

WRITING NATURE

PAY ATTENTION BE ASTONISHED TELL ABOUT IT



PETER HARRINGTON
LONDON



Mary Oliver (items 83–85) was an inspired poet of nature. In “Instructions for Living a Life” she left us three simple directions: “Pay Attention. Be Astonished. Tell About It.” These have been a guide in assembling our first catalogue dedicated to the literature of nature. The natural world is astonishing when you pay attention to its wonder, its wildness, and its weirdness. So many great writers – from Andrew Marvell lost in the “green shade” of his 17th-century garden (74) to Wendell Berry discovering “the peace of wild things” on his 21st-century farm (11–14) – have, in telling of their astonishment, left that priceless record in their books, which invite us to return our attention to nature, its appreciation, and its care.

William Wordsworth (120–26) looms like a sheltering oak over the assembled company, with his two first publications from 1793, the indispensable *Lyrical Ballads*, and an exquisite copy in boards of his 1807 *Poems*, in which the poet first “wandered lonely as a cloud” and immortalized his astonishment at the daffodils. Other Romantics join him: John Clare, with a presentation copy of *The Village Minstrel* (24), Keats in a gorgeously illuminated manuscript of “To Autumn” (58), and Shelley in Alvin Langdon Coburn’s ethereal photographic edition of “The Cloud” (95).

Following the Romantic spirit across the Atlantic, we find Emerson’s *Nature* (34) inscribed to the founder of a utopian farm commune, as well as first editions of Thoreau’s *Walden* (106) and Whitman’s *Leaves of Grass* (116), beckoning us to partake in easeful revelation, to “lean and loaf . . . observing a spear of summer grass”. Melville, however, met nature with the awe, fear, and respect of a sailor, and in that spirit wrote his immortal novel of the sea, *Moby Dick*. We have its rare first London publication, as well as the New York publication under its proper title, and a scarce inscribed copy of Rockwell Kent’s deluxe illustrated edition (76–78).

Though he had smaller fish to fry than Melville, Izaak Walton penned one of the most enduringly influential environmentalist books ever written. We have a superb first edition of his *Compleat*

Angler in contemporary sheep and an original watercolour by Arthur Rackham of his two anglers at the riverbank (109–112). This environmental consciousness fully awakened in the 20th century, with Rachel Carson’s wondrous sea trilogy (20–22) and Nan Shepherd’s luminous *The Living Mountain* (97) connecting us to the living world with empathy and urgency. This continues in contemporary voices such as Robert Macfarlane (72) and Timothy Morton (80). My personal favourite, an original hand-painted animation cel from Studio Ghibli’s *Princess Mononoke* (79), vividly captures a defiant conservationist spirit in the protector of the sacred forest, pointing her weapon at us, accusingly.

Leafing through, some stark shifts in tone may strike you: pictures of bucolic loveliness juxtaposed with dystopian tales of environmental collapse. Jessie Bayes’s illuminated triptych celebrating St Francis of Assisi’s *Canticle of the Creatures* (10), her lush vision of a harmonious ecosystem dripping with freshness, shares the page with J. G. Ballard’s *The Drought* (9), a grim forecast of humanity’s struggle over vanishing water supplies. Gilbert White’s *Natural History of Selbourne* (114), the 18th-century “expression of universal thanksgiving” for the peaceful pleasures of the countryside, sits next to H. G. Wells’s *The Time Machine* (113), which ends in a far future where “all the sounds of man, the bleating of sheep, the cries of birds, the hum of insects, the stir that makes the background of our lives – all that was over”.

Such cognitive dissonances seem endemic in today’s troubled world. If the rich heritage gathered here can teach us anything, it is that we must pay attention to both experiences: to keep one eye on Philip K. Dick’s appalling prophesy of a world in which “there are no owls” (29), and the other on Wordsworth’s golden daffodils, which still come every spring.

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PETER HARRINGTON
L O N D O N

WRITING NATURE

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ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

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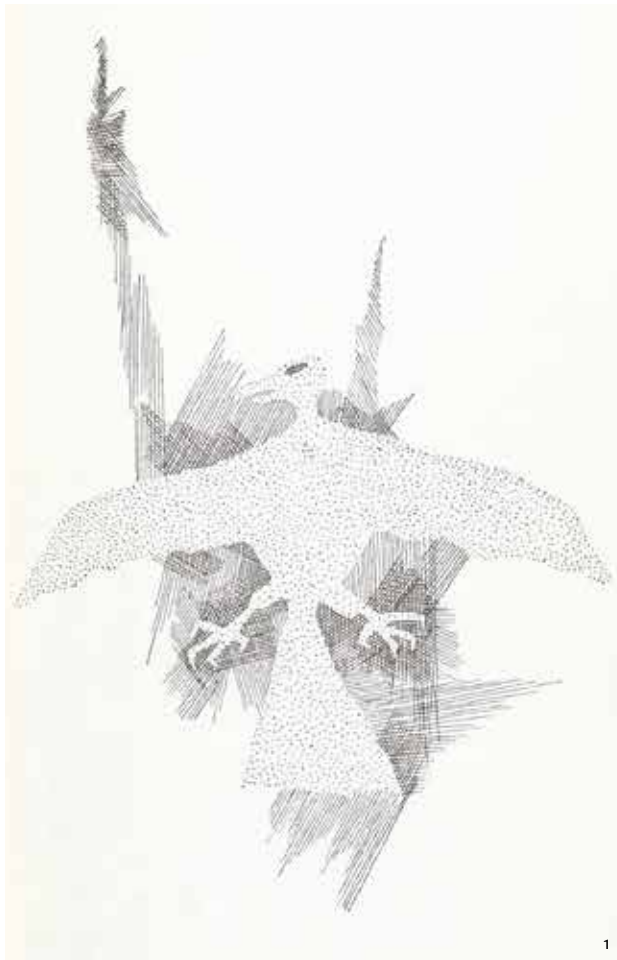
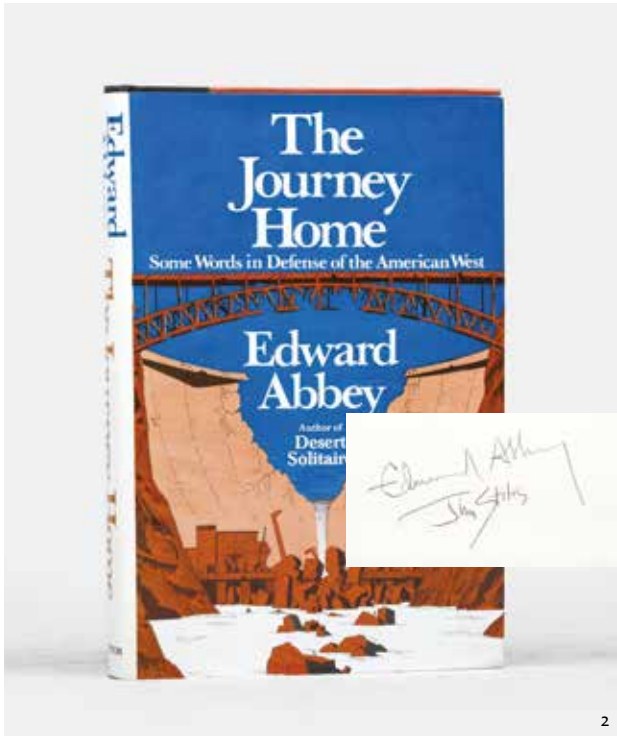
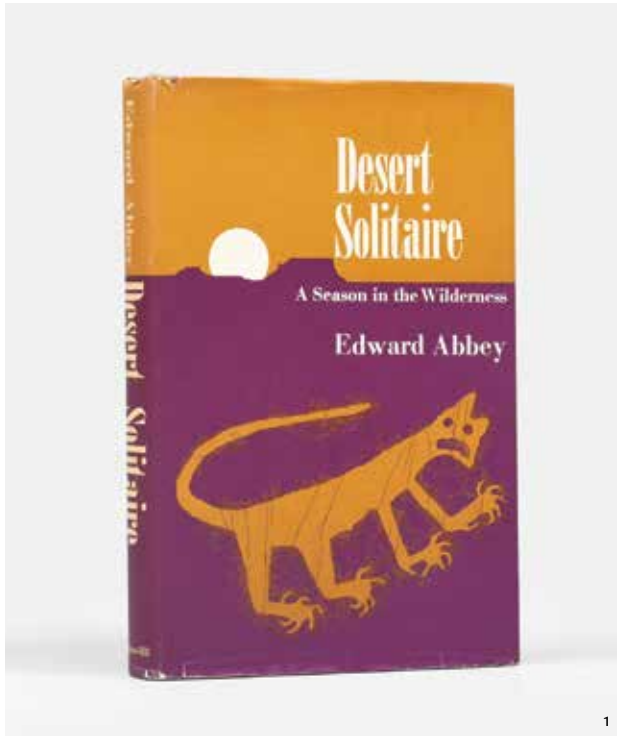
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NEW YORK

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1
ABBEY, Edward. Desert Solitaire. A Season in the Wilderness. New York: McGraw-Hill Book Company, 1968

First edition of Abbey’s memoir detailing his experiences as a park ranger at Arches National Monument and his assessment of the tensions between humans and the desert environment, a work frequently grouped with Thoreau’s *Walden* and Leopold’s *Sand County Almanac* as a foundational text in environmentalist writing.

Octavo. Original brown cloth, spine lettered in white and light brown. With dust jacket. Spine ends bumped; jacket price-clipped, a little chipped at extremities with some creasing, colours remaining vivid: a near-fine copy in very good jacket.

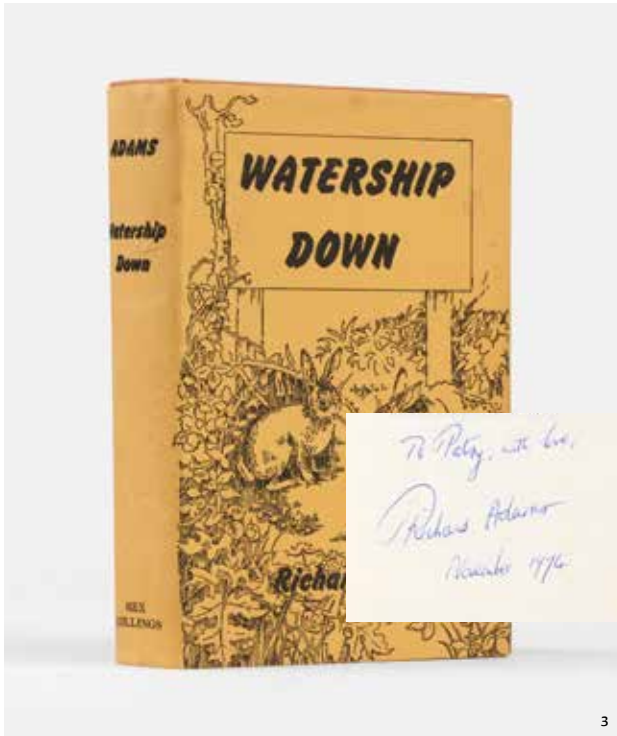
£750 [142518]

2
ABBEY, Edward. The Journey Home. Some Words in Defense of the American West. New York: E. P. Dutton, 1977

SIGNED BY THE AUTHOR AND ILLUSTRATOR

First edition, signed on the front free endpaper by the author and illustrator. After *Desert Solitaire* (see previous item), *The Journey Home* – a compendium of observations on the natural world – is considered by many to be his “single best collection of essays” (Calahan, p. 171).

“Complete with Jim Stiles’s artful illustrations, *The Journey Home* was published by Dutton in February 1977. This was the first of five collections of essays encouraged and edited by Jack Macrae, who recognized Abbey’s talent as an essayist, the need to bring together his pieces from many diverse (and sometimes obscure sources), and the considerable sales potential because of his new found popularity. *The Journey Home* included twenty-three of Abbey’s essays, most of which had been published during the first half of the 1970s in magazines ranging from nationally known ones, such



as Audubon and *Life*, to regional ones that had attracted his loyalty, such as *American West* and *The Mountain Gazette*” (pp. 170–1).

Octavo. Black and white chapter illustrations by Stiles. Original black cloth-backed red cloth boards, spine lettered in red. With dust jacket, price-clipped. A fine copy. ♣ James M. Calahan, *Edward Abbey: A Life*, 2003.

£500 [145888]

3
ADAMS, Richard. Watership Down. London: Rex Collings, 1972

First edition, inscribed by the author, “To Patty, with love, Richard Adams, November 1974”, on the title page.

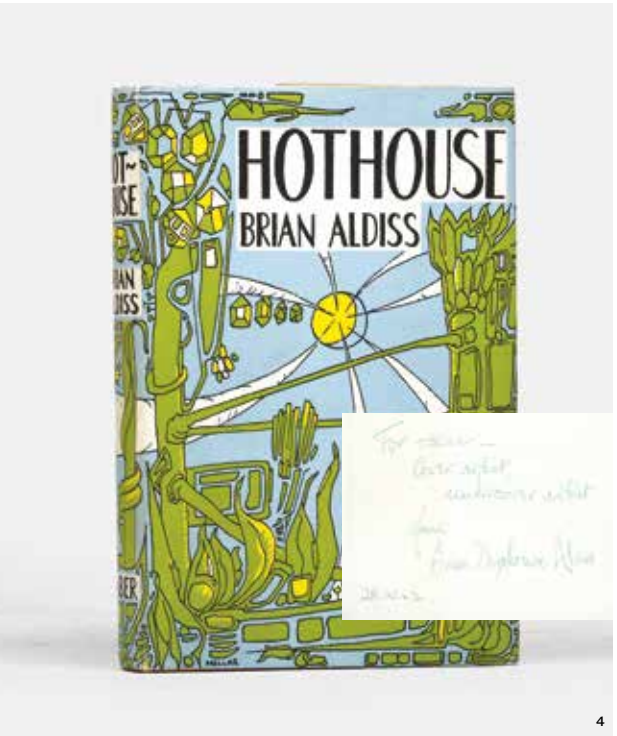
Watership Down was initially turned down by the major publishing houses, before publication by Rex Collings in 1972, and it was quickly established as a major work of British post-war literature. Sales exceeded 100,000 copies in the first year, and Adams was awarded both the Carnegie Medal and the Guardian Award for children’s fiction. The novel was adapted into an animated film in 1978, and two animated television series, the first running from 1999 to 2001, the second airing in 2018.

Octavo. Colour folding map. Original brown cloth, spine lettered in gilt, rabbit design to front board gilt. With dust jacket. Spine very slightly rolled, very minor rubbing at the tips, a couple of small spots on the title page; jacket with faintly toned spine panel and a few trivial marks: an excellent copy.

£4,000 [134134]

4
ALDISS, Brian W. Hothouse. A Science Fiction Novel. London: Faber and Faber, 1962

INSCRIBED TO THE DUST JACKET ILLUSTRATOR



First UK edition, presentation copy from the author to the dust jacket illustrator, inscribed on the front free endpaper in green ink, “For Oscar – Cover artist, undercover artist: from Brian Doghouse Aldiss 28.iv.62”. The text is in its most complete form here, the US edition of the same year having been abridged without Aldiss’s permission.

Oscar Mellor (1921–2005) was an artist associated with the Birmingham Surrealists and a publisher who founded the Fantasy Press, which published many poets early in their careers who would later become involved in the Movement literary group, including Elizabeth Jennings and Philip Larkin.

Hothouse originated as five connected short stories first printed in 1961 in *The Magazine of Fantasy & Science Fiction*: “Hothouse”, “Nomansland”, “Undergrowth”, “Timberline”, and “Evergreen”. They collectively won the prestigious Hugo Prize for best short fiction of the year. The first novelization was a US paperback titled *The Long Afternoon of Earth*, which “badly butchered the manuscript to fit available space” (*Anatomy of Wonder*). The first UK edition is the first full-length novelization and the first hardback edition.

Speculating on the ways in which climate change could cause societal collapse, Aldiss imagines an Earth locked in tidal orbit with a Sun that fills the sky and forever shines upon the same side of the planet. The resulting elevation in temperatures leads to a rampant overgrowth of rapidly evolving plant life, which dominates global ecological niches and drives the mass extinction of the majority of animal species. What remains of the human race must struggle to adapt and survive under the shelter of the giant banyan tree that encompasses the entire sunny side of the planet.

Octavo. Original orange cloth, spine lettered in gilt. With pictorial dust jacket designed by Oscar Mellor. Spine gently rolled, edges bruised, book block spotted and a few faint marks to cloth; contents bright and clean, light offsetting to endpapers; jacket rubbed, spine a little sunned, colours notably bright. An excellent copy in a near-fine jacket. ♣ *Anatomy of Wonder*, 1995, 3–3; Pringle, *Science Fiction: The 100 Best Novels* 34; *Survey of Science Fiction Literature III*, pp. 1235–7.

£1,500 [145765]



5

5
ATWOOD, Margaret. Snake Poems. Toronto: Salamander Press, 1983

“I WAS ONCE THE SNAKE WOMAN”

First and only edition, number 91 of 100 copies numbered and signed by the author, this copy additionally inscribed by Atwood, “For Lucy, June 12 1999, on the night of the 25th anniversary of the Reading Sunrise”. Snake Poems was bound and printed by Anne and Glenn Goluska of the Nightshade Press.

The press also printed Atwood’s Notes Towards a Poem That Can Never Be Written (1981) and Unearthing Suite (1983). Snake Poems was later published within Interlunar (1984).

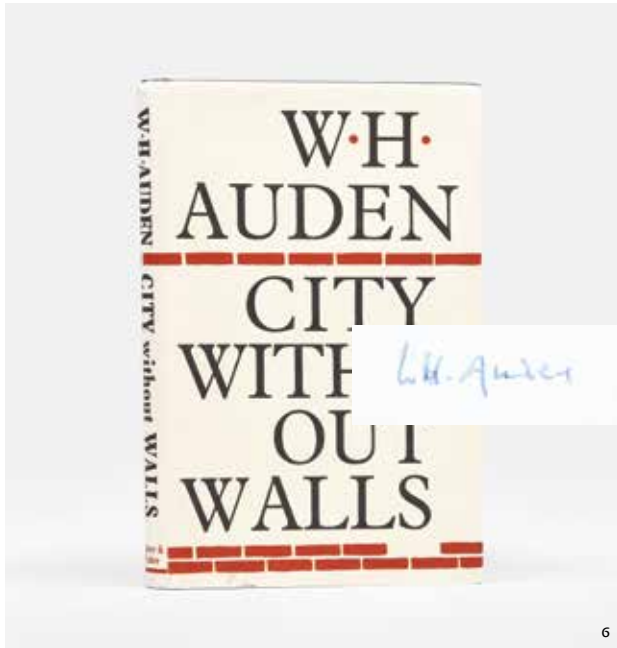
Octavo. Text printed in black and green. Original textured green paper boards bound accordion-style, title label on front board lettered in green and black. Minor rubbing to corners. A fine copy.

£1,250 [179022]

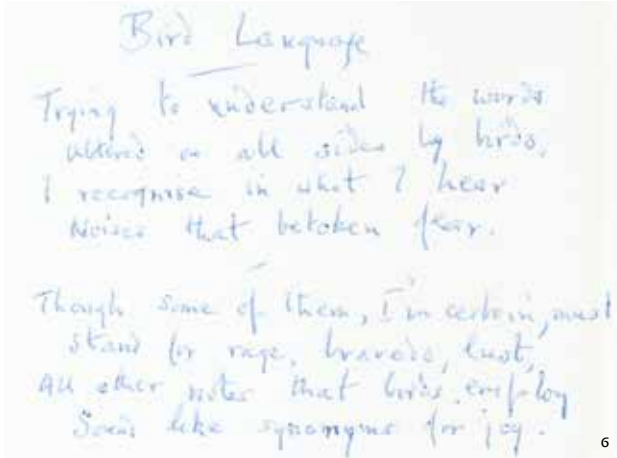
6
AUDEN, W. H. City Without Walls, and other poems. London: Faber and Faber, 1969

“ALL OTHER NOTES THAT BIRDS EMPLOY / SOUND LIKE SYNONYMS FOR JOY”

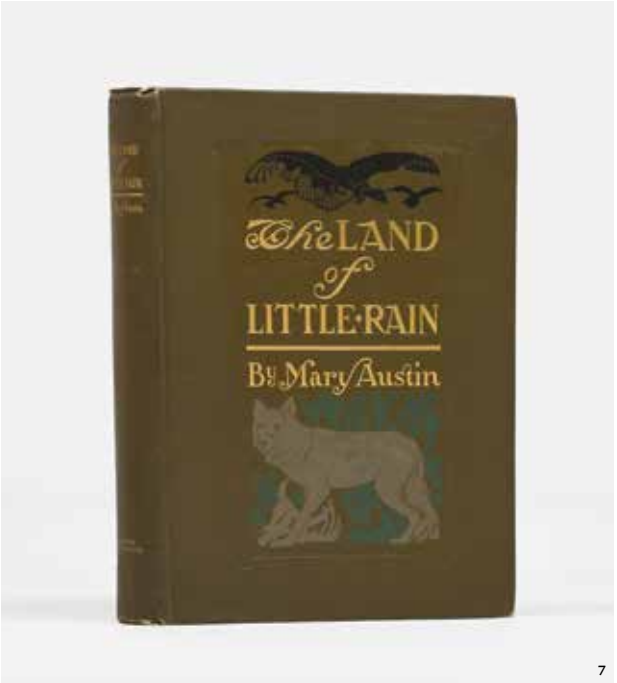
First edition, signed by the poet on the title page and inscribed on the rear free endpaper with his eight-line poem “Bird Language”. Auden has hand-corrected the printed text on pages 27, 51, and 79.



6



6



7

Auden inscribed this copy for the collector Reginald A. Addyes-Scott (1891–1974) and sent it to him in London. Loosely inserted is the original mailing envelope with the return address in Auden’s hand. Addyes-Scott collected and corresponded with several English writers, including Siegfried Sassoon, Walter de la Mare, and Graham Greene, among others.

Octavo. Original black boards, spine lettered in gilt. With dust jacket. Housed in a custom black quarter morocco folding box. Book label of William A. Strutz (1934–2024) to inside of box; contemporary Observer review loosely inserted. Extremities bumped; jacket unclipped, lightly rubbed and creased, short closed tear to head of rear flap fold: a near-fine copy in near-fine jacket.

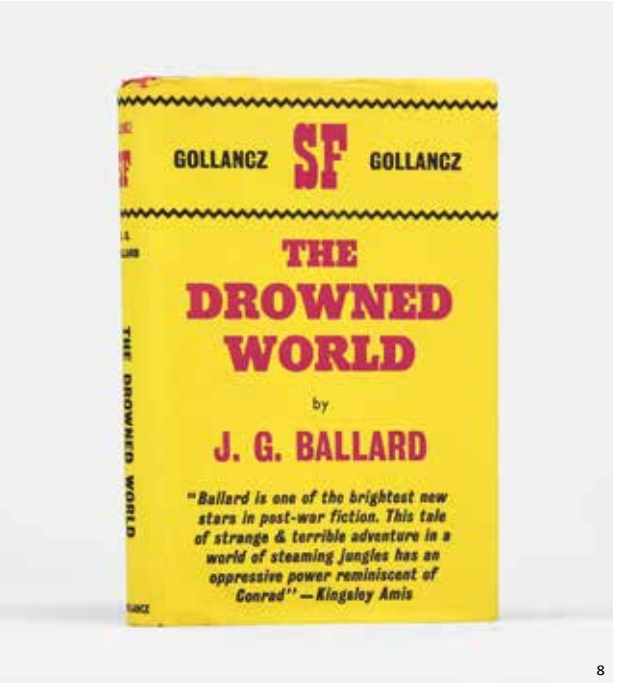
£3,500 [178052]

7
AUSTIN, Mary. The Land of Little Rain. Boston & New York: Houghton, Mifflin, and Company, 1903

First edition of the author’s first book, a collection of 14 essays about the desert and the cultures it protects.

An early campaigner for preserving the natural landscape and culture of the American Southwest, Austin (1868–1934) “moved with her family from Illinois to the desert on the edge of the San Joaquin Valley in 1888. In the next fifteen years she moved from one desert community to another, working on her sketches of desert and Indian life. Spending the last years of her life in Santa Fe, Austin remained a lifelong defender of Native Americans and was recognized as an expert in Native American poetry” (LOC).

In the first printing, the publisher’s note about the illustrator is tipped-in rather than integral and the illustrations are printed in dark brown ink rather than black. “The illustrations and marginal decoration by E. Boyd Smith vividly capture the atmosphere of the desert life described in this literary classic” (Howell).



8

Octavo. With tissue-guarded frontispiece, 3 half-tone plates, and border decorations by E. Boyd Smith. Original dark green pictorial ribbed cloth, spine and front cover lettered in gilt and blocked in blind, top edge gilt. Light wear at spine ends and corners, some cockling to boards, 2 contemporary ownership notes to front free endpaper (one a gift inscription dated 25 Dec. 1903), contents crisp and clean. Overall a very good copy in attractive original cloth, the gilt especially bright. ¶ Cowan II, p. 24; Dykes, Fifty Great Western Illustrators (Smith) 29; Edwards, Enduring Desert, p. 14; Graff 114; Howell 50, California 273; Howes A400; Norris 155.

£475 [151152]

8
BALLARD, J. G. The Drowned World. London: Victor Gollancz Ltd, 1962

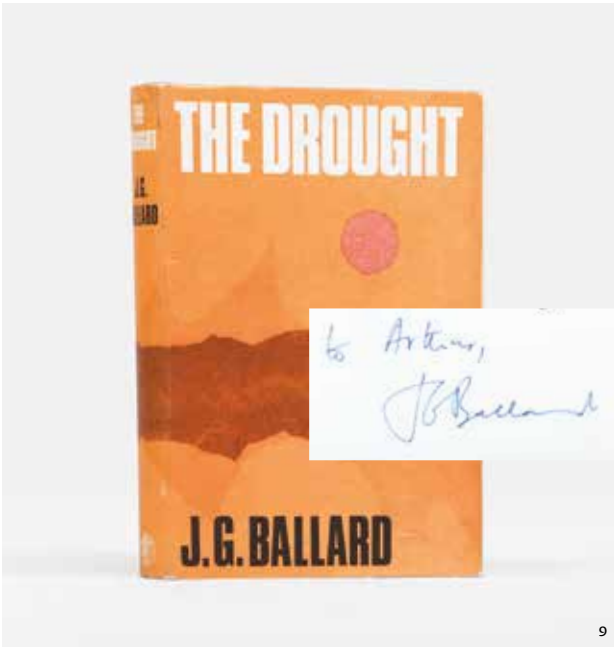
First UK, and first hardback, edition of a seminal work of climate change science fiction. The Drowned World takes place in the year 2145, when global warming has left most of Earth underwater. Together with Ballard’s The Crystal World (1966), it has been identified as a founding text in climate fiction, written before climate change had been widely identified by scientists (Clarke).

The Drowned World first appeared as a novella in Science Fiction Adventures 4, Number 24, published in January 1962. The expanded book form was first published later the same year in paperback by Berkley, New York.

While the imprint of the UK edition states 1962, it was in fact published in January 1963.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Spine gently slanted and ends bumped, cloth unmarked, occasional small nick or faint mark to contents, evidence of damp stain to a few initial leaves and rear free endpaper; in a very bright example of the jacket, a couple of unobtrusive patches of corresponding damp stain along creased upper edge, head of spine chipped, unclipped. Overall very good. ¶ Pringle A22. Jim Clarke, “Reading Climate Change in J. G. Ballard”, Critical Survey, vol. 25, no. 2, 2013.

£2,250 [151276]



9
BALLARD, J. G. *The Drought*. London: Jonathan Cape, 1965
First edition, inscribed by the author on the title page, “To Arthur, J. G. Ballard”. This chilling story of a global drought charts humanity’s final search for vanishing water supplies. “*The Drought* is the definitive version of *The Burning World* [1964], considerably revised. *The Burning World* is divided into fifteen chapters, *The Drought* into forty-two” (Pringle).

Octavo. Original greenish-brown boards, spine lettered in gilt, top edge red. With dust jacket. Spine ends and corners gently bumped, cloth clean, adhesive remnants to endpapers; jacket unclipped, light creasing to extremities, spine toned, panels gently soiled but remaining bright: a very good copy in near-fine jacket. ¶ Pringle A67.

£1,000 [171460]

10
BAYES, Jessie. Illuminated triptych of St Francis’s “Canticle of the Creatures”. [London, c.1920]

OPENS TO UNVEIL “THE EARTHLY PARADISE THAT LIES HIDDEN AWAY”

A window into Arcadia: this glorious piece showcases two mediums practised by the arts-and-crafts doyenne Jessie Bayes (1876–1970), whose gilt woodwork enshrines an illuminated manuscript. The figure of St Francis recurs across Bayes’s oeuvre. This poem, which reflects his belief that nature is the mirror of God, lends itself beautifully to Bayes’s own style of painting earthly phenomena in an ethereal light.

Contemporary reviews of Bayes’s art noted that “one feels her deepest sympathy is given to nature” (Quigley, p. 261), and that she saw the sublime in the mundane: “it does not need the presence of ‘sacred’ subjects and objects . . . to establish the conviction that the real function of her art is to express the sacramental view of life” (*The Athenaeum*, p. 677). Across her manuscripts, natural elements are personified by angelic forms, just as St Francis’s text imagines “brother wind”, “sister moon”, and “mother earth”.

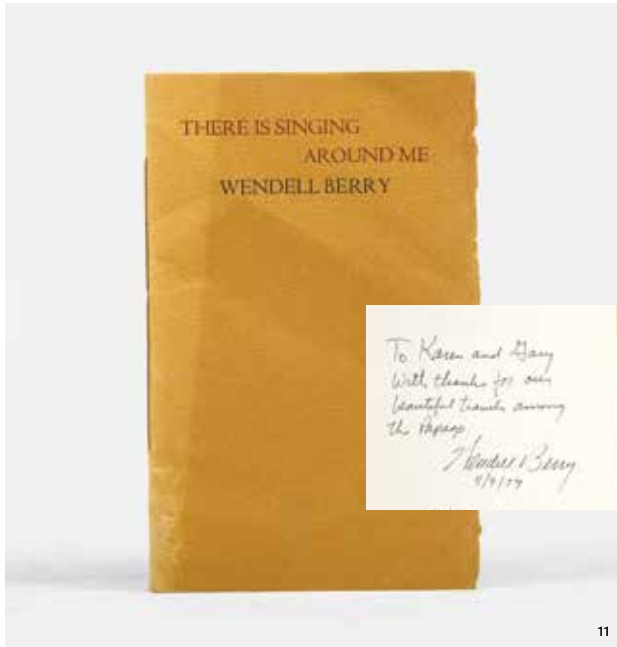
Visions of pastoral idylls are also typical of her work. Here the saint is pictured side-by-side with the wolf of Gubbio he was said to have tamed, surrounded by all manner of gentler creatures who seem happy to coexist harmoniously with their natural predator. In her lectures on illumination, Bayes argued that artists should present their manuscripts in an idealized manner: “I think this gift of pleasantness is the illuminator’s chief privilege. Surely he of all men can create a fairy world – bright and shadowless like his colour, like the Earthly Paradise that lies hidden away” (quoted in Quigley, p. 269).

Bayes chose to illuminate the “Canticle of the Creatures” more than once, as well as St Francis’s “Hymns to the Elements”. An article on her 1922 exhibition in New York declared that her Franciscan manuscripts are in fact “among the finest examples of her work” (*American Art News*, p. 8). In an unpublished memoir, she recalled visiting Italy early in her career, remarking that “it was Tuscany that left its stamp on my work”. The Tuscan landscape, with cypress trees and a walled hilltop town, forms the background to the miniature in the middle panel of this cabinet. St Francis also forms the central image to the tripartite stained-glass window Bayes designed for the church of St Luke’s in the Hampshire village of Grayshott. Flanked by saints Augustine and Hilda, he is seen again with the wolf of Gubbio, with a sunburst above his head, much like the gilt one carved above this cabinet.

Carved oak triptych case with pedestal and roof (460 × 300 × 130 mm). Central panel topped with gilt sunrise, agnus dei carved to pedestal and heightened in gilt, elaborate metal hinges to carved shutters, small metal handle to right-hand shutter. The text hand-written across 3 gilt-framed panels behind glass, each illuminated in gilt, heightened with blue and green, and with floral details. Central panel image depicting in tempura St Francis and the animals and a host of angels, the text surrounded by a floral frame featuring birds and woodland creatures, trail marks visible in margins (290 × 200 mm); left shutter “Sister Moon” (275 × 75 mm) depicting a personification of the moon and a deer drinking from a lake; right shutter “Brother Wind” (275 × 75 mm) depicting a personification of the wind in a corn field and a shepherd with his flock at the foot; the text of both shutters framed with cornflower details. Minor rubbing to gilt, a couple of shallow scratches, images bright and clean: beautifully preserved. ¶ *American Art News*, vol. 20, no. 18, 11 Feb. 1922; *The Athenaeum*, issue 4469, 21 June 1913; J. Quigley, “The Art of Jessie Bayes, painter and craftswoman”, *The Studio*, no. 253, May 1914.

£15,000 [177541]

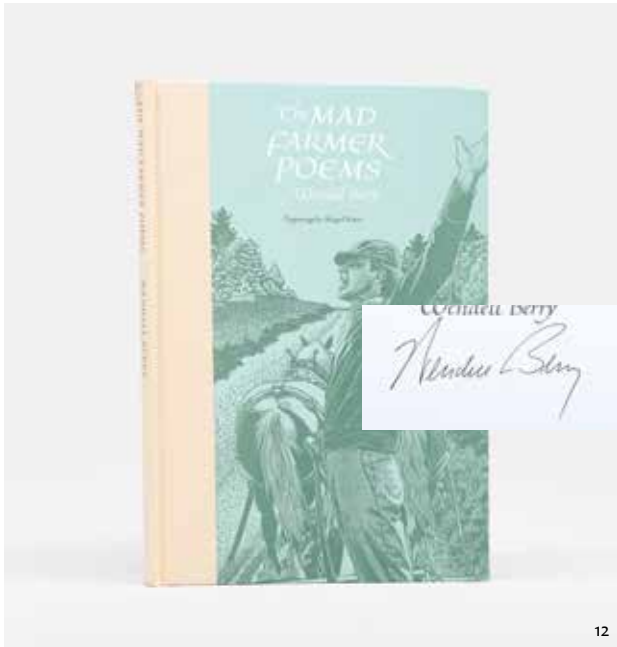




11
BERRY, Wendell. *There is Singing Around Me.* Austin: Cold Mountain Press, 1976

First edition, number 128 of 300 copies signed by the author, additionally inscribed by Berry to the celebrated nature writer Gary Paul Nabham on the title page, “To Karen and Gary with thanks for our beautiful travels among the Papago Wendell Berry 4/9/79”. This presentation links two key figures in the 20th-century environmental movement.

Octavo, pp. 16. Original brown card wrappers printed in red and black, sewn, front cover with deckle fore edge, small pictorial device of forest to



rear cover. Spine and narrow strip of front cover subtly faded, a little creased diagonally. A near-fine copy. ¶ Freedman A30.

£650 [146281]

12
BERRY, Wendell. *The Mad Farmer Poems.* [New York:] Counterpoint, 2008

First trade edition, signed by the author on the title page. “The joke of the *Mad Farmer Poems* is that in a society gone insane with industrial greed & insecurity, a man exuberantly sane will appear to be ‘mad’. [These poems] embody a vision of sanity breaking forth into a world driven crazy by dreams of wealth” (author’s note).

It follows a signed limited edition of 60 copies produced earlier the same year under the imprint of Press on Scroll Road, who also printed this edition.

Tall octavo. Engravings in the text. Original pale pink quarter cloth, spine lettered in bronze, green pictorial paper board sides, front cover lettered in white and brown, rear cover with bronze facsimile of author’s signature, green endpapers. Corners rubbed, with small wear to upper corners. A near-fine copy.

£375 [180783]

13
BERRY, Wendell; Gary Snyder; Carole Koda. *Three on Community.* Boise, Idaho Limberlost Press, 1996

“A GLOVEBOX MANIFESTO ON COMMUNITY AND REGIONAL ACTIVISM”

First edition, signed limited issue, number 44 of 100 copies signed by all three authors. Beautifully bound in pale purple wrappers strewn with dried marigold petals, *Three on Community* suggests that the “tyranny of a placeless, faceless, global economy” can be remedied by the strengthening of local ties.

In his foreword, Tom Lyon suggests that “the reason so many of us despair, and do not readily conceive a better future, is that



we lack a grounding to push off from”. *Three on Community* offers this grounding with a trio of essays: Gary Snyder’s “Coming into the Watershed”, Wendell Berry’s “Conserving Communities”, and Carole Korda’s “Dancing in the Borderland”. Both Snyder and Berry’s contributions were previously published in periodicals; Koda’s essay on the true meaning of multiculturalism is published here for the first time. Together, they offer a “glovebox manifesto on community and regional activism” (publisher’s website).

Octavo. Original stab-stitched light purple handmade paper wrappers laced with marigold petals, contents printed on double-fold sheets. With original green cloth chemise, title labels to spine and front board printed on marigold paper, bone clasp. One petal lost from spine label of slightly tight chemise, else a fine copy.

£975 [181395]

14
BETJEMAN, John, & Glynn Boyd Harte. *Metro-Land.* London: Warren Editions, 1977

“GRASS TRIUMPHS”

First edition, number 58 of 220 copies only signed by Betjeman and Harte. The captions to the colour plates are taken from Betjeman’s commentary for Edward Mitzoeff’s BBC documentary, first shown in 1973, celebrating suburban life in the area to the north-west of London around the Metropolitan Railway, which later became the Metropolitan line of the London Underground.

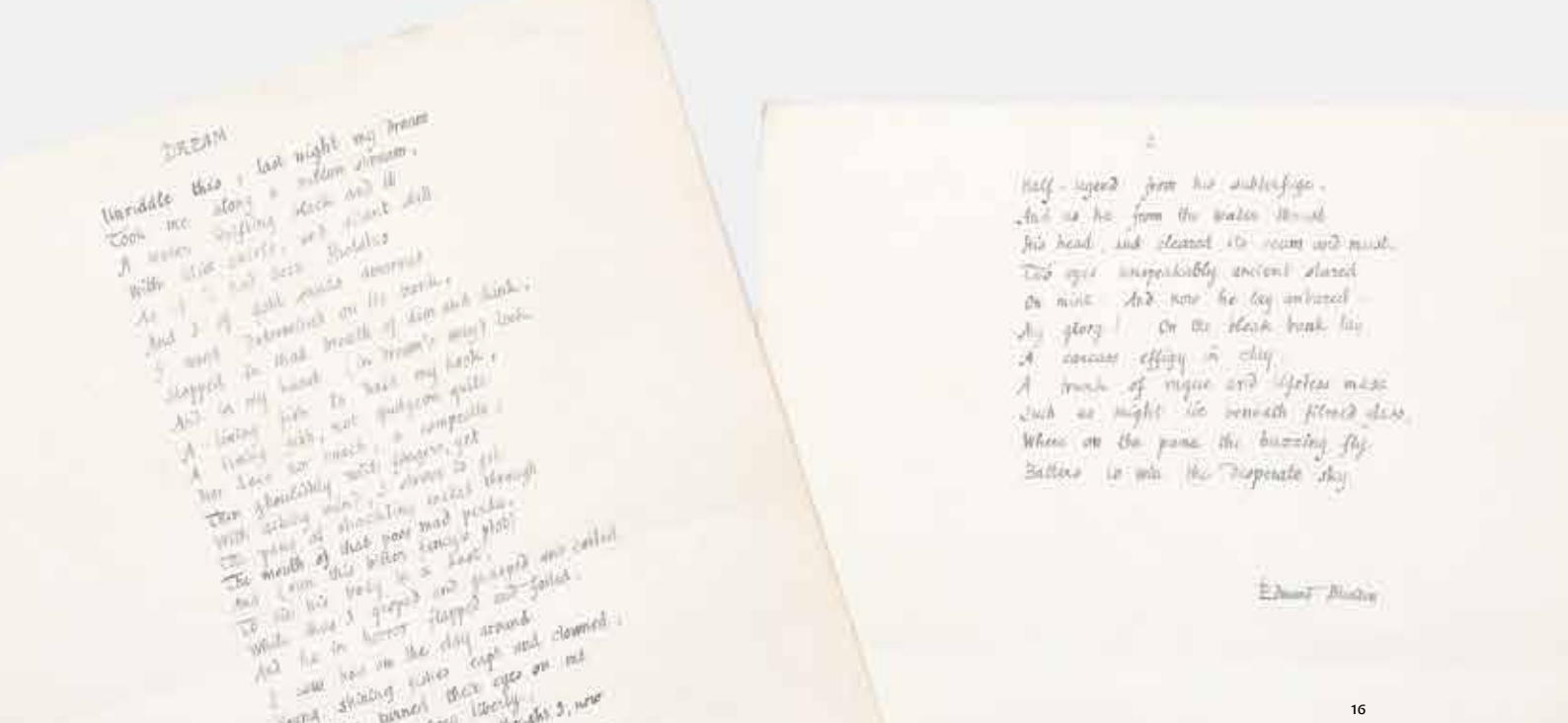
Titled “End of the line”, the final illustration shows a natural terminus and an urbanite pondering the green landscape that both confines and lies beyond Metro-land. It is captioned, “The houses

of Metro-land never got as far as Verney Junction. Grass triumphs. And I must say I’m rather glad”.

Oblong octavo. Contents printed in red on tissue guards facing 16 chromolithographs by Harte. Original white cloth, pictorial colour label to front cover lettered in white. Housed in publisher’s red cloth folding box, gilt lettering on spine, decorative blind title on front, inside patterned with London Underground roundel motif. A fine copy in fine box.

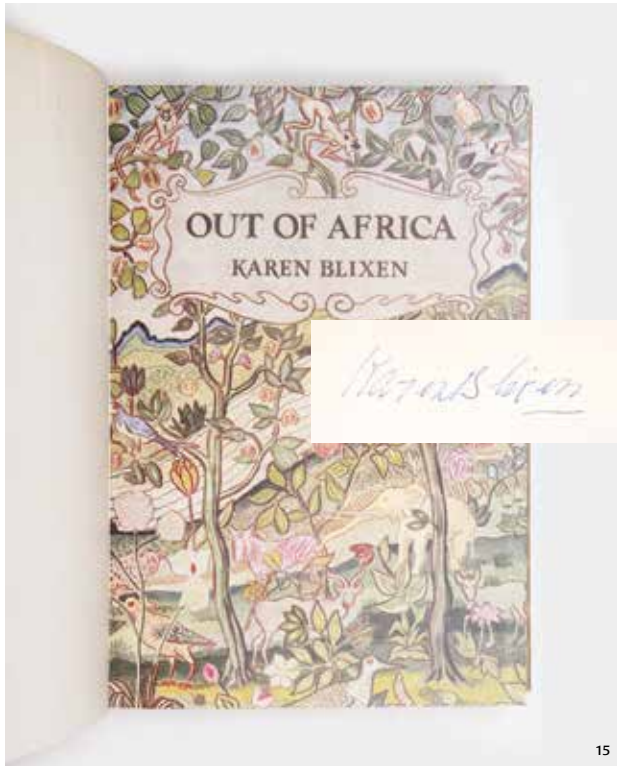
£1,000 [162405]





15
BLIXEN, Karen. Out of Africa. London: Putnam, 1948

A rare signed copy of this classic work, signed by the author on the second blank, and with a card inscribed “My sincerest thanks for the lovely yellow Roses. Karen Blixen”, inserted with a paperclip. This copy of the first edition, fourth impression, was attractively bound in 1957 by the successors of the Danish binder Anker Kyster (1864–1939).



Blixen’s memoir of her 17 years in Kenya was originally published in 1937 under the pseudonym Isak Dinesen. Begun at Mbogani House as a collection of factual travel sketches, “it was revised to depict a vanished and inaccessible utopia – one with a beauty and harshness abstracted from African actuality” (Orlando). It was adapted into the 1985 Academy Award-winning film starring Robert Redford and Meryl Streep.

Octavo (193 × 129 mm). Vellum spine lettered and ruled in gilt, patterned board sides, vellum tips, yellow edges, front free endpaper verso with binder’s stamp “Anker Kyster’s EFTF (= efterfølgere, successors) 1957”, original front wrapper bound in. Light scratch to rear cover, paperclip rust mark to initial leaves and card, else clean. A very nice copy.

£3,500 [179970]

16
BLUNDEN, Edmund. “Dream”, autograph fair copy, signed. [c.1925]

“WHILE THUS I GROPED AND GRASPED AND COILED / AND HE IN HORROR FLAPPED AND FOILED”

A fair copy in Blunden’s hand of the poem first collected in Masks of Time (1925), signed by him at the end. Relating a dark vision of a fish battling the narrator for its liberty, “Dream” explores a frightening relationship with nature. Blunden’s war memories of the destruction of lives and countryside alike “haunted him and reappeared in his dreams and his poetry until the end of his life” (ODNB).

Two loose sheets (229 × 178 mm), comprising 50 lines handwritten on rectos only. Housed in a custom red cloth chemise and half morocco slipcase. Slight creasing to leaves, both with a central fold crease, a couple of spots to margins. In well-preserved condition.

£1,250 [180656]

17
BRAUTIGAN, Richard. Please Plant This Book. San Francisco / Santa Barbara: [Graham Mackintosh for Richard Brautigan], 1968

“THE TIME IS RIGHT . . . FOR WORMS TO PASS THROUGH QUESTION MARKS, AND THE STARS TO SHINE DOWN ON BUDDING NOUNS”

First edition, a scarce complete set of these eight poems by Richard Brautigan printed on the back of coloured seed packets, this example in unusually fresh condition.

Copies were issued for free with the injunction that they be planted: “The time is right to mix sentences, sentences with dirt and the sun with punctuation and the rain with verbs, and for worms to pass through question marks, and the stars to shine down on budding nouns, and the dew to form on paragraphs”. Each packet bore planting and growing instructions, and was “packed for the 1968–1969 season”. The first copies were intended for distribution on the First Day of Spring Celebration in Golden Gate Park, on 20 March 1968. The project was printed in a relatively large edition (between 1,500 and 6,000 copies have been estimated), but since most were planted, few survive.

Please Plant This Book is, as a collectable, perhaps the perfect poetic encapsulation of the spirit of the “Flower Child” generation and the summer of 1969 – though it is an irony that surviving copies belonged to those who resisted the request of the title. Brautigan (1935–1984) was also at the time involved with the Haight-Ashbury Diggers, who helped with the distribution of the book, and the project was in some sense a performance piece in homage to Wallace Berman’s Semina magazine (1955–64).

Original square white card folder, complete with the 8 coloured paper seed packets within. Front cover lettered in brown with 3 oval photographic illustrations by Bill Brach above. A fine, fresh copy, with none of the usual foxing or toning.

£2,000 [181465]

18
BURROUGHS, William, & Brion Gysin. The Cat Inside. New York: Grenfell Press, 1986

ABSTRACTION FOR AILUROPHILES

First edition, signed limited issue, number 16 of 115 copies signed by Burroughs and Gysin. Burroughs dedicated this book to Gysin,



his friend of nearly 50 years, “my artistic and psychic debt to whom I can never repay”. Gysin died later the same year, and it is likely that The Cat Inside was their final published collaboration.

Burroughs, famed for his early literary accounts of drug abuse and violence, writes here of the significance of feline companionship. He drifts between memories of cats he has encountered in his life and vivid dreamscapes populated by feline creatures, with occasional asides to address foxes, dogs, and skunks.

Folio. Title vignette and 7 drawings by Gysin printed in red and black. Original quarter vellum, spine lettered in silver, red hand-painted paper over boards, Gysin design in black on front board, edges untrimmed. A few faint marks to covers, spots to top edge, Gysin’s signature slightly faded: a near-fine copy. ♪ Schottlaender A58A & G1; Shoaf 78 & 29; not in Maynard & Miles.

£1,500 [180801]





19
CALLENBACH, Ernest. *Ecotopia*. The Notebooks and Reports of William Weston. Berkeley, California: Banyan Tree Books, 1975

First edition, inscribed in red ink on the initial blank, “For Tee, with love, Chick”. *Ecotopia*, a cult favourite and one of the first ecological utopias ever written, was highly influential on 1970s counterculture and the sustainability movement.

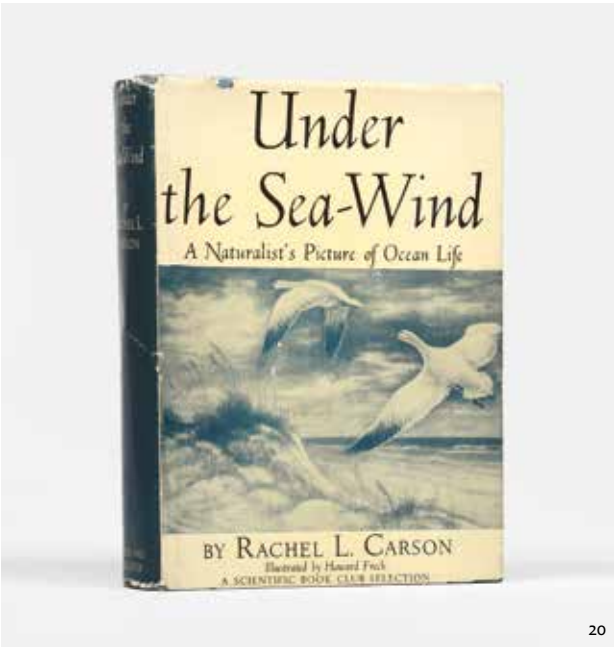
A widely admired futuristic novel by the American film scholar and environmentalist Ernest “Chick” Callenbach (1929–2012), *Ecotopia* was strangely prescient and remarkably rational in its predictions of the ways in which toxic living could threaten health and sustainability. It was self-published in an initial run of 2,500 copies, with Callenbach remembering that “it was rejected by every significant publisher in New York . . . Some said it didn’t have enough sex and violence, or that they couldn’t tell if it were a novel or a tract. Somebody said the ecology trend was over” (quoted in the *New York Times*). After an excerpt in *Harper’s Weekly* was favourably received, Bantam decided to publish the next edition. This is the wrappers issue; the edition was also issued in cloth.

Octavo. Original colour pictorial wrappers, perfect bound. Lightly rubbed. A near-fine copy. ♣ Scott Timberg, “The Novel That Predicted Portland”, *New York Times*, 12 Dec. 2008; Elaine Woo, “Ernest ‘Chick’ Callenbach wrote ‘Ecotopia,’ an influential novel about an environmental utopia”, *The Washington Post*, 25 Apr. 2012.

£1,250 [152782]

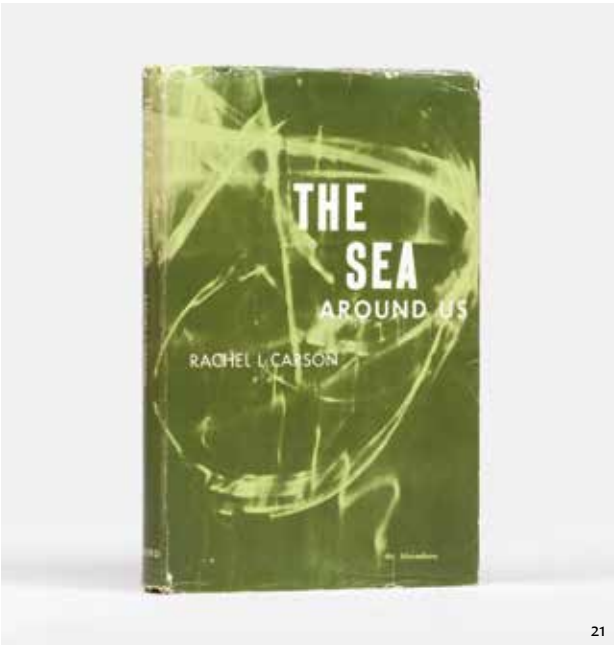
20
CARSON, Rachel. *Under the Sea-Wind*. New York: Simon and Schuster, 1941

First edition of the author’s first book, genuinely scarce in the jacket, which together with *The Sea Around Us* (1951) and *The Edge of the Sea* (1955) forms Carson’s Sea trilogy. All three were best-sellers and established her reputation as a prominent naturalist prior to the publication of *Silent Spring* (1962).



Octavo. With 8 full-page blue-tone illustrations by Howard Frech, 27 line illustrations included in glossary at end. Original light blue buckram, spine lettered in gilt on dark blue ground and at foot, Wilson’s storm petrel stamped in gilt at centre of front cover. With dust jacket. A near-fine copy in the shelfworn jacket, retaining the \$3.00 price on the front flap, some chips and creasing to extremities, minor faint foxing to verso with small patch of dampstain to spine verso, overall very good.

£2,000 [148127]



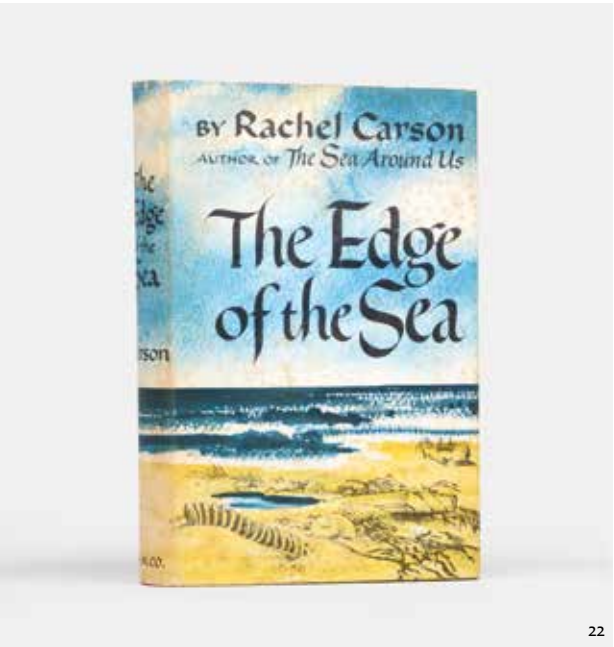
21
CARSON, Rachel. *The Sea Around Us*. New York: Oxford University Press, 1951

“THE SEDIMENTS ARE A SORT OF EPIC POEM OF THE EARTH”

True first edition, in the scarce first issue dust jacket, one of a very few review copies thought to number fewer than 100 in total.

