

Fine Books & Manuscripts

The Marks Appointe.

To the ~~type-writer~~
The marks in red chalk
merely signify the beginning
of a fresh paragraph - and
are not to be reproduced

in it
Please be very careful about
the punctuation throughout

~~the~~
a story with a moral.

The long lines in red chalk (p. 7. 8000)
signify the beginning of a fresh
part of the story and are to
be reproduced

More, it is said, of all who welled with
the Regent, was half so wicked as Lord
George Hill. I will not ~~trouble~~ ^{trouble} my little
readers with a long recital of his great
naughtiness. But it were well they should
know that he was greedy, ~~and~~ ^{destructive} and
disobedient. I am afraid there is no
doubt that he ~~sat~~ ^{often} sat up at Carlton
House until long after bed-time, playing at
games, and that he ~~was~~ ^{generally} generally
ate and drank far more ~~or~~ than was
good for him. His fondness for fine clothes
was such, that he used to dress on
week-days quite as gorgeously as good
people dress on Sundays. He was thirty-five
years old and a great grief to his
parents.

And the worst of it was that he set



CATALOGUE 89

*Fine Books
& Manuscripts*

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RARE BOOKS

MMXXIII

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All items in this catalogue may be ordered via our secure website. The website also lists some 3,000 books, manuscripts and pieces of artwork from our stock, as well as a host of other information.

Front cover: The Original Autograph Manuscript of Max Beerbohm's *The Happy Hypocrite* (1896) *item 13*.

Rear endpaper: Detail from Katherine Cameron's original watercolour *The Fairy Pageant* (1902) *item 15*.

Frontispiece: Wood engraving by Agnes Miller Parker from *The Fables Of Esope* (1931) *item 39*.



*The Field Bible, In Fine English Calf By Kalthoeber,
With A Fore-edge Painting Of Norwich Cathedral*

1.

The Holy Bible

Containing The Old Testament And The New.

Bound with: The Book Of Common Prayer (John Field, 1666); Index Biblicus (John Field, 1668); The Whole Book Of Psalms (John Field, 1666).

[FORE-EDGE PAINTING]; FIELD, John

John Field, 1666-8. 4to (228 x 170mm). Bound in handsome late 18th century red calf by Kalthoeber, gilt borders to covers, five raised bands to the spine decorated gilt, lettered gilt to spine. All edges gilt. With a large and accomplished fore-edge painting of Norwich Cathedral and the picturesque riverside around it (likely 19th c., measuring 110 x 288mm fanned).

With a 19th century broadside, beginning "Reader, search the scriptures", printed by W. Fox of St. Neots, pasted to the front endpaper (160 x 115mm). A near fine copy, the binding very well preserved indeed, with only the faintest rubbing to its extremities, internally fresh. [42667] £3,500

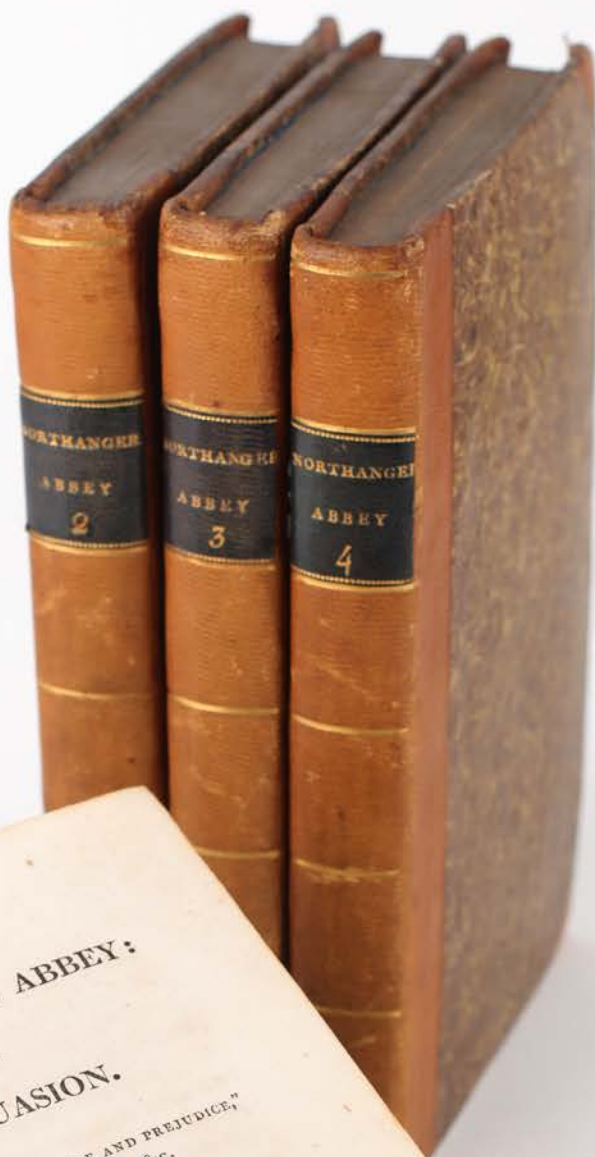
Known as The Preacher's Bible, owing to its suitability for use at the pulpit, Field's 1668 Bible was printed in the last year of his life. Between 1655 and his death in 1668, John Field dominated the field of Bible production in England.

A wonderful combination of a significant edition of the Bible, a fine 18th century binding, and an attractive, early, fore-edge painting.

ESTC R18074 (Bible); ESTC R4628 (Common Prayer); ESTC R25715 (Index Biblicus); ESTC R17943 (Psalms).

PROVENANCE: Samuel (1774-1815) and Elizabeth Whitbread (1765-1846), bookplates to front pastedown; Helena Shaw Lefevre (1823-1897), ownership inscription to first blank dated February 1847.





NORTHANGER ABBEY:
AND

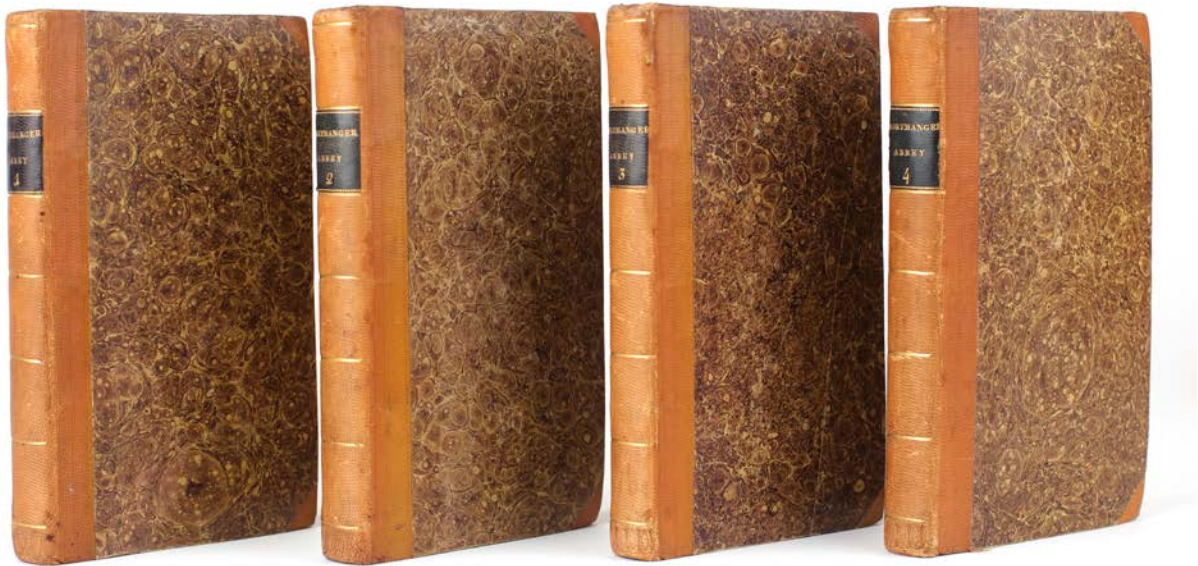
PERSUASION.

BY THE AUTHOR OF "PRIDE AND PREJUDICE,"
"MANSFIELD-PARK," &c.

WITH A BIOGRAPHICAL NOTICE OF THE
AUTHOR.

IN FOUR VOLUMES.
VOL. I.

LONDON:
JOHN MURRAY, ALBEMARLE-STREET.
1818.



A Fine Copy

2.

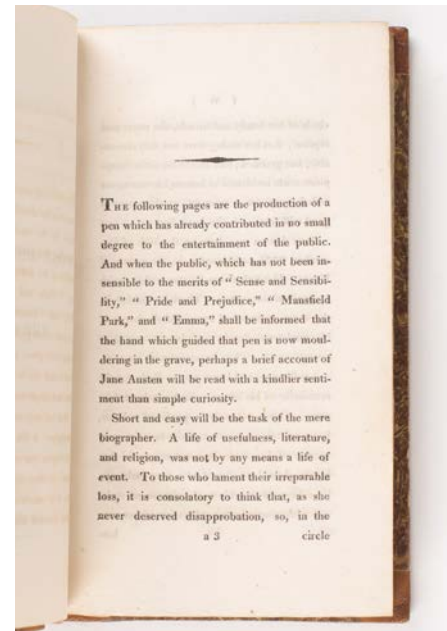
Northanger Abbey: And Persuasion.

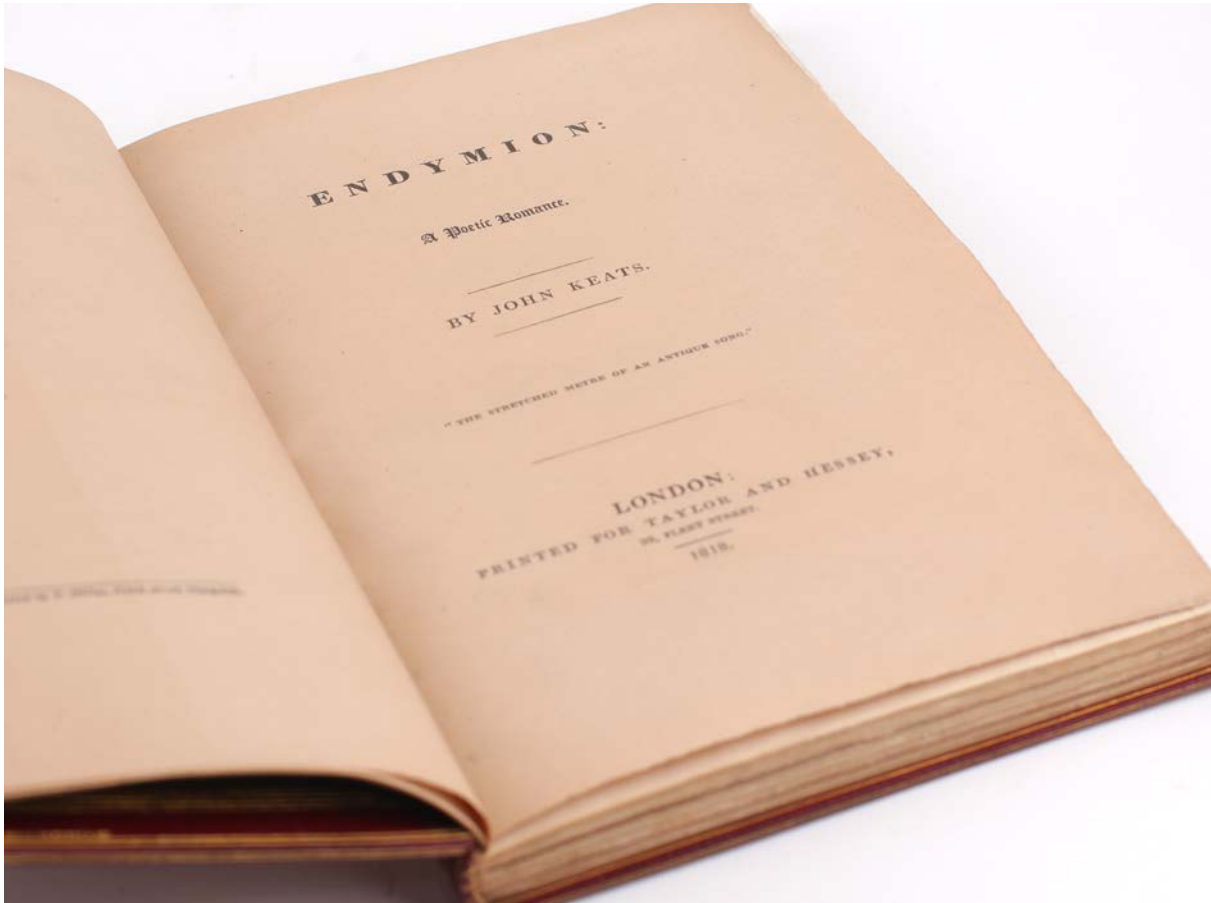
By the author of "Pride and Prejudice," "Mansfield-Park," &c. with a biographical notice of the author

[AUSTEN, Jane]

Murray, [1817] 1818. Four volumes, all first editions. 12mo. Contemporary half orange straight-grained sheep over marbled boards, black spine labels lettered in gilt. Edges speckled, silk marker to each volume. Half-titles present in all volumes. A superb fine set, exceptionally clean and crisp both externally and internally, with just the occasional marginal stain and some offsetting to the text particularly in the volumes of *Persuasion*. Externally the binding is entirely unrepaired with just the merest trace of wear to the corners. An exceptional set. [42973] £35,000

First edition of Jane Austen's final published work, pairing *Northanger Abbey*, probably the first full-length novel she wrote, with *Persuasion*, her last completed novel. Her brother Henry's biographical notice, dated 13 December 1817, announces to Austen's readership her authorship of her six novels.





The Insley Blair Copy Of One Of Keats's Greatest Poems

3.

Endymion

A Poetic Romance

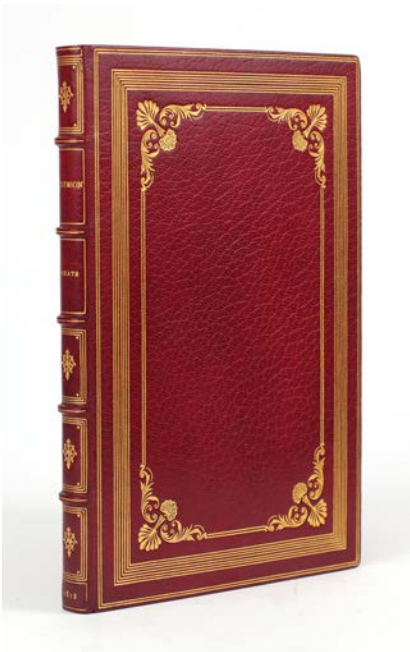
KEATS, John

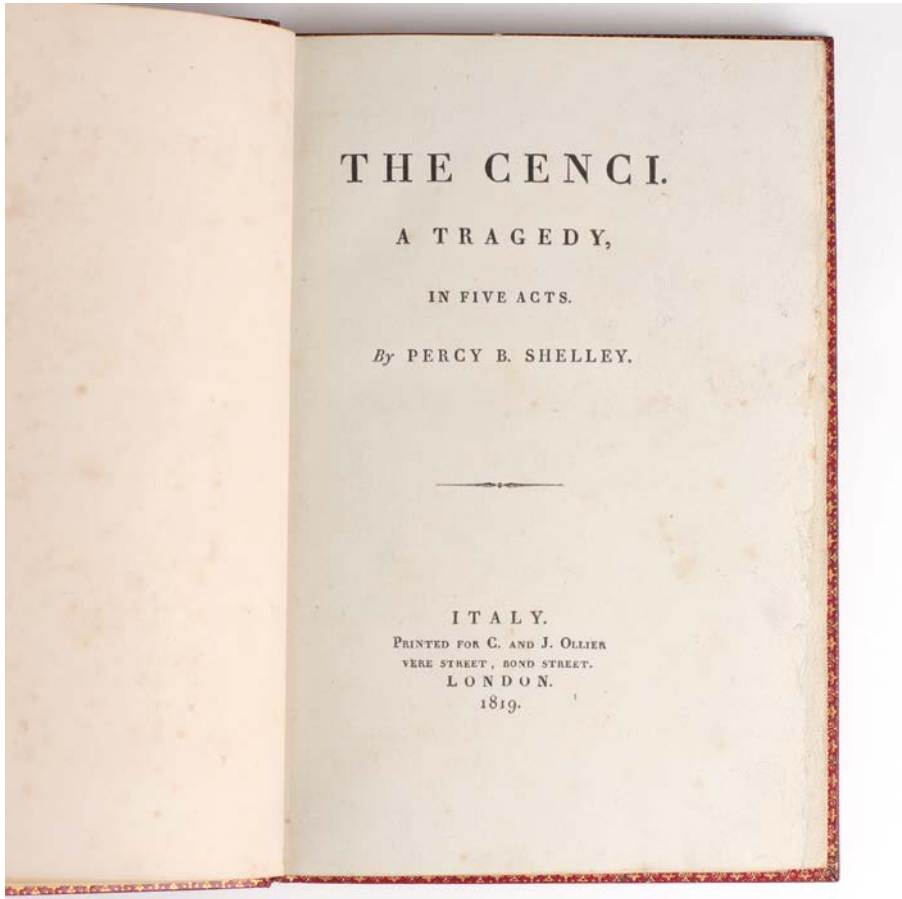
for Taylor and Hessey, 1818. First edition. Finely bound by Riviere in full burgundy morocco with gilt ruled border and scalloped corner pieces to the covers, gilt turn-ins and green silk doublures. Raised bands to the spine with gilt titles and ornaments to the compartments. Top edge gilt, others untrimmed. With the half title, five-line errata slip and one-line errata page, and 4pp publisher's advertisements dated May 1818 at the rear. Housed in custom chemise and slipcase. A fine copy, the binding in immaculate condition and the contents generally clean and fresh, a couple of openings lightly toned. [42975]

£17,500

The second of only three lifetime publications by Keats, comprising his longest single sustained poem, famous for its opening line: "A thing of beauty is a joy for ever".

PROVENANCE: The Insley Blair copy, with the green morocco Blairhame bookplate to the front doublure.





One Of Just 250 Copies Of Shelley's Drama In Verse

4.

The Cenci

A Tragedy, In Five Acts.

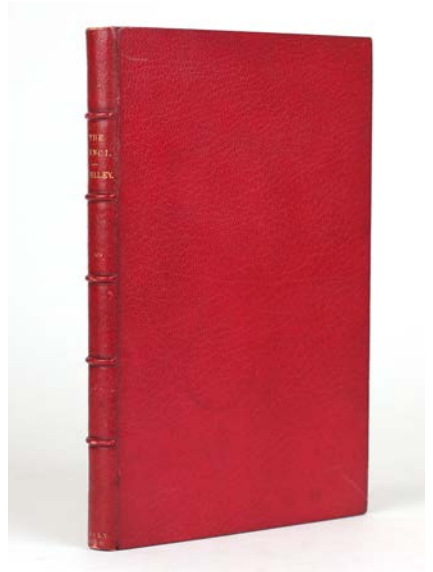
SHELLEY, Percy Bysshe

Printed for C. and J. Ollier, 1819. First edition. Large 8vo (217 x 145mm). Bound in late-nineteenth century full scarlet crushed morocco by MacLehose, without the initial blank. Gilt inner dentelles, marbled endpapers. A tall, near fine copy, some occasional light spotting internally. Neat inscription to front free endpaper. [42808] £3,750

In 1818 the Shelleys made for Italy and came to stay with friends, the Gisbournes, in Livorno. Mary Gisbourne introduced Mary Shelley to the 'Cenci Manuscript', a sensational Renaissance story about the evil Count Cenci of Rome who committed incest with his daughter, the beautiful Beatrice, and was subsequently murdered by her.

Mary transcribed the story and one year later Percy Shelley returned to the manuscript and wrote a melodrama in verse, his first work for the theatre.

The book was printed for Shelley while in Livorno in a run of 250 copies, and the unbound sheets were sent by him to Charles and James Ollier in London to be bound up.





Rare Book Of Thames Scenery

5.

