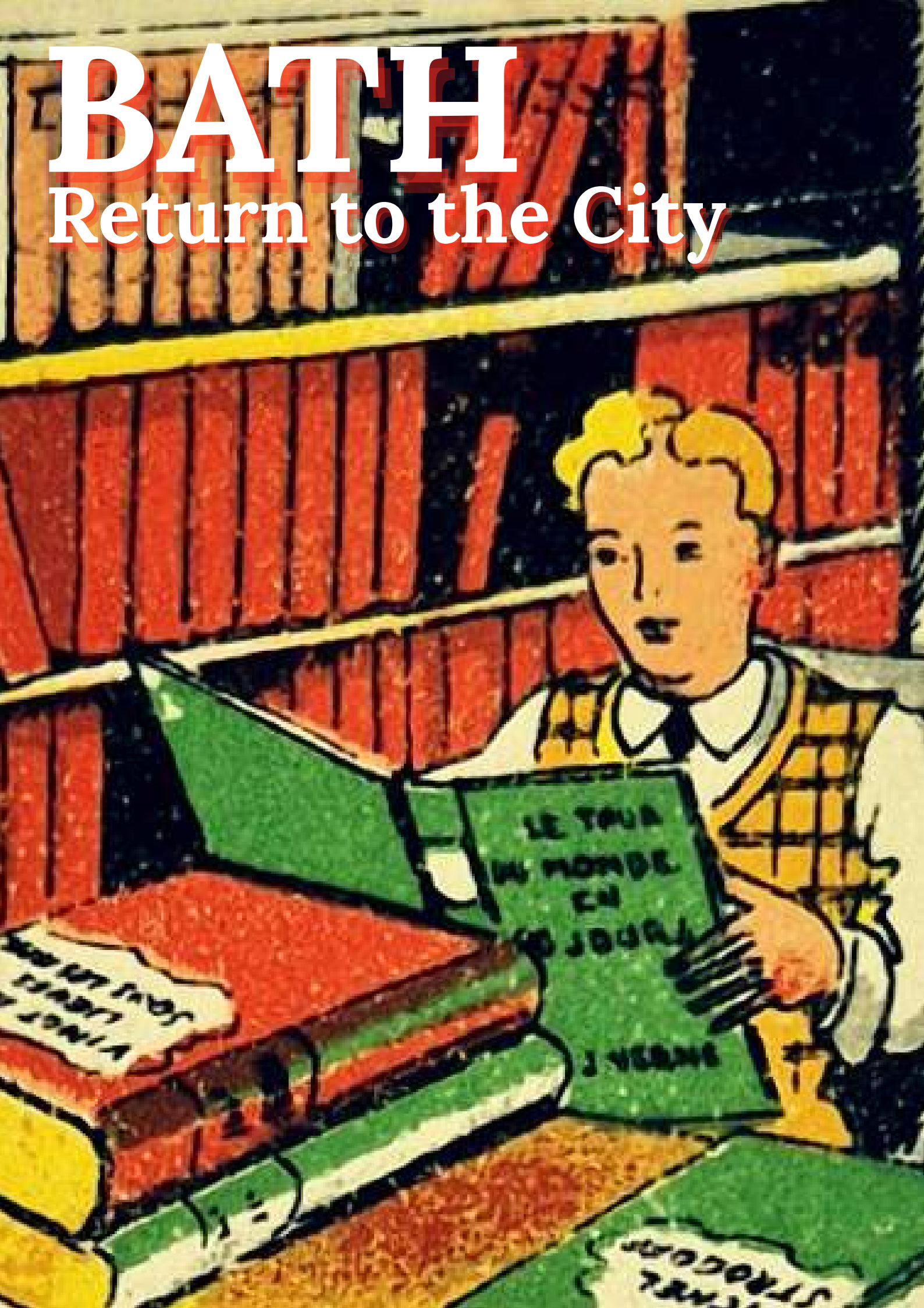


BATH

Return to the City



**BATH 2026:
RETURN TO THE CITY**

Fold the Corner's third fair of the year is Bath, a beautiful city famed for its thermal springs, its pale yellow sandstone, and its literary connections.

The practice of collecting rare books is for everyone, and in celebration of that fact these 57 items aim to promote the diversity and accessibility of the trade for all collectors. There are a series of affordable first and signed editions for as little as £30, while some of the rarer highlights include Paul Pry's 'For Your Convenience', widely regarded as the first queer guide to London, and here found in the exceedingly rare dustwrapper (item 45). There are also a series of unique letters featuring writers and important historical figures, among them Donald Campbell (item 7), Howard Carter (item 10), Joseph Conrad (item 13) and Robert Graves (item 30). Other special items include a very rare set of WWII French playing cards (item 57), a pair of commemorative silk napkins celebrating the marriage of Queen Victoria and Prince Albert (item 46), and several ephemeral items, including rare flick books and notes on women's suffrage.

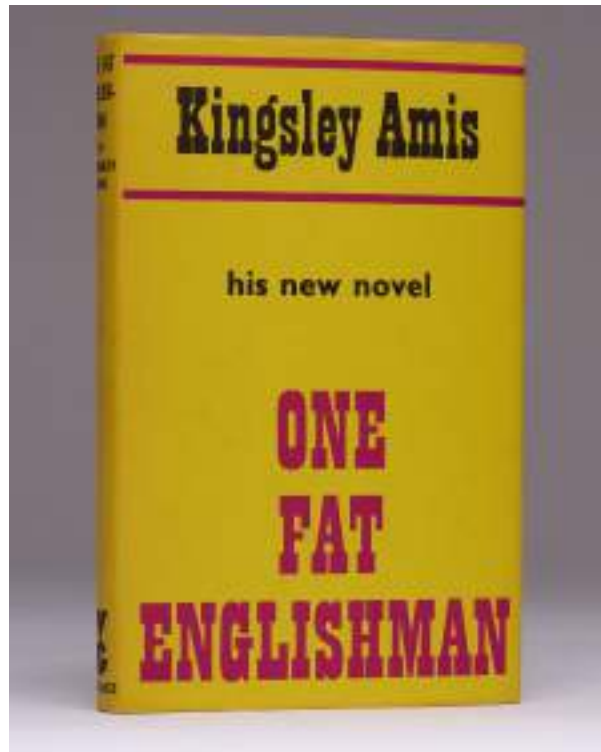
Returning to the Bath Pavillion between the 31st July and the 1st August, you will find me and all of the following items at stand 55.

As ever, I welcome emails, calls, enquiries and general chit chat. To do so, Please feel free to contact me using the details below:

books@foldthecornerbooks.co.uk

07304 295723

Rebekah

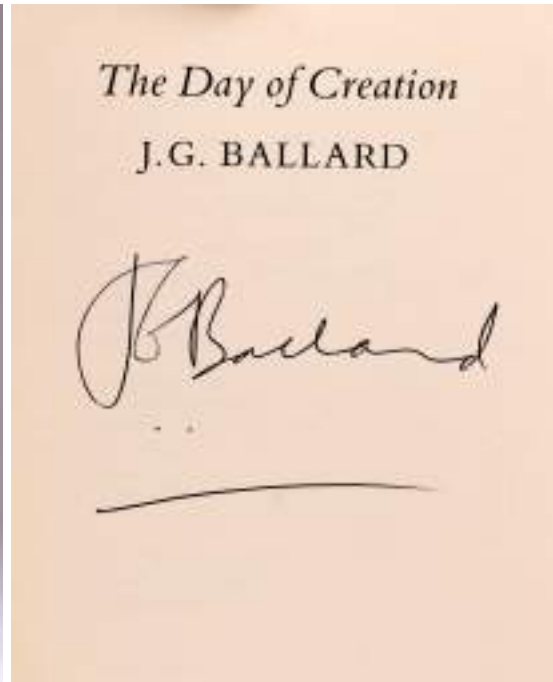
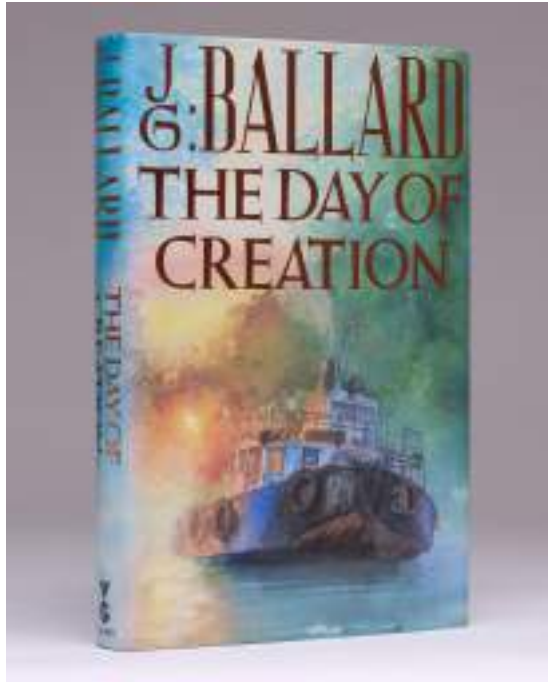


1. AMIS, Kingsley
One Fat Englishman
London: Victor Gollancz Ltd., 1963
£50

8vo., publisher's bright red linson boards, lettered in gilt to spine; together in the vibrant yellow, pink and black Gollancz dustwrapper (neatly clipped); pp. [v], 6-192; a very good, bright copy, with a hint of offsetting to the endleaves and light spotting to the outer edges of the text block; the wrapper similarly bright and near-fine, with just a hint of darkening to the spine and folds.

First edition. The fifth published novel by Amis, featuring the particularly disagreeable character of Roger Michelden. David Lodge, in a 2002 article for *The Guardian*, referred to it as a “devastating and prophetic self-portrait” featuring a “rude, arrogant, snobbish, lecherous, treacherous, greedy and totally selfish” protagonist.

A particularly bright example.



2. BALLARD, J. G.
The Day of Creation
London: Victor Gollancz Ltd, 1987
£100

Large 8vo., black boards lettered in gilt to spine with publisher's device to foot; together in the pictorial dustwrapper illustrated by Paul Wright (unclipped, £10.95 to front flap); pp. [iv], 5-254, [ii]; a near-fine copy, with tiny knocks to lower right hand corner of front board and head of spine; the wrapper lightly and evenly sunned at backstrip, near-fine.

First edition. This copy **signed by Ballard** in his flowing hand to the title page.

Ballard's twelfth novel, directly following the success of *Empire of the Sun* (1984). Told from the perspective of Doctor John Mallory, and set in war-torn Africa, this narrative follows the protagonist's attempts to run a WHO clinic between the border of Chad and Sudan. When that fails, he instead vows to bring water to the region - a vow which becomes reality in a strange and bizarre miracle when a spring begins to bubble to the surface of the parched land. He then sets off on a quest to discover the source of his 'River Mallory', encountering a series of filmmakers, child soldiers and a host of other characters along the way.

A very fresh example.



3. BALLARD, J. G.
Kingdom Come
London: Fourth Estate, 2006
£100

Large 8vo., black boards embossed with titles to spine; pale grey endpapers; together in the unclipped photographic dustwrapper (£17.99 to front flap); pp. [viii], 3-280, [ii]; a little pinching to spine tips; otherwise fine.

First edition, this copy neatly **signed by Ballard** in blue pen to the title page. A series of loose newspaper clippings featuring reviews of the book are also loosely laid in.

Ballard's final novel, written just a few years before his death in 2009. The plot follows Richard Pearson, whose father is killed in a shooting at a shopping centre off the M25. When the main suspect is mysteriously released, Pearson takes it upon himself to discover the truth behind the pristine facades of the labyrinthine mall.

"Ballard's central idea is that consumerism slides into fascism when politics simply gives the punters what they want", one Guardian article claims, "The book is a vehicle for concepts, one-liners and poetic fragments: 'elective psychopathy' will replace war and sex; 'Violence is the true poetry of governments'; 'Think of the

future as a cable TV programme going on for ever”.

A bright, clean copy.

“I AM AN UGLY, BALD AND FAT OLD MAN...”



4. BETJEMAN, John.
TLS to Paul Emery
London: 1975
£250

Single-sided typed sheet (20 x 19.5cm), with ‘Sir John Betjeman’ printed in red to the upper left hand corner, and stamped with his address of 26 Radnor Walk, London, SW3 4BP in purple ink to the upper right; dated 24th November 1975, with a further ten lines of typed text, signed by Betjeman in black ink; all on Eden Grove Bond watermarked paper; a couple of tiny creases, the lower portion of the sheet removed (possibly contemporaneously); else fine.

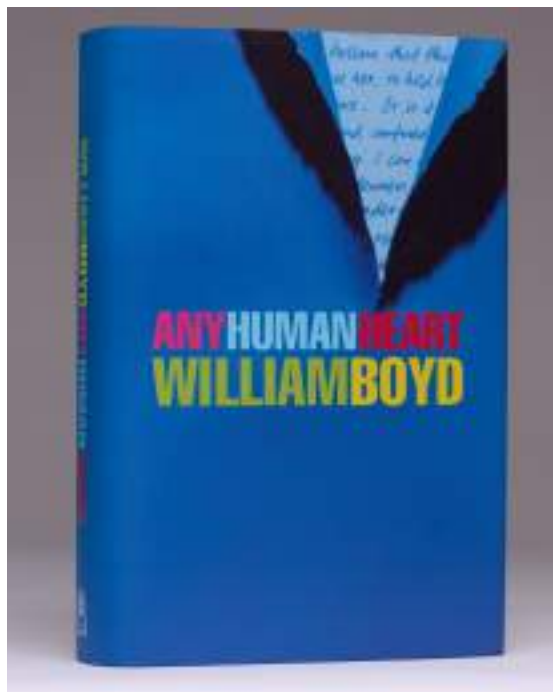
A humorous letter depicting Betjeman’s dry humour at its best, responding to a fan’s request for a photograph. “I was very pleased to have your letter”, he writes, “It quite cheered me up on a Monday morning when I am sometimes gloomy. I am an ugly, bald and fat old man so I haven’t got a photograph I can send you.” “I am so glad you like poetry” he continues, “it is the shortest way of saying things and the most memorable. It looks nice on the page too. I hope you will go on liking it and I am sure you will write it. I like Bristol very much and particularly the peel

(corrected) of twelve peels in the Tower of St Mary Radcliffe.” Betjeman celebrated the bells of another St Mary’s church in Bristol (those of the church in Bitton) in his poem *Bristol*:

*Ringers in an oil-lit belfry – Bitton? Kelston? who shall say? –
Smoothly practicing a plain course, caverned out the dying day
As their melancholy music flooded up and ebbed away...*

Betjeman lived at 29 Radnor Walk in Chelsea, London, from 1973 until his death in 1984. Much of his late-career writing, broadcasting, and publishing was completed from this address, and a blue plaque now marks the spot where he lived and worked during these years.

**“NEVER SAY YOU KNOW THE LAST WORD ABOUT ANY HUMAN
HEART”**



5. **BOYD, William**
Any Human Heart
London: Hamish Hamilton, 2002
£100

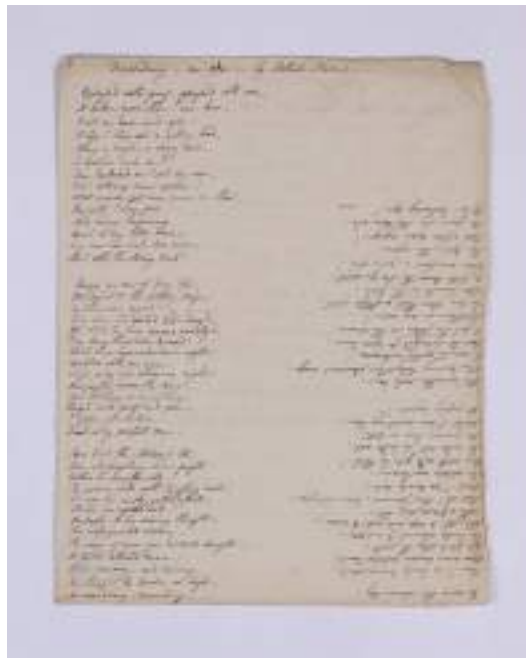
Large 8vo., bright red publisher’s boards, spine lettered in gilt with discrete

publisher's device to foot; bright green endpapers; together in the unclipped pictorial dustwrapper designed by Robin Rout; pp. [xii], 5-503, [i]; the book very nearly fine, with ever-so-slight toning to the text block and light pushing to spine tips; the wrapper with a couple of tiny creases, otherwise also fine.

First edition. With TLS and Sunday Times review clippings loosely inserted, as well as the original sales receipt.

One of Boyd's most popular and enduring works, *Any Human Heart* follows the protagonist Logan Mountstuart, whose entire life (1906–1991) covers almost all of the defining episodes of the twentieth century. From rendezvous with Hemingway in Paris and Virginia Woolf in London, to Mountstuart's time in the war office alongside Ian Fleming, and through to his later life dealing in art in 1960s New York, Boyd's narrative aims to show how extraordinary events can be juxtaposed with ordinary life, in a startling mix of fact and fiction. Longlisted for the Booker Prize in 2002, one Guardian article at the time claimed that the narrative was so convincing at the time of publication that many readers believed the character to have been real.

A wonderful copy.



6. [BURNS, Robert]
Despondency - An Ode
[c.1797]
£150

A single sheet, folded to 19 x 24.5cm, with four sides of handwritten text, including a handwritten copy of Burns' deeply melancholic poem, *Despondency*; two stanzas from Shakespeare's *Measure for Measure*; and two from William Mason - the first from *Caractacus and Elfrida*; some light creasing and browning to edges; paper watermarked 'L Park 1797' to one side, and with their crest to the other; a very good survival.

A lovely, near-contemporary manuscript transcription of Robert Burns' famous poem (first published in 1786), along with portions taken from Shakespeare and William Mason, the latter who had died on the 7th April 1797. Written in neat, flowing italics, the poems show the owner and writer's interest in important poets of the period, with melancholic, romantic and deeply religious themes, respectively.



7. CAMPBELL, Donald

ALS to Lord Camden regarding his plans and trials in 'Bluebird'

Betchworth, Surrey: 1954

£795

A single sheet of writing paper (20 x 25cm), printed to one side only; header with Donald Campbell's name, telephone extension number, and Betchworth address; followed by 21 lines of typed text, addressed in blue ink to 'My Dear Lord Camden' and signed to the bottom 'With all good wishes / Yours ever / Donald'; sometime affixed into an album or mount, with evidence of rusted staples to the upper edge; spotting and a couple of nicks, corner creases and short closed tears to edges; a wonderful survival.

An important early letter from Donald Campbell to Lord Camden, dated 1954, shortly before set the first of seven world water speed records in July 1955.

Addressed to Lord Camden at The Royal Automobile Club in London, Campbell refers to a “confidential brochure drawn up some time ago to provide background information for the many firms associated with the project”. This is now sadly lost, but Campbell does go on to provide further information regarding the conditions surrounding his upcoming speed tests. “The recent floods in the north have severely damaged the new slipway at Ullswater”, he writes, “in the circumstances, we have decided to postpone initial trials until the first week in the New Year. This will also give the “lads” a chance for a well-earned rest. They have had but one day off in the last eight weeks.”