Published on 2 July 1951, *The Sea Around Us*, the second in Carson’s so-called “sea trilogy” (after *Under the Sea Wind* and before *The Edge of the Sea*), was the work that launched the American marine biologist’s successful writing career. It remained on the *New York Times* best-seller list for a record 86 weeks and resulted in Carson being awarded both the John Burroughs Medal in nature writing and the National Book Award for Nonfiction, as well as being chosen “woman of the year in literature” by the Associated Press. The work helped to popularize marine ecology, and was an enormously important text in advancing the global environmental movement.

The original recipient of this copy has written on the front pastedown, “Arthur B. Bensinger June 1951. This is a ‘true’ first, as all the printing was recalled because of an error in binding. I kept mine, anyway.” He refers to Oxford University Press’s decision in April 1951 “to rebind all the copies still on hand and to use



the improved binding on all copies going forward” (Souder, p. 145), after Carson had complained about the flimsy quality of the original matte paper-covered boards on the advance copies she had received. The new binding had a glossier, “plasticized” finish which, though still not as hard-wearing as Carson had hoped, was more durable.

Octavo. Green pictorial frontispiece, black-and-white illustrations to 6 pp. Original green dull pictorial boards, pictorial endpapers. With dust jacket. A remarkably well-preserved copy in the uncommon first binding, the boards bright, some shelfwear as expected (see note); contents crisp and clean, with just a few neat pencil marks to index and reading list at rear. Jacket panels similarly bright, extremities chipped, tear to rear panel. ♣ Bob Maddox & Steve Messier, “Identifying First Editions of ‘The Sea Around Us’ by Rachel Carson”, Squid Ink Books, article online; William Souder, *On a Farther Shore: The Life and Legacy of Rachel Carson*, 2012.

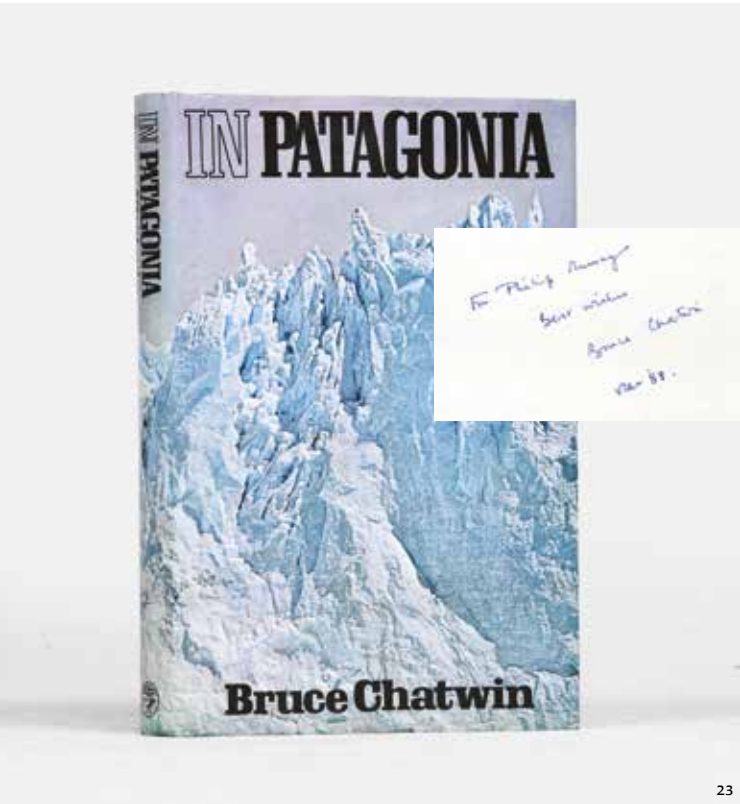
£2,250 [137467]

22
CARSON, Rachel. *The Edge of the Sea*. Boston: Houghton Mifflin Company, 1955

First edition. Carson conveys a deep appreciation of the natural world with beautiful, measured prose, seen in the opening of this volume: “The edge of the sea is a strange and beautiful place. All through the long history of Earth it has been an area of unrest . . . Today a little more land may belong to the sea, tomorrow a little less. Always the edge of the sea remains an elusive and indefinable boundary”.

Octavo. Illustrations throughout. Original green cloth, spine lettered in dark green, crab design blocked to front board in dark green, patterned endpapers. With dust jacket. Order form for The Old Corner Book Store of Boston laid in. Spine ends gently bruised and top edge of book block faintly spotted, the contents fresh and unmarked; jacket with only a few shallow nicks to extremities, colours bright, foxed. Overall a very bright, clean copy.

£250 [139001]



23
CHATWIN, Bruce. In Patagonia. London: Jonathan Cape, 1977

First edition, first issue, inscribed by the author on the title page, “For Philip Murray, best wishes, Bruce Chatwin, Nov ‘88”. Murray was a noted Irish bibliophile and author of *The Adventures of a Book Collector* (2011); the sale of his library was Ireland’s largest ever single sale of first edition books.

Bruce Chatwin (1940–1989) was an English travel writer, novelist, and journalist. In 1982 he was awarded the James Tait Black Memorial Prize and the Whitbread Prize for Best First Novel for his novel *On the Black Hill* and in 1988 was shortlisted for the Man Booker Prize for his novel *Utz*. *In Patagonia* is Chatwin’s first book. This copy is from the first issue, with printed map endpapers: the endpapers in later issues were blank.

Octavo. Frontispiece map, 4 black and white double-sided photographic plates. Original blue cloth, spine lettered in gilt, blue map endpapers. With dust jacket. Spine a little cocked, one corner bumped, a few trivial spots of foxing; jacket unclipped, spine just sunned, a touch of foxing to verso and flaps, free from nicks and rubbing, very fresh and sharp: a near-fine copy in like jacket.

£2,500 [155643]

24
CLARE, John. The Village Minstrel, and other poems. London: Printed for Taylor and Hessey, and E. Drury, 1821

SPECIALLY BOUND AND INSCRIBED TO HIS “BEST PATRON”

First edition, presentation copy, inscribed by the poet on the half-title of the second volume, “To the Right Honourable

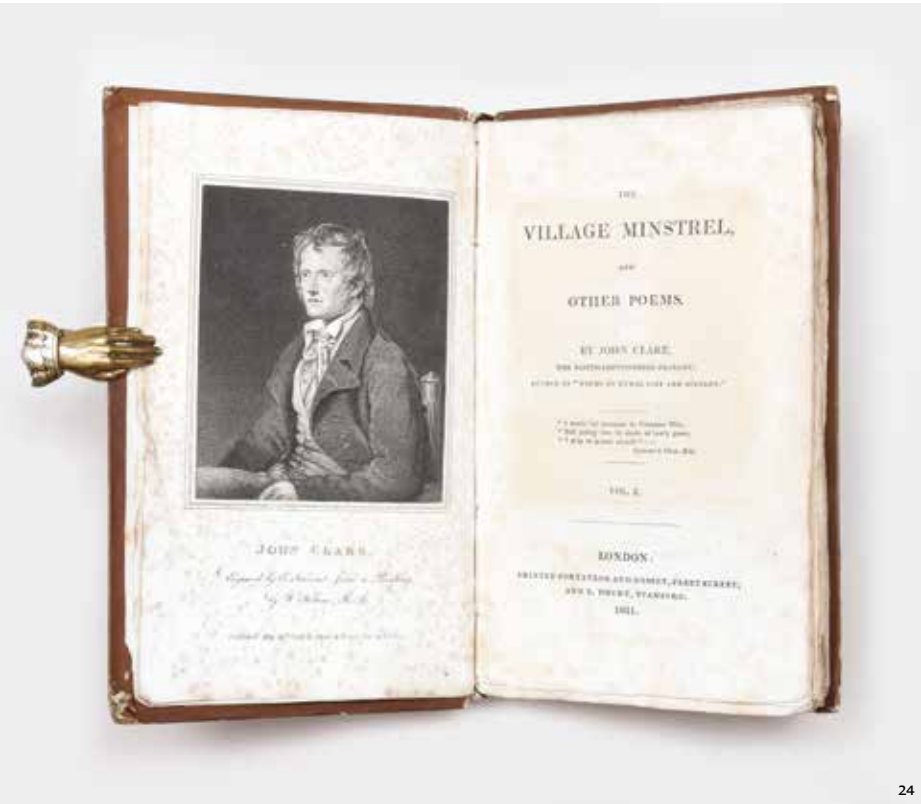


Lord Viscount Milton with the Author’s grateful respects. Sep: 26. 1821.” This is one of six copies bound for presentation by the publishers, Taylor and Hessey.

Charles William Fitzwilliam, Viscount Milton (1786–1857), was one of Clare’s most generous patrons. His family seat at Milton Hall was five miles from Helpstone, and before the publication of Clare’s first book, *Poems Descriptive of Rural Life and Scenery*, the poet hoped to dedicate the volume to Milton. Though his request was unanswered, Clare sent Milton a copy on publication, and Milton invited him for an audience the following month. The viscount’s subsequent generosity is recorded in the introduction to this collection: “The noble family of Milton Abbey sent for [Clare] at the beginning of February, and with a kindness which in its manner made a deeper impression on his heart than even the bounty with which it was accompanied, inquired into the situation and circumstances of himself, and of his aged parents: Lord Milton then gave him ten pounds” (pp. xiv–xv).

While writing *The Village Minstrel*, Clare shared several manuscript drafts of the poems with Milton. His publishers were anxious to ensure Milton’s continuing support, John Taylor advising the poet on his conduct: “If you have said anything which can offend Lord Milton I shall be sorry . . . In my Opinion, you have no better friends than Lord Milton and Earl Fitzwilliam” (16 May 1820). Clare responded defensively: “Don’t be under apprehension of any offence to Lord M. I know my friends too well to offend em so cheaply I know very well the Milton family is my best patrons & I am in no fear but of them continuing to be so” (20 May 1820). Milton continued to support Clare for the rest of his life, leasing a cottage to him in 1832 and paying for his maintenance at the Northampton General Asylum in his final years.

The publishers bound just six copies for presentation to the poet’s patrons. James Hessey wrote to Clare on 22 September: “I



have sent you a dozen Copies, and half a dozen more for the purpose of being presented to your excellent Friends Lords Fitzwilliam, Milton, Exeter, Spencer, Radstock & Mrs Emerson. In these you should write their Names, ‘with the Authors grateful Respects’ . . . These 6 Copies are put in rather a neater kind of Cover than the rest” (BL MS Egerton 2245, f. 363). Only one other inscribed first edition is listed in auction records (to “Mrs Bellairs”, vol. I only).

2 vols, duodecimo. Engraved portrait frontispiece, 4 pp. of advertisements at rear of each vol. Publisher’s presentation binding of brown boards, paper spine labels printed in black. Housed in a custom brown cloth folding box. Bindings worn with some loss to spine of vol. II, joints discreetly stabilized, outer leaves foxed: a good copy.

£25,000 [173684]

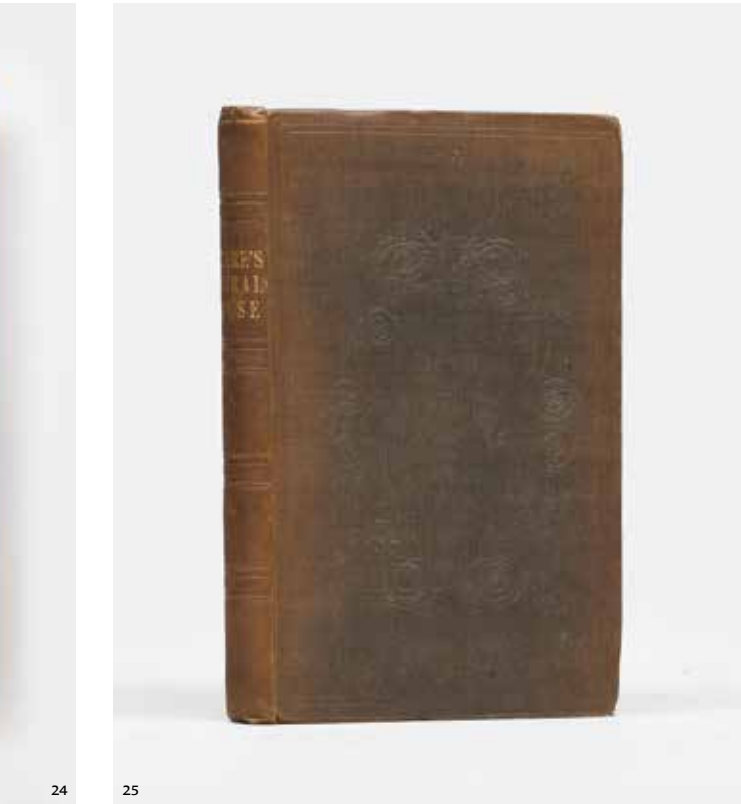
25
CLARE, John. The Rural Muse. Poems. London: Whittaker & Co., 1835

“FIVE EGGS, PEN-SCRIBBLED O’ER WITH INK THEIR SHELLS”

First edition of the poet’s final collection, rare in the original cloth. The book includes some of Clare’s best-known poems, such as “The Skylark” and “The Yellowhammer’s Nest”.

“The experience of reading *The Rural Muse* is akin to a walk with Clare through wood and field: you think that you are encountering commonplaces, but suddenly the sharp eye of the poet draws your attention to a little thing hidden in a secret place. And he finds the words to transform the ordinary into something magical” (Bate, p. 378).

Octavo. Engraved frontispiece and title page by C. Marr, with tissue guard, vignette illustration to text of “On Leaving the Cottage of My Birth” (p. 171). Original brown cloth (Carter’s “B” variant), spine lettered in gilt, central



arabesque ornaments to covers blocked in blind, yellow coated endpapers. Armorial bookplate of Nigel Ronald to front pastedown; 1845 ownership inscription of “W.J.” to front free endpaper. Hint of wear to extremities of cloth, light foxing to first few leaves and occasionally to contents. A very good copy. ¶ Carter, *Binding Variants*, p. 104. Jonathan Bate, *John Clare*, 2011.

£2,000 [175592]



26
COLERIDGE, Samuel Taylor; JONES, David (illus.). The Rime of the Ancient Mariner. With Ten Engravings on Copper. Bristol: Printed for Douglas Cleverdon at the Fanfare Press, 1929

“O HAPPY LIVING THINGS! NO TONGUE / THEIR BEAUTY MIGHT DECLARE . . .”

First Jones edition, signed limited issue, number 20 of 60 copies signed by the artist, bound in full linen, and with an additional suite of the ten copper engravings. This copy is perhaps from the library of Lady Cecilia Rosamund Coleridge, who married the poet’s distant relative Richard Coleridge, fourth Baron Coleridge, and who was the daughter of Sir William Wordsworth Fisher.

Though unmarked by Lady Coleridge (1909–1991), it includes a typed letter to her from the composer Ralph Vaughan Williams (1872–1958). He writes: “As to the Ancient Mariner, I really could not see myself setting ‘I shot that blasted bird’”. Williams did, however, set to music Coleridge’s “The Virgin’s Cradle Hymn” from Sibylline Leaves (1817).

The artist-poet David Jones (1895–1974) has been likened to Blake “because of his achievement in two arts and the religious vision that pervades all his works” (Horne, p. 264). Jones learned wood engraving after moving in with Eric Gill in 1921. He started copper engraving in 1925, though his failing eyesight forced him to abandon engraving in 1930. “In the short space of time that

he was engraving, he produced a remarkable amount of work, of great variety; some witty, some mystical; some boldly cut, some delicately shaded; some simple to print, some virtually impossible . . . At their peak, in the *Deluge* and *Ancient Mariner* sets, [his prints] are major achievements of book illustration” (Horne, p. 264). His most famous work of poetry is his epic Great War memoir, *In Parenthesis* (1937).

The edition also included an extra-limited run of 10 copies and 400 trade copies issued unsigned in boards.

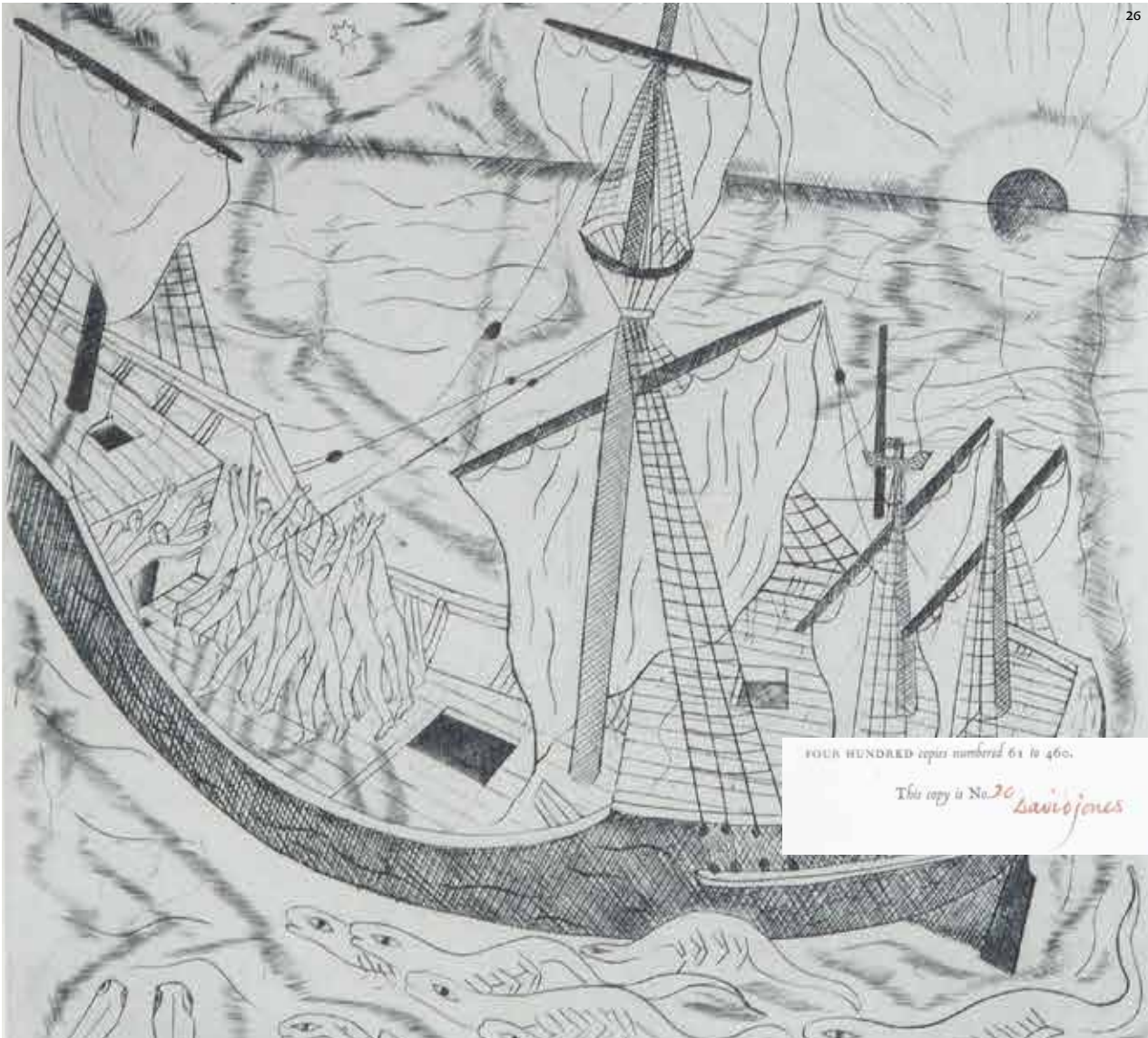
Quarto. With 8 copper-engraved plates, 2 copper engravings in text. Duplicate suite of the engravings loosely inserted in rear pocket, as issued. Original buff linen, spine lettered in gilt, top edge gilt, others uncut. Loosely inserted material, including a clipped review and obituary of David Jones. Spine lightly toned, fading to lettering, a couple of marks to cloth, still a very attractive copy. ♪ Thomas Dilworth, *David Jones: Engraver, Soldier, Painter, Poet*, 2017; Alan Horne, *The Dictionary of 20th Century British Book Illustrators*, 1994.

£5,000 [179906]

27
COLERIDGE, Samuel Taylor. The Rime of the Ancient Mariner. London: The Arcadia Press, 1972

SUMPTUOUSLY PRODUCED WITH SEAWEED

Number 24 of 110 copies signed by the illustrator Errol Le Cain, the calligrapher David A. Howells, and the papermaker Philip H. Rowson. The boldly colourful plates contrast with the delicate



FOUR HUNDRED copies numbered 61 to 460.
This copy is No. 20 David Jones



quality of the seaweed-peppered text, made by pressing actual seaweed into the paper and thus reproducing with striking likeness the translucent quality of submarine flora.

This copy is complete with the original slipcase and brown paper packaging. The Arcadia Press issued it to celebrate the 200th anniversary of Coleridge’s birth.

Folio. Colour frontispiece and 9 colour plates, tipped in as issued. Calligraphic-style text printed in green and black on handmade seaweed paper. Original half vellum by Zaehnsdorf, spine lettered in gilt, handmade seaweed paper board sides, green endpapers, top edge gilt, fore and bottom edges untrimmed. Housed in the publisher’s cream board slipcase. In the original brown paper packaging. Trivial spots of foxing to covers and edges; opened paper packaging foxed and torn, but largely whole and remaining sound: a fine copy.

£2,500 [180817]

28
COLQUHOUN, Ithell. The Living Stones: Cornwall. London: Peter Owen Limited, 1957

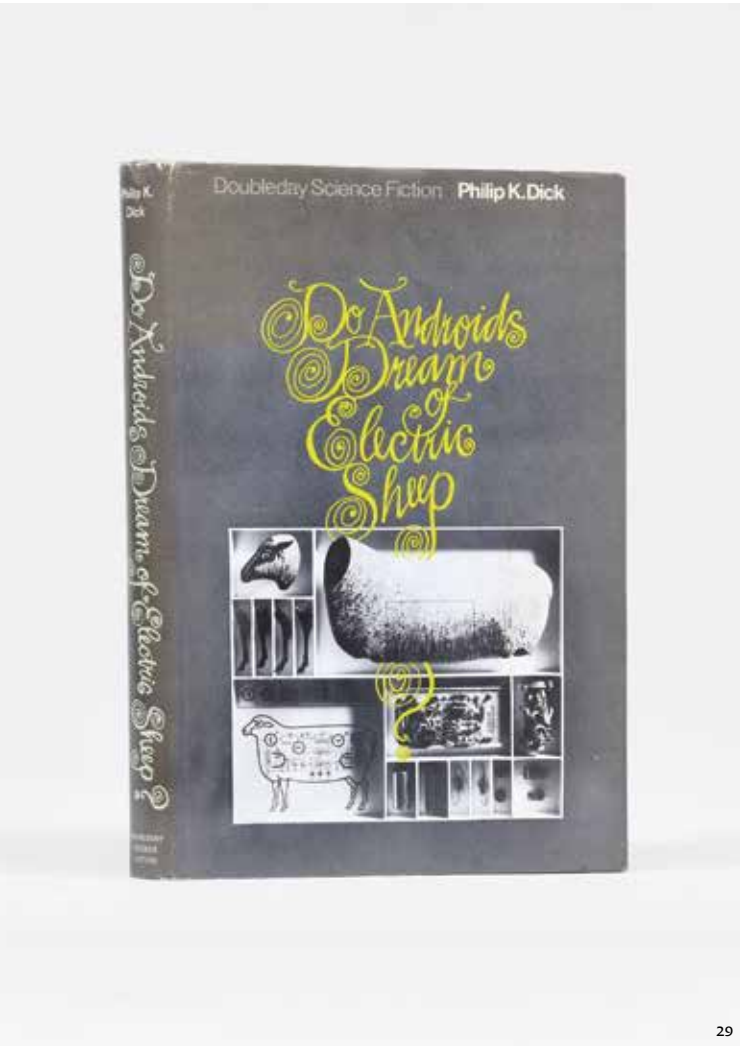
First edition of one of the most important and revered works on standing stones and the enchanted environment.

Cornwall has the greatest concentration of antiquities per acre in the British Isles, and in this title, as with Colquhoun’s earlier *The Crying of the Wind*, “the borderline between a precise, sensitive rendering of reality and a plunge into the fantastic becomes imperceptible” (ODNB).

Octavo. Frontispiece, 2 photographic plates, line drawings by the author in the text. Original blue boards, spine lettered in black. With illustrated dust jacket by Colquhoun. Slight sunning to spine through jacket, a few stray spots to page edges but otherwise a sound and clean copy; jacket unclipped, small loss at head, closed tear at foot, general mild rubbing to extremities, white rear panel with some minor marking: a near-fine copy in a very good jacket. ♪ Amy Hale, “The Magical Life of Ithell Colquhoun”, Nevill Drury, ed., *Pathways in Modern Western Magic*, 2012.

£550 [181182]





DICK, Philip K. Do Androids Dream of Electric Sheep? New York: Doubleday & Company, Inc., 1968

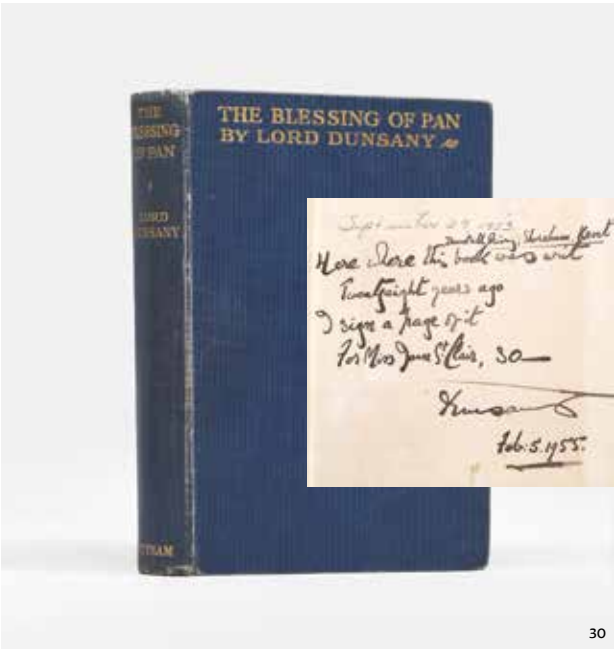
“IT DOESN’T MATTER; THE OWL IS ARTIFICIAL.
THERE ARE NO OWLS”

First edition of Dick’s towering contribution to the genre and the basis of the 1982 film Blade Runner. Dick forecast into the robotic age the same ethical concerns surrounding artificial life at the heart of Mary Shelley’s Frankenstein, adding a dimension of ecological collapse, and thereby creating a story which grows more significant and poignant with each year.

The first printing has the code “J5” to page 210 and “D.A.D.O.E.S. / \$3.95” to the jacket front flap.

Octavo. Original grey cloth, spine lettered in gilt. With dust jacket. Slightest rubbing to ends and tips, a sound square copy, clean within; jacket unclipped, trivial rubbing to ends and corners, slight toning to spine titles, faint mark to front panel: a near fine copy in like jacket.

£22,500 [180673]



DUNSANY, Edward Plunkett, Lord. The Blessing of Pan. London: G. P. Putnam’s Sons, 1927

A CHRISTIAN VILLAGE SUCCUMBS TO PAGAN
NATURE-WORSHIP

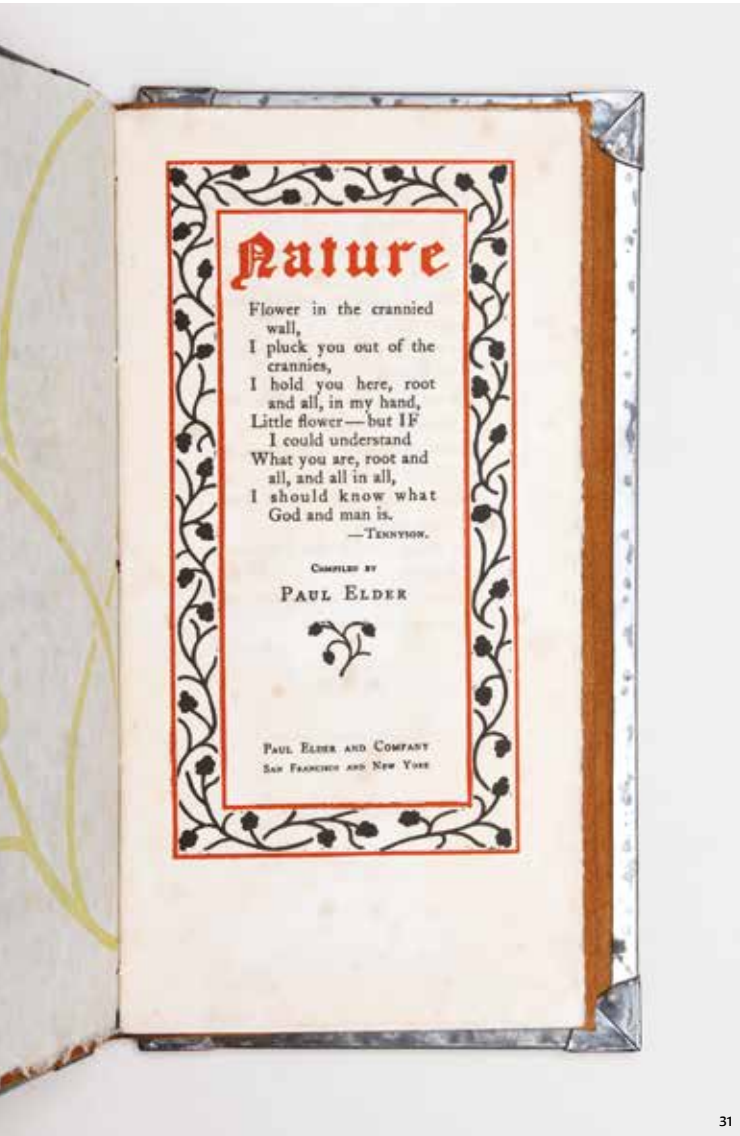
First edition, inscribed with Dunsany’s customary peacock-feather quill on the front free endpaper, “Dunstall Priory, Shoreham, Kent, Here where this book was writ / Twenty eight years ago / I sign a page of it / For Miss Joan St. Clair, SO – Dunsany, Feb. 5. 1955”, beneath St Clair’s ownership inscription, dated 29 September 1953 in Glen Ellyn, Illinois.

Dunsany visited the US in 1953, 1954, and 1955, speaking at literary events across the country. It is likely he met St Clair there and signed this copy during a reciprocal visit. Lord Dunsany was “unquestionably one of the most important writers of heroic fantasy of the century; a writer of great originality and charm” (Bleiler). The Blessing of Pan, “one of a great number of modern fantasies that champion paganism against Christianity”, is “light and ironic in tone” and describes the gradual and seemingly inevitable fall of a village priest and his parishioners to the worship of the great god Pan (Magill, p. 129).

Octavo. Frontispiece by Sidney H. Sime. Original blue cloth, spine and front cover lettered in gilt, fore and bottom edges untrimmed. Rubbing to extremities, wear to corners, foxing to outer leaves, offsetting to free endpapers. A very good copy. ¶ Bleiler, Supernatural Fiction, 584; Magill, I, pp. 129–31.

£1,250 [178378]





31
EATON, Charles Frederick (binder) – ELDER, Paul.
Nature. San Francisco: Paul Elder and Company, The Tomoye Press, 1903

“LIKE A GREAT POET, NATURE PRODUCES THE GREATEST RESULTS WITH THE SIMPLEST MEANS” – HEINRICH HEINE

First edition of this privately printed collection of poetry and quotations, bound by Charles Frederick Eaton in a striking binding with impressive iron furniture. Published by Paul Elder, this is a skilful collaboration between two significant figures of the early 20th-century Californian arts and crafts community, “a fertile, eclectic region for propagating the book arts” (Eliassen).

A graduate of the Sorbonne, Eaton (1843–1930) settled in Montecito in 1886, where he “built his own artistic paradise on several hundred acres. Riso Rivo was a magnificent estate with renowned gardens surrounding an arts and crafts home of stone and weather oak” (Bowman, p. 186). Along with his horticultural and landscape accomplishments, Eaton formed “The Arts &



Crafts” shop, the members of which included Robert Wilson Hyde. The shop produced crafts such as chests, frames, lamps, and bindings: “Eaton’s designs are characteristically of multiple materials and detailed workmanship [and] a revival of intricate craftsmanship in humble, vernacular materials” (Bowman, p. 188). His work was heavily featured in the 1903 Arts & Crafts Exhibition in Minneapolis.

In San Francisco, a similar hub of creativity, Elder (1872–1948) cultivated a skilled community of printers, artisans, and writers who “created aspirational books providing ideals, optimism, and a dash of Western swagger” (Eliassen). Profoundly influenced by both the cultural and natural landscape, “they appropriated ideas and design elements from throughout the Pacific Rim. The Japanese word tomoe refers to a comma-shaped symbol, and Elder and Shepard first applied the image of “Tomoyé” as their publisher’s mark in 1900. It consisted of three commas (for the elements of earth, wind, and fire) within a circle representing the energy of waves, visually communicating unity between idea, designer, and maker” (Eliassen).

Tall octavo (209 × 106 mm), pp. 16. Contents printed in red and black, title page within floral border. Contemporary reversed calf by Charles Frederick Eaton, his binder’s stamp on rear free endpaper verso, iron furniture of hinges, borders, cornerpieces, and decorative abalone starburst centrepiece, reversed calf and floral-print tissue dual endpapers. Iron a little rusted as usual, contents lightly foxed: a near-fine example. ♣ Leslie Greene Bowman, “The Arts and Crafts Movement in the Southland”, *The Arts and Crafts Movement in California*, ed. Kenneth R. Trapp, 1993; Meredith Eliassen, “Bookseller Paul Elder and his Grandma Nellie: The Adventures of a Regional Publisher and Bookseller in Earthquake Country”, *American Printing History Association*, 9 Feb. 2024, accessible online.

£4,750 [181385]

32
EMERSON, Peter Henry. Marsh Leaves. With Sixteen Photo-Etchings from Plates Taken by the Author. London: David Nutt, 1895

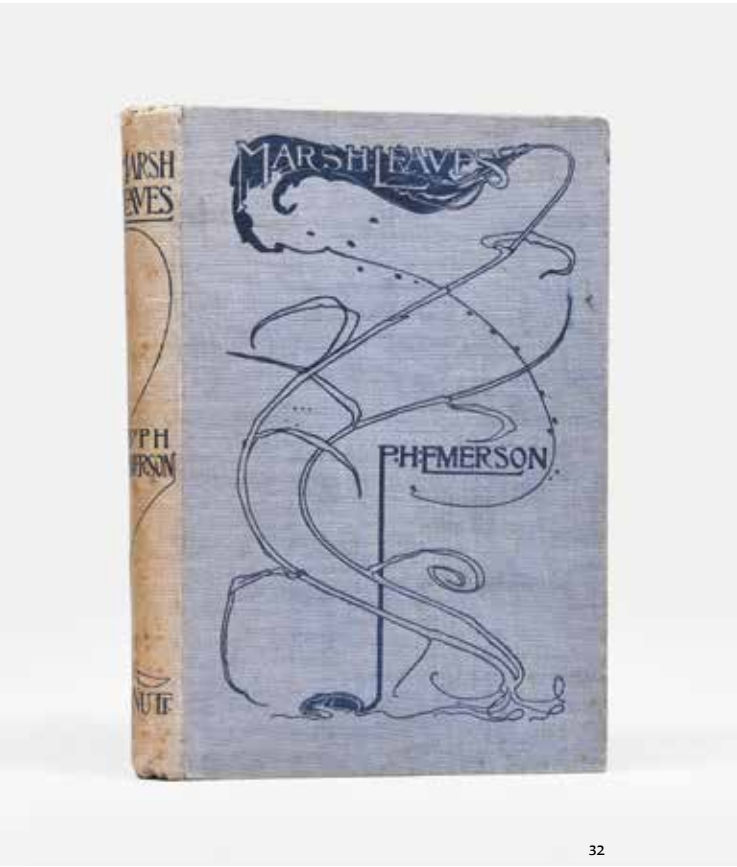
“A WHOLE NEW PERIOD OF THE PERCEPTION OF FORM, DETAIL, COMPOSITION”

First edition of the author and artist’s last published book of photographs, containing some of his most distinguished works. The photogravure plates were made directly from Emerson’s negatives, and were printed under his supervision. Accompanied by Emerson’s sparse prose, the resulting images hauntingly evoke the damp, misty mornings common to the East Anglian fenlands.

Emerson was awarded the Progress Medal of the Royal Photographic Society earlier in 1895. It was the highest honour bestowed by the Society, and the first it gave for artistic achievement. *Marsh Leaves* continued to expand aesthetic frontiers. “It does not seem possible these images were made in 1890–91; he seems to have entered a whole new period of the perception of form, detail, composition. He belongs with Monet and the Post-Impressionists and even anticipates much later periods in art – the early Abstractionists, for example” (Newhall, p. 103).

Quarto. Engraved frontispiece and 15 further plates, stub-mounted as issued, all with captioned tissue guards. Original grey cloth, lettered and blocked on the spine and front cover in dark blue, top edge gilt, others untrimmed. Library sticker to front pastedown. Spine toned, end and corners a little worn and bumped, cloth, edges, and outer leaves foxed, plates notably bright: a very good copy. ♣ Nancy Newhall, *P. H. Emerson : The Fight for Photography as a Fine Art*, 1975.

£6,750 [180881]





33

33
EMERSON, Ralph Waldo. An Address Delivered Before the Senior Class in Divinity College, Cambridge, Sunday Evening, 15 July, 1838. Boston: James Munroe and Company, 1838

“THE MYSTERY OF NATURE WAS NEVER DISPLAYED MORE HAPPILY”

First edition. In his *Address*, Emerson proclaims Transcendentalist ideas, encouraging individuals to use their intuition and experience for spirituality. He opens with a sensory description of nature, in which “grass grows, the buds burst, the meadow is spotted with fire and gold in the tint of flowers . . . Through the transparent darkness the stars pour their almost spiritual rays”.

Emerson had departed from his Unitarian background several years before he made his address. It was first published a month later, in an edition of 1,000 copies, which sold quickly. His speech included the notion of the deity within humankind; his conception of Jesus as an ordinary human, rather than purely a god incarnate; and a tolerant perspective towards other religions. These ideas were controversial; several prominent Christian publications called him a heretic and an atheist. Regardless, the *Address* was influential for the Transcendentalist movement, and his vision of a less hierarchical Christianity is still aspired to in non-denominational churches today.

Octavo, pp. 31, [1]. Original blue paper wrappers, titles and imprint printed in black on front cover, stab-stitched. Wrappers split at spine ends but holding, small chip to lower outer corner of front wrapper, a little foxed, faint pencil marks to margins: a well preserved copy from the library of William H. Matchett (1923–2021), a poet and academic whose writing often centred on pastoral themes.

£2,000 [180816]

34
EMERSON, Ralph Waldo. Nature; Addresses and Lectures. Boston: James Munroe, 1849



34

PRESENTED TO THE FOUNDER OF A UTOPIAN COMMUNITY FREQUENTED BY EMERSON

First collected edition, presentation copy, inscribed by the author on the front free endpaper in the year of publication, “Mrs. Almira Barlow, with the regards of R.W.E., Concord, September 1849.”

Almira Barlow (1808–1864) was “one of Boston’s great antebellum beauties” (Boston Athenaeum online). She first met Emerson through her husband David Barlow, a graduate of Harvard Divinity School and a Unitarian minister who was a family friend of the Emersons. The marriage did not last, and in 1941 Almira took her children and joined the utopian commune Brook Farm as a founder-member.

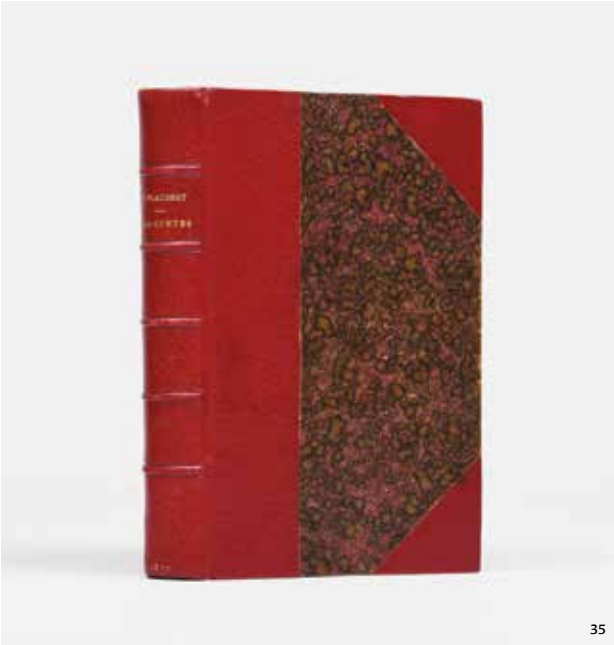
A fellow founder, the novelist Nathaniel Hawthorn, wrote a fictionalized version of his experiences at Brook Farm, *Blithedale Romance* (1852). Almira appears as Zenobia, a proud, beautiful, and influential woman with whom many characters are infatuated. There are several pencil markings to the essay “The Conservative” in this book; Almira perhaps perused it with an eye to exercising influence within the commune. She was a natural leader, although some opined that while others “toiled over wash-tubs and sink, Mrs. Barlow sat in her parlor, a veritable Queen Bee among workers” (Curtis, p. 65).

This selection of Emerson’s essays brings together works not previously published in *Essays* (1841, 1844) and *Poems* (1874), including “Nature”, in which Emerson puts forth the foundation of transcendentalism: the belief that divinity pervades all of nature and humanity.

Although Emerson frequently visited the commune which was inspired by his writings, he refused multiple invitations to join Brook Farm as he suspected he would struggle with communal living..

Octavo. With 8 pp. advertisements dated Sept. 1849, rear blank excised. Original brown cloth, spine lettered in gilt, covers ruled in blind, pale yellow coated endpapers. Housed in a mid-century slipcase with chemise. Loosely inserted early James F. Drake bookseller description. Cloth rubbed, a few marks to covers, slight wear to extremities, internally clean: a very good copy. ♪ BAL 5218, binding A. Edith Curtis, *A Season in Utopia; The Story of Brook Farm*, 1961.

£12,500 [146374]



35

35
FLAUBERT, Gustave. Trois Contes. Un Cœur Simple. La Légende de Saint-Julien l’Hospitalier. Hérodiade. Paris: G. Charpentier, Éditeur, 1877

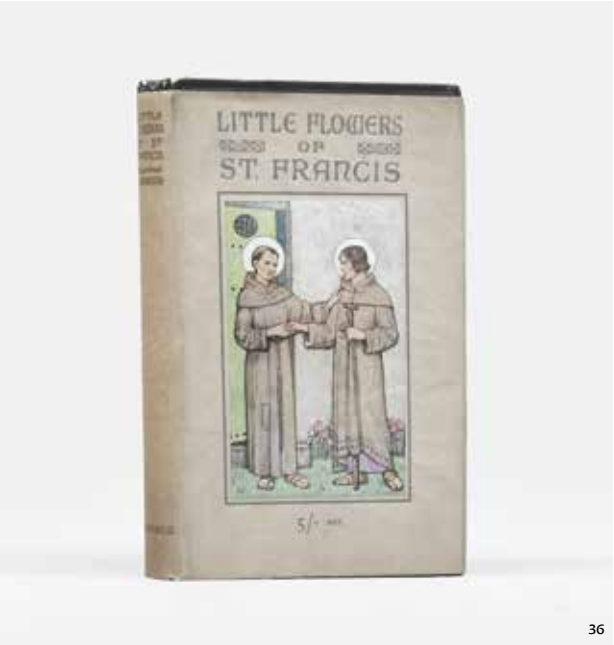
THE HUNTER’S GUILT

First edition, deluxe limited issue, number 66 of 100 copies on Holland paper. The middle story in this collection follows a protagonist haunted by all the animals he has hunted and cursed by a mystical stag to kill his parents, a fate he narrowly avoids. The protagonist’s eventual atonement in Christ may be read as a parable of ecological grief and redemption.

Flaubert’s final lifetime publication is considered by many his “finest literary achievement”, displaying his full range in “legendary, realistic, and historical” genres (Sachs, pp. 72–74). Each story is connected to one of the author’s longer works. *Un Cœur simple*, inspired by Flaubert’s childhood in rural Normandy, is the story of a servant girl named Felicité, a character imagined as the opposite of the protagonist of *Madame Bovary* (1865); *La Légende de Saint-Julien l’Hospitalier*, inspired by the stained glass windows of Rouen Cathedral, evokes the themes and mysticism of *La Tentation de Saint Antoine* (1874); and *Hérodiade*, retelling the story of the beheading of John the Baptist, is set in the same exotic ancient world of *Salammbô* (1862). The three tales were separately serialized in journals in April 1877, the same month that this edition was published.



35



36

Octavo (178 × 118 mm). Contemporary red crushed half morocco, spine lettered in gilt, Italian pattern marbled paper sides, French curl pattern marbled endpapers, top edge gilt, fore and bottom edges uncut, green bookmarker. Binding bright, inobtrusive rubbing to marbled sides, the occasional mark to contents, pp. 242–9 loose at foot but holding. A near-fine copy. ♪ Vicaire 730. Murray Sachs, “Flaubert’s ‘Trois Contes’: The Reconquest of Art”, *L’Esprit Créateur*, vol. 10, no. 1, 1970.

£4,000 [175227]

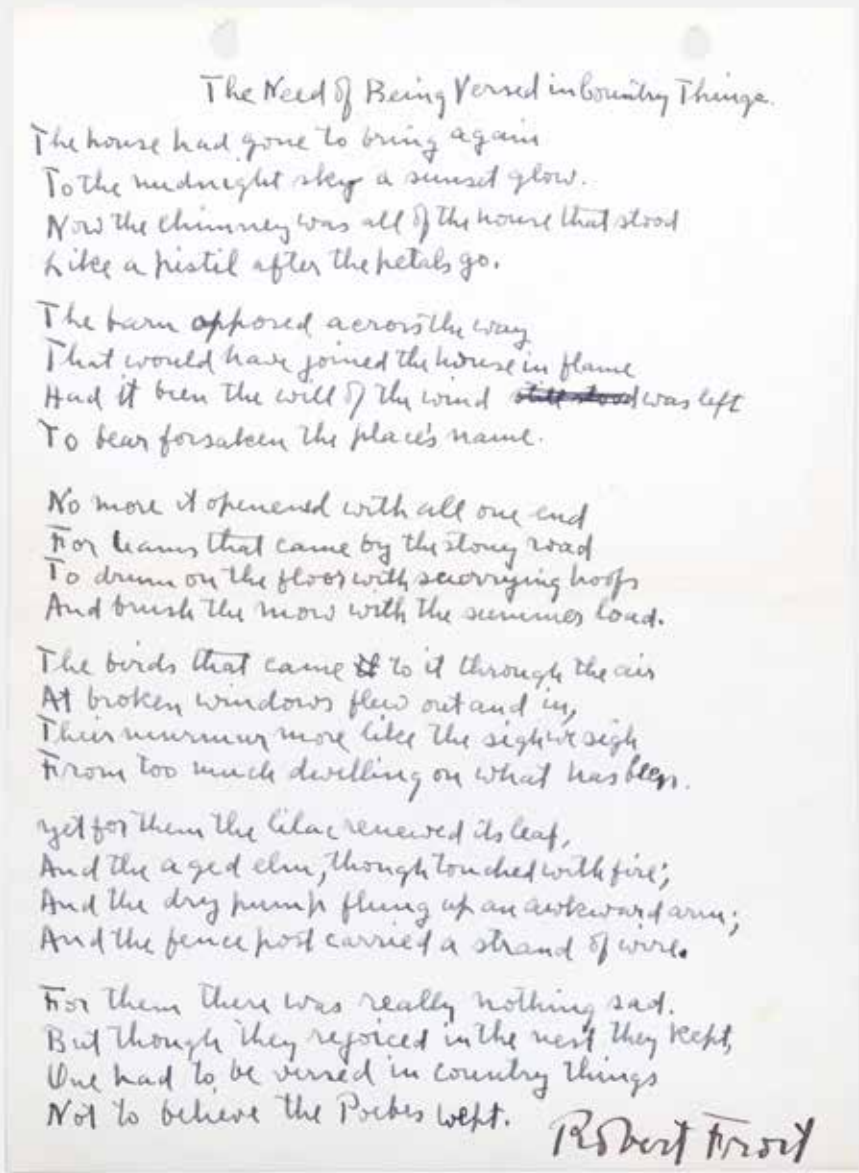
36
FRANCIS, of Assisi, Saint. The Little Flowers. Translated from the Italian and Edited by Cardinal Manning. London: T. N. Foulis, 1915

First edition illustrated by Frederick Cayley Robinson, detailing the life of the 13th-century Italian saint. Robinson (1862–1927) was a painter particularly known for his idyllic and domestic scenes. The Italian text was translated and edited by Cardinal Henry Edward Manning (1808–1892), an English convert to the Roman Catholic Church and Cardinal-Archbishop of Westminster.

The preface includes extracts from the writing of Frédéric Ozanam (1813–1853), a French Catholic literary scholar on St Francis.

Octavo. With 8 colour prints of watercolour paintings by Frederick Cayley Robinson mounted as issued. Original paper-covered boards, spine lettered in gilt, floral illustrations to spine, watercolour print of “The Ascent of Mount Alvernia” centrepiece on the front cover framed by floral design and gilt lettering, floral roundel to rear cover, grey endpapers, top edge gilt, others uncut. With original dust jacket, watercolour print of the “Meeting of Saint Louis of France and Brother Giles” on front panel, publisher’s name and floral design watermarks on flaps. Contemporary bookseller’s ticket to front pastedown. Gift inscription to front free endpaper “Peter from Owen. Christmas 1915”. Spine faintly sunned, ends nicked, front cover bright, offsetting to outer leaves; spine browned, short closed tear to front fold: a very good copy in like jacket.

£650 [177168]



37

37

FROST, Robert. “The Need of Being Versed in Country Things”, autograph manuscript poem, signed. [1920s]

A rare manuscript copy of one of Frost’s most famous and defining poems. The verses, which challenge the Romantic conception of the relationship between nature and humanity, were first published as the final poem in his key collection, *New Hampshire* (1923). This manuscript is possibly a draft version: a variant ending of the seventh line has been written out and struck through.

Frost inscribed this manuscript for his lifelong friend Loring Holmes Dodd (1879–1968). A professor of English and art at Clark University, Dodd first met Frost after the poet gave a reading at the university on 5 January 1923. Dodd was an early reader of Frost’s poetry. He owned copies of Frost’s first two books, *North of Boston*

and *Mountain Interval*, into which he inserted a selection of woodcuts by J. J. Lankes, which he felt “fitted the poems as though drawn for them”. Dodd showed his copies to Frost, who examined them “with a twinkle in his eye” (Dodd, pp. 234–5). When Frost published *New Hampshire* later the same year, he commissioned four woodcuts by Lankes to illustrate the volume. Lankes subsequently illustrated Frost’s next book, *West-Running Brook* (1928), and designed the poet’s bookplate. It seems Frost gave this manuscript poem to Dodd in gratitude.

Single sheet (239 × 173 mm), written in black ink on one side only. Housed in a custom green cloth folding case. Book label of William A. Strutz (1934–2024) to inside of case. Fold discreetly reinforced to verso, two neat punch-holes to upper margin, very good condition.

£35,000

[179351]



38

38

FROST, Robert. *New Hampshire. A Poem with Notes and Grace Notes.* New York: Henry Holt & Company, 1923

“THE WOODS ARE LOVELY, DARK AND DEEP”

First edition of the author’s landmark collection, inscribed by the author to the highly-regarded classicist on the front free endpaper: “For Campbell Bonner and his whole poetical family, from their friend, Robert Bonner”. *New Hampshire* won the Pulitzer Prize in 1924, and includes his celebrated poems “Stopping by Woods on a Snowy Evening” and “Fire and Ice”.

Campbell Bonner was professor of Greek language and literature at the University of Michigan, Ann Arbor, from 1912 to 1946, where he “typified the successful scholar of his generation” (ANB). He and Frost shared a deep appreciation for classical forms and themes; in particular, Virgil’s *Eclogues* and *Georgics* were “nourishment to Frost’s emotional constitution”. The style of his poetry in *New Hampshire* is redolent of the *Eclogues*, as is Frost’s “delicate, steady and austere balance between his interest in man and his interest in nature”. In particular, “Stopping by Woods on a Snowy Evening” is a “lyrical and classical synthesis of image and after-image, of pictorial beaty, talk music, and profound implication” (Pendleton, pp. 79–82).

Although inspired by classical poetry, Frost’s work was concerned with the world around him. He was described as “New England’s



38



38

most authentic poet . . . [and] the most sincere, foursquare, and forthright who has tried to lay a finger on the slow and positive pulse of the New England north of Boston and sound the secret of its heart. He is of the hills of New Hampshire” (McCord, quoted in *Pride*).

Octavo. Original green quarter cloth, spine lettered in gilt, black paper-covered boards, gilt title label to front cover, brown patterned endpapers. Woodcut frontispiece, 3 full-page woodcuts and 2 vignettes, all by J. J. Lankes. Spine ends rubbed, spots of wear to corners, offsetting from paper scrap at pp. 78–79, otherwise contents clean: a near-fine copy. ♣ Crane A6. Conrad Pendleton, “The Classic Dimensions of Robert Frost”, *Prairie Schooner*, vol. 38, no. 1, 1964; Mike Pride, “A Forgotten Review of Robert Frost’s ‘New Hampshire’”, *The Pulitzer Prizes*, accessible online.

£4,000

[180585]

39

FROST, Robert. *The Complete Poems.* New York: Limited Editions Club, 1950

Signed limited edition, number 381 of 1,500 copies signed by the author, the illustrator Thomas Nason, and the printer Bruce Rogers. This partly unopened copy retains the original slipcase.

“Never were Nason’s engravings more closely aligned with poetry than when he illustrated the verse of Robert Frost. Frost’s status as the quintessential rural New Englander, writing in simple, direct, and yet forceful terms about American life makes a ready comparison to Nason’s life and work . . . By the end of their lives Frost’s and Nason’s reputations were forever intertwined” (Burdan).

The text was first printed in a single-volume signed limited edition published by Henry Holt and Company the previous year.

