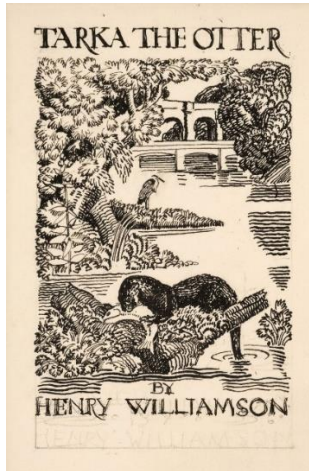


CATALOGUE 15

FIRSTS

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2023



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WELCOME BUT AN APPOINTMENT IS NECESSARY.

1. AMERY, LEO. **TYPED LETTER SIGNED TO LT. COL. CHARLES WOOD HILL.** *112 Eaton Square, [London] No Publisher January 1946.*

Typed Letter signed to Lt. Col. Charles Wood Hill, one page., 8vo. Amery details the execution of his son John as a traitor after the Second World War, "The poor boy met his fate with cheerful courage never doubting that his conduct may some day seem less unintelligible, and less unforgivable... and the chapter of accidents found him on the wrong side of the barricades". John Amery (1912 – 1945) was the originator of the British Free Corps, a volunteer Waffen-SS unit composed of former British and Dominion prisoners-of-war. He conducted recruitment efforts, and made propaganda broadcasts for Germany. He was prosecuted by the British authorities and pleaded guilty to eight counts of high treason, for which he was sentenced to death, seven months after the war in Europe ended. Charles Hill-Wood (1907-88), English cricketer who played first-class cricket for Oxford University from 1928 to 1930 and for Derbyshire from 1928 to 1930.

[ref: 2538] £300

2. BAGSHAWE, THOMAS WYATT. **TWO MEN IN THE ANTARCTIC AN EXPEDITION TO GRAHAM LAND 1920-1922.** *Cambridge The University Press 1939.*

First edition; 8vo; original boards and dust jacket. Nineteen plates and a folding photographic panorama. With a foreword by Frank Debenham. Inscribed by the author. "The grandly named British Imperial Antarctic Expedition of 1920-21 is one of Antarctic's ironies: four principals embarked for the poorly equipped journey, but Bagshawe and his enemy Lester were left on their own in the Antarctic during a hazardous winter. Bagshawe being a geologist of sorts and a man to finish what he starts, this account holds its own in the annals of polar exploits." (Taurus Collection). A very good copy in the scarce dust jacket which has a few minor chips.

[ref: 2483] £2000

3. BERNACCHI, LOUIS. **TO THE SOUTH POLAR REGIONS.**

London, Hurst and Blackett. 1901.

First edition, first issue; 8vo original green ribbed cloth lettered in gilt; illustrated from photographs taken by the author. Four page publishers catalogue at end, two folding maps (one at front is a facsimile) and one folding plate. Inscribed by the author to the title page. Bernacchi's account of the Southern Cross expedition of 1898-1900. The rather frail of this first issue binding led the publishers to issue a more hard-wearing red cloth version the same year, 'with the result that few copies survive in truly fine condition' (Taurus Collection). A very good copy with minor wear to spine ends and front hinge a little weak. A rare inscribed copy of Bernacchi's account of the first deliberate wintering in Antarctica.

[ref: 2482] £2350

4. BOYSON, V. F. **THE FALKLAND ISLANDS: WITH NOTES ON THE NATURAL HISTORY BY RUPERT VALLENTIN.** *Oxford The Clarendon Press 1924.*

First edition; 8vo; original cloth boards and dust jacket, frontispiece, 35 plates and folding map to rear. The first full account of the Islands from their discovery until the Battle of the Falkland Islands in 1914. Bookplate of rare book collector and Orcadian John Davie Manson Robertson to front paste down. A near fine copy, with light spotting to the end papers and to the map at the rear and to the top of the text block. The dust jacket is also near fine, with spine slightly darkened, slight chips to corners and spine ends. A nice copy of a rare book especially in the dust jacket.

[ref: 2429] £750

5. BYRON, ROBERT EDITOR; GENERAL EDITOR JOHN BETJEMAN. **SHELL GUIDE TO WILTSHIRE: A SERIES OF VIEWS.** *London, Faber and Faber Ltd 1939.*

First Faber edition; 8vo; original ring bound cloth boards and dust jacket; eight plates and numerous black and white photographs; two full-page coloured maps and pictorial end papers. Originally published by Architectural Press in 1935, this is one of the first ten titles in this series edited by John Betjeman. The Gazetteer

was largely compiled by Edith Olivier and Lord Bolingbroke supplied the nature notes. The advertisement for Shell on the Road was by Edward Bawden. A near fine copy, with the bottom of the spine bumped. The very scarce dust jacket is very good, bottom of the spine bumped and some wear to the extremities and a little tape reinforcement to the inside. A lovely copy very scarce in this condition.

[ref: 2393] £500

6. CAMPAIGN FOR NUCLEAR DISARMAMENT. **THE EFFECT OF ONE HYDROGEN BOMB AND OTHER CND EPHEMERA.** *Manchester, Campaign for Nuclear Disarmament c.1958.*

A folding map 40 by 47cm. The map illustrates the impact of a 10 Megaton hydrogen bomb exploded on the Free Trade Hall, Manchester. The recto describes the damage in four zones and there is an additional map detailing the damage to the centre of the city. Other pieces include a photocopied 'Draft Notes for Speakers'. "The Soviet believe that sooner or later they can dominate the world, not because they have planned its military conquest, but because they believe that what they call "Capitalist-Imperialism" must collapse. They are ready to use force but it will be used to impose an idea on people where the idea has already been partly successful. Russia will take advantage of discontent anywhere, from nationalism, colonialism, racial troubles, to plunge the West into difficulties. So far this policy has been very successful, and nuclear weapons are no answer. You cannot fight political warfare with nuclear weapons." Other documents include off prints from The New Scientist by Kathleen Lonsdale and from the New Statesman by J.B. Priestley and a 15 page pamphlet 'Stop the H-Bomb Race' by Frank Allaun MP. A fascinating collection reflecting an important and still relevant time in British history.

[ref: 2218] £250

7. CARTER, HOWARD. **PERSONAL ADDRESS BOOK**. *London, No Publisher c.1930*.

Personal address book; 8vo; a lease leaf ring binder with original leather covers. The contains approximately 200 addresses many with telephone numbers, hand written by Carter in pencil. Addresses include various family members, friends, acquaintances and colleagues of the archaeologist, including the Duke of Alba in Madrid, Baron Harold de Bildt of the Royal Swedish Legation in Cairo, the Earl & Countess of Carnarvon (including Countess Almina, the wife of the 5th Earl of Carnarvon who had supplied financial backing to the search and excavation of Tutankhamun's tomb), Earl of Cadogan, William Carter, Samuel Carter, Albert Carter, Lady Colefax, John Drinkwater, Viscount Devonport, the Egyptian legation and consul in London, Lady Melchett, the Press Cutting Association, Sir Horace Rumbold, the Savile Club, Hassan Selius, Professor of Egyptology at the University in Cairo, Air Vice Marshal Francis Rowland Scarlett, Sir Harry Lloyd Verney (private secretary to Queen Mary). Carter was a solitary character and could often be abrasive and admitted to having a hot temper. It has been suggested Carter had an affair with the daughter of the Earl of Carnarvon, but was later rejected by Lady Evelyn herself, who told her daughter Patricia that "at first I was in awe of him, later I was rather frightened of him", resenting Carter's "determination" to come between her and her father. Harold Plenderleith, (whose details are in this book) an associate of Carter's at the British Museum, was quoted as saying that he knew "something about Carter that was not fit to disclose", which some have interpreted as meaning that Plenderleith believed that Carter was homosexual. There is, however, no evidence that Carter enjoyed any close relationships. Fine, a number of pages loose. [ref: 2541] £5000

8. CHERRY-GARRARD, APSLEY. **THE WORST JOURNEY IN THE WORLD. ANTARCTIC 1910-1913.** *London, Constable & Co. 1922.*

First edition, two volumes, 8vo, untrimmed in publisher's original cloth-backed blue-grey boards, half-titles, 48 plates (6 colour, 10 folding panoramas), 5 maps (4 folding). Illustrated with sketches made by Edward Wilson, with photographs by expedition members Debenham and Wright. With additional spine labels.

The Worst Journey in the World is Cherry-Garrard's memoir of Scott's ill-fated Terra Nova expedition to the South Pole in 1910–1913. It has earned wide praise for its frank treatment of the difficulties of the expedition, the causes of its disastrous outcome, and the meaning of human suffering under extreme conditions.

The Worst Journey was actually that undertaken by Bowers, Wilson and Cherry-Garrard to collect three emperor penguin eggs in July 1911, which took 35 days. In the middle of the Antarctic winter, they had to survive intense blizzards and temperatures that plunged to –60C. It was pitch black and the three had to navigate by candlelight and the stars. They took turns falling into crevasses. Cherry's teeth chattered so violently that they shattered, while Wilson was blinded in one eye by a blob of boiling blubber from a camp stove. "The best written and most enduring account of exploits in the Antarctic" (Taurus 84). A near fine copy rarely found in this condition, boards slightly toned, paper spine labels browned and slightly chipped at one corner. Neat ink owner's initials to both front pastedowns. Spence 277; Taurus 84 [ref: 2428] £4800

9. COX, MORRIS. **THE SEASONS, A LANDSCAPE PANORAMA: AN IMPRESSION OF WINTER, SPRING, SUMMER AND AUTUMN.**

London The Gogmagog Press. 1965, 1966, 1966 and 1966. 1966. Four volumes. Limited editions each one of 100 copies signed by the artist; 8vo; original boards with monotype printed in colours and transparent dust jackets. Printed in various colours on folding Japanese hand-made paper forming one long panorama. The four seasons are considered to be the peak of Cox's achievement as a printer. Chamber's, Franklin and Tucker in their survey of his work state that 'since Rossetti there has been no artist who could so stray between visual and written work, using either at random to say what he sees'. Each of the four books start with a short poem, the rest is all colour printing. Fine.
[ref: 2525] £1750

10. CROWSON; M. G. **FOUR RAF MANUSCRIPT AND ILLUSTRATED TECHNICAL NOTEBOOKS.** *RAF Manston, Kent, No Publisher. 1936.*

A series of four RAF Issue Large Note Books hand written by 525341 M. G. Crowson, C. Squadron, RAF Manston Kent between January and October 1936. The notes which are clearly written in ink and include detailed and superbly executed drawings for a basic engineering course of an RAF flight mechanic. The notes start with a list of tools and materials what they made of and how they are to be used - but by the end of course Crowson is working on Rolls Royce Kestrel and Bristol Jupiter engines. RAF Manston played a key role in the Battle of Britain and was heavily bombed; at its height (August 1940) diary entries recorded a steady stream of damage to aircraft and buildings. I have been unable to trace the author's military record - but these notebooks provide a fascinating insight into the RAF on the eve of the Second World War. In good condition - fragile from use.
[ref: 2545] £400

11. DAVIES, PETER MAXWELL. **MANUSCRIPT TEXT OUTLINE FOR MAXWELL DAVIES'S OPERA TAVERNER.** *No Place, No Publisher c.1958.*

Autograph literary manuscript of the complete outline for Maxwell Davies's opera Taverner; 8vo; 13 pages written in pencil and ink to rectos only. Together with the published libretto which was written by the composer and published by Boosey and Hawkes, heavily annotated by Maxwell Davies. The outline is addressed to Roddy and begins 'I enclose a text of the opera Taverner. This is based on the history of John Taverner, the early English composer, who was employed by Wolsey...!', Davies then writes a list of all the characters and continues by describing in detail, the action for Act I (scenes i, ii, iii and iv) and Act II (scenes i, ii, iii and iv). No single work in Davies's now-voluminous -output has greater significance in his composing career – dominating almost a decade and a half of his early -development – or crystallises more -intensely the power and energy of his music in that period. The premiere of Taverner at Covent Garden in 1972 was one of the landmarks in British post-war music. (Guardian 30 October 2009). The manuscript is fine, the libretto is a little marked to the front cover.

[ref: 2461] £3500

12. DIRAC, PAUL. **SIGNED PHOTOGRAPH.** *No place, No Publisher. No date.*

A 8.5cm by 13cm card signed 'P.A.M. Dirac', beneath a 18cm by 13cm photograph of Dirac, both mounted within a cut out card folder. Paul Dirac (1902-1984) was an English theoretical Physicist, widely regarded as one of the most important physicists of the 20th century. Dirac made fundamental contributions to the development of both quantum mechanics and quantum electrodynamics. Among other discoveries, he formulated the Dirac equation which describes the behaviour of fermions and predicted the existence of antimatter. Dirac shared the 1933 Nobel Prize in Physics with Erwin Schrödinger "for the discovery of new productive forms of atomic theory". Dirac was regarded by his friends and colleagues as unusual in character. In a 1926 letter to Paul Ehrenfest, Albert Einstein wrote of Dirac, "I have trouble with Dirac. This balancing on the dizzying path between genius

and madness is awful." In another letter he wrote, "I don't understand Dirac at all. Fine. Very rare.
[ref: 2464] £1000

13. DUKE AND DUCHESS OF WINDSOR. **SIGNED LETTERS AND MANUSCRIPT MEMORANDUM, ON THE TERMS OF THEIR WILLS.** *No Place, No Publisher. 1971-1972.*

Two typed letters one signed by the Duke of Windsor and one by the Duchess of Windsor, to Rossmore Assets Limited. Both letters state that if either one survives the other the "the residue of my estate, after providing for legacies as contained in my Will, shall pass to you as sole universal legatee." The letters state Rossmore Assets have complete discretion as to the disposal of the estates - but go onto make a number of suggestions including the granting of pecuniary legacies, and hopes that chattels of historical interest should be given to museums, and charitable gifts, 2 pages, 4to, Paris, 27 December 1971. Partially erased pencil note to top of the Duchess's letter stating "to be signed by us both before Saturday Jan 3."

A three page manuscript memorandum in the hand of lawyer Sir Godfrey Morley signed by the Duchess of Windsor, providing "suggestions for the dispersal of my residuary estate", asking that specific groups of items be given to appropriate members of the Royal family ("...Letters and papers of historical interest which I may not have given to the Queen in my lifetime to be given to the Queen on my death...") and the residue be used to establish a charitable foundation "in memory of the Duke of Windsor"; on headed mourning stationery, Paris, 1 July 1972. The Duke of Windsor had just one month previously on 28 May 1972.

A typed letter signed by Louis, Earl Mountbatten of Burma to Sir Godfrey Morley, explaining that the Duchess was "worried about what to arrange in her Will for the late Duke's possessions", and outlining "certain suggestions which she asked me to repeat in writing", largely corresponding to the wishes expressed in the memorandum of 1 July 1972., and confirming the Royal family's "readiness to agree to anything which the Duchess may decide along these lines", 2 pages, 4to, Broadlands, 6 July 1972.

