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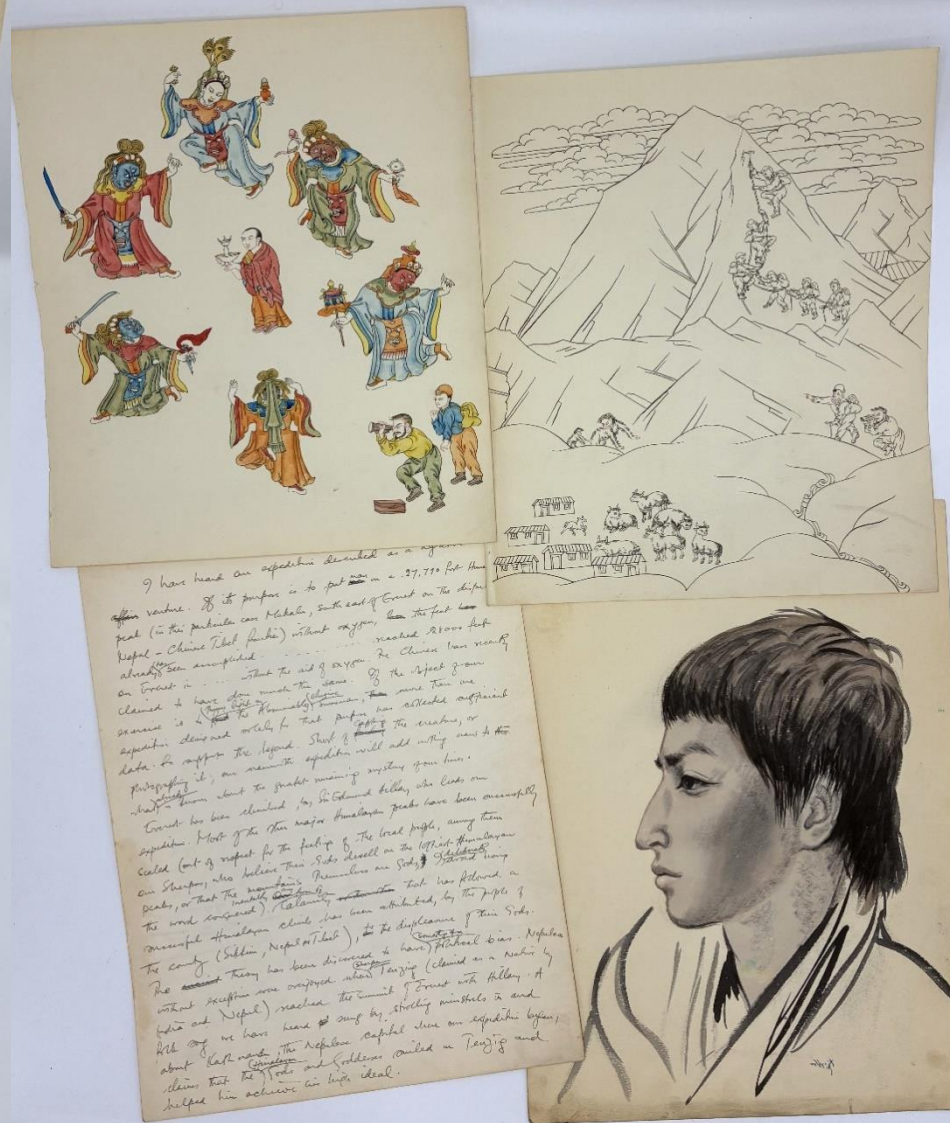
TEL: +44 (0) 7445 221 393



A SUMMER MISCELLANY

JULY 2025





1) [SILVER HUT EXPEDITION, 1960-61]; [HILLARY, Edmund]: MANUSCRIPT EXPEDITION NOTES AND SHERPA ARTWORK FROM EDMUND HILLARY'S 'SILVER HUT' EXPEDITION TO SEARCH FOR THE YETI, OR 'ABOMINABLE SNOWMAN'

2pp. manuscript text with numerous corrections and additions on a large sketch album leaf (37 x 27cm) providing an outline of the expedition, with a striking pencil portrait of one of the expedition's Sherpas to the conjugate blank (perhaps by the mountaineer himself).
WITH: 18 drawings attributed to Sherpa artists by the mountaineer (as indicated by his annotations to several of the images), comprising a mixture of pen and ink and more decorative coloured watercolour and gouache examples, mostly to one side only across 17 sheets. Each measuring between 18 x 27cm and 27 x 37cm. The manuscript and drawings are in very good condition, with just a little occasional creasing to the edges of a few drawings and the odd minor mark or nick to the extremities - the images remain bright and vivid.

A remarkable group of Sherpa artwork collected by a member of Edmund Hillary's Silver Hut Expedition (1960-61), including a Sherpa depiction of the ascent itself and an imaginative encounter of the mountaineers with a Yeti mother and child, alongside manuscript notes by

the same member outlining the purpose of the expedition, likely penned after the team had left Kathmandu but before their lengthy acclimatisation at altitude had begun.

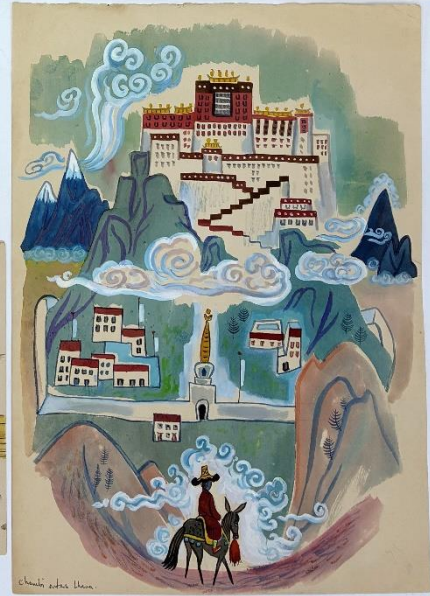
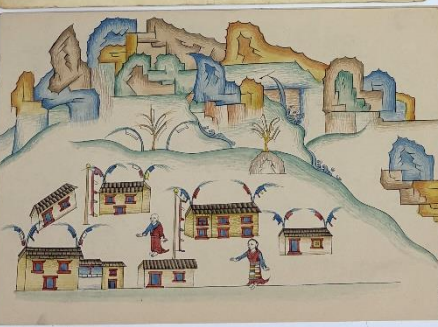
Initiated by Edmund Hillary and Griffith Pugh, along with John Dienhart of World Books in America, the Silver Hut expedition, formally known as the Himalayan Scientific and Mountaineering Expedition, sought as its mission to winter for the first time at 20,000 feet without oxygen and then to attempt the summit of Makalu (27,790 feet). It was perhaps best known, however, for its simultaneous mission to find evidence either proving or disproving the existence of the Yeti, or 'Abominable Snowman'.

The present notes, written by a member of the expedition, outline the expedition's purpose "to put man on a 27,790 foot Himalayan peak (in this particular case Makalu, south-east of Everest on the disputed Nepal-Chinese Tibet frontier" as well as "to throw light on the Abominably Elusive Snowman". He continues, however, that "more than one expedition designed solely for that purpose has collected sufficient data to support the legend" and, "short of capturing the creature, or photographing it, our mammoth expedition will add nothing new to what already is known about the greatest remaining mystery of our times". He then goes on to credit the team leader ("Everest has been climbed, by Sir Edmund Hilary who leads our expedition") and recent ascents ("Most of the other major Himalayan peaks have been successfully scaled (out of respect for the feelings of the local people, among them our Sherpas... I avoid using the term conquered)"), finally mentioning local esteem for Sherpa Tenzing Norgay ("a folk song we have heard sung by strolling minstrels in and about Kathmandu... where our expedition began, claims that the Himalayan Gods and Goddesses smiled on Tenzing and helped him achieve his high ideal").

It is not quite clear which of the mountaineers on the expedition penned the present notes, although the author describes himself as "a layman with this largely scientific expedition", who is admiring of the "painstaking research our physiologists are even now preparing to undertake under never-before experienced conditions", potentially pointing to George Lowe.

The artworks include striking portraits of a Sherpa and a young Nepalese or Tibetan boy, as well as a remarkable, detailed depiction of the western mountaineers climbing Mount Makulu. This illustrates six roped climbers making their ascent, whilst below two other westerners spy on a Yeti and a Yeti child, all set above a Himalayan village. The remaining images comprise depictions of: a Tibetan village with two figures and stylised mountains above; four women tilling the land and planting; four sheets depicting Tibetan dancers (two pen and ink, and two watercolour, one of the latter also depicting two western mountaineer onlookers with boots, telescope, and backpack); a house with two figures, a dog and goats; dancers and musicians at a feast; another feasting scene with three figures and stylised flora and fauna to the reverse; ceremonial costumes; a stylised mountain temple scene with a figure on horseback (titled "Chumbi enters Lhasa"); another stylised mountain scene with a child and yak in the foreground (titled "Chumbi & Yak "When I was little higher than a Yak's head I discovered the truth about mountains""; Dorje Tsempa; an expressive goat; and a sheet of calligraphic text.

£1,750





2) [CONTINENTAL SCHOOL]: ALLEGORICAL PORTRAIT OF A NATIVE AMERICAN PRINCESS, EMBODYING THE AMERICAN COLONIES / THE UNITED STATES OF AMERICA

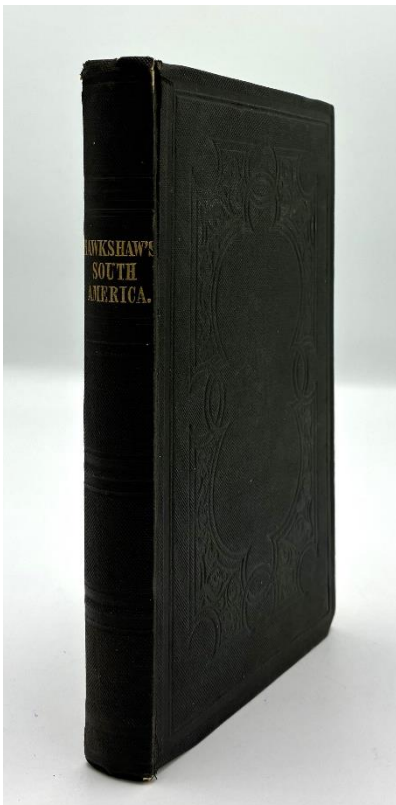
[Original artwork]. [c.1780-1800].

Oil on canvas, laid down on board, depicting a Native American Princess with a red, white, blue, and pink feathered headdress, holding a bow with a quiver of arrows over her shoulder, dressed in furs and with a gold armband, waistband and pearl earrings, forming an allegorical representation of the American Colonies / the United States of America. 38 x 30.5cm. Contained within a modern black carved wood frame (46 x 38.5cm including the frame). There is some light craquelure to the surface, a minor old knock with minor retouching to the centre of the figure's left breast, and a small area of retouching to the furs to the right of the figure's armband, otherwise the painting is in very good condition.

A rare and striking late eighteenth-century oil painting of a Native American princess, forming an allegorical representation of the American Colonies / the United States of America.

From the sixteenth to the nineteenth century, European and American artists used exoticized images of Native American women as allegorical representations of the American continent, the American colonies, and the United States of America. These images first depicted native “Indian queens”, who were often somewhat warlike in appearance, or else heavysset and opulent, surrounded by the abundant natural resources of the continent. During the latter half of the eighteenth century, however, this representation gave way to the image of the “Indian princess”, as depicted in the present painting. This younger, slimmer, less martial representation became an allegory of the American colonies, as distinct from Great Britain. A feathered headdress and skirt became her customary attire, often accompanied by bows and arrows, and her complexion became lighter, as white Americans sought to distance themselves from the enslaved African Americans and “savage” Native American tribes with whom they shared the continent. Thus, as the eighteenth century drew to a close, the American warrior queen began to look more and more akin to a European courtier, albeit one in indigenous costume. Following American independence, the New Republic began to re-imagine its national identity. As the nineteenth century dawned, the figure of the indigenous (albeit whitened) Native American princess herself increasingly gave way to the explicitly European figure of “Columbia”, who embodied the classical ideals that the United States turned to during its Greek Revival period, and served as a more powerful figure for the nation as it looked toward becoming a colonial power.

£[RESERVED – ENQUIRE FOR FURTHER DETAILS]



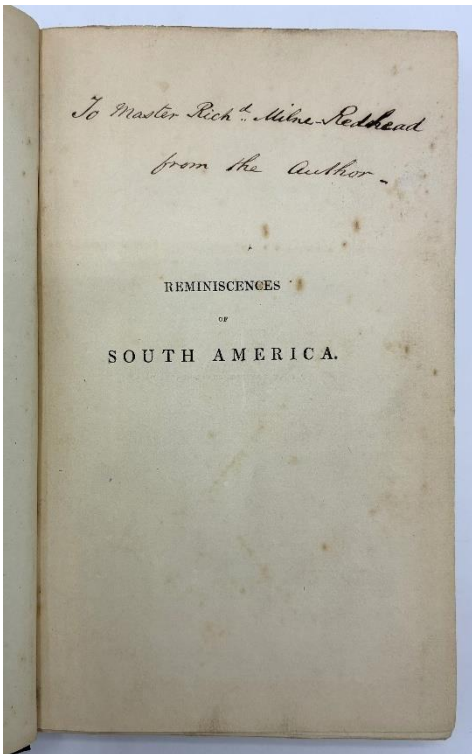
Author's presentation copy

**3) HAWKSHAW, John; [MILNE-REDHEAD, Richard]:
REMINISCENCES OF SOUTH AMERICA: From Two and a Half
Years' Residence in Venezuela.**

London: Jackson and Walford. 1838.

