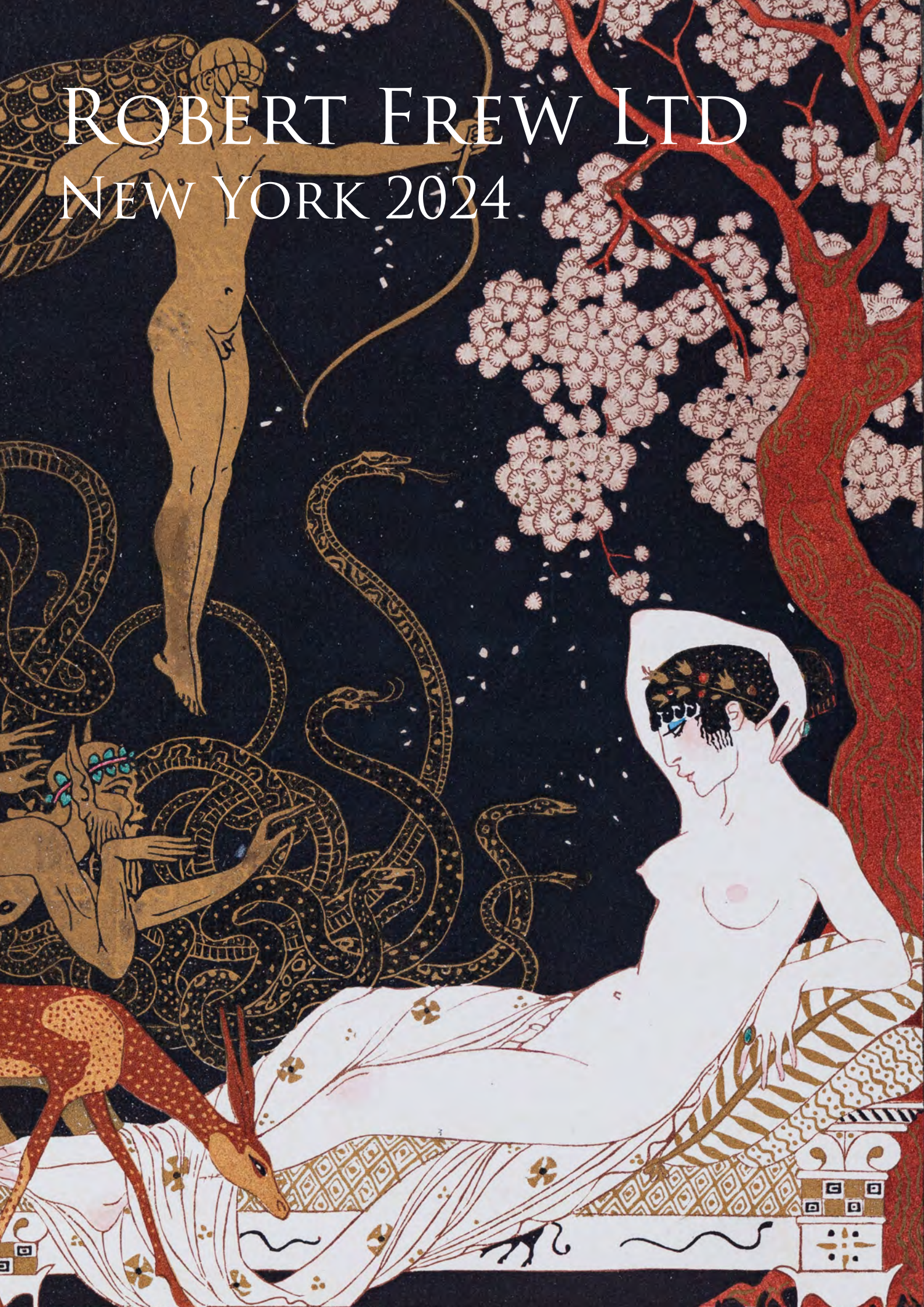


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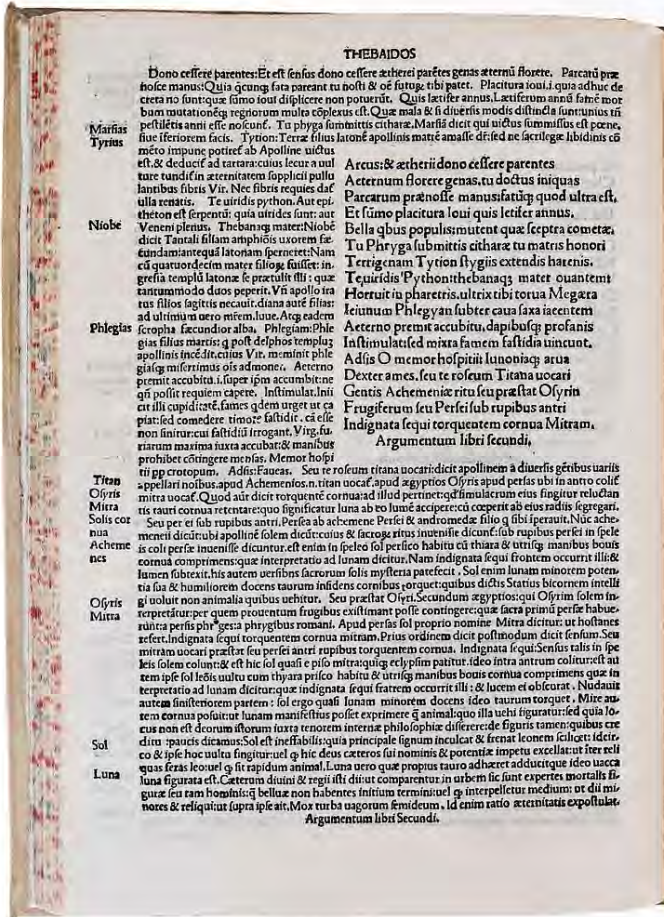
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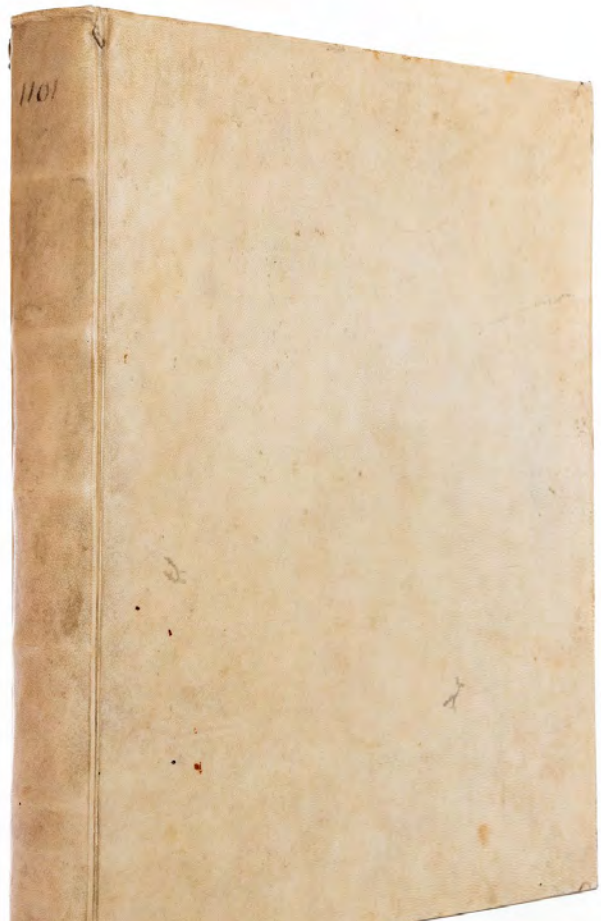
THE FIRST SIXTEENTH-CENTURY FOLIO EDITION OF STATIUS

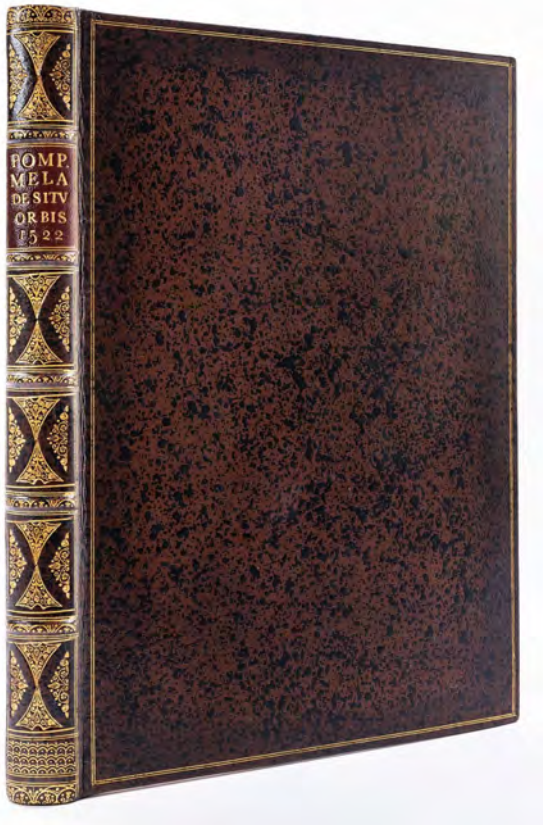
I. STATIUS, Publius Papinius. (The Works). Statii Sylvae cum Domitii Commentariis et avancii sui Emendationibus, Statii Thebais cum Lactantii Commentariis, Statii Achilleis cum Maturatii Commentariis, Domitii Alie annotationes. Venice: Per Petrum de Quarengiis, 1508.

Folio (30 x 20 cm). ll.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. 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. Ex libris Antonia Suardi Ponti with their bookplate to flyleaf, along with additional old ownership inscription dated 1736.

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 Venitian printer. Adams S-1671; a scarce edition not in the BL Italian STC (Adams, S-1671).

£2,500 / \$3,150
[F58740]





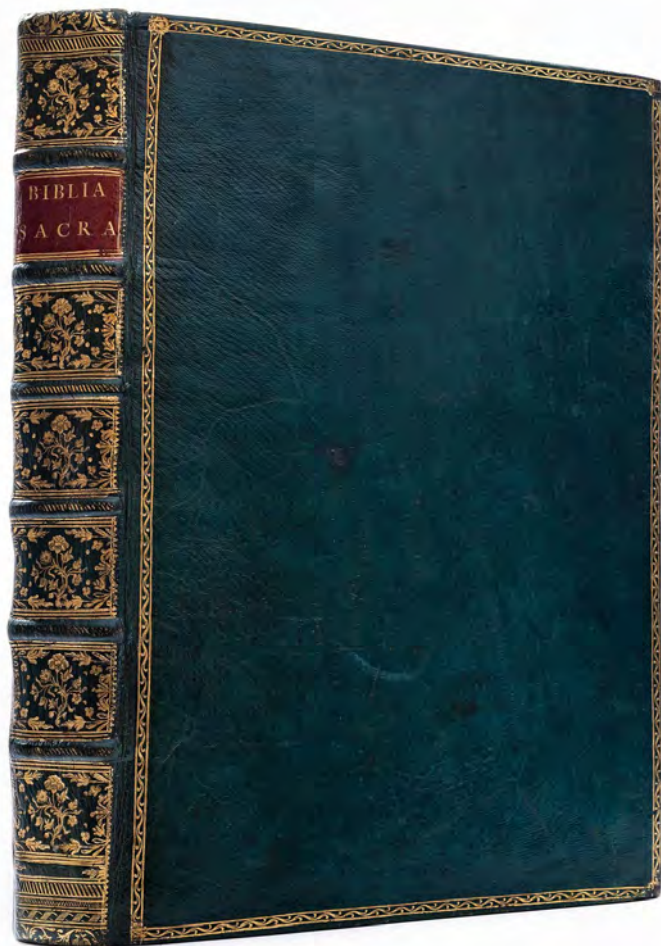
ONE OF THE FIRST BOOKS TO MENTION AMERICA

2. MELA, Pomponius. Pomponii Melae De Orbis Situ Libri Tres accuratissime emendati, unà cu[m] comme[n]tariis ioachimi Vadiani Helviti castigatoribus, & multis in locis auctioribus 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 × 20 cm). 2011+pp.220+441l. Early neat marginal annotation at p.68. 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. Repairs to worming in lower blank margin of first 5 leaves, inner margin of title-page restored, generally an excellent copy. Residue of indecipherable library blind stamp to front (modern) blank, also with small repairs.

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 representative 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 (Sabin, 63957).

£5,750 / \$7,250
[F55914]



3. (BIBLE). MARESCHAL, Jean (publisher). (Bible in Latin). *Bibliorum opus sacrosanctum Vulgatis quidem characteribus, sed incredibili studio diligentiaeque ad primaevum receptem per Ecclesiam Romanam aeditionis candorem revocatum...* Que praeterea modum in tam arduo negotio tenuerimus, primus statim quaternio patefaciet. *Lugdunum [Lyon]: Jean Mareschal, 1532.*

Large folio (43.5 × 23 cm). ff.[8]+276+[24]. Full eighteenth-century bluish-green French morocco, sides ruled with gilt foliate border, spine with raised bands and lavishly gilt in compartments, each with central fleuron device, red morocco label lettered in gilt, the edges of boards decorated with gilt roll, marbled endpapers, all edges gilt. Title-page printed in red and black along with the tables of canons. Latin text printed in double and triple column within printed border. Title-page with elaborate woodcut borders and vignette of St. Jerome in his study, full-page woodcut illustration of God creating the earth at the head of the Old Testament (captioned 'Opus sex dierum'), three-quarter woodcut depicting the Nativity scene at the head of the New Testament, half-page woodcut of King Solomon at the head of proverbs, 112 woodcut vignettes and numerous additional woodcut initials in the text. Engraved bookplate of "L'Olivette" with "G.O." monogram to front pastedown, the bookplate engraved by Silvain Guillot (a Parisian armorial engraver) to front pastedown along with a small library shelf mark. Title-page bears the old ownership inscription of the Jesuit College in Antwerp; in the same hand are an additional 5 instances of marginal annotations (on ff. 2r, 57v, 141v, 156v, and 175v).

Minor shelfwear, internally generally very good but with some light occasional damp-staining, four small marginal holes on E7 (not affecting the text), and some repairs to edges of the last few leaves, overall a well-illustrated edition of the Vulgate in a superb French binding.

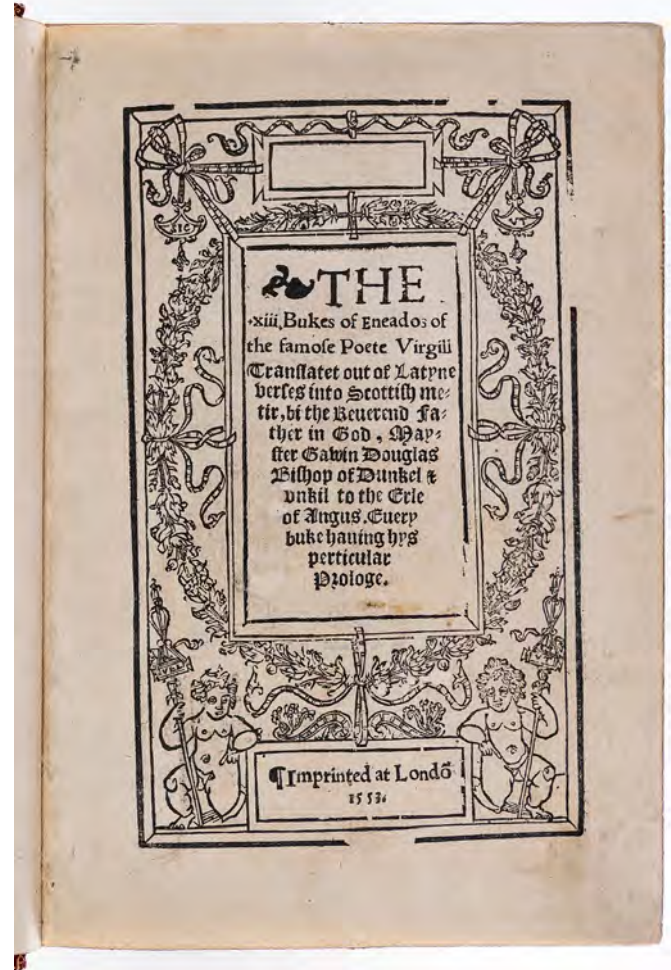
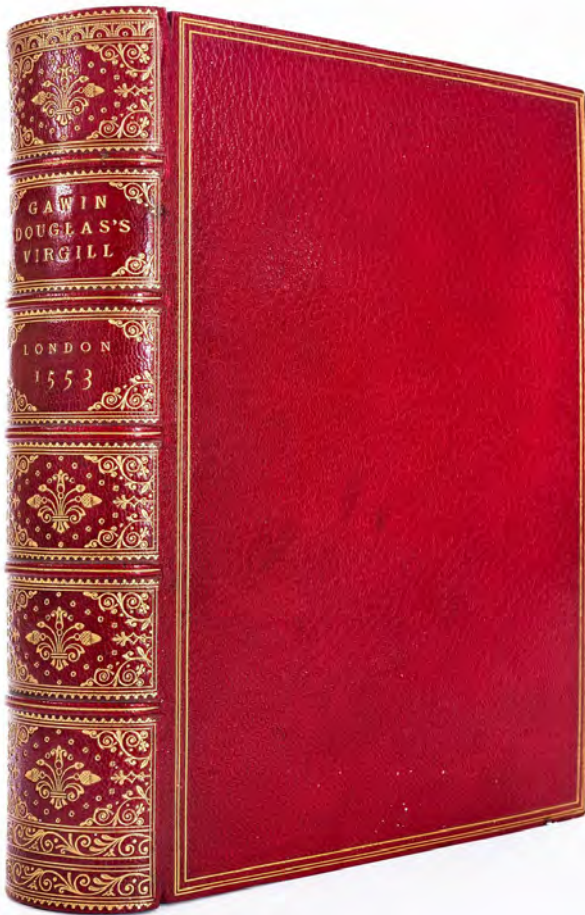
Mareschal's Bible was the first to include the Third Book of Maccabees, an addition which resulted in his later condemnation by the Council of Trent (which declared the book to be apocryphal), forcing him to flee to Switzerland and subsequently to take up permanent residence in Heidelberg.

The woodcut of the Nativity scene is a close copy of Hans Springinklee's woodcut which first appeared in a 1517 prayer book before being used for the 1520 Lyon edition of the Bible (Mortimer, Harvard French 63) as well as Luther's 1524 German Translation of the Old Testament, with a different artist's monogram. The smaller woodcuts are more simplistic copies of those found in other Lyon bibles from this time produced by Mareschal, Crespin and Sacon (such as Mortimer, Harvard French 66, Crespin's 1529 Bible).

USTC locates 15 copies, all in Europe save for 2 copies in the UK.

Adams, 1012.

£10,000 / \$12,600
[F59948]



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

4. [VIRGIL] VIRGILIUS MARO, Publius & DOUGLAS, Gavin (translator). (The Aeneid). The xiii Bukes of Eneados of the famose Poete Virgill Translatet out of Latyne verses into Scottissh 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 (bb-vii) 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 batellis 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 *Eneydos*, 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 [chi I]. 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 / \$75,600
[F58881]



BOUND BY THE SQUIRREL BINDER, BINDER TO ENGLISH NOBLES INCLUDING JAMES I AND CHARLES I

5. THE HOLY BIBLE BOUND BY THE SQUIRREL BINDER. The Holy Bible, Containing the Old Testament and the New [bound with] The Book of Common Prayer [and] The Book of Psalms [and] The Genealogies. *London: BIBLE: Robert Barker, (Old Testament dated 1631, New Testament and colophon dated 1630); BOOK OF COMMON PRAYER: Bonham Norton, and John Bill, 1629; BOOK OF PSALMS: For the Company of Stationers, 1630; GENEALOGIES: [F. Kingston, 1630-31].*

8vo. (17 × 11.5 cm). Four works bound as one in contemporary English full black morocco by the "Squirrel Binder"*; sides and spine intricately tooled with gilt foliate, insect, and scroll motifs, gilt inner dentelles, traces of two pairs of ties, all edges gilt. Upper inner hinge splitting with some surface loss but holding strongly on cords, tips of corners bumped and rubbed, some slight surface cracking of spine, lacking ties. Anonymous round wood-engraved armorial with the head of a bull and the motto 'Non Nobis Nati' (Born not for ourselves) to front pastedown.

Bound in the following order:

1) *The Booke of Common Prayer and Administrations of the Sacraments: And other Rites and Ceremonies of the Church of England.* Engraved title-page within border, printed in two columns, red ruled throughout; unpaginated but A-F8, G4 complete. Title-page loosening; a few rust spots, else very good. [STC 93880].

2) *The Genealogies recorded in the Sacred Scriptures, according to every Family and Tribe. The The Line of our Saviour Jesus Christ, observed from Adam to the blessed Virgin Mary. by J.S. cum privilegio.* Title-page within border, unpaginated but A-B8, C2, D2 complete, including double-page engraved map of Canaan by John Speed with inset plan of Jerusalem. [STC 123008].

3) *The Holy Bible, Containg the Old Testament and the New. Newly Translated out of the Originall Tongues, and with the former Translations diligently compared and revised: by his Majesties speciall Commandement. Appointed to be read in Churches.* Both engraved title-pages within borders, red-ruled throughout. Unpaginated but A-Kkk8 complete. Two small tears in upper margin of OT title-page; paper flaw in margins D3, G1, L1, S2, Nn2, Qq1 and 2, Aaa4, Ccc1, Kkk3; small tear Pp8 but no loss; some pale stains at the bottom of some gutter margins and, occasionally, the printed notes in gutter margins; printer's small ink stains Nn4b and Pp8b partly affecting a few words. [STC 90518].

4) *The Whole Book of Psalmes: Collected into English Meeter by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew, with apt notes to sing them withall.* Title-page within border, red ruled throughout, signed A-F8, G4. Pagination: [x], 91, [3] complete. Paper flaw in margin C4; short tear without loss D1; printer's ink blot F2 partly obscuring one word. [STC 1198].

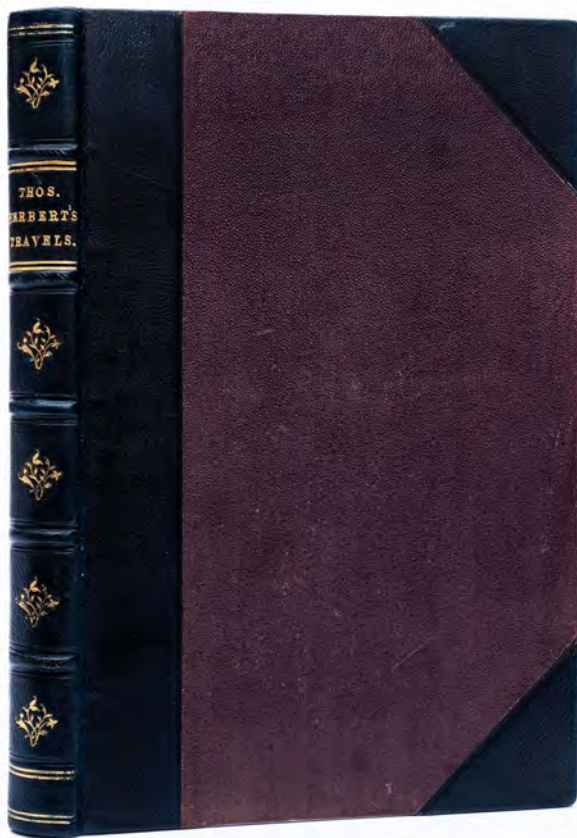
A later issue of the so-called Wicked Bible, first published by Robert Barker in the same year; this copy with 'not' reinstated. "Nearly all (copies of Bibles of this date) differ in parts from one another, but probably the majority are mixed copies" (Darlow & Moule/edited by A.S. Herbert 449). This issue has the error at Exodus XX.14 ("Though shalt not commit adultery") corrected, and the other points mentioned.

*The tools of this binding, especially the scroll and "yin yang" foliate device, can be attributed to Nixon's "Squirrel Binder", who was active from 1610-1635 working for English nobles and members of the royal court, including James I and Charles I; he has also been identified as being Lord Herbert's and John Bill's binder (Mirjam Foot). The Squirrel Binder produced marvellous bindings in the style of sixteenth-century French bindings "à la fanfare." In addition to the sixteen bindings recorded by Nixon, Mirjam Foot records another 37 examples from the same shop, of which at least sixteen were made for the royal family ("Lord Herbert and the Squirrel Binder", *The Henry Davis Gift*, i, pp.51-58).

The tooling on this binding includes several distinct examples, most notably the scroll and seven petal floral devices, which can be most closely matched with another devotional volume bound by the Squirrel Binder in the British Library (*The Booke of Common Prayer*, 1607, also bound with Bible and Psalter), which forms part of the Henry Davis Gift (Shelfmark Davis 97). Similarly, both books also display the traces of silk ties. As Nixon points out, the accounts of the Earl of Northumberland reference to 'Bill, the bookbinder' should not be taken "as conclusive evidence that he had his own binding staff working on his premises", but given the frequency with which John Bill is associated, as publisher, with attributed Squirrel Binder examples one has to wonder if Bill commissioned bindings for presentation, or perhaps even for sale on the market as luxury copies.

(H.M. Nixon in 1970, "English Bookbindings 62: A London Binding by the Squirrel Binder, c. 1620", *The Book Collector*, Spring 1970)

£10,000 / \$12,600
[F59334]



WITH A CONSPIRACY THEORY ON THE DISCOVERY OF AMERICA

6. HERBERT, Thomas. *Some Years Travels into Africa & Asia the Great. Especially Describing the Famous Empires of Persia and Indiant. As also Divers other Kingdoms in Orientall Indies, and Iles Adjacent.* [Letterpress Title]: *Some Yeares Travels into Divers Parts of Asia and Afriquer. Describing especially the two famous Empires, the Persian, and great Mogull: weaved with the History of these later Times. As also, many rich and spatious Kingdomes in the Orientall India, and other parts of Asia; Together with the adjacent Iles. Severally relating the Religion, Language, Qualities, Customes, Habit, Descent, Fashions, and other Observations touching them. With a revivall of the first Discoverer of America. Revised and Enlarged by the Author.* London: Printed by R. Bishop for Jacob Blome and Richard Bishop, 1638.

Second edition. Small folio (27.5 x 18 cm). Engraved title, [8], pp. 364, [14]. 19th century half black morocco over pebbled cloth boards by Hersant (their stamp to verso of flyleaf), spine with raised bands and gilt-decorated compartments, marbled endpapers. Fully illustrated with extra engraved title and 45 copper engravings including 6 maps. Ex libris John Copleston with his signature repeated three times on one endpaper, along with those of three others on the following two endpapers. Copleston was a 17th-century English army officer, a supporter of the Parliamentary cause in the English Civil War and Interregnum. Some sunning to upper portion of cloth, contents clean save for some light toning and occasional faint spotting, generally a very good copy.

Sir Thomas Herbert (1606-1682), courtier to Charles I, traveller and author, made an extensive tour in Persia, Cape of Good Hope, Madagascar, Surat, and coasted the Eastern shores of North America on his return to England from a diplomatic mission headed by Sir Dodmore Cotton in 1626. First published in 1634, this work is one of the best records of 17th-century travel, including remarkable illustrations of Persepolis, cuneiform inscriptions, and the dodo. It was expanded by Herbert in many editions over his lifetime.

"The book had great vogue in its time. Written in a lively and agreeable style, it contains much that is interesting and curious, particularly a dissertation to prove that America was discovered three hundred years before Columbus by one Madoc ap Owen" (DNB IX 667).

Wing H1534; Sabin 31471.

£3,500 / \$4,410
[F60139]





7. 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 Moeurs, 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 / \$12,600
[F61189]





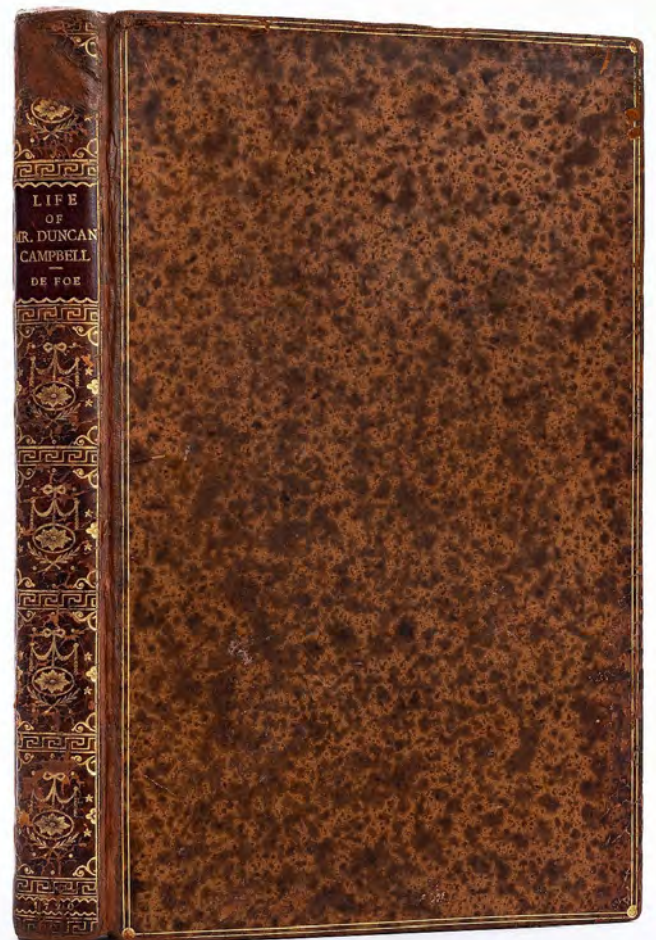
THE NARRATIVE OF A DEAF MUTE WHO PREVAILED

8. [DEFOE, Daniel]. The history of the life and adventures of Mr. Duncan Campbell, a gentleman, who, tho' Deaf and Dumb, writes down any Stranger's name at first sight' with their future contingencies of fortune. *London: Printed for E. Curl, 1720.*

FIRST EDITION. 8vo (19 x 11.6 cm). pp. xix + 320 + 8. Handsome 19th century full mottled calf, covers with double gilt filet, smooth spine tooled in gilt, red morocco label, gilt edges. Engraved frontispiece, 3 engraved full page plates. Armorial bookplate of John Croft Deverell to front paste-down endpaper. Rebacked preserving original spine, head of spine restored. Evenly browned throughout.

First edition of this narrative of a deaf mute who was able to prevail in life by his peculiar ability. It is illustrated with a frontispiece and 3 full-page plates, one of which shows pictograms of sign language. It includes chapters on the occult. The authorship of the book has not clearly been established although historically has been attributed to the prolific Daniel Defoe, it is now also believed to have been authored by William Bond.

£2,500 / \$3,150
[F60867]





RARE ENGRAVED VIEWS OF FLORIDA

9. AA, Pieter van der. (Florida). A Suite of Sixteen Florida Engravings from *La Galerie Agreable du Monde*. [Leiden, Pierre van der Aa, 1729].

A suite of sixteen original copper-engravings printed on four double-page sheets surrounded by decorative engraved borders. Each sheet measuring 36.5 x 45.5 cm overall, plate-marks measuring 34.5 x 42.5 cm, with fleur-de-lis watermarks and gilt edges. The prints are from Pieter van der Aa's very rare *La Galerie Agreable du Monde*, the most extensive early work of views in the world, totalling 66 volumes, of which just 100 copies were ever printed. Generally in excellent condition.

Very rare, in addition to there being just 100 copies printed, we can trace no records of these Florida plates in commerce. The Florida section in the index to *La Galerie Agreable du Monde* lists a total of 24 such images (on six sheets) labelled 24a-24f, which an old hand has reproduced in the margins of the present examples. The subjects depicted are as follows:

24a. - Representation d'un Village dans la Floride. (Representation of a Floridian village).
 - Portant du Roi & de la Reine de Floride. (Carrying the King and Queen of Florida).
 - Festin à l'occasion du mariage du Roi de Floride. (Festival on the occasion of king of Florida's marriage).
 - Habillement d'un grand Officier parmi les Floridiens. (Dress of a grand officer among the Floridians).

24b. - Vêtemens & Sacrifices des Floridiens dans le País de Chicora. (Clothing and sacrifices of the Floridians in the country of Chicora).

- Habits & Maisons des Floridiens dans le País de Yupaha. (Clothing and houses of Floridians in the country of Yupaha).
 - Figure, Mode, & Armes des Floridiens. (Figure, fashion, and arms of the Floridians).
 - Maniere de se battre entre les Floridiens. (Manner of fighting between the Floridians).

24e. - Labourage, Tentes & Navires des Floridiens. (Tillage, tents, and boats of the Floridians).

- Comme les Floridiens aprêtent leurs viandes, & passent les rivieres. (How the Floridians prepare their meats and cross rivers).
 - Comment les Floridiens preserve de corruption leur chair & poisson. (How the Floridians preserve their meat and fish).
 - Comme les Floridiens péchent & amassent l'Or & l'Argent. (How the Floridians fish and amass gold and silver).

24f. - Subtilité des Floridiens pour tuer les Crocodils, & les Cerfs. (The Floridian's strategy for hunting crocodiles and deer).

- Prise des Baleines en Floride. (Whale hunting in Florida).
 - Duel des Floridiens pour la mort de leur Roi. (Floridians mourning the death of their king).
 - Deuil & Funerailles des Femmes Floridiennes. (Mourning and funerals of Floridian women).

£2,000 / \$2,520
 [F61310]



10. HOMANN HEIRS. (Balkans). Regnum Bosniae, una cum finitimis Croatiae, Dalmatiae, Slavoniae, Hung. et Serviae partibus, adjuncta praecipuorum in his regionibus munimentorum ichnographia [and] Regni Serviae pars, una cum finitimis Valachiae & Bulgariae partibus, addita praecipuorum in his regionibus munimentorum & castellorum Ichnographia... [Nuremberg, 1738].

Original hand-coloured engraved map of the Balkans (overall 62 x 112 cm) on two sheets, supplemented with an additional sheet showing the coast of Dalmatia and the Adriatic Sea, and a further strip printed from two plates along the base of map showing 10 additional town plans. Laid onto linen and folding into contemporary slipcase (27 x 17 cm) of half calf over marbled boards, the spine in six gilt-decorated compartments with raised bands, red and blue morocco labels, the insides covered with decorative hand-coloured paper. A few blue ink splashes to verso of additional sheet of the Adriatic, generally handsomely presented, clean copy with fine contemporary hand-colour.

Originally prepared by Johann Friedrich Oettinger, this map of the Balkans, following the course of the Danube, covers Croatia, Bosnia, Serbia, and parts of Bulgaria and Romania. The decorative borders include 25 views and town plans depicting: Ussitza, Brodt, Wihaz, Zwornek (view), Ratscha, Sabatz, Belgrad, Orsava, Widdin, Nicopolis, Nissa, Chatchek, Seraglio (view), Krakoievaz, Valiova, Seraglio (town plan), Vipalancka, Panzova, Esseck, Temeswar, Peterwardin, Carlstadt, Gradisca, Banialucka, and Zwornieck (town plan). An explanatory cartouche to upper right indicated that the map covers the theatre of war between the Austro-Hungarian Empire under Charles VI and the Ottoman Empire under Achmet IV.

£1,500 / \$1,890
[F61329]



11. ROCQUE, John. (Shrewsbury). To the Right Honourable William Baron of Hedon, Viscount Pulteney of Wrington and Earl of Bath. This Plan of Shrewsbury is most humbly inscrib'd by his Lordship's most humbe & devoted Servant J. Rocque. [London]: Published J. Rocque according to an Act of Parliament, 1746.

Original engraved plan of Shrewsbury (47 x 67 cm) engraved by R. Parr, embellished with decorative title-cartouche with arms of dedicatee, and three engraved views depicting the Market House, Free School, and Castle. Laid onto linen and folding to 26 x 17 cm.