Rossmore Assets was a company created by the Duke of Windsor to allow the Duchess to enjoy full benefits of his estate during her

lifetime, and for the residue to then to return to Britain and be distributed for charitable purposes. Sir Godfrey Morley of Allen & Overy had been the Duke's lawyer. Plans for the distribution of the Duchess's own property were bitterly contested in her final years. Sir Godfrey Morley was dismissed in 1973 and, as the Duchess's health declined, power of attorney passed to another lawyer, Suzanne Blum. A deeply controversial figure, she was accused of manipulating the estate for her own advantage. The Duchess's jewellery was ultimately sold in a record-breaking auction by Sotheby's to benefit the Marie Curie Institute, whilst the remaining chattels were sold to Mohamed Al-Fayed.
[ref: 2498] £3000

14. EDWARD VIII & RUTHERFORD, ERNEST. **PRESIDENTIAL ADDRESS BY H.R.H. THE PRINCE OF WALES TO THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.** *Oxford, British Association for the Advancement of Science. 1926.* Presidential Address by H.R.H. The Prince of Wales to the British Association for the Advancement of Science; 4to; contemporary blue morocco gilt, upper cover with decorative border enclosing gilt lettered title Sir Ernest Rutherford's copy, signed by the author ("Edward P") on the title-page, typed-letter signed by Alan Lascelles, Edward's Assistant Private Secretary, on St. James's Palace headed paper to Rutherford enclosing this copy of the book tipped onto front free endpaper. Noble prize winner Rutherford was president of the Association in 1923, and also at the time of the address president of the Royal Society. The letter states that "The Prince of Wales desires me to send you with his best wishes, the enclosed copy of his Presidential address... which he has autographed", dated 9 August 1926. Ownership inscription of R.S. Creed, Oxford, December 1937 to front free end paper. Creed was a student of Nobel prize winner Charles Sherrington, with whom he presented a paper (on Flexor muscles) to the Royal Society in November 1926, with Rutherford in the Chair as President. A fine copy, spine slightly rubbed.
[ref: 2471] £2750

15. EINSTEIN, ALBERT. **RELATIVITY: THE SPECIAL AND THE GENERAL THEORY.** *London, Methuen & Co. Ltd. 1920.*

First English edition; 8vo; all edges gilt; designer binding by Stuart Brockman, book covered in transparent vellum over watercolour and red goatskin, vellum sprinkled on underside with gold leaf, lettered in gold to spine; black goatskin edging to boards. Binding housed in a velvet lined quarter box lettered in gold to the spine. The design depicts a space-time diagram referencing the book's contents and how massive objects cause distortion in space time. Signed binders note bound in to end. Stuart Brockman was born in 1972 and was elected a Fellow of Designer Bookbinders in 2004. He has taught and lectured in many countries and has judged bookbinding competitions in the UK and USA. Stuart has fine bindings in collections worldwide including the British Library, National Library of Scotland, National Library of Wales and in many Private collections. He has worked with his father James Brockman since 1995 and they now co-run the family bookbinding business – James and Stuart Brockman Ltd.

[ref: 2503] £5750

16. [ELBE, LILI]. **MAN INTO WOMAN. AN AUTHENTIC RECORD OF A CHANGE OF SEX. THE TRUE STORY OF THE MIRACULOUS TRANSFORMATION OF THE DANISH PAINTER EINAR WEGENER (ANDREAS SPARRE).** *London, Jarrolds. 1933.*

Edited by Niels Hoyer [Ernest Harthen]. First English edition, 8vo. Finely bound in modern morocco in the colours of the Transgender Pride Flag, blue, pink and white. Translated from the German by H.J. Stenning, introduction by H.J. Stenning, 25 photographic plates (on 22 sheets). Gilt lettering to spine and gilt roll-tool decorative border at fore-edges. In accordance with Lili Elbe's last wishes Niels Hoyer arranged the papers she left behind in the form of this book. Lili Elbe's story was filmed as *The Danish Girl* (2015), for which Eddie Redmayne won an Academy Award playing the title role. A fine copy with a light spotting to the original end papers.

[ref: 2466] £1500

17. ELIOT, T.S. **POEMS 1909-1925.** *London, Faber & Faber. 1932.*

Second edition, reprint; 8vo; bound in full leather with leather onlay, tooled and lettered in gold; Japanese end papers; all edges gilt. Binding by Sangorski and Sutcliffe depicting London and the Thames. Signed and dated 24. vii.42 on the title page by the author. Fine in custom made leather and cloth slipcase.
[ref: 1883] £2750

18. EPSTEIN, JACOB. **TEN AUTOGRAPH SIGNED LETTERS.** *Hyde Park Gate, Kensington No publisher 1953.*

Collection of ten autograph signed letters. Nineteen pages; 8vo, Hyde Park Gate, Kensington, 28th October 1953 to 10th June 1954. Epstein was commissioned by the Sir Stafford Cripps Memorial Trust to create a bust of the British Labour Politician, Chancellor of the Exchequer 1947-50. Each letter is addressed to David Hardman, secretary of the Sir Stafford Cripps Memorial Trust. In the first letter Epstein invites Hardman to come and see the bust of Cripps, explaining that it is not finished however adding that Lady Cripps is also keen to see it, and explaining 'I am a little uncertain about showing it yet to Lady Cripps who of course will have a not unnatural anxiety about it & I want really a decision from you before I show it [to] her'. The sculptor also comments on being shown an unsuitable place in St. Paul's that had been allocated to the bust although adding that he now understands he can choose any place he wishes for the memorial. In his second letter Epstein thanks Hardman for a payment of £337 and announces 'Tomorrow I am showing the bust to Lady Cripps, not without some trepidation! I think I have interpreted Sir Stafford in the right spirit.' and in further letters discusses the inscriptions to appear on the bust, preparations for sending the work to the foundry ('I have been today to the foundry & the more I think of it the less I like the idea of glasses on the bust. After all God made Sir Stafford without spectacles'), also requesting the final payment from the committee, updating Hardman on the progress at the foundry, discussing his thoughts on the pedestal ('Dove silver grey will look very fine & show up the bronze.'), and also commenting on a meeting at the foundry ('The reception....was somewhat curious I thought. The ecclesiastic

talked as if we were attempting a crime when I asked about the site of the bust & Mr. Attlee was like a frozen turnip. A somewhat chilling affair.'), stating that he hasn't the heart to battle with the Cathedral authorities and also asking for confirmation of the date of the unveiling and requesting 5 or 6 tickets to give to friends who would like to attend ('I recall that the Dean hinted that a crowd would not be welcome! What a silly idea....I don't mind in the least the vagaries of the ecclesiastical mind. Of course it is their cathedral.') and in the final letter Epstein thanks Hardman for 'photographs of [the] great event, when we were shoved out after half an hour' and asks if he saw Tom Driberg's account? One letter has some light age wear and another has a minor tear, a few with ink annotations (presumably in Hardman's hand). [ref: 2484] £1000

19. EVANS, MYFANWY [EDITOR]. **AXIS A QUARTERLY REVIEW OF CONTEMPORARY "ABSTRACT" PAINTINGS & SCULPTURE.** *London and Henley on Thames Myfanwy Evans.1935-1937.* Eight volumes; original illustrated paper covers; 4to; complete with 5 coloured plates and numerous illustrations throughout. Axis was a magazine devoted to contemporary art, published and edited by Myfanwy Evans assisted by her husband John Piper. In the first issue (January 1935) Axis was described as 'a quarterly review of contemporary abstract painting and sculpture', but the quarterly intervals became almost half-yearly; the last issue (the 8th) appeared in winter 1937. Evans was encouraged by the French abstract painter Jean Hélion and it was originally intended that Axis should parallel the concerns of the Paris-based Abstraction-Création group. In later issues, however, the commitment to abstraction was abandoned in favour of a Neo-Romantic nostalgia for the English landscape tradition. The list of contributors included Paul Nash and Herbert Read. Although short-lived, the magazine was influential in introducing knowledge of contemporary European trends to Britain. A lovely complete set, with minor spotting and rubbing to some covers. Housed in a custom made folding box. [ref:] £2750

20. FEARON, PERCY HUTTON "POY". **CHURCHILL: EAT MORE BEEF: BRITISH CUTS ARE UNSURPASSED.** *No Place No Publisher.* Original pen and ink cartoon with shading in blue pencil; 250 by 290mm. Churchill is depicted as a butcher, holding a large knife, sleeves rolled up and eyes a row of anxious looking citizens hanging before him in an abattoir. Signed Poy. Percy Hutton Fearon (1874–1948) was a British cartoonist who worked for the Evening News and the Daily Mail, where he drew under the pseudonym "Poy". He was born in Shanghai and attended art school in New York. He began his career drawing cartoons for Judy (a British satirical magazine) before joining the Manchester Evening Chronicle in 1905. He then drew for the Sunday Chronicle and the Daily Dispatch before joining the Evening News in 1913, where he would remain until 1935. From 1935 until his retirement in 1938 he drew for the Daily Mail. During his 34-year career he drew 10,000 cartoons and his characters included "John Citizen", "Cuthbert" (a First World War conscientious objector), "Dilly" and "Dally", and "Dora". As a tribute to Winston Churchill for his 80th birthday in 1954, 50 cartoons of Churchill by Fearon were published in a commemorative volume. Churchill became Chancellor of the Exchequer on 6 November 1924 and in April 1925, he controversially restored the gold standard which is held to have caused deflation and resultant unemployment with a devastating impact on the coal industry. Churchill was viewed as placing greater emphasis on aiding the more prosperous banking and salaried classes, with whom the Conservative Party was aligned, at the expense of manufacturers and exporters.
[ref: 2423] £400

21. FEARON, PERCY HUTTON "POY". **LADY NANCY ASTOR.** *No Place No Publisher 1932.* Two original pen and ink illustrations. 1) That Creation in Red; 263 x 186 mm. Pen and ink cartoon with shading in blue pencil, pencil caption below. Lady Astor is depicted with Ellen Wilkinson, under a caption "Mannequin Parade. Fashions for Parliament". Signed Poy. 2) "Flu In the House", pen and ink cartoon with shading in blue pencil, pencil caption below, showing Lady Astor as a Nurse and Sir E. Hilton Young as an

invalid, 'Nurse: Now be a good boy. Just behave like Job and you'll soon be well!'. Signed Poy, 264 x 204 mm. Percy Hutton Fearon (1874–1948) was a British cartoonist who worked for the Evening News and the Daily Mail, where he drew under the pseudonym "Poy". He was born in Shanghai and attended art school in New York. He began his career drawing cartoons for Judy (a British satirical magazine) before joining the Manchester Evening Chronicle in 1905. He then drew for the Sunday Chronicle and the Daily Dispatch before joining the Evening News in 1913, where he would remain until 1935. From 1935 until his retirement in 1938 he drew for the Daily Mail. During his 34-year career he drew 10,000 cartoons and his characters included "John Citizen", "Cuthbert" (a First World War conscientious objector), "Dilly" and "Dally", and "Dora". Lady Nancy Astor was only the second woman elected as an M.P., but was the first to actually take up her seat in parliament, acting as Member of Parliament for Sutton. She was known for exchanges with Winston Churchill. Churchill is reputed to have told Lady Astor that having a woman in Parliament was like having one intrude on him in the bathroom, to which she retorted, "You're not handsome enough to have such fears". Ellen Wilkinson was a Labour Party politician who served as Minister of Education from July 1945 until her death in 1947. Earlier in her career, as MP for Jarrow, she became a national figure when she played a prominent role in the 1936 Jarrow March of the town's unemployed to London to petition for the right to work. Sir E. Hilton Young was Minister of Health in the National Government between 1931 and 1935.
[ref: 2426] £400

22. FEARON, PERCY HUTTON "POY". **VOTES FOR WOMEN: LAYING THE CORNER STONE OF THE NEW MILLENNIUM.** *No Place No Publisher* 1927.

Original pen and ink illustration; 285 x 225 mm. Label to verso reads, "In 1927 women in Britain were accorded by Parliament equal political rights with men, and won the so-called "Flapper Vote." Signed Poy. Fearon sees the massive corner stone of this new age being laid by Stanley Baldwin, Prime Minister, and Sir William Joynson-Hicks, Home Secretary, upon the tethered body

of the male electorate. Percy Hutton Fearon (1874–1948) was a British cartoonist who worked for the Evening News and the Daily Mail, where he drew under the pseudonym "Poy". He was born in Shanghai and attended art school in New York. He began his career drawing cartoons for Judy (a British satirical magazine) before joining the Manchester Evening Chronicle in 1905. He then drew for the Sunday Chronicle and the Daily Dispatch before joining the Evening News in 1913, where he would remain until 1935. From 1935 until his retirement in 1938 he drew for the Daily Mail. During his 34-year career he drew 10,000 cartoons and his characters included "John Citizen", "Cuthbert" (a First World War conscientious objector), "Dilly" and "Dally", and "Dora". Fine, remnants of tape to verso, tiny pinholes to corners. [ref: 2425] £375

23. FIRST WORLD WAR. **MUNITION WORK RECORD: THE FALKIRK IRON COY, LTD. 1915-1918.** *Falkirk No Publisher 1918.* Photograph album, original cloth boards; lettered in gilt; 29cm by 20cm; 62 half plate gelatin silver prints, mounted recto and verso with printed captions above and below, A superb photographic study of work on the Home Front, especially high lighting the dangerous and heavy work undertaken by Woman. Unfortunately the photographer is not named. The Falkirk Iron Company produced cast iron goods, with around 1500 employees in 1914. The business switched to the production of munitions and in 1915 the works became a 'Government Controlled Establishment'. It produced 10,000 tons of munitions, many of these delivered by women. A printed note to the front paste down of the album gives a detailed breakdown on the munitions produced which included 2,199,870 Mills Grenades and 356,760 Fuse Plugs. [ref: 2494] £2000



24. FORD, FORD MADOX. **NO MORE PARADES.** *London Duckworth & Company. 1925.*

First edition; 8vo; original green cloth boards, in original dust jacket. Inscribed by the author on the front free end paper, 'and then " The adjutant saying there will be no more Parades", and there wont &... There damn well wont &... No more hope; no more glory; no more parades for you & me anymore... p34' Ford Madox Brown New York Dec 26'. A near fine copy with some page toning and foxing to preliminaries and edge of text block, in a near fine dust jacket with some wear to the extremities.
[ref: 2501] £3250

25. FREEDMAN, BARNETT (ILLUSTRATOR). **REAL FARMHOUSE CHEESE.** *No Place, No Publisher.[1939].*

Small folio, 16 pp. Plain card wraps in fabric faced pictorial dustjacket. 8 full-page lithographs. A trade promotional publication, describing traditional British cheeses. Inscribed on the inside of the front cover "To my friend Cyril from Barnett Sept 10th 1948." Fine, slight bump to top of spine.
[ref: 2235] £750

26. GILL, ERIC. **PASSIO DOMINI NOSTRI JESU CHRISTI: BEING THE 26TH AND 27TH CHAPTERS OF SAINT MATTHEW'S GOSPEL FROM THE LATIN TEXT.** *Waltham St. Lawrence Golden Cockerel Press 1926.*

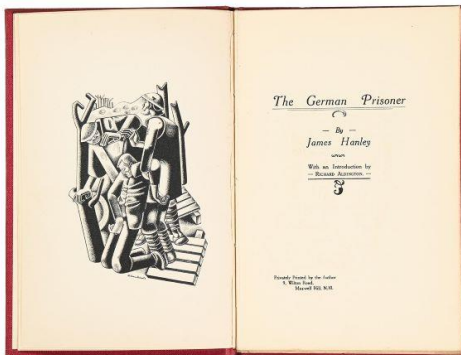
Limited edition; 4to; original cream buckram and dust jacket. Edition of 250 copies, this being number 57. Printed in red and

black, wood-engraved title vignette and illustrations by Gill. A fine copy, end papers uncut and unopened dust jacket very slightly soiled and frayed at edges and wear to the extremities. [ref: 2519] £1850



