

A Summer Miscellany

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TRAVEL & GUIDEBOOKS

WITH PRINTS AFTER DANIELL, WARD AND HUNTER

1. **BLAGDON, FRANCIS WILLIAM; DANIELL, WILLIAM; WARD, COL. FRANCIS SWAIN; HUNTER, LIEUT. JAMES.**

A Brief History of Ancient and Modern India. From the Earliest Periods of Antiquity to the Termination of the Late Mahratta War.

London, W. Bulmer and Co. for E. Orme, 1805.

£25,000 [ref: 107766]



Complete, first edition set of Blagdon's beautifully illustrated work, in contemporary morocco binding.





First edition, 2 parts in 1 volume, large landscape folio (43.3 x 52.6 cm), comprising 64 hand-coloured aquatint views. Bound in full contemporary red morocco gilt, gilt dentelles, all edges gilt, a very handsome example. Abbey (Travel), 425; Tooley 93; Sutton, 62.

[READ MORE](#)



MORE ON INDIA



ITEM 1



THE MOST FAMOUS ARCHAEOLOGICAL DISCOVERY OF THE 20TH CENTURY

2. CARTER, HOWARD; MACE, A.C.

The Tomb of Tut-Ankh-Amen discovered by the late Earl of Carnarvon and Howard Carter.

London, Cassell, 1923.

£3,500 [ref: 109084]



First edition of Carter's famous excavation of the Tomb of Tutankhamun .



THE LATE EARL OF CARNARVON.

From a Photograph by F. J. Morimer, F.R.P.S.

First edition, 3 vols, 8vo; profusely illustrated with photographic plates, original pictorial cloth gilt, a very good set.

READ MORE

In 1891, 17-year-old Carter traveled to Egypt, quickly rising to become the first chief inspector of antiquities in Upper Egypt by 1899, even uncovering King Tuthmosis IV's tomb. Following a setback due to a tourist-guard altercation in 1905, he resumed his career, forming a productive partnership with George Herbert, the fifth Earl of Carnarvon. This culminated in Carter's landmark discovery of the largely undisturbed tomb of King Tutankhamun in 1922. Despite the death of Carnarvon in 1923 and various bureaucratic hurdles, Carter successfully carried out the decade-long process of clearance, conservation, and recording of the tomb's contents, garnering worldwide attention but receiving no formal recognition in his homeland.

MORE ON EGYPT

THE
TOMB OF
TUT·ANKH·
AMEN

HOWARD
CARTER
AND
A·C·MACE

VOLUME
ONE

CASSELL

THE
TOMB OF
TUT·ANKH·
AMEN

HOWARD
CARTER

VOLUME
TWO

CASSELL

THE
TOMB OF
TUT·ANKH·
AMEN

HOWARD
CARTER

VOLUME
THREE

CASSELL

THE TOMB OF
TUT·ANKH·AMEN



HOWARD CARTER

RARE HAND-COLOURED ISSUE MOUNTED ON CARD

3. CARTER, JOHN MONEY.

Select views of the rock and fortress of Gibraltar.

London, Baily Brothers, [1846].

£18,500 [ref: 107778]

Carter was from a military family and kept up the family tradition by serving in the 1st Foot Regiment. A talented amateur artist, he was stationed in Gibraltar.



The first edition of Carter's rare views of Gibraltar, here in the rare deluxe issue.

First edition; 2 vols (text and atlas), folio; 14 lithographed plates (including pictorial title) by Thomas Coleman Dibden after sketches by the author, HAND COLOURED AND MOUNTED ON CARD AS ISSUED, printed title captions on verso, lithographed title incorporating map to text volume, spotting, text in original plain cloth-backed wrappers, plates loose as issued in original blue half morocco portfolio. Abbey (Travel), 126.

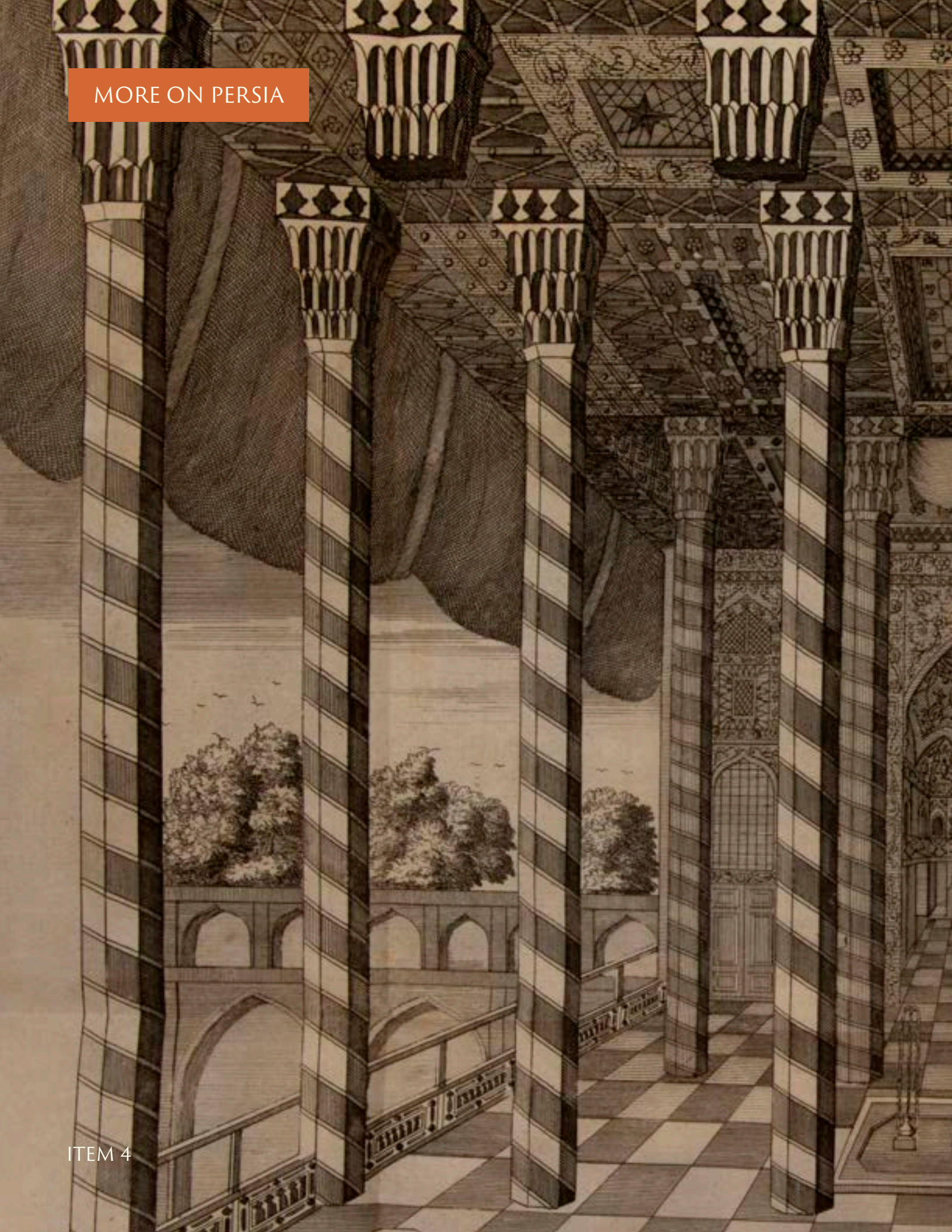


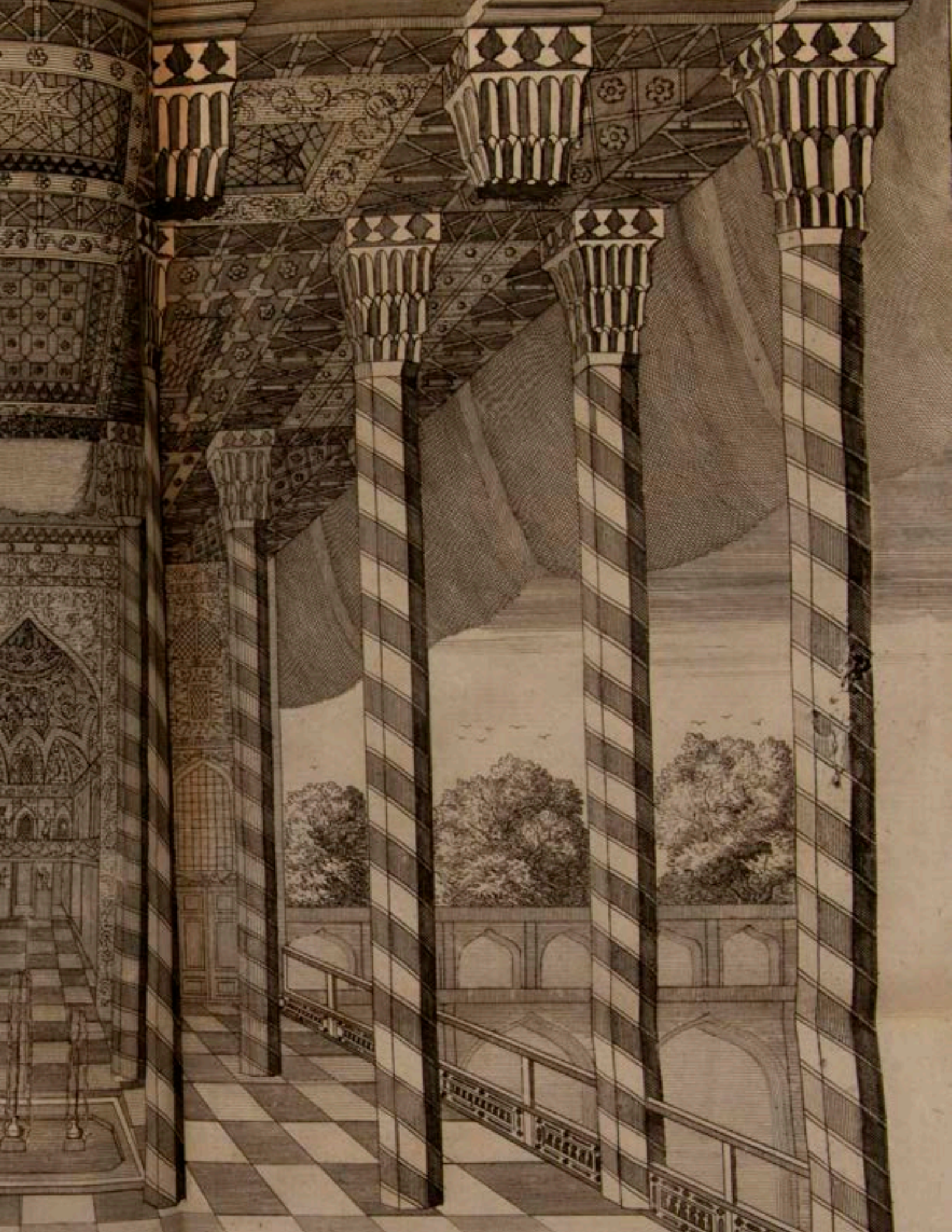
READ MORE



MORE ON PERSIA

ITEM 4





FIRST COLLECTED EDITION, WITH A FINE PROVENANCE

4. CHARDIN, SIR JOHN.

Voyages du Chevalier Chardin en Perse et Autres Lieux de l'Orient.

Amsterdam, aux depens de la Compagnie, 1735.

£6,500 [ref: 108879]

With a fine provenance, from the Bosanquet family, renowned Huguenot bankers with connections to the East India Company. Richard Bosanquet (1735-1809), son of David and his wife Dorcas Melchior, was a partner in the Hamburg merchants Bosanquet & Fatio, and a Director of the East India Company, whilst George Bosanquet (1791-1866) was the son of Jacob Bosanquet (1755-1828), Chairman of the East India Company in 1798, 1803 and 1811, who had also served as a Director and Deputy Chairman.



First collected edition of Chardin's Voyages, with the complete account of the voyages, along with the account of the coronation of Soleiman III.

4 vols, 4to, first collected edition, titles printed in red and black, 2 engraved frontispieces, 79 engraved plates including map, mostly folding, 5 engraved vignettes, occasional very light foxing, old signatures to titles, contemporary calf gilt, morocco labels, neat repairs to spines, joints, and corners, 1 label renewed, a very good set. Atabay 220.

READ MORE





MORE ON GREECE





ONE OF THE MOST CELEBRATED VOYAGES PITTORESQUES

**5. CHOISEUL-GOUFFIER, MARIE
GABRIEL AUGUST FLORENT.**

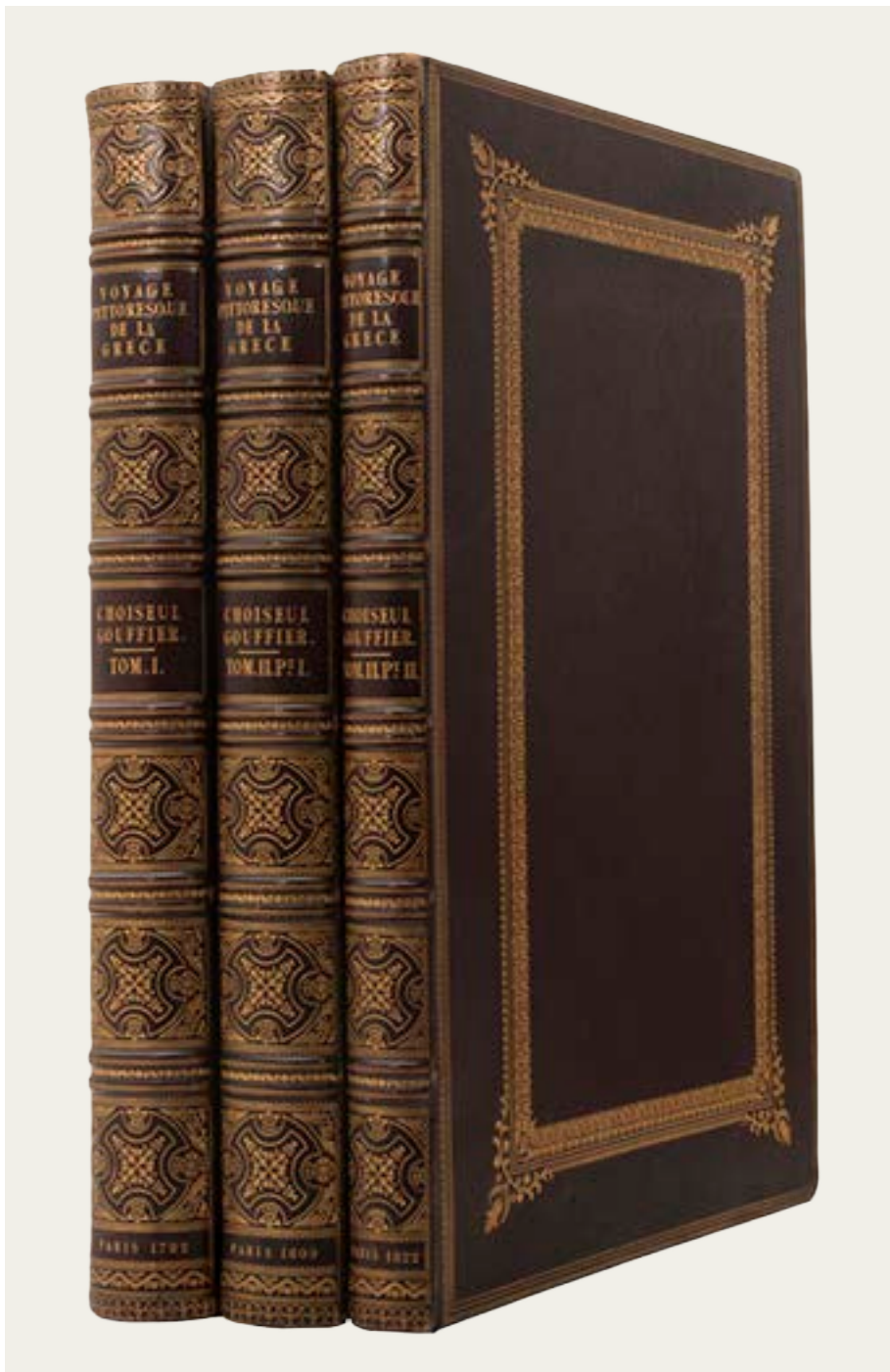
Voyage pittoresque de la Grece.

Paris, [J.J. Blaise], 1782, 1809, 1824.

£15,000 [ref: 108433]



The first publication of a voyage to be composed mainly of illustrations of places to complement the text, establishing the model for later 'voyages pittoresques'.



An account of the author's travels through Greece and is heavily illustrated with maps, views of natural wonders and classical ruins. Volume I includes a discourse on Greek history and the struggle for liberty. The first part of the second volume is a reconstruction of the Troad, that area of the Mediterranean associated with the *Iliad*.

First edition, first issue of vol. I; 2 vols bound in 3; folio; 3 engraved titles, one portrait, 2 unnumbered double-page general maps and 284 plates and maps on 168 leaves, 8 double-page or folding, elaborate engraved head and tail-pieces, one double-page printed table; uniform 19th-century morocco gilt extra by J. Clarke, gilt edges.

READ MORE



'THE GREAT GAME'

6. CONOLLY, LIEUT. ARTHUR.

Journey to the North of India, overland from England, through Russia, Persia, and Affghaunistaun.

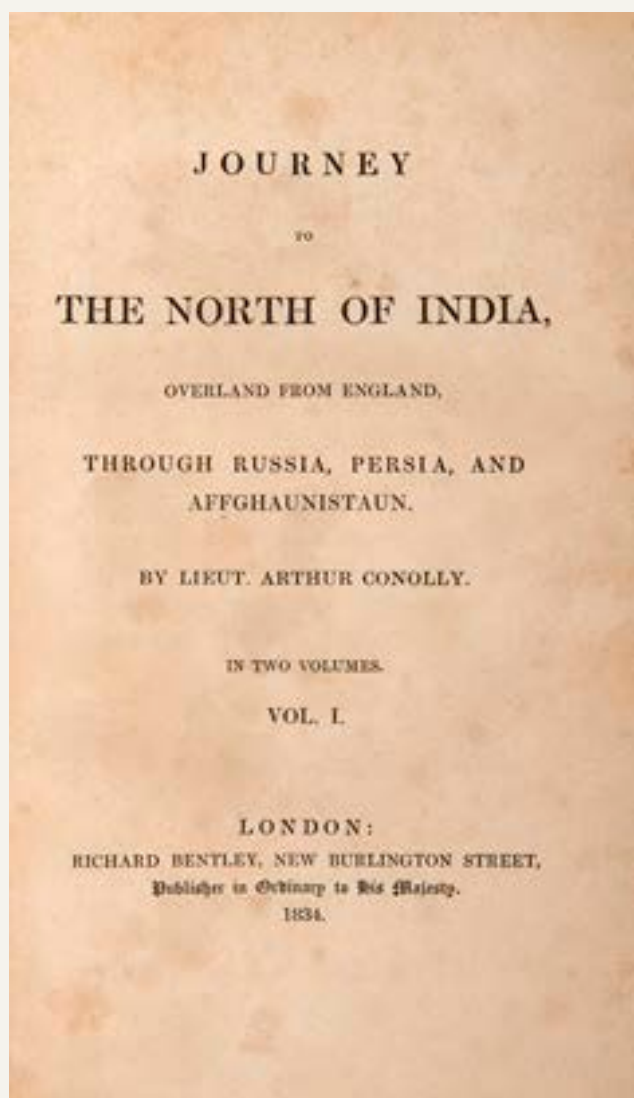
London, Bentley, 1834.

£3,500 [ref: 109143]

It was Conolly who coined the phrase 'The Great Game' and his tragic execution along with Colonel Charles Stoddart is memorably recounted on the opening page of Peter Hopkirk's book of the same name.

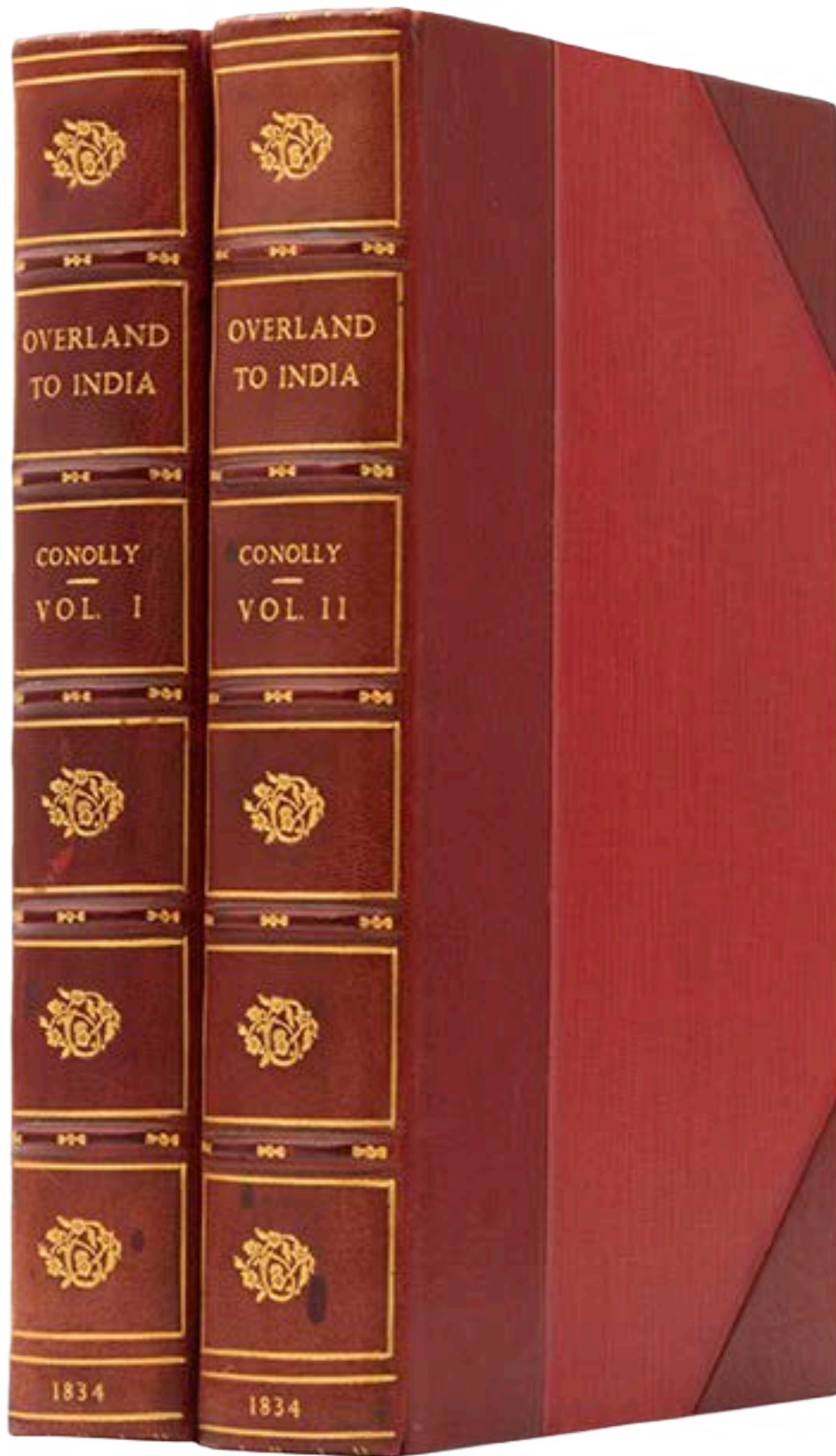


A scarce title by a key figure in the history of British and Russian relations in 19th century Central Asia.



In 1829 Conolly obtained permission to return to India via Central Asia, first travelling from London through Europe to St Petersburg. From thence he went via Tiflis and Tehran, to Asterabad where, masquerading as an Asian merchant, he hoped to reach Khiva. On the treacherous Turkoman steppes, his caravan was intercepted by nomads, robbing him and threatening him with death or slavery. Tribal rivalry, however, resulted in his release, and he made his way back to Asterabad before embarking for India via Mashhad, Herat, and Kandahar, crossing the Indian border in January 1831. His spirited retelling of the journey, published later, encapsulated his undying optimism.

[READ MORE](#)



First edition, 2 vols, 8vo, 2 pages advertisements, etched frontispieces, folding lithographed map, later red half morocco gilt by Frost of Bath, a good copy. Yakushi (1994), C331.

MORE ON CENTRAL ASIA

CAPTAIN COOK'S FIRST VOYAGE

7. [COOK, CAPTAIN JAMES]; HAWKESWORTH, JOHN (EDITOR).

An account of the voyages for making discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret and Captain Cook, in the Dolphin, the Swallow and the Endeavour.

London, W. Strahan and T. Cadell, 1773.

£8,500 [ref: 109153]

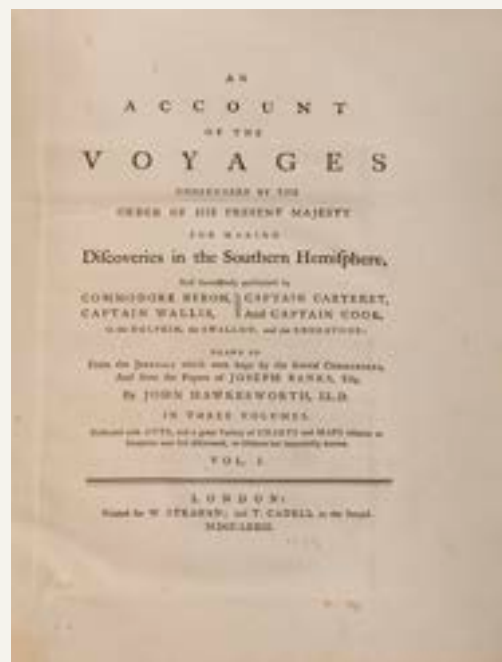
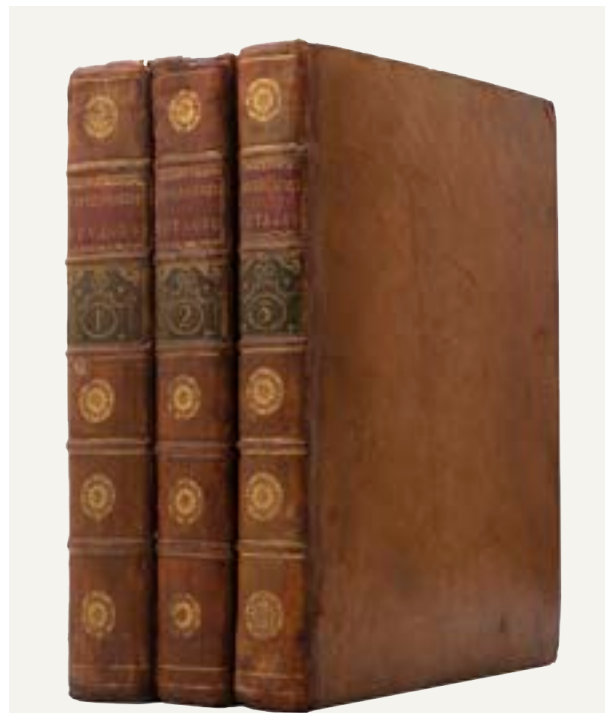


First edition of Capt. Cook's first voyage to the Pacific in a contemporary binding.



Cook set out on his first voyage in 1768, returning to England some three years later in 1771, having sailed from Tahiti to Australia and the Great Barrier Reef, and of course circumnavigating New Zealand.

First edition, 3 volumes, 4to, 52 engraved plates, maps and charts, mostly double-page or folding, with the map of the Straights of Magellan, and the direction for placing the cuts and charts, contemporary calf, red and green morocco labels, neat repairs to joints, light wear to spine extremities, internally clean and fresh, a very good set. Hill 783; Beddie 650; Sabin 30934.



MORE ON
PACIFIC VOYAGES

A detailed landscape painting of a coastal scene. In the foreground, a grassy hillside is dotted with several tall, dark green cypress trees and a few smaller, rounded trees. A small, gnarled tree trunk stands prominently. The middle ground features a large, calm bay or inlet, with a small boat visible on the water. In the distance, a range of low mountains or hills stretches across the horizon under a vast, cloudy sky. The overall color palette is muted, with earthy greens, blues, and greys, suggesting a historical or classical painting style.

MORE DANIELL BROTHERS



A FINE COPY OF DANIELL'S MASTERPIECE

8. DANIELL, WILLIAM; SMITH, CAPT. ROBERT (AFTER).

Panoramic sketch of Prince of Wales Island.

London, W. Daniell, 1821.

£110,000 [ref: 100182]

'The eleven plates were made after drawings by Captain Robert Smith, and rank above the Bootan views in quality.' (Sutton).

[READ MORE](#)

First edition; elephant folio; complete set of 10 exceptional hand coloured aquatint views (53 x 77 cm approx.), with the exceedingly rare hand coloured etched key map incorporating the title; housed in a modern blue half morocco clamshell box with decorative label. Abbey (Travel), 525; Prideaux 333, 352; Sutton (The Daniells), 54; Tooley 458.

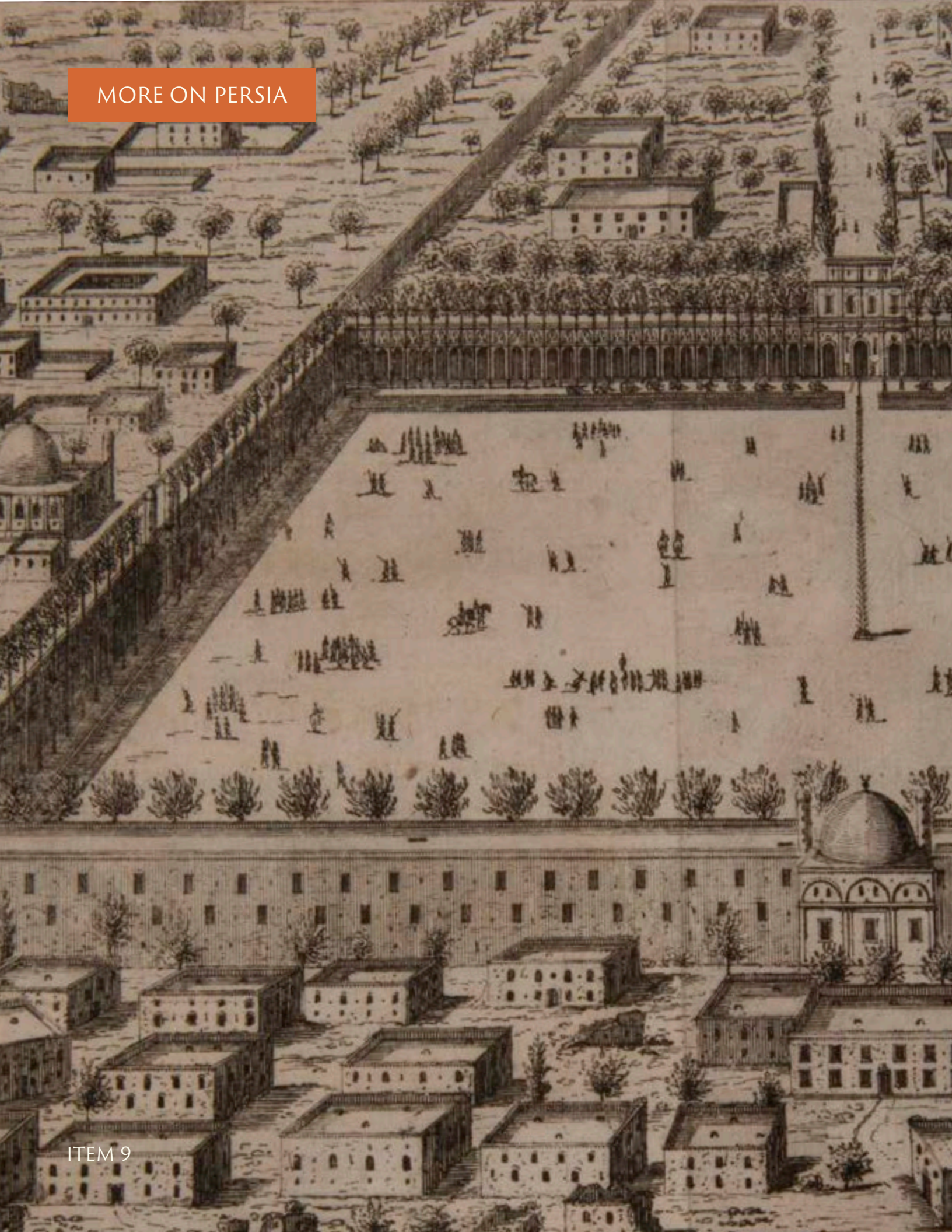


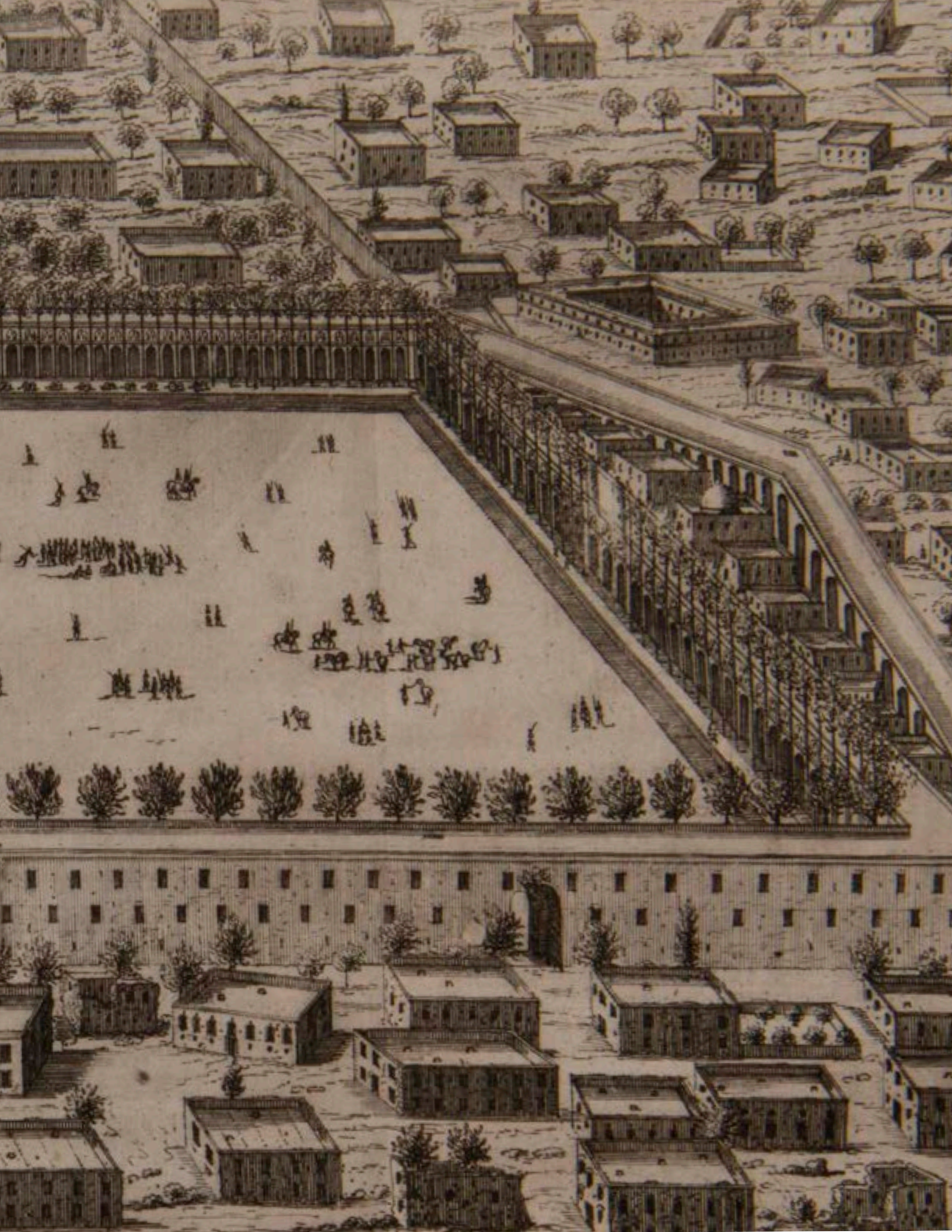
Daniell's masterpiece. The colouring is of the highest quality and the set is rarely found complete, with most having been dispersed for framing.





MORE ON PERSIA





WITH A FINE PROVENANCE

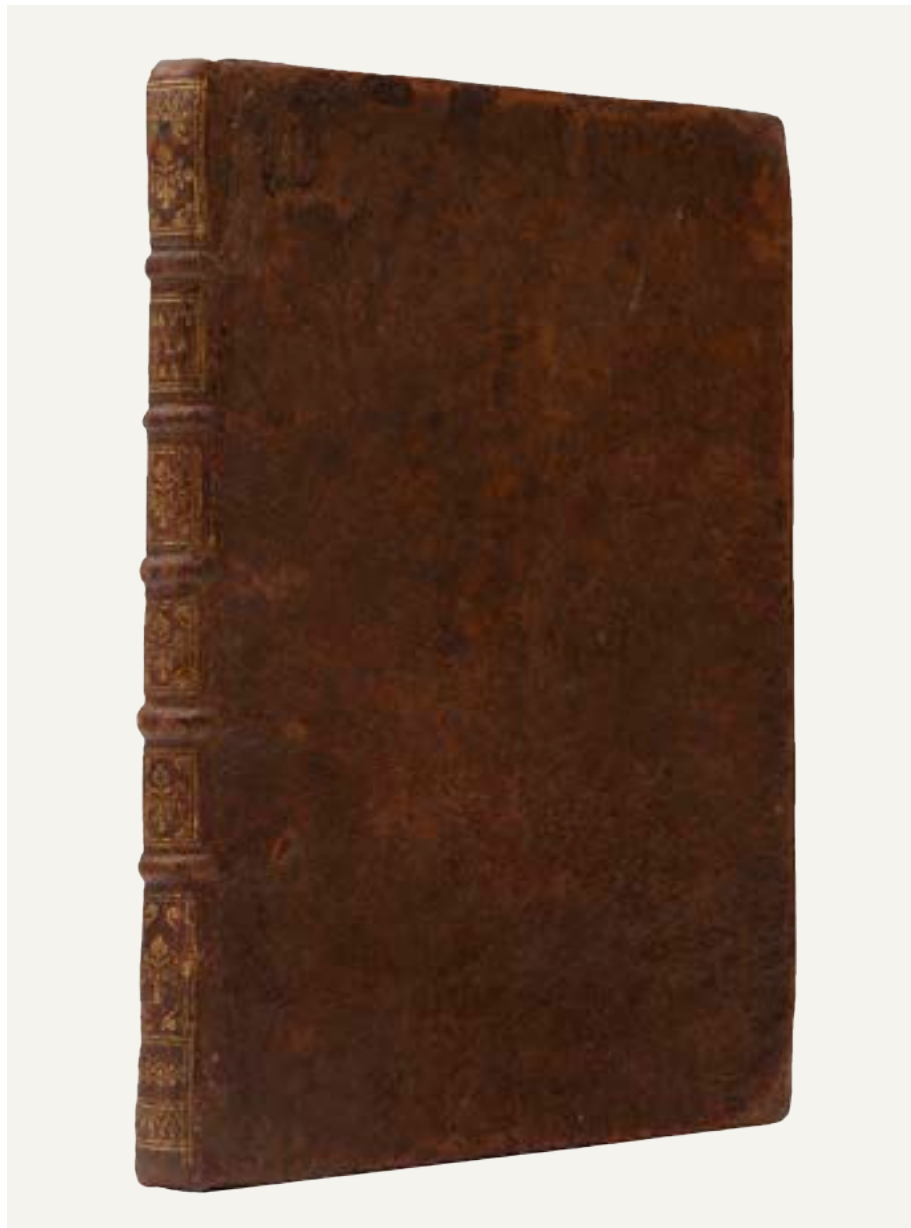
9. DAULIER DESLANDES, ANDRE.

Les Beutez de la Perse.

Paris, Gervaise Clouzier, 1673.

£3,500 [ref: 108880]

In 1663, Daulier Deslandes joined jeweller Jean Baptiste Tavernier on a voyage to Persia, representing investors in Tavernier's venture. Later, his published work 'Les Beutez...' detailed distances and cities in Persia, supplemented by engravings. A separate narrative by a pilot of the King's galleys was included with his permission.



A valuable description of Safavid Persia in the years 1075-76 / 1664-65.

With a fine provenance, from the Bosanquet family, renowned Huguenot bankers with strong connections to the East India Company. Richard Bosanquet (1735-1809), son of David and his wife Dorcas Melchior, was a partner in the Hamburg merchants Bosanquet & Fatio, and a Director of the East India Company.

First edition, small quarto, frontispiece, 7 etched plates (5 folding) by Israel Silvestre and Antoine Paillet after the author, folding engraved map, contemporary calf gilt, neat repairs to joints and corners, a very good copy. Brunet, I, 723-4; Wilson p.54; Weber II 340; not in Ghani.

[READ MORE](#)



Les
Beautés
De la
Perse

INSCRIBED BY THE AUTHOR

10. DUNNING, H.W.

To-day in Palestine.

New York, James Pott, 1907.

£400 [ref: 109127]



Written primarily for the traveller, Dunning's book is the result of ten journeys to Palestine.



*I can wish the reader no better
fortune than to visit Palestine
H.W. Dunning
Dec. 25, 1912*

First edition, 8vo, map, 20 plates (1 double-page panorama), INSCRIPTION BY THE AUTHOR TO FRONT FREE ENDPAPER, contemporary half morocco gilt, top edge gilt, a very good copy.

MORE ON ARABIA



ITEM 11

11. LAWRENCE, T.E.

**Seven Pillars of Wisdom.
A Triumph.**

Privately printed, 1926.

£85,000 [ref: 107968]

Following his extraordinary military and diplomatic career in Arabia, Lawrence purchased Clouds Hill cottage in 1924 to write about his Arabian adventures. The final version of *Seven Pillars of Wisdom*, privately published in 1926, celebrated the Arab liberation of Damascus, demonstrating Lawrence's faith in the Arabs. An abridged version, *Revolt in the Desert*, was published in 1927. This particular copy has distinct characteristics, including the mis-paginated page XV, and was probably owned by H.J. Hodgson, an important master printer, who worked with principal printer Manning Pike in crafting this monumental work. Lawrence's distribution of the book in various bindings to the different subscribers remains enigmatic...



A lovely copy of the limited edition of Lawrence of Arabia's epic masterpiece, *Seven Pillars of Wisdom*, 1926, in which he 'reveals how by sheer willpower he made history' (ODNB).



READ MORE

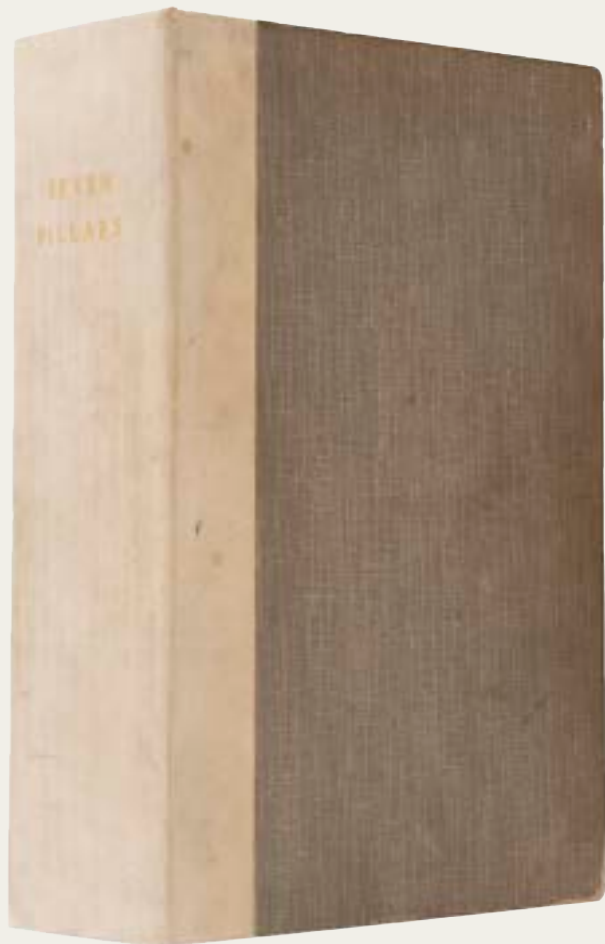
The eternal itch	end-paper	wood cut	Kennington
Map—western section	fly-leaf		Bartholomew
Feysal	frontispiece	oils	John
False quiet	p. xviii	water colour	Kennington
Initials A—W	passim	line	Wadsworth
The flashing sword	p. 6	line	Roberts
Dignity (p. 43)	p. 23	line	Roberts
Object lesson	p. 29	line	Roberts
Sleeping, Waking (p. 99)	p. 36	line	Roberts
The gad-fly	p. 40	line	Roberts K.
The creator	p. 47	wood-cut	Blair H-S
Ibrahim Pasha (p. 130)	p. 59	line	Roberts
Spine drill	p. 65	line	Roberts
Victory	p. 75	line	Roberts
A camel ambulance	p. 91	line	Roberts
The prophet's tomb	p. 92	line	P. Nash
A reluctant shepherd (p. 179)	p. 110	line	Roberts
Suppliants	p. 115	line	Roberts
Male and female (p. 499)	p. 119	line	Roberts

Complete copy.

i.xii.26 TES.



4to; SUBSCRIBER'S OR 'CRANWELL' EDITION, ONE OF 170 COMPLETE COPIES, INSCRIBED BY LAWRENCE 'Complete copy. i.xii.26 TES' on list of illustrations, and with 'Roberts' amended in ink to 'K[ennington]' as usual, this copy additionally signed by H.J. Hodgson (one of the printers) at his printed name on the colophon leaf; colour frontispiece portrait and 65 plates, 4 folding colour maps (laid on linen as issued), 58 illustrations in text. Quarter vellum, cream boards by Bumpus (stamped inside upper cover), titles to spine gilt, all edges rough gilt. Preserved in a matching, contemporary fleece-lined, vellum-backed solander box (with Leicester Gallery catalogue for the exhibition of the illustrations for this book, 1927 held in a recess inside the front board).