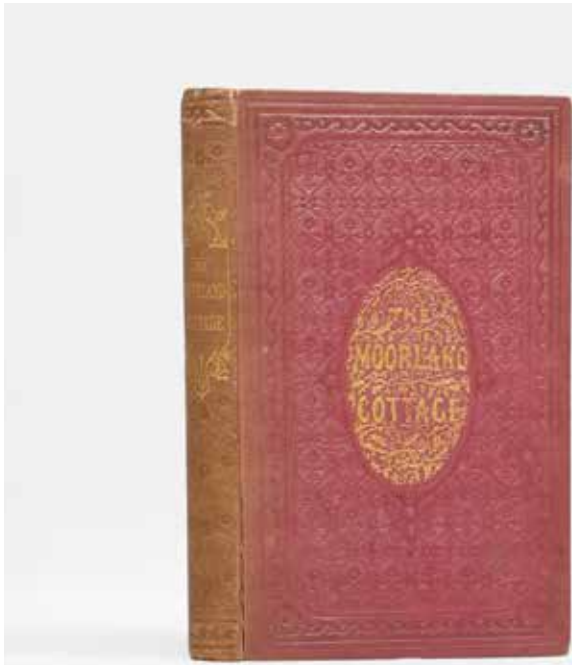
2 vols, octavo. Wood engravings in the text. Original blue cloth, dark green morocco spine labels, fore and bottom edges untrimmed, many leaves unopened. Housed in publisher’s marbled card slipcase with paper spine label. Spines lightly sunned, rubbing to cloth, contents fresh; slipcase spine and edges toned, tiny chip to corner of spine label, edges slightly worn, a couple of splits to corners, neat glue repair and remaining sound: a very good copy in like slipcase. ♣ See Crane A35. Amanda C. Burdan, “Thomas W. Nason, the Poet Engraver of New England”, *Connecticut History*, 11 Dec. 2021.

£2,000

[180778]



40



40

40

GASKELL, Elizabeth. *The Moorland Cottage*. London: Chapman & Hall, 1850

First edition of the author's second published work, illustrated throughout by Birket Foster. *The Moorland Cottage* was published as a Christmas book in December, 1850, to enthusiastic reviews. It is recognized for its descriptions of the English countryside, where the heroine, Maggie, finds solace amongst the "creeping scented rose, straggling honeysuckle . . . yellow stone-crop and scarlet-leaved crane's-bill" (p. 10).

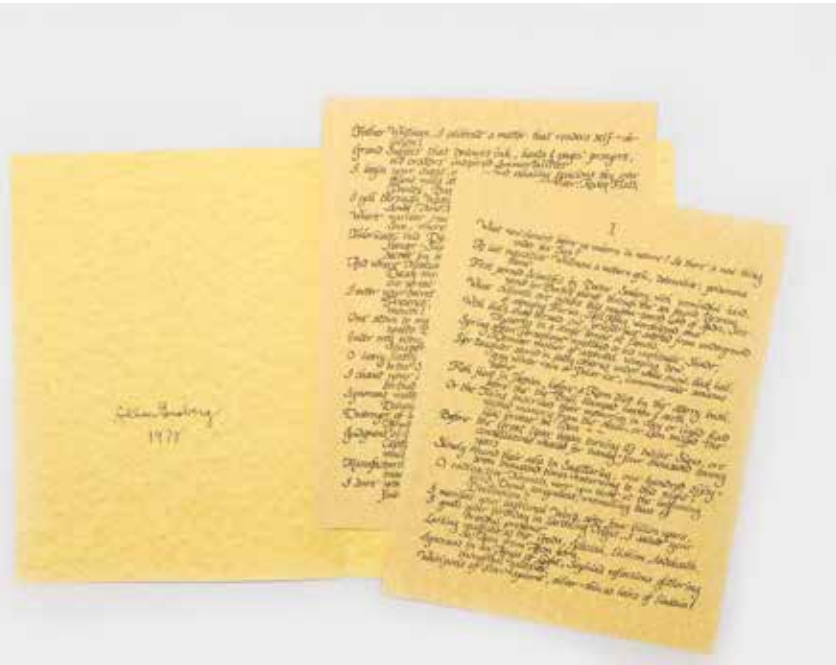
Like many of Gaskell's books, *The Moorland Cottage* describes the "shifting relationships among virtue, power, and resistance or obedience to authority as its heroine comes to adulthood" (Lumpkin, p. 434). It examines the complex relationship between siblings Edward and Maggie, in which Maggie is forced by societal norms and familial duty to make demanding sacrifices for her brother. It perhaps influenced George Eliot's *The Mill on the Floss*; both tales have melodramatic, water-logged endings.

The Moorland Cottage was one of the first books Foster illustrated. He specialized in "tiny detailed landscapes with pretty vegetation, herd of sheep and cows and cottagers at their doors". Such "gentle and subtle art" (Houfe) was well suited to Gaskell's tale, in which the countryside is a source of refuge.

Octavo, pp. viii, 182, [2]. Engraved frontispiece and additional illustrated title-page, 15 further illustrations. Original red cloth blind-blocked in floral and foliate patterns, gilt lettering and ornaments to spine and front cover, yellow endpapers, edges gilt. In red custom solander box. Former owner sticker of Edmund Evans on front free endpaper. Spine faded, spine head bumped with a couple of nicks, front joint partially cracked but holding firm, contents clean. A very well-preserved copy. **J** Houfe, pp. 141–3; Sadleir 930; Sadleir, *Excursions in Victorian Bibliography* p. 205, Wolff 2420. Ramona Lumpkin, "(Re) Visions Of Virtue: Elizabeth Gaskell's 'Moorland Cottage' and George Eliot's 'The Mill On The Floss,'" *Studies in the Novel*, vol. 23, no. 4, 1991.

£2,500

[180776]



41

41

GINSBERG, Allen. *Plutonian Ode*. [Boulder, Colorado: Renaissance Press,] 1978

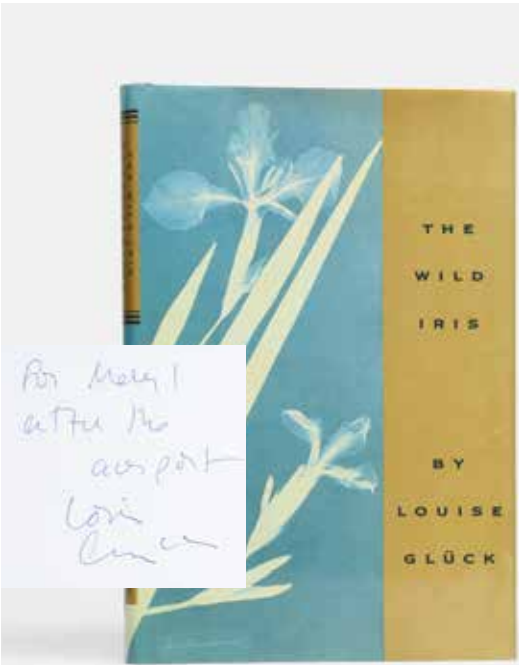
"WHAT NEW ELEMENT BEFORE US UNBORN IN NATURE?"

True first edition, signed and dated by the author in the year of publication on the front cover verso, and with his ink correction on page 2, adding the word "your" to the line "I vocalize your consciousness". It is one of 400 copies printed for the Rocky Flats Protest Benefit, following antinuclear demonstrations against a plant which produced weapons-grade plutonium.

Anne Waldman, who also attended the protests, wrote: "Ginsberg's 'Plutonian Ode' is a 'time bomb', a documentary poetics project, a compressed lesson on nuclear reactors, energy, physics, religion's patriarchal gods, wisdom deity Sophia, poetry with great tribute to Walt Whitman, origin myths, Eleusis, astronomy, cosmology, and more. It was a poem written a day before yet again another protest, and finished at dawn. I saw Allen that morning in his home on Bluff Street. He was still 'lit' by the poem's power and portents. He calls out the demons and summons human and cosmic antidote which is awareness".

The *New York Times* reported that "the atmosphere was much like that of a 1960's antiwar rally. The songs and some of the speakers were familiar. Daniel Ellsberg, who released the Pentagon papers to the press, spoke of the dangers of the neutron bomb, which would be manufactured at Rocky Flats. He said that because the neutron bomb is 'cleaner' than other atomic weapons, it is more likely to be used". Following raids from the FBI and the Environmental Protection Agency, plutonium production in the plant ceased in 1989, and all operations were officially closed three years later.

This edition precedes the English-Dutch bilingual edition by two years and the *City Lights* edition by four.



42

Quarto. Four loose sheets with calligraphic-style text printed on rectos only. Housed in the original yellow card folder, as issued. A fine copy. **J** Morgan A40. "5,000 in Colorado Protest a Nuclear Weapons Plant", *New York Times*, 30 Apr. 1978; Anne Waldman, "Plutonian Ode (Fast Speaking Music)", Allen Ginsberg Project, 4 Aug. 2021.

£950

[165020]

42

GLÜCK, Louise. *The Wild Iris*. Hopewell, New Jersey: The Ecco Press, 1992

"CRYING YES RISK JOY / IN THE RAW WIND OF THE NEW WORLD"

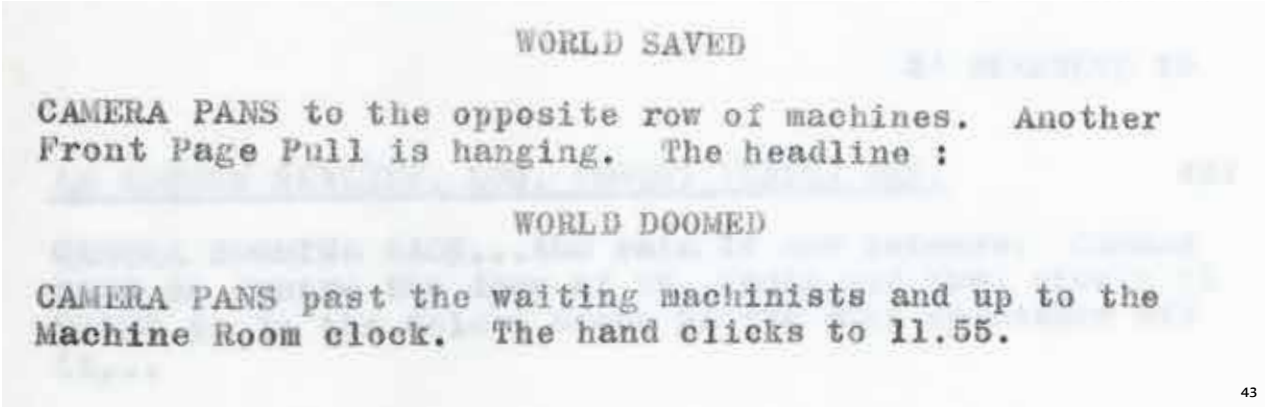
First edition, inscribed by the author to a fellow gardener-poet on the half-title, "For Meryl. After the airport. Louise Glück". Meryl Natchez first encountered Glück's works when she bought this copy at an airport bookstore. Natchez evidently told this story to Glück, who had Natchez in attendance while giving a poetry reading at Moe's Books, Berkeley, on 9 February 2012 and at her Stanford lectures.

Natchez has published two poetry collections, *Jade Suit* (2001) and *Catwalk* (2020). Glück's Pulitzer Prize-winning collection contains some of her best-known poems, including "Snowdrops", "End of Winter", and "The Silver Lily".

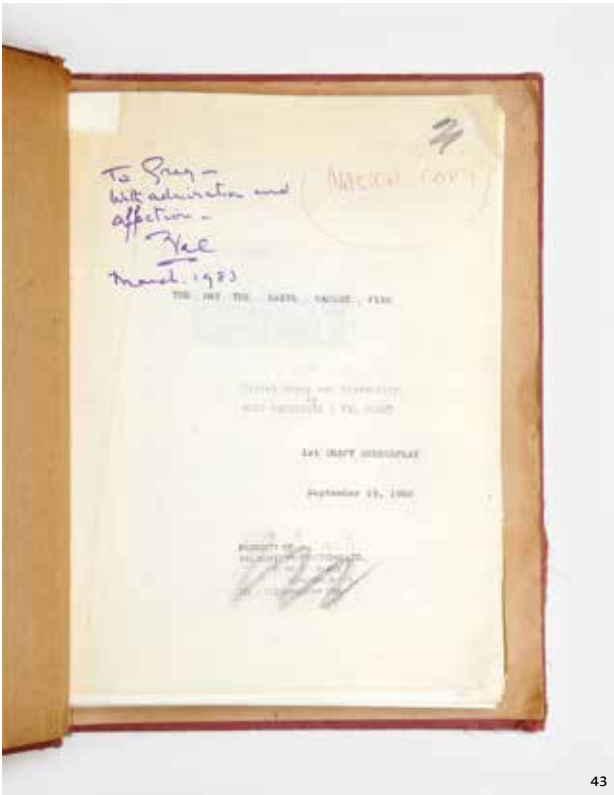
Octavo. Original dark blue quarter cloth, spine lettered in gilt, yellow paper-covered sides with publisher's blind device on front. With dust jacket. Publisher's mailing slip loosely inserted. A fine copy in fine, unclipped jacket.

£1,500

[173715]



43



43

43
GUEST, Val, & Wolf Mankowitz. *The Day the Earth Caught Fire* [original screenplay]. [London:] Val Guest Productions Ltd, 19 Sept. 1960

CLIMATE APOCALYPSE, SEEN FROM THE DIRECTOR’S CHAIR

First draft screenplay for the 1961 classic apocalyptic thriller, one of the first science fiction films to confront environmental disaster. This is the copy of the director and screenwriter Val Guest, identified as the “Master Copy” on the title page, annotated by him throughout, and later inscribed by Guest on the title page, “To Greg – with admiration and affection – Val. March 1983”.

“Val Guest’s masterly vision of a world tilted off its axis by reckless nuclear testing is one of the earliest – and still one of the best – examples of science-fiction cinema tackling ecological

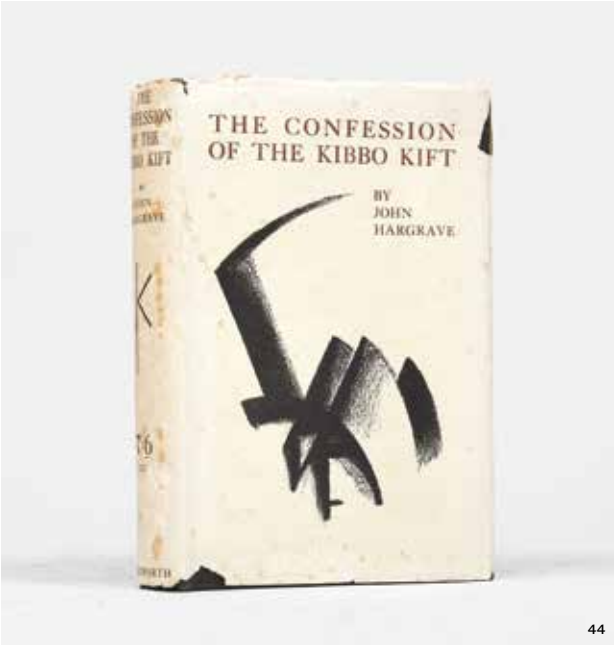
concerns. Its depiction of a city (in this case London) sweltering under a horrific heat wave as the planet hurtles towards the sun now looks horribly prophetic. Guest films the collapse of well-ordered British society in stark black-and-white and widescreen, almost as if he’s making a documentary, with location shooting in the offices of the Daily Express, whose reporters are doggedly trying to expose the catastrophe with plenty of overlapping, naturalistic dialogue. Add to that first-rate performances from the three leads – Leo McKern, Edward Judd and Janet Munro – and an open-ended climax that leaves you to make your own mind up as to what happens next and you’ve got one of the finest, most unsettling and certainly most prescient British films ever made” (BFI). A very young Michael Caine plays a checkpoint policeman. In 1962 Guest and Wolf Mankowitz received the BAFTA for Best Film Screenplay for their writing.

The open-ended climax is played out on page 206, when the camera focuses on the newspaper’s printing presses; on the first visible front page the headline reads “WORLD SAVED”. “Camera pans to the opposite row of machines. Another Front Page Pull is hanging. The headline: WORLD DOOMED. Camera pans past the waiting machinists and up to the Machine Room clock. The hand clicks to 11.55”.

The screenplay’s title page is annotated top-right in red pen as the master copy, with the number 2 crossed out in pencil. The later presentation inscription is to the immediate left, in purple marker. Underneath the credits to Guest and Mankowitz as screenwriters and the statement “1st Draft Screenplay” is the ink stamp “Property of Val Guest Productions Ltd., 11 Melina Place London, N.W.8”, struck through in both pencil and red ink. The typescript is copiously annotated in holograph pencil and ink on approximately 90 pages, excising and amending dialogue and action. The recipient is unknown; feasibly the British film producer Greg Smith, who in September 1982 produced *The Boys in Blue* alongside Guest as the director. They had previously worked together on *Confessions of a Window Cleaner* (1974).

Carbon typescript screenplay, quarto, together 210 leaves printed rectos only, loose within original plain card folder. Foliates [Title], [Note], [1]–62, 62A, 63–207, the last page supplied in duplicate. Together inserted into a contemporary red cloth spring binder by Brampton’s of London, spine unlettered, covers blocked in blind, front with paper label reading “Original Typescript / The Day / The Earth / Caught Fire”. Title page browned, else contents bright, externally worn at extremities; overall very good. ♣ Kevin Lyons, Documentation Editor, “BFI Recommends: *The Day the Earth Caught Fire*”, 26 May 2020, available online.

£3,500 [149094]



44

44
HARGRAVE, John. *The Confession of the Kibbo Kift. A Declaration and General Exposition of the Work of the Kindred.* London: Duckworth, 1927

“GLORY TO THAT WHICH QUICKENS EARTH-LIFE”

First edition, written by “Head Man” of the Kindred, John “White Fox” Hargrave (1894–1982). Bearing the “Imprint of the Kincouncil”, this was the first book issued by the Kibbo Kift. It is now uncommon, especially in the original dust jacket.

Hargrave’s organization, the Kindred of the Kibbo Kift, imbued Baden-Powell’s scouting movement with pacifist and world-healing ambitions, moving away from what Hargrave saw as increasingly militaristic tendencies in the Boy Scouts Association. Focusing on the natural world, it drew mystical beliefs from Frazer’s *Golden Bough* and the writings of Aleister Crowley. Their members included several suffragettes, including Emmeline Pethick-Lawrence, as well as photographer Angus McBean, folk-dance revivalist Rolf Gardiner (who interested his friend D. H. Lawrence in the movement), and Roland Berrill, who later founded Mensa. A more remotely involved “Advisory Committee” included H. G. Wells, Julian Huxley, Rabindranath Tagore, Maurice Maeterlink, and Havelock Ellis. Many of the beliefs of the Kibbo Kift still exist in the form of the Woodcraft Folk and it inspired a 1970s rock musical, two major exhibitions at London museums, and several recent books.

Octavo. Original black cloth, titles to spine in gilt. With dust jacket. Spine ends and fore edge of front board gently bumped, binding otherwise sharp, faint foxing to edges and endpapers, else internally crisp; jacket unclipped, wear with light loss to corners, a little foxed, unfaded: a near-fine copy in the very good jacket.

£1,250 [145721]

45
HARRIS, Frieda. *Winchelsea. A Legend.* London: Selwyn & Blount, 1926



45



45

“LONG AGO, WHEN EARTH WAS A LIVING BEING AND GODS VISITED MAN”

First edition of this uncommon imagined Dionysian adventure in East Sussex. Harris’s art was exhibited at the Leicester Galleries exhibition *Imaginative Art Since the War*, alongside Ithell Colquhoun, Henry Moore, Graham Sutherland, Paul Nash, and others. Five copies of this edition are located institutionally worldwide.

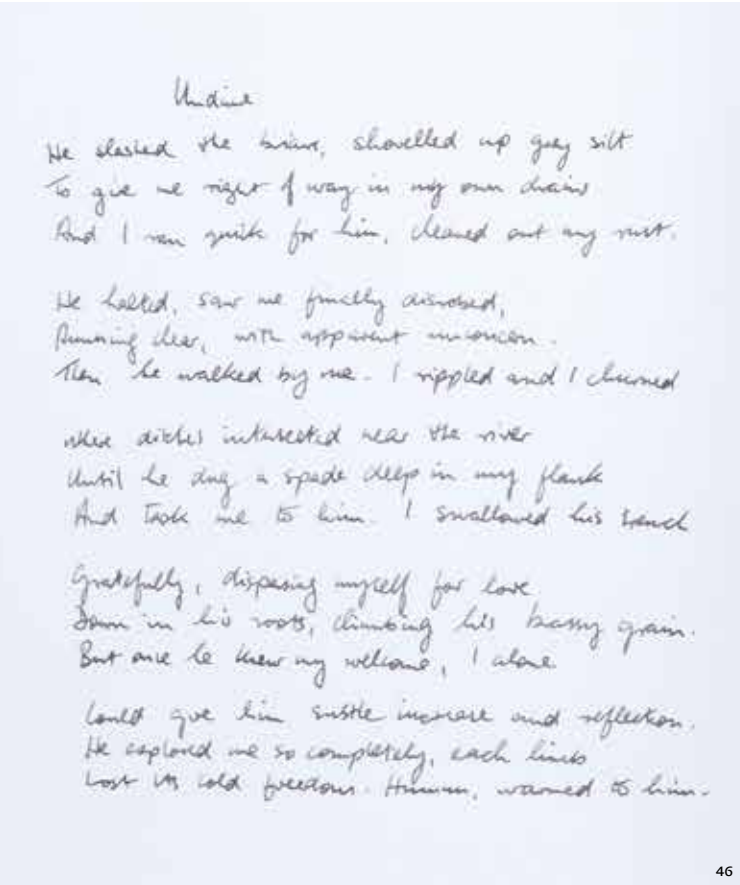
Frieda Harris (1877–1962) was invited by Aleister Crowley to design his tarot deck in 1937, at which point she began taking lessons in divination from him and joined the Ordo Templi Orientis. “She devoted her genius to the Work”, remarked Crowley in his introduction to the *Book of Thoth*. Curiously, the artist Pamela Colman Smith was living in Winchelsea while painting the images for her own influential Rider-Waite-Smith tarot deck, first issued in 1909.

Oblong octavo, pp. [32]. Frontispiece and 3 full-page illustrations printed in pink, yellow, and blue. Original green paper-covered boards with flaps, front cover lettered in black, illustrated central device mounted to front cover. Bookplate of architects Michael and José Manser on front pastedown. Covers slightly darkened, rubbing to extremities, short closed tears at flap fold ends, contents clean. A very good copy.

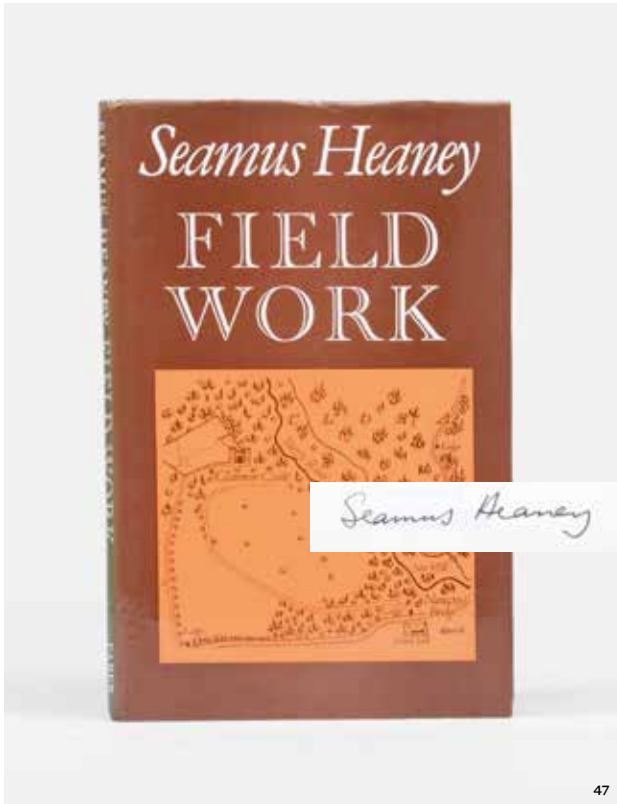
£1,250 [179892]



46



46



47

46
HEANEY, Seamus. Night Drive. Bow, Crediton: Richard Gilbertson, 1970

“I RIPPLED AND I CHURNED / WHERE DITCHES INTERSECTED NEAR THE RIVER”

First edition, sole impression, number 33 of 100 copies signed and dated by the poet. This is one of 55 copies inscribed by Heaney with a poem on the verso of the first leaf, in this copy his mythological poem “Undine”, written from the first-person perspective of a water nymph.

Night Drive was published as part of Richard Gilbertson’s Manuscript Series, which produced similar editions of poems by Ted Hughes, Kathleen Raine, Tom Gunn, George Mackay Brown, and Peter Redgrove. “Undine” was first printed in the 11 April 1968 issue of *The Listener* and subsequently included in Heaney’s second collection, *Door Into the Dark* (1969).

Octavo, pp. [20]. Original bluish green “simulated pony-skin” wrappers, sewn at the fold, front wrapper lettered in gilt. Front wrapper lightly toned, a near-fine copy. ♪ Brandes & Durkan A6.

£8,500

[179867]

47
HEANEY, Seamus. Field Work. London: Faber and Faber, 1979

“THE WORD DEEPENING, CLEARING, LIKE THE SKY / ELSEWHERE ON MINCHES, CROMARTY, THE FAROES”

First edition, signed by the author on the title page, with his printed name struck through. Inspired by Heaney’s move to County Wicklow

away from the Troubles in Belfast, the collection deals “with themes of personal and political history, place, and the ‘everyday miracles’ that would be alluded to in the citation when Heaney won the Nobel Prize in Literature in 1995” (Seamus Heaney HomePlace).

Octavo. Original dark brown boards, spine lettered in gilt. With dust jacket. Spine ends and corners bumped, top edge lightly foxed; jacket unclipped, extremities creased, spine toned, foxing to verso: a near-fine copy in very good jacket. ♪ Brandes & Durkan A20a. “Seamus Heaney’s Literature”, Seamus Heaney HomePlace, accessible online.

£1,250

[179191]

48
HEANEY, Seamus. Sweeney Praises the Trees. Illustration by Henry Pearson. New York: [printed at the Kelly/Winterton Press,] 1981

“THE ALDER IS MY DARLING, / ALL THORNLESS IN THE GAP, / SOME MILK OF HUMAN KINDNESS / COURSING IN ITS SAP”

First edition, number 54 of 110 copies, additionally signed by the author on the half-title. *Sweeney Praises the Trees* is an early version of part of his modern English translation of the ancient Irish *Buile Shuibhne*, preceding his complete translation, published in 1983 as *Sweeney Astray*.

The verses translated here is the section where Sweeney, having arrived at Gleann na n-Eachtach, makes his poem praising the trees of Ireland.

Octavo. Original brown wrappers, blind spiral device to front wrapper. Fine. ♪ Brandes & Durkan A29.

£2,000

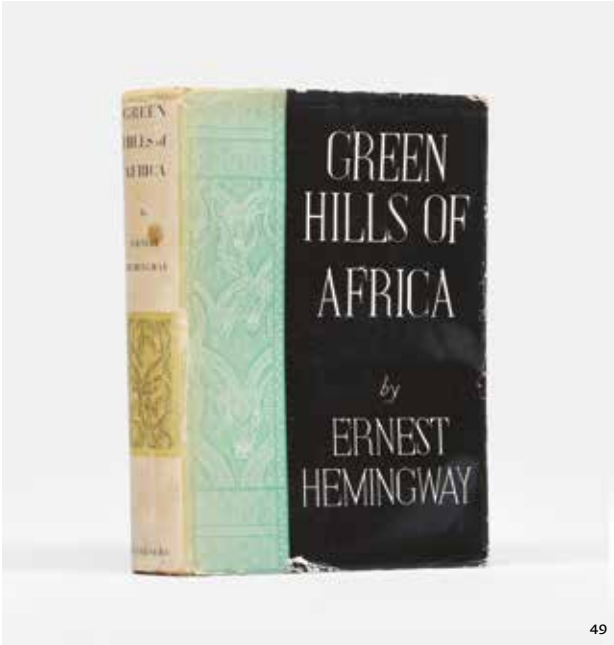
[181243]



48



48



49

49
HEMINGWAY, Ernest. Green Hills of Africa. New York: Charles Scribner's Sons, 1935

INSCRIBED TO A COMPANION FROM HIS YEARS IN PARIS

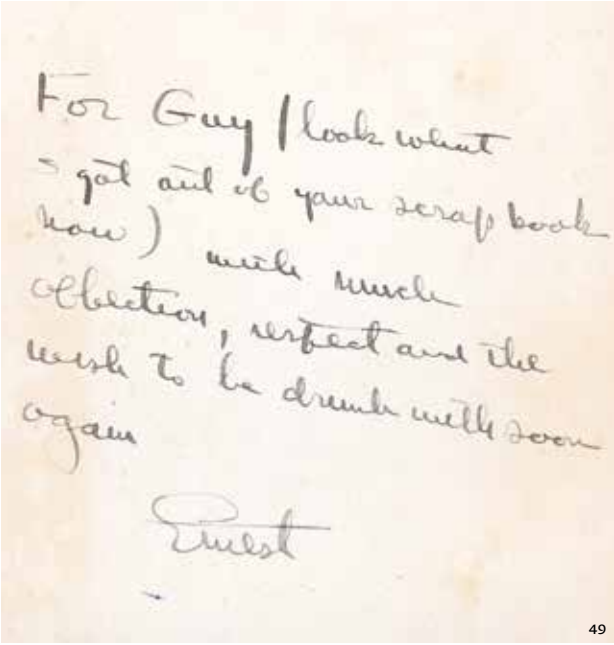
First edition, presentation copy, inscribed on the front free endpaper, “For Guy (look what I got out of your scrapbook now) with much affection, respect and the wish to be drunk with soon, Ernest.” Guy Hickok accompanied Hemingway on his March 1927 road trip to Italy, forming the basis of Hemingway’s story “Che ti dice la Patria?”, collected in Men Without Women (1927).

Hemingway met Hickok (1888–1951), a journalist, in March 1922 in Paris, striking up one of his closest friendships of the decade. Hickok had opened a Paris bureau for the Brooklyn Daily Eagle in 1918, which soon became a meeting spot for the waves of expatriate American writers who arrived in the 1920s. Hickok and Hemingway shared an “interest in boxing, horse racing, human interest stories, and tall tales. Hemingway never crossed the Seine without dropping in at the sign of the Eagle in the Boulevard de la Madeleine. Laughter was always skyrocketing through the smoke-filled rooms” (Baker, p. 87).

In 1927, Hickok suggested a road trip through Italy. “Hemingway agreed to go, despite his previous vow to stay clear of Italy as long as Mussolini was in power . . . The travellers accomplished a wide northern loop through Forli, Imola, Bologna, Piacenza, and so back to Genoa. Along the valleys of Tuscany and across the Emilian plain Hemingway’s praying and weeping sporadically continued” (Baker, pp. 183–4).

After Hemingway returned to America in 1928, Hickok kept him informed about the expatriate scene. Hemingway’s biographer Jeffrey Meyers suggested that Hickok may have inspired the character of the kindly journalist Krum, who briefly appears in The Sun Also Rises (1926).

Green Hills of Africa recalls Hemingway’s 1933–4 big-game hunting trip in Tanganyika, in modern-day Tanzania. “Mixing humor, flashbacks, literary pontification, and self-exposure with his fable on aesthetics, Hemingway once again wrote outside the



49

reception range of the critics” (ANB). Its literary reminiscences and sharp criticism of other writers helped make it “the most literary hunting trip on record” (Chamberlain).

Octavo. Line drawings by Edward Shenton. Original green cloth, spine lettered in gilt on black ground, spine decorated in gilt, facsimile of author’s signature stamped on front cover in gilt. With dust jacket (Grissom’s jacket “A” with seven lines of blurb printed within green band on rear panel). Housed in a custom green cloth folding box. Spine and edges faded, front cover a little bowed, foxing to outer leaves; jacket spine toned, with central mark and abrasion, chips to ends and corners, rubbing and occasional short closed tear to edges, unclipped: a very good copy in like jacket. ¶ Czech, African Big Game 1785 to 1950, 74; Grissom A13.1.a; Hanneman A13. Carlos Baker, Ernest Hemingway: A Life Story, 1988; John Chamberlain, “Books of The Times”, New York Times, 25 Oct. 1935.

£15,000 [179671]

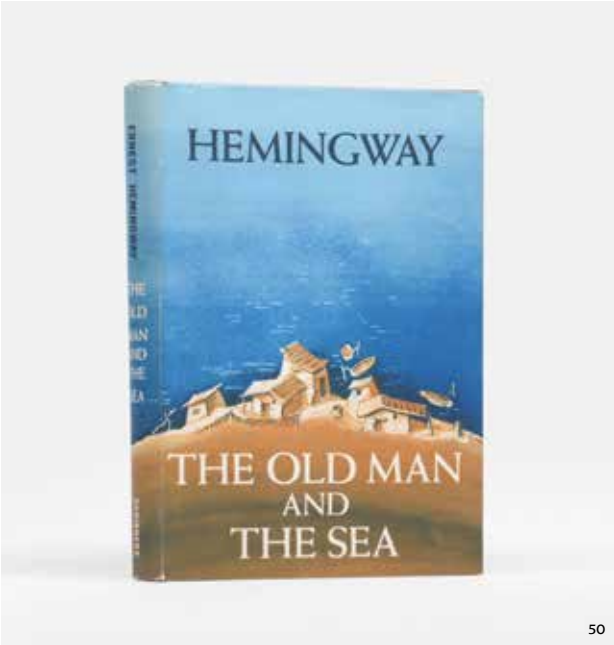
50
HEMINGWAY, Ernest. The Old Man and the Sea. New York: Charles Scribner's Sons, 1952

“IT IS GOOD THAT WE DO NOT HAVE TO TRY TO KILL THE SUN OR THE MOON OR THE STARS. IT IS ENOUGH TO LIVE ON THE SEA AND KILL OUR TRUE BROTHERS”

First edition, in a bright example of the first issue dust jacket illustrating the Cuban fishing village Cojimar. Hemingway wrote to the jacket designer Adriana Ivancich, “if I could only have been there to celebrate with you when you had finished [it]. I think we have what triumphs we have at much too great a distance from each other”.

Hemingway’s final work of fiction won the 1953 Pulitzer Prize and was cited for his receipt of the 1954 Nobel Prize in Literature. The first issue dust jacket omits mention of these awards and has flaps printed in brown.

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author’s signature stamped to front cover in blind. With dust jacket by Adriana Ivancich. Rubbing to edges, tiny splash marks to fore edge, contents clean; jacket bright, rubbing to ends and corners, short closed tear to foot



50

of rear panel, unclipped: a very good copy in near-fine jacket. ¶ Grissom A24.1.a; Hanneman 24a.

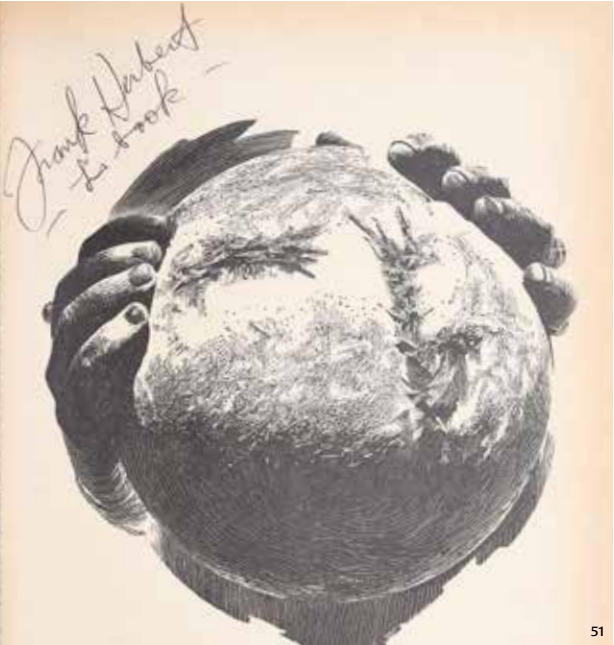
£5,750 [179582]

51
HERBERT, Frank. Dune World; The Prophet of Dune. New York: Analog, 1963-65

THE FIRST APPEARANCE OF THE FIRST DUNE BOOK, SIGNED

The first appearance of the first Dune story, published in the December 1963 issue of Analog, signed by the author on page 17, “Frank Herbert – his book”, and rare thus. Together with the original separate serials of the works later combined and published in book form as Dune (1965), the first instalment of the Dune Chronicles.

Despite the seal of approval thus bestowed on the stories by John W. Campbell, the influential editor of Analog, Herbert struggled to get them published as a novel. The scale of his world-



51

building intimidated editors, although one feared that “we may be making the mistake of the decade in declining Dune” (New Yorker). Herbert finally found a publisher in Chilton Books, who mainly issued car manuals and trade magazines. The book won the inaugural Nebula Award for Best Novel in 1965, jointly won the Hugo Award the following year, and in 1987 topped magazine’s poll of all-time best novels.

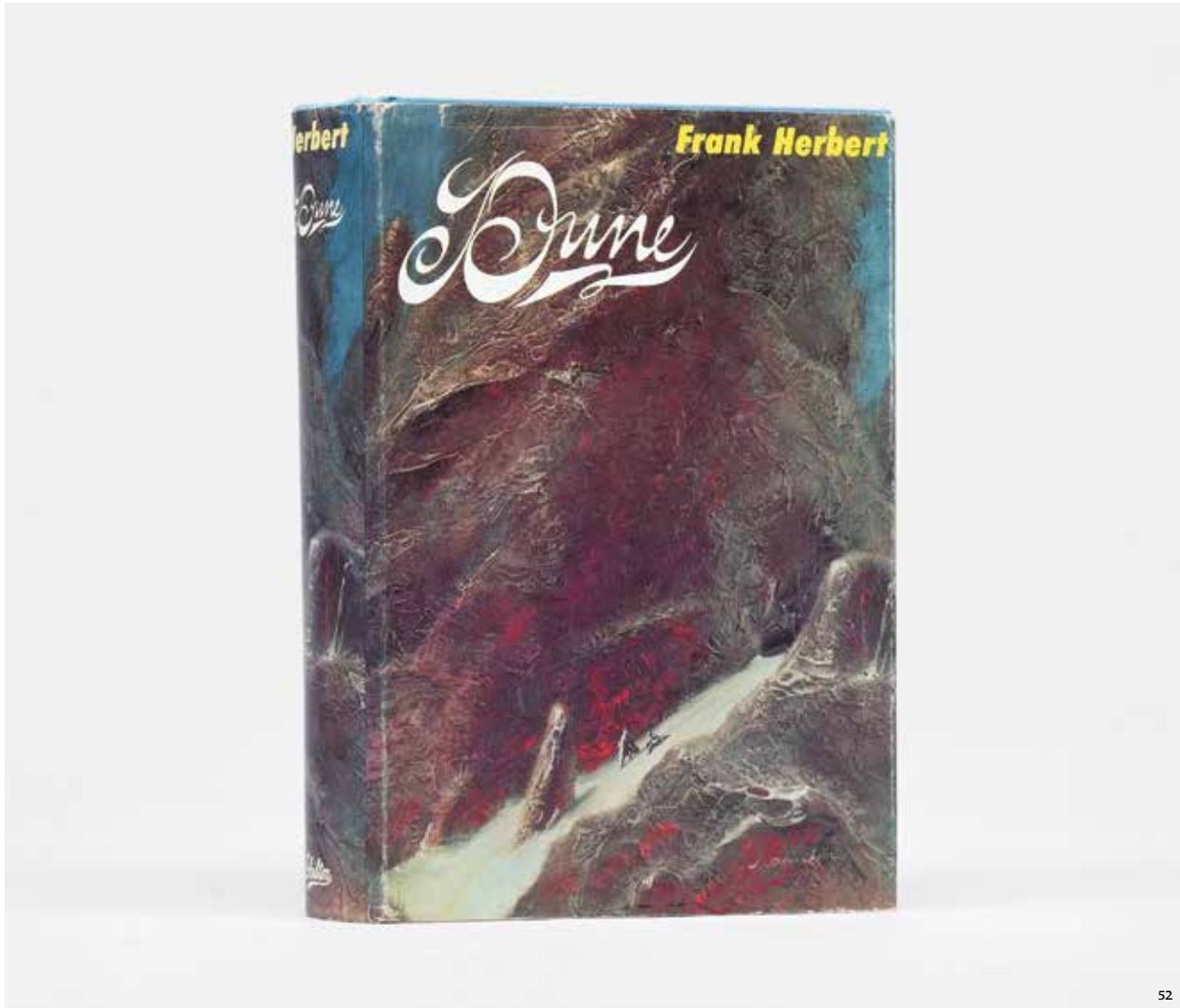
These periodicals feature illustrations by John Schoenherr, whose design for the January 1965 issue of Analog was later reused for the dust jacket of the first book edition.

Together 8 volumes: 6 quarto, 2 octavo. Original wire-stitched illustrated wrappers. “Who Is John Galt” ink-stamped at foot of Jan. 1965 contents page; a few ink crosses to contents pages of Jan. 1965 and Feb. 1965. Occasional creasing to wrappers, a few nicks and short closed tears, faint toning to contents of a few issues, front wrapper of Dec. 1963 peripherally sunned: a near-fine set.

£7,500 [181715]

51





52
HERBERT, Frank. *Dune*. Philadelphia: Chilton Books, 1965
“AS HIS PLANET KILLED HIM, IT OCCURRED TO KYNES
THAT HIS FATHER AND ALL THE OTHER SCIENTISTS WERE
WRONG . . .”

First edition in book form of the opening novel in Herbert’s monumental saga. He hoped that his writing would raise environmental awareness, and *Dune* can be considered the “first planetary ecology novel on a grand scale” (James & Mendlesohn, p. 183). The book is dedicated to “dry-land ecologists, wherever they may be . . . This effort at prediction is dedicated in humility and admiration”.

Herbert wrote five sequels and after his death the saga was continued by his son, Brian Herbert, and the author Kevin J. Anderson. It was adapted for film in 1984 by David Lynch and in 2021 by Denis Villeneuve.

The first issue jacket, as here, has four lines of publisher information at the foot of the rear flap, later reduced to two.

Octavo. Original light blue cloth, spine lettered in white, textured decorative endpapers. With dust jacket by John Schoenherr. Gentle bumps to spine ends, contents fresh; jacket bright, save for faint trace of sunning to spine, minor rubbing to ends and corners, one or two nicks, crease to rear flap, unclipped: a fine copy in near-fine jacket. ♣ Edward James & Farah Mendlesohn, eds, *The Cambridge Companion to Science Fiction*, 2003.

£22,500 [178443]

To the people whose labors go beyond ideas into the realm of “real materials”—to the dry-land ecologists, wherever they may be, in whatever time they work, this effort at prediction is dedicated in humility and admiration.



53
HESSE, Hermann. *Wanderung*. Berlin: S. Fischer, 1920

“I AM ALONE, AND I DON’T SUFFER FROM MY LONELINESS”

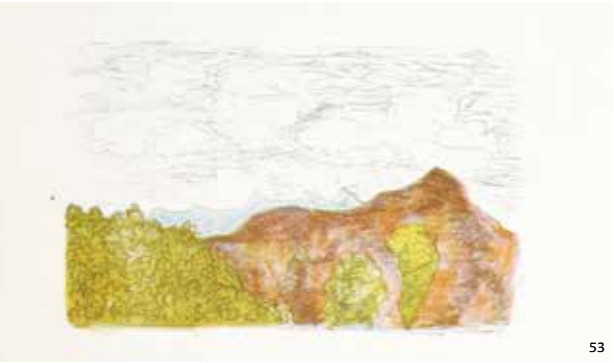
First edition, signed limited issue, one of 50 copies printed for the author and signed by him. This copy is inscribed by the author on the front free endpaper in German, “For Signor Paulo, for Christmas 1920, from H. Hesse”.

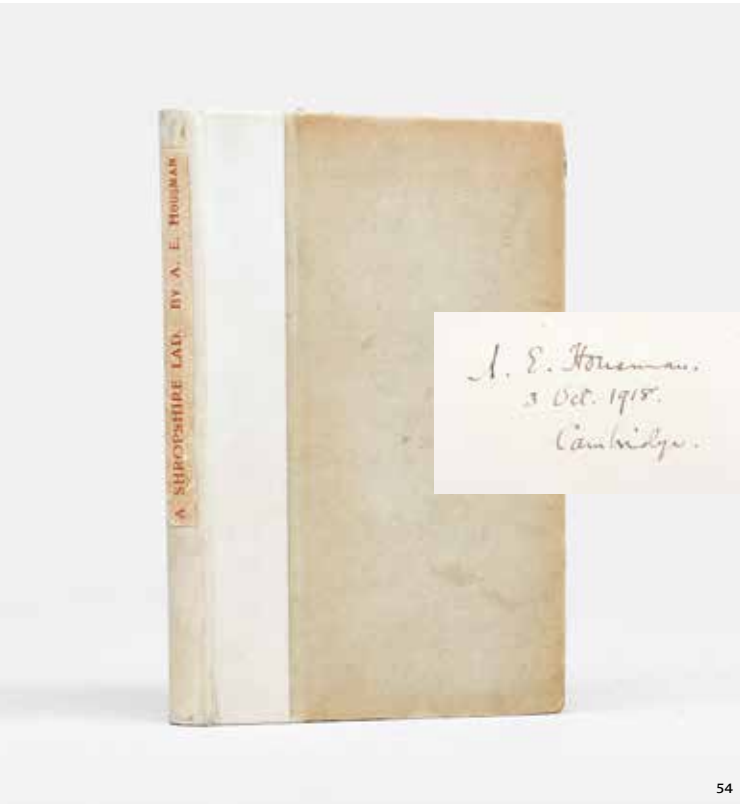
Hesse’s *Wandering* is a love letter to the natural landscape of Switzerland. Hesse moved to the Ticino region of Switzerland in the spring of 1919 after his first marriage ended. He rented a room in Montagnola, overlooking Lake Lugano and the Alps. He walked, painted, researched, and wrote, concluding his stay with the publication of this joyful celebration of the wonders of solitude in the natural world.

An attractive hand-drawn bookplate of a nude woman surrounded by foliage is tipped onto the front pastedown.

Quarto. Offset lithographic frontispiece and 15 illustrations after original watercolours by Hesse. Text in German throughout. Original blue dappled boards, lithographic lettering and borders to spine and front cover in orange, blue, and green, top edge red. Corners just worn, a few spots to contents, else a fine copy.

£1,250 [180784]





54



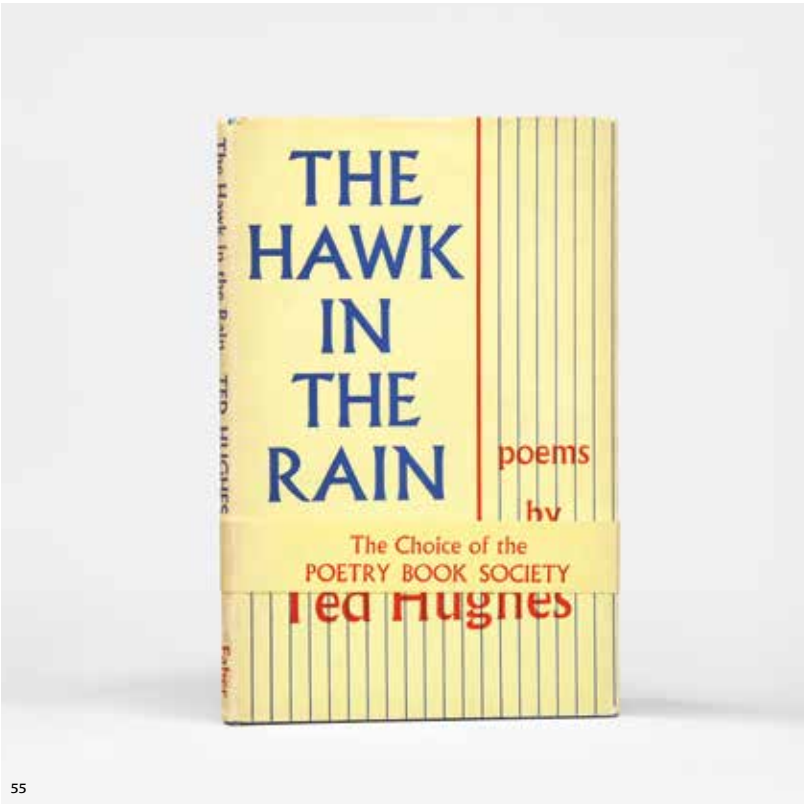
54

54

HOUSMAN, A. E. *A Shropshire Lad*. London: Kegan Paul, Trench, Trübner, & Co. Ltd, 1896

First edition, first issue, signed by the author on the front free endpaper, “A. E. Housman. 3 Oct. 1918. Cambridge”. Signed or inscribed copies of the first edition are rare, with only a handful of copies recorded at auction in the past 50 years, including the presentation copy to Moses Jackson (sold for £48,550 in 2001).

Housman perhaps signed this copy for Lady Frances Horner (1854–1940), the hostess and patron of the arts. Horner was a



55

daughter of William Graham, the Scottish politician and one of the principal patrons of the Pre-Raphaelites. Edward Burne-Jones drew and painted her on numerous occasions. Burne-Jones also designed her bookplate, present in this copy. When Laurence Housman published a chapter entitled “Pre-Raphaelitism” in *Essays by Divers Hands* in 1933 he failed to mention the artist, and A. E. Housman wrote to his brother joking that “I should have liked to be told what to think of Burne-Jones” (Maas, p. 348).

Another possibility is David Stuart Horner (1900–1983), the crime fiction writer, partner of Osbert Sitwell, and nephew of Lady Horner. At the time of Housman’s signature, Horner was reading History and Modern Languages at Trinity Hall, Cambridge, and Housman was Professor of Latin at Cambridge. Sitwell’s biographer notes, “At Cambridge, a male admirer addressed Horner as ‘Beauteous Adonis’; he was pale, willowy and elegant, with a finely drawn profile and blond curls” (Bradford, p. 206).

There were 500 copies in the first edition, 250 bound for first issue. There are four variant spine labels, those with “A” (as here) having priority.

Octavo. Title page printed in red and black. Original quarter japon, spine with paper label (Carter’s first issue “A” variant), paper boards, edges untrimmed. Housed in green cloth folding chemise. Extremities a little worn, toning to boards, minor loss to soiled paper label, some consistent light browning: a very good copy. Later bookplate of Mildred Bliss (1879–1969), the American philanthropist, art collector, and owner of Dumbarton Oaks in Washington, DC. The book also formed part of the library of Simon Nowell-Smith (1909–1996), the librarian of the London Library and president of the Bibliographical Society, and, later, that of his wife Judith Adams Nowell-Smith (sold by Bertram Rota Ltd Catalogue 300, Simon Nowell-Smith Collection, item 409). ♣ Carter–Sparrow–White 2; Hayward 305. Sarah Bradford, *Splendours and Miseries: A Life of Sacheverell Sitwell*, 1993; Henry Maas, *The Letters of A. E. Housman*, 1971.

£30,000

[174302]



56

55

HUGHES, Ted. *The Hawk in the Rain*. London: Faber and Faber, 1957

First edition of the author’s first book, from the library of the author V. S. Pritchett, with his signed book label on the front pastedown.

Octavo. Original blue cloth, spine lettered in yellow. With dust jacket and promotional wraparound band. Binding sharp, internally crisp; jacket unclipped, spine sunned, else bright: a fine copy in near-fine jacket. ♣ Sagar & Tabor A2a.

£1,250

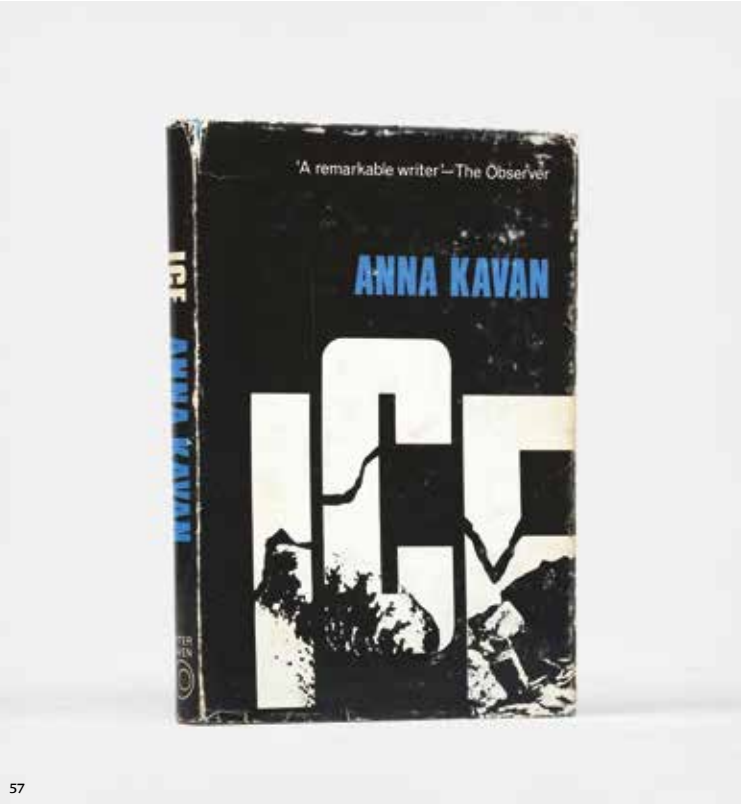
[148197]

56

HUGHES, Ted. *A Crow Hymn*. Frensham, Surrey: The Sceptre Press, 1970

First edition, presentation copy, inscribed by the author to his sister in the month of its publication on the title page, “To Olwyn, with love from Ted, March 23rd 70”. This is one of approximately eight copies that Sagar & Tabor record as being out of series. The edition was otherwise limited to 100 copies, of which 26 were lettered A–Z and signed by the author.

Hughes was very close to his sister Olwyn. After Plath’s suicide in 1963, Olwyn helped to bring up their children, became her brother’s literary agent, established the Rainbow Press with Ted in 1971 to produce fine press editions of his works, and remained devoted to him her entire life. Though unmarked as such, this copy is from the library of Frieda Hughes, the daughter of Ted Hughes and Sylvia Plath.



57

Octavo, pp. 6. Original white wrappers,, wire-stitched as issued, front cover lettered in black. Wrappers lightly soiled, a near-fine copy. ♣ Sagar & Tabor A2o.

