



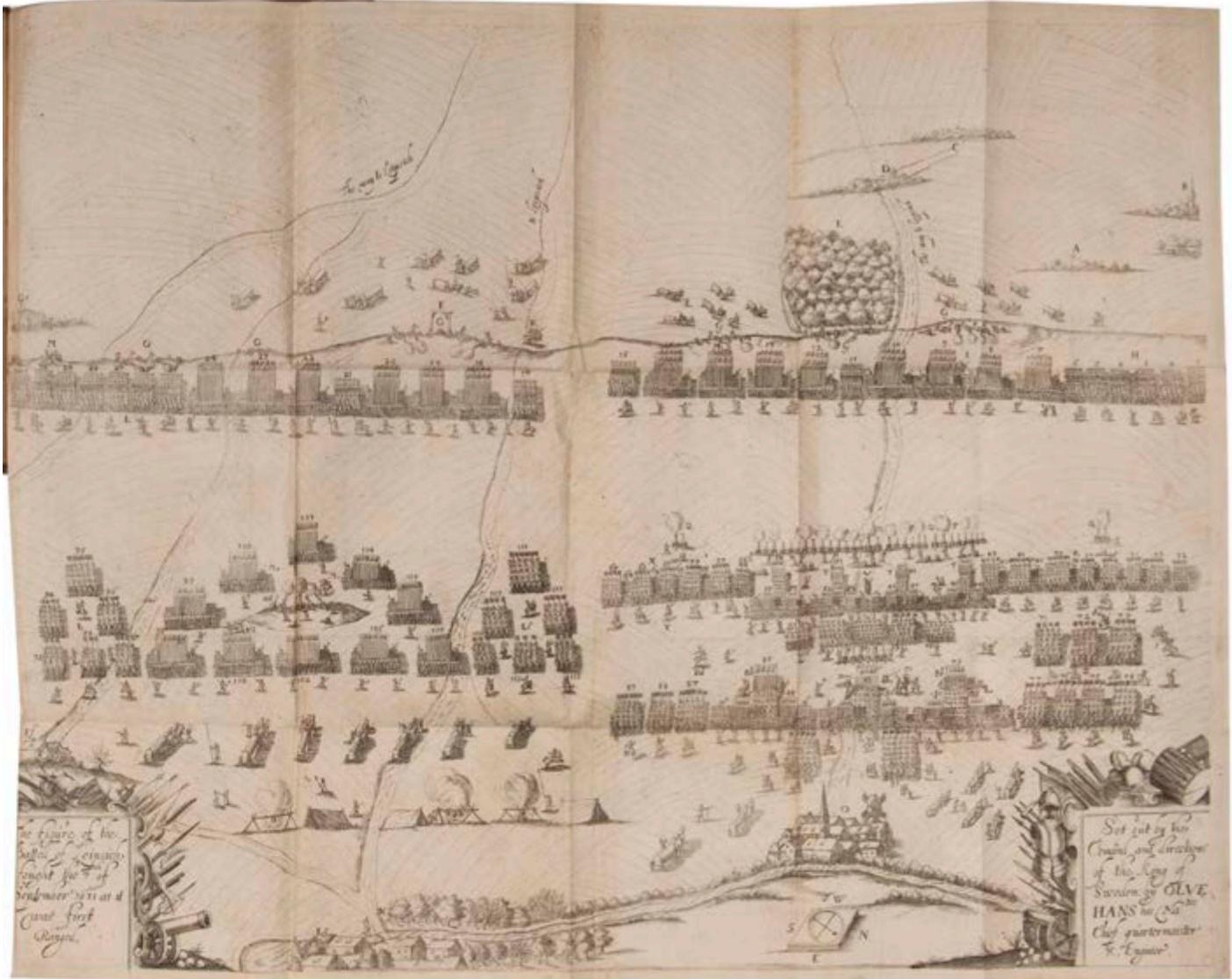
SUMMER 2024

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NEW
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SUMMER 2024



WITH THE RARE FOLDING MAP OF THE BATTLE LINES AT BREITENFEILD

1. [ABELIN, JOHANN PHILIPP; WATTS, WILLIAM; ROW, SIR THOMAS (TRANSLATORS?)]. *The Swedish Discipline, Religious Civile, and Military...* [BOUNDED WITH] *The Great and Famous Battel of Lutzen...* London, printed by Iohn Dawson for Nath: Butter and Nich: Bourne; s.n., 1632; 1633.

£2,500 [ref: 111910]

A scarce pamphlet in four-parts on Swedish military discipline during the Thirty Years' War, bound with an early account of Sweden's costly victory at the Battle of Lützen in 1632.

Swedish Discipline was the first in a series of fifteen pamphlets printed by Butter and Bourne on the Thirty Years' War. It comprises a translation of Johann Philipp Abelins *Arma Sueica* attributed to either William Watts or Sir Thomas Roe, the former known for his serial publication *The Swedish Intelligencer*, the latter for his diplomatic work on behalf of a Protestant Swedish-English alliance, a second part on the orders and articles of war, and a third on the 'Forme of a Commission given out by his Majestie of Sweden, for the levying of a Regiment', suffixed with an account of the aforementioned battle.

Our copy with the rare folding engraved map of the battle-line drawn up at Leipzig (the Battle of Breitenfeld) in 1631. A rarity in any state of completion, most references, including Cockle, only call for the 4 woodcut folding plates, and even the Earl of Macclesfield's copy 'apparently' lacked the two maps.



2. ALBIN, ELEAZAR. *Insectorum Angliae Naturalis Historia*. London, William Innys, 1731.

£3,500 [ref: 111466]

Very rare. First Latin edition of this English work on lepidoptera by one of the leading entomological illustrators of his day.

Albin states in the preface to his 1720 publication *Natural History of English Insects* that several prominent society patrons who were keen on entomology employed him to prepare drawings of butterflies, moths and larvae and there each plate is dedicated to a subscriber or well known personality of the day. The subjects were largely based upon his own collecting on the outskirts of London, with the villages of Hampstead, Highgate, and Chelsea mentioned as locations where particular species were to be found. Some of the plates may have been coloured by his daughter who assisted him in his work.

Provenance: John McTaggart (engraved armorial bookplate to front pastedown).

First Latin edition; 4to (29.2 x 25 cm); title with engraved vignette, 100 hand-coloured engraved plates, wood-engraved capital and tailpieces, 4.5 cm closed tear to plate XIV, some spotting and browning, affecting some plates; contemporary tree calf, covers with narrow gilt Greek key border, flat spines gilt in compartments, red and green morocco gilt labels, marbled endpapers, yellow edges, extremities slightly rubbed, joints expertly repaired; overall a good copy. Lisney, 121; Nissen ZBI, 59.





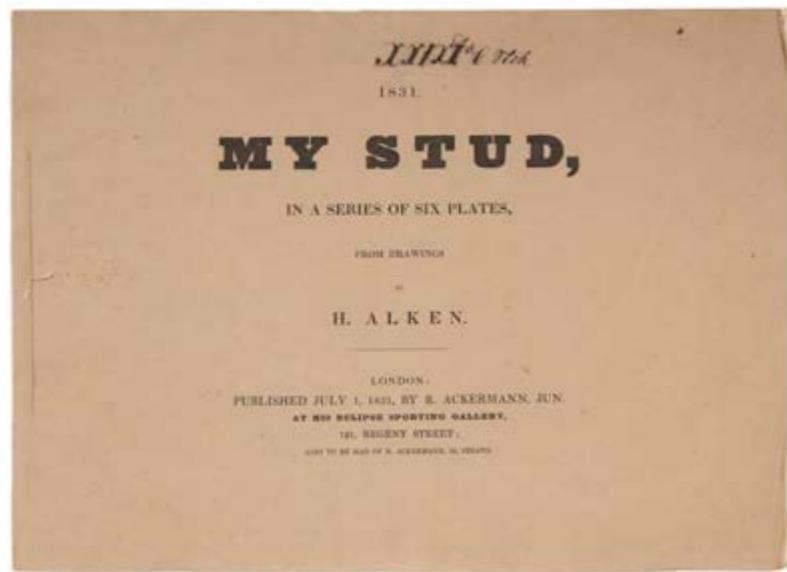
3. ALKEN, HENRY THOMAS. You Shall See My Stud. Alken has made me drawings of them, all illustrative of their particular excellencies. London, R. Ackermann, 1831.

£8,500 [ref: 109888]

An uncommon Alken work in original wraps with plates uncut. Although many of Alken's horses were 'will nots', likely to smash through fences or refuse jumps, this series shows horses and riders working in unison and timing their movements perfectly. As one of the couplets on the title-page states, this is how 'the thing should be done,/As if the Horse and Man were all one—'. The title then goes on to list the horses in the order they appear on the plates and to praise their different abilities.

Provenance: Joel Spitz (bookplate) purchased at Parke-Bernet, 1953.

Landscape folio (28 x 38.4 cm). Engraved title and 6 etched plates, original hand-colour, title watermarked 1832, original buff printed wrappers, front wrapper with date, title and imprint, price in manuscript, back wrapper with publisher's advertisements; mid-20th-century light brown quarter morocco slipcase and chemise. Bobins IV, 1382; Siltzer p.62 (under the title 'Difficulties') noting the work was reissued in 1836.



THE SCHWERDT COPY

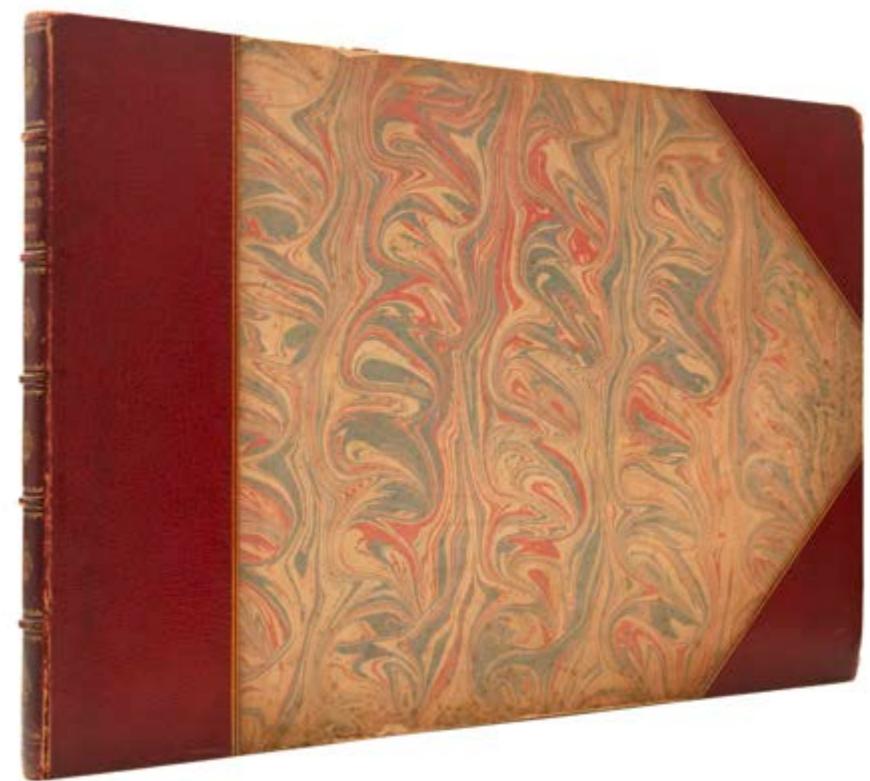
4. ALKEN, SAMUEL. Delineations of British Field Sports, together with the various methods of poaching. London, J. Hudson, 1822.
£15,000 [ref: 111333]

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

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

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

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





Sam



PARTICULARLY SCARCE HAND-COLOURED AS HERE

5. ALLEN, WILLIAM. *Picturesque views on the River Niger*, sketched during Lander's last visit in 1832-33. London, Murray, 1840.

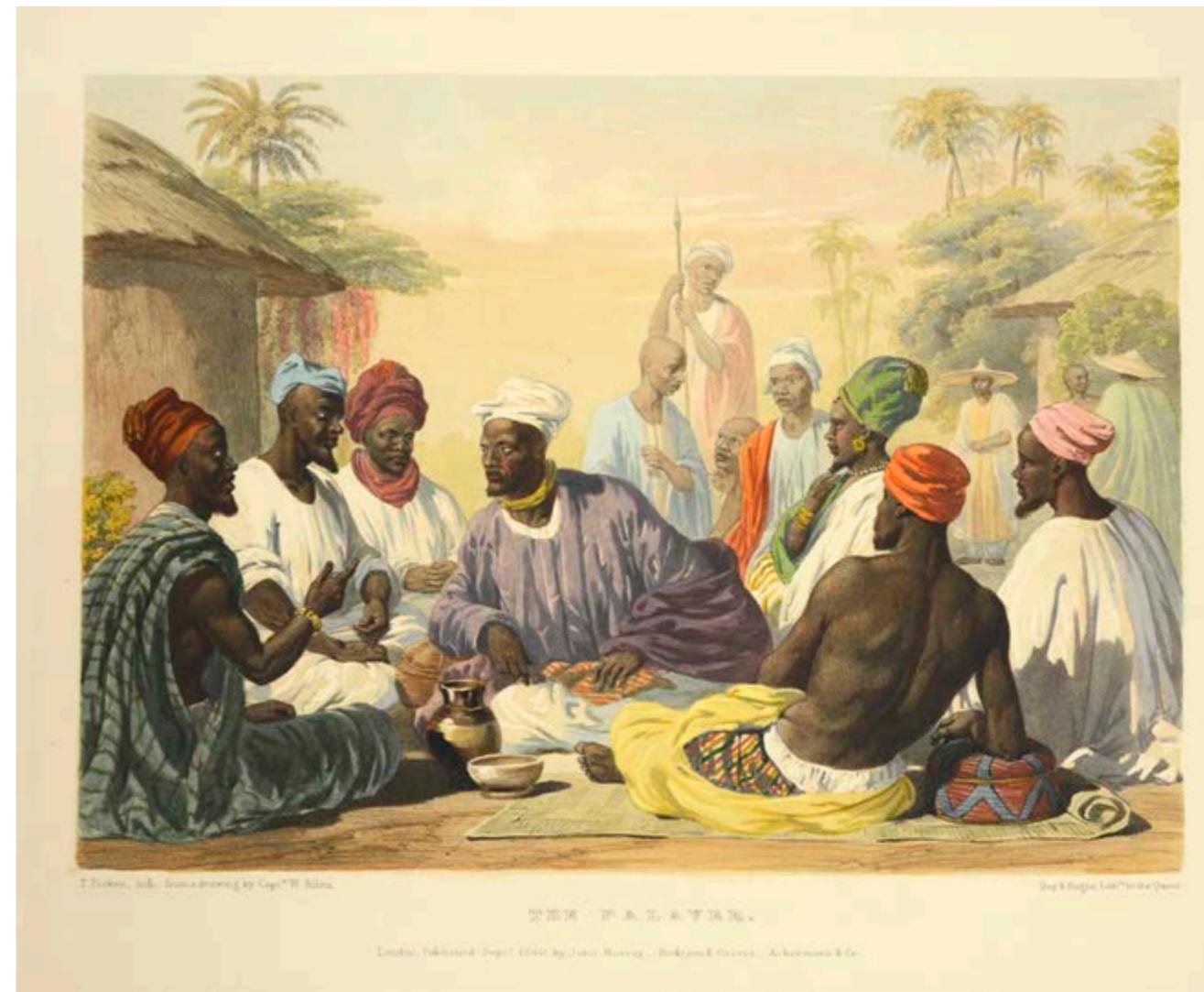
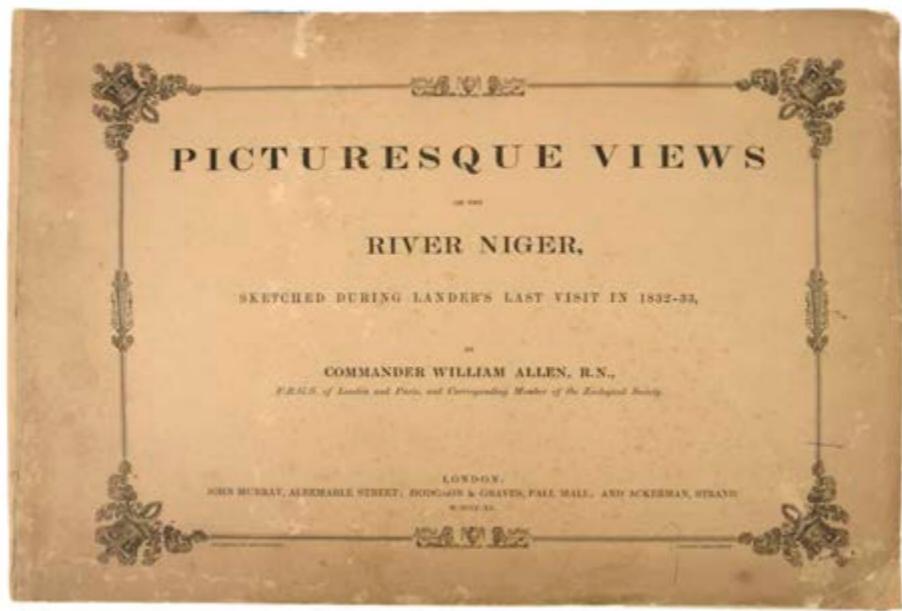
£8,500 [ref. 90201]

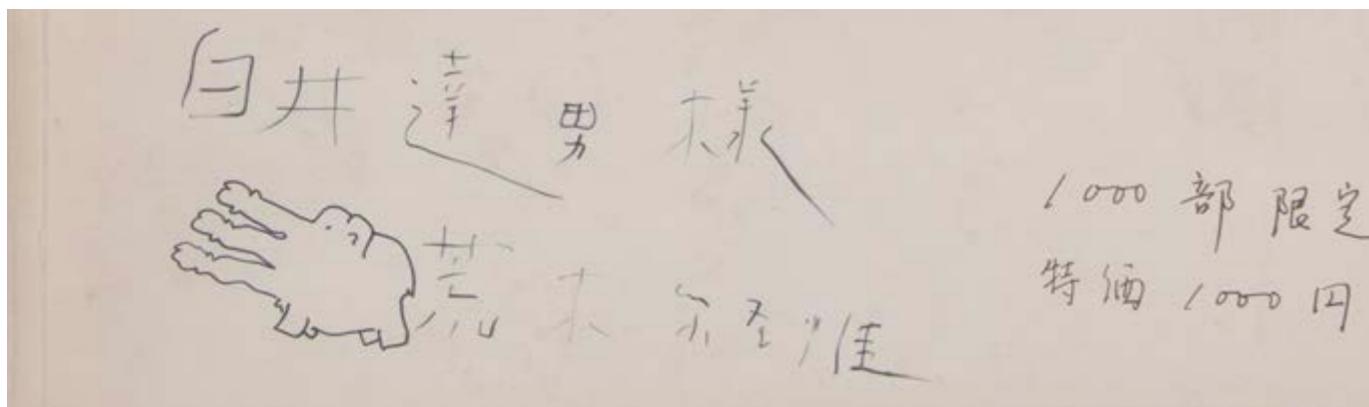
RARE FIRST EDITION WITH HAND-COLOURED ILLUSTRATIONS DEPICTING THE RIVER NIGER.

A scarce book in any format - the subscriber list accounts for some 235 copies only - very few of these were hand-coloured and in this format is very rare.

Whilst remembered for commanding the Wilberforce on Trotter's disastrous Niger expedition of 1841, William Allen (a Royal Navy officer) had already navigated the river in 1832 with Richard Lemon Lander and Macgregor Laird, and published this series of illustrations documenting their trip. Allen was a talented artist whose work was exhibited several times at the Royal Academy. On publication the book attracted a strong list of subscribers, including Robert Schomburgk, the eminent explorer. It includes several panoramas and strip views of the river, its natural surroundings and riverside towns such as Rabba, Nigeria. This work makes a great visual companion to the works of exploration concerning the Niger.

First edition. Landscape folio (27 x 38 cm), vi, [7]-18 pp., hand-coloured lithograph map and 10 hand-coloured lithographs (including one folding panorama and some with two or more images), 2pp. list of subscribers at end, original printed wrappers, spine renewed, well preserved in modern morocco-backed green cloth box, a fine copy. Abbey Travel 284. D. Graham Burnet, Masters of All They Surveyed: Exploration, Geography, and a British El Dorado, page 122.





PRESENTATION COPY WITH A DRAWING

6. ARAKI, Nobuyoshi. *Senchimentaru na Tabi* [Sentimental Journey]. Tokyo, [privately printed], [1971].

£8,750 [ref: 111533]

An early PRESENTATION COPY of Araki Nobuyoshi's most important work, inscribed to Asahi Sonorama Chief Editor Tatsuo Shira with a drawing of a three-trunked elephant, which was Araki's preferred method of embellishment in the 1970s.

Sentimental Journey is Araki's signature work, comprising photographs made while on honeymoon with his wife Yoko in Yanagawa on Japan's Kyushu island. Araki's exposure of this most intimate of occasions attracted much criticism in a country which still valued a strict code of behaviour; but ultimately, by putting his private life forward for public scrutiny, he paved the way for successive generations of Japanese photographers to work in a similar vein.

Initially, Araki had intended for *Sentimental Journey* to contain no text. However, after publication and at the request of the bookshop Kinokuniya, he wrote a short introduction that rejects the falseness and insincerity of much photography and compares his work to the popular post-war literary form of the 'I' novel. This text was printed on a green leaf of paper and laid into the book.

First edition, PRESENTATION COPY inscribed by Araki on the upper wrapper with a drawing, his address on the lower side crossed out; 4to (238 x 238 mm, 9 1/4 x 9 1/4 in); black-and-white photographs printed in offset; wire-stitched with white photo-illustrated card wrappers, printed in black, light rubbing and soiling, minor foxing to sides and edges, a near-fine copy with the printed leaf of green paper added by Araki shortly after publication at a bookshop's request; [108]pp. Provoke pp1-12; The Book of 101 Books pp206-7; The Photobook: A History I, p295; The Open Book pp268-9; Auer Collection p527; Self Life Death p694; A Book of Araki Books pp38- 45; Japanese Photobooks of the 1960s and '70s pp108-115; The Japanese Photobook 321.



INSCRIBED WITH A DRAWING

7. ARAKI, Nobuyoshi. *Okinawa, Araki Nobuyoshi Shashinshu 2, Zoku Senchimentaru na tabi* [Okinawa: Araki Nobuyoshi Photobook 2. Sentimental Journey Continued]. Tokyo, [privately printed], 1971.

£2,500 [ref: 110664]

PRESENTATION COPY, likely contemporary, inscribed with a drawing of a three-trunked elephant, which was Araki's preferred method of embellishment in the 1970s. Although the title suggests that it is a continuation of the work he made during his honeymoon in *Sentimental Journey* (1971), the work is, in fact, unrelated and consists of a series of street scenes, some nudes and a few photographs of his wife, Yoko. Araki made the photographs during a visit to Okinawa for the Dentsu advertising agency while working on a poster campaign for the Japanese Government to mark the return of Okinawa Island to Japanese administration after 27 years of United States control. This is the last book Araki produced before leaving his advertising job at the Dentsu agency in 1972.

First edition, PRESENTATION COPY, likely contemporary, inscribed with a drawing of a three-trunked elephant; oblong 8vo (126 x 182 mm, 5 x 7 1/4 in); black-and-white photographs printed in offset, light spotting to edges; wire stitched with white photo-illustrated wrappers, printed in black, minor wear, light spotting to sides, light crease along the upper fold, a very good copy; [200]pp. The Open Book pp270-1; Self Life Death p694; A Book of Araki Books! p50; Japanese Photobooks of the 1960s and '70s pp108-115.



RARE INSCRIBED COPY

8. BAKER, SAMUEL WHITE. *Ismailia: A narrative of the expedition to Central Africa for the suppression of the slave trade. Organized by Ismail, Khedive of Egypt.* London, Macmillan and Co., 1874.

£5,000 [ref: 111901]

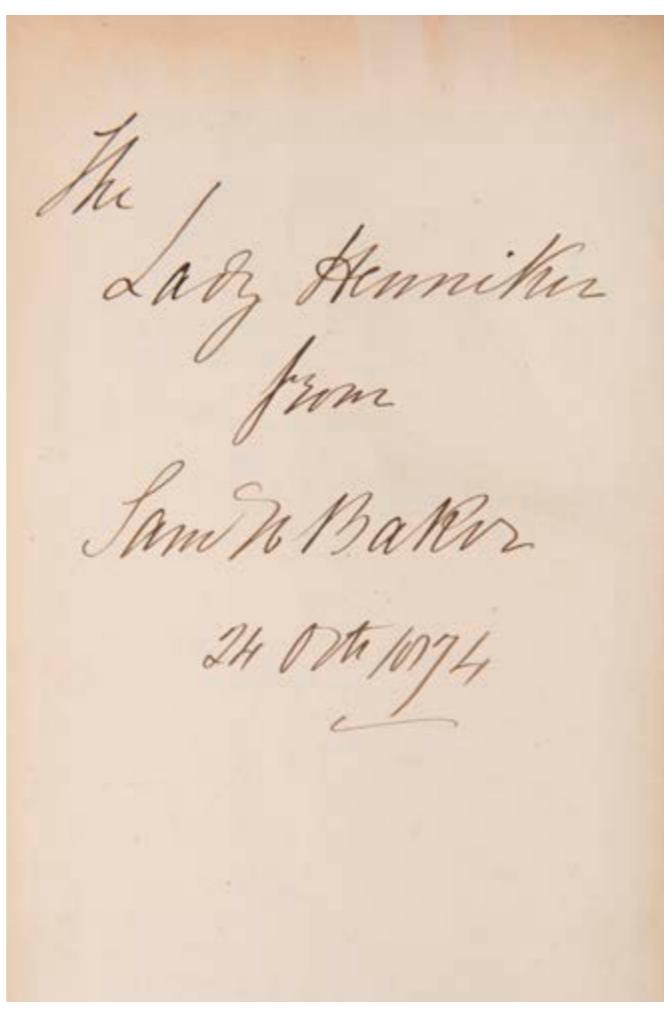
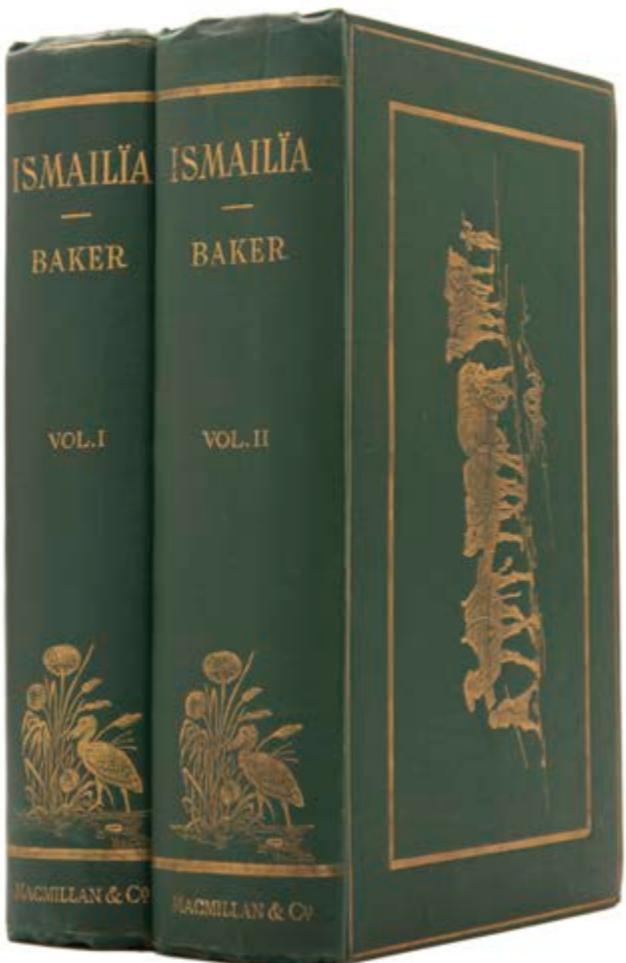
A rare inscribed copy of Baker's *Ismailia*, the account his suppression of the slave trade in the Nile Basin.

Inscribed: 'The Lady Henniker from Samuel Baker 24 October 1874'

In 1869, Baker, one of the greatest explorers of Africa, was appointed by the Khedive Isma'il to a four-year term as governor-general of the equatorial Nile basin, with the rank of pasha and major-general in the Ottoman army. It was the most senior post a European ever received under an Egyptian administration. According to the khedive's firman, Baker's duties included annexing the equatorial Nile basin, establishing Egyptian authority over the region south of Gondokoro, suppressing the slave trade, introducing cotton cultivation, organizing a network of trading stations throughout the annexed territories, and opening the great lakes near the equator to navigation. The expedition produced mixed results. Although he had suppressed the slave trade in some areas and had extended the khedive's authority to Gondokoro and Fatick, he had failed to pacify the lawless region between these two places. Moreover, he was unable to annex the wealthy kingdoms of Bunyoro and Buganda.

Baker received a hero's welcome on his return to England. Apart from various glowing newspaper accounts of his travels, the prince of Wales met him to learn first-hand of his experiences in Africa. On 8 December 1873 he received an enthusiastic reception at the Royal Geographical Society, and the following year he published the present account which further enhanced his popularity.

First edition. 2 vols, 8vo, INSCRIBED BY BAKER ON VERSO OF FRONT FREE ENDPAPER, viii, 447; viii, 588 pp., 2 portrait frontispieces, numerous wood-engraved plates, 2 maps (1 large folding), original green cloth gilt, a very good set. Blackmer 66; Hilmy I, 49 (later edition); Czech pl I.



WITH FINE PROVENANCE

9. [BAKST]. ALEXANDRE, ARSENE; COCTEAU, JEAN. *The Decorative Art of Léon Bakst.* London, The Fine Art Society, 1913.

£4,500 [ref: 110397]

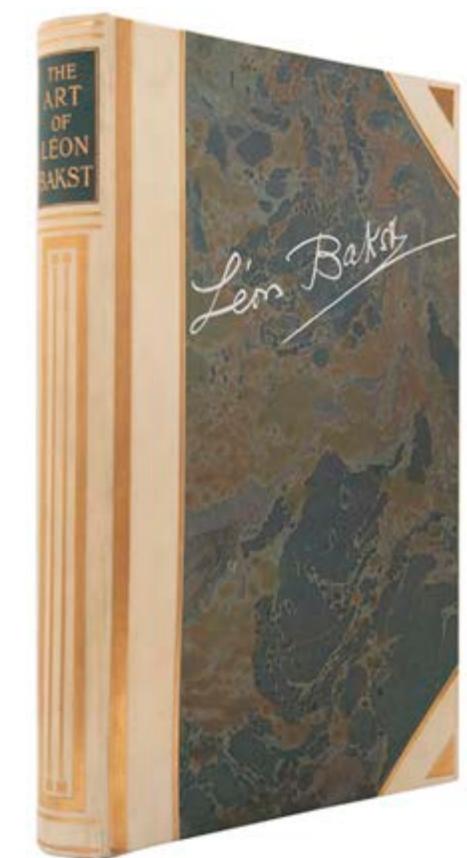
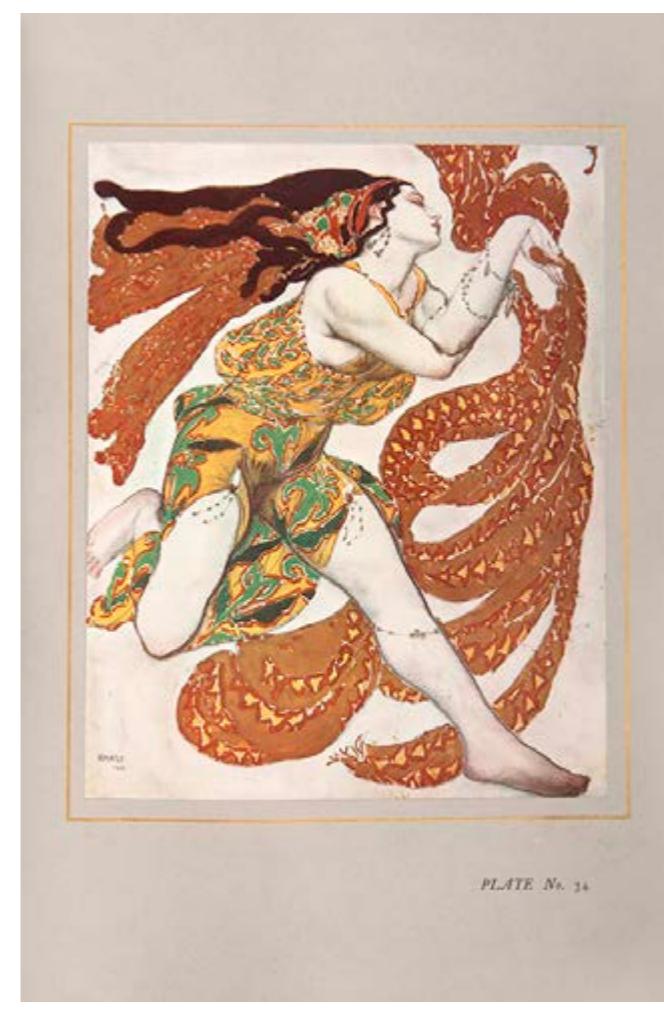
AN EXCEPTIONALLY FRESH EXAMPLE OF THIS MAJOR LUXURY WORK ON BAKST'S ART.

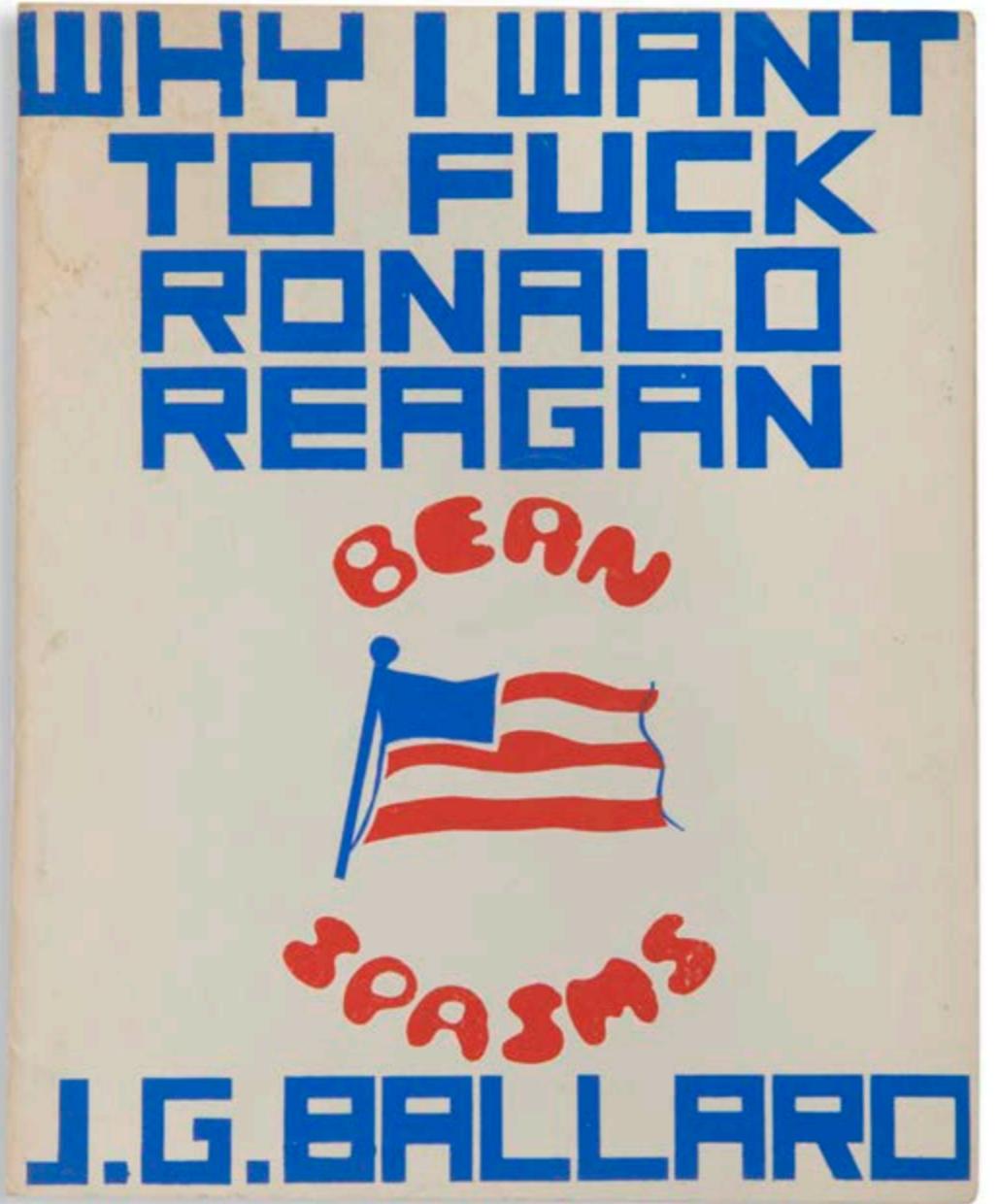
Cecil Hopkinson (1898-1977) was a musical bibliographer and his Berlioz bibliography of 1951 remains the standard work of reference in this field. Rather unusually he was also the foremost authority on collecting golf books during the first half of the 20th century and authored a sought-after bibliography on the subject. His bookplate was illustrated by the Ballets Russes collaborator Alexander Benois and features his characters and stage designs for the ballet Petrushka.

'Born in Russia in 1866, Léon Bakst belonged to that young generation of European artists who rebelled against 19th century stage realism, which had become pedantic and literal, without imagination or theatricality. There were no specialist trained theatre designers, so painters like Léon Bakst turned their painting skills to theatre design. Bakst's fame lay in the ballets he designed for the Diaghilev Ballets Russes, and huge pageant spectacles for dancer and patron, Ida Rubinstein. He died in 1924 but after nearly 100 years his magic is as potent as ever, rediscovered by every generation. His influence was such that people who have never heard his name now see the world in a different way' (Victoria & Albert Museum).

Provenance: Cecil Hopkinson (bookplate to upper pastedown).

First edition; folio (41.3 x 28.5 cm); photographic portrait frontispiece & 77 plates tipped-in (including 50 colour); very occasional marginal spotting; original publisher's half vellum over marbled boards, a pristine copy.