One of Rocque's scarcer maps, based on an original survey, with OCLC locating just a handful of copies in Europe at the British Library, Oxford, Cambridge, La Bibliothèque Nationale, two copies in Germany, and just one in North America at Yale. Rare Book Hub traces no copies at auction.

£1,500 / \$1,890
[F61328]



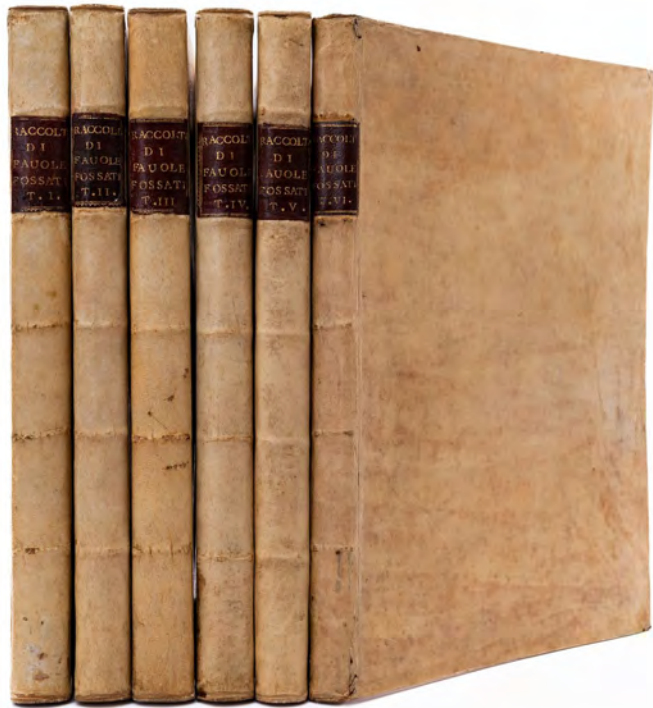
12. CAVENDISH, William, Duke of Newcastle. *A General System of Horsemanship A General System of Horsemanship in all it's Branches, in all it's branches: containing a faithful translation of that most noble and useful work of his Grace William Cavendish...Entitled, The Manner of feeding, dressing and training of horses... London: J. Brindley, 1743.*

FIRST EDITION in English*. Folio. Large paper copy.(55 x 36.5 cm.) 2 vol. bound in 1. Half-title+title+dedication+ contents v-viii+11-142+[iv] ; title, dedication, preface, contents [viii]+4+[ii]+5-36+33-138+[xiv]. Ruled in red throughout, wide margins, contemporary calf, marbled endpapers and edges, rebacked preserving original gilt-tooled spine, Additional double-page engraved title in French (imprint Antwerp, Jacques van Meurs, 1658*), 62 plates comprising 42 double-page engraved equestrian plates, 20 engraved anatomical, equipment and veterinary plates in part 2 (12 printed in bistre, 2 double-page), engraved vignettes and historiated initials, woodcut diagrams in the text, Binding slightly rubbed, occasional spotting and minor blemishes to text. Overall a very good copy.

The Duke of Newcastle's equestrian skills were renowned, and his riding school at Antwerp attracted students from across Europe. Newcastle's work first appeared in French in 1658, lavishly illustrated with engravings after A. de Diepenbeke. The engravings in the present edition are printed from the same original copperplates, acquired by Brindley for his 1737 French edition. The plates in volume 1 include five equestrian portraits (4 of the Duke), five plates of various horses owned by the Duke, two charming scenes of mares and foals, two plates of bits, saddles and other equipment, 24 scenes showing horses being trained (most featuring the Duke, Captain Mazin and, occasionally, a groom named Palfrenier). The plates end with a multiple portrait of the Duke, his wife, his children and grandchildren.*The second, enlarged (English) edition. *First published in French, 1658. Podeschi 49. In the notes, he explains that the error in pagination of volume 2 also affects the chapter-numbering, although the text is complete and continuous. (Nissen ZBI 849; Podeschi 49)

£7,800 / \$9,830
[F61131]





RARE COLLECTION OF FABLES PRINTED IN A WIDE RANGE OF COLOURS

13. FOSSATI, Giorgio. *Raccolta di Varie Favole delineate, ed incise in Rame da Giorgino Fossati architetto &c. Venezia [Venice]: Carlo Pecora, 1744.*

FIRST EDITION. 6 vols. 4to. (30 x 20.5 cm). Text printed in two columns (Italian and French), each volume with title-pages in French and Italian (each with engraved vignette), title-pages in vol. 1 with engraved border printed in red, vols. 1 and 2 with 8pp. explanatory "Allegorie," bound at the rear as normal (the allegories in vols. 3-6 printed after the text of each fable), vols. 1 and 3 with author's note to the readers,- Contemporary full vellum, each spine with gilt-lettered red morocco label. In total 216 copper-engraved plates (36 to each volume), 3 vignettes in the text, and 12 title-vignettes, all printed in various colours: bistre, black, green, grey, sanguine, and light blue. Numerous woodcut and engraved head- and tail-pieces. Old ownership inscriptions in vols. 1 and 6.

An extensive illustrated edition of fables culled from Aesop and La Fontaine, printed on fine handmade paper. Giorgio Fossati (1705–1785), born in Switzerland but active in Italy, was a practising architect, writer, stage designer, draftsman, and printmaker who experimented with a wide range of coloured inks. Fossati's etchings depicting the fables of Aesop and Jean de La Fontaine targeted an international audience with text written in Italian as well as French—the cosmopolitan language of the 18th century. Some of Fossati's images reference earlier printed works, including Albrecht Dürer's woodcut *The Rhinoceros* (1515).

Cohen-de Ricci, 410.

£35,000 / \$44,100
[F60919]





*DELL'ORSO, E DELL'API. Fav. XII. Del' Ours, et des Abiilles
Tomo quarto.*



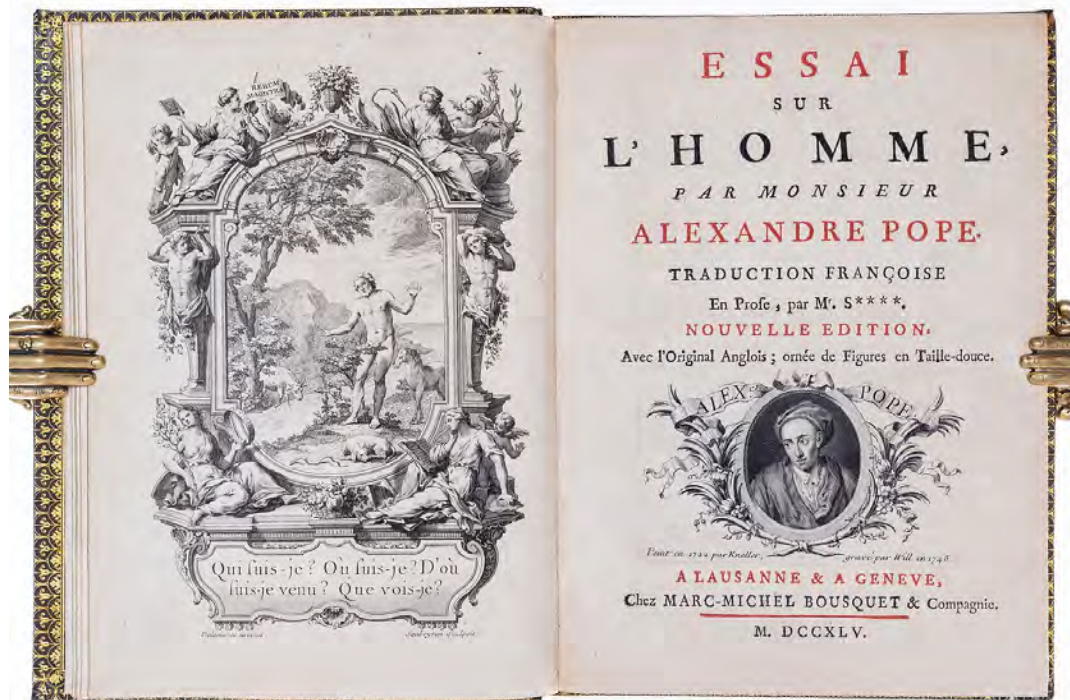
DELL' ELEFANTE. Fav. XXXVI. De l' Elephant.



DEL AQUILA. Fav. XXV. De l' Aigle.



*DELLA UOLPE, E DELLA GRU. Du Renard, et de la Gruë.
Fav. XX.*



POPE IN FRENCH AND ENGLISH

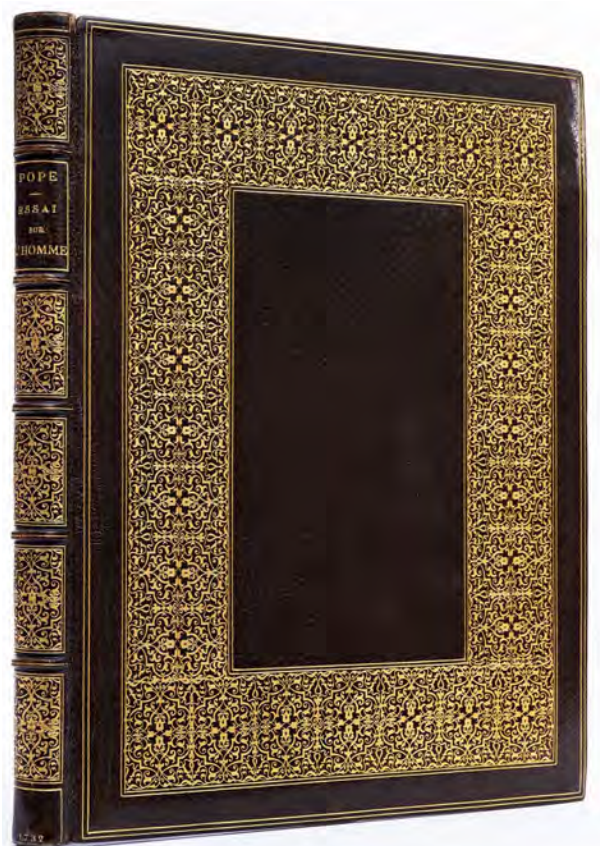
14. POPE, Alexander. (An Essay on Man). *Essai sur l'Homme*, par Monsieur Alexandre Pope. Traduction Française en Prose, par Mr. S****. Nouvelle Édition. Avec l'Original Anglois; ornée de Figures en Taille-douce. À Lausanne & À Genève: Chez Marc-Michel Bousquet & Compagnie, 1745.

FIRST EDITION THUS. Folio (26 x 20 cm). pp.xxiv+116. Full 19th century crushed brown morocco, sides decorated with prominent intricately tooled gilt border, spine with raised bands and richly gilt in compartments, gilt inner dentelles, marbled endpapers, all edges gilt. Title-page printed in red and black, parallel text in French and English throughout. Engraved frontispiece, 4 full-page engraved plates, 8 engraved vignettes and 7 culs-de-lampe by Belamonce engraved by Soubeyran and Galimard, engraved portrait vignette of Pope to title-page by Kneller and engraved portrait of Prince Charles Frederic (to whom this edition is dedicated) by Guillibaud, both engraved by Will. Occasional light browning and some faint isolated foxing, minimal shelfwear, generally a superb copy in an excellent full morocco binding.

A beautiful bilingual edition of Pope's *Essay on Man*, first published in 1733-1734, offering the original English text accompanied by the accomplished French translation by Étienne de Silhouette (1709-1767). One of Pope's most celebrated works, an *Essay on Man* is philosophical essay written in heroic couplets of iambic pentameter which consists of four epistles. The first epistle surveys relations between humans and the universe; the second discusses humans as individuals; the third addresses the relationship between the individual and society; and the fourth questions the potential of the individual for happiness.

A masterpiece of philosophical poetry, it was one of the most important and controversial works of the Enlightenment, and one of the most widely read, imitated, and discussed poems of eighteenth-century Europe and America. Upon its publication, an *Essay on Man* received great admiration throughout Europe. Voltaire called it "the most beautiful, the most useful, the most sublime didactic poem ever written in any language". In 1756 Rousseau wrote to Voltaire admiring the poem and saying that it "softens my ills and brings me patience", and Kant was fond of reciting long passages of it from memory to his students during his lectures (Cohen 815-816).

£1,750 / \$2,210
[F59435]





MAGNIFICENT ENGRAVED VIEWS OF EIGHTEENTH-CENTURY FLORENCE

15. ZOCCHI, Giuseppi. Scelta di XXIV vedute delle principali Contrade, Piazze, Chiese e Palazzi della città di Firenze. *Firenze [Florence]: Giuseppe Bouchard, 1754.*

Large folio (53.5 × 37 cm.). Contemporary red morocco, gilt covers with roll-tool gilt border, spine with raised bands and gilt decorated compartments yellow edges, marbled endpapers. Double-page engraved allegorical title-page incorporating dedication by Johann Gottfried Seutter after Giuseppe Magini, double-page engraved plan of Florence by Ferdinando Ruggieri (dated 1755, same publisher), 24 double-page engraved plates by J.A. Pfeffel, J.S. Muller, G. Vasi and others after Zocchi. Corners worn, head of spine chuffed, short tear to upper blank margin of title-page, 2 small damp-stains just touching image of opening 5 plates, short thin hole at centre-fold of plates 5 and 6, 9 cm vertical tear (repaired) reaching from lower margin to image of plate 14 (Chiesa St. Trinita), light toning at centre fold of some plates. Second edition, first published 1744. Plate XV misnumbered XIV as usual.

Magnificent views of eighteenth century Florence by Giuseppe Zocchi (c.1711—1767), the so-called "Canaletto of Florence". A complete set of the finest pictorial record of the historical architecture of Florence in the XVIII century. 'Consistently celebrative and accomplished, this shows a city striving to maintain a placid and prosperous appearance; Zocchi's limpid vision, similar to Carlevaris' and Visentini's interpretations of Venice, endow the city with cohesion and serenity' (Millard). (Berlin Kat. 2700; Brunet V, 1107)

£22,500 / \$28,350
[F57984]





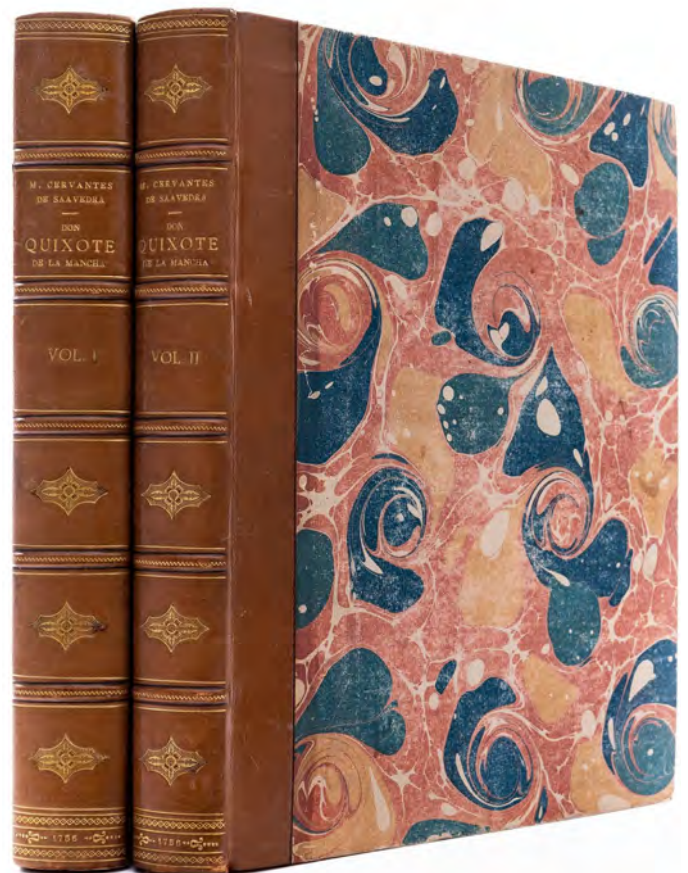
16. CERVANTES SAAVEDRA, Miguel de & JARVIS, Charles (translator). (Don Quixote). The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha. Translated from the Original Spanish of Miguel Cervantes de Saavedera. By Charles Jarvis, Esq; the Third Edition. London: Printed for J. and R. Tonson and S. Draper in the Strand, and R. and J. Dodsley in Pall-Mall, 1756.

2 vols. Large 4to. (29.5 x 22.5 cm). pp.xxxii+[2]+372; xii+398. Later calf spine over marbled boards, spines with gilt-ruled raised bands, gilt decorated compartments, and gilt lettering, sprinkled edges dyed yellow. 69 copper-engraved plates comprising a portrait of Cervantes by George Vertue as frontispiece to "The Life of Cervantes" and 68 numbered plates mostly most by Gerard van der Gucht after John Vanderbank. "Undoubtedly one of the noblest sets of engravings ever executed for Don Quixote" (Ashbee 39). Light rubbing to binding, some light toning and occasional light spotting, generally an excellent set.

Jarvis's "major literary undertaking was an English translation of Cervantes' Don Quixote. Published posthumously first in 1742 and frequently reprinted, it is generally acknowledged as being close in spirit to the original" (ODNB). The superb engravings are mostly signed by John Vanderbank (1694-1739), painter and draughtsman.

They were first used in the 1738 quarto edition of Don Quixote issued by the Tonsons in the original Spanish.

£2,000 / \$2,520
[F60025]

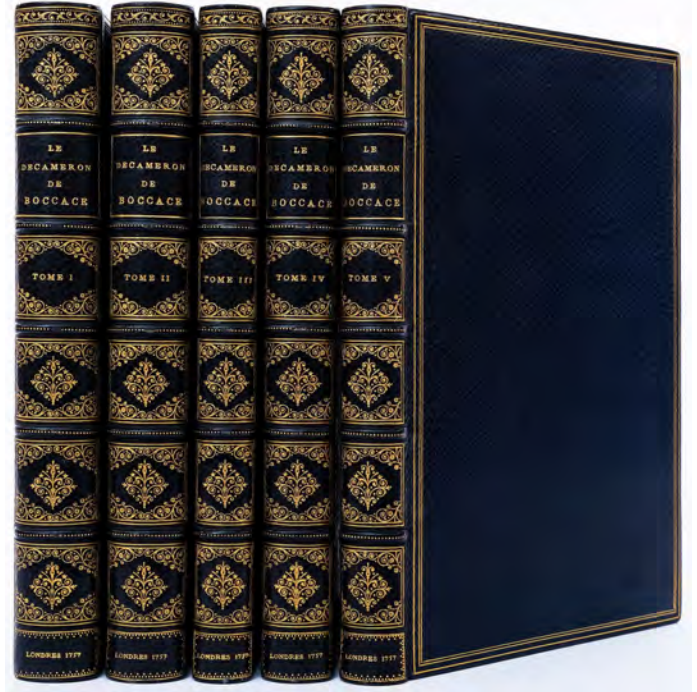


"THE HUMAN CONDITION HAS RARELY BEEN SO ATTRACTIVELY DISPLAYED"

18. BOCCACCIO, Giovanni. *Le Decameron de Jean Boccace.* Londres [Paris]: [Prault], 1757-1761.

5 vols. 8vo. (20 × 13 cm). Full 19th century crushed blue morocco by David, sides ruled with French fillets, spines with raised bands and intricately gilt-decorated compartments, gilt inner dentelles, marbled endpapers, all edges gilt. Engraved portrait frontispiece and engraved title-page to each volume, 110 full-page engraved plates, engraved chapter titles, engraved cartouches and 97 culs-de-lampe by Lemire, Legrand and others, after Gravelot, Boucher, Eisen and Cochin. An exceptionally fine, superlative set in mint morocco bindings.

A fine edition illustrated in large part by Gravelot: **"one of the most accomplished illustrated books of the 18th century"** (Cohen-de Ricci 158-61); **"one of the masterpieces of the illustrated book"** (Ray 15). The imprint is false; the book was published in Paris by Prault. The French translation is by Antoine Jean Le Maçon. The French translation is by Antoine Jean Le Maçon. Prault published an Italian version the same year, with the same illustrations, which is dated 1757 throughout and is usually regarded as taking precedence.



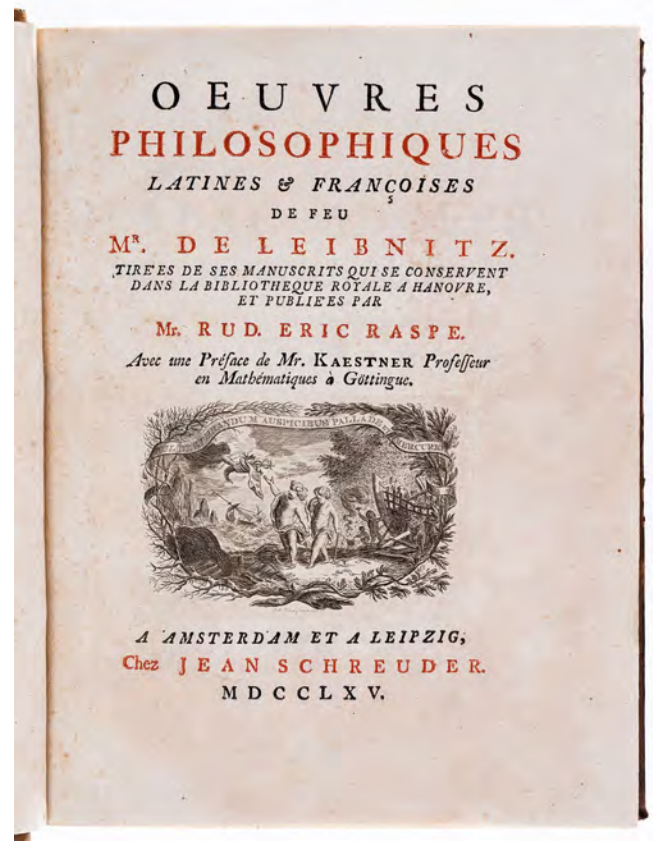
"Cette traduction, publiée par les mêmes éditeurs que ceux de l'édition italienne, est plus recherchée et se paie souvent plus cher..." (Cohen).

"Though other artists participated in its illustration, the Decameron belongs to Gravelot. He designed 89 of its 111 plates and 97 of its tailpieces, the most extensive undertaking of his career as an illustrator. Boccaccio's lively tales of varied action and amorous intrigue were well suited to Gravelot's temperament. The convention by which he transposed their settings and costume to the France of his own day made it possible for him to exercise his special talent for depicting the social world around him...The human condition has rarely been so attractively displayed...Gravelot explores with unflinching subtlety the psychological implications of each situation that he selects for illustration" (Ray).

(Cohen 160-171; Ray 15)

£3,750 / \$4,730
[F59434]





FIRST PRINTING OF ONE OF LEIBNITZ'S MOST IMPORTANT WORKS

19. LEIBNIZ, Gottfried Wilhelm von. *Oeuvres philosophiques latines & françoises de feu. Tirées de ses manuscrits qui se conservent dans la bibliothèque 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 / \$3,150

[F59436]

“SUPERB OUVRAGE...UN DES PLUS GALAMMENT ILLUSTRÉS DE TOUT LE SIÈCLE” (COHEN-DE RICCI)

20. OVID [Publius Ovidius Naso]. Les Metamorphoses d'Ovide, en Latin et en François, de la Traduction de M. l'Abbé Banier, de l'Academie Royale des Inscriptions & Belles-Lettres ; avec des Explications Historiques. Paris: Chez Le Clerc, Quai des Augustins, (vols I & II) and Delain (vols III & IV), 1767-1771.

FIRST EDITION THUS. 4 vols. 4to. (25 x 19.5 cm). Full early to mid-19th century red straight-grain morocco by Vogel* (his name gilt to spine of volume 1), sides ruled with gilt fillet and blind-stamped floral border, each with central blind stamped floral design highlighted in gilt surrounded by french fillet and gilt foliate sprays, inner dentelles gilt, tan-coated endpapers, blue silk ribbon page-markers, all edges gilt. Text in French and Latin, each volume with half-title present, titles printed in red and black with engraved vignette, 3 page engraved dedication in volume 1. Engraved title, engraved dedication to le Duc de Chartres, and 139 engraved plates after Boucher, Eisen, Gravelot, Leprince, Monnet, Moreau, Parizeau, and St. Gois, plus 30 engraved vignettes of which 26 by Choffard and 4 by Monnet. From the collection of of French dramatist M. Victorien Sardou (1831- 1908), sold as lot 181 in the sale of his (vast) library in 1909. Some faint trivial shelfwear, light toning and occasional faint isolated spotting, generally a fine copy of one of the most famous illustrated French books of the 18th century in superb bindings.

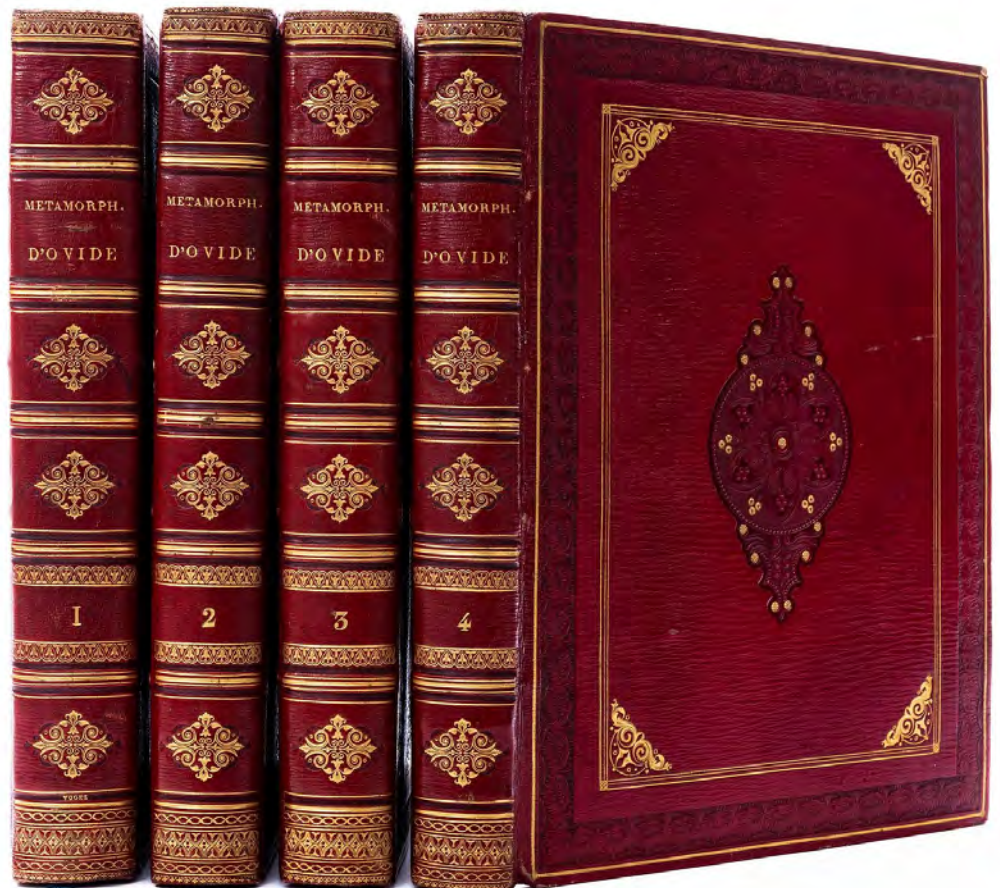
“Superbe ouvrage dû aux soins de l'éditeur Basan et du graveur le Mire. C'est un des plus galamment illustrés de tout le siècle” (Cohen-de Ricci).

“Thus there came into being these four splendid volumes in which the veteran Boucher appears beside the young Moreau, with Eisen, Choffard, Monnet and Gravelot also playing substantial roles. The result is a high point among illustrated books of the eighteenth century” (Gordon N. Ray).

*Vogel's name “first appears in the trade directories in 1826, at rue Dauphine 24; then 1832-1849 at Four-St.-Germain 78; 1845-1851 rue des Canettes 14” (British Library).

Cohen-de Ricci, 769.

£9,500 / \$11,970
[F60201]





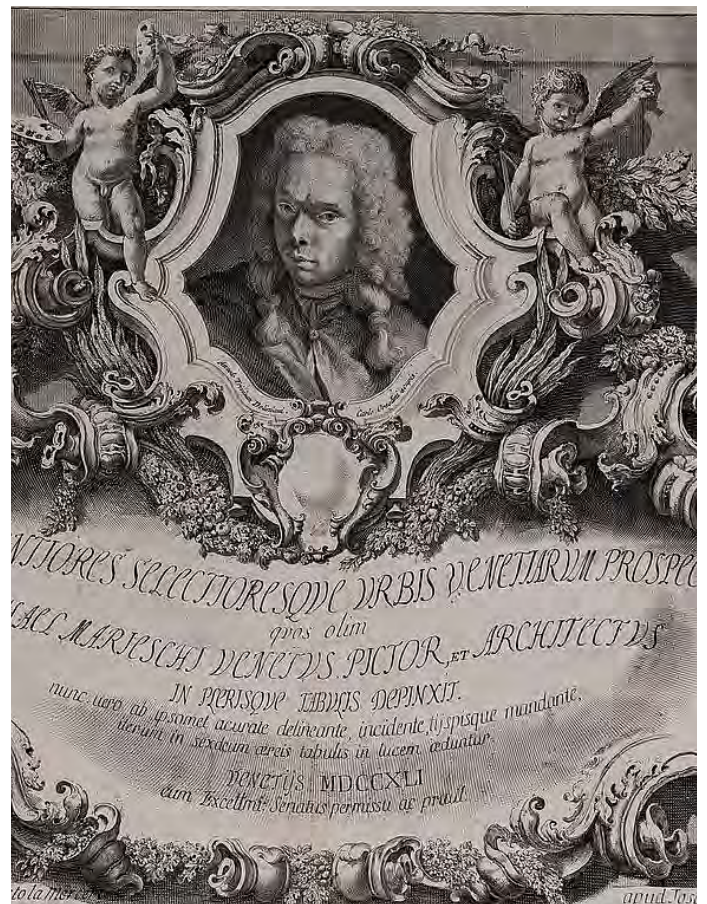
21. MARIESCHI, Michiel. *Magnificentiores selectioresque Urbis Venetiarum prospectus [Views of Venice]...1741. [Venice]: Venduntur in vico Sancti Juliani dicto la Merceria apud Josephum Wagner Venetiis, [c. 1770].*

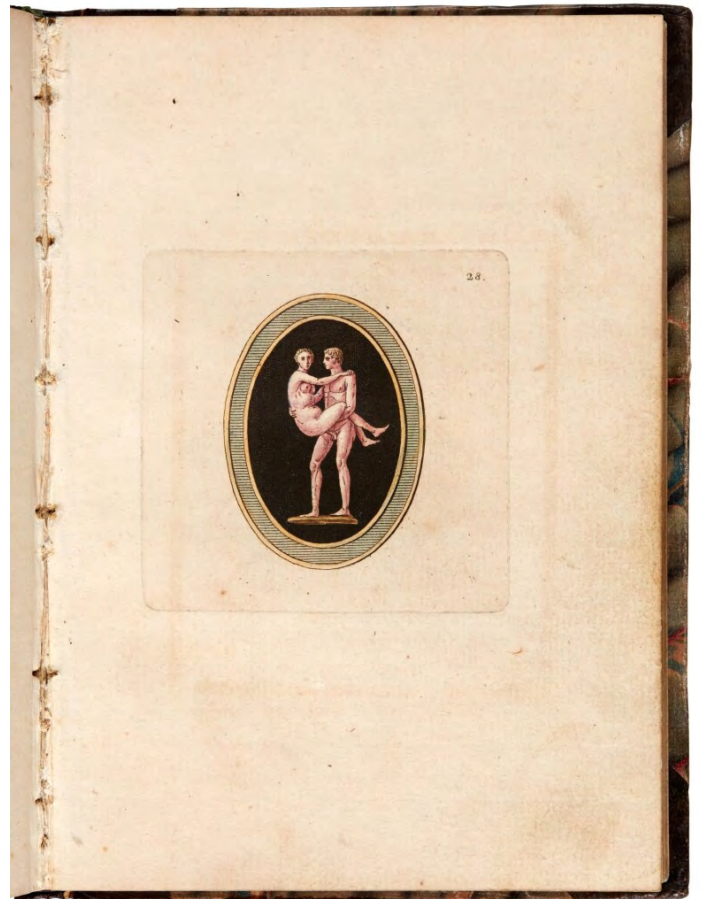
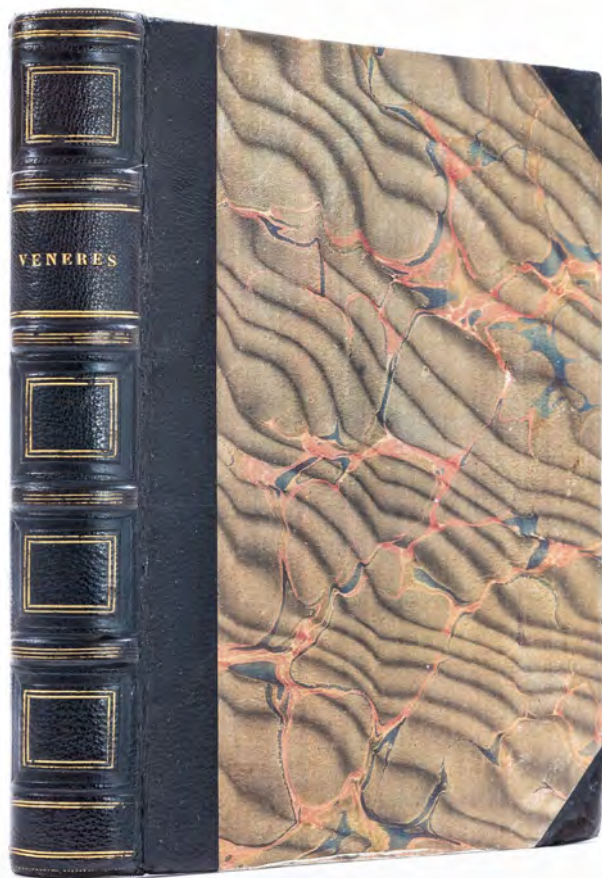
Large oblong folio (45 × 63 cm), contemporary dark brown morocco backed marbled boards, original gilt decorated red label to upper cover. Engraved title, 8 (of 21) full page engraved plates, numbered 1 to 9. Binding rubbed, fine impressions of the engravings with good margins on watermarked laid paper.

Third issue of this celebrated series of views, indicated by the publisher's imprint to the title page, and showing evidence of Wagner's re-burnishing of the plates.

Marieschi (1710–1744) was a native Venetian, who, as well as being an engraver, was also a stage-designer and scene-painter. His views of Venice are original compositions and, unlike the earlier suite by Canaletto which perhaps inspired him, not based on existing paintings.

£7,500 / \$9,450
 [F61084]





A FINE AND RARE HAND-COLOURED COPY

22. HANCARVILLE, Pierre-Francois Hugues d'. *Veneres uti observantur in gemmis antiquis. Lugd. Batavorum [i.e. Leiden - but actually Naples], [c. 1771].*

FIRST EDITION. Two volumes bound in one Small 4to. (20.5 x 14.8 cm). Fully engraved throughout. Hand-coloured title numbered 1, 10 pp. preface printed in red within black borders, plates numbered 2-30, all hand-coloured, each with a leaf or two of text in red within red border; hand-coloured title and 35 hand-coloured plates with text leaves as before. In all 66 hand-coloured plates including two titles. Later, nineteenth century, half black half morocco over marbled paper covered boards, spine with raised bands and gilt, green silk page marker.

