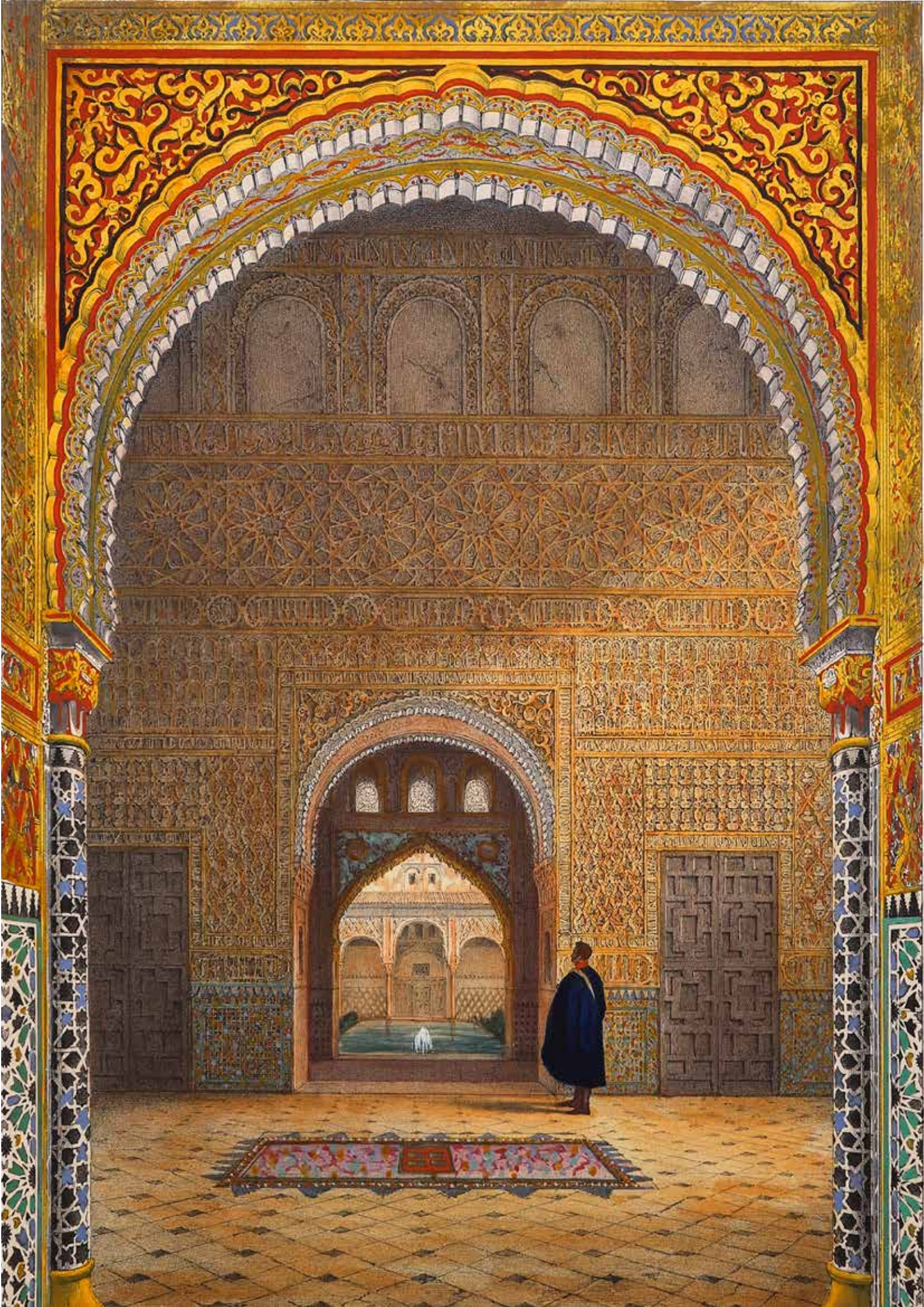


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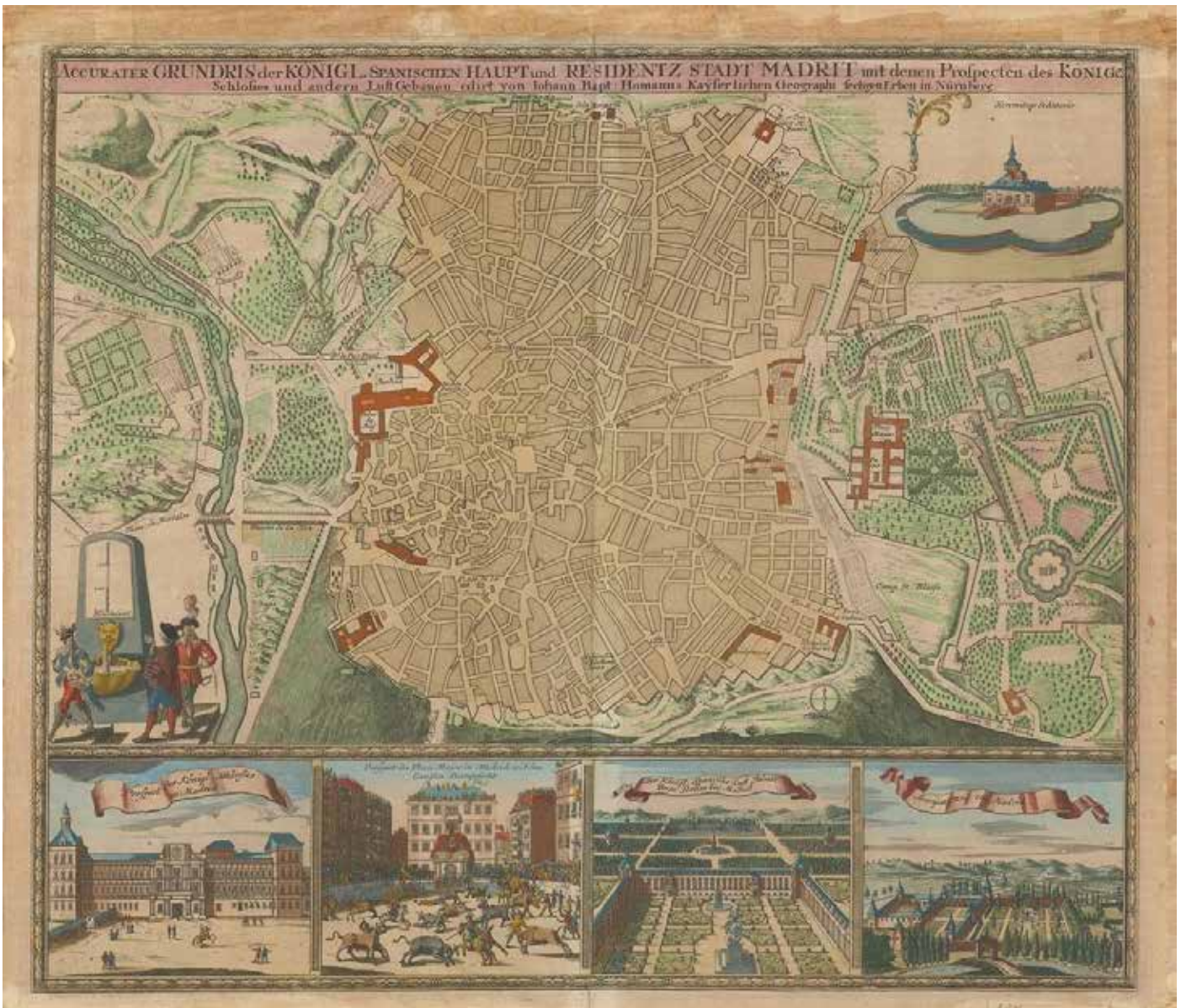
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IBERIA DEPICTA

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FINE & RARE BOOKS
PRINTS, & MAPS



1. HOMANN, Johann Baptist. [Madrid] *Accurater Grundris der Königl. Spanischen Haupt und Residentz Stadt Madrit mit denen Prospecten des Königl. Schlosses und andern Lust Gebäuden*, edirt von Iohann Bapt. Homanns Kayserlichen Geograph seeligen Erben in Nurnberg. *Nuremberg: Homann Erben, [c.1737].*

Original hand-coloured double page engraved plan of Madrid [c. 50 x 58 cm) with vignette of the Royal Chapel of St. Antonio de la Florida (Real Ermita de San Antonio de la Florida) top right and below, four views: The Royal Castle, the Plaza Mayor with a bullfighting, Buen Retiro Park (Parque del Retiro) with the castle and the Palacio Real de Aranjuez close to Madrid. Handsomely framed and galzed. Slight browning to upper outer margin.

A nice example of this map published by Homann's heirs who continued the business after his death in 1724.

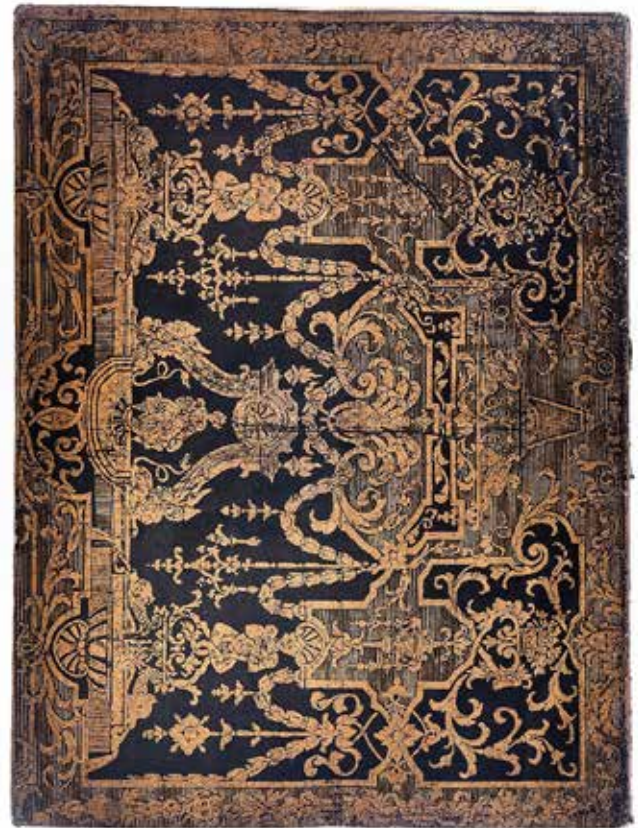
£800

[F63528]

A RARE COLLECTION OF ENGRAVED VIEWS BY VARIOUS AUGSBURG PRINTERS DEPICTING LISBON BEFORE DURING AND AFTER THE DEVASTATING 1755 EARTHQUAKE AND TSUNAMI

2. ROTH, Johann Michael. Augsburgische Sammlung derer, wegen des höchstbetrübten Untergangs der Stadt Lissabon, vornemlich aber des in... Portugall und Spanien,... die Winter Monathe des 1755ten und 1756ten Jahres hindurch sich geäuserten gewaltigen Erdbebens, heraus gekommenen Kupfer-Stiche : nebst einer... Beschreibung dieser so grossen Welt-Begebenheit. [Augsburg collection of copper engravings published on account of the most tragic destruction of the city of Lisbon, but especially of the tremendous earthquake that occurred in... Portugal and Spain... during the winter months of 1755 and 1756: together with a... description of this great world event] anbey hat man die Stadt Augsburg in Grundriß mit 48. Prospecten der schönsten Gebäude denselben mit beygefüget. *Augsburg*, [c.1756].

Folio (50 x 37.5 cm). Engraved title page with text surrounded by a ruined archway with the desolate figure of a lady in morning holding a shield with the arms of Portugal, flanked by two putti, single engraved leaf of introductory text, and 56 engraved maps, plans and views on 12 sheets comprising (1) a large folding plan and prospect of Lisbon by Matthias Seutter (50 x 60 cm), (2) a large map of Portugalliae et Algarbae.. cum Brasiliae Regnum (i.e Portugal the Algarves and with inset of Brazil) by Seutter (50 x 58 cm.), (3) a large folding map map of Regnorum Hispaniae et Portugalliae (Spain and Portugal), by Seutter (50 x 65 cm.) plus (4) the very large prospect of Lissabona by Probst (overall 50 x 116 cm.) and a further 52 views (various sizes, on 8 leaves printed recto and verso, except the last just recto)) mostly of Lisbon but including Cadiz, and other regional cities plus Fez and Meknes (in Morocco). Bound in the original richly ornate gilt decorated black paper wrappers.



A very rare collection of engraved views by various Augsburg printers depicting Lisbon before during and after the devastating 1755 earthquake and tsunami.

Here bound without the second section (called for in the title) "anbey hat man die Stadt Augsburg in Grundriß mit 48. Prospecten der schönsten Gebäude" i.e 48 Views of Augsburg and its beautiful buildings.

Lacking one leaf of the Lisbon part showing Map of Africa and Map of Spain on recto with multiple views of German cities on verso i.e not really relating to Lisbon.

£10,000
[F64393]







3. (VUE D'OPTIQUE - MADRID). A View of the Royal Palace of this Catholick Majesty the King of Spain, Madrid. | Vue du Palais Royal de sa Majeste Catholique le Roy d'Espagne a Madrid. London: Printed & Sold by Rob. Sayer at the Golden Buck opposite Fetter Lane Fleetstreet, [n.d., c.1760].

Original hand-coloured copper engraving (39 x 23.5 cm).

Publish'd according to Act of Parliament.

Vues d'optiques, or perspective view prints, were a fashionable entertainment in the elite drawing rooms of the eighteenth century, and also a popular street entertainment at fairs and markets. Publishing houses in London, Paris, Augsburg, and Bassano competed in their production. In total about 5,000 vues d'optiques were produced.

£200

[F54630]

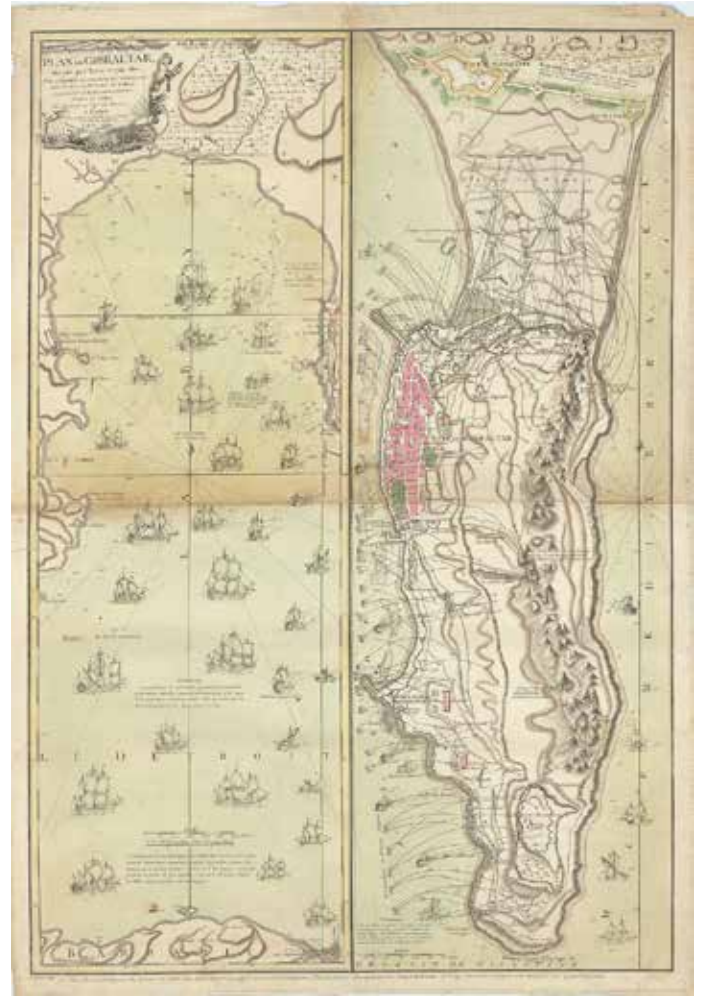
4. ESNAUTS, [Jacques] & RAPILLY, [Michel]. Plan de Gibraltar attaqué par Terre et par Mer par l'armée Espagnole et Française aux Ordres de Mr. le Duc de Crillon, en présence de Mgr. le Comte d'Artois d'après les Dessins d'un Ingénieur en Chef de l'Armée. À Paris: Chez Esnauts et Rapilly, 1782.

Two engraved maps of Gibraltar on one sheet with contemporary hand-colour (overall dimensions 78 x 55 cm, map dimensions together 74 x 51 cm). The map on the left shows the Bay of Gibraltar from which the French and Spanish fleets bombard the British garrison, while the map on the right shows a town plan of Gibraltar and its immediate environs. Folded once vertically and once horizontally. Light toning and occasional light spotting, two tiny holes to map on left, generally very good.

A separately issued engraved map of the Great Siege of Gibraltar, prepared in 1783 by the Parisian mapmaker Esnauts and Rapilly, well known for their scarce maps of the American Revolution. The Great Siege of Gibraltar was an unsuccessful attempt by Spain and France to capture Gibraltar from the British during the American War of Independence.

The British garrison under George Augustus Eliott were blockaded from June 1779 to February 1783, initially by the Spanish alone, led by Martín Álvarez de Sotomayor. The blockade failed because two relief convoys entered unmolested—the first under Admiral George Rodney in 1780 and the second under Admiral George Darby in 1781—despite the presence of the Spanish fleets. The same year, a major assault was planned by the Spanish, but the Gibraltar garrison sortied in November and destroyed much of the forward batteries. With the siege going nowhere and constant Spanish failures, the besiegers were reinforced by French forces under de Crillon, who took over command in early 1782. After a lull in the siege, during which the allied force gathered more guns, ships and troops, a "Grand Assault" was launched on 18 September 1782. This involved huge numbers—60,000 men, 49 ships of the line and ten specially designed, newly invented floating batteries—against the 5,000 defenders. The assault was a disastrous failure, resulting in heavy losses for the Bourbon allies.

The siege then settled down again to more of a blockade, but the final defeat for the allies came when a crucial British relief convoy under Admiral Richard Howe slipped through the blockading fleet and arrived at the garrison in October 1782. The siege was finally lifted on 7 February 1783 and was a decisive victory for the British forces, being a vital factor in the Peace of Paris, which had been negotiated towards the end of the siege. This was the largest action fought during the war in terms of numbers, particularly the "Grand Assault". At three years and seven months, it is the longest siege endured by the British Armed Forces and one of the longest sieges in history.