ONE OF 50 COPIES - SIGNED BY THE AUTHOR

10. BALLARD, J.G. *Why I Want to Fuck Ronald Reagan*. Brighton, Unicorn Bookshop, 1968.

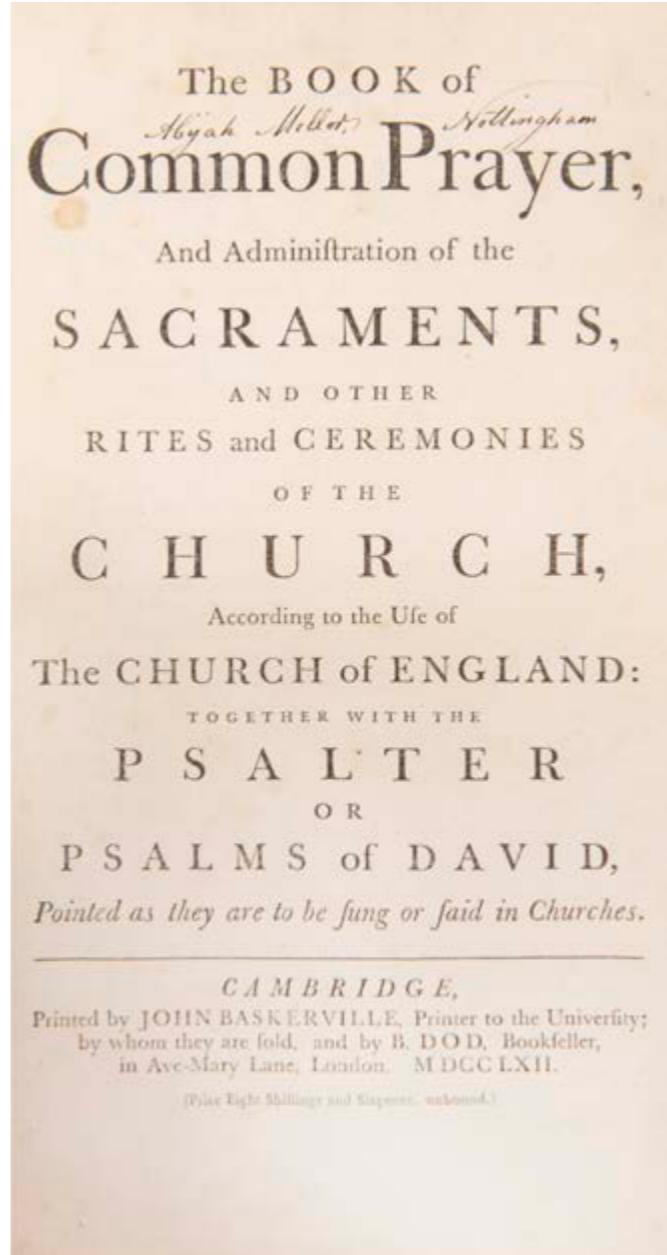
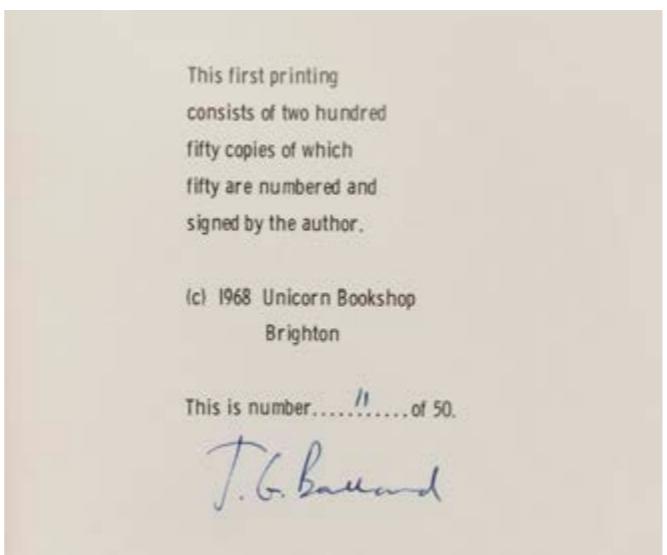
£3,500 [ref: 112061]

ONE OF 50 SIGNED COPIES OF BALLARD'S PSYCHO-SEXUAL POLITICAL SATIRE.

Ballard's prescient short story, written in the guise of a scientific report to satirise the rise of celebrity politicians, was written at a time when Reagan was two years into his first term as Governor of California. Its publication led to prosecution on grounds of obscenity, and the closure of the Unicorn Bookshop, but the story was subsequently reprinted in *The Atrocity Exhibition* in 1970.

The limitation states that 50 copies of the edition were signed and numbered by Ballard, but he is known to have signed and randomly numbered copies outside of the limitation. The present copy, being number 11, is within the original signed limitation of 50 copies. Rare thus.

First edition, first printing, NUMBER 11 OF 50 COPIES SIGNED BY THE AUTHOR, from a total edition of 250; 4to; title page printed in blue, unmarked internally; original wrappers printed in blue and red, stapled as issued, minor soiling and creasing to edges, else very good.



11. BASKERVILLE, JOHN (PRINTER). *The Book of Common Prayer, and administration of the sacraments, and other rites and ceremonies of the church, according to the use of the Church of England: together with the psalter or psalms of David, pointed as they are to be sung or said in churches*. Cambridge, Printed by John Baskerville, Printer to the University; by whom they are sold, and by B. Dod, Bookseller, 1762.

£2,750 [ref: 112496]

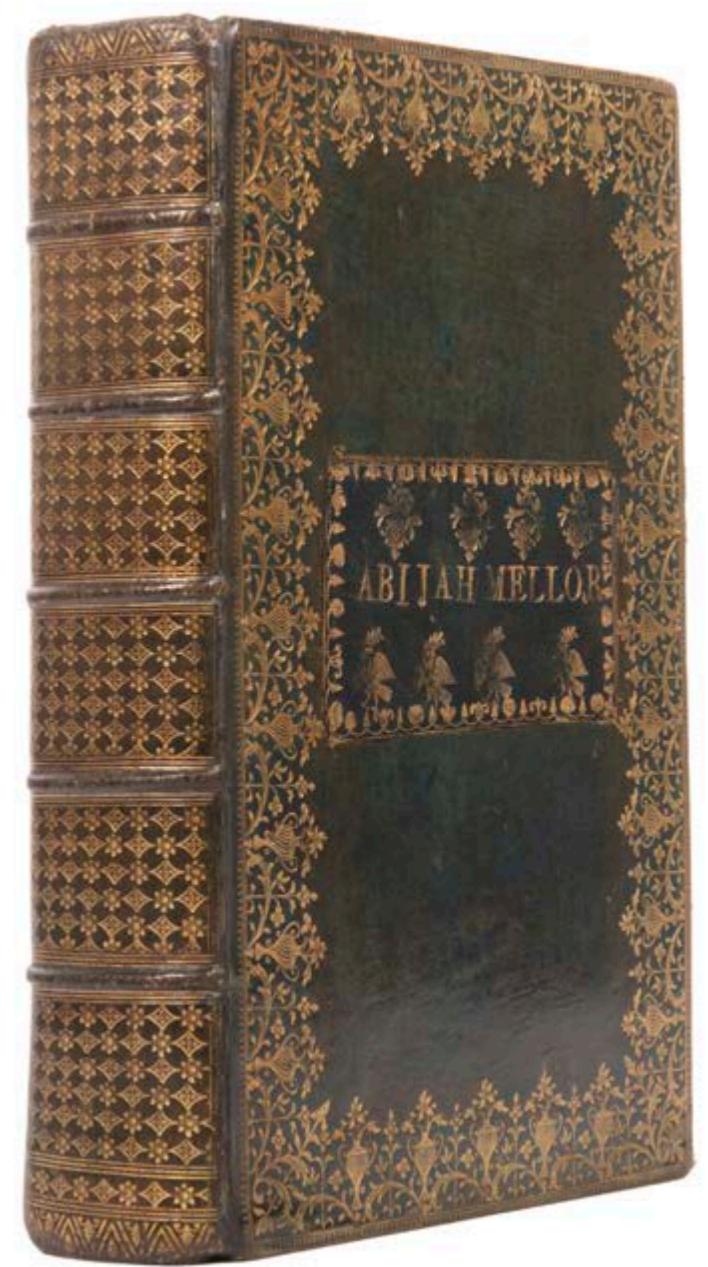
An attractive example, in an unusual contemporary morocco binding of *The Book of Common Prayer*, the third and last octavo edition from the press of the acclaimed type-founder John Baskerville (1707-1775).

Abijah Mellor was a jeweller and silversmith, who established his business in Derby in 1750, being the first to set up such an industry in the town. His output was apparently deemed superior to any other such establishment in the country, with the exception only of London manufacturers, and at one time he had 300 men in his employ.

'Baskerville was one of the giants of English typography, introducing a number of innovations, including the eponymous typeface still in use today. His typefaces were finely constructed, his designs simple, and spare, and made great use of white space. He also pioneered the development of fine papers for printing' (Society of Archibishop Justus).

Provenance: Abijah Mellor (ownership inscription and label).

Third edition; large 8vo (24 x 16.5 cm); ownership inscription in pen to title; contemporary blue-green morocco, panels with wide gilt borders of alternating flowers and urns, morocco label centrepiece to upper panel lettered 'Abijah Mellor' in gilt within scalloped seedhead border, flanked by floral sprays and laurel-dove tools in gilt, gilt spine in 6 compartments with an all-over design of alternating flowers and lozenges, all edges gilt, minor wear to extremities and spine ends, otherwise near fine. Gaskell 19.



PRESENTATION COPY WITH AN ORIGINAL
PHOTOGRAPH AND A DRAWING

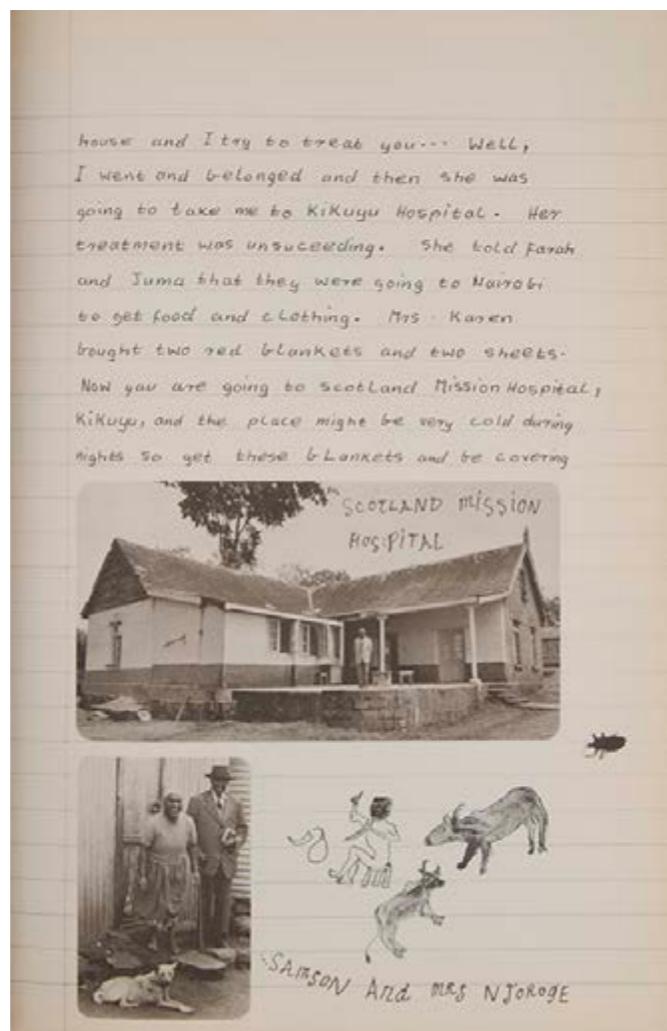
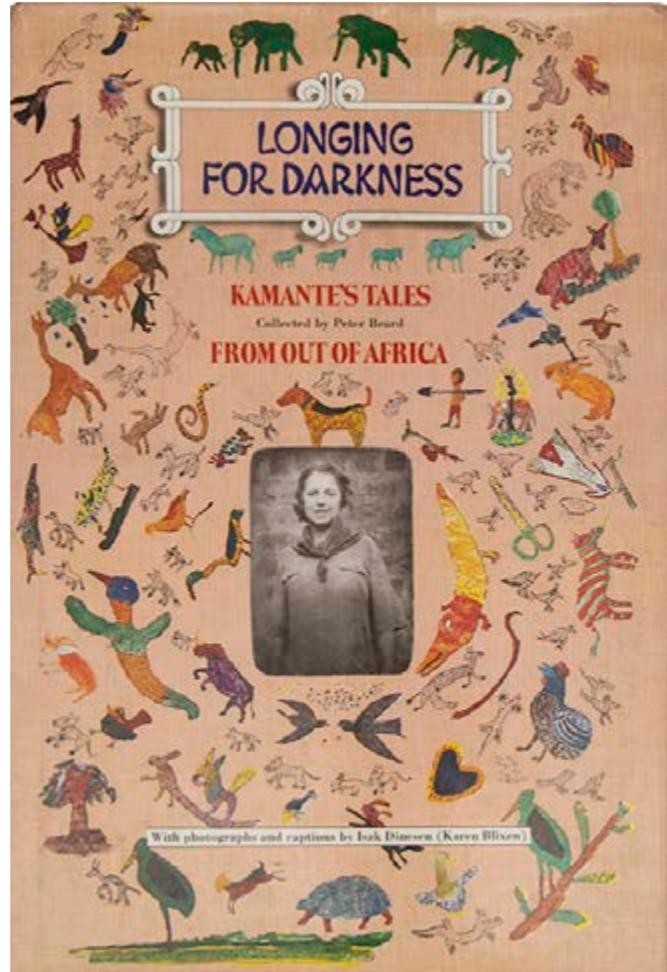
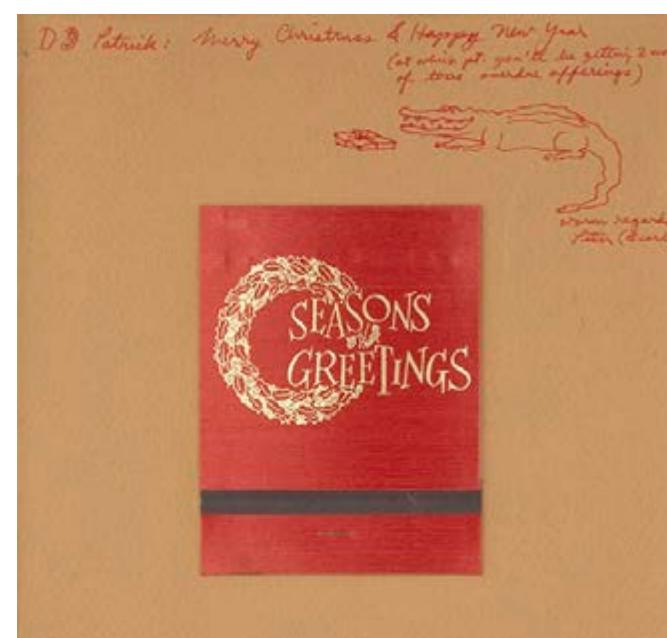
12. BEARD, PETER. *Longing for Darkness. Kamante's Tales from Out of Africa.* With original photographs (January 1914–July 1931) and quotations from Isak Dinesen (Karen Blixen). Collected by Peter Beard. New York and London, Harcourt Brace Jovanovich, 1975.

£2,750 [ref. 111536]

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

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

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



LAST OF THE 'THREE-DECKERS'

13. BELL, CURRER (PSEUD. BRÖNTE, CHARLOTTE). *Jane Eyre: An Autobiography.* London, Smith, Elder and Co., 1848. £7,500 [ref. 111387]

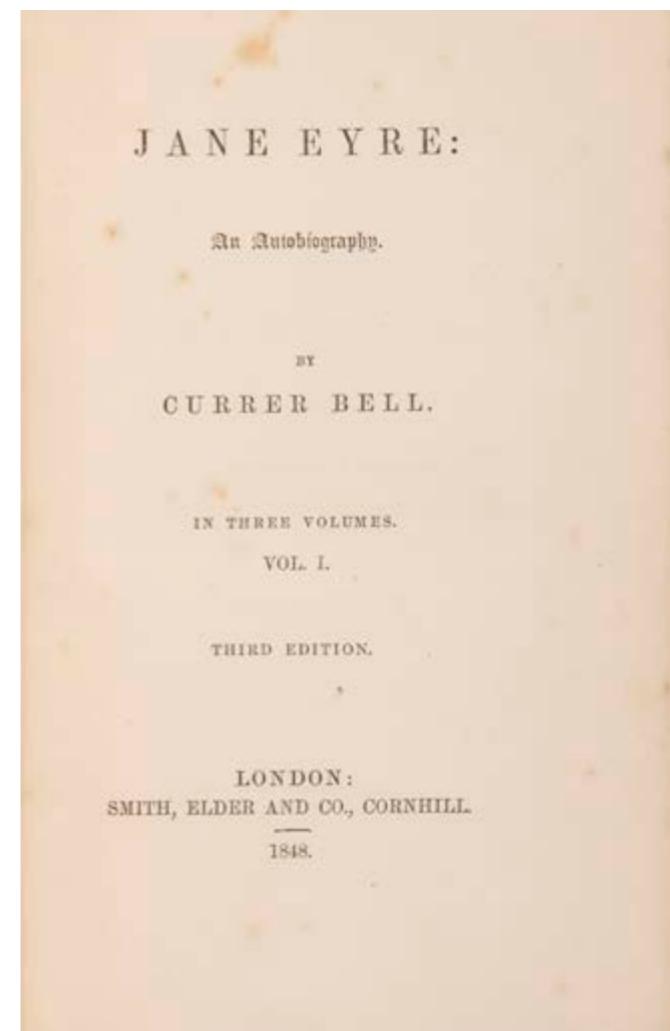
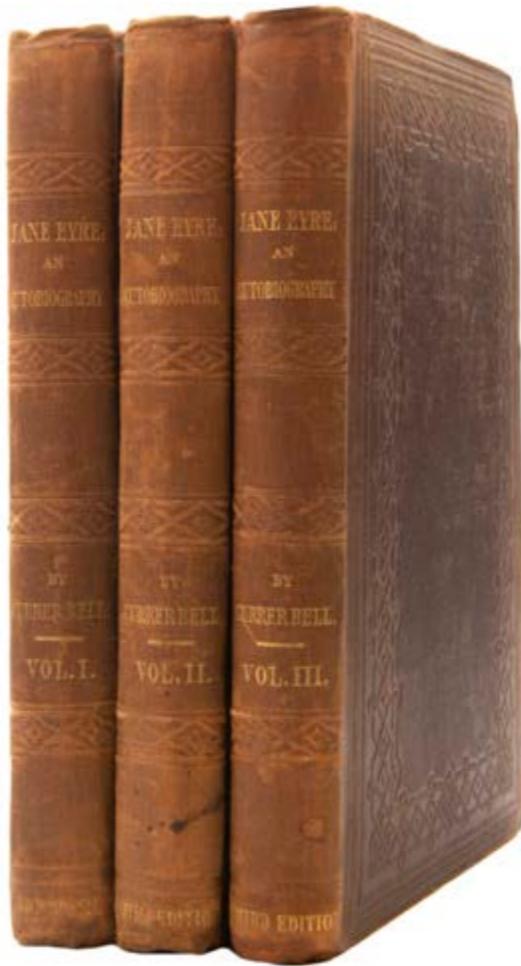
A scarce lifetime edition, and the last of the three-volume sets of Charlotte Brontë's classic Gothic novel, *Jane Eyre*. A lovely copy in the publisher's original purple blind-stamped cloth.

After several rejections from various publishers for *The Professor*, Charlotte Brontë concentrated her attention on *Jane Eyre*, finishing her 'fair copy' on March 16th and delivering the manuscript to Smith, Elder & Co. on 19th August 1847. She made it clear to the publisher that she would not revise again: 'I know I should only further injure what may be already defective. Perhaps too the first part of "Jane Eyre" may suit the public taste better than you anticipate - for it is true and Truth has a severe charm of its own. Had I told all [underlined - author's emphasis] the truth, I might indeed have made it far more exquisitely painful...' (Margaret Smith, *The Letters of Charlotte Brontë*, vol. I, pp539-40). But the novel was received enthusiastically by their reader William Smith Williams and by the head of the firm, George Smith, and it was printed on the 19th October.

The third edition followed the critical and commercial success of the first, with Brontë noting in a letter to George Smith of 7th November 1848: 'I have received your letter containing a remittance of £100. I think I am chiefly glad of it for the proof it seems to afford that the 3rd edition of "Jane Eyre" does not lie a dead weight on your hands. I was afraid this might be the case, and it would chagrin me to think that any work of "Curer Bell's" acted as a drag on your progress' (Smith, vol. II, p.138). It would be the last of the 'three-decker' sets, with the fourth and fifth editions of 1850 and 1855 being 'cheap' one-volume copies printed in large runs.

The preface and dedication to the novelist William Thackeray is shared with the second edition published earlier that year, and although Thackeray was pleased with the honour, it led to embarrassing speculation that *Jane Eyre* was written by a former governess in his family: 'His wife's insanity, though quite unlike Bertha Rochester's, seemed to support this idea' (Smith, vol. I, p.582).

Third edition; 3 vols; 8vo (20.5 x 13.5 cm); half-titles, 8pp publisher's ads to rear vol. III, vol. I lacking ads, with relevant issue points: vol. I p.279 missing '9', p.287 headline without period, vol. III 'j' of headline missing, comma after Smith clipped on title-page, original yellow endpapers, light spotting, offsetting to vol. I half-title; publisher's purple blind-stamped cloth, spine lettered in gilt in 3 compartments, spine slightly faded, spine caps expertly restored, housed in modern purple cloth slipcase, edged in brown morocco gilt, a very good set; xi, [3], 303, [1]; [4], 304; [4], 304, 8pp. Smith pp29-30; cf.Margaret Smith (*The Letters of Charlotte Brontë*).





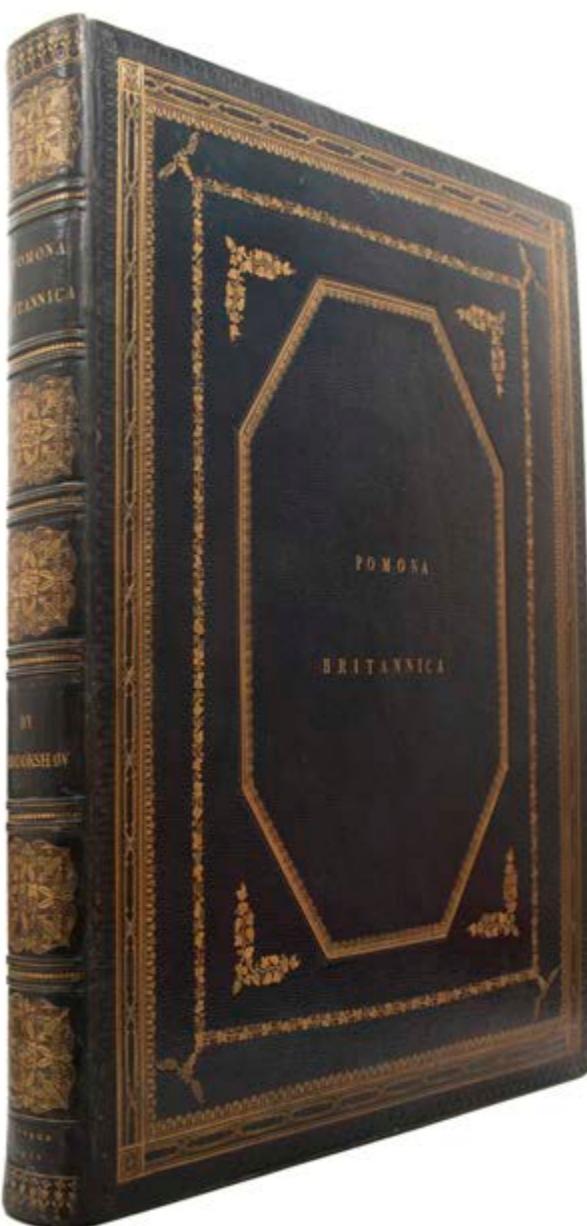
14. BROOKSHAW, GEORGE. *Pomona Britannica; or, a collection of the most esteemed fruits at present cultivated in this country.* London Printed for the author by T. Bensley, published by White, Cochran, and Co, and W. Lindsell. 1812

£100,000 [ref: 111784]

A splendidly bound copy of the most lavish work on fruit ever printed and 'the only fruit book to rival the showy quality of the flowers in Thorton's Temple of Flora' (Sandra Raphael, Oak Spring Pomona, p. 104).

The Pomona marked the re-emergence of George Brookshaw into the public eye after a total disappearance of nearly a decade. Little had been known of Brookshaw's life until the 1990s when an article by Lucy Wood ('George Brookshaw: The case of the vanishing cabinet-maker,' Apollo, May 1991) uncovered many details in the remarkable story of a man who began his career as a celebrated cabinet-maker and died a relatively unappreciated botanical artist. His cabinet-making was of a high enough quality to attract the patronage of the Prince of Wales and other prominent members of society, being noted for its all-over painted decoration with figurative, landscape and, above all, floral themes. However, in spite of this success, no record survives of any furniture made by him after the mid-1790s. At this point, Wood suggests that a financial or sexual scandal drove him to live and work under a false name and precipitated his embarkation on an entirely new career.

The Pomona was issued in parts from 1804 to 1812 and, if Wood's hypothesis is correct, is the first resumption by Brookshaw using his own name, as well as the first public indication of his new metier. The complete work was dedicated to the Prince Regent, Brookshaw's most distinguished former patron. Almost a decade in the making, there was an immense amount of planning necessary to coordinate the text and the plates. Brookshaw explains this in a note concerning the illustrations of the pineapples: 'Before the first numbers of this work were printed, it was necessary to determine as nearly as possible, how many plates each class of fruit would occupy, in order that they should be properly numbered, and the author having consulted the most experienced growers of pines, was advised to give eight: but when he came to delineate them, he found there were not more than five or six worth growing... and in consequence has omitted three that were recommended.' Thus text appears for 'plates' 39, 42 and 46, where no illustrations were included. Similar problems of co-ordination may explain why a number of the descriptions of plates of plums (for instance, of plates 19 and 21) do not tally with the actual illustrations, which may have been modified after the text was printed.



Folio (57.2 x 46 cm); complete with 90 aquatint and stipple-engraved plates, printed in colour and finished by hand, numbered 1-93, without plates 39, 42 and 46 as issued, without the errata leaf, title and dedication lightly creased, occasional faint marginal finger-soiling, some light offsetting; full blue straight-grained morocco, covers elaborately panelled in gilt and blind, with an outer border composed of a palmette roll in blind and a double gilt fillet sandwiching a stylized twisted rope terminating in small quatrefoil cornerpieces, enclosing 3 panels formed by foliate rolls with cornerpieces, the central octagonal panel lettered in gilt, gilt spine with double-raised bands lettered in the second and fourth compartments, the others filled with very large centrepieces composed of densely-packed dots, volutes and leafy scrolls, gilt turn-ins and edges, marbled endpapers. Dunthorne 50; Nissen BBI 244.

SIGNED FIRST EDITION OF THE AUTHOR'S FIRST BOOK

15. BUKOWSKI, CHARLES. *Flower, Fist and Bestial Wail*. Eureka, CA, Hearse Press, 1960.

£5,000 [ref: 111939]

Signed first edition of the author's rare first book. One of approximately 200 copies.

First edition, first impression, ONE OF 200 COPIES, SIGNED BY THE AUTHOR; 8vo; unmarked internally; publisher's white wrappers printed in red and black, cover design by Ben Tibbs, staples rusted, hint of toning to lower edge, else near-fine. Dorbin A1; Fogel 3; Krumhansl 3.

ONE OF 200 COPIES

16. BUKOWSKI, CHARLES. *Longshot Poems for Broke Players*. New York, 7 Poets Press, [1962].

£3,250 [ref: 111941]

Bukowski's rare third book, published in an edition of approximately 200 copies. Containing 26 poems and 5 illustrations.

First edition, first impression, ONE OF 200 COPIES; 8vo; illustrations by Bukowski, Nomad stamp to inside front cover, else unmarked internally; publisher's tan wrappers printed in black, cover design by Bukowski, minor creasing to edges, else near-fine. Dorbin A3; Fogel 7; Krumhansl 8.

ONE OF 300 COPIES

17. BUKOWSKI, CHARLES. *Run with the Hunted*. Chicago, Midwest Poetry Chapbooks, 1962.

£1,250 [ref: 111940]

Bukowski's scarce fourth book, published in an edition of approximately 300 copies. Contains the poem 'Old Man, Dead in a Room'.

First edition, first impression, ONE OF 300 COPIES; 8vo; unmarked internally; publisher's red wrappers printed in black, small indentation to upper cover, else near-fine. Dorbin A4; Krumhansl 9.

SIGNED AND INSCRIBED BY THE AUTHOR WITH AN ORIGINAL DRAWING

18. BUKOWSKI, CHARLES. *It Catches My Heart in Its Hands*. New Orleans, Loujon Press, 1963.

£1,750 [ref: 112497]

Bukowski's most beautifully produced book and the crowning achievement of the Loujon Press.

One of 777 copies signed by the author, issued as Gypsy Lou Series no. 1. This copy is a scarce example in which Bukowski has included an original drawing and written a unique aphorism above his signature, 'I hear the trash-truck downstairs now - 2:30 A.M. - the rats sniggle and flick in their disturbed life of glass + paper + tin. Other rats sleep on to an alarm clock awakening. Charles Bukowski 2-5-64'. The final leaf has also been inscribed, 'No man truly believes that he will ever die. Charles Bukowski 3/31/63'.

Published by the Loujon Press, a tiny and miraculous publishing house operated by Jon and Louise 'Gypsy Lou' Webb out of their apartment. They are perhaps best known for publishing *The Outsider*, one of the most remarkable American literary journals of the twentieth century.

First edition, first printing, ONE OF 777 COPIES SIGNED BY THE AUTHOR, THIS COPY TWICE INSCRIBED WITH AN ORIGINAL DRAWING; large 8vo; page stock in various colours and sizes, unmarked internally; original printed wraparound wrappers, minor edge-wear, else a superb copy. Dorbin A5; Krumhansl 12.

19. BUKOWSKI, CHARLES; ROCKMORE, NOEL (ILLUSTRATOR). *Crucifix in a Deathhand*, New Poems 1963-65. New York, Lyle Stuart inc., 1965.

£750 [ref: 112486]

One of a stated 3100 copies, issued as Gypsy Lou Series #2. *Crucifix in a Deathhand* was the biggest book of Bukowski's career to date, designed by Louise 'Gypsy Lou' Webb and her husband Jon, the publishers of *The Outsider*, one of the most remarkable American literary journals of the twentieth century.

First edition, first printing, one of 3100 copies; large 8vo; 4 etchings by Noel Rockmore, with tissue guards, page stock in various colours and sizes, fore-edges untrimmed; original printed wraparound wrappers designed by Rockmore, unbroken wraparound band loosely inserted, spine just toned, light rubbing to extremities, else a very good copy. Dorbin A6; Krumhansl 15.

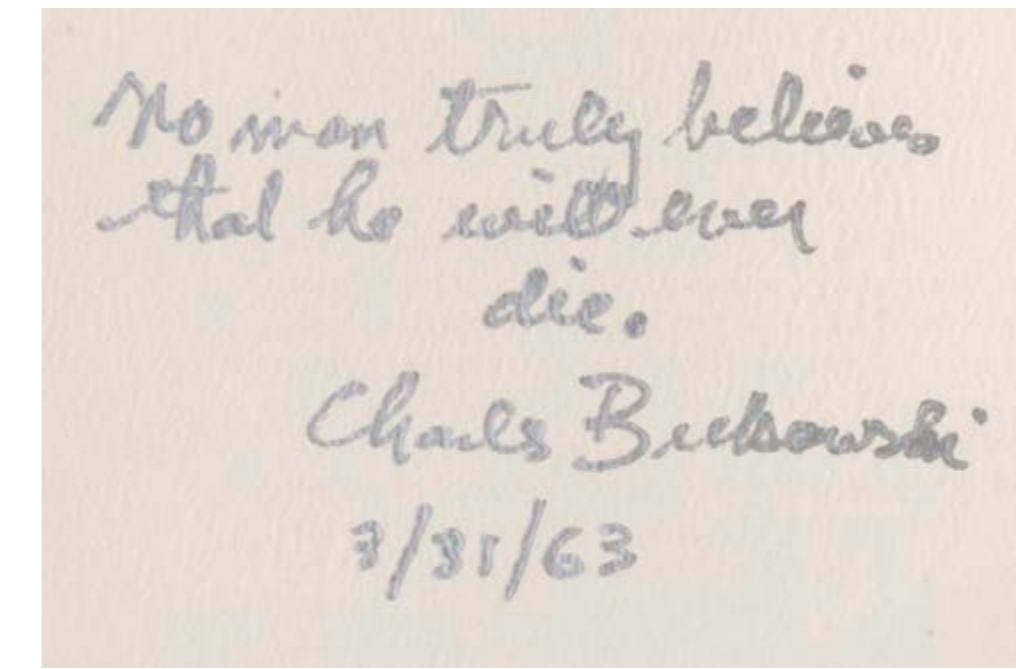
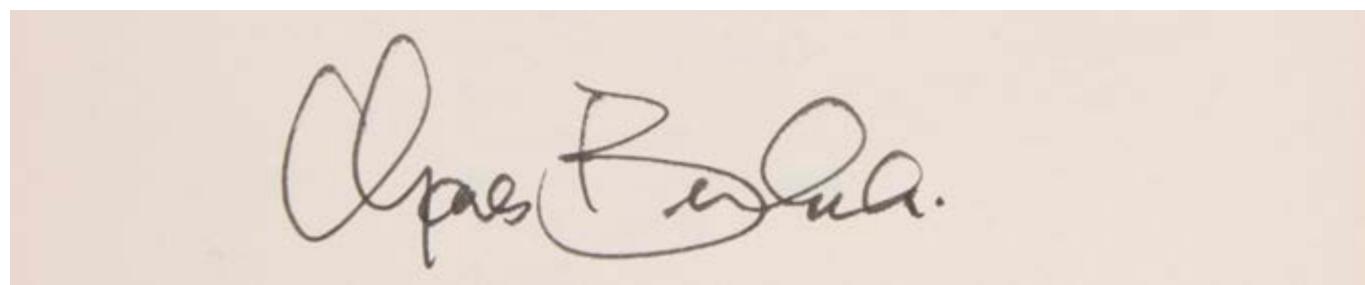
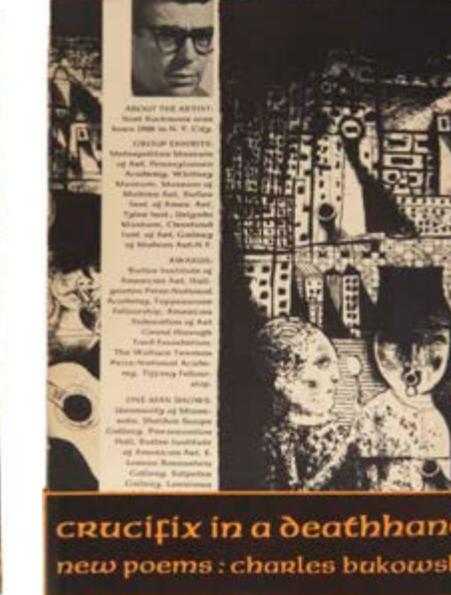
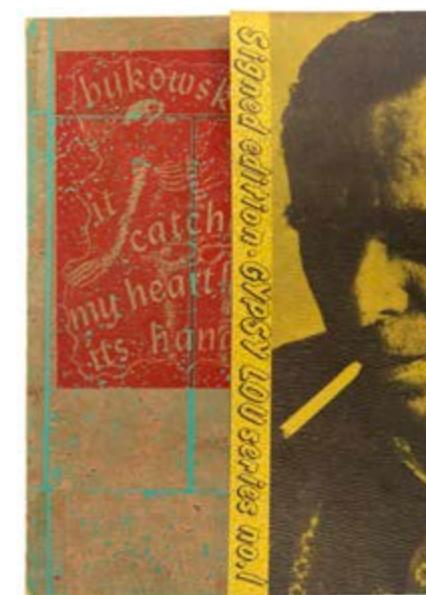
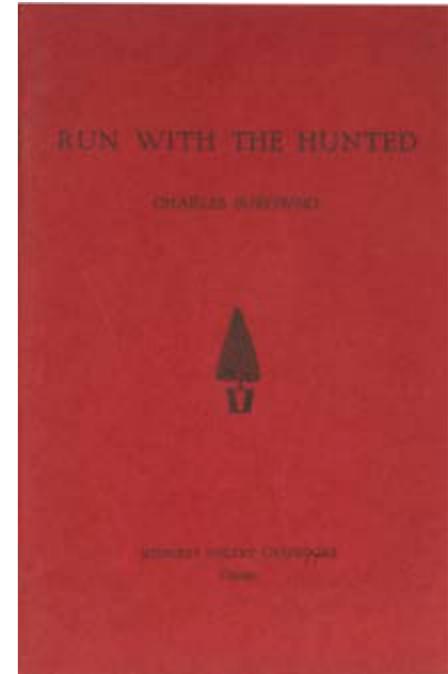
SIGNED BY THE AUTHOR

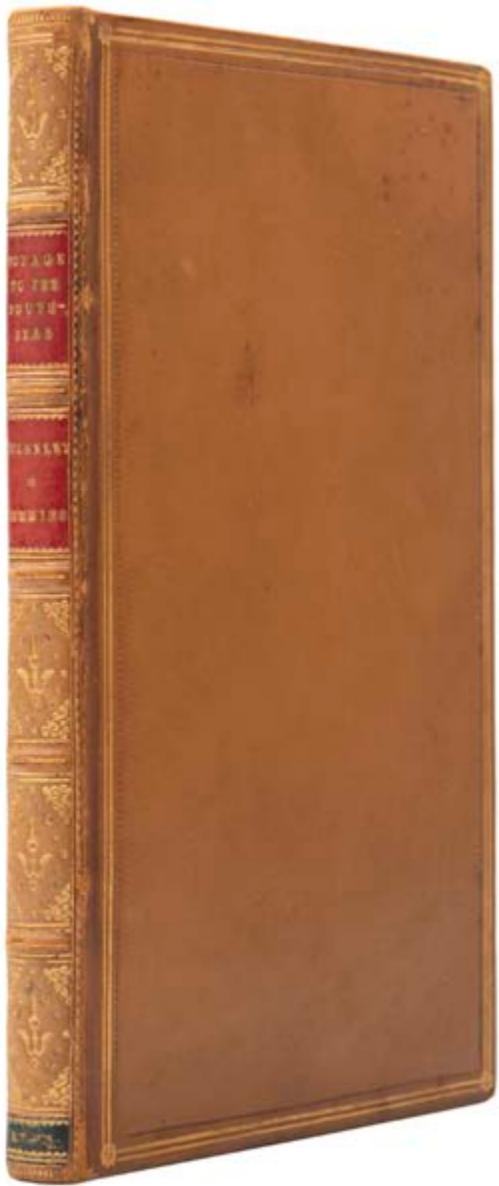
20. BUKOWSKI, CHARLES. *Poems Written Before Jumping Out of an 8 Story Window*. Glendale, CA, Poetry XI Change, [1968].

£475 [ref: 111942]

One of around 400 copies, this copy signed by the author. Contains 'Cows in Art Class' printed lengthwise, alongside a drawing by Bukowski printed in orange.

First edition, first impression, ONE OF 400 COPIES, SIGNED BY THE AUTHOR; 8vo; illustration by Bukowski printed in orange, unmarked internally; publisher's white wrappers, cover design reproducing P. David Horton's 'Self-Portrait', minor toning, else near-fine. Dorbin A12; Krumhansl 28a.