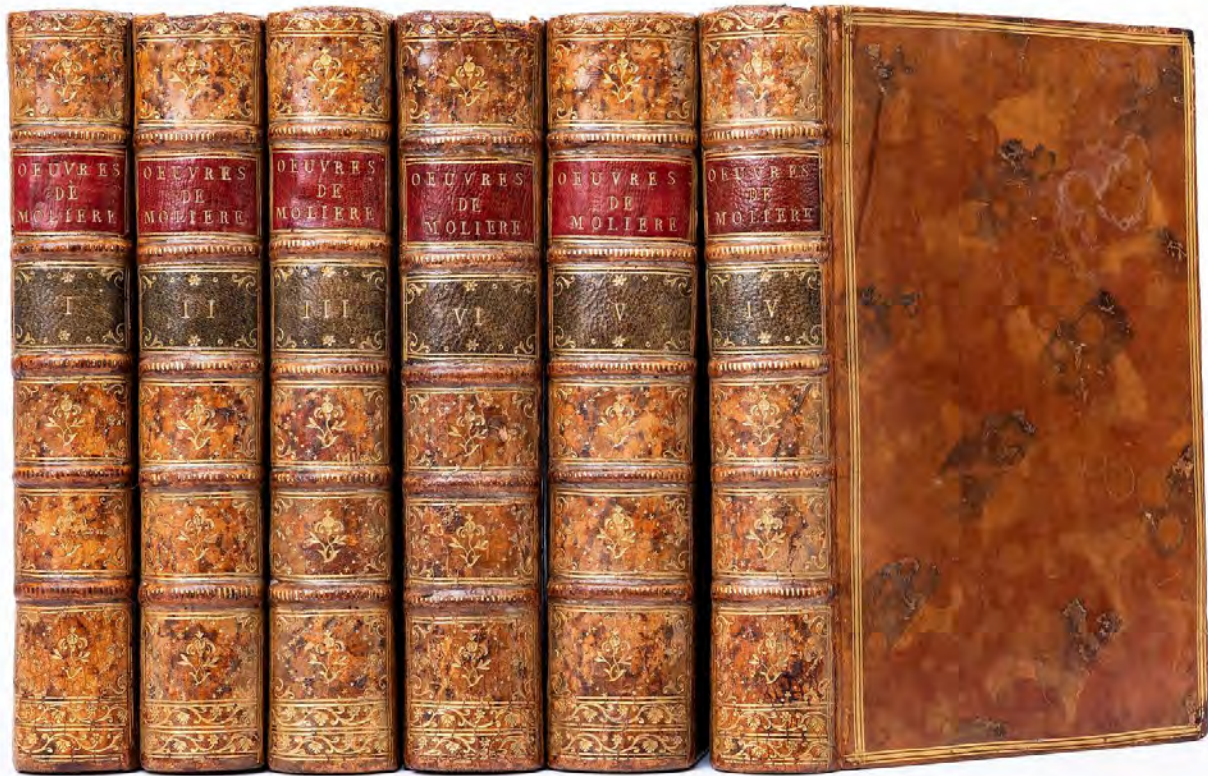
A fine hand-coloured copy of this fully engraved work, – '*rarissimes exemplaires dont les figures, chefs-d'oeuvre de gravure, ont été peintes dans un coloris d'une beauté surprenante*' (Pia).

Hancarville catalogued Sir William Hamilton's collection of ancient vases in Naples in 1764, from which it is likely he took some inspiration for these images showing a collection of classical erotica, supposedly taken from actual medallions. In 1777 he travelled to London, where he arranged the second edition of this work with the text also in English.

(Cohen 476; Pia Enfer 1487-1488; Karen A. Sherry, Winterthur XXX)

£10,000 / \$12,600
[F47889]





FROM THE LIBRARY OF NILS ROSEN VON ROSENSTEIN, FIRST SECRETARY OF THE SWEDISH ACADEMY

23. MOLIERE, Jean Baptiste de. Oeuvres de Moliere, avec des remarques grammaticales; des avertissements et des observations sur chaque pièce, par M. Bret. Paris: Par la Compagnie des Libraires Associés, 1773.

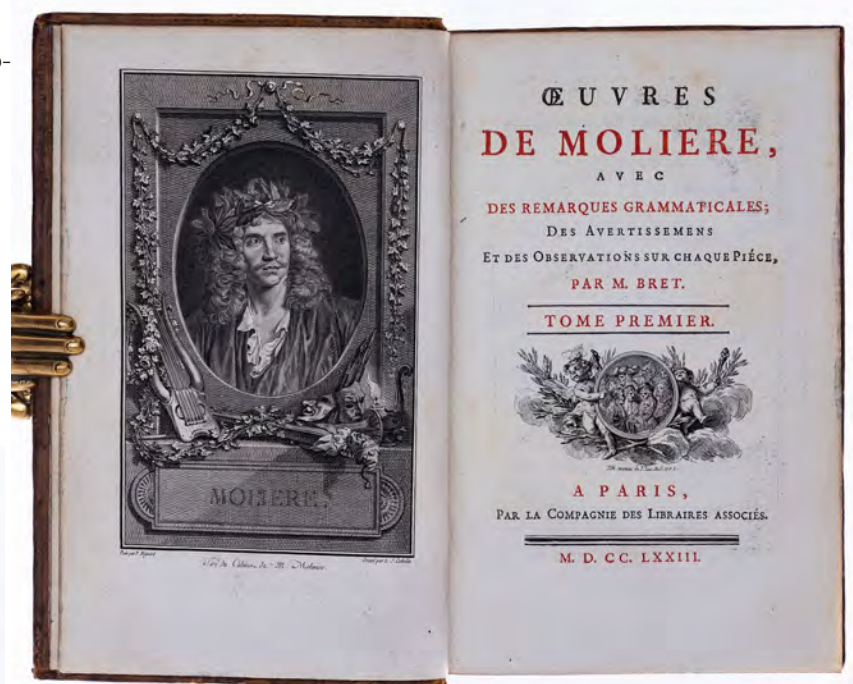
FIRST EDITION THUS, FIRST ISSUE.* 6 vols. 8vo. (19 x 12 cm). Half-titles to each volume, title-pages printed in red and black. Contemporary full mottled calf, sides ruled with triple gilt fillet, spines with raised bands and gilt-decorated compartments, red and green morocco labels, marbled endpapers and edges. In total 34 plates comprising portrait frontispiece engraved by Cathelin after Mignard and 33 plates after Moreau le Jeune, plus 6 "fleurons de titres" (title vignettes). Old ownership inscription of Nils von Rosenstein dated 1789 to flyleaf of each volume, in addition to two old separate ownership inscriptions to flyleaf in vol. 1 dated 1917 and 1961; additional separate ownership inscription in vols. 4 and 6.

Rosenstein (1752-1824), son of Nils Rosen von Rosenstein (the founder of modern pediatrics), was a Swedish civil servant and notable proponent of the enlightenment who served as tutor to the future King Gustav IV Adolf and as the first permanent secretary of the Swedish Academy. Slight wear to heads of spines of vols. 2, 4, and 5, contents clean and crisp, generally a very good set with a good provenance.

*The first issue with pages 66-67 and 80-81 appearing in duplicate in the first volume.

(Cohen, 716)

£1,000 / \$1,260
[F60594]





24. POPE, Alexander. *The Works of Alexander Pope, Esq. In Six Volumes Complete. With his Last Corrections, Additions, and Improvements; together with all his Notes, as they were delivered to the Editor a little before his Death: Printed verbatim from the Octavo Edition of Mr. Warburton. London: Printed for C. Bathurst, et al. 1776.*

6 vols. 12mo. (18 x 11 cm). Full contemporary red morocco, sides ruled with single gilt fillet, flat spines ruled in gilt and with blue and green morocco labels, gilt inner dentelles, marbled endpapers. 24 engraved plates including frontispiece. Contents clean, only the lightest signs of wear, generally an excellent, handsomely bound set.

£950 / \$1,200
[F61024]

ADAM SMITH SUBSCRIBED

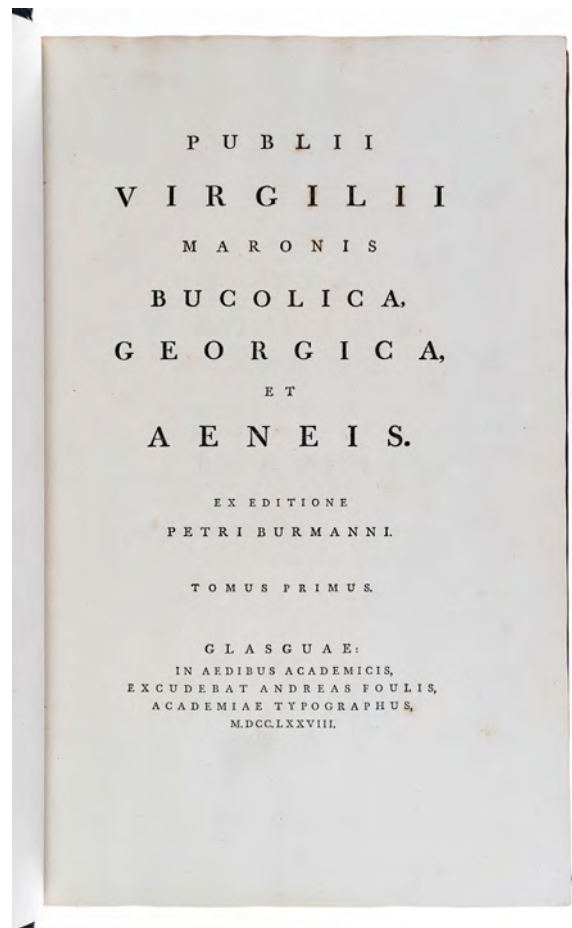
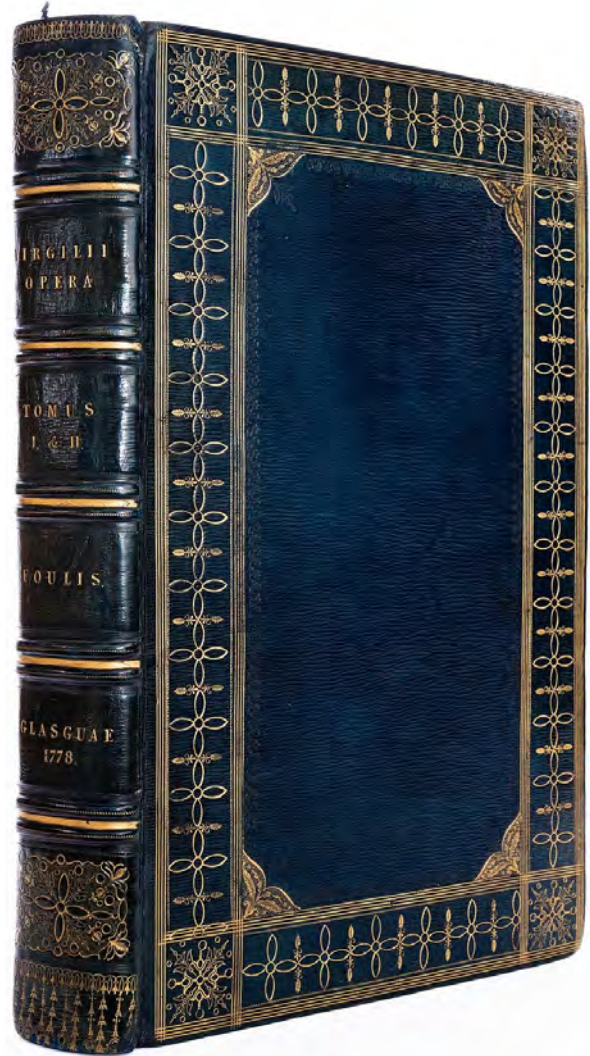
25. VIRGIL [Publius Virgilius Maro]. [The Works]. *Publii Virgilit Maronis Bucolica, Georgica, et Aeneis. Ex editione Petri Burmanni. Glasguae [Glasgow]: In Aedibus Academicis, Excudebat Andreas Foulis, Academiae Typographus, 1778.*

FIRST EDWITION THUS. 2 volumes bound in 1. Folio (38 x 23.5 cm). Full 19th century straight-grained navy morocco, sides ruled with elaborate gilt borders of fillets and quatrefoil tools, spine with raised bands and lettered in gilt, blue-coated endpapers, all edges gilt. Half-titles to both volumes and subscribers list present. Some trivial isolated spotting, generally an excellent copy in a most handsome binding. Ex libris William Markham, Esq. of Becca Lodge in Yorkshire, and Gervase H. Markham (a presumed relation) with their book plates to front pastedown, and a manuscript note from the latter concerning his reading of the volume beneath his bookplate. William Markham, Archbishop of York from 1777 until his death in 1807, was one of the leading scholars of his day.

A beautiful and finely bound copy of the Foulis folio Virgil, an edition to which Adam Smith subscribed.

(Gaskell, 639)

£3,500 / \$4,410
[F58760]





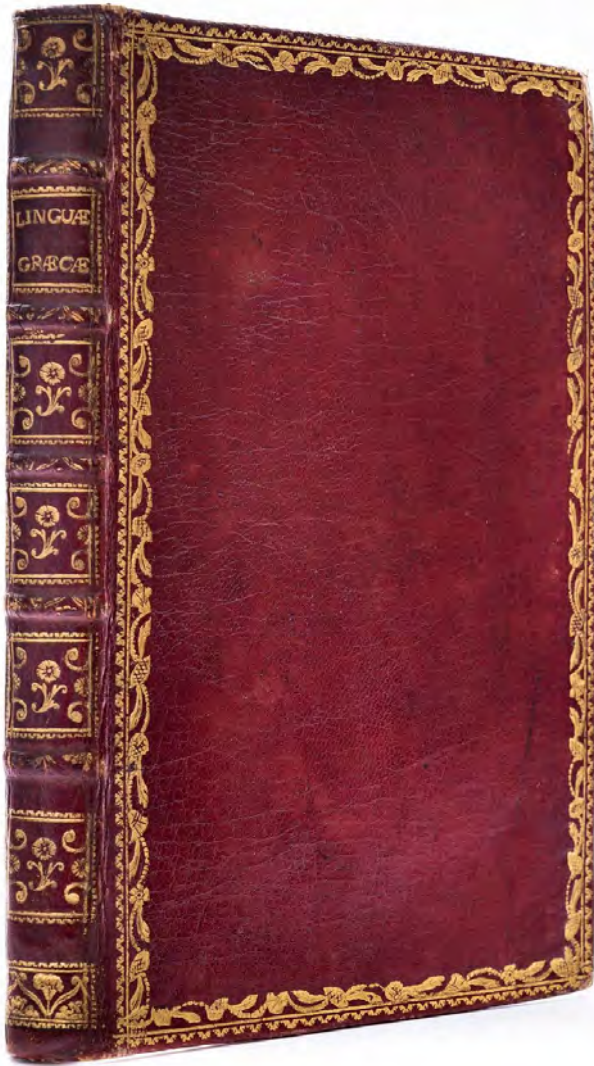
26. ZATTA, Antonio. Le Colonie Unite dell' America Settentr[iona]le di Nouva Projezione ASS. EE. Li Signori Riformatori Dello Studio di Padova. Venezia [Venice]: Presso Antonio Zatta con Privilegio dell'Eccellentissimo Senato, 1778.

Original large engraved map of America (148 x 196 cm when joined together) comprised of twelve sheets (each 37 x 49 cm) with original hand-colouring. The first sheet an elaborate "frontispiece" to the series in full original colour, featuring illustrations of flora and fauna with wildlife, and with an inset map of Bermuda coloured in outline to left edge of sheet. The remainder of the set comprises 11 double-page regional maps in original outline colour based on John Mitchell's map of colonial North America dated 1755. Each map approximately 30.5 x 42.5 cm. A few minor spots, generally an excellent example.

Italian version based on John Mitchell's map of the English and French colonies (1755), published during the American War of Independence.

Cf. Phillips, 650.

£5,000 / \$6,300
[F61056]



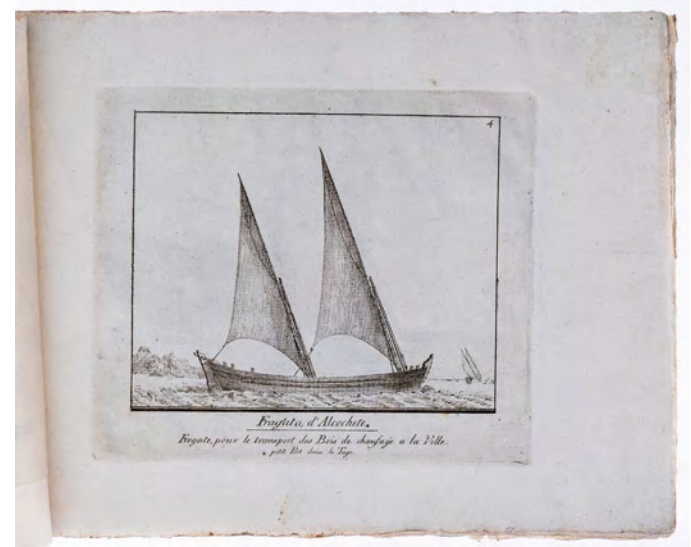
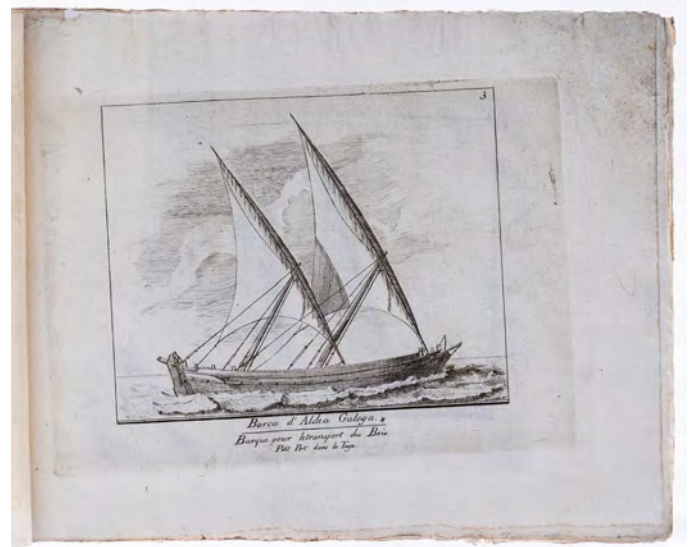
RARE TREATISE ON THE GREEK LANGUAGE

27. LEEMPUT, J.H.J. (Greek Language). *Institutiones linguae graecae, ad analysin potissimum comparatas*, edidit J.H.J. Leemput, in universitate Lovaniensi S.T.D., et linguae graecae professor. *Prostant Lovanii (Louvain), 1782.*

FIRST EDITION. 8vo. (19 × 11 cm). pp.[vi]+167+[1]. Contemporary full red morocco, sides ruled with gilt foliate border, spine with raised bands and gilt-decorated compartments, marbled endpapers, all edges gilt. Text in Greek and Latin. Two folding charts, head- and tail-pieces. Ex libris Jacques Laget with his bookplate to front pastedown, two old Jesuit library stamps to title-page. Lightly rubbed, some browning to contents, generally a very good example in a lovely contemporary binding.

An extremely scarce book, with no copies recorded at auction or in any institution.

£950 / \$1,200
[F60015]



SCARCE AND CHARMING SUITE OF ENGRAVINGS OF PORTUGUESE RIVER SHIPS

28. [SOUZA, Joao de. *Caderno de Todos os Barcos do Tejo, tanto de Carga e transporte como d'Pescia. Por Joao de Souza, Lente d'Arquitectura Naval e Desenho da Companhia dos Guardas Marinhas. Cayer de toutes les Barques du Tage, tant de charge, de transport, que de pêche. Lisbon, 1786]*

Oblong 8vo. 15 × 21 cm. 20 plates (plate mark c.11 × 13-16 cm.). Uncut and bound with a single (original) stitch to left margin. Lacking title. First plate a little dust-soiled, others generally very good.

The plates are all titled in Portuguese and French, the first dated 1785, no others dated.

Bound without title page but otherwise almost exactly as another copy we had a few years ago, including the stitch. Still exceedingly rare - the last record of public offering was Maggs, 1928, termed "very scarce".

Engraved portraits of various cargo, transport, and fishing vessels found on the Tagus River in the eighteenth century

£1,250 / \$1,580
[F58718]



ONE OF 50 COPIES ON VÉLIN PAPER, BEAUTIFULLY BOUND BY JOSEPH THOUVENIN L'AÎNÉ

29. (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.

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.

£12,000 / \$15,120
[F60882]

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).

30. QIANLONG, Emperor of China (1711-1799) – Dazhang YANG (fl.1770-1790). Triumphal Feast for the return of General Fukang'an after the suppression of Taiwan [from] Pingding Taiwan deshung tu (Victorious Battle Prints of the Taiwan Campaign). [*Beijing: The Chinese Imperial Court, c. 1790*].

Original copper-engraving (50 x 86.7 cm, overall sheet 54 x 90.5 cm) showing the imperial reception of the victorious army and its commander, the military officer Fukang'an (d. 1796), from the extremely rare set of the Qianlong battle prints relating to the Taiwan Rebellion (1787-1788). Slight dust-soiling, small tear without loss and minor crease to right hand outer margin, generally very good.

The Qianlong battle prints are a series of prints from copper engravings dating from the second half of the 18th century which provide an extremely interesting example of the interaction of Chinese and European artistic practices. The prints were commissioned by the Qianlong emperor of the Qing dynasty (1644-1911), who ruled from 1735 to 1796, and depict his military campaigns - known as The Ten Great Campaigns (Shiquan Wugong) - in China's inner provinces and along the country's frontiers. The master illustrations for the earliest of these engravings were large paintings executed by European missionary artists employed at that time at the court in Beijing. These artists include Italian Jesuit Giuseppe Castiglione (1688-1766), French Jesuit Jean-Denis Attiret (1702-68), Bohemian Jesuit Ignatius Sichelbarth (1708-80), and the Italian Augustinian missionary, Jean-Damascène Sallusti (d. 1781). The engravings of the first set of 16 paintings, *Suite de seize estampes representant les conquêtes de l'Empereur de la Chine* (Paris, 1767-1774), commemorating three campaigns against the Dzungars and the pacification of Xinjian (1755-1759), were not produced in China, but rather in Paris, at that time home to the best European artisans working in this technique. The emperor even decreed that the work should emulate the style of the Augsburg copper-engraver Georg Philipp Rugendas the Elder (1666--1742), whose work he knew. Small-scale copies of the paintings by Castiglione and his Beijing colleagues were sent to Paris to be transferred on to copperplates, printed, and then sent back to China, along with the plates and prints. To commemorate later military campaigns, additional sets of engravings were executed in Peking by Chinese apprentices trained by the Jesuits and differ markedly in style and elaborateness from those of the Paris series; the print offered here, from the campaign relating to the Taiwan Rebellion (1787-1788), is an example of one of these engravings produced in China by Chinese artists. They are easy to be quickly identified as they have calligraphic poems in Chinese composed and written by the Qianlong Emperor, unlike the French ones which have the typical imprint of artist and engraver beneath the image.

The Taiwan Rebellion (1787-1788):

In 1786, Taiwan's Heaven and Earth Society, comprising Ming loyalists, rose up in revolt under their self-proclaimed king, Lin Shuang-wen. His army soon comprised some 50,000 people, and by 1787, the rebels occupied almost the entire part of southern Taiwan. The initial Qing troops sent to suppress the rebellion were poorly organised, and were easily defeated by the insurgents. Eventually the Qing court sent General Fukang'an with 20,000 reinforcements, which, being better equipped and more disciplined, quickly suppressed the rebels, capturing the ringleader Lin Shuang-wen.

Impressed by the wall paintings and the engravings he had commissioned from the Jesuits at the imperial court to commemorate his central Asian victories against the Dzungars (see above), Emperor Qianlong commissioned similar commemorative prints to be made of his campaign against the Taiwanese. By the time of the Taiwan campaign, however, all four of the Jesuit painters who had worked on the first series had died. Therefore, Chinese court painters trained by the Jesuits were entrusted with the task. The scenes in the present lot were designed by Jia Quan and Li Ming, who were used to working in the Jesuit tradition. They are dated 1787, 1788, and 1789, with the series of prints being published in 1790. Thus these engravings provide an extremely interesting example of the interaction of Chinese and European artistic concepts, as well as an indication of the fascinating relationship of the Jesuit artists in Beijing with the Qing court.

Qianlong's battle copper prints were just one of the means the Manchu emperor employed to document his campaigns of military expansion and suppression of regional unrest. They served to glorify his rule and to exert ideological control over Chinese historiography. Seen in their political context, the Qianlong prints represent a distinct and exceptional pictorial genre and are telling examples of the self-dramatization of imperial state power, examples of which are obviously found in multiple cultures. The East Asia Department of the Berlin State Library holds a set of five series with a total of 64 prints.

Rare. A complete copy of the Qianlong battle prints relating to the Taiwan Rebellion from the library of Norman Bobins fetched £81,900 at Christies in July, 2023.

(Library of Congress; cf. the Norman Bobins copy sold at Christies in 2023).

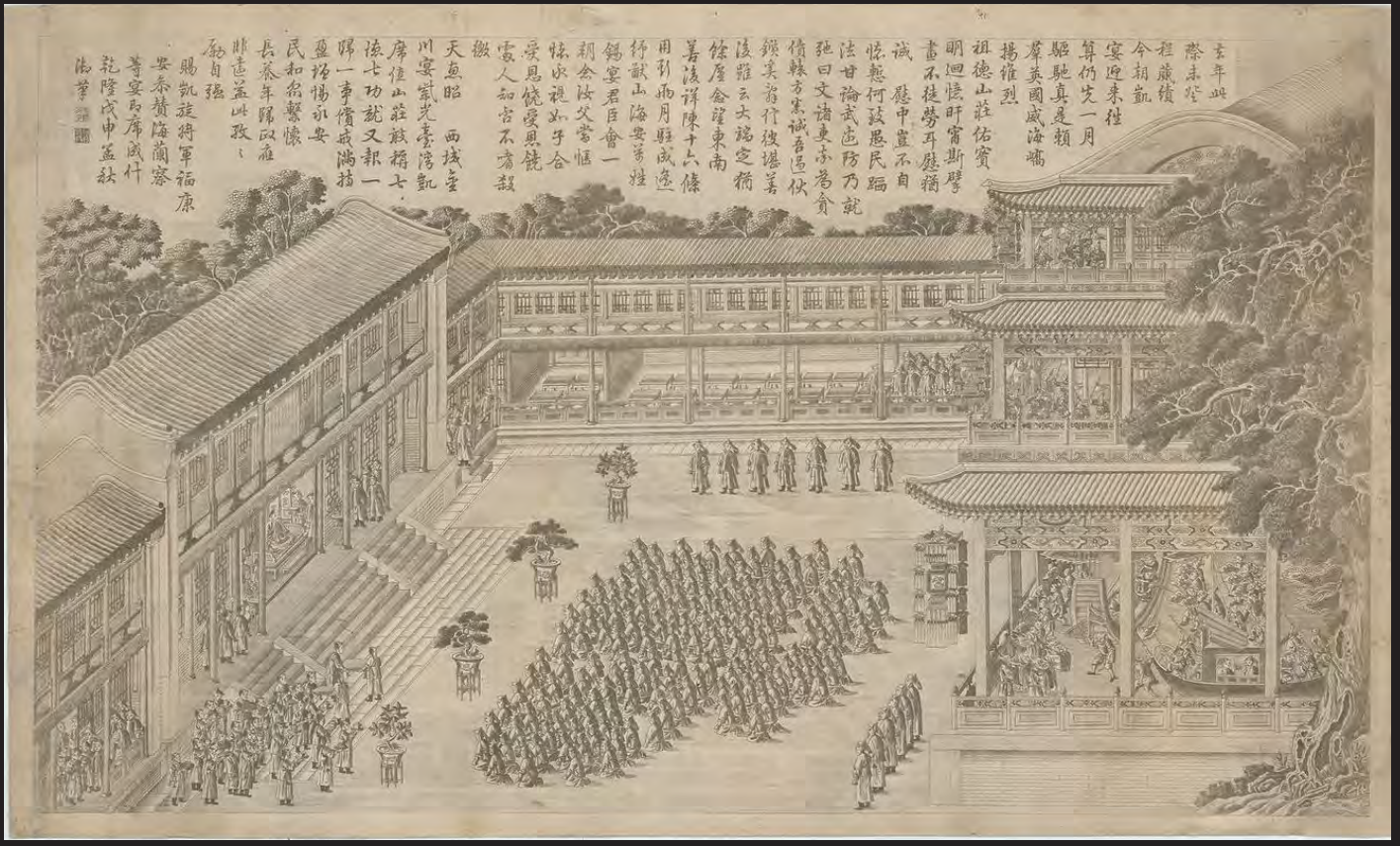
£4,250 / \$5,360
[F61018]

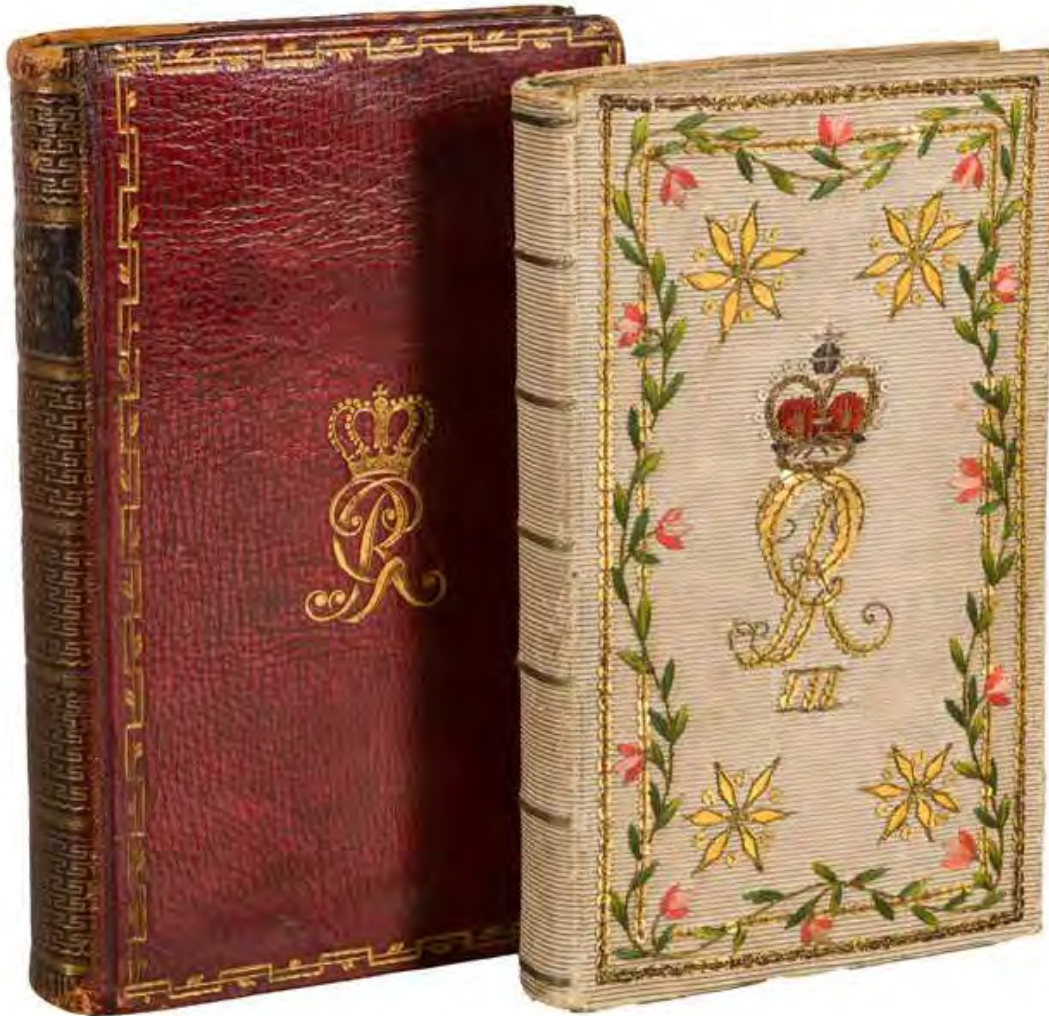
去年此
 際未嘗
 程歲績
 今相凱
 宴迎來種
 算仍先一月
 驅馳真是頓
 聲英國威海端
 揚維烈
 祖德山莊佑寶

明迴憶昨宵斯臂
 畫不徒勞耳歷種
 誠 歷中豈不自
 懷德何致思民臨
 法甘論武德乃就
 純曰文諸吏亦為貪
 債難方求誠吾過仗
 領美翁行彼堪善
 後難云去瑞定稱
 餘慶念聲東南
 善後詳陳十六條
 用刊兩月駐成遠
 竹獻山海要勇性
 錫宴君巨會一
 朝念故父常恒
 悚求視如子合
 受恩恍愛具饒
 靈人知否不勝穀
 繳

天監昭 西域至
 川宴戴光臺灣凱
 屏佳山莊族稱七
 依七功就又報一
 輝一事價或滿括
 盈揚揚永妥
 民和名繁懷
 長春年躍以應
 非遠益此政
 勉自強

賜凱旋將軍福原
 安恭黃海蘭察
 等宴席席賦什
 乾隆戊申孟秋
 依筆繪圖





NEEDLEWORK BINDING

31. [BINDING - GEORGE III]. Königlich Gross-Britanischer 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 silkd issuing in red flowers, crowned monogram of King George III, monogram in gold sequins, the crown worked in coloured silks in centre of upper cover, lower cover with a cornucopia worked in gold threads with flowers and leafy sprays in coloured silks in centre, corner pieces of flowers worked in sequins and gold threads, gilt edges, green endpapers, housed in the original red morocco slip-case, gilt stamped with border and King George's crowned monogram Slipcase a little rubbed at extremities, the binding remarkable well preserved, overall in excellent condition.

£3,750 / \$4,730
[F61172]





R. Martin, Lithogr. [24. 1823] [1823]

A View of London Bridge in the Year 1823, from an Engraving by John Visscher.

LONDON BRIDGE THROUGH THE AGES

32. MARTIN, R. [8 Views of London Bridge with] A View of Old London Bridge, in 1823, after the Removal of the Water Works, from a Drawing by Major G. Yates. And Three Views of New London Bridge, from Drawings by Sir John Rennie, Architect for the Bridge. *London*, [1830].

Oblong folio (41 x 58 cm). Contemporary blue moiré cloth lettered in gilt, publisher's printed paper wrappers with title bound in. In all 13 plates comprising, 8 lithographs (each c.40 x 56 cm) of various states of London Bridge through the ages from 1500 onwards (after the prints by Norden, Visscher, Hollar Sutton Nichols, Boydell, etc.) issued as two parts with four prints in each, here without titles) plus the third part with its title, consisting of a lithograph of London Bridge in 1823 and three uncoloured lithographic plans and elevations of the 'new' London Bridge, further extra-illustrated with a very large folding lithograph after G. Scharf 'A View of High Street Southwark being the ancient Roadway from Old London Bridge, taken July 1830, previous to its Removal for the New Line of Approach', on four sheets, laid on linen, overall size 53 x 150 cm. Professionally cleaned with the original binding neatly restored.

Adams 168; Abbey 223 & 230 - but all without the panorama of Southwark high Street.