£1,250

[126112]

57

KAVAN, Anna. *Ice*. A Novel. London: Peter Owen, 1967

“ONE OF THE HIGH POINTS OF SCIENCE FICTION” (ALDISS)

First edition of the author’s last novel and masterpiece, “a classic surreal novel of existential catastrophe” (*Anatomy of Wonder*). Often contrasted with Ballard’s *Drowned World*, Kavan’s novel depicts “a world jarred into ecocatastrophe by political and scientific crimes” (Lethem). The Owen edition is scarce in commerce, far more so than the first US edition, published three years later.

Brian Aldiss stated that “Ice represents one of the high points of science fiction . . . [It] is a catastrophe novel that goes as far beyond Ballard as Ballard is beyond Wyndham, sailing into the chilly air of metaphysics” (pp. 336–7). The first US edition (1970) included an introduction by Aldiss, who praised it as the best science fiction novel of the year.

Octavo. Original blue cloth, spine lettered in silver. With pictorial dust jacket by D. Smith. Bookseller’s ticket (John Sandoe of Kensington) on front pastedown. Cloth bright and unmarked, endpapers very lightly foxed, else the contents crisp and clean; jacket extremities rubbed and nicked, soiled, spotted to verso, unclipped and without repair. Overall a very good copy. ♣ *Anatomy of Wonder*, 3rd edn, 4-293; Locke II, p. 67. Brian Aldiss, *Trillion Year Spree: The History of Science Fiction*, 1986; Jonathan Lethem, “The Cool Disturbances of Anna Kavan’s ‘Ice’”, *New York Times Book Review*, 27 October 2017.

£1,250

[145206]



58



59

58

KEATS, John. “To Autumn”, illuminated manuscript. [c.1900]

“SEASON OF MISTS AND MELLOW FRUITFULNESS”

An example of illumination as rich and abundant as the verse it adorns. It is unsigned, but evidently the work of a practitioner skilled in this art. Such calligraphic manuscripts saw a resurgence in the early 20th century as a product of arts and crafts sensibilities. Keats’s poetry was a favourite choice for illuminators at this time.

Single vellum leaf (355 × 240 mm), mounted, framed, and glazed. Central calligraphic text in black ink with red initials within elaborate coloured border, heightened in gilt, of fruits, vines, and flowers, incorporating the poem’s title at head.

£2,750

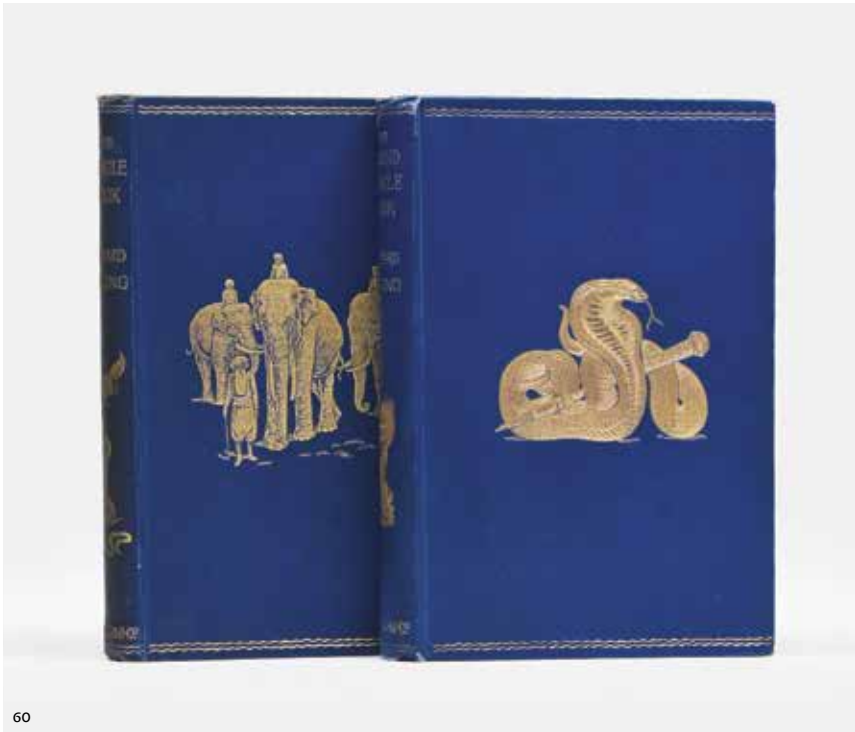
[179262]

59

KEROUAC, Jack. Big Sur. New York: Farrar, Straus, and Cudahy, 1962

First edition, review copy, with the publisher’s slip loosely inserted. Kerouac’s “comeback” novel presents a stark depiction of the self-destructive trajectory of his life after the success of *On the Road* (1957).

“Craving both solitude and genuine companionship, his fictional counterpart Jack Duluoze careens from the retreat of a cabin at Big Sur to San Francisco’s North Beach and back. The novel offers one of the most arresting treatments of alcoholism in modern literature, and although it ends with the narrator experiencing the vision of the Cross of Christian redemption, Kerouac himself was unable to recover from the depths he plumbed in his writing” (ANB).



60

Octavo. Original black quarter cloth, spine lettered in gilt, blue patterned boards, top edge blue. With dust jacket. Ink price and stamp of BPSS Bookshop on front free endpaper. Spine ends bumped and faded, spot of wear to edges; jacket bright, tiny chip to spine head, a little rubbing, unclipped: a very good copy in like jacket. ♣ Charters A17.

£1,500

[180647]

60

KIPLING, Rudyard. The Jungle Book; [together with] — The Second Jungle Book. London: Macmillan and Co., 1894 & 1895

“THOU ART OF THE JUNGLE AND NOT OF THE JUNGLE”

First editions in book form. Kipling’s best-known works were based on folk tales learned during his childhood in India. Published in periodical form between 1893 and 1894, *The Jungle Book* became yet more popular when issued in book form. It was reprinted twice in 1894 and twice again the following year, prompting calls for a second instalment.

The Second Jungle Book completed the Mowgli saga with five stories that “are essential to its emotional rounding-out” (Grolier). Kipling won the Nobel Prize in Literature in 1907. He was the first English-language writer and the youngest ever author to receive the prize.

2 works, octavo. Half-tone frontispiece, numerous illustrations in the text in both vols by William Henry Drake, Paul Frenzeny, and the author’s father John Lockwood Kipling. Original blue cloth, spines lettered and tooled in gilt, pictorial designs to front covers in gilt, green coated endpapers, edges gilt. Spine ends bumped, vol. 1 spine toned with slight lean, corners rubbed, gilt bright, sporadic foxing. A very good set. ♣ Grolier Children’s 100, 52; Martindell 61 & 63; Richards A76 & A85.

£4,750

[177129]



61
KIPLING, Rudyard. Just So Stories. For Little Children. London: Macmillan and Co., Limited, 1902

IN THE RARE DUST JACKET

First edition, second issue binding, of Kipling's famous collection of 12 stories and 12 poems, including "How the Camel Got His Hump" and "How the Leopard Got His Spots".

The first impression is found in two variant bindings. The first, on which the white blocking failed to adhere, was superseded by this more firmly blocked one, on which the white decoration remains intact. Unusually for jacket designs of this period, the jacket of Just So Stories reproduces an image different from that of the blocking on the boards.

Quarto. With 22 plates by author, illustrated drop-cap initials, line drawings in text. Original red cloth, lettering and pictorial decoration on spine and boards in black and white. With pictorial dust jacket. Housed in a red quarter morocco solander box by the Chelsea Bindery. Spine ends slightly bruised, front inner hinge a little cracked at foot and rear inner hinge cracked, but both firm, endpapers and first and last few leaves lightly foxed, the occasional faint mark to contents but overall internally clean and fresh; toned and chipped jacket, with Japanese tissue repairs to verso, earlier tape repair to rear joint verso, spine darkened, a few small perforations at joint: overall a very good copy in the rare dust jacket. ¶ Grolier Children's 100, 57.

£15,000 [130603]

62
LAKE DISTRICT PHOTOGRAPHS. "Souvenir of a Holiday spent among English Lakes & Fells." [London:] Aug. 1908

An evocative photograph album commemorating an Edwardian walking holiday, which traced the footsteps of several Lake poets and their contemporaries, with quotations from their works to caption relevant vistas. Derwentwater is accompanied by words from Ruskin, and lines from Scott evoke the eerie Scaes Tarn. A verse by Hartley Coleridge, misattributed to Wordsworth, complements an image of Wytheburn Chapel.

Of the 51 views in the album, more than half are described in Wordsworth's 1835 Guide to the Lakes, and it is likely that the party wished to see the scenes known to have inspired works such as "I Wandered Lonely as a Cloud." They were unafraid of the more challenging routes the poet recommended: the photographs show that they undertook the "Excursion to the top of Scawfell Pike" (Wordsworth, pp. 112–18), which has an elevation of over 3,000 feet. Wordsworth took this account from his sister Dorothy's writing; it is not known whether he climbed Scawfell himself. Throughout their adventures, the party retained the smart middle-class dress of their day, with men in cufflinks and women wearing elaborate hats.

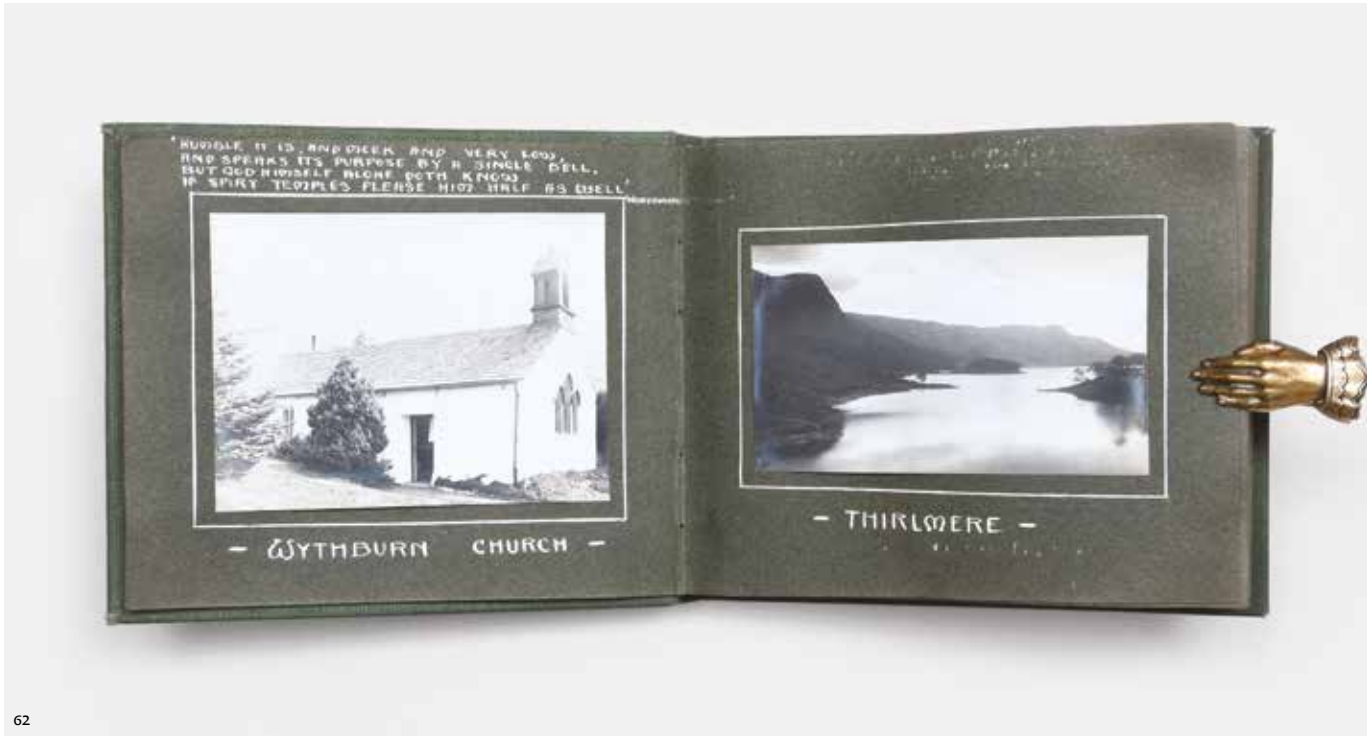
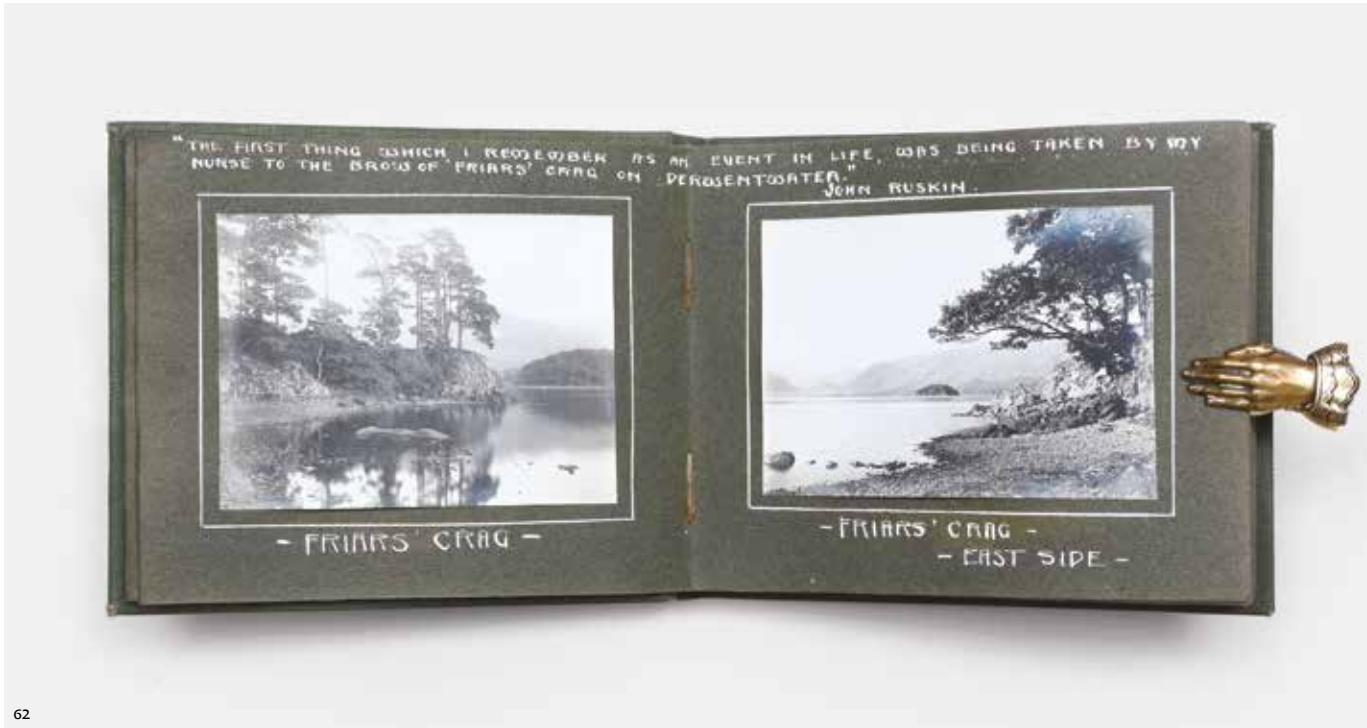
The infrastructure established to support Lake District tourism is captured in the album, such as guest houses and a wooden

walkway at Sty Head Pass. Some entrepreneurs were more creative. In 1798, Joseph Pocklington (1736–1817) built steps up Bowder Stone and charged visitors to ascend them. He also drilled a hole underneath the stone and spread the notion that it was good luck for two visitors to shake hands through the space.

Landscape octavo (121 × 142 mm). With 24 green card leaves with 51 gelatin silver snapshot photographs, captioned in white ink manuscript, 1 image

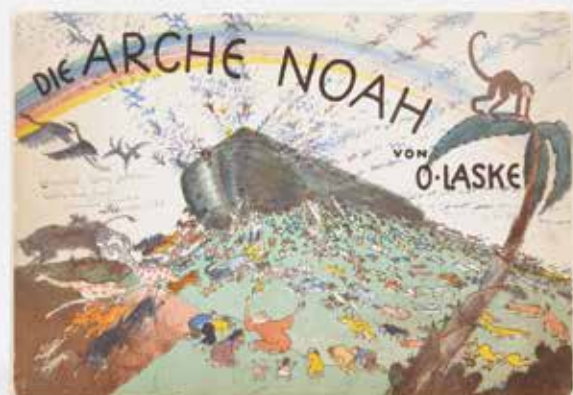
with additional white highlights added by hand. Contemporary green cloth album, front cover lettered in black, manuscript white label to same. Stamp to rear inside cover. Extremities rubbed, some photographs faded and oxidized: in very good condition. ¶ William Wordsworth, A Guide Through the District of the Lakes in the North of England, 1835.

£650 [180205]





63



63



63

63

LASKE, Oskar. Die Arche Noah. Vienna: Anton Schroll & Co., [1925]

First edition, association copy, inscribed on the front board, "Margaret Mary Levetus, with love from Auntie Millie, December 1925". "Auntie Millie" was Amelia Sarah Levetus, Laske's contemporary in Vienna and a journalist, art historian, and women's rights advocate. The recipient was her six year old niece, who went on to study art and had a career as an illustrator, under the name Margaret Till (1919–2013). When unfolded, the lithographs form a continuous pictorial narrative depicting the animals heading into the Ark.

Amelia Levetus (1853–1938) and Laske (1874–1951) were acquainted through their shared involvement with the Vienna Secession. As the Viennese correspondent for *The Studio* – the influential art nouveau and arts and crafts periodical – Levetus wrote features on Laske's work as early as 1897. Levetus also ran a school of English and art in the city and was the first woman to lecture at the University of Vienna.

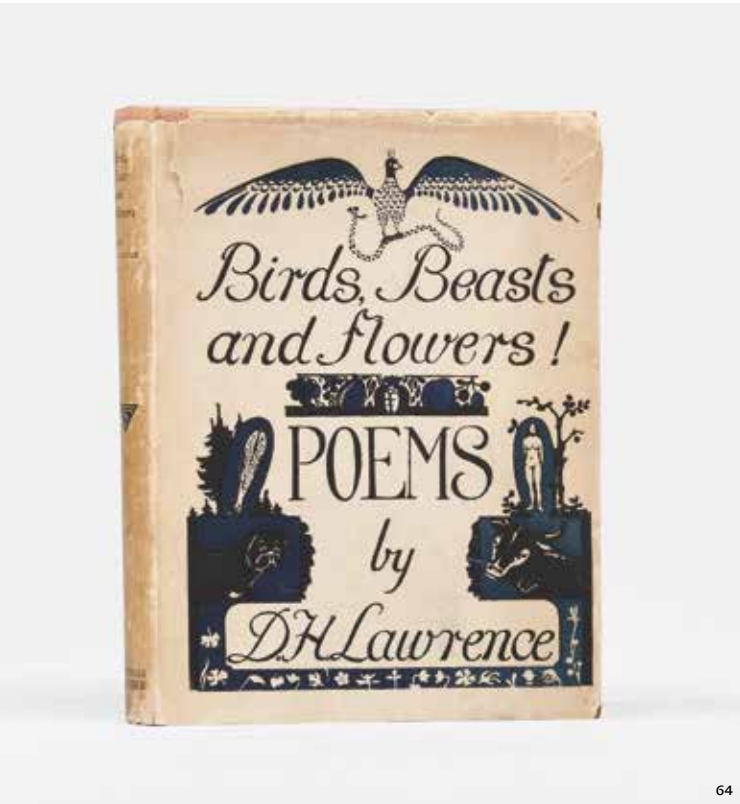
An architect, printmaker, and painter, Laske is best known for his paintings of the First World War. His output in the 1920s was characterized by colourful themes with narrative elements, such as his illustrations of *The Tempest* and the folk narrative *Till Eulenspiegel*.

Till (1919–2013) was an accomplished wood-engraver and book-jacket designer based at the Central School of Arts and Crafts and the University of the Arts, London.

Oblong folio, concertina-style. Six double-sided chromolithographic boards, front board lettered in black, linen hinges. Extremities a little worn, two hinges expertly restored, a couple more starting but holding firm, boards faintly toned and marked: a very good example.

£2,500

[181232]



64

64
LAWRENCE, D. H. *Birds, Beasts and Flowers.* New York: Thomas Seltzer, 1923

“AND SO, I MISSED MY CHANCE WITH ONE OF THE LORDS / OF LIFE”

First edition, in an uncommon example of the jacket, and containing the first book appearance of “The Snake”, one of Lawrence’s most popular poems. The UK edition followed by a month, issued in November 1923.

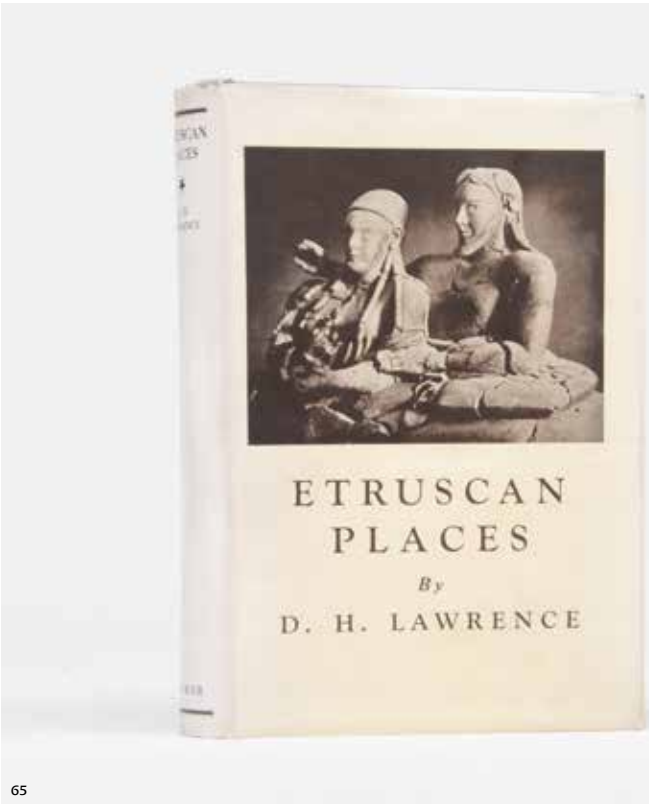
Octavo. Original orange buckram, paper spine label printed in orange, fore and bottom edges untrimmed. With dust jacket. Gentle rubbing to edges, a couple of leaves haphazardly and partially opened; jacket unclipped, spine browned, surface worming to foot, a couple of small punctures, shallow chips to top edge, not affecting text, closed tear to head of front flap fold: a very good copy in like jacket. ♣ Roberts & Poplawski A27a.

£975 [1788o8]

65
LAWRENCE, D. H. *Etruscan Places.* London: Martin Secker, 1932

“THEY CAN’T SURVIVE, THE FAUN-FACED MEN, WITH THEIR PURE OUTLINES AND THEIR STRANGE NON-MORAL CALM. ONLY THE DEFLOWERED FACES SURVIVE”

First edition of this posthumously published essay collection. Lawrence travelled through Tuscany with Earl Brewster in the spring of 1927. He contrasts what he saw as a nature-based and life-affirming culture of the ancient Etruscans with the contemporary



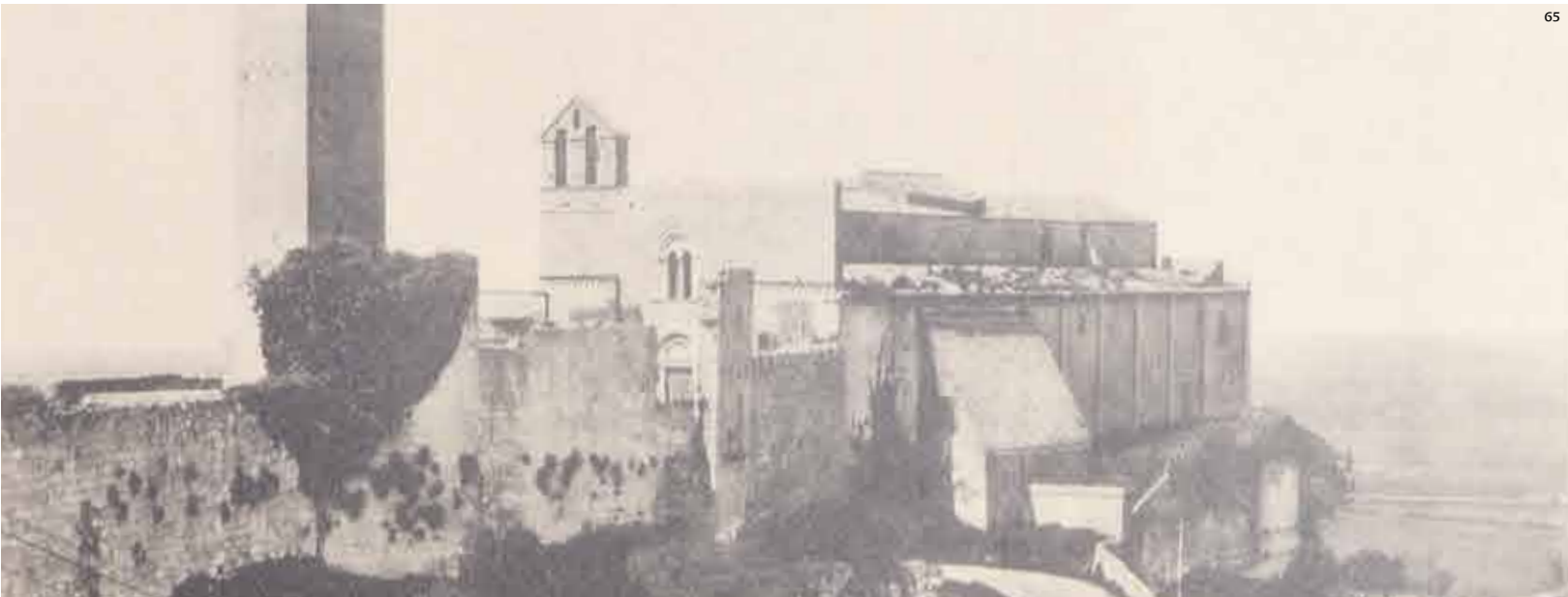
65

reality of Benito Mussolini’s rule and “flirts with counterfactual history to argue for an imagined past” (Solecki).

“One of the most attractive books of his last years, it developed the Lawrentian myth of the fulfilled body in the context of a beautifully imagined and recreated civilization” (ODNB).

Octavo. Frontispiece, 19 plates. Original blue cloth over bevelled boards, spine lettered in gilt, front board stamped in blind, brown endpapers, top edge blue, others untrimmed. With dust jacket. Spine gently faded, bumps to spine ends and head of front board, cloth clean, partially unopened; small chip to head of spine, short closed tear to head of rear panel, subtle paper repairs to verso, jacket unclipped: a near-fine copy in like jacket. ♣ Roberts A6o. Sam Solecki, *The Etruscans in the Modern Imagination*, 2022.

£1,500 [179849]

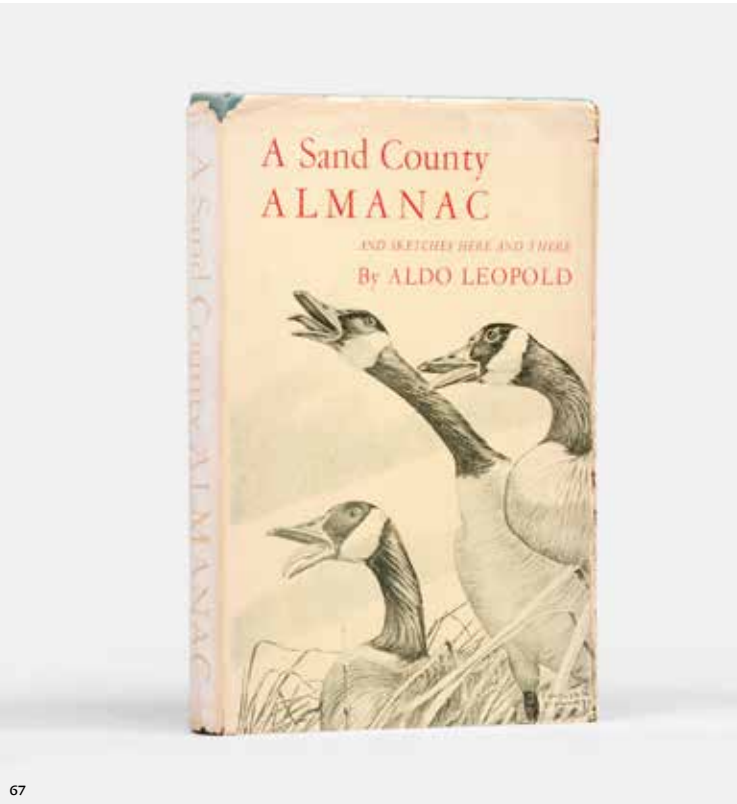


66

66
LE GUIN, Ursula K. *The Word for World is Forest.* New York: Berkley-Putnam, [1976]

First edition in book form, inscribed by the author on the title page, “for Diane Collins, best wishes, Ursula K. Le Guin”. Diane Collins was the daughter of Joseph Collins, a committed conservationist and leading force in the creation of the North Cascades National Park in Washington State.

This most vehemently environmentalist of Le Guin’s Hainish novels is concerned with colonial exploitation of the natural world. “In this tale”, Le Guin recalls in her introduction to Orion’s 2015 edition, “which began as a pure pursuit of freedom and the dream, I succumbed, in part, to the lure of the pulpit”. She wrote it in London in the winter of 1968. “All through the sixties, in my home city in the States, I had been helping organize and participating in non-violent



67

demonstrations, first against atomic bomb testing, then against the pursuance of the war in Vietnam. I don’t know how many times I walked down Alder Street in the rain, feeling useless, foolish, and obstinate, along with ten or twenty or a hundred other foolish and obstinate souls . . . The victory of the ethic of exploitation, in all societies, seemed as inevitable as it was disastrous”.

It was nominated for Nebula and Locus awards and won the 1973 Hugo Award for Best Novella. It had been published earlier the same year in the anthology *Again, Dangerous Visions*, edited by Harlan Ellison.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. A fresh copy; jacket unclipped, bright, only some trivial rubbing: a fine copy in like jacket. ♣ Cogell A25.

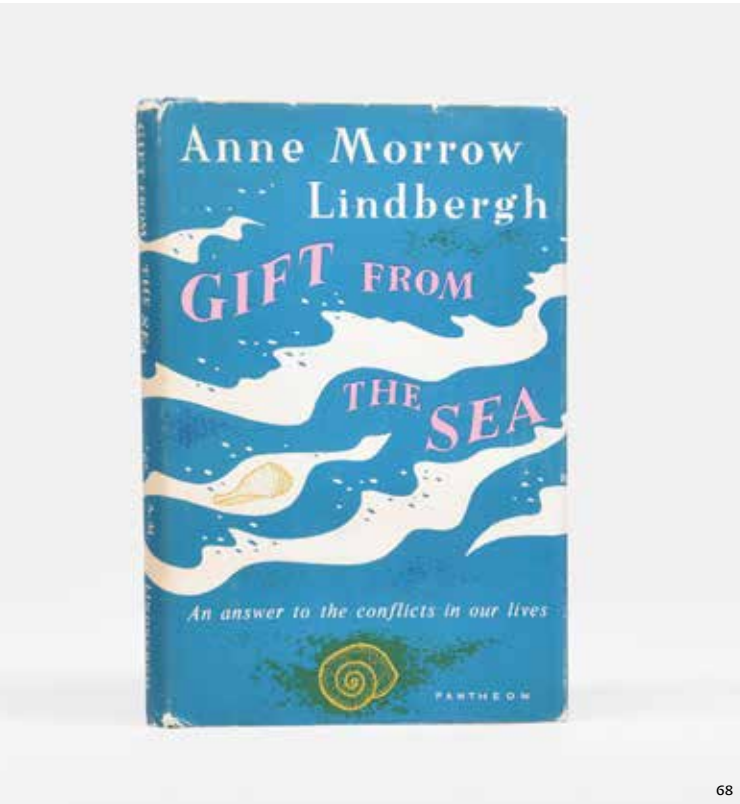
£2,000 [181253]

67
LEOPOLD, Aldo. *A Sand County Almanac.* New York: Oxford University Press, 1949

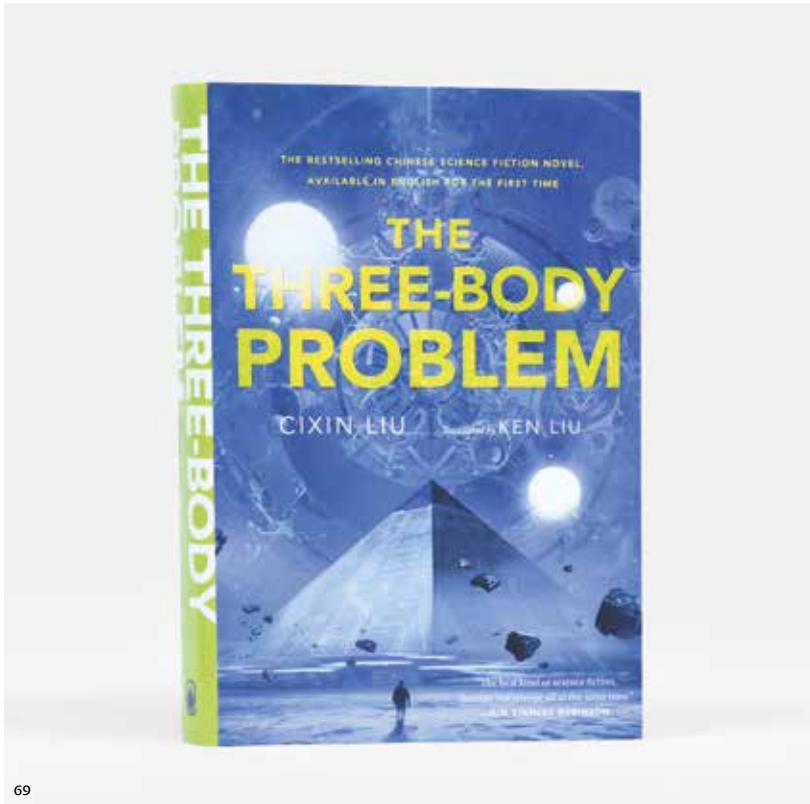
First edition, in the first state dust jacket. Leopold’s landmark work, a fine collection of nature writing in which he sets out his “land ethic” manifesto, is – along with with Thoreau’s *Walden* and Carson’s *Silent Spring* – a cornerstone text of the modern environmental movement.

Octavo. Original green cloth, spine lettered in silver, title and illustration stamped to front board in silver. With dust jacket. Contemporary ownership inscription, “Marion H. Curtis Xmas ‘49”, to front pastedown. A little light discolouration to cloth, jacket spine sunned and panels browned, some chipping to spine ends, joints tender. Overall a very good copy, the contents fresh and bright with no marks, the front panel illustration of the scarce jacket presenting well.

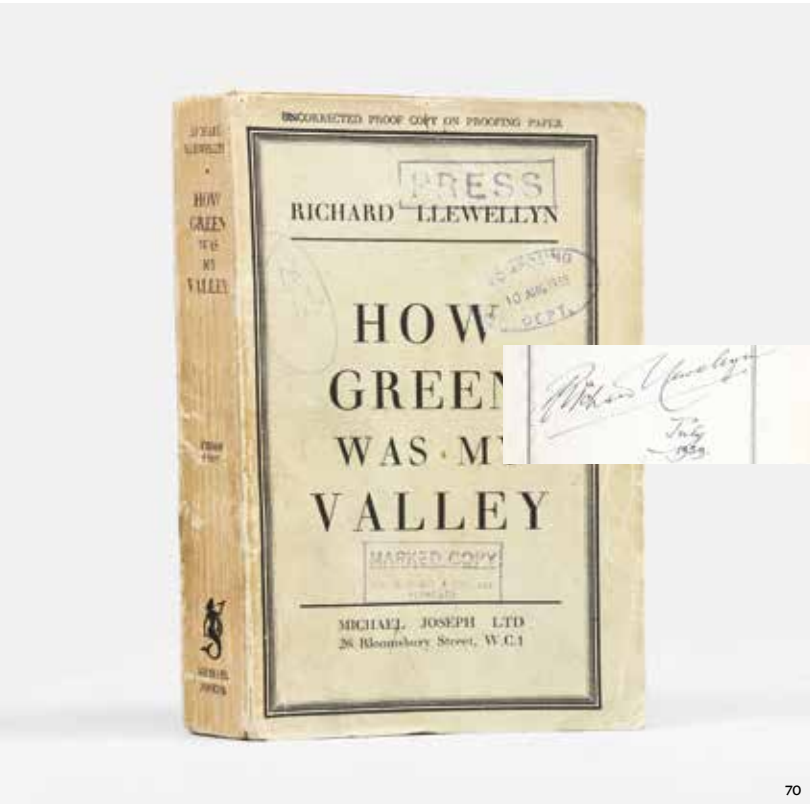
£1,000 [135053]



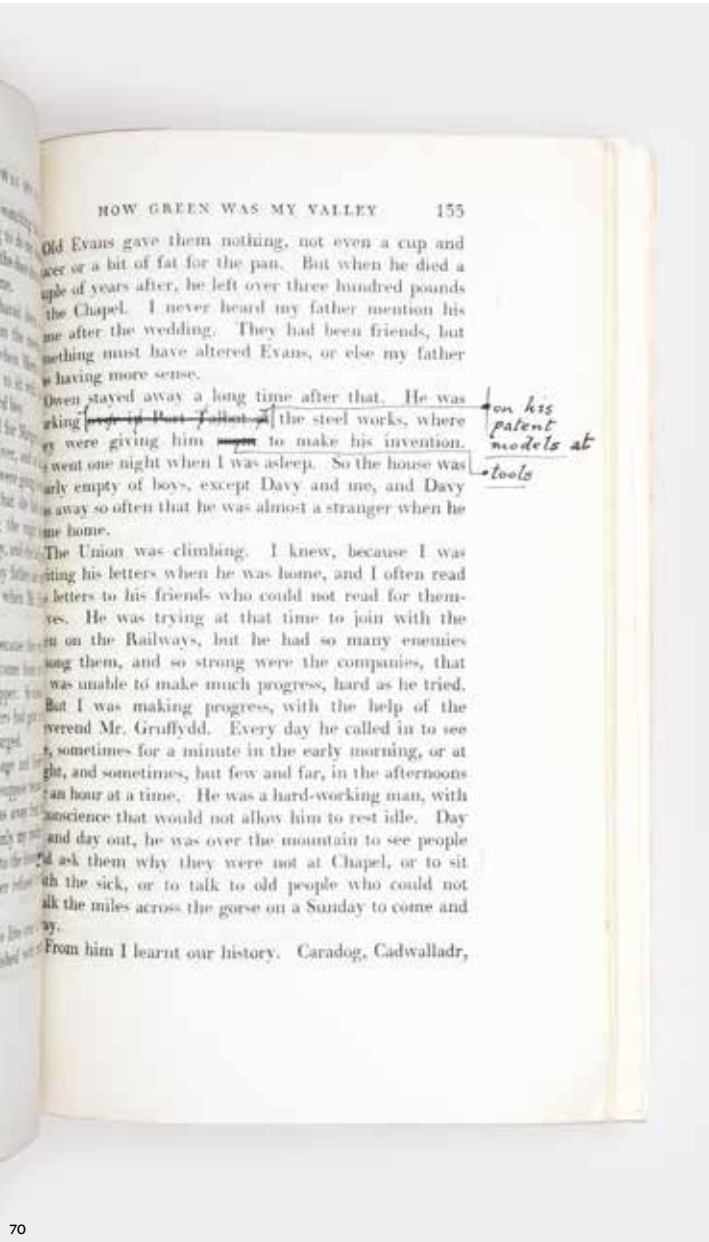
68



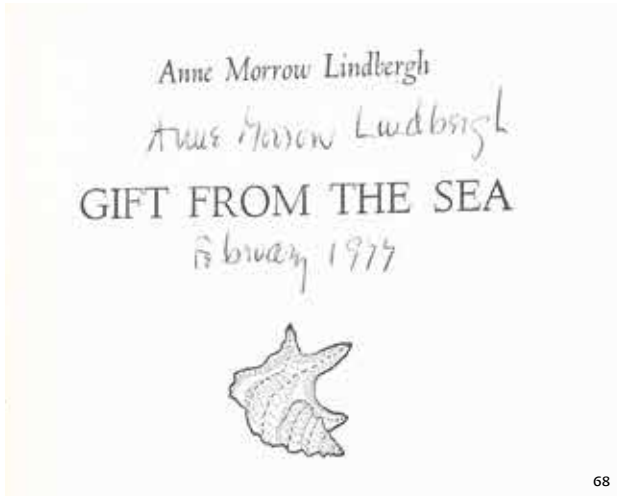
69



70



70



68

LINDBERGH, Anne Morrow. Gift from the Sea. New York: Pantheon, 1955

“ONE SHOULD LIE EMPTY, OPEN, CHOICELESS AS A BEACH”

First edition of this “classic of prefeminism” (ANB), signed by the author on the title page in February 1977.

An account of a vacation beachcombing alone on Florida’s Captiva Island, Gift From the Sea is a “reflection on a woman’s life”, in which Lindbergh, taking particular inspiration from shells such as the channelled whelk, the moon shell, the oyster, and the paper nautilus, writes about “balancing personal needs, social expectations, and obligations to family and community” (ANB).

Octavo. Shell illustrations within text. Original light brown boards, blue cloth backstrip lettered in white, covers with shell motifs in dark brown, front cover lettered in dark blue, top edge green. With dust jacket. A fresh and sound; jacket somewhat rubbed at ends and corners, a few minor nicks along top edge: a fine copy in very good jacket. Laid in is a clipping of brown packing paper retaining Lindbergh’s address at Scott’s Cove, Darien, Connecticut – presumably from the parcel in which the author mailed this copy to the recipient.

£1,500 [180941]

LIU, Cixin. The Three-Body Problem. Translated by Liu Ken. New York: Tor, 2014

First edition in English. Liu Cixin’s bestselling tale of dystopian space ecology was the first work in translation to win the Hugo Award. Having written of extraterrestrials intent on colonizing Earth to escape the cyclical environmental disasters of their home planet, Liu told the UN in 2023 that “to achieve a genuinely sustainable future, we must go beyond the Earth, our cradle”.

The trilogy “is a deeply inventive exercise in world-building, in which a secret Mao-era project to search for extraterrestrial intelligence makes disastrous first contact with a totalitarian government orbiting Alpha Centauri” (SFE). In his postscript written for the English translation, Liu notes he was inspired at the age of 7 by observing the 1970 launch of China’s first satellite, known in the West as China 1.

The story was serialized in *Kehuan shijie* (Science Fiction World) in 2006 prior to publication in book form in 2008. This American edition precedes the British, which appeared as a signed limited edition in 2015.

Octavo. Decorative title and chapter pages. Original pale blue boards, spine lettered in green. With dust jacket. Spine head gently bumped; jacket sharp and unclipped: a near-fine copy in fine jacket.

£450 [180745]

LLEWELLYN, Richard. How Green Was My Valley. London: Michael Joseph Ltd, 1939

“STRANGE YOU WILL NEVER NOTICE BIRDS TILL THEY ARE GONE”

The author’s proof copy used in the book’s production, extensively corrected in his hand and signed by him on the title page, of “the most famous book ever written about south Wales and one of the most enduringly popular novels in English of the twentieth century” (ODNB).

This proof presents the author’s corrections, including substantive text, substitutions, and deletions. The author has marked the text mostly in dark blue ink and signed the title page, “Richard Llewellyn, July 1939”. Many changes remove specific place names: “A boarding house in Porthcawl” becomes “a boarding house on the coast” (p. 24), “a paper in Cardiff” is changed to “a paper in town” (p. 99), “He was working over in Port Talbot at the steel works” becomes “working on his patent models at the steel works” (p. 133), and “a coal-yard in Cardiff” is altered to “a coal-yard somewhere” (p. 585).

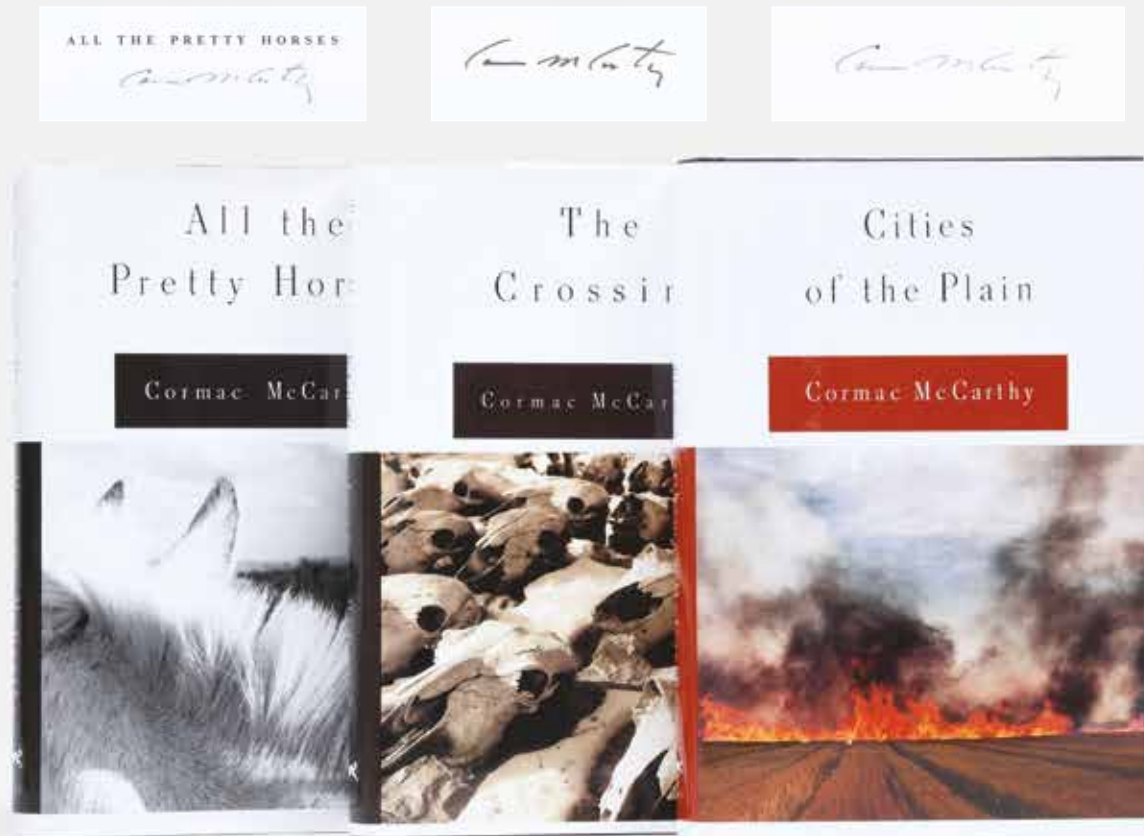
There are more general changes to the text: “Bronwen was tied to the house for her second boy” becomes “Bronwen was tied to the house because of Gareth” (p. 132), “before I will throw you through the window” is changed to “before I will throw you, and

your dignity” (p. 178), and “there is our start” becomes “one thing at a time” (p. 377). There are many corrections of printing errors.

The proof also has annotations mostly in red ink by the printers, noting errors such as uneven and damaged type. A page entitled “Note for Printer” appears to be an editorial addition providing global changes to the spelling of two names and a statement that a “guide to pronunciation” will conclude the text. There is also a request to “Please Revise Title Page”. Stamps or notes dated 10 August 1939 recur throughout, together with “For Revise”, “Marked Copy”, and “Press” stamps. The front wrapper is marked “Uncorrected Proof Copy on Proofing Paper”, changed to read “Corrected Proof Copy”.

Octavo. Original green wrappers, spine and front wrapper lettered in black. Housed in a custom quarter red morocco folding box. Some wear and toning to wrappers, occasional short creases, some minor foxing: a very good copy.

£15,000 [174304]



71

71

McCARTHY, Cormac. All the Pretty Horses; The Crossing; Cities of the Plain. New York: Alfred A. Knopf, 1992–94–98

First editions, review copies, each signed by the author on the half-title. The first book brought McCarthy widespread success, won him the National Book Award in 1992, and was adapted into the film of 2000, starring Matt Damon and Penélope Cruz. Each book has the publisher's review slip loosely inserted; *The Crossing* additionally includes the publisher's brochure and a promotional photograph of McCarthy.

By investigating a changing American frontier, the Border Trilogy juxtaposes “the sublime state, dedicated to both animals and the Wild West, with the protagonists’ limited ability to comprehend this external grandeur despite their persistent nostalgia for the Old West. Thus, the novels’ protagonists tend to ‘reconcile their desire for an idealistic pastoral lifestyle with the reality that naturalistic forces are arrayed against them, making that dream unattainable’” (Younesi & Pirnajmuddin, pp. 51–2).

Three works, octavo. Title pages printed in black and green, brown, or red. Original dark blue quarter cloth, spines lettered in gilt, dark blue paper-covered sides stamped with author's gilt initials on front and publisher's blind device on rear, fore edges untrimmed, top edge of *The Crossing* brown and *Cities of the Plain* red. With dust jackets. A few spots of foxing to endpapers of *All the Pretty Horses*; jackets unclipped. A fine set in fine jackets. ♣ Mahshid Younesi & Hossein Pirnajmuddin, “Nostalgia and the Sublime in Cormac McCarthy's The Border Trilogy”, *Atlantis: Journal of the Spanish Association of Anglo-American Studies*, Vol. 40, No. 2, Dec. 2018.

£7,500

[179947]



72

72

MACFARLANE, Robert. Large signed collection of his nature writings. Various places and publishers: 2003–25

THE GREAT NATURE WRITER OF THIS GENERATION

First editions, all signed by the author. A few volumes are additionally signed by the co-authors or illustrators Dan Richards, Jackie Morris, Johnny Flynn, Stanley Donwood, and Emily Sutton, the last drawing an ink bird. The collection includes Macfarlane's first book, *Mountains of the Mind* (2003), which won the 2004 Somerset Maugham Award. Macfarlane later received the E. M. Forster Award in 2017.

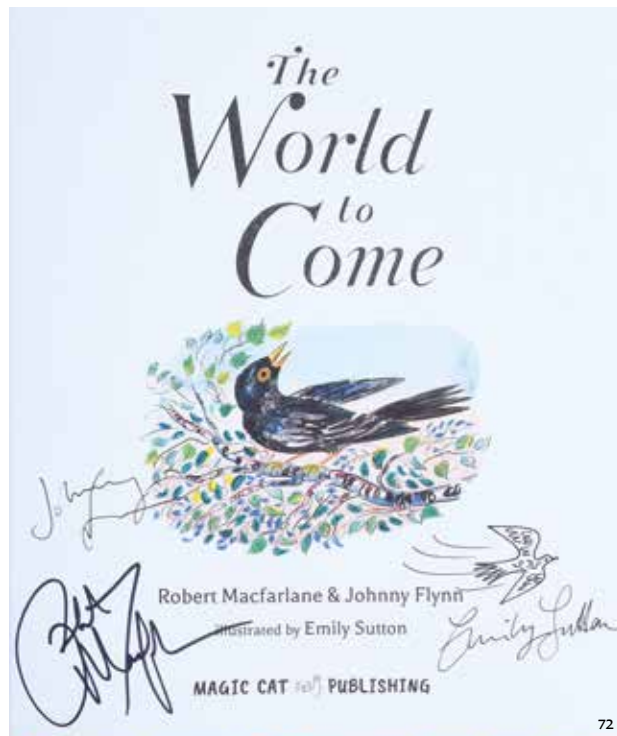
From perilous peaks to ancient woodlands and the subterranean world, Macfarlane's explorations of nature and culture have received widespread popular and critical acclaim. *The Lost Words*, championing terms such as acorn and bramble which were dropped from the *Oxford Junior Dictionary* due to lack of use by children, inspired fundraisers which placed a copy in every Scottish primary school and all British hospices.

The collection comprises: *Mountains of the Mind*; *The Wild Places*; *Adventures Among Birds*, by W. H. Hudson; *Nature Near London*, by Richard Jeffries; *A Land*, by Jacquetta Hawkes; *The Old Ways: A Journey on Foot*; *Holloway*, with Stanley Donwood & Dan Richards; *Landmarks*; *The Lost Words*, with Jackie Morris; *Spell Songs*, with Jackie Morris; *Ness*, with Stanley Donwood; *Underland: A Deep Time Journey*; *The Lost Spells*, with Jackie Morris; *The World to Come*, with Johnny Flynn & Emily Sutton; and *Is a River Alive?*.



72

All are first impressions, except *Spell Songs* (2019), which is a second impression. *Holloway* (2013) and *Ness* (2019) are both first trade editions, each published the previous year in a limited edition by Quive-Smith. *The Lost Words* (2017) is signed by Macfarlane and Morris on a nature-themed bookplate. Three works are first Macfarlane editions, printing his introductions to classic texts for the Collins Nature Library.



72

Together, 15 works, octavos and quartos, accompanied by a promotional yellow cloth bag for *Underland*. Many illustrations, including in colour and photographic; *Spell Songs* issued with a CD in front pastedown pocket. Original bindings, with dust jackets where issued. *Underland*, *Lost Words*, and *Lost Spells* with “signed” sticker. Foxing to bottom edge of *Wild Places*; *Mountains of the Mind* jacket with nicks and creases to upper edges: overall, a fine set in fine, unclipped jackets. ♣ Tom Shippey, “Why You Can't Say Where You Are”, *Wall Street Journal*, 5 Aug. 2016.

£2,750

[179773]



73

73
MARTIN, John (illus.). The Paradise Lost of Milton. London: Septimus Prowett, 1827

THE ONLY ILLUSTRATOR OF PARADISE LOST TO CONVEY A SENSE OF THE VASTNESS OF THE UNIVERSE

First Martin edition in book form, desirable large plate issue, in a handsome contemporary binding. John Martin's *Paradise Lost* holds a strong claim to be the finest illustrated edition of the poem ever produced.

“Martin's work creates an entirely novel effect in the history of Milton illustrations. The landscape of Eden is Martin's primary concern . . . In Martin's illustrations, for the first time, a sense of real place is created by the detailed painting of trees and shrubs with particular attention paid to the variety of texture in the natural scene: rock, moss, bark, and smooth lawn. [Martin's garden evokes] a more than natural fertility and profusion and the vague impression of unkempt wilderness” (Pointon, pp. 177 & 179).



