

# CHELSEA RARE BOOK FAIR: HIGHLIGHTS 2023, STAND 40



Item 24

## **BLACKWELL'S RARE BOOKS**

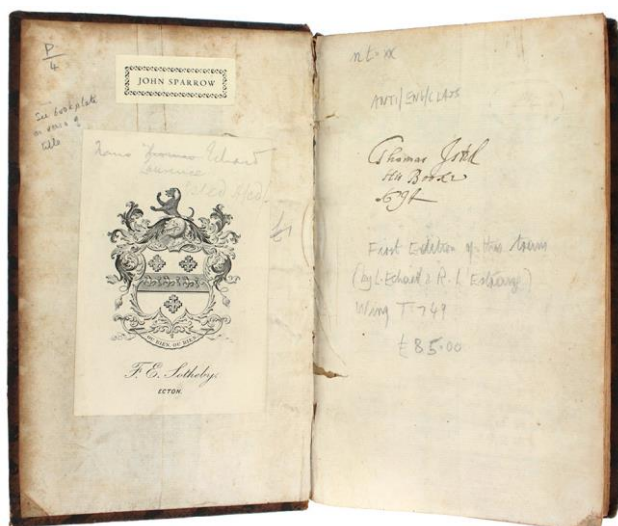
48-51 Broad Street, Oxford, OX1 3BQ, UK  
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## JOHN SPARROW'S COPY

**1. Terence. Comedies.** Made English. With his Life; And some Remarks at the End. By Several Hands. A. Swall and T. Childe, 1694, each of the 6 plays with separate title-page, damp spotting, particularly to initial and final leaves, endpaper with contemporary ownership inscription, 'Thomas Isted / His Booke / 1694', with armorial bookplate of Isted (Middle Temple) pasted to verso of title-page, pastedown with armorial bookplate of F.E. Sotheby, Ecton, and John Sparrow's neat ownership label, pp. [ii], xxix, [v], 324, 8vo, contemporary panelled calf, with blind roll-tooled borders and fleurons at panel corners, two fleurons on rear board deeply impressed, spine with raised bands and remnants of gilt-lettered label, head and foot worn, hinges slightly cracked, ink spot to fore-edge, good (ESTC R30657, Lowndes IX, 2505) **£475**  
*Six plays are featured here, namely, The Fair Andrian, The Eunuch, the Self-Tormenter, The Bothers, The Tricks of Phormio and The Mother-In-Law, the translators including Laurence Echard and Sir Roger L'Estrange, with a Preface, a short Life of Terence and Remarks on the plays in conclusion.*

*The provenance is particularly pleasing: the original owner of the book, Thomas Isted, alumnus of University College, Oxford, member of Middle Temple and called to the Bar in 1702 (proposed by Samuel Pepys and Sir Hans Sloane), purchased Ecton Hall in 1712, the property remaining in the family until 1881 when it passed by marriage to the Sotheby family, represented in the bookplate present here by Major-General Frederick Edward Sotheby.*

*John Sparrow, alumnus of New College, Warden of All Souls and also member of Middle Temple, was the most famous Oxford bookman of the 20th century, influencing a generation of collectors.*



**2. Astle (Thomas) The Origin and Progress of Writing.** As well hieroglyphic as elementary, illustrated by engravings taken from marbles, manuscripts and charters, ancient and modern: Also, some account of the origin and progress of printing. By Thomas Astle, Esq. F.R.S. F.S.A. and Keeper of the Records in the Tower of London. London: Printed for the author [by J. Nichols], 1784 FIRST EDITION, occasional very faint foxing, woodcut portrait tailpiece of Gutenberg at end of Introduction, six tables in the text, 31 plates, of which four are printed on both sides (one in red, two in brown on verso), nine folding and seven partially hand-coloured, some light offsetting, pp. vii, xxv, 235 + 31 Plates, 4to, later calf, double fillet borders and corner leaf tools in blind to both panels, some surface abrasions, spine gilt lettered, red lettering piece, five raised bands hatched in blind with double fillet borders, small central lozenge tools in blind to empty compartments, spine rubbed with some surface loss, lower hinge rubbed with 5cm crack at foot but firm, all edges red, marbled endpapers, Walker & Son binders ticket and small modern bookplate (of the antiquarian bookseller Peter Stewart Young of Tillingham) to front pastedown, very good (Lowndes I, 82; Alston III.850; ESTC T131273) **£750**

Regarded by William Lowndes as the 'completest work on the subject of writing extant in this or any other language', *The Origin and Progress of Writing* was considered 'an authoritative source for the history of writing well into the nineteenth century, and was last reprinted in 1876' (ODNB). Drawing from Astle's own extensive collection, the fine facsimile engravings were produced by Benjamin Thomas Pouncy, a draughtsman and engraver better known for his landscapes and topographical watercolours but whose work here is considered 'of exceptional quality' (ODNB).

As described by Horace Walpole, 'In the paper office, there is a wight, called Thomas Astle, who lives like moths on old parchments' (letter to Rev. William Mason, Dec 21 1775 (*Walpole's Correspondence*, Yale Edition, 28.238)). Astle (1735–1803) was an archivist, antiquary, a noted collector of books and manuscripts, and a fellow of both the Society of Antiquaries and the Royal Society.

In 1763 George Grenville, then prime minister and chancellor of the exchequer, nominated Astle alongside Sir Joseph Aylofffe and A. C. Ducarel to report on the public records held in the state paper office, which lead to a standing commission to superintend the materials held therein, and a similar commission to the same in the augmentation office. Subsequently, Astle was consulted by the House of Lords in regarding the publication of ancient parliamentary records, which resulted in the Lords' decision to publish the rolls of parliament - a slow undertaking, the six volumes of *Rotuli parliamentorum, ut et petitiones, et placita in parlamento* [1278–1503] finally achieving publication in 1783, the same year that Astle was appointed Keeper of the Records.

