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RARE BOOKS

THE YORK NEW YEAR BOOK FAIR
JANUARY 11TH, 2025



ORIGINAL SILVER 'FURNITURE'

1. [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.

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

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).

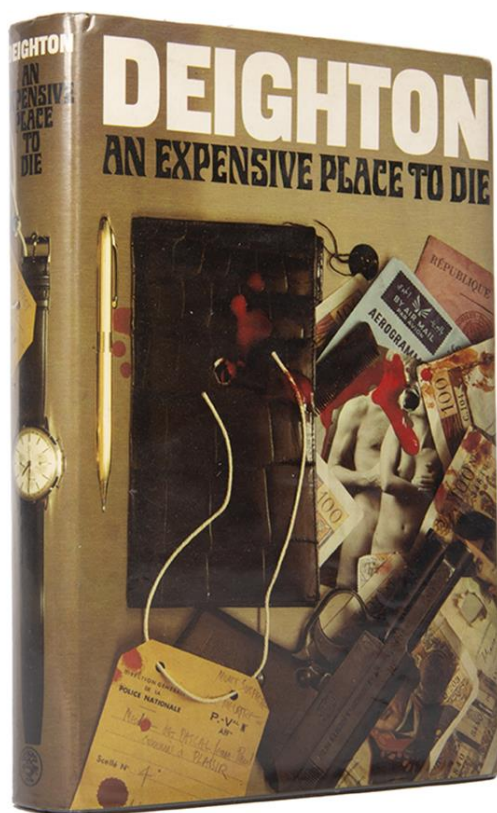
Binding 'furniture' originally served a functional purpose, with bosses and cornerpieces helping to protect the covers from wear and tear, and clasps employed to prevent the parchment leaves of manuscript books from warping. The advent of paper and the movement away from wood to pasteboard had largely 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.

£2,250 112659



2. DEIGHTON, LEN. An Expensive Place to Die. *London, Jonathan Cape, 1967.*

Fifth book featuring the involuntary agent known as Harry Palmer, portrayed by Michael Caine in his screen incarnations. Scarce with the docket.

First UK edition, first impression; 8vo; unmarked internally, 'Top Secret In Transit Docket' laid in as called for; publisher's black cloth, gilt lettering to spine, floral endpapers, with the price-clipped pictorial dustjacket by Raymond Hawkey, minor edge-wear, else very good.

£150 114457



COOK'S SECOND VOYAGE

3. COOK, JAMES. A Voyage towards the South Pole and round the world performed in his Majesty's ships the Resolution and Adventure in the years 1772 1773 1774 and 1775. In which is included, Captain Furneaux's narrative of his proceedings in the Adventure during the separation of the ships. Illustrated with maps and charts... portraits... and views of places drawn during the voyage by Mr Hodges and engraved by the most eminent masters. London, W. Strahan and T. Cadell, 1777.

The first edition of the official account of Cook's second voyage. Cook was sent by the Admiralty to ascertain whether a great *Terra Australis* really existed below the Antarctic Circle. Cook circumnavigated Antarctica at high latitudes, captaining the first ship on record to cross the Antarctic Circle. Though discovering the South Sandwich Islands and South Georgia, he did not gain sight of a Southern Continent. What he did see were the pacific islands between New Zealand and South America, with much attention paid to the cultures and peoples he encountered. The plates show views, plants and fauna, indigenous handicrafts including weapons, and most importantly eighteen portraits of Pacific island peoples, including New Zealand, Tahiti, Amsterdam Island, Easter Island, Marquesas Islands, Raiatea Islands, Bora Bora, Tonga, Vanuatu, New Caledonia, and Tierra del Fuego.

'Cook was a brilliant navigator and hydrographer, an excellent administrator and planner, and probably the first sea captain to realize the importance of preserving the health and well-being of his crew... On his second voyage, of 112 men on board the Resolution, which he commanded, Cook lost only one by disease - and that not scurvy - a unique achievement in his time' (PMM).

Provenance: Captain Fredrick Aarons (bookplates).

First edition; 2 volumes, 4tos (30 x 24.5 cm); engraved portrait of Captain Cook by James Basire as frontispiece, 14 maps, 6 of which folding, 47 engraved plates after Hodges, 23 of which folding, 2 folding schematics, 1 folding letterpress table, most with tissue guards, armorial bookplates to front pastedowns, a touch of marginal toning, small marginal tears to plates V and II; contemporary dice-scored calf, rebacked with original spines laid down,

boards gilt ruled, gilt spines in six compartments with gilt lettering pieces, a little wear to extremities, a very good set; xl, 378; viii, 396pp.

Beddie 1216; Hill 358; Holmes 24; PMM 223; Taurus 1.

£8,500

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UNCUT IN ORIGINAL BOARDS

4. FRANKLIN, JOHN. Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21, and 22; With an appendix on various subjects relating to science and natural history... London, Murray, 1823.

Franklin's famous journey was made to the mouth of the Coppermine River, largely overland and with the aid of canoes. The coast east of the mouth was surveyed. It is one of the most terrible journeys on record, many of the party dying from cold, hunger, or murder. The distance travelled was some 5,500 miles, and Franklin's narrative at once became a classic of travel literature. With an important appendix on natural history. A rare survival, uncut in original boards

First edition. 4to. xvi, 768 pp, etata slip, 8 pages ads dated 1823 at end, 30 plates engraved by Finden after drawings by Lieuts. Back and Hood, of which 10 are hand-coloured, and 4 folding maps (1 with tear to fold), a large (30 x 23 cm), uncut copy in the original boards, parchment spine lettered in manuscript, occasional light spotting and offsetting, a fine copy.

Abbey Travel 635; Books on Ice, 3.1; Hill, 111; Sabin 25624.

£1,850

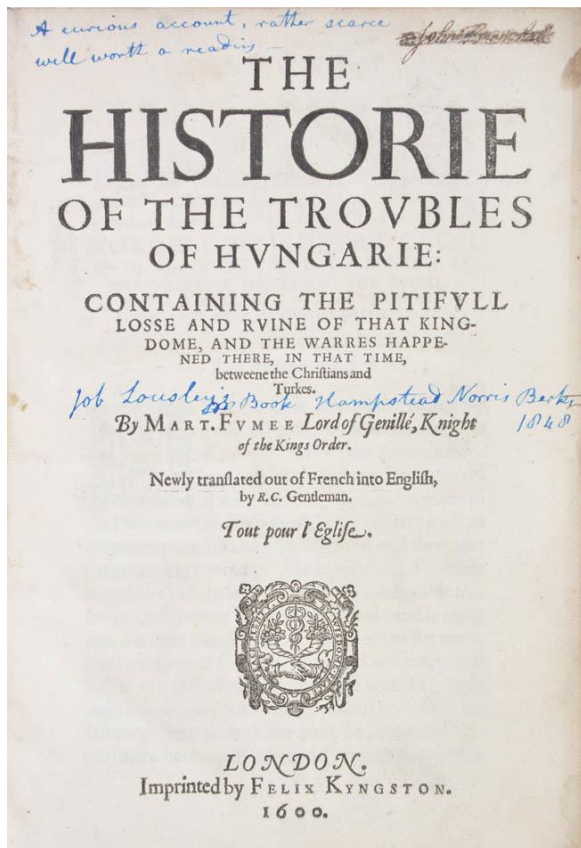
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FIRST ENGLISH EDITION

5. FUMÉE, MARTIN. *The Historie of the Troubles of Hungarie: containing the pitifull losse and rvine of that kingdome, and the warres Happened there, in that time, betweene the Christians and Turkes... Newly translated out of French into English, by R.C. Gentleman. London, Felix Kyngston, 1600.*

The first edition in English of Fumée's *Histoire des troubles de Hongrie* (1594). In his address to the reader, the translator Rooke Church notes that he himself 'had been a travailer in this countrie of Hungarie', commenting that having 'translated some few notes out of this excellent Historie, I was requested by some of my good friends to take further paines in the whole'.

