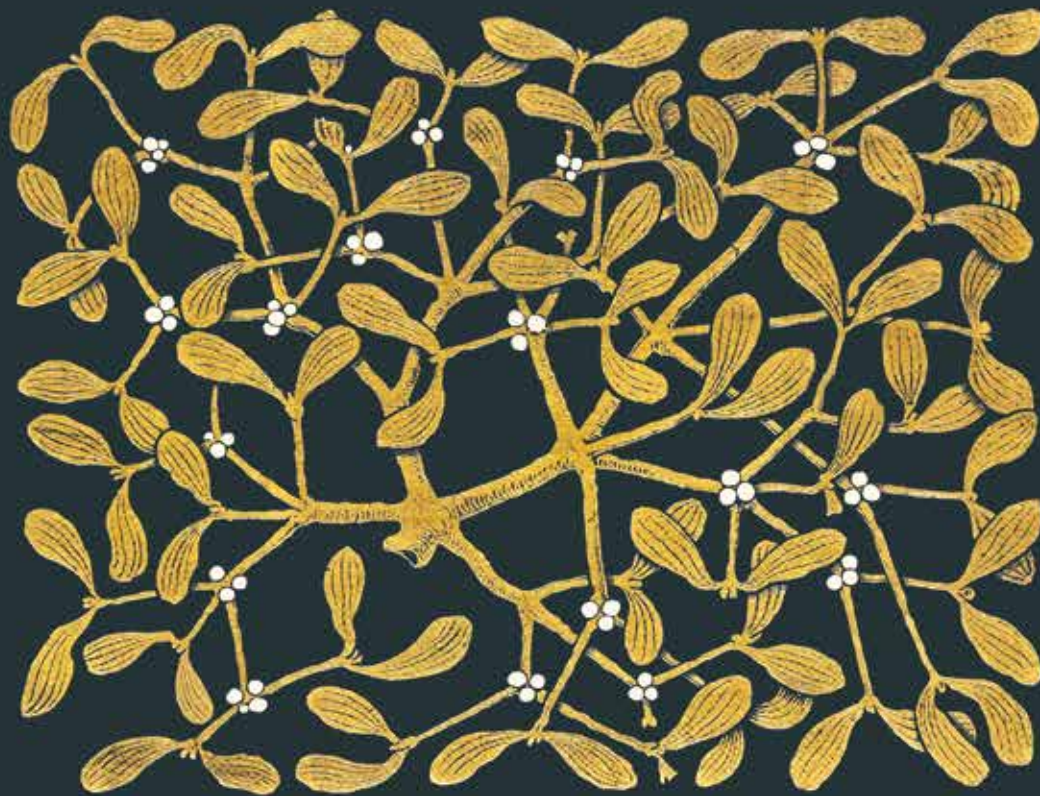


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DECEMBER 2024



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Front cover illustration adapted from James George Frazer's *The Golden Bough*, item 65. Image opposite adapted from Anna Macková's *Druhá Ročenka*, item 110. Design: Nigel Bents & Abbie Ingleby. Photography: Ruth Segarra. Back cover photograph of Anna Middleton, bookseller and cataloguer, by Sophia Vrahimi.

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**CARBON
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1

AL-HILAL (“The Crescent Moon”).

Collection of 85 issues. Cairo: Dar al-Hilal, 1924–1938

AN UNPARALLELED WINDOW INTO EARLY TWENTIETH-CENTURY EGYPT

A set of 85 issues of the legendary Egyptian magazine al-Hilal from the 1920s and 1930s, profusely illustrated with many crisp rotogravures and with fine cover art. Rich in Arabic literature and poetry composed at the time of printing, these issues also provide a detailed account of the rapid changes that Egypt and the broader Arab world were experiencing due to scientific discoveries, political developments, and the emancipation of women.

Still published today, al-Hilal was founded in 1892 by the Lebanese thinker Jurji Zaydan (1861–1914), one of the most significant members of the Arab Nahda (“Awakening” or “Renaissance”) of the late 19th century. Zaydan, who had studied medicine at university in Beirut, was also learned in linguistics and history, and he established al-Hilal as a cultural institution for discussing all forms of knowledge and their importance for Arab society.

After Zaydan’s death, his sons Emil and Shukry took over the editorship, and the period in al-Hilal’s history which this collection covers is marked by their influence. The tenor of the journal shifted from reflecting Jurji Zaydan’s singular vision to being far more collaborative, as his sons opened up participation, solicited articles from the public at large, and exploited the full potential of illustration and advertising to draw in subscribers. Major names



1

in Egyptian intellectual life of the 1920s and 1930s contributed to these issues, including Taha Husayn (1889–1973), Khalil Mutran (1872–1949), Muhammad Husayn Haykal (1888–1956), Salama Musa (1887–1958), Mahmud Taymur (1894–1973), and Zaki Mubarak (1892–1952). The cover designs were often executed by significant contemporary artists, such as the Turkish painter D. Hidayet, whose signed scenes of Cairo landmarks grace some of the issues.

Eighty-five issues, large octavo. Original decorative wrappers, wire-stitched as issued. Oct. 1924; Feb.–May, Dec. 1925; Jan., Mar.–June, Dec. 1926; Jan., Feb., Apr.–July, Nov., Dec. 1927; Jan., Mar.–Aug., Nov., Dec. 1928; Jan.–Aug., Nov. 1929; Jan.–Apr., Aug., Nov. 1930; June, Nov., Dec. 1931; Jan., Mar., June, July, Dec. 1932; Jan., Mar., Aug., Nov.,

Dec. 1933; Mar.–July, Dec. 1934; Mar.–Aug., Nov., Dec. 1935; Feb., Mar., May, Dec. 1936; Jan.–Mar., July, Nov., Dec. 1937; Mar.–Aug. 1938. Accompanied by complete series of issues Nov. 1930 – Oct. 1931 (complete year 1349 Hijri) bound in two vols, large octavo, original publisher’s blue cloth. Each issue richly illustrated with rotogravures, with colour front covers and pictorial advertisements. Some pencillings throughout. Wrappers generally foxed and creased, spines worn and often chipped, wrappers of 12 issues missing. Overall, contents with some foxing, but rotogravures almost universally fresh and bright. Some staining, spill marks, water damage, small tears, and creases, a few issues suffering from more significant damage, such as large open tears to opening pages, front wrappers and/or last few pages detached. A good and unusually large set of this fragile journal, covering a rich period in its history, with outstandingly crisp illustrations.

£10,000

[169966]

2

ALI, Muhammad – KING, David (photo.).

Muhammad Ali Portrait III. London: Fior Photos, 1999

Photographer’s proof aside from the edition of 25, inscribed on the verso in pencil by King, “Muhammad Ali, Photograph by David King, 1974 > 1999, photographer’s proof”.

David King’s photographs of Ali were taken in 1974 at his training camp in Deer Lake, Pennsylvania, when he was preparing for his world heavyweight title fight against George Foreman, held later that



1

year in Kinshasa, Zaire, and known as the “Rumble in the Jungle”. King documented everything in the lead up to the fight, from the intense sparring sessions to the quiet times Ali spent with his family and friends.

Silver gelatine photograph hand-printed by Mike Spry at Downtown Darkroom. Sheet size: 50.5 × 60.7 cm. Framed size: 58 × 75 cm. Excellent condition. Presented in a black lacquer frame with conservation acrylic glazing.