Born to the son of Sir Malcolm Campbell (who himself had set 13 world speed records in the 1920s and 1930s), Donald was destined to follow in his father’s footsteps. It was after his father passed away in 1948 that he began the first of his speed record attempts. Using a modified version of his father’s old vessel, Bluebird K4, he began initial testing, but soon developed his own metal jet-powered Bluebird K7 hydroplane to challenge his closest rival. His first success came on the 23rd July 1955 at Ullswater where he achieved a speed of 202.32 mph.

Predating this first successful attempt, the present letter is addressed to Lord Camden, fellow member of the Royal Automobile Club and Chairman of the RAC’s Segrave Committee. Camden was responsible for presenting the prestigious Segrave Trophy, which Campbell was awarded three times during his lifetime, and once posthumously.

In total, Campbell broke eight world speed records on both water and land in the 1950s and 1960s, and remains the only person to have set both world land and water speed records in the same year. He might have set more, but his life was sadly cut short in 1967 when, aged just 45, he crashed at Coniston and was instantly killed. His body was not recovered until 2001.



8. CARROLL, Lewis; Arthur B. FROST & Henry HOLIDAY [Illus.]

Rhyme? and Reason?

London: Macmillan and Co., 1888

£550

8vo., finely rebound by Sangorski & Sutcliffe in full navy blue calf, decorative borders in gilt to covers and edges of boards; spine fully decorated in gilt with moon, owl, shell and boat devices in compartments; contrasting red morocco title and author labels gilt to second and third compartments; turn-ins with decorative gilt borders and decorative blue, red and black endpapers; all edges gilt; pp. [xv], xii, [i], 2-214, [vi]; with frontis behind mounted tissue-guard and a further 64 illustrations in black and white throughout; a little rubbing to spine ends and corners; backstrip lightly and evenly sunned; some offset browning to endpapers and a little toning throughout; early bookseller sticker to rear endpaper; a very good, clean copy overall, in the charming binding.

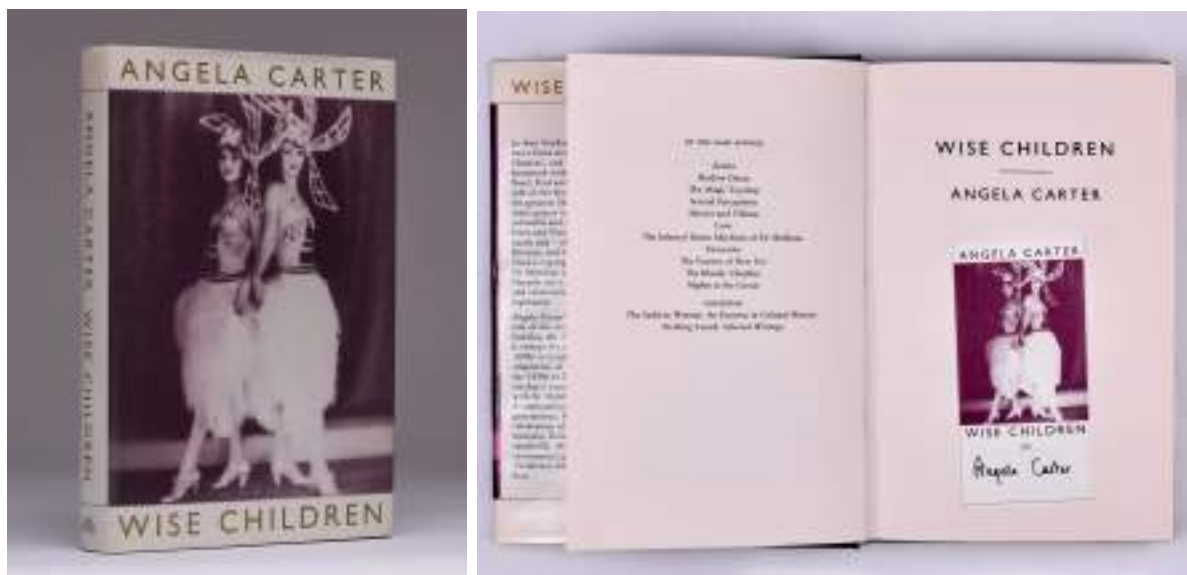
First edition, fourth thousand.

Rhyme? and Reason? is a collection of verses which appeared almost twenty years after the great success of *Alice in Wonderland*. Of them, *Echoes*, *A Game of Fives*, three of the *Four Riddles* and *Fame's Penny-Trumpet* appear for the very first time. The collection features *The Hunting of the Snark*, a nonsense poem which borrows heavily from many of the terms used in Carroll's *Jabberwocky*, and follows a crew of ten men as they attempt to hunt down the elusive Snark, a creature which may turn

out to be a highly dangerous *Boojum*. *Phantasmogoria*, Carroll's longest poem, also features. The structure follows the comic discussion between a ghost (a Phantom) and a man named Tibbets, who in the end discover that they are not so different from one another. As with much of Carroll's work, the response to these poems was mixed. Many reviewers were bewildered by the nonsense of it all, while others found the verses to be lighthearted, humorous, and entertaining in their silliness.

The poems are wonderfully illustrated by Arthur Frost, whose illustrations here represent some of the earliest commissions of his long career. The illustrations for 'The Hunting of the Snark' were reprinted from the original first edition. Henry Holiday went on to become a close friend of Carroll, up until his death in 1898.

A lovely collection of poems within Carroll's canon of works, in the very pretty binding by the prestigious Sangorski & Sutcliffe.



9. CARTER, Angela
Wise Children
London: Chatto & Windus, 1991
£250

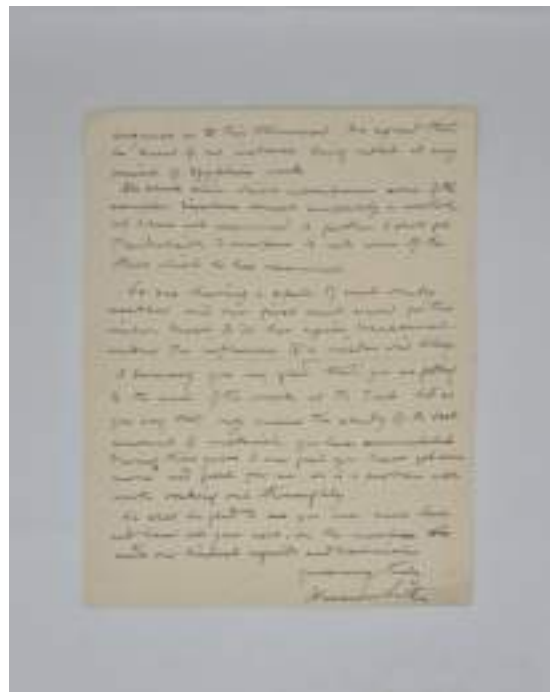
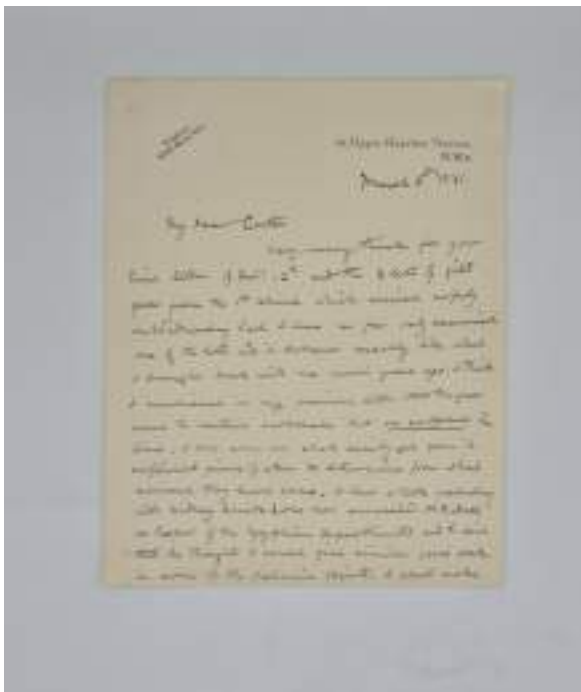
Large 8vo., publisher's black linson boards, spine lettered in gilt; together in the unclipped photographic dustwrapper (£13.99 to front flap); with illustrated endpapers designed by Corinna Sargood; pp. [vi], 234; a near-fine copy, just a touch bumped to spine tips; the wrapper also near-fine, with just a little toning and creasing.

First edition. This copy complete with the original publisher's bookplate, **signed by Carter** in black ink, loosely inserted. Two contemporary newspaper clippings are also loosely laid in, both containing Carter's obituary.

'Wise Children' is a comic and theatrical tale written following Carter's diagnosis of terminal lung cancer in 1991. Strongly influenced by Shakespeare's 'Midsummer Night's Dream', the plot follows the twins Dora and Nora Chance, and the lives of two eccentric families over the course of the twentieth century. Travelling from London to Hollywood and back again, the reader is catapulted into the magic of the theatrical world, ending in the present day on the hundredth birthday of the twin's father, the enigmatic Sir Melchior. What remains is richly magical, carnivalesque, and somewhat moving work incorporating Carter's penchant for fairytales and magical realism.

Carter passed away shortly after publication in February 1992, at the tragically young age of just 51. In 2018, the stage adaptation by Emma Rice premiered at The Old Vic in London.

ORIGINAL ALS CONCERNING HOWARD CARTER'S WORK IN THE VALLEY OF THE KINGS



10.[CARTER, Howard]; Alexander SCOTT

**ALS from Alexander Scott to Howard Carter regarding the
pigmentation in the tombs**

London: 1931

£750

Single sheet (17.5 x 22.5cm) with printed header of 34, Hamilton Terrace N.W.8. and the telephone number 4154 Maida Vale to the upper margin; followed by 17 lines of manuscript text to recto, and a further 24 lines to the verso; a couple of tiny spots, else fine, retaining the horizontal and vertical folds likely made at time of writing.

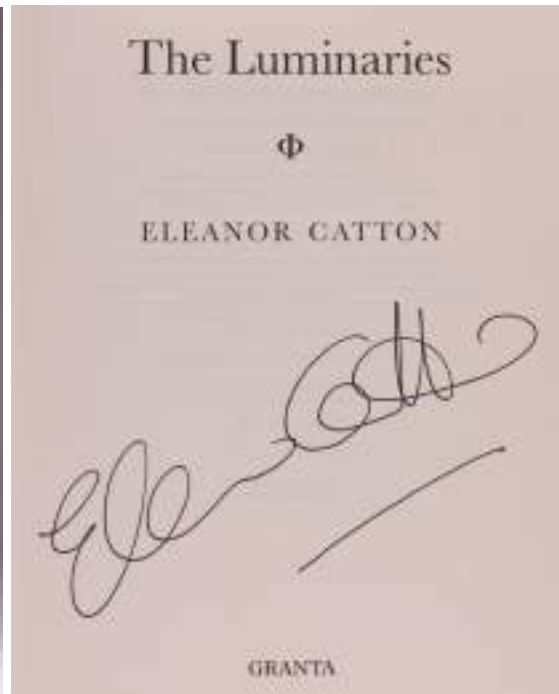
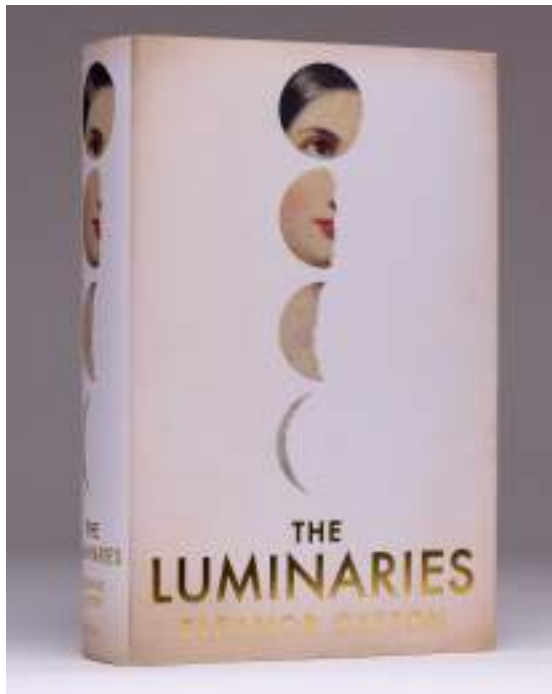
“Very many thanks for your kind letter of Feb. 12th and the 3 lots of gilt [?] gesso from the 1st shrine which arrived safely on Wednesday last”, Scott writes. “I have so far only examined one of the lots and it behaves exactly like what I brought back with me seven years ago. I think I mentioned in my previous letter that the gesso seems to contain carbonate but no sulphate or lime. I am sure we will easily get from it sufficient pieces of skin to determine from what animal they have come. I had a talk yesterday with Sidney Smith (who has succeeded H. R. Hall as keeper of the Egyptian Department) and he said that he thought I could find similar gesso work in some of the Islamic objects...he agreed that he knew of no instance being noted at any period of Egyptian work.” Scott goes on to refer to other paints examined at the site, noting that the black “dissolves almost completely in alcohol” and “I am glad you have got some more red gold for me” and ends by referring back to Carter’s ongoing work in Luxor: “I daresay you are glad that you are getting to the end of the work at the tomb”, he concludes.

Born on the 28th December 1853, Alexander Scott studied science at the Universities of Edinburgh and Cambridge before undertaking a career in Chemical research at the Davy-Faraday Research Laboratory and the Chemical Society, the latter of which he was President of from 1915–1917. In 1919 he conducted an inquiry into the condition of objects in the British Museum collection alleged to have suffered deterioration from storage in the London Underground during WWI, and in 1920 he was appointed the first director of the research laboratory at the British Museum. Harold J. Plenderleith (mentioned here) joined him there as an assistant in 1924, and during the 1920s and 1930s Scott and Plenderleith together laid the foundations of scientific conservation in the United Kingdom. In 1923, Scott visited Luxor under the invitation of Howard Carter, and there he worked as a consulting chemist on the preservation of objects from the tomb of Tutankhamun. Responsible in part for the conservation of the pall covering the second shrine, he also investigated the red-patinated gold he saw there.

Dated March 3rd 1931, this letter contains important historical context concerning Carter and some of his final excavations of the tombs found in Luxor. Carter's search had begun as early as 1902, and by 1931 he had uncovered six royal tombs in the Valley of the Kings, the most notable of which was of course the virtually intact tomb of Tutankhamun which yielded the discovery of over 5,000 treasured artifacts.

Gesso is a mixture of plaster (usually gypsum or chalk) and glue that was used as a base layer for gilding. Scott's examination of the gesso revealed the presence of animal tissue and hair follicles within the mixture, which helped archaeologists understand the binding agents used by ancient Egyptian craftsmen.

A fascinating letter concerning one of the most important archaeologists, and certainly Egyptologists, of the 20th century.



11. CATTON, Eleanor
The Luminaries
London: Granta Publications, 2013
£195

Large 8vo., pale cream boards lettered in gilt to spine; in the unclipped pictorial dustwrapper (£18.99 to front flap); black and white endpapers showing a drawing of the town of Hokitika; mustard yellow ribbon marker; pp. [xv], 4-832, [iv]; a couple of

dark marks to boards, and one small scratch to the upper panel of the dustwrapper; else fine.

First edition, with full number line 1-10, this copy **boldly signed by the author** to the title page.

Undeniably the author's magnum opus, weighing in at well over 800 pages, and with a large cast of characters each connected with the signs of the zodiac. Catton spent well over two years researching gold-rush history, fortune telling and star signs before she finally sat down to write *The Luminaries*. With the novel itself divided into twelve sections, and twelve main characters tracked over the course of the novel, Catton described the work as "a wheel, a huge cartwheel, creaky at the beginning and spinning faster and faster as it goes." Met with great critical acclaim, she went on to win the Booker Prize in the year of publication.

A wonderful copy.



12. COLLINS, Bridget

The Binding

London: The Borough Press, 2019

£75

8vo., navy blue publisher's boards, elaborately decorated and lettered in gilt to both

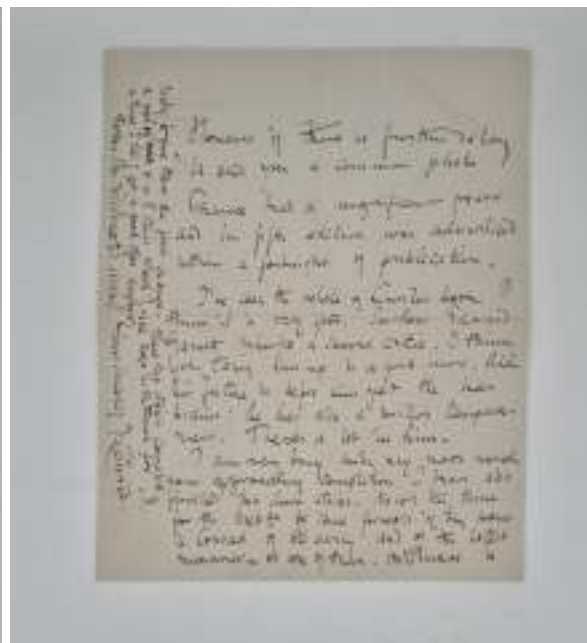
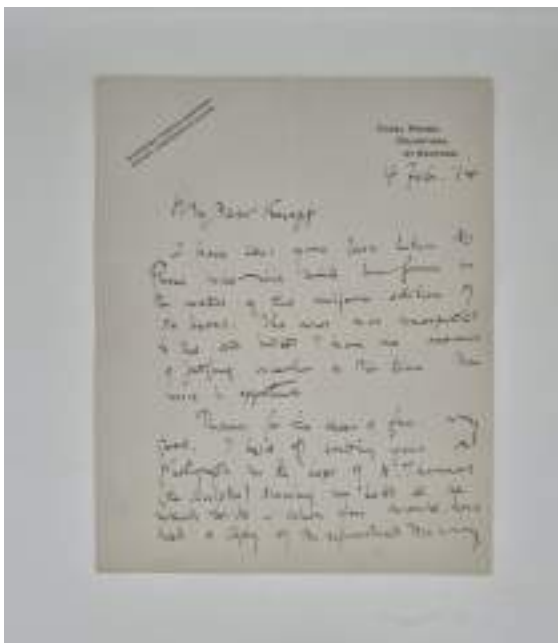
covers and spine; all edges stained bright blue; decorative 'marbled paper' endpapers with integrated Ex Libris to ffep (remaining blank); together in the matching unclipped pictorial dustwrapper (£12.99 to front flap) designed by Michael Alcaino; pp. [xi], 4-438, [ii]; the book very lightly bumped at spine tips, with ever-so-slight edgewear to the upper and lower edges of text block; near-fine in like dustwrapper, with just a hint of creasing to the edges.

First edition. This copy **signed by the author** in black felt pen to the decorative title page.

A wonderfully compelling and dark novel, and the author's debut following a series of plays and books for young adults. At its centre, the novel stems around one key concept; the idea that by binding your deepest secrets, painful memories or treacherous acts into book form, they can be instantly forgotten. When the protagonist Emmett Farmer is sent to become an apprentice to a master binder, he makes a chilling discovery; that one of the books already has his name on it.

