

melbourne RARE BOOK FAIR 2025



31st July - 2nd August, Wilson Hall University of Melbourne

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MELBOURNE RARE BOOK FAIR 2025

BOOKS: 1-45

MAPS: 46-77

PRINTS: 78-105

ROBERT FREW LTD
FINE & RARE BOOKS
PRINTS, & MAPS

1. ALLOM, Thomas & WRIGHT, Rev. G.N. *China in a Series of Views, displaying the Scenery, Architecture, and Social Habits of that Ancient Empire. Drawn...by Thomas Allom, Esq. With historical notices..by The Rev. G.N. Wright, M.A. London: Peter Jackson, Late Fisher, Son & Co., [c.1848-56].*

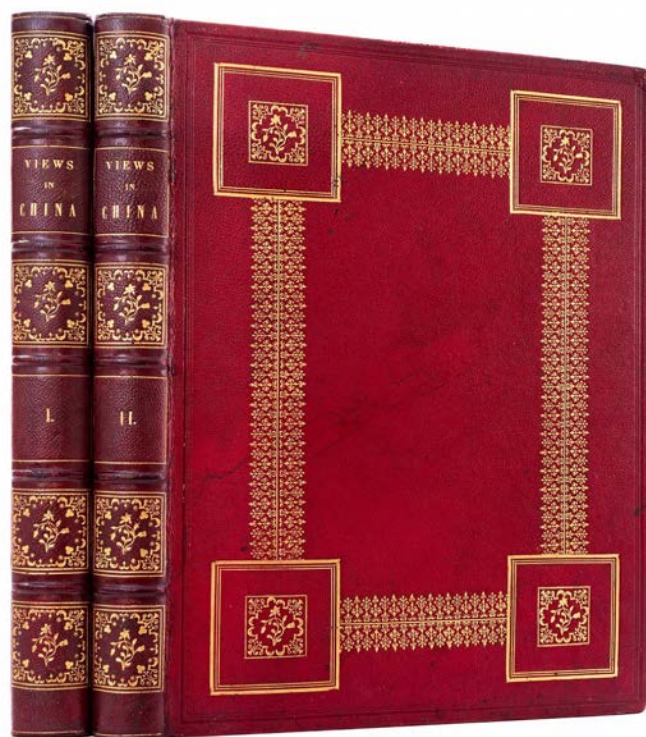
4 volumes bound in 2. Large 4to. (28 x 21 cm). Contemporary full pebble-grained red morocco, sides richly gilt with foliate panel design, spines in six compartments with raised bands and gilt-decorated compartments, gilt inner dentelles, marbled endpapers, all edges gilt. In total 128 steel-engraved plates including 4 engraved vignette title-pages, all with tissue guards. I: pp. 96, with additional engraved title ('China, its scenery, architecture, social habits, &c. illustrated') and 31 plates; II: pp. 72, with additional engraved title and 31 plates; III: pp. 68, with additional engraved title and 31 plates; IV: pp. 56, with additional engraved title and 31 plates. Light foxing to some of the plates, a little toned, some light shelfwear, overall a very good copy in particularly handsome red morocco bindings.

Thomas Allom (1804-1872) the noted topographical artist, at a time of increased interest in China, presented the Western world with the most complete portrait of China and Chinese culture up to the middle of the nineteenth century. Captioned in English, French and German, the plates encompass Hong Kong, Beijing, Nanjing, Macao, Guangzhou, and Xiamen, among other locations, and depict, inter alia, harbours, temples, palaces, mountains and rivers, military engagements, punishments, the cultivation of tea and rice and the manufacture of silk, the Great Wall of China, cat merchants, and 'playing at shuttlecock with the feet'. As well as his own observations, Allom includes some images based on the work of earlier artists such as Lieutenant Frederick White, R.M., Captain Stoddart, R.N. and R. Vaughan. The text was by George Wright, a protestant missionary who had spent a considerable time in China.

Cordier 80-81; Lust 363; Lowendahl 986.

£2,500 \ A\$5,250

[F61257]



'THE OLYMPIC GAMES BAEDEKER'

2. BAEDEKER, Karl. Athens and its Immediate Environs. Reprinted, with Corrections, from the Second Edition of the Handbook to Greece. With a Plan of the City and a Map of the Environs. *Leipsic [Leipzig]: Karl Baedeker, 1896.*

FIRST ENGLISH EDITION. 8vo. (16 x 11). pp.[-vi]+80. Publisher's original printed brown boards, red cloth spine. 2 folding maps as called for. An excellent clean and fresh copy in overall very good condition.

One of the rarest English editions, published for visitors to the first modern Olympic Games in Athens. Issued May 1896.

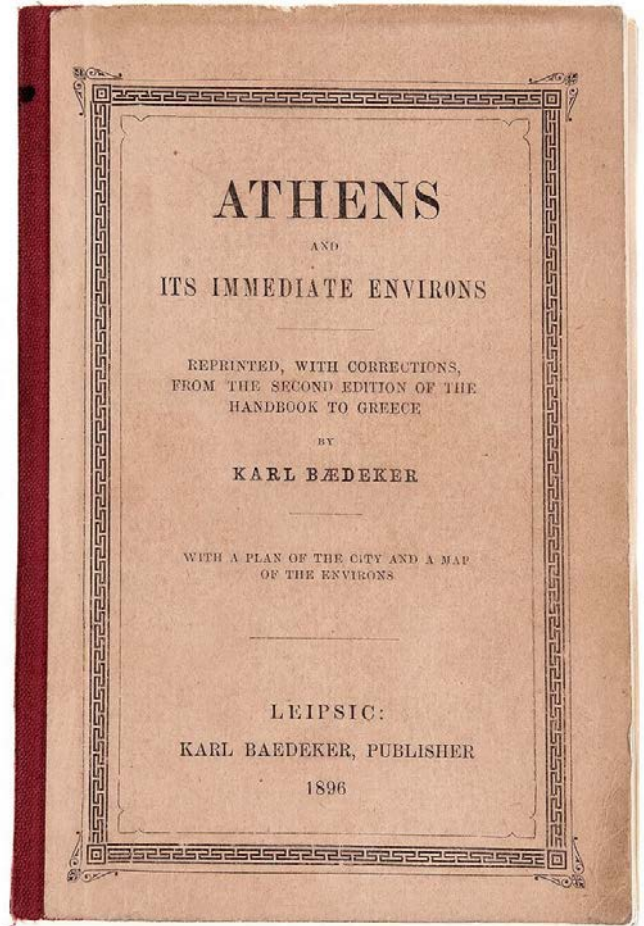
Pierre de Coubertin, founder of the modern day Olympic Games, had originally intended to hold the games in Paris but after the Panathenaic Stadium had been excavated in 1869 he decided to hold them in Greece, the birthplace of the Olympics and asked Baedeker to publish a special guide for the occasion. Few copies survive as many were discarded after use.

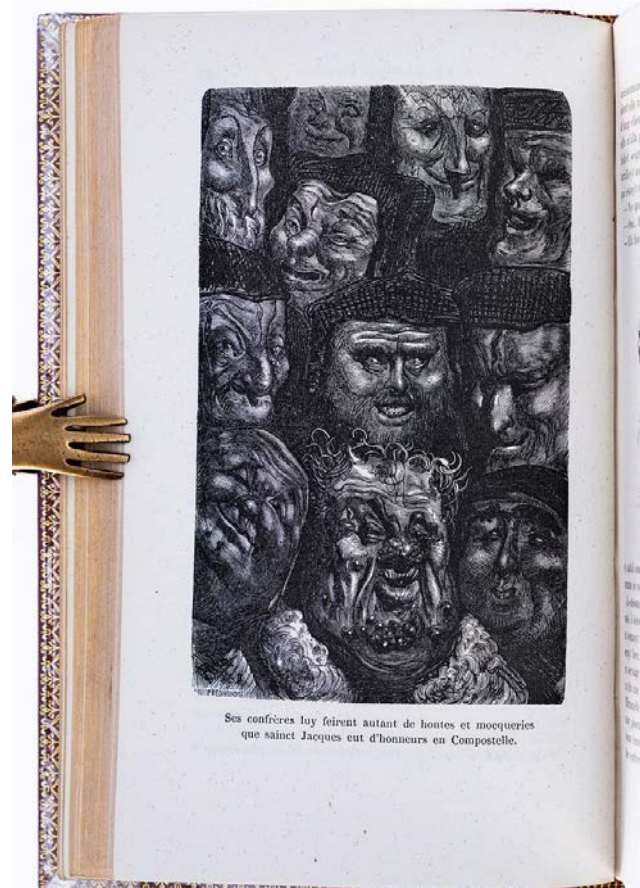
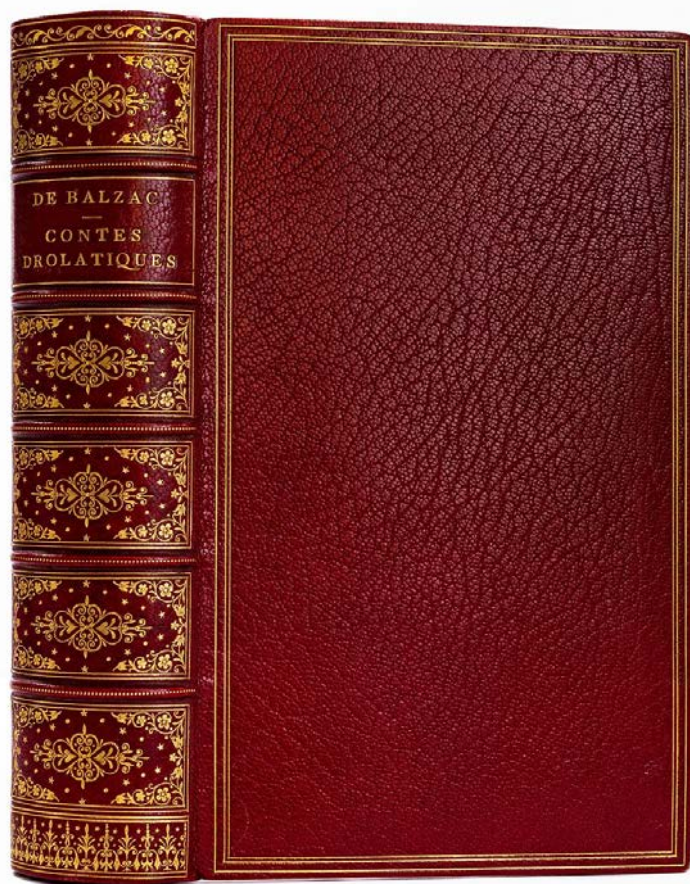
Rare, especially in such good condition. Issued for distribution at the first modern Olympic Games which ran from 6th to 15th April 1896.

"This reprint from the second edition of Baedeker's Handbook to Greece is intended for sale solely within the kingdom of Greece. It has been corrected and brought up to date down to the spring of 1896" (Introduction)

"The excursion to Marathon is somewhat troublesome..."

£9,500 \ A\$19,950
[F63598]





3. BALZAC, Honoré de & DORÉ, Gustave (illustrator). Les contes drolatiques colligés ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres. Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris: Bureaux de la Société générale de librairie, 1855.

FIRST EDITION THUS. 8vo. (20 x 12.5 cm). pp.xxxi+[1]+614+[1]. Contemporary full red morocco signed by Galette, sides with triple gilt fillet borders, spine with richly gilt decorated compartments between raised bands, gilt decorated inner dentelles, marbled endpapers, all edges gilt. Contained in a green marbled paper covered slipcase with red morocco trim. 425 illustrations by Gustave Doré engraved on wood by Lavieille, Rouget, Pisan, Brévière and Piaud. A very pretty copy in excellent fresh condition.

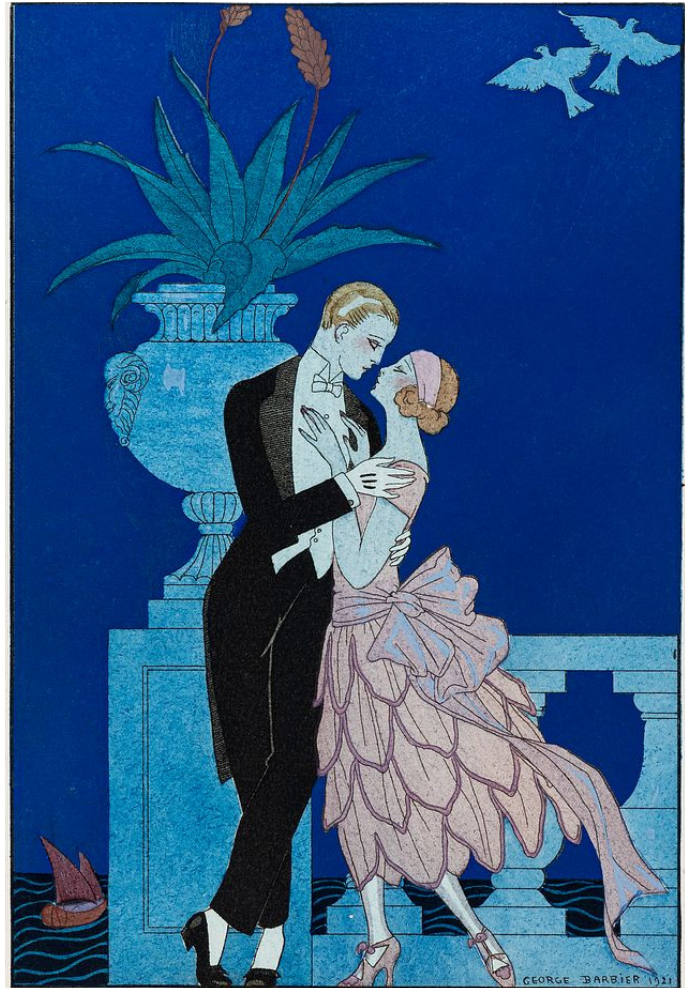
First illustrated edition of the Contes drolatiques with 425 illustrations by Gustave Doré, praised by Ray ("Doré's early masterpiece"), Carteret ("le chef-d'œuvre d'illustrations de Gustave Doré"), and Beraldi who thought it the most likely to endure of all Doré's books - "S'il n'en reste qu'un seul, ce sera celui-là !" (Béraldi). Although the title refers to this edition as the "cinquiesme édition", it is actually the fourth edition of Les contes drolatiques, which was first published between 1832-1837. It is well recorded that Balzac's

widow granted permission for the illustrated edition only on the condition: "that no artist but Doré should be allowed to illustrate her husband's works" (Anthony North-Peat, Gossip from Paris 1864-69, p. 324).

Carteret, III, pp. 48-53; Bulletin de la Librairie Morgand et Fatout, II, 6445; Berny, Livres anciens, romantiques et modernes, III, 92; Rahir, VI, 1875; Ray, 244.

£1,750 \ A\$3,680

[F63705]



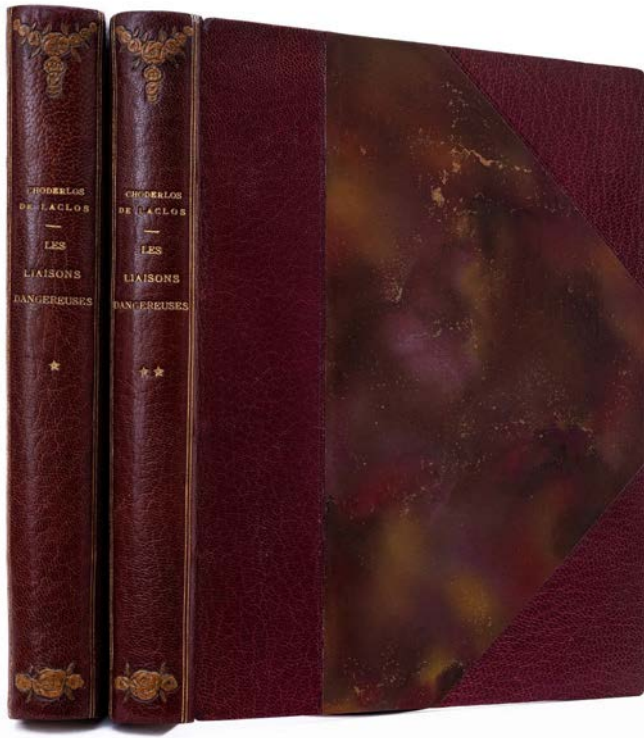
4. BARBIER, George. Falbalas & Fanfreluches. Almanach des Modes Pr sentes, Pass es & Futures Pour 1922, 1923, 1924, 1925 & 1926. [with introductory texts by] la Comtesse Mathieu de Noailles, Colette, C cile Sorel, G rard d'Houville & la Baronne de Bromonte. Paris: Meynial, 1921-1925.

5 vols. 8vo. (26 x 17cm). Loose as issued in original pictorial wrappers, housed within a custom made chemise and slipcase, spine of chemise and fore-edges of slipcase in chestnut morocco, lighter shade morocco title label with gilt lettering, fantaisie patterned boards. Each volume with decorative pochoir title page, 12 full page pochoir plates and front cover colour illustrations by George Barbier. Complete. A fine set.

Georges Barbier (1882-1932) was at the forefront of the Art Deco movement, and his images have become icons of an era of unsurpassed glamour, elegance and decadence. His Falbalas et Fanfreluches (1922-1926) graphically display the artist's intense interest in fashion, both of his and earlier ages, as well as his sharp sense of humour. The issue for 1923 features the essay 'Modes' by Colette; the remaining essays are by the Comtesse de Noailles, C cile Sorel, G rard d'Houville and the Baronne de Brimont.

There seems to be no direct translation of "Falbalas & Fanfreluches" but perhaps "Frills and Fripperies" works quite well.

£8,250 \ A\$17,330
[F55724]



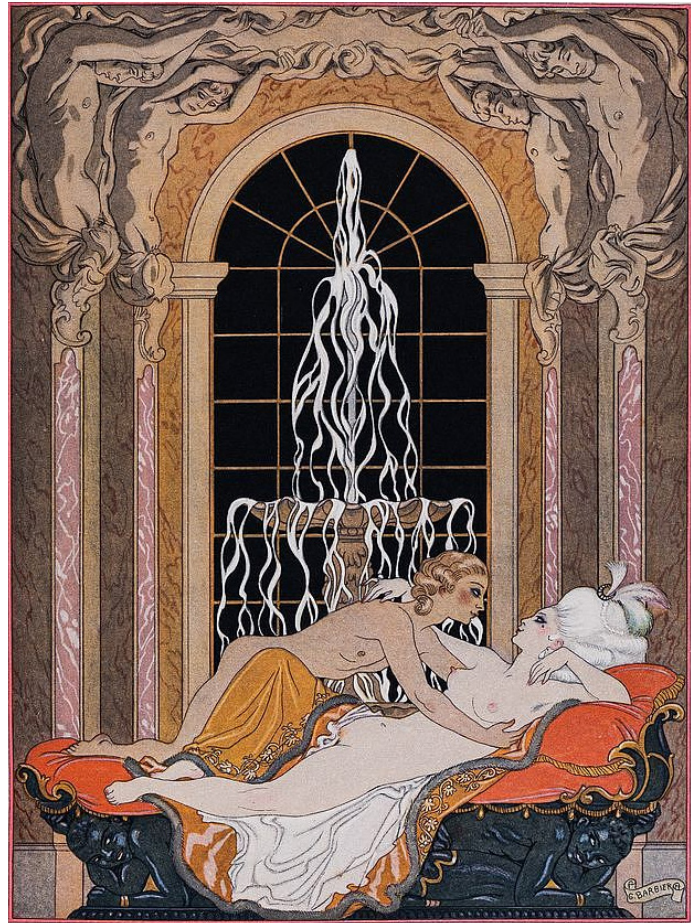
5. (BARBIER, George) & CHODERLOS DE LACLOS, Pierre A.F. *Les Liaisons Dangereuses*. Paris: Le Vasseur et Cie, 1934.

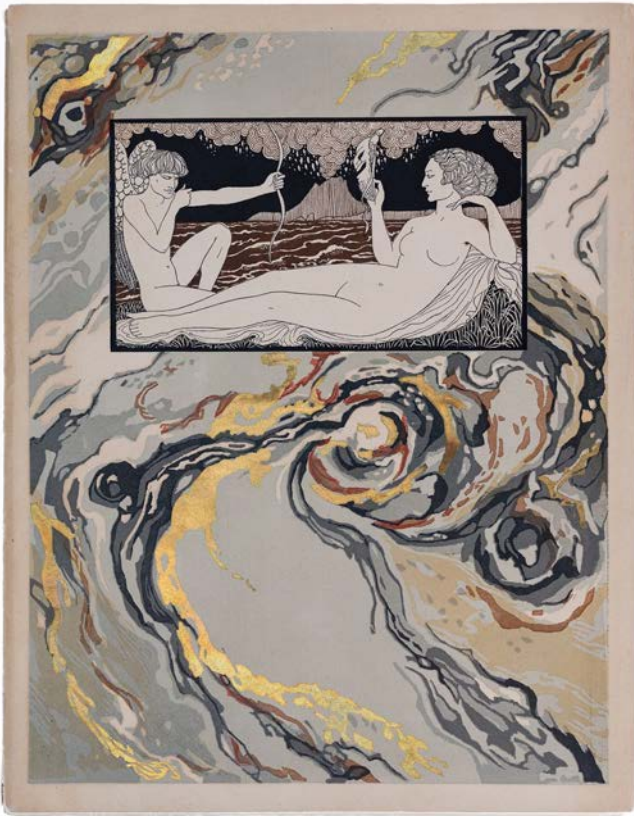
FIRST EDITION THUS. LIMITED EDITION (155/720). 2 vols. 4to. (26 x 19.5 cm). pp. viii+218+[1]; 217+[2]. Bound by Fauquenot in contemporary burgundy half morocco over marbled boards, flat spines lettered in gilt and decorated with inlaid floriate designs, marbled endpapers, top edges gilt, others uncut. Original pictorial wrappers bound in. 28 pochoir colour illustrations by Barbier consisting of 2 original upper cover illustrations, 20 full page plates, 2 decorative title pages, 2 chapter heading vignettes and 2 justification vignettes. Very occasional light spotting or foxing, generally an excellent copy in handsome complementary French bindings.

Choderlos de Laclos's story of aristocratic libertines and ex-lovers Marquise de Merteuil and Vicomte de Valmont who compete in the cruel art of seduction, is told through 20 magnificent pochoir illustrations by Barbier.

Georges Barbier (1882-1932) was at the forefront of the Art Deco movement, and his images have become icons of an era of unsurpassed glamour, elegance and decadence.

£2,750 \ A\$5,780
[F61660]





6. BARBIER, George & FLAMENT, Albert. *Personnages de Comédie* texte par Albert Flament Gravures sur Bois de Schmied. Paris: Chez Maynial, [1922].

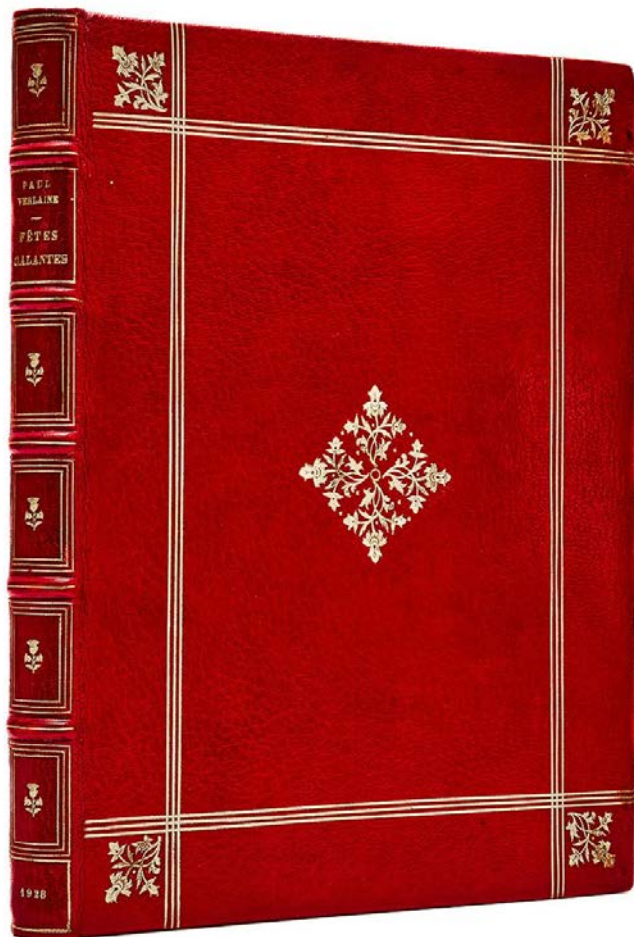
FIRST EDITION. LIMITED EDITION (148/150). signed by Barbier. Large 4to. (37 x 29 cm). Loose as issued in original card wrappers, upper cover with half-page woodcut repeated from half-title within full-page woodcut marbled border, all printed in colour and gold, original glassene outer wrapper. Woodcut illustrations by Barbier printed by F. I Schmied, in collaboration with Pierre Bouchet and Louis Bracons. Half-title with half-page coloured woodcut, title printed in green and black, with a coloured woodcut Harlequin vignette, 12 full-page and 2 half-page woodcut colour plates, some with gold printing, 22 historiated coloured woodcut four-line initials, decorative woodcut ornaments in the text, of which many printed in gold, a final colour woodcut vignette. Light wear to extremities of spine, generally an excellent copy of this important collaboration between Barbier and Schmied, from the edition limited to 150 copies, signed by Barbier in pencil.

One of the most important works by Barbier, rivalled only by his *Le bonheur du jour*. Albert Flament's text of 1914 is a diffuse meditation, half-waking and half-dreaming, which takes as its point of departure the great roles of world theatre. Barbier's vignettes have a general relevance to the theme of acting, but most of his plates, at least one of which dates from 1916, are simply magnificent decorative compositions.

(Ritchie 11; Carteret IV: 157)

£14,000 \ A\$29,400

[F60214]



7. (BARBIER, George). VERLAINE, Paul. *Fêtes Galantes*. Paris: H. Piazza, 1928.

LIMITED EDITION (1200*). 4to. (30.5 x 23.5 cm). Near contemporary gilt decorated red morocco, original printed wrappers bound in. Contained in decorative thick paper chemise and matching slipcase. Coloured pochoir decorative title page, 20 full page plates and illustrations to front and rear covers, by George Barbier. Trivial rubbing to to extremities of binding.

*Of which this is no. 782 (of 800) on "papier velin".

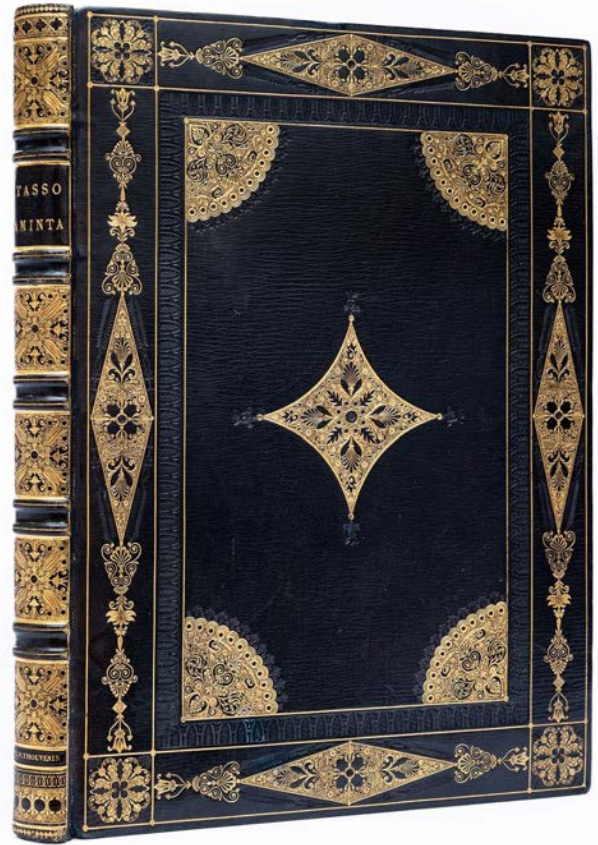
Associated with the early Symbolists, Verlaine "wrote some of the finest and most musical lyrics in the French language" (Harvey & Heseltine, 738). First published in 1869, *Fêtes Galantes* reflects the care for form and objectivity characteristic of Verlaine's early poetry. The designs in this splendid production are the work of Art Deco legend George Barbier, who began his career as a costume and set designer for the Ballet Russes and later created décors and costumes for music-halls, movies and the Folies Bergère through Max Weldy Studios. Renowned for his fashion illustrations for the leading magazines of the time, including the *Gazette du Bon Ton* and *Vogue*, his artistic style is recognised by a characteristically elegant, stylised line.

George Barbier (1882-1932) was at the forefront of the Art Deco movement, and his images have become icons of an era of unsurpassed glamour, elegance and decadence.

£4,200 \ A\$8,820
[F62959]

8. [BODONI]. TASSO, Torquato. *Aminta*. Favola Boschereccia di Torquato Tasso ora per la prima volta alla sua vera lezione ridotta. *Crisopoli [Parma]: Impresso co'caratteri Bodoniani, 1789.*

FIRST BODONI EDITION, FIRST ISSUE, ONE OF ONLY 50 COPIES ON VÉLIN PAPER. 4to. (29.5 x 21.5 cm). 7 ff., 14 pp., 1 f., 142 pp., 1f. Printed in italic and roman type. In a sumptuous Parisian binding by Joseph Thouvenin l'Aîné (c.1820 or before)* of dark blue straight-grained morocco elaborately tooled in gilt and blind; the sides ruled with broad border of arabesques, stylised flowers and acanthus leaves, the four corners with quatrefoil ornaments; inner blind-stamped border of palmettes enclosing fan-shaped pointillé corner pieces composed of arabesques, acanthus and foliate tools, the centres with large lozenge shaped ornament; the spine with five double-raised bands, the second compartment lettered in gilt, the others richly gilt with foliate tools on pointillé backgrounds, Thouvenin's name gilt to foot of spine "R.(ELIÉ) P.(AR) THOUVENIN"; gilt inner dentelles, doublures and endleaves of pink watered-silk surrounded by gilt borders, all edges gilt. Housed in a silk-lined cloth drop-back box. Engraved portrait vignette and engraved coat-of-arms. A fine copy in a sumptuous binding.

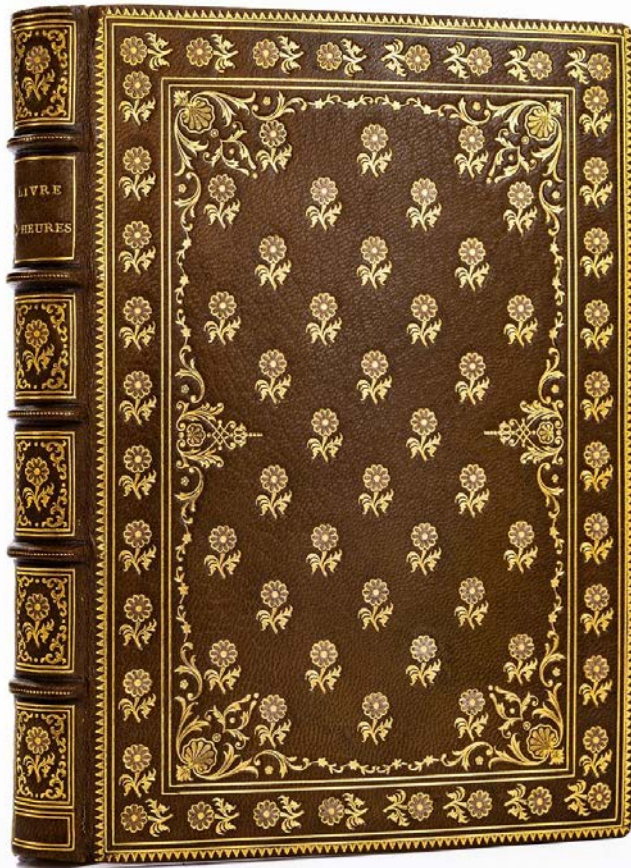


Aminta is a play written by Torquato Tasso in 1573, represented during a garden party at the court of Ferrara. Both the actors and the public were noble persons living at the Court, who could understand subtle allusions the poet made to that style of life, in contrast with the life of shepherds, represented in an idyllic way. A magnificent copy of this celebrated typographic masterpiece by Bodoni. Brunet cites this as "une des plus belles éditions de Bodoni" produced by the legendary printer-typographer. Dedicated to the Marchesa Donna Anna Malaspina della Bastia with a poem by Vincenzo Monti, printed in Bodoni's elegant italics, underneath her engraved coat of arms and with a preface by the Abate Pierantonio Serassi. While it was subsequently reprinted in 1792 with a frontispiece bearing the original printing date of 1789, this example is identifiable as the first issue (with the small signature number on p. 13 of the preface, and the correct "novi snow" is p. 38).

The sumptuous binding, by Joseph Thouvenin l'Aîné, was likely executed before 1820. Born in 1791, the son of a bookseller, he learned bookbinding from 1802-1813. He started to work with Bozerian and had acquired great competence by 1806. He set up on his own in 1813, apparently to learn the gilding which Bozerian Jeune had been unwilling to teach him. His submission of 11 bindings at the Exhibition of 1819 was rewarded with an honourable mention while at that of 1823, he gained a silver medal. He became one of, if not the most respected and sought-after binders of the period but died in his binding prime in 1834. "This binder shows first class technical skills: he pays attention producing fashionable bindings provided with fillet borders, French Restoration panel stamps of little, middle and big sizes and à la cathédrale. He is one of the first workers to adopt the retrospective style, which appealed to Nodier" (BL). His name has been immortalised by mentions in the pages of Balzac and Stendhal, and his connection with Charles Nodier has added a lustre to both their names, often inscribed on shields on the sides of books bound for and by them respectively. *According to the British Library: "The signature R.(ELIÉ) P.(AR) THOUVENIN appeared on works produced before 1820; after this date, it became THOUVENIN".

(Brunet, 673)

£12,000 \ A\$25,200
[F60882]



9. [BOOK OF HOURS ON VELLUM]. Livre d'Heures. [France], Late 19th century.

8vo. (18.5 x 13 cm). Illuminated manuscript on vellum, in French. 57 leaves. Finely bound in contemporary citron morocco by Henri Blanchetière, sides richly gilt-decorated with daisies, spine with raised bands and richly gilt-decorated compartments, title gilt to second compartment, brown morocco doublures richly gilt, watered silk endpapers with additional marbled endpapers, all edges gilt. Three separate full page illustrations, each signed by the artist (but unfortunately illegible), each leaf richly illuminated with decorative borders. A splendid copy.

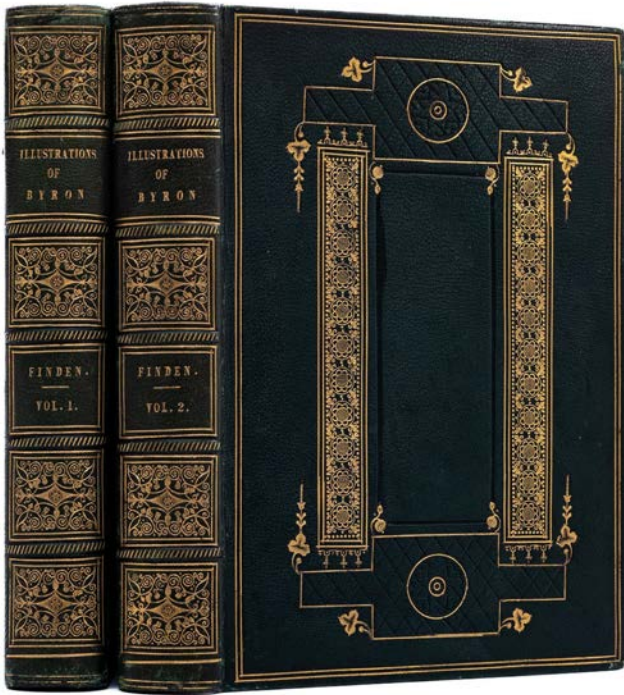
Henri Blanchetière (1881-1933), was a follower of Marius-Michel, at first using Art Nouveau floral designs but later developing a more modern geometrical style.

Includes Cérémonies du Mariage and Messe de Mariage.

£3,500 \ A\$7,350

[F63690]





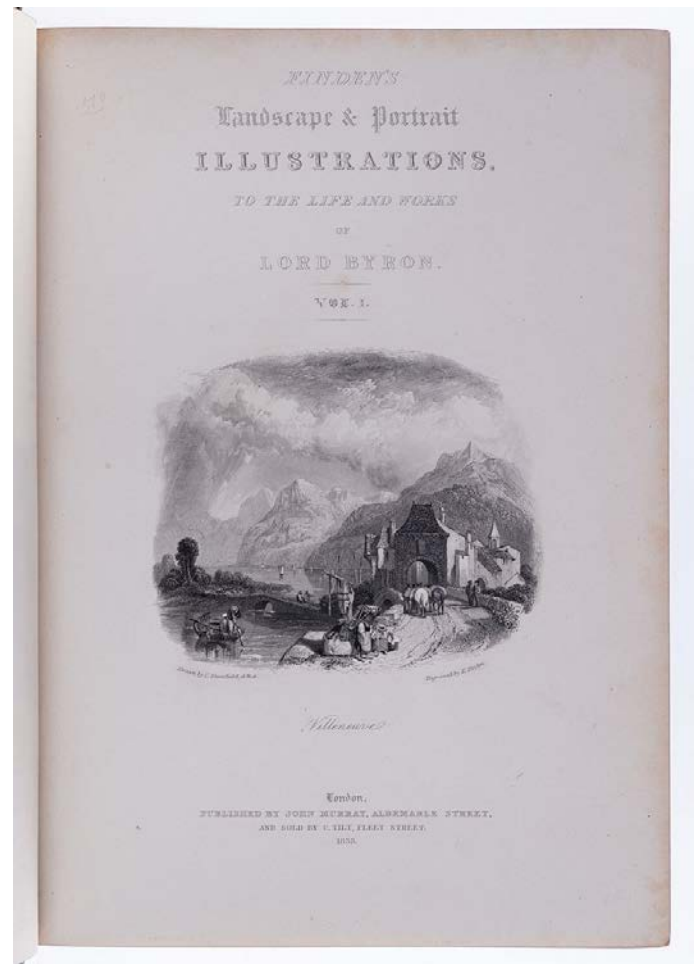
10. BROCKEDON, W. & BYRON, George Gordon Noel, Lord. Finden's Landscape & Portrait Illustrations, to the Life and Works of Lord Byron. London: Published by John Murray, 1833.