£900
[F57896]



5. [ANON]* Gibraltar. *c.1800.*

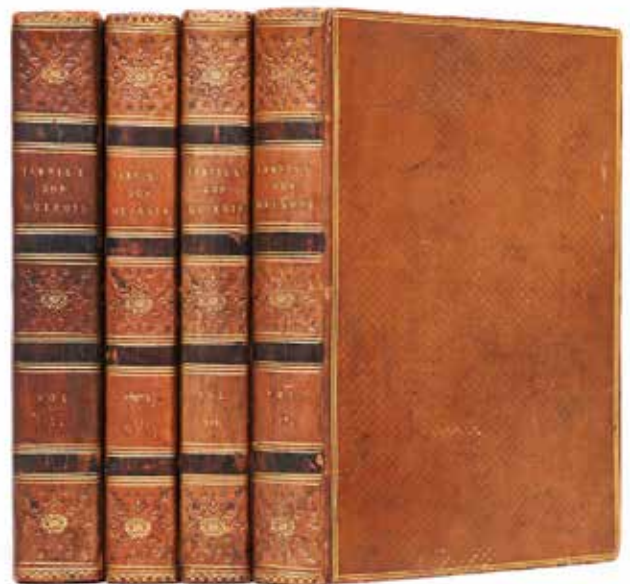
Fine gouache painting of the Rock of Gibraltar with ships in the foreground (39 x 65.5 cm) to outside black neat line.

*Indecipherable signature to bottom right obscured by black ink border line.

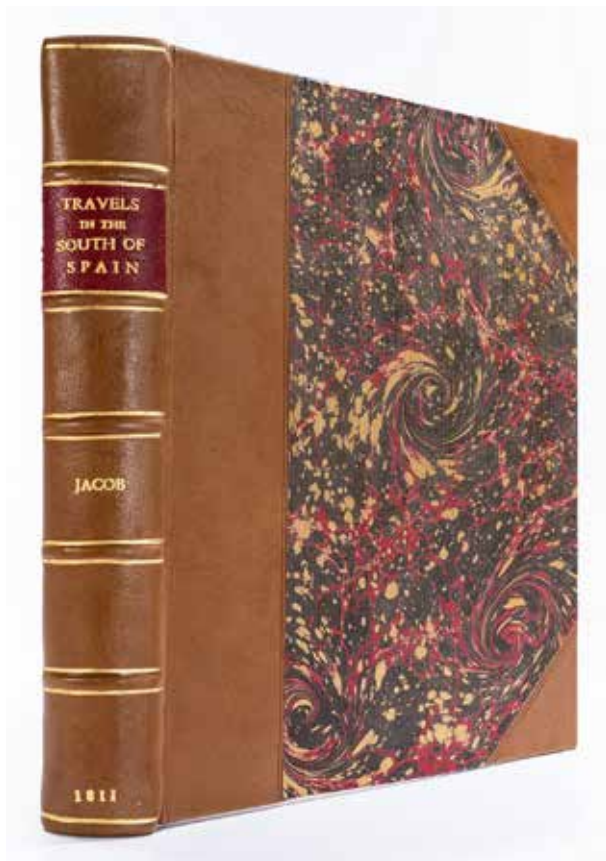
£2,500
[F52115]

6. CERVANTES, Miguel de; JARVIS, Charles. *The Life and Exploits of the ingenious gentleman Don Quixote de la Mancha.* Translated from the original Spanish of Miguel de Cervantes Saavedra, by Charles Jarvis, Esq. now carefully revised and corrected: with a new translation of the Spanish poetry. To which is prefixed A copious and new life of Cervantes; including a critique on the Quixote; also a chronological plan of the work. *London: William Miller, 1810.*

4 vols. 8vo. (21.3 x 14.2cm). pp.cxlv+371; ix+412; xvi+391; xii+440+[8]. Contemporary diced calf, gilt double fillet border, gilt ruling and blind and gilt stamped devices to spine. Marbled endpapers and edges. Frontispiece plus 19 full-page plates. Light shelfwear, insides clean and fresh. A handsome set.



£500
[F64945]



PRESENTATION COPY

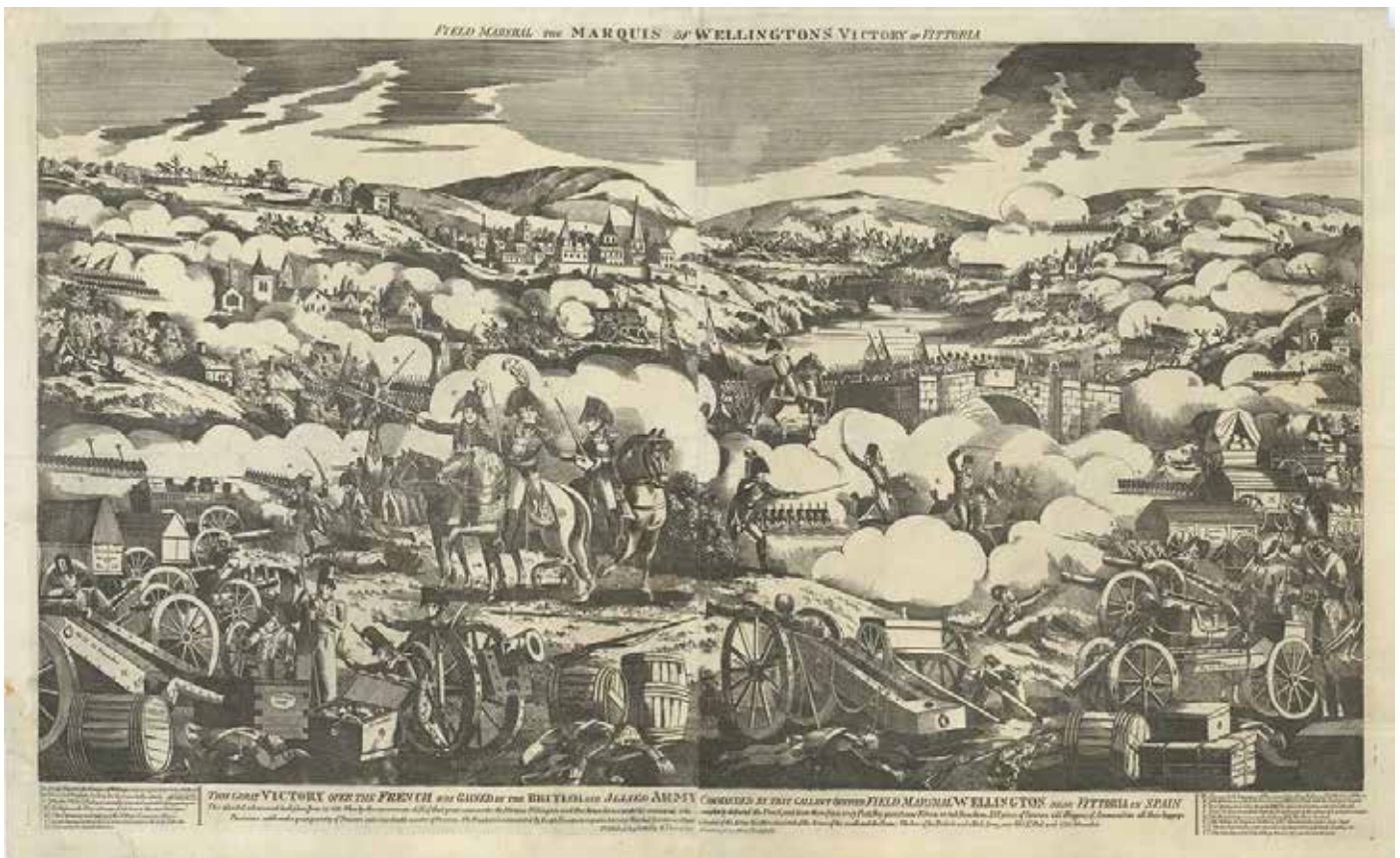
7. JACOB, William. *Travels in the South of Spain in Letters Written A.D. 1809 and 1810.* London: Printed for J. Johnson and Co., 1811.

FIRST EDITION. PRESENTATION COPY. 4to. (27.75 x 22.5 cm). pp.xiii+[2, directions to the binder and errata]+407+36 [appendix]+[7, index]. Uncut in recent half calf over marbled boards, red morocco label, spine gilt decorated. 13 plates comprising one engraved folding map of Cadiz (with minor loss to lower margin not affecting map), 11 aquatinted plates, and one line-engraving. With a presentation inscription from the author to a Miss Crowe to f.f.e.p. Crude repairs to first 5 leaves and map, some occasional soiling, toning and occasional light spotting.

William Jacob (1762-1851), English merchant, ship owner and parliamentarian. Arriving at Cadiz on a diplomatic mission in September 1809, he stayed in Andalusia for 6 months, during which time he wrote the present work. The illustrations include views and buildings in Seville, Malaga, Granada including the Alhambra, and Gibraltar.

(Abbey Travel, 145).

£850
[F57687]



8. [ANON]. THOMPSON, George (publisher). Field Marshall the Marquis of Wellington's Victory at Vittoria. London: G[eorge] Thompson, no. 43 Long Lane, Smithfield, Aug 11th, 1813.

Large engraved print (60 x 98 cm.) depicting Wellington's victory, published less than two months after the event (June 21st.). Description of the battle in lower margin and key to the print in both lower corners Lower left corner tear restored without loss, minor restorations to verso at old folds.

A very rare and slightly fragile item in remarkably good state.

The British Museum have a number of similar prints published by George Thompson around this time but nothing remotely on this scale save one of The Funeral of Nelson (1805) and another ditto Duke of York (1827).

£2,500
[F64768]

A PIONEERING HISTORY OF THE ARABS IN SPAIN

9. CONDE, Don José Antonio. [History of the Domination of the Arabs in Spain]. *Historia de la Dominación de los Arabes en España, Sacada de Varios Manuscritos y Memorias Arabigas. Por el Doctor Don Jose Antonio Conde, del Gremio y Claustro de la Universidad de Alcalá: Indiciduo de Numero de la Academia Española, y de la de la Historia, su Anticuario y Bibliotecario: de la Sociedad Maritense; y Corresponsal de la Academia de Berlin. Madrid: Imprenta que fue de Garcia, 1820-1821.*

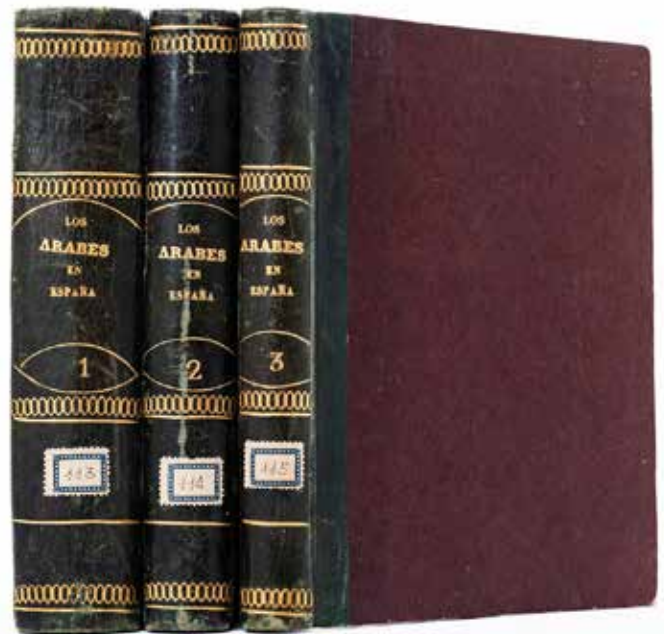
FIRST EDITION. 3 vols. 4to. (20 x 14 cm). pp.xx-iv+635+[1, errata]; [ii]+456; xx+268. Contemporary green leather spines over decorative red cloth sides, smooth spines with gilt tooling and lettering. Six engraved plates of Arabic calligraphy in Volume 1. Old shelf labels to spines. Lightly rubbed, some browning to edges (mostly to Volume 2), generally an excellent set in handsome bindings.

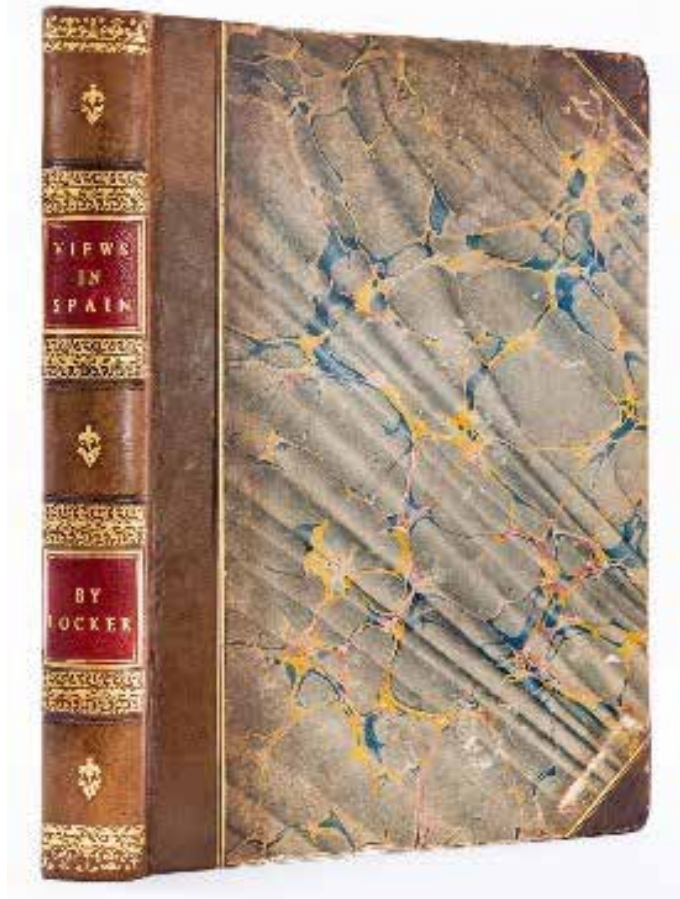
First edition of José Antonio Conde's 3 volume magnum opus, a pioneering history of the Arabs in Spain (700-1500) published a year after his death. It was under Arab rule that the Iberian peninsular experienced a golden era that saw a blossoming of artistic, scientific and intellectual pursuits. Conde was concerned that the history of this period was available only through works that were unreliable and prejudiced against the Arabs and his aim was to provide an accurate account of what was an important period in the history of Europe and of Islam. War and the passage of time had destroyed many of the important libraries but Conde undertook extensive research to locate and make use of original Arabic manuscripts and he was the first person to use them for a coherent history of the period. The three volumes represent an important milestone in Hispano-Arabic studies and they have had a lasting influence. The work was translated into German (1824-1825), French (1825) and English (1854).

José Antonio Conde y García (1766 -1820) was a Spanish Orientalist and historian of Al-Andalus period.

£750

[F63279]





10. LOCKER, Edward Hawke. *Views in Spain.* London: John Murray, 1824.

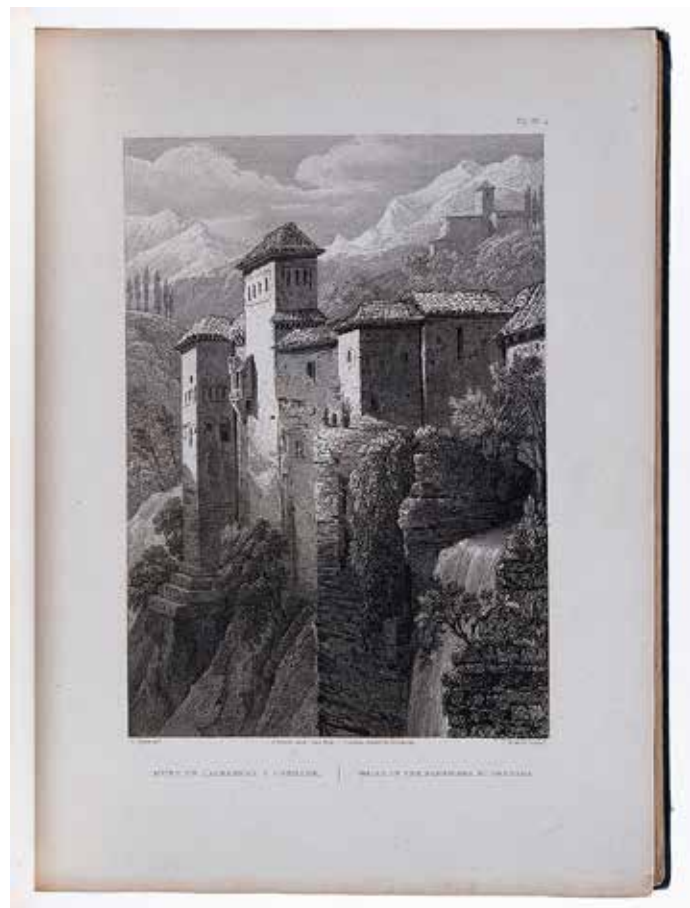
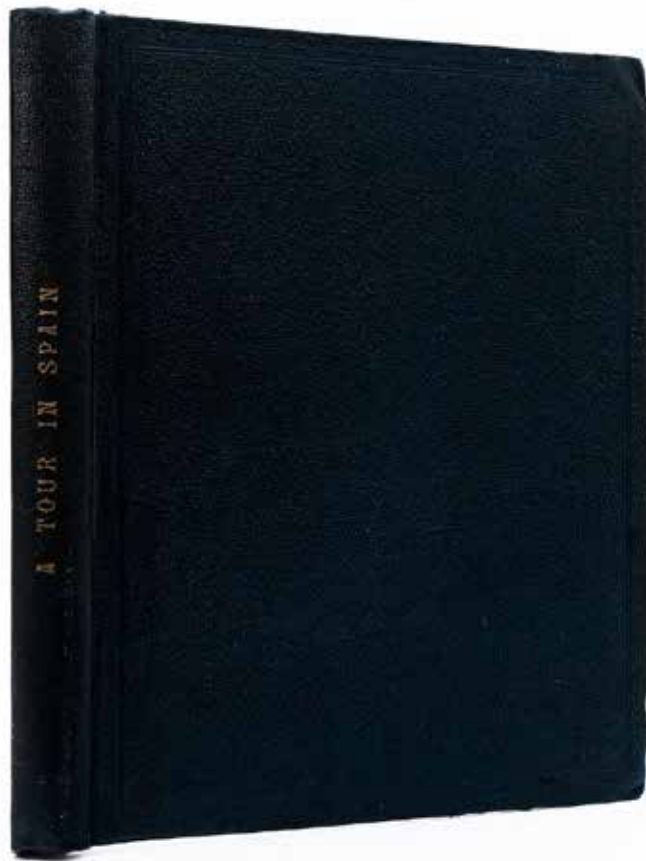
FIRST EDITION. 4to. (26 x 17.5 cm). Title-page, verso blank; Half-title, verso blank; Preface, 4 leaves; Views and Errata, 1 leaf; Dedication, 1 leaf; Text, 1 leaf per plate. Contemporary half calf over marbled boards sometime skilfully rebaked to style, spine with gilt-decorated raised bands and gilt in compartments, twin gilt-lettered red morocco labels, marbled endpapers and edges. Lithographed title vignette on India-proof paper, 60 hand-coloured lithographed plates by Harding, Hullmandel and Westall after the author. Ex libris Cholmeley of Brandsby Hall, Yorkshire, with their armourial bookplate to front paste-down. Minor scuffing and discolouration to boards, occasional light foxing, generally an excellent, clean copy of this early example of lithography.