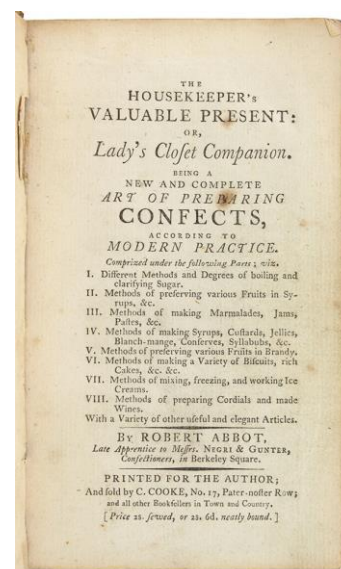
Astle amassed an outstanding private collection of of charters, manuscripts and facsimiles as well as printed books, incorporating the collection of his father-in-law, the historian and clergyman Philip Morant, following Morant's death in 1770. On Astle's death, his manuscripts were offered to George Grenville, first Marquess of Buckingham and son of Astle's former employer, for the nominal sum of £500, thus forming the basis of the Stowe manuscripts collection now held by the British Library.

**3. Abbot (Robert) *The Housekeeper's Valuable Present: Or Lady's Closet Companion.*** Being a New and Complete Art of Preparing Confects, according to Modern Practice. Printed for the Author; And sold by C. Cooke, c. 1790, FIRST EDITION, several wood-engraved floral tail-pieces, initial leaves with a few spots, front free endpaper, with medicinal recipe in contemporary hand, loose, pp. [ii], xii, 13-100, 12mo in 6s, contemporary sheep, backstrip gilt-ruled, rudimentary repair at head and foot of spine, joints cracked but just holding, upper board with a little surface loss, rear board with spot of red wax, edges rubbed, good [Cagle 528; Maclean p.1; Oxford p.126; Simon BG 1] **£2,500**

The renowned 'Pot and Pineapple', 7 Berkeley Square, opened in 1757 by Domenico Negri, James Gunter becoming a partner in 1784, was a hotbed of confectionery talent, six of the confectioners who were trained here, including Robert Abbot, contributing notable cookbooks to this burgeoning field. The section on the establishment's most famous offering, ice cream, opens with instructions on freezing, using the traditional method of churning and scraping in a freezing pot encased in ice and salt, and continues with ice recipes including barberry, coffee and cedraty (citron). Further sections feature preserving fruit such as angelica, medlars and green limes, making wine - Damoscene, cowslip, birch etc., biscuits and cakes, notably Italian 'maccaroons', Yarmouth cakes and Champaign biscuits, the sweetmeats including orange 'prawlins', marshmallows, Strasbourgh paste and candied eringo (sea holly) root, which involves simmering the roots three times a day for three days before dipping them in 'blown' sugar.

The manuscript recipe on the front free endpaper advises 'Compound Tintare of Allow's [i.e. aloë] one teaspoonful to be taken 3 times a day in watter as sure cure for consumption if taken in time'.

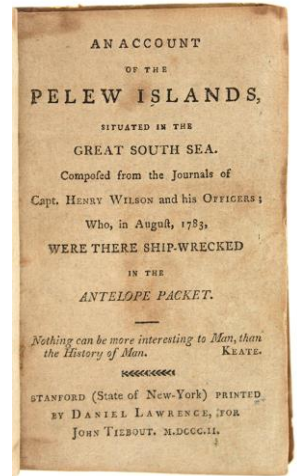
Rare in commerce, and institutionally scarce in the UK (not Cambridge or Bodleian).



4. [Keate (George)] *An Account of the Pelew Islands*, Situated in the Great South Sea. Composed from the Journals of Capt. Henry Wilson and his Officers; Who, in August, 1783, were there Ship-Wrecked in the Antelope Packet. Stanford, NY: Printed by Daniel Lawrence, for John Tiebout, 1802, the paper a little toned throughout with brown patches encroaching at top corner & leading edge occasionally, a handful of leaves dog-eared, pp. 131, iv (Contents), 12mo, contemporary quarter sheep with buff boards, a little worn with some light marks, pencilled ownership inscription of 'Mary L Lacy' to flyleaf, paper repair to fore-margin of same, in a red cloth dropback box, good **£500**

*The Antelope was a packet ship of the East India Company, wrecked on its maiden voyage on rocks near the Pelew Islands in Oceania, in August 1783. Once ashore, the crew used the timbers of the wreck to build a schooner, Oroolong, with the assistance of the Islanders; after three months they embarked home, leaving behind one of the crew, Madan Blanchard, and taking with them Prince Lee Boo.*

*Keate's account, first published in 1788, was tremendously popular and ran to numerous editions both domestically, around Europe, and in the US - the present edition, originating in the Quaker community in Stanford, Dutchess County, in upstate New York, is preceded there by editions printed in Philadelphia and Brookfield, MA.*



5. (Wales.) (Regency topographical album.) *Sketches and views of a tour around Wales* c. 1810, Unique album of topographical pencil sketches, with explicatory manuscript text referring to the techniques used; a little toned; pp. [62], 8vo; lower-gutter tears with some movement, the images not affected, contemporary calf, rebaked, remnant of a blind roll to the boards, rather rubbed, loss of leather at bottom of upper board and spine end. **£675**

*An album of twenty-four topographical pencil sketches, including named-view Welsh topography, a few monogrammed M.A.H., each landscape accompanied by contemporary - and presumably original - manuscript annotations, philosophising on aesthetic ideals or didactic notes on artistic technique: 'When tender and misty distances prevail, the foreground objects should relieve with forcible shadows and warm lights...'*