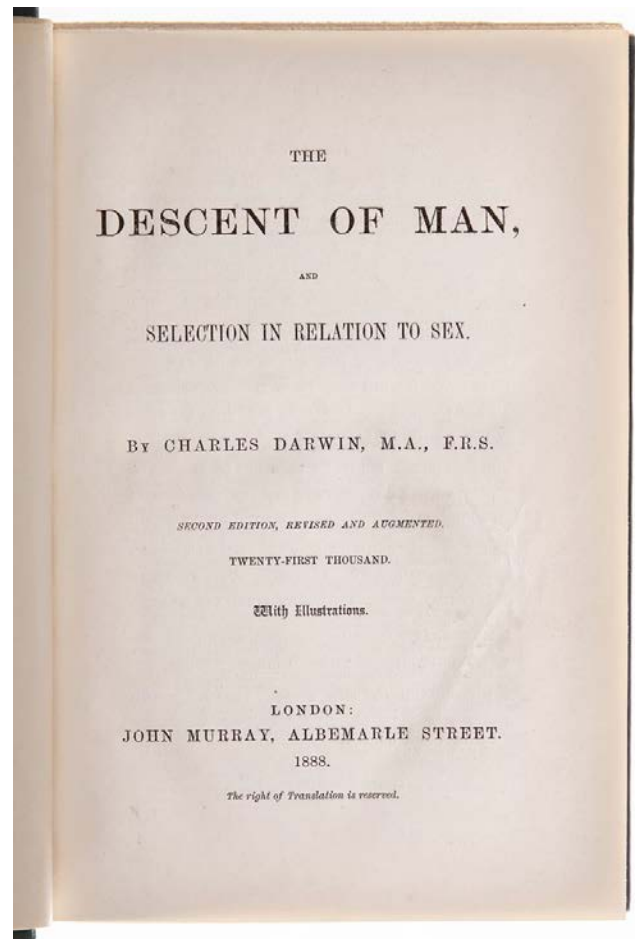
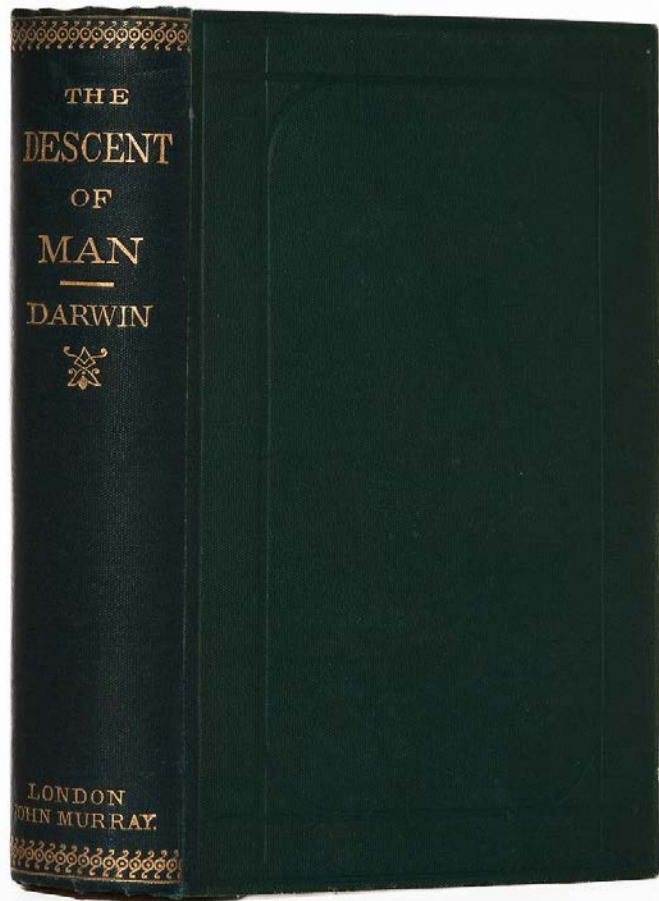
FIRST EDITION. 2 vols. Small 4to. (22 x 15.5 cm). Finely bound in contemporary full green morocco, sides intricately tooled in blind and gilt, spines with raised bands and richly gilt-decorated compartments, gilt inner dentelles, yellow-coated endpapers, all edges gilt. 127 engraved plates including 2 engraved titles and portrait frontispiece. Some trivial shelfwear and occasional light foxing, generally an excellent set in handsome bindings.

The work of English engraver William Finden. In Finden's later life, in co-operation with his brother Edward Francis Finden, he undertook the publication as well as the production of various galleries of engravings. The first of these was this work, a series of landscape and portrait illustrations to the life and works of Byron, appearing in 1833 and following years.

"[The Illustrations] created a great sensation, and led to further projects to engrave the life and works of other poets" (ODNB).

£650 \ A\$1,370
[F63692]



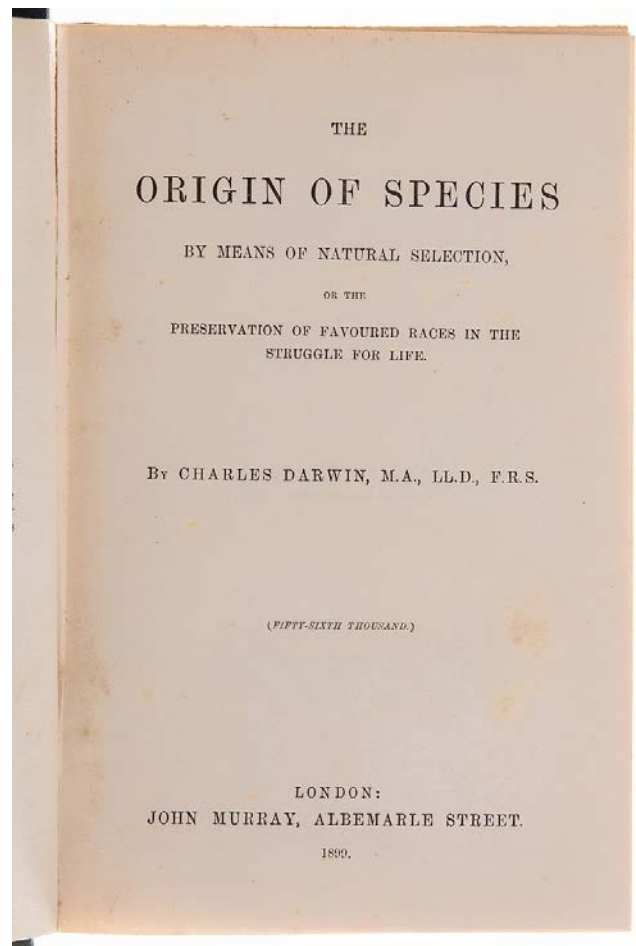
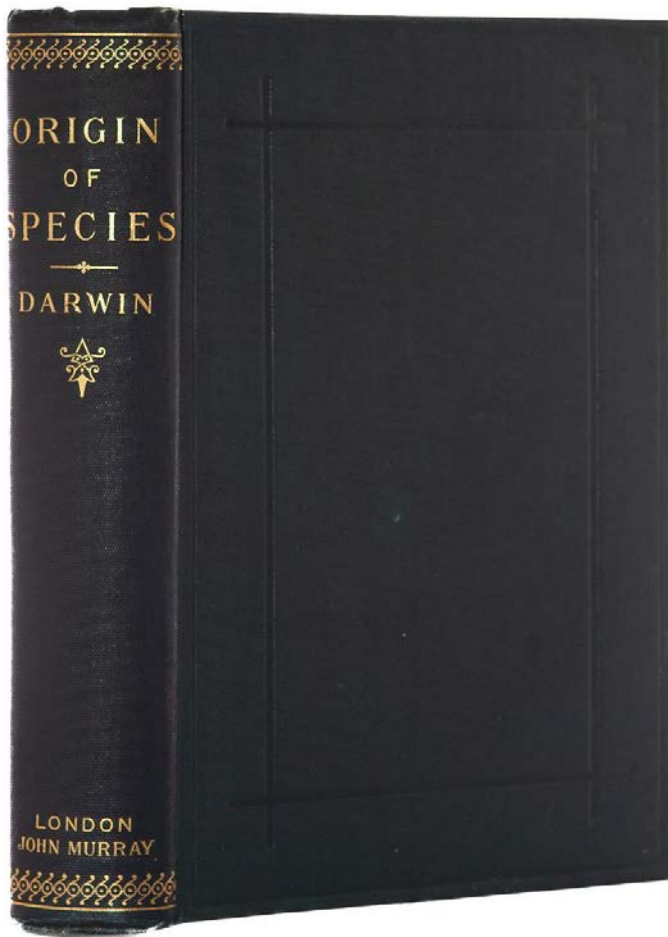


11. DARWIN, Charles. *The Descent of Man, and Selection in Relation to Sex...Second Edition, Revised and Augmented. Twenty-First Thousand. London: John Murray, 1888.*

8vo. (19 x 12.5 cm). pp.xvi+693. Publisher's original spruce green cloth, spine lettered and decorated in gilt, brown-coated endpapers. Numerous wood-engraved illustrations in the text. Generally an excellent copy. *The Descent of Man* was the first work to use the word 'evolution', preceding its use in the sixth edition of *Origin of Species* by a year, and it expands upon the theories of selection and evolution proposed in *Origin of Species*. The word appears on several occasions in the text, firstly on page 1: "Of the older and honoured chiefs in natural science, many unfortunately are still opposed to evolution in every form".

Prior to the *Descent*, Darwin carefully neglected to draw out the implications of his theory when applied to human beings and hoped that one of his supporters, such as Lyell or Huxley, might tackle the thorny question of human evolution. When none did, he set to work writing. Darwin laid out a clear family tree for humans, tracing their affinity with primates, and expounded his views on the evolutionary origins of morality and religion. By doing so, the *Descent* "brought the full force of evolutionary proposals directly into the heart of ordinary Victorian life" (ODNB) and "caused a furore second only to that raised by the *Origin*" (Norman). First published in 1871.

£375 \ A\$790
[F63954]



12. DARWIN, Charles. *The Origin of Species by Means of Natural Selection, of the Preservation of Favoured Races in the Struggle for Life.* (Fifty-Sixth Thousand). *London: John Murray, 1899.*

Sixth edition. 8vo. (19 x 12.5 cm). pp.xxi+432+[2, ads]. Publisher's original spruce green cloth, spine lettered and decorated in gilt. With the folding diagram as called for. Some browning to half-title, generally an excellent crisp copy.

A most handsome copy of "the most influential scientific work of the 19th century" (Horblit) and "certainly the most important biological book ever written" (Freeman), in which Darwin explained his concept of evolutionary adaptation through natural selection, which would become the foundation of modern evolutionary theory

First published by Murray in 1859.

£750 \ A\$1,580
[F63952]

SIGNED BY DUMAS

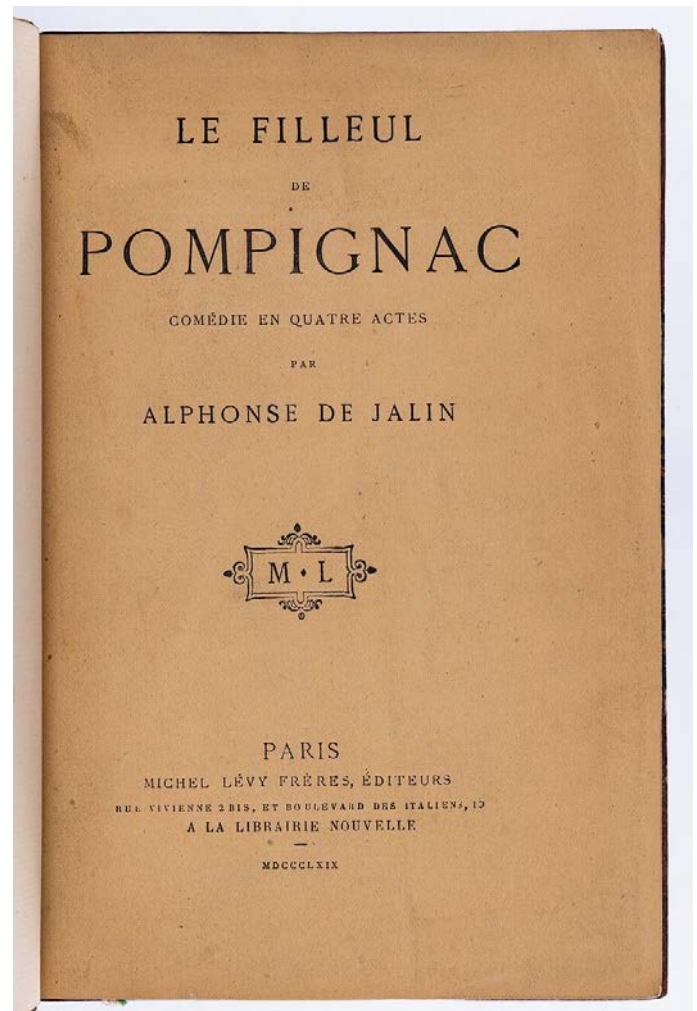
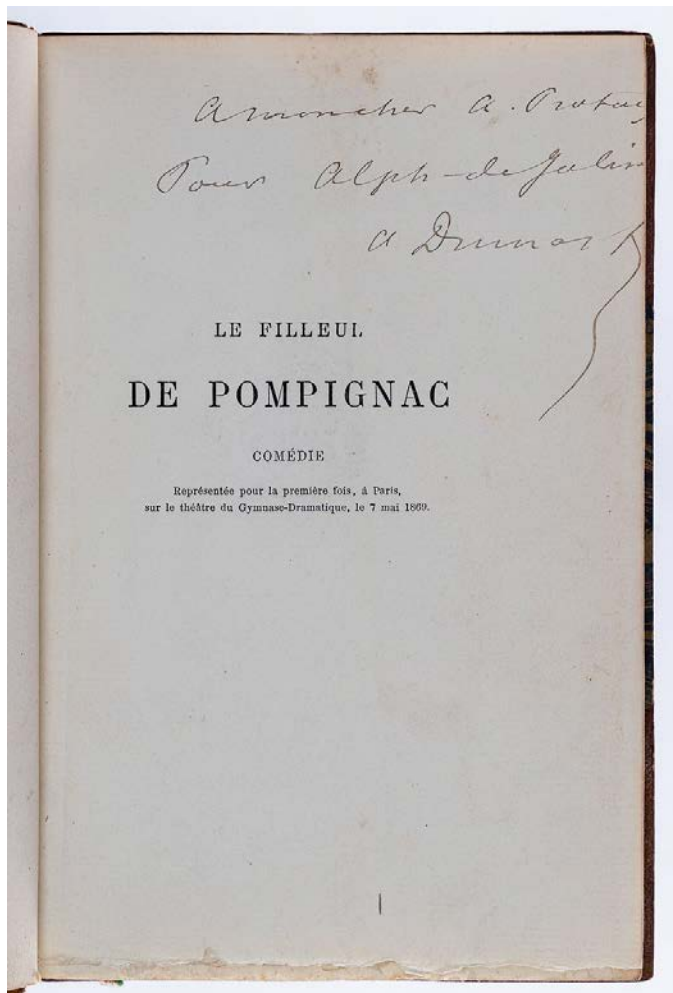
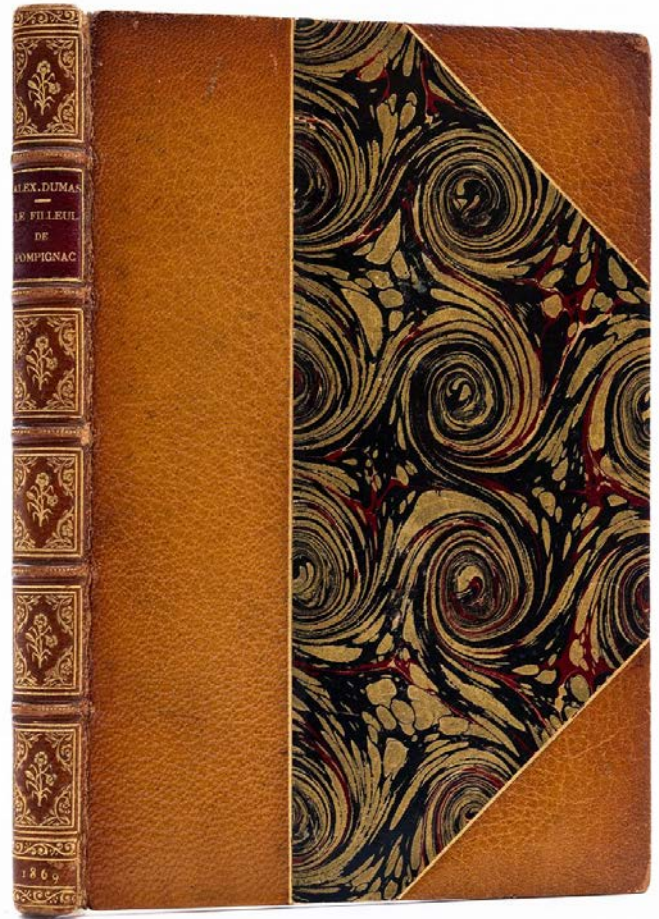
13. [DUMAS, Alexandre fils]. "Alphonse de Jalin". Le Filleul de Pompignac. Comédie en quatre actes, en prose. Paris: Michel Lévy Frères. 1869.

FIRST EDITION. Presentation copy signed and inscribed by Dumas fils using his pseudonym "Alph-de Jalin". Small 4to. (19.5 x 13 cm). pp.100. Near contemporary half citron morocco over marbled boards by Pagnant preserving original wrappers, spine with raised bands and richly gilt-decorated in compartments, each with elegant fleuron device, red morocco label, date to bottom of spine, marbled endpapers, top edge gilt, others untrimmed. Ex libris Jerome A. Hart with his nautical book plate to front pastedown. Very lightly rubbed at extremities, generally a very good copy.

'Représentée pour la première fois, à Paris, sur le théâtre du Gymnase-Dramatique, le 7 mai 1869'.

£525 \ A\$1,100

[F62645]



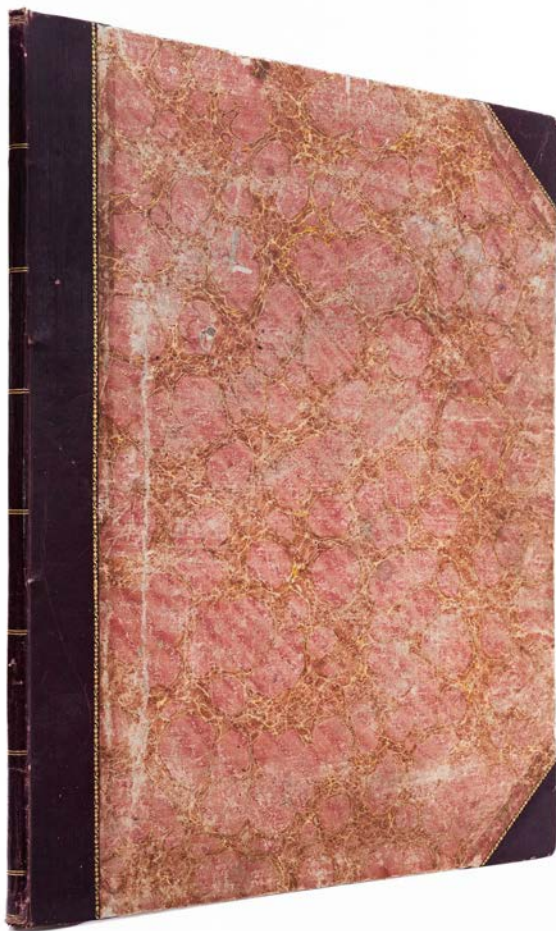


14. (EROTICA). Album of Chinese Watercolours, [c.1920 -30].

Oblong quarto (24 x 31 cm) Original floral patterned boards string bound. 23 original pen, watercolour and gouache drawings (c. 17 x 13 cm.) with colourful patterned borders (overall 20 x 17cm.) each mounted recto onto brown card leaves. The illustrations depict semi-clad or naked figures in various couplings (mostly male-female), set against decorative oriental interior and exterior backgrounds. No text. Binding lightly rubbed at extremities, overall excellent condition

£2,500 \ A\$5,250

[F61170]



15. FRIEDEL, Adam de. [Heroes of the Greek Revolution]. [London & Paris: A. Friedel, 1825 -1827].

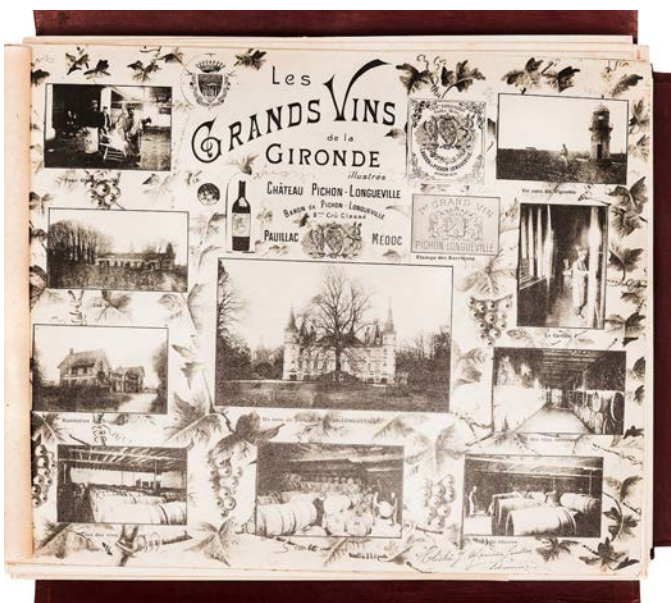
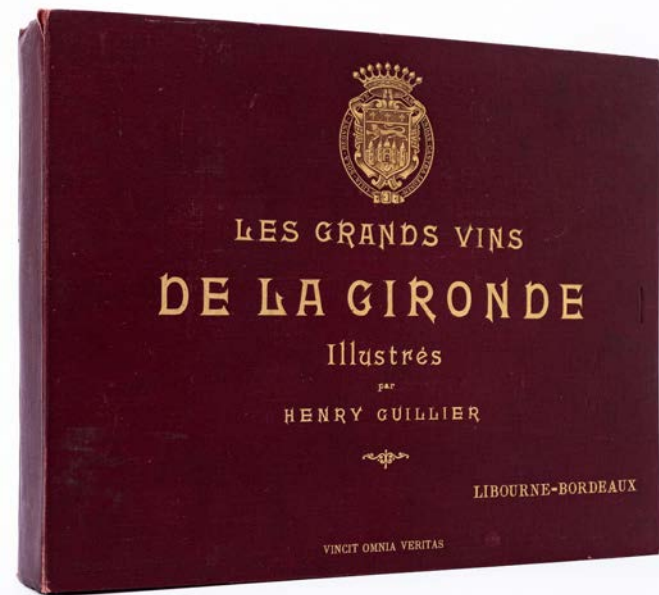
Folio. (44 x 34 cm). 24 full page lithographed plates printed on india paper. Contemporary half burgundy calf over marbled boards. Without title as usual. 24 fine lithographic plates, all with pink tissue guards. Some of the tissue guards rather wrinkled and a bit short, occasional marginal spotting, binding lightly rubbed, generally a very nice set.

Adam Friedel or Adam Friedel von Friedelsburg (c.1780 – 1868) was a Danish military man, philhellene and buccaneer. He is known for the portraits he painted of the heroes of the Greek War of Independence. He travelled in Greece from 1821 to 1824 and was at Missolonghi for a while with Byron (whose portrait appears in this publication), carrying, it is said, a lithographic press on his back. During his time in Greece Friedel met many fighters of the Greek War of Independence in person such as Theodoros Kolokotronis, Nikitaras, Petrobey Mavromichalis, Markos Botsaris, Demetrios Ypsilantis, Ioannis Kolettis, Alexandros Mavrokordatos, etc.

“There is some confusion as to Friedel’s origins. He is supposed to be a Danish philhellene and was apparently passing himself off as a baron. St. Clair tells us that Friedel carried a lithographic press on his back though Greece, that he was at Missolonghi for a while with Byron, and that he married the sister of John Hodges, one of Byron’s artificers. A letter from Byron introducing Friedel to the notice of the London Greek Committee is known. Whatever the actual facts, Friedel seems to have been in Greece from about 1821 to mid-1824. He settled in England, and his first lithograph (Mavrocordato) appears with the date September, 1824” (Blackmer).

Cf. Blackmer 633.

£6,000 \ A\$12,600
[F61168]



16. GUILLIER, Henry (photographer). [Wine]. *Les grands vins de la Gironde. Illustrés par Henry Guillier. Libourne-Bordeaux, [1908].*

Large oblong 4to. (24.5 x 30.5 cm). Letter press leaf of contents. Publisher's original wine red portfolio, gilt stamped lettering to upper cover. Remnants of two ties. Complete as listed with 149 (of 147, includes two duplicates) photographic illustrations comprising Illustrated title, Second illustrated general "Carte des vins" (not a map) and 145 leaves of individual chateaux and the 2 duplicates of Chateau Lavil and Chateau Roussillon. All with descriptive letter press text to verso and original tissue guards to rectos. Overall excellent condition of this rarity seldom found complete.

Each plate shows, on average, around ten photographs of the greatest châteaux in the Bordeaux region: Château d'Yquem, Château Lafite-Rothschild, Château Latour, Château Mouton-Rothschild, Chateau Margaux, Château Ausone, Château Haut-Brion, etc. The work is among the most important photographic reports devoted to wines. Photographer and famous postcard publisher, Henry Guillier (1847-1912) presents here a superb testimony of economic and rural life in the most important châteaux of Bordeaux.

£3,750 \ A\$7,880
[F63272]

17. HOPE, Stanton. *Arabian Adventurer: The Story of Haji Williamson.* London: Robert Hale Limited, 1951.

FIRST EDITION. (22 x 14 cm). pp.335. Publisher's pale blue cloth, spine lettered in gilt, in the original unclipped dust-jacket with advertisements printed to verso. 23 half-tone illustrations. Some light wear to extremities of jacket with some minor losses, contents clean and unmarked, no spotting to edges, generally an excellent copy.

A fascinating biography of Haji Abdullah Williamson, an Englishman who converted to Islam and eventually settled in Iraq, retiring to a small farm in Kut al-Hajjaj, Basra. In covering his work as Inspector of Gulf Agencies for the Anglo-Persian Oil Company it is an excellent resource on the Gulf in the 1920s and 1930s. - As a journalist and writer of adventure stories, Stanton Hope (1889-1961) was instantly drawn to the picaresque story of Williamson's life. Born in Bristol in 1872, William Richard Williamson escaped from his controlling father by way of a tea clipper at the age of thirteen. A remarkable string of voyages, schemes and serendipities followed, taking him from San Diego to the Caroline Islands, where the selling of rifles to rebel tribes-

men landed him in a Manila jail. It was after his escape, via Hong King and Bombay, that he first set foot in Arabia, at Aden where he joined the constabulary. It was during his time in Aden that he converted to Islam and effectively severed ties with his confused British counterparts. A new life awaited him in Kuwait, and he took to it with gusto, assimilating to Arab culture and travelling more widely in the Gulf and southern Iraq. He soon set up as a horse and camel dealer, the first of several trades he acquired in the Middle East. His later role as dhow master gained him intimate knowledge of the Arabian littoral of the Gulf, which won him the aforementioned position with the Anglo-Persian Oil Company. The chapters on those years include valuable descriptions of its principal towns and ports, including Doha (Qatar), Dubai, Ras Al-Khaimah and Muscat. 'Living "native" in a remote adobe dwelling in Iraq is an Englishman whose exploits and adventures have made him a legendary figure in the Middle East.

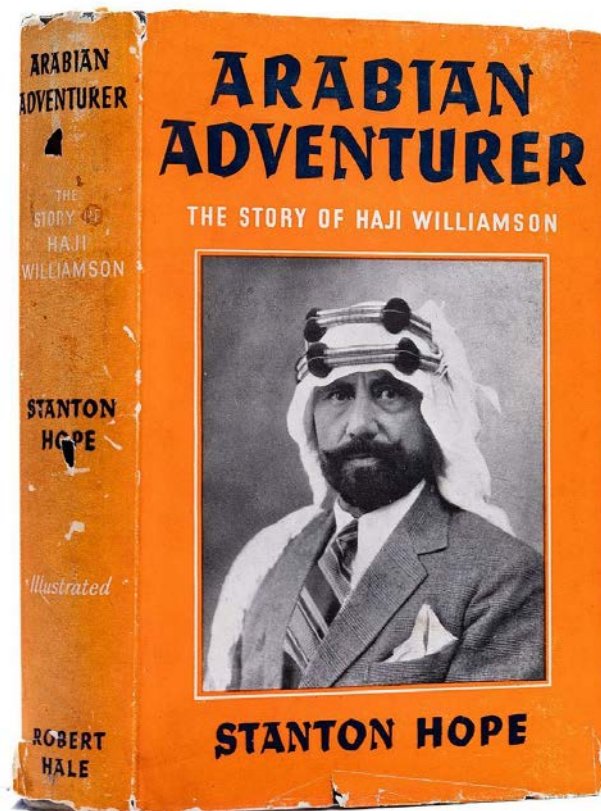
William Richard Williamson was born in Bristol in 1872, and in the 'Nineties became a Moslem and Bedouin. He has made the Haj (Pilgrimage to Mecca) three times, and is known to the Arabs as Haji Abdullah az Zobair; and to many seamen, traders and oilmen as Haji Williamson.

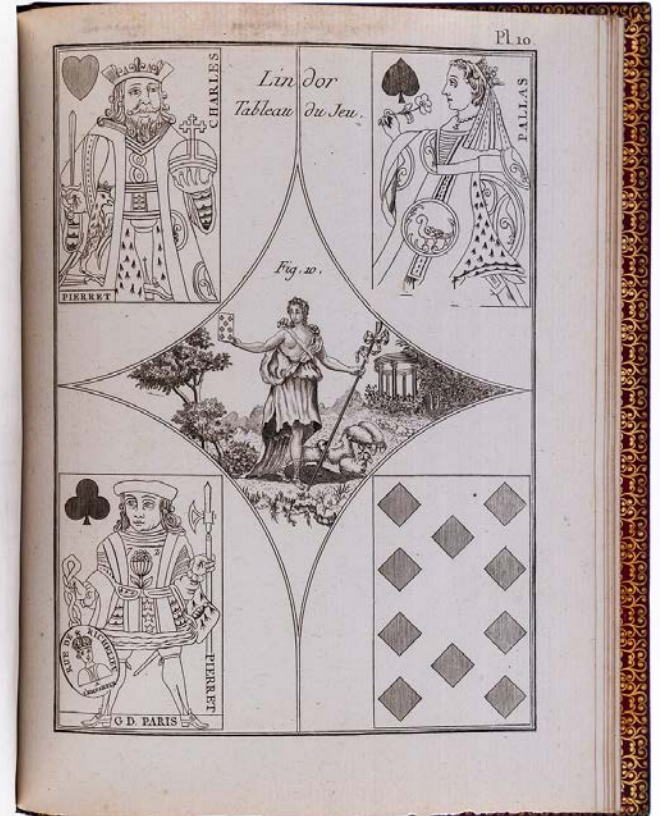
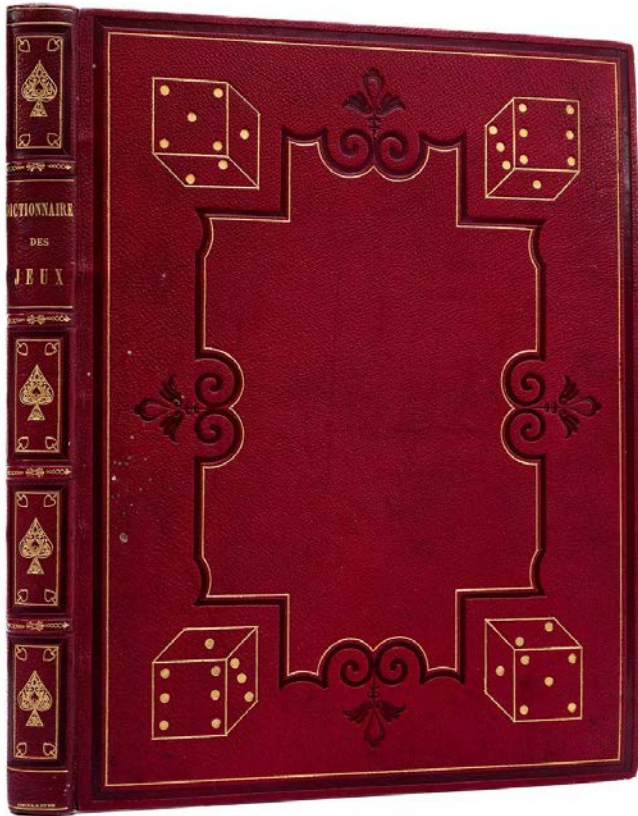
Williamson left Bristol at thirteen for Australia and America as an apprentice "in sail". In California he jumped ship and worked as a cowboy, gold miner, actor, labourer. Shanghaied back to sea, he hunted whales in the Arctic, traded in the South Seas, was imprisoned by the Spaniards and escaped. Then at twenty he joined the Aden Constabulary, only to make the profession of faith as a Moslem which necessitated leaving the police. But he returned to Arabia in disguise.

Subsequently he travelled thousands of miles through parts of Arabia and Syria never traversed by a Westerner. His exploits made him a legendary figure among the Arabs. His career as a desert fighter and camel dealer in Arabia, leader of expeditions in the wilds of Oman, pearler in the Persian Gulf, secret agent of Iraq and representative of the Anglo-Iranian Oil Company, is remarkable, judged by any standard' (dust-jacket).

Not in Macro.

£1,250 \ A\$2,630
[F62676]



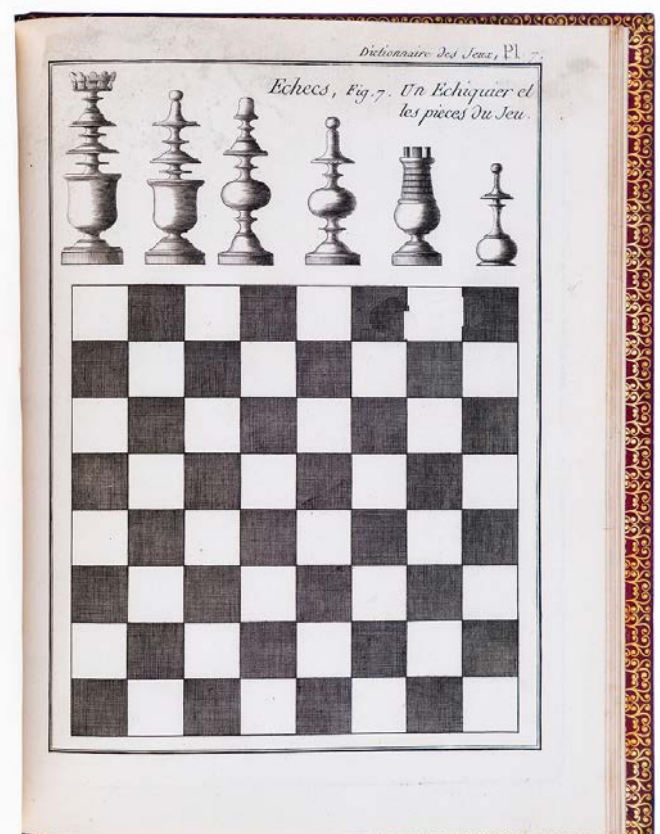


18. [LACOMBE, Jacques]. Encyclopédie Méthodique. Dictionnaire des Jeux... Paris: Chez Panckoucke, 1792.

FIRST EDITION. 4to. (25.5 x 19.5 cm). pp.316+ [16, plates]. Finely bound by Simier "R[elieur]. du Roi" in near contemporary full crimson morocco, sides decorated in blind and gilt with dice device to each corner, spine with raised bands and gilt-decorated compartments, yellow-coated endpapers, gilt inner dentelles, all edges gilt. Text in two columns. 16 engraved plates (some folding) illustrating a variety of different games including chess, billiards, dominoes, backgammon, the Game of the Goose, etc. etc. Ex libris Philip E. H. Samuel with his engraved bookplate to front pastedown. Generally an excellent copy in a most handsome complementary binding by René Simier.

An encyclopaedia of some ninety games listed alphabetically and described with all their rules and special terminology.

Our binding is signed at the foot of the spine the the requisite "Simier R[elieur] du Roi." While there were a number of binders named Simier in the nineteenth century, René Simier "pere" was the only one who was appointed Relieur du Roi.

