



Blackwell's Rare Books

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Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and next door to the Weston Library, with on street parking close by.

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Front cover illustration: Item 82 Rear cover illustration: Iem 20

1. Achebe (Chinua) Things Fall Apart.

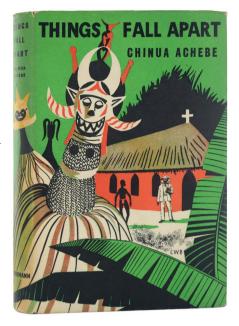
Heinemann, 1958, FIRST EDITION

pp. [viii], 185, crown 8vo

original brick-red cloth, backstrip lettered in gilt, dustjacket by C.W. Bacon, touch of fading to red of backstrip panel, very shallow chipping at corners and a mite rubbed at extremities, very good
£2,750

A superb copy of this important work of postcolonial fiction, set in Nigeria at the end of the 19th-century; the previous purchaser's laid in note states that this copy was bought at Blackwell's from a sale of Arnold Toynbee's books – but the eminent historian has been good enough to read it very carefully, or not at all.

The print-run was of 2,000 copies.



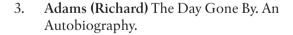
2. Adams (Herbert) Signal for Invasion.

The Crime Club by Collins, 1942, FIRST EDITION

pp. 192, crown 8vo

orange cloth, backstrip lettered in black, a few spots around head of cloth, small patch of fading at head of backstrip, lean to spine, a few spots to top edge, dustjacket chipped at extremities, more so at one corner and head of backstrip panel, very good £650

Scarce; a Roger Bennion novel with a wartime setting.



Hutchinson, 1990, FIRST EDITION, photographic plates

pp. xiii, 398, 8vo

original green boards, backstrip lettered in gilt, dustjacket, fine £100

THE DAY GONE BY

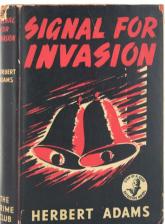
To Pavid

adth kind regards from

Adams

May 1990

Inscribed by the author on the title-page: 'To David with kind regards from Richard Adams, May 1990'.

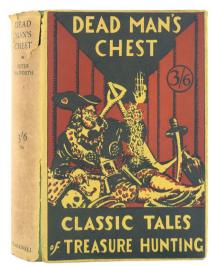


4. (Anthology.) HAWORTH (Peter, Editor) Dead Man's Chest. Classic Tales of Hidden Treasure. Collected and Arranged, with an Introduction.

Oxford: Basil Blackwell, 1929, FIRST EDITION, some light spotting to prelims receding into text and recurrent at rear

pp. xxiii, 292, crown 8vo

original green cloth, lettered in red to backstrip and upper board, corners gently knocked and a trifle rubbed at extremities, edges and endpapers lightly spotted, tail edge roughtrimmed, ownership inscription in pencil to flyleaf, pictorial dustjacket with backstrip panel a little browned, a little chipped at extremities with some splitting at either end of upper joint-fold, very good £200



Scarce in the dustjacket.

In the same format and same vein as the Editor's 'Before Scotland Yard' and 'Rumours and Hoaxes', also with Blackwell, the selection runs from 'The History of Ali Baba' and a traditional Persian tale, through classical and renaissance examples – the stories from the nineteenth-century have an American emphasis, with Washington Irving, Nathaniel Hawthorne, and Edgar Allan Poe.

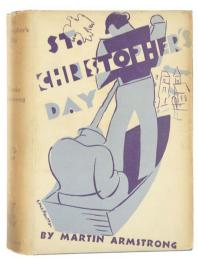
MCKNIGHT KAUFFER DUSTJAKCET

5. Armstrong (Martin) Saint Christopher's Day.

Victor Gollancz, 1928, FIRST EDITION, small handling mark to inner margin of title-page verso

pp. 287, crown 8vo

original blue cloth, backstrip lettered in gilt, a couple of small dinks to board-edges, slight lean to spine, top edge blue, other edges toned, dustjacket by Edward McKnight Kauffer, backstrip panel browned, toned to borders, shallow chipping at corners, very good £120



6. Attenborough (David) Life on Earth. A Natural History.

Collins BBC, 1979, FIRST EDITION, colour-printed photographs throughout

pp. 319, royal 8vo

original brown boards, backstrip lettered in gilt, dustjacket with backstrip panel gently faded and slightly scuffed at centre, nick at one corner, very good £250

Inscribed by the author on the title-page: 'To Dorothy Lucas, with best wishes, David Attenborough'.

7. Baker (Gordon) Brown Danube.

The Newgate Press, 1943, FIRST EDITION, the last couple of gatherings on browned paperstock

pp. 166, crown 8vo

original brown cloth, backstrip lettered in black, pictorial dustjacket (the design to front signed with the initials N.S.U.), backstrip gently faded, some spotting to the plain rear panel, a little rubbed at extremities with the odd tiny nick, very good
£200

The author's debut, scarce; a novel depicting, as his short Preface puts it, 'Austria "at peace" under Nazi rule! [...] seen through ordinary English eyes' – these presumably the author's own (he dates his note 'Wienerwald 1938, London 1941'), his experiences of the regime also forming the basis of two subsequent novels, 'And Wait the Issue' (about the French Resistance) and 'None So Blind' (a near-future vision of Germany as it struggles to dispel the threat of Nazism)



Jonathan Cape, 1966, FIRST EDITION

pp. 221, crown 8vo

original pale grey boards, backstrip lettered in gilt, brown top-edge, dustjacket reproducing a Max Ernst painting overall, the backstrip panel faded as often and a little nicked at head, very good £250

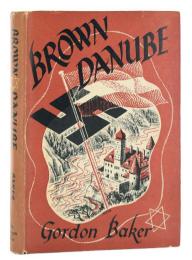
9. Ballard (J.G.) Empire of the Sun. A Novel.

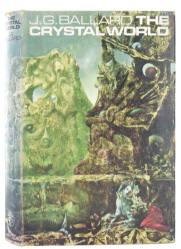
Victor Gollancz, 1984, FIRST EDITION, full-page map, faint toning to paperstock

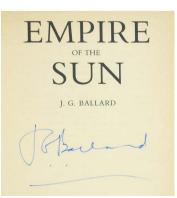
pp. [viii], 278, 8vo

original black boards, backstrip gilt lettered, front hinge slightly tender, first issue dustjacket with only Greene and Carter reviews on rear panel, near fine £200

Signed by the author on the title-page.





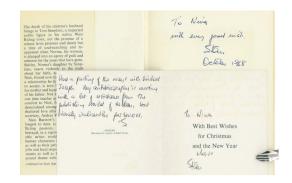


10. Barstow (Stan) A Raging Calm.

Michael Joseph, 1968, FIRST EDITION

pp. 331, crown 8vo

original dark brown boards, backstrip lettered in gilt, dustjacket designed by Arthur Gilpin, a little toned to backstrip panel and borders, very good £100



Inscribed by the author on the flyleaf: 'To Nina, with every good wish, Stan, October 1968'. The recipient was cookery writer Nina Froud. Laid in is a later Christmas card to the same, circa 2000, with a message referring to a 'parting of the ways with Michael Joseph' and bemoaning 'a lot of resistance from the publishing world of London' in relation to his autobiography.

A novel set in his native West Riding.

WITH VOLUMINOUS CORRESPONDENCE FROM THE AUTHOR

11. **Bell (J.J. [John Joy])** Wee Macgregor. With an Introduction by the Author, telling the story of the Book. Illustrated by Cecil Orr.

Edinburgh & London: The Moray Press, 1933, FIRST LIBRARY EDITION

pp. xx, 206, [2, ads], crown 8vo

original blue cloth, backstrip lettered in red, small area of soiling at head of upper board, front panel of dustjacket laid in, good £300



Inscribed by the author on the flyleaf: 'Dear John: With this Edition, as with the year of its publication, I shall always associate those meetings of ours, which represent some of the happiest hours of my life. Your friend, J.J. Bell. 15: November: 1933, "R.B.", Edinburgh. To John M. Fisher'. Short stories of working-class Glaswegian life, in the dialect of that city; originally published in the Glasgow Evening Times – and shortly after in book-form – in the first years of the century.

Laid into the book are some 20 autograph letters, most quite substantial, from the author to C. B. [Charles Brader] Knock in Southport, along with two to the latter's friend (and later wife) E. [Edith] Winifred Pentney, beginning in May 1932 and continuing to 1934, the year of Bell's death – and including, in December that year, a letter from Bell's widow, thanking Knock for his letter of sympathy and returning her own for the recent death of Knock's wife. The letters are friendly and discuss Bell's work at length, principally his book on 'The Glory of Scotland' (1932), though with reference also to 'Scotland's Rainbow West' and 'Scotland in Ten Days' from the following years. There is also mention of a celebratory dinner, at which Bell was flanked by John Drinkwater and Michael Joseph, for George G. Harrap – the publisher that the two men shared (Knock was the Editor of 'Mother Nature's Birthday Book for Boys and Girls').

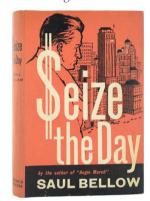
No clear link between the recipients of the book and the letters has emerged.

12. Bellow (Saul) Seize the Day.

Weidenfeld and Nicolson. 1957, FIRST ENGLISH EDITION

pp. 160, crown 8vo

original mid green boards, gilt lettering to backstrip, top edge a trifle dusty, dustjacket by Jean Brownston, very good £120



13. **Betjeman (John)** [Christmas card:] 'Eternity'.

n.d., 'Eternity' printed in large letters on pink card and signed at foot with a Christmas message from John Betjeman

 $10 \times 25 \text{ cm}$



with central crease between the middle letters (presumably folded for sending), a couple of notes to verso in another hand, good condition £175

'Best wishes for Christmas, John Betjeman' – a typographically striking design, the date uncertain but probably 1960s or 1970s; it certainly, on the evidence of the author's hand, precedes the ill-health of his later years.

WITH A NOTE TO MARY ADSHEAD: 'YOU'VE SPELT LAUREATE RIGHT'

14. Betjeman (John) Continual Dew. A Little Book of Bourgeois Verse.

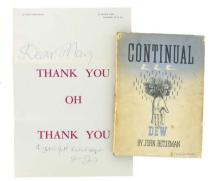
John Murray, 1937, FIRST EDITION, printed on pale blue paper, 16 illustrations (some full-page) and border designs by de Cronin Hastings, Osbert Lancaster, Gabriel Pippet and others, a 4-leaf insert of white India Paper printed in black and red, this section with some tears and loss to leading edge, affecting border-design but not text, a few pages with faint spots to border

pp.[x], 45, 8vo

original black cloth, the backstrip and front cover blocked in gilt to a design by Osbert Lancaster, all edges gilt, a few spots to endpapers, dustjacket designed by E. McKnight Kauffer this a little tatty with internal tape repair, lightly dustsoiled overall, good (Peterson A5a)

£125

Laid in, a note from the author on his paper headed 'Sir John Betjeman, 43 Cloth Fair', with a printed message in large type: 'THANK YOU OH THANK YOU', to which the author has added in manuscript 'Dear Mary [...] And you've spelt Laureate right, Yours, John B'. The note presumably dates from the year he was appointed Poet Laureate, 1972; the recipient was the artist Mary Adshead, wife of Stephen Bone who had contributed to Betjeman's Shell Guides.



INSCRIBED BY THE AUTHOR

15. **Betjeman (John)** Collected Poems. Compiled and with an Introduction by The Earl of Birkenhead.

John Murray, 1958, FIRST EDITION, title-page decorations printed in red

pp. xxvii, 279, foolscap 8vo

original cream cloth with border blind-stamped to both boards, backstrip lettered in gilt, lean to spine, top edge pink, edges and endpapers a little spotted, dustjacket a little chipped and nicked with short closed tear at foot of rear panel, the backstrip panel faintly sunned, good (Peterson A27a)



£200

A presentation copy, the flyleaf bearing the message: 'Inscribed for Quentin Bone by John Betjeman, 1958'. The recipient was the son of artists Stephen Bone and Mary Adshead – the former having contributed 'The West Coast of Scotland' to Betjeman's Shell Guides series.

16. (Betjeman.) WRATISLAW (Theodore) Oscar Wilde: A Memoir. Foreword, Sir John Betjeman. Introduction and Notes, Karl Beckson.

The Eighteen Nineties Society, 1979, FIRST EDITION, A41/50 COPIES signed by John Betjeman and series editor G. Krishnamurti, 5 plates, errata-slip loosely inserted

pp. [v], 21, crown 8vo

original white cloth, lettered and decorated in gilt, all edges gilt, tissue jacket, fine £200

A memoir written in 1933, forty years after the event – 'a rare view of the domestic Wilde rather than the public Wilde'.

