



MORE THAN TRUE
MYTH, LEGEND, AND EPIC

PETER HARRINGTON
LONDON

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The modern world is hungry for myths. That ancient stories do not go away, even in a world utterly changed, must tell us something about what it means to be human. But why should gods and heroes survive in an age not especially notable for godliness or heroism? Self-proclaimed myth-junkie Neil Gaiman has one answer when he declares, paraphrasing G. K. Chesterton, that fairy tales are “more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten”*.

T. S. Eliot, reviewing *Ulysses*, put his finger on another gift that myths offer: the gift of meaning. He declared that Joyce (76–8) used Homer’s *Odyssey* as “a way of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history.” Eliot hailed this “mythic method” as “a step towards making the modern world possible for art”. His own *Waste Land* (48) represents a similar achievement, interwoven with figures from classical mythology and the Grail legend (see also Weston 150).

This catalogue gathers ancient stories from around the world, from the Gilgamesh epic (23) and the *One Thousand and One Nights* (5–7), through the Persian *Shah-Nameh* (51, 52) and the Japanese legend of the 47 Ronin (43), to the Norse sagas (47, 133) and the *Canterbury Tales* (33), and many modern retellings showing this “mythic method” in action.

We also celebrate the phenomenon of independent mythmaking and world-building, which exploded in the 20th century with the likes of C. S. Lewis (92, 93), Tove Jansson (14, 74), and J. R. R. Tolkien (138–143), not to mention the more recent creations of J. K. Rowling (124) or George R. R. Martin (104). All these have significant precedents, reaching back through the fantastical works of William Morris (112) and William Blake (18–21), to Edmund Spenser and his *Faerie Queene* (130–32). C. S. Lewis’s musings on Spenser’s mythopoeia are captured here in a superb copy of his early study, *The Allegory of Love* (92), proof sheets hand-bound by Lewis himself.

One of the most exciting discoveries is a grandiose example of mythopoeic mania: a rare original screenplay of Alejandro Jodorowsky’s famously failed attempt to film *Dune* (67), a story which itself reflects profoundly on the power of myth. Ours is hand-corrected by Jodorowsky himself, then entrusted to one of the “apostle” illustrators chosen for his avowedly messianic project.

My personal favourites include an original animation cel of a wolf from Studio Ghibli’s *Princess Mononoke* (109), a film which drinks deeply from Japanese folklore, and a unique copy of Neil Gaiman’s chilling *Coraline* (57) revealingly annotated by the author. I am also pleased to feature four beautiful Aldine enchiridia – Homer (68), Aeschylus (1), Sophocles (128), and the *Argonautica* (147) – as well as many books from the rich and varied Arthurian tradition (see Index), most impressively a 1506 illustrated edition of *Tristan & Iseult* (145). For me, perhaps the most intriguing is Lady Charlotte Guest’s mysterious *Mabinogion* (63) translated from ancient Welsh, her own set in the exceedingly rare original parts.

Are you sitting comfortably? Because it’s story time.

Sammy Jay
sammy@peterharrington.co.uk

*No dragons were harmed in the making of this catalogue.



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Front cover image from Dunsany’s *Time and the Gods*,
item 46; image opposite from Jansson’s *Moominland*
Midwinter, item 74.
Design: Nigel Bents and Abbie Ingleby
Photography: Ruth Segarra

PETER HARRINGTON
LONDON

MORE THAN TRUE
MYTH, LEGEND, AND EPIC



CATALOGUE 192

ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

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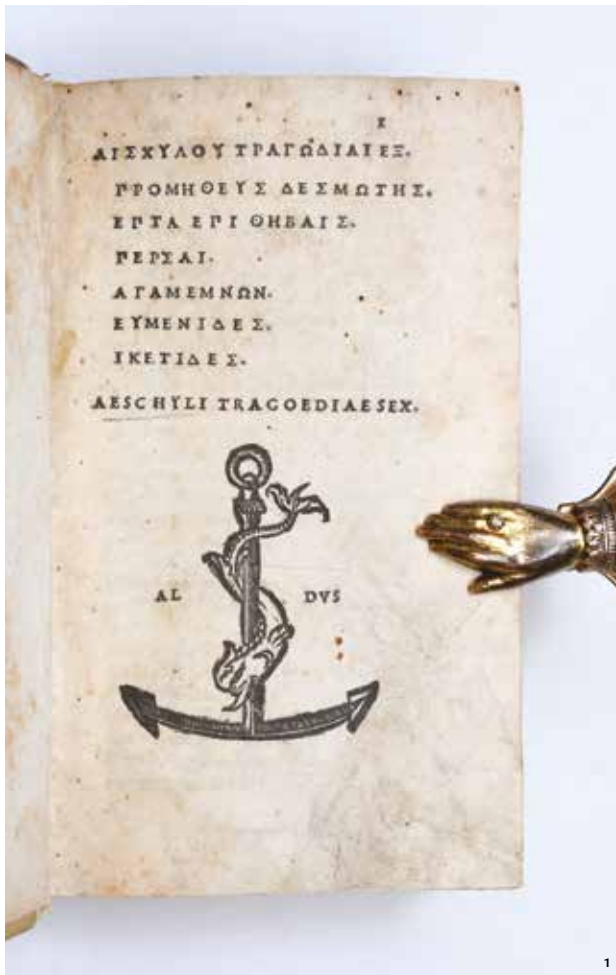
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Bound here is the first Aldine edition of Orpheus, comprising the *Orphic Hymns* and the *Orphic Argonautica*, an epic poem based on Apollonius Rhodius's famous myth of the same title. Traditionally attributed to the legendary Thracian bard Orpheus, these are the only texts which have survived whole from a rich Orphic literary tradition which dates back to the sixth century BCE. The influence of Orphic doctrines and theogony on Aeschylus has been pointed out by scholars, particularly in relation to Agamemnon and Prometheus. The present edition also comprises the second printing by Aldus of the popular version of the story of Hero and Leander by Musaeus Grammaticus, one of the most beautiful love myths of Greek literature. Although unfortunately bound without the first gathering, the present copy still preserves the striking woodcut depicting Leander drowning in the Hellespont, and Hero throwing herself over the edge of the tower to follow him.

Chronologically the first of the three major Greek tragedians, Aeschylus was the last to be published by the Aldine press, printed by the heirs of Aldus after his death in 1515, completing their father's project. Also included is Oppian's *Halieutiká*, first published by Giunta in Florence in 1515, and the didactic poem *Kynēgetiká*.

Provenance: from the library of the distinguished American classical scholar Thomas Day Seymour (1848-1907), professor of Greek at Yale. Best-known for his studies on Homer, Seymour notably published an essay on the dating of Aeschylus's *Prometheus* in 1879.

Three works bound in one, small octavo (141 × 85 mm). Early 18th-century vellum, manuscript lettering and decoration to spine, edges sprinkled red. Aldine anchor device to title pages and versos of final leaves, large woodcut in the third work. Oppian bound without blank leaf n8, and Musaeus lacking gathering a. Extremities rubbed, superficial split to front joint discreetly repaired, intermittent and mainly marginal foxing and damp stains to contents, spotting to one leaf not affecting legibility, overall remaining quite bright, neat repair to lower corner of Aeschylus title page, a very good, well-margined copy. ¶ 1) EDIT16 CNCE 328; Renouard Alde 193:2; USTC 807822; 2) EDIT16 CNCE 37566; Renouard Alde 189:8; 3) EDIT16 CNCE 37563; Renouard Alde 188:7; USTC 843820.

£22,500

[161884]

1
AESCHYLUS. Tragoediae sex; [bound with:] **OPPIAN.** De piscibus; [and] **MUSAEUS.** Musaei opusculum de Herone & Leandro. Orphei argonautica. Eiusdem hymni. Orpheus de lapidibus. Venice: heirs of Aldo Manuzio and Andrea Torresano, Feb. 1518, Dec. 1517 & Nov. 1517

FOUNDATIONAL TEXTS OF GREEK MYTHOLOGY FROM THE ALDINE PRESS

Editio princeps of the plays of Aeschylus, bound together with early printings of the poems of Musaeus and Orpheus, the whole Sammelband encompassing several key motifs in Greek mythology ranging from the punishment of Prometheus, through Agamemnon's murder by Clytemnestra after the Trojan War, and the story of Jason and the Argonauts, to the romance of Hero and Leander.

The Greek Aeschylus contains six plays: *Prometheus Bound*, *Seven Against Thebes*, *Agamemnon*, *The Eumenides*, *The Suppliants*, and *The Persians*. Aside from *The Persians*, which draws on historical events, these plays constitute the most famous Greek theatrical treatment of a series of myths which are first recorded in Hesiod's *Works and Days* and in Homer's epic poems. Aeschylus's creative input had a major influence on the development of such legends in the fifth century BCE.



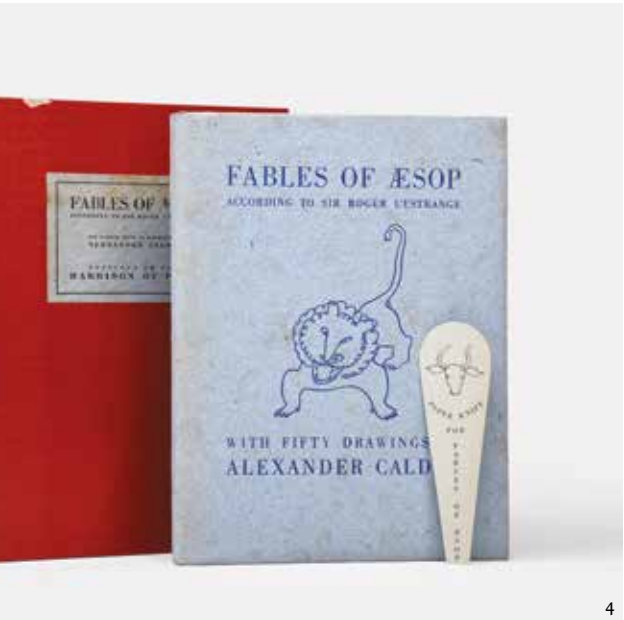


2
ANDERSEN, Hans Christian; WEGUELIN, J. R. (illus.)
 The Little Mermaid. London: Lawrence and Bullen, 1893

First Weguelin edition, number 63 of 150 large paper copies. John Reinhard Weguelin (1849–1927) was an English painter and illustrator, who drew on folklore for inspiration, and painted numerous images of nymphs and mermaids. A review in the newspaper *The Sketch* praised his work: “the pencil can do no more for Andersen than Mr. Weguelin has done for him here”.

Quarto. Publisher’s beige boards, spine and front board lettered in gilt, untrimmed. 65 tissue-guarded half-tone illustrations (of which 39 full-page) on mounted India paper. Provenance: from the library of English guitarist and rare book dealer Martin Stone (1946–2016), with his handwriting on the front free endpaper. Corners a little bumped, spine toned, rubbed, a couple of spots, occasional light foxing: a very good copy. ♪ Not in Ray; *The Sketch*, 29 November 1893.

£850 [137249]



3
ANDERSEN, Hans Christian; WHISTLER, Rex (illus.)
 Fairy Tales and Legends. London: Cobden-Sanderson Ltd, 1935

First Whistler edition, and one of his finest books, this one of 200 deluxe copies, all signed by the artist on the half-title and presented in a lavish cloth binding, here a sparkling example.

Octavo. Original white cloth elaborately blocked in gilt from a design by Whistler, green similarly patterned endpapers, gilt edges. Decorated vignette title, 10 full-page illustrations, head- and tailpieces by Rex Whistler. A fine copy.

£1,250 [162210]

4
AESOP. Fables. Paris: Harrison of Paris, [1931]

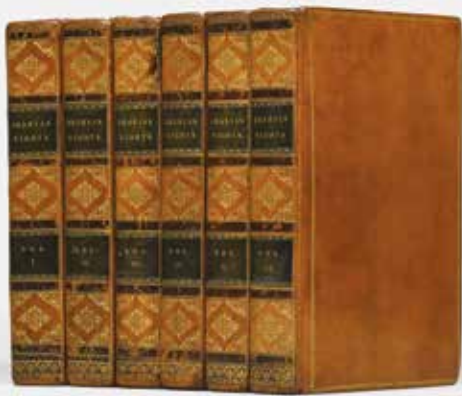
IN THE ORIGINAL SLIPCASE, WITH THE PAPER KNIFE

First Calder edition, limited issue, number 262 of 595 copies on Auvergne paper from a total edition of 665, scarce retaining both the slipcase and the paper knife. The text of the present edition is based on Roger L’Estrange’s ground-breaking translation of Aesop’s *Fables* (1692).

Harrison of Paris was founded by publisher and heiress Barbara Harrison Wescott (1904–1977) and art patron and curator Monroe Wheeler (1899–1988) in 1930. Wheeler designed this book, the pale blue covers of which were made from schoolchildren’s aprons (Becker, p. 62).

Quarto. Original light blue paper-covered boards, front cover lettered in dark blue with Calder illustration, edges untrimmed, endleaves uncut. With the original paper knife loosely inserted. Housed in the original red card chemise and slipcase. Illustrated throughout by Alexander Calder. A touch of foxing to wrappers, faint offsetting from paper-knife on half title. A near-fine copy, a little wear to slipcase, tiny loss to tip of knife. ♪ David P. Becker, *Drawings for Book Illustration*, 1980.

£2,250 [159579]



5

5

ARABIAN NIGHTS – SCOTT, Jonathan (ed.) The Arabian Nights Entertainments. London: Longman, Hurst, Rees, Orme, Brown, 1811

THE FIRST “LITERARY” ARABIAN NIGHTS IN ENGLISH

A very attractive set of the first edition of this important version, “the first literary translation of the *Arabian Nights*, providing a critical introduction and copious annotation of the Muslim religion and customs” (ODNB). Two editions were put out by this publisher in 1811, Lowndes noting this more desirable larger format “post octavo, with plates by Smirke”, and another, a smaller unillustrated “demy octavo”.

The editor was the English orientalist Jonathan Scott (1753–1829), who served in the army of the East India Company and was, for two years from 1783, Warren Hastings’s private Persian secretary. Scott made a substantial revision of Antoine Galland’s translation of 1704–17, the first in a Western language, and worked directly from the manuscript in the possession of Edward Wortley Montagu for the new stories that fill up volume VI. In his useful companion to the *Arabian Nights*, Robert Irwin comments that Scott’s translation, “was subsequently widely used as a basis for bowdlerized and popularized editions in English for children”.

Six volumes, octavo (183 × 110 mm). Contemporary calf, flat spines divided by brown bands, dark green twin labels, compartments decorated with a foliate lozenge and scrolling cornerpieces, sides with border of concentric gilt single fillet and trefoil roll tool, gilt milled roll at edge corners, sanguine speckled edges. Engraved frontispiece to each volume by Fittler, Warren, Raimbach (2), Smith, and Golding after paintings by Robert Smirke. Provenance: from the library of the Bulkeley-Owen family of Tedsmore Hall, Shropshire; each volume with engraved armorial bookplate printed on pale blue paper. Head of spine on vol. III chipped, spines just a little rubbed, a few joints cracked but firm, touch of foxing to frontispieces. A very good set, handsomely bound. ♣ Lowndes I, p. 59. Robert Irwin, *The Arabian Nights: A Companion*, 2005.

£2,500

[156939]



6

6

ARABIAN NIGHTS – LANE, Edward William (trans.) The Thousand and One Nights. London: Charles Knight and Co., 1839–41

A HIGHLY ATTRACTIVE COPY

First Lane edition, in a most handsome contemporary binding in the Bedford style. Lane’s rendition, one of the earliest in English, “reigned as the leading English translation of the *Nights* for decades, and its copious notes are stimulating micro-essays of enduring value” (ODNB).

The illustrations, of which there are over 600, were provided by a team of engravers under the supervision of William Harvey (1796–1866), who was a favourite pupil of Thomas Bewick.

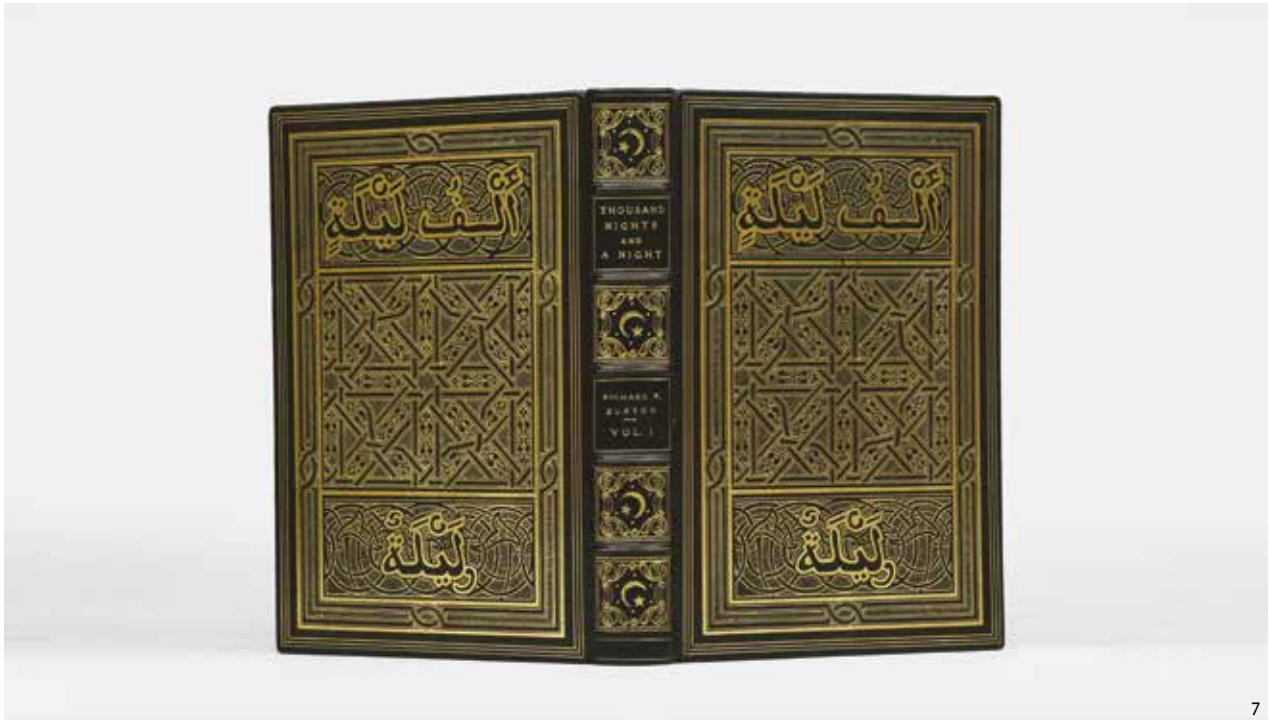
Two volumes of this strikingly handsome set carry the ticket of the London bookseller and stationer W. Griffith; Charles Ramsden lists him in his book on London bookbinders, noting that “the binding in trade mor[occo] in the Bedford style appeared to me to be an ‘edition’ binding, and I doubt if it was executed by Griffith” (pp. 74–5).

Three volumes, large octavo (243 × 150 mm). Contemporary green morocco, spines gilt-lettered direct in second and fourth compartments, others richly gilt, sides with gilt thick fillet border enclosing ornamental frame composed of scrolling foliate tools, pale yellow surface-paper endpapers, edges gilt. Wood-engraved title page in each volume, illustrated throughout with wood engravings designed by William Harvey. Ownership signature of one F. Gordon Scott on first blank of each volume. Light sunning to spines and rubbing to extremities, inner hinges split (some only partially), book blocks remaining firm, occasional spotting, largely clean. A very good copy indeed. ♣ Charles Ramsden, *London Bookbinders*, 1780–1840, 1987.

£1,750

[155341]





7

7

ARABIAN NIGHTS – BURTON, Richard F. The Book of the Thousand Nights and a Night. [Together with, as issued:] Supplemental Nights. [Boston:] Privately Printed in the USA for the Burton Club, [c.1903]

WITH AN AUTOGRAPH LETTER SIGNED BY BURTON

The Manuscript Edition, number 50 of 150 sets, with an autograph letter signed from Burton to writer and friend James Hain Friswell, the dedicatee of Burton's *Stone Talk* (1865), "a bitter satire . . . enumerating many of the crimes which England has committed" (Penzer, p. 77); Friswell helped to see the book through the press. A sparkling set of this very handsome edition.

The Burton Club reprints were based on the edition put out by the so-called Burton Society of Denver, Colorado, in 1900–01, "the first and by far the best reprint of the original unexpurgated edition of the *Nights*" (Penzer). For that edition, each page of the original edition of 1885–8 was photographed "from the negatives of which zincos [zincograph plates] were prepared, and electros [electrograph plates] from these latter were used for the printing" (ibid.). Penzer goes on to explain that the zincograph plates were sold by the Burton Society to the Burton Club around 1903–04.

"The *Arabian Nights* had been an important part of Burton's life for decades. In 1882 he began translating it in earnest. Although there were other translations of the *Nights* in English, Burton's was distinguished by his retention of the sexual content of the original Arabic versions, while his extensive footnotes drew on a lifetime of travel and research. Unable to get an acceptable offer from a publisher, he decided to print it himself, a venture that must have seemed more speculative than any of his searches for gold. He and Isabel

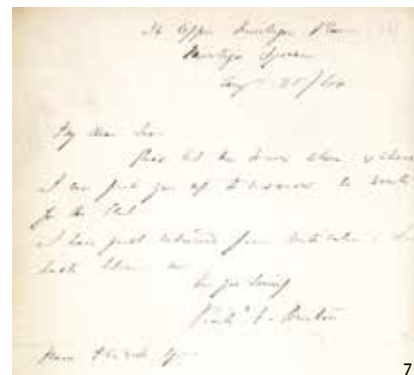
announced a limited subscription of 1000 copies, hoping for 500 responses; to their surprise, they received 2000, but kept their word and accepted only 1000. At last Burton's literary efforts were rewarded with financial success" (ODNB).

Sets retaining the original "manuscript" are certainly rare; that which appeared at Christie's in 1995 had had the manuscript removed; the only other set on auction records, apparently retaining the MS, appeared in 1928.

Sixteen volumes, large octavo. Original green morocco, spines lettered in gilt, richly gilt in spine compartments within raised bands, elaborate arabesque gilt design to covers incorporating Burton's name in Arabic, gilt concentric rules to turn-ins, marbled endpapers, top edges gilt. Photogravure frontispieces and plates after Letchford, Lalauze, Batten, Gavarni, and others, including frontispiece portrait in volume I in two states (coloured and uncoloured) after the portrait by Sir Frederick Leighton, captioned tissue guards. Save for very light rubbing at extremities and toning to endpapers, an excellent square set, the gilt bright, and contents clean and partly unopened. ¶ See Penzer, p. 126 et seq. (for Burton Club editions).

£20,000

[155161]



7



Four volumes, octavo (239 × 145 mm). Contemporary red straight-grain morocco, smooth spines ruled and lettered in gilt, single gilt fillet border to covers and board edges, gilt roll to turn-ins, marbled endpapers, edges gilt, green silk bookmarks. Engraved portrait frontispiece in vol. I, and 46 similar plates. With errata and list of subscribers at the end of vol. I, vol. IV bound without Gg4 blank and with A8 and D2 cancels. Armorial bookplate of William Greene Roelker, likely the American lawyer and legislator (1854–1911). Spines uniformly toned, occasional light rubbing to extremities, trivial marks to leather, sporadic faint foxing to margins, light offsetting from plates, otherwise generally clean. A very good, well-margined copy with the plates in clear impression. ¶ Cohen & De Ricci 95; Gaskell 48; ESTC T133621. Thomas Frognall Dibdin, *The Library Companion*, 1825.

£2,500 [162219]

9

ATLANTIS – BORY DE ST VINCENT, Jean Baptiste.

Essais sur Les Isles Fortunées et L'Antique Atlantide.
Paris: Boudouin, Imprimeur de l'Institut National, [1803]

IN SEARCH OF ATLANTIS

First edition, an unusually fresh complete copy in handsome contemporary tree calf, of this survey of the Atlantic Islands by French naturalist Jean Baptiste Bory de Saint-Vincent (1778–1846), including the famous folding map depicting the location of Atlantis, complete with such putative sites as the Hesperides and Land of the Amazons.

The “Isles Fortunes”, the Blessed Isles, of the Atlantic, now understood to be the Canary Islands, were thought in classical antiquity to have been the abode of mythological heroes and beasts, the site of some of Hercules’s adventures, as well as the possible location of Atlantis. This survey by Bory de St Vincent is in the main a scientific (naturalistic, geographical, and archaeological) study of the islands, but does engage with the mythological ideas about the archipelago, most notably providing a chapter (illustrated by the famous folding map, present here) postulating that “the Canary Islands and the other Islands of the Atlantic ocean are in fact the debris of a continent”, namely the

mythical Atlantis. He devotes a second chapter to the native Guanches, and speculates that they might have been the last remaining Atlanteans.

Quarto (250 × 195 mm). Contemporary tree calf, spine gilt in compartments, black morocco spine label, gilt rolled border to sides, gilt rule to board edges, Greek key gilt roll to turn-ins, marbled endpapers, all edges gilt. With the half-title and errata leaf. Folding map printed in black and red also highlighted in red by hand (showing the conjectural Atlantis), 2 other folding maps, 3 folding engraved illustrated plates, and 4 other engraved illustrated plates. Later bookplate to front pastedown. Covers generally rubbed at the extremities and superficially scuffed on sides, front joint and the ends of rear joint repaired, internally remarkably clean and fresh but for the very occasional spot and mild damp stain to top portions of some plates. A very good copy indeed.

£1,750 [112168]

10

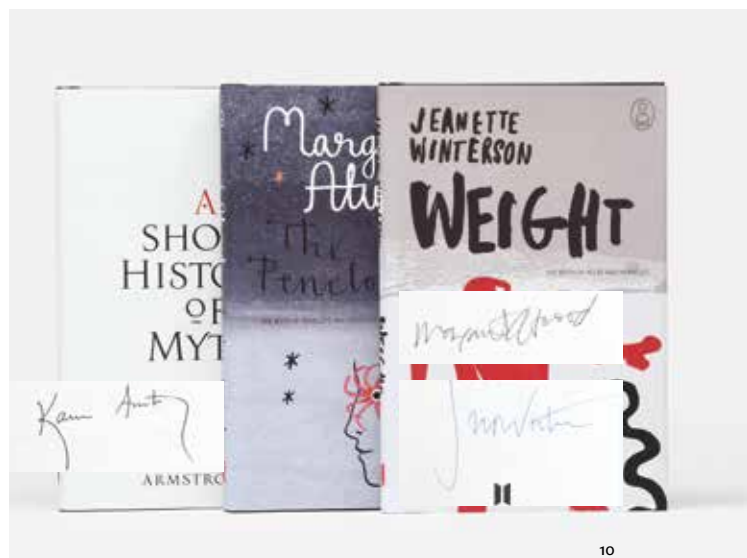
ATWOOD, Margaret. *The Penelopiad*; [together with] **ARMSTRONG, Karen.** *A Short History of Myth*; [and] **WINTERSON, Jeanette.** *Weight*; [and] **PULLMAN, Philip.** *A Word or Two about Myths.* Edinburgh: Canongate, 2005

First editions, signed limited issues, number 262 of 1,500 sets of the first three books in the Canongate Myth Series, together with an essay signed by Philip Pullman, as issued.

Atwood’s *The Penelopiad* was instrumental in carving out space for women in both Greek mythology and popular culture. Though Atwood “publicly stated that she never intended for it to be a feminist symbol, *The Penelopiad* became just that. Atwood’s portrayal of Penelope set off a chain reaction, paving the way for more and more retellings to focus on and celebrate female characters” (Mactaggart).

Together 4 items: 3 volumes, octavo. Original black boards, spines lettered in grey. With illustrated dust jackets. Single bifolium leaf of card, pp. 2. Lettered and illustrated on recto, text printed on verso. Housed together in original black illustrated slipcase. Fine copies, slight creasing to head of jacket of *The Penelopiad*.

£500 [162474]





11
BARTOLOMMEI SMEDUCCI, Girolamo. *L'America poema eroico.* Rome: nella stamperia di L. Grignani, 1650

AMERIGO VESPUCCI'S DISCOVERIES IN HEROIC VERSE

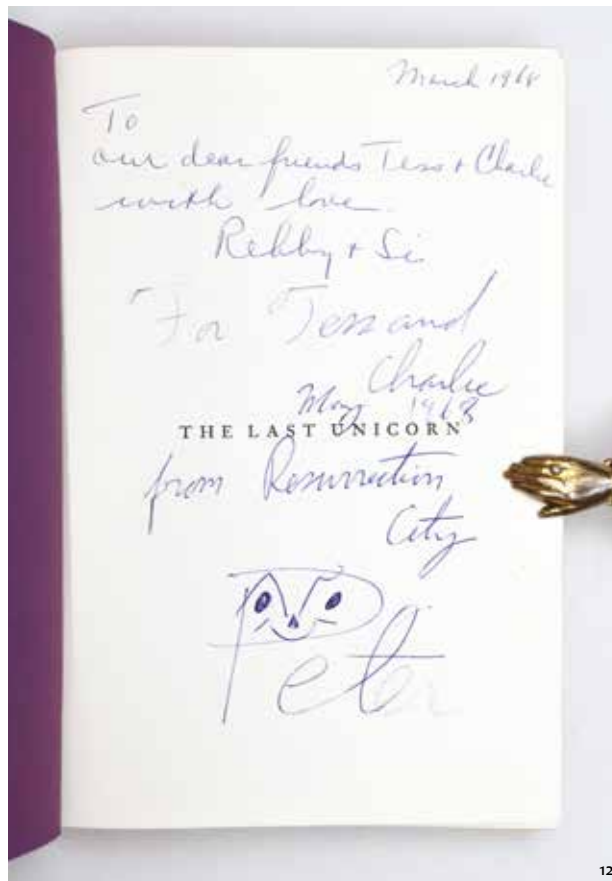
First edition of this “magnificent” (Gamba) celebration of the discovery of America, an allegorical epic in ottava rima, forty cantos each of a hundred stanzas, “a sort of *Pilgrim's Progress* in verse” (Rich).

The work celebrates the heroic wanderings and adventures of Amerigo Vespucci, in avowed imitation of Homer's *Odyssey*. In his introduction the Florentine author explains that the *Odyssey* is the more “complex”, according to Aristotle's definition, of the two Homeric archetypes. Significantly, in his own reports Vespucci had cited the wanderings of Ulysses as described by his fellow Florentine Dante as a key inspiration for his voyages of discovery.

Folio (304 × 214 mm). Contemporary vellum, flat spine lettered in ink and with double gilt fillets, sides with double gilt fillet frame with corner- and centrepieces, gilt edges. Allegorical engraved frontispiece by Johann Frederick Greuter depicting Vespucci reaching the Americas, engraved portrait of the author, section headings within elaborate typographical border, woodcut initials and tailpieces, text in two columns. Early printed bookplate (Federighi) to front pastedown. Vellum a little stained, light marginal waterstaining in places, a few quires lightly foxed or browned due to paper stock, still a very good copy. ♪ Gamba 1513; Rich 278.

£2,750

[123372]



12
BEAGLE, Peter S. *The Last Unicorn.* New York: The Viking Press, 1968

“I LOVE CRAZY BOOKS WITH WITCHES AND MAGICIANS IN THEM”

First edition, first printing, inscribed by the author on the half-title, “For Tess & Charlie May 1968 from Resurrection City Peter”, together with a typed letter signed from the author to Charlie from April 1968, hinting that “there's a chance – only that, at this writing – of the book being turned into a movie”.

Beagle's ambition for a film to be made of his book was realised, and *The Last Unicorn* was made into a hugely successful animated film, released in 1982. It was voiced by Alan Arkin, Jeff Bridges, Mia Farrow, Angela Lansbury, and Christopher Lee. A live action film is purportedly in the works. The letter is a snapshot of Beagle's modest hopes of success: “So far, the reviews have been very good, and the sales at least respectable”.

There is a slightly earlier inscription above Beagle's: “March 1968, To our dear friends Tess & Charlie, with love, Rebby & Si”. This book was evidently a gift from Beagle's parents, Rebecca and Simon, who were also teachers, activists, and friends of the recipients. Beagle's letter to Charlie says that “we're all well, enjoying the new spring, and keeping in touch with AFT activities through Si and Rebby”.

Also included here is a photocopy of a typed letter signed from Beagle to a “Mrs Isaacs”, implicitly a colleague of his



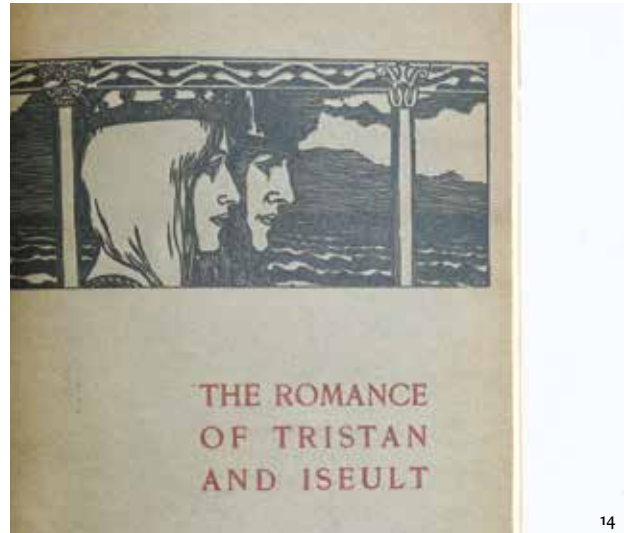
13

mother who sent Beagle her students' comments on *The Last Unicorn*. In it, Beagle talks about his family and why he writes: "from the time I could understand stories my mother and father always read to me and told me tales. Now I read stories – sometimes the same ones – to my own three children every night, and it gives me a feeling of continuing, and of being in two times at once". He encourages her students' writing and asks to see any stories they finish. "As for the meaning of the book", he continues, "I wrote it for people to enjoy – me especially . . . I wrote *The Last Unicorn* because I love unicorns, and I love crazy books with witches and magicians in them, and I hoped that other people would too".

Octavo. Original black cloth-backed blue boards, spine lettered in purple, blue, and orange, purple endpapers. With supplied dust jacket. Together with 1) one leaf typed letter signed addressed from "2250 Smith Grade, Santa Cruz, California, 95060, 19 April 1968" to "Charles Cogen, American Federation of Teachers AFL-CIO, 1012 Fourteenth Street, N.W., Washington, D.C., 20005", with stamped date of "Apr 24 1968"; 2) photocopy of one leaf typed letter signed from Beagle to "Mrs Isaacs" addressed from same. Newspaper clipping with book review loosely inserted. Spine cocked and a little rubbed, extremities slightly sunned, upper corners gently bumped. A very good copy indeed in like jacket, slightly toned, a touch rubbed with a few short closed tears.

£3,750

[160351]



14

13

BEATON, Cecil. *Iseult*. 1952

An original pen and ink costume design for Frederick Ashton's Arthurian ballet *Picnic at Tintagel*, signed and captioned in manuscript by Beaton. *Picnic at Tintagel* was a version of the story of Tristran and Iseult performed by the New York City Ballet in 1952.

This drawing appears as an illustration in Charles Spencer's book *Cecil Beaton: Stage and Film Design* (p. 73), a copy of which accompanies the drawing.

Original pen and ink drawing on wove paper. Presented in a handmade white gold leaf frame with conservation mount and glass. Excellent condition. Sheet size: 40 × 24 cm. Together with: Cecil Beaton: Stage and Film Design: quarto. Original red boards, spine lettered in gilt. With dust jacket. A very good copy.

£2,000

[118916]

14

BÉDIER, Joseph; BELLOC, Hilaire (trans.) *The Romance of Tristan & Iseult*. London: George Allen, 1903

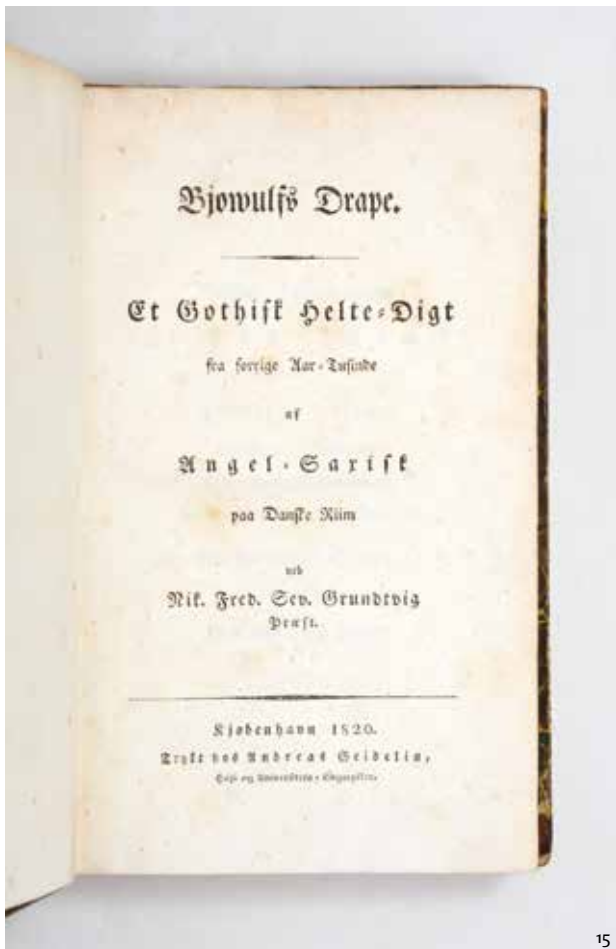
First edition in English, first impression, number 17 of 300 copies only, of leading medievalist Bédier's retelling of the chivalric romance set in Cornwall, Ireland, and Brittany.

First published in French as *Le roman de Tristan et Iseut* (1900), it features the same beautiful and profuse art nouveau illustrations by the German artist Robert Engels (1866–1926), and here handsomely presented in a contemporary binding, preserving the original illustrated wrappers. (For Tristan & Iseult, see item 145).

Large octavo (310 × 214 mm). Near-contemporary half japon and green paper boards, original wrappers bound in, spine lettered in gilt, green endpapers, untrimmed. Large colour illustrations throughout, including 4 full-page, and numerous decorative borders and initials all by Robert Engels. Light dust-soiling to spine mostly, the binding otherwise sound, faint toning to contents, else internally fresh and clean: a very good copy indeed.

£900

[145326]



15

15
BEOWULF – GRUNDTVIG, Nicolai Frederik Severin (trans.) Bjowulfs Drape (Beowulf). Copenhagen: printed at Andreas Seidelin, 1820

THE FIRST PRINTING IN ANY MODERN LANGUAGE

First edition of Grundtvig’s translation of *Beowulf* into Danish, the first printing of the text in any modern language, preceded only by Thorkelin’s 1815 Latin edition, Grundtvig’s translation being also more complete and more accurate than Thorkelin’s, adding 45 pages of corrections.

The Anglo-Saxon epic, the earliest extant long poem in Old English, survives only in a single thousand-year-old manuscript in the British Library (BL Cotton Vitellius A. XV) from the collection of Robert Cotton and gifted to the library in 1700. The volume’s true value in containing this lost masterpiece of world literature, however, was only revealed by the curiosity and endeavour of Scandinavian scholars about a century later. In 1786, G. J. Thorkelin came to London to research Anglo-Danish cultural connections in the late dark ages, and uncovered the text, returning to Copenhagen with copies and working for decades (solely hampered by war and a fire that destroyed his first working manuscript) towards his Latin translation which was eventually published in 1815. Though Thorkelin’s labour was key to the spread of the text,



16

his translation was full of inaccuracies, and Grundtvig was brought in to produce this superior Danish translation from the original. Following its publication Grundtvig would travel to England three times to produce transcriptions of two further Anglo-Saxon codices, the Exeter Book and the Codex Junius II.

Grundtvig’s Danish translation, as well as being more accurate than Thorkelin’s Latin, is also in a language much closer to the spirit of the original. Though *Beowulf* was written in England in the earliest form of the English language, its Anglo-Saxon author was culturally of Germanic descent – the epic relates the origins of an immigrant people, with the action taking place in 6th-century Scandinavia.

The edition is reasonably well represented institutionally, with 14 locations listed in continental Europe, but only four in the UK, and only one in the USA. It is, however, rare in the trade: no copies are recorded at auction.

Octavo (185 × 110 mm). Contemporary calf-backed marbled boards, lettering and triple gilt fillets in gilt on spine, blue speckled edges. Contemporary ownership inscriptions to front free endpaper in brown and red ink, and library label to front pastedown. Spine sometime expertly restored, headcap chipped, light wear to extremities, a little rubbed, crease to top of rear board, occasional foxing and toning: a very good copy.

£2,500 [135233]

16
BEOWULF – HEANEY, Seamus (trans.) *Beowulf*. London: Faber & Faber, 1999

First edition, first impression, signed by Heaney on the title page. Dedicated to the memory of Ted Hughes, it won the 1999 Whitbread Book of the Year award. (For *Beowulf*, see item 140)

Octavo. Original dark blue boards, spine lettered in gilt, orange endpapers. With dust jacket. Couple of negligible bumps to extremities, very minor spots to bottom edge, internally fresh. A near-

fine copy in like dust jacket, tiny faint splash mark to foot of sunned spine, else bright and sharp. ♪ Brandes & Durkan A72a.

£1,250

[161244]

17

BIBLE; English, Authorized – NASH, John, Eric Kennington, Eric Ravilious. The Apocrypha. London: The Cresset Press, 1929

ONE OF 30 COPIES WITH AN ADDITIONAL SUITE OF PLATES SIGNED BY THE ARTISTS

Limited edition, number XI of 30 copies on handmade paper, from a total edition of 480 copies. One of the great books published by The Cresset Press, a press noted by Will Ransom as preserving “the highest standards in book-production”.

The portfolio contains an additional suite of 14 plates, one for each book classified as apocryphal by the King James Version of 1611. Of these plates those by Eric Ravilious, M. E. Groom, John Nash, Hester Sainsbury, Gertrude Hermes, Frank Medworth, Wladislaw Skocaylas, D. Galanis, Stephen Gooden, Eric Jones, and Blair Hughes-Stanton are signed by the artists.

The apocrypha includes several tales which can be read as part of a wider folkloric tradition. These include the Book of Tobit, in which Tobias overcomes the demon Asmodeous in order to marry Sarah, and the heroic narratives of Daniel, against the dragon, and Judith, against Holofernes. The Book of Tobit has an almost fairy tale-like structure, with a romantic defeat of evil, and has been studied by folklorists for its incarnation of the story of the grateful dead, being “the first Hebrew literary treatment of this tale type” (Noy, p. 126). This motif, in which a traveller encounters a corpse of someone who did not receive a proper burial, reoccurs in mythology worldwide.

This copy is from the library of the bibliophile, publisher, and theatrical producer Crosby Gaige (1882–1949), with his bookplate on the front pastedown.

Folio. Original black vellum, lettering to spine in gilt, top edge gilt. With additional suite of plates. Housed in original black cloth double slipcase. 14 wood-engraved plates by John Nash, Eric Kennington, Eric Ravilious, Blair Hughes-Stanton, René Ben Sussan, Frank Medworth, Gertrude Hermes, Leon Underwood, M. E. Groom, Wladislaw Skocaylas, Stephen Gooden, Hester Sainsbury, Eric Jones, and D. Galanis. Rubbed at extremities, occasional scratches, some light offsetting, minor foxing to edges, else a very good copy. Some foxing to plates, else very good. Extremities of slipcase worn. ♪ Dov Noy, *Folk Tales of Israel*, 1963.

£5,000

[152138]





18

18

BLAKE, William (illus.) – BRYANT, Jacob. A new system, or, an analysis of ancient mythology. London: P. Elmsly in the Strand, 1773–76

First edition of the work for which Bryant is best known, complete with the rare first volume, of which ESTC locates only three copies, and the final plate by William Blake.

“Bryant’s importance to modern readers lies in the influence he had upon the poet and artist William Blake, who in his own time was generally considered mad. The many plates appearing in Bryant’s *Mythology* were prepared and signed by James Basire, a well-known London engraver, to whom Blake was apprenticed from 1771 to 1778. It is possible that several of the plates in Bryant’s *Mythology* were Blake’s work, and the final, unsigned one (on the last page of volume three) almost certainly is . . . In his long self-illustrated poem *Jerusalem* (1804–20), Blake also followed Bryant in placing the Erythrean (Red) Sea not surrounding Sinai but in the Indian Ocean. In illustrating the same poem, he depicted the Ark as a crescent moon, just as he had done on the last page of Bryant’s *Mythology*” (ODNB).



18

12

MORE THAN TRUE



19

Three volumes, quarto (287 × 221 mm). Contemporary full vellum, brown morocco spine labels, marbled endpapers and edges. With 30 engraved plates and 3 maps (of which 2 are folding). Contemporary ownership signature to front free endpaper verso, partially erased to vol. III. A little soiling to vellum, couple of leaves with marginal pencil annotations, couple of ink corrections, a little inconsequential spotting to a few leaves, vol. II tiny split to foot of front joint, vol. III with light marginal splash to, p. 69. A near-fine, wide-margined copy, text crisp and clean, the plates in beautiful condition. ♪ ESTC N41716; T88928; T214664; Lowndes II, 296.

£2,000

[139708]

19

BLAKE, William. *The Marriage of Heaven and Hell.* [London: J. C. Hotten, 1868]

OWNED BY FORD MADOX BROWN, WHO THOUGHT BLAKE “THE MOST IMAGINATIVE ARTIST WHO EVER LIVED”

First edition thus, the first facsimile of any of Blake’s illuminated books, one of 150 copies printed, and this copy with a stupendous artist’s provenance. It was owned by the Pre-Raphaelite artist Ford Madox Brown (1821–1893), who praised Blake as “the most imaginative artist who ever lived . . . in the matter of genius second to none”.

The first blank is inscribed with a note on the provenance: “From the Collection of the historical painter Ford Madox Brown . . . and purchased by his pupil Frank Rathbone at the sale of Madox Brown’s effects after his death. 29th May



1894. H.S.R.". The binding also has one of the title labels declaring Brown's ownership of the volume. Brown was friends with Alexander Gilchrist, and influenced by Gilchrist's 1863 biography *The Life of William Blake*.

Small quarto (240 × 185 mm). Bound c.1900 in red smooth calf, spine gilt in compartments with raised bands and two black morocco spine labels, sides bordered in gilt and panelled in blind, marbled endpapers, top edge gilt, others untrimmed. 24 lithographic facsimile plates, each hand coloured. Bookplate of Panof Graftsos Skinos to front pastedown, Japanese note on Ford Madox Brown tipped-in to first blank. Some light rubbing to ends and corners, small abrasion to marbled paper at upper outer corner of pastedown, plates somewhat foxed, still an attractive volume in very good condition.

£2,750

[155258]

20

BLAKE, William. *The Works: Poetic, Symbolic, and Critical . . . and a memoir and interpretation* by Edwin John Ellis and William Butler Yeats. London: Bernard Quaritch, 1893

CONNECTING TWO GREAT MYTHOPOETS

First edition thus, one of 500 trade copies; 150 large paper copies were also issued (though not in this striking gilt cloth binding). This is an important work, connecting two great mythopoeists, making the *Prophetic Books* available to readers in the later 19th century, and helping to rescue Blake from a reputation of mere eccentricity.

Yeats "marked down William Blake as a master early on, and with Edwin Ellis produced a large-scale commentary on Blake's prophetic writings in 1893. While often erratic and idiosyncratic, it helped establish the importance of Blake's esoteric verse" (ODNB).