Edward Hawke Locker (9 October 1777, in East Malling, Kent – 16 October 1849, in Iwer, Buckinghamshire) was an English watercolourist (producing works now in the V&A and British Museum) and administrator of the Royal Naval Hospital, Greenwich.

(Abbey Travel, 147).

£2,750
[F57555]





11. TAYLOR, J. [Isidore-Justin-Severin, Baron de].

A Picturesque Tour in Spain, Portugal, and along the Coast of Africa, from Tangiers to Tetuan. Paris: Published by Robert Jennings, 1827.

4to. (29.5 x 22.5 cm). Later dark turquoise cloth, spine lettered in gilt, top edge gilt. Title+letterpress dedication+pp.vi+40 plates, each with accompanying leaf of letterpress text. 40 steel-engraved plates, each with tissue guard. Some light spotting to title-page, occasional marginal browning, generally a very good copy. A remarkably scarce title. According to Rare Book Hub the last copy to come up at auction was in 1980. Dedicated to Charles Nodier.

Isidore Justin Séverin, Baron Taylor (5 August 1789 – 6 September 1879) was a French dramatist, artist, and philanthropist. He was closely associated with the development of French theatre, a pioneer of Romanticism, and also a noted traveller.

£1,500
[F64427]





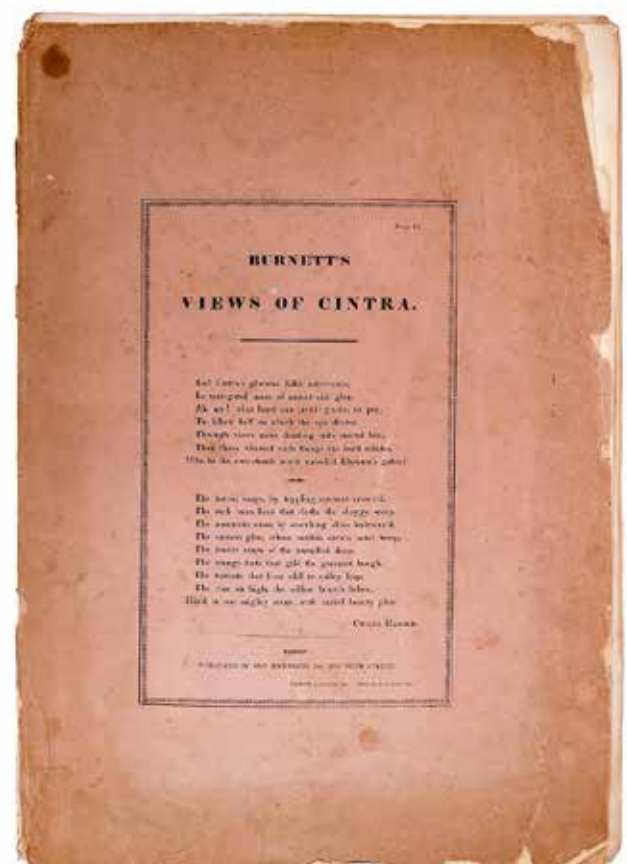
12. BURNETT, William Hickling. Views of Cintra.
London: Dickinson, [c.1830].

FIRST EDITION. Large folio (53.5 x 37 cm). Publisher's original buff wrappers printed in black. Title-page and 14 lithographs by Hullmandel after Burnett. Covers detached and worn, some plates with wear and loss to margins, scattered foxing throughout.

A fine visual record of Sintra, near Lisbon. A long-time royal sanctuary, the area's forested terrain is studded with pastel-coloured villas and palaces. The Moorish- and Manueline-style Sintra National Palace is distinguished by dramatic twin chimneys and elaborate tilework.

Now a UNESCO heritage site, Sintra remains largely unchanged since the publication of this book, and Burnett's lithographs of the flora and architecture of the region are as relevant as ever.

£1,500
[F64421]



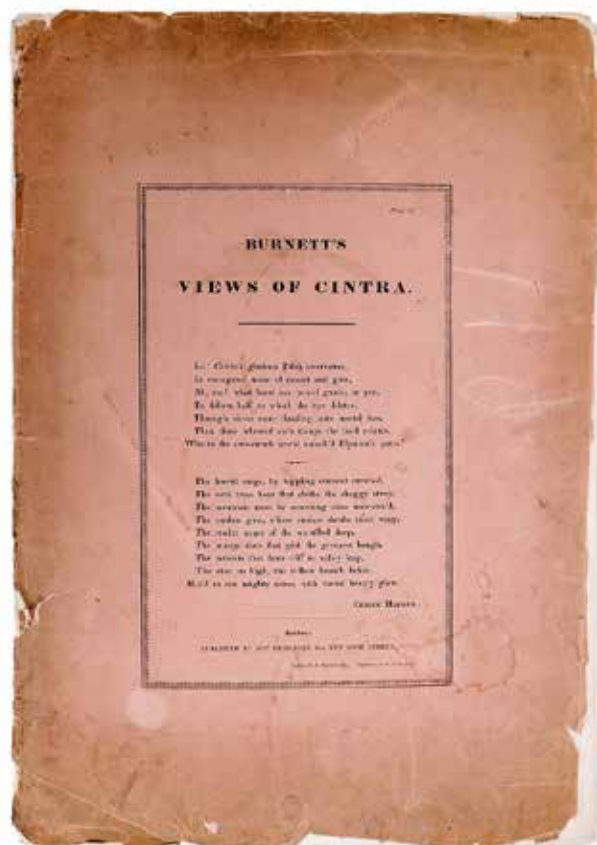


13. BURNETT, William Hickling. Views of Cintra.
London: Dickinson, [c.1830].

FIRST EDITION. Large folio (53.5 x 37 cm). Publisher's original buff wrappers printed in black, lacking the dedication. Sold as a collection of plates. 14 lithographs by Hullmandel after Burnett with later hand colouring. Covers detached and worn, some wear to margins of some plates, generally very good.

A fine visual record of Sintra, near Lisbon. A long-time royal sanctuary, the area's forested terrain is studded with pastel-coloured villas and palaces. The Moorish- and Manueline-style Sintra National Palace is distinguished by dramatic twin chimneys and elaborate tilework.

Now a UNESCO heritage site, Sintra remains largely unchanged since the publication of this book, and Burnett's lithographs of the flora and architecture of the region are as relevant as ever.



£1,500
[F64422]



14. SUCHET, Maréchal (Louis-Gabriel, Duc D'Albufera). *Mémoires du Maréchal Suchet, Duc d'Albufera, sur les campagnes en Espagne depuis 1808 jusqu'en 1814 écrites par lui-même. Paris: Anselin, Successeur de Magimel, 1834.*

Atlas volume only. Large folio (54.5 x 39 cm). Publisher's original buff boards printed in black (front cover lacking), spine perished. 16 engraved plates, mostly double-page or folding, comprising maps, battle plans, and views. Scattered foxing throughout, sold as a collection of plates.

Issued in three volumes, with two volumes of text and one atlas volume. This the second edition of the atlas volume, first published in 1828.

Suchet's famous Memoirs on Napoleon's campaigns in Spain between 1808 and 1814. Louis Gabriel Suchet (1770-1826), Duke of Albufera, was one of Napoleon's most brilliant generals. After participating in the siege of Zaragoza, he was appointed general of the army of Aragon and governor of the province, which, through wise administration and courage, he brought to submission in two years. He defeated Blake's army at Maria on June 14, 1809, and on April 22, 1810, inflicted a severe defeat on O'Donnell. After being named Marshal of France on July 8, 1811, he achieved the conquest of Valencia in 1812, for which he was rewarded with the title of Duke of Albufera. By Louis XVIII he was made a peer of France on June 4, but, having helped Napoleon during the "hundred days", he was deprived of his nobility on July 24, 1815.

£1,000
[F64423]

15. LEWIS, John F. *Lewis's Sketches and Drawings of the Alhambra, made during a Residence in Granada in the Years 1833-4. London: Hodgson, Boys & Graves, Printsellers to the King, 6 Pall Mall East, [1835].*

FIRST EDITION. Large folio (55 x 38 cm). Original dark red quarter morocco-grain roan over moiré cloth boards, spine lettered in gilt. Lithograph title with vignette, dedication to Duke of Wellington with list of drawings on verso, 25 tinted lithograph plates (including frontispiece). Spine repaired at head and foot, intermittent light foxing, generally a very good copy.

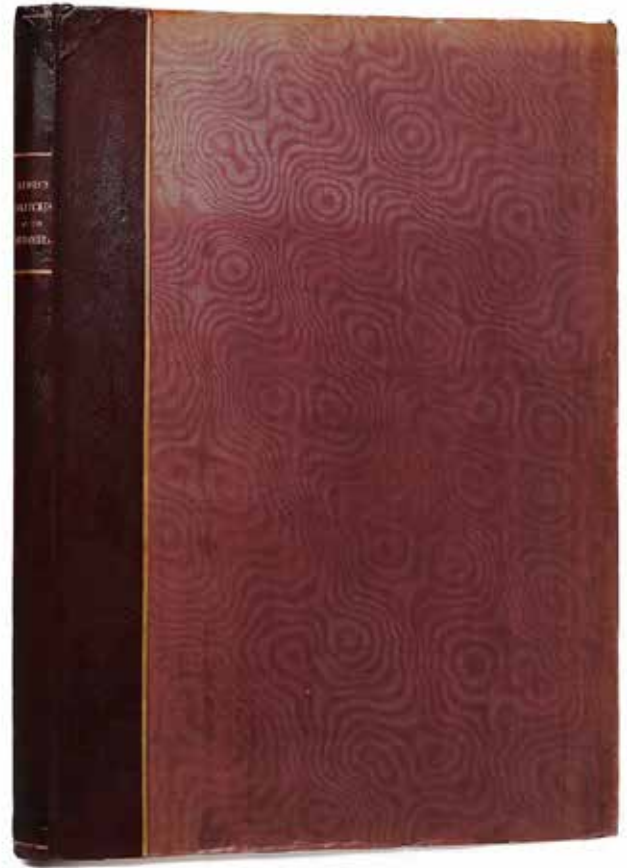
The nineteenth-century romantic love of the Arab world and Arab art is expressed in the drawings of the Alhambra in Granada made by John Frederick Lewis in 1833 and 1834. We are also reminded of Spain's connection with British politics by Lewis's dedication of the collection to the Duke of Wellington, the hero of the Peninsular War against Napoleon. Although less precise, Lewis's work can be regarded as a precursor of the great study on the Alhambra made by Owen Jones and Jules Goury a decade later.

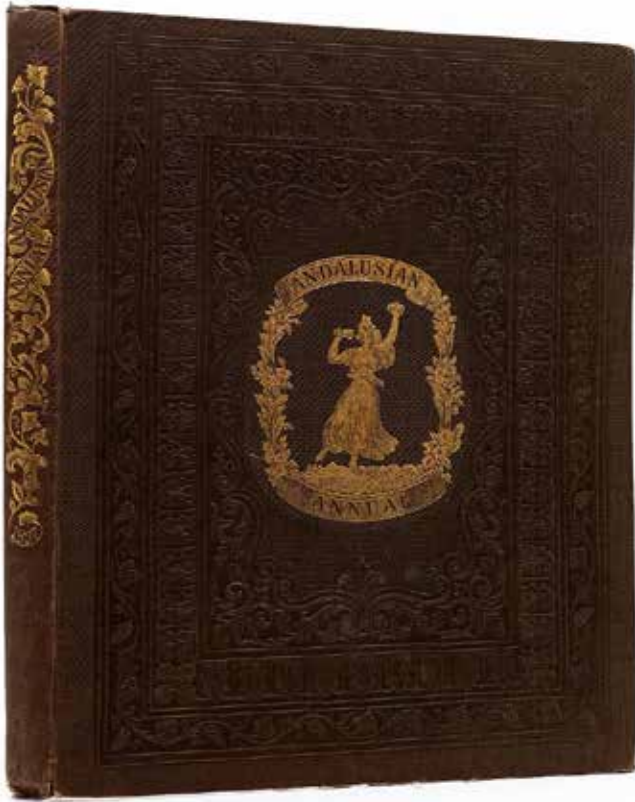
Lewis had started his career by painting animals and had worked for the celebrated English painter Sir Thomas Lawrence. His stay in Spain had a deep effect on his art. For many years afterwards he was associated mainly with Spanish subjects. Subsequently he travelled widely in the Near East and developed a special liking for Cairo. His Egyptian experiences resulted in a number of drawings and paintings of scenes from Arab life which established his reputation, and the best critic of the time, John Ruskin, called him 'the painter of the greatest power, next to Turner, in the English school'. Lewis's drawings of the Alhambra were lithographed by himself and three other lithographers who included the landscape painter James Duffield Harding and Richard James Lane, the brother of the eminent Arabist Edward Lane.

At the time that Lewis was sketching the Alhambra, modern restoration had begun to improve this important tourist attraction.

(Abbey Travel, 148)

£4,000
[F64414]





16. HONAN, Michael Burke (editor). *The Andalusian Annual*, for MDCCCXXXVII. London: John Macrone, 1836.

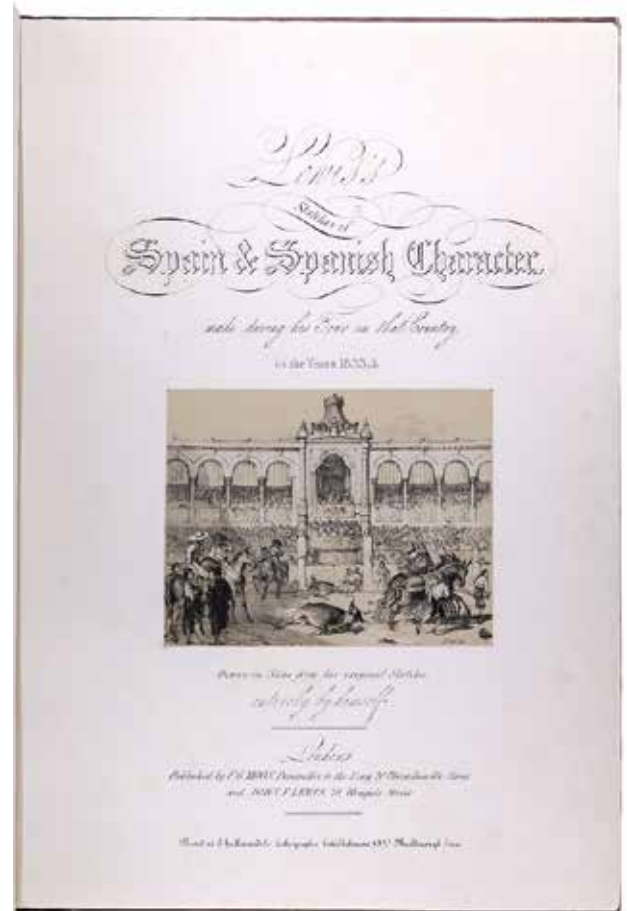
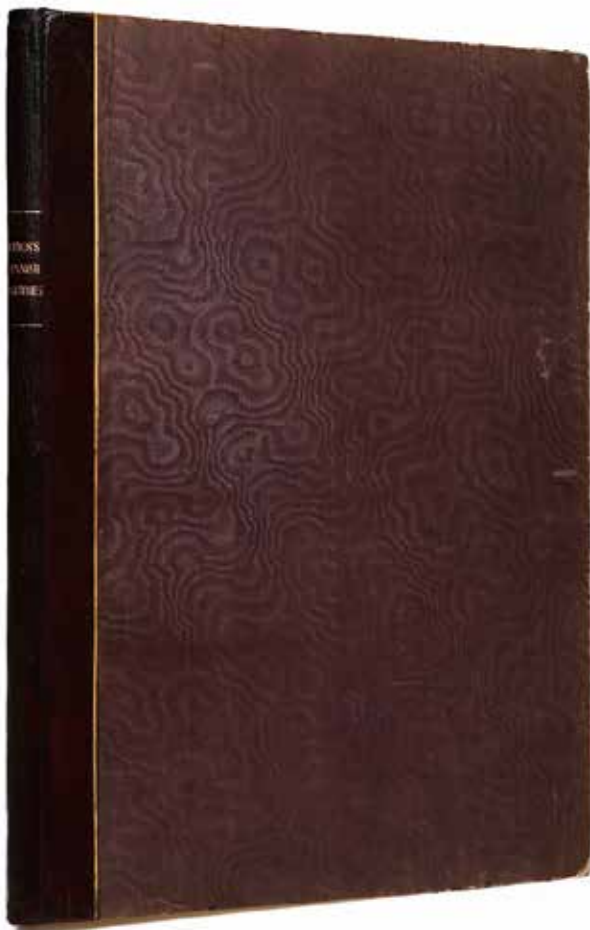
FIRST EDITION. 4to. (31 x 24.5 cm). pp.viii+161+[1, colophon]. Publisher's original brown cloth richly decorated in blind with gilt vignette to both covers, spine also decorated in gilt, yellow-coated endpapers, all edges gilt. 12 hand-coloured lithographs comprising frontispiece of a matador, plus 11 hand coloured plates of Andalusian subjects, all with paper guards, depicting young women in different costumes, peasants, bandits and robbers, the portraits and costumes have been painted at Seville, by Jose Becquer. Some light wear to corners and edges, occasional light foxing, generally a very good copy.