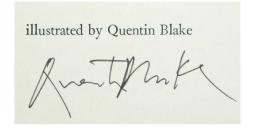


SIGNED BY QUENTIN BLAKE

17. (Blake.) MARTIN (J.P.) Uncle. Illustrated by Quentin Blake.

Jonathan Cape, 1964, FIRST EDITION, Blake illustrations throughout

pp. 160, crown 8vo



original pink boards, backstrip lettered in gilt, a few spots to edges, Blake illustrations to endpapers, dustjacket with his designs also, this price-clipped but otherwise in good shape, very good £200

Signed by the illustrator, Quentin Blake, on the title-page.

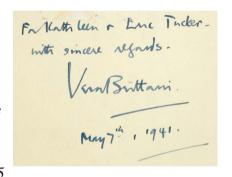
The first book in the popular series, all of which illustrated by Blake.

18. Brittain (Vera) Thrice a Stranger. New Chapters of Autobiography.

Victor Gollancz, 1938, FIRST EDITION

pp. 381, crown 8vo

original black cloth, lettering to backstrip in gilt and rubbed, trace of label removal at foot, the front endpapers with library label of Woodbrooke Library with a couple of other markings – including their 'Discarded' stamp, label removal to flyleaf abrading paper above (but not affecting) author's inscription, good



Inscribed by the author on the flyleaf: 'For Kathleen and Eric Tucker, With sincere regards, Vera Brittain, May 7th 1941'. The Woodbrooke Library label on the facing pastedown records it as having been the donation of Kathleen Tucker in September 1995. Though exlibrary, the markings are restricted to the endpapers.

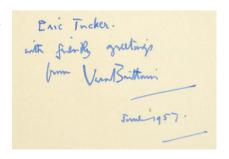
The Tuckers were friends of Brittain's from the Peace Pledge Union, mentioned in her diaries on the date of this inscription – 'met [in Bristol] by a charming young P.P.U. girl, Kathleen Tucker. Had tea with Kathleen & Eric Tucker at their house...'

19. **Brittain (Vera)** Testament of Experience. An Autobiographical Story of the Years 1925-1950.

Victor Gollancz, 1957, FIRST EDITION

pp. 480, crown 8vo

original red boards, backstrip lettered in gilt and faded, trace of label removal at foot, the front endpapers with library label of Woodbrooke Library with a couple of other markings – including their 'Discarded' stamp, good £475



Inscribed by the author on the flyleaf: 'Eric Tucker, With friendly greetings from Vera Brittain, June 1957'. The Woodbrooke Library label on the facing pastedown records it as having been the donation of the recipient's wife, Kathleen Tucker. Though ex-library, the markings are restricted to the endpapers.

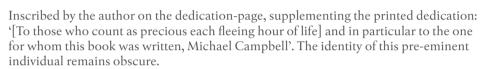
michael Campbell

20. Campbell (Michael) Duke Street.

Methuen, 1936, FIRST EDITION, a few faint spots towards close

pp. [vi], 282, crown 8vo

original grey cloth, backstrip and upper board lettered in green, the latter slightly browned, top edge green, dustjacket in excellent shape, scrape to rear panel, very good £250



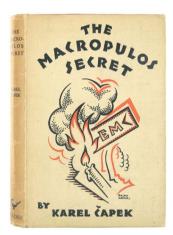
A novel of Scottish slum life, the author's debut, much of the dialogue in Scots dialect. The Cornhill Magazine found it 'a sad little novel, squalid in setting and often in incident'; conversely, The Adelphi called it 'A very amusing novel about slum life'.

21. Čapek (Karel) The Macropulos Secret. A Comedy. Authorised English Translation by Paul Selver.

Robert Holden, 1927, FIRST EDITION IN ENGLISH

pp. [iv], 211, crown 8vo

original orange and black batik paper boards, very slight lean to spine, touch of rubbing at extremities, edges very faintly spotted, ownership inscription to front pastedown, a few faint spots to endpapers, dustjacket with a design by Ralph Keene, lightly dustsoiled overall, the backstrip panel browned, shallow chipping at a couple of corners, very good
£125



MICHAEL

CAMPBELL

Čapek's 'Věc Makropulos' was published in the original Czech in 1922; by the time of this translation it had already been turned into an opera by Leoš Janáček.

Selver had earlier translated the author's 'R.U.R.' Here the theme is an individual's quest for immortality.

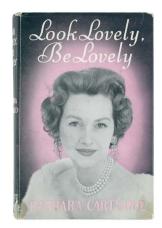
22. Cartland (Barbara) Look Lovely, Be Lovely.

Herbert Jenkins, 1958, FIRST EDITION

pp. 224, crown 8vo

original blue boards, backstrip lettered in gilt, dustjacket with a photograph of the author's daughter (see below) by Lord Snowdon, price-clipped, and slightly chipped and rubbed at extremities, very good £250

After its manner, a thoroughgoing treatise, framed by an emphasis on internal loveliness ('Your Inner Radiance' is the first chapter, whilst the book concludes with 'How to Be Beautiful Through Faith') but with plenty of skindeep consideration between, which provide a number of striking passages: in her consideration of hairstyles, for example, in 'The Crown of Glory', she forthrightly proclaims short hair to be an outgrowth of the 'desire for the nebulous benefits of sex equality', which as a gesture in the fight for Suffrage only made participants 'even more unfeminine than they intended to be – considering 'the bob, the shingle and the Eton crop [...] the very nadir of deliberate destruction to femininity', wrought both by wartime practicalities but also 'post-war neuroses'.



The author's ideal of beauty, as portrayed on the dustjacket, is naturally enough her own daughter, Raine – née McCorquodale, and at this point Viscountess Lewisham. She subsequently married Earl Spencer, father of Lady Diana Spencer, whose dislike of her stepmother precipitated the nickname 'Acid Raine'.

23. (Children's literature.) ECCLESHARE (Julia) Beatrix Potter to Harry Potter. Portraits of children's writers. Foreword by Anne Fine.

National Portrait Gallery (NPG), [2002,] FIRST EDITION, portraits of the various authors discussed, predominantly photographic and many colour-printed, further illustrations

pp. 136, small 4to

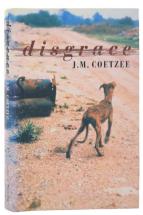
original quarter blue cloth with illustrated white boards, fine £350

Published to accompany the Gallery's exhibition, this copy carries the signatures of numerous authors next to their respective portraits, beginning with Michael Bond ('with all good wishes'), then Diana Pullein-Thompson, Michael Rosen (who offers a 'hello'), Anne Fine, Shirley Hughes, John Agard, Jacqueline Wilson ('xxx'), Philip Pullman, and finally Jamila Gavin.

24. Coetzee (J.M.) Disgrace.

Secker & Warburg, 1999, FIRST EDITION pp. [iv], 220, crown 8vo





original black boards, backstrip lettered in gilt, dustjacket with just a hint of fading to the backstrip panel, faint residue of price-sticker at foot of rear panel, near fine £235

The first issue, printed by Biddles – the winner of the Booker Prize that year.

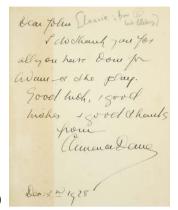
ADAM'S OWN COPY

25. Dane (Clemence, i.e. Winifred Ashton) Adam's Opera. The Text of a Play [...] Set to Music by Richard Addinsell.

William Heinemann, 1928, FIRST EDITION

pp. xvii, [1, musical notation], 135, crown 8vo

original maroon cloth, upper board and backstrip lettered in gilt, the latter with small section gouged at foot (obliterating most of publisher's name, top edge dusty, fore-edge with a few faint spots, dustjacket with chipping to browned backstrip panel and to corners, good £150



The copy of 'Adam' himself – i.e., that of actor John Laurie, listed (on p. v) in the title-role for the play's initial run at the Old Vic Theatre, inscribed to him by the author on the flyleaf: 'Dear John, I do thank you for all you have done for Adam & for the play. Good luck, good wishes & good thanks from Clemence Dane, Dec. 3rd 1928'. Though now best remembered for his portrayal of Private Frazer in 'Dad's Army', that role came after more than forty years on stage and screen, where he worked with some of the leading playwrights, actors and directors of his generation.

Dane's play is, she states in her Preface, 'an attempt to translate into terms of the theatre an impression of the period which directly succeeded that awakening we call "the war". The association of this copy could not be improved.

26. de Born (Edith) The Bidou Inheritance. A Novel.

Chapman & Hall, 1951, FIRST EDITION

pp. 255, crown 8vo

original grey cloth, backstrip lettered in gilt against an orange ground, top edge orange, dustjacket by Lynton Lamb, a couple of tiny nicks, very good £125



Inscribed by the author on the flyleaf: 'À mes amis Vida et Georges avec ma très grande et (by now) vieille affection, Edith, Bruxelles, Novembre 1951'.

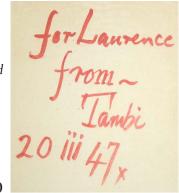
Edith de Born was the nom de plume of Austrian-Hungarian noblewoman Edith Bisch (née Ausch Kemenyi); her writing was admired by Evelyn Waugh, who recommended her to Nancy Mitford and contributes the dustjacket blurb here, calling this, her first full-length novel, 'a very remarkable literary achievement [...] worthy of comparison with the masters of her craft'.

27. Douglas (Keith) Alamein to Zem Zem.

PL Editions Poetry, 1946, FIRST EDITION, frontispiece and 2 further colour-printed plates by the author along with several text illustrations by the same, paper browned throughout

pp. 141, xvi, 8vo

original quarter red cloth with grey boards, backstrip lettered in gilt, small patches of discolouration to both cloth and boards, bottom corners knocked, address noted in pencil to rear free endpaper, good £400



Inscribed on the flyleaf by the publisher: 'For Laurence, from Tambi 20 iii 47 x' – the recipient was perhaps Laurence Whistler, who was among the poets published in Tambimuttu's Poetry London magazine.

A scarce book, published posthumously. The author had attended Merton College, Oxford, at the end of the previous decade, where Edmund Blunden was among his tutors – in the ODNB, Jon Stallworthy remarks that this book 'rendered the war in the western desert as graphically as Blunden's Undertones of War (1928) had depicted life and death on the western front'.

With a sixteen page appendix of poems by the author.

28. Douglas (Norman) Birds and Beasts of the Greek Anthology.

Privately Printed [for the Author, Florence], 1927, FIRST EDITION, 317/500 COPIES signed by the author, frontispiece (tissue-guard present), 2 small half-tone plates tipped in

pp. 219, 8vo

original blue boards, backstrip with printed label lettered in black, a little wear to backstrip ends and board corners, dink to tail edge, top edge a little dusty, others untrimmed, bookplate to front pastedown, dustjacket slightly frayed, very good (Woolf A25a) £150

This edition is limited to five hundred copies numbered and signed by the Author of which

This is No 3/7

Norman Danglas

29. Durrell (Lawrence) Mountolive. A Novel.

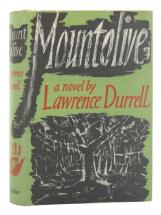
Faber and Faber, 1958, FIRST EDITION

pp. 320, crown 8vo

original yellow cloth, backstrip lettered in gilt, partially against a purple ground, dustjacket with just a touch of rubbing to extremities and a couple of tiny nicks, very good (Thomas 30)

£145

A handsome copy of the third part of the Alexandria Quartet.



30. Falkner (J. Meade) The Lost Stradivarius.

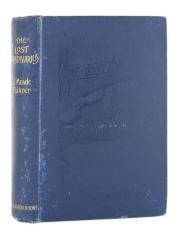
Edinburgh: William Blackwood, 1895, FIRST EDITION

pp. [v], 296, 32 [ads, dated 11.95], crown 8vo

original blue cloth, backstrip lettered in gilt with border in blind, spine cocked, upper board with lettering and design blind-stamped, cloth a little rubbed in places and with a couple of tiny spots of wear at corners, one corner knocked, ownership inscription 'Abermaed' to front pastedown, good (Book Collector Vol.9, No.3, p.323)

£375

The author's first novel, and a lauded one – a tale of musical obsession, the occult, and depravity amongst the aristocracy.

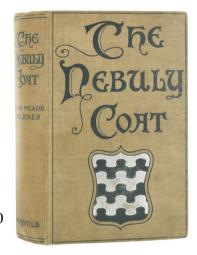


31. Falkner (John Meade) The Nebuly Coat.

Edward Arnold, 1903, FIRST EDITION, 4pp. of musical notation at rear

pp. [iv], 372, [16, ads dated October 1903], crown 8vo

original light brown cloth, backstrip and upper board lettered in black, the upper board with coat of arms printed in silver and black, slight lean to spine, some very light handling, one corner gently knocked and a touch of rubbing at extremities, a couple of tiny spots to fore-edge, tail-edge roughtrimmed, contemporary gift inscription to flyleaf, very good £650



Scarce; his third and final novel.