Shortlisted for the Waterstones book of the year, one Goodreads reviewer writes "If I could bind my memories into a book, I would start with the time I spent reading this".

FROM JOSEPH CONRAD TO HIS AMERICAN PUBLISHER, DISCUSSING SOME OF HIS GREATEST NOVELS



13. CONRAD, Joseph
ALS to Alfred A. Knopf
Orlestone, 1914
£3950

Autograph letter signed, written on a single sheet (20 x 25cm approx) on both recto and verso; printed header with Conrad's Capel House address and local telegraph/rail stations; folded both horizontally and vertically at time of writing; a couple of ink smudges, else fine.

An incredibly important letter written by Joseph Conrad to his American publisher during a particularly prolific and important turning point in his career.

Addressing him fondly as 'My dear Knopf', Conrad refers to his agent, J.B. Pinker, and "the matter of the uniform edition of six books". He goes on to discuss his hopes for a new frontis portrait: "Thanks for the week of fun", he writes, "I held off sending you a photograph in the hope of H. Thomas (the sculptor) drawing my head as he wants to do - when you would have had a copy of the reproduced drawing" but he resorts to sending "a common photo" instead. Conrad continues, mentioning 'Curle's book' which he thinks is "very good. So does Edward Garnett who is a severe critic" before thanking Knopf for taking his friend on. "He has brains; he has also a writer's temperament" he claims.

Perhaps most importantly are the concluding lines of the letter, which refer to Conrad's next book: "I am very busy with my next novel now approaching completion. I have also finished two short stories. Now's the time for the Met'am to come forward if they want a Conrad of the early and of the latest manner - or one of them. Mr Pinker is ready to give them the first chance. These two stories complete a vol. of 4 or 5 stories which I shall keep in the drawer for a time - till I get a good offer anyhow. Pardon this disconnected scrawl. Yours sincerely Joseph Conrad". The last few lines are written vertically along the outer left hand margin, as was his custom.

Conrad had published *Chance* in 1913 after several years of slow progress and obscurity. By 1914, the book outsold all of his previous publications and had shot him to fame, leading to a spurt of commercial success and altering his fortunes completely. "Chance had a magnificent press and her fifth edition was advertised within a fortnight of publication", he proudly writes here. The next novel to which he refers is undoubtedly *Victory*, which was released in 1915.

Providing deep insight into the world of commercial publishing and negotiations between writers and their agents/publishers, this letter instructs Knopf that now is

the prime time for magazines such as the Metropolitan to secure his work, alluding to the storage of his manuscripts until a premium market rate can be secured. The reference to Richard Curle further provides a glimpse into Conrad's close-knit literary circle; Conrad and Curle had become friends in 1910, and in 1914 Curle's first book on Conrad, a study, was published. The pair continued to become close in Conrad's later years, and upon Conrad's death in 1924 Curle was appointed as an executor of his estate.

An outstanding literary association.



14. CRISP, Quentin

Manners from Heaven

London: Hutchinson, 1984

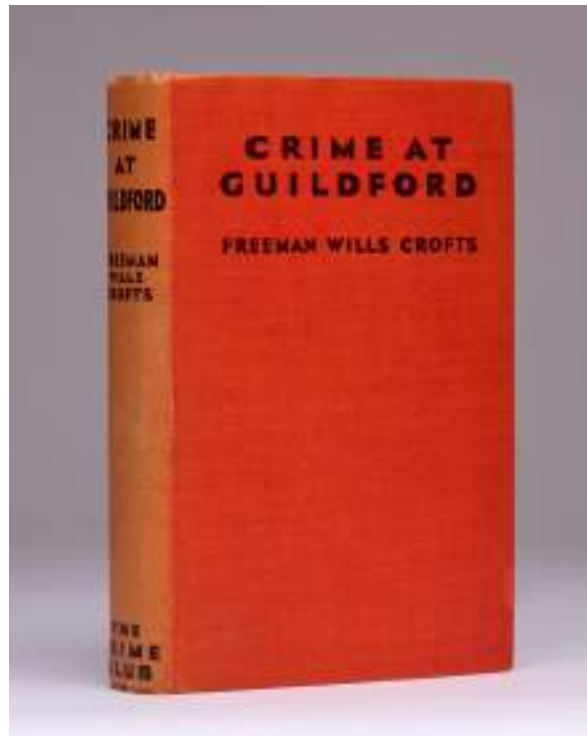
£100

8vo., publisher's salmon pink wraps, lettered in black; pp. [viii], 9-138, [ii]; spine a little sunned, with some small marks to the lower cover; some apparently early water damage causing a tide mark to the lower edge and corner of most of the text; annotated throughout with publisher's corrections in black; very good.

Proof copy of Crisp's '*Divine guide to good behaviour*', which contains instructions for compassionate and polite living. Some of the annotations appear to have been printed, while others have been added post-production, as evidenced by ink smudging, particularly to the title page, as well as to the margins in text. It is fanciful to imagine that the damp marking has been caused by a precarious cup of

tea, knocked over during these precise musings. While most of the annotations are concerned with printer's instructions, others concern grammar, and there are one or two passages completely struck through – presumably which did not make it to publication.

Rare thus.



15. CROFTS, Freeman Wills

Crime at Guildford

London: The Crime Club Ltd., W. Collins Sons & Co Ltd., 1935

£125

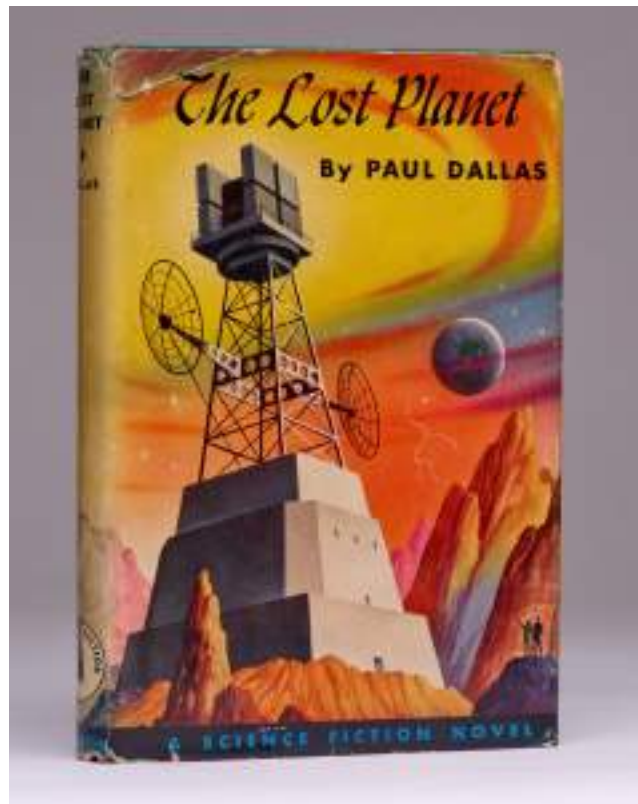
8vo., publisher's instantly-recognisable orange cloth, lettered in black to upper cover and spine; pp. [vi], 7-315, [v, ads]; spine and lower board lightly sunned, slight pushing to spine tips; endpapers browned and a little offset; else a bright, clean copy, lacking the scarce dustwrapper.

First edition, which was published in the U.S. under the title 'The Crime at Nornes'.

The prolific crime writer Freeman Wills Crofts was born in Ireland, but moved to Blackheath near Guildford in 1929, and therefore began to set many of his novels in

and around the area. *The Hogs Back Mystery* was published in 1933, and two years later this, *Crime at Guildford*, followed. His 13th Inspector French novel, the plot follows the accountant of a jewellers firm, who is found mysteriously murdered while attending a meeting at his managing directors house in Guildford - at exactly the same time that the shop is burgled. Coincidence? We think not.

A lovely novel by one of the leading figures of the Golden Age of Detective Fiction.



16. DALLAS, Paul

The Lost Planet

Philadelphia and Toronto: The John C. Winston Company, 1956

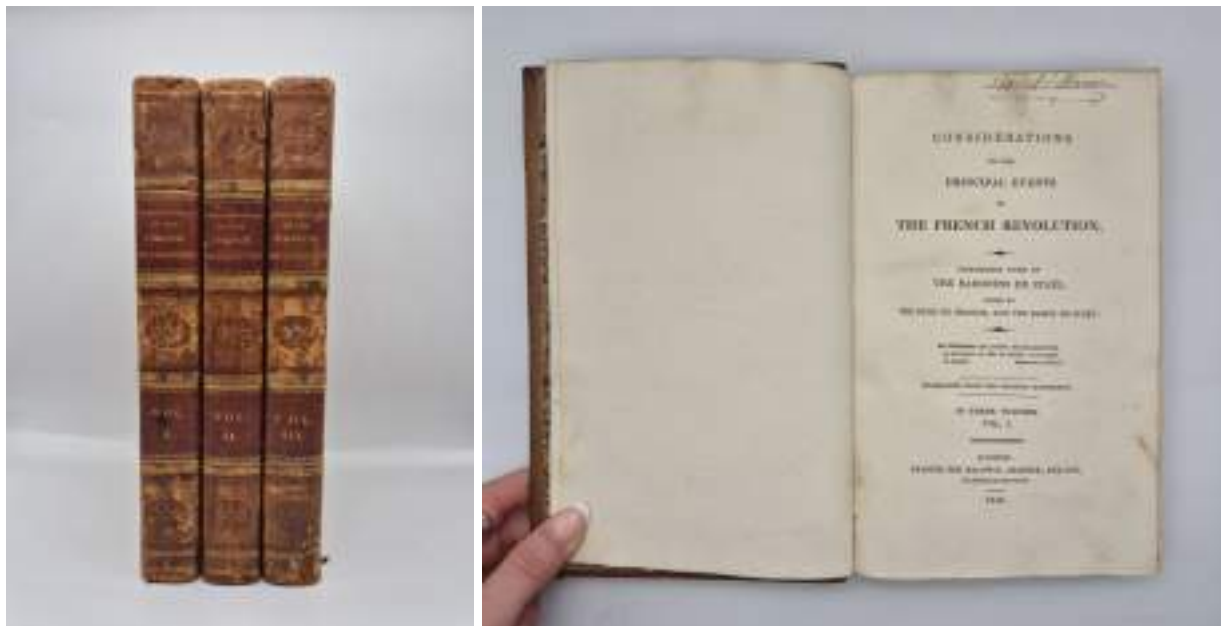
£75

8vo., publisher's aqua-green boards, lettered in black to spine with publisher's device to foot; decorative black and white endpapers; in the vibrant pictorial dustwrapper (unclipped, \$2.00 to front flap), all designed by Alex Schomburg; pp. [vi], vii-xiii, [i], 209, [i]; the book very good, some darkening to the backstrip and pushing to head and foot; early ownership inscription to the half title; the good to very good dustwrapper a little sunned to backstrip, with darkening and rubbing to folds and a small stain to the lower panel; nicks, chips and short closed tears

particularly affecting the ends of spine and folds; the front panel remaining vibrant, and completely unrestored internally.

First edition.

A wonderful work of science fiction from the 1950s, which takes as its focus a group of Earthmen who are sent to the planet of Poseida in order to prevent a catastrophic war from erupting between them and the octopus-like beings which reside there. One of the 37 works in the Winston Science Fiction series, which ran from 1952 to 1960, and helped to launch the career of many writers including among them Arthur C. Clarke.



17. DE STAËL, Baroness de; Duke DE BROGLIE & Baron DE STAËL [Ed.]
Considerations on the Principal Events of the French Revolution.
London: Printed for Baldwin, Cradock, and Joy, 1818

£300

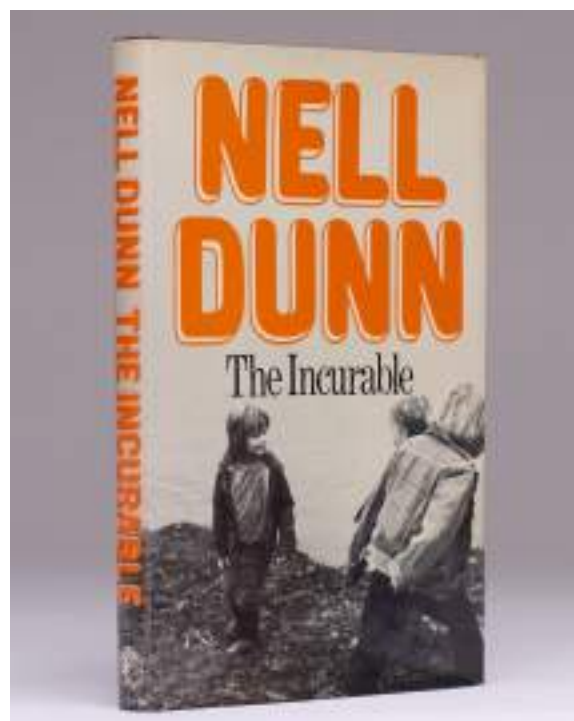
8vos., 3 vols; contemporary binding of full diced calf with decoratively embossed borders; spine with two contrasting morocco labels gilt to second and fourth compartments, lettered and ruled with decorative borders in gilt; decorative gilt devices now rubbed/removed; corner edges of boards decorated in gilt; marbled endpapers; pp. [vii], iv-xvi, [i], 2-432, [iv]; [vii], iv-viii, [i], 2-416, [iv]; [vii], iv-vii, [ii], 2-416, [iv]; ribbon markers; spines rubbed, with a couple of small holes and cracks; a couple of small stains to boards; ribbon markers offset onto pages; early W H Smith stickers to front paste-downs; some spotting, toning and corner creasing

throughout; a very good set otherwise. Provenance: Contemporary ownership inscriptions of Mr H. Gover to ffep of all volumes, and a Mr. L Dawe [?] to the title page of Vol I; ownership names of John Saltmarsh (Dec. 1924) to Vol I and Kathleen W. Saltmarsh (October 1974) to all three volumes.

First English edition.

Madame de Staël (1766 – 14 July 1817) was a prominent French novelist, woman of letters and political theorist who for the majority of her life held a liberal stance on the French Revolution. She faced exile for extended periods of her life, including during the Reign of Terror and subsequently due to personal persecution by Napoleon (who she branded a tyrant). Her extensive views on the French Revolution (which she has been quoted many times as saying was “characterised by a surprising absence of eminent personalities”) are presented here in their entirety. Included are chapters on the history of France, the American war, and significant work on financier and statesman Jacques Necker, her father, as well as sections on La Fayette, Napoleon and the invasion of Switzerland, as well as other major events throughout the revolution. De Staël died in 1817, leaving her magnum opus unfinished.

Dr. John Saltmarsh (1908-1974) was a historian and a fellow of King's College, Cambridge. Described by his family as a "notable eccentric", Saltmarsh was recruited to work at Bletchley Park during the Second World War, after which he lectured in Economic History at Cambridge, and published several works, including on the history of King's College chapel. His set of rooms at King's now form the Saltmarsh Suite.



18. DUNN, Nell

The Incurable

London: Jonathan Cape, 1971

£50

8vo., brown linson boards, lettered in gilt to spine with publisher's device to foot; upper edge stained orange; together in the pictorial dustwrapper (£1.25 net to front flap) showing a photograph of Nell Dunn by Sophie Baker; pp. [xii], 13-126, [ii]; a very good, sound copy, some light spotting, offsetting and dustiness to the upper edge of the text block; previous owner's name in black ink to ffep; the wrapper with some light shelf marks but otherwise near-fine.

First edition of this raw, humorous novel, which followed the success of *Up the Junction* (1963) and *Poor Cow* (1967). This story follows Maro Palmer, a woman who abandons her ailing husband and three children to follow a series of adventures in Europe and Northern Africa.

A clean, smart copy.



19. DURRELL, Gerald; Sabine BAUR [Illus.]

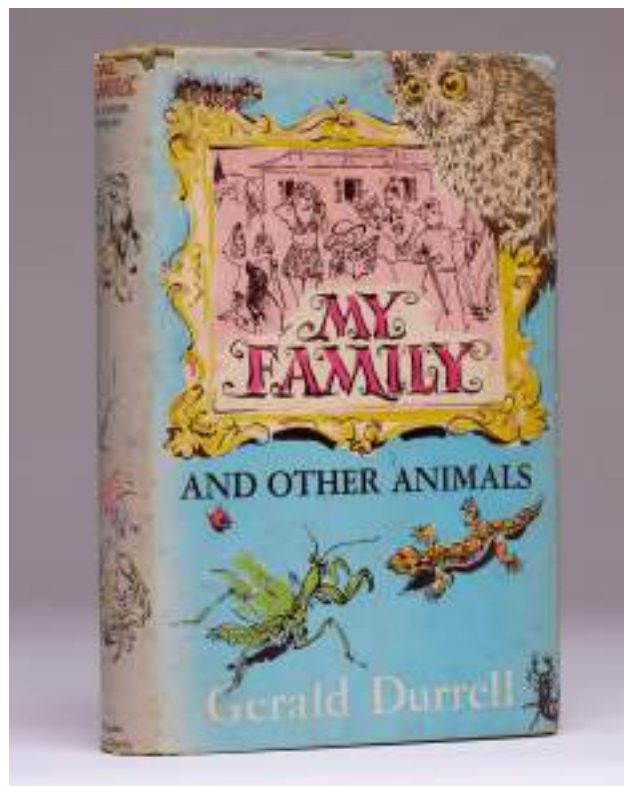
The Overloaded Ark

London: Faber & Faber Limited, 1953

£75

Large 8vo., pale green cloth lettered in blue to spine; together in the highly decorative, unclipped pictorial dustwrapper by Ley Kenyon; pp. [viii], 9-238, [ii]; peppered with wonderful black and white illustrations by Sabine Baur; a very good copy, light splaying to the boards, some brown marks to spine with a little nibbling to foot; light spotting to the outer edges of the text block, just encroaching onto prelims; faint offsetting to ffeeps; the wrapper also very good, with toning to lower panel, spine and folds, and some light spotting to the same; a little nicked and chipped at spine ends and ends of folds, but the upper panel retaining much of its colour.

First edition, and the debut work by the British naturalist and writer Gerald Durrell, which chronicles his travels into British Cameroon to capture and bring back animals as weird and wonderful as the Angwantibo, the Black-legged Mongoose, and the 'living fossil' the Potomagale.