£1,750

[124639]

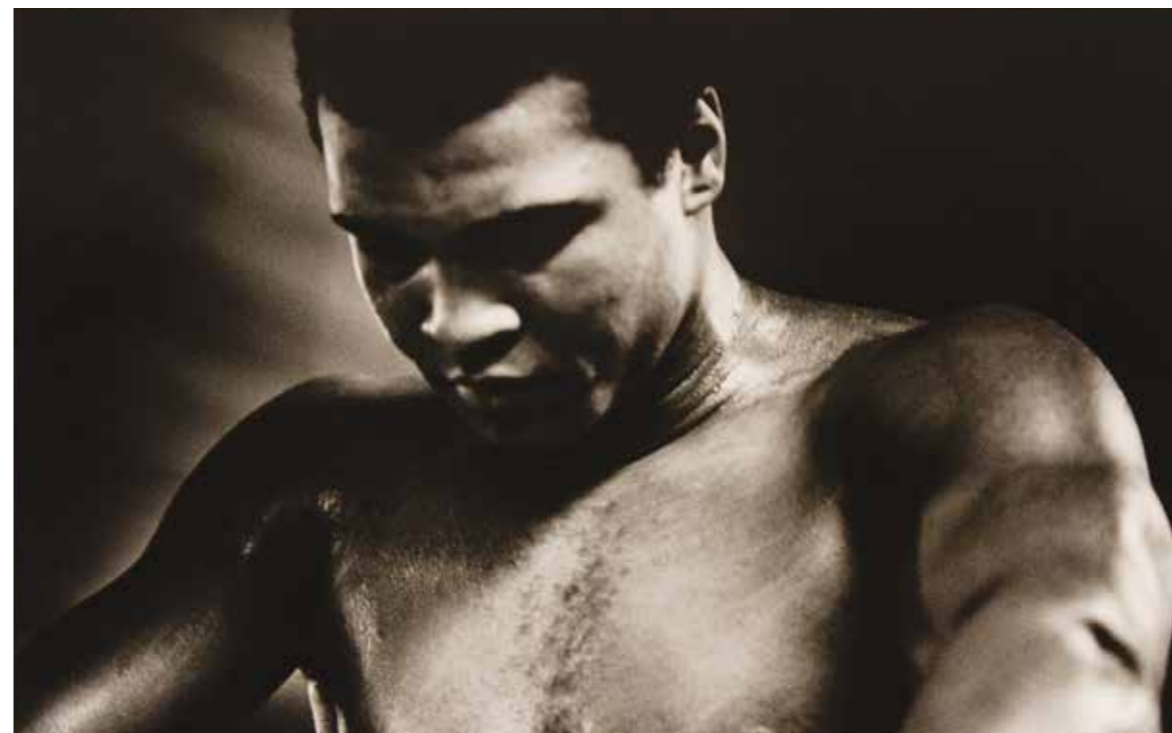
3

ANDERSEN, Hans Christian. A Danish Story-Book.

Translated by Charles Boner. London: Joseph Cundall, 1846

HIS EARLIEST ENGLISH CHAMPIONS

First Charles Boner edition, the second appearance of Andersen’s fairy tales in English. The British market for Andersen was created in 1846 through the efforts of his first three English translators, Mary Howitt, Boner, and Caroline Peachey. Boner’s edition is much rarer than its competitors and had the advantage of



2

its “more easily reproducible illustrations” (Grolier) by the German artist Count Pocci.

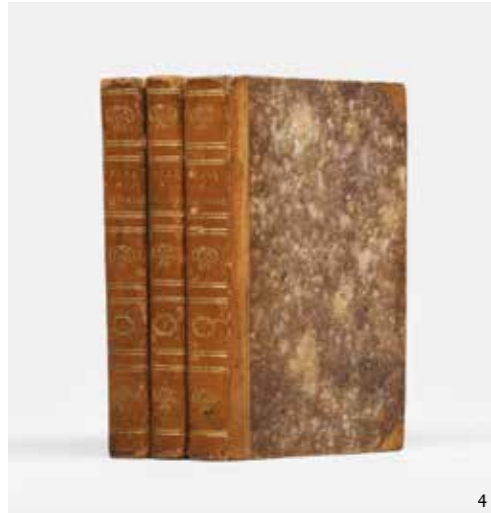
This edition contains 12 stories translated from German editions. “The earliest collections in Danish are of the utmost rarity; and the English translations in 1846 and 1847 are almost as rare” (Muir, p. 52).

Boner (1815–1870), who translated Andersen a number of times, helped form the basis of both the earliest British and American editions.

Octavo. Original blue cloth, spine and front cover lettered in gilt in rustic type, frames to spine in gilt and to covers in blind, yellow coated endpapers. Frontispiece, 3 plates, line drawings in the text, all by Count Pocci. Ticket of “Masters” on front pastedown, contemporary gift inscription on front free endpaper. Spine a little darkened, wear to ends and corners, book block a little shaken, small loss to margin of sig. h3, damp stains to plates and final leaves. Overall, a very good copy. ¶ See Grolier Children’s 100 28B. Percy Muir, English Children’s Books: 1600–1900, 1954.

£4,750

[174729]



4

4
AUSTEN, Jane. *Pride and Prejudice: A Novel.* In three volumes. London: for T. Egerton, 1813

Second edition, published a few months after the first, of the author's celebrated novel, the most successful during her lifetime. This copy, presented in an attractive provincial binding of the period, belonged to the aristocrat Eliza Emily Huskisson (née Milbanke 1777–1856), with her ownership inscriptions on the title pages.

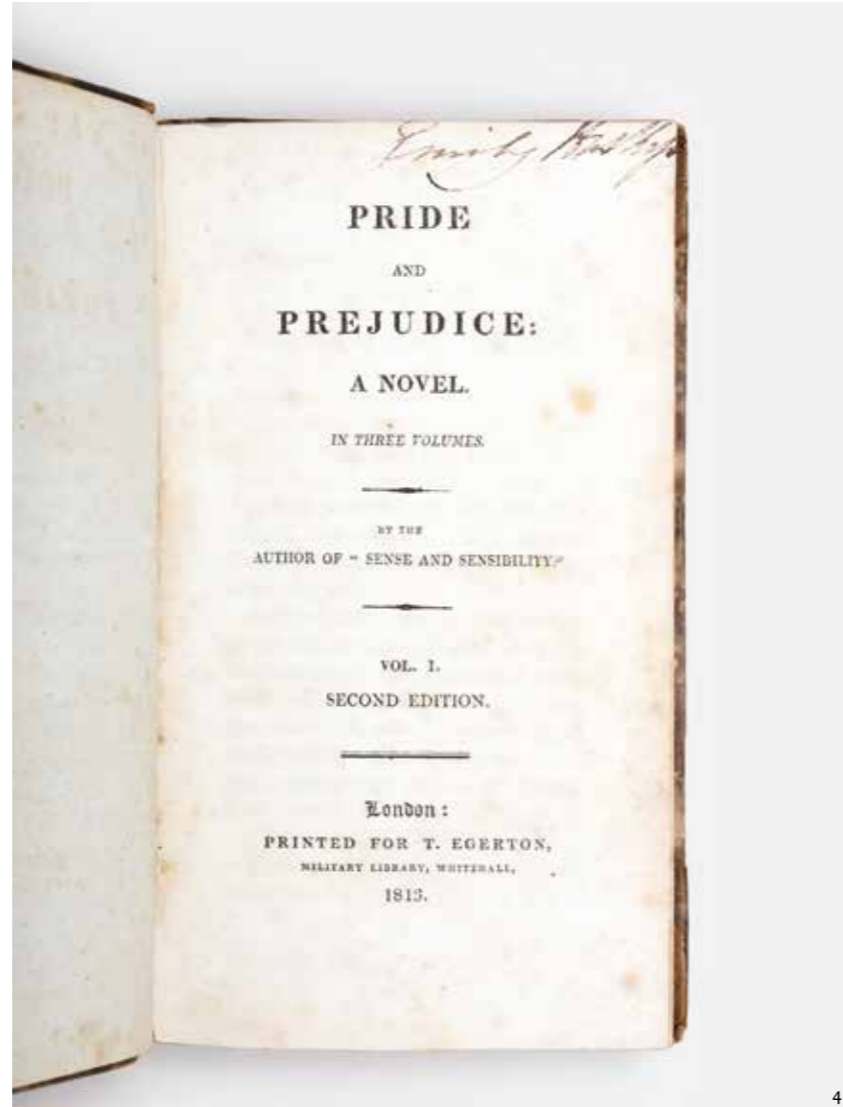
Huskisson was born into an aristocratic family with naval connections. Her father, Admiral Mark Millbanke (1724–1805), was a naval officer and the governor of Newfoundland in 1789. In 1799, she married William Huskisson (1770–1830), a statesman, financier, and MP for several constituencies including Chichester between 1812 and 1823. The couple resided in Eartham, a village in West Sussex not far from Chichester, where this copy was bound. The slightly shaved ownership inscriptions suggest that Emily acquired the edition in the original boards and later had it rebound in the nearest town. Ramsden notes that the bookbinder “Jacques” was active in Chichester around 1812, and their ticket is on the front pastedowns of each volume.