Fumée's chronicle charts the history of Hungary from the death of Louis II in 1526 to a fragile truce concluded between the Holy Roman Emperor Rudolph II and the Ottoman sultan

Murad III. His account includes the 150-year Turkish occupation of Hungarian lands which began with the fall of Buda Castle in 1541, with Habsburg rule in the north and west, and the independence of Transylvania following the Treaty of Speyer in 1570.

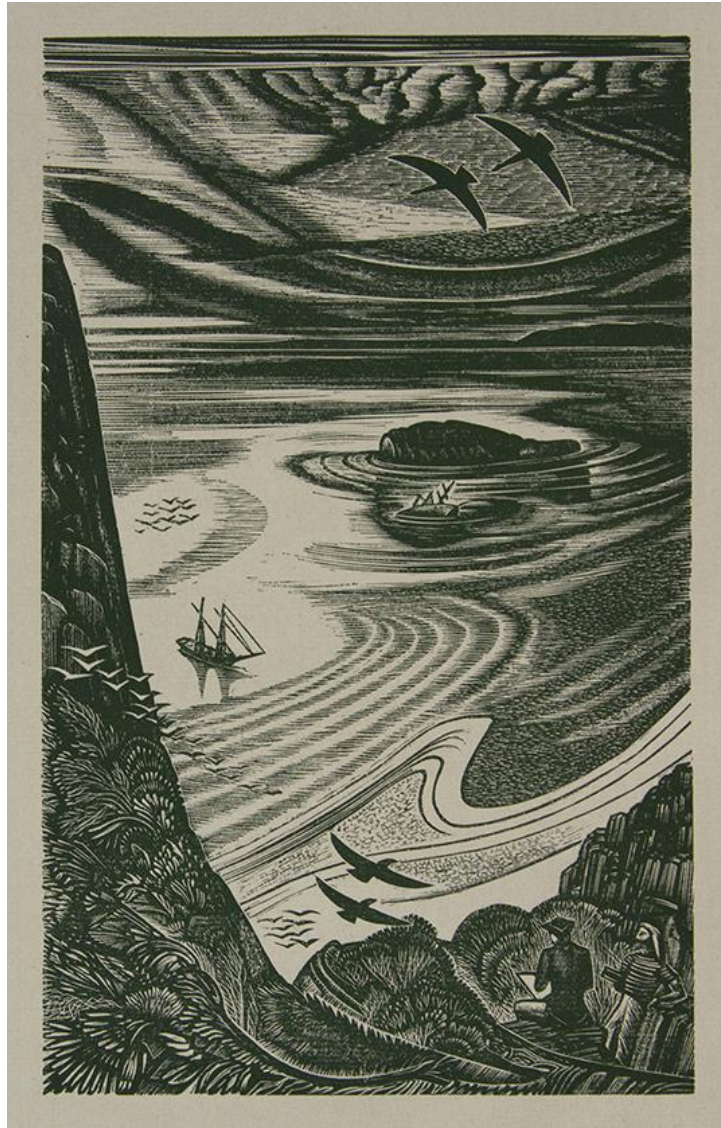
Martin Fumée, squire of Mary le Chastel, a high-ranking French aristocrat, based his description of the battle of Mohács on the work of István Brodarics (1470-1539), *De conflictu Hungarorum cum Turcis ad Mohacz*, Cracow, 1527, who in the company of the ill-fated Louis II (1506-1526) was eye-witness to the destruction of the Hungarian army by the Ottoman forces in 1526. Fumée's main source for events following the battle was probably Ascanio degli Hortensii' (Horvath p.26).

A very good copy of an uncommon book, and one of the most substantial early works on Hungary to be printed in English.

Provenance: John Bramshall(?) (partially erased ownership signature to title page); J. Lousley of Hampstead Norris, Berkshire (ownership inscriptions in ink, dated 1848); Thomas Francis Fremantle (bookplate). First English edition; small folio (26.8 x 18.2 cm); armorial bookplate to front pastedown, ownership inscriptions in pen to title page, woodcut device, lacking first blank leaf, minor stain to top margin throughout; contemporary mottled calf, speckled edges, minor staining, upper joint repaired, edges of binding slightly worn, gilt spine with title-piece label, covers ruled in gilt; [10], 356, [28]pp.

Cf. Atabey 467; ESTC S121249; Horvath 18; STC 11487.

£4,000 101084



6. [GOLDEN COCKEREL PRESS]. FLINDERS, MATTHEW; BUCKLAND-WRIGHT, JOHN (ILLUSTRATOR). Narrative of his Voyage in the Schooner Francis: 1798 Preceded and Followed by Notes on Flinders, Bass, the Wreck of the Sydney Cove, &c, by Geoffrey Rawson. London, The Golden Cockerel Press, 1946.

A handsome first edition of this recounting of Matthew Flinders' famous voyage, that led to the discovery of the Illawarra coal seams and the Bass Strait; the first time the original manuscript had been published. One of one hundred copies only to be bound thus in full morocco.

First edition, NUMBER 9 OF 100 SPECIALLY BOUND COPIES, from an overall limitation of 750; folio (310 x 190 mm.); printed in dark green throughout, wood-engraved frontispiece, title vignette, 6 chapter headings and device, all by John Buckland-Wright, one full-page map of the east coast of Australia; full green morocco, gilt, by Sangorski & Sutcliffe, top edge gilt, others uncut, spine very slightly lightened, but otherwise a very good copy; housed in original cloth slip-case, lightly marked. 320 by 200mm (12½ by 7¾ inches).

Cockalorum 170.