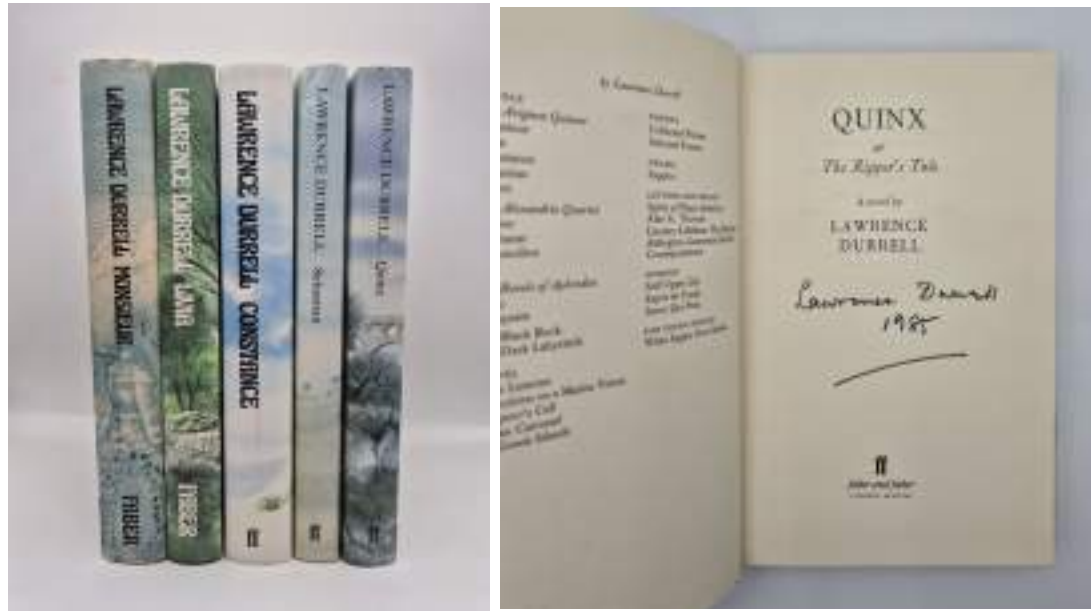
20. DURRELL, Gerald
My Family and Other Animals
London: Rupert Hart-Davis, 1956
£250

8vo., publisher's green linson boards, lettered in silver to spine; in the instantly-recognisable illustrated dustwrapper designed by Ralph Thompson (overlaid Book Society Choice price sticker of 16s net to front flap); pp. [viii], 9-255, [i]; a very good copy, with corners and spine tips lightly bumped and sunned; early ownership inscription to ffep; some light offsetting to endpapers and occasional mild spotting, mostly affecting the outer edges and prelims; the wrapper good to very good, darkened to folds and lightly spotted to flaps; nicks, chips and short closed tears to all edges, sometimes affecting the title lettering; spine evenly sunned; completely unrestored internally.

First edition, in the repriced dustwrapper.

A popular recounting of Durrell's five year sojourn on the island of Corfu between 1935 and 1939, in which he describes the various animals he experiences around him, including house lizards, spider crabs, and many others. As well as the animals, he meets a series of other characters, including Yani the shepherd and the Rose Beetle Man, who give him specimens for his growing collection of animals, as well as their taxi-driver friend Spiro and the polymath Dr. Theodore Stephanides.

The book later became the first work in his now famous Corfu trilogy, with *Birds, Beasts, and Relatives* published 1969 and *The Garden of the Gods* in 1978. It was an instant success, and has been adapted for film, TV and theatre, perhaps most famously in 2005 starring Imelda Staunton as Mrs. Durrell and Omid Djalili as Spiro.



21. DURRELL, Lawrence

The Avignon Quintet [comprising] *Monsieur, Livia, Constance, Sebastian and Quinx*

London: Faber and Faber, 1974-1985

£500

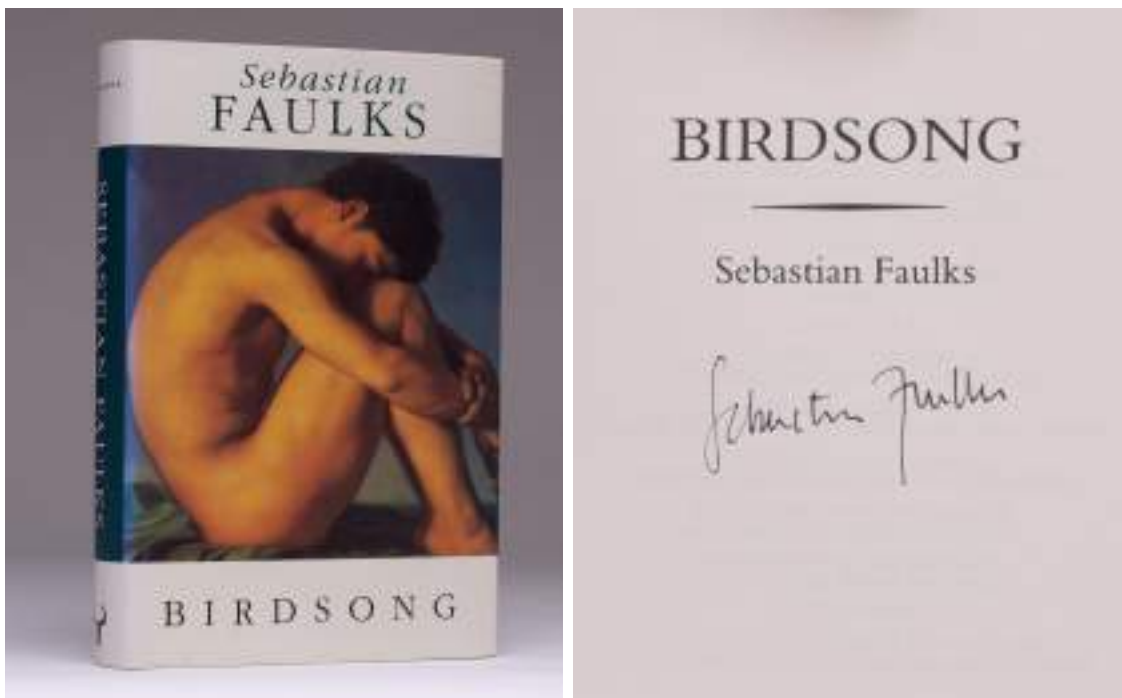
8vos, 5 vols; publisher's oat, green, blue, pale yellow and olive-coloured boards, spines lettered in either silver, black or gilt; Vol I with black painted label to spine; together in the unclipped pictorial dustwrappers (£2.75-£8.95); all designed by David Gentleman; Vol I good, with wrapper, prelims and upper edge heavily spotted spine sunned, a little abrasion to the edges of wrapper; the other volumes very good to near fine, a little rubbing to edges and the odd spot, occasional sunning to spines; light creasing to the wrappers in places but otherwise excellent.

A very good **first edition set** of Durrell's popular series. **Volumes I and V are signed by the author** in black felt pen, and are **dated in the year of publication**.

Lawrence Durrell had already achieved great success with the publication of his famous *Alexandria Quartet* when, in the early 1970s, he embarked on his second major series, *The Avignon Quintet*. Written while he was living in a small village in Languedoc, France, Durrell employed many of the same techniques which he had used in his previous works, with the central plot following a series of characters living in Europe before, during, and after World War II. The first novel begins in Avignon, and follows a trio of lovers; the diplomat Piers, his sister Sylvie, and the

English doctor, Bruce. In *Livia* two sisters face the outbreak of the Second World War. The central work, *Constance*, takes as its focus the English mistress of a decaying chateau, who is impacted by the loss of her husband and friends, as well as her Nazi-sympathiser sister. The penultimate work is set just after the war ends, and follows Constance as she travels to Europe to treat survivors of the conflict. And in *Quinx* the characters return to Avignon and Provence in order to discover the location of Templar treasure.

A rich and complex work, *Monsieur* was awarded the James Tait Black Memorial Prize and *Constance* was shortlisted for the Booker. The books are "roped together like climbers on a rockface, but all independent" Durrell later wrote, "... a series of books through which the same characters move for all the world as if to illustrate the notion of reincarnation."



22. FAULKS, Sebastian
Birdsong
London: Hutchinson, 1993
£500

8vo., forest green boards, lettered in silver to spine with publisher's device to foot; grey endpapers; original unclipped pictorial dust jacket (£14.99 net) featuring a design by Garner Russell, pp. [x], 3-407, [i]; a very near fine copy, with very light bumping to head of spine and upper corner, small crease to front paste-down and a

tiny damp stain to ffe; jacket also near fine, with a couple of very small creases and one light strip of sunning to the front panel.

First edition, with full number line 1-9. This copy neatly **signed to the title page**. A contemporary newspaper review from the Sunday Times is also loosely laid in.

Birdsong was Faulks' fourth novel, but is arguably the one which truly launched him to fame. It follows the lives of Stephen Wraysford, a soldier serving on the front lines in Amiens during WWI, and in parallel his granddaughter Elizabeth Benson, following her journey as she tries to trace her grandfather's history. "Faulks writes from the heart", Times reviewer Kate Saunders writes, "the bells of Hell have not ting-a-linged so powerfully since the great memoirs of Graves, Blunden and Sassoon".

In 2012 the book was adapted into a two-part television drama for the BBC, starring Eddie Redmayne as Stephen Wraysford and Clémence Poésy as Isabelle Azaire.

"If I am fighting on behalf of anyone, I think it is for those who have died. Not for the living at home. For the dead, over here."

Increasingly **scarce signed**.



23. **FLEMING, Ian**
Casino Royale
London: Jonathan Cape, 1954
£600

8vo., black publisher's boards, lettered typographically in red to spine, with publisher's device to foot, and a red heart embossed to the centre of upper board; the unclipped pictorial dustwrapper (13s. 6d. net to front flap) featuring a vibrant 'playing card' design in red, green and black; pp. [iv], 5-218, [ii]; a very good copy with some mottling to the upper board; spine tips lightly pushed, and slight shelf-lean; endpapers a touch spotted and offset, with a few marks to the outer edges of the text block; the good to very good dustwrapper toned and spotted, particularly to the lower panel, with some nicks, chips and short closed tears to extremities; a little rubbed, creased and darkened along folds; completely unrestored, and the upper panel remaining for the most part bright.

Third impression of this new edition/reissue, which appeared in the same year as the true first and featured a newly-designed dustwrapper by Pat Marriott (uncredited). Marriott was Cape's preferred artist at the time, having just produced the drawings for the wrapper of *Diamonds are Forever* (published 1956). She would also go on to illustrate the wrapper of *Dr No* in 1958.

Fleming's debut novel was written while he was residing at his Goldeneye estate in Jamaica, and was penned, in his own words, "to take my mind off other matters". Inspired by the likes of Dornford Yates, E. Phillips Oppenheim and John Buchan, and newly released from his job in Naval Intelligence, Fleming set about on a quest to write 'the spy novel to end all spy novels'. In it, he poured his experiences during the war - including his travels to the Rockefeller centre to microfilm Japanese code books, his trip to the Casino at Estoril where he lost to a Portuguese businessman, and his love of a 'vesper' cocktail - and he took as his protagonist's name James Bond. It was a "brief, unromantic, Anglo-Saxon and yet very masculine" name, he later wrote.

It is increasingly scarce to find this early edition in any condition.



24. FLIPBOOK

**See Sir Malcolm Campbell Breaking the World's Water Speed Record
Castrol, [1937]**

£120

Two-sided flick book (5 x 7.5 x 1cm approx.) showing, to one side, Malcolm Campbell in his vehicle 'Bluebird' speeding across the water of Lake Maggiore in Switzerland; to the other we see him donning his helmet in preparation; pp. [1] of black and white photographic pages; a particularly good example, the staple rusted, as is common, but holding the pages firmly; a little rubbing to edges but otherwise excellent.

A lovely surviving example of this promotional flick book, designed by Castrol oil as a promotional item in celebration of Sir Malcolm Campbell breaking the water speed record in September 1937 : "The Rolls-Royce engine of his 'Bluebird' was lubricated with Wakefield Patent Castrol" they proudly declare to the inside cover. The black and white images are taken courtesy of British Movietone News.

Blue Bird K3 was a hydroplane powerboat commissioned in 1937 by Sir Malcolm Campbell, to rival the Americans' efforts in the fight for the world water speed record. After Campbell broke the land speed record in 1935, he switched his attention to the water. On the 1st September he set a record of 126.32 mph, and the next day he broke his own record, achieving a speed of 129.5 mph.

Campbell died in 1948, and was one of the few land speed record holders of his era to die of natural causes.

Scarce in this condition.

THE FIGUREHEAD OF AMERICAN ANIMATION



25. FLIPBOOK; MICKEY MOUSE
['The Cheese Trap' and 'Fatty Boy']
London: Flicker Productions Ltd., [c. 1930]
£175

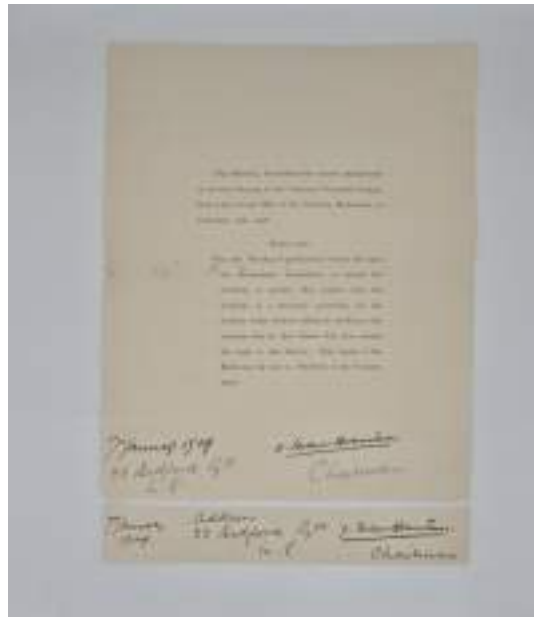
Original flick book (7.5 x 5.5 x 1cm approx.) stapled to one edge, containing 50pp. of black and white images, printed on both sides with two different storyboards; the first showing Mickey Mouse attempting to push a secondary character (possibly 'Fatty Boy') through an open doorway, and instead being squashed by him; the second showing Mickey using his ingenuity to transform a mousetrap into a springboard, allowing him to get to a large cheese on a high shelf; with the publisher's information printed to one side; staple rusted but firm; the pages rubbed, particularly to the outer covers, one with a water mark, and a little loss to corners; a scarce survival of a highly ephemeral item, seldom found thus.

Conceived of as a character by Walt Disney in 1928, the enduring popularity of

Mickey Mouse still remains today. Inspired by characters such as Charlie Chaplain and Douglas Fairbanks, Walt reportedly created the character after taming a mouse while working in Mississippi. The name was further influenced by Disney's wife, who suggested the name 'Mickey' as a suitable pairing. The first film, *Steamboat Willie*, was released in 1928, and a series of appearances later followed, including comics, shorts, and of course *Fantasia* in 1940, one of the earlier films to use colour.

Flicker Productions Ltd were a specialist London publisher of Flickerbooks in the 1930s who specialised in sporting memorabilia as well as film-frame animation.

Flipbooks such as these are exceedingly scarce on the open market, owing mostly to their fragility and fervent use throughout this period. It is likely that this flipbook lacks original card covers, though with so few copies surviving this is difficult to verify.



26.FORBES-ROBINSON, J.[ohnston]

Printed note regarding a resolution at the Actresses Franchise League

1908/1909

£50

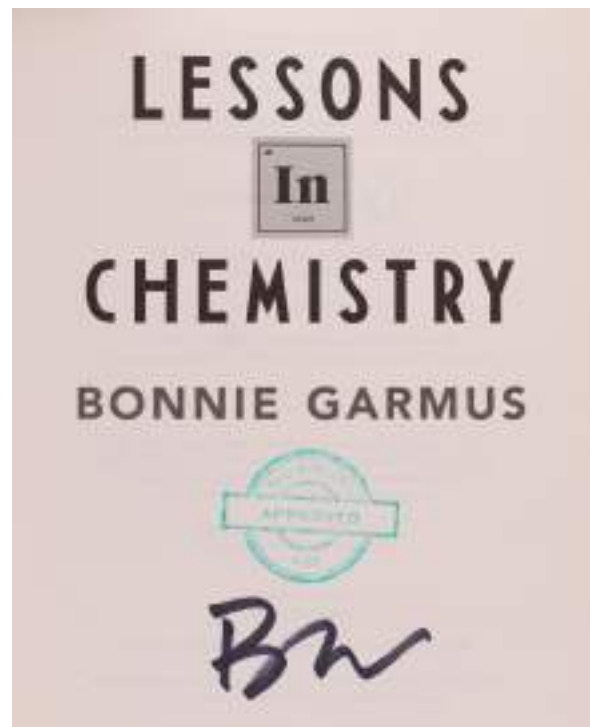
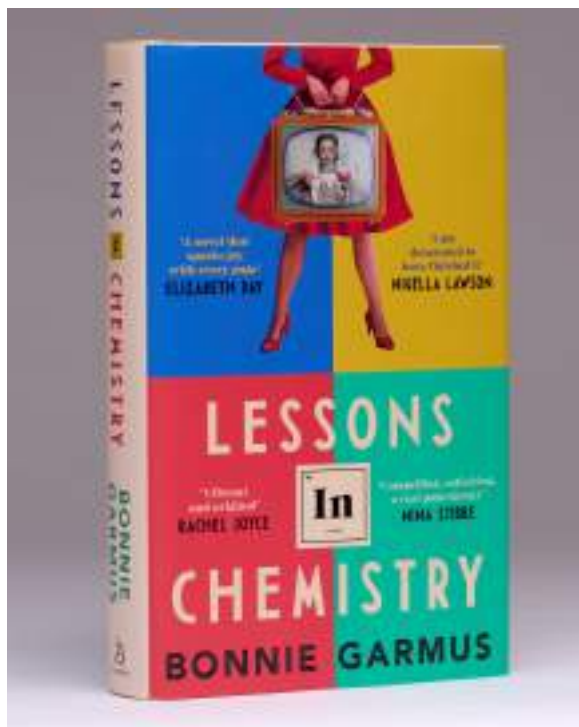
Single sheet (20 x 25cm), with printed resolution to recto only, signed by Forbes-Robertson in black ink to the lower right hand corner, together with his position ('Chairman') and dated on 7th January 1909 alongside his Bedford Square address to the lower left; a couple of spots along the centre fold, else fine.

[together with]

An additional clipped note (20 x 3cm) with the same manuscript footer dated from the same day, likely clipped from another letter; with 'Mr J. Forbes-Robinson' / 'Actresses' Franchise League' written to the verso in a different hand.

Sir Johnston Forbes-Robertson was an English actor and manager famed for his distinguished Shakespeare performances, particularly in 'Hamlet' during the Edwardian period. Alongside this, he served as a chairman of the Actresses-Franchise League, supporting women's suffrage.

The Actresses' Franchise League held its historic, foundational public meeting at the Criterion Restaurant in London on December 17th 1908. A key resolution passed that day established that the league would remain strictly neutral on suffrage tactics, welcoming all women in the theatrical profession regardless of militancy. Here, the resolution states "That this meeting of professional women call upon the Government immediately to extend the franchise to women; that women claim the franchise as a necessary protection for the workers under modern industrial conditions, and maintain that by their labour they have earned the right to this defence; That copies of the Resolution be sent to Members of the Government."



