issue title-page. Alfred Barr, Director of the Museum of Modern Art, New York, had encouraged Soby to visit Man Ray in Paris, and following their meeting, Soby subsidised the production of this, the first monograph of Man Ray's work. It is widely suggested that in an attempt to generate sales, the publishers replaced the original title page with one stating 'deuxième édition'. The favourable reception in France also led to the 'second edition' being titled in French with attention drawn to the other contributors.

*First edition with first issue title-page; folio (384 x 312 mm, 15 x 12¼ in); black & 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]; colour photo-illustrated covers with a plastic comb binding by Draeger Frères, light wear, shallow crease to bottom corner upper side, rubbing, marking, and indentation to lower side and several end leaves, crease to top corner lower side, top and bottom tabs torn, a close to near-fine 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.*



#### THE GREAT EDUCATOR TEACHES HIMSELF QUANTUM MECHANICS

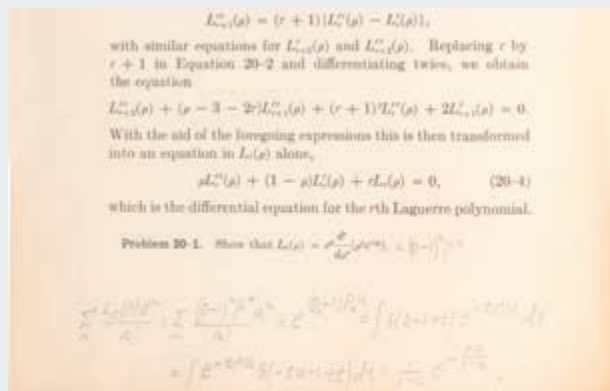
**80. [FEYNMAN, RICHARD] PAULING, LINUS & WILSON, E. BRIGHT JR.** **Introduction to Quantum Mechanics with Application to Chemistry.** New York, McGraw-Hill Book Company, 1935.

£37,500 [ref: 115715]

First edition, Richard Feynman's own copy, from which he taught himself quantum mechanics while an undergraduate at MIT. With his ownership inscription, pencilled notes on five pages of the text, and hand-drawn bookplate (not by Feynman, but possibly by his beloved first wife, Arline Greenbaum, who was interested in art).

Feynman entered MIT during the autumn of 1935 when quantum mechanics was a new field, 'so much more obscure even than relativity'. There was not yet a course he could take, though he and a friend, T.A. Welton, were 'desperately eager to be at the front edge of physics'. As a teenager Feynman had already taught himself advanced mathematics, so 'with the guidance of just a few texts' the two young men 'embarked on a program of self-study' (Gleick, *Genius*, p. 74).





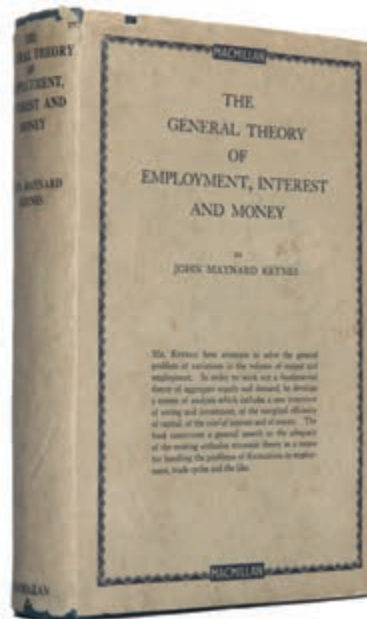
'Their collaboration began in one of the upstairs study rooms of the Bay State Road fraternity house and continued past the end of the spring term... They filled a notebook, mailing it back and forth, and in a period of months they recapitulated nearly the full sweep of the 1925-27 revolution' in quantum theory (Gleick, pp. 74-77). Feynman also wrote in the books he used, and this one includes significant pencilled notes and equations on eleven pages connected with Laguerre polynomials, the hydrogen atom wave function, the application of the self-consistent field method to the states of atoms, the emission and absorption of radiation, the hydrogen atom and ion, and an appendix on 'the evaluation of mutual electrostatic energy of two spherically symmetrical distributions of electricity with exponential density functions'.

The author here, Linus Pauling, was one of the founders of quantum chemistry and a two-time Nobel laureate. This work had only just been published when Feynman obtained this copy, was based on a series of lectures Pauling presented in 1930, and which had been attended by Einstein. It is now considered a classic in the field.

Feynman would go on to earn a PhD in physics at Princeton, work on the Manhattan Project, and make important contributions to particle physics, superfluidity, and quantum computing for which he was awarded the joint Nobel Prize in physics in 1965, but is popularly remembered for the best-seller *Surely You're Joking Mr Feynman!* and his introductory textbook *Lectures on Physics*, which led to his nickname 'The Great Educator'. The present volume is an evocative and historically significant record of his process for educating himself in the most cutting-edge science of the period.

*Provenance: Richard Feynman (bookplate, inscription & annotations).*

*First edition; diagrams & equations within the text, Feynman's pencilled notes on five pages and his bookplate and ownership inscription to the front pastedown, printed telephone message slip on yellow paper loosely inserted at p. 210, contents faintly toned; original blue cloth, titles to spine gilt, housed in a purpose-made box, cloth rubbed with wear at the corners and ends of spine, lower joint strengthened, otherwise very good; 468pp.*



#### SCARCE IN THE DUSTJACKET

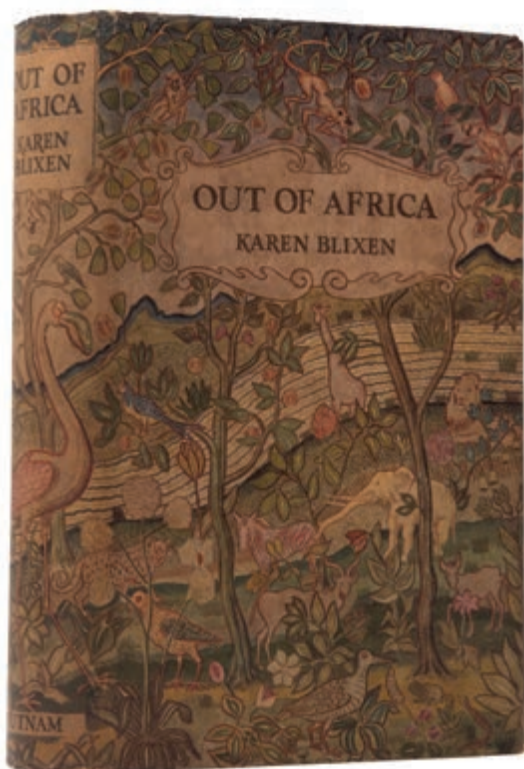
**81. KEYNES, JOHN MAYNARD.** *The General Theory of Employment, Interest and Money.* London, Macmillan, 1936.

£7,500 [ref: 115262]

THE FIRST EDITION OF KEYNES' MASTERWORK, SCARCE IN THE ORIGINAL UNCLIPPED DUSTJACKET. Written in the aftermath of the great depression, *The General Theory* is regarded as one of the most influential social science treatises of the century; it quickly and permanently changed the way the world looked at the economy and the role of government in society. This is the book 'on which [Keynes'] fame as the outstanding economist of his generation must rest' (ODNB).