The hand coloured plates are lithographed by Maxim Gauci after Jose Bequer. The volume contains poems, 13 scores of Seguidillas, fandango, bowling, tirana etc., of dances and songs with musical notations, and stories to accompany the plates.

(Colas, *Bibliographie de la Mode*, 1476; Hiler, *Bibliography of Costume*, page 445; Tooley, *English Books with Coloured Plates*, page 223, No.269)



£1,250
[F64411]



17. LEWIS, [John Frederick]. Lewis's Sketches of Spain & Spanish Character, made during his Tour in that Country, in the Years 1833-4. London: Published by F.G. Moon and John F. Lewis, [1836].

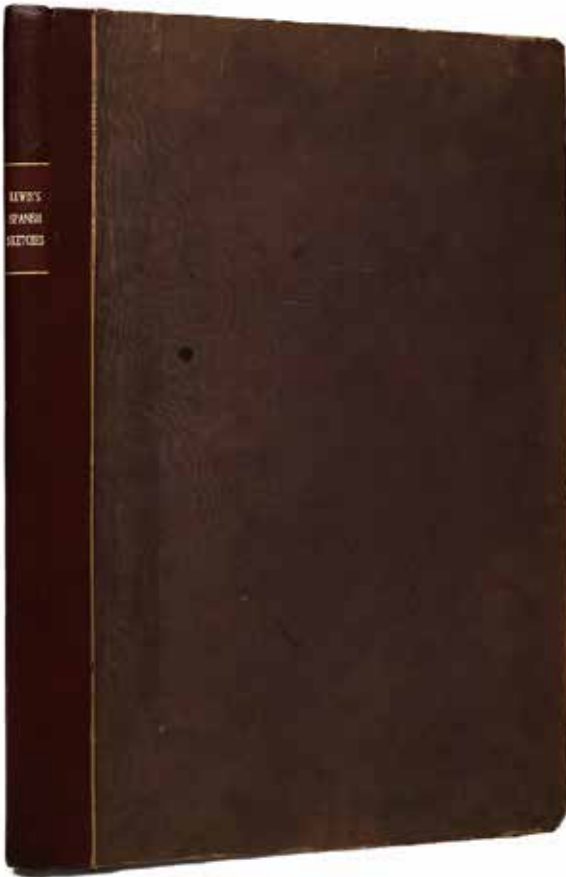
FIRST EDITION. Large folio (55 x 38 cm). Original quarter dark red morocco roan over moiré cloth boards, spine lettered in gilt. Lithograph vignette title, lithograph dedication leaf to David Wilkie Esq., and 25 tinted lithographic plates. Head of spine repaired, plates cleaned, generally a very good copy.

The plates depict peasants, smugglers, bullfighters, monks, or buildings (churches, convents, squares, bullrings, posadas) - mainly in Andalusia (Granada, Seville, Sierra Nevada, Ronda, Gibraltar) but also in Madrid, Toledo, and Segovia. The title vignette depicts a bullring after a bullfight. After his trip to Spain, Lewis not only published this book of lithographs and Lewis's Sketches and Drawings of the Alhambra (1835), but also exhibited, between 1833 and 1838, numerous watercolours of Spain at the Royal Academy and the Old Watercolour Society.

(Abbey, Travel 150)

£5,000
[F64415]





18. LEWIS, [John Frederick]. Lewis's Sketches of Spain & Spanish Character, made during his Tour in that Country, in the Years 1833-4. London: Published by F.G. Moon and John F. Lewis, [1836].

FIRST EDITION. Large folio (55 x 38 cm). Later dark red quarter roan over original moiré cloth boards, spine label lettered in gilt. Lithograph vignette title, lithograph dedication leaf to David Wilkie Esq., and 25 tinted lithographic plates, all with later hand colouring. Light wear to front margin of first three leaves, generally very good

The plates depict peasants, smugglers, bullfighters, monks, or buildings (churches, convents, squares, bullrings, posadas) - mainly in Andalusia (Granada, Seville, Sierra Nevada, Ronda, Gibraltar) but also in Madrid, Toledo, and Segovia. The title vignette depicts a bullring after a bullfight. After his trip to Spain, Lewis not only published this book of lithographs and Lewis's Sketches and Drawings of the Alhambra (1835), but also exhibited, between 1833 and 1838, numerous watercolours of Spain at the Royal Academy and the Old Watercolour Society.

(Abbey, Travel 150)

£5,000
[F64417]



19. GIRAULT DE PRANGEY, Philibert-Joseph.

Monuments Arabes et Moresques de Cordoue, Séville, et Grenade, Dessinés et Mesurés en 1832 et 1833. Paris: Chez Veith & Hauser, [1836]-1837.

FIRST EDITION. Large folio (55 x 41 cm). Later half brown morocco over marbled boards, spine with raised bands, gilt lettering and ornamentation. 3 lithographed titles and 44 full page lithographed plates with small blindstamped crest to margins. Occasional minor foxing mainly to the text leaves and not to the tissue guarded plates. A handsome work in a handsome binding.

Three parts in one volume comprising General title and:

1. *Mosquée de Cordoue*. 'Vues generales interieures', details et plans. Lithographed architectural title, 8 full page plates (pl.6 misnumbered 3) and single leaf of descriptive text within architectural borders.

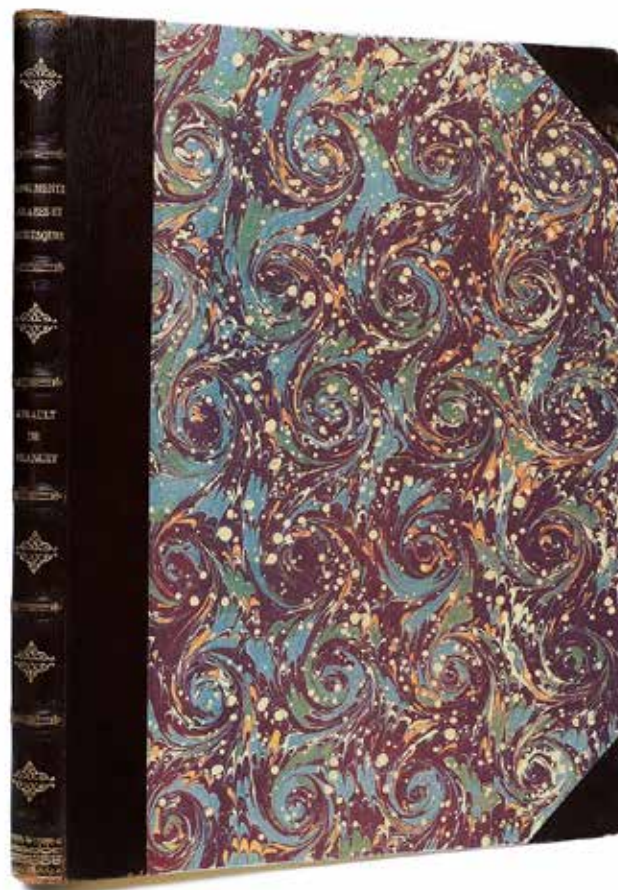
2. *La Giralda et l'Alcazar de Seville*. Lithographed architectural title, 6 full page plates and single leaf of descriptive text within architectural borders.

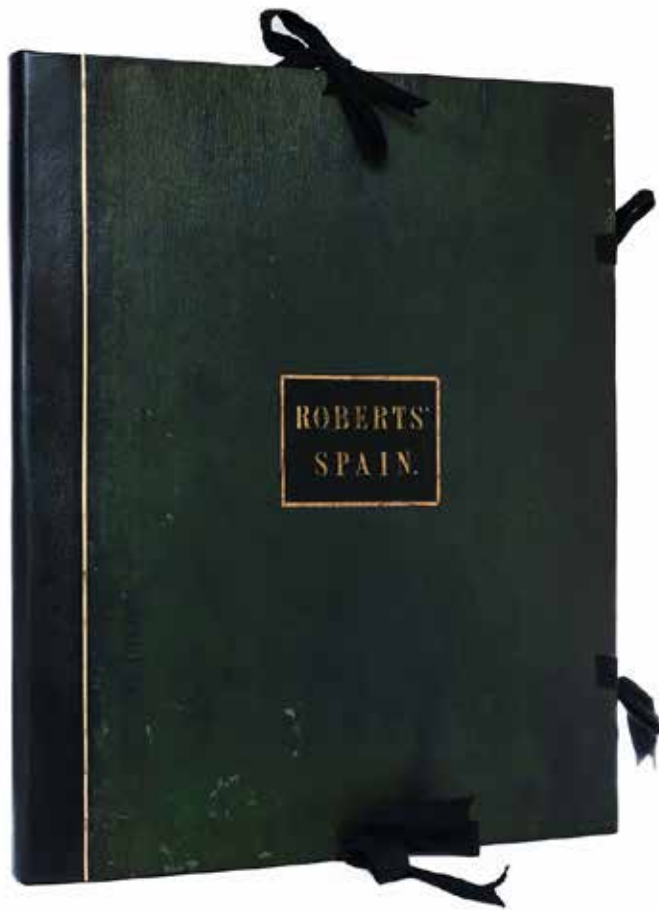
Followed by single leaf 'Explication des Planches' to both these parts

3. *Souvenirs de Grenade et de l'Alhambra*. Lithographed title with decorative borders, 3 leaves of descriptive text within decorative borders, 30 full page plates (no. 30 double page), 3 further leaves of descriptive text within decorative and calligraphic borders and single leaf 'Explication des Planches'

£15,000

[F65045]





EXCEEDINGLY RARE HAND-COLOURED ISSUE

20. ROBERTS, David Picturesque Sketches in Spain Taken during the years 1832 & 1833. *London: Henry Graves & Co. 1837.*

FIRST EDITION. (54 x 37 cm). Original publisher's green cloth portfolio with gilt lettered title label to upper cover. 26 original hand-coloured lithographed plates, including title, all mounted on card as issued. Portfolio professionally repaired, with a new morocco spine and flaps, retaining original cloth outer covers and original title label to upper.

THE WORK THAT BROUGHT LANDSCAPE ARTIST DAVID ROBERTS TO THE ATTENTION OF THE PUBLIC and prompted art critic John Ruskin to praise his "absolutely careful and faithful" depiction of "the greatness and richness of things." For Ruskin, it also allowed one to imagine "serenely and joyfully... the splendour of the aisles of Seville, or the strength of the towers of Granada, and [to forget] oneself, for a time."

Following his travels in Spain and illustrations appearing in the *Landscape Annuals* this was David Roberts' first book to be issued in large format with clearly only a limited number of subscribers to the deluxe issue.

Ordinary copies issued at £4.4s., coloured and mounted in portfolio as this £10.10s.

Rare to find complete. No copies cited in auction since 1965 and seemingly none listed on OCLC.

(Cf. *Abbey Travel*, 152 - ordinary copy)

£35,000
[F63479]

21. ROBERTS, David. Picturesque Sketches in Spain taken During the Years 1832 & 1833 by David Roberts. *London: Hodgson & Graves, Printsellers to the King, 6, Pall Mall, 1837.*

FIRST EDITION. Folio (55 x 37 cm). Title+dedication+25 plates+1 leaf advertisement for Lewis's Alhambra. Later quarter green morocco over bevelled green cloth boards, spine with gilt lettered red label, front cover with gilt title, new endpapers. Lithographed pictorial title and 25 full page lithographed plates, all with later hand colouring. Generally a very good example.

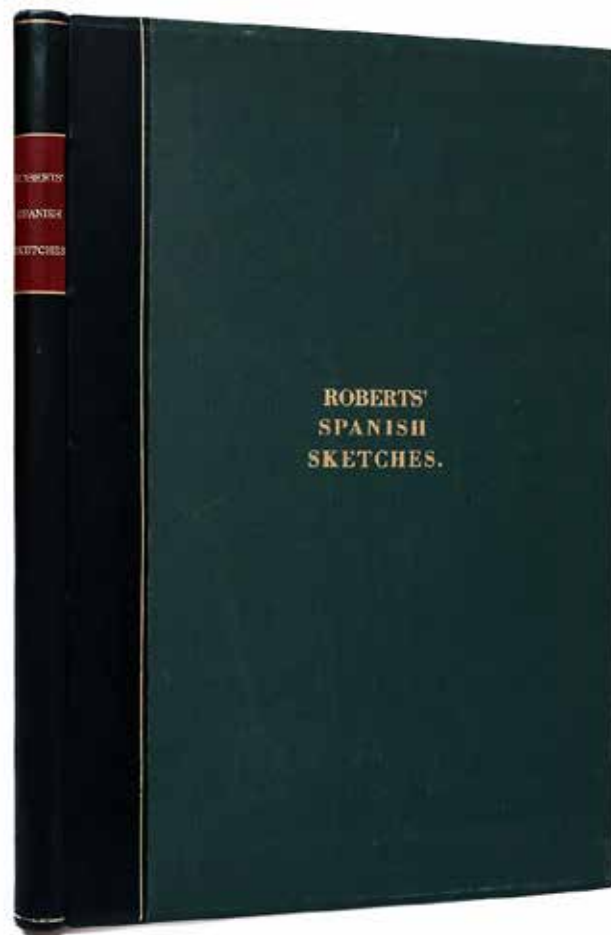
David Roberts' first published set of views, which brought him to the attention of the public and elicited praise from John Ruskin.

These large-scale views of such sights as the Mosque at Cordova, the Cathedral at Seville and the Daro, Granada, are exceedingly intricate in design and line work. Roberts' skill in conferring a sense of intimacy, whilst at the same time capturing the austerity and scale of architecture natural landscapes is discussed in John Ruskin's autobiography *Praeterita*. He writes 'David Roberts was, though in his own restricted terms; fastening on the constant aspect of any place... The minute knowledge and acute sensation throws us back into our-selves; haunting us to the examination of points and enjoyment of moments; but one imagined serenely and joyfully, from the old drawings, the splendour of the aisles of Seville or the strength of the towers of Granada, and forgot oneself, for a time.'

(cf. *Abbey Travel*, 152 - ordinary copy)

£7,500

[F64416]



22. VIVIAN, George. *Spanish Scenery.* London: P. & D. Colnaghi & Co., 1838.

FIRST EDITION. Large folio (55.5 x 37.5 cm). Publisher's original green quarter morocco-grain roan over cloth boards with floral embossing, spine lettered in gilt.

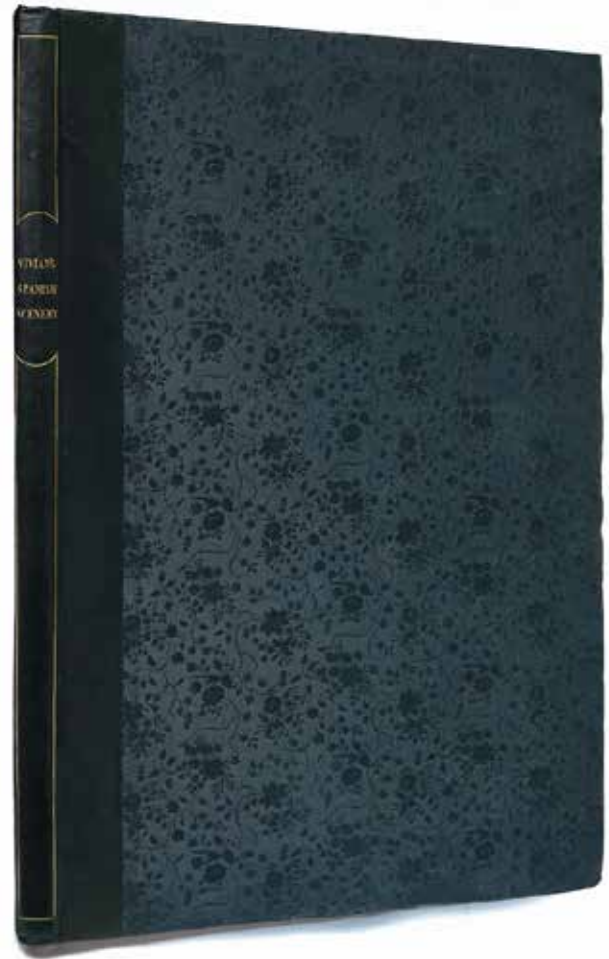
Illustrated title and 32 views after George Vivian on 28 two-tone tinted lithographic plates by Louis Haghe, Thomas Boys, and Paul Gauci, lithographed list of plates on 2 pages, all printed by Day & Haghe. Some light scattered foxing mainly to first two leaves, generally a very good copy.

First edition of this superb lithograph book on Spain, one of the finest graphic records of the country, which includes beautiful views of Cordoba, Seville, Bilbao, Malaga, Gibraltar, and Valencia, produced "at different periods in the years 1833 and 1837" (Preface). It was originally issued in six parts and then offered in the present binding at 4 guineas.

George Vivian (1798-1873), son of John Vivian of Claverton Manor, near Bath, was a great traveller, accomplished artist, and prominent patron of the arts, who remains best known for his two folio works on Spain and Portugal. He writes in his preface that "during the first period Spain was comparatively tranquil... During the second I saw the demolition of some of the finest convents going on, and observed the sites on which others had recently stood: the prospect of the speedy ruin of nearly all... made me feel a strong desire to preserve some trace of establishments... [with] an interest and character not less in Spain than in Italy". Vivian was travelling in Spain during the First Carlist War (1833-40) when convents and monasteries were routinely sacked and torched by mobs, utilized as factories for the forging of arms, and frequently converted into fortified strongpoints. Jennifer Speake remarks that Vivian's book "encapsulates the appeal of Spain to the Romantic traveller".