£1,650

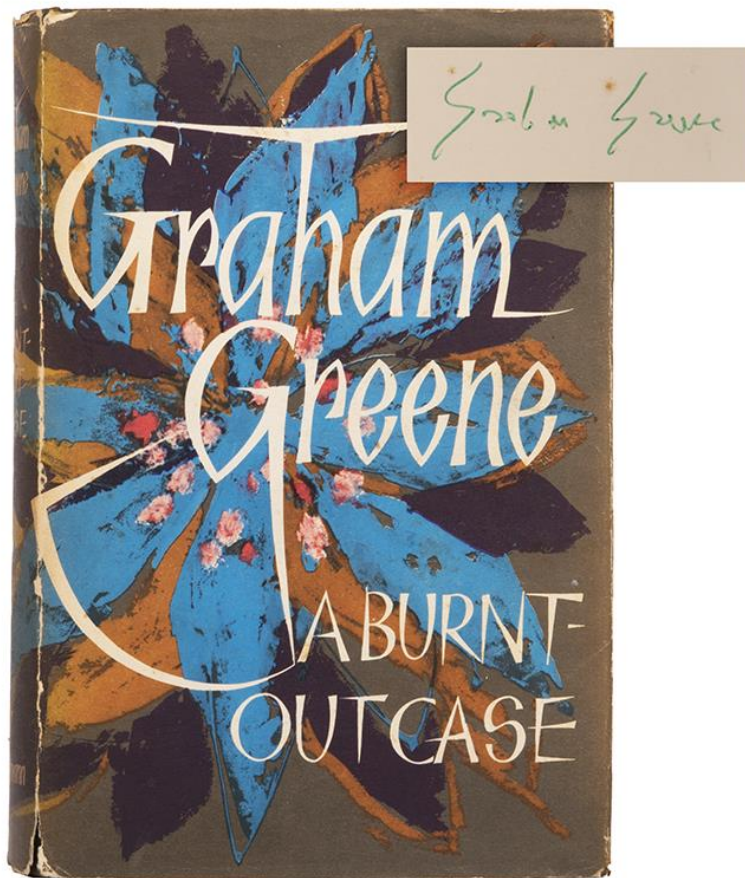
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INSCRIBED BY GREENE TO THE AUTHOR PAUL GALLICO

7. GREENE, GRAHAM. A Burnt-Out Case. *London, Heinemann, 1961.*

This first English language edition, was preceded by a translation in Swedish published by P.A. Norstedt & Soners the previous year.

A major literary association copy with the author's signed presentation inscription to the front free endpaper, 'For Paul Gallico- arrears for.....from Graham Greene'. One of Greene's 'big three' middle period titles after *Our Man in Havana* and *The Quiet American*, all three of which are rather uncommon in inscribed states. The present example - to a fellow novelist and thus a literary association is one the best we have seen.

Paul Gallico's books apparently spent much of their lives somewhere very hot because almost all the library exhibited signs of foxing and browning.

Provenance: Paul Gallico, author (inscribed by the author).

First English edition, first impression, inscribed to PAUL GALLICO; 8vo; publisher's black cloth, titles to spine in silver, fore-edges severely foxed, endpapers rather browned, spine cocked, very good in the somewhat sunned dust-jacket.

£2,750

105951

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

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

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

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



Hexham began his career as a page in the service of Sir Francis Vere, commander of the English troops in the United Provinces, and fought with him at the siege of Ostend in 1601. He remained in Holland, publishing a series of Protestant tracts, before continuing his military career as quartermaster for Vere's regiment at the relief of Breda in 1625, the siege of s'-Hertogenbosh in 1629, and the siege of Maastricht in 1631. He later served as quartermaster to George Goring at the siege of Breda in 1637.

From 1630 he began to publish technical military works and battle narratives, the most important of which is his *Principles of the Art Military*. In Hexham's own words, this work deals with: in the first part 'the dutie, and office of a capitaine, his inferiour officers... the ordering of a regiment... and articles of marshall discipline', in the second the 'duties of the officers of the field, and the diverse formes of ranging horse and foote in battle-ray', and in the third and final part with the 'place & office of the Master (or Generall) of the Ordinance Muniton, Engines, Instruments, Materials, and all necessarie preparations, and Equipage, belonging to an Armie' (see Hexham's translation of Marolois' *Art of Fortification*).

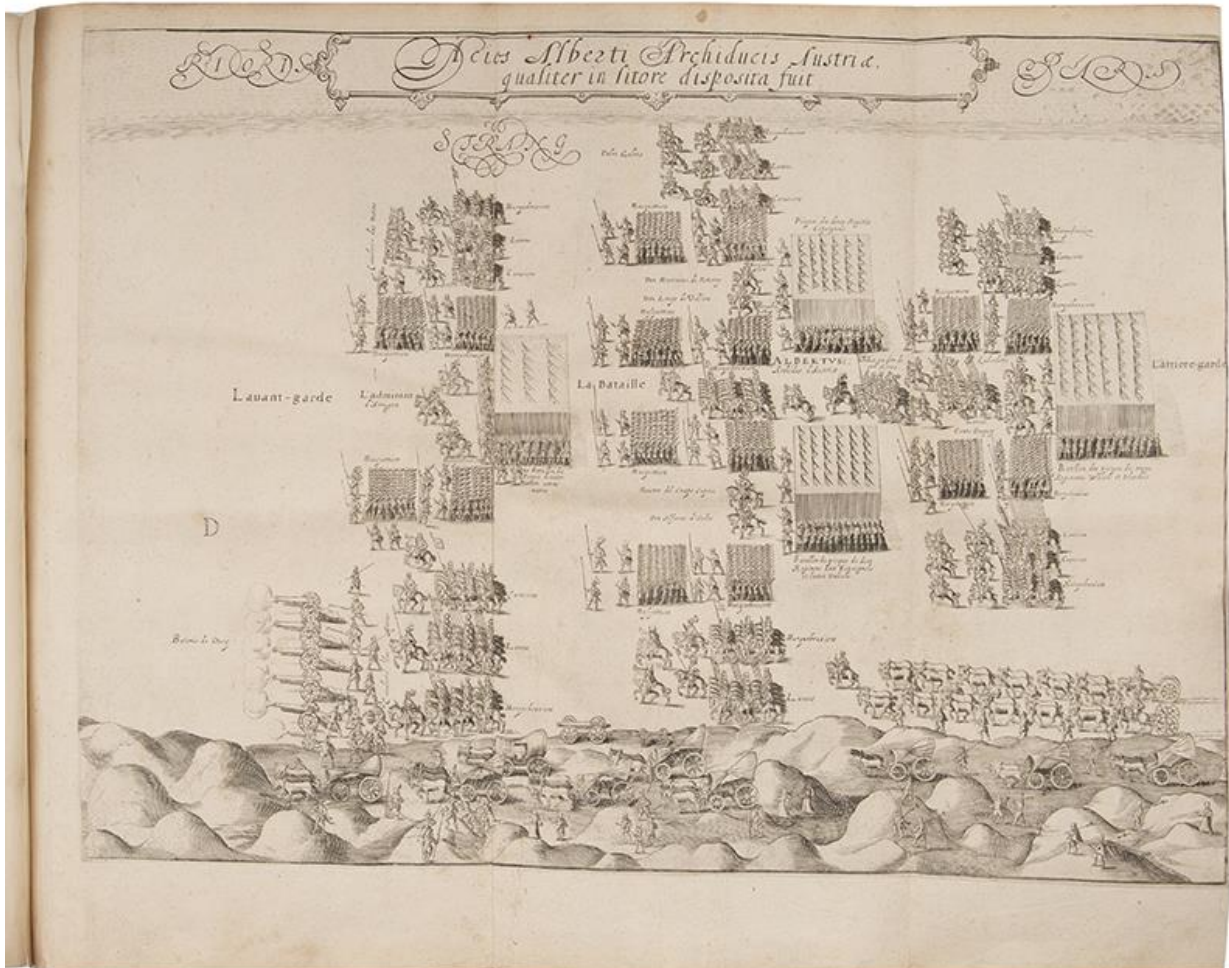
The second work relates the Anglo-Dutch victory at Nieuwpoort in July 1600, where forces under the command of the future Prince of Orange, Maurice of Nassau, and Vere routed a Spanish army on the sand dunes in western Flanders, suffixed with a short description of the siege at Ostend in which Hexham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