'Set in the vividly imagined town of Cullerne, it is enhanced by precise architectural and musical scholarship: the plot reflects Falkner's talent for mystification [...] The story's ostensible villain Lord Blandamer resembles Falkner: widely travelled, with scholarly avocations, evasive and intriguing, making a cynical marriage, yet behaving decently to his bride, ruthless and deliberative in pursuing his interests, yet punctilious in courtesy. Though apparently a murderer, Blandamer achieves a heroic stature surpassing the weakly virtuous men of Cullerne' (ODNB).

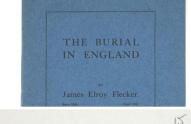
32. Flecker (James Elroy) The Burial in England.

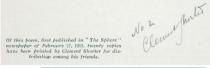
Privately printed by Clement Shorter, [1915,] FIRST SEPARATE EDITION, 2/20 COPIES signed by Shorter

pp. [8], 4to

original sewn blue wrappers, fine

£250





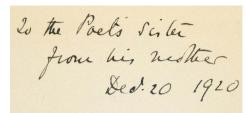
'TO THE POET'S SISTER, FROM HIS MOTHER'

33. Flecker (James Elroy) Collected Prose.

G. Bell, 1920, FIRST EDITION

pp. viii, 269, crown 8vo

original maroon cloth, backstrip with printed label, this slightly browned, corners a little knocked, top edge a trifle dusty with other edges roughtrimmed, good (Mercer 17)



£2.50

Inscribed on the half-title: 'To the Poet's sister, from his mother. Dec. 20 1920'. It can't be established which of the poet's two sisters was the recipient of this gift, but in either case it is a poignant memento of their brother who had died five years earlier from tuberculosis.

34. Flecker (James Elroy) 14 Poems. Lithographs by Charles Freegrove Winzer.

Dijon: Printed by Maurice Darantiere [for The Poetry Bookshop] 1921, VI/50 COPIES on Old Japanese vellum, title-page decoration and numerous lithographs throughout by Charles Freegrove Winzer, some occasional light offsetting

pp. lxxi, [5], large 4to

loose as issued in original cream card wrappers with Winzer illustration reproduced on upper cover, wrappers uniformly browned with overall dust soiling, edges rubbed, backstrip chipped and torn with 2cm loss at foot, good (Woolmer F3; Mercer 22)



35. Fleming (Ian) Thunderball.

Jonathan Cape, 1961, FIRST EDITION

pp. 254, foolscap 8vo

original black boards with image of a skeletal hand blind-stamped to upper board, backstrip lettered in gilt, very faint spotting to top edge and a couple of spots to fore-edge, dustjacket by Richard Chopping, the backstrip panel a little toned, a touch of rubbing at corners and a miniscule nick at head of front panel, very good (Gilbert A9)



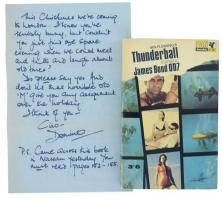
Pan Books, 1965, the paper a little toned throughout



pp. 234, [4, ads], foolscap 8vo

original wrappers with stills from the film, gentle rubbing at extremities, light reading crease to spine, very good (Gilbert A9 25.1) £500

Laid in is a promotional letter purporting to be written by Domino to James Bond from Nassau (in fact a printed facsimile), mentioning Player's cigarettes and referring him to the section of the book where the brand is discussed. This piece of creative product placement (on watermarked 'Imperial Airmail' paper) correctly only appears with this printing – a scarce piece of ephemera.



37. Fleming (Ian) On Her Majesty's Secret Service.

Jonathan Cape, 1963, FIRST EDITION

pp. 288, crown 8vo

original black boards, lettering on backstrip in silver and design to upper board in white, textblock edges slightly toned, a few tiny spots to fore-edge and at head of free endpapers, dustjacket by Richard Chopping, toned to backstrip panel and borders but a very clean example, very good (Gilbert A11(1.1)) £525



38. Ford (Elizabeth) Fog.

Chapman & Hall, 1933, FIRST EDITION

pp. [viii], 280, crown 8vo

original pale grey cloth, backstrip lettered in black with slight lean to spine, a few faint spots to edges, faint partial browning to flyleaf, dustjacket with some very faint dustsoiling, a couple of corners with very shallow chipping, very good £750

The author's first novel; she also wrote under the names Marjorie Bidwell and Mary Ann Gibbs – the larger part of her oeuvre consisted of historical romantic fiction, but the present work is a suspense novel listed by Hubin, in which, the blurb announces, 'The terrors of fog are inexorable, but not invincible'.



The fog is of a London variety, evocative of, the publisher suggests, 'a time of uncertainty and doubt like the present'.

UNFADED DUSTJACKET

39. Forester (C.S.) The Commodore.

Michael Joseph, 1945, FIRST EDITION

pp. 271, crown 8vo

original tan cloth, backstrip lettered in silver, top edge slightly dusty, the dustjacket by Arthur Barbosa, small nick at head of front panel (a little creasing here also), a couple of tiny nicks at foot of same, but the backstrip panel in bright and unfaded condition as seldom found, very good £300

[With:] Forester (C.S.) The Commodore. Michael Joseph, 1945, FIRST EDITION, pp. 271, crown 8vo, original tan cloth, backstrip lettered in silver, top edge slightly spotted, the dustjacket by Arthur Barbosa, backstrip panel faded to yellow as usual, a little chipped and rubbed to extremities, very good

A pair that labours a point: the fact of the lettering for the author's name to the backstrip panel being orange is hard to appreciate without having next to its normal state (faded to match the yellow of its ground). In all, an outstanding copy (alongside a pretty good copy) of this wartime Hornblower novel.



40. Gaselee (Stephen) & John Mavrogordato (Illustrator) Stories from the Christian East.

Sidgwick & Jackson, 1918, FIRST EDITION, a fullpage illustration by John Mavrogordato (see below) preceding each of the nine stories

pp. [viii], 85, 4to

bound for the author by J.P. Gray & Son, Cambridge, in half brown morocco with blue marbled boards, lettered in gilt to backstrip, gilt rules, a little rubbed and worn, the boards close to detached, top edge gilt, some browning to edges from leather, sound £400

A scarce book, this the author's own copy; a selection of stories encountered by Gaselee, whilst Pepys Librarian at Magdalene College (also engaged on warwork at the Foreign Office) and cataloguing the Coptic manuscripts at Cambridge University Library, with charming illustrations by his Eton contemporary (and fellow King's Scholar) John Mavrogordato.



Gaselee had attended King's College, Cambridge; Mavrogordato went up to Exeter College, Oxford and was later the University's Bywater and Sotheby Professor of Byzantine and Modern Greek Language and Literature.

41. Gorey (Edward) The Green Beads.

New York: Albondocani Press, 1978, FIRST EDITION, 6/400 COPIES (from an edition of 426 copies) signed by Gorey, 14 illustrations by him to rectos with text to facing versos, printed on Mohawk Superfine paper

pp. [32], oblong 12mo

original sewn wrappers with design by Gorey to front, prospectus laid in, fine (Toledano A71a) £400



SIGNED

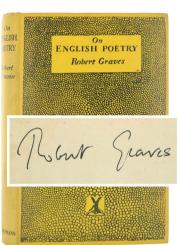
42. **Graves (Robert)** On English Poetry. Being an Irregular Approach to the Psychology of This Art, from Evidence Mainly Subjective.

Heinemann, 1922, FIRST ENGLISH EDITION, a little spotting to prelims

pp. 149, crown 8vo

original first issue binding of yellow cloth with lettering and design by William Nicholson to backstrip and upper board printed in black, very lightly dustsoiled overall, knock at one corner, a couple of tiny spots to edges, publisher's subscription card loosely inserted, endpapers slightly browned, bookseller ticket at foot of front pastedown, various clippings pasted to endpapers (and to half-title, dedication-page and at close of text), very good (Higginson & Williams A7b)

£150



Signed by Robert Graves on the flyleaf.

43. Graves (Robert) Proceed, Sergeant Lamb.

Methuen, 1941, FIRST EDITION, frontispiece, folding-map at rear

pp. vii, [1], 314, crown 8vo

original green cloth, backstrip lettered in white, top edge a trifle dusty, free endpapers faintly browned, ownership inscription to flyleaf, dustjacket with a design by John Aldridge, slightly chipped and nicked at extremities, the backstrip panel slightly sunned, very good (Higginson & Williams A53a) £100

The sequel to Sergeant Lamb of the Ninth.

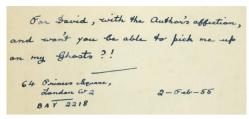


44. **Greenidge (Terence)** Four Plays for Pacifists: The Wrench; The Mad Clergyman; The House Under the Hill; The King of the Waste Lands.

Glasgow: The Strickland Press, 1955, FIRST EDITION

pp. 228, crown 8vo

original wrappers, textblock slightly knocked at top corner, endpapers a little spotted, dustjacket, good £100



Inscribed by the author on the flyleaf: 'For David, with the Author's affection, and won't you be able to pick me up on my Ghosts?!', adding his Prince's Square address and the date (2nd February 1955).

The book's Preface is by the anarchist and communist Guy A. Aldred, who credits his 'friend and comrade' with 'a flair for thought' and notes that he 'specializes in clergymen and eccentrics'; Greenidge is usually categorised in the latter group himself – a contemporary and friend of Evelyn Waugh's at Hertford College, he was responsible for introducing the latter to the Hypocrites Club and generally regarded as an enlivening presence.

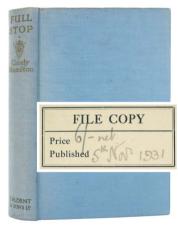
45. Hamilton (Cicely) Full Stop.

J.M. Dent, 1931, FIRST EDITION

pp. [vi], 216, crown 8vo

original blue cloth, backstrip lettered in gilt (now dulled), slight lean to spine, a few spots to cloth, top edge blue a little faded, good £250

The author's last novel, scarce; this the publisher's file copy with their label to front pastedown stating price and date of publication, and perforated 'File Copy' stamp to free endpapers (also at foot of final page of text).



Hamilton early career was predominantly as a writer for the stage, which often aligned directly with her Suffragist beliefs and a general 'commitment to equality' (ODNB); following this, her final work of fiction, her writing continued with accounts of her travels and an autobiography.

'Full Stop' is 'an extraordinary novel which contained only one character and was concerned with the spiritual crisis of a politician who knows that he is nearing his death' (ODNB); it is, her biographer Lis Whitelaw considers, 'perhaps the oddest of her novels, exploratory and questioning', described by Vera Brittain in a contemporary review as a 'miniature modern Pilgrim's Progress, grand in conception and exquisite in detail'.

46. Hampson (John) Saturday Night at the Greyhound.

Leonard & Virginia Woolf at The Hogarth Press, 1931, FIRST EDITION

pp. 242, crown 8vo

original green cloth, backstrip lettered in gilt, Trekkie Ritchie dustjacket with the backstrip panel a little sunned, very good (Woolmer 256) £400

The author's debut, printed in an edition of 1,000 copies; its printed dedication is to Forrest Reid. An excellent example of the Trekkie Ritchie dustjacket.

John Hampson Simpson was a Midlands author, part of the 'Birmingham group' that emerged in the 1930s.

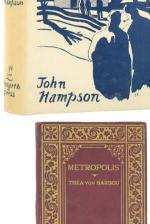
47. Harbou (Thea Von) Metropolis.

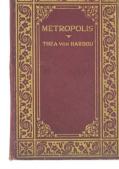
The Readers Library, [1927,] FIRST EDITION IN ENGLISH, the pages browned throughout as usual

pp. 250, 12mo

original maroon cloth, backstrip and upper board with lettering and decorative border stamped in gilt, that to backstrip dulled, some rubbing and a touch of wear at head of lower joint, good £275

An important book, but a fragile one – this copy better than often encountered.



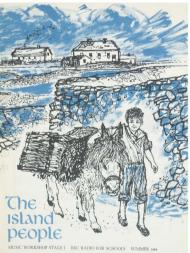


48. Heaney (Seamus) The Island People. An Irish sequence of music and poetry. Music by Gerard Victory [Music Workshop Stage 1, BBC Radio for Schools.]

British Broadcasting Corporation, [Summer 1969,] FIRST EDITION, SECOND ISSUE, printed in black, blue and brown, with musical notation throughout and illustrations by Doreen Roberts

pp. 32, 4to

original stapled self wrappers with overall illustration by Doreen Roberts, merest hint of rusting to staples externally, near fine (Brandes & Durkan A3) £1,500



Originally published in Summer of 1968, and then reissued the following year with the cover date amended (as here) – either version is scarce, with the V&A only in COPAC, the NLI and five more in the US.