27. HANLEY, JAMES. **THE GERMAN PRISONER.** *London Privately printed by the author. [1930].*

Limited edition; 8vo; original red cloth, frontispiece by William Roberts and an introduction by Richard Aldington. This is number 243 of an edition of 500, signed and numbered by the author on the limitation page. This copy is additionally inscribed by the author on the front free end paper, “ The order was passed down the line. PULL UP. More confusion, bubble of voices, whisperings, curses, threats. “What’s the matter?” “Lost the Way” O’Garra shivered” for William Edward Hopkins with complements. James Hanley” Quotation taken from page 13 of the book. “Hanley’s depictions of sexual violence contrast strongly with the portrayals of tender, romantic homosexual love and desire between soldiers, by other writers of the period. Indeed, such overt and detailed accounts of homosexual desire and sexual violence were exceedingly rare. Censorship rules around homosexual and violent content were severe at the time these books were published. ‘The German Prisoner’ was only produced as a luxury edition and privately printed to allow its content to bypass conventional publication laws and escape censorship”. (National Museums Liverpool). A fine copy.
[ref: 2535] £475



28. HENDERSON, SIR NEVILE, **FOUR AUTOGRAPH LETTERS SIGNED ON HIS HOPES FOR AVERTING THE SECOND WORLD WAR.** *Berlin No Publisher 1938.*

Four autograph letters signed written whilst British Ambassador to Germany, to Lord Noel-Buxton, February to October 1938, 8 pages, quarto and octavo, annotated in pencil by the recipient. On 13 February 1938 Henderson puts forward his hopes for averting war ("...the Great War was fought not to increase British territory overseas but to preserve what we already had & to end wars in future. The Versailles Conference missed the point, but it is not too late to uproot the seeds of future war which Versailles sowed..."), on 7 April, giving a detailed exposition of a possible solution to the Czechoslovakian crisis, and, in October, registering his reaction to Hitler's occupation of the Sudetenland ("...It has all made me feel rather sick. it c'd have been so easily avoided. But perhaps Providence preferred the clean cut: & certainly it sh'd save further crises in the future. Czechoslovakia was as a house built upon the sands & it c'd never have stood ag'st the rising tide of Germany..."). "...I w'd not, if I had the arranging of it, begin by a plebiscite. I w'd first persuade Benes, with French help if possible but without if unattainable, that he must accord at least cultural autonomy & self administration to those areas in which the Sudeten are in the majority. Once the country is to that extent federalised as a state of nationalities, instead of as now being governed as a centralised national state, I w'd provide for the right of those self-administrating areas to hold a plebiscite. But I w'd defer the date of exercising such right for a period of years. Only then can those areas really & calmly make up their minds whether they wish to remain in the E:Slovak state or go over to Germany..." Sir Nevile Henderson (1882-1942) held the unenviable post of Britain's ambassador to Germany in the lead-up to World War II. He supported Chamberlain's efforts to avoid war over Czechoslovakia and genuinely believed that the Germans had rightful grievances over the Versailles settlement, but he was swiftly disillusioned by German bullying tactics and the cynical carve-up of Czechoslovakia after the Munich agreement. Noel Edward Noel-Buxton, 1st Baron Noel-Buxton, PC (1869 – 1948) was a British Liberal and later Labour

politician. He served as Minister under Ramsay MacDonald in 1924 and between 1929 and 1930.
[ref: 2478] £5000

29. HER MAJESTY'S GOVERNMENT. **REPORT OF THE COMMISSIONERS APPOINTED TO CONSIDER THE DEFENCES OF THE UNITED KINGDOM; TOGETHER WITH THE MINUTES OF EVIDENCE AND APPENDIX; ALSO CORRESPONDENCE RELATIVE TO A SITE FOR AN INTERNAL ARSENAL** *London Her Majesty's Stationery Office 1860.*

Presented to both Houses of Parliament by Command of Her Majesty in 1860; 4to; half-leather over marbled boards; 9 maps in pocket at rear. The Royal Commission on the Defence of the United Kingdom was a committee formed in 1859 to enquire into the ability of the United Kingdom to defend itself against an attempted invasion by a foreign power, and to advise the British Government on the remedial action required. The appointment of the Commission had been prompted by public concern about the growing military and naval power of the French Empire and was instigated by the Prime Minister, Palmerston, who came to be closely associated with the project. The Commission's report recommended a huge programme of fortification to defend the country's arsenals and naval bases. Many of the recommendations were acted upon; however, the great expense, the length of time taken to complete the various works and their perceived usefulness were all subjects of critical political, press and public debate. The Report concluded that the fleet, army and volunteer forces, did not provide sufficient defence against invasion. The Commissioners considered, the 700 miles from the Humber to Penzance, could not be completely fortified and recommended that "the fortifications of this country should be confined to those points... whose possession would give him sure bases for operations". A detailed plan and costing was produced for each location which required defences, including forts which were already under construction, resulting in a massive programme. The total expenditure projected for the purchase of land and construction costs was estimated at £10 million. The maps included here illustrate the proposed fortifications, a particularly detailed one for Spithead and a large scale map covering Southern

England. By the time the fortifications were completed in the 1880s it was clear that the French had not planned to invade. The Franco-Prussian War of 1870–71 removed the threat and the forts became known as Palmerston's Follies. The maps are particularly well preserved. The book has some wear to the extremities and is stamped on the front free end paper MASTER COPY NOT TO LEAVE REFERENCE ROOM.

[ref: 2518] £300

30. HEWER, ROBERT. **ANTARCTIC WHALING EXPEDITION 1945-46 ON THE FACTORY SHIP SOUTHERN VENTURER.** *No Place, No Publisher.* 1945-46.

Photograph album, original cloth boards; 41cm by 32cm. A comprehensive photographic record of the Antarctic Whaling Expedition 1945-46 of the factory ship Southern Venturer. Southern Venturer was built in 1945 by Furness Shipbuilding Co, Haverton Hill-on-Tees, she made one voyage a year to the Antarctic to service the whale catchers and process the catch. This album contains over three hundred and twenty images of various sizes including interior views of the ship, studies of wildlife, ice flows and bergs, crew members working and relaxing, capturing and processing of whales both on-board ship and onshore, topographical views of Leith Harbour and Gryttriiken South Georgia. Also included are related newspaper and magazine cuttings and other contemporary and later paper ephemera. Particularly interesting is letter by Hewer to his mother addressed from "Southern Venturer" Still in the Ice 22nd January 1946. The letter details that this was his first voyage and that he was "tired of all this whaling business. It is so very regular and monotonous & I am just longing for the day when I shall walk into No 10 [Marlborough Avenue, Hull] again. He describes the ice and the wildlife and it is clear from the letter that one of his intentions on signing up was to make a photographic record and he clearly was a skilled photographer. "This is my first long spell away from home & believe me it seems like years. I can still see you looking out of the sitting room window on the day I left to catch the train ... it would bring back memories to you of my poor Dad". The stresses of such a voyage are laid bare by the description of the suicide of a Norwegian member of the crew

who was found hanging in the rope locker. This is an important record of a forgotten industry. One of the newspaper cuttings justifies the killing - "an oil cargo alone of 34,000 tons, sufficient whale - oil almost to abolish the margarine ration and certainly enough to ease the soap supply situation." The album is in a fine condition.

[ref: 2493] £2350

31. HUGHES, TED. **HENRY WILLIAMSON - A TRIBUTE BY TED HUGHES GIVEN AT THE SERVICE OF THANKSGIVING AT THE ROYAL PARISH CHURCH OF ST MARTIN-IN-THE-FIELDS 1 DECEMBER 1977.** *London, Rainbow Press. 1979.*

First edition, large 8vo; original string tied wrappers. Number 148 of 200 copies of which 125 were for sale. Designed and printed by Sebastian Carter at the Rampant Lions Press on Zerkall mould-made paper and bound in Fabriano covers. Frontispiece by Bill Thomson printed by the Stellar Press. Ted Hughes, who became friends with Williamson, repeatedly cited reading Tarka the Otter as a defining experience for him. A fine copy.

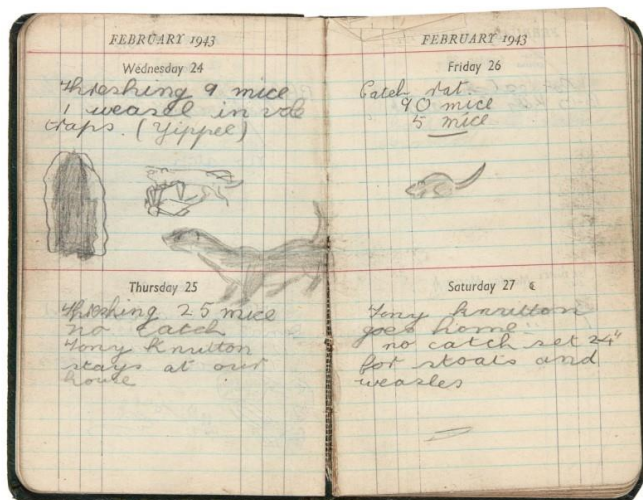
[ref: 2537] £125

32. HUGHES, TED. **HUNTING DIARY, 1943.** *No Place No Publisher 1943.*

Diary; 32mo (122 x 80mm.); green leatherette cover, gilt edges; marbled endpapers; c.105pp. Ownership inscription "Edward James Hughes" in pencil on front free endpaper, second ownership inscription "Edward Hughes, 75 Main St, Mexborough" on title-page, numerous manuscript notes and illustrations throughout in pencil or ink. Hughes lists his kills under each date, often accompanied by animal sketches, some closely observed. In Poetry in Making Hughes recalled that he was fascinated by animals, collecting, and drawing toy lead creatures. He acted as retriever when his elder brother a gamekeeper shot magpies, owls, rats and curlews, growing up surrounded by the harsh realities of working farms in the valleys and on the moors. Written between the ages of twelve and thirteen, the diary evokes a tension between destructiveness and creativity in Hughes' nascent conception of the natural world. It prefigures the imagery and ideas expressed in mature lyrics like

"Crow Goes Hunting" (Life and Songs of Crow, 1970), where the ideal object of poetry (a hare) is chased by words (a pack of hounds). As Crow attempts violence upon the hare, the hare responds by metamorphosing into ever more beautiful forms, leaving Crow at the end of the poem as an observer of Creation, "Speechless with admiration". In the introduction to his 1967 children's anthology *Poetry in the Making*, Hughes defines poetry itself as a "sort of animal", and recalls keeping hunting diaries after his family moved to Mexborough when he was a seven-year-old boy ("I still have some diaries that I kept in those years"), though he downplays their artistic significance ("they record nothing but my catches"). In fact, this diary teems with insights into the daily life of Hughes as a boy (Thursday 4 February: "airman lends me Arab dagger"; Monday 15 March: "break Nicholsons [sic] window with catapult"), marks events such as his thirteenth birthday (Tuesday 17 August: "My Birthday | 13", accompanied by an abstract doodle), and even notes his hat size, boot size, weight, and height. On a preliminary blank leaf is a large, cartoonish, partially effaced pencil sketch of a body builder (?), captioned "COLT MCGEE". Curiously, on the entry for Monday 25 October (two days before Sylvia Plath's birthday), Hughes has written the address of his mother-in-law-to-be in a later hand - "Mrs Plath, 26 Elmwood Road Wellesley, 81 Massachusetts USA", showing that he returned to the diary in some capacity as an adult. Formerly the property of Frieda Hughes the daughter of Sylvia Plath and Ted Hughes. Good some gatherings coming loose, endpapers becoming detached, lacking pages with entries for 13-28 May, rear free endpaper roughly torn out, binding rubbed.

[ref: 2497] £3000



33. HUGHES, TED. **WODWO**. London Faber and Faber. 1967. First edition; 8vo; original boards and dust jacket. Inscribed by the author to Henry Williamson, three days before publication, 'To Henry / always with thanks / "We that are young / Shall never see so much nor live so long" / Only an owl knows the worth of an owl / from Ted / 15th May 1967'. 'He was three things to me', wrote Hughes in his memorial address for Williamson, 'First one, then two, and finally, late in his life, three.' It began with 'Tarka the Otter'. 'I was about eleven years old when I found it, and for the next year I read little else. I count it one of the great pieces of good fortune in my life. It entered into me and gave shape and words to my world, as no book ever has done since. I recognised even then, I suppose, that it is something of a holy book, a soul-book, written with the life blood of an unusual poet. What spellbound me, as I read, was a sensation I have never felt so acutely in any other book. I can only call it the feeling of actuality. The icy feeling of the moment of reality. On every page of 'Tarka' was some phrase, some event, some glimpse, that made the hair move on my head with that feeling. In the confrontation of creature and creature, of creature and object, of creature and

fate - he made me feel the pathos of actuality in the natural world. 'Tarka' put my life under an enchantment that lasted for years, and that gradually crystallised into an ambition to write for myself, and to fasten that strange feeling, that eerie sense of the moment of reality, in my own sentences.' The second Henry I encountered later in a book entitled 'Patriot's Progress.' A novel closely drawn from Williamson's own experiences of the First World War, Hughes admired the quality of its writing, regarding it as 'one of the very best records of trench warfare'. The final Henry was the man himself, whom Hughes got to know when he was a little over thirty, and Williamson was in his sixties. 'Still spellbound by his magical book, albeit quite unconsciously, I had found myself living where I still live, on Tarka's river, the Taw, in the middle of Devon, and pretty soon I made contact with Henry.' For several years they met quite often. Despite 'terrible arguments about his politics', Hughes admired the untamed essence of Williamson's character. The tremendous energy that had driven him through all those long books was still there, at any moment of the day, a torrent of surprises. His demon had a black side, which gave him his bad hours, but that was the powerhouse of his writing, it connected him to the dark world of the elements. It was what pulsed through the best of his writing, and it was genuinely him, and it was beautiful. And for that, I, for one, loved him'. Hughes' full-page inscription is expressive of indebtedness and warm respect. The middle section quotes the final lines of 'King Lear' and is followed by Hughes' reference to a bird for whom Williamson felt a close affinity, often signing his name with an accompanying drawing of an owl, a pictorial device that he also employed on the binding or final page of his published books. A very good copy with light offsetting to free end papers, in a very good dust jacket, which is slightly dust soiled on the rear panel, and with two short tears at head of spine.
[ref: 2528] £2000

34. JACOMB, C.E. **TORMENT (A STUDY IN PATRIOTISM).**

London Andrew Melrose Ltd 1920.

First edition, 8vo; original boards and dust jacket. Signed and inscribed by the author to his parents. Biographical clipping mounted to front pastedown and review tipped-in on verso of the

front-free end paper. A scarce critique of the military and British society written after the author's experiences during the First World War. A very good copy, spine ends bumped, browning to margins and occasional spotting. Very good dust jacket with creasing to spine ends and a small tear to base of spine.
[ref: 2473] £500

35. JOHN DRINKWATER: ILLUSTRATED BY PAUL NASH.

LOYALTIES. *London Beaumont Press. 1918.*

Limited edition; 8vo; original cover in black and yellow on blue paper. Edition of 200, this is one of 120 on hand made paper. Ten line block illustrations in black and white from drawings by Paul Nash. The fifth book published by the Beaumont Press. Nash became friends with John Drinkwater in the summer of 1917 and stayed with him in July 1918 when the idea of illustrating *Loyalties* was suggested. Fine, very slight wear to the extremities and label to spine a little darkened. Attractive book plate of the American art collectors Marjorie and Duncan Phillips to front paste down.

[ref: 2410] £1500

36. JONES, DAVID. **IN PARENTHESIS, SEINNYESSIT E GLEDYF YM PENN MAMEU.** *London Faber and Faber. 1937.*

First edition, first impression; 8vo; original boards and dust jacket. Frontispiece and one other plate by the author. *In Parenthesis* was David Jones first literary work and took nine years to complete. It is one of the few English (or Anglo-Welsh) works to contribute to the Modern Movement and owes a significant debt to Eliot's *Waste Land*. Eliot played a major part in getting it published. *In Parenthesis* is a combination of prose and free verse and despite this it remains a simple story of a private of a Welsh Regiment and his journey through training to the attack on Mametz Wood where he is injured and many of his comrades killed. There are associations with Shakespeare, Welsh epic, Malory and the bible, in one of the great works of the 20th Century. A fine copy in a near fine dust jacket with small nicks at head of spine, closed 40mm tear at foot of front panel, faintly marked at extremities.