12. PITMAN, ROBERT BIRKS.

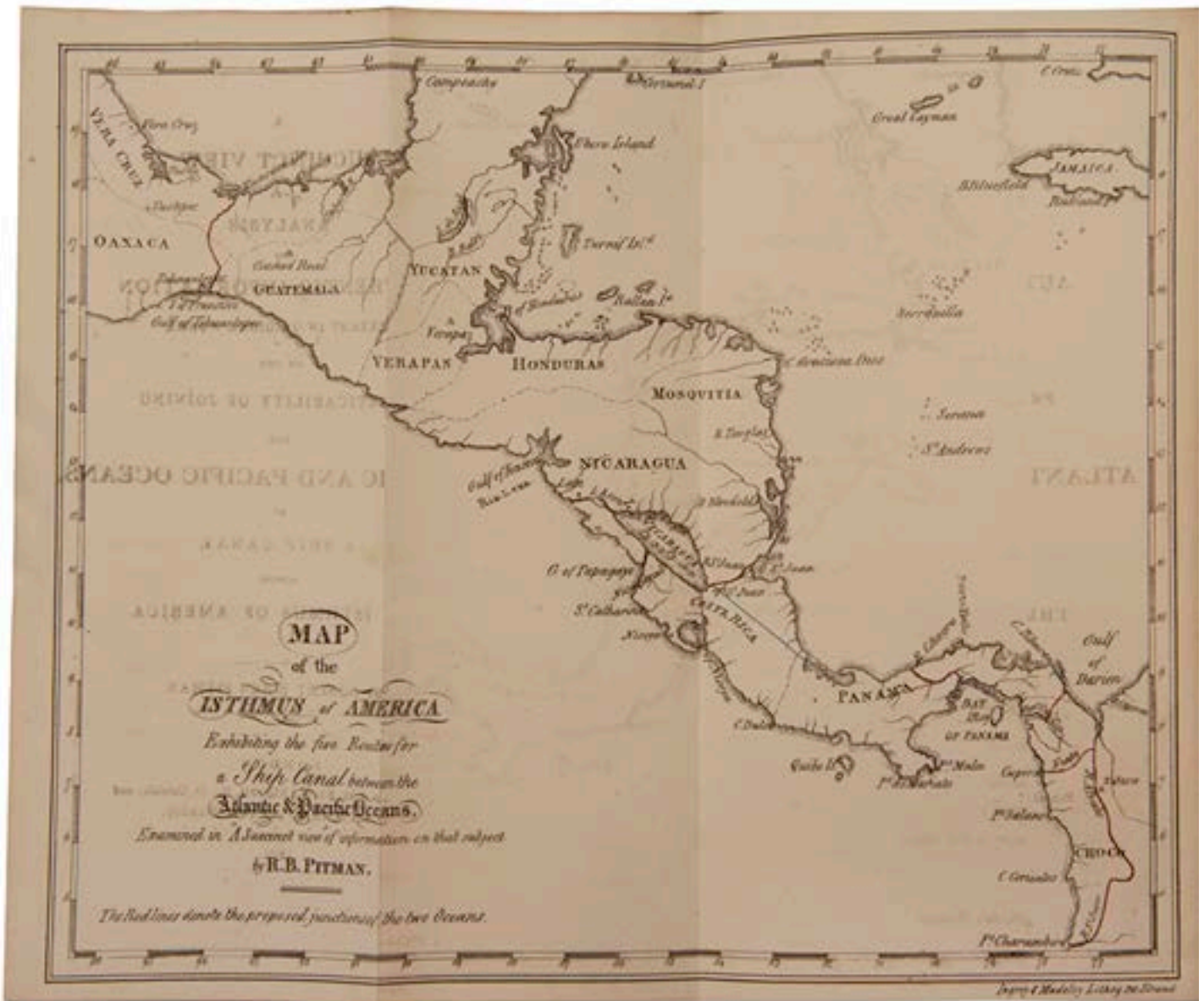
A succinct view and analysis of authentic information extant in original works on the practicability of joining the Atlantic and Pacific Oceans by a ship canal across the isthmus of America.

London, J.M. Richardson; J. Hatchard, 1825.

£1,250 [ref: 108886]

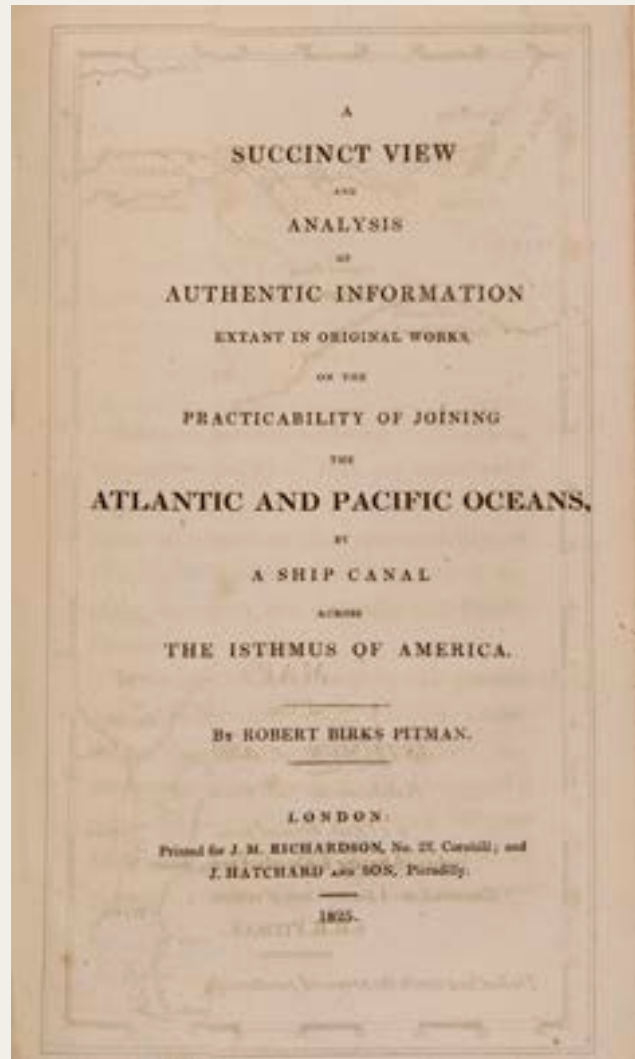
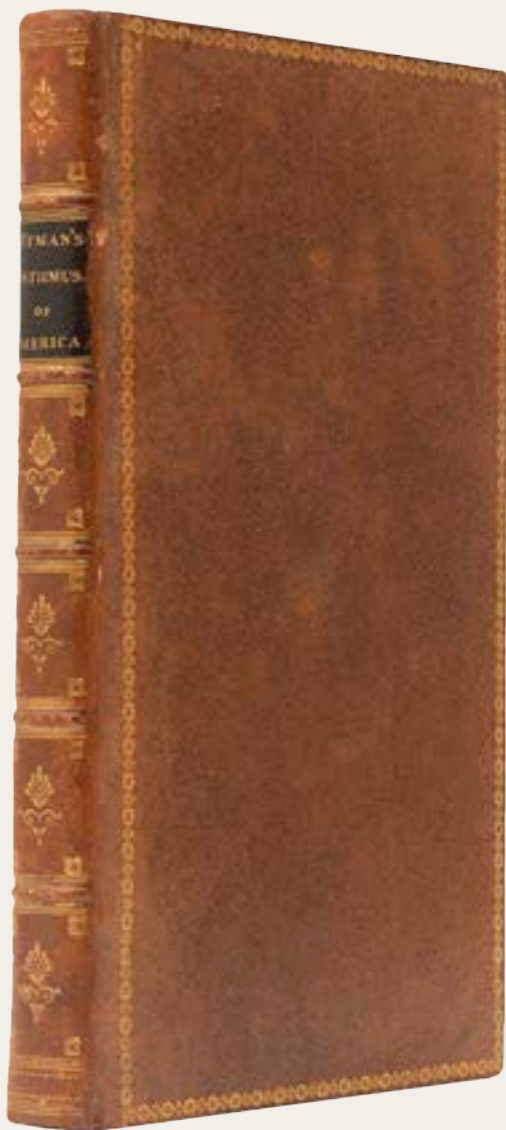


Interesting proto-Panama Canal title, outlining various potential routes.



READ MORE

MORE RARE BOOKS ON THE AMERICAS



Pitman outlines various proposals for constructing a canal through Central America in order to avoid having to sail round Cape Horn. The map shows various possible routes for the canal including the Isthmus of Panama.

Interesting provenance: the diplomat George Bosanquet (1791-1866) was the eldest son of Jacob Bosanquet (1755-1828) who served as Chairman of the East India Company on three occasions in 1798, 1803 and 1811.

First edition, 8vo, viii, 229 pp. errata leaf at end, engraved folding map, light spotting to last few pages, contemporary sprinkled calf gilt by Henington, morocco label, marbled edges, small repair to upper joint, a very good copy. Kress, 24643; Sabin 63055.

**13. SAINT OLON, FRANÇOIS
PIDOU DE.**

The present state of the Empire of Morocco, with a faithful account of the manners, religion and government of the people.

London, Printed for R. Bently, 1695.

£2,250 [ref: 108888]



An important account of Morocco and its people in the late 17th century, at the peak of its power under Al Rashid and Mulai Ismail. Written by a career diplomat for the Sun King.



François Pidou de Saint Olon (1640-1720) a career diplomat, was sent by Louis XIV to effect an exchange of slaves, and to conclude a peace treaty and alliance against Algeria.

First English edition, 12mo, frontispiece, folding map, 8 engraved plates, some light browning to text, contemporary calf, red morocco label, small repairs to spine and corners, a very good copy.

[READ MORE](#)





14. [TANGRAM PUZZLE].

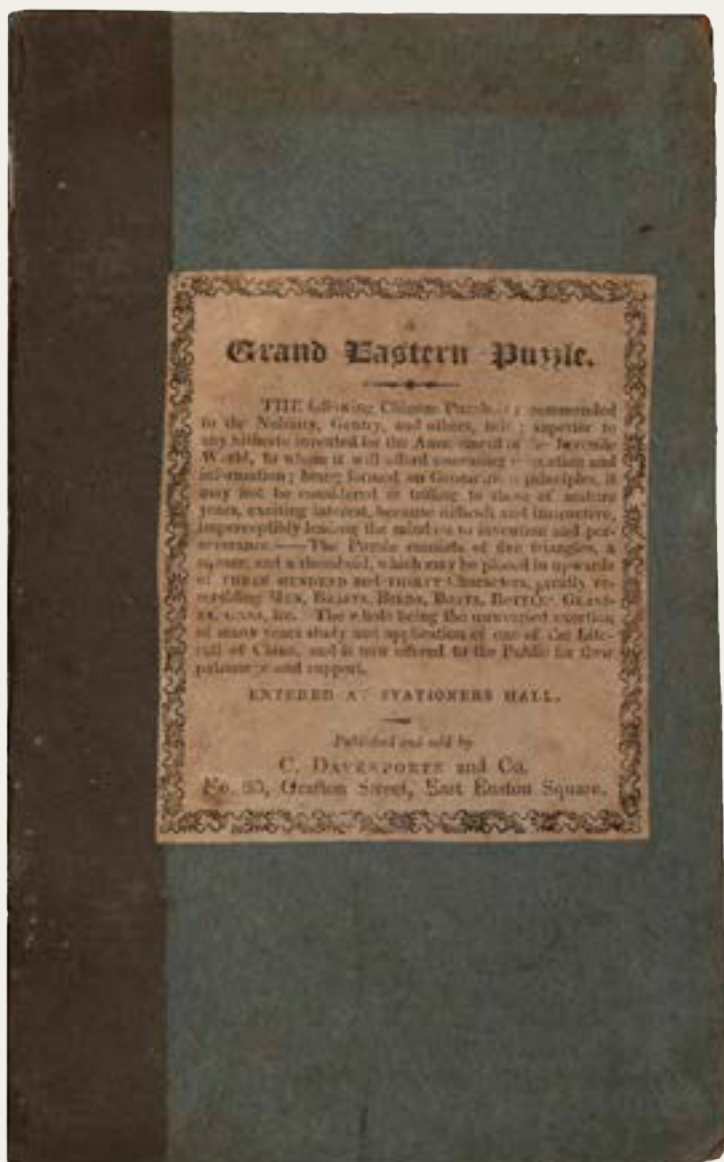
A Grand Eastern Puzzle [Qi qiao tu he bi - A collected volume of patterns of Tangram].

London, C. Davenport and Co., [1802(?)].

£1,500 [ref: 109270]



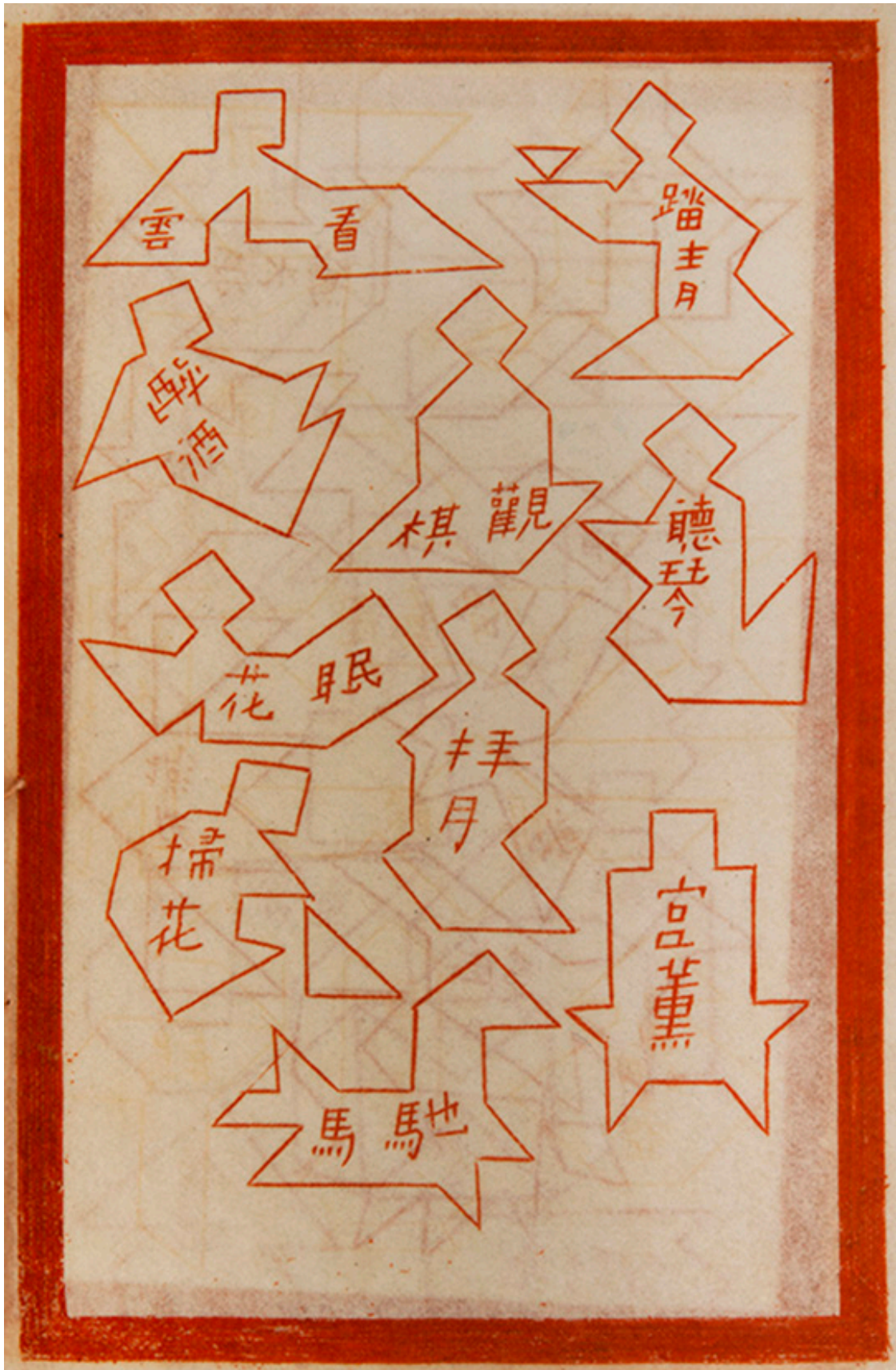
A scarce Chinese block-printed tangram puzzle book.



A scarce Chinese block-printed tangram puzzle book, with an explanatory introduction in traditional Chinese and descriptive publisher's label in English. Much enjoyed by young and old alike in the West from the early 19th century onwards, these dissection puzzles (the individual pieces are called tans) have a much more ancient history in China.

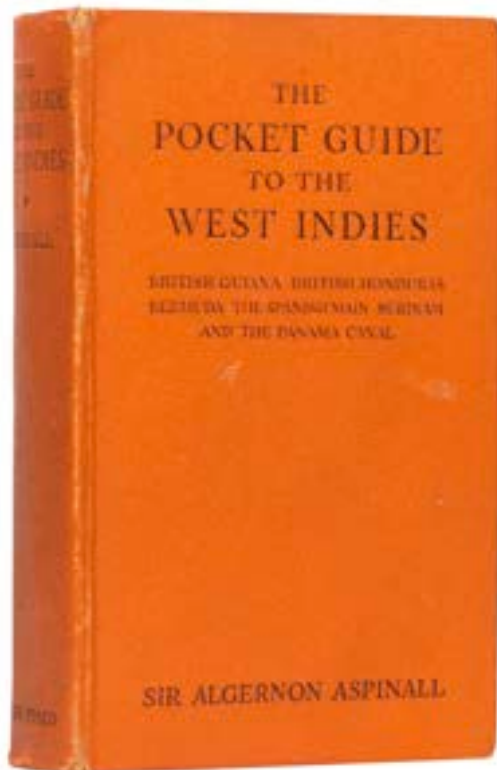


READ MORE



8vo (20 x 12.5cm); 35ff. of block-printed plates, watermark date 1802(?), 2ff. (i.e. one edge) uncut; original blue boards, publisher's label to upper panel, spine cracked with loss, extremities rubbed.

MORE ON CHINA



15. ASPINALL, SIR ALGERNON.

Pocket Guide to the West Indies. British Guiana, British Honduras, Bermuda, The Spanish Main, Surinam and the Panama Canal.

London Sifton, Praed & Co, 1935.

£125 [ref: 109487]

Sir Algernon Aspinall was secretary of the West Indian committee for forty years and this book was first issued in 1907 to promote the West Indies.

Eighth edition; 8vo (17 x 11 cm), xv, 527, xl pp, adverts, numerous maps and photographic illustrations throughout, previous owner's signature inside; publisher's orange cloth printed boards, spine faded; overall a very good copy.



16. BAEDEKER, KARL.

Germany. Rhine and Northern Germany.

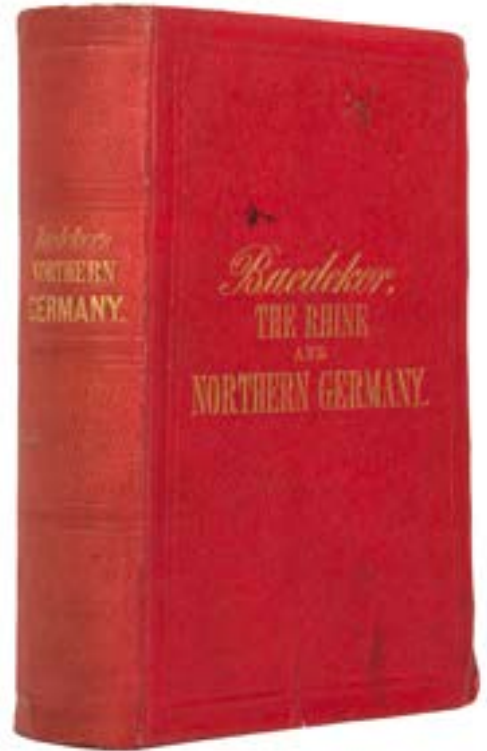
Coblenz, Karl Baedeker, 1868.

£600 [ref: 105365]

This is the first English edition to include both 'The Rhine' and 'Northern Germany' in one volume.

After the fourth edition in 1870 both 'The Rhine' and 'Northern Germany' were issued separately. Town plans include Berlin, Copenhagen and Danzig. A very good copy of a scarce early English edition. Endpapers are dated 'May 1868'.

Third edition, xxiv, 461pp, 18 maps & 31 plans; restored preserving publisher's old type red cloth binding, gilt lettered. Hinrichsen E3.



17. BAEDEKER, KARL.

Madeira. Canary Islands. Azores. Western Morocco. Handbook for travellers.

Leipzig, London, New York, 1939.

£2,000 [ref: 109483]

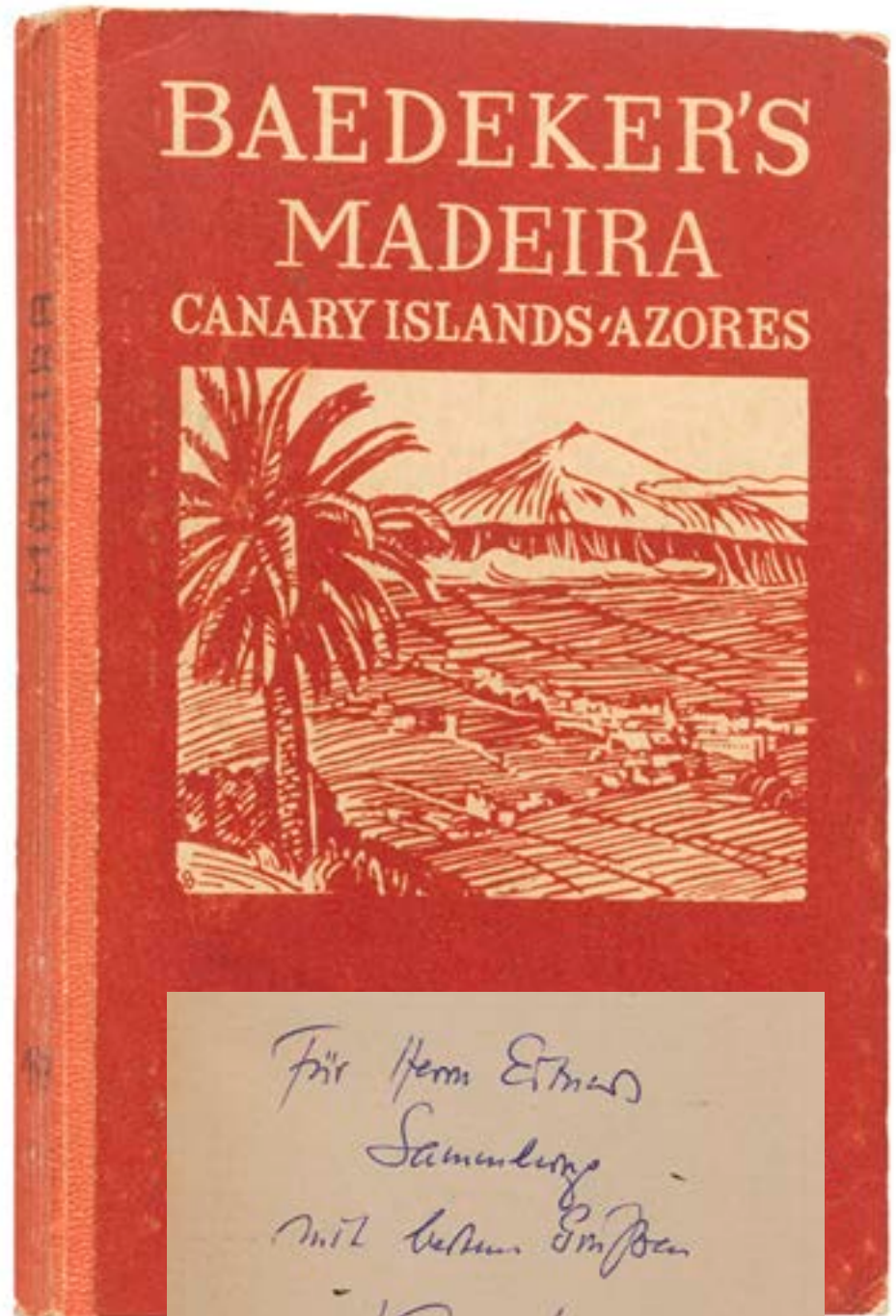
Karl Friedrich Baedeker (1910-1979), grandson of Fritz Baedeker, revived the famous publishing company in 1948. The Russians had refused to grant a licence to their business in Leipzig and Karl Friedrich had refused to sell to the British or Americans and he moved the company in 1956 to Freiburg. With the boom in air travel and package holidays in the 1960s the company survived.

This was the only edition of this title published in English and one of the last English editions published before the outbreak of World War II. Few copies were actually distributed and most were destroyed during the War. Extremely scarce.

First edition, xx, 128pp, 24 maps and plan, map of Lisbon detached, ink presentation from the publisher on half title, some pencil annotations inside; publisher's pictorial wrappers, title and date written in ink on spine; a very good copy. Hinrichsen E243.



Rare presentation copy, from the publisher, of a scarce Baedeker guide.



Für Herrn Ethel
Sammlung
mit bestem Empfen
Karl Baedeker
23.7.53

18. BAEDEKER, KARL.

Salzburg.

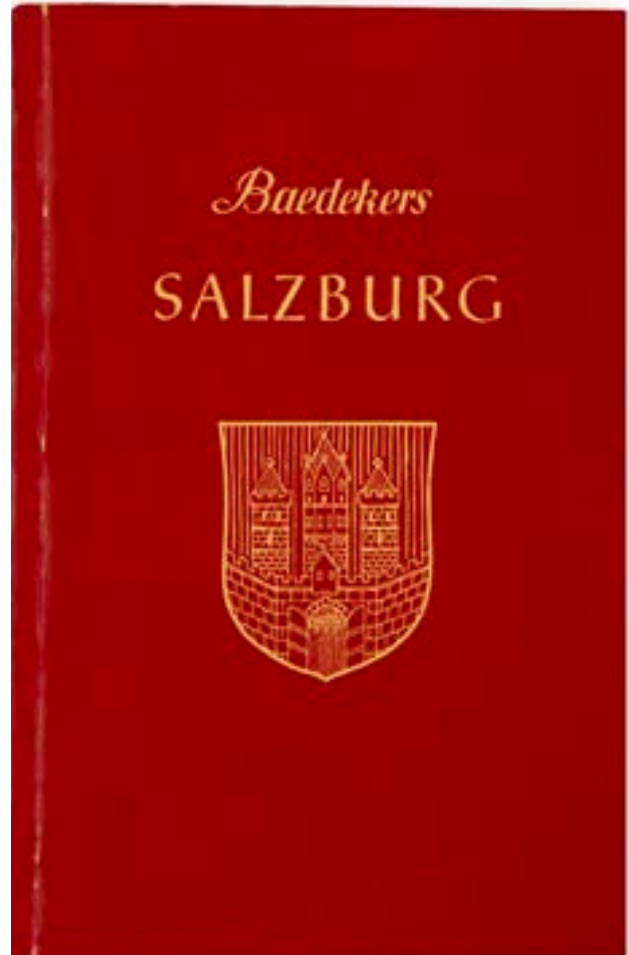
Freiburg, Karl Baedeker, 1964.

£150 [ref: 109395]



Rare presentation copy from the publisher.

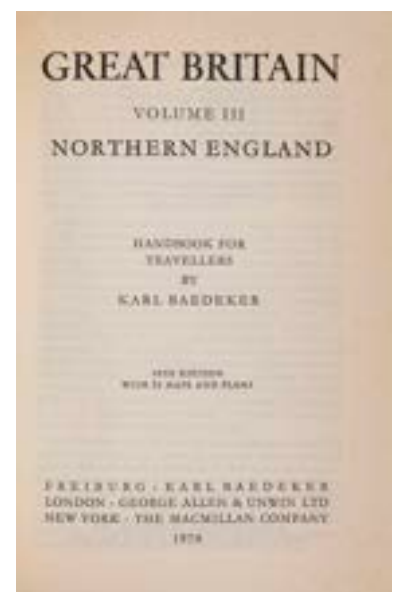
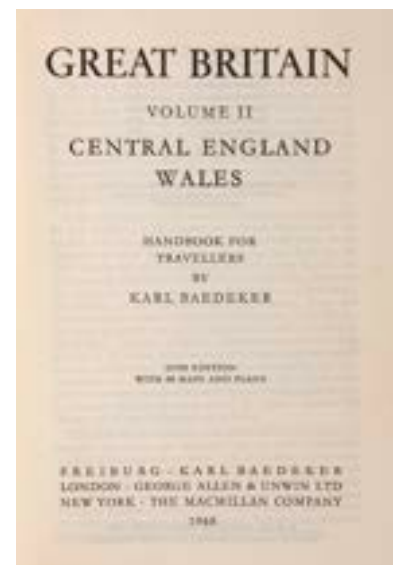
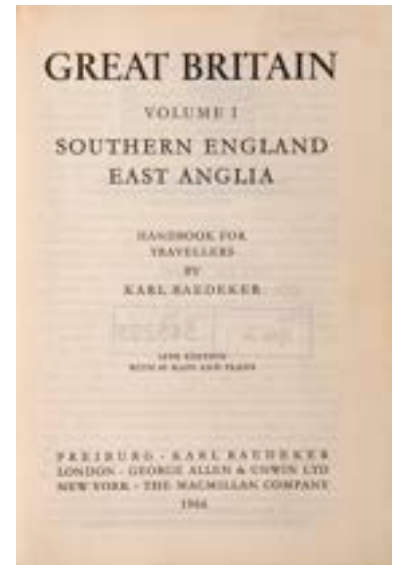
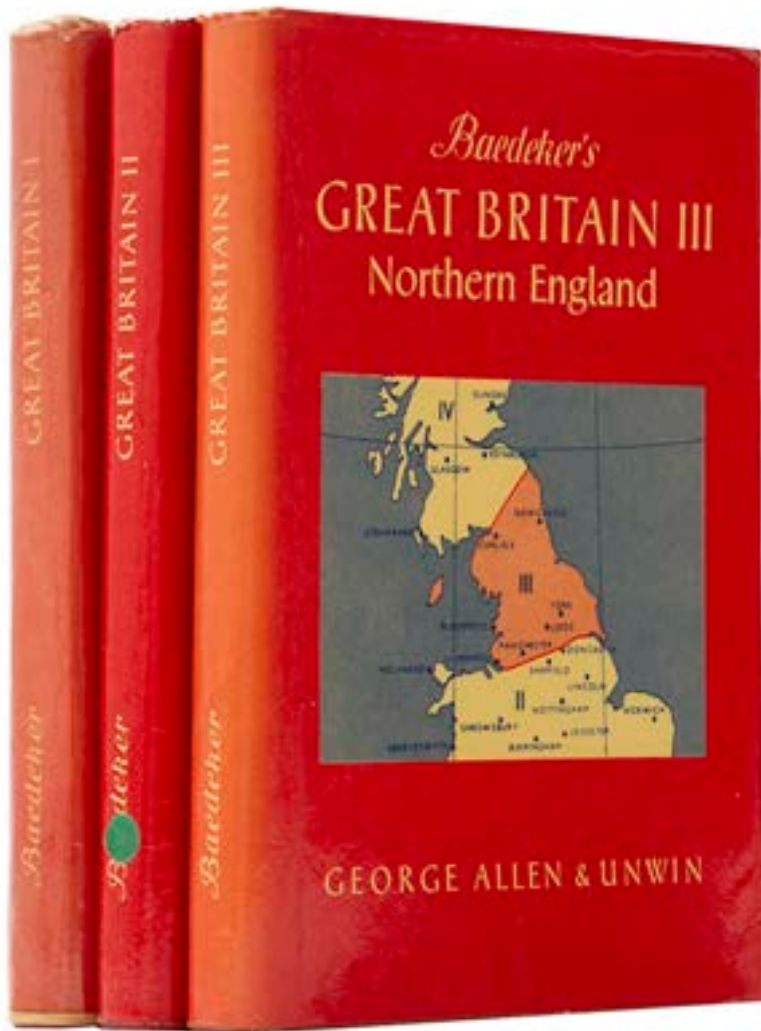
Ähnliche Bändchen
für Basel Bern,
Luzern, Zürich
und Genf mit
ich nicht ablehnen
machen; vielleicht
kann ich einmal
dafür sein
Karl Baedeker



Gute Erinnerung
für Freund C. A. Mey
von
Karl Baedeker
Okt. '65

First edition; 40pp, one map, 5 floorplans, 14 sketches in text; publisher's red printed paperback covers, ink presentation from the publisher Karl Baedeker on inside front cover, publisher's presentation slip inserted loose with ink inscription on rear; a very good copy. Hinrichsen K601.

MORE BAEDEKERS



19. BAEDEKER, KARL.

Great Britain I, Southern England, East Anglia. Great Britain II, Central England, Wales. Great Britain III, Northern England.

Freiburg, Karl Baedeker, 1966, 1968 & 1970.

£150 [ref: 109031]

Last of the post-war editions published by Baedeker. The fourth volume on Scotland, though advertised was never published.

Tenth edition, 3 vols, vol. I 45 maps & plans, vol. II 48 maps & plans, vol. III 51 maps & plans, one map frayed at edge in vol. II, all vols with original pictorial dust-jackets, slightly worn in parts, vol. III spine faded, vol. II part of dust wrapper stuck to binding. Hinrichsen N40-42.



Unusual guide to the island
of Majorca.

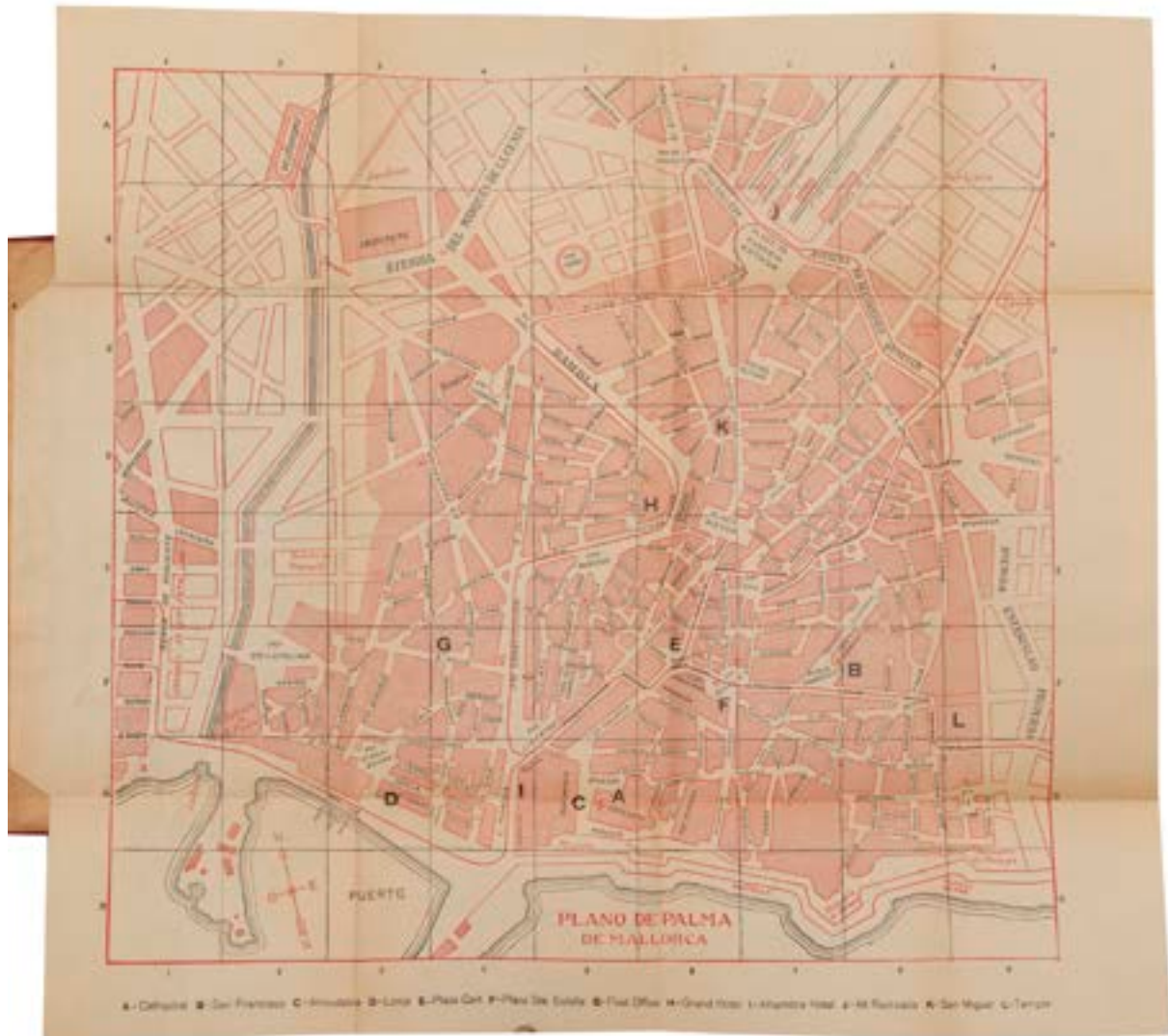
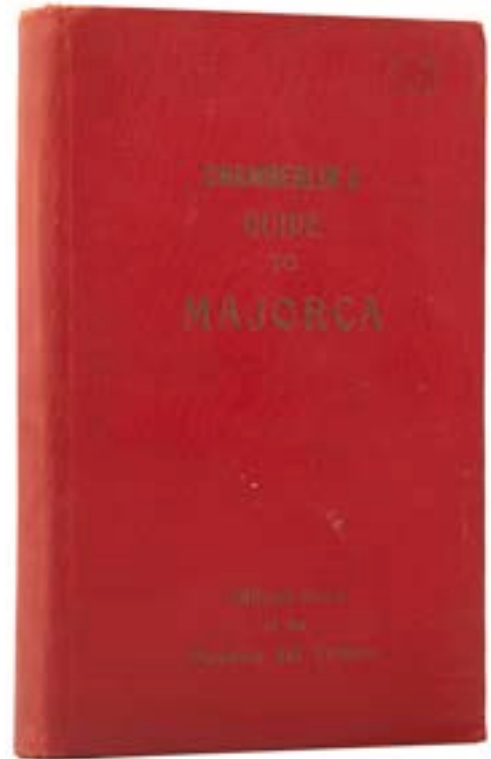
20. CHAMBERLIN, FREDERICK.

Guide to Majorca.

Barcelona, Editorial Augusta, 1925.

£90 [ref: 109112]

8vo (size 18 x 12 cm); 269 pp, numerous illustrations,
2 folding maps at front and rear ; publisher's red cloth,
gilt lettered, the lettering rubbed; a very good solid copy.





21. FRANKS, H. GEORGE.

In and around Poona. Daily rambles for a week.

Poona, Poona Star, c.1929.

£1,100 [ref: 105224]

Poona, no known as Pune, lies in the west of India south of Delhi, and is the seventh most populous city in India and the second-largest city in the state of Maharashtra. There are in total 49 chapters and rambles.

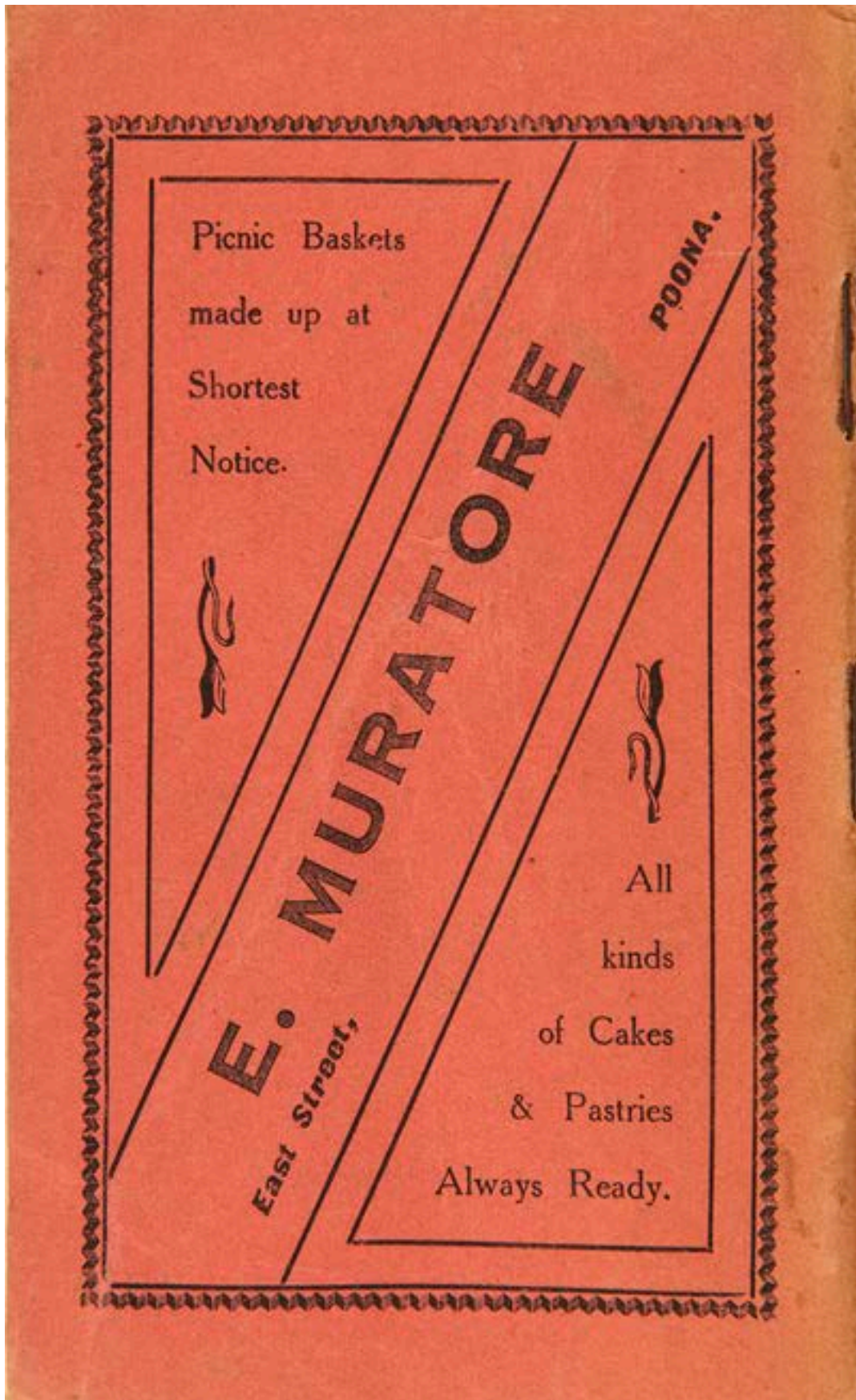
7 vols, 8vo (16 x 10 cm); 52, 51, 46, 56, 62, 55, 56pp., slight spotting on few pages, ink inscription in vol. one; all bound in publisher's printed pink wrappers with adverts printed on lower covers, corners slightly bumped, faded in parts; otherwise a very good copy.

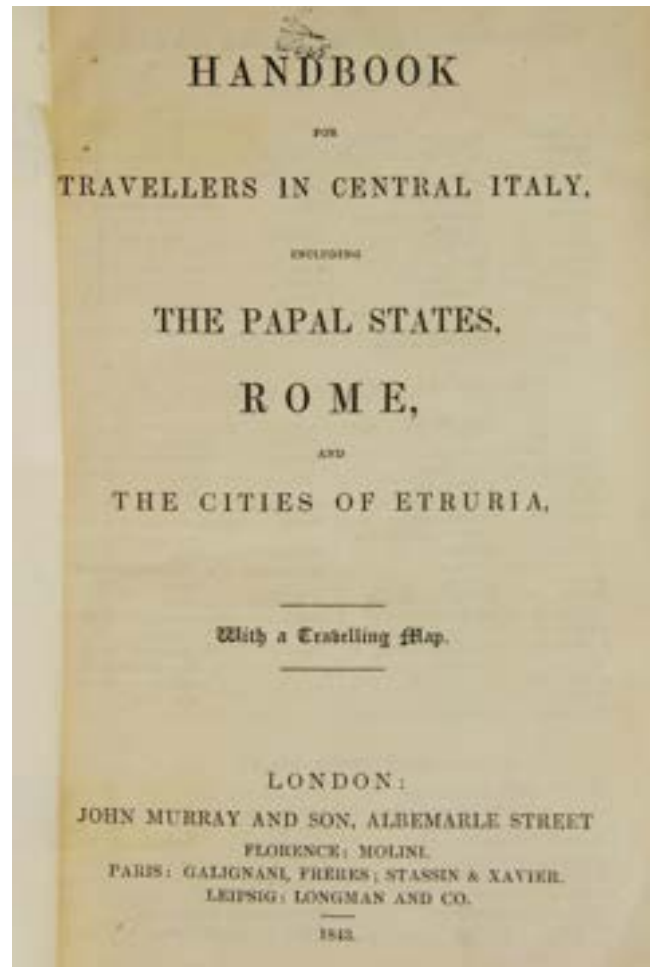
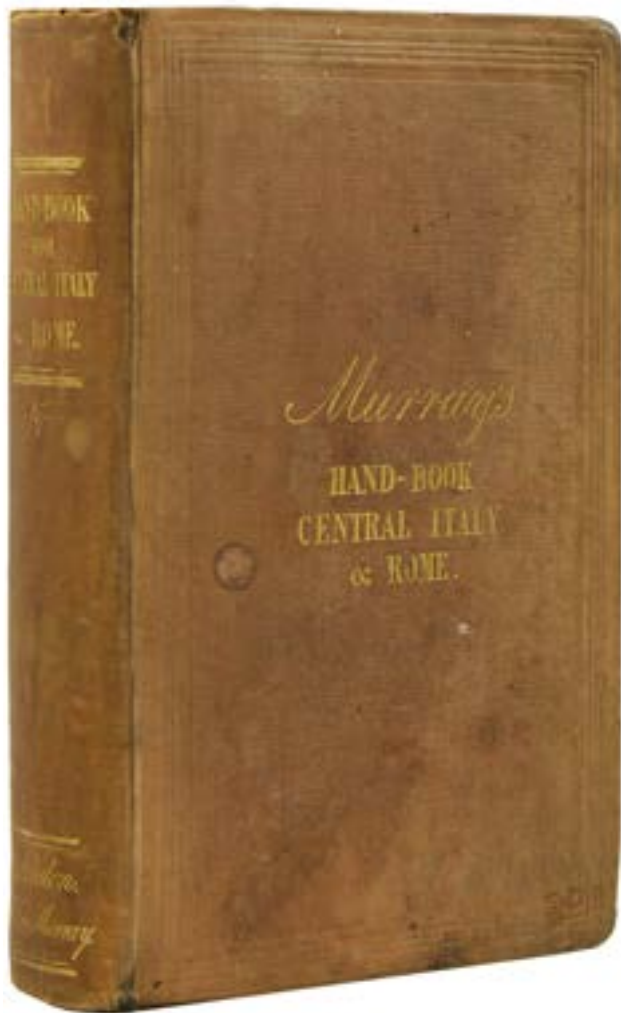
Poona, 11/8/43

CONTENTS		Page
Introduction	...	1
Ramble No. 1.—Romance and Thrills at Parvati	...	6
Ramble No. 2.—The Palace of Fountains	...	11
Ramble No. 3.—A Forgotten Highway	...	19
Ramble No. 4.—A Village of Ancient Ghosts	...	25
Ramble No. 5.—The Finest Drive Round Poona	...	31
Ramble No. 6.—Where Saints Performed Miracles	...	41
Ramble No. 7.—The Cow-Herd's Memorial	...	47



Unusal guide-books to various walks in and around Poona in India. Scarce.