(Abbey, Travel 154)

£5,000
[F64413]



23. VIVIAN, George. *Spanish Scenery.* London: P. & D. Colnaghi & Co., 1838.

FIRST EDITION. Large folio (55.5 x 37.5 cm). Publisher's original green quarter morocco-grain roan over cloth boards with floral embossing, spine lettered in gilt.

Illustrated title and 32 views after George Vivian on 28 two-tone tinted lithographic plates by Louis Haghe, Thomas Boys, and Paul Gauci, lithographed list of plates on 2 pages, all printed by Day & Haghe. Spine a bit rubbed, corners bruised, some light scattered foxing (mainly to first two leaves), generally a very good copy.

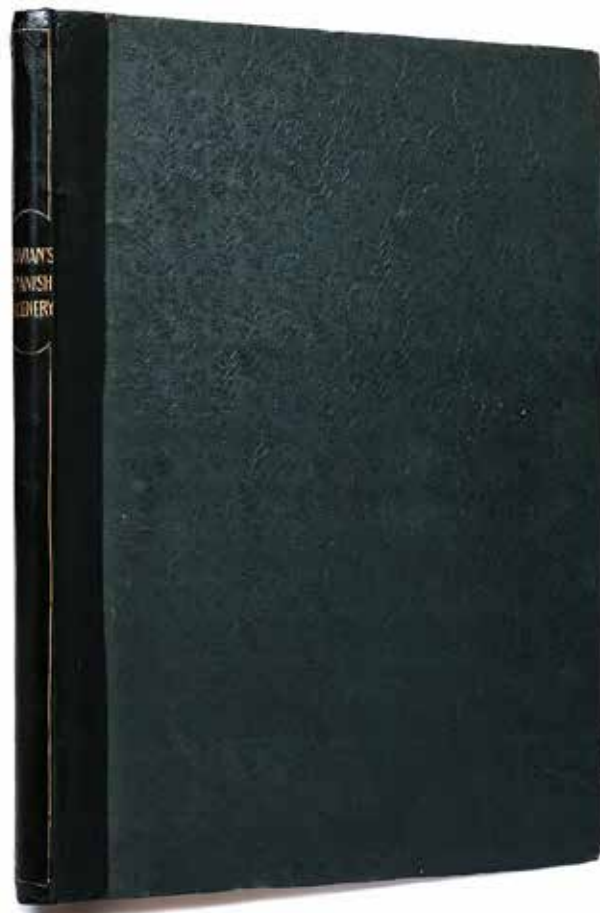
First edition of this superb lithograph book on Spain, one of the finest graphic records of the country, which includes beautiful views of Cordoba, Seville, Bilbao, Malaga, Gibraltar, and Valencia, produced "at different periods in the years 1833 and 1837" (Preface). It was originally issued in six parts and then offered in the present binding at 4 guineas.

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(Abbey, Travel 154)

£4,500

[F64419]





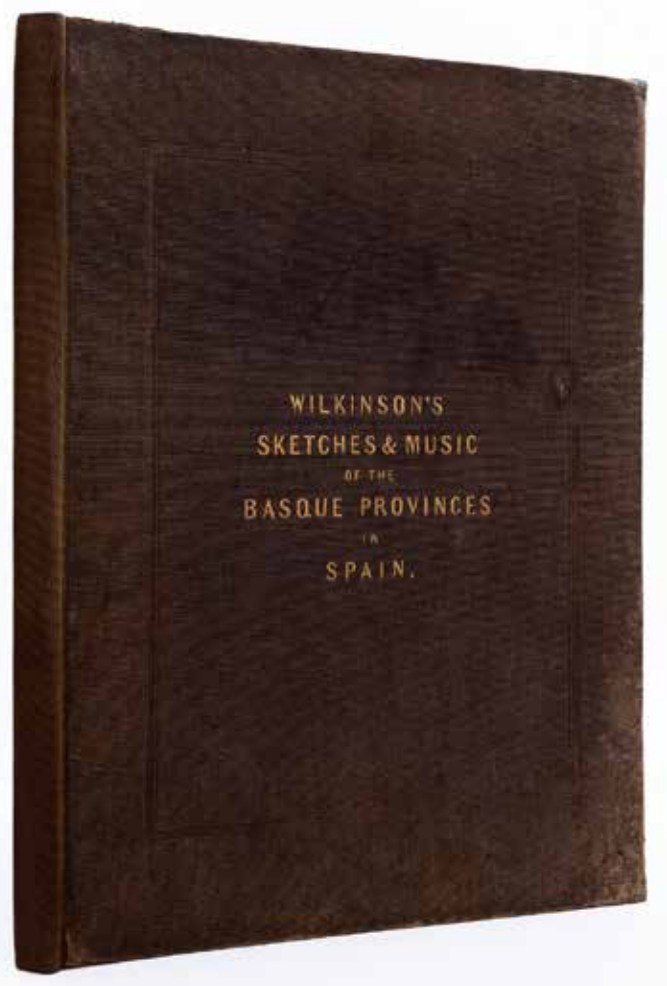
24. WILKINSON, Henry. *Sketches of Scenery in the Basque Provinces of Spain, with a selection of national music, arranged for piano-forte and guitar: illustrated by notes and reminiscences connected with the war in Biscay and Castile.* London: Ackermann & Co. 1838.

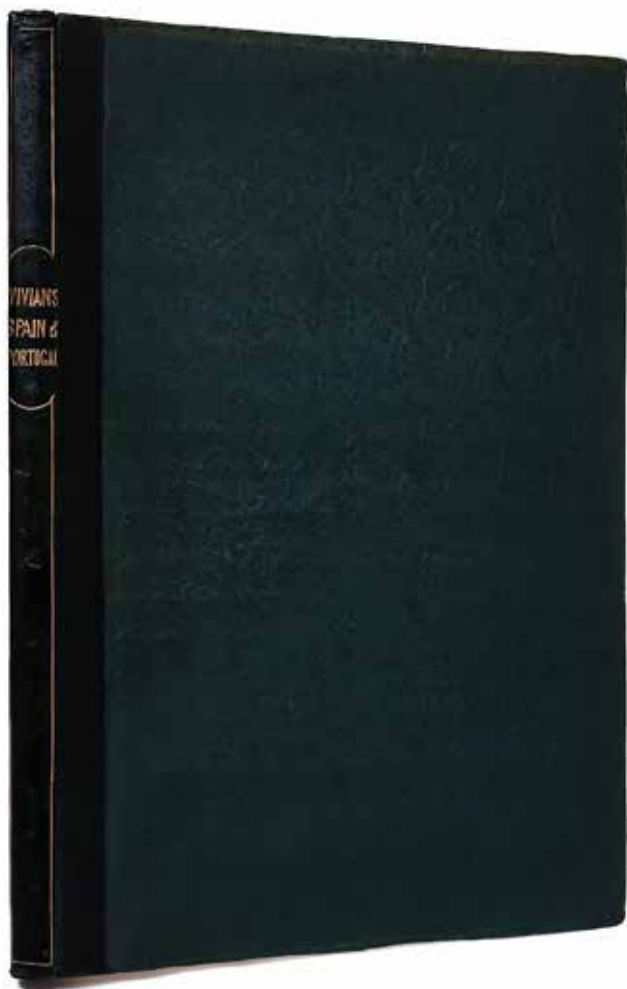
FIRST EDITION. (37 x 26 cm.). pp.vii+48. Original brown cloth titled in gilt to upper cover, sympathetically rebacked, all edges gilt. 12 full page lithographed plates with later hand-colouring plus 32 pages of music. A very good copy.

Wilkinson was part of the expeditionary force that landed in the Basque Country in the summer of 1835 to support Isabel II against the Carlists. Wilkinson was a doctor accompanying the military expedition. The plates depict: 1. Renteria. 2. Plains of Vittoria. 3. Alza, Renteria and Lesso. 4. Passages, Lord John Hay's Position. 5. Port of Passages. 6. Carlist Fort El Parque with Fuentarabia and mouth of the Bidasoa. 7. Irun with the Bridge and Village of Behobia. 8. Fuentarabia. 9. Fuentarabia. 10. Hernani. 11. San Sebastian. 12. Burying Ground, St. Sebastian.

(Abbey, 155.)

£2,500
[F61256]





25. VIVIAN, George. *Scenery of Portugal & Spain.* London: P. & D. Colnaghi & Co. [and] Ackermann & Co., 1839.

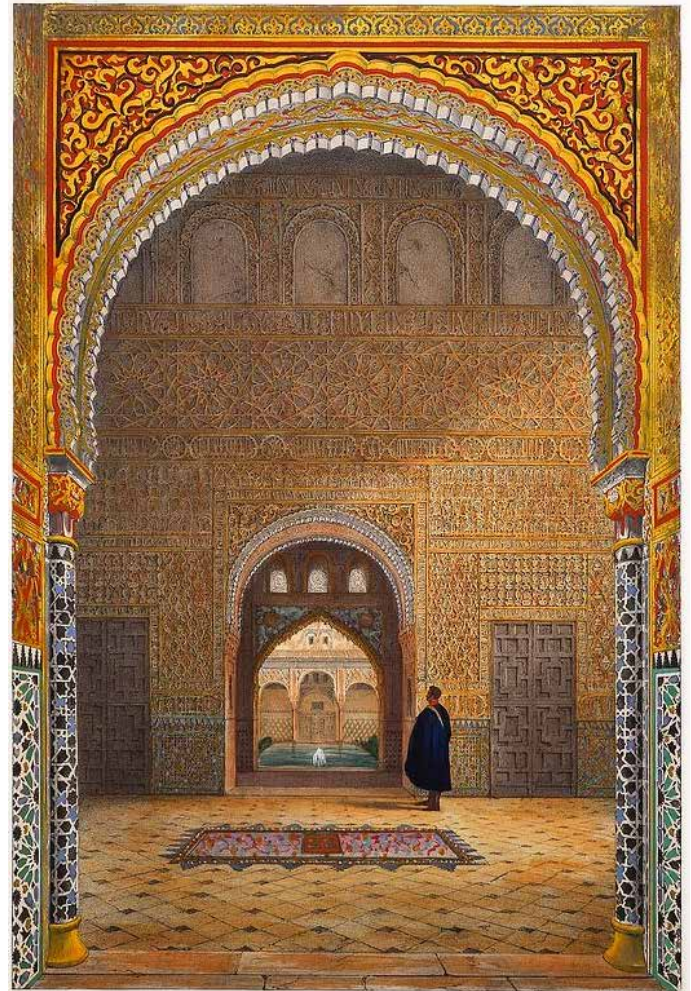
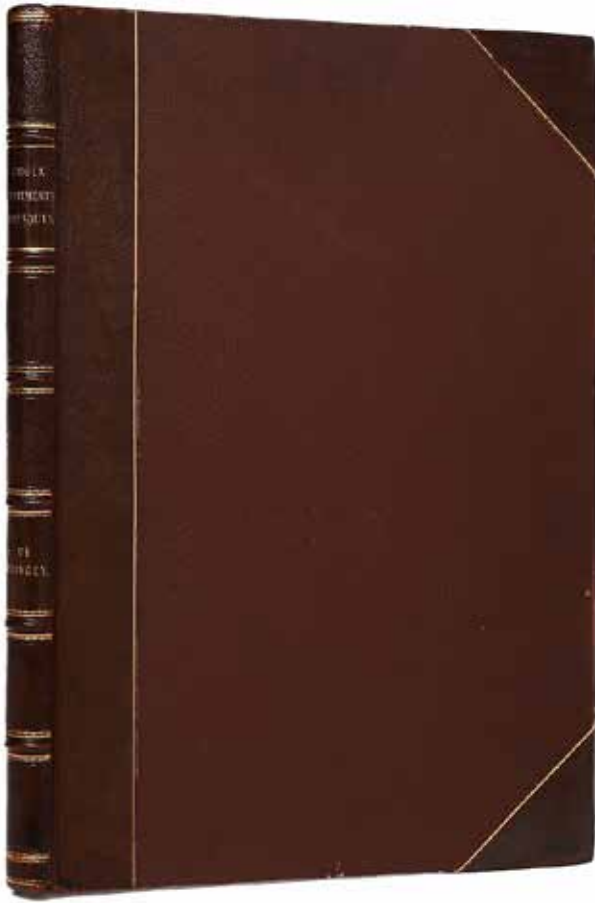
FIRST EDITION. Large folio (55.5 x 38 cm). Publisher's original green quarter morocco over floral blind-stamped patterned green cloth, spine lettered in gilt. Pictorial lithographed title, 2 vignettes on list of plates, 32 views on 29 lithographed plates, 2 advertisement leaves Intermittent mild scattered foxing throughout (heaviest to first several leaves), generally a very good copy.

A sequel to Vivian's volume on Spain, this series of lithographs is largely devoted to Portugal, including views of Lisbon, Cintra, Setubal, Arrabida, Leiria, Coimbra, Porto, Villa do Conde, Guimares, Braga, and Ponte do Lima. Additionally, there are equally picturesque scenes from Vigo, Malaga, Granada, and Valencia.

(Abbey Travel, 138)

£5,000
[F64418]





UNIQUE HAND-COLOURED COPY

26. GIRAULT DE PRANGEY, Philibert-Joseph. *Choix d'Ornements Moresques de l'Alhambra, faisant suite à l'atlas in folio Monuments Arabes et Moresques de Cordoue, Séville et Grenade. Paris: A. Hauser, [1842].*

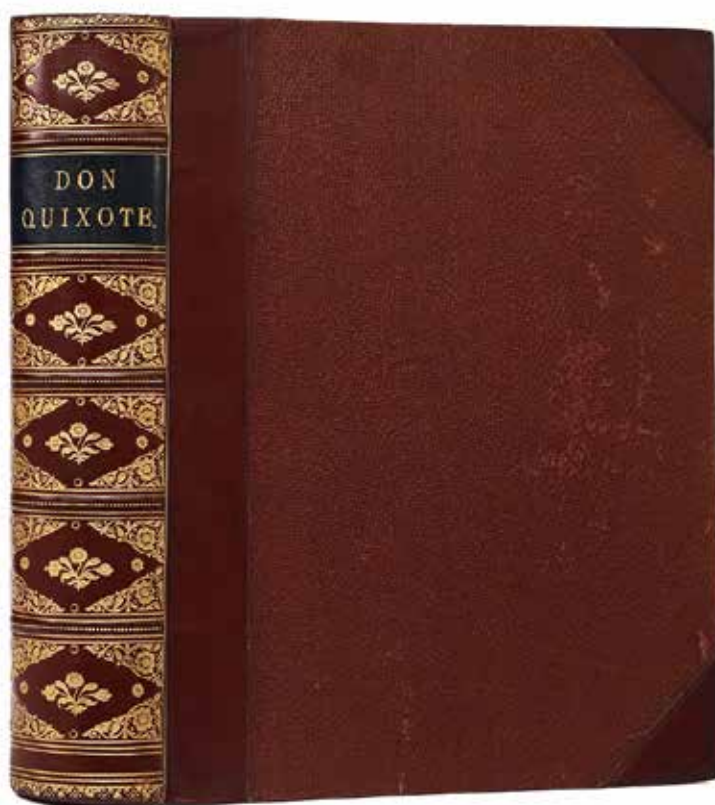
SOLE EDITION. Folio (46 x 32 cm). Contemporary half brown calf over matching pebbled cloth, spine with raised bands, gilt rules and lettering, marbled endpapers. Title and 29 plates drawn by de Prangey, lithographed by Jules Peyre and Asselineau, all with original hand-colour. Armorial bookplate of William Arthur Sixth Duke of Portland to front paste-down. Extremities of binding very slightly rubbed, overall a superb copy.



Complete in itself this is a supplement to De Prangey's three part folio *Monuments Arabes et Moresques de Cordoue, Seville et Grenade, dessinés et mesurés en 1832 et 1833...* (Paris, 1836-1837). Very rare particularly when coloured. Rare Book Hub traces just 4 copies (this copy being the only coloured copy) going back to 1919.



£30,000
[F64756]



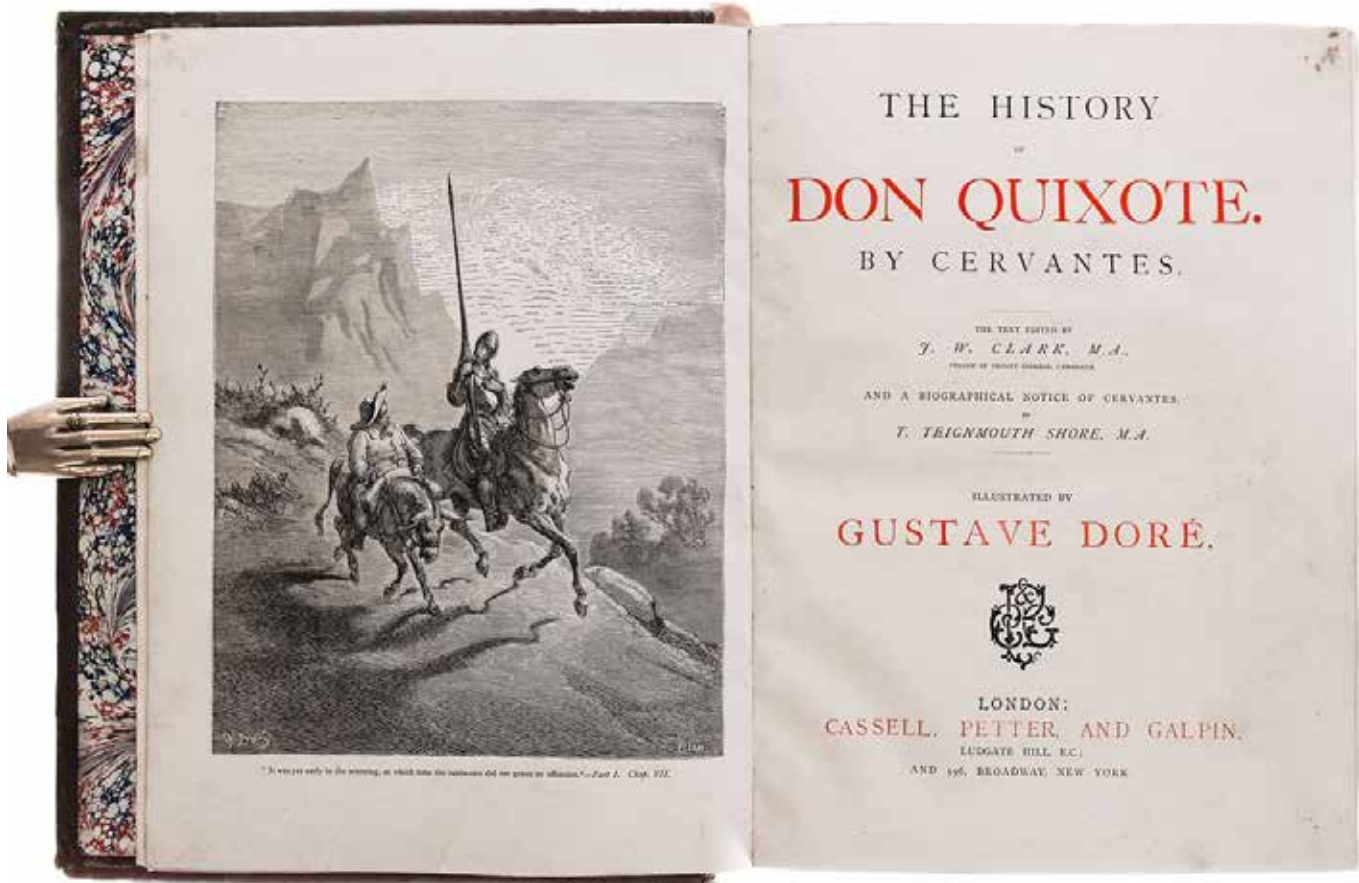
27. CERVANTES SAAVEDRA, Miguel de & DORÉ, Gustave (illustrator). The History of Don Quixote. The Text edited by J.W. Clark and a Biographical Notice of Cervantes by T. Teignmouth Shore. Illustrated By Gustave Doré. London: Cassell, Petter and Galpin, [c.1864-1870].

