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SOME OF THE RIGHT HORN DOING THE THING WELL.  
*Published by J. & J. Pictet at the Sporting Gallery, Pall Mall Place - Mar 6 1828.*

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## SCHWERDT-SPITZ-BOBINS COPY

1. ALKEN, HENRY. *The Right Sort*. London, S. & J. Fuller, 1821-22.

£3,000 110336

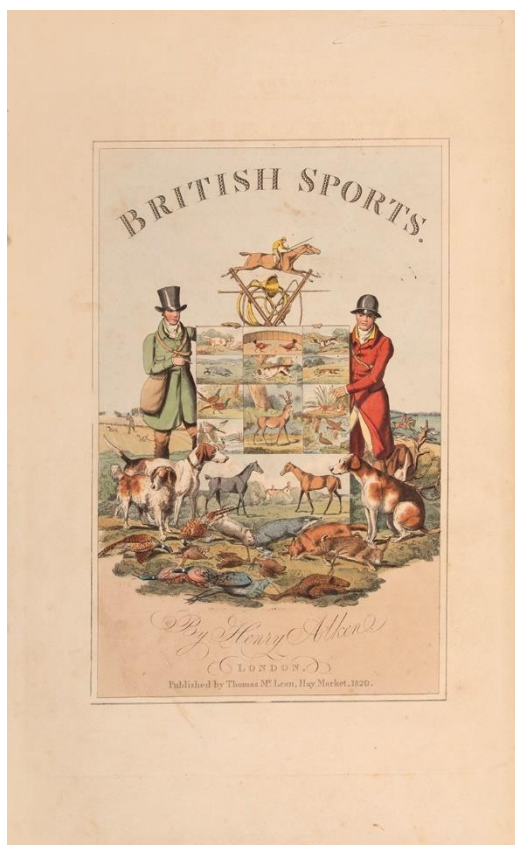
The Schwerdt-Spitz-Bobins copy of this rare early Alken series, issued without a title-page and which Schwerdt says was ‘One of the author’s favourites’.

Few Alken prints are lithographic, and these have strikingly fresh colouring.

*Provenance: I.C.F.G.R. Schwerdt (bookplate & monogram to foot of spine); Joel Spitz (bookplate & small ink stamp on verso of final plate); Norman Bobins.*

*First edition; landscape folio; 6 fine hand-coloured lithograph plates by Hullmandel after Alken, interleaved with blank Whatman paper of the same date, later green half morocco with green morocco label to upper cover, cloth slip-case, a fine copy.*

*Schwerdt III, p.83; Siltzer p.59; Bobins 1388 (this copy).*



## VERY RARE FIRST ISSUE WITH FINE PROVENANCE

2. ALKEN, HENRY THOMAS. *The National Sports of Great Britain*. London, Thomas M'Lean, 1820-1821.

£17,500 111334

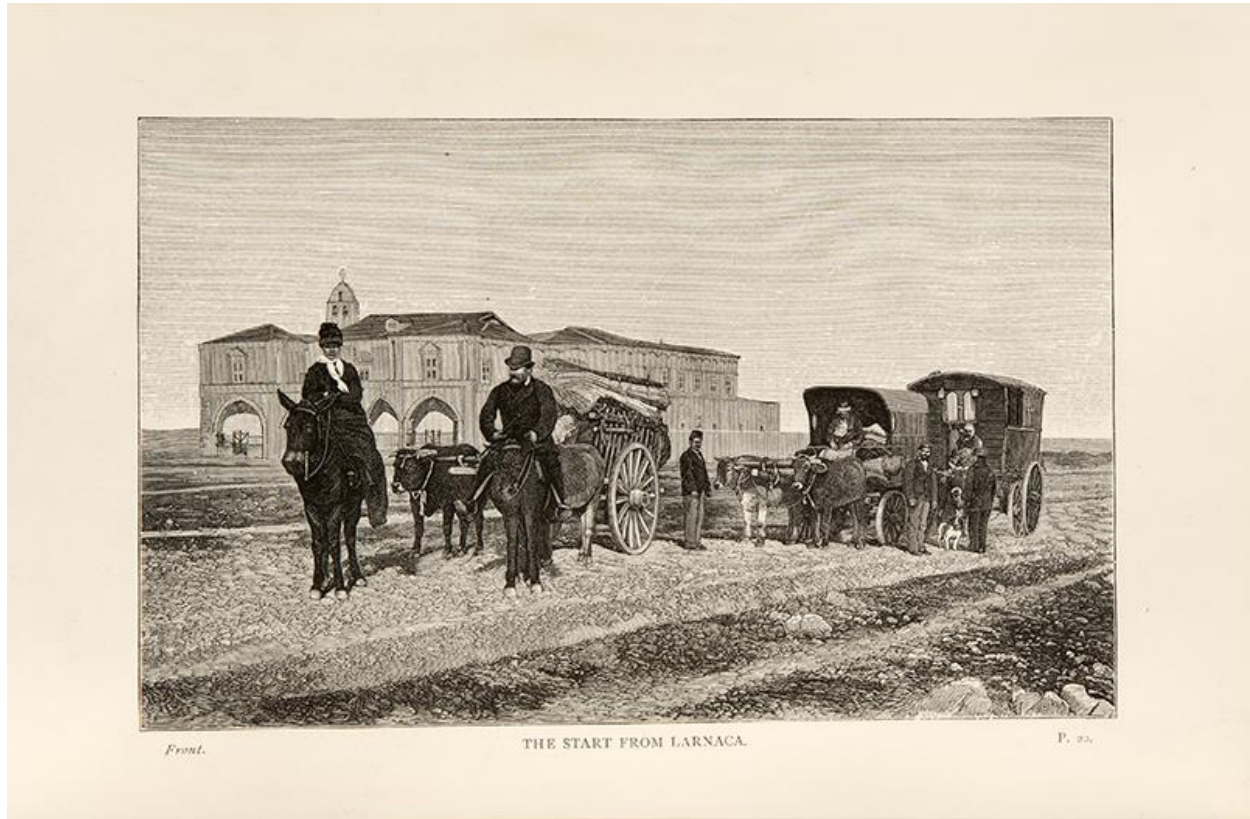
THE SCHWERDT-JEANSON COPY OF THE RARE FIRST EDITION, FIRST ISSUE WITH THE ADDITIONAL TITLE DATED 1820.

One of the great 19th-century colour-plate works. Illustrated with 50 fine aquatints of exceptional quality, it is probably Alken's finest work. 'Perhaps Alken's best known and most comprehensive work' (Schwerdt, I, p.19), *The National Sports of Great Britain* contains illustrations of horse racing, angling, shooting, fox hunting, and coursing, as well as prize fighting and cock fighting.

'the size and beauty of the plates make this the cornerstone of any Alken collection' (Tooley).

*Provenance: Thomas Burch (ink presentation inscription to Harry Farmer on recto of additional title dated 24 January 1862); Stephen George Holland (bookplate); C.F.G.R. Schwerdt (bookplate); Marcel Jeanson (bookplate).*

*First edition, first issue; folio (46.7 × 30.4 cm); aquatint additional title & 50 aquatint plates after Henry Alken, title and plates with contemporary hand-colour, occasional light offsetting and spotting; late 19th-century green half morocco, ruled and tooled in gilt, spine gilt in compartments, all edges gilt, extremities rubbed. Bobins II, 746; Litchfield 14; Mellon/Podeschi 111; Schwerdt I, p.19; Souhart 10; Tooley 41.*



**3. BAKER, SIR SAMUEL WHITE. Cyprus as I saw it in 1879. London, Macmillan, 1879**

£1,250      113941

First edition. Baker spent from January to August 1879 in Cyprus. He travelled throughout the island in a gipsy van and here provides a geographical and topographical description, adventures encountered while travelling and discussions of political considerations since British occupation in 1878. Discusses the coexistence of Christians and Muslims on the island.

*First edition; 8vo (230 × 155 cm); wood-engraved frontispiece with tissue-guard, a piece of the upper inside corner adhered to the title-page (probably from binding process originally, slight general toning, commensurate with age; publisher's green cloth gilt, upper cover ruled in black with circular green pictorial vignette (of cattle-drawn caravans), spine slightly darkened and bumped on the ends, otherwise a very good copy; xx, 501, [2 (ads)] 40 (ads dated August 1879)pp.*

*Blackmer 67; Navari, Ioannu Collection, I, p 19.*





#### MAGNIFICENT IMPERIAL OCTAVOS

**4. BEWICK, THOMAS & JOHN. History of British Birds [WITH] A Supplement to the History of British Birds, A General History of Quadrupeds [AND] The Fables of Aesop.** Newcastle, Beilby & Bewick, 1797, 1804 & 1821; 1800; 1818.

£5,000      113366

An exceptional imperial octavo set, one of only 24 copies of the *Land Birds* thus, finely bound in crushed morocco. All first editions save for *Quadrupeds*, which is the fourth and best edition, the first to appear in imperial octavo and with thirteen new wood engravings, textual revisions, and the addition of scientific names. This is variant *B* of the *Land Birds*, with the vignette of a jug on page 22 in the horizontal configuration, and the 'indelicate' vignette on page 285 is in the uncensored state. In this copy of the *Water Birds* all three vignettes noted by Roscoe (pages 136, 269, and 359) match his variant *A*. The *Aesop* contains Bewick's facsimile receipt with his thumb mark, the short form variant.

Loosely inserted into this set is a charming typed letter from the Liverpool firm of Henry Young & Sons, Booksellers & Bookbinders, dated June 7th, 1905. It describes this as ‘an exceedingly fine copy of the first issue with both the rare supplements... together with the “History of Quadrupeds” and “Fables of Aesop”. They make in all 4 volumes, and this is the finest set we have ever seen. The “Quadrupeds”, though 4th edition, is really the best edition, as it contains more matter than the earlier issue; and the engravings are very much more carefully printed and consequently finer impressions... This truly magnificent set possesses every essential point necessary to the collector, or to anyone desirous of possessing fine books in the best state obtainable... They differ in many respects from the numerous reprints, none of which can be compared with the original editions, especially the Imperial Paper Issues, which are so rare that, during a business career of more than half a century this is the Only Set that has passed through our hands’. The recipient of the letter, Norman Pringle Todd Esq. of Chislehurst, took Young & Sons up on their offer, and added his bookplate to each volume.

Thomas Bewick (1753-1828) was the leading wood-engraver of his day and indeed one of the greatest of all time. His books were the first illustrated guides that were accessible to the middle class, but they also transcended their subject. The *Birds* was referred to in Charlotte Bronte’s *Jane Eyre*, and Bewick was referenced by Wordsworth in *The Two Thieves*: ‘Oh now that the genius of Bewick were mine, And the skill which he learned on the banks of the Tyne.’

*Provenance: N. P. Tod, Esq. (inserted letter).*

*First editions of the Birds and Aesop, fourth and best edition of the Quadrupeds; 4 vols, 8vo (25.5 x 15.5 cm); approximately 1,000 wood engravings within the text, occasional light spotting, particularly to titles, but overall contents clean; finely bound in green levant morocco, crushed, spines elaborately gilt in compartments with pomegranate and foliate tools, triple gilt rules to boards and turn-ins, marbled endpapers, all edges gilt; bookplates, spines browned, uneven fading to boards, light old dampmarks to the Aesop volume, an excellent set. Roscoe, Thomas Bewick: A Bibliography Raisonné.*



**ORIGINAL SILVER ‘FURNITURE’**

**5. [BIBLE. KING JAMES VERSION].**  
**The Holy Bible containing the Old Testament and the New: newly translated out of [the] original tongues; and with the former translations diligently compar[e]d & revis[e]d by his Ma[jesty’s] special com[m]and [BOUND WITH] The Whole Book of Psalms [AND] The Book of Common Prayer.**

*London, Printed by Charles Bill and the executors of Thomas Newcomb deceas[e]d, printers to the Kings most Excel[ent] Majesty, 1699; 1701.*

£2,250                      112659

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

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

*Provenance: Oakesbott family (ownership inscription).*

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

*Herbert 852.*

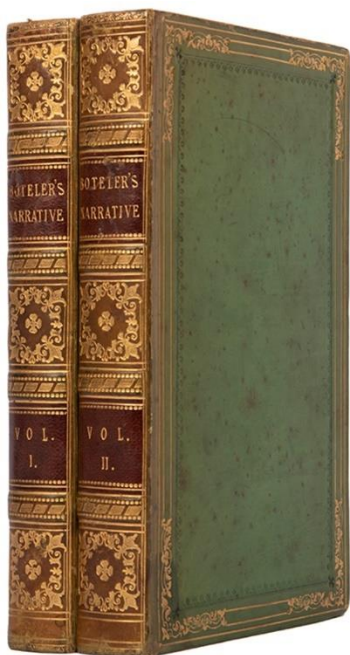
**6. BOEHM, SIR EDGAR COLLINS. The Persian Gulf and South Sea Isles. London, Horace Cox, 1904.**

£2,500                      114029

Description of Boehm's journey along the Arabian Gulf with a civil servant from the embassy at Constantinople to try a British subject in Baghdad. He visits Muscat and Bahrain, amongst other places then crossing to the Persian side of the Gulf, before returning to Muscat.