With the exception of 'Inisheer' and 'The dealing man', all of Heaney's text has been set to music. Three of the twelve short poems were included in a subsequent educational work on the Aran Islands, but the remainder receive their only appearance here.

Loose Box

by Seamus Heaney

49. Heaney (Seamus) Opened Ground. Poems 1966-1996.

Faber and Faber, 1998, FIRST EDITION

pp. xiii, 478, 8vo

original green boards, backstrip lettered in orange, a couple of infinitesimal specks to fore-edge, dustjacket, near fine (Brandes & Durkan A70a) £200

Signed by the author to the title-page.

50. Heaney (Seamus) [Cover title:] The Loose Box.

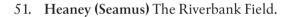
New York: Printed at the Oliphant Press for Parnassus, [2001,] FIRST EDITION, 18/101 COPIES signed by the author, printed on pale blue paper, the cover title printed in red, a single sheet folded and uncut

pp. [4, including covers], crown 8vo

fine condition (Brandes & Durkan AA68)

£200

Published to mark the twenty-fifth anniversary of Parnassus: Poetry in Review.



Oldcastle: Gallery Press, 2007, ONE OF 450 COPIES (from an edition of 500 copies) signed by the author, this copy out of series, titles and numerals printed in green, drawings to title-page and preceding colophon page with 2 full-page colour illustrations at either end of text



pp. [24], 8vo

original green linen, blind-stamped to upper board, tissue jacket, fine

£350



52. Henderson (Hamish) Ballads of World War II. Collected by Seumas Mor Maceanruig.

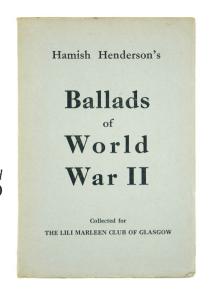
Glasgow: (Printed by the Caledonian Press for) The Lili Marleen Club, [1947,] FIRST EDITION

pp. 48, foolscap 8vo

original grey wrappers printed in black to front, faint crease to rear cover, top edge lightly spotted, a couple of spots to the tipped-in endpapers, very good £950

Scarce, 5 holdings only on LibraryHub.

Henderson's collection of this folk form emphasises their rebellious and cynical nature: 'I have refused to insult these ballads by bowdlerising them'.



The Lili Marleen Club for whose members it purports to be printed was spurious – 'designed to throw the censor off the scent' (ODNB).

53. Hill (Vernon, Illustrator) The Arcadian Calendar for 1910.

John Lane, The Bodley Head, [1909,] FIRST EDITION, illustrated title-page with 'Review Copy' blind-stamp to top corner, an illustrated sheet for each of the twelve months followed by a few pages of text, cloth tape to gutter between July and August

ff. 17, 4to

original quarter cream cloth with green boards, the upper board repeating title-page design, some light wear and soiling, good £300

Scarce. The greater part of Vernon Hill's work was as a sculptor, but in his early career he accomplished some striking book illustrations of which this is probably the earliest and typically macabre.



Items 53 & 54



'NOT LIMITED TO THE ACTUAL THINGS OF LIFE'

54. Hill (Vernon, Illustrator) Ballads, Weird and Wonderful. With 25 Drawings. [Edited by R.P. Chope.]

John Lane, the Bodley Head, 1912, FIRST EDITION, ONE OF 500 COPIES, frontispiece and 24 further plates by Hill with bound-in tissue guards

pp. xii, 103, 4to

original light grey cloth, lettering to backstrip and upper board in gilt, the latter with striking design by Hill stamped in gilt, the backstrip sunned and boards a little spotted, a couple of light knocks, top edge gilt, others untrimmed and spotted, Hill design to pastedowns printed in blue, very good
£300

The greater part of Vernon Hill's work was as a sculptor, but in his early career he accomplished some striking book illustrations; the majority of Chope's Preface is given over to discussion of this aspect of the volume, where he observes a 'grotesque, inverted melancholy', with an 'inner life [...] of a strange, occult devising'.

55. Hobson (Laura Z.) The Trespassers.

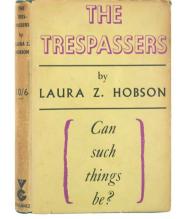
Victor Gollancz, 1944, FIRST ENGLISH EDITION

pp. 318, crown 8vo

original green cloth, backstrip lettered in gilt, slight lean to spine, a few very faint spots to edges, dustjacket a little browned and chipped, very good £175

The author's debut, published in the US the year before – the English edition is scarce. The novel concerns the great migration from Europe under the Nazis, and their struggles to achieve refuge in America, based on her own experiences of trying to obtain visas on behalf of a family. The extent of her knowledge and research of the issue is reflected in the equal weight of facts and figures to narrative, and the work's polemical nature is adumbrated in the stark message added by the publisher to the dustjacket's front panel: 'Can such things be?'

Hobson's second novel, 'Gentleman's Agreement', was a major success – it was also the product, and the story of, meticulous research on the theme of anti-Semitism.

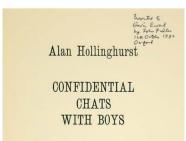


56. Hollinghurst (Alan) Confidential Chats with Boys.

Oxford: Sycamore Press, 1982, FIRST EDITION

pp. [8], crown 8vo

original sewn maroon wrappers a little faded around the spine, very good £200



An association copy, with an inscription on the title-page presenting it from the publisher, John Fuller, to Gavin Ewart, dated '12th October 1982, Oxford'.

Preceded only by his first book of poetry, the 1975 Sycamore Broadsheet publication 'Isherwood is at Santa Monica'. 'Confidential Chats with Boys' is loosely based upon William Howard's 1911 publication of the same title.

57. **Hughes (Ted)** The Burning of the Brothel.

(Printed at the Goliard Press for) Turret Books, 1966, FIRST EDITION, 63/75 COPIES signed by the author (from an edition of 300 copies), printed in black and blue, the two leaves of Japanese handmade paper with embedded kozo bark present, 5 engravings of Elizabethan characters to margins of text (occasionally overlapping) printed in various colours

pp. [16], 4to

original sewn plain wrappers with dustjacket of dark blue laid paper, light knock to top corner, faint pressure mark to dustjacket front panel, very good (Sagar & Tabor A9) £20



58. Hughes (Ted) Five Autumn Songs for Children's Voices.

Bow, Crediton: Gilbertson, 1968 [but 1969,] FIRST EDITION, 70/150 COPIES (from an edition of 500 copies), these copies signed by the author on the title-page

pp. [ii], 10, 4to

original stapled pink wrappers, fine (Sagar & Tabor A18)

£150

The author's signature on the title-page adds the date of '3rd Jan. '69', which corrects the publication date on the colophon.

Poems written for the Harvest Festival at Little Missenden.

59. Hughes (Ted) The Martyrdom of Bishop Farrar.

Bow, Crediton: Gilbertson, [1970], 65/88 COPIES (from an edition of 100 copies), signed and dated by the author ('4th March, 1970') to title-page, printed in brown

pp. [8], 4to

original stapled cream wrappers with an engraving printed in brown to front, fine (Sagar & Tabor A21a.2) £200

A hasty second printing, correcting errors in the text and making the cover more to the author's liking – a pasted slip below the colophon, outlining the edition, is also added, and the poet consented to sign the edition.

The poem originally appeared in 'The Hawk in the Rain'.

Five Autumn Songs
for
Children's Voices
Ted Hughes

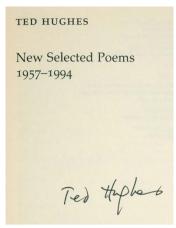
Ted Hybet
3rd Tan 69

The Martyrdom of
Bishop Farrar

by Ted Hughes

Ted Hughes

1 Tash 70



Items 58, 59 & 60

60. Hughes (Ted) New Selected Poems, 1957-1994.

Faber and Faber, 1995, FIRST EDITION

pp. xiii, 332, 8vo

original dark blue boards, backstrip lettered in white, dustjacket with faded backstrip panel, very good £200

Signed by the author on the title-page.

61. Hughes (Ted) 'The Hawk in the Rain'.

Faber and Faber, 1997, ONE OF 500 COPIES printed by Smith Settle for private distribution

pp. [7], crown 8vo

original sewn grey wrappers, dustjacket with Sue Scullard wood-engraving to front, slip describing background to this booklet laid in, fine $\pounds 100$

The title-poem from his debut collection, printed in this limited edition to mark its fortieth anniversary.



62. Huxley (Aldous) Eyeless In Gaza.

Chatto & Windus, 1936, FIRST EDITION, faint spots to borders

pp. [vi], 620, crown 8vo

original buff cloth, lettered in red to upper board and backstrip, top edge red, a few spots to other edges, tail edge roughtrimmed, a couple of tiny spots to free endpapers, dustjacket very bright, a couple of nicks and a short closed tear at head of rear panel, very good (Eschelbach & Shober 27)

His follow-up to 'Brave New World'; an ambitious novel, whose non-chronological narrative is compared in the dustjacket blurb to cinematic techniques.

An excellent copy.

63. Huxley (Aldous) The Island. A Novel.

Chatto & Windus, 1962, FIRST EDITION

pp. 286, crown 8vo

original red cloth, backstrip lettered in gilt (partially against a white ground, top edge a little dusty, bookplate to front pastedown, dustjacket by John Woodcock, backstrip panel faded and gentle browning to borders of rear panel, a trifle rubbed and nicked at extremities, very good £100

His final novel, a 'Utopian fantasy' presented in the blurb in counterpoint to the dystopian classic, 'Brave New World'.

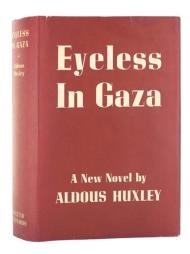
64. (Huxley.) LIGT (Bart. de) The Conquest of Violence. An Essay on War and Revolution. With an Introduction by Aldous Huxley. [Translated from the French by Honor Tracy.]

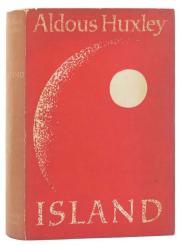
George Routledge, 1937, FIRST EDITION IN ENGLISH, the odd very faint spot to borders

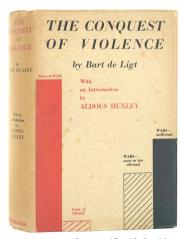
pp. xi, 306, crown 8vo

original black cloth, backstrip lettered in purple, edges a little toned, nearcontemporary ownership inscription to flyleaf, dustjacket price-clipped, a little spotted overall with browned backstrip panel, very good £175

A key pacifist text, whose model of non-violent resistance draws on Gandhi's; openly critical of the actions and doctrines of those, Mussolini and Hitler egregiously, accelerating the course to War in Europe, de Ligt's formulation is proposed by Huxley, who is cited a couple of times in the text, as 'the most promising' of possible alternatives to violent revolution.







Items 62, 63 & 64

65. **Jacob (Naomi)** "Our Marie" (Marie Lloyd). With 20 Illustrations.

Hutchinson, 1936, FIRST EDITION, frontispiece and 15 plates, some light foxing to prelims and around plates within

pp. 287, [24, ads], 8vo

original black cloth, backstrip lettered in gilt, worn and soiled, the dustjacket front panel laid down to flyleaf, fair £200



An interesting copy of this memoir of the popular music-hall entertainer, by her friend – the novelist Naomi Jacob (also known as Ellington Gray). This was the author's personal copy: laid in, some interleaved, are numerous relevant clippings, transcriptions, and 7 pieces of correspondence to her (in the main addressed by her nickname, 'Mickie'), most referring to the book, its subject, or evoking the world of the music-hall more generally – a couple, from Godfrey Clarke, and 'Frank', sent by old entertainers with, like the author, some level of personal acquaintance with the great lady.

Born in Ripon, Jacob lived for the latter part of her life on the shores of Lake Garda, in a house known as 'Casa Mickie' (some of the correspondence is thus addressed). A member of the WSPU and the Labour Party, she spent time on the stage and acted in films (including 'The Ringer' with John Gielgud) before her writing career took over. Her appearance was flamboyantly masculine, and her partners female. As well as Lloyd, among the friends gathered in her varied career were Radclyffe Hall and Una Troubridge, and she appeared for the defence of Hall's novel 'The Well of Loneliness' in 1928.