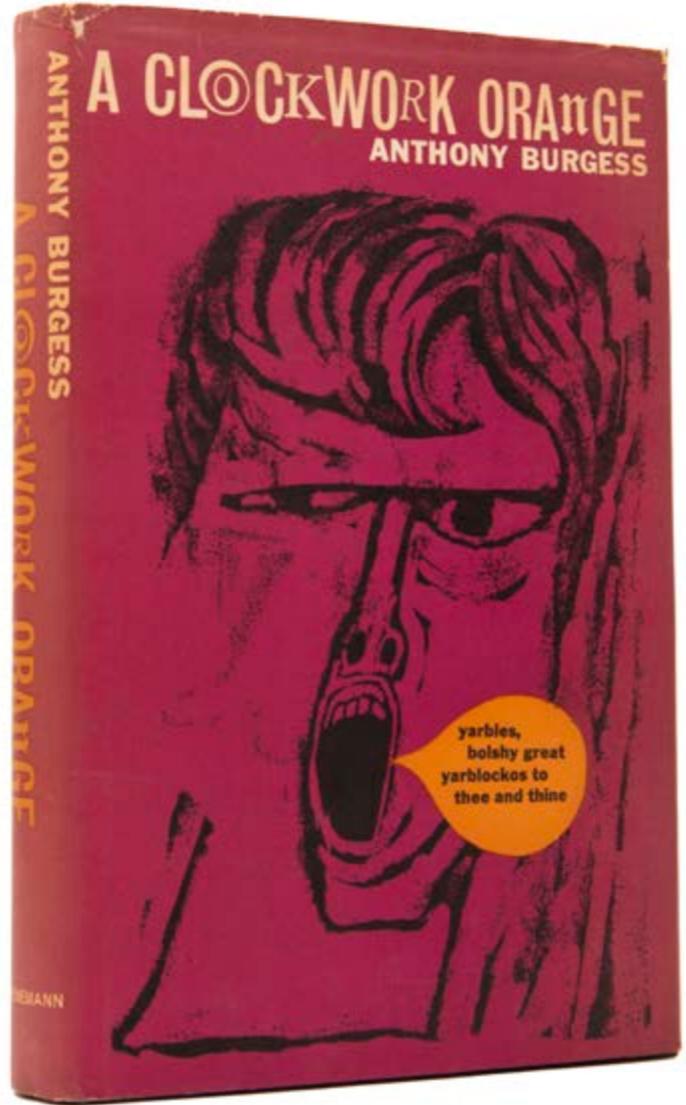
21. BULKELEY, JOHN. *A Voyage to the South-Seas, in the years 1740-1. Containing, a faithful narrative of the loss of His Majesty's Ship the Wager... The whole compiled by persons concerned in the facts related, viz. John Bulkeley and John Cummins... Dublin, printed for James Dalton, 1743.*

£3,500 [ref: 111705]

Scarce Dublin edition of one of the principal accounts of the Wager, which was wrecked off the southern coast of Chile after rounding Cape Horn. Under the command of Captain Cheap, the Wager was one of Anson's fleet, which was on its way to harass the Spanish. After the wreck, gunner John Bulkeley and carpenter John Cummins conducted the mutinous part of the crew until they arrived safely in Rio de Janeiro. Much of the adventure and interest of the account is in the description of their travails passing through the Strait of Magellan in a longboat' (Hill).

Provenance: old French auction slip at rear; Bernard Quaritch collation 'complete' pencil note at end; Steve Fossett (bookplate).

12mo, xii, 119 pp., nineteenth century calf, spine richly gilt, red morocco labels, a fine copy. BdM I, 133; Hill 210; Sabin 9108.

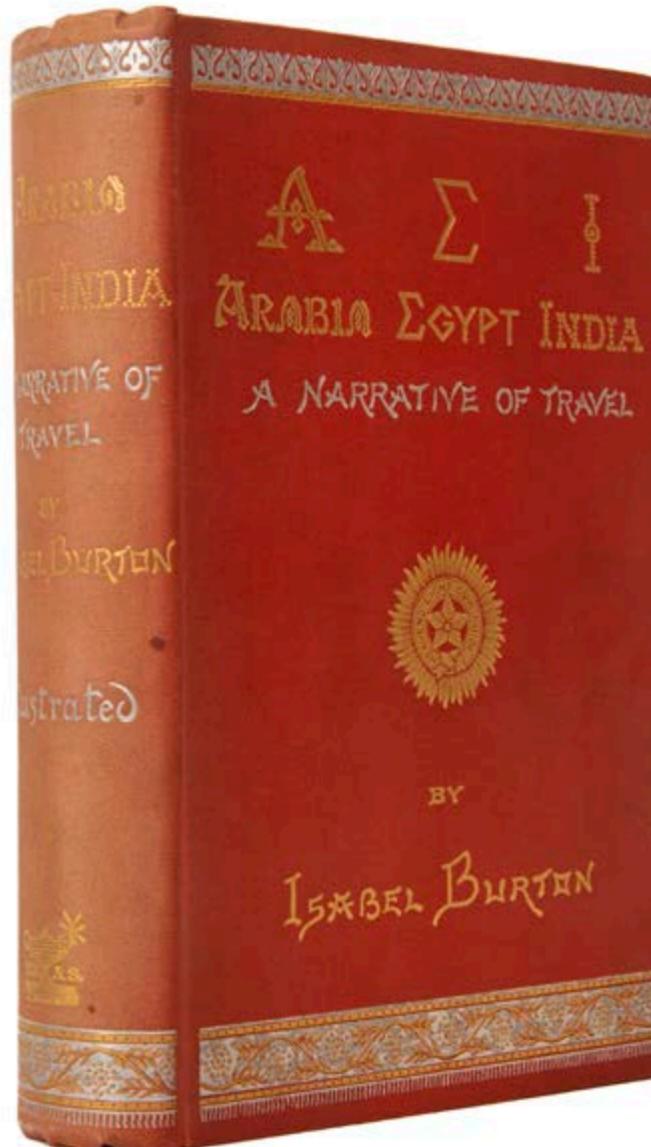


22. BURGESS, ANTHONY. *A Clockwork Orange*. London, Heinemann, 1962.

£3,750 [ref: 112063]

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

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



23. BURTON, ISABEL. *AEI. Arabia Egypt India. A narrative of travel*. London, Mullan, 1879.

£2,500 [ref: 111143]

Isabel Burton's second book detailing a journey made with her husband to India, via Arabia and Egypt between 1875 and 1876. Although the work is predominantly focused on India, there is a chapter devoted to Jeddah and some notes on Trieste, where this voyage began.

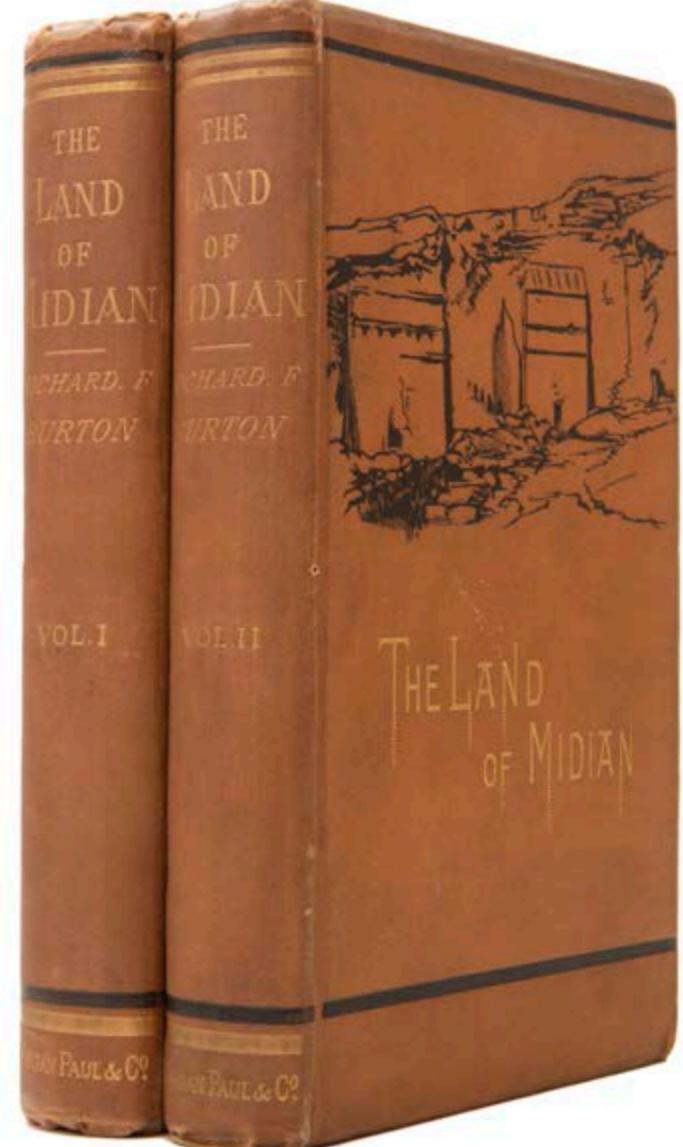
First edition, 8vo, viii, 488 pp., coloured frontispiece map, 12 plates, original red decorated cloth with bevelled edges, ruled and lettered in silver and gold, all edges gilt, light fade to spine, a fine copy.

INSCRIBED COPY

24. BURTON, RICHARD FRANCIS. *The Land of Midian (Revisited)*. London, Kegan Paul, 1879.

£7,500 [ref: 111234]

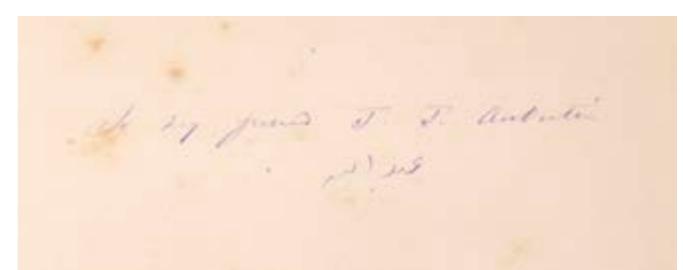
Burton's second expedition to Midian, the area of northwest Arabia on the opposite bank of the Red Sea from the Sinai Peninsula, resulted in increased geographical knowledge, particularly regarding the western fringe of the peninsula north of Muelah and of the interior south of that place beyond the plateau.

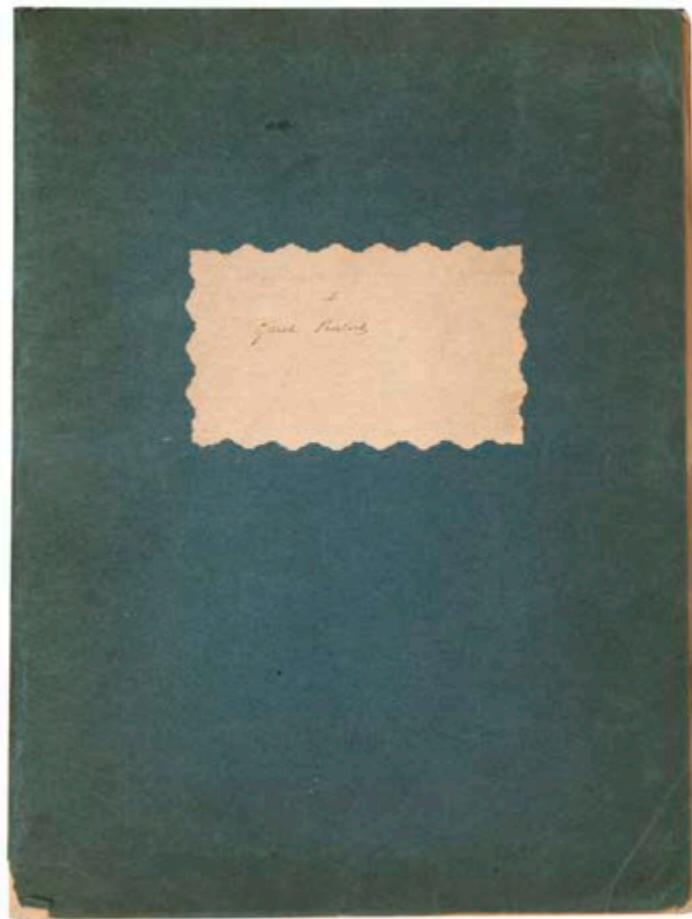


He mapped a 600-mile route through the northern and southern Midian recording its ancient cities. For the Khedive he brought back twenty-five tons of minerals to be assayed.

Provenance: inscribed on the half-title in Burton's hand: 'To my friend J. J. Aubertin/ [in Arabic] Abdullah Burton travelled in Arabia using the name Sheikh Abdullah. Aubertin, a traveller and writer, who translated an edition of the Lusiads, was Superintendent of the São Paulo Railway, Brazil, 1860-9. Isabel Burton, an old friend of Aubertin, met up with him in Paris in 1869 and travelled with him to Vichy to meet Richard.'

First edition. 2 vols, 8vo, xxviii, 338; vii, 319 pp., 32 pages ads dated 9.78 at end, INSCRIBED BY BURTON, folding map, 6 coloured plates, 10 plain plates (inscriptions), illustrations in the text, half-titles to both volumes, original yellow ochre cloth gilt, pictorial vignette to covers, light wear, a very good copy. Penzer 96-97; Casada 44, Spink 61.





UNPUBLISHED AUTOGRAPH MANUSCRIPT

25. BURTON, SIR RICHARD F. Greek Proverbs.

£40,000 [ref. 111235]

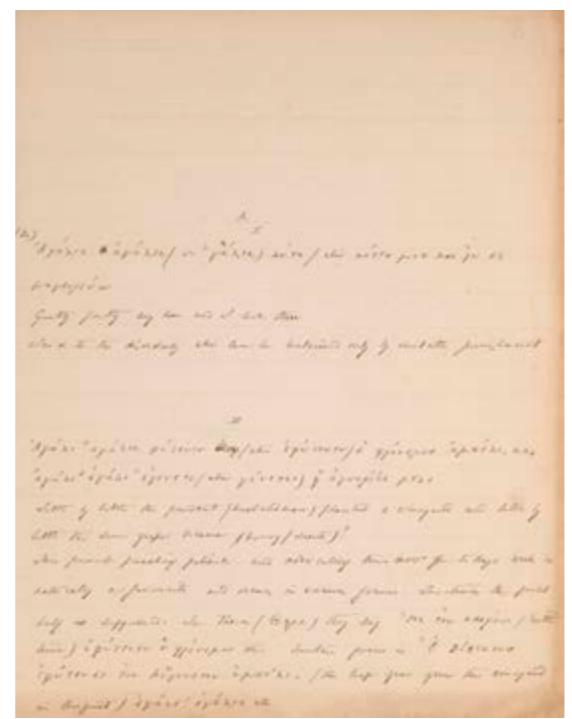
UNPUBLISHED AUTOGRAPH MANUSCRIPT OF BURTON'S PROJECTED 'GREEK PROVERBS', consisting of 182 proverbs in Greek, with English translations and explanatory notes.

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

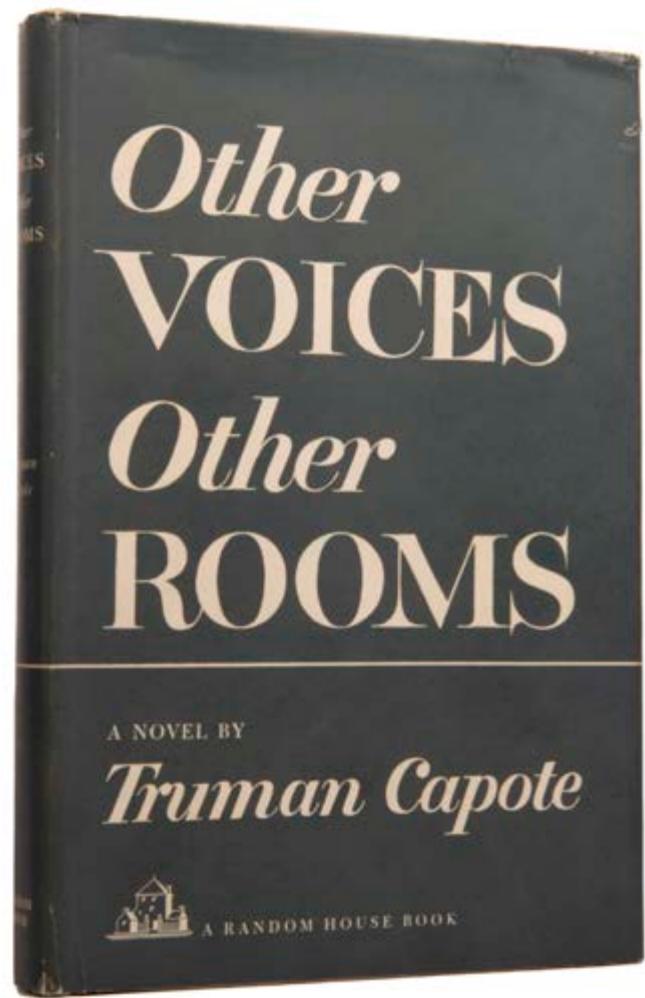
Together with ALS by Dr Georgio G. Cavadia to Burton (when Consul at Trieste), dated 1879, referring to Burton's projected work on Greek and Slav proverbs, and offering him information on Greek proverbs.

Provenance: Sotheby's, 18th July, 1972 'Property of a Gentleman' lot 371 [bought by Alan Mitchell]; Spink & Son Ltd, Catalogue... Sir Richard Francis Burton [Alan Mitchell collection], 1976, item 104; Private collection in USA.

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



- 10.
- 32
- (a) οὐδενὸν δοκεῖα σὺν τῷ εὖσι, τῷ δράκῳ τοῦ λύτρης δίνει
· αἰδοῖς
- The writer left no work; his arm must be broken
The idler wastes his time in work of vanity
- 33
- Τούτοις οἱ καρποὶ.
The gardens of Adonis
- Applied to what soon decays. The poor woman is condescendering the date
of wasteful Adonis and the lattice upon their Venus laid out his
large round vase full of earth and more vegetables, flowers and fruit,
which having no root soon withered.
- 34
- Ἄλιμα τὸ χόρπεν τὰ δέσμα
- to pigs are the fox's pigs. so trifles the worm is
— times Danas it done prints.
- Another similar saying is ἔχοπος χόρπενα σὺν διστοφή, ὅποι δέσμαν.
- The bounty of an enemy is no better than an injury.
- 35
- Ἄσπις πετεῖα (ali petea) σὺν πίστει
- The eagle does not hawk. it flies
- The great and strong one little you strong male water. πίστει / πίστη /
synonymous with τιθῆναι Doric for πίστιν / πίστη, squeeze in Romane,
- so this cities style. 8' v. 35
- Τιθεῖ ναὶ τὸ ταῦρον ὃ τὸ πηλὸν τῆς πίστεως
- also the title from the mountain
- The classical form, were Τιθεῖ πρᾶσι οἱ οἴγοις and Τιθεῖ πῦρ
οὐκ ἀδίστας. The elephant does not eat the houses.

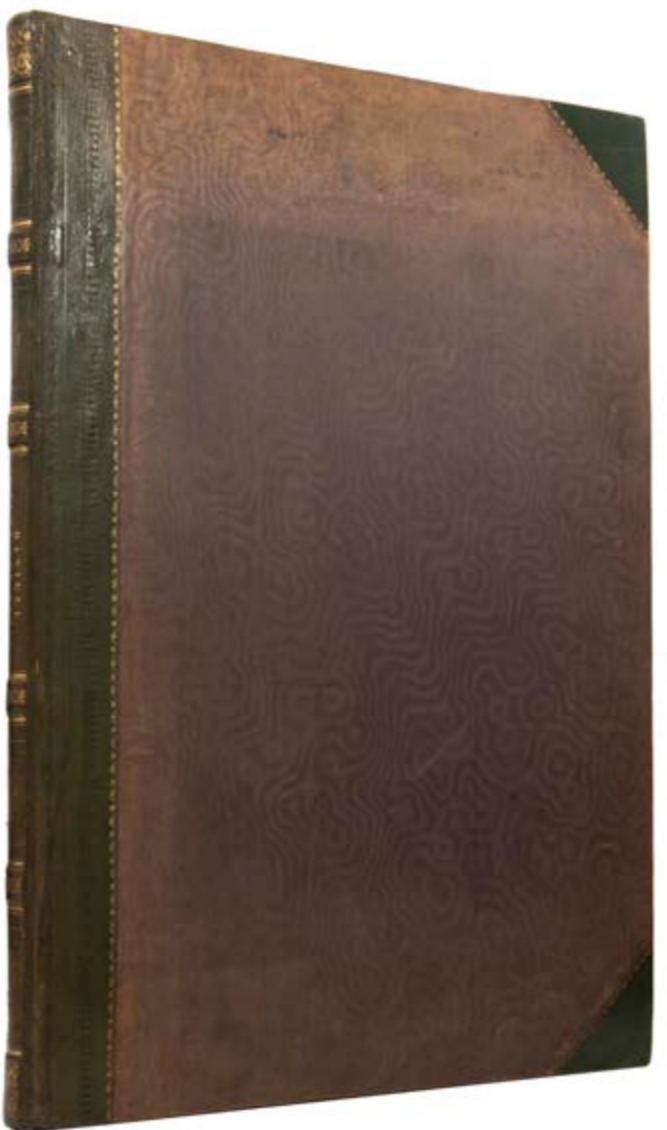


26. CAPOTE, TRUMAN. *Other Voices, Other Rooms.*
New York, Random House, 1948.

£1,500 [ref: 112111]

The first edition of the author's first novel. *Other Voices, Other Rooms* is a semi-autobiographical exploration of an adolescent's experiences growing up in a small Southern town and his encounters with many of the characters therein, including a tomboy strongly reminiscent of Capote's longterm friend Harper Lee.

First edition, first printing; 8vo; unmarked internally; publisher's tan cloth, red lettering to spine, horizontal line in green to spine and upper cover, blue topstain, with the unclipped dustjacket, very slightly toned at spine, minor edgewear, else a very good example.



27. DANIELL, SAMUEL. *A picturesque illustration of the scenery, animals, and native inhabitants of the island of Ceylon.* [TOGETHER WITH] *African Scenery and Animals at the Cape of Good Hope* London, I. Bensley, II. R. Havell, 1808 & 1831.

£65,000 [ref: 111179]

Magnificent copies of Samuel Daniell's Ceylon and African Scenery, his two masterworks, combined in a fine contemporary binding.

Samuel Daniell (1775-1811), the youngest of the three highly talented Daniell brothers, did not live long enough to realise his full potential. However, he left behind an impressive body of work, amongst which, his views of Ceylon rate very highly.

Concerning his art, Sutton writes that he was the most inspired and original of the three Daniell brothers and that his illustrations 'are of such clarity and outstanding merit that they are sufficient to give a good idea of what Samuel might have achieved had he enjoyed a longer life.' He writes of the Ceylon volume 'it would be difficult to make a choice of the masterpiece among these plates, but for sheer beauty that of the Spotted Antelope should be singled out for special praise: indeed, it must surely rank among the most lovely aquatints ever published. The superb drawing of the delicate animal, its beautiful colouring, its shy gentleness silhouetted against the brilliant light greens and the deep patches of darker foliage, combine with the composition of the picture to form an exquisite engraving of unforgettable charm. Other lovely plates are those of the Wild Boar, with its magnificent background, and the quiet, almost unearthly beauty of the Distant View of Trincomale.'

Samuel sent his sketches to his brother, William, for aquatinting. These aquatint plates were superbly executed and are examples of William's very best work.



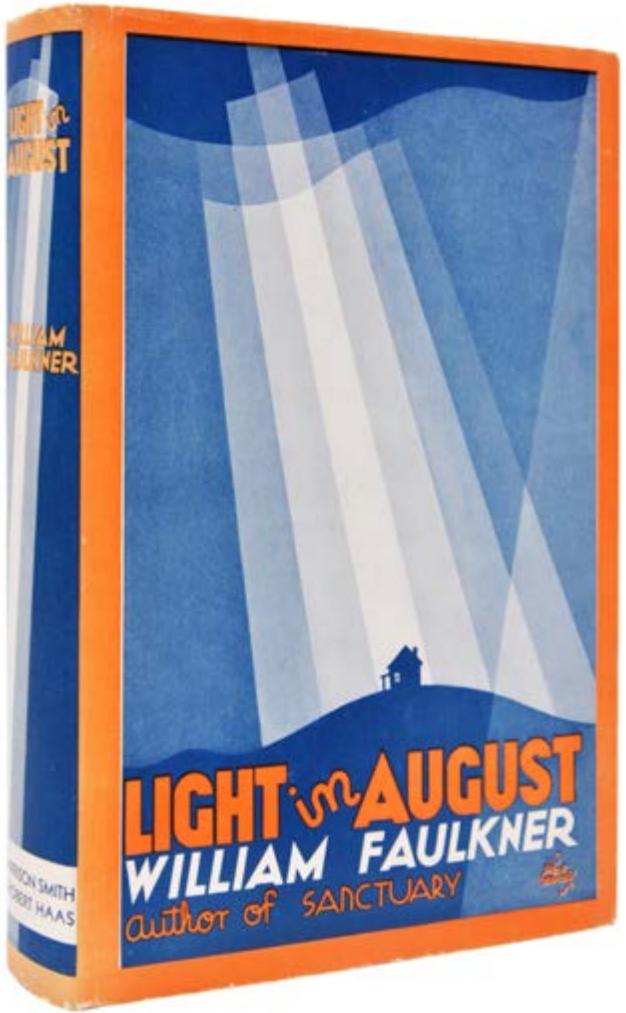
Generally in robust good health, Samuel ranged the jungles of Ceylon for six years, making sketches, but eventually he succumbed to illness and died at the early age of thirty five. This was the age at which his brother, Thomas, set out for India accompanied by William, to produce their masterpiece, *Oriental Scenery*, and it is impossible to say what Samuel might have achieved if he had lived longer. However in the work he did produce 'he shows full control of his medium: his freshness of approach is apparent; his composition and colour are full of beauty; his animals are delicately drawn, his figure studies full of life and sincerity and warmth' (Sutton).



Daniell's *African Scenery* is regarded as the rarest and most valuable of the large folio atlases of South African illustrations. Daniell arrived at the Cape on 9th December 1799. He was appointed by Lieut.-General Dundas, who became his patron there, and to whom the first volume is dedicated, to act as secretary to a mission to the Booshuanas. The expedition eventually reached Lataku, at that time the limit of European exploration, and was the source for Daniell of the drawings for the present plates. 'The African Scenery... is comparable in skill and execution to the Oriental Scenery. The coloured plates represent local scenery, animals singly or in groups in their natural surroundings, native types, and views of kraals. It may safely be said that never before had drawings of animals been presented so beautifully in their natural scenery... [other plates] are valuable records of early itinerant life in South Africa' (Sutton).

Provenance: L.V. Ledebuur, Rotterdam (armorial bookplate with shelf markings).

First edition of 'Ceylon', second edition of 'African Scenery'; large folio (66.5 x 48 cm), Ceylon: title, 4 leaves of descriptive text, 12 plates of which 11 are hand-coloured aquatints and one a soft-ground hand-coloured etching, by William Daniell after Samuel Daniell, printed on Whatman paper watermarked 1811. 'African Scenery': 2 parts in one vols, 2 aquatint dedicatory section titles with a light sepia wash on thick paper, 10 leaves of letterpress text, 30 fine hand-coloured aquatints, both works with original tissue guards, contemporary green half morocco gilt, covers lightly sunned, a fine example. 'Ceylon': Abbey (Travel), 410; De Silva pp 2-23; Martin Hardie pp 133-4; Prideaux p245 & p333; Sutton, 2; Tooley 170. 'African Scenery': Abbey (Travel) 321; Gay 3136; Hardie 133; Mendelssohn I, 411-12; Prideaux 245; Sutton 1A; Tooley 169.



28. FAULKNER, WILLIAM. *Light In August*. New York, Harrison Smith & Robert Haas, 1932.

£4,000 [ref: 99805]

A superb copy of a novel that contrasts stark tragedy with hopeful perseverance in the face of mortality; featuring some of Faulkner's most memorable characters: guileless, dauntless Lena Grove, in search of the father of her unborn child; Reverend Gail Hightower, a lonely outcast haunted by visions of Confederate glory; as well as Joe Christmas, a desperate, enigmatic drifter consumed by his mixed ancestry.

First edition, first issue with 'Jefferson' for 'Mottstown' on p340, line 1; 8vo; publisher's cloth printed in blue and orange, top edge coloured orange, pictorial dust-jacket designed by Arthur Hawkins, spine panel slightly faded, slight wear to extremities; unobtrusive bookseller's label to rear pastedown, otherwise a fine copy. Petersen A13a.



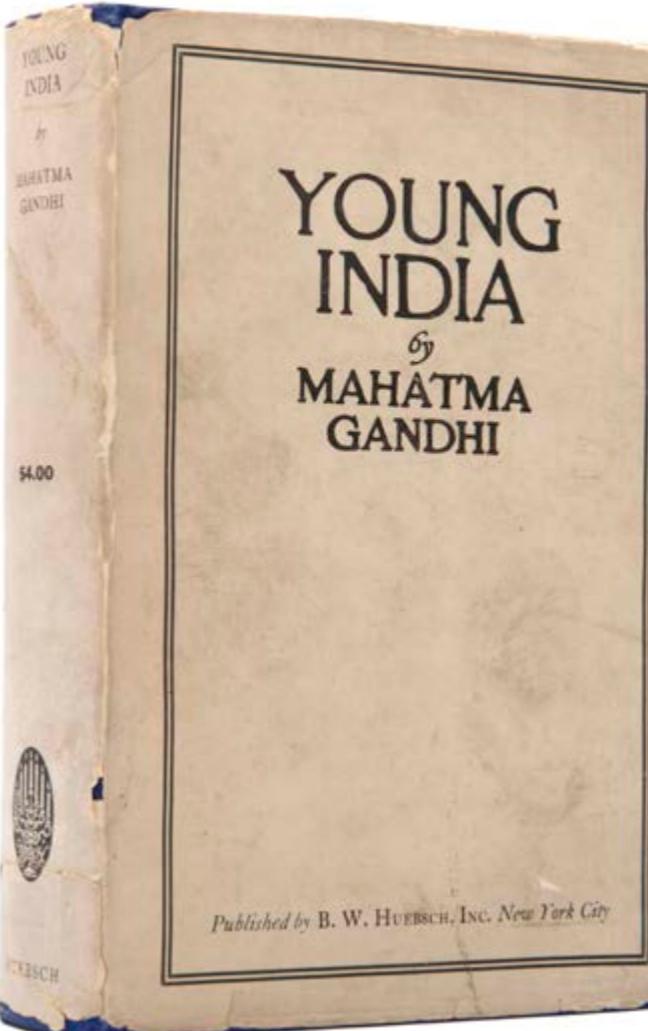


29. FITZGERALD, F. SCOTT. *Tender is the Night*. New York, Charles Scribner's Sons, 1934.

£37,500 [ref: 109677]

Fitzgerald worked for six years on his most accomplished and ambitious novel. Its complex structure and delayed publication met with little critical acclaim. Fitzgerald's star had already faded after the crash of 1929. As the decades passed however - and especially post Mitzner's 1948 book *The Other Side of Paradise - Tender is the Night* became more and more obviously a masterpiece. Also - there were few more beautiful books issued ever. The present example - totally unsophisticated, and truly lovely.

First edition, first printing; 8vo; publisher's green cloth, titles to spine gilt. With the pictorial dust jacket. Spine a little rolled, page stock lightly browned as usual, trivial mark to upper board but a particularly bright copy in the nicked and minimally rubbed dust jacket a little faded at the spine as usual but with fugitive red largely intact. A really nice copy.



RARE IN THE DUSTJACKET

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

£3,750 [ref: 111229]

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

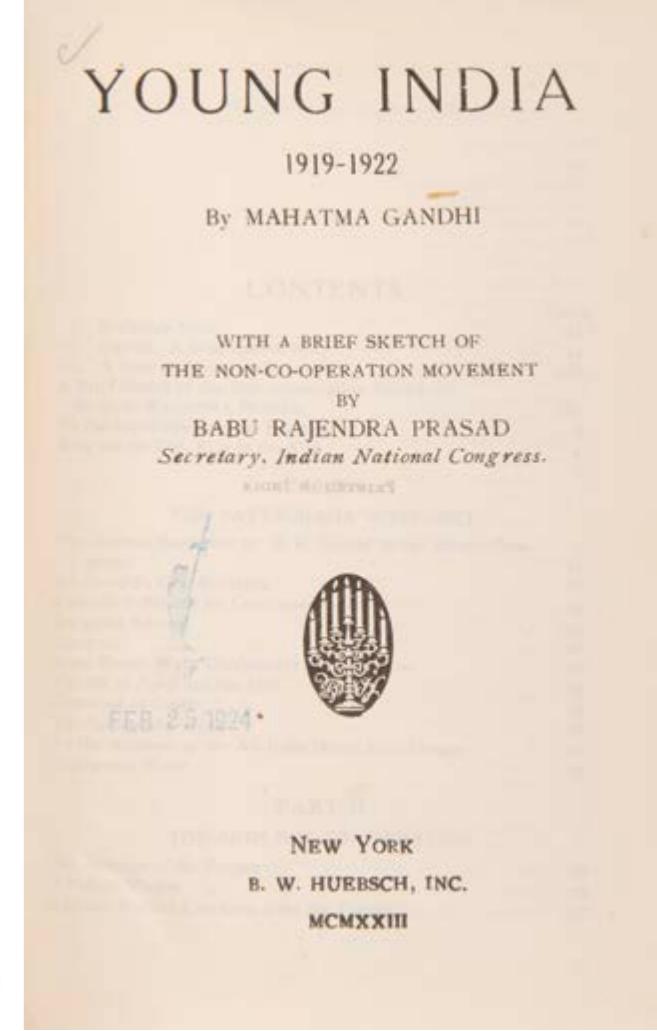
The articles first appeared in the weekly journal *Young India*, which came under Gandhi's control in 1919. This edition marks the first publication of these writings outside of India: 'All endeavour has... been made to give in this one volume the valuable writings of the Mahatmaji and others in *Young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

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

An excellent copy, and rare in the dustjacket.

Provenance: Ex Libris Henry Walcott Farnam 1853-1933 (bookplate and library stamps).

First edition in book-form, first impression; 8vo (19 x 13 cm); bookplate to front pastedown, corresponding dated library stamp to title and half-title, old bookseller's label to rear pastedown, otherwise internally clean; publisher's blue cloth, upper cover lettered in gilt above blindstamped menorah (publisher's device), spine lettered in gilt, top-edge stained blue, in rare white dustjacket, title in black within double-fillet border, menorah design to rear panel, spine lettered in black, light shelf wear to extremities of cloth, a few chips and closed tears to jacket; lxiv, 1175, [2], 4-16, [1], 1178-1199, [1]pp.





31. GONCHAROVA, NATALIA. *Misticheskie obrazy voiny*. 14 litografii [Mystical Images of War: Fourteen Lithographs]. Moscow, V. N. Kashin, 1914.

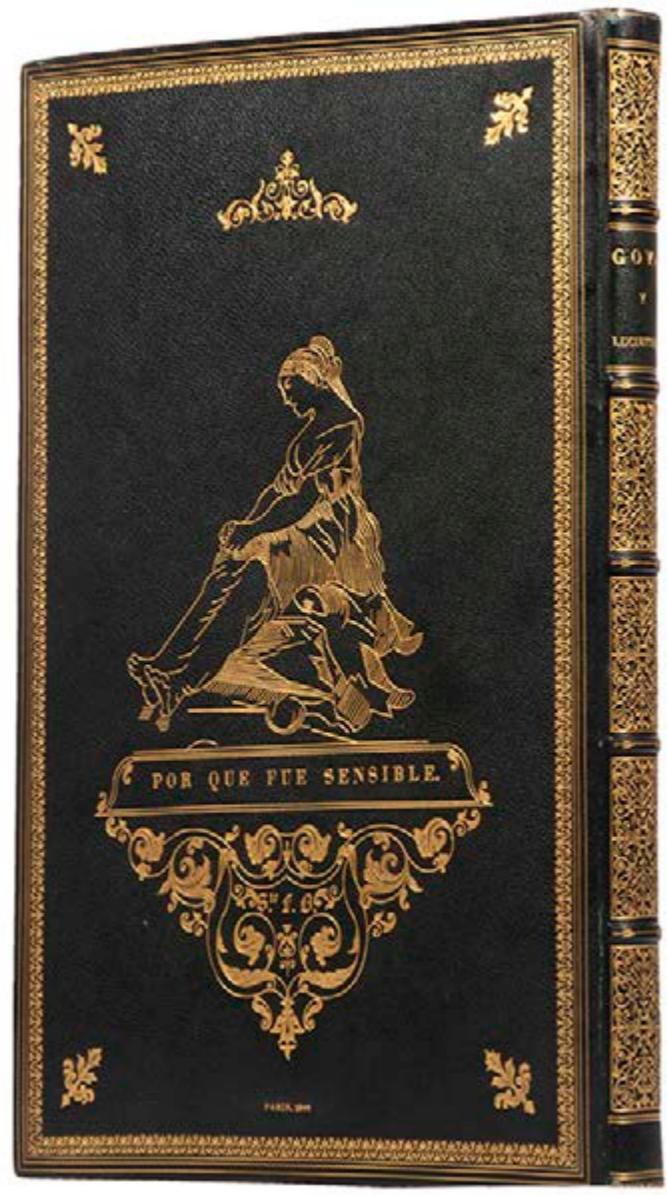
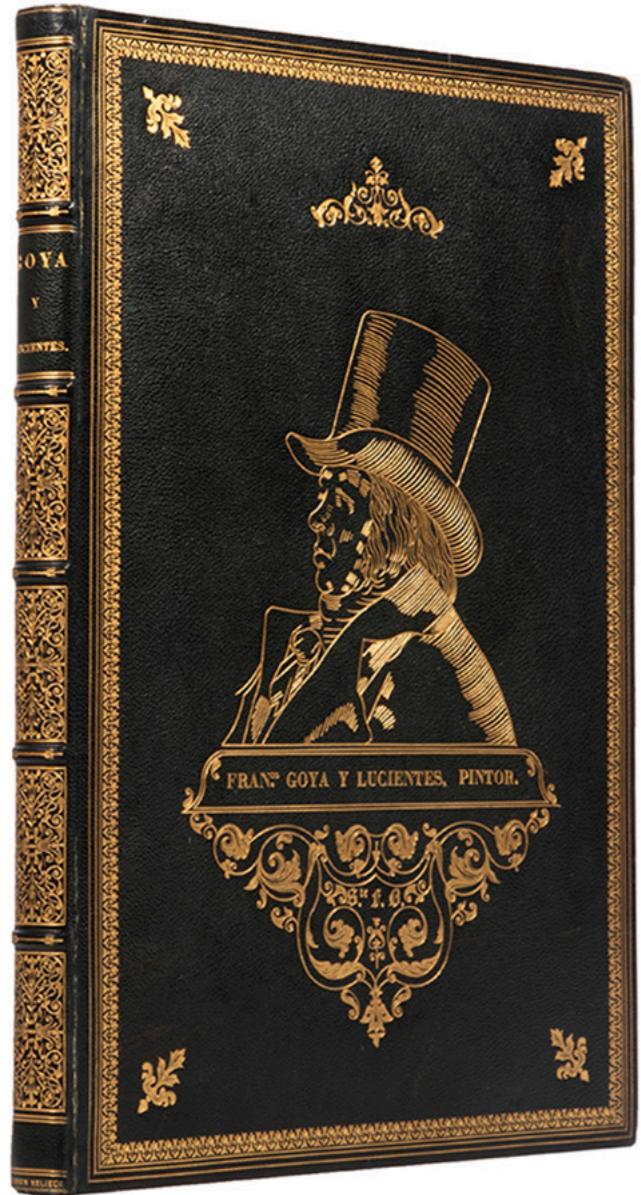
£17,500 [ref: 112305]

Mystical Images of War is one of the most celebrated works of the Russian avant-garde. First edition of one of the most 'profound and unique artistic responses to the war' - the famous series of 14 lithographs by Natalia Goncharova.