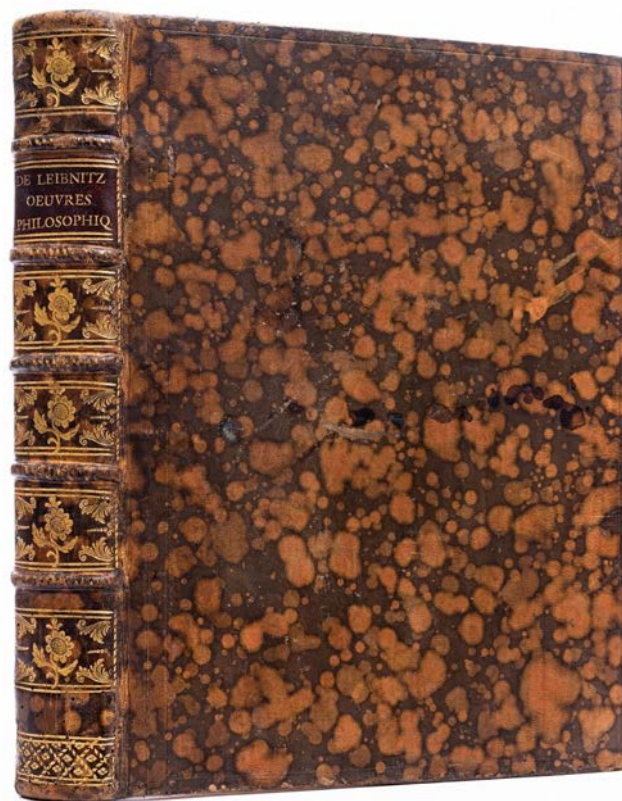


£1,500 \ A\$3,150
[F63456]

THE FIRST PRINTING OF ONE OF LEIBNITZ' MOST IMPORTANT PHILOSOPHICAL WORKS

19. LEIBNIZ, Gottfried Wilhelm von. Oeuvres philosophiques latines & françoises de feu. Tirées de ses manuscrits qui se conservent dans la bibliotheque royale à Hanovre et publiées par Mr. Rud. Eric Raspe. Avec une Préface de Mr. Kaestner Professeur en Mathématiques à Göttingue. *Amsterdam et Leipzig: Chez Jean Schreuder, 1765.*

FIRST EDITION THUS. Large 4to.(26 x 19.5 cm). pp.xvi+[2, Table & Errata]+540+[16,Table des Principales Matières]. Contemporary full mottled calf, sides ruled in blind, spine with raised bands and gilt-decorated with floral motifs, red morocco label lettered in gilt, marbled endpapers and edges. Title-page printed in red and black. Engraved vignette to title-page by O. de Vries, decorative woodcut head-pieces, culs-de-lampe and initials throughout. Lightly rubbed, a few tiny wormholes to foot of spine, occasional browning and light spotting, generally an excellent copy in a handsome contemporary binding.



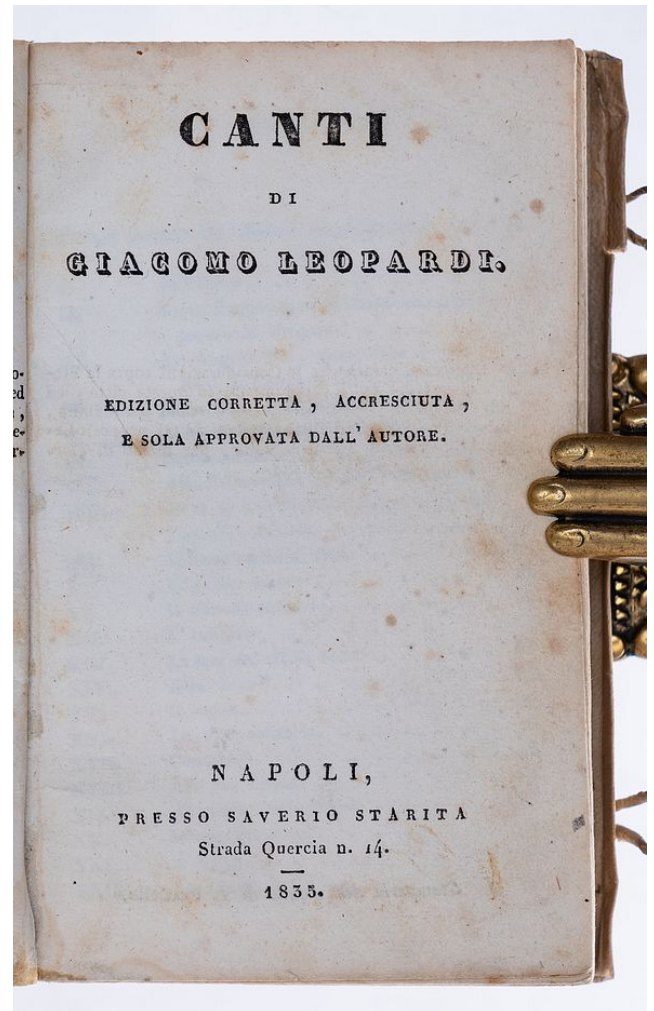
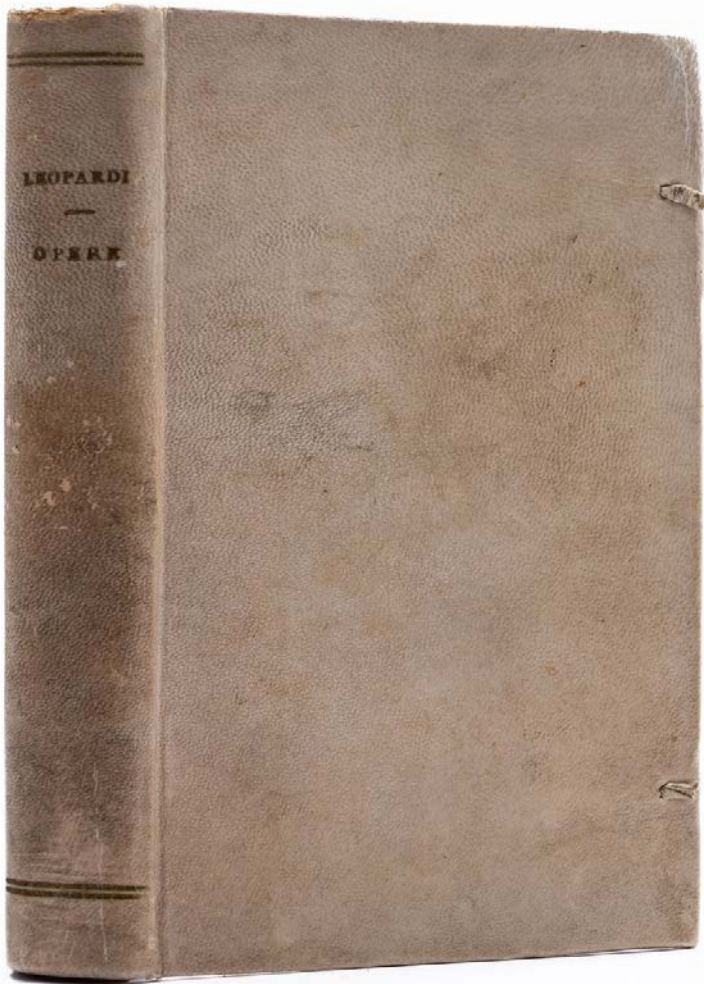
First edition thus, being the first collected edition of Leibnitz' philosophical works in French and Latin, and containing the FIRST PRINTING of one of Leibnitz' most important philosophical works, his "Nouveaux essais sur l'entendement humain", a riposte to John Locke's "Essay on Human Understanding" which Leibniz had read in Pierre Coste's celebrated French translation of 1704.

"The New Essays...are a detailed commentary on Locke's Essay and thus represent an almost unique case in which one major philosopher produces a paragraph-by-paragraph critique of the principal work of another. Leibniz had practically completed the manuscript by 1704, but after learning that Locke had died he apparently lost interest in publishing it. He put it aside, and it did not appear in print until 1765, nearly fifty years after his death" (Benson Mates).

Written directly in French, this extensive treatise (pp.1-496) comprises most of this collection and also constitutes one of the largest and most important of Leibniz's philosophical contributions, being, (in addition to the Theodicy), one of only two full-length works which Leibniz ever produced. Like many philosophical works of the time, it is written in dialogue form. The two speakers in the book are Theophilus ("lover of God"), who represents the views of Leibniz, and Philalethes ("lover of truth"), who represents those of Locke. The famous rebuttal to the empiricist thesis about the provenance of ideas appears at the beginning of Book II: "Nothing is in the mind without being first in the senses, except for the mind itself". All of Locke's major arguments against innate ideas are criticized at length by Leibniz, who defends an extreme view of innate cognition, according to which all thoughts and actions of the soul are innate. In addition to his discussion of innate ideas, Leibniz offers penetrating criticisms of Locke's views on personal identity, free will, mind-body dualism, language, necessary truth, and Locke's attempted proof of the existence of God.

(The Encyclopedia of Philosophy IV, p. 431).

£2,500 \ A\$5,250
[F59436]

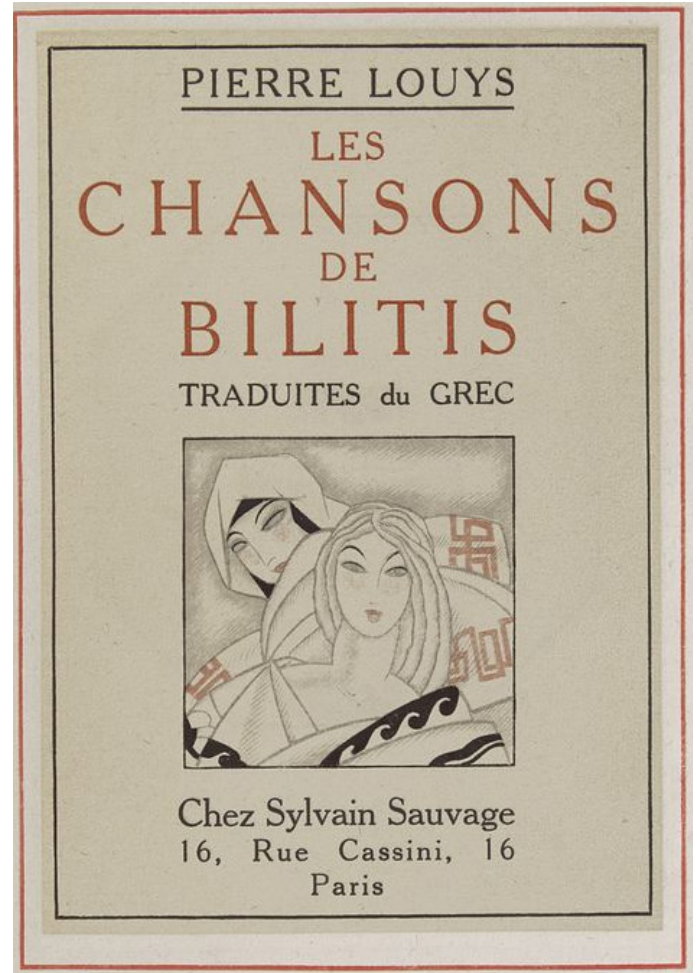
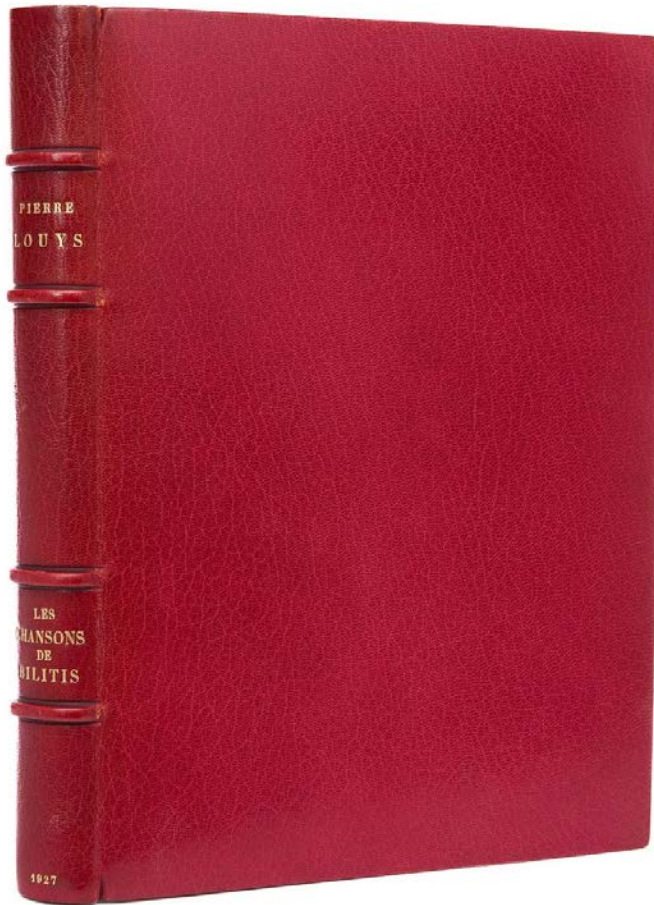


20. LEOPARDI, Giacomo (1798-1837). Opere di Giacomo Leopardi. Vol. I. Canti...edizione corretta, accresciuta, e sola approvata dall' autore [with] Prose di Giacomo Leopardi, edizione corretta, accresciuta, e sola approvata dall' autore. *Napoli: Presso Saverio Starita, Strada Quercia n.14 [and second part] Italia, 1835.*

Two works bound together in one volume. 12mo. (14 x 9 cm). Half-title, title, indice, notizia and pp.7-177; title, pp.7-198. Later full vellum, yapp edges, broken ties, old booksellers label of F. Casella, Naples to front paste-down., spine simply titled in gilt. Intermittent light foxing throughout, second title page remargined at outer edge, generally very good.

Giacomo Leopardi is one of the best-known Italian authors. He was born in Recanati, a small town in the centre of Italy, in 1798 and died in Naples in 1837, two weeks before his 39th birthday. Since the very beginning of his childhood, he showed huge intellectual abilities, having learned Greek, Hebrew, and other languages alone by reading the so-called Bibbia Polyglotta, the English edition of the Holy Scriptures published in London in the XVII century. He was a philologist and a prose writer, but he is known mostly for his poetry which has been translated into more than twenty languages.

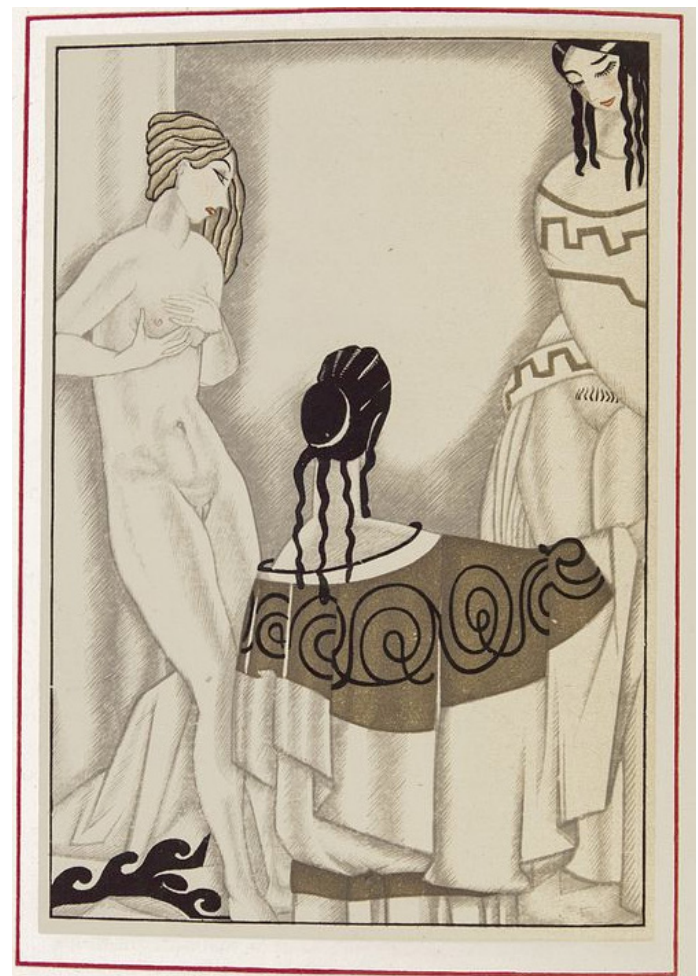
£3,500 \ A\$7,350
[F62868]



21. LOUYS, Pierre. *Les Chansons de Bilitis.* Traduites du Grec. Paris: *Chez Sylvain Sauvage*, 15 Novembre 1927.

LIMITED EDITION (138/287) "sur vergé de Montval". 4to (28 x 22 cm). pp.153. Contemporary full red crushed morocco by Semet & Plumelle, raised bands, simple gilt lettering to spine, blue morocco doublures, red satin followed by marbled endpapers, all edges gilt, in matching morocco edged marbled paper covered card slipcase. Frontispiece and 33 illustrations by Sylvain Sauvage, engraved on wood and printed by Pierre Bouchet. A fine copy.

The Songs of Bilitis is a collection of erotic, essentially lesbian, poetry by Pierre Louÿs first published in Paris in 1894, claiming that he had translated the original poetry from Ancient Greek. The poems are in the manner of Sappho; the collection's introduction claims they were found on the walls of a tomb in Cyprus, written by a woman of Ancient Greece called Bilitis (Greek: Βιλίτις), a courtesan and contemporary of Sappho's to whose life Louÿs dedicated a small section of the book.



£4,500 \ A\$9,450
[F64161]

FINELY BOUND BY LOUTREL

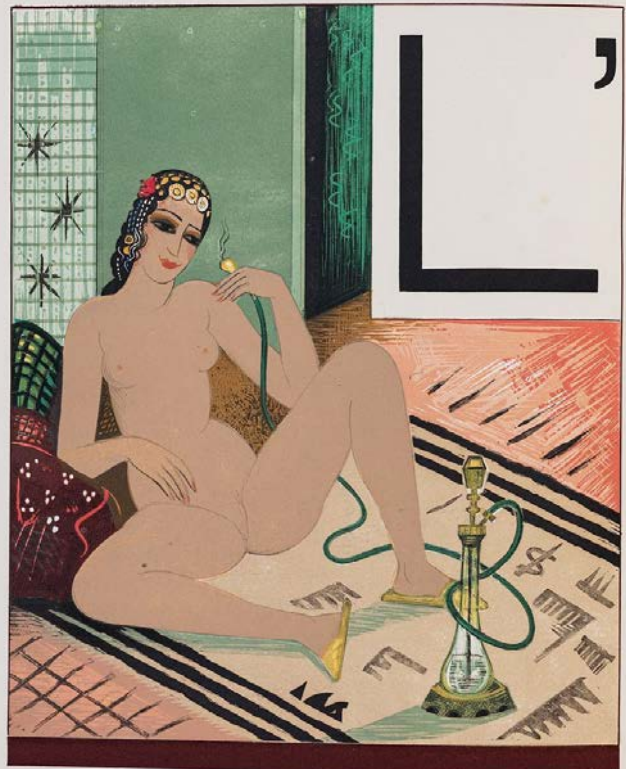
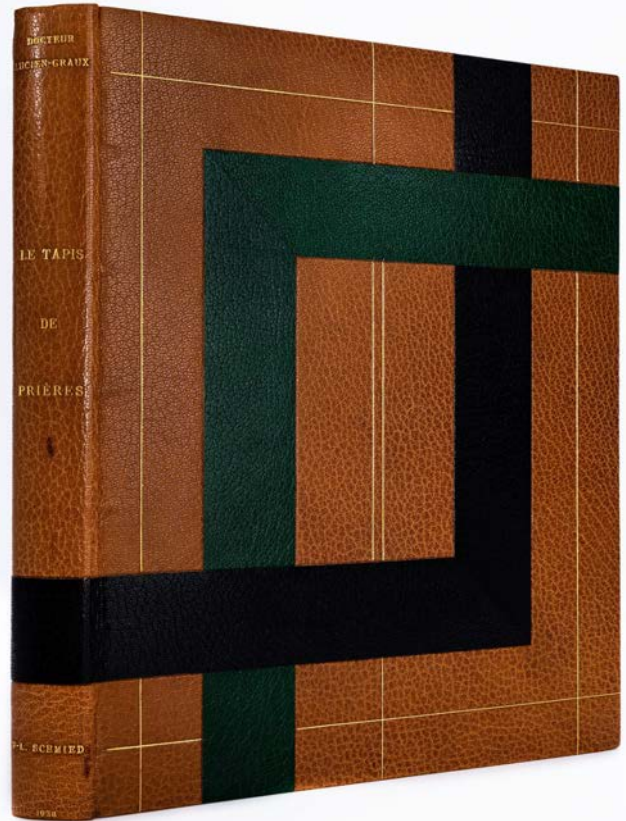
22. LUCIEN-GRAUX, Docteur & SCHMIED, François-Louis (illustrator). *Le Tapis de Prières.* Illustrations de F.-L. Schmieid. *Paris: Pour les Amis du Docteur Lucien-Graux, October 1st, 1938.*

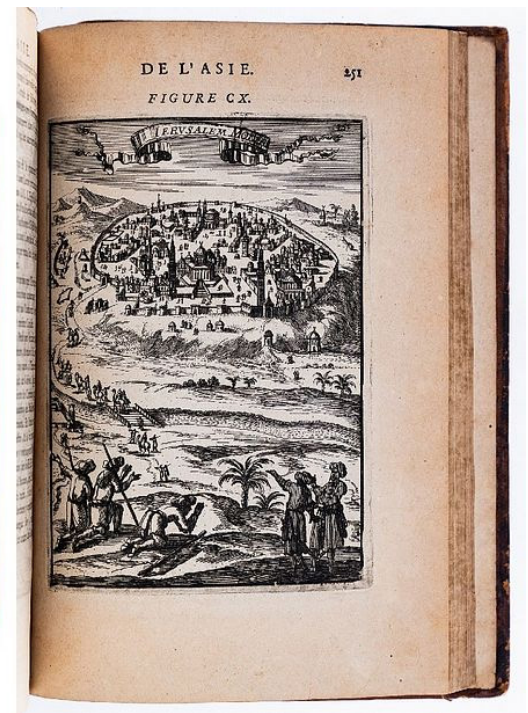
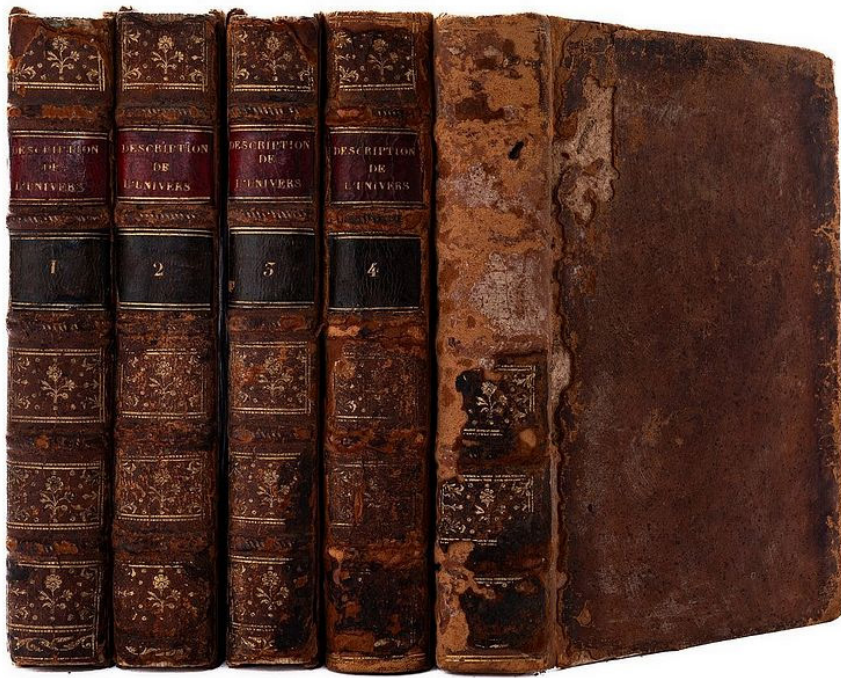
FIRST EDITION, LIMITED EDITION (116/125). 4to. (30 x 24.5 cm). Fine Art Deco binding of full tan morocco by Loutrel (successor to Parisian bookbinder Alix), sides with interlocking bands of navy blue and green morocco, each ruled with gilt fillets, spine lettered in gilt, brown suede endpapers, top edge gilt, printed on fine velin d'arches paper. Housed in a complementary yellow marbled paper covered slipcase with tan morocco edges. 10 full-page colour printed plates, large colour engraved cover vignette, and cul-de-lampe to colophon, all engraved on wood by Théo Schmieid. Two minute darker brown marks to spine, minimal faint scattered spotting, generally an excellent copy.

This is one of the fine series of works produced by French doctor, entrepreneur, collector, bibliophile, writer, publisher and Nazi-resister Dr. Lucien Désiré Prosper Graux (1878-1944), who had created one of the largest and finest private collections of manuscripts and books of his time, housed at his home at 33 avenue Kleber. He also created the small publishing house called "Les Amis du Docteur Lucien-Graux" which produced finely printed livres d'artistes such as this one, typically with limitations of less than 150.

François-Louis Schmieid is considered one of the most important of the Art Deco artists, particularly in the area of book illustration, design and publishing. An experienced wood engraver, he practised the delicate technique of multiple monochrome over-prints in order to obtain colour illustrations.

£4,250 \ A\$8930
[F58118]





23. MALLET, Allain Manesson. Description de l'Univers, contenant les differents systemes du monde, les cartes generales & particulieres de la Geographie Ancienne & Moderne: les Plans & les Profils des principales Villes & des autres lieux plus considerables de la Terre; avec les Portraits des Souverains qui y commandent, leurs Blasons, Titres & Livrées: et les Mœurs, Religions, Gouvernemens & divers habillemens de chaque Nation. Paris: Chez Denys Thierry, 1683.

FIRST EDITION. 5 vols. 8vo. (21x12 cm). Full 18th-century mottled calf, spine with raised bands and gilt in compartments, complementary red and green morocco labels, marbled endpapers. 5 engraved additional titles, 2 engraved portraits and 681 engraved plates (668 numbered plates, occasionally mis-numbered, and 12 "additional plates" bound at the end of volumes 2 & 3). Provenance: Gravier (signed in all volumes, dated 1684 in volume 5); ex libris Bibliotheque de Monsieur le Comte Godefroy de Montgrand, with his bookplate to paste-down of each volume. Inner hinges of vols. 4 and 5 strengthened with cloth tape, joints and extremities rubbed with some small partial losses, spine of volume 5 perished, contents toned but generally clean from further blemishes.

First edition of this famed geographical guide known for its wealth of accurately delineated maps and views, most after the author, a skilled draughtsman with a background in mathematics and military engineering.

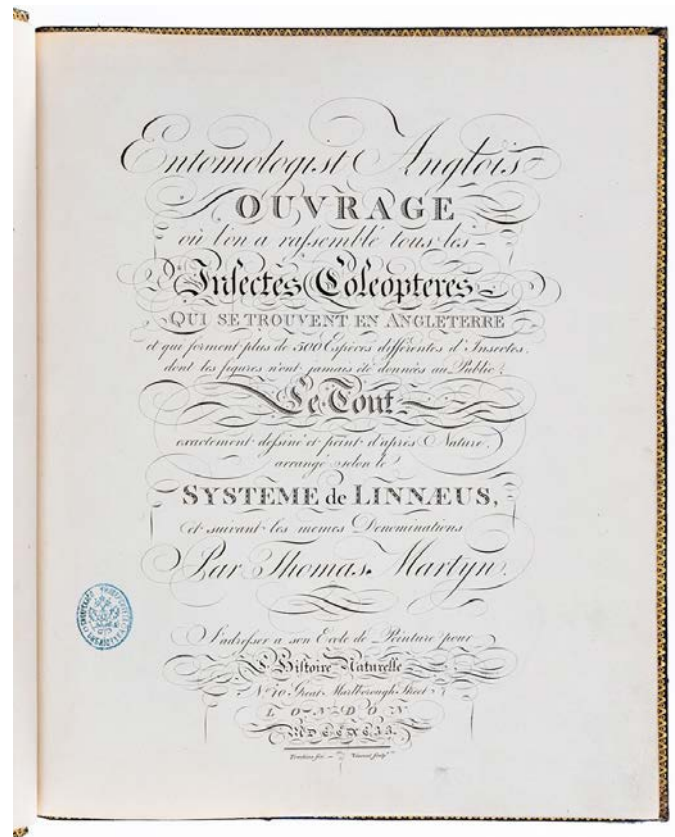
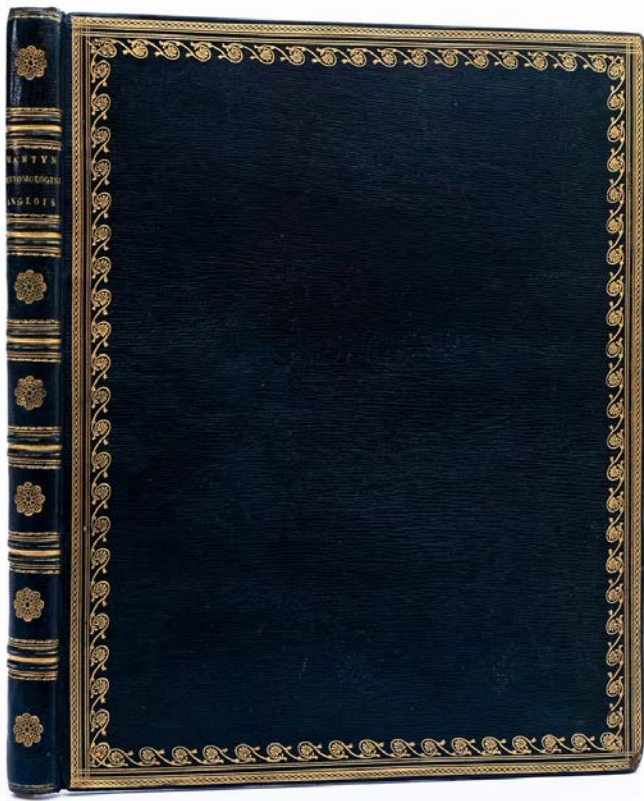
In 1668, after serving Alfonso VI in Portugal, Mallet became mathematics master at the French court. His earlier *Travaux de Mars* (two editions, 1671 and 1684) was a treatise on fortification.

Vol. I of the Description outlines the planetary system, vol. II is on Asia, III Africa, IV and first part of V Europe. The last volume is more of a catch-all, also having the 'terres Australes' and 'L'Amérique' as its subject. Volume 5 has dozens of views and maps of the Americas including Canada, Virginia, Florida, Mexico, California, and city views of Quebec and Havana among others.

(Brunet, III, 1343), (Sabin, 44130).

£10,000 \ A\$21,000
[F61189]





24. MARTYN, Thomas. *Entomologiste Anglois*, ouvrage où l'on a rassemblé tous les insectes coléoptères qui se trouvent en Angleterre...et qui forment plus de 500 espèces différentes dont les figures n'ont jamais été données au public...arrangé selon le Systeme de Linnæus. *Londres [London]: École de Peinture pour l'histoire naturelle, [1792].*

Folio (34.5 x 28.5 cm.). pp.[iv]+[ii]+41+[3]. Contemporary straight grain dark blue morocco, sides with gilt roll tool and fillet borders, spine with raised bands, gilt rules and decoration, inner dentelles gilt, marbled endpapers, all edges gilt. Engraved title and 44 full page plates of which 42, with 535 images, in original hand-colour (as usual). Armorial bookplate "Terram Opes Patriae Sibi Nomen" (The Land, the Wealth of the Country, the Name itself) of the Russian statesman, art historian, archaeologist, collector, philanthropist and Governor-General of Moscow, Count Grigori Alexandrovitch Stroganoff (1770-1857) mounted on the front pastedown and oval blue rubber stamp of the library of the Imperial University of Tomsk in Siberia, to which the his son left their books, to inner margin of title. Contents clean and fresh in a fine binding. A very attractive copy. A scarce work which brings together all the coleopter-an insects found in England.

(Nissen 2726)

£2,950 \ A\$6,200
[F63303]



THE FIRST AUTHORISED ENGLISH TRANSLATION OF THE COMMUNIST MANIFESTO

25. MARX, Karl & ENGELS, Frederick; MORRIS, William; et al. Manifesto of the Communist Party (bound together with 15 other Socialist Pamphlets). *London: William Reeves, 1888.*

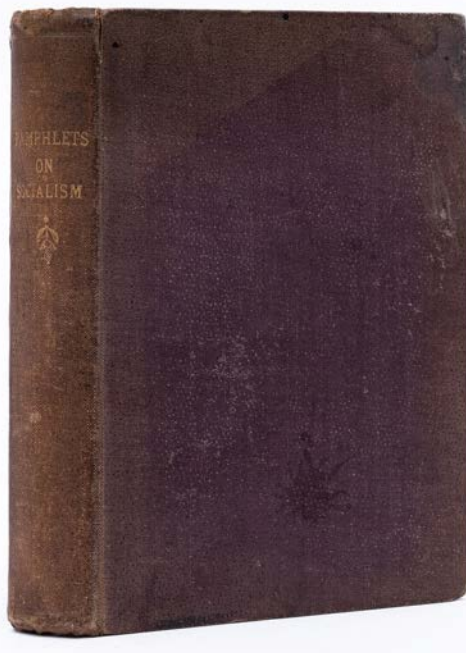
THE FIRST AUTHORISED ENGLISH TRANSLATION OF THE COMMUNIST MANIFESTO. 8vo. (18 x 12 cm). pp.31+[1, ads]. Bound with 15 other works on socialism* in contemporary drab plum cloth, the spine titled in gilt "Pamphlets on Socialism" and stamped with gilt-foliate device, decorative foliate-patterned endpapers, sprinkled edges, a manuscript index in a contemporary hand on verso of flyleaf listing the author and title of each work in the order in which they appear.

Provenance: Acquired from the personal collection of a bookdealer from the north of England who in turn had found it forty years ago in the garden shed of a socialist worker along with a large collection of similar books. Covers lightly soiled and stained, extremities rubbed, short split to head of both joints; first title page slightly dust-soiled, contents generally very good.

Originally published in German in 1848, the Manifesto of the Communist Party was subjected to a defective English translation in 1850 which rendered the famous opening line, "A spectre is haunting Europe", as "A frightful hobgoblin stalks throughout Europe". The present translation was overseen by Engels himself, with the assistance of Samuel Moore, with whom he had already worked on an English translation of *Das Kapital*. It remains the primary English translation of this iconic work. "This translation acquires special importance through the fact that Marx and Engels are here named for the first time as the authors of the 'Communist Manifesto'" (cf. *Die Erstdrucke der Werke von Marx und Engels*).

This edition is scarce: only four copies have appeared at auction since 1963.

This copy is particularly remarkable for being bound together with 15 other rare contemporaneous ephemeral socialist pamphlets, all in English and published in the United Kingdom, some of which, such as "The Social Evil" by Saladin (presumably the pseudonym for Scottish writer William Stewart Ross), are vanishingly scarce. Marx's work was an inspiration to a generation of British socialists, perhaps most notable among them the poet and designer William Morris, whose works "The Reward of Labour" and "The Decorative Arts" appear in the present volume in first edition. Morris's chief political and aesthetic motivation was a violent reaction against the ugliness and inequality of an increasingly profit-driven Victorian society, which he saw as alienating workmen from their crafts and bringing disproportionate wealth to the few whilst inflicting poverty and misery on the many. He envisaged a society in which "there should be neither rich nor poor, neither master nor master's man, neither idle nor overworked, neither brain-sick brain workers, nor heart-sick hand workers" (*How I Became a Socialist*, 1894). In 1885 Morris, along with other defectors from Henry Hyndman's Social Democratic Federation, founded the Socialist League, an early revolutionary socialist organisation in the United Kingdom which would eventually dissolve in 1901 due to ideological divisions and an increasing inclination towards anarchism. Morris himself oversaw production of the Socialist League's newspaper *Commonweal*, serving as its editor for six years and paying the paper's operating deficit out of pocket before going on to publish the *Hammersmith Socialist Record*, the newspaper of the Hammersmith Socialist Society. First published in February 1885 in monthly instalments (soon to be converted to a weekly), *Commonweal* would contain contributions from such prominent socialists as Engels, Shaw, Paul Lafargue, Wilhelm Liebknecht, Karl Kautsky, and Morris himself, who contributed regular articles and poems for it. One of the pamphlets in this volume is reprinted from the *Commonweal* and features Morris' iconic artwork on the title-page emblazoned with the motto "Agitate, Educate, Organize", a slogan first used by the Democratic



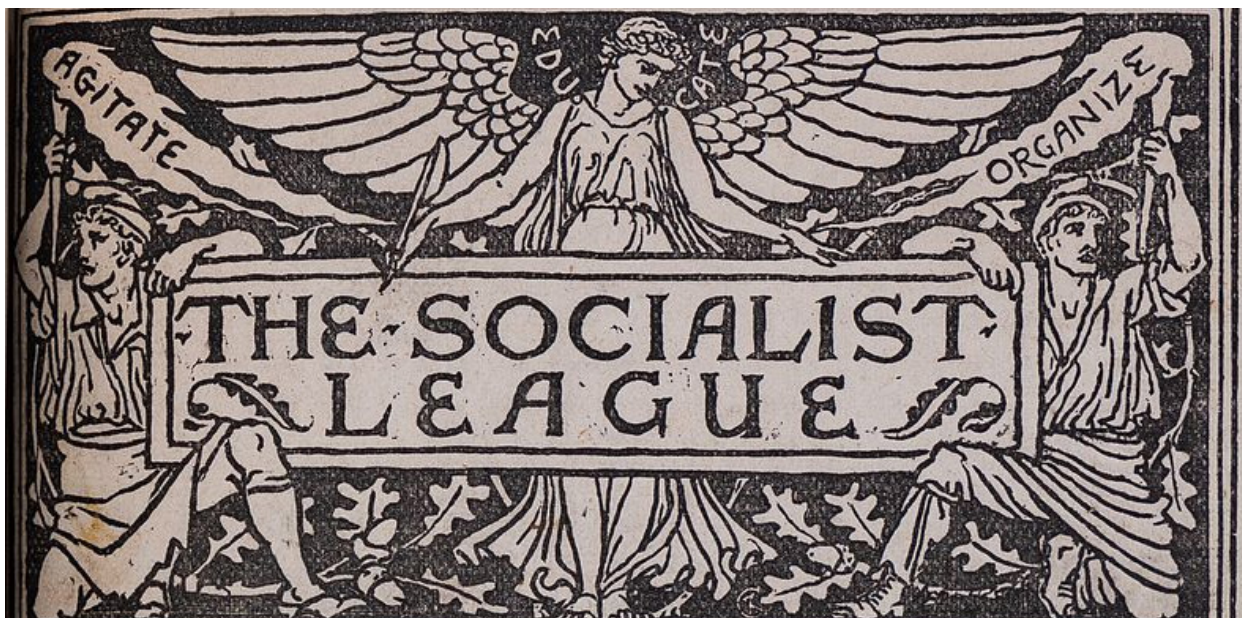
Federation. The collection of socialist pamphlets in this volume, dating from 1878 to 1900 and presumably bound together by a member of a socialist organisation or someone with socialist sympathies, thus provides a valuable insight into early British socialism as it appeared in the final quarter of the 19th century.