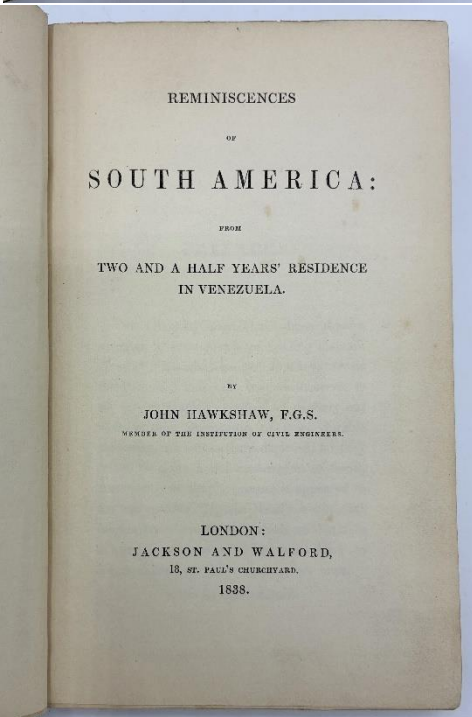
First edition. Author's presentation copy, inscribed in black ink to the half title page "To Master Richard Milne-Redhead / from the author". Octavo. Publisher's original blind-embossed black cloth with titles in gilt to the spine. Page edges untrimmed. xii, 260, [8]pp. Two newspaper cuttings from 1873 concerning Hawkshaw's knighthood affixed to the rear pastedown and endpaper. A good copy, the binding secure albeit with splitting to the upper joint and a little wear to the joints at the head and foot. The contents with some light scattered foxing to the

preliminary pages and with a small plant specimen loosely laid in between pp.72-73 leaving some faint offsetting are otherwise in very good order.



An account of the fauna, landscapes, peoples, and society of Venezuela by the English civil engineer Sir John Hawkshaw (1811-1891). A thoughtful narrative of the country and its people, which expresses Hawkshaw's relatively liberal views on racial equality, social justice, and colonialism, his account includes details of the customs of local people, the politics, religion, and social arrangements of Venezuela (including commentary on slavery, South American republicanism, Bolivar, corruption, the role of women, and the condition of Black labourers), encounters with a variety of indigenous animals including boa constrictors, sharks, monkeys, sloths, and alligators, his experience of an earthquake, and his work at the copper mines at Aroa, amongst other subjects.

Born in Leeds, Hawkshaw initially worked as an engineer in the office of prominent Scottish engineer Alexander Nimmo, who had been engaged to design a rail network to link Manchester, Leeds and the Humber. Following Nimmo's death in 1832, aged just 21, Hawkshaw was sent to Venezuela by Nimmo's associates to take charge of the British-owned copper mines belonging to the Bolivar Mining Association at Aroa, in the west of the newly independent country. He initially sailed from Falmouth on the "Hope" to Barbados, and then to La Guaira in Venezuela. Here he managed a workforce of 1,200 who worked in the mines. During his tenure he improved the primitive transport links by constructing a wide new cart road, developed the navigation system to the port, and planned the route of a future railway line from the mine to the coast. Whilst in the country, Hawkshaw also studied the local geology and fauna, recording his observations, as well as his account of Venezuelan society more broadly, in the present work. Compelled by poor health, which plagued the British residents at Aroa, Hawkshaw returned to Britain 1834 where he subsequently carved out a highly distinguished engineering career, his most notable work being the Severn Tunnel.

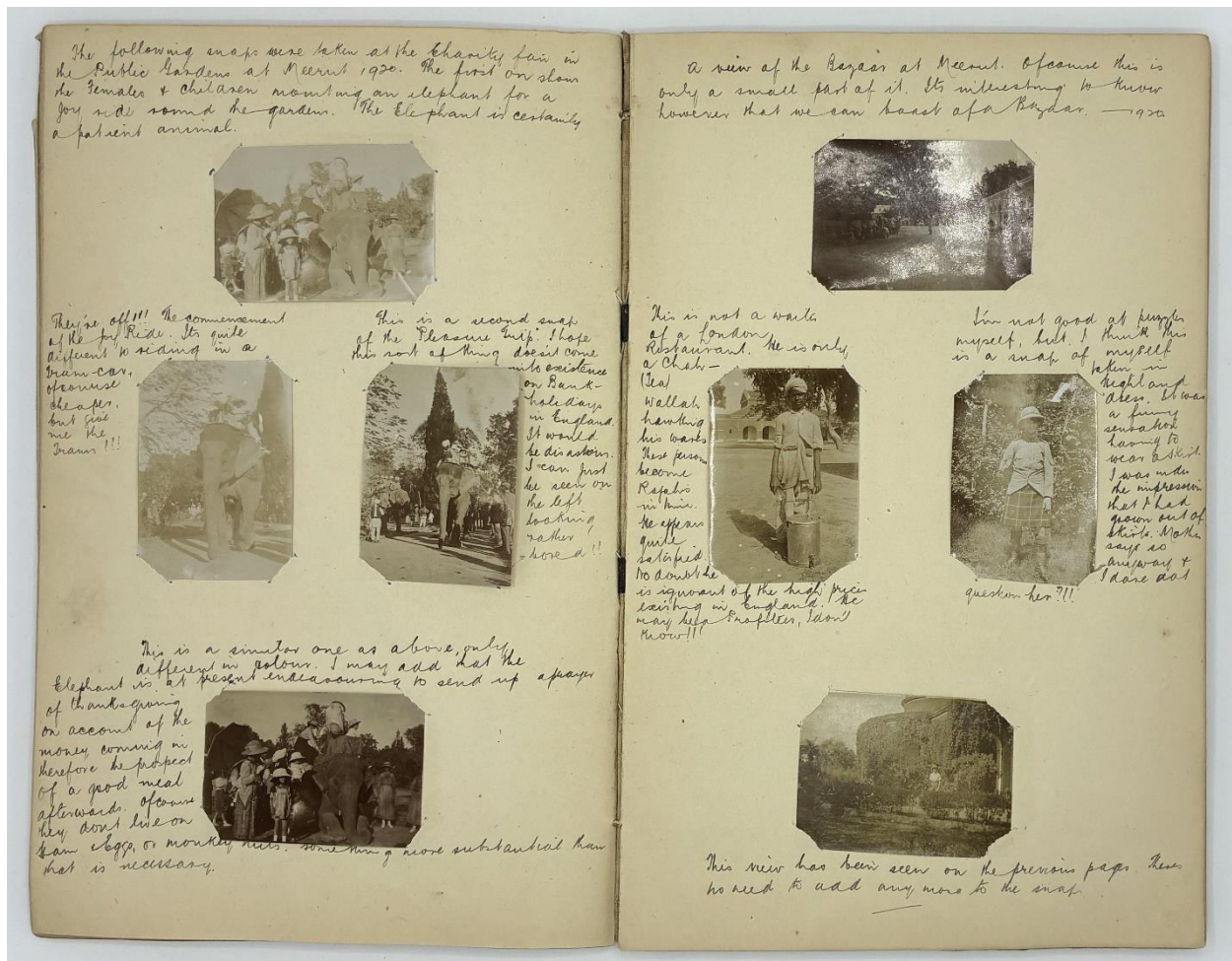


The recipient of the present copy, Richard Milne-Redhead (1828-1900), who was a boy at the time, would later become a barrister, traveller, collector of plants and seeds, and Fellow of the Linnean

Society, who built a notable garden at Holden Clough near Clitheroe.

A scarce title, particularly so with an authorial presentation inscription.

£425



4) HARVEY, R. E.: [PHOTOGRAPHICALLY ILLUSTRATED MANUSCRIPT JOURNAL KEPT BY A BRITISH SOLDIER IN MEERUT, UTTAR PRADESH] MEMORIES OF HAPPY DAYS SPENT IN SUNNY INDIA, 1919-1920

[Original manuscript / photograph album]. 1919-1920.

Folio (33 x 21cm). Contemporary thick plain card wrappers with beige cloth spine. Original journal illustrated with 185 sepia photographs across 61pp., loosely mounted via corner slits in the pages to rectos or versos only, all with extensive manuscript annotations to the pages, many of the photographs with further detailed annotations to the reverse. The majority of photographs measuring between 7.5 x 5.5cm and 11.5 x 7cm, but also including three larger images (20.5 x 15.5cm), plus four large photographs of notable sights, including the Taj Mahal, loosely inserted (29 x 21cm). The remainder blank, the album being approximately two-thirds full. Manuscript title page inscribed "R. E. Harvey, / Headquarters, / 4th Cavalry Brigade, / Meerut, U.P. / India". The binding remains firm with some marking to the wrappers and a little wear to the extremities. The contents with seven photographs removed (all images of Harvey/British soldiers) and a few spaces where photographs were apparently never inserted, another page with three photographs removed and the titles crossed through (apparently by Harvey), and the occasional minor mark or nick to page edges are otherwise in very good order. The large loose photographs with a few small nicks or creases to the edges.

An appealing album charting the life of a British Soldier in the 4th Cavalry Brigade stationed in Meerut, Uttar Pradesh between 1919-1920, incorporating almost two hundred photographs, all extensively annotated in a light, conversational style that serves to narrate his experiences of the country and its people.

The album almost entirely depicts Harvey's life in Meerut, although it also includes photographs of Jullundur and Barielly towards the rear, as well as a series of six "pictures taken at Delhi Fort". Rich in detail, it describes both the Indian workers and officials and British soldiers who composed the milieu of Harvey's daily life, records his observations of the city around him, and documents military events and parades. Many of the captions are wonderfully specific, for example: "Rajah's Palace in Meerut. Taken early in the morning June 1920. The old Rajah can be seen on the verandah having a hair cut"; "This is the main street leading to the Bazaar. A native policeman (Dandhi Wallah) can be seen on duty. Nothing like Piccadilly Circus & its traffic"; "Here we have 3 of the honourable Indian Gentlemen with their hubble-bubbles. On the left is the Punkah Wallah & the other two are the gardeners. Of course, they are not really, gentlemen, but we have to keep them quiet!"; "The old Mutiny bemedalled veteran in full dress. He witnessed a great deal of fighting during the Indian Mutiny in 1857. The other individual supporting the veteran is our office chaprassi (book binder). This photograph was taken in our compound at Meerut 1920"; "A specimen of young India. These youngsters clean the Tommys' equipment etc. Some of them attend to the horses in the stables. They start work when 5 or 6 years old and have to work hard"; "Sikhs on parade at Jullundur. They are a fine body of men and have seen some active service both in France and Mesopotamia - 1920".

£575



Memories of
happy days
spent in
Sunny
India

1919-1920

R. E. Harvey
Headquarters,
1st Cavalry Brigade,
Meerut, U.P.,
India

A few of the seaports facing the bay at
Jullundur. He don't appear to be very cheerful
with their life at Jullundur 1920



Two of the menial
establishment at Jullundur
Barracks. They attend to
the swimming baths 1920.



An Indian gentleman
the specimen of humanity we have to
pay respect to in India. He is the
Coffee Ball player at Jullundur
1920.



One of our local jockeys taken astride just leaving
the paddock for the 2 furlong race at Meerut
Mykhlans meeting 1919.





Female artist's manuscript Italian travel album

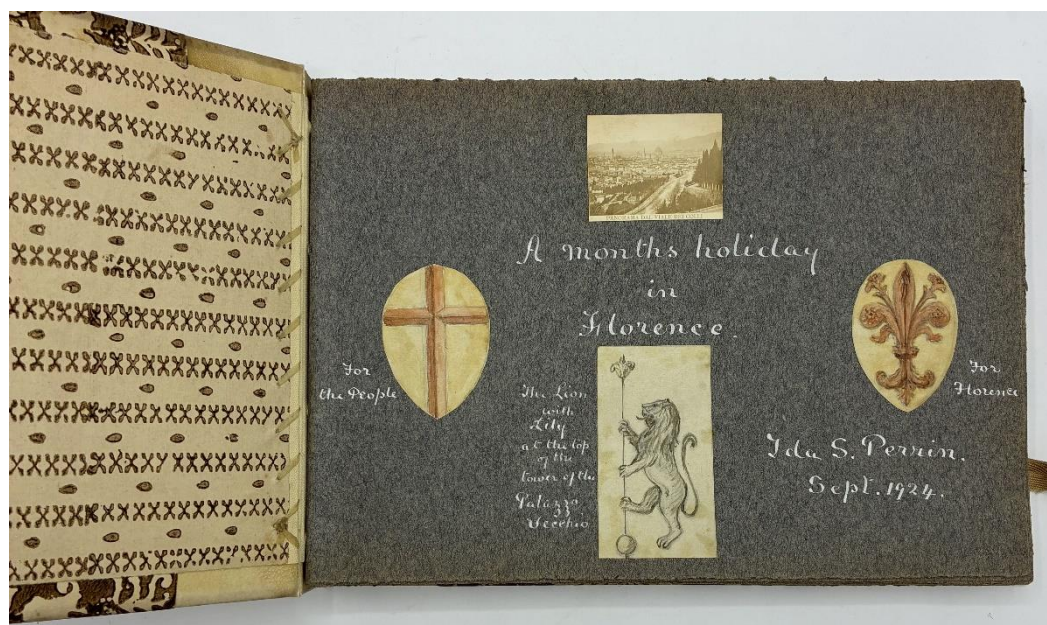
5) PERRIN, Ida Southwell: [ITALIAN TRAVEL ALBUM CREATED BY THE ARTIST IDA SOUTHWELL PERRIN] A MONTH'S HOLIDAY IN FLORENCE

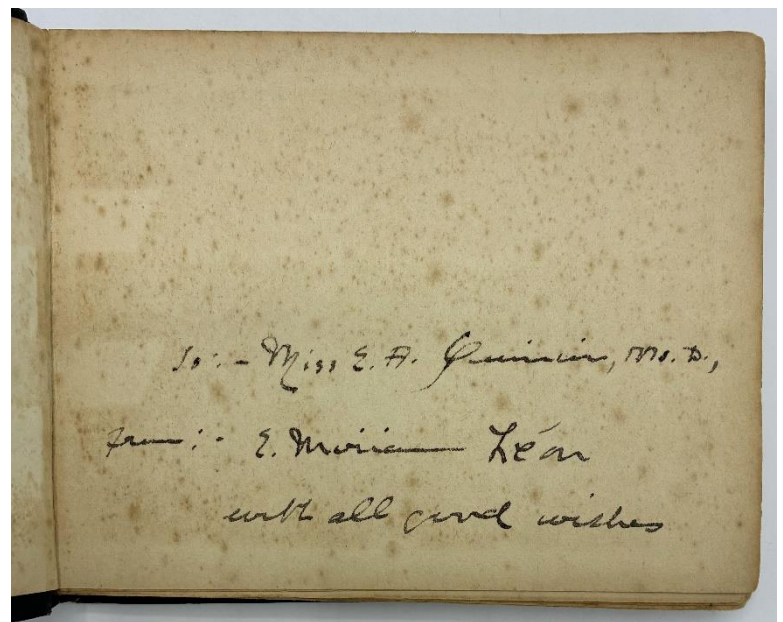
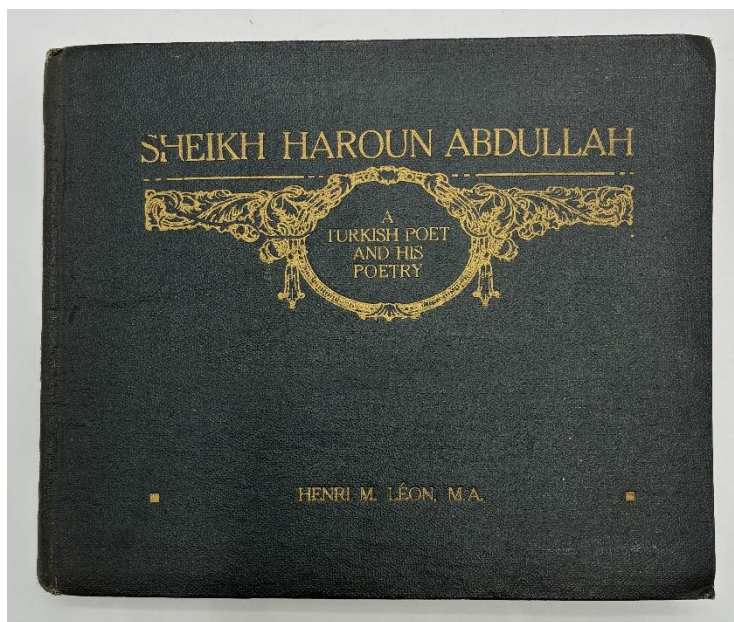
[Original manuscript album]. 1924.