£5,000 / \$6,300
[F58698]





HEROES OF THE GREEK REVOLUTION

33. FRIEDEL, Adam de. Portraits of the principal leaders and personages who have made themselves most conspicuous in the Greek Revolution. *London & Paris: A. Friedel, 1825 -1827.*

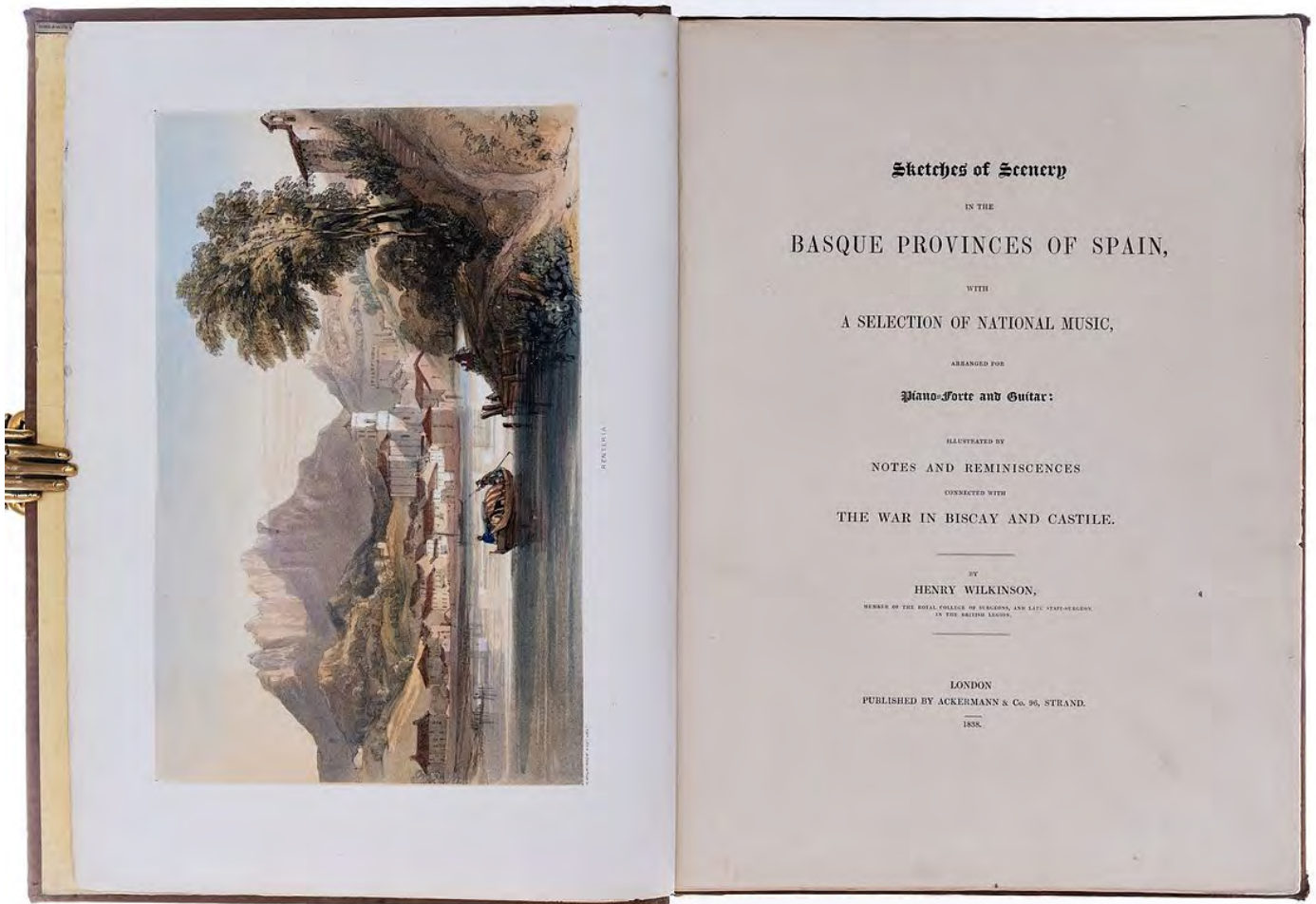
Folio. (44 x 34 cm). 24 full page lithographed plates printed on india paper. Contemporary half burgundy calf over marbled boards. Without title as usual. 24 fine lithographic plates, all with pink tissue guards. Some of the tissue guards rather wrinkled and a bit short, occasional marginal spotting, binding lightly rubbed, generally a very nice set. The portraits comprise: Germanos, Chourchid Pasha, Andrea Miaoulis, Aly Bey Captain Pacha, Balestra, Lord Byron, Madon, Johannes Collettis, Constantine Canares, Odysseus Tritzo, Panutzos Notaras, Pappa Flesh, Johannes Skandalidys, John Logotheti, Johannis Mavromichaeli, Ali. Vizier of Albanie, also called Pacha of Jannina, Notis (Constantine) Botzaris, Alexander Mavrocordato, Prince Demitrios Ypsilantis, Theodore Colocotroni, Bobolina, Photuius Carapano, Nikytas, and Prince Petro Mavromichaeli.

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, 633).

£6,000 / \$7,560

[F61168]

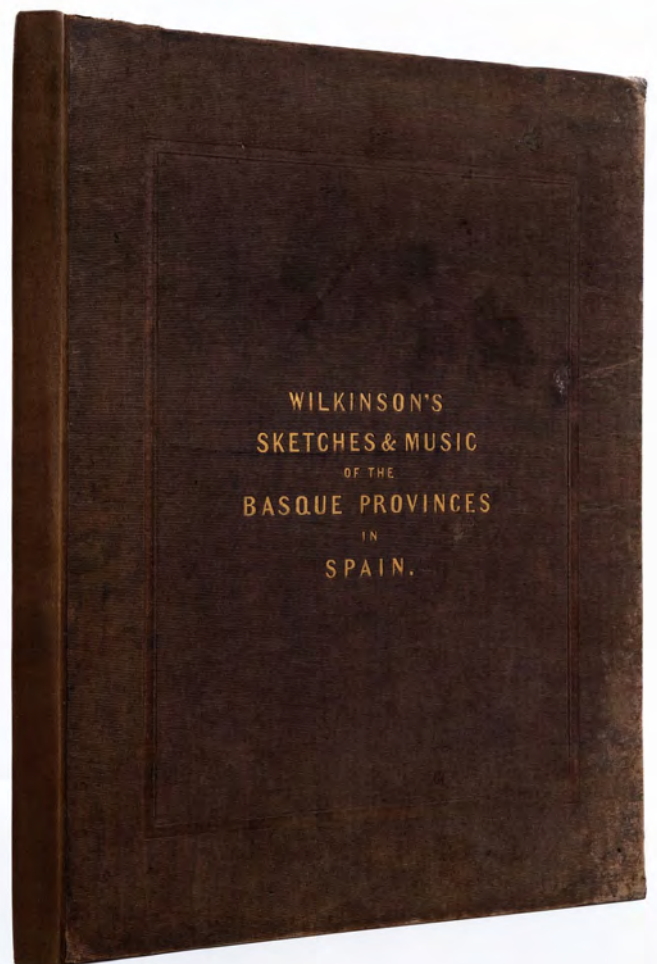


34. WILKINSON, Henry. *Sketches of Scenery in the Basque Provinces of Spain, with a selection of national music, arranged for piano-forte and guitar: illustrated by notes and reminiscences connected with the war in Biscay and Castile.* London: Ackermann & Co. 1838.

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

(Abbey, 155.)

[F61256]
£2,500 / \$3,150



ANNOTATED ONBOARD A CONTEMPORARY VOYAGE

35. LAURIE, Richard Holmes (publisher). Chart of the Canary Islands, with Madeira, Porto-Santo, &c. *London: R.H. Laurie, No. 53. Fleet Street, June 30, 1842.*

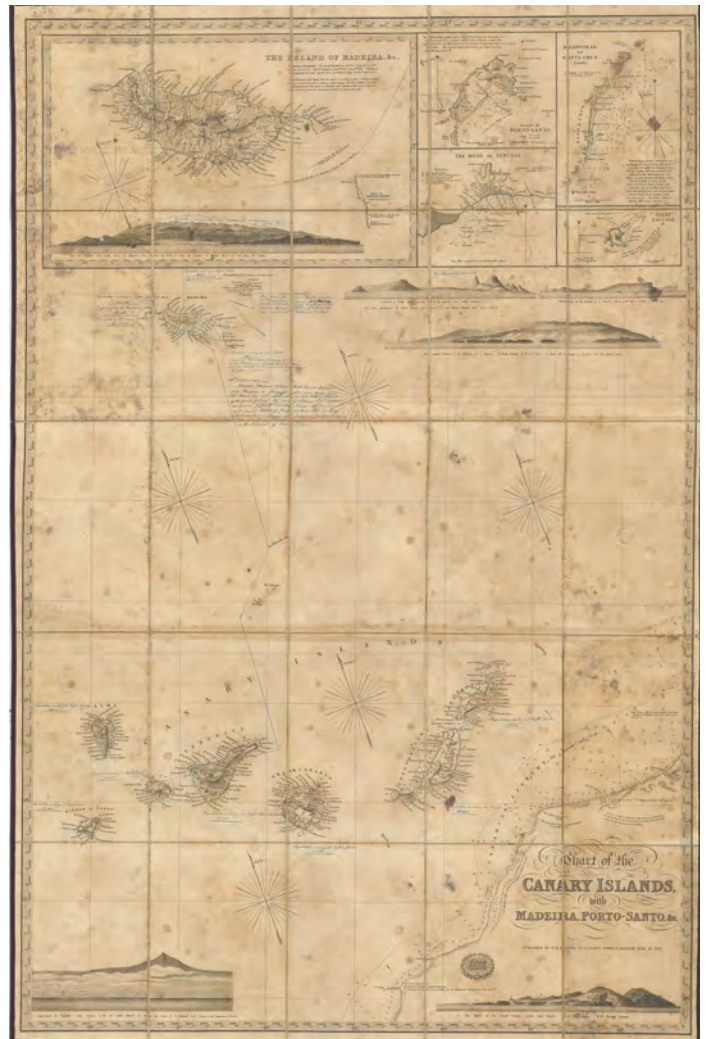
Original engraved folding map (100 x 66.5 cm) depicting the Canary Islands, Madeira and part of the West Coast of Africa, incorporating five inset maps of the Islands of Madeira, the Island of Porto Santo, the Road of Funchal, the Roadstead of Santa-Cruz, and Great Salvage, together with five engraved coastal landscape profiles of Funchal and the South Madeira, Porto Santo, Allegranza, the Island of Palma, Tenerife from the South-West, and the Isleta of the Grand Canary. Copiously annotated with printed notations of settlements, landmarks, references to other maps and books, and navigational aids ("good anchorage", "strong current", "Shell fish abundant", "Pyramid, a high Rock frequently mistaken for a large Ship under sail", "Beware of approaching too near the coast hereabout, lest the Current set you aground on the Flat, and you fall, enslaved, into the hands of the Arabs"). Additionally annotated with detailed manuscript notes written in fine blue ink relating to a two-part voyage made in 1844 aboard the Brig 'Vernon' and the Schoone 'Admiral Colpoys'. A very good copy of a map which has seen active service, with old damp marking throughout and a little creasing to the bottom corners.

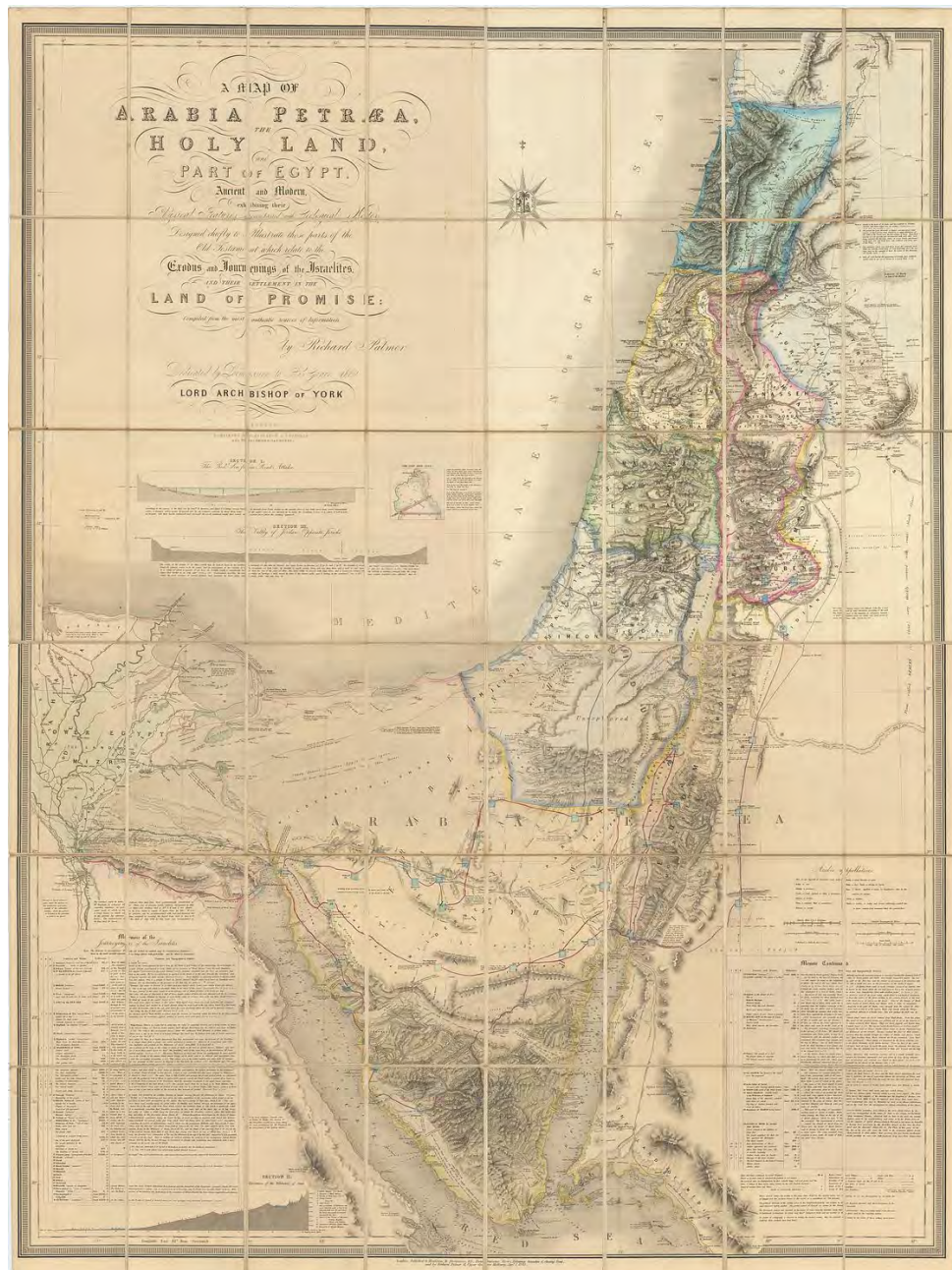
A splendid engraved map of the Canary Islands, meticulously annotated during a contemporary voyage. Clearly used as a navigational aid, the annotations carefully chart the progress of a two-part voyage from Porto Santo, Madeira, via Funchal, to Santa Cruz, Tenerife. First describing the progress of the initial leg from Porto Santo to Madeira (31st January - 2nd February 1844) onboard the Brig 'Vernon', under Captain Webster; they go on to summarise the final leg from Funchal, Madeira to Santa Cruz, Tenerife, via the Schooner the 'Admiral Colpoys', commanded by Nathaniel Spencer: "19th October 1844. - Schooner 'Admiral Colpoys', Nathl. Spencer Commdr, from Madeira to Teneriffe. At 1 p.m. made sail at Noon on 20th Lat. 30. 33. 25 Miles Northward of the Great Salvage. At 1 p.m. Gt. Salvage S. by E. 20 miles. At 7 p.m. passed the Southern Salvage. At Daylight 21st saw the Eastend of Tenerife. At Noon East End South Distant about 4 Leagues. At 5.30 p.m. Dropped anchor in the Roadstead of Santa Cruz". Each leg of the voyage is also accurately recorded on the map using neat ruled lines in blue ink.

The manuscript annotations additionally comment on the map's accuracy, mark further settlements and correct information such as population statistics, noting, for example, beside the island of South Deserta: "Population according to Wyld's Chart, 600. Incorrect. No constant residents. A few fishermen occasionally resort there for a few months in the year and scarcely amount to fifty in number". In another significant intervention, the annotator also asserts that in the map's panorama of Funchal, the "mountains [are] scarcely lofty enough in proportion to the space occupied by the town", with the mountains' summits diligently re-drawn in ink. On the inset map depicting Porto Santo, the mooring of the 'Vernon' off the island's coast is denoted by way of a small hand-drawn ship, which is also accompanied by an inland route noting the location of "water", and there is a further hand-drawn inland route on the island of Madeira, which additionally notes elevations and additional settlements/landmarks. The Canary Islands were a popular port of call for ships travelling between Europe and the Americas, with some transporting the islands' own products such as cochineal, sugarcane and rum to be sold in American ports such as Veracruz, Campeche, La Guaira and Havana. An evocative map, having seen active service aboard (at least) two contemporary voyages within the Canary Islands.

Scarcity: Only one institutional copy recorded worldwide according to WorldCat (British Library).

£2,000 / \$2,520
[F61210]





36. PALMER, Richard. A Map of Arabia Petraea, the Holy Land, and Part of Egypt, Ancient and Modern, exhibiting their Physical Features, accompanied with Geological Notes, Designed chiefly to Illustrate those parts of the Old Testament which relate to the Exodus and Journeyings of the Israelites, and their Settlement in the Land of Promise: Compiled from the most authentic sources of Information by Richard Palmer. Dedicated by Permission to his Grace the Lord Archbishop of York. London: Published by Houlston & Stoneman and Trelawney Saunders, December 1, 1845.

Original large engraved map (133 x 100 cm) with partial contemporary hand-colouring, dissected into 48 panels and laid onto linen, folding into publisher's original brown cloth slipcase (23 x 14 cm) with title label. Embellished with calligraphic engraved title, compass rose showing Roman coin celebrating the conquering of Jerusalem issued by the Flavians (JVDAEA CAPTA), and four inset diagrams illustrating "The Red Sea from Point Attaka", "The Valley of Jordan opposite Jericho", "The Gulf near Suez" and the "Elevation of the Wilderness of Sinai". The stages of the Israelites exodus from Egypt are also depicted along with an explanatory key. Paper slightly toned on left hand side of map, slipcase worn, generally an excellent copy of this large and attractive map.

A rare map, OCLC finds 4 copies, and just one of this edition published in 1845 (the others being dated 1841 and 1854).

£1,500 / \$1,890

[F61539]



37. CATTANEO, Giuseppe. (Venice). Pianta della R. Città di Venezia secondo lo stato dell'anno 1849. Dedicata al Nobile ed Onorevole Signore Dn. Giacomo Poldi Pezzoli pel Generoso Patrocinio Conceduto Ai Cultori delle Arti in Umile Omaggio di Gratitudine da Giuseppe Cattaneo. Incisore sul disegno eseguito dal geometra Marco Perissini. *Venice, 1849.*

Original lithographed map of Venice (70 x 91 cm) dissected into 20 sections and backed onto grey cloth, folding between handsome red contemporary cloth covers with gilt decoration, several of the important buildings with contemporary hand-colour. Embellished with decorative title and Lion of Venice, inset map titled "Regno Lombardo-Veneto" to upper right corner, and with an extensive descriptive key to lower portion. A few isolated spots, generally a very good example.

In the upper left corner is depicted a small steam locomotive with two wagons entering the Venezia Santa Lucia train station. There had been rail traffic in Venice since January 1846 with the completion of the first translagoon railway bridge, which opened into the city through an area obtained in connection with the landfills. Initially without a station building, the incoming trains ended up on a strip of land next to the church of Santa Lucia. Construction of the actual station would be delayed by riots associated with the 1848 Revolution and not fully completed until 1863, when the first train station, Venezia Santa Lucia, was finally officially declared open.

£1,200 / \$1,510
[F61317]



**“THE APOTHEOSIS OF THE TINTED LITHOGRAH”
(ABBEY)**

38. ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia.* London: F.G. Moon, 1842-1849.

FIRST EDITION. 6 vols. Elephant folio (61 × 43 cm). Half black morocco over grey cloth boards by J. Wright, the spines with gilt rules, raised bands, and gilt lettering, all edges gilt. Complete with 250 plates comprising lithographed portrait of Roberts by C. Baugniet, 2 engraved maps, 6 lithographed titles with vignettes and 241 tinted lithograph plates of which 121 are full-page and 120 half-page. Volumes I and II of Egypt with misnumbered in reverse order on the spines. Contents remarkably clean and fresh with just one half page plate (Slave Market in Cairo) with some minimal spotting.

“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.

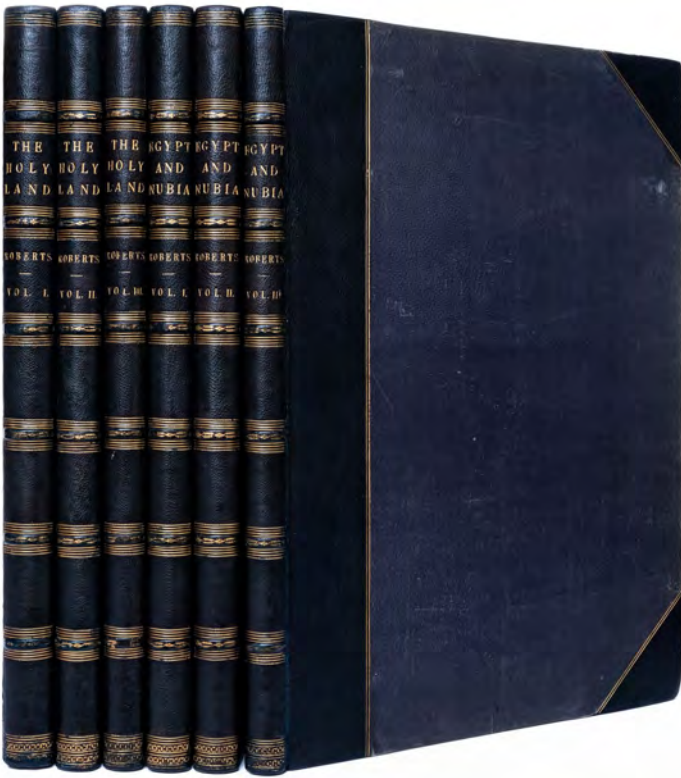
Before leaving for the Near East, Roberts had already discussed publication with the engravers Edward and William Finden, but on his return both Finden and the publisher John Murray, who was also approached, balked at the risks involved in a publication of the size and grandeur envisaged. However, Francis 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 272; Tooley 401-2; Blackmer 1432)

£65,000 / \$73,080
[F60128]





THERE'S



APPROACH OF THE SIMOON - DESERT UTILIZED



A CLASSIC OF FLORAL SURREALISM

39. GRANDVILLE, J.J. (Jean Ignace Isidore Gérard Grandville). *Les Fleurs Animées* par J.J. Grandville, introductions par Alph. Karr, texte par Taxile Delord. Paris: Gabriel de Gonnet, 1847.

FIRST EDITION, FIRST ISSUE WITH THE CORRECT PAGINATION. 2 vols. Large 8vo. (27 x 18.5 cm). pp. 262; 263-364+iv+132. Near contemporary straight-grained blue morocco over marbled boards by Emile Carayon (his signature to front endpapers), original pink-decorated paper wrappers bound in, smooth spines lettered and decorated in gilt, marbled endpapers, top edges gilt. 52 hand-coloured plates comprising 50 anthropomorphic steel-engraved plates and two wood-engraved frontispieces, plus an additional 2 black and white botanical plates in vol. 2. Octagonal navy bookplate with a wild boar to marbled flyleaf of vol. I. A fine copy.

A lovely set of one of Grandville's best works, a true classic of floral surrealism, in a superb French binding by Carayon. "The *Fleurs Animées* are the very thought of Grandville; they were his favorite work, the work into the execution of which he put all that was in him of poetic and gracious originality, of dexterity of mind and observation, of that prodigious perspicacity which made divine affinities hitherto unperceived by anyone and discover new worlds" (Ray).

Carteret III. p.286; (Ray, *The Art of the French Illustrated Book 1700-1914*, 198).

£2,450 / \$3,090
[F59954]





FIRST EDITION OF A BEAUTIFULLY PRODUCED BOOK OF MEXICAN VIEWS PUBLISHED IN THE WAKE OF THE MEXICAN-AMERICAN WAR

40. PHILLIPS, John & RIDER, A. *Mexico illustrated in Twenty-Six Drawings. With descriptive Letter-Press in English and Spanish. London: E. Atchley, Library of Fine Arts, 106 Great Russell Street, 1848.*

FIRST EDITION. Folio (63 × 45 cm). Bilingual (English & Spanish) text comprising printed title and 26 leaves between original red cloth backed yellow coated end-papers, together with the plates tipped in loosely within the restored original cloth portfolio, comprising original boards with yellow coated endpapers, original gilt lettered red morocco title label to upper cover, rebaked in matching red morocco, renewed cloth sides and silk ties. 26 (including title) tinted lithographs by Messrs Rider and Walker after drawings Phillips and Rider printed by Day & Son all with original hand-colour. A very handsome copy of this book published almost concurrently with the end of the Mexican-American War.

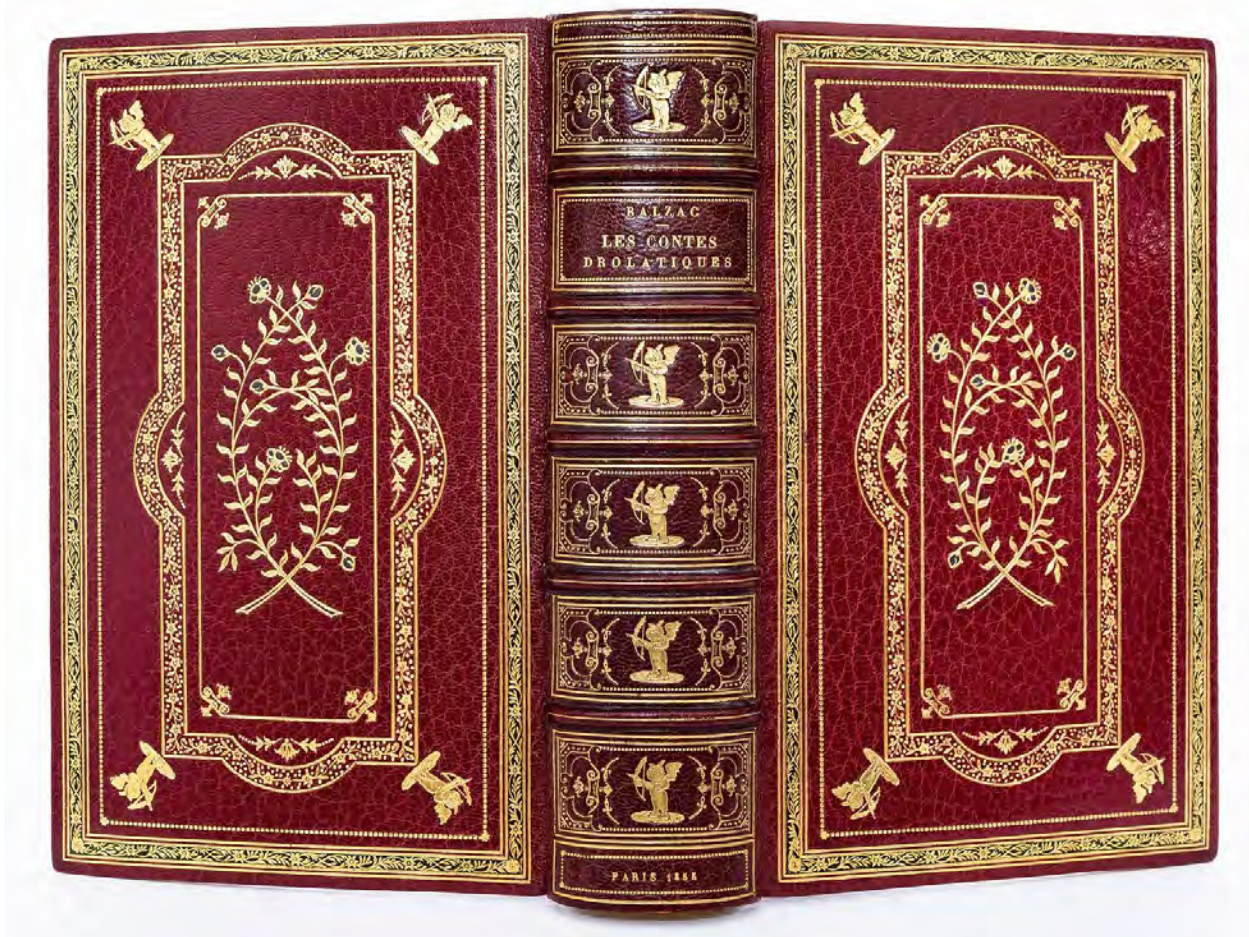
Originally published at £4.4s. plain and £10.10s. coloured, as here, from that furnace of bibliophilia at 106 Great Russell Street.

The work was clearly published both as a purely topographical work of the highest quality and as an attempt to capitalise on the interest that the Mexican-American War had generated in England as well as the United States. The plates derive from a fascinating number of sources, ranging from straightforward eyewitness records by both John Phillips and Alfred Rider, to an adaptation of a 17th-century engraving first published by Arnoldus Montanus, to a number of views taken from the earlier work of Carl Nebel and Pedro Gualdi. The main thrust of the work is to offer a fine topographical overview of the country. The order of the plates leads the viewer on a tour of the country starting at Campeche on the southern rim of the Gulf of Mexico, along the coast to Vera Cruz, turning inland to Mexico City via Jalapa, Orizaba, and Puebla. After some time spent in the capital and its environs, the tour turns north up through the center of the country to San Luis Potosi and Monterey before finally heading east and returning to the Gulf at the mouth of the Rio Grande at Matamoros. The lithographs are the work of Day & Son, "Lithographers to the Queen." Day & Son was the foremost lithography firm in Britain for much of the 19th century, and continued in various forms until 1940.

(Abbey Travel, 671; Sabin, 62498; Palau 224780)

£17,500 / \$22,050
[F59394]





A FINE COPY PRINTED ON PAPIER VÉLIN

41. 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. PRINTED ON PAPIER VÉLIN SATINÉ. 8vo. (20 × 12.5 cm). pp.xxxi+[1]+614+[1]. Contemporary full red morocco signed by David, sides richly tooled in gilt with inlaid green morocco border and flowers, four gilt cherubs to corners reflecting "la victime de l'amour" vignette to covers and title-page, spine with raised bands and gilt-decorated compartments, green morocco doublures stamped with gilt cherubic motifs, decorative silk endpapers and additional marbled endpapers, all edges gilt (some pages uncut), with the original wrappers dated 1856 bound in. 425 illustrations by Gustave Doré engraved on wood by Lavielle, Rouget, Pisan, Brévière and Piaud. An extremely fine copy printed on immaculate papier vélin satiné and with particularly fine impressions throughout.

First illustrated edition of the Contes drolatiques with 425 illustrations by Gustave Dore, 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).

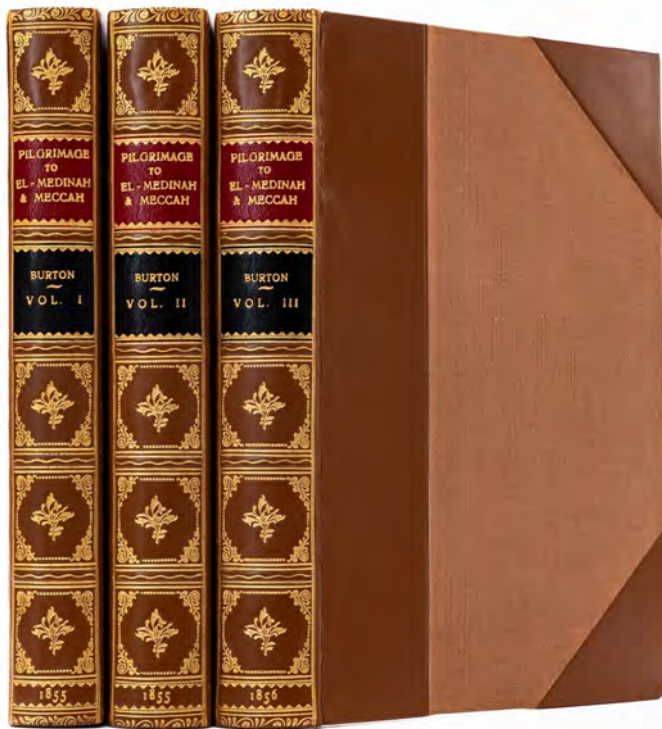
Although the title refers to this edition as the "cinquiesme édition", it is actually the fourth edition of Les contes drolatiques, which was first published between 1832-1837. It is well recorded that Balzac's widow granted permission for the illustrated edition only on the condition: "that no artist but Doré should be allowed to illustrate her husband's works" (Anthony North-Peat, Gossip from Paris 1864-69, p. 324).

According to Carteret there were probably 25 copies printed on chine, of which he lists 7 copies to have appeared in commerce. It is likely that copies printed on vélin are equally rare, with Carteret again citing just 7 copies.

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.

£13,750 / \$17,330
[F58836]





42. BURTON, Richard F. *Personal Narrative of a Pilgrimage to El Medinah and Mecca.* London: Longman, Brown, Green, and Longmans, 1855-1856.

FIRST EDITION. 3 vols. 8vo. (22 × 14 cm). pp. xiv+[ii]+388; title+iv+426; x+[ii]+448. Half title in vol. III only (as called for). Finely bound by Bayntun in half tan calf over matching cloth covered boards, spines richly gilt in compartments, red and black labels, top edges gilt, marbled endpapers. Complete with all 4 maps and plans, 5 colour lithographed plates, and 8 tinted lithograph plates. Ex libris Fredrici Gulielmi Cagle Natu Minor to front pastedown of each volume. A near fine clean set in a handsome binding.

One of the most extraordinary travel narratives of the 19th century; it surpassed all preceding Western accounts of the holy cities of Islam, made Burton famous, and became a classic of travel literature, described by T. E. Lawrence as "a most remarkable work of the highest value".

A formidable linguist, explorer, and storyteller, Burton spent decades traveling the British Empire. After years in India while stationed with the East India Company, Burton returned to England where he devised an audacious plan to undertake the sacred hajj, the pilgrimage to Mecca, which

was forbidden to non-Muslims. He approached the Royal Geographic Society, presenting the goal of his pilgrimage as the removal of "that opprobrium to modern adventure, the huge white blot which in our maps still notes the Eastern and the Central regions of Arabia."

With support from the Royal Geographic Society, Burton left for Egypt in 1853. He spent time in Alexandria and Cairo where he perfected his Arabic as well as observing and embracing local customs and mannerisms to lessen the chance that his ruse would be discovered. Joining a caravan whose destination was Medina, Burton participated in the associated rites with the pilgrimage before returning to Egypt where he composed *Personal Narrative of a Pilgrimage to El Medinah and Mecca*. His narrative is remarkable both for its detail of an unfamiliar region and culture for nineteenth-century audiences as well as Burton's reflections on his status as an interloper. For example, when he finally reached the Kaaba at the heart of the Great Mosque, Burton offers this confession: "I may truly say that, of all the worshippers who clung weeping to the curtain, or who pressed their beating hearts to the stone, none felt for the moment a deeper emotion than did the Haji from the far north. It was as if the poetical legends of the Arab spoke truth, and that the waving wings of angels, not the sweet breeze of morning, were agitating and swelling the black covering of the shrine. But, to confess humbling truth, theirs was the high feeling of religious enthusiasm, mine was the ecstasy of gratified pride."

£7,500 / \$9,450
[F61111]



“PRINTED FOR PRIVATE CIRCULATION ONLY”

43. BROMFIELD, William Arnold. Letters from Egypt and Syria [with] An Original Poem in Memory of the Author's Sister by G.E. Smith. London: Printed for Private Circulation Only (by William Pamplin), 1856.