- *1. Karl Marx and Frederick Engels, "Manifesto of the Communist Party" (London: William Reeves, 1888)
2. William Morris, "The Reward of Labour: A Dialogue by William Morris" [(London: Hammersmith Socialist Society, 1892)]; pp.12, first edition
3. Andreas Scheu, "What's to be Done? Agitate! Educate! Organise!" [(London: Hammersmith Socialist Society, 1892)]; pp.12, first edition
4. William Morris, "The Decorative Arts: Their Relation to Modern Life and Progress. An Address delivered before the Trades' Guild of Learning" (London: Ellis and White, [1878]); pp.32, first edition
5. Karl Pearson, "The Moral Basis of Socialism" (London: William Reeves, [1884]); pp.32, first edition
6. Frank Fairman and William Morris, "The Principles of Socialism made Plain; and Objections, Methods, and Quack Remedies for Poverty Considered" (London: William Reeves, 1888); pp.148, first edition
7. Annie Besant, "Why I am a Socialist" [(London: Printed by Annie Besant and Charles Bradlaugh, 1886)]; pp.8, first edition
8. H. Quelch, "Trade Unionism, Co-Operation, and Social Democracy" (London: Published by the Twentieth Century Press, September, 1892); pp.16, first edition
9. D. Campbell, "The Unemployed Problem / The Socialist Solution" (London: Published for the Finsbury Park Branch of the S.D.F. by the Twentieth Century Press, December, 1892); pp.16, first edition
10. Alex Webster, "The Political Position of Labour. A Plea for a Separate Labour Party" (Kilmarnock: Dunlop & Drennan; Glasgow: Labour Literature Depôt, London Street; Aberdeen: A. Martin, George Street, [1894]); pp.23, first edition
11. The Socialist League, "Revolutionary Studies. Translated from "La Revolte," and reprinted from "The Commonweal" (London: Office of "The Commonweal", 1892); pp.31+[1, ads]
12. Pierre Kropotkin, "The Place of Anarchism in Socialistic Evolution. An Address delivered in Paris...translated by Henry Glass. New Edition, Enlarged" (London: W. Reeves, [ND]); pp.16
13. Élisée Reclus, "Evolution and Revolution. Fourth Edition...fourth edition" (London: William Reeves, [c.1894]); pp.16
14. Saladin, "The Social Evil" (London: Watts & Co. [ND]); pp.18, first edition
15. Diderot and D'Holbach, "The Code of Nature" (London: Progressive Publishing Company, 1891); pp.16
16. J. Morrison Davidson, "Is the G.O.M. a Liberal?" (London: William Reeves, [1900?]), pp.16, first edition?

See PMM 326 (first edition).

£35,000 \ A\$73.500

[F60853]



ONE OF THE EARLIEST BOOKS TO MENTION AMERICA

26. MELA, Pomponius. Pomponii Melae De Orbis Situ Libri Tres accuratissime emendati, unà cu[m] comme[n]tariis Ioachimi Vadiani Helvetii castigatioribus, & multis in locis auctorioribus factis... Adiecta sunt praeterea loca aliquot ex Vadiani commentarijs summatim repetita, & obiter explicata: in quibus aestimandis censendis[que] doctissimo uiro Ioanni Camerti, cum Ioachimo Vadiano non admodum conuenit. Rvrsus, epistola Vadiani, ab eo pene` adulescente ad Rudolphum Agricolam iuniorem scripta... [Second edition revised and corrected]. *Basel: Andreas Cratander, 1522.*

Folio (29.5 x 20 cm). 20ll+pp.220+44ll. Period style mottled calf by Aquarius, spine with raised bands and richly gilt in compartments, red morocco label lettered in gilt, sides ruled with double gilt fillet, edges stained dark red. Two woodcut titles with historiated borders, woodcut initials throughout, and woodcut printer's device on verso of final leaf. Without the world map as usual.* Residue of indecipherable library blind stamp to front (modern) blank, also with small repairs. Early neat marginal annotation at p.68. Repairs to worming in lower blank margin of first 5 leaves, inner margin of title-page restored, generally an excellent copy.

Pomponius Mela, a native of southern Spain, composed his description of the world *De Situ Orbis*, the earliest surviving Latin work on geography and one of Pliny's most important sources, around the year 43 AD. The present edition by celebrated Swiss poet laureate and medical scholar Joachim von Watt (also known as Vadianus) (1484-1551) was first published in a textually shorter edition in Vienna in 1518, and is the first critical analysis of *De Situ Orbis*. The present edition, revised and augmented, also contains Vadianus's scholia "Loca aliquot", in which he argues against Italian theologian Joannes Camers (c.1450-1546) in favour of using recent scientific discoveries and modern ideas to advance humanity's understanding of the earth's geography. This debate, referred to as an "argument of the ancients and moderns", is reflective of Vadianus' methodology in a broader sense. His extensive commentary of Mela's text in the present edition, which takes the form of a running commentary printed all around the source text, seeks to report on the current understanding of the earth's geography through recourse to recent scientific discoveries, thereby correcting some of Mela's antiquated views and stressing the errors of ancient and medieval authors.

This edition also contains the famous epistle by Vadianus to Rudolph Agricola (first published in 1515), in which Vadianus (after Martin Waldseemüller) uses the name America to refer to the newly discovered continent (Ff5 recto). The woodcut title-page border, signed and dated "1519 HF", has been variously attributed Hans Holbein or Hans Furtenbach. It depicts "Hercules Gallicus" beneath the title, Lucretia on the left and Judith on the right, both standing above Cratander's device. The engraved title-page of "Loca aliquot" depicts playful putti in the upper panel and sea monsters in the bottom pane. This border in the style of Hans Holbein style is most probably by Hans Franck. Both borders were first used by Cratander for his edition of Gellius' "Noctes Atticae" in 1519. *There are a few copies of this edition of Mela into which Peter Apian's map of the world, published in Vienna in 1520, has been inserted. However there is little evidence to suggest that the map was intended to be issued with this edition. As Sabin explains, "some bibliographers have claimed that it belongs to the book. This, however is a matter of doubt. The text contains no allusion to such a map, and it is probable that the book was issued without it".

(Sabin, 63957).

£5,750 \ A\$12,080
[F55914]



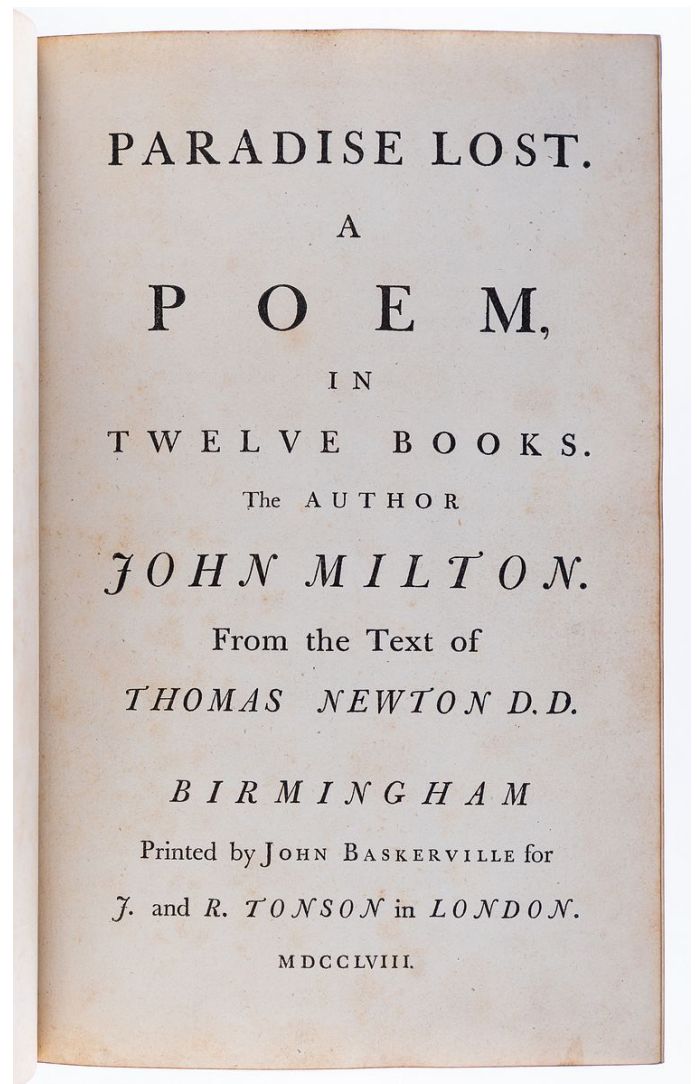
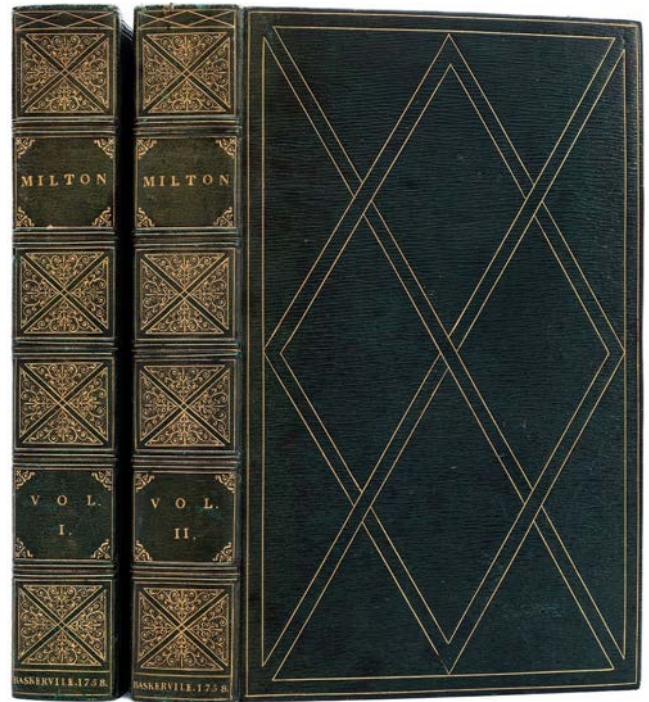
EXTRA ILLUSTRATED COPY

27. MILTON, John. *Paradise Lost*. A Poem in Twelve books. The author John Milton. From the text of Thomas Newton D.D. [with] *Paradise Regained... Samson Agonistes* and Poems upon Several Occasions.... *Birmingham: Printed by John Baskerville for J. and R. Tonson, 1758.*

FIRST EDITION THUS. 2 vols. 8vo. (2.5 x 14.5 cm). Title+pp.[iv], Preface] + [lviii], Subscribers lxxii+[xix] Subscribers+[+vi] Dedication and Introduction+416; title+lxix (Life of the author)+390. Early nineteenth century binding by C. Smith, 13, Church Street, Soho (London) with their ticket in volume one, of full straight grain green morocco, gilt stamped geometric pattern to boards, spines with gilt decorated panels and lettering, magenta endpapers, a.e.g. Extra illustrated with a suite of 24 engravings by Charles Heath after Richard Westall dated 1816. Oval stamp of the "Bibliotheque du...Sancerre" to fly-leaves. An exceptionally pretty set.

First issue with page 135 printed as 13.

£3,750 \ A\$7,880
[F63931]





28. [NEEDLEWORK BINDING BINDING - GEORGE III]. Königlich Gross-Britannischer und Churfürstlich Braunschweig-Lüneburgischer Staats Kalendar auf das Jahr 1801. *Lauenburg, 1801.*

8vo. (18 x 11 cm.) pp.[xxxii]+264+34+[16]. Contemporary needlework binding of white gold silk twill, with borders of gold sequins and foliate border of green silks issuing in red flowers, upper cover with crowned monogram of George III to the centre, monogram in gold sequins, the crown worked in coloured silks, the lower cover with a central cornucopia worked in gold threads with flowers and leafy sprays in coloured silks, corner pieces of flowers worked in sequins and gold threads, gilt edges, bright green endpapers, slightly rubbed, the binding preserved in its original red morocco slipcase with crowned gilt monogram of George III to upper cover and star emblem to lower cover, gilt border to sides, spine richly gilt. Slipcase a little rubbed at extremities, the binding remarkable well preserved, overall in excellent condition.

£3,750 \ A\$7,880
[F61172]





‘THE BEST, MOST VIGOROUS, MOST CONVINCING ACCOUNT...OF BYRON’S FINAL STRUGGLES’

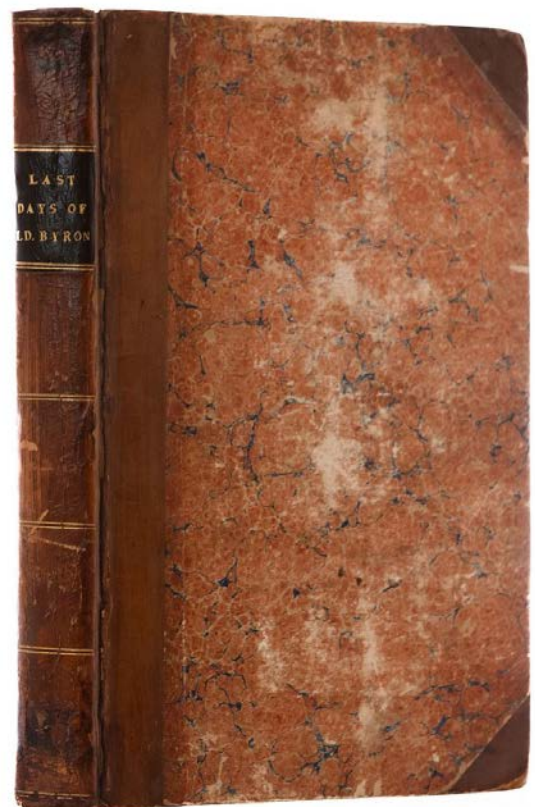
29. PARRY, William. *The Last days of Lord Byron: With his Lordships Opinions on Various Subjects, particularly on the State and Prospects of Greece.* London: Knight and Lacey, 1825.

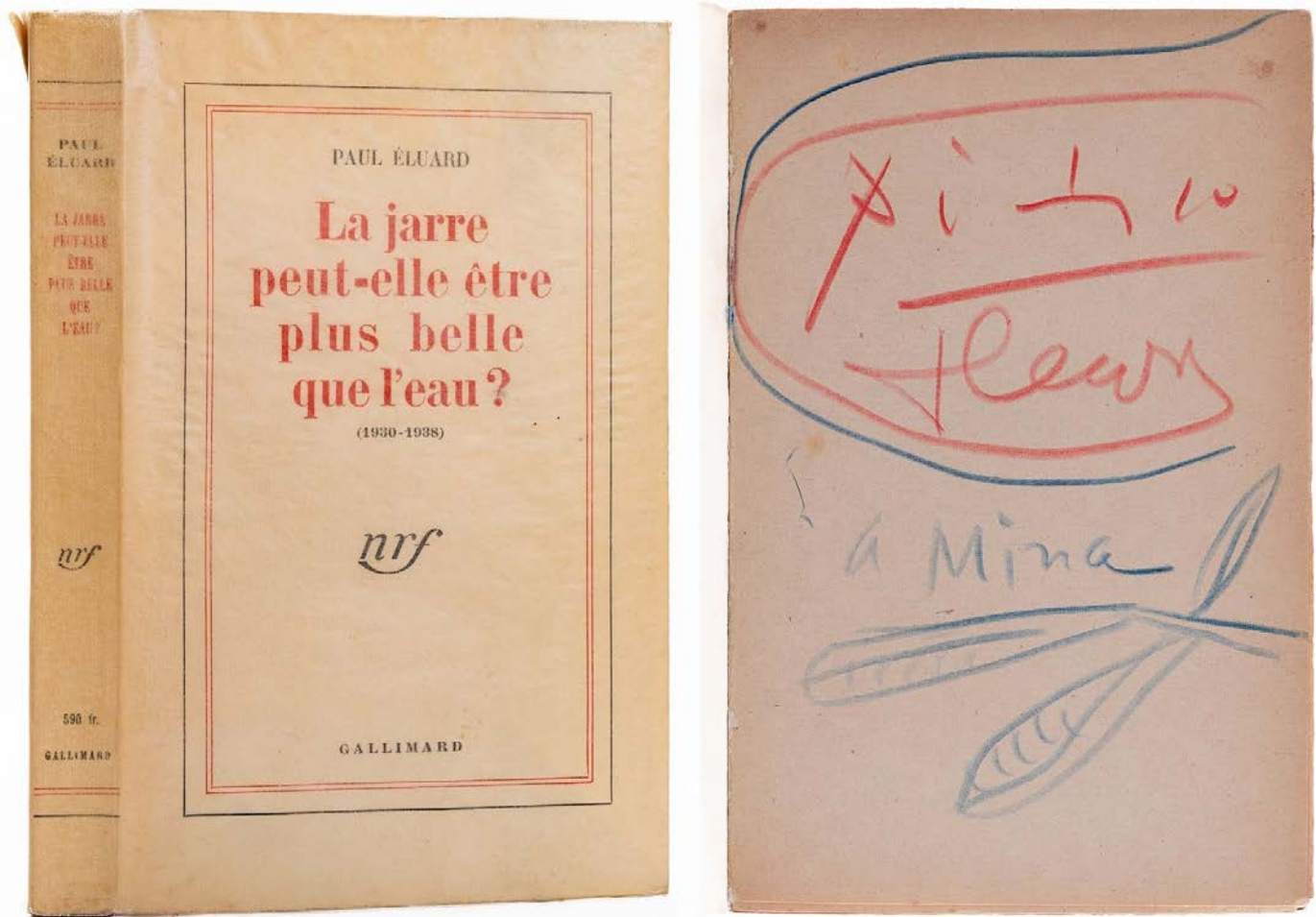
FIRST EDITION. 8vo. (21.5 x 13.5 cm). pp. xxiii+[i]+360. Contemporary half tan calf over marbled boards, flat spine with gilt rules and black morocco label, sprinkled edges. Engraved frontispiece and three hand-coloured aquatinted plates. Joints repaired, a little darkening to the spine with some wear to the boards and corners, generally a very good copy of this scarce and important work on Byron.

“This is possibly one of the best accounts of conditions and events in Greece during the revolution, though Parry spent only a few months there. He sailed from Gravesend in November, 1823, and returned after Byron’s death (April 19th, 1824) sometime towards the end of May. He and Byron struck up a sincere though unlikely friendship, and one of his motives for writing this book was to vindicate Byron from attacks by Stanhope and others. He was assisted in the actual work by Thomas Hodgkins. His account is the basic source for our knowledge of Byron’s illness and death. As D.L. Moore says, ‘...the best, most vigorous, most convincing account...of Byron’s final struggles in Greece, his personality in sickness and despair...’ (Blackmer).

(Blackmer, 1258).

£600 \ A\$1,260
[F63940]





PRESENTATION SKETCH BY PICASSO

30. (PICASSO). ELUARD, Paul. *La jarre peut-elle être plus belle que l'eau*. Paris: Gallimard, 1951.

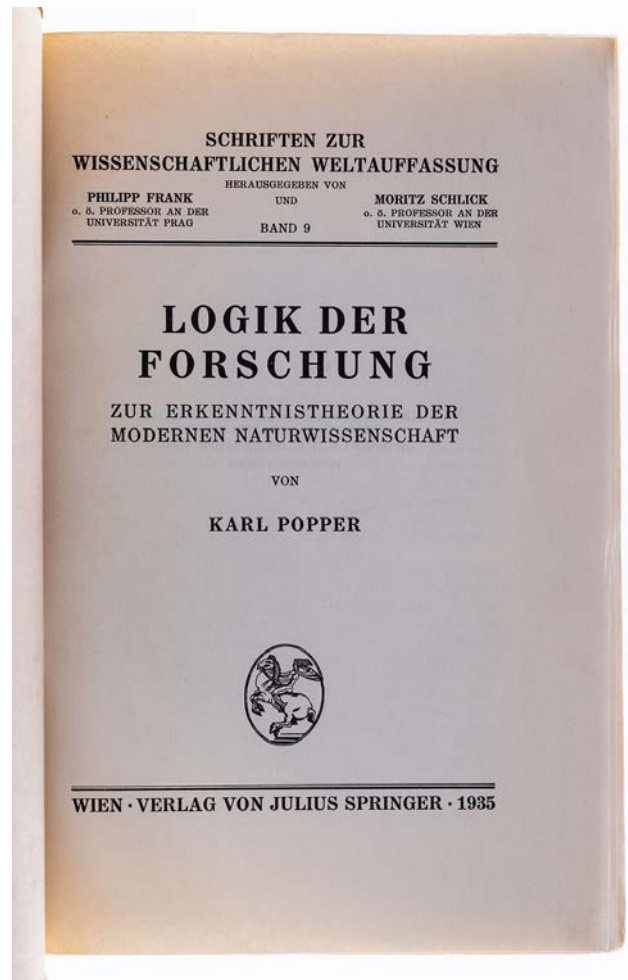
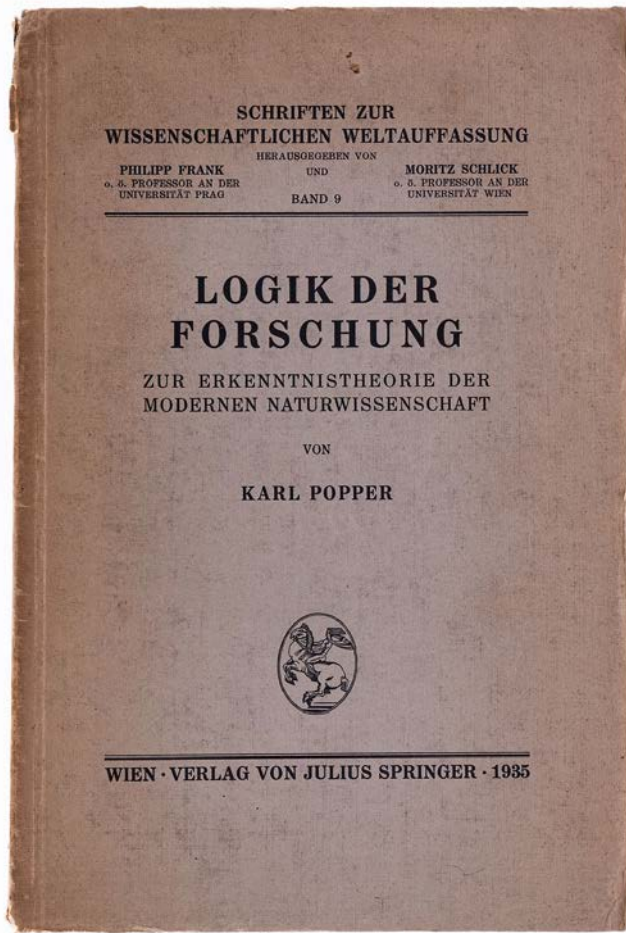
8vo. (19 x 12 cm.). pp.319+[1]. Original cream paper wrappers with glassed covers. With a typically spontaneous full page crayon presentation sketch to the fly-leaf of a dragonfly signed by Picasso "À Mina". With a typically colourful spontaneous full page crayon presentation sketch to the fly-leaf of a dragonfly signed by Picasso "À Mina".

Paul Éluard was the nom de plume of Eugène Grindel (1895-1952). This is the first collected edition of four texts: *La Vie immédiate* (1932), *La Rose publique* (1934), *Les Yeux fertiles* (1936) including the poem *A Pablo Picasso* and *Cours naturel* (1938). This last decade of writing was nearer to realism than the surrealism for which Éluard was renowned, with notably here the first *Critique de la poésie*, *La Victoire de Guernica* and *Novembre* 1936.

Paul Éluard and Pablo Picasso shared a close friendship and intellectual bond, particularly from the 1930s onwards. Éluard, a prominent poet and member of the Surrealist movement, significantly influenced Picasso's artistic and political outlook, including encouraging his involvement with the Communist Party. Their friendship was marked by mutual admiration, artistic and intellectual exchange, and collaborative projects. Picasso also had a personal connection to Éluard's wife, Nusch, and their shared interests in art and politics led to a deep and lasting friendship. Picasso's drawing "La Fin d'un monstre" (The End of a Monster) was inspired by the Minotaur myth, and Éluard wrote a poem about it, further solidifying their connection. The phrase "Mina" in this context might refer to Éluard's wife, Nusch, or another individual associated with the artistic circle.

£3,750 \ A\$7,880

[F63708]



KARL POPPER'S FIRST WORK

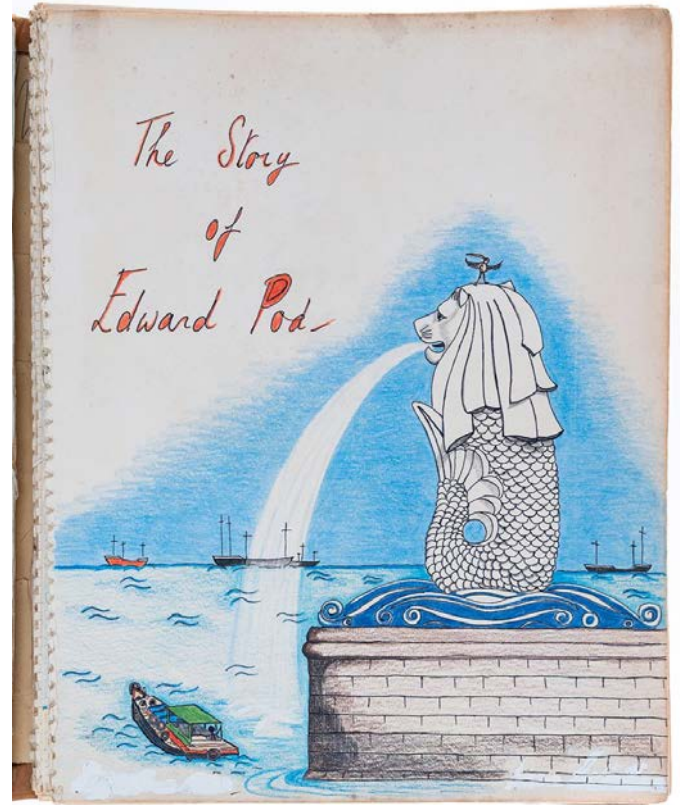
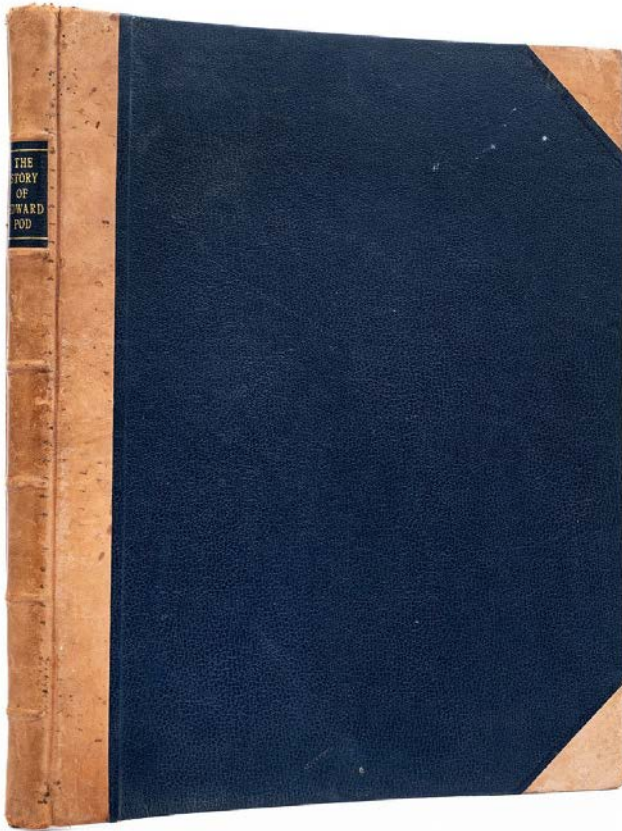
31. POPPER, Karl. Logik der Forschung Zur Erkenntnistheorie der modernen naturwissenschaft. *Wien [Vienna]: Verlag von Julius Springer, 1935 [1934].*

FIRST EDITION. 8vo. 218x143mm. pp. vi+248+[2]. Original grey wrappers printed in black. Housed in a quarter morocco black solander box lettered in gilt. Loosely inserted is a slip signed by Karl Popper. This copy came from Popper's secretary. A very good copy in the original wrappers, small chips to head and foot of spine, otherwise in excellent condition. Internally near fine, some unopened pages at the end of the book, two paragraphs (on pp37 and 67) have been marked in the margin with a red biro.

Karl Popper's first published work.

Popper's *Logik der Forschung* (translated in 1959 as *The Logic of Scientific Discovery*) was published in 1934 (although given a 1935 imprint) and is regarded as one of the twentieth-century's most important contributions to scientific and philosophical method. Popper's argument (broadly and briefly) is that science should proceed on the basis of what is not known ("the falsification principle") rather than what is known - a deductive, not inductive process. This brief note is not (thankfully) the place for a discursive essay on the nature of Popperian applied methodology.

£4,000 \ A\$8,400
[F58839]



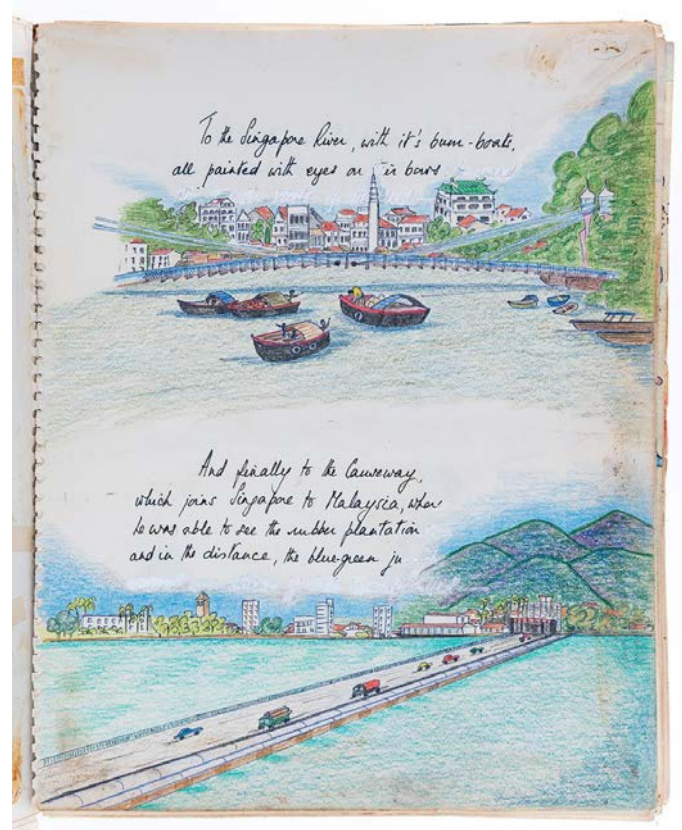
ORIGINAL MANUSCRIPT

32. ROBATHAN, Anna. *The Story of Edward Pod.* [Singapore: Times Books International, 1981].

Folio (36 x 28 cm.). 60 leaves with the manuscript story of a young girl emigrating from England to Singapore, accompanied by her fantastical companion Edard Pod. They fly to Bahrein and then on to Singapore Island where the family set up home. They explore the city and surrounding countryside and islands. The whole tale beautifully and charmingly illustrated by the author. Housed loose in a binding by JARO in Johor Bahru. A manuscript note to front paste-down in the the author's hand states "The original copy of E.P. before publishing- put back together by publishers in Singapore."

Only one copy of the printed book held institutionally, National Library Board Singapore, (ISBN 997165072X). No copies traced in commerce.

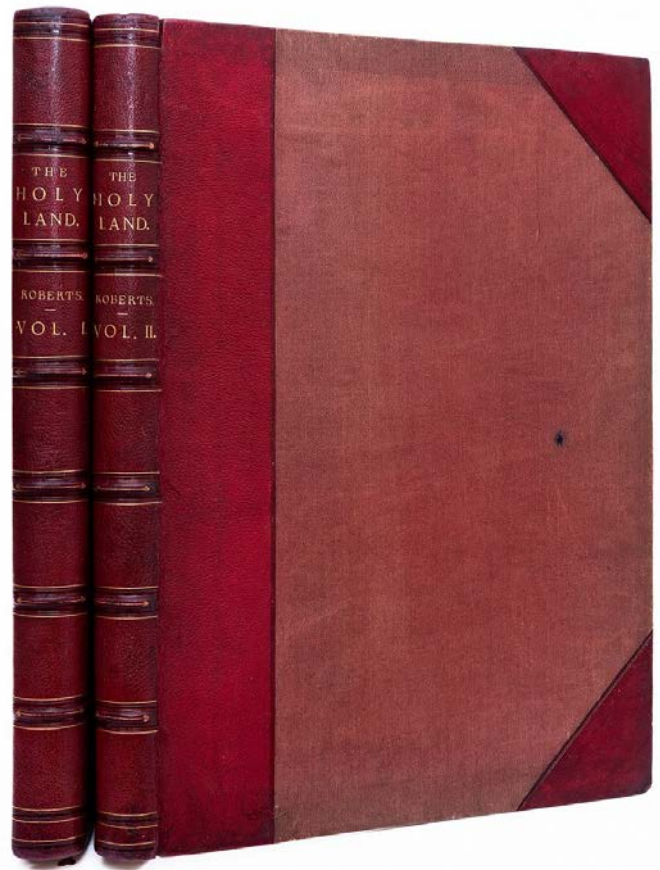
£2,750 \ A\$5,780
[F63509]



33. ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia...from drawings made on the spot by David Roberts, R.A. With historical descriptions, by The Revd George Croly, L.L.D.. Lithographed by Louis Haghe. London: F.G. Moon., 1842-49.*

FIRST EDITION. 3 volumes bound in 2. Large elephant folio (62.5 x 46.5 cm). Handsome contemporary half red morocco over red cloth boards by J. Rimmel, spines with raised bands and gilt-decorated compartments, titles gilt to spine, all edges gilt. Booksellers green ticket of J. Rimmel, 400 Oxford Street.* Complete with lithographed portrait of Roberts by C. Baugniet, 3 lithographed titles with vignettes, map and 120 plates of which 60 are full-page and 60 half-page. Contents in near immaculate condition, the only exceptions being in first volume verso of two plates Fountain of Job (half page) and Sabaste (full page) with slight light foxing, and Lydda (half page) slightly foxed to recto, and in volume two verso of Citadel of Sidon lightly foxed.

*400 Oxford Street is the current address of Selfridges, the great department store. Founded by James Rimmell, his son joined the firm in 1861 "It was James Rimell & Son who were Major J. R. Abbey's principal agent in gathering together his extraordinary collection of English colour-plate books in the 1930s." (Laurence Worms). The label here is in the name of J. Rimmell implying that this set was sold by Rimmell prior to 1861. "One of the most important and elaborate ventures of 19th-century publishing... the apotheosis of the tinted lithograph" (Abbey Travel).



David Roberts, RA (1796-1864), enjoyed a wide popularity in his day for his European views, but it is on the outstanding success of this project that the modern appreciation of his work is based. In August 1838 he arrived in Alexandria to start a carefully planned enterprise. It is claimed that he was the first European to have unlimited access to the mosques in Cairo, under the proviso that he did not commit desecration by using brushes made from hog's bristle. Leaving Cairo, he sailed up the Nile to record the monuments represented in the Egypt & Nubia division of the work, travelling as far as Wadi Halfa and the Second Cataract. At the time of publication, it was these views that excited the most widespread enthusiasm.

Before leaving for the Near East, Roberts had already discussed publication with the engravers Edward and William Finden, but on his return both Finden and the publisher John Murray, who was also approached, balked at the risks involved in a publication of the size and grandeur envisaged. However, Francis Graham Moon - "a self-made man from a modest background" (ODNB) who had attracted the attention of the queen and ventured to represent himself as "Publisher in Ordinary to her Majesty" - accepted the challenge, and persuaded Louis Haghe to lithograph Roberts's drawings. Roberts acknowledged that Haghe's work was hardly less important than his own, complimenting his "masterly vigour and boldness". The burdensome demands of the task may have even prompted Haghe's early retirement as a lithographer. The Reverend George Croly (1780-1860), poet and well-known contributor to Blackwood's and The Literary Gazette, was engaged to edit the text from Roberts's journal. At an investment of a staggering 50,000, this was "undoubtedly the most costly and lavish, and potentially risky, publishing enterprise that Moon had ever undertaken".

As a promotional tool, an exhibition of the original drawings was opened in London in 1840 and subsequently toured the country, creating a considerable stir and drawing praise from Ruskin who described them as "faithful and laborious beyond any outlines from nature I have ever seen." The exhibition catalogue also served as a prospectus for the projected work, and was apparently very successful in bringing forward subscribers, without whom any work of this size would have been doomed. Egypt & Nubia was subsequently published in a variety of smaller formats. In a dramatic gesture, the lithographic stones for the original large format work were broken at an auction of the remaining plates in December 1853 so that the originals could never be reproduced.

Widely recognised as the ultimate expression of tinted lithography, an artistic and commercial triumph, Roberts's Egypt & Nubia was the result of a uniquely fortuitous collaboration between artist, publisher and engraver.