Oblong album (26 x 18.5cm). Contemporary Florentine binding of half vellum over patterned paper boards with stitched calf panels to the spine. Cream silk ribbon ties (one lacking to the upper board). Patterned paper pastedowns. Page edges untrimmed. The contents comprising 24 thick grey paper leaves with mounted original watercolours (12), drawings (16), and cut photographs, postcards and scraps (24, plus a few loose), all with manuscript annotations in white, to rectos only (the remainder blank - just under half full). Condition is very good, the binding firm with a little wear to the extremities. The contents with occasional light toning are otherwise in very good order.

An attractive travel album documenting a month spent in Florence by the British artist, sculptor, and illustrator Ida Southwell Perrin (1860-1953), best known for her illustrations to 'British Flowering Plants' (1914), as well as her role in establishing the Bushy Heath Pottery in 1922, which, with the help of Fred Passenger, continued to produce Arts and Crafts Movement ceramics after the designs of William de Morgan, following the closure of de Morgan's own pottery in 1911.

£250





Poetry by the founder of Britain's first mosque – association copy

6) LÉON, Henri M. [also known as: QUILLIAM, William Henry; QUILLIAM, Abdullah; and LEON, Haroun Mustapha]: SHEIKH HAROUN ABDULLAH, A TURKISH POET AND HIS POETRY. Being The Life of Sheikh Haroun Abdullah, Chief of the Mevlevi Dervishes, an eminent Osmanli Poet; with Translations of many of his Mystic and other Poems, and a Glossary of Turkish words.

Blackburn: George Toulmin & Sons Ltd., for La Société Internationale de Philologie, Sciences et Beaux-Arts, Londres. 1916.

First edition. Signed and inscribed by the author's daughter Edith Miriam Léon most likely to her paternal half-sister Elizabeth Quilliam in black ink to the front free endpaper: "To:- Miss E. A. Quilliam, ms. D.[?], / From: - E. Miriam Léon / with all good wishes". Oblong 12mo (15 x 12cm). Publisher's original dark-green cloth with titles in gilt to the upper board. Page edges untrimmed. 108pp. A very good copy, the binding firm with minor bowing to the boards, a faint mark to the centre of the upper board, and a touch of rubbing to the extremities. The contents with a couple of old pencil notations to page margins and some scattered foxing to the preliminary pages are otherwise in good order.

An anthology of Islamic verse by the nineteenth-century British convert from Christianity to Islam, William Henry Quilliam (1856-1932), who changed his name to Abdullah Quilliam and later Henri Marcel Leon or Haroun Mustapha Leon, noted for founding England's first mosque and Islamic centre, and Britain's oldest Muslim organisation, the Association of British Muslims.

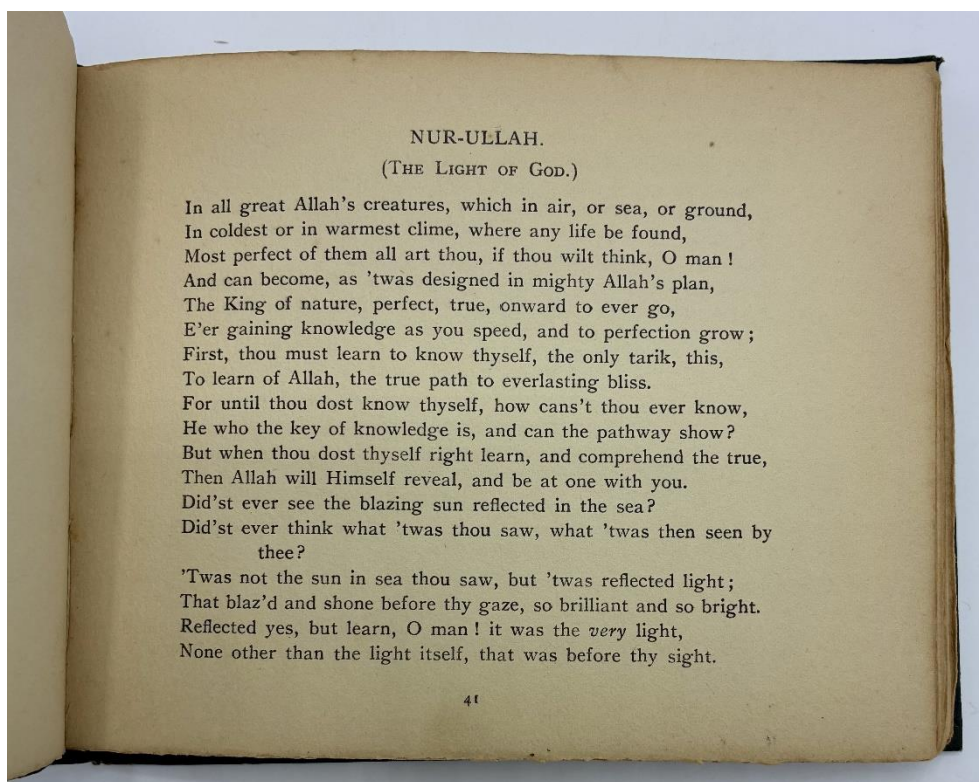
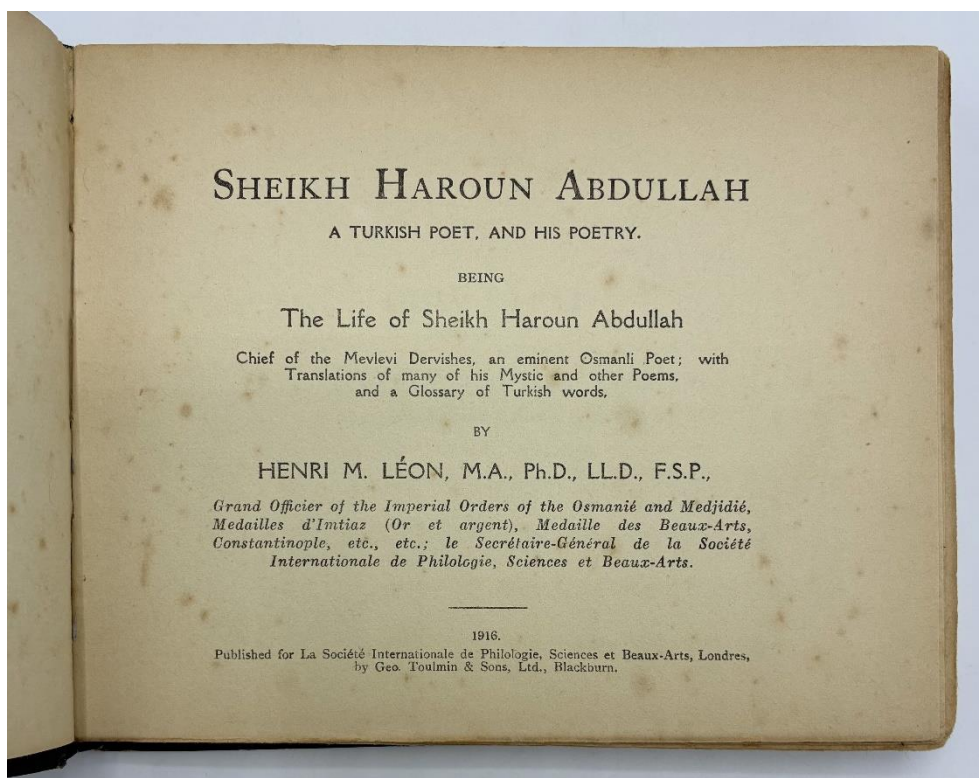
Born in Liverpool to a wealthy Manx family, Quilliam was brought up a Methodist and later became a successful solicitor. In 1887, after a visit to Morocco, he converted to Islam and, with the financial help of Nasrullah Khan, Crown Prince of Afghanistan, subsequently established the Liverpool Muslim Institute, the first functioning mosque in Britain (1889). A key figure in the promotion of Islam in Britain, he supported the establishment of educational institutions, wrote works explaining the principles of Islam, and established British-Muslim periodicals. He travelled extensively and received many honours from the leaders of the Islamic world. Abdul Hamid II, the 26th Ottoman Caliph, granted Quilliam the title of Shaykh

al-Islām for the British Isles. The Emir of Afghanistan recognised him as the Sheikh of Muslims in Britain, and he was appointed as Persian Vice Consul in Liverpool by the Shah.

Although attributed to an early Turkish poet, the present work is often considered to be the work of Quilliam himself.

A nice association copy of this scarce title.

£475



Bound by Émile Carayon of Paris

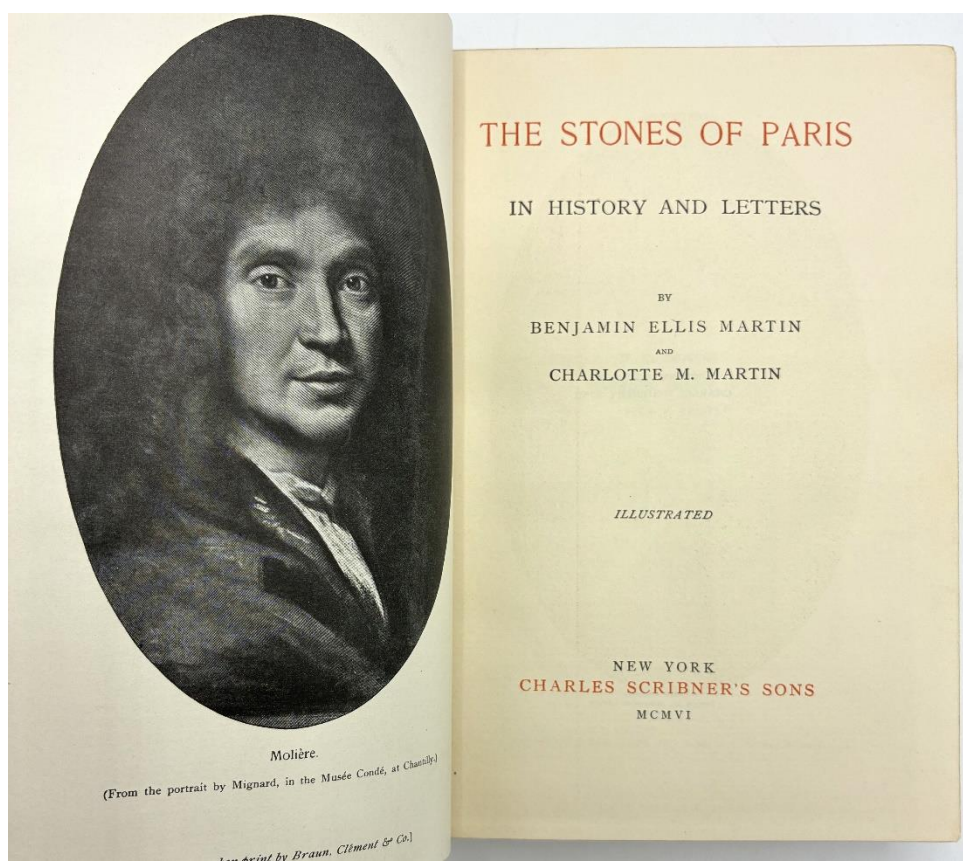
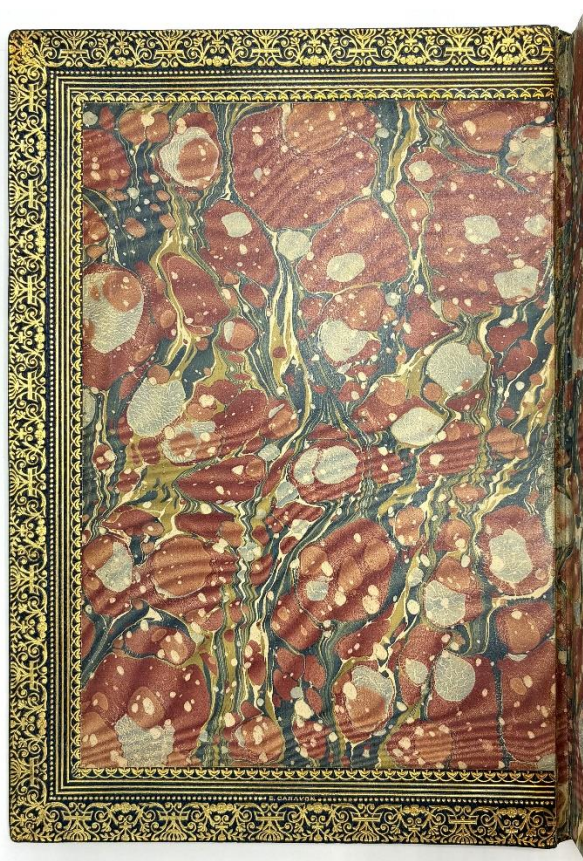
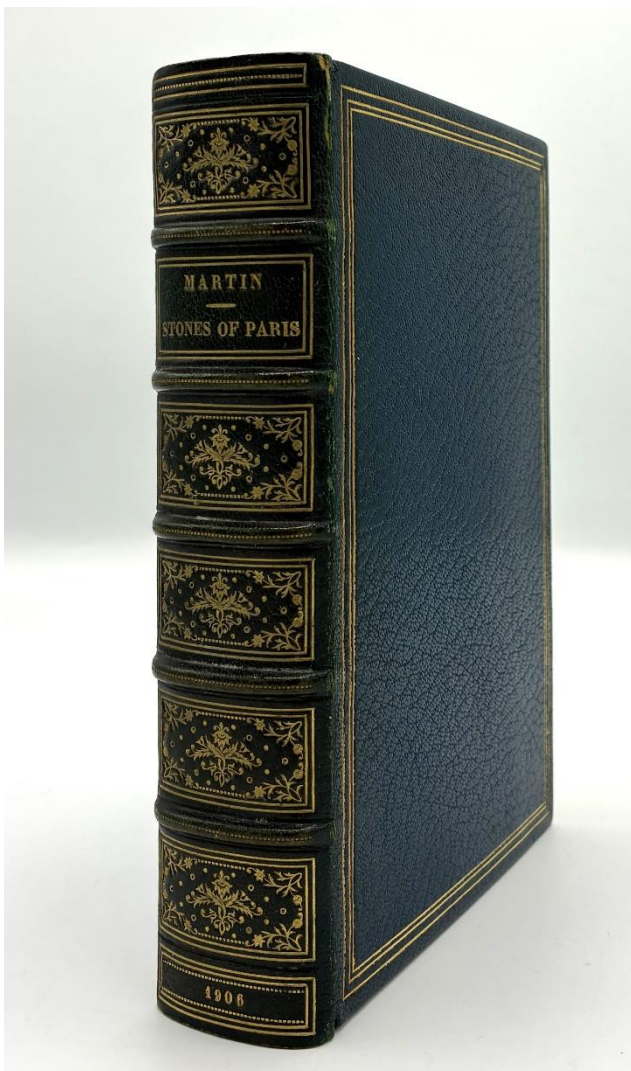
**7) MARTIN, Benjamin Ellis and MARTIN, Charlotte, M.:
THE STONES OF PARIS IN HISTORY AND LETTERS**