After the 1929 crash, Keynes analysed the classical school of economists, 'and found them seriously inadequate and inaccurate. [...] Lost equilibrium in a national economy could and should be restored by official action and not abandoned to *laissez* (sic) *faire*. [The *General Theory*] threw the economists of the world into two violently opposed camps. Yet eight years later Keynes was to dominate the international conference at Bretton Woods, out of which came the International Monetary Fund (IMF) and the World Bank; and his influence during the ensuing decades, even on his theoretical opponents, has been such that a highly placed American official recently remarked that 'we are all Keynesians today' (PMM).

*First edition, first impression; 8vo (22.5 x 14.5 cm); internally clean; publisher's blue cloth, spine lettered in gilt, very minor wear to extremities, otherwise near fine, unclipped typographic dustjacket, edges a little chipped with minor loss, neatly conserved, rear hinge of jacket with repaired split, [2], xii, 403, [1]pp. PMM 423; Moggridge A10.*



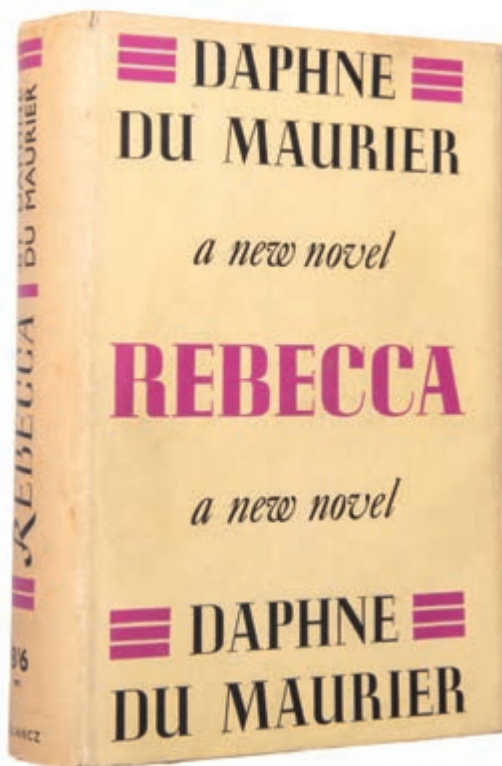
#### FIRST ISSUE DUST JACKET

82. BLIXEN, KAREN. *Out of Africa*. London, Putnam, 1937.  
£7,500 [ref: 109349]

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

*Out of Africa* is Karen Blixen's memoir of her years in Africa, from 1914 to 1931, on a four-thousand-acre coffee plantation in the hills near Nairobi. She had come to Kenya from Denmark with her husband, and when they separated she stayed on to manage the farm by herself, visited frequently by her lover, the big-game hunter Denys Finch-Hatton, for whom she would make up stories 'like Scheherazade'. In Africa 'I learned how to tell tales', she recalled many years later. 'The natives have an ear still. I told stories constantly to them, all kinds.' Her account of her African adventures, written after she had lost her beloved farm and returned to Denmark, is that of a master storyteller, a woman whom John Updike called 'one of the most picturesque and flamboyant literary personalities of the century'.

*First edition, first impression, first issue dust jacket without reviews for this title on the rear panel; 8vo; publisher's red cloth, titles to spine gilt; with the pictorial dust jacket, spine very slightly rolled but a superb copy in the nicked dust jacket.*



#### 'LAST NIGHT I DREAMT I WENT TO MANDERLEY AGAIN'

83. DU MAURIER, DAPHNE. *Rebecca*. London, Gollancz, 1938.

£8,750 [ref: 114694]

A superb copy of Daphne du Maurier's classic thriller, rich in characterisation and now regarded as one of the major novels of the twentieth century, in the original dustjacket. One sham marriage followed by a tortured one with layers of deceit, psychological cruelty and destruction. A certain servant by the name of Mrs. Danvers is not to be trusted...

*First edition, first impression; 8vo; minor toning to edges of text block, ex libris to front pastedown, else unmarked internally; publisher's black cloth, gilt lettering to spine and upper cover, spine slightly cocked, with the original dustjacket, spine and edges of rear panel slightly tanned, light soiling to rear panel, a couple of nicks to extremities with associated creasing, else very good.*





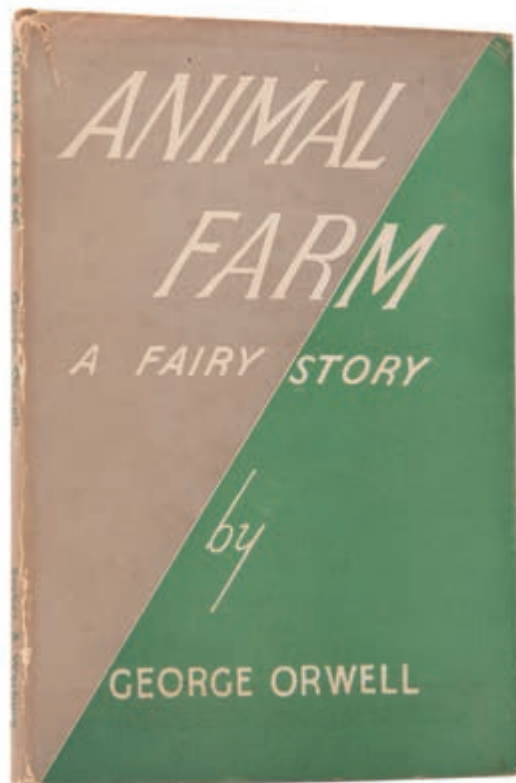
**'MUSCLES ACHING TO WORK, MINDS  
ACHING TO CREATE - THIS IS MAN'**

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

£12,500 [ref: 111806]

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 toning to cloth at extremities, 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, short closed tear to top edge of front panel, else near-fine; housed in modern blue cloth drop-back box, gilt lettering to spine.*



**'TO FUSE POLITICAL PURPOSE AND ARTISTIC  
PURPOSE INTO ONE WHOLE' - ORWELL**

**85. ORWELL, GEORGE.** *Animal Farm.* London, Secker and Warburg, 1945.

£12,500 [ref: 109291]

The first edition of Orwell's socio-political classic, intended by the author to serve as a satirical take on the events that led up to the Russian Revolution and Stalinism whilst simultaneously illustrating the weaknesses inherent in the human condition that make any political and economic ideal almost unworkable. Examples in this condition are of the utmost scarcity. The jackets for the entire edition were printed on the porous side of recycled wrappers, due to paper supply regulations in the UK during World War II. As a consequence they are extremely prone to rubbing and chaffing.

The book was banned in Soviet Russia for obvious reasons, however it is interesting to note that printers were discouraged from printing it in the United Kingdom during the second world war as it was thought it might provoke their Soviet allies.