'Goncharova, in her epic treatment of war, combined innovation with traditional forms, particularly icons and lubki. However, her series has nothing in common with pseudo-folk style or with the propaganda spirit of posters or postcards. In her *Mystical Images*, a sense of ritual performance dominates the cycle. Goncharova creates her own mythology of war, combining the revived heraldry of the Russian coat of arms, symbols of Britain and France, apocalyptic images, and recognisable details of present-day military uniforms, factory smokestacks, and airplanes. A keen awareness of history emerges through visual allusions and allegories' (Rowell).

First edition; folio (37 x 28 cm); title-page and list of plates, repairs to both, contemporary ink inscription to title, 14 lithographs after Goncharova; original yellow wrappers pasted to the inside of perspex and cloth box, a good copy.





32. GOYA Y LUCIENTES, FRANCISCO DE. *Los Caprichos*. Madrid, Rafael Esteve (?) for the artist, 1799.

£200,000 [ref. 110154]

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-1798, on laid paper. A very good set from the first edition, published by the artist in an edition of approximately three hundred copies. With *Los Caprichos*, Goya for the first time made his visions of the more sinister side of Spanish society – and the human soul in general – accessible to a wider audience, beyond his small group of friends and patrons. Goya was commercially ambitious, and set himself an enormous undertaking, prepared over several years and based on hundreds of drawings. Harris has estimated that he produced 300 sets (i.e. 24,000 impressions) of the *Caprichos*, making it at the time the largest series of prints ever conceived by a single artist. But the bitter reality was that perhaps only some thirty sets of this first and only lifetime edition were sold. In 1803, the artist gave the plates and the remaining impressions to the King, presumably to escape the wrath of the Inquisition.

A crushing failure at the time, in hindsight *Los Caprichos* is the pivotal work of Goya's entire oeuvre. In one grandiose, dark symphony he unleashes his unsparing satirical sense and his wild imagination, plate after plate, tied loosely together by related motifs and laconic, often mysterious titles. The only plate without an engraved title is perhaps the most famous of all: the artist, overcome by sleep, with his head resting on a table, is surrounded by creatures of the night: owls, bats, a cat and a lynx. On the front of the table the following words appear vaguely out of the aquatint surface: *El sueño de la razon produce monstruos*. The phrase is ultimately untranslatable, as *sueño* can mean both 'sleep' and 'dream'. This ambiguity – does Reason dream up monsters or do monsters arise as Reason sleeps? – is characteristic of the entire series. Having first conceived it as the title page, Goya changed his mind and placed it as plate 43 right in the middle of the series, dividing the series roughly into two parts. The first part is largely devoted to satires of courtship and prostitution, mocking the vanities and pretensions of the young and old. It is in the nightmarish second part that the monsters arise, witches and demons fly, and goblins awake. Beyond the mere evocation and critique of superstition and witchcraft, the precise meaning of these later plates is even more cryptic. Concealed through visual puns, word play and allusions to proverbs, they often ridicule the idle and ruling classes, the clerics and the nobility.



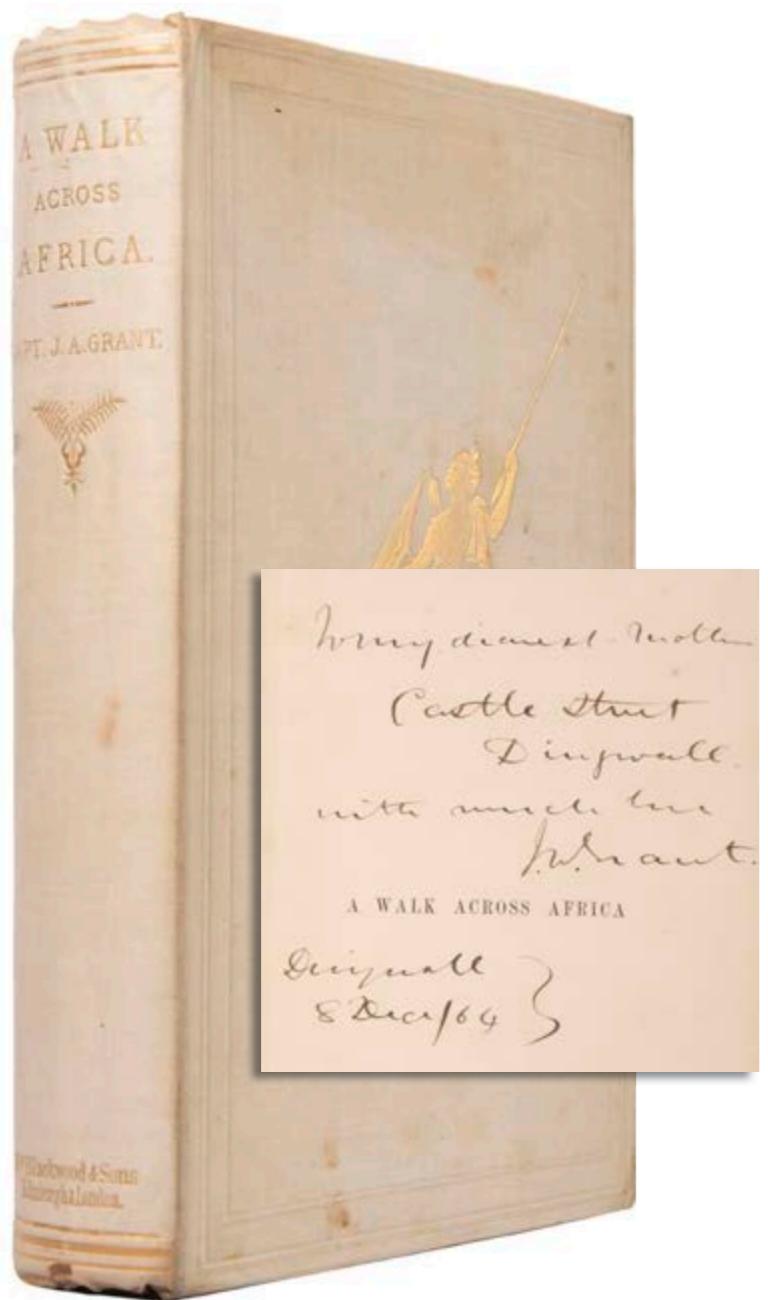
Wickedly satirical and subversive as the *Caprichos* are in their imagery and content, they also represent a technical revolution. Having previously created a number of competent yet ultimately conventional etchings after Velazquez, Goya in this series suddenly and completely mastered the aquatint method. In particular through his use of blank paper for glowing highlights among dense shades of grey and black, he created images of dramatic and disturbing beauty. What makes *Los Caprichos* one of the greatest unified series of images ever produced, is not just his extraordinary draughtsmanship or his technical mastery, nor his sharp satirical wit, but the intensity of his imagination and the depth of his humanity.

Provenance: Georges Bontemps, 1799-1883, of Paris and Birmingham (bookplate).

First edition, one of approximately 300 copies; quarter broadsheets (311 x 205mm); 80 plates on a single uniform stock of unwatermarked laid paper; etchings with burnished aquatint, many with drypoint and/or burin (fine impressions printed in sepia, printing with great contrasts and bright highlights, the aquatint just beginning to show a little wear on some plates, with the scratch on plate 45, with wide margins, some pale spotting mainly on the first few pages, otherwise in very good condition; black morocco binding by Lebrun, signed on the spine and dated Paris 1844 on the rear cover, tooled in gilt with the Self-Portrait of plate 1 and the name of the artist on the front cover, the motif and title of plate 32 on the back cover, marbled endpapers; within a matching red morocco box, with the name of the artist, the title and the name of the binder on the spine, the inside with a black and gilt morocco inlay showing all the tools used for the binding).



El sueño remedio



INSCRIBED TO THE AUTHOR'S MOTHER

33. GRANT, JAMES AUGUSTUS. *A walk across Africa or domestic scenes from my Nile journal*. Edinburgh and London, Blackwood, 1864.

£9,000 [ref: 110870]

INSCRIBED "TO MY DEAREST MOTHER," AND DATED 8 DECEMBER 1864.

One of the scarcest Nile accounts and a monumental work of exploration, James Grant travelled with Speke from Zanzibar to the source of the Nile at Lake Victoria, naming Ripon Falls. The book was issued in various coloured cloths, the cream is the scarcest and most desirable. This early issue without the engraved portrait found in some later copies.

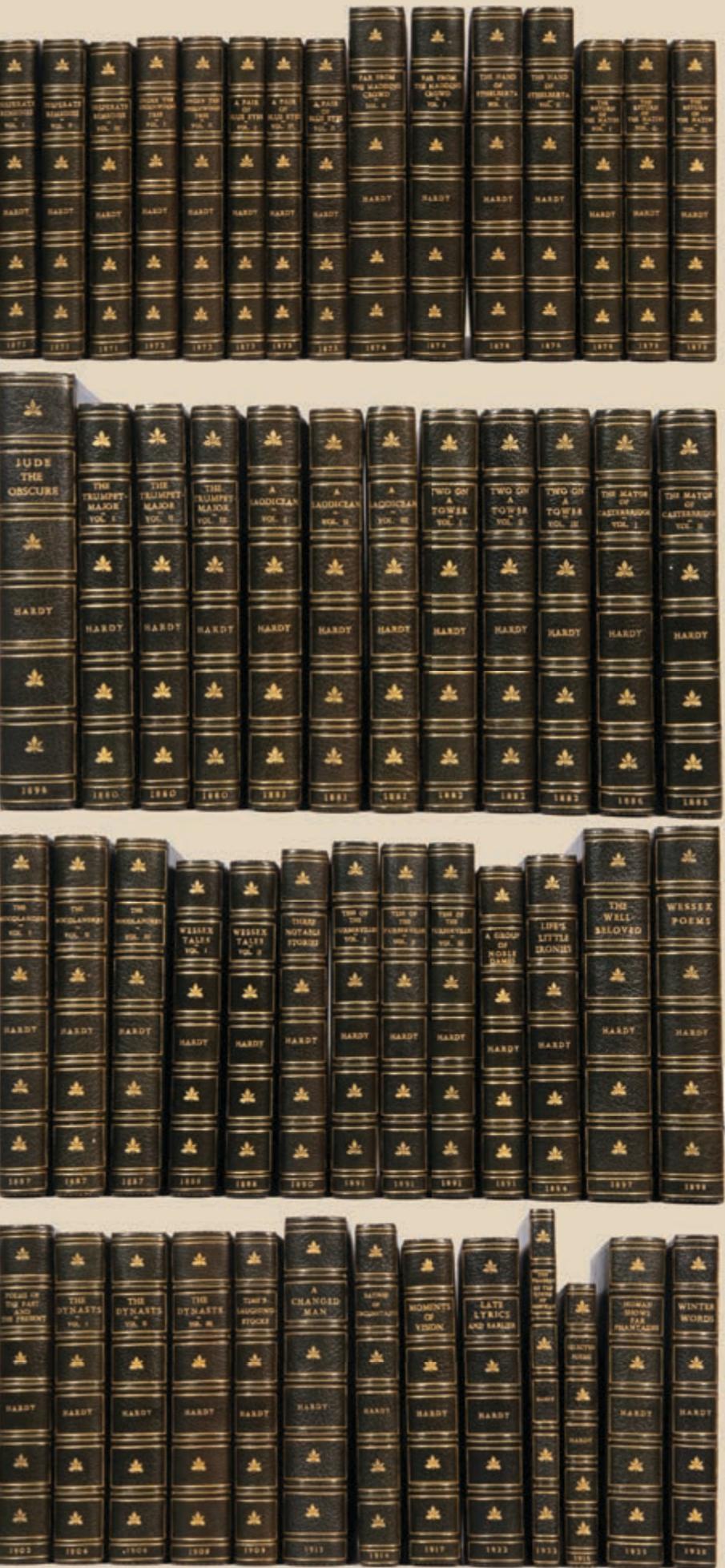
First edition; 8vo, INSCRIBED BY GRANT TO HIS MOTHER, xviii, 452, 33 pp., large folding map hand-coloured in outline in pocket at end, original cream cloth gilt, stamp of a tribesman with spear and shield to upper cover in black, inner joints repaired, a few marks to cloth, a very good copy. Czech p66.



My dearest mother
Castle Street
Dingwall
with much love
J. Grant.
A WALK ACROSS AFRICA
Dingwall
8 Decr/64

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

£25,000 [ref: 112009]



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

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

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



TARRARE.

THE WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1816.

*Painted by J. Herring. Engraved by C. Turner, out of Drawings by J. Herring.
The Property of the Right Honourable the Duke of Buccleuch.
21, St. James's Street, London. Printed by S. & J. Fuller, 1843.*

WITH FABULOUS COLOUR

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

£57,500 [ref: 109890]

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

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

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



ANTONIO.

THE WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1819.

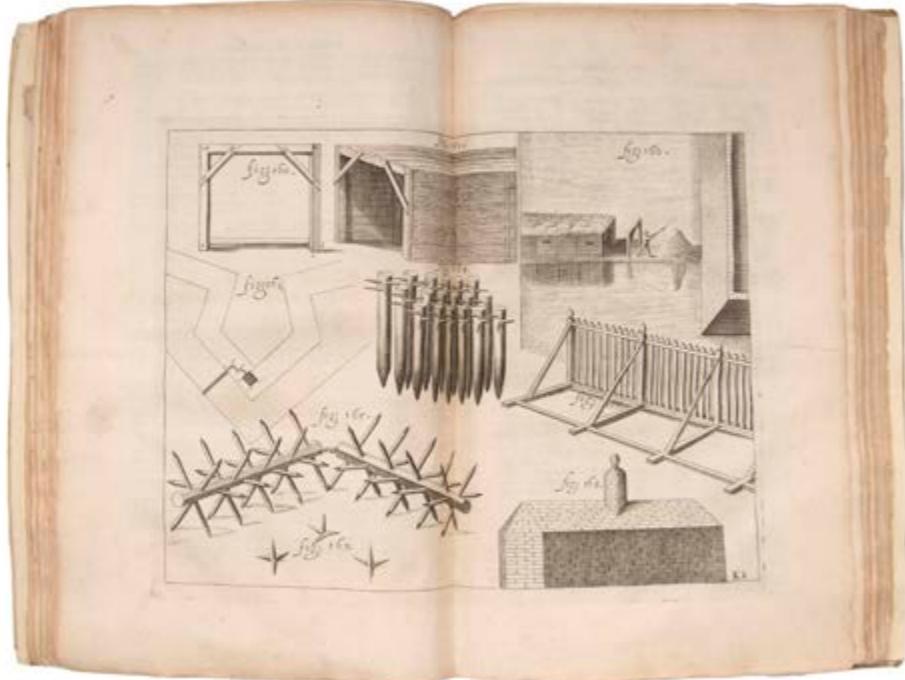
*Painted by J. Herring. Engraved by C. Turner, out of Drawings by J. Herring.
The Property of the Right Honourable the Duke of Buccleuch.
21, St. James's Street, London. Printed by S. & J. Fuller, 1843.*



BAREFOOT.

THE WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER, 1823.

*Painted by J. Herring. Engraved by C. Turner, out of Drawings by J. Herring.
The Property of Richard Watt and Gilbert Threlkeld, Esqrs.
21, St. James's Street, London. Printed by S. & J. Fuller, 1843.*



IMPORTANT CONTRIBUTION TO THE ART OF EARLY MODERN WARFARE

36. HEXHAM, HENRY. *The First(-Third) Parts of the Principles of the Art Military...* 1637(?), 1638 and 1640 [BOUNDED 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; Delft, s.n., 1641.

£7,500 [ref: 111912]

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

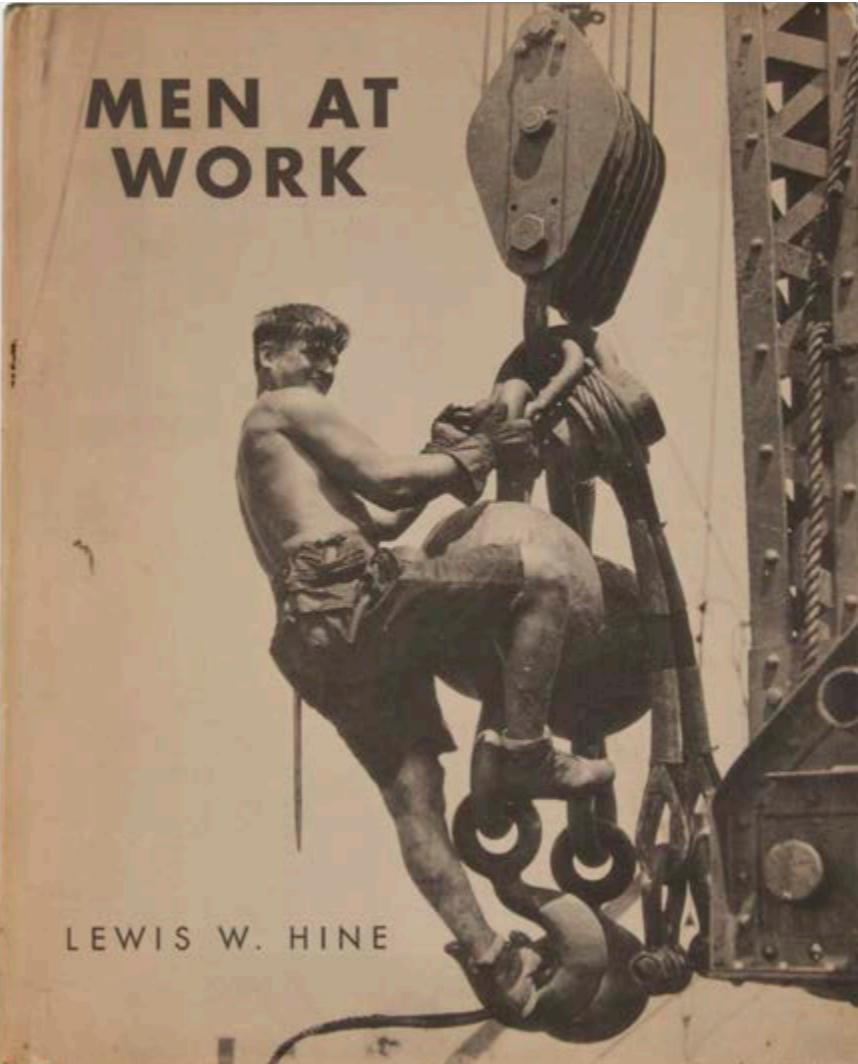
Comprising the rare true second edition of part 1, unrecorded in ESTC — we can trace only one other copy at the library of the United States Military Academy, West Point — the first edition reissue of part 2, and the first edition of part 3.

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'-Hertogenbosch 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 Munition, Engines, Instruments, Materials, and all necessarie preparations, and Equipage, belonging to an Armie' (see Hexham's translation of Marolois' *Art of Fortification*).

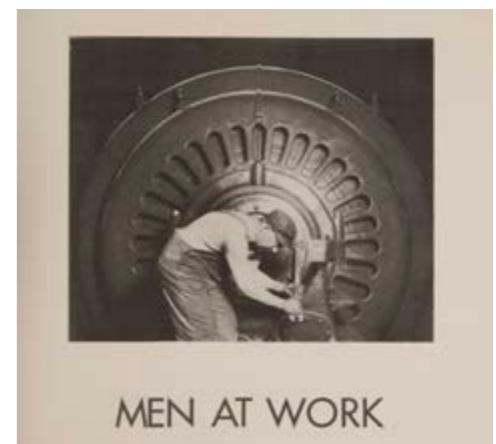
The second work relates the Anglo-Dutch victory at Nieuwpoort in July 1600, where forces under the command of the future Prince of Orange, Maurice of Nassau, and Vere routed a Spanish army on the sand dunes in western Flanders, suffixed with a short description of the siege at Ostend in which Hexham 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 Waller, price xxiiii, Apr: 1642 (ownership inscription); Mark Dineley (bookplate).

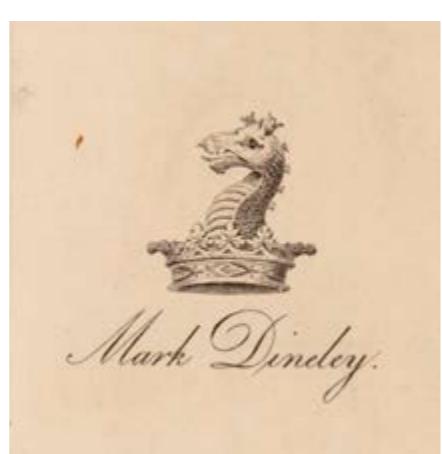


To Owen R Lovejoy
for his never-failing appreciation
of our work, — many of the results
being the direct outgrowth of his
suggestions and optimistic criticism.
May his vision never grow dim.

Lewis W Hine



MEN AT WORK



INSCRIBED TO OWEN R. LOVEJOY

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

£15,000 [ref: 111371]

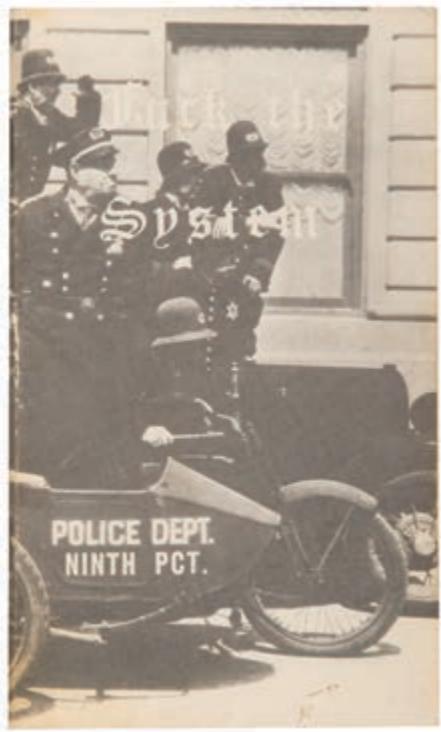
An important PRESENTATION COPY in a remarkable example of the rare dust-jacket, inscribed: 'To Owen R. Lovejoy / for his never-failing appreciation / of our work, — many of the results / being the direct outgrowth of his / suggestions and optimistic criticism. / May his vision never grow dim.' Owen R.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

Men at Work contains photographs made between 1920 and 1931, issued amid the worst employment crisis the United States had ever known. Hine saw it as a way of reaching out to schoolchildren, providing them with constructive role models and emphasising the human element of industry, with photographs of railroad employees, coal miners, aeroplane assemblers, steelworkers, and others. Among the most striking photographs are Hine's images of the construction of the Empire State Building, which Empire State, Incorporated, had used widely for publicity purposes.

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

Provenance: Owen R. Lovejoy (inscribed).

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



FIRST EDITION OF THE AUTHOR'S FIRST BOOK

38. [HOFFMAN, ABBIE] METESKY, GEORGE (PSEUD). *Fuck the System*. New York, privately Printed, 1967.

£1,250 [ref: 112072]

'If you paid money for this manual you got screwed.'

Abbie Hoffman's rare and provocative Yippie pamphlet, published under the pseudonym George Metesky, with New York's Ninth Precinct 'finest' on the wrappers. A manual of mischief filled with tips for obtaining free goods and services, as well as entries on topics like 'bad trips' and 'communes'. Most works of this type were likely to have been distributed at demonstrations and meetings; this, combined with the small format, means that few copies of this work have survived in good condition.

Fuck the System is Hoffman's first book, a precursor to his landmark work *Steal This Book*.

First edition; 32mo (15 x 8.9 cm); ownership signature on Contents leaf, else unmarked internally; original photo-illustrated wrappers, stapled as issued, minor toning to extremities, minimal rubbing to spine, preserved in custom black cloth solander box with fitted compartment, gilt lettering to spine.



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

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

£22,500 [ref: 111337]

'VERY RARE. THE FIRST AND ONLY EDITION OF THE FINEST AND MOST IMPORTANT SPORTING BOOK OF THE LAST TWO CENTURIES.' (Schwerdt)

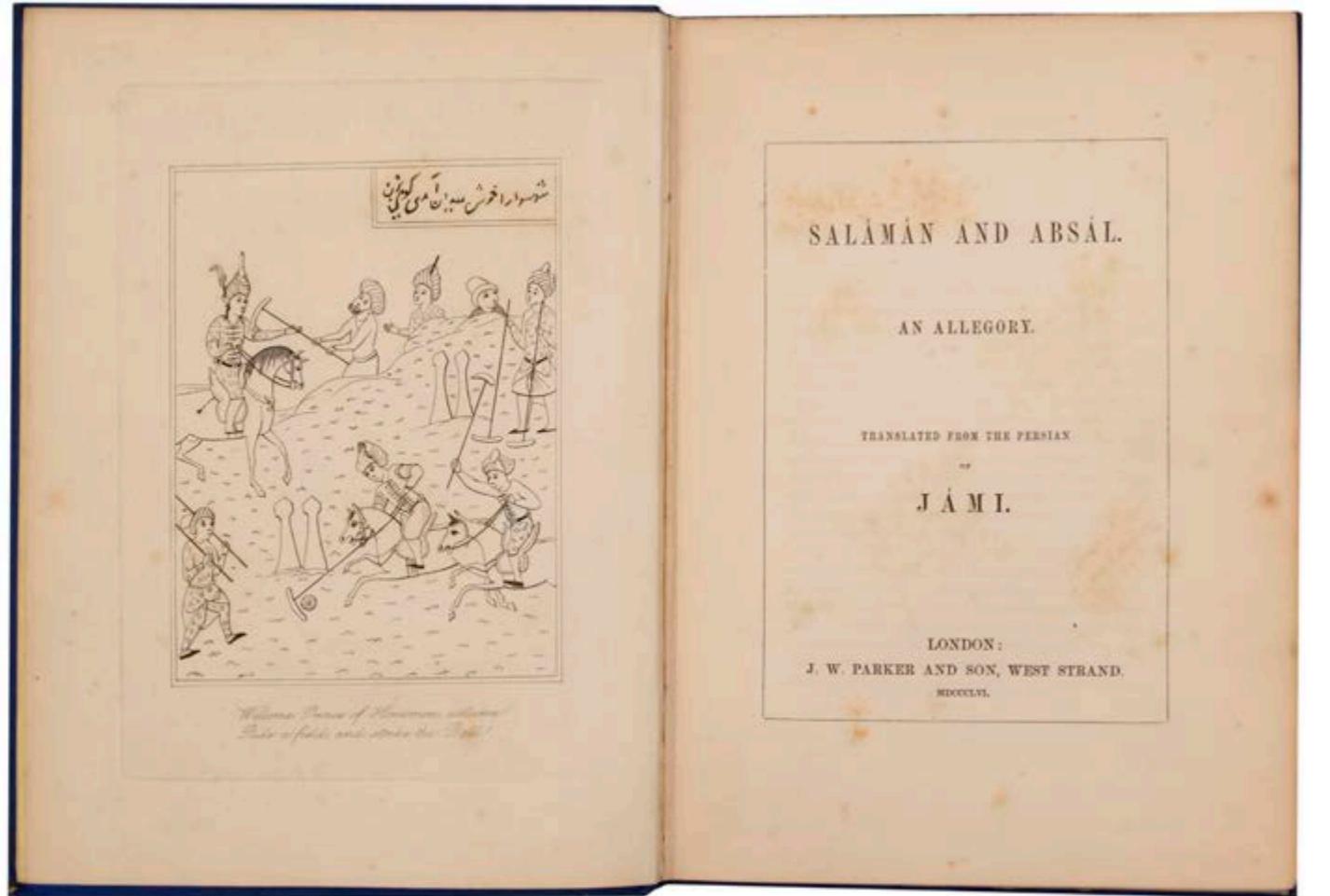
Tooley calls it 'a magnificent work, the most valuable English colour plate book on sport'. Although there are fox, stag and hare hunting scenes, the majority of plates depict the shooting of different game birds in deeply rural woods and pastureland. The present copy contains the plates in an early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

Samuel Howitt (1756/7–1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes. He was closely associated in his art with Thomas Rowlandson, whose sister he married. Howitt's early watercolour style has similarities to Rowlandson's, but Howitt developed a more individual style as his career as a sporting artist progressed. He seems to have had an innate capacity for drawing animals, from commonplace hare and deer to exotic species that he studied in menageries. He was an animated draughtsman, and his drawings of hunts and sporting events have a fluidity and excitement fitting to the subject. (ODNB).

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

Landscape folio (45.5 x 55 cm); hand coloured aquatint title, list of plates with aquatint vignette, 20 hand-coloured, deckle-edged aquatint plates principally by W.M. Craig, J. Godby, and H. Merke after Howitt, plate captions in English and French, plates 2 and 9 with the printed overslips correcting the caption, and plate 2 with the letter 'x' added to 'cheveau' in manuscript, neat repairs to marginal tears on plates 10 and 20 and list plates, plates bound out of order, occasional faint spotting mainly confined to versoes of plates; contemporary straight-grained maroon morocco over marbled boards, red gilt label to upper cover, spine gilt ruled, extremities rubbed, a very good copy. Abbey (Scenery), 14; Mellon/Podeschi 86; Schwerdt II, p. 53; Tooley 273.





FIRST ENGLISH TRANSLATION

40. JAMI; FITZGERALD, EDWARD (TRANSLATOR). *Salman and Absal: An Allegory*. Translated from the Persian of Jami. London, J. W. Parker & Son, 1856.

£2,000 [ref: 109132]

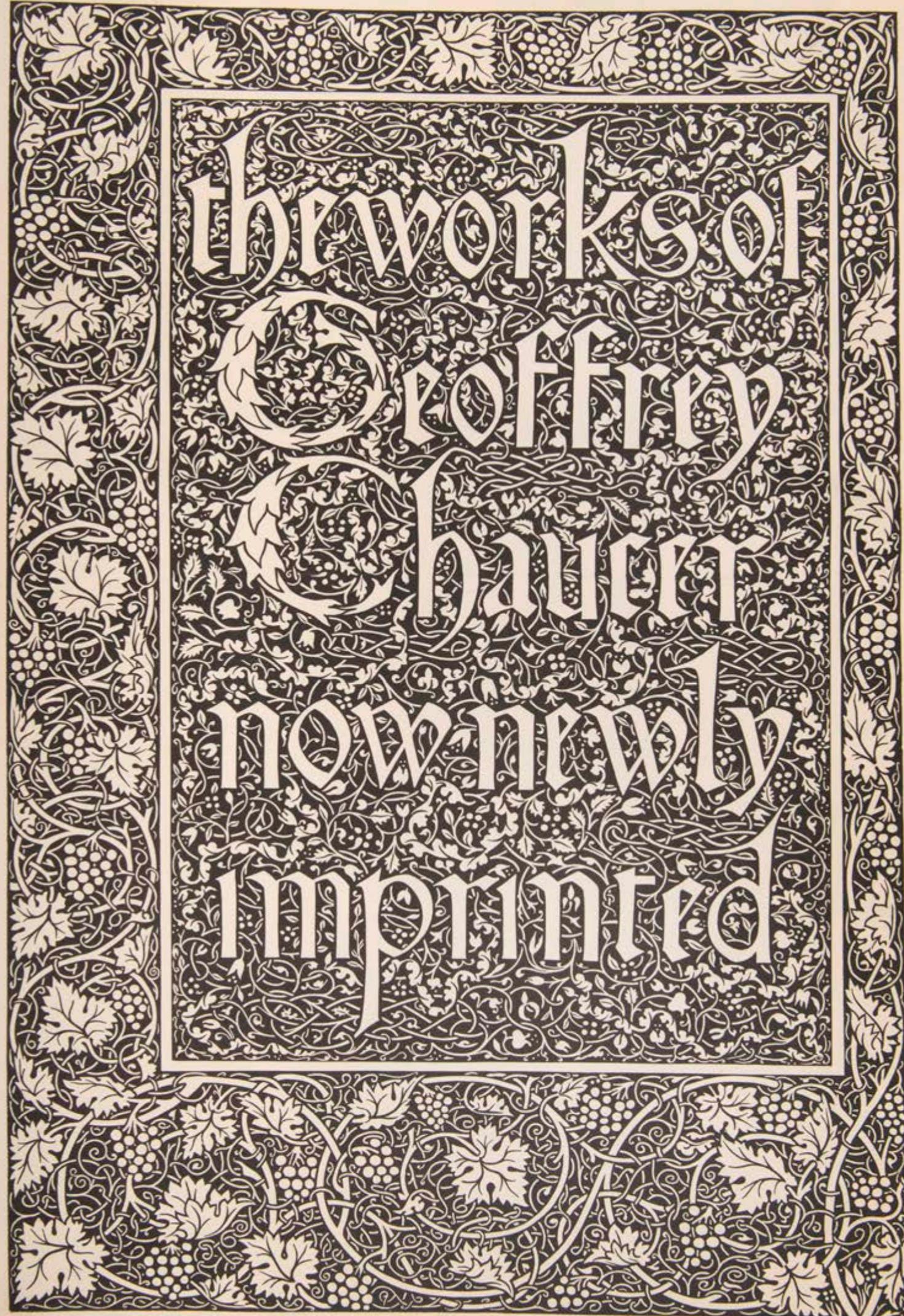
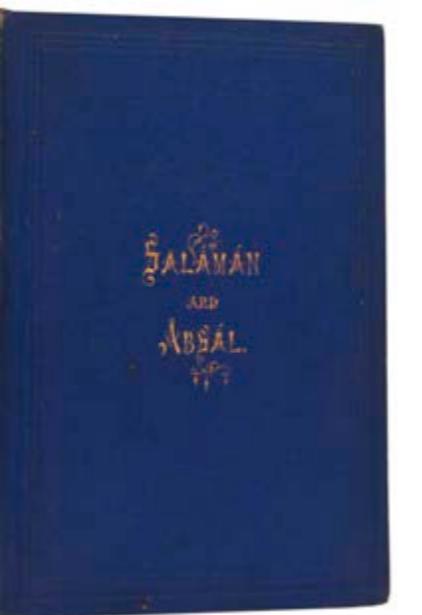
The first English translation of this poem by Jami and first translation from Persian by Edward FitzGerald.

Salámán and Absál was composed in the late fifteenth century as part of Jami's larger work *Haft Awrang*. Based on an allegorical tale it tells of the love of the Greek prince Salaman for his nurse Absal. Although it must be noted that this is a much condensed edition by FitzGerald, and most likely most likely presented as such because it is a translation from the 1850 Persian printed edition of the text edited by Forbes Falconer (1805-1853). The Falconer edition was compiled from eight manuscripts in British public and private libraries and these texts were compared and condensed to create his definitive edition for print in 1850.

The frontispiece showing a game of polo is a reproduction of plate XXII from the first volume of Gore Ouseley's *Travels: which itself is a reproduction line engraving of a miniature contained in a copy of the Divan of Hafiz, formerly in the private collection of Ouseley and now in the Bodleian library.*

Provenance: The FitzGerald Collection of Peter Wills (their blind stamp to front free endpaper and original dated invoice from Quaritch to them loosely inserted).

First edition, 8vo (212 x 155 mm), pp.xvi, 84, frontispiece, some scattered foxing, ink inscription and blind stamp to front free endpaper, original publisher's blue ripple-grain cloth, ruled in blind with gilt lettering, spine a little darkened, a little rubbed.





ONE OF 425 COPIES - IN THE ORIGINAL BINDING

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

£110,000 [ref: 112370]

ONE OF 425 COPIES ON PAPER, FROM A TOTAL EDITION OF 438, IN THE ORIGINAL BINDING.

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

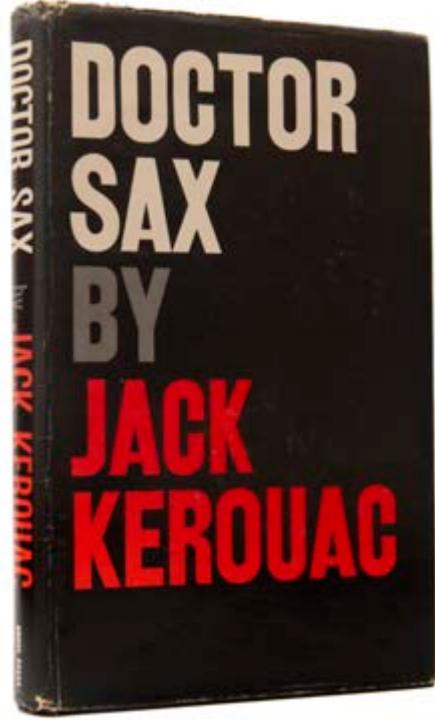
Burne-Jones devoted all his Sundays for almost three years to the work, and Morris came to talk with him as he drew. As the artist worked he increased the number of proposed illustrations from 48 to 60 to 72 to 87, and Morris accepted each change. The process of adapting the drawings to the woodblock, and engraving them, was entrusted to W. H. Hooper and R. Catterson-Smith, with Burne-Jones closely supervising every detail.

A work described as 'perfect... both in design and in the quality of the printing... the last and the most magnificent, the Kelmscott Chaucer' (PMM, p.223).

'The finest book ever printed - if W. M. had done nothing else it would be enough...' (Burne-Jones).

ONE OF 425 COPIES ON PAPER, from a total edition of 438; folio (42.2 x 28.8 cm); Chaucer type, headings to longer poems in Troy type, headings, incipits and explicits printed in red, 87 woodcut illustrations designed by Sir Edward Burne-Jones, redrawn in ink by R. Catterson-Smith and cut in wood by W. H. Hooper, woodcut title-page, 14 large borders, ornamental woodcut title, 18 different frames around illustrations, 26 19-line initial words, printer's ornaments, printer's device, all designed by William Morris and cut in wood by Hooper, C. E. Keates and W. Spielmeyer, numerous 10-line and smaller initial capitals; original holland-backed blue boards, printed paper label to spine, edges uncut, expert refurbishment to spine label and small areas of board edges, some wear to spine ends, else near-fine in clean, well-preserved, original condition; housed in red quarter morocco folding case. The Artist and the Book 45; Franklin Private Presses p.192; Needham, William Morris and the Art of the Book 101C; Peterson, Bibliography A40; Peterson, The Kelmscott Chaucer: A Census (this copy unrecorded).



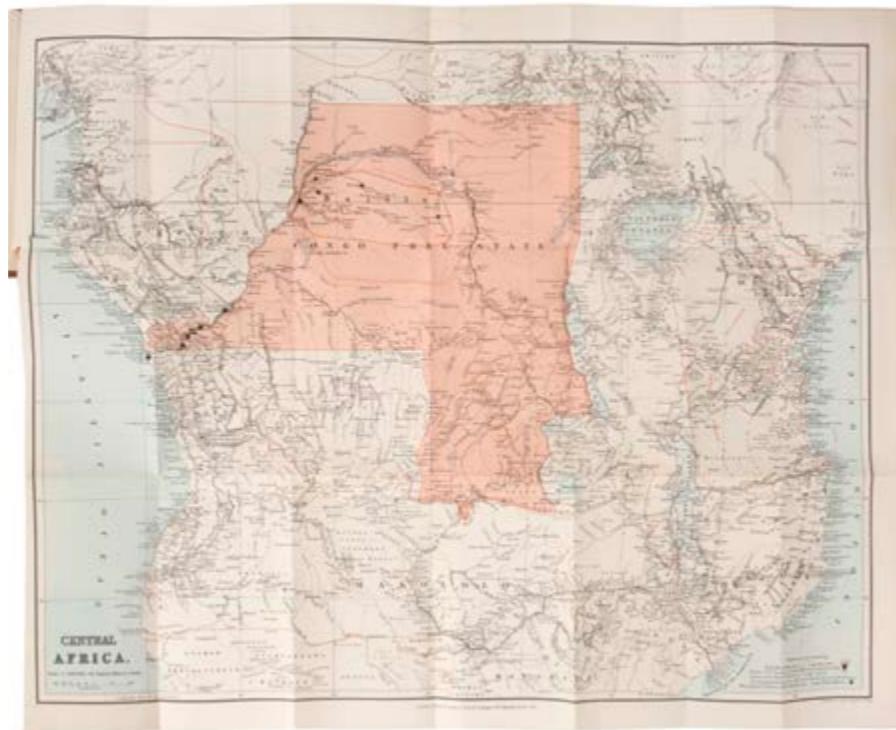


42. KEROUAC, JACK. *Doctor Sax*.
New York, Grove Press, Inc., 1959.

£1,500 [ref: 111966]

An exceptional copy of one of Kerouac's scarcer titles, written while living with William S. Burroughs in Mexico City.