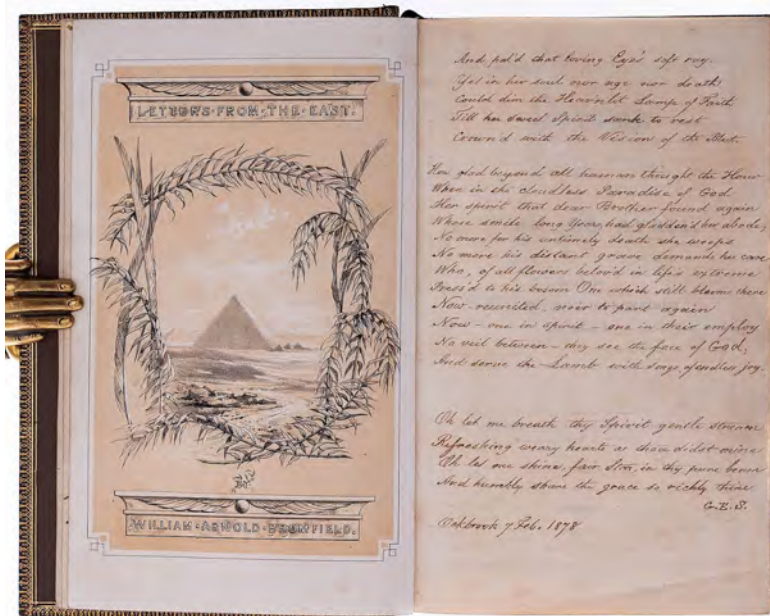
FIRST EDITION. With a presentation inscription from the author's sister to the publisher and a long MS poem in her memory by the editor. 8vo. (21.5 x 13.5 cm). pp.xv+280. Handsomely bound in contemporary full brown calf, the sides ruled with gilt cross-hatched border enclosing floral ornaments in each corner, the spine with raised bands and gilt-decorated compartments, each with central fleuron device, the date of publication gilt to foot of spine, brown morocco label to second compartment, gilt inner dentelles, brown-coated endpapers. Additional lithographic title depicting the Pyramids of Giza and a wood-engraved illustration of a sandstorm on p.154. Presentation from Elizabeth Bromfield to publisher William Pamplin to flyleaf, along with three pages of a neatly written manuscript poem to flyleaf and tissue-guard in memory of Elizabeth Bromfield signed 'G.E.S.' (Gerard Edwards Smith) and dated 7 Feb. 1878. Also affixed to flyleaf is a death notice for Miss Bromfield, who died age 83, with a note by Smith beneath fixing the date as the 9th of December, 1877. Light rubbing to extremities with small loss to foot of spine, contents clean, generally a remarkable association copy of this scarce work of exploration - likely the best possible copy one could hope to obtain.



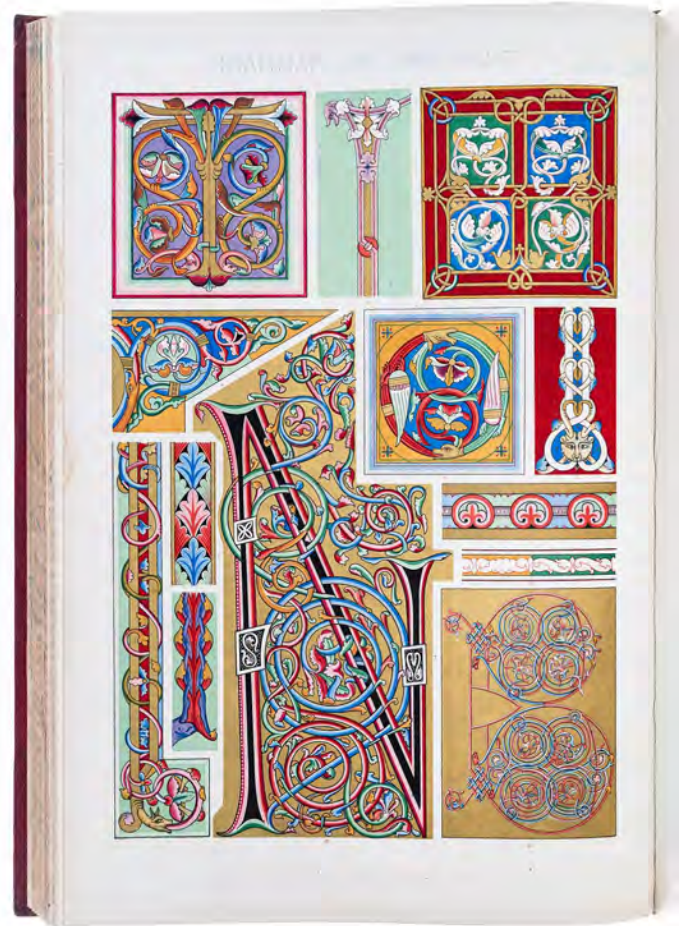
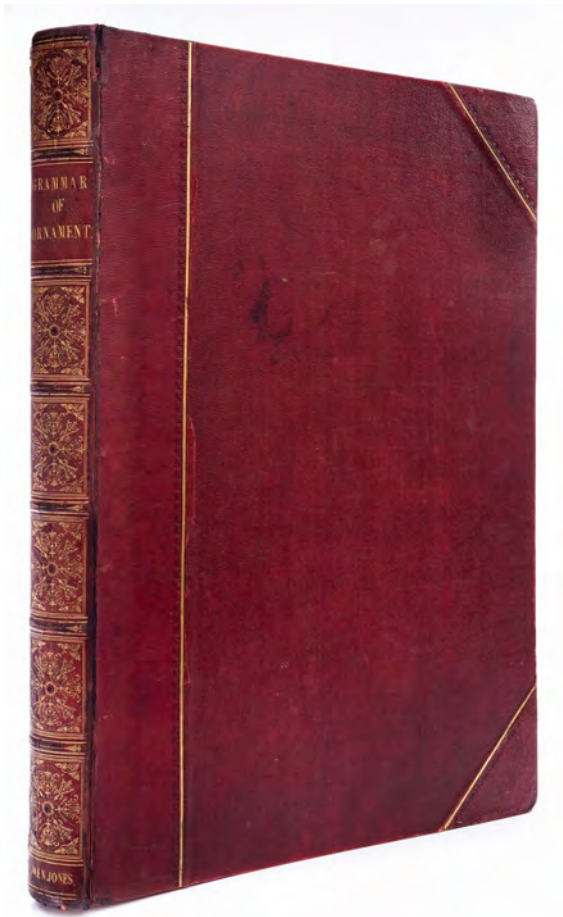
An uncommon privately printed account of a year's travel in Egypt and the Levant. It is a useful source on the flora of Egypt and Palestine, as Bromfield was a botanist whose enthusiasm won him the nickname "Abu Hashish" among his Arabic-speaking companions. In addition, it is a remarkable association copy - having been presented by the author's sister Elizabeth Bromfield to the publisher William Pamplin, it must then have passed into the hands of Gerard Edwards Smith, a fellow botanist and editor of the present work, who, upon Elizabeth's death, composed a wonderful original poem on the flyleaves in her memory. The book is composed of letters recording Bromfield's experiences, from docking in Alexandria in October 1850 to his untimely passing from typhus in Damascus almost exactly a year later in October 1851. Written to his sister Elizabeth and never intended for publication, they ... exhibit an intimacy and directness missing from most Victorian travelogues, relating memorable episodes such as the observance of snake-charmers at work in Cairo and meetings with Dr. Assad Yacoub Kayat (an important character in nineteenth-century Anglo-Syrian relations) in Jaffa. The majority of the letters concern his extensive travels in Egypt - venturing south as far as Khartoum-but there are also several devoted to his final journey, through Syria and Palestine, along with notes from Bromfield's ms. journal. Interesting additional sections include a memoir of the author, extracts from the letters of those that cared for him in Damascus and memoranda on the plants mentioned in the letters.

William Arnold Bromfield (1801-1851) was a botanist whose most important work was a flora on the Isle of Wight, *Flora Vectensis*, also published posthumously in 1856. He was also an intrepid traveller, undertaking several expeditions in his lifetime, including a tour of Germany, Italy, and France (1826-1830); the West Indies, where he spent 6 months primarily in Trinidad and Jamaica (1844); and North America, where he contributed some remarks on its climate and its plants to Hooker's 'Journal of Botany' (1848-49). His last expedition would be to the Middle East, where he visited Egypt, ascending the Nile

as far as Khartoum, which he described as a region of dust, dirt, and barbarism. After two of his companions succumbed to illness and died, he returned to Cairo in June 1851, travelled on to Syria, visited Jerusalem, and ended up in Damascus. Although he had originally planned to leave Constantinople for Southampton in September 1851, his last letter was sent from Beirut on 22 September. He arrived in Damascus in early October, only to fall ill with typhus. He died at Damascus on 9 October 1851, and was buried at the Christian burial-ground there. After his death his botanical collections from Egypt and Syria were divided between Kew Gardens and some of his scientific friends, the seeds being shared between Kew Gardens and a Mr. Lawrence of the Isle of Wight. His herbarium passed into the possession of the Isle of Wight Philosophical Society, but his flora of Hampshire was never published (Blackmer 212; O.D.N.B.).



£2,500 / \$3,150 / [F60733]

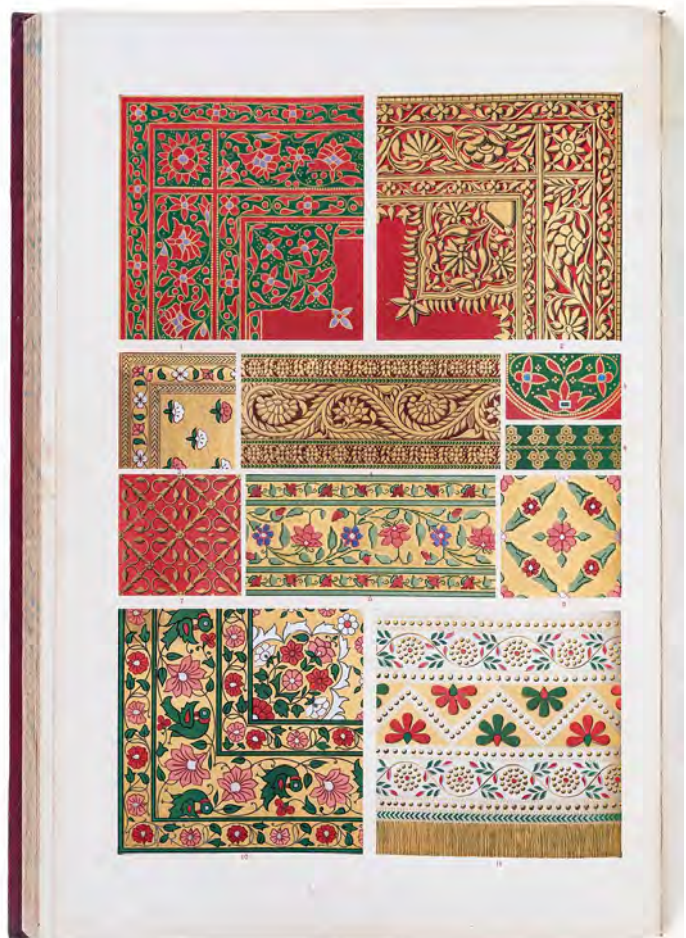


THE FINEST CHROMOLITHOGRAPHIC WORK OF THE PERIOD

44. JONES, Owen. *The Grammar of Ornament. Illustrated by Examples from various Styles of Ornament. One Hundred folio Plates. Drawn on Stone by F. Bedford. London: Day and Son, 1856.*

FIRST EDITION. Folio. (57 x 38 cm). Near contemporary half red morocco over complementary red cloth covered boards, spine with raised bands and gilt decorated compartments, marbled endpapers and edges. Complete with its fine fine chromolithographic frontispiece and 100 chromolithographic plates* illustrations in the text. 12 x 8 cm. offset from small sheet of paper (?) at plate IV, very occasional minor spotting, upper joint neatly professionally repaired at extremities generally a remarkably clean copy in an attractive binding.

The finest of the great chromolithographic books of the period, undertaken following the success of the architectural and ornamental museum in the Crystal Palace in Sydenham. Jones created the framework for a characteristically nineteenth-century style of ornament, and inspired William Morris, the Arts and Crafts movement, and the Victoria and Albert Museum.*Bound in a slightly unconventional order with the plates for each separate section (Egyptian, Persian, Chinese etc) bound in reverse order followed by the text descriptions, and plate no 96 being misnumbered as plate no 98 and also miscaptioned as "Leaves from Nature. No. 8" when it is in fact No. 6 indicating an early issue before corrected errata.





RARE & EXTENSIVE SUITE OF COLOMBIAN COSTUME PLATES

45. TORRES-MÉNDEZ, Ramón (1809-1885). Cuadros de Costumbres Colombianas. Paris: A. Delarue, c. 1858.

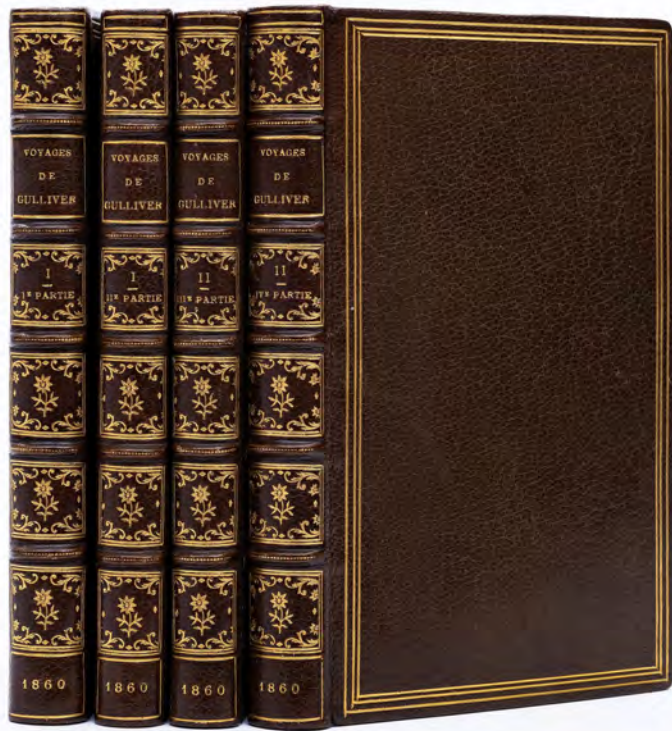
Oblong quarto (25.5 × 35.5 cm). Original half red morocco over complementary red cloth, decoratively titled in gilt to upper cover and simple title in gilt to spine, spine with raised bands, marbled endpapers. Binders ticket to front paste-down "Encuadernation de / Ricardo R. Saenz, / Calle 10. N.o 235" 36 original full page hand-coloured lithographs with imprint "Imp. A. Delarue, Paris" to each. Old ownership stamp of U. Sharman to blank endpapers. Binding slightly rubbed with discolouration to upper margins of boards, contents generally very good and fresh, with just very light occasional spotting, fractionally significant to 3 plates. A very good copy.

"A rare, very extensive suite of Colombian costume plates. By a Colombian artist and issued in Colombia. Torres-Méndez was the most prolific of 19th century Colombian painters in the popular costumbrista tradition. An edition with 50[?] plates was published in Bogotá in 1851, but according to OCLC this survives in only one copy, at the Universidad de Antioquia, Medellín.... Although these plates were printed in Paris, they appear to be in a contemporary Colombian binding and likely issued in Bogotá. Facsimile editions appeared in the 20th century, but this is the most extensive suite of original plates we can locate in the auction records or in institutions. Bobins 30; see E. Sanchez, Ramon Torres Mendez, Pintor de la Nueva Granada, 1987." (Christies, Norman Bobins sale 10/06/2023, similar example, but rebacked, plates re-hinged, \$9450)



RESERVED
[F61224]



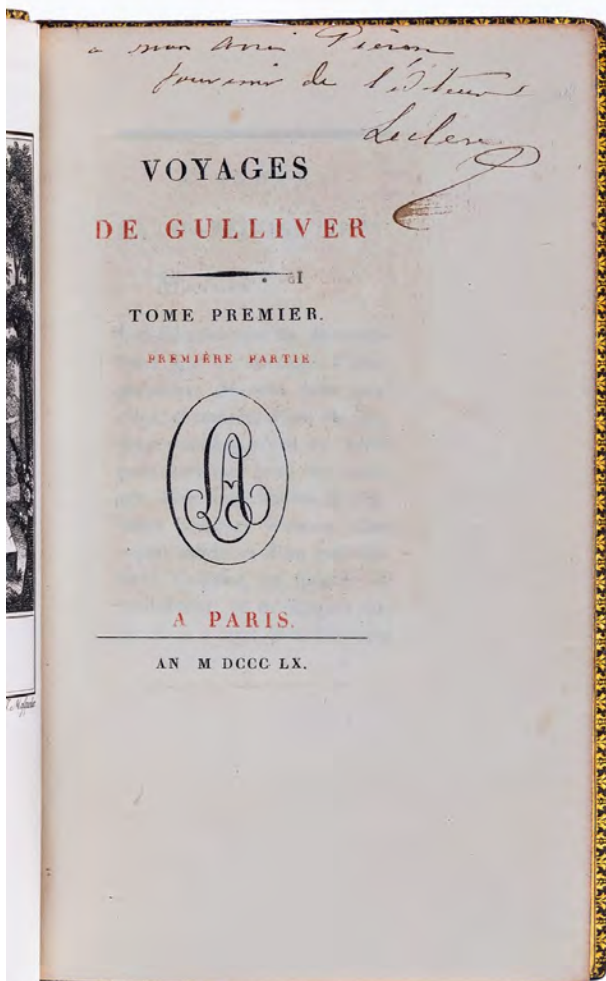


A FINE COPY WITH A PRESENTATION FROM THE PUBLISHER

46. SWIFT, Jonathan. *Voyages de Gulliver*. Paris: Chez Alphonse Leclere, 1860.

FIRST EDITION THUS, LIMITED EDITION (15/150), LARGE PAPER COPY, WITH A PRESENTATION FROM THE PUBLISHER. 4 vols. 12mo. (16 × 10 cm). Title-pages printed in red and black. Contemporary full chocolate morocco by Loiseleur, the sides ruled with french fillets, spines with raised bands and gilt-decorated in compartments with fleuron motif, the date gilt to bottom compartment, gilt inner dentelles, multicolour silk page markers, marbled endpapers, all edges gilt. 10 plates engraved by L.J. Masquier after Le Febvre, each printed on japon and then laid down. The engravings are those of the Didot edition of 1797. With an inscription from the publisher to title-page of volume 1: "à mon ami Pierre, souvenir de l'éditeur Leclere". An extremely fine copy, the contents clean with only faint occasional spotting to volume 4, generally a superb set.

£1,200 / \$1,510
[F60824]





WITH A RACIST HOTEL REVIEW IN CIVIL WAR AMERICA

47. LLOYD, James T. Lloyd's New Map of the United States, the Canadas, and New Brunswick. From the Latest Surveys showing every Railroad & Station finished to June 1862 and the Atlantic and Gulf Coasts from the United States Superintendent's Official Reports of the Coast Survey by order of Congress. *New York: J.T. Lloyd, 1863.*

Original large colour-printed Civil-War era map (96 x 127 cm) of the United States and Canada, coloured by counties and extending west to include Dakota, an early depiction of Nebraska (predating the creation of Wyoming Territory), Indian Territory (present day Oklahoma), Kansas and Texas. With an inset map of southern Florida. The map laid onto linen and folding between publisher's original purple cloth covers with title-label to upper cover and publisher's advertisements to verso which includes a list of Lloyd's maps, most of which were available varnished, mounted on linen, with rollers. Interestingly the address given on the title-label is of 1, Strand, W.C., London. Very small partial loss to Kansas near fold, two small ink smudges near Georgia, cloth covers a bit worn and title-label soiled, generally an excellent copy.

J.T. Lloyd (fl. c. 1852-1865) was a New York City based map publisher active in the middle of the 19th century. Lloyd's maps, despite being printed in New York, frequently focused on the southern states, then in the midst of the American Civil War. Lloyd's maps are as noteworthy for their large size and extensive detail as for their bombastic advertisements and self-promotion. He was also an overt racist who, in modern times, has become notorious for his rants against merchants and hoteliers he encountered in his travels - click on the photo to read the full racist hotel review printed directly onto this map on our website.

£2,300 / \$2,800
[F60794]

A UNIQUE COPY?

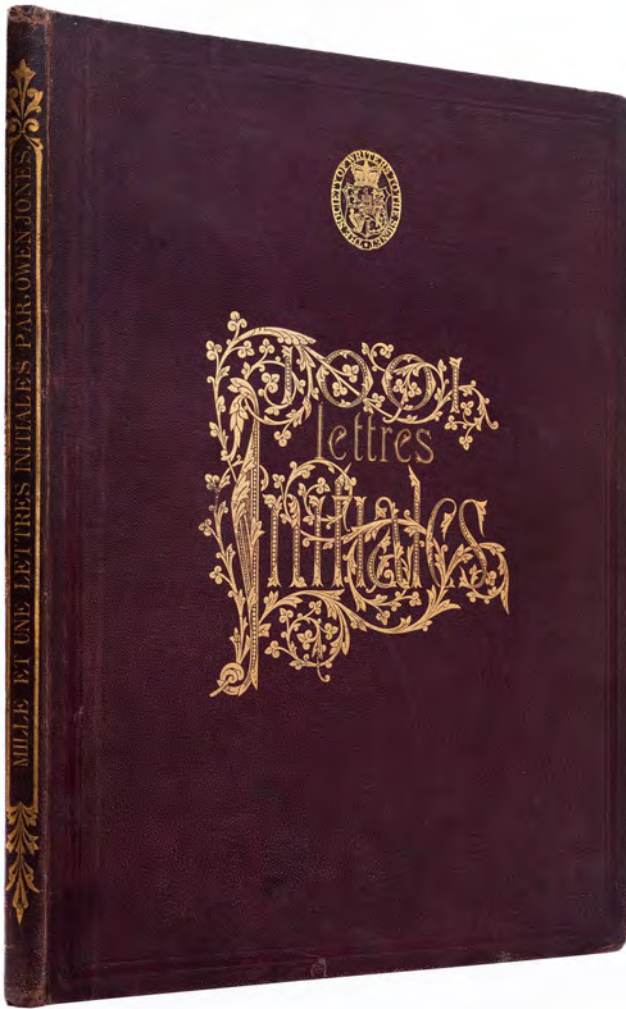
48. JONES, Owen. One Thousand and One Initial Letters designed and illuminated by Owen Jones. Mille et Une Lettres Initiales. London: Day and Son, 1864.

FIRST EDITION. Folio. (43 x 31 cm.) Original maroon cloth, decorative gilt stamped title to upper cover and gilt-lettered on spine, a.e.g. 27 chromolithographic plates. Oval gilt stamp of the Signet Library to both upper and lower cover, but otherwise no library markings. Titles, first two and last two letters lightly spotted, generally a very nice clean copy of a book usually found in far from perfect condition.

An interesting and most unusual copy having the usual chromolithographed title and 26 plates of the alphabet but additionally a French language letter-press title page (with normal English imprint details) and both the upper cover and spine also titled in French "Mille et Une Lettres Initiales". We have been unable to trace another such copy. Unique?

Owen Jones was a British architect. A versatile architect and designer, he was also one of the most influential design theorists of the nineteenth century. He helped pioneer modern colour theory, and his theories on flat patterning and ornament still resonate with contemporary designers today.

£1,950 / \$2,460
[F61173]



A RARE COMPLETE RUN OF THIS SUBVERSIVE SPANISH PERIODICAL

49. SPAIN - POLITICAL SATIRE. La Flaca, La Madeja Política, La Carcajada, El Lio. *Barcelona, March 1869 - March 1876.*

3 volumes. Folio (43 x 31 cm). Volume one in original publishers brown morocco backed blind-stamped brown cloth, title in gilt diagonally across upper cover, volumes 2 & 3 in later red morocco. Complete with 3 pictorial title pages and 260 illustrations (plus vignettes). Each issue typically comprises one bifolium and includes a full-page colour-printed lithographic illustration (in the case of volume 1), or a double-page colour-printed lithographic illustration (in the case of volumes 2 and 3). In total 263 lithographic illustrations, most colour-printed, by Juan Vasquez et al., not counting the in-text vignettes which accompany most issues of La Flaca. First volume with some minor browning and marginal tears, volumes 2 & 3 generally very clean., first illustration in volume 2 with repaired tear without loss.

The contents are as follows:

Volume 1:

-La Flaca, nos. 1-100 (3rd of April 1869 - 3rd of September 1871). NB: no. 1 not dated as usual

Title page in colour

Coloured vignette headpieces to most issues (the exceptions being the 12 issues with a double page illustration across the centrefold)

100 plates comprised of 4 with just half page illustrations (nos. 1,2, 4 &5), 84 full page illustrations plus 12 double page.

Complete as called for in list of contents.

The first 21 issues being variously second, third or fourth impressions from 21 onwards first impression.

Volume 2:

-La Carcajada, nos. 1-37 (17th of January 1872 - 31st of October 1872)

-La Flaca, nos. 38-84 (7th of November 1872 - 4th of October 1873).

No.1 is second impression

Tinted lithograph title page plus 84 double page plates, complete as called for, of which 81 in colour and 3 (nos. 6, 20 & 57) in b&w.

Volume 3:

-La Madeja Política, nos. 1-14 (1st of November 1873 - 31st of January 1873)

-El Lio, nos. 1-7 (7th of February 1874 - 18th of April 1874)

-La Madeja, nos. 22-50 (2nd of May 1874 - 19th of December 1874)

-La Madeja, nos. 1-22 (2nd of January 1875 - 3rd of March 1876).]

Title page in colour, 72 double page plates of which 67 colour printed and 5 b&w, plus an additional 4 single page black and white illustrations. Complete as called for.

This three volume set represents a scarce complete run of the Spanish satirical journal originally sold and issued as a weekly periodical. Faced by intense press censorship this Republican journal frequently changed its name (La Flaca, La Carcajada, La Madeja, La Madeja Política, El Lio), in order to avoid the censors. Among the targets were the Spanish government and church, along with other major institutions. It commented on the most pressing national and international political issues of the day, including freedom of the press and colonialism. Each issue includes a striking large format colour-printed caricature, many by the magazine's chief illustrator Tomás Padró, along with numerous spectacular colour-printed lithographic illustrations.

(Palu 91 942 & III p.240)

£7,500 / \$9,450

[F57611]





¿HASTA CUANDO?



A FINE SET IN THE DELUXE PUBLISHERS BINDINGS

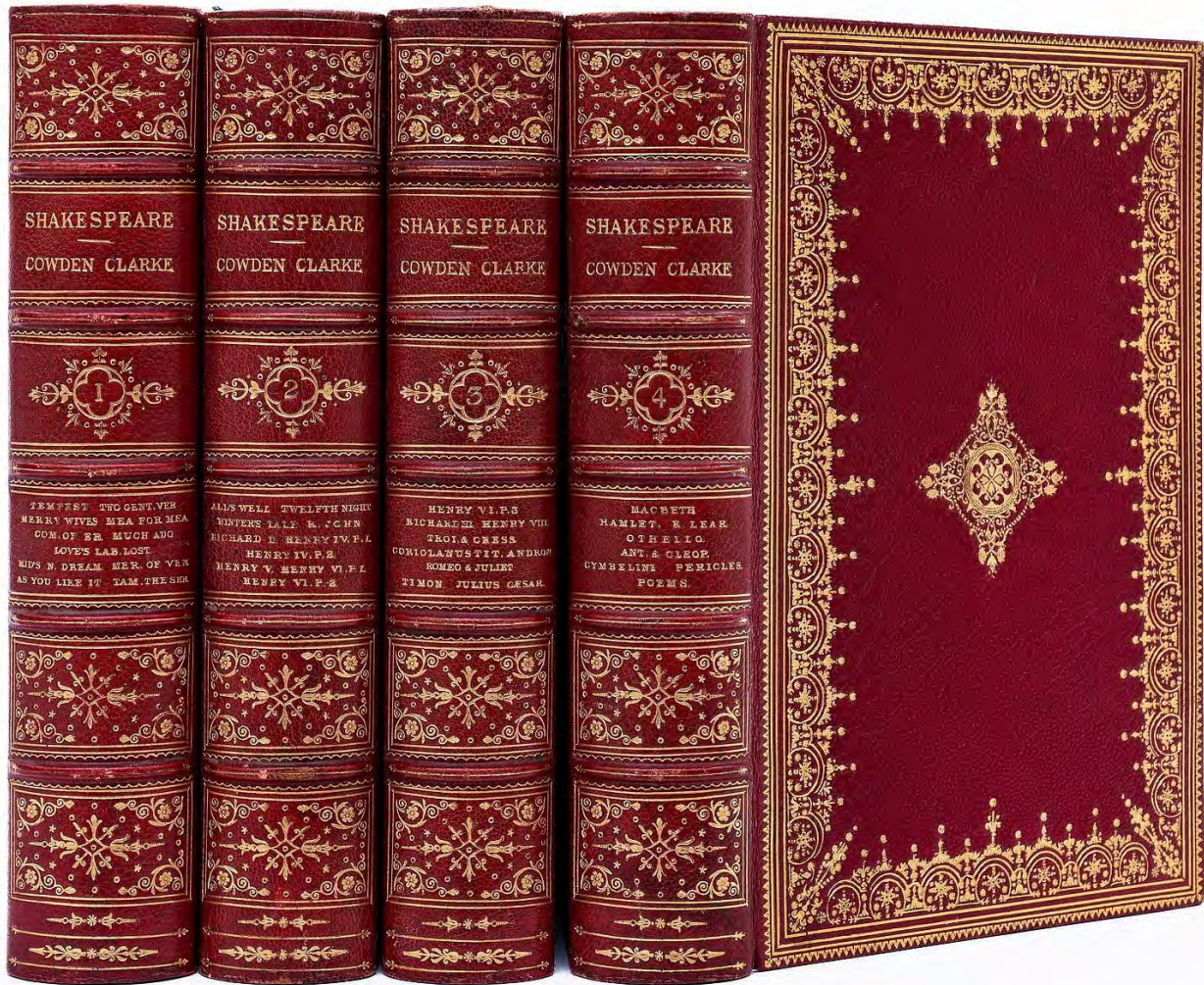
50. SHAKESPEARE, William. *The Works of Shakspeare. Imperial Edition.* Edited by Charles Knight. With Illustrations on Steel. London: Virtue & Co., Limited, [c.1873].

4 vols. Folio (36.5 x 26 cm). Contemporary publisher's full red morocco, sides richly decorated in gilt with central imperial device and title surrounded by prominent border of intertwining black bands and gilt-foliage decoration, spines with raised bands and gilt decoration, gilt inner dentelles, yellow coated endpapers, all edges gilt. In total 46 full-page steel-engraved plates comprising 4 frontispieces, 2 engraved titles with vignettes, and 40 full page illustrations. Ex libris Charles Joseph Francis. Usually found in 2 volumes, most uncommon to find it bound in 4. A magnificent set.

The Imperial Shakespeare was an ambitious project, incorporating illustrations by a variety of artists and extensive notes, comments and essays, including a detailed biography by Charles Knight (1791–1873). Shakespeare was one of Knight's specialities; in 1842 he wrote and published a biography of Shakespeare, and in the same year produced *The Pictorial Shakspeare*, which appeared in 8 parts (1838–1841). His editions of Shakespeare were extremely influential, playing “an important part in how the Victorian population thought about and constructed Shakespeare” (Goodman).

£5,000 / \$6,300
[F59584]

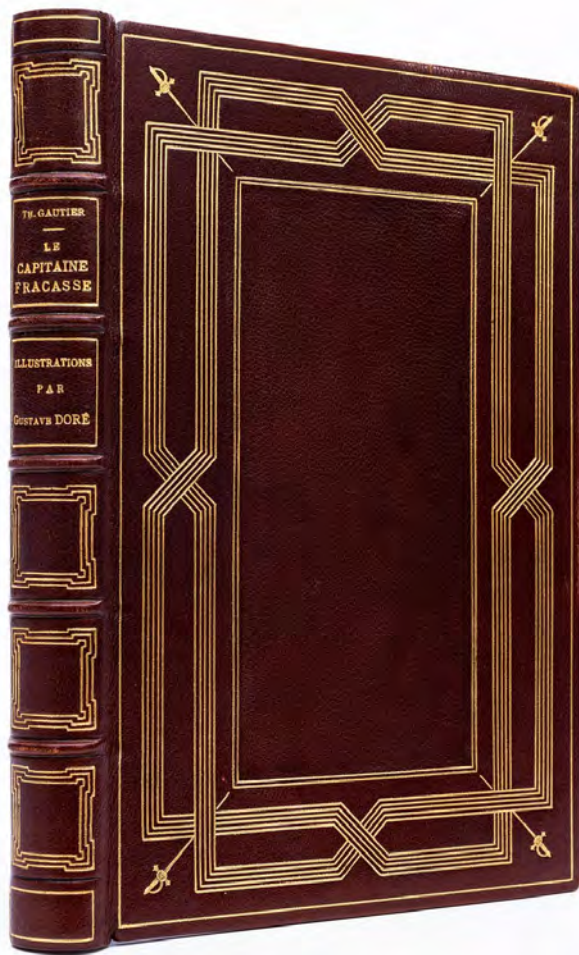




51. SHAKESPEARE, William. *The Works of William Shakespeare. Edited, with a Scrupulous Revision of the Text, by Charles and Mary Cowden Clarke. London: Bickers & Son, 1876.*

4 vols. 8vo. (22 x 14 cm). Title-pages printed in red and black. Full contemporary red morocco by [for] Sotheran & Co. (their signature in each volume), sides richly tooled in gilt, spine with raised bands and gilt-decorated compartments, gilt inner dentelles, marbled endpapers, all edges gilt. Engraved portrait frontispiece. Old ownership inscriptions to flyleaf in vol. 1, one dated 1881. Contents clean save for some very occasional light foxing, generally an excellent set.

£1,250 / \$1,580
[F61021]



52. GAUTIER, Théophile & DORÉ, Gustave (illustrator). *Le Capitaine Fracasse*. Paris: Librairie Illustrée, [c.1877].

Large 8vo. (25.5 × 17 cm.) pp.iv+396. Handsome binding by Beenkens, Bruxelles, of richly gilt-decorated brown morocco, sides ruled with geometric interlocking gilt fillets, the spine with raised bands and gilt decoration, marbled endpapers, all edges gilt. Marbled paper covered slipcase lined with leather at top and bottom of opening. 49 large in-text illustrations by Doré engraved on wood. Some light foxing but generally a very good copy in an attractive binding. First published 1866 with 60 full page illustrations.

Capitaine Fracasse (Captain Fracasse) is a novel by Théophile Gautier (1811-72), the title character of which is a brash, loud-mouthed swaggerer. The novel recounts the adventures of the baron of Sigognac during the reign of Louis XIII, a penniless nobleman who, taking on the role of the braggart Matamore, leaves his decaying castle to join a traveling theatrical troupe out of love for a young actress. The novel includes all the main characteristics of the typical roman de cape et d'épée (swash-buckling romance) made popular by Walter Scott and Alexandre Dumas: chases, fights, intrigues, irony, love, dramatic turns of events, and a fast-paced narrative style. It became an enormous success immediately upon its release and has remained so ever since. But the work is more than an entertaining story. Gautier was a strong believer in "art for art's sake" and the novel is written in a polished style with descriptions of flamboyant characters, cities, inns, and landscapes that recreate a long-gone society. Gautier honors 17th century novelists, such as Paul Scarron and his *Roman comique* (Comic novel) and addresses the intricacies of drama, appearances, and reality. Gautier had promised *Capitaine Fracasse* to his publisher in 1836, but the novel was finally only published between 1861 and 1863, in installments in a periodical. It was published in one volume by the firm of Charpentier in 1863 (Library of Congress).

(Leblanc, p.120).