The South Seas section of the book contains encounters with cannibals in Fiji, including a couple of gruesome photographs.

*First edition. 8vo, xvi, 104, [ii], 105-180 pp., 14 photographic plates, original lilac cloth gilt, a fine copy.*



**7. BOTELER, THOMAS. Narrative of a voyage of discovery to Africa and Arabia, performed in His Majesty's ships Leven and Barracouta, from 1821 to 1826. Under the command of Capt. F. W. Owen. London, Bentley, 1835.**

£2,250                      113924

Boteler served as second lieutenant under Owen during the latter's important surveying expedition to Southern Arabia and East Africa. He wrote this account which he lent to Owen for his official account and it might have remained unpublished were it not for his family's desire to see it through the press after he died of fever. This proved to be something of a poisoned chalice for the Botelers; after Thomas' death his youngest brother took up the editing duties only to succumb to a fatal illness himself; next his eldest brother stepped into the breach, but whilst sailing from Halifax his boat was lost and his body was never recovered.



Finally it fell to yet another brother to complete the editing which fortunately he managed to do without losing his life.

*First edition. 2 volumes, 8vo, xxiv, 414; viii, 479 pp., 4 lithograph plates, occasional light spotting, contemporary green polished calf gilt, covers ruled in gilt and blind with fancy gilt corners, spines in five compartments, red morocco labels to second and fourth, others richly gilt, broad gilt dividers, marbled edges, a fine copy.*



**FINELY ILLUSTRATED WITH 390 ENGRAVED PLATES**

**8. 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

112148

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

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

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Published in the same year as Leoni's English edition of *I quattro libri, Vitruvius Britannicus* represents the earliest manifestation of the Palladian revival in British architectural style — it was, in fact, Campbell who kindled the flames of Burlington's interest. However, unlike Leoni, Campbell's intention was to show 'that British architecture since Inigo Jones was superior to the work of contemporary Continental architects, and that British architecture should henceforth reject "Modern" practices in favour of "Ancient" privileges' (Archer p.244).

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

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

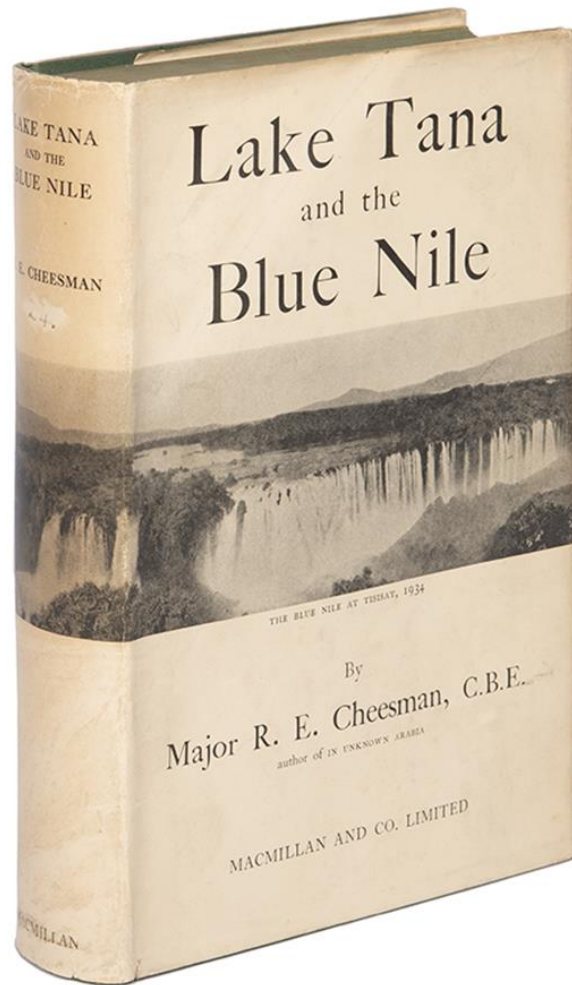
With excellent provenance from the library of John Pratt, Marquess of Camden (1759-1840), a Tory politician who served as Lord Lieutenant of Ireland during the rising.

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

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

*ESTC T50968 & T60851; Millard 10 (p.46) & 94; Harris/Savage 103 & 945; Archer 33.4 & 356.1.*





**INSCRIBED PRESENTATION COPY**

**9. CHEESMAN, R[OBERT] E[RNEST]. Lake Tana & the Blue Nile. An Abyssinian quest. London, Macmillan, 1936.**

£950

113927

A fine presentation copy from the author. Cheesman was the H. M. Consul in North-west Abyssinia, and led this surveying expedition to Lake Tana in the course of which he became the first European to visit all the islands on Lake Tana. He also made the first journey from the Lake down the Blue Nile through entirely unexplored country to the furthest point reached by expeditions which had entered Abyssinia from the Sudan.

*Provenance: From the library of H. R. H. the Duke of Gloucester (presentation copy from the author). First edition. 8vo., inscribed presentation copy from the author to H. R. H. the Duke of Gloucester, xiv, 400 pp., 48 photographic illustrations (including a folding panorama frontispiece), 2 folding maps and a plan, original green cloth gilt with pictorial design in gilt on upper board, original pictorial dust-wrapper, a fine copy.*

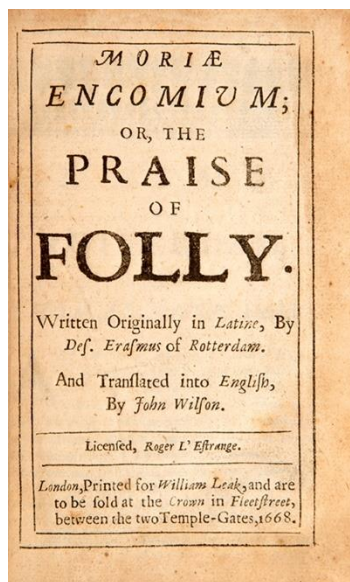
**SIGNED BY THE ARTIST**

**10. DESCHARNES, ROBERT. *The World of Salvador Dali.* New York, Harper & Row, 1962.**

£1,500      111818

First edition of this lavishly illustrated work on the great Surrealist artist, boldly signed by Dali on the half-title.

*First edition, SIGNED BY THE ARTIST; 4to; 52 colour plates tipped in, including frontispiece, numerous black and white and colour illustrations in-text, light spotting to endpapers; publisher's ivory cloth, brown lettering to spine and upper cover, spine tips slightly toned, with the unclipped pictorial dust-jacket, slight toning, minor creasing to extremities, else very good.*



**EARLY EDITION IN ENGLISH**

**11. ERASMUS, DESIDERIUS. *Moriae Encomium; or, The Praise of Folly.* Written originally in Latine, by Des. Erasmus of Rotterdam. And translated into English by John Wilson. Licensed, Roger L'Estrange. London, Printed for William Leake, and are to be sold at the Crown in Fleetstreet, between the two Temple-Gates, 1668.**

£2,750      111489

The first edition of John Wilson's English translation of this important work of humanist rhetoric, which satirised the corruption and religious hypocrisy of Europe's elite and the established church.

*The Praise of Folly* was written whilst Erasmus was staying at the house of his friend Thomas More in the winter of 1509 to 1510, its title — *Moriae Encomium* — being a deliberate play on the name of his host. First printed in secret in Paris in 1511, the work was not published in England until the translation completed by Sir Thomas Chaloner appeared in 1549. More responded with his own satire, *Utopia*, published to popular acclaim in 1516.

This edition, in a new English translation by the Royalist playwright John Wilson, was published during a period of renewed interest in classical literature and philosophy following the Restoration of Charles II as King in 1660. The licenser, Roger L'Estrange, who had been appointed Surveyor of the Press in 1663, brought out new translations of Seneca's *Morals* and Cicero's *De Officiis*, whilst Gilbert Burnet, the Bishop of Salisbury, produced a revised English language edition of *Utopia* to popular acclaim in 1684.

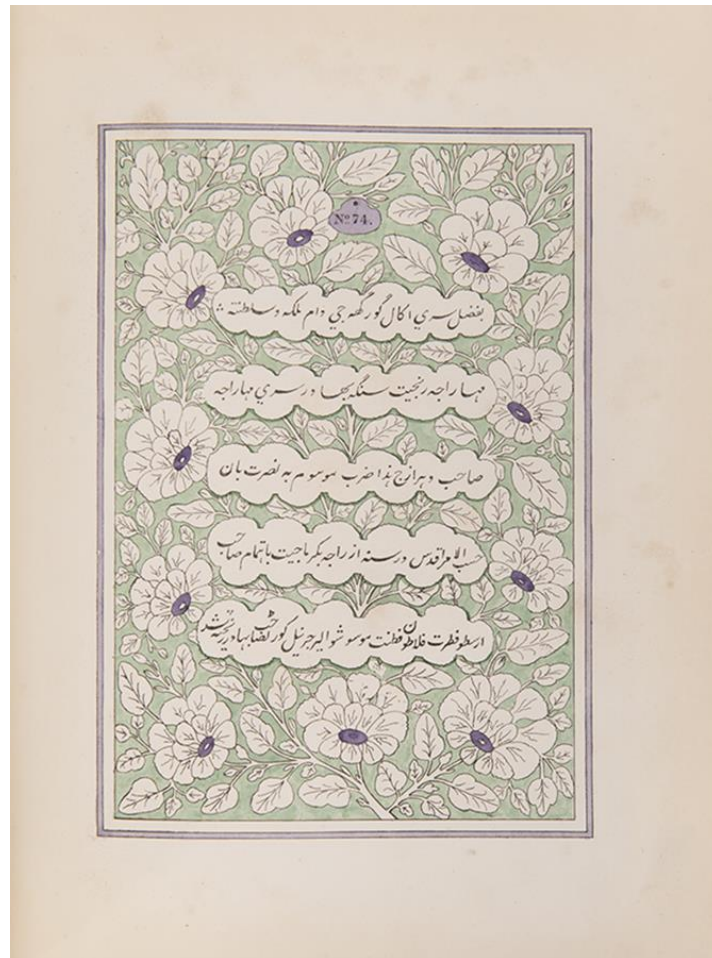
'His inherent scepticism has led people to call Erasmus the father of eighteenth-century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent' (PMM 43).

From the library of Dr Howard and Linda Knohl of Fox Pointe Manor, a distinguished collector of early English books.

Provenance: Fox Pointe Collection (bookplate).

First Wilson edition; small 8vo (14.5 × 9.5 cm); woodcut initials and headpieces, bookplate to rear pastedown, text a little toned, slight dampstaining to lower fore-edge margin, offsetting to endpaper margins; contemporary blind-ruled calf, spine restored, edges sprinkled red, minor wear, very good; [8], 160pp.

ESTC R15059; cf PMM 43.



## FIRST SIKH WAR

12. [FIRST SIKH WAR]. Inscriptions on the Seikh Guns Captured by the Army of the Sutledge 1845-46. [Calcutta(?), circa 1847-49].

£20,000

112187

Scarce and beautiful memento of the first Sikh War. The title-page gives the name of C. Gomeze as the designer and lithographer - probably the Christopher Gomez, of the H.C. Lithographic Press [Calcutta] whose marriage is noted in *The Asiatic Journal and Monthly Register for British and Foreign India* (1835). Authorship has sometimes been attributed to Captain Ralph Smyth of the Bengal Artillery, whose extensive research into the mechanics of the guns was published as *Plans of Ordnance Captured by the Army of the Sutledge* c.1850. Each page has a highly decorative different all-over design, mostly of a floral pattern, in which is incorporated a Persian inscription (mostly

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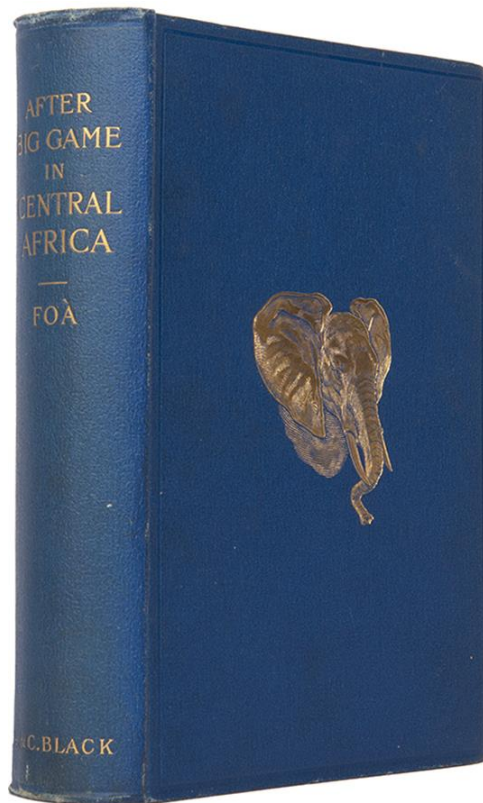
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in Nastaliq script with some in Lahnda or Devanagari) taken from one of the Sikh guns captured by the British.