*First edition, first impression; 8vo; light spotting to half-title and endpapers, else unmarked internally; publisher's green cloth, minor browning to head and tail of spine, dust-jacket on the red printed Searchlight Books blank, short closed tear to top edge of front panel, rear panel slightly soiled, minor edge-wear, some rubbing to spine (as usual), else an attractive example.*



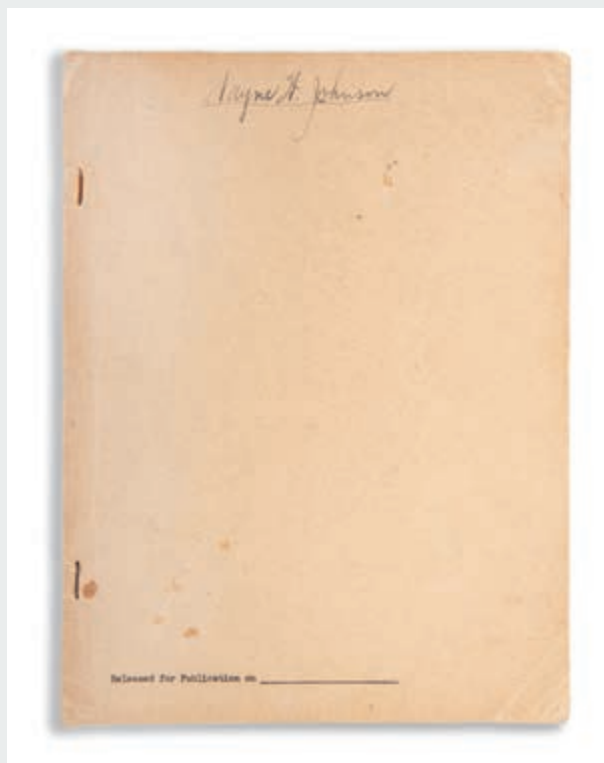
**86. BRAVO, MANUEL ALVAREZ.** *Fotografías. Tercera Exposición de la Sociedad de Arte Moderno Mexico, Julio de 1945.* Mexico City, Sociedad de Arte Moderno, Secretaría de Educación Pública 1945.

£4,400 [ref: 114170]

This catalogue, produced for Manuel Álvarez Bravo's 1945 exhibition at the Sociedad de Arte Moderno in Mexico, played a pivotal role in establishing him as one of the most important photographers of the twentieth century. It includes many of his most important images, those on which his enduring reputation is founded. Bravo's central theme unites the diverse selection of photographs: an exploration of what it means to be Mexican—physically, historically, psychologically, and spiritually. Through his adaptation of European modernist photography styles, from New Vision to Surrealism, Bravo creates a nuanced and profound reflection on the Mexican spirit. In doing so, he defined the trajectory of Mexican photography and shaped the future of Latin American photography as a whole.

Langston Hughes, an early admirer of Manuel Alvarez Bravo who owned several of his photographs, wrote that, 'in Bravo, the sun is a quiet veil making the shadows like velvet. The shadows are endlessly deep and full, holding more—and more there—and more. Whereas the sun in a Bravo photo almost always has a sense of humor, one cannot be sure about the shadows'.

*First edition; 4to (278 x 222 mm, 11 x 8¾ in); black & white photographs printed in relief halftone, essays by Manuel Alvarez Bravo, Diego Rivera, Xavier Villaurrutia, Gabriel Figueroa, biographical text, a timeline of the history of photography, and a list of the exhibited photographs, design by Gabriel Fernández Ledesma; pictorial wrappers printed in grey, black, and white, text in white and black, corners of final leaf trimmed, very minor toning, minor wear to extremities, a near-fine copy in uncommonly fresh wrappers; 96pp. The Photobook: A History III, p98; The Latin American Photobook pp43-44.*



**THE RARE FIRST ACCOUNT OF THE MANHATTAN PROJECT, WITH SECRET PAGE**

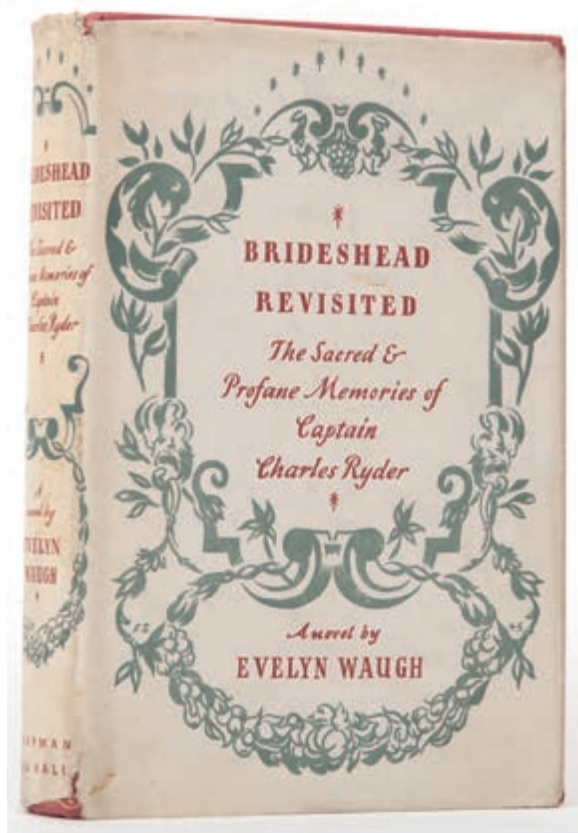
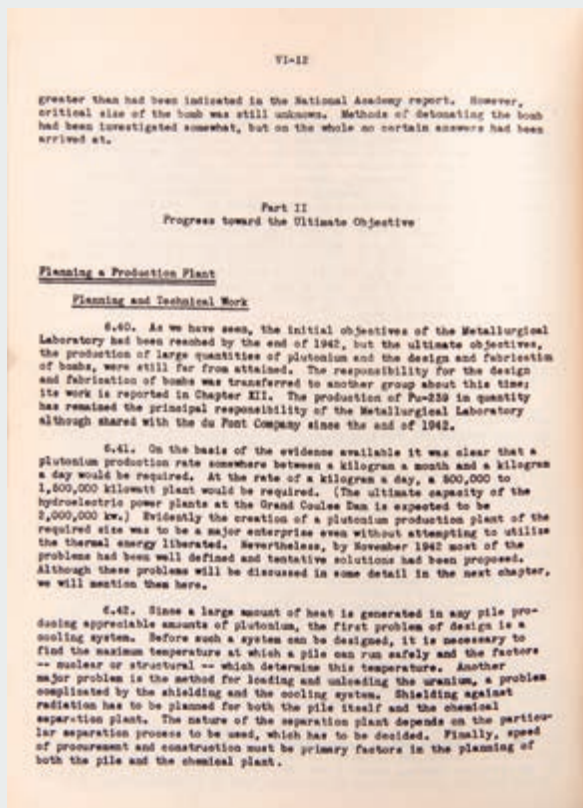
**87. SMYTH, HENRY DEWOLF.** *A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government 1940-1945.* Written at the request of Major General L. R. Groves United State Army. Publication authorised as of August 1945. [Washington D.C., Adjutant General's Office], 1945.

£4,500 [ref: 112920]

The rare lithoprint edition, the first obtainable edition of the official account of the development of the atomic bomb, with the full text on page VI-12, usually left blank to keep information on plutonium production rates secret. Because of the speed and security precautions under which the report was printed and bound, to be made public only six days after the bombing of Hiroshima, leaves are often missing or duplicated. In this case there is no text on page IX-10, and two leaves, VII-9/10 and VII-11/12, are duplicated.

This copy bears the ownership signature of Wayne W. Johnson, a personnel director of the Metallurgical Laboratory at the University of Chicago. The Metallurgical Laboratory was established in 1939 by Enrico Fermi and Leo Szilard, two of the prime movers of the Manhattan Project, in order to study the chemistry of plutonium, its chain reaction, and how it could be isolated in quantities large enough to produce a weapon.