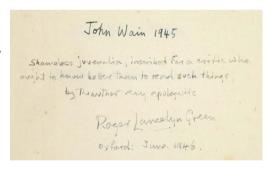
'SHAMELESS JUVENILIA', INSCRIBED

66. Lancelyn Green (Roger) The Lost July.

The Fortune Press, [1945,] FIRST EDITION, a couple of very faint spots to title-page

pp. 56, foolscap 8vo

original green cloth, backstrip lettered in gilt, top edge dusty, others untrimmed, a few spots to endpapers, ownership inscription of John Wain to flyleaf dated 1945 (see below), dustjacket, very good



£120

Inscribed by the author on the flyleaf, beneath the ownership inscription of poet and fellow-Inkling, John Wain: 'Shameless juvenilia, inscribed for a critic who ought to know better than to read such things, by the author very apologetic, Roger Lancelyn Green, Oxford: June 1946'.

Much of the verse was written during, and directly refers to, his time at Merton College, Oxford; during his studies, he was tutored by both C.S. Lewis and J.R.R. Tolkien. The younger Wain was then at St. John's College, where he also received tuition from Lewis.

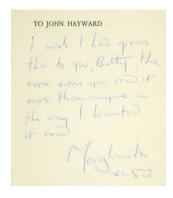
RE-DEDICATED

67. Laski (Marghanita) The Victorian Chaise-Longue.

Cresset Press, 1953, FIRST EDITION

pp. 159, crown 8vo

original quarter cream boards with marbled sides, backstrip lettered in gilt and blind (against a gilt ground), lean to spine, a few small spots to top edge, dustjacket a little chipped and nicked with sunned backstrip panel, very good £200



Inscribed by the author on the dedication-page, beneath the original printed dedication to John Hayward, declaring that 'I wish I had given this to you, Betty, the more since you read it more than anyone in the way I wanted it read, Marghanita, xi. 53'. The latter recipient was Irish author, Betty Miller.

Laski's work is a 'study in fear', whose protagonist 'falls asleep on the Victorian chaise-longue and opens her eyes to a phantasmagoria of horror'.

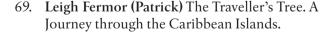
68. Lee (Laurie) Cider with Rosie.

Hogarth Press. 1959, FIRST EDITION, line-drawings, a number full-page, by John Ward

pp. [iv], 284, crown 8vo

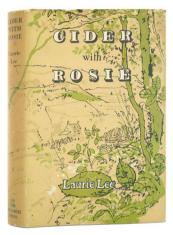
original green boards, backstrip lettered in gilt and a little browned at tips, edges slightly toned, dustjacket by John Ward, the backstrip panel gently browned with the extremities a mite rubbed and slightly chipped at corners, very good £200

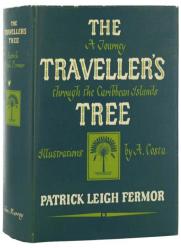
Lee's nostalgic novel, portraying childhood in a traditional village. Contains the notable paragraph on p.272, beginning 'there was a fire at the piano-works almost every year, it seemed a good way of balancing the books', which was withdrawn from subsequent printings.



John Murray, 1950, FIRST EDITION, numerous plates from photographs, frontispiece and double-page map (printed on green paper) by A. Costa, a couple of spots to prelims and the occasional instance of pencil marking largely restricted to margins

pp. xi, 403, 8vo





original green cloth, backstrip lettered in gilt, faint edge-spotting, dustjacket, with a few tiny specks to rear panel and a mite rubbed at extremities, very good £625

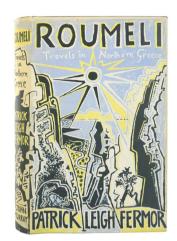
The author's first book.

70. Leigh Fermor (Patrick) Roumeli. Travels in Northern Greece.

John Murray, 1966, FIRST EDITION, 20 plates from photographs, double-page map on pale blue-grey card

pp. viii, 248, 8vo

original mid blue boards, backstrip and front cover gilt blocked, the backstrip faintly sunned through the jacket, dustjacket by John Craxton, the backstrip panel faintly toned and with a tiny chip at head of lower joint-fold, very good £150



71. Lewis (C.S.) Broadcast Talks. Reprinted with some alterations from two series of Broadcast Talks... given in 1941 and 1942.

Geoffrey Bles, 1942, FIRST EDITION, very faint strip of browning to inner margin of title-page

pp. 62, crown 8vo

original cream cloth, lettered in red to upper board, issued without endpapers, dustjacket, slightly browned backstrip panel with small chip at foot, very good £300

A superb copy.

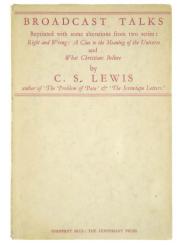
72. Lewis (C.S.) Till we have Faces. A Myth Retold.

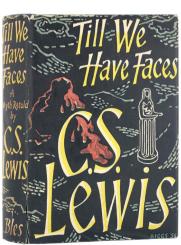
Geoffrey Bles, 1956, FIRST EDITION

pp. 320, crown 8vo

original blue boards, backstrip gilt lettered, top edge a trifle dusty, free endpapers gently browned to inner margin, date faintly stamped to top corner of rear free endpaper, dustjacket with shallow chipping and gentle rubbing to extremities, short tear at foot of upper joint-fold with some creasing, the rear panel with a small stain, very good £265

Lewis's novel, based on the myth of Cupid and Psyche.



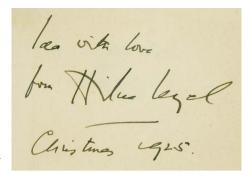


73. Leyel (Mrs. C.F. [i.e. Hilda W.W.]) & Miss Olga Hartley. The Gentle Art of Cookery. With 750 Recipes.

Chatto & Windus, 1925, FIRST EDITION

pp. viii, 451, crown 8vo

original yellow cloth, the backstrip and upper board with lettering and border stamped in blue, backstrip a shade faded, the cloth lightly spotted, top edge blue, others gently toned with the tail edge roughtrimmed, good



£300

Inscribed by the author on the flyleaf: 'Ida, with love from Hilda Leyel, Christmas 1925'. A scarce first edition.

Hilda Leyel was a cookery author and herbalist, responsible in large part for reviving in the twentieth-century the tradition of which Culpeper was the apogee. A couple of years after the publication of this book, she founded the Society of Herbalists and opened her shop, Culpeper House, in Baker Street.

Although it is in the field of herbalism that her legacy largely resides, as a cookery writer she was an acknowledged influence on Elizabeth David, among others, and the present book is a good example of her style – unfussy and unreserved, with an equal knowledge of traditions and the contemporary domestic environment. In this book, she does not entirely eschew the traditional reliance on French recipes, but counterbalances these with 'American and cosmopolitan dishes'. The work's Introduction outlines its progressive nature, enumerating seven respects in which it 'differs from all others': these include a chapter on cooking for children, a 'unique collection of flower recipes' (including 'the newest information about Chinese scented teas'), and a chapter outlining a 'whole Arabian Nights dinner [...] with the real recipes for actual dishes mentioned in the stories'.

74. Leyel (Mrs. C.F. [i.e. Hilda W.W.]) [Catalogue:] "Culpeper House", The Society of Herbalists.

[The Society of Herbalists,] n.d., [circa 1938,] monochrome photographs showing their various premises, along with a portrait of Mrs Leyel, further illustrations to the text, the list of Directors and Committee updated via a pasted sheet

pp. [ii], 172, crown 8vo

original green wrappers with a design printed in gold to both covers, the front with the faint stamp of the Harrogate branch at head, backstrip a little faded, a couple of light handling marks, good £100



A laid in sheet at the front refers to price increases necessary, commencing April 1938, in order to 'maintain the quality of their preparations' in the face of widespread increases applied to various of their ingredients.

The catalogue is also a manual, rich in instruction as well as information about their products and services.

Culpeper House and the Society of Herbalists were founded by Hilda Leyel, who revived the wisdom and insight of Nicholas Culpeper and his predecessors for the twentieth-century consumer; though principally aimed at women, treatments for and testimonials from men – including E.V. Lucas – are present.

£200

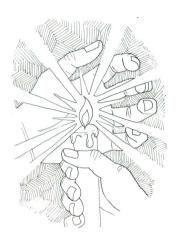
75. Longley (Michael) & Sarah Longley (Illustrator) Out of the Cold. Drawings and Poems for Christmas.

Newry & Belfast: Abbey Press, 1999, FIRST EDITION, 31/50 COPIES signed by author and illustrator, each of the 14 poems with a drawing by Sarah Longley

pp. 63, crown 8vo

original black boards, backstrip lettered in gilt, matching slipcase, fine

This volume collects the Christmas cards, on which father and daughter collaborated.



'THIS ONE I LIKE A LOT!'

76. McBain (Ed) Blood Relatives. An 87th Precinct mystery.

Hamish Hamilton, 1976, FIRST ENGLISH EDITION

pp. [viii], 178, crown 8vo

original red boards, backstrip lettered in gilt, a few spots to edges, dustjacket with backstrip panel a little faded, very good £120



Inscribed by the author on the flyleaf: 'To John – This one I like a lot! Evan "Ed McBain" Hunter'. The recipient was the author and bibliophile, John Baxter.

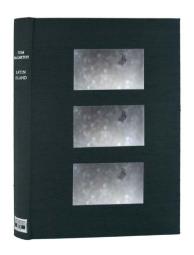
77. McCarthy (Tom) Satin Island. A Novel.

London Review Bookshop & Jonathan Cape, 2015, FIRST EDITION, 7/100 COPIES signed by the author

pp. [x], 173, [9], crown 8vo

original full black Japanese silk, backstrip lettered in silver, the upper board with three inset stills from the film, matching silk slipcase, fine £200

A pocket to the rear pastedown contains images of 2 trial dustjacket-designs as well as facsimile pages of the author's typescript and manuscript drafts.



78. McEwan (Ian) Psychopolis. Vertaling Heleen Van Holt.

Amsterdam: Uitgeverij De Harmonie, [1977,] FIRST EDITION, ONE OF 150 COPIES, photograph of the author as frontispiece

pp. 38, crown 8vo

original wrappers with photographic dustjacket, a hint of toning around spine and a faint crease to top corner of rear, very good £175

Signed by the author on the title-page. An oddity in the McEwan canon, this Dutch translation preceding its collection in book-form in 'In Between the Sheets', but presumably post-dating its original appearance in English in the American Review.

Needless to say, scarce signed.



Collins, 1967, FIRST EDITION

pp. 256, crown 8vo

original green boards, backstrip lettered in gilt, a few very faint spots to top edge, dustjacket with a touch of rubbing at foot of backstrip panel, very good £135

The basis for the film of the following year, starring Richard Burton and Clint Eastwood.

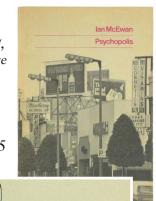


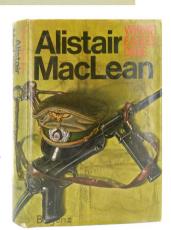
Chicago and London: University of Chicago Press: 1976, FIRST EDITION, wood-engraved headpiece to each of the 3 stories and further wood-engraved vignettes, all by R. Williams

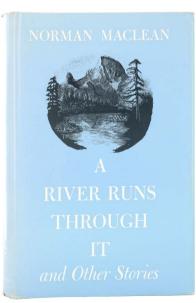
pp. xiv, 217, 8vo

original blue cloth, backstrip lettered in gilt, textblock edges very faintly spotted, ownership stamp to flyleaf, dustjacket repeating opening headpiece to front panel, slightly rubbed and nicked at extremities, very good £800

The author's first published work of fiction – also that of the University of Chicago Press; all three pieces are strongly autobiographical.







81. Mantel (Hilary) The Thomas Cromwell trilogy: Wolf Hall; Bring Up the Bodies; The Mirror & the Light. [Complete in 3 volumes.]

Fourth (4th) Estate, 2009-2020, FIRST EDITIONS, genealogical tables

pp. xvii, 653; xiii, [4], 411; xiv, [3], 883, 8vo

original black or blue boards, backstrips lettered in gilt, the textblock edges to first and last volumes faintly toned (as usual), illustrated endpapers, third volume with promotional bookmark loosely inserted, dustjackets, near fine



£425

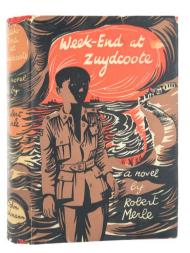
The author's lauded account of the life of Thomas Cromwell; the first two books winning the Booker Prize in their respective years.

82. **Merle (Robert)** Week-End at Zuydcoote. Translated from the French by K. Rebillon-Lambley.

John Lehmann, 1950, FIRST EDITION IN ENGLISH, a couple of faint spots to opening leaves and a few at rear

pp. 255, crown 8vo

original red cloth, backstrip lettered in gilt, boards bowing very slightly, a few spots to edges, small bookseller ticket at foot of front pastedown, dustjacket with an attractive design by Bateson Mason, a little chipped and nicked with a small patch of abrasion to top corner of front panel and the red of backstrip panel a shade faded, very good £325



The novel, following publication in France the year before, had been awarded the Prix Goncourt; it is based on the author's own experiences as a prisoner of the German troops and depicts 'the nightmare existence of human beings in the storms of modern war' (blurb).