Thirty-Five Views On The Thames

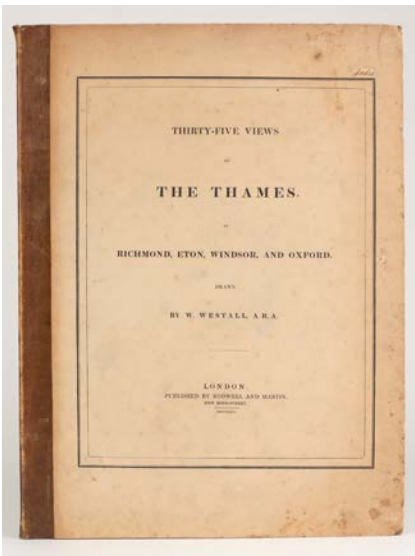
At Richmond, Eton, Windsor and Oxford.

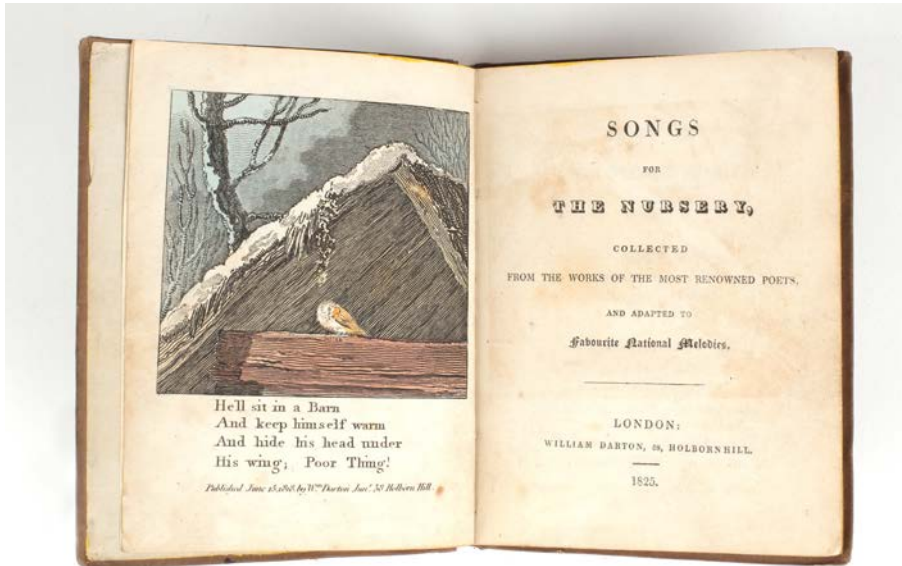
WESTALL, W.

Rodwell and Martin, 1824. First edition. Folio (435 x 325mm). Original publisher's binding of quarter morocco over paper covered boards, printed in black to the upper cover and lettered gilt to spine. Thirty-five lithographs on India paper, printed by Hullmandel after drawings by Westall. A very good copy indeed, the binding well-preserved. Some light foxing internally, occasionally infringing on the illustrations. [42907]

£6,000

PROVENANCE: John Rushout, Baron Northwick (1770-1859), bookplate to front pastedown.





*Rare Hand-Coloured Issue Of An Important,
Early Collection Of Nursery Rhymes*

6.

Songs For The Nursery

Collected from the Works of the Most Renowned Poets, and Adapted to Favourite National Melodies

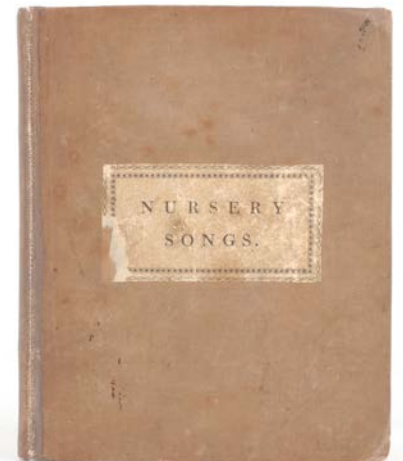
[DARTON, William]

William Darton, 1825. Third Darton printing, rare hand-coloured issue. Square 16mo (130x105mm). Original muslin covered boards with title label to upper cover. Twenty-four wood engraved plates after William Marshall Craig each with original hand colouring. A very good copy indeed, sometime neatly rebacked and front endpaper renewed, small chip to the title label. Internally fresh, a very well preserved copy. [42445] £15,000

The 1825 printing, with rare hand colouring, of one of the most important and influential books of nursery rhymes, which originally contained the first appearance in print of such rhymes as Miss Muffet and Old Mother Hubbard.

Many of today's well known nursery rhymes and songs found their origins in the sixteenth and seventeenth centuries but were passed down in the oral tradition until the mid eighteenth century when collections were committed to print. *Songs For The Nursery* was the culmination of these early endeavours, without which many rhymes would have been lost.

Darton's printings were available in three states: without illustrations for sixpence, with illustrations for 1/6 and with hand coloured illustrations for 2/6. Anecdotally, it seems the majority of copies purchased were with uncoloured illustrations and examples with the original hand colouring are extremely rare. Two other copies of the 1825 printing are recorded at auction, the only hand coloured version of which was in 1978 and only three copies are recorded in institutions (V&A, Lilly Library and Chicago) none of which have hand coloured illustrations.



1839

Doughty Street.

Thursday November 14th

My Dear Sir.

Do me the favor to accept a
copy of the title, and with it the
assurance of my warm regards and
admiration.

I shall be removing in the course
of a few weeks nearer to your neighborhood
- Devonshire Place, York Gate - and
when this comes to pass, I cherish the
hope of seeing you more frequently.

Believe me always My Dear Sir

Faithfully Yours

Miss Widdows

albanz fontblangeur byind

*“Do Me The Favour To Accept A Copy Of Nickleby”
Presentation Copy, With An Autograph Letter From Dickens*

7.

The Life And Adventures Of Nicholas Nickleby

DICKENS, Charles

Chapman & Hall, 1839. First edition. Original publisher’s presentation binding of full green morocco with gilt titles and decorated raised bands to spine. Borders stamped in blind on the covers. All edges gilt. Author’s presentation copy to the radical political journalist Albany William Fonblanque, with an autograph letter signed by Dickens presenting the book bound in. Steel engraved frontispiece of Dickens after D. Maclise, and 39 full page steel engraved plates in the text by Phiz [Halbot Browne]. A very good copy with a little wear to the extremities, neat repairs to the upper corners and base of the spine and a superficial split to the front joint. Hinges split but holding. Fonblanque’s ownership signature to the front endpaper. Housed in a half morocco slipcase. [42823] £50,000

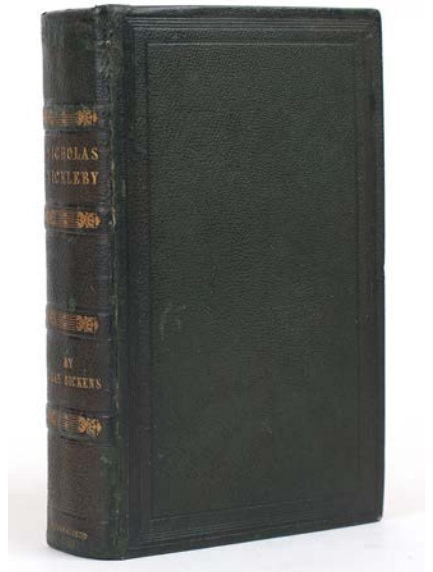
The presentation letter from Dickens, dated 14 November 1839, reads,

“My Dear Sir, Do me the favor [sic] to accept a copy of *Nickleby*, and with it the assurances of my warm regards and admiration. I shall be removing in the course of a few weeks nearer to your neighbourhood - Devonshire Terrace, York Gate - and when this comes to pass, I cherish the hope of seeing you more frequently. Believe me always my dear sir faithfully yours Charles Dickens”.

It is telling that the outside edge of the letter is gilded in the same way as the page edges of the book, suggesting Dickens might have given the letter to his publishers to be tipped into the book prior to binding. The gap between publication in book form (23 October) and date of the letter, would be consistent with the time it might take to prepare copies for presentation bindings.

Fonblanque had risen to prominence as a major voice of English radicalism, inspired by Owenite ideals. “Fonblanque’s period of greatest influence as a journalist was from 1826 to 1837, when he was a prominent ‘philosophic radical’. He was strongly opposed to the aristocratic principle, a fierce champion of suffrage extension, and thus a leading supporter of the 1832 Reform Bill... Thomas Carlyle, from a different political perspective, considered that Fonblanque’s journalism made him ‘the cleverest man living of that craft at present’” (ODNB). During the 1830s, his radicalism eased, and he moved closer to mainstream whiggism in his subsequent journalism, though he remained esteemed and feared for his force and wit. Dickens met Fonblanque through his friend and future biographer John Forster. The pair thereafter moved in similar circles; Fonblanque attended Dickens’s dinner parties and later wrote political leaders for Dickens’s newspaper the *Daily News*.

Nickleby is Dickens’s third novel. Following on from the success of *Pickwick Papers* and *Oliver Twist*, it owes much to the author’s admiration of the picturesque eighteenth century novels of Smollet and Fielding. *Nickleby* marks a development in Dickens’s narrative style, and can be considered the first of his ‘romances’. His characters show an emotional sensibility that is not sentimental nor at the expense of realism.





CHAPTER XII.
CONCLUSION.

Reader, I married him. A quiet wedding we had; he and I, the parson and clerk, were alone present. When we got back from church, I went into the kitchen of the manor-house, where Mary was cooking the dinner, and John cleaning the knives; and I said:—
"Mary, I have been married to Mr. Rochester this morning." The housekeeper and her husband were both of that decent phlegmatic order of people, to whom no remarkable piece of news without incurring a remark may have one's ears pierced by some shrill ejaculation, and subsequently stunned by a torrent of wordy wonderment. Mary did look up, and she did stare at me: the ladle with which she was basting a pair of chickens roasting at

"Reader, I married him."

8.

Jane Eyre

An Autobiography

[BRONTË, Charlotte] BELL, Currer

Smith, Elder & Co., 1847. First edition. Three volumes. Early twentieth century straight grain green morocco by Lloyd, Wallis and Lloyd with raised bands to the spine and gilt titles and floral ornamentation to the compartments. Triple ruled border to covers with ornamental gilt turn-ins and marbled endpapers. Early bookseller's ticket to the rear pastedown. All half-titles present. Top edge gilt, others uncut. A very good, tall set with a trace of wear to the corners at the heads of the spine. Internally fresh, unwashed and unpressed. A number of discrete, old marginal repairs to closed tears and small chips throughout with only one tear (P2 of vol I) venturing into the text. A handsome set. [42304] £50,000

Charlotte Brontë's first novel and keystone of nineteenth century literature. Having collaborated with her sisters in an unsuccessful self published volume of poetry, Charlotte embarked on writing a novel, *The Professor*. This was declined by all the publishers it was sent to and, stung by the fact that both her sisters had found publishers for their novels, she set about writing a new novel on an entirely different emotional scale. The work was swiftly completed and immediately found a willing publisher in Smith, Elder. The book was published in an edition of just 500 copies, whilst both her sisters' works languished in production.

The novel was greeted with almost instant acclaim. Critics seized upon its imaginative power and the reality and freshness of its style. William Thackeray, to whom Charlotte dedicated the second edition, "lost a whole day in reading it." To this day it remains one of the most popular and widely read English novels.

Gaskell On Brontë

9.

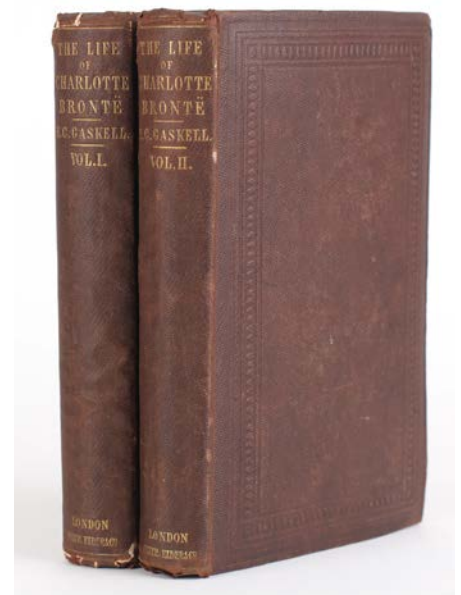
The Life Of Charlotte Brontë

Author of "Jane Eyre," "Shirley," "Villette," &c.

GASKELL, E. C.

Smith, Elder & Co., 1857. First edition. Two volumes. Original publisher's brown chocolate cloth, decorated in blind to the covers and with gilt titles to the spine. Engraved frontispiece to each volume. A very good set indeed, in unrestored original cloth. Each volume slightly cocked, with some rubbing to the spine ends. Contemporary ownership inscription to front pastedowns in each volume. [42888] £1,750

A significant work of nineteenth century literary biography, in which one great female novelist of the period is profiled by another.





UNCLE SILAS:

A Tale of Bartram-Haugh.

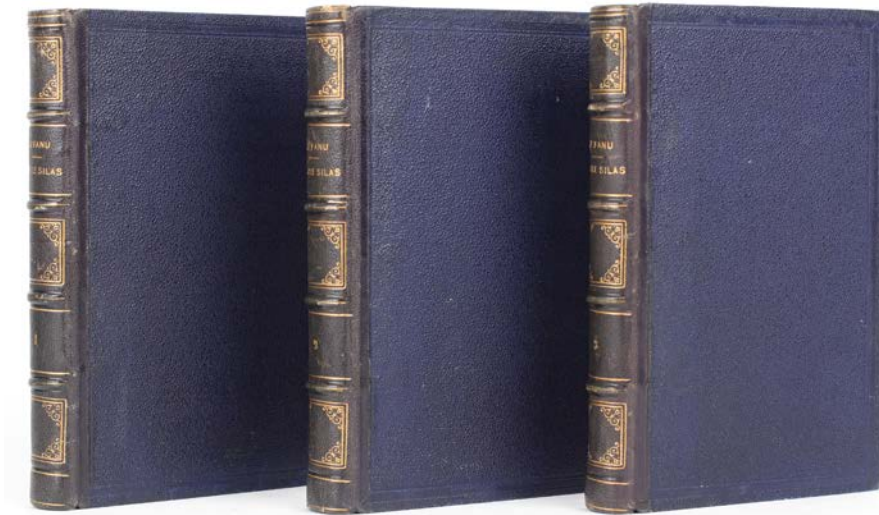
BY
J. S. LE FANU,

AUTHOR OF
"STURGEON'S HAND," "THE HOUSE BY THE CHURCHYARD," ETC.

IN THREE VOLUMES.
VOL. I.



LONDON:
27, NEW BURLINGTON STREET.
1864.



Rare First Edition of Le Fanu's Most Famous Work

10.

Uncle Silas

A Tale Of Bartram-Haugh

LE FANU, J. Sheridan

Richard Bentley, 1864. First edition. Three volumes. 8vo. Half-titles present. Bound (possibly for the publisher) in contemporary quarter roan over pebble-grained cloth boards, the covers ruled in blind, the spine lettered and decorated gilt. All edges marbled, marbled endpapers. Each volume housed in a later cloth slipcase. A very near fine set, the bindings well-preserved with just a touch of rubbing to the head of the spines of the first two volumes. Generally clean, with sporadic light spotting. [42809]

£18,500

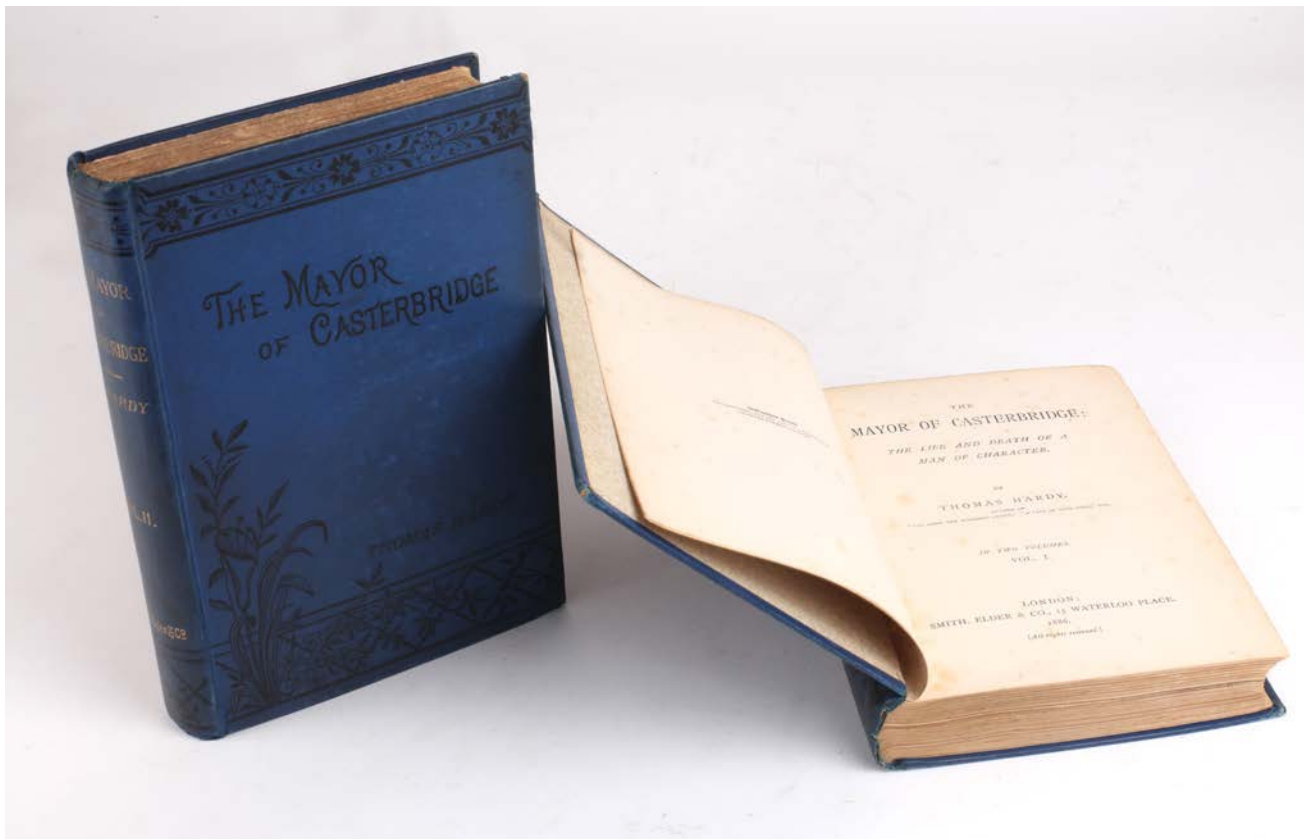
The first edition of Le Fanu's most famous work and the first to gain the author widespread success. Its success is partly because it was, of its time, *sui generis*: it can be rightly viewed as a gothic novel, detective fiction, and supernatural thriller, without strictly conforming to any of those genres. It is also an early example of what has become known as the 'locked room mystery'.

Elizabeth Bowen notes in 1947, "Uncle Silas was in advance of, not behind its time: it is not the last belated Gothic romance but the first (or among the first) of the psychological thrillers."

Its reception was instant and warm and its influence long lasting, with Bram Stoker, Conan Doyle and M. R. James all acknowledging the influence of Le Fanu's work on their own. James famously commenting, "[He] succeeds in inspiring a mysterious terror better than any other writer... I do not think that there are better ghost stories anywhere than the best of Le Fanu's."

Published in an edition of just 500 copies, the first edition has always been rare in commerce. Only three copies appear to have been sold at auction in the last 70 years.

The binding, whilst unsigned, bears many of the hallmarks of a publisher's special binding. We have been unable to find conclusive evidence that such a binding was issued by the publishers, but a copy in a binding very similar to this was sold at Sotheby's in 1949.



A Fine Copy

11.