Three vols, duodecimo (175 × 102 mm). Near-contemporary citron half-sheep by Jacques of Chichester, smooth spines divided by gilt fillets, gilt lettering and floral decoration in compartments, marbled paper sides, edges marbled and sprinkled red and brown. Bound without half-titles. 20th-

century gift inscription “To Joanna and John Austen, with love from Charles. 16th May” on all front pastedowns. Spines darkened, light wear to edges, contents foxed, occasional small mark, paper repair to last leaf in vol. III (just touching one letter). A very good copy. ♣ Gilson A4; Keynes 4. Deirdre Le Faye, *Jane Austen's Letters*, 1997; Charles Ramsden, *Bookbinders of the United Kingdom*, p. 96.

£25,000

[175849]

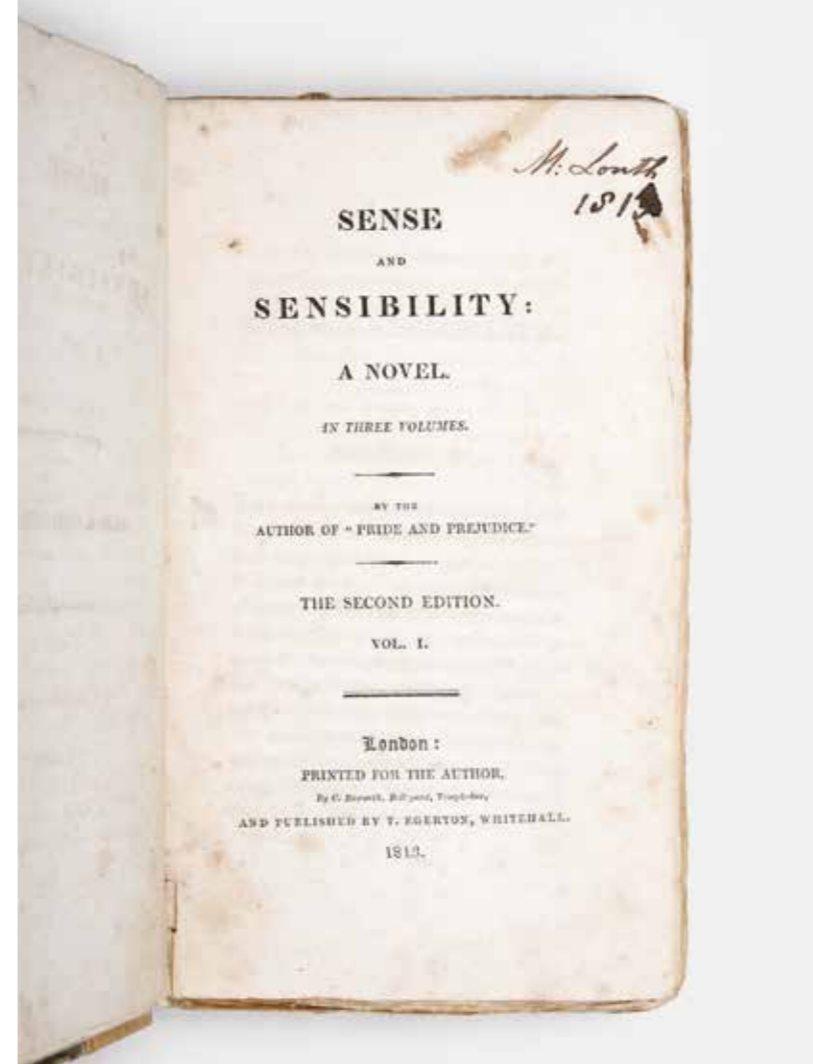


4

5
AUSTEN, Jane. *Sense and Sensibility: A Novel.* London: Printed for the author by C. Roworth, and published by T. Egerton, 1813

FROM THE LIBRARY OF AN IRISH BARONESS

Second edition, revised and corrected by the author and published two years after the first, following



5

the success of *Pride and Prejudice*. This copy has a contemporary female provenance, from the library of Margaret Plunkett, Lady Louth (1778–1831), with her ownership signature, dated 1813, on the title pages and her annotation “Louth Hall” on the front boards.

It later passed into the collection of Austen's bibliographer David Gilson; loosely inserted are his cataloguing notes and an autograph letter signed, discussing his collection and that of his friend Dorothy Warren, both now at King's College, Cambridge. Gilson notes that he had the three volumes rebound after buying the set in the early 1970s.

The first edition of *Sense and Sensibility* sold out by July 1813. This second edition appeared in October; Austen received her copy on 6 November and wrote

to her sister Cassandra, “My 2nd Edit. has stared me in the face . . . I cannot help hoping that many will feel themselves obliged to buy it. I shall not mind imagining it a disagreeable duty to them, so as they do it” (Gilson, p. 16).

Three vols, duodecimo. Untrimmed in original boards, recently rebound to style, new spine labels. Boards rubbed and worn at edges, occasional foxing and light soiling to contents, discreet repairs to vol. I closing marginal tears to pp. 27/8 and 171/2, horizontal tear to p. 303/4 repaired, touching text with no loss to sense, upper and lower margins of the same page restored with loss to two words. A very good copy. ♣ Gilson A2.

£20,000

[176308]



5

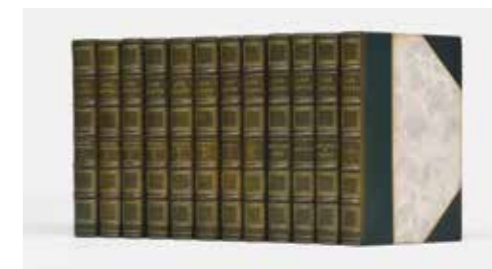
6
AUSTEN, Jane. *The Works.* Boston: Little, Brown, and Company: 1906–13

A finely bound collected edition of Austen's novels, including *Lady Susan* and her unfinished work *The Watsons*. It also features a selection of the author's letters and the notable biography written by her nephew, Edward Austen-Leigh (1798–1874), with the help of his sisters Anna and Caroline Austen.

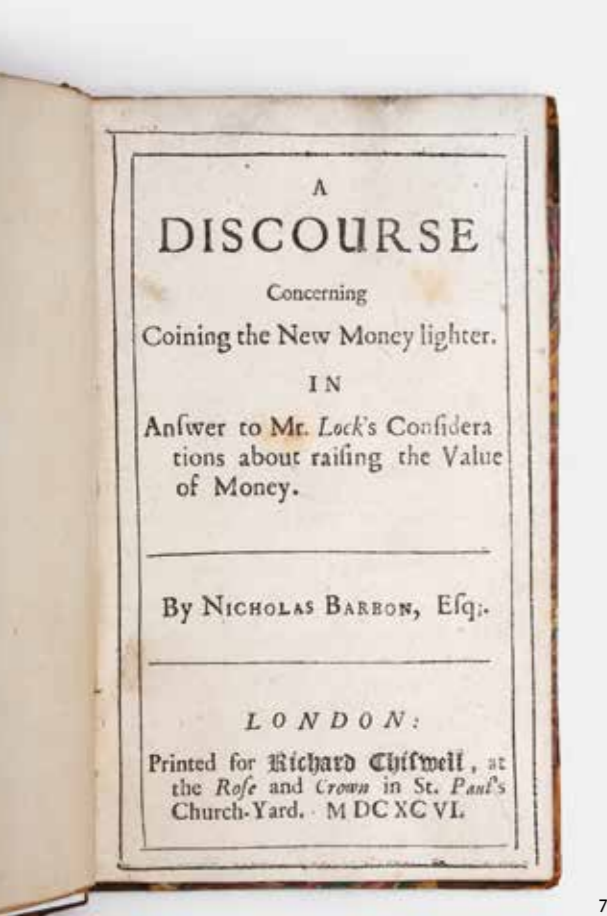
Twelve vols, octavo (167 × 107 mm). Contemporary green half morocco, spines with raised bands, compartments lettered and bordered in gilt, cloudy marbled sides and endpapers, top edges gilt. Engraved frontispiece with tissue guard to each vol. save *Letters*, 3 half-tone plates, title pages printed in red and black. Contemporary ownership inscription of one Louise W. How to front pastedowns. Several gatherings uncut. Spines uniformly faded, marbled sides a little marked, closed tear to p. 172 of *Lady Susan*. A near-fine set.

£4,750

[171753]



6



7

7
BARBON, Nicholas. A Discourse Concerning Coining the New Money Lighter. London: Printed for Richard Chiswell, 1696

“THE PRICE OR VALUE OF EVERY THING ARISES FROM THE OCCASION OR USE OF IT”

First edition of this prescient polemic on state-imposed currency values, anticipating Ricardo's currency principle and modern fiat money.