*This was evidently completed on a tour of North Wales, as views include: Caernarfon, Conny, Llangollen, Dolgellau, and the ruined Abbey of Valle Crucis.*

*Also includes - possibly in another hand - tiny architectural details from the towers of St. Dunstan in the East and Billingsgate, a single word in Sanskrit, and the study of a woman's arm in Indian dress.*



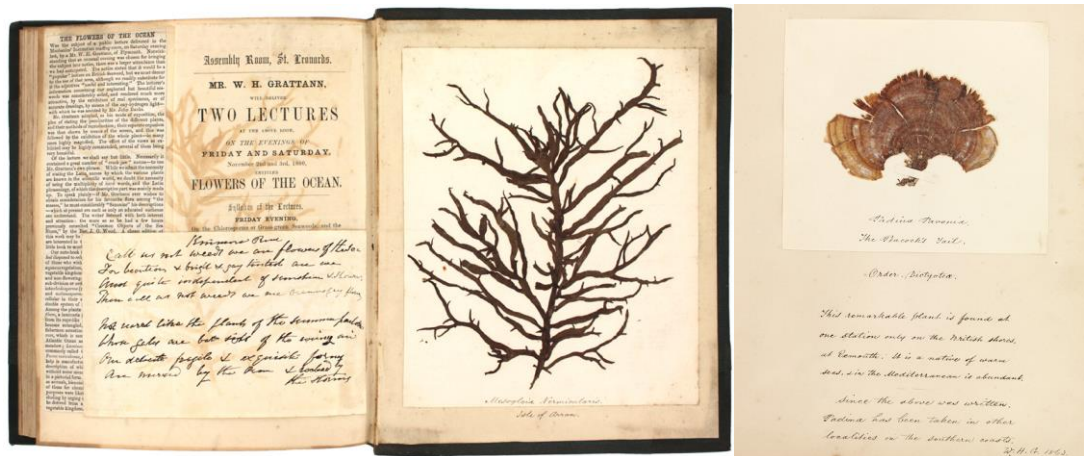
6. [Rothery (Lieutenant G.A.J.)] *A Diary of the Wreck of his Majesty's Ship Challenger*, On the Western Coast of South America, in May, 1835. With an account of the Subsequent Encampment... on the South Coast of Chili. Longman, Ress, Orme..., 1836 FIRST EDITION, 4 lithographic plates namely a large folding panoramic frontispiece of Molquilla encampment, a folding plan of the beach, a plan of the camp and a folding view of Leubu camp, lithographer, W.L. Walton, a few faint damp spots, each plate inscribed 'Williams's Library' in contemporary hand, pp. [iv], 160, 8vo, contemporary half calf, rebaked retaining gilt-lettered spine, boards with printed labels of Williams's English & Foreign Library, Cheltenham, corners restored, good, (Sabin, 19961. Abbey, 726. Palau. Hill, 1493) **£625**

*A detailed account of the seven-week ordeal which the survivors of the wrecked Challenger endured on the barren Chilean coast, by one of the ship's officers (Maggs cites Rothery, while Palau suggests Walter J. Collins). The loss of The Challenger, under the command of Sir Michael Seymour, was caused by an unusual reversal of current due to the earthquake which struck Concepcion on 20th February, 1835. Rescue arrived in the form of Seymour's*

friend, Captain Robert FitzRoy (of *The Beagle*), who finally succeeded in locating the encampment and taking the crew to safety. The account also includes a brief description of the earthquake's destruction of Concepcion, and concludes with Seymour's court-martial acquittal. (*Voyages and Travels, Vol 5, Part VIII. CATALOGUE NO 847. Maggs Bros.*)

G.A. Williams' library moved to the Eastern side of Cheltenham's Assembly rooms in 1816, which were 'very tastefully and elegantly fitted up... the most fashionable and agreeable retreat during the season,' and though it succeeded in attracting 1,232 subscriptions by 1825, the library dwindled towards the end of the century, closing in 1896 with a 6-day sale of over 200,000 books. The contemporary inscriptions on each leaf are a clear deterrent to 'slicers'. (Hembry, *British Spas*, 1997)

From the library of Richard Luckett, Pepys Librarian, Magdalene, Cambridge, with his neat book label.



**7. (Herbarium. Seaweed.) [GRATTANN (W.H.)] 'British Marine Algae'.** [n.d., circa 1850s], album of 56 pressed specimens of British marine algae, the majority pressed to paper and mounted, one sample loose but the majority in very good condition, all with neat manuscript captions, newspaper cutting and printed advertisement for lectures on 'Flowers of the Ocean' pasted to verso of final leaf with tipped in manuscript poem (in a different but contemporary hand), unpaginated, 4to, half dark green morocco with double gilt fillets, spine gilt in compartments, dark green cloth sides, matching morocco label to front panel lettered in gilt 'British Marine Algae', hinges a little rubbed, cloth with some handling marks and a couple of ink spots, algae samples mounted to pastedowns, contemporary gift inscription (to 'Mrs Wood with Miss Ellison's kind regards') and bookseller stamp of R. Ackermann to front pastedown, very good **£1,450**

An album of accomplished and attractively presented algae specimens, apparently compiled by William Henry Grattann (c.1817-1900), likely in the 1850s. Grattann was an enthusiastic and well-regarded amateur phycologist and a contemporary of the phycologist John Cocks (1787-1861), with whom he describes several Plymouth seaweed gathering expeditions in his main work, *'British Marine Algae: being a popular account of the seaweeds of Great Britain, their collection and preservation'*, initially issued in parts as a series of essays in *The Bazaar* in 1873 and later republished in book form.