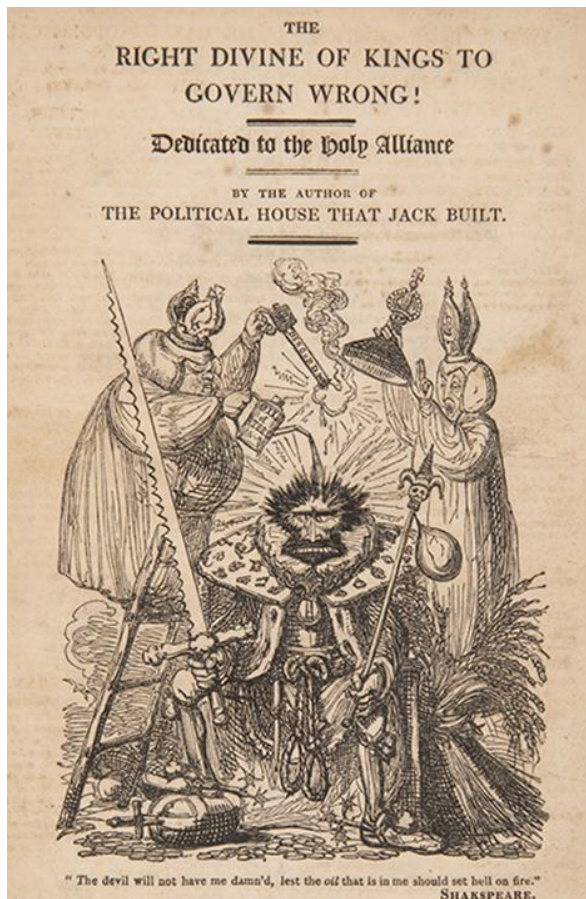
Provenance: John Walleth, price xxiiii, Apr: 1642 (ownership inscription); Mark Dineley (bookplate).
 4 works in 1 vol., folio (34 × 22.5 cm); bookplate to front pastedown, new endpapers, contemporary vellum, MS title in pen to spine, a little soiled, tears with loss to spine and upper panel, repair to spine head, clasps partially preserved; [ART MILITARY] 3 parts: second edition of part 1, first edition reissue of part 2, first edition of part 3; inscriptions in pen, including dated ownership inscription recording price, to front blank f. recto; [PART 1] woodcut device to title, 55 engraved illustrations including folding, waterstaining to front blank and prelims; [4], 48, [2]pp; [PART 2]: woodcut device to title, reissue with cancel quire pi, 17 engraved plates (15 double-page); [4], 18, 40pp; [PART 3]: woodcut device to title, pp47-50 on small paper, 18 engraved plates and illustrations; [8], 18, [2], 45-48, 25-33, [1], 37-40, 21-28, 47-50, [4], 75, [2], 80-81, [1]pp; [NIEUPORT] first edition, pp13-16 and 21-28 on small paper, 2 folding engraved plates; [2], 28pp.

ESTC S119732 (part 2); ESTC S119734 (part 3); ESTC R39272 (Nieuport); not in Cockle.

£7,500

111912





9. HONE, WILLIAM; CRUICKSHANK, GEORGE (ILLUSTRATOR). *Sammelband of Political Pamphlets. The Political House that Jack Built [BOUND WITH] The Man in the Moon [AND] The Political Showman at Home [AND] The Right Divine of Kings to Govern Wrong! [AND] A Slap at Slop [AND] The Queen's Matrimonial Ladder [AND] The Form of Prayer.* London, William Hone, 1820-1822.

A sammelband of seven political pamphlets from the pen of the satirist and champion of the free press, William Hone (1780-1842), with illustrations by George Cruickshank (1792-1878). Published in the wake of the Peterloo Massacre of August 1819, the pamphlets represent some of Hone's most biting critique of political repression and tightening censorship laws under the Liverpool ministry.

Provenance: Anne Brown 1829 (ownership inscription).

Sammelband of 7 pamphlets; 8vo (21 x 14 cm); dated ownership inscription to front free endpaper, numerous illustrations including 3 folding plates, toned with occasional light spotting, ads, endpapers and title of Political House separated from the text block but all secure in the binding; contemporary half brown roan, marbled boards, corners and edges a little rubbed, slightly worn, small area of repair to spine; [24]; [24]; [32]; 60; 56; [18]; 13, [3]pp.

£500

111216

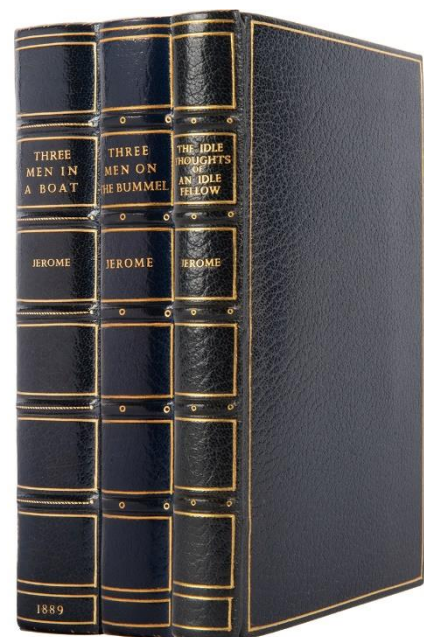
10. JEROME, JEROME K. *Three Men in a Boat; Three Men on the Bummel; The Idle Thoughts of an Idle Fellow.* Bristol, Arrowsmith; The Leadenhall Press, 1889; [1900]; [1886].

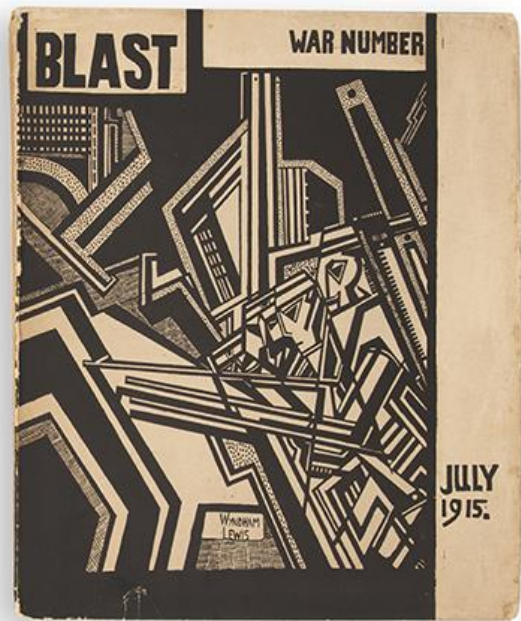
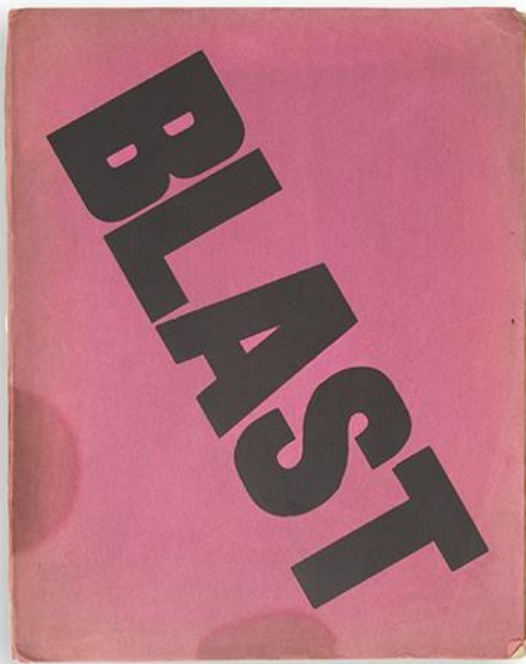
A fine set of Jerome K. Jerome's comic masterpieces, all first editions, beautifully bound.