Barbon's tract is among the most extended critiques of Locke's economic theories. In the late 17th century, England experienced a severe shortage of silver currency. In 1695, John Locke served on an emergency government commission. He recommended a recoinage of the existing stock, from pure silver, without adjusting its value. Here, Nicholas Barbon (c.1640–1698) outlines a systematic

6

critique of Locke's proposals. Criticizing what he saw as Locke's simplistic view of monetary value, Barbon distinguishes between the intrinsic material value of silver coinage and its mutable economic value. For Douglas Vickers, this was “the first statement in systematic form of the cartalist position, which in the eighteenth century, was to be developed by Law, Berkeley, and Steuart” (quoted in Hutcheson, p. 75).

Barbon became a property developer after the Great Fire and is thought to have introduced the concept of fire insurance. Schumpeter ranks him as one of the leading economists of his day, while Hutcheson judges his theories “in advance of their time” (p. 78),

Provenance: Society of Writers to the Signet, Scotland's oldest and largest body of solicitors, named for the officials responsible for documents under the royal seal (signet). The Signet Library was founded in 1722, and its 19th-century pressmark ticket is on the front pastedown.

Octavo (153 × 92 mm), pp. [xvii], 96. Nineteenth-century half calf, neatly rebacked, marbled boards with arms of Society of Writers to the Signet blocked in gilt to centre, spine lettered in gilt. Title printed within double-rule border. Infrequent orange pencil sidelining. Light bumping and wear, inner hinges split but holding firm, minor browning and foxing to contents, leaf D1 with minor pre-printing crease and short closed tear to outer margin, neatly repaired, leaf D8 with tiny hole, touching one letter: a very good copy. ♣ ESTC R12375; Goldsmiths' 3248; Kress 1931; Sraffa 222. T. W. Hutcheson, *Before Adam Smith: The Emergence of Political Economy, 1662–1776*, 1988.

£9,750

[170106]



8

8
BASQUIAT, Jean-Michel. Drawings. Zurich & New York: Edition Gallery Bruno Bischofberger & Edition Mary Boone Gallery, 1985

First edition, number 117 of 1,000 copies signed and numbered in blue pen by Basquiat. Bischofberger was one of Basquiat's most enthusiastic promoters and was responsible for introducing him to Warhol in 1982.

Oblong quarto. Original grey cloth, lettering to spine in black. With dust jacket. Portrait frontispiece of Basquiat by James van der Zee and 32 full-page colour drawings by Basquiat. Dust jacket unclipped, lightly nicked to corners of fore edge: a fine copy in near-fine jacket. ♣ Emmerling, p. 9

£8,000

[172472]

9
BAYNES, Pauline (illus.); LEWIS, C. S. Nine printed illustrations from *The Chronicles of Narnia*, signed by the artist. 1950–54

SIGNED BY NARNIA'S “PERFECT” ILLUSTRATOR

A collection of nine leaves taken from the printed books, each signed by the illustrator in black ink. Four of the seven titles in *The Chronicles of Narnia* series are represented, including *The Lion, the Witch and the Wardrobe*.

In 1948 Pauline Baynes (1922–2008) was commissioned by Tolkien's publishers to provide illustrations for the author's *Farmer Giles of Ham*.



9

Tolkien was delighted with the illustrations and wrote: “I showed them to my friends whose polite comment was that they reduced my text to a commentary on the drawings” (Scull & Hammond, p. 112). Baynes became Tolkien's illustrator of choice their collaboration led to her introduction to C. S. Lewis.

Hooper notes that Baynes and Lewis “were to meet several times to discuss the illustrations, and there seems unanimous agreement that the choice of an illustrator for Narnia was perfect” (p. 406). When *The Last Battle* won the Carnegie Medal for the best children's book of 1956, Baynes wrote to congratulate Lewis. He responded asking “is it not rather ‘our

Medal? I'm sure the illustrations were taken into consideration as well as the text” (ibid., p. 408).

Nine loose leaves (208 × 130 and 197 × 135 mm). Occasional light finger soiling, one leaf with short crease to corner not affecting image, some minor toning: near-fine. ♣ Walter Hooper, *C. S. Lewis: a Companion & Guide*, 1996; Christian Scull & Wayne G. Hammond, *The J. R. R. Tolkien Companion & Guide*, 2017.

£6,750

[172685]

10
BAYNES, Pauline (illus.); LEWIS, C.S.

Original artwork for *Prince Caspian*: “half man and half wolf . . . leaping upon a boy about his own age”. 1951

Published within C. S. Lewis's second volume in the *Chronicles of Narnia* series, *Prince Caspian*, on page 151. The illustration is from Chapter Twelve (“Sorcery and Sudden Vengeance”), in which Edmund, Peter, and Trumpkin arrive as Prince Caspian and Doctor Cornelius are attacked by “a Hag and a Wer-Wolf”.

Original drawing (50 × 98 mm) on card (238 × 185 mm), mounted. Drawn in ink, signed in pencil lower right (“Pauline Baynes”), captions and printer's markings below mount. Light consistent toning, crease to card not affecting image: fine and unfaded.

£20,000

[172682]



9



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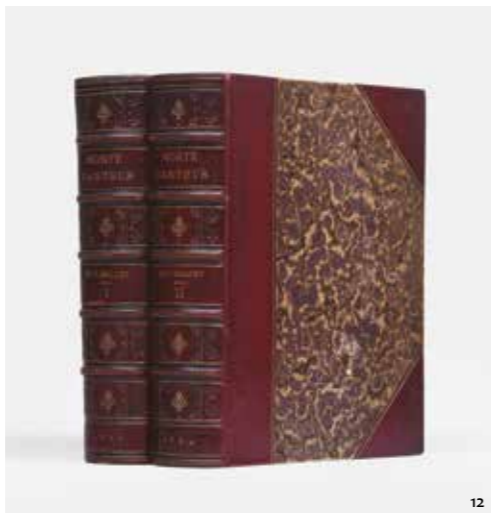
11
BEACH, Sylvia (intro.). Les Années vingt. Les Écrivains Américains a [sic] Paris et leurs amis, 1920-1930. Paris: Le Centre Culturel Américain, 1959

BEACH REFLECTS ON HER LIFE'S WORK

First edition, inscribed by Beach on the front free endpaper, "For Mogens Boisen, Danish translator of 'Ulysses', and an old friend of Sylvia Beach", with her Shakespeare and Company ex libris ink stamp on the front flap. This is the catalogue for an exhibition which ran from 11 March to 25 April 1959, for which Beach effectively provided all of the exhibits. The exhibition was a celebration of the literary coterie of American expats who lived, worked, partied, and passed through Paris in the 1920s.

Square octavo. Original white coated wrappers with flaps, spine and front cover lettered in gilt, front cover illustrated with 25 black and white portrait photographs of American writers named in blue. 32pp. of black and white photographic illustrations on coated paper; text in French. Wrappers faintly toned, two vertical creases to spine, short closed tears at ends of front joint, extremities rubbed: a near-fine copy.

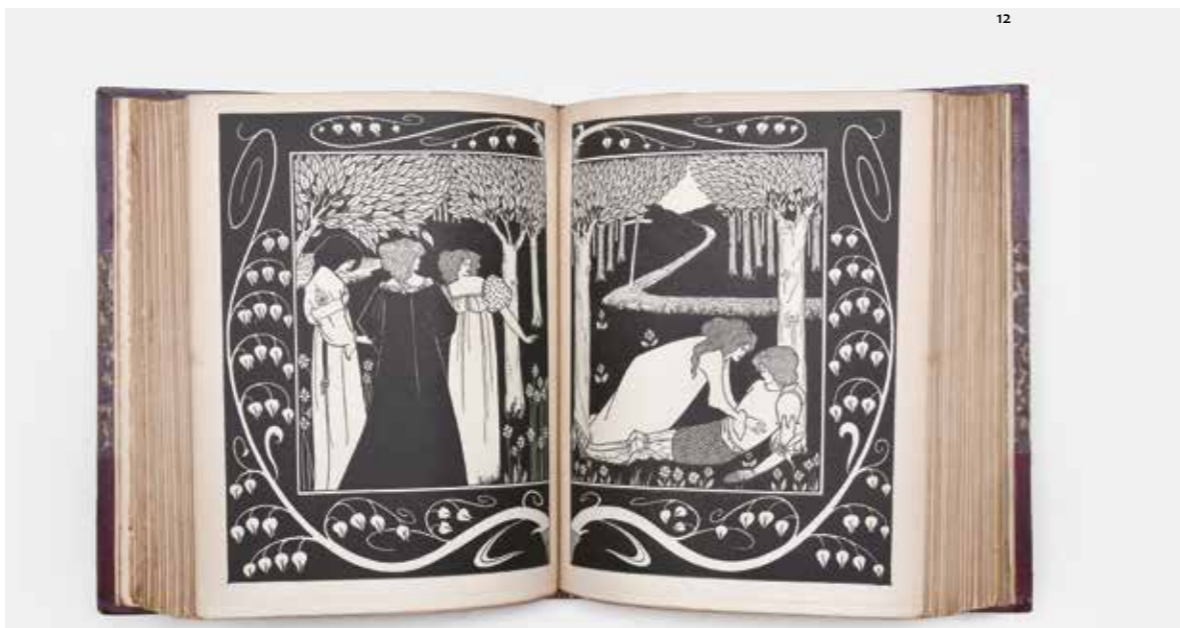
£2,500 [172467]