The dustjacket is one of few examples in this medium by Bradford artist Frank Bateson Mason, who attended the Royal College of Art and who belongs with the Neo-Romantic work of better known artists such as Keith Vaughan and John Minton.

83. Miller (Arthur) Timebends. A Life.

Methuen, 1987, FIRST ENGLISH EDITION, page borders faintly toned throughout pp. [vi], 618, 8vo

original blue boards, backstrip lettered in gilt, dustjacket, near fine

£150

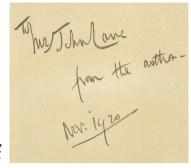
Signed by the author to the title-page. Miller's autobiography.

84. Morgan (Evan) Psyche: An Unfinished Fragment.

Oxford: Basil Blackwell, 1920, FIRST EDITION

pp. 94, crown 8vo

original quarter white cloth, blue boards, the upper board lettered in white, backstrip lettered in blue and browned, board edges a little darkened, light scratch at head of lower board, top edge dusty, others untrimmed, ownership inscription to flyleaf, good £375



Inscribed by the author, to a publisher: 'To Mr John Lane, from the author – Nov: 1920'

A scarce work. In his Preface, Morgan mentions having sent this work to 'two prominent publishing houses', who advised him to re-send it when it was finished – Lane was perhaps one of these, though Morgan instead presents the work here in its inchoate state, feeling, he explains, too separate from the period of its original conception in 1916, an effect of his service in the Great War (the book is dedicated to 'those of my regiment who have perished').

Morgan, 2nd Viscount Tredegar, was educated at Eton College and Christ Church, Oxford; a Roman Catholic, he was, in his occult interests, associated with and admired by Aleister Crowley.

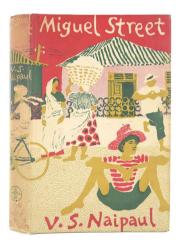
See also, item 116.

85. Naipaul (V.S.) Miguel Street.

Andre Deutsch, 1959, FIRST EDITION, the paper very faintly toned throughout

pp. 222, crown 8vo

original bottle-green boards, backstrip lettered in gilt, top edge a little spotted, small bookseller ticket at foot of front pastedown with contemporary gift inscription to flyleaf, a few faint spots to endpapers, dustjacket by Stephen Russ, the backstrip panel faded, rear panel a little browned, light rubbing to extremities and the odd tiny nick, faint spotting and a hint of creasing to flaps, very good
£350



His third book, following two novels – a collection of linked stories set in the author's native Trinidad, and the winner of the Somerset Maugham Award for 1961.

86. Naughton (Bill) Rafe Granite. A Novel.

Pilot Press, 1947, FIRST EDITION, one leaf towards rear not fully trimmed and overhanging with crease at top corner (minor production fault)

pp. 175, crown 8vo

original brown cloth, backstrip lettered in black, dustjacket with a wood-engraved design by George Buday, very good

£100

A novel of working class life, set in the author's hometown of Bolton

Naughton was born in County Mayo, Ireland, and achieved major success with his play 'Alfie'.



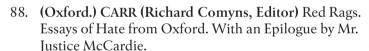
Secker & Warburg, 1995, FIRST STEADMAN EDITION, Ralph Steadman illustrations throughout, those in larger format colour-printed with line-drawings to the margins

pp. [viii], 180, 4to

original red boards, backstrip lettered in black, the upper board with a Steadman vignette stamped in black, top corners bumped, endpapers with a collaged design by Steadman, dustjacket nicked at one corner and with some light creasing to extremities, very good

Signed by the illustrator on the half-title with his doodle of a face beneath.

Published to mark the work's fiftieth anniversary.



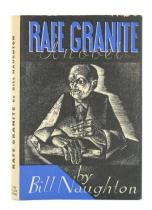
Chapman and Hall, 1933, FIRST EDITION

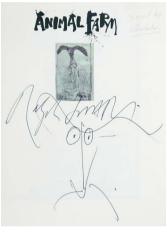
pp. 291, crown 8vo

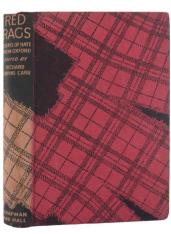
original red and black cloth (with 'rag' design), backstrip lettered in red and gently faded with very slight lean to spine, corners a little pushed, small waterspot to top £100 edge, very good

A scarce book.

The contributors to this volume include Shamus Frazer (New College, his Oxford novel 'The Acorned Hog' advertised on the rear flap), Robert Speaight (Lincoln College), Edward Tangye Lean (University College, brother of David Lean), Renée Haynes (St Hugh's College, the daughter of E.S.P. Haynes), G.E. Trevelyan (Lady Margaret Hall), Thomas Hodgkin (Balliol College), et al. – in general, recent graduates, a couple still up, contemporary with the editor.







Oxford is the point of origin, rather than the destination, of the ire collected in these pages, which aspire to 'the most complete and frankest expression of the Oxford mind there has yet been'; it does so, avowedly, on behalf of the 'outlook of the younger generation', and the authors featured are all of the generation born in the first decade-and-a-half of the century (pre-War). A 'concerted gesture of hatred' it may be, but the targets, and the strength of the vitriol, vary amongst the eighteen essays: John Connell (Balliol College, pseud. for John Henry Robertson) criticises the purveyors of 'sex-bunk', particularly as applied to homosexuality; Ian Peebles (Brasenose College) delineates some irritating types encountered during his University, County, and International cricketing career; Richard Oke (Magdalen College) despises proselytizers of any kind; Gilbert Highet (Balliol College) provocatively proposes doing away with the concept of motherhood – there are critiques of various Weltanschauungen, political or otherwise, dislikes of particular expressions or types, and in Hodgkin's case a conviction in the expiration of the British love-affair with Italy.

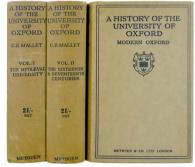
The short author biographies are often entertaining: G.E. Trevelyan 'did not: play hockey, act, row, take part in debates, political or literary, contribute to the 'Isis' or attend cocoa parties, herein failing to conform to the social standards commonly required of women students'; John Connell lists his hobbies as 'few, dull, clean'.

89. (Oxford.) MALLET (Charles Edward) A History of the University of Oxford: Vol. I, The Mediaeval University; Vol. II, The Sixteenth and Seventeenth Centuries; Vol. III, Modern Oxford. [Complete in 3 Vols.]

Methuen, 1924-1927, FIRST EDITIONS, the first two with folded maps as frontispieces, numerous plates and illustrations to the text, occasional light foxing

pp. xxii, 448; xiv, 502; xxi, 530, 8vo

original blue cloth, the backstrips lettered in gilt, the upper boards in blind, light foxing to edges, dustjackets with browned backstrip panels, very good £200



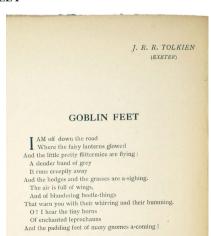
THE DEBUTS OF TOLKIEN, SAYERS, AND HUXLEY

90. (Oxford Poetry.) TOLKIEN (J.R.R., Contributes) OXFORD POETRY 1915. Edited by G.D.H. C.[ole] and T.W. E.[arp].

Oxford: B.H. Blackwell, 1915, FIRST EDITION, at the foot of Dorothy L. Sayers' contribution a poem in manuscript by K.A. Esdaile (see below)

pp. viii, 72, crown 8vo

original quarter parchment with blue boards, printed label to upper board with a couple of faint inkmarks, the label to backstrip now mostly eroded, light wear at corners, edges untrimmed



and a little dusty, a little spotting to endpapers, bookplate to front pastedown, the flyleaf excised (Hammond & Anderson B1b) £650

Tolkien's contribution, 'Goblin Feet', appears on pp. 64-5. The poem was written in April of 1915 for Edith Bratt, and is a somewhat characteristic piece of 'mature juvenilia' – although rather twee, and later disowned by Tolkien who expressed great dislike for it. Other contributors include Dorothy L. Sayers and Aldous Huxley, being the first book-form publication of both.

The first publication in full of any of Tolkien's creative work – an earlier poem 'From Iffley' had only had the first of its two stanzas published in Exeter College's Stapledon Magazine, due to the oversight of the Editor.

This copy is of further interest for the presence of a manuscript poem by an earlier Oxford graduate, Katherine Ada Esdaile (née McDowall), the art historian who attended Lady Margaret Hall at the beginning of the century. Not otherwise known for her poetry, a fact that would suggest this to be her holograph and her copy, Esdaile is notable as the author of works on the French sculptor Roubiliac and on 'English Church Monuments, 1510–1840'; her poem here, 'The Unforgotten', is a wistful memory (perhaps referring back to pre-War times) of 'Oxford on the first of June'.

A CONTRIBUTOR'S COPY

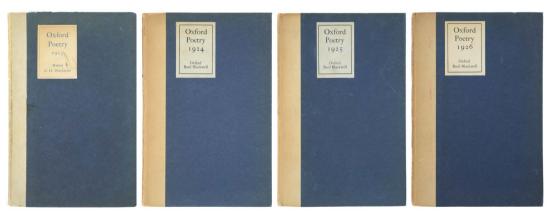
91. (Oxford Poetry.) GREENE (Graham, Contributes) OXFORD POETRY 1924. Edited by Harold Acton and Peter Quennell.

Oxford: Basil Blackwell, 1924, FIRST EDITION

pp. [viii], 52, crown 8vo

original quarter cream boards with blue sides, printed labels to upper board and backstrip, that to latter chipped, the backstrip browned, a couple of tiny red specks to fore-margin of upper board, top edge dusty, others untrimmed, ownership inscription of Eric Schroeder to flyleaf (see below), very good (Wobbe B4 & B5; Ritchie B3a) £100

The copy of Eric Schroeder, of Corpus Christi College, with his ownership inscription on the flyleaf; Schroeder contributes the poem 'Condensation of an Opera'. Schroeder was later Keeper of Islamic Art at the Fogg Art Museum, Harvard.



Items 90, 91, 92 & 93

Graham Greene contributes two poems, 'Childishness' and 'Paint and Wood', both of which would feature in his first published book – 'Babbling April' – from the same publisher the following year. Other contributors here include the Editors, Brian Howard, Desmond Harmsworth, and A.L. Rowse.

A CONTRIBUTOR'S COPY

92. (Oxford Poetry.) GREENE (Graham, Contributes) OXFORD POETRY 1925. Edited by Patrick Monkhouse and Charles Plumb.

Oxford: Blackwell, 1925, FIRST EDITION

pp. viii, 56, crown 8vo

original quarter cream boards with blue sides, printed labels to upper board and backstrip, the backstrip browned, top edge dusty, others untrimmed, ownership inscription of Eric Schroeder to flyleaf (see below), very good (Wobbe B7 & B8) £100

The copy of Eric Schroeder, of Corpus Christi College, with his ownership inscription on the flyleaf; Schroeder contributes the poem 'My Love & I Sat Kissing by a Bank'. Schroeder was later Keeper of Islamic Art at the Fogg Art Museum, Harvard.

The volume is principally notable for two early appearances in print by Graham Greene, his poems 'I Shall be Happy' and 'Sonnet'; other notable contributors include C. Day Lewis, Harold Acton, and A.L. Rowse.

EARLY AUDEN: A CONTRIBUTOR'S COPY, WITH AN ALS FROM ANOTHER

93. (Oxford Poetry.) AUDEN (W.H., Edits and Contributes) OXFORD POETRY 1926. Edited by Charles Plumb and W.H. Auden.

Oxford: Basil Blackwell, 1926, FIRST EDITION

pp. vii, 51, crown 8vo

original quarter cream boards with blue sides, printed labels to upper board and backstrip, the latter browned with some light wear at head of upper joint, a red speck to leading-edge of upper board, edges untrimmed, ownership inscription of Eric Schroeder to flyleaf (see below), very good (Bloomfield & Mendelson B2, C3 & C4) £125

American production of the form of the for

The copy of Eric Schroeder, of Corpus Christi College, with his ownership inscription on the flyleaf; Schroeder contributes the poem 'My Sister Playing'. Laid in is a contemporary 4pp. ALs to Schroeder from another of the contributors, R.W. Ketton-Cremer (here, as Wyndham Ketton-Cremer) of Balliol, arranging for Schroeder to come out to his seat at Felbrigg Hall (subsequently bequeathed to the National Trust). Schroeder was later Keeper of Islamic Art at the Fogg Art Museum, Harvard.