First edition, first hardback issue; 8vo; Hudson's Bookshop label to rear pastedown, else unmarked internally; publisher's grey cloth, gilt lettering to spine, with the unclipped dustjacket, slight edge-wear, primarily to spine ends, else a clean and crisp copy.

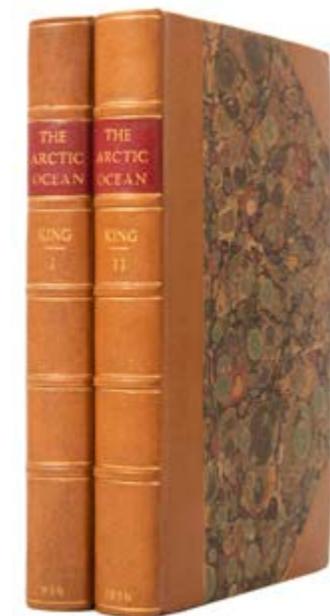


43. KING, RICHARD. *Narrative of a journey to the shores of the Arctic Ocean, in 1833, 1834, and 1835 under the command of Capt Back*. London, Bentley, 1836.

£7,500 [ref: 110386]

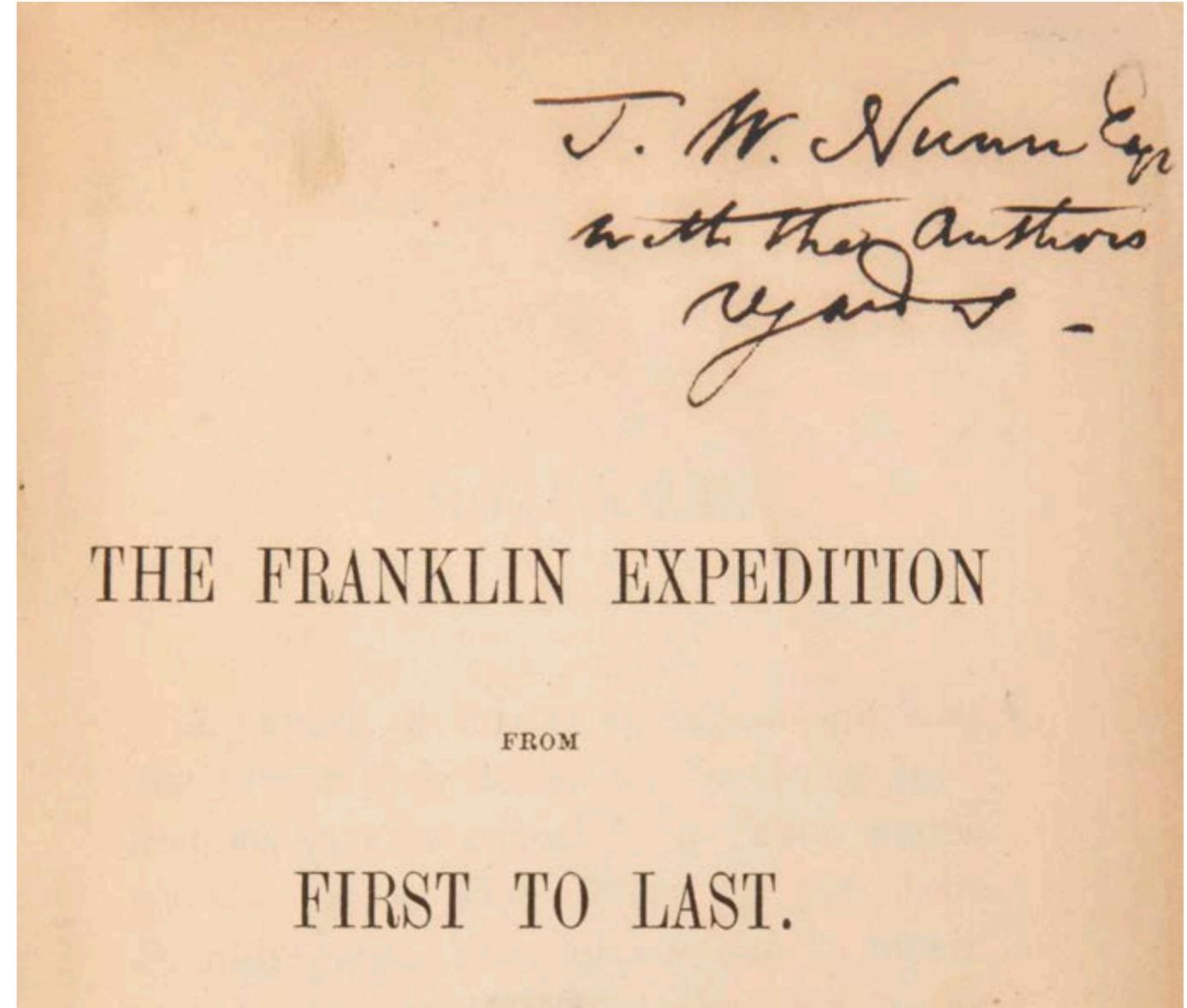
King's narrative of a journey to the shores of the Arctic Ocean is one of the most important Arctic accounts and a rarity.

'[King] was appointed surgeon and naturalist to the expedition led by George Back to look for John Ross, who had been gone four years on a search for the north-west passage. Although only second in command, King had a much more arduous share of the work than Back and was largely responsible for the success of the expedition. Back's Narrative... contains meteorological and botanical appendices by King who also wrote his own Narrative.'



King's is in many respects the better book, since he showed a far deeper understanding of the indigenous peoples of the Arctic and did not indulge in dramatic exaggeration. His narrative made clear that, had the journey been better organized, more could have been accomplished'

First edition. 2 vols, 8vo, xv, [iii], 312, viii, 321 pp. 2 engraved frontispieces, engraved plate, engraved map, bound without half-title vol i (not called for in vol ii), modern half calf gilt, marbled sides, occasional light spotting, tiny repair to blank corner of frontispiece, a very good copy. Arctic Bibliography, 8708; Field, 831; Sabin, 37831; Streeter Sale, 3705; Wagner-Camp, 62.



FRANKLIN RARITY

44. KING, RICHARD. *The Franklin expedition from first to last*. London, John Churchill, 1855.

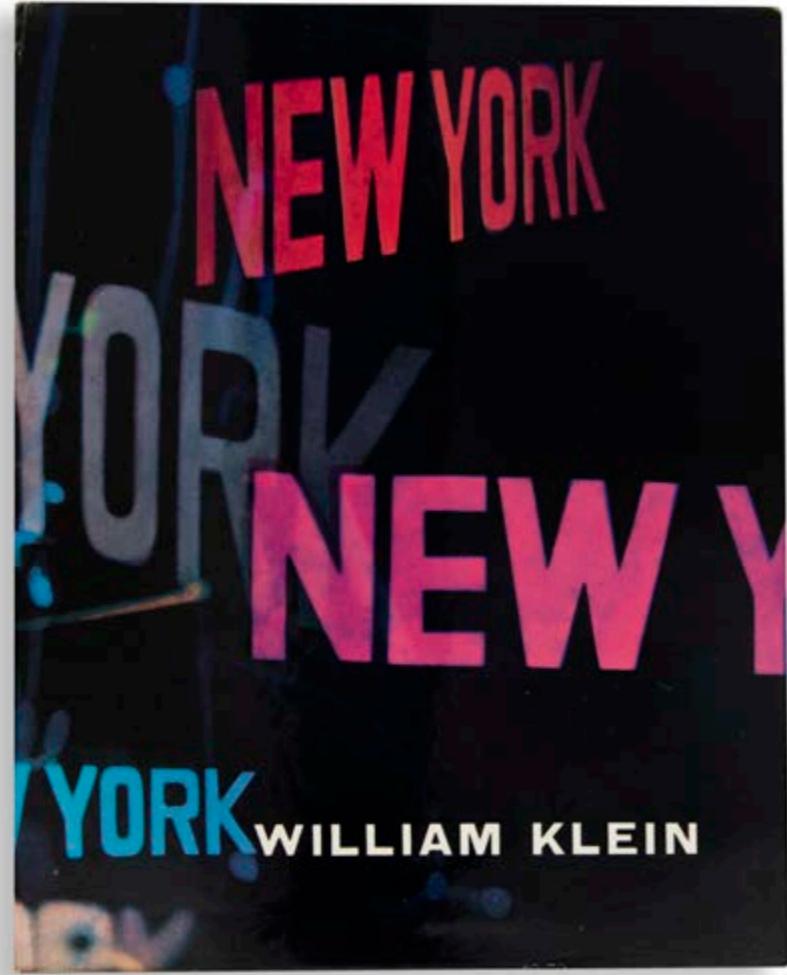
£12,500 [ref: 109980]

INSCRIBED ON TITLE PAGE: 'J.W. NUNN ESQ / WITH THE AUTHOR'S / REGARDS'.

Richard King's Franklin Expedition is one of the rarest of Arctic titles. King took great interest in Franklin's expedition and was one of the first to raise the alarm when he failed to return. He insisted, at first on very slender evidence, that Franklin's party would be found near the mouth of the Great Fish River. His opinion was discounted and in 1847 and 1856 his offer to lead a search party was refused. His loud and continued insistence on the need to search his favoured site increased the animosity of the Admiralty, the Hudson's Bay Company, and the Royal Geographical Society, who were also irritated by popular journals which took up King's point of view. Franklin's party was finally found by M'Clintock in 1859 in the spot King had suggested eleven years earlier.

King had been surgeon and naturalist on the Back expedition and the present work includes comment on the importance of the Back River route to find Franklin.

First edition; 8vo; INSCRIBED PRESENTATION COPY, xxxviii, 3-224 pp., 3 charts (one in text) and 2 plates, original blue blindstamped cloth, sometime rebacked, new endpapers, a good copy. Arctic Bib. 8706; Sabin 37797; Staton & Tremaine 3571.



CHANCE WITNESS REVEALS

45. KLEIN, WILLIAM. *Life is Good & Good for You in New York Trance Witness Revels*. Paris, Éditions du Seuil, Album Petite Planète I, 1956.

£4,500 [ref: 111373]

Life is Good & Good For You in New York changed the parameters of what a book of photographs could be, representing William Klein's attempt to capture the kinetic quality of 1950s New York. After serving in the army towards the end of the Second World War, Klein moved to Paris in 1949 on the G.I. Bill and spent six years living there after studying painting, including a brief time with Fernand Léger. In 1954, Alexander Lieberman invited him back to New York to join the *Vogue* art department as a design assistant. Klein returned to New York. He didn't take the role with *Vogue* but spent eight taking photographs whilst rediscovering New York. Rejecting traditional ideas of sharpness, brightness, and composition, Klein experimented with the layout using the *Vogue* darkrooms and Photostat, which allowed him to try many ideas, such as cutting, pasting, and playing with scale and sequencing quickly and easily.

Neither *Vogue* nor any American publisher was interested in these photographs. Klein returned to Paris, where he showed them to Chris Marker, then an editor at *Éditions du Seuil*. The publication of *Life is Good & Good For You In New York* was the first of several collaborations with Chris Marker. Six years later, Klein and his wife Janine appeared as 'men of the future' in Marker's seminal film *La Jetée* (1962), with Klein providing the English narration.

First edition; 4to (276 x 204 mm, 10½ x 8 in); black-and-white photographs printed in gravure by Roto-Sadag, Geneva; photo-illustrated endpapers, black cloth-covered boards, titles stamped in white on spine, colour illustrated dust-jacket, light wear, laminate lifting at spine with light rubbing and creasing to head, 16pp stapled leaflet of illustrated captions laid in as issued, oxidation to staples, fine in a near-fine dust-jacket; 189, [3]pp. Regards à travers Le Livre 117; The Book of 101 Books pp140–2; The Photobook: A History I, p243; The Open Book pp164–5; Errata Editions: Books on Books 5; New York in Photobooks pp66–73.

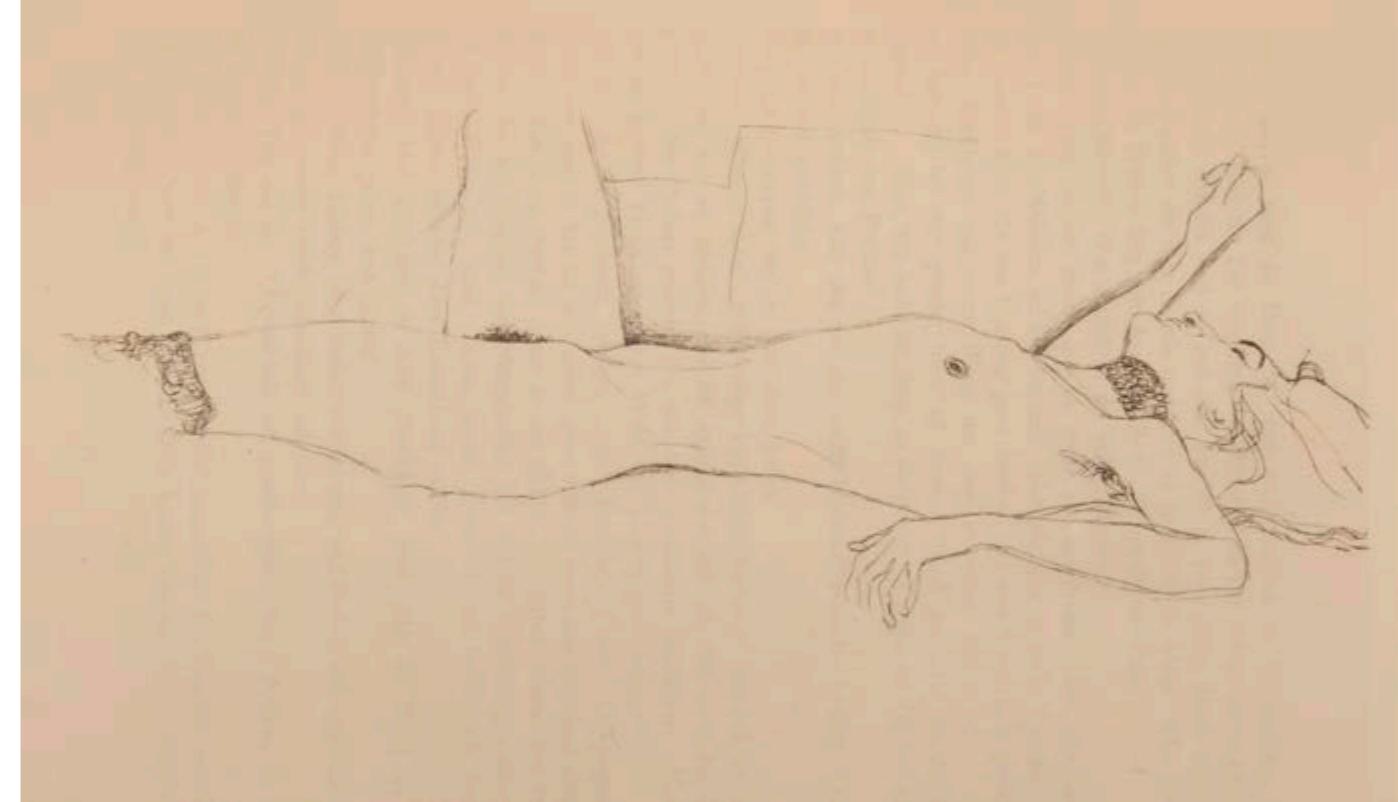


SPECIALLY BOUND BY THE WIENER WERKSTATT

46. KLIMT, GUSTAV. *Lucian of Samosata. De Hetaerengespräache des Lukian*. Leipzig, Julius Zeitler, 1907.

£37,500 [ref: 111488]

A fine example of a scarce and early work illustrated by Gustav Klimt. The erotic illustrations were selected by Klimt from a series of studies he had undertaken in preparation of his two celebrated 'Water Serpents' paintings, 1904–1907.

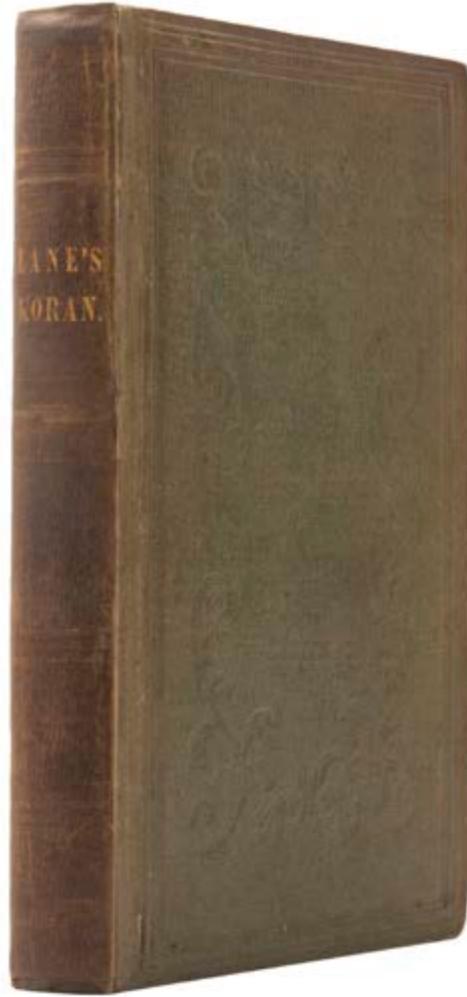


The erotic ex-libris for Dr Phillip Rudolf Ludwig was designed by Austrian Secessionist artist Franz von Bayros, best known for the controversial phantasmagoric imagery in *Tales at the Dressing Table* portfolio.

Provenance: Dr. Phil. Rudolf Ludwig (ex-libris to upper pastedown).

Limited edition, ONE OF 100 SPECIALLY BOUND COPIES, from a total edition of 450, this numbered 32, large 4to; text printed in black and gold, translated into German by Franz Blei, illustrated with 15 photogravures after Klimt, plates protected by tissue guards, very minor staining to a couple of leaves; original chamois leather binding designed by Josef Hoffmann (signed on the lower cover with Hoffmann's monogram and Werksatte stamp), coppered label to upper cover, modern morocco-backed solander box, a fine copy.





EARLY AND AUTHENTIC TRANSLATION

47. LANE, EDWARD WILLIAM. Selections from the Kur-an, commonly called, in England, the Koran; with an interwoven commentary; translated from the Arabic, methodically arranged, and illustrated by notes chiefly from Sale's edition to which is prefixed an introduction taken from Sale's preliminary discourse with corrections and additions. London, James Madden, 1843.

£2,500 [ref: 109224]

Edward William Lane (1801-1876) was a British Orientalist and very keen Egyptologist whose life had been dedicated to learning about the people, language and customs of the Egyptians. He moved to Cairo in 1825 and completely immersed himself into life in Egypt, living in the Muslim quarters, speaking Arabic fluently and adopting the local dress. His *Account of the Manners and Custom of the Egyptians* (1835) was an instant success as it offered an authentic and detailed insight into the close observations he made during his time there. Furthermore, Lane believed that Middle Eastern literary works contained valuable material and that they should be shared with the English reading population in the West and turned to translations. He undertook the vast *Thousand and One Nights*, which were published in 3 volumes in 1839-41, as well as this *Kur-an* which was published in 1843.

First edition, 8vo (225 x 150 mm), publisher's advertisement leaf at the end, very faint spots to preliminary leaves else very clean internal condition, original blind-stamped decorated publisher's green cloth, spine lettered in gilt, hinges strengthened, spine a little sunned, extremities lightly rubbed.



AUTHOR'S PERSONAL COPY

48. LAWSON, THOMAS W. *High Cost Living*. Dreamworld, Massachusetts, Nathan Sawyer & Son (printers), 1913.

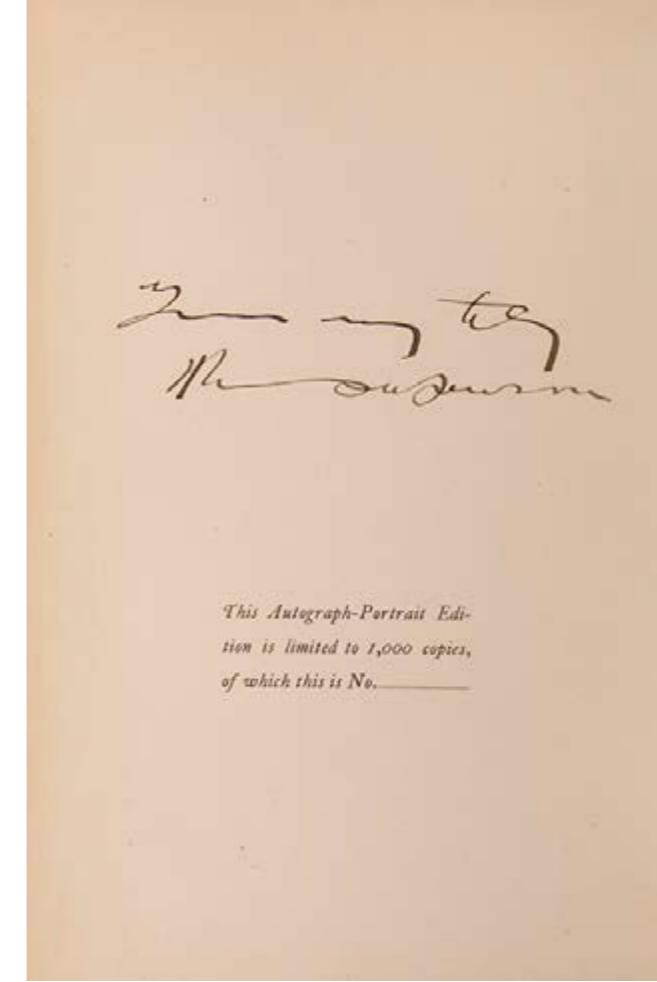
£1,250 [ref: 109861]

Thomas Lawson's (1857-1925) personal copy of *High Cost Living*, his amusing 'insider's account of the pecuniary guile of an era filled with stock market machination' (ANB).

Lawson was one of his generation's most brilliant and eccentric stockbrokers. At the age of twelve, he left school to work as an office boy with a brokerage firm in Boston, and early in his career he began speculating in stocks. 'He made a considerable "killing" in railroad shares when he was only seventeen but lost his profits a few days later in another deal... He is said to have accumulated a million dollars by the time he was thirty... Despite his lack of formal education, he acquired by his own efforts an excellent command of English and a considerable degree of literary culture' (DAB).

Provenance: Thomas W. Lawson (bookplate).

First edition, LIMITED EDITION OF 1000 (this copy unnumbered); folio (35.5 x 24.5 cm); armorial bookplate to front free endpaper verso, illustrations including 4 full-page colour plates retaining original tissue guards, ads. to half-title verso, lettered in red and black; publisher's red reverse limp calf gilt, top-edge uncut, spotting to prelims, calf faded to extremities; 180pp. Dennistoun 720.



[ECONOMICS] EXTRAORDINARY ATTACK ON THE 'MONEY KINGS'

49. LAWSON, THOMAS. *Frenzied Finance. Volume I The Crime of Amalgamated*. New York, The Ridgway-Thayer Company, 1906.

£1,750 [ref: 109791]

A signed copy of Thomas Lawson's (1857-1925) extraordinary exposé of greed and corruption in American finance at the turn of the century, dedicated to 'penitence and punishment'.

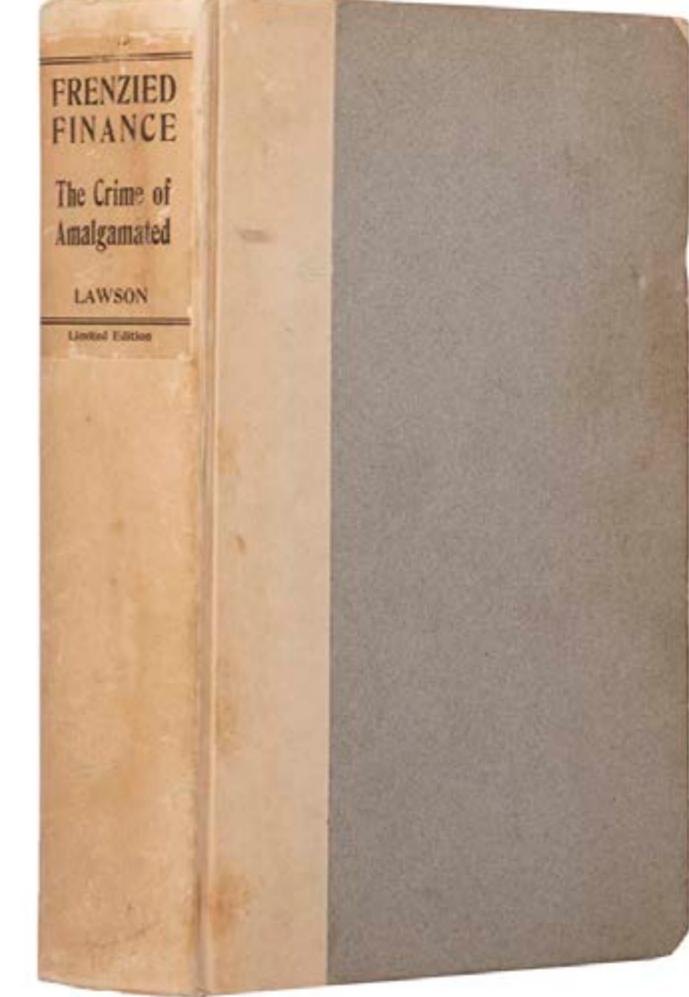
'One of the most influential texts ever written about the workings of the corporate world. Briefly stated, the book is a narrative account of 'the deviltry' and 'unpenalized crimes' of high finance that became standard practice for the Standard Oil Trust at the turn of last century' (Hess Collection).

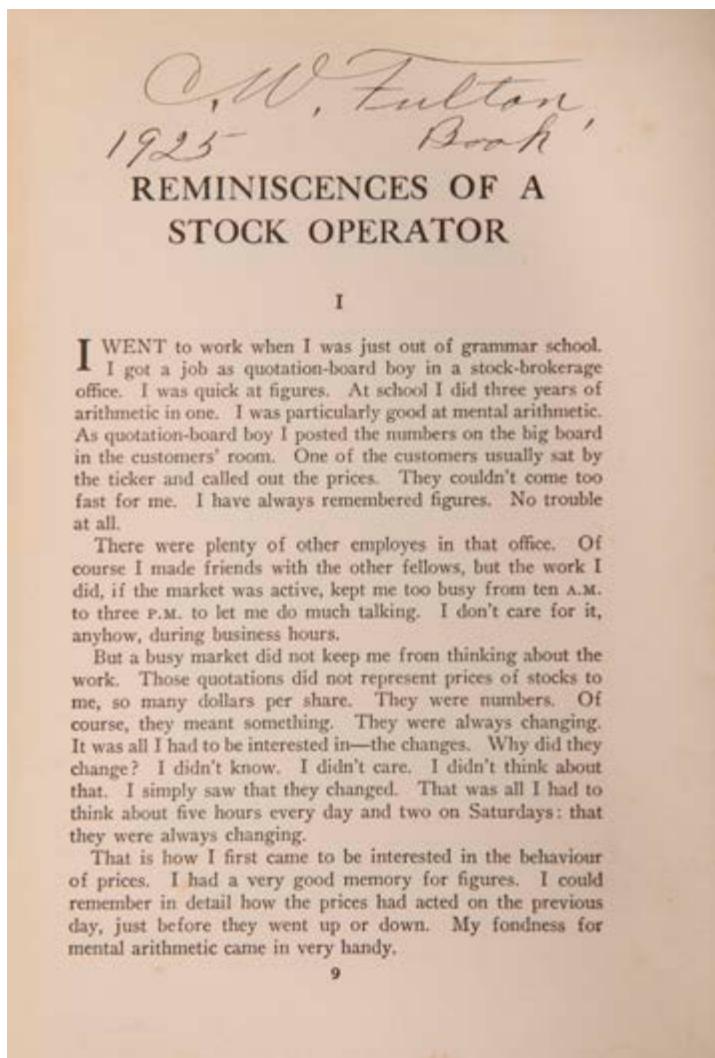
Lawson was one of his generation's most brilliant and eccentric stockbrokers. At the age of twelve, he left school to work as an office boy with a brokerage firm in Boston, and early in his career he began speculating in stocks. 'He made a considerable "killing" in railroad shares when he was only seventeen but lost his profits a few days later in another deal... He is said to have accumulated a million dollars by the time he was thirty... Despite his lack of formal education, he acquired by his own efforts an excellent command of English and a considerable degree of literary culture' (DAB).

By 1897 he had become connected with the promotion of Amalgamated Copper, the name under which Standard Oil capitalists reorganised the great Anaconda mine and allied properties. On this stock they now made a handsome profit, with Lawson acting as their chief broker. The stock thereafter rapidly declined in price and many holders of it suffered heavy losses. In 1902, when Lawson, with Winfield M. Thompson, published *The Lawson History of The America's Cup*, the editor of Everybody's Magazine, learning of his grievance, induced him to write the allegedly true story of Amalgamated Copper, which he did under the title of *Frenzied Finance* — one of the most sensational successes in magazine history. The entire edition of the magazine containing the first instalment was exhausted in three days. To journalistic instinct, Lawson added an easy, slashing style and a knack for colourful phrasing which made his rough-and-tumble attack on the 'money kings' vastly popular.

The enmity aroused by the book cost Lawson dearly, and 'many serious losses were wilfully inflicted upon him by antagonists'. He lost his magnificent estate and died in comparative poverty (DAB).

AUTOGRAPH-PORTRAIT EDITION, ONE OF 1000 COPIES, SIGNED BY THE AUTHOR ('YOURS VERY TRULY THOMAS LAWSON'), this copy unnumbered; 8vo (22 x 14.5); illustrated with 10 photogravure portraits, japon backed blue boards, paper title-piece to spine, small tear to head margin of title and dedication not affecting text; [4], xix, [3], 559, [1]pp. Larson 403 (for first trade ed.); Zerden, p. 74; Dennistoun 152; Hess Collection.





SPECULATION'S GREATEST STORY

50. LEFÈVRE, EDWIN. *Reminiscences of a Stock Operator*. New York, George H. Doran Company, 1923.

£6,500 [ref: 109747]

The first edition of this investment classic, a fictionalised biography of the day trader Jessie Livermore, to whom the book is dedicated. 'This book, in fact, is almost an encyclopaedia of trading advice from a master who lived through good times and bad... Lefèvre captures the excitement of Livermore's career and, at the same time, preserves much of Livermore's market wisdom' (Zerden).

One of the greatest works on market speculation. To the hedge fund expert Jack Schwager it is 'One of the most highly regarded financial books ever written'. Ken Fisher says 'After 20 years and many re-reads, Reminiscences is still one of my all time favourites', and Barton Biggs considered it 'The classic work about intuitive trading. No investor's education is complete without it'.

A Wiley Investment Classic, featured in the University of Toledo's Hess Collection and recommended by James Montier.

Provenance: C.W. Fulton, 1925 (ownership inscriptions).

First edition; 8vo (22.5 x 15 cm); 'GHD' monogram and Roman numeral 'I' on copyright page, ownership inscription in pen to front pastedown and dated inscription to head margin of p.9; publisher's tan cloth, stamped in green on spine (smudged), blindstamp to upper panel (very rubbed), top edge trimmed otherwise uncut, light spotting and offsetting to endpapers; 299, [1]pp. Zerden, p.102-5; Dennistoun 626; Hess Collection.



51. LEGGE, WILLIAM VINCENT. *A History of the Birds of Ceylon*. London, published by the Author, 1878-1880

£6,500 [ref: 111268]

First Edition of Legge's important monograph on the 371 birds of Ceylon. Colonel Legge was born in Tasmania, was educated in England and served with the Royal Artillery in Ceylon. He was one of the founders and first President of the Australasian (later Royal) Ornithologists' Union.

First edition; 4to, 33 hand-coloured lithographed plates by J.G. Keulemans, printed by Hanhart, coloured map of Ceylon, diagrammatic plate of avian physiognomy, chromolithograph plate of eggs, early blue morocco gilt, edges speckled, pp 1009-1020 with a little insect damage to blank lower margin, pp. 481-488 with short tear in gutter, p. 480 with short tear just touching text, a good copy. Anker 284; Fine Bird Books 89; Nissen IVB, 539; Nissen SVB, 294; Whittell 421-23; Wood 430; Zimmer 382-83; Trinity College 145; Yale Library 167.





LARGE PAPER COPY

52. LEVAILLANT, FRANÇOIS; BARRABAND, JACQUES (ILLUSTRATOR). *Histoire Naturelle des Perroquets*. Paris, chez Levrault, frères, Libraires, quai Malaquai, 1801-1805.

£125,000 [ref: 111228]

FIRST EDITION IN THE PREFERRED FOLIO FORMAT OF THIS CELEBRATED WORK, WHICH STANDS IN THE FRONT RANK OF ORNITHOLOGICAL BOOKS.

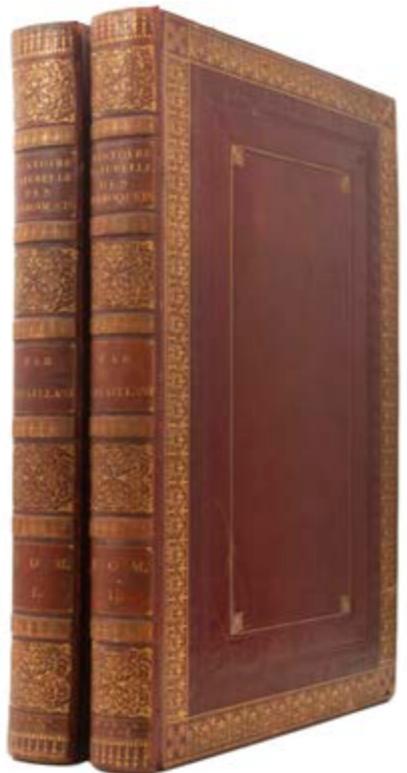
An excellent copy of Levaillant's celebrated *Histoire Naturelle des Perroquets*, illustrated with 145 hand-finished etched colour-plates after original drawings by the French artist Jacques Barraband (d.1809), often considered one of the most beautiful colour-plate books of Napoleonic France. This copy has the title of volume one in its first state, with the date An IX (1801).

'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. In this manner many glorious books came into being, and it is in this light that we should see Redouté's *Les Liliacées* and his two works on the flowers of La Malmaison. The works of Levaillant owe their sumptuous character to the same impetus' (Fine Bird Books).

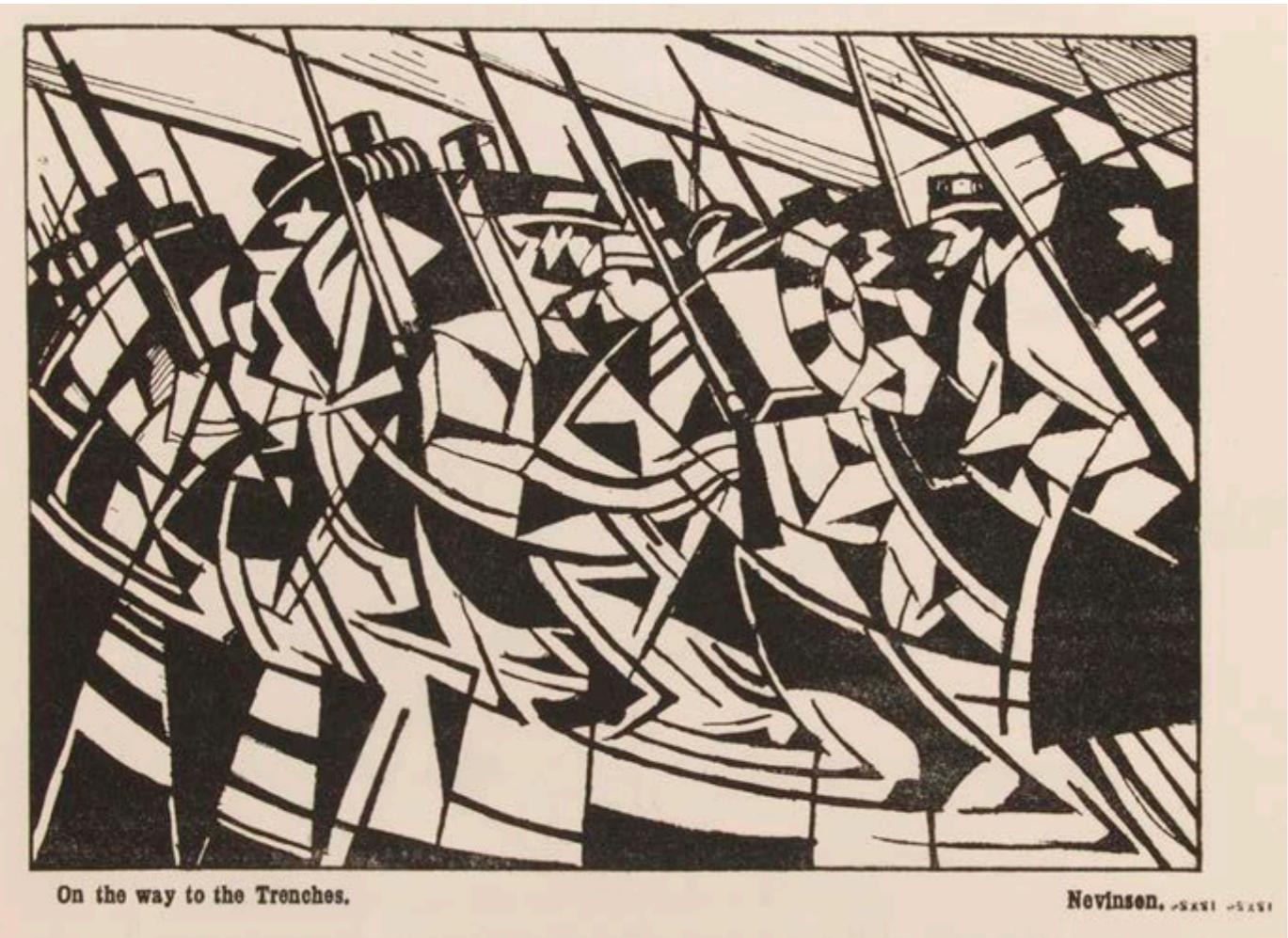
Levaillant (1753-1824) inherited a passion for observation and travel from his childhood in Dutch Guiana, where his father was the French consul. He returned to France with his family, where he eventually became a merchant of natural history specimens. At 27, he travelled to Southern Africa with the Dutch East India Company, likely sponsored by Jacob Temminck to collect specimens for his collection. Levaillant was among the first explorer-naturalists to venture into the field to see and study birds in their natural habitats, resulting in some of the finest ornithological works ever produced. He was also a pioneer of travel writing: his colourful accounts of his journeys describe him as wearing 'court suits of "Blue-Boy" silk, with white gloves, ostrich-plume hat, and lace ruffs' to show respect for the animals he hunted (Fine Bird Books). He writes extensively about his close relationships with African companions and condemns the Dutch for their violence against Indigenous people in the region. His work is also notable for his use of French descriptive names for birds such as *La Perroche à face bleue*, as opposed to the standard binomial nomenclature introduced by Carl Linnaeus.