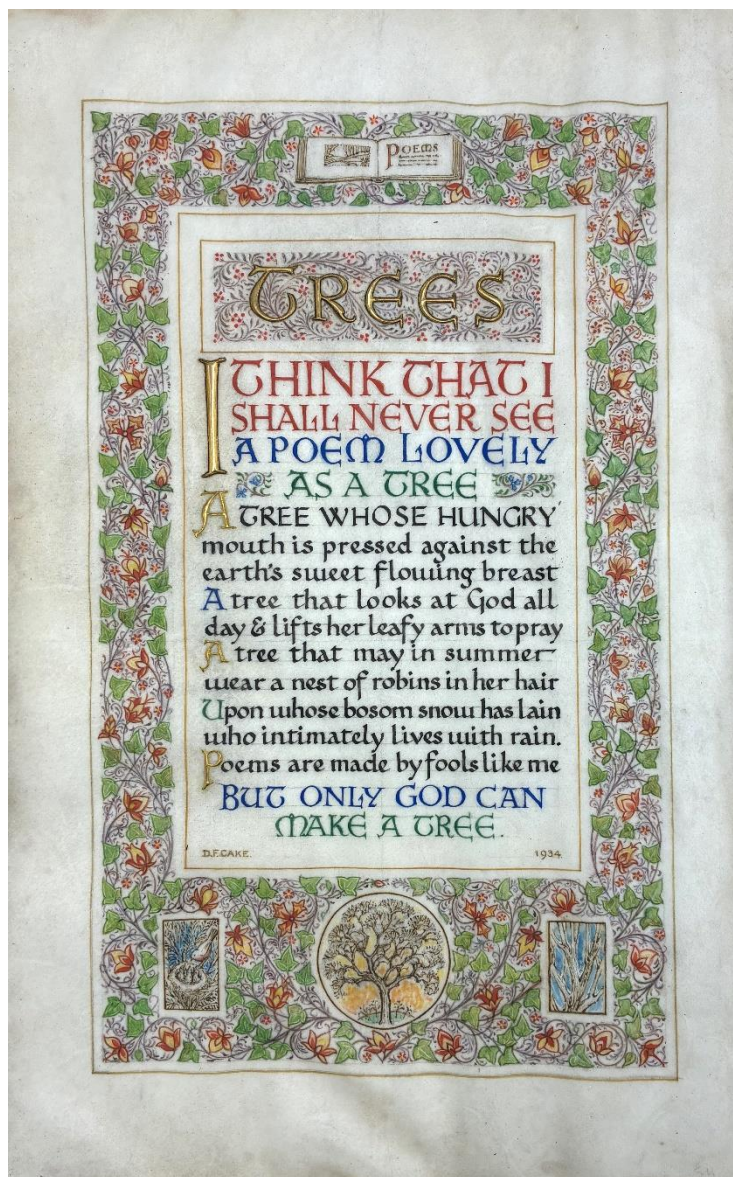
New York: Charles Scribner's Sons. 1906.

First single volume edition. Octavo. Sumptuously bound by E. Carayon of Paris in full blue morocco with triple gilt filets to the boards, the spine with five raised bands, compartments richly decorated in gilt and with titles in gilt. Elaborate gilt dentelles. Gilt binder's signature to the front turn-in. All edges gilt. Marbled endpapers. Illustrated with 62 black and white plates. xii, 581pp. A very good copy indeed, the binding square and tight with a little wear to the head of the upper joint and a touch of dulling to the spine. The contents are clean and crisp throughout.

A magnificent copy of this well-illustrated fin-de-siècle history of Paris, beautifully bound by the renowned French bookbinder Émile Carayon (1843-1909).

£275





8) CAKE, D. F.; KILMER, Joyce: [ILLUMINATED MANUSCRIPT ON VELLUM] TREES

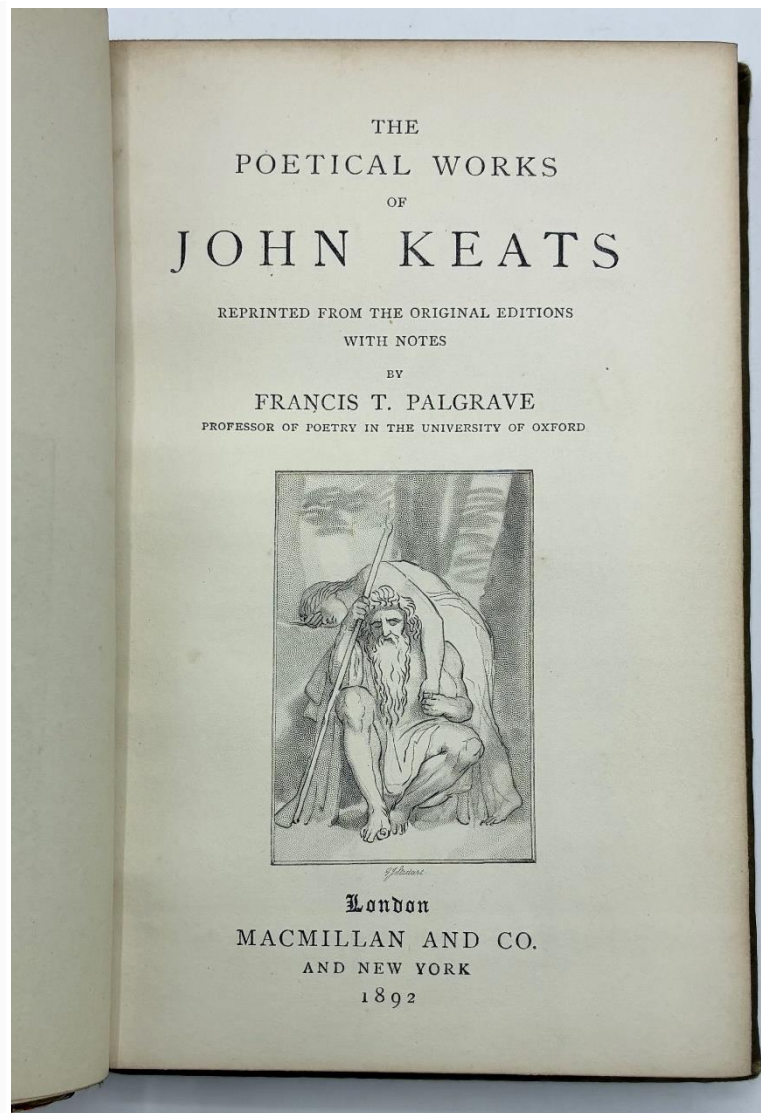
[Original illuminated manuscript]. 1934.

Illuminated manuscript on vellum. 33.5 x 21.5cm. Calligraphic title in raised gilt on an elaborate foliate background in purple and red gouache to the head; the central panel of calligraphic text in red, blue, green, and black with initial capitals in raised gilt, all surrounded by a gilt-ruled border and larger elaborate scrolling foliate border in coloured gouache incorporating four miniature paintings of trees, a bird feeding her chicks in a nest, and an open poetry book. Artist's signature in gilt to the foot of the text "D. F. Cake", dated 1934. Unframed. There is cockling to the vellum, a little dust-soiling to the very edges of the sheet, and some paper adhesion to the verso where previously mounted, otherwise the manuscript is in good order.

An attractive illuminated manuscript in the Arts and Crafts Movement style, reproducing the American poet Joyce Kilmer's (1886-1918) lyric poem "Trees".

A framer's label to the deteriorated (and now discarded) original frame indicates a Birmingham origin for the manuscript - a city with a notable Arts and Crafts tradition that continued during the interwar period.

£500



9) KEATS, John; edited by PALGRAVE, Francis T.: [EMBROIDERED BINDING] THE POETICAL WORKS OF JOHN KEATS.

London: Macmillan and Co. 1892.

Small octavo. Contemporary embroidered binding with elaborate design of stylised pomegranates amongst foliage executed in green, blue, orange, and yellow silk threads and gilt-metal thread to the upper board, all upon an olive-green silk ground covering the boards and spine. All edges gilt. Floral patterned endpapers. Title page vignette. xi, 284pp. A very good copy, the binding square and firm with a little loss to the silk at the spine ends and a little wear and looseness to the gilt-metal thread at the edges of the upper board. The contents with a touch of minor toning are in very good order, remaining clean throughout.

A splendid, opulent example of a fin-de-siècle Arts and Crafts Movement embroidered binding.

£750



**10) BROWNING, Elizabeth Barrett:
[EMBROIDERED BINDING] AURORA LEIGH**

London: Smith, Elder, & Co. 1890.

Octavo. Contemporary full vellum with titles in gilt to the spine, the upper cover with embroidered floral design executed in green and pink silk thread. Stamped for John Bumpus of Oxford Street to the front free endpaper verso. Top edge gilt. Gilt floral patterned endpapers. Illustrated with an engraved frontispiece portrait of the author and one further engraved plate, with tissue-guards. Contemporary owner's name in ink to the front endpaper. 377pp. A good copy, the binding secure with cracking to the hinges and a little splitting to the foot of the upper joint, toning to the spine, and a little wear and very slight loss to the embroidery. The contents with minor toning and light scattered foxing to the preliminary pages are otherwise in very good order.

A charming example of a late nineteenth-century silk-embroidered vellum binding.

£250





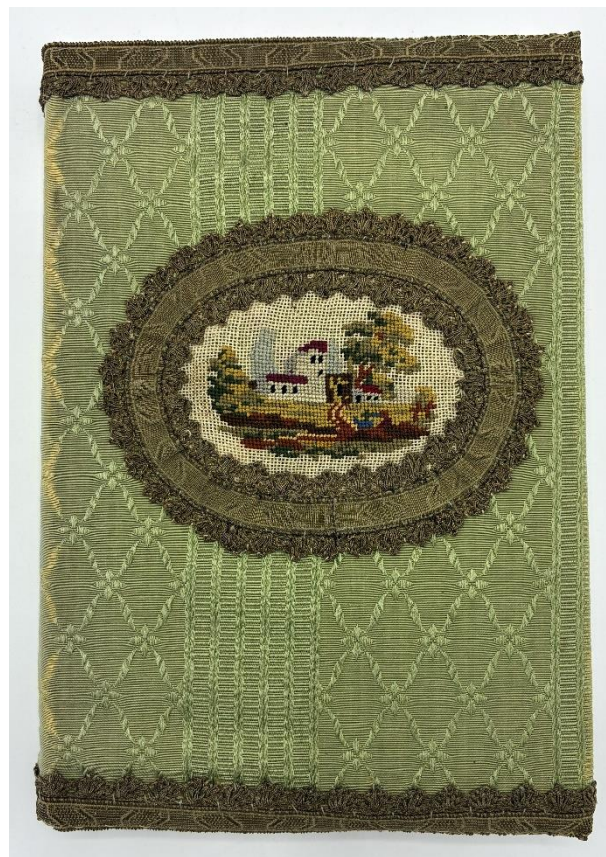
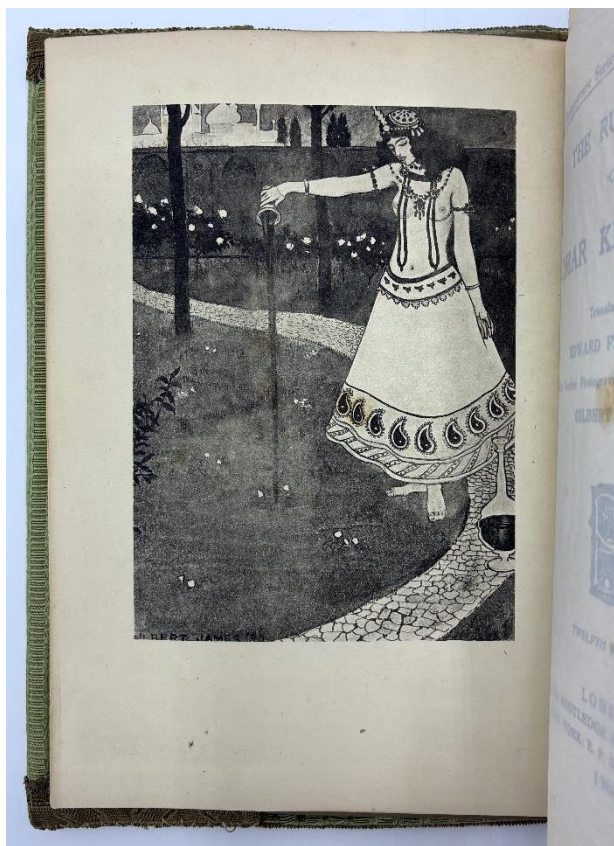
11) FITZGERALD, Edward (translator); JAMES, Gilbert (illustrator): [EMBROIDERED DUSTWRAPPER] THE RUBAIYAT OF OMAR KHAYYAM