12
BEARDSLEY, Aubrey (illus.); MALORY, Sir Thomas. The Birth, Life, and Acts of King Arthur. London: J. M. Dent, 1893-94

THE BOOK WHICH LAUNCHED THE BEARDSLEY STYLE

First Beardsley edition, one of 1,500 ordinary paper copies, from a total edition of 1,800. This, Beardsley's first major project, made his name and contains



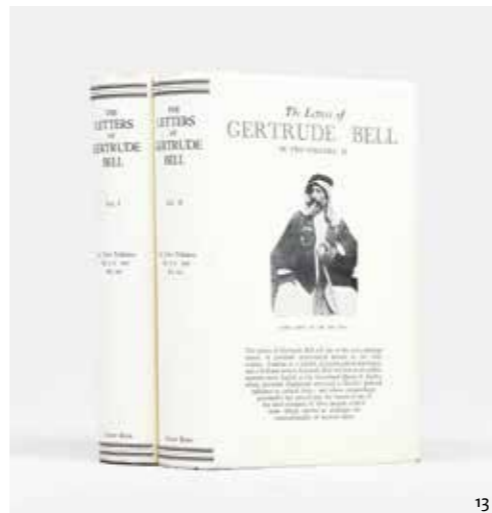
almost half his total artistic output. This copy includes the original 12 light blue wrappers bound at the rear of each volume.

As well as the 20 full- and double-page plates, Beardsley contributed virtually all the textual decorations, designing the chapter headings, borders, initials, and ornaments. Even so, he refused to fulfil the original commission of 500 drawings: the 351 that appeared in the first edition took 18 months to complete. "If he had never illustrated another book, this edition of Morte D'Arthur could stand as a monument of decorative book illustration" (Lewis, pp. 148-9).

Beardsley's edition was issued in 12 monthly parts. The ordinary and special issue were published simultaneously from June 1893 to mid-1894.

Two vols, quarto (238 x 191 mm). Contemporary red half morocco, spines lettered and decorated in blind and gilt, raised bands, mottled paper sides, marbled endpapers, top edge gilt, others uncut, original light blue paper wrappers bound in at rear of each vol. Engraved frontispiece to each vol., 18 wood-engraved plates (5 double-page), numerous text illustrations, and approximately 350 repeated designs for chapter headings and borders, all by Aubrey Beardsley. Light bumping and wear, minor browning and infrequent offsetting to contents, a couple of leaves unopened, closed tears to leaf 2T7 (vol. II): a very good copy. ♪ Lasner 22; Printing and the Mind of Man 29 (first edition). John Noel Claude Lewis, The 20th Century Book: Its Illustration and Design, 1967.

£2,750 [172898]



13
BELL, Gertrude. The Letters. London: Ernest Benn Limited, 1927

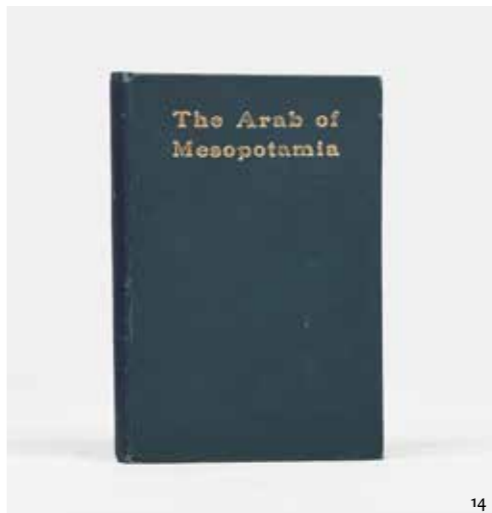
First edition, the nicest jacketed set we have handled. Bell's extensive correspondence spans 51 years, and the last letter, from 1926, was written just five days before her death.

Two vols, octavo. Original green cloth, spines lettered in gilt, front covers panelled in blind. With dust jackets. Half-tone frontispieces and 30 plates, folding map at end of Vol. II. Cloth clean, edges lightly foxed, map lightly creased; jackets fresh and bright, flaps without price as issued, light foxing and couple of faint stains to spines, a few nicks and bumps: a fine set in fine jackets.

£1,500 [176017]

14
BELL, Gertrude. The Arab of Mesopotamia. Basrah: Published by the Superintendent, Government Press, [c.1917]

First edition of this official collection of essays written during 1916. Due to the poor quality of the paper stock, copies are uncommon in this condition. The first section includes 10 essays, all of which are unattributed. The second has a separate title page entitled "Asiatic Turkey" and naming Bell. Writing to her stepmother, Florence Bell, in September 1918, Bell confirmed that she was the author of all the essays. "I've loved the reviews which speak of the practical



men who were the anonymous authors, etc. It's fun being practical men, isn't it" (Letters, 1927, p. 461).

Small octavo. Original dark green diagonal-grain cloth, front cover lettered in gilt. Frontispiece map of Mesopotamia. Cloth only lightly rubbed, moderate toning internally: a near-fine copy.

£1,850 [176018]

15
BELLERS, John. An Epistle to the Quarterly-Meeting of London and Middlesex. London: no publisher, 1718

SECURING EDUCATION FOR THE POOR OF GEORGIAN LONDON

First edition of these proposals for social and educational reform by a prominent early leader of Quakerism, lauded by Marx as a "phenomenon in the history of political economy" (quoted in Zepper, p. 87).

Much like William Penn, John Bellers (1654-1725) worked extensively on applying Quaker principles to effect social change. He wrote numerous proposals for colleges to house, train, and employ the poor of London, and founded a Quaker workhouse at Clerkenwell in 1702.

The Epistle is a collection of short public letters addressed to his brethren in London. The first develops his recommendation that the Clerkenwell workhouse be expanded into a dedicated school, the costs of which would be met by securing part-

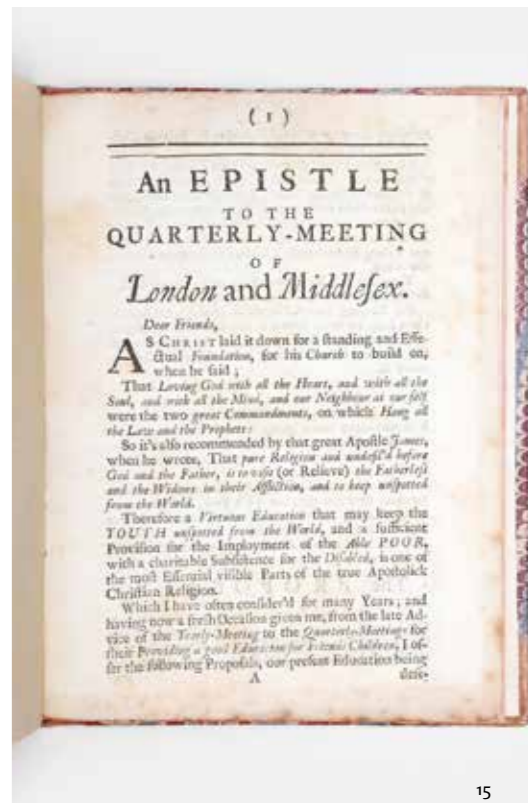
time employment for many of its pupils. The second considers the wider problems of persuading men to support charity.