Large 4to. (31 x 23.5 cm). pp.xxviii+737. Contemporary half wine-red calf over red cloth boards, spine with raised bands and gilt-decorated compartments, blue morocco label, marbled endpapers and edges. Title printed in black and red. 118 full-page wood-engraved plates including frontispiece and numerous vignettes in the letterpress after Gustave Doré. Some light rubbing to binding along extremities and corners, some light soiling to title, generally a very handsome set.

“Don Quixote was a text calculated to test even Doré. He was matching himself against Coypel and Tony Johannot among French artists, not to mention the Spanish illustrators of the great Ibarra edition published in Madrid in 1780. He met the challenge superbly...Doré visited Spain early in 1862 with his friend Baron Davillier. He made many drawings which eventually appeared in Davillier's *L'Espagne* of 1874. He also had Don Quixote on his mind. Jerrold relates that at first he intended only forty designs, but Cervantes' book captured his imagination, and he arranged with Hatchette for a major work in two folio volumes. By labouring night and day he and his engraver, Pisan, finished its illustrations within a year...Don Quixote and Sancho Panza reached their definitive rendering in Doré's designs. The pair appears in the great majority of his illustrations, and they are always in keeping. Doré does not overlook the Don's comic side, and he emphasizes Sancho's, but he always shows respect for the one and affection for the other. In fact, Don Quixote is a cheerful book, the last such among his works except for *La Fontaines Fables*. If the *Inferno* is the grandest of Doré's achievements, Don Quixote is the most human” (Ray).

£650

[F63365]



28. CERVANTES SAAVEDRA, Miguel de & DORÉ, Gustave (illustrator). *The History of Don Quixote.* The Text edited by J.W. Clark and a Biographical Notice of Cervantes by T. Teignmouth Shore. Illustrated By Gustave Doré. *London: Cassell, Petter and Galpin, [c.1864-1870].*

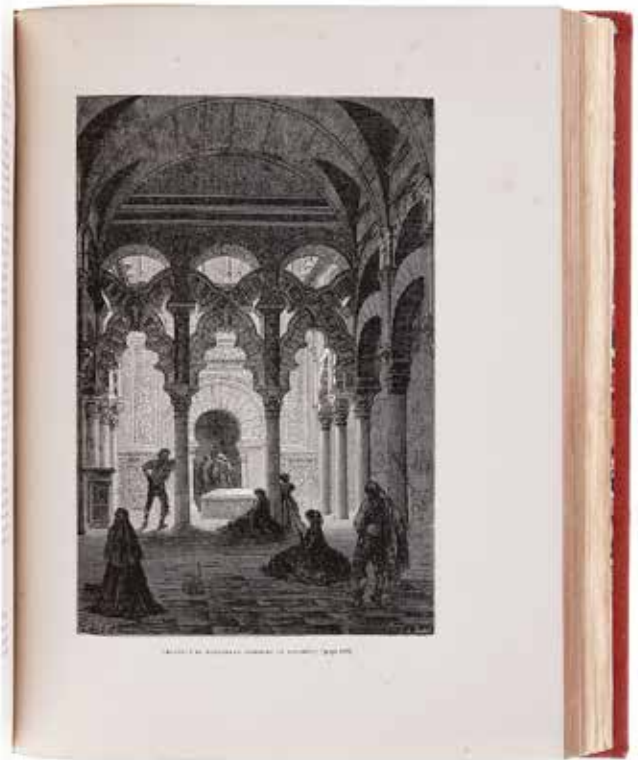
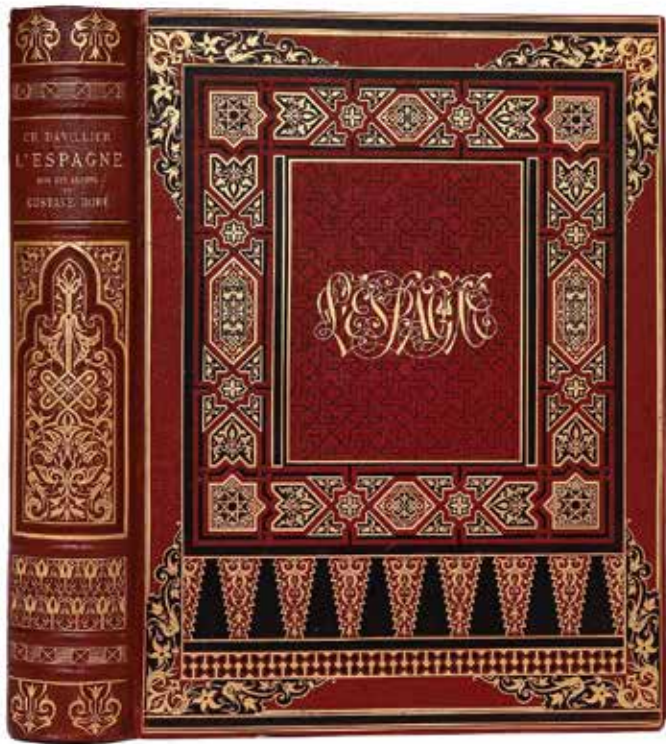
Large 4to. (31.5 x 23.5 cm). pp.xxviii+737. Contemporary half brown morocco over brown cloth boards, upper cover titled in gilt, spine with raised bands and gilt-decorated compartments, marbled endpapers, gilt and gauffered edges. 118 full-page wood-engraved plates including frontispiece and numerous vignettes in the letterpress after Gustave Doré. Morocco presentation label to front pastedown reading: 'From Alexander Bell to James Riddell, as a mark of respect, March, 1870'.

"Don Quixote was a text calculated to test even Doré. He was matching himself against Coypel and Tony Johannot among French artists, not to mention the Spanish illustrators of the great Ibarra edition published in Madrid in 1780. He met the challenge superbly...Doré visited Spain early in 1862 with his friend Baron Davillier. He made many drawings which eventually appeared in Davillier's *L'Espagne* of 1874. He also had Don Quixote on his mind. Jerrold relates that at first he intended only forty designs, but Cervantes' book captured his imagination, and he arranged with Hatchette for a major work in two folio volumes. By labouring night and day he and his engraver, Pisan, finished its illustrations within a year...Don Quixote and Sancho Panza reached their definitive rendering in Doré's designs. The pair appears in the great majority of his illustrations, and they are always in keeping. Doré does not overlook the Don's comic side, and he emphasizes Sancho's, but he always shows respect for the one and affection for the other. In fact, Don Quixote is a cheerful book, the last such among his works except for *La Fontaines Fables*. If the *Inferno* is the grandest of Doré's achievements, Don Quixote is the most human" (Ray).

(Ray, 248).

£500

[F64425]



29. DORÉ, Gustave, illustrator; DAVILLIER, Charles. *L'Espagne* par Le Baron Ch. Davillier illustrée de 309 Gravures Dessinées sur Bois. Paris: Hachette et Cie., 1874.

FIRST EDITION. Folio. (34 x 26 cm.). pp.[iv]+799. pp. [iv]+799+[1, blank]. Title-page printed in black and red. Publisher's original deluxe binding by A. Souze of full red morocco, covers elaborately decorated in gilt and black Moorish motifs, spine with six shallow raised bands decoratively tooled and lettered in gilt, marbled endpapers, all edges gilt. 310 wood engraved illustrations by Gustave Doré of which 132 are full page. Anonymous armorial book plate to front pastedown. Short crack at head of upper joint, some light toning and occasional light spotting, generally very good indeed.

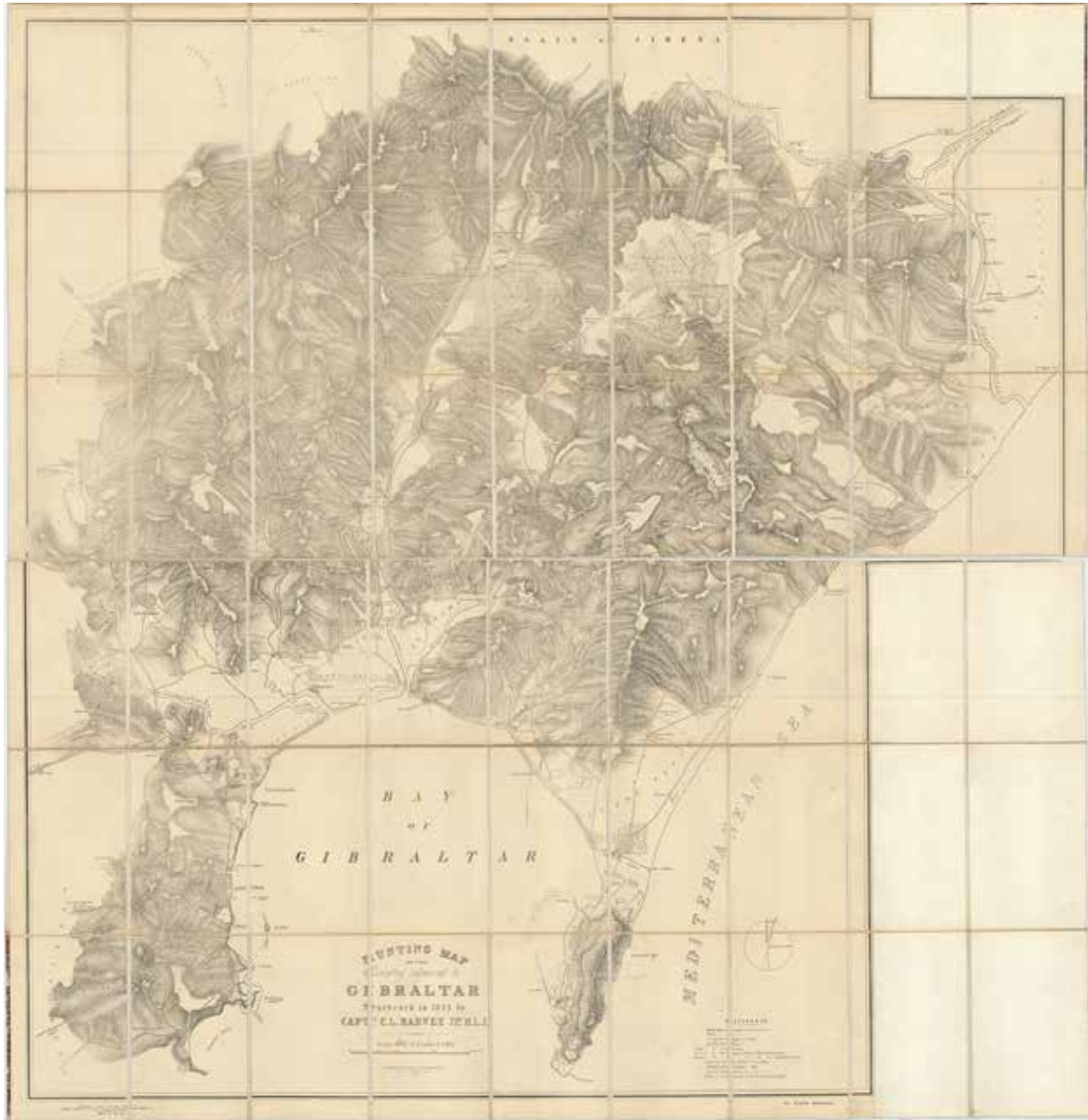
"One of the most beautiful books by Gustave Doré" (Carteret).

"Although this book came out in 1874, the illustrations for it began to be published in 1862. When Doré went to Spain in 1862 to do the Don Quixote illustrations he became fascinated with the people and culture of Spain. So in 1862, the French weekly travel journal *Le Tour du Monde* began a serial on Spain featuring Doré's engravings and text by Baron Charles Davillier. Altogether, Doré drew 164 full-page plates and 160 vignettes for Spain, completing the project in 1873. When Hachette published the work in book form in 1874, it contained 306 of the 324 magazine engravings, and two of those were new. While there are only about a dozen editions with the original Davillier text, there are about 70 editions with some of Doré's Spain engravings used with about 30 different texts, including those by Alexandre Dumas, Theophile Gautier, Edmondo de Amicis, William Prescott, and Ernest Hemingway." (Malan. *Gustave Doré Adrift on dreams of splendor*. p. 129).

The illustrator of *Don Quixote* (1863) had a predilection for Spain: "his pencil drew with astonishing verve the fierce, singularly picturesque types that are the beggars, the bohemians, the toreadors and the pitiless picadors. graceful scenes, the slender silhouettes of the Andalusians form a striking contrast next to so many original figures. However colorful all the artist's compositions are, they are, however, criticized for being too exuberant. We prefer an excess of life to coldness and lack of originality" (Leblanc).

(Leblanc). Leblanc, 81-82.- Carteret III, 190.

£1,500
[F64541]



30. HARVEY, C[harles] L[acon]. (Gibraltar). Hunting map of the country adjacent to Gibraltar, surveyed in 1873 by Capt. C.L. Harvey, 71st H.L.I. [Highland Light infantry] Lithographed at the Topographical Depot of the War Office, Major C.W. Wilson, Director. *London: Published on behalf of the War Office by Edward Stanford. 1874.*

Large lithographed map (overall 134 x 128 cm.) dissected into 54 panels laid onto linen, folding to 22.5 x 14 cm.), with marbled paper backed end-sections, contained in original faded purple cloth slipcase with Edward Stanford label titled Gibraltar in black ink ms. to upper cover. Scale of 3 inches to 1 mile. Two separate original invoices for one copy each of this map from Edward Stanford to Mr. F.O. Stanford, H.M. Dockyard., Gibraltar dated respectively March 1st and Aug 7 1900.

Only one copy recorded on OCLC at the British Library. None in commerce.

The Calpe Hunt in Gibraltar was founded in 1812, after the Reverend Mackareth, the garrison chaplain and former chaplain to the Duke of Kent, imported a pair of English foxhounds named Rookwood and Ranter.

£2,250
[F65020]

EXTREMELY RARE EDITION OF IBN ARABI

31. IBN 'ARABI. [The Tree of the Universe by the Greatest Master Ibn Arabi]. Shajarat al-Kawn: Al-Sheikh al-Akhbar Saydi Muhy al-Din ibn Arâbî Radhallahu Anh. *Bulaq, Egypt: Matbaat al-Kebirî Bulaq / Al-Kâghedhâna al-Husayn Beg Husni, 1292 AH / 1875 AD.*

Small folio (25.5 x 16 cm). pp.22. Contemporary full burgundy morocco, sides ruled with thick gilt fillet, decorative red endpapers. Marginal notes in red ink by contemporary ex-owner, a small tear with a small loss on the right lower corner of the endpaper, and another small tear on the second leaf without any losses, old indecipherable library stamp to last leaf, generally a very good copy in a handsome binding.

Extremely rare unrecorded second printed edition (first published two years earlier) of a treatise on Sufism by Ibn-i Arabi, a well-known Andalusian Arab scholar, and philosopher - called within the Sufi tradition the Shaykh al-Akbar, or Greatest Master - extremely influential within Islamic thought in the golden age of the Islamic world.

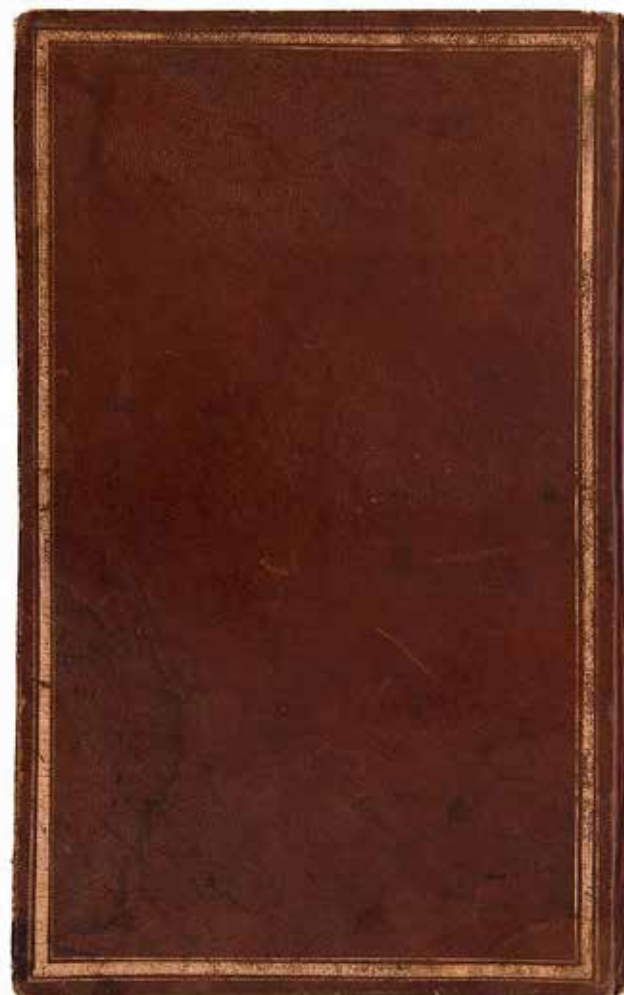
Rarity: No copies traceable in OCLC or KVK. Arthur Jeffery, in the introduction to his translation, mentions this Bulaq Press edition, but notes 'it has not been possible to find a copy'.