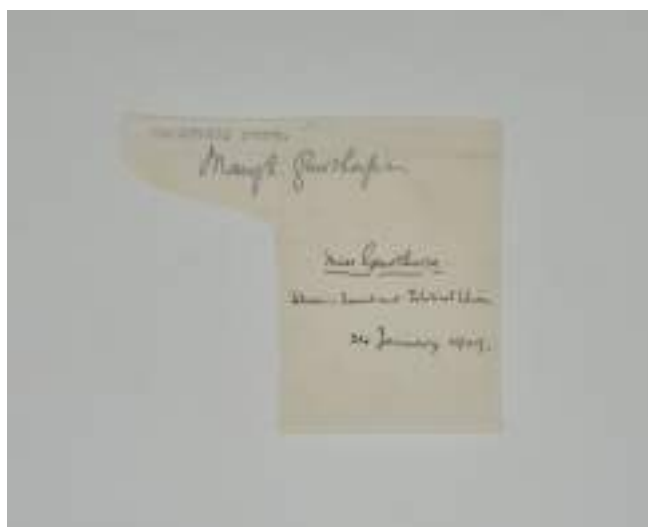
27. GARMUS, Bonnie
Lessons in Chemistry
London: Transworld Publishers, 2022
£150

8vo., wonderfully decorative boards in full colour featuring the periodic table in a wraparound design; colourful pictorial endpapers featuring chemistry along with kitchen equipment; together in the matching unclipped pictorial dustwrapper (£14.99 to front flap) featuring a design by Beci Kelly; pp. [ix], 2-390, [ii]; essentially fine, and apparently unread, in the fine dustwrapper.

First UK edition. This example boldly **signed by the author** in black felt pen to the title page, along with a green 'Elizabeth Zott approved' stamp above. Two newspaper clippings featuring reviews of the book are also loosely inserted.

The first novel by copywriter and creative director Garmus, who had previously worked in the fields of technology, medicine and education. The plot follows the story of Elizabeth Zott, a chemist working at the male-dominated Hastings Research Institute in the early 1960s. Subject to misogyny at every turn, she finds companionship and love in the form of one colleague - Calvin Evans, who falls for her brilliant mind. Later, as a single mother, she finds controversy again in the form of her cooking show, 'Supper at Six', where she encourages women to experiment and learn not only with supermarket ingredients, but with chemical compounds too. "Cooking is chemistry" she tells them, "Chemistry is life. Your ability to change everything - including yourself - starts here."

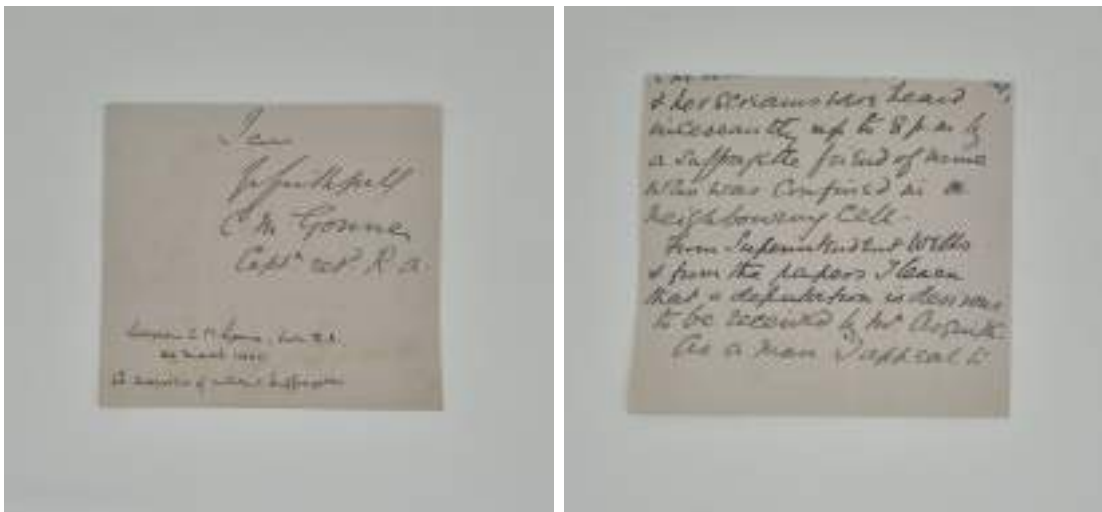
In 2023 the book was adapted into an award-winning series on Apple TV. Garmus' second novel is due to be published later this year.



28. GAWTHORPE, Mary E.[leanor]
Letter fragment signed 'Mary E. Gawthorpe'
1909
£95

A letter fragment, 11.5 x 9.5 at widest edge, with 'Faithfully yours,' typed and the manuscript signature of Mary E. Gawthorpe written in blue ink beneath; annotated 'Miss Gawthorpe. / Women's Social and Political Union. / 24 January 1909' beneath; clipped from the original full letter.

A scarce signature belonging to the suffragette, socialist, trade unionist and editor, who was described by Rebecca West as "a merry militant saint" and by Sylvia Pankhurst as a 'heroine'. Gawthorpe was responsible for establishing a WSPU presence in Leicester, and was imprisoned on several occasions for her political activities. She was also badly beaten and suffered serious internal injuries after heckling Winston Churchill in 1909, the same year this note was penned.



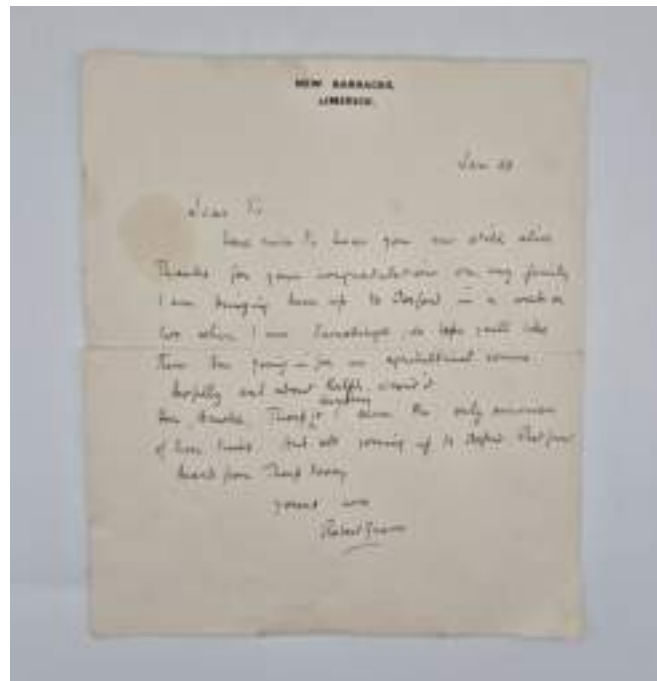
29. GONNE, [Captain] C.[harles] M.[asterman]
Clipped signature from an ALS
1909
£50

Clipped signature (11 x 10cm approx), inscribed by Gonne and dated below in a different hand 'Captain C. M. Gonne, late R.A., 29 March 1909. A supporter of the militant suffragettes' to one side; to the other, the remnants of a letter by Gonne are visible, which appear to describe the events of an imprisoned member of the suffrage movement, including "... & her screams were heard / incessantly up to 8pm

by / a suffragette friend of mine / who was confined in a / neighbouring cell. /
From Superintendent Wells / & from the papers I learn / that a deputation is
desirous / to be received by Mr. Asquith..."

Captain Charles Masterman Gonne was a British Army officer of the Royal Artillery, horseman and author. A prominent supporter of women's suffrage, he was active in the Actresses' Franchise League and he was the husband of actress and suffragist Mabel Tuke. Tuke was arrested on several occasions for her militant activity, but it is unclear to whom the passage refers to.

REFERRING TO HIS FRIENDS FROM THE WAR: "THE ONLY SURVIVORS OF THOSE TIMES"



30. GRAVES, Robert

ALS concerning friends met and lost during WWI

Limerick: [1919]

£750

A single sheet of writing paper (13 x 20.5cm) with printed header of New Barracks, Limerick, and beneath an ALS containing twelve lines in Graves' hand, folded once vertically, with small tear along the horizontal fold; a little edge wear, two small oil stains to the upper left hand edge; very good.

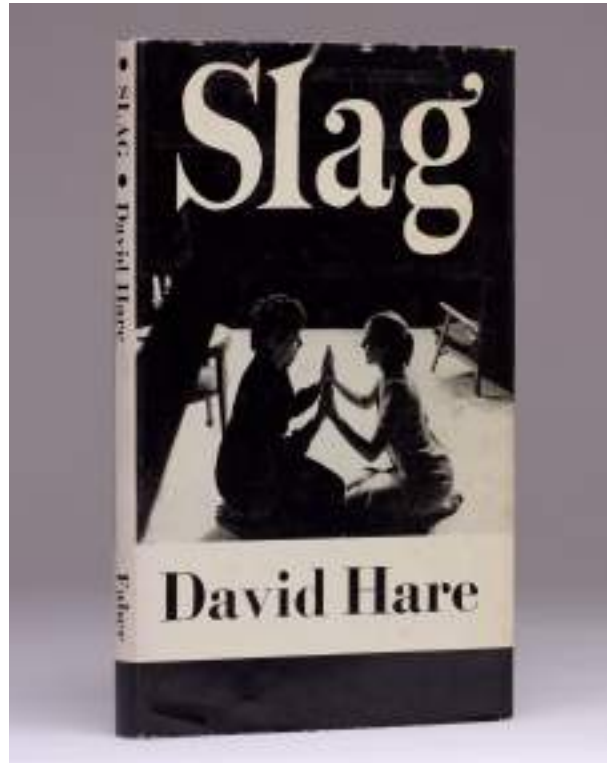
Dated on the 23rd January, most likely in the year directly following the end of the First World War, this poignant note from Robert Graves to a 'Vic' refers to a reunion in Oxford which brings together the surviving members of their group. "How nice to hear you are still alive" he writes, in a rather sardonic way, "Thanks for your congratulations on my family. I am bringing them up to Oxford in a week or two when I am demobilized; so I hope you'll like them. I'm going in for an agricultural course. Awfully sad about Ralph, wasn't it. You, Hawke, Thorp, Humphrey & I seem the only survivors of those times. And all coming up to Oxford. What fun! Heard from Thorp today. Yours ever". The letter is then signed by Graves to the lower edge.

Graves was one of the first wave of men to enlist during the First World War. He served in the Royal Welch Fusiliers and was rapidly promoted, before being so badly wounded at the Battle of the Somme that he was reported as having died from his injuries. While recuperating, he met Siegfried Sassoon and Wilfred Owen, and he continued to write war poetry alongside them. He was first posted to Limerick in 1917, but left later that year. He was demobilized in 1919, when he moved to Oxford to study English (evidently from this letter, after having initially studied Agriculture as a vocational course). His first child, Jenny, was born shortly after.

It is likely that 'Vic' is Vincent Julian Seligman (1886-1972), who saw active service in the Gallipoli campaign and also in Salonika, Greece. 'Ralph' is most likely Ralph Rodenhurst, one of Graves' close friends at Charterhouse who was killed during the conflict. Other mentioned friends may either be from his time in the Fusiliers, or perhaps from earlier, while still students at Charterhouse.

A fascinatingly insightful letter which appears to capture the 'stiff upper lip' sentiment at the time, and offers a unique view into Graves and his comrades before and during the war.

Unusual thus.



31. HARE, David

Slag

London: Faber and Faber, 1971

£120

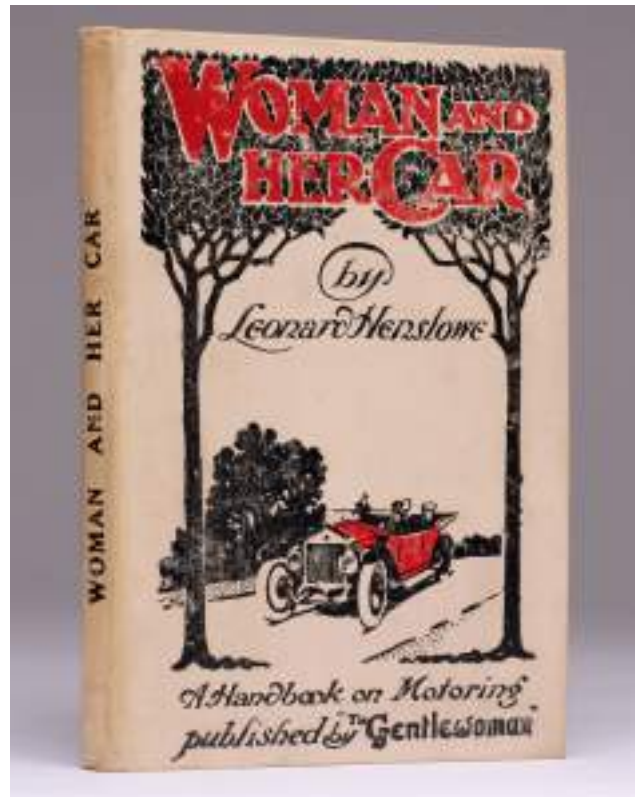
8vo., publisher's blue cloth, lettered in gilt to spine; together in the unclipped pictorial dustwrapper (£1.50 net to front flap) featuring a photograph by John Haynes; pp. [viii], 9-77, [iii]; a near-fine copy, just a hint of rubbing to the spine tips; the very good wrapper with a couple of marks, darkening and creasing to folds, and a little scuffed to the edges of the dustwrapper.

First edition, with the incorrect dustwrapper attribution cancelled by the publisher to the front flap.

The first published play by David Hare, the English playwright, screenwriter, and director whose many awards and achievements include numerous Academy and Tony awards, two golden globes, and stints on both Broadway and in London's West End. *Slag* was written while he was working at Portable Theatre Company from 1968 to 1971, and was originally presented at the Hampstead Theatre Club. Based around three teachers at a tiny isolated girls' school, the biting satire follows the

characters as they vow to abstain from sex in a protest against the abusive treatment of women by men. As their differing views begin to cause conflict, their neglected pupils dwindle to zero.

A very nice copy of the work which launched Hare's career as a playwright.



32. HENSLOWE, Leonard
Woman and her Car
London: The Gentlewoman, [c.1914]
£225

Small 8vo., publisher's original cloth boards, printed in black and red with the cover image showing a woman driving an open touring car under an arbor of trees; lower board with ad for tyres; pp. [vii], 8-75, [iii]; + [xxi] pages of ads to rear showing photographs of various cars which are 'suitable for women to drive'; one colour plate to face p. 10 as called for, as well as numerous other tables, illustrations and diagrams in line throughout; a very good, clean copy, boards a little rubbed and some darkening/pushing to spine; some light internal toning and spotting mostly affecting the outer edges of the text block.

A wonderful copy of this early work devoted solely to the female motorist. Sections include 'choosing the car', 'engaging a chauffeur' and 'learning to drive', with additional comments on hill starts, as well as suggestions for touring the continent and driving in Paris. Though of course ironic that such a guide was written by a man, Henslowe had been commissioned to write the book by the women's periodical, 'The Gentlewoman', which often reported on female motoring activity including the activities of the London-based Ladies' Automobile Club.

Undated, but with institutional holdings assigning dates between 1914 and 1916. The lack of reference to wartime service or conditions suggests the earlier of these two margins.

Surprisingly **scarce**, with just 4 copies located in the UK, and 2 in the US.



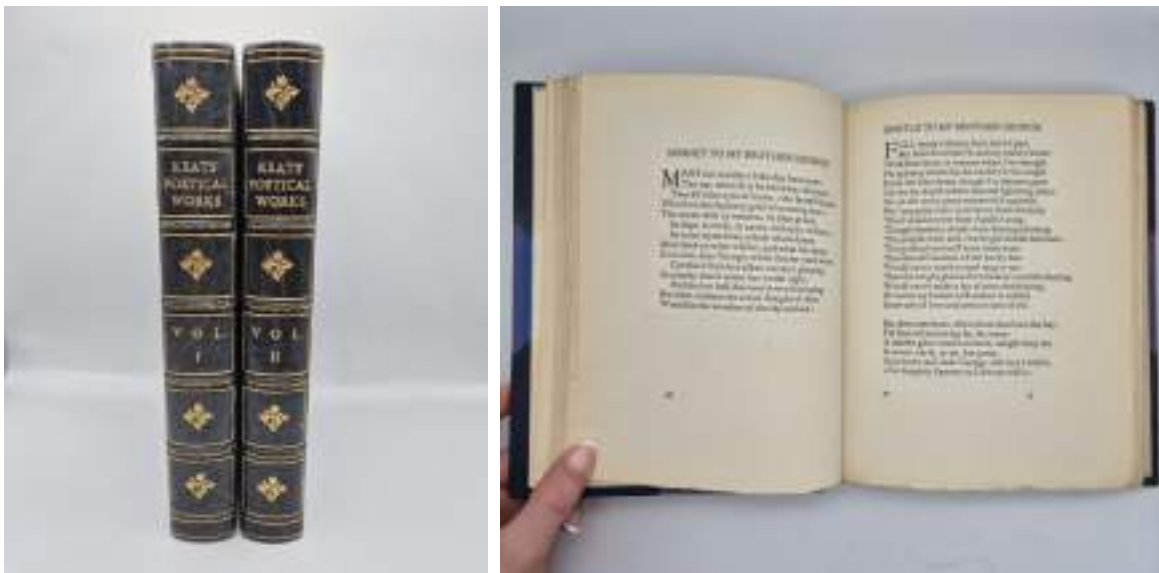
33. HUMBOLDT, Alexander
Secretarial copy of an ALS
Sanssouci: 1845
£250

Single folded sheet (18.5 x 22.5cm when folded), written in a flowing, secretarial

hand on two sides (of four); paper blindstamped 'Bath Fine' to the upper left hand corner of each sheet; a few creases to edges, and a couple of small watermarks to the two lower corners; at one time folded into quarters; very good.

A very nice, likely contemporary copy of a letter originally written to a patron in November 1845 from Sanssouci royal estate in Potsdam, Germany. At that time, Humboldt was serving as a key scientific advisor and confidant to the Prussian royal family. At Sanssouci and the Orangery Palace, he enjoyed a close intellectual relationship with the Crown Prince (later King Frederick William IV).

While of course far less valuable than an original Humboldt letter, this seemingly unrecorded secretarial note would provide insight into the life and work of the German polymath, geographer, naturalist and explorer - depending of course on palaeographical skill.



34. KEATS, John

The Poems. Arranged in Chronological Order with a Preface by Sidney Colvin.

London: The Florence Press, 1924

£495

4to., 2 vols; rebound by Sotheran while at their premises in Sackville Street, in half blue morocco over paler blue cloth; ruled in gilt; five raised bands to spine; lettered and decorated in gilt with devices in compartments; upper edge gilt, else untrimmed; pp. [vi], v-xviii, [i], 2-338, [ii]; [vi], v-viii, 371, [iii]; light rubbing along edges of spine, small patch of sunning to upper edge of vol II; slight toning to pages and the odd spot, but very nice copies otherwise.

Reprint of the Florence Press edition, which originally appeared in 1915.

A wonderfully-produced collection of Keats' poems, which includes, of course, such loved works as *Sonnet to my Brother George*, *Endymion* ("A thing of beauty is a joy forever"), *The Eve of St. Agnes*, *La Belle Dame sans Merci* and *Ode to Autumn* ("Season of mists and mellow fruitfulness").

The Florence Press was founded in 1908 by the London publishers Chatto & Windus. Operated by Philip Lee Warner, its intention was to produce "beautiful books in the choicest types," but in more affordable and accessible editions than Kelmscott and other celebrated English fine presses. Florence books are readily distinguishable by their special, elegant and easily-readable type, designed by Herbert P. Horne after 15th century Italian faces.