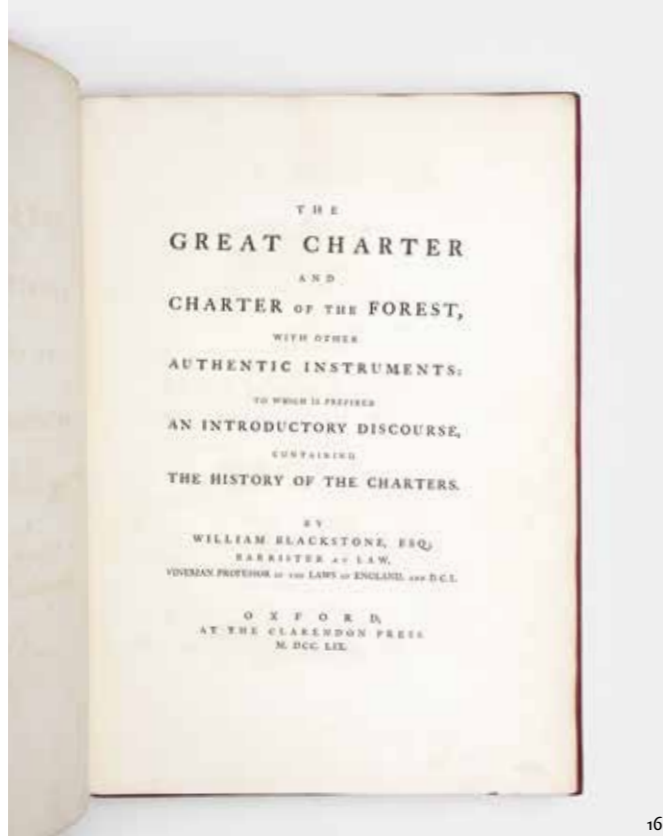
These collegiate proposals won praise from Robert Owen, who had 1,000 copies of an earlier Bellers pamphlet reprinted in 1817, while Marx was particularly impressed with his labour theory of value.

Provenance: the celebrated library of the earls of Macclesfield, with their armorial bookplate. The Macclesfield library ranked as one of the finest country house libraries in Britain; both the first and second earls acquired books on a vast range of subjects.

Quarto (198 x 146 mm), pp. 15, [1]. Recent sprinkled half calf, spine ruled and with red morocco label lettered in gilt, marbled boards, edges red. Light rubbing, minor browning and foxing: a very good copy. ♪ ESTC T84110. John T. Zepper, "John Bellers - Educator of Marx?", Science and Society, vol. 43, no. 1, 1979.

£3,250 [175399]





16

16
BLACKSTONE, William. The Great Charter and Charter of the Forest, with other Authentic Instruments. Oxford: At the Clarendon Press, 1759

A WORK OF THE HIGHEST IMPORTANCE FOR THE HISTORIAN AND THE CONSTITUTIONAL LAWYER

First edition of the first textually accurate printed version of the Magna Carta, edited by the greatest legal scholar of the age and establishing the modern numbering system for its clauses.

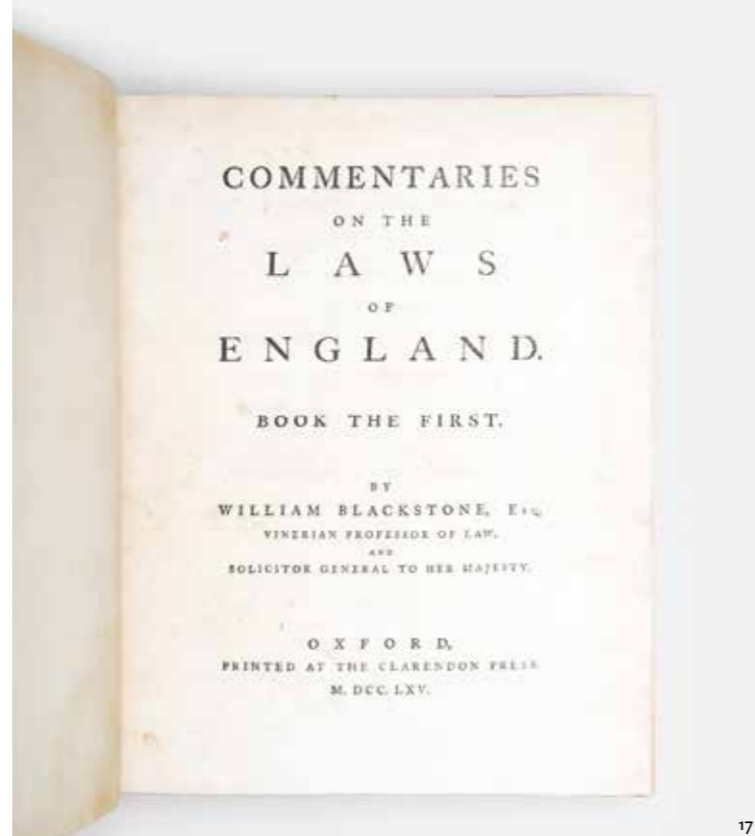
This edition includes lavish engravings of the royal seals affixed to each charter and historiated initials depicting a variety of Oxford scenes. Interest in Magna Carta steadily increased in the early modern period, when it was cited by opponents of the Reformation, the Parliamentarians of the Civil War, and the American founding fathers.

Although this was the age of humanist textual criticism, the editions printed during this period often confused the 1215 text with the reissues and revisions

produced throughout the rest of the 13th century. Blackstone's edition reflects the more rigorous editorial methodologies of the Enlightenment. Provenance: Fiennes Eddowes (1723–1775), with his 1773 signature on the initial blank. Eddowes matriculated at New College, Oxford, in the 1740s and subsequently worked as a surveyor of customs for Hampshire and Dorset.



16



17

Quarto in half sheets (352 × 255 mm), pp. [iv], lxxvi, [4], 86. Recent red calf, spine panelled and decorated in gilt, black morocco label lettered in gilt, covers with triple-rule fillet and cornerpieces in gilt, marbled endpapers, edges sprinkled red. Housed in red cloth solander box. Engraved dedication leaf with the arms of the earl of Westmoreland, historiated initials, 10 large engravings of seals to the text, 2 intricately engraved tail-pieces by John Sebastian Miller. Minor browning and offsetting to contents: a very good copy indeed. ♣ ESTC T143723; Rothschild 406. Wilfrid Priest, "Blackstone's Magna Carta", *North Carolina Law Review*, vol. 94, no. 5, June 2016; David Walker, *The Oxford Companion to Law*, 1980.

£10,000 [176139]

17
BLACKSTONE, William. Commentaries on the Laws of England. Oxford: Printed at the Clarendon Press, 1765–69

THE MOST INFLUENTIAL LAW BOOK IN THE ENGLISH LANGUAGE

First editions of the full four volumes of the supreme work on English common law, a major influence

on early American law, and the foundation of legal analysis and education for the next two centuries. Copies of the first American edition of 1771 were purchased by 16 future signers of the Declaration of Independence.

In the *Commentaries*, William Blackstone (1723–1780) undertakes the enormous task of describing and explaining the major principles of English common law. A masterpiece of Enlightenment rationalization, the work presents the common law as a complete and logically coherent system. In the absence of extensive law libraries, particularly in the fledgling United States, Blackstone's treatise became the authoritative statement of English common law and was cited as such in thousands of court cases.

The *Commentaries* are equally renowned as a triumph of legal communication, and Blackstone's literary style is as lauded as his legal scholarship. The work formed the basis of university education for generations of lawyers.

Four vols, quarto (261 × 206 mm). Contemporary calf, rebaked to style, spines lettered in gilt and with red morocco labels and raised bands, covers with triple-rule panel in blind, later endpapers. With 2 engraved tables (1 folding) in vol. II, tables in the text. With contemporary ink annotations to margin of leaf Ww3 (vol. III). Extremities neatly restored, light bumping and rubbing, minor browning and foxing to contents: a very good set. ♣ Eller, *The William Blackstone Collection in the Yale Law Library*, pp. 1–2; ESTC T57753; *Printing and the Mind of Man* 212.

£12,500 [172662]



18

18
BORGES, Jorge Luis. El jardín de senderos que se bifurcan. Buenos Aires: Sur, 1942 [30 December 1941]

First edition, sole printing, of the author's scarce first collection of short stories. Many of the stories for which Borges is best remembered appear here, including "Tlön, Uqbar, Orbis Tertius", "Pierre Menard, autor del Quijote", "La lotería en Babilonia", and "La biblioteca de Babel".