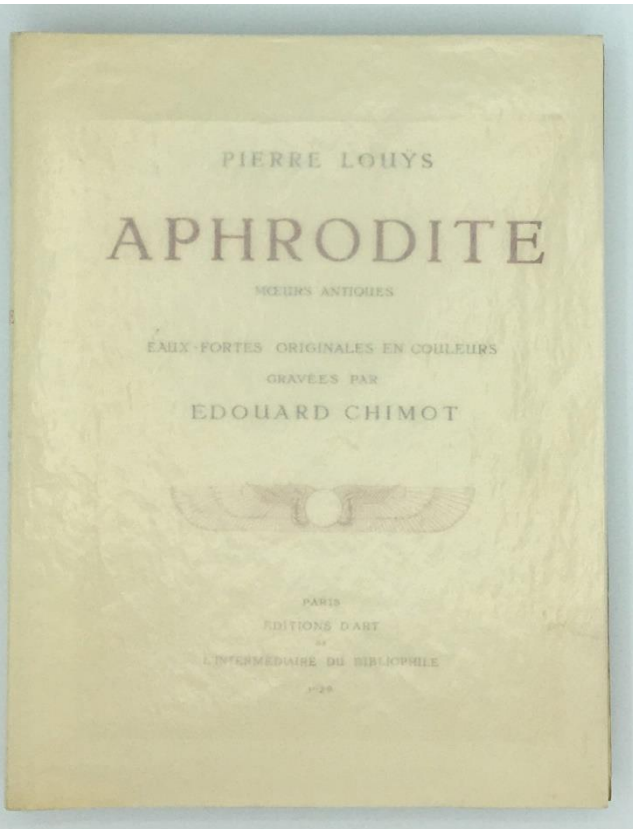
London: George Routledge and Sons, Limited. 1908.

Reprint. Octavo. Publisher's original grey cloth with gilt vignette and titles to the upper board and titles in gilt to the spine. Top edge gilt. Covered with a contemporary embroidered dustwrapper of green patterned silk with a central pictorial scene of a rural village to the upper board, with frilly border of gilt-metal thread and similar gilt-metal thread borders to the head and foot. Illustrated with 12 photogravure plates after drawings by James Gilbert, with tissue-guards. A very good copy, the binding firm with a touch of cracking to the front hinge. The contents with a previous owner's paper name label to the front free endpaper, toning to the endpapers, and a little occasional foxing to the tissue-guards are otherwise in very good order. The embroidered dustwrapper with a little rubbing and fading to the spine panel is otherwise in very good order.

An unusual example of an Edwardian home-made embroidered dustwrapper, somewhat incongruous to the orientalist text it covers, being decidedly English in its elaborate fussiness, but nevertheless rather charming and skillful in its execution.

£275





The illustrator's copy, with an original drawing

12) LOUÏS, Pierre; illustrated by CHIMOT, Édouard: APHRODITE. Mœurs Antiques.

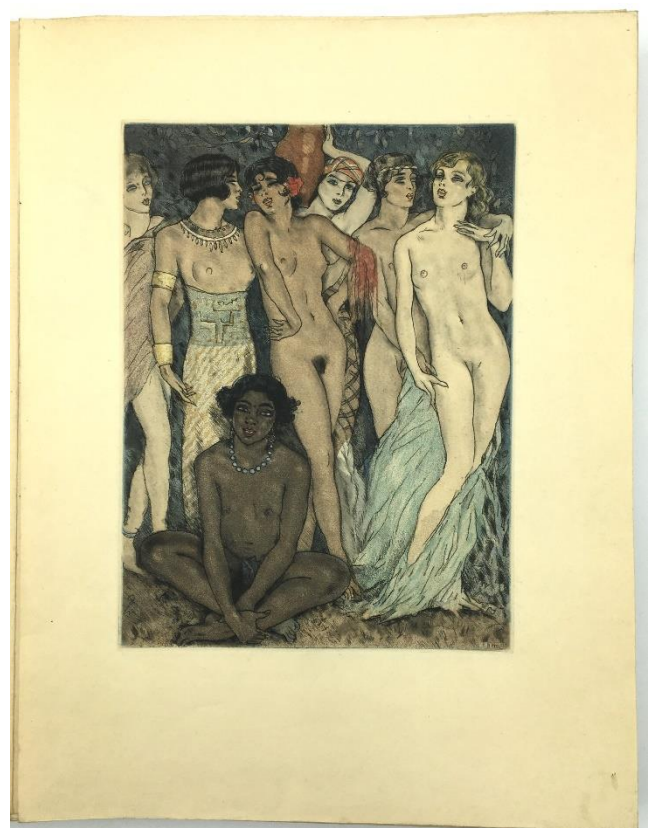
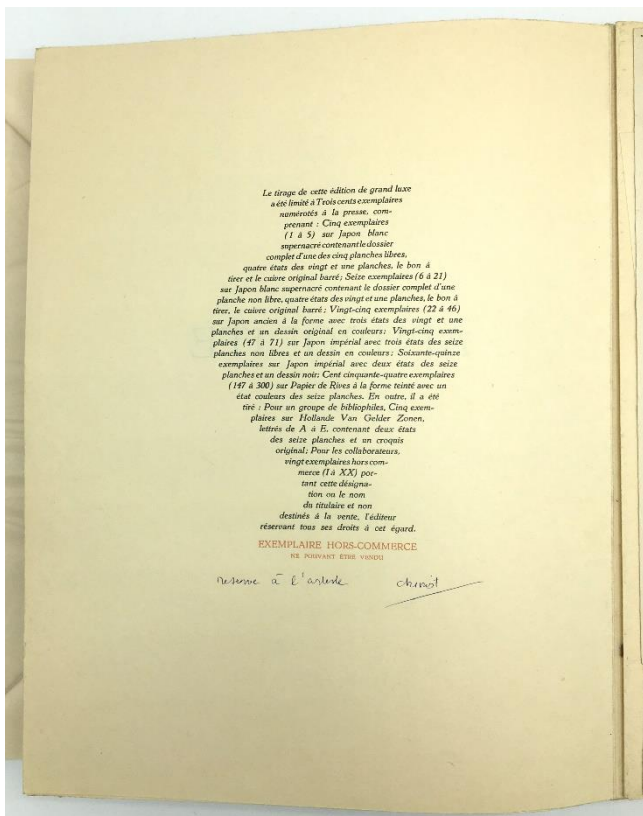
Paris: Éditions d'Art de l'Intermédiaire du Bibliophile. 1929.

One of 20 copies hors-commerce from the overall edition of 325 copies, this copy being reserved for the artist, Édouard Chimot, signed by Chimot to the limitation page, containing an original pencil and pastel drawing of a nude by the artist signed in ink, and an additional suite of 16 loose black and white etchings (curiously, likely in error, the additional etching of the fifteenth illustration here is lacking, but two copies of the additional etching of the sixteenth illustration are present, thus still collating as 16 additional etchings, as called for). Folio in sheets within printed paper wrappers with titles in red and black, in glassine. 33 x 25.5cm. Printed on Japanese paper. Illustrated with 16 colour etchings by Édouard

Chimot. A near fine copy, with just a small mark to the rear of the glassine wrapper; the contents remain clean and crisp.

The illustrator Édouard Chimot's (1880-1959) own hors-commerce copy of this sumptuous edition of the Belgian poet and writer Pierre Louÿs's (1870-1925) first novel depicting courtesan life in ancient Alexandria, originally published in 1896, containing an additional suite of etchings and an original drawing by the artist.

£1,250







13) OVID; illustrated by BATEMAN, J. [John] Yunge: THE METAMORPHOSES OF PUBLIUS OVIDIUS NASO. Translated by the Most Eminent Hands. A Selection from the 1717 Edition.

London: The Golden Cockerel Press. 1958.

Number 23 of 75 specially bound copies, with an additional suite of 14 plates (three not printed in the book), from an edition limited to 200 copies. Folio. Handsomely bound by Mansell in full tan morocco with burgundy morocco onlays to the boards with gilt designs depicting a nude woman and a dolphin; the spine with four raised bands, titles in gilt, and two gilt cockerel devices. Top edge gilt, the others untrimmed. Illustrated with a frontispiece, title vignette, and 10 plates by Bateman. Contemporary pictorial bookplate for "W. and P.J. Kupfer" to the front pastedown. Contained within the original red cloth slipcase, along with the additional suite of 14 loose plates, contained within their own matching red limp cloth folder. A very good copy, the binding square and tight with a small bump to the foot of the spine at the upper joint and a little rubbing to the raised bands of the spine and to the corners of the boards. The contents with a very minor spot of toning to the blank margin of p.96 and a couple of minor glue marks near at the edges of the bookplate on the front pastedown are otherwise clean and crisp throughout. The additional suite of plates with one small spot of toning to the blank right margin of one plate are otherwise clean and fresh, still held together with their original paper band. The slipcase with a bump to one of the rear corners, a little fading to one panel, and a little rubbing to the extremities is otherwise in very good order.

(Cock-a-Hoop 209).

£975



14) STRATTON, Helen; [ANDERSEN, Hans Christian]: SIX ORIGINAL PEN AND INK ILLUSTRATIONS TO 'TALES FROM HANS ANDERSEN' (1896), including The Little Mermaid and The Snow Queen.

[Original artwork]. [c.1896].

Six pen and ink drawings on thick card by Helen Stratton forming original illustrations to her edition of 'Tales from Hans Andersen' (London: Archibald Constable and Co., 1896). The images themselves measuring between 12.5 x 9.5cm and 6.5 x 5.5cm. The sheets mostly measuring 20 x 16cm. Each drawing titled in pencil, signed in ink with the artist's initials 'HS', and with "Constable" along with a few other details jotted in pencil to the versos. Three of the sheets with blind-embossed stamp "Reeves & Sons' Bristol Board" to the blank edge. There are pin-holes and a few minor marks to the very edges of the blank margins. The drawings themselves are in very good condition, remaining clean and fresh.

An attractive group of typically meticulous original pen and ink drawings by the Art Nouveau artist-illustrator Helen Stratton (1867-1961) for her 1896 edition of Hans Andersen's Tales, comprising:

- "Little Mermaid - 'She threw herself from the ship into the sea'"
- "Snow Queen - 'I don't understand that at all said little Gerda'"
- "Snow Queen - 'Oh oh! cried the woman'"

- "Girl Who Trod on a Loaf - 'The little girl wept uncontrollably for 'poor Inger'"
- "Marsh King's Daughter - 'was found by the king's daughter'"
- "Fellow Traveller - 'He said he had a salve that would quickly make her leg well again'"

£975



Girl who trod on a loaf
 The little girl wept uncontrollably for 'poor Inger'.
 She appeared to be quite inconsolable.



Marsh King's daughter
 was found by the king's daughter



Fellow Traveller. 247
 He said he had a salve that would quickly make her leg well again



Oh Oh! cries the
 20 2



Exquisitely hand-coloured – only one (uncoloured) institutional copy recorded

15) LANGLE, Victor: ALBUM DE FLEURS, FRUITS, OISEAUX, INSECTES, ET COQUILLES. Études et Croquis.

Paris: Arnauld de Vresse. 1843.

First edition. Oblong folio (39 x 28cm). Publisher's original red pebble-grain cloth with gilt titles surrounded by an elaborate decorative gilt boarder to the upper board. Hand-coloured lithographic pictorial tile page incorporating the names of the work's subscribers on two scrolls, followed by 23 (of 24) lithographs on thick wove paper depicting flowers, fruits, birds, insects, and shells, 11 being expertly hand-coloured, the final two on striking black backgrounds. Printed on rectos or versos only, bound as identical facing pairs (comprising one coloured and one uncoloured). One coloured botanical plate lacking. A good copy, expertly recased, the binding firm with a few small marks and scratches to the boards and a little wear to the corners. The contents with a vertical crease to the front free endpaper, scattered foxing to the endpapers, a little toning to the title page, a minor ink mark to the top corner of the blank margin of one plate, and occasional faint spotting to the margins of the plates, are otherwise in very good order. The plates remain clean and the colours vivid.

A rare album of botanical and nature studies by the French artist Victor Langle, who worked for the Sèvres porcelain factory, with the title page and eleven of the lithographs exquisitely hand-coloured, quite possibly by the artist himself.

OCLC records just one institutional copy, at the Bibliothèque Nationale de France, which contains a differing selection of plates and has no hand-colouring.

£675



CHEZ ARNAUD GAYEUSE ÉDIT. RUE DE RIVOLI 55 PARIS

Jay Roche Del.



Lange et Fourcault del.

CHEZ ARNAUD GAYEUSE ÉDIT. RUE DE RIVOLI 55 PARIS

Jay Roche Paris



Lange et Fourcault del.