Three volumes, large octavo. Original green pictorial cloth designed by Blake, lettering and elaborate decoration to spines and front boards



in gilt, dark green endpapers, top edges gilt, others untrimmed. Photogravure portrait frontispiece to each with tissue guards, numerous plates throughout, the *Prophetic Books* reproduced in facsimile, and 2 folding tables. Bumps to spine ends, slight rubbing to extremities, gilt notably bright and sharp, a couple of tiny spots to vol. I, contents uniformly foxed, a very good set indeed. ♪ Wade 218.

£2,500

[162388]

21

BLAKE, William. *Milton: A Poem.* Clairvaux: The Trianon Press for The William Blake Trust, 1967

"AND DID THOSE FEET, IN ANCIENT TIME"

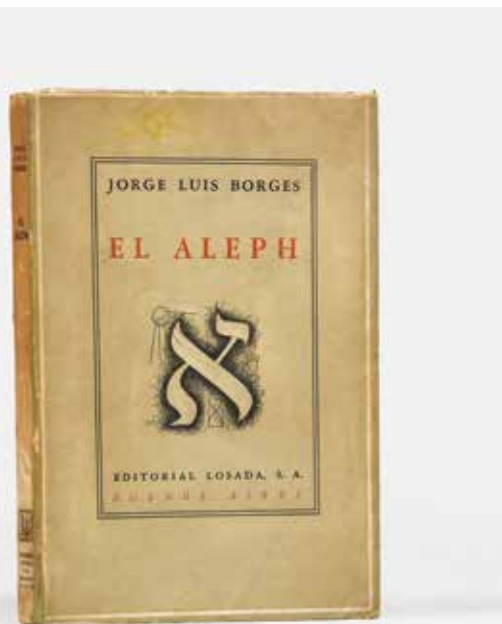
First edition thus, copy S of 26 lettered copies reserved for Lessing J. Rosenwald, the Library of Congress, the Trustees of the William Blake Trust, and the publishers, containing an original guide-sheet and stencil, a set of hand-coloured plates showing progressive stages in the stencil work, and colour collotype proofs, from a total edition of 426 copies printed on Arches rag paper to match that used by Blake.

Blake's *Milton* is the second-longest and penultimate of his illuminated books, and contains the lyrics that would come to be sung as the hymn "Jerusalem".

Tall quarto. Original brown full morocco, lettering to spine in gilt, top edge gilt. Housed in the publisher's marbled slipcase. Colour illuminated facsimiles achieved by collotype and stencil throughout. Fine.

£3,750

[115042]



22

22

BORGES, Jorge Luis. *El Aleph*. Buenos Aires: Editorial Losada, 1949

“WOULD YOU BELIEVE IT, ARIADNE? THE MINOTAUR SCARCELY DEFENDED HIMSELF”

First edition, first impression, of this key collection of Borges short stories, including the title story “The Aleph”, “The House of Asterion” (set in the labyrinth at Knossos), and “The Writing and the God”.

Octavo. Original brown wrappers, spine and front cover lettered in black and red, fore edge untrimmed. Contemporary ink ownership inscription to front blank. Some tanning and minor marks to wrappers, rubbing to extremities with a little superficial splitting to wrappers at joints, toning to leaves, mainly to margins, still a very good copy.

£2,000

[154810]

23

BRIDSON, D. G. *The Quest of Gilgamesh*. With an original lithograph by Michael Ayrton. Cambridge: Rampant Lions Press, 1972

First edition, number 10 of 15 copies on handmade paper and specially bound by Sangorski & Sutcliffe, signed by Bridson and Ayrton on the limitation page, with a variant frontispiece bound in at the end, also signed by Ayrton. There were also 110 ordinary copies.

The Epic of Gilgamesh is one of the oldest works of literature known, and an important record of Mesopotamian mythology. The most complete version survives in Assyrian tablets from the seventh century BCE, now held at the British Museum, though Sumerian fragments of the story survive from the third millennium BCE. Their discovery was controversial in the 19th century because the Epic included a telling of the Great



23

Flood, in a text which may have anteceded the Old Testament. Bridson notes in his foreword that “enough of the original survives to convince us that the *Gilgamesh* Epic is one of the great poems of all time . . . *The Quest of Gilgamesh* is neither a translation nor even a paraphrase . . . it attempts to do for the Assyrian version of the poem what that creative updating did for its own Sumerian original – relate the story more closely to a later age and different ways of thought”.

Quarto. Original red quarter morocco by Sangorski & Sutcliffe, cream buckram boards, spine lettered in gilt, raised bands, marbled endpapers, top edge gilt. Lithograph frontispiece and variant lithograph at rear. Bookplate of George Borrow scholar Ann Ridler (1935–2018) on front pastedown. A fine copy.

£1,500

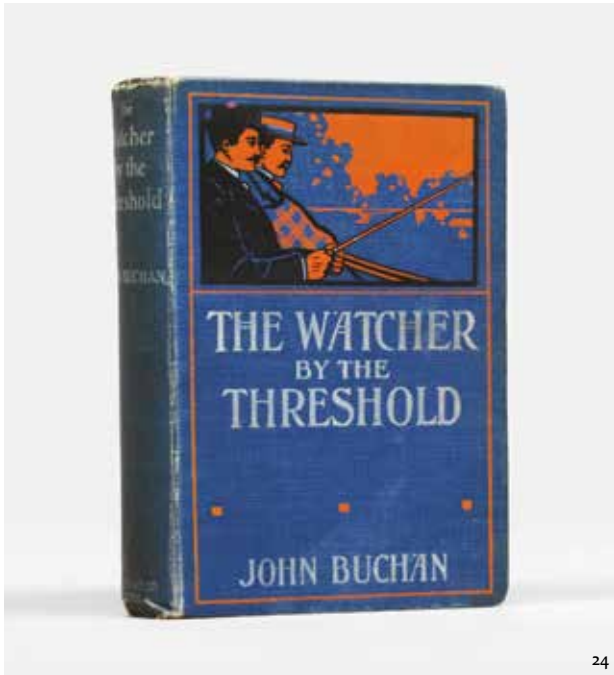
[162504]

24

BUCHAN, John. *The Watcher by the Threshold*. Edinburgh and London: William Blackwood and Sons, 1902

First edition, first impression, first issue, with the publisher’s catalogue dated 2/02; publishers’ presentation copy, with their compliments stamp to the head of the title page. This early collection of Buchan’s stories, the majority of which were first published in *Blackwood’s Edinburgh Magazine*, is hard to find in collectible condition. The supernatural and horror stories draw on a variety of Scottish folklore and demonstrate “his understanding of the interplay between paganism and Christianity, and his remarkable capacity for depicting a landscape” (ODNB).

Octavo. Original blue cloth, lettering to spine and front cover in white, illustration to front cover in black and orange within orange frame, fore and bottom edges untrimmed. Publisher’s 32 pp. catalogue at end. Ownership inscription of Joyce I. Menzies to front free endpaper. Spine toned and gently cocked, slight rubbing to board edges, touch of wear to extremities, a couple of marks to cloth with minor rippling



24

to foot of rear board, toning to endpapers, occasional faint foxing to contents, else a very good copy in uncommonly bright condition. ♪ Blanchard A13; Bleiler, *Supernatural Fiction* 291.

£975

[139726]

25

BURNE-JONES, Edward (illus.); MacLAREN, Archibald. *The Fairy Family*. London: Longman, Brown, Green, Longmans, & Roberts, 1857

AN EARLY ARTS AND CRAFTS COLLABORATIVE PIECE

First edition, in an attractive custom binding in notably bright condition. This work features Edward Burne-Jones's first book illustrations, done while still at Oxford and published anonymously at his own request. This copy appears to have been bound for the liberal politician and medieval scholar Allan Heywood Bright (1862–1941) with his and his brother's bookplates to the front endpapers.

The compiler, Archibald MacLaren, “was a versatile and interesting man with the energetic breadth of interest of his time. As well as being an expert on fairies he was an authority on physical education” including fencing, and had written several works on the subject (MacCarthy, p. 39). It was in this role in which he met Burne-Jones, who had been “recommended to take fencing lessons in the hope of improving his still shaky state of health” (ibid.).

Burne-Jones attended his lessons with William Morris, and despite MacLaren being 12 years their senior the three men developed a close friendship and often dined together at MacLaren's home in Summertown. It was at one of these dinners in 1854 that MacLaren asked Burne-Jones to provide the illustrations for his present collection of fairy poems, for which Burne-Jones made more than 80 designs including full-page illustrations, title pages, borders, vignettes, and



25

decorative capitals. While only three of Burne-Jones's designs were ultimately used, MacLaren kept the remaining pen and ink illustrations for his personal collection.

As issued, pages 81–97 are missing in pagination, with no loss of text and the signatures continuous.

Octavo (180 × 124 mm). Near-contemporary red zigzag wave cloth, lettering and foliate design in gilt to spine, boards blocked in blind with foliate cornerpiece frame, yellow coated endpapers, edges gilt. Engraved second title page, frontispiece, and illustrated tailpiece at p. 279. 4 pp. publisher's catalogue at end. Spine slightly faded, minor bumps to spine ends and tips, cloth faintly soiled, faint offsetting to outer leaves, contents remarkably clean and fresh. A very good and uncommonly nice copy. ♪ *The Osborne Collection of Early Children's Books*, p. 37. Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, 2012.

£1,250

[142951]



26

26

BURNE-JONES, Edward. *The Flower Book*. London: Henry Piazza et Cie, for the Fine Art Society, 1905

First edition, number 40 of 300 copies. The introduction notes that “the pictures in this book are not of flowers themselves, but of subjects suggested by their names. The first meaning of many of these has long been forgotten, and new meanings are here found for them in the imagination of the artist”.

Burne-Jones (1833–1898) “began the series for his own pleasure in 1882, as a rest from more laborious work” (intro.) and worked on the 38 roundels over the subsequent 16 years. The illustrations were inspired by the folklore surrounding the flowers’ names and much of this folklore was told to Burne-Jones by Lady Eleanor Leighton Warren, a close friend and long-term correspondent of the family. Burne-Jones wrote to Leighton Warren asking for further tales, noting that, “I want the name and the picture to be one soul together” (Burne-Jones, p. 118).

The roundels were worked in watercolour, gouache, and gold paint, and reproduced here by Piazza by hand-stencilling watercolour over collotypes using the pochoir technique. Notably striking plates include “The Witches’ Tree” (xv), which is a treatment of “The Beguiling of Merlin”, and “Meadow Sweet” (xxxv), which combines the ship from “The Sirens” with the central figures of “Arthur in Avalon”. Burne-Jones’s wife, Georgiana, who was responsible for the publication, sold the original plates to the British Museum in 1909.

Folio (320 × 262 mm). Original green morocco, spine and front cover lettered in gilt, frames to covers in gilt, grey endpapers, top edge gilt, others untrimmed. Housed in the original green cloth box. Printed in red and green. With 38 colour plates and 4 pages of facsimile manuscript. Bookplate of Car Jac Longman to front pastedown. A few trivial scratches to front, else bright and clean, a little browning to endpapers, faint mark to illustration XXIII, box a touch rubbed with the occasional mark, else firm. A near-fine copy, very fresh. ♣ Lady Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, Vol. II, 1906.

£12,000

[150936]



26

27

BURNE-JONES, Edward. *The Story of Cupid and Psyche*. London & Cambridge: Clover Hill Editions, 1974

HIS ABANDONED ILLUSTRATIONS FOR WILLIAM MORRIS

First edition, number 67 of 100 copies from a total edition of 500. The edition comprised 270 bound copies, 130 copies with a portfolio of collotype prints, and 100 portfolios with a set of proofs, as here. This publication, the eighth of the Clover Hill Editions, was printed at the Rampant Lions Press.

The publication presents the illustrations provided by Burne-Jones for the first poem in William Morris’s *The Earthly Paradise*. In 1864 Morris and Burne-Jones collaborated on a proposed illustrated edition and the artist made numerous drawings, several of which were engraved by Morris himself. Unfortunately, Morris concluded that there was no typeface that would harmonize with the wood-engravings and the project was abandoned. *The Earthly Paradise* was published in 1868–70 and, later by the Kelmscott Press, in 1896–7. No illustrations were included.

The original woodblocks were bequeathed by May Morris to the Society of Antiquaries of London and were rediscovered in 1968. This printing by Clover Hill Editions was their first appearance in print.

Folio. Original wrappers, front wrapper lettered in black, portfolio of 44 proof printings of the wood-engravings in card chemise. Housed in the publisher’s cloth box. Wood-engravings by Edward Burne-Jones. Extremities of box rubbed; contents fine and bright.

£1,500

[159589]

28

BUTTS, Mary. *Armed with Madness*. London: Wishart & Company, 1928

“ELIOT AND I ARE WORKING ON A PARALLEL”



27

First edition, first impression, one of 100 deluxe copies printed on handmade paper and specially bound, including illustrations by Jean Cocteau not supplied with the trade edition; this copy unnumbered.

Butts met Jean Cocteau in Paris in 1926 and immediately felt that they shared a “magical affinity” (Radford, p. 219). The pair quickly established a friendship based on their shared loves of literature and opium. Cocteau also illustrated her *Imaginary Letters*, published in the same year as the present work.

Armed with Madness was Butts’s second novel, and her first to be published in the UK. It combines modernist concerns about the spiritual wilderness of the period with the powerful symbol of redemption and healing found in the Holy Grail. The use of Arthurian grail-quest mythology to comment on the conditions of the time had been explored by other modernist authors, most notably perhaps in T. S. Eliot’s *The Waste Land* (1922), of which Butts was well aware. In a journal entry from 1927, Butts half-jokingly complains that *Armed with Madness* “might well have been called *The Wasteland* [sic]. Eliot always anticipates my titles . . . Eliot and I are working on a parallel, but what is interesting is that he is working on the San[c] Grail on its negative” (Kroll, p. 159). Butts is “now recognized as one of the most important and original modernist authors of the inter-war years” (Blondel, p. 1).

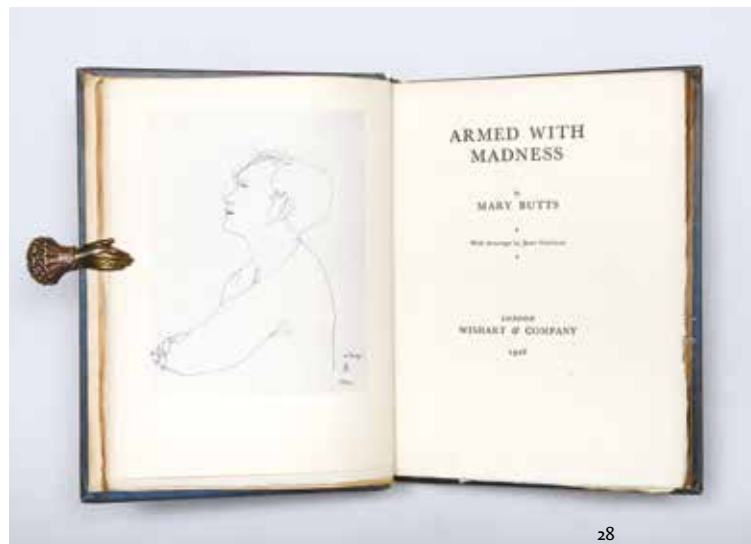
Octavo. Original blue buckram, spine lettered in gilt, top edge gilt, others untrimmed, blue silk bookmark. Frontispiece and 2 plates after drawings by Jean Cocteau. Pencilled ownership inscription dated January 1936 of one Lady Margaret Joanne Bowyer-Smyth (1900–1976) on front free endpaper. Spine and board edges faded, extremities rubbed, touch of wear to foot of spine, contents clean and bright; a very good copy indeed. ♪ Nicholas Blondel, *The Journals of Mary Butts*, 2002; Amy Clukey, “Enchanting Modernism: Mary Butts, Decadence, and the Ethics of Occultism” in *Modern Fictions Studies*, 2014; Merve Emre, “Modernism’s Forgotten Mystic” in *The New Yorker*, December 2021; Jennifer Kroll, “Mary Butts’s ‘Unrest Cure’ for *The Waste Land*” in *Twentieth Century Literature*, 1999.

£3,750

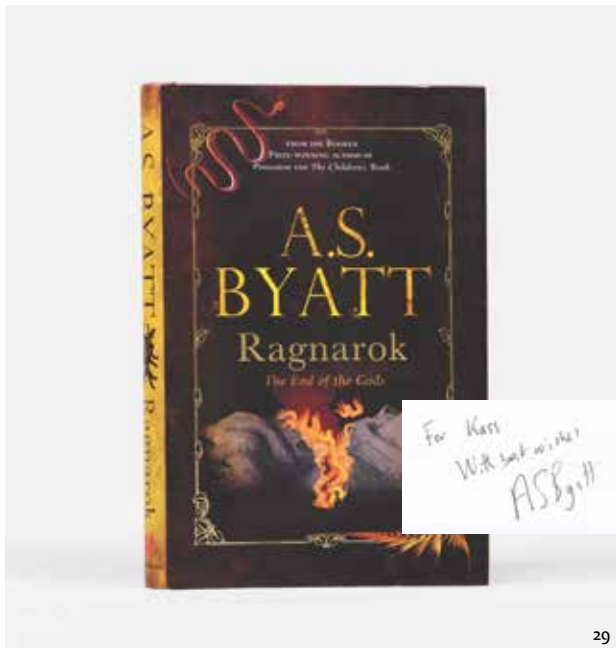
[161170]



28



28



29

29

BYATT, A. S. *Ragnarok. The End of the Gods.* Edinburgh: Canongate, 2011

First edition, first impression, signed by the author on the title page, “For Kass, with best wishes A. S. Byatt”. This influential retelling of Norse mythology stands equally as “a discourse on myth, woven in and around a polemic about pollution and loss of species diversity” (Harrison). It is uncommon signed. This work was published as part of the Canongate Myth Series (see item 10).

Octavo. Original red boards, spine lettered in gilt, yellow textured endpapers. With dust jacket. Illustrations in the text. A fine copy in like jacket, negligible creasing to edges. ♣ M. John Harrison, *The Guardian*, 9 September 2011.

£500

[162153]

30

CACOUAULT DE LA MIMARDIÈRE, Elizabeth. *The Young Ladies and Gentlemens Mythology: or Fabulous History of the Pagan Divinities.* London: Printed for B. Law, 1784

Second edition, rare second issue with the English cancel title with variant wording and dated 1784, otherwise using the same sheets as the first issue of the second edition. It was first published in 1782 as *The Young Ladies Mythology*, and reprinted in a second edition the following year. All three issues are scarce institutionally; we trace two copies of this variant worldwide.

The addition of the word “Gentlemen”, suggesting that the book was suitable for either sex, appears to be a marketing ploy by the publisher to broaden the audience. The preliminary notice to the readers declares that the first edition had sold particularly well: “almost disappeared in an instant, even without publishing it. Miss Cacouault de la



30

Mimardière is very happy to find that all the ladies of quality, who have done the honour of subscribing to it, are very much satisfied”. Of the 67 in the list of subscribers to the present edition, 60 were women.

This copy has appealing early female provenance with the contemporary ownership inscription of one Miss E. Seton Karr and later bookplate of one Ellen James on the front pastedown, and is annotated in pencil by them. The work is arranged as a sequence of concise entries summarizing the most famous ancient tales and presenting the major mythological characters in the Greek and Latin classical literature. It appeared as a key work on “Heathen Mythology” in Erasmus Darwin’s treatise on the education of young women, *A Plan for the Conduct of Female Education in Boarding Schools* (1797), written to support the school run by his own daughters at Ashbourne.

Two volumes, duodecimo in sixes (169 × 103 mm). Contemporary mottled calf, smooth spines, gilt ornaments on compartments, red and green morocco labels, gilt decoration to board edges, edges speckled blue. Contemporary ownership inscription of one Miss E. Seton Karr and later bookplate of one Ellen James to front pastedown, sporadic neat pencil annotations. Extremities a little rubbed, a little loss of leather to spine ends, corners, and rear cover of vol. I, joints sometime neatly refurbished, faint toning to outer leaves, very occasional and mainly marginal foxing to contents, otherwise internally clean and fresh. A very good copy, presenting well. ♣ Not in ESTC.

£950

[161339]

31

CAVAFY, Constantine. Ithaca. [London:] Susan Allix, 2018

“WHEN YOU SET OUT ON YOUR JOURNEY TO ITHACA, PRAY THAT THE ROAD IS LONG”

First Allix edition, number 12 of 18 copies only, each signed and numbered by Allix, this one of 9 in an especially elaborate binding, with an elaborate onlay. Allix has used the English



31

translation by George Barbanis of Cavafy's best loved poem for this fascinating illustrated edition.

Small octavo (138 × 147 mm). Original black goatskin and white calf, extended back board, title tooled blind to front, onlaid geometric shapes, mother of pearl and gold and silver wire to front, coloured

Nepalese endpapers. In the box, as issued. With 3 carborundum prints, 3 hand-coloured etchings, 1 ink painting, by Susan Allix. Fine.

£2,500

[162231]



31



32

32
CERVANTES SAAVEDRA, Miguel de. *The History of Don-Quichote.* London: Edward Blount, 1620

CERVANTES'S EPIC COMPLETE IN ENGLISH FOR THE FIRST TIME

First complete edition in English of the hugely influential prose chivalric romance, which found its greatest popularity outside Spain in England: second edition of the first part, first edition of the second, translated by Dublin-born Thomas Shelton.

“The signs of haste in the translation, which took Shelton only forty days, do not hide his verve, command of Spanish, and knowledge of Spain . . . James Fitzmaurice-Kelly’s introduction to Shelton’s translation claims that John Fletcher’s *Knight of the Burning Pestle* was derived from Shelton, as was *Cardenio* (1613), a lost play by Shakespeare and Fletcher” (ODNB).

The first part was originally published in 1612, entered in the Stationers’ Register on 19 January 1611, though, according to Shelton’s preface, translated some five or six years before that. The second part was published in 1620, having been entered in the Stationers’ Register on 5 December 1615, with the first part reprinted at the same time.

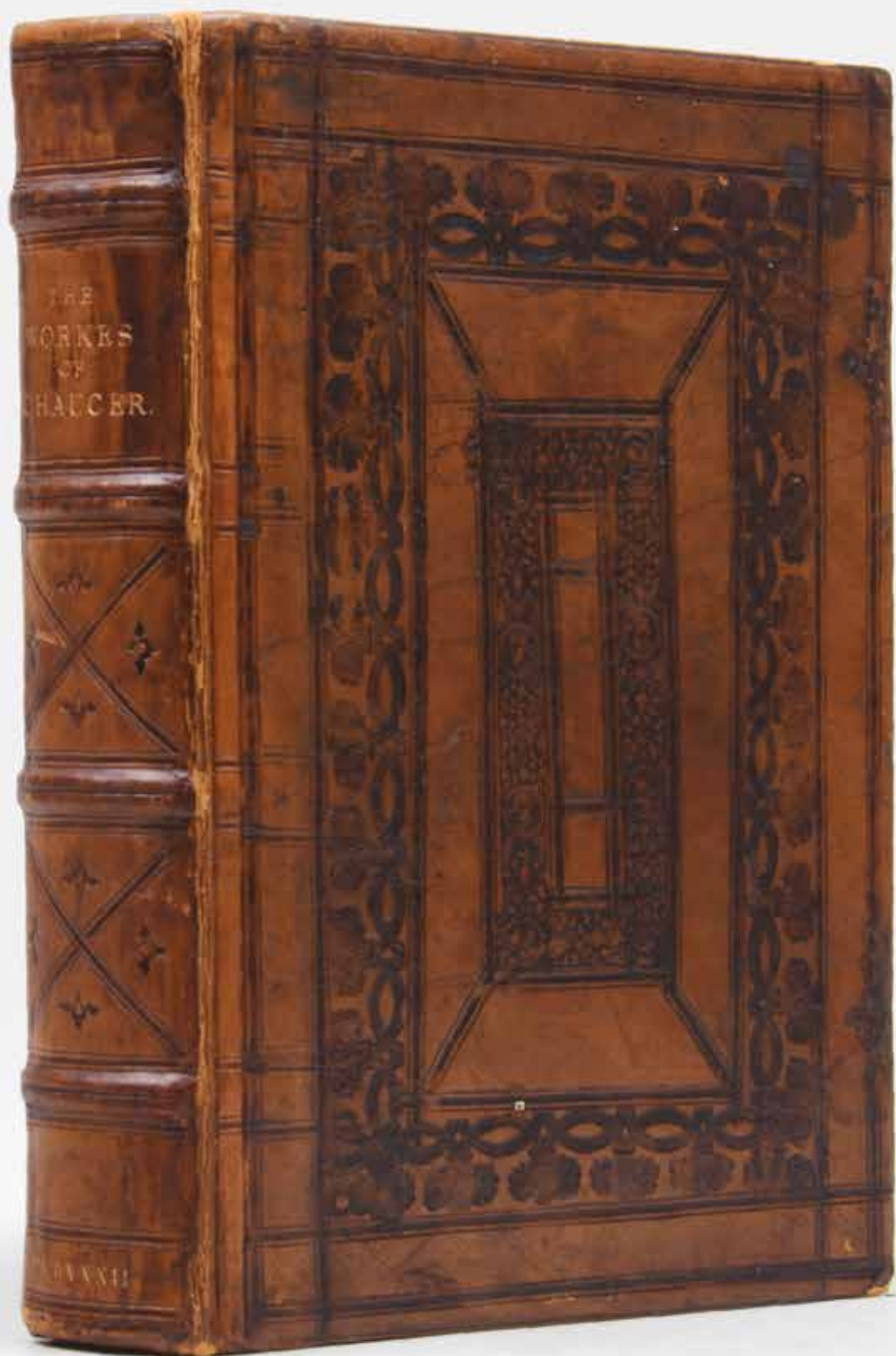
Two volumes bound in one, small quarto (187 × 138 mm). Early 19th-century russia, sides with wide decorative gilt borders enclosing blind roll, neatly rebacked with label and spine panels laid down, decorative gilt roll to board edges and turn-ins, marbled endpapers, gilt edges. Housed in a brown quarter morocco solander box by the Chelsea Bindery. Complete with engraved title in each volume, vol. 1 with no letterpress title as called for, vol. 2 with letterpress title. Bound without initial blank A1, vol. 1, and terminal blank 2K4, vol. 2. Vol. 1, marginal spill-burn at foot of H6 not affecting text, 2 leaves (B1r and I1r) remargined all round, last line at foot of Ee4r faint where failed to print; vol. 2, marginal wormhole from end extending back to Y1 neatly closed, a few trivial blemishes. A very good copy. ♣ Palau 52462; Pforzheimer 140; STC 4916–4917.

£120,000

[139220]







CHAUCER, Geoffrey. *The workes, newlie printed.*
London: by Thomas Godfray, 1532

THE FIRST COLLECTED VOLUME OF ANY ENGLISH AUTHOR

First complete collected edition of Chaucer and the first attempt to collect into a single volume the complete writings of an English author, this copy in contemporary blind-tooled calf being the most complete to have appeared in commerce for 75 years.

The editor was William Thynne, clerk of the kitchen and of the green cloth to Henry VIII, and recipient of numerous grants and appointments. Thynne provides the first printed editions of many of Chaucer's major works in verse and prose, including *The Book of the Duchesse*, *The Legend of Good Women*, *Boece*, and *The Treatise on the Astrolabe*. He also includes several works not by Chaucer, including poems by John Lydgate, Thomas Hoccleve, Richard Roos, and Robert Henryson, giving the volume an additional value as a poetical miscellany. Notably Henryson's "Testament of Cresseid" appears following Chaucer's *Troilus and Criseyde*, leading to the general misapprehension (lasting into the 18th century) that the "Testament" was also by Chaucer.

Thynne's "was the first attempt at a critical edition and for over 200 years provided the standard text of *The Canterbury Tales*" (Hayward). The introductory materials to the edition are prefaced by an unsigned dedication to Henry VIII by Sir Brian Tuke, the king's secretary, arguing for the poet's pivotal role in the development of the English language.

The Canterbury Tales alone had been first printed by Caxton, first without and then with woodcuts, before Pynson attempted something like a collected edition in three separate publications of c.1526. In the present edition, only *The Canterbury Tales* is illustrated: the cuts of the Knight and Squire are copies from Pynson's 1526 edition (Hodnett 2066, 2067), while the remaining 13 were cut for Caxton's 1483 edition (Hodnett 214–236).

As Joseph A. Dane points out, this is a landmark edition in many ways. It is the last edition that modern editors suspect may have been printed, in part, from manuscripts no longer available. All arguments concerning the Chaucer canon, up to and including those by Skeat, take as their foundation Thynne's inclusion of them in this edition, the first avowedly designed to be complete. Later editions add minor works, but always at the end, and none of those included here are omitted until the 19th century.

The book is attractively printed in a continental batard, harking back to Pynson's type 2, rather than in the self-consciously medieval blackletter (textura) of later Chaucer editions. Chaucer was never again printed in any type resembling this, but the monumental format of a double-column large folio gathered in sixes remained the model for later canonical vernacular authors, notably Shakespeare and Jonson.

The publisher Thomas Godfray was associated with some of the more radical propagandists of the Tudor revolution and Thynne's edition began a gradual process in the 16th century by which Chaucer was both established as the father of English poetry and claimed for the nation as a proto-Reformer, so that John Foxe the martyrologist would later acclaim him as "a right Wycliffian".

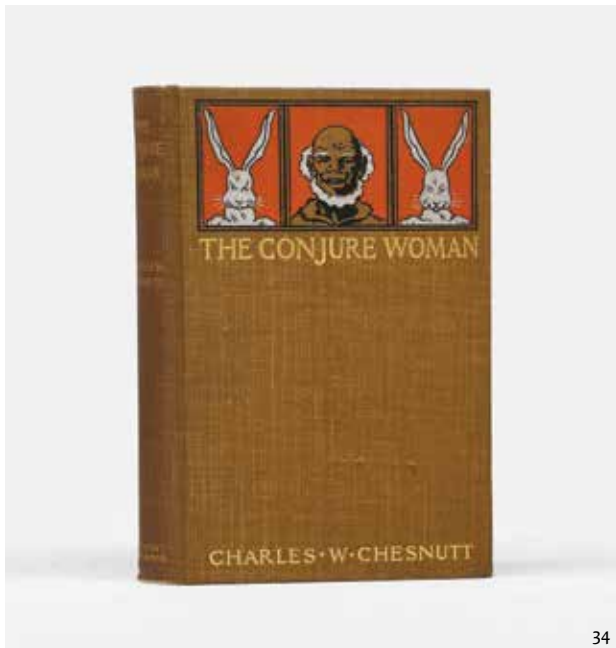


Complete or even near-complete copies are of the greatest rarity. The last complete copy recorded in commerce was the Christie-Miller copy, at the sale of Willis Vickery, Anderson Galleries, in 1933 (\$3,060). Ours is the most complete copy to have appeared in commerce for three quarters of a century: the last time a more complete copy (though still lacking three leaves) appeared in auction records was at Parke Bernet, New York, in 1948 (\$400). The only other substantially complete copy to have appeared in the past 40 years was the William Morris–Richard Bennett–Michael Tompkinson–Albert May Todd copy, lacking six leaves (A1, A4, Uuu1, Uuu2, Uuu5 & Uuu6) and the lower outer portion of Ttt4, sold at Sotheby's, 10 July 2003, lot 76. Though Morris used Skeat's Victorian edition as his copy text, his own copy of the 1532 Thynne folio surely supplied inspiration for the Kelmescott Chaucer.

Folio (312 × 213 mm). Contemporary blind-tooled calf lifted from the original binding and relaid on heavy boards and rebaked to style (a pencilled note dates the restoration as 1946), the sides panelled with a stylised wheat sheaf roll and a decorative roll incorporating heads, the fore edges showing the marks where clasps and catches were formerly attached. Housed in a dark brown cloth flat-back box. 394 (of 397) leaves (lacking A1–3, supplied in good quality facsimile). Continental batard type, text in double columns. 20 woodcut illustrations from 15 blocks, section-titles within woodcut compartments (McKerrow & Ferguson 19) for "The Romaunt of the Rose," "Troilus and Criseyde," "Boetius de consolatione philosophie," "How Pite is Ded and Beried in a Gentyll Hert," and "The Testament of Love," all with continuous foliation and signatures, QQ3 cancelled as usual and replaced by four leaves incorporating Robert Henryson's *Testament of Criseyde*. Early ownership inscriptions of John Rappe in French, one in *The Romaunt of the Rose* (foot of sig. 2E3v) dated 8 June 1583; early ownership inscriptions of Ro: Tyrell (=Tyrell) at head of *The Canterbury Tales* part-title and again at head of *The Knight's Tale*, and of Thomas Lanham at foot of *Troilus and Criseyde* part-title; some early underlines and contemporary marginalia throughout; front free endpaper with pencilled note (in the hand of Lord Kenyon?) stating that the book was bought in 1891 at Christie's at the library sale of Captain Walter Tyrell, i.e. Walter Robert Tyrell (1811–1891) of Suffolk; modern bookplate of Robert S. Pirie. A few minor marks or stains, small paper extension at upper outer corner of A4 and lower outer corner of 3G5 and 3M6, not affecting text; short marginal tears neatly closed not affecting text to some 19 leaves (B1, G5, I2, I3, L1, N5, N6, K2, U6, 2R4, 2S1, 2S5, 6, 3B2, 3, 3E4, 3K4, 3Q1, 3T5); paper restoration in lower margin of "2Q3" 1; paper repairs into text to N1, 2S6 (with small loss of text) and 3B4; last leaf 3V6 with paper restoration at upper outer corner with loss of end of folio number and one letter of colophon; these repairs mostly unobtrusive and affecting text in a couple of places only, the paper strong and generally clean, with good margins all round, overall a very good copy. ¶ Grolier/Langland to Wither 28; Hayward 2; Pforzheimer 173; STC 5068. Joseph A. Dane, *Who is Buried in Chaucer's Tomb? Studies in the Reception of Chaucer's Book*, 1998.

£150,000

[108308]



34

34

CHESNUTT, Charles W. *The Conjure Woman*. Boston: Houghton Mifflin Company, 1899

First edition, first impression, of this seminal work of African-American literature, this copy in stunning condition. The work, which consists of seven folk tales told in African-American dialect, was the author's first.

Charles W. Chesnutt (1858–1932) was one of America's first Black professional writers, using his books to explore complex racial and social issues. "A protégé of William Dean Howells, Chesnutt was one of the best of the early Black writers of fiction. He was one of the first Afro-American writers to use Black folklore significantly in his fiction" (Blockson). Most of the stories in this work are derived from African-American folktales, while others are revisions of tales from Ovid's *Metamorphoses*.

The book was adapted by noted Black director Oscar Micheaux (1884–1951) as a silent film of the same name in 1926. Micheaux also adapted Chesnutt's 1900 work *The House Behind the Cedars* (1927), both films intended to oppose and discuss the racial injustice prevalent in America.

Octavo. Original brown cloth, spine and front cover lettered in gilt, with pictorial decoration in red, white, and black to front cover. Light rubbing to cloth at edges, binding square and sharp, faint toning to spine and edges. A near-fine copy. ♪ Blockson 101, no. 49. Richard E. Baldwin, "The Art of *The Conjure Woman*", in *American Literature*, 1971; Donald M. Shaffer, Jr., "African American folklore as racial project in Charles W. Chesnutt's *The Conjure Woman*", in *The Western Journal of Black Studies*, 2012.

£2,250

[144869]

35

CHINESE ART. *Bai she zhuan* ("The Legend of the White Snake"). Tianjin: Tianjin Yangliuqing huadian, [c.1995]

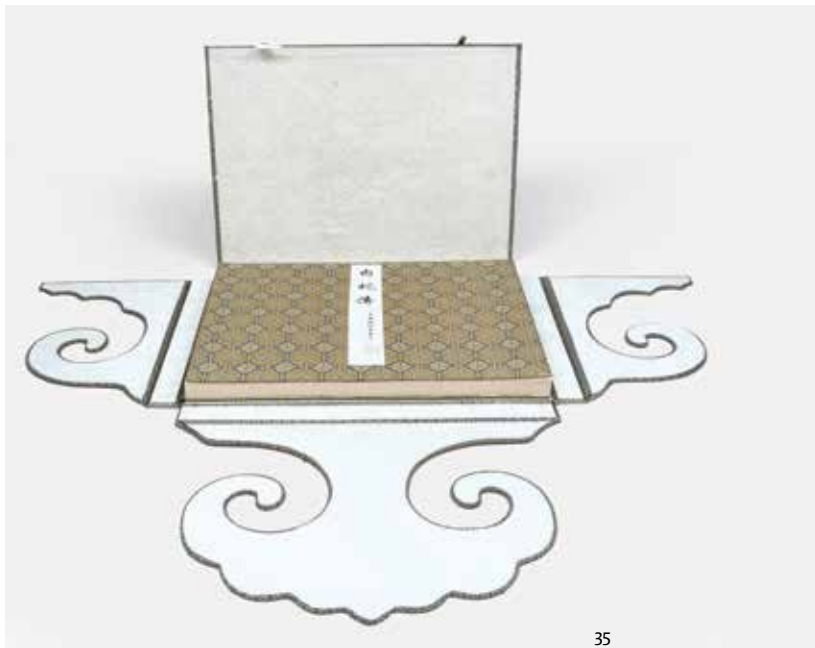
AN EXQUISITE HAND-COLOURED ALBUM CHRONICLING A FAMOUS CHINESE LEGEND



35

A beautiful album of hand-coloured paintings narrating the Legend of the White Snake, an enduring Chinese folk tale recently adapted into a hit Netflix series. The 16 bright and dramatic scenes, produced by artisans at the distinguished Yangliuqing workshop, showcase traditional Chinese styles of rendering figures and perspective. WorldCat notes just three locations of this wonderful production.

"The story's profound uncanniness lies in the humanity of the nonhuman [spirit] who metamorphosizes from a human-devouring demoness to a human-saving goddess" (Liang, p. 3). Originating in the Hangzhou region, the legend quickly spread across China, being retold as a novel, a ballad, and on the stage



35



over many centuries. In the 20th century, the story appealed to intellectuals as a tale of female empowerment, and it was enjoyed by moviegoers and fans of Peking opera throughout the Republican period and into the 1950s. Following the Maoist Cultural Revolution, the Peking opera version was quickly revived alongside new adaptations for television, including a version presented to Western audiences on Netflix in 2019.

The present album exemplifies the artisanship for which the publisher, Tianjin's Yangliuqing workshop, remains famous. Each Yangliuqing production is a piece of book art, down to the different design combinations of silk brocade used to make the covers and case for each copy of the present album.

Oblong folio, concertina-style (310 × 432 mm). Original decorative silk brocade boards, front board with gold-speckled green label lettered in black with red publisher's seal. Housed in original silk brocade interlocking folding case with bone ties, title label and decorative silk lining. With 16 woodblock printed and hand-coloured scenes. Brocade clean and bright, upper board slightly bowed, partial split along one edge expertly re-glued. A near-fine copy in the attractive case with tie missing, internal lining lightly worn with a few marks. ♣ Institutional copies: Getty Research Institute; Waseda; National Library of Australia. Liang Luo, *The Global White Snake*, 2021.

£3,750

[151260]

36

CHINESE PAPER CUTS. *Legends of Ancient China.*

Chefoo [Yantai]: Self-help Dept., Women's Bible School, Presbyterian Mission, [c.1930]

A prepossessing album of handcrafted papercuts, depicting famous stories from Chinese history, made by Chinese students at the women's school attached to the American Presbyterian Mission in Chefoo. Throughout the 1930s, the school produced various themed papercut collections, all of which are now uncommon; we have traced no copies of this collection in UK institutions.

The mission was one of a number of organisations proselytizing in China in the 1930s. Students from its Ai Dao Women's Bible School made these albums, as well as Christmas cards and other stationery, to sell domestically and abroad to raise money for their studies.

Landscape octavo. Original decorative silk brocade, xianzhuang-style black stitching. Papercut on title page showing rural Chinese scene, 7 papercuts (with captioned glassine guards) illustrating different Chinese legends. Brocade clean and attractive, touch of foxing to contents. A fine copy of this fragile publication.

£650

[150014]

37

CHINESE PAPER CUTS. *Myths and Folklore.*

Chefoo [Yantai]: Self-help Department, Women's Bible School, Presbyterian Mission, [c.1930]

An album of beautifully handcrafted papercuts, pleasingly retaining the frequently discarded explanatory sheet.

The seven stories featured here include: "The Herd Boy and the Weaving Maiden", explaining the origins of the Milky Way and the constellations; "Sky O'Dawn", a tale of the time the son of Jupiter served Emperor Wu of the Han dynasty; and "The Theft



36

of the Dragon Pearl", set in the lair of the Dragon King in China's famous Dongting lake. WorldCat records just two copies of the present collection (Princeton and Monash). (See previous item.)

Large octavo (231 × 180 mm), ff. [8]. Original decorative silk brocade, black thread xianzhuang stitching, edges untrimmed. Explanatory sheet loosely inserted as issued. Papercut showing a dragon festival procession mounted on title page, 7 similar papercuts with captioned glassine guards. Brocade bright, internally fresh, couple of creases to glassine guards and explanatory sheet. A fine copy.

£750

[155036]



37



38

38
CHINESE SILK PAINTING. Pang Tao (Flat Peaches).
 Eight Fairies Festival. [Fuzhou: Ling Yu Sing Gift Shop,
 c.1901]

A beautifully illustrated bilingual introduction to the Eight Immortals, a group of legendary figures much esteemed in Chinese culture and mythology. Each is shown in a characteristic pose revealing their own special powers or virtues, such as humility and wisdom. Also pictured is the goddess Xiwangmu, the Queen Mother of the West, known for cultivating peaches of immortality.

This album was produced in Fuzhou by the Ling Yu Sing Gift Shop, which specialized in producing mementos of Chinese history and culture for the lucrative tourist market. Each of the ten paintings faces an explanation in Chinese with an English translation below.

Octavo, concertina-style (204 × 145 mm), pp. [21]. Original brown silk boards, front cover with manuscript title label, top and bottom edges orange. With 10 colour paintings on silk, mounted within pattern-woven cream silk borders. Extremities worn, paintings clean and bright, small split along second fold, small closed tear to one panel slightly affecting Chinese text.

£400 [161518]

39
CHINESE SILK PAINTING. Picture Story of the
 Romance of Liang Shan-Pai and Chu Ying-Tai. [Fuzhou:
 Ling Yu Sing Gift Shop, c.1930]

A beautifully illustrated bilingual retelling of the “Butterfly Lovers”, a famous Chinese legend of true love conquering



39

all. The story is also immortalized in the world-renowned “Butterfly Lovers’ Violin Concerto”, composed by He Zhanhao and Chen Gang and premiered in 1959. (See previous item.)

Octavo, concertina-style (205 × 143 mm), pp. [21]. Original bevelled wooden boards, front cover with green hand-carved roundel with Chinese character “fu” (“prosperity”), title in manuscript on cloth strip pasted to front pastedown, top and bottom edges gilt. With 10 colour paintings on silk, mounted within pattern-woven off-white silk borders. Boards slightly bowed, contents clean and bright, one fold beginning to split at foot. A near-fine example.

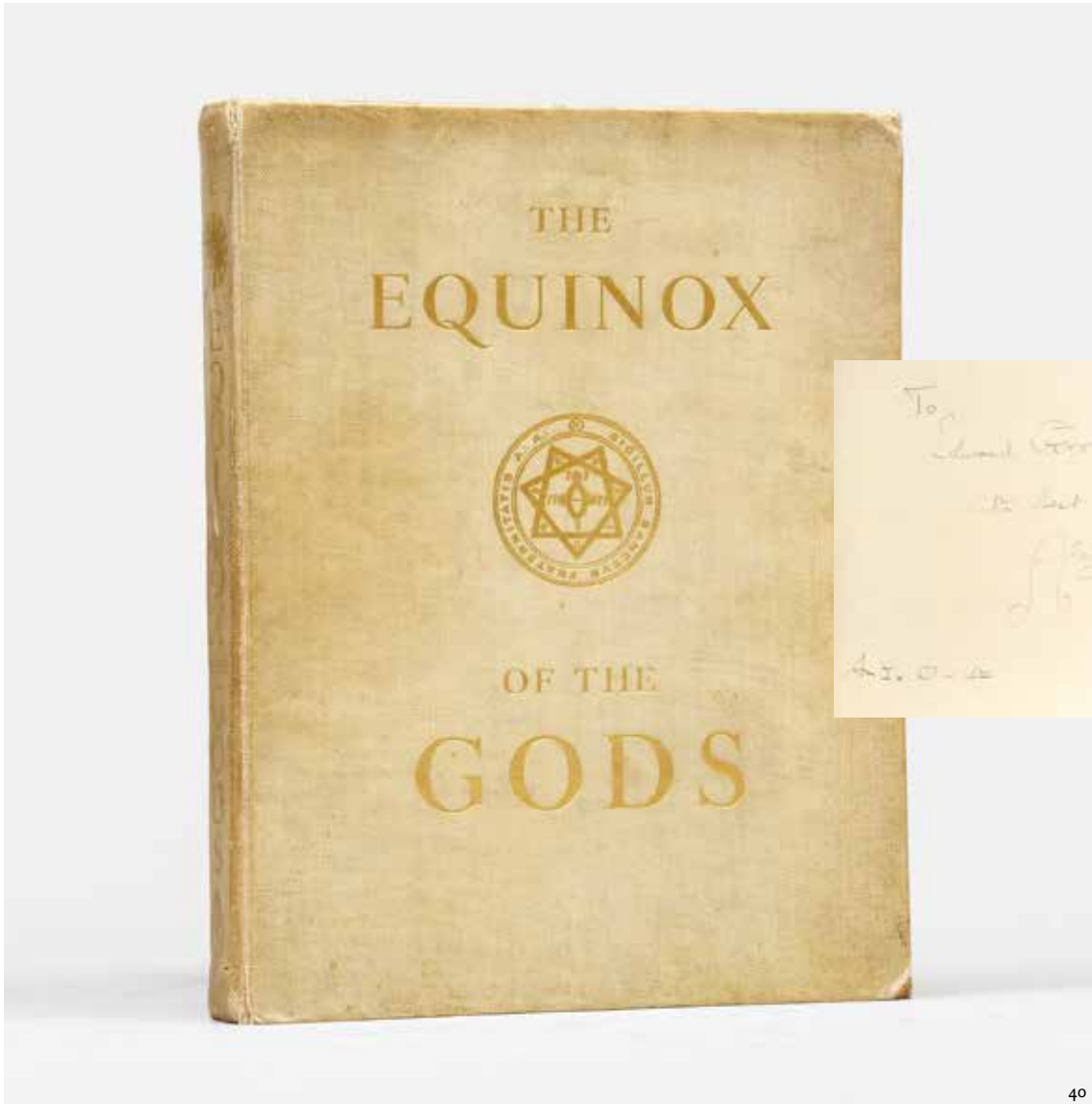
£600 [161511]

40
CROWLEY, Aleister. The Equinox of the Gods. London:
 Issued by the O.T.O., 1936

PRESENTED TO A DETERMINED IF LACKLUSTRE ACOLYTE

First edition, first impression, presentation copy, inscribed by the author in the year of publication on the front free endpaper: “To Edward Grove, with best wishes, Aleister Crowley, An. I x ☉ [sun] in ♎ [Libra]”. The date is written using the Thelemic calendar, which begins in 1904 and indicates the astrological positions of the sun and moon: in 1936, the sun was in Libra from 23 September to 23 October.

In 1936, Irish painter Edward Grove, “accepted training in astral travelling” from Crowley. Although unimpressed with Grove’s progress, Crowley allowed him to continue training for several years. Grove was at the time married to Euphemia Lamb, one of Crowley’s former lovers three decades previously. Crowley described her as “incomparably beautiful, capable of stimulating the greatest extravagances of passion” (Crowley, p. 574).