First editions, first impressions (Three men without '11' in imprint); 3 vols, 8vo; uniformly bound in full blue crushed morocco gilt by Bayntun-Riviere, spines ruled in gilt, gilt edges, front cover of Three men in a boat bound in; a fine set.

£1,350

113341





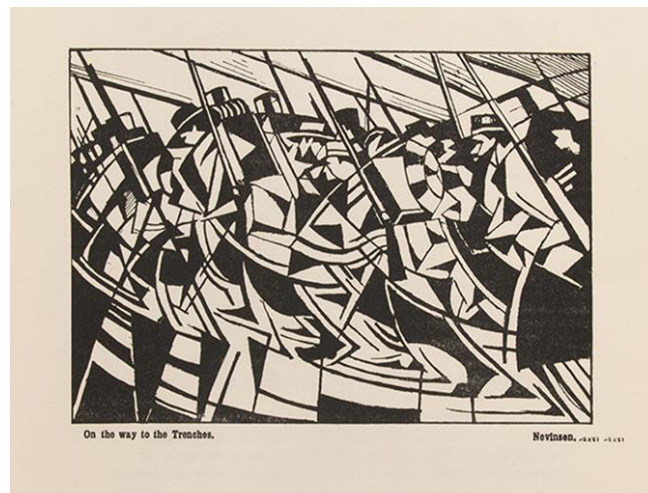
11. LEWIS, WYNDHAM (EDITOR). Blast [TOGETHER WITH] Blast: War Issue. London, John Lane. 1914 & 1915.

A complete set in unusually good condition of one the greatest literary and art periodicals of the 20th century.

2 numbers, all published; 4to; woodcut vorticist designs by Lewis, 22 monochromatic plates by Wyndham Lewis, Edward Wadsworth, Jacob Epstein, Gaudier Brzeska, Christopher Nevinson, William Roberts and others, advertisements at end printed within blue borders, censor's inked strike-throughs to lines of Ezra Pound's poem 'Fratres Minores' as usual. Issue 1: publisher's pink wrappers printed in black, a little rubbed as usual with a stain to upper wrapper extending onto the backstrip but this notwithstanding an exceptional copy of this landmark publication; Issue 2 (The War Issue) publisher's decorated white wrappers printed in black with the full cover illustration after Wyndham Lewis, a very nice copy indeed.

£8,500

110519





‘HOW THE BOW AND ARROW MAY AGAINE PROFITABLY BEE EMPLOYED’

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

‘I have... shewed how the Bow and Arrow may againe profitably bee employed, and Revived, without offence or Scandall’ (dedication to the ‘Worshipfull Companies and Societies of Bowyers and Fletchers’).

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

Markham’s treatise is thus something of a retrospective, recalling the glories of a previous age: ‘what Battayle have wee ever fought eyther at home or abroad and triumphed, but the Bow (next unto God) hath carried the honor, witnessse the famous Battaile of Cressie against Philip

the French King, where (as our Adversaries themselves doe confesse) was slain all the Nobility of France, onely by the English Archers' (p.15).

Produced towards the end of his life, Markham had retreated to the countryside following the failed rebellion of his erstwhile sponsor the Earl of Essex in 1601. His many works on husbandry and rural sports are informed by a practical knowledge of the outdoors and life as a tenant farmer in Huntingdonshire. 'For the social historian, or the re-enactor, Gervase Markham's numerous works are indispensable guides to the practicalities of Renaissance life' (ODNB).

One of Markham's scarcest titles. ESTC records only 6 copies in institutional collections in the British Isles.

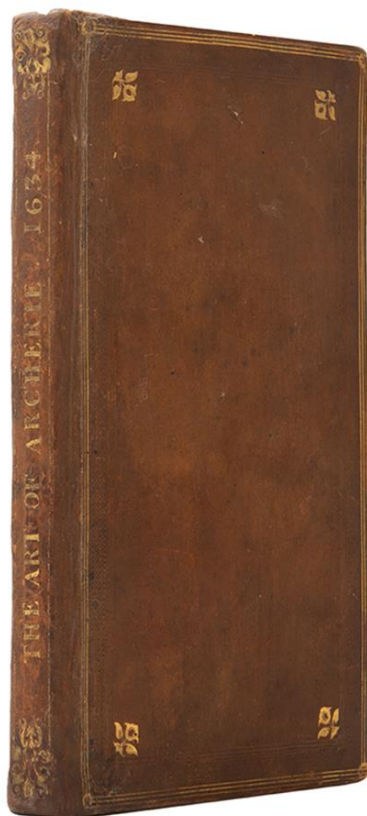
Provenance: Digby (armorial bookplate).

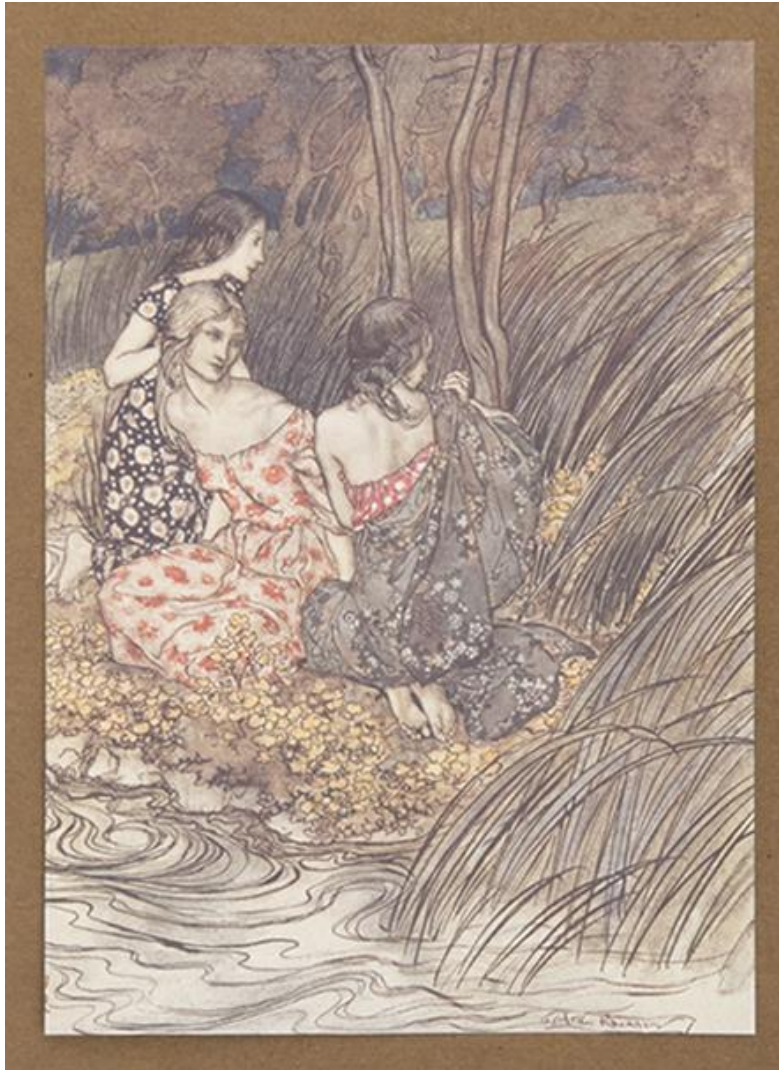
First edition; small 8vo (145 x 85 mm); armorial bookplate & binder's stamp to front pastedown, woodcut frontispiece with printer's device to recto, woodcut headpieces and initials, text continuous despite irregular pagination; 19th-century calf by J. Mackenzie, ruled in gilt and blind, gilt spine, joints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