Symbols of Sikh military power, the canons were manufactured between 1801 and 1839 at the instigation of Maharaja Ranjit Singh, making the Sikh Khalsa Darbar Army the most modern army the East India Company ever faced in battle. The majority of the 256 guns that were captured during the conflict were melted down, however a few of the most ornate pieces were sent to Britain - some of which are still present in collections held by the Royal Arsenal, Woolwich; the Royal Hospital, Chelsea; and Dover Castle.

*First edition; 4to, 64 hand-coloured lithographed plates including title signed C. Gomeze, Script and C. Gomeze Lith., all printed on recto only, interleaved throughout, title with very slight mottled staining, contemporary half morocco gilt, gilt morocco lettering label ('Inscriptions on the Captured Seikh Guns') on upper cover, contemporary half morocco, neat repairs to upper joint and spine extremities, a very good copy.*



**13. FOÀ, EDOUARD. After Big Games in Central Africa. London, Black. 1899.**

£850

113836

'Foa, a Frenchman, hunted from coast to coast across central Africa with numerous sporting episodes... Among his trophies was an enormous elephant sporting tusks at 114½ pounds each.' (Czech).

*Provenance: Lionel Nathan de Rothschild (1882-1942), bookplate.*

*First edition in English. 8vo., xxvii, 330 pp., 10 pages ads at end, frontispiece, 29 plates, folding map, illustrations in text, original blue cloth gilt, gilt elephant head to upper cover, a fine example.*

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

**14. GOULD, JOHN. A Monograph of the Ramphastidae; or Family of Toucans. London**  
*The author, 1834-35.*

£60,000

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 fantastic (in the original sense) 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 especially for the work.

*First edition. Folio (54 × 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; bound contemporary half green morocco gilt, spine gilt in compartments. Henry Hall Gage, 4th Viscount Gage (1791-1877): named on List of Subscribers ("Gage, the Right Hon. Viscount, M.A., M.R.I., F.Z.S..."), with his bookplate.*

*Anker 170; Ayer/ Zimmer 252; Balis 102; Fine Bird Books 77; McGill/Wood 364; Nissen IVB 378; Sauer 3*



**TWENTY-ONE HAND-COLOURED  
LITHOGRAPHED PLATES**

**15. GRAHAM, LIEUT. LUMLEY;  
ROBINSON, LIEUT. HUGH. Scenes  
in Kafirland, and incidents in the Kafir  
War of 1851-2-3. London, Dickinson, 1854.**

£6,500                      113915

The rare hand-coloured edition of Graham and Robinson's *Scenes in Kafirland*. In their preface the authors commend the country for its great beauty, Apart from views of the landscape, the plates show the British army on patrol and scenes of Kafir life; a very attractive work. Graham and Robinson were officers in the 43rd Monmouthshire Regiment, who served in South Africa December 1851 to December 1853. The artists' names were established by Mendelssohn who states 'On examination of Hart's Army List for 1853, it appears that the only officers of the 43rd Light Infantry answering to [the initials L.G. and H.R.]... were Lieutenants Lumley Graham and Hugh Robinson'. It is likely that Henry

Robinson was a relative of Hugh Robinson.

*Provenance: Henry Robinson (signature to upper wrapper).*

*First edition; folio (53.5 × 36 cm approx.); letterpress title, 1 page explanatory text, 21 hand-coloured lithographed plates on 18 leaves after sketches by the authors; original upper wrapper bound in at end, later red half morocco gilt for Sanyer of Grafton Street, slipcase, light discolouration to covers else a fine clean copy.*

*Abbey Travel 344; Bobins, I, 95; Mendelssohn, I, 801.*





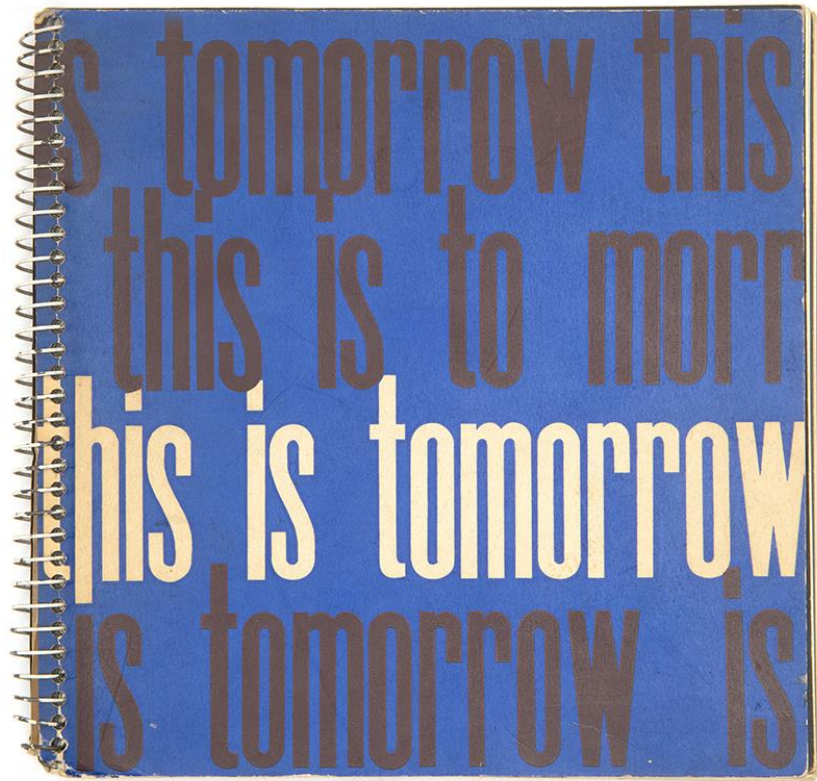
**16. GRANDVILLE, J.-J. Les Fleurs Animées.** Paris, Gabriel de Gonet, 1847.

£2,500      112593

First edition, first issue of one of the great modern illustrated books of the 19th century. Grandville was a remarkable caricaturist and he animates the flowers as women whose personality reflects a particular flower.

Jean Ignace Isidore Gérard (13 September 1803 – 17 March 1847) was a prolific French illustrator and caricaturist who published under the pseudonym of Grandville, and numerous variations (e. g. Jean-Jacques Grandville, Jean Ignace Isidore Grandville) throughout his career.

*First edition, first issue; 2 volumes, large 8vo; 2 handcoloured title pages, 2 black and white steel engravings and 50 hand coloured engravings by Charles Geoffroy from drawings by J.J. Grandville, some minor spotting and browning throughout mainly to the text; bound in contemporary burgundy morocco gilt, marbled endpapers, binders label, overall a fine copy.*



**PIONEERING MULTI-DISCIPLINARY EXHIBITION WHICH RADICALLY AFFECTED ARCHITECTURAL AND ARTISTIC PRACTICE IN THE 1950S**

**17. HAMILTON, RICHARD; CROSBY, THEO (EDITOR).** *This is Tomorrow* exhibition catalogue. London, *The Whitechapel Art Gallery*, 1956.

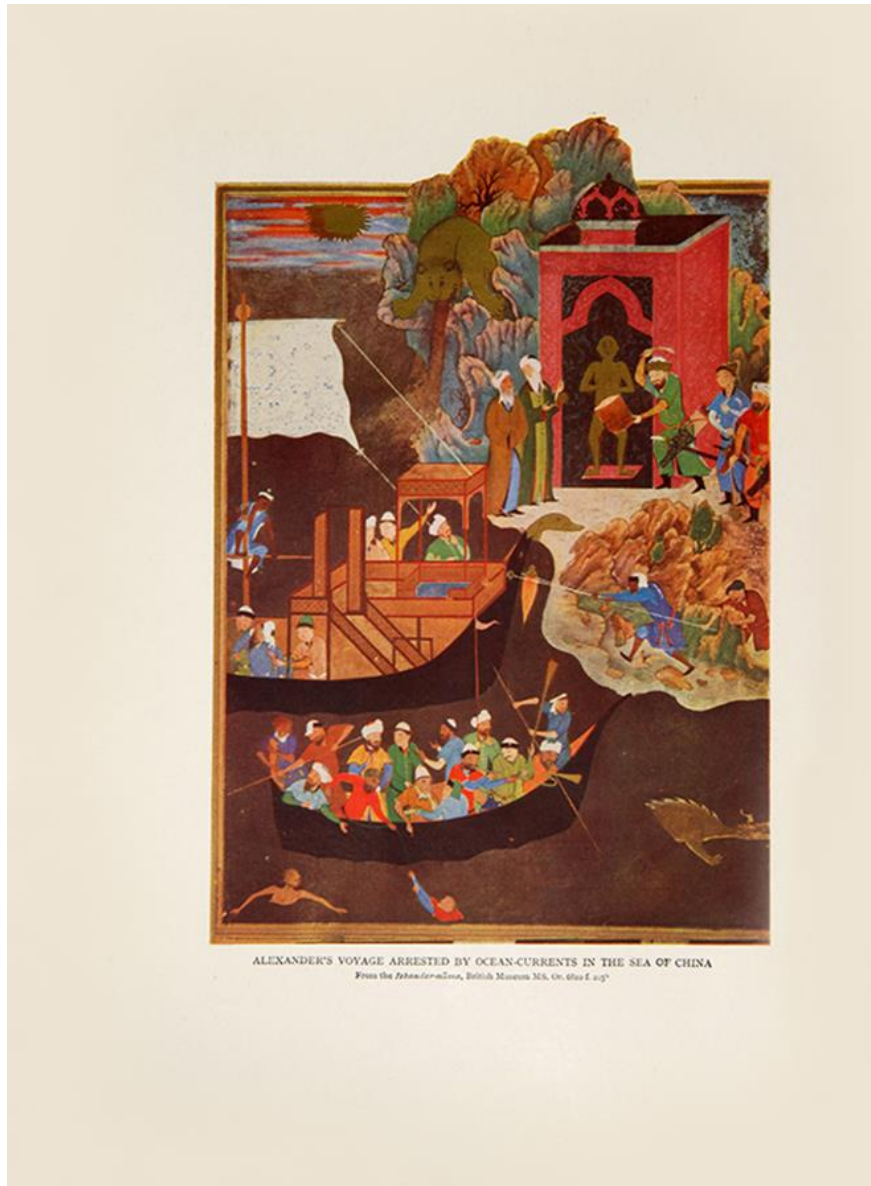
£875

111885

Scarce catalogue for the landmark exhibition at the Whitechapel Gallery (9 August - 9 September 1956), which signalled the birth of British Pop Art. 'This is Tomorrow' was organised by architect and writer Theo Crosby, who proposed an exhibition based on a model of collaborative art practice. The 38 participants included architects James Stirling, Alison and Peter Smithson, and Erno Goldfinger; artists Eduardo Paolozzi, Victor Pasmore, Sarah Jackson, Mary Martin, Nigel Henderson, Richard Hamilton and other members of the Independent Group; and architectural critic Reyner Banham formed 12 mixed groups who each worked together towards the production of an installation exploring the 'modern' way of living characterised by mass production, use of novel materials, and the daily maintenance of living space and the built environment.

Such an example of collaboration was still unusual at the time but provided a blueprint for a cross-disciplinary collaborative approach in architecture and art; the ripples of influence it created over 60 years ago still resonate today.

*First edition, one of 1300 copies; square 8vo (165 x 165 mm, 6½ x 6½ in); illustrated throughout in black and white, design by Edward Wright slight age-toning to leaves; original spiral-bound printed wrappers, white and dark brown lettering to front, light wear, bottom tabs torn, a very good copy; [126]pp.*



**18. HASAN, HADI. A history of Persian navigation. With a forward by Sir Muhammad Iqbal. London, Methuen, 1928.**

£1,250      113975

Hasan's History of Persian Navigation is based on Chinese, Persian and Arabic sources, and provides the first scholarly account of the history of Persian maritime exploration. Amongst other matters it deals with the importance of Persia's trade with India and how it came to dominate the silk trade.