22. MURRAY, JOHN [& BLEWITT, OCTAVIAN].

Italy. Handbook for Central Italy. Including The Papal States, Rome, and Cities of Etruria.

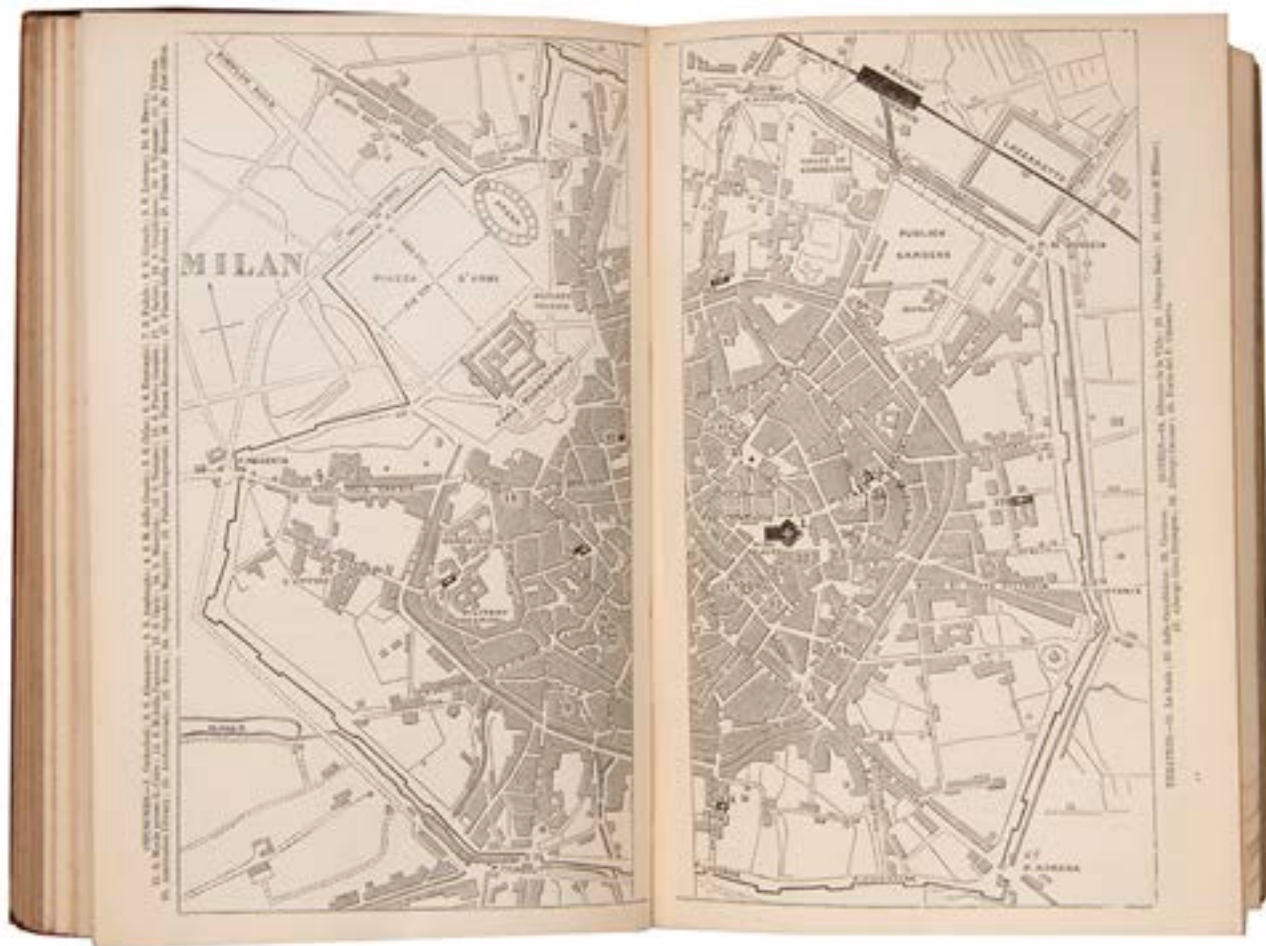
London, John Murray, 1843.

£550 [ref: 103235]

This volume extends from Sienna in the north to Rome in the south, but the folding map in the pocket covers South Italy and Sicily as Murray always intended to combine both Central and Southern Italy in one volume.

First edition. xxxviii, 568pp, 24pp adverts on blue paper, large folding map in rear pocket, previous owner's pencilled notes at rear, pencil inscription on preliminary blank page, publisher's advert on front pastedown; publisher's brown cloth gilt, some fading and marks to the cloth; otherwise a very good copy. Lister 124.

MORE MURRAYS



23. MURRAY, JOHN.

Handbook for Northern Italy.
Comprising Piedmont, Liguria,
Lombardy, Venetia.

London, John Murray, 1869.

£200 [ref: 109207]

Maps include Milan, Genoa, Turin and Venice.
This is the first handbook to be published since
the unification of Northern Italy. Endpapers
dated June 1871.

*Eleventh edition. xxxvi, 620, 64pp adverts dated
1871 on yellow paper at rear, one large general
folding map in rear pocket, 16 town plans, inner
hinges slightly loose, ink signature on endpaper;
publisher's brown cloth gilt, slightly worn along
edges; overall a good copy. Lister 118.*



The first handbook to
be published since the
unification of Northern Italy.



24. TERRY, T. PHILIP.

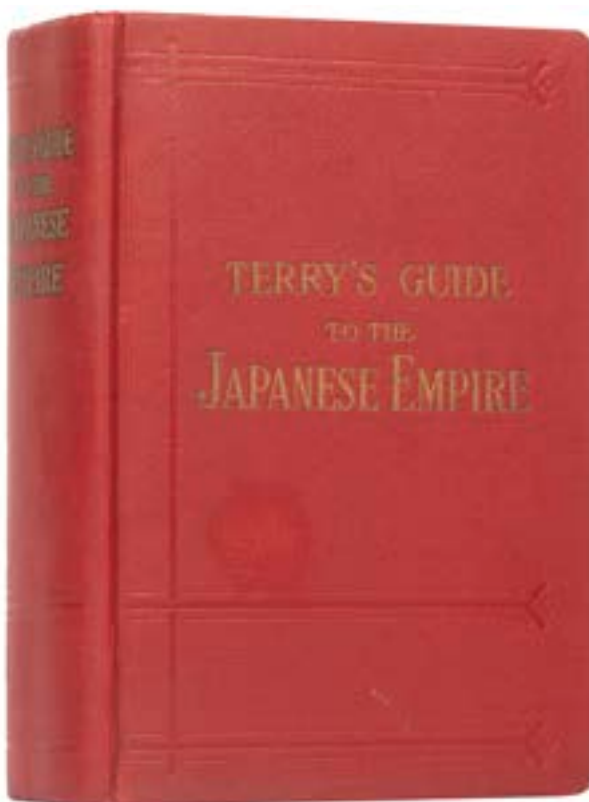
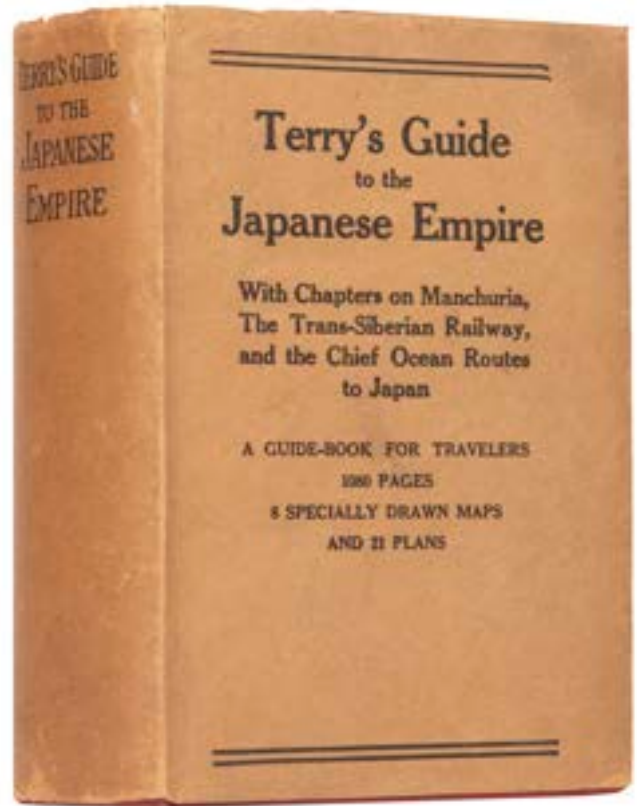
Terry's Guide to the Japanese Empire including Korea and Formosa with chapters on Manchuria, the Trans-Siberian Railway, and the chief ocean routes to Japan.

Boston, Houghton Mifflin, 1928.

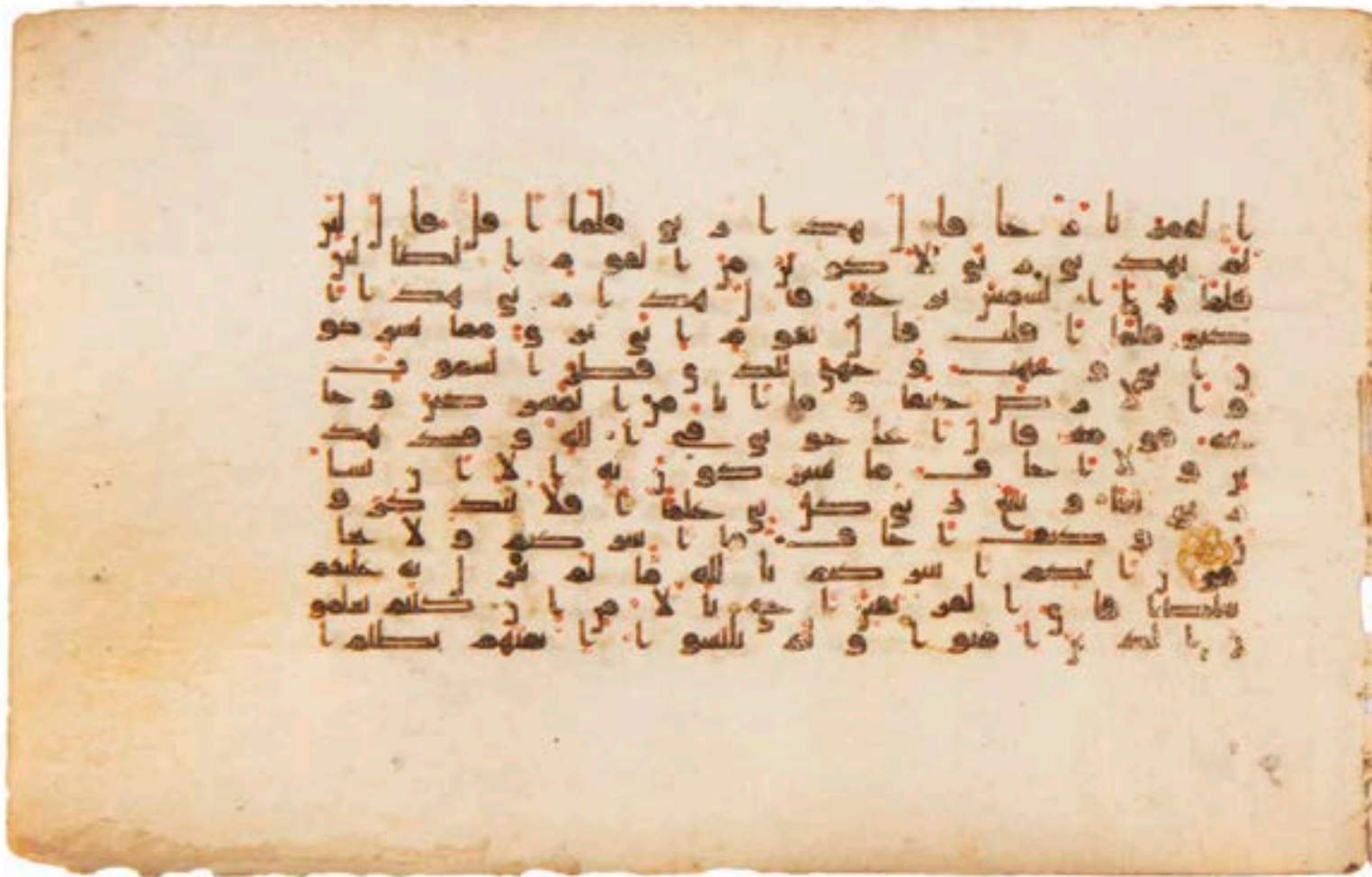
£350 [ref: 109489]

This is the third of four editions of this series. A very comprehensive guide with the first 'account' of Korea in a 'English language Guidebook'. Korea is included in the chapter on Manchuria and the Trans-Siberian Railway. Maps and plans include Seoul, Korea, Formosa, Tokyo and Nagasaki.

Third edition; 8vo (17 x 11 cms), cclxxxiv, 799 pp, adverts at rear, 31 coloured maps and plans, previous owner's book label on front pastedown; publisher's red cloth gilt, original buff coloured printed dustwrapper; a near fine copy.



NEAR EAST & ISLAMIC



25. [QUR'AN].

Bifolio from a Qur'an in Kufic script.

Near East or North Africa, ninth or early tenth century.

£27,500 [ref: 106528]

The calligraphic style and format of the present bifolium strongly indicate that it was produced in the period between the late Umayyads and the early Abbasids of the late eighth and early ninth centuries, when manuscript production underwent a transitional shift in style. The Abbasids stylised Kufic script by exaggerating and elongating letters to form highly stylised and visual calligraphic forms, presented in lavishly laid out manuscripts with fewer lines to the page and larger sheets. Their Umayyad predecessors by contrast had a simpler and more compact format to the Kufic script and format of their Qur'ans.



This style of kufic Qur'an is most comparable to the Déroche D.IV classification of script, which is a smaller sized script that appears in early Qur'anic material commonly associated with the first half of the ninth century. For more on this style of script, see Déroche, *The Abbasid Tradition* (London, 1992, pp. 36-37).

Single bifolium, illuminated manuscript on vellum, in Arabic manuscript on vellum, each folio c. 122 by 80 mm; single column, 13 lines kufic script in dark sepia, diacritic marked in red, verses markers in gold lobed rosettes, catchwords and a few notes to the margins in a later hand, with 3 front free endpapers at the front and another 3 at the back, bound in modern maroon cloth, housed in matching maroon drop-box.

MORE NEAR EAST & ISLAMIC




26. RUMI, JALAL AL-DIN MUHAMMAD.

Mathnavi.

Timurid Persia or Turkey, possibly Qazvin, mid-fifteenth century.

£32,500 [ref: 105219]

 A fine Timurid copy of the Mathnavi by Rumi.

Rumi’s most celebrated work, a pillarstone of Sufi literature, formed of a vast collection of self-reflective lyrical anecdotes of Sufi wisdom inspired by the Qur’an and Islamic teachings. This collection of ‘mathnavis’ (a form of Persian meter) was compiled by Rumi in circa 1244 during the poet’s time based in Anatolia.

What sets this particular collection of poetry aside from his contemporaries, is that Rumi compiled these verses in a spontaneous manner as a reflection of events or thoughts that appeared to him over the course of his everyday life.

The revelatory nature of the composition and loosely connected narrative of didactic stories made this work immensely popular with Eastern & Western audiences alike, and has remained one of the most collected poetical works internationally since Rumi's death in 1273 AD.

This manuscript demonstrates the absolute best in manuscript production of the Timurid Empire, with influences from the Ottoman world as well; suggesting manuscript production in the eastern regions of the Timurid Empire, possibly in Qazvin.

Single volume, illuminated manuscript on fibrous polished buff paper, in Farsi, textually complete (lacking 4 leaves at the end of Book 6 that are replaced in eighteenth and nineteenth century manuscript facsimile, 337 leaves plus 4 leaves text, 245 by 170 mm; four columns, 21 lines early nasta'liq script in black, headings in red throughout, 6 GOLD AND LAPIS ILLUMINATED HEADINGS in the Timurid style, each opening one of the 6 books of the Mathnavi; EARLY SIXTEENTH-CENTURY STAMPED LEATHER BINDING WITH FLAP, with cut-out cartouches to leather decorated by corner-pieces and central medallions with foliate designs and coloured in gold, spine and flap hinge rebacked and repaired, an attractive early binding.



MORE ISLAMIC





27. [QUR'AN].

Fine Zand Qur'an, copied by Muhammad Hashim Loulou'i al-Isfahani.

Zand Persia, probably Shiraz, dated 1188 AH (1774 AD).

£18,750 [ref: 108034]

Arts and crafts in the region flourished under the patronage of the founder and first ruler of the Empire Karim Khan, particularly in the capital of Shiraz, and much of the artistic styles and practices formed during this time became the foundation upon which Qajar art developed in the nineteenth century.



A fine and early example of a Qur'an produced during the Zand Dynasty in the reign of Karim Khan Zand.



Single volume, illuminated manuscript on paper, in Arabic, 204 x 124 mm; single column, 15 lines elegant black naskh, opening two leaves with gilt polychrome head-pieces and borders, surah headings in blue against gilt banners with polychrome decorations, leaves ruled in gilt, catch-words throughout, later annotations in a shekasteh script to the margins of the final few leaves and verso of final leaf, leaves from first gathering mounted on stubs, overall clean and attractive internal condition; housed in contemporary lacquered boards, outer covers painted with floral motifs against a deep red background and framed within a gilt ruling, inner covers of the narcissus flower with a decorative border, some skillful restoration to chips in lacquer, a handsome copy.







28. [JAINISM].

[Paintings from a Jain 'Heaven and Hell' series].

[India, Gujarat(?), late-eighteenth century].

£9,500 [ref: 106533]

Hell and purgatory in Jainism, called *Naraka*, are realms of cosmology that are characterised by great suffering. There are seven realms of this universe, that are all situated in the 'lower levels' (*adho lok*), and they are all inhabited by various types of hellish beings. These beings contribute to the various types of suffering one might endure in a vision of Jain hell, including bodily pain, soul colouring (as seen by the dark figures depicted thus), physical transformation and pain inflicted on one other and torture inflicted by mansion-dwelling demi-gods and animals (such as the demons, snakes and scorpions depicted in these illustrations).

Illustrations such as these would have been included with Jain manuscripts and their purpose would have been to warn the readers of evil and the effects of bad Karma on the eternal soul.

16 leaves, watercolours on fibrous paper, each depicting a scene from the Jain vision of heaven or hell, each circa 115 x 265 mm; each image framed within red painted border, reverses blank, some light finger soiling and rubbing, overall bright and attractive examples; paired into two groups of 8, each mounted and framed under glass.

MORE ON INDIA

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 أَلَمْ نَكْتُبْ لَكَ الْكِتَابَ لَا رَيْبَ فِيهِ هُدًى
 لِلْمُتَّقِينَ الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ
 وَيُقِيمُونَ الصَّلَاةَ وَمِمَّا رَزَقْنَاهُمْ يُنْفِقُونَ
 وَالَّذِينَ يُؤْمِنُونَ بِمَا أُنزِلَ إِلَيْكَ وَمِمَّا
 أُنزِلَ مِنْ قَبْلِكَ وَبِالْآخِرَةِ هُمْ يُوقِنُونَ
 أُولَئِكَ عَلَى هُدًى مِنْ رَبِّهِمْ وَأُولَئِكَ هُمُ الْمُفْلِحُونَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَحْمَدُ لِلَّهِ رَبِّ الْعَالَمِينَ الرَّحْمَنِ الرَّحِيمِ
مَالِكُ يَوْمِ الدِّينِ أَيَاكَ
نَعْبُدُ وَأَيَاكَ نَسْتَعِينُ هِدَايَا
الصِّرَاطِ الْمُسْتَقِيمِ صِرَاطِ
الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ
غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

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29. [QUR'AN].

Fine Ottoman Qur'an, signed by Mustafa known as Husari, student of Yusuf known as Khwaja Sarayi.

Ottoman Turkey, dated 1196 AH (1782-83 AD).

£17,500 [ref: 104177]

The concise calligraphy and elegant illumination throughout the volume indicate courtly patronage, likely commissioned by or for a high-ranking member of the Ottoman courts in 1196 of the Hijri calendar.



An attractive Ottoman Qur'an copied during the reign of Sultan Abdul Hamid I (r. 1774-1789).



Single volume, illuminated manuscript on paper, in Arabic, 295 leaves, 167 by 115 mm; single column, 15 lines accomplished black naskh, diacritics in black and some vocalisation in red, surah headings in white against gilt banners with polychrome decorations and ornamentations, opening two pages with richly illuminated and decorated polychrome and gilt borders, executed in the traditional Ottoman style with central textblocks and wide decorated margins extending outwards, catch-words throughout, gilt and decorated marginal devices marking important sections of the text, front and free endpapers of pink-stained gilt speckled paper with illustration of a flower, some light water-staining, a few scattered smudges to ink; housed in early nineteenth-century full leather with flap. covers and flap with borders ruled in blind, doubleurs of decorated paper of an abstract swirling gilt design, very lightly rubbed at extremities, overall a handsome volume.

READ MORE




**30. [INDIAN MINIATURE PAINTING].
TULSI DAS.**

**Ramcharitmanas [The Story of Lord Rama],
Bharat and Shatrughana on the edge of the
river Ganga, a scene from Ayudha Kand.**

*North India, Uttar Pradesh, Varanasi(?) or Lucknow(?),
Awadh School, circa 1795-1808.*

£22,500 [ref: 106869]

 Based on the ancient epic Ramayana by Valmiki, assembled by the poet Tulsi Das in the 16th century.

Tulsi Das (c. 1523-1623) was a Hindu saint and poet renowned for his devotion to the deity Rama and his in-depth understanding of the Sanskrit language. During his lifetime he sought to make the story of the life of Lord Rama more accessible to the general public, whose understanding of their ancestral language of Sanskrit was diminished, by authoring this retelling of the well-known *Ramayana* in the vernacular language of Awadhi. Greeted with great success and popularity, this *Ramacharitmanas* continues to be considered one of the greatest works of devotional Hindu literature and has been acclaimed as being the most important work of Indian medieval poetry. A summary of the full text of the *Ramacharitmanas* is available upon request.

The Awadh school, also known as the 'later provincial school of Lucknow', emerged in the mid-18th century as a blend of later Mughal and Rajput styles. As patronage declined in Delhi, Lucknow became the main hub for these artists. Their work, recognisable by its vibrant colours and meticulous detailing, often depicted ragas, raginis, Hindu mythology and local nobility. Though these miniatures are typically attributed to Lucknow, they may have been created in Varanasi, the base of their likely patron, Maharaja Udit Narayan Singh.

This Awadh school miniature represents a scene from the Ayudha Kand, verse 96, where Rama's brothers Bharat and Shatrughana, along with Rishi Vashishta, journey to bring back Rama, Laxman and Sita from the forest.

Single fine illuminated miniature painting, ink and watercolour opaque colours on thick buff paper, heightened in gold, loose leaf from a monumental illuminated manuscript, in Awadhi, overall size 555 x 640 mm; text in single column, devanagari script, both sides of leaf framed within intricately painted floral decorative border illuminated in gilt, in a remarkably clean and attractive state of preservation; framed and glazed.

READ MORE



ز اتحاد و سهولت او امیتتار صورت
من اذنان که دم میت این مبارک دم
چه حالتی که کل در چمن بنا مذوی
چه تو است که نور چراغ صبح و با
چرا بصدغم و حسرت سپهر دایره شکل
ضمیر دل کشایم کس مرا آن به
چو شمع هر که با شای از شد مشغول
کجا است ساقی در روی من که از سر پر
سامی آورد از یار و از پیش حایم
نواهی نعمتینه را چو بر کشه مطرب
فرشته تحقیقت سر و ش عالم سینب
سکندری که مقیم حریم او چون حسن
جمال چهره افاق شیخ ابواسحق
کسی که بزفلک سروری عروج کند

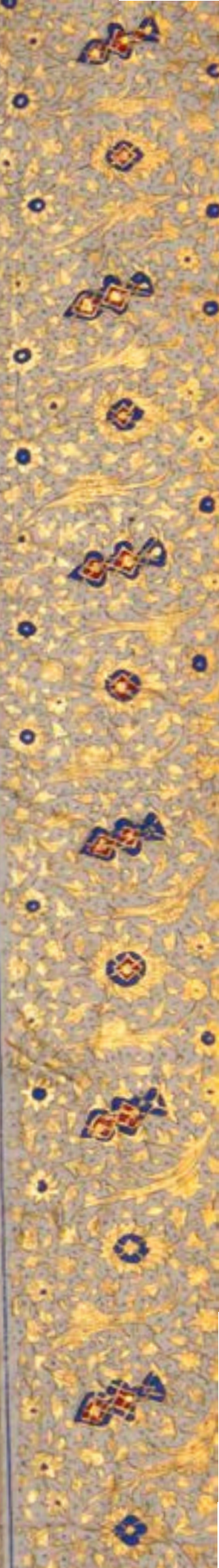
خرد ز هر کل نفس رخ تیان کیبرد
که وقت صبح درین تیره خاکدان کیبرد
چه اثر است که در مرغ صبح خوان کیبرد
چه شعله است که در شمع آسمان کیبرد
مرا چون نقطه بر کار در میان کیبرد
که روز کار غنور است فنا کیان کیبرد
لبس زمانه چو مقراض در دمان کیبرد
چو چشمت خودش ساغر کران کیبرد
بشادی رخ آن ماه مذهب با کیبرد
کهی عراق زندگانه صفتان کیبرد
که روضه کر مشکنت بر جان کیبرد
ز فیض خاک درش عمر جاودان کیبرد
که ملک در قدش زین توستان کیبرد
نخست یا خود فرق فردان کیبرد



بسم الله الرحمن الرحيم

چمن ز لطف هوا نکت بر جان کین یزد
اشق ز عکس شفق ز کلاستان کین یزد
که هر صومعه راه در معان کین یزد
بیش صبح و عمود اشق جهان کین یزد
درین تمسک ز نگاری اشان کین یزد
چو لاله کاسه نیرین در ارغوان کین یزد
که چون شمع خوارن کین یزد
که کلاه کز انوار کین یزد

پسیده دم که صبا بوی لطف جان کین یزد
هوا ز نکت کل بر چمن تیق بند یزد
نوا ی خنک بد انسان ز صلا ی صبح یزد
سه سپهر چو زین سپهر کشد بر سر یزد
بر غم زاغ سه شاهباز زین بال یزد
بزرگه چمن رو که خوش تاشاست یزد
چو سهو افلاک بگرد بجام صبح یزد
که کلاه کز انوار کین یزد



31. HAFEZ SHIRAZI.

Divan, commissioned by Muhammad Quli-Khan.

Qajar Persia, dated 1265 AH (1848 AD).

£15,000 [ref: 108090]



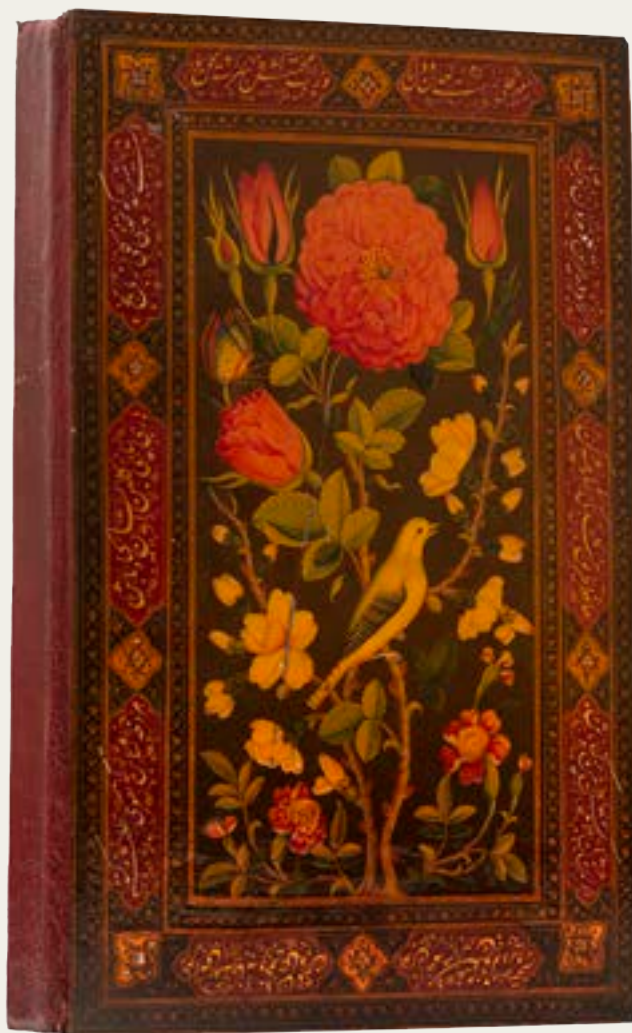
A fine and beautifully illuminated manuscript of the collected Divan of Hafez Shirazi, one of the most decorated and celebrated poets of the Persian language.



Although the commissioner of this manuscript is yet to be identified, Muhammad Quli Khan is very likely to have been a general or high ranking officer in the courts of Qajar Persia during the early reign of Naser Shah Qajar.



Single volume, illuminated manuscript on polished paper, in Farsi, complete, 268 pp. plus two contemporary endleaves, 290 x 190 mm; single and double column, 14 lines bold black nasta'liq, key words in red, text panels within gold and blue rules, black and gold outer marginal rules, catchwords, opening bifolio with gold and polychrome illuminated headpiece and text in clouds against a gold ground, within gold and polychrome rules and gold and polychrome illuminated floral margins, a further two similarly illuminated bifolios, later ownership inscription to opening folio, Persian export stamps to endpapers; housed in a fine contemporary lacquerer binding, the outer covers with gol-o-bolbol surrounded by red cartouches containing poetic couplets in nasta'liq, doubleurs painted with narcissus flowers against a gold background, a very clean and fine example.







سلطان محمود

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32. FERDOWSI, ABDUL QASIM.

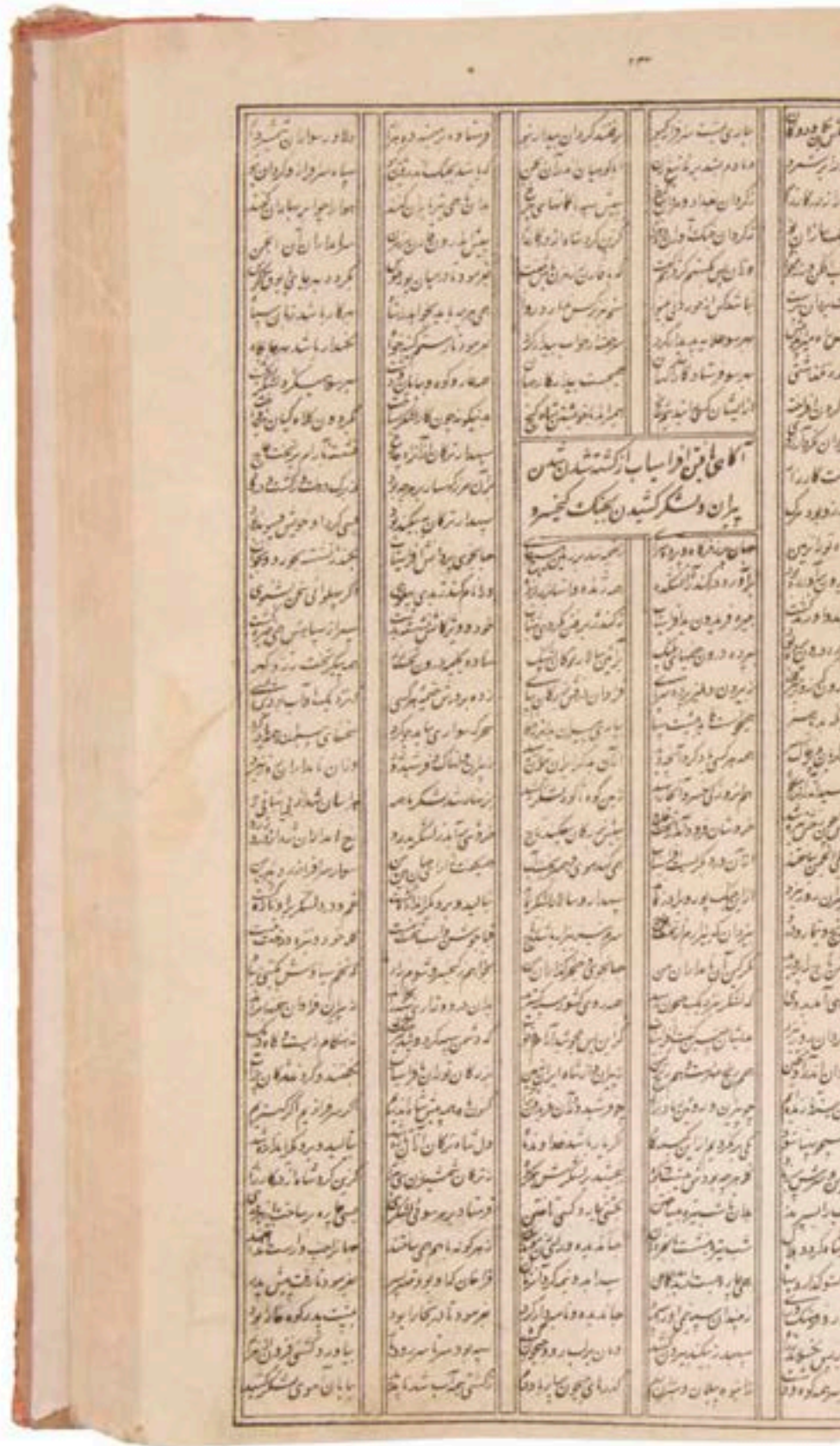
Shahnameh.

Bombay, India, Aqa Mirza Mohammed Baqer Shirazi, Dated 1275-76 AH (1858-59 AD).

£8,750 [ref: 106180]

Bombay was inhabited by many second and third generation Indian Zoroastrian members of the Parsi community by the nineteenth century and as communication and trade developed between Iran and India many of these Parsi communities began reconnecting with their ancestral homeland in Iran. This publication represents the pinnacle of this cultural merger with the illustrations and style of manuscript produced for this publication very much following the Qajar style that was prominent in Iran during this period, featuring illustrations which are characterised by a more realistic treatment of portraiture than any Indian artistic equivalent.

The first Bombay Shahnameh was printed in 1262 AH (1846 AD) and in the twelve years between that first edition and the present edition there were six other imprints, each considered scarce early and rare editions in themselves



with varying issue points and characteristics (often making these early editions bibliographically challenging). The enormous popularity of this text in India meant that it was published in many subsequent editions well into the 20th century and beyond.



Single volume, the 'Bombay 1275-76 edition', lithographed from a manuscript, illustrations in the text, 4 books of the Shahnameh all complete and present, lacking two preliminary folios (pp. 1-4, section of preface and fihrist) and 9 folios from the postscript at the end (pp. 36-54, including text for the Molheqât and Farhang-e alfâz-e nâdere), 295 x 205 mm; lithographed text throughout, numerous illustrations in the text; contemporary block-printed cloth over boards, repaired.

33. [ANGLO-INDIAN SCHOOL]. PUNIR SHABAB.

[Portrait of a Bombay Governor, possibly from the Puna region].

Bombay, [circa 1860].

£6,500 [ref: 103283]



A very attractive and large portrait of a Governor of Bombay, possibly of Parsi heritage, apparently executed by a local Indian artist.

The large verandah on which the subject is seated features some classical western architectural features, including the column and balcony railing. These features paired with the silk embroidered robes and multiple strands of beaded jewellery of the subject signify that the sitter was of high rank and likely governor of the region and land that is disproportionately seen behind him as a vast and luscious landscape.

The scene is rather unusually set at night-time with the light of the moon and stars shining against a darkened sky to create a very atmospheric and captivating image.

Large painting on board signed 'Punir Shabab Bombay' (signed in lower left-hand corner), gouache on thick board, depicting an elegantly robed gentleman seated on an open terrace, with a moonlit countryside and winding river in the background with stars illuminating the sky, 600 x 440 mm; some light water-staining and a small section of the top-left corner chipped with loss, rubbed and darkened (as often); reverse blank, in modern frame, glazed.





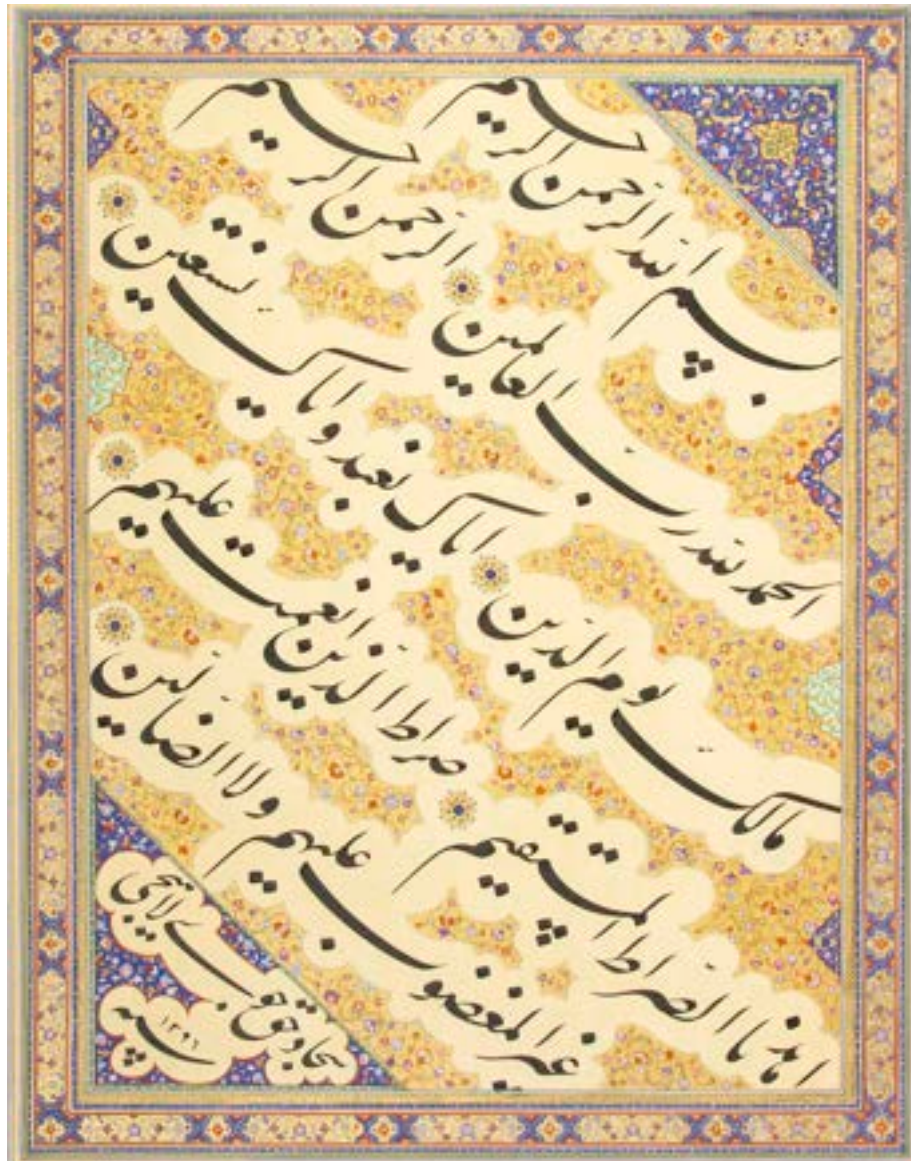
34. [CALLIGRAPHY].

Impressive panel of Nasta'liq calligraphy, signed by Sajad Haghjuoy.

Iran, 1397 AS (2018 AD).

SOLD

Iran is currently home to a small school of artists and calligraphers that are dedicated to the production of art in the traditional Persian styles of manuscript illumination and calligraphy, executed to an exceptionally high standard and these artists are fast establishing themselves as modern masters of this craft. This particular example is by Sajad Haghjuoy (b. 1986), an industrial designer by trade, whose mastery of the Safavid style of nasta'liq calligraphy won him an award from IRCICA (Research Centre For Islamic History, Art and Culture) in 2015.



Haghjuoy is a student of the modern calligraphic master Mohammad Shahbazi, who works in the same circle as fellow modern masters Abbas Akhvin and Mohammad Reza Pajand.

Illuminated manuscript on paper, in Arabic, containing the first 7 aya of the first surah of the Qur'an (al-Fatihah 1:1 - 1:7), 490 by 380 mm.; single column, 5 lines large scribal nasta'liq diagonally inscribed, outlined in cloud shapes and set against an elaborately illuminated gold background decorated with intricately illustrated spiralling floral patterns with polychrome colour additions, lower right-hand corner containing the scribe's name and date of completion, panel framed within multiple polychrome and gilt rulings, including a banner formed of multiple gold cartouches in Safavid style of illumination.

NATURAL HISTORY

35. [CHINESE SCHOOL].

Album of watercolours of flowers, fruit and silkworms.

c.1800.

£150,000 [ref: 108333]



A sumptuous collection of Chinese watercolours from the collection of 5th Duke of Marlborough.



These albums, with the coronet of a marquess, came from the library of the Marquess of Blandford, later 5th Duke of Marlborough (1766-1840). Known for his lavish lifestyle, the Duke was forced to sell his famous library at Whiteknights Park in 1819 following a financial crisis. His renowned gardens, which contained a Gothic chapel folly, exotic botanicals and a Chinese temple, reflected his passion for botany, as does this rare collection of watercolours. Likely produced in the late 18th or early 19th century, these drawings echo the West's growing interest in Imperial China post Lord Macartney's 1793 embassy.

[READ MORE](#)



3 vols, folio (50.9 x 37.4 cm); 244 mounted watercolours of flowers, fruit, birds and silkworms on Chinese paper, 19th-century russia gilt, gilt armorial of George Spencer-Churchill, Marquess of Blandford.

MORE CHINESE WATERCOLOURS





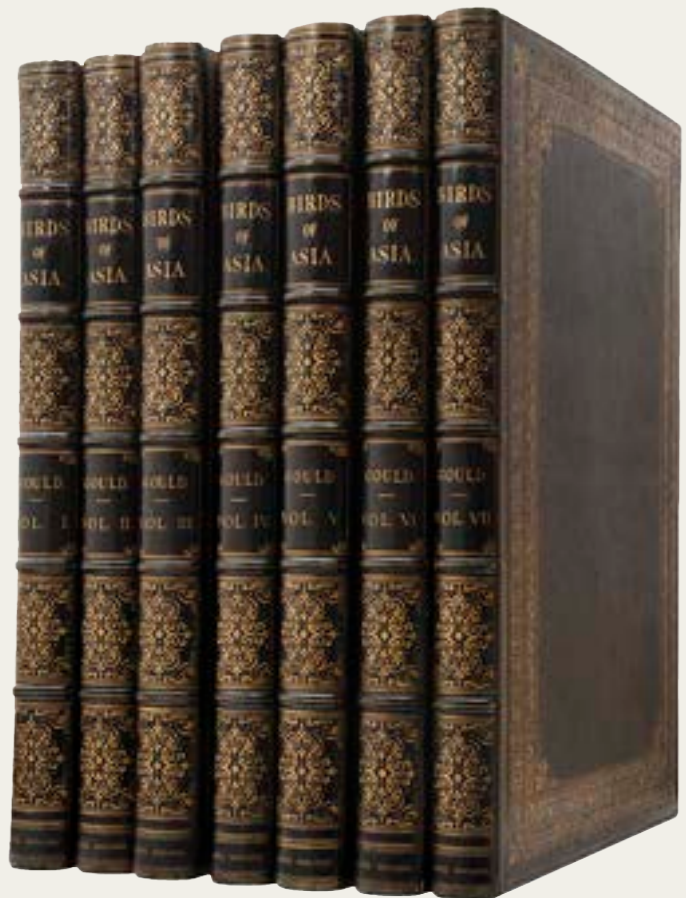
36. GOULD, JOHN.**The Birds of Asia.**

London, published by the author, 1850-1883.

£250,000 [ref: 108258]

First edition; 7 vols, folio (54 x 35 cm); 530 hand-coloured lithographed plates, generally a clean set; publisher's dark green morocco gilt; some minor rubbing, a little more so to extremities. Anker 178; Fine Bird Books, p.78; Nissen IVB, 368; Sauer 17; Zimmer, p.258.

GoULD was fascinated with the rich, vibrant colours of Asian birds as well as their exotic foliage and setting. His backgrounds are intensely detailed, and though the work was issued across such a long period, the quality of the plates remained of the highest standard. *The Birds of Asia* was in production longer than any other work by Gould, taking thirty-four years for the appearance of its thirty-five parts, the final three after the author's death. Bowdler Sharpe undertook the editing of these three parts. The subjects of the plates are among the most varied of Gould's folios; trogons, kingfishers, sunbirds, woodpeckers, partridges, parrots, parakeets, pheasants, and many other genera are well represented. Two hundred sets were subscribed for, if not completed. It is the most comprehensive work on Asiatic species of its time, containing illustrations of many birds not previously described. The ambitious and monumental publication was a notable success, with esteemed subscribers such as Queen Victoria, the Emperor of Austria, and kings from Belgium, Hanover and Portugal.





MORE GOULD



ITEM 36



37. LEWIN, JOHN WILLIAM.

The Birds of Great-Britain, with their Eggs.