ESTC S111944; Schwerdt II, p.10.

£4,500

109539





SIGNED BY THE ILLUSTRATOR

13. MILTON, JOHN; RACKHAM, ARTHUR (ILLUSTRATOR).

Comus. London and New York, William Heinemann; Doubleday Place & Co., n.d. [c.1921].

An attractive limited edition of John Milton's *Comus*, from an edition of 550 copies signed by the artist, of which this is number 529.

Comus is a masque in honour of chastity, first presented on Michaelmas in 1634 before John Egerton, 1st Earl of Bridgewater, at Ludlow Castle in celebration of the Earl's new post as Lord President of Wales.

Limited edition, NUMBER 529 OF 550 COPIES, signed by the illustrator; 4to; 24 tipped in colour plates by Arthur Rackham, including frontispiece, captioned tissue guards, headpieces, tailpieces and full-page black and white illustrations also by Rackham throughout, text clean and bright; publisher's quarter vellum, gilt lettering to spine and upper cover, gilt device to upper cover, light spotting to boards, top edge gilt, others uncut or unopened, blue pictorial endpapers, housed in a custom buff solander box; overall a very good example.

£850

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PARROTS BY KEULEMANS

14. MIVART, ST. GEORGE JACKSON. *A Monograph of the Lories, or brush-tongued parrots, composing the family loriidae.* London, R.H. Porter, 1896.

Mivart's Lories is perhaps the greatest and most desirable monograph on the nectar feeding parrots ever published.

Mivart (1827-1900), is probably best known for his vehement opposition to the ideas of Darwin, having originally been one of his most ardent supporters. He was attracted to these parrots by their suitability for domestication as well as by their colouring; his monograph depicted and described 16 species for the first time. The work is distinguished by the fine illustrations of George Keulemans, the leading bird illustrator of his day. The provenance of the present copy includes Jan Coldewey, author (with Keulemans' son, Tony), of *Feathers to Brush*, the only significant biography of the artist.

First edition; 4to; liv, 193 pp; 61 fine hand-coloured lithographic plates after and by Keulemans, 4 lithographed maps partially printed in colour, 19 text figures; original brown gilt, light wear and fading, a very good clean copy. Ayer/ Zimmer 439; FBB 94; Keulemans 64; Nissen IVB, 640; Wood 468.

£14,000

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my dere chylde, and pray for me, and I shall for you and all youre frendes, that we maye merelye mete in heauen' (pp.1457-1458).

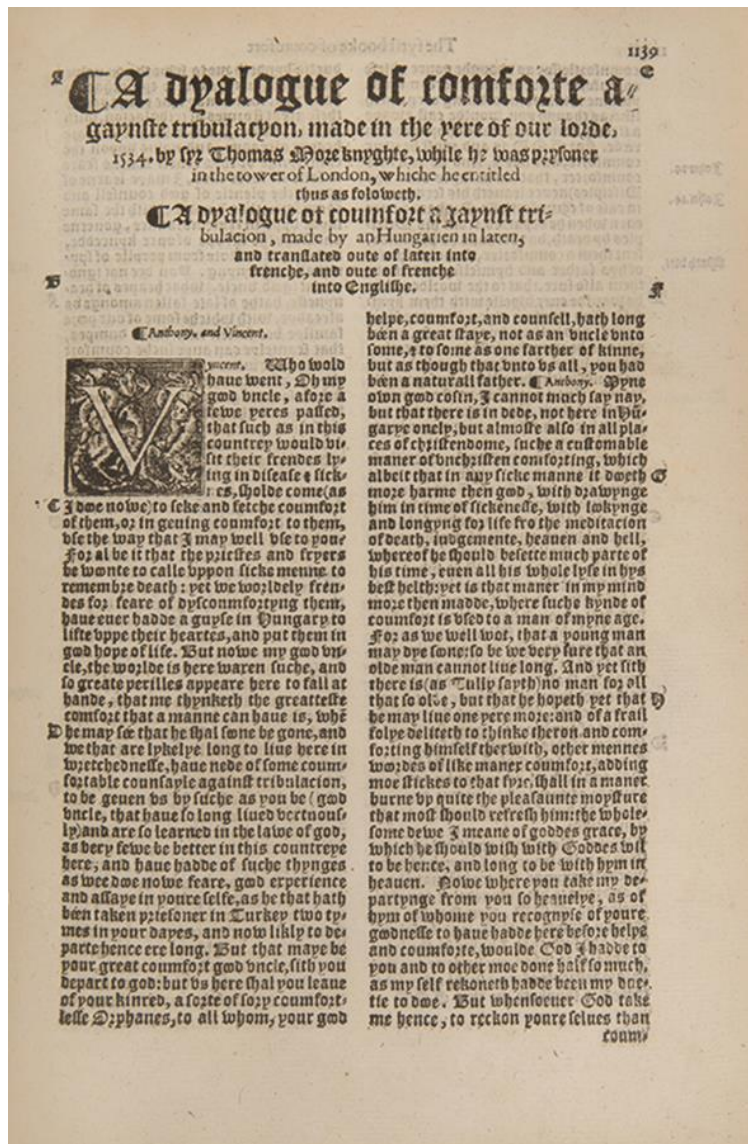
Provenance: Cardinal Hayes Library, Manhattan College (blindstamp to title).

First collected edition; small folio (28.4 x 20 cm); title within woodcut border with the Queen's arms in top compartment and female figures with olive branches at sides, woodcut initials, black letter, double column, with the inserted leaf between CC5 and CC6, title cut to edge of image and laid in to new sheet, restoration to margins (occasionally grazing but not affecting text), light soiling, slight toning to leaves, scattered minor worming, lacking final blank; 20th-century burgundy morocco gilt, spine with 5 raised bands, spine lettered in gilt, inner dentelles gilt, all edges gilt, marbled endpapers, one or two scuffs, otherwise a handsome copy; [36], 88pp, 89-104 (columns), 105-1138, [2], 1139-1458pp.

McKerrow & Ferguson 81; Gibson 73; Pforzheimer 743; STC (2nd ed.) 18076; ESTC S115047.