UNCLIPPED DUST-JACKET

88. 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.

'The Smyth Report', as this volume is more commonly known, was the official, unclassified narrative of the weapon's development, a 'remarkably full and candid account' intended for general release once the weapon's existence was made public (*Printing and the Mind of Man* 422). The first edition was a mimeographed version stamped secret, of which all copies save Smyth's were destroyed. The next was this lithoprint, published in an edition of only 1,000 copies that were distributed to Manhattan Project leaders and members of the press, followed by a Government Printing Office edition. The first trade edition was published in September 1945 by Princeton University. It remained on the *New York Times* best-seller list until January of the following year and would go through eight printings by 1973.

Provenance: Wayne W. Johnson (ownership signature).

First lithoprint edition; perfect bound; 2 full-page graphs, equations within the text, leaves VII-9/10 and VII-11/12 duplicated, a little creasing to the corners of the text block; wire-stitched in the original stiff, cream-coloured textured wrappers, 'released for publication on' printed on the upper wrapper, and housed in a custom brown morocco-backed folding case, ownership signature to upper wrapper, a few small spots and marks, light rubbing, and a little creasing of the wrappers, finet condition; 99 leaves. PMM 422; Coleman, *The 'Smyth Report': A Descriptive Check List*; Hook & Norman, *The Norman Library of Science and Medicine*, 1962.

THE FIRST MAJOR BOOK ENTIRELY  
ILLUSTRATED BY CHAGALL

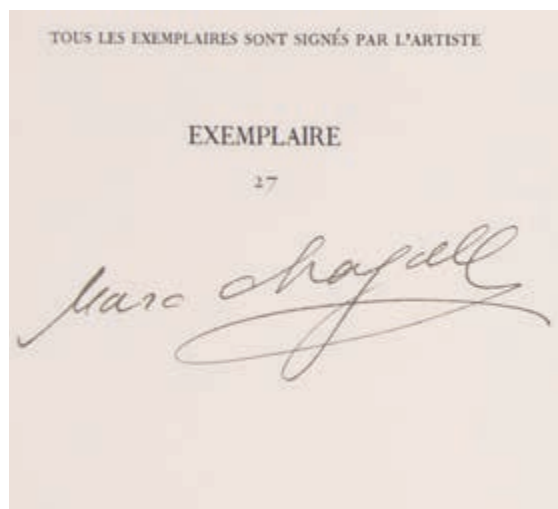
**89. CHAGALL, MARC (ARTIST); GOGOL, NICOLAI. *Les Ames Mortes*. Paris, Tériade, 1948.**

£30,000 [ref: 112541]

GOGOL'S MASTERPIECE 'DEAD SOULS', THE FIRST MAJOR BOOK ENTIRELY ILLUSTRATED BY CHAGALL AND HIS FIRST ILLUSTRATIONS FOR VOLLARD. SIGNED BY CHAGALL ON THE LIMITATION AND TITLE-PAGE. Written over five years at the end of the long pilgrimage that brought Gogol to Germany, Switzerland, France and Italy, 'Dead Souls' offers a vivid and ruthless portrait of a small swindler in provincial Russia in 1820. Published for the first time in 1842, the novel went on to exert a huge influence over the development of Russian literature.

In 1923 the French publisher Ambroise Vollard asked Chagall to produce an illustrated edition. Chagall, who had always felt a strong emotional connection to the country where he spent his youth, agreed with enthusiasm and pursued the project between 1923 and 1927. However, like many other Vollard projects, the production of the work was interrupted and only completed years later. The final plate presents a particularly curious image in which Gogol reads and Chagall paints a portrait of Vollard.

LIMITED EDITION, ONE OF 50 COPIES on vélin d'arches filigrané, number 27 from a total edition of 368; 2 vols, folio (38 x 28 cm); illustrated with 96 etchings, hors-texte, and 11 etched vignettes, en-texte on Japon nacré; signed in ink by the artist on justification page; all loose as issued in publisher's printed cream coloured wrappers, with cream coloured chemises, chemises a little worn and stained; [iv], 160, [4]pp.; [viii], 165-308, [12] pp., overall a very good copy.







SIGNED - ONE OF 100 COPIES

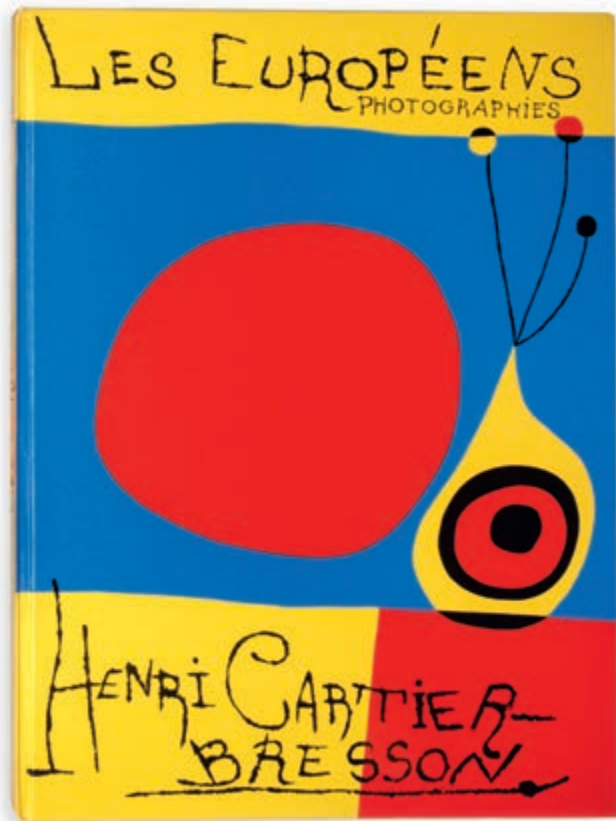
90. RUSSELL, BERTRAND. *The Good Citizen's Alphabet*. Drawings by Franciszka Themerson. London, Gaberbocchus Press Limited, 1953.

£2,750 [ref: 113702]

A superb copy of the scarce limited edition of Russell's witty guide to the alphabet for 'immature minds', one of only 100 copies printed on handmade paper and signed by the author.

L is for 'Liberty — The right to obey the police', B for 'Bolshevik — Anyone whose opinions I disagree with'. The work was originally given as a Christmas present to his friends Stefan and Franciszka Themerson of Gaberbocchus Press fame. They published it the following year as *The Good Citizen's Alphabet*, illustrated with Franciszka's original drawings.

First edition, limited issue, NUMBER 55 OF 100 COPIES ON HAND MADE PAPER SIGNED BY THE AUTHOR; 4to (22 x 17.5 cm); signed by the author in pen to dedication page, small stains to f.[8] recto, minor pencil annotation to f.[20] recto; publisher's pale blue cloth boards, head and foot edges slightly faded, lettered in gilt to spine, yellow endpapers, illustrated dustjacket lettered in black, slight spotting to lower spine, extremities slightly rubbed. Blackwell/Ruja A95.1a.