Auden's second book-form publication, and edited by him along with Charles Plumb; the 19 year old Auden also contributes the three opening poems ('Thomas Epilogises', 'The Letter', and 'Cinders') – the first two of which make their first appearance here. Other contributors include C. Day-Lewis, Tom Driberg, and Rex Warner.

[With:] A copy of 'Oxford Outlook' from the same publisher in the same year (Vol. VIII, No. 39, June), featuring the same poem by Schroeder and with his ownership inscription to front – this also including two poems by Auden (in one listed as 'Audin'), 'Amor Vincit Omnia' and 'Chloe to Daphnis in Hyde Park', one by Ketton-Cremer, and an article by Harold Acton on Gertrude Stein.

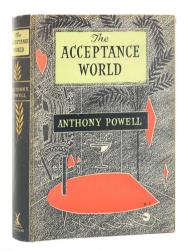
94. Powell (Anthony) The Acceptance World. A Novel.

Heinemann, 1955, FIRST EDITION

pp. [viii], 214, crown 8vo

original red cloth, backstrip lettered in gilt largely against a black ground, sprinkling of spots to top edge, dustjacket by Broom Lynne a little nicked, very good (Lilley A11 (a))
£600

The third novel of 'A Dance to the Music of Time'; a handsome copy of one of the more elusive titles in the sequence.

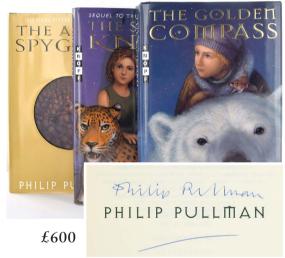


95. Pullman (Philip) His Dark Materials: The Golden Compass [Northern Lights]; The Subtle Knife; The Amber Spyglass. [3 Vols.]

Alfred A. Knopf, 1996-2000, FIRST AMERICAN EDITIONS

pp. [x], 399, [2]; [xi], 326, [2]; [xvi], 518, [2], crown 8vo

original quarter cloth and boards (the first two volumes) and illustrated boards (the third), dustjackets, that to third volume with aperture exposing board illustration, near fine



Each volume signed by the author on the title-page.

96. **Pullman (Philip)** The Book of Dust, Volume Two: The Secret Commonwealth. Ilustrated by Chris Wormell.

David Fickling in association with Penguin, 2019, FIRST EDITION, special edition with additional frontispiece illustration

pp. [xii], 686, [iv], 8vo

original dark grey boards, backstrip and upper board lettered in red, the boards with overall red-speck design, dustjacket, fine £125

Signed by the author to the title-page.

[With:] Four pieces of promotional material: a tote bag, a bookmark, a pin-badge and a pre-publication extract (two copies).

97. Raffé (W.G.) Art and Labour. Six Essays. Decorated with Woodcuts by the Author.

C.W. Daniel, 1927, FIRST EDITION, some light spots

pp. 184, [4, ads], foolscap 8vo

original blue cloth, backstrip lettered and decorated in gilt, slightly rubbed to extremities, edges lightly spotted, endpapers browned, very good £275

A scarce book, attractively designed, from the Yorkshire artist and teacher – a treatise on the unity of art and labour.



JOHN MINTON DUSTJACKET

98. Ross (Alan) The Derelict Day. Poems in Germany.

John Lehmann, 1947, FIRST EDITION

pp. [vi], 74, crown 8vo

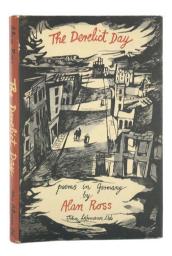
original blue cloth, backstrip lettered in gilt largely against a black ground, tail edge roughtrimmed, a few tiny spots to edges and endpapers, dustjacket by John Minton in excellent shape, a short closed tear at foot of rear panel, a hint of rubbing at extremities and a couple of pinprick spots to pale areas of design, very good £475

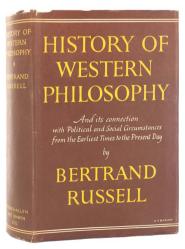
The author's first book, poems based on the author's experience as a Naval Officer during the War.

Ross had earlier attended St John's College, Oxford, but he did not resume his studies following the War; his association with John Minton continued into his next book for Lehmann, 'Time Was Away' the following year.

99. Russell (Bertrand) The History of Western Philosophy and its connection with Political and Social Circumstances from the Earliest Times to the Present Day.

George Allen and Unwin, 1946, FIRST EDITION pp. 916, 8vo





original grey cloth, the backstrip lettered in yellow against a brown ground, top edge lightly spotted, partial browning to free endpapers, that to front caused by previous insert, dustjacket a little chipped at head of backstrip panel with some faint browning to borders of rear panel, very good
£750

The dustjacket has, as usual, a section of a War Office map on its verso – here of Western Poland (the names, of course, German).

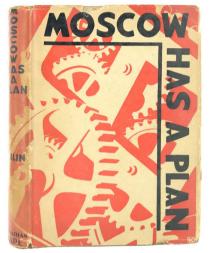
IN THE SCARCE DUSTIACKET

100. (Russia.) ILIN (M. [Mikhail]) Moscow has a Plan. A Soviet Primer. Translated from the Russian... by G.S. Counts & N.P. Lodge. With illustrations drawn by William Kermode.

Jonathan Cape, 1931, FIRST EDITION IN ENGLISH, title-page printed in black and red, engraved illustrations by Kermode throughout, publisher's advertisement for other Russian titles from their list tipped in at rear

pp. 218, crown 8vo

original grey textured cloth, with a striking design by William Kermode (signed with his initial, 'K') printed in red and black to the upper board and backstrip, the latter very faintly toned, bookplate to flyleaf, the scarce dustjacket with a further design by Kermode, this a little chipped, very good



The fragile dustjacket is uncommon, and has preserved the book superbly.

In all, an impressive piece of book-design, with the illustrations of William Kermode complementing the text superbly; the text presents the first Five Year Plan in a simple and persuasive style aimed at a younger readers, often by directly contrasting its programme with that of the West – observing in the American economic system the absence of a general plan.

101. Scott (Peter) Wild Chorus.

Country Life, 1938, FIRST EDITION, 694/1,250 COPIES signed by the author, 24 colourprinted plates laid down on art paper and with captioned tissue-guards, 65 other plates, numerous illustrations in the text and the endpaper illustrations, all by Peter Scott, a couple of plates with a few faint spots to borders

pp. [xii], 119, 4to



original mid-blue buckram, backstrip and upper board lettered and decorated in gilt to a design by Scott, merest hint of fading to backstrip, top edge gilt, others untrimmed and a little toned, very good £300

INSCRIBED TO NAOMI MITCHISON

102. [Simpson (Helen)] The Women's Comedy. Now for the First Time Printed, and Hath Not Been Played.

Printed for the Author by the Pelican Press, 1926, FIRST EDITION, engraved vignette to title-page, engraved headpieces and initials, a few incredibly faint spots to prelims

pp. 62, small 4to

original quarter natural linen, grey paper boards patterned in brown, printed label to front, some rubbing and wear, good £200

Inscribed by the author on the flyleaf, to Naomi Mitchison: 'My dear Naomi, this may amuse you. Will you take it as a very early kind of a Christmas present? Yours, Helen. I can't manage the cinema on Sunday, I'm afraid; off to Australia on Tuesday'. The latter was Simpson's homeland.



Mitchison and Simpson were Oxford contemporaries at the Society of Oxford Home Students (later St Anne's College). Whilst there, Simpson founded the Oxford Women's Dramatic Society, but was sent down before completing her degree (apparently for breaking rules regarding the separation of the sexes in dramatic pursuits). Simpson was a close friend of Dorothy L. Sayers, and a member of the Detection Club; she collaborated regularly with Clemence Dane – most successfully on the novel, 'Enter Sir John'. The present work is set in Renaissance Italy, Florence and Pisa.

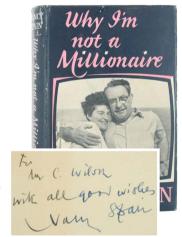
103. **Spain (Nancy)** Why I'm Not a Millionaire. An Autobiography.

Hutchinson, 1956, FIRST EDITION, frontispiece and 13 plates with numerous monochrome photographs

pp. 264, 8vo

original blue boards, backstrip lettered in gilt, edges very faintly spotted, dustjacket with a hint of rubbing to extremities and a touch of dustsoiling to rear panel, a couple of little nicks to tail, very good £200

Inscribed by the author on the flyleaf: 'For Mr C. Wilson, With all good wishes, Nancy Spain'.



A memoir of a busy life: 'rich with anecdote, thick with a procession of glorious personalities' (dustjacket blurb). The printed dedication is to Noël Coward, who provides a prefatory letter and is among the many celebrities encountered within – these predominantly literary but including Marlene Dietrich ('with whom she had a brief romance', ODNB), encountered here.

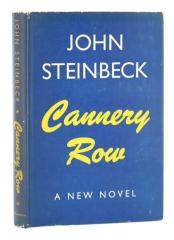
104. Steinbeck (John) Cannery Row.

William Heinemann, 1945, FIRST ENGLISH EDITION

pp. [iv], 136, foolscap 8vo

original canary yellow cloth lettered in dark blue to upper board and backstrip, a couple of dark patches to extremities of cloth, one corner bumped, dustjacket, a few handling marks to rear panel, borders of rear panel sunned, backstrip panel likewise, a touch rubbed at extremities, very good (Golstone & Payne A22c) £275

The author's vignettes of the Californian coast during the Great Depression.



- 105. **Stewart (Donald Ogden)** A small archive of manuscript and printed material formed by John Baxter, comprising:
 - 3 Autograph Letters signed to John Baxter, each a single page, 1971, discussing a recent interview and arranging a meeting with Ingrid Bergman
 - A photograph of Stewart, mounted on a piece of card with his inscription to James J. Rooney
 - A card signed by Stewart
 - A print of a still of Stewart with Marion Davies in 'Not So Dumb' (1930)
 - Stewart (Donald Ogden) Mr and Mrs Haddock Abroad. Illustrations by Herb Roth. New York: George H. Doran, [1924,] FIRST EDITION, pp. 267, crown 8vo, original grey cloth, printed labels to upper board and backstrip, a little wear, illustrated endpapers, good
 - Stewart (Donald Ogden) By a Stroke of Luck! An Autobiography. New York, London & Ontario: Paddington Press, [1975,] FIRST EDITION, frontispiece and further photographic illustrations, pp. 302, 8vo, original mid-blue boards, backstrip lettered in a darker shade and a little faded, top edge spotted, good



- McGilligan (Pat) Backstory. Interviews with Screenwriters of Hollywood's Golden Age. Berkeley, Los Angeles & London: University of California Press, [1986,] FIRST EDITION, pp. viii, 382, 8vo, original grey cloth, backstrip lettered in black, edges spotted, with John Baxter's bookplate and inscribed to him by McGilligan on the titlepage, dustjacket, very good
- Baxter (John) Montparnasse. Paris's District of Memory and Desire. *Harper Perennial*, [2017,] FIRST EDITION, illustrations, pp. xx, [4], 242, [4], foolscap 8vo, original wrappers, signed by the author on the title-page, fine £300

Donald Ogden Stewart was a screenwriter and author, a member of the Alqonquin Round Table. Stewart's letters to Baxter begin following an interview, about which he enthuses – 'I hope [...] you got at least a portion of the enjoyment it gave me' – and asks to buy the tape once it has served its journalistic purpose. The following two letters show Stewart attempting to assist with setting up a meeting with Ingrid Bergman – who like him had retired to London in her latter years – but finally admitting failure after repeated telephone calls find Baxter away.

Stewart is among those interviewed in McGilligan's book, inscribed to Baxter as 'a book I love to a fellow I love dearly'; Baxter's own earlier interview with Stewart is remembered in his book on Montparnasse, which refers to the humorist's years in Paris and his friendships with Hemingway and Scott Fitzgerald – both of whom based characters on him (Bill Gorton in 'The Sun Also Rises' and Wylie White in 'The Last Tycoon').

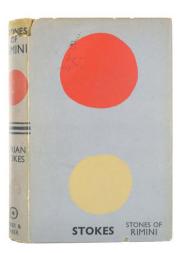
BEN NICHOLSON DUSTJACKET

106. Stokes (Adrian) Stones of Rimini.

Faber and Faber, 1934, FIRST EDITION, 48 plates, a few faint spots to prelims and Index pages

pp. 264, 8vo

original sage-green cloth, the backstrip lettered in black with a small design by Ben Nicholson stamped in red and black, top edge gilt, other edges toned, spots to endpapers, the flyleaf with near-contemporary ownership inscription, Ben Nicholson dustjacket, chipped at head of backstrip panel (removing first word of title), lightly chipped elsewhere with a touch of rubbing at extremities and some faint handling, the large red circle at the head of Nicholson's design to front panel with a little legion of black specks to upper left, very good



£200

'I write of stone. I write of Italy where stone is habitual'. The art critic's second account, following 'The Quattro Cento' with the same publisher, of the love of stone there exemplified; Ezra Pound, whom Stokes had met in Italy and who is cited a couple of times in the text, had commended the author to Eliot at Faber.