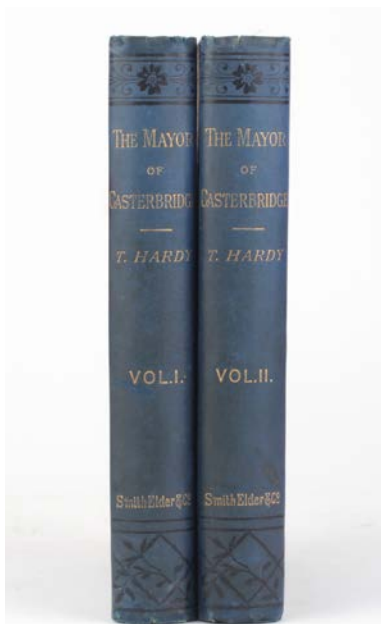
The Mayor Of Casterbridge

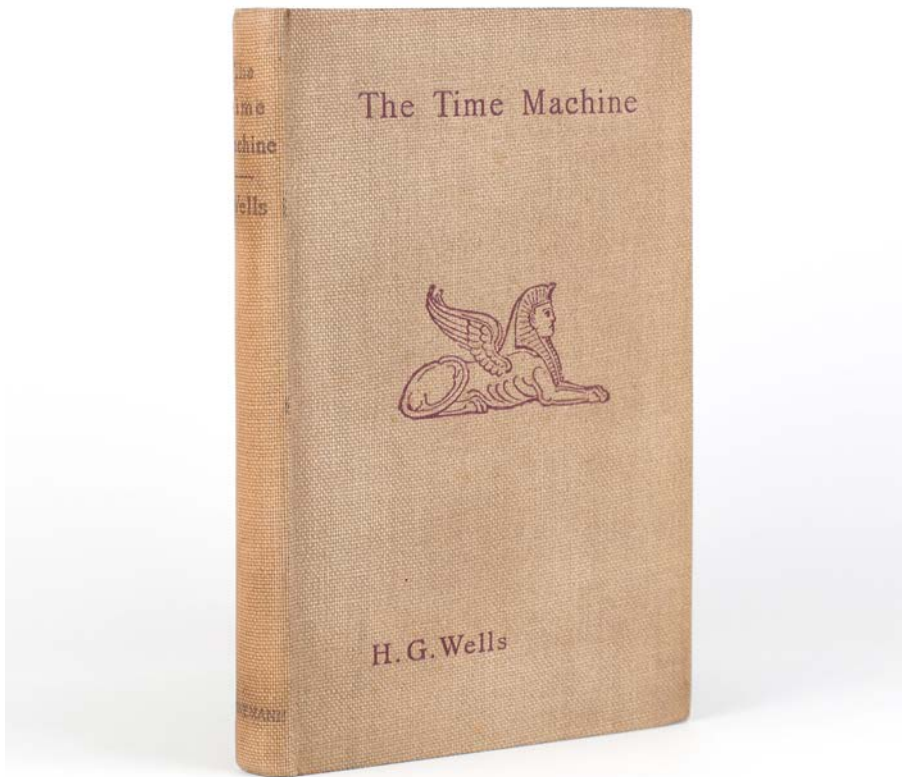
The Life and Death of a Man of Character

HARDY, Thomas

Smith, Elder, & Co., 1886. First edition. Two volumes. 8vo. Original blue cloth, spines lettered in gilt, decorative bands and floral decorations on front covers and spines in black, grey floral endpapers. Single advertisement leaf at the end of each volume. A near fine copy, the covers bright with only very light rubbing to the spine ends. A couple of light, superficial repairs to the hinges and some light spotting to the titles and first page of text of each volume, but otherwise fresh internally. One gathering roughly opened, not affecting the text. Neat ownership inscription to each half-title. A superb copy. Housed in a morocco-backed solander box. [42552] £12,500

Originally serialised in the *Graphic* between January and May 1886, an edition of 758 copies of *The Mayor of Casterbridge* was printed on 10th May 1886. Despite interest in the novel, only 650 copies of the first edition were bound. In January 1887, 145 bound and unbound copies were remaindered to Sampson Low. As such, only 613 copies of the first edition were actually issued, making copies such as this, in the original cloth and in fine condition, understandably rare.





Wells's First Foray Into Science Fiction

12.

The Time Machine

An Invention

WELLS, H.G.

Heinemann, 1895. First UK edition, first issue in oatmeal grey cloth lettered in purple and top and foreedges uncut (i.e. Curry's A state). Sixteen undated pages of adverts at the rear headed The Manxman. A near fine copy, with a little toning to the spine but the cloth and lettering to the upper cover notably clean and bright. [42657] £7,500

In 1888 Wells had written a series of articles concerning time travel entitled "The Chronic Argonauts" for The Science Schools Journal, a magazine that he had founded whilst a student. Some six years later he revised them for the National Observer, and then rewrote them as the serial "The Time Traveler's Story" for the The New Review. The editor of both journals, W.E. Henley, then persuaded Heinemann to publish the whole story as a book. So it was that Wells came to write The Time Machine, not only his first novel but also a pioneering highlight of the science fiction genre.

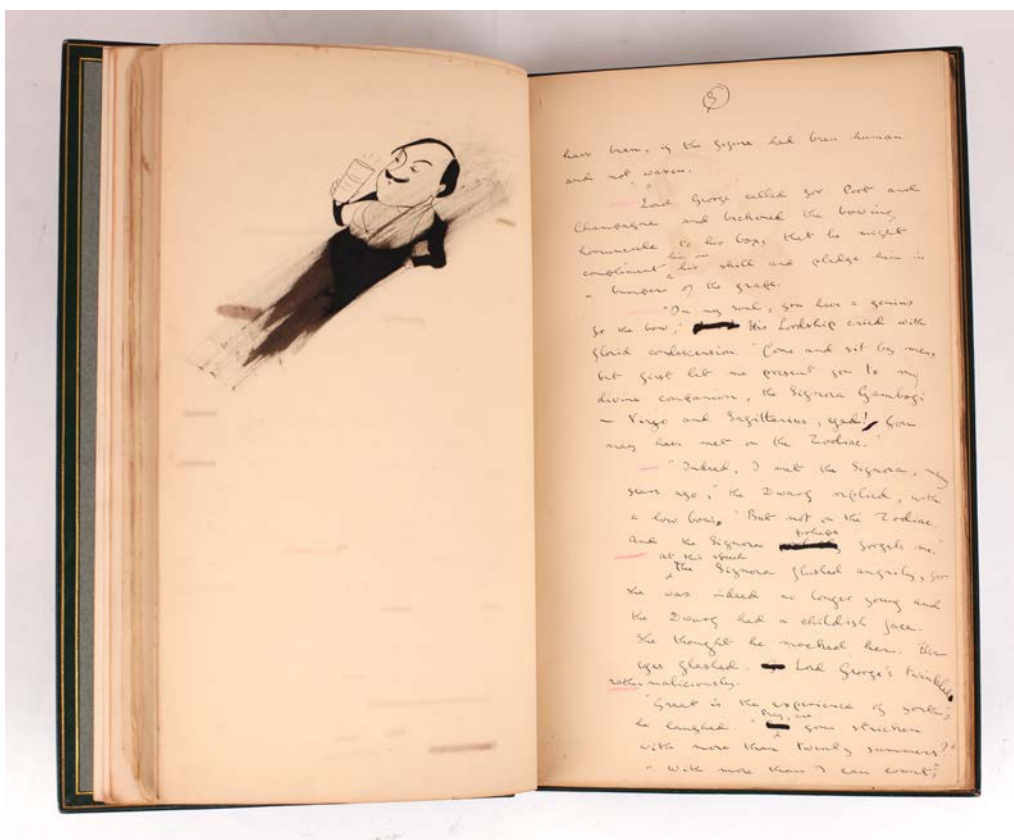
PROVENANCE: Michael Sadleir (noted collector of Victorian fiction). An early acquisition with his pencil inscription "M.T.H.Sadler", dated 1914 (before he changed the spelling of his name); Pierre Berge (book collector and auctioneer, bookplate to front pastedown).

The Kings by [unclear]

to the marks - red chalk
The marks signify the beginning
of a new part to be reproduced
I have not to be reproduced
I have not to be reproduced

The long lines in red chalk
signify the beginning of a new
part of the story and are to
be reproduced

... it is said. I all who walked with
the Regent, was half so well as Lord
George Hell. I will not say the little
readers with a long mental of his great
naughtiness. But it was well they should
know that he was greedy, there is no
doubt that he was afraid of Carlton
House until long after bed-time, playing at
James, and that he more so than was
also and drank for goodness for fine clothes
food for him. His used to dress on
week days just as Sundays. He was thirty-
years old and a great grief to his
parents.
And the worst of it was that he
such a bad example to others. His
never did he try to conceal his
duty, so that in time, everyone
had heard he was. In fact,
he was proud of being
mentioned in his account of Carlton
suggested that he had a great
- virtue and should
bequeath his



Original Autograph Manuscript

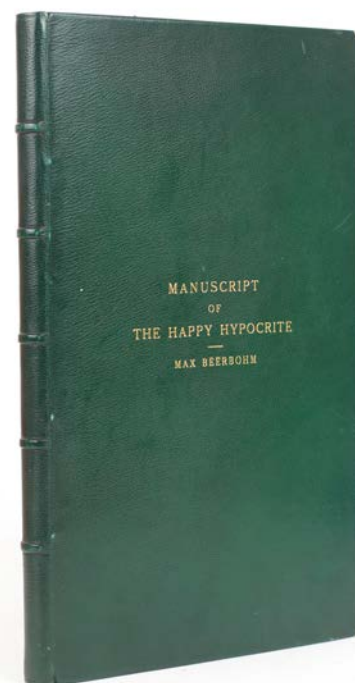
13.

The Happy Hypocrite

BEERBOHM, Max

[1896]. The original autograph manuscript. 54 hand written pages on 53 foolscap leaves, all but one leaf written on rectos only with extensive deletions, emendations and periodic marginalia throughout. Ten of the versos contain drawings by Beerbohm. Initial notes "To the type-writer - The marks in red chalk merely signify the beginning of a fresh paragraph and are not to be reproduced. / Please be very careful about punctuation / The long lines in red chalk signify a fresh part of the story and are to be reproduced." All bound in full emerald morocco and housed within a cloth chemise and slipcase. Near fine condition, the first page of manuscript is a little browned and slightly worn from storage before the manuscript was bound and some offsetting from Beerbohm's brushstroke deletions, but generally very fresh. The binding, probably commissioned shortly after 1907, shows a little wear to the corners but is in excellent condition. [42853] £110,000

The complete original manuscript of Beerbohm's first work of fiction and one of the most notable and enduring short stories of the 1890s.



Beerbohm appears to have written *The Happy Hypocrite* in the spring of 1896 and sent the manuscript to John Lane. Lane liked the work but thought it too short to make a book of it, but agreed to take it for publication in *The Yellow Book*, in which it appeared in October 1896. Its immediate success is perhaps the reason that, despite his reservations, Lane published it separately as the first of the Bodley Booklets in April 1897.

No preliminary drafts of *The Happy Hypocrite* are known and this manuscript appears to be the fully formed conception and refinement of the work in a single document, resulting in a text in its final iteration, as published in *The Yellow Book* and subsequently.

It was written in Beerbohm's habitual style at the time, on foolscap sheets of Wessex Antique laid paper, his fanciful hand in Chinese ink, with the characteristic use of a paintbrush dipped in Chinese ink to blot unwanted words, phrases and sentences, rendering them indecipherable.

In discussing his manuscript for Zuleika Dobson, Beerbohm neatly encapsulates the value and interest in his manuscripts to the scholar

"It has, for anybody who is interested in the art of writing, this value: that it shows the sentences in the act of growing, and of being pruned and tended. Also it has interspersed in it here and there scribbled caricatures done to refresh the fatigued scribe."

Like the Zuleika Dobson manuscript, *The Happy Hypocrite* is also punctuated with sketches and drawings, which are a notable addition particularly given Beerbohm's equal status as writer and artist. Ten of the blank versos contain drawings and a further drawing sits in the margin of one of the pages of text. Four of these pages are studies of hands and the remainder are mostly fully formed drawings of the characters, mainly Lord George, at the various stages of the narrative. These drawings, far from idle doodling, appear to be a part of the creative process, helping to create or cement a visual image of the characters described in the story.

PROVENANCE: Max Beerbohm (marked up for printing in *The Yellow Book* 1896); apparently given away by the author c.1900; sold at Anderson Galleries May 1907, "his most famous piece of work"; at some point acquired by the Roosevelt or Witney families, possibly John Hay Whitney, whose extensive art collection contained a number of pieces of the 1890s by Beardsley and Beerbohm; by descent to Sara Wilford (1932-2021, adopted daughter of John Hay Whitney).







A Fine, Large Watercolour

14.

Fairy Pageant

CAMERON, Katharine

1902. Ink, water colour and graphite on paper. 75 x 31 cm. Signed and dated K. Cameron 1902 to lower right corner. Mounted framed and glazed. In fine condition. £7,500



Katherine Cameron (1874-1965) was one of a group of female artists to emerge from the Glasgow School at the end of the nineteenth century known collectively as the 'Glasgow Girls'. Her style, with its "bold outlines and vivid colours" (Rosemary Addison) and characteristic combination of Art Nouveau and Celtic Revival lent itself perfectly to the more fantastic elements of book illustration. She illustrated a series of books of fairy tales, most notably *The Enchanted Land* and *In Fairyland*, for the publishers T.C. & E.C. Jack. This painting predates either of those commissions but captures the same element of otherworldly wonder.

[42873]



PERCEVAL SEETH THE QUESTING BEAST



Fine Original Drawing On Vellum

15.

Perceval Seeth The Questing Beast

From A High History of the Holy Graal

KING, Jessie Marion [1875 - 1949, Scottish]

[1903]. Original pen and ink on vellum. 19cm x 12cm. In excellent condition. [42864]

£22,500

A detailed and finely drawn piece, created for the book which represented some of King's best work, set within its original decorative border. Below the image in the artist's trademark stylised lettering is the legend 'Perceval Seeth the Questing Beast.'

LITERATURE: *The High History of the Holy Graal* by Sebastian Evans (Dent, 1903).

PROVENANCE: Dent Archives, sold at their sale, Sothebys 1987; The Collection of A.D. Portno.



Original Watercolour For Oscar Wilde's Fairy Tale

16.

The Dwarf's Dream

From A House of Pomegranates by Oscar Wilde

KING, Jessie Marion

[1915]. Original ink and watercolour, heightened in silver on vellum. 28cm x 21cm. Signed in full to the lower right hand corner. In very good condition. [42862] £18,500

This painting, in pastel shades of violet and sage green, is strikingly heightened with silver paint to the trunks of the silver birch trees and was used to illustrate the Oscar Wilde fairy story, *The Birthday of the Infanta*.

LITERATURE: *A House of Pomegranates* by Oscar Wilde (Methuen, 1915). Opposite p.52.



Original Watercolour For Oscar Wilde's The Star Child

17.

Under A Chestnut Tree

From A House of Pomegranates by Oscar Wilde

KING, Jessie Marion

[1915]. Original ink and watercolour, heightened in gold, on paper. 20cm x 25cm. Signed in full to the lower right hand corner. In fine, clean condition. [42863] £12,500

A striking painting with a distinctive Glasgow feel. Below the image, in the artist's trademark stylised lettering, is the legend "And being weary she sat down under a chestnut tree to rest."

LITERATURE: *A House of Pomegranates* by Oscar Wilde (Methuen, 1915), opposite p.142.

Fine Original Drawing On Vellum

18.

Old Houses In Gallowgate

From The City of the West

KING, Jessie Marion

[1911]. Original pen and ink on vellum. 9 x 23 cm. Signed Jessie M. King to lower right hand corner. Mounted framed and glazed. In fine condition. [42879] £6,500

LITERATURE: *The City of the West* (TN Foulis, 1911), plate XIX.



Fine, Lilac-Stained Chivers Vellucent Binding

19.

The Day Book Of John Stuart Blackie

Selected and Transcribed from the Manuscript by his Nephew

STODART-WALKER, Archibald; CARLETON SMYTH, Dorothy

Grant Richards, 1902. An exceptional Chivers binding. Second edition. 8vo. Finely bound in a full lilac-stained vellucent binding by Cedric Chivers (stamp-signed in gilt on rear turn-in), designed by Dorothy Carleton Smyth in the Glasgow Style. The upper cover decorated with sprays of painted thistles, fine gilt rules and pointelle, large mother of pearl inlays, and a central clock motif. The spine lettered in black and painted in lilac and green, with fine gilt rules and pointelle. The lower cover with a central mother of pearl inlay, circled in gilt, with fine gilt pointelle and painted thistles in lilac and green. Portrait frontispiece under loose tissue guard. A near fine example, some variance to the lilac staining but the overall effect is uninhibited. Internally fine. An exquisite example of an ambitious Chivers vellucent binding. [42791] £5,000

An intricate and ambitious binding, one of Dorothy Carleton Smyth's finest designs.

THE DAY
BOOK OF
JOHN
STUART
BLACKIE



To
Marguerite Donadowska
With the author's dear love

20th Nov 1902

*An Intimate Presentation Copy Of
Conrad's Most Important Collection*

20.

Youth

CONRAD, Joseph

Blackwood, 1902. First edition. First state with adverts dated 10/02. Original green cloth titled in gilt and black. Presentation copy inscribed on publication by Conrad for his friend and advisor, "To Marguerite Poradowska with the author's dear love, 20th Nov 1902". Housed in a custom slipcase. A near fine copy, slightest rubbing to gilt on spine, very minor bumping to corners. [42568] £75,000

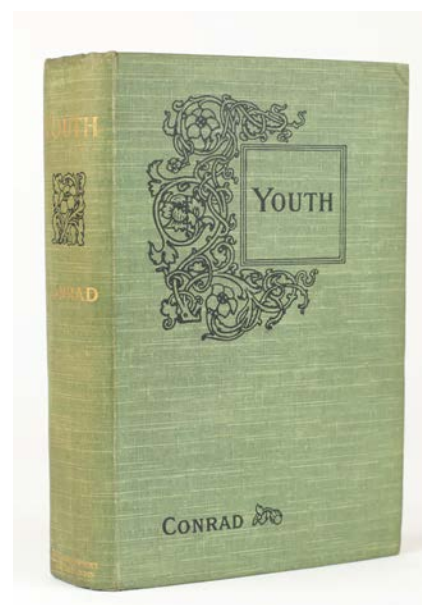
A rare presentation copy of Conrad's most important collection of stories.

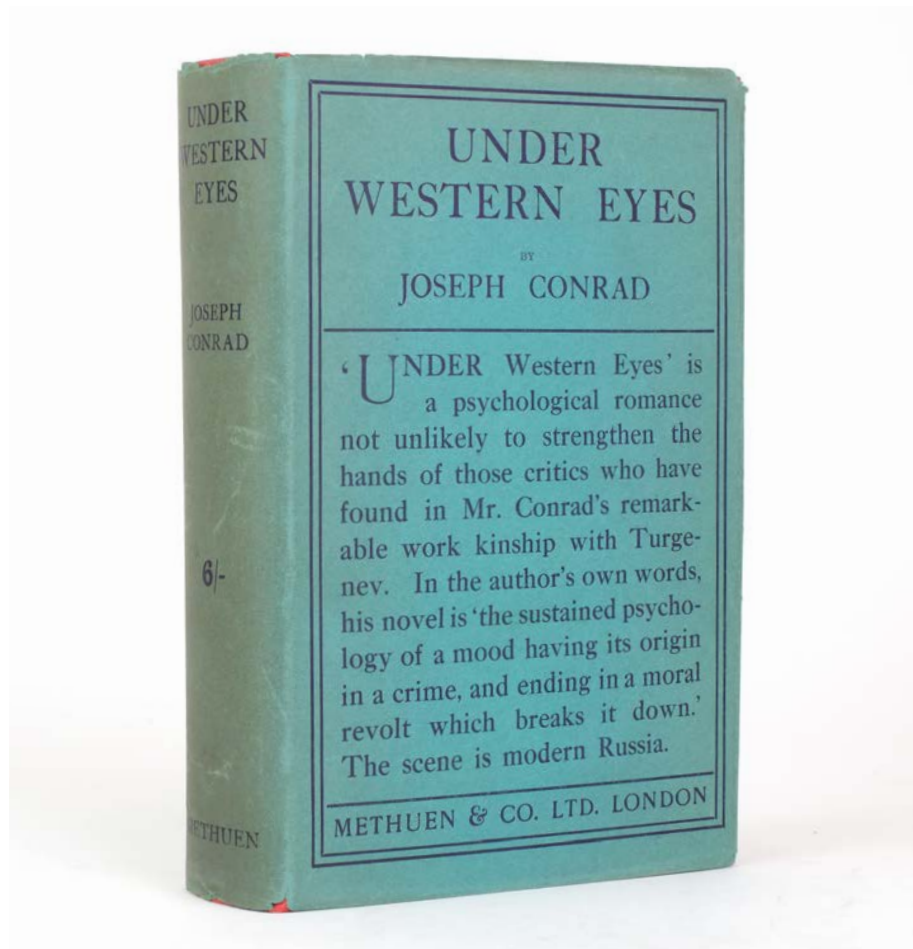
Conrad and Poradowska were related by her marriage to his cousin and, as Anne Arnold's 2009 paper on the subject shows, their correspondence reveals Poradowska as a privileged interlocutor, particularly early in Conrad's career. She was a prolific author in her own right, adapting Polish authors and writing eight novels of her own. Her relationship with Conrad had a literary and romantic influence on him and his work:

"Indisputably, therefore, Marguerite Poradowska had an impact on Conrad... providing, at a crucial moment of his life, the moral support of an intimate friend and the knowledge of a professional adviser" (Anne Arnold, 'Marguerite Poradowska as Conrad's Friend and Adviser', *The Conradian*, Spring 2009).