IN A PRESENTATION DUST-JACKET

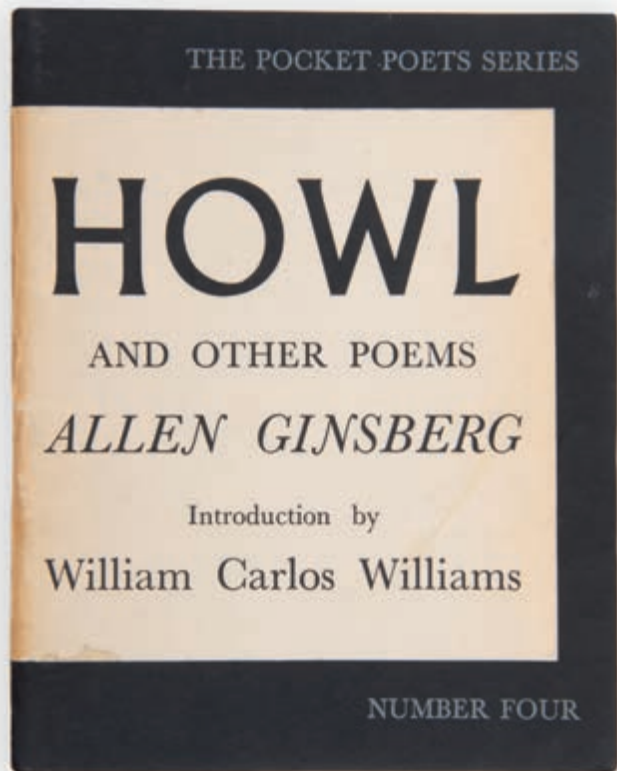
91. CARTIER-BRESSON, HENRI. *Les Européens*. Paris, Éditions Verve, 1955.

£8,750 [ref: 112963]

One of a small number of copies issued in a presentation dust-jacket with the printed name of the recipient, this example designated 'à Monsieur Roger Loubry, européen...' Roger Loubry was chief pilot, captain, and co-founder of the airline Union Aéromaritime de Transport (UAT). He made the first commercial air link between Paris and New York in 1946 and two years later was pilot for the first non-stop flight between the two cities.

*Les Européens* is identical in format to Cartier-Bresson's first book, *Images à la Sauvette* (1952). Both were published by Tériade (pseud. of Elfstratios Eleftheriades), editor of *Minotaure* and founder of Verve, who made a number of deluxe books with artists such as Matisse, Miró and Léger. The photographs in the present work were taken between 1950-5 and show ordinary people going about life in post-war Europe. In his introduction Cartier-Bresson sums up his role as a photojournalist simply by saying 'I was there and this is how life appeared to me at that moment.'

First edition; large 4to (359 x 270 mm, 14¼ x 10¾ in); black & white photographs printed in gravure by Draeger, text by Cartier-Bresson, design by Tériade and Marguerite Lang; printed paper-covered boards illustrated after a design by Joan Miro in yellow, blue, red, and black, minor shelfwear, cream dust-jacket printed in grey, lightly rubbed, short tear to upper flap-fold with archival strengthening, fine in an excellent example of the scarce dust-jacket; [136]pp.



SIGNED BY THE AUTHOR & THREE OTHER BEAT LUMINARIES

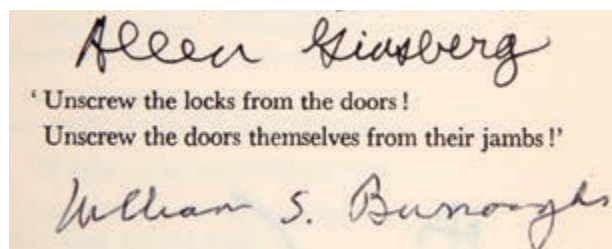
**92. GINSBERG, ALLEN.** *Howl and Other Poems.* Introduction by William Carlos Williams. San Francisco, The City Lights Pocket Bookshop, 1956.

£25,000 [ref: 113333]

A remarkable copy of the most influential book of poetry published since the Second World War. Signed by the author on the title page, and additionally by William Burroughs, Lawrence Ferlinghetti (the publisher), and Carl Solomon (the poem's dedicatee).

Whilst copies of later printings signed Ginsberg are far from rare, examples of the correct first issue with multiple signatures certainly are.

First edition, first printing, first issue, number 4 of The Pocket Poets Series, SIGNED BY THE AUTHOR & THREE OTHERS; small 4to; original black wrappers with cream cover label printed in black, small tear and creasing to back cover, spine with some browning, else very good.



A GROUP OF EXCEPTIONAL ASSOCIATION COPIES

**93. FRANK, ROBERT.** *Les Américains [with] New York Is; [and] The Americans; [and] London / Wales.* Paris; New York; New York; Zurich, 1958; [1959]; 1969; 2003. 1958-2003.

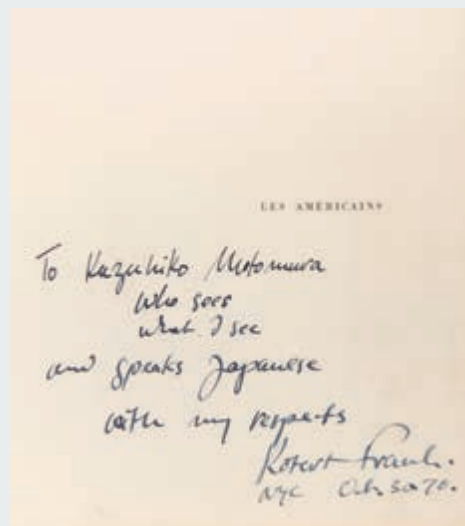
£42,500 [ref: 113781]

Motomura Kazuhiko was a civil servant who grew up watching Akira Kurosawa films, which led to his interest in visual art and black-and-white photography. He was an important collector of photographs and photography books and a tireless champion of Japanese photographers, promoting their work and supporting their books and exhibitions.

He published four books over a 37-year period: Robert Frank's *The Lines of My Hand* (1972), *Flower Is* (1987), and *The Americans: 81 Contact Sheets* (2009); Jun Morinaga's *River, its shadow of shadows* (1978); and helped organise or distribute others, including Mochizuki Masao's *Television* (2001) and Suzuki Kiyoshi's *Tenmaku No Machi [A Town of Tents]*; *Mind Games* (1982).

In 1960, Motomura worked as a tax officer. While still employed, he enrolled in the Shashin Sōgō Senmon Gakkō (now Tokyo College of Photography), where he was taught by Ishimoto Yasuhiro and Shigemori Koen. After participating in the demonstrations against the 1960 renewal of the US-Japanese security treaty, Motomura resigned from his position, fearing that his employers might penalise him.





While studying photography, Motomura was introduced to Robert Frank's work when he saw the portfolio of thirty-eight photographs in *US Camera Annual 1958* (of which twenty-three would appear in *The Americans*). Ishimoto Yasuhiro recommended that he buy *Les Américains* instead of *The Americans* because he thought the printing was better.