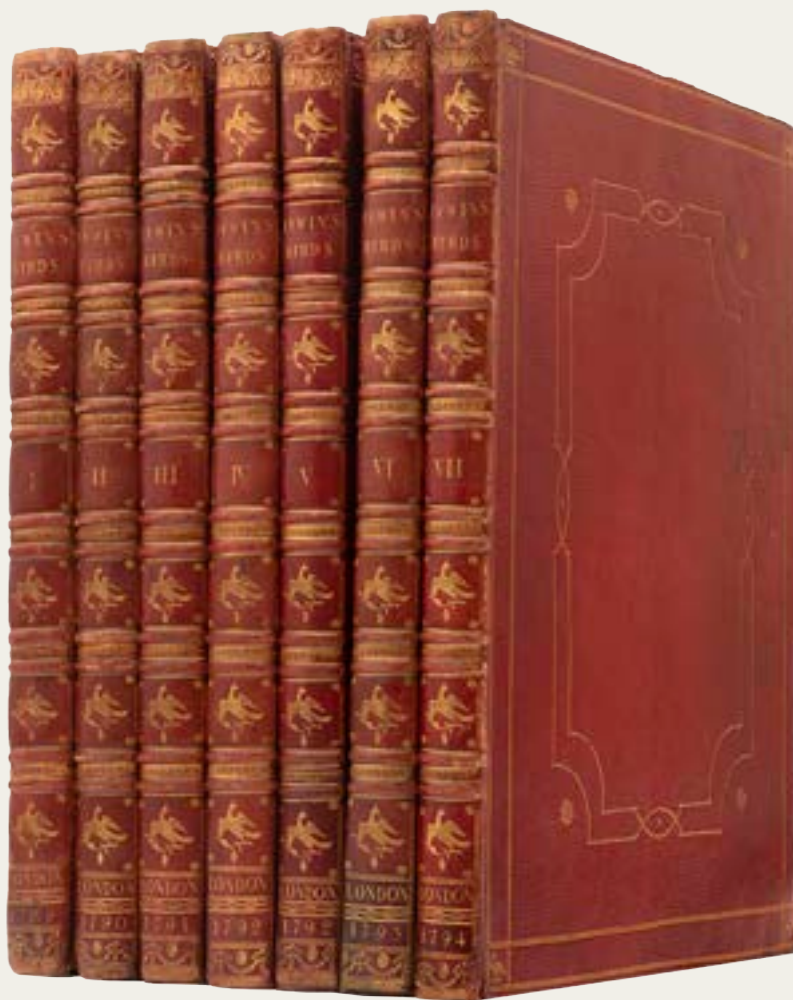
London, For the Author, sold by Leigh and Sotheby, 1789-1794.

£65,000 [ref: 108250]

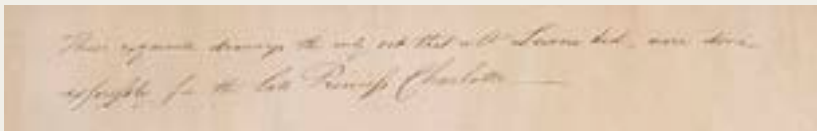


The first edition - illustrated entirely with original watercolours, by 'the best zoological painter, and one of the most practical naturalists, of his day'. One of only 60 copies.

The vast amount of work required for the production of sixty sets each comprising 323 plates, nearly twenty thousand individual pictures in all, makes *The Birds of Great-Britain* the most amazing feat in the entire field of English ornithology. Lewin was always employed as a designer and painter and he devoted the last six years of his life to the *Birds of Great-Britain*, having earlier painted a few copies of the watercolour catalogue of the Dowager Duchess of Portland's collection of birds' eggs; and in 1789 a few drawings for Dixon's *Voyage round the World*. Swainson says of Lewin's bird drawings that he was 'the best zoological painter, and one of the most practical naturalists, of his day.'



[READ MORE](#)



No. 55



No. 19



ITEM 37



ONE OF ONLY 20 LARGE PAPER COPIES

38. [SHELLEY, GEORGE ERNEST].

[A Monograph of the Nectariniidae, or Family of Sun-Birds].

[London, published by the author, 1876-1880].

£16,500 [ref: 108842]

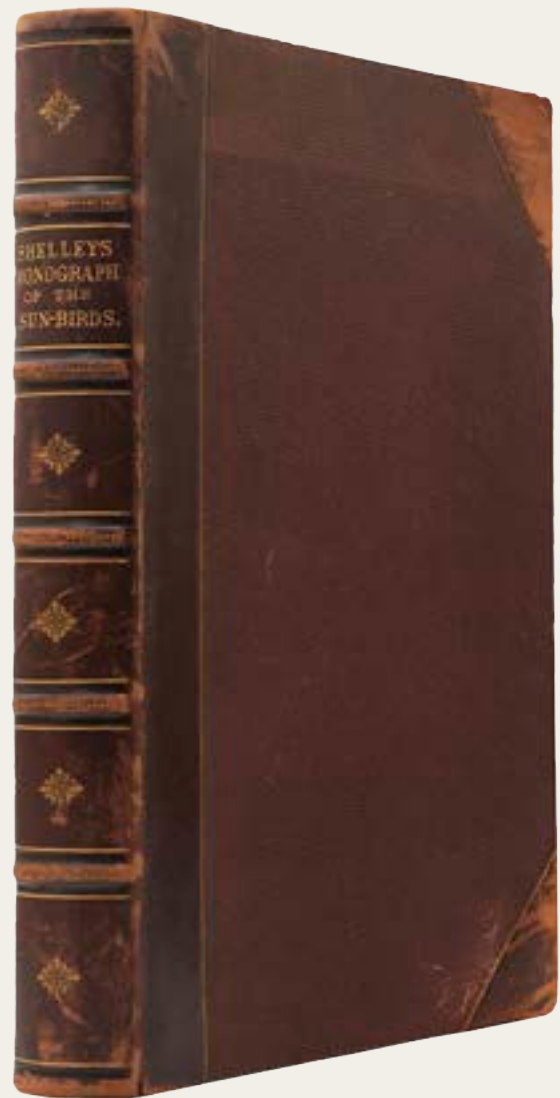


Extremely rare large paper copy of this 'excellent monograph of an interesting family of birds'.

The standard quarto edition of the work was originally published in 12 parts, limited to 250 copies, and Shelley acknowledged Keulemans' contribution in the introduction.

This folio issue of the plates is not recorded in any of the standard bibliographies. It appears to have been issued for a few special recipients; one copy contained a pencilled note, apparently contemporary, indicating that it was a 'special copy prepared for the author on larger paper' (Sotheby's, 22 October 1998, lot 215).

ONE OF 20 LARGE PAPER COPIES; folio; 121 fine hand-coloured lithographed plates containing 138 specimens by and after J.G. Keulemans, without title or text (as issued); contemporary half maroon morocco. Fine Bird Books p142; Nissen IVB, 873; Zimmer p588 (all for the 4to edition).





ANTHROBAPHES VIOLACEA



CINNYRIS LOTENIUS

HISTORY, SCIENCE & ECONOMICS

39. [ALLESTREE, RICHARD].

The Gentlemans Calling.

London, for T. Garthwait, 1660.

£750 [ref: 108740]

An anonymous courtesy book usually attributed to the Royalist divine Richard Allestree, although some speculate that the work was by the learned laywoman Lady Dorothy Pakington, whose private prayers composed during the interregnum survive in Bodleian Oxford MS Add. B.58. The author of the dedicatory epistle, Dr Henry Hammond, had been chaplain to Charles I and was a guest of the Pakingtons following the regicide until his own death in 1660.

Printed at the time of the Restoration of the Monarchy, *The Gentlemans Calling* offers its readers 'Religious and Prudent Instruction' (Epistle) in moral and philosophical matters, taking inspiration from the earlier *The Whole Duty of Man* (1657). With a lovely early female ownership inscription and later associated presentation inscription dated 1688.

The scarcer of two editions published in the same year, ESTC lists only eight copies in UK institutional holdings.



First edition; small 8vo (16 x 10.5 cm); engraved title and frontis, 2 further engraved full-page plates, woodcut initials and headpiece, ownership and presentation inscriptions and pen-trials to reverse of engraved frontispiece, inscribed 'learn to be true' and pen-trials to back free endpapers, lacking A2 as issued following revised layout of the dedicatory epistle, marbled pastedowns; gilt-ruled morocco, all edges gilt; [30], 175, [1]pp. ESTC R8983; Wing A1116.



**40. BACON, FRANCIS;
MALLET, DAVID (EDITOR).**

The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England... To which is prefixed a life of the author, by Mr. Mallet.

London, Printed for A. Millar in the Strand et al., 1753.

£3,500 [ref: 109425]

A beautifully bound set of *The Works of Francis Bacon* edited by the poet David Mallet (d.1765), with an introductory life of the Elizabethan statesman and philosopher by the editor, which was admired by Fielding for its 'nervous manly style', and Gibbon who praised Mallet's 'vigorous sense' as a historian.

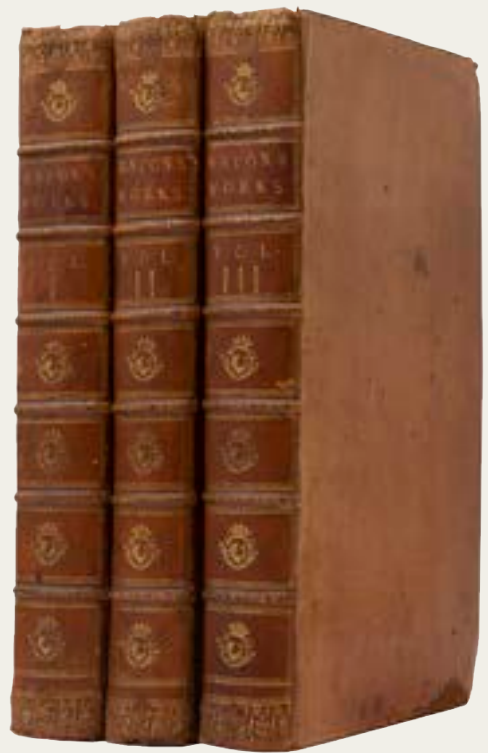
'Vivid character sketches and spirited narrative make the *Life of Bacon* the most readable of Mallet's writings and induce regret that he could not or would not complete his life of Marlborough' (ODNB).

READ MORE



Provenance: Earls of Macclesfield, North Library (bookplate and blindstamp).

Second edition, 3 vols; folio (37 x 24 cm); armorial bookplate to front pastedown and blindstamp to front free endpaper and title of each vol., MS library mark in pen to rear endpaper vol. I, engraved frontispieces by Vertue, vignette titles in red and black; contemporary calf, ruled in gilt, gilt spine in 7 compartments, raised bands, tan title-pieces to 2nd, numbered in gilt direct to 3rd compartment, lozenge library labels to head and tails of spines, joints cracked but holding, occasional light spotting, otherwise a very handsome set. ESTC T89046; cf. Gibson 256.



41. BLANKAART, STEVEN.

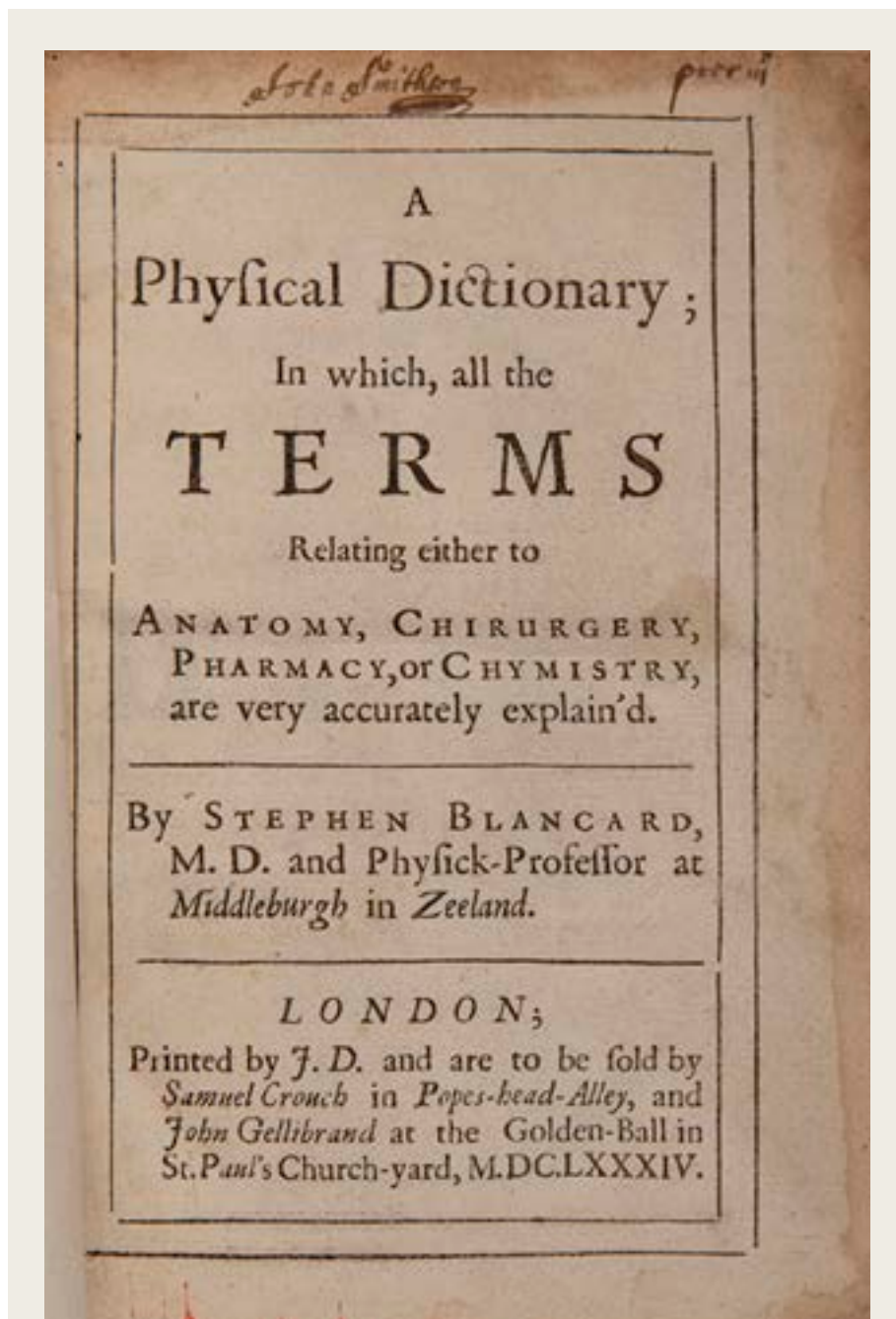
A Physical Dictionary; In which, all the Terms Relating either to Anatomy, Chirurgery, Pharmacy, or Chymistry, are very accurately explain'd. By Stephen Blancard, M.D. and Physick-Professor at Middleburgh in Zeeland.

London, Printed by J.D. and are to be sold by Samuel Crouch in Popes-head-Alley, and John Gellibrand at the Golden-Ball in St. Paul's Church-yard, 1684.

£2,500 [ref: 109259]

The first medical dictionary to be printed in the British Isles. One of three variants of the first edition in English of Dutch physician Steven Blankaart's (1650-1704) *Lexicon medicum graeco latinum*, a comprehensive directory of medical terminology and theory compiled from the works of leading physicians from the ancient and early modern worlds, including Galen, Erotianus, and Bartholomew Castellus amongst others.

READ MORE



First edition in English; 8vo (18 x 12 cm); ownership inscription in pen to title header, woodcut initial, page number 207-208 repeated; contemporary sheep, later gilt red calf title-piece to spine and endpapers, extremities rubbed; [8], 302pp. ESTC R24203; Wing B3164C; Garrison & Morton 6797.

42. [CHESS]. SARRATT, J.H.

A Treatise on the Games of Chess; containing a regular system of Attack and Defence: also numerous rules and examples, teaching the most approved method of playing pawns at the end of a game...

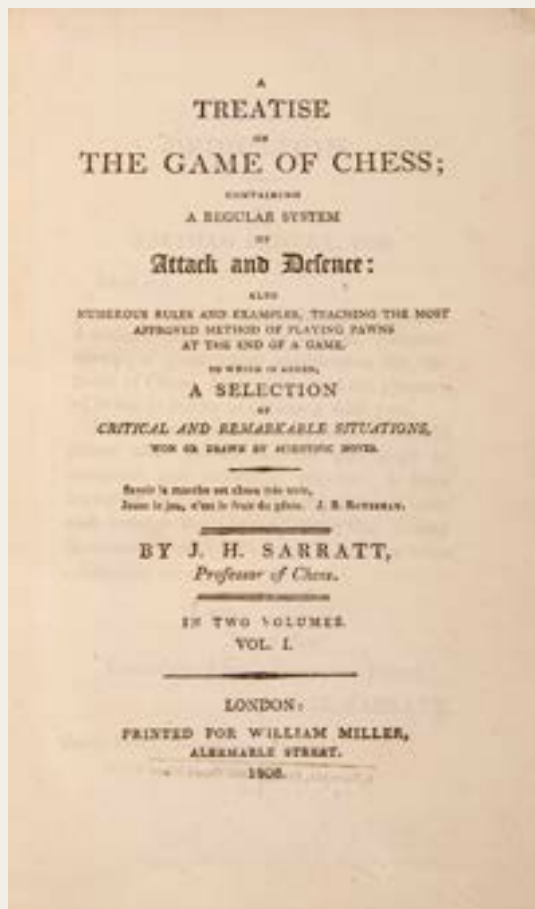
London, Printed for William Miller, 1808.

£1,500 [ref: 109214]



A handsome two-volume set of the first edition of Jacob Henry Sarratt's first chess manual.

Sarratt learned much from Verdoni, a disciple of the great French master François-André Danican Philidor who spent his final years in exile in London before his death in 1795. After Verdoni's death in 1804, Sarratt became the leading chess player in England — assuming the title 'Professor of Chess'. Under his influence the London Chess Club adopted the continental rule that a game ending in a stalemate was a draw, rather than a win for the player stalemated as hitherto in England (ODNB).



First edition, 2 vols; 8vo (22 x 14 cm); with half-titles, final leaf of ads. to vol. 2; contemporary tree calf, gilt spine in compartments, contrasting black morocco title-pieces, joints cracked but holding, minor staining to top fore-edge margin of vol. 1, occasional offsetting; xxxi, [1], 271, [1]; [4], 349, [3]pp. Simpson p.36.

43. [CHESS]. FISCHER, BOBBY.

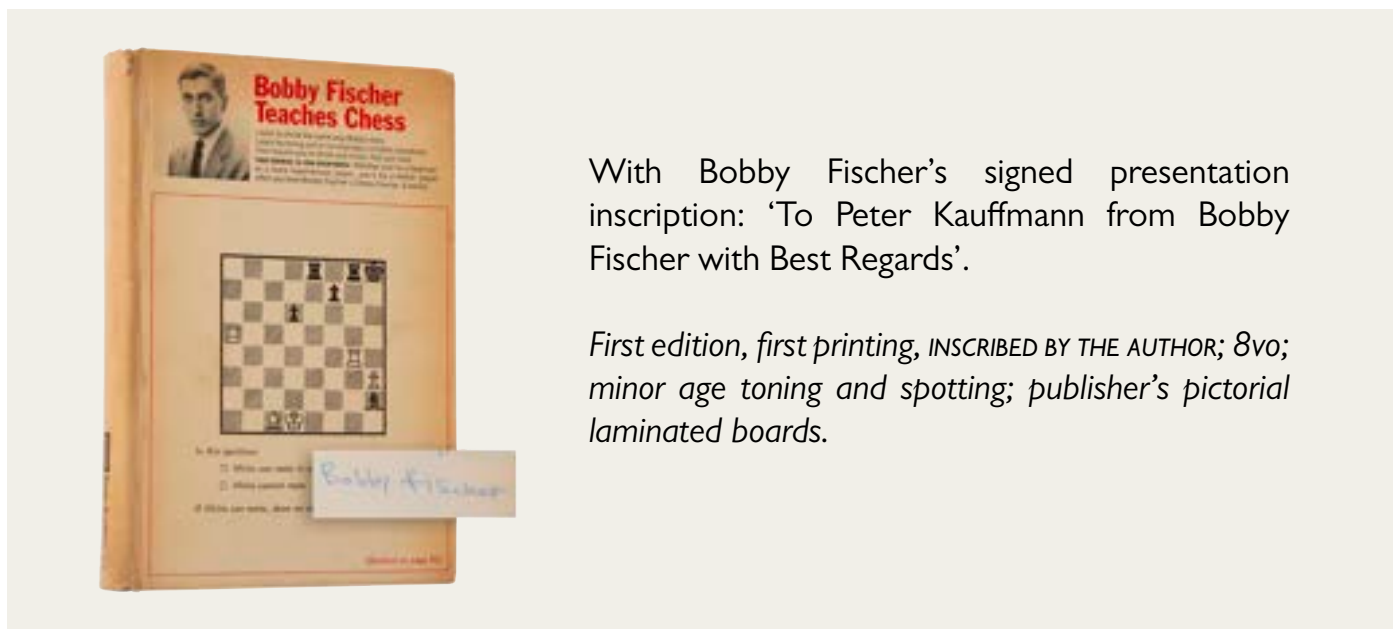
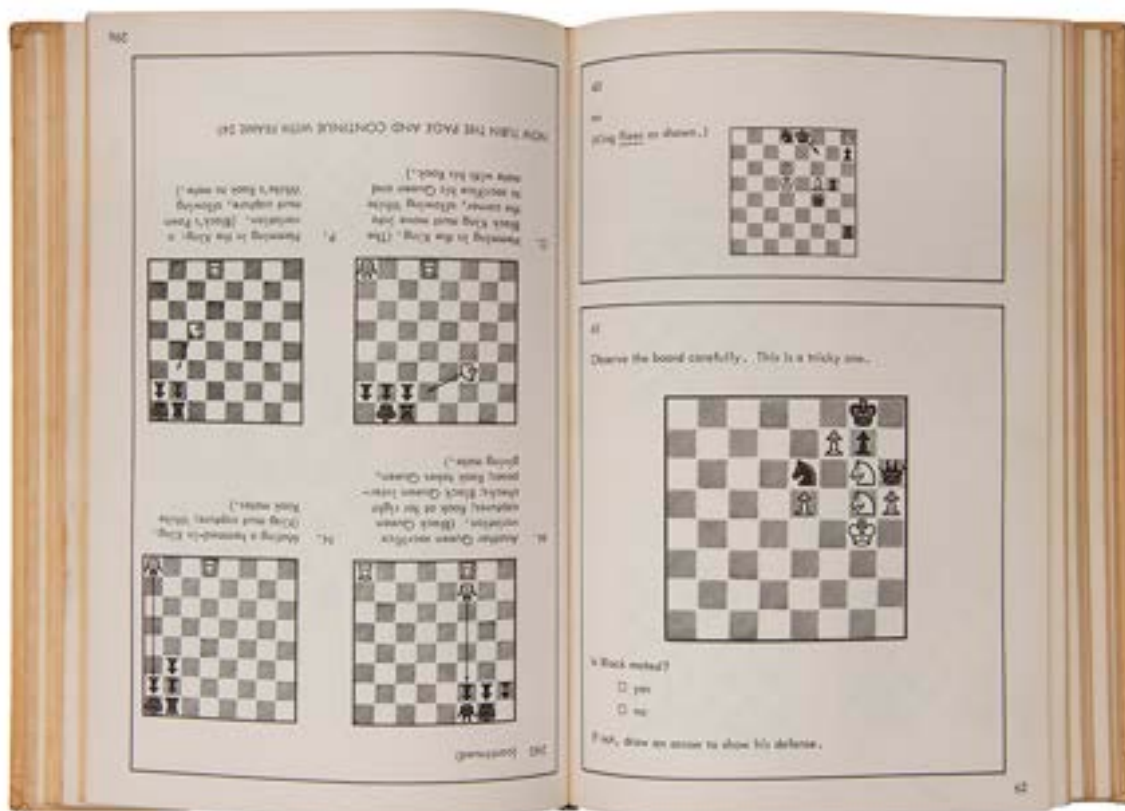
Bobby Fischer Teaches Chess.

New York, Basic Systems Inc, 1966.

£7,500 [ref: 109133]



First edition of one of the best-selling chess books of all time.



With Bobby Fischer's signed presentation inscription: 'To Peter Kauffmann from Bobby Fischer with Best Regards'.

First edition, first printing, INSCRIBED BY THE AUTHOR; 8vo; minor age toning and spotting; publisher's pictorial laminated boards.

‘HIS GREATEST ACHIEVEMENT...’

44. FREUD, SIGMUND.

The Interpretation of Dreams.

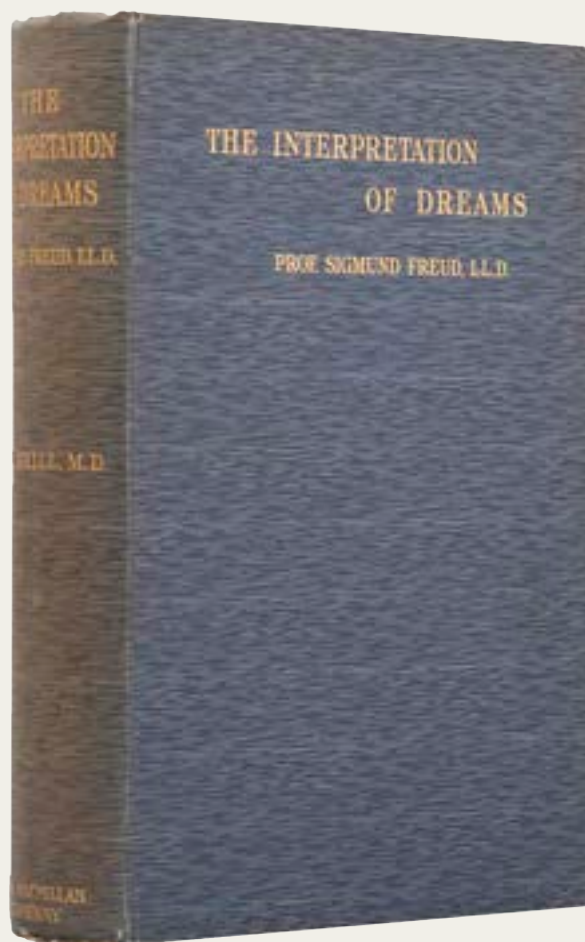
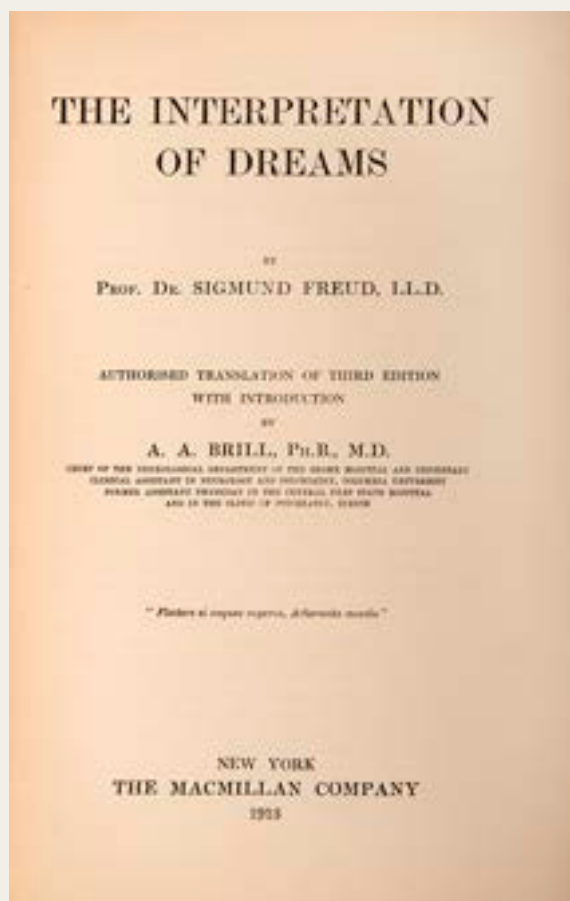
New York, The Macmillan Company, 1913.

£2,750 [ref: 109179]



First edition in English of a cornerstone of psychoanalysis.

First edition in English of *Die Traumdeutung*, which was published simultaneously in New York and London. A cornerstone of psychoanalysis, Freud's theory of the psyche is outlined here, and according to Haskell-Norman, Freud considered this work to be 'his greatest achievement... [this book was] identified as the manifesto of Freud's revolutionary thought'.



First edition in English, American issue from the English sheets; 8vo; light age-toning to leaves, else unmarked internally; publisher's blue cloth, gilt lettering to spine and upper cover, spine a touch faded, slight rubbing to extremities, offsetting to endpapers, else a very good example.

45. GIBBON, EDWARD.

The History of the Decline and Fall of the Roman Empire...New Edition.

London, Printed for Longman et al., 1848.

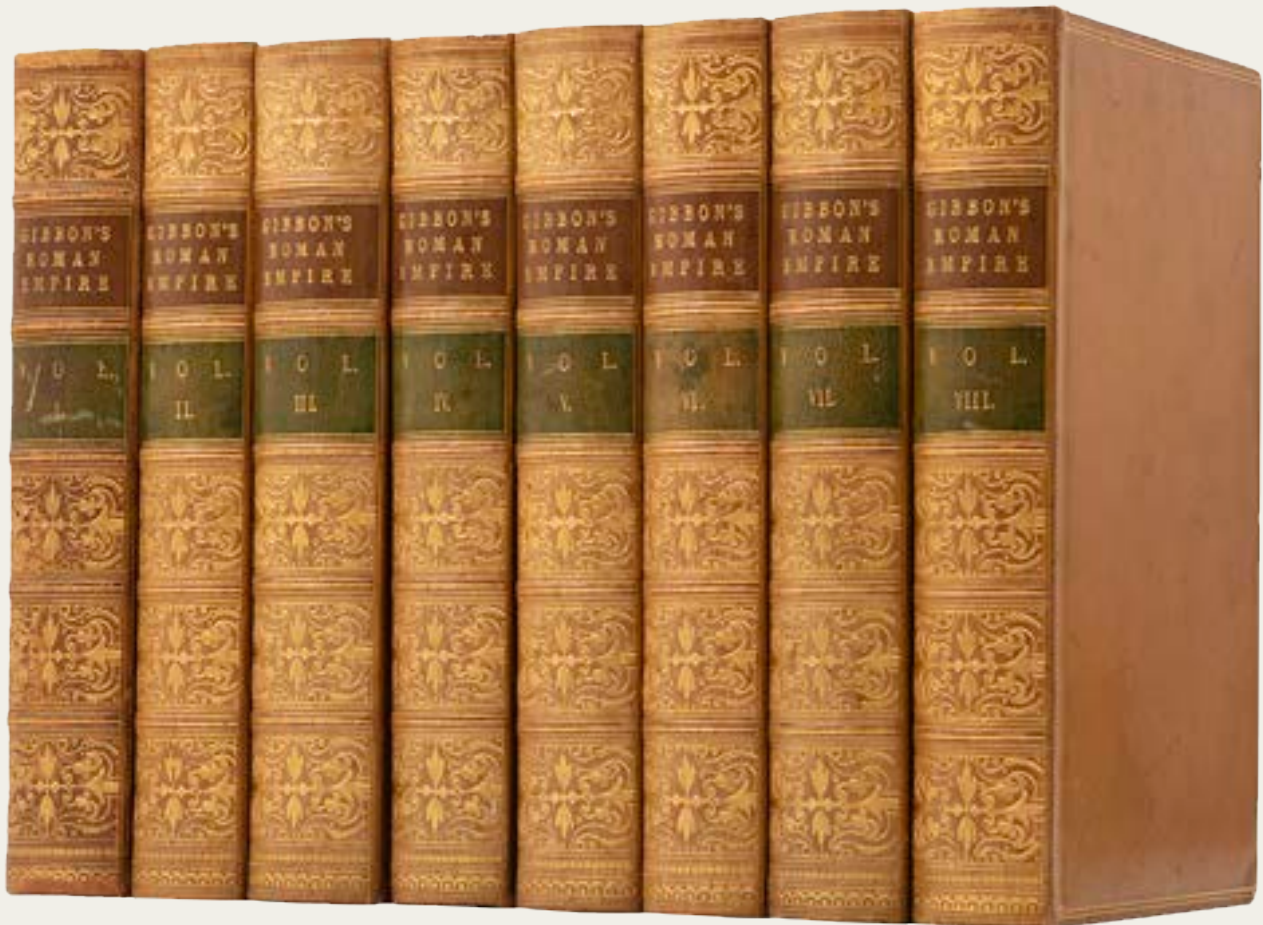
£2,500 [ref: 109252]



A beautiful eight-volume set of Gibbon's historical masterpiece.

Gibbon's (1737-1794) *History of the Decline and Fall of the Roman Empire* continues to rank as a 'masterpiece of historical penetration and literary style and has remained one of the ageless historical works which... maintain their hold upon the layman and continue to stimulate the scholar' (PMM).

With three folding maps showing the extent of the Roman Empire, and an informative preface giving a short biography of Gibbon.



8 vols; 8vo; 3 folding maps, engraved portrait frontispiece vol. I; contemporary tan calf, gilt ruled, spine richly gilt in compartments, contrasting morocco lettering-pieces, marbled edges, very minor wear to extremities and panels, light spotting to frontispiece, otherwise internally clean, a near fine set.



GIFT INSCRIPTION FOR SIR JAMES HORLICK

46. LYTE, SIR H.C. MAXWELL.

A History of Eton College (1440-1898).

London, Macmillan and Co., 1899.

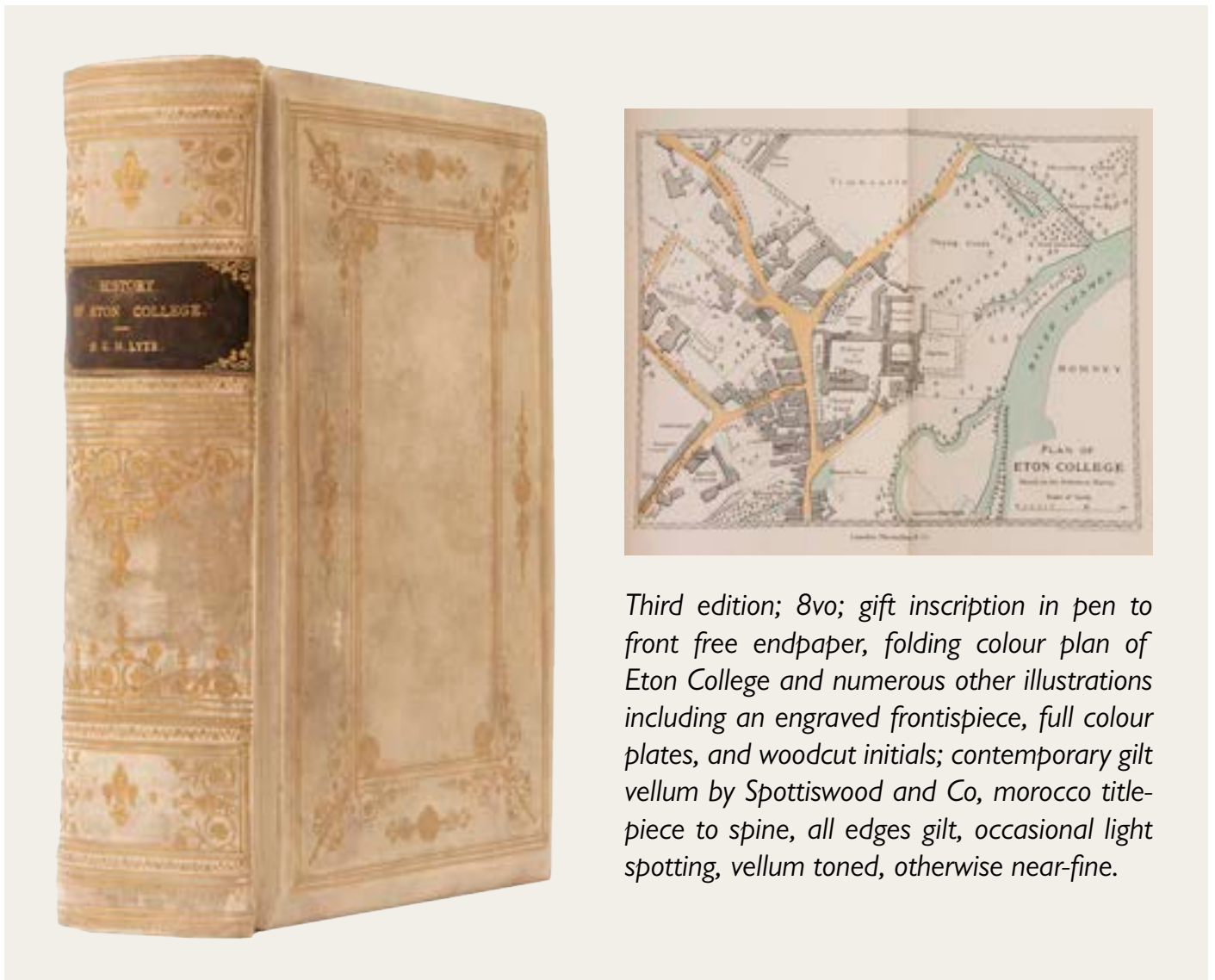
£250 [ref: 109320]



A handsome presentation copy of Sir H.C. Maxwell Lyte's popular history of Eton College.

Inscribed to 'James Nockells Horlick from his tutor A.B. Ramsay "e praeteritis bona omnia et fausta praesagiente". Eton. Christmas: 1904' ('predicting from your time here good things to come').

Lieutenant-Colonel Sir James Horlick (1886-1972), 4th Baron Horlick, was the second son of the co-founder of the malted drink, Horlicks.



Third edition; 8vo; gift inscription in pen to front free endpaper, folding colour plan of Eton College and numerous other illustrations including an engraved frontispiece, full colour plates, and woodcut initials; contemporary gilt vellum by Spottiswood and Co, morocco title-piece to spine, all edges gilt, occasional light spotting, vellum toned, otherwise near-fine.

47. MILL, JOHN STUART.

**A System of Logic,
Ratiocinative and Inductive,**

London, Parker, Son, and Bourn, 1862.

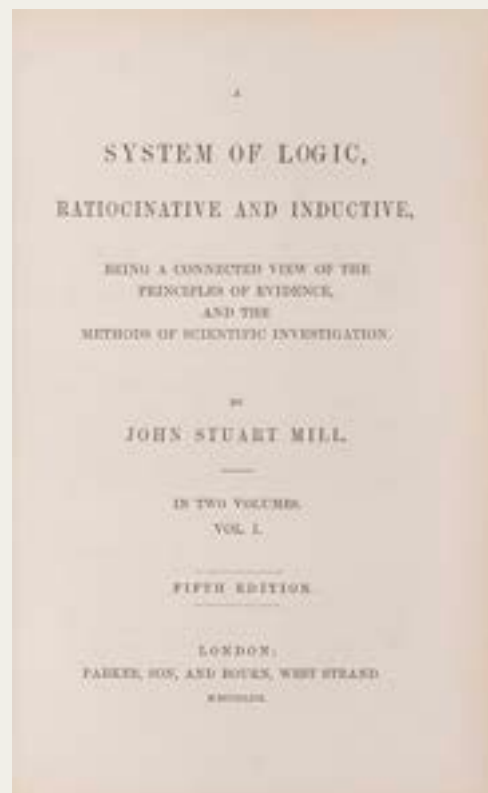
£750 [ref: 108651]



An attractive two-volume set of J.S. Mill's (1807-1873) *A System of Logic*, his greatest work of pure philosophy.

A labour of twelve years, in which Mill attempted to find a coherent method of scientific inquiry that could explain the operation of 'moral and social phenomena' (Preface) in the real world. As a result the book courted great controversy from its first publication in 1843, receiving criticism from defenders of more traditional systems of ethics rooted in metaphysics and theology.

This fifth edition of 1862 includes an additional chapter on Buckle's *History of Civilization in England*, which expounded more fully Mill's thesis that history was the product of the dialectical interplay between psycho-social conditions and men's 'own peculiar characters' (ODNB).



Fifth edition; 2 vols; 8vo (22 x 14.5 cm); armorial bookplates to front pastedown of each vol., light foxing to endpapers; contemporary vellum, covers with gilt centrepiece armorial of the Hulme Bequest ('munificentia hulmiana'), gilt spine with contrasting green and red morocco lettering-pieces, edges stained red; xvi, 536; xii, 550pp. An excellent set.

ROYAL SOCIETY PRESIDENT SIR HANS SLOANE'S COPY

48. [PEMBERTON, HENRY].

A View of Sir Isaac
Newton's Philosophy.

London, S. Palmer, 1728.

£3,000 [ref: 109401]



A handsome copy of this classic introduction to Sir Isaac Newton's natural philosophy, with illustrious provenance.

Linking Newton, president of the Royal Society from 1703 to 1727, to his successor Hans Sloane (1660-1753), an eminent physician and collector who served as president of the society from Newton's death until 1741. Although not as academically gifted as Newton, Sloane impressed members during his time as Society Secretary, where he played a key role in revitalising the publication of the *Philosophical Transactions* as editor. On his death, Sloane bequeathed his library and collection to the nation, which together with the Harleian and Cotton manuscripts forms the founding collection of the British Museum.



First edition; 4to (29 x 23.5 cm); armorial bookplate to front pastedown with shelf mark C number 5, engraved title-vignette, engraved head and tail-pieces and historiated initials by John Pine after J. Grison, 12 engraved folding plates, occasional light soiling and staining, occasional annotations in pen, G4 marginal tears (repaired); fine contemporary mottled calf, spine gilt in compartments, neat repairs to extremities, a handsome copy with illustrious provenance; [50], 407, [1]pp. ESTC T53471; Babson 98.

SIGNED PHOTOGRAPH OF QUEEN ELIZABETH & PRINCE PHILIP

49. [QUEEN ELIZABETH II].

[H.M. Queen Elizabeth II and H.R.H. Prince Philip, Duke of Edinburgh.]

1961

£3,750 [ref: 108614]

Official full-length portrait of Her Late Majesty Queen Elizabeth II and His Royal Highness the Duke of Edinburgh, taken at Buckingham Palace the previous year, prior to a Royal tour of Pakistan and India.

Anthony Buckley (1912-1993) 'opened his first portrait studio in 1937 and... quickly gained a reputation for his portraits of leading actresses of the day. After serving in World War II, he worked from a studio on St Alban's Street and then in the 1950s on New Bond Street, when he purchased the premises and business of Janet Jevons. In the early 1950s he worked in Dorothy Wilding's London studio. His reputation as a leading stage portraitist grew rapidly. His prints spanning the years 1937-75 were donated to the National Portrait Gallery in 1995.' (NPG)

Black & white photograph by Anthony Buckley, signed on the mount 'Elizabeth' and 'Philip', dated 1961, (280 x 210 mm); mounted in a dark blue, straight grain morocco desk frame by H.H. Plant, London, some age toning to the signatures (as usual), the slightest handling wear to frame corners, otherwise in very good condition, overall size 330 x 255 mm.

MORE ROYALTY



'FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT'

50. SMITH, ADAM.

An Inquiry into the Nature and Causes of the Wealth of Nations. By Adam Smith, LL.D. and F.R.S. Formerly Professor of Moral Philosophy in the University of Glasgow. In Two Volumes.

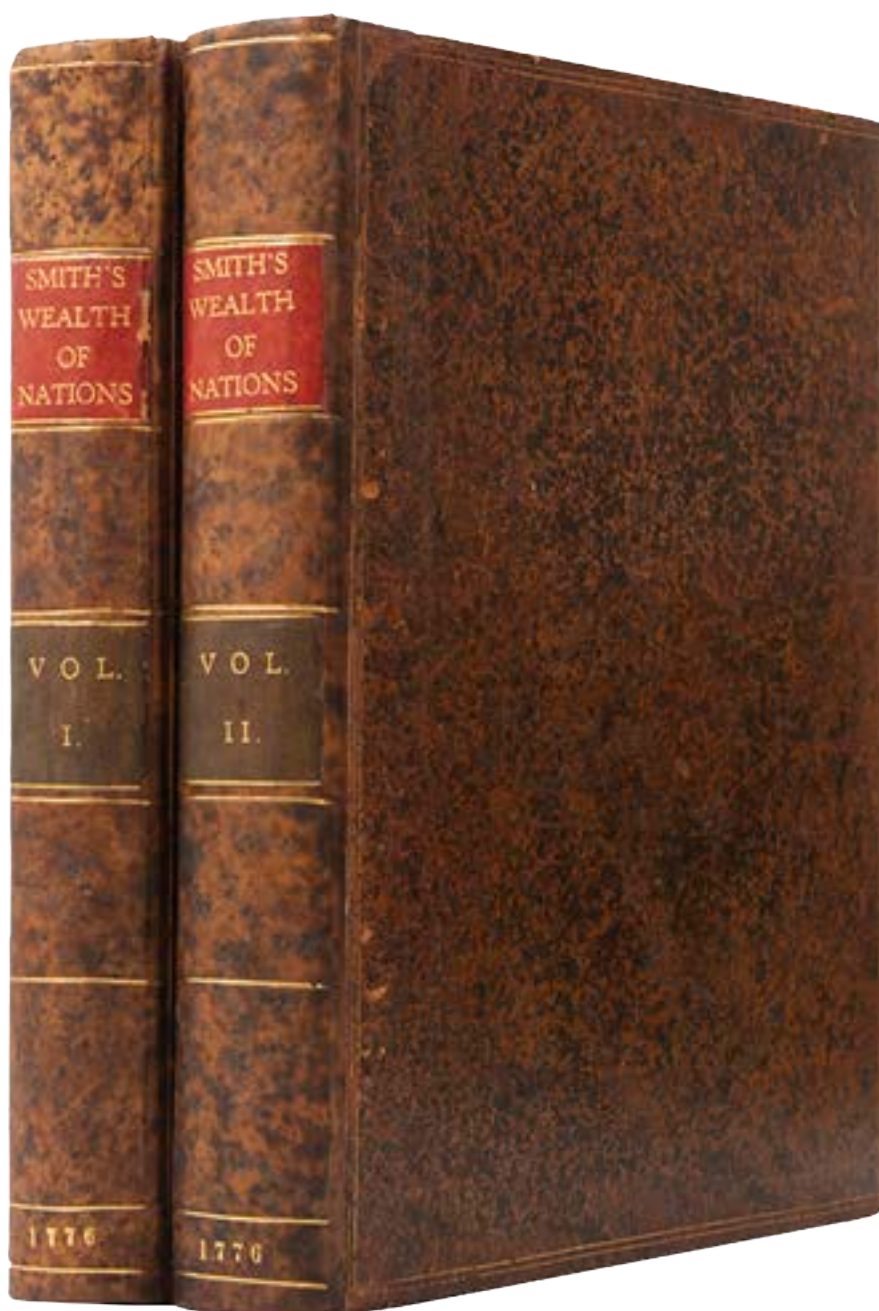
London, Printed for W. Strahan; and T. Cadell, in the Strand, 1776.

£210,000 [ref: 109201]



A handsome first edition of the 'first and greatest classic of modern economic thought'. (PMM)

First edition; 2 vols, 4to; contemporary marginal annotations in pen, with half-title to vol. II, ad. for 'The Theory of Moral Sentiments' to title verso vol. I, publisher's advertisement leaf to vol. II, errata vol. II; contemporary gilt-ruled sprinkled calf, rebacked but retaining original red and green morocco lettering-pieces, bottom and fore-edges untrimmed, wide margins.



THE proportion, therefore, between the productive and unproductive hands, depends very much in every country upon the proportion between that part of the annual produce, which, as soon as it comes either from the ground or from the hands of the productive labourers, is destined for replacing a capital, and that which is destined for constituting a revenue, either as rent, or as profit. This proportion is very different in rich from what it is in poor countries.