CHEZ ARNAUD GAYEUSE ÉDIT. RUE DE RIVOLI 55 PARIS

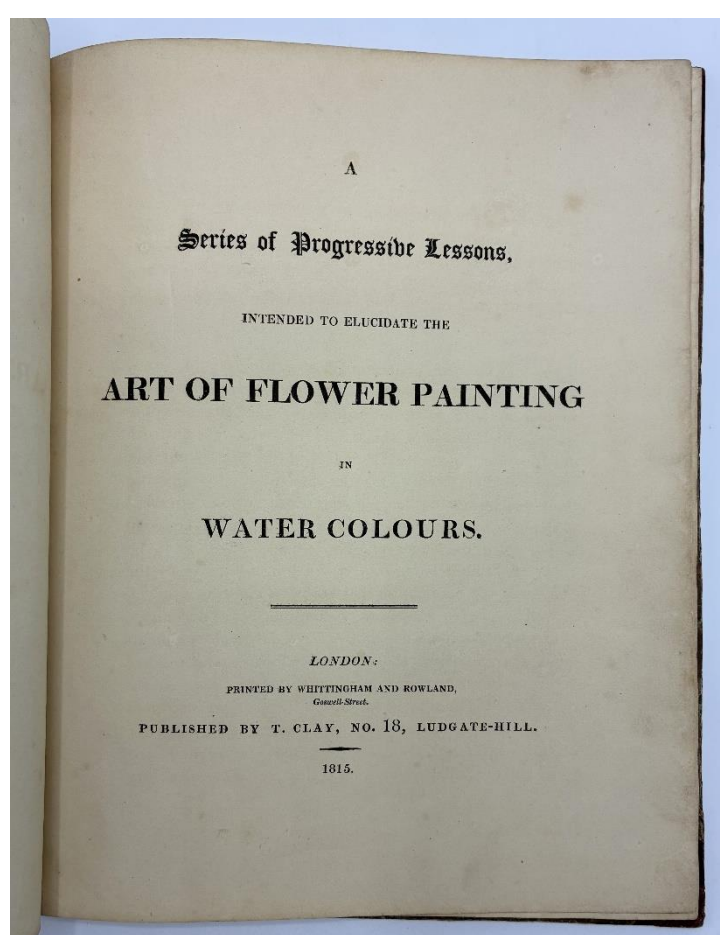
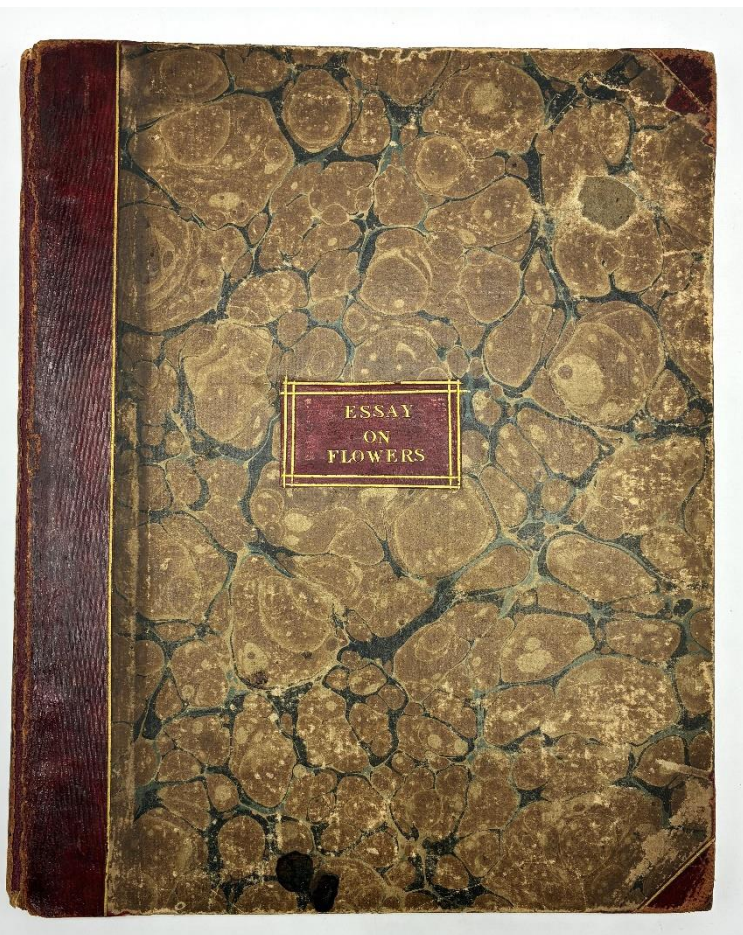
Jay Roche Paris



Lange et Fourcault del.

CHEZ ARNAUD GAYEUSE ÉDIT. RUE DE RIVOLI 55 PARIS

Jay Roche



16) [FRANCIA, François Louis Thomas, attrib.]: A SERIES OF PROGRESSIVE LESSONS, INTENDED TO ELUCIDATE THE ART OF FLOWER PAINTING IN WATER COLOURS.

London: T. Clay. 1815.

First edition. Small quarto. Contemporary half red roan over marbled boards, the spine ruled in gilt, gilt roan title label to the upper board. Illustrated with 12 lithographic plates, 10 being hand-coloured. 32pp. A good copy, neatly rebaked with the original spine relaid, the binding square and firm with loss to the spine ends and corners. The contents with some light scattered spotting and a 5cm tear neatly repaired with Japanese tissue to the foot of the blank inner-margin of p.31 are otherwise in good order.

A scarce Regency guide to the practice of botanical watercolour painting, illustrated with beautiful hand-coloured plates, often attributed to the French watercolourist François Louis Thomas Francia (1772-1839). Born in Calais, Francia spent much of the earlier part of his life in England, showing 85 works at the Royal Academy between 1795 and 1821 and serving as secretary of the Society of Painters in Water-Colours.

OCLC records only one UK institutional copy (BL), with five overseas (Huntington; Yale; Winterthur; Morton Arboretum; Auckland).

(Not in Nissen).

£675

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Published by Tho: Clay, Ludgate Hill, London, Feb: 1816.



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Published by Tho: Clay, Ludgate Hill, London, Feb: 1816.



17) [DELONEY, Thomas]; illustrated by LADY DALMENY [PRIMROSE, Catherine Lucy Wilhelmina, later POWLETT, Duchess of Cleveland]: THE SPANISH LADYE'S LOVE. Illustrated by Lady Dalmeny. Drawn on Stone by Lowes Dickinson.

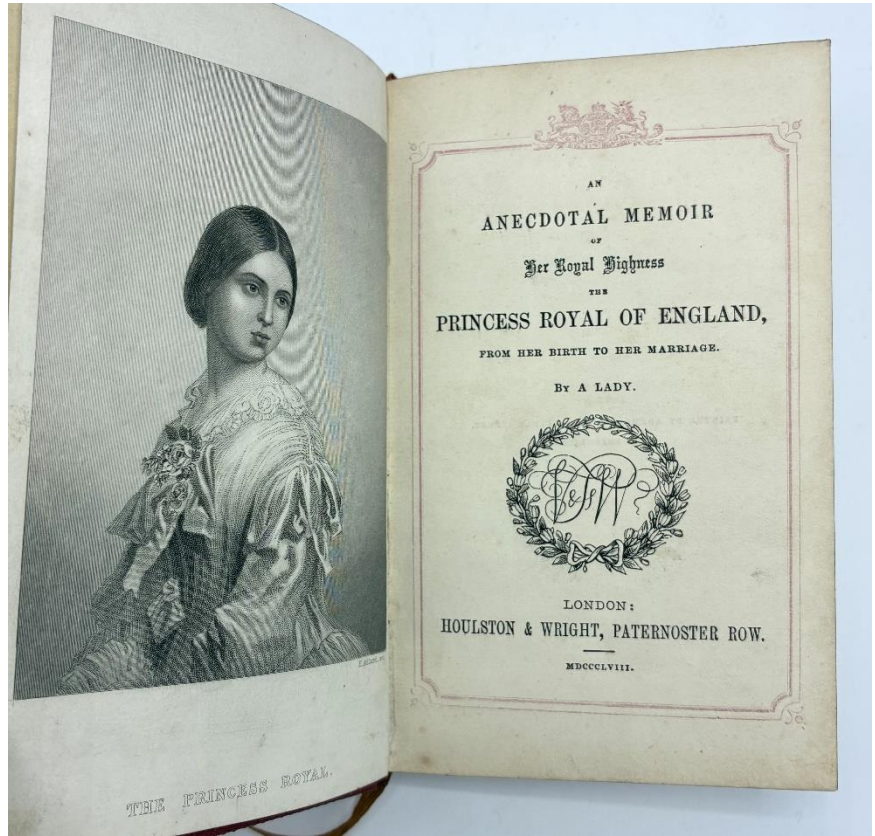
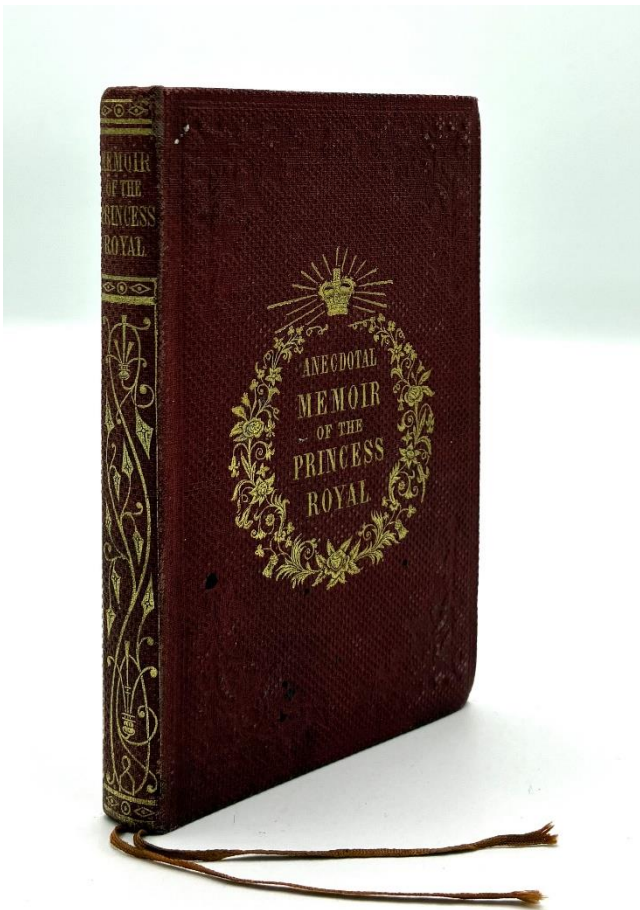
London: Dickinson & Son. 1846.

First edition. Folio (54 x 37cm). Publisher's original half dark-green roan over green moire cloth with elaborate gilt red morocco title label to the upper board and with titles in gilt to the spine. Thick card leaves. Elaborate chromolithographic pictorial title page with gilt highlights, followed by eight further chromolithographic pages with the text in blue and red and initial capitals in colour and gilt, illustrated in black and white, and with gilt page borders. All printed to rectos only and interleaved with blank guard-sheets. A very good copy, the binding firm with wear to the spine ends and corners, a minor 1cm split to the foot of the upper joint, and rubbing to the joints. The contents with a later twentieth-century previous owner's pen inscription to the front endpaper, a 35cm horizontal tear and a little loss to the foot of one of the blank guard-sheets, and light scattered foxing are otherwise in good order.

An uncommon and rather grand edition of this romantic ballad by the sixteenth-century novelist and ballad-writer Thomas Deloney (c.1540-1600) illustrated by the courtier, historian and genealogist Catherine Lucy Wilhelmina Powlett, Duchess of Cleveland (née Stanhope, later known as Lady Dalmeny and Lady Harry Vane, 1819-1901), and drawn on stone by the artist, publisher, and associate of the Pre-Raphaelite Brotherhood, Lowes Dickinson (1819-1908).

An early and striking example of chromolithographic printing by the pioneering Dickinson family of art publishers and lithographers.

£325



18) 'A LADY': AN ANECDOTAL MEMOIR OF HER ROYAL HIGHNESS THE PRINCESS ROYAL OF ENGLAND, From Her Birth to Her Marriage.

London: Houlston & Wright. 1858.

First edition. 12mo. Publisher's original red pebble-grained cloth by Leighton, Son & Hodge with elaborate gilt titles to the upper board and titles and decoration in gilt to the spine. All edges gilt. Two orange silk ribbon page-markers bound in. Illustrated with two engraved portraits. Text printed in black with attractive decorative mauve borders with Royal crest to the head of each page. vi, [2], 136pp. A good copy, the binding with a slight lean to the spine and a few minor marks. The contents a little shaken, with a touch of cracking in places, and lacking the front free endpaper are otherwise in good order.

An account of the life of Victoria, Princess Royal (1840-1901), the eldest child of Queen Victoria, published on the occasion of her marriage to Prince Frederick of Prussia (later Frederick III) at the age of 17, and thus also containing details of the upcoming ceremony and the princess's future in Prussia.

A rather unusually produced and relatively uncommon title, with LibraryHub recording five institutional copies in the UK.

£125



19) WAGEMAN, Thomas Charles: SEVEN PENCIL STUDIES OF CONTEMPORARY ACTORS FOR THE STIPPLE-ENGRAVED PORTRAITS IN OXBERRY'S 'THE NEW ENGLISH DRAMA' (1823)

[Original artwork]. [c.1819-23].

Seven pencil drawings depicting contemporary actors in various costumed roles, each measuring approximately 16 x 11cm. Titles in ink to the foot. Three of the drawings signed by the artist to the foot. Each tipped in to an old paper window mount alongside a (proof?) example of the subsequent stipple-engraving for which the drawing formed the basis. There is some light scattered foxing to a few of the drawings, otherwise condition is very good. The mounts with some toning and marking.

An unusual group of original portrait drawings by the artist and engraver Thomas Charles Wageman (1787-1863), executed for William Oxberry's 'The New English Drama' (Simpkin & Marshall, 1823), depicting seven leading contemporary actors in a variety of costumed roles, including: Miss Carew as Rosina; Mr Wilkinson as Simkin; Mr Pearman as Leander; Mrs Bunn as Hermione; Mr Dowton as Obadiah; Mrs Baker as Little Pickle; and Mr Gattie as Papillon.