*First edition. 4to. EDITION LIMITED TO 250 NUMBERED COPIES SIGNED BY THE AUTHOR, xiv, 176 pp., colour frontispiece and 10 plates (1 coloured), original blue cloth gilt, to[ edge gilt others uncut, a fine copy.*

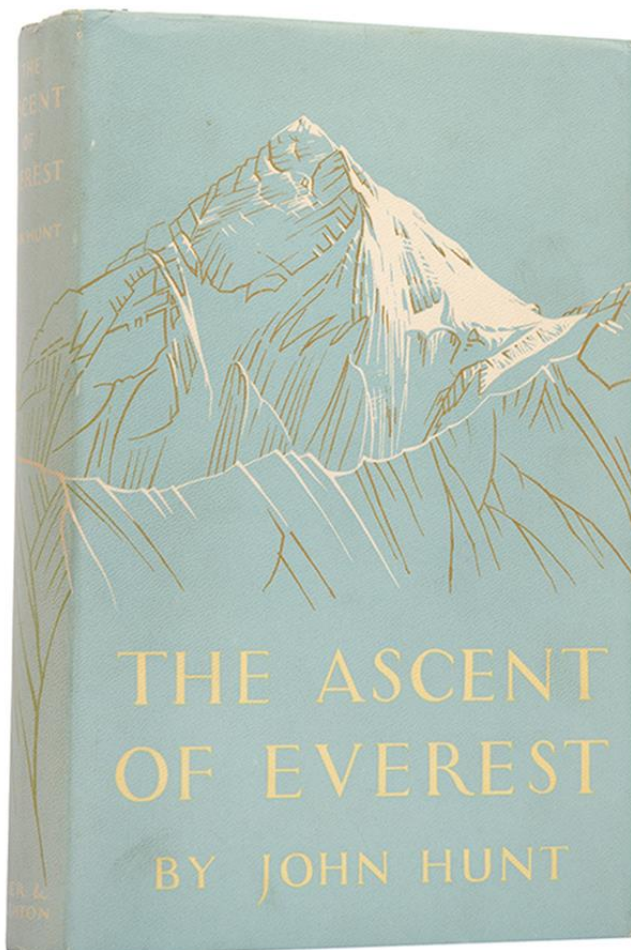


**19. HOCKNEY, DAVID; SPENDER, STEPHEN (EDITOR).** *Hockney's Alphabet.* London, Faber and Faber for the Aids Crisis Trust, 1991.

£2,500      114132

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, signed by David Hockney and Stephen Spender; 4to (.....), drawings by David Hockney with written contributions from twenty-six authors, printed on Exhibition Fine Art Cartridge; publisher's yellow cloth, original grey cloth slip-case, in fine condition.*



**AUTHOR'S PRESENTATION COPY.**

**20. HUNT, JOHN.** *The Ascent of Everest.* London. Hodder & Stoughton, 1953.

£850      113748

The story of the successful British expedition to Everest in 1953.

This copy has been inscribed "To Colonel Tobin in gratitude for support and sympathy! John Hunt!". Tobin himself was a keen mountaineer, secretary of the Himalaya Club, founder of the Mountain Club and editor of the Himalayan Journal. The letter inside the loose envelope from Ethel Leggatt of Hodder & Stoughton refers to the signing of this copy.

*Colonel Harry Walter Tobin, D.S.O., O.B.E.*

*First edition. 8vo., numerous photographic plates throughout (8 in colour), 3 maps and several other illustrations in the text, **presentation***

*inscription from the author on the title page, typed letter inserted in envelope, also inserted loose; publisher's original blue cloth gilt, slight wear to the corners, original pictorial dust wrapper; xx, 299pp; overall a very good copy.*

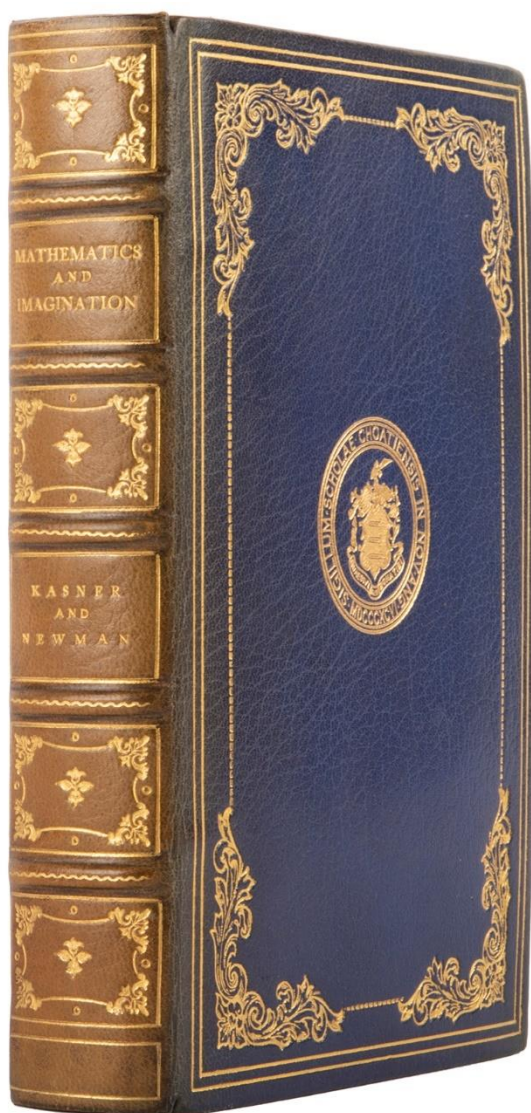
*Neate H135; Yakuski H269a.*

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

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

£450

113323

Tenth edition of this surprise hit, first published in 1940 and described by science historian I. Bernard Cohen as, 'the best account of modern mathematics that we have... written in a graceful style, combining clarity of exposition with good humor' (Cohen, review in *Isis*, June 1942). A handsomely bound prize copy awarded by the Choate Rosemary Hall school in Wallingford, Connecticut, for excellence in mathematics in 1951. Recipient James Patrick Griffin would go on to become a respected philosopher, holding the White's Chair of Moral Philosophy at Oxford between 1996 and his death in 2019.

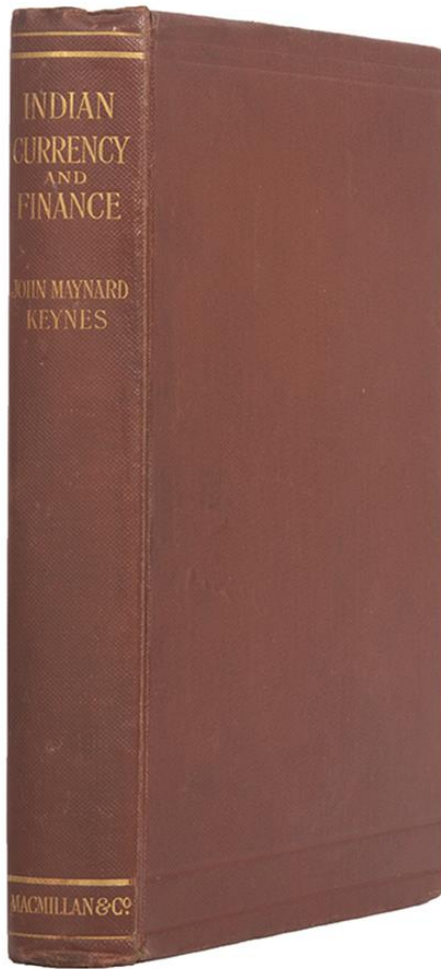
*Mathematics and the Imagination* covers complex mathematics, such as paradoxes, infinite sets, and unusual geometries, in clear language with numerous helpful illustrations. It is best known today for popularising the term 'googol', later to be mis-spelled when chosen as the name of the search engine. Author Edward Kasner (1878-

1955) was a Columbia professor who specialised in differential equations, he and asked his young nephew to come up with a word for a large yet still finite number (one followed by a hundred zeroes). The term is introduced in chapter two, which is 'a very serious attempt to show how misused is the term infinite when applied to large and finite numbers' (Ryan, review in *American Mathematical Monthly*, December 1940). Kasner's co-author, James R. Newman (1907-1966) was not only a mathematician but also a lawyer and high-ranking diplomat, who served as Chief Intelligence Officer at the US Embassy in London and Counsel to the US Senate Committee on Atomic Energy, in which capacity he helped to draft the Atomic Energy Act of 1946.

*Provenance: James Patrick Griffin (bookplate).*

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





**ROYAL STATISTICAL SOCIETY'S COPY**

**22. KEYNES, JOHN MAYNARD. *Indian Currency and Finance*. London, Macmillan and Co., Limited, 1913.**

£1,600      110226

The Royal Statistical Society's copy of Keynes' first published book, *Indian Currency and Finance*. Keynes himself was a long-term member of the Society, and served on its council for three periods between 1915 and 1919, 1933 and 1937 and 1941 to 1945.

The book was the culmination of Keynes' experience working as an administrative official at the India Office between 1906 and 1908, and of a series of lectures he gave on Indian monetary problems at the London School of Economics and the University of Cambridge in the two years prior to publication. In it, Keynes argues for the continuance of the Indian gold exchange standard over the adoption of a full gold standard, such as in place in Britain, recognising the virtue of a system under which neither a gold currency nor dependence on a substantial holding of gold reserves was necessary to guard against external liabilities. Although critical of official government policy, the book was well received, and Keynes was appointed to Royal Commission to

investigate the matter further.

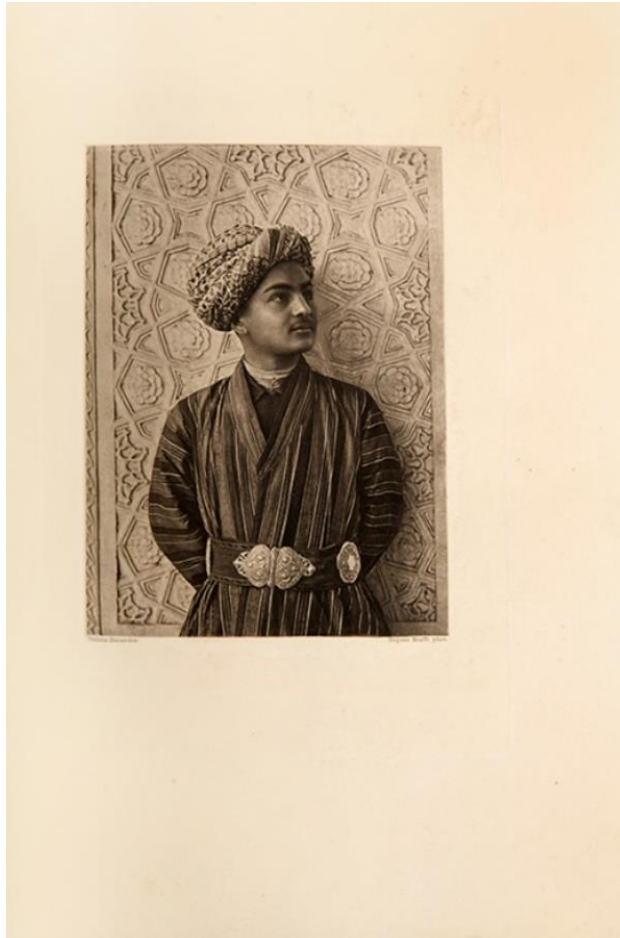
*Provenance: Royal Statistical Society (bookplate and stamp).*

*First edition; 8vo (22.5 × 14.5 cm); bookplate to front pastedown, library stamp and inscription in pen to front free endpaper, folding chart; publisher's brown cloth, gilt spine, spine caps slightly bumped; viii, 263, [1]pp.*



(No. 23)





**23. KRAFFT, HUGUES. A Travers le Turkestan Russe: ouvrage illustré de deux cent-soixante-cinq gravures d'après les clichés de l'auteur et contenant une carte en couleurs.**  
*Paris, Hachette et Cie, 1902.*

£5,750

113977

KRAFFT'S FINE ILLUSTRATED WORK ON TURKESTAN.

A talented photographer, Krafft recorded everything he saw on his journey across Russian Turkestan: the vibrant markets of Bokhara, the ancient monuments of Samarkand and the beautiful fabric of traditional costumes. On his return to Paris, Krafft produced this account of the journey lavishly illustrated, showing the peoples, traditions, festivals, towns, mosques, madrassas, mountains and valleys of these regions.

No expense was spared in the publication of this work. The photogravures were printed on heavy, high-quality vellum-paper, each protected with a tissue-guard bearing an explanatory caption; the text and the heliogravures were printed on glossy paper with wide margins and the additional watermarks 'H. Krafft' and 'Le Turkestan Russe'.