Numerous specimens within this album appear to be referenced in *'British Marine Algae'*, with several of the engravings closely resembling the mounted specimens and with descriptions in the text corresponding with the captions in Grattann's hand; a sample of *C. Brachiatum* was gathered 'many years ago [...] growing on the *Laminariae* outside the well-known Mewstone Rock near Plymouth' (p.215), and Grattann's 'finest specimens [of *B. Asparagoides*] were dredged in Lamash Bay, Isle of Arran' (p.94). Featured in the album but not illustrated in his book is a full-page specimen of *P. Brodiaei* collected from 'the Mewstone rock, near Plymouth', which Grattann laments 'would require a plate of folio size to give a fair idea of its grandeur' (p.114). Grattann evidently kept abreast of new developments in the field and revisited his collections frequently, even before the

publication of 'British Marine Algae', as a caption for one of the specimen has been updated with fresh information regarding its distribution on British shores, initialled 'W.H.G. 1863'.

Much of Grattann's public work on marine botany was dedicated to directing and encouraging beginner collectors; through the Society of Arts he offered a series of lectures in London on British seaweeds and broader scientific topics, as well as a pair of lectures entitled 'Flowers of the Ocean' for which we have a St Leonards advertisement dated 1860 and a Plymouth Mechanics' Institute review pasted into the rear of the album. The reviewer praises the use of real specimens in the lecture, 'our neglected but beautiful seaweeds [...] rendered much more attractive, by the exhibition', highlighting the importance of well-preserved specimens in the Victorian enthusiasm for popular science and natural history.

Grattann was a regular contributor of both articles and letters on the subject of marine botany to the popular science magazine 'Hardwicke's Science-Gossip', who praised his publication effusively, stating that 'when we say the author is Mr. W.H. Grattann, we have said enough to recommend it. Mr Grattann is, undoubtedly, one of our best algologists.' He also contributed a chapter on the collection of seaweeds to 'Notes on Collecting & Preserving Natural History Objects' (ed. J.E. Taylor, 1876), with an illustration of a specialised seaweed press of his own invention. His expertise in the matters of preserving, pressing and mounting seaweed and algae is clearly exhibited within the contents of this album, wherein samples both delicate and leathery have been preserved remarkably well, many still retaining their colours.

Outside of his beloved phycology, Grattann appears to have been a skilled musician, having been organist of Fleetwood Church and Music Master at Rossall School in Lancashire; he left for Torquay in 1848, where he continued to give musical performances alongside his wife (The Monthly Musical Record, June 1 1871) as well as giving lectures on musical subjects, as advertised in the Journal of the Society of Arts' list of lectures for 1862. He and his wife were both honorary members of Trinity College of Music.

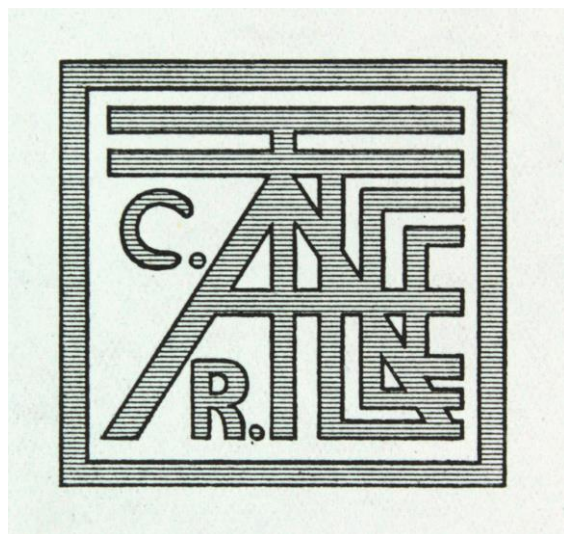
CLEMENT ATTLEE'S 'HANDSOME SET'

**8. Gibbon (Edward) The History of the Decline and Fall of the Roman Empire.** With Notes by Dean Milman and M. Guizot. Edited, with additional Notes, by William Smith, LL.D. [Complete in 8 volumes.] John Murray, 1854-1855, engraved frontispiece portrait to first volume, this with light waterstain at foot and foxed, folded maps, occasional small spots, one volume with a small amount of marginal marking in pencil at rear of volume, pp. xxxii, 415; x, 425; viii, 433; viii, 410; viii, 415; viii, 428; x, 412; ix, 434, 8vo, nineteenth-century half calf, brown cloth sides, the backstrip gilt in compartments between five raised bands, leather lettering pieces, the extremities rubbed a little with occasional wear, sprinkled edges, each volume with the bookplate of Clement Attlee, very good **£2,750**

*The set of Prime Minister Clement Attlee, with his striking bookplate to each volume (including upside down to the rear endpaper of Vol. VI).*

In his reading memoir, 'The Pleasure of Books', in the National and English Review in 1954, Attlee refers to this 'handsome set' of Gibbon 'recently inherited' - that is (he clarifies), waiting for him at Chequers when Prime Minister (he had until that point 'never read Gibbon right through'), where the previous resident had been Winston Churchill. Churchill's great enthusiasm for Gibbon as a historian is well-known.