The artist Jacques Barraband had honed his skills as a draughtsman at the renowned Gobelins tapestry manufacturer in Paris, allowing him to create illustrations unparalleled in their delicacy and beauty. His drawings for the present work were printed in colour by Langlois, the great master of French colour printing in the early 19th century.

The names of three of the birds described commemorate the artists involved in the production of the plates: Barraband, Langlois, and Bouquet, who executed the engravings.



First edition, first state; 2 vols; folio (53 x 35 cm); half-titles, 145 etched plates after illustrations by Jacques Barraband printed in colour and finished by hand, table of contents to end of each vol, occasional light spotting, mostly to margins; contemporary burgundy straight-grained morocco gilt, upper and lower panels with wide gilt borders of palmettes, enclosing Meander roll in blind and inner gilt panel, gilt spine in 7 compartments, all edges gilt, minor restoration to corners and spine caps, each vol. housed in red cloth clamshell case with contrasting black calf lettering-pieces to spine. Anker 303; Fine Bird Books p.90; Zimmer p.392.

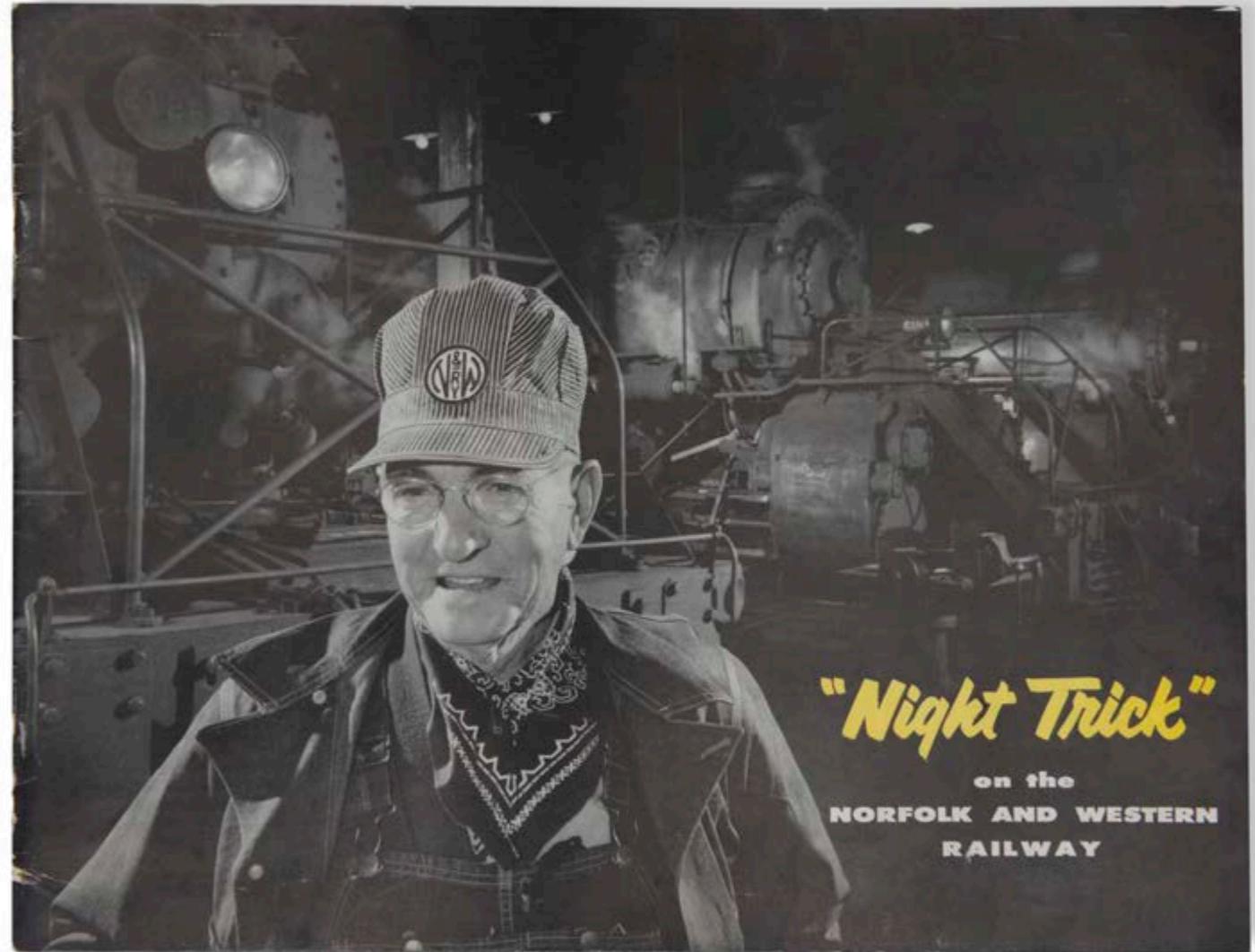


53. LEWIS, WYNDHAM (EDITOR). *Blast* [TOGETHER WITH] *Blast: War Issue*. London, John Lane. 1914 & 1915.

£8,500 [ref: 110519]

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 hbackstrip but this notwithstanding an exceptional copy of this landmark publication; Issue 2 (The War Issue) publisher's decorated white wrapped printed in black with the full cover illustration after Wyndham Lewis, a very nice copy indeed.



WITH A PRINT OF THE COVER IMAGE

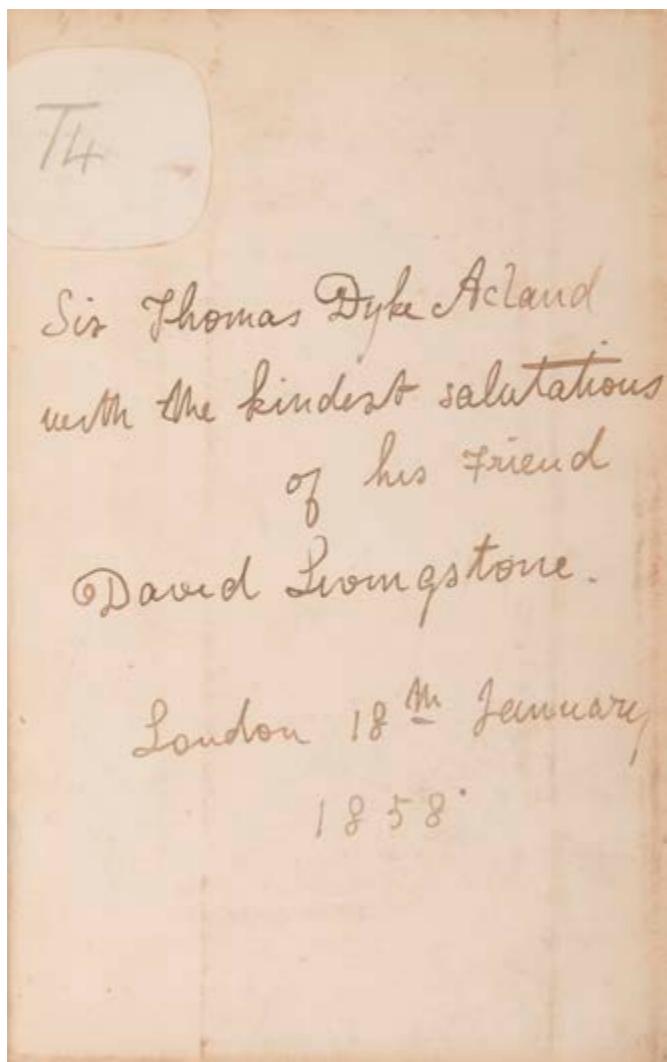
54. LINK, O WINSTON. "Night Trick" on the Norfolk and Western Railway. [WITH] J. R. Harrell, Powhatan Arrow engineer, taken in Shaffers Crossing roundhouse, Roanoke, Virginia. Roanoke, Virginia, Norfolk & Western Railway, 1957; [c.1955].

£5,000 [ref: 110759]

O. Winston Link's first publication with a vintage print of the cover image. In the mid-1950s, Norfolk & Western was one of the few remaining American railroad companies that continued to use steam instead of diesel-powered engines. Between 1955 and May 1960, when the last steam engine ran, Link documented the final years of the steam engine and the erosion of the American rural landscape. While working as a successful, technically accomplished industrial photographer, he experimented with complicated lighting set-ups to photograph trains at night in his spare time. Having a lifelong love of trains, he submitted a proposal to the head of the Norfolk & Western Railway asking permission to photograph at night the trains, people and buildings along the route, which ran from Norfolk, Virginia, to Cincinnati and Columbus and the North-South lines, which crossed it. 'Night Trick' is the name given to the night shift by those railmen working it.

First edition, with a vintage print of the cover image; oblong 4to (215 x 278 mm, 8½ x 11 in); black-and-white photographs and a map printed in relief halftone; wire-stitched photo-illustrated wrappers printed in yellow; light wear along spine and edges, handling marks and light rubbing to lower side, a very good copy; [16]pp.

J. R. Harrell, Powhatan Arrow engineer: vintage gelatin silver print, (image: 193 x 242 mm, 7½ x 9½ in; sheet slightly larger, rough cut along bottom edge); Link's early 'Owl' studio hand stamp, his copyright stamp, and an inventory notation in pencil, on verso, crease across bottom right corner, light handling marks, some mirroring. Steam, Steel, & Stars p106; The Photobook: A History II, pp188-9.



PRESENTATION COPY OF LIVINGSTONE'S FIRST EXPEDITION

55. LIVINGSTONE, DAVID. *Missionary Travels and Researches in South Africa; including a Sketch of Sixteen Years' Residence in the Interior of Africa, and a Journey from the Cape of Good Hope to Loanda on the West Coast; thence across the Continent, down the River Zambezi, to the Eastern Ocean.* London, John Murray, 1857.

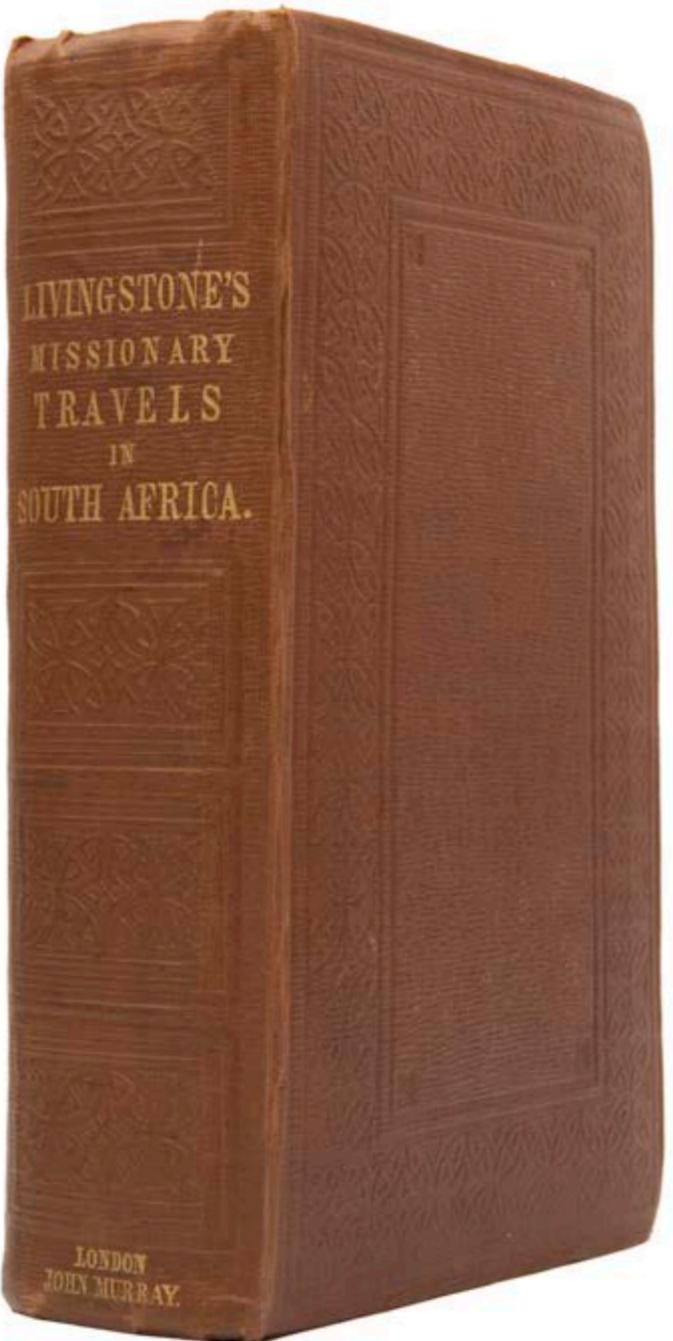
£8,500 [ref: 110872]

A presentation copy 'Sir Thomas Dyke Acland/ with the kindest salutations/ of his friend/ David Livingstone./ London 18th January/ 1858'

First of Livingstone's three major expeditions in which he followed the Zambezi, discovering Victoria Falls in the process, as well as the Shire and Ruyuma rivers, ranging from Angola in the west to Mozambique in the east ... During these years he explored vast regions of central Africa, many of which had never been seen by white men before (PMM).

Provenance: 1. Sir Thomas Dyke Acland, politician and philanthropist, inscribed to him; 2. C. J. Sawyer, *South Africa catalogue 42*, 1964, item 60 (listed in Clendennen, page 267, item 22). 3. Esmond Bradley Martin (1941-2018), geographer, writer, and book collector.

First edition. INSCRIBED PRESENTATION COPY, 8vo, x, 687 pp., folding wood-engraved frontispiece, engraved portrait (light spotting), 2 folding maps, 22 full-page wood-engraved plates, folding plan, illustrations in the text, original brown blind-stamped cloth gilt, light wear, inner hinges split, a very good copy well preserved in a fine red morocco-backed clamshell case. Abbey Travel 347; Clendennen, *David Livingstone, A Catalogue of Documents*, page 267; Howego L39; Mendelssohn I, p.908; *Printing and the Mind of Man* 341.



'THE FIRST WORK OF ART NOUVEAU WHICH CAN BE TRACED'

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

£3,500 [ref: 111812]

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

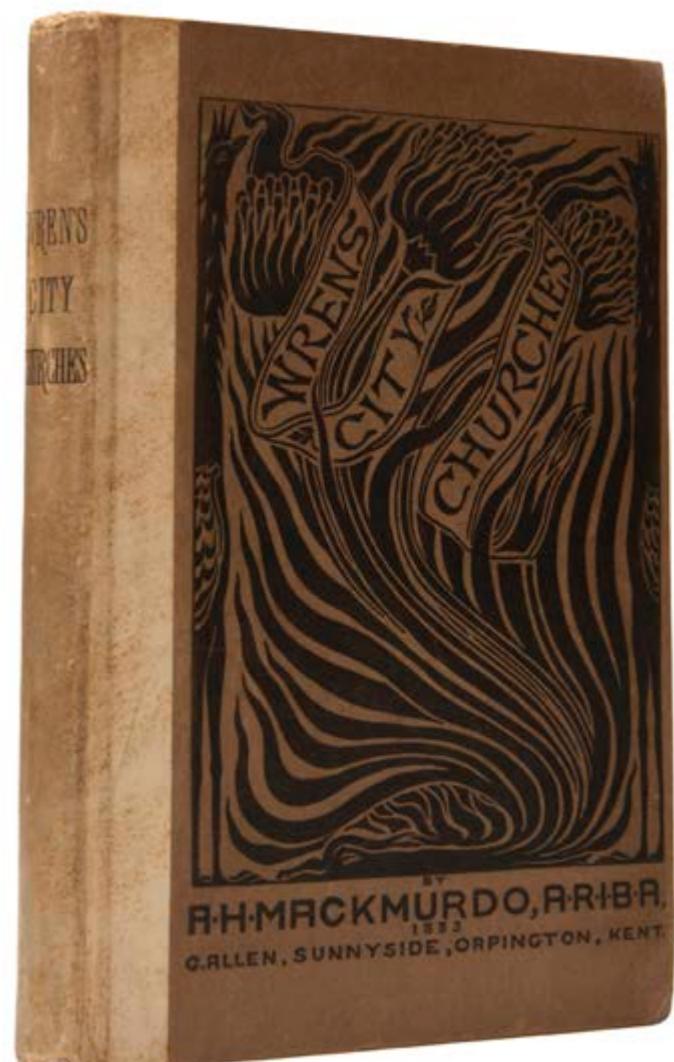
Arthur Heygate Mackmurdo (1851-1942) was a progressive English architect and designer and pioneer of the Modern Style and global Art Nouveau movement. The German-British art historian Nikolaus Pevsner described the title page of the present work, with foliage twisted into sinuous curves, as 'the first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

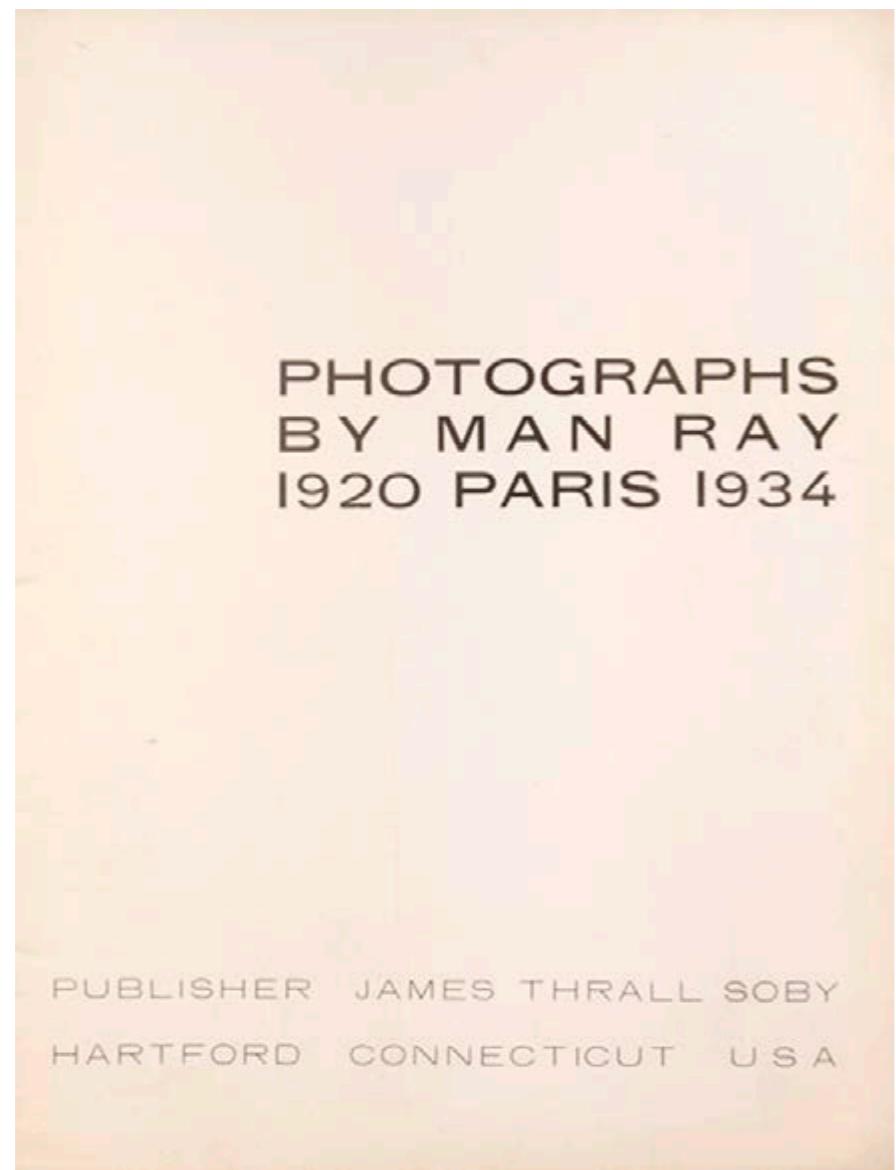
This copy is from the collection of English architect and designer Charles Robert Ashbee, a prime mover of the Arts and Crafts movement, and is annotated by him throughout.

An important work, rare in the first issue binding.

Provenance: Charles Robert Ashbee (1863-1942), English architect and designer who was a prime mover of the Arts and Crafts movement (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.





THE SCARCE FIRST ISSUE

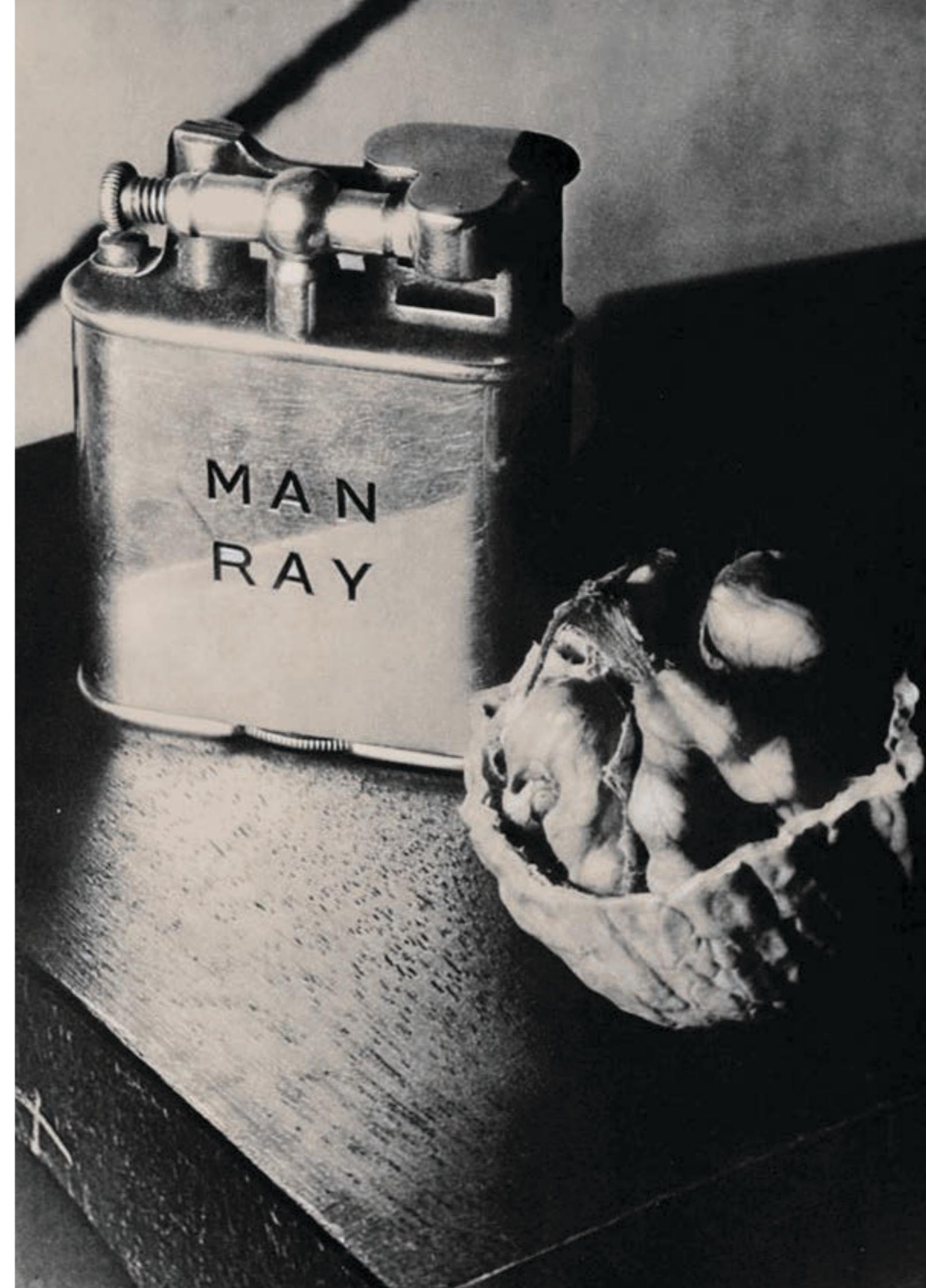
57. MAN RAY (PSEUD. RADNITZKY, EMMANUEL). *Photographs by Man Ray 1920 Paris 1934*. Hartford, Connecticut, James Thrall Soby, 1934.

£6,500 [ref. 112339]

Man Ray's first monograph, with the scarce first issue title-page. James Thrall Soby was an important patron of the avant-garde in the United States. Alfred Barr, Director of the Museum of Modern Art, New York, had encouraged Soby to visit Man Ray in Paris, and following their meeting, Soby subsidised the production of this, the first monograph of Man Ray's work.

Man Ray had hoped that royalties from the sale of this book would enable him to make a long-overdue trip back to New York. *Photographs...* was well received in France, but in the United States, the reception was distinctly less enthusiastic. Lewis Mumford wrote in *The New Yorker* that Man Ray had 'done almost everything with a camera, except use it to take photographs... photographing Calla lilies so that they will look like drawings by a second-rate academician.' Commercially, it was not a success. It is widely suggested that in an attempt to generate sales, the publishers recalled the book and replaced the original title page with one stating 'deuxième édition'. The favourable reception in France also led to the 'second edition' being titled in French with attention drawn to the other contributors: *Man Ray. Photographies 1920-1934 Paris avec un portrait par Picasso – textes de André Breton Paul Eluard Rose Sélavy Tristan Tzara –préface par Man Ray*.

First edition with first issue title-page; folio (384 x 312 mm, 15 x 12½ in); black-and-white photographs printed in gravure by The Néogravure Company, texts in English and French by Man Ray, Paul Eluard, André Breton, Tristan Tzara, Rose Sélavy [Marcel Duchamp], spotting to edges; colour photo-illustrated covers, with a plastic comb binding by Draeger Frères, light wear, shallow crease to bottom corner upper side, rubbing and marking to lower side, several tabs torn at head and foot, plastic binding marked, an excellent copy; [vi], 1-24, [2], 25-42, [2], 43-66, [2], 67-84, [2], 85-104, [2]. *Regards sur un siècle de photographie à travers le Livre 47; The Book of 101 Books: Seminal Photographic Books of the Twentieth Century* pp80-1; 802 books from the Auer Collection p225; Paris, *Les livres de photographies 1920-1950* pp148-51.





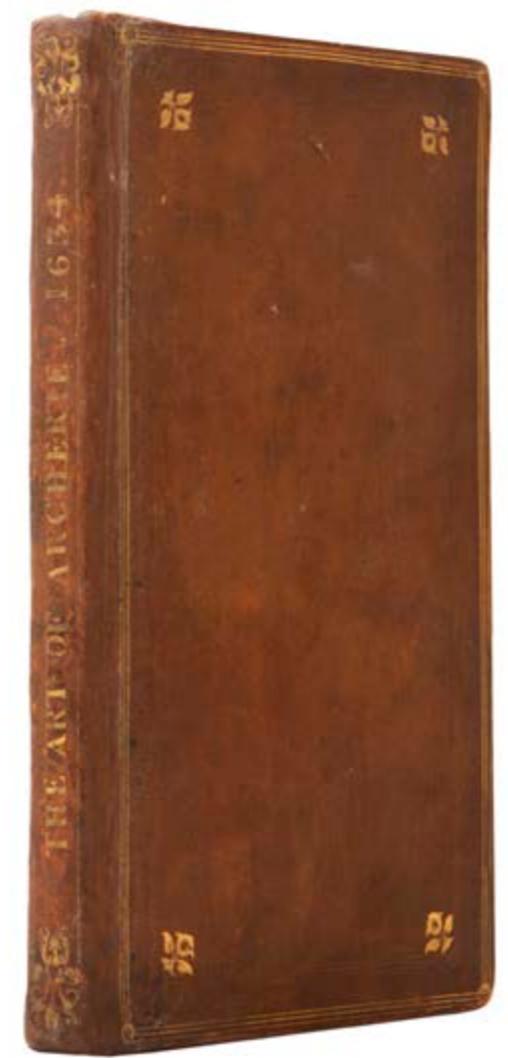
'HOW THE BOW AND ARROW MAY
AGAINE PROFITABLY BEE EMPLOYED.'

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

£4,500 [ref: 109539]

'I have... shewed how the Bow and Arrow may againe profitably bee employed, and Revived, without offence or Scandal' (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 Archery*, 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 tryumphed, but the Bow (next unto God) hath carried the honor, witnesse the famous Battaille 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 Huntingtonshire. '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 rarest titles. ESTC records only 6 copies in institutional collections in the British Isles.

Provenance: the Harrisons family of Rutland (bookplate).

First edition; small 8vo (14.5 x 8.5 cm); armorial bookplate and 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.

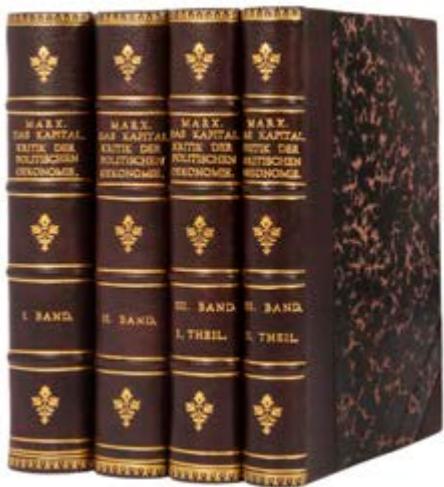


59. MARX, KARL. *Das Kapital. Buch I: Der Produktionsprozess des Kapitals.; Buch II: Der Circulationsprozess des Kapitals; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel I bis XXVIII; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel XXIX bis LII.* Hamburg, Otto Meissner, 1867, 85, 94.

£100,000 [ref: 100158]

The complete first edition in four volumes.

'The history of the twentieth century if Marx's legacy. Stalin, Mao, Che, Castro - the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognise them as such is quite another matter [...] Nevertheless, writing one hundred years of his death half the world's population was ruled by governments that professed Marxism to be their guiding faith.'



His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion - or been so calamitously misinterpreted' (Francis Wheen, in his *Introduction to Karl Marx*, 1999).

Marx's masterpiece was the summation of over twenty years research in the reading rooms of the British Museum, and followed on from his earlier work *Zur Kritik der Politischen Oekonomie*, printed in 1859.

It is rarely found complete, since the last part was published more than 25 years after the first volume - and 11 years after his death; only the first volume appeared in Marx's lifetime. The first part was edited by Marx himself, while Friedrich Engels (1820-95) edited all others, until one year before his death. Interestingly the publisher Otto Meissner remained responsible for the entire publication.

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



A COMPLETE SET

60. [MASSON CHARLES; PIAZZA, HENRI (EDITORS)]. *L'Estampe Moderne*. Paris, L'Imprimerie Champenois, May 1897-April 1899.

£10,000 [ref: 11220]

A BEAUTIFUL SET OF 100 ART NOUVEAU'S MOST POPULAR ARTISTS OF THE PERIOD.

L'Estampe Moderne was published in 24 monthly instalments of four lithographs at a time, each costing 3.5 francs in Paris and 4 francs everywhere else. Subscribers also received 2 additional prints each year as an added bonus, hence the 100 that appear in these two volumes. Most of the prints depict woman with the flowing hair and floral decoration characteristic of Art Nouveau. Each also comes with a tissue guard printed with its title, artist, and an accompanying extract from contemporary literature relevant to the image. The plates can also be identified by the distinctive blind stamp of a woman's head in a circle, which appears in the bottom right hand corner of each plate.

First editions, folio (40.5 x 30.5 cm); 24 issues, 100 lithograph and collotype plates with captioned tissue guards, most in colour, publisher's embossed stamp in margins; each issue in the original grey printed wrapper designed by Mucha, first issue slightly browned, housed in a custom green quarter leather back cloth box, a very good set.





CONTEMPORARY HAND-COLOUR AND NOBLE PROVENANCE

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

£125,000 [ref: 112484]

THE FINAL LATIN EDITION OF THE GREATEST ATLAS OF ALL TIME IN STRIKING CONTEMPORARY HAND-COLOUR.

An attractive copy of the tenth and last Latin edition of the Mercator-Hondius *Atlas*, famed for its 164 engraved maps, all but one double-page, including a double-hemisphere map of the world and the four continents, and early maps of New Spain, Virginia, and the Caribbean. The most significant geographical work of its kind at the time of publication, with 9 additional maps of Lothian, Savoy, Holland, Utrecht and the Rhine not present in the previous edition of 1623, and the double-portrait of Mercator and Jodocus Hondius engraved by the latter's widow Colleta following her husband's death in 1612.

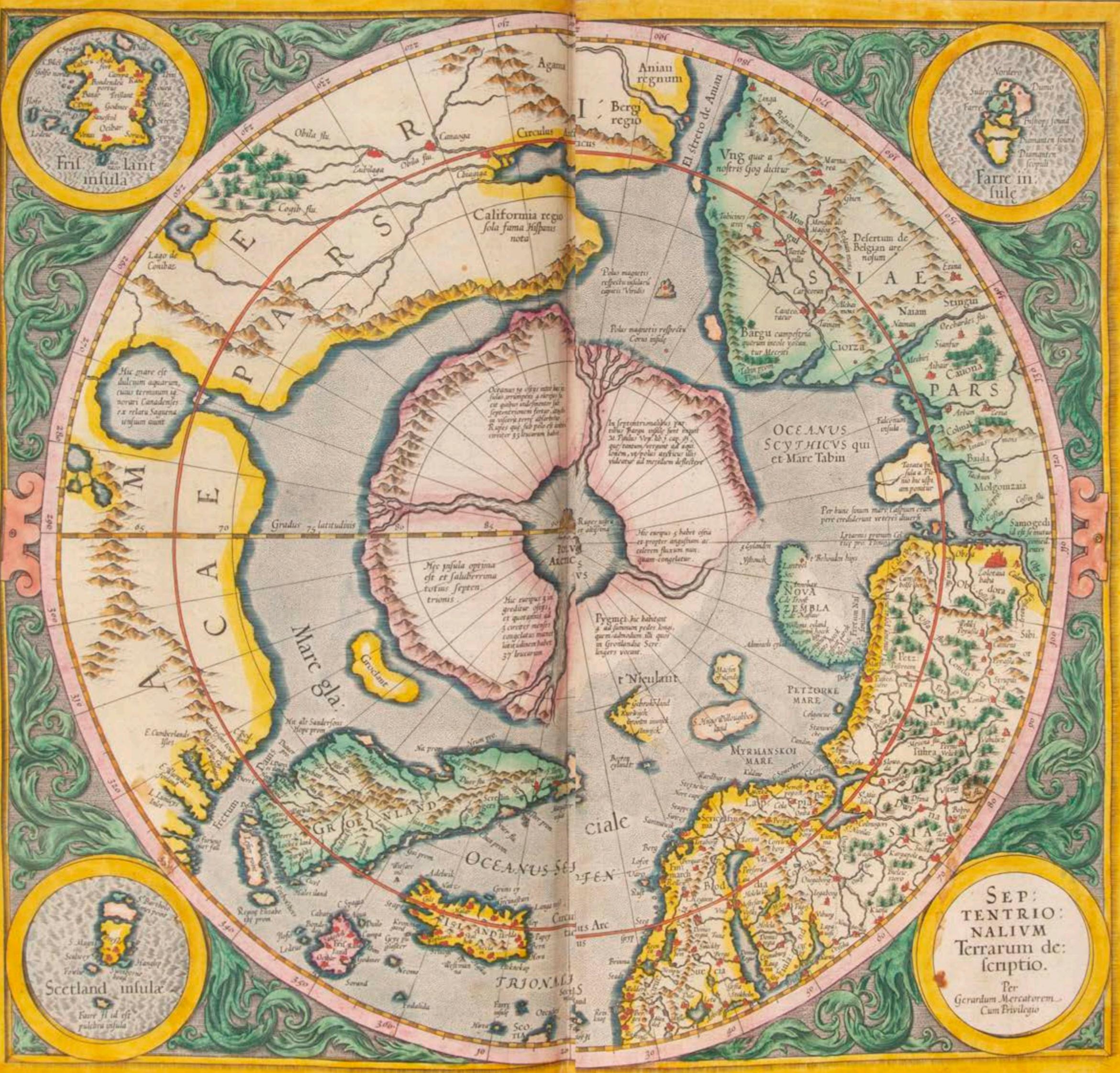
First published posthumously in 1595, Gerard Mercator's (1512-1594) cosmography was the first work to bear the name *Atlas*, setting the standard for all to come. Considered the Ptolemy of his time, Mercator is best remembered today for inventing a technique of rendering the globe on a flat surface, which is still known as 'Mercator's projection'. He began work on the *Atlas* relatively late in life, intending the *Atlas* to be a comprehensive description of the world in all its aspects, covering creation, the heavens, the world's physical geography, its history, and chronology, but was unable to complete this ambitious project prior to his death.

The completed plates were bought by the Amsterdam engraver Jodocus Hondius (1563-1612) in 1604, and published with 36 newly engraved maps and a new Latin text by Petrus Montanus two years later, taking the total count to 144. As many of the maps were more up-to-date, the Mercator-Hondius atlas effectively superseded Ortelius' *Theatrum*. Following Hondius' death in 1612, the business was continued by his sons Jodocus Jr. and Henricus, and his son-in-law Johannes Janssonius (d.1664).

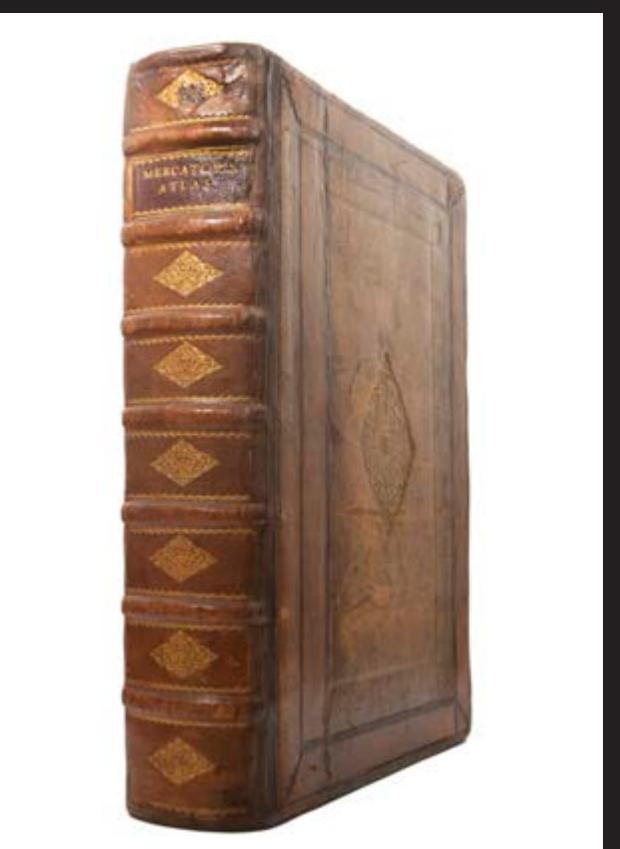
With provenance for the Silesian noble House of Schaffgotsch.