Youth comprises three lengthened stories or novellas including one of Conrad's highest regarded works, 'Heart of Darkness', from which T.S. Eliot took the epigraph "Mistah Kurtz. He dead" for his 'Hollow Men'. Described by Connolly in his *Modern Movement* as "a masterpiece of sinister deterioration seen by the narrator who is himself profoundly altered by it."

Presentation copies of *Youth* are rare; only six other examples have appeared at auction since 1979.





The Exceptional Lemperly-Doheny Copy

21.

Under Western Eyes

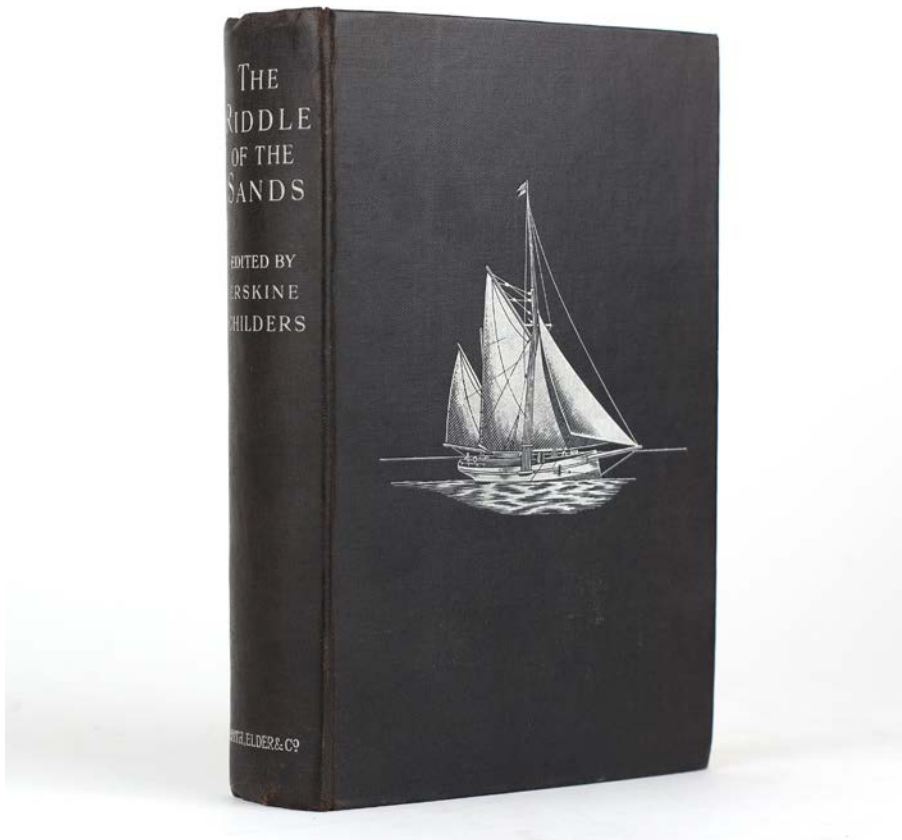
CONRAD, Joseph

Methuen, 1911. First edition. Original red linen-grain cloth, spine lettered and decorated in gilt in rare green printed dustwrapper. A fine copy in a very near fine dustwrapper, which is notably bright with just a small nick to the lower joint and light wear to the spine ends and corners. Three bookplates to the front endpapers, including those from the notable collections of Paul Lemperly and Estelle Doheny. [42415] £28,500

Under Western Eyes is the last book in the astonishing sequence of novels that constituted Conrad's major literary output, beginning with *The Nigger of the "Narcissus"* (1897), taking in *Lord Jim*, *Youth*, *Typhoon*, *Nostramo* and *The Secret Agent*. "With *Under Western Eyes* he even dared to challenge (and arguably surpassed) Dostoyevsky's *Crime and Punishment*" (ODNB).

Notably rare in any dustwrapper, particularly one so well preserved.

PROVENANCE: Paul Lemperly (1858-1939, noted American book collector) sold Park Bernet, 1940 to; Estelle Doheny (1875-1958, sold Christies 1988); Notable private London collector.



The First Modern Spy Novel

22.

The Riddle Of The Sands

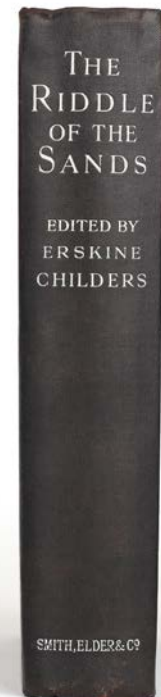
CHILDERS, Erskine

Smith, Elder & Co., 1903. First edition. Original black cloth with enamel lettering to the spine and yacht vignette to the upper cover. Map of the North Sea facing the title page as called for. A fine copy, extraordinarily with no flaking to the enamel on the spine or upper cover and no mentionable wear to the cloth. Internally very clean with the faintest foxing to the foreedge and the neat bookplate of Alexander McGrigor to the front pastedown. An exceptional copy of a scarce and very susceptible book. [42769]

£15,000

The author's only novel, and the first modern spy novel. Set before the First World War the novel pits two amateur sailors-cum-sleuths against the secret forces of Germany. Their navigational skills prove equally as important as their powers of deduction in uncovering a plot which threatens national security.

Apparently Childers, himself an accomplished yachtsman, wrote the novel as a wake up call to the British government to look to their North Sea defences, and in due course a North Sea port for the Royal Navy, Rosyth, was constructed in response to this book.





Rare, Privately Printed Sassoon

23.

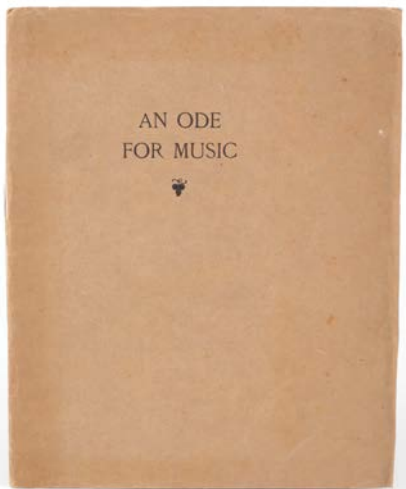
An Ode For Music

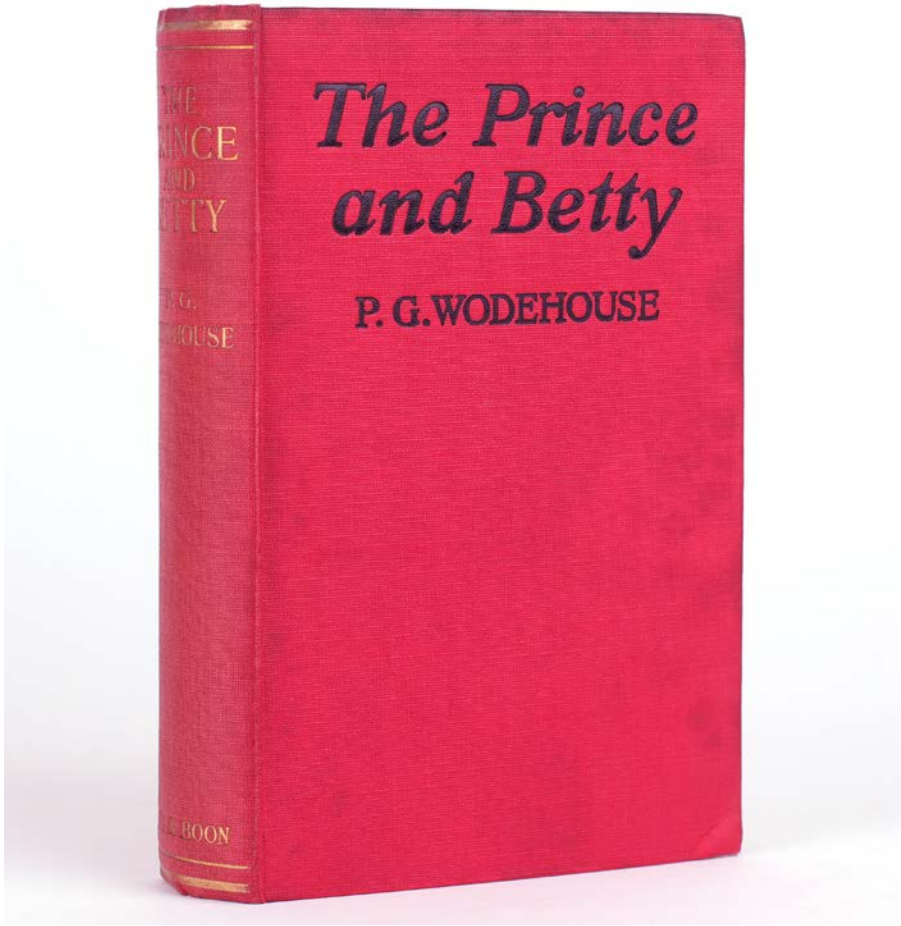
SASSOON, Siegfried

"Printed for Siegfried Sassoon" [at the Chiswick Press], October 1912. First edition. A single sewn quire of six leaves. One of fifty copies, printed on Van Gelder Zonen, privately published by the author. Original brown paper wrappers, printed in black. A near fine copy, with some very light spotting internally. [42406]

£3,000

Keynes A9





One Of The Scarcest Wodehouse Novels

24.

The Prince And Betty

WODEHOUSE, P.G.

Mills & Boon, 1912. First UK edition. Original red cloth lettered in gilt to spine and black to the upper cover. A very near fine copy, bright and crisp and just a hint of fading to the spine. Owner's name to the front endpaper and date to the rear endpaper. A superb copy. [42693] £4,000

Originally serialised in *Ainslee's Magazine* and published by Watt in America, Wodehouse was commissioned by romance publishers, *Mills & Boon*, to repurpose the work for the British audience. The book was published in May 1912 shortly after the American edition.

This copy has the 32pp catalogue of adverts, which is listed by McIlvaine after the state with no adverts, however there seems to be no evidence of precedence. The catalogue lists 'Spring Announcements' for 1912 and advertises books published at the same time as this one. Furthermore, at least one presentation copy inscribed in July also had the catalogue of adverts.

In our experience one of the scarcest of Wodehouse's novels, particularly so in nice condition.

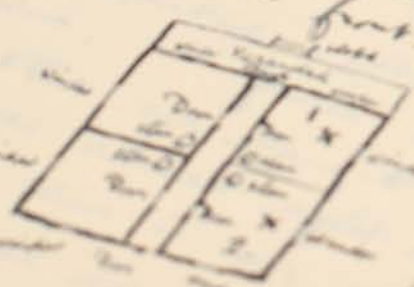
SV [unclear]
 to [unclear]
 [unclear] 5th 1900



Ed. Shackleton
 et al. Amundsen

Quarter in S. Georgia. (Dog Party)

Managers of this station. The other
 station situated belonging to the station.
 distance away, just convenient of the Dog
 entirely of wood covered with corrugated iron. It is
 laid out in a very simple plan
 There are 4 rooms & a passage running
 2 windows & a stove in one corner. The
 10 yards distant for the sea, & as the ground
 is continually struck from the sea melting snow
 ed up about 3-ft in front. There
 is surrounded in front.



It is fitted with
 There is a little
 kind of heating
 apparatus

on last part
 We
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 when I go
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 , so
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 in the 2 rooms marked with
 the other

The Remarkable Archive Of E. H. Shackleton's Surgeon

25.

The Shackleton-Macklin Archive

SHACKLETON, Ernest H.; MACKLIN, Alexander Hepburne

1914-1922.

The extraordinary record of Alexander Macklin's service alongside Ernest Shackleton over a remarkable eight years, which saw him join two expeditions to the Antarctic, serve on the Western Front, and head to the Arctic with the North Russia Expeditionary Force. Comprising unpublished manuscripts, autograph letters, original expedition contracts, photographs and a host of other material. [42894] £50,000

Dr Alexander Macklin wrote to E. H. Shackleton on the 23rd April 1914, seeking to join The Imperial Trans-Antarctic Expedition as a surgeon. The two letters from Shackleton of May 1914 are in response to his application and about the arranging of an interview, and the employment contract of 21st July 1914 confirms Macklin's appointment and notes his salary of £200 per annum.

The story of the Endurance expedition up until the destruction of the ship is covered comprehensively in Macklin's own unpublished account, present here in manuscript and typescript. Additional colour is added to the early stages of the expedition by the long letters he wrote to his parents from South Georgia, written throughout November 1914.

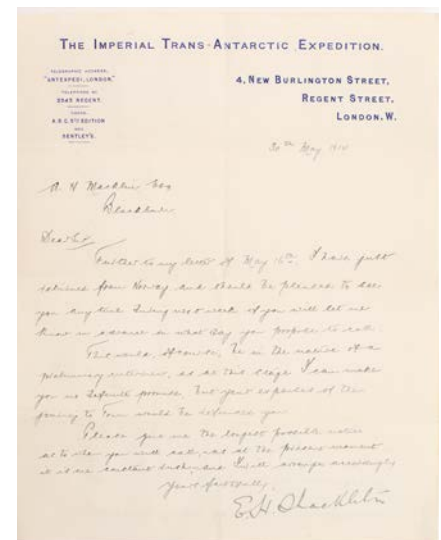
Although surgeons typically had little medical work to do on Antarctic expeditions, the Endurance was an exception. When they had reached Elephant Island Rickinson had a heart condition, Blackborow had gangrene requiring amputation, Hudson was having a nervous breakdown, and Kerr had a tooth removed without anaesthetic; to say nothing of the repeated cases of frostbite. Despite this, Macklin and his fellow surgeon James McIlroy, kept all of their men alive

On his return to Britain, Macklin immediately offered his services to the War Office, and served on the Western Front and in Italy, before following Shackleton and other Endurance colleagues to the Arctic circle with the North Russia Expeditionary Force. Shackleton was commissioned as a "temporary major while specially employed" to oversee the supply of Arctic equipment to troops in Murmansk. In this Arctic adventure he was joined by his Antarctic colleagues of Macklin, Joseph Stenhouse and Frank Worsley. The archive contains some of Macklin's original orders, letters referring to his service, and a complete autograph manuscript titled *Influenza Among The Lapps*, a medical study on the spread of the disease in the region during wartime. For his service in North Russia, Macklin was awarded the OBE in February 1920.

The following March Macklin returned to Shackleton's service for what would become his final voyage, The Shackleton-Rowett Expedition of 1921-2. In the archive is a carbon of a letter from Macklin to Shackleton dated 31st August 1921 in which he provides his full particulars for the expedition, including his education, previous experience and military service, and salary. Also present is Macklin's full contract for the expedition, an attractively printed document, sewn with green string in the manner of the Aurora Australis. It is signed by Shackleton and Rowett, and witnessed by their solicitor. The fourteen photographs of the expedition show Shackleton on the Quest, the ship in St Catherine's Docks and at sea, and Macklin on the foremast.

Significant original material relating to the Golden Age of Antarctic Exploration is rare, even in isolation. Extensive collections such as this, spanning letters, contracts, photographs, manuscripts and typescripts are most uncommon, and gives the record of an extraordinary Antarctic career.

A comprehensive catalogue detailing the full contents of the archive is available on request.



MARCEL PROUST
 SWANN'S WAY
 TRANSLATED BY C. K. SCOTT MONCRIEFF
 VOLUME ONE.

"But MARCEL PROUST is one of my
 prejudices. To say that his first two
 books, 'Swann' and 'Les Jeunes Filles,'
 have given me more exquisite pleasure
 than anything in modern French litera-
 ture would not be enough—I should
 have to say, in all modern literature."
 —Mr. A. R. WALKLEY, in *Patriotic and
 Prejudice*.

MARCEL PROUST
 SWANN'S WAY
 TRANSLATED BY
 C. K. SCOTT
 MONCRIEFF
 VOL. TWO
 7/6
 NET
 CHATTO &
 WINDUS

MARCEL PROUST
 WITHIN A
 BUDDING
 GROVE
 TRANSLATED BY
 C. K. SCOTT
 MONCRIEFF
 VOL. ONE
 7/6
 NET
 CHATTO &
 WINDUS

MARCEL PROUST
 WITHIN A
 BUDDING
 GROVE
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 C. K. SCOTT
 MONCRIEFF
 VOL. TWO
 7/6
 NET
 CHATTO &
 WINDUS

MARCEL PROUST
 The GUER-
 MANTES
 WAY
 TRANSLATED BY
 C. K. SCOTT
 MONCRIEFF
 VOL. ONE
 7/6
 NET

MARCEL PROUST
 The GUER-
 MANTES
 WAY
 TRANSLATED BY
 C. K. SCOTT
 MONCRIEFF
 VOL. TWO
 7/6
 NET

MARCEL PROUST
 THE SWEET

CITIES OF
 THE

PH

It is with pleas
 announce the p
 complete transla
 novel *A la Rec*
 by the QUARTE
 cant of contemp
 work, originally
 Moncrieff, has
 called *Time Reg*
 Full particulars
 overleaf, and, to
 would also recom
 tribute by various
 essay by Samuel
 Series, 2s. net).

CHAT
 97 & 99 St.

MARCEL PROUST

THE CAPTIVE

TRANSLATED BY
C. K. SCOTT MONCRIEFF

570 pages 15s

This volume, published in French with the title 'La Prisonnière,' continues the long novel, 'A la Recherche du Temps Perdu,' the earlier volumes of which have already appeared as 'Swann's Way,' 'Within a Budding Grove,' 'The Guermantes Way,' and 'Cities of the Plain.'

THE CAPTIVE will be followed later by translations of the remaining books:



PROUST

...ure that Messrs. Chatto & Windus
...ublication under their imprint of the
...tion of Marcel Proust's tremendous
...cherche du Temps Perdu, described
...RLY REVIEW as "the most signifi-
...porary works of literature." This
...undertaken by the late C. K. Scott
...been completed—in the volume
...ined—by Mr. Stephen Hudson.
...of the entire work will be found
...students of Proust, the publishers
...mend Marcel Proust: an English
...writers (6s. net) and Proust: an
...Beckett (in The Dolphin Book

CHATTO & WINDUS
Martin's Lane, London
W.C. 2

Dear Mr. Ramon Fernandez

In a long time I have been following your articles in the N.R.F. and other French and foreign periodicals with cumulative interest. Your name has represented to me all that is most penetrating, illuminating, strong and constructive in French criticism which triumphantly maintains its pre-eminence in world letters & literature. And now, not only can I congratulate myself on the privilege of your acquaintance, I have the great encouragement of knowing that my modest literary effort has met with your approval.

I thank you this translation feeling that there is no critic whose sanction could have a greater, if as great a value for me.