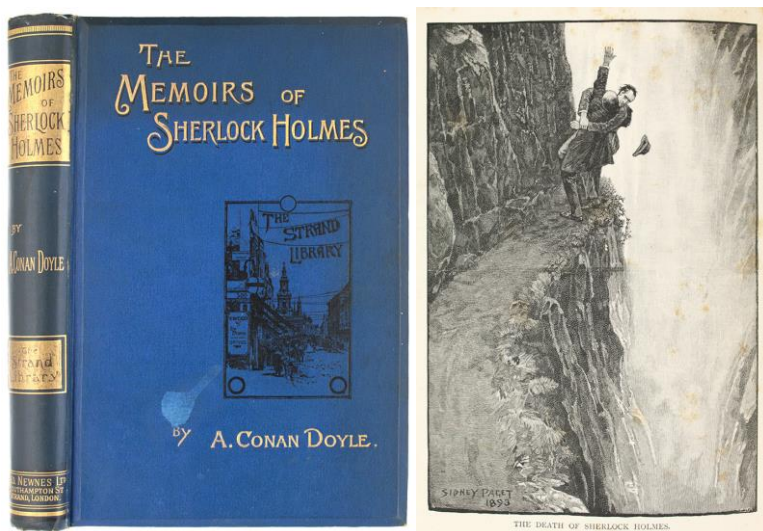
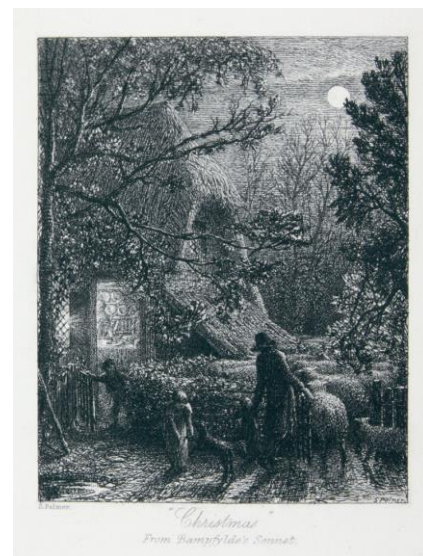
This additional provenance, intriguing as it is, does not seem to have a direct bearing on the pencilled notes to the rear endpapers or blanks in vols III, IV (which also has a few at close of text), VII, & VIII: these identify themes ('The Varangian Guard', 'Scotland', 'Public worship', 'Saints and Christian polytheism') alongside their relevant page numbers, and are a little too sparse to confidently attribute - but we know that Attlee read and enjoyed this set, and the likelihood of Churchill having done so, though he had 'devoured' Gibbon much earlier, is strong.



WITH THE ORIGINAL ETCHING FRONTISPICE

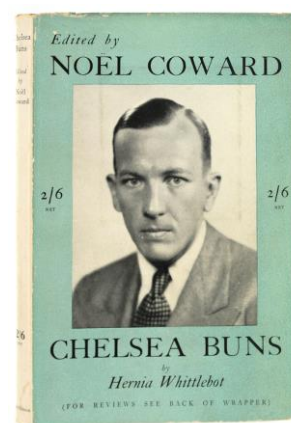
**9. Palmer (A.H.) Samuel Palmer: A Memoir.** Also a Catalogue of his Works, including those exhibited by the Fine Art Society, and an account of the Milton Series of Drawings, by L.R. Valpy. The Fine Art Society, 1882, FIRST EDITION, frontispiece original etching ('Christmas', see below), illustrated title-page and 12 further Autotype plates, all with tissue-guards, 9 wood-engravings (4 within the text, the others tissue-guarded), some light spotting throughout, pp. ii, 105, [1], 4to, modern half dark-green crushed morocco with green cloth sides, t.e.g., a few faint spots to other edges, the upper panel of original cloth binding (lettered in gilt) laid to front pastedown, black card with aperture for frontispiece etching laid in, very good **£1,850**

*A complete copy, retaining the original etching that is sometimes found wanting - 'Christmas, from Bampfylde's Sonnet', also known as 'Folding the Last Sheep', and first published here from the plate in the possession of the artist's widow. The memoir is written by his son, Alfred Herbert Palmer.*



**10. Doyle (Arthur Conan) The Memoirs of Sherlock Holmes.** George Newnes, 1894 [but 1893,] FIRST EDITION, frontispiece depicting Holmes's fight with Moriarty at the Reichenbach Falls, 90 text illustrations by Sidney Paget, lightly foxed, pp. [viii], 280, royal 8vo, original dark blue bevel-edged cloth, backstrip and front cover blocked in black and gilt, street name present in the Strand Library device on the front cover, a touch of rubbing at corners and to upper joint, backstrip slightly darkened and a little rubbed at tips with a white speck at head, a couple of miniscule white specks to margins of upper board, a couple of other faint marks, including a waterspot to upper board (not affecting image but just touching 'By'), a.e.g., peacock pattern endpapers, the free endpapers browned, very good (Green & Gibson A14a; Sadleir 746; Wolff 1909) **£2,750**

**11. (Sitwell.) WHITTLEBOT (Hernia [pseud. for Noel Coward]) Chelsea Buns.** Edited by Noel Coward. With an Introduction by Gaspard Pustontin. Hutchinson, [1925,] FIRST EDITION, frontispiece 'portrait' by G.E. Calthrop, light foxing to prelims, pp. 45, crown 8vo, original binding of patterned paper boards, printed label to upper board, light



rubbing at extremities, a little spotting to edges and faint partial browning to free endpapers, dustjacket, very good **£375**

Noel Coward *having fun with, or rather at, Edith Sitwell: 'Round - oblong - like jam -/ Terse as virulent hermaphrodites', and more in that vein. The scarce dustjacket, which provides a large photographic portrait of the 'editor', gives away the somewhat thin game.*

*A superb copy, the best we have seen.*

**12. Ford (Elizabeth) Fog.** Chapman & Hall, 1933, FIRST EDITION, pp. [viii], 280, crown 8vo, original pale grey cloth, backstrip lettered in black with slight lean to spine, a few faint spots to edges, faint partial browning to flyleaf, dustjacket with some very faint dustsoiling, a couple of corners with very shallow chipping, very good **£750**

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

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



‘OUR PRESENT DISCONTENTS, SOCIAL AND POLITICAL’