73

The work was issued in eight different formats, four with the larger plates and four with the smaller. There is no priority between the larger or smaller plate issues, or the eight formats. Yet the plate size is a major consideration for the collector, as the larger plates are superior in detail and execution; the smaller mezzotints “suffer greatly from reduction” (Ray, p. 45). Prior to their publication in book form, the plates were first published in 12 parts from 1825 to 1827.

2 vols, quarto (364 × 256 mm). With 24 mezzotint illustrations by Martin in the larger format, with tissue guards. Contemporary dark red straight-grain morocco, spines lettered in gilt, low raised bands tooled in gilt, large gilt floral tooling in compartments, covers bordered with multiple gilt fillets connecting floral tools in gilt and blind, single gilt rule on board edges terminating in foliate finials, dark red morocco doublures decorated with gilt floral columns and corners, brown silk free endpapers with gilt roll border enclosing floral cornerpiece, edges gilt. Spines sunned, joints retouched, discolouration and a few scuffs to covers, wear to corners, trivial split to foot of rear inner hinges, vol. I with small chip to spine head, vol. II with faint damp stain to lower outer corners of contents, both with foxing and oxidization, occasionally affecting plates. A very good copy, handsomely bound. ♪ Balston, pp. 390–1; Johnston, p. 112; Muir, p. 75; Ray 69A. Marcia R. Pointon, *Milton & English Art*, 1970.

£6,500 [181466]

74
MARVELL, Andrew. Miscellaneous Poems. London: for Robert Boulter, 1681

“A GREEN THOUGHT IN A GREEN SHADE”

First edition of Marvell's collected poems, including first printings of such famous pieces as “The Garden”, which expounds the merits of physical and mental retreat, as well as “To His Coy Mistress” and “A Dialogue between the Soul and Body”.

“The word ‘green’ punctuates Marvell's poems, signifying a vital nexus of ideas and emotions which underpins so much of his work. This includes, variously, associations of youth, growth and creativity; however, above all else, it centres upon nature, glimpsing in this instance a primal sense of harmony between the poet and this particular green place” (McRae, p. 130).

Published a couple of years after Marvell's death, the volume made his poetic talents known to a general readership who would



74



74

otherwise have known him from only his commendatory verses to the second edition (1674) of Milton's *Paradise Lost*, and perhaps some of his satires, thereby rescuing one of the major English poets of the 17th century from obscurity.

This copy is complete with the portrait frontispiece and the address “To the Reader” by Marvell's housekeeper Mary Palmer, lacking in some copies. This is the second issue, the earliest obtainable, omitting the suppressed poems on Oliver Cromwell. “Failure of nerve during a temporary crisis in Whig fortunes had led to excision of the three Cromwell pieces before sale from almost all known copies of the work” (ODNB); only two copies, both imperfect, are known with them.

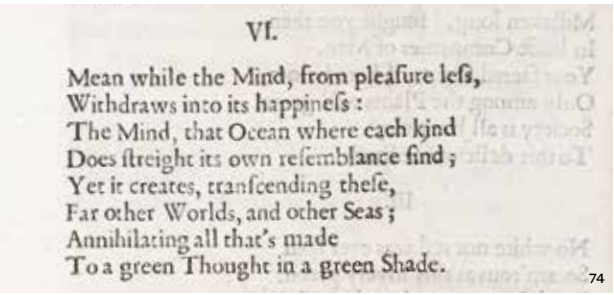
Small folio (295 × 196 mm): 62 leaves, pp. [vi], 116, 131–139; bound without first blank (A1). Engraved frontispiece portrait, woodcut printer's device to title page, the 16 leaves containing the three poems on Cromwell (R2–T1, U2–4, and X2) cancelled as usual. Contemporary calf, rebacked with the original spine laid down, compartments and covers ruled in gilt, floriate gilt decoration to corners. Housed in a custom green cloth slipcase and chemise by James Macdonald Co., New York. Early ownership inscription of “Miss Ward” to front pastedown; signature of “Mr. Burne 1789” to title page; book label of William A. Strutz (1934–2024) to front pastedown and inside of chemise. Small spots of wear to binding, light creases to frontispiece, faint damp stains to a few leaves, marginal ink stain to upper outer corner of U1, occasional finger-soiling, early mathematical annotation to rear pastedown. A very good copy. ♪ ESTC R23026; Grolier, *Wither to Prior*, 536; Hayward 126; Pforzheimer 671. Andrew McRae, “The green Marvell”, *The Cambridge Companion to Andrew Marvell*, 2010.

£25,000 [179106]

75
MATTHIESSEN, Peter. The Snow Leopard. New York: The Viking Press, 1978

First edition, inscribed by the author on the half-title to the National Book Award-winning author Robert Stone and his wife, “For Bob and Janice, very pleased to have met you at last – Peter. February 13, 1979”, and additionally signed by him on the verso of the front free endpaper.

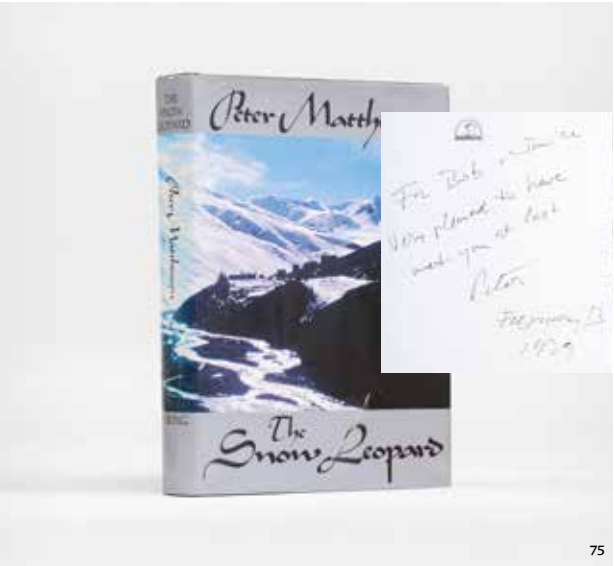
The Snow Leopard is an account of his two-month search for the snow leopard with the naturalist George Schaller. They explored the Dolpo region on the Tibetan Plateau.



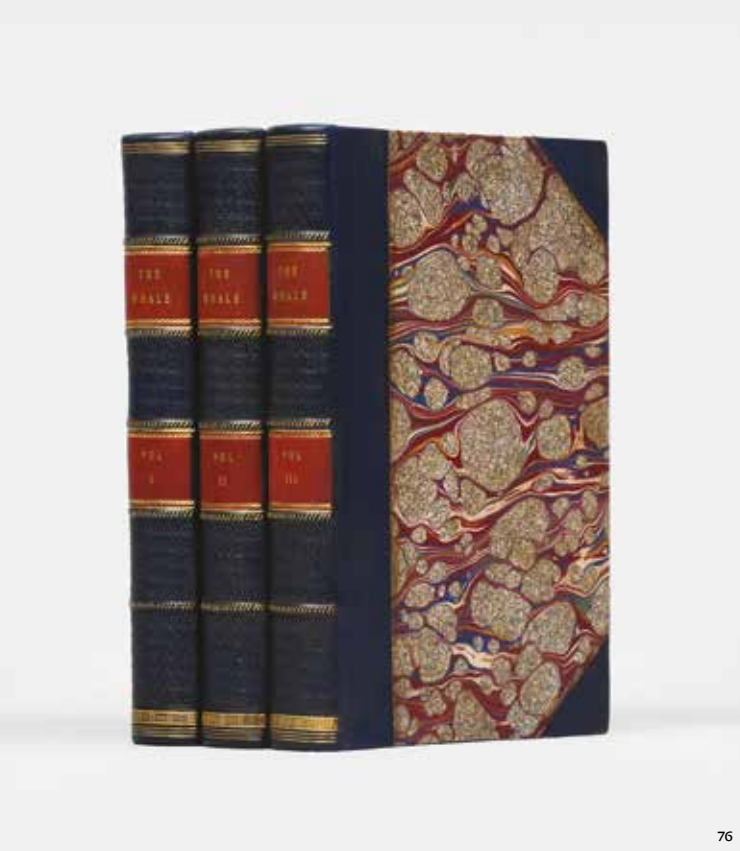
74

Octavo. Black and white frontispiece. Original blue cloth, spine lettered in silver with blue metallic roundel, map endpapers. With dust jacket. Board edges faded with a few marks to boards, minor foxing to edges; jacket with sunned spine, lightly rubbed extremities, short closed tear to foot of front panel: an excellent copy in very good jacket.

£1,750 [102221]



75



76

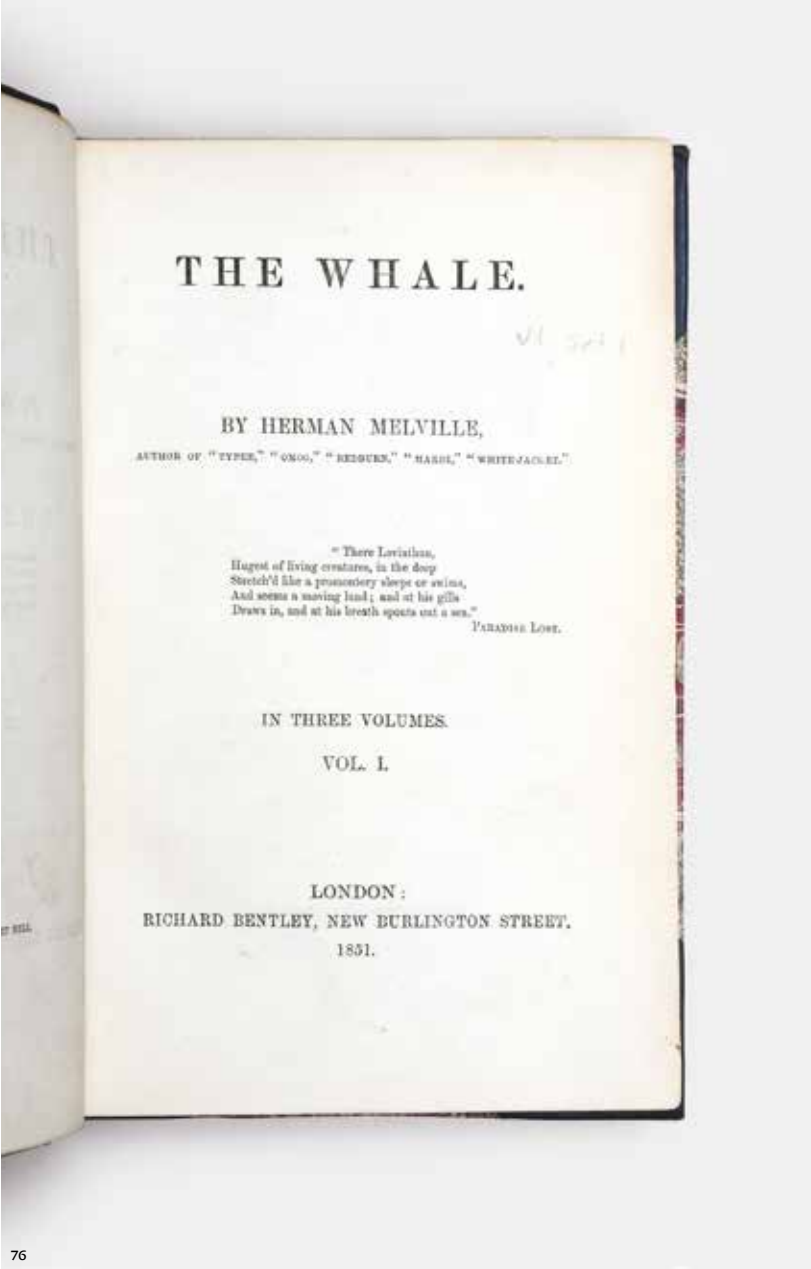
MELVILLE, Herman. *The Whale*. London: Richard Bentley, 1851

“THE FINEST STORY OF THE SEA EVER WRITTEN”

True first edition of *Moby Dick*, preceding the American edition by a month and containing substantial textual differences, this the first issue with the 1851 title page. With only 500 copies printed, this edition is much rarer than its American successor.

The English edition was set up from proof sheets of the American edition, but extensively edited by Richard Bentley without Melville’s knowledge. The profanity and alleged irreverent references were toned down and about 35 passages that later appeared in the American edition were deleted, including the epilogue, despite it accounting for Ishmael’s survival. In its absence, a prominent review in the *London Spectator* criticized the first-person narrative for apparently ending with the death of all involved. “Seeing his book mutilated and mocked had the effect of angering Melville permanently against publishers and critics” (Delbanco, p. 178). Melville’s late change of title to *Moby Dick* was not made, as Bentley had already advertised the work, though Bentley inserted a half-title in the first volume only, reading “The Whale; or, *Moby Dick*”. The American edition followed with Melville’s preferred title and in a single volume. Both editions sold poorly, and in 1853, remaining sheets of the English edition were reissued with a new title page bearing that date.

It was only after Melville’s lifetime that the novel was reappraised. “*Moby Dick* is the great conundrum-book. Is it a profound allegory with the white whale the embodiment of moral evil, or merely the finest story of the sea ever written? Whichever it is, now rediscovered, it stirs and stimulates each succeeding generation, whether reading it for pleasure or with a scalpel. Within its pages can be found the sound and scents, the very flavor, of the maritime life of our whaling ancestors” (Grolier).



76

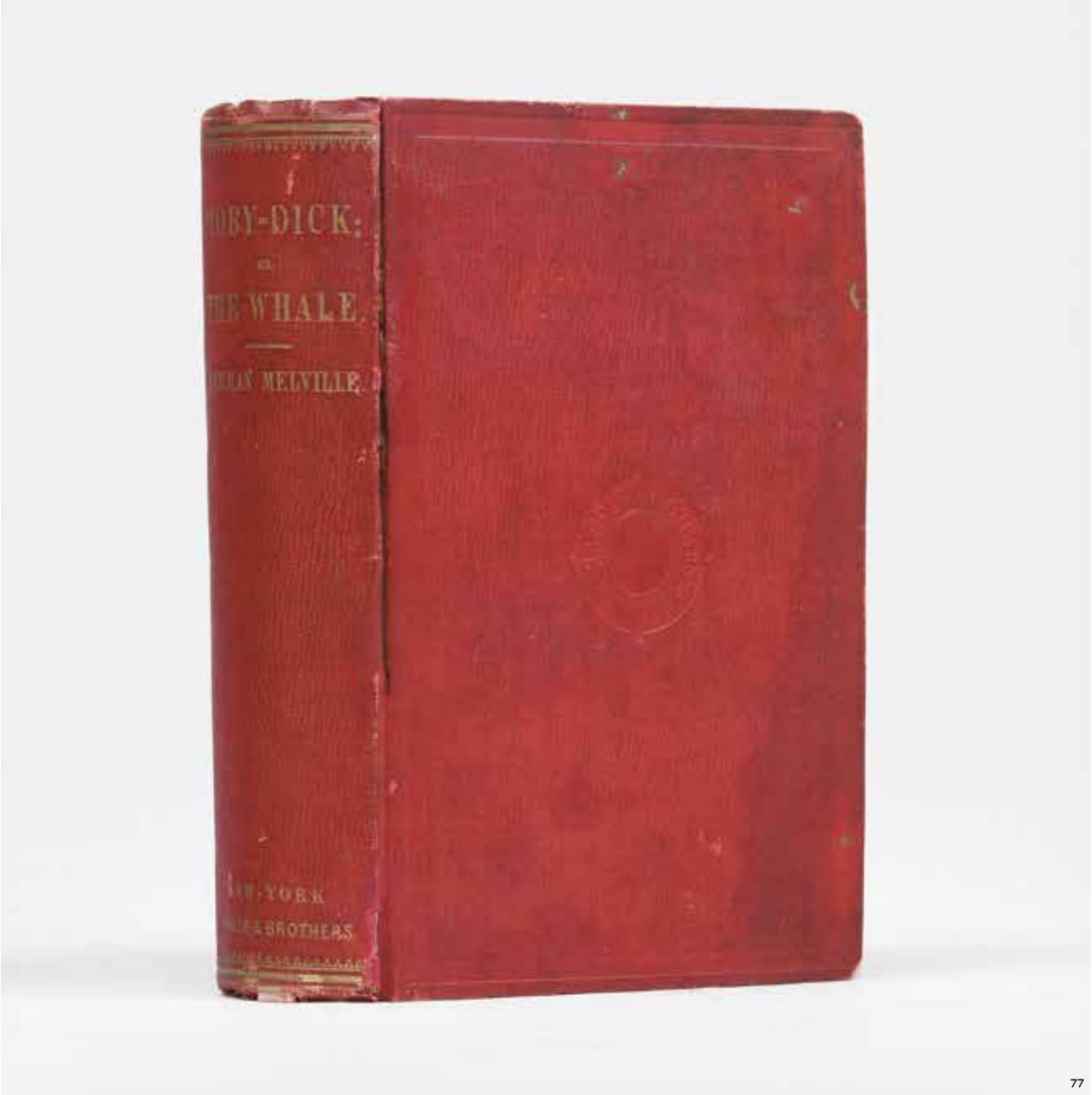
3 vols, large duodecimo (190 × 120 mm). Half-title in vol. I only, as called for. Rebound to style in blue half calf, red morocco labels, compartments decorated in blind with a wave-like scroll between raised bands with gilt rolls, marbled sides, old sprinkled edges. Housed in a red quarter morocco solander box by the Chelsea Bindery. Slight crease to fore edge of early leaves in vol. I. A very clean copy in a sympathetic binding. J BAL 13663; Grolier American 60; Sadleir 1685 – “one of the rarest of three-deckers”. Andrew Delbanco, *Melville: His World and Work*, 2006.

£175,000 [159443]

MELVILLE, Herman. *Moby-Dick; or, The Whale*. New York: Harper & Brothers, 1851

HIS MASTERPIECE, IN THE ORIGINAL CLOTH

First US edition of Melville’s greatest work, in the first issue binding (BAL’s “A” state, with the publisher’s device on the covers and orange endpapers). The US edition was the first to appear under



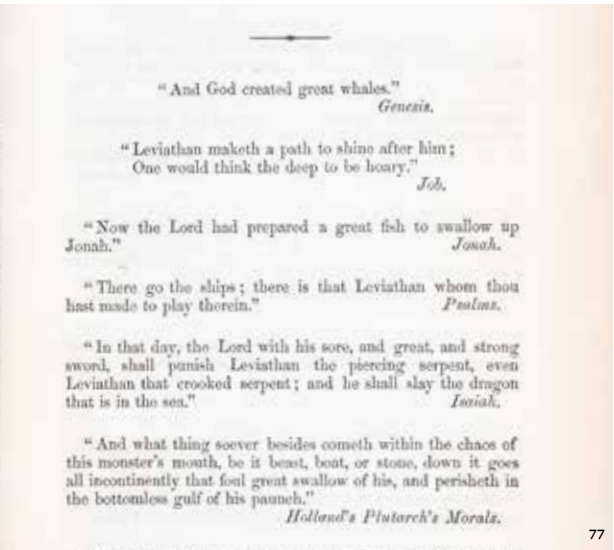
77

the familiar title and contains 35 passages and the epilogue omitted from the British edition (see previous item).

American publishers in the 1850s and 1860s customarily bound editions in an array of colours for the purpose of window display. Copies of *Moby-Dick* were bound in black, blue, grey, green, purple-brown, red, and slate-coloured cloth, without priority, but with red now the rarest surviving colour.

Octavo. With 6 pp. publisher’s advertisements at rear, preliminary and rear blanks. Original red cloth, spine lettered in gilt with decorative gilt border at head and foot, covers with thick one-line border and central publisher’s life-buoy device in blind, orange coated endpapers. Housed in a custom red cloth chemise and brown morocco-backed slipcase. Bookplate of one Benjamin L. Jacobs on front free pastedown. Extremities a little worn, some consistent soiling to binding and top edge, front joint splitting at head, light browning to endpapers, minor repair to top corner of front free endpaper, some foxing as usual, spine of slipcase a little faded: a very good copy. J BAL 13664; Grolier American 100, 60; Johnson High Spots, p. 57.

£50,000 [174609]



77

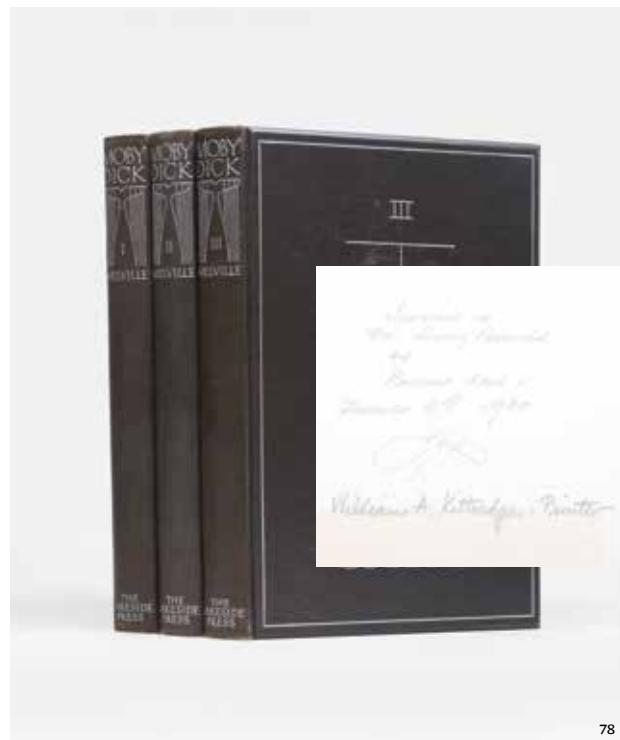


78

MELVILLE, Herman; KENT, Rockwell (illus.). *Moby Dick or The Whale*. Chicago: The Lakeside Press, 1930

THE FINEST EDITION, HERE SIGNED BY ILLUSTRATOR AND PRINTER

First Rockwell Kent edition, limited to 1,000 copies, additionally inscribed by Kent on the front free endpaper in pencil: "Inscribed to Mr Lessing Rosenthal by Rockwell Kent – December 5th 1930". It is also inscribed below, "William A. Kittredge: Printer". On



78

the rear pastedown is pencilled, "11/28/30 R. R. Donnelly & Sons co. 3 vols subscription price".

Lessing Rosenthal (1868–1949) was a lawyer, trustee of Johns Hopkins University, and member of the Bibliographical Society of America, the Caxton Club, and the Chicago Literary Society. His bequest bookplate for the University of Chicago, later stamped with a deaccession stamp, is on the front pastedown.

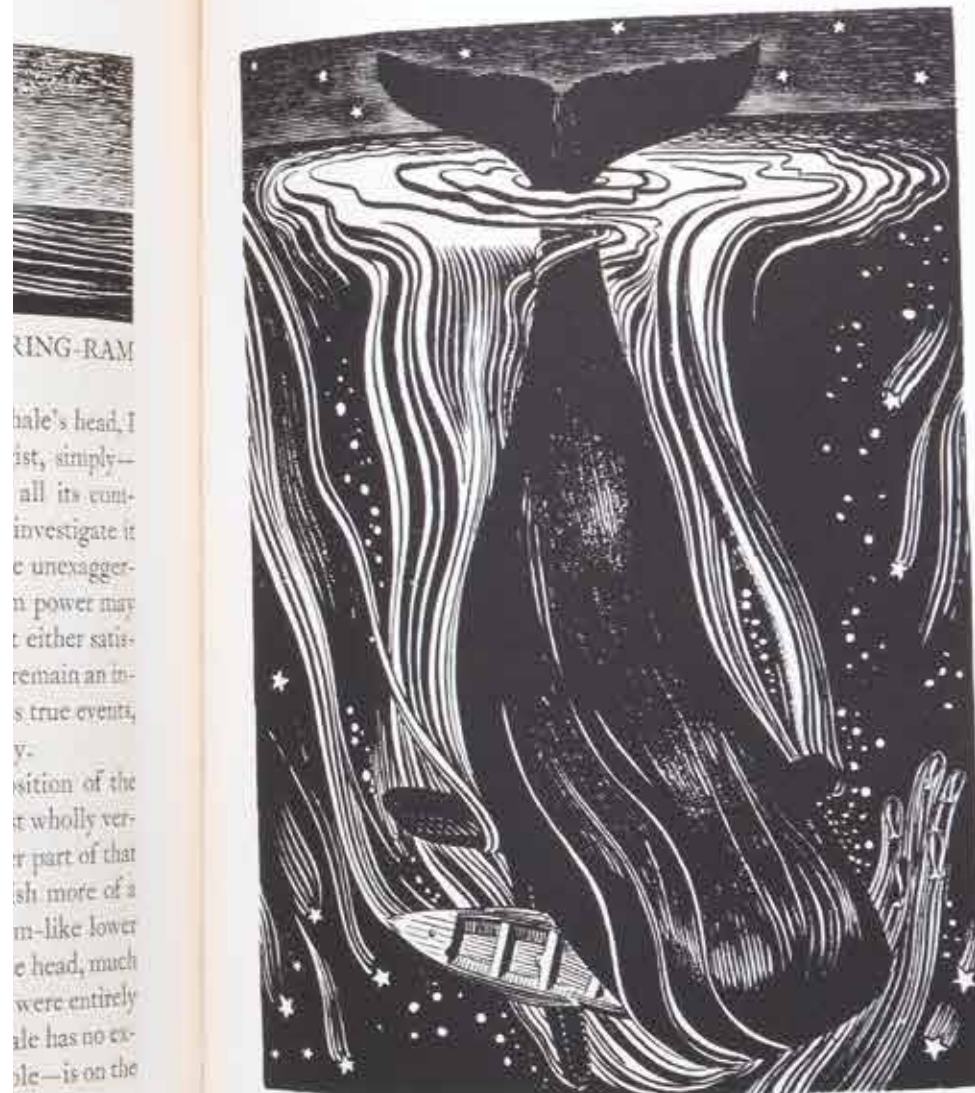
In 1926 the publisher approached Rockwell Kent (1882–1971) to illustrate Richard Henry Dana's *Two Years Before the Mast* (1840). Kent demurred, selecting instead *Moby Dick*. He had complete creative control over his edition and "spent five years researching and designing his project, during which time he discovered many of the 19th-century textual and visual sources that had influenced Melville" (Abrams, p. 377). The result has not only been hailed among the great American illustrated books of the century, but it has also been credited with reviving public interest in a sublime but difficult novel.

It was published in the press's Four American Books campaign, designed to rival the European book market. All copies sold by subscription before printing began.

3 vols, quarto. Profusely illustrated after pen-and-ink drawings, in the style of woodcuts, by Rockwell Kent. Original black cloth over bevelled boards, silver lettering and vignette on spines, front covers with abstract whale design and volume number within silver border, top edges black, others untrimmed. Housed in a white quarter morocco slipcase with wood-effect board sides, red morocco entry, and internal felt lining. Spines lightly toned, rubbing to cloth, short superficial split to vol. 3 front inner hinge, faint offsetting from bookplate and illustrations, the latter as usual. A near-fine set. J. Grolier Fine Printed 100, 22. Matthew Jeffrey Abrams, "Illuminated Critique: The Kent *Moby-Dick*", *Word & Image*, vol. 33, no. 4, 2017.

£17,500

[176609]



78

MIYAZAKI, Hayao. Original animation cel and sketch from *Princess Mononoke*. Tokyo: Studio Ghibli, 1997

“SHE LIVES WITH THE FOREST, AND SO TOO WILL DIE WITH THE FOREST”

An original hand-painted cel from Studio Ghibli’s ground-breaking 1997 film *Princess Mononoke*, capturing Princess Mononoke herself in full battle dress, riding one of her wolf brethren, and aiming a spear at the camera, accusingly. The cel is annotated “C8” and is accompanied by the original pencil sketch used in the making of the finished cel, partly visible through the acetate with some manuscript annotations in red pencil.

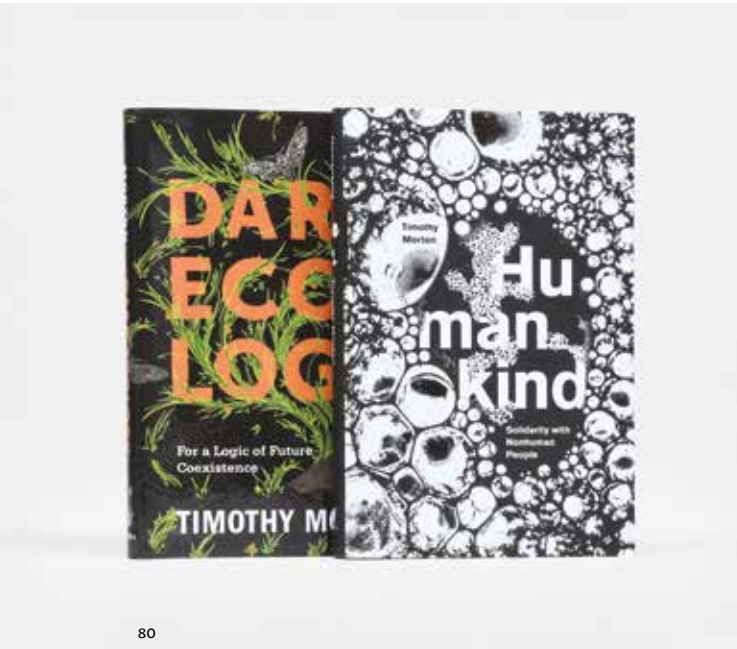
The film, which was dubbed into English using a script adapted by Neil Gaiman, is set in the late Muromachi period of Japan and depicts the struggle between the gods of a forest and the humans who consume its resources. Miyazaki stated that with the film he sought to “portray the very beginnings of the seemingly insoluble conflict between the natural world and modern industrial civilization.” *Princess Mononoke* is the most explicitly ecological of the Studio Ghibli anime, building on the environmental sensibility of earlier masterpieces such as *Nausicaä of the Valley of the Wind* (1984).

The information about a cel’s location in a sequence is contained in the top right-hand corner and consists of a letter and a number. The letter represents the layer of the cel, while the number is the position of the cel in the sequence, the first being numbered 1, and the last with “end” next to its number.

Original production character cel (sheet 230 × 353 mm), annotated “C8”. Original pencil and colour crayon sketch of the same labelled C8 (sheet 235 × 350 mm), with a few manuscript annotations in red pencil. The sketch affixed to the back of the acetate sheet and partly visible through it. Very good.

£17,500 [181479]





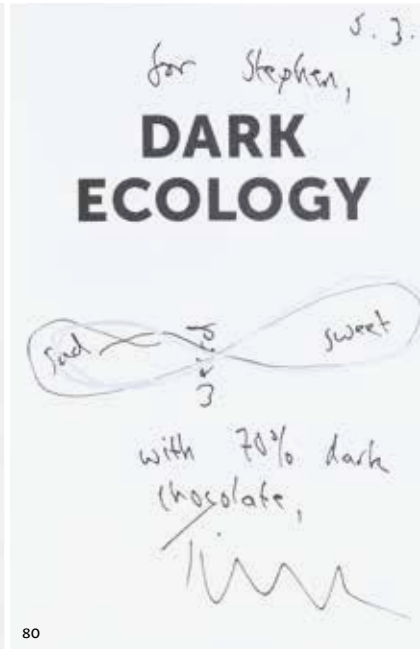
80

80
MORTON, Timothy. Dark Ecology: For a Logic of Future Coexistence. New York: Columbia University Press, 2016 [together with] — Humankind: Solidarity with Nonhuman People. London: Verso, 2017

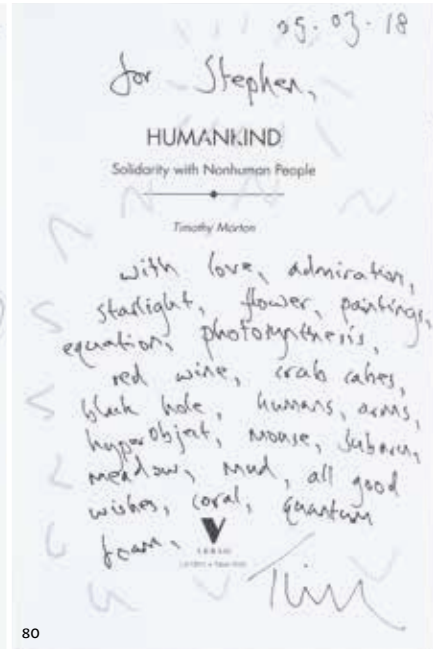
“IN OUR RELATIONSHIP WITH NONHUMANS, WE DECIDE THE FATE OF OUR HUMANITY”

Both works inscribed by the author on the title page: Dark Ecology, “For Stephen, with 70% dark chocolate, Tim” and a doodle of a mobius strip labelled “sad”, “weird”, and “sweet”; Humankind, “For Stephen, with love, admiration, starlight, flower, paintings, equation, photosynthesis, red wine, crab cakes, black hole, humans, arms, hyperobject, mouse, subaru, meadow, mud, all good wishes, coral, quantum foam, Tim”. Both inscriptions are accented in silver ink and dated 5 March 2018. Dark Ecology is a first edition; Humankind is the second impression.

Profoundly engaging with the concept of the anthropocene, Morton argues that it is not possible to separate humankind from nature. He uses the image of the mobius strip to visualize this



80



80

interconnection. An object-oriented philosopher, Morton rejects the notion that humans are privileged over other forms and seeks to widen the meaning of “people”. “Morton’s peculiar conceptual vocabulary – ‘dark ecology’, ‘the strange stranger’, ‘the mesh’ – has been picked up by writers in a cornucopia of fields, from literature and epistemology to legal theory and religion” (Guardian).

2 works, octavo. Diagrams within text. Original orange and black boards, spines lettered in black and silver. With dust jackets. Spine ends gently bruised; jackets unclipped, light creasing to extremities: a near-fine set in like jackets. ♪ Alex Blasdel, “The philosopher prophet of the Anthropocene”, Guardian, 15 June 2017.

£1,750 [181468]

81
NABOKOV, Vladimir. Caterpillar sketch, signed. No date, but not after 2 July 1977

A rare caterpillar sketch by Nabokov, drawn in pencil with yellow shading to the insect’s belly, and initialled “V.” in blue ink between the typed text “As ever, Vladimir Nabokov”. It is



81



82

less common to find caterpillars accompanying the novelist’s signature than his cherished butterflies.

Nabokov described metamorphosis to his Cornell literature students studying transformation in the works of Gogol, Stevenson, and Kafka. The caterpillar begins by “looking for a suitable place. He finds it. He crawls up a wall or a tree-trunk. He makes for himself a little pad of silk on the underside of that perch . . . So what does he do, this courageous and stubborn little animal who is already partly disrobed. Very carefully he starts working out his hind legs, dislodging them from the patch of silk from which he is dangling, head down . . . You will ask – what is the feeling of hatching? Oh, no doubt, there is a rush of panic to the head, a thrill of breathless and strange sensation, but then the eyes see, in a flow of sunshine, the butterfly sees the world, the large and awful face of the gaping entomologist” (Boyd & Pyle, pp. 472–3).

Literature and lepidopterology were the twin great aesthetic pleasures of Nabokov’s life. He was a research fellow at the Harvard Museum of Comparative Zoology and made important scientific contributions, such as a “masterly rearrangement” of the taxonomy of blue butterflies (Coates & Johnson, p. 23). “Typical of most lepidopterists of his day”, Nabokov focused on mature butterfly specimens found among museum collections, but in later years he “began to stress the taxonomic and ecological importance of studying the creatures’ immature stages” as caterpillars (Coates & Johnson, p. 34).

Nabokov told the Paris Review in 1967, “the pleasures and rewards of literary inspiration are nothing beside the rapture of discovering a new organ under the microscope or an undescribed species on a mountainside in Iran or Peru. It is not improbable that had there been no revolution in Russia, I would have devoted myself entirely to lepidopterology and never written any novels at all.”

Pencil caterpillar sketch with yellow detail, initialled in ink, sometime clipped from a letter and measuring approx. 38 × 94 mm. Mounted, framed, and glazed (framed size 120 × 172 mm). Minor creases and browning but in excellent condition. ♪ Brian Boyd & Robert Michael Pyle, Nabokov’s Butterflies: Unpublished and Uncollected Writings, 2000; Steve Coates & Kurt Johnson, Nabokov’s Blues: The Scientific Odyssey of a Literary Genius, 1999; Vladimir Nabokov, “The Art of Fiction No. 40”, Paris Review, no. 41, Summer–Fall 1967.

£4,500 [181521]



82

82
NASH, Paul. Genesis: Twelve Woodcuts, with the First Chapter of Genesis in the Authorised Version. London: The Nonesuch Press, 1924

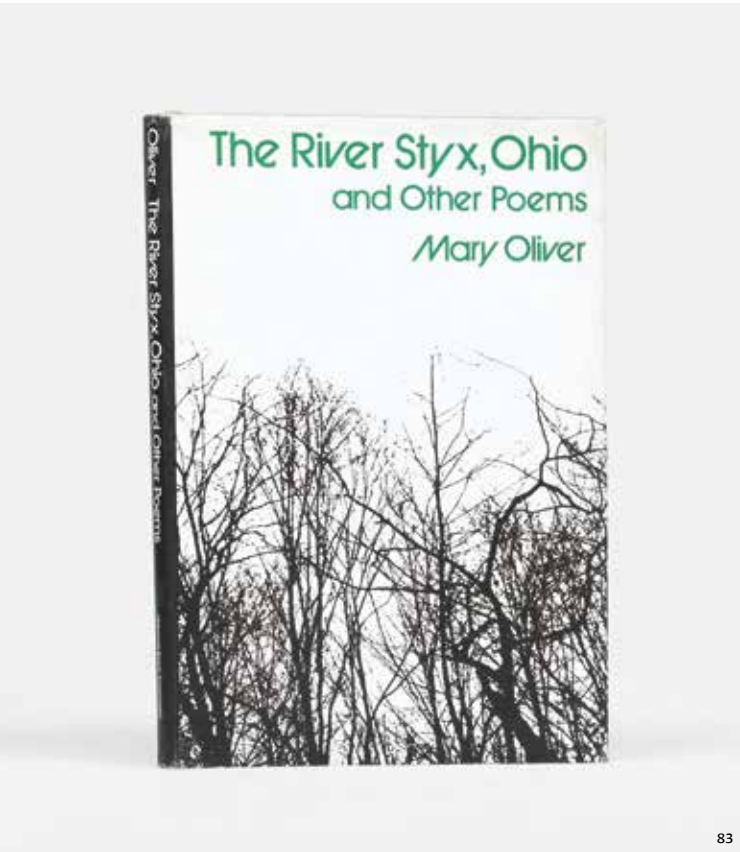
“AND GOD SAID LET THE WATERS BRING FORTH”

First edition, one of 375 printed, with the ownership inscription of Alice Meynell, whose uncle Sir Francis Meynell founded the Nonesuch Press. A black ink manuscript annotation to the limitation statement describes this copy as “out of series for exhibition; from the files of the publishers”.

Genesis was published in the second year of Nonesuch Press commercial operations. It was a daring publication, as Nash’s “boldly innovative” engravings made clear his “leaning towards cubism and surrealism”, and were accompanied by text in Rudolf Koch’s avant-garde Neuland type, in its first extended appearance in England. Its unconventional nature made Genesis “difficult . . . for a wide public to accept” at the time, but it has “secured it an increasingly high reputation with the passage of time” (Dreyfus, p. 148).

Quarto. With 12 wood engravings by Paul Nash. Original black boards, spine lettered in gilt, title and ornaments to front cover in gilt, all edges untrimmed. Head of spine nicked, spots of wear to extremities, a few faint marks to front cover, contents clean with several pages unopened: a very good copy. ♪ Dreyfus 14.

£2,000 [180760]



83

83
OLIVER, Mary. *The River Styx, Ohio and Other Poems.* New York: Harcourt Brace Jovanovich, Inc., 1972

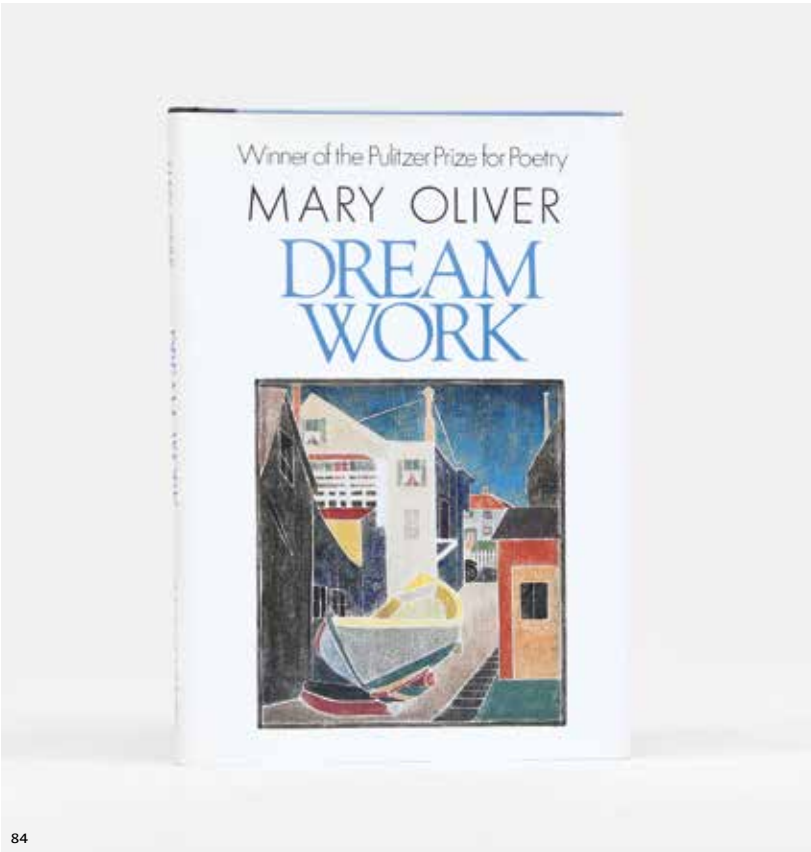
**“I ONLY STOOD / AND LOOKED, A LITTLE WHILE, AT
EVERYTHING; / UNTIL I HAD TO RUN, OR DIE, OR SING”**

First edition of Oliver’s second collection of poems.
Oliver (1935–2019) won the Pulitzer Prize in 1984 and the National Book Award in 1992. Primarily a poet of nature, she lived for most of her writing career in Provincetown, Cape Cod, Massachusetts, and has been compared to Emerson and Emily Dickinson. Her poetry is “an excellent antidote for the excesses of civilization, for too much hurry and inattention, and the baroque conventions of our social and professional lives. [She] is a poet of wisdom and generosity whose vision allows us to look intimately at a world not of our making. The humbling effect of that perspective is her lasting gift to readers” (Matson, p. 164).

Octavo. Original green cloth, spine lettered in dark green. With dust jacket. Edges faintly sunned, small remnant of adhesive on front pastedown; unclipped jacket faintly marked, extremities a little creased: a near-fine copy in like jacket. ♣ Suzanne Matson, “[Review of] *New and Selected Poems* by Mary Oliver”, *Harvard Review*, no. 4, Spring 1993.

£1,750 [174340]

84
OLIVER, Mary. *Dream Work.* Boston: The Atlantic Monthly Press, 1986



84



84

**“YOU ONLY HAVE TO LET THE SOFT ANIMAL OF YOUR BODY /
LOVE WHAT IT LOVES”**

First edition, the scarce hardback issue, signed by the author on the title page. This collection includes the first appearance of “Wild Geese”, “Starfish”, “Morning Poem”, and “The Journey”.

Octavo. Original black quarter cloth, spine lettered in gilt, blue paper sides, publisher’s device in blind on front cover. With dust jacket. A fine copy in fine, unclipped jacket. ♣ Suzanne Matson, “[Review of] *New and Selected Poems* by Mary Oliver”, *Harvard Review*, no. 4, Spring 1993.

£6,750 [181281]

85
OLIVER, Mary. *New and Selected Poems.* [Vols 1 & 2.] Boston: Beacon Press, 1992 & 2005

HER COLLECTED WORKS, INSCRIBED TO A FELLOW POET



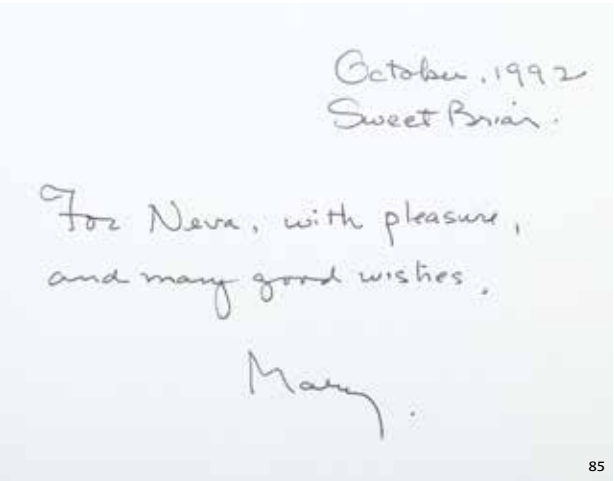
85

First editions, hardcover issues, each signed by the author on the title page. The first volume is additionally inscribed to a fellow poet on the front free endpaper, “October, 1992, Sweet Briar. For Neva, with pleasure, and many good wishes, Mary”.

In 1992, Oliver was writer-in-residence at Sweet Briar College, Virginia, where the recipient of this book, Neva Herrington (1926–2024), was a teacher. Herrington was also an established writer, and “poetry was overwhelmingly her favored form of expression” (*Washington Post* obituary, available online). Her work appeared in the national magazines *Commonweal*, *Southwest Review*, and *Southern Review*, and she published several acclaimed collections of poetry, including *Blue Stone and Other Poems* (1986). In his blurb for *Among the Absent* (2019), Professor Henry Hart noted that “Herrington has a gift for paying attention to what is present and also what is absent . . . [her] poems are moving testaments to those who struggle to make homes among the living and those who, because of their keen memories, find themselves drawn to the dead”.

Published over a decade apart, these two volumes constitute Oliver’s collected works, complete with all her major poems. Volume 1 won Oliver the National Book Award for Poetry in 1992.

2 vols, octavo. Original quarter cloth, spines lettered in gilt, paper-covered sides. With dust jackets. Promotional sticker on front panel of vol. 2’s jacket. Vol 1: tiny bump to head of spine and outer edge of front cover, edges a touch foxed, text block toned; unclipped jacket spine creased at head, two tiny



85

scratches to front panel; overall, near-fine. Vol. 2: unclipped jacket slightly sunned at head; overall, fine.

£4,000 [173643]



86
PALMER, Samuel; VIRGIL. An English Version of the Eclogues. London: Seeley & Company, 1883

THE REDISCOVERY OF SAMUEL PALMER

First edition, one of ten reserved copies, inscribed on the limitation leaf “for presentation”. This copy belonged to Samuel Palmer’s son, Alfred Herbert Palmer, who finished editing his late father’s translation and completed his illustrations for the posthumous publication. Decades later, A. H. Palmer gave this copy to Martin Hardie, curator of the landmark 1926 exhibition which rediscovered Samuel Palmer.

Samuel Palmer began translating the Eclogues around 1856 with the aim to “communicate more of the ‘pastoral essence’ of Virgil than other translators” (Anderson p. 40). Reminiscent of the Roman Campagna, the etching “Opening the Fold” depicts the shepherd Damon lamenting for his lost love Nysa next to his flock of sheep and thatched cottage reveals “classical Arcadia merge[d] with the bucolic English idyll” (Anderson, p. 46).

The front free endpaper is inscribed in pencil, “Martin Hardie, Given to me by A. H. Palmer”. Beneath is a two-page letter, dated 30 August 1927 and tipped in, in which Palmer informs Hardie, “I have just sent you by Dominion Express large paper copies of S.P.’s *Life & Letters*, & his *Eclogues*”. Palmer notes that he planned to sell his second and last copy of the *Eclogues*.

Quarto. With 5 etched plates, 9 photogravures. Half-title and title page printed in red and black. Original vellum, spine and front cover lettered in gilt, front cover with vignette and border in gilt, rear cover with border in blind, top edge trimmed, fore and bottom edges uncut. Small abrasion on front pastedown from a removed label, occasional neat pencil annotations, likely by Hardie. Mild soiling to vellum, ends and corners bumped, short split to head of front joint, inner hinges split, all remaining sound, scattered foxing. A very good copy. J Lister B9(7). Anne Anderson, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*, 2008; Mark Jones, “Herbert Palmer”, *The Fortnightly Review*, 1 Mar. 2016.

£4,500 [180822]



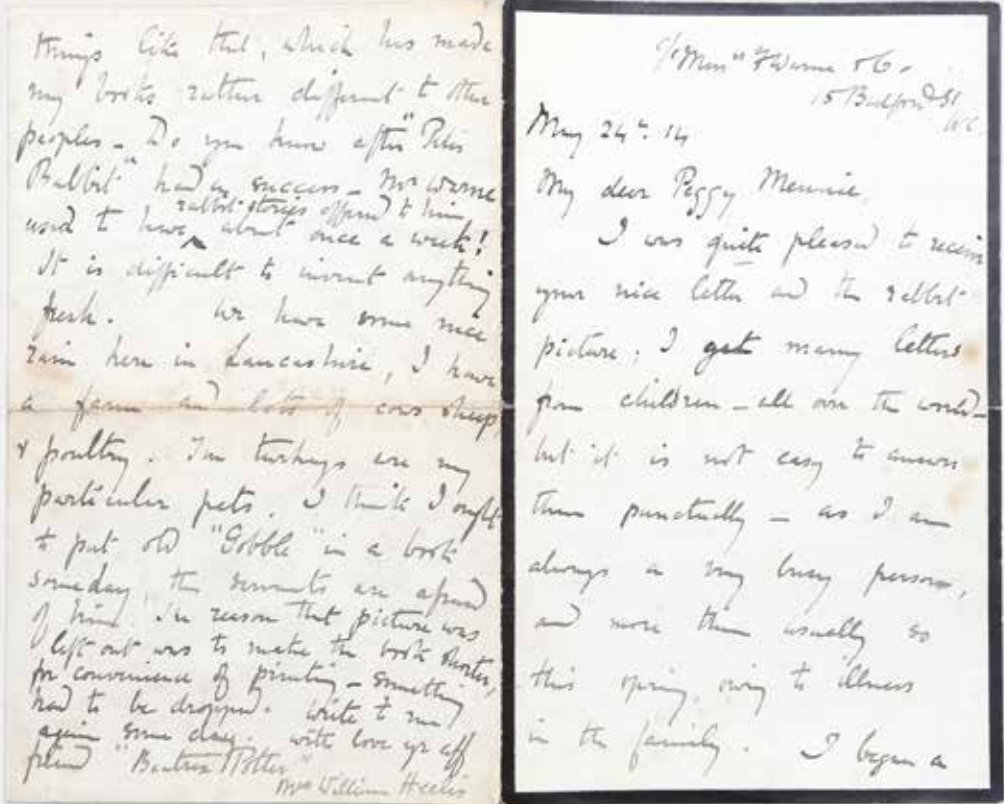
87
POTTER, Beatrix. Autograph letter signed, to Peggy Mennie. London: c/o Messrs F. Warne & Co., 15 Bedford Street, 24 May 1914

A PIONEER OF CONSERVATION IN THE LAKE DISTRICT

A detailed letter, signed as both “Beatrix Potter” and “Mrs William Heelis”, mentioning the writing *The Tale of Kitty-in-Boots*, her farming endeavours, her reasons for her own success, and advice on drawing the hind legs of a rabbit (with a diagram), which was sent to a young correspondent who evidently had sent a picture of a rabbit to Potter.

Through her book royalties Potter became independently wealthy, and in 1905 purchased Hill Top farm in Near Sawrey, close to one of her family’s beloved Lake District holiday houses. William Heelis, a partner in a firm of local solicitors and later her husband, kept her informed of land sales. Over the next 30 years she amassed over 4,000 acres of land in the Lake District, which she bequeathed to the National Trust on her death. A couple of months after writing this letter, the First World War broke out and Potter’s focus turned increasingly from the *Peter Rabbit* series to farming, and her quiet ambitions for the protection and management of the Lake District countryside.

Writing just over a fortnight after the death of her father, Potter states that she “began a new book soon after Christmas . . . about cats, mostly – but of course there is a rabbit in it”. *The Tale of Kitty-in-Boots* was set up in type and galley proofs printed, but Potter only produced one picture and the book was unpublished until 2016. Potter notes that her correspondent is “fond of drawing and painting” and advises that “if you persevere very hard for a long time you have a good chance of succeeding”. She notes: “I succeeded by taking pains. I had been making plain drawings of animals and flowers for many years before I began to do book pictures. I seemed to have learnt the real shape of things”. “Behind each of her children’s books, with its rabbits, mice, frogs, gardens, fields or lakes, lay long and detailed studies of the actual creatures or scenes” (Hobbs & Whalley, p. 20).



Single bifolium (folded to 156 × 97 mm), mourning stationery, laid paper, address written by hand, written on four sides in black ink. Some light foxing and soiling, folded, short closed tears to folds: very good. J Anne Stevenson Hobbs & Joyce Irene Whalley, *Beatrix Potter, The V&A Collection*, 1985; Leslie Linder, *A History of the Writings of Beatrix Potter*, 1987.

£12,500 [177109]

88
SACKVILLE-WEST, Vita. *Orchard and Vineyard*. London: John Lane The Bodley Head Ltd, 1921

HER MOTHER’S COPY, DECORATED WITH VINES AND APPLE TREES

First edition, the copy of the author’s mother, Lady Sackville, with her bookplate on the front pastedown. This copy was subsequently owned by “L. G. James”, whose annotations suggest they were a friend, and perhaps lover, of Vita Sackville-West. A different hand below the bookplate notes that “this book painted by Mrs Tilton belongs to V. Sackville 1925”.

Orchard and Vineyard is the first of Sackville-West’s works to address gardening and the cultivation of the natural world. A pioneering gardener and prolific poet, Sackville-West transformed the surrounds of the ruinous Sissinghurst Castle into one of the most beautiful gardens in England.

Octavo. Original linen cloth-backed blue paper boards, front cover hand-painted with an illustration of vines intertwined with apple trees in bronze by Mrs Tilton, paper labels lettered in black on front cover and spine, edges untrimmed. Spine ends and corners bumped, spine label and edges a

little worn, covers lightly soiled, covers and endpapers toned, a few marks and faint foxing to contents, crease to lower corner of pp. 11–12: a good copy. J Cross & Ravenscroft-Hulme A6.