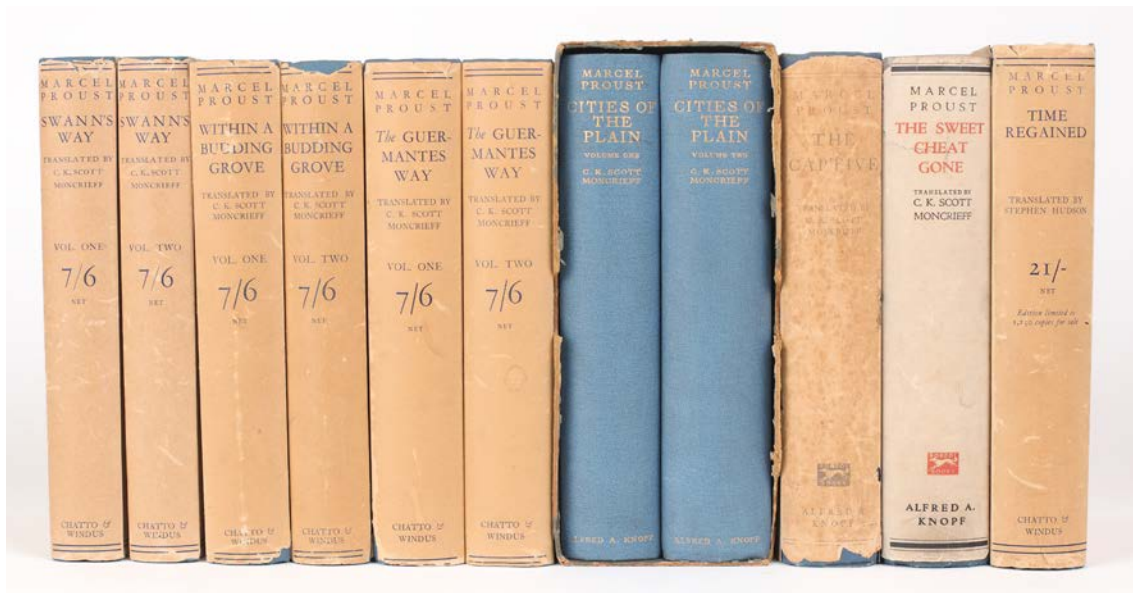
As I told you, I have sought more than to translate Proust. I have endeavored to interpret him to those who cannot do so for themselves, if my conviction that no translation of a great writer's prose has a true validity unless it is interpretative were to be vindicated on your authority, I should be fortunate indeed.

With deep regard and admiration

Yours sincerely

Stephen Hudson
(S.S.)

London 12th May '31.



An Extraordinary Set Of The First English Proust, Complete In Unrestored Dustwrappers and Slipcase

26.

Remembrance Of Things Past

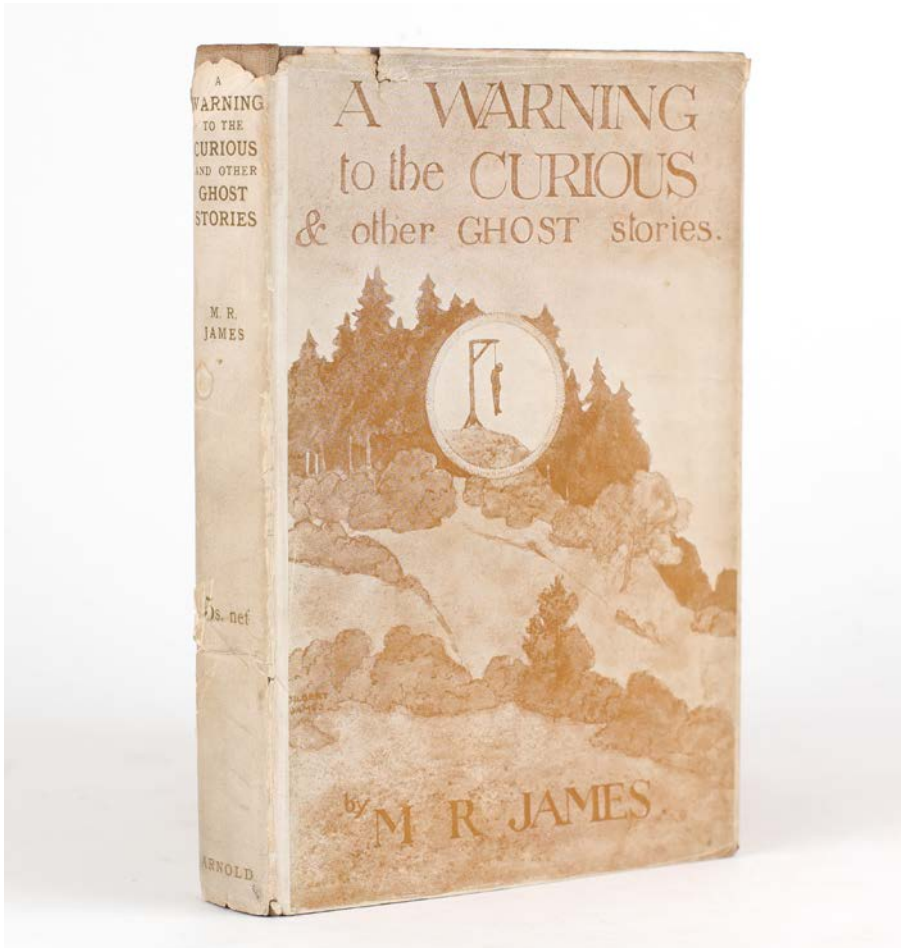
PROUST, Marcel

Chatto & Windus / Knopf, 1922-1931. Seven works in eleven volumes, all first English language editions. Each volume in original blue cloth lettered in gilt, in original cream printed dustwrappers, apart from *Cities of the Plain* which is in its original slipcase, having not been issued in dustwrappers. *Cities of the Plain* is number 1943 of 2230 sets. *Time Regained* is one of 100 not for sale copies (from a total edition of 1350) and is inscribed at length by the books' translator, Sidney Schiff, to the noted French literary critic Ramon Fernandez. A fine set in very good to near fine dustwrappers, spines slightly tanned with light wear or the occasional small chip to the spine ends or corners, but all entirely unrestored. A truly exceptional set and very rare in such a complete state. [42885] £50,000

A superb set of the English translation of Proust's magnum opus, *A La Recherche du Temps Perdu*, widely regarded as the twentieth century's most influential, even definitive, novel.

The novel's fame and influence in England is mainly due to the translation made by Charles Scott Moncrieff, the first volume being issued a few months before Proust's death in 1922 and continuing until Moncrieff's own death in 1930, by which time he was part way through translating the final volume, which was completed by Sydney Schiff under the pseudonym, Stephen Hudson. The work's influence on modernism and the development of the novel is hard to overstate: many techniques which were to become a staple of the twentieth century, such as the extensive use of the interior monologue or the stream of consciousness style have their origins in this work.

Between approximately 1,000 and 2,500 copies of each of the volumes of the translation were issued, making complete sets uncommon and almost inevitably found without dustwrappers. Sets in dustwrappers, particularly unrestored and so well preserved are very rare indeed.



M. R. James's Final Collection Of Ghost Stories

27.

A Warning To The Curious

and other Ghost Stories

JAMES, M.R.

Arnold, 1925. First edition. Original light brown cloth lettered in dark brown in rare pictorial dustwrapper. A near fine copy in a very good dustwrapper which has light chipping to the head of the spine and a couple of closed tears and associated fraying to the rear joint. [42806] £6,000

James' fourth and final collection of ghost stories. The first edition appears to have been published in smaller numbers than his earlier work and is particularly uncommon in its dustwrapper.



Lawrence's Own Proof Copy

28.

*The Seven Pillars Of Wisdom**A Triumph*

LAWRENCE, T. E.

Privately Printed for the Author, 1926. The author's own pre-publication proof copy of *The Seven Pillars Of Wisdom*. Quarto (trimmed by the binder to 233 x 180 mm from the usual size of 254 x 190 mm). Original black pigskin specially bound for the author, plain white endpapers, black edges. Housed in a custom brown morocco folding case by Sangorski & Sutcliffe. Bound, as usual for proof copies, without the 66 plates or maps, but with the woodcut illustrations in the text (some imperfectly printed) found in regular copies. It does contain the very rare Blair Hughes-Stanton woodcut illustrating the dedicatory poem, printed on heavier stock than the india proof paper used in the other four recorded copies containing it, trimmed and pasted to the front free endpaper verso. A very good copy indeed, extremities lightly rubbed. [42974] £97,500

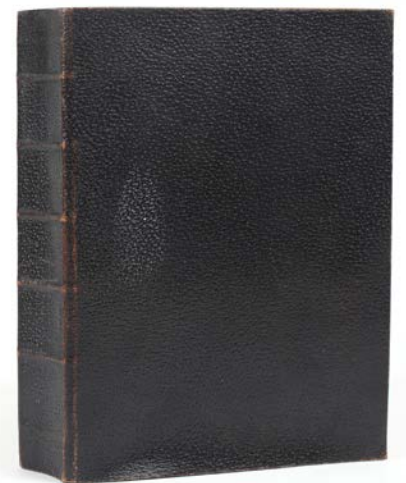
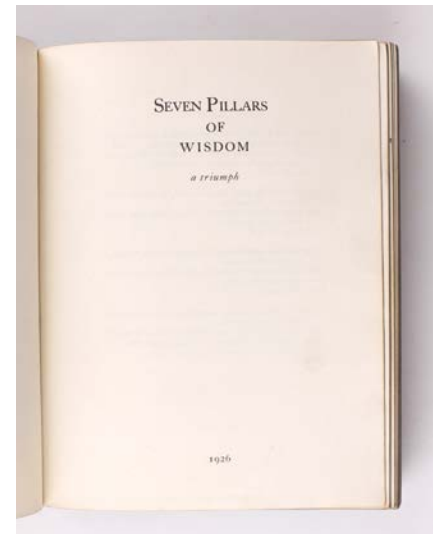
The author's own proof copy, which was later given by him to George Bernard Shaw's wife, Charlotte, containing several annotations, including an ink curl mark at the foot of pages 119, 176, and 536, a large pencil mark on the inner margin of page 525, and the pencilled word "extra" on the inner margin of page 527.

This is the copy described by O'Brien: "One copy (23.3 x 18.8 cm) bound in black pigskin, all edges black, with no plates. Thought to be Lawrence's proof copy."

That this is Lawrence's own proof has been confirmed by his correspondence with Charlotte Shaw, published after O'Brien's bibliography. Lawrence had nine proof copies prepared from spoiled sheets, including one sent to himself as "A/C Shaw". Before Lawrence left for India at the end of 1926, he gave this proof to Charlotte Shaw, but asked her to return it to him. On his recall from Miramshah in 1929, Charlotte asked to borrow it again, wanting a manageable copy to read during a trip to Italy. In a letter of 18 March 1929, Lawrence writes: "Yes, it would be easy to cut down the S.P. into a smaller and handier size... but imagine anyone wanting it 'handy to read'. Sounds like a bed-side book... There is no vandalism in connection with modern books: and personally, if I could afford it, and wanted it, I wouldn't hesitate to have a 1st Folio Shakespeare cut up into separate plays for my private reading."

In order to lend it to her, Lawrence retrieved it from Charles Douglas St Leger, a partner at Sir Herbert Baker's office, where the first draft of *Seven Pillars* was written. In a letter of 12 April 1929, he reassures Charlotte: "Of course you shall have the cut-down S.P. and any other S.P. you want! You were one of the architects. I hope St. Ledger [sic] will bring it round to you in time."

The relationship between T. E. Lawrence and Charlotte Shaw has been described by Rhoda Nathan as "a species of spiritual love affair, overcoming the 20-year gap in age and the disparity of their upbringing and life patterns". When Lawrence sent the first draft of his lengthy manuscript to Bernard Shaw asking for editorial advice, Shaw replied he had no time, but Charlotte declared herself to be "mad keen" to read it. She wrote to Lawrence on 31 December 1922 in fervent encouragement: "Now is it conceivable, imaginable, that a man who could write the *Seven Pillars* can have any doubts about it? If you don't know it is a 'great book' what is the use of telling you so... It is one of the most amazingly individual documents that has ever been written: there is no 'style' because it is above and beyond anything so silly".



WINNIE-THE-POOH

A. A. MILNE

NOW WE ARE SIX

A. A. MILNE

THE HOUSE AT POOH CORNER

A. A. MILNE

*The Rarest And Most Luxurious Issue Of The Winnie
The Pooh Books, Each One Of Twenty Copies In Vellum*

29.

Winnie The Pooh

MILNE, A.A.

Methuen, 1926. First edition. Number 7 of 20 copies of a special deluxe, large paper edition, printed on japon and bound in vellum, signed by both Milne and Shepard. Illustrated throughout in line by E.H.Shepard, with fold-out map to rear. A very good copy indeed, the vellum a little bowed with a few light marks and slight browning to the page edges. [42984] £39,500

The most luxurious and most limited issue of the Winnie The Pooh books.

30.

Now We Are Six

With Decorations by Ernest H. Shepard

MILNE, A.A.

Methuen & Co., 1927. First edition. One of only 20 copies of a special deluxe, large paper edition, printed on japon and bound in vellum. This copy is issued out of series and inscribed "This is a presentation copy for C. W. Chamberlain Esq.", before being signed by Milne and Shepard. Illustrated throughout by Ernest H. Shepard. A fine copy. [42986] £27,500

An exceptional copy of the most luxurious and most limited issue of the Winnie The Pooh books.

PROVENANCE: C. W. Chamberlain (presentation inscription), an employee at Methuen and correspondent of Milne's; Mary Duke Trent (bookplate to front pastedown).

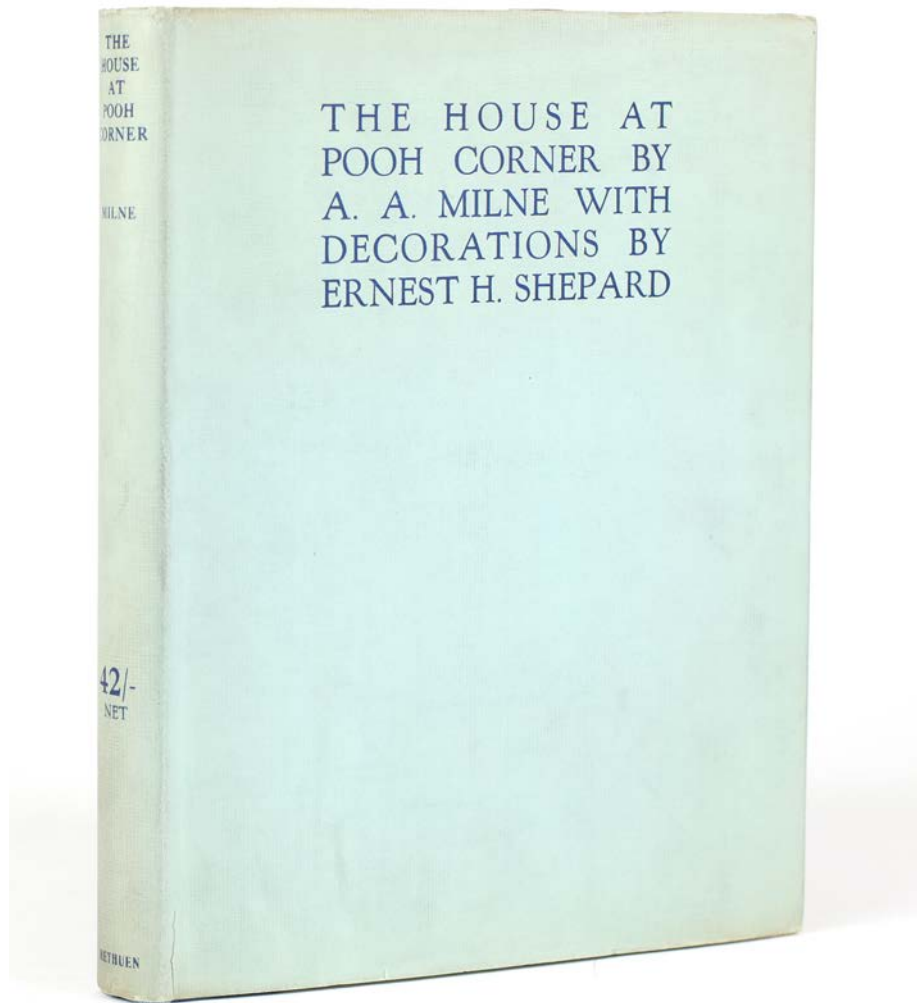
31.

The House At Pooh Corner

MILNE, A.A.

Methuen, 1928. First edition. Number 15 of 20 copies of a special deluxe, large paper edition, printed on japon and bound in vellum, signed by both Milne and Shepard. Illustrated throughout by E. H. Shepard. A fine copy, vellum slightly bowed. [42985] £35,000

An exceptional copy of the most luxurious and the limited issue of the Winnie The Pooh books.



One Of Just 350 Deluxe Large Paper Copies

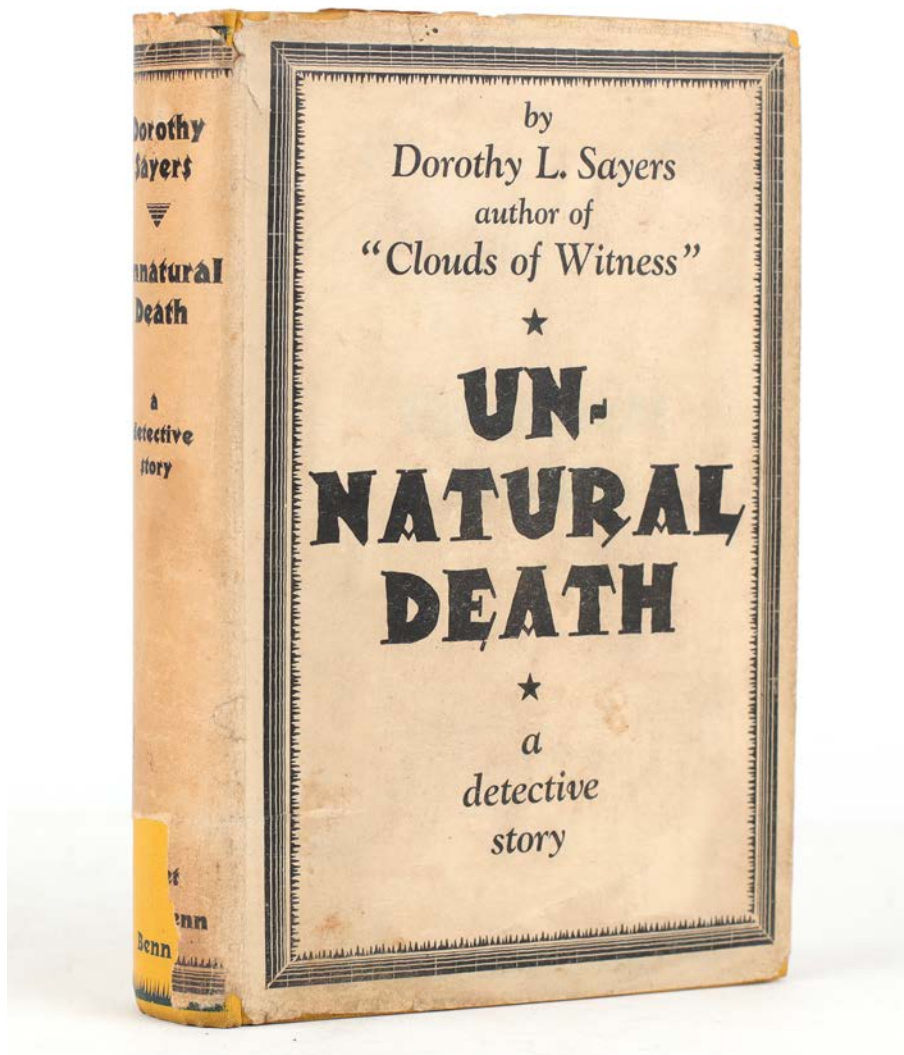
32.

The House At Pooh Corner

MILNE, A.A.

Methuen, 1928. First Deluxe edition. 8vo. Number 136 of 350 large paper copies, signed by Milne and Shepard, and printed on handmade paper. Original quarter cloth over paper-covered boards, in the original dustwrapper. Illustrations throughout in black and white by E. H. Shepard. A fine, unopened copy, in a fine dustwrapper, clean and crisp, with just a short closed tear to the base of the spine. [42978] £8,750

The second story book to feature Winnie the Pooh and friends, this is where Tigger first appears.