(Abbey Travel 385)

£20,000 \ A\$42,000

[F61995]





34. SHUNSUI, Tamenage. (Japanese Shunga Manuscript). Shunshoku Ume Koyomi. [Japan, c.1900].

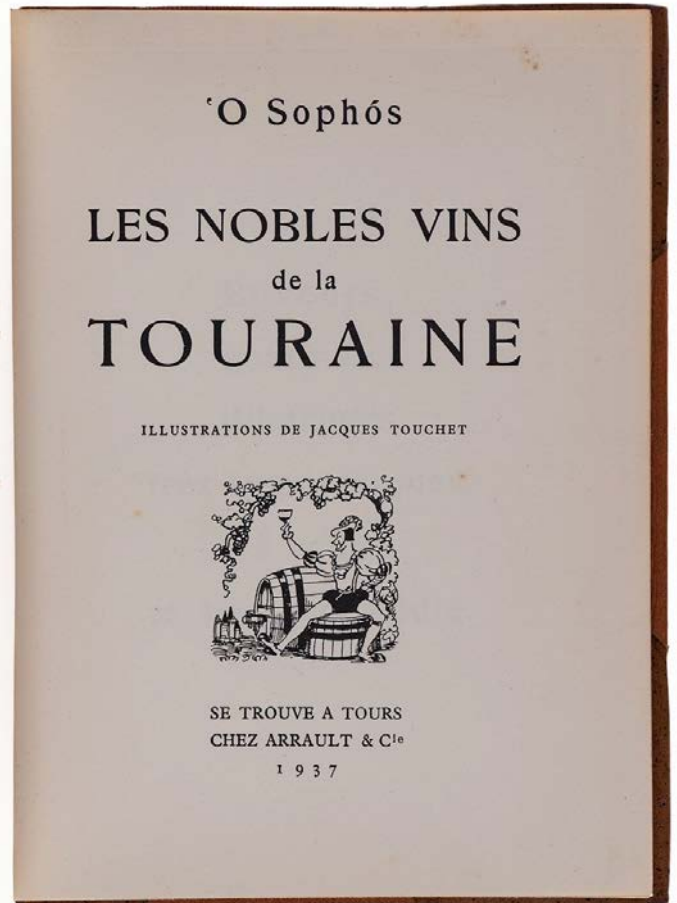
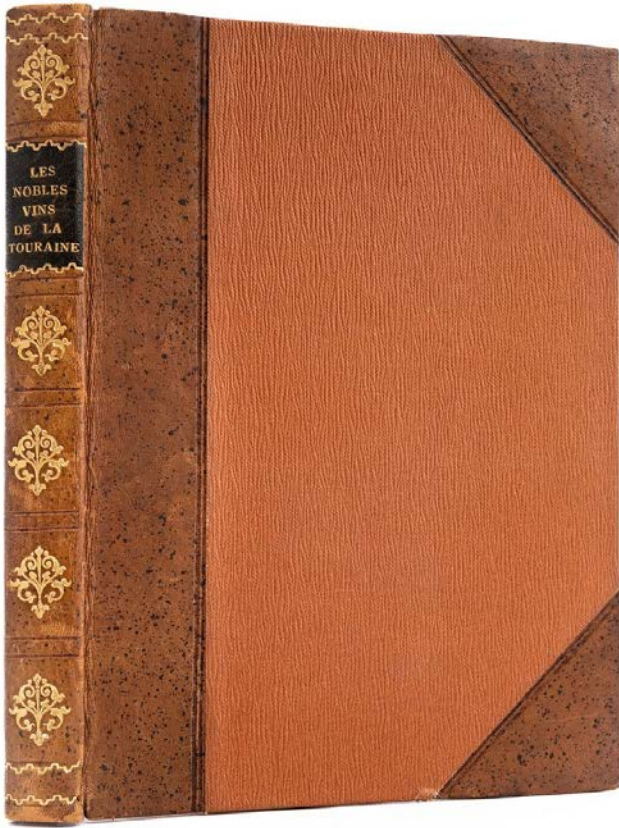
Small folio (26.5 x 19 cm). 15 leaves. Later Japanese string binding in striking blue, decorative covers. Complete in one volume as the final word on the last page states 'End' in Japanese. 14 hand-coloured illustrations (in the style of Keisai Eisen), 4 of which are double-page, 6 full-page, and 4 half-page. Generally an excellent example of a scarce shunga manuscript.

A hand-drawn and coloured copy of the shunga, 'Shunshoku Ume Koyomi', which is a parody of the famous work of the same title by Tamenaga Shunsui (1790-1844), but uses different kanji characters. The story is about the relationship between two geisha who admire a handsome young man who works as a koto maker and his fiancée.

Tamenaga Shunsui (1790 – 11 February 1844) was the pen name of Sasaki Sadataka, a Japanese novelist of the Edo period. In Japan, he is best known for the romantic novel *Shunshoku Umegoyomi* (Colours of Spring: The Plum Calendar) (1832–1833), the representative text in the ninjōbon genre. He followed up to this with sequels and his son, who called himself Shunsui Tamenaga Junior, continued the series. In Japan, he is considered a major writer of the Edo period, remembered for disobeying the Tenpō Reforms. He also wrote a version of the *Chūshingura* called "Iroha Bunko". In Western literature, he is probably better known for his humorous story *Longevity*, which was translated by Yei Theodora Ozaki for her book *Japanese Fairy Tales* in 1903, and since then has been reprinted in some children's Asian fairy tale collections.

£2,750 \ A\$5,780

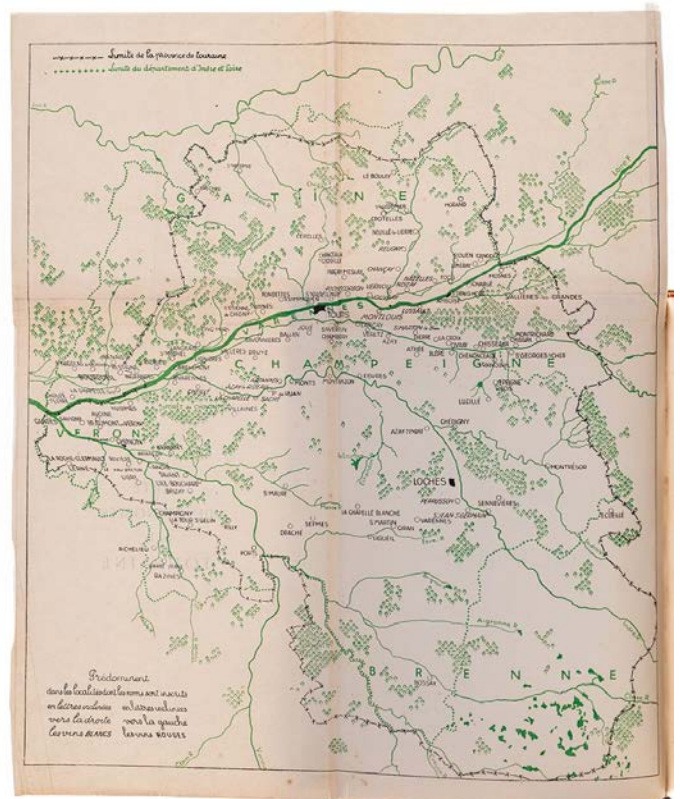
[F59431]

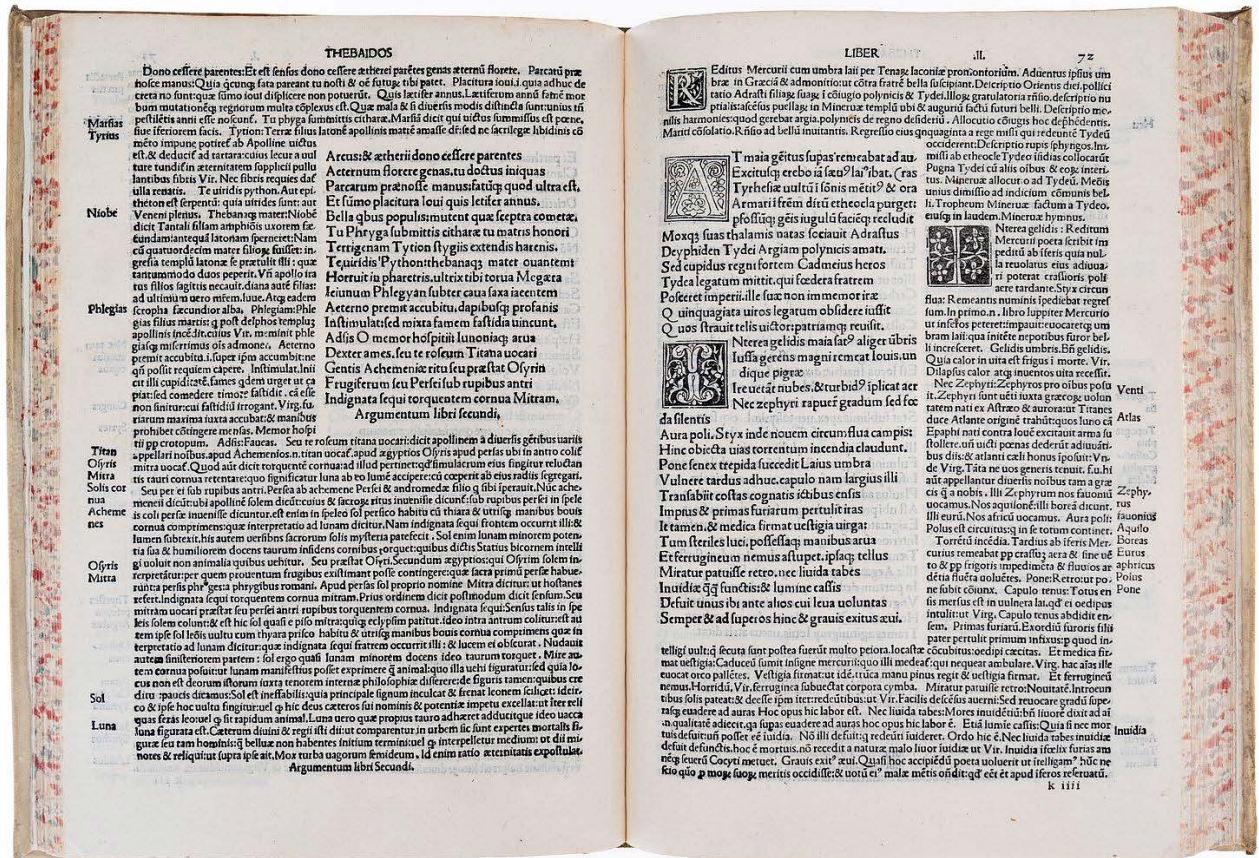


35. SOPHÓS, O; TOUCHET, Jacques (illus.) Les Nobles Vins de la Touraine. Tours: Chez Arrault & Cie, 1937.

FIRST EDITION. 8vo. (18.5 x 13.5 cm). pp. [8] + 163. Half speckled tan calf over ochre cloth boards, spine with gilt decorated compartments, black morocco label lettered in gilt, marbled endpapers, all edges gilt. Folding map of Touraine and its vineyards, decorative final full page plate, numerous vignettes throughout. Binding bright with very minor shelfwear to extremities, light scattered foxing to preliminaries, but contents clean and crisp overall. A very good example indeed.

£100 \ A\$210
[F62342]





THE SCARCE FIRST SIXTEENTH-CENTURY FOLIO EDITION OF STATIUS

36. STATIUS, Publius Papinius. [The Works: The Thebaid, The Achilleid, and the Silvae]. Statii Sylvae cum Domitii Commentariis et avanci sui Emendationibus, Statii Thebais cum Lactantii Commentariis, Statii Achilleis cum Maturatii Commentariis, Domitii Alie annotationes. Venice: Per Petrum de Quarengiis, 1508.

Folio (30 x 20 cm). II.203+[1, bank]. Title-page printed in Gothic type, text printed in two sizes of roman type with surrounding commentary. Full eighteenth-century vellum, marbled endpapers, speckled edges. Collates complete. Decorative woodcut initials throughout. Ex libris Antonia Suardi Ponti with their bookplate to fly-leaf, along with additional old ownership inscription dated 1736. Small (2x5 cm) loss to bottom corner of leaf 92 (m8) due to damp staining with minor loss of marginal commentary, tiny wormhole to margins of first 17 and last 8 leaves, generally a fine, well-preserved copy.

The scarce first sixteenth-century folio edition of Statius (the first being Aldus's octavo edition of 1502), comprising the Silvae, the Thebaid, and the Achilleid, with commentaries by Domizio Calderini, Lactantius Placidus, and Francesco Maturanzio.

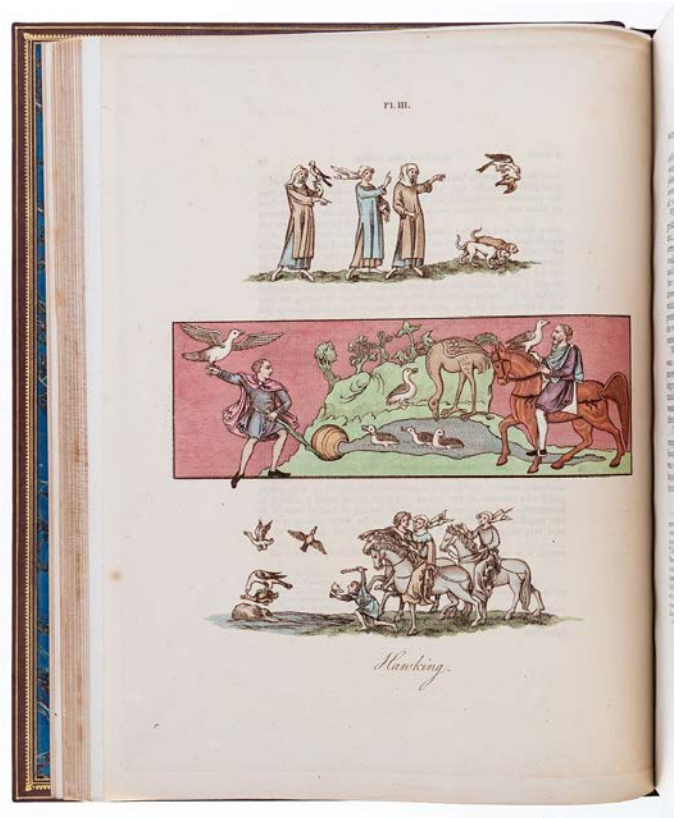
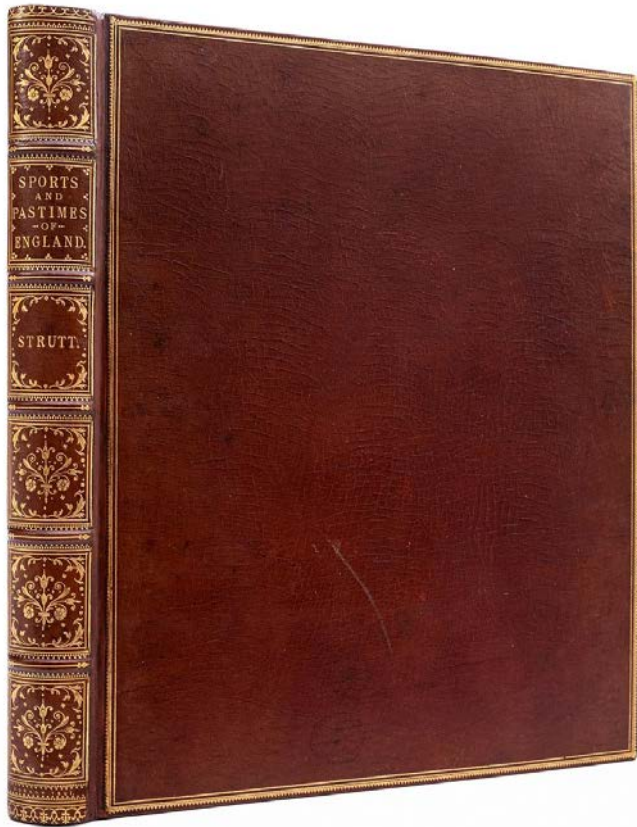
The first complete edition of the works of Statius was published in 1483; the Silvae being rediscovered by Poggio Bracciolini in 1417.

Apparently a reprint of a 1498 printing (Goff S694) by the same Venetian printer. Adams S-1671; a scarce edition not in the BL Italian STC.

(Adams, S-1671).

£2,500 \ A\$5,250 [F58740]





37. STRUTT, Joseph. [Sports and Pastimes]. Glig-Gamena Angel-Deod. Or the Sports and Pastimes of the People of England: including the Rural and Domestic Recreations, May-Games, Mummers, Pageants, Processions, and Pompous Spectacles, from the earliest Period to the present Time: illustrated by Engravings selected from Ancient Paintings; in the are represented most of the popular Diversions. London: T. Bensley for J. White. 1801.

FIRST EDITION. LARGE PAPER COPY. 4to. (30 x 24 cm.). Title and pp.l+[vi]+301+[1, Directions to binder and Errata]. Nineteenth century crushed brown morocco, gilt ruled borders, spine richly gilt decorated, marbled endpapers, a.e.g. Contained in red morocco backed cloth slipcase (spine faded) with matching inner chemise. Hand-coloured frontispiece of chess and backgammon players and a further 39 full page hand-coloured (except no. 31, b&w as usual) engraved plates. Circular armorial bookplate "Advance with Courage. D.C.M" Light scattered foxing, upper joint expertly repaired. A most handsome example.



£1,650 \ A\$3,470
[F63296]

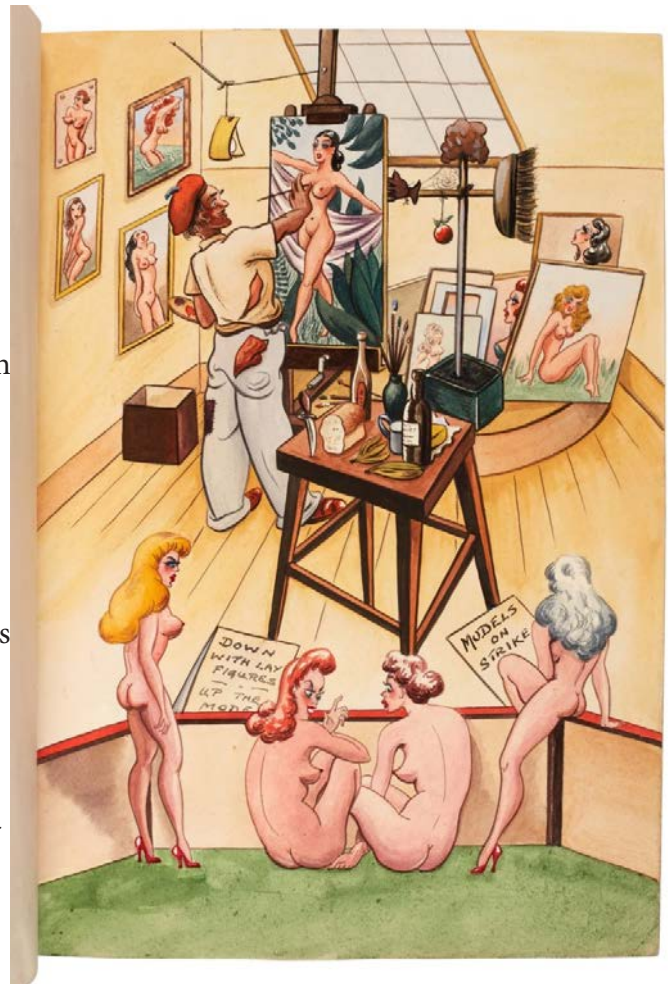
SAUCY PICTURES

38. TAYLOR, Arnold. 2 Albums of Original Cartoon Illustrations, [1950-57].

2 folio albums containing approximately 200 illustrations on 100 leaves:

(a) Winsor & Newton artists' drawing book (36 x 26.5cm), between original light green paper covers, with title 'Scrapbook for 1950' on first page, original colour illustration to upper cover, plus 20 leaves of original hand coloured illustrations, some full page, many with more than one to a page, most with handwritten ink joke captions, 7 signed with the artist's monogram.

(b) C. Roberson & Co. artists' sketch book with vendor's stamp of Hibbert Bros, Art Dealers, Sheffield to inside front cover, (36 x 24cm), dark grey cloth-covered card boards, black cloth to spine, with title 'This and That' on first page, with illustrations to inside front and rear covers, plus 80 leaves of original hand coloured illustrations and 2 leaves of uncoloured pencil sketches, again many full page, many with more than one to a page, most accompanied by handwritten ink joke captions, 3 signed with the artist's monogram. Some light wear to bindings but contents generally very clean with vibrant colour.



The monogram appears to be that of Arnold Taylor, the foremost artist for Bamforth & Co. Although not formatted as postcards these brilliantly executed cartoons are wonderful evocations of the rude saucy seaside culture of the day, the most famous exponent of this genre being of course Donald McGill, whose work they distributed in America.

Bamforth & Co. began as a photography business founded by James Bamforth in 1870 in Yorkshire, and became the most prolific publishers of this form. Arnold Taylor joined the firm in 1926 training under Douglas Tempest who had originated the house style. After serving in the Second World War he went back to civilian life as a freelance illustrator and then returned to become a full time artist for Bamforth and a director. Only four illustrators worked for Bamforth: Douglas Tempest, Arnold Taylor, Philip Taylor (no relation) who emigrated to New Zealand after the war and Brian Fitzpatrick (born 1932) who trained under Arnold Taylor. The dating on these albums (1950 to 1957), the distinctive individual style which sets them apart from his protégé, and the monogram in the same style as his printed signature (Taylor) on the cards clearly point towards these being the work of Arnold.

After the war, distributors of the cards were subjected to numerous prosecutions under the Obscene Publications Act of 1857 and vast numbers of cards were destroyed. Postcard censorship committees were set up in the major seaside resorts, and Bamforth's artists themselves were often subjected to prosecution. Few if any of the illustrations in these albums would seem to have made as far as postcard production, being probably too risqué for the age (if not by the standards of today) but would appear to be the private sketchbooks of the artist providing the vivid background to his commercial output.

£15,000 \ A\$31,500
[F49880]

INSCRIBED COPY

39. THOMAS, Dylan. 18 Poems. London: The Fortune Press, [not after 1947].*

PRESENTATION COPY INSCRIBED BY THE AUTHOR. Second edition, later issue. Slim 8vo. (22 x 14.5 cm). pp. 31+[1]. Publisher's original turquoise cloth, spine lettered in gilt, in the original unclipped yellow dust-jacket lettered in red. Inscribed on the f.f.e.p.: "Con affetto Toni[?] Londra - 14 gen 47", continued beneath with an inscription by Thomas to the Florentine poet Piero Bigongiari: "and affectionately from Dylan Thomas to Piero Bigongiari - Florence, July, 1947". Some small chips to dust-jacket, spine a little cocked, contents clean, generally an excellent association copy.

Dylan Thomas and Bigongiari had met in Florence that year, when the Welsh poet was in Tuscany; fourteen years later, Bigongiari fondly remembered their friendship in his anthology of translations *Il vento d'ottobre* (Mondadori, 1961, page 380). Incidentally, he was also among the group of Tuscan literati who decided to lead a very drunk Thomas into a wardrobe in Eugenio Montale's flat, telling him to emerge only when Montale returned, as the future Nobel laureate later rather amusedly related in a television interview in 1965 (he seemed to think that Thomas had done it because he initially disliked Montale; Bigongiari always held it was just a prank).

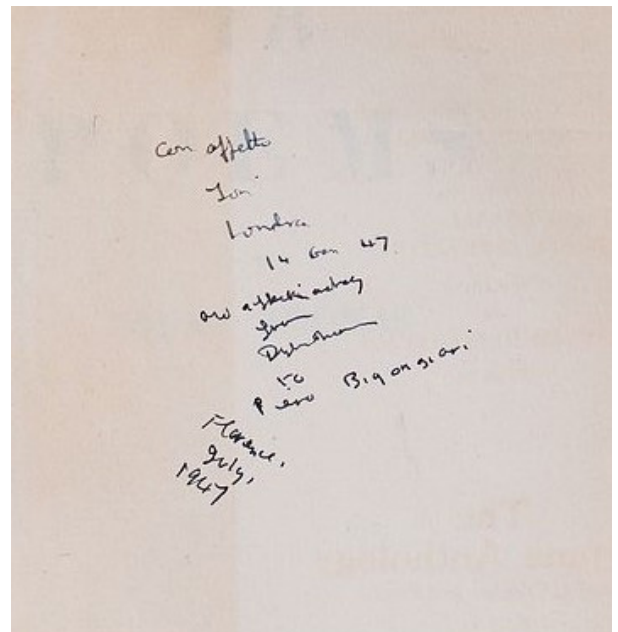
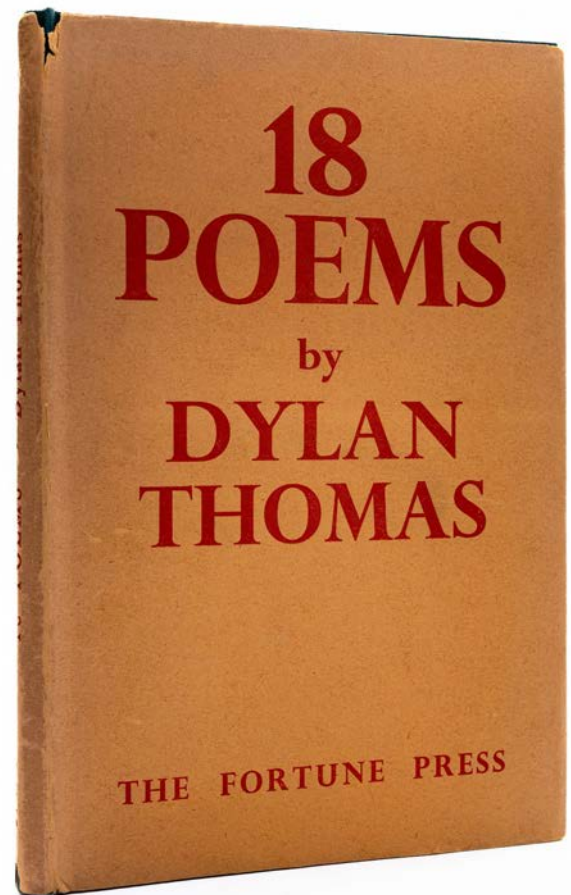
The aforementioned *Il vento d'ottobre* is particularly significant in underlining the relationship between Bigongiari and Thomas: the Welsh author is the last poet translated in the book, and the title of the anthology itself comes from the first line of Thomas's poem "Especially When the October Wind".

Thomas's first book of poems, which 'shattered for those who discovered [it] the whole revolutionary optimism of the thirties' (Connolly), contains one of his finest and most famous pieces, 'The Force that Through the Green Fuse Drives the Flower', written at just 19 years of age.

*Originally published in a very small edition by Sunday Referee & Parton Bookshop in 1934, the book was confusingly re-issued a number of times over the following decade without any edition statements on the copyright page, in a number of variant bindings. According to Rolphe the second edition, published by the Fortune Press, is likely to have been published in 1942: "[N]o records are available as to the number of copies first issued or the date of publication, but the fact that Fortune Press advertisements do not include this book until 1942 would seem to indicate the approximate date. The B.M. Copy was received on 7th July 1942". The publisher's advertisements on the back of this copy's dust-jacket include books published up until 1946.

Cf. Rolph, B.2 (pp. 42-43)

£3,000 \ A\$6,300
[F61185]



40. [TOUSSAINT, François-Vincent]. *Les Mœurs.*
1748.

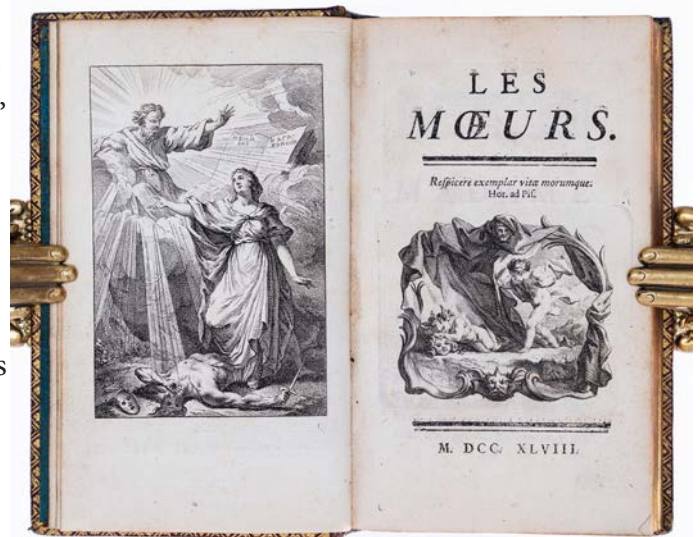
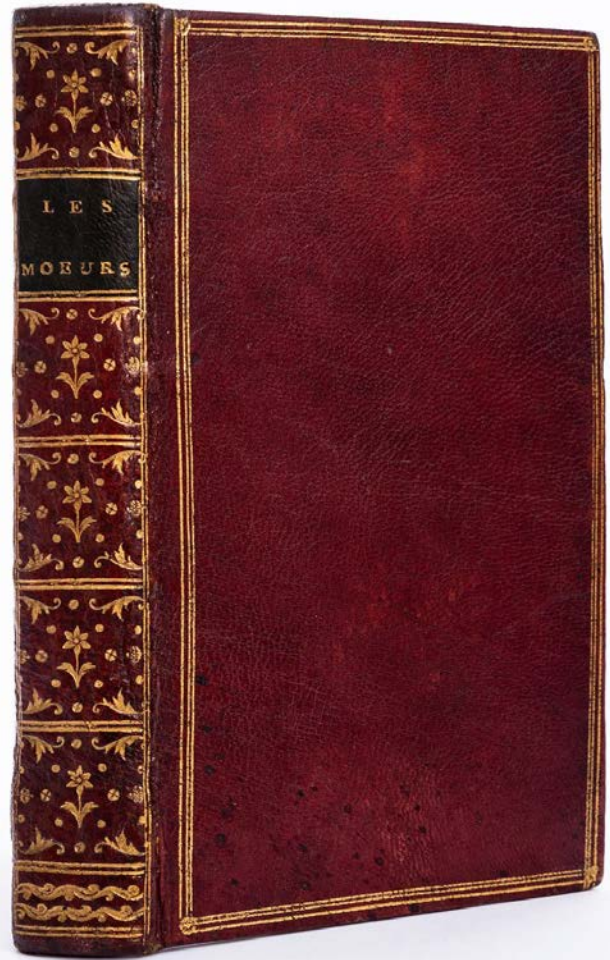
One of the first editions.* Small 8vo. (16 x 9.5 cm). pp.[16]+474. Contemporary full French red morocco, sides ruled with three gilt fillets, spine with gilt foliate decorations, each compartment with central fleuron device gilt to centre, green morocco label with gilt lettering, gilt inner dentelles, blue-coated endpapers, all edges gilt. Engraved frontispiece and 4 engraved vignettes, one to title-page, the others at the beginning of each of the three parts. Ex libris Sir Thomas Dawson Brodie (1832–1896), Scottish lawyer and peer and progenitor of the Scottish law firm Brodies, with his bookplate to front pastedown; and ex libris Robert J. Hayhurst, chemist and bibliophile, with his bookplate to the front free endpaper. Hayhurst's extensive collection included well-preserved 18th-century bindings. Old bookseller's label of Kerr Richardson (Glasgow) to rear pastedown. Some light browning, generally an excellent copy of this important Enlightenment work in handsome contemporary French binding.

Originally attributed to Diderot (with whom Toussaint was a close collaborator for the early volumes of the *Encyclopédie*), *Les Mœurs* was the first work to openly formulate the morality of secular and humanitarian happiness and, under the guise of a roman à clef, to unapologetically promote a universal virtue freed from religion. It shook the foundations of French society and upon publication in 1748 and was promptly prosecuted, banned, and burned by the French court of justice. After its publication Toussaint was forced to flee to Brussels and thence to Prussia, where Frederick the Great offered his protection. The book had at least ten printings in the first year (1748) and thirty-eight by 1800. Along with Montesquieu's *De l'esprit des loix* (1748) and the *Encyclopédie prospectus* (1750), Toussaint's *Les Mœurs* was influential in crystallising the enlightenment ideas which would go on to influence the French Revolution.

“Cet ouvrage, dit Laharpe, est le premier où l'on se soit proposé un plan de morale naturelle indépendant de toute croyance religieuse et de tout culte extérieur. La nouveauté des idées dut contribuer à la vogue de ce livre” (Drujon).

*Due to the book being banned upon its publication and reprinted numerous times in 1748, there appears to be little consensus regarding which is a true first edition. A copy at Alde appeared in 2020 and was described as “une des premières éditions, si ce n'est la première”, and another copy printed on large paper with an identical title-page and frontispiece to ours appeared at Christies in 2022 and was described as an “édition originale”.

£1,250 \ A\$2,630
[F59585]





41VERNEUIL, Ad. et M. P.- [Adélaïde and Maurice Pillard Verneuil]. Kaleidoscope. Ornaments Abstraits. Quatre-vingt-sept motifs en vingt planches composées par Ad. et M.P. -Verneuil. Paris: Éditions Albert Levy, [1926].

Original cloth backed brown card portfolio (45 x 35 cm) with separate colour pictorial vignette and title labels to upper board. Title page plus 20 leaves. 87 designs on 20 leaves, rectos only, in colour pochoir by Saudé. Binding lightly rubbed, contents with occasional trivial blemish, some offsetting from the plates to the blank versos of the preceding plate, plate 14 lower edge slightly scuffed, fore-edge of plate 16 slightly rubbed, overall a very good copy.

A fine example of what is widely recognised as one of the most brilliant, and rare, of the art deco pattern books. The 20 sheets of Kaléidoscope contain 87 textile designs composed of "colourful, abstract motifs, which evoke, with their fragmented vocabulary, the dynamism of modern culture" (The Met web site) which were to exert a strong influence on the spread of art deco in the years to follow.

(The Art Deco Book in France, p. 28).

£4,250 \ A\$8,930

[F63701]

A RARE COPY OF ONE OF THE FIRST GREAT CLASSICS OF SCOTTISH LITERATURE, THE FIRST TRANSLATION OF A MAJOR POEM FROM ANTIQUITY INTO ANY FORM OF ENGLISH

42. VIRGILIUS MARO, Publius & DOUGLAS, Gavin (translator). [The Aeneid]. The xiii Bukes of Eneados of the famos Poete Virgill Translatet out of Latyne verses into Scottish metir, bi the Reverend Father in God, Mayster Gawin Douglas Bishop of Dunkel & unkil to the Erle of Angus. Every buke having hys perticular Prologe. *London: [William Copland], 1553.*

FIRST EDITION. 4to. (21.5 x 14.5 cm). Title, B-U8, X9, Y-Z8, a-z8, aa8, bb7. Black letter, woodcut initials, title and imprint within illustrated woodcut border (McKerrow & Ferguson 49), with the additional inserted leaf in quire x, final (bbvii) leaf headed "Ane exclamacion aganis detractouris", and front and rear blanks on later old paper. Full 19th century crimson morocco by Riviere & Son, sides ruled with french fillet, spine with raised bands and richly gilt-decorated compartments, inner dentelles gilt, marbled endpapers, all edges gilt. A few very minor repairs and light staining to title, some inconspicuous worming, rust holes, and a few pin-prick holes to text, a few inconspicuous minor repairs sometimes with very minor loss, ink smudge or printing flaw not compromising legibility on verso of Cccxii. Withal a superlative copy.

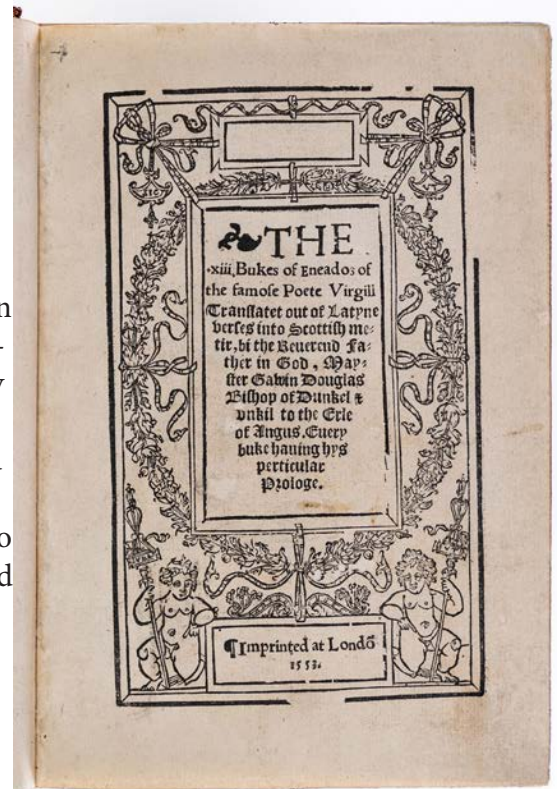
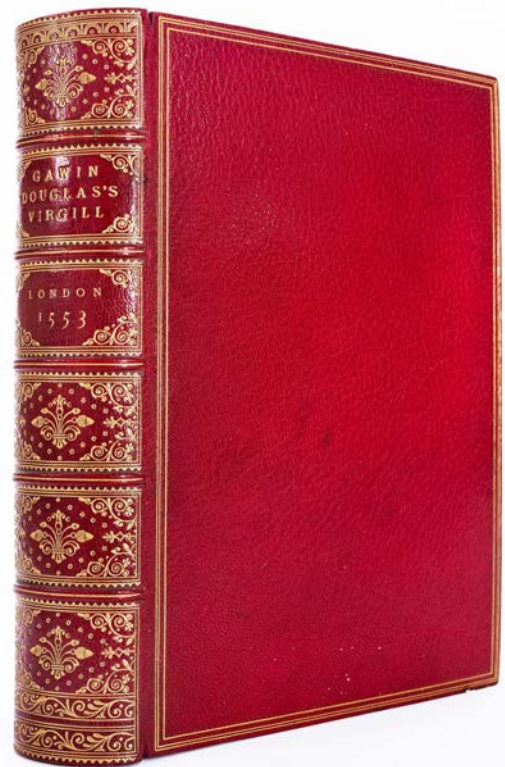
"THE BATTELIS AND THE MAN, I WILL DISCRIVE FRA TROYIS BOUNDIS, FIRST THAT FUGITIVE BY FATE TO ITALIE..."