£27,500

107964





16. NICOLAY, NICOLAS DE.
 The navigations, peregrinations and voyages made into Turkie...
 conteining sundry singularities
 which the author hath there seene
 and observed... Translated out of
 French by T. Washington the
 younger. London, Thomas Dawson, 1585.

The rare first English edition of Nicolay's *Navigations*, a work whose illustrations helped shaped the West's popular imagination of the Islamic world. The artist, geographer and spy Nicolas de Nicolay (1517-1583) went to the court in Constantinople as part of an embassy from Henri II to the Sultan; Henri's predecessor had counted Suleiman as an ally and Henri wished to revive that accord. Nicolay's work, a combination of a travelogue with a survey of the Ottoman Empire, was first published in French at Lyon in 1567 and quickly translated into other European languages. His depiction of the Ottomans is less pejorative than other similar accounts although still interwoven at times with salacious details of sex, drugs and

cruelty (lesbians at the hammam, the genital mutilation of religious ascetics, opium-laced sorbets, etc).

The 60 woodcuts in the present edition were copied from the Antwerp versions, possibly by a Dutchman called Charles Tressell. The monogram CT appears in at least two cuts. The explicit woodcut of "a Religius Turke" to leaf 101v, is often found mutilated, but remains intact in this copy. Other woodcuts include the earliest depictions of inhabitants of Algiers, Tripoli, Turkey, Greece, Persia and Armenia. Jewish occupational costumes are represented by a physician, a Jewess and a merchant. The work is frequently frequently cited by Shakespeare scholars as a source for *The Merchant of Venice*.

First edition in English; small 4to, ff. [4], 163, 3 (contents), title within decorative border, 60 full-page woodcuts within decorative borders, third preliminary leaf with marginal repair not touching text, ff 108 with small repair to lower blank margin, ff 109 with short closed tear just touching the border of plate, ff 134 with small repair to lower corner, ff 153 with repair to lower margin with loss to text of last two lines of verso, later calf, spine richly gilt by Brentano's, New York, a very good copy.

Blackmer 1197; Koç V, 1346 (also cf. Koç I, 18 & 18a for Lyon & Antwerp editions); cf. Colas 2206; STC 18574.

£14,500

111269

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17. POCOCK, LIEUTENANT WILLIAM INNES. Five Views of St. Helena, from drawings taken on the spot: to which is added a concise account of the island. London, S. and J. Fuller, 1815.

A very scarce work containing 5 hand-coloured plates of views of St. Helena. With only 57 subscribers.

William Innes Pocock (1783-1836), a Lieutenant in the Royal Navy, was the second son of renowned marine artist Nicholas Pocock (1740-1821). This work, like others, was published to supply the demand from the public for works and information about the island to which Napoleon had been exiled.

First edition; landscape folio (28 x 38 cm); 5 hand-coloured aquatint plates, one of which double page, by T. Sutherland after Pocock, plates a little bronned and frayed to margins, tear to fold of double page repaired without loss; detached original frayed printed wrappers, a little soiled, preserved in modern clamshell box with gilt morocco spine label; [2], 12, [1]pp.

Abbey (Travel), 310; Tooley 381.

£7,500

114165



18. REPTON, HUMPHRY. Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture. London, T. Bensley for J. Taylor, 1803.

AN IMPORTANT WORK WHICH PROVIDES ‘A GUIDE TO [REPTON’S] APPROACH TO LANDSCAPE DESIGN, WITH EXPLANATIONS OF HIS AIMS AND HIS METHODS OF ACHIEVING THEM IN SPECIFIC INSTANCES’.

The book is a compilation of texts from a number of the Red Books he had composed since his last publication, many of them now lost - those for Balstrode, Corsham, Gayhurst, Shardeloes, and West Wycombe. Several others are now in American collections - those for Armley, Brandesbury, Culford, Ferney, the Royal Fort, Bristol, and Stonelands.

Repton’s Red Books, almost always bound in red morocco, included Repton’s suggestions for ways to make clients’ estates even more beautiful; with a hill removed here, a lake created there, a clump of trees artfully placed... The books were not printed but were manuscripts with the texts, maps, and drawings done by experts at the height of their professions. Each book included a before and after - a watercolour view of the chosen scene after proposed changes had been made, overlaid by a hinged cutout turning the picture back to the original view.

The Red Books formed handsome albums of views for display in the patron’s library, to serve as plans or to record work in progress. But Repton’s work was very expensive: some clients commissioned their surveys for social prestige, but never attempted to put his recommendations into practice.

Repton’s *Observations* is, in effect, a handbook of tricks of the trade, or rather profession, for, unlike Capability Brown, who had usually contracted himself for work, Repton acted only as a consultant and overseer (Millard). ‘The overlays in Repton’s books on landscape gardening, by

means of which he showed selected prospects before and after he had turned his hand to them, have caused collectors to treasure his engravings as curiosities, but they are remarkable as well for the evidence of his draughtsmanship' (Ray).

First edition, 4to. (34 x 27 cm)., stipple-engraved portrait frontispiece, 25 aquatint plates and 2 line-engraved plates, of which 12 are hand-coloured or tinted and 12 plates have overlays, 10 aquatint head and tail pieces and numerous woodcut illustrations in text, 2 of the vignettes with overlays, folding plate at page 208 with tears into image repaired, contemporary half calf, joints and extremities repaired, lightly worn. 350 by 300mm (13¾ by 11¾ inches).

Millard, British Books, 65 (second edition); Abbey Scenery 390; Berlin Kat. 3431; Ray 38.

£8,500

91546



19. SPILSBURY, FRANCIS BROCKELL. Picturesque Scenery in the Holy Land and Syria, delineated during the campaigns of 1799 and 1800. London, Edward Orme, 1803.

A charming work including views of Acre, Sidon, Tyre, Beirut, Jaffa, Mount Tabor, Tripoli, Caesarea, and fine genre scenes showing costumes and environs. The quality of the plates in this edition is far superior to later issues.

Francis Brockell Spilsbury was the naval surgeon on board *H.M.S. Tigre* during the English campaigns against the French in Egypt and Syria. *H.M.S. Tigre* was commanded by Sydney Smith in the relief of the siege of Acre, to whom the work is dedicated. Present also was Spilsbury's teenage son, Francis junior (1784-1830), as a midshipman who commended himself in showing "conspicuous bravery" at the siege of Acre. They were both dispatched to North America to reinforce the British fleet on the Great Lakes in 1813. They both stayed for a time in Kingston before attempting to establish a colony on the Otonabee River in Upper Canada.

First edition; folio (46.5 x 33 cm); mezzotint portrait of Sir William Sidney Smith, 19 hand-coloured lithograph plates after Spilsbury, bottom margin of mezzotint frayed and repaired, otherwise clean and fresh internally; 19th-century half green morocco, marbled boards, gilt flat spine with gilt red morocco lettering piece, corners a little bumped, a very good copy; [4], iv, 42, [1]pp.

Abbey (Travel), 381; Blackmer 1585; Colas 2788; Lipperheide 1460; Prideaux, p353.

£3,750

114145



SIGNED LETTER BY WELLINGTON

20. SYNTAX, DR. [PSEUD. COMBE, WILLIAM]. *The Wars of Wellington, a Narrative Poem; in fifteen cantos.* London, W. T. Gilling, 1821.