[ref: 2421] £2500

37. JONES, DAVID. **IN PARENTHESIS, SEINNYESSIT E GLEDYF YM PENN MAMEU.** *London Faber and Faber 1961.*

Introduction by T.S. Eliot. Signed limited edition; 8vo; original blue buckram and acetate wrapper. Frontispiece by the author. Top edge gilt. Signed by the author and T.S. Eliot. This being No 42 of 70 numbered copies. Loosely inserted is an original bill of sale to E. S. Johnston from booksellers, Bertram Rota Ltd., London. In Parenthesis was David Jones' first literary work and took nine years to complete. It is one of the few English (or Anglo-Welsh) works to contribute to the Modern Movement and owes a significant debt to Eliot's Waste Land - Eliot played a major part in getting it published. In Parenthesis is a combination of prose and free verse but remains a simple story of a private of a Welsh Regiment and his journey through training to the attack on Mametz Wood where he is injured and many of his comrades killed. There are associations with Shakespeare, Welsh epic, Malory and the bible, in one of the great works of the 20th Century. The late Eric Selkirk Johnston, business manager of The Marvell Press, had a long association with Philip Larkin. A fine copy.

[ref: 2486] £5500

38. KEYNES, JOHN MAYNARD. **THE GENERAL THEORY OF EMPLOYMENT, INTEREST AND MONEY.** *London Macmillan 1936.*

First edition; 8vo; original blue cloth and dust jacket. One of the most influential economic works of the Twentieth Century. Described as "the chief of his [Keynes'] major theoretical works... a new and radical analysis of economic instability" (ODNB). Keynes provided support for government spending in general, and for budgetary deficits, monetary intervention and counter-cyclical policies in particular. It is pervaded with an air of mistrust for the rationality of free-market decision making. A lesson which it would seem has yet to be learnt! A fine copy in a very good dust jacket, which is a little toned to the spine, with a couple of small water spots and slight loss to the foot.

[ref: 2513] £8000

39. KEYNES, JOHN MAYNARD. **A TRACT ON MONETARY REFORM.** *London Macmillan 1923.*

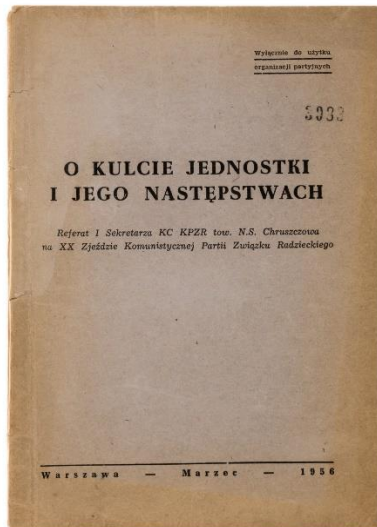
First edition; 8vo; original boards and dust jacket. Keynes states the need for stable currency as the indispensable foundation to a healthy world economy. Keynes begins by laying out data showing the serious fluctuations in the value of money that began in 1914 and subjected North America, Europe, and India to injurious cycles of inflation and deflation. He describes the various effects of this erratic underlying influence and makes it clear that policies limiting such fluctuations should be implemented to ensure economic and social stability. In the final analysis he recommends the implementation of policies by Great Britain and the United States that aim at achieving stability of the commodity value of the dollar rather than the gold value. "[T]he ideal state of affairs," he argues, "is an intimate co-operation between the Federal Reserve Board and the Bank of England, as a result of which stability of prices and of exchange would be achieved at the same time." A fine copy in a very good dust jacket, which is a little toned to the spine and slightly frayed at upper edges.

[ref: 2472] £4000

40. KHRUSHCHEV, NIKITA SERGEYEVICH. **SECRET SPEECH: DELIVERED TO THE CLOSED SESSION OF THE TWENTIETH CONGRESS OF THE COMMUNIST PARTY OF THE SOVIET UNION.** *Warsaw No Publisher March 1956.*

First edition, first issue, 8vo; original paper wrapper, ink-stamp '3083' to upper cover. Khrushchev's speech, given to a closed session of Communist Party delegates on 25 February 1956, in which he openly denounced Joseph Stalin (who died in March 1953). "Khrushchev recalled Lenin's Testament, a long-suppressed document in which Vladimir Lenin had warned that Stalin was likely to abuse his power, and then he cited numerous instances of such excesses" (Encyclopedia Britannica Online). This Polish translation of the speech was the only version that circulated during the Cold War, the official Russian text being unknown until its publication in 1989. The CIA counterfeit edition, with false imprint Moscow 1959, was in fact a translation into Russian from the present Polish text, which was smuggled

out of Moscow and leaked, via Israel, to the USA. Its consequences, by no means fully foreseen by Khrushchev, shook the Soviet Union to the core, but even more so its communist allies, notably in central Europe. Forces were unleashed that eventually changed the course of history. But at the time, the impact on the delegates was more immediate. Soviet sources now say some were so convulsed as they listened that they suffered heart attacks; others committed suicide afterwards. (Guardian). A fine copy, minor creasing to spine, light sunning to edges.
[ref: 2542] £4000



41. LARKIN, PHILIP. *A GIRL IN WINTER*. London Faber and Faber. 1947.

First edition, 8vo; original cloth boards and dust jacket. Larkins second and final novel. Larkin stated that he had originally intended to write further novels, but he published no more fiction after *A Girl in Winter*, possibly because of a shortage of material on which to draw for inspiration. John Osborne called it "the most

underestimated work in the Larkin canon" and "a harbinger of greatness". Near fine, light fading to the spine, extremities a little rubbed, dust-jacket, neat restoration to head and foot, repair to tear to lower flap and some light surface soiling.
[ref: 2522] £1500

42. MACDONALD, RAMSEY. **AUTOGRAPH LETTER SIGNED.**
Chequers, No Publisher c.1932.

Autograph letter signed on a Chequers headed card from Prime Minister Ramsey Macdonald to Sir John Foster Fraser. "Though I have to bar journalists from this heaven of rest, you sit on my table and you are a really welcome guest." "I wonder what the world would be like if we all really knew each other." James Ramsay MacDonald (1866 – 1937) was the first Labour Party Prime Minister, leading a minority Labour governments for nine months in 1924 and again between 1929 and 1931. From 1931 to 1935, he headed a National Government dominated by the Conservative Party and supported by only a few Labour members. MacDonald was expelled from the Labour Party as a result. Sir John Foster Fraser (1868 –1936) was a Scottish travel author. In July 1896, he took a bicycle trip around the world covering over 19,000 miles in two years. Between books he was a journalist. During 1916 he lectured on 'What I Saw in Russia'. Fine.
[ref: 2512] £300

43. MACGREGOR, MIRIAM. **DIARY OF AN APPLE TREE.**
Risbury, The Whittington Press. 1997.

Limited edition; 4to; top edge gilt, others uncut. Number V of 20 specially-bound copies with an additional suite of plates (one hand-coloured) signed by the artist, from an edition limited to 385. Wood-engraved illustrations by Macgregor, bound in brown morocco with inlaid apples in lighter brown morocco across foot of upper cover, by the Fine Bindery, additional plates all signed in pencil and loose as issued in original board folder, together in original cloth drop-back box with morocco label on spine.
[ref: 2521] £750

44. [MAX PLOWMAN] "MARK VII". **A SUBALTERN ON THE SOMME IN 1916.** *London, Dent. 1927.*

First edition, 8vo, original pictorial cloth boards and dust jacket. Regarded as a classic account of life in the trenches during World War I, Plowman evokes a deeply personal account of the Battle of the Somme, during which his own battalion in real life, the 10th West Yorkshires, suffered among the highest casualties losing nigh on half their men in a single day. Wounded and sent home in 1917, Plowman went on to become a pacifist and conscientious objector and spent time in prison for his beliefs after the War. A very good copy with a small damp-stain to the upper edge of the rear end paper, browning to end papers. The very scarce dust jacket is toned to the spine, small tear upper edge lower panel and some damp-staining to the top edges.

[ref: 2454] £1250

45. NASH, PAUL. **GENESIS: TWELVE WOODCUTS BY PAUL NASH WITH THE FIRST CHAPTER OF GENESIS IN THE AUTHORISED VERSION.** *London, Soho Nonesuch Press 1924.*

Limited edition; 4to; original black boards inscribed in gold. Printed by the Curwen Press on Zanders hand-made paper, cream laid with the Curwen Press watermark, the pages French folded, untrimmed. Edition of 350 this being out of series. Illustrator's own copy inscribed in pencil to front free end paper "belongs to Paul Nash" and below this "for Minna with love from Paul". Twelve wood engravings in black and white by Nash, with the text printed in Rudolph Koch's Neuland type. Genesis is considered to contain some of Nash's finest engravings and marks the beginning of his association with the Curwen Press. A very good copy with slight wear to the extremities, front bottom right corner bumped and a couple faint marks to the rear board.

[ref: 2479] £4750

46. NASH, PAUL. **PLACES: 7 PRINTS FROM WOODBLOCKS**
DESIGNED AND ENGRAVED BY PAUL NASH. *London William
Heinemann. 1922.*

Limited edition; 4to; original cloth backed boards with the first print repeated on the front cover. Signed by Nash, this being number 9 of 50 copies on japon paper with designs printed directly from the woodblocks. Places is unique among Nash's illustrated books for, apart from the printing it is entirely his own work. He wrote the 'prose poems' designed the cover, title page and illustrations and the text is printed in a facsimile of his hand writing. Claire Colvin writes that 'Places is a very private book; all the locations are ones which Nash had a very strong personal involvement'. Very good, covers a little soiled, with some wear to the corners and spine ends. Internally fine.

[ref: 2495] £4000



47. NEURATH, MARIE. **RAILWAYS UNDER LONDON.** *London,
Max Parrish. [1964].*

'Library Edition', 4to, original orange buckram with gilt emblem of a tube train on upper cover and original dust jacket replicating the boards of the 1948 edition. Illustrated throughout in colour, including double-page title, map and full-page illustrations and cross-sections depicting all aspects of the design and functioning

of the tube system. A rare 'Isotype' work on all aspects of the design and functioning of the Tube system, by the pioneering German graphic designer, physicist and social scientist, Marie Neurath. Ostensibly aimed at children, the book's vibrant illustrations and cross-sections help to explain how the trains, escalators and lifts work, how platforms are built for speed and how the tunnel system fits together. Issued as part of the series 'A Parrish Colour Book for Older Children', this 1964 Library Edition seems as scarce as the 1948 original. Born Marie Reidemeister, Neurath met her future husband Otto at art school in the 1920s, and the two moved first to Vienna and then the Hague, where they sought to develop their utopian vision of an enlightened society educated through an illustrated encyclopedia. It was in 1935 that Marie coined the acronym Isotype (International System of Typographic Picture Education), to represent a visual language for the public communication of historical and statistical information. When Germany invaded Holland in 1940, the couple fled to London, married the following year, and set up the Isotype Institute in Oxford. One of the couple's most important projects was to advise on the redevelopment of the slums of Bilston, near Wolverhampton, and supply Isotype charts. Otto was adamant that plans should be exhibited to the potential residents, a radical idea at the time, and when he died unexpectedly in 1945, Marie went back to help fulfil his vision, which was ultimately realised only in part. Marie continued the work of the Isotype Institute, publishing Otto's writings, completing other projects he had started, and producing many revolutionary children's books using the Isotype system. Only recently has she received due recognition as the main driving force of the couple, 2019 seeing an explosion of interest including an exhibition at the House of Illustration, Marie Neurath: Picturing Science, which highlighted the children's books. A fine copy just slight fading to spine and part of the front cover.

[ref: 2467] £1250

48. PASMORE, VICTOR. **BURNING WATERS, VISUAL AND POETIC IMAGES, SECOND VERSION.** *London Enitharmon Press 1995.*

Limited edition of 75, this being number 66; 4to; original 3/4 cloth backed linen boards inscribed in gold to the spine.

.Introduction and 12 illustrated poems. Signed by the artist on the title page. This is one of deluxe edition with two original etchings, each numbered and signed by the artist. The etchings are printed on heavy wove paper and set into folders, at the front and back. The book was bound by Hunter and Foulis Ltd of Edinburgh. Fine.

[ref: 2397] £1200

49. PASMORE, VICTOR. **THE MAN WITHIN.** *London Enitharmon Press 1997.*

Limited edition of 75, this being number 30; 4to; original 3/4 cloth backed linen boards inscribed in gold to the spine. Signed by the artist on the title page. This is one of de luxe edition with an original etching, numbered and signed by the artist. The etching is printed on heavy wove paper and set into a folder, at the back. The book was bound by Hunter and Foulis Ltd of Edinburgh. Fine.

[ref: 2398] £1000

50. PEAKE, MERVYN. **AUTOGRAPH LETTER SIGNED TO HIS FRIEND [HELENE] LANIE BRUCE.** *Sark No Publisher 1934.*

Autograph letter signed; 8vo; two pages. Sark, Channel Islands, 'May 14th? (Monday anyway) 1934', to his friend Helene Bruce ('Lanie dear'). Peake writes, commenting on his recent activities and mentioning mutual friends, in part, 'I wonder where this letter will find you. Maybe still in Ebury Street.....The island is magical now. The flowers are like living cataracts of pure colour.