40

The work can be seen as an example of Crowley's personal mythologizing, building the narrative key to his sacred philosophy. The work includes the *Liber Legis*, which is the central sacred text of Crowley's spiritual philosophy, *Thelema*. In this work Crowley narrates the moment when the text of the *Liber AL vel Legis* was dictated to him by a beyond-human being, "Aiwass", while he was at his desk in Cairo. The text references classical religion and mythology in its composition, most notably the stories and characters of ancient Egyptian theology. According to WorldCat "although issued as volume 3, number 3, of the *Equinox* (September 1936), this is a separate title by Crowley". Gerald Yorke's bibliography describes three variants of the *Equinox* appearing in 1936: (a) described as a "subscribers' edition", (b) the current version, and (c) with a slip pasted over the date on the title page changing it to 1937. "Crowley issued *The Equinox of the Gods*, a work containing the text of *Liber Legis* and a brief history of his magical career, or ascent to the thrones of the Secret Chiefs. Both sides of the stele of Ankh-f-n-Khonsu are reproduced in colour and facsimile sheets of the original MS. of *Liber Legis* are tucked

in a folder at the back of the book. It is a splendid production" (Symonds, p. 293).

There are six known copies of this work in British and Irish institutional libraries (British Library, Warburg Institute, Oxford, National Library of Scotland, National Trust, Wellcome Library), and another dozen copies worldwide.

Quarto. Original cream-coloured cloth, gilt lettered spine and front cover, cloth pocket at rear pastedown, edges untrimmed. With 2 colour plates of an Egyptian stele, diagrams and illustrations in the text, facsimile MS. of Crowley's *The Book of the Law*, all housed in pocket in three sections. Loosely inserted in this copy are two prospectuses for the work, together with a printed promotional letter from A. L. Alexander., with the bookplate of renowned Crowley collector and scholar Timothy D'Arch Smith. Spine and cloth edges toned, wear to corners, front inner hinge cracked but holding, contents clean, a very good copy. ♀ Yorke 63 C. 3 (b). Aleister Crowley, *The Confessions of Aleister Crowley: An Autohagiography*, 1989; John Symonds, *The Great Beast: The Life of Aleister Crowley*, 1952.

£12,500

[151669]



41

41

DANTE ALIGHIERI. *La Divina Commedia.* London: The Nonesuch Press, 1928

WITH THE 15TH-CENTURY ILLUSTRATIONS OF BOTTICELLI

First Nonesuch edition, number 323 from a limited edition of 1,475 copies on Dutch paper. This is a finely designed and bound edition, with Dante's Italian printed parallel to Cary's English translation, and with reproductions of Sandro Botticelli's illustrations, engravings of which were used in the first Florentine edition of the *Divine Comedy* (1481).

Folio. Original orange vellum, flat spine lettered in gilt, twin gilt fillets to head and foot, covers double gilt ruled with elaborate oval centrepieces incorporating the initial "D", top edge gilt, others untrimmed. With 34 double and 8 single-page plates after Botticelli. Spine only mildly sunned with slight bump at head and upper corners, a few faint marks on slightly bowed covers, edges a touch rubbed, fore edge browned. A near-fine copy. ¶ Dreyfus 50; Ransom, p. 367.

£1,250

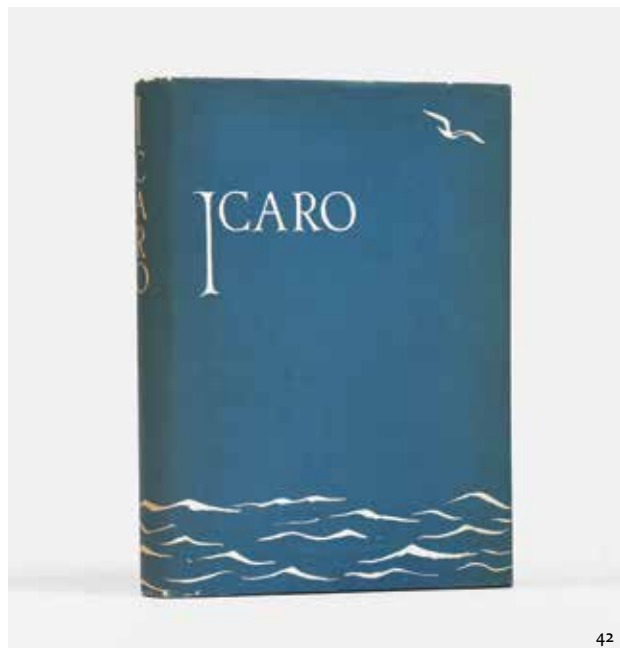
[162272]

42

DE BOSIS, Lauro. *Icaro.* New York: Oxford University Press, 1933

First edition in English, US issue, first printing, presentation copy from the translator Ruth Draper, inscribed on the front free endpaper, "To Walter Oakley, with the regards of Ruth Draper. October 1931", and retaining the scarce jacket. Oakley was the US-based sales manager of the Oxford University Press. First printed in Italian (Milan, 1930), it is published here for the first time with facing Italian-English text.

This copy contains a laudatory contemporary review clipping, praising de Bosis's "tragedy of Icarus, who gave his life that man should win the kingdom of the air, as the poet himself was to give his life for the freedom of thought and of the press".



42

Octavo. Original blue buckram, spine and front cover lettered in gilt, top edge gilt. With dust jacket. Boards faintly mottled, an excellent copy in the somewhat spine-tanned jacket with only light rubbing to the extremities. ¶ Joseph Farrell, "Icarus as Anti-Fascist Myth: The Case of Lauro de Bosis", in *Italica*, 1992.

£400

[143414]

43

DICKINS, Frederick Victor (trans.) *Chiushingura, or The Loyal League.* Yokohama: Printed at the "Japan Gazette" Office, 1875

BRIMMING WITH "SAMURAI INTRIGUE, SWORDPLAY, PASSION, AND TRAGIC DISPLAYS OF LOYALTY"

First edition, uncommon, of the second complete English retelling of the legend of the forty-seven ronin, with an appendix containing the first substantial English translation of a noh play. WorldCat and Library Hub locate just four copies in the UK (London Library, Royal Academy of Arts, Cambridge, and Sussex).

The *Chiushingura*, literally "the Treasury of Loyal Retainers", tells the story of the 1703 "Ako incident", in which a band of leaderless samurai avenge the death of their master and demonstrate "the supreme virtue of the Bushi class" (p. i). The text was conceived by Chikamatsu Monzaemon (1653–1725) and revised in 1748 into a *kabuki* play, helping to popularise the story of the ronin. The first foreign-language translation (Chinese) was published in 1794 and the text was also one of the earliest works of Japanese literature to be translated into a Western language. The present translation employs a "novelistic" (Commons, p. 366) style familiar to Western readers. It went through five editions by 1910 and was translated into French in 1886. Four years before the publication of the present work, the story of the forty-seven ronin was included in A. B. Mitford's *Tales of Old Japan* (1871).



43

Octavo. Original beige wrappers, front cover lettered in black in English and Japanese. Xylographic title page, 5 similar specimens of the original preface and the Ballad of Takasago, 29 woodcut plates in black and blue. Contemporary Yokohama bookseller's ticket to front wrapper verso, contents with occasional contemporary underlining, corrections and marginal annotations (mostly "appendice"). Wrappers creased with couple of closed tears and small losses, more significant loss at foot of spine, moderate foxing internally, illustrations well-preserved. A very good copy. ¶ Anne Commons, "Japanese", in Peter France and Kenneth Haynes, eds., *The Oxford History of Literary Translation in English: Volume 4: 1790–1900*, 2005, pp. 363–370; John A. Tucker, *The Forty-Seven Rōnin: The Vendetta in History*, 2018.

£2,000

[155209]

44

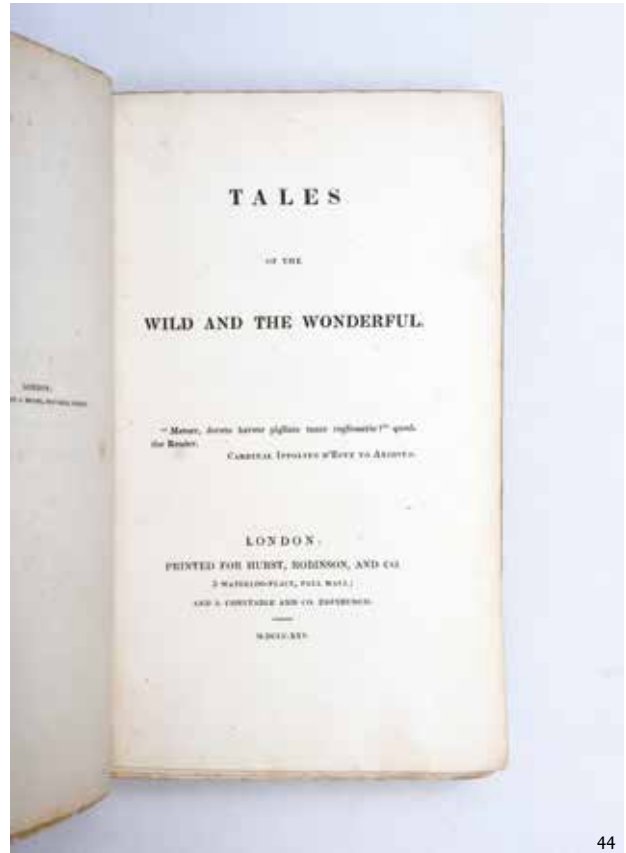
DOUGLAS, Walter Sholto, as Mary Diana Dods. *Tales of the Wild and the Wonderful*. London: Printed for Hurst, Robinson, and Co., and A. Constable and Co., Edinburgh, 1825

"A GENTLEMAN AND A SCHOLAR"

First edition of this scarce collection of "historically important" (Bleiler) fairy and mythic tales by a significant writer of the Romantic period. Published anonymously, the collection was previously attributed to George Borrow; however, in 1980 literary scholar Betty T. Bennett confidently tied it to Douglas, using their birth name of Mary Diana Dods.

Douglas often published anonymously or under the pseudonym of David Lyndsay, and publicly presented and wrote as Walter Sholto Douglas from 1827 onwards.

The collection includes classic fairy tales, such as "The Yellow Dwarf", in which a princess's first born is promised to the eponymous character, tales of Scandinavian mythology, such as "The Lord of the Maelstrom", and stories based on classic invocations of devilry and supernatural predictions. The work chimed with the contemporary desire for Germanic fairy tales and was published in an American edition in 1826,



44

and a second English edition in 1867. A single copy of the present first edition has been recorded at auction in the last 20 years.

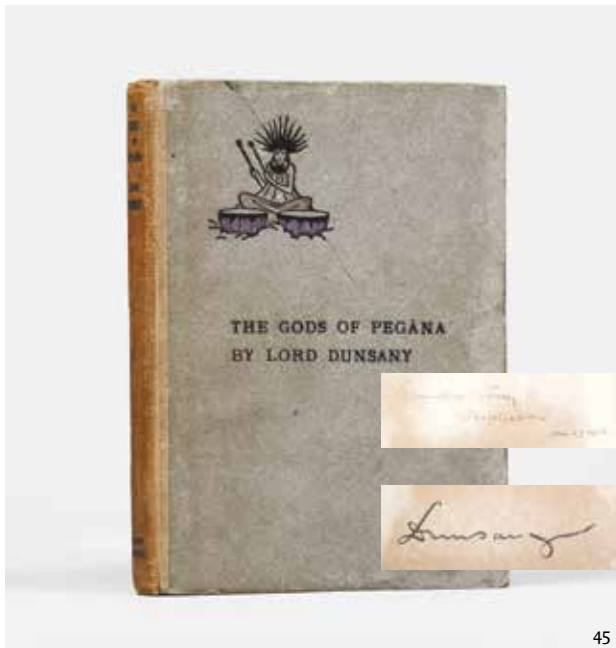
As a contributor to *Blackwood's Magazine* between 1821 and 1828, Douglas became known to Mary Shelley, who championed their writings and was a key supporter in the publication of the present work. In 1827 Shelley assisted Douglas's elopement to Paris with Isabella Robinson, providing a passport under the name Walter Sholto Douglas. In Paris, Douglas dressed exclusively as a man and entered Anglo-French society, where they were invited to the salon of Mary Clarke and came to know many prominent writers and politicians such as Stendhal, Prosper Mérimée, and Victor Hugo.

This copy is from the library of the English novelist Sir Hugh Walpole (1884–1941), with his Brackburn gilt-embossed dark red paper book label to front pastedown, and evidence of several corners turned down.

Octavo. Original publisher's boards, recently rebacked with maroon cloth spine, edges untrimmed. With the half-title. Slight wear and marking to boards, some marks within but not unpleasant, loss from top fore-corner of rear free endpaper restored. An acceptable copy in original boards. ¶ Bleiler, *Supernatural Fiction* 1576; Wolff 601. Betty T. Bennett, *Mary Diana Dods: A Gentleman and a Scholar*, 1991. Following recent biographical practice, we use the pronouns they/theirs for Douglas.

£3,500

[159009]



45

45

DUNSANY, Edward Plunkett, Lord. *The Gods of Pegāna*. London: Elkin Mathews, 1905

SIGNED COPY OF DUNSANY'S FOUNDATIONAL MYTHOS

First edition, first impression, of Dunsany's first book, signed by the author on the front free endpaper, "Dunsany", with the ownership inscription of "Duncan Tovey, Worplesdon, Jan 27 1908" neatly written above. Dunsany is "unquestionably one of the most important writers of heroic fantasy of the century" (Bleiler).

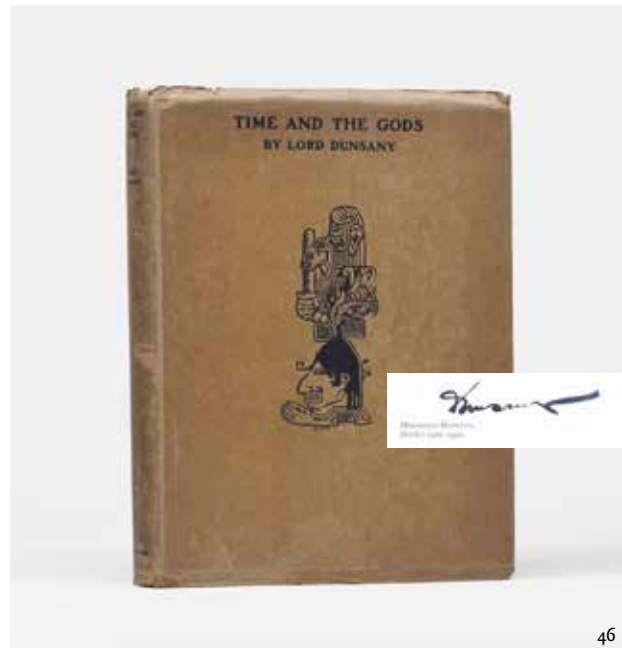
This work is a significant example of modern myth creation, in which Dunsany develops a pantheon of deities whose mythology he sets out meticulous detail. Dunsany continued these legends in his *Time and the Gods* (1906), and *The Sword of Welleran and Other Stories* (1908). The critic S. T. Joshi notes in his introduction to *The Complete Pegāna* that Dunsany "simply carried the procedure of fantasy one step further than any of his conceivable predecessors – William Beckford, William Morris with his medieval fantasies – by inventing an entire cosmogony" (p. viii); a cosmogony described by Bleiler as "a convincing, marvelous creation".

The owner of the copy, Duncan Tovey (1872–1918) was a close friend of the work's illustrator Sidney Herbert Sime, and the two were neighbours in Worpleson. Coincidentally, Tovey's father, also named Duncan and rector at Worplesdon at the time of the inscription, was previously a classics master at Eton while Dunsany was a student there and is likely to have taught him.

Octavo. Original brown paper boards, tan cloth backstrip lettered in brown, lettering and illustration to front board in brown, coloured in pencil, fore and bottom edges untrimmed. Engraved frontispiece with tissue guard and 7 similar plates, all by Sime. Spine browned, light marks to boards, wear to tips, front inner hinge neatly reinforced, faint offsetting to endpapers and foxing to contents. A very good copy. ♣ Bleiler, *Guide to Supernatural Fiction*, 573. S. T. Joshi, *The Complete Pegāna: All the Tales Pertaining to the Fabulous Realm of Pegāna*, 1998.

£1,750

[143565]



46

46

DUNSANY, Edward Plunkett, Lord. *Time and the Gods*. London: G. P. Putnam's Sons, 1922

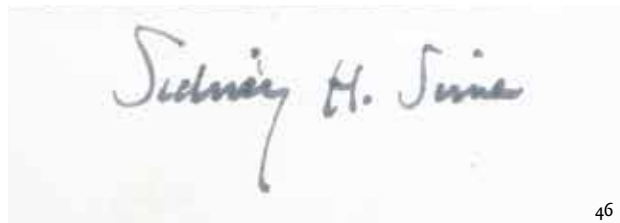
"FRANKLY MYTHOPOETIC"

Signed limited edition, number 49 of 250 copies, signed by Sime on each plate and by Dunsany on the preface. This work, first published in 1906, established Dunsany as "the founding father of fantasy tales" (Magill, p. 161).

A close collaborator with Dunsany, Sime illustrated Dunsany's first book *The Gods of Pegāna* (1905; see previous item) as well as a number of his later works. This book continues a series of "sometimes semiallegorical, sometimes frankly mythopoetic" tales involving the deities first established in *The Gods of Pegāna*. The title is derived from a line in Swinburne's poem "Hymn to Proserpine": "Time and the Gods are at strife".

"Dunsany's tales of wonder, set in other worlds and written in prose-poetry, gave Sime, in Rossetti's phrase, a perfect opportunity for 'allegorizing on one's own hook'. While illustrating ten books (some with only a frontispiece) he went to stay with Dunsany at his castle in Ireland, where he proved a highly entertaining guest" (ODNB).

Large octavo (253 × 190 mm). Original quarter vellum gilt, orange cloth boards, marbled endpapers, top edge gilt, partly unopened, fragments of original brown silk bookmarker loosely inserted. With dust jacket. Illustrations in photogravure by S. H. Sime. Minor bumps to corners and



46



46



47

wear to edges, scattered foxing, a very good copy indeed. ♪ Bleiler, *Guide to Supernatural Fiction*, 574 (for the first edition); Magill, I, pp. 161–3.

£1,250

[157584]

47

EDDISON, E. R. (trans.) *Egil's Saga*. Cambridge: The University Press, 1930

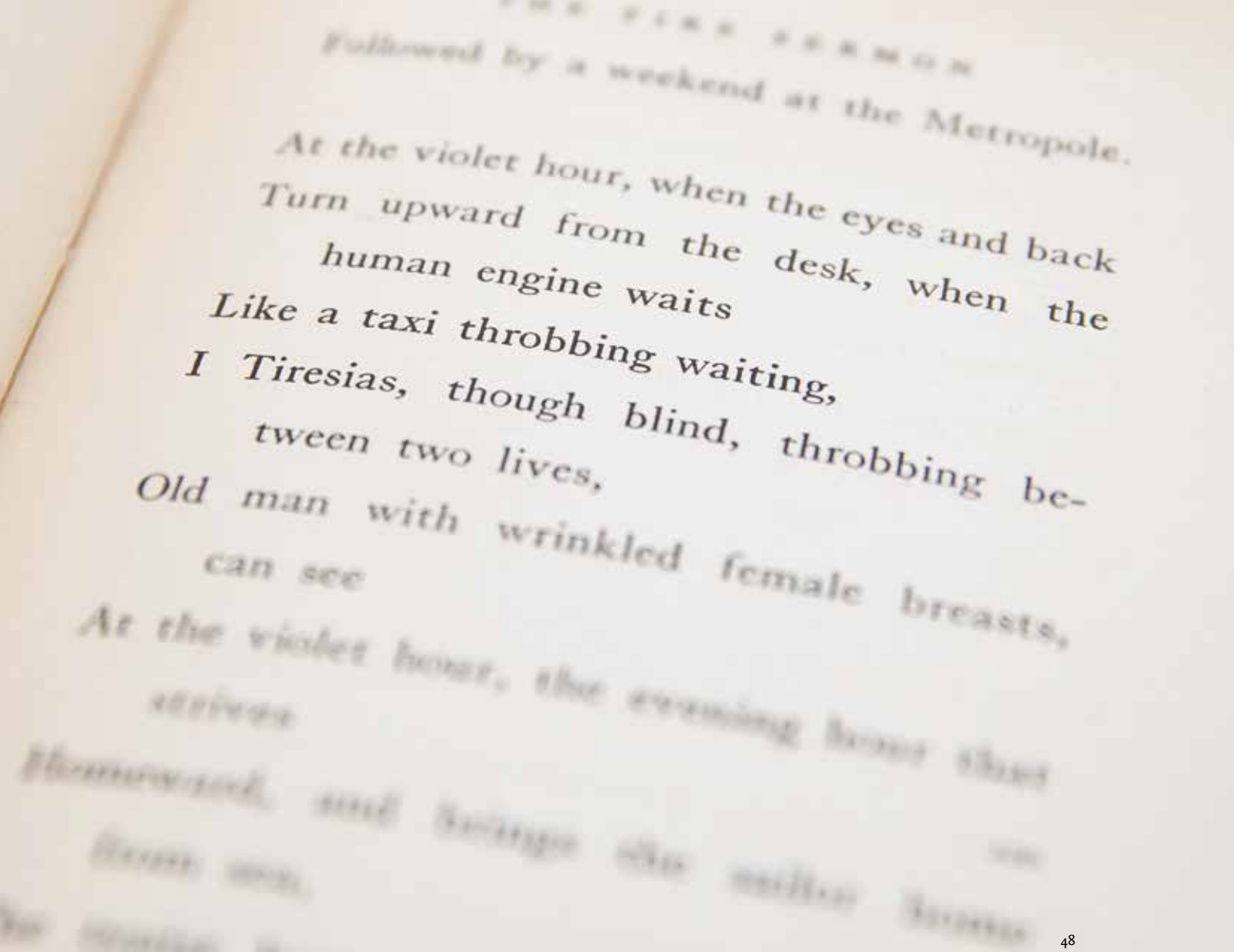
First edition, first impression, scarce in dust jacket. This was only the second translation into English from the original Icelandic, after W. C. Green's 1893 translation, which Eddison judged as "being so bad as to be unreadable".

An author of epic fantasy novels whose work drew high praise from Tolkien and C. S. Lewis, Eddison (1882–1945) was an occasional member of the Inklings.

Octavo. Original green cloth (also found in red, no established priority), spine lettered in gilt. With dust jacket, clipped with publisher's new price 21s. With 2 double-page maps to rear. Spotting to edges and toning from flaps to endpapers else a fine copy, in very good jacket, spine panel a little toned and soiled, 3.5 cm closed tear at head of rear joint.

£1,500

[162211]



48
ELIOT, T. S. *The Waste Land*. New York: Boni & Liveright, 1922

“AND I TIRESIAS HAVE FORESUFFERED ALL / ENACTED ON THIS SAME DIVAN OR BED; I WHO HAVE SAT BY THEBES BELOW THE WALL / AND WALKED AMONG THE LOWEST OF THE DEAD”

First edition in book form, first printing, number 33 of 1,000 copies, and rare with the dust jacket and publisher’s glassine. With unopened gatherings, this is a near-fine example.

Arguably the most significant poem of the 20th century, *The Waste Land* is notable for the way Eliot transfused his vision of a blasted modernity with fragments of ancient myth and legend, from the classical prophet Tiresias to the Arthurian figure of the Fisher King from the Grail legend, and frequent use of symbols from the Tarot.

Line 339 on page 41 has “mountain” with dropped text. This is the first issue in the flexible cloth and with the stamped numbers in the colophon 5 mm high. Donald Gallup notes

that “approximately the first 500 copies bound have the flexible cloth binding and figures 5 mm high in the colophon”.

Though without mark of ownership, this copy is likely to be one of a small number of exceedingly fine copies emerging from the estate of American poet and editor Schofield Thayer (1889–1982), a schoolfriend of Eliot, who as editor of *The Dial* magazine 1920–26 had included “*The Waste Land*” in November 1922. Thayer awarded Eliot *The Dial*’s \$2,000 prize for the year, the announcement for which appears on the front of the dust jacket. Laid in is the publisher’s blue paper slip advertising *The Modern Library*. *The Waste Land* was first published in *The Criterion* in October 1922, a couple of months before book publication.

Octavo. Original black cloth, spine and front cover lettered in gilt, edges untrimmed. With dust jacket and publisher’s glassine. Housed in a black quarter morocco solander box by the Chelsea Bindery. Minimal chipping only to two lower corners of glassine, otherwise a truly fine copy. ♪ Gallup A6a.

£125,000

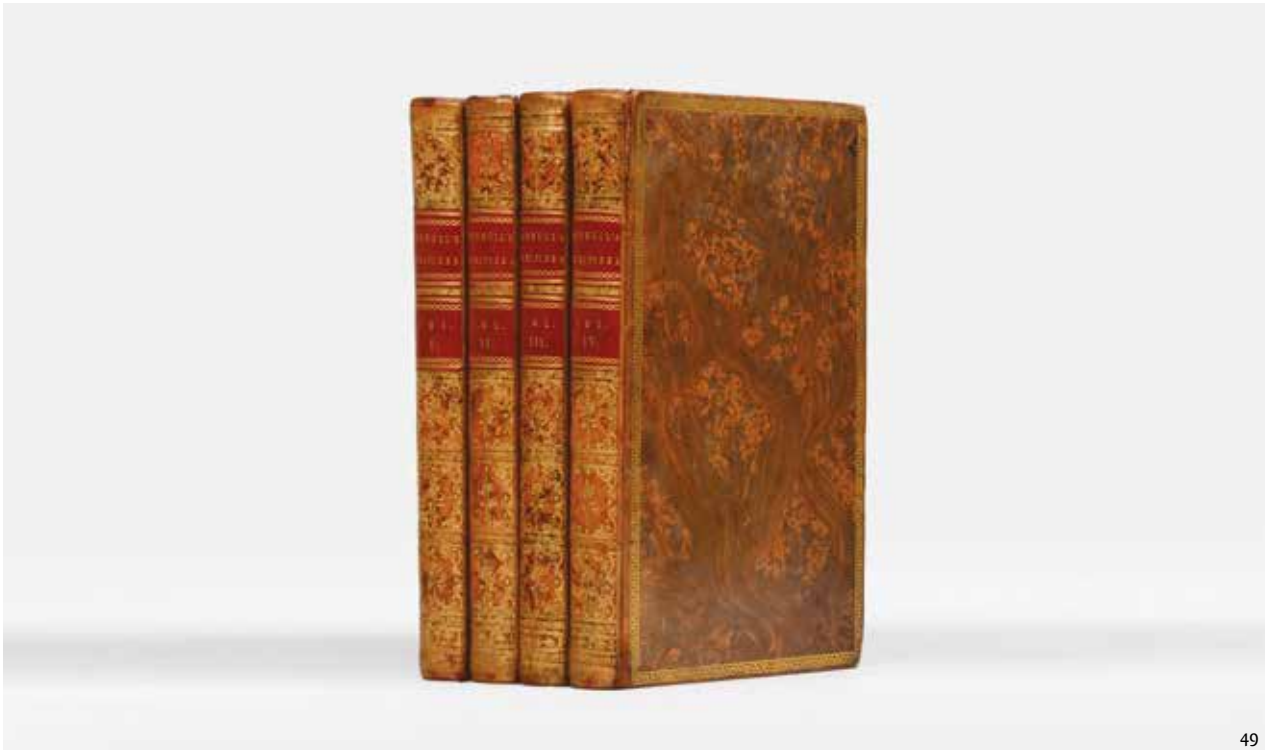
[153892]

THE
WASTE LAND

By
T. S. ELIOT

Winner of The Dial's 1922
Award.

This prize of two thousand
dollars is given annually to
a young American writer in
recognition of his service
to letters.



49

49

EURIPIDES. *The Nineteen Tragedies and Fragments.* Translated by Michael Wodhull. London: Printed by John Nichols: and Sold by Thomas Payne and Son, 1782

“ACCURATE AND AUSTERE” IN A FINE PERIOD BINDING

First Wodhull edition, the first in English of all the extant writings of Euripides: “although [Wodhull] advertised his version in February 1774, and thought to complete it within a year, it was only in 1782 that, prompted by the appearance of two rival partial translations, he overcame his fastidiousness and published *The Nineteen Tragedies and Fragments of Euripides* in four volumes. A new edition appeared in three volumes in 1809. Wodhull’s translation, accurate and austere, was for many years the standard one, and several of his versions of the plays were reprinted in the nineteenth century” (ODNB).

Michael Wodhull (1740–1816) was one of the most knowledgeable and discerning bibliophiles of his day. “A tall and striking man, he was noted in the auction rooms for his elegant military bearing, courteous demeanour, and decisive bidding. Particularly well informed on the subject of French printing of the sixteenth century, he was regarded by the bookseller Thomas Payne, who published several of his works, as ‘Bibliographorum longè doctissimus’” (ibid.).

The edition is scarce in commerce, with only one copy listed in auction records, selling for \$1,092 in 1999. This copy is presented in a particularly fine period binding, notable for the presence in volume IV of the silver-gilt bullion tassel to the bookmarker, a remarkable survival.

Four volumes, octavo (215 × 130 mm). Contemporary tree calf, smooth spines divided by gilt Greek key and rope-twist rolls, compartments gilt tooled with central foliate motifs and scrolling foliate panels,

red morocco twin labels decorated with rope-twist rolls, sides with gilt Greek key borders, gilt milled edge roll, gilt star-and-quatrefoil roll to turn-ins, Antique Spot pattern marbled endpapers, gilt edges. Contemporary ownership inscription of “Hurd” at head of vol. I title. Slight chip to headband of vol. II, single wormhole at foot of rear joint of vol. III. touch of wear to corners. A lovely set. ♣ Lowndes III, p. 761.

£4,500

[137652]

50

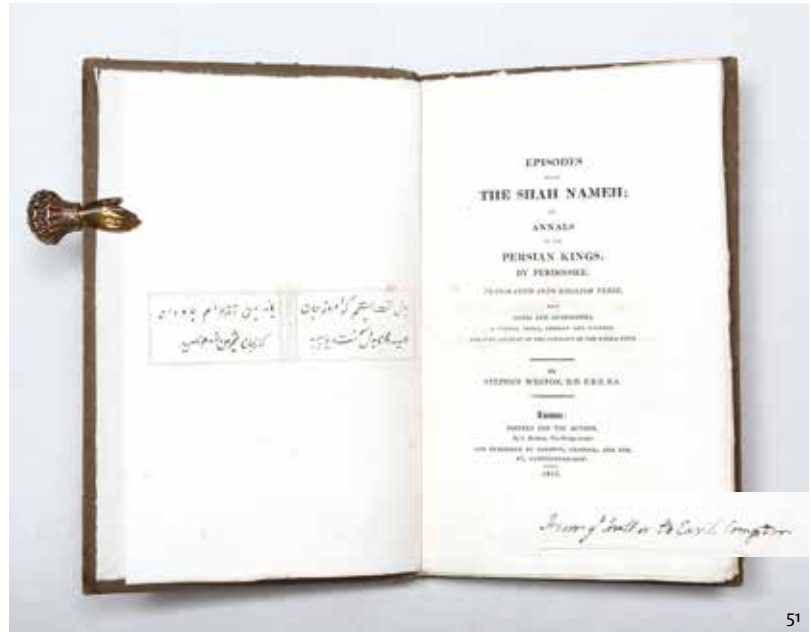
EWERS, Hanns Heinz. *Alraune.* Translated from the German by S. Guy Endore. Illustrated by Mahlon Blaine. New York: The John Day Company, 1929

WITH A BLAINE SKETCH TO HIS FRIEND, PATRON, AND FAMED MAGICIAN, JOSEPH DUNNINGER

First edition in English, first printing, inscribed by the illustrator with an original signed drawing in pencil and green pen to the second half-title, signed “for Dunninger, Mahlon Blaine 1936”, depicting a demon pulling a mandrake-like woman from a hat.

The recipient Joseph Dunninger (1892–1975) was one of the foremost magicians and mentalists of the time, making this a fine association copy given the book’s occultist subject matter. Dunninger was a close friend and influential patron of Blaine’s, from whom he commissioned many pieces of Blaine’s famed erotica, as well as hiring Blaine as a book illustrator for his popular works on magic tricks.

The translator, S. Guy Endore, was the author of the 1933 novel *The Werewolf in Paris*, perhaps the most influential piece of werewolf fiction. Ewer’s novel was originally published in Germany in 1911, fusing mandrake folklore with the science fiction element of artificial insemination to produce the sexually magnetic protagonist Alraune.



Octavo. Original black cloth, spine lettered in gilt with red ornament, gilt, red and black illustration to front cover, pictorial endpapers, top edge red. With dust jacket. Original illustration, frontispiece and 11 full-page black and white illustrations by Mahlon Blaine. Spine ends and top edge lightly bumped. An excellent copy in the dust jacket, slightly soiled, a few short closed tears, spine panel faded, spot of abrasion and chip to rear cover, slightly chipped at extremities. ♣ Bleiler, *Supernatural Fiction* 617.

£2,250

[123320]

51

FIRDAWSI, Abu-I-Qasim Mansur. Episodes from the Shah Nameh; or Annals of the Persian Kings by Ferdoosee. Translated into English Verse . . . by Stephen Weston. London: Printed for the Author, by C. Baldwin, and published by Baldwin, Cradock, and Joy, 1815



INSCRIBED AND ANNOTATED BY THE TRANSLATOR

First edition of Weston's translation, an attractive copy in the original boards, inscribed by the translator on the front free endpaper, "From ye Author to Earl Compton", and further annotated by him. It was privately printed and, although reasonably well represented institutionally, is decidedly scarce in commerce, with just three copies showing on auction records in the last 120 years.

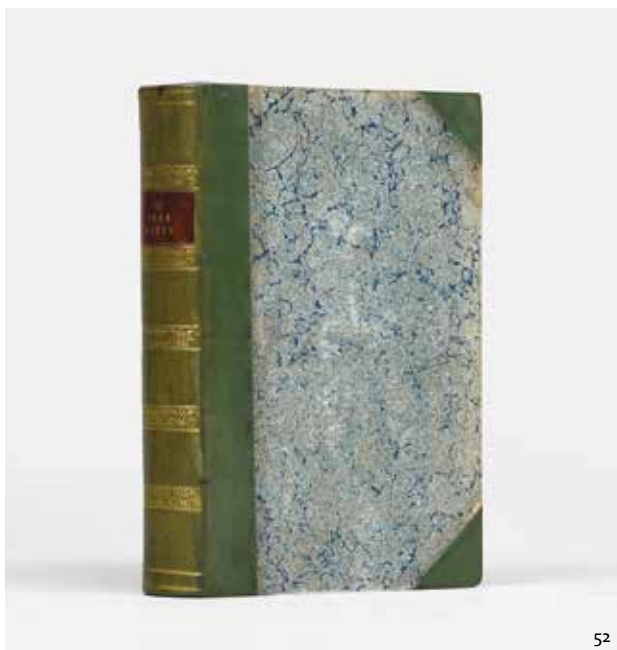
After education at Eton and Exeter College, Oxford, Stephen Weston (1747–1830), antiquary, philologist, and classical scholar, accompanied Sir Charles Warwick Bampfylde of Devon as tutor on an extended Grand Tour. He was a regular contributor to *Archaeologia*, the *Gentleman's Magazine*, and the *Classical Journal*. Weston has noted on the page advertising the edition of the *Shahnama* "now printing in Calcutta" that it has been "discontinued. On acc[oun]t of ye enormous expence [sic], & wretched execution". He has also made two neat corrections to the final leaf (alongside a short section that has been neatly excised).

The recipient, Spencer Joshua Alwyne Compton, second marquess of Northampton (1790–1851), was a patron of science and the arts. Both Weston and Compton were members of the Royal Society, and "as president of the Royal Society [Compton] was distinguished by his kindness, courtesy, good humour, patience, responsibility, and tact, as well as by his splendid hospitality, mastery of continental languages, and cultured mind" (ODNB). He shared Weston's profound interest in antiquities and archaeology.

Tall octavo. Original drab boards, spine and front board lettered in black, untrimmed, mostly unopened. Engraved frontispiece in Persian calligraphy. Slight loss of surface fabric from spine, a little rubbed at extremities, a couple of old pale stains to front cover, spotting to first two gatherings, else a remarkably well-preserved copy, crisp and fresh.

£1,250

[146384]



52

52

FIRDAWSI, Abu-I-Qasim Mansur. *The Sháh NámeH.* Translated and abridged by James Atkinson. London: Printed for the Oriental Translation Fund of Great Britain and Ireland, 1832

INTRODUCING THE SHAHNAMA TO AN ENGLISH AUDIENCE

Scarce first edition of the most substantial English version to date of the *Shahnama*, the national epic of Persia. Atkinson's early abridgement was one of the first books to be issued by the Oriental Translation Fund and was awarded its gold medal. His prose renderings are "eloquent and vivid . . . [and] his notes and annotations are informative and include comparisons with Homer" (*Ency. Iran.*).

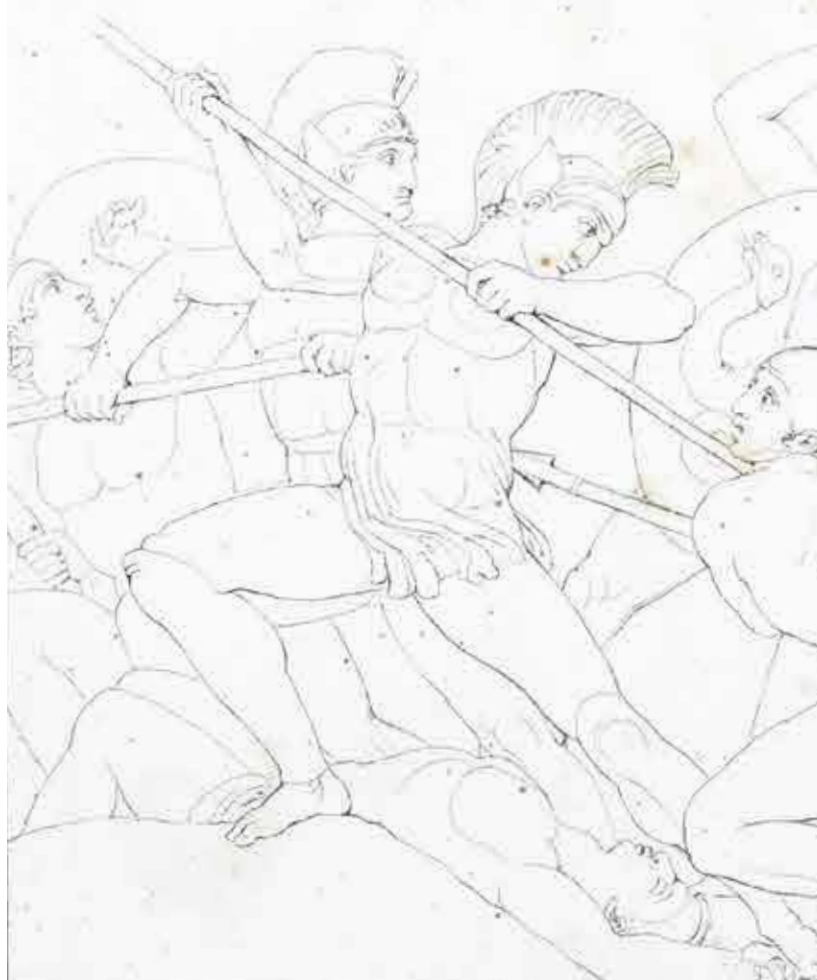
This is a conspicuously attractive subscriber's copy, with the purple printed ornamental presentation leaf naming Charles William Vane, third marquess of Londonderry.

The only previous versions of Firdawsi's epic available to English-speakers had been Joseph Champion's 1785 translation, of which only one volume was published, Atkinson's 1814 edition of the story of Rostam and Sohrab, and Stephen Weston's slim *Episodes from the Shah Nameh* (see previous item).

Tall octavo (240 × 153 mm). Contemporary green half calf, smooth spine divided by gilt scrolling foliate rolls, compartments filled with blind quaterfoils, dark red label, sides and corners trimmed with a blind foliate roll, Shell pattern marbled sides, grey brown surface-paper endpapers, sanguine speckled edges. Delicately engraved symbol of the Oriental Translation Fund to title page; presentation leaf printed in purple. Provenance: from the library of Charles William Vane (formerly Stewart), third marquess of Londonderry (1778–1854), with his pencilled pressmark to front pastedown; Londonderry took the surname Vane on marrying Frances Anne Emily Vane-Tempest in 1819. His dashing and dandified portrait by Sir Thomas Lawrence is at the National Portrait Gallery. Spine just lightly sunned, very minor stripping of leather, touch of foxing to prelims. A very handsome copy. J Wilson, p. 71.

£2,500

[155743]



53

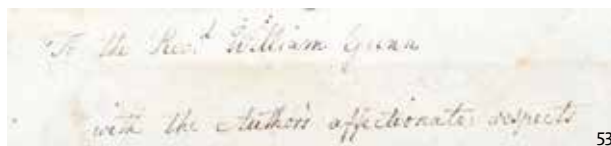
FLAXMAN, John (illus.); BLAKE, William (eng.); HESIOD. *Compositions from the Works Days and Theogony.* London: Longman, Hurst, Rees, Orme & Brown, 1817

PRESENTATION COPY FROM FLAXMAN, IN ORIGINAL BOARDS

First edition, presentation copy from Flaxman, inscribed on the front pastedown, "To the Revd William Gunn with the author's affectionate respects"; the recipient was his friend the clergyman and antiquary William Gunn (1750–1841), with his bookplate beneath the inscription.

Gunn and Flaxman's extensive correspondence between is held in the Gunn archives in the Norfolk Record Office – the archive holds a letter from Flaxman presenting the book, dated 29 July 1817.

Flaxman was among the most influential illustrators of the turn of the 19th century. A sculptor by profession, Flaxman was fascinated by classical history and mythology, and influenced by ancient pottery and relief sculpture. His illustrations were characterized by their sparsity, simple lines without embellishment, but still strikingly original.



53



53

“Flaxman relied on ‘pure’ line with no colour, shading or tone. The results were rhythmic, economical yet elegant and were described as poetry in visual form” (Royal Academy online).

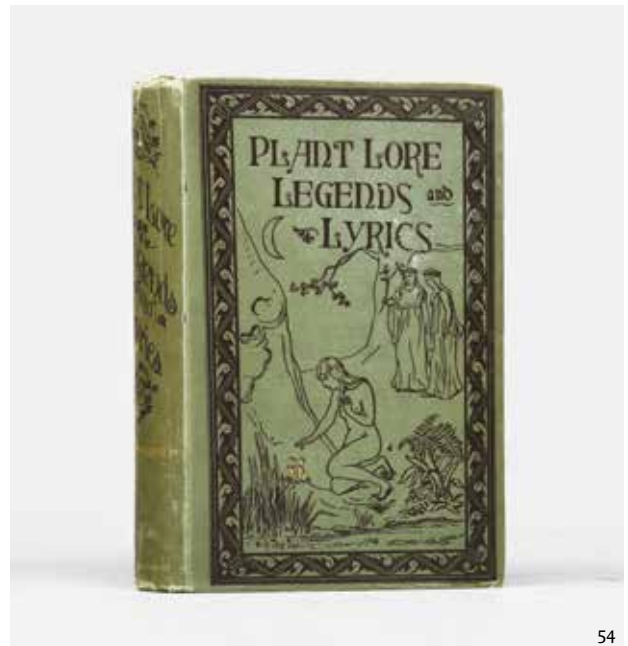
The illustrations were engraved by William Blake, Flaxman’s friend, a particularly compelling venture between the two great artists. Blake was influenced by Flaxman, and similarities in their style are very apparent. It was Flaxman who commissioned the illustrations by Blake of Thomas Gray’s *Night Thoughts*, among Blake’s best known-works. Although Flaxman is somewhat sidelined today, at the time he was a far more famous artist than Blake; Flaxman’s illustrations garnered attention across Europe (with clear influence on Ingres, Goya and Goethe among others) in a way that Blake never achieved in his lifetime.

Longman’s account book reveals 200 copies of the work were printed, with a further 18 proof copies; this copy remains in the original boards as issued, preserving the original label (printed from the same copperplate as the half-title), and without restoration, very unusual thus.

Oblong folio. Uncut in original boards, printed paper label to front cover. Housed in custom black solander box. Engraved title page, half-title, and 36 further plates, engraved by William Blake after designs by Flaxman. With 4 pp. publisher’s catalogue tipped-in at front, dated February 1817. Spine and extremities worn but holding, chip to label glancing text, slight staining to rear cover, foxing to contents; a very good copy. ¶ Keynes, *Bibliography of William Blake*, 131; Bentley and Nurmi, *Blake Bibliography*, 367A; Bentley, *The Early Engravings of Flaxman’s Classical Designs*, 1964, pp. 53–6. The Gunn Archive in the Norfolk Record Office holds a letter presenting the book, their call number WGN 1/6/104.

£2,000

[153245]



54

54

FOLKARD, Richard. *Plant Lore, Legends, and Lyrics.* London: Sampson Low, Marston, Searle, and Rivington, 1884

“AN ABSOLUTE DELIGHT TO PERUSE” – REBER

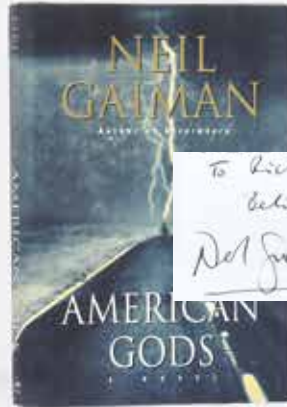
First edition of the author’s scarce magnum opus, a “most useful compendium” of every cultural myth or legend on plants that he could source (*The Folk-Lore Journal*, p. 94). The resulting book is a monumental reference work key to plant lore divided into two sections, the first a thematic overview, the second an alphabetical listing of 600 plants with their relevant lore.

The illustrations include reproductions from key herbals such as Parkinson’s *Paradisi* (1656) and Gerarde’s *Herbal* (1633). The plants and legends are of a notably global scope not seen before Folkard, such as the flor de Pesadilla from Buenos Aires, and bitobohs, tree spirits, from South Sudan.

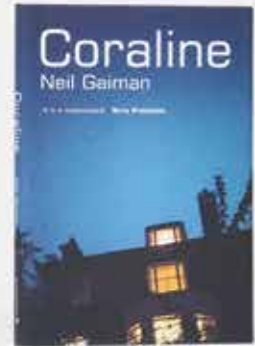
Large octavo. Original green cloth, spine and front cover lettered in brown and gilt, front cover illustrated with a depiction of the search for the “golden herb of the druids” in brown with gilt detail, illustration on rear cover in brown, cream endpapers renewed, top edge green. Frontispiece, woodcut vignettes, and head- and tailpieces. Neatly recased, spine browned, rubbing to extremities, wear to spine ends and corners, occasional foxing, book block heavy with consequently tender hinges, a couple of archival reinforcements to gutters, overall remaining firm, a very good copy. ¶ *The Folk-Lore Journal*, Vol. 3, No. 1, 1885; Arthur S. Reber, *The First Minds: Caterpillars, Karyotes, and Consciousness*, 2018.

£1,250

[157626]



To Richard -
believe!
Neil Gaiman



55, 56, 57

55
FOUJITA, Léonard Tsuguharu. *Légendes japonaises.* Paris: Éditions de l'Abeille d'Or, 1923

First edition, sole printing, one of 2,000 copies printed on vélin alfa, this copy unnumbered on the limitation. This collection of Japanese folk tales was translated and colourfully illustrated by the artist Tsuguharu Foujita (1886–1968), a notable figure of the Bohemian art scene in Montparnasse. It was published as the third in a series of “Plus Belles Légendes du Mondes”.