Motomura met and befriended Morinaga Jun at the Tokyo College of Photography. Morinaga assisted W. Eugene Smith on a commission for Hitachi that would become *Japan: Chapter of Image* (1963). Through Morinaga, Motomura met W. Eugene Smith, who introduced him to Robert Frank as a favour in return for Motomura helping Smith to organise a retrospective exhibition in Tokyo. In October 1970, Motomura and his classmate Hataya Norio travelled to New York to meet Robert Frank. During this trip, Motomura also visited W. Eugene Smith and his fiancé Aileen, and they discussed the idea of travelling to Minamata in Southern Japan to photograph the devastating effects of mercury poisoning on the local populace. In 1971, Smith and Aileen moved to Minamata, where they spent three years photographing and researching the devastating effects of mercury poisoning on the local populace. While working on the Minamata project, Smith's initial living costs in Japan were covered by Motomura Kazuhiko. When Motomura first met with Frank, Aileen acted as an interpreter. See [shapero.com](http://shapero.com) for more information

'*Les Américains. Photographies de Robert Frank. Paris, Encyclopédie Essentielle, Robert Delpire Éditeur, 1958*': First edition, inscribed in black ink on half-title; oblong 8vo (185 x 210 mm, 7¼ x 8¼ in); black & white photographs printed in gravure by Draeger Frères, Montrouge, texts by various authors selected by Alain Bosquet, occasional minor spotting; plain thick endpapers, sewn headband, laminated white paper-covered boards illustrated with an illustration by Saul Steinberg printed in light blue, black, and red, lightly toned, light creasing to upper joint, an excellent association copy in Motomura Kazuhiko's card sleeve titled in black ink on upper side; 172, [2]pp. 'New York Is. [New York], [New York Times Company], [1959]': First edition, signed in black ink on verso of front free endpaper; 4to (285 x 209 mm, 11¼ x 8¼ in); black & white photographs, introduction by Gilbert Millstein, light toning to edges; black front and red rear endpapers, printed paper-covered boards, white, titles in black, light toning to edges, light wear to head and foot of spine, top corner bumped, without the laid in letter from the advertising director, an excellent copy in Motomura Kazuhiko's card sleeve titled in black ink on upper side; [56]pp. 'The Americans. Photographs by Robert Frank. Introduction by Jack Kerouac. New York, An Aperture Book, Grossman Publishers, 1969': Second edition, revised and enlarged, inscribed in black ink; oblong 8vo (183 x 208 mm, 7¼ x 8¼ in); black-and-white photographs printed in 'stonetone' offset by Rapoport Printing Corp., New York, introduction by Jack Kerouac, afterword by Robert Frank with details of the four films he made 1959-68, occasional light spotting, light marking to edges, printer's ink mark to one page; plain endpapers, light spotting, black cloth-covered boards, titles to spine in gold, photo-illustrated dust-jacket, white, text in black, minor toning, lightly marked, an excellent copy in Motomura Kazuhiko's card sleeve titled in black ink on upper side; [iv], vi, [182]pp. 'London / Wales. Zurich, Berlin, New York, Scalo, 2003': First edition, inscribed in black ink on half-title; 4to (239 x 193 mm, 9½ x 7½ in); black-and-white photographs printed in offset; plain endpapers, black cloth-covered boards, titles to spine in grey, photo-illustrated dust-jacket, white, text in black, minor shelfwear, near-fine in Motomura Kazuhiko's card sleeve titled in black ink on upper side, photocopy of list exhibited works shown at the Corcoran Gallery, Washington laid in; 126, [2]pp. [*Les Américains*] *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. [*The Americans*].

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

**94. 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.

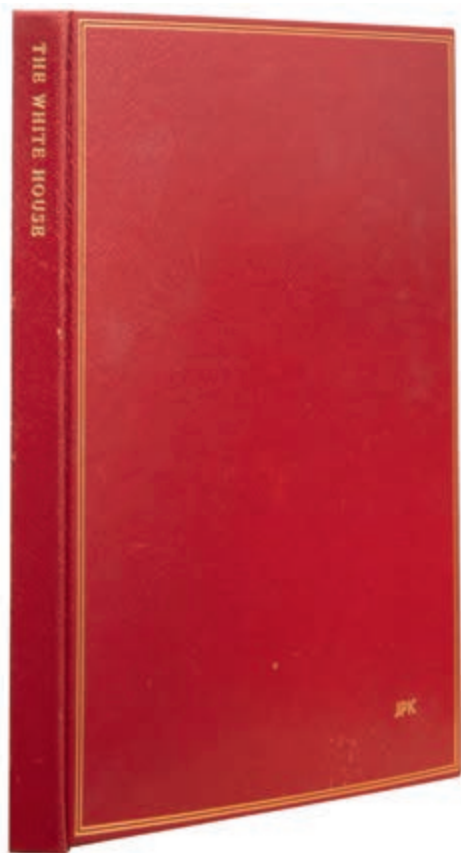
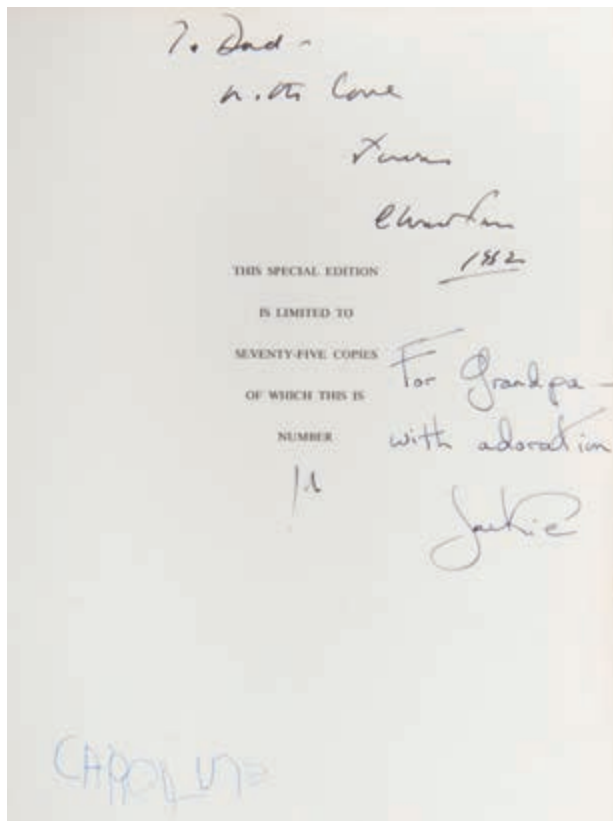
Number 1a from a limited edition of 75, this copy presented to Joseph P. Kennedy Sr. by his son, John F. Kennedy, the 35th President of the United States. Inscribed in pen 'To Dad with love from Jack [i.e. John F. Kennedy], Christmas, 1962', with further inscriptions by the First Lady 'For Grandpa - 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 his assassination in 1963, later working for Jackie Kennedy at her home in Georgetown, D.C.