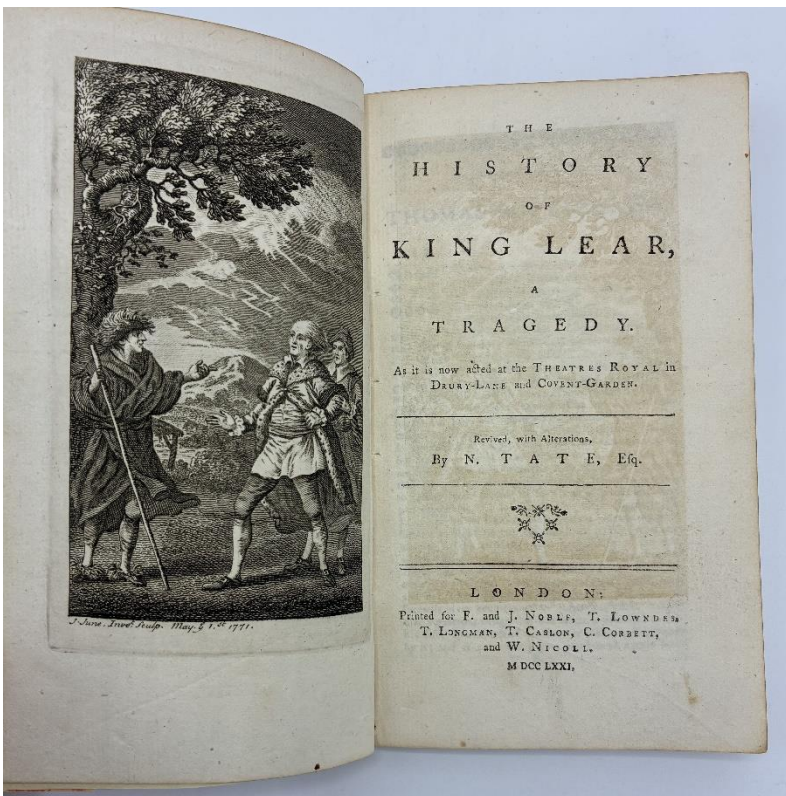
A prominent portrait artist during the first half of the nineteenth century, Wageman was a founding member of the New Society of Painters in Water-Colours (later the Royal Institute of Painters in Water Colours) and his work now hangs in numerous public collections including the National Gallery, the Victoria and Albert Museum, and the Royal Collection.

£500



MISS GAREW.





20) TATE, N. [Nahum]; [SHAKESPEARE, William]: THE HISTORY OF KING LEAR, A Tragedy. As is now acted at the Theatres Royal in Drury Lane and Covent Garden. Revived, with Alterations.

London: Printed for F. and J. Noble [et al.]. 1771.

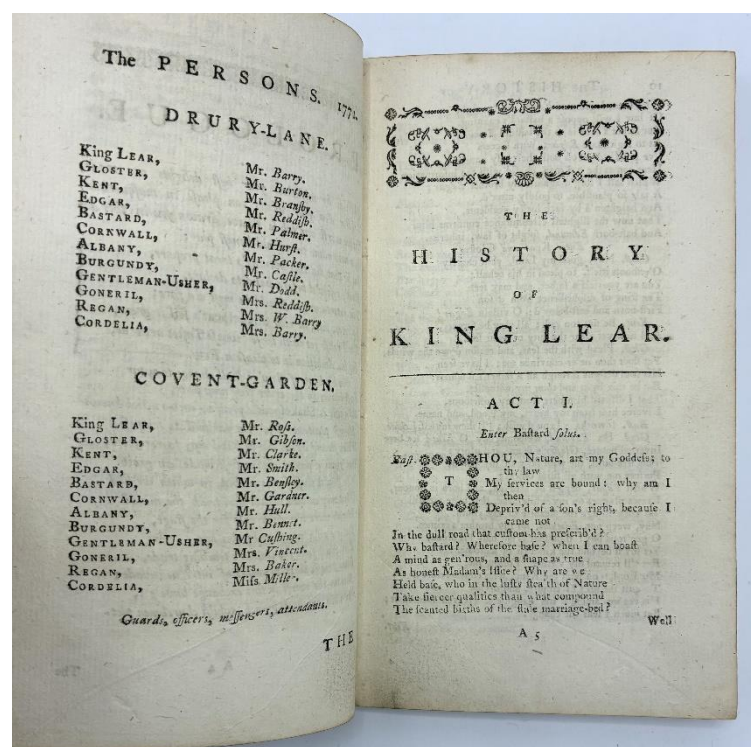
Octavo. Twentieth-century marbled paper wrappers. Illustrated with an engraved frontispiece. 72pp. A very good copy, the binding firm; the contents with a minor water mark to the blank margin of the top corner are otherwise in very good order throughout.

An uncommon late eighteenth-century edition of Nahum Tate's (1652-1715) adapted version of Shakespeare's 'King Lear'. First published in 1681, seventy-five

years after the performance of Shakespeare's original, Tate significantly altered the text through both omission and addition, softening the tragedy of the play and providing a happy ending whereby Lear regains his throne and Cordelia, rather than dying, marries Edgar and ultimately becomes ruler of the kingdom. Extremely popular with the public, Tate's version is believed to have replaced Shakespeare's own on the English stage in whole or in part until 1838, with actors such as Thomas Betterton, David Garrick, and John Philip Kemble, who were famous for the role of Lear, portraying Tate's Lear, rather than Shakespeare's.

The present edition lists the actors playing each role at both the Drury Lane and Covent Garden theatres during 1771, with Spranger Barry (1719-1777) in the lead role at the former and David Ross (1728-1790) at the latter.

£350



Uncommon rag-book Struwwelpeter

21) [HOFFMANN, Heinrich]: THE ENGLISH STRUWWELPETER, with Dr. Heinrich Hoffmann's Original Designs.

London: Dean's Rag Book Co. Ltd. [c.1905].

First edition thus. Quarto (30 x 23.3cm). 18pp. including wrappers, all printed on butterfly-folded limp cloth sheets, stitched in yellow thread with red cloth spine. Illustrated throughout in colour after designs by Heinrich Hoffmann. A very good copy, firmly bound, the covers with scattered marking and a little wear to the extremities. The contents with light spotting and the occasional small mark are otherwise in very good order.

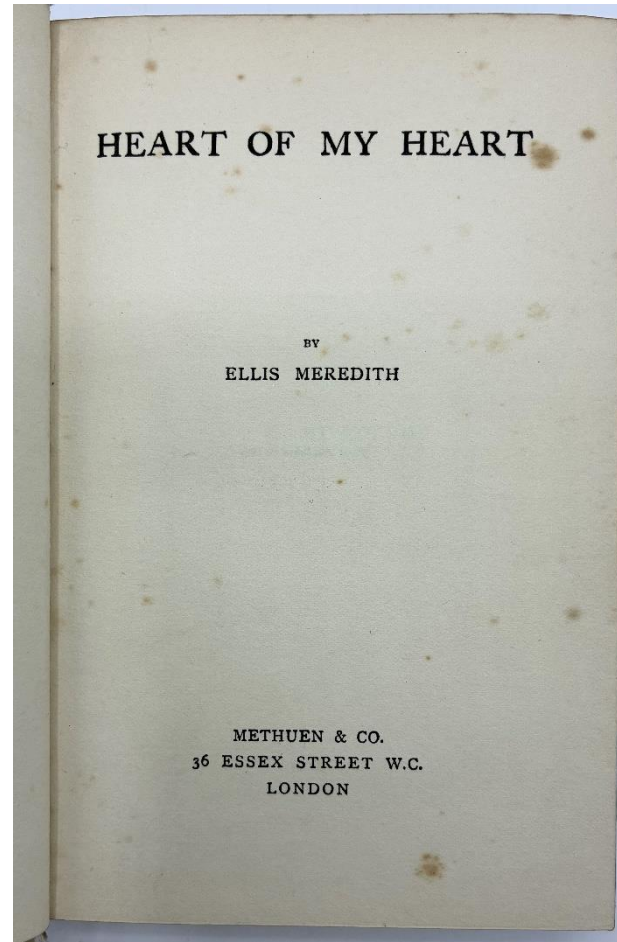
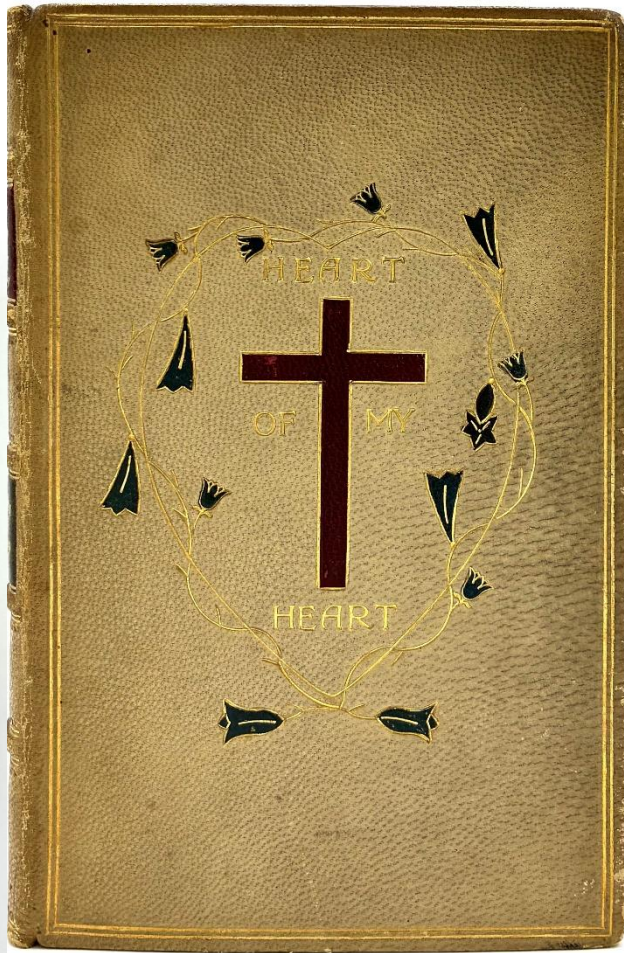
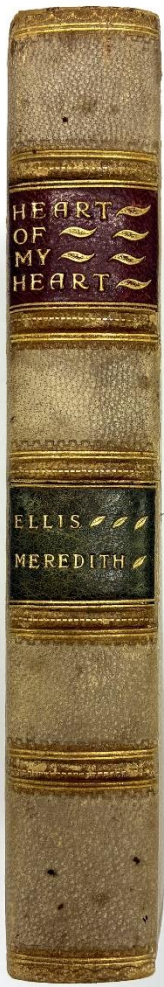
An uncommon rag-book edition of the English version of this highly popular, yet somewhat terrifying, German children's book by Heinrich Hoffmann, first published in 1845. Printed on tough cloth sheets so as to render them "indestructible" in the hands of young children, Dean's rag books became staples of the Edwardian nursery bookshelf.

No. 46 of Dean's Rag Books.

A scarce title, LibraryHub records only two institutional holdings in the UK (Cambridge and Nat. Lib. Scotland), OCLC adds six in US institutions.

£475





A reflection on motherhood by an American suffragist

22) MEREDITH, Ellis: HEART OF MY HEART

London: Methuen & Co. 1905.

First British edition. Octavo. Handsomely bound by Mudie in contemporary full cream pigskin, the boards ruled in gilt, the upper board decorated in gilt and incorporating red and green onlays, the spine with five raised bands, ruled in gilt and with contrasting red and green titles labels lettered in gilt. Gilt dentelles. All edges gilt. Pale marbled endpapers. Binder's stamp to the front pastedown. Cream silk ribbon page marker (now detached and loosely laid in). 230pp. A very good copy, the binding square and firm with a little dulling and rubbing to the extremities. The contents with one gathering standing slightly proud of the textblock and some scattered foxing to the preliminary pages are otherwise in good order.

An attractively-bound edition of the prominent American suffragist, author, and journalist Ellis Meredith's (1865-1955) novel regarding the nature of motherhood, unusually structured as a first-person narrative addressed to her unborn son.

An uncommon title.

£200



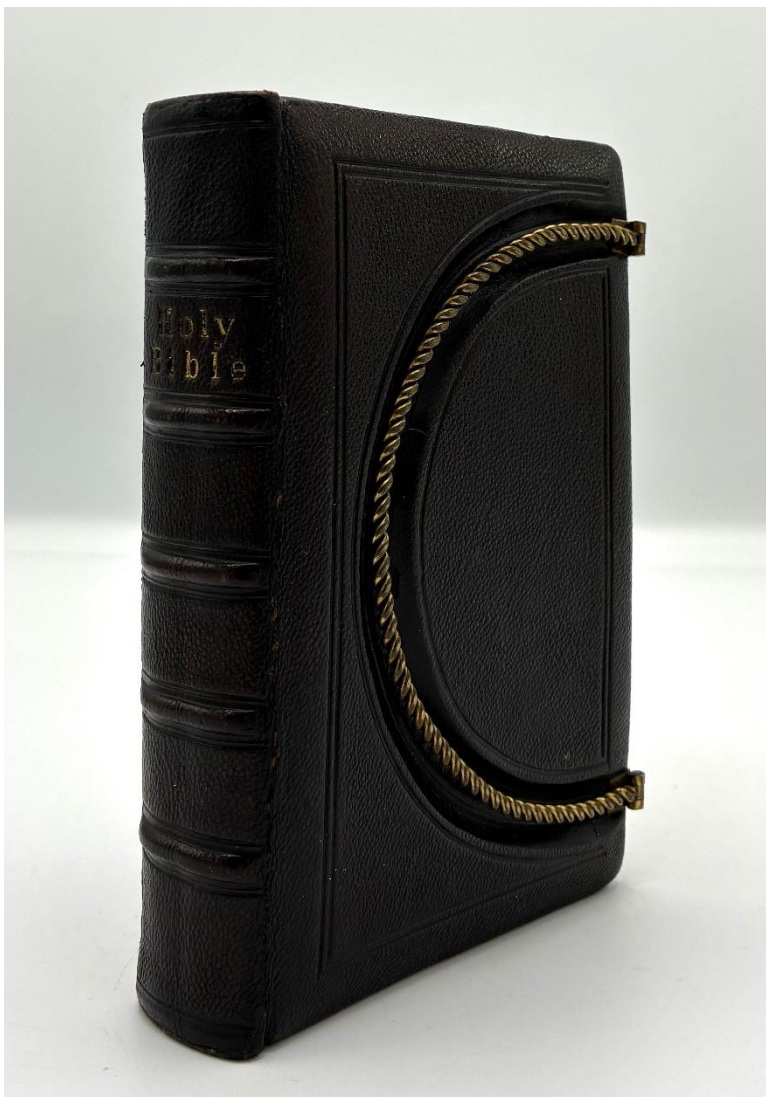
23) [HANDBAG BIBLE]: THE HOLY BIBLE, containing the Old and New Testaments, translated out of the original Tongues, and with the former Translations diligently compared and revised, by His Majesty's special Command. Appointed to be read in Churches.

Oxford: Printed at the University Press, for London: H. Stevenson & Co. [c.1880].