Large octavo. Original card wrappers, spine lettered in black in Japanese, front cover lettered in black in French, wrappers with colour Foujita illustrations, edges untrimmed. Colour illustrations by Foujita throughout, some full-page. Wrappers well-preserved with just a touch of soiling, small nicks at spine ends with minor stain at foot, attractive internally with a little toning. A near-fine copy.

£750 [162666]

56
GAIMAN, Neil. *American Gods.* London: William Morrow, an imprint of HarperCollins Publisher, 2001

First edition, first printing, inscribed with an apposite imperative by the author on the title page, “To Richard – Believe! Neil

Gaiman”. *American Gods* was awarded both the Hugo and Nebula awards in 2002.

Octavo. Original black and blue paper-covered boards, spine lettered in gilt, black endpapers. With dust jacket. A fine copy in like jacket.

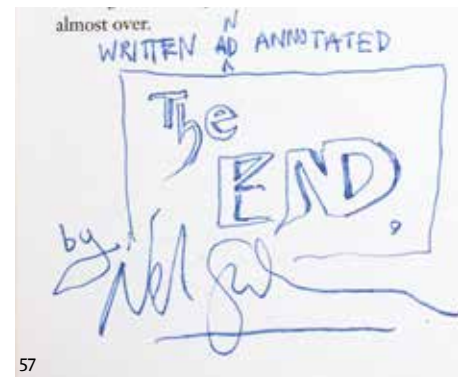
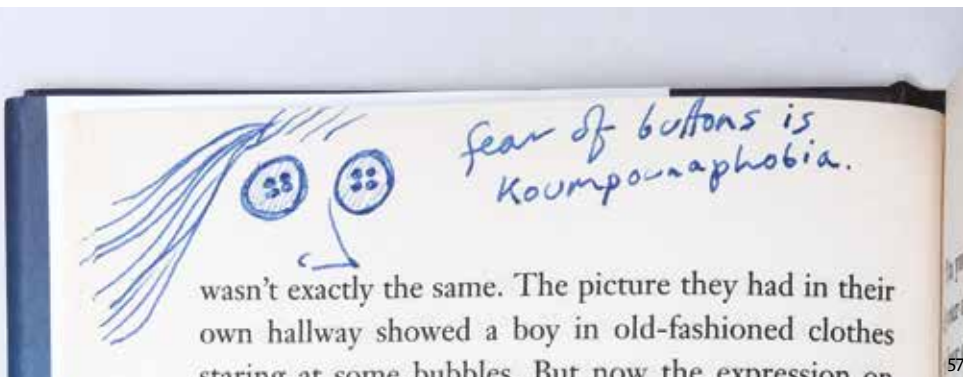
£550 [162488]

57
GAIMAN, Neil. *Coraline.* London: Bloomsbury, 2002

**“THE FEAR OF BUTTONS IS KOUMPOUNOPHOBIA”:
EXTENSIVELY ANNOTATED BY THE AUTHOR**

First UK edition, first impression, this copy thoroughly annotated by the author as part of a 2022 fundraiser for English PEN. Underneath the famous opening quotation, “fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten”, attributed in the book to G. K. Chesterton, Gaiman annotates, “actually by me, paraphrasing something Chesterton had written that I had fully intended to use the actual quote from . . . and then I forgot that I hadn’t”.

Gaiman has inscribed the final page “written and annotated by Neil Gaiman” and drawn a placard reading “The End”. Two further drawings appear in this copy: a headshot sketch of a button-eyed boy, annotated “fear of buttons is



koumpounophobia [sic: koumpounophobia]" (p. 34), and Gaiman's usual large sketch of a rat on the title page, here inscribed, "I drew a scary rat in the first copy of *Coraline* I signed, and have continued to draw rats in them since".

The annotations reveal a multitude of personal and literary insights on the creation of this multi-award-winning work, which served as the basis for the critically acclaimed 2009 stop-motion animated film. On the half-title, Gaiman explains that this, the first UK edition, was printed without illustrations "because the editor thought it would signal that it was only for small children. The number of complaints that people felt deprived of the Dave McKean illustrations from the US version meant this was the only ever UK un-illustrated edition . . . N.G." On the rear panel of the dust jacket, Gaiman has placed asterisks by the printed names of the reviewers, Terry Pratchett and Diana Wynne Jones, and inscribed below, "I miss them both. Neil".

In the contents, Gaiman provides details such as the source of the name *Coraline*, based on a misspelling in his letter to the publicist Caroline Michel (p. 75), and the point in the text at which writing ceased for a period of six years (pp. 58–9). Highlighting an important literary inspiration, Gaiman reveals that his inner "what would Lewis Carroll do?" voice was active when writing *Coraline*'s conversation with the cat on p. 43. Where *Coraline* later asks, "what kind of fun would it be if I just got everything I ever wanted?", Gaiman annotates, "if this book has a moral, it's on this page" (p. 128). Towards the conclusion, Gaiman lays out his vision for the work: wishing to avoid the trope of a small child whisked away to a magical place where lessons are learned and then implemented in the real world, the author explains on p. 157 that the story "had to be something other than a simple metaphor. That's why the hand needed to follow her back. It's all real".

The work received the Bram Stoker Award for Best Work for Young Readers in 2002 and both the Hugo and Nebula Awards for Best Novella in 2003. Its screen adaptation is one of the highest grossing stop-motion animated films of all time.

Octavo. Original blue illustrated boards lettered in white, black, and red. With dust jacket. A near-fine copy, slight lean to spine, bump to ends, in the fine dust jacket.

£7,500

[162540]

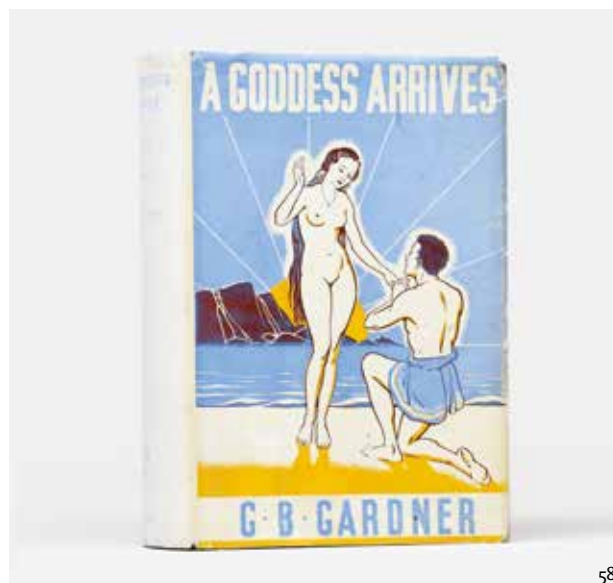
58

GARDNER, Gerald B. *A Goddess Arrives*. London: Arthur H. Stockwell Ltd, [1939]

INSCRIBED BY THE "NEW QUEEN OF THE WITCHES"

First edition, first impression, of the author's first novel, inscribed by his heir, Monique Wilson, known as Lady Olwen, on the half-title verso, "To Virgilio, Blessed Be, Olwen, High Priestess & Witch Queen, Castletown, 25 August 1965". Olwen inherited Gardner's estate in 1964, suggesting this copy was in Gardner's own library until its presentation.

In his retirement years Gerald Gardner (1884–1964) founded what became known as Gardnerian Wicca. The Gardnerian community spread throughout Britain and internationally in the late 1950s and early 1960s. Olwen first met Gardner as a child through his friendship with her father while he was working as a British customs official in Malaya, and referred to him as "Uncle Gerald" throughout her life.



58

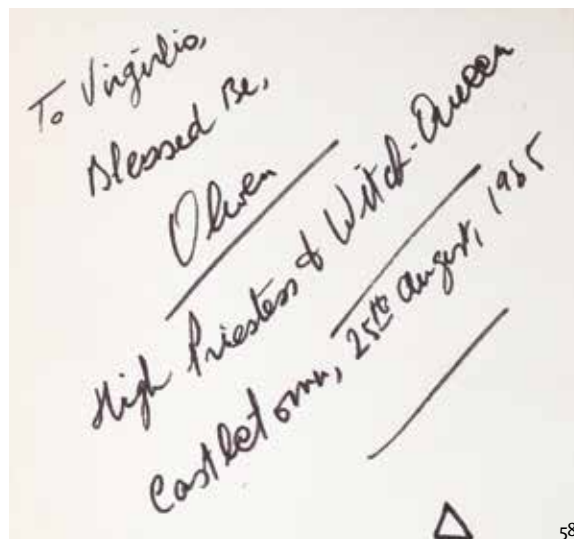
She reconnected with him in 1960 after reading his key work on Wicca, *Witchcraft Today* (1954), and subsequently received guidance on establishing Gardnerian Wicca in Scotland. She soon became known as the "New Queen of the Witches", founding her own coven in Perth in 1961. Olwen placed Gardner's collection on public exhibition in Castletown on the Isle of Man; she sold it in 1973 to Ripley's Believe It or Not!, who dispersed the collection in the 1980s.

The novel was written, and set, in Cyprus, and concerns the worship of the goddess Aphrodite. It draws on the mythology of the region, featuring a queen, Dayonis, who practices sorcery to defend her people from invading Egyptians.

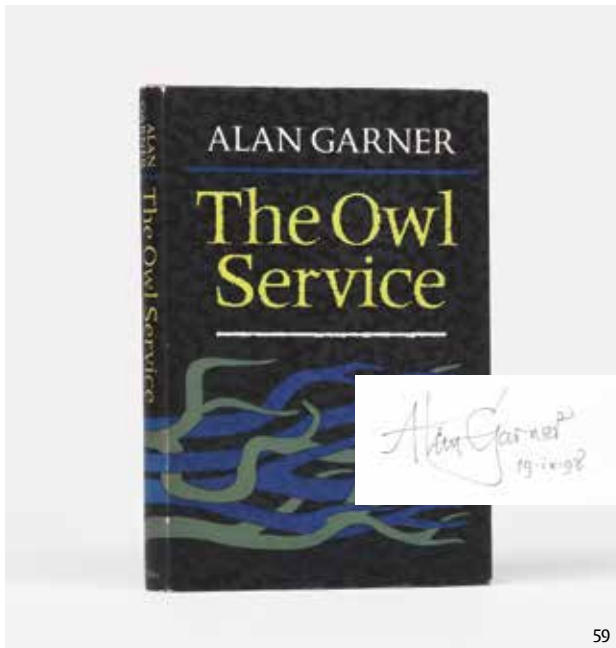
Octavo. Original green cloth, spine and front cover lettered in gilt, decorative map endpapers. With illustrated dust jacket. Minor bumps and rubbing to foot of spine, contents clean; spine of jacket faded with small chip to head affecting single letter of title, slight nicks and creases to edges, tape repair to verso: a near-fine copy in very good indeed jacket.

£9,750

[162486]



58



59
GARNER, Alan. *The Owl Service*. London: Collins, 1967

First edition, first impression, signed by the author on the title page, “Alan Garner 19. ix. 98”. The work, an adaptation of the story of the mythical Welsh woman Blodeuwedd, won the Carnegie Medal and the Guardian’s Children’s Fiction Prize.

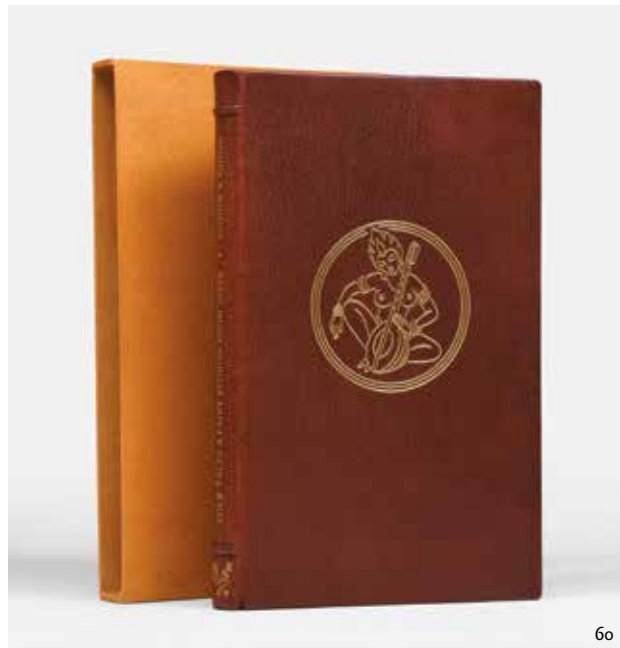
This copy, though unmarked as such, is from the library of fellow author Jill Paton Walsh, whose writing is often listed alongside Garner’s as straddling the boundaries between teenage and adult literature. Both authors are credited as key to the mid-century trend of using mythology to interpret the modern world; their works use old narratives in an “attempt to ‘create new myths’ and make sense of social hierarchies” (Pearson, p. 63).

“The need for myth and narrative is directly explored by Alan Garner in his two novels for adolescents, *The Owl Service* and *Red Shift*” (ibid.). In *The Owl Service*, set in modern-day Wales, the relationship between the three protagonists is shaped by the underlying myth of Blodeuwedd, and “it is only by ‘reading’ the myth in a creative and positive light that they are able to avoid disaster” (ibid.). The work also explores the character’s own relations with their native mythology, with one character dismissing the stories of the *Mabinogion* as “Fine, if you like that sort of thing – wizards and blood all over the place” (Garner, p. 50).

Octavo. Original red cloth, spine lettered in silver, green endpapers with central white and black decorated vignette. With dust jacket. A fine copy in near-fine faintly rubbed jacket, tiny chip to foot of spine. ♪ Lucy Pearson, *The Making of Modern Children’s Literature in Britain*, 2016.

£1,750 [162489]

60
GHOSE, Sudhin N. *Folk Tales and Fairy Stories from India*. London: The Golden Cockerel Press, 1961



First Golden Cockerel Press edition, number 64 of 100 specially bound copies; a further 500 trade copies were also issued. The illustrations were printed in an 18th-century Bengali style with sharp white lines on a black background, overprinted in brown.

Sudhindra Nath Ghose (1899–1965) was a novelist and lecturer, whose writings appeared in Sylvia Pankhurst’s *Workers’ Dreadnought* and her literary magazine *Germinal*, which comprise some of the earliest examples of fiction written in English by a South Asian author and published in Britain. The illustrator Shrimati Arnakali E. Carlile, illustrated several of Ghose’s works, although little more is known of her.

Tall quarto. Original brown morocco by E. W. Hiscox, spine vertically lettered in gilt within two raised bands, publisher’s device to foot in gilt, central gilt vignette on front board, illustrations by Carlile printed in black and brown to endpapers, top edge gilt, others untrimmed. Housed in original orange cloth slipcase. Text printed in black and brown. Illustrated by Shrimati E. Carlile with vignette title page and 6 plates. Spine and paper edges faintly sunned, remaining a fine copy.

£600 [156965]

61
GIDE, André. *Thésée*. [Paris:] Gallimard, [1946]

First edition, first printing, presentation copy, inscribed by the author on the half-title to his friend and biographer, “à Jean Hytier, avec ma bien attentive sympathie, André Gide”. This is number 9 of 30 hors commerce copies, from a total edition of 1,370 copies, of Gide’s re-imagining of the myth of Theseus and the Minotaur.

Small octavo. Original printed blue wrappers, unopened, untrimmed. With original numbering ticket laid in. Some browning from the numbering ticket on the front free endpaper, else a fine copy.

£750 [132448]



61

62

GOETHE, Johann Wolfgang von, & André Gide (trans.); MOORE, Henry (illus.) Prométhée. Paris: Henri Jonquières, P. A. Nicaise, 1950–51

HENRY MOORE'S FIRST ILLUSTRATED BOOK

First and limited edition of Moore's first lithographic portfolio, this copy *hors de commerce*, and initialled by the publisher; the edition was limited to 183 copies on vélin de chiffon à la forme des Papeteries du Marais.

"During a visit to Paris in 1949 Moore met French typographer and publisher Henri Jonquières, who suggested an illustrated book based on Goethe's *Prometheus*, an adaptation of *Prometheus Bound* by Aeschylus. Moore made a total of eight lithographs for *Prométhée*, along with the cover, title page and letters to start each act. His sketchbooks contain numerous notes to remind him to work his ideas into sculptures in the future. As well as these direct connections there are also general similarities between the finished lithographs and his sculptural work, such as *Openwork Head No 2* and *Reclining Figure: Goujon*" (Graham Spicer reviewing the exhibition *Moore and Mythology Uncovered* at the Henry Moore Foundation, 2007).

Folio. Original wrappers with illustration by Moore, loose sheets as issued, untrimmed. With glassine jacket and housed in the publisher's buff paper solander box, lettering and cover design by Moore printed in red. With 16 colour lithographs by Moore, comprising 8 full-page illustrations, 3 initials, 3 culs-de-lampe, and the title; letterpress titling and initial letters printed in grey or bisque. Small tear to bottom of front wrapper, box with a little superficial wear. An excellent copy in the original glassine jacket. ♪ Cramer 18–32.

£3,000

[135517]



62



62



63

63

GUEST, Charlotte (trans.) *The Mabinogion* from the Llyfr Coch o Hergest, and other ancient Welsh manuscripts. London: Longman, Brown, Green, and Longmans; W. Rees, 1838–1849

THE FIRST COMPLETE ENGLISH TRANSLATION OF THE MABINOGION: THE TRANSLATOR'S OWN COPY

A rare set of the original part issues of the first modern translation of these ancient Welsh romances. Six of the seven parts are the translator's own copies, in a large paper format and with Guest's bookplate on the front pastedowns (complete but for the title page for part IV); part II in this set has sometime been supplied and is in the standard size format.

Guest's ground-breaking translation was issued in seven parts between 1838 and 1849 to be bound in three volumes, with three title pages, dated 1849, and an introduction included at the end of part VII to be bound in volume I. The original parts are exceedingly scarce: auction records show no examples of any either individually or as a set and institutionally we have



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confirmed only a single instance of the set in the original seven parts, held at the Wellcome Collection.

The legends include Arthurian romances, telling of Peredur (cognate with Perceval) and his adventures against the Nine Witches of Gloucester, and of Geraint and his wife Enid. Tennyson, who read and praised this work, based two of his *Idylls of the King* on this translation of the tales of Geraint. The texts are presented in both Guest's English version and the original Welsh, alongside other source material.

Born in Lincolnshire, Lady Charlotte Guest (1812-1895) married a Welsh MP and owner of the Dowlais Iron Company in Merthyr Tydfil. She threw herself into both the iron industry and the Welsh culture. Guest "undertook the mammoth task of transcribing and translating twelve Welsh tales into English . . . Eleven of the tales were from the medieval *Llyfr coch o Hergest* (*Red Book of Hergest*), and consisted of the four branches of the Mabinogi, three Arthurian romances (Lady Charlotte has been credited as the first to recognize their European analogues), and four independent tales. She also included the 16th-century tale 'Taliesin', illustrations, and her own learned notes" (ODNB). It was not until 1929 that an attempt was made to supersede her translation.

An edition of Guest's translation was reissued by Harper Collins in 2000 with illustrations by Alan Lee, best known for his illustrations of Tolkien. Lee read this translation as a student, commenting that Guest's "skilful and beautiful translations filled my head with potent images" (Lee, p. ix).

Seven volumes, quarto. Original boards, rebaked to style, lettering printed in black on front covers. Text printed in Welsh, French, and English. Engraved head- and tailpieces, folding facsimile manuscript frontispiece to vol. I, 18 facsimile manuscript plates printed in red and black, 2 of which folding. Rubbing to soiled boards, repair to corners,



64

endpapers renewed, windows cut around bookplates, scattered foxing, a good set. ♪ Alan Lee & Charlotte Guest, *The Mabinogion*, 2000.

£9,500

[137000]

64

HALIFAX, Charles Lindley, Lord. *Lord Halifax's Ghost Book*; [with:] *Further Stories*. London: *Geoffrey Bles*, 1936 & 1937

First editions, first impressions, the first instalment being particularly scarce, and *Further Stories* here in the first issue jacket. *Lord Halifax's Ghost Book* was published by his son from the ghost book which Halifax kept, making his own manuscript additions, to read aloud at Christmas or some other festive occasion.

With the exception of "Colonel P.'s Ghost Story", which was deliberate invention on Halifax's part and designed to meet the architectural peculiarities of their family house, most of the stories had been handed on to Halifax by friends and relations who knew his eager interest in supernatural experiences.

The first issue jacket of *Further Stories* was printed in red and black on cream paper with the publisher's device to spine, to match the first *Ghost Book*. The jacket was reset and printed in red on grey paper for the second issue onwards.

Octavo. Original black and red cloth respectively, spines and front boards lettered in gilt, top edges yellow. With dust jackets. An excellent set, vol. 1 jacket with light dust-soiling and minor nicks to some corners, and fore-edge with some minor spotting.

£1,250

[162704]

65

HAWTHORNE, Nathaniel. *Tanglewood Tales, for Girls and Boys*. Boston: *Ticknor, Reed, and Fields*, 1853

First US edition, first issue, of Hawthorne's sequel to *The Wonder Book* (Boston, 1852), retelling the Greek myths for children. This copy has a loosely inserted envelope addressed to the publisher, penned and initialled by Hawthorne.

This edition, preceded only by the UK edition of the same year, has the following issue points: the "Stereotyped at the Boston Stereotype Foundry" mention on the copyright page;



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the omission of price in the list of Hawthorne's works (later issues having the price of 88 cents); and the publisher's ads dated "August, 1853", in the second state, listing the present title as "just out" (p. 2).

Small octavo. Original blue cloth, spine lettered and decorated in gilt, decorations in blind to boards, pale yellow coated endpapers. Housed in custom blue cloth chemise and matching quarter morocco slipcase, spine lettered in gilt (a hint of wear). Additional engraved title, 6 engraved plates, 8 pp. of publisher's advertisements at front. Gilt morocco bookplate of Katharine de Berkeley Parsons (1897–1993); embossed booksellers stamp of Gray Sprague & Co. to first leaf of ads. Minute wear to corners, faint soiling, the binding otherwise sound and bright, occasional spotting to contents, else internally fresh; a very good, attractive copy indeed.

£2,500

[147974]

66

HAYNE, Julien Darwin. *Na-Kupuna. The Hawaiian Legend of Creation*. San Francisco: *William Doxey*, 1896

First edition of this scarce volume, an interpretation of the indigenous Hawaiian story of creation in Americanized verse. It was published amid President William McKinley's push to annex Hawaii, which succeeded two years later in the midst of the Spanish-American war.

Viggo Jacobsen, the illustrator of this title, had been selected to design the seal of the Republic of Hawaii the previous year. The Republic of Hawaii was a short-lived one-party state between the end of the Provisional Government of Hawaii in 1894 and the USA's annexation of Hawaii in 1898. Jacobsen's basic design has served ever since, with subsequent adjustments.

Octavo. Original off-white boards, rear cover lettered and decorated in light green, front cover lettered and decorated in gilt and green, edges gilt. Portrait frontispiece, illustrated with half-tone scenes of Hawaii throughout. Extremities rubbed, lower corners worn, covers lightly soiled, short closed tear to foot of first 3 leaves, endpapers and title page a touch foxed. A very good copy indeed. ♪ Forbes 4759.

£675

[160839]



66



67

67

HERBERT, Frank – JODOROWSKY, Alejandro. *Dune*. [Paris:] 1975

THE APOTHEOSIS OF CINEMATIC MYTH-MAKING

An exceedingly rare original screenplay of the greatest film never made, extensively hand-corrected by the director, from the estate of his illustrator and “apostle” Chris Foss, with his preliminary sketches on several pages. Alejandro Jodorowsky’s unrealized vision was to be more than a movie: “It was to be a prophet! It was to change the world!” (Pavich).

Frank Herbert’s sci-fi epic, published in 1965, has long been considered the sword-in-the-stone of cinematic challenges. Jodorowsky was the first to attempt its adaptation, believing himself a prophet of divine inspiration: “There is an artist, only one in the medium of a million other artists, which only once in his life, by a species of divine grace, receives an immortal topic, a MYTH. I had received a vision of *Dune* and I wanted to transmit it” (Duneinfo). He believed he could create an actual Messiah, “not a human being, but a film” (ibid.), a vision that parallels *Dune*’s own mythopoeia: the novel follows the engineered rise of a prophet-messiah whose every act is a catalyst of change.

The ambition of Jodorowsky’s project was staggering. Over \$2 million of the \$9.5 million budget was spent pre-production, and Jodorowsky refused to cut anything from the 14-hour-long script. It was to have starred Mick Jagger, Orson Welles, and

Salvador Dalí (who was to be paid \$100,000 an hour), with Alejandro’s 12-year-old son as the lead. By the time Jodorowsky met with Pink Floyd to discuss the soundtrack, he claimed he “had already lost my individual conscience. I was the instrument of a miraculous work, where all could be done” (ibid.)

For his project to be realized, Jodorowsky needed fervent followers who believed in his singular vision. “*Dune* had made me its apostle; but I needed others, and one of these was Chris Foss” (ibid.) Foss was a willing convert and became one of three art directors, alongside Moebius and H. R. Giger. He was responsible for all the spacecraft concept designs, and many significant factions of the *Dune* universe, including the Spacing Guild and the smugglers of Arrakis. Jodorowsky called him “a true angel, a being as real and as unreal as his spaceships. A mediaeval goldsmith of future eons” (ibid.).

This is Foss’s copy of the screenplay, one of very few produced at the time and given to the artists involved; WorldCat locates no copies institutionally, and we can trace no other copies in commerce. It includes extensive handwritten edits and annotations by Jodorowsky, large taped-in revisions on two pages, and seven preliminary pencil sketches by Foss. It predates, differs largely from, and is rarer than a *Dune* storyboard, one of which sold at Christie’s Paris in 2021 for over €2.6 million.

Jodorowsky’s screenplay takes many creative liberties with Herbert’s book. The two had an amicable relationship, and the *Dune* of Jodorowsky’s imagination is indebted to aspects of the original, but huge parts are edited and re-edited into an abstract and psychedelic patchwork that bears little resemblance to its source material. The taped-in closing scene is a fascinating illustration of this. The Fremens, who are all glowing with a non-canonical “holy blue light”, “leap into the sky and form a blue ring around *Dune*, like the ring of Saturn. On the surface of the planet, green plants and forests spring up, clouds form, there is rain, and oceans are created. The blue ring around *Dune* splits into more rings, until *Dune* resembles a blue atom. Then *Dune* begins to move through space, leaving the galaxy behind. Song ‘Free in the Universe.’ The last we see of *Dune*, it has lost all resemblance to matter and has become pure energy ... blue energy ... The End” (Jodorowsky’s ellipses).

Jodorowsky’s refusal to curtail any aspect of his vision caused problems, and Hollywood abandoned his project. Since his attempt, two versions have made it to the screen: David Lynch’s 1984 film (a popularly panned cult-classic) and Denis Villeneuve’s successful partial-adaptation in 2021. Jodorowsky’s non-existent film has had further cultural reach than either and is the subject of a 2013 documentary by Frank Pavich. Specific ideas and images from its development can be found in *Blade Runner*, *Raiders of the Lost Ark*, *Prometheus*, *The Terminator*, and even the original *Star Wars*. This script is a powerfully resonant relic of an unrealized vision.

Tall quarto (292 × 206 mm). Typescript (167 pp. printed rectos only) in original yellow wrappers, title on front wrapper in black. Wrappers lightly soiled and creased, edges foxed. A very good copy indeed.

♣ Frank Pavich, “This Film does not Exist”, *The New York Times*, 13 January 2023. See “Jodorowsky” and “Chris Foss”, Duneinfo, online.

£97,500

[162313]



67

Jessica arranges the legs, then the arms; the body has been restored. Jessica, kneeling in front of Leto's feet, tells Paul :

JESSICA

Let me change death into life.

Paul walks away and sits on the top of a small hill, turning his back to her.

Jessica undresses and lies on the Duke's body.

Paul begins to feel a change in his sense of perception : a host of images pass through his mind. Fugitive pieces of the future. ~~He sees his own face; his death, by a knife drawn across his throat.~~ ~~He sees the Atreides colours, flames, wars, a tremor yelling fanatically, ships exploding, sand worms and faces (a rapid montage of scenes from the second part of the film).~~

The visions come on with hallucinating speed. ~~He sees~~ ^{BLOOD, FLAMES, STARS, AND THE PLANET DUNE CHANGED INTO A BLUE ATOM.} ~~He begins to see all the dead bodies of the future. Strangled, shot, stabbed, burned and hanged, stamped on, eaten by wild animals, buried in the sand, rotted or devoured by a giant worm. Then the images begin to go back towards the past (montage of fragments of the film's first part).~~

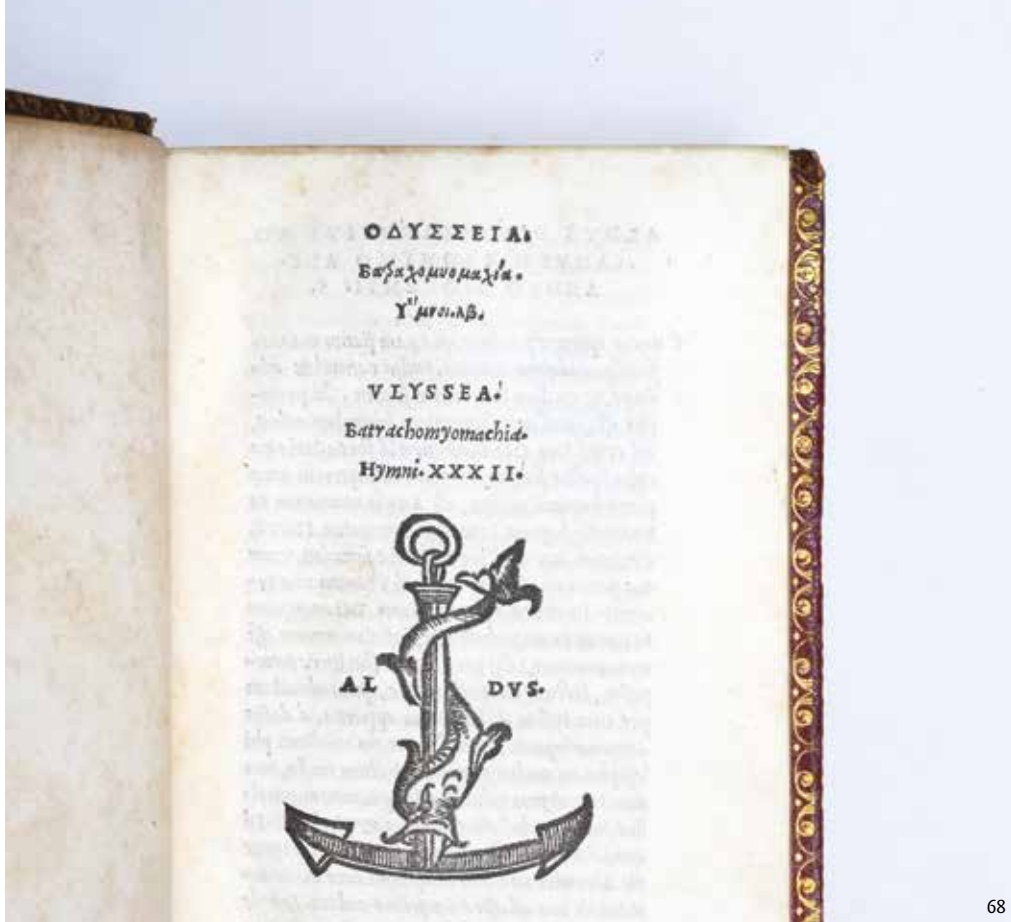
~~Then, a gigantic blue egg coming out of the earth and bursting in a field of spices.~~

~~Paul sees himself, his eyes completely blue.~~ The vision comes to an end. Paul moans, taking his head between his hands.

PAUL

I'm a monster, a freak !

Paul runs to his mother, takes her by the arm and tears her away from his father's body. He sends her rolling in the sand, then digs with his hands, buries the remains and covers them over, shouting.



68

68

HOMER. Opera [in Greek]. Venice: Aldus Manutius and Andrea Asolano, Apr. 1524

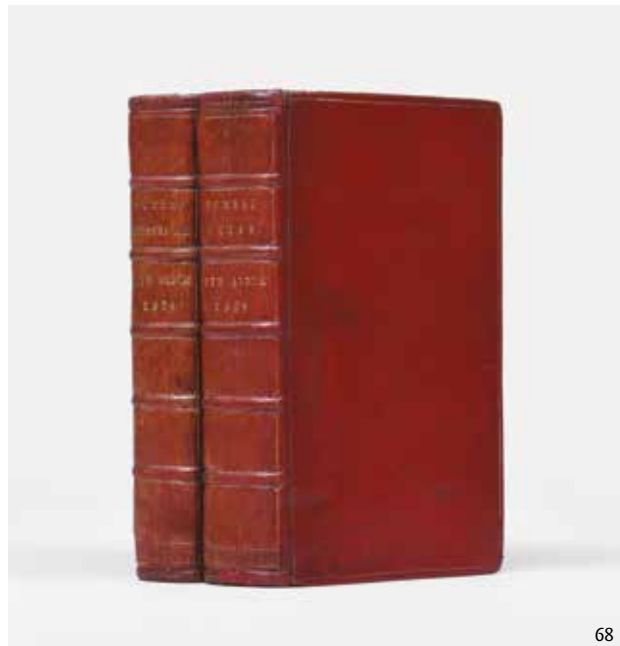
THE FINAL ALDINE HOMER

The third and last Aldine edition of Homer, reproducing the text of the previous Aldines (published in 1504 and 1517 and based in turn on the important editio princeps of 1488) with amendments. For all three editions, it is uncommon to find both volumes together and uniformly bound, here in an attractive 18th-century binding.

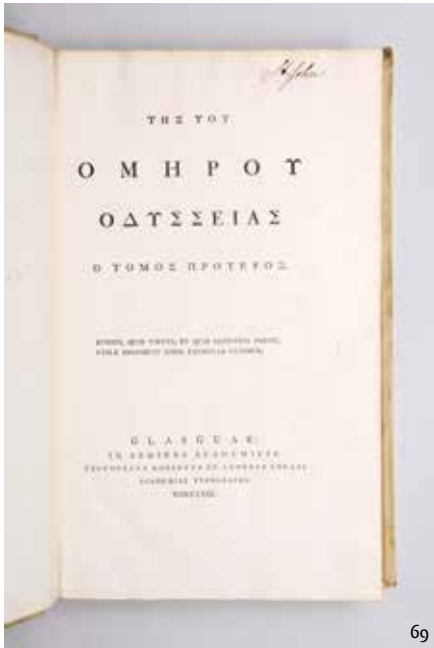
The Aldine Press was the first to present Homer in a portable and affordable octavo edition, making the complete works available for the first time to the wider public and thus playing a fundamental role in disseminating Greek literature. The desire to promote Greek studies was one of the main reasons behind Aldus's decision to establish his press in 1494; he chose Venice as the location due to its vibrant community of Greek immigrants, and surrounded himself with Greek assistants and scholars.

The present third edition contains the same dedication appearing in the previous, to the Italian Cardinal Gerolamo Aleandro (1480–1542). One of the most learned men of the time, Aleandro was a friend of Erasmus, and worked as Rector of the University of Paris before becoming librarian of the Vatican. The text contains a number of alterations which are attributed to Gian Francesco Torresani of Asola (1498–1557), brother-in-law of Aldus, who ran the press after the founder's death. These amendments notably seem to have been made by Torresani from his own conjecture.

This copy has an early Italian provenance, from the library of Andrea Mainetti, with his ownership inscription in Greek and Latin to the title page and his intermittent neat annotations to the text. This was likely Andrea Mainetti (c.1632–1699), the Italian merchant, member of an established Bolognese family, and author of a description of the Holy Land and a work on the administration of rural estates, both



68



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surviving in manuscript in the Library of the University of Bologna, as well as poems.

Two volumes, octavo (160 × 97 mm). Eighteenth-century red morocco, spines with raised bands, gilt lettering in compartments, gilt-dotted frame to compartments and covers, elaborate gilt roll to board edges and turn-ins, marbled endpapers, edges gilt, green silk book marker. Aldine anchor device to title pages and verso of final leaf in both volumes. Spines uniformly faded, a touch of wear to corners, minor scuffs to leather, faint foxing to outer leaves, small damp stain to outer margin of first gathering in *Odyssey*, generally clean, final blank of *Iliad* loosely inserted. An attractive, well-margined copy. ¶ Brunet III, 269–70; Dibdin II, pp. 44–5; EDIT 16 CNCE 22952; Renouard Alde 233:1.

£1,750

[162329]

69

HOMER. *Iliados ... Odysseias ...* [in Greek]. Glasgow: Robert and Andrew Foulis, 1756–58

ONE OF THE MOST SPLENDID EDITIONS

First edition of the Foulis Press Homer, described by Edward Harwood as “One of the most splendid editions of Homer ever delivered to the world . . . its accuracy is equal to its magnificence” (Harwood, 4–5).

The text was carefully edited by the Glasgow professors James Moor and George Muirhead (Moor was Robert Foulis’s brother-in-law) and the book was printed in a new fount of Greek type designed and cut by the Glasgow typefounder Alexander Wilson, the fount being noted for its beauty and regularity. The brothers jointly won the silver medal of the Select Society of Edinburgh for the best-printed and most correct Greek book. “As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow edition. Through that fine medium, the poet’s sense appears more beautiful and transparent” (Gibbon, *Miscellaneous Works*).



70

Together 2 works: 4 volumes bound in 2, folio (315 × 200 mm). Contemporary or perhaps late 18th-century vellum over thick boards, dark green morocco labels, smooth spines, sides with outer frame formed with a twin fillet in red, spot-marbled endpapers, binder’s blanks of laid paper with Pro Patria watermark in the “Maid of Dort” form, red-brown burnished edges, pink silk bookmarkers. Without the general title (issued in 1758), as usual. Bookplate of St Andrew St John, 14th Baron St John of Bletso (1759–1817), to each pastedown. Vellum lightly marked, silk bookmarkers detached and laid in with resulting thin tan-lines to one spread in each volume, a few minor marks internally, sig. 4f. *Odyssey* with two small marginal paper flaws just touching a couple of letters on verso, overall a fine set. ¶ Gaskell 319. Edward Harwood, *A View of the Various Editions of the Greek and Roman Classics*. 4th ed., London, for G. G. J. and J. Robinson, 1790 (1st ed., 1775).

£5,000

[115338]

70

HOMER – WOLF, Friedrich August. *Prolegomena ad Homerum*. Halle: Orphanotrophei, 1795

THE AUTHORSHIP AND COMPOSITION OF THE ILIAD AND THE ODYSSEY

First edition of one of the most important books in the history of classical studies, in which Wolf applied recognizably modern philological methods to the “Homeric Question”, the long-standing debate about the authorship and composition of the *Iliad* and the *Odyssey*. The subjects Wolf addressed dominated Homeric scholarship for almost two centuries, setting the terms for the analyst/unitarian controversy.

Octavo (203 × 118 mm). Contemporary paste paper boards, orange paper spine label, gilt bands, red edges. With half-title and dedication leaf. Ownership inscription of P. Behaeghd, 1824, to front pastedown, and extensive manuscript reading list of Homeric books dated 1836–56 with prices to the front free endpaper. Extremities a little worn, some foxing, spotting and toning, as usual with German paper stock of this date, a very good copy. ¶ *Printing and the Mind of Man* 248.

£2,250

[132587]



71

71

HOUSMAN, Clemence. *The Were-Wolf.* London & Chicago: John Lane; Way and Williams, 1896

First edition, first issue, of “one of the best werewolf stories” (Bleiler), uncommon in such good condition.

The *Were-Wolf* features Laurence Housman’s last illustrations, by 1898 he had “stopped producing book illustration since the strain of his intricate drawings affected his poor eyesight” (Zipes).

Octavo. Original satin-grain green cloth, spine and front board lettered in gilt, decorative pomegranate motifs in gilt to spine and green to front board corners, untrimmed. Engraved frontispiece with tissue guard, and 5 similar plates by Laurence Housman, title page printed in orange, 16 pp. of publisher’s advertisements at end. Spine and edges sunned, the binding otherwise sound and clean, internally crisp; a fresh copy. ♪ Bleiler 848. Jack Zipes, ed., *The Oxford Companion to Fairy Tales*, p. 291.

£850

[147863]

72

ISHIGURO, Kazuo. *The Buried Giant.* London: Faber & Faber, 2015

First edition, signed limited issue, number 152 of 205 copies bound thus and presented with a portfolio containing two exclusive facsimiles of Ishiguro’s hand-written manuscript, of which 200 were released for sale. The work is set in a post-Arthurian England and features key characters from the Arthurian canon.

The novel was reviewed upon publication as “*The Sword in the Stone* for the age of the trauma industry, a beautiful, heartbreaking book about the duty to remember and the urge to forget” (Preston).

Octavo. Original brown boards, spine and front board lettered in gilt, front board with circular window revealing illustrated endpapers. With brown card portfolio wallet, tree vignette in gilt on front panel. Housed together in blue cloth slipcase. A fine copy, faint mark to foot of slipcase. ♪ Alex Preston, *The Guardian*, 1 March 2015.

£750

[162149]



72

73

JACOBUS DE VORAGINE; CAXTON, William (trans.)

Thus endeth the legende, named in latyn Lege[n]da aurea that is to saye in englysshe the golden legende. London: printed by Wynkyn de Worde, 27 Aug. 1527

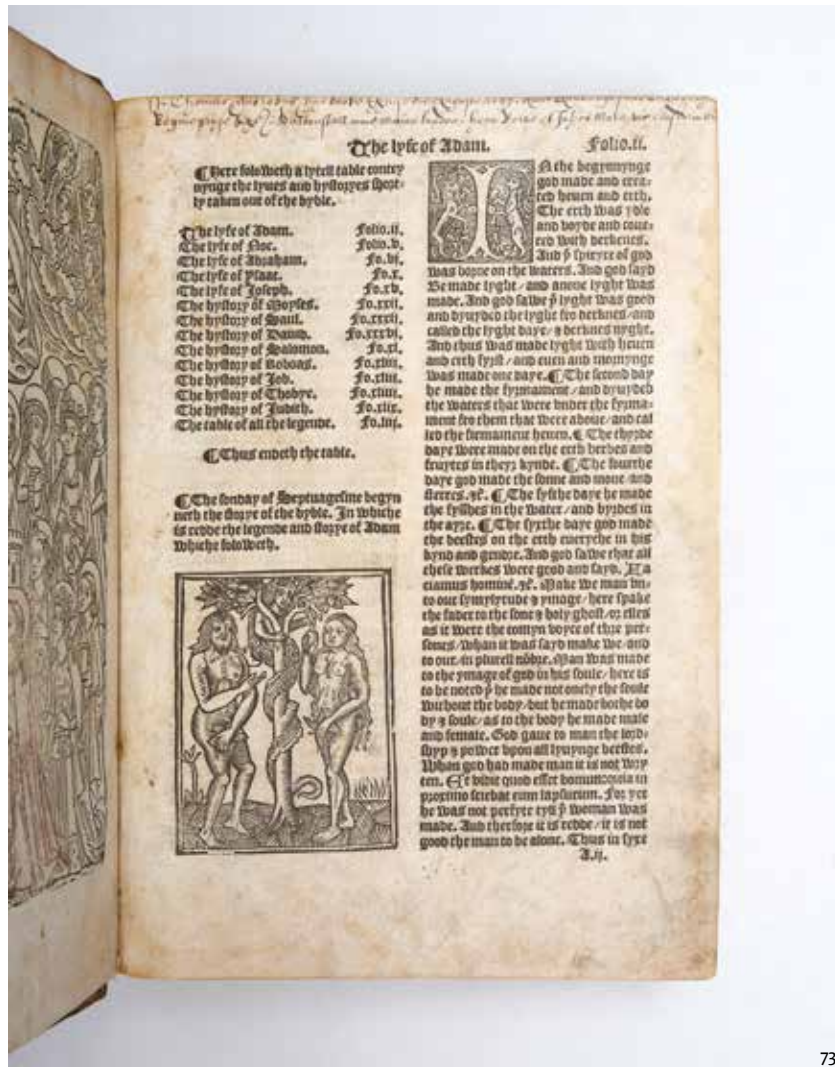
THE HUTH-BRADLEY MARTIN COPY

Fifth and final Wynkyn de Worde edition. In its first printing, the *Golden Legend* was the largest and most elaborate production of the first printer in English, William Caxton. It is an English translation of Jacobus de Voragine’s *Legenda aurea* (c.1267), a collection of legends for the feasts of saints (the Sanctorale) and other major days of the liturgical year (the Temporale). Caxton’s version is also significant for presenting a very early translation of the first books of the Old Testament Bible into English. The *Legenda aurea* was one of the most popular and influential books in the later medieval Western world; it circulated widely, and was repeatedly translated into many vernacular languages.

Caxton based his translation on the French version of Jean de Vignay, but he also used the Latin original and a previous English translation, the *Gilte Legende*, with some personal additions. In reworking the text, Caxton omitted some saints found in Voragine’s original, but also added many extra stories (many of them English or Irish) from manuscript sources. His version is unique in its sequence of Old Testament lives from Adam to Judith; in fact, this section of his text is little more than a transcription of the Bible, circumventing then current laws that prevented the publication of the Bible in English.

Caxton’s successor Wynkyn de Worde first printed the work in 1493, at first omitting the stories from the Bible, and then complete in 1498, 1507, and 1521. After the English Reformation, no further edition was published in England until William Morris. Wynkyn’s 1527 edition is rarely found complete in commerce. Of the other eight copies that have appeared at auction since 1975, all had one or other of repairs affecting text, supplied leaves, facsimile work, or were outright defective.

Provenance: Thomas Antrobus (his inscription; 24 August 1598); William Maskell (signature and bookplate); William Simonds Higgs (armorial bookplate); Henry Huth and his son



73

Alfred Henry Huth (red morocco ticket gilt; Sotheby's London 8–11 July 1919, lot 7833); G. D. Smith; M.E.G. (initials on pull-off case); H. Bradley Martin (Sotheby's New York, 1 May 1990, lot 3296); Howard Knohl (Sotheby's New York, Selections From The Fox Pointe Manor Library, 26 October 2016, lot 303).

Folio (283 × 193 mm). Nineteenth-century diced calf gilt, turn-ins gilt, marbled endpapers, yellow edges; skillfully rebacked. Housed in orange levant pull-off case gilt, by Sangorski & Sutcliffe, for J. W. Robinson Co., with the gilt monogram M.E.G. Black letter, double column. Full-page woodcut on Ar verso and 79 woodcuts in text, various sizes (some repeated) a few highlighted with a contemporary light purple wash, including the figures of the Virgin and the Pope in the full-page cut, Wynkyn de Worde's woodcut printer's device (McKerrow 49) within woodcut border incorporating Caxton's initials (McKerrow 50) on verso of last. Light age yellowing, dark water-stain to outer edge of five leaves, A2 and following few leaves thumb-marked in lower outer corner, verso of last a little dusty, small hole in blank lower margin of Ar, and in d3, between columns, just touching one letter, the life of Saint Thomas of Canterbury sparsely crossed out in ink at early date, rare minor marginal spot or thumb mark. A very good copy, still crisp and generally clean. ¶ Ames II 108; ESTC S111988; Lowndes VII 2795; STC 24880. Not in Pforzheimer.