A finely bound copy of this poem, which includes a signed letter by the Duke of Wellington (1769-1852) to MP John Capel (1767-1846), discussing business in London, with the franked envelope.

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William Combe (1742-1823) was a notorious hack, and often ridiculed those in high power such as Lord Lyttelton. The 6 plates are different to that called for in the Abbey copy, but all still taken from the first edition.

Provenance: Graham M. Adee (bookplate and inscription).

Second edition, with LETTER BY THE DUKE OF WELLINGTON TIPPED IN; 4to (30 x 25 cm); 6 hand-coloured aquatint plates, armorial bookplate to front pastedown, clean and tight internally; later full red morocco by Bayntuns preserved in cloth slip-case, boards gilt, spine lettered in gilt in six compartments, boards edges gilt rolled, all edges gilt, turn-ins panelled in gilt, a touch of rubbing to spine otherwise a fine copy; 175 pp. Abbey (Life), 358; Tooley 153.

£2,750

114072



21. WESTALL, ROBERT (ILLUSTRATOR). The Victories of the Duke of Wellington.
London, Rodwell and Martin, 1819.

An enjoyable work produced to supply the demand for books relating to Wellington's triumph. Covers Wellington's career through the Peninsular war including Oporto, Salamanca and Madrid through to Waterloo. "One of the most important books on the subject." (Prideaux). This is the first variant referred to in Abbey.

Provenance: Charles Frederick Gaunt (bookplate).

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First edition; 4to (31.5 x 26 cm); 12 hand-coloured aquatint plates after R. Westall, armorial bookplate to front pastedown, light offsetting from plates; original boards rebaked and recorned in later blue calf, spine lettered in gilt, edges untrimmed, later endpapers, boards a little rubbed, a very good copy; iv, 47pp.

Abbey (Life), 381; Prideaux: p224; Tooley 502.

£850

114073



22. WOOLF, VIRGINIA. The Common Reader [WITH] The Common Reader Second Series. *London, Hogarth Press, 1933; 1932.*

Woolf's famous collections of essays, first published in 1925 and 1932 respectively.

New edition and first edition, second impression respectively; 2 vols, 8vo (18 x 12.5 cm and 21.5 x 14.5 cm); unmarked internally; half green morocco by Bumpus, gilt lettering to spines, all edges gilt, spines faded, else very good.

£375

113686

23. WOOLF, VIRGINIA. The Death of the Moth. *London, Hogarth Press, 1942.*

The first of Virginia Woolf's posthumous essay collections, several of these having been recently discovered following her death.

First edition, second impression; 8vo (21.5 x 14.5 cm); some flecking to wartime page stock, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£200

113691

24. WOOLF, VIRGINIA. Flush. A Biography. *London, Hogarth Press, 1933.*

Woolf's fictional 'stream of consciousness' tale by Flush, a dog, telling the story of his owner, Elizabeth Browning.

New Edition; 8vo (18 x 12.5 cm); frontispiece, errata leaf tipped in to contents, ownership signature to half title, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£200

113689

25. WOOLF, VIRGINIA. A Haunted House. *London, Hogarth Press, 1944.*

A collection of 18 short stories, first published posthumously by Leonard Woolf.

First edition, third impression; 8vo (18 × 12.5 cm); ownership signature to front free endpaper, some toning to wartime page stock, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£200 113692

26. WOOLF, VIRGINIA. *Night and Day*. London, Hogarth Press, 1950.

Woolf's second novel, examining the relationships between love, marriage, happiness, and success in Edwardian London.

First edition, sixth impression; 8vo (18 × 12.5 cm); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

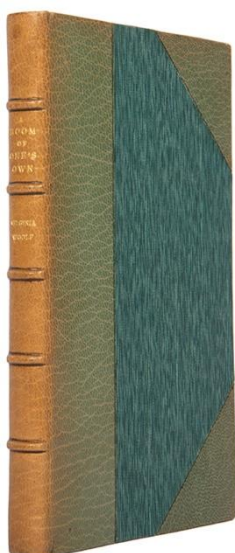
£225 113697

27. WOOLF, VIRGINIA. *Orlando*. London, Hogarth Press, 1949.

Dedicated to the source of inspiration, Vita Sackville-West, who, as a woman, could not become heir to her ancestral home in Knole, Woolf 'made up' for it by writing her a literary monument which has become a classic as well as the 'longest love letter in literature'.

First edition, sixth impression; 8vo (18 × 12.5); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£375 113694



28. WOOLF, VIRGINIA. *A Room of One's Own*. London, Hogarth Press, 1930.

One of the most influential and progressive texts of 20th century literary feminism 'A Room of One's Own' is based on Virginia Woolf's Cambridge lectures called 'Women and Fiction' given at two women's colleges, the Arts Society at Newnham and the Odtaa at Girton in October 1928. Virginia Woolf makes her way through the shelves of the British Library, and thus playfully, through the history, education and writing of women in England, their marginalisation and struggle to be creative and defy convention. She analyses as well as exposes Britain as a patriarchal society and androcentric culture, and contrary to widely held assumptions, subtle irony, intelligent humour and wit abound. At the time, Virginia Woolf was just able to have her own, new room at Monk's House in Rodmell which was entirely paid for with money she had earned from her writing. It appears that the room at King's College where the famous luncheon party took place still features decorations described in the essay (which means one could still be accompanied by Vandyck when going to Heaven).

First edition, fifth impression; 8vo (18 × 12.5 cm); unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£375 113687

29. WOOLF, VIRGINIA. *Three Guineas*. London, Hogarth Press, 1947.

Woolf's book-length essay on the question of war and its prevention; a companion volume to *The Years* (1937).

New edition; 8vo (18 × 12.5 cm); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£225 113693

30. WOOLF, VIRGINIA. *The Voyage Out*. London, Hogarth Press, 1949.

As early as 1908 Virginia Woolf was seriously concentrating on her first novel, which she called *Melymbrosia* and would later become *The Voyage Out*. At least five more drafts were written until she handed over her typescript to Leonard Woolf who delivered it to her half-brother's (Gerald Duckworth) publishing house in March 1913. It was accepted but not published before 1915 and finally, under the National Registration Act, Leonard registered Virginia Woolf as 'author'.

Frist edition, sixth impression; 8vo (18 × 12.5 cm); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£225 113695

31. WOOLF, VIRGINIA. *The Waves*. London, Hogarth Press, 1950.

Woolf's seventh and most experimental novel, a polyphonic work featuring six characters plus another present only in absentia, all perceived by many to be drawn to a varying degree from people the author knew, including E.M. Forster, T.S. Eliot, Vanessa Bell and Lytton Strachey.

First edition, sixth impression; 8vo (18 × 12.5 cm); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£375 113698

32. WOOLF, VIRGINIA. *The Years*. London, Hogarth Press, 1951.

Woolf's penultimate novel, forming the fictional companion volume to *Three Guineas* (1938).

First edition, third impression; 8vo (18 × 12.5 cm); ownership signature to front blank, else unmarked internally; half green morocco by Bumpus, gilt lettering to spine, all edges gilt, spine faded, else very good.

£225 113699