16mo. Contemporary black hard-grained roan over cushion-bevelled boards with a recessed groove in each for a folding brass barley-twist carrying handle, attached at the fore-edge to two clasps (the clasps themselves, not integral to the handles, now lacking). The spine with five raised bands, ruled in blind, and with titles in gilt. Page edges stained red and gilt. Gilt turn-ins. Marbled endpapers. Illustrated with twelve colour maps. Contemporary ownership inscription in ink to the front free endpaper verso "Alicia from Arthur / New Years Day 1887". A very good copy, the binding with a little rubbing to the spine ends and dulling to the spine titles. The contents with cracking to the rear hinge, creasing to the final text page, and scattered foxing to the preliminary pages and maps, are otherwise in good order.

An excellent example of a late-Victorian 'handbag Bible' with particularly attractive barley-twist design brass folding handles, making the book not only a functional devotional text but also a sartorial statement piece, combining piety with style for the fashionable church-goer.

£1,675





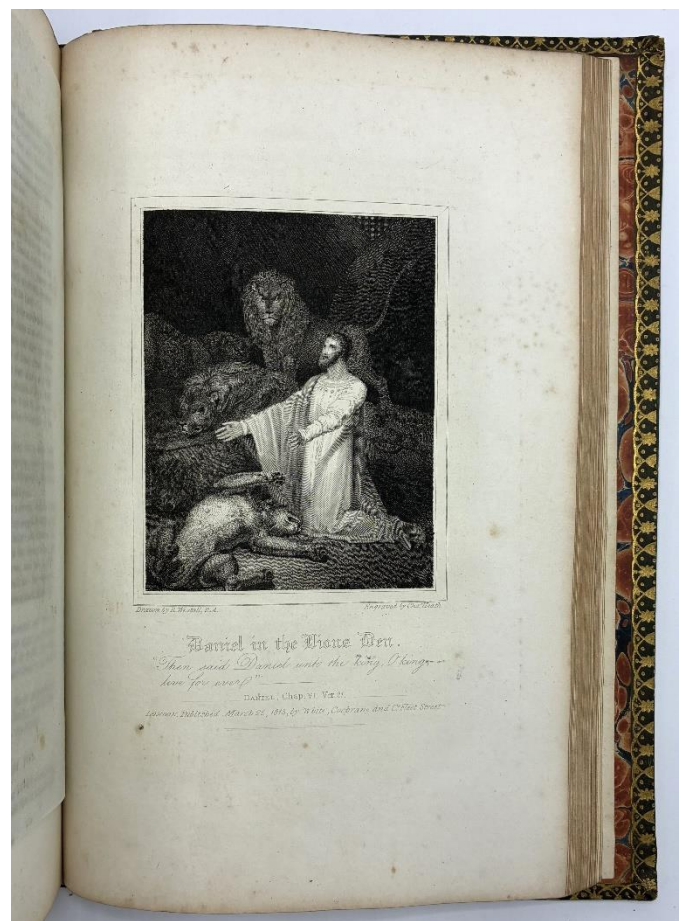
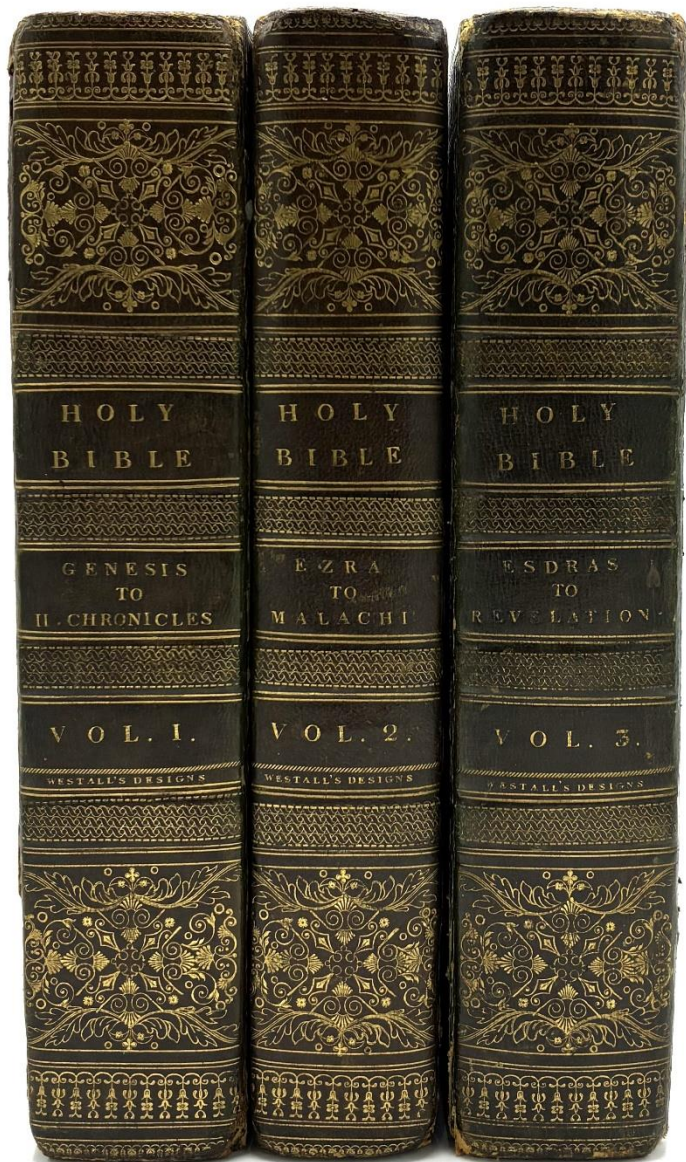
24) WESTALL, Richard (illustrator); HEATH, Charles (engraver): THE HOLY BIBLE, containing the Old and New Testaments, translated out of the Original Tongues, and with the Former Translations diligently compared and revised by His Majesty's special Command. Appointed to be read in Churches.

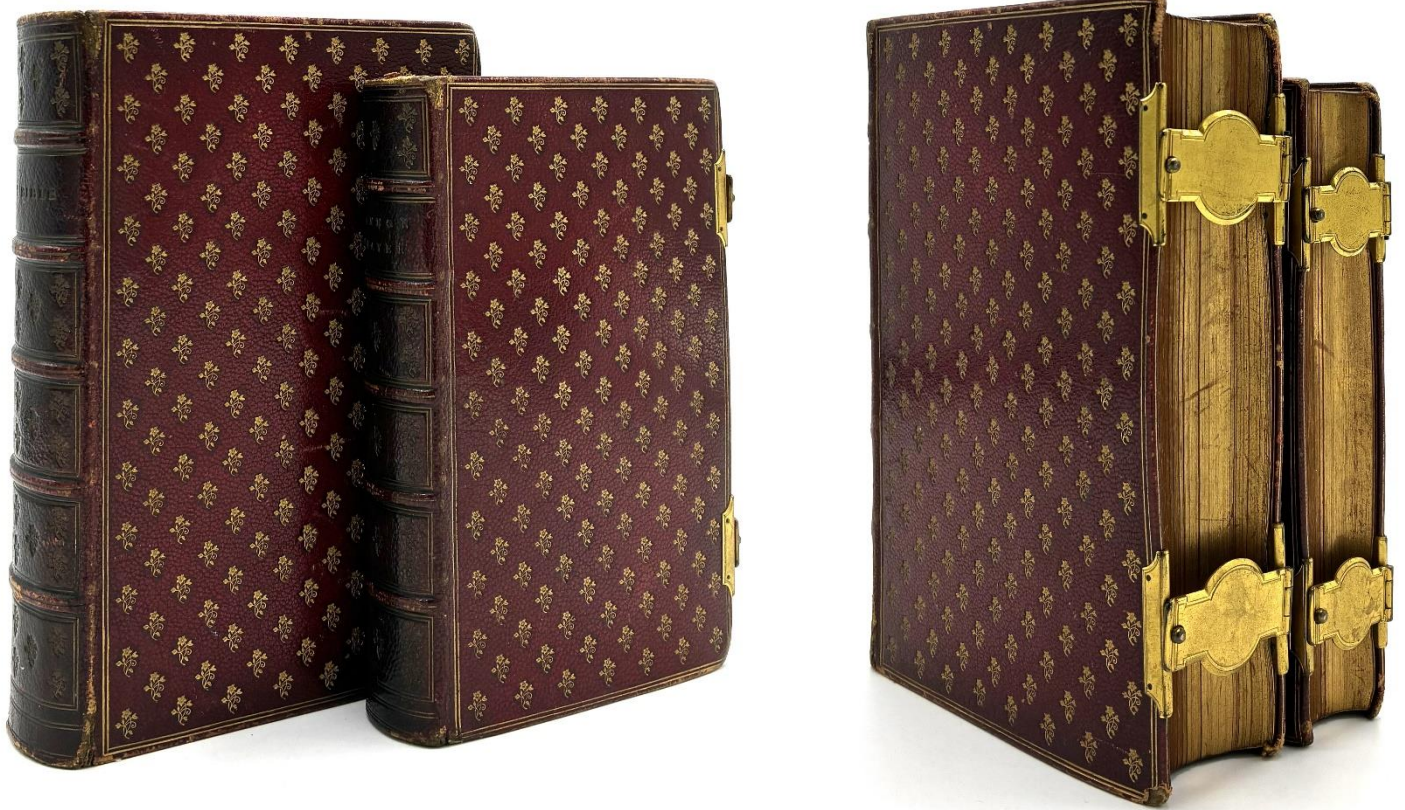
London: White, Cochrane and Co. / Oxford: at the Clarendon Press by Bensley, Cooke, and Collingwood, Printers to the University. 1815.

Three volumes. Quarto (28 x 19cm). Finely bound in contemporary green straight-grained morocco with large, elaborate decorative gilt borders, gilt corner devices, and central vignette to the boards; the spines ruled and richly decorated in gilt and with titles in gilt. Gilt dentelles. All edges gilt. Marbled endpapers. Illustrated with two engraved title pages and 29 further engraved plates by Charles Heath after designs by Richard Westall, each with tissue-guard. Contemporary presentation inscription in ink to the front free endpaper verso of each volume "From an affectionate Father, to his beloved Daughter, Elizabeth Roylance Child. Cheltenham, June 29th 1825", with additional nineteenth-century family records in ink to the following blank. A good set, the bindings secure albeit with a 6cm split to the foot and a couple of worm-holes to the head of the lower joint of volume one, a 3cm split to the foot and a couple of worm holes to the upper joint of volume two, rubbing to the joints, wear to the corners, and some cracking to the hinges at the front and rear of volumes one and three. The contents with scattered spotting to some of the plates are otherwise in very good order.

A splendid copy of Richard Westall and Charles Heath's beautifully illustrated edition of the King James Bible in a fine contemporary binding. Clearly originally presented as a meaningful gift, the set contains a touching inscription from a father to his then fourteen-year-old daughter, Elizabeth Roylance Child (1811-1841), who would later marry the Anglican priest and author John James Blunt (1794-1855).

£675





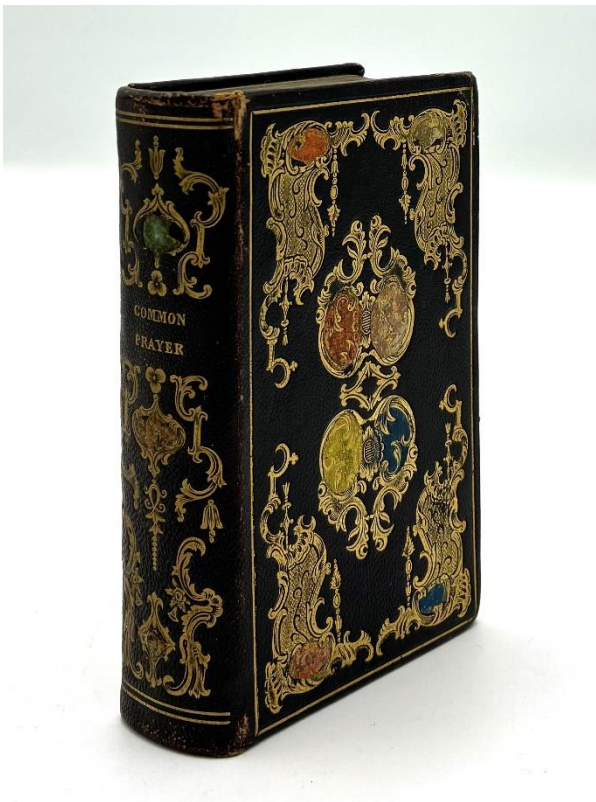
25) [BIBLE]: THE HOLY BIBLE, containing the Old and New Testaments: Translated out of the original Tongues, and with the former Translations diligently compared and revised, by His Majesty's special Command. Appointed to be read in Churches. WITH: THE BOOK OF COMMON PRAYER, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the Church of England; together with the Psalter or Psalms of David [&c].

London: Rivingtons. [c.1880].

Two volumes. 16mo & 24mo. Handsomely bound by Rivingtons in contemporary full crimson morocco with repeating gilt floral devices to the boards and spines, ruled in gilt; the spines with five raised bands; gilt turn-ins; two brass clasps to the fore-edge of each volume (stamped 'Rivingtons'). Top edges gilt. The Bible illustrated with several colour maps. The text of the Book of Common Prayer printed in red and black. A very good set, the bindings firm with dulling to the spines, a little wear to the spine ends, wear to the corners, rubbing to the extremities, and a little looseness to one clasp on each volume (although remaining secure). The contents with cracking to the front hinge of each volume are otherwise in very good order.

An attractive late nineteenth-century Bible and Book of Common Prayer set in rather opulent matching bindings of rich crimson morocco with elaborate gilt decoration.

£525



26) BEVERIDGE, Rt. Rev. W.: THE BOOK OF COMMON PRAYER, of the Church of England, with Explanatory Notes; Together with a Commentary on the Office of the Holy Communion.

London: Renshaw and Kirkman. 1843.

11 x 7.5cm. Attractive contemporary binding of full plum morocco with elaborate decoration in gilt and with colour morocco onlays to the boards and spine. All edges gilt. A very good copy, the binding firm with a little rubbing and minor loss to the onlays, a touch of wear to the head of the joints and minor rubbing to the extremities. The contents with a touch of cracking to the hinges in places and with one gathering and one other leaf standing slightly proud of the textblock are otherwise in good order.

An appealing mid nineteenth-century pocket prayer book in a charming contemporary binding.

£150

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