Colvin (1845-1927) was a curator and literary and art critic who maintained a close friendship with the writer Robert Louis Stevenson. "In the case of Keats this method seems particularly desirable" he writes of this chronological edition, "in him, of all poets, it is vitally interesting to trace the magically swift growth and incidental lapse of genius, the flob and ebb of attainment and inspiration, the sequence and variation of poetic mood and aim within the brief span of years allotted to him."

*But what, without the social thought of thee
Would be the wonders of the sky and sea?*



35.KING, Joseph
Clipped note
1912
£50

Clipped manuscript note, 19 x 10cm approx.; three lines of writing followed by 'Yours very truly / Joseph King' and dated below 29 March 1912; clipped from a larger letter.

Joseph King was a Labour politician, journalist and social reformer who served as an MP for North Somerset between 1910 and 1918. A progressive campaigner, he supported women's suffrage and international peace movements. The letter retains the last paragraph of a letter to an unknown recipient and reads "Was it not a scene on the Division being announced last night? "Save us from our friends" may well be on the lips of convinced suffragists".

On 28th March 1912, the UK House of Commons debated and defeated the Conciliation Bill (Parliamentary Franchise Women Bill), which would have granted limited voting rights to women. The bill was rejected by a division of 222 votes to 208, resulting in a hostile majority of 14.

THE 'FATHER OF LIBERALISM'



36. LOCKE, John

An Essay Concerning Human Understanding

London: Printed for Arthur Bettesworth and Charles Hitch, Edmund Parker, John Pemberton and Edward Symon, 1731

£595

8vo., 2 vols; recently rebound in half speckled calf over marbled paper-covered boards; five raised bands to spine, with contrasting red morocco label gilt to second compartment, and gilt devices, Vol numbers and date to others; renewed endpapers; red speckled edges; pp. [v], ii-iv, [xxvi], 372; [xvi], 340, [xxviii]; with frontis portrait of the author to Vol I; some corner creasing throughout, as well as occasional light tide marking; first few pages of Vol I with some spotting and browning, decreasing further through the text; last few pages of Vol II similarly marked, with title page from Vol II curiously offset to the final page; a smart set.

Tenth edition, 'with large additions'.

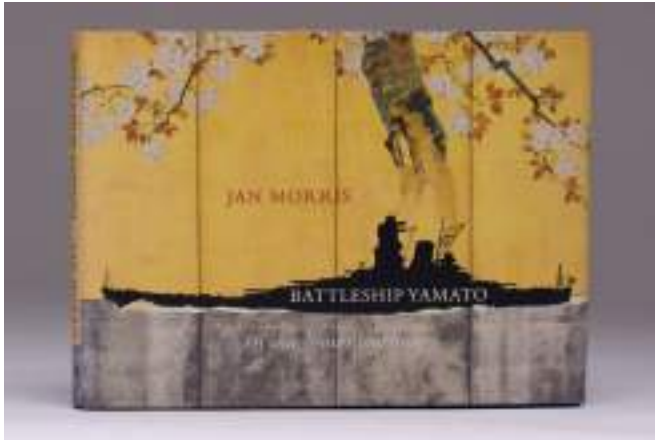
First published in 1689, Locke's pinnacle essay on the foundation of human knowledge is widely considered to be one of the principal sources of empiricism in modern philosophy. Empiricism, which argues that knowledge comes primarily from sensory experience and empirical evidence, is based upon the 'tabula rasa' or 'blank slate' theory, which postulates that human beings are born with no inherent ideas, but that impressions from life later form the basis of all of our understanding. Locke's ideas were at complete odds to Cartesian philosophy, which held that scientific knowledge could be derived *a priori* from 'innate ideas' through deductive reasoning. It also emphasised the freedom of individuals to dictate their own lives, which in turn led to his doctrine of 'natural rights'; to life, liberty, and property. It was these very ideas which would later form the basis of the American Revolution, with some claiming that Locke's language influenced the wording which Thomas Jefferson chose in his drafting the July 1776 Declaration of Independence.

In many ways, Locke's philosophy marked the beginning of the modern Western conceptions of the self, and heavily influenced the subject matter of modern psychology. Enlightenment philosophers such as David Hume and George Berkeley drew strongly on his work, and Voltaire later wrote that "just as a skilled anatomist explains the workings of the human body, so does Locke's *Essay on the Human Understanding* give the natural history of consciousness.... So many philosophers having written the romance of the soul, a sage has arrived who has modestly written its history."

An up-together example of this incredibly important philosophical work, lovingly

rebound.

The perfect gift copy for the discerning philosophy student.



37. MORRIS, Jan

Battleship Yamato. Of war, beauty and irony.

London: Pallas Athene Ltd, 2018

£100

Oblong 8vo., blue boards lettered in gilt to spine with publisher's device to foot; black endpapers; pictorial dustwrapper adapting an illustration by Sakai Hoitsu; pp. [vi], 7-111, [i]; illustrated with photographs and illustrations both in black and white and full colour; very near fine, with just a couple of light bumps and marks, and spine of dust jacket ever-so-slightly sunned.

First edition, this copy **signed by Morris** in a slightly shaky hand to the half title.

A thoughtful and poignant reflection of the meaning and purpose of war, inspired by the Japanese Battleship Yamato, a powerful warship which was sunk in a suicide mission during the American assault on Okinawa towards the end of WWII. Taking this ship as an allegorical figure of war itself, Morris writes in her introduction that many of the themes of conflict can be expressed through the story of the ship and its history: "the pride and splendor of it all, the undeniable beauty, the excitement of battle, the elegiac calm of defeat, the magnificence of human strength and courage, and through it all the bitter power of irony, tempering the squalor, the carnage and the degradation. Such is my subject".

Increasingly **scarce signed**.

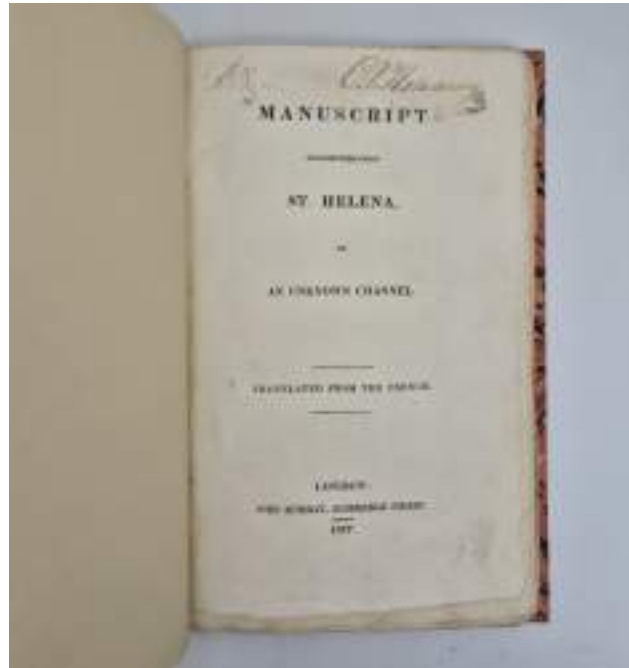


- 38. MURAKAMI, Haruki; Philip GABRIEL & Ted GOOSSEN [Trans.]**
Novelist as a Vocation
London: Harvill Secker, 2022
£60

8vo., black boards lettered in white to spine; decoratively spray-painted black and white edges and colourful printed endpapers; in the matching unclipped dustwrapper (£18.99 to front flap) designed by Suzanne Dean and illustrated by Noma Bar; pp. [vii], viii-xi, [iv], 4-208, [iv]; essentially a fine, unread copy in the like wrapper, with Waterstones sticker to the front panel and a previous seller's barcode to the lower.

First UK edition, with full number line 1-10. This the Waterstones exclusive edition, with the sprayed edges. Originally published in Japan in 2015. A collection of essays on creativity, as well as Murakami's background as a writer, and the role of the novelist in modern society.

A fascinating insight into the writer's creative process.



39. [NAPOLEON]

**Manuscript Transmitted from St. Helena, by an Unknown Channel.
Translated from the French.**

London: John Murray, 1817

£250

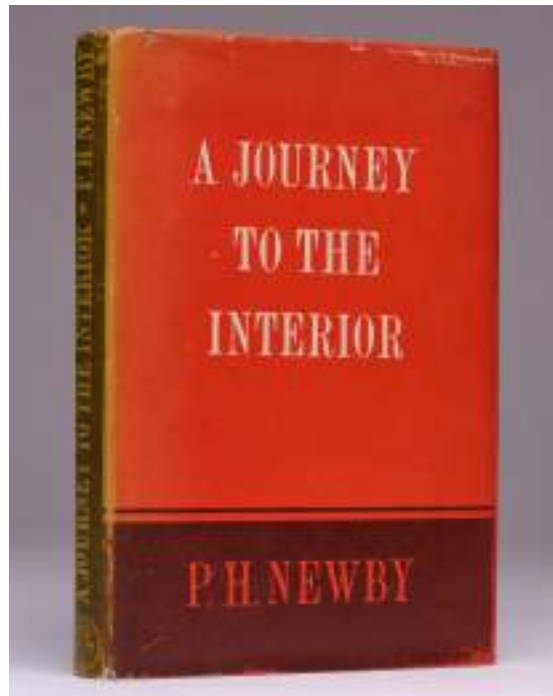
Tall 8vo., attractive modern binding of marbled paper boards, printed paper label to spine; outer edges untrimmed; new endpapers; pp. [v], 2-146, [ii]; the binding fine; internally very good, cleaner than often found, with just some light spotting and browning, mostly affecting the prelims, and a contemporary ownership inscription in ink to the head of title.

First UK edition in English of these memoirs, reportedly written by the exiled ex-Emperor and smuggled to London for anonymous publication. An early handwritten envelope is also loosely laid in, addressed to 'le Maire' ("The Mayor").

It has been suggested that the true author was Jacob Frederic Lullin de Chateaufvieux (1772–1841), who served in the French Army and later in the General Council. A friend of Germaine de Staël, he was a regular member of the Coppet circle, and became one of the most important Genevan agronomists of the 19th century, as well as being the editor of the *English Agriculture* series for the *Bibliothèque britannique*.

Due to the fact that the work was published just two years after Napoleon's abdication, it was immediately banned in France by Louis XVII. Nonetheless, pirated copies were subsequently circulated by the Bonapartists, and the memoirs caused great sensation throughout Europe.

A fascinating publication, reflecting the intense British and continental interest in Napoleon's fate following his imprisonment on the island in October 1815.



40. NEWBY, P. H.

A Journey to the Interior

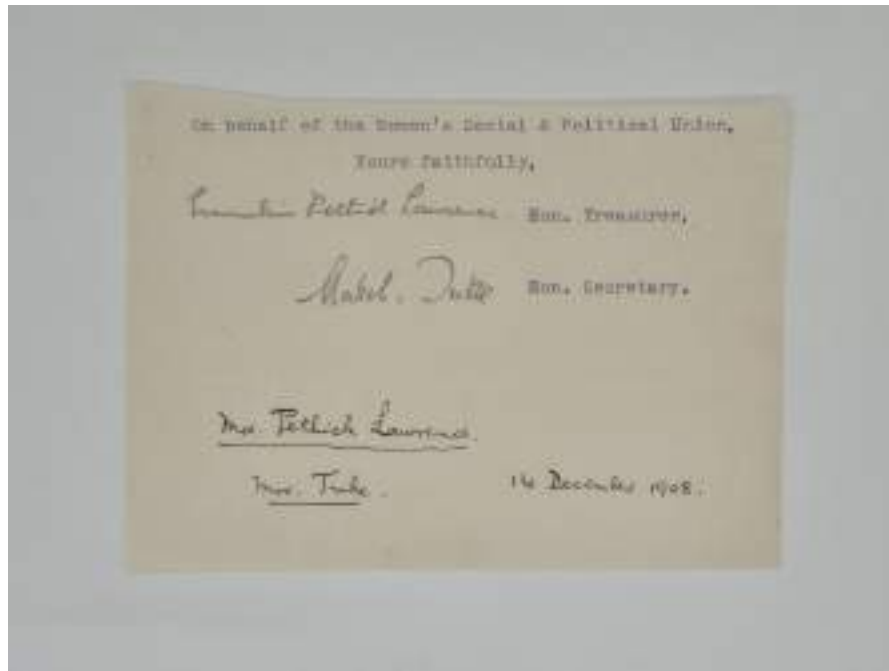
London: Jonathan Cape, 1945

£50

8vo., publisher's blue cloth, backstrip lettered and decorated in silver with publisher's device to foot; together in the unclipped dustwrapper (9s. 6d. net to front flap), designed by Nichols; pp. [iv], 5-240; a very good copy, with some light sunning, rubbing and pushing to spine tips; a couple of small spots internally, but for the most part clean; the wrapper sunned at backstrip and darkened to folds, with some overall light rubbing to edges and some nicks and chips, the largest affecting head of spine, though not touching the lettering.

First edition.

The author's debut novel, which follows the protagonist, Winter, as he sets off on a journey for a missing colleague in the desert Sultanate of Rusuka. Newby would go on to win the first ever Booker Prize in 1969.



41. PETHWICK-LAWRENCE, Emmeline & Mabel TUKE

Clipped signatures from a TLS

1908

£195

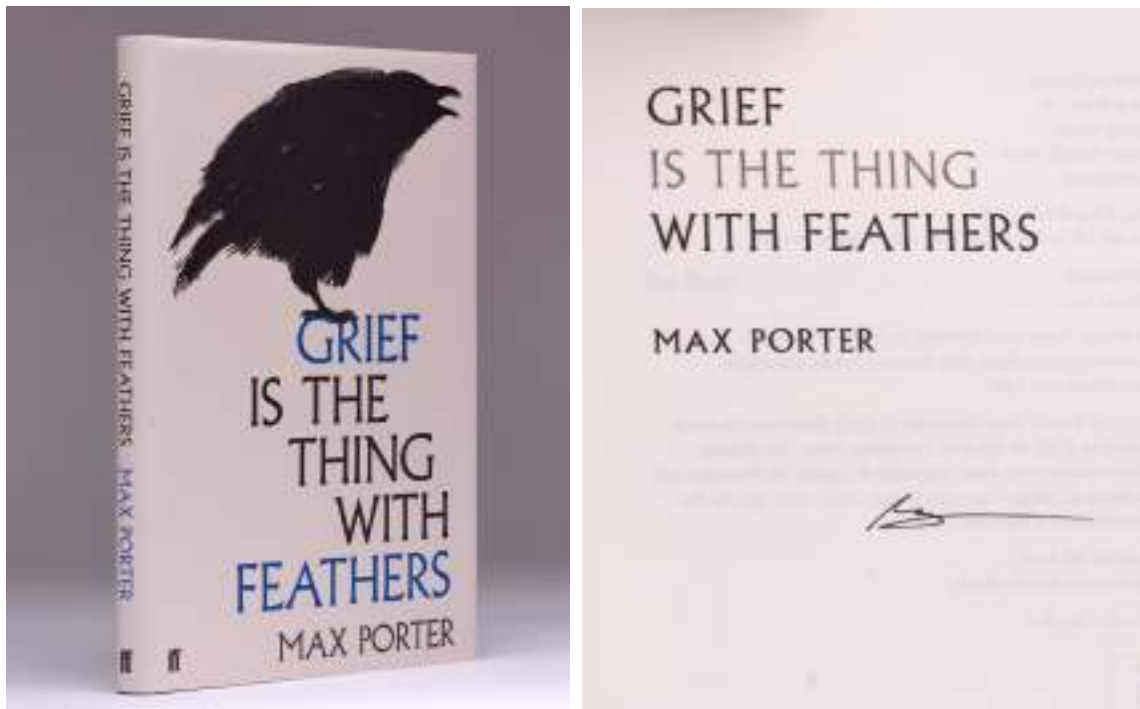
Clipping from an original TLS, 15.5 x 11cm approx, with 'On behalf of the Women's Social & Political Union, / Yours faithfully,' typed, followed by the signatures of both Emmeline Pethwick-Lawrence and Mabel Tuke (Hon. Treasurer and Hon. Secretary) beneath in blue ink; followed by their names again written in a different hand beneath, and dated 14 December 1908.

Emmeline Pethwick-Lawrence was a prominent British suffragette, social reformer and co-editor of the *Votes for Women* publication. Together with her husband Frederick, she played a leading role in the militant women's suffrage movement.

Mabel Tuke was a British actress and prominent supporter of women's suffrage. Active in the Actresses' Franchise League, she appeared widely on the Edwardian stage and in early twentieth century theatrical productions.

Scarce to find these two signatures together, with both signatories central figures

in the WSPU.



42. PORTER, Max

Grief is the Thing with Feathers

London: Faber & Faber Ltd., 2015

£250

8vo., grey boards, lettered in black to spine with publisher's device to foot; dark blue endpapers; together in the black and blue printed dustwrapper (unclipped, £10 to front flap); designed by Faber with an illustration, fittingly, by Eleanor Crow; pp. [x], 3-114, [vi]; a fine, and apparently unread copy in the like dustwrapper.

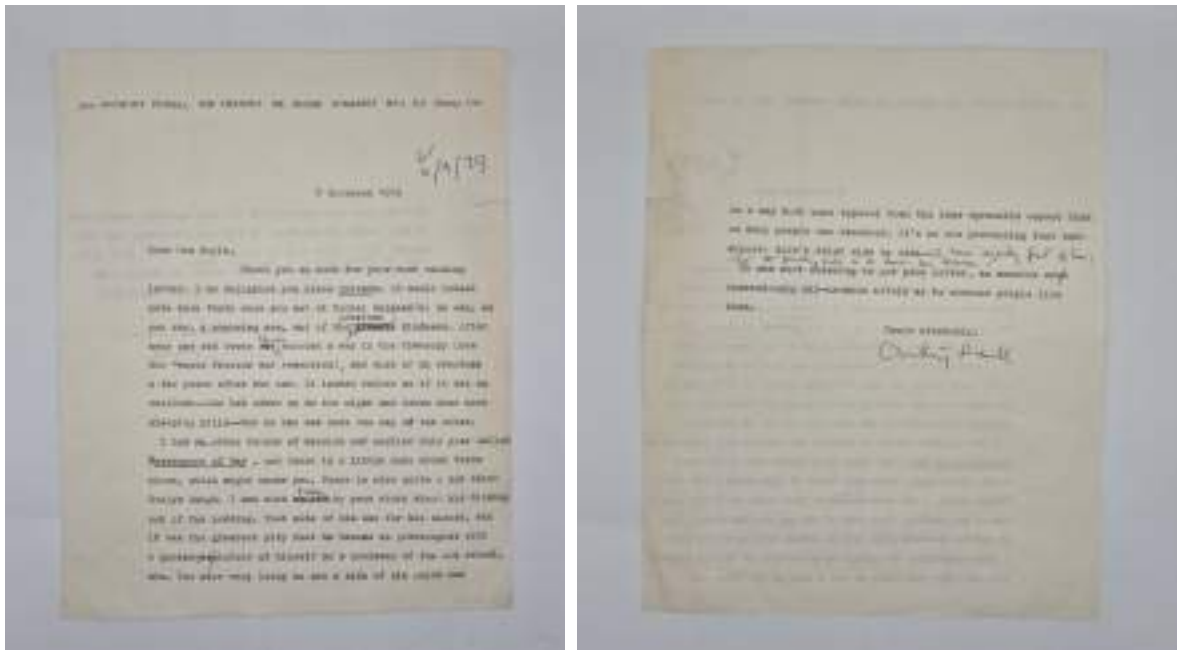
First edition, with full number line 1-10. This copy neatly **signed by the author** to the title page.