£650 / \$820
[F60599]



CENTRAL ASIA, TURKESTAN, AFGHANISTAN

53. WYLD, James. Wyld's Military Staff Map of Central Asia, Turkistan, and Afghanistan. London: Published by James Wyld, Geographer to the Queen, 11 & 12 Charing Cross, 157 Strand & 2 Royal Exchange, [c.1878].

Original lithographic map (90 × 120 cm) with contemporary outline colouring, divided into 32 sections and laid on later linen, the map with colour code indices outside the map's borders, marbled endpapers with publisher's advertisements to the verso, bound in contemporary boards with printed label to the upper cover, size when bound 245 × 175 mm Generally an excellent, clean copy.

The colour-coded indices identify and illustrate the vast domains acquired by the Russian Empire in Central Asia (present-day Turkmenistan, Tajikistan, Kyrgyzstan, and Uzbekistan) in the late 19th century, as well as Afghanistan, eastern Persia, and parts of Baluchistan (present-day Pakistan), India, and China. The political boundaries shown on the map delineate the khanates of Bukhara, Khiva, and Afghanistan, as well as the borders of the Russian Empire, Persia, and Baluchistan. The map was published during the Second Anglo-Afghan War (1878 - 80) for use by army officers

£1,500 / \$1,890
[F61528]



54. ROBERTS, David. The Holy Land. From original Drawings by David Roberts. With historical Descriptions by The Rev. George Croly. London: Cassell, Petter, Galpin & Co. [c.1885].

Large 4to. (32 x 24 cm). Contemporary binding by Broadbere of Southhampton with their ticket of half calf over green cloth spines richly gilt, red and brown labels, white moire cloth endpapers, all edges gilt. 120 tinted lithographic full page views. Light wear, first gathering of first volume slightly loose, overall a very good clean copy in a handsome binding

A handsome late Victorian quarto edition of Roberts's *The Holy Land*, in three parts: division I, Jerusalem and Galilee; division II, the Jordan and Bethlehem; division III, Idumea and Petra. Roberts's work "was the apotheosis of the tinted lithograph" (Abbey, *Travel*). The first quarto edition was issued by Day & Son in 1855-6.

David Roberts' (1796-1864) two great, large folio works collectively known as 'The Holy Land', and 'Egypt and Nubia' (made after drawings Roberts sketched onsite during his travels through what is now Egypt, Israel, Jordan, Saudi Arabia, Syria and Lebanon in 1838 and 1839), constitute one of the most splendid and historically important visual records of the Middle East ever produced.

£1,750 / \$2,210
[F59757]



THE FIRST AUTHORISED ENGLISH TRANSLATION OF THE COMMUNIST MANIFESTO

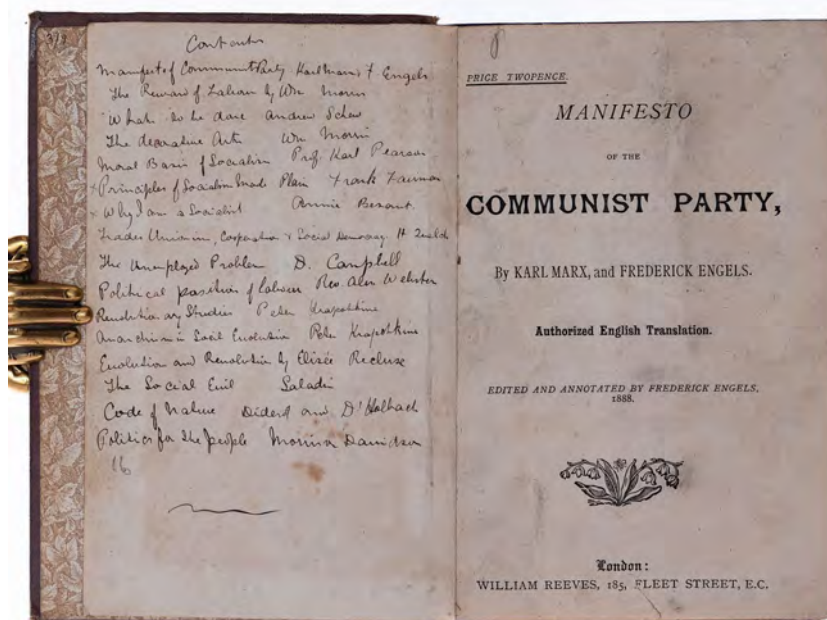
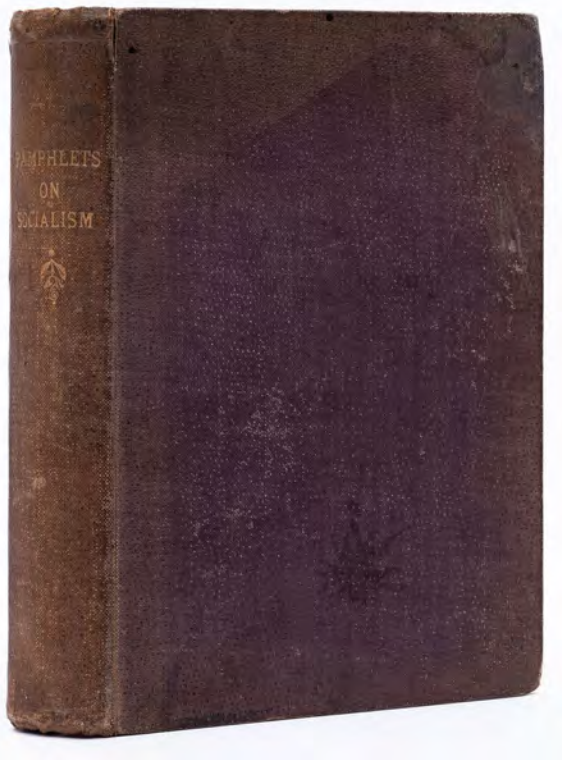
55. MARX, Karl & ENGELS, Frederick; MORRIS, William; et al. Manifesto of the Communist Party bound together with 15 other Socialist Pamphlets. London: William Reeves, 1888.

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* (see following page for full list of contents) in contemporary drab plum cloth, the spine titled in gilt "Pamphlets on Socialism" and stamped with gilt-foliolate 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. Covers lightly soiled and stained, extremities rubbed, short split 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*).

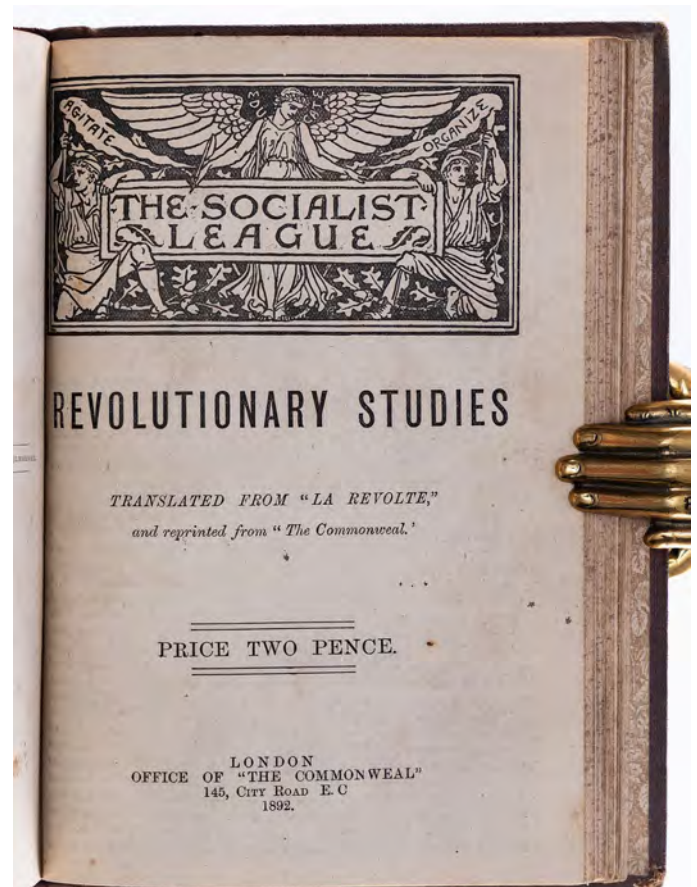
This edition is extremely scarce: only four copies have appeared at auction since 1963.

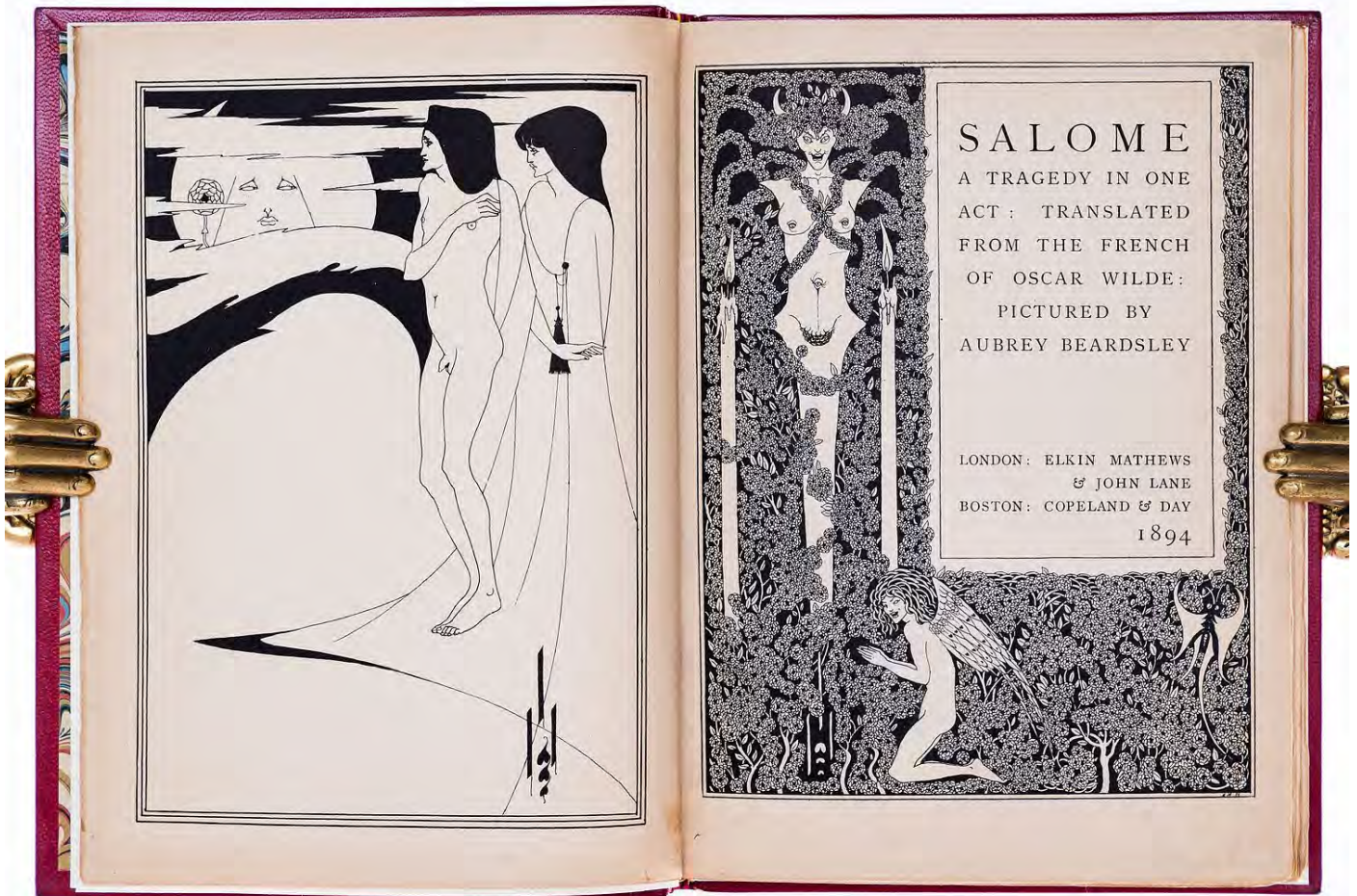
This copy is particularly remarkable for being bound together with 15 other rare contemporaneous ephemeral socialist pamphlets, all in English and published in the United Kingdom, some of which, such as "The Social Evil" by Saladin (presumably the pseudonym for Scottish writer William Stewart Ross), 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 / \$44,100
[F60853]





FIRST EDITION IN ENGLISH

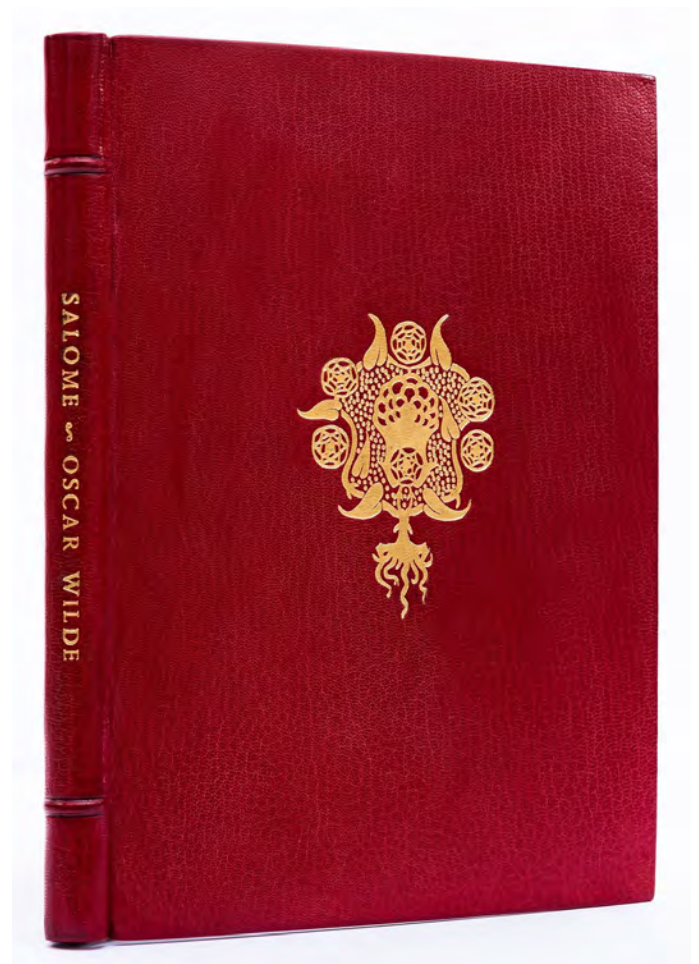
56. WILDE, Oscar & BEARDSLEY, Aubrey (illustrator). *Salome. A Tragedy in one Act, translated from the French. Pictured by Aubrey Beardsley. London & Boston: Elkin Mathews & John Lane; Copeland & Day, 1894.*

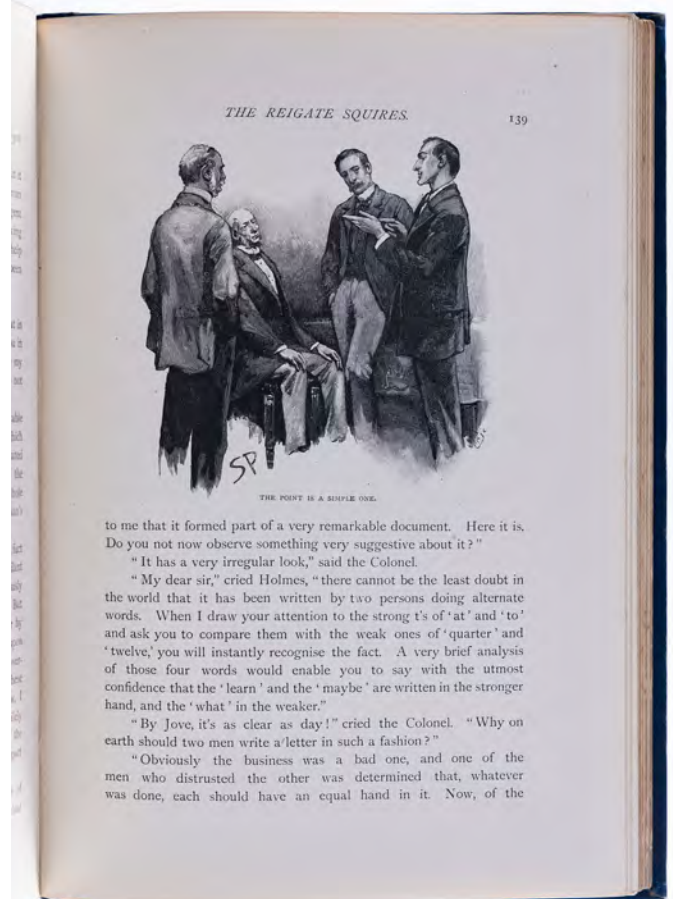
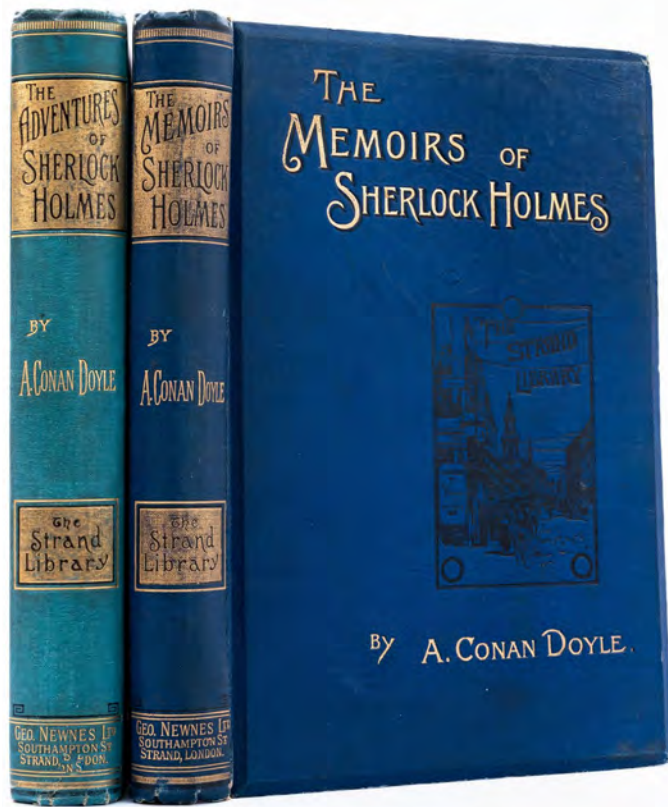
FIRST ENGLISH EDITION. LIMITED EDITION (500 [750]). Small 4to. (21.5 x 15.5 cm). pp.[xii]+67+[1]+14, ads.+[2]. Bound by Bayntun-Riviere in full red crushed morocco, covers with original gilt designs replicated front and back, spine gilt lettered between two raised bands, marbled endpapers, top edge gilt, others uncut. Decorated title and contents leaf, 10 full page illustrations and one final vignette. Generally an excellent copy.

This edition was the first to feature Beardsley's striking illustrations. "If *Le Morte Darthur* [1893] made Beardsley known, his designs for the first edition in English of Wilde's *Salomé* made him notorious, and it remains the book of which most people think when his name is mentioned" (Ray). *Salomé* was originally published in French in the preceding year and was translated into English by Lord Alfred Bruce Douglas.

Although the limitation is given as 500 on the verso of the half-title there were in fact 750 of the ordinary edition out of a total 875.

£3,500 / \$4,410
[F58688]





57. DOYLE, A. Conan. *The Adventures of Sherlock Holmes* [with] *The Memoirs of Sherlock Holmes*. London: George Newnes, Limited. 1892 & 1894.

FIRST EDITIONS. Together 2 vols. 8vo. (23.5 x 16 cm) pp.317 & 279. Original light and dark blue cloth contained in purpose made solander box of quarter dark brown morocco over marbled boards, spine in twin book format with raised bands, gilt decoration and contrasting green and brown labels. 194 illustrations by Sidney Paget throughout, including frontispiece. Condition of the two volumes virtually uniform with minimal rubbing to extremities of the bindings and just trivial spotting to endpapers. A much above average set of these classics.

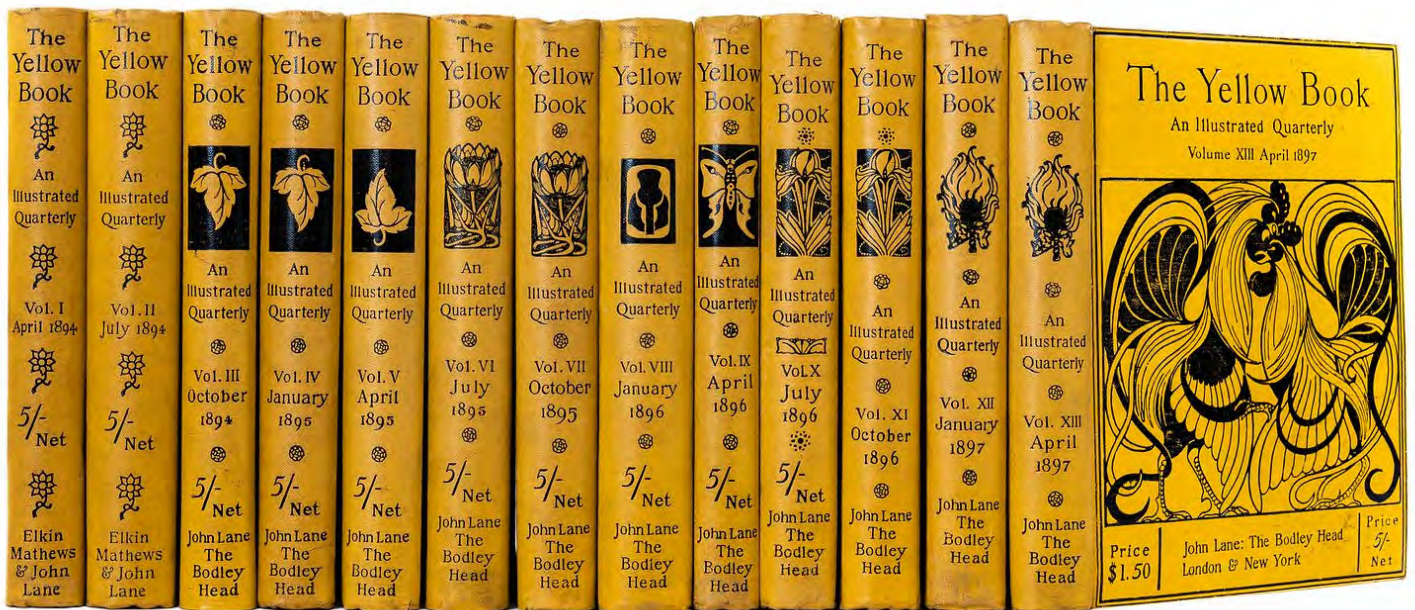
First editions, first impressions, of the first two great collections of Sherlock Holmes stories. These tales were gathered from their original appearances in *Strand Magazine* by its proprietor George Newnes; the front covers feature a vignette after the *Strand's* cover design.

First issue of the text to *Adventures* still with the misprint "Miss Violent Hunter" at p.317, but second issue of the binding with the blank street sign on the upper cover now reading Southampton Street.

"Rarely has a character so quickly established itself on the popular imagination as did Sherlock Holmes in the latter half of 1891" (Green & Gibson).

£8,250 / \$10,400
[F61358]





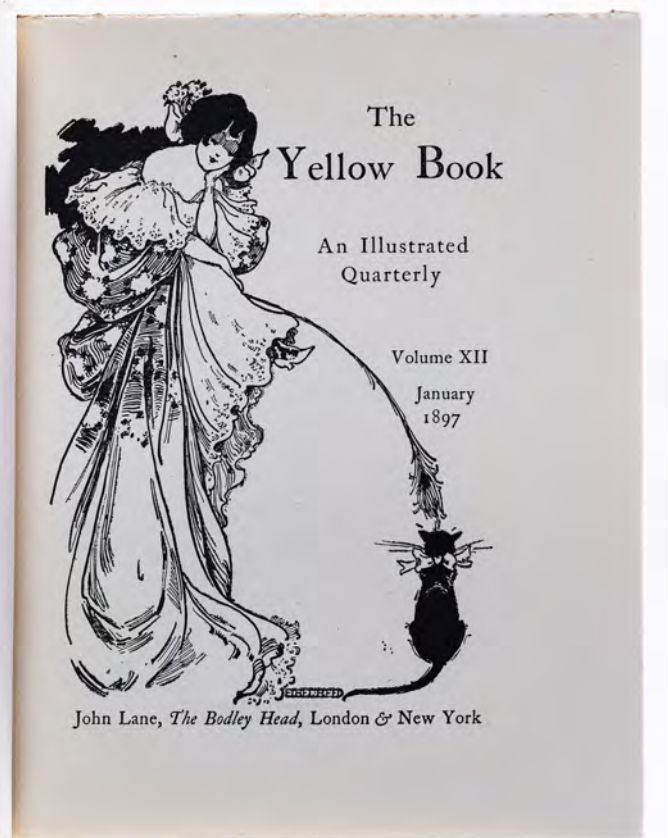
“A COMBINATION OF ENGLISH ROWDYISM AND FRENCH LUBRICITY” (THE TIMES, APRIL 1894)

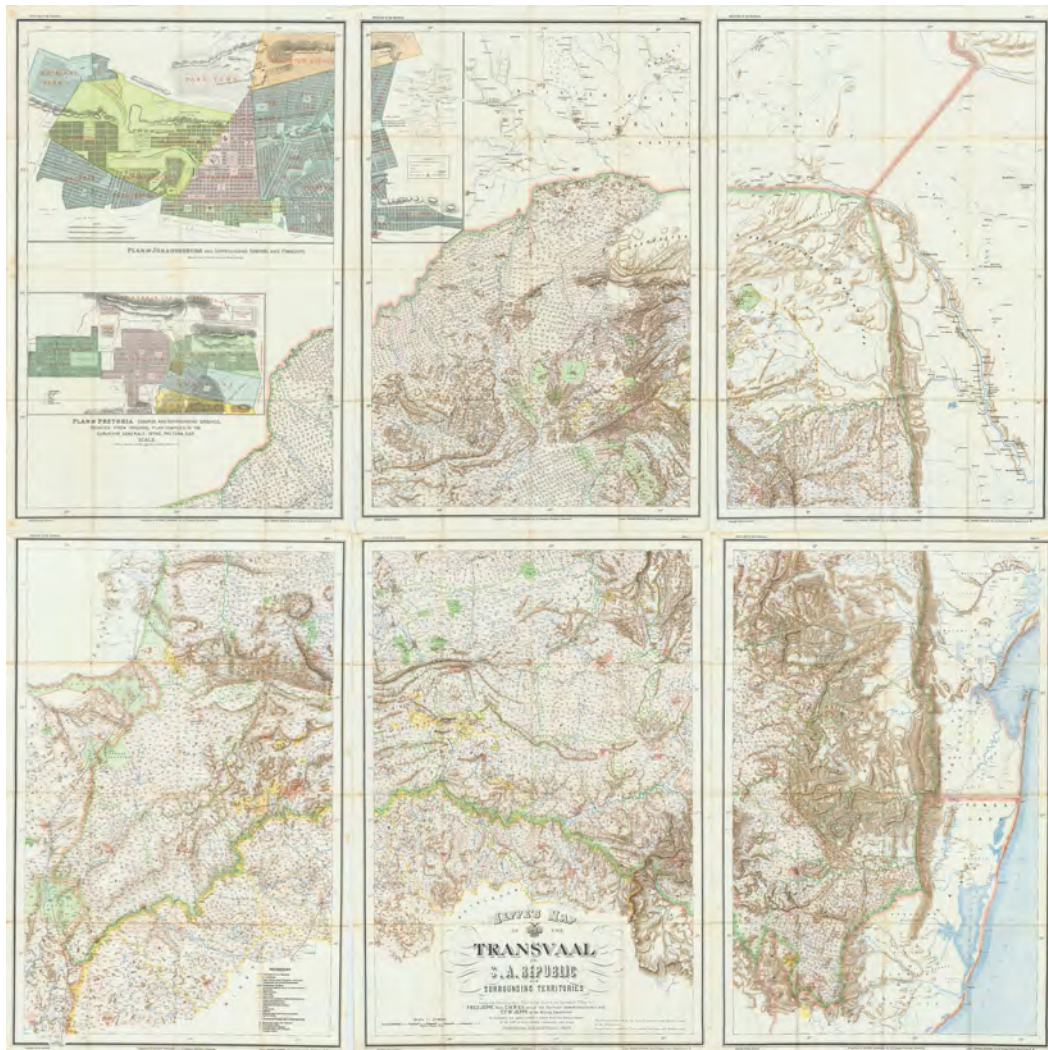
58. [BEARDSLEY, Aubrey, et al.] *The Yellow Book*. An Illustrated Quarterly. London: Elkin Mathews & John Lane, 1894-1897.

FIRST EDITION. 13 volumes (complete, all published). 8vo. (21 x 16 cm). Original yellow cloth with decorations by Beardsley stamped in black on covers and spines, leaves largely unopened, bound without the advertisements sometimes found at the end of the volumes. Profusely illustrated throughout by Beardsley, Walter Crane, Laurence Housman and others. Edited by Henry Harland. Occasional minor spotting to contents, generally a particularly clean and handsome set.

The *Yellow Book* was founded in 1894 by Beardsley and his friend Henry Harland, both keen on establishing an avant-garde organ that would capture the decadent and aesthetic principals of the fin-de-siècle. The yellow cloth covers, embellished by Beardsley's striking flat-perspective designs, are a nod to the yellow covers of salacious French and European novels, like the one which *Dorian Gray* reads and by which he is corrupted. The literary contributors included Henry James, Max Beerbohm, George Gissing, Edmund Gosse, Kenneth Graham, Richard Le Gallienne, Arthur Symons, H.G. Wells and W.B. Yeats. The illustrators included Beardsley, Max Beerbohm, R Anning Bell, Laurence Housman, Sir Frederick Leighton, Joseph Pennell, Charles Robinson, Walter Sickert and William Strang.

£2,500 / \$3,150
[F58500]





59. JEPPE, Friedrich Heinrich; JEPPE, Carlos Friedrich Wilhelm; & RISSIK, Johann. (South Africa). *Jeppes Map of the Transvaal or S.A. Republic and Surrounding Territories. Pretoria, S.A. Republic, 1899.*

Original large colour-lithographed map of the Transvaal (overall 196 x 195 cm) printed on waxed silk linen in ix unjoined folding sheets (each 98 x 65 cm). Housed in publisher's original paper slipcase printed in black and with miniature version of the map to upper portion. With inset plans of Johannesburg and Pretoria to upper left sheet, and descriptive key to lower left sheet. Some occasional very light foxing and toning along folds, generally an excellent clean copy, very fresh and well preserved by the slipcase.

Large-scale map of the Transvaal in 1899, on the eve of the Second Boer War, published in Pretoria, South African Republic, and printed in Winterthur, Switzerland by Jakob Schlumpf using his waxed silk chromolithography technique. The map was co-published by Edward Stanford of London, whose imprint appears in the bottom margin.

The map compiles the surveys filed in the Surveyor General's Office by Friedrich Heinrich Jeppe (1834-1898) and his son Carlos Friedrich Wilhelm (Charles) Jeppe (1870-1900), with the help of Johann Rissik (1857-1925). The Jepses began working on the map as early as 1892 but lacked the benefit of comprehensive triangulation of the territory. This meant that the work of mapmaking took years of compilation of block surveys, sketch inspections, and a few astronomically-fixed positions, as opposed to strictly scientific surveying. "Nonetheless, it was superior to anything else available, and the British duly seized on the first shipment of some 5000 map sheets in Cape Town in January 1900." (Lindsay Frederick Braun, *Royal Commission*, 1903, page 452.) Apparently, the map was originally planned to comprise only the bottom three sheets. However, additional information became available in 1898 and resulted in the expansion of the project. In fact, F.H. Jeppe, who was a Transvaal official but also a British agent, sent a copy or copies of the bottom three sheets to London via Cape Town. As a result of this, Lt. Col. Henderson, a Cape Town-based intelligence officer, was able to acquire the maps under the guise of seizure as contraband, to avoid a diplomatic incident. Friedrich Jeppe became severely ill during the production of the map. He died in 1898 of a liver ailment, and the work was carried on by Johann Rissik and Charles Jeppe. The latter complete the map in 1899, one year before his own death, and sent away to Switzerland to have it printed. The Second Boer War began later in 1899 and concluded in 1902 with Britain stamping out resistance and taking control of the whole country.

£1,850 / \$2,330
[F61322]



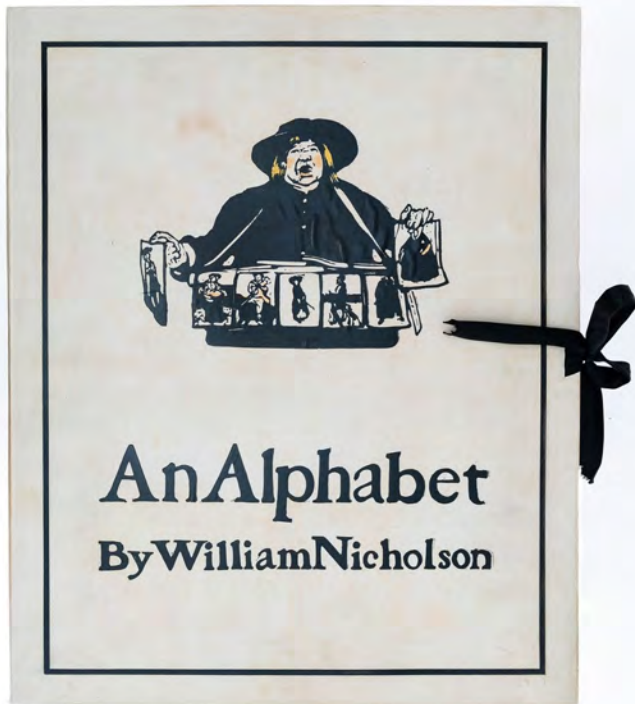
60. SHUNSUI, Tamenage. (Japanese Shunga Manuscript). Shunshoku Ume Koyomi. [Japan, c. 1900].

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, 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 – 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.





ORIGINAL WOODBLOCKS HAND-COLOURED AND SIGNED BY THE ARTIST

61. NICHOLSON, William. *An Alphabet.* [London: William Heinemann, 1898].

FIRST EDITION. DELUXE LIMITED EDITION [50 copies - or less]*. Original cream cloth cloth portfolio (47.5 x 39 cm.), renewed silk ties, internal brown paper flaps carefully restored, contained in a modern half black morocco solander box, with blind stamped borders and gilt lettered label to spine. 26 full page hand-coloured woodblocks (25 x 20 cm.), each signed by the artist (except "H" which is present but not signed) including the two plates "E for Executioner" and "T for Topers" which were suppressed for the trade editions, all loose as issued mounted on card (43 x 35.5 cm.). All the prints clean and bright with just minor toning at the extremities of the card mounts.

*Colin Campbell (William Nicholson The Graphic Work, 1992) notes that the size of this edition was not formally announced by Heinemann, whose advertisements merely stated that a few copies were available. However, in a letter to Haldane Macfall dated December 20, 1897, William Heinemann says "we guarantee that only fifty of these [hand-coloured sets] are printed". In fact this may well be an exaggeration since in a letter dated 17 January 1956 from A.S. Frere (then Chairman of Heinemann) to Stanley Scott he states that "we have been able to find a record which reveals that the total number of the edition recorded as being finished was 30, of which 18 went to Russell, New York, 10 to Heinemann and 2 to Trade".

(Campbell 25, A).

£37,500 / \$47,250
[F55763]



The "Executioner" and "Topers" designs used to illustrate the letters "E" and "T" in this deluxe edition, designed for collectors, were deemed inappropriate for children and so were replaced in the Popular and Library lithographed editions by "Earl" and "Trumpeter".