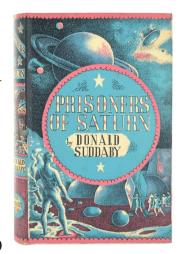
Scarce in the dustjacket; Ben Nicholson, who provides its striking dustjacket design, was among the contemporary artists 'to whom carving values seemed important' (ODNB) and admired by Stokes on that basis.

107. **Suddaby (Donald)** Prisoners of Saturn. An Interplanetary Adventure. Illustrated by Harold Jones.

The Bodley Head, 1957, FIRST EDITION, double-spread title-page design, 3 section-title designs and 4 further full-page illustrations with numerous smaller illustrations to the text, all by Harold Jones, a few small spots at head of prelims

pp. 190, crown 8vo

original blue boards, backstrip lettered in silver, a few very faint spots to edges, faint (but indelible) pencil squiggle to flyleaf, dustjacket by Harold Jones, minor dustsoiling to rear panel, a few spots to border of rear flap, very good
£120



The dustjacket's rear panel advertises the first two books of C.S. Lewis's Space trilogy.

108. Taylor (Elizabeth) Mrs. Palfrey at the Claremont.

Chatto & Windus, 1971, FIRST EDITION

pp. [vi], 206, crown 8vo

original purple boards, backstrip lettered in gilt partially against a black ground, faintest of spotting to top edge, dustjacket with a design by Adrian Daintrey, very faintly toned to backstrip panel and borders, hint of creasing at extremities, very good £275

An attractive copy of her lauded novel.

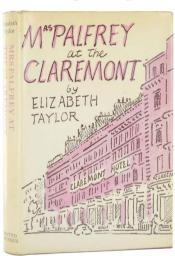
109. Thesiger (Wilfred) Arabian Sands.

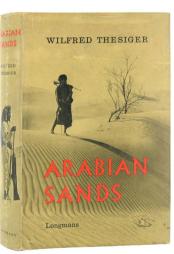
Longmans, 1959, FIRST EDITION, monochrome frontispiece photograph, 68 monochrome photographic plates, 9 maps (includes a colour folding map in pocket to rear pastedown)

pp. 326, 8vo

original sage-green boards, the lettering to backstrip in black and gilt, dustjacket, the backstrip panel a little rubbed but without the usual fading, price-clipped, very good £275

The siger's account of five years spent travelling with the Bedu in the Empty Quarter. The author's first and, in his opinion, finest book.



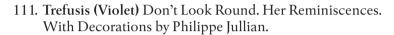


110. Thesiger (Wilfred) The Marsh Arabs.

Longmans, 1964, FIRST EDITION, frontispiece and 109 further photographs spread across numerous plates, a few maps

pp. [xiii], 242, 8vo

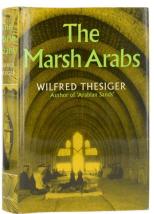
original green cloth, backstrip lettered in black and gilt, very slight lean to spine, gentle knock at head of upper board, dustjacket in excellent shape, offsetting slightly to free endpapers £175



Hutchinson, 1952, FIRST EDITION, frontispiece photograph of the author with her mother, each chapter with a headpiece and tail-piece, and further line-drawings by Jullian, ownership inscription of Jill Chandos-Pole to half-title

pp. 240, crown 8vo

original brown cloth, decoration to upper board and backstrip stamped in gilt, the lettering to latter in same, Jullian drawings to endpapers printed in green, dustjacket with a design by Philippe Jullian, a couple of nicks and the extremities a mite rubbed, very good £100





The author was a notable society figure, whose mother, Alice Keppel, was the mistress of Edward VII.

In literary terms, she is principally of note for her relationship with Vita Sackville-West (who is portrayed in glowing, but discreet, terms here). On the basis of that, she features as Princess Sasha in 'Orlando' (where she is 'faithless, mutable, fickle') – she retaliated with a barbed portrait of Virginia Woolf in her own 'Broderie anglaise'.

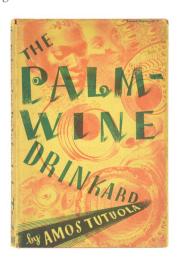
112. Tutuola (Amos) The Palm-Wine Drinkard, and his Dead Palm-Wine Tapster in the Deads' Town.

Faber and Faber, 1952, FIRST EDITION

pp. 125, crown 8vo

original red cloth, backstrip lettered in black and red (against a black ground), just a hint of lean to spine, Barnett Freedman dustjacket, the backstrip panel darkened, a touch of chipping at extremities, very good £750

An important book, one of the first novels by an African writer writing in English.



The Nigerian author's most successful work, published under the recommendation of T.S. Eliot, and subsequently praised by Dylan Thomas, Kingsley Amis, V.S. Pritchett, et al; Tutuola blends a Yoruba folk-tale sensibility with a contemporary realism.

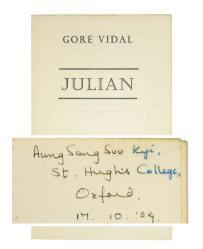
AUNG SAN SUU KYI'S COPY

113. Vidal (Gore) Julian.

Heinemann, 1964, FIRST ENGLISH EDITION, a few spots to borders of opening leaves and the occasional outbreak further on

pp. viii, 466, crown 8vo

original purple cloth, backstrip lettered in gilt, rubbed and soiled overall with a little discolouration to cloth and some white specks, top edge green, endpaper maps, to the initial blank the ownership inscription of 'Aung Sang Suu Kyi, St. Hugh's College, Oxford, 17.10.'64' (see below), fair £900



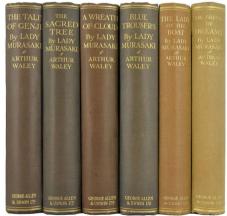
A copy of Vidal's novel of Julian the Apostate with notable provenance, bearing the ownership of the young Aung San Suu Kyi (here transliterated as 'Aung Sang Suu Kyi') – in her first months in Oxford, where she studied Philosophy, Politics & Economics. Aung San Suu Kyi was awarded the Nobel Peace Prize in 1991, and a series of accolades followed, but has more recently drawn criticism and controversy for her political leadership in Myanmar.

114. (Waley.) MURASAKI (Lady [Shikibu]) The Tale of Genji: The Tale of Genji; The Sacred Tree; A Wreath of Cloud; Blue Trousers; The Lady of the Boat; The Bridge of Dreams. Translated from the Japanese by Arthur Waley. [Complete in 6 Vols.]

George Allen & Unwin, 1925-1933, FIRST EDITIONS, a few volumes with some light foxing to borders at either end of text

pp. 300, [4, ads]; 304; 312; 333, [3, ads]; 309, [5, ads]; 341, [3, ads], 8vo

original blue and green cloth, backstrips lettered in gilt, those in green cloth (final two volumes) with backstrips browned, backstrips otherwise a little faded, third volume with light wear at corners, the second volume with some faint waterstaining to cloth, those in green cloth spotted overall, the textblock edges spotted, fore-edges roughtrimmed, all but the first two volumes with ownership inscriptions to flyleaves and title-pages, good £1,500



Arthur Waley's translation of this eleventh-century Japanese novel, 'Genji monogatari', was a task and achievement comparable to Scott-Moncrieff's translation of Proust, and in a cultural sense more of a challenge. The earlier translation into English, by Suematsu Kenchō in 1882, was heavily abridged, and Waley's situation was an isolated one – without

much in the way of existing models or scholarly commentaries to guide him in attempting to render the courtly vernacular of the Heian period. Even if Waley's work has been built upon and improved by subsequent translations, its reputation remains high and its significance – particularly in respect of forging an analogy between early Japanese and modern Western sensibilities as represented in the form of the novel – supreme.

115. Waugh (Evelyn) Scoop. A Novel About Journalists.

Boston: Little, Brown, 1938, FIRST AMERICAN EDITION

pp. [vi], 321, crown 8vo

original straw-yellow cloth, upper board and backstrip lettered in red, top edge red, faint numeral in red pencil to flyleaf, dustjacket with a design by Harry Beckhoff, a little chipped and nicked, gentle fading to backstrip panel and slightly rubbed at extremities, very good £385

INSCRIBED TO EVAN MORGAN, VISCOUNT TREDEGAR

116. Wells (H.G.) The Shape of Things to Come. The Ultimate Revolution.

Hutchinson, 1933, FIRST EDITION, the title-page stamped 'With the Publisher's compliments'

pp. 432,12 (ads), 8vo

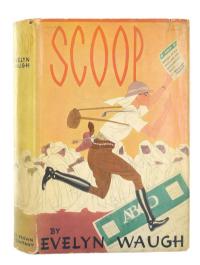
original mid blue cloth lettered in blind to upper board, backstrip lettered in gilt, a little bumped and worn, edges and endpapers lightly spotted, some notes pertaining to Evan Morgan laid in (see below), dustjacket tatty, fair (Wells Society 119)

£800

Inscribed by the author on the half-title: 'All good wishes to Evan Morgan as was & pleasant memories of Tredegar Park, from H.G. Wells, 1942'.

The recipient was a poet, educated at Eton College and Christ Church, Oxford, who was, in his occult interests, associated with and admired by Aleister Crowley; the Beast was, like Wells, among those attending Morgan's wild parties at the family seat, where he lived after inheriting his father's title in 1934.

See also, item 84.







DENNIS WHEATLEY'S COPY

117. (Wheatley.) PRITTIE (Terence) Germany Divided. The Legacy of the Nazi Era. With a Foreword by Sir Ivone Kirkpatrick.

Boston: Little, Brown, 1960, FIRST EDITION, title-page map and various illustrations

pp. xi, [1], 381, 8vo

original red boards, backstrip lettered in black and gently faded, front pastedown with the Frank C. Pape-designed bookplate of Dennis Wheatley, later bookplates to facing flyleaf, good
£100



Dennis Wheatley's copy, with his striking bookplate; laid in is a Travellers' Club card for Christmas, with a long message from Prittie to Wheatley, expressing his satisfaction at seeing this book 'advertised by Huthinsons next to Denis [sic] W's latest! I should say that may have trebled my sales'.

118. White (T.H.) The Once and Future King.

Collins, 1958, FIRST COMPLETE EDITION

pp. [viii], 677, crown 8vo

original blue cloth, backstrip lettered in gilt, gentle knock to one corner, free endpapers faintly browned, Sotheran ticket at foot of front pastedown, dustjacket faintly toned to white areas, slightly nicked and mildly rubbed at extremities, a couple of small waterspots at head of rear panel, very good
£425

His great Arthurian epic, together in one volume.



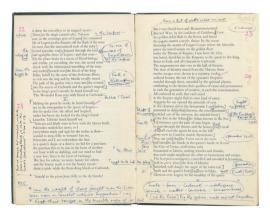
POETS' COPY

119. Williams (Charles) The Region of the Summer Stars.

Editions Poetry London, 1944, FIRST EDITION, heavily annotated throughout in various colour inks and pencil

pp. 55, crown 8vo

original blue cloth, backstrip lettered in gilt, this now dulled, a little rubbed and lightly soiled overall with some wear at joint-ends, successive ownership inscriptions to flyleaf (see below), notes to rear endpapers, with a couple of faint pen sketches beneath, laid in at rear the



version of 'Taliessin in the Rose Garden' from the Dublin Review, fair (Glenn I-A-i-7) £150

The earliest owner of this copy was the poet G.S. Fraser, his ownership inscription (as 'George Sutherland Fraser') crossed through in red ink with the subsequent ownership of Linden Huddlestone in the same ink recorded beneath – and dated November 1948. Huddlestone was a poet and critic, whose M.A. thesis at the University of London was on Charles Williams – this copy would seem to be his study copy of one of the primary texts; the annotations are likely all in his hand – certainly none look to be in Fraser's, though the earlier association is an interesting one.

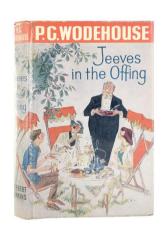
120. Wodehouse (P.G.) Jeeves in the Offing.

Herbert Jenkins, 1960, FIRST ENGLISH EDITION pp. 208, crown 8vo

original red boards, backstrip lettered in gilt, dustjacket price-clipped and a little chipped to extremities, very good (McIlvaine A83b) £200

Published in America as 'How Right You Are, Jeeves'.





BLACKWELL'S RARE £10

Or free with any purchase from this catalogue