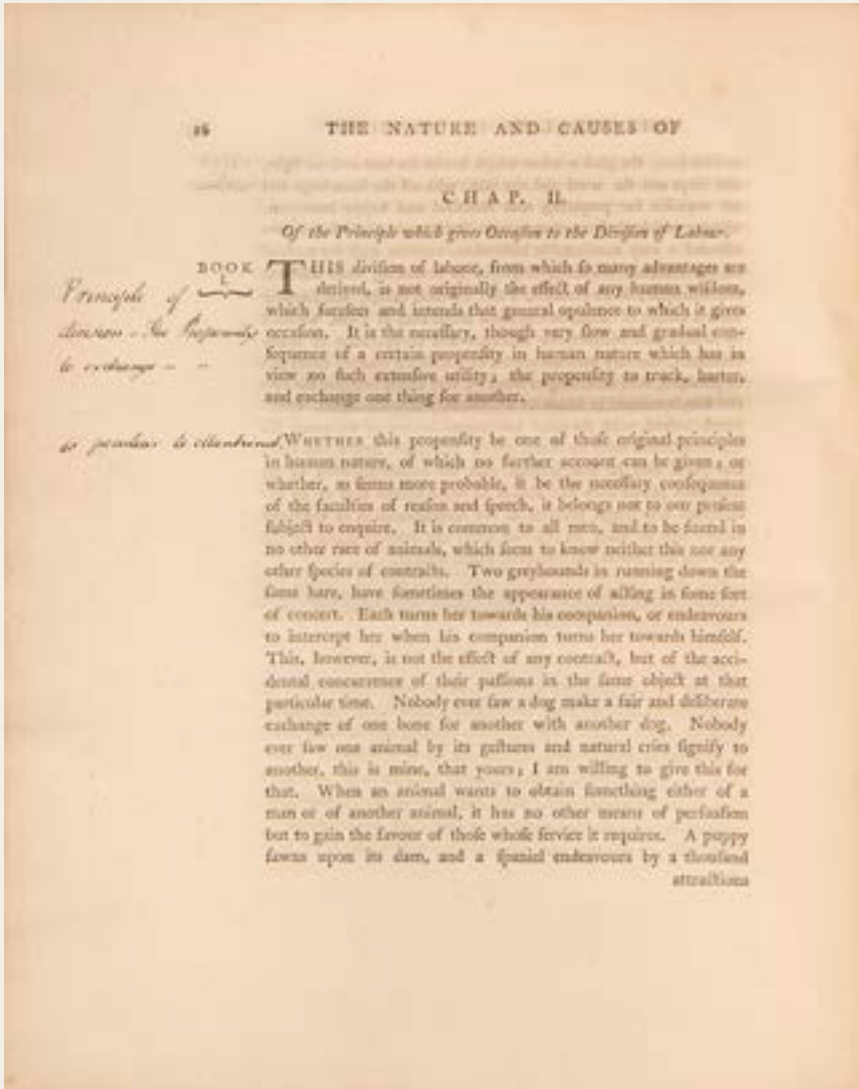
THUS, at present, in the opulent countries of Europe, a very large, frequently the largest portion of the produce of the land, is destined for replacing the capital of the rich and independant farmer; the other for paying his profits, and the rent of the landlord. But antiently, during the prevalency of the feudal government, a very small portion of the produce was sufficient to replace the capital employed in cultivation. It consisted commonly in a few wretched eattle, maintained altogether by the spontaneous produce of uncultivated land, and which might, therefore, be considered as a part of that spontaneous produce. It generally too belonged to the landlord, and was by him advanced to the occupiers of the land. All the rest of the produce properly belonged to him too, either as rent for his land, or as profit upon this paultry capital. The occupiers of land were generally bondmen, whose persons and effects were equally his property. Those who were not bondmen were tenants at will, and though the rent which they paid was often nominally little more than a quit-rent, it really amounted to the whole produce of the land. Their lord could at all times command their labour in peace, and their service in war. Though they lived at a distance from his house, they were equally dependant upon him as his retainers who lived in it. But the whole produce of the land undoubtedly belongs to him, who can dispose of the labour and service of all those whom it maintains. In the present state of Europe, the

CHAP.
III.

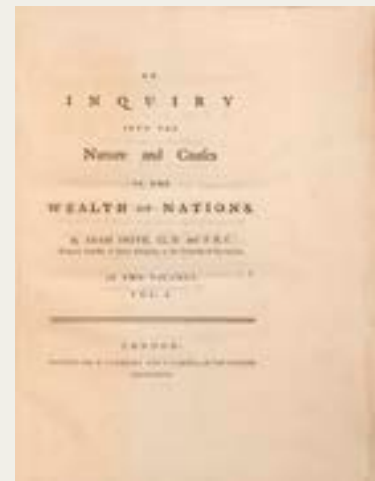
*Proportion between
these two parts of labour
depends on the proportion
between these two parts of
produce &
the annual ~~produce~~*

*antiently, a small part
of the produce of land
replaced the capital laid
out in cultivation—
—and the rest belonged
to the landlord—*

*of people in well cultivated
countries*



With contemporary marginal annotations summarising Smith's arguments as the text progresses. These aides-mémoire include key observations such as the 'Principle of division = the propensity to exchange...' (p.16), and that 'labour is the real measure of exchangeable value' (p.35).



Adam Smith (d.1790) spent ten years writing and perfecting *The Wealth of Nations*, the popularity of which surpassed its publisher's expectations upon release; the estimated supply of between 500 and 750 first edition copies was exhausted within the first six months of printing, and four further editions were issued within Smith's lifetime.

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

READ MORE

LITERATURE

THE FAMOUS 'PEACOCK' EDITION

51. AUSTEN, JANE; THOMSON, HUGH (ILLUSTRATOR).

Pride and Prejudice.

London, George Allen, 1894.

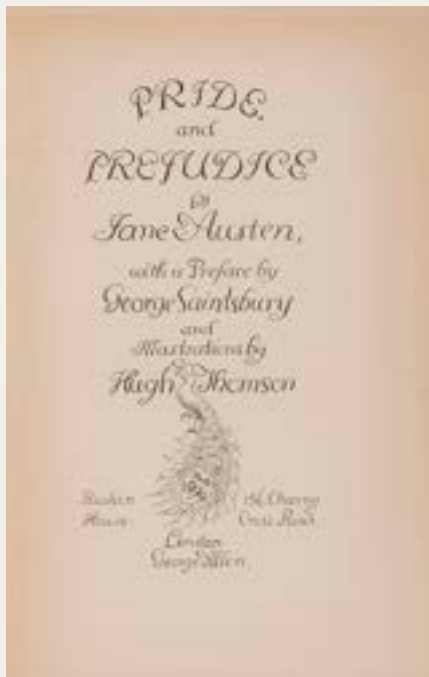
£5,500 [ref: 108273]



A fine example of the first printing of the famous 'Peacock' edition of Austen's *Pride and Prejudice*.

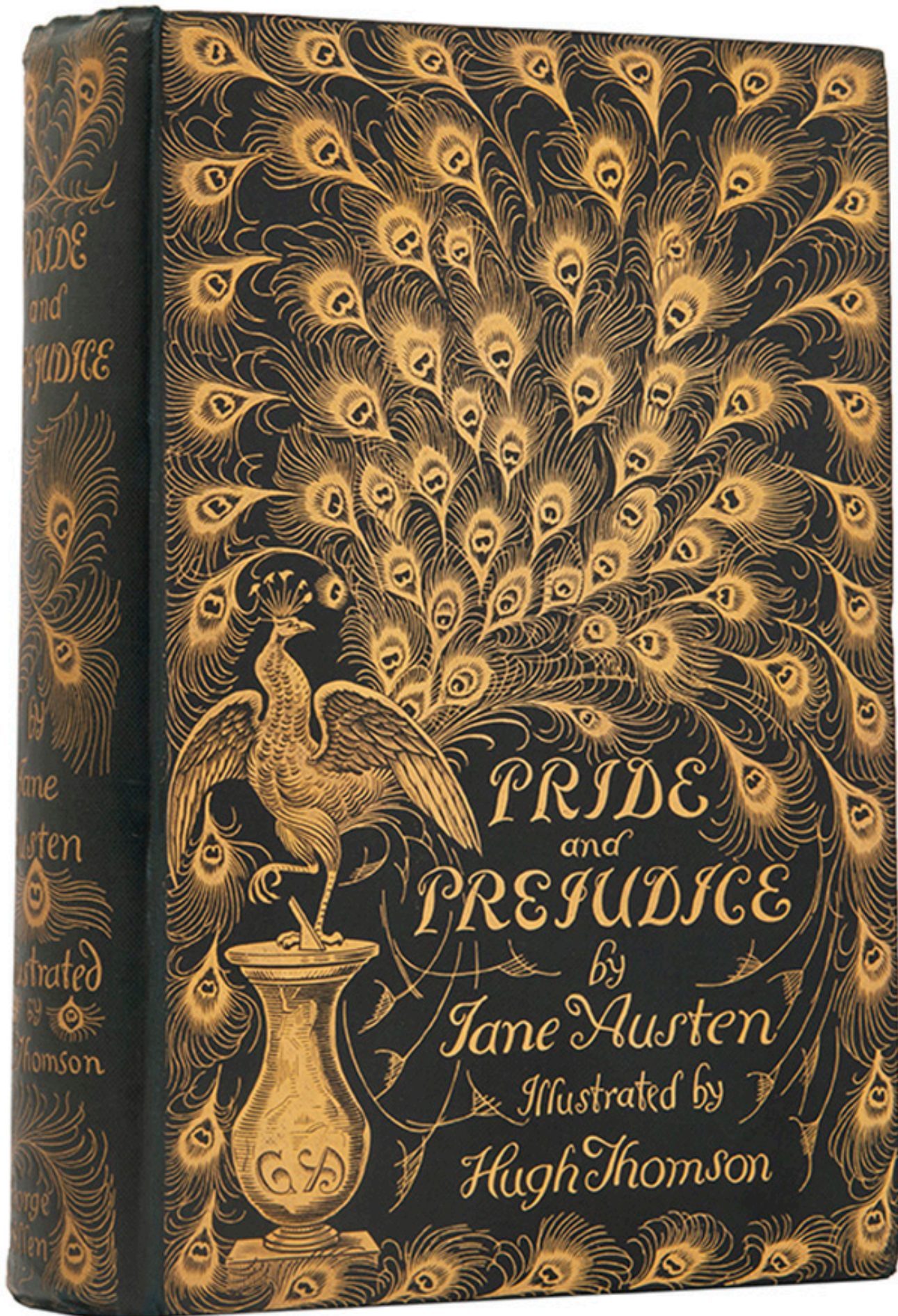
The 'Peacock Edition' of *Pride & Prejudice* by Jane Austen, with the stunning gilt cover designed by Hugh Thomson; this copy in the finest condition we have ever encountered.

Hugh Thomson (1860-1920) was a renowned illustrator, in pen and ink, of classic titles. Born in Ireland his skills as an illustrator were recognised while still a teenager. He subsequently moved to England, working from 1883 for Macmillan & Co., illustrating all six of Jane Austen's novels and other literary classics. By 1900 he had become one of the most popular illustrators of his time.



First edition of the Peacock edition; 8vo; frontispiece, title vignette and illustrations by Hugh Thomson, mild offsetting from frontispiece tissue-guard but remarkably clean otherwise; publisher's dark green cloth cloth with the stunning gilt, gilt edges, contemporary presentation note pasted to front endpaper verso dated Christmas 1894, the year of publication.

MORE AUSTEN



PRIDE
and
PREJUDICE

by
Jane
Austen
Illustrated
by
Hugh Thomson

George
Thomson

PRIDE
and
PREJUDICE
by
Jane Austen
Illustrated by
Hugh Thomson

52. CHATTERTON, THOMAS.

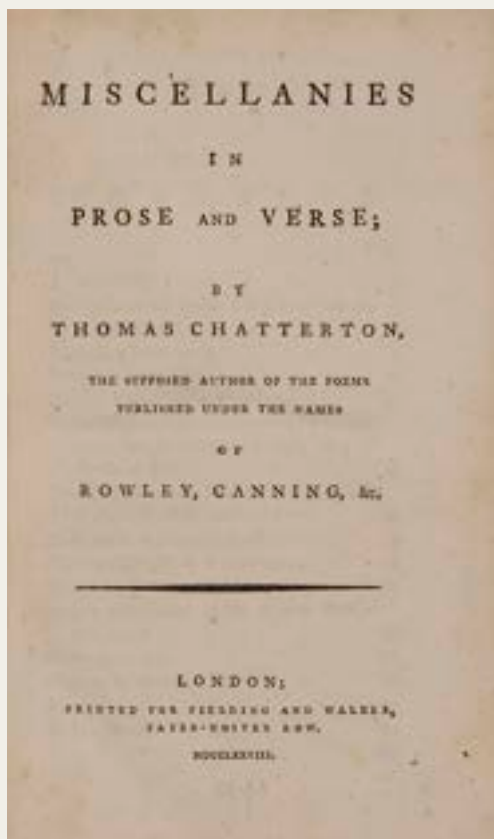
Miscellanies in Prose and Verse; By Thomas Chatterton, the supposed author of the poems published under the names of Rowley, Canning, &c.

London, Printed for Fielding and Walker, 1778.

£150 [ref: 109474]

The first edition of the poet Thomas Chatterton's (1752-1770) supposedly non-Rowleyan works. The result, edited by John Broughton, was a confusing publication which muddled Chatterton's descriptive verse, African Eclogues and Ossianic imitations with the literary output of his medieval creation Thomas Rowley.

'Whereas in Tyrwhitt's *Rowley* [published the previous year] the pseudo-medieval texts were printed as 'literary curiosities' of dubious authenticity and devoid of a clearly defined authorial head, in *Miscellanies* the acknowledged works were presented as the sincere expressions of the proud genius forced to dabble in all manner of modern literary forms' (Cook, p. 70).



First edition; 8vo; bookplate to front pastedown, half-title, final leaf of ads., p.207 misnumbered 107, lacking plates; contemporary tree calf, spine in gilt compartments, morocco title-piece to spine, minor wear to extremities with loss to head spine cap; xxxii, 245, [3]pp. ESTC T39457.

53. [CHATTERTON]. GREGORY, GEORGE.

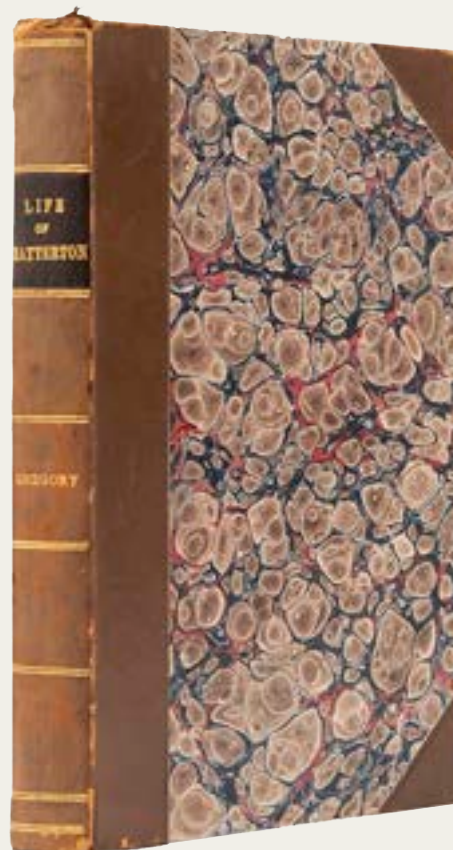
The Life of Thomas Chatterton, with criticisms on his genius and writings, and a concise view of the controversy surrounding Rowley's Poems.

London, Printed for G. Kearsley, 1789.

£175 [ref: 109523]

The first edition in book form of Gregory's (1754-1808) *Life of Thomas Chatterton*, a critical biography of the young Romantic poet whose life 'though short, was eventful' (p.3), and ended tragically when at the tender age of seventeen he died from an accidental overdose. With 'An extract from Kew Gardens, an unpublished MS of Chatterton being a facsimile of his hand writing' serving as a frontispiece to the text.

With manuscript notes to the frontis recto giving bibliographic information, and relaying the claim that Gregory's *Life* was based on materials stolen by the villainous figure Sir Herbert Croft.



First edition in book form; 8vo; library label to front pastedown, facsimile frontispiece, MS notes to frontis recto, final p. of ads.; later half calf, marbled boards, black morocco title-piece to spine, head cap worn, extremities rubbed; vi, [2], 263, [1]pp. ESTC T145606.

ONE OF 500 COPIES

54. JAMES, HENRY.

**The Madonna of the Future
and other tales.**

London, Macmillan and Co., 1879.

£6,000 [ref: 109254]

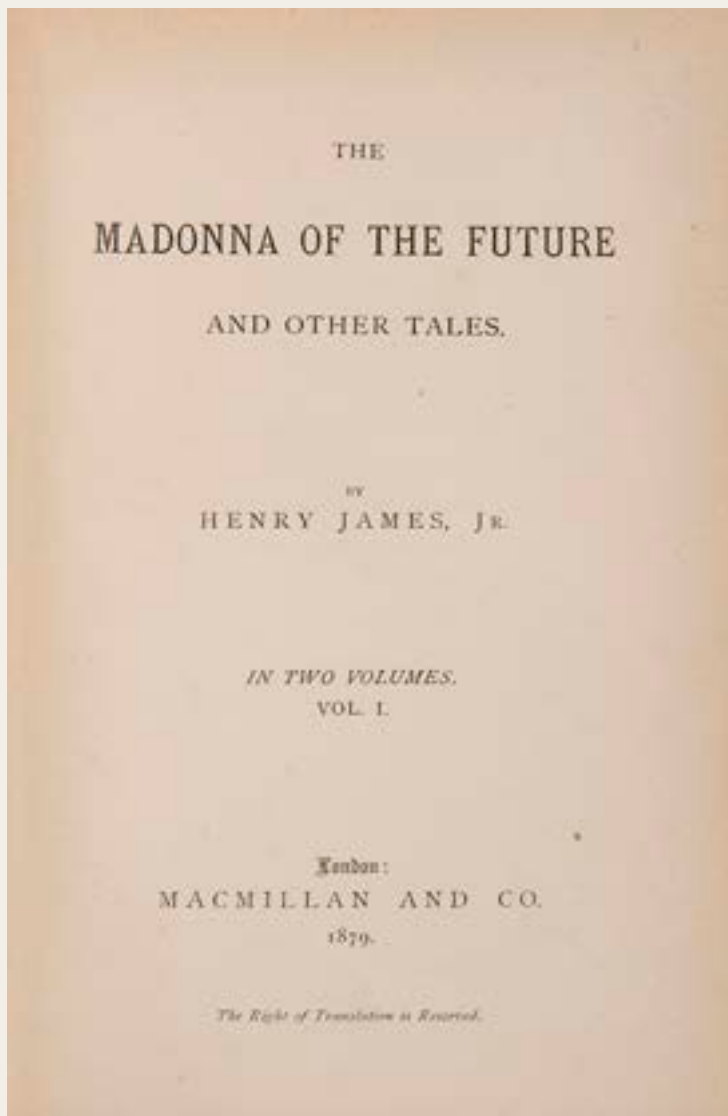


First edition, published in a very short run of just 500 copies, of which most went to circulating libraries.

These six stories had previously been published in America, in *Scribner's*, *Harper's* and *The Galaxy*, and three in a book publication, and were gathered together here for the first time and revised throughout. One of Henry James' rarest works.

First edition, ONE OF 500 COPIES; 2 vols, 8vo; light spotting to prelims and endpapers, slight toning to text block; publisher's dark blue cloth, gilt lettering and publisher's device to spine, boards ruled in blind, light rubbing to extremities, spine ends slightly bumped, brown coated endpapers, all edges untrimmed; an attractive example. Edel & Laurence A10; Supino 10.1.0.

AMERICAN LIT.



THE
MADONNA
OF
THE FUTURE
AND OTHER
TALES

H. JAMES JR.

VOL. I



MACMILLAN & CO.

THE
MADONNA
OF
THE FUTURE
AND OTHER
TALES

H. JAMES JR.

VOL. II



MACMILLAN & CO.

AN EXCEPTIONAL COPY

55. WELLS, H.G.

**The Invisible Man. A
Grotesque Romance.**

London, C. Arthur Pearson Ltd, 1897.

£2,250 [ref: 109256]



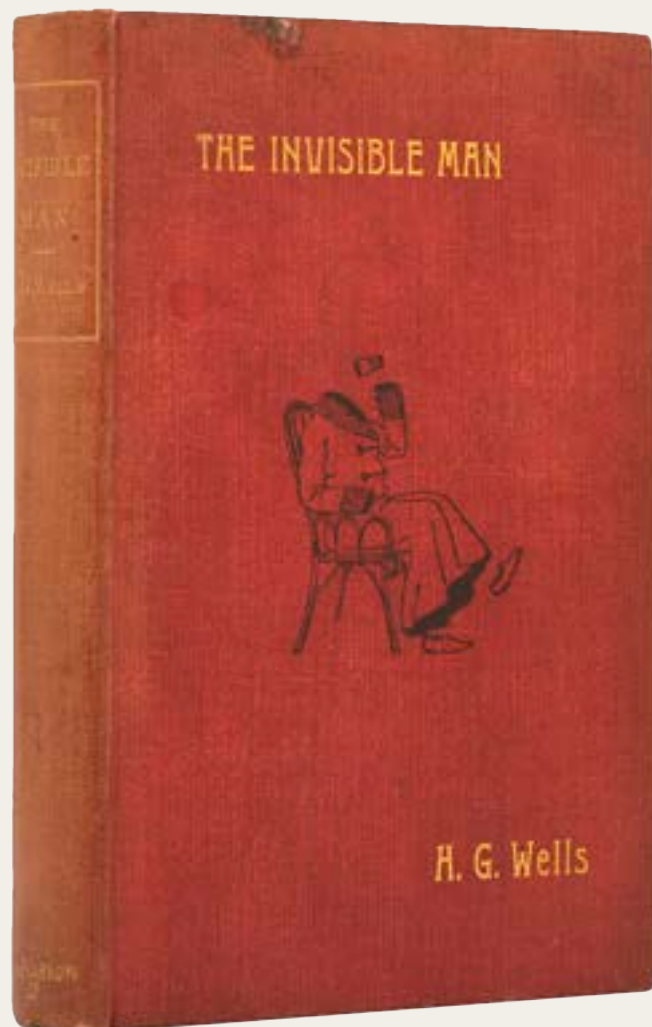
Probably the most famous of the 'scientific romances' by H.G. Wells, exploring the morality of science unchecked.

Probably the most famous of Wells' 'scientific romances', in which a scientist finds a way of turning himself invisible without the means to make himself visible again. Wells explores the morality of being able to go unseen, which causes the protagonist to become mentally unstable.

Originally serialised in *Pearson's Weekly* in 1897, *The Invisible Man* was published as a novel the same year. An exceptional copy, scarce thus.

First edition, first impression; 8vo; age-toning to text block, heavier to endpapers, else unmarked internally; publisher's pictorial red cloth, gilt lettering to spine and upper cover, spine slightly faded, small mark to top edge of upper cover, minor rubbing to extremities, else very good.

H.G. WELLS



56. BLIXEN, KAREN [PSEUD., ISAK].

Out of Africa.

London, Putnam, 1937.

£7,500 [ref: 109349]



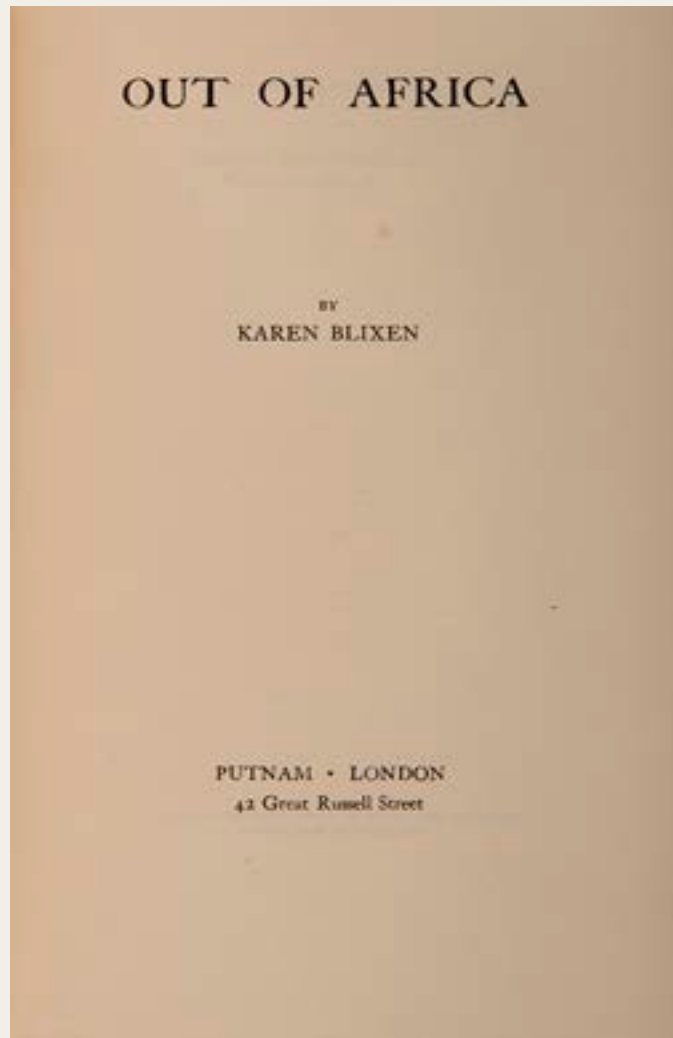
The story of a remarkable and unconventional woman and of a way of life that has vanished for ever.

Dinesen's memoir of her years in Africa from 1914 to 1931, living on a large coffee plantation near Nairobi, which she managed alone after separating from her husband. In Africa, 'I learned how to tell tales' she recalled many years later. 'The natives have an ear still. I told stories constantly to them, all kinds.' Memorably filmed by Sydney Pollack, starring Meryl Streep and Robert Redford.

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

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

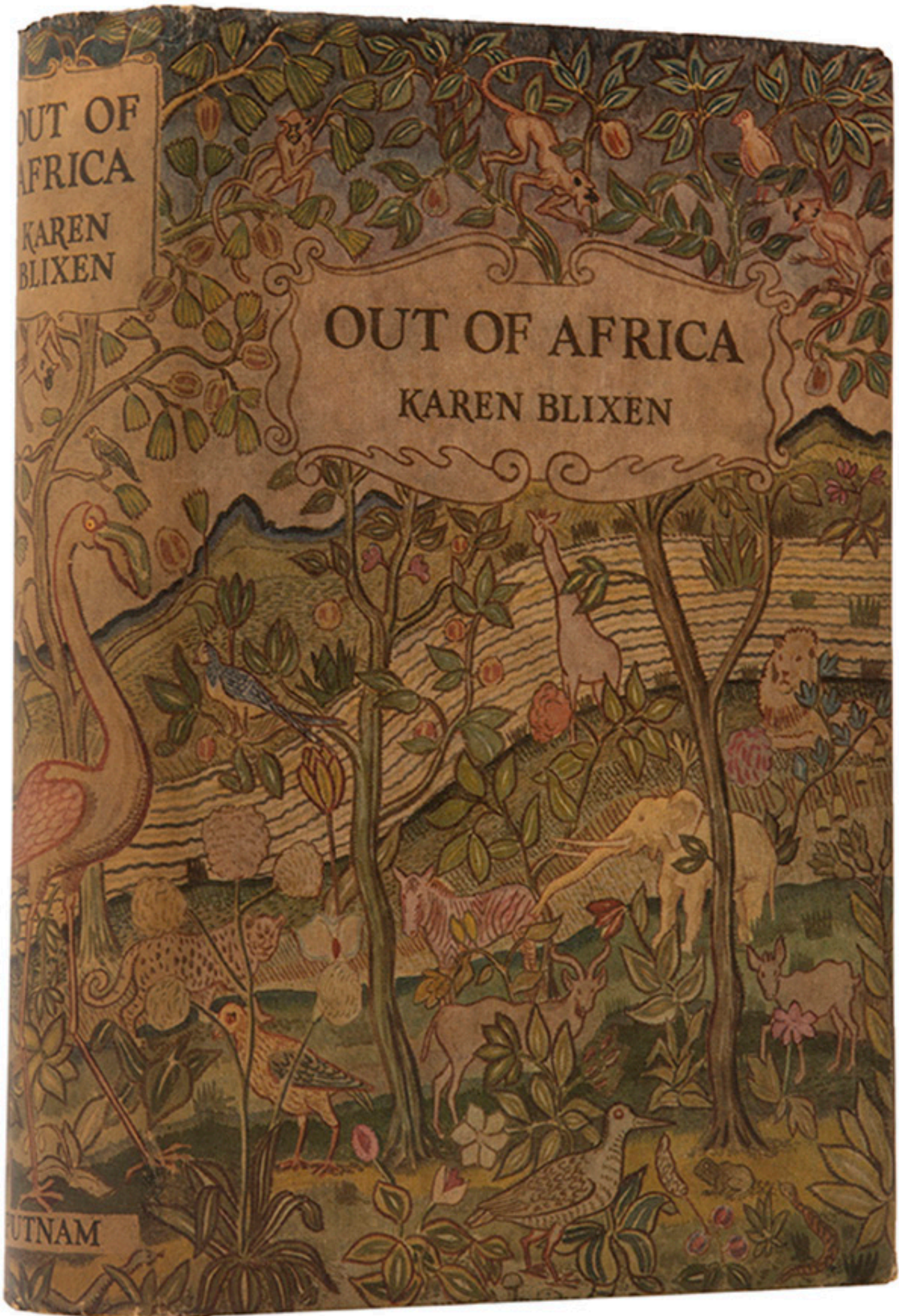
MORE AFRICANA



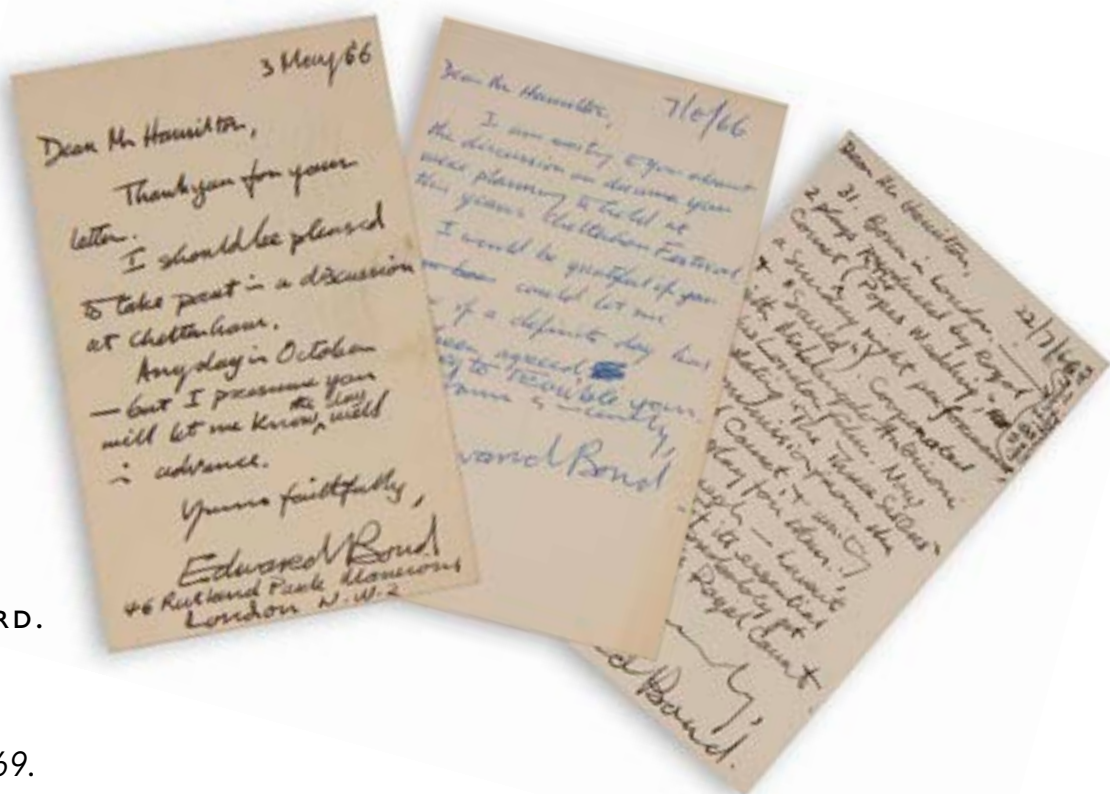
OUT OF
AFRICA
KAREN
BLIXEN

OUT OF AFRICA
KAREN BLIXEN

UTNAM



FIRST HARDBACK EDITION - WITH AUTOGRAPH MATERIAL



57. BOND, EDWARD.

Saved.

London, Methuen, 1969.

£675 [ref: 109278]

First hardback edition of *Saved*, a play focussing on the cultural poverty and frustration of a generation of young people living on council estates in London in the 1960s. It first premiered at the Royal Court Theatre in November 1965.

Loosely inserted are three postcards written by the author to British literary critic, biographer, poet, reviewer, and magazine critic Ian Hamilton. A fascinating correspondence between two twentieth-century literary figures discussing the biography of Bond, his work and authorship, and other general arrangements. These are incredibly scarce letters in highly collectible condition.

First hardback edition; 8vo; internally fine; publisher's black cloth, silver gilt lettering to spine, with the unclipped pictorial dustjacket, light marks to panels, rear panel slightly rubbed, minor edge-wear, else a near-fine example; with three autograph postcards to Ian Hamilton.



ONE OF THE TRIUMPHS OF THE BEAT MOVEMENT

58. BURROUGHS, WILLIAM.

The Naked Lunch.

Paris, The Olympia Press, 1959.

£2,750 [ref: 109255]



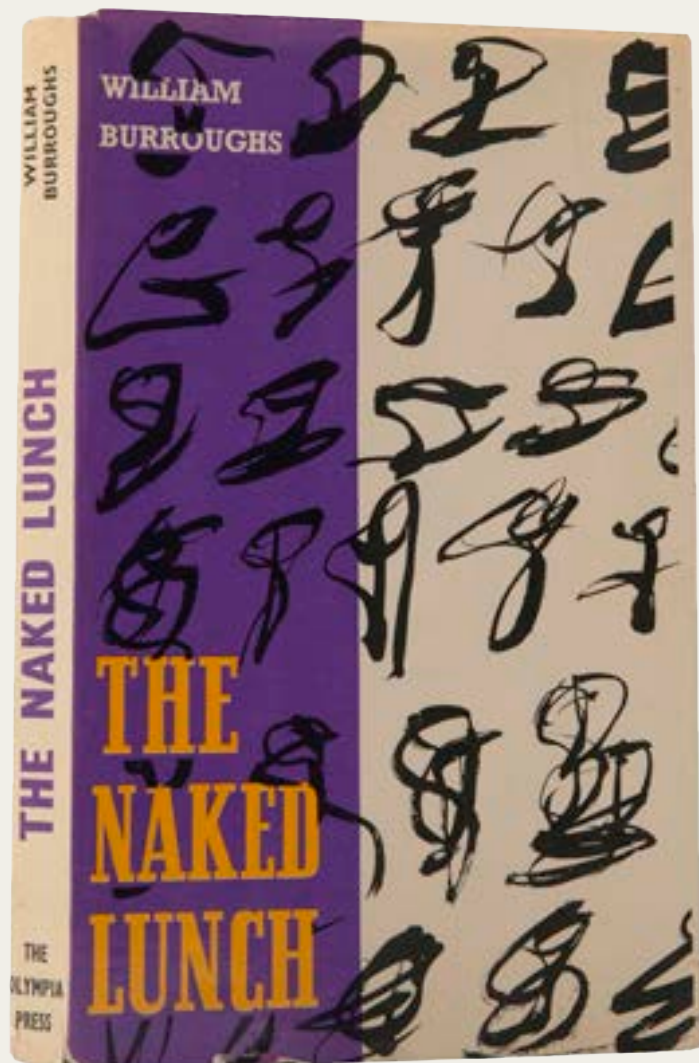
An exceptional copy of Burroughs' masterpiece - one of the triumphs of the Beat movement.

'The study of thinking machines teaches us more about the brain than we can learn by introspective methods. Western man is externalizing himself in the form of gadgets.'

An exceptional copy of Burroughs masterpiece - one of the triumphs of the Beat movement. Not common in this condition.

First edition, first impression; 8vo; publisher's green wrappers printed in black. With the Gysin-designed dust jacket. A lovely copy in the very lightly rubbed and minutely tanned dust jacket with minor production crease to the rear panel.

BEAT GENERATION



INSCRIBED CHARLIE CHAPLIN COLLECTION

59. CHAPLIN, CHARLES, MICHAEL & GERALDINE; PAYNE, ROBERT.

My Autobiography; My Life in Pictures; I Couldn't Smoke the Grass on My Father's Lawn; The Great Charlie [TOGETHER WITH] Letters from Geraldine Chaplin.

London, The Bodley Head; Andre Deutsch; Leslie Frewin, 1953-1974.

£3,750 [ref: 109360]



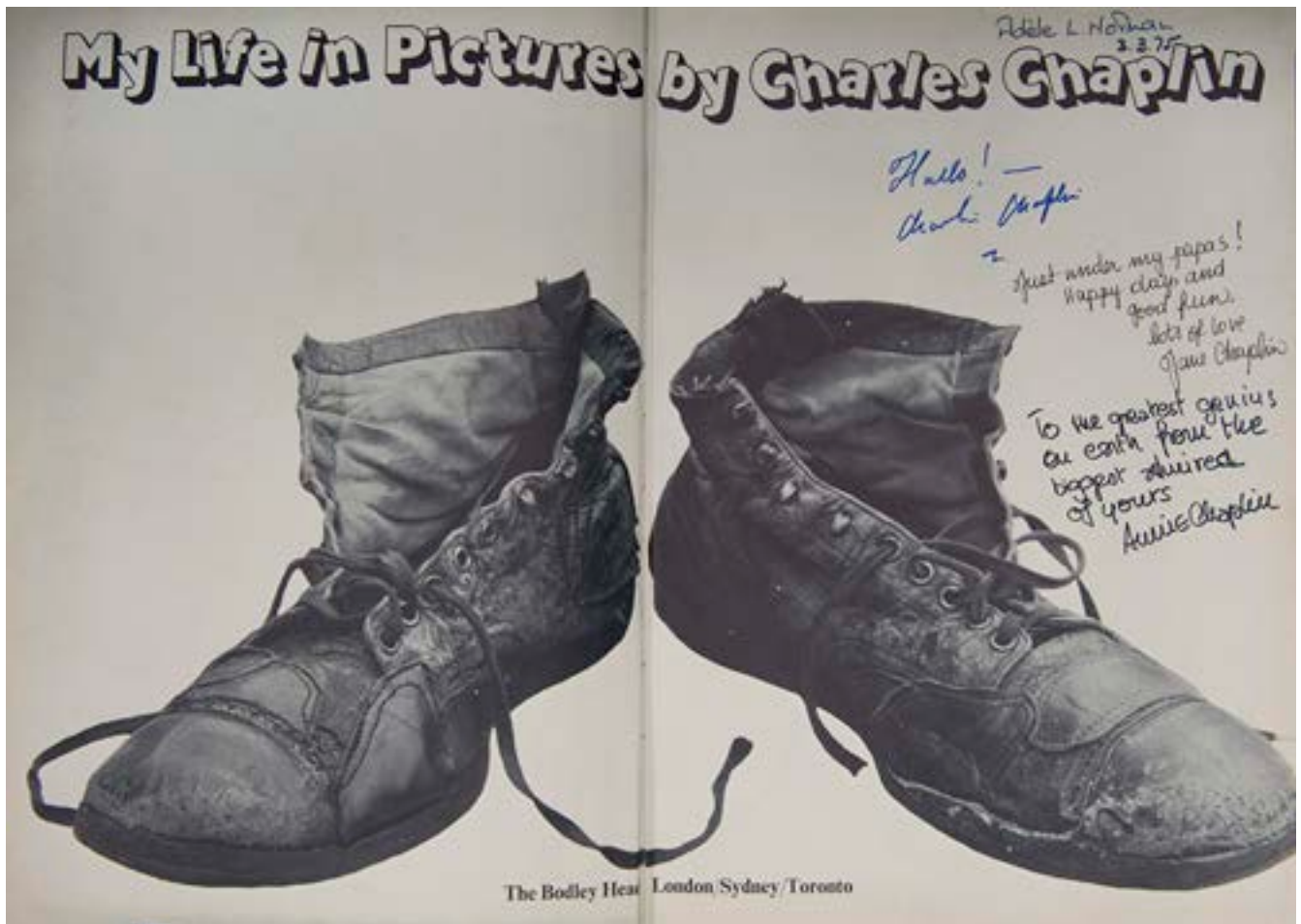
A small collection of Charlie Chaplin related material, including three books inscribed by Chaplin, one volume and a Christmas card also inscribed by Oona Chaplin, another additionally inscribed by Annie and Jane Chaplin, together with three long letters and a signed photograph from Geraldine Chaplin, as well as an inscribed copy of Michael Chaplin's 1960s memoir.

The recipient of all this material was Adele L. Norman (AKA 'Nanny Sharples'), Nanny to the children of Sir Richard Christopher Sharples and Lady Pamela Newall, Baroness Sharples. The two families met in the early 1950s, the Chaplin and Sharples children becoming friends. One letter from Geraldine includes a chatty two-page addition from the Chaplin's beloved Scottish Nanny Kay-Kay (AKA Edith McKenzie), showing that the two Nannies also became friends.

The inscriptions range in date from 1954 to 1974, and indicate that the Chaplin children remembered their friends' Nanny almost as fondly as they did their own. The Christmas card from Charlie and Oona Chaplin further suggests that Adele was considered to be more than a passing acquaintance. Adele has added her ownership inscriptions to all the books, the addresses in the books and on the letters being mostly those of the Sharples family. In *My Autobiography*, she has intriguingly noted that the book was given to her by 'H. H. Sultanah of Johore' on 19th October 1964, this presumably being Sultanah Ungku Tun Aminah binti Ungku Ahmad (1920-1977).

A collection with superb provenance, giving insight into the important role and status of the Nannies in two wealthy families in the mid-twentieth century, as well as some colloquial insight into Geraldine Chaplin's childhood and early career.

[READ MORE](#)



ONE OF 100 COPIES - INSCRIBED BY THE POET

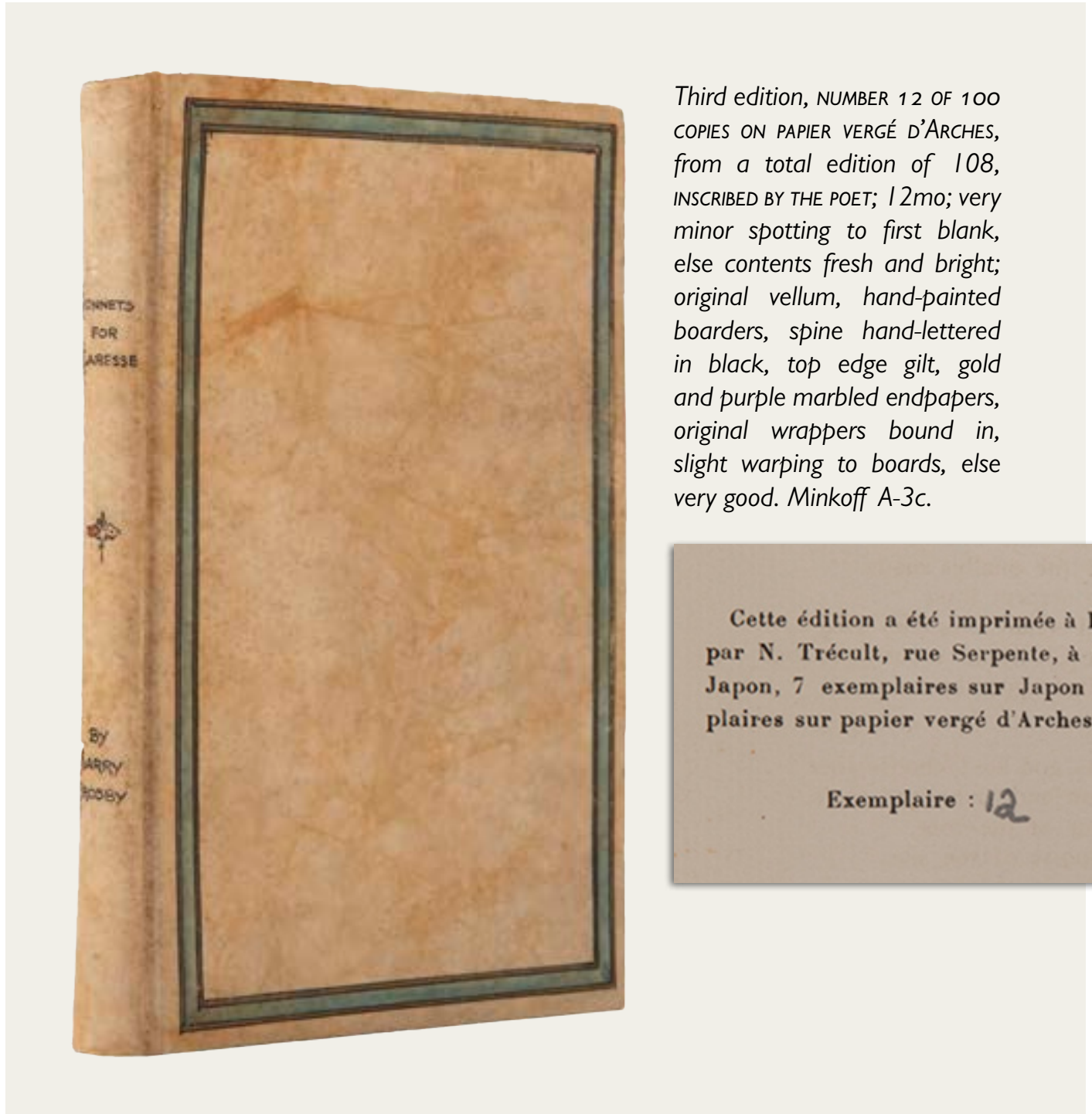
60. CROSBY, HARRY.

Sonnets for Caresse.

Paris, Albert Messein, 1926.

£2,250 [ref: 109268]

Inscribed by the poet in green ink to the first blank: “Il erre, éveillant les échos, / et ses pas, sonnans sur les dalles,” / for Gérard / affectionately / from Harry / Paris MCMXXVII’. This third edition contains 48 poems; the two earlier editions contained 30 and 37 respectively, and the fourth edition of the following year only 24.