Yesterday I spent the whole day painting in a warm valley. The sunlight was terrific, making the grass, trees and flowers and especially the gorse almost dizzily brilliant. Oh Lord, the sunlight on the gorse is almost cruel in its unrelenting intensity. I took easel & paints, canvasses, lunch and everything down in a wheelbarrow. It was wonderful. The trees, at least some of them, are only just coming into leaf and make a faint pink blurr (sic) against the sky - like a cloud at sunset, and their boles ivory white

in the glare. I cannot help constantly remembering about picking the flowers in the garden with you - not our garden. It was all so incredibly lovely. Oh, I do want to see you again. Sark would be heaven, if we could wander about the cliff tops and among the trees and discuss things. The people I know here are all swell in their way but I perhaps feel a trifle apart and could never get on with them as I do with you. Next Saturday the Gallery is opening for the first of the summer shows they are holding here. It is going to be good I think - better than the London one anyway for our work has changed a lot since last summer and autumn. Is there any chance of you coming over here and then returning with me for Leslie's wedding.....Please forgive the last disintegrated letter I sent you. God, it was lovely having you to see me off at Waterloo. If you find you can come almost immediately give me a wire if you like.....Well Lanie - au revoir pour le moment. Write soon and send good news if you can.....I'd love you to see this place in the spring - besides of course the rather absurd and wholly unaccountable wish to see you myself. Lots of love Lanie...'. Peake's early career in the 1930s was as a painter in London, although he lived on Sark for a time, first moving there in 1932. Eric Drake, his former teacher, was setting up an artists' colony on the island and in 1934 Peake exhibited with the Sark artists both in the Sark Gallery built by Drake and at the Cooling Galleries in London, and in 1935 he exhibited at the Royal Academy and at the Leger Galleries in London. A scarce letter with some extremely minor, light creasing and a couple of small tears to the edges of some folds.
[ref: 2448] £1500

51. PEAKE, MERVYN. **AUTOGRAPH LETTER SIGNED TO HIS FRIEND [HELENE] LANIE BRUCE.** *Woodcroft, Wallington, Surrey No Publisher 1931.*

Autograph letter signed; 8vo; three pages, Woodcroft, Wallington, Surrey, 1st November 1931 to his friend Helene Bruce ('Lanie dear'). Peake writes, "guess who is writing to you? 'It is the last person you would expect. and one whom you have given up as an ungrateful and bad mannered young cub - yet t'is he, the very Mervyn. O Lanie I wish you were with me now. I could talk such a hell of a lot, tous to say and everything, and I

never could write. As for the not writing before, I take it that you have forgiven me....I have written to you a million times mentally...thousands and thousands of wild and marvellous things have happened. Ah God to see you again... I suppose you know nothing -marriages- divorces, RA's etc. Ah well. 'Out of London, out in the wilds' as they say ... Got a picture in the Academy this year, and have sold 4 all together
-total £7.7. It's all gone- bought a corduroy suit - double breasted - damned snappy...Had a marvellous holiday... Went to Sark... Eric Drake and his American wife were there. Marvellous. Sark is Paradise, without any damned angels getting in the light .Paint, paint, paint. I am doing nothing else, except drawing, modelling & writing. Have written a 1000 line poem 'Pygmalion' and was well on in an opera 'Saul', which was better, but left it in a bus. I feel so wild. The other day I was taken to 'Romano's' restaurant in Soho. Best cooking in London - Marvellous. And he's going to hang my pics on his walls - 'O Baby - she's my cuty now'. Goodbye Old Compton Street and the Black Cat eh! Dirty old hovel. Romano's Ho! All the fat Americans go there Lady Dillwater , Lord Drainwater, Viscount Dishwater from Little Puddleton-on-the-Slush etc. O Boy, Lanie sweetheart - I never knew what art was or painting or drawing or anything when you were here - not that I do now, but things are beginning to move. I am going to draw Cochran's chorus girls in the Ballet school - Free permit - isn't that great and I'll knock old Degas into a cocked hat ... greatest artist of the ballet ever. I'll never forget Kensington, the cigarettes, gas fire, being put in my place - Old Bobbie taking us to the flicks ... Great chap Bobbie - I hope you realise that. I see him more in perspective than you do ... Is there any chance of you coming back soon. I do hope so ... Lanie - all women grow dim to me after a month or two... But I always remember you, and the one thing on God's Earth I'd like to do now is to be talking to you...I've grown a bit - and I've just realised how I've been wasting my time ...there are such colossal things to be done...Please write to me.... I always have adored you. From the old Romantic who ...never forgets, Mervyn. The letter predates what was thought to be his earliest visit to Sark. Peake's early career in the 1930s was as a painter in London, although he lived on Sark for a time, first moving there in 1932.

Eric Drake, his former teacher, was setting up an artists' colony on the island and in 1934 Peake exhibited with the Sark artists both in the Gallery built by Drake and at the Cooling Galleries in London, and in 1935 he exhibited at the Royal Academy and at the Leger Galleries in London. Letters from Helene Bruce to both Mervyn and Maeve Peake can be found in the Mervyn Peake archive at the British Library. A scarce letter, written in his tiny neat hand, folded for posting otherwise fine.
[ref: 2463] £1500

52. POTTER, BEATRIX (BEATRIX HEELIS). **AUTOGRAPH LETTER SIGNED.** *Sawrey, Ambleside, No Publisher. 1942.*
Autograph Letter signed to "Dear Miss Wilson", 2pp., 8vo, Castle Cottage, Sawrey, Ambleside, 4th July 1942, regarding the use of the Women's Land Army on farms in the Lake District and their remuneration, signed Beatrix Heelis. "In a general way - a much better class are joining the Land Army, because a healthy out door life appeals to girls instead of the unfortunate conditions pertaining to factory life, and to at least one of the services. As regard wages: they are a lot for a small farmer to pay to a beginner; but what the girl receives in cash is not too much. The wages paid too the Forestry girls are most absurd. One woman doing piece work is said to be receiving £11 a fortnight. It is upsetting to men to hear of such a wage. It is to be hoped the girls don't find winter evenings too dull. I am very glad to think that you who know the possibilities of social amusement & interest in Hawkshead will help them. I have been wishing to help but I am getting slow & tired." Very good folded for posting and a few spots of foxing.
[ref: 2507] £3000

53. POTTER, BEATRIX (BEATRIX HEELIS). **AUTOGRAPH LETTER SIGNED.**
Autograph Letter signed to Charles Forrester, a Carlisle cattle farmer, 3pp; 8vo, Castle Cottage, Sawrey, Ambleside, 13th January 1941, signed H.B. Heelis, with the original envelope. The first page is written on the back of a letter from Mr Forrester to Mrs Heelis in 1938 enclosing the pedigree of a bull she bought from him. On that side she has written, I cannot find the pedigree

54. POWELL, MICHAEL. **200,000 FEET ON FOULA: THE STORY OF THE FILM 'THE EDGE OF THE WORLD'**. *London, Faber and Faber. 1938.*

First edition; 8vo; original cloth boards and dust jacket. The book of Michael Powell's debut film, inspired by the evacuation of St Kilda. The film was shot in the remote landscape of Foula in the Shetlands. The film won Powell respect and an introduction to Alexander Korda. A fine copy in a fine dust jacket, which just has a little wear to the extremities. A lovely copy, the best I have seen.

[ref: 2250] £400

55. RAVILIOUS, ERIC. **RAVILIOUS AT WAR. THE COMPLETE WORK OF ERIC RAVILIOUS, SEPTEMBER 1939-SEPTEMBER 1942.** *Upper Denby, Fleece Press. 2002.*

Edited by Anne Ullmann, forward by Brian Sewell. Limited Edition of 750 (of which 650 were for sale), oblong 4to; original cloth boards and slipcase; 196 illustrations. Anne Ullmann is the daughter of Eric Ravilious and she includes in the text 280 letters from her father, virtually none of which had been previously published. The book gives a complete picture of his war time work. Fine.

[ref: 2481] £425

56. ROSENBERG, ISAAC. **POEMS.** *London William Heinemann. 1922.*

Selected and edited by Gordon Bottomley. With an introductory memoir by Laurence Binyon. First edition; 8vo; cloth boards and dust jacket. Fine in a near fine dust jacket, which has a small abrasion to the spine. A lovely copy difficult to find in this condition.

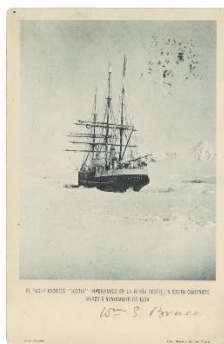
[ref: 2096] £650

57. RUDMOSE BROWN, R.N; MOSSMAN, R.C; HARVEY PIRIE, J.H. **THE VOYAGE OF THE "SCOTIA" - BEING A RECORD OF A VOYAGE OF EXPLORATION IN ANTARCTIC SEAS BY THREE OF THE STAFF.** *Edinburgh & London William Blackwood 1906.*

First edition; 8vo; original publisher's pictorial cloth, top edge gilt, white lettering and blocking to spine. Half title, 59 plates after photographs, 3 maps (including 2 folding). Inscribed at the head of title page to George Lockhart Ross 'from his ever affectionate old friends "The Trio", Christmas 1906'. A scarce presentation copy from all three authors ("the trio"), most likely inscribed to George Lockhart Ross in Mossman's hand. Loosely enclosed is a picture postcard of the "Scotia" over wintering in the South Orkney Islands, signed on picture side by expedition leader William Speirs Bruce. The was posted in Edinburgh in April 1904 to Professor Ralph Copeland, Astronomer Royal for Scotland at the Blackford Hill Observatory. William Speirs Bruce by 1900 was Britain's most experienced polar scientist. But having fallen out with Sir Clements Markham and refused a place on the Discovery Expedition, Bruce obtained independent finance and support from the Royal Scottish Geographical Society. Although overshadowed by Robert Falcon Scott's, Discovery Expedition, the Scottish National Antarctic Expedition (SNAE) has been described as "by far the most cost-effective and carefully planned scientific expedition of the Heroic Age. Following the expedition, more than 1,100 species of animal life, 212 of them previously unknown to science, were catalogued; there was no official acknowledgement from London, where under the influence of Markham the work of the SNAE tended to be ignored or denigrated. Bruce received no formal honour or recognition from the British Government, and the expedition's members were denied the prestigious Polar Medal despite vigorous lobbying. After the SNAE, Bruce led no more Antarctic expeditions, although he made regular Arctic trips. His focus on serious scientific exploration was out of fashion with his times, and his achievements, unlike those of the polar adventurers Scott, Shackleton and Amundsen, soon faded from public awareness. It

is believed by some that the aversion of the London geographical establishment may have arisen from Bruce's overt Scottish nationalism, reflected in his own prefatory note to this book, "While Science was the talisman of the Expedition, Scotland was emblazoned on its flag; and it may be that, in endeavouring to serve humanity by adding another link to the golden chain of science, we have also shown that the nationality of Scotland is a power that must be reckoned with". The SNAE's permanent memorial is the Orcadas weather station, which was set up in 1903 as "Omond House" on Laurie Island, South Orkneys, and has been in continuous operation ever since. Professor Ralph Copeland was a frequent traveller on world wide expeditions and observed the 1874 and 1882 transits of Venus from Mauritius and Jamaica, respectively, and undertook other astronomical observations from Greenland. In 1889, Copeland became Astronomer Royal for Scotland. A very good copy. A note in the Taurus collection states that coloured printing on the cover and spine of the book must have been experimental, as many copies suffer from degradation of the white pigment. The white lettering and blocking to spine on this copy is no longer visible. There is a little spotting to the text block and endpapers and slight wear to the extremities.

[ref: 2457] £3000



58. SACKVILLE-WEST, VITA. **THE EDWARDIANS.** *London, Hogarth Press 1930.*

First trade edition, 8vo, original boards and dust jacket. A signed presentation inscription from Lady Sackville to endpaper with additional inscription by her "This book has been chosen by the Book Society" to facing page. The Edwardians is a clear critique of the Edwardian aristocratic society as well as a reflection of the author's own childhood experiences. A very good copy with light spotting to the end papers, slight shelf-lean and spine slightly darkened. The dust jacket, is also very good with light toning to spine, spine ends and corners a little chipped with repairs to verso, light surface soiling and the extremities are a little rubbed. [ref: 2453] £1000

59. SACKVILLE-WEST, VITA. **THE MARIE CURIE HOSPITAL.** *London Hanbury, Tomsett & Co Ltd, The Tay Press [1945].*

First edition; 8vo; photographic illustrations, original stapled printed wrappers. Together with the hospital's annual report for the year ending 31st December, 1945. Founded by medical women for the "radiological treatment of women suffering from cancer and allied diseases", the Marie Curie Hospital opened in 1929. The building was converted into a 30-bed hospital which was to be staffed entirely by women. Marie Curie was most interested in the project and allowed her name to be given to the hospital. In 1944 the buildings, except for a new wing and a shelter, were totally destroyed by a high explosive bomb, fortunately with no casualties. The radium, stored in steel cylinders, was buried beneath the demolished building and not recovered for almost three weeks. This present volume which includes a biography of Curie was written to raise funds to rebuild the hospital. A fine copy of a very item with some light rusting to staples. Cross & Ravenscroft-Hulme A42a [ref: 2458] £1750

60. SHOSTAKOVICH, DMITRI. **PHOTOGRAPH SIGNED BY SHOSTAKOVICH.** *No Place No Publisher 1962.*

A black and white gelatin silver photograph 120mm by 180mm. Signed to the front by Shostakovich. A fascinating photograph of the greatest composer of the Twentieth Century, taken in the Moscow apartment of Tikhon Khrennikov by Khrennikov's wife Klara. Shostakovich appears to be enjoying himself immensely in the company of the French composer Henri Sauguet in the home of the person many regarded as his arch enemy. Khrennikov as described in his Daily Telegraph obituary the "despotic" First Secretary of the Union of Soviet Composers. "An acolyte of Stalin's who terrorised the country's leading composers - Dmitri Shostakovich, Sergei Prokofiev, Aram Khachaturian and Alfred Schnittke among them - while claiming to protect them." In 1948, Stalin personally picked him to lead the Union of Soviet Composers. His first job was to attack abstract, "formalist" music in a speech at the First Congress of Composers in 1948, two months after the infamous Resolution of the Central Committee that condemned the "formalism" of Shostakovich, Prokofiev and others. "Enough of these symphonic diaries - these pseudo-philosophic symphonies hiding behind their allegedly profound thoughts and tedious self-analysis," he proclaimed. "Armed with clear party directives, we will stop all manifestations of formalism and popular decadence." In the next few years, Shostakovich composed three categories of work: film music to pay the rent, official works aimed at securing official rehabilitation, and serious works "for the desk drawer". The latter included the Violin Concerto No. 1 and the song cycle From Jewish Folk Poetry. The year this photograph was taken Shostakovich joined the Communist Party which many saw as an act of cowardice. On the other, his son recalled that the event reduced Shostakovich to tears, and he later told his wife Irina that he had been blackmailed.
[ref: 2343] £1000

61. SINGER SARGENT, JOHN. **AUTOGRAPH LETTER SIGNED TO PHILIP SASSOON.** *No Place, No Publisher.* 1918.

Autograph letter signed to Philip Sassoon, two pages, small 4to. Sargent thanks his correspondent for their letter and explains that he is leaving tomorrow, 'so the next rendezvous is London - I will listen for your aeroplane', further writing 'There has been a fearful

question about my lapsed American passport, and yesterday it was thought I would have to go to Paris & get another one before being allowed to leave Boulogne. But the P.M. tells me the difficulty.....will be all right' and continuing 'God knows what will happen about Arras church and the other things I have done. I think the Ministry of Information considers everything their property....You have been awfully kind and providential to me out here - and I am "yours till death". Any time the Commander in Chief comes to England I will do the best for you. I hope I shall be seeing Sybil soon and singing your praises'. Philip Sassoon (1888-1939) British politician, art collector and social host. Sargent painted Sassoon's portrait in 1923. Sargent was commissioned as a war artist by the British Ministry of Information in 1918 and his works at this time including various paintings from Arras, including the ruined cathedral. Philip Sassoon (1888-1939) British politician, art collector and social host. Sargent painted Sassoon's portrait in 1923. Sargent was commissioned as a war artist by the British Ministry of Information in 1918 and his works at this time including various paintings from Arras, including the ruined cathedral.
[ref: 2540] £1000

62. STARK, FREYA. **SEEN IN THE HADHRAMAUT**. London, *John Murray 1938*.

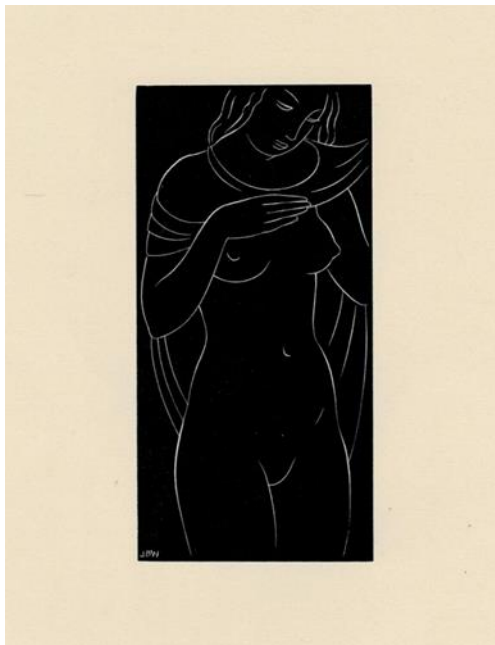
First edition, one of the 25 signed copies specially bound with a portrait of the author; 4to; original half cloth, glassine dust jacket with paper flaps, top edge gilt. Map of Hadhramaut by Hawes and 130 black and white photographs. "Beautiful photographs and interesting text on the seldom-visited south coast of Arabia, which until recently was completely unspoiled by the intrusion of a discordant culture or of power politics." (a contemporary review). Very good, occasional spotting, slight wear to the extremities. The fragile dust jacket has a number of tears.
[ref: 2510] £2750