ONE OF 80 COPIES PRINTED ON JAPANESE VELLUM

62. WILDE, Oscar. *The Complete Works of Oscar Wilde.* London: Methuen & Co. & Paris: Charles Carrington [*The Picture of Dorian Gray*], 1908.

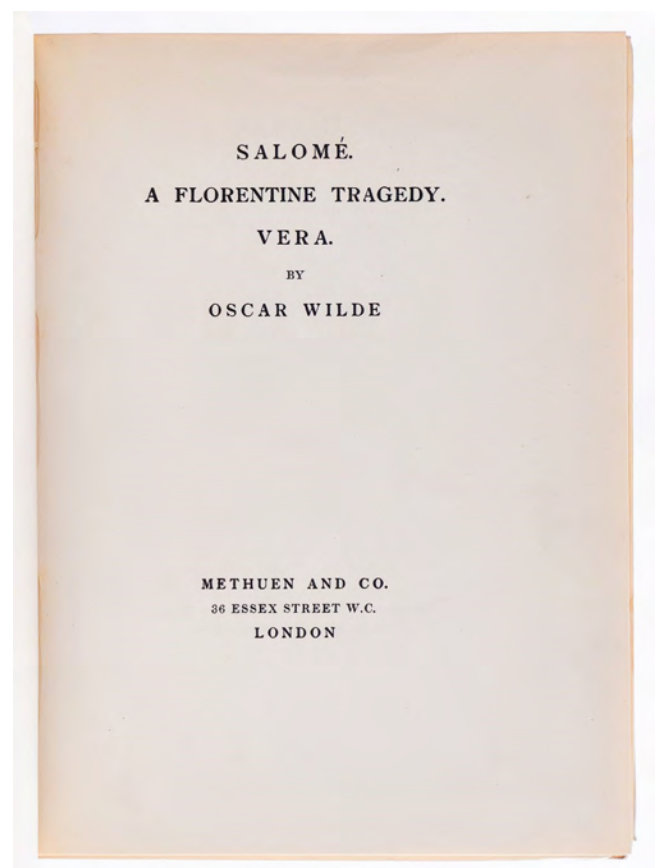
FIRST COLLECTED EDITION OF THE WORKS OF OSCAR WILDE. LIMITED EDITION, ONE OF 80 SETS ON JAPANESE VELLUM. 14 volumes. Demy 8vo. (20.5 × 15 cm). Publisher's original limp vellum bindings, gilt titles and tooling to the spine, upper covers with designs by Charles Ricketts, yap edges, top edges gilt. Ex libris William Forbes Morgan with his bookplate to front pastedowns. Some trivial soiling to vellum, *Salome* with a light splash of red to upper cover, contents exceptionally clean and fresh, overall an excellent, bright set.

A fine set of this first collected edition in its most desirable format, on Japanese vellum. "The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time...Some of the volumes contain matter which, owing to the exigencies of copyright and other difficulties, is not included in any other edition" (Mason). Complete sets in the original binding and in such excellent condition seldom appear on the market.

"The first collected edition of Wilde's works was issued in 1908 with 14 volumes, 13 with the imprint of Methuen & Co., and one, *The Picture of Dorian Gray*, with the imprint of Charles Carrington, Paris. The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional material which had not previously been reprinted, while some of the volumes contain matter here published for the first time... Some of the volumes contain matter which is not included in any other edition" (Mason, 459). This set collects such classics as *Lady Windermere's Fan*, *The Happy Prince*, *Salome*, and *The Importance of Being Earnest*, as well as numerous essays and poems. This edition was edited by Robert Ross, Wilde's long-time intimate friend and literary executor.

[Mason 421, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446 and 448]

£16,000 / \$20,160
[F61214]





RARE 9 METRE SATIRICAL PANORAMA BY SEM

63. SEM. (GOURSAT, Georges). *Sem Au Bois*. Paris, [1908].

Oblong 4to (34.5 x 39.5). Bound in original half green cloth over green marbled boards, title in white to upper cover, with the booksellers' ticket of Adolphe Le Goupy Lecaplain & Vidal to front paste down. Impressive large accordian folding panorama on 24 plates, backed on cloth, as issued, measuring nearly nine metres in length, in full colour with captions below. This example includes, pasted to inside front cover, a typed key to the 88 characters depicted on the panorama which in turn have all been neatly numbered in pencil (by Sem?). Overall 900 cm in length when opened. Slight wear at final fold. Overall very good condition.

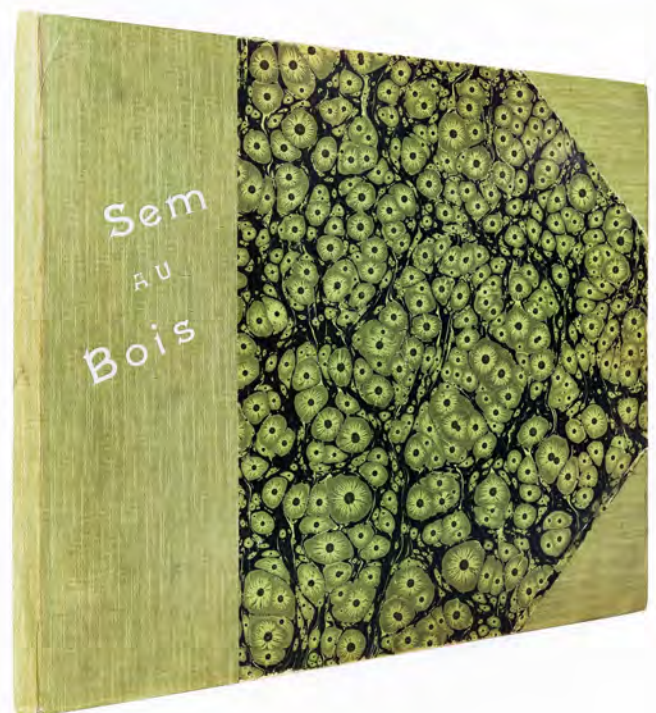
The French artist Sem (Georges Goursat, 1863-1934) built his reputation in Paris on his caricatures of prominent public figures. Born in Périgueux, Sem worked in Bordeaux and Marseille before traveling to Paris for the 1900 Universal Exposition. The first work he published in the city was *Le Turf*, a print album of instantly recognisable personalities at the racecourse. He began selling the album on the day of the prestigious Grand Prix race at Longchamp, and his deft ability to capture the essence of his subjects made him a success. Even the people he caricatured in *Le Turf* wanted a copy, and it quickly sold out.

Sem revisited the subject of his first Parisian success in the *Sem au Bois* scroll. He drew the fashionable elite of France (and their laughable hangers-on) en route to Longchamp. The races were social events where central members of society were expected to put in an appearance. Sem adopted this obligatory parade down the Bois de Boulogne as an opportunity to gently mock the celebrities of his day, caricaturing members of the aristocracy, artists, politicians and socialites. Although the individuals were not identified in the chromolithograph, a weekly newspaper, *L'Illustration*, published a complete list of names in its October 5, 1907 issue. The names have also been penciled in on the Gorman Rare Art Book Collection's copy of the scroll, possibly by a previous owner who transferred the list from *L'Illustration*.

Rare album conceived by Sem in collaboration with Auguste Roubille, featuring a procession of carriages, automobiles and other means of locomotion on which are represented the main personalities of the high society of the time such as King Leopold, the Duke of Brissac, the Prince of Arenberg, the Baron and Baroness of Rothschild, etc., as well as personalities from the literary and artistic world such as Henn Rochefort, Polaire, Mademoiselle Othéro, Willy, Colette, Robert de Montesquiou, etc., travelling to the Bois de Boulogne horse races.

At last....a copy identifying the characters. Very rare! Presumably listed by Sem, who indeed features himself in the second carriage à la Hitchcock.

£7,500 / \$9,450
[F58074]





64. 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 II; Carteret IV: 157)

£14,000 / \$17,640
[F60214]





FINELY BOUND BY MAYLANDER

65. VERLAINE, Paul & BARBIER, George (illustrator). *Fêtes Galantes*. Illustrations de George Barbier. Paris: H. Piazza, 20 September, 1928.

FIRST EDITION THUS. LIMITED EDITION (75/1025), ONE OF 200 COPIES PRINTED ON PAPIER JAPON IMPÉRIAL WITH AN ADDITIONAL SUITE OF ILLUSTRATIONS IN BLACK AND WHITE. Large 4to. (30 x 23 cm). pp.100+[2, limitation and colophon]+[23 black and white plates]. Contemporary full sapphire morocco richly gilt by Émile Maylander* preserving original wrappers, the sides ruled with inlaid tan morocco borders and gilt fillets, bold floral sprays to corners heightened with inlaid red morocco, the spine with raised bands and richly gilt-decorated compartments, the second compartment lettered in gilt, the others gilt with central fleuron device within border of gilt sprays and inlaid tan morocco, the date gilt to bottom compartment, broad inner dentelles richly gilt with floral sprays, embroidered silk endpapers with additional marbled endpapers, all edges gilt. Housed in a custom-made marbled slipcase also by Maylander. 20 pochoir coloured plates (some heightened with silver), 3 pochoir vignettes to title-page and both covers of original wrappers, plus the suite of 23 additional black and white illustrations, all by Barbier.

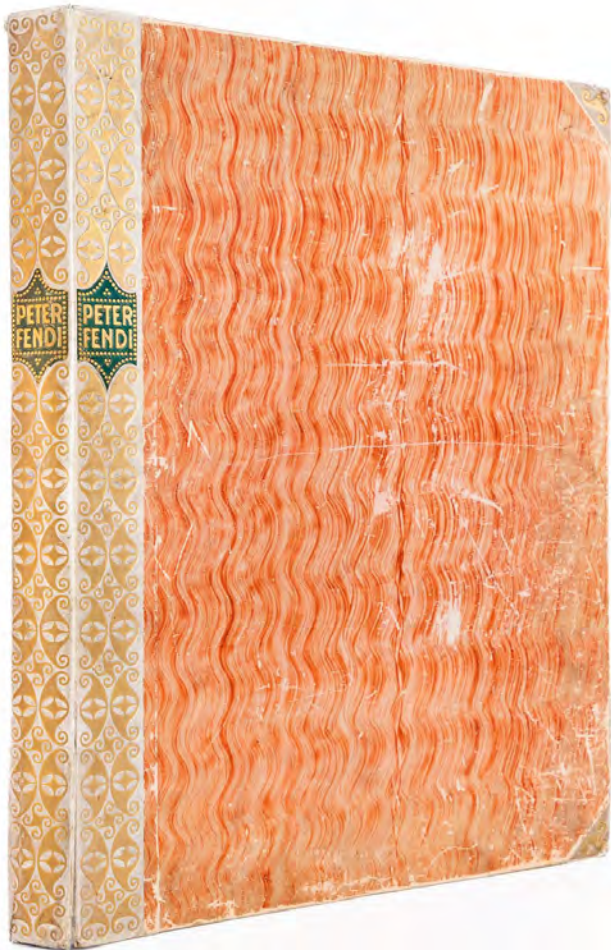
Carteret IV, 393.

A fine copy of Barbier's exquisite Art Deco rendering of Verlaine's poetry in an superb binding by Parisian bookbinder Émile Maylander, "parmi les praticiens qui assurent a la reliure française la continuité d'un travail de haute qualité après la Première Guerre mondiale" (Sothebys).

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.

Émile Maylander (1867-1959) "had a preference for classical designs, which he executed with a faultless technique" (Duncan & De Bartha).

£5,750 / \$7,250
[F60861]



40 LITHOGRAPHIC EROTIC PLATES

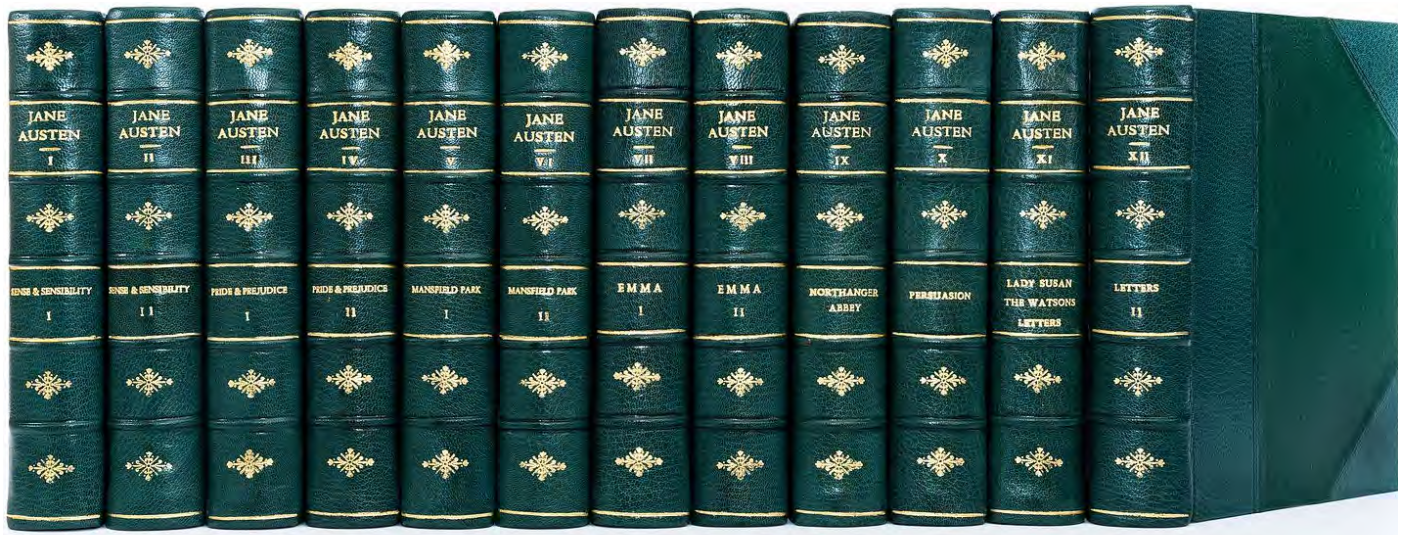
66. FENDI, Peter. Vierzig Erotische Aquarelle in Faksimilereproduktion. Mit einem Porträt Peter Fendis von Josef Danhauser und einer Einführung von Karl Merker. *Leipzig: Privatdruck, 1910.*

LIMITED EDITION (413/600) Folio (41 x 31 cm). pp.[12]. Original half-vellum over decorative boards and matching endpapers, the spine decoratively stamped in gilt and with and green morocco labels, edges uncut. Mounted engraved portrait and 40 mounted colour lithographic plates reproducing erotic watercolours by Fendi, each plate with blind-stamp to lower corner. Boards lightly rubbed and corners bumped, lower back joint cracked (repaired with tape), inner hinges cracked, contents clean, generally an excellent copy.

The illustrations were originally executed for a wealthy patron of Fendi (1796-1842) and published posthumously in this limited edition. They contrast quite starkly with his normal offerings.

£4,500 / \$5,670
[F58872]





WINCHESTER EDITION

67. AUSTEN, Jane. The Novels of Jane Austen. Winchester Edition. *Edinburgh: John Grant, 31 George IV. Bridge, 1911-1912.*

12 vols. (21 x 14 cm). Modern half green morocco over green cloth boards, spines with raised bands and gilt lettering, top edges gilt, others uncut. Titles printed in red and black. Frontispiece portrait of Jane Austen to volume one. A handsome set.

The Winchester edition is considered the most attractive of the unillustrated editions of Jane Austen's works produced around this time. In this enlarged issue, the set has two additional volumes, comprising Lady Susan and The Watsons, taken from the 1871 Memoir, together with Jane Austen's letters.

£4,500 / \$5,670
[F58879]

2 LARGE PLANS OF RIO DE JANEIRO

68. AENISHÄNSLIN, Carlos. Plantas das Cidades de Rio de Janeiro e Nictheroy. Rio de Janeiro Central Monumental. Titles to Maps: Rio de Janeiro Central Monumental [and] Cidades de Rio de Janeiro e Nictheroy. *Aarau, Switzerland: Art. Grav. A. Trüb & Cia. 1915.*

12mo. (16.5 x 11 cm). pp.42. Publisher's original blue and yellow pictorial cloth. Text in four languages (Portuguese, French, German, and English). Two large colour-printed maps (65 x 84 cm) of Rio de Janeiro, Brazil, printed onto one sheet, the recto showing a detailed map of the central part of the city, the verso with a map of the city and its immediate environs. The map of central Rio features vignettes of the major monuments within the City, along with the waterfront, parks and coastal mountains. The broader map shows Rio, Guanabara Harbor and Niteroi across the Bay in fine detail. Additional full-page engraved map of Rio de Janeiro in the text. One small marginal tear to map not affecting image, generally an excellent copy.

OCLC returns just 6 copies, none in the UK.

£2,200 / \$2,770 / [F61078]



69. VOGEL, Lucien (directeur). *Gazette du Bon Ton. Art, Modes & Frivolités. Paris, London, New York: Éditions Lucien Vogel, The Field Press Ltd., Condé Nast Publ., 1914-1922.*

20 issues. 25.5 x 20 cm. Comprising nos. 2, 3, 4, 5, 6, 8/9 and part of 1 for 2nd year (1914-15); nos. 1-10 for 3rd year (1920); nos. 4, 5, 6 for 5th year (1922). In laid paper wrappers, contents loose as issued. 139 full-page hand-coloured pochoir plates* (including 16 double-page folding plates and 1 triple-page folding plate) by Barbier, Dufy, Bonfils, Brissaud, Marty, Lepape, de Monvel, Drian etc., of which 6 by Drian are unnumbered. Also with 48 "croquis" [sketch] plates and 6 monochrome plates. In addition to listed plates, issues are generously illustrated in colour with borders, vignettes and advertisements throughout. Some toning and soiling to wrappers, upper cover loose in 5 vols. Contents generally clean.



Issue 9 of 3rd year with the Condé Nast American title to cover; *Gazette du Bon Genre*, contents the same as French edition. All plates in this issue as required by the general 'Table de Planche Hors-Texte' for the 3rd year of publication.

The *Gazette du Bon Ton* was an influential fashion magazine published in France from 1912-1925. It was founded and edited by Lucien Vogel and reflected cutting edge trends in fashion during a moment of revolutionary change in style, art and society more broadly. The magazine maintained an elitist stance in order to distinguish itself from competitors and lavishly reproduced the designs of Paris' premier couture houses in pochoir. The magazine features the work of some of the era's most prominent Art-Deco illustrators and artists, who insert the garments and wearers into elaborate narrative situations within the publication's sumptuous plates.

The *Gazette* included some of the greatest artists and illustrators of its day, notably Barbier, Bakst, Dufy, and Brunelleschi. It is the illustrations of these great artists that truly bring the *Gazette* to life and have ensured its longevity in the public consciousness since its inception in 1912 and its last issue in 1925.

* 4 loose plates from 1st year (1912-1913).
52 plates from 2nd year (1914-1915). All issues with complete plates except for No. 1.
78 plates from 3rd year (1920). All issues with complete plates except for Nos. 2 and 6 (each lacking 1 plate, nos. 12 and 46). Issues 2-10 with complete croquis (48 plates).
5 plates from 5th year (1922).

Pouillard (2013), "Fashion for all?" in *Journalism Studies*. 716–729; Davis (1997), *Classic Chic: Music, Fashion, and Modernism*.

Carteret IV, 393.

£5,000 / \$6,300
[F59621]





70. (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 / \$3,150
[F61170]



FRILLS & FRIPPERIES

71. **BARBIER, George.** *Falbalas & Fanfreluches.* Almanach des Modes Präsentes, Passées & Futures Pour 1922, 1923, 1924, 1925 & 1926. [with introductory texts by] la Comtesse Mathieu de Noailles, Colette, Cécile Sorel, Gérard 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.

There seems to be no direct translation of "Falbalas & Fanfreluches" but maybe "Frills and Fripperies" would work quite well.

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: an image of three pearl-draped vamps before a man nervously clutching an apple is titled "Le Jugement de Paris".

£8,250 / \$10,400
[F55724]





72. BARBIER, George. Falbalas & Fanfreluches. Almanach des Modes Pr sentes, Pass es & Futures Pour 1926. Paris: Meynial, 1926.

One volume only (of 5). 8vo. (26 x 17cm). Original pictorial wrappers. Decorative pochoir title page, 12 full page pochoir plates and front cover colour illustrations by George Barbier. Complete.

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.

 1,500 / \$1,890
[F60171]

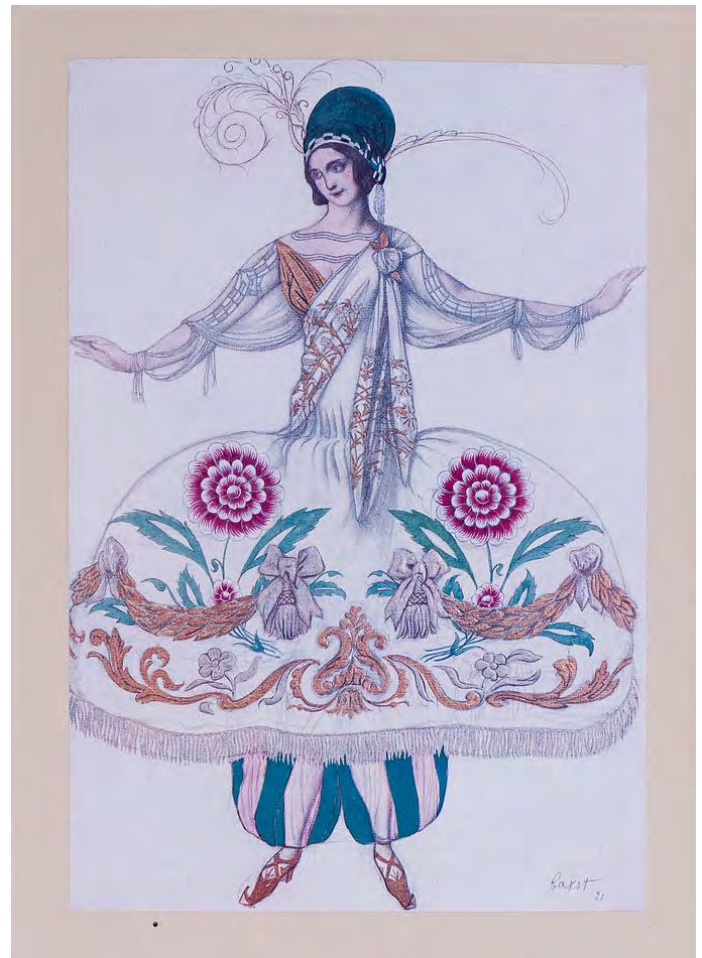
73. BARBIER, George. Falbalas & Fanfreluches. Almanach des Modes Pr sentes, Pass es & Futures Pour 1924. Paris: Meynial, 1924.

One volume only (of 5). 8vo. (26 x 17cm). Original pictorial wrappers. Decorative pochoir title page, 12 full page pochoir plates and front cover colour illustrations by George Barbier. Complete.

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.

 1,500 / \$1,890
[F60170]



74. (BAKST, Léon). LEVINSON, André. The Designs of Léon Bakst for the Sleeping Princess. A Ballet in Five Acts after Perrault. Music by Tchaikovsky. Preface by André Levinson. London: Benn Brothers Limited, 1923.

FIRST ENGLISH EDITION. LIMITED EDITION (1000). This copy numbered 246 out of 500 copies for the USA, from an overall limitation of 1000. Large folio. (39 x 29 cm). Publisher's original vellum backed cloth boards, spine with gilt lettering, top edge gilt, others uncut. Housed in a custom-made tan buckram slipcase. Two colour vignettes, 54 full-page colour plates (one folding) by Bakst with captioned tissue-guards, and a full-page lithograph portrait of Léon Bakst by Pablo Picasso. Some occasional light foxing, light soiling to vellum and cloth, generally a very good copy.

This famous work, finely produced, is a record of Bakst's extensive contribution to Diaghilev's revival of *La Belle au Bois Dormant* at the Alhambra Theatre in London in 1921. It shows Bakst's sets and costumes, which present a beautiful mix of his early Russian inspiration and 18th-c. French tradition. The work is prefaced by an 18-page introduction by Levinson regarding Bakst and Tchaikovsky's ballet. Diaghilev's production was so lavish (and not so successful) that it nearly bankrupted him. One of the ballerinas, Lydia Lopokova, was noticed by a member of the audience, who repeatedly came to see her: this was John Maynard Keynes. Lopokova soon became Mrs. Keynes, later Baroness and spent the rest of her long life in England.

The first French edition published the previous year (1922).

£1,750 / \$2,210
[F61116]





75. CASANOVA DE SEINGALT. [CASANOVA, Giacomo]. *Une Aventure d'Amour à Venise*. Édition illustrée d'aquarelles originales de Gerda Wegener gravées sur bois par G. Aubert et à l'eau-forte en couleurs par André Lambert. Paris: Georges Briffaut, 1927.

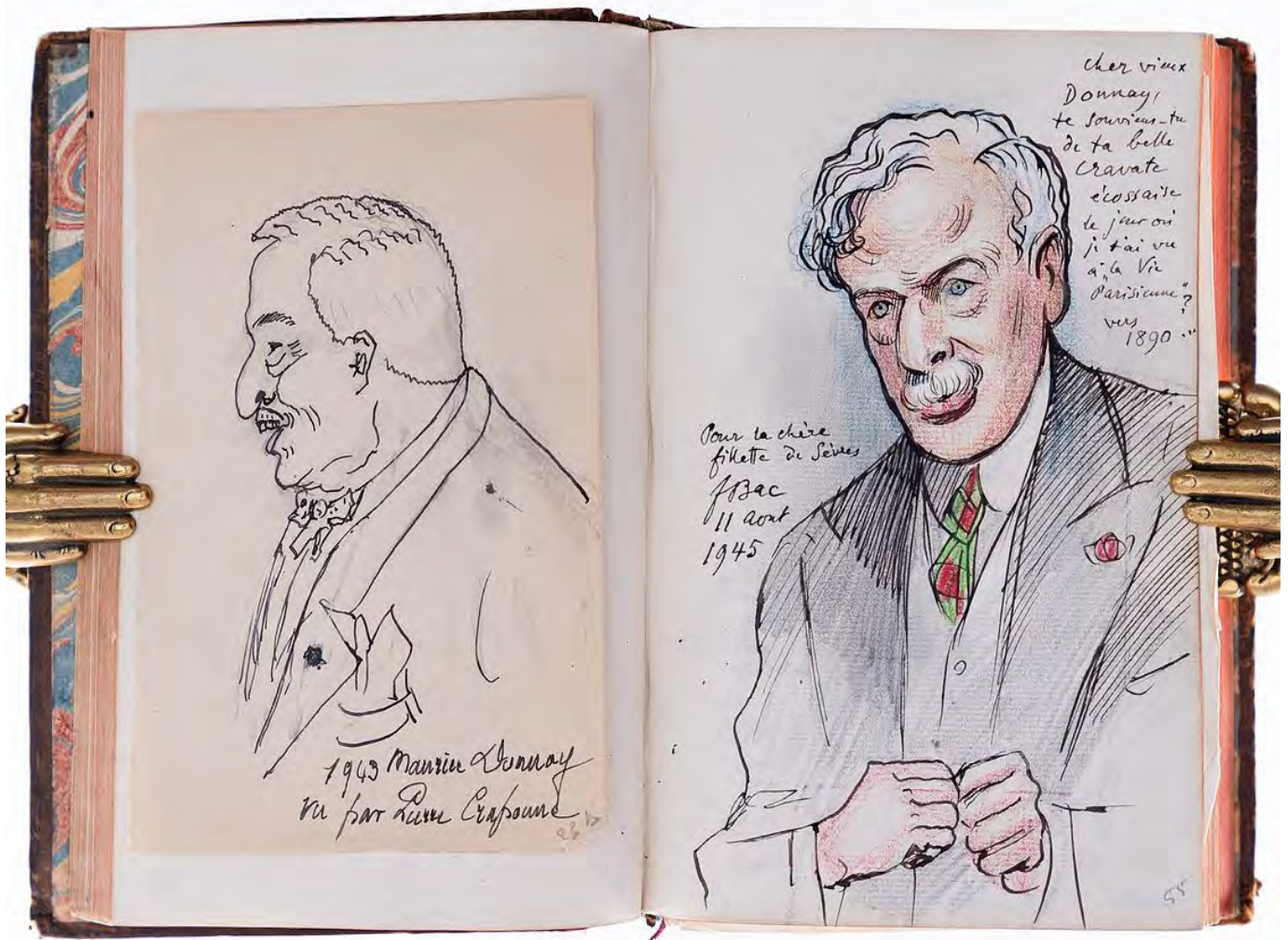


LIMITED EDITION 375/500. Number 375 of 414 copies printed on velin d'arches paper, of a total print run of 500. 2 vols. 4to. (28 x 22 cm). pp.xiv+164+[2]. Original plain paper wrappers printed in black, red, and sepia, titles to spine and covers, edges untrimmed. Each volume with the original glassine wrapper and housed in the original matching chemise. With 8 full-page colour etchings by André Lambert after Wegener's watercolours with tissue guards, and wood-engraved headpieces, initials, and vignettes by G. Aubert printed in sepia after her designs. Chemise with some light wear to extremities and bruising to head of spine with small loss of glassine wrapper and a few short splits, the two volumes themselves in excellent condition.

The text is extracted from Casanova's memoirs describing his relationship with "M.M.", a nun from the convent at Murano. This edition is beautifully illustrated by Gerda Wegener, likely using her wife, Lili Elbe as a model. Wegener (1886-1940) was a Danish artist working in art deco and art nouveau styles known for her eroticized depictions of women; her pioneering reconsideration of the female gaze in portraiture, and her stunningly decadent backgrounds which are well-exemplified here. In 1925 Wegener represented France at the world exhibition in Paris where she was awarded two gold and one bronze medals. Wegener was married to fellow artist Lili Elbe, having met at the Royal Danish Academy of Fine Arts in Copenhagen. The two lived in Paris from 1912 where Elbe was one of Wegener's most frequent models. Elbe is also known for being one of the first documented recipients of gender affirming surgery, and as the subject of the novel *The Danish Girl* by David Ebershoff, and 2015 film of the same name.



£1,750 / \$2,210
[F60027]



76. DONNAY, Maurice; BAC, Ferdinand; et al. Album Amicorum of Pierre and Henriette Craponne, proprietors of the presbytery of Vardes in Neuf Marché (Seine-Maritime). Neuf Marché, France, 1928-1971.

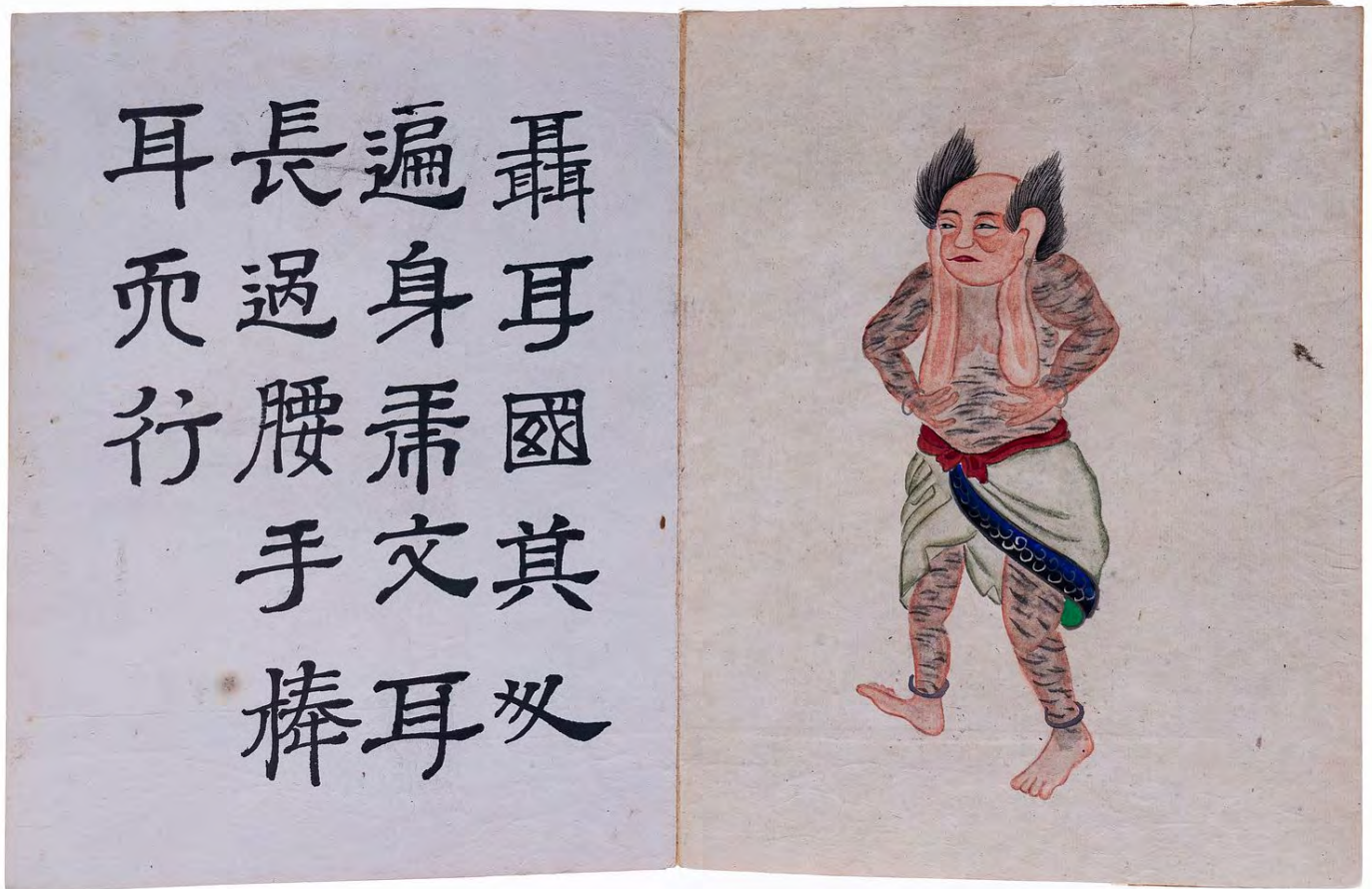
8vo. (19.5 x 12 cm). 58 leaves with text or illustrations (of a total of 158, the others blank) in a recycled 18th-century French binding of full mottled calf, the spine with raised bands and gilt-decorated compartments, red morocco label titled "Collection P. Eudel - Catalogue d'Orfèvrerie", marbled endpapers, edges dyed red. Four additional leaves tucked inside, 3 of which being manuscript, the other type-written. Three portraits, two in full colour, all signed by Ferdinand Bac, plus an additional portrait in black ink of Maurice Donnay by Pierre Craponne. Ex libris Henriette Craponne-Eudel with her bookplate to front pastedown. Her father, Paul Eudel, was a famous silver collector, which explains the binding. Light shelfwear to binding, internally clean.

An interesting collection containing original texts by several writers of the time, including Maurice Donnay, Abel Rémusat, Ferdinand Bac, Hélène Vervoort and Marie-Louise Vert, with some wonderful original drawings in full colour by Ferdinand Bac and stirring compositions by Donnay, for example a page-long meditative poem dated Christmas Day, 1939, at the outset of World War 2:

*Pour la Noël à la campagne,
Nous étions chez nos chères amis.
On a bu deux doigts de champagne.
Un pareil soir c'est bien permis.
Le jardin était blanc de givre;
Pourtant on avait chaud au cœur.
Malgré la guerre peut-on vivre
Ces quelques instants de bonheur?
Ou faut-il qu'on se les reproche
Comme une offense à nos soldats?
Cette fête qui nous rapproche,
Faut penser à ceux de là bas!
Un refrain circule à la ronde:
"Il est né le divin enfant"
Pour que dans notre pauvre monde
Le mal ne soit pas triomphant.
Nos cœurs étaient pleins d'espérance
De gratitude et de pitié;
Nous étions entre gens de France
Sous le signe de l'amitié.*

*Maurice Donnay
Vardes, le 25 décembre 1939*

£750 / \$950
[F61080]



A CATALOGUE OF FANTASTICAL BEINGS AND FARAWAY PEOPLES

77. [CHINA]. Manuscript describing People from Strange and Faraway Nations. [China, c. 1930]

Square octavo (210 × 163 mm). Concertina album, paper covers over stiff card, front cover with laid-down title label lettered in black in manuscript, surrounding red panel and red and green manuscript decorations, 19 double-page panels each with facing manuscript text and colour illustrations, text in 2 calligraphic hands. Covers worn, light soiling internally, illustrations bright, small worm tracks touching couple of calligraphic characters: a well-preserved example.