Third edition, NUMBER 12 OF 100 COPIES ON PAPIER VERGÉ D'ARCHES, from a total edition of 108, INSCRIBED BY THE POET; 12mo; very minor spotting to first blank, else contents fresh and bright; original vellum, hand-painted borders, spine hand-lettered in black, top edge gilt, gold and purple marbled endpapers, original wrappers bound in, slight warping to boards, else very good. Minkoff A-3c.

Cette édition a été imprimée à Paris, le
par N. Trécult, rue Serpente, à 1 exem
Japon, 7 exemplaires sur Japon Impéri
plaires sur papier vergé d'Arches, tous n

Exemplaire : 12

SONNETS FOR CARESSE

BY

HARRY CROSBY



PARIS

ALBERT MESSEIN, ÉDITEUR

19, QUAI SAINT-MICHEL, 19

MCMXXVI

le 7 Octobre 1926,
plaire sur vieux
al et 100 exem-
numérotés.

SUPERB SET OF FIVE FIRST EDITIONS

61. FITZGERALD, F. SCOTT.

This Side of Paradise; The Beautiful and Damned; The Great Gatsby; Tender is the Night; The Last Tycoon.

New York, Charles Scribner's Sons, 1920; 1922; 1925; 1934; 1941.

£19,500 [ref: 106916]



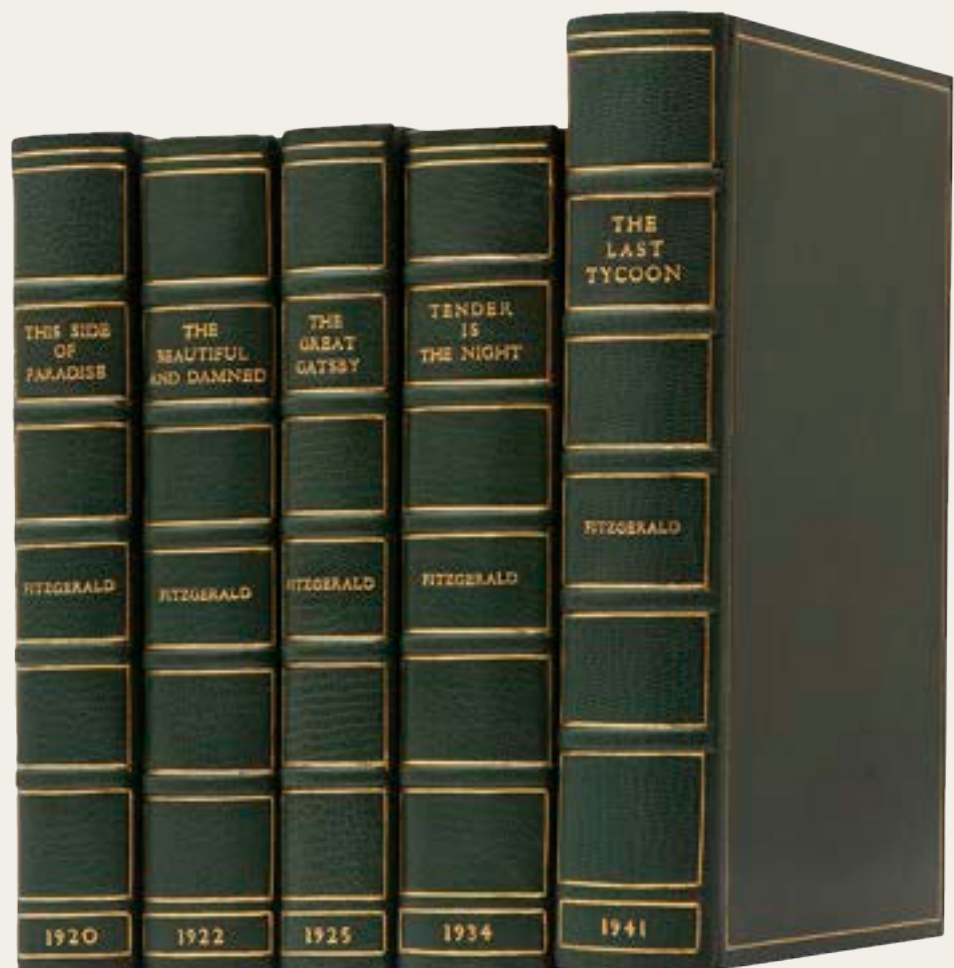
A superb set of first editions by a leading authorial voice of the Jazz Age.

A superb set of first editions by one of the leading authorial voices of the Jazz Age, uniformly bound in an attractive full green morocco binding.

These works have inspired numerous adaptations for both film and television, with the most recent being the Academy Award winning film adaptation of *The Great Gatsby* (2013) starring Leonardo DiCaprio, Tobey Maguire, and Carey Mulligan.

First editions, first impressions, first issue of The Great Gatsby; 5 vols, 8vo; Scribner seal to copyright pages, page stock slightly toned (as often), else all vols clean and fresh; full dark green morocco gilt by Temple Bookbinders, gilt lettering to spines; an attractive set.

READ MORE



THIS
SIDE OF PARADISE

By
F. SCOTT FITZGERALD

*... Will this side of Paradise! ...
They're little comfort in the wine.*
—Robert Browne.

*Experience is the name so many people
give to their mistakes.* —Oscar Wilde.

NEW YORK
CHARLES SCRIBNER'S SONS
1920

THE BEAUTIFUL
AND DAMNED

By
F. SCOTT FITZGERALD

The victor belongs to the spoils.
—Anthony Paoli.

NEW YORK
CHARLES SCRIBNER'S SONS
1922

THE GREAT GATSBY

BY
F. SCOTT FITZGERALD

*Then wear the gold hat, if that will move her;
If you can become high, bounce for her too,
Till she cry "Love, gold-batted, high-bouncing lover,
I must have you!"*
—THOMAS PAINE D'ARVILLE.

NEW YORK
CHARLES SCRIBNER'S SONS
1925

TENDER IS THE
NIGHT
A ROMANCE

By
F. Scott Fitzgerald



DECORATIONS BY
EDWARD SHENTON

NEW YORK
CHARLES SCRIBNER'S SONS
1934

62. FLEMING, IAN.

For Your Eyes Only.

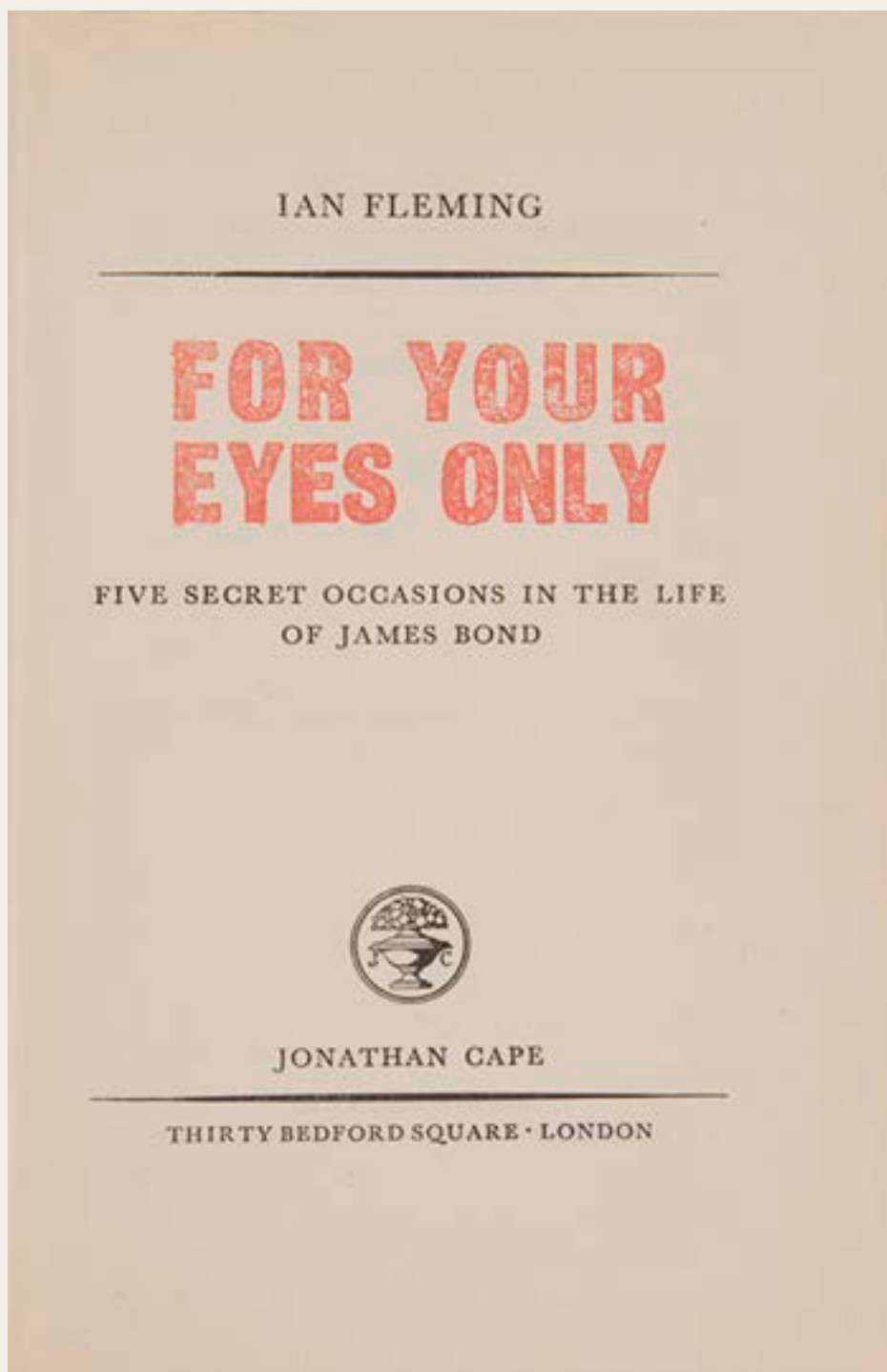
London, Jonathan Cape, 1960.

£3,500 [ref: 109404]

Although, by no means an uncommon book, examples in the original publisher's dust jacket as fresh as this are very uncommon. The eighth Bond book, comprising five separate James Bond stories: the title story, 'From a View To a Kill,' 'Risico,' 'The Hildebrand Rarity,' and the basis for the Daniel Craig film, 'Quantum of Solace.'

First edition, first impression; 8vo; publisher's black boards, eye and eyebrow motif to upper board in white, titles to spine gilt, with the original dustjacket by Richard Chopping, some light spotting to endpapers but a near-fine copy in the dust-jacket minimally faded at the spine. Gilbert A8a 1.1.

MORE BOND



IAN
FLEMING

Station C

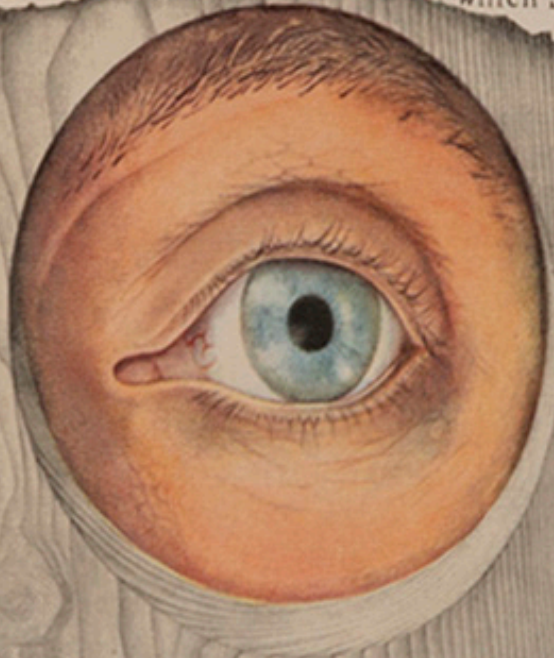
Ref M/5246/Personal

(Refer Records 1946)

FOR YOUR EYES ONLY

FOR YOUR EYES ONLY

The case of Kurt Hammerstein or von Hammerstein (also
Pedro Mendoza, Jules Phillipov, etc.) is in keeping with the
general pattern of refugees from Germany which S. I. S. is well
known in the



PRESENTATION COPY

63. GREENE, GRAHAM.

A Burnt-Out Case.

London, Heinemann, 1961.

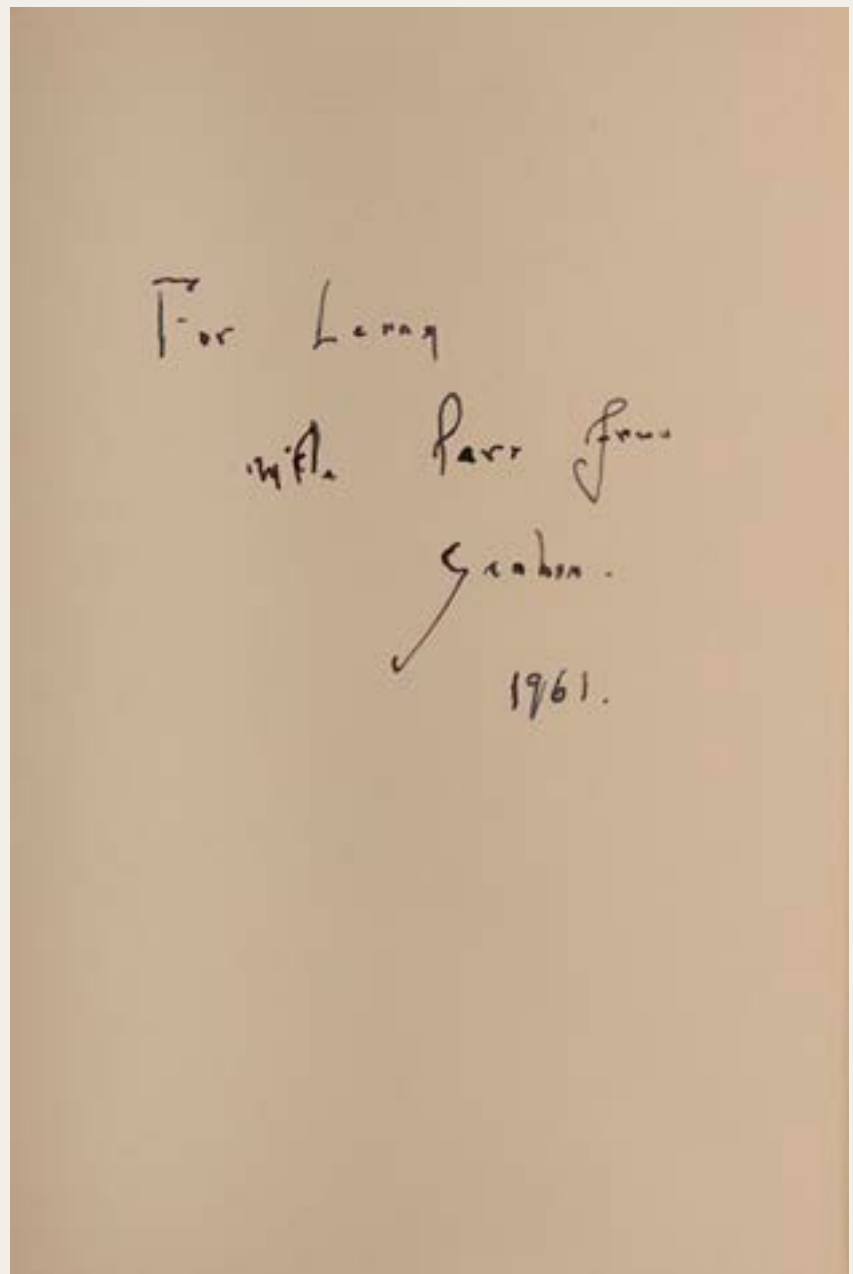
£3,250 [ref: 109335]

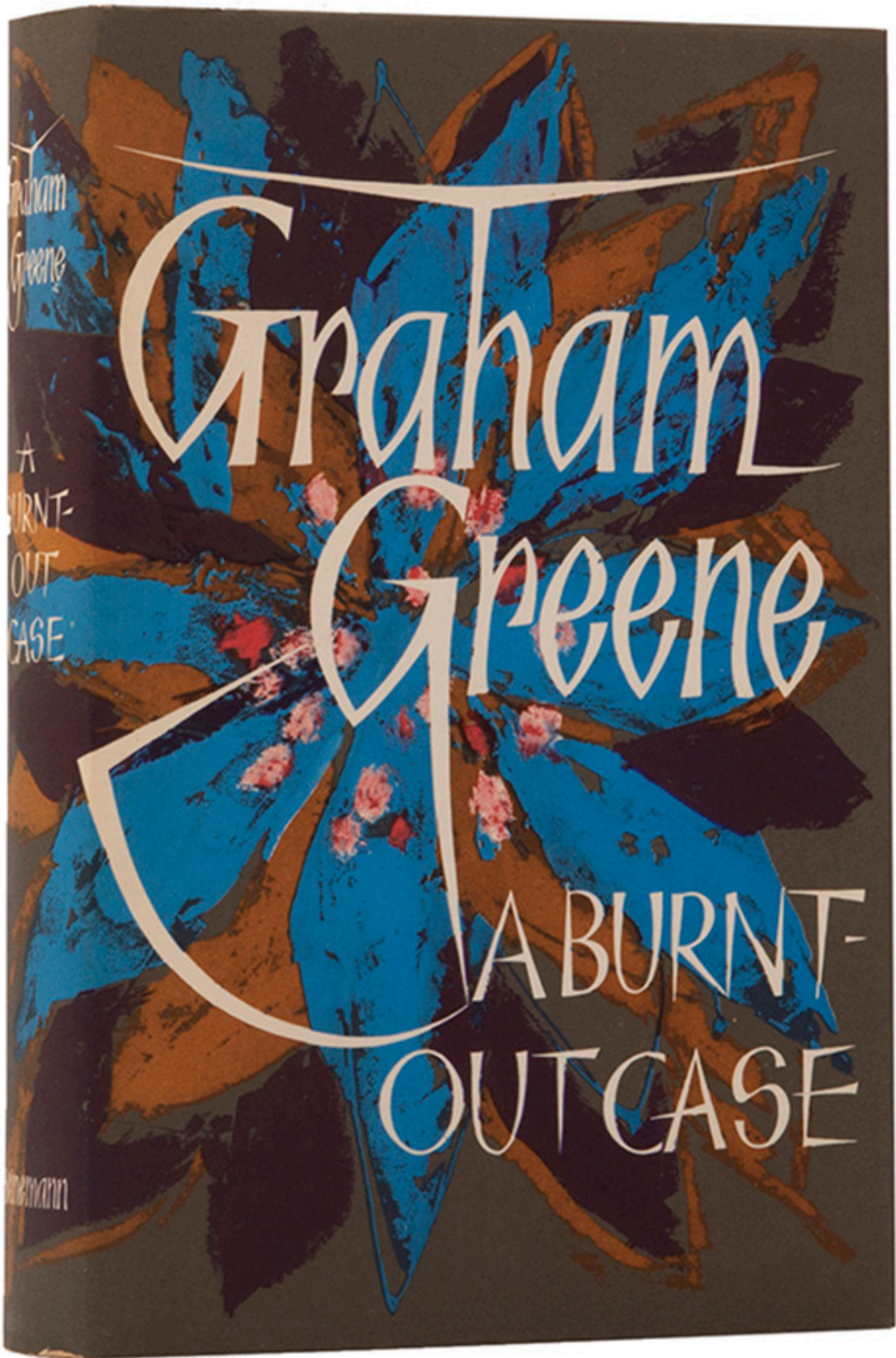
The first English language edition, preceded only by a translation in Swedish published by P.A. Norstedt & Soners in the previous year.

Inscribed by the author in the year of publication to the front free endpaper: 'For Lenny with love from Graham. 1961'.

First UK edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; unmarked internally except by the author, beginning of a pull between the front free endpaper and half-title; publisher's black cloth, silver lettering to spine, with the unclipped dust-jacket, without the usual tanning to spine, very minor edge-wear; a near-fine example.

GRAHAM GREENE





Graham
Greene

A
BURNT-
OUT
CASE

Graham Greene

A BURNT-
OUT CASE

Graham

SPECIAL SIGNED LIMITED EDITION

64. HIRST, DAMIEN; SABBAG, ROBERT.

Snowblind. A Brief Career in the Cocaine Trade.

Edinburgh, Rebel Inc., 1998.

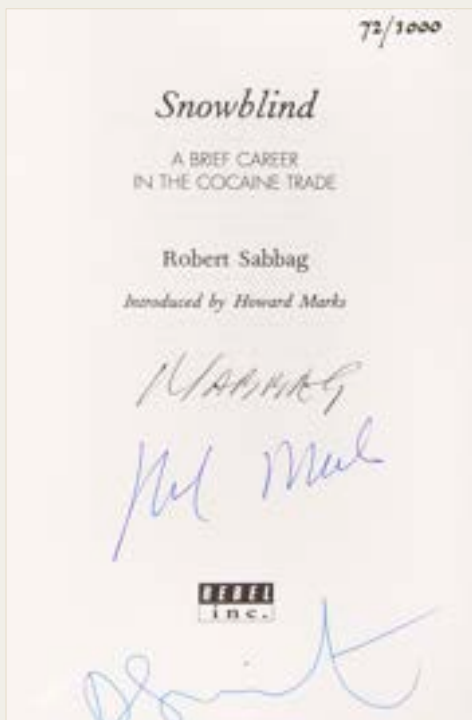
£1,250 [ref: 105929]



Special limited edition of this cult novel about the narcotics trade, with an introduction by Howard Marks.

The edition features a metal credit card bookmark in the style of an American Express card, as well as a hundred dollar bill concealed in a special trench die-cut out of the pages.

Limited edition, number 72 of 1,000 copies SIGNED BY DAMIEN HIRST, ROBERT SABBAG & HOWARD MARKS to title; 8vo (230 x 145 mm): publisher's binding designed by Hirst in silver-backed reinforced mirror boards, endpapers and slipcase printed with a collage of hundred dollar bills, all edges argent.



65. HUGHES, TED.

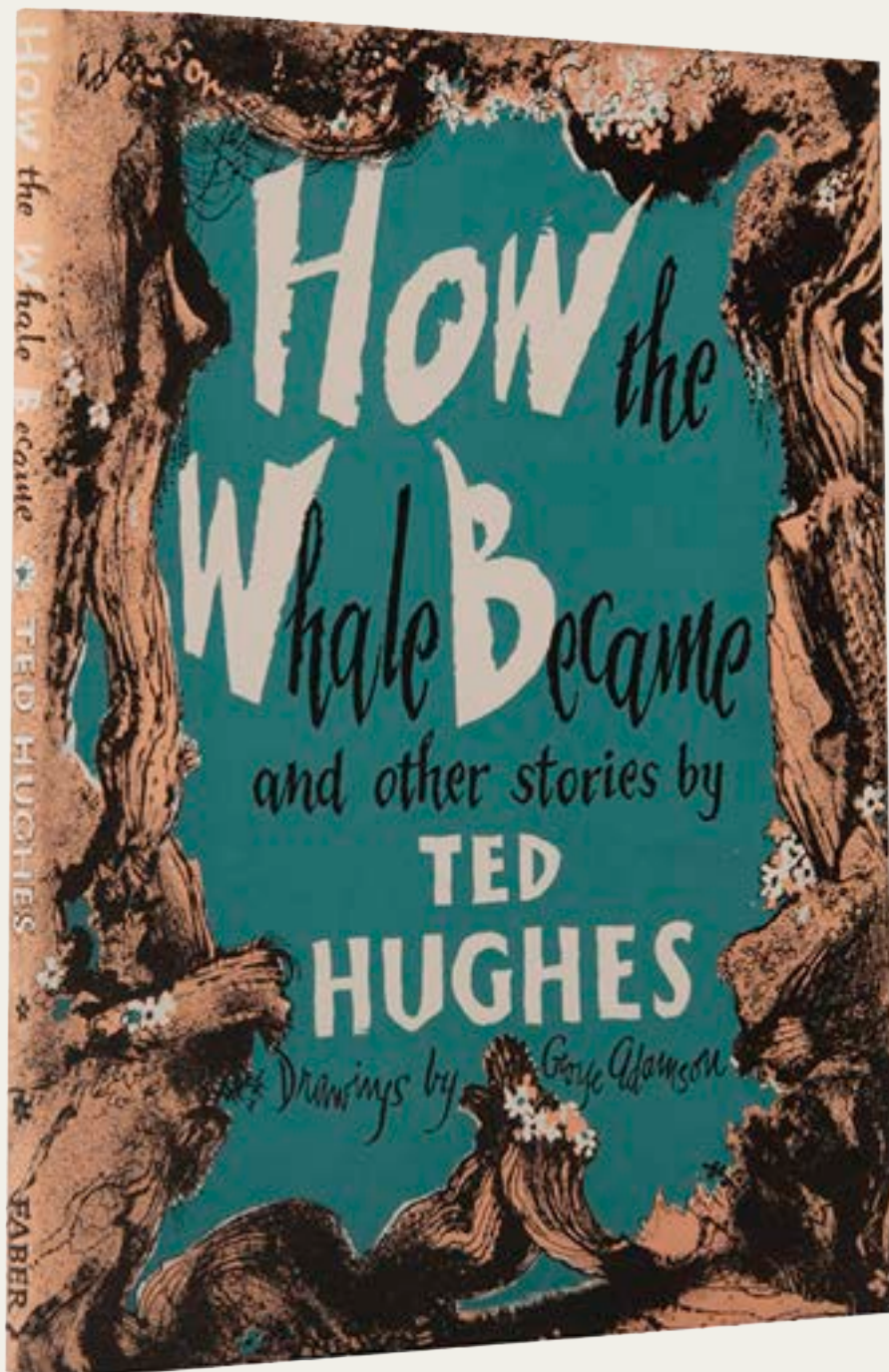
How the Whale Became.

London, Faber and Faber, 1963.

£650 [ref: 109350]

An astounding copy from the collection of Joe Gold whose books are almost always in this kind of shape. Exceedingly uncommon thus.

First edition, first impression; 8vo; illustrations by George Adamson; publisher's blue cloth, titles to spine gilt, pictorial dust-jacket, near-fine.



66. ISHERWOOD, CHRISTOPHER.

Prater Violet.

New York, Random House, 1945.

£1,250 [ref: 109328]



Based on the author's work as a screenwriter on the 1934 film *Little Friend*.

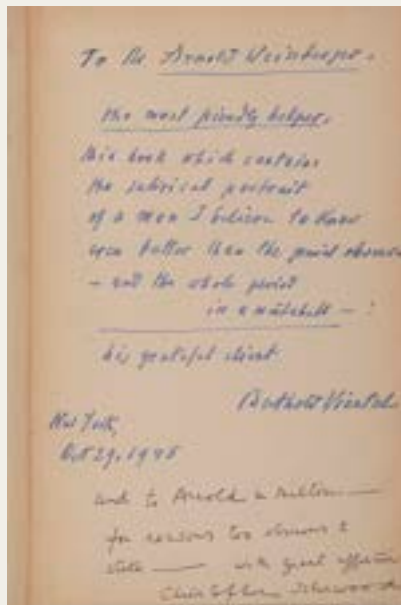
A novel based on the author's work as a screenwriter on the 1934 film *Little Friend*, directed by Berthold Viertel and starring Matheson Lang and Nova Pilbeam.

This copy is lengthily inscribed by the director in blue ink on the front free endpaper: 'To Arnold Weissberger / the most friendly helper / this book which contains / the satirical portrait / of a man I believe to know / even better than the general observer / - and the whole period / in a nutshell - ! / his grateful client / Berthold Viertel / New York / Oct 29, 1945'.

Further inscribed by the author in black ink: 'and to Arnold and Milton - / for reasons too obvious to / state - with great affection, / Christopher Isherwood'.

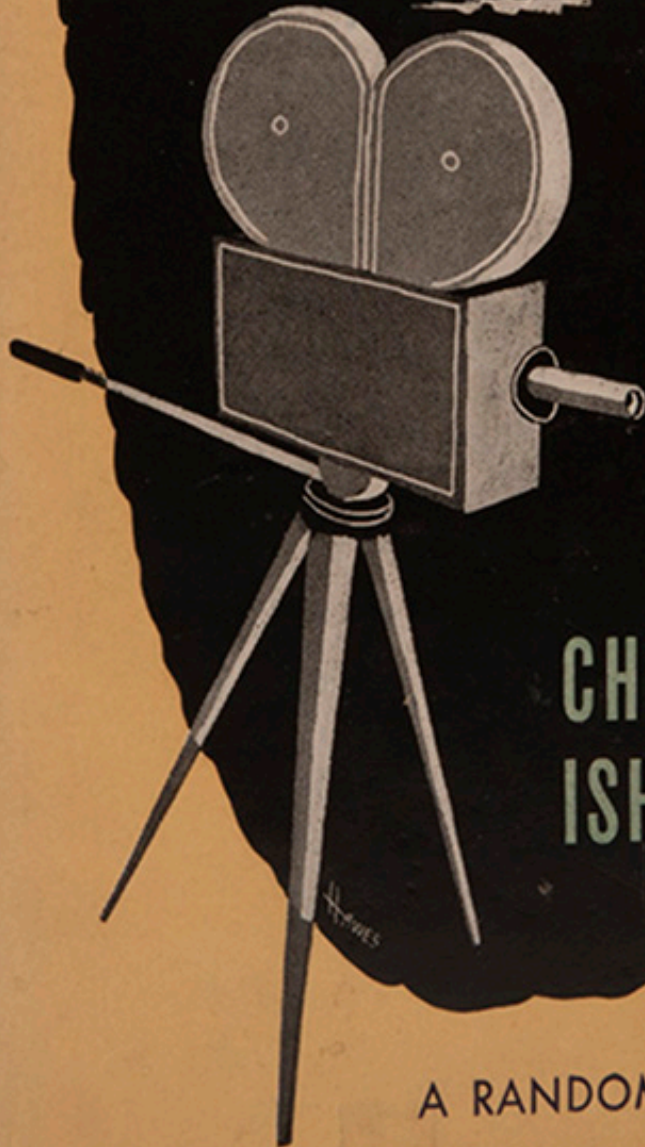
The recipient Arnold Weissberger was a photographer and influential entertainment lawyer who represented a host of artists and personalities including Lawrence Olivier, Orson Welles, Truman Capote, Placido Domingo, Igor Stravinsky, John Gielgud, Anita Loos, Noel Coward and David O. Selznick. Weissberger's partner of thirty years was the theatrical talent agent Milton Goldman (1915-1989). Together, they were the popular hosts known for throwing parties for A-list stars: Arnold their lawyer, and Milton their agent.

First edition, first impression, TWICE INSCRIBED ASSOCIATION COPY; 8vo; unmarked internally; publisher's grey cloth, purple lettering to spine and upper cover, mild toning to spine, light rubbing to lower edge, unclipped pictorial dustjacket supplied from another copy, slight edge-wear, slight spotting to edges of flaps, minor dust-soiling, else very good.



A NOVEL BY THE AUTHOR OF "GOOD-BYE TO BERLIN"

PRATER VIOLET



CHRISTOPHER
ISHERWOOD

A RANDOM HOUSE BOOK

PRATER VIOLET

ISHERWOOD

RANDOM
HOUSE

FIRST CLOTH-BOUND ULYSSES

67. JOYCE, JAMES.

Ulysses.

Hamburg, The Odyssey Press, 1932.

£1,250 [ref: 109176]

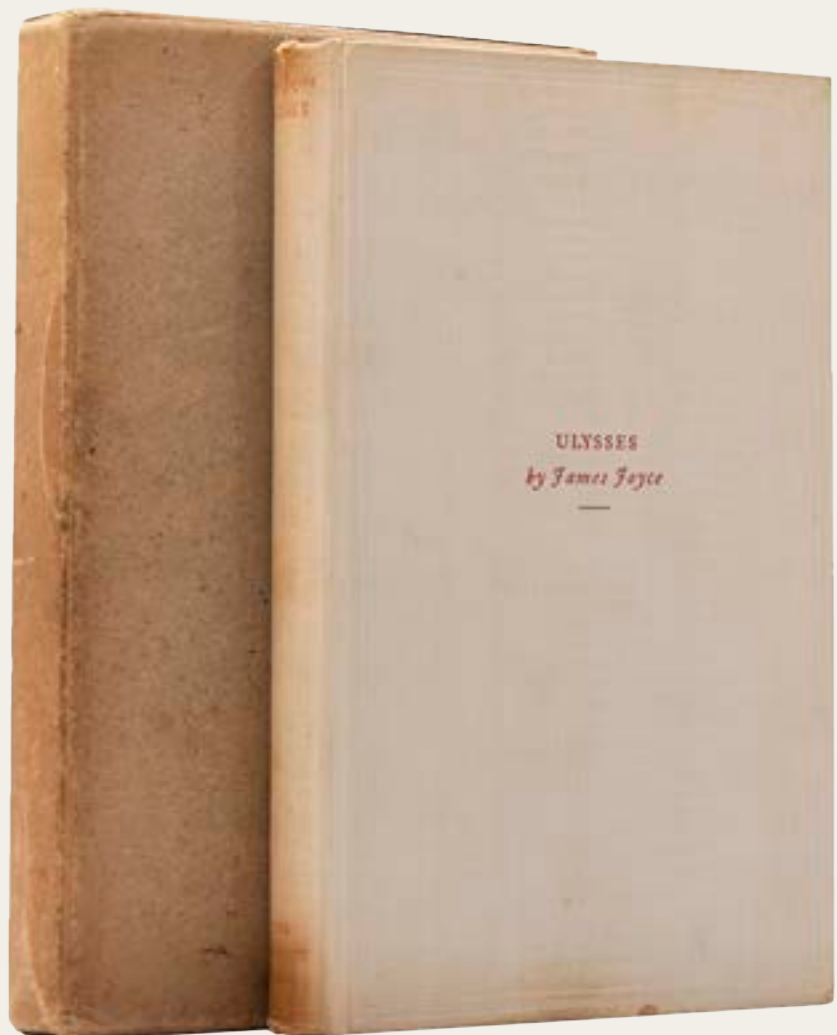


The first cloth-bound issue of Joyce's modernist classic.

This is the scarce cloth-bound issue, printed on India paper, of the Odyssey Press edition that is most commonly found in two paper-bound volumes. As such, it is actually the first cloth-bound edition of *Ulysses* in English, published in an unknown edition. The present edition may be regarded as the definitive standard edition, as it has been specially revised, at the author's request, by Stuart Gilbert.

First edition thus, India Paper issue; 2 vols in one, 12mo; previous ownership inscription to front pastedown, else unmarked internally; publisher's cream cloth, red lettering to spine and upper cover, grey topstain, some discolouration to spine, light browning to boards, housed in original card slipcase, slight edge-wear, some toning, a very good example overall. Slocum and Cahoon A20.

JAMES JOYCE




FIRST UK EDITION

68. KENNEDY TOOLE, JOHN.

A Confederacy of Dunces.

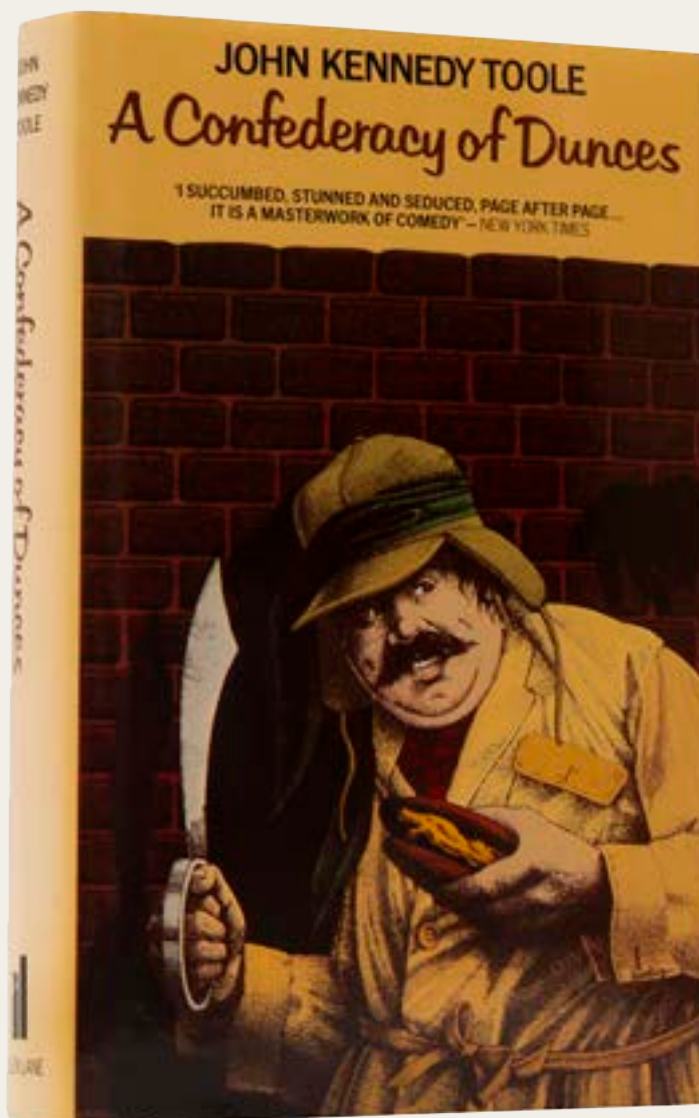
London, Allen Lane, 1981.

£850 [ref: 109342]

 The first UK edition of this picaresque modern classic.

The first UK edition of the American writer John Kennedy Toole's (1937-1969) picaresque tale of the antihero Ignatius J. Reilly. Published posthumously 11 years after the author's untimely death, *A Confederacy of Dunces* won the Pulitzer Prize for Fiction in 1981.

First UK edition; 8vo (20.5 x 13.5 cm); publisher's ivory cloth, gilt spine, original pictorial dustjacket with design by Ed Lindlof, unclipped, spine of cloth with minor browning, dustjacket spine slightly faded, isolated instance of minor wear to bottom-edge, otherwise internally very clean, near-fine; vii, [5], 338pp.



69. LEIGH FERMOR, PATRICK.

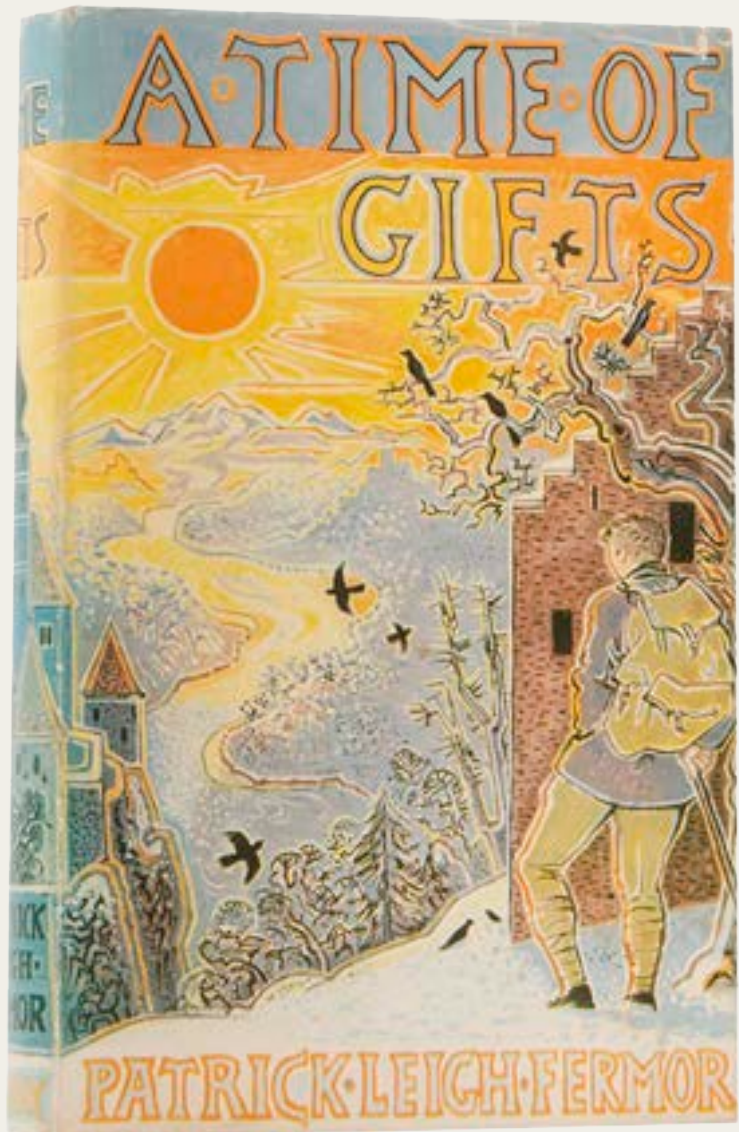
A Time of Gifts. On Foot to Constantinople: from the Hook of Holland: to the Middle Danube.

London, John Murray, 1977.

£275 [ref: 108583]

'In 1933, at the age of "18 and three-quarters" instead of going to university, he embarked on a leisurely journey from the Hook of Holland to what he preferred to call Constantinople (now Istanbul). After two years of travel, he reached his destination, inspired by George Orwell's *Down and Out in Paris and London*. The resulting book, *A Time of Gifts* (1977), is a remarkable travel memoir and a literary marvel' (*The Guardian*).

First edition; 8vo (225 x 150 mm); photographic forntsipeace portrait of the author, engraved map; publisher's blue pictorial cloth gilt, pictorial dust-jacket, mild rubbing and creasing to extremities, rear panel spotted and dust-soiled with a small hole to flap-fold but in the main very good, not price-clipped and internally fine.



70. MUSIL, ROBERT.

The Man Without Qualities: A Sort of Introduction; The Like of It Now Happens; Into the Millennium (The Criminals).

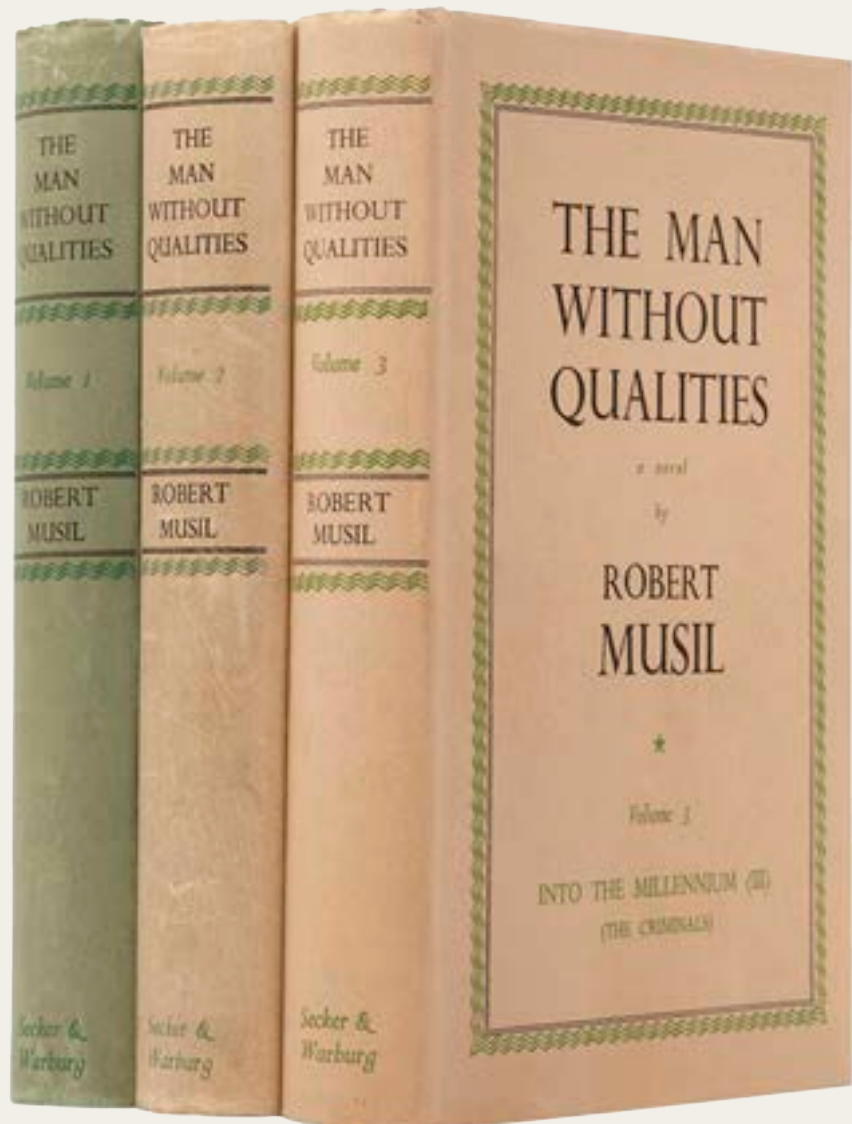
London, Secker and Warburg, 1953, 1954 & 1960.

£1,500 [ref: 109384]

A very pleasing near-fine set of the Austrian writer's masterpiece.

The Man Without Qualities has been described as 'one of the most prestigious novels of the 20th century... Some novelists excel at giving the reader the emotional feel of a character's mind (Dickens), others at the sensuous feel of a character's mind (Flaubert). Musil is wonderful at both' (Smiley).

First UK editions, first impressions; 3 vols, 8vo; light offsetting to endpapers, else unmarked internally; publisher's green cloth, gilt lettering to spines, slight bumping to spine ends and corners of vols I and II, light marks to upper cover of vol III, with the unclipped dustjackets, slight sunning to spine and front panel of vol I; a near-fine set.



71. NAUGHTON, BILL.

Alfie.

London, MacGibbon and Kee, 1966.