63. [STURGES, ROBERT SIMON] PRIVATE NO. 940. "ON THE REMAINDER OF OUR FRONT ---" *London, Harrison & Sons. 1917.* First edition, 8vo, original cloth and dust jacket. A rare early memoir from Robert Simon Sturges, where he recounts his time in the First World War on the Western Front between 1915-1916. He states in the introduction that it is "written from the point of view of the most important person in the war...the private soldier...No battles and no V.C.s in my story, but an attempt to fill a small corner of the picture outlined day by day in the official account: 'On the remainder of our front there is nothing to report.' " A very good copy with the endpapers browned, the extremities scuffed. The rare dust jacket is toned to the spine with tears at spine head, foot and upper section.
[ref: 2456] £600

64. SWINBURNE, ALGERNON CHARLES: ILLUSTRATED BY BUCKLAND WRIGHT, JOHN. *DOLORES. Maastricht. Baron Emile Van der Borch 1933.* Privately printed limited edition; 8vo; bound in black Morocco with title panel to front in brown Morocco, with original blue paper wrappers bound in with white paper label. Signed in pencil, 'John Buckland-Wright 1932' on blank page facing the last

engraving and text. One of the first edition of 50 copies. Not for sale although some copies were in fact sold at 3gns. In this edition the wood-engravings of female nudes are in white line. Printed by A.A.M. Stols at Maastricht for the Baron Emile Van der Borch, whose three ravens appear naturally disposed with a female nude as a tail piece. Together with a set of the eleven wood engravings on laid Japan paper, each with the studio stamp of John Buckland Wright on the verso. Full margins, various sizes. A fine set with just a little wear to the extremities of the book. Reid A12i.
[ref: 2506] £6000



65. TAYLOR, GRIFFITH. **WITH SCOTT, THE SILVER LINING.** *London, Smith, Elder & Co. 1916.*

First edition, first issue; 8vo; original cloth boards; 7 maps, 2 photographic panoramas, 73 photographic and other illustrations on 50 plates, 97 sketch diagrams. Taylor provides one of the most substantial accounts of Scott's Terra Nova expedition, and one of its finest book productions (Taurus). Taylor led the Western party in their exploration of the mountains of Victoria Land and then Granite Harbour. His journal, sledge diaries and field notes provided an excellent source of information for the book. This is the first issue without the author's preface. A fine copy with two neat ownership inscriptions to front free end paper.

[ref: 2314] £1200

66. THOMAS, EDWARD. **IN PURSUIT OF SPRING.** *London, Thomas Nelson and Sons 1914.*

First edition, first issue; 8vo; original boards with gilt decoration and original dust jacket. Six tipped in plates with tissue guards. In 1913, Edward Thomas cycled from London to Somerset to "meet the spring". The vivid account of his journey, became *In Pursuit of Spring*. It was this work which lead Robert Frost to argue to his friend Thomas that he should be writing poetry. A rare copy of this book in a dust jacket which retains the illustrated plate to the front panel. A fine copy with a little wear to the spine ends and extremities of the dust jacket.

[ref: 2444] £1500

67. THOMAS, EDWARD. **LAST POEMS.** *London, Selwyn & Blount. 1918.*

First edition; 8vo; original boards, printed spine label and original dust jacket. With no adverts to the rear. Ownership inscription of Cornelius Weygandt (Professor of English Literature at the University of Pennsylvania, 1871-1957) on title page dated 6 December 1920. Cornelius Weygandt was a close friend of Robert Frost and their correspondence is held in Dartmouth College Library's Robert Frost Collection. In one of the most moving letters in the collection, Frost tells Weygandt that fellow poet and close friend Edward Thomas had died that week in

battle. The letter serves to introduce Weygandt to the poet he would never meet: "And he wasn't in love with death. He went to death because he didn't like going. I meant to have you know him." (Amherst, to Cornelius Weygandt, Philadelphia, 29 April 1917). Eckert (p246) states that this book 'is obviously a war time production, of poor paper and binding' and is therefore rarely found in fine condition. A near fine copy in a good dust jacket which has a chip at the head of spine with loss of a few letters, some other small chips or tears at extremities, lightly marked, faint spots to flaps. A rare copy of this fragile book in a dust jacket, with an association to Thomas's closest friend.
[ref: 2422] £2500

68. THOMPSON, EDWARD. **THESE MEN THY FRIENDS** *London, Alfred Knopf. 1927.*

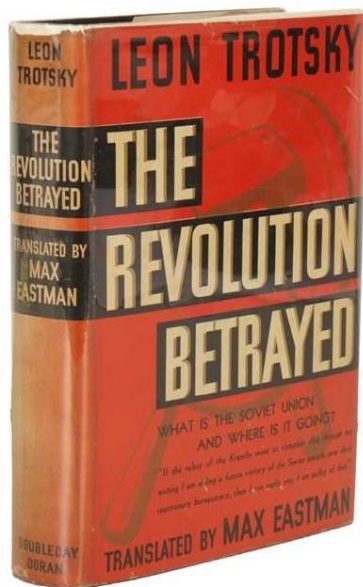
First edition, 8vo, original cloth boards and dust jacket. Signed presentation inscription from the author to front end paper. Thompson's novel is set on the Eastern Front, during the last eighteen months of the Mesopotamian campaign of the First World War which was fought between the Allies - a mixture of Australian, British and British Empire (mainly Indian) troops - and the Central Powers, mainly from the Ottoman Empire. Fictionalised, it bears some basis in his own experiences. Very good, light spotting to initial pages and to the edge of the text block. The very scarce dust jacket is near fine with just a little wear to the extremities.

[ref: 2455] £800

69. TROTSKY, LEON. **THE REVOLUTION BETRAYED: WHAT IS THE SOVIET UNION AND WHERE IS IT GOING?** *New York, Doubleday, Doran & Co. 1937.*

First edition; 8vo; original cloth boards and dust jacket. Signed and dedicated on the front free end page "To Mr John Finerty with best regards, Leon Trotsky, 13 April. 1937, Coyoacan". This work analysed and criticised the course of historical development in the Soviet Union following the death of Lenin in 1924 and is regarded as Trotsky's primary work dealing with the nature of Stalinism. The book was written by Trotsky during his exile in Norway. Finerty was the New York lawyer for Alexander Orlov,

the KGB officer who defected to the United States during the Spanish Civil War. Orlov became aware of a possible KGB plot to assassinate Trotsky, who was then living in Mexico and attempted to contact Trotsky to warn him of the plan. It was later discovered that Trotsky believed Orlov's letter was a hoax perpetrated by the NKVD. Trotsky was finally assassinated on August 20, 1940. A near fine copy in a very good dust-jacket slight loss to head of spine which is also slightly faded and has some scattered staining to the back panel.
[ref: 2511] £4500



70. TUNNICLIFFE, CHARLES FREDERICK. **TARKA THE OTTER**, BY **HENRY WILLIAMSON**. *No Place. No Publisher. [1932].*

An original pen and pencil drawing on paper, 14 x 8.5 cm, sheet size 22 x 15 cm, measurements in pencil to verso, hinge-mounted. An unused design for the front cover of Henry Williamson's story, first published in 1927. The first illustrated edition with wood-engravings by Charles Tunnicliffe appeared in 1932. The artist and author worked closely together, and Tunnicliffe drew directly from many real settings.

[ref: 2539] £3750



71. VENEREAL DISEASES & PROSTITUTION. **A COLLECTION OF SIX 20TH CENTURY PAMPHLETS AND OFFCUTS.** *Various. 1944.*

A collection of pamphlets, formerly in the Women's Service Library Westminster, with catalogue numbers to top right hand corners. The Rt Hon. The Lord Balfour of Burleigh in an address given in 1944 states "It seems to me that in the whole question of state regulation, the core and kernel of the matter lie in the compulsory medical examination of women."

[ref: 2527] £50

72. VENEREAL DISEASES: CONTAGIOUS DISEASES ACTS OF THE 1860S. **A COLLECTION OF OVER TWENTY PAMPHLETS BOUND IN ONE VOLUME.** *Various. 1864.*

A collection of pamphlets bound in one volume. Recently bound in half calf, 8vo. The Contagious Diseases Acts were originally passed by the Parliament in 1864 with additions made in 1866 and 1869. In 1862, a committee had been established to inquire into venereal disease in the armed forces. On the committee's recommendation the first Contagious Diseases Act was passed. The legislation allowed police officers to arrest women suspected of being prostitutes in certain ports and army towns. Since there was no definition of prostitution, the question was left to the police officer's discretion, and women could be arrested even if there was no actual evidence of prostitution. The women were then subjected to compulsory examination. If a woman was declared to be infected, she would be confined in a lock hospital until she recovered or her sentence was completed. Men suspected of frequenting prostitutes were not subjected to the same treatment. The law was initially aimed at working-class women in towns near military bases, due to the concern that sexually transmitted infections were hampering Britain's forces. The original act only applied to a few selected naval ports and army towns, but by 1869 the acts had been extended to cover eighteen "subjected districts". The lack of provision for the physical examination of prostitutes' male clientele, became one of the many points of contention in a campaign to repeal the Acts. The book includes contemporary pamphlets/reports relating to the Acts, mostly in support of extending them, including one by Elizabeth Garrett (the first woman to qualify in Britain as a

physician and surgeon). This pamphlet has the tipped in signature of her sister Millicent Garrett Fawcett. Fine.
[ref: 2526] £1250

73. VIETNAM WAR. **VIETNAMESE PROPAGANDA POSTER: "THE PEOPLE OF VIETNAM WILL WIN! - THE UNITED STATES IS DETERMINED TO LOSE."** *No Place, No Publisher. 1972.*

Original Vietnam War Propaganda Poster; gouache on paper, image 73.3 cm x 45.7 cm. Signed and dated Hieu 72. The caption reads "The people of Vietnam will win! - The United States is determined to lose." The poster depicts the head and shoulders of a Vietnamese woman in black and white above the slogan all against a blue ground. Propaganda posters were first produced in Vietnam in the 1940s, inspired by Soviet propaganda art. Ho Chi Minh fostered and supported the movement and spent time with the propaganda poster artists. He believed in the Leninist quote; "art is not art unless it becomes propaganda". The images were an important method of reaching the whole population, including the rural majority, in a country lacking the mass media of today. Women played a significant role during the War and were termed the 'long-haired warriors' and were expected to not only fulfil their domestic duties but also to take up arms. Many Vietnamese propaganda posters such as this one depict powerful and strong women. Very good a few short tears not affecting the image or slogan.

[ref: 2306] £400

74. VIETNAM WAR. **VIETNAMESE PROPAGANDA POSTER: "VICTORY BELONGS TO US"**. *No Place, No Publisher. c.1967.*

Original Vietnam War Propaganda Poster; gouache on paper, image 51.5cm x 68.5 cm. Propaganda posters were first produced in Vietnam in the 1940s, inspired by Soviet propaganda art. Ho Chi Minh fostered and supported the movement and spent time with the propaganda poster artists. He believed in the Leninist quote; "art is not art unless it becomes propaganda". The images were an important method of reaching the whole population, including the rural majority, in a country lacking the mass media of today. Women played a significant role during the War and were termed the 'long-haired warriors' and were expected to not

only fulfil their domestic duties but also to take up arms. Many Vietnamese propaganda posters such as this one depict powerful and strong women. Very good a few short tears not affecting the image or slogan.
[ref: 2325] £400

75. VIETNAM WAR. **VIETNAMESE PROPAGANDA**

POSTER: "LIBERATE THE SOUTH PROTECT THE NORTH". *No Place, No Publisher. c.1972.*

Original Vietnam War Propaganda Poster; gouache on paper, image 50cm x 68 cm. Propaganda posters were first produced in Vietnam in the 1940s, inspired by Soviet propaganda art. Ho Chi Minh fostered and supported the movement and spent time with the propaganda poster artists. He believed in the Leninist quote; "art is not art unless it becomes propaganda". The images were an important method of reaching the whole population, including the rural majority, in a country lacking the mass media of today. Women played a significant role during the War and were termed the 'long-haired warriors' and were expected to not only fulfil their domestic duties but also to take up arms. Many Vietnamese propaganda posters such as this one depict powerful and strong women. Very good a few short tears not affecting the image or slogan.

[ref: 2328] £400



76. WEGENER, ALFRED. **THE ORIGIN OF CONTINENTS AND OCEANS.** *London, Methuen & Co. Ltd 1924.*

First English Edition; 8vo; original red cloth with titles in gilt; original dust jacket. Translated from the third German edition by J.G.A Skerl, with an introduction by John W. Evans. During his lifetime Wegener was primarily known for his achievements in meteorology and as a pioneer of polar research. He developed an interest in the ancient history of the Earth's continents and their placement. In 1910 he noticed that the eastern coast of South America and the northwestern coast of Africa looked as if they were once connected. In 1911, Wegener also came across several scientific documents stating there were identical fossils of plants and animals on each of these continents. He eventually articulated the idea that all of the Earth's continents were at one time connected into one large supercontinent. In 1912, he presented the idea of "continental displacement"—which would later become known as "continental drift"—to explain how the continents moved toward and away from one another throughout the Earth's history. In 1915, Wegener published "The Origin of Continents and Oceans," as an extension of his 1912 lecture. He presented extensive evidence to support his claim that all of the Earth's continents were at one time connected. Despite the evidence, however, most of the scientific community ignored his ideas at the time. In 1927 he introduced the idea of Pangaea, a Greek term meaning "all lands," to describe the supercontinent that he believed existed on the Earth millions of years ago. Scientists now believe that such a continent did exist—it probably formed about 335 million years ago and began to split apart 175 million years ago. The strongest evidence of this is—as Wegener suspected—the distribution of similar fossils throughout continental borders that are now many miles apart. For most of his life, Wegener remained dedicated to his theory of continental drift and Pangaea despite receiving harsh criticism from other scientists, many of whom believed the oceanic crust was too rigid to permit the movement of tectonic plates. By the time of his death in 1930, his ideas were almost entirely rejected by the

scientific community. It was not until the 1960s that they gained credibility as scientists began studying seafloor spreading and plate tectonics. Wegener's ideas served as a framework for those studies, which produced evidence that supported his theories. The development of the Global Positioning System in 1978 eliminated any residual doubt there may have been by providing direct evidence of continental movements. Today, Wegener's ideas are highly regarded by the scientific community as an early attempt at explaining why the Earth's landscape is the way it is. A crater on the Moon and a crater on Mars are both named in Wegener's honour. A fine copy, spine ends a little bumped. In a very good dust jacket with a tear to top of spine panel, a little wear to the extremities and slightly darkened to the spine. [ref: 2500] £1000

77. WEISSENBORN, HELLMUTH. **FOUR SKETCHBOOKS FROM c.1921.** [*Leipzig*] No publisher [c.1921].

Four sketchbooks containing several hundred sketches and designs, most in pencil, some in pencil and water colour, contemporary cloth-backed marbled boards, Includes architectural and engineering studies and a number of ironwork and implement (domestic and agricultural) designs. German-born Weissenborn (1898-1982) spent the first half of his life in Leipzig and the second in London. He was forced to flee Germany in 1939. Unlike many of his fellow refugees, he never lost his sense of German heritage. After conscription into service in World War I he returned home with diaries and sketchbooks and enrolled at the world-famous Leipzig Academy of Graphic and Book Arts, studying art, typography, and printmaking. Artistic success came early, and soon he moved up into the staff, becoming one of the Academy's youngest professors. When the Nazis took power, he lost his post for marrying a Jewish woman and was forced to leave Germany. In Britain, he struggled to find work, and was interned for six months on the Isle of Man in 1940. On release he embarked on a new phase in his career as printmaker, teacher, and publisher. Weissenborn was among a number of German émigré artists who had a unique opportunity to contribute to the British art world through their creativity, craftsmanship, and innovation. Fine in slipcase. A superb archive of sketches. [ref: 2386] £2000

78. WILLIAMSON, HENRY. **TARKA THE OTTER. HIS JOYFUL WATER LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS.**

London, Putnam 1927.