£1,250 [156554]





89

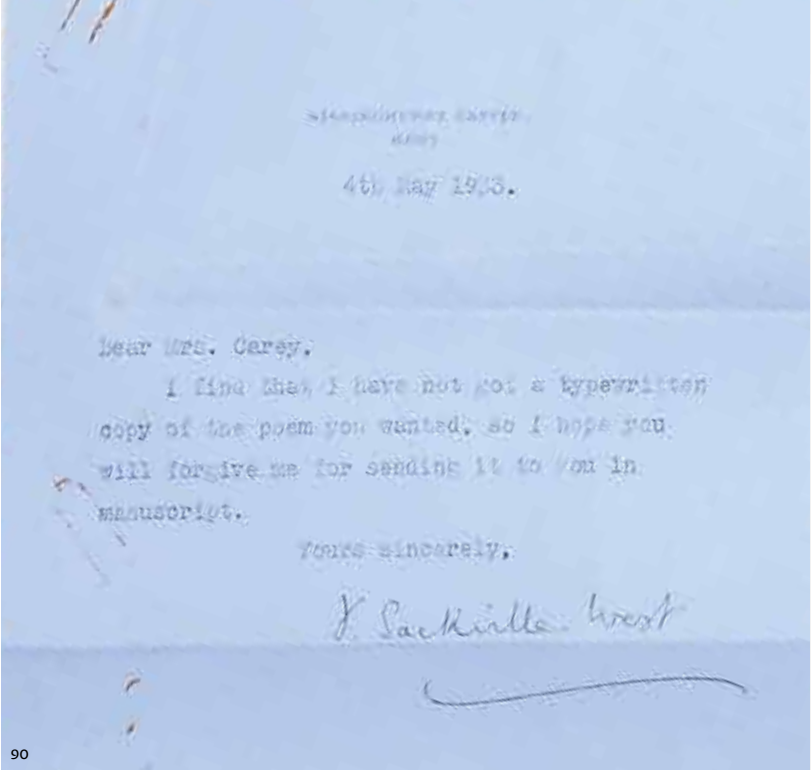


89

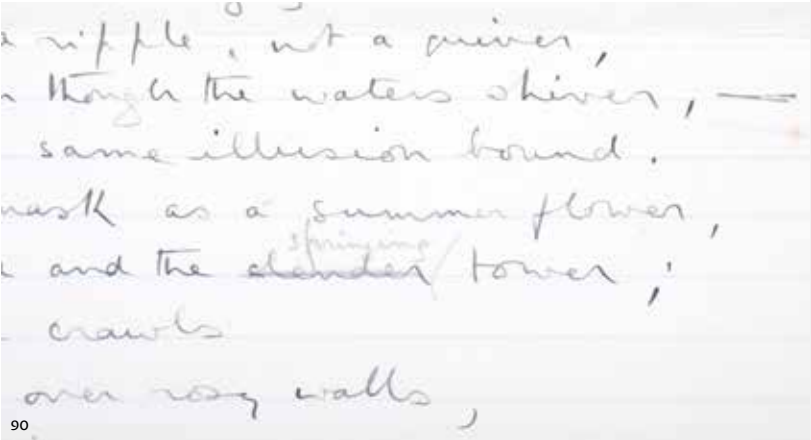
SACKVILLE-WEST, Vita. *The Land*. London: William Heinemann, Ltd, 1926

First edition, signed limited issue, number 50 of 125 copies printed on japon and signed by the author and the illustrator, with four woodcut chapter headings not featured in the trade issue; this copy retains the original slipcase.

This poem, dedicated to Sackville-West's lover Dorothy Wellesley (1889–1956), was “an ambitious attempt to write a modern version of Virgil's *Georgics* by celebrating the annual round of the



90



90

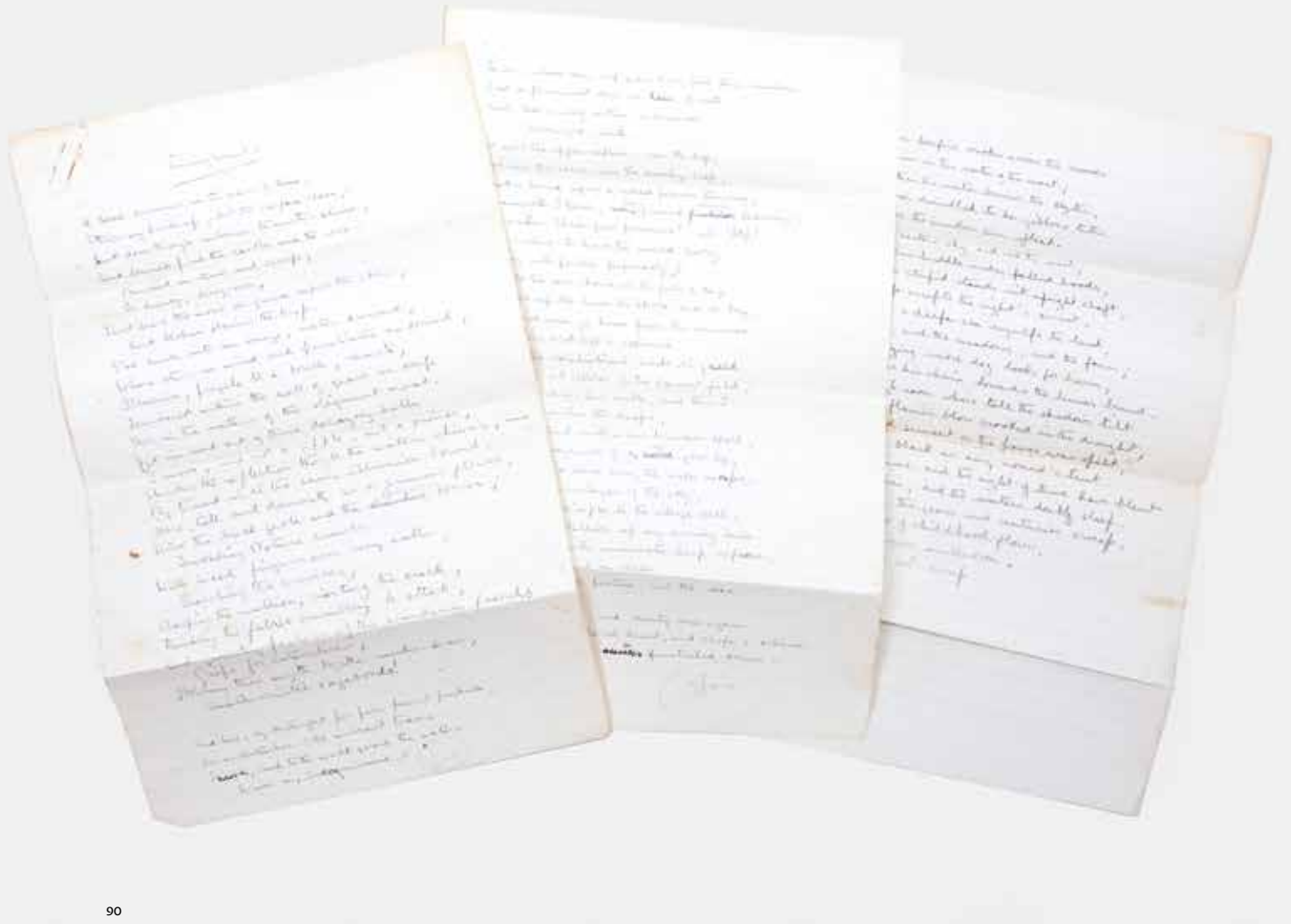
Kentish farming year” (ODNB). It was critically and commercially successful, and won Sackville-West the Hawthornden Prize in 1927. The artist George Plank (1883–1965) was an American illustrator, known for his long association with *Vogue* magazine, and employed by Vita's mother, Lady Sackville, as an interior designer.

Quarto. Woodcut frontispiece and 4 chapter headers by George Plank. Original japon-backed cream paper boards, spine lettered in gilt, top edge gilt, others untrimmed. With the original slipcase. Boards lightly rubbed and foxed as often, contents toned as usual; slipcase marked and toned, a couple of splits discreetly repaired: a very good copy. ¶ Cross & Ravenscroft-Hulme A13(b).

£1,500 [167366]

SACKVILLE-WEST, Vita. “Sissinghurst”, autograph manuscript. Sissinghurst, Kent: c.1931

POLISHING HER POEM PRIOR TO PUBLICATION



90

A pre-publication manuscript draft by Sackville-West of her poem “Sissinghurst”, along with a typed letter signed to one Mrs Carey, dated 4 May 1933: “I find that I have not got a typewritten copy of the poem you wanted, so I hope you will forgive me for sending it to you in manuscript. Yours sincerely, V. Sackville West.”

“Sissinghurst” was composed in 1930 and first published by the Hogarth Press in 1931. It was republished in 1933 in *Collected Poems: Volume One* (pp. 111–14) and by the Samson Press in a limited edition of 500 copies. This appears to be a draft made prior to its first publication and shows Sackville-West making her final edits. There are four notable differences between this manuscript and the printed poem of 1931, and three lines where Sackville-West's edits to the manuscript are carried over into print.

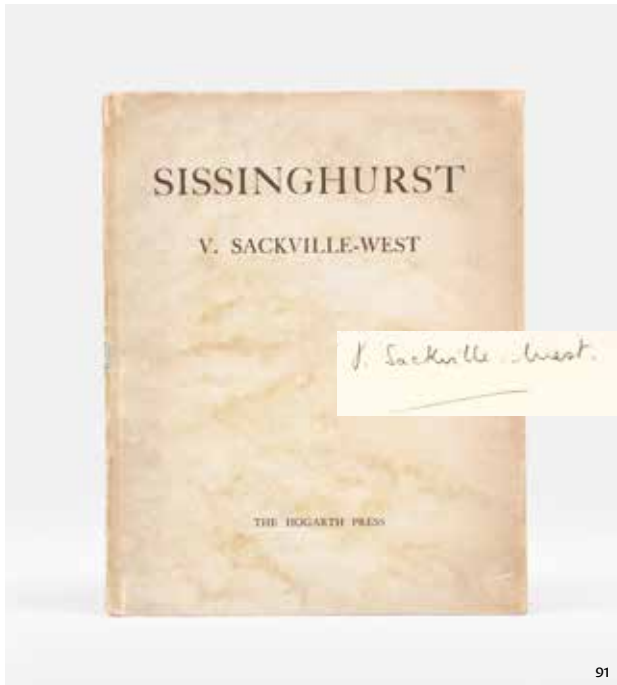
An early line in the manuscript reads “Rise the brick gable and the slender tower”. “Slender” is struck through and replaced with “Springing” in pencil; the final poem is printed as “Rise the brick gable and the spring tower”. The manuscript “Beneath the Himalayas of the sky” is changed by 1931 to the more general “Beneath the snowy mountains of the sky”, and “And fills me with insensate deep repose” is exchanged for the more rhythmically appealing “And fills me with a mindless deep repose”.

The recipient may have been Ellen Clara Carey (née Ware, 1862–1956) or her daughter Kathleen Marianne Carey (b.1899). Both lived in Tunbridge Wells, Kent, not too far from the Sissinghurst estate.

Much of Sackville-West's literary archive was dispersed by Sotheby's in 2003, and the Beinecke now houses a substantial portion, including the first known draft of “Sissinghurst”. One other manuscript of the poem was sold by Sotheby's in 1979. This manuscript was found tucked inside a first edition of *Collected Poems: Volume One*, published by the Hogarth Press in 1933, included here.

Manuscript: 3 leaves of ruled paper (325 × 205 mm), written one side only in black ink, corrections in pencil and ink. Letter: single sheet of blue paper headed “Sissinghurst Castle, Kent” (225 × 175 mm), typed one side only. Book: octavo. Original orange cloth, spine lettered in gilt. Printed Sackville-West poem, “On a Dutch Flower-Picture”, pasted onto verso of rear free endpaper. Foot of spine bumped, boards bowed, a little shaken, front inner hinge cracked, edges and endpapers foxed. Manuscript and letter creased where folded, a few paperclip rust marks and spots of foxing, two short closed tears to outer edge of final leaf of manuscript and one tiny hole to letter, neither affecting text. A well-preserved manuscript and letter, tucked into a very good copy of *Collected Poems*.

£17,500 [177302]



91
SACKVILLE-WEST, Vita. Sissinghurst. London: Printed by hand by Leonard & Virginia Woolf at The Hogarth Press, 1931

First and limited edition, number 98 of 500 copies hand-printed by the Woolfs and signed by the author. Sackville-West bought Sissinghurst Castle in 1930, and found its garden completely overrun. Her eponymous poem romanticized this “drowsy, overgrown” state, alongside envisioning its eventual ordered splendour: “Beauty, and use, and beauty once again / Link up my scattered heart, and shape a scheme”.

Small quarto, pp. [8]. Original mottled brown boards, front board lettered in brown, blue-green endpapers, bottom edge untrimmed. Housed in a custom marbled paper chemise. Slight loss to paper on spine, tiny spots of wear to corners, edges a little rubbed, a few faint marks to rear cover, contents clean: a very good copy. ¶ Cross & Ravenscroft-Hulme A22a; Woolmer 271.

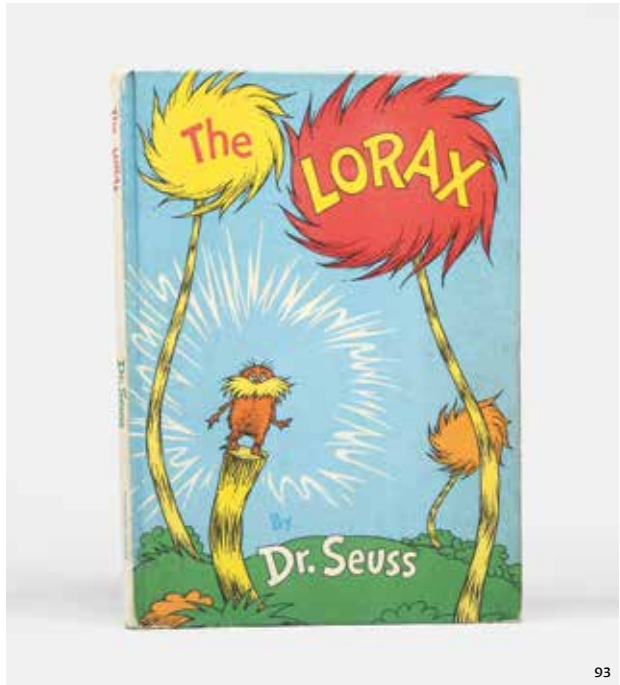
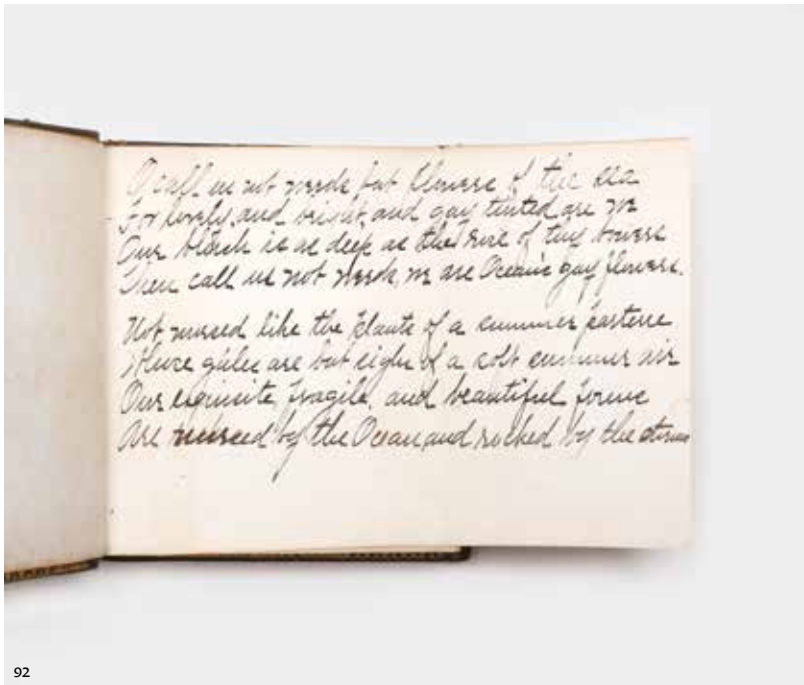
£750 [180706]

92
SEAWEED. Album of pressed seaweed and sea moss specimens. [c.1850]

“O CALL US NOT WEEDS BUT FLOWERS OF THE SEA”

A thoughtful compilation of 80 pressed sea mosses, some of which are artfully arranged in such a way as to depict crosses, a laurel wreath, an anchor, and even the word “love”. Tipped onto the first blank is an eight-line manuscript poem adapted from “Flowers of the Sea”, a popular piece often found in albums of this type.

Seaweed collecting was, along with other forms of scrapbooking, a popular occupation for women during the Victorian era. It served as a sentimental and safely domesticated exploration of the natural world for those who were not expected to study science for its own sake, but as a social accomplishment. Nature was at the centre of the Victorian domestic imagination and inextricably tied to religious and moral edification, with amateur



collectors “drawn to the study of the natural world as a culturally approved form of recreation seen as aesthetically pleasing, educational and morally beneficial, since [natural objects] lifted the mind to a new appreciation of God” (Logan, p. 144). Materials for a seaweed album could be purchased from most seaside resorts, and Queen Victoria herself was known to take part in the hobby.

Although commonly attributed to E. L. Aveline (fl. 1810-1815), “Flowers of the Sea” does not have a clear genealogy. It is often dated to the mid-19th century, but extracts from it appear in print from the 1830s. The version tipped into the album has a handful of subtle variations to printed versions.

Miniature quarto (102 × 95 mm). With 80 pressed specimens of red, green, and brown seaweeds and mosses. Contemporary roan, spine compartments tooled in gilt, raised bands, covers panelled in gilt, front cover lettered “Sea Mosses” in gilt, turn-ins rolled in gilt, handmade textured endpapers printed with crescent moons in red and accented with gilt stars, edges gilt. Extremities rubbed, front inner hinge starting but holding firm, majority of samples complete: in very good condition. ¶ Thad Logan, *The Victorian Parlour*, 2001.

£1,750 [181502]

93
SEUSS, Dr. The Lorax. New York: Random House, 1971

First edition, first issue, with the three lines of copyright and a highlighted yellow panel on the rear cover. Seuss’s environmentalist fable of the Lorax saving the trees was adapted into a computer animated film in 2012, starring Danny DeVito, Taylor Swift, Betty White, and Zac Efron.

Quarto. Illustrated throughout by Dr. Seuss. Original colour pictorial boards and endpapers. Issued without dust jacket. Childish ownership inscription to title. A hint of wear to corners, somewhat darkened, the binding otherwise sound, internally fresh and clean; a very good copy. ¶ Younger & Hirsch 49.

£750 [149102]

94

SHELLEY, Percy Bysshe. Prometheus Unbound. London: C and J Ollier, 1820

First edition of one of the poet’s most important works, handsomely bound by Zaehnsdorf. The “Miscellaneous Poems” at the rear of the volume includes some of the shorter lyrical masterpieces for which Shelley is best remembered, such as “The Sensitive Plant”, “The Cloud”, “Ode to the West Wind”, and “To a Skylark”. Inspired by the classical Prometheia of Aeschylus, Shelley’s play, analogizing his own radical politics, imagines Prometheus’s release from captivity and eventual overthrow of Jupiter.

This copy is a second issue, as usual, with “miscellaneous” correctly spelled on the contents leaf.

Octavo (211 × 137 mm), pp. 222. Bound without half-title and terminal advertisement leaf. Finely bound by Zaehnsdorf in early 20th-century dark blue crushed morocco, spine with five raised bands, second and third compartments lettered in gilt, remaining compartments with central gilt device and orange morocco onlays, single gilt rule to compartments, covers, and board edges, turn-ins gilt, marbled endpapers, top edge gilt. Trivial marks to binding, light marginal stain to pp. 105/106, a near-fine copy.

£3,500

[173658]

95

SHELLEY, Percy Bysshe; COBURN, Alvin Langdon (photo.). The Cloud. Los Angeles: C. C. Parker, 1912

**THE POET’S PAEAN TO THE WATER CYCLE, TURNED TO
A PHOTOGRAPHER’S CELEBRATION OF AMERICA’S
NATIONAL PARKS**

First edition, number 11 of a planned but never completed run of 60 copies, each signed and numbered by the photographer. Coburn’s photographic ode to the American landscape, which



95

includes original platinum prints of Yosemite and the Grand Canyon, illustrates Shelley’s poem on the natural cycle of clouds. This copy has the ownership signatures of the early Californian photographer Fred William Carter.

In 1911 and 1912 Coburn travelled through the American West “pursuing the tonalist’s favourite subject – the natural landscape. Coburn’s poetic representations of the Grand Canyon expressed the nature-based spiritualism of Henry David Thoreau and the transcendental harmony of Ralph Waldo Emerson” (Hirsch, p. 206). Coburn exhibited 50 such photographs at the Blanchard Gallery, Los Angeles, 29 January – 10 February 1912. He approached C. C. Parker, “the Dean of Los Angeles Booksellers” (Dawson, p. 84), with the idea for the present book, which was eventually offered for sale at \$25.

In his autobiography Coburn wrote: “Clouds are especially good subject matter for the photographer . . . The patterns of moving clouds and water are never the same from now to all eternity, and these patterns are ever moving to our continual delight. I have made hundreds of photographs of clouds and never tire of them. Once I made a little book illustrating Shelley’s Ode ‘The Cloud’ with six original platinum prints. Only sixty copies were to be printed and even all these were not made. I only know of one other surviving copy in addition to my own, so this is doubtless my rarest book!” (p. 46).

Fred William Carter was described in a contemporary newspaper as “a photographer, employed in the studio of C. W. Tucker, Covina” (*San Pedro Daily News*, 15 September 1919). Much of his work focused on local urban landscape; several of his photographs, dated c.1930s, are part of the Huntington’s Historical Society of Southern California Collection of Photographs – titles include “Amusement Zone, Santa Monica”, “Antique shop,



95

Glendale”, and “Duck pond, Westlake Park”. A recent publication on LA history remarked on the “dazzling monochrome photography” of the “sadly unremembered” Carter (Kipen, p. xx).

Composed either during late 1819 or early 1820, “The Cloud” first appeared in print in the 1820 collection *Prometheus Unbound*. “The literary pedigree of *The Cloud* reaches back to Aristophanes’ *The Clouds* which Shelley read in June 1818” (Donovan, p. 356), and many critics have proposed that Shelley’s awareness of scientific meteorology resembles the ideas of cloud-formation of Giambattista Beccaria, Erasmus Darwin, Adam Walker, and Luke Howard. “The role assigned to electricity in the life-cycle of clouds, for example, appears to inform the second stanza: and Shelley shows a clear understanding of the process of atmospheric evaporation-condensation-precipitation” (p. 357).

Quarto. With 6 original platinotype prints of clouds tipped in, by Coburn (each approx. 7 × 5 inches). Text printed in brown ink on French-folded sheets. Original pale green cloth-backed buff paper-covered boards, spine unlettered, printed paper label to front board. Previous ownership inscriptions to front free endpaper: “Samuel Maynard San Francisco July 1913” (name repeated on rear free endpaper); “Fred William Carter”. Some wear to spine, cloth spotted, boards tanned and lightly rubbed in places, front board cockled, the paper title label nicely preserved, unfaded and unchipped; endpapers browned and a little soiled, contents clean and evenly toned; plates in excellent condition, unfoxed and sharp, light offset to facing blanks. Overall a very good copy. ¶ Ernest Dawson, “Los Angeles Booksellers Fifty Years Ago”, *The Quarterly: Historical Society of Southern California* 29, no. 2, 1947, pp. 84–92; Jack Donovan & others, eds., *Shelley’s Poems*, vol. 3, #319: “The Cloud”; Helmut & Alison Gernsheim, eds, *Alvin Langdon Coburn, Photographer: An Autobiography*, 1978 edn; Robert Hirsch, *Seizing the Light: A Social & Aesthetic History of Photography*, 2017; David Kipen, intro., *Los Angeles in the 1930s: The WPA Guide to the City of Angels*, 2011.

£25,000

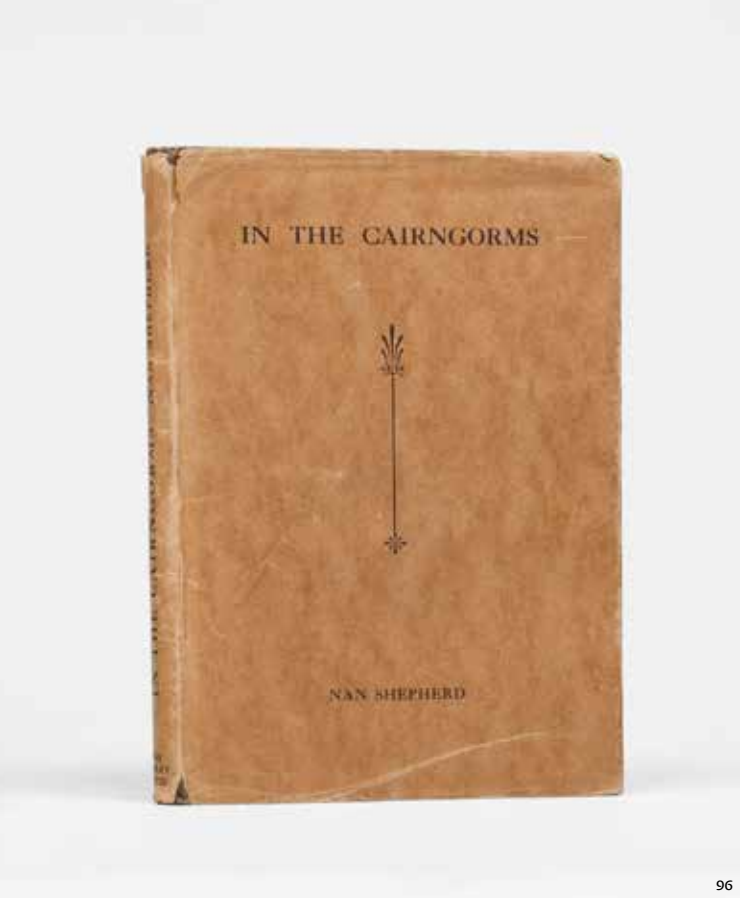
[145847]



95



95



96

96
SHEPHERD, Nan. In the Cairngorms. Edinburgh: The Moray Press, 1934

THE PIONEERING SCOTTISH MOUNTAINEER AND POET

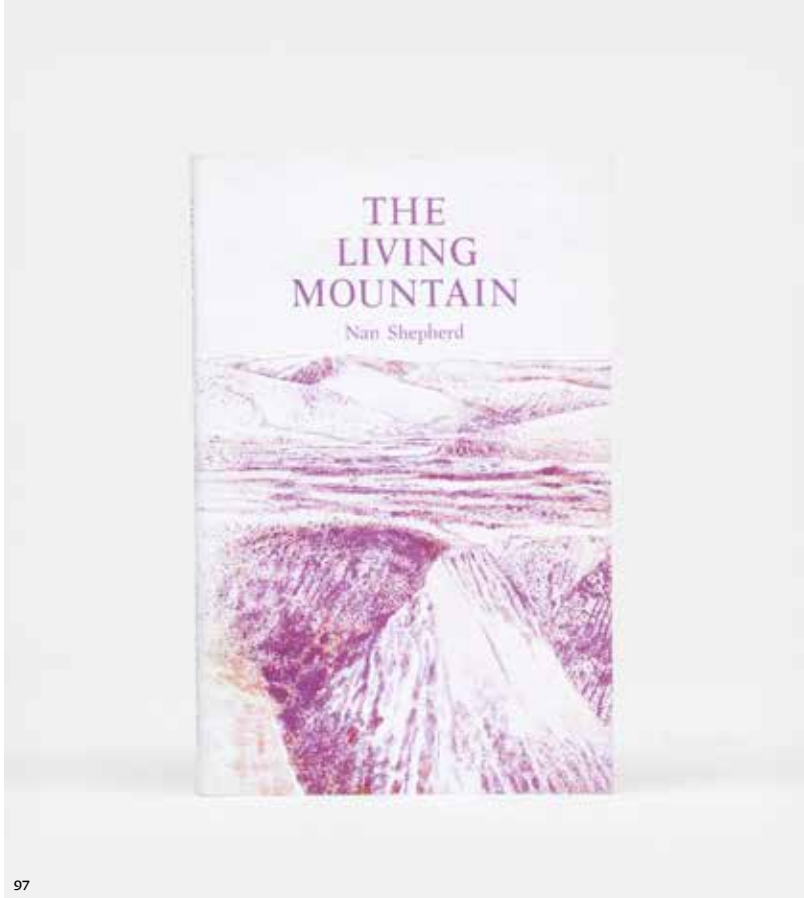
First edition of the author's sole volume of poetry, a meditation on her beloved Cairngorms and the last of her works published before a 40-year hiatus and the publication of *The Living Mountain*.

Shepherd (1893–1981) is now recognized as one of Britain's finest writers on the natural world, whose works have influenced Richard Mabey and Robert Macfarlane. She published three novels in a burst of creativity between 1928 and 1933, before the publication of this volume.

Growing up and living her entire life in Aberdeenshire, Shepherd came to know her local area and the nearby mountains well, and her poetry, written in both English and Scots, articulates her relationship with these mountains.

The work ends with a collection of bruised and oblique love sonnets. "Very few people understand them", she said, "which makes me feel better". Shepherd's novels are known for their explorations of the inner lives and desires of sidelined, forgotten, and often unmarried women. Herself unmarried, Shepherd used her sonnets, addressed to an undisclosed recipient, to speak to her own sense of desire and longing. She describes herself as "broken and spent with loving", couching her feelings in terms of physical pain. This work, reflecting some brooding disharmony in her own inner life, offers a stark contrast to her meditations on the often harmonious but also dehumanized world of the Cairngorms, so letting readers in, just as her nature writing encourages them to let themselves out.

Octavo. Original light brown quarter cloth, spine lettered in gilt, pale brown patterned sides, top edge blue, others untrimmed. With dust jacket. Ownership signature of "K. Hendry, 26.8.41" to front free endpaper. Spine



97

ends a little marked and rubbed, boards slightly bowed; jacket lightly rubbed, a few small chips to folds, unclipped: a very good copy in very good jacket.

£2,250 [173376]

97
SHEPHERD, Nan. The Living Mountain. A celebration of The Cairngorm Mountains of Scotland. Great Britain: Aberdeen University Press, 1977

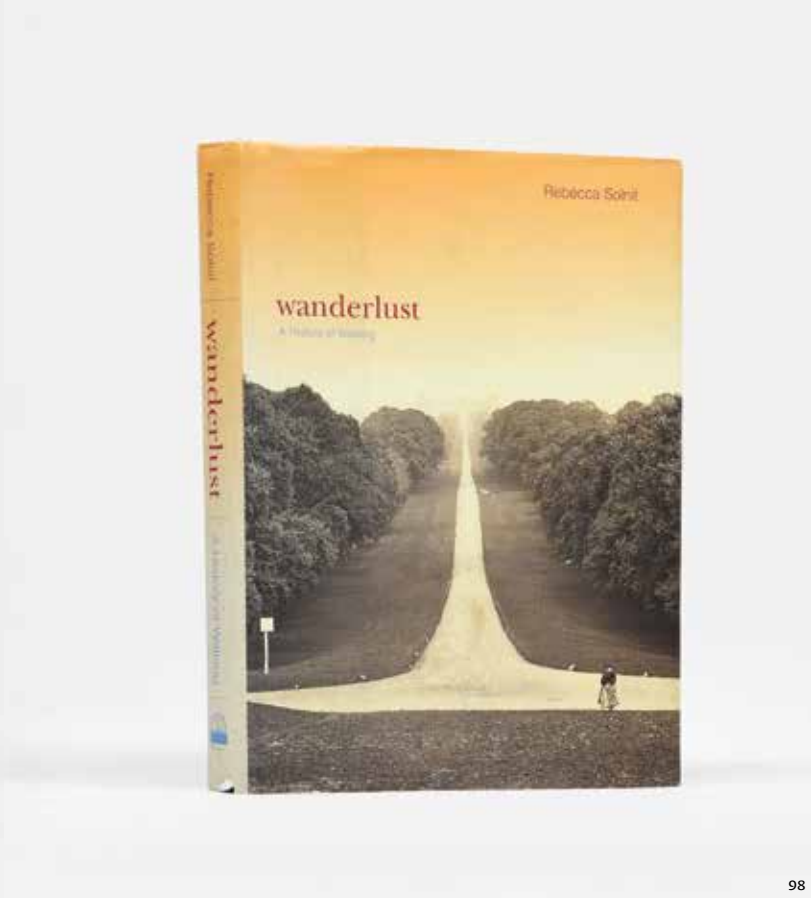
"THE FIRST LAW OF ECOLOGY IS THAT EVERYTHING IS CONNECTED TO EVERYTHING ELSE"

First edition. Shepherd's deeply personal masterpiece of nature writing is uncommon in the first edition. It has been hailed as one of the "most remarkable twentieth century British studies of landscape" (Macfarlane).

Written mostly during the Second World War, Shepherd sent a completed draft of *The Living Mountain* to her friend and novelist Neil Gunn in the summer of 1945 but lay unpublished for over three decades. "Best thought of, perhaps not as a work of mountaineering literature but one of mountain literature" (Macfarlane), it was republished in 2011 and swiftly had a major influence on contemporary nature writing.

Octavo. With 12 full-page black and white illustrations and map by Ian Munro. Original white pictorial wrappers, lettering and cover illustration in purple. Ownership inscription of "William G. Robertson, Aberdeen, 27.xii.78", director of the Clydesdale Horse Society, on inside front cover. Wrappers bright, adhesive visible at front inner hinge, contents clean. A near-fine copy. ♣ Robert Macfarlane, "Introduction", Nan Shepherd, *The Living Mountain*, 2011.

£2,000 [179789]



98

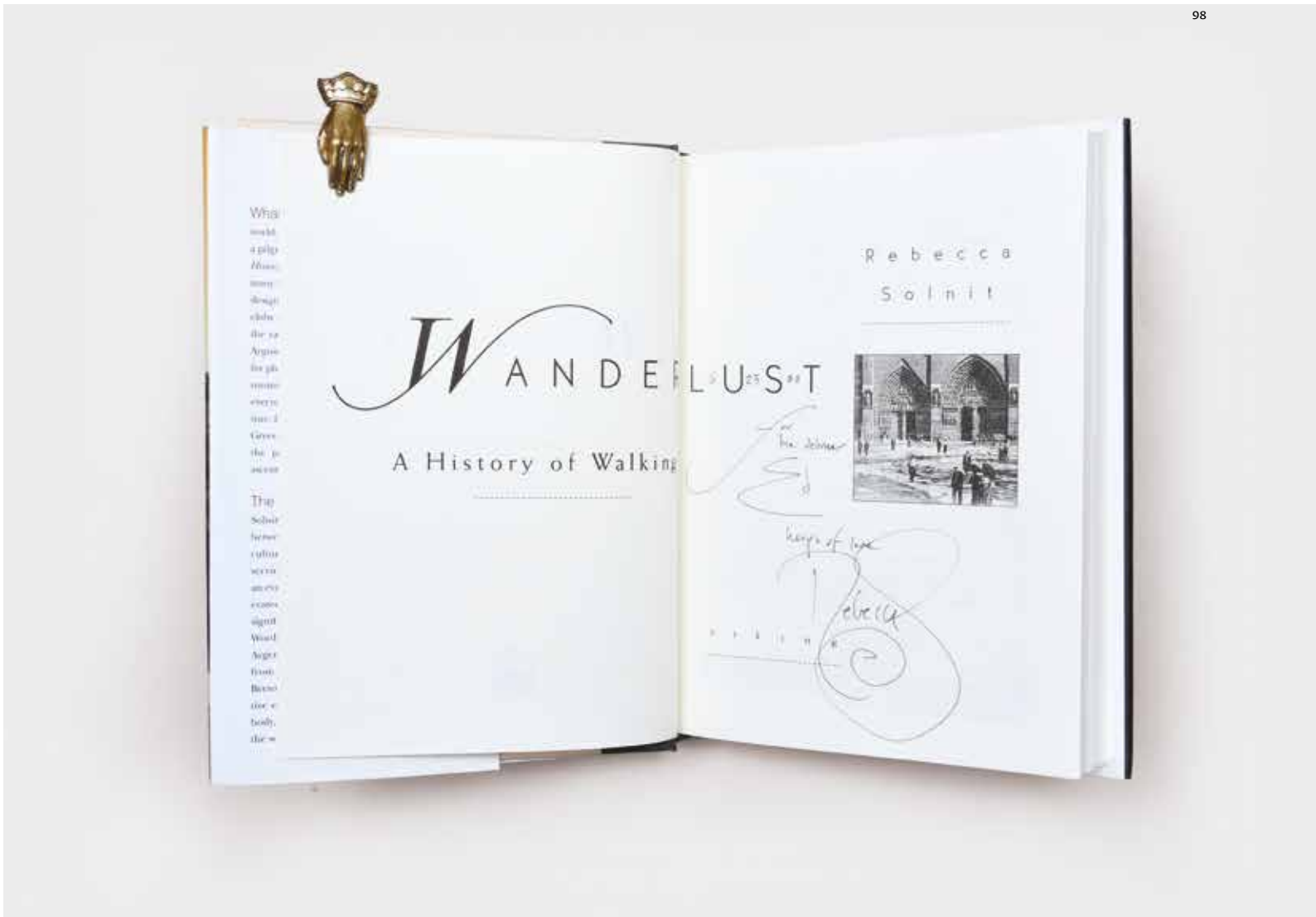
98
SOLNIT, Rebecca. Wanderlust. A History of Walking. New York: Viking, 2000

First edition, inscribed by the author on the title page, "for the debonair Ed, heaps of love, Rebecca, 6.23.00". In *Wanderlust*, Solnit ambles her way through chapters such as "The Legs of William Wordsworth", "The Path Out of the Garden", "Paris, or Botanizing on the Asphalt", and "Walking After Midnight: Women, Sex, and Public Space."

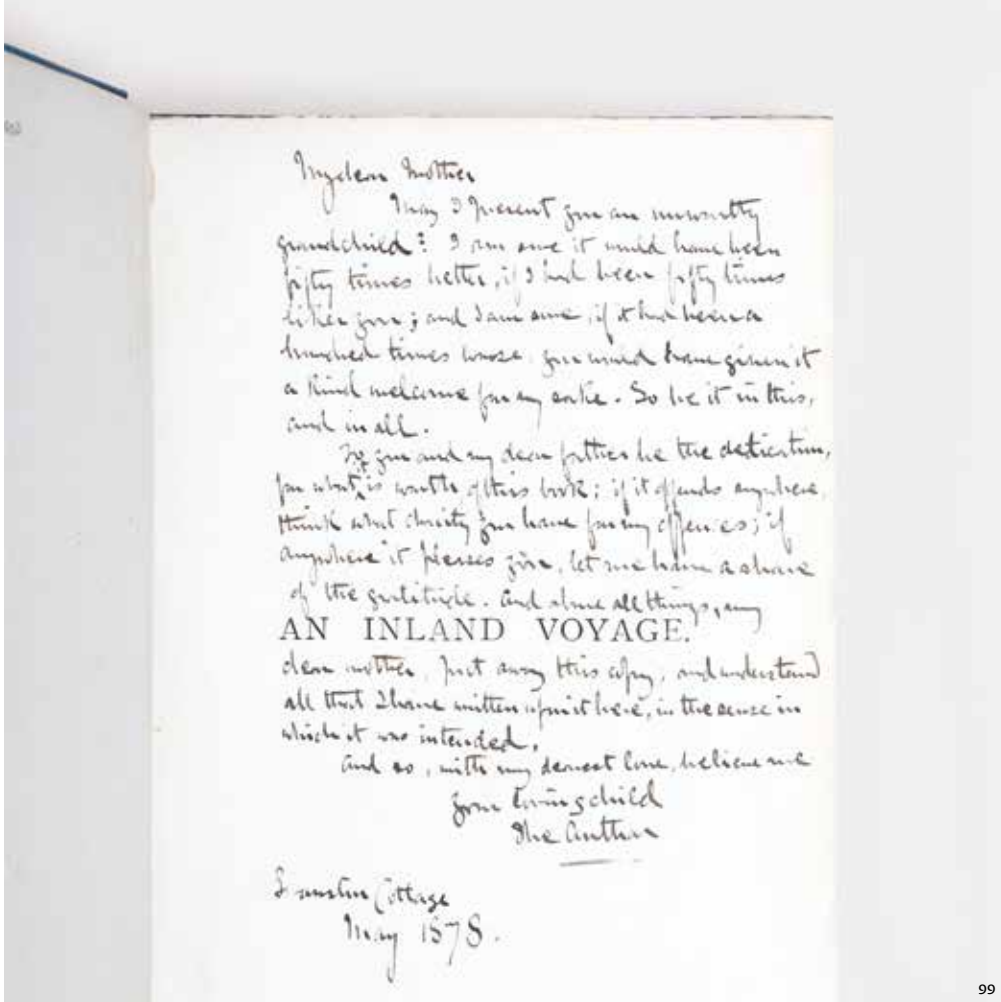
The work "doesn't systematically press on toward a goal, but savours detail and varied perspectives, stopping to consider the nature of mountaineering, the life of the London streetwalker, the conflict between public right of way and private property in 19th-century England and 20th-century Las Vegas. Ms Solnit joyfully trespasses across disciplines and genres, tracing a path through philosophy, palaeontology, politics, religion and literary criticism" (Rothstein).

Octavo. Thematic literary quotations running along lower margins throughout. Photographic half-tone illustrations on title page and part titles. Original grey quarter boards, spine lettered in bronze, cream boards. With dust jacket. Spine ends bumped, creases to a couple of leaves; jacket unclipped, nick to spine foot, edges lightly creased: a very good copy in like jacket. ♣ Edward Rothstein, "Shelf Life; Journeys Where the Means Are the Ends", *New York Times*, 22 July 2000.

£450 [181397]



98



99
STEVENSON, Robert Louis. *An Inland Voyage*. London: C. Kegan Paul & Co., 1878

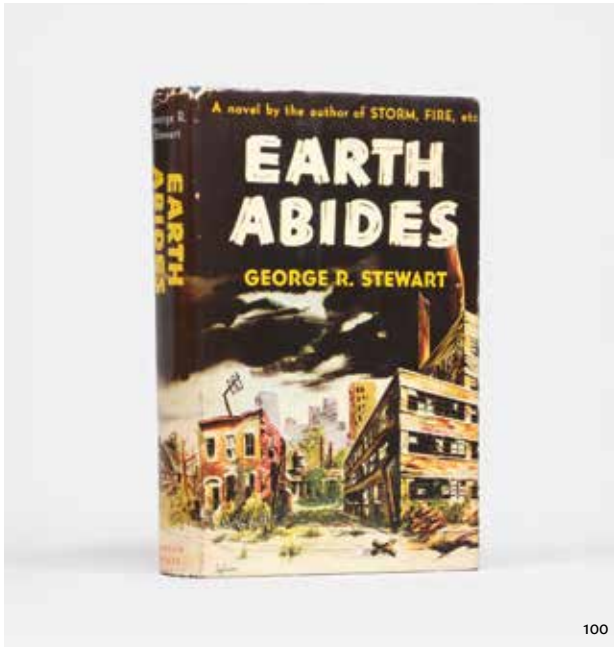
“TO YOU AND MY DEAR FATHER BE THE DEDICATION”



First edition, presentation copy, inscribed by the author to his mother on the half-title. A pioneering work of outdoor literature, Stevenson's debut publication takes the form of a travelogue about a canoeing trip through France and Belgium in 1876. The first edition carries no printed dedication, but in his long inscription Stevenson asserts that this is the *de facto* dedication copy.

The inscription reads in full: “My dear Mother, May I present you with an unworthy grandchild? I am sure it would have been fifty times better, if I had been fifty times liker you; and I am sure, if it had been a hundred times worse, you would have given it a kind welcome for my sake. So be it in this, and in all. To you and my dear father be the dedication, for what it is worth of this book; if it offends anywhere, think what charity you have for my offences; if anywhere it pleases you, let me have a share of the gratitude. And above all things, my dear mother, put away this copy; and understand all that I have written upon it here, in the sense in which it was intended, and so, with my dearest love, believe me, your loving child, the Author. Swanston Cottage, May 1878.”

Margaret Isabella Balfour Stevenson (1829–1897), known to her family as “Maggie”, married Thomas Stevenson in 1848. She gave birth to RLS, her only child, in Edinburgh in 1850. As a child, RLS was a late reader, learning at the age of seven or eight, but “even before he could write Stevenson was dictating stories to his mother and his nurse. When he was six he won a prize, given by an uncle, for his ‘History of Moses’, dictated to his mother” (ODNB). Margaret noted down and preserved many of her son’s childhood sayings, which the author later drew on in his book of poems *A Child’s Garden of Verses* (1885). That collection includes his poem “To My Mother”, which imagines Margaret reading his poems and remembering his childhood: “You too, my mother, read my rhymes / For love of



unforgotten times, / And you may chance to hear once more / The little feet along the floor.” Following Thomas Stevenson's death in 1887, Margaret became “a remarkably enthusiastic and adventurous traveller, tolerant of discomforts and extreme temperatures, game for anything” (Harman, p. 16), and she accompanied her son and his wife to America and the Pacific, eventually settling with them in Vailima, Samoa. She returned to Edinburgh after her son's death in 1894.

Stevenson inscribed this copy at Swanston Cottage, the Stevenson family's summer home at the foot of the Pentland Hills, which they rented from 1867 to 1880. There are a few pencil annotations in this copy, possibly in Margaret's hand.

Octavo. Original blue cloth, spine lettered and decorated in gilt, vignette illustration to front cover in gilt and black, brown coated endpapers, binder's ticket of Burn & Co. on rear pastedown. Housed in a custom blue quarter morocco folding box. Book label of William A. Strutz (1934–2024). Cloth lightly rubbed, spine toned, hint of wear to ends, superficial splits to front inner hinge, rear inner hinge neatly repaired. A very good copy. ♣ Beinecke 12. Claire Harman, *Robert Louis Stevenson: A Biography*, 2005.

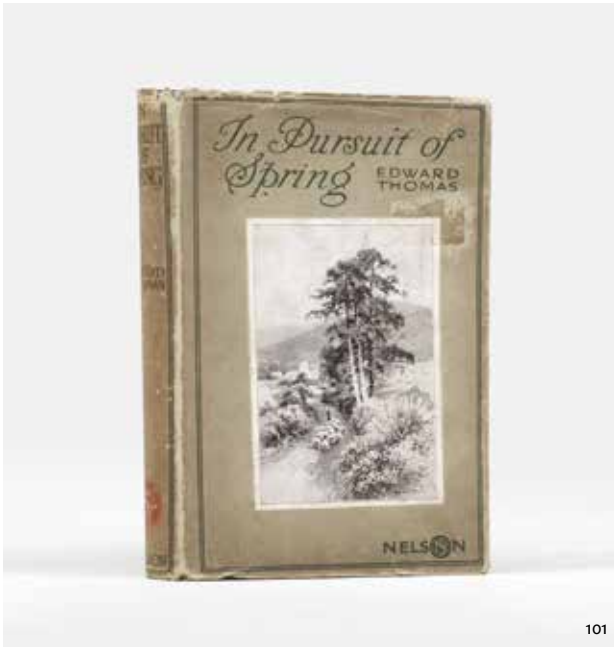
£60,000 [174317]

100
STEWART, George R. *Earth Abides*. New York: Random House, 1949

ONE OF THE FIRST NOVELS TO FOCUS SPECIFICALLY ON THE SCIENCE OF ECOLOGY

First edition of the American author's only science fiction novel, the title of which refers to Ecclesiastes 1.4: “Men go and come, but earth abides”. This and George Orwell's 1984, published the same year, lead David Pringle's selection of the 100 best science-fiction novels in the English language.

Earth Abides won the inaugural International Fantasy Award (1951), is included in *Locus Magazine's* list of best All Time Science Fiction (1987, 1998), and was nominated to be entered into the Prometheus Hall of Fame. In his review for *Astounding Science-Fiction* magazine, P. Schuyler Miller identified *Earth Abides* as one of the



first novels to focus specifically on “a young and little-understood science, the science of ecology”.

Octavo. Original navy blue cloth-backed blue cloth boards, spine lettered in silver, earth device blocked in blind to front board, top edge blue. With pictorial dust jacket. Ownership signature of Clayton R. Lewis to front pastedown, evidence of previous inscription dated 1991 to front free endpaper. Spine ends bruised, some brown staining to gutter of first few openings, the contents bright and clean; some minor chipping to jacket. A very good copy in a bright example of the jacket. ♣ David Pringle, *Science-Fiction: The 100 Best Novels*, 1985; P. Schuyler Miller, “Earth Abides”, *Astounding Science Fiction*, 46, October 1950.

£750 [139006]

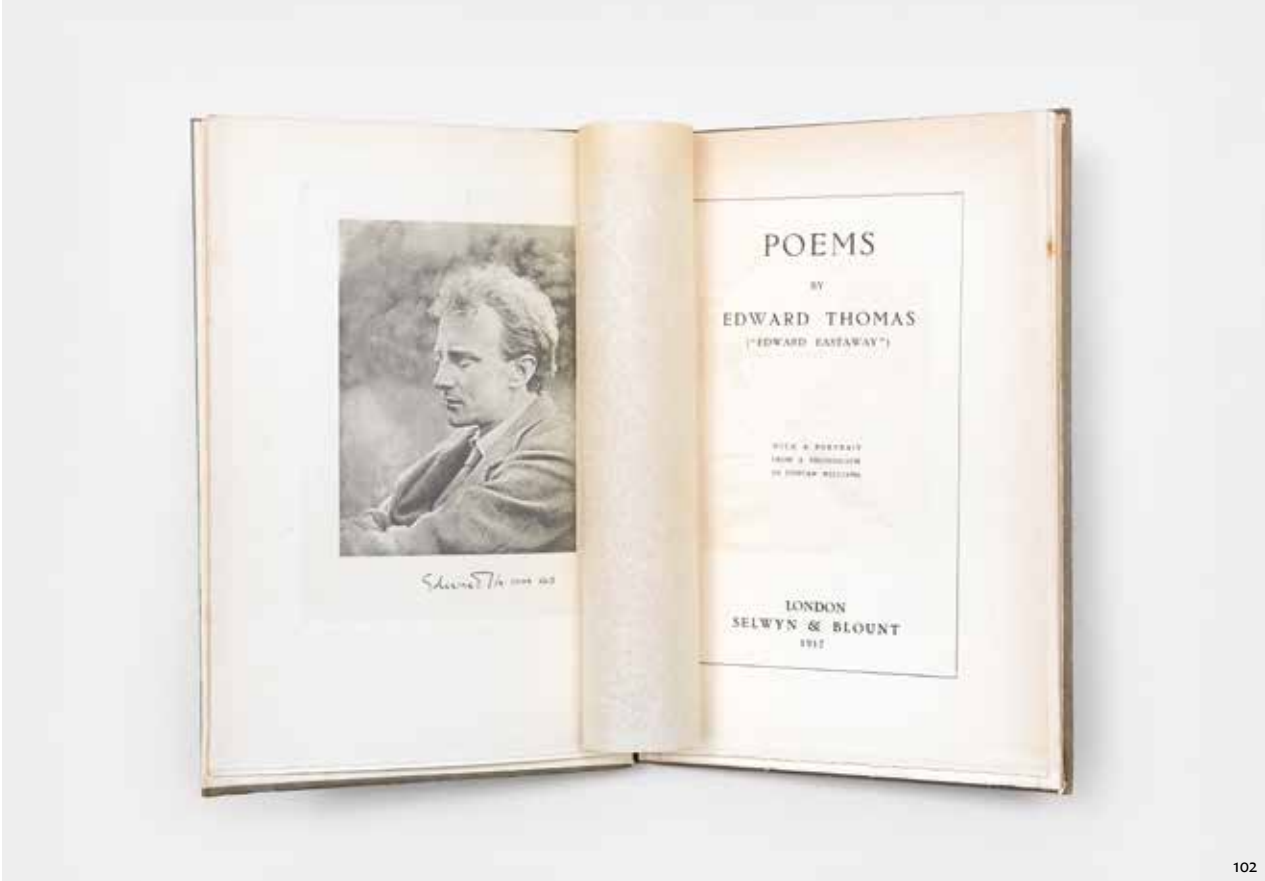
101
THOMAS, Edward. *In Pursuit of Spring*. London: Thomas Nelson and Sons, 1914

First edition, with the rare dust jacket retaining the scarce illustrated plate on the front panel.

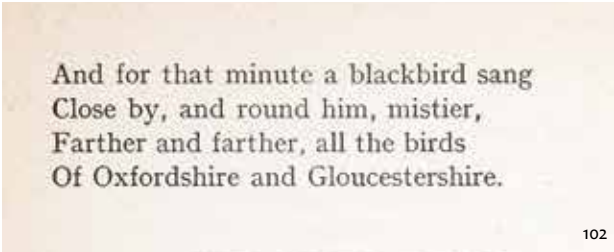
Thomas's last work of prose provides an account of his week-long bicycle ride from central London out into the Quantock Hills in Somerset undertaken in March 1913. It is often considered the best of Thomas's country books, and mixes “observation, information, stories, portraits, self-portraits, literary criticism, folk-tales, and reflection” (ODNB).

Octavo. Frontispiece and 5 plates after drawings by Ernest Hazlehurst tipped to grey paper as issued, with captioned tissue guards. Original ribbed blue cloth, spine lettered in gilt, titles and astronomical device within double-ruled frames in gilt to front cover, illustrated map endpapers, top edge gilt. With dust jacket, illustrated plate after Ernest Hazlehurst on front panel. Prize label dated Christmas 1921 to front free endpaper verso. Extremities rubbed, lower tips slightly worn, loss of gilt on top edge, light foxing to edges and endmatter; faintly soiled jacket with browned spine, small chips and nicks to extremities, short closed tear to head of front panel, small section of glue residue to front panel. A remarkably bright copy.

£2,000 [131308]



102



102



103

102

THOMAS, Edward. *Poems*. London: Selwyn & Blount, 1917

First edition of the author's first substantial poetry collection, issued six months following his death at Arras on Easter Monday 1917. Included is "Adlestrop" (p. 40), perhaps Thomas's most famous poem. The book is dedicated to Robert Frost, who encouraged Thomas's poetic career and who wrote "The Road Not Taken" about Thomas's voluntary enlistment for service in the First World War.

This is one of 1,050 copies printed, half of which were issued by Selwyn & Blount in Britain and half by Henry Holt in America.