£1,500 [ref: 109316]



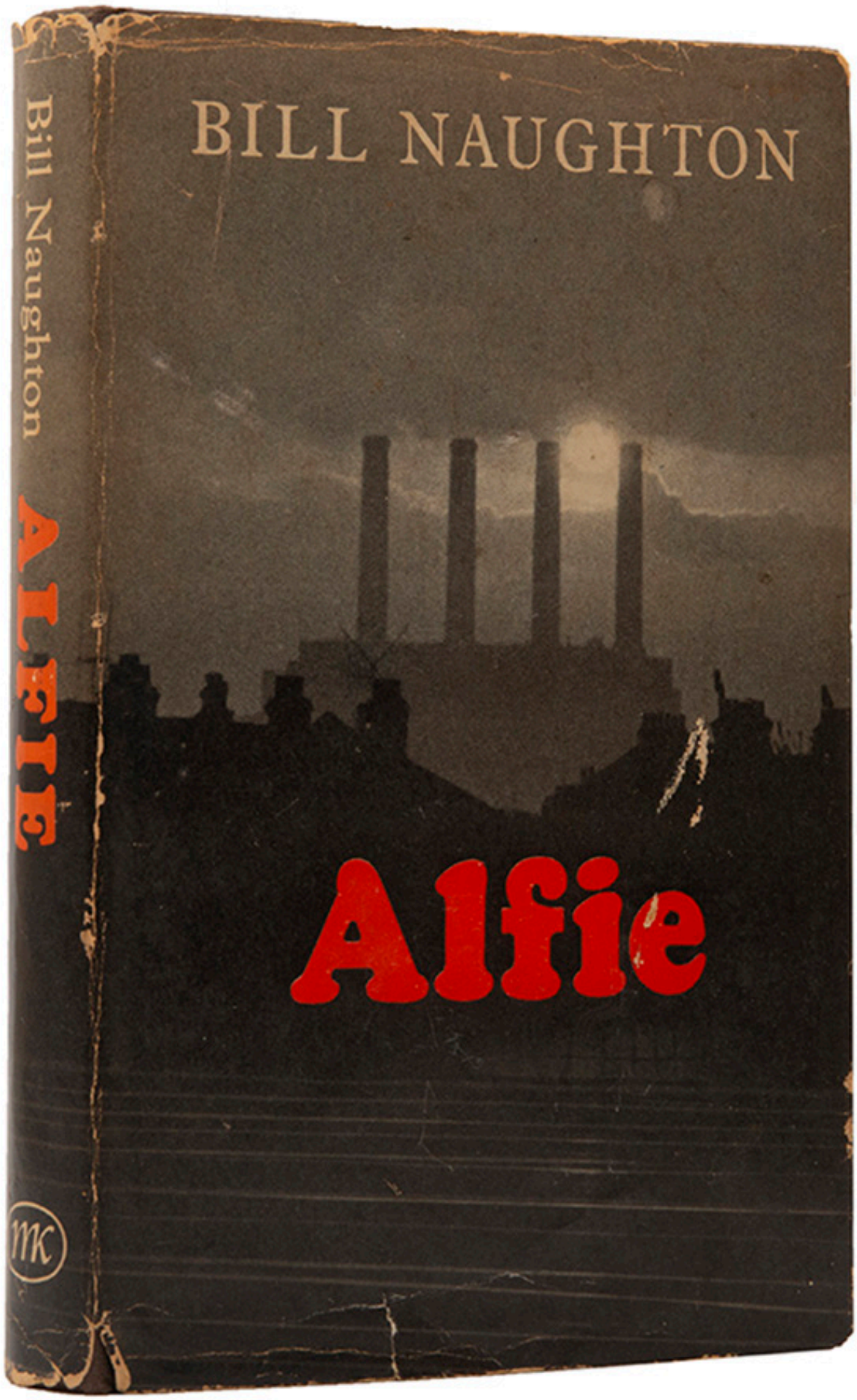
Inscribed to the actor Alfred Marks.

Warmly inscribed by the author to the actor Alfred Marks: 'To Alfred Marks with affection and respect from Bill Naughton - and with every good wish for tonight. Apollo: Jan 3rd '66 - Spring and Port Wine'.

The recipient was a very successful screen and stage actor for over sixty years. He played the lead in Naughton's play *Spring and Port Wine*, which premiered at the Mermaid Theatre in early November 1965 and ran there till the turn of the New Year. The show immediately transferred to the West End, opening at the Apollo Theatre on Shaftesbury Avenue on 3rd January 1966, Naughton marking the occasion by presenting this copy of the novelised version of his already famous screenplay *Alfie*, which was to be immortalised in the film starring Michael Caine later that same year.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; minor spotting to prelims and endpapers, else unmarked internally; publisher's brown cloth, gilt lettering to spine, light spotting to fore-edge, with the unclipped pictorial dustjacket, some creasing to edges, slight chipping to corners and spine ends, some rubbing, mild foxing, else very good.

To
Alfred Marks
with
affection and
respect
from
Bill Naughton
— and with every good
wish for tonight. '66
Apollo: Jan 3rd '66
— Spring and Port Wine



BILL NAUGHTON

Bill Naughton

ALFIE

Alfie

MK

FIRST EDITION OF THE AUTHOR'S FIRST BOOK

72. ORWELL, GEORGE.

Down and Out in Paris and London.

London, Victor Gollancz, 1933.

£9,500 [ref: 109407]

Orwell's first book was printed in a run of just 1500 copies many of which sold to the circulating libraries. Copies in collectible condition are rare.



First edition, first impression; 8vo; publisher's black cloth, titles spine in green, a couple of trivial marks to the rear board but an extraordinary copy and, though lacking the dust jacket, distinctly scarce thus.

DOWN AND OUT
IN PARIS
AND LONDON
BY
GEORGE ORWELL

GOLLANCZ

73. ORWELL, GEORGE.

Inside the Whale.

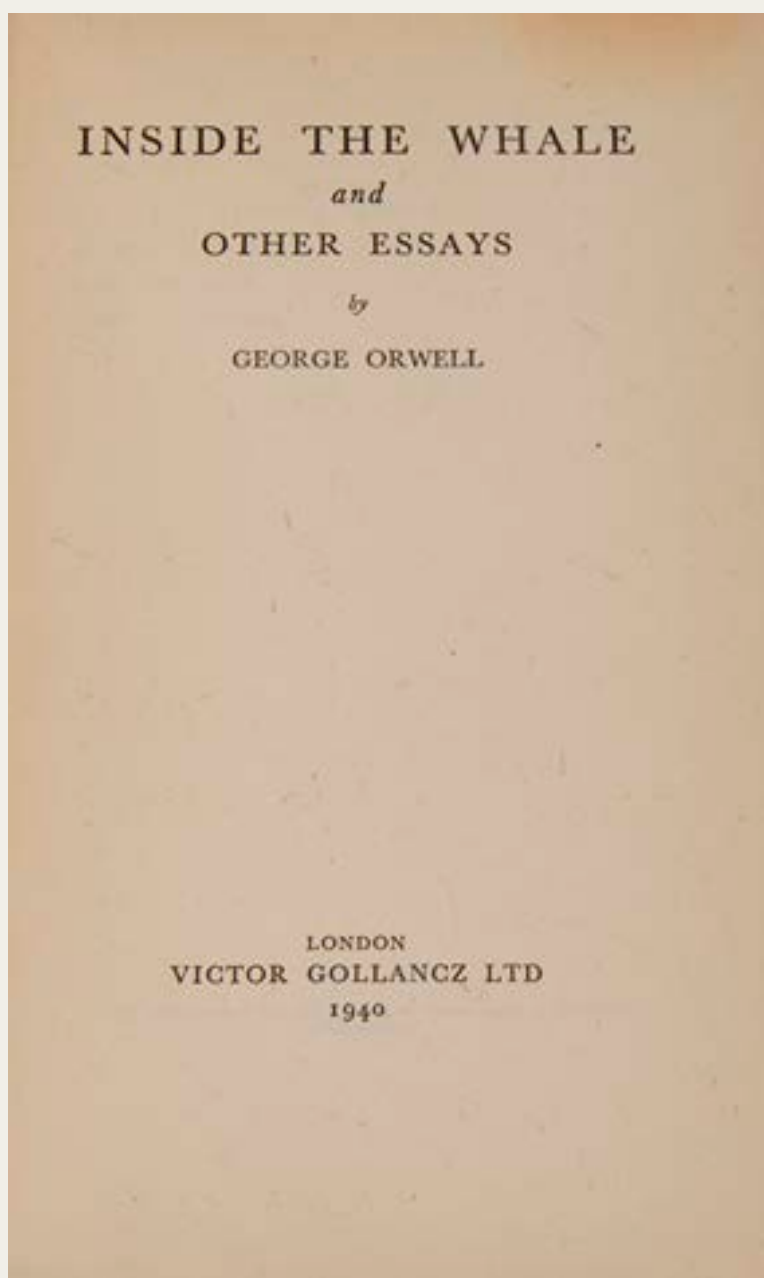
London, Victor Gollancz, 1940.

£7,500 [ref: 109317]

First edition of this uncommon collection of Orwell essays, consisting of 3 lengthy pieces: 'Charles Dickens', 'Boys' Weeklies' and 'Inside the Whale'. Copies in the dustjacket are exceptionally scarce.

First edition, first impression; 8vo; ownership inscription dated 1941 to front free endpaper, early pencilled annotations to text, mostly underlining with a few marginal notes, light soiling to upper margin, minor spotting to endpapers; publisher's black cloth, gilt lettering to spine, slight rubbing to spine ends and corners, with the dustjacket (priced 7/6 net on the spine), spine toned, loss to head and foot of spine affecting the imprint, slight wear to corners, minor spotting to front panel, light soiling, else a decent copy with the uncommon jacket.

GEORGE ORWELL



INSIDE THE WHALE

BY

GEORGE
ORWELL

Orwell is a remarkable writer. His reputation was at once established by his first book, *Down and Out in London and Paris*: and this was followed by a succession of novels each of which sold better than the last (the biggest sale of all being that achieved by *Coming up for Air*, which was published in 1939), and, what is perhaps more important, increased his reputation with discerning critics. *Inside the Whale* is, for Orwell, a book of a new type. In form it consists of three long essays — one on Charles Dickens, one on boys' "penny dreadfuls," and one on Henry Miller — little-known author of

74. ORWELL, GEORGE.

Animal Farm.

London, Secker and Warburg, 1945.

£12,500 [ref: 109291]



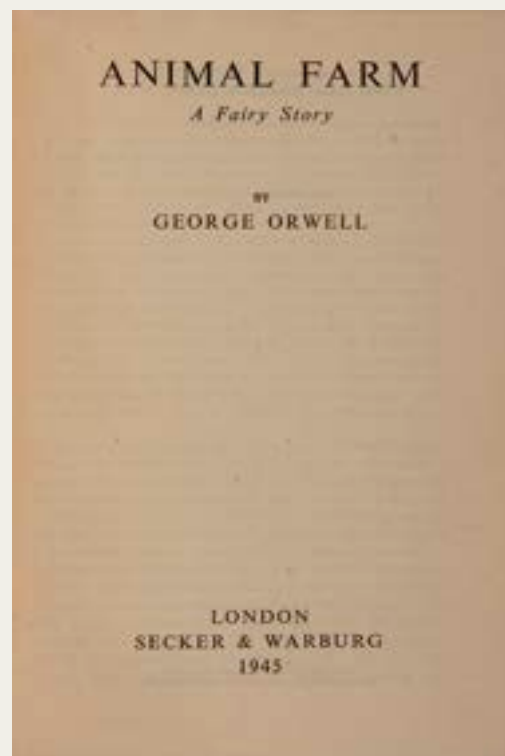
The first edition of Orwell's socio-political classic.

Intended by the author to serve as a satirical take on the events that led up to the Russian Revolution and Stalinism whilst simultaneously illustrating the weaknesses inherent in the human condition that make any political and economic ideal almost unworkable. As the author states himself in his 1946 essay *Why I Write*, the motivation behind *Animal Farm* was 'to fuse political purpose and artistic purpose into one whole'.

Examples in this condition are of the utmost scarcity. The jackets for the entire edition were printed on the porous side of recycled wrappers, due to paper supply regulations in the UK during World War II. As a consequence they are extremely prone to rubbing and chaffing.

The book was banned in the Soviet Russia for obvious reasons, however it is interesting to note that printers were discouraged from printing it in the United Kingdom during the second world war as it was thought it might provoke their Soviet allies. The book was also banned in the United Arab Emirates in 2012 for 'un-Islamic' values and North Korea which is unsurprising given that the book questions authoritarian leadership.

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



*ANIMAL
FARM*

A FAIRY STORY

by

GEORGE ORWELL

ANIMAL FARM

George Orwell

Secker & Warburg


THE GORMENGHAST TRILOGY - FIRST EDITIONS

75. PEAKE, MERVYN.

Titus Groan [AND] Gormenghast [AND] Titus Alone.

London, Eyre & Spottiswoode, 1946; 1950; 1959.

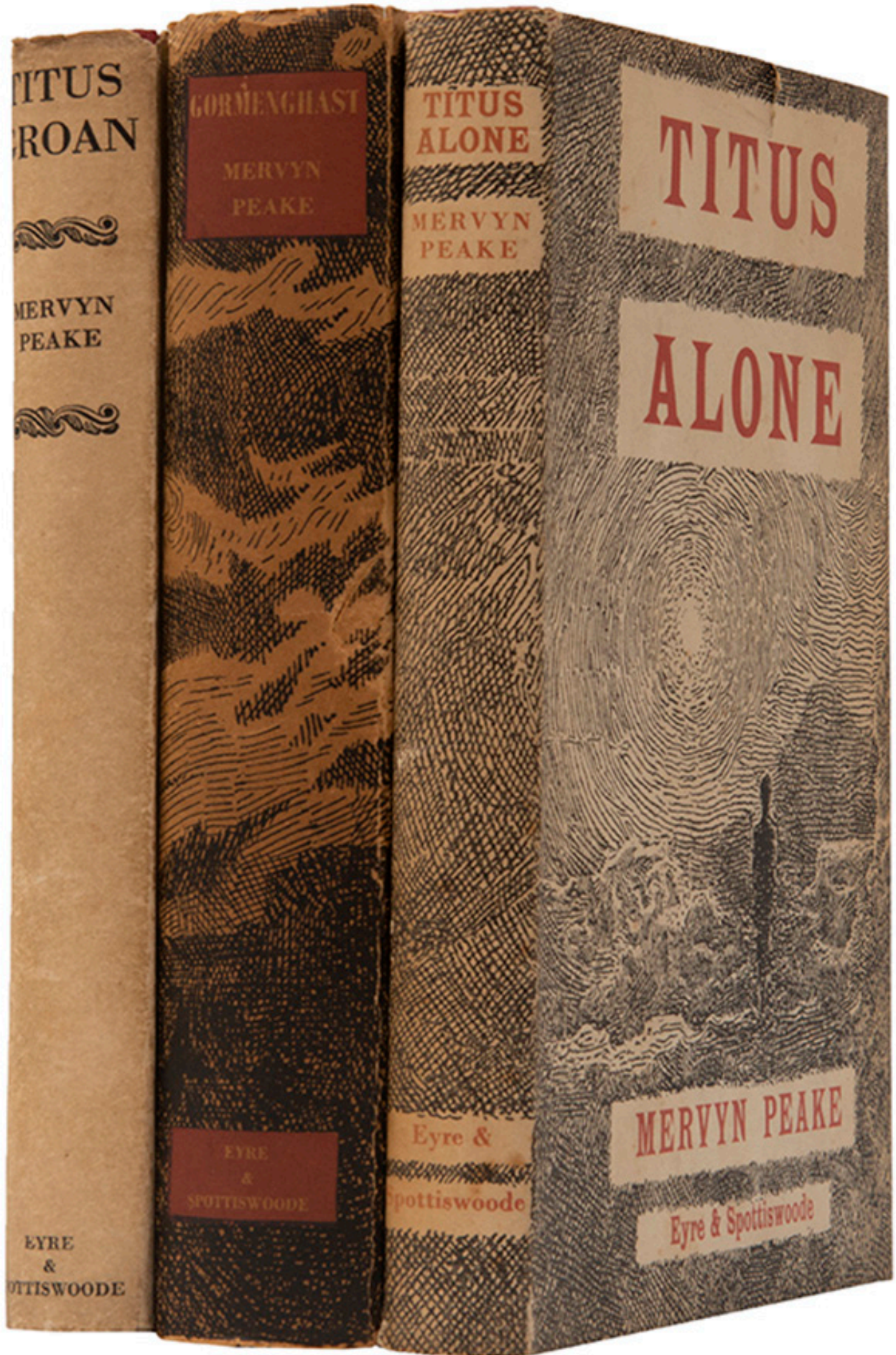
£2,200 [ref: 109345]

 The Gormenghast trilogy written & illustrated by Peake.

A set of three first editions from Mervyn Peake's (1911-1968) Gormenghast trilogy, comprising *Titus Groan*, *Gormenghast*, and *Titus Alone*, his last published novel.



First editions; ownership inscription to front free endpapers of Titus Groan, half-titles, Titus Alone with woodcut frontispiece; publisher's red cloth, original unclipped dust-jackets, later red cloth slipcases, closed tear to dust-jacket spine of Gormenghast; minor tear to top-edge of Titus Alone dust-jacket, minor wear generally to extremities of jackets, occasional light spotting internally, boards with slight colour loss, spines toned; 438; 453, [1]; 222, [2]pp.



TITUS
ROAN



MERVYN
PEAKE



EYRE
&
SPOTTISWOODE

GORMENGHAST
MERVYN
PEAKE

EYRE
&
SPOTTISWOODE

TITUS
ALONE
MERVYN
PEAKE

Eyre &
Spottiswoode

TITUS

ALONE

MERVYN PEAKE

Eyre & Spottiswoode

76. WAUGH, EVELYN.

Ninety-Two Days.

New York, Farrar & Rinehart, Inc., 1934.

£2,750 [ref: 109281]

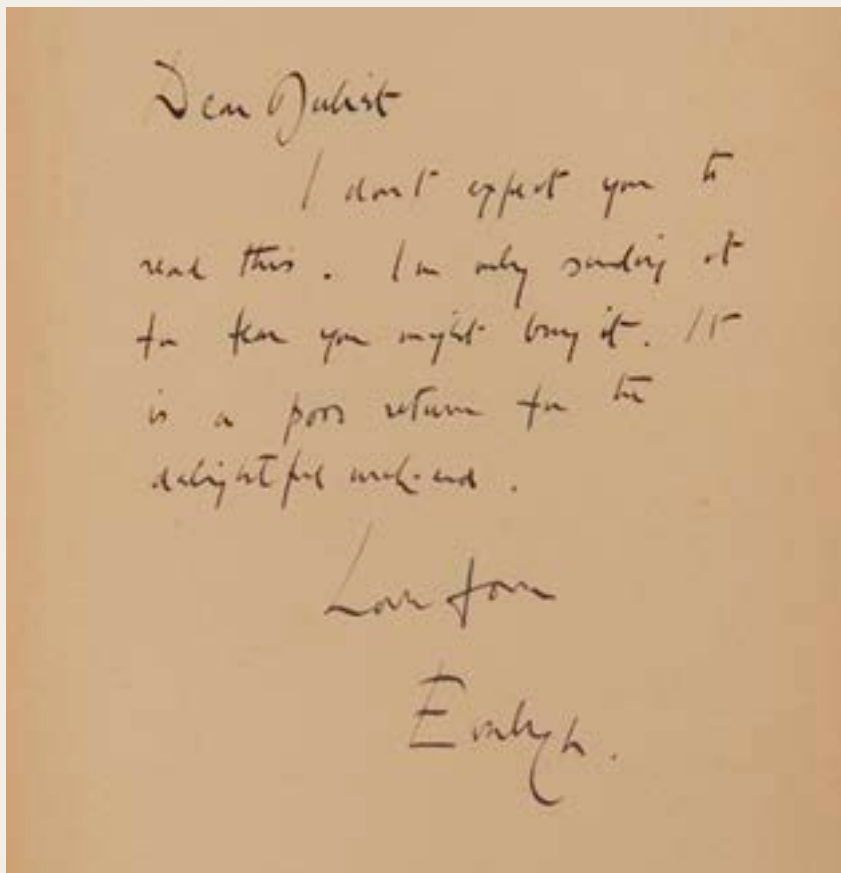


An account of Waugh's travels in British Guiana and Brazil.

Inscribed by the author to Lady Juliet Duff (1881-1965): 'Dear Juliet I don't expect you to read this. I am only sending it for fear you might buy it. It is a poor return for the delightful week-end. Love from Evelyn.' Lady Juliet, daughter of the fourth Earl of Lonsdale, was a great patron of the arts, and counted Evelyn Waugh amongst her friends, along with Cecil Beaton and many of the Bright Young Things of the 1920s.

First US edition, *INSCRIBED BY THE AUTHOR*; 8vo; 23 black and white illustrations, including frontispiece, folding map, text block slightly age-toned, occasional spotting to upper margin; publisher's yellow cloth, green lettering to spine and upper cover, blue topstain, cloth slightly soiled, light offsetting to endpapers, no dustjacket, else very good.

EVELYN WAUGH



NINETY-
TWO
DAYS

EVELYN
WAUGH

NINETY-TWO DAYS



EVELYN WAUGH

E. Waugh.

FARRAR &
DINEHART

FIRST ISSUE DUST-JACKET

77. WODEHOUSE, P.G.

Summer Moonshine.

London, Herbert Jenkins Limited, 1938.

£1,250 [ref: 102656]

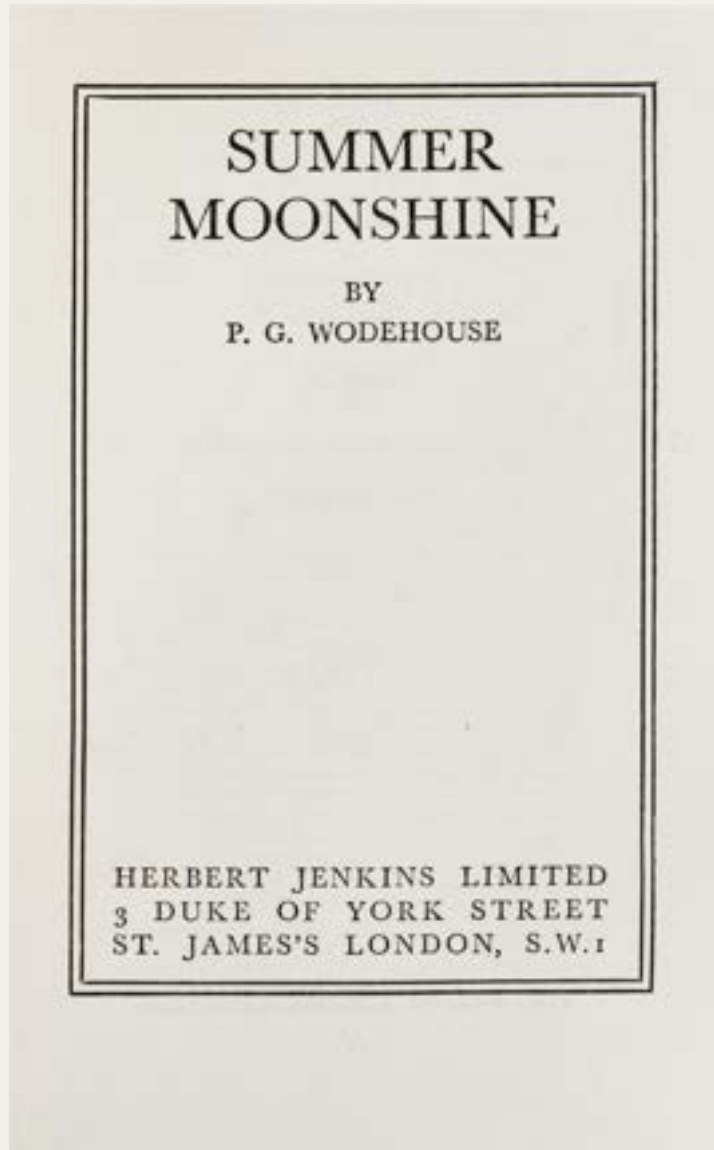


An impressive example of the first UK printing of *Summer Moonshine*.

Former big-game hunter Sir Buckstone Abbott, finding himself hard up, takes in paying guests at his country pile, Walsingford Hall, aspiring to sell the place to a wealthy Princess - schemes, plots and romantic entanglements ensue with appropriately Wodehousian aplomb.

First UK Edition, first impression; 8vo; publisher's red cloth, titles to upper board and spine in black, top edge stained red, pictorial dust-jacket, lightly frayed with trivial loss at corners but overall a very good copy. McIlvane A59b.

P.G. WODEHOUSE



Summer
Moon-
shine

P. G. WODEHOUSE

Summer Moonshine



P. G.
WODEHOUSE

76
NET

HERBERT
JENKINS



FOR
SUMMARY
OF THIS STORY
SEE
BACK OF
WRAPPER

78. WOOLF, VIRGINIA.

Roger Fry. A Biography.

London, The Hogarth Press, 1940.

£1,250 [ref: 109296]

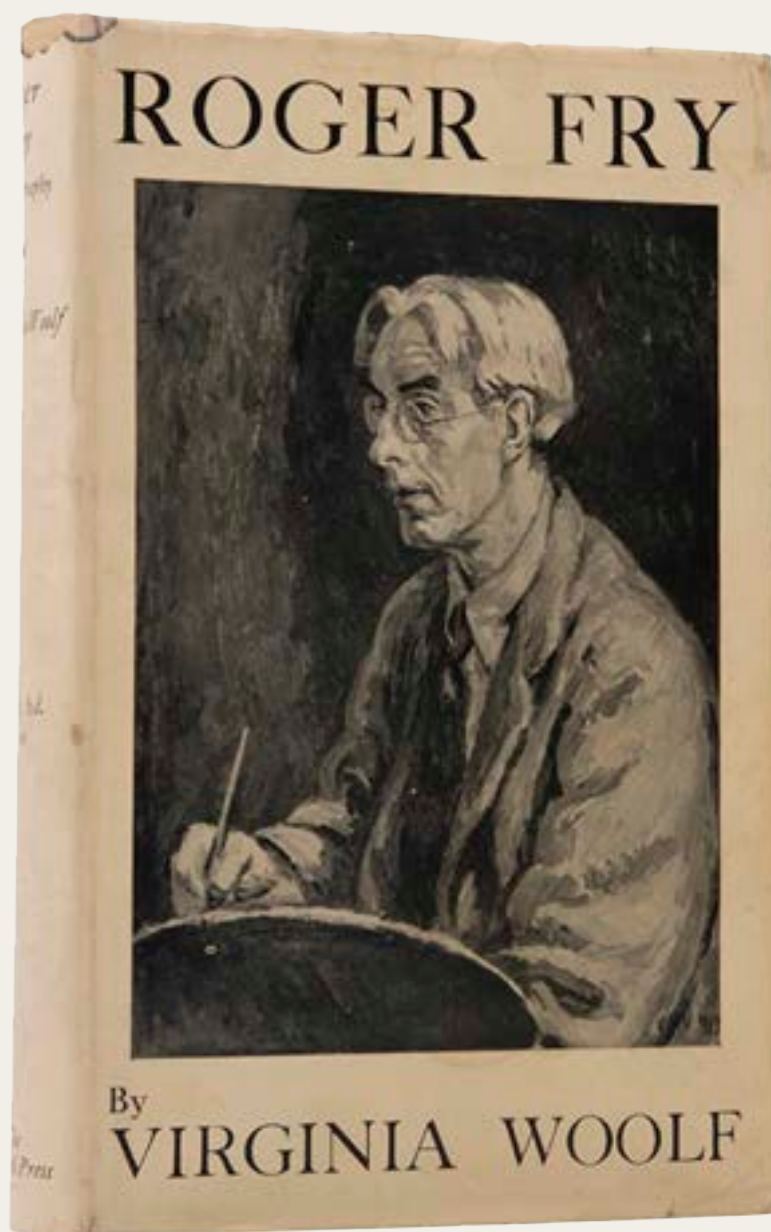


An unusually well-preserved copy of the author's sole book-length biography.

An unusually well-preserved copy of the author's sole book-length biography, written at the request of the family of the famous painter and member of the Bloomsbury group following his unexpected death in 1934. This is the last of Virginia Woolf's books published in her lifetime.

First edition; 8vo; portrait frontispiece, a further 15 black and white plates; publisher's green cloth, gilt lettering to spine, spine ends sunned, with the unclipped pictorial dustjacket by Vanessa Bell, slight loss to head of spine, small tears and creasing to extremities, historic repair to revers of top edge, mild soiling, else a very good example. Kirkpatrick A25a.

VIRGINIA WOOLF



CHILDREN'S BOOKS

FIRST EDITIONS OF THE FIRST SEVEN PADDINGTON TITLES

79. BOND, MICHAEL.

A Bear Called Paddington; More About Paddington; Paddington Helps Out; Paddington Abroad; Paddington at Large; Paddington Marches On; Paddington at Work.

1958, 1959, 1960, 1961, 1962, 1964, 1966.

£4,500 [ref: 94938]

A beautifully presented set of the first seven titles in the Paddington Bear books, all first editions, including the scare first title; *A Bear Called Paddington*. More than 25 further titles followed.

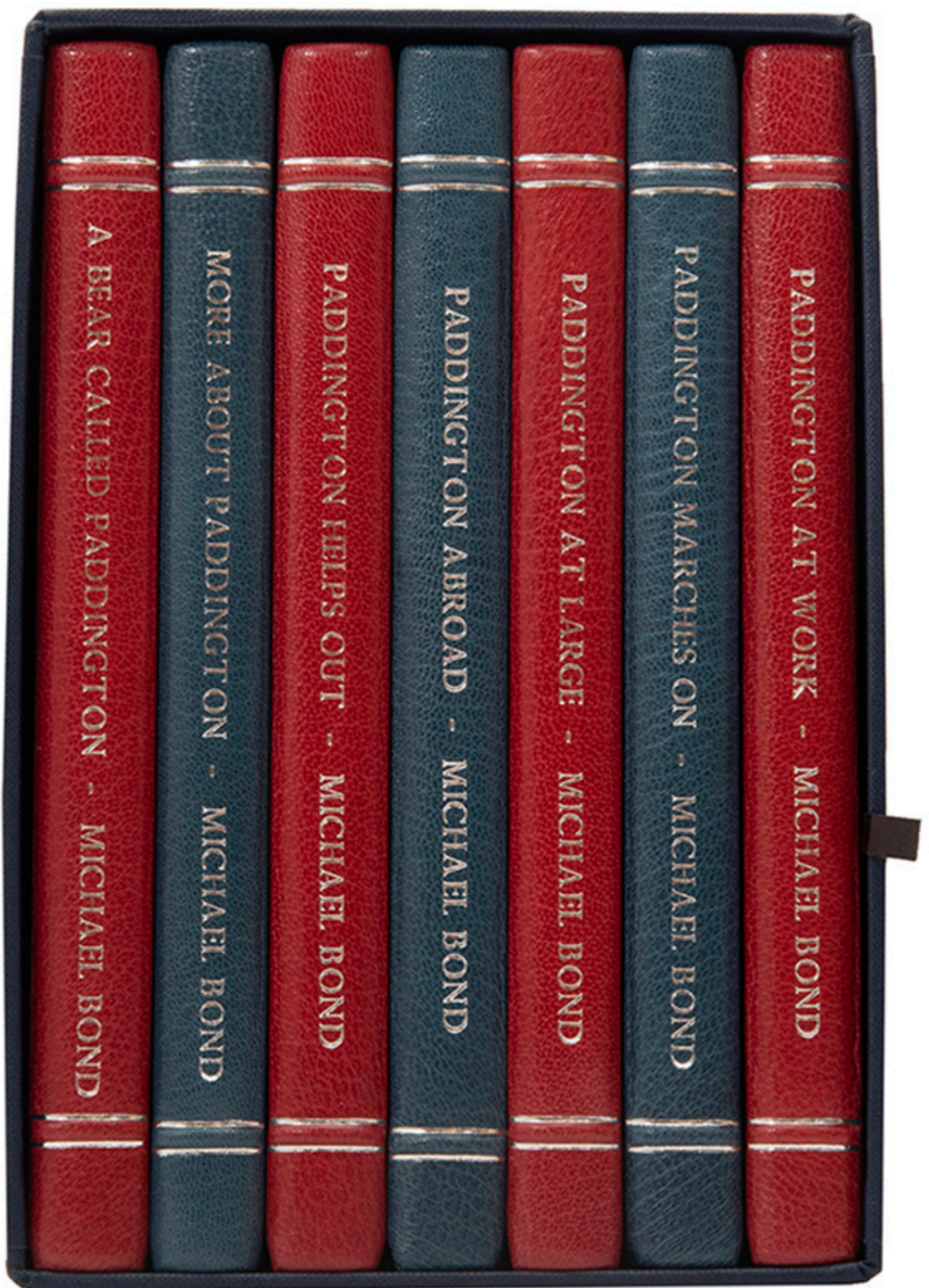
'I bought a small toy bear on Christmas Eve 1956. I saw it left on a shelf in a London store and felt sorry for it. I took it home as a present for my wife Brenda and named it Paddington as we were living near Paddington Station at the time. I wrote some stories about the bear, more for fun than with the idea of having them published. After ten days I found that I had a book on my hands. It wasn't written specifically for children, but I think I put into it the kind things I liked reading about when I was young.' (The Author). More than 25 Paddington titles followed.

NB. The set does not include 'The Adventures of Paddington' (1965) since this was a reprint of the first two titles.



First editions; 7 vols, 8vo (210 x 140 mm); all illustrated by Peggy Fortnum, the first title with a recurring peripheral spot to fore-edge of Contents page and pages 7-12, else fine; the second title, a few minor, faint spots to margins of preliminary and terminal leaves, else fine; the fourth title with a faint mark to lower margin of Contents page, else fine; the residual titles are internally fine; modern bindings of full, alternating crimson and blue full morocco, with a silver block of Paddington to each front cover, blue endpapers and all edges silvered, preserved in a custom-made blue cloth slip-case, a fine looking set.





PADDINGTON AT WORK - MICHAEL BOND

PADDINGTON MARCHES ON - MICHAEL BOND

PADDINGTON AT LARGE - MICHAEL BOND

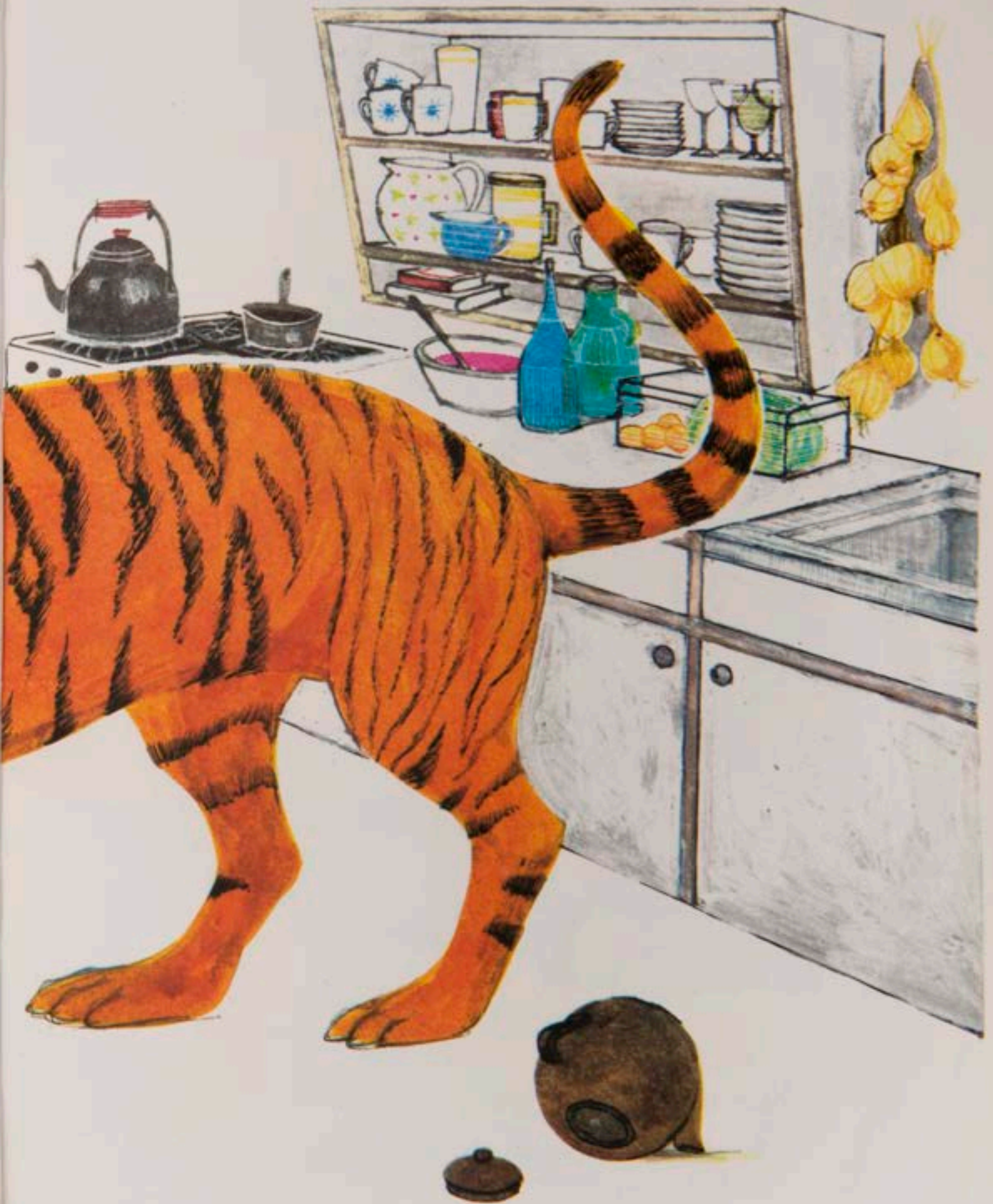
PADDINGTON ABROAD - MICHAEL BOND

PADDINGTON HELPS OUT - MICHAEL BOND

MORE ABOUT PADDINGTON - MICHAEL BOND

A BEAR CALLED PADDINGTON - MICHAEL BOND





80. KERR, JUDITH.

The Tiger Who Came to Tea. Written and Illustrated by Judith Kerr.

London, Collins, 1968.

£6,500 [ref: 108610]



Rare, especially in such very good condition and with the dust-jacket.

Now a children's classic, *The Tiger who came to Tea* was Judith Kerr's first book. Her preparatory sketches for the work are now held by the British Library.

'The work, published in 1968, has been read by several generations and tells the story of a tiger who invites himself to tea and eats and drinks all the food and water in Sophie's house. He then leaves, never to return. "It was just a bedtime story I made up for my daughter when she was two, getting on for three," says Kerr, who also wrote and illustrated the Mog series of picture books.' (Lucy Wallis, BBC interview with the author).

First edition, first impression; 4to (260 x 190 mm): colour illustrations throughout, one very faint mark to lower, outer corner of title-page and a hint of age-toning generally but otherwise near-fine; publisher's matt pictorial boards, again, minor age-toning and a couple of faint, marks to upper board, contemporary ownership name to front free endpaper, otherwise near-fine also, corresponding illustrated dust-jacket (unclipped, priced 15s on front flap, slight yellowing with age, creasing to upper edges and a couple of small, minor marks to upper panel, otherwise very good plus.



The Tiger who came to tea



Written and
illustrated by
Judith Kerr

81. MACKENZIE, COMPTON.

Santa Claus in Summer.

London, Constable & Co Ltd., 1924.

£475 [ref: 100803]



Rare children's book by the author of *Whisky Galore* and *Rockets Galore*.

A great first edition copy of this relatively unknown work by Compton Mackenzie, more well-known for his '...Galore' stories and *Eastern Mediterranean Quartet*. The author draws inspiration from fairy tale & nursery rhyme alike to create a charming tale for children. A rare beast thus in the original, delightful dust-jacket.

First edition; vignettes and illustrations by A.H. Watson, some light spotting; publisher's pictorial cloth, colourpictorial dust-jacket by Watson, some chipping and fraying, a little light marking, but overall a very good copy.



82. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).

The House At Pooh Corner.

London, Methuen, 1928.

£1,600 [ref: 108513]



Featuring the first appearance of 'Tigger'.

After the *Winnie-The-Pooh* title itself, this is the last and most popular of the Christopher Robin books and features the first appearance of 'Tigger'.



First edition, first printing; 8vo; illustrations and pictorial endpapers by E.H. Shepard, some inconspicuous staining to bottom edge of preliminaries, a very small nick to bottom edge of p. 19 and minor residue from a label removal to lower corner of upper endpaper; publisher's salmon pink cloth gilt, top edge gilt, small spot to extreme edge of upper board, fading to rear board, otherwise bright, pictorial dust-jacket, mild dust-soiling, spine toned, minor chipping to spine extremities and corners, otherwise a very good copy.



ONE OF 50 DELUXE COPIES

83. PERRAULT, CHARLES; LAFORGE, LUCIEN
(ILLUSTRATOR).

Contes des fées.

Paris, La Sirène, 1920.

£2,950 [ref: 108160]

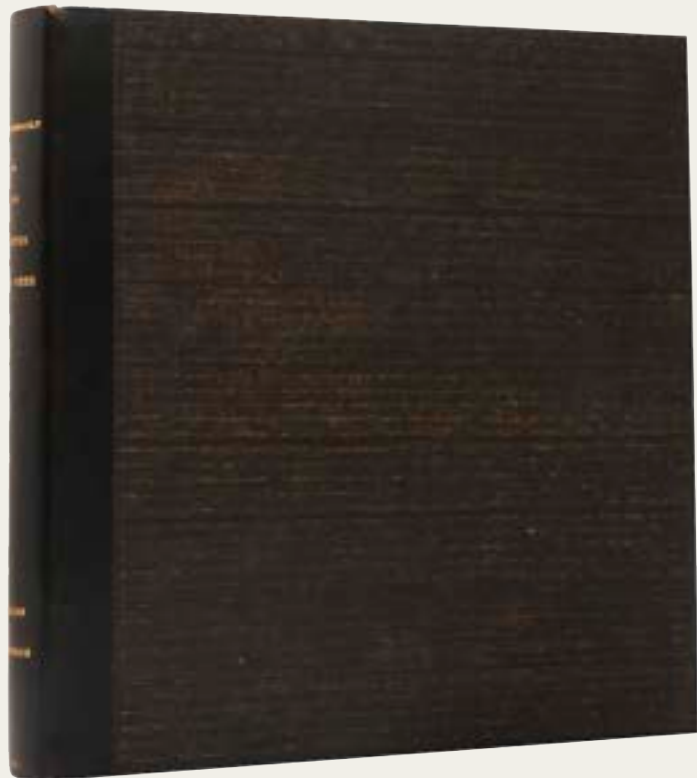


Perrault's classic fairy tales illustrated with art deco pochoir plates

Charles Perrault's classic fairy tales are here illustrated with striking art deco pochoir plates by Lucien Laforge. This copy is from the first printing of 50 examples on thick paper and is not only much rarer than the general trade edition but is far superior in terms of quality.

Lucien Laforge was born in Paris in 1889 and was a staunch pacifist, feigning lunacy twice to be discharged during WWI. He published a work in 1922 titled 'le film 1914' which satirised the conflict with grotesque cartoons, blaming the horrors on the greed and stupidity of the wealthy elite. His simple and sometimes haunting style is also evident in his illustrations for fairy tales and was not considered fashionable at the time but displays the chilling legacy of the war. The bold black lines of his characters were incredibly progressive and appear almost cartoon-like.

*First edition, first printing,
ONE OF ONE OF 50 DELUXE
COPIES ON WHATMAN; square
4to (25.5 x 25.5 cm);
8 circular pochoir plates
'colorié au patron' and 60
black and white illustrations
in the text after Laforge;
modern black morocco, flat
spine, title in silver to spine,
original pink wrappers
bound in, a fine copy.*





84. PULLMAN, PHILIP.

**His Dark Materials trilogy. The Northern Lights;
The Subtle Knife; The Amber Spyglass.**

London, Scholastic Publications, 1995, 1997 & 2000.

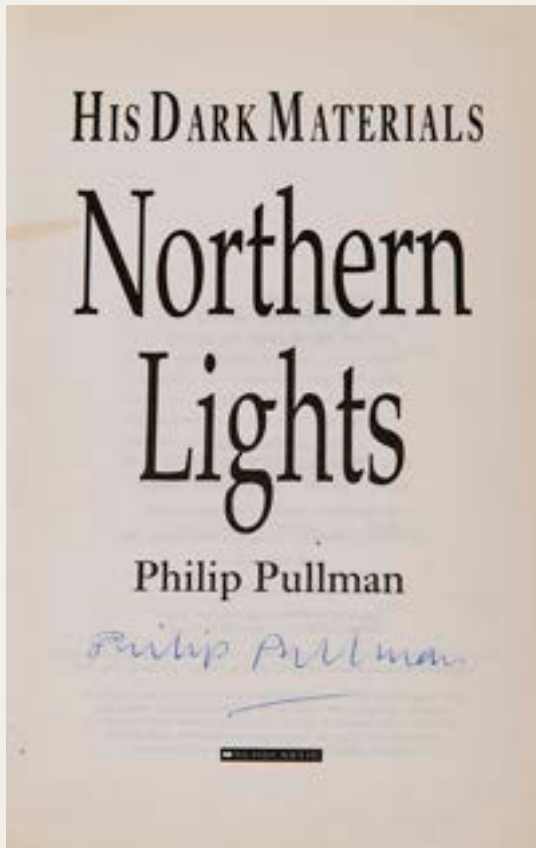
£3,750 [ref: 107674]



First UK editions of Pullman's acclaimed fantasy trilogy.

First UK editions of Pullman's acclaimed fantasy trilogy, signed by the author on the title of *The Northern Lights* and complete with original dust-jackets.

His Dark Materials charts the coming of age stories of Lyra and Will as they traverse a series of parallel universes. The individual books in the trilogy have won a number of awards, including the 1995 Carnegie Medal for *Northern Lights* and the 2001 Whitbread Book of the Year award for *The Amber Spyglass*. The trilogy has spawned a number of adaptations, including the National Theatre's two-part dramatisation (2003-2004), New Line Cinema's Hollywood film adaptation (2007), and, most recently, an HBO/BBC television series (2019-).



First UK editions, 3 vols, VOL. I SIGNED BY THE AUTHOR ON TITLE; 8vo, (225 x 145 mm); text leaves slightly toned at extremities in vols I and II, minor glue (?) stain to title of vol. I, minor ink stain at lower edge of text block of vol. II (not affecting text); publisher's cloth, lettered in gilt, unclipped dust-jackets, slight creasing to dust-jacket of vol. I with spines of vols I and III slightly sunned, very good overall condition.