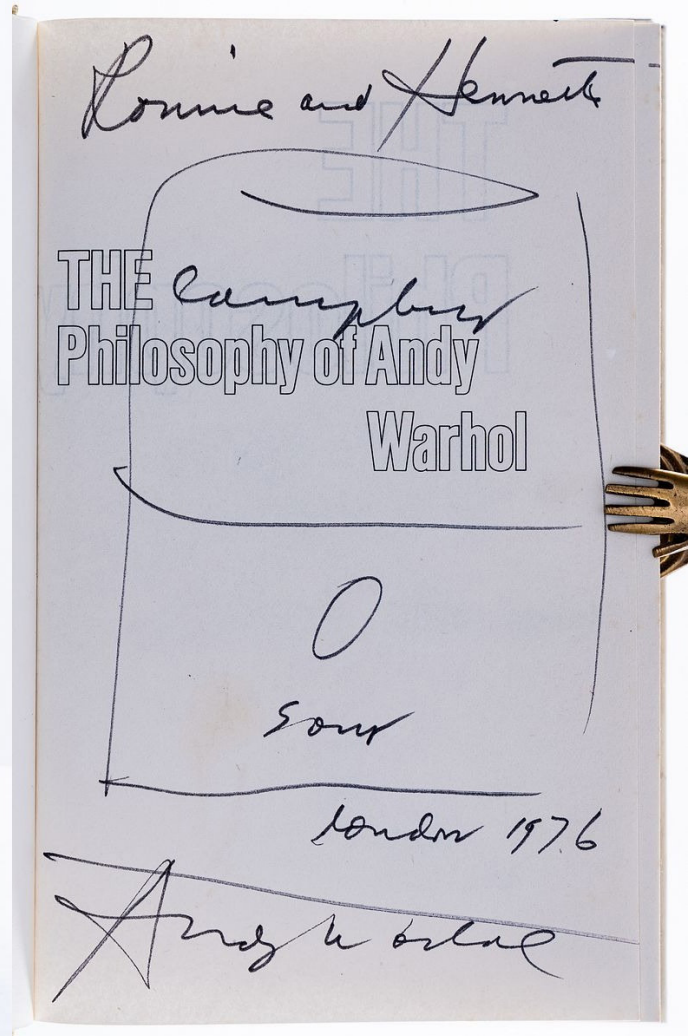
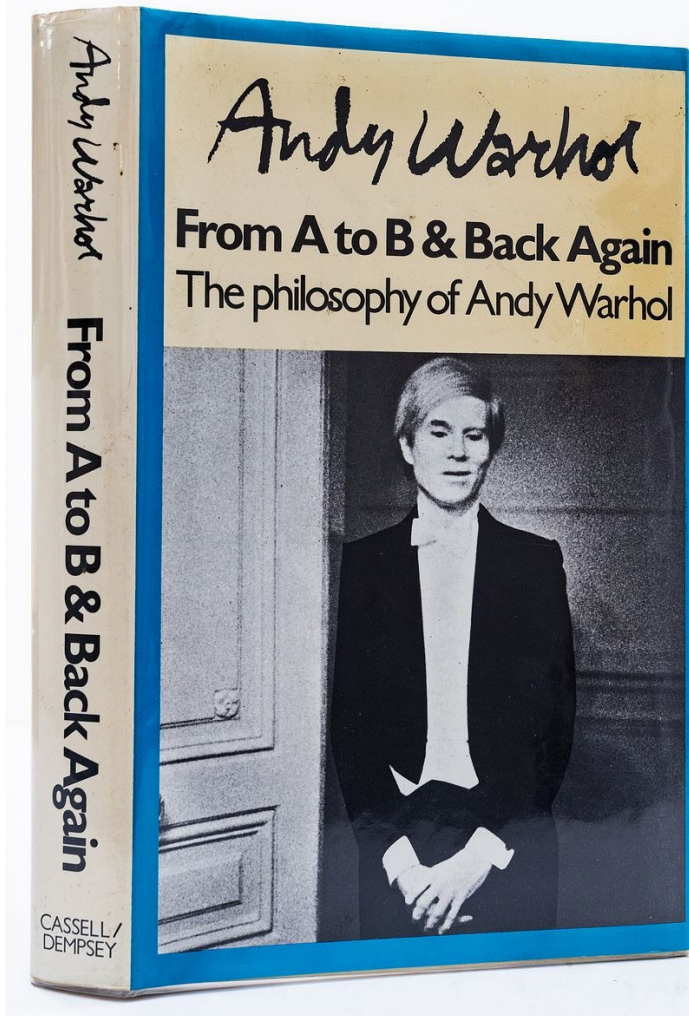
This translation of Virgil's Aeneid by Gavin Douglas (c.1476-1522), the bishop of Dunkeld, is the first into Scots English, and the first into any vernacular British tongue, predating by some years the earliest English translation. Earlier vernacular Virgilian versions, such as Chaucer's Legends of Dido and Caxton's Eneados, were more like free adaptations of Vergil's text. "In the early 1500s no major classical work had been translated into English, and Douglas's Eneados was a pioneering work... Douglas shared the values of the humanists: an antipathy to scholasticism, respect for classical authors, and a zeal for education. He wished to communicate to his countrymen a knowledge of the Aeneid, and also to enrich his native 'Scottis' tongue with something of the 'fouth', or copiousness, of Latin" (ODNB).

According to Pforzheimer, "by an oversight of the printer some lines at the end of the prologue and beginning of the text of the seventh book were omitted necessitating the insertion of the extra leaf in quire X [chi1]. This leaf...is...much more common than is the leaf Sig [bb7] containing 'Ane exclamacion aganis detractouris' and the anagram on the translator's name."

(STC 24797; Pforzheimer 1027; ESTC S119190)

£60,000 \ A\$126,000
[F58881]





SIGNED SOUP CAN

43. WARHOL, Andy. From A to B and Back Again. The philosophy of Andy Warhol. London: Cassell. A Michael Dempsey Book, 1975.*

FIRST (UK) EDITION. 8vo (22 x 13 cm). [pp. xiv]+241. Original khaki cloth in dustwrapper. Manuscript presentation on the half-title to "Ronnie and Henriette" with the iconic sketch of a Campbells Soup Can and signed "London, 1976, Andy Warhol".**

Same year as US first edition. Andy Warhol's seminal self-analysing memoir, filled with his reflections of youth and society which help give an insight into one of the most enigmatic and magnetic artistic figures of the twentieth century.

**Warhol undertook a British tour to promote this book in 1976 where he met the recipients of this inscription.

£2,750 \ A\$5,780
[F63695]

DELUXE EDITION ON LARGE PAPER

44. WILLIAMS, H.W. *Select Views in Greece with Classical Illustrations.* London: Longman, Rees, Orme, Brown, and Green; and Adam Black, Edinburgh, 1829.

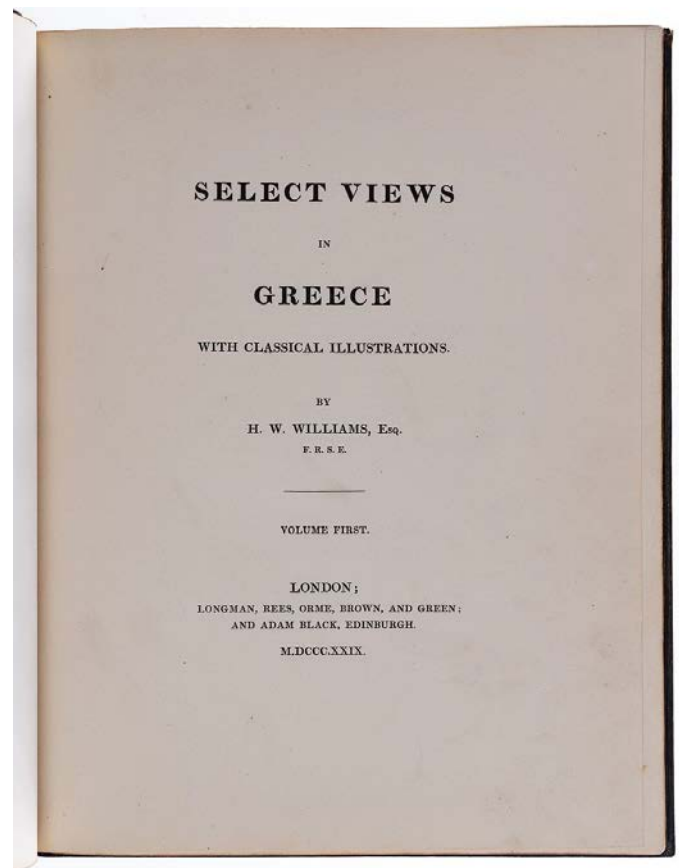
LARGE PAPER ISSUE. 2 volumes 4to. (30.5 x 23.5 cm). Contemporary olive morocco, sides ruled with broad giltfoliate borders, spine with raised bands, gilt decorated compartments and titles, all edges gilt. 64 steel-engraved plates on India paper laid onto heavier stock, each with thick "tissue" guard and accompanying leaves of descriptive text (except for plate 10 as usual, never published as text for plate 11 covers same subject). Occasional minor foxing, slight bump to head of spine of volume two, generally a very handsome set.

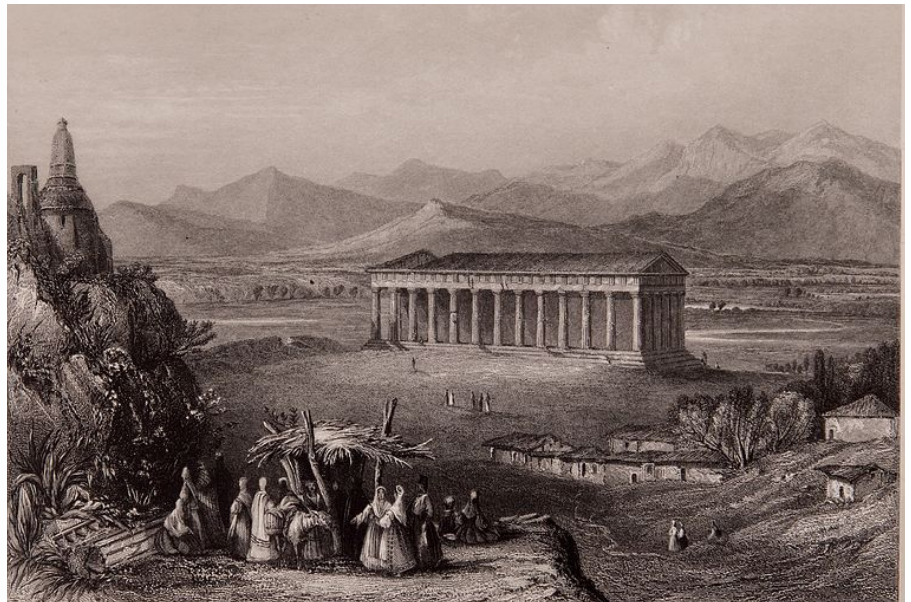
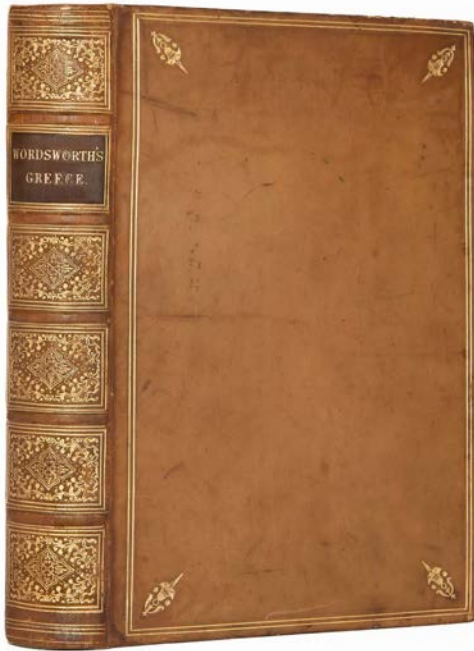
"Williams, a Scots landscape painter, returned from an extended tour of Greece and Italy in 1818. The impressions gained on this tour gave a particular character to his work, which earned him the soubriquet 'Grecian' Williams. In 1820 William published a 2-vol. account of his tour, *Travels in Italy, Greece and the Ionian Islands*, in a series of Letters. In 1822 he exhibited his Greek paintings in Edinburgh and published a catalogue: *Views in Greece...painted in watercolours*. The *Select Views* appeared in parts from 1827-9, the plates engraved by W. Miller, James Stewart, W. Forrest, et al. A selection of 30 of Williams's plates has been published in collections edited by Frommel and De La Croix" (Blackmer).

(cf. Blackmer, 1811 - folio issue).

£2,250 \ A\$4,730

[F63577]





45. WORDSWORTH, Christopher. *Greece Pictorial, Descriptive, & Historical...With upwards of three hundred and fifty engravings on wood and twenty-eight on steel, illustrative of the Scenery, Architecture, Costume, and Fine Arts of that Country...Second Edition.* London: *William S. Orr and Co., 1844.*

4to. (26 x 17.5 cm). pp.xxiv+356. Contemporary full tan calf by Webb (Liverpool), sides framed with two gilt fillets enclosing fleuron devices to each corner, spine with raised bands and richly gilt-decorated compartments, brown morocco label, gilt inner dentelles, marbled endpapers, gilt and gauffered edges. 28 steel-engraved plates (with letter-press titles), profusely illustrated with numerous wood engravings in the text, all collated and complete as called for. Binding slightly dulled and lightly rubbed along edges, contents clean and sound with only a few odd spots, generally a very good copy in a handsome binding with particularly nice gauffered edges.

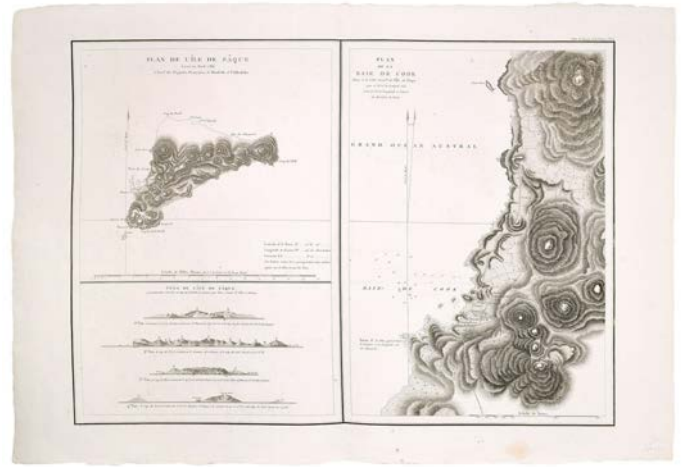
First published in 1839, the plates untitled. Wordsworth (1807-1885) was the younger son of Christopher Wordsworth (1774-1846, Master of Trinity College, Cambridge and the younger brother of the poet William), and was educated at Winchester College and Trinity College, Cambridge, where he won numerous college and university prizes, including the first chancellor's medal for classical studies. Upon graduating in 1830 he was immediately elected a fellow of Trinity and subsequently an assistant college tutor. His distinction in classical languages was such that he was later singled out to translate into Greek and Latin messages from the English episcopate to leaders of foreign churches. He began to travel in Italy and Greece and made his mark in the field of inscriptions and exploration: in 1832 he went to Paestum and to Pompeii, where he was the first to decipher the graffiti. In Sicily he developed an interest in Theocritus, the subject of later writing in 1844. During a prolonged visit to Greece and the Ionian Islands he made a conjecture as to the site of Dodona which was later corroborated. He was the first Englishman to be presented to King Otho' (ODNB). Shortly after his return to England, Wordsworth was ordained as a priest (1835), and was appointed Public Orator in Cambridge in 1836 and (in the same year) Headmaster of Harrow School. 1836 also saw the publication of Wordsworth's first book based on his visit to Greece entitled *Athens and Attica: A Journal of a Residence There*, a 'very interesting and detailed description of the Attic peninsula' (Blackmer 1839), which was reprinted in 1837 and then followed by the present work first published in 1839.

(Cf. Blackmer, 1840)

£575 \ A\$1,210

[F63951]

MAPS



47. (EASTER ISLAND) LA PÉROUSE, Jean Francois Galoup, Comte. Plan de L'Île de Pâque. Levé en Avril 1786 : à bord des Fregates Françaises La Boussole et L'Aftrolabe [with] Vues de l'Île de Pâque [and] Plan de la Baie de Cook située à la Côte Occid.le de l'Île de Pâque [Paris, 1797]

Double page engraved map(s), overall 59 x 84 cm. comprising a general map of the island, coastal profiles, and a map of Cook's Bay.

Plate no. 10 from the Atlas du Voyage de la Perouse.

£250 \ A\$530
[F52327]

46. PITTERI, G [Drawn by] and ZULIANI, G [Engraver]. [ZATTA, Antonio]. Emisfero Terrestre Meridionale Tagliato Sul L'Equatore. / Emisfero Terrestre Settentrionale Tagliato Sul L'Equatore. Venice: Antonio Zatta. 1779

Together 2 sheets. Each image c. 31.5 x 41.5 cm. Original outline colour. Two maps of the northern and southern hemispheres. The southern hemisphere map features Australia shown in outline. Blank on versos. Both maps in very good condition.

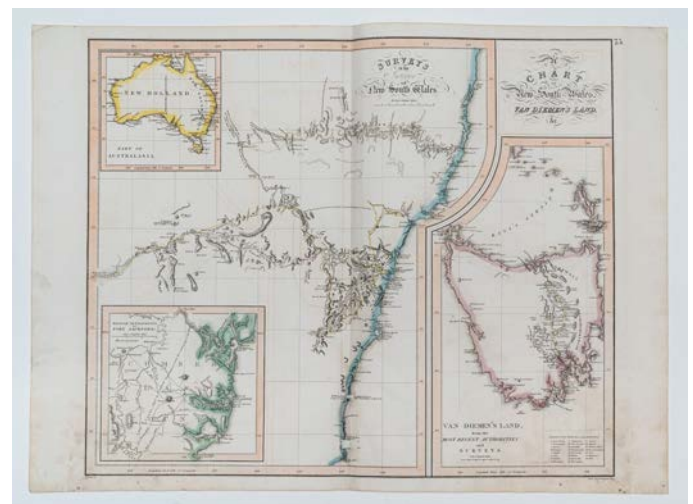
£800 \ A\$1,680
[F27303]

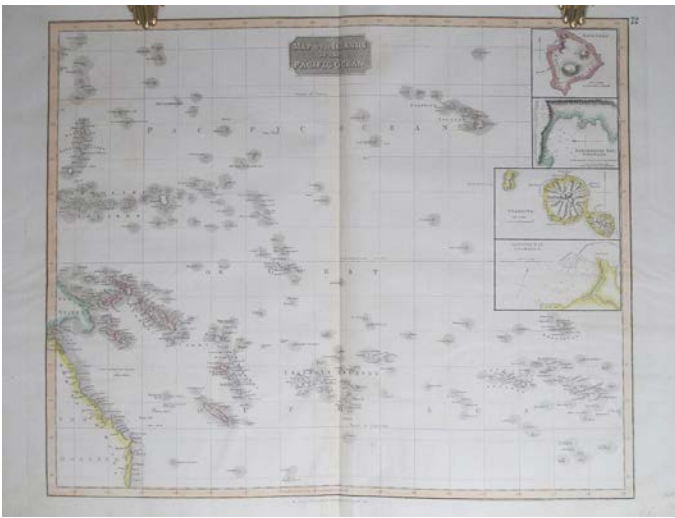
48. ASPIN, J[ehoshaphat]. Chart of New South Wales, Van Diemen's Land &c. [Edinburgh: John Thomson, 1828].

49 x 60 cm. (Sheet 53 x 70 cm.) Original outline hand-colour. Double page map of New South Wales with insets of New Holland, British Settlements at Port Jackson and Van Diemen's Land. Minor staining to lower corners.

Issued in the 1828 edition of Thomson's 'New General Atlas'.

£500 \ A\$1,050
[F48641]





49. THOMSON, John. Map of the Islands in the Pacific Ocean. [with insets of] Ohyhee [Hawaii], Karakakooa Bay, Owhyee, Otaheiti, and Matavia Bay, Otaheite. [Edinburgh: John Thomson, 1828].

49 x 60 cm. (sheet 54 x 73 cm.) Original outline colour.

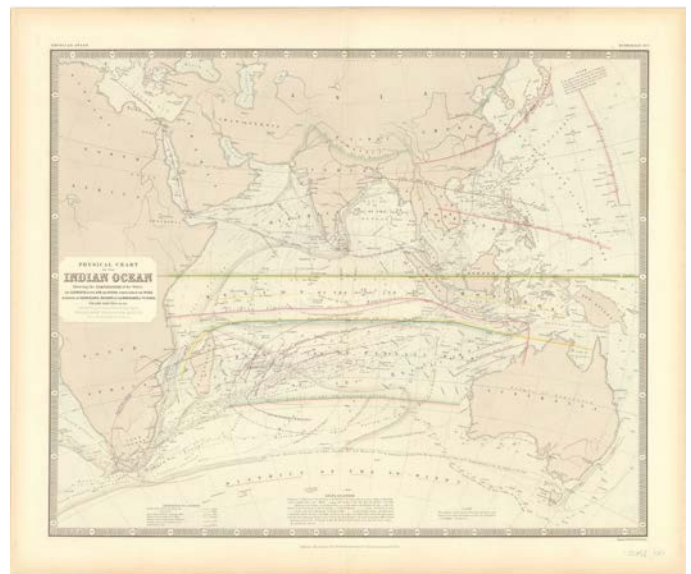
Issued in the 1828 edition of Thomson's "New General Atlas..with the new discoveries to the date of publication".

£200 \ A\$420
[F48642]

51. GALL & INGLIS. Gall & Inglis' Map of Islands in the Pacific Ocean. *Edinburgh: Gall & Inglis, 1850.*

Original double-page engraved map with original hand colouring. Map dimensions 44 x 55 cm, overall sheet size 52 x 63 cm. Faint offsetting, 13 cm split leading veering off into a small tear to bottom of map, several small nicks to outer margins not affecting map.

£100 \ A\$210
[F56427]

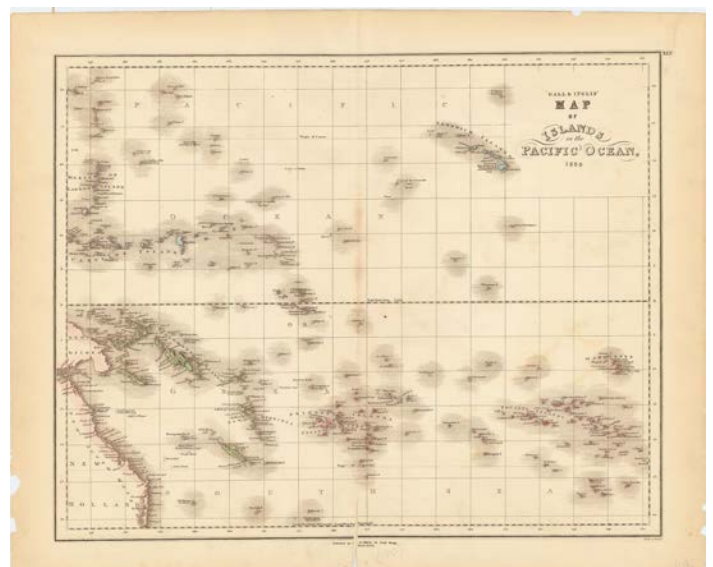


50. JOHNSTON, A.K. Physical Chart of the Indian Ocean...extended from the original notes and drawings of Professor Berghaus. *Edinburgh: John Johnstone, W. & A.K. Johnston and Cowan & Co.. Glasgow: James Lumsden & Son. [1848]*

Original double-page engraved map (overall 55 x 66 cm.), with light wash hand-colouring.

As issued in *The Physical Atlas...* by Alexander Keth Johnstone... based on the *Physikalischer Atlas* of Professor H. Berghaus... (William Blackwood, Edinburgh & London, 1848).

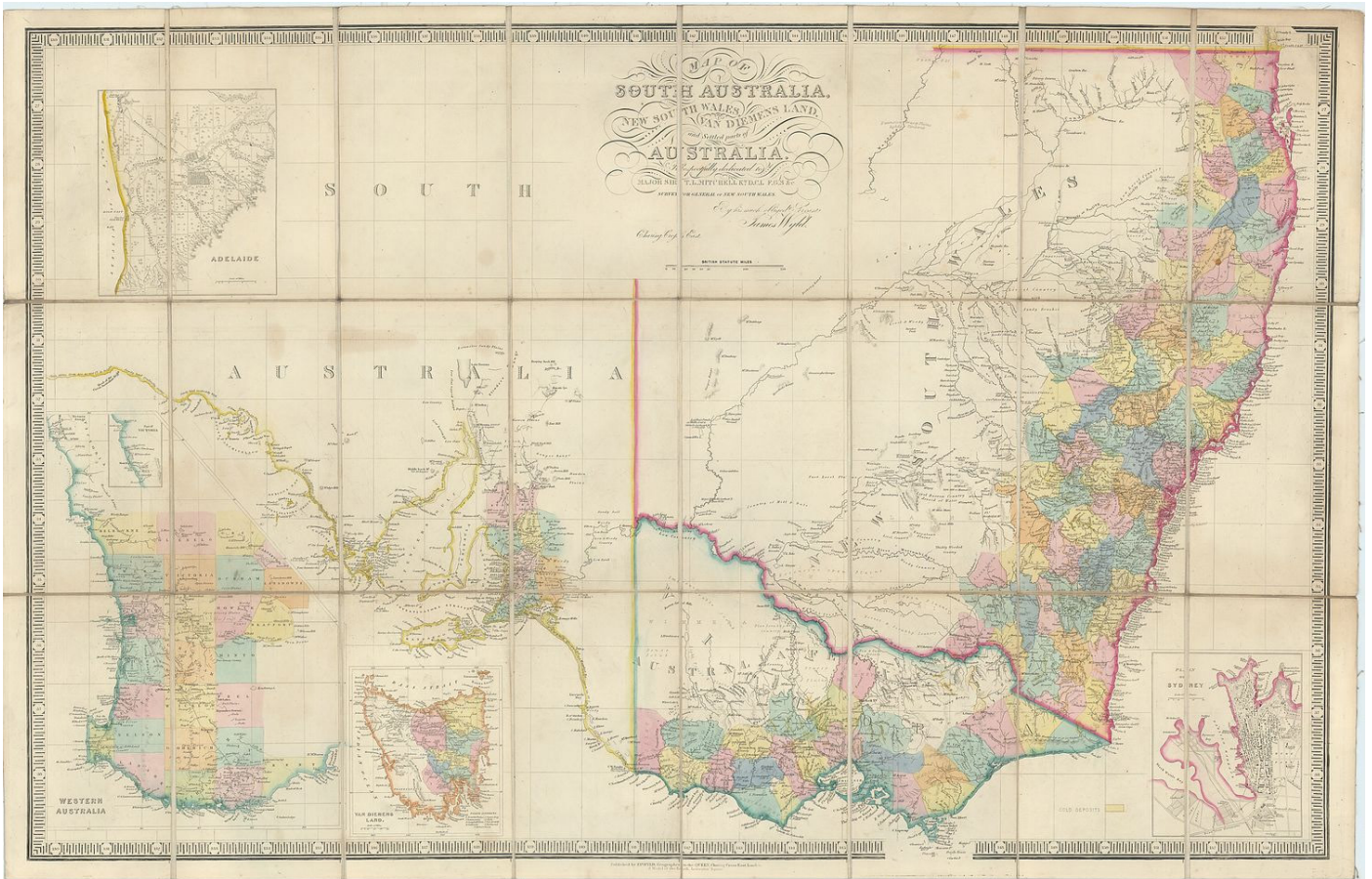
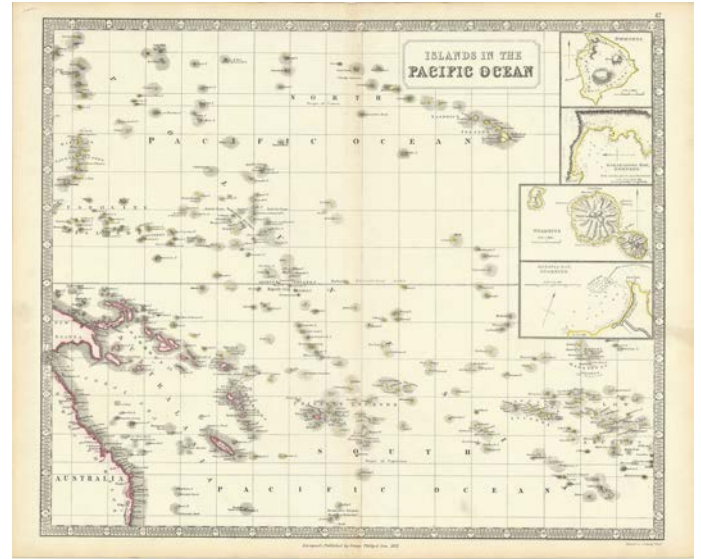
£175 \ A\$370
[F52756]



52. PHILIP, George & Son. Islands in the Pacific.
Liverpool: Published by George Philip & Son, 1851.

Original double-page engraved map (54 x 67 cm) of the Islands in the Pacific Ocean with inset maps of Owhyee, Karakakooa Bay, Otaheite, and Matavia Bay. With original hand colour. Some faint marginal toning, generally an excellent copy.

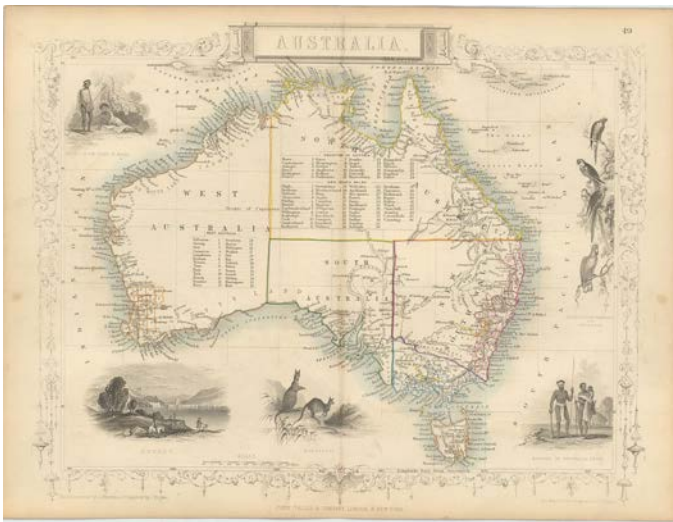
£250 \ A\$530
[F61783]



53. WYLD, James. Map of South Australia, New South Wales, Van Diemen's Land, and Settled parts of Australia. Respectfully dedicated to Major Sir T.L. Mitchell...Surveyor General of New South Wales. *London: Ja[me]s. Wyld. Charing Cross East, [c.1851].*

Large folding map of South Eastern Australia (60.5 x 95 cm) extending from the Great Australian Bight in the west to Fraser Island (just south of Bundaberg) in the north east. Inset maps of Western Australia and Tasmania to the lower left corner and inset plans of Adelaide and Sydney to the upper left and lower right corners respectively. Original colour in block and outline, the areas with "gold deposits" marked in yellow. The whole dissected into 24 sections and mounted on linen, folds between maroon cloth boards. With decorative title. A few isolated spots most notably to middle left panels, generally very good. No printed date, probably c.1851.

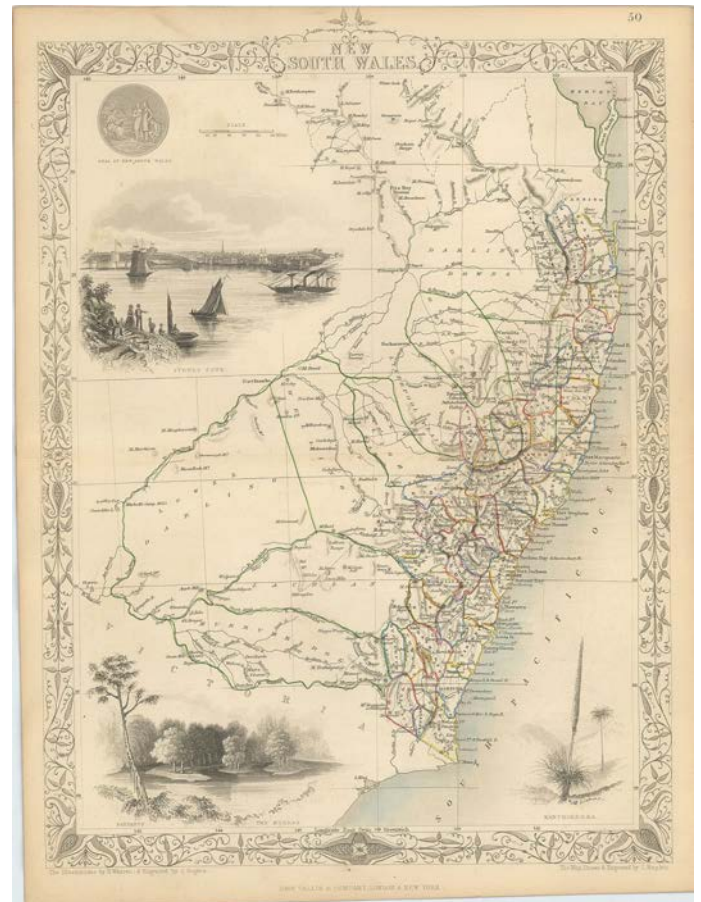
£800 \ A\$1,680
[F57463]



54. RAPKIN, J. & [TALLIS, John]. Australia. London & New York: John Tallis & Company, [1851-1856].

Original steel engraved map of Australia. Accompanied by vignette illustrations of Sydney, Aborigines, kangaroos, parrots and cockatoos. Decorative scrolling and title cartouche to the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. An excellent copy.

£250 \ A\$530
[F61471]



55. RAPKIN, J. & [TALLIS, John]. New South Wales. London & New York: John Tallis & Company, [1851-1856].

Original steel engraved map. With vignette illustrations of Sydney Cove and The Murray. Two other illustrations of the Seal of New South Wales and the plant Xanthorrhæa. Decorative scrolling and title cartouche to the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. An excellent copy.

£150 \ A\$320
[F61466]

56. RAPKIN, J. & [TALLIS, John]. New Zealand. [London, 1851-1856].

Original steel engraved map, accompanied by vignette scenes of Auckland, Wellington and Mount Egmont. Illustration of a Maori to centre right edge. Decorative scrolling and title cartouche around the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. An excellent copy.

£375 \ A\$790
[F61473]

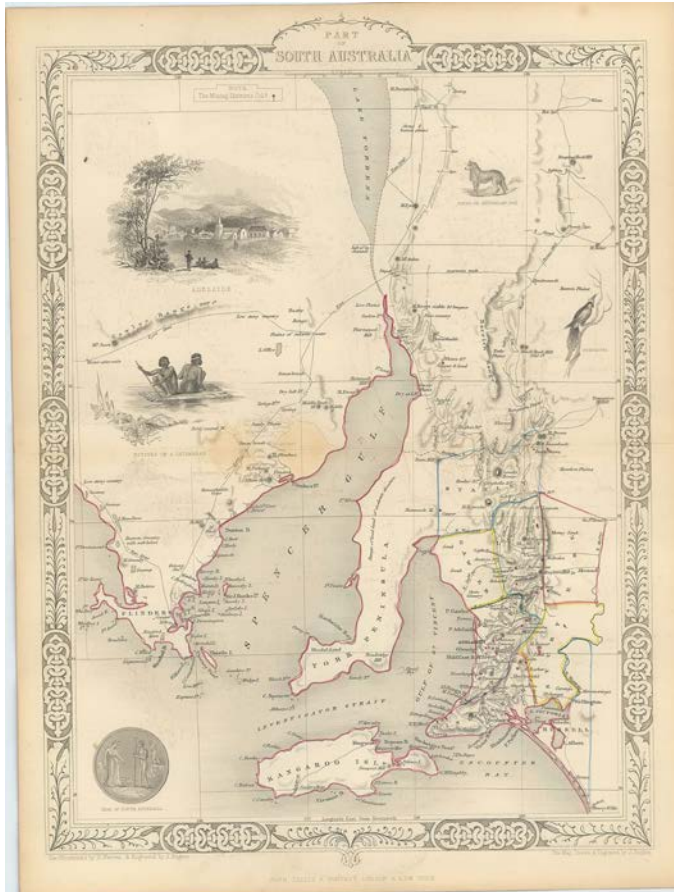




57. RAPKIN, J. & [TALLIS, John]. Polynesia, or the Islands in the Pacific Ocean. *London & New York: John Tallis & Company, [1851-1856].*

Original steel engraved map, with several vignette scenes showing Resolution Bay in the Marquesas, Kalakakooka in the Sandwich Islands, Dory in New Guinea and Ortaheite in the Society Islands. Decorative scrolling and title cartouche around the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. A few brown spots, otherwise good.

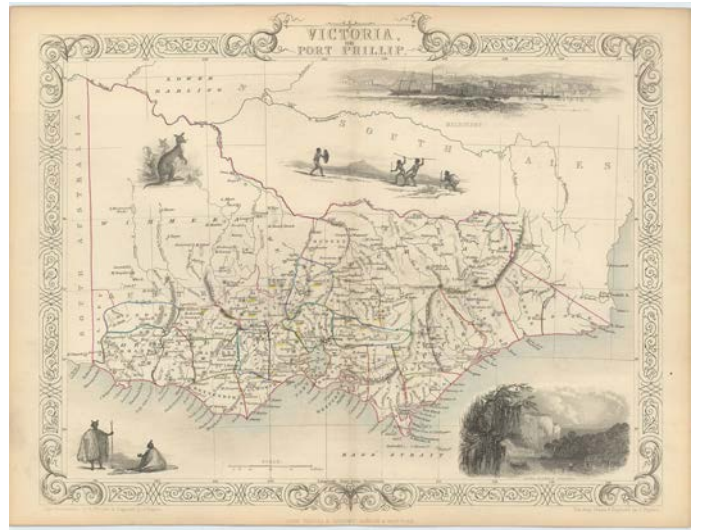
£75 \ A\$160
[F61465]



58. RAPKIN, J. & [TALLIS, John]. Victoria or Port Phillip. *London & New York: John Tallis & Company, [1851-1856].*

Original steel engraved map. Five vignette illustrations including Melbourne. Decorative scrolling and title cartouche to the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. An excellent copy.