Octavo. Photographic portrait of the author as frontispiece, with tissue guard. Original grey boards, paper spine label, fore and bottom edges uncut. Ownership inscription of one N. McMurray, dated 1918, on front free endpaper. Spine and edges toned, rubbing and central spot of wear to spine, offsetting from frontispiece on title page, leaves with occasional light spots and marginal toning. A very good copy. **£750**

[168491]

103

THOMAS, Edward. *Last Poems*. London: Selwyn & Blount, 1918

A MOVING ASSOCIATION COPY, OWNED BY ONE OF THE POET'S EARLIEST ADMIRERS

First edition, in the rare dust jacket; a touching association copy, from the library of Cornelius Weygandt (1897–1957), a professor of literature at the University of Pennsylvania and a close friend of Robert Frost, with his ownership inscription on the title page, dated 6 December 1920.

Weygandt was an early admirer of Thomas's writings and praised his work to Frost, himself one of Thomas's closest friends. Frost would sometimes pass Weygandt's thoughts to Thomas

himself, mentioning in a letter to Thomas in 1916 that "one of my professors at the University of Pennsylvania was liking the 'perfect texture' of your prose just the other day – thought he had read all you had written" (Letters, p. 495). Frost meant to introduce his two friends but Thomas died in 1917 before they could meet; Frost wrote to Weygandt to inform him that the poet "was killed by a shell at Arras on Easter Monday – if I can make you know how much that means to me. I'm glad you liked so much of his poetry. I had just been telling him about your letter in a letter he will never see . . . I meant to have you know him" (Letters, p. 551).

Eckert notes that the book is "obviously a wartime production, of poor paper and binding"; this copy is in an unrecorded state, with no advertisements at the rear.

Octavo. Original grey-beige boards, printed paper spine label, cream endpapers, edges untrimmed. With dust jacket. Boards lightly bumped, contents toned as usual, else clean and unmarked; jacket marked and rubbed, edges slightly chipped and worn with some loss to spine, short closed tear to front fold, flaps without price as issued: a very good copy in very good jacket. **£3,750**

[165271]

104

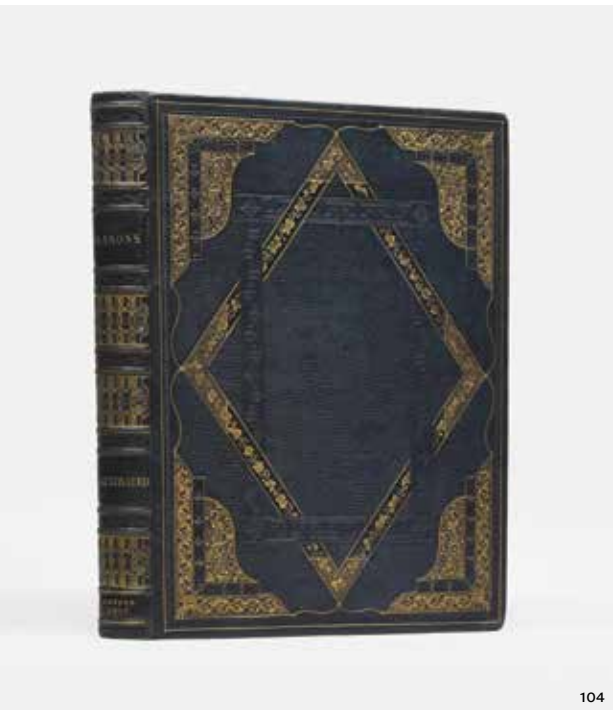
THOMSON, James. *The Seasons*. London: printed by T. Bensley, for Longman Hurst, Rees, and Orme, 1807

"WHEN NURSED BY CARELESS SOLITUDE I LIVED / AND SUNG OF NATURE WITH UNCEASING JOY"

A finely bound copy of the deluxe issue, featuring exquisite colour plates, much less common than the uncoloured issue. The plates are based on the landmark illustrated edition of 1797, engraved by F. Bartolozzi and P. W. Tomkins after paintings William Hamilton made specially for the poem. Originally published in 1730, Thomson's *Seasons* anticipated Romanticism and inspired generations of artists.

Provenance: Claudius Edmund Delbos (1878–1949), a landscape painter and etcher who settled in America and edited *Poésies choisies de Alfred de Musset* (1925), with his bookplate.

Quarto (309 × 234 mm), pp. [iv], 236. Frontispiece, 5 full-page plates, 5 half-page plates as headpieces, 5 vignette half-titles, all tissue guarded and



104

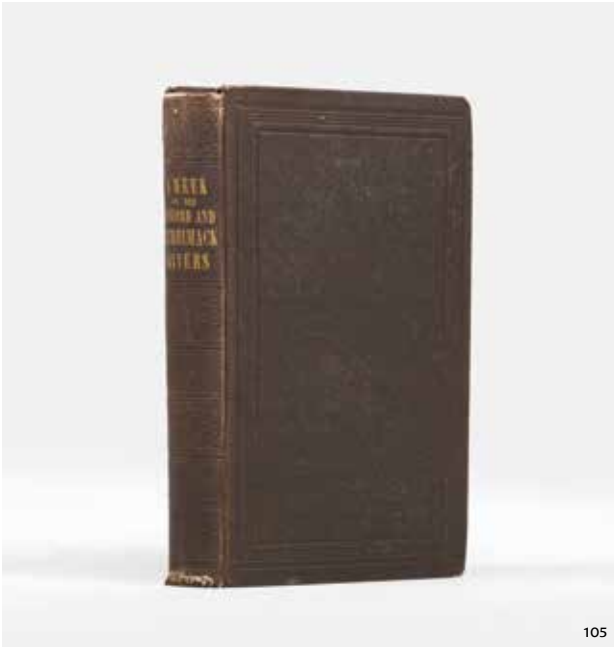
printed in colour from stipple- and line-engravings by Francesco Bartolozzi and Peltro William Tomkins after William Hamilton. Near-contemporary dark green morocco, spine lettered in gilt and decorated in gilt and blind, covers with gilt floral corners and central diamond-shaped roll interlaced with a rectangular blind Greek key roll, board edges ruled in gilt, wide gilt roll on turn-ins, pink silk doublures and free endpapers with gilt borders enclosing floral cornerpiece, edges gilt. Pencil gift inscription on first blank reading "Anna Sharper, given to her at The Bromptons, 1818"; loosely inserted cataloguing description from 1924. Binding firm, gilt bright, minor surface scuff to rear cover, trivial split to ends of inner hinges, tiny loss to a couple of corners, text unaffected, occasional foxing and mark but mostly clean. A near-fine copy.

£2,250

[179285]



104



THOREAU, Henry David. A Week on the Concord and Merrimack Rivers. Boston: James Munroe and Company; George P. Putnam, New York; Lindsay and Blackiston, Philadelphia; John Chapman, London, 1849

THE RARE FIRST ISSUE OF HIS DEBUT BOOK

First edition, first issue, of the author's first book, published at his own expense in a run of 1,000 copies. Due to slow sales, 706 remainder copies were returned to Thoreau in 1853, prompting him to declare, "I have now a library of nearly 900 volumes, over 700 of which I wrote myself". Most of those copies were reissued in 1862 with a cancel title page.

Thoreau first established a literary reputation through the newspapers, under the mentorship of Ralph Waldo Emerson. Aided by Emerson, Thoreau sent his first book to publishers, but none

were interested unless he covered the costs himself. The advert leaf advises that "Will soon be published, *Walden or Life in the Woods* . . . ", but due to the commercial failure of his first work, it was not until 1854 that *Walden* was finally published by Ticknor and Fields.

A *Week* recounts Thoreau's 1839 trip with his brother John. After John's sudden death at age 27, Thoreau planned the work as a tribute to him. "As *A Week* grew in range and depth, so did Thoreau's understanding of the ways the Industrial Revolution was already, in less than a decade, rewriting the New England landscape, as the ribbons of railroad displaced commerce from the rivers of yore . . . Into *A Week*, this intensely personal and private work of his Walden days, Thoreau poured all the best of his younger self, all the passion and poetry of three decades" (Walls, p. 196). Thoreau further developed these themes in his famous second book, *Walden* (1854). Though under-appreciated during his lifetime, his posthumous reputation has placed him among the major American writers and conservationists.

The present copy has the three lines of text that were dropped from the bottom of page 396 by the printers supplied in pencil in a contemporary hand, as also the corrections at pages 94, 120, and 139.

Duodecimo (197 × 122 mm) in sixes. Original brown cloth (BAL binding variant T, trade binding), lettering to spine gilt with blind rules forming compartments filled with arabesques in blind, blind panels to boards, buff endpapers. Housed in a dark red cloth flat-back box by the Chelsea Bindery. Slight wear at extremities, spine chipped at head and tail, publisher's name still largely legible at the tail, free endpapers irregularly discoloured, last 3 leaves torn along the bottom margin, no loss of text. A very good copy. ¶ Allen, p. 1; BAL 20104; Borst A.L.I.A; Howes T220. Laura Dassow Walls, Henry David Thoreau: A Life, 2017.

£9,500 [52313]

THOREAU, Henry David. Walden; or Life in the Woods. Boston: Ticknor and Fields, 1854

“LIVE IN EACH SEASON AS IT PASSES; BREATHE THE AIR, DRINK THE DRINK, TASTE THE FRUIT, AND RESIGN YOURSELF TO THE INFLUENCE OF THE EARTH”

poem Autumn, with which no work of man will bear to be compared.

In summer we live out of doors, and have only impulses and feelings, which are all for action, and must wait commonly for the stillness and longer nights of autumn and winter before any thought will subside; we are sensible that behind the rustling leaves, and the shadows of grain, and the bare clusters of the grape, there is the face of a



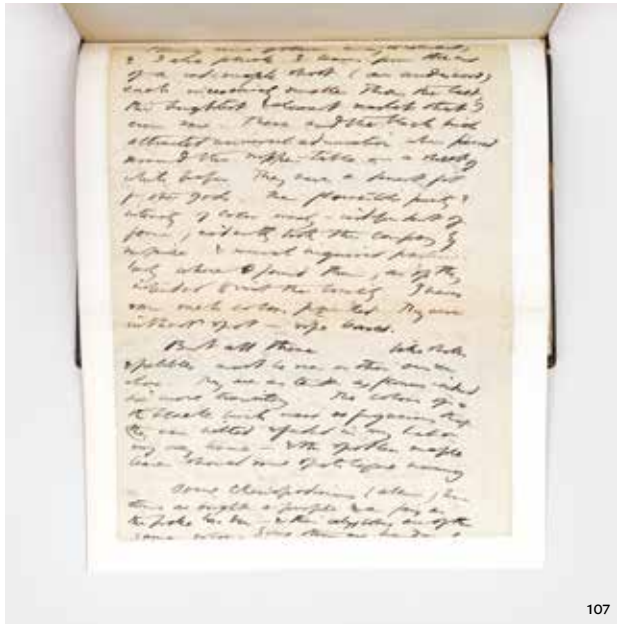
First edition, a beautiful, unsophisticated copy of this pivotal work, a back-to-nature classic which made Thoreau one of the prophets of the early American environmental movement.

"The writing of *Walden*, completed after Thoreau's 1847 return to Concord, was an extended process in which Thoreau worked through seven drafts. Midway through the composition, in the early 1850s, Thoreau underwent an intellectual reorientation that can be described as a conversion from poet-philosopher to naturalist-scientist. He devoted effort to his *Journal* as a record of nature observation during his daily hikes. The gathering and organization of the particular facts of natural history gradually became his principal task until his death in 1862 . . . The recent discovery that Thoreau's seasonal records could serve as a source for the scientific measurement of climate change has brought a new attention to the value of his later natural history investigations, showing him as a naturalist fully in step with the developments of 19th-century science" (Robinson).

Octavo. Original brown vertically ribbed cloth, spine ruled in blind and lettered in gilt, covers decoratively stamped in blind, pale yellow coated endpapers. Cloth notably fresh, edges a little rubbed, gilt spine lettering slightly bronzed, a couple of gatherings proud; a superb, fresh copy. ¶ David M. Robinson, "Henry David Thoreau", *Oxford Bibliographies*, available online.

£22,500 [171985]





107

THOREAU, Henry David. The Writings. Boston & New York: Houghton Mifflin and Company, 1906

WITH AN ORIGINAL MANUSCRIPT Musing LYRICALLY ON LEAVES

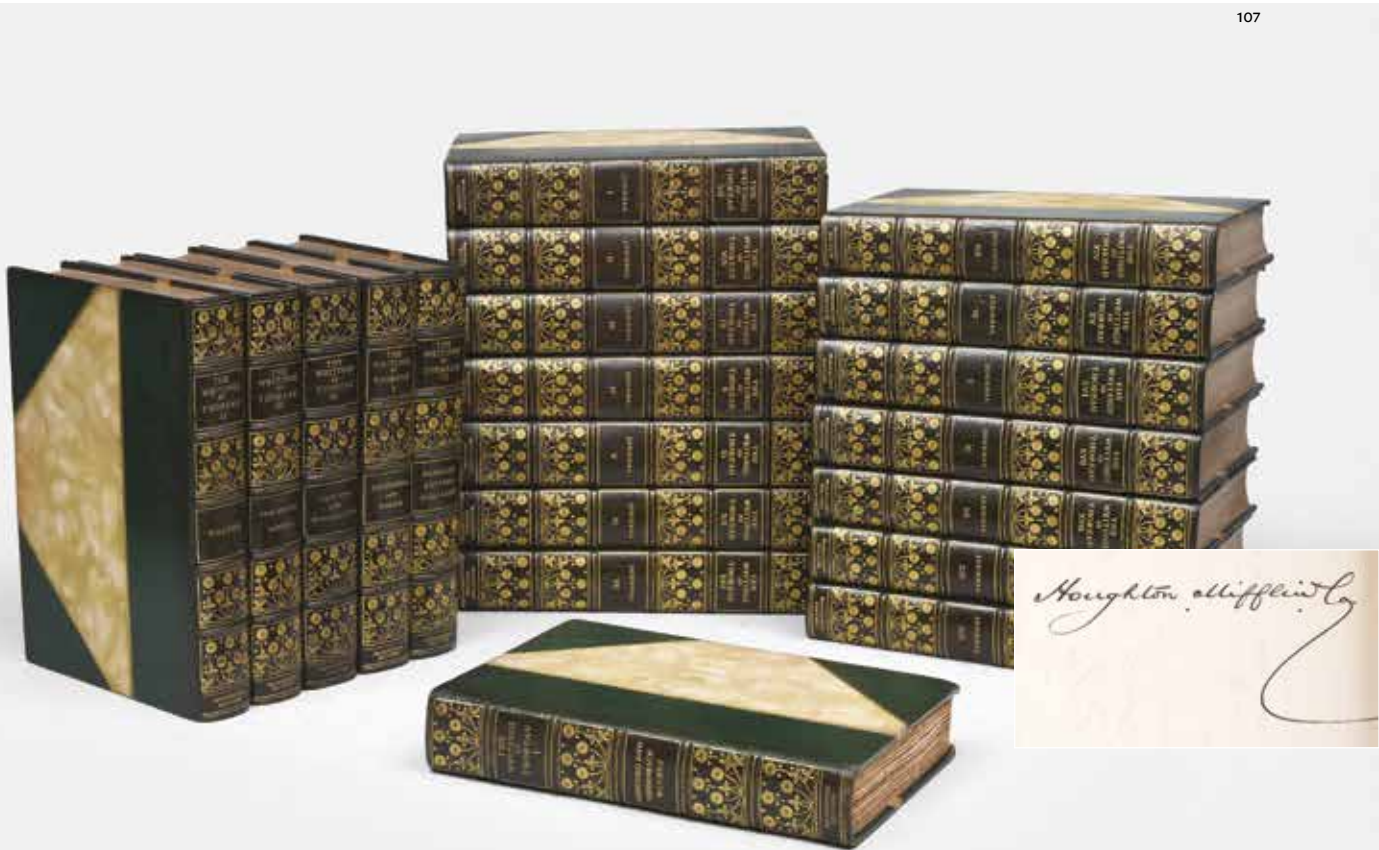
The Manuscript Edition, representing the first complete edition of Thoreau's journal, number 143 of 600 sets signed by the publisher and with a double-sided folio autograph page bound in to the



107

front of volume I. This copy features a manuscript extract from the journal penned on 22 October 1855, in which Thoreau describes the autumn leaves in minute and loving detail.

The journal was previously edited and published incomplete in four volumes. Here it extends to 14, edited by Bradford Torrey (1843–1912), a figure who “belongs to the Indian summer of American nature writing which followed the glorious midsummer of Emerson, Thoreau, Hawthorne, Melville, and Whitman” (Badger, p. 235). On publication, the *New York Times* praised the “entirely new



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108



species of illustrations” and “the dull forest tints of Levant and marbled paper, as if for a faun’s library” (3 March 1906, p. 137).

20 vols, octavo (220 × 147 mm). Double photogravure frontispiece (the second hand-coloured) with captioned tissue guard to each volume, very many similar plates (some tinted) depicting flowers and scenes from Thoreau’s writing, reproductions of Thoreau’s journal illustrations to text, title pages with red publisher’s device. Folded manuscript leaf bound in, inlaid to size. Publisher’s deluxe green half crushed morocco, several volumes rebacked with original compartments laid down, titles and elaborate floral decoration to spines in compartments gilt, raised bands, marbled sides and endpapers, top edges gilt, others untrimmed. Volume VII nicked at spine head, front inner hinge of vol. I cracked, occasional tears and chips to fore-edge margins, a few corners lightly worn. A very good set. J BAL 20145. Kingsbury Badger, “Bradford Torrey: New England Nature Writer”, *The New England Quarterly*, vol. 18, no. 2, June 1945, pp. 234–46.

£12,500

[154999]

TWAIN, Mark. *Roughing It*. Hartford, Connecticut: American Publishing Company [& others], 1872

First edition of Twain’s profusely illustrated and semi-autobiographical travel narrative. It covers both the early days of his writing career and his adventures across the American West and the Kingdom of Hawaii.

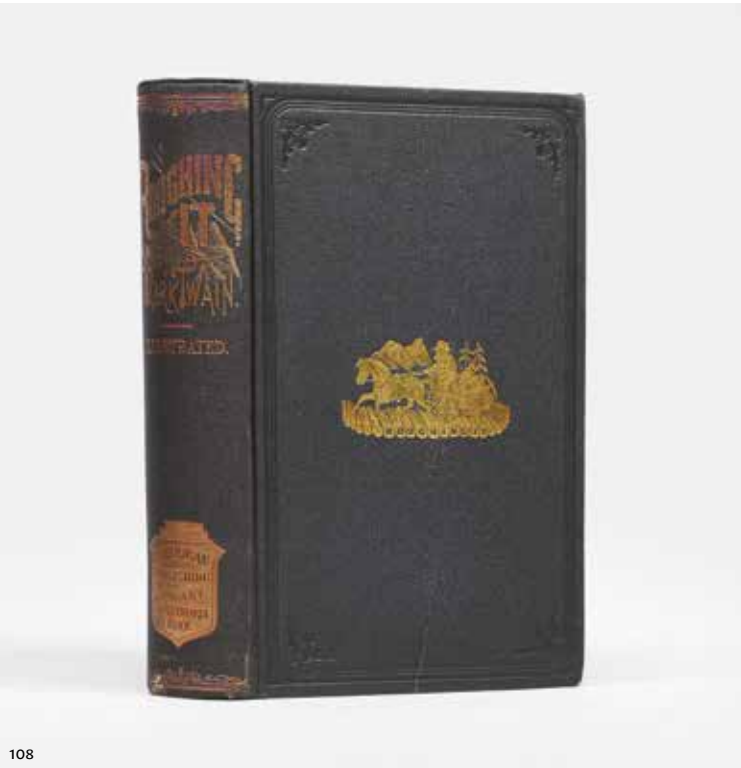
This copy is from the western Americana collection of Herbert McLean Evans (1882–1971), a bibliophilic anatomist most famous for co-discovering Vitamin E.

Large octavo. With 2 frontispieces, 6 plates, prolific engravings in text, by various artists. Original black pebble-grain cloth, spine decoratively lettered in gilt, front cover with gilt vignette incorporating title and author’s initials, blind frame bordering covers, publisher’s device on spine in gilt and on rear cover in blind, pink coated endpapers, brown speckled edges. Housed in a custom black cloth chemise and slipcase. Pencil gift inscription dated 1873 on front

free endpaper. Gilt on spine oxidized, wear to spine foot and corners, cloth otherwise exceptionally well preserved, short closed tear to upper margin of p. 421, contents clean. A near-fine copy. J BAL 3337; Johnson, pp. 13–17.

£3,750

[179157]



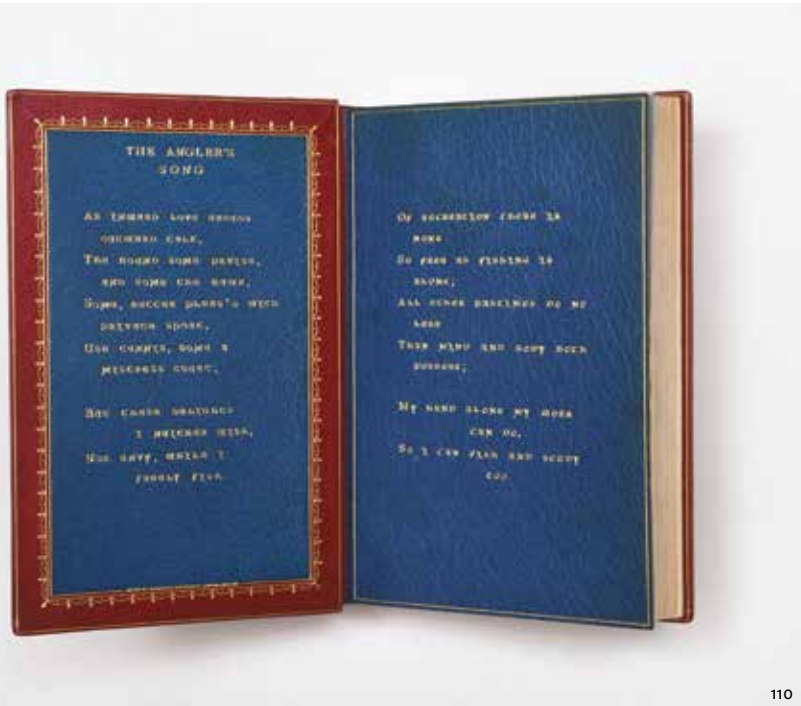
108



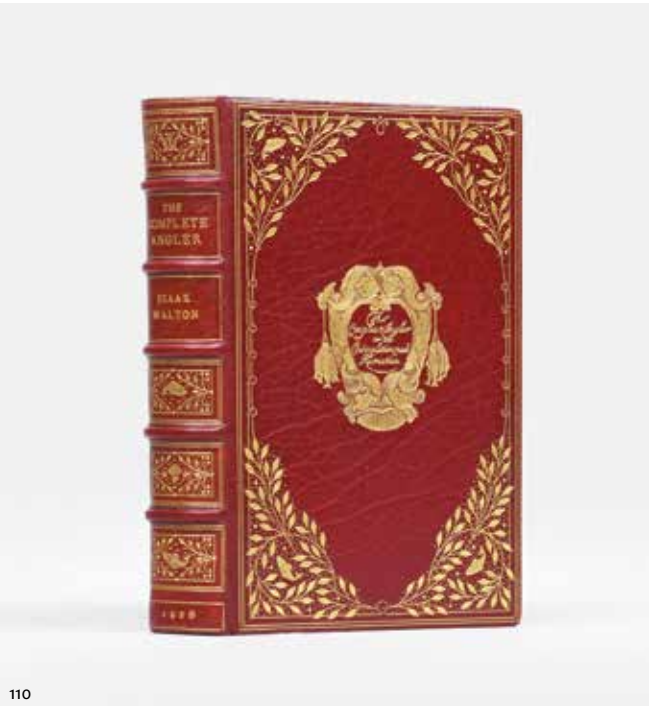
109



109



110



110



109

109
WALTON, Izaak. The Compleat Angler or the Contemplative Man's Recreation. London: Printed by T. Maxey for Rich. Marriot, 1653

ONE OF THE MOST INFLUENTIAL ENVIRONMENTAL BOOKS EVER WRITTEN

First edition of a book that was part of a wider understanding of the importance of environmental conservation developed during this period. In addition to being the most celebrated book on fishing, its advocacy for methods of sustainable wildlife management makes it “one of the most important, formative environmental texts in the English language” (Swann, p. x).

“The Compleat Angler was conceived as dialogue between men travelling on foot who each represented a different recreation. In the first edition there were two, Piscator (fisherman) and Viator (traveller) . . . By this means the art of fishing was introduced, defended, and expounded: its strong precedent in the fishermen apostles of the New Testament was established, the detail of baiting for, catching, and cooking different kinds of fish was catalogued, and the whole was accompanied by aphorisms which would show the reader what it might mean to live well . . . [The work] has commanded huge popularity: it has been reprinted almost as many times as A Pilgrim's Progress” (ODNB).

There are various typesetting errors in the first edition, although corrected and uncorrected sheets seem to have been issued indiscriminately, with little significance to the priority of issue. In the present copy, F4 is signed in error for G4, the marginal note on page 151 is missing, “contention” (a mistake for “contentment”) is uncorrected on page 245 (noted by Oliver as “the rankest of mistakes, of such a kind as to delight the heart of the bibliographer”), and the bass voice part of Henry Lawes's “Angler's Song” (p. 217) is printed upside down, the idea being for two

singers to stand opposite each other sharing the score (this idea is abandoned in other copies). Coigney states that “it can be assumed that the copies with ‘contention’ are the earlier ones and that this error was noticed and corrected in later copies”.

Each successive lifetime edition was heavily revised, until the fifth and last edition was so much expanded as to constitute almost a different text, “which gives to [the first] edition an importance other than that due its priority” (Pforzheimer). “A first Walton confers distinction upon its owner” (Westwood & Satchell).

Provenance: there are four ownership signatures or inscriptions in this copy, of which three are mostly erased. One at the head of Arv is illegible. A signature that may be Christopher Gaskin follows this, together with a descriptive “Book of Fishee” and a possible date of 1737. At the head of the dedication page the name of John Offley appears. The bookseller John Howell noted that “the appearance of a signature of the dedicatee, Sir John Offley of Madeley, in a very early hand . . . though not proof that it belonged to him, is certainly a curious and unexpected fact”. Also on the dedication page is an illegible signature commencing with “John”. Purchased from John Howell Books, San Francisco, 1975; library of William A. Strutz.

Octavo (143 × 87 mm), pp. [viii], 246 (pp. 70, 71, 73, 74, 75, 78, and 79 mis-numbered as called for by Oliver and without final blank R4). Engraved title vignette, 6 engraved vignettes of fish, 2 pages of music. Contemporary sheep, spine ruled in blind, covers with double ruled border in blind. Housed in an early 20th-century red morocco folding box by Sangorski & Sutcliffe. Book label of William A. Strutz on front fixed endpaper. Sometime neatly recased, repair to head of spine, later endpapers, occasional repairs to edges of leaves including first two leaves, occasional damp staining, abrasions to G3, some minor worming to G7 and G8: a very good copy. ¶ Coigney 1; Horne 1; Oliver 1; Pforzheimer 1048; Westwood & Satchell, p. 217; Wing W661r. Marjorie Swann, ed., The Compleat Angler, 2014.

£120,000

[175216]

110
WALTON, Izaak. The Compleat Angler or The Contemplative Man's Recreation. Boston: printed at the Merrymount Press for C. E. Goodspeed & Co., 1928

DOUBLURES ADORNED WITH THE ANGLER'S SONG

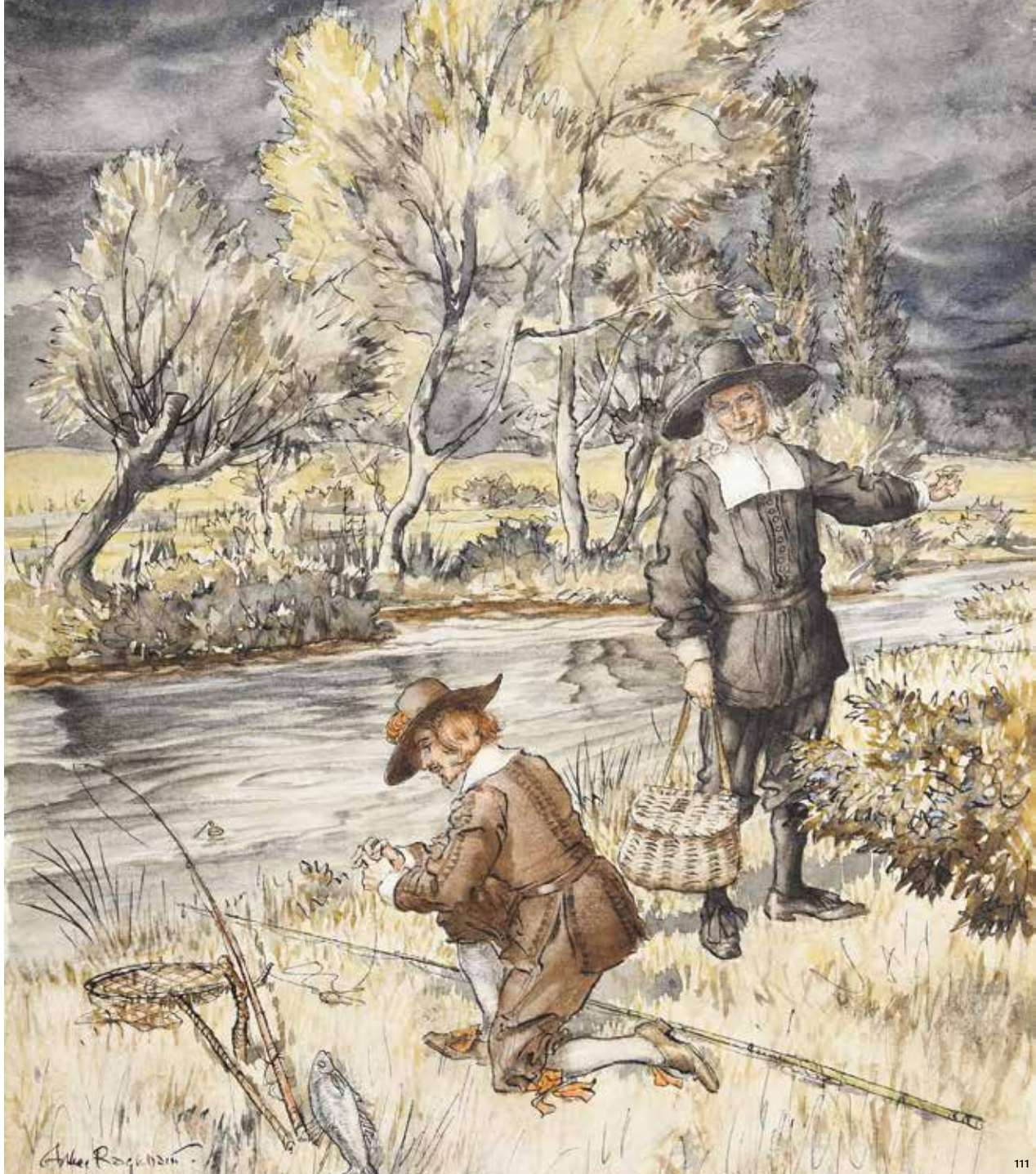
First Merrymount Press edition, one of 600 copies, exquisitely bound by Sangorski and Sutcliffe. Unusually, it features a gilt-lettered poem, Walton's “Angler's Song”, spread across both its front and rear morocco doublures. This finely printed volume is one of the “masterpieces” produced by the printer Daniel Berkeley Updike (1860–1941), whose books are distinguished for their “immaculate presswork” (Encyclopaedia Britannica).

William Addison Dwiggins (1880–1956) was commissioned to provide the designs. Dwiggins coined the term “graphic designer”, referring to his work in book design, illustration, typography, lettering, and calligraphy. He produced various Linotype faces, which became some of the most widely used in Britain and the USA.

Octavo (175 × 115 mm). Coloured headpieces by W. A. Dwiggins, title page printed in black and red. Contemporary red crushed morocco by Sangorski & Sutcliffe, skilfully rebaked with original compartments laid down, spine lettered in gilt with raised bands, gilt foliate design with fish tooling to compartments and framing boards, Walton's monogram at head of spine, front board with delicately gilt medallion depicting fish and renaissance dolphins enclosing gilt-lettered title, wide red morocco turn-ins with gilt roll, blue crushed morocco doublures with “The Angler's Song” lettered in gilt, inner pair of blue moiré silk endpapers, upper edge gilt, fore and bottom edges uncut. Housed in a custom morocco-entry slipcase. 20th-century bookplate of the Earl of Annandale and Hartfell to verso of front silk flyleaf. A fine copy.

£1,750

[181416]



111
WALTON, Izaak; RACKHAM, Arthur (illus.). Original watercolour for Walton's *Compleat Angler*. "Come, now bait your hook again, and lay it into the water, for it rains again". London, 1931

A FINE PISCATORIAL DRAWING

Published in the artist's edition of *The Compleat Angler* in 1931, facing page 122, one of 12 colour plates. The drawing shows Venator and Piscator practising their art by the riverbank despite darkening skies, and about to "retire to the sycamore-tree" for "more directions concerning fishing" (with Piscator promising his companion, "I would fain make you an artist").

The Observer's reviewer noted that "Mr Rackham takes his own way with Walton, and poses him more for the literary than for the angling reader. But he seems to understand the tones of sky and atmosphere that make angler's weather, and his own vein of the playful-fantastic is most winningly exemplified."

Original drawing (218 × 178 mm) on artist's board with "O.W." and "117, Hampstead" printed on reverse (261 × 178 mm). Drawn in ink and watercolour, signed lower left ("Arthur Rackham"), with "return to A. Rackham" in pencil on reverse. Mounted, framed, and glazed (framed size: 435 × 375 mm). Old label on the backboard of John G. Kidd & Son, the Cincinnati firm of rare book dealers and publishers. Some adhesive residue below image and concealed by mount: a fine unfaded watercolour.

£18,000

[59413]



112
WALTON, Izaak; RACKHAM, Arthur (illus.). The *Compleat Angler*, or The Contemplative Man's Recreation. London: George G. Harrap & Co. Ltd, 1931

SPECIALY BOUND PRESENTATION COPY WITH AN ORIGINAL WATERCOLOUR

Signed limited edition, special issue, number 2 of 14 copies for presentation issued with an original signed pen-and-ink and watercolour sketch by Rackham, here depicting Izaak Walton being served a fish on a plate, and in a specially commissioned luxury binding decorated in gilt with tools designed by the artist. The signed edition was limited to 775 copies.

Harrap launched *The Compleat Angler* at a presentation party on 24 September 1931, during which each of the 14 guests was presented with a leather-bound edition of the book, each with a signed ink sketch by Rackham on the half-title. Rackham had been adding special watercolour to volumes since the early 1920s as commissions to supplement his income, but it was George Harrap who hit on the idea of a "Rackham special", the most exclusive format of Rackham's books. From *The Vicar of Wakefield* onwards, Harrap held back the first dozen or so copies to be specially bound, as here, and asked Rackham to add a unique original watercolour sketch to the limited page. The first few copies were usually reserved for the publisher and his family; only a handful were available to the public.

Describing his artistic method for these "specials", Rackham pointed out that "my little sketches must inevitably be of a light-hearted or joking nature . . . They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations".

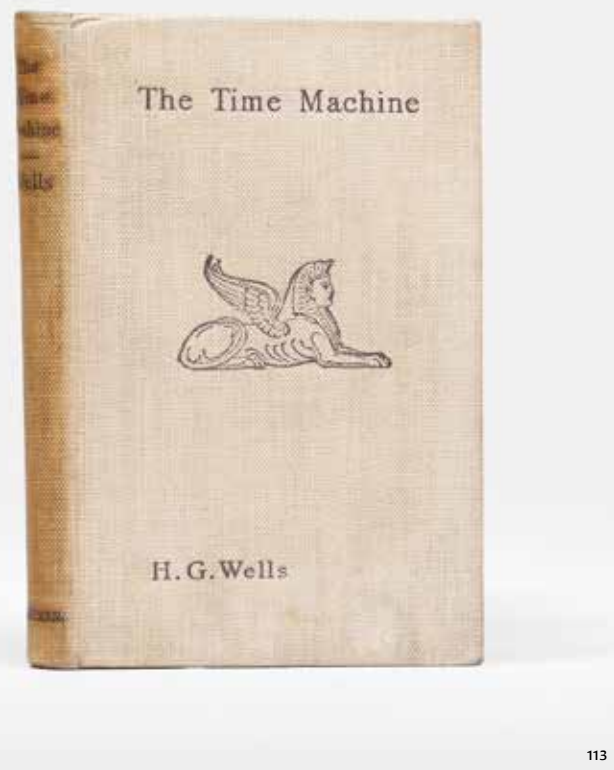
Small quarto. Colour frontispiece and 11 plates with captioned tissue guards, black and white illustrations in text, by Rackham, title printed in green and black. Publisher's special binding of red crushed morocco by Sangorski & Sutcliffe, spine lettered in gilt, raised bands, single gilt fillet frames to compartments and gilt fish motif (closely resembling that used on copies in the vellum binding), concentric gilt panels on boards with fish motif to corners, three frames in gilt to turn-ins, marbled endpapers, top edge gilt, others untrimmed, red silk bookmarker. Bequeathal inscription dated 1956



loosely inserted. Binding sharp, a few spots of faint foxing to contents, very slight foxing to fore and bottom edges, else internally crisp and unmarked. A fine copy. J Latimore & Haskell, pp. 66–67; Riall, p. 175.

£22,500

[142427]



113

113
WELLS, H. G. *The Time Machine. An Invention.* London: William Heinemann, 1895

“THE GREEN SLIME ON THE ROCKS ALONE TESTIFIED THAT LIFE WAS NOT EXTINCT”

First British edition of the author's debut novel and the first accurate appearance of the text in book form. The American version, published earlier in the same month, substantially altered the text, mixed different stages of Wells's drafts, and introduced errors such as crediting the author as “H. S. Wells”.

The *Time Machine*'s origins were in “The Chronic Argonauts”, a series of articles concerning time travel which Wells wrote in 1888 for the *Science Schools Journal*, a magazine he founded while a student. Six years later, he revised them for the *National Observer* and then rewrote them as the serial “The Time Traveler's Story” for the *New Review*. The editor of both journals, W. E. Henley, then persuaded Heinemann to publish the entire story as a book.

The work's popularization of time machines in science fiction was “so striking as to constitute a historical break and a great inspiration” (SFE). The budding novelist pinned his future hopes to the book, predicting that “I shall know my place for the rest of my career” (ODNB) following its positive public reception.

Of interest here is the ecological consciousness Wells exhibits in his vision of the fate of life on earth in the context of deep time. In the antepenultimate chapter “The Further Vision”, the time traveller ventures to a desolate far future “more than thirty million years hence”, and “looked about me to see if any traces of animal life remained . . . I saw nothing moving, in earth or sky or sea. The green slime on the rocks alone testified that life was not extinct . . . From the edge of the sea came a ripple and a whisper. Beyond these lifeless sounds the world was silent . . . All the sounds of man, the



114

bleating of sheep, the cries of birds, the hum of insects, the stir that makes the background of our lives – all that was over.”

Octavo. Original tan buckram, spine and front cover lettered in purple, sphinx motif to front cover and publisher's monogram to rear cover in purple, edges untrimmed. Contemporary ink ownership inscription to half-title. Spine a little toned with lettering somewhat blurred, cloth otherwise fresh, hinges sound, spotting to endpapers else clean within: a very good copy indeed. ♣ Bleiler, *Science-Fiction* 2325; Wells 4.

£6,750 [181191]

114
WHITE, Gilbert. *The Natural History and Antiquities of Selborne.* London: by T. Bensley; for B. White and Son, 1789

First edition of one of the great English books of the 18th century, “the first book which raised natural history into the region of literature” (Ency. Brit.) White's *Selborne* is arranged into three sequences of letters, those addressed to Pennant and to Barrington forming the natural history portion of the volume, the remainder forming an account of parish antiquities. “White's *Natural History of Selborne* is open to everyone, for everyone has observed much of what it describes. Writer and reader each share the inheritance of the natural world, and delight in what is given, so that *Selborne* becomes an expression of universal thanksgiving, treasured by all” (ODNB).

Quarto (258 × 190 mm). Engraved vignette title to each section (*Natural History & Antiquities*), 7 engraved plates of which 2 folding, one these a panoramic view of Selborne as frontispiece. Complete with the terminal errata leaf. With the usual misprints: p. 292 misnumbered 262, sig. Ppp 2 misassigned Pp2, and pp. 441–2 omitted from pagination sequence but text continuous. Early 20th-century olive-green crushed morocco by Rivière & Son, spine richly gilt in compartments with urn tools and floral sprays, French fillet border to sides gilt, turn-ins richly gilt with a succession of decorative rolls, marbled endpapers, edges gilt. Spine sunned, partial fading along joint and top edge of front board, frequent uniform browning from

variations in the paper stock, sympathetically repaired tears to frontispiece and to margins of sigs A2 and 2L3, folding plate facing p. 259 expertly tipped in, still a very good copy in a handsome binding. ♣ Freeman, *British Natural History Books*, 3976; Grolier English 100, 62.

£2,000 [115179]

115
WHITE, T. H. *The Book of Beasts.* London: Jonathan Cape, 1954

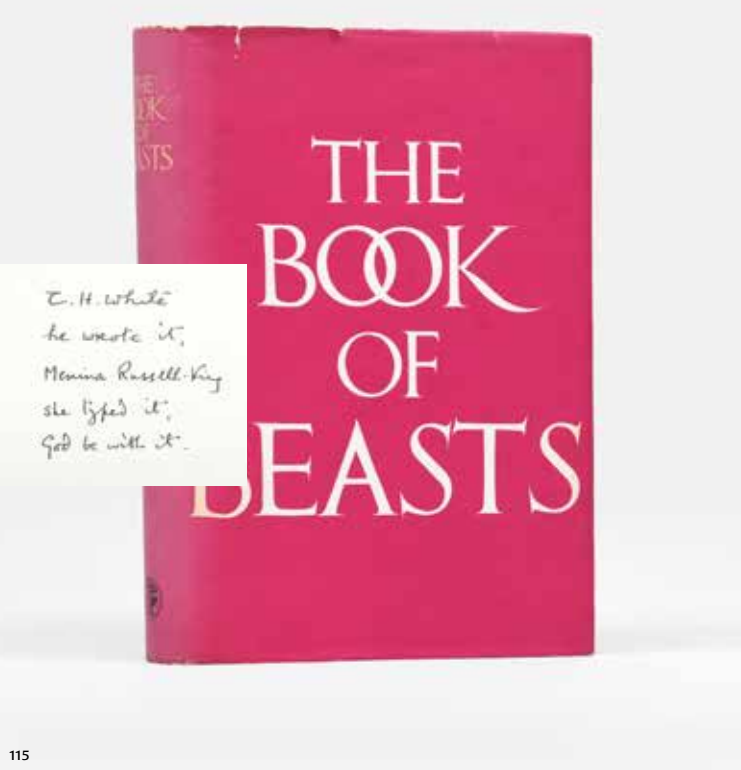
“YOUR WORK ON THE BOOK FAR EXCEEDED THE NORMAL CALL OF DUTY”

First edition, presentation copy, inscribed by the author on the half-title to the Jonathan Cape secretary who typed up his manuscript, “T. H. White, he wrote it, Menina Russell-King, she typed it. God be with it”.

Russell-King was sent this copy by Michael Howard, a director at Jonathan Cape. In the accompanying typed letter he notes that, “Tim White has written in *The Book of Beasts* for you . . . Since your work on the book far exceeded the normal call of duty, I think you deserve it for free”.

White spent 17 years producing this thoroughly illustrated translation of the medieval *Roxburghe Bestiary*, held at Cambridge University Library. White believed that “it was by this book . . . that his name would endure” (Warner, p. 254).

It proved “an exceedingly difficult book to put into print. Since February 1952, letters had gone between London and Alderney with suggestions and counter-suggestions, problems, second-thoughts, and last-minute alarms – as when the printer ‘by a stroke of his own genius stuck nearly a whole page of Lions into Panthers’” (Warner, p. 254).



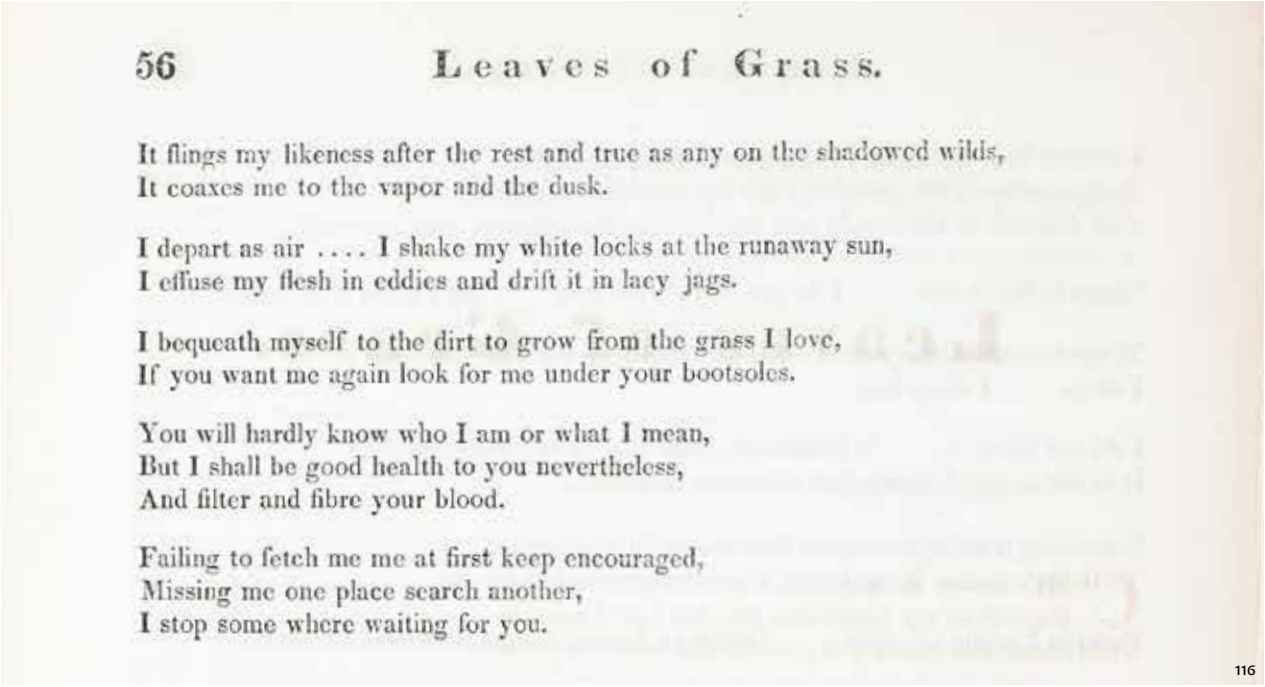
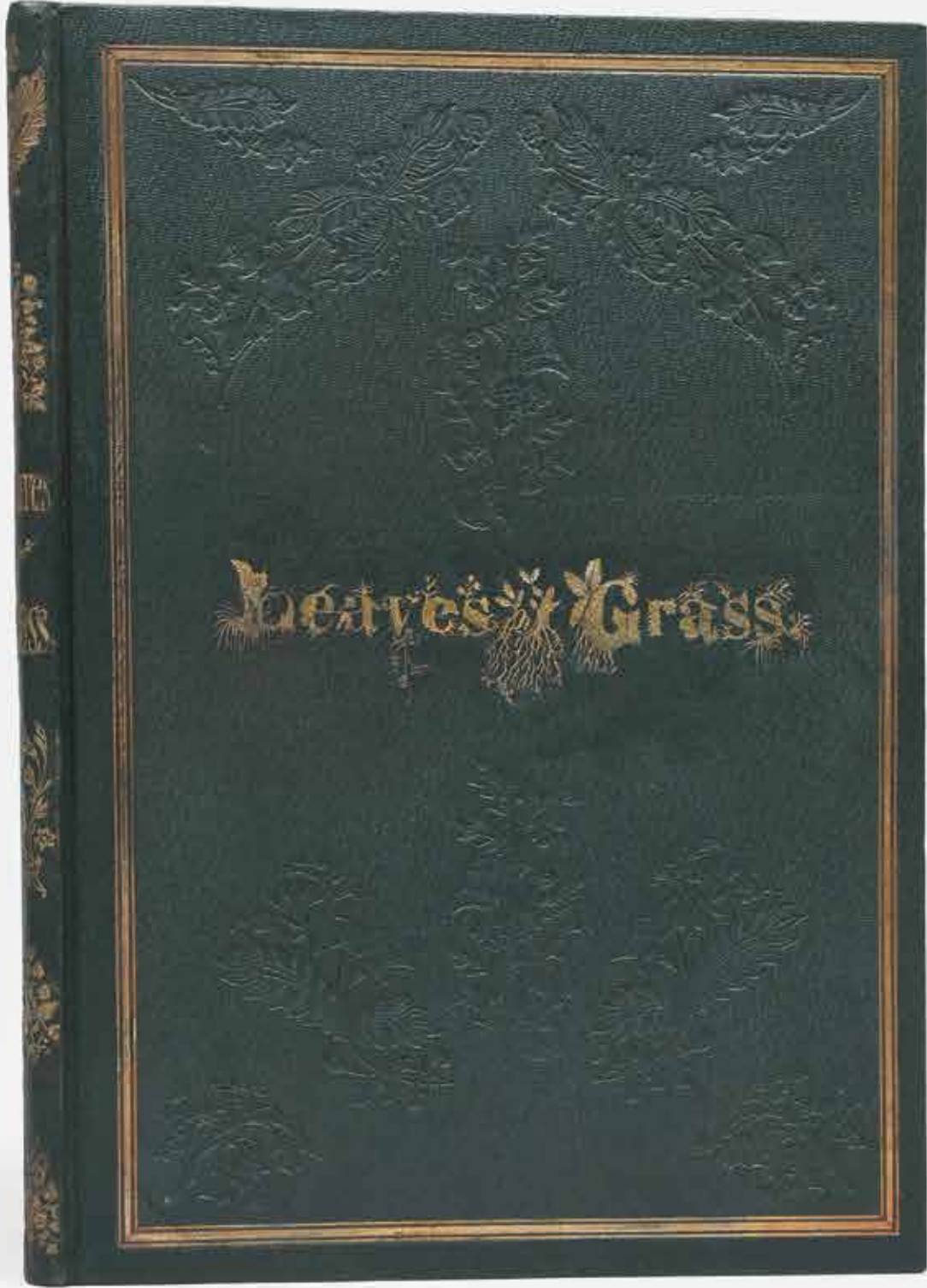
115

Octavo. Illustrations in the text. Original grey cloth, spine lettered in gilt on a red background, red device of medieval beast to front cover, decorative endpaper, top edge red. With dust jacket. With 4 newspaper clippings about White and a leaflet advertising *The Master* (1957) loosely inserted. Contents clean; jacket unclipped, spine panel lightly faded, a couple of nicks to gently creased top edge, front flap toned with a closed cut to fore edge: a fine copy in near-fine jacket. ♣ Sylvia Townsend Warner, *T. H. White: A Biography*, 1968.

£2,250 [179435]



115



116
WHITMAN, Walt. *Leaves of Grass*. Brooklyn, New York: [for the Author,] 1855

“I BEQUEATH MYSELF TO THE DIRT TO GROW FROM THE GRASS I LOVE”

First edition, first state binding. The first edition of *Leaves of Grass* was self-published by Whitman. His money ran tight as production continued, and the bindings became progressively less elaborate. Only 337 copies were bound in the initial and most elaborate binding with a gilt border, marbled endpapers, and gilt edges, as here. A total of 795 copies were eventually produced.

This edition “introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America’s cultural memory” (Marki, p. 354). As a former newspaperman and printer, Whitman had an unusually close involvement in the physical aspects of the publication. The type was partially hand-set by the poet himself in the Brooklyn Heights shop of Andrew Rome, assisted by his brother, Tom. Various stop-press revisions within the first printing have been identified, with this copy exhibiting a mix of first and second states as usual. As the hand-set type jostled and occasionally fell off the hand-inked, iron-bed press, each copy is arguably unique.

This book, more than any other perhaps, is said to have defined America to itself. “He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his ‘barbaric yawp,’ are so powerful that the echo of his crude yet rhythmic song rings forever in the American air” (Grolier).

Provenance: Gertrude Cowdin (d. 1908), book collector and patron (her sale “Rare Books from the Library of the late Mrs Gertrude Cowdin of New York”, 28–29 Feb. 1916, Anderson Galleries, lot 1118; auction description and pencil notation to verso of endpaper); Ira A. Lipman (1940–2019), book collector, his sale, 16 Nov. 2022.

Small folio. Engraved frontispiece by Samuel Hollyer with tissue guard (first state on heavy paper within a lightly embossed frame). Second state of



copyright (2 lines) as usual, second state of p. iv (“and” corrected). Original first-state binding (Myerson A) of dark green coarsely ribbed morocco-grain cloth, covers with triple-rule frame in gilt surrounding blind-stamped leaf-and-vine designs, front cover with gilt rustic lettering and decoration, spine stamped and lettered in gilt, marbled endpapers, gilt edges. Housed in a custom green cloth chemise and green quarter morocco slipcase. Discreet restoration to spine ends, gilt a little dulled in places, overall bright, faint creasing to portrait and lower edge of pp. 67–9, small ink mark to bottom edge of final leaves, bound without flyleaves: a highly presentable copy. ♪ BAL 21395; Grolier American 67; Johnson High Spots, p. 79; Myerson A.2.1.a2; *Printing and the Mind of Man* 340. Ed Folsom, “The Census of the 1855 *Leaves of Grass*: A Preliminary Report”, *Walt Whitman Quarterly Review*, vol. 24, no. 2, Oct. 2006; Ivan Marki, “*Leaves of Grass*, 1855 edition”, *Walt Whitman: An Encyclopedia*, 1998.