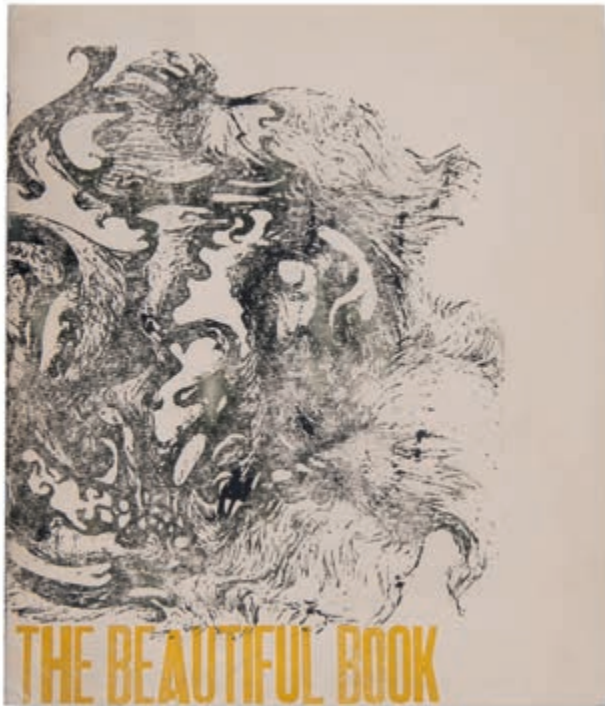
First Lady Jacqueline Kennedy oversaw the publication of this guide to the Executive Mansion as part of her restoration and preservation of the White House, releasing a softcover version for the general public with the intent of spreading knowledge of the house's historic importance. During their official 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).*

*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 fillet 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.*







WITH AN ADDITIONAL PHOTOGRAPH

95. SMITH, JACK. *The Beautiful Book*. [New York], [Dead Language Press / Piero Heliczer], [1962].

£20,000 [ref: 110662]

Jack Smith is a key figure in the cultural history of Downtown New York; his influence is foundational in the history of experimental film, queer cinema, and performance art, helping transform the artistic landscape of New York. This copy of *The Beautiful Book* includes an additional image, meaning it contains 20 gelatin silver photographs instead of the usual 19 (18 photographs by Smith and one portrait of Smith by Ken Jacobs). Except for the additional photograph, the sequence of the images remains consistent with other copies but with one print orientated differently.

*The Beautiful Book* was produced in an intended but unrealised edition of 200 copies. Jack Smith, Piero Heliczer, and their associates assembled the books during the late spring and early summer of 1962 before shooting began on Smith's film *Flaming Creatures* (1963), one of the most notorious underground films of the 1960s, which became a test case of censorship laws. *The Beautiful Book* contains photographs taken during an extended series of photo sessions at his Lower East Side apartment between 1961 and 1962. Smith planned to give them to Jonas Mekas's *Film Culture* magazine as a series titled '16 Immortal Photographs'. However, *Film Culture* declined to publish the work, so he produced *The Beautiful Book* with Piero Heliczer's The Dead Language Press instead.

First edition, one of a planned edition of 200 copies; 4to (225 x 190 mm, 8 3/4 x 7 1/2 in); 20 gelatin silver contact photographs (55 x 55 mm, 2 1/4 x 2 1/4 in) mounted on yellow pages, minor occasional mirroring; wire-stitched card covers printed in black and yellow after a design by Marian Zazeela, slight crease to foot of spine, stray ink marks to inside covers with minor offsetting to first and last pages, bottom wire pulling at spine, near-fine; [20pp]. *Flaming Creature* p77; *The Open Book* pp190-1.





ONE OF 50 COPIES - SIGNED BY THE ARTISTS

**96. ILIAZD [ZDANEVICH, ILIA]; PICASSO, PABLO. Hommage à Roger Lacourière. Rogelio Lacourière pêcheur de cuivres [and] Aux quatre coins de la pièce.** Paris, Le Degré quarante et un, 1968.

£14,500 [ref: 114806]

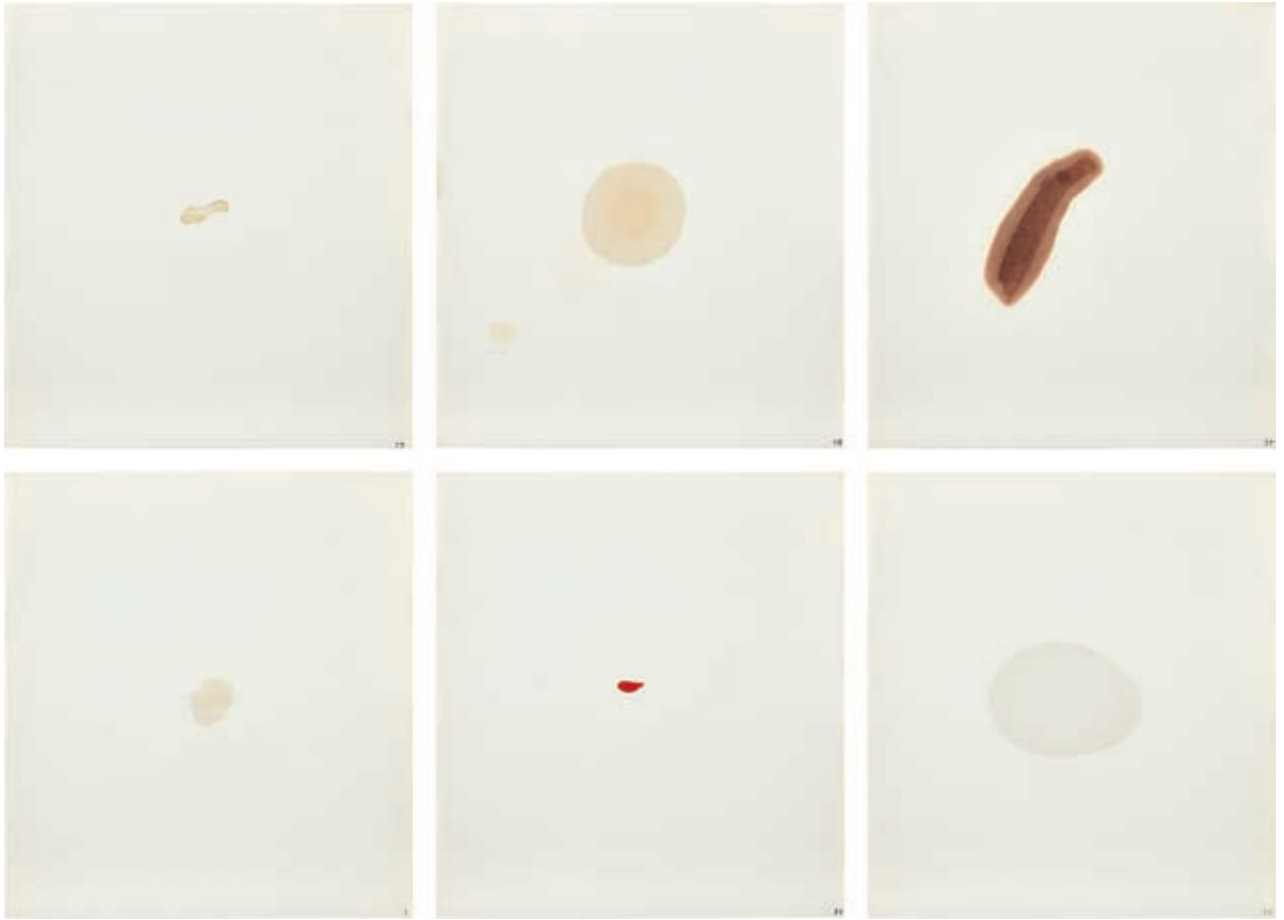
ONE OF 50 COPIES. SIGNED BY ILIAZD AND NINE OF THE ARTISTS, INCLUDING PICASSO, MIRO AND ERNST.

A wonderful example of this homage to the Parisian printer and publisher Roger Lacourière, containing original etchings by thirteen artists who collaborated with him in his Montmartre atelier. Picasso not only contributed an etching but also a poem titled *Aux quatre coins de la pièce* which he had engraved on a copper plate. The original plate was lost and there was only one known impression. Through great skill, Iliazd was able to bring to the poem, in printed form, the same aesthetic as the manuscript-engraving.