A heartwrenching, and deeply relatable work, *Grief* was the former Bookshop manager and editor Porter's first book. Porter's background in radical performance art, psychoanalysis, and feminism strongly influenced his writing, with thinly-veiled references to Ted Hughes' 'Crow', and the title being an adaptation of Emily Dickinson's 'Hope is the thing with feathers'. The present work draws on the author's own experiences, and follows the lives of a father and his two sons as they

battle and explore grief in the wake of the sudden death of their mother.

In 2019, the book was adapted into a play starring Enda Walsh and Cillian Murphy, and in 2025 it was adapted again for film starring Benedict Cumberbatch.

“Again. I beg everything again.”



43. POWELL, Anthony
TLS, mentioning Evelyn Waugh
Frome, Somerset: 1978
SOLD

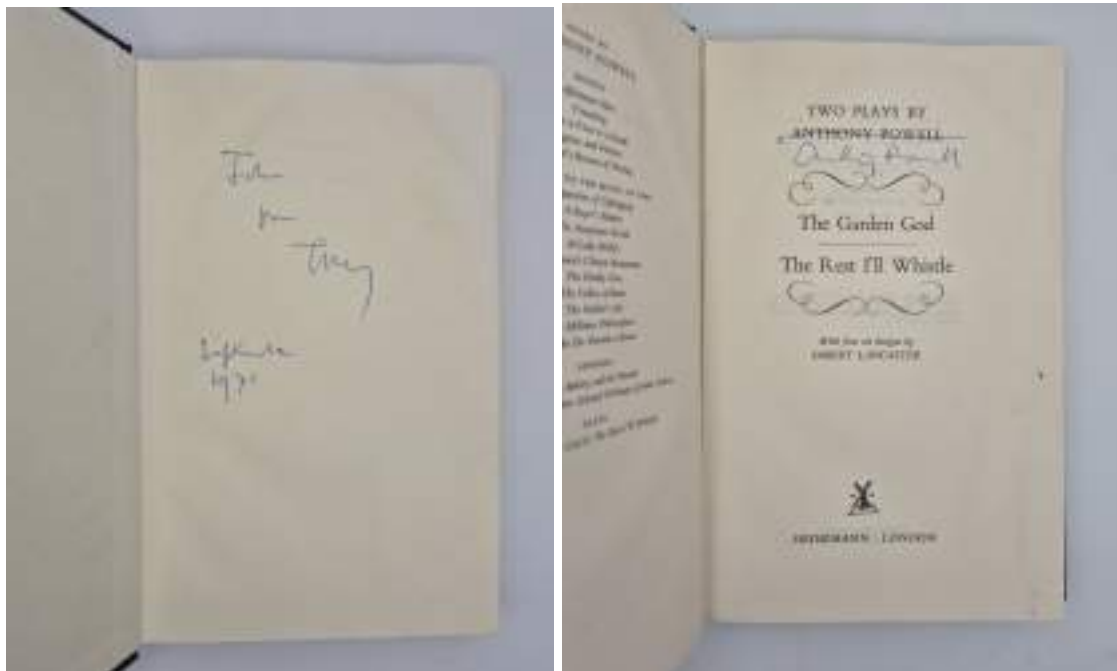
Single sheet of Bond paper (20 x 25cm), typed on both sides with corrections in Powell's hand; printed with Powell's Chantry address to the upper edge; dated 7 December 1978, and with the following 23 lines referring to several his memoirs, *Infants and Messengers of Day*, as well as 'Varda' (Dorothy) and Evelyn Waugh; contemporary vertical and horizontal folds; tears to right hand edge now repaired with archival tape; a slightly later date of 2/4/79 and a tick in blue pen to the upper right hand corner; very good.

A lovely example of a letter written by Anthony Powell to an admirer, a Mrs Hoyle, during the winter of 1978, shortly after his second volume of memoirs had been released. In it, he refers to Dorothy Varda, the Bloomsbury secondhand bookseller and artist who served as an important muse and early romantic partner to the young Powell, and was famously the real-life inspiration for the glamorous and

tempestuous character Mrs Mendoza in his 1936 novel, *Agents and Patients*. “It would indeed have been Varda whom you met at Michel Salaman’s”, he writes, “[she] died of an overdose a few years after the war. It looked rather as if it was an accident - she had woken up in the night and taken some sleeping pills - but no one was sure one way or the other”.

Powell goes on to discuss Evelyn Waugh, and a passage apparently recounted to him by the recipient of this letter. “I was much taken by your story about his dishing out of the pudding”, he claims, “That side of him was far his nicest, and it was the greatest pity that he became so preoccupied with a grotesque picture of himself as a nobleman of the old school...you were very lucky to see a side of him which was in a way much more typical than the less agreeable aspect that so many people now remember”.

A fascinating letter by the English author best known for his *Dance to the Music of Time* series.



44. POWELL, Anthony

**Two Plays [comprising] *The Garden God* and *The Rest I'll Whistle*
London: Heinemann, 1971**

£60

8vo., publisher's black boards, lettered and lined in gilt to spine with publisher's

device to foot; pp. [ix], 6-187, [i]; boards with some mottling and light scratches, light pushing to head and foot; sometime slightly water damaged, with some warping to the pages; a couple of finger marks to front prelims; previous inscription erased from ffep, causing a little abrasion; very good.

First UK edition. This copy **doubly signed by Powell**; once above his crossed-out name to the title page, and again to the ffep with the inscription "John from Tony [Li...?] 1971".

A signed edition of Powell's two plays, the first concerning sexual tension and intrigue set against the backdrop of an archaeological dig in Greece, and the second a comedy referencing Hamlet's famous final words as he faces death: "the rest is silence."

THE "FIRST QUEER GUIDE TO LONDON"



45. PRY, Paul [Pseud, Thomas BURKE]

For your Convenience. A learned Dialogue, Instructive to all Londoners & London Visitors, Overheard in the Thélème Club and Taken down Verbatim.

London: George Routledge & Sons Ltd, 1937

£4500

Small 8vo., original sea green publisher's cloth, decorated with device in navy blue to upper board, and lettered typographically to spine; map endpapers printed in red showing central London, including Green Park, Oxford Street and Buckingham

Palace along with 50 different public restrooms; **together in the exceedingly rare unclipped pictorial dustwrapper** (3s. 6d. net to front flap), printed in red; pp. [viii], 71, [i]; text printed in black throughout, with decorative title page replicating the upper panel of the dustwrapper, and three further vignettes, all by Philip Gough; a very good copy, with some darkening to edges of boards, and sunning to spine tips, which are also lightly pushed; internally for the most part clean, with some light offsetting to p. [i] and [lxxii]; light spotting to the prelims, and just beginning to crack at gutter facing p. 1, with a little webbing showing beneath, but holding firm; the wrapper, seldom found at all, is here present in good condition; completely unrepaired or restored, both panels and spine toned, with darkening particularly affecting the backstrip; rubbing, nicks and chips to all ends of folds and spine; a 2cm closed tear running in to the front panel; the front flap beginning to split at fold, but holding; and a couple of discrete internal tape repairs; **rare thus.**

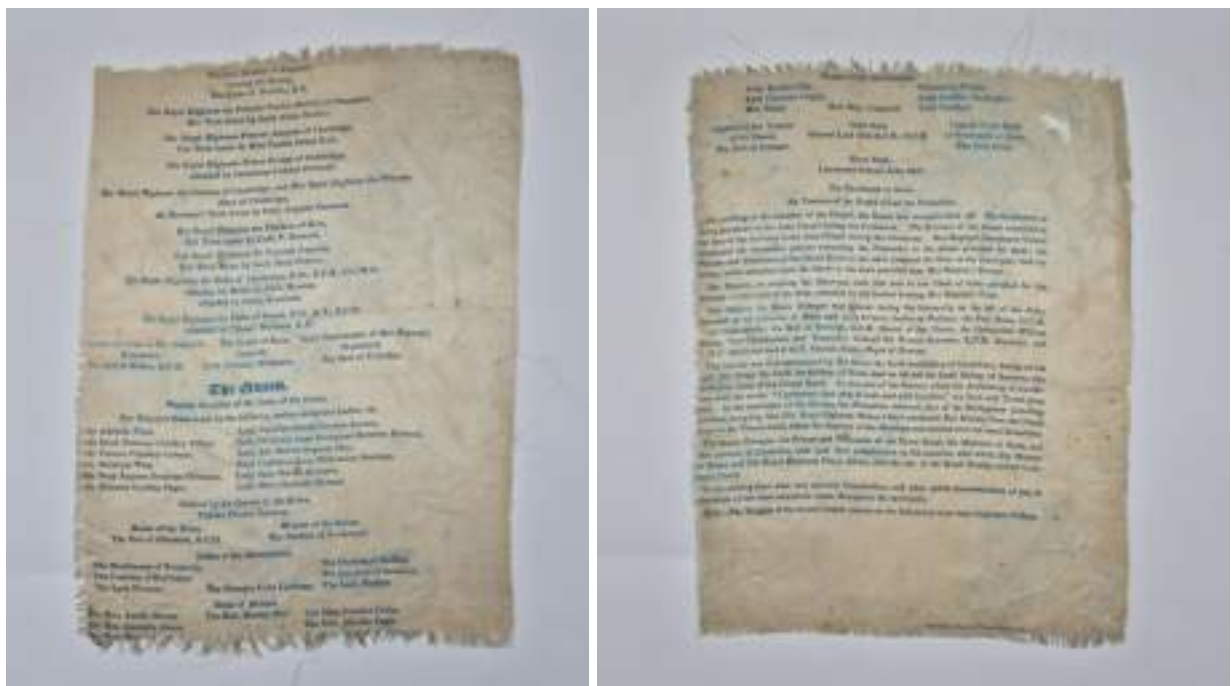
First edition, first printing of this pinnacle work, labelled by some as ‘the first queer guide to London’.

Thomas Burke was born in 1886, and published his first work, ‘The Bellamy Diamonds’, in 1901. It was not until 1916, however, when he published ‘*Limehouse Nights*’, that he began to receive greater critical acclaim. The book, a collection of short stories centring around Chinese immigrants, earned him the nickname ‘the laureate of London’s Chinatown’. Spurred on by the (somewhat controversial) fame, Burke continued to write on the subject of London and its environs, and increasingly began to incorporate the city’s homosexual communities. In 1922 he published *The London Spy*, openly describing the existence of such relationships thus: “Only in the misty corners of the thickening streets...can [homosexual couples] attain the solitude they seek...For the young lover...the street is more private than the home.” His pseudonym, Paul Pry, is likely taken from John Poole’s 1825 farce where the protagonist, going by the same name, deliberately leaves his umbrella behind in a series of locations so that he might return to the scene and eavesdrop on conversations. The similarity between these two characters is, of course, obvious.

Fifteen years after *The London Spy*, *For your Convenience* was published, somewhat bafflingly, by Routledge. The guide takes as its subject two members of the Thélème Club, Mr. Mumble and the ‘doyen’ of the club, who meet over a copy of the *Sanitary World and Drainage Observer*. Their discussion turns to the subject of where ‘relief’ may be found in London, supposedly after excessive consumption of tea or lager. They continue to discuss “places of that kind which have no attendants” and which “afford excellent rendezvous to people who wish to meet out of doors and yet escape the eye of the Busy [policemen]”. The book ends when the pair retire to the bathroom together (“Lead on, my boy, lead on...”).

Unprecedented predominantly because of its early publication date, this fascinating and important guide outlines, through suggestion and innuendo, where men could meet other like-minded men in an era when homosexuality was still illegal, both in public and in private.

“OH! TO FEEL I WAS, AND AM, LOVED BY SUCH AN ANGEL AS ALBERT, WAS TOO GREAT [A] DELIGHT TO DESCRIBE!”



A pair of commemorative souvenir silks on The Marriage of Queen Victoria and Prince Albert, 10 February 1840
London: Printed by Francis Watts, [1840]

£495

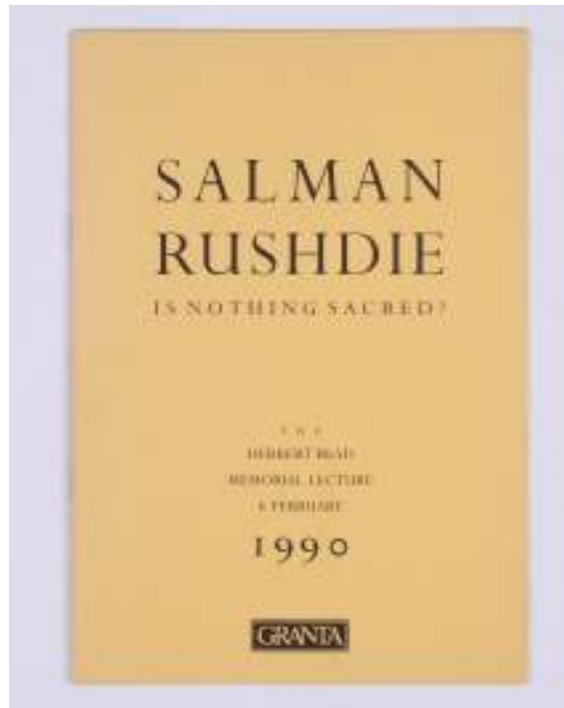
Two commemorative silks, each measuring 17.5 x 23cm approximately; printed on one side with text in blue; both frayed at edges, causing a little loss of text; some light brown spots; one with a small hole to the upper right hand corner; remarkable survivals.

Queen Victoria married Prince Albert on the 10th February 1840, in a lavish and busy celebration befitting of a great royal wedding which was held at the Chapel Royal in St James's Palace . The cousins had met at Victoria's 17th birthday in 1836, and though it was apparently love at first sight, it was 1939 before they decided to wed. These two delicate silks commemorate the day, as well as providing insight into the proceedings. The first silk lists invited guests, and provides details into Victoria's state dress and who carried her train. The second contains a lengthy paragraph describing proceedings, including when the drums and trumpets were sounded, who sat where, and who presided over the ceremony. "Where the Archbishop of Canterbury read the words 'I pronounce that they be man and wife together', the Park and Tower guns fired", it states.

When Albert died in 1861, Victoria declared "My life as a happy one is ended." She wore black for the rest of her life, and never truly recovered. These silks predate that event, however, and memorialise what was undoubtedly the happiest day of her life.

Lovely items commemorating one of the Royal family's best-known love stories.
Exceedingly scarce.

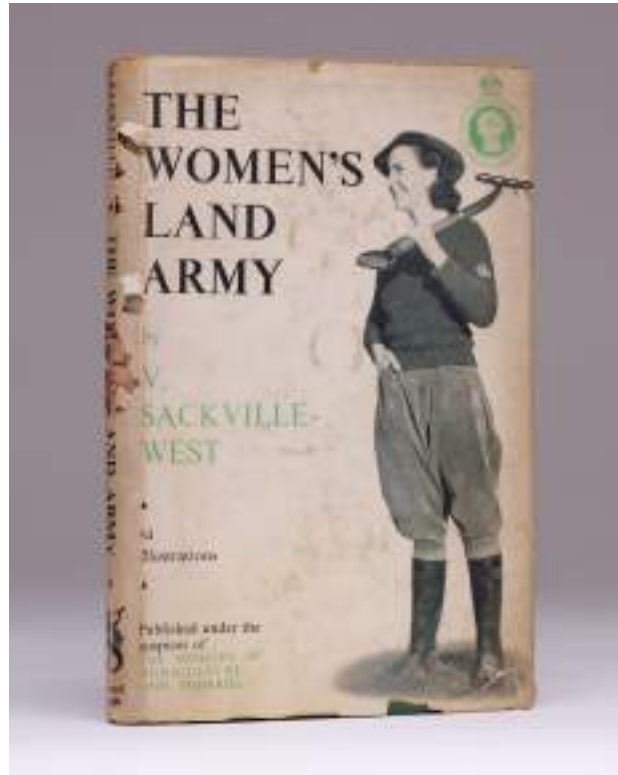
"In the evening there were very splendid illuminations, and other public demonstrations of joy, in celebration of this most auspicious event, throughout the metropolis".



47. RUSHDIE, Salman
Is Nothing Sacred?
Granta, 1990
£30

8vo., pale yellow stapled wraps, lettered in black; priced £2.50; US \$5 to the lower cover; pp. 16; light vertical creasing to covers; a couple of small brown spots to the centrefold; near-fine.

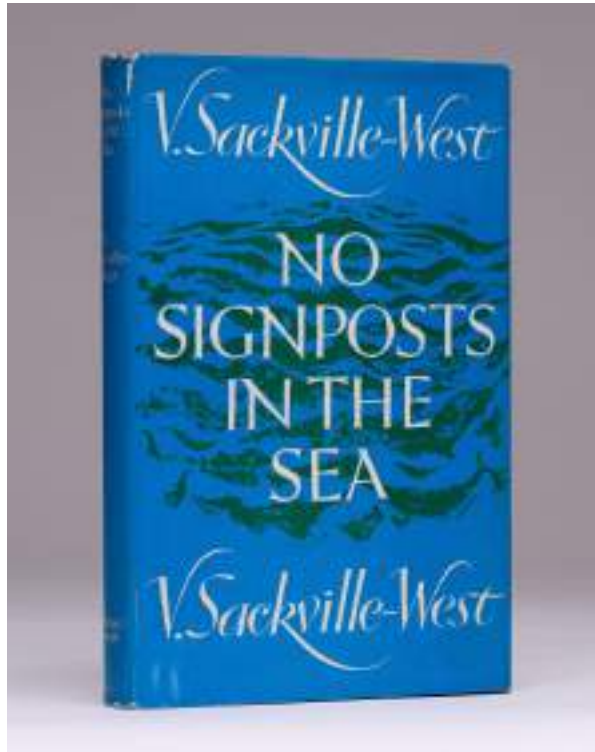
A nice copy of the Herbert Read Memorial Lecture from 6th February 1990, read on his behalf by Harold Pinter at the Institute of Contemporary Arts in London. Written while Rushdie was still in hiding after the issue of the Fatwa following *The Satanic Verses*, Rushdie concludes "Wherever in the world the little room of literature has been closed, sooner or later the walls have come tumbling down."