£175,000 [161273]



117

117
WHITMAN, Walt. Complete Poems & Prose. [Camden, New Jersey: printed for the author,] 1888

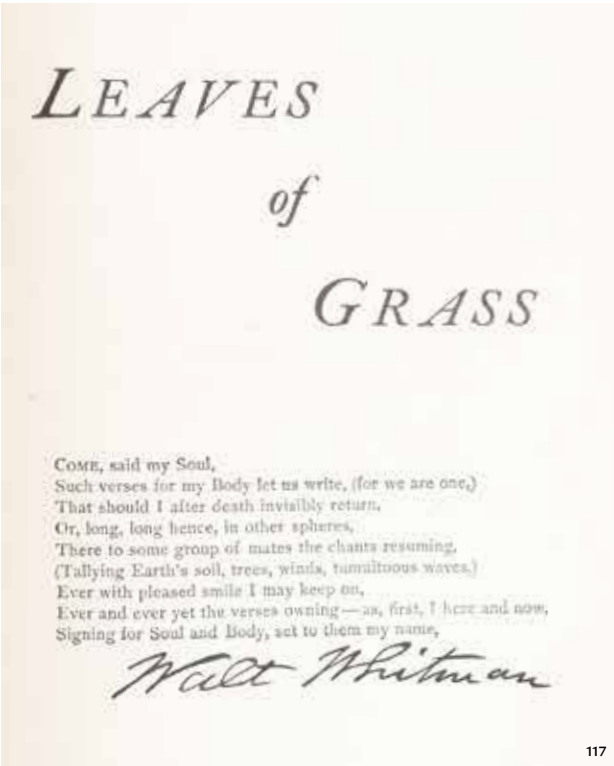
HIS WORKS COLLECTED IN ONE VOLUME FOR THE FIRST TIME

First collected edition of Whitman's poetry and prose, number 186 of 600 copies signed by the author on the *Leaves of Grass* title page. The limitation, handwritten by Horace Traubel, reads, "Edition: Six Hundred. Number One Hundred Eighty-Six".

Whitman first recorded his ambition to "bring out a complete budget of all my writing in one book" in August 1886 (Miller, p. 46). His output comprised *Leaves of Grass* (by then in its seventh edition), *Specimen Days & Collect*, and *November Boughs*. In May 1888, he received permission from McKay to use the plates of *Specimen Days* in "my complete works edition" (White, p. 461), and that August, he had "the design of making a 900 page vol. of my complete works". Preparation for the volume progressed quickly over the following months: the book was printed and Whitman began signing copies in October, he selected the binding styles and designed spine labels in November, and finally issued copies in December.

Octavo. Illustrated general title page, photographic frontispiece to *November Boughs* with tissue guard. Original green half cloth (Myerson's binding A), white paper spine label, marbled sides, edges untrimmed. Newspaper clippings mounted to terminal blanks. Spine label toned and chipped, binding rubbed at edges, front inner hinge cracked but sound, light browning to pp. 122–3 of *Specimen Days*, contents otherwise clean. A very good copy. ♣ Myerson A2.7.m. Edwin Haviland Miller, ed., Walt Whitman: *The Correspondence*, Volume 4: 1886–1889, 1969; William White, ed., Walt Whitman: *Daybooks and Notebooks*, Volume 2: *Daybooks* 1881–1891, 1978.

£10,000 [169538]



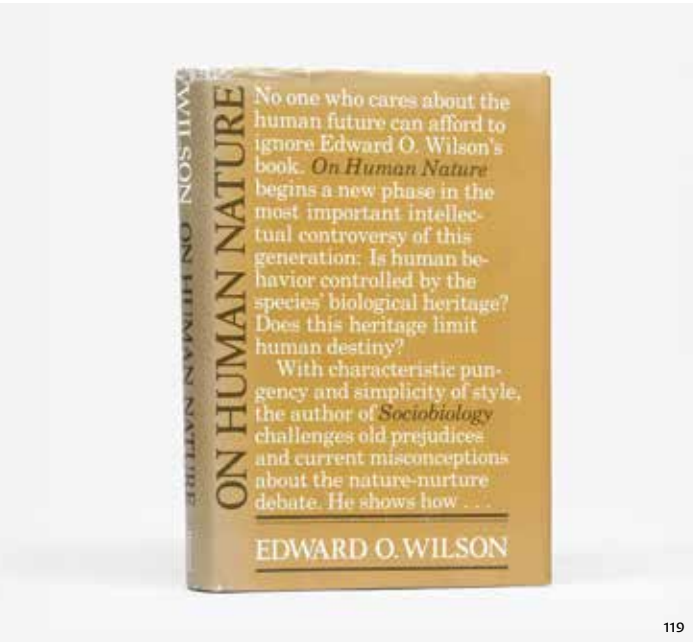
117



118

This is No. 14
for Edward Garnett.
Henry Williamson

118



119

118
WILLIAMSON, Henry. Tarka the Otter. London: Privately Printed, 1927

A SIGNIFICANT PRESENTATION, INSCRIBED WITH AN OWL

First edition, number 14 of 100 copies, presentation copy inscribed by the author on the limitation page, "for Edward Garnett. Henry Williamson", together with a small drawing of an owl. Loosely inserted is an example of a letter to potential subscribers which Williamson has annotated for Garnett.

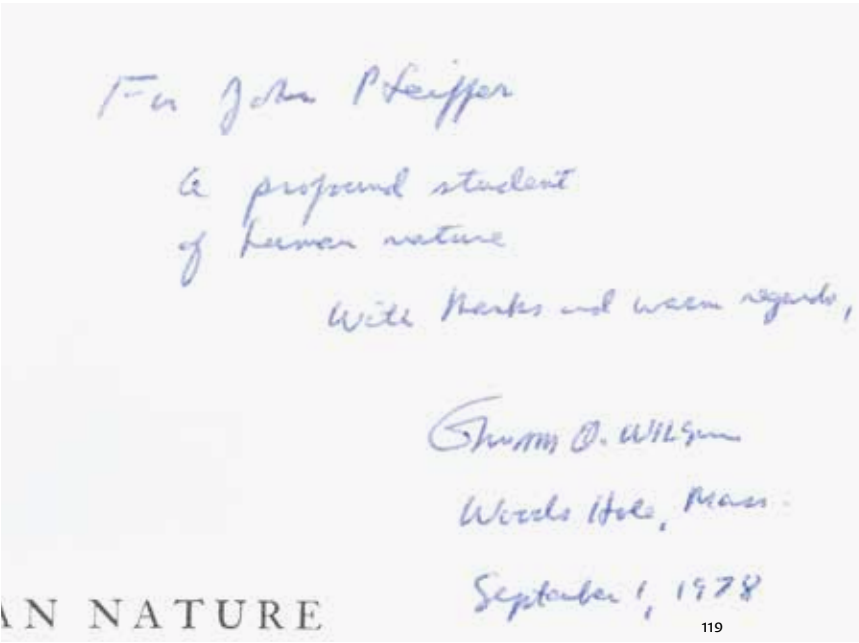
In autumn 1926, a depressed Williamson visited John Galsworthy, who introduced him to Garnett. The connection "was to prove of great significance to Henry; for Edward Garnett was also a great friend of T. E. Lawrence – Lawrence of Arabia – whom he had advised on *The Seven Pillars of Wisdom* and Garnett was to be the catalyst for the friendship between Lawrence and Henry Williamson" (Williamson, p. 109).

While negotiating with Putnam for trade publication, Williamson issued a deluxe limited edition – 100 copies privately printed at Chiswick Press in August 1927.

The inserted typed letter to F. C. D. Smythe urges him to "acquire one of the rare copies of my book", quoting Garnett ("Tarka is a wonderful thing – a regular epic"), and T. E. Lawrence's comments: "Putnams sent it out without embodying the 'Arabia Deserta' I wrote to them about". The publication day is noted as 12 October (presumably of the trade edition) and Williamson states that John Fortescue has written to say he is forbidden to review it for *The Times*. Acknowledging Garnett's "encouragement and help", Williamson signs off commenting "isn't the letter well-produced? The signature is a 'fake', of course".

Octavo. Printed in black and brown. Original vellum, spine lettered in gilt on brown morocco label, top edge gilt. Foot of spine slightly bumped, covers slightly bowed, spine very slightly toned: a very good copy. With typed letter including autograph note signed with initials, to Edward Garnett, 27 Sept. 1927, Vale House, Georgeham, N. Devon, two sheets (254 × 203 mm) with "Tudor Bond" watermark, two pages typed in black and red ink. ♣ Anne Williamson, Henry Williamson: *Tarka and the Last Romantic*, 1995.

£3,750 [180228]



119

119
WILSON, Edward O. On Human Nature. Cambridge, Massachusetts: Harvard University Press, 1978

INSCRIBED TO HIS REVIEWER

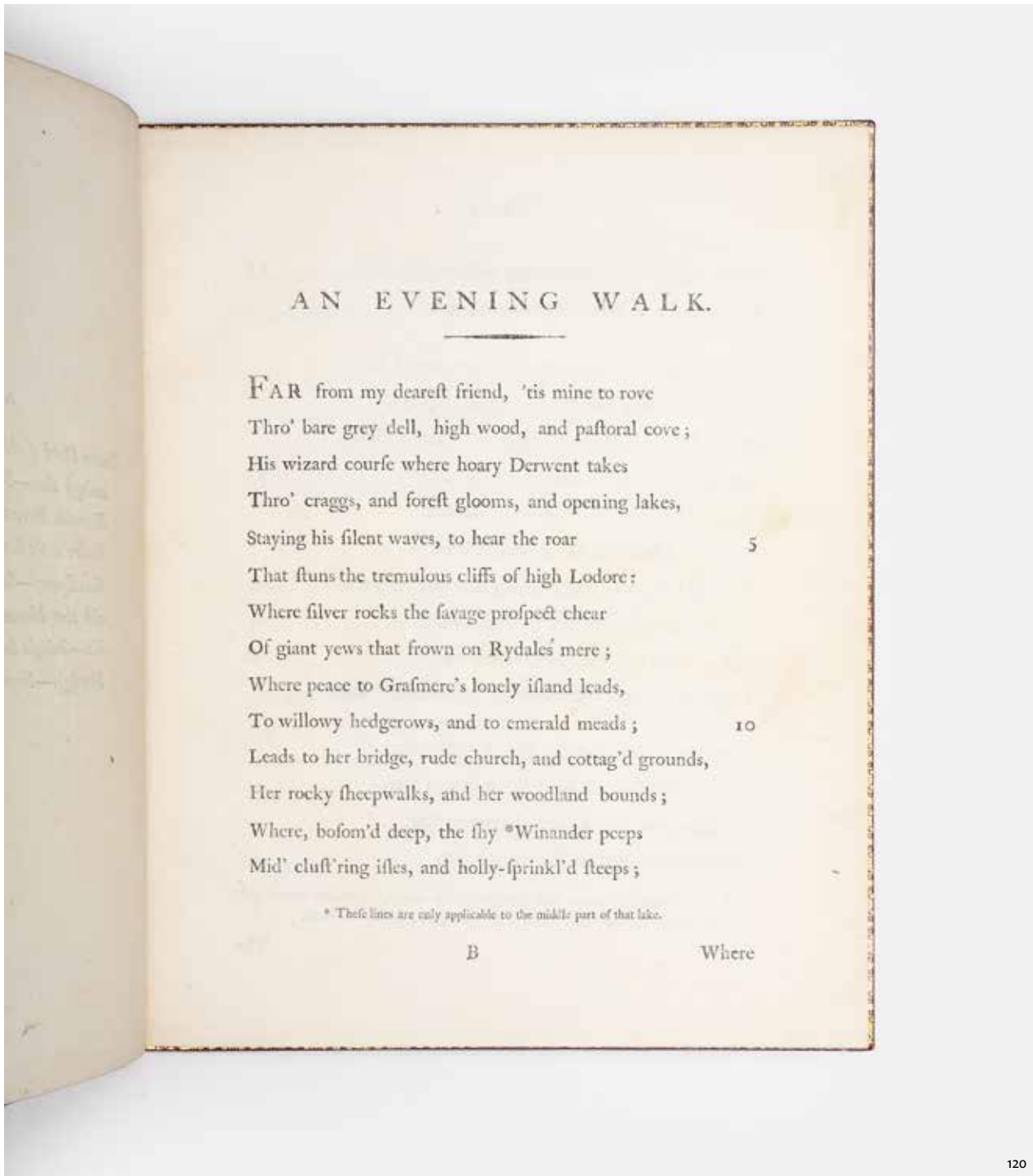
First edition, presentation copy, inscribed by the author on the half-title, "For John Pfeiffer, a profound student of human nature, with thanks and warm regards, Edward O. Wilson, Woods Hole, Mass., 1 September 1978". They were close collaborators: Wilson quotes from Pfeiffer's books and an extract from Pfeiffer's review of *Sociobiology* (1975) is printed on the jacket flap. This copy is annotated in pencil throughout by Pfeiffer.

Pfeiffer's books *The Emergence of Man* (1972) and *The Emergence of Society* (1977) were widely praised for "distilling the great trends in science, evolution, and human affairs [to] interpret this creature called man" (Wertime, p. 509). A prominent journalist and the science editor of *Newsweek* and CBS, Pfeiffer's review of *Sociobiology* lauded it as "an evolutionary event in itself, announcing for all who can hear that we are on the verge of breakthroughs in the effort to understand our place in the scheme of things" (*New York Times*).

On Human Nature sought to apply *Sociobiology*'s thesis to humans and to make the argument that evolutionary mechanics influence social behaviour more accessible to a popular readership. It won the 1979 Pulitzer Prize and was named by *Time* as one of the best non-fiction books written since 1923. The book is also notable for proposing a sociobiological explanation of homosexuality.

Octavo. Original brown cloth, spine lettered in gilt, front cover with plant motif in blind, light brown endpapers printed with foliate motif. With dust jacket. Spine ends and corners rubbed and lightly bumped, marks to edges; jacket unclipped, spine faded, extremities creased, head of spine nicked: a very good copy in like jacket. ♣ John Pfeiffer, "[Review of] *Sociobiology*", *New York Times*, 27 July 1975; Theodore A. Wertime, "Review", *Technology and Culture*, vol. 19, no. 3, July 1978.

£2,250 [181394]



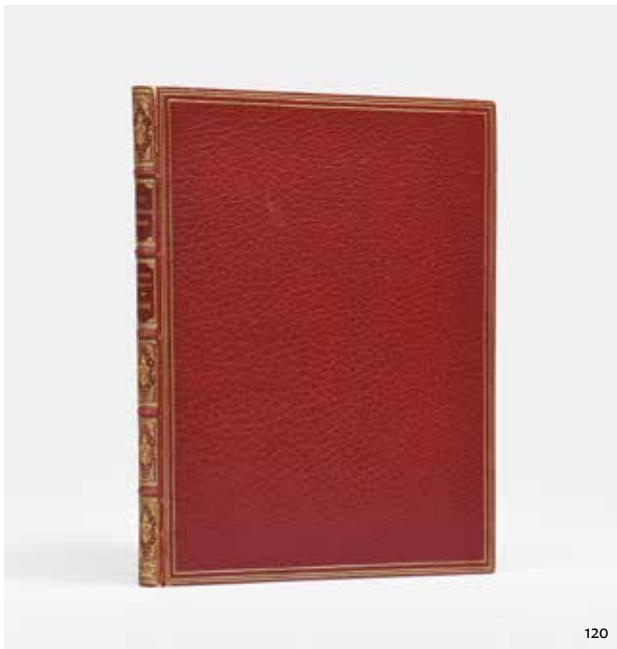
120
WORDSWORTH, William. An Evening Walk. An Epistle;
in Verse. London: for J. Johnson, 1793

THE POET FIRST STEPS OUT

First edition of the poet's first book. "The original 1793 quarto . . . is an extremely rare book; I doubt whether more than six or seven examples – exclusive of two imperfect copies which I have seen

recently – could be recorded today" (Wise, p. 6). "The poem . . . describes scenes and images drawn from various places in the Lake District, and is not confined to a particular walk" (Patton, p. 1).

Although Wise's number of copies can be revised, Patton stated in 1936 that there were only "eleven known copies". In 1950 Hayward noted that this was "the rarest of [Wordsworth's] books, less than a dozen copies being recorded" (Hayward, p. 88). We can trace only four copies as sold at auction in the last thirty years.



The poem, written in heroic couplets, is addressed to Wordsworth's sister, Dorothy. It was written when Wordsworth was still at school and published when the poet was aged 23. Wordsworth never reprinted the full text.

A typographical mistake on page 3, line 1 ("night" for "nigh") has been corrected in this copy with an abrasion to the final letter of the word. In this copy the "Argument" follows the "Errata" (as in the Ashley copy). In the Rothschild copy, the order is reversed.

Quarto (249 × 200 mm), pp. [vi], 27, [1]. Early 20th-century red crushed morocco by Riviere & Son, spine with five raised bands, lettered and tooled in gilt, covers with triple ruled border in gilt, gilt dentelles, gilt edges, bound with 31 blank leaves. Housed in a later red cloth chemise and slipcase by James MacDonald Co., New York. Bookplate of Nicholas Frederic Brady (1878–1930), a New York businessman and philanthropist who was the first American citizen to receive the Supreme Order of Christ, the highest order of chivalry awarded by the pope; later with Seven Gables Bookshop, New York, 1964; Library of William A. Strutz, book label to chemise. Joints and extremities a little worn in places, some minor scratches to covers, browning to free endpapers, inner margin of title page renewed, fore edge of "Argument" leaf renewed; a very good copy. ¶ Hayward 201; Patton, pp. 1–2; Rothschild 2601; Tinker 2328; Wise 1.

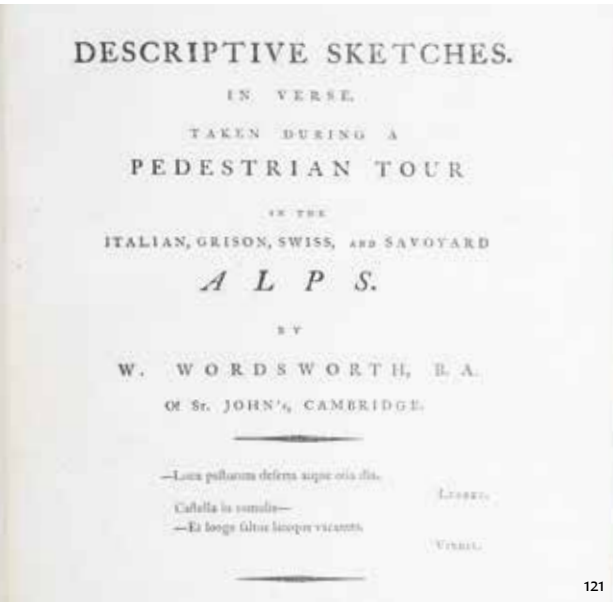
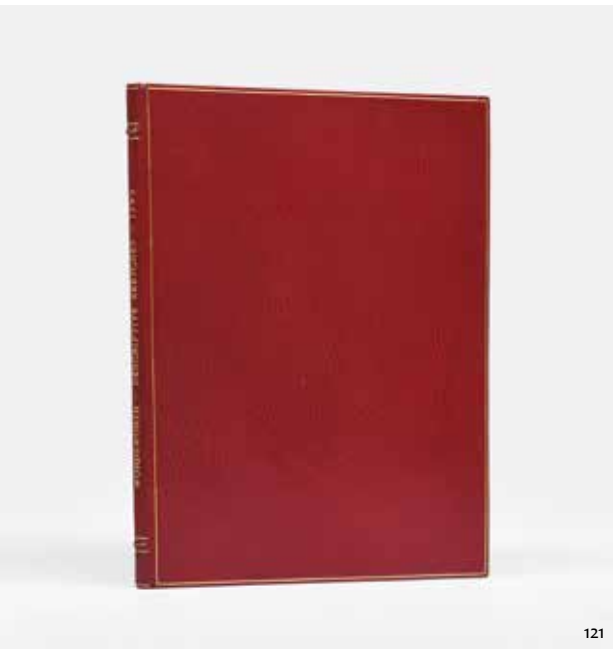
£32,500 [175222]

121
WORDSWORTH, William. Descriptive Sketches.
London: for J. Johnson, 1793

**"HAPPINESS (IF SHE HAD BEEN TO BE FOUND ON EARTH)
AMONGST THE CHARMS OF NATURE"**

First edition of the poet's second book. "The original quarto of Descriptive Sketches is . . . an extremely rare book, though not so excessively rare as it was presumed to be by Professor Knight, who stated that he was 'only aware of the existence of a single copy'. I know of fully half a dozen copies at the present moment" (Wise, pp. 12–13).

"Much the greater part of this poem was composed during my walks upon the banks of the Loire, in the years 1791–1792 . . . Lungarn and Sarnen . . . have always interested me especially, from

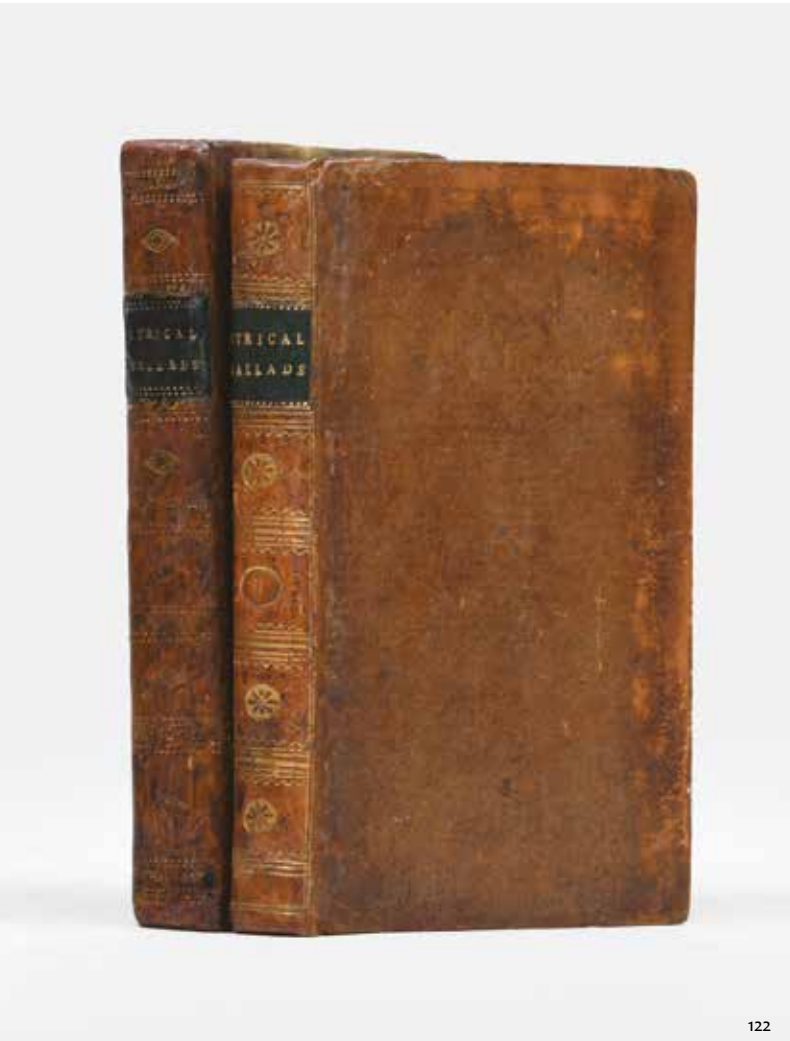


bearing in their size and other features, a resemblance to those of the north of England" (Wordsworth, quoted by Wise, p. 12).

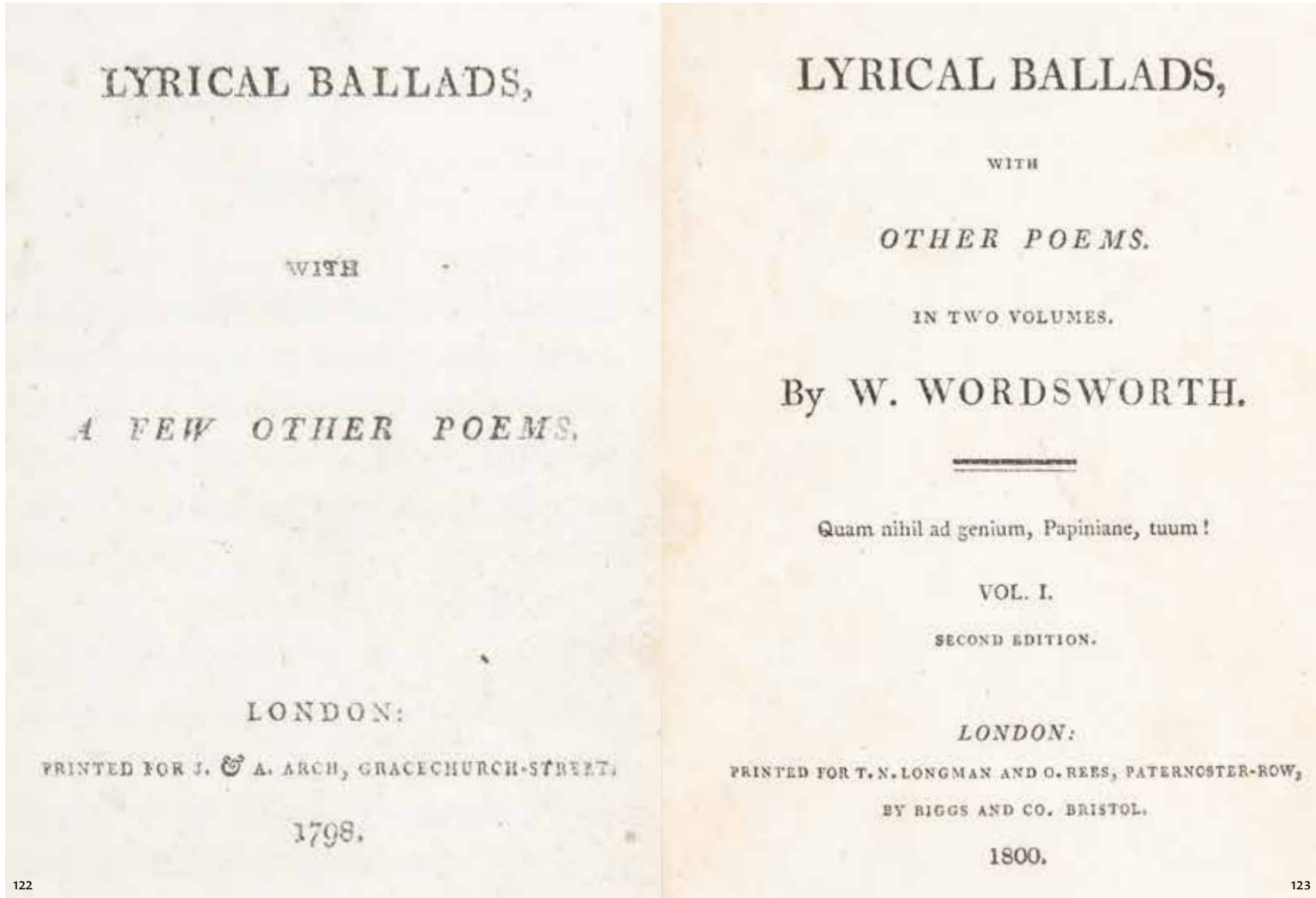
Wordsworth never reprinted the full text. "No censor could have been more severe than was Wordsworth himself when, in later years, he pruned and emasculated his early poems" (Wise, p. 13). In over four decades, we can trace only four copies sold at auction.

Quarto (266 × 195 mm), pp. [iv], [55], [1]. Mid-20th-century red crushed morocco by Sangorski & Sutcliffe, spine with two raised bands, lettered in gilt, covers with single ruled border in gilt, ruled dentelles in gilt, gilt edges. Later red cloth chemise and red morocco-backed slipcase. Provenance: Seven Gables Bookshop, New York, 1976; Library of William A. Strutz, book label to chemise. Minor foxing to free endpapers: a near-fine copy. ¶ Tinker 2329; Wise 2.

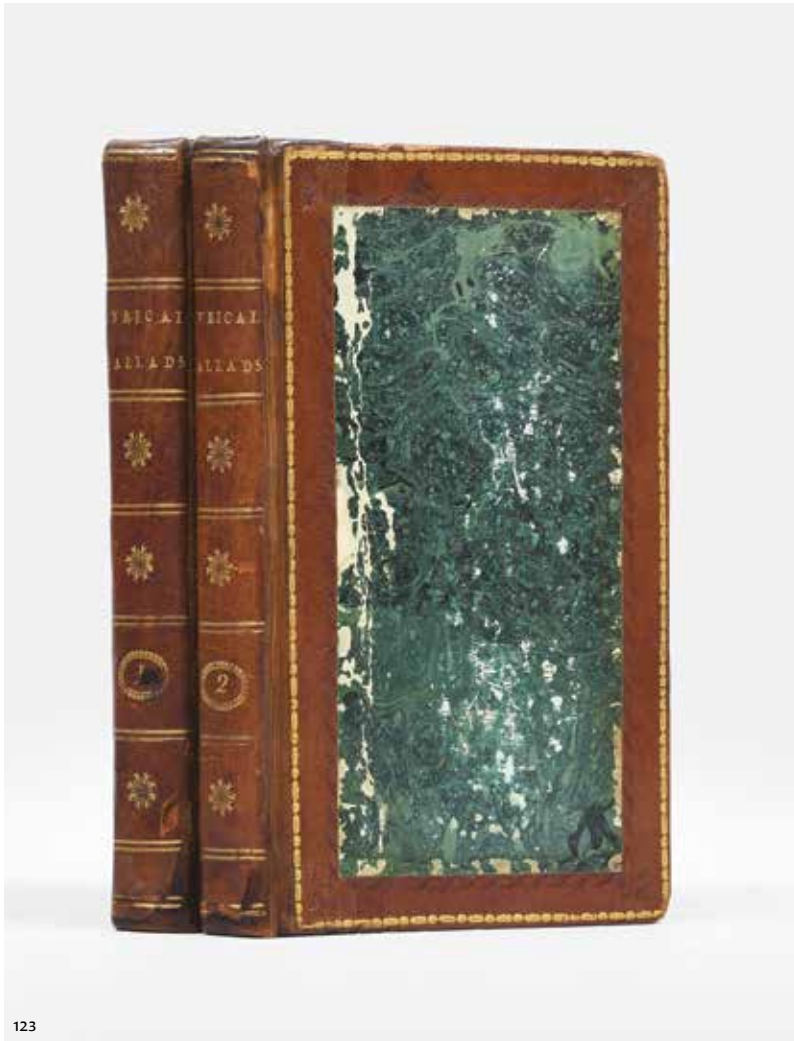
£32,500 [175229]



122



123



123

122

WORDSWORTH, William, & Samuel Taylor Coleridge. Lyrical Ballads, with a few other poems. London: [vol. I] printed for J. and A. Arch; [vol. II] printed for T. N. Longman, 1798 & 1800

“NATURE NEVER DID BETRAY / THE HEART THAT LOVED HER”

First editions, the earliest obtainable issue of the first volume and the first issue of the second volume, together representing a complete collection of the poems that inaugurated the Romantic movement in English literature. Several canonical poems are printed here for the first time, including Coleridge’s “Rime of the Ancient Mariner” and Wordsworth’s “Lines Written a Few Miles Above Tintern Abbey”.

The collection was conceived in the summer of 1797, when Coleridge arranged for Wordsworth and his sister Dorothy to rent Alfoxden House, four miles away from his cottage in Somerset. There, the two men were in each other’s company almost daily, and their poems emerged out of an intense personal, intellectual, and aesthetic intimacy. Coleridge gives his own account of the book’s origins in his *Biographia Literaria* (1817), in a passage that delightfully echoes Wordsworth’s “Tintern Abbey”: “During the first year that Mr Wordsworth and I were neighbours, our conversations turned

frequently on the two cardinal points of poetry: the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of the imagination. The sudden charm, which accidents of light and shade, which moon-light or sun-set diffused over a known and familiar landscape, appeared to represent the practicability of combining both . . . In this idea, originated the plan of the *Lyrical Ballads*”.

The work was published anonymously in September 1798, while the two poets were on their way to Germany. This London issue of the first volume follows the unobtainable Bristol issue of the same year, of which only 13 copies are thought to survive, none in private hands. It seems that the London issue was the first regularly published: the Bristol imprint was set in anticipation of publication by Longmans, an event that never materialized, leading Dorothy Wordsworth to write in September 1798 that the book had been “printed, not published”. Aside from its title page, contents pages, and the substitution of Coleridge’s poem “Lewti” with “The Nightingale”, the two issues are identical.

This copy seems to have passed through several generations of the Hughes family in Cheshire. The second volume is signed by one “M. G. Hughes” on the front pastedown, dated 23 May 1834; the first volume is signed by William Hughes (b. c.1842), inscribed “at Mr John Ellis, tranmer[e], Near Birkenhead, Cheshes” on the front

free endpaper verso, and additionally signed by his wife Elizabeth (b. c.1840) on the rear board.

2 vols, octavo. Leaves D8 and E1–2 in vol. I cancelled by four leaves, replacing “Lewti” with “The Nightingale”; cancel contents leaf amended accordingly. Vol. I bound with terminal errata leaf and without the terminal advertisement leaf. Vol. I (167 × 102 mm) in contemporary half calf and vol. II (163 × 104 mm) in contemporary full calf, smooth spines decorated in gilt, matching black morocco labels (vol. II label renewed). Housed in a burgundy cloth flat-back box by the Chelsea Bindery. Repairs to spine ends and corners of both vols, board edges of vol. I, and joints of vol. II. Burn marks to pp. 150–3 of vol. I with some marginal loss to upper outer corner of p. 151/2, light spotting to one gathering of vol. II. Very good copies. ♪ ESTC T142994; *Printing and the Mind of Man* 256; Wise 4. D. F. Foxon, “The Printing of *Lyrical Ballads*, 1798”, *The Library*, Fifth Series, vol. IX, no. 4, Dec. 1953.

£9,500

[172445]

123

WORDSWORTH, William, & Samuel Taylor Coleridge. Lyrical Ballads, with other poems. In two volumes. London: Printed for T. N. Longman and O. Rees, 1800

“EMOTION RECOLLECTED IN TRANQUILLITY”

First complete edition, comprising the first edition of the second volume and the second edition of the first. Wordsworth here prints for the first time his celebrated preface, the “revolutionary manifesto for the Romantic movement” (PMM), in which he famously defines poetry as “the spontaneous overflow of powerful feelings . . . emotion recollected in tranquillity.” He also rearranges the contents of the first volume, which first appeared in 1798, and adds a second volume of more than 30 new poems.

2 vols, octavo (165 × 105 mm). Contemporary russia, skilfully rebacked with original spines laid down, spines lettered and decorated in gilt, gilt and blind borders to covers enclosing central marbled paper panels, edges sprinkled blue. Bookplates of William A. Strutz (1934–2024); early signature of “Elizabeth Barry” to contents leaf of vol. II. Light wear to corners, endpapers of vol. I foxed, outer leaves browned from turn-ins, short closed tear to title of vol. II discreetly repaired. An attractive copy.

£10,000

[179255]



124

124
WORDSWORTH, William. Poems, in Two Volumes. London: for Longman, Hurst, Rees and Orme, 1807

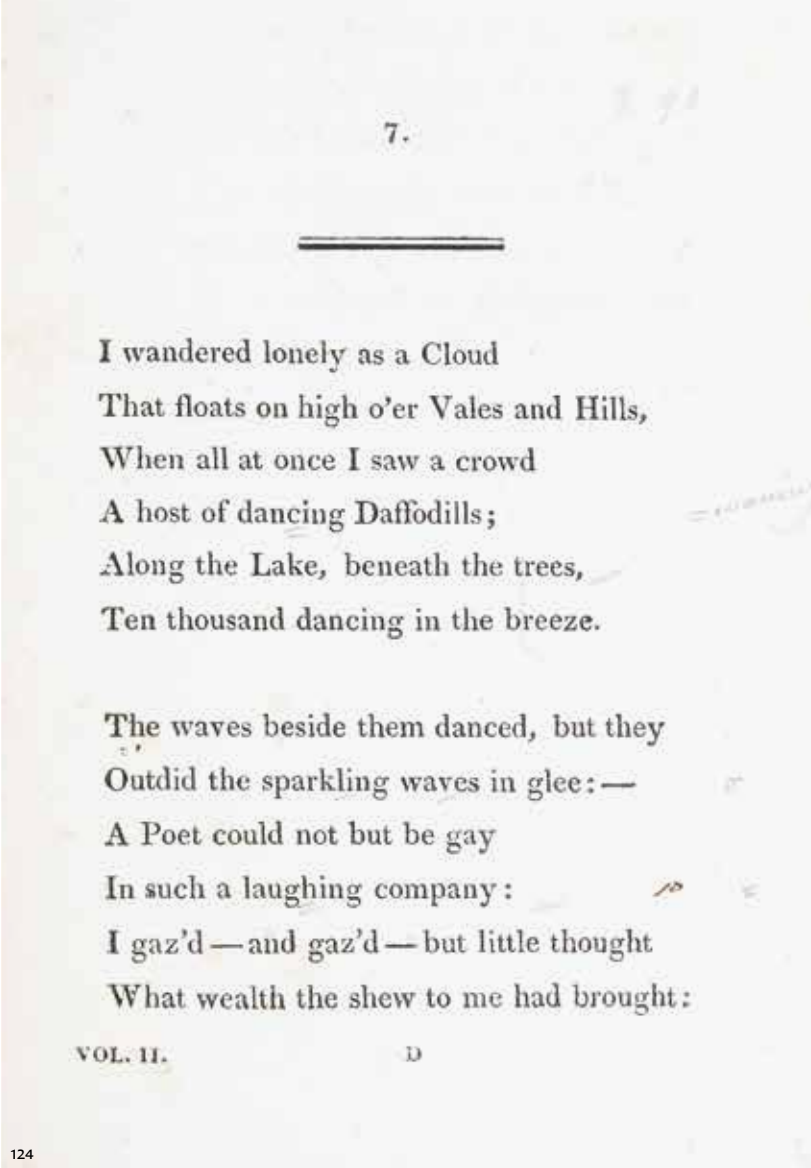
First edition, one of 500 copies, rare in the original boards. Among the finest single-author poetry collections in English, it contains such famous lyrics as “Daffodils” (“I wandered lonely as a cloud”), “The world is too much with us”, “Scorn Not the Sonnet” (here titled “Prefatory Sonnet”), and his greatest ode, “Intimations of Immortality” (here entitled “There was a time”).

An early reader has studiously marked up this copy in a small, neat hand. Number lines for the poems are provided in ink, and pencilled annotations identify themes and appear to define unfamiliar language. For example, “repeat” in “The Craggs repeat the Raven’s croak” is annotated “to echo” (I, p. 11), “blot” in “without reproach or blot” is annotated “fault” (I, p. 71), and the “pinion” of a linnet’s “joy of voice and pinion” is annotated “wing” (II, p. 80).

“The issuing of these slender volumes marked the close of the great period in the poet’s life, the period of youthful inspiration, when with simplicity and directness, yet with deep insight and rare power of characterization, he dealt with ‘the unadorned features of nature and some of the common incidents of life’. To the lover of great poetry the preciousness of the 1807 edition is indicated by the fact that here for the first time we find such poems as ‘Character of the Happy Warrior’, ‘Ode to Duty’, [etc.]” (Amherst).

The copy has the points of first state: full stop after “Sonnets” (I, p. 103) and the misprint “fnuction” (II, p. 98).

2 vols, duodecimo, pp. [viii], 158, [ii]; [viii], 170. Complete with half-titles and erratum leaf in vol. I. Usual cancels at vol. I, D11–12, and vol. II, B2. Original boards, early reback to style, paper spine labels renewed, edges uncut. Housed in custom green morocco-backed marbled chemises and single marbled slipcase with green morocco entry. Engraved bookplate of Thomas Jefferson McKee (1840–1899) and black morocco bookplate of Winston Henry Hagen (1859–1918). Spine ends bumps, marks to boards, wear to corners, knock to upper board edge of vol. I front cover, loss to corner of II, pp. 72/3, inner hinges sometime discreetly reinforced, scattered light foxing. A very good copy. ¶ Amherst Wordsworth Collection, pp. 5–6;



124

Ashley VIII, pp. 12–14; Cornell Wordsworth Collection 19; Hagen 1402 (sale catalogue of 1918); McKee 5607 (sale catalogue of 1900); Wise 8.

£9,500 [180393]

125
WORDSWORTH, William. The Poetical Works. London: T. Nelson and Sons, 1873

“O’ER PATHLESS ROCKS, / THROUGH BEDS OF MATTED FERN”

A Mauchline ware binding produced with nature-printed fern and leaves at a time when pteridomania or “fern fever” was flourishing across Victorian Britain. The appreciation of these ostensibly humble plants had its roots in the Romantic Movement, not least in Wordsworth’s work, who lyricized about them in both his verse and prose.

Taking its name from the town in which the main principal manufacturers operated, Mauchline ware was traditionally sold as Scottish souvenirs, but “since ferns occur in many parts of Britain, articles in this group would simply have been bought for their undoubted visual appeal” (Baker, pp. 27–28).

Octavo (163 × 108 mm). Frontispiece, multiple illustrations to text. Contemporary bevelled lacquer wood boards, red morocco spine with raised



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bands, lettered and decorated in gilt, gilt roll to turn-ins, gilt edges. Binding lightly rubbed, front inner hinge reinforced with cloth, mild foxing. A very good copy. ¶ John Baker, Mauchline Ware and Associated Scottish Souvenir Ware, 1998.

£750 [17776]

126
WORDSWORTH, William. Lines composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a tour: July 13th, 1798. Llandogo: The Old Stile Press, 2002



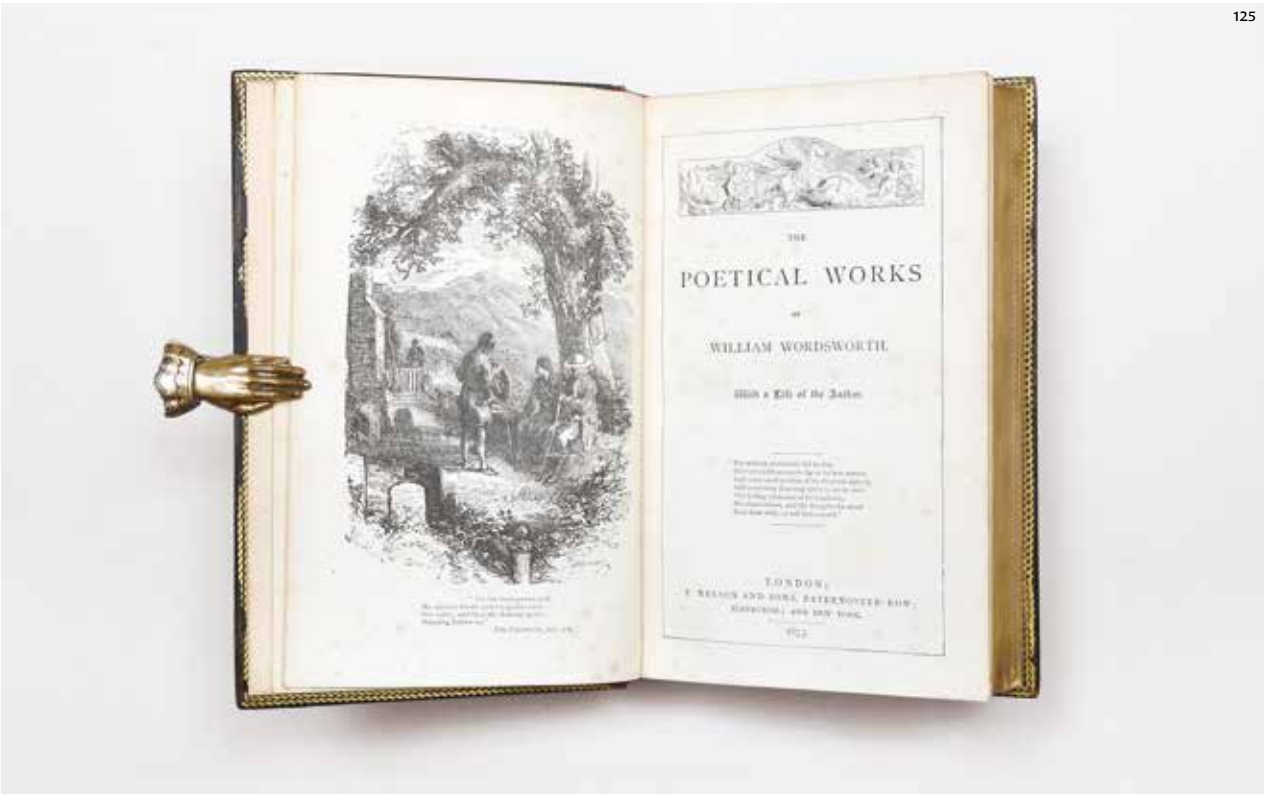
126

First edition thus, number 83 of 150 copies, signed by the papermaker and artist-printer.

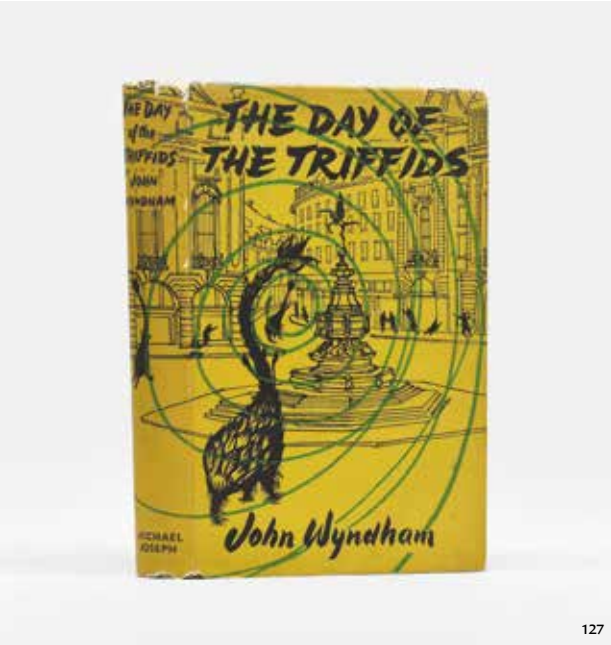
The Old Stile Press started in London in 1979 before a move to the Wye Valley, near Tintern Abbey. This publication was, therefore, a special project for the press with the papermaker and artist-printer noting “we can almost see Wordsworth’s footprints on our riverbank”. Plants grown beside the river Wye were apparently used in the endpapers.

Small folio. Frontispiece, 3 plates, illustrations in text by Nicolas McDowall. Original blue morocco-backed boards, spine lettered in silver, with design in blue and lettered in black on front cover, coarse endpapers. Fine.

£475 [181387]



125



127

WYNDHAM, John. The Day of the Triffids. London: Michael Joseph, 1951

“I WAS HIDING FROM THEM EVEN WHILE I MOVED AMONG THEM”

First edition of this science fiction classic and one of the most famous works by the “master of the cosy catastrophe”. In the same year, the story was serialized in five parts in Collier's magazine. The first book published by the author under his name instead of a pseudonym, *The Day of the Triffids* was an immediate success. It was adapted into a movie starring Howard Keel in 1963 and a BBC television series in 1981.

Octavo. Original green cloth, spine lettered in silver and with publisher's device. With dust jacket. Cloth fresh, sound and clean within but for faint stain near upper corner of first three leaves; jacket unclipped, small chips to ends and corners, small closed tear near foot of spine panel, rear panel somewhat toned with discreet ink stamp “8” to upper corner: a near-fine copy in very good jacket.

£2,000 [181288]

YEATS, W. B. The Countess Kathleen and Various Legends and Lyrics. London: T. Fisher Unwin, 1892

First edition, number 1 of 30 deluxe copies printed on japon, specially bound in full vellum, and signed by the publisher T. Fisher Unwin; this is Unwin's retained copy.

The Countess Kathleen was Yeats's second collection of poetry and the first to include “The Lake Isle of Innisfree”. “His best writing of the 1890s would follow the form set by ‘Innisfree’, with its deceptively simple language and dramatic personal interventions” (ODNB).

The trade issue of 300 copies bound in dark green paper boards was published simultaneously.

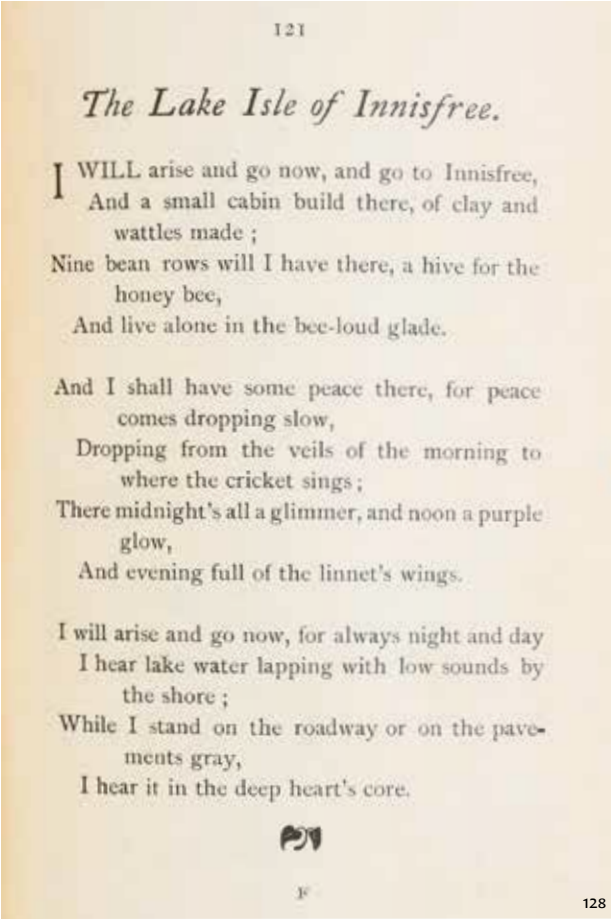
Octavo. Frontispiece by J. T. Nettleship. Original full vellum, spine lettered in gilt, “Cameo Series” emblem to front cover in brown. Housed in a custom



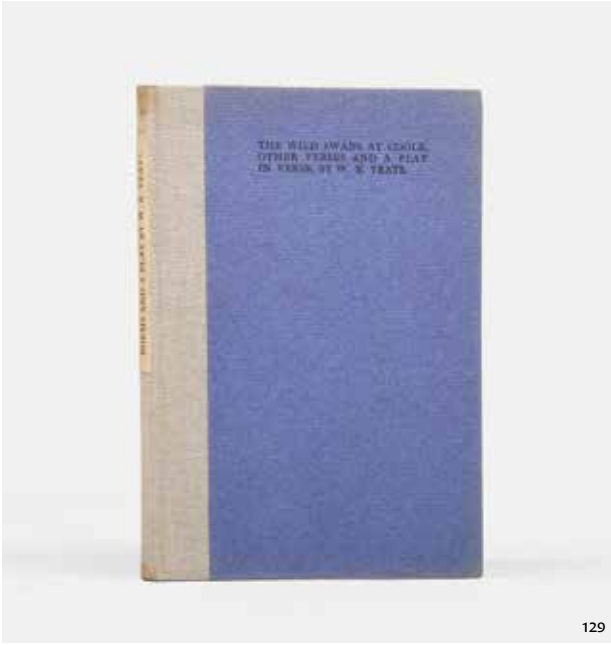
128

green quarter morocco slipcase and chemise. Vellum lightly soiled, contents fresh, several gatherings unopened: a near-fine copy. ¶ Wade 6.

£12,500 [178932]



128



129

YEATS, W. B. The Wild Swans at Coole. Dundrum: The Cuala Press, 1917

“I HAVE LOOKED UPON THOSE BRILLIANT CREATURES, / AND NOW MY HEART IS SORE”

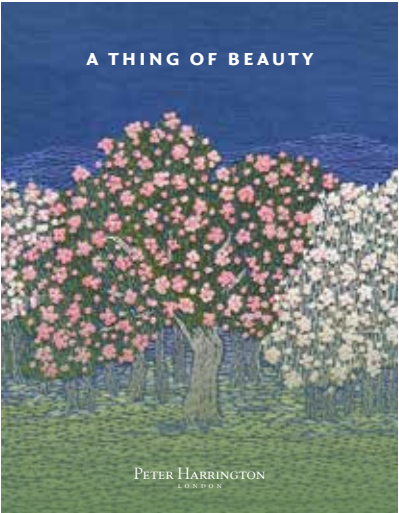
First and limited edition, one of 400 copies. One of Yeats's major poetry collections, it includes the title poem, alongside one of his most enduring poems, “An Irish Airman Foresees his Death”, as well as his one-act play “At the Hawk's Well”, first performed in 1916.

The Cuala Press was one half of Cuala Industries, a co-operative business run by Yeats's sisters Lily and Elizabeth. Cuala Industries was founded with the aim of reviving the craft of book printing in Ireland and “to give work to Irish girls” (McMurtrie, p. 472). The press's “clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson's Doves Press” (ODNB).

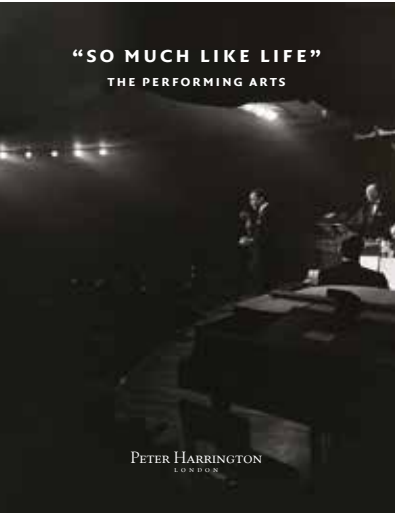
Octavo. Colophon and charging unicorn device by Robert Gregory printed in red. Original buff linen-backed dark blue boards, paper label to spine printed in black, front board lettered in black, dark blue endpapers, edges untrimmed. Minor browning to spine ends, sunning to edges, contents clean, unopened: a near-fine copy. ¶ Miller 26; Ransom pp. 92 & 240.; Wade 118. Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, 1943.

£1,500 [177557]

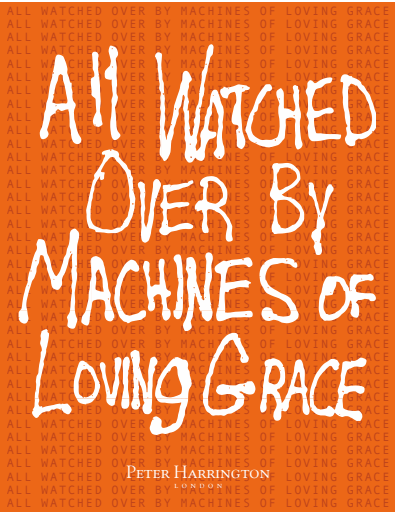
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