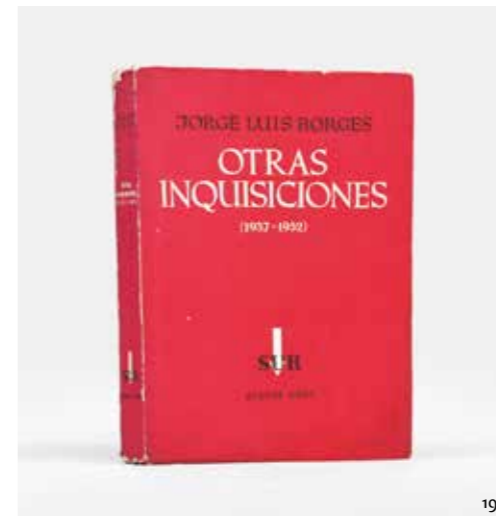
El *jardín de senderos que se bifurcan* was later republished with an additional six stories as *Ficciones* (1944), which won Borges international acclaim.

Octavo. Original blue wrappers, lettered in white. Housed in a custom blue leather folding box. Neat inscription ("17.9.71 – 12:05 en el omnibus") to final page of text. Spine slightly toned, a few short splits to ends, extremities rubbed, contents toned but clean. An unusually well preserved, near-fine copy. ♣ Foster A72.1.

£6,500 [174086]

19
BORGES, Jorge Luis. Otras inquisiciones (1937–1952). Buenos Aires: Sur, 1952

First edition of the author's collection of essays, including his celebrated "El idioma analítico de John Wilkins", in which Borges, inspired by Wilkins's proposal of a universal language, imagines a fictional



19

Chinese taxonomy which would influence the thinking of Michel Foucault, David Byrne, and others.

The very scarce wraparound band quotes Dominique Aury: "Who today can ignore Borges?"

Octavo. Original wrappers, spine and front wrapper lettered in black and white. With remnants of wraparound band loosely inserted. Wrappers bright, lightly rubbed at extremities with a couple of spots of wear to spine ends, tiny nicks to margins of outer leaves neatly repaired, contents toned but clean. A very good copy.

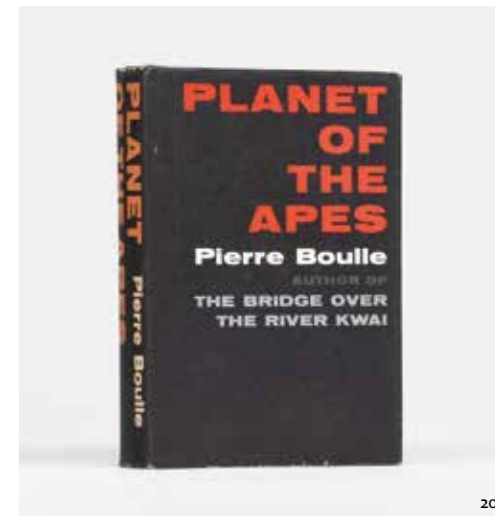
£1,750 [174077]

20
BOULLE, Pierre. Planet of the Apes. Translation by Xan Fielding. New York: The Vanguard Press, Inc., 1963

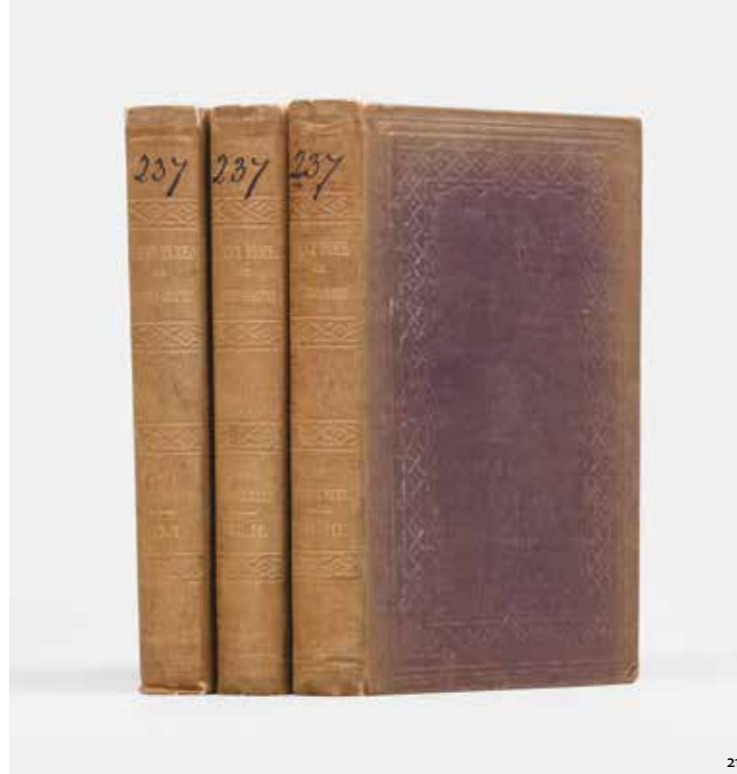
First edition in English. The novel was first published in French as *La Planète des singes* earlier the same year. It was adapted into a film in 1968, starring Charlton Heston, which has given rise to numerous sequels and reboots.

Octavo. Original black quarter cloth, spine lettered in orange, white, and grey, white paper-covered boards, three circles to front cover in orange, white, and grey, orange endpapers, top edge orange. With dust jacket. Hint of rubbing to cloth, a couple of tiny chips to upper margin of first pages; unclipped jacket lightly toned, small nicks and creases to extremities: a near-fine copy in near-fine jacket.

£1,500 [172978]



20



21

21
BRONTË, Charlotte. *Jane Eyre: An Autobiography.* By Currer Bell. London: Smith, Elder & Co., 1848

Third edition of the author's sensational Bildungsroman, in the original blind-stamped cloth binding.

Jane Eyre was first published in 1847, proving immensely successful among critics and the reading public alike. The second edition appeared in January 1848. This third edition, published in April, includes an additional note by Charlotte in the first volume denying the authorship of other works which have been ascribed to her. The design of the cloth bindings was also altered, the spines reading "Jane Eyre: An Autobiography / By Currer Bell", as opposed to "Edited by Currer Bell" in the first and second editions.

The novel "has always been something of a literary phenomenon. The tale of the little governess, 'disconnected, poor, and plain', whose strength of spirit and intellect fortifies her in her pilgrimage towards self-respect and true love, has had a powerful appeal for a variety of international audiences" (ODNB).

Three vols, octavo. Original purple-brown vertically ribbed cloth, spine lettered in gilt and divided by blind fillets and diamond bands, blind decorative borders to covers, cream endpapers. Vol. I with publisher's advertisements at front (single page) and rear (16 pp.), vol. III with 9 pp. of reviews at rear. With 19th-century library shelf number "237" inked on all spines and front free endpapers of vols II and III, similarly dated circular ink stamp of the West Malling Book Society and ownership inscription "J. M. Davies" dated 1938 on front free endpapers. Spines and extremities faded, minor wear to spine ends, inner hinges repaired, rear endpaper of Vol. III renewed, rear endpaper of vol. II repaired, traces of old tape to inner margins of initial and final leaves in all volumes, inner hinge of vol. I slightly split at foot, short tear in upper margin of p. 1 in vol. III, occasional foxing or light marks. A very good copy, still presenting well. ♣ Smith, p. 29; Wise 5.

£7,500 [172521]

22
BRUNHOFF, Jean de; continued by his son, Laurent. *The Story of Babar the Little Elephant; Babar's Travels; Babar's Friend Zephir; Babar and Father Christmas; Babar's Visit to Bird Island.* London: Methuen & Co., 1934-52

First British editions. This grouping of Babar books includes the first instalment, which Methuen published on the recommendation of A. A. Milne. In his preface to the British edition, Milne writes, "If you love elephants, you will love Baba and Celeste. If you have never loved elephants you will love them now . . . I salute M. de Brunhoff. I am at his feet".

The last work offered is by Jean de Brunhoff's son Laurent, who wrote the continuation series from 1948 to 2017. The first English-language editions appeared in America, following publication in French.

Five works, folio. Original quarter cloth, illustrated front covers and endpapers. Illustrated in colour throughout by the respective authors. Faint juvenile annotation on front cover of *The Story*. Sunning to spines, rubbing, with a couple of boards heavily scratched, edges worn, book blocks occasionally shaken but sound, sporadic light foxing. Overall, a very good set in the large, fragile format. ♣ Maurice Sendak, intro., *Babar's Anniversary Album*, 1981.