£50,000

[159901]



73



74

JANSSON, Tove. Finn Family Moomintroll; Comet in Moominland; The Exploits of Moominpappa; Moominsummer Madness; Moominland in Midwinter; Tales from Moominvalley; Moominpappa at Sea; Moominvalley in November. London: Ernest Benn, 1950–71

A COMPLETE LIFETIME SET OF THE MOOMIN NOVELS IN ENGLISH

First editions in English, first impressions, in a bright set of jackets. This is an appealing and highly uncommon collection of Jansson's beloved Moomin novels, originally published in Swedish between 1946 and 1970. This set includes all but the first Moomin novel (*The Moomins and the Great Flood*), which was not published in English until 2005.

The inspiration for the moomintrolls came through a combination of both Swedish and Jansson-family mythology. Jansson's uncle Einar first concocted the name Moomintroll to describe creatures whose characteristics were taken from traditional stories of Scandinavian trolls. Within the present novels Jansson soon created her own mythology for Moominvalley, inventing characters such as the Ancestors, the Hobgoblin, and the Lady of the Cold, an embodiment of winter, using established folkloric traditions.

The first of Jansson's Moomin novels to be translated into English, *Finn Family Moomintroll*, published in Swedish as *Trollkarlen's hatt*, formed the basis for the popular 1990s television cartoon, and contains many of the best-known Moomin adventures, while the second, *Comet in Moominland*, introduces many of the main characters, such as Snufkin and the Snorkmaiden. For this English edition of *Finn Family Moomintroll* Jansson provided a map to Moominvalley, with a letter to the reader from Moominmamma introducing the family to the audience. "The light, summery *Trollkarlen's hatt* and



74

Moominsummer Madness, written early in Jansson's career, are full of comic and romantic ingredients. As the series of Moomin books becomes more serious, they seem to move steadily towards autumn and winter" (National Biography of Finland). The final work here, Moominvalley in November, is considered to be Jansson's most mature Moomin work. It deals explicitly with the subject of grieving and "tragic, inevitable aspects of human life: loneliness, ageing, alienation and inadequacy . . . it's a textbook on letting go, being a mature orphan, existing spiritually alone" (NBF). Jansson's deft handling of such themes has ensured the enduring appeal of her work.

Loosely inserted in Finn Family Moomintroll is a printed note card from The Evening News presenting the recipient with "the Special Tie of the Moomin Club, thus conferring upon you the honour of having your name recorded as a Founder Member of this unique Club". The recipient has written on the reverse of the card, "Sent in the name Esmerelda, Aug. 1956". (For Jansson, see also item 141.)

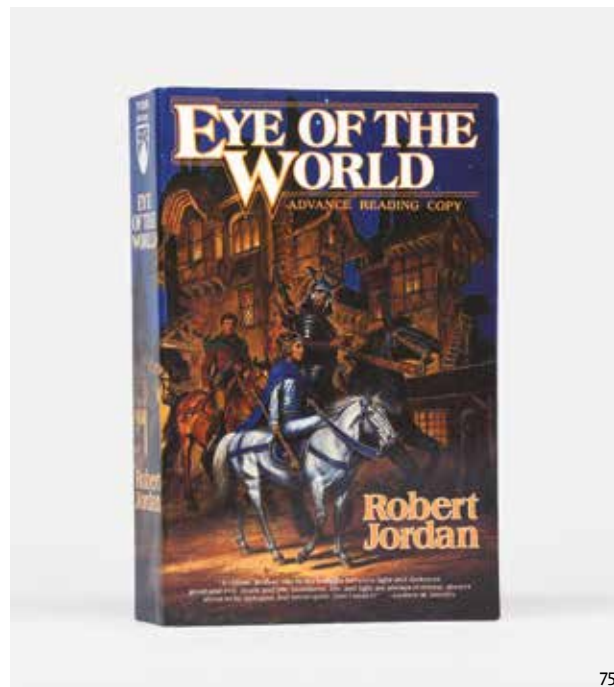
Eight works, octavo. Original boards in various colours, lettering to spines and pictorial decoration to front boards in red, blue, and gilt. With dust jackets. Illustrations by the author in the text, folding map at front of Finn Family Moomintroll. Boards a touch rubbed and bumped, spines of a couple of volumes lightly cocked, browning to some endpapers. Jackets slightly nicked and chipped with lightly sunned spines and occasional faint marks; closed tears to Finn Family, Exploits and Moominsummer, some small losses to Finn Family and Exploits. Nonetheless, an excellent set in overall fresh, unclipped jackets.

£7,500

[104982]

75

JORDAN, Robert. The Eye of the World. New York: Tor, 1990



75

"LEGEND FADES TO MYTH, AND EVEN MYTH IS LONG FORGOTTEN WHEN THE AGE THAT GAVE IT BIRTH COMES AGAIN"

Scarce advance reader copy of the first instalment of the Wheel of Time, one of the best-selling fantasy series of all time. It was made into a television series of the same name in 2021, after which The Eye of the World made the New York Times bestseller list.

Robert Jordan is the pen name of James Oliver Rigney, Jr. (1948–2007), a veteran of the Vietnam War who later worked as a nuclear physicist for the US Navy, before turning to writing in 1977. The Wheel of Time series spans 14 novels (the final three written by Brandon Sanderson after Jordan's death).

The illustrations on the wrappers by Darrell K. Sweet, which feature Moiraine and Lan on horseback, are slightly different on the published edition.

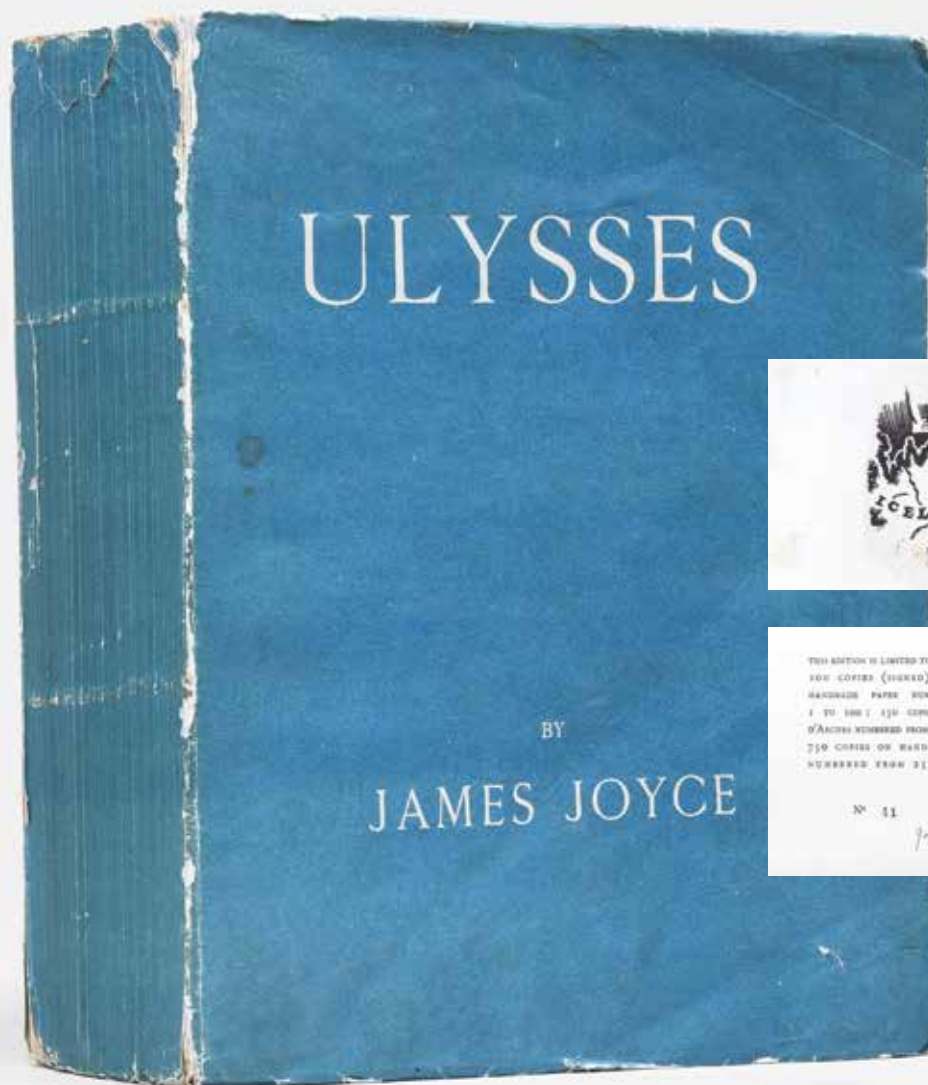
Octavo. Original illustrated wrappers lettered in orange and white, front wrapper narrower than book block, as issued. With promotional bookmarker and postcard loosely inserted. A touch of rubbing to corners, edges foxed. A very good copy indeed.

£3,000

[162517]



75



76

76

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

OWNED BY A PATRON OF SYLVIA BEACH AND JAMES JOYCE, WITH A BOOKPLATE COMMEMORATING HER TRIP TO "THE SAGA COUNTRY"

First edition, first issue, number 41 of 100 copies signed by Joyce, this copy from the library of Bryher, the novelist and poet who provided financial backing for Sylvia Beach's Shakespeare and Company, and who supported Joyce and his family with a monthly allowance.

This copy was also sometime in the possession of Bryher's friend Robert Herring, with his bookplate and

pencilled initials on the front free endpaper. Bryher (born Annie Winifred Ellerman) was the daughter of the financier John Ellerman, who at the time of his death in 1933 was probably the richest Englishman in history. Bryher's inherited wealth allowed her to support her friends in their artistic careers. In 1921 she met a young writer called Robert McAlmon, who desperately wanted to go to Paris to meet Joyce but lacked the money. Bryher knew she was a lesbian, but her family were pressuring her to marry, so she suggested to McAlmon that if they married her family would leave her alone, and she could give him part of her allowance. The arrangement worked, and they travelled together as a married couple to Paris, where they befriended Joyce and Beach.

Bryher was Beach's trusted friend for 40 years. Bryher repeatedly kept the bookshop afloat when financial trouble threatened. In her memoir *The Heart to Artemis*, Bryher wrote: "Has there ever been another bookshop like Shakespeare and Company? It was not just the crowded shelves, the little bust of Shakespeare, nor the many informal photographs of her friends, it was Sylvia herself, standing like a passenger from the *Mayflower* with the wind still blowing through her hair and a thorough command of French slang, waiting to help us and be our guide" (p. 246). Beach's *Ulysses* notebook, in which she documented the orders for the issues on Dutch and vergé d'Arches paper until 1 July 1922, does not record the buyer of this copy. It is likely that Beach gifted it to Bryher, who then lent it to Herring. It was returned to her library prior to her death in 1983, and first emerged on the market directly from the family by descent. Bryher would have been an appreciative reader of *Ulysses*: she was a widely read classicist whose nostalgic Hellenism sent her on several quests to Greece, inspired her writing and romance, and gave her a language with which to express her homosexuality.

Bryher and McAlmon amicably divorced in 1927, and Bryher married Kenneth Macpherson the same year. Both were lovers of Hilda Doolittle (H.D.), and together the trio formed the Pool Group. Robert Herring, at the time a film critic of the *Manchester Guardian*, entered Bryher's life the same year. They became fast friends, bonding over a shared love of film. She financed his lifestyle, paid for his psychoanalysis, gave him editorship of her literary review (*Life and Letters Today*), and when her mother died, the family furniture was given to Herring.

In 1929, Bryher convinced Herring and her husband to join her on a cruise to Spitsbergen. In Iceland, she had "a perfect day at Thingvellir, wandering over the saga country among dwarf, intensely blue gentians and short grass. Both were an adaptation to the fierce winds . . . I saw a typical Arctic summer for the first time, with stretches of heath, bog cotton and in one place the short, creamy petals of the reindeer flower" (p. 310). Photographs from the excursion are held at the Beinecke. Herring's bookplate, now partially removed, shows a right hand holding an open book above a map of Iceland and a wave-hatched sea, likely commemorating this trip. It was designed by George Plank, a wood-engraver who was "devoted to H.D. and Bryher" (Blatchly, p. 33) and designed many works for them.

The total edition of *Ulysses* comprised 100 signed copies on Dutch handmade paper; 150 large paper copies on heavier vergé d'Arches, and 750 copies on vergé à barbes forming the smaller trade issue. The signed issue is the most desirable issue and increasingly uncommon in private hands.

Small quarto. Original blue wrappers, front cover lettered in white. Housed in a custom cloth case. Joints rubbed with some minor paper loss below lower cord on rear joint, edges rubbed, light toning and faint spotting to outer leaves, very good overall, an entirely unrestored copy in the celebrated blue wrappers. ♣ Slocum & Cahoon A17.

£350,000

[161677]



77

JOYCE, James. *Ulysses*. London: John Lane The Bodley Head, 1936

"JOYCE HAS DRAWN A LONG BOW, A BOW THAT NO OTHER WRITER LIVING COULD DRAW"

First UK edition, first impression, limited issue, number 54 of 100 copies signed by the author, on mould-made paper and bound in vellum with Gill's gilt bow design on the front cover.

The front cover was designed by Eric Gill in reference to the Ithaca episode of the *Odyssey*, paralleled by Joyce in the "Circe" chapter. In the Ithaca episode, Ulysses returns home, where his identity is revealed when he strings his own bow. John Quinn, another of Joyce's early proponents (and the purchaser of the manuscript of *Ulysses*), wrote to a publisher who rejected it that they could "rejoyce", having escaped the prospect of defending themselves in court: "Twill be a unique book, but so was *Ulysses*. In it Joyce has drawn a long bow, a bow that no other writer living could draw" (quoted from Londraville, p. 225)

The Bodley Head *Ulysses* established the text for the succeeding 25 years. The famous legal judgement by John M. Woolsey, lifting the ban in America on the publishing of the book, is printed as an appendix, together with the *International Letter of Protest* (1927) against Samuel Roth's piracy of *Ulysses*.

Crown octavo. Original white vellum, spine lettered in gilt, front cover with Homeric bow device designed by Eric Gill in gilt, top edge gilt, others untrimmed. Loosely inserted is the publisher's single sheet advertisement. Housed in a custom green morocco folding case. Some minor marks to vellum, short scratch to rear cover; a notably clean, bright, near-fine copy. ♣ Slocum & Cahoon A23. Janis & Richard Londraville, eds., *Too Long A Sacrifice*, 1999.

£30,000

[162407]



78

78

JOYCE, James; MATISSE, Henri. Six signed proofs of original etchings for *Ulysses*. New York: The Print Club, 1935

“HOMERIC IN MOOD AND COMPOSITION”

Signed limited portfolio, number 61 of 150 sets of six plates, each of which are signed numbered and titled by Matisse, for the first illustrated edition. The plates comprise the artist’s illustrations for the Limited Editions Club edition of James Joyce’s *Ulysses*, published that year.

“Homeric in mood and composition, these etchings were made to serve as illustrations for six episodes in James Joyce’s ‘Ulysses’ which have their counterparts in Homer’s ‘Odyssey’” (title page). The episodes comprise: “The Calypso Episode”; “Aeolus, Cave of the Winds”; “The Cyclops”; “The Episode of Nausicaä”; “The Circle Episode”; and “Symbolic Landscape: Ithaca”.

Within weeks of the lifting of the US ban on *Ulysses* (6 December 1933), Limited Editions Club impresario George Macy approached Joyce about a special edition of the book, and by February 1934 he was en route to Paris to speak to

Matisse about illustrations. Matisse had not read the book and despite being sent a copy of the French translation by Joyce scholar Stuart Gilbert he was, according to his neighbour Dorothy Bussy (née Strachey, sister of Lytton Strachey), “in a complete fog about it” (Goodwin, p. 91). Bussy lent Matisse a copy of Gilbert’s seminal *James Joyce’s Ulysses: A Study* (1930), thinking he would find it useful as a guide through the labyrinth. Matisse quickly accepted the commission, saying that he had “spent the night reading the book and had discerned how the eight episodes [although only six were illustrated] in Joyce’s *Ulysses* had their impulse in corresponding episodes in Homer’s *Odyssey*. Macy accepted the suggestion and Matisse went to work” (ibid).

Folio. Six soft ground etchings printed on Arches vellum paper, each separated by original tissue guards. Sheet sizes: 41.3 × 31.5 cm. In the brown cloth folding portfolio, as issued. Housed in a black quarter morocco solander box by the Chelsea Bindery. Spine of portfolio worn, joints tender. Contents clean. ♣ Henri Matisse, *L’oeuvre gravé*, 235–240; Slocum & Cahoon, 22. See William Goodwin, “A Very Pretty Picture M. Matisse But You Must Not Call It Joyce’: The Making of the Limited Editions Club *Ulysses*”, *Joyce Studies Annual* Vol. 10, Summer 1999, pp. 85–103.

£50,000

[137308]



79

79

KEATS, John. *Lamia, Isabella, The Eve of St. Agnes, and other poems.* London: Printed for Taylor and Hessey, 1820

“AND THERE SHALL BE / BEAUTIFUL THINGS MADE NEW, FOR THE SURPRISE / OF THE SKY-CHILDREN”

First edition of Keats’s third and final book, a very scarce example unrestored in the original boards with spine and title label intact. This was the last book published in Keats’s lifetime, about which he had “low hopes, though not spirits . . . this shall be my last trial; not succeeding, I shall try what I can do in the apothecary line”.

Though Keats did not live to see his fame confirmed, this last collection is his greatest single volume, containing the magnificent series of odes on which his reputation now rests, as well as his longer narrative poems – two medieval romances: the chilling “Isabella or the Pot of Basil” and the gothic romance “The Eve of St. Agnes”; and two mythological fantasies: the weird “Lamia” and the ambitious, Miltonic fragment “Hyperion”.

Duodecimo (180 × 105 mm). Original boards with brown spine and blue sides, printed title label to spine. Housed in a custom blue morocco-backed slipcase and chemise. With the half-title and publisher’s advertisement leaf, and the 6-page publisher’s catalogue to the rear, the latest date being June 1820. Early pencil ownership inscription (P. Jones) and three later collectors’ bookplates to front endpapers (Charles B. Foote, John Gribbel, and William H. Painter). Some minor loss at spine ends and general wear to extremities, some light creasing and one slight crack down spine with the label a little worn affecting some letters of “Isabella”, joints split but holding at the cords, some marking and stains to boards, some light spotting within but generally clean, overall a very good copy. ♪ Hayward 233; MacGillivray 3; Sterling 523; Tinker 1420.

£12,500

[134735]



80

80

KENNEDY, Patrick. *Legendary Fictions of the Irish Celts.* London: Macmillan and Co., 1866

First edition of this scarce work, which includes tales ranging from ghost stories to local legends of heroic adventures. The collection includes specific references to the witches and fairies of Ireland, with a recurring theme of changelings and fairy abductions.

Patrick Kennedy (1801–1873) was an antiquarian and folklorist described as “the Irish Grimm” (Alspach, p. 405). He was born in County Wexford and moved to Dublin in 1823, where he opened a bookshop. There, he befriended many authors such as John Banim, Rosa Mulholland, and Joseph Sheridan Le Fanu (dedicatee of this work). He is often credited with reviving scholarly interest in Irish folklore, and his collections, which are noted for their accuracy, were influential in the Irish literary revival.

Octavo. Original green cloth by Burn, their binder’s ticket to the rear pastedown, spine lettered in gilt within single rule gilt frame, single rule frame in gilt to front cover and blind to rear, central device incorporating clover in a Celtic knot in gilt to front cover, brown coated endpapers. Frontispiece and vignette title page. Ownership inscription sometime removed from first blank. Spine cocked, rubbing to edges, wear to corners, a couple of marks and bubbles to cloth, inner hinges just starting, contents firm, sporadic foxing to contents, a very good copy. ♪ Russell K. Alspach, “The Use by Yeats and Other Irish Writers of the Folklore of Patrick Kennedy”, in *The Journal of American Folklore*, 1946.

£675

[159887]



81

KING, Jessie M. (illus.); EVANS, Sebastian (trans.) *The High History of the Holy Graal*. London: J. M. Dent, 1903

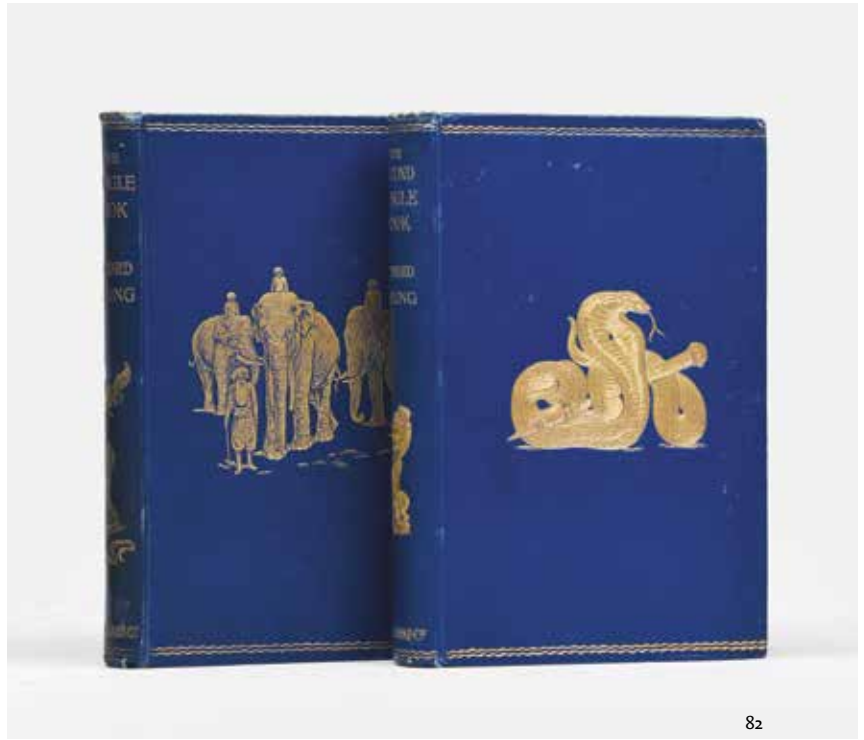
KING'S "MOST IMPORTANT ACHIEVEMENT" – WHITE

First King edition, one of 225 "sumptuously produced" large paper copies, this number 54 of the English issue. This edition was the first to feature illustrations by Jessie Marion King (1875–1949) and showcases her fine and delicate work.

King's frontispiece for the present work was commissioned by Dent earlier in 1903 for Lady Charlotte Guest's translation of *The Mabinogion* (see item 63), and its success there led to this more substantial undertaking. King's drawings, which "stressed the fantastic elements in the story" are reminiscent of those done for the grail story by William Morris and Edward Burne-Jones, both of whom were intimate friends of the translator (White).

"Influenced by a Gaelic-speaking nursemaid with a fund of folklore, Jessie believed herself gifted with 'second sight' and her art was inspired by fantasy, while its minuteness derived from close, myopic vision" (ODNB). From 1899 to 1907 she taught book design at the Glasgow School of Art, worked for the book binder Cedric Chivers (see item 101 and 132), and designed fabrics and jewellery. Since the first retrospective shows in the 1970s, King's art has steadily risen in critical and commercial favour and is now listed alongside other Golden Age illustrators such as Arthur Rackham, Kate Greenaway, and Laurence Housman.

This translation, first published in 1898, retells a version of the old French romance of Perceval le Gallois. Alongside translating from medieval French, Latin, Greek and Italian, Sebastian Evans (1830–1909) was a political activist, artist, and



82

poet. As a poet "he combined a taste for medievalism with humour" which is evident in his translation work.

Large octavo (250 × 177 mm). Original vellum over bevelled boards, rebaced with white morocco, spine lettered in gilt, front cover illustrated and lettered in blue, top edge gilt, others untrimmed, plain endpapers. Title page printed in red and black. Frontispiece, illustrated title page, and 22 plates printed in red and black on India paper and mounted with tissue guards, decorative head- and tailpieces. Slight rubbing to board edges, vellum a little soiled, illustration faded and lightly rubbed, minor ripple to front pastedown, light occasional foxing to plates, contents fresh, a very good and attractive copy. ♪ Colin White, *The Enchanted World of Jessie M. King*, 1989, B35.

£1,500

[154881]

82

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

"THOU ART OF THE JUNGLE AND NOT OF THE JUNGLE"

First editions in book form of Kipling's best-known prose works. Based on folk tales and legends that Kipling learned during his childhood in India, *The Jungle Book* was an immediate success on publication.

"Kipling followed with *The Second Jungle Book* (1895), but the two sets of stories have rarely been united, despite the fact that the later book completed the Mowgli saga with five stories that relate closely to those in the first book and that are essential to its emotional rounding-out" (Grolier).

Kipling won the Nobel Prize in Literature in 1907; he was the first English-language writer, and the youngest ever, to receive the prize.



2 works, octavo. Original blue cloth, spines lettered and tooled in gilt, pictorial designs to front covers in gilt, green-coated endpapers, edges gilt. Tissue-guarded frontispiece to *The Jungle Book*, illustrations in the text of both volumes, by William Henry Drake, Paul Frenzeny, and the author's father John Lockwood Kipling. *The Jungle Book* with ownership stamp of one P. Holland to front pastedown, earlier ownership inscription to an initial binder's blank, final leaf of advertisements neatly excised from *The Second Jungle Book*. Spines slightly toned and bumped at ends, extremities rubbed with occasional hints of wear, minor marks and bumps to covers, *The Jungle Book* with foxing to contents, *The Second Jungle Book* with faint damp stain to lower margins and couple of nicks at head of one leaf, otherwise generally clean. A very good set, the gilt remaining bright. ♪ Richards A76 & A85. Grolier Children's 100, 52.

£3,500

[160253]

83

KOIKE, Kazuo; KOJIMA, Goseki (illus.) Kozure Okami. ("Lone Wolf and Cub"). Tokyo: Futabasha, 1972–76

"A FATHER KNOWS HIS CHILD'S HEART, AS ONLY A CHILD CAN KNOW HIS FATHER"

First editions in book form, first printings, of the complete manga. *Lone Wolf and Cub*, an epic tale set in 18th century Japan, was first serialized in the seinen manga magazine *Weekly Manga Action* from September 1970 to April 1976. The series follows the disgraced samurai Ogami Ittō and his three-year-old son Daigorō on their quest for revenge.

The series was an instant bestseller, and was adapted into six films starring Tomisaburo Wakayama, the first two of which were edited and compiled into *Shogun Assassin* (1980), which in turn provided inspiration for Quentin Tarantino's *Kill Bill* (2003). The comics were a significant influence on Frank

Miller, the ground-breaking American comic artist behind *Sin City*, *Ronin*, 300, and the re-imagining of *Batman*.

Lone Wolf and Cub first appeared in English in 1987, published by First Comics. They shut down in 1991 before completing the series, and Dark Horse Comics took up the venture in September 2000, completing the run in December 2002. Frank Miller drew the covers for the First Comics editions before the English translation was available. The striking, pared-down visuals of *Lone Wolf and Cub* allowed him to read the comics despite the language barrier, and influenced the development of his own minimalist style.

Twenty-eight volumes, small octavos. Original black and white wrappers printed in red, white, and black, red endpapers. With the dust jackets and wraparound bands. Text in Japanese, first few pages of each volume printed in colour, illustrated in black and white throughout. Spines creased, earlier volumes leaning slightly, edges foxed extending to contents of a few volumes, extremities rubbed, pale marks to a few volumes, the occasional nick, never affecting text. Jackets and wraparounds largely bright, edges rubbed with sporadic creasing and occasional tiny chips at folds, silverfishing to wraparounds of vols. 27 and 28, rear fold of vol. 22 starting to split. A very good set indeed, presenting well in like jackets and wraparounds. ♪ Toni Johnson-Woods, *Manga: An Anthology of Global and Cultural Perspectives*, 2009, p. 240.

£6,500

[159744]



84

84

KOIKE, Kazuo; KOJIMA, Goseki (illus.) Lone Wolf and Cub. The Assassin's Road, Volume I. Milwaukee: Dark Horse Comics, 2000

“THOUGH TEARS CAN BE HIDDEN, ALL HEARTS BREAK”

First edition thus, limited hardback issue, number 68 of 230 copies with a limitation leaf signed by Koike pasted on the front free endpaper, given as a promotional item to comic book retailers as an incentive for supporting Dark Horse Comic's Lone Wolf and Cub series.

Duodecimo. Original red leatherette, spine and front cover lettered in gilt, black endpapers. Black and white illustrations throughout. Spine ends gently bumped. A near-fine copy, fresh and bright.

£1,750

[157546]

85

LAGERLÖF, Selma. Gösta Berlings saga. Stockholm: Frithiof Hellbergs förlag, 1891

First edition, first impression, of Lagerlöf's debut novel, presentation copy, inscribed by the author to her Danish translators Ida Falbe-Hansen and her partner Elisabeth Grundtvig on the front flyleaf of Volume I: "Frkr Falbe Hansen och Grundtvig med tacksamhet och tillgifvenhet, från förf" ("Misses Falbe Hansen and Grundtvig with gratitude and affection, from the author"), with their pencil marginalia throughout. Lagerlöf (1858–1940) was the first woman to be awarded the Nobel Prize in Literature (1909), as well as the first woman to become a member of the Swedish Academy.

Gösta Berlings saga, "a fascinatingly original retelling of old Värmland folk legends in an effusive, personal, spontaneously lyric prose", launched her career (Smith, *Dictionary of Modern European Literature*, pp. 463–4). "As a child [Lagerlöf] had absorbed the folk tales of her surroundings,



85

and later on in life it occurred to her like a lightning flash that it was her particular mission to give these stories expression. The Story of Gösta Berling has been called the 'prose epic of Swedish country life'" (McDannald, p. 75). While the work met with mixed reviews in her native Sweden it became popular in Denmark where it was published by Gyldendalske boghandels forlag in 1892.

Lagerlöf's Danish translators Ida Falbe-Hansen (1849–1922) and Elisabeth Grundtvig (1856–1945) were essential in popularizing Gösta Berlings saga in Denmark as well as in Europe. In 1891, they presented an extract of the work in "Kvinden og Samfundet", the newsletter published by the Danish Women's Alliance and of which Falbe-Hansen was one of the editors. When the complete translation was later published in 1892, they suggested Lagerlöf meet with Georg Brandes, the leading Scandinavian critic and literary scholar of the period, whose positive review of Gösta Berlings saga in *Politiken* on 16 January 1893 ensured the work's popularity in Denmark.

Two volumes, octavo. Recased in the original black wrappers printed in orange, new endpapers. Extremities lightly rubbed and chipped, wrappers lightly scuffed and creased, book blocks strained in a couple of places but firm, margins lightly toned. A very good set. ♣ Alexander Hopkins McDannald, ed., *The Encyclopedia Americana*, Volume 13, 1949; Horatio Smith, *Dictionary of Modern European Literature*, 1947.

£3,750

[103054]

86

LANG, Andrew (ed.) The Blue Fairy Book. London: Longman, Green & Co., 1889

THE FIRST FAIRY BOOK, IN DELUXE FORMAT

First edition, large paper copy, number 13 of 113 copies, the deluxe limited issue of the first in Lang's series of "coloured" fairy books, which continued through to *The Lilac Fairy Book* in 1910. Only four of the titles (*Blue*, *Red*, *Green*, and *Yellow*) from



86

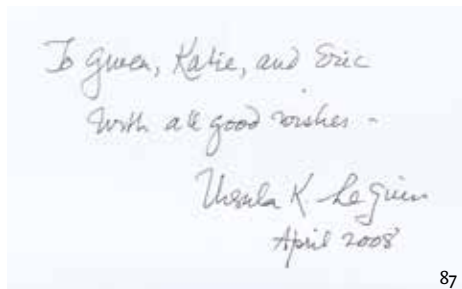
the series of 12 were issued in this deluxe format. *The Blue Fairy Book* was immediately successful, and the series effected a seismic shift in the public's taste for fairytales.

Though it is Andrew Lang's name which appears as the author of the fairy books, they were largely the result of the work of others, most crucially female translators such as his wife, Leonora (1851–1933) and others such as May Kendall and Margaret Hunt, both of whom also published fairy tales collections under their own names. Lang acknowledged this in the preface to *The Lilac Fairy Book* (1910): "The fairy books have been almost wholly the work of Mrs. Lang, who has translated and adapted them from the French, German, Portuguese, Italian, Spanish, Catalan, and other languages".

Quarto. Original white and grey boards, lettering to spine in blue, raised bands to spine, edges untrimmed, partly unopened. With numerous illustrations by H. J. Ford and G. P. Jacomb Hood. Bookplate to front pastedown. Spine cleaned and a little sunned and soiled, joints with superficial splits, minor wear around extremities, endpapers toned. A very good copy. ♣ *Grolier Children's 100*, 51; Peter Harrington, "Leonora Lang's Rainbow Fairy Books", article online.

£1,250

[132247]



87

87

LE GUIN, Ursula K. *Lavinia*. Orlando, Florida: Harcourt, Inc., 2008

First edition, first printing, inscribed by the author on the title page, "To Gwen, Katie, and Eric, with all good wishes – Ursula K. Le Guin, April 2008". Le Guin's Locus Award-winning feminist novel gives voice and agency to a famously silent but central character from the *Aeneid*, Lavinia, allowing her story to continue from Virgil's conclusion.

Octavo. Original reddish-brown paper-backed cream boards, spine lettered in gilt, fore edge untrimmed. With dust jacket. Slight bumps to lightly sunned spine ends, a near-fine copy in like jacket, spine sunned, tiny crease to foot. ♣ Catriona Mactaggart, "How Greek Mythology Is Being Rewritten Through A Feminist Lens", *The Independent*, 1 June 2021.

£375

[162472]

88

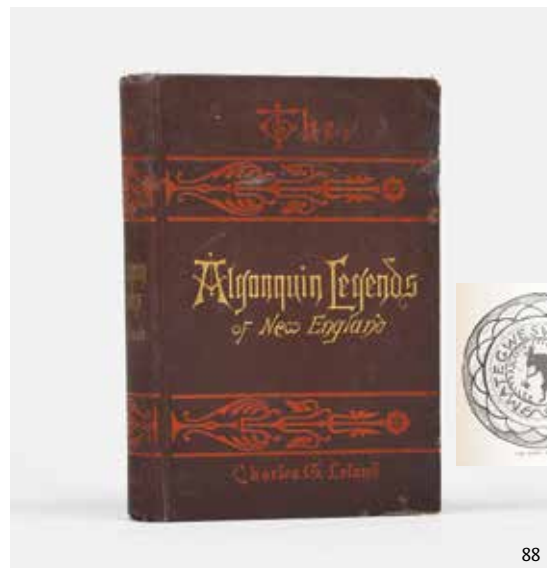
LELAND, Charles Godfrey. *The Algonquin Legends of New England*. Boston: Houghton, Mifflin and Company, 1884

First edition of Leland's uncommon collection of the folklore of the "principal Wabanaki, or Northeastern Algonquin, Indians". All of the material was gathered directly from native American narrators, the great majority by Leland himself and the sources identified. The illustrations are from birch bark originals by Tomah Josephs, Indian Governor at Peter Dana's Point, Maine, also one of Leland's textual authorities.

Octavo. Original moderate brown diagonal-combed cloth, title in gilt and red to spine and front board, red decorative motifs to both, olive green surface-paper endpapers, top edge waxed red. Tissue-guarded frontispiece and 11 other plates. A little rubbed and bumped, corners through as also a couple of patches on the edge of the front board, slight crack at the head of the front inner hinge, contemporary "signature" inkstamp to the front free endpaper, frontispiece browned by contact with the guard, light toning throughout, remains very good and presents well. ♣ Pilling, *Bibliography of the Algonquin Languages*, p. 309 (Leland apparently informed Pilling that a second volume was ready for the press).

£775

[144666]



88



89

89

LELAND, Charles Godfrey. *Etruscan Roman Remains in Popular Tradition.* London: T. Fisher Unwin, 1892

First edition, limited issue, number 1 of 100 copies signed by the author and with an original pen and ink drawing depicting an Etruscan piper, child, and imp, not published in the book but in the style of the chapter headers. This is the publisher's retained copy with his bookplate on the front endpaper, and a tipped-in prospectus advertising three books he published by Leland.

This richly illustrated work is an influential study of the folklore of the Tuscan region of Italy which ties existing traditions from the region to ancient Etruscan pagan practices.

Quarto. Original terracotta cloth, "Etruscan" blocking in red and black after designs by Leland, top edge gilt, the others uncut. Frontispiece in black and "terracotta", original artwork mounted on leaf before the title page, numerous illustrations, initials, head- and tailpieces. Gentle lean to browned spine, nicks to cloth at ends, wear to corners, small damp mark to head of first few leaves, contents otherwise clean and bright, a very good copy.

£2,000

[145139]

90

LENORMANT, François. *Chaldean Magic: Its Origin and Development.* London: Samuel Bagster and Sons, 1877



89



90

First edition in English, from the French edition of 1874, with extensive additional notes by Lenormant. This is a scholarly work on the magical practices, religious systems, and mythology of the Chaldeans of ancient Assyria.

This copy is from the library of American esotericist and physician Elmira Y. Howard, with her ownership inscription dated August 1883 on the title page. Howard (1841–1921) studied at the New York Medical College for Women and was the first female doctor in Cincinnati.

Octavo. Original green diaper-grain cloth, spine lettered and stamped in gilt in compartments with bands ruled in black, frame, titles, and central device in black to the front board, brown coated endpapers. Head- and tailpieces. Minor rubbing to extremities, top edge dust-toned, scattered spots of foxing, a very good copy indeed.

£1,250

[147424]

91

LEVY, D. A. *Icarus.* 1964

Original artwork by Levy, titled, signed by the artist and dated 1964, depicting Icarus as a shattered figure plummeting earthwards. Original artwork by Levy is rare in commerce.

Levy (1942–1968) was a leading figure in the countercultural movement known as the Cleveland Mimeograph Revolution. From 1963 to 1968 his 7 Flowers Press and his publications *The Marrahannah Quarterly* and *The Buddhist Third Class Junk Mail Oracle* printed the works of scores of Cleveland poets, including contributions from Bukowski and Ginsberg. The latter wrote with admiration to Levy in 1966: "Your energy is marvellous" (Trickey). The image of Icarus, the young man with wings of feathers and wax falling to his death, is a poignant subject: this piece was composed four years prior to Levy's eventual suicide in November 1968, at the age of 26.



Original illustration (275 × 210 mm). Black pen and brown ink on spiralbound notebook paper. Tape to verso of one corner, adhesive toning to others, one spot of foxing, creases where folded, else very good indeed, free from tears and chips. ¶ Erick Trickey, “The Epic of d.a.levy”, *The Cleveland Magazine*, 19 October 2007.

£2,500

[150439]

92

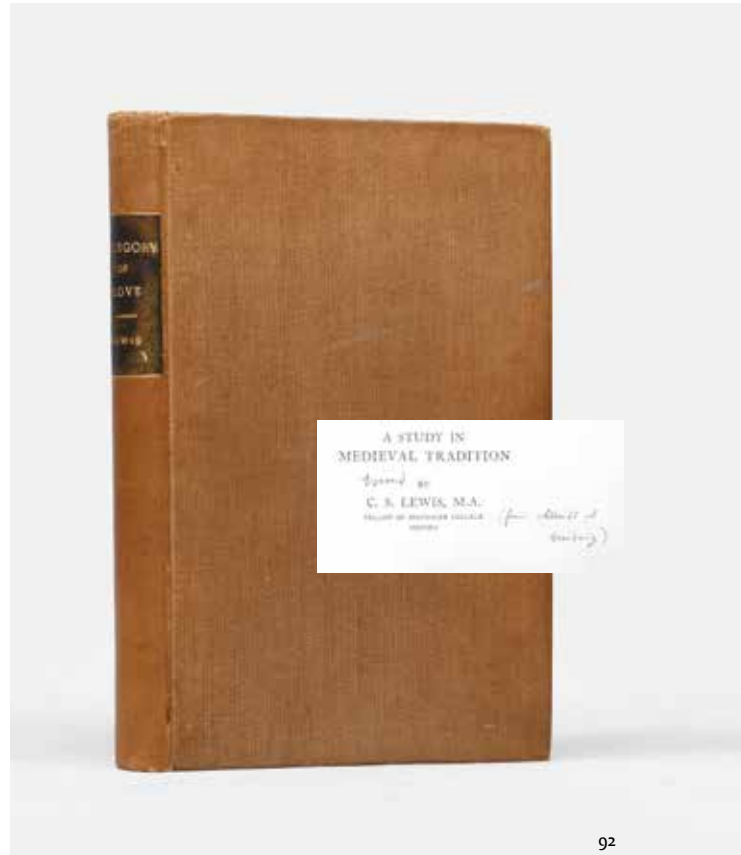
LEWIS, C. S. *The Allegory of Love*. Oxford: The Clarendon Press, 1936

THE AUTHOR'S REVISED PROOFS, BOUND BY HIM

C. S. Lewis's own copy of the revised page proofs of his first academic publication, bound by the author and inscribed by him on the title page: “bound [by C. S. Lewis] (first attempt at binding)”, with two corrections in his hand.

The culmination of several years reading in medieval literature, Lewis's study of allegory, myth, and poetic imagination offers a fascinating insight into some of the works which would so deeply influence him as a writer. The book gives “a new account of courtly love” (ODNB), with dedicated chapters on *The Romance of the Rose* and *The Faerie Queene* – Spenser himself described the latter as a “continued Allegory, or darke conceit” (quoted on p. 297), and his poem would later act as an important influence on Lewis's own myth-making in the *Chronicles of Narnia*.

In his early years as a writer Lewis was sceptical of mythology. Tolkien dedicated his poem “Mythopoesis” to Lewis, “who said that myths were lies and therefore worthless,



even though ‘breathed through silver’”. The present work is in many ways a recognition and appreciation of their imaginative power. Lewis writes that, since the Renaissance, “a poet has at his command, besides the actual world and the world of his own religion, a third world of myth and fancy” – that is, the world of “the marvellous-known-to-be-fiction” (p. 82).

These proofs carry “Revise” stamps from the Clarendon Press to each gathering dated between 23 January and 24 April 1936. Most substantial corrections had evidently been made at a previous stage of the book production process, but there were, it seems, still two minor corrections for the printers: on page viii, lines 19–20, Lewis corrects the “e” in “Selincourt” to an “é”, and on page 24, penultimate and final lines of notes, he adds an “l” to the title *Tristan et Iseut dans oeuvre de Malory* so that it would be printed as *Tristan et Iseut dans l'oeuvre de Malory*. There are some additional pencil notes throughout the volume (pp. 1, 28, 332 and 338), though these do not appear to be in the hand of the author.

The first edition was published on 21 May 1936, but to preserve his revised proofs in a useful format, Lewis bound them himself. While he saved himself some work on the spine by lettering the title as *Allegory of Love*, without the definite article, the book does show some slight extravagance, with coloured headbands and a gilt top edge.

Octavo. Contemporary brown cloth, morocco label lettered in gilt, top edge gilt. Extremities rubbed, marks to rear cover, minor loss to morocco label, minor foxing to endpapers, a near-fine copy.

£15,000

[162389]



93

93
LEWIS, C. S. The complete Chronicles of Narnia series.
 London: Geoffrey Bles [and] The Bodley Head, 1950–56

“THE MOST SUSTAINED ACHIEVEMENT IN FANTASY FOR CHILDREN BY A 20TH-CENTURY AUTHOR”

First editions, first impressions, of the complete Narnia series, handsomely bound by Bayntun-Riviere. “A whole generation has grown up of people who read the Narnia stories in childhood, and have passed on the secret to their own children in turn. Whatever Lewis’s future reputation as a theologian or literary critic, he is certain of a place among the classic authors of children’s books” (Wilson, p. 220).

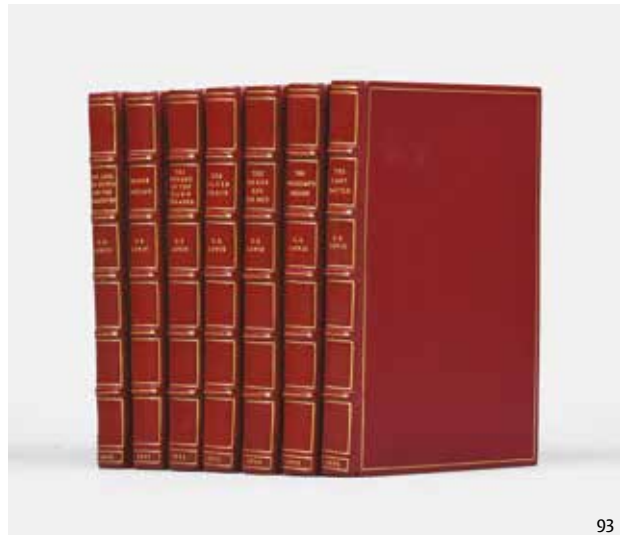
“The immediate inspiration for ‘The Lion, the Witch and the Wardrobe’ was a series of nightmares that Lewis had had about Lions. More seriously, he was concerned to do for children what he had done for an adult readership in [The Space Trilogy]. The Narnia novels are not allegorical; they are entirely in keeping with the belief, shared by Lewis and his close friend and Oxford colleague Tolkien, that stories in themselves, especially of the mythical type, can give spiritual nourishment without imparting abstract meaning . . . As Naomi Lewis has written, the books are ‘intoxicating’ to all but the most relentlessly unimaginative readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author” (Carpenter & Prichard, p. 370).

Seven volumes, octavo (186 × 128 mm). Uniformly bound in late 20th-century red morocco by Bayntun-Riviere, spines lettered in gilt, raised bands decorated in gilt with dots and foliate finials, compartments and covers ruled in gilt, gilt roll on board edges, two gilt fillets and floral corners on turn-ins, marbled endpapers, edges gilt. Frontispiece in first 5 works, the first 2 in colour, as issued, all with later tissue guards, *The Horse*

and *His Boy* with 3 plates, each title with line drawings in the text, all by Pauline Baynes. Bound with half-titles. *Voyage of the Dawn Treader* and *Horse and His Boy* bound without map endpapers; *Prince Caspian* and *Silver Chair* with front map endpapers bound at rear and a little trimmed at borders. Occasional spots of foxing to contents, generally quite clean, minor paper repair to *Prince Caspian* at pp. 125–6 very slightly affecting text, tiny faint splash mark to a couple of corners of *Voyage of the Dawn Treader*, *Last Battle* with nick at fore margin of, p. 177 and negligible creasing to neighbouring leaves. A most attractive set. ♪ Currey, pp. 310–11; Grolier Children’s 100, 90; Hooper A21–2, 24–6, 28, 30; not in Bleiler or Locke. Humphrey Carpenter & Mari Prichard, *Oxford Companion to Children’s Literature*, 1995; Andrew Norman Wilson, *C. S. Lewis: A Biography*, 1990.

£18,750

[160379]



93



94, 95, 96

94

LONGFELLOW, Henry Wadsworth. *The Song of Hiawatha*. Boston: Ticknor and Fields, 1855

DELUXE BINDING

First US edition, first issue with textual errors, in the scarce deluxe binding. *The Song of Hiawatha*, Longfellow's epic poem of a Native American love story, is one of the most enduring productions of American Romanticism.

The US edition was slightly preceded by the UK edition. Copies were issued in brown cloth without extra gilt embellishment, the format in which the work is usually found, and the present extra gilt deluxe option. BAL notes copies in the deluxe cloth as either grey-green or red. This purple cloth is perhaps unrecorded, and is stated such on the custom made box.

Octavo. Original purple cloth, spine lettered in gilt with floral frame, covers with concentric blind panelling enclosing central gilt arabesque centrepiece, yellow endpapers, gilt edges. Housed in a custom brown half morocco slipcase and cloth chemise. Signature to initial blank: "Eliza Leighton Dec 25, 1835". Sunning to spine, else a fine copy. ♪ BAL 12112.