Exceptional Rarity From The Golden Age Of Detective Fiction

33.

Unnatural Death

SAYERS, Dorothy L.

Benn, 1927. First edition. Original bright yellow cloth with black border and titles in buff dustwrapper printed in black. A fine copy in a very good dustwrapper which lacks a 35x20mm section from the base of the spine and some surface wear to the head of the rear panel resulting in minor loss, but is otherwise complete and well preserved.

[42579]

£12,500

The author's third Peter Wimsey novel, one of only 1000 copies of the first edition. Exceptionally rare in dustwrapper.

Gilbert A5.a.i

Waugh's Brilliant Debut, In A Fine Jacket Of His Own Design

34.

Decline And Fall

WAUGH, Evelyn

Chapman & Hall, 1928. First edition. Original red and black patterned boards lettered in gilt, in green pictorial dustwrapper designed by the author. Six full page line drawings

by the author. A fine copy with a little foxing to the page edges and preliminaries in a very good dustwrapper indeed, which shows the almost inevitable fading to the spine and a tiny chip to the spine label. Short closed tear to the base of the front joint, but an otherwise bright and crisp copy, free from the splits and wear to which this dustwrapper now seems prone. [42729] £15,000

The author's brilliant first novel, described by Connolly as "anarchic and experimental, surely one of the wittiest and most original of first novels."

Waugh's Most Ambitious Novel

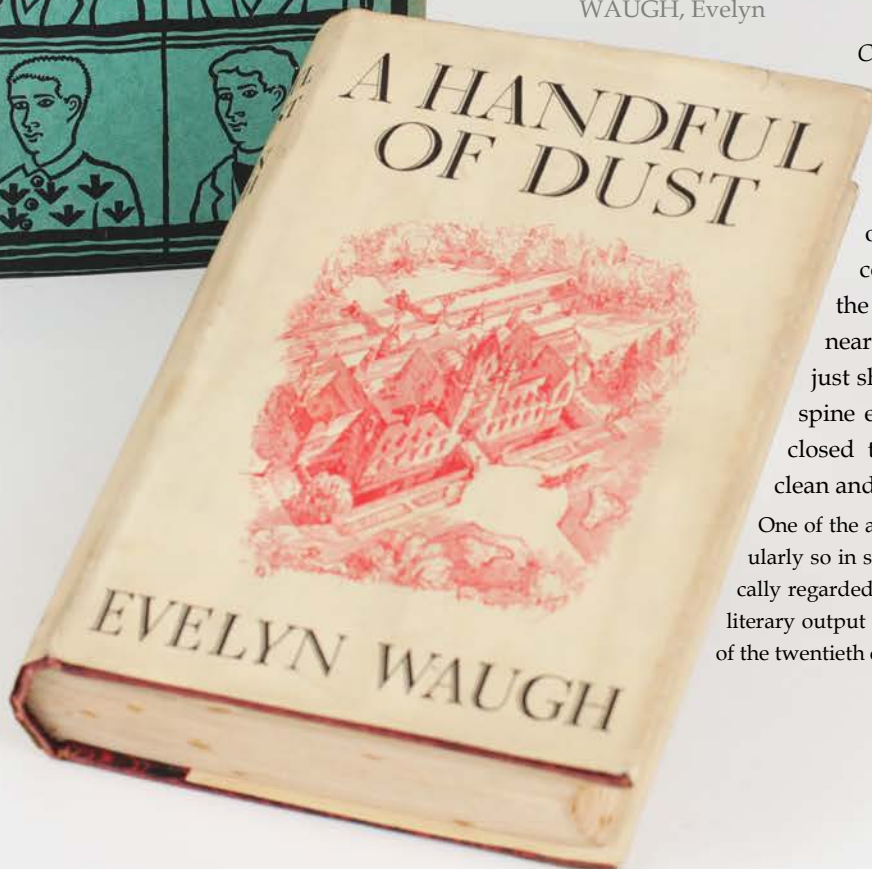
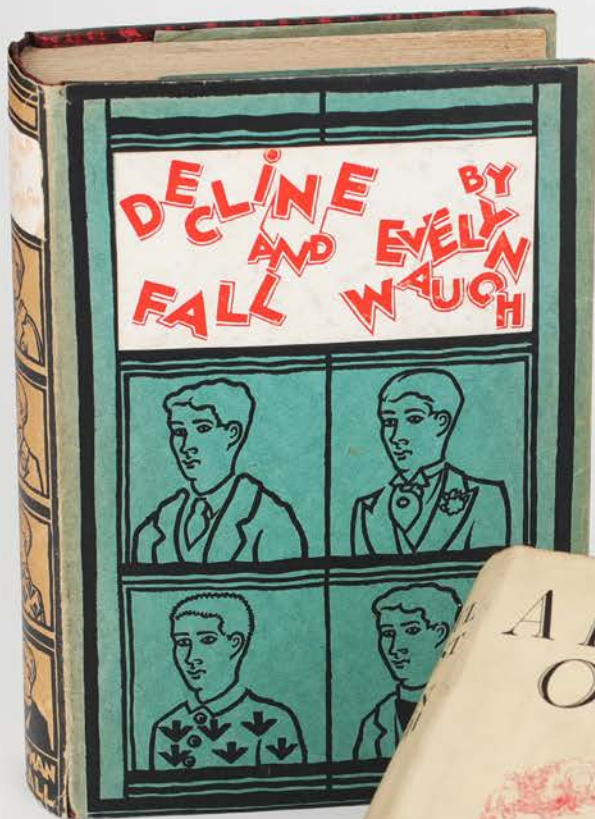
35.

A Handful Of Dust

WAUGH, Evelyn

Chapman & Hall, 1934. First edition. Original marbled cloth in pictorial dustwrapper in black and red. Frontispiece sketch of Hetton Abbey. A fine copy, with a little foxing to the page edges, in a superb, near fine dustwrapper which just shows a trace of wear to the spine ends and a couple of short closed tears, but is uncommonly clean and crisp. [42578] £19,500

One of the author's scarcest books, particularly so in such a fine dustwrapper. Critically regarded as the high point of Waugh's literary output and as one of the great novels of the twentieth century.



*One Of 50 For Private Distribution,
Inscribed For Penelope Betjeman*

36.

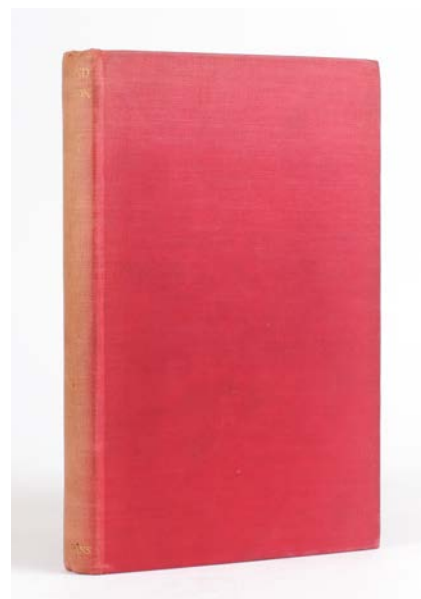
Edmund Campion

WAUGH, Evelyn

Longmans, 1935. First edition, limited issue. Number 38 of 50 copies "for private distribution". Inscribed by Waugh for Penelope Betjeman on the front free endpaper, "Penelope with love from Evelyn". Publisher's red buckram with gilt titles to the spine. A very good copy, faded to spine. [42526] £4,500

An exceptional presentation copy.

Penelope Chetwode married Waugh's friend John Betjeman in 1933. Despite a decades long attempt to convert John from Anglicanism to Catholicism, Waugh never could convince him to, though Penelope did convert in 1948.



Inscribed For John And Penelope Betjeman

37.

A Little Learning

The First Volume of an Autobiography

WAUGH, Evelyn

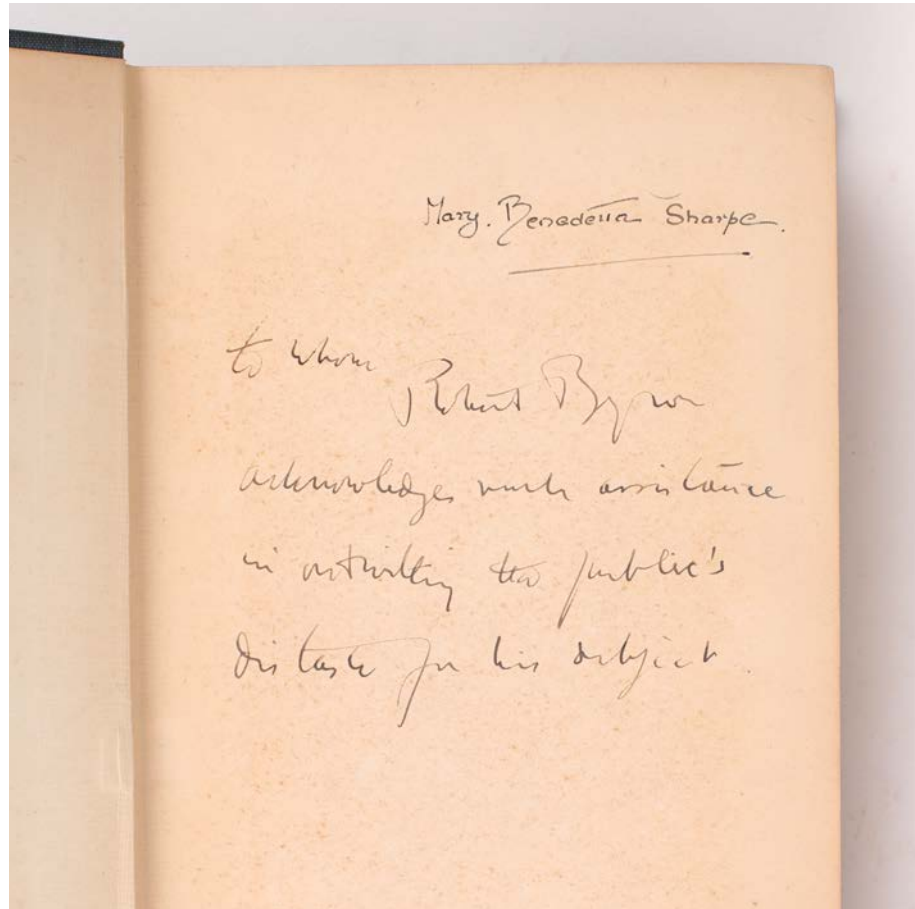
Chapman & Hall, 1964. First edition. Grey boards lettered in silver, in original dustwrapper. Inscribed by Waugh for John and Penelope Betjeman on the front free endpaper, "For John & Penelope, with love from Evelyn, 10th Sept 1964". With an annotation in Betjeman's hand to p. 192, indicating that Waugh's "friend of my heart" who he calls "Hamish Lennox" is in fact "Alistair Graham". A very good copy in a very good dustwrapper. [42525] £5,000

An exceptional association copy, uniting two of the most prominent British authors of the twentieth century.

Waugh and Betjeman met at Oxford, and Waugh remained friends and correspondents with him and his wife Penelope. Penelope was very much Waugh's muse when he wrote *Helena* (1950), and Waugh confided in a 1945 letter to Betjeman, "I am writing her life under the disguise of St Helena's". When Betjeman wrote of his enjoyment of the novel on publication five years later, Waugh replied, "It is you & six or seven others whom I seek to please in writing".

The initial volume of Waugh's autobiography documenting his youth and education. His death two years after this publication meant that his autobiography was never completed.





"The Public's Distaste For His Subject"

38.

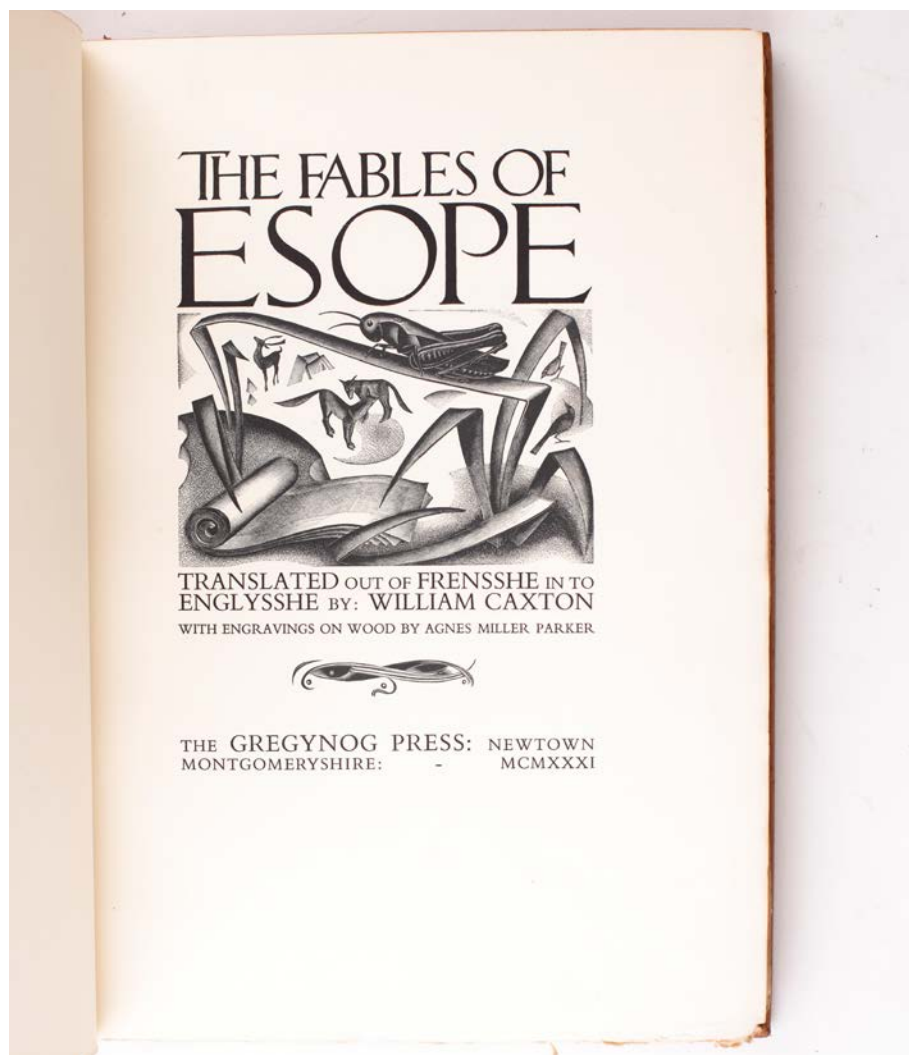
The Byzantine Achievement

An Historical Perspective, A.D. 330-1453

BYRON, Robert

George Routledge & Sons Ltd., 1929. First edition. 8vo. Publisher's blue cloth with gilt lettering and decorations. Author's presentation copy, inscribed by Byron underneath Mary Benedetta Sharpe's ownership inscription, "to whom Robert Byron acknowledges much assistance in intuiting the public's distaste for his subject." Black and white frontispiece, with fifteen further plates. A very good copy, spine a little dulled with some wear to the spine ends. [42528] £1,250

An uncommon presentation copy of Byron's third book. Despite the pessimism of Byron's inscription, inspired no doubt by the initial lacklustre sales, *The Byzantine Achievement* is now credited with reigniting Western interest in Byzantine studies.



The Gregynog Aesop

39.

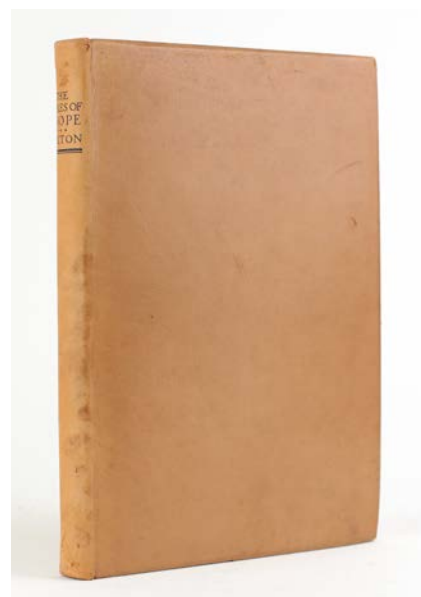
The Fables Of Esop

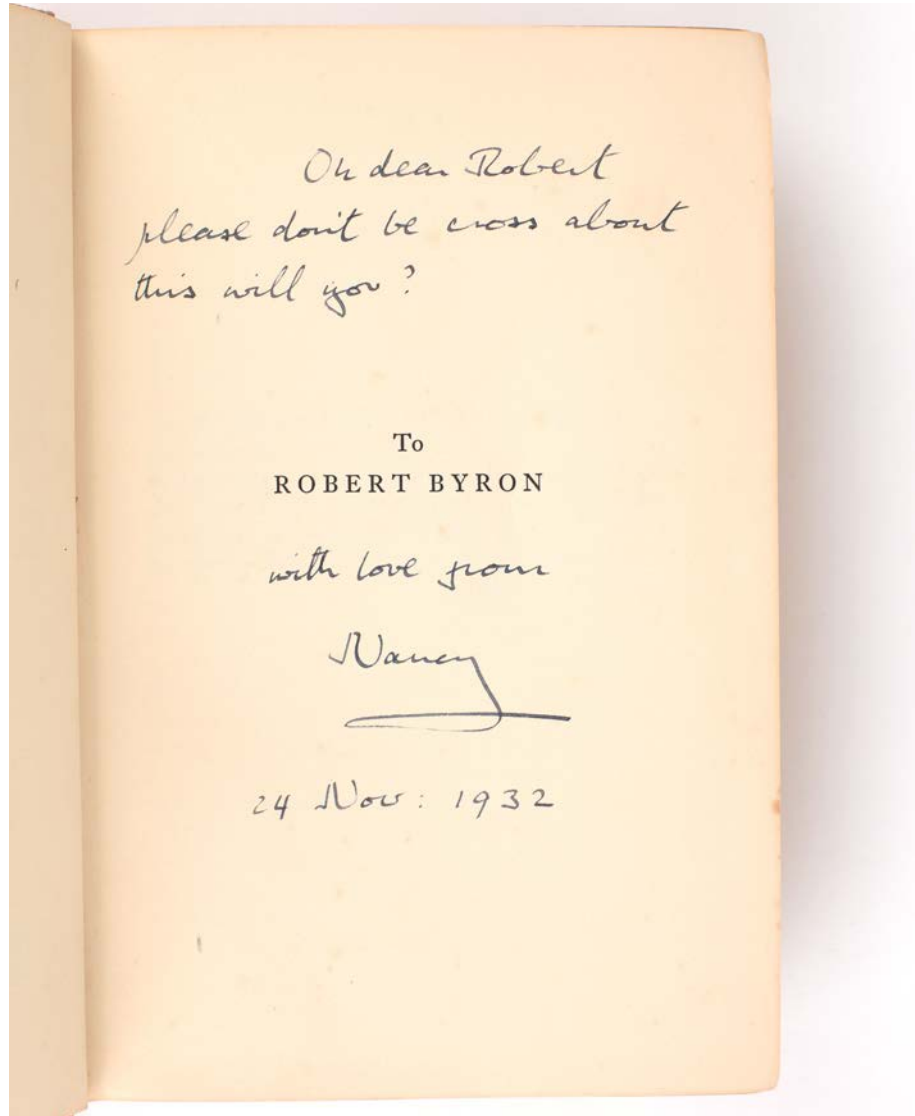
PARKER, Agnes Miller

Gregynog Press, 1931. The Gregynog Aesop. Folio. One of 250 copies, this apparently issued out of series with the limitation number clipped from the colophon. Bound at Gregynog in Welsh natural sheepskin with black lettering on the spine and printed on Barcham Green hand made paper in Bembo type. Thirty-seven illustrations engraved on wood by Agnes Miller Parker. A very near fine copy, uncommonly clean and fresh. The binding, with its soft sheepskin so prone to wear, shows only the lightest rubbing to the spine. [42713]

£7,500

An exceptionally nice example of one of the finest illustrated books produced by one of the finest presses of the Private Press movement.