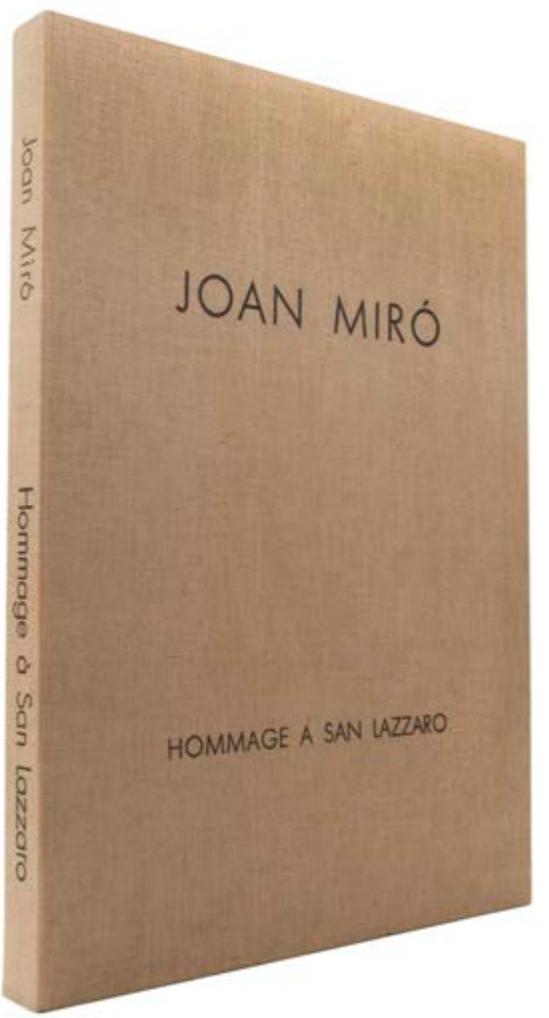
Provenance: House of Schaffgotsch, initials 'H.C.G.V.S. Constat 5.vfff' (ownership inscription).





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





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

£27,500 [ref. 112039]

FINE EXAMPLE OF THE COMPLETE PORTFOLIO WITH 7 ETCHINGS (TWO MORE THAN THE REGULAR EDITION), ALL SIGNED AND NUMBERED BY MIRÓ. IN THE ORIGINAL PRINTED VELLUM WRAPPERS.

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

Limited edition, ONE OF 15 COPIES WITH TWO ADDITIONAL ETCHINGS, from a total edition of 83, folio (53.6 x 28 cm); complete example with 7 etchings after Miró, signed and numbered in pencil, signed by Miró on the justification, loose as issued; original printed vellum wrappers designed by Miró, housed in the publisher's beige cloth with title printed in black, a fine copy.



Dico.

RARE EARLY ENGLISH EDITION

63. MORE, SIR THOMAS; [BURNET, GILBERT (TRANSLATOR)]. *Utopia: Written in Latin by Sir Thomas More, Chancellor of England: Translated into English.* London, Printed for Richard Chiswell at the Rose and Crown in St Paul's Church-Yard, 1684.

£2,500 [ref: 111398]

The first edition of this translation by Gilbert Burnet of More's most important contribution to political philosophy, *Utopia*. An enigmatic work which continues to defy simple interpretation.

As Burnet (1643-1715) noted in his preface, 'I do not think... More himself went in heartily to that which is the chief Basis of his *Utopia*, the taking away of all Property, and the levelling of the World; but that he only intended to set many Notions in his Reader's way; and that he might not seem too much in earnest, he went so far out of all Roads to do it the less suspected'.

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.

Burnet's translation was completed in 1684 during a low period of his life when he was out of royal favour. He found in More an unlikely ally; a fellow victim of political circumstance, who was 'one of the greatest Men that this Island has produced' (Preface).

'This translation, though not so frequently reprinted... is, in some respects, much superior, and certainly presents a more readable text' (Pforzheimer).

First edition of the Burnet translation; small 8vo (18.5 x 12 cm); old MS price in pen to front free endpaper recto, woodcut headpieces; contemporary mottled calf ruled in blind, expertly rebacked to style, contrasting red morocco title-piece to spine, internally clean, very good; [24], 206, [2]pp. ESTC R7176; Wing M2691; Gibson 30; Sabin 50546; Pforzheimer 742; cf.PMM 47.



FIRST DIBBIN OCTAVO EDITION

64. MORE, SIR THOMAS; DIBBIN, T.F. (EDITOR). *[Utopia]. A most pleasant, fruitful, and witty Work, of the best State of the Public Weal, and of the new Isle called Utopia... translated into English by Raphe Robinson, A.D. 1551.* London, Printed by William Bulmer at the Shakespeare Press, Cleveland-Row, for William Miller, Bookseller and Publisher, in Albermarle-Street, 1808.

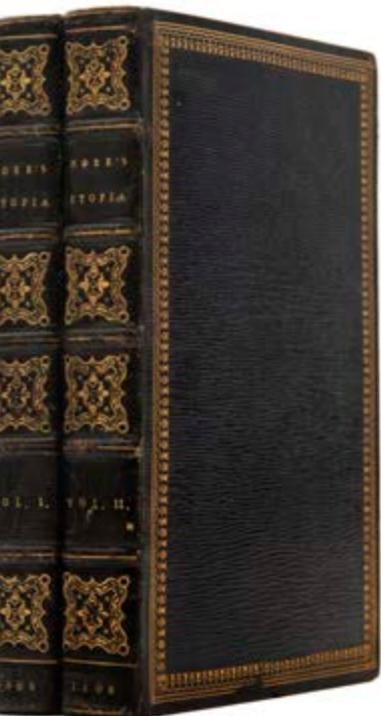
£1,500 [ref: 111528]

A finely printed example of one of the most important works of English philosophy and social commentary which coined the term utopia.

The first Dibdin edition of Thomas More's *Utopia* in octavo format, with his biography of the writer and bibliography of More's published works. The text follows the first English translation made by Ralph Robinson (1520-1577) for the private use of his friend, George Tadlow, who was a City 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.

A handsome copy in contemporary straight-grained blue morocco, probably by Charles Meyer, binder to Queen Caroline, with distinctive barbed quatrefoil spine ornaments (see item 242 in Maggs, *Bookbinding in the British Isles*, Catalogue 1075, Part II). Meyer came to London from Germany in the 1790s and remained in business at 2 Hemmings Row off St. Martin's Lane until about 1819.

Dibdin 8vo edition; 2 vols; 8vo (19 x 13.5 cm); engraved frontispiece, woodcut vignettes; contemporary straight-grained blue morocco probably by Charles Meyer, floral gilt roll within double Oxford borders, spine gilt in 6 compartments, 2 with lettering, the others with barbed quatrefoil ornaments, all edges gilt, minor wear, slight offsetting to title, a few ff roughly cut, otherwise internally very clean, a handsome copy; VIII, vlx, 141, [1]; [2], 320, [2]pp.



INSCRIBED TO HILARY GERRARD

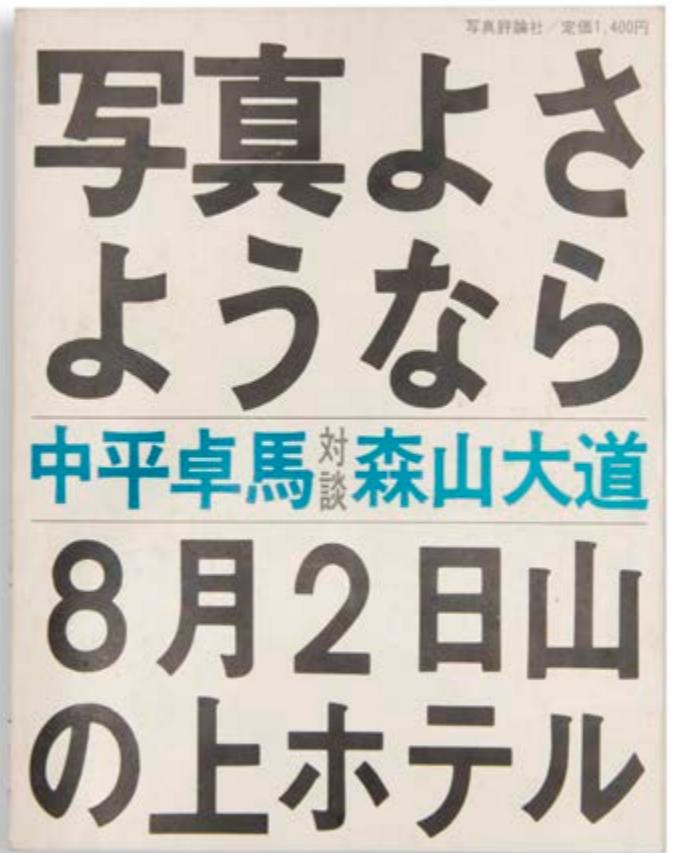
65. MORIYAMA, DAIDO. *Shashin yo Sayonara [Bye Bye Photography].* Tokyo, Shashin Hyoron-sha, 1972.

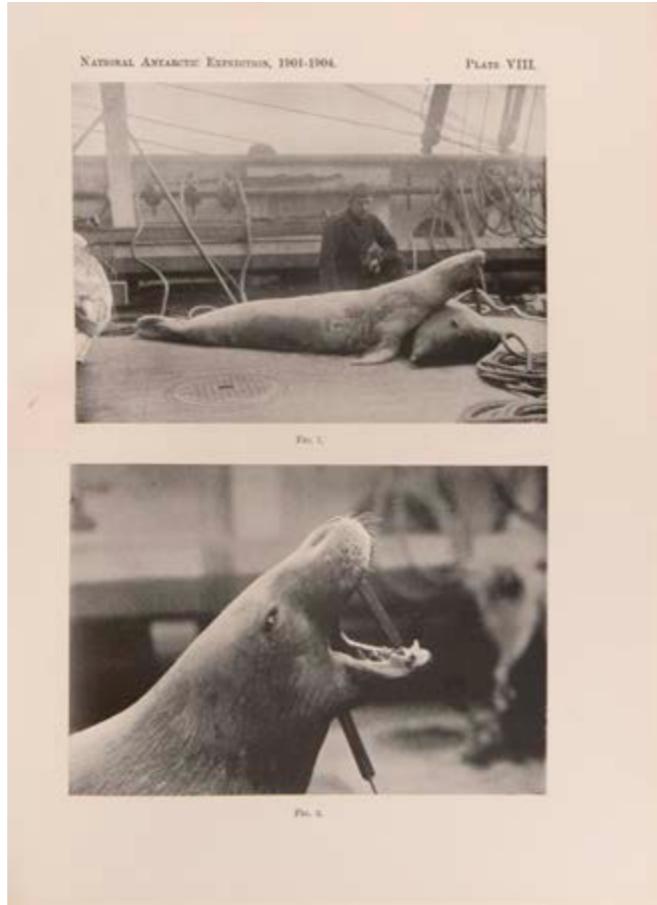
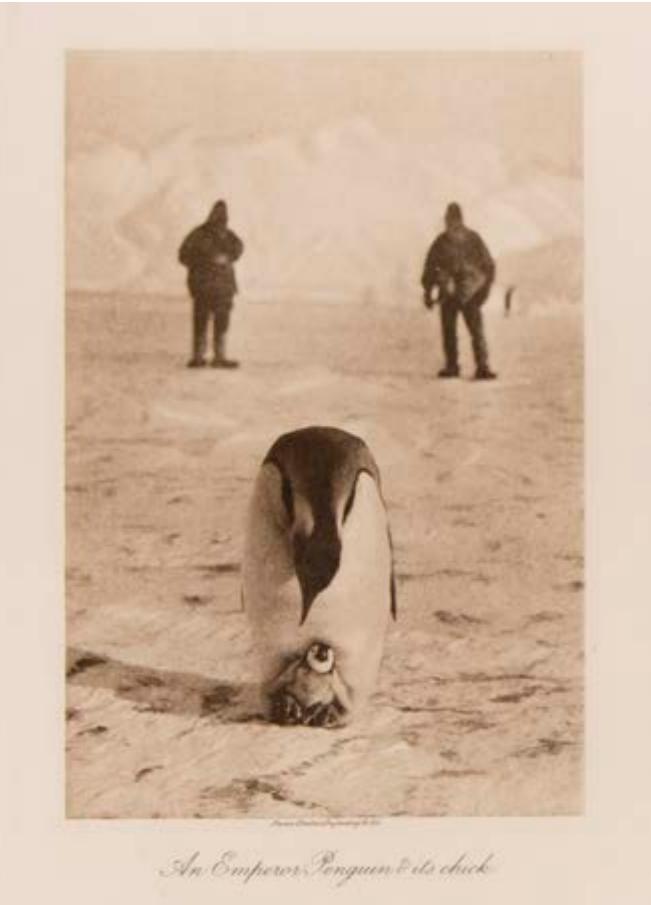
£6,000 [ref: 111556]

PRESENTATION COPY, inscribed to Hilary Gerrard. *Shashin yo Sayonara* is the central book of the Provoke movement, born out of Moriyama's perceived limitations of Provoke's manifesto and photography as a medium. The resulting combination of images re-photographed from newspapers, magazines, television screens, other people's negatives, and his own pictures composed mainly of out-takes, scratched frames, and blurred images was sequenced by two editors at Shashin Hyoron-sha in a seemingly random order to create a visual manifestation of the overpowering density of life in modern Japan.

Provenance: Hilary Gerrard (author's inscription).

First edition, PRESENTATION COPY inscribed by Moriyama in black ink on the title-page; 4to (230 x 181 mm, 9 x 7 1/4 in); black-and-white photographs printed in gravure, transcript of a conversation between Moriyama Daido and Nakahira Takuma, minor spotting to top edge; plain endpapers, ghost mark from bookseller's label, printed wrappers, black, grey, and blue, minor reading crease, printed white dust-jacket, text in black, blue, and grey, trivial wear along spine-fold, publisher's red order slip laid in, fine; 308, [2]pp. The Book of 101 Books pp218-221; The Photobook: A History I, pp298-9; Auer collection p543; For a New World to Come 172; The Japanese Photobook 1912-1990 256, pp344-5.





66. [NATIONAL ANTARCTIC EXPEDITION]. Album of photographs and sketches with a Portfolio of Panoramic Views. London, Royal Society, 1908.

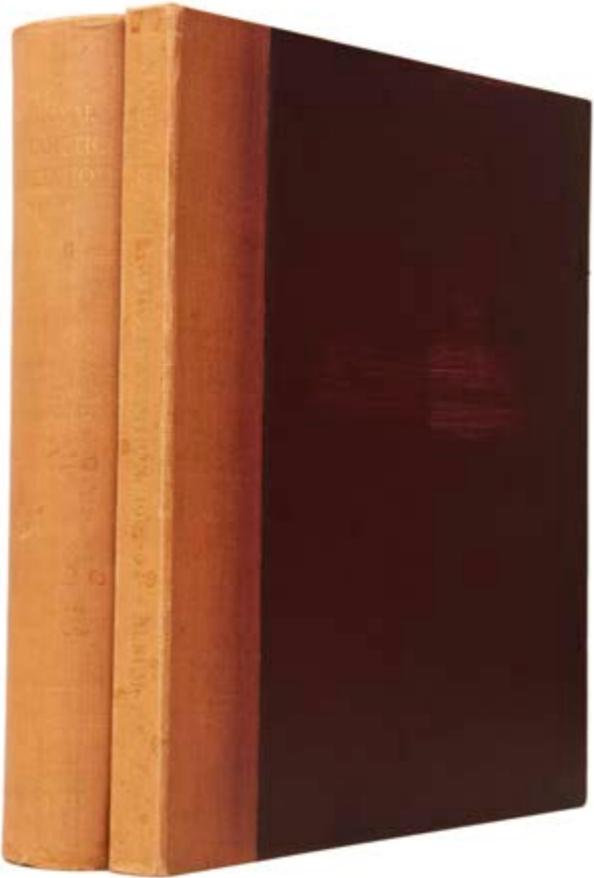
£10,000 [ref: 111067]

VERY SCARCE. 'THE MOST IMPRESSIVE PUBLICATION TO HAVE RESULTED FROM ANY BRITISH EXPERIENCE IN THE ANTARCTIC' (TAURUS).

'This glorious and most popular work among the reports of the Discovery expedition is a large scale photographic and illustrative study of Antarctic landscape and wildlife. The quality of photographic reproduction - and especially that of the sepia plates - is very high. Some of the pictorial material was used in the scientific reports, but the Royal Society considered the material so worthy and complete as to justify publication as a separate work, particularly because of the importance in documenting the evanescent and changeable nature of the Antarctic icescape.'

Most of the album consists of photographs, the greatest portion of which were taken by Reginald Skelton. The album also contains Wilson's drawings of meteorological and aurora phenomena. The portfolio contains Wilson's folding landscape panoramas; three panoramas are 275 cm long! (Rosove). Most copies of this work went into institutions, and copies rarely appear on the market. The present example is a very superior copy which does not appear to have been in an institution.

First edition, 2 volumes, 4to (31.5 x 24.5 cm), xvi, 304 pp., 141 plates including 20 photogravures on rough paper with tissue guard, numerous black and white photographs in text (11 folding), and 13 illustrations by Edward A. Wilson on 13 plates with tissue guard. Portfolio: 2 folding coloured maps and 24 folding panoramas, all loose as issued, original buckram-backed boards, light fade to spines, a fine set. Rosove 288-7.A1.; Spence 838; Taurus 46.



Auroral Streamers, April 9th, 1902. 2^h 25^m AM, M.T.

West, Newman lith.

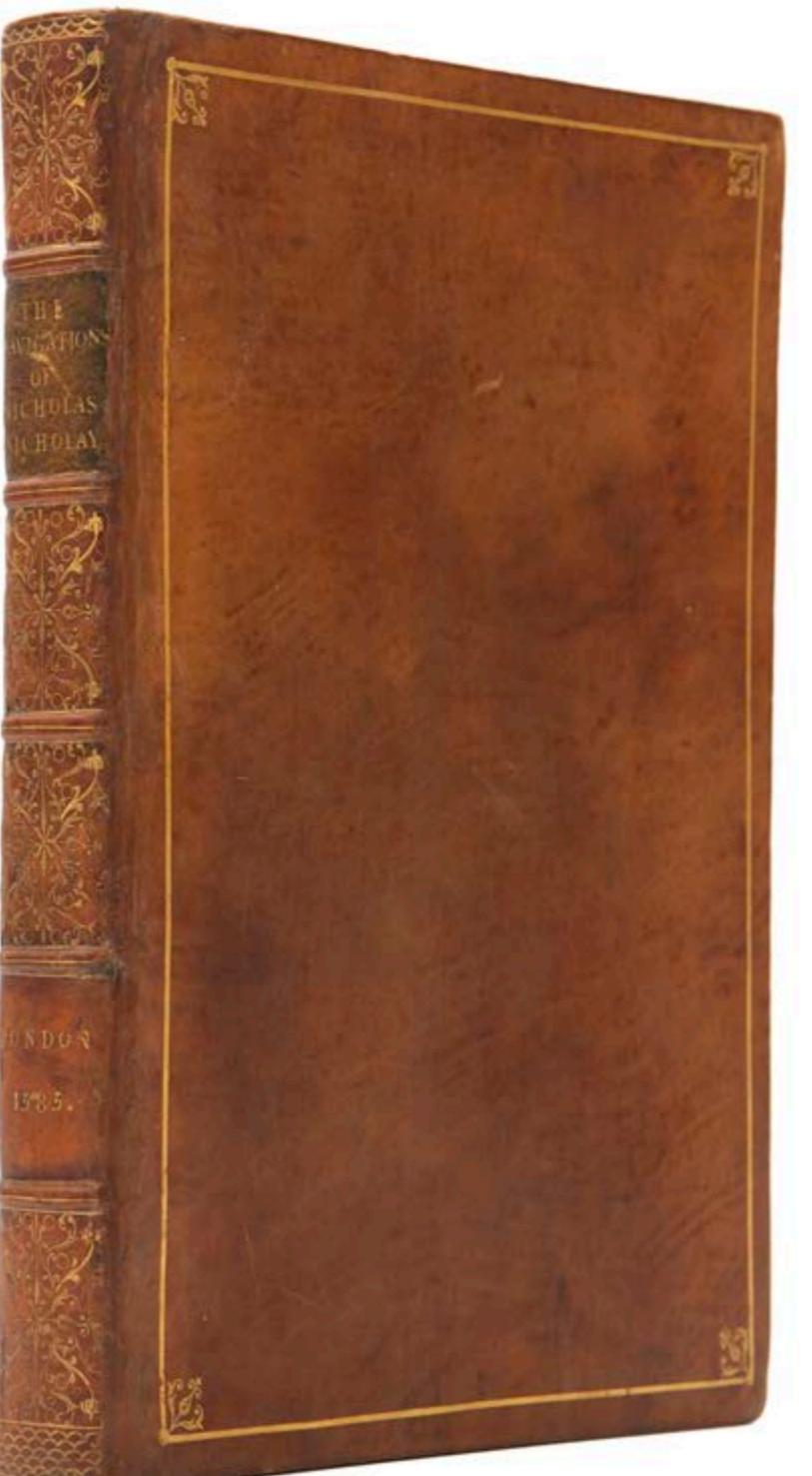
67. NICOLAY, NICOLAS DE. The navigations, peregrinations and voyages made into Turkie... conteining sundry singularities which the author hath there seen and observed... Translated out of French by T. Washington the younger. London, Thomas Dawson, 1585.

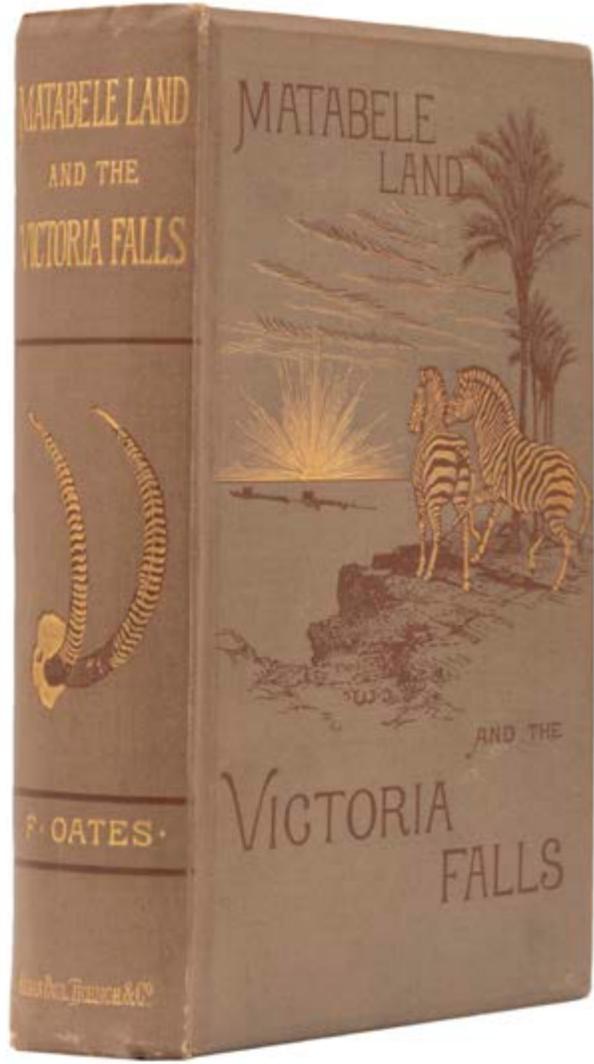
£14,500 [ref: 111269]

The rare first English edition of Nicolay's *Navigations*, a work whose illustrations helped shape 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 and others).

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 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 gilt by Brentano's, New York, a very good copy. Blackmer 1197; Koç V, 1346 (also cf. Koç I, 18 & 18a for Lyon and Antwerp editions); Cf. Colas 2206; STC 18574.





FINE COPY

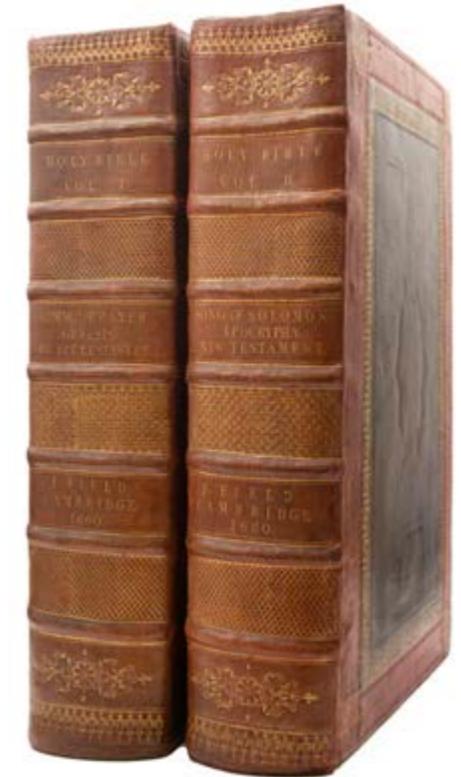
68. OATES, FRANK. Matabele Land and the Victoria Falls, a naturalist's wanderings in the interior of South Africa. From the letters and journals of the late Frank Oates. F.R.G.S. London, Kegan Paul, 1881.

£2,500 [ref: 109309]

An exceptionally well preserved example. Oates was one of the first Europeans to see the Victoria Falls in full flood, having travelled to Natal in 1873, and made his way overland to the Zambesi. He died shortly afterwards of a tropical fever.

Provenance: Colonel Ph. Milon (bookplate).

First edition; 8vo, xlivi, 383pp., portrait frontispiece, four folding maps, 6 chromolithograph plates, numerous wood-engraved illustrations in text, natural history appendix with ten plates (9 hand-coloured) after Keulemanns (2) and others, original grey pictorial cloth gilt, bevelled edges, a fine fresh copy. Czech p124; Mendelssohn II, p112.



RESTORATION OF KING CHARLES II

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

£37,500 [ref: 111595]

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

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

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

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



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

Provenance: Sir William Halsey, Gaddesden Library.

First Ogilby edition, 2 works; 2 vols; large folio (51 x 34.5 cm); 110 double-page engraved plates, including a large double-folding plan of Jerusalem, captions in Latin (some masked at time of printing), engraved general title, New Testament title dated 1659, ruled in red throughout, wide margined on thick paper, armorial bookplate to front pastedown of each vol., ownership inscription in pencil to front free endpaper, a few tears mostly affecting margins, 4N² 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.



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

70. ORTELIUS, ABRAHAM. *Theatrum orbis terrarum*. Antwerp, Jan Baptist Vrients, 1603.

£135,000 [ref: 110508]

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

Provenance: 'D.L.V.M.C.' (inscription in Latin on dedication page signed).

Large folio (480 x 300mm); text in Latin; engraved title, coat of arms, epigraph and portrait of Ortelius, all coloured by a contemporary hand with gilded detailing, 118 plates, all coloured by a contemporary hand, all woodcut initials coloured by a contemporary hand (some light, variable spotting and offsetting, marginal spitting, a few repaired tears). [Bound with:] – Parergon sive veteris geographiae aliquot tabula. Engraved title and 38 plates, all coloured by a contemporary hand (some light spotting and offsetting, a few small tears). [Bound with:] – Nomenclator ptolemaicus. Title page with hand-coloured vignette. Modern red morocco. Van Den Broecke 20 & 57; Van der Krog IIIA, 31:053.





ONE OF 75 COPIES - HAND-PAINTED BY THE AUTHOR

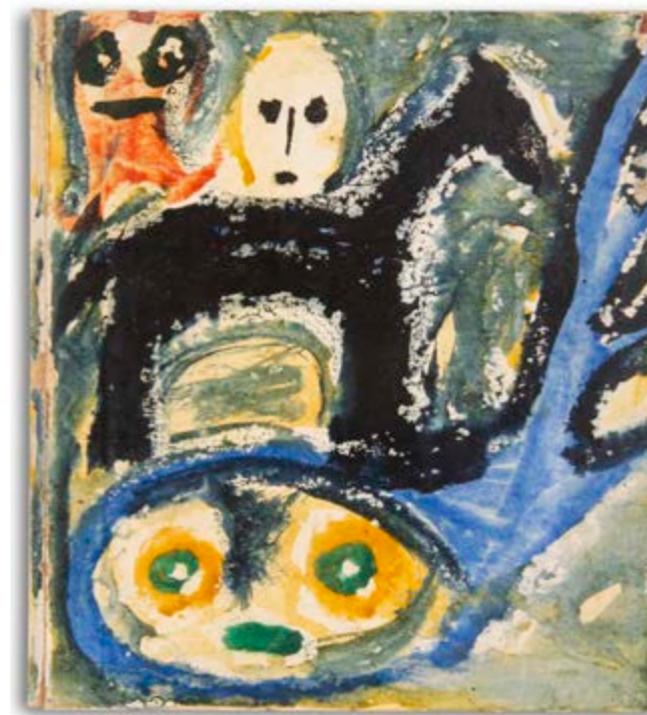
71. PATCHEN, KENNETH. *When We Were Here Together.* Norfolk, New Directions, 1957.

£1,500 [ref: 112487]

ONE OF 75 COPIES PREPARED AND PAINTED BY THE AUTHOR, OF WHICH THIS IS NUMBER 51.

Kenneth Patchen was an American poet and novelist who was known for experimenting with different forms of writing and incorporating painting, drawing, and jazz music into his works. He was a central influence on the San Francisco Renaissance and the Beat Generation.

First edition, first printing, NUMBER 51 OF 75 COPIES, SIGNED BY THE AUTHOR IN PAINT; 4to; rear pastedown with hand-painted limitation, scattered minor spotting to text block, faint dampstain to fore-edge of prelims, else unmarked internally; original oversized boards hand-painted by Patchen, yellow endpapers, some chipping to paint at corners and extremities, else very good.



ONE OF 75 COPIES - HAND-PAINTED BY THE AUTHOR

72. PATCHEN, KENNETH. *Poem-Scapes.* Highlands, North Carolina, Jonathan Williams, 1958.

£1,250 [ref: 112495]

ONE OF 75 COPIES PREPARED AND PAINTED BY THE AUTHOR, OF WHICH THIS IS NUMBER 30.

First edition, first printing, NUMBER 30 OF 75 COPIES, SIGNED BY THE AUTHOR IN PAINT; 8vo; rear pastedown with hand-painted limitation, scattered light spotting to text block and endpapers, else unmarked internally; original boards hand-painted by Patchen, some chipping to paint at spine and rear cover, else very good.



NOMADS may not move their Tents

The Markets are closed to them

The Prefect has no time to waste



Though I am obliged to listen to you
I am not obliged to give you satisfaction
Do not disturb me
Let me get on with my Work.

INSCRIBED TO JOHN HAYWARD

73. PENROSE, ROLAND. *The Road is Wider than Long.* An Image Diary from the Balkans July–August 1938. Series of Surrealist Poetry edited by E.L.T. Mesens No.1. London, London Gallery Editions, 1939.

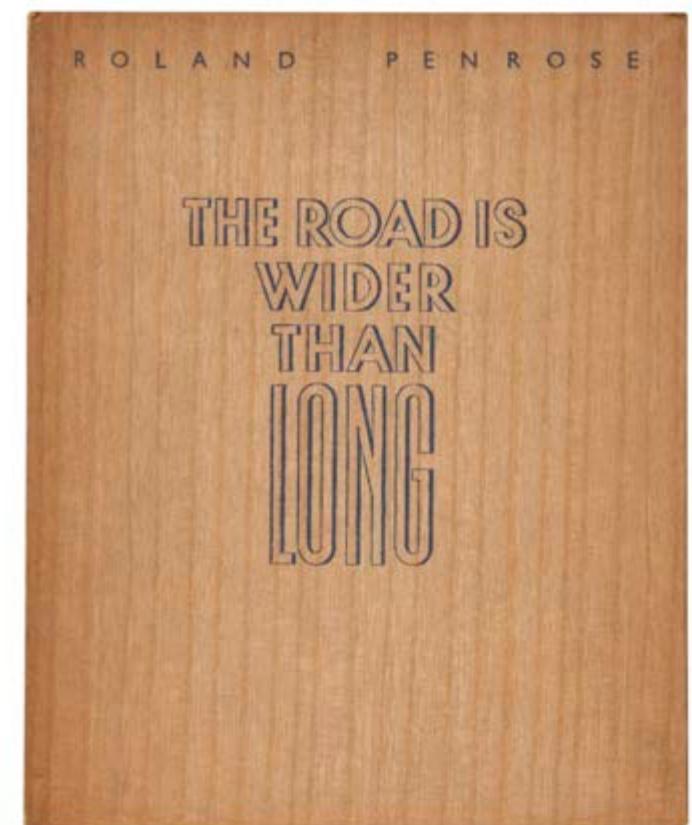
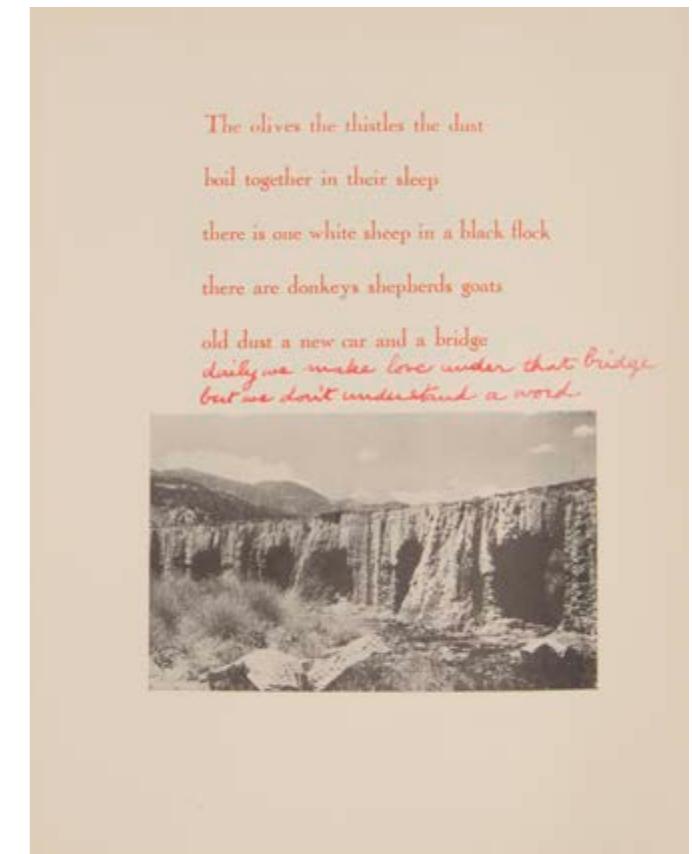
£2,750 [ref: 111740]

PRESENTATION COPY, inscribed to editor, critic, anthologist, and bibliophile John Hayward: 'to John Hayward / [drawing of a compass] / the vertical compass the / unfailing guide / affectionately Roland Penrose'. With two additional manuscript lines of poetry added to another page.

The Road is Wider than Long is a surrealist love poem with photographs originally presented by Penrose to Lee Miller in manuscript form. Penrose and Miller met in Paris in 1937 and soon began a romantic relationship. They travelled through Greece, Romania, and Bulgaria together the following year, each taking photographs, and Penrose based this book on his journals from the trip. In 1938, Penrose launched the London Gallery with Belgian artist E.L.T. Mesens, which became a centre for Surrealism in England. *The Road is Wider than Long* was published by the London Gallery as the first in a proposed series, interrupted by the war in Europe, of surrealist poetry edited by Mesens.

Provenance: John Hayward (author's inscription).

First edition, number 128 of 510 copies, PRESENTATION COPY inscribed on the half-title with two additional lines added in manuscript; 8vo (216 x 167 mm, 8½ x 6½ in); black-and-white photographs printed in relief halftone at the Bradley Press, text in black and red; original gelatin silver photograph endpapers, imitation wood paper-covered boards, titles to spine and upper side in blue, cover designed by Hans Bellmer, light wear to extremities, an excellent copy; [52]pp. Regards à travers Le Livre 51; Auer Collection p271.





74. POLLARD, JAMES. British Horse Racing. London, Thomas McLean, 1 November 1836.

£5,750 [ref. 112146]

Pollard's rare and celebrated suite of British horse racing prints.

The individual plate titles are: 'Goodwood Grand Stand. Preparing to Start', 'Doncaster Grand Stand. Race for the Gold Cup', 'Ascot Grand Stand. The Coming in', and 'Epsom Grand Stand. The Winner of the Derby Race'.

Four hand-coloured aquatints by Richard Gilson Reeve after Pollard, heightened with gum arabic, on J. Whatman Turkey Mill, dates cropped, plate marks: 348 x 442mm, sheet size: 382 x 484mm sheets, tipped into an album; second plate with small break along lower plate mark, which is reinforced on verso; modern red buckram, gilt-lettered morocco label on front cover, cloth slipcase, a very good, fresh, clean example. Siltzer p. 221.



RARE DECCANI QUR'AN

75. [QUR'AN]. Important Indian Qur'an, copied in script verging on bihari, Deccan, India, dated 1691 AD.

£12,500 [ref. 109637]

Important Deccani Qur'an copied in a manner reminiscent of Qur'ans produced under Sultanate India.

This is a charming and important example of an early Deccani Qur'an, copied in 1691, that features a script with striking similarities to the bihari script endorsed under the Sultanate Empire that dissolved over a century before the copying of this manuscript.

Provenance: Mrs P. N. Ormiston of Surrey (signed typescript letter from G. Meredith-Owens, Deputy Keeper at the British Museum, to Mrs Ormiston with a description of the Qur'an dated 8th August 1966 loosely inserted).

Single volume, illuminated manuscript on fine fibrous buff paper, in Arabic, complete, 495 leaves, 145 x 85 mm; single column, 14 lines black naskh script with characteristics of bihari, some vocalisation in red, surah headings in red thuluth against gold banners, illuminated head-pieces for the opening two surah, a further six ILLUMINATED HEAD-PIECES OPENING IMPORTANT DIVISIONS IN THE TEXT, contemporary firist at the beginning, contemporary foliation and catch-words throughout, some leaves with small sections of text repaired, lightly browned and signs of oxidisation to outer margins of some leaves, signed typescript letter from the British Museum dated 1966 loosely inserted; near-contemporary leather boards with flap, backed in silk cloth, colour and designs faded on the outer edges of the binding but pastedowns showing a warm yellow cloth with horizontal stripes in vivid blue, extremities worn.





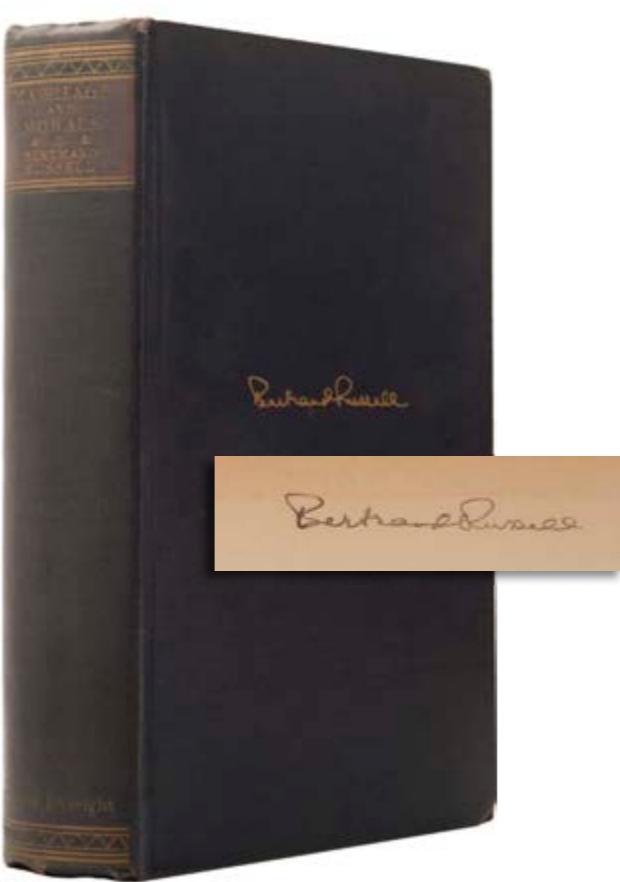
76. ROWLEY, GEORGE DAWSON (EDITOR). *Ornithological Miscellany*. London, Trubner & Co.; B. Quaritch; R.H. Porter, 1876, 1877, 1878.