£1,500

[161394]

95

LOVECRAFT, H. P. "Dagon". In: *The Vagrant*. [Athol, Massachusetts:] W. Paul Cook, Nov. 1919

THE HERALD OF CTHULHU

First appearance in print of *Dagon*, the first of Lovecraft's tales to introduce a Cthulhu Mythos element by way of the sea deity Dagon. *The Vagrant* was an amateur press magazine specializing in the supernatural produced by William Paul Cook between 1915 and 1927, with a total of 15 issues. This issue also contains Cook's critical review of Lovecraft, "Howard P. Lovecraft's Fiction", in which he notes that "with *Dagon* in this issue of *The Vagrant*, Mr. Lovecraft steps into his

own as a writer of fiction" and compares Lovecraft's prose to that of Poe, Maupassant, and Bierce. Cook later founded The Recluse Press, which printed (although did not bind and publish) Lovecraft's first book *The Shunned House* in 1928. *Dagon* was published in book form in the collection *The Outsider and Others* by Arkham House (1939) and again as *Dagon and other Macabre Tales* (1965).

Octavo. Original brown paper wrappers, staple bound, lettering in black to front cover. Housed in a custom card chemise and red morocco-backed solander box. Short closed tear to head of spine, contents toned and slightly brittle; else a near-fine, remarkably bright copy of this fragile publication. ♪ Bleiler, *Supernatural Fiction*, pp. 319–28.

£6,750

[131926]

96

MACDONALD, David. *Tibetan Tales*. [London: Folklore Society,] 1931

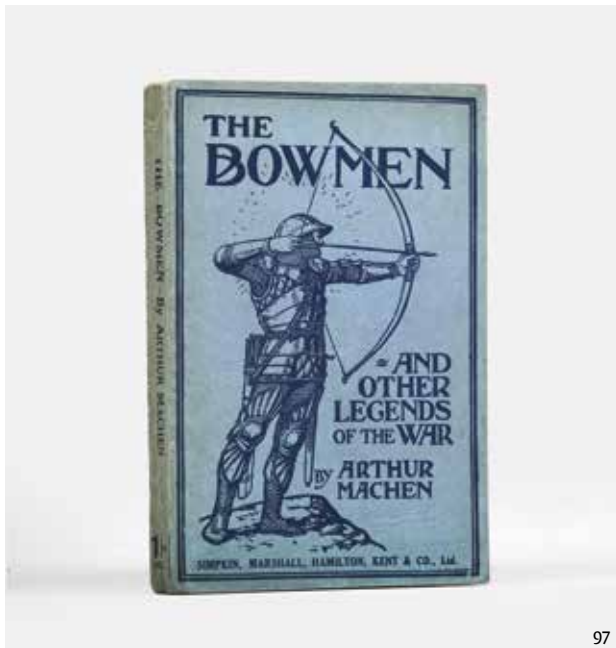
Exceedingly scarce offprint, presentation copy, inscribed on the first leaf recto, "To Lt. Col. A. F. Fortescue, with best wishes from the author, David Macdonald. Kalimpong, the 16th June 1934". We have located a single copy of this offprint in the library of the Royal Society for Asian Affairs.

This work includes translations of over a dozen short Tibetan stories and legends, with several sourced from a manuscript presented to the author by the Tibetan general Neto Depon. They were originally published in *Folk-Lore* across issues 2–4 of volume 42 (1931).

Octavo. Original orange wrappers, gatherings wire-stitched and glued into wrappers as issued, front cover lettered in black with the author's name misprinted. Wrappers sunned and creased, patch of skinning on front cover, binding sturdy with small splits at spine ends, occasional foxing and creasing internally. A very good copy of this delicate publication.

£600

[162365]



97

97

MACHEN, Arthur. *The Angels of Mons. The Bowmen and Other Legends of the War.* London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd, 1915

First edition, first impression, of Machen's popular and contentious book about the Angels of Mons, revealing the mythologizing impulse of national hysteria at the start of the First World War.

Small octavo. Original light blue boards with dark blue lettering to spine and boards, and bowman illustration to front board, blue endpapers. Ink ownership inscription dated 1919, and later label of David & Patricia Cory to front pastedown. Spine a touch toned and creased, the binding otherwise remarkably bright and firm, very faint foxing to a couple of leaves, else internally crisp; an exceptionally well-preserved copy. ♪ Goldstone and Sweetser 14a.

£275

[144508]

98

MADDEN, Sir Frederic (ed.) *Layamon's Brut, or Chronicle of Britain.* London: The Society of Antiquaries, 1847

THE FIRST ENGLISH ARTHURIAN LEGENDS

The scarce edition princeps of the earliest Middle English chronicle poem, featuring the first appearance of the legend of King Arthur in the English language. The first historiography of Britain in English since the *Anglo-Saxon Chronicle*, it was edited by Madden from the only two extant manuscripts, two pages of which are here reproduced as colour facsimile plates.

Little is known of Layamon, the author, other than what he reveals in the prologue; before the time of writing he used to be a priest in Areley Kings, Worcestershire, and his name suggests Scandinavian or legal associations. The *Brut* (c.1190–1215) is a long poem in the alliterative style following the history of Britain from its legendary foundation by Brutus



98

of Troy (grandson of Aeneas) up to the seventh century. Layamon's primary source was the *Roman de Brut* by Wace, a translation into Anglo-Norman rhymed couplets of Geoffrey of Monmouth's *Historia Regum Britanniae*; also among the models were Bede and Augustine of Canterbury. Layamon's poem, however, is not a mere translation, and it contains more material on King Arthur, notably the construction of the Arthurian table. The text, considered one of the best examples of early Middle English, is remarkable for Layamon's deliberate choice of an archaic Anglo-Saxon vocabulary with Scandinavian influences, and almost no French words.

The editor, Sir Frederic Madden (1801–1873), was appointed keeper of the manuscript in the British Library in 1837, and his excellent work within the department granted him the reputation of "a giant of Victorian scholarship. As a palaeographer he had no equal in the nineteenth century; his readings, datings, and identifications have rarely been faulted. He pioneered the systematic study of the early English language" (ODNB). For the present edition, Madden translated the 32,000 lines of verse contained in the manuscripts – MS Caligula A.ix, and Cotton MS Otho C.xiii – in four years and without dictionaries. The Cotton manuscript, damaged in a fire in 1731, was rearranged by Madden himself from a myriad of burnt fragments.

This work is well represented institutionally but scarce in commerce, with the last copy recorded at auction in 1973.

Three volumes, large octavo (241 × 152 mm). Contemporary quarter japon, smooth spines decorated in gilt, red paper labels, red cloth sides, marbled endpapers, top edges gilt. With 2 folding colour plates in vol. I. Bookplates with rune stone design to front pastedowns of C. A. Moore, M.A. B.C.L., very likely the Reverend, member of the Viking Club, chaplain to the British Legation in Copenhagen, and chaplain at the English church in Dresden. Extremities rubbed, corners worn, japon a little soiled, short superficial splits to front joint of vol. I, light foxing to a few leaves, very sporadic marks, otherwise clean. A very good set.

£2,500

[159005]



99

99

MALORY, Sir Thomas. *The History of the Renowned Prince Arthur, King of Britain.* London: Walker and Edwards & others, 1816

First modern edition, the seventh overall. The year 1816 represented a turning point for Malory's stories: after a gap of nearly two centuries two editions appeared almost simultaneously, the present edition widely thought to hold priority. Malory's *Morte Darthur* was first printed by Caxton in 1485, followed by editions in 1498, 1529, 1557, 1585, and 1634.

The two competing editions (the present edition edited by Alexander Chalmers and the Wilks edition, edited by Joseph Haslewood) were both produced in the same small format. While there is occasional dispute as to which has priority, the Wilks edition contained a preface attacking the text of one, from which it can be inferred that this is the first of the two. Moreover, this edition has the benefit of being unexpurgated, unlike Wilks's, which made some alteration for the sake of "the fair sex". These two rival editions attest to a renewed fascination with England's medieval and fantastical heritage during the Romantic era, not unconnected with the changes and upheavals effected by the Industrial Revolution.

Two volumes, duodecimo (120 × 68 mm). Contemporary tree calf, rebaked with original spines laid down, red and green calf spine labels, flat spines with gilt decorated compartments formed by gilt rules, Greek key frame with floral details in gilt to covers, marbled endpapers and edges. Engraved frontispieces and engraved vignette half-titles. Bookplate of A. T. Loyd on front pastedowns, ownership inscriptions reading "L H B to Annie Loyd to Arthur T Loyd" on first blank of vol. I. Neat restoration to corners of vol. I, edges gently rubbed, short split to head of vol. II front joint, book blocks remaining firm and square, occasional foxing to text. A very good copy.

£1,750

[162490]



100

100

MALORY, Sir Thomas. *Le Morte Darthur.* London: Published by David Nutt, 1889–91

SIGNED BY THE PUBLISHER

First edition of the first truly scholarly edition, number 14 of 108 copies numbered and signed by Nutt, this set from the library of a notable San Francisco family, handsomely bound by the Californian binders Hicks Judd.

The 861-page first volume (bound here as two) prints word-for-word the preface and full text of Caxton's 1485 *Morte Darthur* first edition – Sommer was working from the Althorp copy in the British Library, one of only two then known. The latter two volumes comprise much bibliographical and critical discussion, including an essay by Andrew Lang, a list of names and places, and a glossary.

Three volumes in four, quarto (333 × 266 mm). Contemporary red half morocco by Hicks Judd, spines lettered in gilt, marbled covers, raised bands tooled in blind, blind rules extending to covers, marbled endpapers, top edges gilt, others untrimmed. Facsimile plate in vol. 1, 5 charts (4 folding) in vols. 2 and 3. Provenance: each volume has the bookplates of both the poet and 28th Mayor of San Francisco, Edward Robeson Taylor, and his eldest son, the printer and artist Edward DeWitt Taylor, to the front pastedowns. Extremities occasionally bumped, with a little recoloured, negligible marks to boards of vol. 2, light foxing to edges, occasionally extending to text. A very good copy indeed.

£2,750

[149821]



101

101

MALORY, Sir Thomas; BEARDSLEY, Aubrey (illus.)
Morte Darthur. London: Dent, 1893–94

VELLUCENT BINDINGS BY CEDRIC CHIVERS

First Beardsley edition, one of 1,500 copies on ordinary paper; another 300 were printed on Dutch handmade paper. This copy is in a bright and spectacular example of a “vellucent” binding, by Cedric Chivers of Bath, unsigned but a characteristic example of this style.

In his catalogue of *Books in Beautiful Bindings* (c.1905), Chivers describes the Beardsley *Morte D'Arthur* as “bound in whole vellucent from a design by the illustrator of the book. A figure panel enclosed in a floral border”. The hand-painted cover illustrations for this set reproduce two of Beardsley’s designs, volume one depicting “How Four Queens Found Launcelot Sleeping” (p. 184) and volume two “The Achieving of the Sangreal” (frontispiece).

“Commissioned by British publisher J. M. Dent in 1892 and first published in twelve monthly magazine instalments between June 1893, and mid-1894, Aubrey Beardsley’s *Morte Darthur* was one of the most original and certainly one of the most controversial of the nineteenth-century artistic reinterpretations of Malory. Although his illustrations for the *Morte* established Beardsley as the voice of the 1890s, he was until that time largely an unknown young artist . . . *La Morte Darthur* proved to

be an immediate sensation upon publication and the impact of Beardsley’s Arthurian illustrations was tremendous . . . Today, Beardsley’s illustrations for the *Morte*, which constituted almost half his lifetime’s artistic output, survive as the first example of modern Arthurian book illustration, and they remain arguably the best experimental visual reinterpretation of the Arthurian world . . . Often shockingly overt in their sexuality and eroticism, the illustrations rejected the aesthetic of the Pre-Raphaelites who were Beardsley’s original mentors and offered a revisionist and parodic treatment of their medievalism. Ultimately, Beardsley went far beyond his original intention to ‘flabbergast the bourgeois’ of his day; he also challenged generations of readers and artists to view Arthurian society through his own modernist lens” (Lupack, chapter 4).

This is a masterpiece of book illustration in a striking binding.

Two volumes, large square octavo (250 × 214 mm). Contemporary full vellum over bevelled boards by Cedric Chivers of Bath for Bumpus of London, gilt panelled spines with hand-painted art nouveau-style lettering and scrolling floriate motifs, below which, on a field of gilt dots, an overall pattern of stylised roses and rose leaves (volume I) and tulips and tulip leaves (volume II), covers with two-line gilt border enclosing a frame of hand-painted intertwining roses and rose leaves (volume I) and intertwining tulips and tulip leaves (volume II), both on a field of gilt dots, panel on each front cover with a hand-painted scene taken from Beardsley’s designs, rear covers with three-line gilt panels, gilt turn-ins, marbled endpapers, top edges gilt, others untrimmed, partially uncut. Gravure frontispieces, 18 full-page wood engravings (including five double-page), numerous text illustrations, and approximately 350 repeated designs for chapter headings and borders, all by Aubrey Beardsley. Front joint of Vol. 2 superficially cracked but firm, short cracks to both spine heads, dampstains to joints and lower extremities, a touch of rubbing to the front of Vol. 1, vellum a little soiled but still bright and handsome, a touch of occasional foxing to contents and some light offsetting from frontispieces, else internally clean. A very good set, bright and fresh. ♣ J Ray, *The Illustrator and the Book in England from 1790–1914*, 314. Barbara Tapa Lupack, *Illustrating Camelot*, 2008.



£12,000

[150931]



102

102

MALORY, Sir Thomas; BEARDSLEY, Aubrey (illus). *Morte Darthur*. Westminster: J. M. Dent, 1893–94

THE DELUXE ISSUE

First Beardsley edition, an out-of-series unnumbered copy of one of 300 deluxe copies on Dutch handmade paper, from a total edition of 1,800.

3 volumes (243 × 188 mm). Contemporary half vellum, titles in gilt to red calf labels to spines, foliate gilt rulings to spine ends, brown morocco grain cloth sides, marbled edges and endpapers. With photogravure frontispieces on India paper to volumes I and III, 18 full-page wood engravings with tissue guards (5 double-page), numerous text illustrations and approximately 350 designs for chapter headings and borders (foliate and historiated) all by Aubrey Beardsley printed in red and black. Light soiling to vellum, slight bumps to tips, top edge of book block dust toned, sporadic faint foxing occasional and offsetting from full-page engravings and toning to their edges, a very good set. ♪ Lasner 22.

£6,000

[150549]

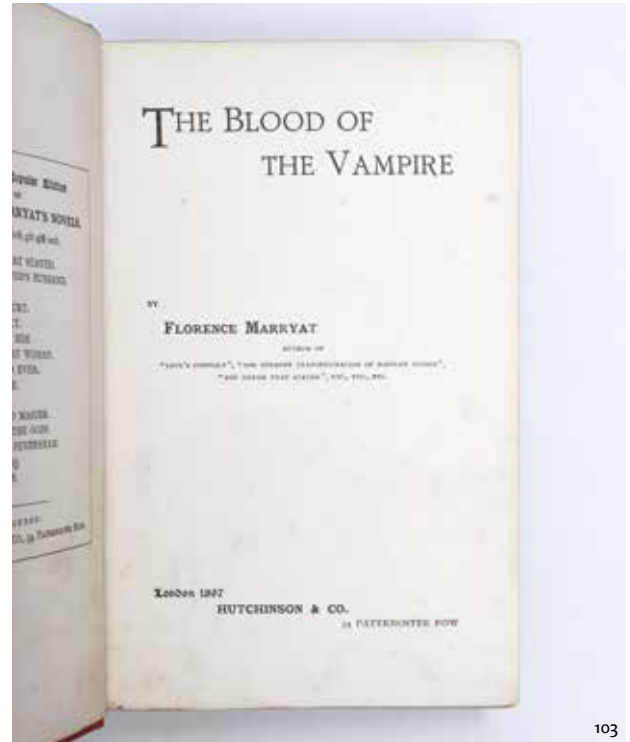
103

MARRYAT, Florence. *The Blood of the Vampire*. London: Hutchinson & Co., 1897

DRACULA'S FEMALE COUNTERPART

First edition of this scarce vampire novel published in the same year as *Dracula*. It unavoidably draws comparisons with both Stoker's work and Le Fanu's *Carmilla* (1872), all three novels navigating different theories for the cause of vampirism while sharing anxieties around race, "England's decaying imperialism", and divergent sexualities. The work draws on various threads of vampiric traditional folklore.

Contemporary and scholarly interpretations of the Marryat's handling of race, sexuality, and eugenics in the work vary widely. The protagonist, Harriet Brandt, is a psychic and



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bisexual vampire who kills unintentionally; a character that can be read as "a monster who could unify a British reading public through a nationalist insistence on heterosexuality, gender binaries, and racial and national 'purity'" (Haeefe-Thomas, p. 98). It was reviewed upon publication as absurd, sensational pseudo-science, described as "unnecessary and hideous" (*Pall Mall Gazette*). Recent scholars have suggested, however, that "on closer inspection [Marryat] delivers a Gothic novel that portrays the British as hypocritical and unsympathetic to marginalized people . . . exposing the harmful ways that systems of 'knowledge' and 'power' are embodied by a Western medical authority who abuses his position to advocate for an eradication of the miscegenated queer woman" (Haeefe-Thomas, p. 99). In this way it can also be read as an anti-vivisectionist text, Brandt's white father depicted as an equal blight on her character due to his unauthorised experiments on animals.

It is rare, with just two copies appearing at auction in the last 50 years; seven copies traced institutionally, all but one in UK holdings (Berkeley, British Library, Cambridge, Liverpool, National Library of Scotland, Oxford, and University of Strathclyde).

Octavo. Original red cloth, spine lettered in gilt, covers blocked in blind, beige patterned endpapers. Housed in custom black cloth slipcase. W. H. Smith Library blindstamp to front free endpaper, ownership inscription of one Leonard Solomon, dated 1898, with the note "to be replaced on bookshelf" on half-title. Pencilled price and note to front free endpaper verso. Neat repair to toned spine, edges rubbed, cloth a little soiled, scattered foxing, a very good copy. ♪ Ardel Haeefe-Thomas, "One does things abroad that one would not dream of doing in England": Miscegenation and Queer Female Vampirism in J. Sheridan Le Fanu's *Carmilla* and Florence Marryat's *The Blood of the Vampire*", in *Queer Others in Victorian Gothic: Transgressing Monstrosity*, 2012.

£3,750

[161895]



104



104

104

MARTIN, George R. R. *A Game of Thrones*. New York: Bantam, 1996–2018

“FROM MY BLOOD WILL COME THE PRINCE THAT WAS PROMISED, AND HIS WILL BE THE SONG OF ICE AND FIRE”

First editions, first printings, each copy signed by the author on the title page except for *Fire & Blood*, signed on the publisher’s “this book is signed by the author” leaf; *A Knight of the Seven Kingdoms* additionally signed by the illustrator Gary Gianni with a small original *remarque* illustration of a lit candle with smoke in the shape of a dragon’s head.

These seven volumes make up Martin’s epic *Song of Ice & Fire* series, the basis for the global phenomenon that was HBO’s *Game of Thrones* series, and includes the prequel *Fire & Blood* on which the follow-up series *House of the Dragon* is based. Martin’s vast achievement in world-building and myth-making has scarcely been equalled since J. R. R. Tolkien.

Seven works, octavo. Original boards in various colours, spines lettered in silver, gilt, or red, gilt device on front cover of *A Dance with Dragons*. With dust jackets. Map endpapers in first 5 works, illustrated endpapers in latter 2. A fine set.

£6,000

[162746]



105

105

MASON, Zachary. *The Lost Books of the Odyssey*; [together with:] *Metamorphica*. New York: Farrar, Strauss, & Giroux, 2010 & 2018

First hardback edition and first edition respectively, first printings, both works signed by Mason, *Metamorphica* signed on the half-title, and *The Lost Books of the Odyssey* inscribed on the front free endpaper, “Feb 10, 2010 For Mark, best wishes, Zachary Mason”.

The Lost Books of the Odyssey is the first hardback edition; it was first published in wrappers by Starcherone Books, an independent publisher in New York in 2008 as the 2007 winner of their Prize for Innovative Fiction. The present edition was revised with several significant edits made to the text.

2 volumes, octavo. Original red and blue boards, spines lettered in silver. With dust jackets. A fine and bright set, negligible bumps to spine ends of *Metamorphica*.

£375

[162309]

106

MILLER, Madeline. *The Song of Achilles*; [together with:] *Circe*. London: Bloomsbury, 2011 & 2018

First editions, first impressions, both works signed by the author on the title page: “For Paul, Thank you so much for making my book look so good! Best wishes, Madeline Miller”.

The author’s first novel, *The Song of Achilles*, won the Orange Prize for Fiction (now the Women’s Prize for Fiction) in 2012 and was shortlisted for the Stonewall Writer of the Year in the same year. It was followed by the equally successful *Circe*, which was shortlisted for the Women’s Prize for Fiction and the Mythopoeic Fantasy Award in 2019. These influential works are key to the thriving literary genre in which myths are recentred around overlooked perspectives, often female, or, as in the case of *The Song of Achilles*, queer. In *Circe*, described by Miller as an intentionally feminist text, the author “hoped that by bringing a woman’s perspective and internal struggle to the forefront of mythology, *Circe* could also be part of a wider



106

conversation in modern society, the events depicted mirrored by what [Miller] was seeing on the news” (Mactaggart).

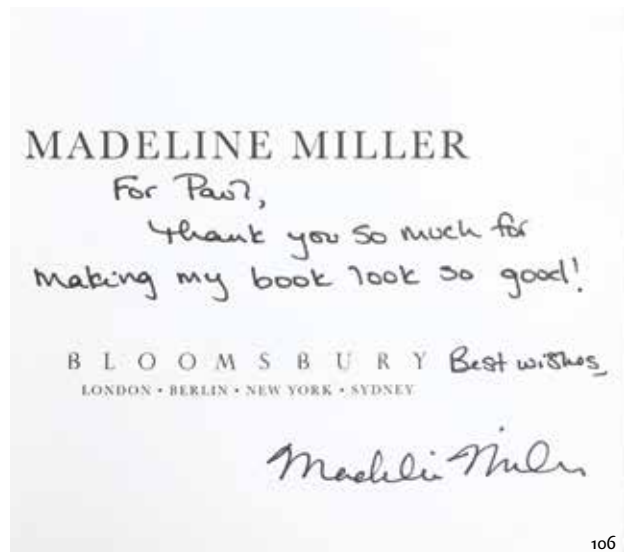
2 volumes, octavo. Original black boards, spines lettered in black and bronze respectively, Patroclus’s harp in black to front board of *The Song of Achilles*, elaborate floral design in bronze to front board of *Circe*, yellow silk pagemaker in *The Song of Achilles*. With dust jackets. A near-fine pair, the corners of *The Song of Achilles* gently bumped with consequent minor creasing to jacket edges. ♪ Catriona Mactaggart, “How Greek Mythology Is Being Rewritten Through A Feminist Lens”, *The Independent*, 1 June 2021.

£1,500

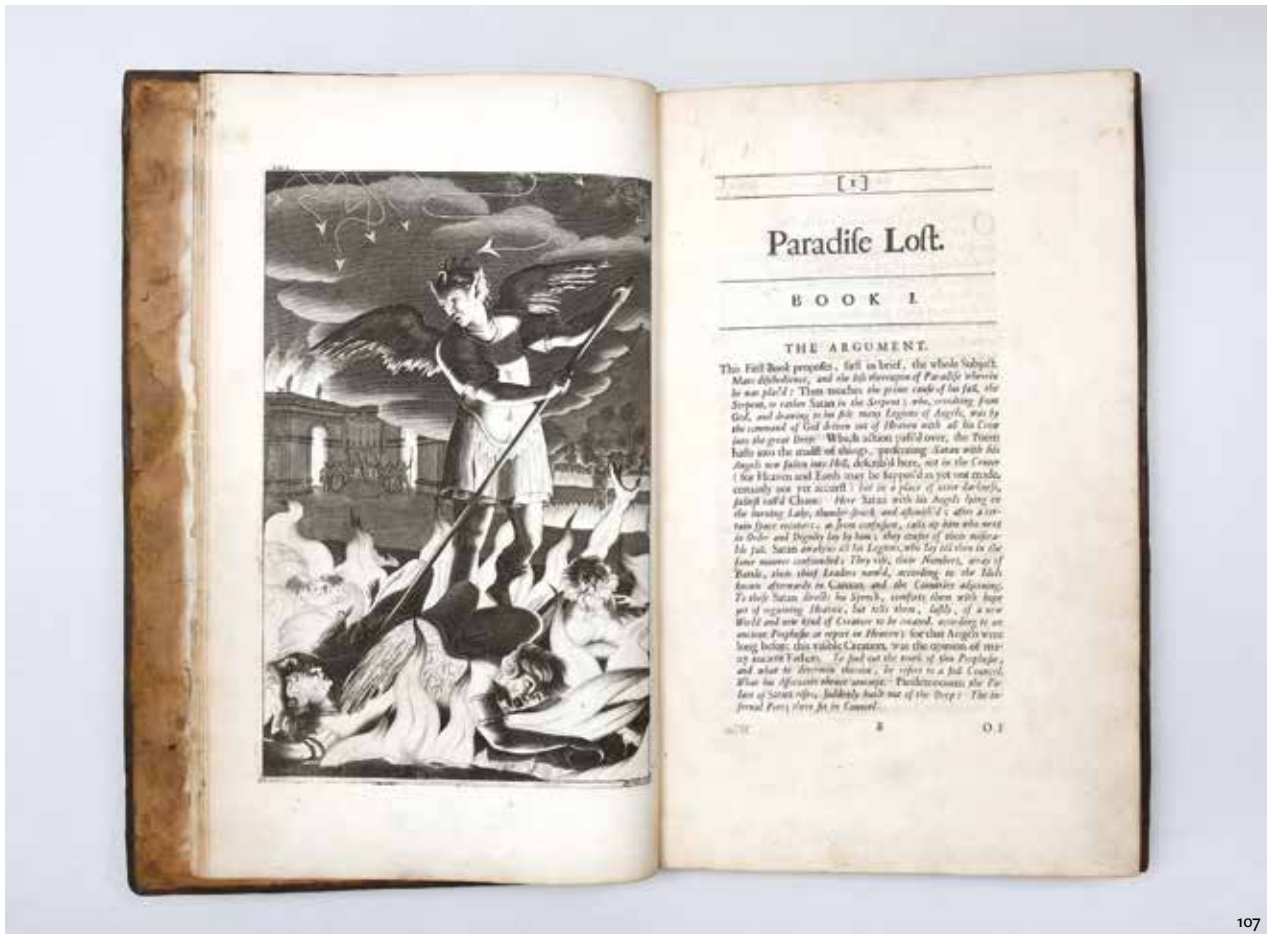
[162311]



106



106



107

MILTON, John. *Paradise Lost*. London: printed by Miles Flesher, for Jacob Tonson, 1688

SUBSCRIBER'S COPY OF THE EDITION THAT ESTABLISHED MILTON AS A NATIONAL POET

First folio and first illustrated edition of Milton's epic, a large paper copy. This is the "the earliest serious effort to illustrate an important work of English poetry" (Hodnett, p. 63).

This is the preferred format for this edition, as it displays the engraved plates to their best advantage, with ample margins. In ordinary paper copies, the plates are inevitably trimmed. This copy is from the library of a subscriber, Gilbert Spencer, servant and steward to the second Earl of Leicester, who remains known to us through his cataloguing of Leicester's extensive library.

In contrast to the plain dress first edition in small quarto of 1667 and the two octavo editions of 1674 and 1678, this folio edition (the fourth overall) announces the acceptance of Milton as a great national poet, a deliberate venture by the publisher Jacob Tonson, who bought the copyright and the corrected manuscript of *Paradise Lost* in 1690.

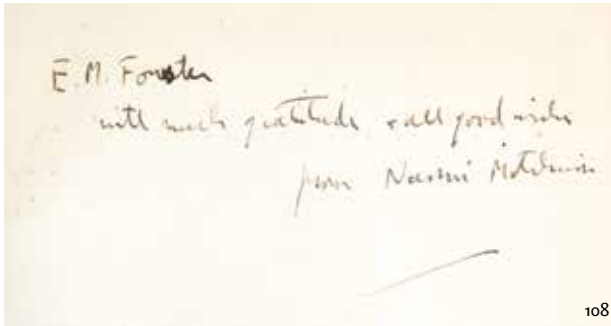


The subscribers list, over 500 names long, includes such luminaries as the poets John Dryden and Edmund Waller, the actor Thomas Betterton, and the book collector Narcissus Luttrell. The subscriber of this copy, Gilbert Spencer (d. 1709), resided at Redleaf House in Penshurst, Kent. He is recorded as Gentleman of the Bedchamber to Charles II and receiver general of land taxes for the County of Kent. He was steward of the lands of Robert Sidney, second earl of Leicester.

Folio (382 × 236 mm). Contemporary calf, brown morocco label, gilt ornaments in compartments, covers panelled in blind with triple undulating line centrepiece. Housed in a burgundy cloth flat-back box by the Chelsea Bindery. Engraved portrait frontispiece by R. White after William Faithorne, 12 engraved plates, some signed by M. Burghers and Peter Paul Bouche, three leaves of subscribers' names at the rear. 19th-century note of Gilbert Spencer's ownership on the title page and subscribers list (where there are also some marginal pencilled notes), further inscription in the same hand on front pastedown. Joints and extremities neatly restored, part of label expertly replaced. Slight craquelure to covers, endpapers toned from turn-ins with small patch of repair at head of front free endpaper, small remnant of old mounted newspaper (hand dated 1895) to title page with toning, small patch of loss at bottom fore corner of 2A3 not near text, short closed tear (not affecting image) to plate facing 2A4, 12 cm closed tear to 2I4 affecting text without loss. A very good copy. ¶ Coleridge 93b (one of three variant imprints, no precedence); ESTC R15589; Pforzheimer 720; Wing M2147. Edward Hodnett, *Five Centuries of English Book Illustration*, 1988.

£15,000

[157587]



108

108

MITCHISON, Naomi. *The Corn King and the Spring Queen.* London: Jonathan Cape, 1931

PRESENTED TO E. M. FORSTER, HER FRIEND AND TRUSTED ADVISOR

First edition, first impression, presentation copy, inscribed by the author to E. M. Forster on the front free endpaper, with his book label on the front pastedown, "E. M. Forster, with much gratitude & all good wishes, from Naomi Mitchison". Forster read the work in draft and provided feedback from January 1929 onwards.

Set in ancient Greece, Egypt, and the lands around the Black Sea, the novel incorporates a fictional magical society with the historical, and explores themes of sexuality and free love that Mitchison herself practised, but which proved provocative at the time of publication. It is "widely agreed to be her finest novel, and perhaps the best historical novel of the 20th century" (Longford).

Mitchison and Forster were part of a shared literary coterie, their friendship beginning in 1923, when Forster wrote to Mitchison to discuss her first novel, *The Conquered*. Her main residence from 1923 to 1939, River Court House, Hammersmith, was a lively intellectual centre frequented by a wide circle of artists, writers, and politicians including Aldous Huxley, Wyndham Lewis, and W. H. Auden.

The designs in the book are those of Zofia Stryjeńska (1891–1976) a Polish painter, graphic designer, illustrator, and stage designer.

Octavo. Original blue and cream dapple cloth, spine lettered in blue, geometric art deco design to spine and front cover in red, publisher's device in blind to rear cover, lower edge untrimmed. Printed on onion paper. With 4 black and white illustrations by Zofia Stryjeńska. Spine, board edges, and top edge browned, occasional spots of foxing to upper margins, a remarkably well-preserved copy in very good condition indeed. ♪ Elizabeth Longford, "Obituary: Naomi Mitchison", *The Independent*, 13 January 1999; Ian Rankin, review for the Canongate 2010 edition.

£1,000

[159738]



109

109

MIYAZAKI, Hayao. Original animation cel and sketch from *Princess Mononoke*. 1997

An original hand-painted cel from Studio Ghibli's groundbreaking 1997 film *Princess Mononoke*, depicting one of Moro the wolf god's two cubs, the siblings of Princess Mononoke. The cel is annotated "A10" and is accompanied by the original pencil sketch.

Princess Mononoke is set in the late Muromachi period of Japan and depicts the struggle between the gods of a forest and the humans who consume its resources. It draws heavily on traditional folklore, the forest gods based on Yōkai, spirits that often have animal features and supernatural or spiritual powers. The film's namesake derives from the vengeful spirits named *Mononoke*, spirits that possess individuals and aim to cause suffering. The Forest Spirit in this film is a combination of various threads of these legends, the Night-Walker aspects inspired by the *Daidarabotchi*, a gigantic yōkai who poses as a mountain range when sleeping and whose footprints created innumerable lakes and ponds.

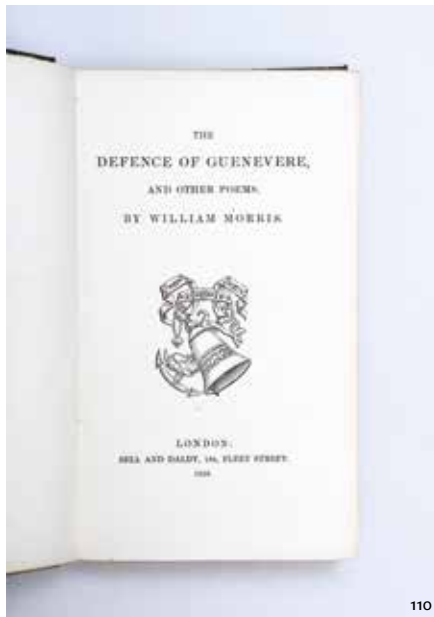
The wolf depicted is the son of the wolf god Moro, who has her basis the legend of the nine-tailed fox, known in Chinese folklore as *huli jing* and adopted into Japanese folklore as *kitsune*. Many of the earliest tales of these spirits come from the *Konjaku Monogatari*, a Japanese anthology of folklore which includes tales from India, China, and Japan, dating from the late Heian period.

The film was dubbed into English using a script adapted by Neil Gaiman.

Original production character cel, sheet c.330 × 410 mm, annotated "989 A10". Original pencil and colour crayon sketch of the same labelled A10, c.330 × 410 mm. Mounted, glazed, and framed in a double sided box frame (345 × 424 mm), conservation acrylic glazing to both sides. Faint central crease to cel, colours bright; a near-fine example.

£6,000

[162402]



110

110

MORRIS, William. *The Defence of Guenevere and other poems.* London: Bell and Daldy, 1858

THE FIRST PUBLISHED VOLUME OF PRE-RAPHAELITE POETRY

First edition of William Morris's first major published work, containing 30 poems, published when the author was 24 years old and dedicated to Rossetti.

Buxton Forman notes that Morris "had what I cannot doubt to have been a genuine misprision of this delightful little book" since he "refused to revise it." Apparently it was "with difficulty that he was persuaded, by the year, 1875, to allow it to be reprinted" (by Ellis and White). The text would eventually appear as the fifth Kelmscott Press book in 1892.

Octavo. Original brown cloth, lettering to spine in gilt, double-ruled borders to covers in blind, brown endpapers. Bookplate and bookseller's label to front pastedown. Extremities slightly bumped and rubbed, some minor marks to covers, hinges cracked but firm, abrasions to rear free endpaper, some gatherings slightly shaken, else a clean, bright and generally good copy. ♪ Buxton Forman 4; LeMire A-2.01.

£900

[149610]

111

MORRIS, William, & Eiríkr Magnússon (trans.) *Grettis Saga. The Story of Grettir the Strong.* London: F. S. Ellis, 1869

A PRESENTATION COPY FROM EIRÍKR MAGNÚSSON

First edition, presentation copy, inscribed by one of the translators on an inserted leaf before the half-title, "To Beresford Hope, Esq. M.P. with kindest regards from Eiríkr Magnússon", together with an autograph letter signed from Morris to Magnússon. The Conservative politician Alexander Beresford Hope (1820-1887) was also known as a writer on architectural, archaeological, and ecclesiastical subjects.

William Morris studied Old Norse with Magnússon (1833-1913), an Icelandic scholar at the University of Cambridge. Within



111

a year of Morris starting his studies, teacher and pupil published the present volume, the beginning of a fruitful collaboration.

The undated letter dates from 1868 or 1869, near the beginning of their collaboration. Morris suggests that he visit Cambridge for "the great pleasure of an evening's reading and chat with you". He provides an update on progress ("I have been hard at work with the translations and have come to end of Harald's Saga"), and suggests a new text if his intended reading "doesn't fill my belly or kill you".

In addition to his work on the translation, Morris contributed a sonnet which appears before the title page. As Buxton Forman notes, "the sonnet form was an unusual one for Morris".

Octavo (215 × 135 mm). Brown morocco by the Club Bindery, dated 1901, spine lettered and decorated in gilt, raised bands, ornate floral border to covers in gilt, marbled endpapers, gilt edges. Folding map. Together with an autograph letter signed from Morris to Magnússon, 2 leaves (184 × 117 mm) written on 3 pages, Morris's letterhead (26 Queen Square, Bloomsbury, London, W.C.). Front and rear joints somewhat rubbed, corner and raised bands lightly rubbed, front inner hinge split but tight, tiny repair to inscription leaf, very minor tear to title page, occasional light browning or foxing, else an attractive and very good copy. Autograph letter signed with creases where once folded, single line of rust staining, otherwise very good. ♪ Buxton Forman 22; LeMire A-5.01

£3,250

[149612]

112

MORRIS, William. *The Well at the World's End.* Hammersmith: Kelmscott Press, 1896

MORRIS'S INFLUENTIAL FANTASY NOVEL

First Kelmscott edition, one of 350 copies on paper; there were also eight copies on vellum. The novel had a strong influence on 20th-century fantasy: both Tolkien and Lewis found inspiration in Morris's blend of medieval romance and fantasy. Indeed, Tolkien's "Shadowfax" from *The Lord of the Rings* can surely find lineage with Morris's "swift" horse named "Silverfax".



112



112

The title was originally announced, in December 1892, with illustrations by Charles Fairfax Murray. In the spring of 1893 Morris agreed to Arthur J. Gaskin to illustrating the work but decided, a few months later, that the illustrations could not be used. Gaskin revised his work but Morris sought the advice of Philip Webb in February 1895. Webb agreed with Morris and the decision was taken to ask Edward Burne-Jones. These delays caused scheduling issues at the press and the book was held up as the *Kelmscott Chaucer* and *The Earthly Paradise* were then in production.

The ordinary trade edition was to be published by Longman at the Chiswick Press and this edition was set in type by the end of 1892. The Kelmscott Press edition was typeset from sheets of this setting. However, the Kelmscott Press edition was the first edition to be issued. LeMire, in his bibliography of William Morris, notes that “in the bibliographic sense . . . the Chiswick Press version [has] a claim to be the first edition” but notes “the case for seeing the Kelmscott Press version as the first edition has substance still, it being, quite deliberately, the first to be issued”.

Peterson notes that “the eight borders and the six different ornaments between the columns, appear here for the first time, but are used again in *The Water of the Wondrous Isles*, with the exception of two borders”.

Large quarto. Original full limp vellum, three pairs of green silk ties, spine lettered in gilt, edges untrimmed. Ornamental woodcut title page, ornamental initials and borders throughout, 4 designs by Edward Burne-Jones. Printed in red and black in Chaucer type. Early 20th-century bookplate to front pastedown. Vellum slightly toned as usual; a near-fine copy. J Buxton Forman 164; LeMire A-80.01; Peterson A39.

£8,750 [160451]

113

MURRAY, Margaret Alice. *The Witch-Cult in Western Europe.* Oxford: At the Clarendon Press, 1921

SCARCE SIGNED COPY OF A KEY PIECE OF WITCHCRAFT SCHOLARSHIP

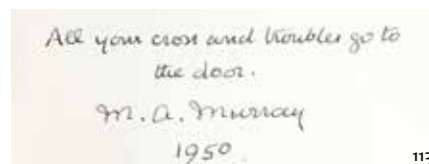
First edition, first impression, of this hugely influential work, inscribed with a blessing by the author on the second blank, “All your cross and troubles go to the door. M. A. Murray 1950”. Signed copies of Murray’s works are distinctly uncommon.

It is hard to overstate the impact of the present work on academic and literary discussions surrounding witchcraft and paganism. The study, which has been described in style as “fantastic scholarship”, puts forward the theory that medieval European witchcraft represented the survival of the pre-Christian nature cult of Cernunnos, the Horned God. Although immediately controversial in its claims and methodology, it proved widely popular due to its optimistic and timely presentation of a fulfilling female-led religion, and has since been key in the development of 20th-century Wicca and Neo-Paganism. This work uses methods common to the study of folklore at the time, which saw folk practices, especially those in rural communities, as potential living fossils, handed down, potentially from pre-history, within inherited traditions.

Murray was appointed a fellow of the Royal Anthropological Institute from 1926 and a member of the Folk-Lore Society from 1927, acting as its president from 1953 to 1955.

Octavo (216 × 141mm). Near-contemporary green half calf by Morrell, green calf spine labels lettered in gilt, raised bands to spine, central gilt device to compartments, green cloth sides ruled in gilt, green marbled endpapers, top edge gilt. Spine browned, small loss to headcap, extremities rubbed, superficial split to front joint, book block firm, marginal toning to free endpapers, contents clean: a very good copy.

£1,500 [158186]



113



114

114

MYTHS & LEGENDS – JONES, Gwyn, Barbara Leonie Picard, and others. Oxford Myths & Legends Series. London: Oxford University Press, 1954

A rare set of first editions of the first 14 works in the Oxford Myths and Legends Series, published in rapid succession for eight years, each with the striking and distinctive illustrations by Joan Kiddell-Monroe. All volumes are in the first impression, except *Indian Tales and Legends*, which is a second impression.

The series was produced with the aim of commissioning the best scholars of mythology and folklore to create works appropriate for a wide audience, responding to the mid-century zeitgeist for folklore studies. Following the 1951

Festival of Britain, with its exhibitions on “The People of Britain” and “The Lion and the Unicorn”, a passion for national folklore exploded, and this extended to collecting tales internationally. The works vary in scope and style: some, such as *Irish Sagas and Folk-Tales*, edited by Eileen O’Faolain (1900–1988), retell stories from a single area, while others, such as *Chinese Myths and Fantasies*, edited by noted Chinese literature scholar Cyril Birch (b. 1925), draw together tales from disparate sources. The result is a comprehensive and groundbreaking series.

14 works, octavo. Original variously-coloured cloth, spines lettered in gilt on variously-coloured grounds, illustrated endpapers, top edge of *English Fables and Fairy Stories* pink. With dust jackets. Prize labels, neat ownership inscriptions, and bookseller’s tickets to front endpapers of a couple of volumes. Occasional lean to spines, rubbing to extremities, scattered foxing to edges; jackets of *Japanese Tales and Legends* and *African Myths and Legends* price-clipped, a little subtle restoration at head of spine on *English Fables and Fairy Stories*, nicks to spine ends, a couple of spots of soiling to panels. A very good set indeed.

£1,500

[155352]

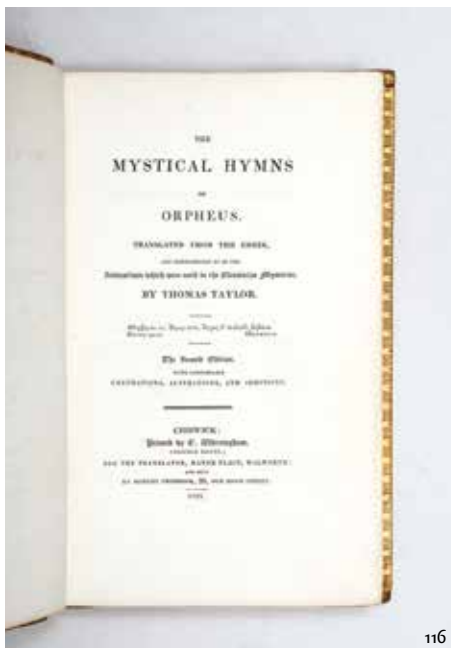
115

NIELSEN, Kay (illus.) *East of the Sun and West of the Moon*. London: Hodder and Stoughton, [1914]

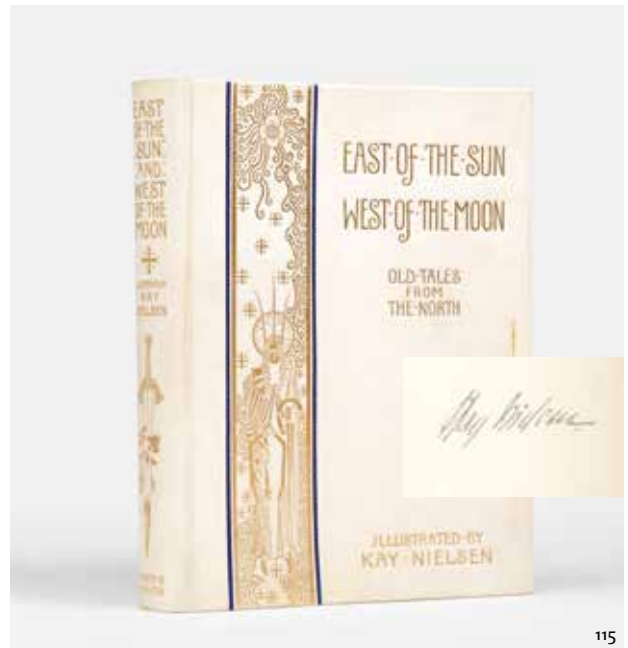
Signed limited edition, number 5 of 500 copies signed by the artist. The richness of the Danish Nielsen’s colour images for this lavish illustrated book of Norse pagan mythology was achieved by a four-colour process, in contrast to many of the illustrations prepared by his contemporaries, such as Rackham and Dulac, which characteristically utilised a traditional three-colour process.

A near-fine copy of this magnificent work, hard to find in such good condition.

Quarto. Publisher’s full vellum, decoration and lettering in gilt direct to spine, decoration to front board in gilt within blue rules, top edges gilt, others untrimmed, pictorial endpapers heightened in gilt. With 25 tipped-in colour illustrations by Kay Nielsen mounted within gilt and black frames, with captioned tissue guards and many other



116



black and white drawings throughout the text. Silk ties detached and loosely inserted, the binding otherwise sharp, internally clean, the illustrations bright. A near-fine copy.

£17,500

[106880]

116

ORPHEUS; TAYLOR, Thomas (trans.) *The Mystical Hymns*. Chiswick: printed by C. Whittingham, for the translator, and sold by Robert Triphook, 1824

Second edition (edited and expanded from the first edition of 1787) by the influential translator and neoplatonist Thomas Taylor, the first to translate these Orphic fragments into English, as well as the complete works of Plato and Aristotle.

Thomas Taylor (1758–1835) was such a committed Hellenist that he and his wife are reputed to have conversed only in ancient Greek. Taylor's translations influenced Romantic poets such as Blake, Wordsworth, and Shelley, and the American transcendentalists including Ralph Waldo Emerson. Later in the century, through G. R. S. Mead, the secretary of Helena Blavatsky, the *Mystical Hymns of Orpheus* came to the attention of the Theosophical Society, which, excited by the connection to the Eleusinian Mysteries, encouraged Bertram Dobell to print a facsimile of this second edition in 1896.

Octavo (193 × 120 mm). Contemporary calf, rebacked with original spine laid down, green spine label, compartments tooled in gilt, gilt French fillets to covers, board edges gilt, turn-ins tooled in gilt, marbled endpapers, top edge gilt, others untrimmed. Armorial bookplates to front endpapers of the Pickering family and possibly that of the Massachusetts-based artist and printmaker Mary Jenks Coulter (1880–1966). Darkening and scuff marks to rear cover, slight rubbing to extremities, lower tips worn, front inner hinge split but firm, foxing to margins of pp. 177–92, other leaves clean and crisp. A very good copy.