*First edition, large 4to. VII, 228, [3] pp., with 70 heliogravure plates including frontispiece, all with original protective tissues with printed captions, a large coloured folding map, 195 heliogravures in text, modern half calf gilt over marbled boards, top edge gilt, others uncut, a fine copy.*

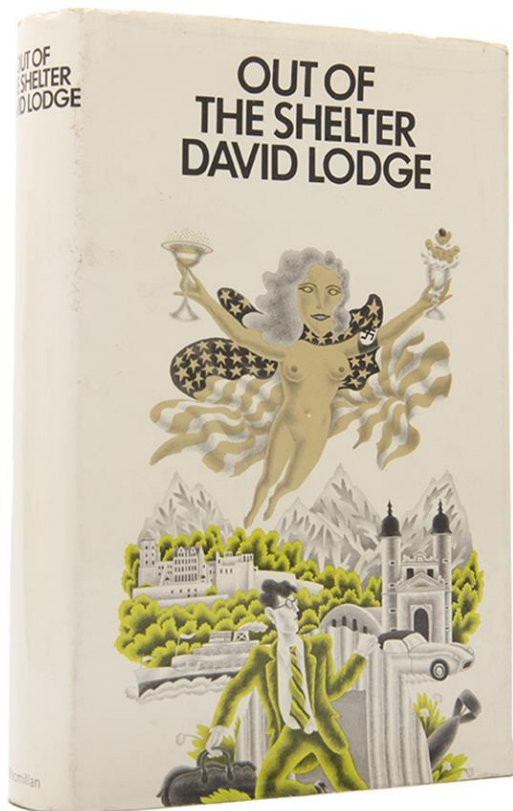
*Yakushi (1994) K316.*

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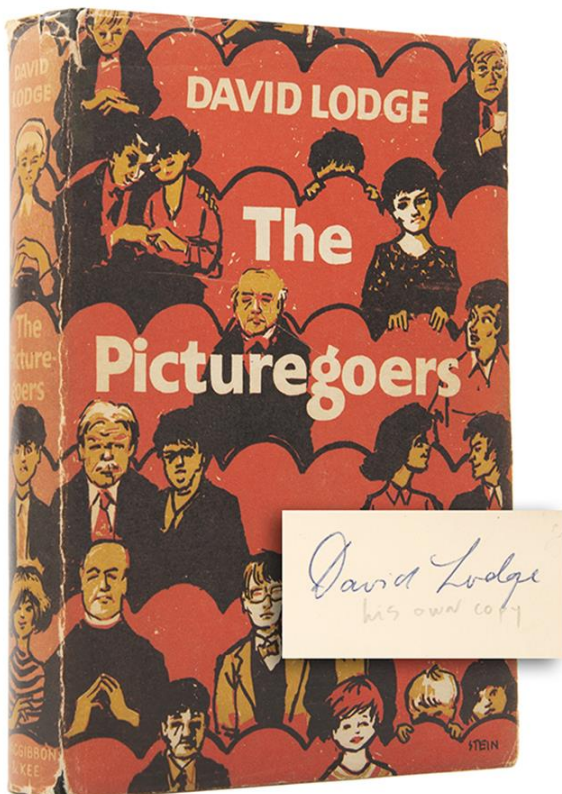
**THE AUTHOR'S COPY**

**24. LODGE, DAVID. Out of the Shelter.**  
London, Macmillan, 1970.

£1,500      112389

The author's copy of his fourth book. Scarce thus, as it was rapidly pulped by the publishers after a litany of misprints and other errors.

*First edition, first impression, THE AUTHOR'S COPY, SIGNED ON THE TITLE PAGE; 8vo; author's address label to front pastedown, author's annotations to p.76 and p.108, faint offsetting to endpapers, else unmarked internally; publisher's green cloth, gilt lettering to spine, with the unclipped pictorial dust-jacket, slight dust-soiling and edge-wear, traces of external repair to top edge of rear panel, else very good.*



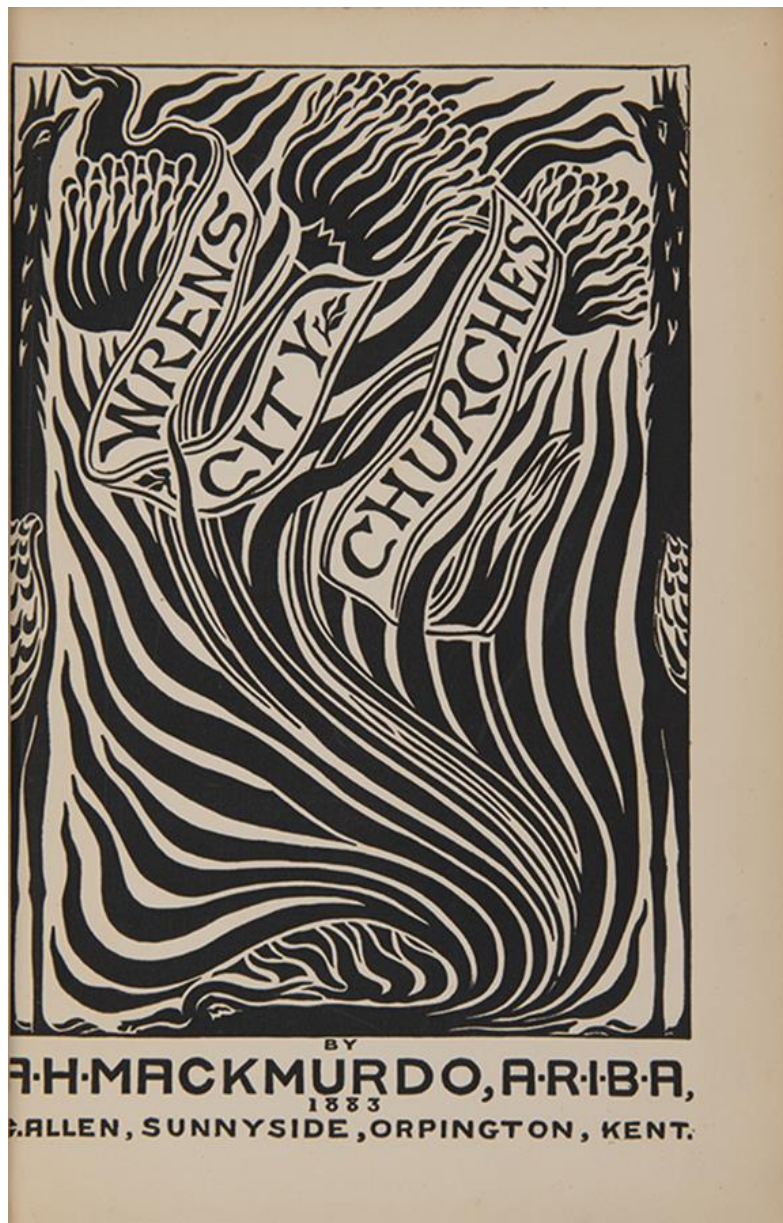
**THE AUTHOR'S COPY**

**25. LODGE, DAVID. The Picturegoers.**  
London, MacGibbon & Kee, 1960.

£1,500      112381

The author's copy of his first book, with his ownership signature to the front free endpaper and annotations throughout.

*First edition, first impression, THE AUTHOR'S COPY; 8vo; occasional pencil annotations by the author, unmarked internally; publisher's black cloth, gilt lettering to spine, with the unclipped pictorial dust-jacket by Stein, a few nicks to extremities, spine somewhat faded, some toning to rear panel, else very good.*



**‘THE FIRST WORK OF ART NOUVEAU WHICH CAN BE TRACED’**

**26. MACKMURDO, A.H.** *Wren's City Churches. Sunnyside, Orpington, Kent, G. Allen, 1883.*

£3,500

111812

‘THE FIRST WORK OF ART NOUVEAU WHICH CAN BE TRACED’ (PEVSNER).

Arthur Heygate Mackmurdo (1851-1942) was a progressive English architect and designer and pioneer of the Modern Style and global Art Nouveau movement. The German-British art historian Nikolaus Pevsner described the title page of the present work, with foliage twisted into sinuous curves, as ‘the first work of art nouveau which can be traced’, identifying its main influences as Rossetti and Burne-Jones, and ultimately, through them, William Blake.

This copy is from the collection of English architect and designer Charles Robert Ashbee (1863-1942), a prime mover of the Arts and Crafts movement, and is annotated by him throughout.

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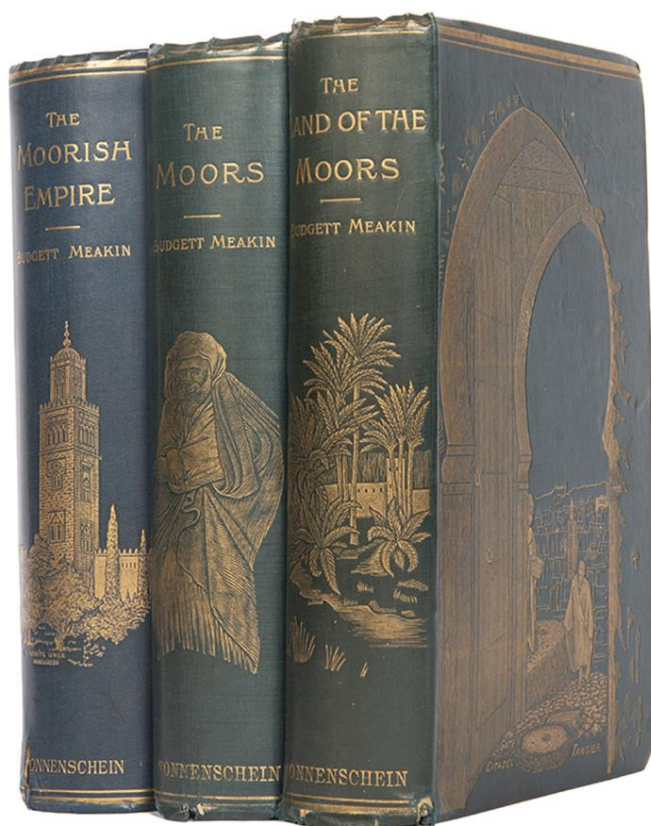
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An important work, rare in the first issue binding.

*Provenance: Charles Robert Ashbee (bookplate to front pastedown).*

*First edition in first issue binding; 8vo; engraved frontispiece by G. Allen after drawing by A.H. Mackmurdo, woodcut title page, woodcut headpieces, some letters of first 4pp coloured in blue, yellow, red or green, occasional marginal annotations in pencil by Charles Robert Ashbee, scattered light spotting to fore-edge, some foxing to preliminary and terminal leaves; vellum-backed brown paper-covered boards, title page design repeated on front cover, central device to rear cover, titles to spine in black, some spotting and discolouration to spine, slight edge-wear, else a very good copy, scarce thus.*



## TWO TITLES SIGNED

**27. MEAKIN, J. E. BUDGETT.**  
**The Morocco Trilogy comprising:**  
**The Moorish Empire (1899), The**  
**Land of the Moors (1901), The Moors**  
**(1902).** London, Sonnenschein, 1899, 1901,  
1902.

£2,000

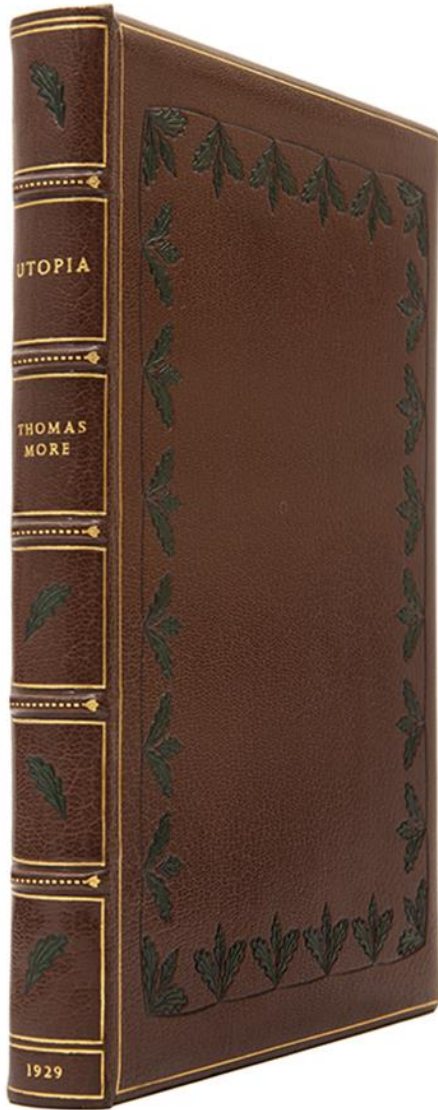
113919

A fine set of Meakin's Morocco Trilogy, the best work in English on Morocco up to that time. two titles signed by Meakin.

Meakin (1866-1906), was immersed in Moroccan life and culture from an early age. His father published the first English language newspaper there, *The Times of Morocco*, where Meakin worked from 1886, eventually becoming editor. More than just an ex-pat, Meakin adopted an Arabic name and wore local dress, becoming proficient in the language and

publishing an English-Arabic Dictionary. The trilogy provides us with a comprehensive view of Morocco and its history.

*First editions. 3 volumes, 8vo, THE MOORISH EMPIRE A SIGNED AND NUMBERED SUBSCRIBER'S COPY, THE LAND OF THE MOORS AN INSCRIBED PRESENTATION COPY, xxiii, 576 pp., 3 maps, 2 charts; xxxiv, 464 pp., coloured map, 83 illustrations; xxii, 503 pp., 132 illustrations, original blue cloth gilt, spines with pictorial gilt vignettes, covers with large pictorial gilt vignette of the Gate of the Citadel, Tangier, a fine set.*



**ONLAID BROWN MOROCCO BY BAYNTUN-RIVIERE**

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

£2,250      112741

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

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

The tale begins when More encounters the fictional character Raphael Hythloday, a traveller who has just returned from voyages with Amerigo Vespucci. Hythloday tells More of a distant island called Utopia, where all property is held in common and gold and

silver are used not as currency but as the material for making shackles and chamber pots. However, all is not as it seems, and the paradoxes in the names of Hythloday ('the nonsense speaker') and Utopia ('nowhere') reveal a more complex story.