48. SACKVILLE-WEST, V.[ita]
The Women's Land Army
London: Michael Joseph Ltd., 1944
£50

Small 8vo., sage green cloth, lettered in red and decorated with the badge of the Women's Land Army in gilt to the upper cover; lettered in red with publisher's device to spine; together in the unclipped photographic dustwrapper (5/- net to front flap); pp. [vii], 8-111, [i]; with frontis repeating the dustwrapper photograph, and a further 63 photographs in black and white to rear of text; the final page with the sheet music for 'Back to the Land'; the book very good, a little overall toning to paper stock, with some light spotting and offsetting to end leaves; and light sunning to both the spine and outer edges of boards; the good dustwrapper with some even shelfwear, heavily nibbled to spine with losses affecting text; and some marginal nicks, chips, creases and short closed tears to extremities.

First edition, published under the auspices of the Ministry of Agriculture and Fisheries. A complete record of the WLA, beginning with its inception in 1939, and illustrated with numerous photographs showing the important work of women during the war.



49. SACKVILLE-WEST, V.[ita]

No Signposts in the Sea

London: Michael Joseph, 1961

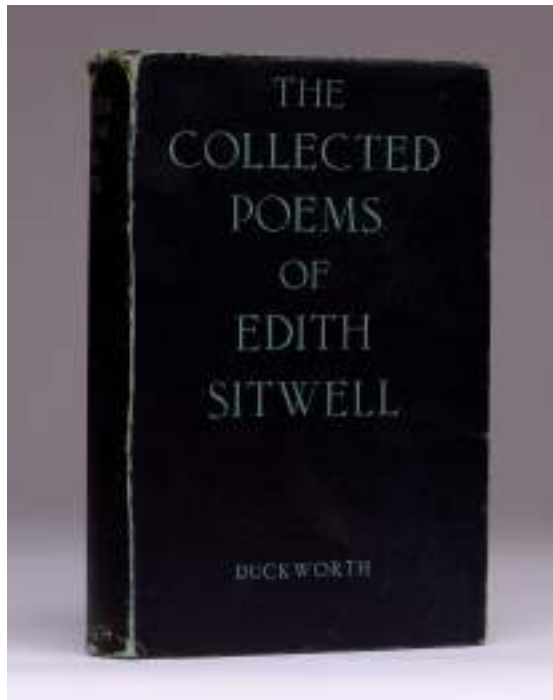
£50

8vo., publisher's burgundy linson boards, lettered and decorated with publisher's device in gilt to spine; together in the unclipped blue, green and white dustwrapper designed by Charles Gorham; pp. [vi], 7- 155, [v]; the book lightly pushed at spine tips, with marginal offsetting to the prelims and slight toning to the outer edges of the text block; contemporary ownership name in black pen to the ffep; else near-fine in wrapper which is very good, a couple of small nicks, chips and short closed tears to ends of spine and folds, lightly rubbed in places.

First edition.

Written from the perspective of Edmund Carr, Sackville-West chronicles the final few weeks in the life of the protagonist, who boards a ship in pursuit of the woman he loves.

A lovely copy.

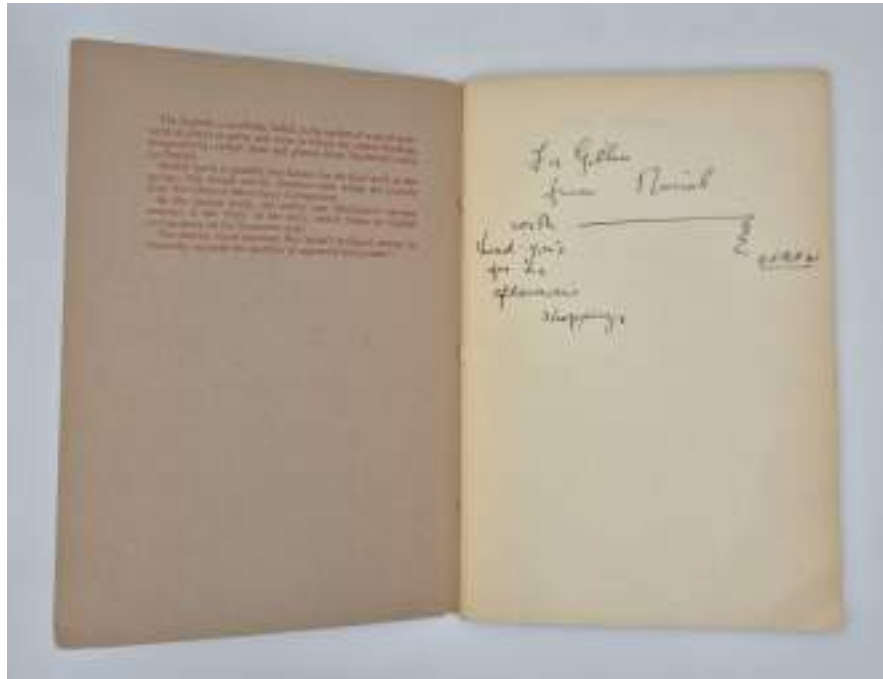


50. SITWELL, Edith
The Collected Poems
London: Duckworth, 1930
£75

8vo., black cloth printed in gilt to spine; together in the unclipped blue and black printed dustwrapper (8/6 net to front flap); pp. [vi], vii-x, [i], 2-278; with errata slip to p. [v] as called for; a very good example, with light bumping to corners and spine tips; very occasional light finger marks and pencil annotations; endpapers lightly browned and offset, with previous owner's name in black ink to ffe; wrapper with some rubbing along folds and edges, and some nicking/chipping to ends of folds and spine; unrestored.

First edition.

An extensive poetry collection, edited by Sitwell with her own revisions, which brings together much of her work penned between the years of 1915 and 1930. "They are all that I care to preserve", she writes in her introduction. Containing 'Aubade', a surrealist poem written from the perspective of her character, Jane, and 'Façade', which was originally intended to be recited through a megaphone over musical accompaniment by William Walton.



51. SPARK, Muriel

The Fanfarlo and Other Verse

Aldington: The Hand and Flower Press, 1952

£550

Small 8vo., original stitched card wraps, lettered in red to covers; pp. [vii], 6-35, [i]; a very good example, lightly sunned to the backstrip and in a thin strip to the lower cover; small crease to lower right hand corner of text throughout; pages a touch toned to the outer margin.

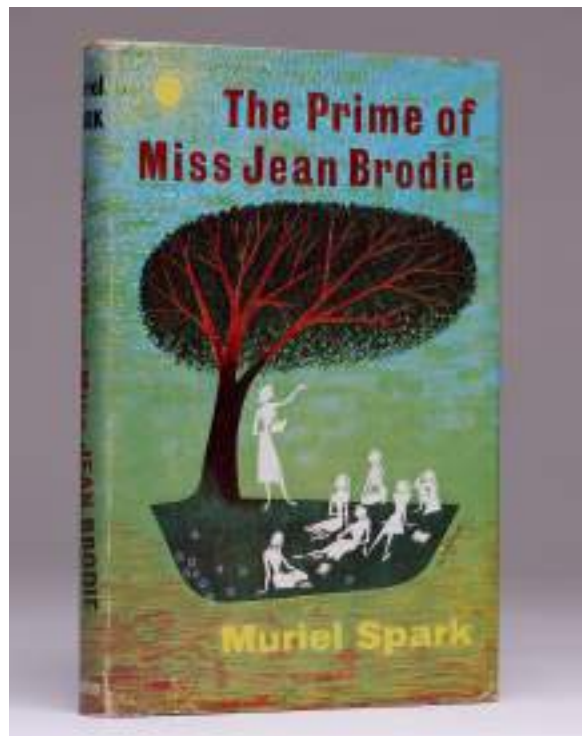
First edition. This copy **warmly inscribed by Spark to the publisher and later literary agent Gillon Aitkin**: "For Gillon / from Muriel / with/ Thank-you's / for an / afternoon's / shopping". The inscription is dated in 1961, the same year in which Spark published her best-known work, *The Prime of Miss Jean Brodie*.

Gillon Aitken (1938-2016) worked at both Chapman & Hall and Hamish Hamilton before embarking on a career as a literary agent. It was during the 1950s, before his solo career, that he met Muriel Spark. He immediately became an early supporter of her work, as well as other figures in her literary circle. When *Fanfarlo* was published, Spark was living in a bedsit in Camberwell, south-east London, and was struggling to find a publisher. Aitken was one of her greatest advocates and friends at that time, and it has been suggested that the pair were even romantically involved. Regardless of the nature of their relationship, dedications as well as

biographical footnotes in her earliest writings often attest to their mutual fondness and appreciation for one another.

Spark's first ever work, which combines poetry with fiction. A symbolist ballad, it directly adapts the opening lines taken from Baudelaire's *Le Fanfarlo*, and in many ways can be seen as the early definitive writings of the surreal and magical-realist style which defined her later work.

A unique association copy.



52. SPARK, Muriel

The Prime of Miss Jean Brodie

London: Macmillan & Co Ltd, 1961

£400

Crown 8vo., sea green cloth, lettered and decorated with devices in gilt to spine; in the iconic pictorial dustwrapper with a design by Victor Reinganum (unclipped, 13s 6d net to front flap); pp. [iv], 170, [ii]; a near-fine copy, some pushing to spine tips and light toning to the text block, but with no significant defects; the very good wrapper retaining much of its original brightness, some light shelf wear to the lower panel; nicking, chipping and rubbing to spine tips and ends of folds; with a

short closed 1cm tear from foot running into spine.

First edition of this enduringly popular work which was adapted into film in 1969 starring Maggie Smith in the title role.

Spark first began writing seriously after the end of the Second World War, and became the editor of the *Poetry Review* in 1947. She had published five novels by the end of 1960; *The Comforters* (1957); *Robinson* (1958); *Memento Mori* (1959); *The Ballad of Peckham Rye* (1960) and *The Bachelors* (1960). It was, however, *The Prime of Miss Jean Brodie* which was ultimately the most successful. Spark took as her inspiration the character of Christina Kay, a teacher of Spark's for two years at James Gillespie's School for Girls, who had been highly influential for her as a young girl. "What filled our minds with wonder and made Christina Kay so memorable was the personal drama and poetry within which everything in her classroom happened", Spark later wrote. The scenes of Renaissance paintings hanging on the wall of the classroom were further inspired from real life settings, and it was Kay who first encouraged Spark to become a writer.

The work has maintained something of a cult following for its humorous and nostalgic depictions of the unconventional schoolmistress and her gaggle of pupils, known as the 'Brodie Set'. Now considered a classic of Scottish fiction, it was chosen by *Time* magazine as one of the 100 best English-language novels from 1923 to 2005.

This a particularly nice copy.



53. STEINBECK, John
Of Mice and Men
New York: Covici Friede Publishers, 1937
£750

8vo., dark cream cloth with printed black and orange labels to upper cover and spine; together in the neatly-clipped dustwrapper featuring an image of the two men in a country setting; printed in black, green, orange and blue; pp. [vi], 7-186, [vi]; with title page in orange and black; a beautiful copy, lightly bumped at spine tips and corners; the text block marginally and evenly toned throughout but otherwise clean and bright; the exceptional dustwrapper retaining much of its original colour, ever-so-slightly darkened along the spine and folds, with the odd crease and nick to extremities; sometime expertly restored at head and foot of spine, as well as along folds.

First US edition, second issue ("loosely" to page 9, no dot between '88' to p. 88, etc.). The title is taken from the Robert Burns poem 'To a Mouse': "The best laid schemes o' mice an' men / Gang aft agley". The book was nearly lost entirely after being eaten by Steinbeck's dog, Toby. "the poor little fellow may have been acting

critically”, Steinbeck later claimed. Last year, a piece of the original chewed manuscript was sold at auction.

“Try to understand men” Steinbeck wrote in his journal in 1938. “...if you understand each other you will be kind to each other. Knowing a man well never leads to hate and nearly always leads to love.” So lies the basic theme behind *Of Mice and Men*, Steinbeck’s 1937 novella set during the Great Depression. Centering around the figures of Lennie and George, the 186-page work was based upon Steinbeck’s own experiences of farm work, which he undertook as a teenager alongside migrant workers in the 1910s.

Though now often taught in schools the world over, the book has been banned and censored multiple times since its initial publication, mostly in the US, for its perceived use of offensive language, racial slurs and for promoting the act of euthanasia.

Steinbeck’s most famous work, and a masterpiece of American literature.



- 54. VALENTINE**
Love the Heart of Fanny
[c.1880]
£60

A late-Victorian handmade Valentine's card, comprised of a lace paper border over a handwritten and painted message; measuring 8 x 12cm approx; mounted, sometime, onto a page from a scrap album (13.5 x 22.5cm) with decoratively embossed border; a little fraying and browning, with a couple of onlaid devices now either missing or partially missing; a lovely survival.

Lace paper valentines were popular during the late 19th century as handmade tokens of love and affection. With the advent of the Penny Post system in 1840, the commercialisation of Valentine's Day began to boom. This example reads: "On love. The Heart of Fanny Kind and true, Will ever fondly beat for you".



55. [WAKEFIELD, Edward Gibbon]

England and America. A Comparison of the Social and Political State of Both Nations

London: Richard Bentley, 1833

£250

8vo., 2 vols; contemporary calf over marbled paper-covered boards; spine with gilt and blind-tooled borders, and contrasting leather label gilt to the upper portion; pp. [v], iv-xii, [i], 2-331, [iii]; [v], iv, [i], 2-341, [iii]; good, with heavy sunning and rubbing to spine and boards, chip to foot of Vol II, some peeling of the leather spine

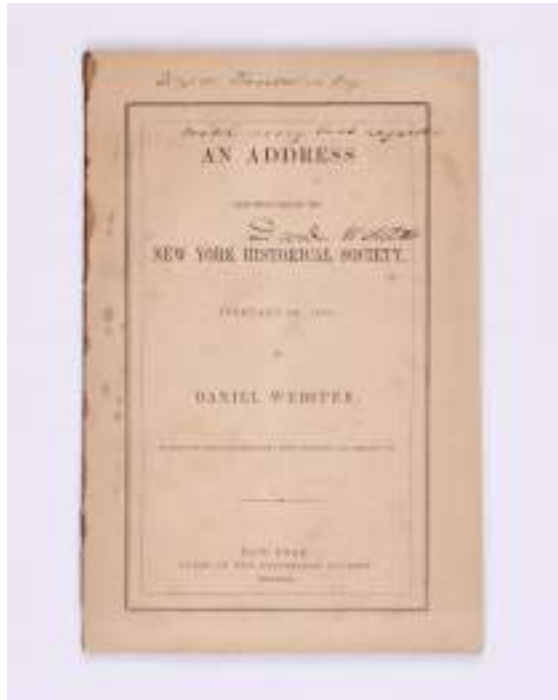
and corners; some rather heavy spotting internally, particularly to the prelims and edges; short closed tear to title page of Vol II. Provenance: Contemporary ownership name of Henry Gover [?] Esq to the front paste-downs; ownership names of John Saltmarsh (Dec 1924) and Kathleen Saltmarsh (October 1974) to both ffeps.

First edition of this examination of the social and political state of these two nations.

Edward Gibbon Wakefield (1796 – 1862) was an English politician in colonial Canada and New Zealand. Considered to be a key figure in the establishment of British colonies in Australia and New Zealand (where he later served as a member of parliament), Wakefield was born and educated in London. He was imprisoned in 1826 for the abduction of a fifteen year old girl. While serving his three year sentence he began to write on the subject of colonisation, and his ideas impressed the likes of John Stuart Mill and Robert Torrens. Upon his release many seem to have immediately forgotten about his heinous crime. *England and America* was published shortly after, and is a work which discusses free trade, slavery and emigration, and was primarily intended to develop his own colonial theory, (as evidenced by an extensive chapter entitled 'The Art of Colonization').

Dr. John Saltmarsh (1908-1974) was a historian and a fellow of King's College, Cambridge. Described by his family as a "notable eccentric", Saltmarsh was recruited to work at Bletchley Park during the Second World War, after which he lectured in Economic History at Cambridge, and published several works, including on the history of King's College chapel. His set of rooms at King's now form the Saltmarsh Suite.

ONE OF WEBSTER'S LAST SPEECHES 'ON THE DIGNITY AND IMPORTANCE OF HISTORY'



56. WEBSTER, Daniel

An Address to the New York Historical Society, February 23, 1852.

New York: Press of the Historical Society, 1852

£400

8vo., plain paper wraps lettered in black, sometime disbound; upper cover with borders in black; pp. [v], 6-57, [iii]; a few spots and marks to covers; some residue from previous binding to spine; spotted and toned throughout; good.

A rare pamphlet by the American lawyer and secretary of state, who served under presidents William Henry Harrison, John Tyler, and Millard Fillmore. This copy inscribed by the author to the front cover "Ezra Lincoln, Esq. / with my best regards / Daniel Webster."

Daniel Webster (1782-1852) was one of the most prolific lawyers of the 19th century, who argued over 200 cases before the supreme court over the course of his career. A member of the Federalist Party (of which he was also a leader), the National Republican Party, and the Whig Party, he was a fierce opponent of the War of 1812, and in 1823 he became a key supporter of President John Quincy Adams. In 1836 he

unsuccessfully ran in the presidential election, and was then appointed secretary of state, where he negotiated the Webster–Ashburton Treaty, settling border disputes with Britain.

The present work was published in the same year that Webster once again unsuccessfully sought the Whig presidential nomination in the presidential election. In it, he focuses on political institutions, the evolution of governance from ancient history to the United States Constitution, and defends the Union. Webster died just a few months later, in October 1852.

“L'ON PEUT TOUT PERDRE, SAUF L'HONNEUR”



57. [WWII]

A complete set of Le Jeu des 'Atouts de la Vie' playing cards

[France]: Madame Lucien Willemetz, [c.1941]

£895

A complete set of 50 colour printed cards, each measuring 7.5 x 11.5cm, comprising 10 sets of 5 cards, each representing a different virtue; Cleanliness, Hygiene, Education, Instruction, Honesty, Discipline, Courage, Conscience, Idealism and Honour; captions printed below in black and red ink on a pink background; rounded corners; the versos with a red moiré pattern; the original rule card also included, complete with the 'Witho' trademark label; some corners a little worn, creased or missing, not affecting images or text; a little overall toning, spotting, and the odd

small mark, all contained in the original colour printed box, which has some stains and has at some point undergone gluing; the upper flap present but detached.

A fascinating deck of cards with important military and social significance, produced by the Vichy Government during the Second World War and extolling the virtues - somewhat ironically - that their citizens should adopt, including honneur, propreté, hygiène, éducation, etc. in order to live a 'dignified life'. The rules are simple, with teams of two to four players each being dealt ten cards, from which they must form sets of each virtue, and the player with all ten 'trumps' wins and collects the bets. Characteristics such as politeness, respect for women, patience and helping the weak are valued, as are several traits which would of course be invaluable during the tumultuous time in which they were printed; leadership, travel, and valor in the face of war.

The Vichy Government of France was formed after France's surrender to the invading Germans in the spring of 1940. Led by Marshal Philippe Pétain, it governed the nominally 'free' unoccupied southern zone from the resort town of Vichy while actively collaborating with Nazi Germany. Propaganda material produced during this time aimed to encourage submissiveness under the guise of a popular and entertaining children's game.

Made with card produced during wartime restrictions, complete sets are **rare, and even more so with the original box and rule sheet.** The National Museum of Education in Rouen has an incomplete set, consisting of just 18 cards.