£600

[153106]



117

117

OVID. *Operum.* Amsterdam: Elzevir, 1658–61

A HANDSOME SET IN CONTEMPORARY BINDINGS

Second Heinsius edition of Ovid's works, an attractive set with an interesting provenance.

This copy is from the library of the Scottish merchant and diplomat Richard Oswald (1705?–1784), with the simple book labels of Auchincruive House, his Adam-designed mansion in south Ayrshire. The Auchincruive library was broken up in 1922. It was then in the Elzevirian collection of the polymath Edward Heron-Allen (1861–1943), with his bookplate to the front free endpaper. Heron-Allen is best remembered for his translation of the works of Omar Khayyám.

Nicolaas Heinsius, “more Ovidian than Ovid himself”, took as the basis for his own editions of Ovid the text prepared by his father, Daniel Heinsius, for 1629 edition; this edition was first published in 1652 (Timpanaro, p. 53).

Three volumes, duodecimo (135 × 75 mm). Contemporary speckled brown calf, calf spine labels, raised bands, decorative and sunflower motifs in gilt to spines, boards ruled in blind, red speckled edges, partly unopened. Engraved title and a small engraved portrait, woodcut head- and tailpieces, title vignettes, and initials. Bookplate of Robert Hayhurst, Lancashire druggist and chemist, who amassed a fine library. Extremities rubbed with occasional spots of wear, a little loss of leather at tail of front joint in vol. II, front inner hinge of vol. I tender, faint marginal damp stain to outer leaves in vols. I and II, and to a few internal leaves in vol. III, otherwise generally bright and clean. A very good copy, presenting attractively in a period binding. ♣ Sebastiano Timpanaro, *The Genesis of Lachmann's Method*, 2005.

£1,250

[146736]



117



118

118

OVID. *The Metamorphoses.* London: The Golden Cockerel Press, 1958



118



119

First Cockerel Press edition, number 65 of 75 specially bound copies with a suite of 14 plates by John Yunge Bateman, 3 of which were not printed in the work, from a total edition of 200 numbered copies.

Bateman (1897–1971) was commissioned for this work in 1957 by the press’s proprietor Christopher Sandford. Upon seeing his high camp and “passionate” illustrations, Sandford commissioned him to illustrate the edition of the *Rubáiyát* published in the same year, believing them well-suited to the Press’s sumptuous editions. This was, however, not a widely shared sentiment; the editor of the work, Gwyn Jones, opposed them to such a degree that he declined to have his name printed on the title page, refusing to be associated with illustrations that, in his words, “go past the delicate and indefinable limit that separates decency from indecency. Seen as a set, there’s too much nudity and it’s the wrong sort of nudity” adding that, “there’s too much bosom and too much pubic hair throughout” (Cave & Manson, p. 223).

Jones (1907–1999) was a scholar of mythological literature, and his translations include *Four Icelandic Sagas* (1935), *The Vatndalers’ Saga* (1944), and an edition of *The Mabinogion* (1948), also with the Golden Cockerel Press and written in collaboration with medievalist Thomas Jones.

Tall quarto. Original light brown morocco by Mansell, spine lettered vertically in gilt, central red morocco oval onlays with title page vignette replicated in gilt, top edge gilt, others untrimmed. Housed with red cloth portfolio folder in red cloth slipcase. Frontispiece, title page vignette, and 10 full-page illustrations in the text, with an additional suite of 14 plates, including 3 not printed in the book, all by Bateman. Spine lightly toned, a near-fine copy in slightly rubbed slipcase. ♣ *Cock-a-Hoop* 209. Roderick Cave & Sarah Manson, *A History of the Golden Cockerel Press 1920–1960*, 2002.

£3,500

[162706]

119

PEAKE, Mervyn. *Titus Groan*; *Gormenghast*; *Titus Alone*. London: Eyre and Spottiswoode, 1946, 1950, & 1959

THE “FINEST IMAGINATIVE FEAT IN THE ENGLISH NOVEL SINCE ULYSSES” – PUNCH

First editions, first impressions, the first two titles inscribed to author and illustrator James Cawthorne at Foyles Bookshop on 7 July 1963, all three from his library. Inscribed copies of any *Gormenghast* books in the series are rare. *Titus Groan* is inscribed: “Jim, with best wishes Mervyn Peake”; *Gormenghast*: “Mervyn Peake, with all good wishes, for Jim, 1963”.

Cawthorne (1929–2008) was a fantasy illustrator and comic book artist respected by many writers, including Alan Moore and Michael Moorcock, both of whom collaborated extensively with him. He and Moorcock were very close friends, with a relationship that spanned over 25 years, in which they co-wrote the script for the film *The Land that Time Forgot* (1974) and the Jerry Cornelius novel *The Distant Suns* (1975). Together they wrote *Fantasy: The 101 Best Books* (2017), which features this trilogy. Cawthorne seems to have found an image of himself in the Hall of Bright Carvings episode, in which craftsmen from *Gormenghast*’s surrounding villages submit wooden carvings to the judgement of the Earl: “The air . . . was turgid with contempt and jealousy. The craftsmen stood about like beggars . . . uncouth and prematurely aged. All radiance gone.’ Any self-employed artist will recognize the scene”.

Three volumes, octavo. Original red cloth, spines lettered and ruled in gilt. With dust jackets designed by the author. *Titus Groan* jacket is second issue, with reviews printed on front flap and stating “second impression”. Frontispiece to *Titus Alone* by Mervyn Peake. *Titus Groan* and *Gormenghast*: Foyles’ ticket on front pastedown and Cawthorne’s neat purchase inscription at head of front free endpaper “Foyles 29.07.1963”; *Titus Alone*: gift inscription from Cawthorne’s sister in the year of publication on front free endpaper. Extremities a touch rubbed, edges of book block lightly foxed, largely square and bright, rear cover of *Gormenghast* a little marked with slight silverfishing to joint, spine of *Titus Alone* cocked. A near-fine set in like jackets, slightly toned with a few marks as usual, *Titus Groan* with short closed tear at foot of front flap, *Titus Alone* price-clipped, a very attractive set.

£9,750

[162502]



120

120

POLIDORI, John. *The Vampyre; A Tale.* London: printed for Sherwood, Neely, and Jones, 1819

THE FIRST MODERN VAMPIRE NOVEL

First edition, scarce second issue, of this seminal vampire novel, bound last in a volume of related works. “Although by no means the first appearance of the vampire in European literature, Polidori’s tale established the prototype later developed in Sheridan Lefanu’s *Carmilla* and Bram Stoker’s *Dracula*” (ODNB).

The *Vampyre* originated from the famous ghost story competition at Byron’s Villa Diodati that also prompted Mary Shelley’s *Frankenstein*. Henry Colburn published the novella in his *New Monthly Magazine* with the subtitle “A Tale by Lord Byron” and Sherwood, Neely, and Jones then issued it in book form with Byron’s name on the title. Byron disowned it, and, by way of a disclaimer, wrote his own vampire story, “A Fragment”, which Murray, to Byron’s further annoyance, appended to *Mazeppa*. Appropriately, first editions of both *Mazeppa* and *Childe Harold’s Pilgrimage*, canto III, to which there is a reference in the preface of *The Vampyre*, are also bound in this volume.

The second issue of *The Vampyre* has no author named on the title page and is distinguishable from third and later issues by the “Extract of a letter from Geneva” preface, which includes a scandalous reference to Byron having “in his house two sisters [Mary Shelley and Claire Clairmont] as the partakers of his revels”. This preface was set in 24 lines, and the corrected version in 23.

The other works are: **MILMAN, Henry Hart.** *Fazio*, a tragedy. Second edition. Oxford: printed by Samuel Collingwood, sold



121

by J. Parker, and J. Murray, London, 1816; **BYRON, George Gordon Noel, Lord.** *Childe Harold’s Pilgrimage. Canto the third.* London: John Murray, 1816; and *Mazeppa*, a Poem. London: John Murray, 1819.

The alchemical verse drama *Fazio* (1st ed., 1815) was the first poetical publication of Henry Hart Milman (1791–1868), the future Dean of St Paul’s, then known principally as a poet in the tradition of Byron. *Fazio* was staged with splendid success at Covent Garden in 1818, and later performed both in England and America.

4 works bound in one volume, octavo (207 × 135 mm). Contemporary half calf, spine gilt-tooled in compartments with gilt titles direct, marbled sides and edges. With all half-titles. Erased pencilled annotation to front pastedown. Joint and corners expertly refurbished, occasional faint spotting to contents, otherwise clean and fresh: a very good copy.

£9,500

[160220]

121

PULLMAN, Philip. *His Dark Materials.* London: Scholastic, 1995, 1997, & 2000

First editions, first impressions, in first issue jackets, of the complete *Dark Materials* trilogy, in particularly attractive condition. Pullman’s epic trilogy of fantasy novels is recognized as one of the finest children’s novels of the 20th century.

The Amber Spyglass won the 2001 Whitbread Book of the Year award, being the first children’s book to do so, while the trilogy as a whole came third in the BBC’s Big Read survey of 2003. The trilogy has enjoyed a highly successful BBC and HBO adaptation: an eight-part adaptation of *Northern Lights* started broadcast in November 2019, a seven-part adaptation of *The Amber Spyglass* in November 2020, and an eight-part adaptation of *The Subtle Knife* in December 2022.

Three works, octavo. *Northern Lights*, original purple cloth, spine lettered in gilt; *The Subtle Knife*, original green cloth, spine lettered in gilt, knife design in gilt to front cover; *The Amber Spyglass*, original black cloth, spine and front cover lettered in gilt, orange endpapers. With dust jackets. *Northern Lights* with faint sunning to spine panel and light scratch to front cover, slightly bumped at extremities, *The Subtle*



122

Knife with spot of adhesive residue to front cover and light creasing at extremities, *The Amber Spyglass* fine. A near-fine set.

£2,500

[161396]

122

RACKHAM, Arthur. Original preliminary drawing for *Ingoldsby Legends*, "Witches and Warlocks, Ghosts, Goblins and Ghouls". London, c.1898

This is a preliminary sketch for the published drawing that accompanied "The Lay of St Aloys. A Legend of Blois" which appeared on page 465 of *Ingoldsby Legends*.

Rackham had recently "developed his gift for drawing witches, gnomes, fairies, and anthropomorphized trees and brought them to a pitch of vivid characterization, sometimes with an unsettling frisson of horror", clearly visible in this sketch (ODNB).

Ink and pencil on wove paper. Sheet size: 25 × 19.4 cm. Excellent condition. Presented in a black wooden frame with UV protective glass.

£4,500

[85288]

123

ROSSETTI, Christina. *Goblin Market and Other Poems*. London and Cambridge: Macmillan and Co., 1862

First edition, in a handsome binding. This fantastical narrative poem with illustrations by Christina's brother Dante Gabriel, has been interpreted variously as a feminist tract, a capitalist critique, an allegory for drug addiction, and a children's story.



123

"In 1862 her first collection, 'Goblin Market and other Poems, with two designs by D. G. Rossetti', was published under her own name by Macmillan & Co. and was universally praised by reviewers as the herald of a new voice and an original talent. Sales, however, were disappointing. . . In the 20th century a great interest has been taken in Freudian interpretations of poems such as 'Goblin Market', and her work, which was previously admired for its innocence and artlessness, has become a hunting-ground for critics and biographers; enlisted as a symbol of repressed female genius, she has had her work scanned for tropes of starvation and sexual guilt" (ODNB).

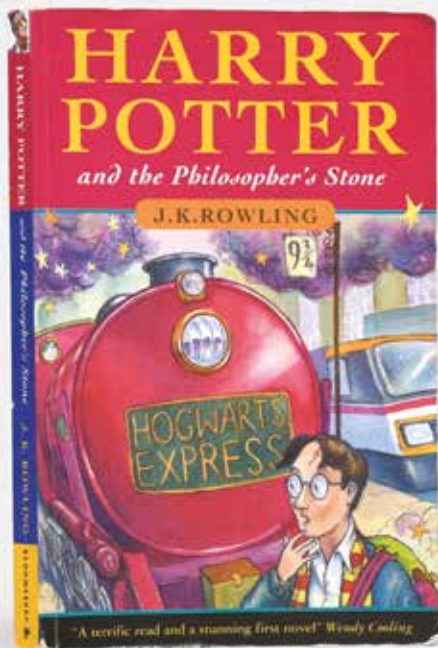
This copy has the second state of signature C, with "anguish" corrected to "aguish" at l. 17 on, p. 26, of no significance for issue (Ives A3.1).

Octavo (168 × 105 mm). Contemporary blue morocco by Riviere & Son, spine in compartments, each tooled with floral design or lettered in gilt, raised bands ruled in gilt, triple rule frame in gilt to boards, edges ruled in gilt, turn-ins elaborately tooled in gilt, marbled endpapers, top edge gilt, others untrimmed. Original blue vertical rib cloth (binding A, no priority) bound in at end. Frontispiece and illustrated title vignette by Dante Gabriel Rossetti. Illuminated bookplate of fine binding collector Christine Alexander Graham (1888–1959) on the front pastedown. Spine and board edges darkened, a near-fine copy, contents fresh. ¶ Ives A3.1.

£2,500

[155063]





124

124

ROWLING, J. K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997

"THERE WILL BE BOOKS WRITTEN ABOUT HARRY – EVERY CHILD IN OUR WORLD WILL KNOW HIS NAME!"

First edition, first impression, paperback issue, of the first Harry Potter book. Both paperback and hardback issues of the first impression were published on 26 June 1997.

This is one of 5,150 copies in wrappers, with all the required points of the first printing.

Octavo. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green and black. Housed in a red quarter morocco solander box by the Chelsea Bindery. Extremities a little rubbed, light crease to centre of spine, lower outer corner of front wrapper, and rear wrapper, minor abrasion to spine, contents toned as usual. A very good copy indeed, spine unusually bright. ♣ Errington A1(aa); Grolier Children's 100, 2015, no. 100.

£1,500

[158605]

125

SCHLIEMANN, Heinrich. *Trojanische Alterthümer. Bericht über die Ausgrabungen in Troja*. Leipzig: F. A. Brockhaus, 1874

THE DISCOVERY OF HOMERIC TROY

First edition of Schliemann's account of his identification of Hisarlik in north-west Anatolia as the site of Homeric Troy, still considered today "the greatest of all archaeological finds" (PMM).

His methods, which involved the destructive use of dynamite, were widely criticised by later scholars, but at the time his account of his discovery enjoyed a popularity unequalled

by any previous work in the field. Schliemann, the son of a pastor from Mecklenburg, made his fortune in business before devoting himself entirely to proving the reality of the Homeric epics. "In 1870 [he] started work at Hisarlik and by 1873, at the lowest stratum, he laid bare vast fortifications destroyed by fire and discovered a treasure of gold jewellery . . . What Schliemann had in fact discovered is now known to be a pre-Achaean city, long preceding the Homeric city; but he had proved his initial thesis: here was the real site of Troy" (ibid.)

Octavo (219 × 143 mm). Contemporary half roan and embossed paper boards, black and gilt fillets to spine forming compartments, lettered gilt to second on red ground, the original front printed paper wrapper bound in. Vignette title page, full-page line-drawing, occasional symbols and Greek types to the text. Very light wear to corners, inner hinges skilfully repaired, a little light spotting to edges, early German pencil and crayon annotations in margins and to terminal blank. A very good copy. ♣ *Printing and the Mind of Man* 362.

£2,250

[158921]

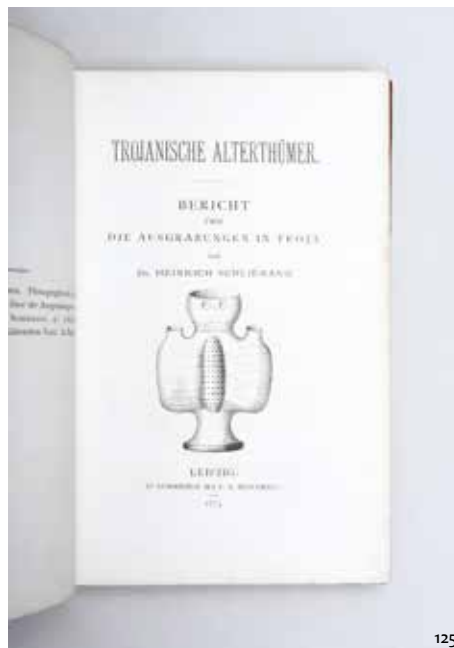
126

SLEIGH, Bernard. *The Gates of Horn*. London: Aldine House, 1926

A BEAUTIFUL WORK BY FAIRYLAND'S CARTOGRAPHER

First edition, first impression, in a particularly bright example of the uncommon jacket.

This is a "tongue-in-cheek collection" of fantasy fiction compiling a casebook of fairy stories, with each tale following a human encounter with a fairy creature in the Celtic tradition (Bleiler). The work is "purportedly written seriously for a (mythical) society, but actually poking fun at A. C. Doyle's acceptance of fairies" (ibid.). In one case, the protagonist ingests a peyote (a type of cactus from which a hallucinogenic drug is made), giving them the ability to see the fairy world. Although the publishers marketed the novel for children, Sleigh had intended it for an older audience.



125



Bernard Sleight (1872–1954) was an English artist and key member of the Birmingham School of Art, best known for his work *An ancient mappe of Fairyland newly discovered and set forth designed*. The map depicts a sprawling imaginary landscape populated by fabled characters which stood in sharp contrast with the bleak, war torn cities of Europe in 1918. A rare example of his engravings can be seen in the frontispiece to this edition.

This copy has the bookplate and loosely inserted bookmark of Catherine M. P. Hill, wife of the Birmingham artist Ernest Frank Hill, who taught at the Birmingham School of Art at the same time as Bernard Sleight. The Hills appear to have been friends with the Sleight family, both living in close proximity in the Edgbaston suburb of Birmingham.

Octavo. Original blue cloth, spine and front cover lettered in gilt, top edge blue. With dust jacket. Title page and frontispiece printed in green and brown, woodcuts in the text. Spine slightly cocked, lettering to spine darkened, hint of foxing to book block edges; a very good and attractive copy in a remarkable example of the uncommon



126

jacket, lightly rubbed and foxed, paper reinforcement to verso of foot of spine, chips to top edge at head of spine, closed tears to fold ends, puncture to centre of front flap fold. ♪ Bleiler 1480.

£3,750

[158189]

127

SMITH, Robert Cross, as Raphael. *The Familiar Astrologer; An Easy Guide to Fate, Destiny, and Foreknowledge As Well As to the Secret and Wonderful Properties of Nature*. London: John Bennett, 1831

A COMPENDIUM OF ASTROLOGY AND FOLKLORE

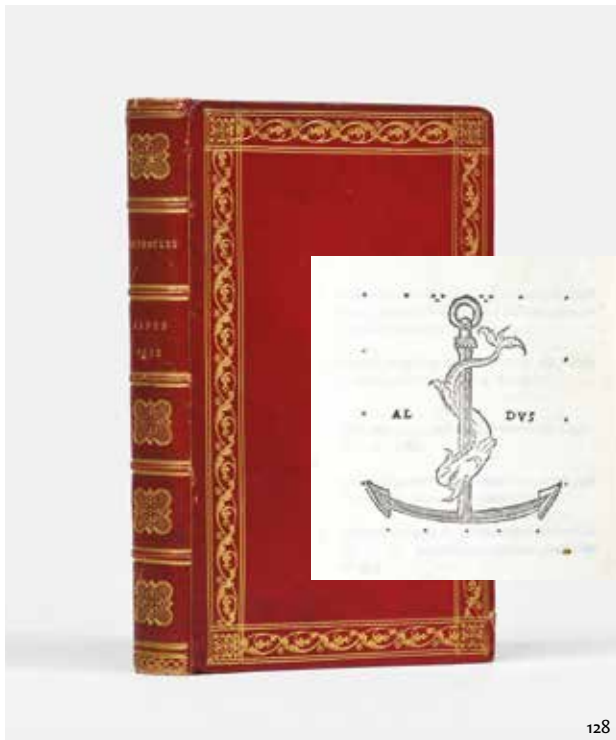
First edition with the printed title page dated 1830 and the engraved title page and plates dated 1831. *The Familiar Astrologer* provided a veritable grimoire of arcane knowledge for the English reading public. This edition is uncommon institutionally, with eight copies traced worldwide.

The editor, Robert Cross Smith (1795–1832), was “a key figure in the revival of astrology in the nineteenth century”, and founder and editor in 1824 of *The Stragging Astrologer*, “the first weekly astrological journal”, and from 1826 of its successor, *The Prophetic Messenger*, the leading periodical on astrology (ODNB). The work details astrological lore and the state of the sky at the nativities of famous figures, and gives short biographical sketches of noted astrologers and occultists. It also includes accounts of ghosts, witches, and fairies, as well as legends and folklore from across the globe. Ritual magic, necromantic procedures, and invocations purportedly taken from early manuscripts are provided and illustrated in the striking engraved plates. Other sections discuss the wheel of Pythagoras, talismans and amulets, and the magical properties of herbs and stones.

Octavo (212 × 132 mm). Contemporary streaked calf, red morocco spine label, flat spine ruled in gilt. Frontispiece printed in blue, engraved title page, and five other similar plates, one hand-coloured, numerous woodcut charts and illustrations to the text. Subtle repair to joints and corners, front free endpaper renewed, inner hinges reinforced, binding square, contents gently foxed, neat repair to head of printed title page, plates cropped closely, occasionally affecting imprints and titles, a very good copy.

£2,500

[156794]



128

128

SOPHOCLES. *Tragaediae septem* [in Greek]. Venice: Aldus Manutius, Aug. 1502

THE FIRST GREEK TEXT PUBLISHED IN THE NEW ALDINE PORTABLE FORMAT

Editio princeps, the first of Aldus's Greek texts to appear in his new octavo format. Aldus's small Greek cursive appears here for the first time; Francesco Griffo's fourth type, the most delicate of the Aldine Greek types, it was modelled on Aldus's own Greek hand. Later in 1502 Griffo left Aldus's employ, and no new fonts were cut after this.

The commentaries listed on the title-page were not in fact included in this edition and were later published in 1518 by the *Gymnasium Mediceum*, the Greek college in Rome whose press was established by Janus Lascaris, the dedicatee of this edition. This is also the first book in which Aldus's Greek Academy is mentioned, in both the preface and the colophon: "in Aldi Romani Academia". Aldus's preface describes a fire-lit meeting of the academy, where Greek alone was spoken.

Octavo (158 × 97 mm). Early 19th-century English red straight-grain morocco, spine lettered in gilt in two compartments, others tooled with flower heads in quatrefoils infilled with dots and circlets, floral gilt border roll to covers with ornaments in corners, turn-ins with gilt Greek key roll, marbled endpapers, gilt edges, unsigned but quality work. Housed in a custom red cloth slipcase and chemise by James Macdonald Co., New York. Types 1:80 italic, 4:79 Greek, cut by Francesco Griffo. General title, Latin dedication to Janus Lascaris, epigrams of Simonides, Erucius, and Dioscorides the Alexandrian from the Anthology, 6 divisional titles, woodcut dolphin and anchor device (Fletcher no. 2) on verso of last leaf present. Bookplate of Henry Labouchere, 1st Baron Taunton (1798–1869). Some manuscript annotations and highlighting in red ink, earlier marginalia and ownership inscription on half-title spot-cleaned, occasionally leaving pale brown stains. Extremities lightly

rubbed, binder's blank before half-title excised, small single wormhole in lower outer corner never touching text from end running back to Xi8, occasionally filled, still a very good copy. ♪ Adams S-1438; Ahmanson-Murphy 48; Renouard 34.6.

£25,000

[160477]

129

SOPHOCLES. *Tragodiai*. Paris: Adrien Turnèbe at the Imprimerie Royale, 1553

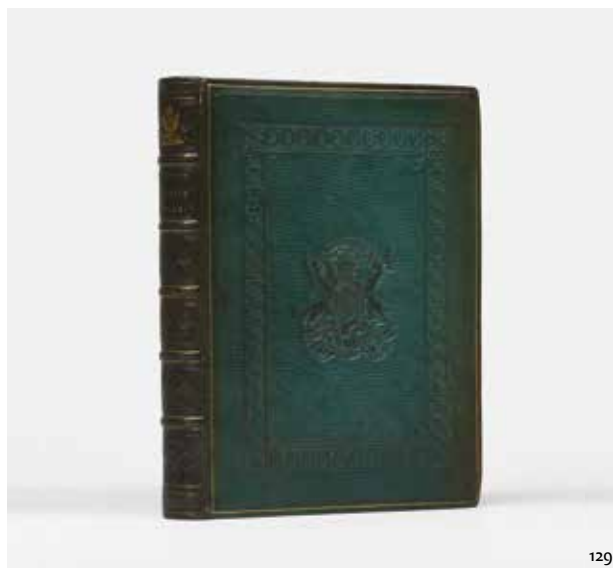
THE EARL OF MALMESBURY'S COPY

First edition thus, this copy finely bound and with an appealing provenance. Turnèbe's exquisitely printed edition of the works of Sophocles, published about 50 years after the Aldine editio princeps, is a landmark in the history of Sophoclean studies which presented for the first time the text with corrections by the Byzantine philologist Demetrius Triclinius, and his commentary.

This early edition marks the first significant attempt to correct the highly corrupted text of Sophocles's works found in the manuscripts. The Aldine editio princeps (see previous item) made the tragedies accessible to scholars but did not contain any significant corrections to the text, and all subsequent editions until Turnèbe's followed Aldus's example. Adrien Turnèbe (1512–1565) was an esteemed French classical scholar, professor of Greek at the Collège Royal in Paris and, between 1552 and 1555, royal printer of Greek texts (successor of the famous Charles Estienne). Turnèbe's edition of the tragedies remained the standard text for over two centuries, until Brunk's edition of 1786.

This copy is from the library of the English diplomatist and collector James Harris (1746–1820), specially bound with his arms. His library was sold in London in 1929.

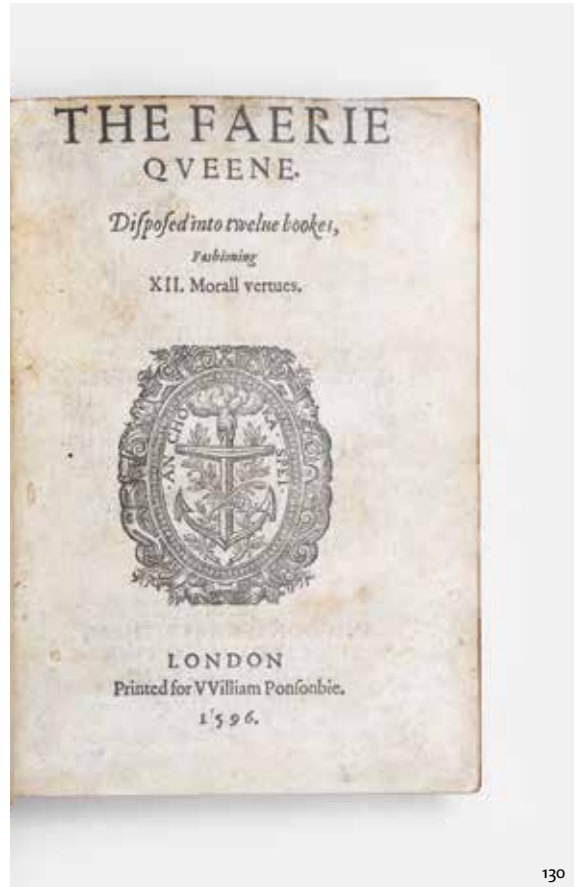
Quarto (220 × 167 mm). Eighteenth-century green straight-grain morocco, spine with gilt-ruled raised bands, gilt lettering and blind floral decoration in compartments, armorial eagle (Toronto stamp 4) of James Harris, 1st Earl of Malmesbury in gilt to first compartment, covers single-gilt ruled and elaborately panelled in blind with Malmesbury's armorial centrepiece (Toronto stamp 1), board edges and turn-ins ruled



129



130



130

in gilt, marbled endpapers, top edge gilt, blue silk bookmark. Bound without O6 blank, occasional underlinings to text. Spine darkened, corners gently bumped, minor rubbing to joint ends, colour skilfully retouched, couple of small marks to front cover, light foxing to margins of a few leaves, neat repair to lower corner of one leaf, otherwise internally crisp and clean. An attractive, wide-margined copy, presenting handsomely in the binding. ♪ Dibdin II, p. 410; USTC 154217.

£4,500

[159015]

130

SPENSER, Edmund. *The Faerie Queene.* London: Printed for William Ponsonbie, 1596

“THE CHARACTER OF PRINCE ARTHUR SHINES THROUGHOUT THE WHOLE POEM”

First complete edition, comprising the first edition of the second part and the second edition of the first part. Written in praise of Elizabeth I and dedicated to her, Spenser’s allegorical masterpiece follows the adventures of six medieval knights, drawing in particular on Arthurian legend.

As well as the Arthurian mythos, Spenser was influenced by Italian romance, classical epic, and Chaucer; Dryden also notes that “Spenser more than once insinuates, that the Soul of Chaucer was transfus’d into his Body; and that he was begotten by him Two hundred years after his Decease”. In its mingling of genres, the poem represented a new departure in English poetry, for which Spenser invented a new stanza, “a hybrid form adopted from the Scots poetry of James I, ‘rhyme royal’,

and Italian ‘ottava rima’” (ODNB). The poem was, in turn, an important influence on C. S. Lewis, who wrote at length about the work throughout his life – from his first book of literary criticism, *The Allegory of Love* (see item 92), to the posthumously published *Studies in Medieval and Renaissance Literature* and Spenser’s *Images of Life*. The poem, which Spenser described as a “continued Allegory, or darke conceit”, in many ways shaped how Lewis wove allegory into Narnia; he writes of the poem that “the things we read in it are not like life, but the experience of reading it is like living” (Lewis, p. 358).

Two volumes, octavo (196 × 144 mm). Late 19th-century red morocco, spines lettered in gilt, compartments richly gilt with intricate flower and leaf tools, triple gilt rule to covers, marbled endpapers, edges and turn-ins gilt. Woodcut device of printer Richard Field to title pages, full-page woodcut to M5 verso. Spines slightly darkened, covers lightly marked and scuffed at extremities, upper margin closely trimmed touching a couple of headings, skilful and discreet paper repairs mostly to vol. 1 closing marginal tears, pinholes, and extending corners, some repairs affecting text, with a few characters to E8, R8, and Bb1 of vol. 1 supplied in facsimile, text to D1 recto skinned with a dozen characters supplied in pencil, title page of vol. 1 a little soiled, occasional faint stains to contents, recent pencil annotations to the text making comparisons with the 1590 edition, contemporary annotations to title page of vol. 2. A very good copy, with wide outer margins, handsomely bound. ♪ Pforzheimer 970; ESTC S117748. C. S. Lewis, *The Allegory of Love*, 1936; Edmund Spenser, *Three Proper, and wittie familiar Letters*, 1580.

£30,000

[162139]



131

131
SPENSER, Edmund; CRANE, Walter (illus.) *Faerie Queene*. London: George Allen, 1894–97

First edition, limited to 1,000 copies on handmade paper (with a further 27 on japon), a remarkably fresh set in the original unrestored wrappers of this grand production, one of Crane's most distinguished works of illustration.

Crane's designs encompass both an art nouveau and an arts and crafts aesthetic – he had, of course, worked with Morris at the Kelmscott Press – and this edition of Spenser's epic was issued at the height of his fame: he had an exhibition of his work touring Europe “and he was delighted to find that German collectors and museums bought his allegorical paintings, which chimed with German symbolist work” (ODNB). It was one of his last substantial commissions.

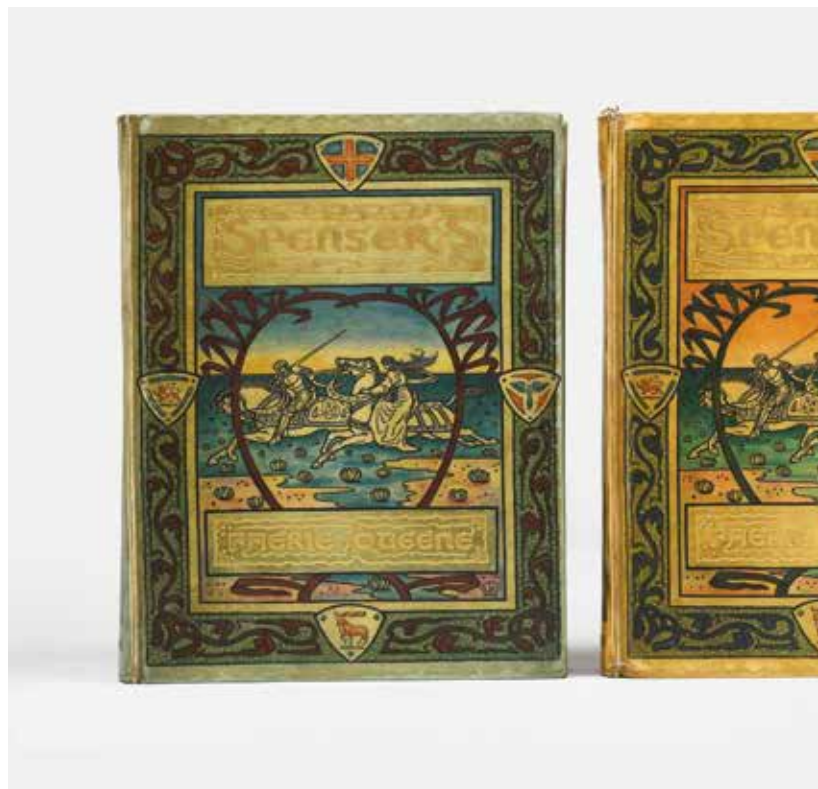
Nineteen parts, quarto. Original pink wrappers with design by Crane. Housed in two large red cloth clamshell cases by Zaehnsdorf. With full-page illustrations by Crane throughout. Slight wear around extremities but overall a lovely set, without fading or restoration, contents clean and partly unopened.

£5,000 [152020]

132
SPENSER, Edmund. *Faerie Queene*. London: J. M. Dent & Co., 1897

First Fairfax Muckley edition, one of 100 large paper copies in three volumes rather than two, this one of an unspecified but very small number of copies bound by Cedric Chivers after a design by L. Fairfax Muckley, and a splendid example of Chivers's pioneering “vellucent” bindings, superbly executed.

The design is based around the plot, themes, and essence of the book in question. The front covers have a broad decorative border incorporating heraldic devices, the centre panel depicting a knight in armour, mounted and in flight, leading a horse upon which a woman is mounted; the rear covers with a circular centrepiece depicting a dragon in a fury; the spines depict a woman in Grecian dress, holding aloft a smoking incense burner. In this case, and unusually for Chivers (and indeed for any binder), the cover designs were cut in wood and printed onto the covers, and then afterwards coloured in by hand. In so doing, Chivers ensured a uniformity of the intrinsic



design between the covers, then providing variation with a different colour scheme on each of the covers.

The edition which Chivers used is that of J. M. Dent, a particularly attractive production. Adopting the influences of the arts and crafts and the private press movements – especially that of the Kelmscott Press – the book incorporates full-page woodcuts in duplicate in red and black with tissue-guards, and ornate woodcut initials, head- and tailpieces, ornaments and borders throughout. This is one of 100 large-paper copies on handmade paper, with a further trade issue of 1,250 ordinary copies. The number of copies that Chivers bound is not stated, but no more than a handful of examples could be traced in auction records, and these few and far between.

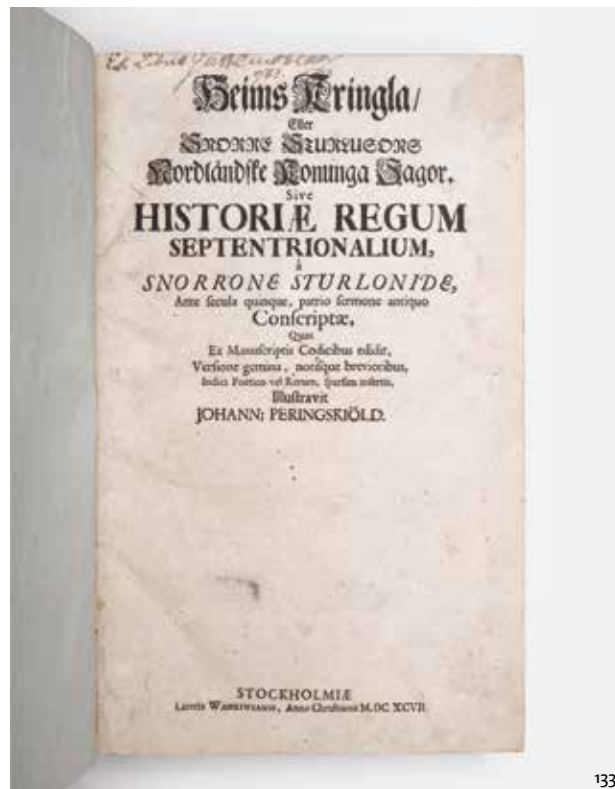
3 volumes, quarto. Original vellum by Cedric Chivers of Bath, hand-painted with design following the story and its themes, then richly enhanced with gilt tooling, turn-ins with wavy gilt roll, floral printed endpapers, top edges gilt, others uncut, vol. III partially unopened. Housed in a dark green cloth flat-back box by the Chelsea Bindery. With woodcut illustrations throughout, printed in red and in black. Leaf from a near-contemporary art catalogue loosely inserted in vol. II and vol. III. Book blocks square and firm, vellum bright and sharp, with just occasional spots of discolouration, light foxing and sporadic offsetting to contents, endpapers foxed, small instances of loss to tissue guard in vol. I, overall a beautiful copy in very good condition indeed.

£12,500 [150262]

133
STURLUSON, Snorri; PERINGSKÖLD, Johan (ed.) *Heims Kringla eller Nordländske Konunga Sagor*. Stockholm: Literis Wankiwianis, 1697 [–1700]



132



133

THE MARVELLOUS LEGEND OF THE NORSEMEN

editio princeps; the text in Swedish, Latin, and the original Icelandic. “Snorri’s contribution to the literature of Iceland is of inestimable importance . . . [His] work is the stem and source of the legend of the Norsemen: a legend which is still potent today” (PMM). This monumental work covers the history of Norwegian kings from the time of the Æsir until the end of the 12th century, during the Norwegian Civil War; copies are uncommon in commerce.

Heimskringla opens with the legendary *Ynglinga* saga, originally written by Sturluson about 1225. It tells the story of the House of Ynglings (Scyflings in *Beowulf*), a dynasty of kings, claiming descent from the gods Freyr and Njörðr. He based this work on the earlier *Ynglingatal* which is attributed to the Norwegian ninth-century skáld Þjóðólfr of Hvinir.

The remainder of *Heimskringla* is a series of connected biographies, starting with Halfdan the Black and continuing down to Sverri, King of Norway. “The fullest and most detailed lives are those of the missionary Kings Olav Tryggvason and St. Olav. The account of the defeat and death of the former at the hands of the Danes shows Snorri’s magnificent terse prose at its best; it is one of the greatest of historical epics” (PMM). Besides this, there are early accounts of the voyages of Erik the Red and Leif the Lucky and the settlement in Vinland, the Norse name for the eastern coast of America, as well as the crusade of Sigurd Magnusson.

The Icelandic historian Snorri Sturluson (1179–1241) was a descendant of the great poet Egill Skallagrímsson, who wrote *Egils Saga*. The Swedish archaeologist and runologist Johan Peringskiöld (1654–1720) translated the Icelandic work into Swedish and Latin under its current title, the first known use

of the name; it is derived from the first words of the *Ynglinga* saga “*Kringla heimsins*” meaning globe. This edition also includes the printed text in Old Norse for the first time.

The present work is bound with parts of *Historia Hialmari regis Biarmlandiæ atque thulemarkiæ* (Stockholm, c.1701), Peringskiöld’s edition of “*Hjalmar och Hramers Saga*”. The saga itself appeared for the first time in a dissertation by Uppsala scholar Lucas Halpap in 1690, publishing previously unknown parchment fragments. He had supposedly been given the runic manuscript by a farmer. A controversy concerning the antiquity and historical value of the of the runic characters ran high in the latter half of the 17th century, and in 1774 another Uppsala scholar Carl Gustav Nardin proved that the runic manuscript was indeed a forgery.

The magnificent *Heimskringla* remains one of the most influential works in Icelandic saga literature and was an important factor in awakening Norway’s desire for independence from Denmark in the 19th century by reminding them of their heroic past.

Two volumes, folio (302 × 190 mm). Early 19th-century streaked half calf, spine with raised bands ruled in gilt, purple labels, light brown speckled boards, red sprinkled edges. Woodcut head- and tail-pieces; title page in vol. I without engraved device as usual; printed in double columns. Provenance: ownership inscription on the title page “*Ex Libris Gustav Sundblad, 1762*”. Slightly rubbed with light mottling of boards, minor chip to one spine label, signature slightly shaved, occasional toning or staining throughout, repair to lower margin of A3 in vol. II. A very good, crisp set. ♣ *Printing and the Mind of Man* 168; Sabin 85484.

£10,000

[162120]



134

TAGORE, Rabindranath. *Chitra*. London: The India Society, 1913

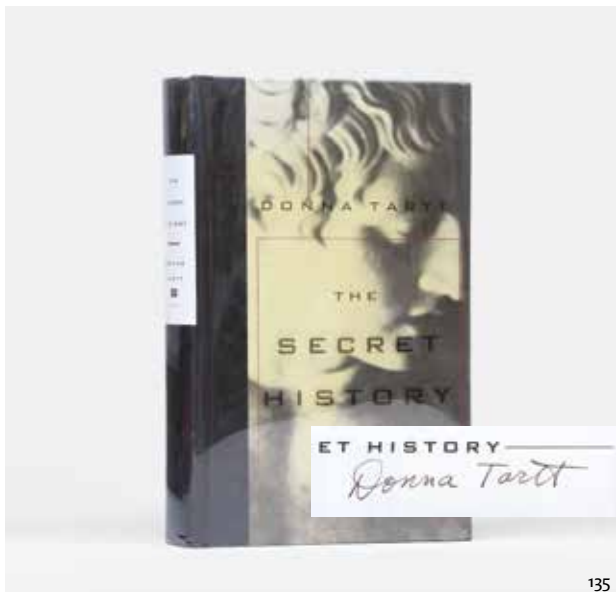
First edition, first impression, one of 500 copies (of which 250 were for sale), and now scarce. This romantic mythical drama concerning the love story of Chitra and Arjuna was published in English in the year that Tagore received the Nobel Prize in Literature, becoming the first non-Westerner to be awarded it.

The story is drawn from the epic *Mahabharata*, and the play was staged without scenery, with the actors surrounded by the audience. The list of characters in this publication glosses the deity Madana as equivalent to Eros.

Octavo. Original white buckram, front board and spine lettered in gilt, top edge gilt. Some toning to spine and minor marks to cloth, sound and internally fresh, very good.

£1,000

[145050]



135



135

TARTT, Donna. *The Secret History*. New York: Alfred A. Knopf, 1992

“WHAT COULD BE MORE TERRIFYING AND BEAUTIFUL, TO SOULS LIKE THE GREEKS OR OUR OWN, THAN TO LOSE CONTROL COMPLETELY?”

First edition, first printing, of Tartt’s first novel, signed by the author on the title page.

This modern-day Greek tragedy follows a group of close-knit Classics students at an elite New England college as they try to cover up the consequences of their Dionysiac experiments. It was an immediate success and has since been credited with the popularization of “dark academia” as a genre.

Octavo. Original pictorial boards, spine lettered in black on white ground. With printed acetate jacket. Spine ends and upper corners lightly bumped, faint marks to endpapers. A near-fine copy in like jacket, lightly scratched with slight creases to spine ends and corners, sharp.

£1,250

[162261]

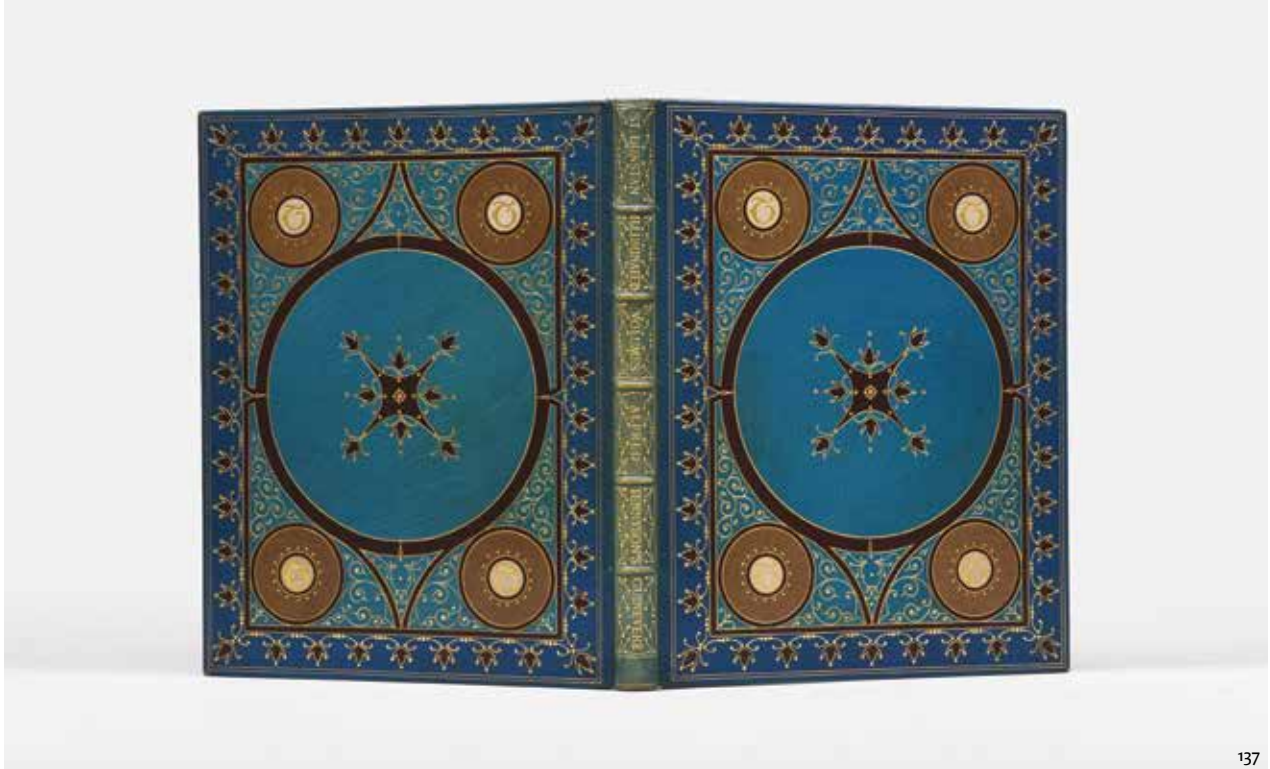
136

TENNYSON, Alfred, Lord; DORÉ, Gustave (illus.) *Idylls of the King*. London: Edward Moxon and Co., 1868

“PALE VISIONS OF THE ENCHANTED PAST”

First collected Doré edition, presented here in an attractive prize binding. Doré illustrates the first four episodes from Tennyson’s poetic cycle: *Enid*, *Vivien*, *Elaine*, and *Guinevere*.

Doré’s edition was first published in four parts between 1867 and 1868. The notice for the third part, *Elaine*, by the *Saturday Review* critic could apply equally to the entire series: it was, he declared, “the most ambitious and ornate work of the day”, honouring Tennyson with “typography and general sumptuousness” (cited in Kooistra, p. 238).