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

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



**29. MORRIS, BEVERLEY. British Game Birds and Wildfowl. Illustrated with sixty coloured plates.** *London, Groombridge and Sons, 1864.*

£1,250      113957

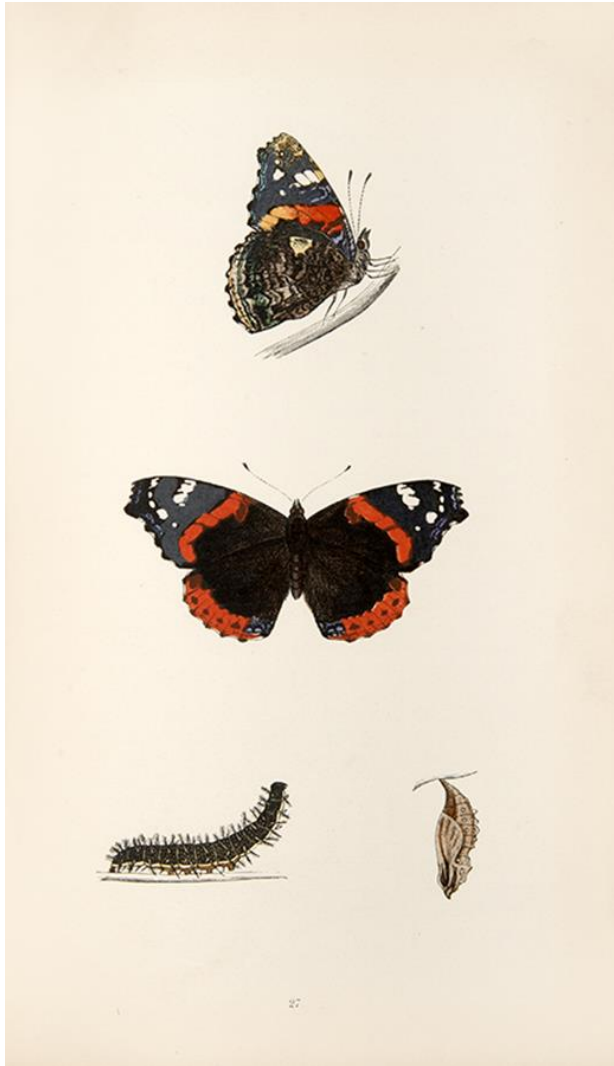
A handsomely bound copy of this substantial work, illustrated with sixty-one hand-coloured plates. Originally published in 1855, with Freeman giving the second edition as 1873.

Beverley Morris was a younger brother of the famous ornithologist and author Francis Orpen Morris (1810-1893). The present volume comprises 'a collection of accounts of British game birds, with a statement of the distribution and habits of the species and descriptions of the birds, their eggs and nests, and notes on their value as articles of food. Most of the forms treated are figured on the hand-coloured plates (wood-engravings), made by B. Fawcett, who also printed the work' (Anker).

*Tall 4to (32 x 25 cm); hand-coloured frontispiece and 60 plates with tissue guards, contents faintly toned, occasional spotting; contemporary red half morocco, marbled sides and endpapers, top edge gilt, binding a little rubbed with some wear at the corners, spine slightly faded, a very good copy; 252pp.*

*Freeman, British Natural History Books 2667.*





**CHARMING HAND-COLOURED  
PLATES**

**30. MORRIS, F.O. A History of British Butterflies. With seventy-one coloured plates.** *London, Groombridge and Sons, 1865.*

£375

113955

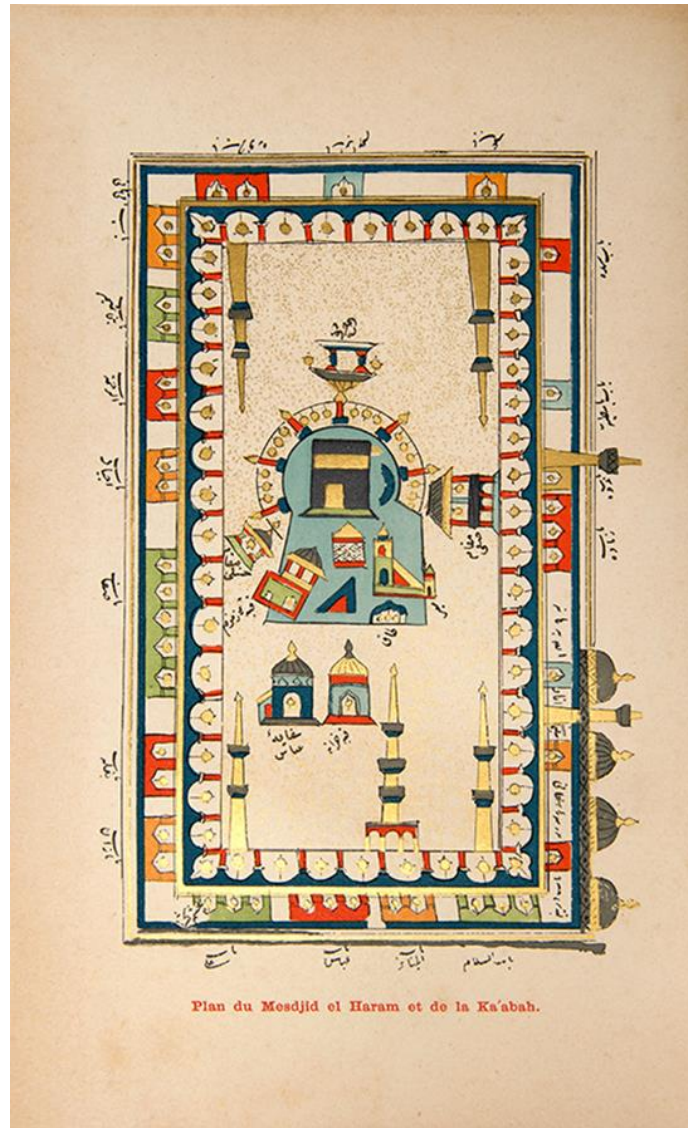
A handsomely bound copy of this classic of British natural history, illustrated with 71 hand-coloured plates of butterflies. The first edition appeared in 1852 and 1853, and Freeman records printings in 1857, 1860, and the present one of 1865, but does not assign them to either the first or second edition, giving 1870 as the third.

The Reverend Francis Orpen Morris (1810-1893) was 'A man of seemingly boundless energy' who 'engaged in numerous parish and literary pursuits'. 'Of all his publications, Morris was perhaps best known for his voluminous, illustrated books on natural history. His collaboration with the Driffield woodblock colour printer Benjamin Fawcett in the production of Bible Natural History (1849-50) was followed by the successful six-volume History of British Birds, initially

issued in monthly parts over seven and a half years, beginning in June 1850, A Natural History of the Nests and Eggs of British Birds (1853-6), A History of British Butterflies (1853), and County Seats of the Noblemen and Gentlemen of Great Britain and Ireland (1866-80)... He also supported the causes of bird protectionism and anti-vivisectionism—in a rare absence from his parish he travelled to London to give evidence before the select committee on wild birds protection on 26 June 1873. He was instrumental in establishing the Plumage League in 1885, and he was one of the earliest members of the Selbourne League, which was created in December of the same year. In 1888 the government acknowledged his work as a naturalist with the award of a civil-list pension of £100 per annum.' (Oxford Dictionary of National Biography).

*4to; hand-coloured frontispiece and 70 plates, 2 engraved plates, contents a little toned with occasional spotting; late 19th-century dark green crushed morocco, spine elaborately gilt in compartments, gilt floral roll to boards, marbled endpapers, all edges gilt, spine tanned, boards a little rubbed and dulled, a very good copy; 168pp and 29pp supplement on entomological practice.*

*Freeman, British Natural History Books 2672.*



## MECCA AND BAHRAIN

**31. NASIR-I KHUSRAW.** [Text in Persian and French]. *Sefer Nameh. Relation du voyage de Nassiri Khosrau en Syrie, en Palestine, en Égypte, en Arabie, et en Perse pendant les années de l'Hégire 437-444 (1035-1042) publié, traduit et annoté par Charles Schefer.* Paris, Ernest Leroux, 1881.

£3,500

113973

The scarce original printing of Schefer's translation of the *Safarnama*, an eleventh century account of a pilgrimage to Mecca from Persia and return via Bahrain.

Nasir was born in 1003 (394 A. H.) in Kubdiyān in the district of Balkh. In 1045 he went on pilgrimage to Mecca which he visited four times in the next six years. The description of his pilgrimage, the *Safarnama*, 'is an exceedingly valuable source of the most varied information' (*Encyclopaedia of Islam*, Brill, 1987, vol. vi, p. 870). The author includes much information on Jeddah and Mecca.

In 1051, on his return journey, Nasir visited the town of al-Ahsa (Lahsa) in the coastal province of Bahrain. According to Sir Arnold Wilson al-Ahsa (Lahsa) was originally a fortress in Bahrain not far from Hajar, the ancient capital of the district (*The Persian Gulf*, 1928, p. 87). He describes Nasir-i Khusraw's relation of al-Ahsa as 'a most enlightening and interesting account of the history and social conditions of the place in his time'.

8vo, [iii], lviii, 348, 97 [Persian text] pp., 4 chromolithograph plates, Persian text with colored decorated title and headpiece, modern half cloth over marbled boards, a very good copy.

Macro BAP 1686; Wilson p. 156.



### BEAUTIFULLY BOUND VICTORIAN BOOK ON INSECTS

**32. NEWMAN, EDWARD. A Familiar Introduction to the History of Insects; Being a new and greatly improved edition of the Grammar of Entomology. London, John van Voorst, 1841.**

£350

113313

Second edition, an expanded and improved version of the text originally published in 1835 as the *Grammar of Entomology*. This copy is very handsomely bound, and the text is copiously illustrated with delicate engravings.

Though nominally a manufacturer, Edward Newman (1801-1876) devoted much of his leisure time to natural history, in particular insects. He was a founder of the Entomological Club and housed its collections and library in his residence, and he served as editor of the *Entomological Magazine*. He was a founder of the Entomological Society of London, serving as president between 1853 and 1854, and was elected to the Linnean Society, the Zoological Society, and the Royal Microscopical Society, as well as a number of foreign scientific societies.

Newman's publications up to 1838 focused on entomological subjects. His first paper, in 1831, "Polyommatus argiolus, melitaea euphrosyne and selene", was published in the *Magazine of Natural History*, and a year later his more important work, *Sphinx vespiformis: an Essay*, appeared; it was regarded as an attempt at a new system of classification. In

1832 he began an anonymous series of notes in the *Magazine of Natural History*, which were reprinted in 1849 as *The Letters of Rusticus*, chiefly discussing the bird and insect life of Surrey. His pseudonym, Rusticus, was a secret known not



even by his closest friend, the naturalist Edward Doubleday (1810–1849). In 1835 he published the *Grammar of Entomology*, of which a more extended second edition was issued in 1841, under the title *A Familiar Introduction to the History of Insects*; this was later issued as *The Insect Hunters, or, Entomology in Verse* (1858)? (*Oxford Dictionary of National Biography*).

*Provenance: Samuel Prince (ownership signature) and Albert Harrison (bookplate).*

*Second edition; 8vo (215 × 135 mm); engravings throughout the text, ownership signature partially removed from head of title page, contents lightly toned with occasional small spots; late nineteenth-century brown half calf, spine gilt in compartments, marbled sides and endpapers, top edge gilt, bookplate, spine faded, excellent condition; 288pp.*



## RESTORATION OF KING CHARLES II

**33. [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

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.