The Dedication Copy, Inscribed For Robert Byron

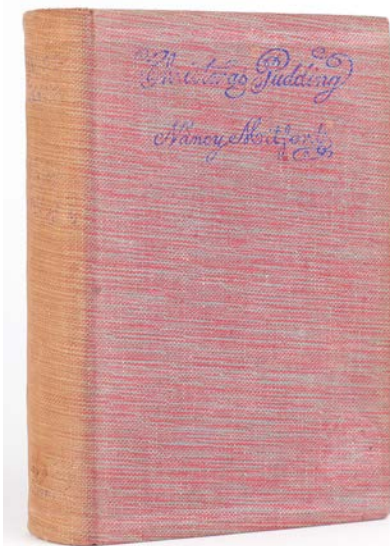
40.

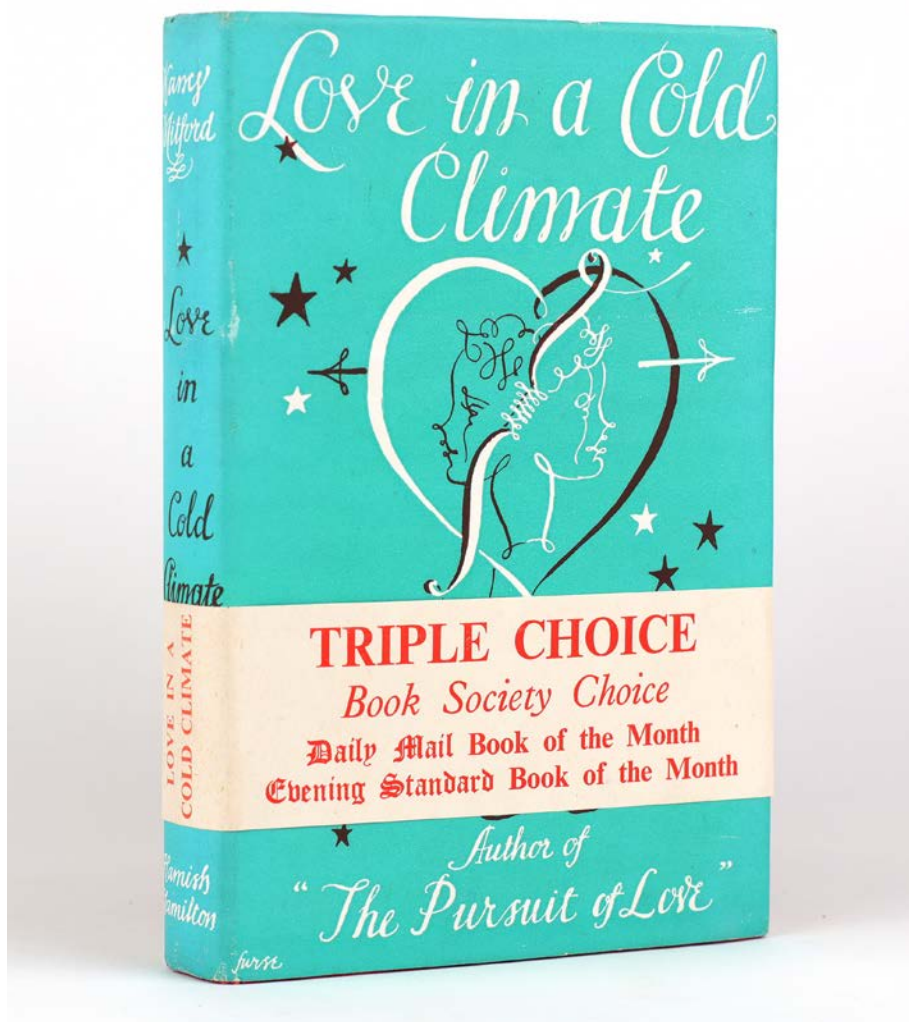
Christmas Pudding

MITFORD, Nancy

Thornton Butterworth, 1932. First edition. Publisher's red and grey speckled cloth, lettered in blue. The dedication copy, inscribed on the dedication leaf to Robert Byron "oh dear Robert please don't be cross about this will you? with love from Nancy 24 Nov : 1932" Frontispiece and twelve further Wauvian line drawings by Mark Ogilvie-Grant. A very good copy with the rear joint mostly split, but holding, and spine faded. [42619] £9,500

Mitford's second novel, described by Harold Acton, with careful ambiguity, as 'frolicsome'.





A Fine Example, In Pristine Dustwrapper

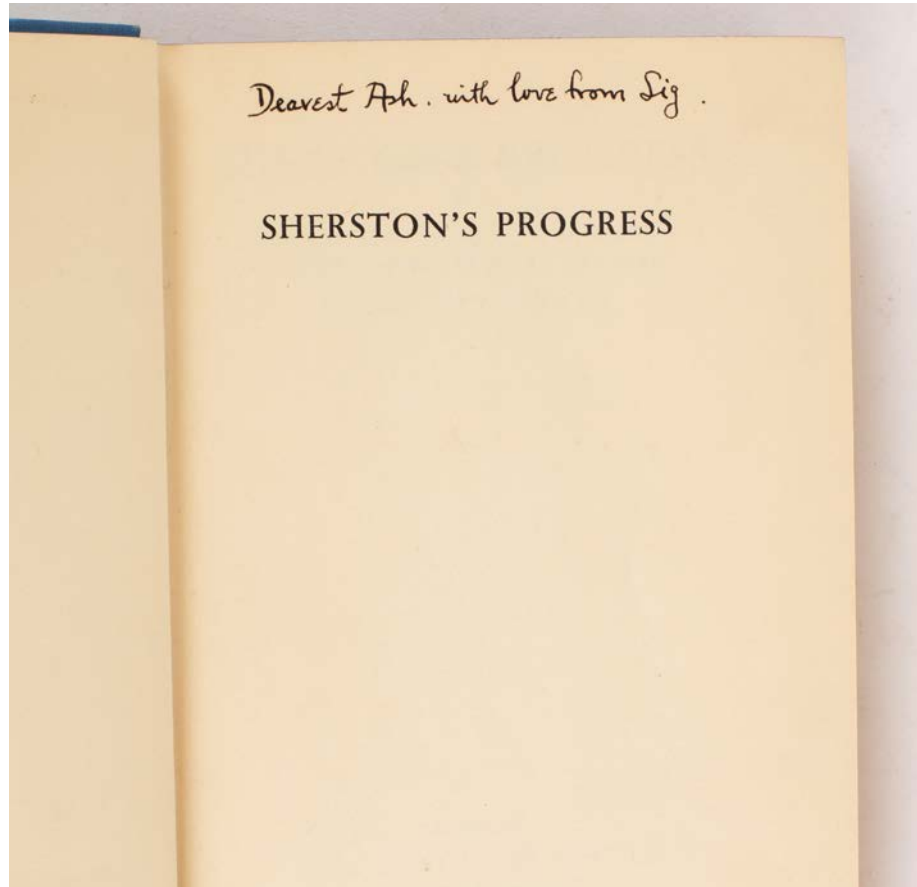
41.

Love In A Cold Climate

MITFORD, Nancy

Hamish Hamilton, 1949. First edition. Original red cloth with gilt titles to the spine in the pictorial dustwrapper by Furze with 'triple choice' wraparound band. A fine copy in a fine, crisp dustwrapper and band. An exceptional copy, seldom encountered in nice condition. [42618] £2,250

Love in a Cold Climate is the companion volume to Mitford's successful novel *The Pursuit of Love* (although the later sequel, *Don't Tell Alfred*, eventually made it a trilogy). Generally considered to be Mitford's best and funniest work.



Inscribed By Sassoon For His Mother

42.

Sherston's Progress

SASSOON, Siegfried

Faber & Faber, 1936. First edition. Publisher's blue cloth, lettered gilt. Inscribed by Sassoon for his mother on the half-title, "Dearest Ash, with love from Sig." A very good copy. [42554] £5,000

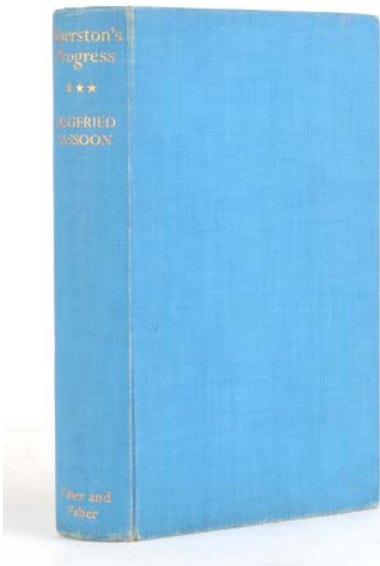
An exceptional association copy, inscribed by Sassoon for his mother Theresa Thornycroft.

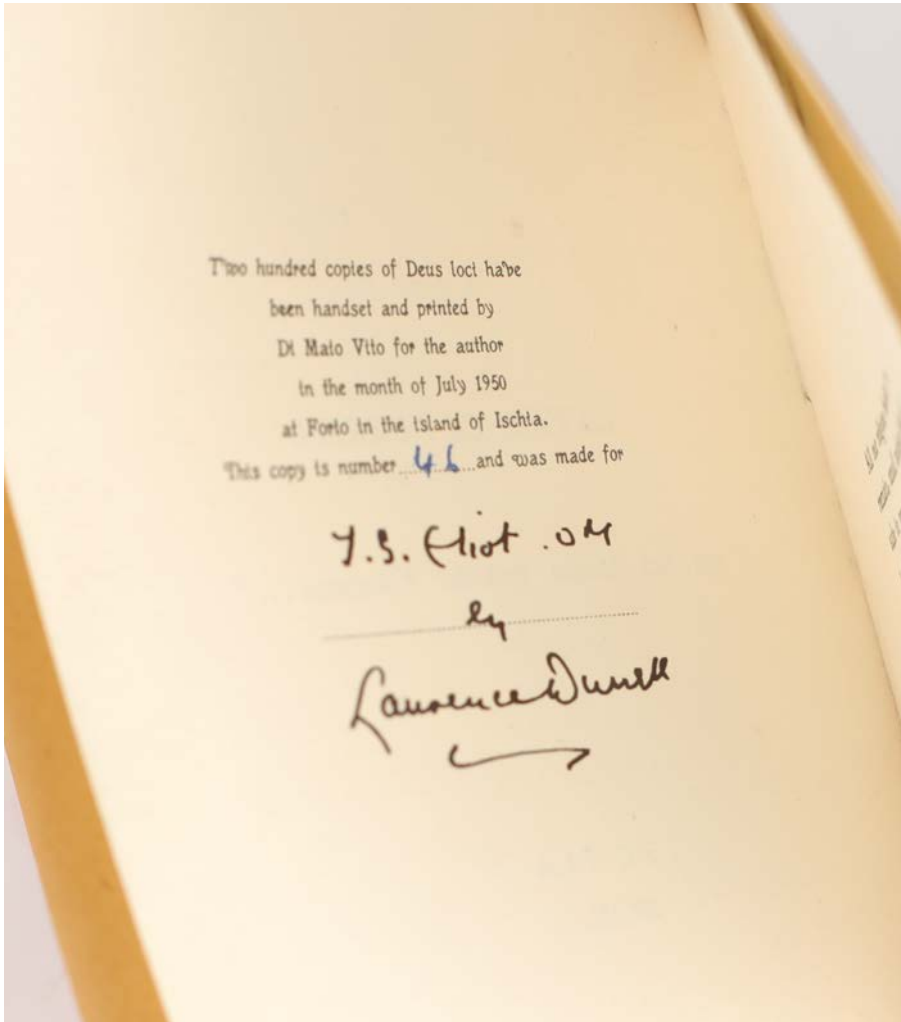
She is immortalised in the present autobiography and its preceding volumes, as the much loved and influential character of "Aunt Evelyn".

She was very fond of the series, writing of its first volume: "It is a masterpiece of prose. How you have preserved in a sort of amber made up of sunlight of the past years of dear old simple English life. That happy human time is gone". Sassoon responded to this letter by saying that it was "the greatest joy to me when you enjoy my writings".

Keynes A40a.

PROVENANCE: Georgina Theresa Thornycroft, 1853-1947, painter (authorial inscription); Siegfried Sassoon (Sotheby's, 15 October 1982, lot 46).





Inscribed By Durrell For T. S. Eliot

43.

Deus Loci

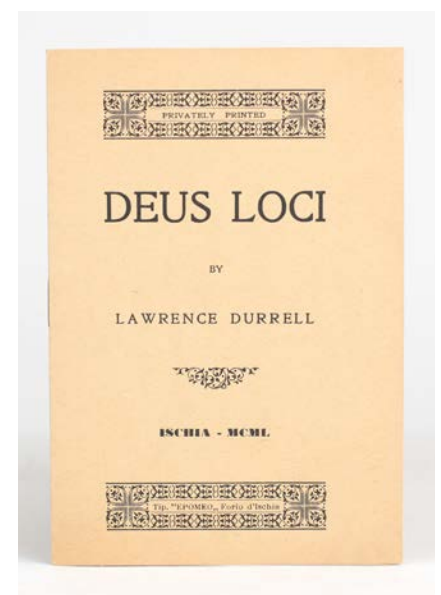
A Poem

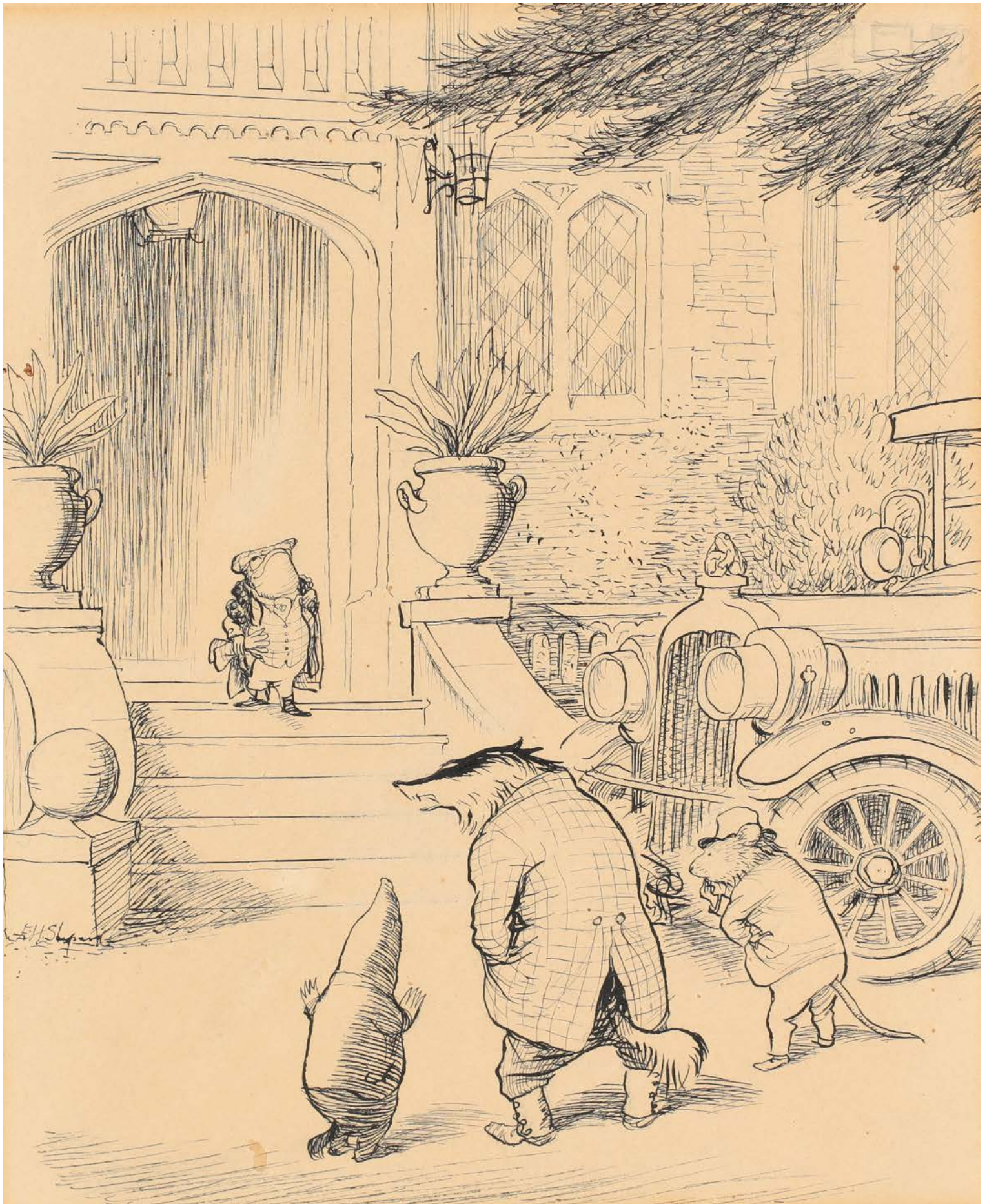
DURRELL, Lawrence

Privately Printed For The Author, 1950. First edition. Number 46 of 200 copies privately printed for the author. Inscribed by Durrell for T. S. Eliot to the colophon, "T. S. Eliot OM, by Lawrence Durrell". In the original paper wrappers. A fine, unopened copy. [42585] £6,500

An excellent association copy of a rare item.

T. S. Eliot played an important role in Durrell's literary career, and in 1937 recommended to his colleagues at Faber that they publish his first work, *The Black Book*. Although that book ended up being published in Paris, Eliot would go on to be Durrell's editor at Faber, with the firm publishing Panic Spring in 1938, and went on to publish the *Alexandria Quartet* among other works.





*One Of The Best Illustrations From E. H.
Shepard's The Wind In The Willows*

44.

"Mr Toad... came swaggering down the steps"

An original drawing from The Wind in the Willows.

SHEPARD, Ernest Howard; [GRAHAME, Kenneth]

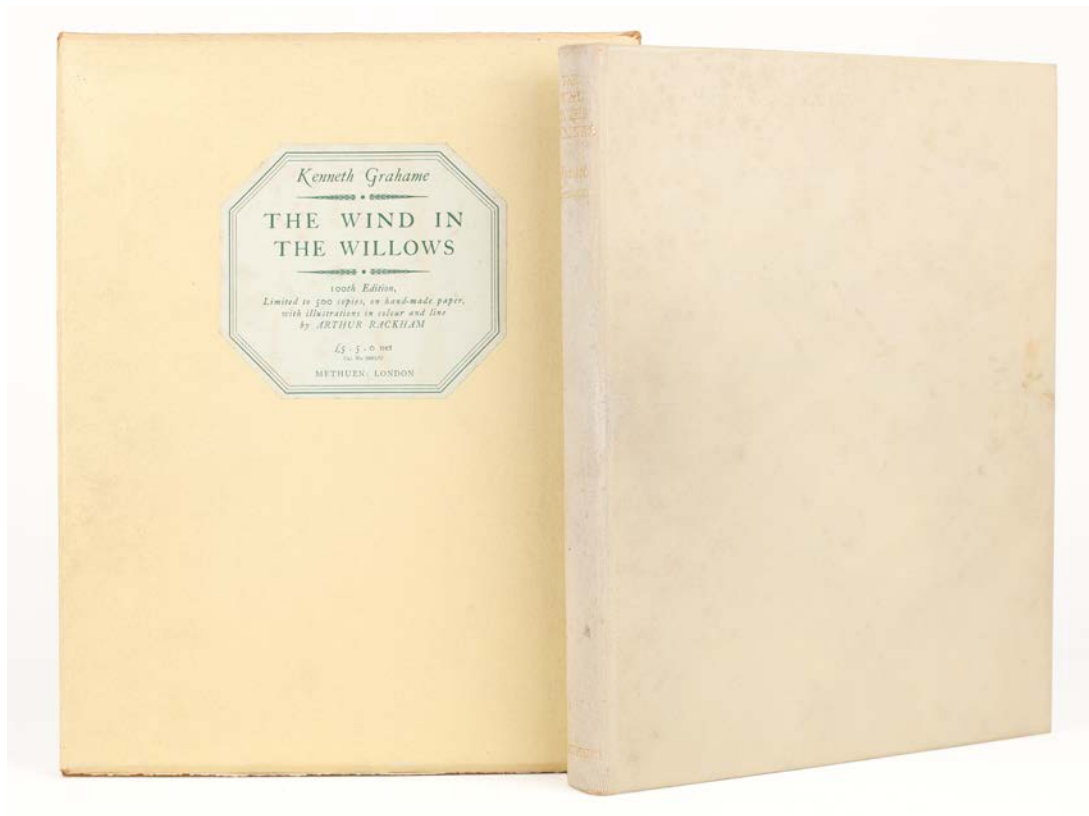
[1950]. 250 x 200mm. Original pen and ink drawing on artist's board for a full page illustration for *Wind in the Willows*, depicting all four of the principal characters outside the front portico of Toad Hall with the front of Toad's infamous motor car to the side. Signed within the drawing at the base of the steps, with pencil captions by the artist "swaggering down the steps / *Wind in the Willows* page 129/130 (Chapter VI)". The reverse of the board with Shepard's ownership inscription, "Original drawing the property of Ernest H Shepard Long Meadow Longdown. Guildford. Surrey.". Board slightly toned and occasional ink specks to background, but in generally excellent condition. [42953] £85,000

A fine, large detailed drawing depicting one of the iconic scenes from the book, of Toad being confronted by his friends as he attempts to take delivery of a new motor car.