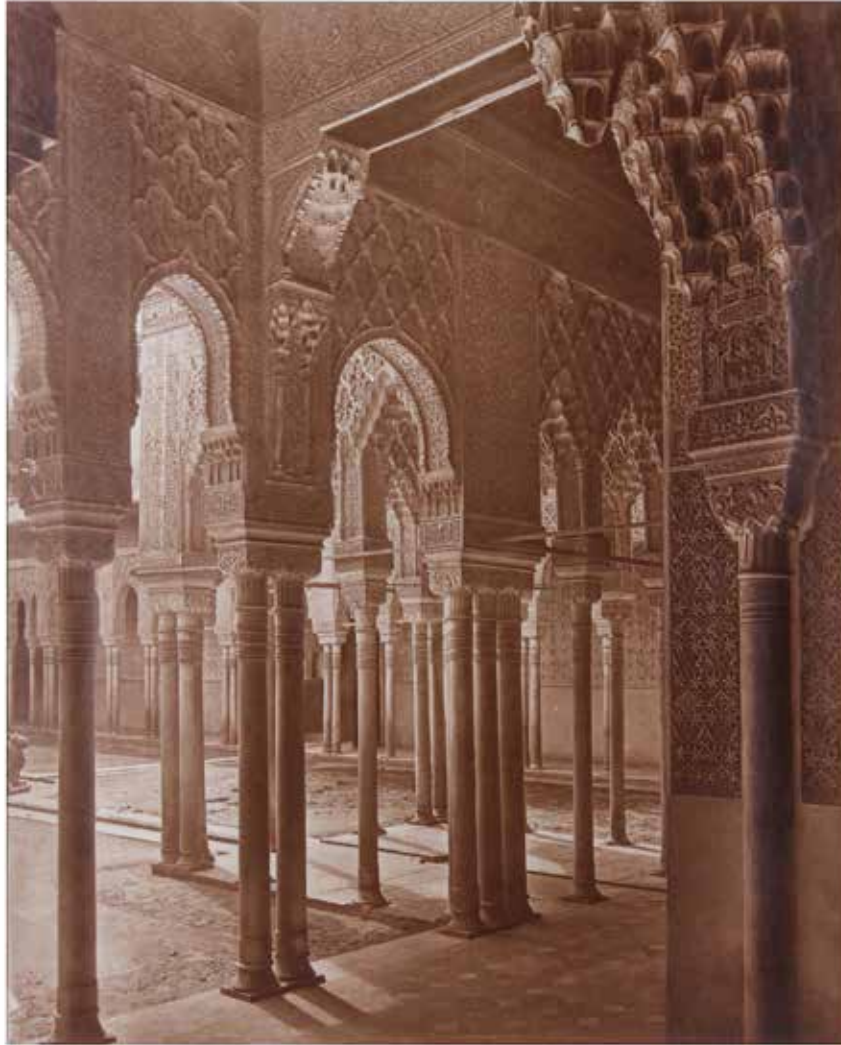
Ibn Arabi (July 1165–November 1240) was an Andalusian Sunni scholar, Sufi mystic, poet, and philosopher who was extremely influential within Islamic thought. Out of the 850 works attributed to him, some 700 are authentic, while over 400 are still extant. His cosmological teachings became the dominant world-view in many parts of the Muslim world.

(Jeffery, Arthur, Ibn Al-'Arabî's Shajarat al-Kawn, *Studia Islamica*, 1959, No. 10 (1959), pp. 43-77) ; *Histoire et classification de l'oeuvre d' Ibn Arabi*, no. 666)

£2,750

[F63655]





32. BRAUN, Adolphe (1812-1877). The Court of the Lions, Alhambra. *c.1880*.

Original mammoth plate carbon print (image size approx. 80 x 65 cm), numbered in pencil verso. Framed and glazed.

Exceptional elephant - size photograph (carbon-print) by the photography firm of Adolphe Braun of the Court of the Lions (Patio de los Leones; عابسل و هب), the main courtyard of the Nasrid dynasty Palace of the Lions in the heart of the Alhambra, the Moorish citadel formed by a complex of palaces, gardens and forts in Granada, Spain. It was commissioned by the Nasrid sultan Muhammed V. of the Emirate of Granada in Al-Andalus. Its construction started in the second period of his reign, between 1362 and 1391 AD.

The photographer Adolphe Braun (1812-1877) was trained as a fabric designer and began his photography career in 1853. His photographs of flowers, for a catalogue titled *Fleurs photographiées*, were to be transferred onto printing blocks for wallpaper and fabric designs. It was an extremely successful project for Braun; one album of the photographs was presented to Empress Eugénie of France, and it earned him a medal at the 1855 Paris Exposition Universelle. By the early 1860s, Braun's focus had shifted to the making of topographical views of scenes throughout Europe and, beginning in 1866, to reproductions of works of art. The reproduction of paintings, drawings, lithographs, engravings, and sculpture was an important endeavour in France, and photography provided an accurate record. Braun opened a photography studio that became one of the world's largest publishers of such images. In 1869 Braun's was one of only two photographic firms invited to photograph the opening of the Suez Canal in Egypt.

£5,750
[F64091]

33. CERVANTES SAAVEDRA, Miguel de & DORÉ, Gustave (illustrator). The History of Don Quixote. The Text edited by J.W. Clark... and a Biographical Notice of Cervantes by T. Teignmouth Shore. Illustrated By Gustave Doré. London, Paris & Melbourne: Cassell and Company Limited [c.1880].

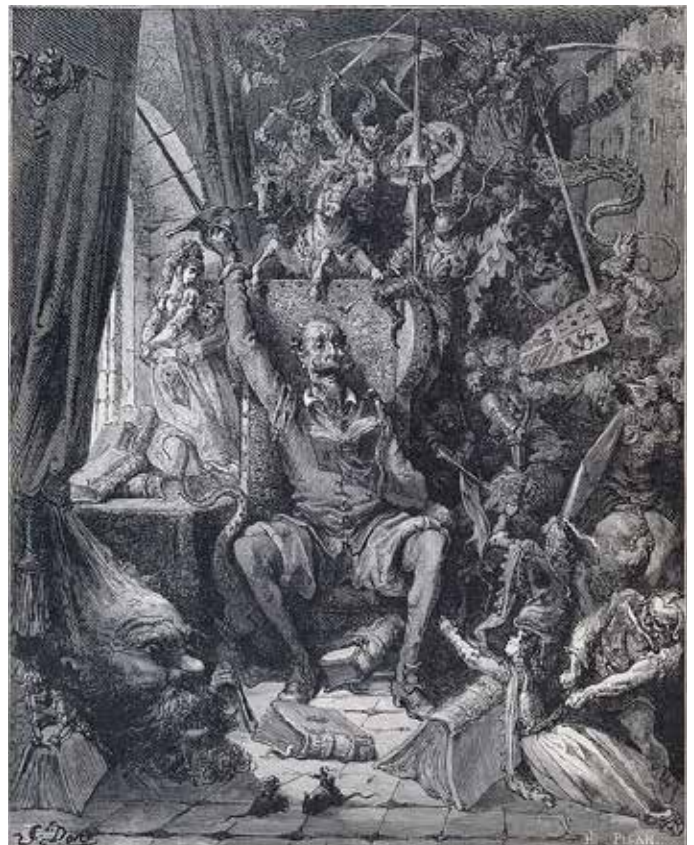
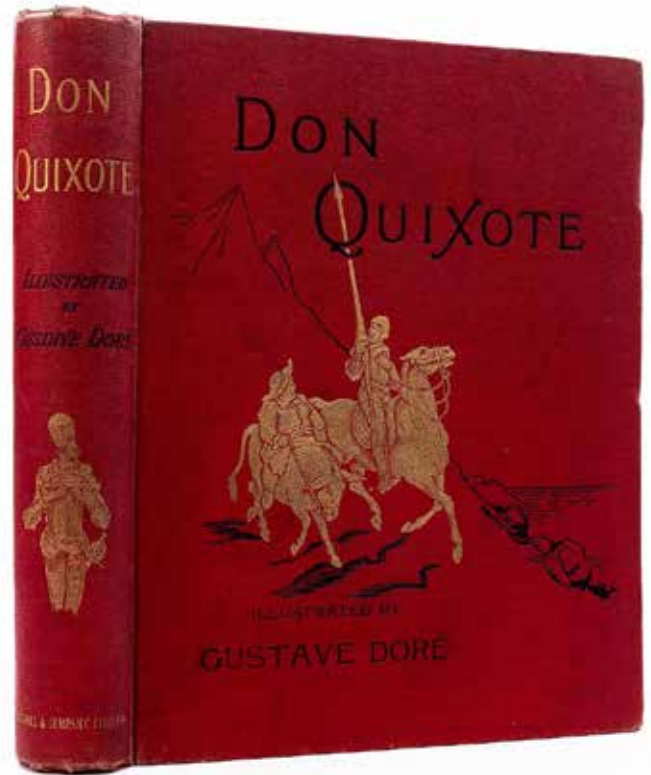
Large 4to. (29 x 22.5 cm). pp.xxviii+855+[1, colophon]. Publisher's original red cloth, upper cover stamped in gilt and lettered in black, spine similarly lettered in gilt and black. Richly illustrated with full-page wood-engraved plates including frontispiece and numerous vignettes in the letterpress after Gustave Doré. Lacks fly leaf, first quire loose, generally very good.

"Don Quixote was a text calculated to test even Doré. He was matching himself against Coypel and Tony Johannot among French artists, not to mention the Spanish illustrators of the great Ibarra edition published in Madrid in 1780. He met the challenge superbly... Doré visited Spain early in 1862 with his friend Baron Davillier. He made many drawings which eventually appeared in Davillier's *L'Espagne* of 1874. He also had Don Quixote on his mind. Jerrold relates that at first he intended only forty designs, but Cervantes' book captured his imagination, and he arranged with Hatchette for a major work in two folio volumes. By labouring night and day he and his engraver, Pisan, finished its illustrations within a year...Don Quixote and Sancho Panza reached their definitive rendering in Doré's designs. The pair appears in the great majority of his illustrations, and they are always in keeping. Doré does not overlook the Don's comic side, and he emphasizes Sancho's, but he always shows respect for the one and affection for the other. In fact, Don Quixote is a cheerful book, the last such among his works except for *La Fontaines Fables*. If the *Inferno* is the grandest of Doré's achievements, Don Quixote is the most human" (Ray).

(Ray, 248).

£100

[F64446]

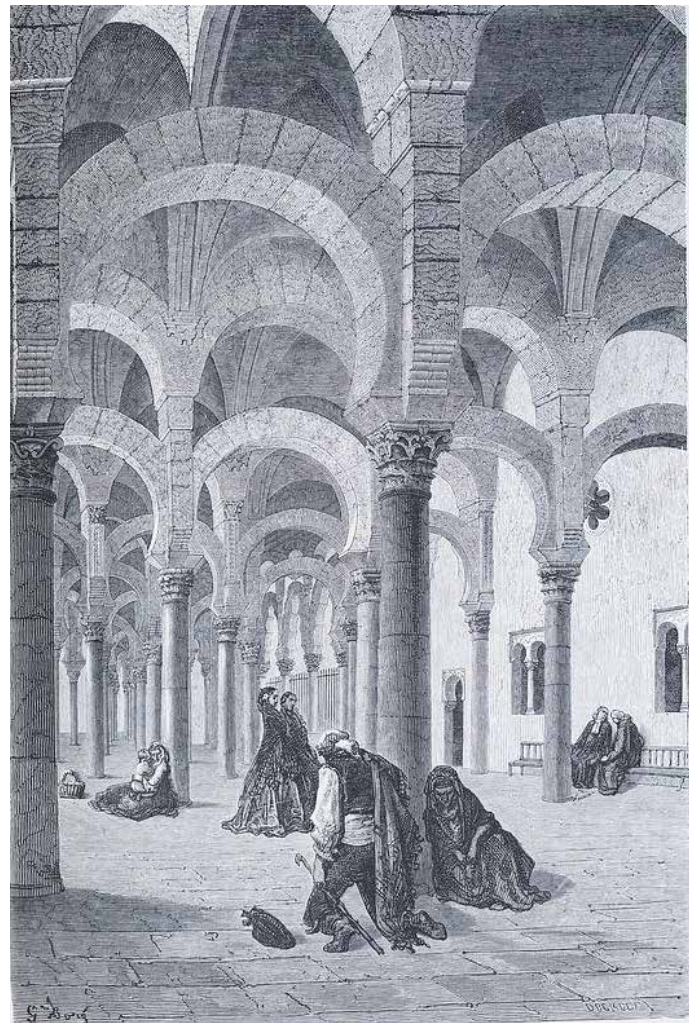
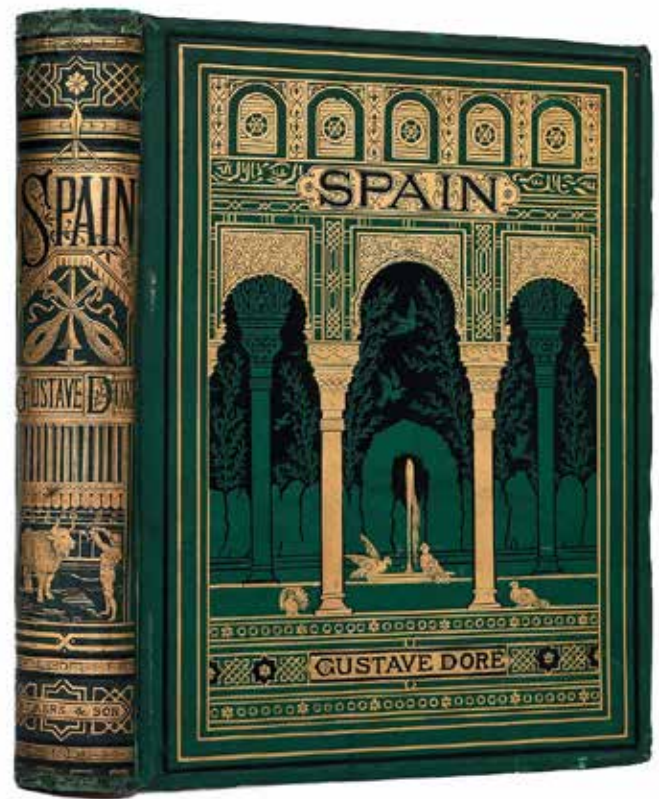


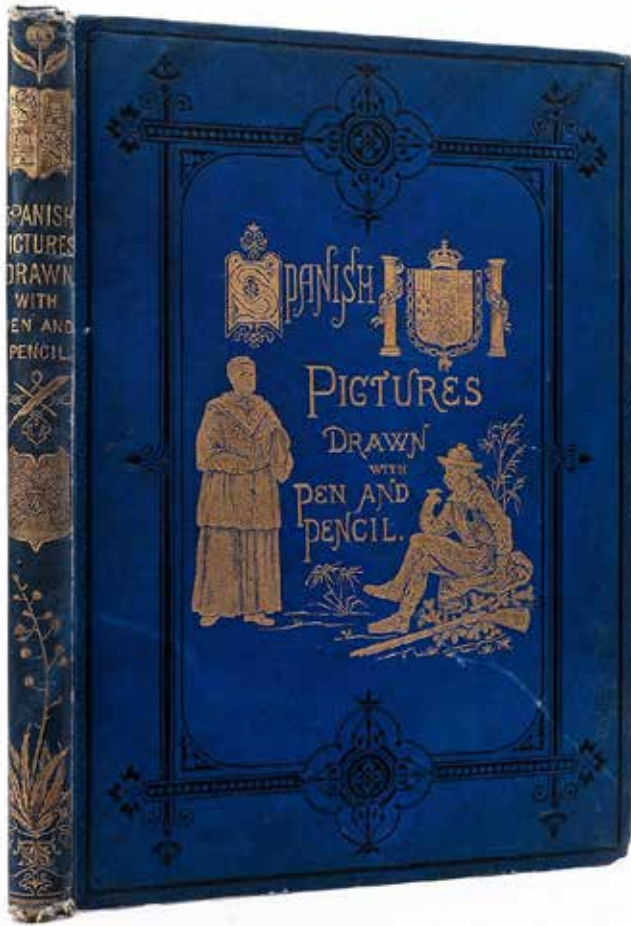
34. DAVILLIER, Charles & DORÉ, Gustave (illustrator). *Spain* by the Baron Ch. D'Avillier. Illustrated by Gustave Doré. Translated by J. Thomson, F.R.G.S. *London: Sampson Low, Marston, Low, and Searle. 1881.*

Large 4to. (34.5 x 25 cm). pp.xiii+520. Publishers' original pictorial green cloth by Leighton, elaborately decorated in gilt and black on front cover and on spine, yellow-coated endpapers, all edges gilt. Title-page printed in red and black. Richly illustrated with over one hundred engraved plates and numerous text illustrations. Ex libris Ernest Charles Ellis with his bookplate to front pastedown. Some occasional foxing most notably to title and frontis., minor restorations to cloth at spine extremities, generally a very good copy.