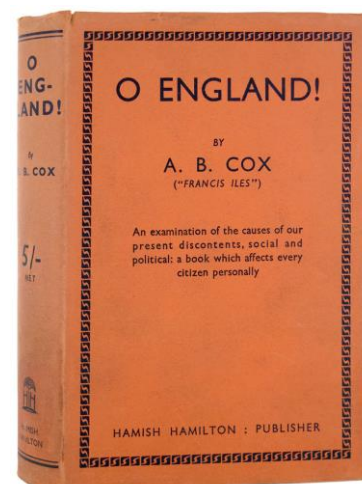
**13. Cox (A.B. [Anthony Berkeley], a.k.a. Francis Iles, etc.) O England!** Hamish Hamilton, 1934, FIRST EDITION, publisher's slip tipped in at rear 'To the Reader' (exhorting them to spread positive notice of the work through word-of-mouth), a couple of tiny spots at foot of half-title and the odd spot to border within, pp. 289, crown 8vo, original orange cloth, backstrip lettered in black, edges spotted with a few spots to endpapers, dustjacket price-clipped with some very light handling and the odd miniscule nick, very good **£1,750**

*Rather a scarce book.*

*The author was by then well-established as a detective novelist under the pseudonyms 'Francis Iles' and 'Anthony Berkeley', but Hamish Hamilton - then a young publisher - probably anticipated the likely readership for this book to be a little smaller: it is, the author confesses, 'written in indignation' and addresses itself to 'the ordinary citizen' in decrying the state of the nation at a time of crisis throughout Europe (Cox considers the character of Communism and Fascism, 'simple-souled twins' with 'at least one arm in common').*

*As often, the analysis seems to all-too-current in respect of its assessment of our political parties and the behaviour of our politicians, who are characterised by 'timidity', 'incompetence' and 'petty dishonesty': 'The Roman Emperors knew that, if they did not keep their plebs happy, they would lose their jobs, and probably their heads. Our Pollies are not afraid even of losing their seats'.*

*Throughout his literary career, Cox wrote journalism and published collections of his work in that area, generally of a light and humorous variety - the present critique is distinguished from these by its earnest tone, though it is far from dry and full of the wit and brio that characterises his writing generally.*





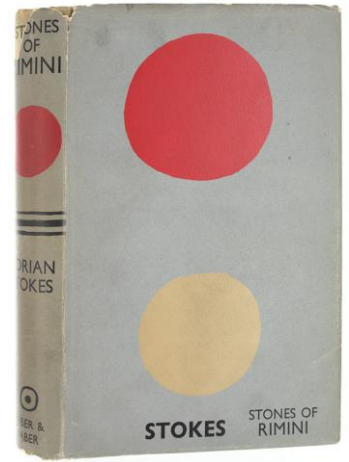
BEN NICHOLSON DUSTJACKET, INSCRIBED BY THE AUTHOR

**14. Stokes (Adrian) *Stones of Rimini*.** Faber and Faber, 1934, FIRST EDITION, 48 plates, a few faint spots to prelims and Index pages, pp. 264, 8vo, original sage-green cloth, the backstrip lettered in black with a small design by Ben Nicholson stamped in red and black, t.e.g., other edges toned, endpapers spotted, Ben Nicholson dustjacket, chipped at head of backstrip panel (removing first two letters of title), shallow chipping elsewhere with a touch of rubbing at extremities, very good **£400**

*Inscribed by the author on the flyleaf: 'Edith, from Adrian' - uncommon thus.*

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

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

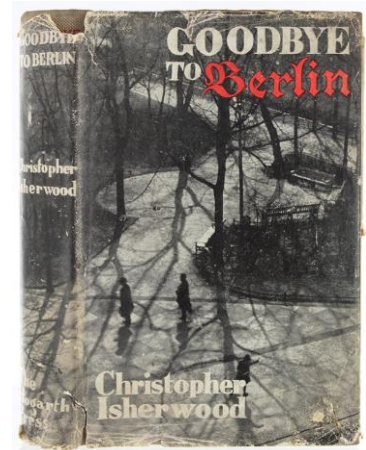


**15. Waugh (Evelyn) *Edmund Campion*.** Longmans, Green, 1935, FIRST EDITION, pp.x, 225, 8vo, original red cloth, backstrip lettered in gilt, slight lean to spine, top edge red, a couple of small spots at head of endpapers, faint splash-mark affecting head of dustjacket and fore-edge, the dustjacket with a couple of other handling marks, the backstrip panel slightly browned and with shallow chipping at head, very good **£575**

*In nicer condition than often found.*

**16. Isherwood (Christopher) *Goodbye to Berlin*.** Hogarth Press, 1939, FIRST EDITION, pp. 320, crown 8vo, original light grey cloth, backstrip lettered in red, top edge red, free endpapers a little foxed, bookplate to front pastedown, contemporary gift inscription to flyleaf, dustjacket by Humphrey Spender, chipped and rubbed with a little creasing, good **£1,500**

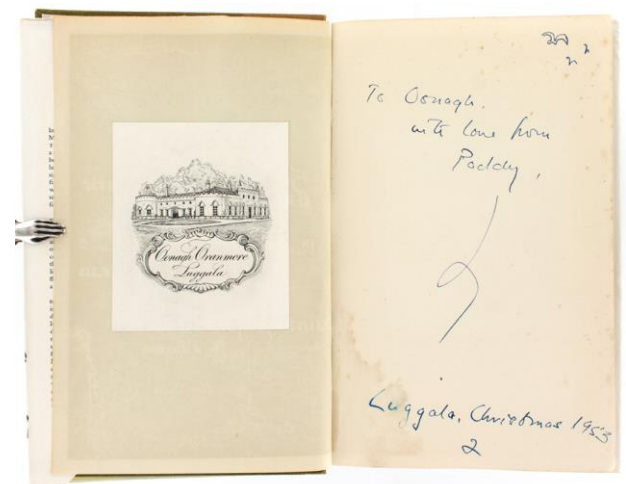
*The gift inscription on the flyleaf does not look to be authorial, but dates from the time of publication and is intriguing: 'For Tom, after all that Kismet, it's rather hard (virginal remark), 2.iii.39'.*