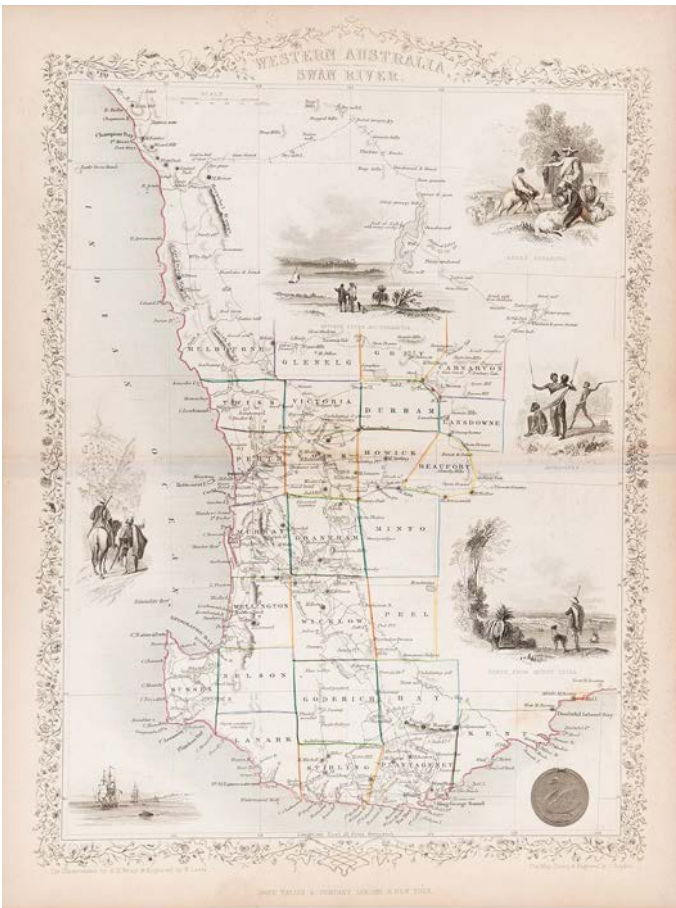
£150 \ A\$320
[F61479]



59. RAPKIN, J. & [TALLIS, John]. Part of South Australia. *London & New York: John Tallis & Company, [1851-1856].*

Original steel engraved map concentrating on the area around Spencer Gulf, including Adelaide. Five vignette illustrations including those of Adelaide and of Aborigines. Mining districts shown. Decorative scrolling and title cartouche to the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. One small instance of light browning to centre fold, generally a very good copy.

£150 \ A\$320
[F61477]



60. RAPKIN, J. & [TALLIS, John]. Western Australia - Swan River. *London & New York: John Tallis & Company, [1851-1856].*

Original steel engraved map concentrating on the south west corner of territory of Western Australia. Six vignette illustrations including a view of Perth, sheep shearing and Aborigines. Decorative scrolling and title cartouche to the edges of the image. (Map 22 x 29.5 cm, overall sheet 27.5 x 36 cm). Original outline colour. Centrefold crease as issued. In very good condition.

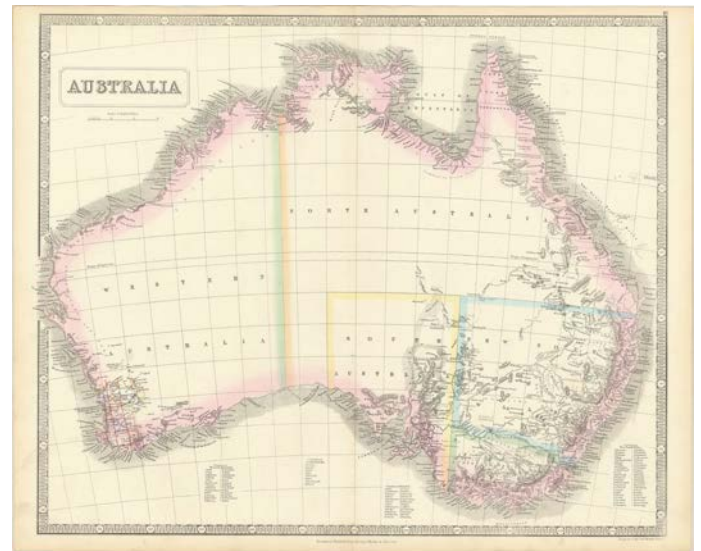
£150 \ A\$320
[F54498]

61. PHILIP, George & Son. New South Wales. *Liverpool: Published by George Philip & Son, 1853.*

Original double-page engraved map of New South Wales (54 x 67 cm) with an inset map of Van Diemen's Land, now Tasmania. With original hand colour. Generally an excellent clean copy.

A highly detailed map with a key of "References to Hundred of Parishes".

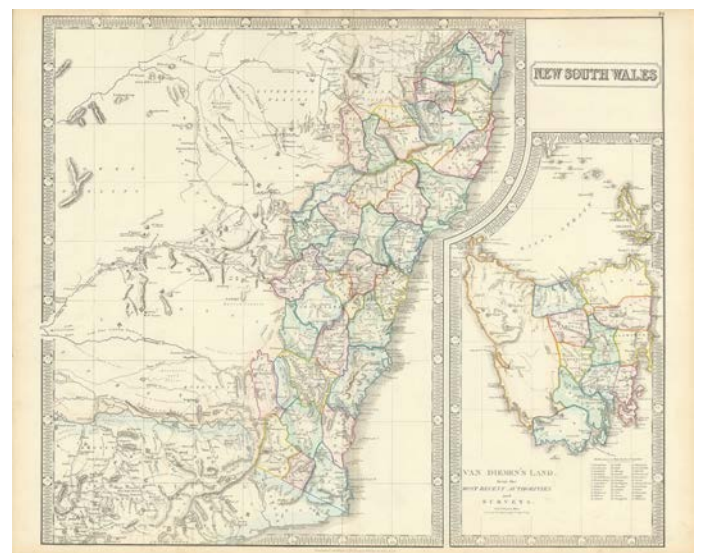
£425 \ A\$890
[F61795]

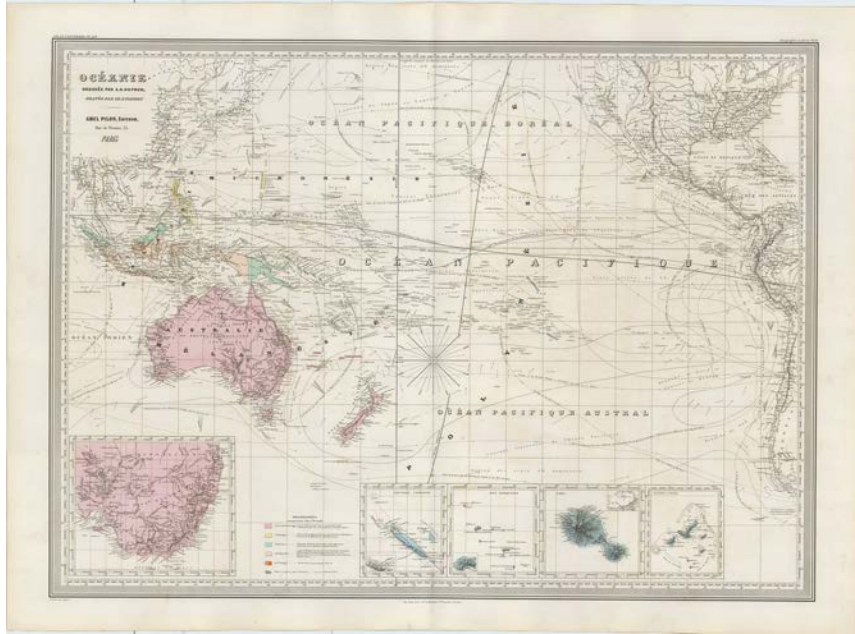


62. PHILIP, George & Son. Australia. *Liverpool: Published by George Philip & Son, 1853.*

Original double-page engraved map of Australia (54 x 67 cm) with original hand colour. Some light marginal toning, generally an excellent example. Map of Australia showing early state boundaries and the limits of European knowledge of the interior. The newly-delineated counties of Western Australia are marked in red.

£425 \ A\$890
[F61744]





63. DUFOUR, H. [Oceania]. *Océanie*. Paris: Abel Pilon, [c.1860].

Original double-page steel-engraved map (61 x 83 cm. overall) with original hand-colouring. From the *Grand atlas universel physique, historique et politique de géographie ancienne et moderne...*

£150 \ A\$320

[F60277]

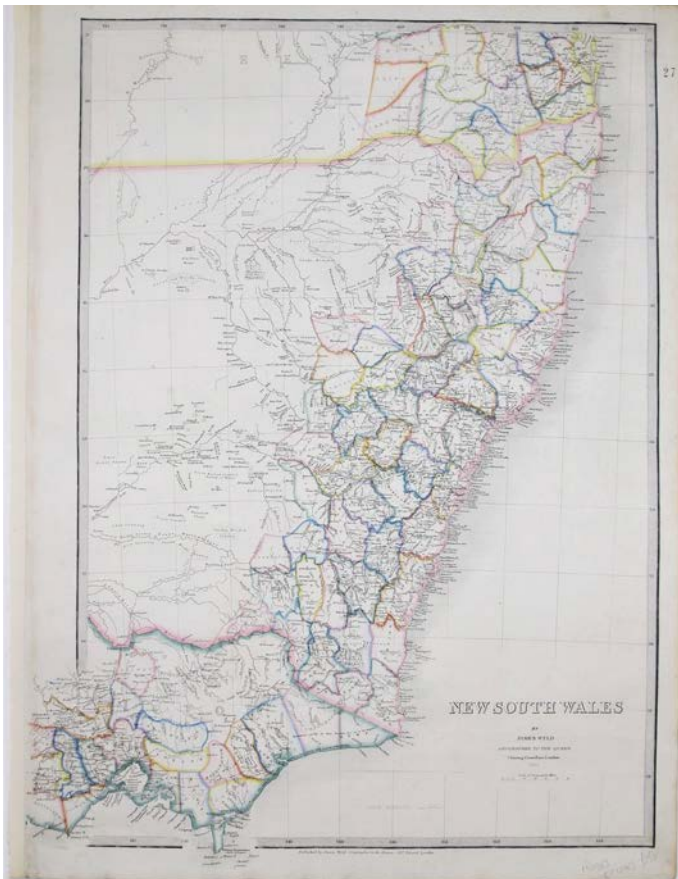


64. WYLD, James. *Map of Australia Compiled from the Nautical Surveys Made by Order of The Admiralty, and Other Authentic Documents*. London: James Wyld. Charing Cross. [c.1870]

Double page engraved map (55 x 89 cm, overall 59 x 86cm) with original hand colouring. Maps of Van Diemen's Land and the world with British possessions inset. First published 1833 and repeatedly updated this example shows the routes explored by Sturt in the 1860's, and Forest 1869. (Tooley, 1421).

£750 \ A\$1580

[F52962]

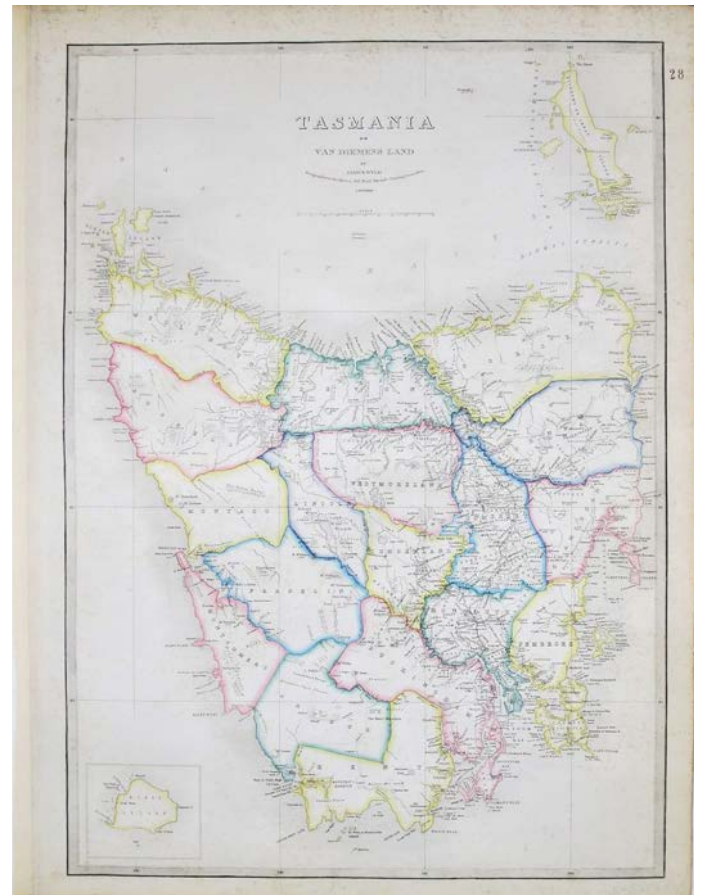


65. WYLD, James. *New South Wales.* London: James Wyld. Charing Cross East, 1872.

Single sheet (54 x 38 cm. overall 59 x 43 cm.) engraved map with original outline hand-colour.

(Tooley, 1421)

£250 \ A\$530
[F52963]

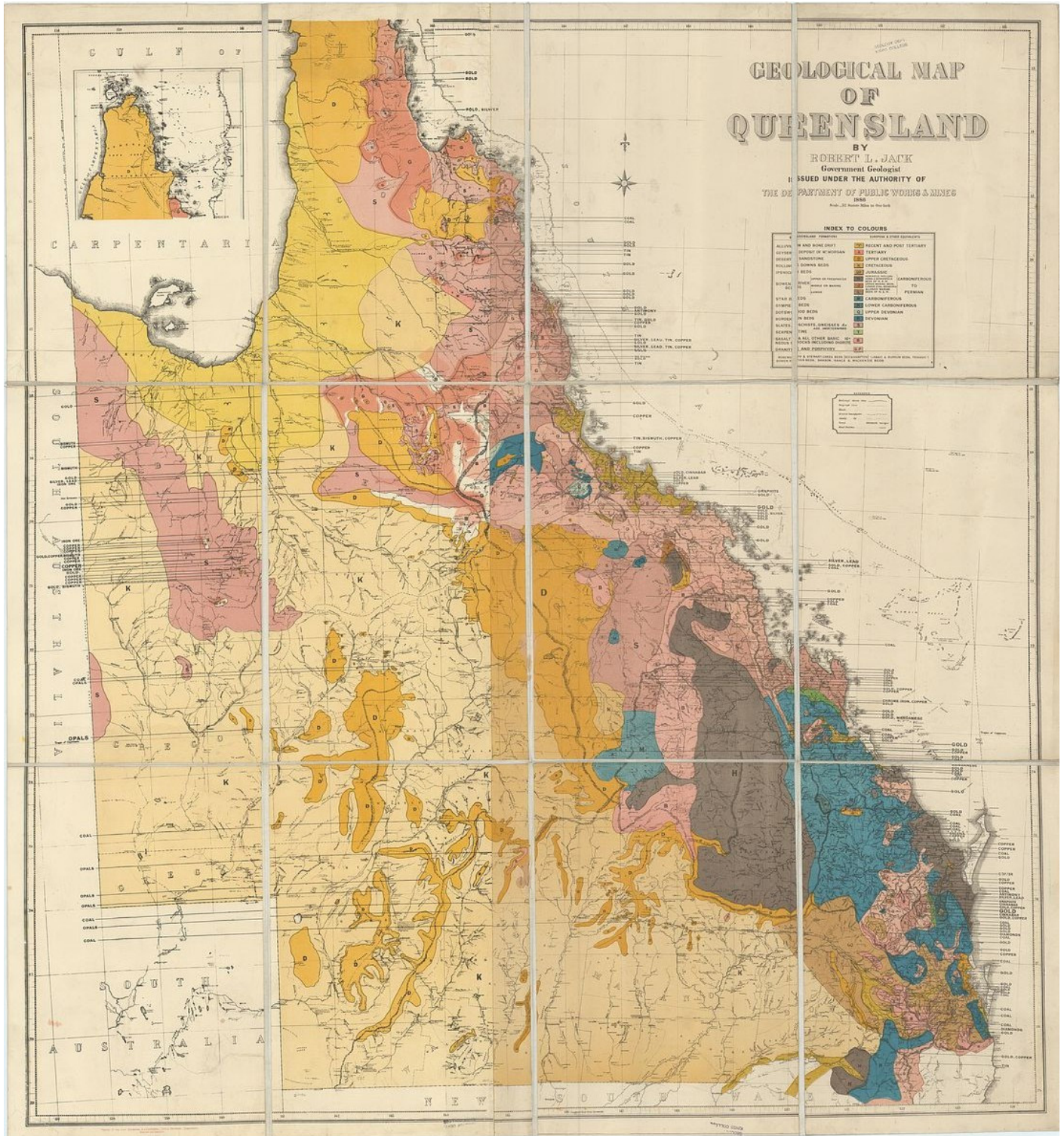


66. WYLD, James. *Tasmania.* London: James Wyld. 457 West Strand, Charing Cross East, 1872.

Single sheet (54 x 38 cm. overall 59 x 43 cm.) engraved map with original outline hand-colour.

(Tooley, 1421)

£175 \ A\$370
[F52964]



67. JACK, Robert L. [Australia]. Geological Map of Queensland by Robert L. Jack, Government Geologist, issued under the Authority of the Department of Public Work and Mines. Brisbane: Printed at the Government Engraving and Lithographic Office, 1886.

FIRST EDITION. Large original colour printed map of Queensland (99 x 93 cm) dissected into 12 panels and backed onto linen, folding down to 33 x 23 cm. Ex libris Geology Department Kings College [London] with their stamps to verso. Generally a very good example.

Robert Logan Jack (1845-1921) was one of the major pioneers of Queensland geology. Very scarce.

£2,750 \ A\$5,780

[F64087]



68. NEW SOUTH WALES. The Year-Book of New South Wales for 1887, [Being the third year after the Bissextile or Leap Year, and the fiftieth and fifty-first year of the reign of Her Majesty Queen Victoria.] Special Edition for the New South Wales Government. [*Australia, 1887.*]

Original colour-lithographed folding map of New South Wales (59.5 x 55 cm) with inset views of Newcastle and The Great Zig-Zag and an inset map of Australia.

The map is focussed on railways and shows the lines which are complete, in course of construction, and those which are being survey and contemplated. The map also shows areas of extensive mineral deposits, including copper, silver and lead. Bound into original pamphlet as issued. 8vo. (21.5 x 14 cm). pp. 126+23. Original drab paper wrappers (detached). 6 colour-plates, digrams. Map generally in very good condition but completely detached from pamphlet, along with both covers, and first leaf comprising title-page and index.

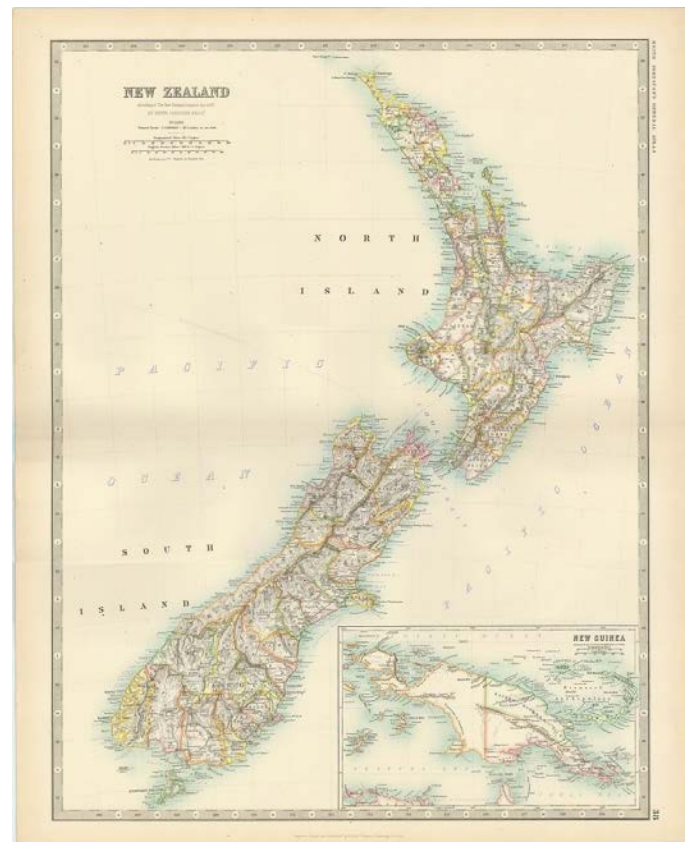
£250 \ A\$530
[F61868]

69. JOHNSTON, Alexander Keith. New Zealand. *Edinburgh & London: Engraved, Printed and Published by W. & A. K. Johnston, [1889].*

Original double-page engraved map (62 x 50 cm) with original outline colour.

A highly detailed and attractive map printed on good thick paper.

£300 \ A\$630
[F63168]

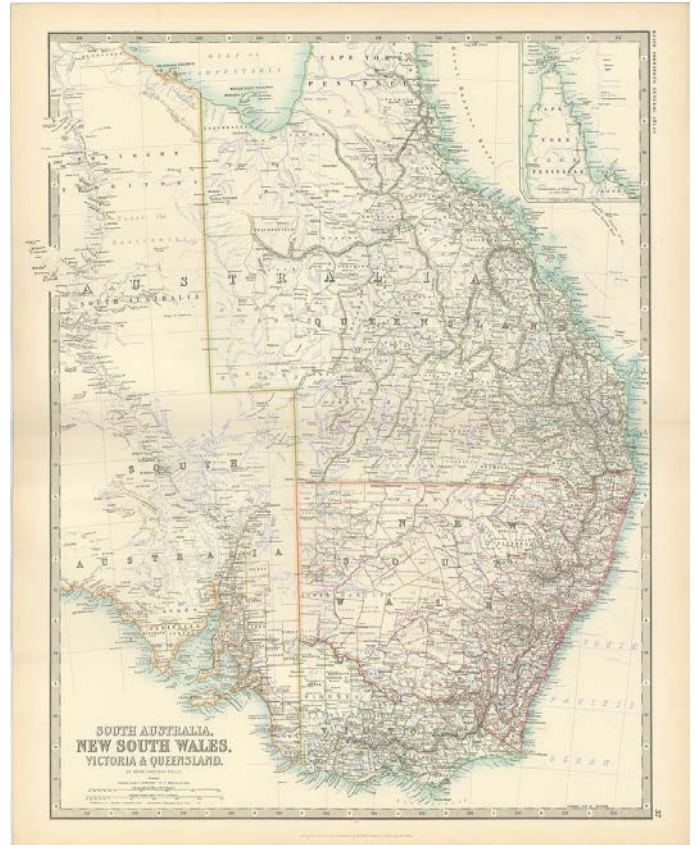


70. JOHNSTON, Alexander Keith. South Australia, New South Wales, Victoria & Queensland. *Edinburgh & London: Engraved, Printed and Published by W. & A. K. Johnston, [1889].*

Original double-page engraved map (62 x 50 cm) with original outline colour.

A highly detailed and attractive map printed on good thick paper.

£150 \ A\$320
[F63169]

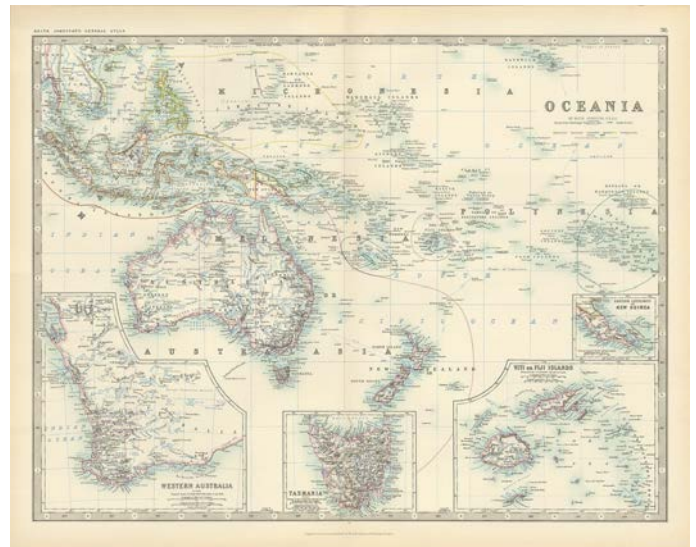


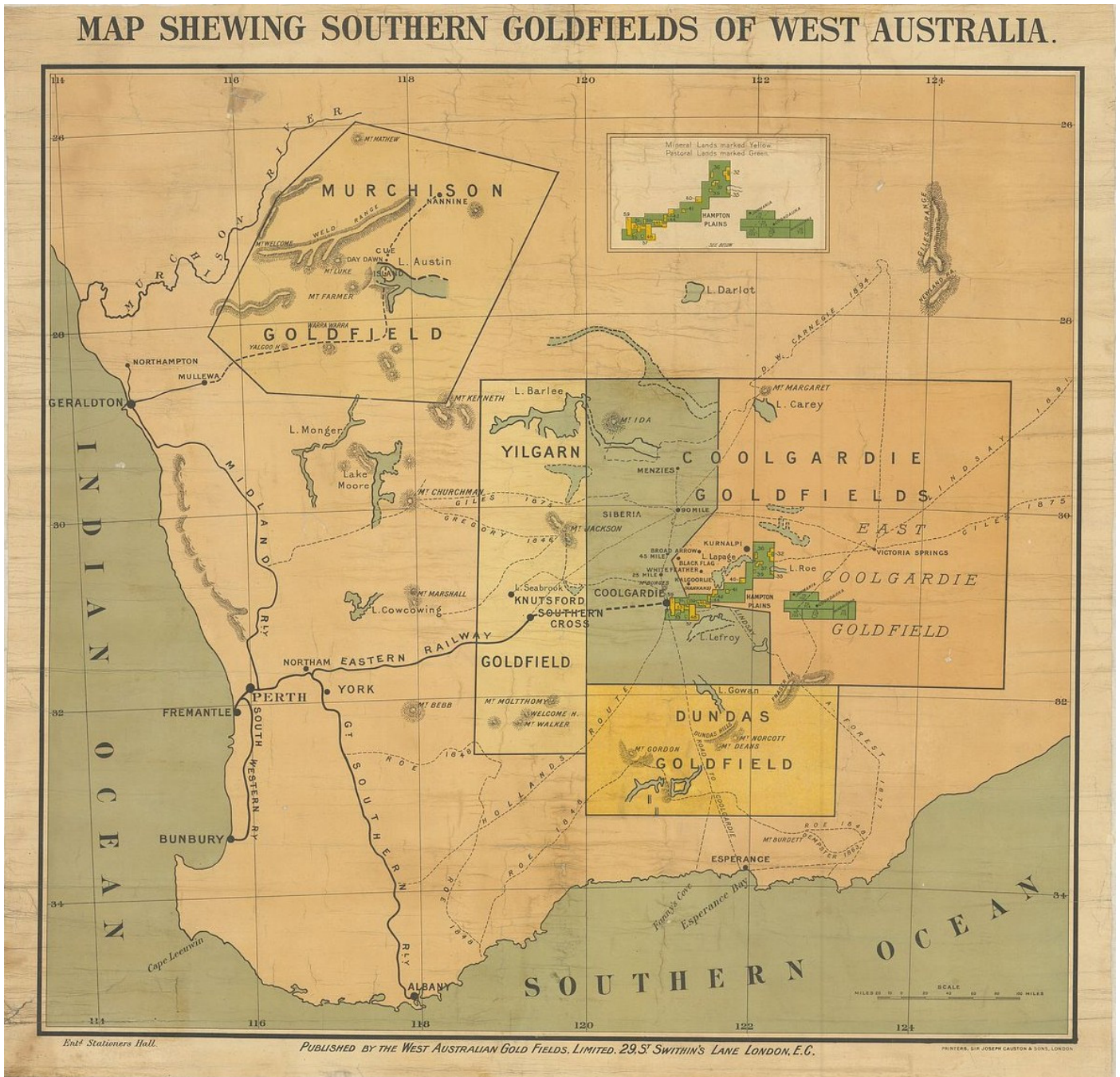
71. JOHNSTON, Alexander Keith. Oceania. *Edinburgh & London: Engraved, Printed and Published by W. & A. K. Johnston, [1889].*

Original double-page engraved map (50 x 62 cm) with original outline colour.

A highly detailed and attractive map printed on good thick paper.

£150 \ A\$320
[F63170]



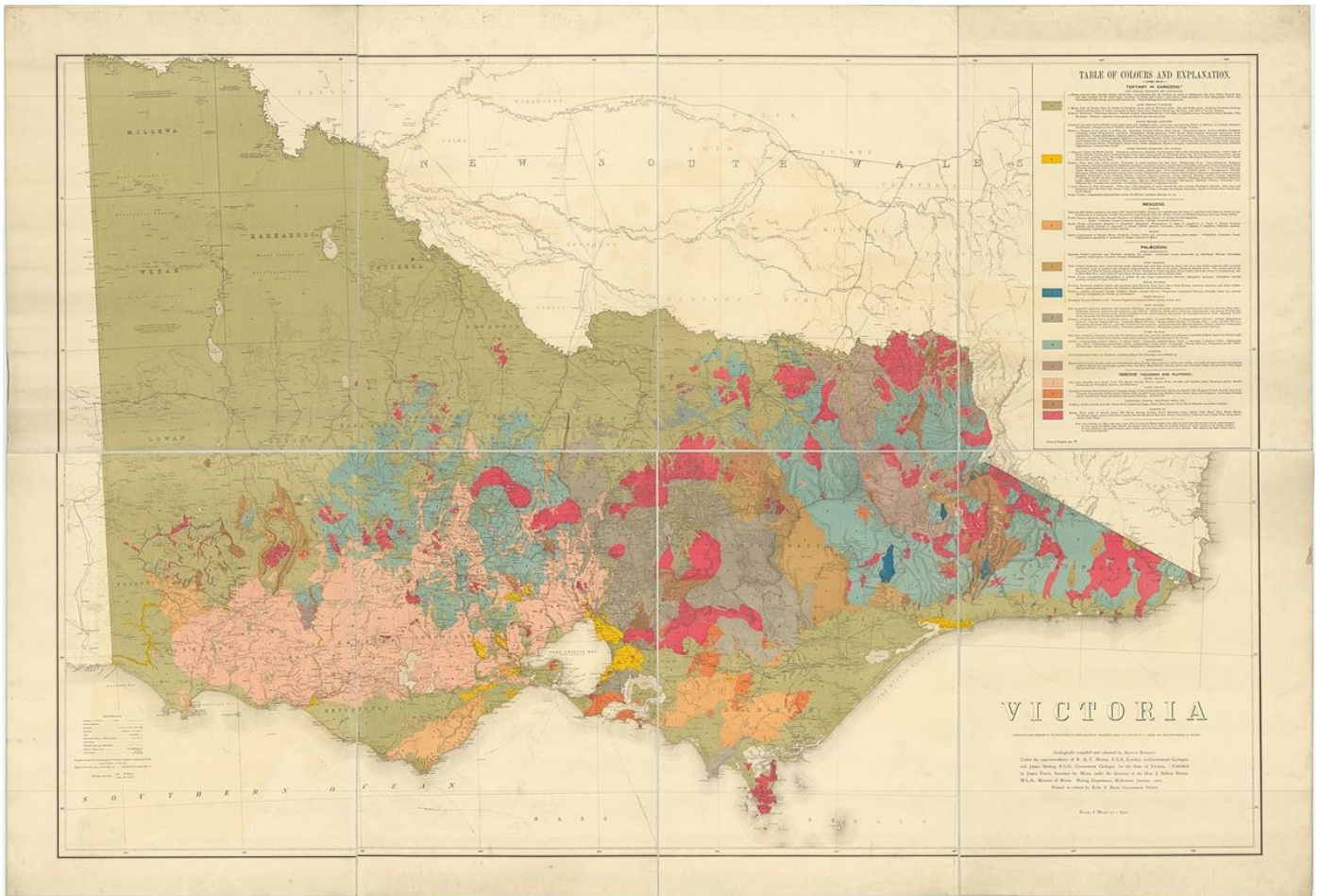


72. [AUSTRALIA]. [West Australia]. Map shewing Southern Gold Fields of West Australia. London: The West Australian Gold Fields Limited, 29 St. Swithins Lane. Printers: Sir Joseph Causton & Sons Ltd. [c.1895].

Original colour-printed map (overall 63 x 65 cm) backed onto linen. Shows the Murchison, Yilgarn, Coolgardie, and Dundas goldfields. With separate map of the Murchison goldfield with the addition of the Yalgoo goldfield on a separate slip (22 x 22 cm), stating 'Whilst the map was in the press another goldfield - the Yalgoo - was proclaimed...and this slip has been prepared to show the new goldfield, and the consequent subdivision of the Murchison field, 30th March 1895'. Signs of old restored creases mainly to lower half and outer margins; the slip map browned and backed with archival tissue, the top left corner clipped, signs of old tears across the centre, withal very good for such an ephemeral item.

Shows the prospector's routes: Gregory (1846), Roe (1848), Dempster (1863), Giles (1875), Forest (1877), Lindsay (1891), Carnegie (1894).

£2,750 \ A\$5,780
[F64089]

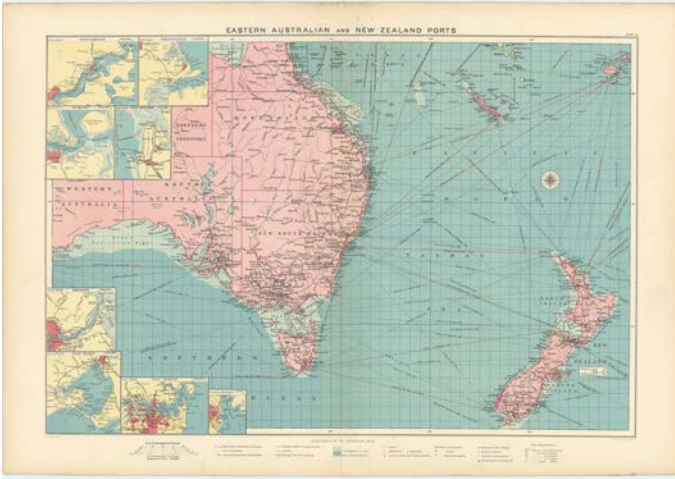


73. EVERETT, Arthur. [Australia]. Victoria. Constructed and Engraved at the Department of Lands and Survey, Melbourne, under the Direction of A.J. Skene, M.A. Surveyor-General of Victoria. Geologically compiled and coloured by Arthur Everett under the superintendence of R.A.F. Murray, F.G.S. London...and James Stirling. *Melbourne, Mining Department: Published by James Travis, Secretary for Mines, under the direction of the Honourable J. Balfour Burton... January 1902.*

Original very large colour-lithographed map of Victoria (130 x 188 cm) dissected into 8 panels and backed onto linen, folding down 65 x 50.5 cm. Printed in colours by Robert S. Brain. Ex libris Geology Department Kings College [London] with their stamps to verso. Slight finger soiling to margins, old tape reinforcements to folds at verso, titled on one sheet 'Victoria.'

£2,750 \ A\$5,780

[F64086]



74. PHILIP, George & Son. Eastern Australia and New Zealand Ports. [*London & Liverpool: George Philip & Son, Ltd., 1913*].

Original double-page colour-printed map of Australia and New Zealand (52.5 x 75 cm) with inset maps of Otago Harbour, Port Lyttelton, Auckland, Port Adelaide, Brisbane, Port Phillip, Port Jackson, and Hobart. Specially designed for merchant shippers, exporters & ocean travellers. Some trivial light scattered spotting scarcely affecting map, generally a very good copy.

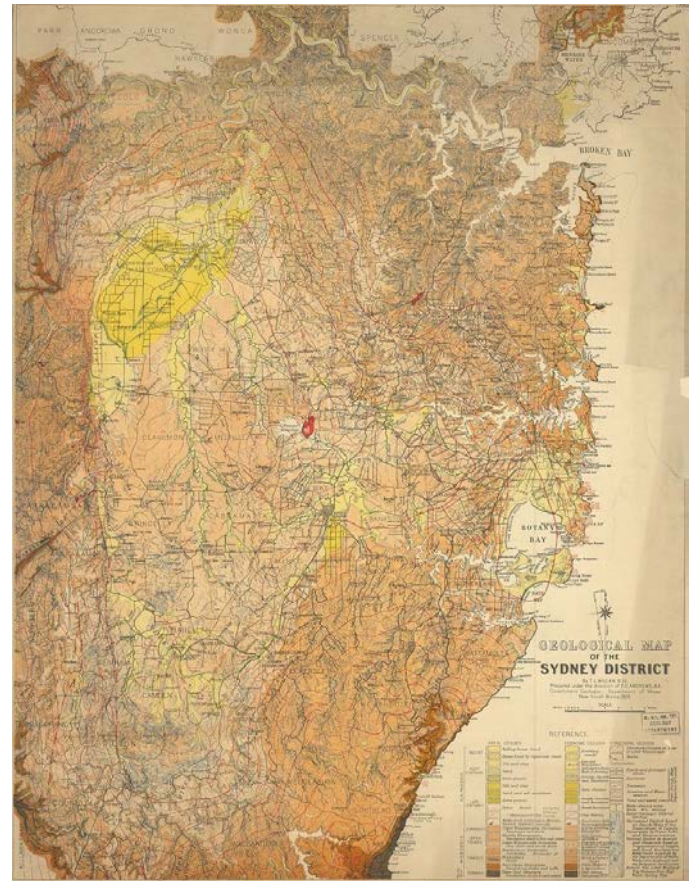
An attractive map with a wealth of detail, showing myriad shipping routes with duration of passage, navigable waters, submarine cables, lighthouses, docks, British and American consuls, naval stations and dockyards, major towns, etc.

£350 \ A\$740
[F62120]

75. WILLAN, T.L. [Australia]. Geological Map of the Sydney District...Prepared under the Direction of E.C. Andrews... *New South Wales: Department of Mines, 1925*.