Shepard's illustrations, which first appeared with the 1931 edition of the book, are those most associated with the work. In 1951 Methuen reissued the book, enhanced with six additional full page illustrations of which this is one.

This particular piece has become one of the most popular and often reproduced illustrations, from the work, perfectly capturing the essence of each of the principal characters. It is also one of only two full page illustrations to contain all four characters.

LITERATURE: Grahame, Kenneth *The Wind in the Willows* (Methuen, 1951) p132.



A.A. Milne's Copy of The Wind In The Willows

45.

The Wind In The Willows

With an Introduction by A.A. Milne.

RACKHAM, Arthur; GRAHAME, Kenneth

Methuen, 1951. First UK Rackham edition, the deluxe issue. One of 500 copies, this copy issued out of series and presented by the publishers to A. A. Milne, inscribed, "A presentation copy to A. A. Milne Esq, Out of series". Original full white calf lettered in gilt. Housed in the original publisher's slipcase. Twelve beautiful mounted colour plates with captions printed below, as well as many line drawings. A very good copy indeed, very slight surface wear to the spine. [42977] £6,750

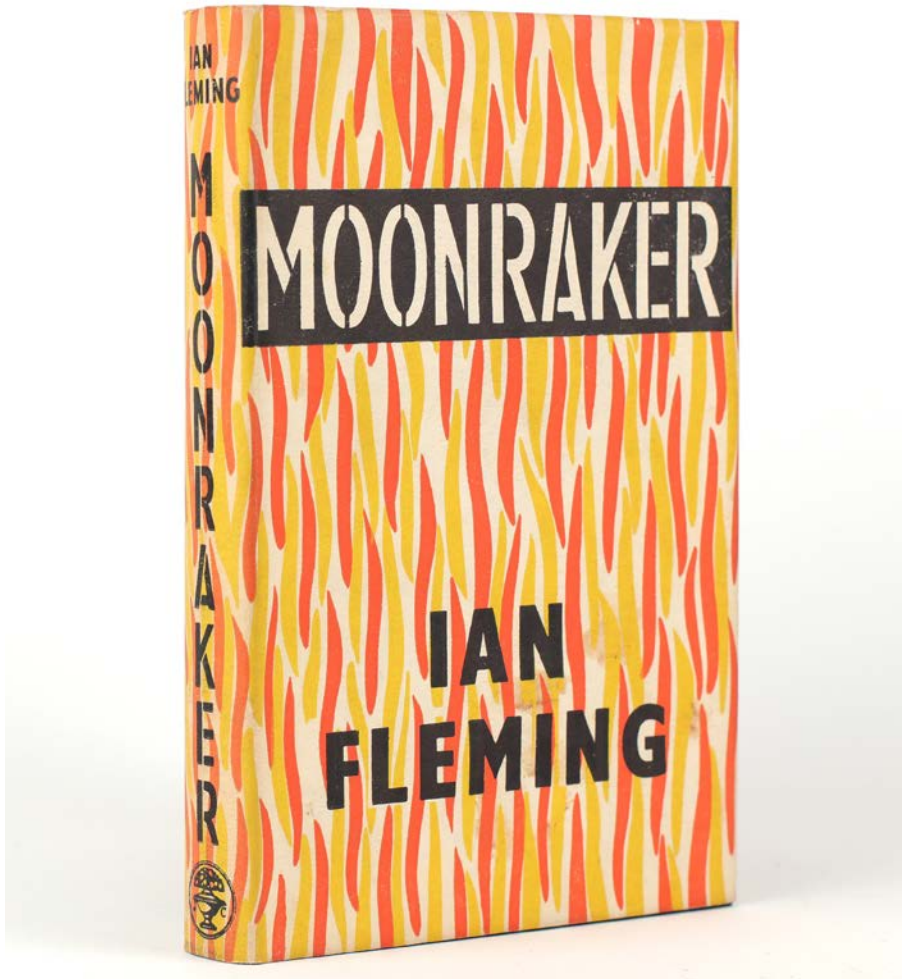
An exceptional association copy of the 100th edition of *The Wind In The Willows*, presented by the publishers to A. A. Milne, who contributed a new introduction for this edition.

Milne was a great supporter of the book and of Grahame, successfully adapting the story for the stage in 1929 with *Toad Of Toad Hall*. His introduction to the present volume is a tour de force, recommending the book without exception and beyond dispute, reminding the reader that if they do not like *The Wind In The Willows* it is not Kenneth Grahame's fault, it is their own.

By the time this book was published in 1951, A. A. Milne was its sole surviving contributor. Kenneth Grahame had been dead nearly twenty years, and Rackham had been dead twelve, leaving Milne's ownership as the greatest possible association copy of the book.

This book was first issued on October 8th, 1908, since when it has been reprinted in a variety of editions, illustrated and unillustrated, 99 times. This one hundredth edition, published in 1951, is printed on handmade paper and is limited to 500 copies of which this is number-

*A presentation copy to
A. A. Milne Esq
Out of the series*



The Third Bond Novel, Rare In Such Fine Condition

46.

Moonraker

FLEMING, Ian

Cape, 1955. First edition. Original black cloth with silver embossed titles, in striking 'flames' dustwrapper. A fine copy in a fine dustwrapper which is bright and crisp and, exceptionally, shows no meaningful fading to the spine. The front panel shows a couple of small, barely visible superficial stains, but withal an exceptionally well preserved copy. Housed in a clamshell case. [42886] £27,500

The third James Bond book, in which Fleming's well established narrative style grows in confidence, displaying his own brand of polished suspense. Cape's confidence in Fleming is evident as well, as 10,500 copies of the first edition were published, and the book is not intrinsically scarce. The materials used for the dustwrapper however (cheap, soft paper printed in orange and yellow, which fades, on a white background, which browns) means that to find it in fine condition is notably rare.





T.I.C. Records. Colour of folders. Top Secret, etc.
 Show passes - what colour - photo - taken
 Russian suitcases Eyzheiman - what for - what dislikes.
 Sexually prudish. When gets out - good food?
 clothes? cosmetics? hairs? cars etc. what
 dislikes? Tatianna Romanova. darling?
 Speak French?
 Learning to be a spy. for spies.
 Use numbers? or letters? for spies.
 What services did Russians think well of?
 Good teeth? bad? gold cpts? Steel?
 O de Cologne. M.V.D. stores. 20% discount.
 Russian revolver - automatic. Favourite foods - caviar etc.
 Drinks. where live dachas outside Moscow.
 4 rows of decorations - which?
 Code name of Istanbul centre.
 Good luck - bad luck - others.

John in Ivan's hands

Shersh part of MGB.
 Shersh killed Biria, Merkuz
 umiker until 1946, GOBLIDZ
 in Far East. KOBULOV - Col-g
 his arrest, abakumov. army
 wgp. unit. went to Rokadz
 Security in Georgia.
 BYVSHY - former people.
 brown red army officer. Blue
 double horizontal line bars.
~~SS~~ ^{-SS-} Sovetskennno Secretno

city pass as well as military pa
 nicknames
 "called Spies."
 automatic pistol - automat
 2 will nineties.

flat with mother in an
 SPASKAYA ulitsa first
 200 rooms. 1200 rooms
 man unities. cook in
 is a shop below home
 sport organizations sev
 service or ask abi
 fur coat. fox. he
 40 min for lunch. he
 smoke not well regarded

united sexually. no lipstick. Good
 19 G.B. Federal office to be held. 1 a week
 Gsch, Polish Angaran, East German,
 LYSENKO

Fleming's Notes For The Fifth Bond Novel

47.

Autograph Notes For From Russia With Love

FLEMING, Ian

[1955]. Notepad (275 x 198 mm) in stiff wrappers with the emblems of the International Criminal Police Commission (ICPC) and the Turkish Criminal Police Commission printed in dark blue to front paper wrapper and at head of each leaf. The initial three pages (rectos only) containing autograph notes in blue ink by Fleming. Together with a foolscap bifolium (336 x 210 mm) of lined paper, with a further three pages of autograph notes by Fleming in blue ink. The notepad in very good condition with a few light marks and two short closed tears to the wrappers. The bifoliate sheet shows a little spotting to the outside edge and a short closed tear at the edge of a central horizontal crease. Some pencilled notes to the documents from John Pearson's prior research.

[42582]

£97,500

Fleming's outline notes from attending the conference of International Criminal Police Commission, the precursor to Interpol, in Turkey in 1955, which he was to use as source material for *From Russia With Love*.

Fleming travelled to Istanbul in the company of Sir Ronald Howe (Assistant Commissioner of Scotland Yard) to cover the conference for the Sunday Times. Though Fleming commented later that the conference was rather boring- "The trouble with these policemen is that they have no idea what is really interesting in their jobs and regard criminal matters as really a great bore," (Letter to Admiral Godfrey, 1955).

Nevertheless, the notes show Fleming paying close attention to the intelligence community and especially the Russians. It would appear that the plot and characters of *From Russia With Love* had already taken meaningful form in Fleming's mind and that he went to the conference seeking the answers and details which would lend verisimilitude to his prose. The notebook contains a series of details on which he appears to be seeking clarification, including "Noise of telephone bell. Types of cigarettes, cigars. Black Sea villa - where, description, swear-words. In conversation-polite? Harsh?... Smells in Moscow... How to address Bela Kleb?... is tea brought into meetings?... Kleb uniform, Central records?... Russian girls love Englishman - what for - what dislikes. Sexually prudish".

Later, Fleming starts to build up character profiles for the novel. "Tatiana Romanova. darling? Speak French? Learning to be a spy..."

There is also a couple of paragraphs, struck through by Fleming, which found their way, almost verbatim, into chapters 14 and 19 of the final text of *From Russia with Love*.

"Kerim had a wonderfully warm dry handclasp. It was a strong Western handful of operative fingers. Not the banana skin handshake of the bazaars that makes you want to wipe your fingers on your coat-tails... Some ship going up the Bosphorus into the Black Sea prowled like in the night like something in a zoo, a sleepless animal"

The separate sheets give information on the history of the Russian Secret Service, "Smersh part of MGB... BYVSHY - former people... two rooms flat with mother in an M.G.B. house SA-DOYAYA-SPASSKAYA... 8 storey 2000 rooms 190 roubles per month...", and Russian culture, "no women smoke not well regarded. Hair very important. Puritanical sexually. No lipstick. Good clean nails... girls must have scent".

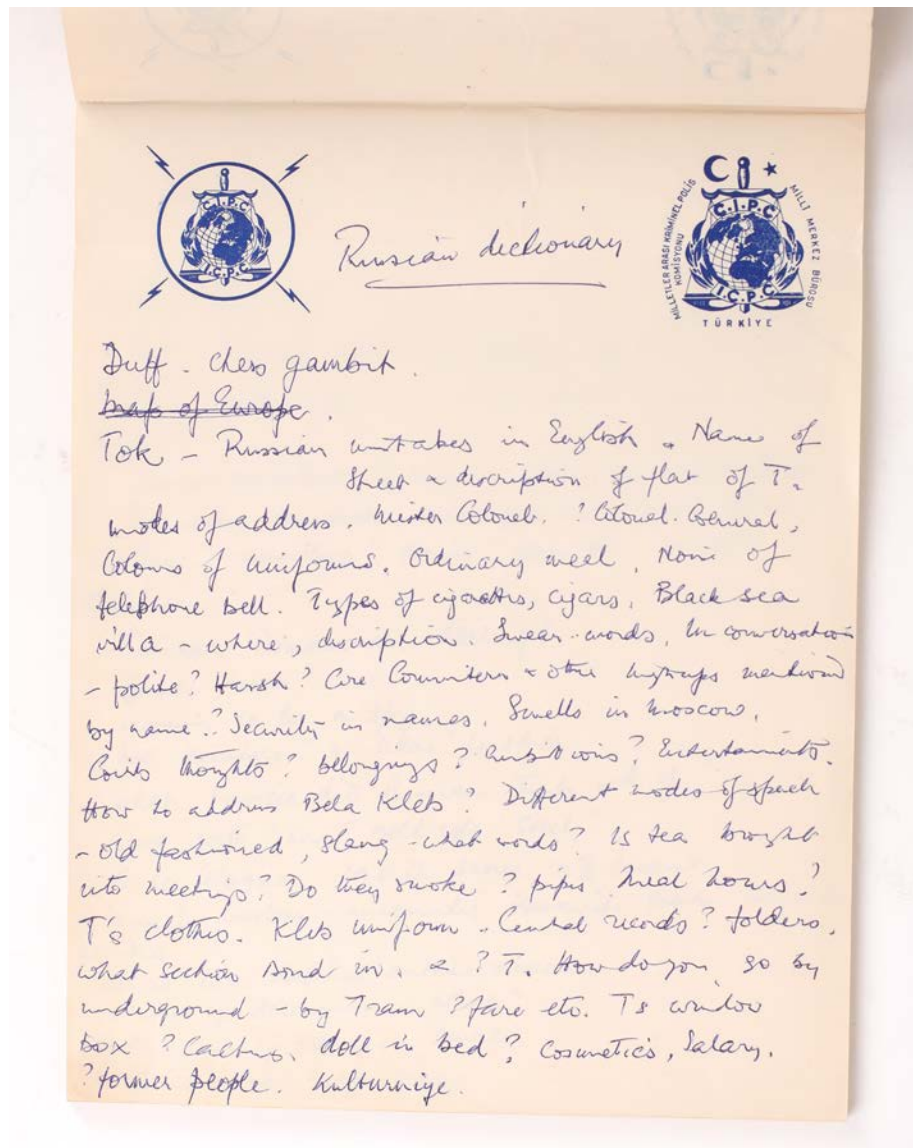
There are also some of the answers to the questions from the notebooks, "8 telephones, white high-frequency... hissing noise. soft bells... allow me - general. hold forward hand. dry + official

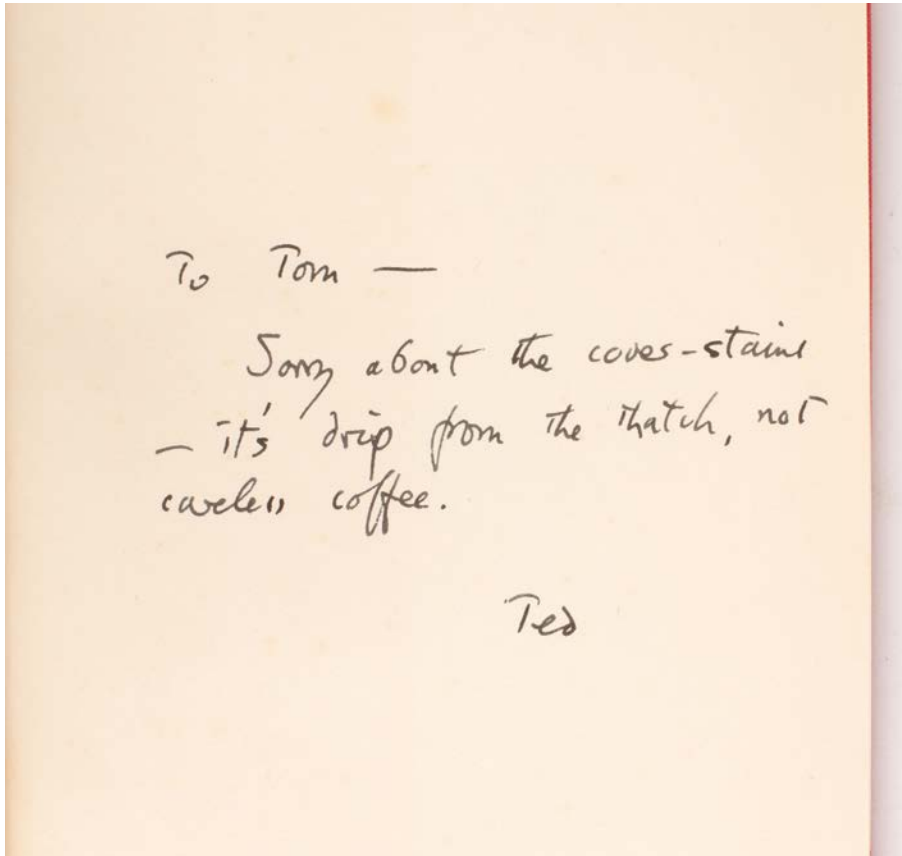
speaking loudly.."

Finally, an interesting note, "popular gold in teeth. Steel caps = service teeth" possibly foreshadowing the character Sol 'Horror' Horowitz in *The Spy Who Loved Me*, further adapted as the character of Jaws in later Bond films.

Aside from the conference, Fleming travelled around Istanbul and witnessed a riot after news broke that the birthplace of Kemal Ataturk had been bombed by Greek terrorists, and was introduced to a number of leading businessmen and government officials whose names and personalities would go on to appear in *From Russia With Love*. Perhaps most notable among these was Fleming's guide for the trip, the Oxford-educated shipowner, Nazim Kalkavan, who would have provided much of the background on Russian spies. It is likely that Kalkavan forms part of the basis for the character of Darko Kerim Bay, Bond's Russian guide in *From Russia with Love*. Gilbert and Pearson both note that the plethora of similarities between the character and Kalkavan suggest otherwise.

PROVENANCE: Sold Sotheby's, July 1989.





*Family Presentation Copy, With Drips
From The Court Green Thatch*

48.

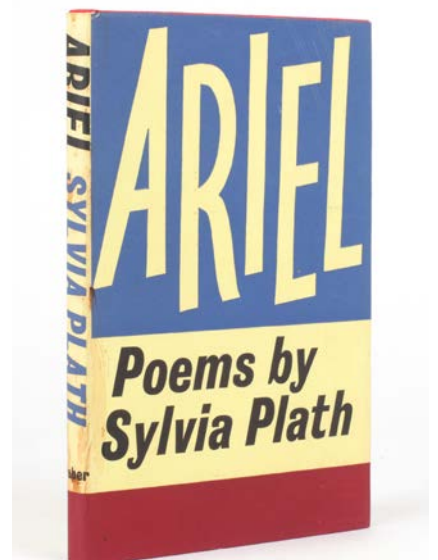
Ariel

PLATH, Sylvia

Faber, 1965. First edition. Original red cloth with gilt titles in dustwrapper. Presentation copy, from the author's husband and editor. Inscribed on the front endpaper for his uncle Thomas Farrar, "To Tom - Sorry about the cover-stains - it's drip from the thatch, not careless coffee. Ted". A near fine copy in a near fine dustwrapper. Both book and dustwrapper are fresh and clean, aside from the thatch drip Hughes mentions in the inscription. This chiefly effects the spine and lower panel of the dustwrapper and the bottom edge of text block. [42365] £6,000

A family presentation copy of one of the most significant collections of post war poetry. The poems were written in the last months of Plath's life, but not published until two years after her death, collected and edited by the her husband Ted Hughes.

PROVENANCE: Thomas Farrar (1891-1951), Hughes's maternal uncle; then sold at Sothebys, 16th July 1984 (lot 214).









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