INSCRIBED TO OONAGH GUINNESS

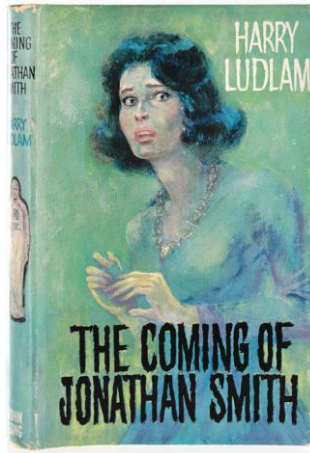
**17. Leigh Fermor (Patrick) *The Violins of Saint Jacques*.** A Tale of the Antilles. John Murray and Derek Verschoyle, 1953, FIRST EDITION, illustrations in the text, few small spots to initial blank, small waterstain to bottom left-corner of same, pp. 139, crown 8vo, original mid green cloth, backstrip gilt lettered, a little fading to cloth at extremities, endpaper maps (a little browned to borders), dustjacket price-clipped with internal tape shadow to head and tail, a little chipping and creasing to extremities, very good **£600**

*Inscribed by the author on the initial blank: 'To Oonagh, with love from Paddy, Luggala, Christmas 1953'. Above the message, Fermor has drawn a few birds flying towards the top corner. The recipient, her bookplate to the facing verso of the flyleaf, was*



Oonagh, Lady Oranmore and Browne, née Guinness and the third daughter of Ernest Guinness of the Irish brewing family.

Oonagh Oranmore 'collected creative people and entertained them lavishly at Luggala, a fairy-tale hunting lodge buried in the Wicklow Mountains' (ODNB) - Fermor was a regular visitor, but his visit in 1953 was a notable one, with the author becoming involved in a fight at the Kildare Hunt Club ball, having apparently asked an indelicate question about what they did with the fox after it was killed.

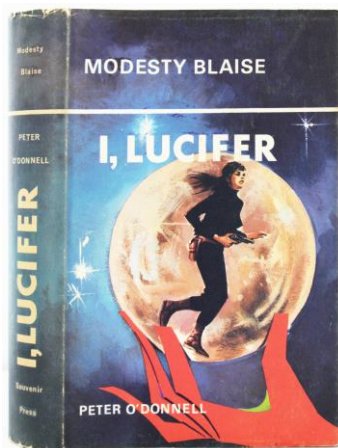


Jamie & Nigel  
with best wishes  
Harry Lud

**18. Ludlam (Harry) *The Coming of Jonathan Smith*.** John Long, 1964, FIRST EDITION, pp. 184, crown 8vo, original blue boards, backstrip lettered in white and green, dustjacket slightly rubbed and nicked, very good **£1,350**

*Inscribed by the author on the flyleaf: 'Jamie and Nigel, With best wishes, Harry Lud'.*

*This, Ludlam's first novel, followed shortly after his 'Biography of Dracula' and grew out of his research on that book. Its protagonist, Alan Tarrant, is 'an intruder in a county of suspicion where the sins of the witch purges of the Middle Ages linger on' into the present day - in the form of an 'evil force' causing the 'deaths of several young women' (blurb).*



To Genifer  
& Michael Smith  
Very best wishes  
Peter O'Donnell

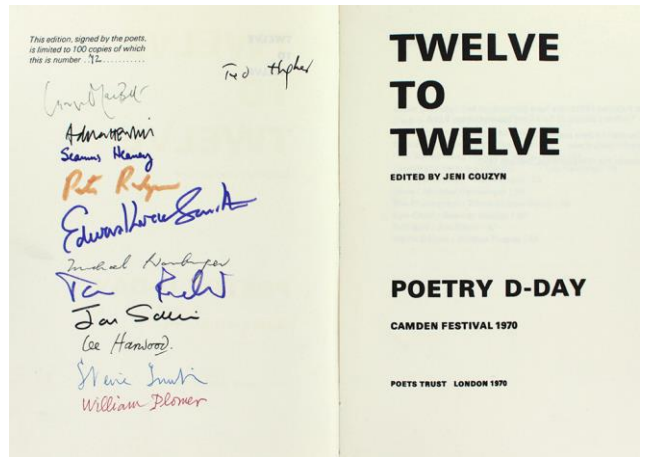
**19. O'Donnell (Peter) *Modesty Blaise: I, Lucifer*.** Souvenir Press, 1967, FIRST EDITION, pp. 318, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket with a design by Jim Holdaway (also the book's dedicatee), a touch of rubbing and a few miniscule nicks to extremities, very good **£400**

*Inscribed by the author on the flyleaf: 'To Genifer & Michael Smith, Very best wishes, Peter O'Donnell'.*