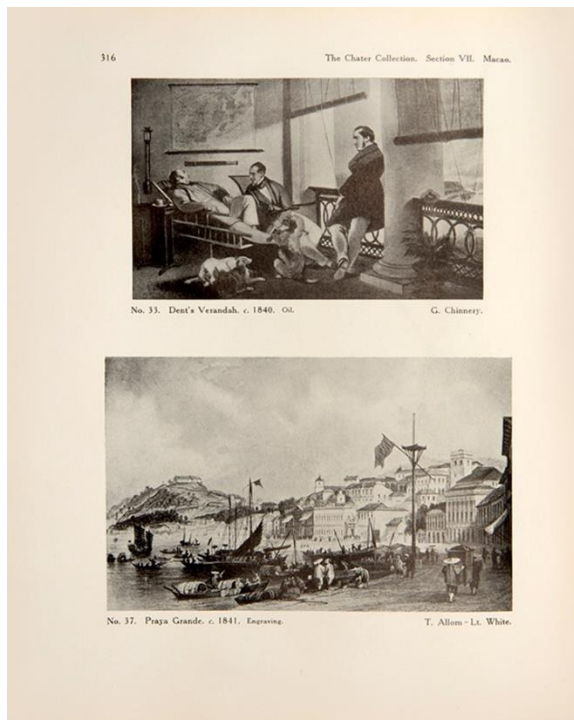
Variouly called 'Ogilby's Bible' or 'The Restoration Bible', the result was a truly luxurious production, with well-margined copies such as this costing upwards of £25 in sheets alone. The finished work was presented to Charles II, to whom the work is dedicated, when the restored monarch first visited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

*First Ogilby edition, 2 works; 2 vols; large folio (51 × 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.*



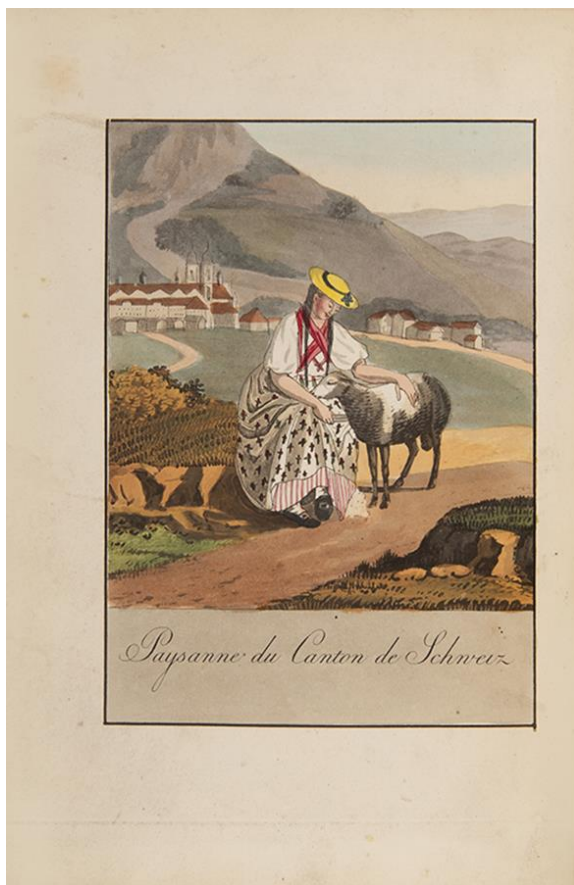
to spine extremities), top edge gilt, a fine copy.

**34. ORANGE, JAMES. The Chater collection pictures relating to China, Hong Kong, Macao, 1655-1860. London, Thornton Butterworth, 1924.**

£2,500      113914

A fine copy of James Orange's catalogue of the Chater collection. Originally formed by Wyndham Law, the collection was acquired by Sir Catchick Chater through the auspices of James Orange. Consisting of some 430 oil and other paintings and engravings, it provides a fine pictorial record of South China through the ages.

*First edition; 4to, ONE OF 750 NUMBERED COPIES, this copy out of series. 528 pp, errata slip, portrait frontispiece, profusely illustrated with photographic plates, original green cloth gilt, original dust-wrapper (light wear*



**35. REINHARDT, JOSEPH. A collection of Swiss costumes, in miniature... Each plate represents a view taken on the spot; to which is added a description in French and English. London James Goodwin, [1828].**

£3,750      112153

Reinhardt's fine series of Swiss regional costume subjects set against fully coloured landscape backgrounds. Colas preferred this undated issue to the first of 1822 because it was printed on better paper and the colouring was 'plus beau'.

*Small 4to, title pages in French and English, 30 fine hand-coloured plates after Reinhardt, each plate captioned on a wash background below image, occasional light marginal spotting or soiling but generally clean, English text leaf to plate XIV torn but no loss, original half red straight-grain morocco, paper label to upper cover, uncut, rubbed, rebaked preserving old spine, corners repaired.*

*Bobins 496; Colas 2531; Cf. Lipperheide Ga31.*





**36. REPTON, HUMPHREY & ADEY, J. Fragments on the Theory and Practice of Landscape Gardening. Including some Remarks on Grecian and Gothic Architecture.**  
*London, T. Bensley & Son for J. Taylor, 1816.*

£15,000

113355

Fragments was the last of the celebrated works of Humphrey Repton.

Written after the Prince had rejected Repton's plans for the Royal Pavilion, *Fragments* was dedicated to the Prince Regent but the book makes no mention of any commission for him, rather it serves as a reproach to his manners and morals. *Fragments* focuses on a number of aristocratic landscapes: Cobham, Woburn, Endsleigh, Ashridge, Longleat, and on small commissions such as Ealing Park and White Lodge, which took in views of royal parks. They commemorate a historically minded, public spirited nobility. Other Fragments on commissions for a range of clients, from Norfolk squires to Essex merchants, establish a polite consensus around highly detailed plans for gardens. The final Fragment on Hare Street incorporates the outlook of 'venerable noblemen' such as the Duke of Portland and Viscount Torrington in the view from Repton's own garden:

'To demonstrate the little consequence of quantity or value, when speaking of beauty of scenery, many places have been mentioned, which may perhaps appear too inconsiderable in a work that treats of dukedoms and royal domains: but I wish to evince, that in many cases great effect may be produced by a very contracted quantity of land ... nothing more is necessary than a terrace, or a few shrubs and flowers to form a frame to the picture.' (Fragment XXXVI. Harestreet. Of Quantity and Appropriation)

First edition. 4to, half-title, 43 plates, comprising one uncoloured woodcut, 22 hand-coloured aquatint plates (10 with overslips), 20 plain or tinted aquatint plates (4 with overslips), 9 aquatint vignettes in the text (2 with overslips), several of the plates double-page, illustrations in text, slightly later black half morocco gilt, spine gilt lettered direct, red edges, joints repaired, a very good copy.

Abbey (Scenery), 391.



**THE MAJOR MEDICAL BOOK OF THE 17TH-CENTURY,  
TRANSLATED FOR THE GENERAL PUBLIC**

**37. SALMON, WILLIAM. Pharmacopoeia Londinensis. Or, the New London Dispensatory. In VI books. Translated into English for the publik good and fitted to the whole art of healing. Illustrated. With the preparations, virtues and uses of simple medicaments... As also the Praxis of Chymistry, as it's now exercised, fitted to the meanest capacity. The sixth edition, corrected and amended. London, J. Dawks, 1702.**

£750

113304

The sixth edition of William Salmon's popular English translation of this important medical text, originally published by the Royal College of Physicians in Latin in 1618. In a handsome, 19th-century vellum binding.

Backed by a Royal Proclamation of King James I, the *Pharmacopoeia Londinensis* was 'an officially sanctioned list of all known medical drugs, their effects and directions on their use. No one was allowed to concoct any medicine or sell any substance if it did not appear in the *Pharmacopoeia Londinensis*'. This publication centralised English medical power within the College, clawing back some of that lost when the Worshipful Society of Apothecaries was created the year before. ('A Weapon Dressed as a Book', Royal College of Physicians website). The first English translation, by Nicholas Culpeper, appeared in 1649, and Salmon's translation, with additional commentary and material on chemical theories of medicine, was first published in 1678. Proving popular with the general public, it went through seven editions up to 1716. The book's practical, domestic focus is certainly reflected in the well-used nature of this copy.

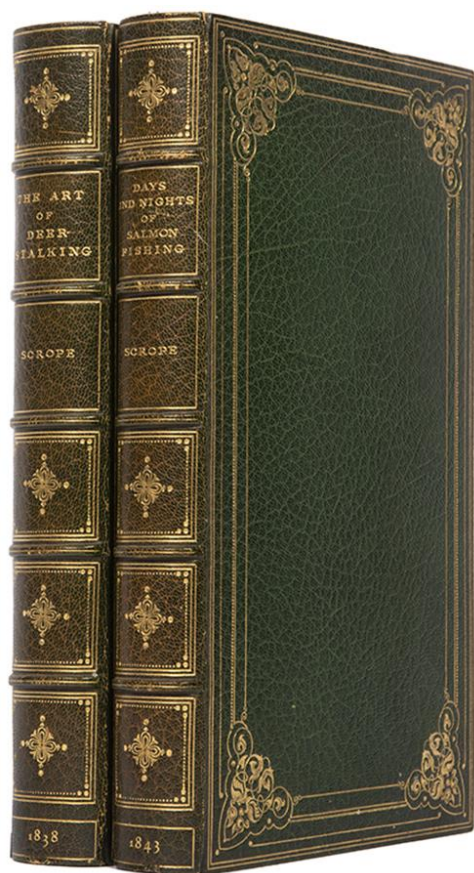
The translator William Salmon (1644-1713) was an interesting figure operating at the intersection of local, domestic medicine and the professionalised world of gentlemen physicians. Born in 1644, he was apprenticed to a 'mountebank' or snake-oil salesman. By 1641 he had 'established a practice in London near the Smithfield gate of St Bartholomew's Hospital where, as was common among irregular types of practitioners, he offered his services to people denied admission to hospital' (*Oxford Dictionary of National Biography*). Salmon published a large number of his own books, mainly based on material from his extensive library, including not only medical advice but anatomy and physiology, religion, and alchemy and metaphysics.

In 1699 Salmon joined in the controversy over the role of the Royal College of Physicians. The college leadership came under attack as it attempted to implement its own internal disciplinary actions against certain members, to prosecute impostors practising outside the bounds of the college, and to maintain control over the Society of Apothecaries through establishing a dispensary... Salmon's *Rebuke to the Authors of a Blew-Book, Call'd The State of Physick in London*

(1699) warned against the college's continuing monopolization of the profession' (ODNB). It is therefore no surprise that he chose to translate the *Pharmacopia*, making professional medical knowledge available to a wider public than those who could read Latin.

*Provenance: Lawrence Malcolm (bookplate).*

*Sixth edition; 8vo (17 × 10 cm); a few contemporary and 19th-century ownership inscriptions and notes, title stained and torn with some loss of text and mounted on linen, linen repair to A2 slightly affecting the text, and to the final leaf slightly affecting the text, old tape repairs to B1 and B2, a few smaller repairs, contents tanned and damp-stained; 19th-century vellum, red morocco label, gilt floral roll to tail of spine, marbled endpapers, red speckled edges, bookplate, binding a little rubbed and dulled, small black spot to the tail of the spine; a good copy.*



#### A HANDSOME SET

**38. SCROPE, WILLIAM. *The Art of Deer Stalking [WITH] Days and Nights of Salmon Fishing in the Tweed*; illustrated by a narrative of a few days' sport in the forest of Atholl, with some account of the nature and habits of red deer [AND] with a short account of the natural history and habits of the salmon. London, John Murray, 1838 & 1843.**

£1,500      113956

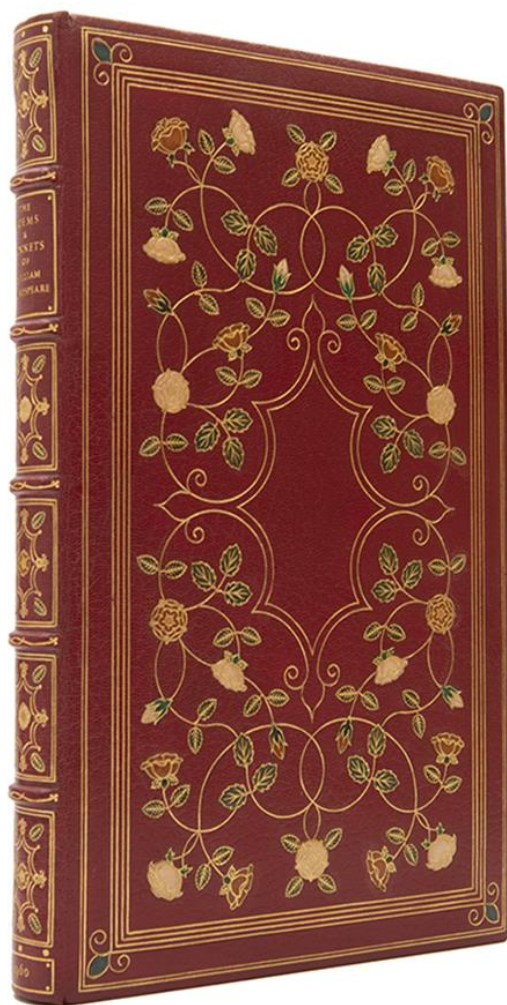
A handsome set of the first editions of William Scrope's two most important books, classics in the history of British sporting.

Scrope (1772-1852) was an excellent classical scholar, a keen sportsman, and one of the ablest amateur artists of his time. He painted views in Scotland, Italy, Sicily, and elsewhere, and exhibited occasionally from 1808 at the Royal Academy, and later at the British Institution, of which he was one of the most active directors. He was frequently assisted in his work by William Simson. None the less, Scrope perhaps achieved more general

acclaim for his two well-known books, *The Art of Deerstalking* (1838) and *Days and Nights of Salmon-Fishing in the Tweed* (1843), each illustrated with plates after Edwin and Charles Landseer, David Wilkie, W. Simson, and others, and each reprinted thrice, up to 1894 and 1921 respectively. Scrope rented a place near Melrose, where he lived on terms of great intimacy with Sir Walter Scott. He was a member of the Accademia di San Luca at Rome, and a fellow of the Linnean Society' (Oxford Dictionary of National Biography).