HIS DARK MATERIALS I: Northern Lights

Philip Pullman

POINT

His Dark
Materials II

The Subtle Knife

Philip Pullman

SCHOLASTIC
PRESS

His Dark
Materials III

The Amber Spyglass

Philip Pullman

David Fickling Books
SCHOLASTIC



*War in heaven — and the fate of the worlds lies
in the balance. It's all up to Will and Lyra now...*

THE HARRY POTTER NOVELS



85. ROWLING, J.K.

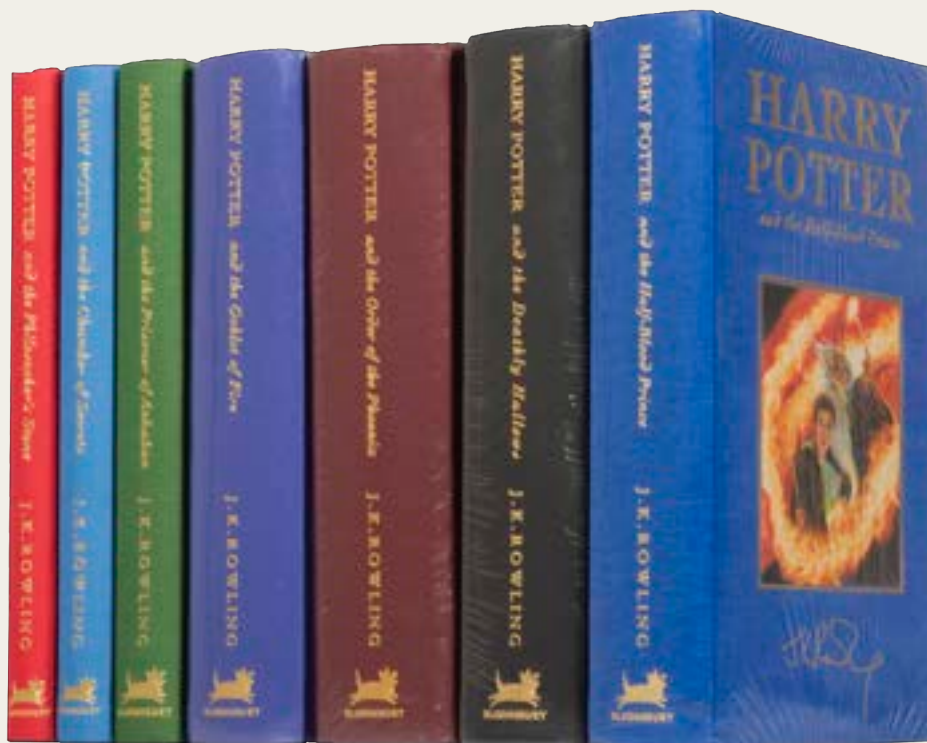
The Philosopher's Stone, Chamber of Secrets, Prisoner of Azkaban, Goblet of Fire, Order of the Phoenix, Deathly Hallows and Half-Blood Prince.

London, Bloomsbury, 1999-2007.

£4,000 [ref: 108269]



A superb run of the deluxe set of the Harry Potter books.



First deluxe editions, first impressions; 7 vols, 8vo (240 x 160 mm); publisher's cloth with mounted colour illustrations, author's facsimile signature in gilt, gilt edges, The Prisoner of Azkaban with slight bumping to upper outside corner, otherwise fine copies, the last four in the original publisher's cellophane wrapping.

ILLUSTRATED BOOKS

INSCRIBED BY DIAGHILEV TO KOCHNO

86. [BALLETS RUSSES].

Ballets Russes de Serge de Diaghilev. Seizième saison.

Paris, Gaité Lyrique, 1923.

£12,500 [ref: 108993]

Programme for the sixteenth season of the Ballets Russes which included the première of Stravinsky's *Les Noces*. The present example bears a deeply personal inscription from Diaghilev to his lover Boris Kochno which reads: 'Moyemu Dorogomu Borenke na pamiat o ego Zabolivom Trude. Sergei Diaghilev. 13 Iun 1923 Parizh [To my dear little Boris in remembrance of your diligent work. Serge Diaghilev. 13 June 1923 Paris].

Items inscribed by Diaghilev are notably scarce but particularly of an intimate nature such as this. Most manuscript material concern business arrangements of the company's admin and finance etc.

In 1921, at the age of 17, Kochno was sent to Diaghilev by the Russian artist Sergei Sudeikin. The day after they met, Diaghilev offered Kochno a job as his secretary and he would go on to become not only his librettist but eventually main collaborator. Diaghilev and Kochno were indeed lovers as well.

READ MORE



Large 4to; inscribed in ink and SIGNED AND DATED BY DIAGHILEV on the first page; original printed wrappers with Picasso's stage design in colour on the cover, original cord tie.

BALLETS RUSSES

DE

SERGE DE DIAGHILEW



FIGARO

GAITÉ LYRIQUE

1923

87. BRANDT, BILL.

Perspective of Nudes. With a preface by Lawrence Durrell and an introduction by Chapman Mortimer.

London, The Bodley Head, 1961.

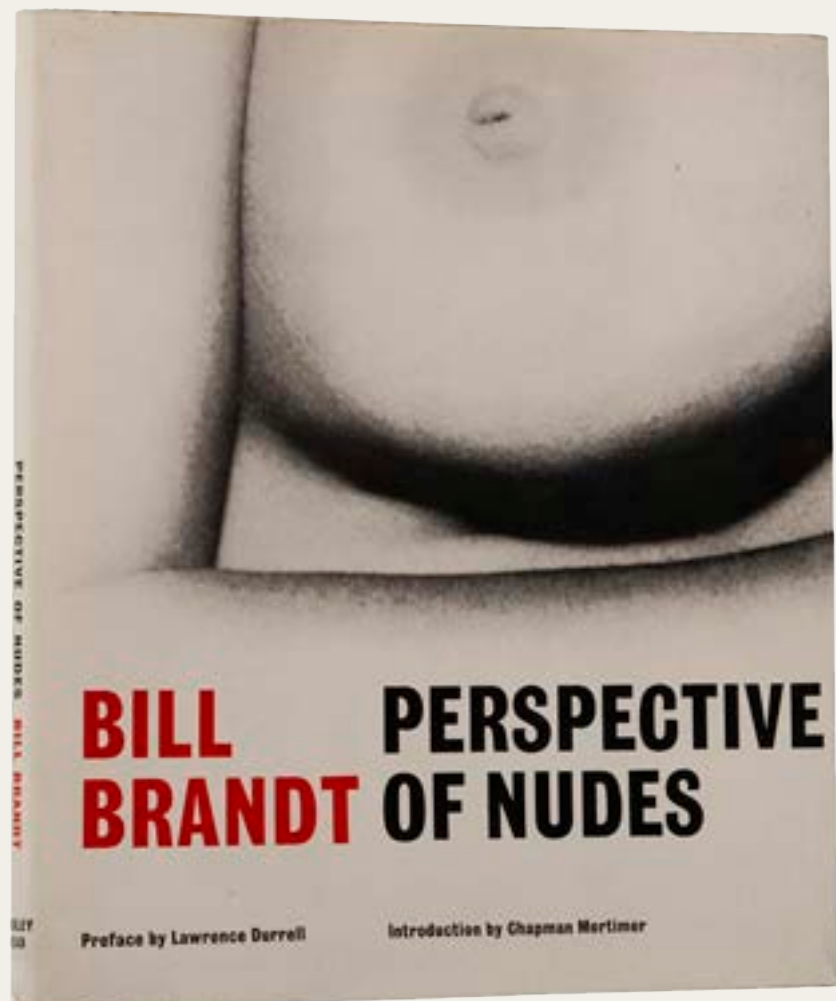
£475 [ref: 109348]

'Instead of photographing what I saw, I photographed what the camera was seeing. I interfered very little, and the lens produced anatomical images and shapes which my eyes had never observed.'

Brandt started to experiment with a wide-angle lens during the late 1930s and 1940s. Apart from the surrealists such as Man Ray or Hans Arp, it was also the sculptures of Henry Moore which influenced Brandt.

This UK issue of this printing is considerably scarcer than the American version.

First edition, first impression. Large 4to, illustrated throughout with black and white photographic reproductions; publisher's grey and white patterned boards, titles to upper board and spine in red, original photographic dust jacket. A lovely copy in the particularly fresh dust jacket with a couple of nicks and a single chip at the bottom of the rear panel.





SIGNED BY THE AUTHOR AND ARTIST

88. CALDER, ALEXANDER; PRÉVERT, JACQUES.

Fêtes.

Paris, Maeght, 1971.

£12,500 [ref: 108821]



Complete portfolio of Fêtes, with seven aquatints and the original wrappers designed by Calder.

Fêtes is a prose poem by French author Jacques Prévert, honoring Calder's remarkable achievements as a modern artist. Prévert explained that Calder is a 'sorcerer...of happiness', one whose art is a "pleasure of eyes and heart." Prévert was struck by Calder's seemingly effortless process, in which spontaneity, originality, and pure freedom of expression made him unclassifiable.

In preparing the illustrations for this project, Calder devised an unconventional technique for printing the brilliantly coloured aquatints that accompany Prévert's text. Calder first made a preliminary drawing in colour, and then cut sheet metal that had been prepared in aquatint to match the drawing. The various metal forms served as printing surfaces, which were laid out on a press and colours applied. The metal plates were then run through the press, transferring the colour to the paper, while simultaneously embossing the sheet.

Limited edition, one of 150 copies on vélin d'Arches, this numbered 75, from a total edition of 225, SIGNED BY THE AUTHOR AND ARTIST in pencil on the justification; folio (46 x 34 cm); complete portfolio of 7 aquatints in colour after Calder; loose in the original engraved wrapper with Calder's design, original orange cloth box, title in black to spine, corner bumped and partly faded, a fine copy.





89. ONO, Yoko.

Yoko at Indica.

London, Indica Gallery, 1966.

£2,250 [ref: 109390]

The incredibly rare catalogue printed for Yoko Ono's first exhibition 'Unfinished Paintings and Objects by Yoko Ono' at the Indica Gallery in London, which ran for just ten days from the 8th to the 18th of November 1966.

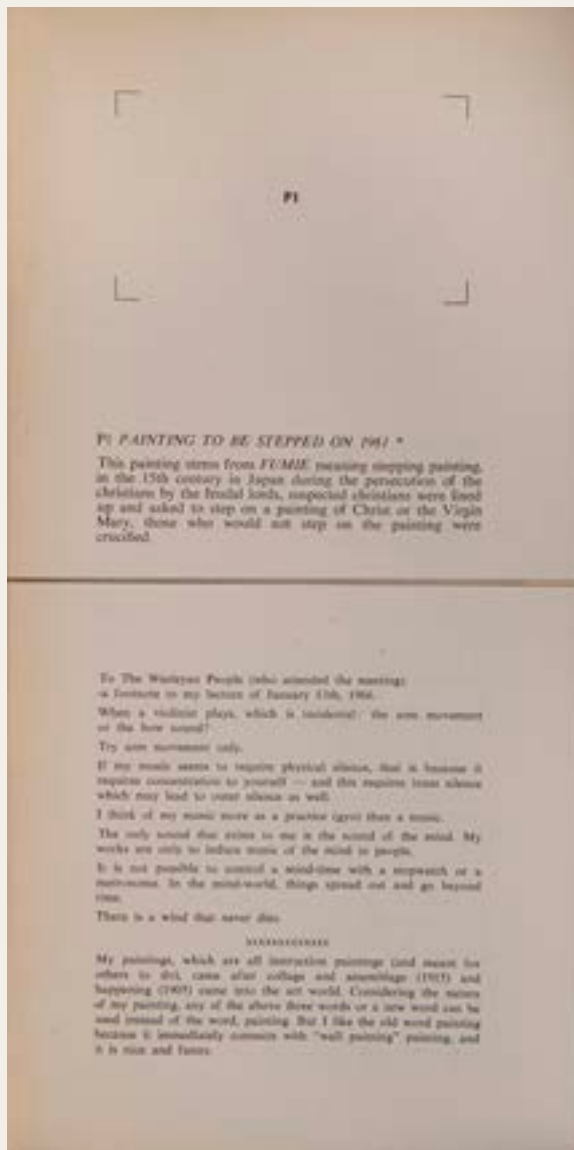
The exhibition was one of Ono's most radical, and is of particular significance as it was there that the artist was introduced to John Lennon by gallery co-owner John Dunbar. Lennon came in while Ono was installing the show, and mistakenly ate an apple that had in fact been one of the exhibits (titled 04 Apple 1966 in the catalogue).

The catalogue's design is innovative, with the interior pages split into a top half and a bottom half, the top half being for the exhibits and the bottom half containing Yoko's ideas about art, her sales list, a discussion from Tokyo 1964, and more oblique writings.

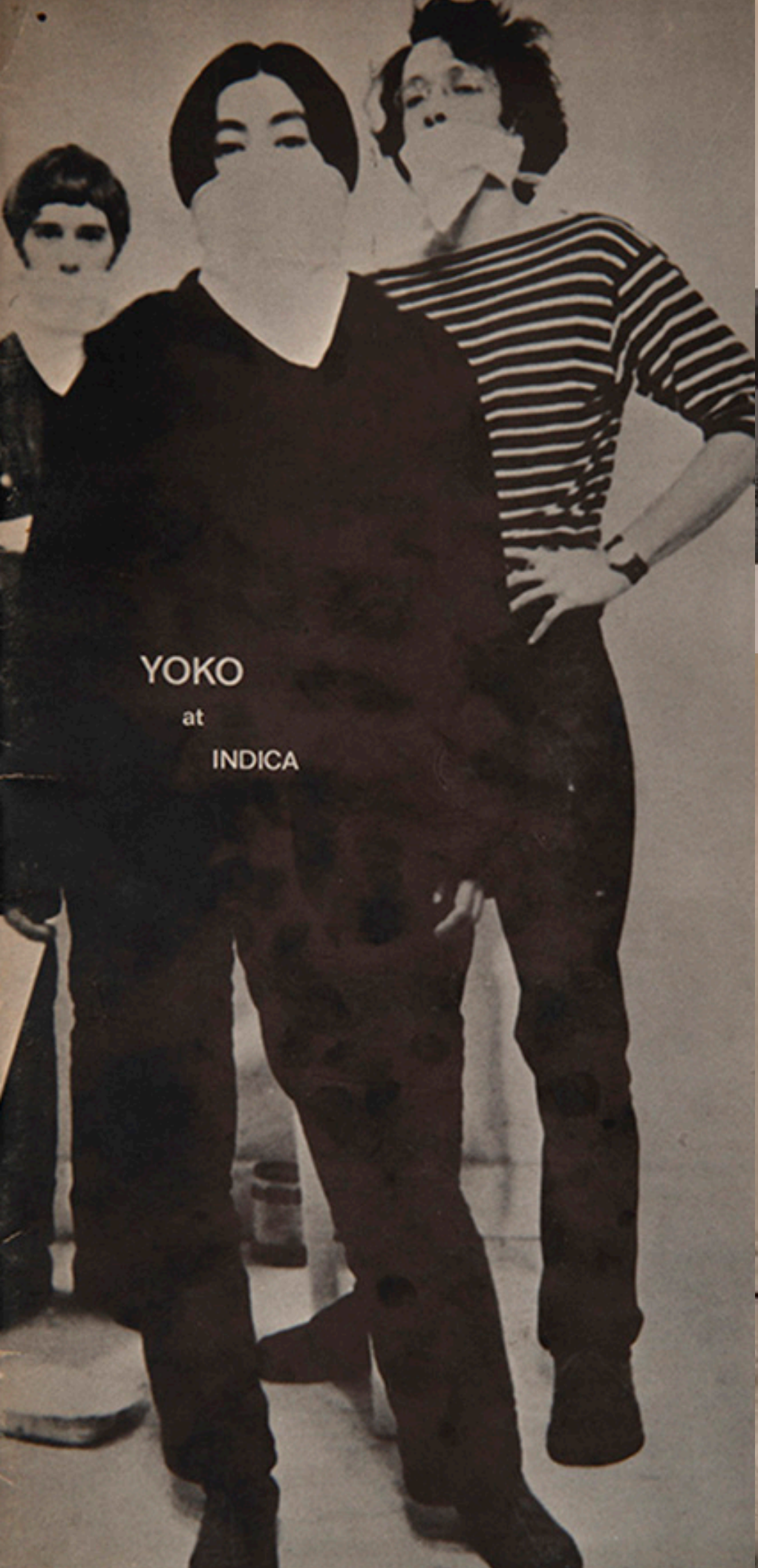
READ MORE



The incredibly rare catalogue printed for Yoko Ono's first exhibition.



Tall narrow 8vo (27.8 x 14.2 cm); photogravure plates by Iain Macmillan on 8 separate perforated leaves, all uncut and intact, text leaves split into a top half and a bottom half (as issued), light age-toning, else unmarked internally; original pictorial wrappers, slight rubbing to extremities, minor creasing close to spine, light age-toning, else near-fine.



YOKO
at
INDICA



STYLING: JANE BIRNBAUM
HAIR: JANE BIRNBAUM
MAKEUP: JANE BIRNBAUM
DRESS: ST. JAMES LONDON SW1



UNFINISHED PAINTINGS AND OBJECTS BY YOKO ONO NOVEMBER 1969

90. [PETRONIUS]. DERAIN, ANDRÉ.

Le Satyricon.

Paris, Aux dépens d'un amateur, 1951.

£22,500 [ref: 108430]

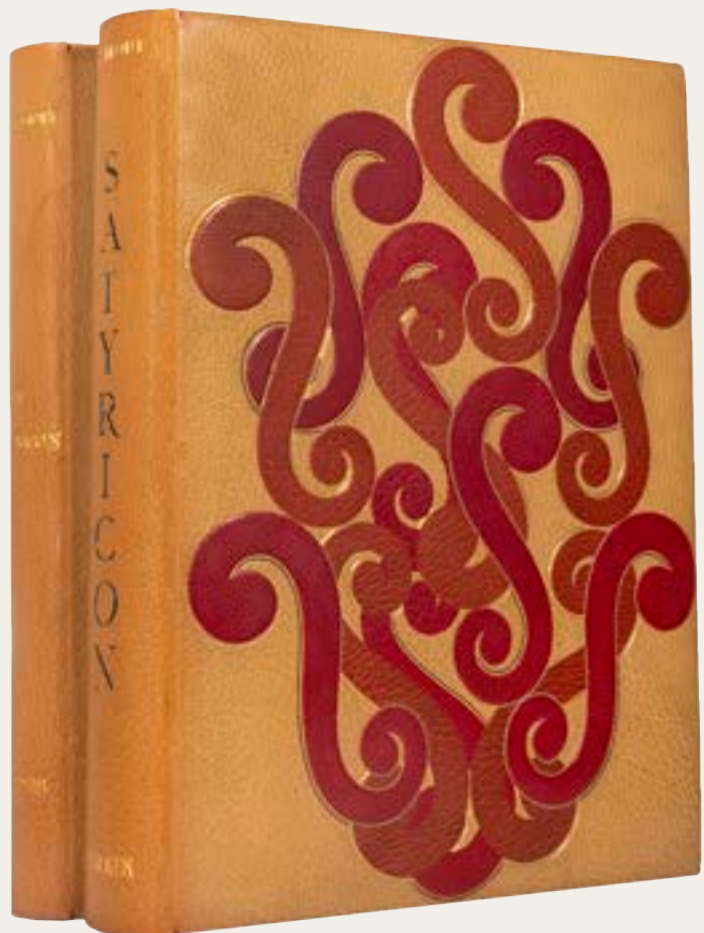


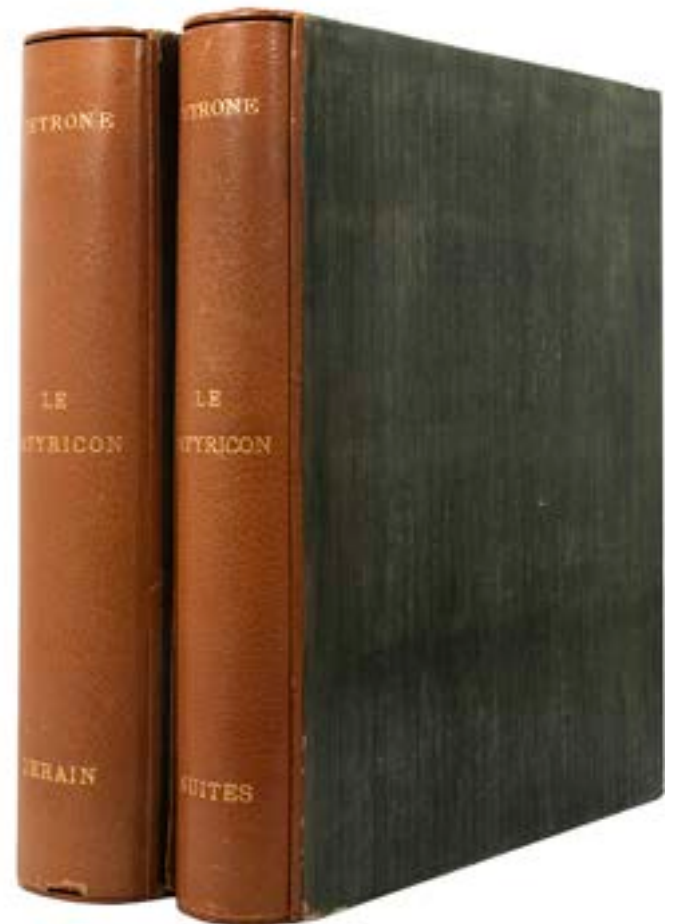
A superlative example of this book, finely bound by Antoine-Legrain.

The justification calls for the first 33 examples to have two original drawings, one extra suite of the 36 engravings and two extra suites of the ornaments. This example has 8 original drawings of the plates and 27 original drawings of the ornaments, as well as a volume containing 9 extra suites, six more than is called for.

Although the copper engravings were executed for a project of Ambroise Vollard in 1934 they were only published after his death under the direction of Andre Derain himself. The text, translated by Heguin de Guerle, is hand-set in Baskerville 24 type. A particularly attractive work. Derain's style lends itself perfectly to the Satyricon.

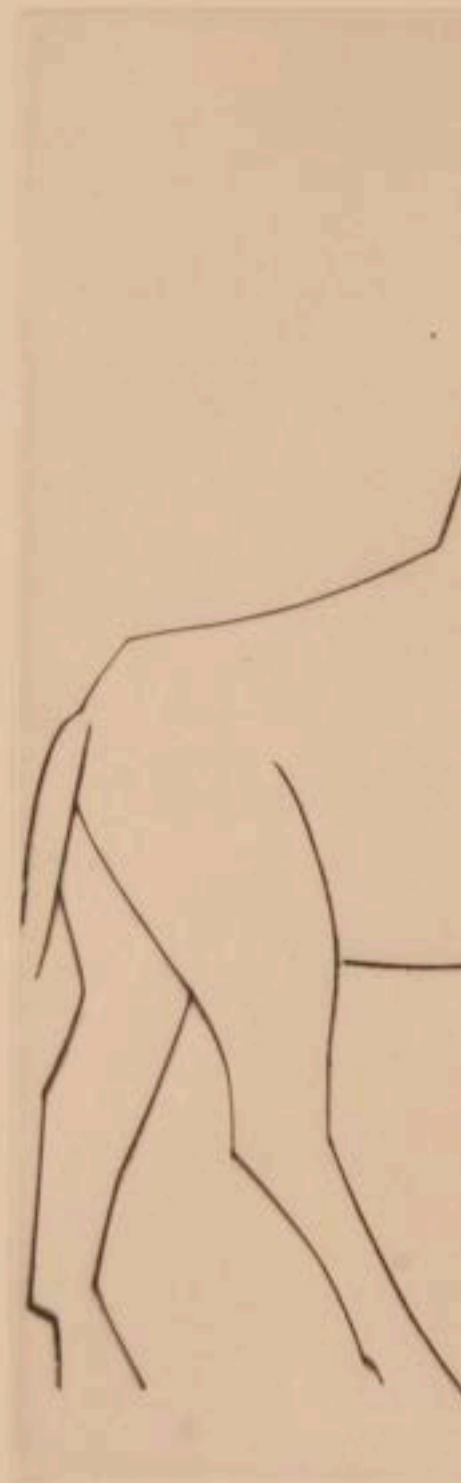
Copy number one of a total edition of 280, 2 vols; folio; 8 original drawings bound at the front, 43 wood-engraved ornaments in the text and 36 (of which 3 are not used) copper engraved plates, 27 original sketches for ornaments, all by Derain, vol. II includes a suite of 36 engravings on papier Ancien, a suite of 36 on papier Auvergne, a suite of the ornaments on Malacca in black, a suite of the ornaments on Malacca in grey, a suite of 8 un-used ornaments on Malacca, a suite of 33 engravings and a further three suites of 36 engravings, a.e.g., red suede endpapers; finely bound in tan morocco by J. Antoine-Legrain, elaborate onlays, housed in custom half brown morocco chemises with titles in gilt and slipcases.





MORE PICASSO

LÉGER
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COMME
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PORTÉ PAR LES
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L'IMAGINATION !
COMME DES TORRENTS ENTREMÊLÉS
TRESSÉS DE GÉANTES ÉCHARPES GLACÉES !
O GRANDES VOIX DES
PSAUMES ET DES



D' AMOU
APPU



CANTIQUES
R ET DE FUREUR !
I DES ANGES !

LE C
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OU IL N'Y AVAIT ENCORE
NI TÉLÉPHONE
NI CABLE
NI MÊME
CES FILS
DE
OU SE REPOSENT
SANS RIEN ENTENDRE A LA
VIOLENCE DES CAUSES
QUI LES FONT VIBRER
LES PAPILLONS
JAUNES ET BLEUS
EN LIESSE
MULTICOLORE
ET
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VOLÉES
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DÉLASSENT
ROMPUS
PAR
LE
GRAND
MYTHE
DE
MIGRATION

SIGNED BY PICASSO AND ILIAZD

91. PICASSO, PABLO; ILIAZD; GREY, ROCH [PSEUD. OETTINGEN, HÉLÈNE].

Chevaux de minuit.

Cannes & Paris, Degré Quarante et Un, 1956.

£65,000 [ref: 109080]



One of Picasso and Iliazd's most successful collaborations.

'Picasso's stylistic range from the animals of the 1942 Buffon to these horses is a vast one. Here he has restricted himself to an extreme simplification of outline, accented only by the drypoint burr, yet vividly descriptive of movement. The typographic layout by Iliazd carefully balances and sometimes echoes the design of the plates' (*Artist and the Book*).

The poem *Chevaux de Minuit* by Roch Grey (pseudonym of Baroness Hélène Oettingen) was edited by Iliazd after her death in 1950. The two had been friends and Ilia Zdanevich felt that the writer's work had been under-appreciated in her lifetime, having not received recognition in either mainstream or avant-garde literary circles. It was his aim, especially in the later part of his career to bring to light the work of marginal writers by collaborating with famous artists, many of whom were his close companions.

Limited edition, ONE OF 52 COPIES ON VIEUX JAPON from a total edition of 68 SIGNED BY PICASSO AND ILIAZD; folio (32 x 22 cm); with 12 engravings, of which 2 are hors texte and 10 are in text; pages are folded in three with engraving in centre and text either side; in original vellum wrappers with a drypoint etching on the cover, in a folded vellum sleeve with the spine imprinted with the title, vellum wrappers slightly stained otherwise a fine copy.





92. PUSHKIN, ALEXANDER; LÉBÉDEFF, JEAN (ILLUSTRATOR).

Contes populaires russes [Russian Folk Tales].

Paris, Société Littéraire de France, 1919.

£2,500 [ref: 108189]



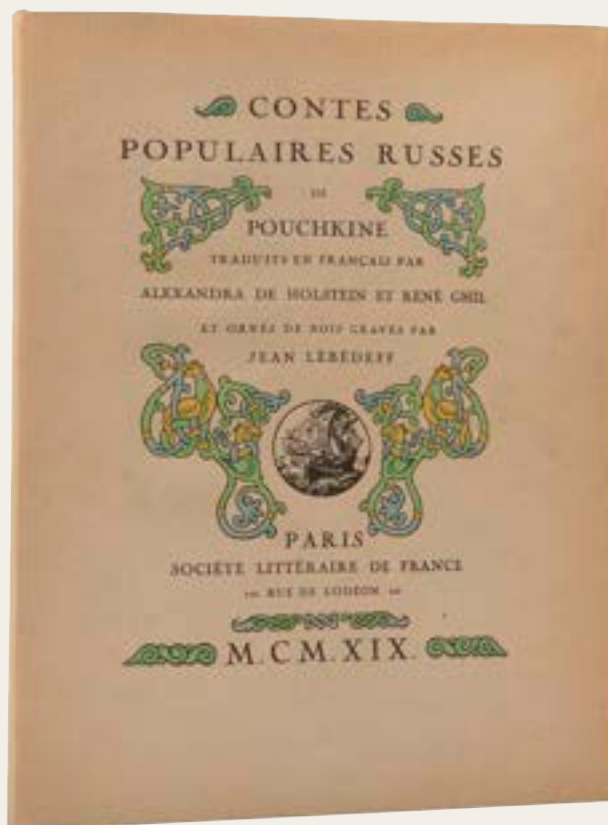
Limited edition of Pushkin's tales with wonderful hand-coloured illustrations.

Jean Lébédéff was born in a small town near Nizhniy Novgorod in 1884 to a family of grain merchants. Aged 22 he became a navigator and shortly afterwards captain of a merchant ship on the Volga. He was abhorred by the deplorable behaviour of the Tsar's guards and banished them from his vessel. Seeing as he didn't have the authority to relieve them from duty, he fled to France in order to escape imprisonment.

The experience left an indelible mark on Lébédéff and he remained fervently anti-imperialist his whole life, befriending Kropotkin in exile and hiding anarchists and Jews during WWII.

In 1909 he settled in Paris and studied at the Beaux-Arts, where his love affair with woodcut engraving was born. His artistic career was incredibly fruitful and his circle of friends included some of the most notable creative figures of the era such as Modigliani, Picabia, Cendrars, Soutine and Matisse. Despite acquiring his education in France his style of illustration is much akin to Russian lubok prints. Pushkin's fairy tales have received numerous different interpretations and this particular rendition is particularly charming, no doubt influencing later émigré artists such as Goncharova.

Limited edition, one of 230 copies on vélin de Rives, this numbered 77; 4to (33 x 25 cm); translated from the Russian by Alexandra de Holstein et René Ghil, woodcut illustrations and decorations hand-coloured by Jean Saudé, minor thumb stains; unbound in the original thick wrappers, minor age toning to borders, in the original cloth backed portfolio, spine faded and flaps very worn, otherwise very good copy.

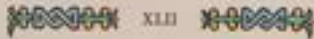


CONTES POPULAIRES RUSSES

Il a fait qu'un sot, lève sa main petite, frappe le miroir, et tré-pigne, tapant du talon! « Oh! moule verre! tu mens, tu mens pour me dépiter. Comment avec moi rivaliser? Je culverai ses



prétentions : en voilà une, pour se moquer! Rien d'étonnant qu'elle soit blanche : sa mère, encorée d'elle, était assise à ne regarder que la neige!... Mais, dis-moi : comment peut-elle en

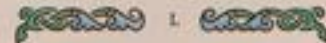


CONTES POPULAIRES RUSSES

alné : « Dors en ton cercueil! Soudainement s'est éteinte victime de la méchanceté, ta beauté sur terre; ton esprit, le vent recueillit les cieux! De nous tu étais aimée, pour ton Ami



gardée. Tu n'as été à personne : seul, te possède ton cercueil! Le même jour, la méchante Tsarine, en attente de la bonne nouvelle furtivement prend son miroir, et sa question lui pose :

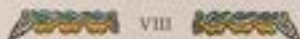


CONTES POPULAIRES RUSSES

tenant, ruge le Cygne à coups de bec sur le terrible milan, et active sa toute proche mort, — bat des ailes et dans la mer le plonge. Et sa Prince, ensuite, a dit en pure langue Russe :



« Toi, Prince, tu es mon ennemi, et mon puissant libérateur! Ne t'attriste pas, que, pour moi, tu doives de trois jours ne point manger, et soit perdue en mer, cette flèche : peine qui

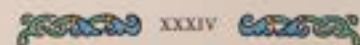


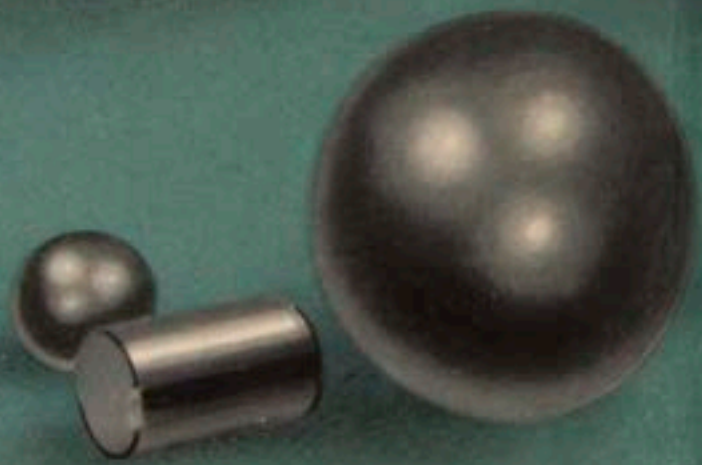
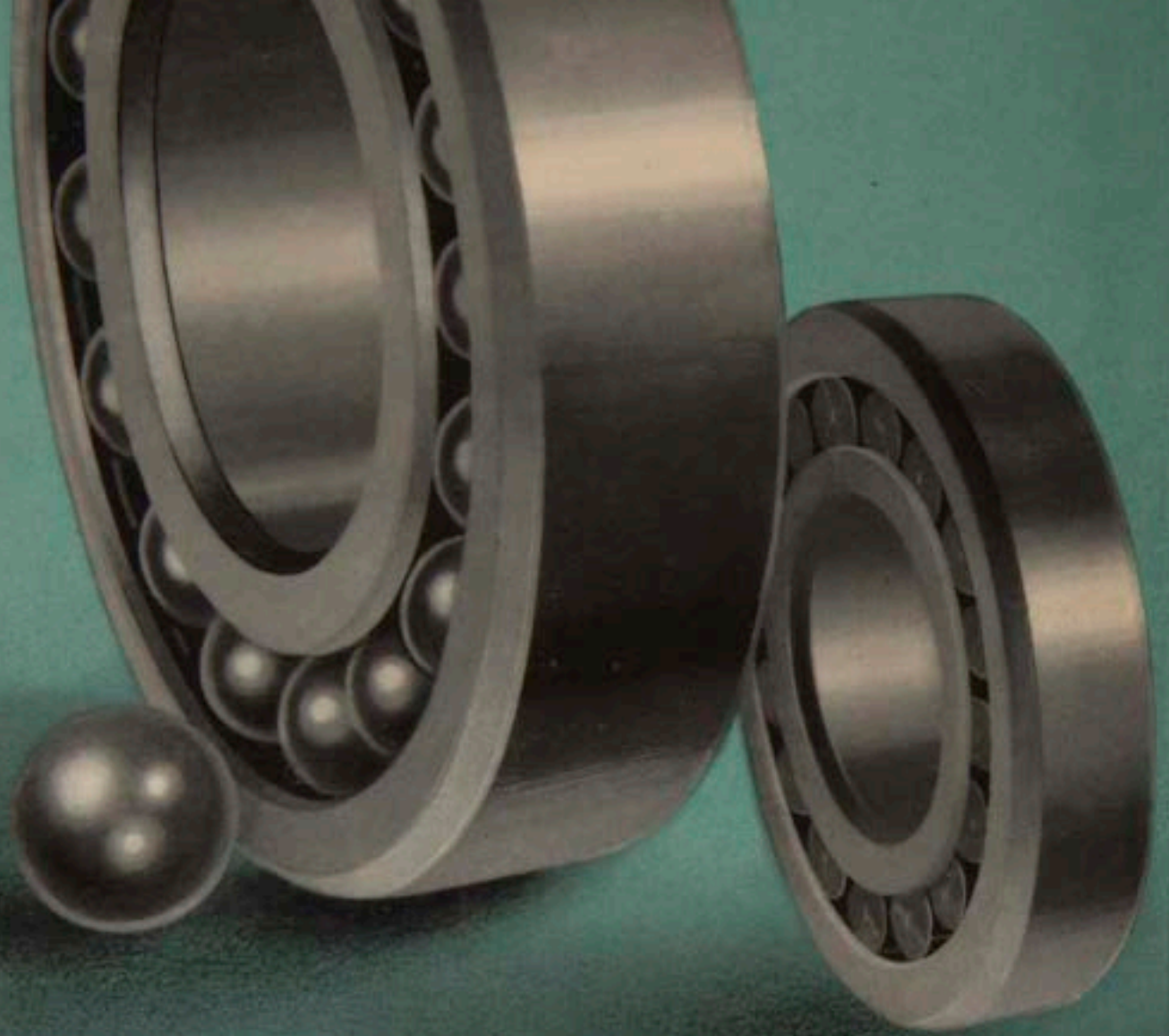
CONTES POPULAIRES RUSSES

vite courra autour de la mer, prendra en son entier la relevance! Et, pendant ce temps, on va préparer le sac. « Malicieusement rit Balda : — « C'est ce que tu as imaginé ? Vraiment !

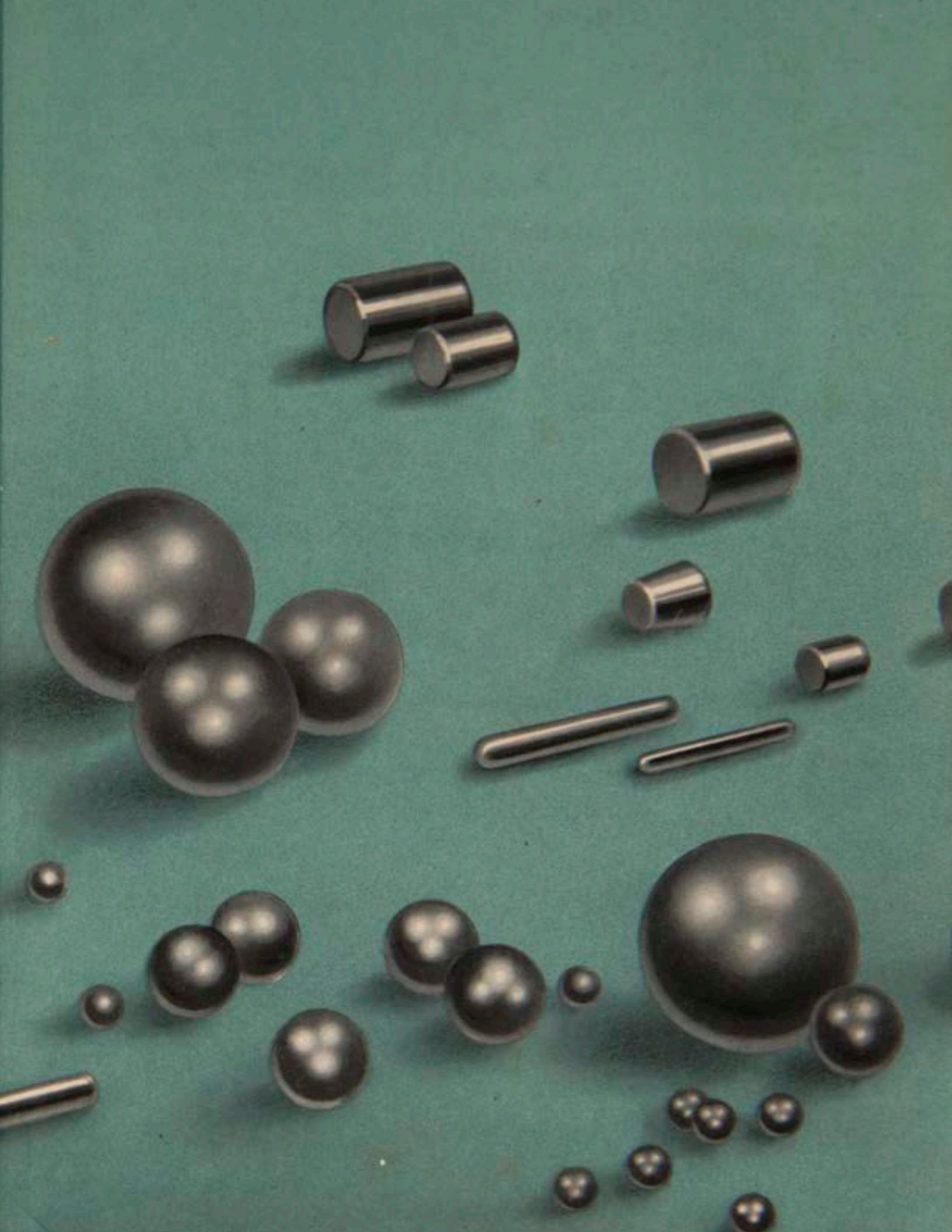


Mais comment veux-tu rivaliser avec moi, avec moi, avec moi! Balda! Quel redoutable adversaire en ti'envies! Attends plutôt mon frère cadet. » Dans la poche forêt





ITEM 93



93. [TELINGATER].

Podshipniki: sharikovye: rolikovye [Ball Bearings].

Moscow, [Soiuzpodshipniksbyt], n.d. [but 1930s].

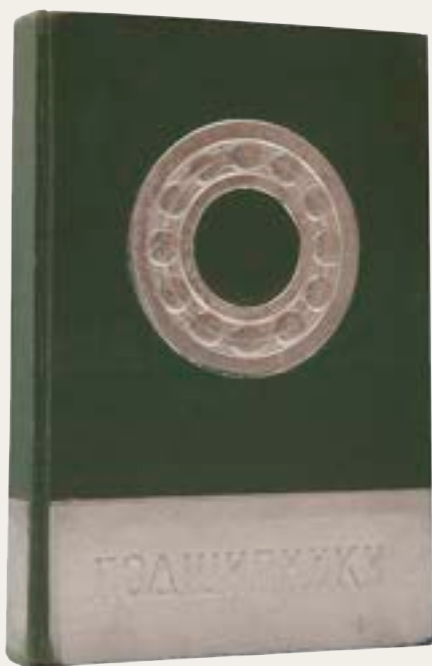
£12,500 [ref: 108989]



One of the most impressive Soviet trade catalogues.

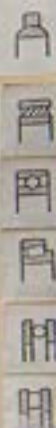
Podshipniki, with its silver foil paper is one of the most impressive Soviet trade catalogues and exceedingly rare. In the 1930s the authorities were becoming increasingly repressive, steering artists away from experimental trends towards the official style of Socialist realism. This led artists such as Telingater to work on official trade catalogues as censors weren't likely to spend time inspecting them. The books themselves were distributed directly to factory directors, chief engineers and designers, and therefore not on sale to the general public. Due to the important role ball bearings played in the manufacturing of military and mining equipment there would have been a hefty budget for the book, hence the unusual materials and interesting design for such a utilitarian object.

Telingater's design features tab dividers with black index pictograms printed on to the silver paper, no doubt influenced by Lissitzky's landmark book *Dlia Golosa* published in 1923. The emphasis placed on the physical qualities of the book are also similar to another industrial book, *Kachestvennaia stal' SSSR* [USSR Quality Steel] which had a steel binding for the deluxe edition. The photography is attributed to Alexander Khlebnikov who is considered to be one of the pioneers of Soviet advertising photography. A close friend of Rodchenko and Stepanova he had won a number of major statewide competitions. WorldCat locates just one institutional copy at Princeton University Library.



8vo (24.5 x 17 cm); 240pp., illustrated throughout, photography attributed to Khlebnikov, pictorial endpapers; contemporary green boards with silver embossed title and ball bearing design to upper cover and trade logo and title to lower cover, some damage to margin of preliminary leaves with restoration to title-page, deterioration to a few of the silver leaves in the gutter as is usual, binding fresh, a very good copy.

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**ШАРИКОВЫЕ
УПОРНЫЕ**



THE DELUXE EDITION - ONE OF 50 COPIES

94. [UKRAINE]. LOUKOMSKI, G.K.

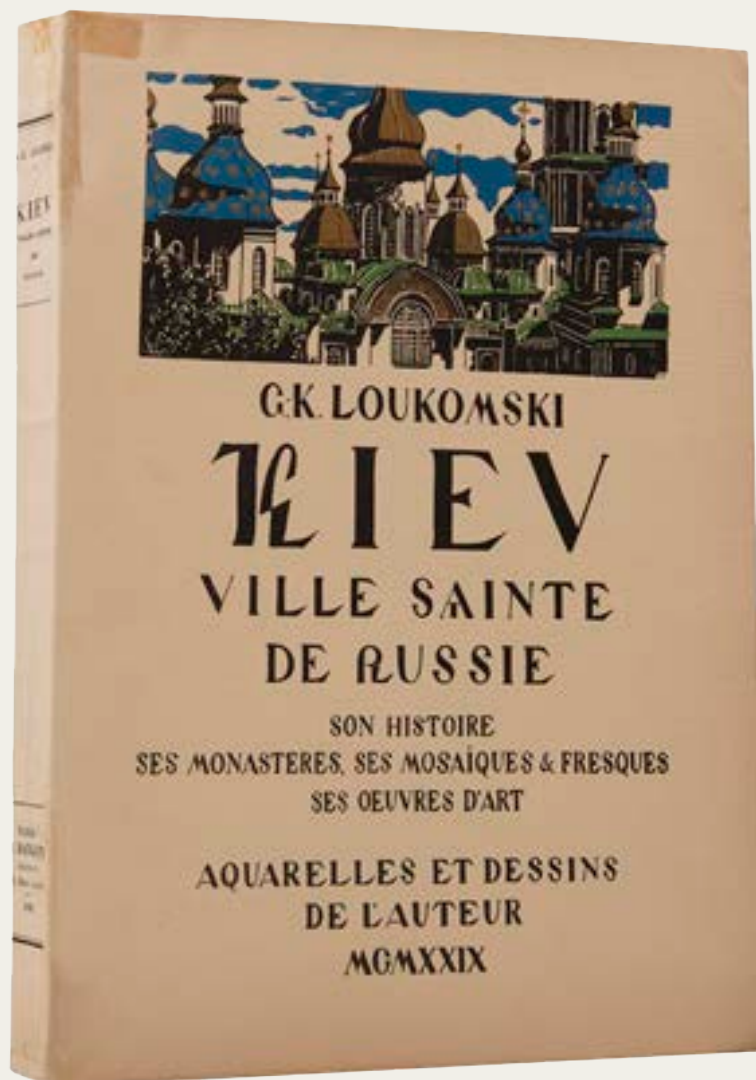
Kiev. Ville Sainte de Russie. Son histoire, ses monastères, ses mosaïques et fresques, ses oeuvres d'art.

Paris, Buttner-Thierry for J. Danguin, 1929.

£2,250 [ref: 108992]

The scarce deluxe edition of this important work on Kyiv and the art of the Ukrainian capital simultaneously also published in German. Richly illustrated with 16 coloured plates after Lukomskii and numerous photographic plates recording much of what no longer exists. Foreword by Charles Diehl.

Limited edition, ONE OF 50 COPIES, numbered 36 on the justification page; folio (33 x 25 cm); 16 plates hors-texte tipped in with tissue guards after watercolours by Loukomski, 64 photographic reproductions as well as numerous illustrations in the text, very fresh internally; original printed thick wrappers with design in blue, green and gilt detail, small repairs to spine with tape stains, otherwise a very good copy.





1837

View of St. Peter's



1838

View of St. Peter's



1839

View of St. Peter's in winter at Moscow



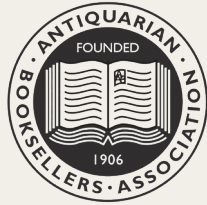
1840

View of St. Peter's at Moscow

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