Original colour-lithographed map of Sydney (83 x 64 cm) backed onto linen. Old stamp of I.C.S.T. (Imperial College of Science and Technology) to recto. Dust stain to right-hand margin and repaired tear halfway down right margin.

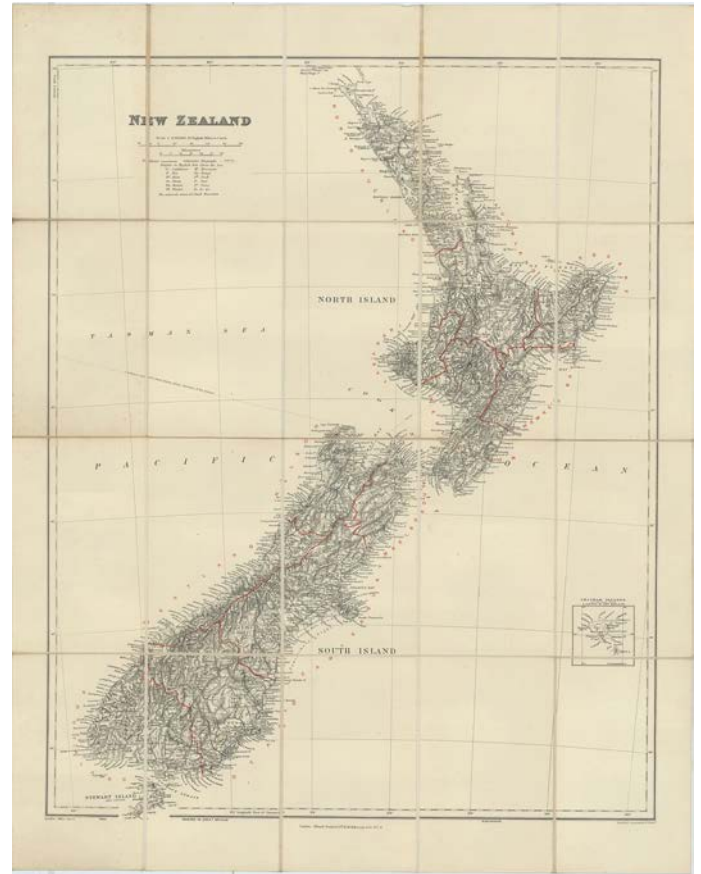
£1,250 \ A\$2,630
[F64088]



76. STANFORD, Edward. New Zealand. London: Edward Stanford Ltd. [c.1930].

Original engraved map of New Zealand (59 x 48 cm), dissected into 20 sections and backed onto linen, folding between original publishers cloth covers with title-label. The provinces outlined in red. A very good example.

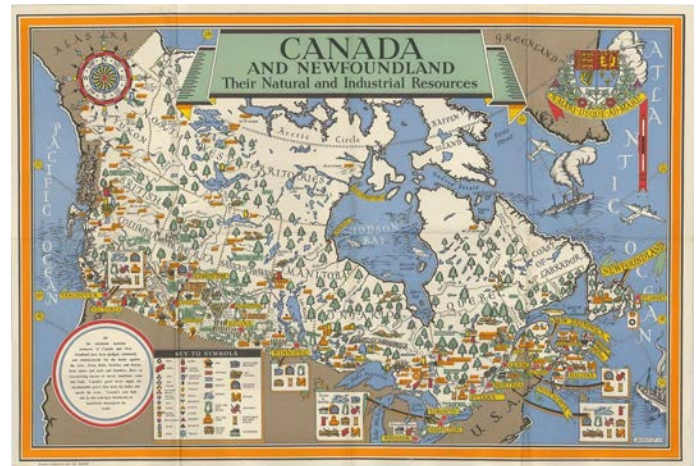
£250 \ A\$530
[F59399]



77. GILL, MacDonald. Canada and Newfoundland: Their Natural and Industrial Resources. Printed in England by A.C. Ltd., 1942.

Original colour-printed pictorial map of Canada (50.5 x 75 cm). With old folds, generally an excellent clean and bright copy.

Colourful pictorial map of Canada, produced as part of the war effort to shore up confidence in the endless supply of material available in the New World, produced for a war-weary English populace.



The map lists the many resources available in the country, including furs, timber, textiles, coal, and a great deal of minerals. In two tiny parts of the country, fruit is produced. The map is replete with depictions of these resources and of shipments and weapons being sent across the Atlantic. The map includes a compass rose and the coat of arms of Canada.

The map reads:

The map reads: "All the enormous material resources of Canada and Newfoundland have been pledged, voluntary and wholeheartedly for the battle against the Axis. . . Canada's sons fight side by side with their British kin on battlefields throughout the world."

£950 / A\$2,000
[F63368]

PRINTS

78. ROBERTS, Henry. *The Happy Toper.* [London: Longman & Broderip, 1739].

Original copper-engraved sheet of music (23 x 14.5 cm) from Henry Roberts' 'Calliope, or English Harmony', which he described as 'a collection of the most celebrated English and Scots songs neatly engraved and embellished with designs adapted to the subject of each song taken from the compositions of the best masters in the most correct manner with the thorough bass and transpositions for the flute (proper for all teachers scholars and lovers of music printed on a fine paper on each side which renders the undertaking more complete than any thing of the kind ever published'.

(National Library of Scotland)

£75 \ A\$160
[F54250]



79. ROBERTS, Henry. *The Topers Sentence on a Sneaker.* [London: Longman & Broderip, 1739].

Original copper-engraved sheet of music (23 x 14.5 cm) from Henry Roberts' 'Calliope, or English Harmony', which he described as 'a collection of the most celebrated English and Scots songs neatly engraved and embellished with designs adapted to the subject of each song taken from the compositions of the best masters in the most correct manner with the thorough bass and transpositions for the flute (proper for all teachers scholars and lovers of music printed on a fine paper on each side which renders the undertaking more complete than any thing of the kind ever published'.

(National Library of Scotland)

£75 \ A\$160
[F54247]



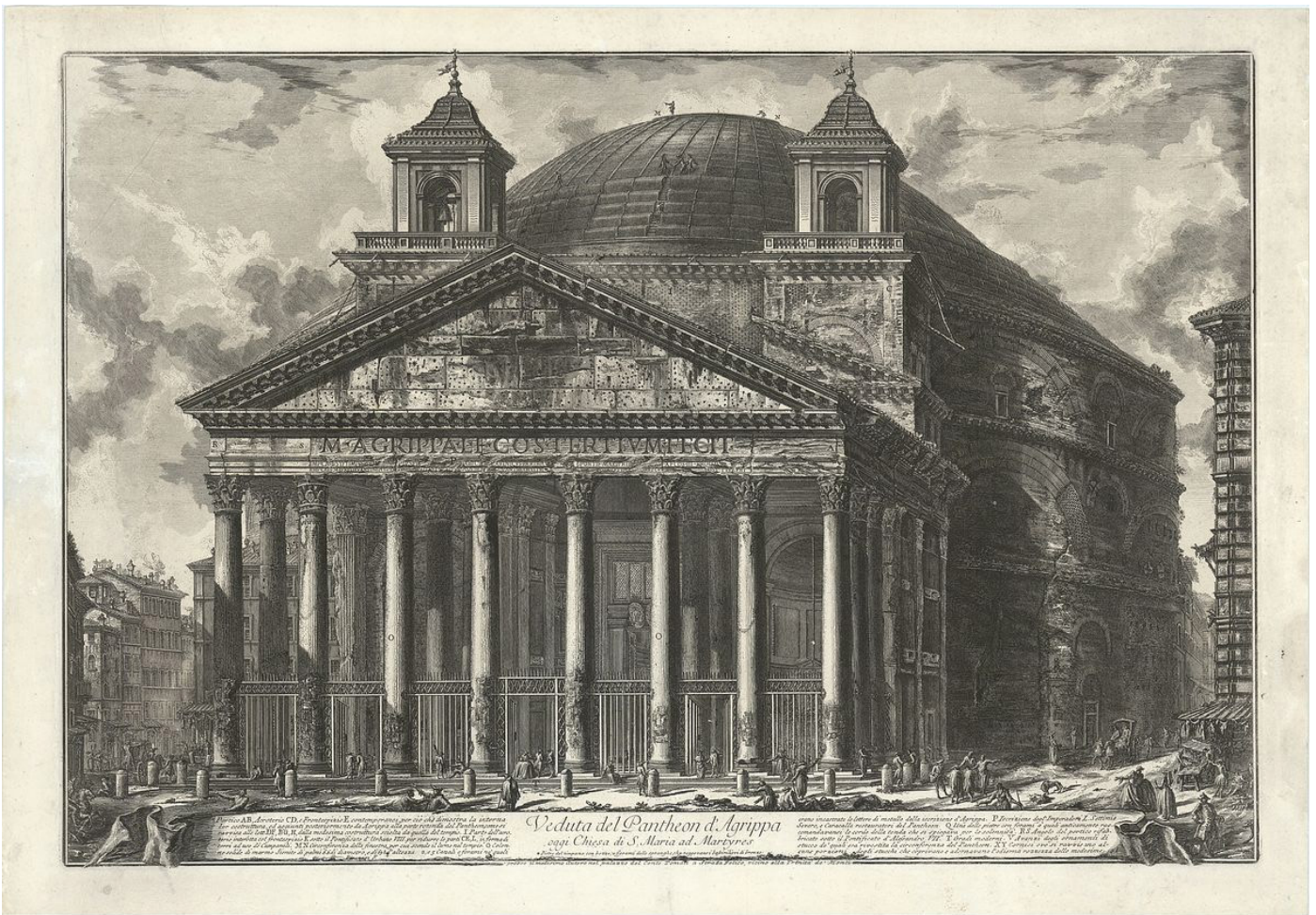
80. ROBERTS, Henry. *The Thirsty Toper.* [London: Longman & Broderip, 1739].

Original copper-engraved sheet of music (23 x 14.5 cm) from Henry Roberts' 'Calliope, or English Harmony', which he described as 'a collection of the most celebrated English and Scots songs neatly engraved and embellished with designs adapted to the subject of each song taken from the compositions of the best masters in the most correct manner with the thorough bass and transpositions for the flute (proper for all teachers scholars and lovers of music printed on a fine paper on each side which renders the undertaking more complete than any thing of the kind ever published'.

(National Library of Scotland)

£75 \ A\$160
[F54246]





81. PIRANESI, Giovanni Battista. Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyres. [View of the Pantheon of Agrippa, today S. Maria ad Martyres]. Rome, [c.1761.]

Original etching from the "Vedute di Roma" (47.5 x 70 cm.; 53 x 76 cm overall). Minor repairs to margins not affecting image, generally an excellent example.

Life-time Rome edition on thick laid paper, second state (of five), with the address of Palazzo Tonati, Strada Felice, price erased.

The Pantheon ("temple to all the gods") is the only ancient temple in Rome to survive largely unchanged. It was begun in 27 BC by Agrippa, deputy to emperor Augustus, but completely rebuilt by emperor Hadrian about 150 years later. The survival of the Pantheon is largely due to the fact that as early as AD609 it was converted into a Christian church. Apart from its colonnaded portico, the building is completely circular, with a dome measuring about 43 metres in diameter and 22 metres high. It was not until the 15th century that a dome of comparable size was built in Europe, in Florence. The construction is of concrete faced with plain brick on the outside, and with coloured marble within.

Hind, 60 ii/v. Wilton-Ely, 193.

£4,250 \ A\$8930
[F61935]



82. PIRANESI, Giovanni Battista. Veduta della Basilica di Sta. Maria Maggiore con le due Fabbriche laterali di detta Basilica. [S. Maria Maggiore with the Column from the Basilica of Constantine in the Foreground]. [Rome: c. 1768].

Original etching from the "Vedute di Roma". (40 x 55 cm; sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, excellent condition

Life-time Rome edition on thick laid paper, third state (of six) with address and price and double-ringed fleur de lys watermark (H.,9,3).

(Hind, 9 iii/vi; Wilton-Ely, 140)

£3,000 \ A\$6,300
 [F62066]



83. PIRANESI, Giovanni Battista. *Veduta della Facciata di dietro della Basilica di S. Maria Maggiore.* [S. Maria Maggiore with the Obelisk in the Piazza Dell'Esquilino]. Rome: *Presso l'Autore*, [c.1768].

Original etching from the "Vedute di Roma". (40 x 61 cm; sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, excellent condition.

Life-time Rome edition on thick laid paper, second state (of five) with address and price, and double-ringed fleur de lys watermark (H.,9,3).

(Hind, 10 ii/v; Wilton-Ely, 172)

£2,200 \ A\$4,620

[F62070]



84. PIRANESI, Giovanni Battista. Veduta della Piazza di Monte Cavallo. [The Piazza del Quirinale with the Statues of Horse Tamers in side view]. Rome: Presso l'Autore, [c.1768].

Original etching from the "Vedute di Roma". (39 x 54 cm; sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, excellent condition.

Life-time Rome edition on thick laid paper, fourth state (of seven) with address and price, double-ringed fleur de lys watermark (H.,9,3).

(Hind, 15 iv/vi; Wilton-Ely, 142)

£2,500 \ A\$5,250

[F62075]



85. PIRANESI, Giovanni Battista. *Veduta di Piazza Navona sopra le rovine del Circo Agonale.* [The Piazza Navone, with S. Agnese on the right]. *Rome: Presso l'Autore, [c.1768].*

Original etching from the "Vedute di Roma". (41 x 54 cm; sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, excellent condition.

Life-time Rome edition on thick laid paper, fourth state (of six) with address and price, double-ringed fleur de lys watermark (H.,9,3).

(Hind, 16 iv/vi; Wilton-Ely, 143)

£4,250 \ A\$8,930

[F62076]



86. PIRANESI, Giovanni Battista. Veduta del Mausoleo d' Elio Andriano (ora chiamato S. Angelo) nelle parle opposta alla Facciata dentro al Castello. [View of the Mausoleum of the Emperor Hadrian (now called Castel S. Angelo) from the rear]. *Rome: Presso l'Autore, [c.1769].*

Original etching from the "Vedute di Roma". (44 x 56 cm. sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, small pale tan stain to right lower corner of margin, overall excellent condition.

Life-time Rome edition on thick laid paper, first state (of four), with address and price, double-ringed fleur de lys watermark (H.,9,3).

(Hind, 30 i/iv; Wilton-Ely, 170)

£2,500 \ A\$5,250
[F62197]



87. PIRANESI, Giovanni Battista. Veduta del Ponte e Castello S. Angelo. [View of the Bridge and Castel S. Angelo]. Rome: Presso l'Autore, [c.1769].

Original etching from the "Vedute di Roma". (38 x 58 cm. sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, trivial brown spot to text lower left, excellent condition.

Life-time Rome edition on thick laid paper, third state (of six), with address and price, double-ringed fleur de lys watermark (H.,9,3).

(Hind, 29 iii/vi; Wilton-Ely, 156)

£3,750 \ A\$7,880

[F62196]



88. PIRANESI, Giovanni Battista. Veduta dell' Esterno della gran Basilica di S. Pietro in Vaticano. [St. Peter's From the Piazza della Sagrestia]. Rome: Presso l'Autore, [c.1769].

Original etching from the "Vedute di Roma". (40 x 60.5 cm.; sheet 53 x 76 cm.) Good broad margins, original vertical centrefold indistinctly visible, right margin slightly dust-soiled at lower corner, generally excellent condition.

Life-time Rome edition on thick laid paper, fourth state (of six) with address and price, and double-ringed fleur de lys watermark (H.,9,3).

(Hind, 5 iv/vi; Wilton-Ely, 137)

£1,750 \ A\$3,680
[F62061]



89. PIRANESI, Giovanni Battista. Veduta della Basilica e Piazza di S. Pietro in Vaticano. [St. Peter's, with Forecourt and Colonnades. Fountain in Foreground]. Rome: *Presso l'Autore*, [c.1769].

Original etching from the "Vedute di Roma". (40 x 54 cm.; sheet 53 x 76 cm.). Very good condition with generous margins, original vertical centrefold indistinctly visible, margins slightly dust-soiled.

Life-time Rome edition on thick laid paper, fourth state (of seven) with address and price, and double-ringed fleur de lys watermark (H.9,3).

(Hind, 3 iv/vii; Wilton-Ely, 136; Focillon, 787)

£3,500 \ A\$7,350

[F62056]



90. PIRANESI, Giovanni Battista. Veduta dell'Anfiteatro Flavio, detto il Colosseo. [View of the Flavian Amphitheater, called the Colosseum]. Rome: *l'Autore*, [c.1769].

Original etching from the "Vedute di Roma". (44 x 70 cm.; sheet 53 x 76 cm.). Good margins, with original vertical centrefold indistinctly visible, excellent condition.

Life-time Rome edition on thick laid paper, first state (of four), with address and price, and double-ringed fleur de lys watermark (H.,9,3).

(Hind, 57 i/iv; Wilton-Ely, 191)

£5,250 \ A\$11,030

[F62238]

91. DODD, Robert. The Mutineers turning Lieut. Bligh and part of the Officers and Crew adrift from His Majesty's Ship the Bounty. *London: B.B. Evans, Oct. 2, 1790.*

Original hand-coloured aquatint engraving (c.45 x 62 cm).

The quintessential moment (29th April 1789) in the narrative depicted only a few months after the first printing of Bligh's "Narrative..". Bligh and his crew are being cast adrift but just before the fateful moment we see them being thrown the four swords they were to be allowed to take with them.

Beneath the print lower left is a six line resumé of the mutiny and lower right the dedication to "The West Indian Planters and Merchants on whose benevolent representation the expedition for transporting the valuable Bread Fruit...was undertaken". Includes the only known portrait of Fletcher Christian.

William Bligh (1754–1817), naval officer and colonial governor, was born in Plymouth and first went to sea around the age of eight. Aged sixteen, he joined the Royal Navy, and six years later was appointed to Cook's third voyage as Master of HMS Resolution. Bligh's main task was to make charts, and on the voyage he honed the exceptional navigational skills that would become – along with volatility and authoritarianism – his best-known characteristics. Subsequently promoted to Lieutenant, he served in the West Indies before being appointed commander of HMS Bounty, which was to embark on a voyage to Tahiti to collect breadfruit plants for British settlements in the Caribbean. The Bounty left Portsmouth in December 1787 and arrived in Matavai Bay almost a year later. During the Bounty's subsequent five-month stay, many crew members became happily accustomed to Tahitian ways and formed relationships with local women – attachments cited by Bligh as the most likely cause of the mutiny, led by second-in-command Fletcher Christian, that took place three weeks after they sailed from Tahiti in April 1789. According to Bligh's account, he was dragged from his cabin at sunrise, bound and repeatedly threatened with death before being set adrift in the ship's launch with eighteen supporters. The voyage that ensued is considered one of history's most remarkable feats of seamanship, as Bligh, with minimal provisions and no maps, successfully navigated the open boat over 3000 miles to Timor, losing only one of his men and during the voyage charting part of the coast of Australia. Christian and the mutineers returned to Tahiti before sailing with eighteen companions to Pitcairn Island, where they burnt the Bounty at sea. Another fourteen mutineers were captured in Tahiti but some perished when the ship sent to apprehend them sank. Three of the ten mutineers eventually brought to trial in England were hanged. Honourably acquitted by the customary court martial that followed the loss of a ship, Bligh made a second, successful breadfruit- collecting voyage to Tahiti in the Providence between 1791 and 1793. In 1805, on the recommendation of Sir Joseph Banks, Bligh was appointed governor of New South Wales, taking up the post in August 1806 with a brief to curb the trade in rum and the influence of powerful, wealthy colonists. Again, despite his general integrity, Bligh's abrasive manner and rigid adherence to orders created conflict over issues such as land, planning and convict labour. This led ultimately to Australia's first and only military coup, the so-called 'Rum Rebellion' of January 1808, wherein Bligh was deposed by the New South Wales Corps and held under house arrest in Sydney for more than a year. After returning to England in 1810, Bligh was eventually promoted to Vice Admiral. He died in London, survived by his six daughters.

Robert Dodd (1748–1816) was a leading painter of maritime and military subjects. He lived and worked in London and exhibited with the Society of Artists and at the Royal Academy between 1782 and 1809. Dodd was also a printmaker, issuing many of his paintings as engravings. His works are characterised by their high drama and include detailed studies of famous ships, representations of naval actions, and battle scenes from the Napoleonic and American Revolutionary wars. His image of the Bounty mutiny is perhaps the best-known contemporary depiction of the incident and was published in the same year as Bligh's account of the event and his extraordinary voyage in the longboat. The image also contains a depiction of Fletcher Christian, who is standing atop the stern of the Bounty between two breadfruit trees.

£12,500 \ A\$26,250

[F54282]



Engraved by R. Smith

Mr. Williams having LEFT BOUNTY and part of the OFFICERS and CREW aloft from the MAJESTY's Ship the BOUNTY

To the West India Planters and Merchants
On whose benevolent representations to Government the resolution of transferring
the valuable Bread Fruit Tree to the 4th ranked Sailors on the West India's was undertaken
This Print is respectfully presented by their most obliged & very Humble's Servants
R. B. Evans

29/2/24 - 24/1/ ✓



92 GRINAGAIN, Giles [i.e. HOWITT, Samuel]. Stinking Lobsters. London: S. Howitt. Decbr. 1, 1801.

Original hand-coloured etching with stipple (20.4 x 23.8 cm., with good margins, overall sheet 25.9 x 34.5 cm.).

A woman selling lobsters uses one to pull a man's nose, he saying "Begarr he bite! OH!!!" she saying "There d-n your Eyes, who stinks now?".

Giles Grinagain is probably a pseudonym for Samuel Howitt.

£225 \ A\$470
[F53320]

93. [GILLRAY, James]. Matins at D-wn-ng [Downing] College Cambridge. London: H[annah] Humphrey. March 28th 1810.

Original hand-coloured etching (33 x 23 cm.). Provenance: Robert Frew (1969-72). Cut close to margins and shaved at top edge; light foxing. Old pencilled annotations to lower margin "Sir Beusick & Lady Harwood" (l.r) and "...Professor of Anatomy/ 338..." (l.l.)

Sir Busick Harwood and his wife lie side by side in a magnificent bed whose curtains frame the design. On the bed lies a letter: 'Sir—be you Sick', and, by the lady, a small dog and a 'Ball Ticket £3. 3. 0 First, 2. 2. 0 second, after Gratis'.

Harwood (? 1745-1814) was professor of anatomy at Cambridge from 1785, and in 1800 was appointed Downing Professor of anatomy under the charter of incorporation of that year. He was a bon-vivant, witty, and very licentious in conversation. His wife was the daughter of the Rev. Sir John Peshall, Bart. Gunning, The traditional interpretation of the cartoon is that it simply depicts Sir Busick and Lady Elizabeth Harwood on a lazy Sunday morning. However a more entertaining interpretation is that it depicts Sir Busick and his friend Richard Farmer (1735-1797) Master of Emmanuel, Vice-Chancellor and University Librarian, in drag. For a detailed article on this revelatory theory see the following link to an article by Jenny Ulph in the 2018 edition of Downing College Alumni Association Newsletter pp.41-44.

£2,500 \ A\$5,250
[F53205]





94. MCLEAN, Thomas. Turn a tumbler up side down... [c.1820].

Original hand-coloured engraving (34.5 x 22.5 cm.) Slightly soiled, lower right corner cut off.

Humorous satire of women's fashions, an etching created by William Heath under the pseudonym Paul Pry and published by Thomas McLean. They were part of Modern Oddities, a collection of over fifty fashion and society caricatures. This particular etching pokes fun at the fashionable ensemble of a hoop skirt, cinched corset, puffed sleeves, and wide-brimmed hat piled with decorations, comparing such outfits to an overly elaborate dessert resting on an inverted goblet. In the lower margin, engraved in the matrix, are the publisher's name and a verse that explains the illustration:

Turn a tumbler up side down
The foot for a hat a cork for the crown
Some grapes for trimming will give an air
And as for Sleeves have ready a pear
When join'd to gather tis sure to tell
A picture true of a modern belle

£150 \ A\$320
[F52179]



95. GATINE, Georges Jacques (sculpt.) Cuisiniere de Berne. [Paris, 1827].

Original handcoloured copperplate engraving (24 x 17 cm) by Gatine after an illustration by Louis Marie Lante. Margins cropped.

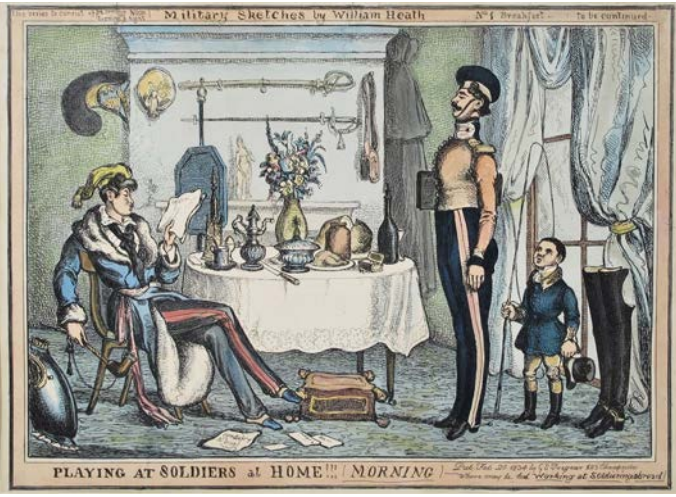
£75 \ A\$160
[F52615]



96. KOHLER, W[illiam] (printer). Whims & Oddities No.2. "Hurroo, Dennis, will ye come home and have some beef and taties? Be me sowl and it's just the dinner I got meself, barren the beef." London: W. Sooffe.(?) [c.1830].

Original hand-coloured lithograph (32 x 24 cm.)

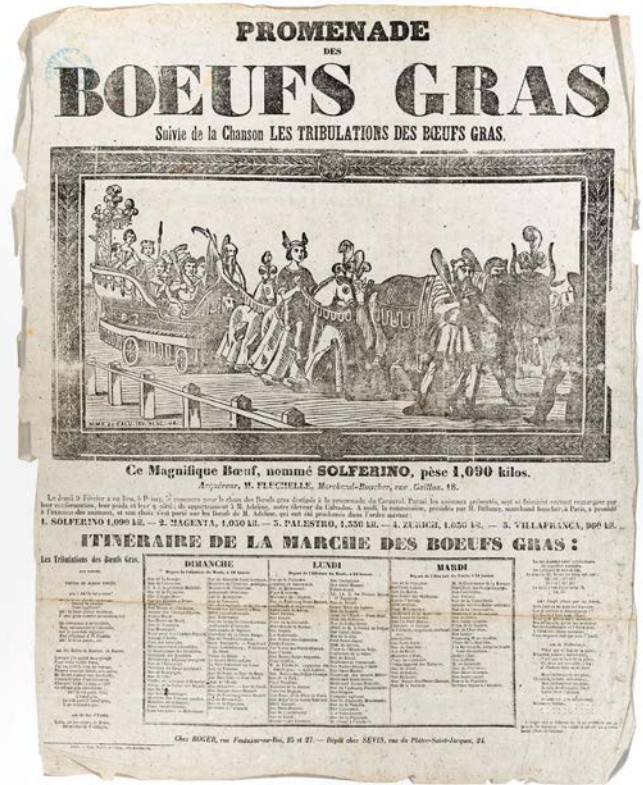
£150 \ A\$320
[F53141]



97. HEATH, William. Military Sketches...No.1 Breakfast. Playing at Soldiers at Home!!! (Morning). London: G.S. Tregear. Feb. 20, 1834.

Original hand-coloured engraving (26.5 x 35 cm.)

£275 \ A\$580
[F53144]



99. (BROADSIDE). Promenade des Boeufs Gras. Suivi de la chanson Les Tribulations des Bueufs Gras. Paris: Chez Roger...Dépôt chez Sévin. Typ. Morris et Comp. Jeudi 9 Fevrier, [1860].

Large single sheet (54 x 42 cm.) printed recto only, with woodblock image of the procession in Poissy depicting “Ce Magnifique Boeuf, nommé Solferino” being led to carnival for presentation in show to be judged by” M. Bellamy, marchand boucher à Paris”. Edges slightly creased, old fold creases, indecipherable blue circular stamp to verso top left, otherwise generally very nice and fresh.

A rare broadside advertising this procession, in which the guild of butchers would show their prize bulls. In this particular year the bulls (Solferino, Magenta, Palestro, Zurich & Villafranca) are named after key locations from the Second Italian War of Independence of 1859, in which a French and Sardinian allied army defeated the Austrian Empire.

£750 \ A\$1,580
[F52637]



98. KOHLER, W[illiam] (printer). Notions of the Agreeable. No. 51. “Will you lend your father your newspaper? He only wants to read it” Yes my boy, and ask him to lend me his diner, I only just want to eat it! London: W. Spooner. [c.1840]

Original hand-coloured lithograph (32 x 24 cm.)

£150 \ A\$320
[F53140]



100. THE GRAPHIC. The Meeting of the Emperors - A Group of Portraits. [London]: *The Graphic*, September 14, 1872.

Single printed leaf (40 x 29 cm) with a wood-engraved illustration showing the then rulers of Europe. Uncoloured. Generally very good condition.

Depicts William I. of Germany, Francis Joseph I. of Austria, Alexander II. of Russia, Prince Gortchakoff, Count Andrassy, Prince Bismarck.

£50 \ A\$110
[F56269]

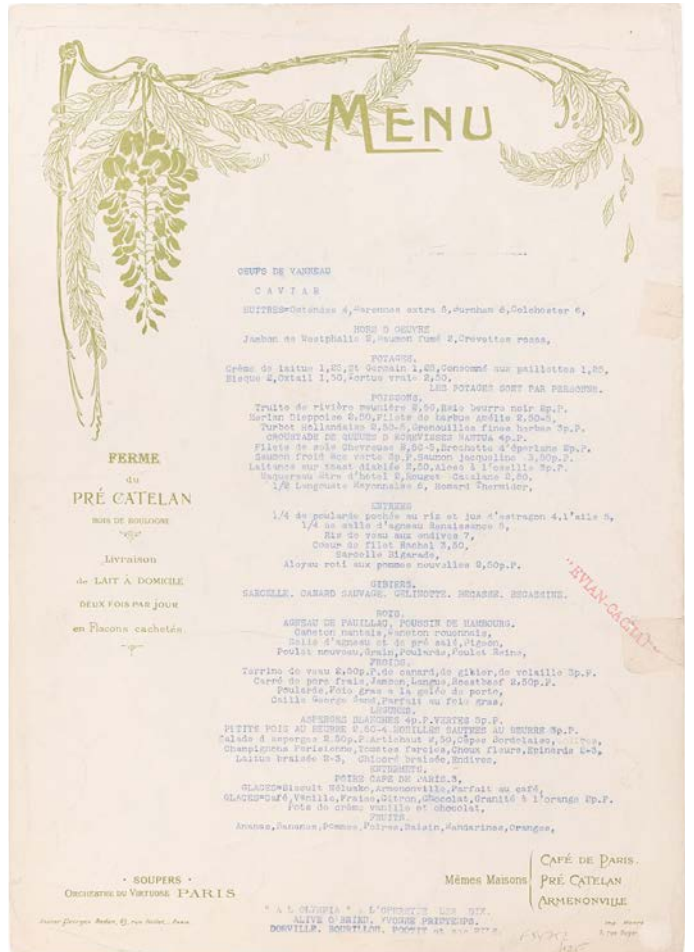
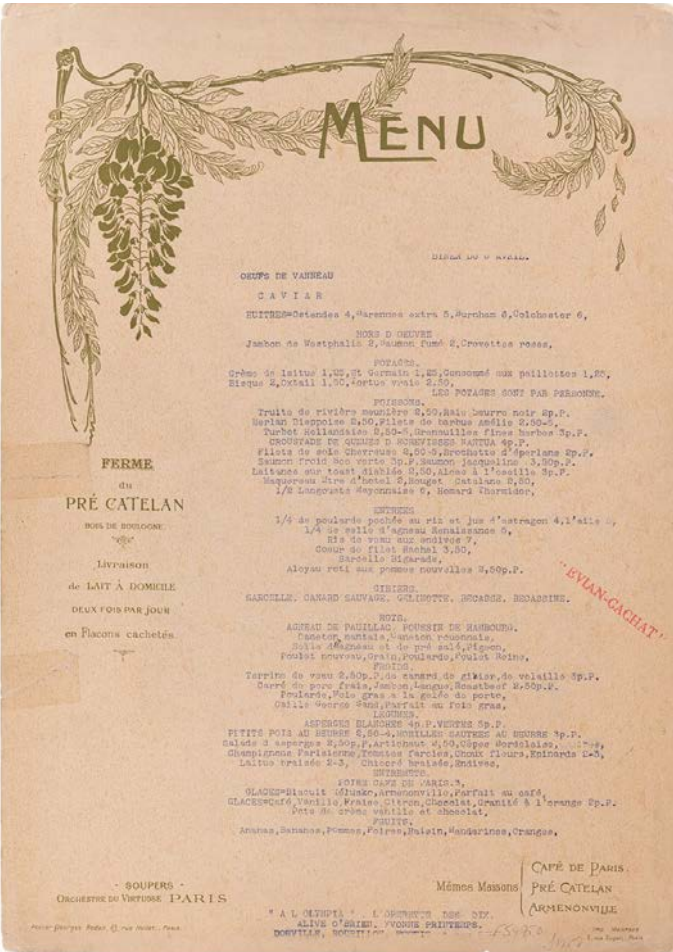


101. JOAQUIN RUIZ Y RUIZ. Cosechero y Exportador de Vinos de Jerez Sanlucar y Malaga. Puerto de sta. Maria. *Malaga: Lit. de Herederos de F. Muñoz-Malaga*, 1889.

Lithographed pictorial certificate (59.5 x 41 cm).

Yndustria viticola y vinicola del puerto de Santa Maria patentes que legitiman la procedencia de sus vinos en su produccion ó exportación. [Viticultural and wine industry of the port of Santa Maria patents that legitimise the origin of its wines in its production or export.]

£600 \ A\$1,260
[F58458]



102. REDON, Georges. La Paresse (le Mal aux cheveux et le Poil sans la main). [Menu for] Café de Paris, Ferme du Pré Catalan, Bois de Boulogne, Armenonville. Paris, 1912.

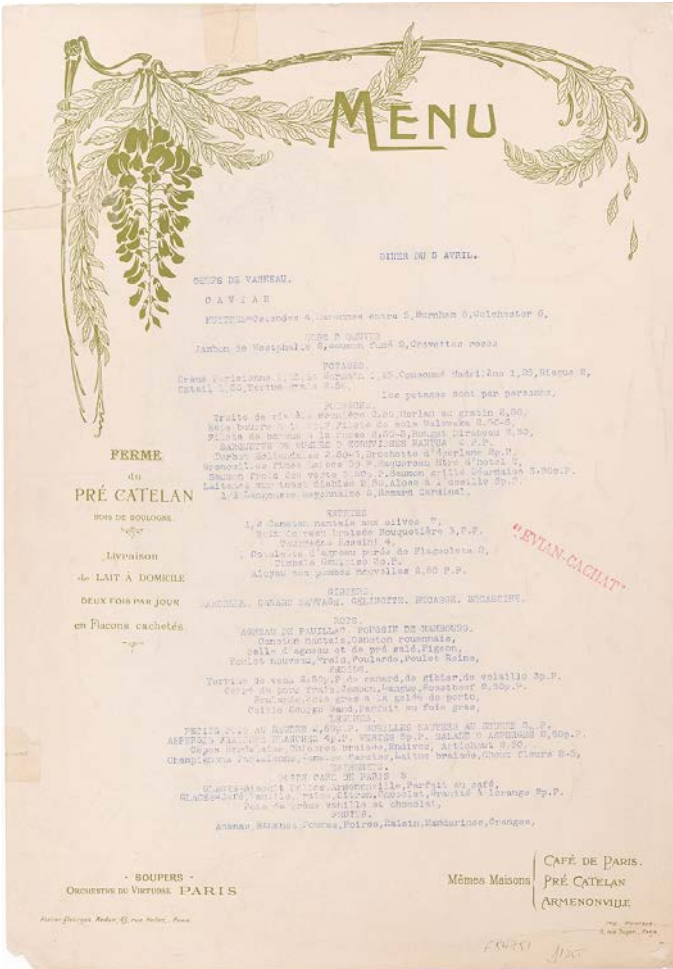
103. REDON, Georges. L'Intemperance. [Menu for] Café de Paris, Ferme du Pré Catalan (Bois de Boulogne), Armenonville. Paris, 1912.

Original printed colour illustration in landscape format (c. 30 x 42 cm) with "daily" roneo-printed menu on verso (portrait format) within green art nouveau style decorative border. Minor creases and repaired tears to margins, generally very good.

Original printed colour illustration in landscape format (c. 30 x 42 cm) with "daily" roneo-printed menu on verso (portrait format) within green art nouveau style decorative border.

£150 \ A\$320
[F54750]

£150 \ A\$320
[F54752]



105. LEASON, Percy. The Cloud that Hangs over Cocky. The Wheat Cocky: "Here you are, Mum. Can you tell me how we are going to pay Australian prices for everything and then still sell our stuff overseas at those rates?" July 26, 1923.

Original pen and ink drawing heightened with white for the cover of The [Sydney] Bulletin (36 x 29 cm) with a Farmer on horseback showing his wife and family a newspaper headlined "Wheat, Chicago 4s 1d".

Signed top right and captioned in pencil on the mount, and same caption in ink on a separate slip mounted to verso which is also stamped "Published July 26,'23"

Percy Leason (1889-1959) noted Australian illustrator and artist.

£750 \ A\$1,580
[F50134]

104. REDON, Georges. L'Orgueil. [Menu for] Café de Paris, Ferme du Pré Catalan (Bois de Boulogne), Armenonville. Paris, 1912.

Original printed colour illustration in landscape format (c. 30 x 42 cm) with "daily" roneo-printed menu on verso (portrait format) within green art nouveau style decorative border.

£150 \ A\$320
[F54751]

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