£6,500 [ref: 111270]

A collection of papers issued in fourteen parts in irregular intervals. The majority were written by Rowley himself although other well known ornithologists such as Dresser, Salvin, Sclater, Seebohm, and Sharpe made important contributions.

Provenance: The Avicultural Society, T.H. Newman Bequest 1944 (bookplate to front pastedown of each volume).

First edition; 14 parts in 3 vols, 4to (34.5 x 26 cm); 135 plates, of which 104 hand-coloured and chromolithographic by J.G. Keulemans and J. Smit, three maps, some pages slightly loose, scattered light foxing, very occasional inoffensive spotting to plates, else plates generally clean and fresh; publisher's green cloth, gilt lettering to spine, top edge gilt, corners and spine ends bumped, slight rubbing to extremities, original wrappers bound in at rear; a very good set. Zimmer 533; Anker 432; Fine Bird Books 103; McGill/Wood 543; Nissen IVB, 798; Nissen SVB, 421; Trinity College 204; Yale Library 246.



77. RUSSELL, BERTRAND. *Marriage and Morals*. New York, Horace Liveright, 1929.

£2,500 [ref: 108661]

One of the great man's more important mid-period collections. Signed by Russell on the front free endpaper and distinctly uncommon thus. The American printing is a much more handsome book than its English equivalent.

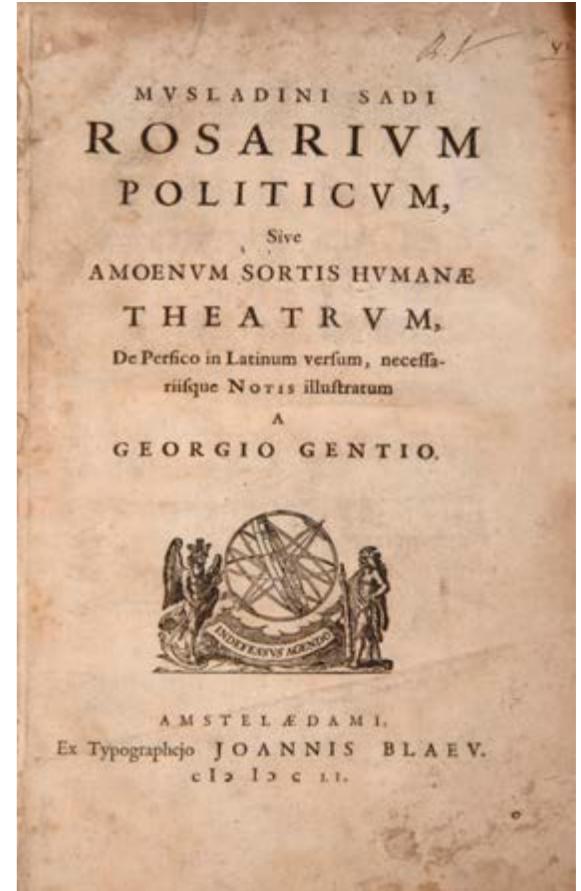
First US edition, first printing. SIGNED BY THE AUTHOR. 8vo. Publisher's blue cloth, titles to spine gilt on a red ground. Contents somewhat browned, spine rather dull - a very good copy.

FIRST PRINTED EDITION OF THE GULISTAN

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

£5,000 [ref: 107241]

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



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

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





79. [SCOTT, CAPT. ROBERT FALCON]. Commemorative portrait. circa 1913.

£3,500 [ref: 91043]

A rare and very decorative large portrait of Captain Scott.

60.9 x 45.7cm, a commemorative chromolithograph portrait of the late Captain Scott, R.N., as commander of the National Antarctic Expedition, 1901-1904, wearing the Polar medal and the Royal Victorian Order, bust length, framed by oak and laurel, with vignettes of the Discovery and sledging parties. Six lines of biographical text below image with short closed tear just going into image and with slight loss of text but not sense. Framed and glazed in contemporary decorative oak frame.



WITH 20 ORIGINAL PHOTOGRAPHS
AS OPPOSED TO 19

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

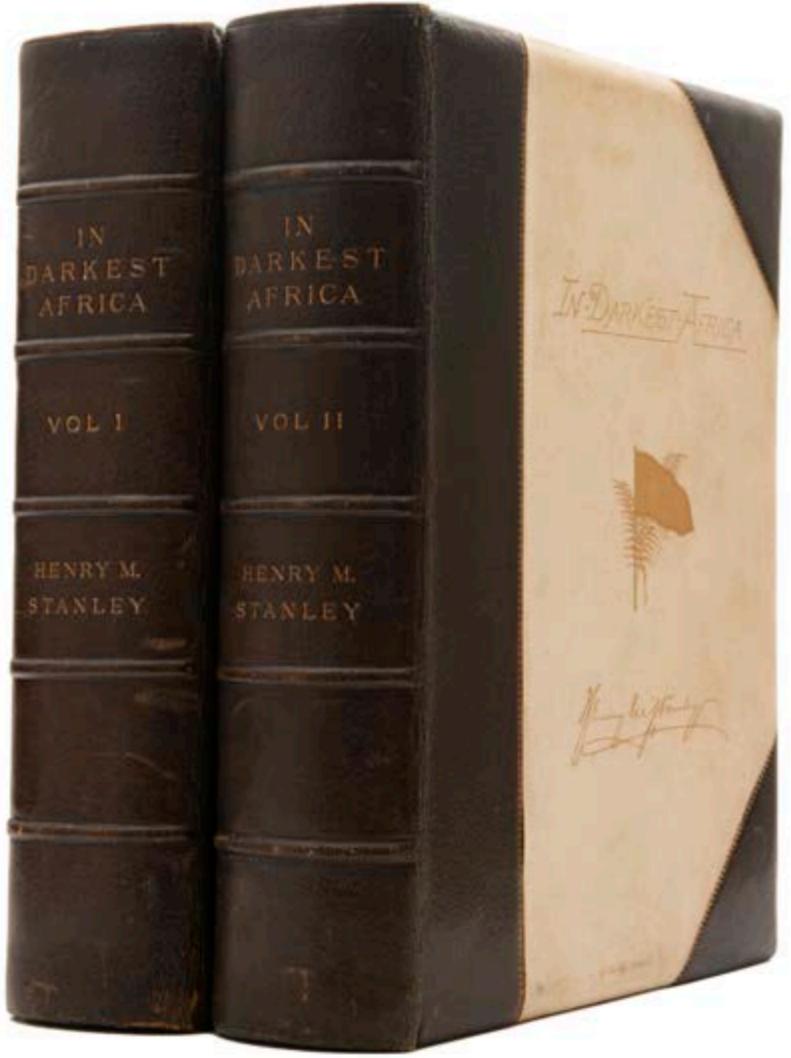
£20,000 [ref: 110662]

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

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

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





DELUXE EDITION OF STANLEY

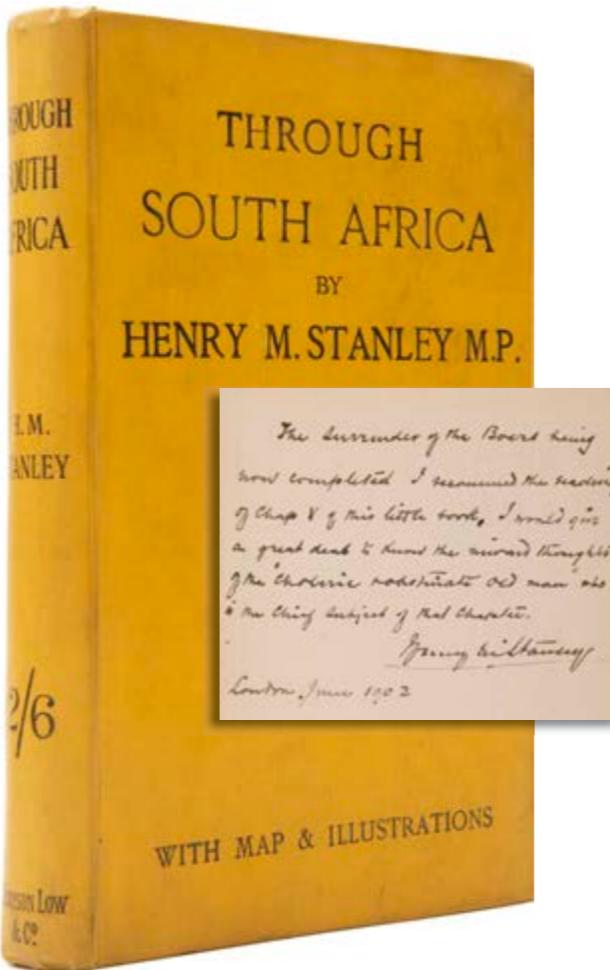
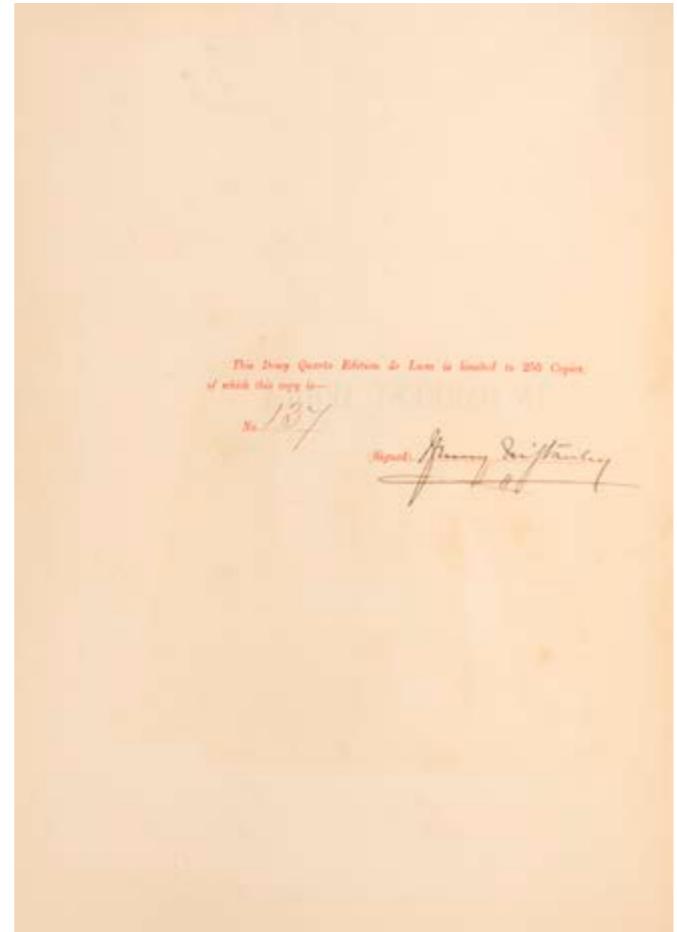
81. STANLEY, HENRY MORTON. *In Darkest Africa or the quest, rescue, and retreat of Emin Governor of Equatoria.* New York, Scribner's, 1890.

£6,500 [ref: 112318]

THE DELUXE EDITION OF STANLEY'S REMARKABLE ACCOUNT OF HIS EXPEDITION FROM THE EAST COAST THROUGH THE HEART OF AFRICA TO THE LAND OF THE NILE WITH EXTRA ILLUSTRATIONS NOT PRESENT IN THE TRADE EDITION.

Stanley's final, high-profile mission in Africa: the rescue of Emin Pasha, the German-born physician and naturalist, then governor of the Egyptian province of Equatoria in southern Sudan and under siege by Sudanese led by a Muslim mystic known as the Mahdi. This 1887-1889 expedition went up the Congo, through unexplored deep jungle, to Lake Albert, then south, around Lake Victoria and onward to the coast with the reluctantly rescued Emin Pasha, ending in Zanzibar. Amid numerous disasters and much loss of life, Stanley discovered Lake Edward and the snow-capped Ruwenzori range of mountains, Ptolemy's 'Mountains of the Moon.'

First edition, EDITION LIMITED TO 250 NUMBERED COPIES EACH SIGNED BY STANLEY, 2 volumes, demy 4to., illustrated with 6 etchings and 150 woodcut illustrations and maps including 2 large folding maps, original dark half morocco over vellum gilt boards, top edges gilt, others uncut, usual light discolouration to vellum, small scratch to upper cover vol. I, a very good set.



INSCRIBED COPY

82. STANLEY, HENRY MORTON. *Through South Africa... being an account of his recent visit to Rhodesia, The Transvaal, Cape Colony, and Natal...* London, Sampson Low, 1898.

£3,500 [ref: 111892]

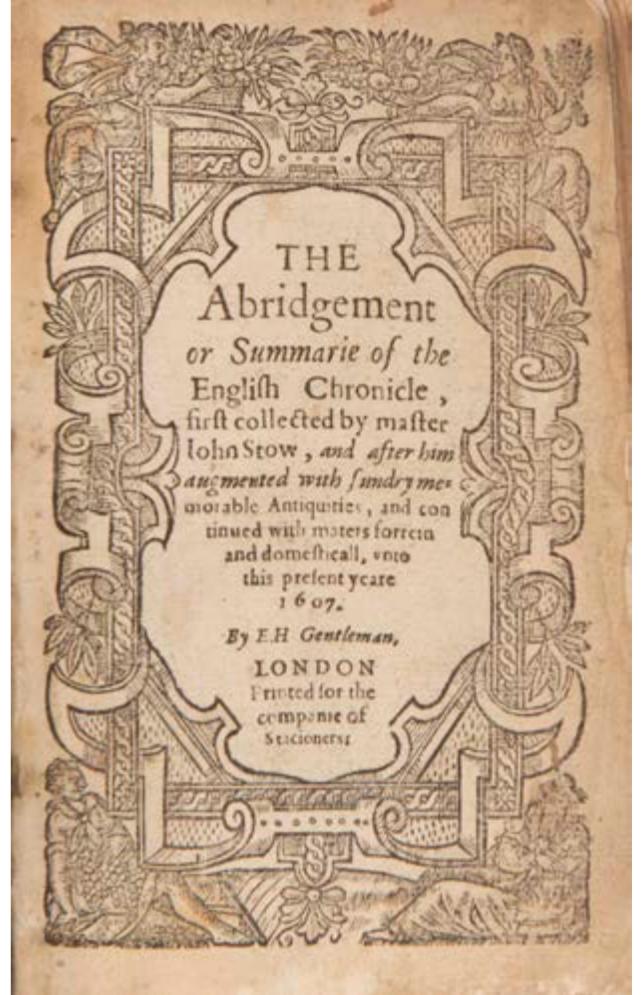
Rare inscribed copy of Stanley's final book. It consists of articles originally published in the journal, *South Africa*. Stanley had travelled to South Africa for the opening of the Bulawayo Railway in 1897.

The inscription reads: 'The surrender of the Boer king / now completed I recommend the reading / of Chap V of this little book, I would give / a great deal to know the myriad thoughts / of the "choleric & obstinate old man" who / is the chief subject of that chapter / Henry M Stanley / London, June 1902.'

The 'choleric & obstinate man' was Paul Kruger whom Stanley met in 1897 and to whom he took a strong dislike. The inscription, to the professional book collector James Young, was made just after the conclusion of the Second Boer War on 31st May, 1902.

Provenance: James Carlton Young (The Anderson Galleries, New York, 14-15 February 1917, lot 850; unsold and re-offered by Anderson Galleries on 15-16 January 1919 as lot 422, with loosely-inserted clipped catalogue description from that sale annotated in manuscript) – printed [?lot] number label '7898' on upper pastedown; 2. Reputedly in the collection of Quentin Keynes.

First edition. 12mo, xx, 140, portrait frontispiece WITH STANLEY'S INSCRIPTION TO RECTO, 11 photographic plates, folding colour map, original yellow cloth lettered in black, a fine, bright copy.



83. STOW, JOHN; [HOWES, EDMUND]. *The Abridgement or Summarie of the English Chronicle, first collected by master John Stow, and after him augmented with sundry memorable Antiquities, and continued with maters forrein and domesticall, vnto this present yeare 1607.* London, Printed [by John Windet] for the compaines of stacioners, 1607.

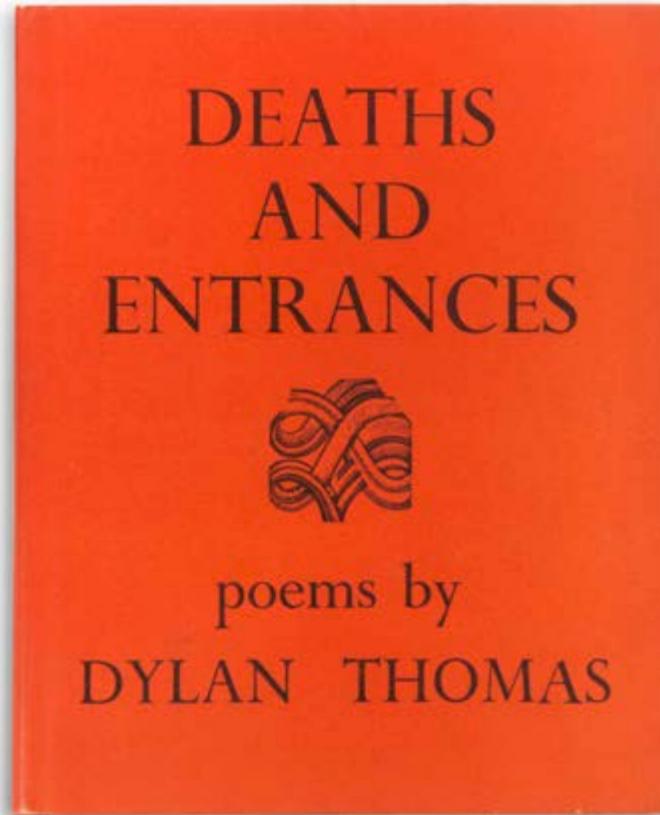
£2,500 [ref: 110865]

The first edition of Edmund Howes' abridgement to this popular history of England by chronicler John Stow, a concise historical record running from Britain's legendary foundation under Brutus of Troy to the Gunpowder Plot and political intrigues of Howes' own day.

'Odd events such as the birth of lion cubs in the Tower of London and the discovery of a whale's dead body far up the Thames estuary, in which one might see omens or the hand of God, contrast with lengthy discussions on important political events such as the Gunpowder Plot, the creation of the East India Company, and news from Virginia, where Stow had chronicled the history of English efforts at colonization from 1584 to his date of writing' (ODNB).

Howes took over the imprint following Stow's death in 1605 'After I had well observed, that no man woulde lend a helping hande vnto the late aged painfull Chronicler: nor in many moneths after his death, that any would expose or shew themselues to prosecute so good a work' (Epistle Dedicatory).

First Howes abridged edition; small 8vo (14.5 x 9.5 cm); woodcut title, initials, head and tail pieces, margins with the odd small tear and minor chip, lacking front and end blank ff; contemporary vellum covers, MS title to spine, a little soiled, covers becoming detached from text-block but still holding, very good; [14], 616, [38]pp. ESTC S1 17859.

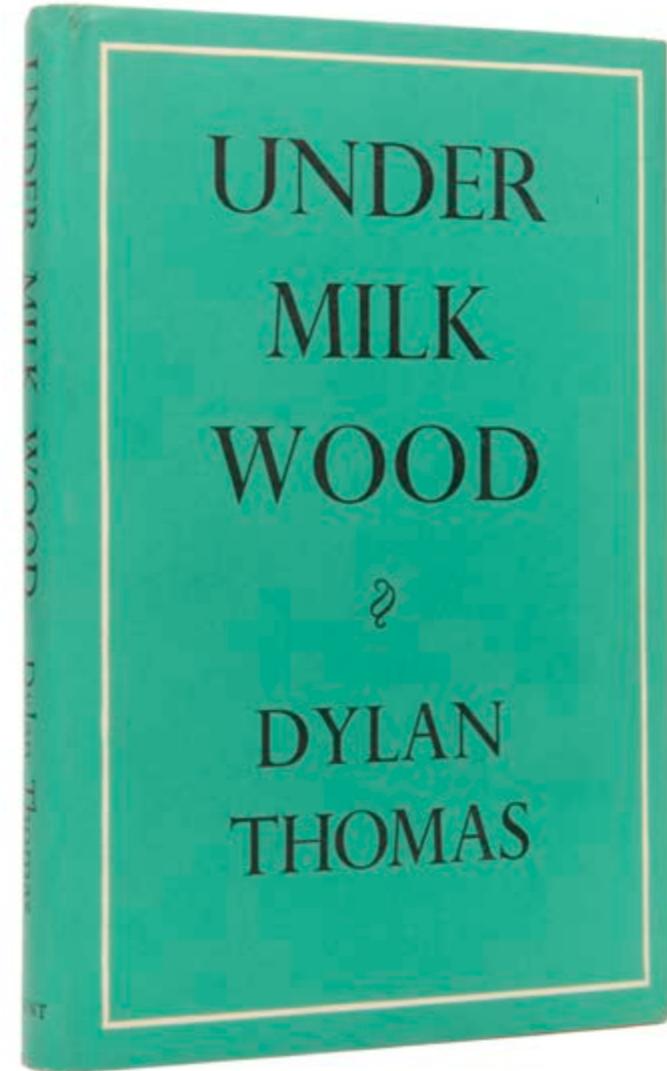


84. THOMAS, DYLAN. *Deaths and Entrances*. London, J.M. Dent & Sons, 1946.

£1,250 [ref: 112511]

An exceptional copy of the author's most celebrated collection of poems, which deals with the effects of World War II.

First edition, first impression; small 4to; light spotting to edges and endpapers, else unmarked internally; publisher's orange cloth, gilt lettering to spine, with the unclipped dustjacket, mild spotting and toning to flaps and rear panel, else an exceptional copy. *Ralph B10; Connolly 100, 96a.*

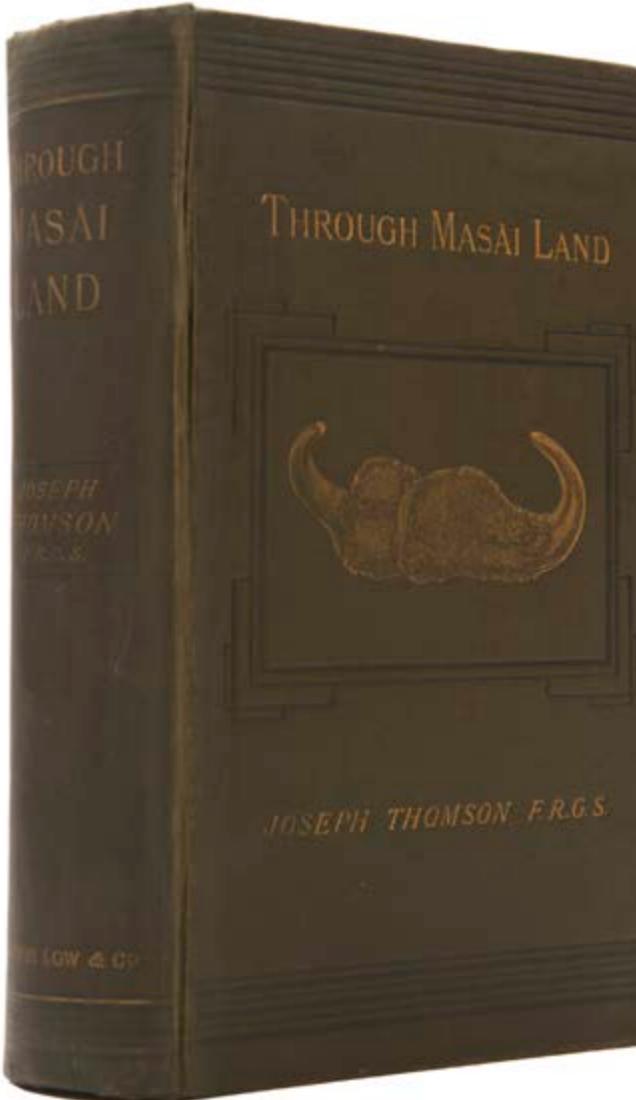


85. THOMAS, DYLAN. *Under Milk Wood*. London, J.M. Dent & Sons, 1954.

£750 [ref: 112513]

First edition in book form of Thomas' last work. Originally commissioned as a BBC radio drama, the play was first broadcast on 25 January 1954 and then printed in the magazine *Mademoiselle* in February 1954, following the author's death in November the previous year.

First edition in book form, first impression; 8vo; internally fine; publisher's russet cloth, gilt lettering to spine, with the unclipped dustjacket, very minor creasing to top edge, else a fine copy; housed in custom green solander box, green morocco title labels to spine and upper cover lettered in gilt.



PRESENTATION COPY

86. THOMSON, JOSEPH. *Through Masai Land: A journey of exploration among the snowclad volcanic mountains and strange tribes of Eastern Equatorial Africa. Being the narrative of the Royal Geographical Society's expedition to Mount Kenia and Lake Victoria Nyanza, 1883-1884*. London, Sampson Low, 1885.

£4,500 [ref: 110875]

PRESENTATION COPY ON THE HALF-TITLE "TO DAVID MCINTOSH WITH THE AUTHOR'S COMPLIMENTS. LOKOJA. MARCH 27TH."

David McIntosh was an agent of the National African Company, the major British trading company in West Africa, in the Niger Delta.

THE RARE FIRST EDITION. Thomson was a British geologist and explorer who played an important part in the Scramble for Africa. He was the first European to enter several regions of eastern Africa and his writings are outstanding contributions to geographical knowledge, exceptional for their careful records and surveys. His motto is often quoted to be 'He who goes gently, goes safely; he who goes safely, goes far.'

'In 1882 the Royal Geographical Society launched what was to be Thomson's major expedition, to try to find the shortest route from Zanzibar to Uganda. Travelling unarmed from the coastal city of Mombasa, in modern Kenya, he went by way of Kilimanjaro, surviving two crossings through the country of the Masai people, who had previously barred passage. He was the first European to note the existence of Lake Baringo, and he reached Lake Victoria on December 10, 1882' (*Encyclopaedia Britannica*). Thomson's gazelle and Thomson's Falls are named after him.

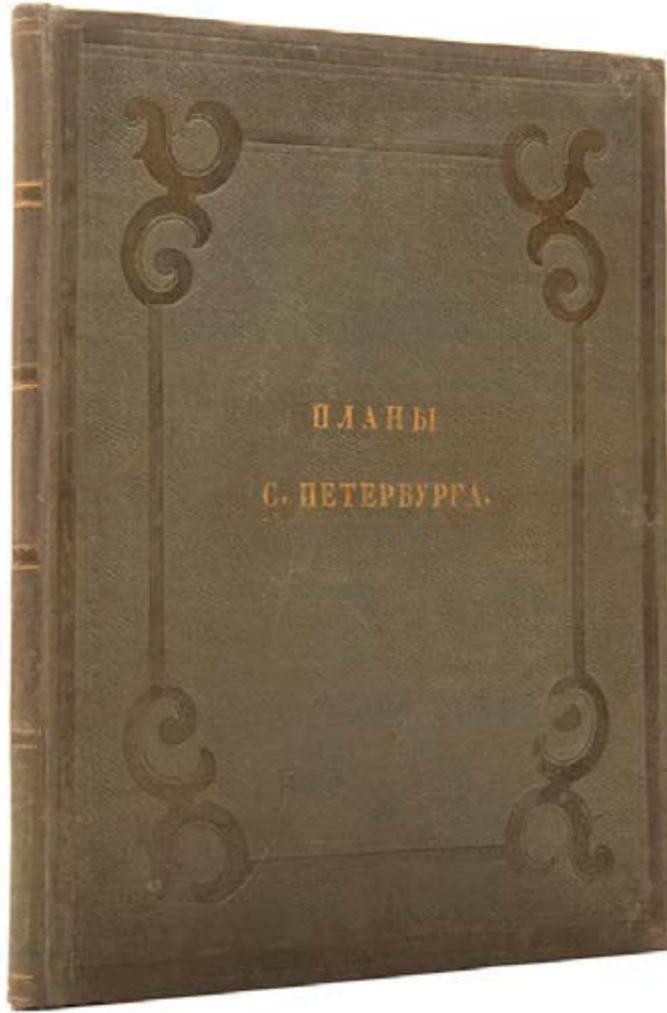
The work provided Rider Haggard with the inspiration for *King Solomon's Mines*.

First edition, PRESENTATION COPY FROM THOMSON, 8vo, xii, 583 pp., frontispiece, numerous wood-engraved illustrations, 14 full-page, 2 coloured folding maps, original green cloth gilt ruled in black, pictorial gilt vignette to upper cover, neatly recased, a good copy. Czech p164; Hilmy 286.



ON THE WAR PATH IN MASAI LAND.

Frontispiece.



INSCRIBED PRESENTATION COPY

87. TSYLOV, NIKOLAI IVANOVICH. *Plany S. Peterburga v 1700, 1705, 1725, 1738, 1756, 1777, 1799, 1840 и 1849 godakh, s prilozheniem planov 13 chastei stolitsy 1853 goda. Plans of St Petersburg.* St Petersburg, V tip. shtaba Otdel'nogo Korpusa vnutrennei strazhi, 1853.

£8,750 [ref: 112350]

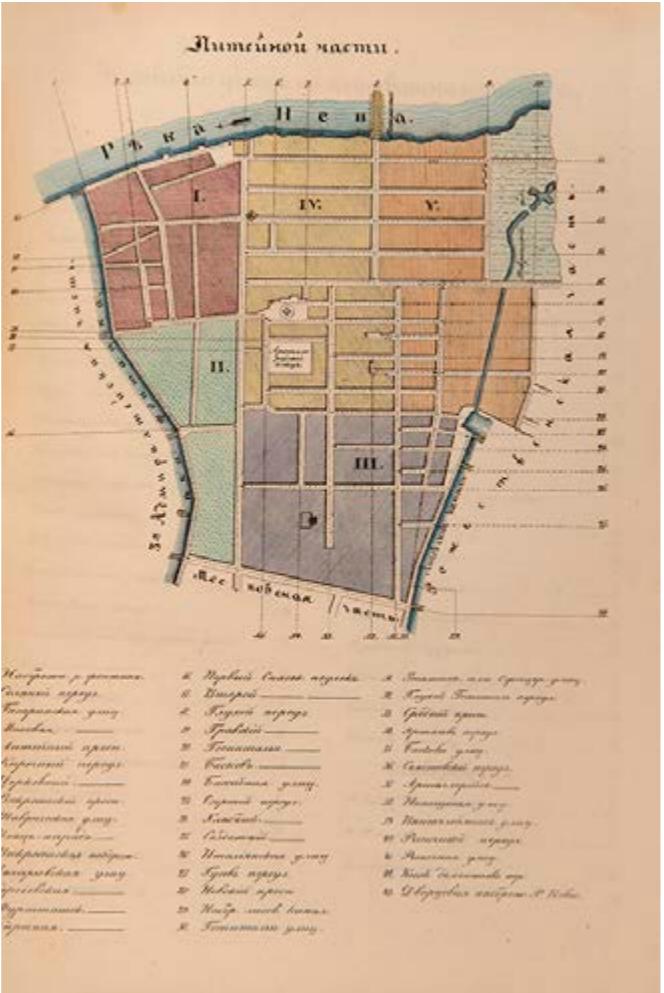
An excellent example of this extremely rare work on St Petersburg, inscribed to Secretary of State Vladimir Ivanovich Panaev. It was compiled by the noted cartographer and statesman, Major-General Nikolai Ivanovich Tsylov who became famous for his address books and the topographical atlases of Saint Petersburg and Tsarskoe Selo. In 1849, under the orders of the Chief of police, Tsylov published the first street atlas of the city with a section on each of the thirteen districts.

The present work includes the plans for each of the thirteen districts along with indexes detailing the palaces, street names and churches of each section. This edition is supplemented with five tinted lithographs, portraits of the Tsar and Peter the Great as well as 8 additional plans (the 1849 edition only having one general plan of the city for that year). Tsylov had consulted the city's archives and libraries to create plans starting from 1700, tracking how the boggy delta of the Neva was transformed into an established European capital of marble and stone. It's fascinating to see how the buildings and canals built up over the previous 150 years, spreading over the Vasilyevsky and Petrogradsky islands.

Tsylov's publications were printed in very small editions, possibly by subscription and had already become bibliographical rarities by the turn of the 20th century. The inscription from Tsylov to Panaev suggests that the two worked together and is wonderfully familiar for 19th century Russian civil servants. It reads, 'Your Excellency | Vladimir Ivanovich Panaev | sincerely and with the deepest respect your always devoted | N. I. Tsylov | 23rd May 1853 or the last day of my residency in the Liteyny District | Farewell!'. Vladimir Ivanovich Panaev (1792-1859) was a privy councillor and secretary of state, reporting directly to Nicholas I.

Provenance: Vladimir Ivanovich Panaev (inscription to upper flyleaf).

First edition, small 4to (26.5 x 20.5 cm); ink inscription to upper flyleaf, illustrated with two frontispiece portraits, 5 tinted lithographs, 22 plans in colour, tissue guards in different colours, drawing to tissue guards; contemporary dark green cloth, blind stamped, title in gilt to upper cover, spine gilt ruled, minor wear to binding, a very good copy. Obolianinov 2894.



THE EARL OF MACCLESFIELD'S COPY

88. WARD, ROBERT. *Anima'dversions of Warre; or, a militarie magazine of the truest rules, and ablest instructions, for the managing of warre...* London, printed by Iohn Dawson, and are to be sold by Francis Eglesfield at the signe of the Marigold in Pauls Churchyard, 1639.

£5,000 [ref: 111911]

The first edition of this comprehensive pre-Civil War encyclopaedia of military knowledge and tactics compiled by Robert Ward.

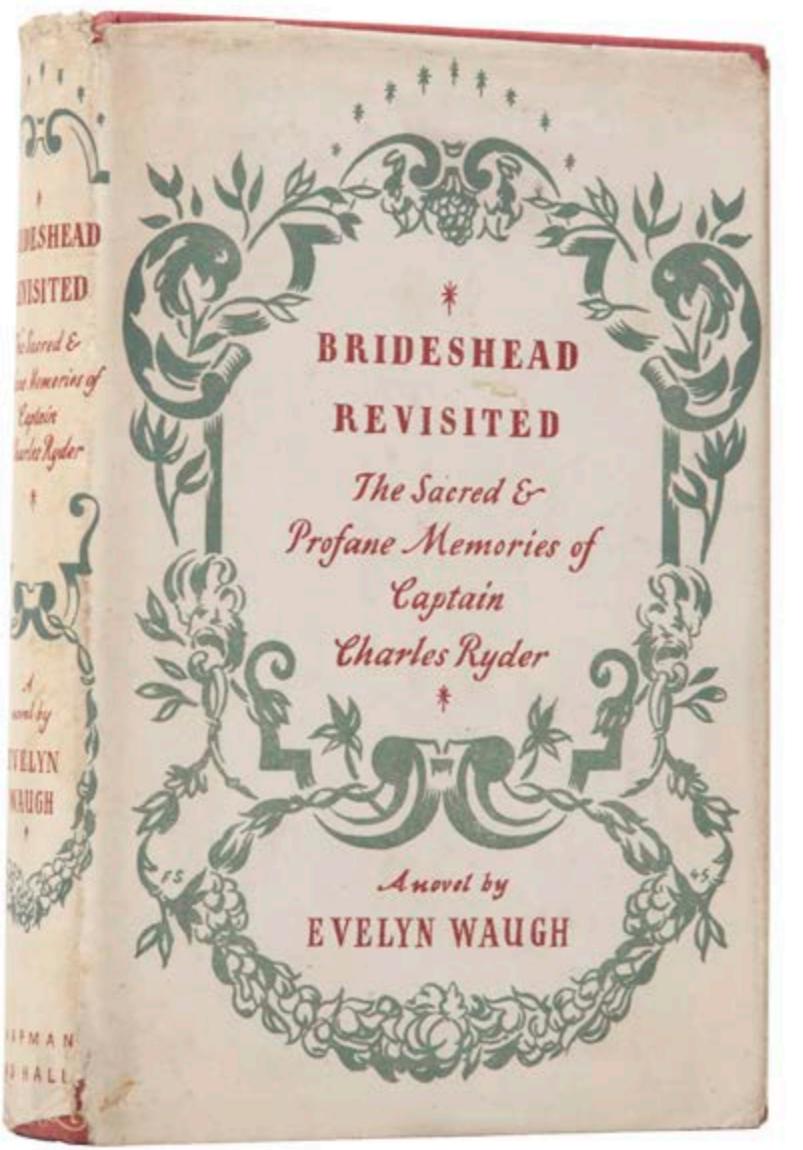
Little is known of the author beyond what we are told in the work: that he was a 'Gent[leman] and Commander', who had served under the Lord Lieutenants of Essex, Robert Rich, 2nd Earl of Warwick, and William Maynard, 1st Baron Maynard, to whom the epistle is addressed, and that he was moved to write in response to the Thirty Years' War — that 'grim Monster [which] hath violently broken downe the Pale of prosperity in our Neighbouring Kingdome' (Epistle Dedicatory). Warwick would go on to become Charles I's leading antagonist in the Long Parliament called in 1640, helping to secure the attainder and execution of the King's favourite, the Earl of Stafford, the following year, and the backing of the Scottish Covenanter rebels for the Parliamentarian cause.

Anima'dversions is divided into twenty-two sections, encompassing all aspects of war from victualling and castrametation, to the use of artillery, mining, the duties of respective officers and men, drill and cavalry exercises, war engines, military laws and regulations, and fighting formations. Richly illustrated throughout with woodcut designs and plans, many full-page, including a folding plan on the 'manner and order observed in the Siege and defence of a Fort'.

'As a book of reference on nearly all branches of the military this will be found of the greatest value' (Cockle). This was evidently the view of Francis Grose, who quoted extensively from Ward's comments on the 'office and duty of every officer' in his own *Military Antiquities* published over a century later.

Provenance: Lieutenant-General Gervase Parker (bookplate); Earls of Macclesfield, South Library (bookplate and blindstamp).

First edition; 2 parts in 1 vol.; folio (30 x 20 cm); armorial bookplates to front pastedown and front free endpaper recto, blindstamp to title and [*2], engraved additional title, folding table, 2 woodcut plans, 1 folding, the other full-page with accompanying letterpress f., numerous woodcut illustrations in-text, woodcut initials, head and tailpieces, early MS correction in pen to G6, a few ff. folded with edges untrimmed, G6 cancel, A4 corner torn away with minor loss of text' 18th-century tree calf, spine gilt in 8 compartments, contrasting red morocco lettering-piece, all edges stained yellow, minor wear to extremities, otherwise near fine; [28], 90, [2], 91-394, [2], 101, [7]pp. Cockle 147; ESTC S118037.



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

£7,500 [ref: 110532]

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

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