First trade edition; 8vo; original cloth boards and dust jacket, with woodcut design by Hester Sainsbury. With an introduction by the Hon. Sir John Fortescue. Williamson's classic novel for which he was awarded the Hawthornden Prize in 1928. Fine, in a near fine dust jacket. Preserved in a specially made slip case.

[ref: 2536] £625

79. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE & DEATH IN THE COUNTRY OF THE TWO RIVERS.**

London & New York Putnam's & Sons. 1927.

Limited edition; 8vo; original quarter brown morocco; gold-stamped leather label to spine; top edge gilt, others untrimmed. The large-paper issue, limited to 1,100 copies. Very good, some slight fading to the boards and a little spotting to the extremities and edge of text block.

[ref: 2530] £200

80. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS.**

London, Privately Printed for Subscribers at the Chiswick Press. 1927.

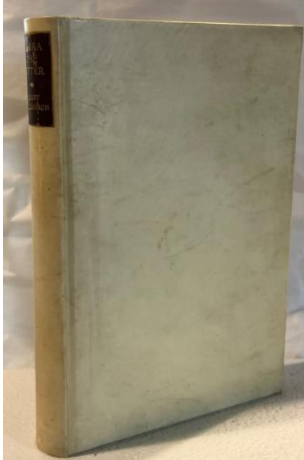
Limited edition; 8vo; original vellum; top edge gilt, others uncut, morocco label to spine. Number 2 of 100 copies, marked the author's copy and signed by Henry Williamson, with his owl device, further inscribed 'for his son, grandson, great-grandson, et seq. as an heirloom. Or I'll haunt the one as sells 'm !! 8 August 1927', with further hand written note from his son Richard below stating he was given the book on the 21st August 1972 at Ox Cross. Pasted to the end papers at front and back are maps. To the front end paper "The Estuary of the Two Rivers" and to the rear "The Last Hunt". These maps, designed by Thomas A. Falcon were intended to be used as end papers for this edition but were dropped at the last minute by the book designer from Putnam's who considered them to be too heavy and out of proportion to the design of the book. Williamson himself liked the maps enough to

place them in his own copy. Although Williamson's reputation as a writer was affected by his support for Oswald Mosley, Tarka has continued to be an influential work. American writer and environmental campaigner Rachel Carson wrote that Williamson's work had "deeply influenced" her and said that Tarka the Otter and Salar the Salmon would be two of three books she might take to a desert island. Ted Hughes, who became friends with Williamson, repeatedly cited reading the book as an important experience for him. As well as being an inspiration for nature writers, Tarka is now viewed as an allegory of war. Anne Williamson his daughter in law writes: "Surely when Henry Williamson first experienced the activity of otter-hunting he must in his own mind have immediately equated it to his recent traumatic experiences of the Great War. Without doubt, he could not have written Tarka with such intensity if he had not endured the experience of attack and counter-attack in battle". [ref: 2529] £8000

81. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS:** *London Privately Printed for Subscribers at the Chiswick Press. 1927.*

Limited edition; 8vo; original vellum; top edge gilt, others uncut, morocco label to spine. Number 3 of 100 copies, signed by Henry Williamson, with his owl device, 'for G.E. Williamson'. G.E. Williamson was the author's mother. Williamson's sales list shows that the first copy was presented to John Fortescue, who wrote the introduction, the second Williamson reserved for himself, the third was bought by his mother. Williamson didn't have a close relationship with his mother, although he did use his parents troubled marriage for the basis of the first volume of *The Chronicle of Ancient Sunlight*. Williamson's reputation as a writer was affected by his support for Oswald Mosley, Tarka has continued to be an influential work. American writer and environmental campaigner Rachel Carson wrote that Williamson's work had "deeply influenced" her and said that Tarka the Otter and Salar the Salmon would be two of three books she might take to a desert island. Ted Hughes, who became friends with Williamson, repeatedly cited reading the book as an

important experience for him. As well as being an inspiration for nature writers, Tarka is now viewed as an allegory of war. Anne Williamson his daughter in law writes: "Surely when Henry Williamson first experienced the activity of otter-hunting he must in his own mind have immediately equated it to his recent traumatic experiences of the Great War. Without doubt, he could not have written Tarka with such intensity if he had not endured the experience of attack and counter-attack in battle". [ref: 2531]
£4000



2531

2533

82. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS.** *London, Privately Printed for Subscribers at the Chiswick Press. 1927.*

Limited edition; 8vo; contemporary half vellum top edge gilt, others uncut, morocco label to spine. Number 76 of 100 copies, signed by Henry Williamson, with his owl device, further inscribed on the front free end paper 'Charles Robert Hibbert Esq. with affectionate regard from Henry Williamson Christmas 1927.' Hibbert was Williamson's father-in-law and this copy seems to have been uniquely bound for him, with this half vellum and entitled 'Cheriton Edition' to the morocco label. In order to obtain information about otters Williamson took to following the local hunt, the Cheriton Otter Hounds, who hunted otters along the Rivers Taw and Torridge. Williamson met his future father in law on one of these otter-hunting expeditions, when they discovered their mutual love of the writer Richard Jefferies. Charles Hibbert was one of the hunt officials and he appears with his daughter as a character in Tarka. Although Williamson's reputation as a writer was affected by his support for Oswald Mosley, Tarka has continued to be an influential work. American writer and environmental campaigner Rachel Carson wrote that Williamson's work had "deeply influenced" her and said that Tarka the Otter and Salar the Salmon would be two of three books she might take to a desert island. Ted Hughes, who became friends with Williamson, repeatedly cited reading the book as an important experience for him. As well as being an inspiration for nature writers, Tarka is now viewed as an allegory of war. Anne Williamson his daughter in law writes: "Surely when Henry Williamson first experienced the activity of otter-hunting he must in his own mind have immediately equated it to his recent traumatic experiences of the Great War. Without doubt, he could not have written Tarka with such intensity if he had not endured the experience of attack and counter-attack in battle".
[ref: 2532] £4000

83. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS: FIRST AND SECOND REVISED PROOF COPIES.** *Georgeham, No Publisher. 1927.*

The first and second revised proof copies of *Tarka the Otter*; 8vo; the pair uniformly bound in contemporary blue half crushed morocco, spines lettered in gilt. Both volumes have original water colour designs to the boards, the first has a re-curing pattern of otters, leaves and a bridge, the second has a painting of a single otter to front and back board. The first proof has numerous marginalia and amendments in blue ink in the author's hand, intermittently stamped 'this marked proof to be returned'. The first word has been changed from "Twilight" to "Dimmity". Both Sir John Fortescue and T. E. Lawrence thought 'dimmity' a little precious but Williamson retained it for the first edition. The second proof has a title page supplied in green ink by Williamson and notes to the first page, including the statement that this page is probably the worst page in the work. Although Williamson's reputation as a writer was affected by his support for Oswald Mosley, *Tarka* has continued to be an influential work. American writer and environmental campaigner Rachel Carson wrote that Williamson's work had "deeply influenced" her and said that *Tarka the Otter* and *Salar the Salmon* would be two of three books she might take to a desert island. Ted Hughes, who became friends with Williamson, repeatedly cited reading the book as an important experience for him. As well as being an inspiration for nature writers, *Tarka* is now viewed as an allegory of war. Anne Williamson his daughter in law writes: "Surely when Henry Williamson first experienced the activity of otter-hunting he must in his own mind have immediately equated it to his recent traumatic experiences of the Great War. Without doubt, he could not have written *Tarka* with such intensity if he had not endured the experience of attack and counter-attack in battle". Despite inquiries with the Henry Williamson Society I have been unable to establish the artist who illustrated the boards.

[ref: 2533] £7500

84. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS: PROSPECTUS FOR THE FIRST LIMITED EDITION OF 100 COPIES.** *No Place, No Publisher. [1927].*

Single leaf folded in half to make four pages; 245mm by 160mm. Henry Williamson, despite his extreme impecunious status, decided to have a special de luxe limited edition of his book to be sold by private subscription. He concerned himself very closely with the details and was personally responsible for selling the copies. He had a prospectus printed which he sent out to as many people (friends, acquaintances, etc) as he could think of. This used up an enormous amount of time and nervous energy. (Henry Williamson Society). Fine, a little creased to the top edge.
[ref: 2543] £100

85. WILLIAMSON, HENRY. **TARKA THE OTTER: HIS JOYFUL WATER-LIFE AND DEATH IN THE COUNTRY OF THE TWO RIVERS: TYPED LETTER SIGNED.**

Georgham, North Devon, No Publisher. 1927.

Two page typed signed letter to K. Poland. Henry Williamson despite his extreme impecunious status, decided to have a special de luxe limited edition of his book to be sold by private subscription. He concerned himself very closely with the details and was personally responsible for selling the copies. He had a prospectus printed which he sent out to as many people (friends, acquaintances, etc) as he could think of. This used up an enormous amount of time and nervous energy. Sales were not as Williamson expected and Putnam's the publishers wanted them all sold before they produced the trade edition. Constant Huntington from the publishers urged Williamson to send out a reminder letter to those who had not yet bought. (Henry Williamson Society). Fine, folded for posting.
[ref: 2544] £100

86. WILLIAMSON, HENRY [PUBLISHED ANONYMOUSLY]. **THE GOLD FALCON OR THE HAGGARD OF LOVE: BEING THE ADVENTURES OF MANFRED, AIRMAN AND POET OF THE WORLD WAR, AND LATER, HUSBAND AND FATHER, IN SEARCH OF FREEDOM AND PERSONAL SUNRISE, IN THE CITY OF NEW YORK, AND OF THE CONSUMMATION OF HIS LIFE.** *No Place, Printed for the Author.* 1933.

First edition; special issue, with printed dedication; 8vo; original vellum, goldstamped on front and spine, top edge gilt, others untrimmed. This copy is dedication to ILW (Ida Letitia Williamson - the author's first wife), 'most magnanimous and natural of women whose essence is in the character of Ann'. The Gold Falcon caused a great furore when it was first published, for various reasons, and especially in America. Published anonymously, speculation about the author's identity was rife, and many leading critics made claims/guesses as to whom that was. While it became an open secret quickly enough, Williamson did not acknowledge it until the 1947 edition. The Gold Falcon tells the story of Manfred Fiennes-Carew-Manfred, VC, DSO, heir to his grandfather, Lord Cloudesley. Manfred, World War flying ace hero, war poet, and war-neurotic, outwardly established and successful but inwardly in turmoil, flees to America to escape from himself, his pregnant wife and family, his own fame as a writer, his memories of war, and an abortive love affair with a young German girl, to seek a new life and a new love. The story is based on a visit made by Williamson to America in 1930-31, with an almost equal mix of reality and fictional content. It gives a detailed picture of literary New York. Williamson met Barbara Sincere who worked at Duttons and had a brief affair with her, the character of Barbara Faithful is a thinly disguised portrait of her. Her letter ending the relationship appears in full in The Golden Falcon, with the author's reply. As a result of the rebuff Williamson immediately sent for his wife. Only three copies of this book are known with the printed dedication; to T.E. Lawrence, John Heygate and this current copy. In his bibliography, Hugoe Matthews suggests there was a total of five copies with dedications. A near fine copy, with a clipping of an RFC officer pasted to verso of the half title.

[ref: 2534] £2750

87. WILSON, HAROLD. **PHOTOGRAPH ALBUM OF WILSON'S VISIT TO THE BRITISH INDUSTRIAL EXHIBITION IN MOSCOW 1966.** *London. Publicity Industrial & Commercial Photos Ltd. 1966.* Photograph album of Wilson's visit to the British Industrial Exhibition in Moscow, 48 black and white photographs, all laid down; cloth covered album 4to. Loosely enclosed is a typed letter from the exhibition organisers sending Wilson this album. Photographs 190 x 235mm. Fine.
[ref: 2517] £200

88. WOMEN'S SUFFRAGE. **SUFFRAGE TRIAL 1909: THE CURTIS BENNETT PAPERS.** *Various Addresses, No publisher. May 1913.* A collection of 57 letters and postcards to Sir Henry Curtis Bennett from family, friends and members of the public; 4to and 8vo. The correspondence congratulates him on his imminent knighthood and his promotion to Chief Metropolitan Magistrate, showing support after the "...recent dastardly & diabolic attempt on your life..." and concerns for his safety ("...do be careful of all letters, parcels & visitors to your house..."), all speaking in the strongest terms against the "vile" and devilish suffragettes ("evil... hysterical maniacs... Let all militants 'starve' themselves..."), supporting his strong stance ("...more power to your elbow...") and suggesting ways he can deal with them ("...the glory of a woman is her hair, if she won't keep quiet cut it off. You would soon put a stop to all this violence..."), several from women ("... I am heartily ashamed of my own sex... if I thought that my little girl (aged 9 months) would grow up like one of these, I would rather lay her to rest, at once... I grant that women should have the vote but they are hindering the good of the Cause..."), one letter from a maid giving the names of suffragettes hiding from the police ("...they are hiding Miss Lillian Linton... I will come forward for the Truth if necessary...") Also included is a copy of the order of service for Curtis Bennett's burial service on 6 June 1913. On 21 October 1908, at Bow Street Magistrates Court Sir Henry Curtis Bennett (1846-1913) tried Emmeline and Christabel Pankhurst and Flora Drummond for inciting a breach of the peace

by circulating a handbill during a demonstration in Trafalgar Square on 13 October urging their WSPU supporters to "rush" the House of Commons. After a four-day trial, all three were found guilty and sentenced to three months imprisonment. After that he was a marked man. As well as a failed parcel-bomb attempt, he survived another assassination attempt when two suffragettes attempted to push him over the cliffs at Margate after he convicted several suffragettes following a window-smashing raid on the West End, necessitating constant protection from officers of Scotland Yard. The issue of female suffrage was part of a much wider debate on the equality of the sexes at this time and serves to demonstrate the widespread public feeling against suffragism in general. What is particularly evident here, however, is their distaste for the militant tactics of the suffragette wing of the movement, whose extreme behaviour certainly isolated many supporters of female suffrage, such as the suffragist leader Millicent Fawcett, who believed that votes for women would and should be achieved by peaceful means. To them, these women are "savages", "horrible female miscreants", "misguided" and "villainous", displaying "very un-English" uncivilised behaviour. They are diabolical "female fiends" and clearly mad ("militancy is another word for insanity"). One correspondent, the architect of Buckingham Palace, Sir Aston Webb, writes of "...the evil machinations of these disgraceful suffragists...". The women correspondents write just as vociferously as the men. There are several letters from women who are ashamed of their sex - one self-proclaimed "septuagenarian spinster" suggests flogging, another "peaceable quiet woman" suggests deportation to the remote island of Staffa in the north of Scotland.