*First edition; 2 vols; 8vo (26 × 17 cm); vol one: (*Art of Deer Stalking*), additional engraved pictorial title, engraved frontispiece, 10 tinted lithographic plates, some light spotting to contents; vol two: (*Days and Nights of Salmon Fishing in the Tweed*), additional lithographic pictorial title, tinted lithographic frontispiece and 12 plates, contemporary manuscript notes loosely inserted, a few small spots on the fore-edge and margins; both volumes beautifully bound in uniform, elaborately gilt green morocco by Bickers, the original cloth bound in at the rear, grey endpapers, top edges gilt; an excellent set; 436 & 298pp. Westwood & Satchell, p.191.*





**FINELY BOUND BY BAYNTUN-RIVIERE**

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

£5,500            112743

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

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

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



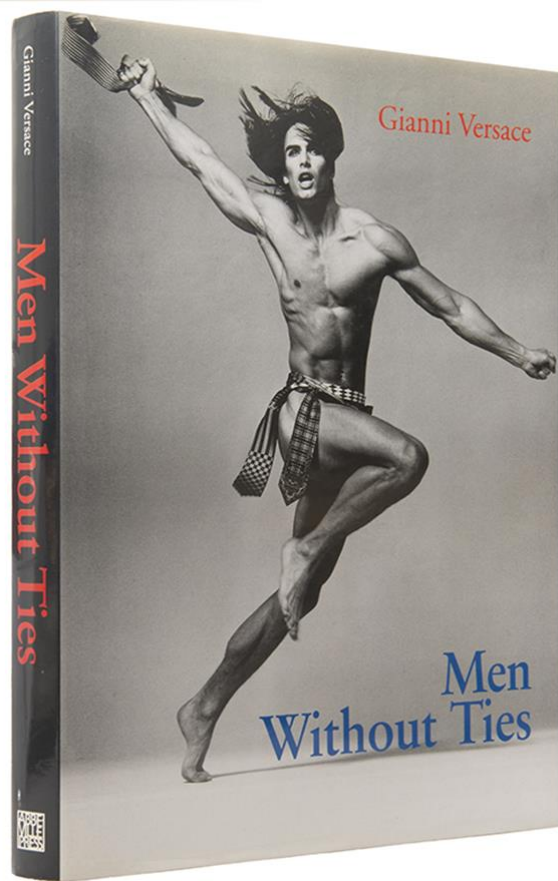
**COMPLETE SET OF STARK'S AUTOBIOGRAPHY**

**40. STARK, FREYA. The Autobiography: Traveller's Prelude; Beyond Euphrates; The Coast of Incense; Dust in the Lion's Paw.** *John Murray, London 1950, 1951, 1953, 1961.*

£1,000      113718

Freya Stark is one of the most well known female travellers associated with the Middle East. She was one of the first westerners to cross the Southern Arabian desert. These memoirs also cover her exploits during World War II when she worked for the British Ministry of Information and travelled extensively in Yemen and Egypt.

*First editions. 4 vols, 8vo (23 x 15 cm), maps, numerous illustrations throughout, previous bookseller's label in one volume, slight foxing on the fore-edge; bound in publisher's green cloth gilt, original dust-wrappers; overall a fine set. pp.xii, [1], 346; xiii, [1], 341; xiii, [1], 287; xxii, 297.*



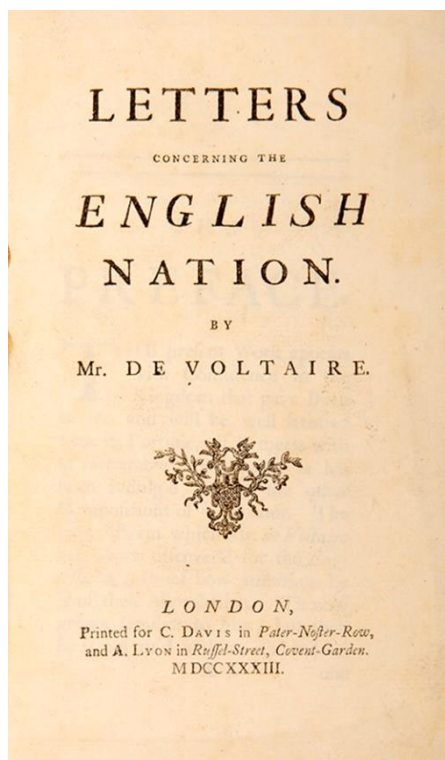
**SIGNED BY VERSACE**

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

£490                      112907

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

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



**'THE FIRST BOMB HURLED AGAINST THE ANCIEN RÉGIME'**

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

£3,500                      113722

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

The resulting *Letters*, published in 1734 following his return to Paris, express his great admiration for the comparative religious freedom enjoyed by England's Quakers and Socinians, as well as its constitutional monarchy — 'where the Prince is all powerful to do good, and at the same time restrain'd from committing evil' — the implication being that England could provide a model for France's reform (p.53). When the French edition was published the

following year, without the approval of the royal censor, as *Lettres Philosophique*, it caused a storm, with copies confiscated and publicly burnt, and Voltaire again forced to flee Paris.

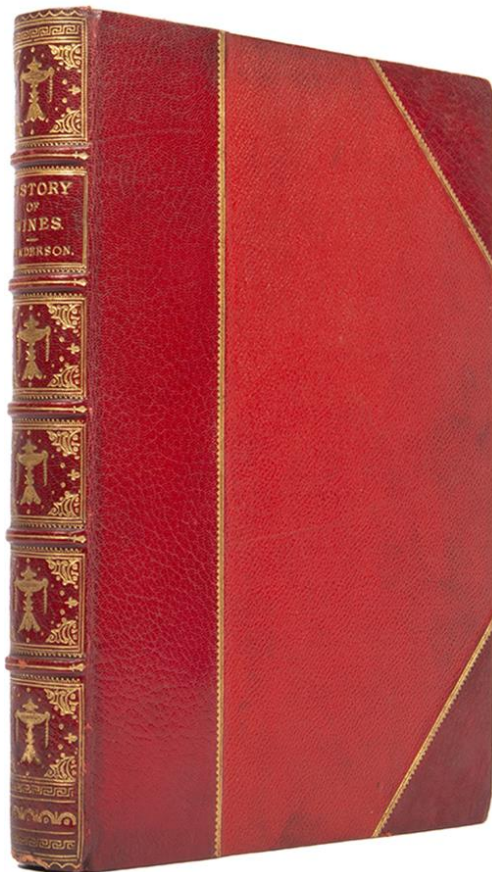


The work remains one of Voltaire's most widely known and read texts, which helped introduce Bacon, Locke, and Newton to Europe's Enlightenment thinkers. It also contains an early account of Newton's famous discovery of gravity, passed on to Voltaire by Newton's niece Catherine Barton, as well as an early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

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

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

ESTC T137614; Babson 242.



#### EARLY ACCOUNT OF MODERN WINEMAKING

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

£1,500      113916

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

'Henderson's account of wines and wine production was based on observations made during visits to the wine-growing districts of France, Italy, and Germany, to the sherry-producing districts of Spain, and to Portugal. His remarks about wine production in Madeira show that he had visited the island. His discussion of wines of the Cape includes comments on the methods used in production, and he remarked

that the only exception to their execrable quality was found in wines from farms at the foot of Table Mountain' (ODNB).

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

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**44. WARHOL, ANDY.** *Andy Warhol's Exposures.* New York, *Andy Warhol Books / Grosset & Dunlap, 1979.*

£1,500

111817

First edition, signed by Warhol on the half-title. *Exposures* features his photographs and profiles of many of his famous friends and fellow '70s scenesters being famous, including Liza Minnelli, Steve Rubell, Bianca Jagger, Halston, André Leon Talley, and Diana Vreeland who is shown in conversation below.

*First edition, SIGNED BY THE ARTIST; 4to; 372 black-and-white photographs by Warhol; publisher's black cloth, silver lettering to spine, printed index endpapers, with the unclipped pictorial dust-jacket, light toning, a couple of short closed tears and nicks to top edge, else very good.*



**45. WHELER, GEORGE.** *A Journey into Greece... in company of Dr Spon of Lyons.* In six books. Containing I. A voyage from Venice to Constantinople. II. An account of Constantinople and the adjacent places. III. A voyage through the Lesser Asia. IV. A voyage from Zant through several parts of Greece to Athens. V. An account of Athens. VI. Several journeys from Athens, into Attica, Corinth, Bœotia, &c. With variety of sculptures. London, printed for William Cademan and Robert Kettlewell, 1682.

£4,000

113772

A large paper copy of Wheler's Journey to Greece, undertaken with Dr Spon. The travels took place in 1675-76. Wheler was specially interested in botany and topography and this was the first work to attempt a systematic topographical description of Greece. It remained the standard English book on Greece for many years, although it was never reprinted. The map is of interest for Wheler used his own system of trigonometry to construct it (Blackmer).

*Provenance: 1. Ham Court (bookplate); 2. William St Clair, author of That Greece might still be Free, the standard modern work on the Greek Revolution (pencil ownership inscription).*

*First edition. large paper copy, folio (35 × 22.5 cm); large engraved map of Achaia (trimmed to platemark, tear to fold repaired), 4 full-page plates, 3 smaller plates, numerous engraved illustrations throughout the text, contemporary calf, covers with wide gilt borders, rubbed, rebacked, a very good copy; [xiv], 80, 177-483 pp. Wing W1607; Atabey 1328; Blackmer 1786; Koç I, 78; Weber 413; Zacharakis (1982), 2131.*



**UNIQUE AUTHOR'S PRESENTATION COPY TO HIS PARENTS WITH ALL PLATES AND TEXT ILLUSTRATIONS SPECIALLY HAND-COLOURED**

**47. WHITEHEAD, JOHN.** *Exploration of Kina Balu.* London, Gurney & Jackson, 1893.

£12,500

113505

A unique copy of Whitehead's Kina Balu on large paper presented by the author to his parents, which in addition to the 14 colour plates found in ordinary copies, has all the additional 17 tinted plates and the vignettes in the text finely hand-coloured, the full-page plates specially mounted. The primary object of the expedition was ornithological research, though the plates also include natives, views, insects, mammals, etc. The classic work on the area.



*Provenance: Whitehead (inscribed by the author to his parents in the year of publication).*

*First edition; folio (39 x 27 cm), x, [ii], 318 pp., LARGE PAPER COPY INSCRIBED BY WHITEHEAD TO HIS PARENTS on the first blank 'To my Father & Mother / with best wishes / from John Whitehead / 17. Sep. 93', 32 LITHOGRAPHED PLATES AND TEXT VIGNETTES ALL COLOURED BY HAND, original pictorial green cloth, top edge gilt, original pictorial green cloth gilt, neat repairs to joints and extremities, light discolouration to lower board, a very good copy.*

*Fine Bird Books 155; Nissen (ZBI), 4394; Wood p.626; Zimmer p.673.*

## IMPERIAL OCTAVO

**48. WARRELL, WILLIAM & BELL, THOMAS. A History of British Birds [WITH] A History of British Fishes with Supplement [AND] A History of British Quadrupeds [AND] A History of British Reptiles. London, John van Voorst, 1843, 1836, 1837, & 1839.**

£3,750                      113478

A handsomely bound imperial octavo set, all first editions, of Yarrell's copiously illustrated *British Birds* and *Fishes*, including the supplement to the fishes, together with Bell's *Quadrupeds* and *Reptiles*.

William Yarrell (1784-1856) was a respected zoologist. 'About 1823, he began to note the occurrence and appearance of rare birds and, by 1825, was sending specimens to the artist Thomas Bewick (1753-1828), after whom he was to name a new species of swan. He also took a great interest in the contents of poultry and fish shops and markets... By 1825 he had assembled considerable natural history collections, notably one of birds' eggs (including the egg of a great auk). These collections included a great number of specimens collected by himself, for one of his strengths lay in careful dissection and preparation' (*Oxford Dictionary of National Biography*).

'Between 1835 and 1836 Yarrell published serially his two-volume work *A History of British Fishes*, which was very favourably reviewed. In this work he paid particular attention to species that were a source of food, and he would often eat the specimens he collected to test whether they might be added to those known to be fit for the table... In 1843 Van Voorst published Yarrell's second book, *The History of British Birds*, in three volumes... These two histories were the prototype of a series of books by other writers, mostly dealing with invertebrates, published by Van Voorst' (ODNB).

Thomas Bell (1792-1880) was, in addition to a zoologist, one of the pioneers of dentistry in Britain. 'He was responsible for innovations in the use of various dental instruments and was the first to treat teeth as living structures by applying scientific surgery to dental disease' (ODNB). He was a professor of zoology at King's College and a member of the Linnean Society, and was responsible for the descriptions of the reptiles collected during the voyage of the *Beagle*.

*First editions; 6 vols, imperial 8vo (27 x 17.5 cm); wood engravings throughout; a little light spotting to the endpapers and occasional isolated spots to contents, but overall a clean set; uniformly bound in green morocco by Hayday, spines gilt in compartments, gilt fillets to boards and turn-ins, all edges gilt; just the occasional light scuff or rubbed area to bindings, excellent condition.*

*Freeman 4176, 4177, 267, & 268.*