*The third Modesty Blaise novel; early books in the series are uncommon signed.*

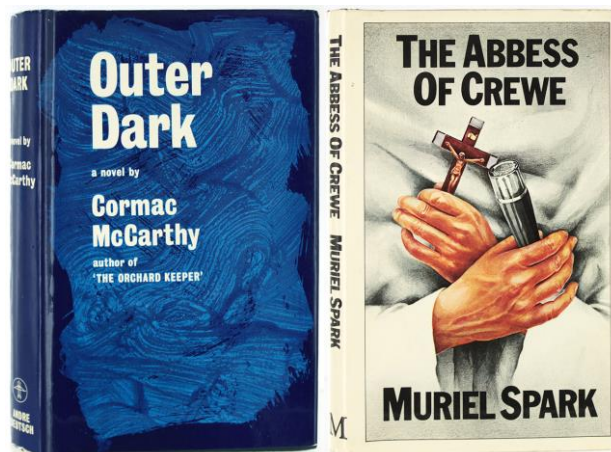
**20. Heaney (Seamus), Ted Hughes, et al. (Contributors) Twelve to Twelve [12/12].** Poetry D-Day, Camden Festival 1970. Edited by Jeni Couzyn. Poets Trust, 1970, FIRST EDITION, 72/100 COPIES signed by all twelve poets, pp. 51, 4to, original terracotta cloth, backstrip lettered in red, dustjacket, near fine **£500**

*The deluxe issue, signed by the contributors and cloth-bound. The first appearance of these poems - includes contributions by Ted Hughes, Stevie Smith, George MacBeth, Jon Silkin, William Plomer, and Seamus Heaney ('Bye-Child', collected with some revisions in 'Wintering Out').*



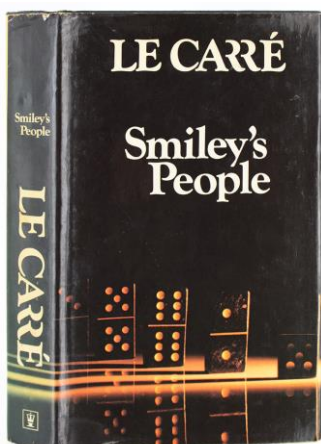
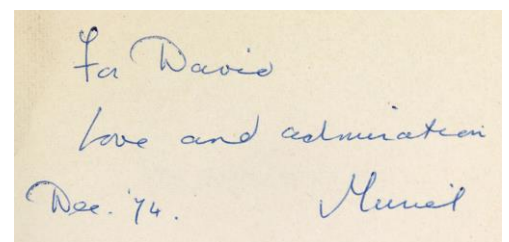
**21. McCarthy (Cormac) The Outer Dark.** Andre Deutsch, 1970, FIRST ENGLISH EDITION, pp. 238, crown 8vo, original very dark blue boards, backstrip lettered in silver, dustjacket a mite rubbed at foot of backstrip panel and with a miniscule nick at head of front flap-fold, light vertical crease to edge of front flap, very good **£950**

*His second novel; the UK edition is less common than its American predecessor, and this is an excellent copy.*



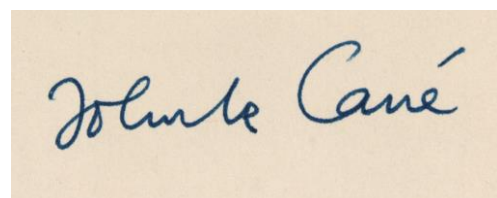
**22. Spark (Muriel) The Abbess of Crewe.** Macmillan, 1974, FIRST EDITION, pp. 128, crown 8vo, original black boards, backstrip lettered in gilt, faintest of spotting to edges, dustjacket, very good **£250**

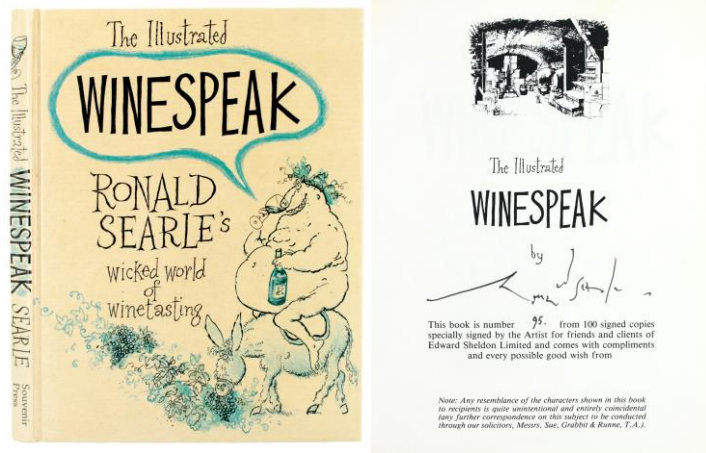
*Inscribed by the author on the flyleaf: 'For David, Love and admiration, Muriel, Dec. '74'. The recipient was perhaps, a suggestion supported by the blandishing tone, her agent David Higham.*



**23. Le Carré (John) Smiley's People.** Hodder and Stoughton, 1980, FIRST EDITION, pp. 328, crown 8vo, original mid blue boards, backstrip gilt lettered, slight lean to spine and edges slightly toned and spotted, dustjacket with a couple of nicks and the front flap-fold with vertical crease, the backstrip panel gently faded, very good **£575**

*Signed by the author on the flyleaf - a contemporary signature.*





**24. Searle (Ronald) *The Illustrated Winespeak*.** Ronald Searle's Wicked World of Winetasting. Souvenir Press, 1983, FIRST EDITION, 95/100 COPIES signed by the author, colour-printed illustrations by Searle, small spot at head of one text-page, pp. [104], 4to, original boards with illustrations by the author, backstrip and upper board a little toned, very good **£325**  
*This signed, limited issue was for 'friends and clients of Edward Sheldon Ltd' and has an amusing disclaimer regarding the possible resemblances to these recipients within the 'wicked world' that Searle depicts.*

**25. Vonnegut (Kurt) *Hocus Pocus*.** Jonathan Cape, 1990, FIRST ENGLISH EDITION, pp. 302, [1], 8vo, original black boards, backstrip lettered in gilt, dustjacket, fine **£275**  
*Signed by the author to the flyleaf..*