First published in French in 1874. "One of the most beautiful books by Gustave Doré" (Carteret). "Although this book came out in 1874, the illustrations for it began to be published in 1862. When Doré went to Spain in 1862 to do the *Don Quixote* illustrations he became fascinated with the people and culture of Spain. So in 1862, the French weekly travel journal *Le Tour du Monde* began a serial on Spain featuring Doré's engravings and text by Baron Charles Davillier. Altogether, Doré drew 164 full-page plates and 160 vignettes for Spain, completing the project in 1873. When Hachette published the work in book form in 1874, it contained 306 of the 324 magazine engravings, and two of those were new. While there are only about a dozen editions with the original Davillier text, there are about 70 editions with some of Doré's Spain engravings used with about 30 different texts, including those by Alexandre Dumas, Theophile Gautier, Edmondo de Amicis, William Prescott, and Ernest Hemingway" (Malan. *Gustave Doré Adrift on dreams of splendor*. p. 129).

The illustrator of *Don Quixote* (1863) had a predilection for Spain: "his pencil drew with astonishing verve the fierce, singularly picturesque types that are the beggars, the bohemians, the toreadors and the pitiless picadors. graceful scenes, the slender silhouettes of the Andalusians form a striking contrast next to so many original figures. However colorful all the artist's compositions are, they are, however, criticized for being too exuberant. We prefer an excess of life to coldness and lack of originality" (Leblanc).





35. MANNING, Samuel, Rev. *Spanish Pictures drawn with Pen and Pencil...With Illustrations by Gustave Doré and other eminent Artists.* London: *The Religious Tract Society*, [c.1885].

Large 8vo. (27.5 x 19.5 cm). pp. viii+200. Publisher's original blue cloth, upper cover stamped in gilt, spine with gilt lettering, all edges gilt. Illustrated by numerous eminent artist throughout, most notably Gustave Doré. With 30 full page illustrations and numerous in-text illustrations throughout.

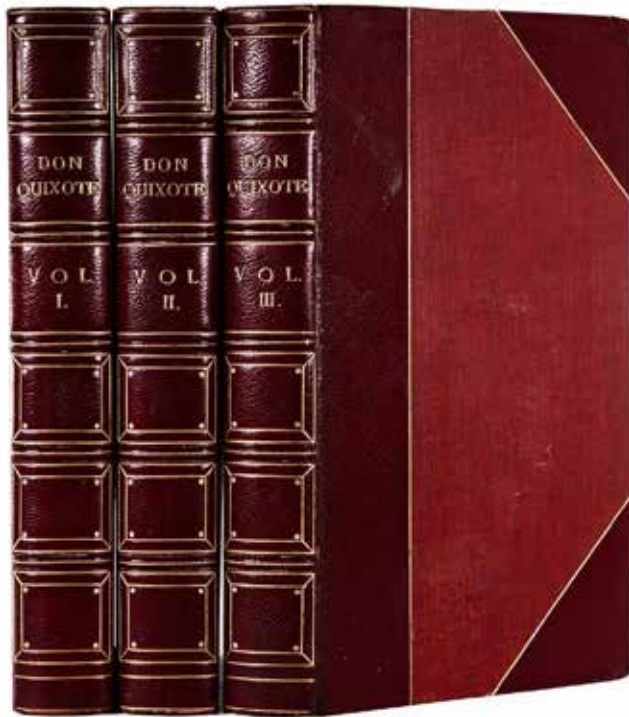
Old ownership inscription of Isabella W Gibson to flyleaf. Cloth with some light soiling, spine rubbed at head and foot, some spotting to endpapers.

£100
[F64447]

36. PEREA, Don Daniel. [Bull Fighting] *A los toros.* Álbum compuesto de 28 acuarelas originales del reputado pintor de escenas taurinas con la explicación de cada suerte en español, francés e inglés. Barcelona: *Hermenegildo Miralles*, 1890.

FIRST EDITION. Oblong folio (26 x 36.5 cm). Publisher's original highly decorative peach cloth, upper cover lettered and decorated in gilt, red and green, decorative endpapers, edges dyed red. 28 colour lithographs, each with accompanying captioned tissue guard in three languages (Spanish, French and English), plus 4 pages of music. Some minimal soiling to cloth and occasional light scattered foxing, generally a very good example.

£650
[F64428]



37. CERVANTES, Miguel de. The History of the Valorous & Witty Knight-Errant Don Quixote of the Mancha....Translated by Thomas Shelton. *London: Macmillan and Co., Limited, 1908.*

3 vols. 8vo. (22 x 14 cm). pp.xxvi+355; viii+365; ix+349. Near contemporary half red morocco over red cloth boards for Hatchards, spines with raised bands, gilt lettering direct to two panels and gilt framed to others, pink endpapers, top edges gilt. Some light shelfwear apparent along joints, minimal light damp-staining and bruising to corners of volume 2, generally a very attractive set in handsome leather bindings. Thomas Shelton (fl. 1604–1620) was a translator of Don Quixote. Shelton's translation of the first part of the novel into English was published in London in 1612. It was the first translation into any language.

£625
[F63241]



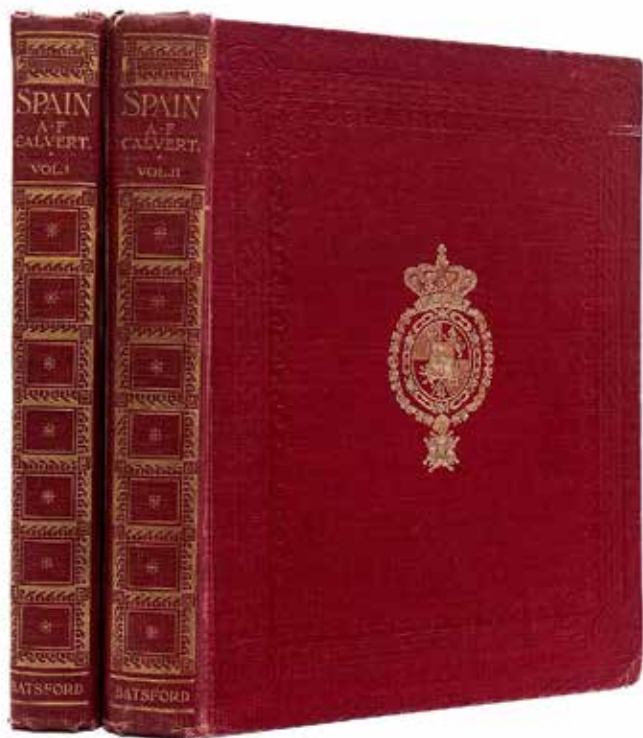
NORWICH EDITION

38. BORROW, George. The Works. Edited with much hitherto unpublished manuscript by Clement Shorter. Norwich Edition. *London: Constable and Co. Ltd. New York: Gabriel Wells, 1923.*

LIMITED EDITION (679775). 16 vols. 8vo. (23.5 x 15 cm.). Bound for Sotherans in contemporary half green morocco over green cloth boards, spines with raised bands, gilt decorations and lettering, marbled endpapers, top edges gilt. A very attractive set.

George Henry Borrow (1803 – 1881) was an English writer of novels and travel based on personal experiences in Europe. His travels gave him a close affinity with the Romani people of Europe, who figure strongly in his work. His best-known books are *The Bible in Spain* and the novels *Lavengro* and *The Romany Rye*, set in his time with the English Romanichal (Gypsies).

£2,500
[F62955]



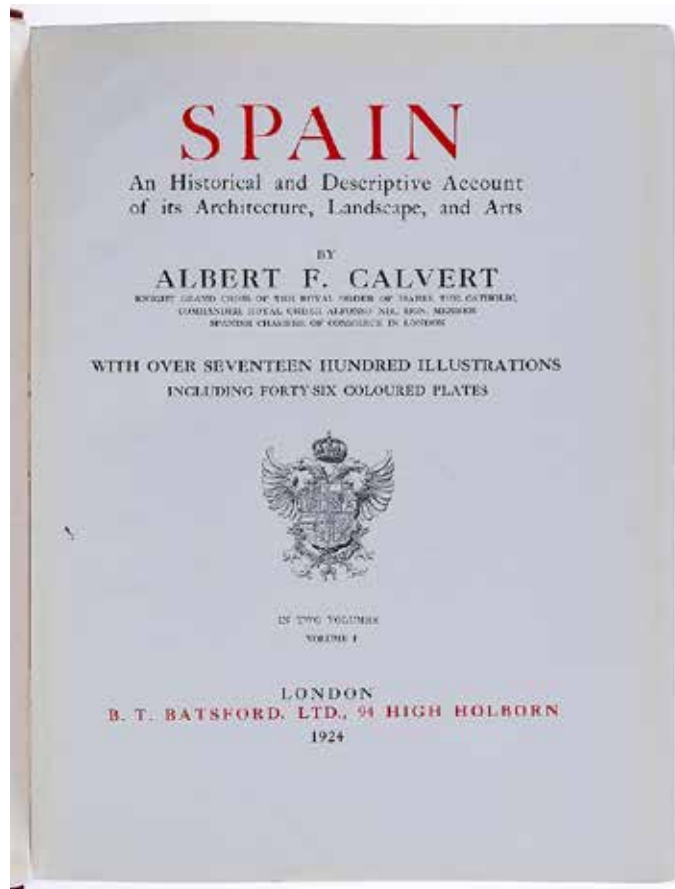
39. CALVERT, Albert F. Spain: An Historical and Descriptive Account of its Architecture, Landscape, and Arts...With over Seventeen Hundred Illustrations including Forty-Six Coloured Plates. *London: B.T. Batsford, 1924.*

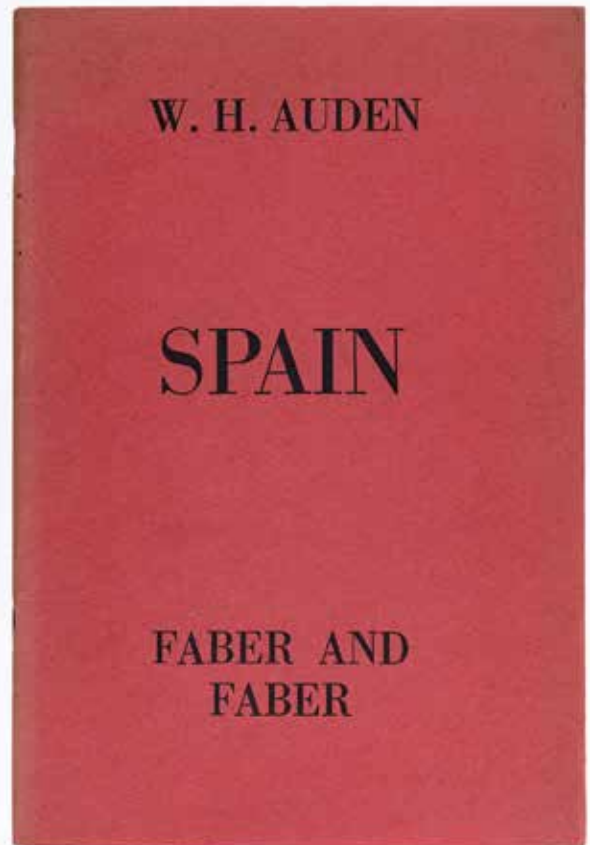
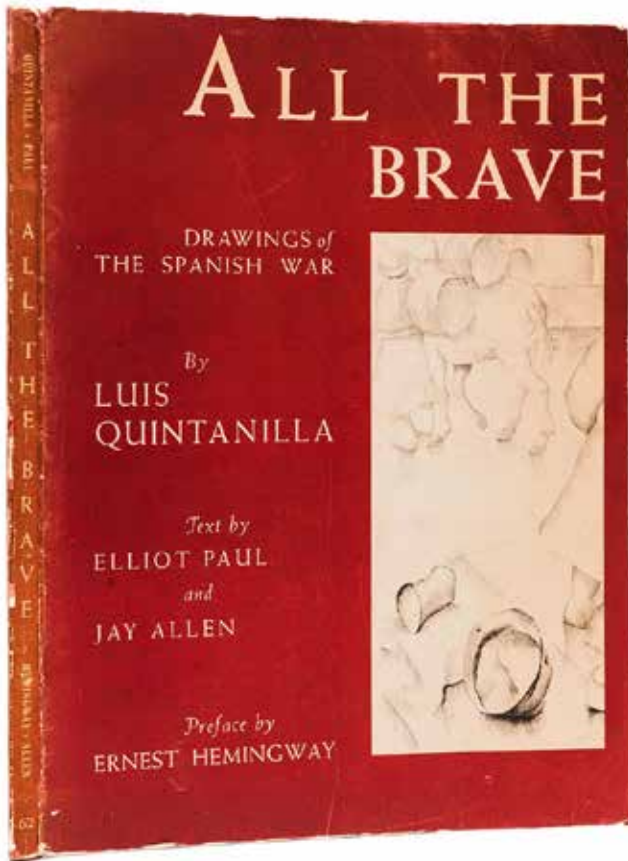
Second edition. 2 vols. 4to. (30 x 22.5 cm). Publisher's original red cloth gilt. Profusely illustrated throughout, including 46 coloured plates. Some minimal shelfwear, generally a very handsome set.

The photographs depict an iconography of Spain and are accompanied by explanatory text on historical and archaeological data; the exquisite color illustrations after paintings by Trevor Hadden; it includes photographs of Galicia and the Balearic Islands. The bibliography describes and reproduces critics' comments on the author's many works dealing with Spain.

'It is from the pictures rather than the text that I hope to gain for my book the commendation of the public (prologue).

£250
[F64578]





40. PAUL, Elliot; ALLEN, Jay; & HEMINGWAY, Ernest. *All the Brave: Drawings of the Spanish War* by Luis Quintanilla. Text by Elliot Paul and Jay Allen. Preface by Ernest Hemingway. *New York: Modern Age Books, 1939.*

FIRST TRADE EDITION. Large 4to. (28 x 21 cm). Publisher's original wrappers. Profusely illustrated throughout in black and white, with 4 additional plates by Quintilla intended only for the de luxe and first trade editions. Slight lean to spine and some light general sheflwear, generally a very good copy.

"A very great artist, two famous novelists, and a fine journalist have collaborated to produce a book which is not only a bitter and exciting indictment of war and fascism, but a literary and artistic achievement of the utmost importance. For the first time in history, a great artist, who is also a great soldier, has not only seen war, but experienced it, and embodied the experiences in a magnificent series of drawings which challenge the famous and powerful war plates of Goya".

£75
[F63389]

41. AUDEN, W.H. *Spain.* *London: Faber and Faber, 1937.*

FIRST EDITION. 8vo. (22.2 x 14 cm). pp.12. Original red stiff paper wrappers with foldover flaps. Faint sunning to spine. A near fine copy.

Written on the poet's return from the country during civil war, with the author's royalties going to Medical Aid for Spain - as stated on the front flap.

£250
[F55180]

'THE MOST FAMOUS WORK OF ANDALUSIAN BELLES-LETTRES'

42. IBN 'ABD RABBIH, Abu Umar Ahmad ibn Muhammad. [The Unique Necklace]. Kitab al-'Iqd al-Farid. Cairo: Matba'at al-Ta'lif wa'l-Tarjamah wa'l-Nashr, 1367 AH / 1948 AD.

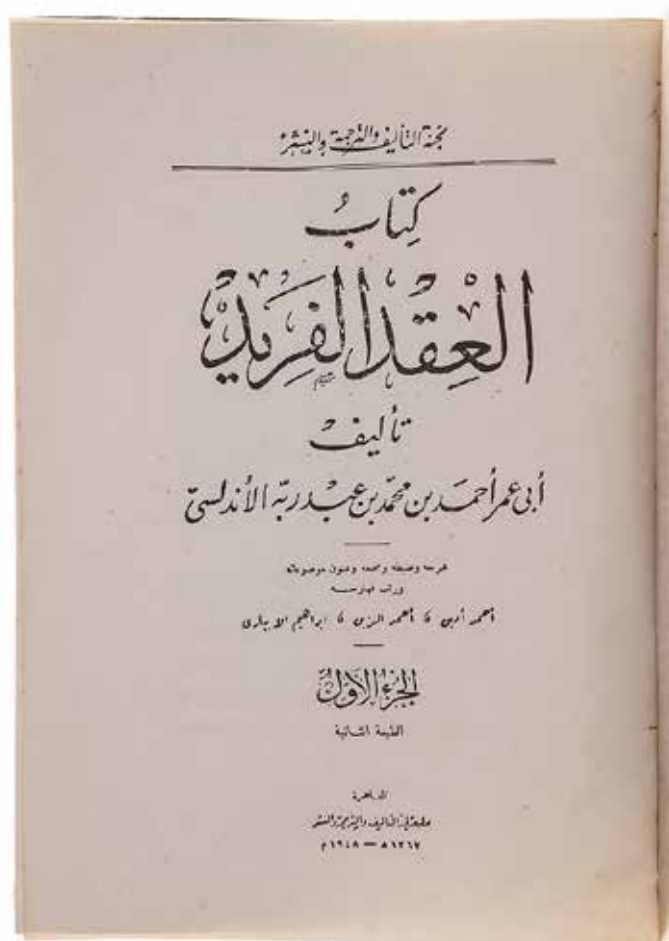
7 vols. 4to. (27 x 20 cm). Text in Arabic. Contemporary roan-backed green cloth, spines with raised bands and lettered in gilt, decorative patterned endpapers. Green spines faded to tan and with some spotting, some light rubbing to extremities, contents clean and crisp, generally a very good set of this classic of Arabic literature.

Al-'Iqd al-Faird, ('The Unique Necklace'), by Abu Umar Ahmad ibn Muhammad Ibn 'Abd al-Rabbih (860-940), is considered the most famous work of Andalusian belles-lettres. Ibn 'Abd al-Rabbih was a Cordovan who served the Umayyad rulers as a courtier and panegyric poet. Although he was a poet in his own right, he is most famous for a literary anthology of other men's flowers. He was at pains to include material by and about local authors, but his book looked to the East and was quite closely modelled on Ibn Qutayba's 'Uyun al-Akhbar.

Each of the twenty-five chapters of the anthology is named after a different precious stone. It is an expression of the 'chancery culture' in that its contents embodied the adab, which a scribe working in the royal chancery might be expected to possess - a knowledge, above all, of the cream of past speeches and wisdom, as they had been transmitted from generation to generation. The chapters cover a wide range of subjects, including statecraft, the arts of war, oratory, lives of the famous, sayings of the prophets, proverbs, religion, poetry, songs, women, geography, the Muslim rulers of Spain, and so on.

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