[ref: 2469] £6000

89. WOMEN'S SUFFRAGE. **THE TRIAL OF THE SUFFRAGETTE LEADERS.** *Strand, London, The Woman's Press.* [October 1908]. First edition; 8vo; original illustrated printed wrappers with photographic illustration depicting "Inspector Jarvis reading the Warrant"; 48pp; portrait of Emmeline Pankhurst. Together with a sheet of draft notes by the magistrate, Curtis Bennett, possibly for the summing up in the trial, with deletions and amendments, 2 pages, on embossed 'Police Court Bow Street' paper. A scarce

pamphlet containing a full account of the 1908 trial of Emmeline and Christabel Pankhurst, and Flora Drummond, which took place on October 14th to 24th. It includes statements from those involved (beginning with a long speech by Christabel Pankhurst), the evidence of the witnesses, Christabel's cross-examination of David Lloyd George, and the final summing up and sentencing by the Magistrate, Curtis Bennett. His notes indicate he was in no doubt that the handbill published by the Women's Social and Political Union had served to incite large crowds "to assemble in public to commit a "wrongful and illegal act" by 'rushing' the House of Commons, thus causing breach of the peace. Very good some soiling, chip to edge of lower cover and foot of spine.
[ref: 2470] £6000

90. OMEN'S SUFFRAGE: PANKHURST, SYLVIA. **THE LIFE OF EMMELINE PANKHURST: THE SUFFRAGETTE STRUGGLE FOR WOMEN'S CITIZENSHIP.** *London, T. Werner Laurie. 1935.* First edition; 8vo; original green cloth and dust jacket. An intimate and personal biography of the great militant leader of the struggle for Women's Votes written by her daughter who was herself an active lieutenant in the Movement. In 1999, Emmeline Pankhurst was named by Time magazine as one of the 100 Most Important People of the 20th Century, stating, "she shaped an idea of women for our time; she shook society into a new pattern from which there could be no going back." A very good copy in a good dust jacket with a number of tears and slight loss to top of spine and rear panel. A scarce book, rare in the dust jacket.
[ref: 2353] £800

91. WORLD WAR ONE. **WAR LOSS VALUATIONS MANUSCRIPT LEDGER FOR C. H. RUGG & CO.** *No Place, No Publisher, 1917.* A manuscript ledger; small folio; original vellum boards, with hand written titles to front cover and spine.. The entries are dated from 20th March 1917 to 26th July 1918. During the First World War C. H. Rugg & Co was the exclusive broker for the UK shipbuilding industry and acted as honorary broker to the Admiralty. In the War, the merchant service suffered heavy losses from German U-boat attacks. A policy of unrestricted warfare meant that merchant seafarers were at great risk. The tonnage lost

to U-boats was around 7,759,090 tons, and 14,661 merchant seaman were killed. The ledger has over 200 hand written entries of ships lost while on war service. The entries record details of ships lost with details of valuations and the settlement paid to the owners. Entry No. 41 was for SS Rio Colorado, on 22 March 1917 the ship detonated a mine laid by the submarine SMU UC-50. The steamer had just reached the Tyne having crossed the Atlantic, on passage from Montevideo for Newcastle and had been approaching the mouth of the Tyne with her cargo of wheat, when she struck the mine amidships, blasting a hole in the side of the hull. Sea conditions were extremely rough at the time and she foundered in just 40 minutes. The chief officer, boatswain and two seamen drowned, whilst three firemen and the second engineer were lost and also presumed drowned. The unfortunate captain drowned while attempting to swim to safety. The ship was valued by Rugg & Co at £78,00 and eventually a settlement of £82,500 was paid to the owners Wm Petersen and Co. of London. The offices of C.H. Rugg & Co in the Baltic Exchange were completely destroyed along with files going back 100 years by an IRA bomb on 10 April 1992. The one-ton bomb killed three people and wounded 91 others. Given the loss of the companies records this must be a rare survival and is a fascinating historical document. The boards are worn and dusty with use.

[ref: 2443] £500

92. WORLD WAR ONE: EDWARD VIII. DRAFT OF A SPEECH MADE BY THE THEN PRINCE OF WALES AT A DINNER IN HONOUR OF MARSHAL FOCH. [London] No Publisher. July 1919.

An autograph manuscript, unsigned, four pages, 4to and slightly smaller. The boldly penned holograph manuscript, with a number of corrections, is the draft of a speech made by the Prince of Wales at a dinner in honour of Marshal Foch at the end of World War One and states, in part, "This is an occasion of such unique & historical interest that I find it very difficult to address such a so distinguished an assembly. It is indeed a great honour for me to be presiding here this evening & that it should fall to my lot to propose such a wonderful toast; it is almost impossible for me to find adequate words.....to welcome so many famous allied commanders.....At this dinner are gathered together, comrades in

arms drawn from many nations.....who have been engaged in a long & desperate (sic) struggle against the most powerful military combination that the World has ever known & who have emerged from the struggle completely victorious.....France & Paris have already celebrated peace & our overwhelming victory; the other allied nations & their capitals will doubtless do the same. But just now we are celebrating it all in the British & London way & I feel that yesterdays triumphal pageant was a brilliant success. We feel that it represented the great war, that it represented victory in every sense of the word & that no one who was present could fail to carry away but the proudest & most inspiring memories which will last a life time.....To me as one of the younger generation these memories will be particularly vivid as during my periods of active service in several theatres of war I often had the privilege (sic) & good fortune of being closely associated with many of our allied armies army corps divisions & even regiments.....It is obvious that this last greatest of world struggles has broken all records from every point of view but I would venture to point out that never before has so large a number of allies been fighting & working together.....Now that the great war is over & the powerful enemies that have so long disturbed the peace of the World & menaced our freedom are finally overthrown & subdued we all rejoice to welcome here those who have shared with us the perils & sufferings of the trying & strenuous campaign & who now share with us the joy of our victory. Representative of every allied power are present this evening but there is one power whose representative has occupied a unique position. In Marshall (sic) Foch we salute the great captain.....His position as a Supreme C. in C. has no comparison in history either from the point of view of power or responsibility. In this position he has revealed a genius (sic) for war equal to the greatness of his task & the magnitude of his difficulties'. Together with a further selection of holograph notes, unsigned, four pages, oblong 4to and 8vo, n.p. (London), n.d. (July 1919), being the Prince's briefer manuscript notes prepared in composing his speech, with various corrections and the different sections each marked with an ink and blue indelible pencil line, the notes concluding with a passage in French, 'C'est pour moi un tres grand honneur et tres grande joie de vous acceullir ici au nom du Roi et de boire a la sante des

grandes nations allies dont vous etes les representants distingues
Je n'ai qu'une pensée ce soir "vive nos braves allies" and his Toast
to Foch, "The Commanders & representatives of the armies forces
of our allies coupled with the name of Marshall (sic) Foch".
Ferdinand Foch (1851-1929) French Marshal, a General and
military theorist who served as the Supreme Allied Commander
from March 1918. The 'triumphal pageant' which the Prince of
Wales describes as having taken place the day before in the
present manuscript was undoubtedly the Victory Parade Peace
Day held in London on 19th July 1919. Although fighting on the
Western Front had ceased in November 1918, peace negotiations
would continue for many months and the Treaty of Versailles was
not signed until June 1919. When negotiations were reaching their
conclusion and a 'proper peace' was within sight, a peace
committee was founded to decide how Great Britain would
publicly mark the end of World War One and acknowledge the
widespread feelings of jubilation within the country. With a Bank
Holiday having been agreed upon, on the morning of the 19th
July thousands of people gathered in London to participate in a
spectacle, the likes of which had not been witnessed before.
Almost 15,000 troops participated in the victory parade which
was led by the Allied commanders Douglas Haig (British
Commander-in-Chief), John Pershing (Head of the United States
Expeditionary Force) and Ferdinand Foch (Allied Supreme
Commander). The latter received the honour of being created a
Field Marshal in the British Army on the same day and, on 20th
July 1919, was the guest of honour at a dinner for the British and
Allied Commanders and their staffs at the Carlton Hotel. It was at
this dinner, attended by around 400 people, that the Prince
delivered his speech. It was published in The Times on 21st July
1919. A rare manuscript, a few slight stains and minor age wear
to the preparatory notes, the manuscript speech.
[ref: 2452] £1300

93. WORLD WAR ONE: EDWARD VIII; LEBRUN, ALBERT.
**THE UNVEILING OF THE THIEPVAL MEMORIAL TO THE BATTLE OF
THE SOMME.** *No Place, No Publisher. 1st August 1932.*
Photograph by F.W. Patrick of the British Legion, 21cm by 16cm
in mount 33cm by 21cm. Thiepval 1st August 1932. Signed on

the mount, showing the Prince and the French President at the unveiling of the Thiepval Memorial. Inscribed under the image “HRH the Prince of Wales introducing Col. John Brown to Monsieur Lebrun President of the French Republic” above their signatures, also signed by John Brown. The Thiepval Memorial is inscribed with the names of 72337 missing British and South African soldiers who died in the Battle of The Somme. Designed by Edwin Lutyens it has been described as the “greatest British work of monumental architecture of the C20th. From the family of John Brown. He started in the territorial army in 1901 and retired in 1941 as Director General Territorial Army. In 1932 he was Colonel and Commander of the 162nd Infantry Brigade on Chairman of the Board of the British Legion.
[ref: 2465] £1500

94. WORLD WAR ONE: JOHN BOSTOCK RN. **A**
COMPREHENSIVE ARCHIVE OF LETTERS AND PHOTOGRAPHS: THE
WAR AT SEA, JANUARY 1914 TO AUGUST 1921. *No Place, No*
Publisher. 1914-1921.

Two extensive albums of letters, photographs and documents, a unique archive from Cadet and later Midshipman and Acting Lieutenant John Bostock R.N. The 270 manuscript letters cover his service as a cadet in the training cruiser HMS Cornwall during her cruises to the Mediterranean and in Home and Norwegian waters (January - July 1914); as a midshipman in HMS Cornwall during her deployment in the South Atlantic on patrol and shipping examination duties following the outbreak of war, including a full account of his ship's part in the sinking of the German cruiser Leipzig in the Battle of the Falkland Islands (August 1914 - January 1915); as a midshipman in HMS Warspite (5th Battle Squadron, Grand Fleet) including a long description of his experiences at the Battle of Jutland (June 1915 - June 1916); as a junior officer in HMS Medway (13th Destroyer Flotilla, Grand Fleet) including an account of the Heligoland Bight action of 17 November 1917 and of Armistice day celebrations (November 1917 - November 1918); and as a Lieutenant in the Mediterranean Fleet battleship HMS Ajax, with particular reference to her participation in the evacuation of White Russian forces and refugees from ports in the Black Sea and to the

activities of the Nationalists in Turkey (January 1920 - January 1921). The description of the Battle of Jutland is particularly graphic. Warspite was hit fifteen times during the battle and he describes his part in rescuing sailors from a burning turret including warrant officer Walter Yeo, who became one of the first men to receive facial reconstruction via plastic surgery. A copy of these letters is held by the Imperial War Museum Department of Documents and were used by Peter Hart and Nigel Steel's book published in 2007, *Jutland 1916: Death in the Grey Wastes*. Bostock served again in the Second World War and among the documents is an invitation to a Royal Garden Party in 1950. [ref: 2445] £2000

95. WORLD WAR ONE: KURZWEG, GEORG. **EIGHT ORIGINAL DRAWINGS CREATED IN FRENCH PRISONER OF WAR CAMP.** *No Place, No Publisher. 1915-1918.* Eight original drawings (five in pen and ink and three in pencil) and one hand-drawn postcard (postmarked 1 June 1915). Together with a sketchbook containing some superb pencil exercises done while Kurzweg was still at school. All contained within a contemporary cloth portfolio. The drawings are mostly dated 1916, either Toulouse or Villeneuve; the portfolio is marked as 'a memento of my time as a prisoner, 1915-16'. The drawings depict the life of a soldier and prisoner: cleaning the communication trenches ('we did this for a fortnight' 1915); portraits of comrades (Anton Gussner, 'who made me coffee; the teacher Rosner, 'drawn by candlelight 1917'); queuing for food in the camp; a soldier writing at a desk; a political caricature; 'Hans Meyer studying'; a soldier repairing his uniform (this in colour). The latter two were subsequently published in the charity publication *Deutsche Kriegsgefangenenkunst* (Bern, 1918); two copies are included here with the drawings. [ref: 2276] £1000

96. WORLD WAR ONE: PRIVATE LATER ACTING SERGEANT WALTER KEEBLE. **SIGNED HAND WRITTEN: THE FIRST DAY OF THE SOMME.** *No Place, No Publisher. 1916.* Autograph signed letter; two pages on Northampton General Hospital head note paper, dated 12th July 1916. Together with

photographs of Keeble and his wife and a small number of documents including Demobilization Certificate. 62033 Private later Acting Sergeant Walter Keeble 2nd Battalion Middlesex Regiment went over the top on July the 1st 1916, taking part in perhaps the worst days action ever undertaken by the British Army. Advancing over Mash Valley near Owilliers he was caught between two German lines, wounded on the 2nd he is left lying out with no food and little water until his rescue on the 7th. His account contained in what appears to be an uncensored letter to his wife describes his experiences "No food or water only rain water that I caught in my helmet" "The best bit of luck was I had no rifle or else I should not have been here now". "I think my poor old Batt. was wiped out" In fact the 2nd Battalion had around 650 casualties on the 1st July 1916. Together with small framed photographs of Walter, contemporary group postcard photo of his unit, note to him from a Lieutenant J.Kenneth Grayson and a photographic medallion with a small colour tinted photograph him in uniform and his wife on the reverse. The photograph of him and his wife, probably taken towards the end of the war shows her wearing the medallion. Surely an almost unique record of endurance, particularly unusual in being recorded first hand just a week later. All items contained in a specially made archive box.

[ref: 2232] £2000

97. WORLD WAR ONE: ROYAL FLYING CORPS. **ARCHIVE OF WILFRED TAYLOR 1916-1918.** *No Place, No Publisher. 1916-1918.*

Two small notebooks, seven drawings and four period photographs of Air Mechanic Wilfred Taylor. Taylor joined the Royal Flying Corps (RFC) in 1916. The first notebook is titled W Taylor Royal Flying Corps. 1916. 43296 and contains notes of Cable Splicing and 19 annotated pencil drawings of contemporary British, French and German aircraft. Each aircraft is named with the engine type and its HP rating. The second notebook dated 1918 and is titled Royal Air Force. The quality of the 16 drawings has improved markedly from the first volume. The aircraft are similarly annotated. A particularly appealing image illustrates a Martinsyde Scout seen in flight over a pastoral

landscape. The photographs include a full length vintage portrait of Taylor. Collections of the pre-history of the RAF are rare.
[ref: 2244] £1500

98. WORLD WAR TWO: PRISONER OF WAR MAGAZINES.
TOUCHSTONE, NO. 1-15 (COMPLETE). *Eichstätt, Oflag VIIB, Germany. No Publisher. 1943-1945.*

Touchstone, No. 1-15, Autumn 1943 to March 1945, with numerous illustrations, original stapled wrappers. Together with a four page programme for a prison pantomime. A complete set of a prisoner of war magazine, one of the contributors was A.N.L. Munby, the noted bibliophile, author and librarian of King's College, Cambridge. His writings appeared in five issues, and include his first known ghost story, 'The Four-Poster' (issue 12). Issue 9 is inscribed to "Malcom Fry with the editor's compliments." Fry was a contributor of illustrations to the magazine, including "A linocut" (issue 2) and "Eichstätt from the East" (issue 5), and "Two Camp Scenes" (issue 7). He was also the stage director of the Christmas pantomime performance of Shakespeare's *The Comedy of Errors* (1944). A fine set, a little light staining to one or two copies.

[ref: 2516] £2750