137

The French critic Jules Claretie later noted that Doré's "imagination and sense of fantasy were at ease in this dream world. With a powerful poetry he evoked the depths of the avenues of druidic oaks, the dark forests of Broceliande, the enchanted lakes, the exploits of Lancelot, the heroics of the Knights of the Round Table, the pale visions of the enchanted past" (cited in Zafran, p. 99). Moxon spared no expense in employing the best English engravers of the day to capture on steel Doré's vision, and the fine typography by Swift & Co. should not be overlooked.

Folio (425 × 55 mm). Near-contemporary prize binding of green morocco, spine with six raised bands ruled in gilt, compartments lettered and decorated in gilt, covers ruled in gilt and blind, coat of arms of the Law Society of the United Kingdom to front cover in gilt, marbled endpapers, edges gilt. With 36 plates, with tissue guards, by James H. Baker, Charles Henry Jeens, Edward Paxman Brandard and others, after Doré. Prize bookplate to front pastedown, and further inscription to first blank. Edges lightly rubbed and scuffed, front joint discreetly stabilised, plates foxed and facing pages browned. A very good copy. ♣ Ray 250; Lorraine Janzen Kooistra, *The Illustrated Gift Book and Victorian Visual Culture 1855–1875*, 2011; Eric Zafran, *Fantasy and Faith: The Art of Gustave Doré*, 2007.

£1,500

[162426]

137

TENNYSON, Alfred, Lord. *Guinevere*. [New York:] The University Press for George D. Sproul, 1902

A SUMPTUOUS GILDED AGE EDITION

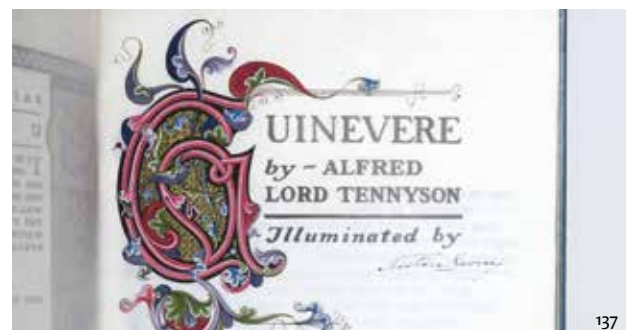
The "Saint Dunstan edition", number 11 of 30 copies on vellum, signed by the illuminator Nestore Leoni on the limitation and title page, and the publisher and printer on the limitation page. "It is guaranteed to subscribers that eighteen copies only of this edition have been made for sale in America, and twelve copies only for sale in Europe, and that no future edition will be issued" (limitation leaf).

A lavish Gilded Age production with a fitting medieval-esque design, the "Saint Dunstan Volumes" were the brainchild of the enterprising New York publisher George D. Sproul: sumptuously produced editions aimed at the very top of the market for such "choice" books, this particular example in a striking binding by one of the finest Parisian ateliers of the period, Trautz-Bauzonnet. Tennyson's *Guinevere* was first published as the fourth of his *Idylls* in 1859.

Quarto (258 × 203 mm). Contemporary blue crushed morocco by Trautz-Bauzonnet of Paris with their gilt stamp on front turn-in, spine lettered vertically and tooled in gilt in compartments with raised bands dotted in gilt, covers with panelled morocco onlay design, onlays tooled in gilt with scrolling foliate tendrils, central panels enclosing floral centrepiece and four circular cornerpieces, board edges ruled in gilt, morocco doublures with onlaid panelling, geometric design in gilt, free endpapers decorated with a simplified design mirroring doublures, edges gilt. With original green cloth slipcase. Entirely on vellum, with elaborately decorated limitation page, title page, opening initials, and occasional decorative roundels, all to the style of a medieval manuscript, with foliate motifs and heightened in gilt. With several loose plastic guards. Spine sunned, hint of rubbing to spine ends and corners, leather and contents clean and bright, a fine copy.

£12,500

[160273]



137



138



139

138

TOLKIEN, J. R. R. – KIRBY, W. F. (trans.) *The Kalevala*. London: J. M. Dent & Co., [1907]

First Kirby edition, first printing, of the national epic of Finland. This is the edition that Tolkien read as a boy, quoted at Oxford, and used as the basis for his first attempt at prose. His unfinished retelling, *The Story of Kullervo*, is his first known attempt at incorporating one of his invented languages into a story.

The *Kalevala* is a dark and tragic tale of the orphan Kullervo, raised in slavery, who unknowingly commits incest and takes his own life. It is one of the sources for *The Silmarillion*, and the metre of Tom Bombadil owes much to Kirby's translation, which Tolkien considered "capable of the most poignant pathos (if not of more majestic things)" (quoted in Croft).

Two volumes, small octavo. Original blue cloth, spines lettered and decorated with floral patterns in gilt, publisher's device on front cover in blind, illustrated endpapers by Reginald L. Knowles. Woodcut frontispieces and title pages by Knowles. Pencil ownership signatures of one "W. Tobin" on front free endpapers. Extremities rubbed, corners a touch worn, extremities of Vol. 1 and spine ends of Vol. 2 gently bumped, splashmark at top edge of Vol. 2, Vol. 1 cracked but firm at gutter of p. 1, endpapers toned. A very good set, bright and clean. ¶ Janet Brennan Croft, ed., *Tolkien in the New Century*, 2014.

£500

[162400]

139

TOLKIEN, J. R. R., & E. V. Gordon, eds. *Sir Gawain and the Green Knight*. Oxford: at the Clarendon Press, 1925

"BEHIND OUR POEM STALK THE FIGURES OF ELDER MYTH"

First edition, first impression, with the ownership inscription of the noted Welsh librarian William Llewelyn Davies on the front panel of the dust jacket.

The text is reproduced from the original 14th-century manuscript is now held at the British Library. This edition includes copious notes, details, and glossaries by Tolkien and Gordon, and "opened new fields of study, remaining the standard, in revised form, throughout the 20th century"

(ODNB). Tolkien later completed his own translation of the myth, published posthumously in 1975 alongside his translations of two other Middle English texts: *Pearl* and *Sir Orfeo*. In an essay published in that work Tolkien comments that "behind our poem stalk the figures of elder myth, and through the lines are heard the echoes of ancient cults, beliefs and symbols".

Davies (1887–1952) was chief librarian at the National Library of Wales from 1930 until his death. During his tenure he transformed the library with a large acquisition programme, acquiring approximately 3.3 million documents and specializing in preserving Welsh manuscripts and materials previously located in private hands. Following their marriage in 1914, Davies added his wife Gwen Llewelyn's surname to his own, while continuing, as here, to adopt his mother's maiden name of Evans for his middle initial.

The jacket has a bibliographical note ("Nelson & Webster, M. E. Poetry") in his hand on the jacket front flap, and occasional marginal pencil marks in the text.

Octavo. Original green cloth, spine lettered in gilt, vignette and single frame to front cover in gilt, edges untrimmed. Black and white photographic frontispiece and a similar plate reproducing pages of the manuscript, errata leaf tipped-in after p. vi. Spine browned, board edges rubbed, contents clean, a very good copy indeed in very good, if slightly soiled, jacket, edges creased, chips to spine ends not affecting text, front flap fold splitting, closed tear to foot of rear flap fold, puncture to rear panel. ¶ Hammond & Anderson B7a.

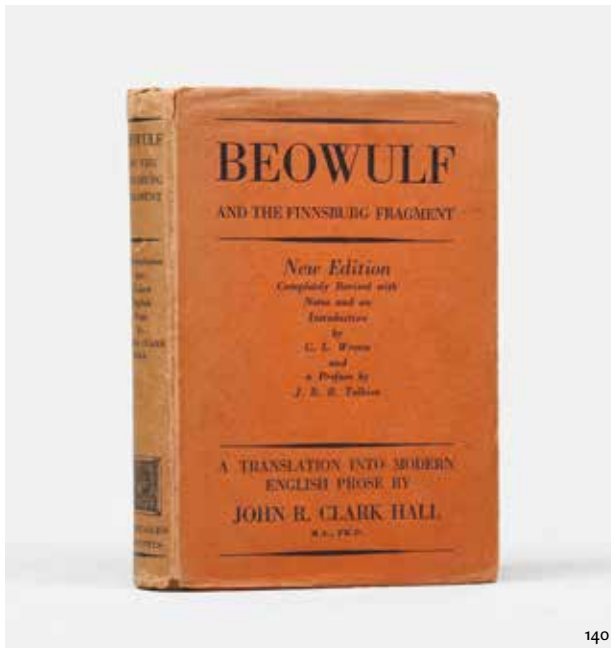
£3,500

[162487]

140

TOLKIEN, J. R. R. (intro.); HALL, John R. Clark. *Beowulf and The Finnesburg Fragment*. London: George Allen & Unwin Ltd, 1940

First edition with Tolkien's contribution, first impression, one of 1,250 copies, 162 of which were destroyed by bomb damage. Clark Hall's translation of *Beowulf*, one of the most enduringly popular, was first published in 1911. In 1936 Tolkien was asked



140

to revise the text; he declined, agreeing instead to contribute an introduction. This edition is now scarce with the jacket.

Tolkien's introduction, "Prefatory Remarks on Prose Translation of 'Beowulf'", is a substantial essay running to over 30 pages; Allen and Unwin had expected only "a word or two" but agreed to publish the essay in its entirety (Hammond & Anderson). Tolkien was renowned as an expert on *Beowulf*, and his 1936 British Academy lecture "Beowulf: The Monsters and the Critics" is widely accepted as a turning point in the study of the poem. His focus on his own fiction, however, meant that little of his academic work was published contemporaneously and his lectures on *Beowulf* were not printed until after his death.

Octavo. Original orange cloth, spine lettered in black, top edge orange. With dust jacket. Contemporary bookplate to front pastedown, ownership inscription of one Beryl Adams, a student at St Hilda's Oxford at the time, dated "Hilary 1941", on front free endpaper, her occasional pencil marks in the margins. Minor rubbing to edges, small mark to foot of spine, offsetting to endpapers, a very good and fresh copy in smart jacket, spine browned with small scuff, a couple of tiny chips to ends, creasing to edges, short tears to fold ends. ¶ Hammond & Anderson B17a.

£1,500

[162152]

141

TOLKIEN, J. R. R.; JANSSON, Tove (illus.) *Bilbo: En Hobbits Äventyr*. Stockholm: Rabén & Sjögren, 1962

BILBO'S IDENTITY RESTORED

First Jansson edition, first printing, scarce and much sought after for its striking and atmospheric illustrations.

This is the second and preferred Swedish translation, done by the author, lyricist, and poet Britt Gerda Hallqvist (1914–1997). It was first translated into Swedish in 1947 by Tore Zetterholm, whose effort provoked outrage from Tolkien himself for deviating too far from the original text, particularly



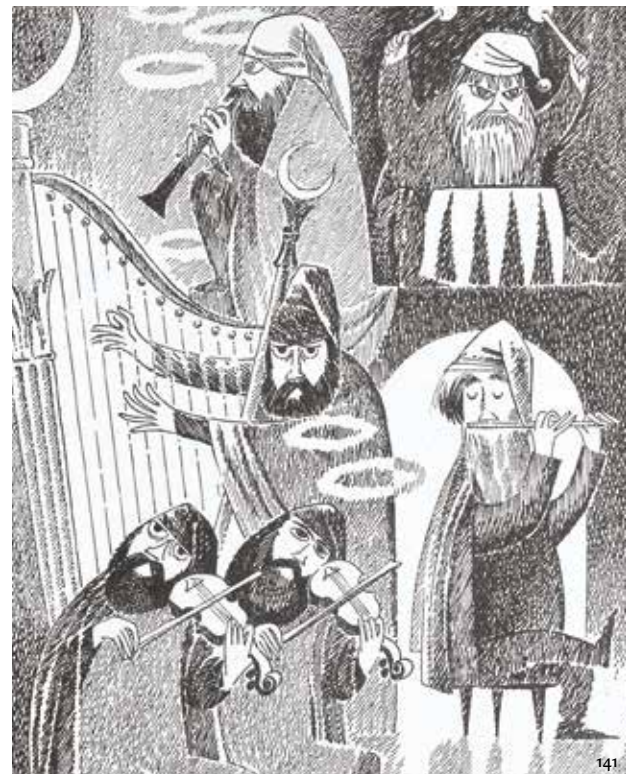
141

in the renaming of its characters and species; Bilbo, for example, became "Bimbo."

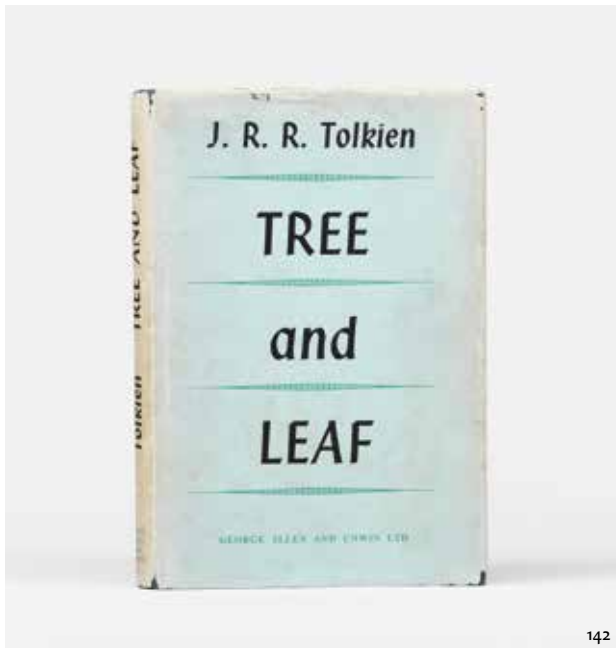
Octavo. Original green cloth-backed illustrated boards, spine lettered in gilt. Text in Swedish. With 58 line drawings, of which 12 full-page, by Tove Jansson. Slight rubbing, wear to corners, damp stains to head of front cover, lightly affecting margins of initial 90 pages, else clean. A very good copy. ¶ Hammond & Anderson C4.

£1,750

[160547]



141



142

142

TOLKIEN, J. R. R. *Tree and Leaf*. London: George Allen & Unwin Ltd, 1964

First edition, first impression, with the ownership inscription of the fantasy scholar Stephen Prickett, dated April 1965, on the front free endpaper. *Tree and Leaf* collects two works by Tolkien which “deal with the importance of subcreative art and with the meaning and value of myth and fantasy” (Drout, p. 676).

Stephen Prickett (1939–2020) was a prolific author, writing on romanticism, Victorian fantasy, and the interplay between religion and literature. He organized several conferences on the latter and was a member of the founding editorial board of the journal *Literature and Theology*.

Octavo. Original green cloth, spine lettered in gilt, top edge green. With dust jacket. Oxford bookseller’s ticket to front pastedown. Negligible rubbing to spine ends, a near-fine copy in very good

jacket, spine and extremities sunned, tiny chips at spine and fold ends, the odd spot of foxing. ♣ Hammond & Anderson A7b (issued simultaneously with paperback copies). Michael D. C. Drout, ed., *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment*, 2006.

£750

[162491]

143

TOLKIEN, J. R. R. *The History of Middle-Earth*. London: George Allen & Unwin, Unwin Hyman, or Harper Collins, 1983–96

A REMARKABLE TESTIMONY

First editions, first impressions, of the complete set, in which tales, songs, poems, maps, illustrations, genealogical tables, and even linguistic primers for Tolkien’s languages give the fullest picture available of one of the most thoroughly imagined worlds ever created in the history of fantasy literature.

The remarkable breadth of material presented in *The History of Middle-Earth* was only hinted at in *The Lord of the Rings* (1954–55) and *The Hobbit* (1937) and was drastically condensed into a single volume in *The Silmarillion* (1973). *The History of Middle-Earth* set has been described as “a remarkable testimony to the creativity of J. R. R. Tolkien and the industry and painstaking scholarship of his son Christopher” (Beahm, p. 34).

Twelve volumes, octavo. Original cloth, spines lettered in gilt. With dust jackets. With 10 frontispieces and further full-page and in-text illustrations. Slight spotting to edges, light soiling to fore edge of vol. IX, a few corners bumped, very light rubbing to jackets with vols IV–VI price-clipped, nick at head of vol. VIII, otherwise a bright, attractive set. ♣ Hammond A17, 21–9. George Beahm, *The Essential J. R. R. Tolkien Sourcebook*, 2003.

£5,000

[162197]

144

TOLSTOY, Aleksey Konstantinovich, as Krasnogorsky. *Upry’* (“The Vampire”). St Petersburg: Fisher, 18411

A RARE RUSSIAN VAMPIRE

First edition of one of the legendary rarities in Russian book collecting, the debut publication of Aleksey Tolstoy, and a key



143



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example of Russian gothic literature. We can trace no copy in auction records, nor any in international library listings (Library Hub, WorldCat, and KVK) or the famous Kilgour Collection of Russian Literature.

'Uпырь' was the first published work of the young Aleksey Konstantinovich Tolstoy (1817–1875), a distant cousin of Leo Tolstoy and later best known as a dramatist. Inspired by a stay near Como in Italy, the novella was influenced by Polidori's *The Vampyre* (see item 120), which had been published in Russian in 1828. The book was printed in an extremely limited number of copies and is now a great bibliographic rarity. It was not included in the author's collected works, and Tolstoy returned to the vampire theme only once, in "La Famille du Vourdalak: Fragment inédit des mémoires d'un inconnu", a short story written in French, posthumously published in Russian translation in 1884.

"Although much of the response to Tolstoy's 'Uпырь'... was rather jeering, Vissarion Belinsky was quite generous to the young author. In his 1841 review of 'Uпырь,' Belinsky sees a youthful but promising talent, writing that 'this tastefully and even elegantly designed little book demonstrates all of the signs of a still youthful, but a nonetheless remarkable talent, which promises much for the future'" (Erman, p. 10).

As Erman notes, Tolstoy's vampires are aristocrats, who enjoy themselves at a ball entirely unnoticed, save for the attention of one vampire hunter, who claims to be able to identify them by their tendency to smack their lips as if they are always eating something delectable, a trait invented by Tolstoy that is

then passed on to some subsequent vampires, most notably those featured in Mikhail Bulgakov's *Master and Margarita*.

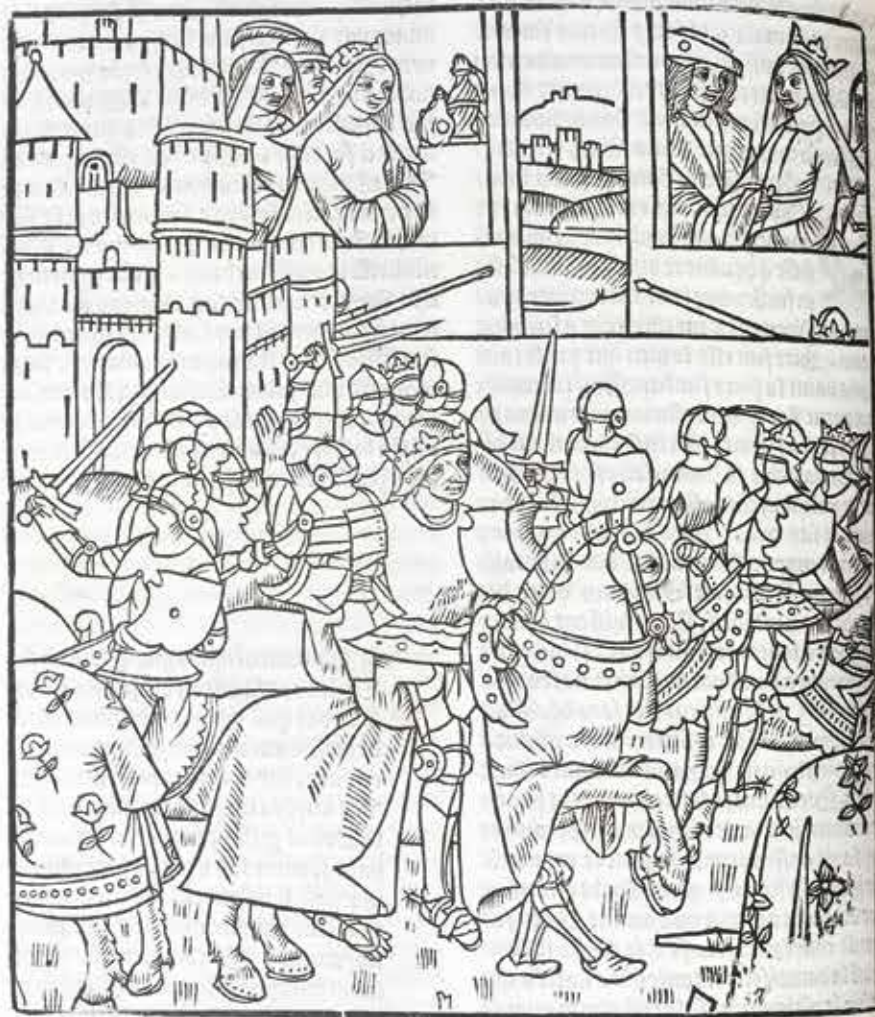
Octavo. Skilfully recased to style, retaining front panel and segments of original letterpress wrappers. Occasional very minor soiling or spotting internally, a well-presented copy, very good overall. ♣ Irina Erman, "Nation and Vampiric Narration in Aleksey Tolstoy's 'The Family of the Vourdalak'", *The Russian Review* 79, January 2020, pp. 7–27.

£25,000

[155291]



144



En ceste partie Dit le compte
que quant Tristan fut narty
de dinadam et de palamedes
il cheuaucha parmy le royauls

me de logres et arbeua moult d'auantus
res qui ne sont pas escrites en ce liure
Il deliura lamoral de galles de vne pei
son moult estrange ou il estoit moult

De Tristan
De son ce dit le compte qu
... si aduin
... maint iour
... par ung de ses escu
... herberger e
... dist au barlet de
... errat po
... et le barlet
... ung petit et le
... Lors sen va le
... moigain qui estoit d
... Dame la dehors a
... herberger e
... venir dist
... du lignage sanc
... Se n
... enuyt mour
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... qui se de
... moult honnorat
... elle.
... a regarder
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... se assi
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... peen et hardy e
... moigain regarde e

TRISTAN & ISEULT. *Tristan chevalier de la Table Ronde.* Paris: Antoine Vérard, [about 1506]

HANDSOMELY ILLUSTRATED CHIVALRIC ROMANCE

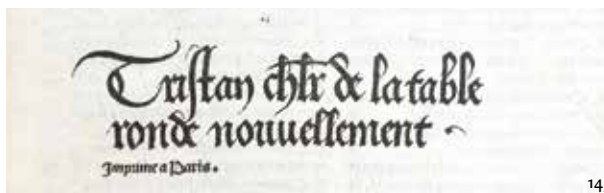
The earliest feasibly obtainable French edition, the fourth overall, of the romance of Tristan and Iseult (Isolde), giving Tristan his place among the Knights of the Round Table.

Considered the father of the French illustrated book, the Parisian bookseller Antoine Vérard issued four editions of *Tristan*, the most popular of the chivalric prose romances he published. His first, printed for him by Jean Le Bourgeois of Rouen and dated 30 September 1489, is the *editio princeps*, but it is not illustrated or decorated. Second and third editions, with illustrations, followed in c.1496 and c.1499. This fourth and last edition is also illustrated, but with some changes. "The same number of large woodcuts is used in the same places in the text, but they are not always the same woodcuts. Some were cropped, others must have worn out entirely, for they were replaced by new ones. In volume one, the combat of knights in the countryside appears again on fol. ar, but at the end of the volume, on fol. y4v, a woodcut originally used in Vérard's edition of *Cesar's commentaries* of 1488 is surrounded by decorative borders to fill up the requisite space. In volume two, three large woodcuts from *Lancelot* are re-employed: one of Arthur and Guinevere (fol. A1), another of Arthur and his knights at the Round Table (fol. D6), and a third representing *Lancelot at the Douloureuse Garde*" (Winn).

Although Pickford estimates that Vérard published some 3,000 copies of *Tristan* in total, his four editions are all now very scarce, with ISTC recording no more than eleven holding institutions for any one edition. ISTC locates six only for this fourth edition, the British Library the only copy in the United Kingdom, four in France, one in Austria, and none in North America. This is the only copy of any Vérard edition to have appeared in auction in modern times.

Tristan continued to be popular in France through the 16th century, with editions based on Vérard's published in 1514 and 1520 by Michel Le Noir and in 1533 by Denis Janot. An edition with text updated by Jean Maugin was published in Paris in 1554, reprinted in Lyon in 1577 and in Paris in 1586.

The romance of *Tristan and Iseult* was probably created on the basis of early Gaelic legends. The Anglo-Norman troubadour Thomas of Britain wrote in French sometime between 1155 and 1170 and his Gaelic legends were already laced with Greco-Latin themes. This tradition gave rise to the German translation of Gottfried von Strassburg. In these early versions, *Tristan* is the son of *Rouland* and *Blanchefleur*. A different tradition was followed by Malory in his *Morte d'Arthur*, c.1470. In this tradition, *Tristan* is the son of King *Meliodas* of *Lyonese* and of his wife *Elizabeth*. The present version belongs to this "courtly" branch of the *Tristan* legend. The preface states that the Knight *Luce*,



lord of the Chateau du Gast near Salisbury in England, has compiled this "authentic history" of the Chevalier *Tristan*.

Provenance: Armand Cigogne (1860 sale, lot 1814); Jacques-Joseph Techener (1865 sale); Leon Techener (1889 sale, lot 143); Hector de Backer (bookplate; 1926 sale, lot 117); Edmée Maus (bookplate; library dispersed through the French and Swiss trade in the 1970s and 1980s); Christie's New York, 7 Dec. 2012, lot 89 (catalogued as third French edition).

Two volumes in one, folio (293 × 208 mm), 336 leaves in total. Twentieth-century red morocco gilt, edges gilt, by Bauzonnet-Trautz. Housed in a quarter morocco folding case. 7 large woodcuts, 2 full-page, including one repeat. A few small scuffs to binding, two small marginal repaired tears on first leaf, lower outer corners of a22 and y8 renewed not affecting text, some pale spotting at end. ¶ BMC(Fr), p. 426; Brunet V, 955; CIBN II, p. 678; Delisle 1904; GW XI Sp.307a; Hillard 1987; ISTC itoo431300; Macf 193; Moreau I 215: 172; Pell Ms 11180; Torchet 899. C. E. Pickford, "Antoine Vérard: Editeur du Lancelot et du Tristan", *Mélanges de langue et de littérature françaises offerts à Charles Foulon*, 1980, vol. I, p. 280; Mary Beth Winn, "Vérard's Editions of 'Tristan'", *Arthuriana*, vol. 19, no. 1, 2009, pp. 47–73.

£125,000

[159900]

146

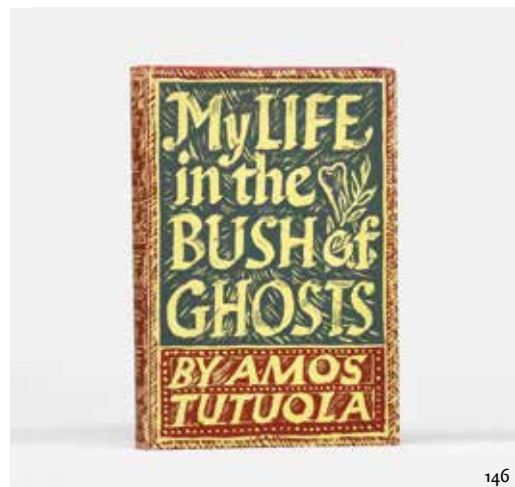
TUTUOLA, Amos. *My Life in the Bush of Ghosts.* London: Faber and Faber Limited, 1954

First edition, first impression. "Among the earliest Nigerian fictional writers in English", Tutuola "re-envisioned classic themes of African, particularly West African, storytelling . . . in a written [Pidgin] English that remains uniquely his" (Nyamnjoh, p. xi). Tutuola's writings retell many of the stories he first heard as a child in Abeokuta, the Yoruba-speaking town in western Nigeria where he was born.

Octavo. Original red cloth, spine lettered in red on silver ground. With dust jacket. A little rubbing to lower edges of bright cloth, small bumps to ends and corners, foxing to edges, browning to free endpapers, contents clean. A very good copy in like dust jacket, price-clipped, spine lightly faded, couple of short closed tears and shallow chips, unobtrusive pen mark on rear flap, bright overall. ¶ Bleiler, p. 499; not in Currey or Locke. Francis B. Nyamnjoh, *Drinking from the Cosmic Gourd: How Amos Tutuola Can Change Our Minds*, 2017.

£500

[154492]





147

147

VALERIUS FLACCUS, Gaius. *Argonautica* . . . Orpheus Argonautica innominata interprete. Venice: Heirs of Aldo Manuzio and Andrea Torresano, May 1523

First and only Aldine edition of Valerius Flaccus's version of the famous Greek myth of Jason and his men, the Argonauts, this copy with an attractive provenance.

The only surviving work by the Flavian poet Valerius Flaccus, *Argonautica* was dedicated to Emperor Vespasianus. The composition began around 70 CE, and an internal reference to the eruption of Mount Vesuvius (79 CE) confirms it continued after Vespasian's death into the reign Titus. The poem, left unfinished at Flaccus's death, is written the style of Virgil and based on the original Greek story of Apollonius, "to whom [Flaccus] is superior in arrangement, vividness, and description of character . . . The chief interest of the epic lies in the relationship between Medea and Jason, especially the growth of Medea's love, where Valerius is at his best" (Loeb Classical Library). Flaccus's work remained unknown until 1417, when a manuscript containing the first half of *Argonautica* was discovered by Poggio Bracciolini, Cencio Rustici, and Bartolomeo da Montepulciano in the monastery of St Gallen, Switzerland, in 1416. A complete version was later found by Niccolò Niccoli in 1429, and the editio princeps appeared in Bologna in 1474.

In this Aldine edition, Flaccus's text is paired with another version of the same myth, the *Orphic Argonautica*, here in Latin translation but originally written in Greek; attributed to the



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legendary Thracian bard Orpheus, it is one of the few texts which have survived whole from a rich Orphic literary tradition dating back to the 6th century BC. The anonymous translator was the Milanese scholar and historian Lodrisio Crivelli (c.1412-1465).

This copy is from the library of the Ferrarese jurist and writer Grazio Bracciolini (1682-1752), with his Latin ownership inscription "mei Gratj Bracciolini I.V.D." dated 1738 to the title page. Bracciolini is best known for having composed the libretto for *Orlando Furioso* (see item 8) the three-act drama put to music by Giovanni Alberto Ristori and performed first in Venice in 1713 at the Teatro Sant'Angelo, and then in 1714, revised by Antonio Vivaldi. Bracciolini's passion for the myth is attested by three other libretti he composed between 1710 and 1715: *Il Crisippo*, *California* and *Alessandro tra le Amazzoni*. This copy was subsequently in the distinguished collection of the publisher, archaeologist, art historian and bibliophile Thomas Ashby Jr, former Director of the British School at Rome (1906-1925), with his bookplate on the front free endpaper verso. Ashby Jr greatly enlarged the collection inherited by his father, Thomas Ashby Sr, and a significant number of his books were acquired by the British School of Rome in 1931.

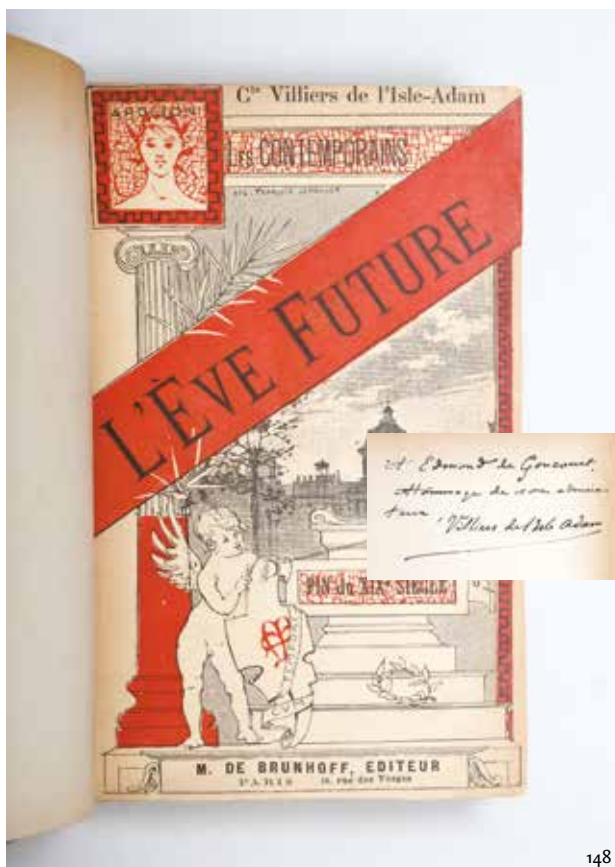
Octavo (145 × 95 mm). Seventeenth-century vellum, spine with three raised-bands, relined, edges speckled red and brown. Collation: a-s8, t4. Aldine anchor device to title page and verso of last leaf. Early manuscript "798" inked at foot of spine, "242" and early cancelled inscription on title page. A little loss of leather in two spots on spine, couple of small wormholes to covers and to text but mainly marginal and in between lines, more evident on fols. n7, o7, p7, p8, r7, r8 and t4, faint marginal foxing and couple of light marks to initial leaves, otherwise generally clean. A very good copy. ¶ Adams V-77; Ahmanson-Murphy, 221; Dibdin, p. 515; EDIT CNCE 37708; Renouard 230:3.

£1,350

[162455]

148

VILLIERS DE L'ISLE-ADAM, August, Comte de. *L'Ève future*. Paris: M. de Brunhoff, Éditeur, Ancienne Maison Monnier, de Brunhoff, et Cie., 1886



148

MODERNIZING THE MYTH OF PYGMALION

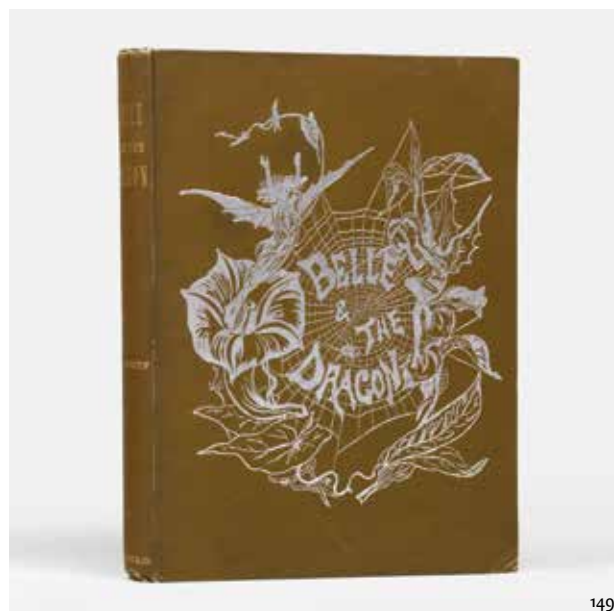
First edition, inscribed on the half-title: "A Edmond de Goncourt. Hommage de son admirateur, Villiers de l'Isle Adam".

This is a superb association copy of this scarce and highly unusual symbolist science fiction novel, which popularised the word and concept of the "android". The recipient was the man of letters, Edmond Huot de Goncourt (1822–1896), who founded the Académie Goncourt which still awards one of the most prestigious French literary prizes, the Prix Goncourt.

L'Ève future is the first of two truly influential works by Villiers, a proudly penurious French aristocrat, the other being his Romantic play *Axël* (1890). Situated somewhere in the nexus between the classical myth of Pygmalion, Mary Shelley's *Frankenstein*, and Fritz Lang's *Metropolis*, *L'Ève future* figures a caricature of the futurist inventor, Thomas Edison, who creates an ideal mechanical woman. Then a key text of the decadent movement, the work is still influential – the 2004 Studio Ghibli sequel to *Ghost in the Shell* opens by quoting the first line of the novel: "If our gods and hopes are nothing but scientific phenomena, then it must be said that our love is scientific as well".

This copy comes from the library of the book collector and co-founder of Yves Saint Laurent, Pierre Bergé (1930–2017), with his bookplate to the front pastedown.

Octavo (185 × 115 mm). Near-contemporary red cloth signed Pierson, with original illustrated wrappers bound in, brown sheep spine label. Wrappers illustrated by François Gorguet. Spine a touch sunned, light wear to spine label, corners a little rubbed, the binding otherwise



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sound and bright, faint peripheral toning to contents as often, else internally clean and fresh, half-title with some repair in lower gutter; a very good copy.

£7,500

[147107]

149

WAITE, Arthur Edward. *Belle and the Dragon*. An Elfin Comedy. London: James Elliott & Co., 1894

HIS ALLEGORICAL WORK FOR CHILDREN

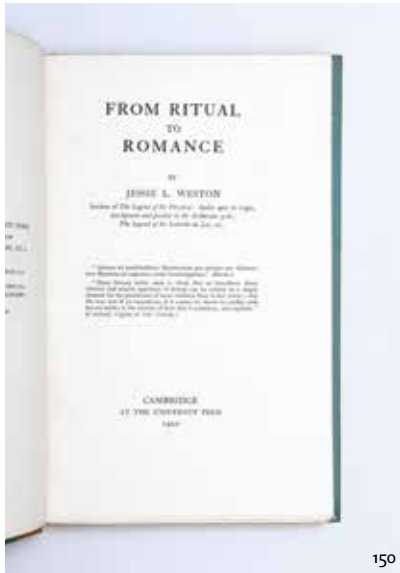
First edition, in bright condition, of this uncommonly found allegorical children's fantasy. The work, set in the mythic land of Ravendale, features lightly disguised versions of Waite and his cohort.

Waite's wife, Ada, is represented as the dormouse, while her sister, and Waite's first and true love, Dora, is featured as the heroine, Mesuline. Waite first met Dora in 1886 and the two fell almost immediately in love; however, in June 1887 she married one Reverend Granville Stuart-Menteath. In January 1888 Waite in turn married her sister Ada. Dora and Waite remained close despite their marriages and the two families lived near one another in Gunnersbury. Stuart-Menteath's sister, Evelyn, was also a close friend of Waite's and provided the striking illustrations for this work, and several of his others, featuring in the text as the title dragon.

Quarto. Original dark green cloth, spine lettered in gilt, detailed fairy and spider's web illustration incorporating titles in silver to front cover, a couple of leaves unopened, plain endpapers, top edge gilt, others untrimmed. Frontispiece, illustrated title page, and 36 illustrations in the text. Minor rubbing to spine ends and board edges, slight bump to bottom tip of front board, faint browning to endleaves, very occasional ink smudges from printing process to margins; a very good, attractive copy, the illustrations clean and crisp. ♣ R. A. Gilbert, A. E. Waite: *Magician of Many Parts*, 1987.

£1,500

[141596]



150

150

WESTON, Jessie L. *From Ritual to Romance*. Cambridge: at The University Press, 1920

First edition, first impression, of this influential study of the Grail myth, read with zeal by modernist authors such as T. S. Eliot and Mary Butts and folkloric scholars alike. This copy has the scholarly annotations of author and historian Francesca Claremont to the margins in pencil and her ownership inscription on the front free endpaper.

Claremont's 1933 work, *Lost Paradise*, was described upon publication as "for the connoisseur of old legend, myth and superstition" (*London Mercury*). Claremont had an extensive folkloric library, and her notes here demonstrate her academic interest.

From Ritual to Romance, while courting controversy, proved immensely popular. Jessie Laidlay Weston (1850–1928) was an established translator and interpreter of medieval texts and was swiftly recognized as the leading English Arthurian scholar of her time. She accrued great academic respect and her research has been described as "prosecuted with that patience, zeal and love of the truth which are characteristic of the great scholar" (ODNB). The second chapter, "The Task of the Hero", focuses on the figure of the Fisher King presiding over a "Waste Land", and directly influenced Eliot's modernist masterpiece.

Octavo. Original pale orange cloth-backed blue paper boards, spine lettered in blue, edges untrimmed. Spine toned, light rubbing to extremities, faint marks to sides, top edge dust toned, faint offsetting to endpapers, contents clean. A very good copy indeed.

£1,250

[161034]

151

WHITE, T. H. *The Sword in the Stone; The Witch in the Wood; The Ill-Made Knight; The Once and Future King*. London: Collins, 1938–58

First editions, first impressions, of White's epic tetralogy, the most significant contribution to Arthurian literature in the 20th century. Based on source material in Thomas Malory's



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Le Morte d'Arthur, White's work brought the mythology of the British Isles to new and younger audience.

The tetralogy was immediately influential and inspired Lerner and Loewe's *Camelot* (first produced 1960) and Walt Disney's animated feature *The Sword in the Stone* (1963).

Four volumes, octavo. Original coloured cloth, spines lettered in white, on green ground, in gilt, and in bronze respectively, top edge of *Witch in the Wood* green. With dust jackets. *Sword in the Stone*: contemporary ownership inscription to front free endpaper; *Witch in the Wood*: bookseller's ticket to front pastedown, gift inscription, and Toronto bookseller's stamp to front free endpaper; *Ill-Made Knight*: Times Book Club Stamp to rear pastedown. Spine ends bumped, touch of wear to some corners, occasional offsetting and foxing to contents, jackets somewhat rubbed, a few shallow chips and short closed tears, price-clipped (apart from *Ill-Made Knight*), *Witch in the Wood* jacket verso with paper tape reinforcement. A very good set, *Once and Future King* particularly fresh.

£3,750

[162478]

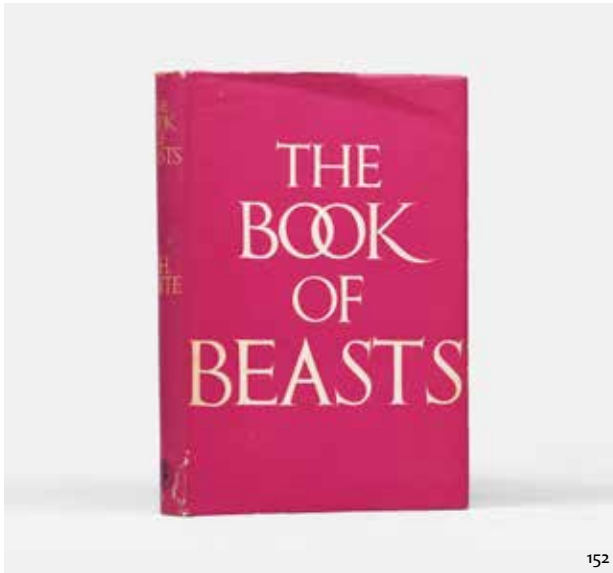
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WHITE, T. H. *The Book of Beasts*. London: Jonathan Cape, 1954

First edition, first impression, an uncommon advance review copy. The copy has several small printed errors, such as "camelopard" for "cameleopard" on p. 237, which are noted on the publisher's printed preview note pasted on the front free endpaper, and which were corrected for the final edition. The note also reassures the reviewer of an improved quality of image reproduction.

White's bestiary was the first and, for a time, the only English translation of a medieval bestiary. The manuscript he used is preserved at the Cambridge University Library (MS. II.4.26).

Octavo. Original grey cloth, spine lettered in gilt on red ground, red device of an amphisbaena, a mythological, ant-eating serpent, to front cover, decorative endpapers, top edge red. With dust jacket. Title page printed in red and black. Line drawings and photographic reproductions from bestiaries in the text. Slight run of dye from the



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top edge onto fore edge, a near-fine copy in like jacket, spine sunned, minor creasing and tiny nicks at extremities.

£500

[162230]

153

YEATS, W. B. *Stories of Red Hanrahan*. Dundrum: The Dun Emer Press, 1904

“SPADES AND DIAMONDS, COURAGE AND POWER, CLUBS AND HEARTS, KNOWLEDGE AND PLEASURE”

First edition, first impression, one of 500 copies, inscribed by Yeats with a compelling quotation from the text: “The old man muttered to himself as he laid the cards, ‘Spades and Diamonds, Courage and Power, Clubs and Hearts, Knowledge and Pleasure’ W.B. Yeats, June 1914”. The printed version reads “muttering” for “muttered” and “turned” for “laid”.

Stories of Red Hanrahan was an important feat of mythopoesis for Yeats, writing folk tales of his own composition, in collaboration with his patron Lady Gregory. Yeats wrote to John Quinn that he believed “the stories have the emotion of folklore”.

Octavo. Original buff cloth-backed blue boards, blue endpapers, printed paper labels to spine and front board. Glassine dust jacket. Housed in a red morocco-backed folding box by Asprey. Woodcut by Robert Gregory. Minor loss to spine label, spine slightly soiled, minor marks to covers, foot of front joint slightly frayed, corners slightly worn, browning to free endpapers, occasional light foxing; a very good copy with unopened gatherings. ♣ Wade 59.

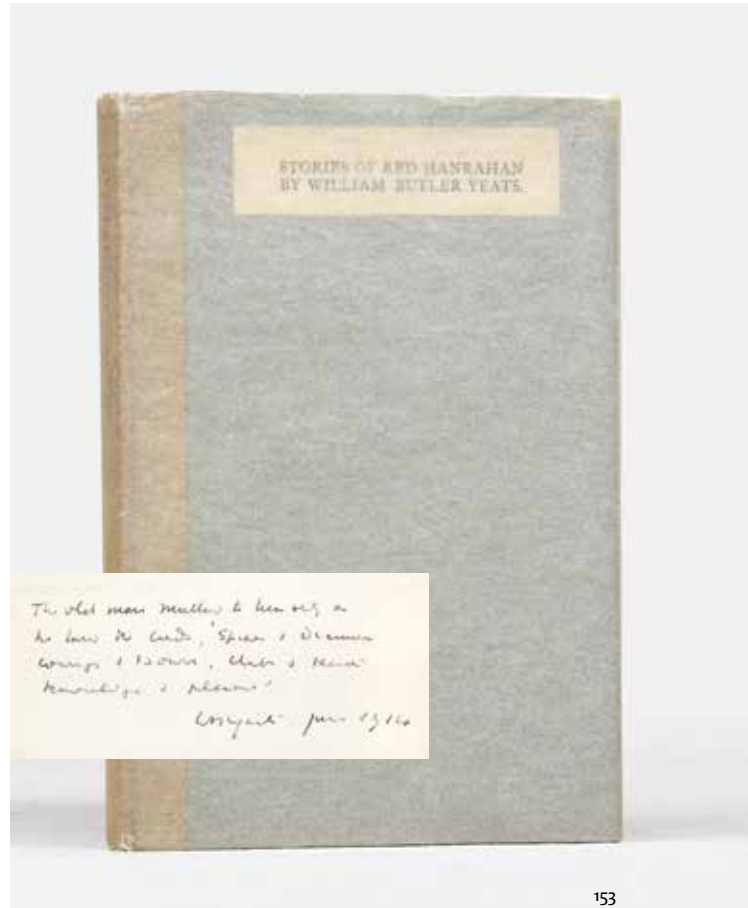
£10,000

[152475]

154

ZELAZNY, Roger. *Creatures of Light and Darkness*. New York: Doubleday & Company, Inc., 1969

First edition, first printing, signed by the author on the title page. Among Zelazny’s recurring themes are world mythologies, including Chinese, Christian, Hindu, and Navajo. *Creatures of Light and Darkness* borrows from Egyptian mythology.



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Octavo. Original reddish-brown cloth, spine lettered in blue, fore edge untrimmed. With dust jacket. Lower corners a touch bumped, the binding otherwise sharp and unfaded, internally clean and unmarked. A fine copy in the near-fine jacket, faint toning to folds, minor spotting to rear panel, else bright and not price-clipped. ♣ Currey 5380.

£1,250

[138661]



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