An intriguing catalogue of peoples, including fantastical beings, based on the 15th-century Chinese text *Yi yu tu zhi*, only one printed copy of which now survives. The manuscript describes the "Land of Immortals", a merman, an inhabitant from the "country of big-earned folk", and the residents of the Basui mountains, who are said to have heads of tigers and hold a snake in each hand. It also describes residents of Mecca, tartars, and other real-world inhabitants. Circulating in China from the middle of the Ming dynasty, the *Yi yu tu zhi* was rediscovered by the sinologist Herbert Allen Giles in the early 20th century. Giles recognized its value as a source on past Chinese understanding of the world and its geographic and natural limits, and he identified the copy in the Wade Collection at the University of Cambridge as the sole surviving example. His plans to publish a facsimile in the late 1920s were never realized due to a lack of financial sponsorship. This manuscript contains 17 descriptions adapted from the language and printed illustrations of the Wade Collection copy, as well as information on two peoples drawn from an unknown other source. Alongside a population of one-armed humans said to live somewhere far away, tribes from Sichuan and Gansu, farmers and horse-breeders, and the citizens of the Indian city of Calicut also make an appearance.

[F60787]
RESERVED





THE CRUEL ART OF SEDUCTION

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

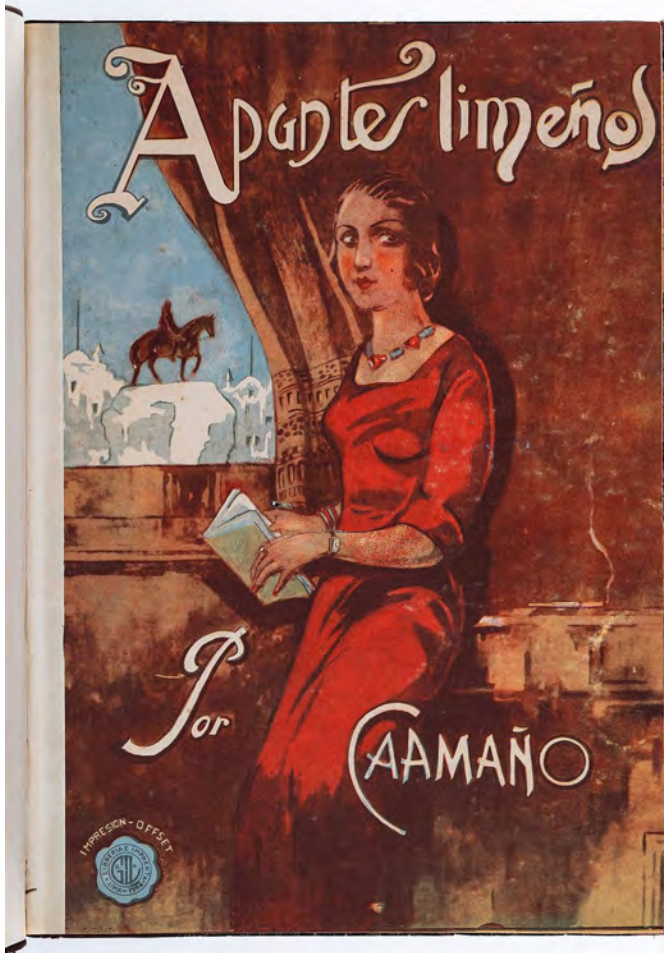
FIRST EDITION THUS. LIMITED EDITION (705/720). 2 vols. 4to. (26.5 x 20 cm). pp. viii+218+[1]; 217+[2]. Original pictorial wrappers with glassene wrappers, housed in original cream moire cloth slipcase and further contained in a later half blue morocco solander box, spines richly gilt, contrasting green title labels. 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. A very well preserved set in a handsome bespoke solander box.

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 / \$3,470
[F61347]





PERUVIAN CARICATURES

79. CAAMAÑO, José. Luis. Apuntes Limenos. [Lima], Lib. imp. Gil, [1935].

FIRST EDITION. Folio (34.5 x 24 cm). 2 ff. with explanatory text + pp. 60 + 2. Contemporary quarter calf, spine flat lettered in gilt. 30 full-page colour plates, colour printed frontispiece. Circular rubber stamp of Enrique J. Polick, Lima, Peru to first blank and with gift card dated 96 to verso Rubbing to spine and extremities of boards, very small wormhole throughout.

A curious work from 1930's Peru, portraying caricatures of daily Peruvian urban life in 30 full-page plates by the Limenian artist Caamaño. Rare in the market, no copy appears to have sold at auction according to RBH.

According to OCLC there are copies at Harvard, LoC, BNM, Cornell University, University of Rochester, Northwestern University, Bibliotheque du Musee de L'homme, NYPL.

£1,000 / \$1,260
[F60871]





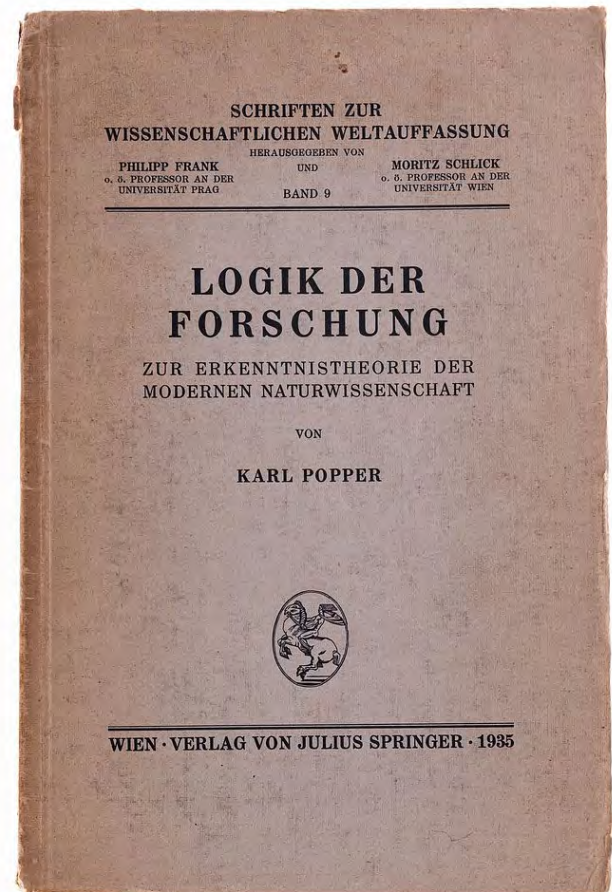
FIRST EDITION OF ONE OF FREUD'S MOST CONSEQUENTIAL WORKS

80. FREUD, Sigmund. *Das Unbehagen in der Kultur.* (Civilisation and its Discontents). *Wien [Vienna]: Internationaler Psychoanalytischer Verlag, 1930.*

FIRST EDITION. 8vo. (20 x 14 cm). pp.136. Original yellow paper wrappers with brown lettering printed to covers and spine, top edge cut, others untrimmed. Old ownership inscription to title. Some light wear, a few passages neatly underlined in red crayon, generally a very good copy.

Written in the decade before his death and first published in German in 1930, *Civilisation and Its Discontents* is one of the last of Freud's books. In it he broadly argues that the development of civilisation recapitulates the development of the individual; that civilisation's central purpose of repressing the aggressive instinct exacts unbearable suffering; and that the individual is torn between the desire to live (Eros) and the wish to die (Thanatos). The book is one of Freud's most important and widely read works, and was described in 1989 by historian Peter Gay as one of the most influential and studied books in the field of modern psychology

£250 / \$320
[F60935]



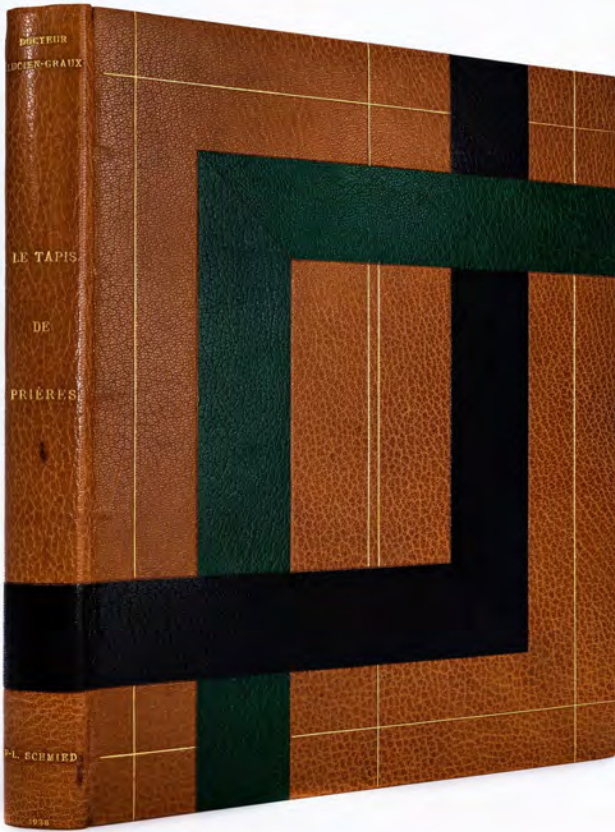
KARL POPPER'S FIRST WORK WITH AUTHOR'S SIGNED SLIP

81. 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. 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. Loosely inserted is a slip signed by Karl Popper. This copy came from Popper's secretary. 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.

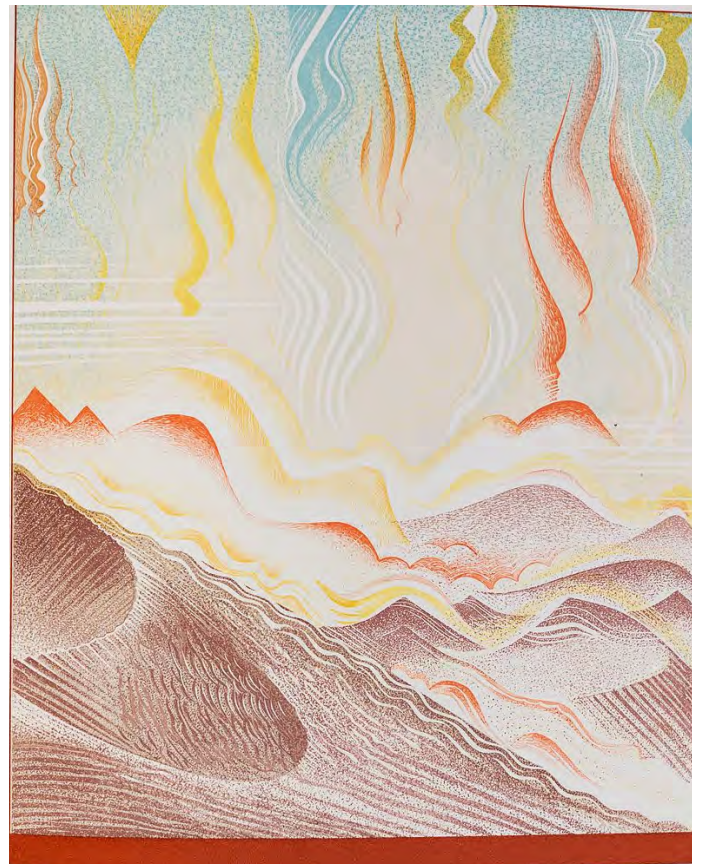
£4,800 / \$6,050
[F58839]



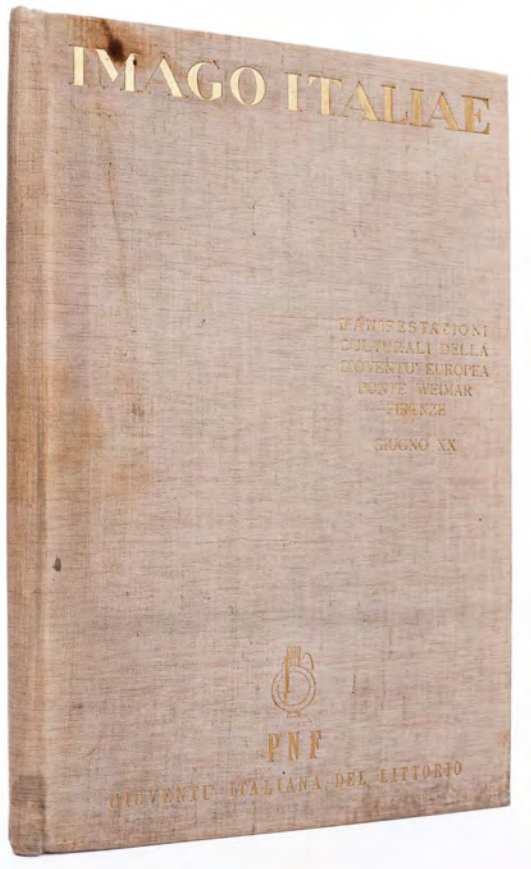
82. LUCIEN-GRAUX, Docteur & SCHMIED, François-Louis (illustrator). *Le Tapis de Prières*. Illustrations de F.-L. Schmieid. Paris: *Pour les Amis du Docteur Lucien-Graux*, October 1st, 1938.

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 overprints in order to obtain colour illustrations.



£4,250 / \$5,360
[F58118]



**COMPLETE COPY OF THIS ICONIC ART DECO ATLAS,
WITH THE RARE SUPPLEMENT OF CORSICA**

83. NICOULINE, Vesvoldo (illus.); DE AGOSTINI, Giovanni (ed.) *Imago Italiae*. Milan: *Italgeo*. 1942.

LIMITED EDITION of 100 copies of which 20 in a gilt lettered cloth portfolio, as here. Folio (49 x 31 cm). pp.[iv] Original buff cloth, title stamped in gilt to upper cover. Bound without the text, as issued. 20 double page colour lithographed maps with gold and silver borders and highlights.

Complete copy of this revolutionary art deco pictorial atlas, (including the supplementary map of Corsica). The maps by Ukrainian Vesvoldo Nicouline (1890-1968) depict Italy in a pictorial style detailing the history and culture of the individual regions. Text by geographer and mountaineer from Brescia, Gultiero Laeng, Preface by Giovanni De Agostini on the occasion of the fortieth anniversary of his scientific-cartographic activity.

The work is quite rare and this issue of course even rarer, being issued in 1942 with just a bifolium of text (title, introduction, limitation statement) and the 20 maps from the *Grande Atlante*, "destinati dalla Gioventù Italiana del Littorio alle Manifestazioni Culturali della Gioventù Europea nel Giugno dell'anno XX - 1942 in Firenze."

£5,000 / \$6,300
[F57673]



INSCRIBED ASSOCIATION COPY

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

PRESENTATION COPY INSCRIBED BY THE AUTHOR. Second edition, later issue. Slim 8vo. (22 × 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. 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.

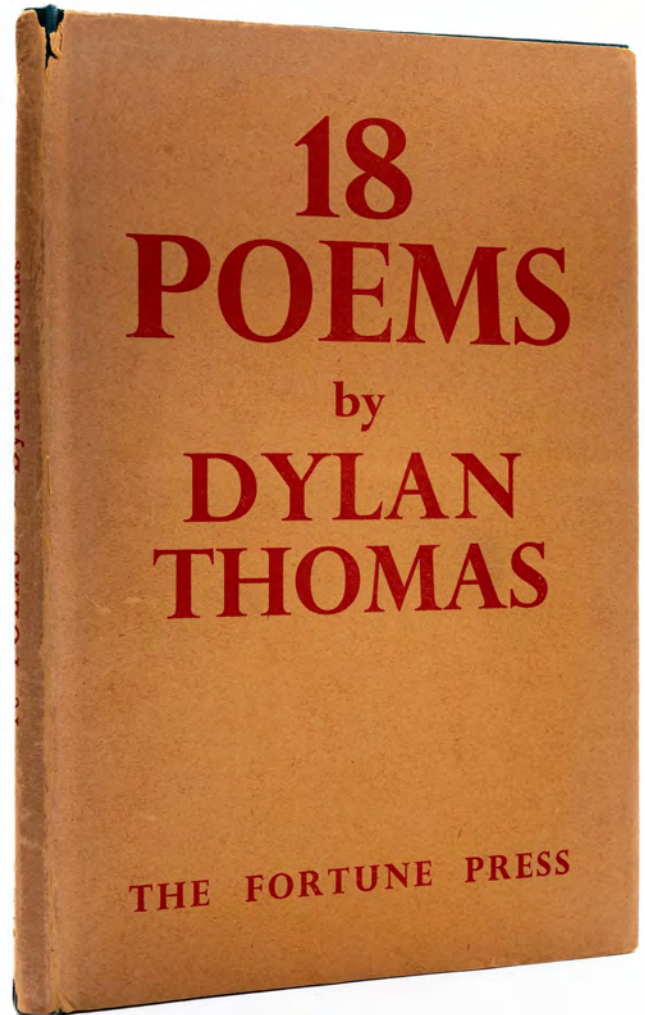
Dylan Thomas and Bigongiari had met in Florence that year, when the Welsh poet was in Tuscany; fourteen years later, Bigongiari fondly remembered their friendship in his anthology of translations *Il vento d'ottobre* (Mondadori, 1961, page 380). Incidentally, he was also among the group of Tuscan literati 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".

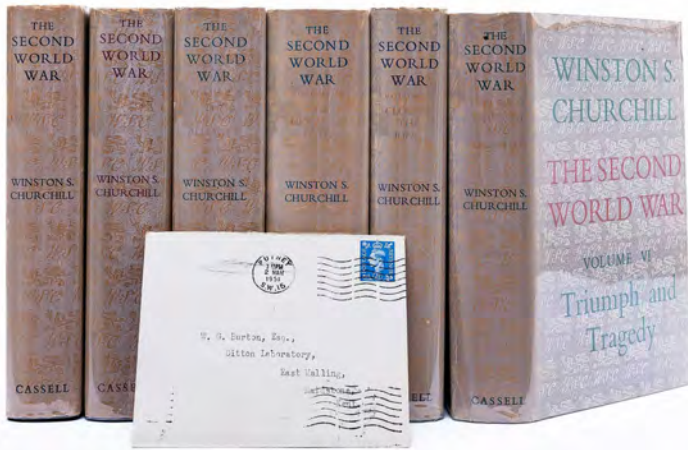
*Originally published in a very small edition by Sunday Referee & Parton Bookshop in 1934, the book was confusingly re-issued a number of times over the following decade without any edition statements on the copyright page, in a number of variant bindings. According to Rolphe the second edition, published 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 / \$3,780
[F61185]





WITH A LETTER FROM CHURCHILL'S SECRETARY

85. CHURCHILL, Winston S. *The Second World War.* London: Cassell & Co. Ltd. 1948-1954.

FIRST EDITIONS. WITH A SIGNED LETTER FROM CHURCHILL'S SECRETARY. 6 volumes. 8vo. (21 x 14 cm). Original black cloth, spines lettered in gilt, top edges dyed red, in the unclipped dust-jackets. With a typed letter addressed to W.G. Burton, Esq. dated 2nd March 1951 written and signed by Churchill's secretary Monica Graham thanking the recipient for his suggestion regarding a passage in Vol. 3. In the original envelope. Maps and diagrams throughout, some folding. With an old receipt in volume 3 made out to W.G. Burton. Spines lightly and evenly faded, generally an excellent set with exceptionally bright and crisp dust-jackets.

Churchill's masterpiece, the single most important historical account of the Second World War, and a major factor in Churchill being awarded the Nobel Prize for Literature in 1953.

Woods, A123 (b)

£1,000 / \$1,260
[F60952]



86. CHURCHILL, Winston S. *A History of the English-Speaking Peoples.* London: Cassell and Company Ltd. 1956-1958.

FIRST EDITIONS. 4 vols. 8vo. (23.5 x 15 cm). Handsomely bound by Maltbys of Oxford in full crushed red morocco, sides ruled with gilt fillet, spines with raised bands and gilt decorated compartments, wide gilt inner dentelles, marbled endpapers, all edges gilt. A superb copy.

Churchill began his history of the British Empire and the United States during his period in the political wilderness in the early 1930s, but did not complete it until after his retirement in the late 1950s. The events of the Second World War, the major interruption in the writing process, had reconfirmed his belief in the "special relationship" between Britain and the United States. Consequently he gave considerable attention to the key events of American history: around a quarter of the third volume, *The Age of Revolution*, is dedicated to the War of Independence, and a full third of the final volume, *The Great Democracies*, contains a detailed study of the American Civil War.

£2,250 / \$2,840
[F60592]

INSCRIBED ASSOCIATION COPY

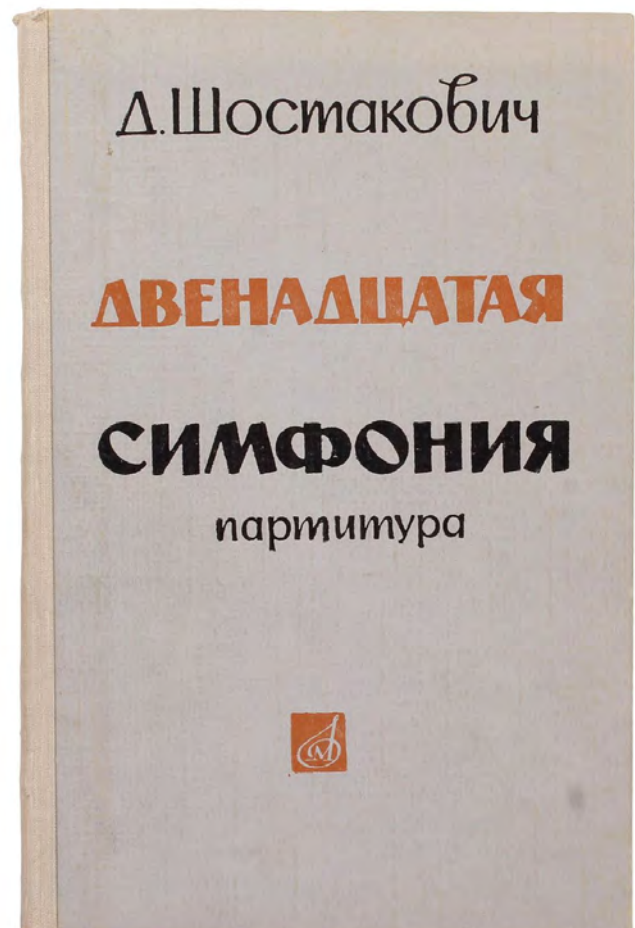
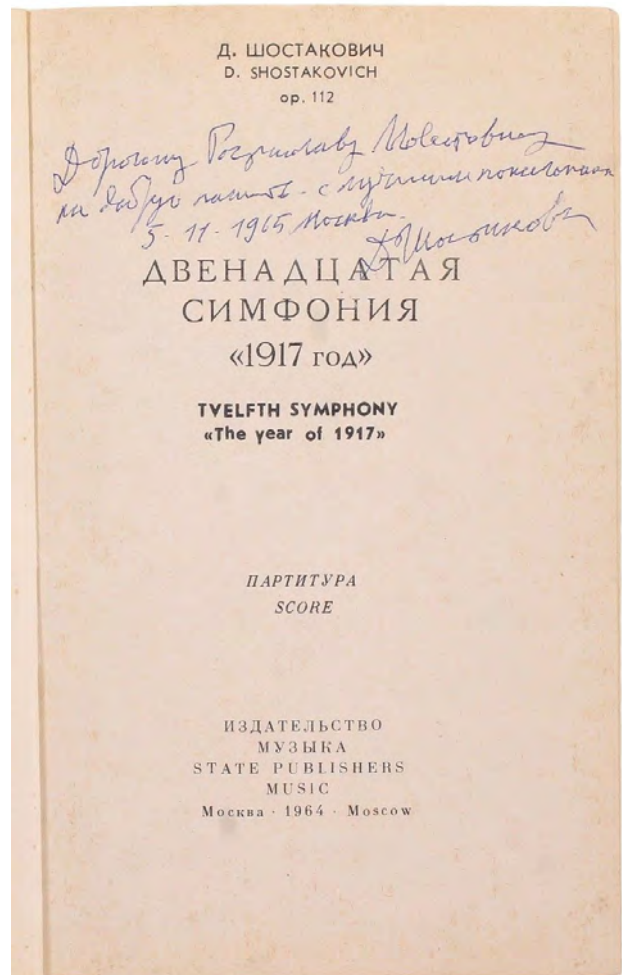
87. SHOSTAKOVICH, Dmitri. Twelfth Symphony "The Year of 1917". Score. *Moscow: State Publishers Music, 1964.*

FIRST EDITION, INSCRIBED BY SHOSTAKOVICH. 8vo. (21.5 x 14.5 cm). pp.191+[1, contents]. Original grey card covers printed in red and black, canvas spine with pencilled title. Inscribed by Shostakovich to Rostislav Gofman in blue ink to title-page: "Dorogomu Rostislavu Modestovichu na dobruui pamiat s luchshimi pozhelaniiami. 5.11.1965 Moskva, D. Shostakovich" [To dear Rostislav Modestovich for good memories with best wishes. 5.11.1965 Moscow, D. Shostakovich]). A near fine copy with just a small stain to rear cover.

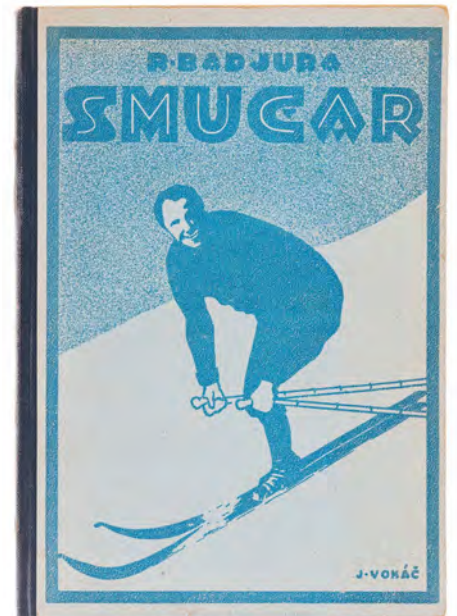
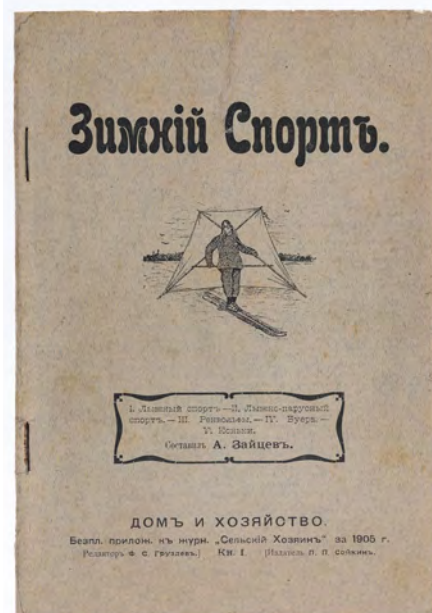
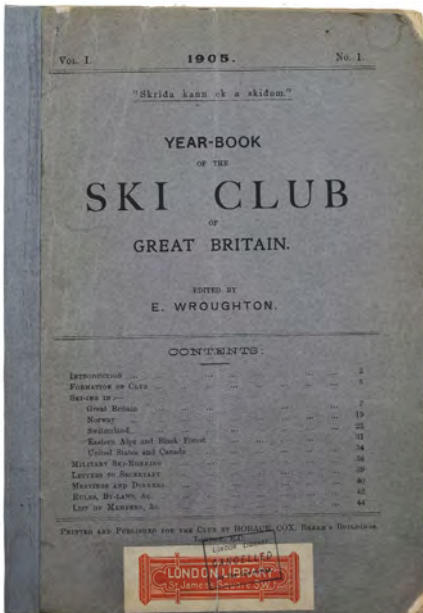
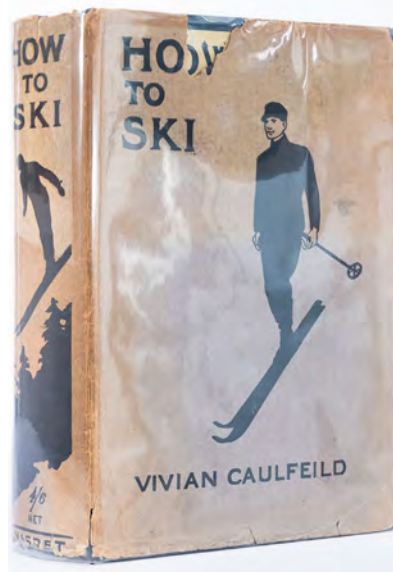
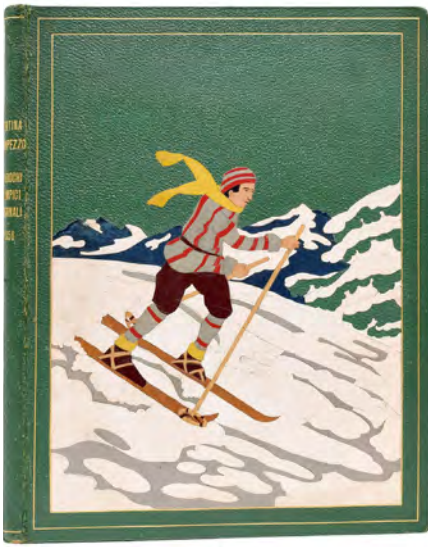
First edition of the 12th symphony's score, inscribed by Shostakovich to Rostislav Modestovich Gofman (also Michel Hoffmann, 1915-1978), a French musicologist and translator, an active member of the "Musical Youth of France" society, editor of the magazine *Diapason*, and artistic director of the record company *Chant du Monde*, which had the exclusive right to publish Russian classical and contemporary music. He was the son of Modest Ludvigovich Gofman (1887-1959), a Russian poet and chief curator of manuscripts at Pushkin House, a celebrated literary museum in Moscow. In 1923, Modest Gofman moved with his family in Paris where he became friends with Serge Diaghilev.

Rostislav Gofman actively promoted Russian music, still rather obscured in the West, and authored a series of works on the subject, including his monographs on Rimsky-Korsakov (1958), Shostakovich (1963) and Prokofiev (1964). After his family immigrated to France, Rostislav Gofman visited Russia at least twice: in 1962 and 1965, the same year when Shostakovich signed this copy for him on November 5th. It seems that the composer used this score edition of the 12th symphony for special occasions: we could trace another copy signed in 1966 to another distinguished guest in Moscow, the pianist and composer Carl Engel. Shostakovich had planned to write a symphony dedicated to Vladimir Lenin and the October Revolution as far back as the late 1930s, consequently noting: "What form my idea will take, whether it will be an oratorio, a cantata, a symphony, or a symphonic poem, I don't want to predict. One thing is clear: the effort to embody the mighty image of the greatest man of our most complex epoch will demand the exertion of all creative resources." His Eleventh Symphony "1905", composed in 1957, was also dedicated to the theme of revolution, and the Twelfth Symphony "1917" was written as its further development and the ultimate implementation of Shostakovich's plan in 1961. (Fay, Laurel E. *Shostakovich: A Life*, Oxford and New York, Oxford University Press, 2000, p. 221; Dmitirev A. *Dmitrii Shostakovich. Dvenadsataia simfoniia "1917" god // Sovetskaia simfoniia za 50 let*. Leningrad, Muzyka, 1967, pp. 478 - 486).

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[F58752]



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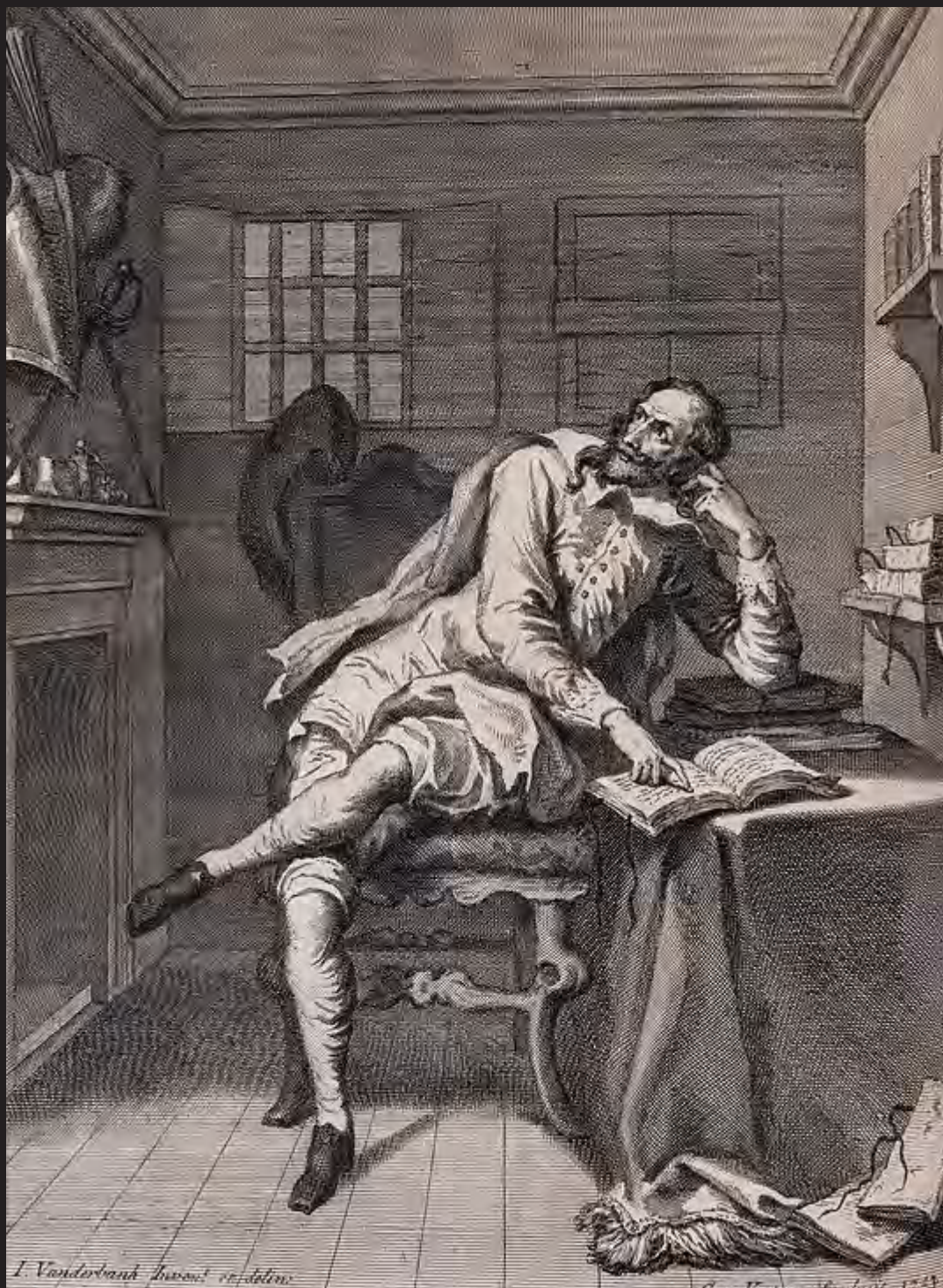
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