First edition, one of 50 copies on Japon, from a total edition of 75, signed by Iliazd in red pencil on the colophon and by nine of the artists on the upper flyleaf; oblong 4to (23.2 x 29 cm); illustrated with 13 drypoint engravings of which three are in colour from the following artists: Beaudin, Bryen, Derain, Dunoyer de Segonzac, Ernst, Giacometti, Magnelli, Marcoussis, Masson, Miro, Pascin, Picasso and Surville; loose as issued in the publisher's blue marbled wrappers cover with title printed in red and brown cloth chemise and slipcase with title in black to spine, chemise spine a little spotted else a fine copy.







ONE OF 70 COPIES - SIGNED & NUMBERED

**97. RUSCHA, Ed. Stains (E.B9)** *Hollywood, Heavy Industry Publications, 1969.*

£67,500 [ref: 110670]

A FINE EXAMPLE OF THE COMPLETE PORTFOLIO IN THE ORIGINAL BOX. SIGNED AND NUMBERED BY THE ARTIST.

'Stains is a boxed set of single sheets of paper, done in 1969, and it's like a little treasure chest of overlooked things. Stains have always been scorned I guess, and it evolved out of my concepts of painting. I've always painted with a skin on a support, like paint on a canvas. And finally I got sick of doing it, and staining something, letting a wet material sink down into the fabric of the support—in this case paper—was the effort here and was my interest. The idea of using something that stains rather than a paint that sits on the surface of a canvas was my discovery for myself at the time. So there is everything from wine stains, coffee stains, L.A. tap water that's almost invisible—lots of 'em, lots of stains. I made a little laundry list of things that I think I wanted to see at that time, one was even sulfuric acid which eats a hole in the paper, and everything that I selected seemed to be right at the time. When I produced this thing, I remember buying a large quantity of this 100% rag content paper, and I got a call from the US government because it is the same kind of paper that would be used in counterfeiting, so I had a short-lived problem there, proving that I was not doing anything nefarious.' (Ed Ruscha).

*Limited edition, ONE OF 70 COPIES, SIGNED AND NUMBERED IN BLUE INK ON THE COLOPHON, and stamp-numbered in black ink on each plate, square 4to (each sheet: 29.8 x 27.3 cm, Portfolio: 31.8 x 28.6 x 3.8 cm); the complete portfolio of 76 stains (Mixed Media), on Eagle Coupon Bond paper, including the additional stain on white silk moiré fabric boxed in the portfolio, with title, colophon and index pages, all loose as issued, contained in the original clamshell portfolio covered with black textured paper with embossed title in silver ink on the cover and spine.*



ONE OF 15 COPIES WITH TWO EXTRA PLATES

98. MIRÓ, JOAN. *Hommage à San Lazzaro*. Geneva. G. Cramer, 1977.

£27,500 [ref: 112039]

FINE EXAMPLE OF THE COMPLETE PORTFOLIO WITH 8 PLATES (TWO MORE THAN THE REGULAR EDITION), ALL SIGNED AND NUMBERED BY MIRO. IN THE ORIGINAL PRINTED VELLUM WRAPPERS.

Gualtieri di San Lazzaro was an Italian writer and art publisher. For the majority of his life, he resided in Paris where he published monographs focusing on the work of contemporary French and Italian artists. He was the founder of the periodical *XXe Siècle*. Angel Juncosa has been on the board of trustees of the Miró Foundation since 1983.

The eight plates are titled: 1. *Signe Premier* (etching); 2. *Le Miroir secret du feu et du froid* (linocut with intaglio over-printing in colour); 3. *Retour à la position primitive* (etching with aquatint printed in colour); 4. *Le Demi-Sommeil de l'attente* (etching with aquatint printed in colour); 5. *La Destruction du Miroir* (etching with aquatint printed in colour); 6. *Hommage à San Lazzaro* (etching with aquatint printed in colour); 7. *Incertitude prolongée* (etching with aquatint printed in colour); 8. *L'Ultime Menace* (etching with aquatint printed in colour).

Limited edition, ONE OF 15 COPIES WITH TWO ADDITIONAL ETCHINGS, from a total edition of 83, folio (53.6 x 28 cm); complete example with 8 plates after Miro (plus one etching to the vellum covers), signed and numbered in pencil, signed by Miro on the justification, loose as issued; original printed vellum wrappers designed by Miro, housed in the publisher's beige cloth with title printed in black, a fine copy. Cramer 229.







ONE OF 90 COPIES - 13 ETCHINGS

**99. MIRO, JOAN; MANDIARGUES, ANDRÉ PIEYRE DE.** *Passage de l'Egyptienne et Minutes Conjointes.* Paris, RLD, 1985.

£42,500 [ref: 115300]

A FINE EXAMPLE OF THE COMPLETE PORTFOLIO OF 13 ETCHINGS - FIVE OF WHICH ARE SIGNED. This is an incredibly fresh copy of Miro's impressive and large-scale work, preserved in the original illustrated wrappers and publisher's box. The frontispiece of *Passage de l'Egyptienne* is signed as well as the four plates of *Minutes Conjointes*.

André Pieyre de Mandiargues was a prominent French writer born in Paris in 1909. During the war he retreated to Monaco where in 1943 he published, *Dans les années sordides*. He returned to Paris at the end of the war and in 1947 after meeting André Breton, he became involved in the activities of the Surrealists. As well as being a poet and novelist, Mandiargues has written plays, essays and art criticism. He won the Prix des Critiques in 1951 for *Soleil des Loups* and the Prix Goncourt in 1967 for *La Marge*.

Limited edition, ONE OF 90 COPIES, from a total edition of 146, large folio (64 x 53 cm); complete set of 13 etchings with aquatint (12 in colours, FIVE SIGNED IN PENCIL), in- and hors-texte, title, text in French and justification, on various papers, signed in pencil on the justification by the artist and poet, loose (as issued), original acetate-covered paper wrapper printed with the first etching, beige cloth-covered portfolio box with title in white to spine, the additional suite loose within paper wrappers, a fine copy.





ONE OF 24 DELUXE COPIES - SIGNED

**100. HOCKNEY, DAVID; SPENDER, STEPHEN (EDITOR).**  
**Hockney's Alphabet.** London, Faber & Faber, 1991.

£7,500 [ref: 115519]

SIGNED BY HOCKNEY, SPENDER AND TWENTY-TWO OF THE CONTRIBUTING AUTHORS.

Hockney has illustrated the alphabet and the authors have each taken their relevant letter as the inspiration for the composition; T.S. Eliot's letter to a Miss Quinn makes a double entry for Q, with that of William Golding's. *An Elegy of X* by Anthony Burgess is also used. The other contributors are Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V.S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, Ian McEwan, Gore Vidal, Anthony Burgess and Ted Hughes.

*First edition, ONE OF 24 NUMBERED IN ROMAN NUMERALS RESERVED FOR THE ARTIST AND EDITOR, SIGNED BY HOCKNEY AND SPENDER AS WELL AS 22 OF THE CONTRIBUTORS, folio (33 x 25 cm); publisher's vellum-backed blue boards, titles to spine gilt, top edge gilt, corresponding blue slipcase, a fine copy.*

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 15

Inside covers: item 64

Curated by Eleanor Moore

Edited by Jeffrey Kerr

Photography by Natasha Marshall

Design by Roddy Newlands









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

shapero.com

94 New Bond Street  
London W1S 1SJ