£750 [172576]

23
CAESAR, Julius. *Quae extant opera.* Paris: Joseph Barbou, 1755

First Barbou edition of the collected works in Latin, in a charming contemporary French binding. It was published as part of Joseph-Gérard Barbou's collection of Latin authors, which was highly prized



23

by Dibdin for the typographical elegance and correctness of the text.

Two vols, duodecimo (151 x 85 mm); pp. [4], xxvii, [1], 360; [iv], 455, [1] (without final blank in vol. I). Contemporary mottled calf, smooth spines divided by gilt fillets, gilt floral decoration in compartments, red morocco labels, covers bordered with a triple gilt fillet, small flower tools

22

in corners, board edges and turn-ins tooled in gilt, marbled endpapers, edges gilt. Engraved frontispiece in vol. I, 4 engraved maps, engraved vignette in vol. II at p. 1, woodcut printer's device on title pages, woodcut initials, head- and tail-pieces. Extremities lightly rubbed, vol. I with loss to foot of spine, corners worn, light surface erosion to covers from the mottling, superficial splits to joints of vol. I, but firm, occasional spot of foxing or faint mark, else bright and clean; small damp stain to upper margin of map of Gallia Cisalpina, not touching engraving. A very good, well-margined set.

£1,500 [173346]

24
CAMUS, Albert. *The Myth of Sisyphus.* Translated from the French by Justin O'Brien. London: Hamish Hamilton, 1955

First edition in English, advance copy with the publisher's compliments slip loosely inserted.

Camus's absurdist treatise on the philosophical problem of suicide was first published as *Le Mythe de Sisyphe* in 1942 and has been described as a non-fiction companion to his novel of the same year, *L'Étranger*.

The translator, Justin O'Brien (1906-1968), was a professor of French at Columbia University who translated many works by Camus and certain works

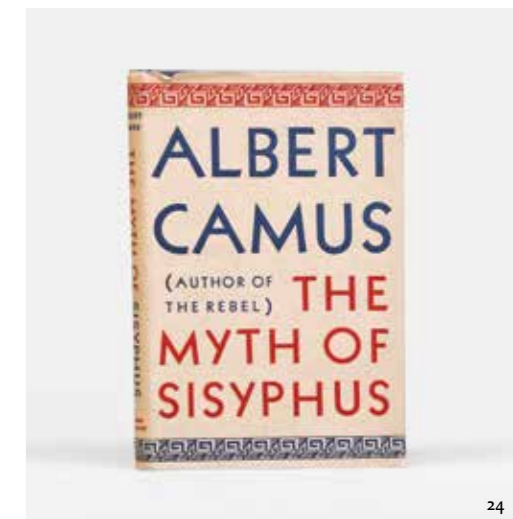


23

by Jean-Paul Sartre and André Gide, including Gide's collected journals.

Octavo. Original blue boards, spine lettered in silver. With dust jacket. Faint mark at head of spine extending slightly onto front cover; spine panel of unclipped jacket toned, a few nicks, slight chips at ends of front fold: a fine copy in near-fine jacket.

£2,250 [174341]



24



25



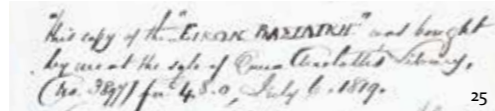
25
CHARLES I – GAUDEN, John. Eikōn basilikē [Greek characters]. [London: Printed by John Grismond for Richard Royston,] 1649

A QUEEN'S COPY OF THE KING'S BOOK

Queen Charlotte's copy of the renowned royal hagiography, an early edition published the same year as the first, in a handsome near-contemporary binding.

As George II presented the accumulated royal library to the British Museum in 1757, both Charlotte and George III built their own libraries. They were quite distinct collections, and the queen purchased the majority of her books herself. This copy was almost certainly stored in the library at Buckingham House (later Palace), the residence which George had acquired for Charlotte in 1761. To clear the debts left by Charlotte's extravagant and generous spending, her library was auctioned after her death by James Christie the younger in 1819.

This copy was listed as lot 3,897 in the sale catalogue and was purchased by George Ormerod (1785–1873), a prominent county historian who edited a collection of Lancashire Civil War tracts in 1844. Ormerod's bookplate is on the front pastedown, and



khe has attested his purchase at the sale on the front free endpaper and in a loosely inserted letter.

Almack identifies three different issues of the present edition. This issue may be distinguished by two points on the title page: the lower-case "r" in "restraint" and line 13 beginning "ed" as opposed to "red"; it has all the possible illustrations cited in Almack.

Octavo (208 × 130 mm), pp. [viii], 263, [1]. Near-contemporary black morocco, neatly rebacked and recornered with the original spine laid down, spine richly decorated and lettered in gilt, covers panelled and with elaborate central arabesque in gilt, turn-ins tooled in gilt, 19th-century marbled endpapers, edges gilt, red silk bookmark. Engraved portrait frontispiece tipped in before title page, folding engraved plate by William Marshall mounted on paper and tipped-in with adhesive tape before p. 6, 2 tipped-in engraved portrait plates. Woodcut initials, head- and tail-pieces to contents. Very infrequent pencil sidelining to contents. Inner hinges split but holding firm, light browning and foxing to contents, slight damp-staining to initial leaves, closed tear running across Marshall plate neatly repaired to recto, short closed tear to lower margin of

leaf B3 neatly repaired: a very good copy. ♣ Almack 42, ESTC R23863; Madan 26 (first issue). Howard M. Nixon, English Restoration Bookbindings, 1974.

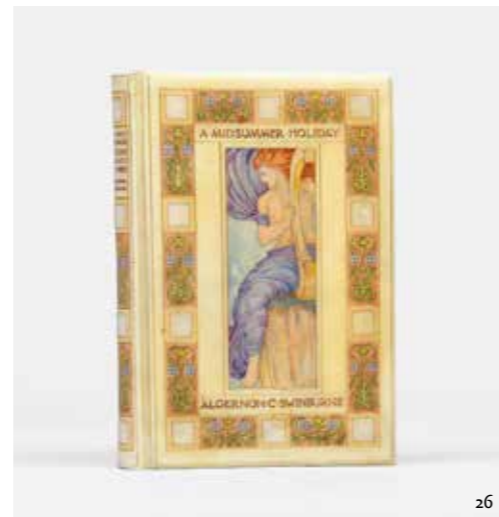
£5,000 [174571]

26
CHIVERS BINDING – SWINBURNE, Algernon Charles. A Midsummer Holiday, and Other Poems. London: Chatto & Windus, 1884

First edition. Swinburne's romantic lyricism is complemented by the exceptionally lovely Chivers binding, which combines floral motifs and classical imagery.

Cedric Chivers (1853–1929), one of the most successful bookbinders of his time, developed a new technique for binding books in the 1890s. His elaborate cover designs were painted on paper and then covered by vellum, which had been treated to become translucent.

Octavo (181 × 123 mm). Finely bound in near-contemporary "vellucent" style, signed by Cedric Chivers for Brentano's on rear turn-in, translucent vellum over hand-painted paper, gilt decorations to spine and covers, ornate floral borders with mother-of-pearl inlays to spine and front cover with illustration of female figure draped in blue playing a lyre, turn-ins with gilt tooling at corners, top edge gilt, fore and bottom edges untrimmed. Vellum a little toned and lightly damp stained, tiny chip to front cover, vellum square, illustration bright, subtle paper reinforcements to gutter of first few



26

leaves: a near-fine copy. ♣ Wise 76; Marian Tidcombe, The Doves Press, 2002.

£4,500 [176096]

27
CHURCHILL, Winston S. The Story of the Malakand Field Force. London: Longmans, Green, and Co., 1898

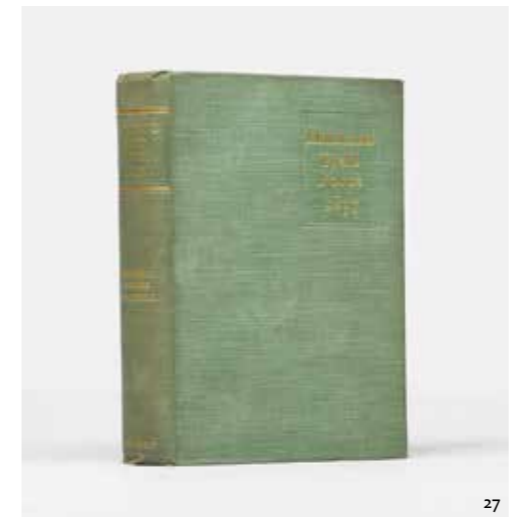
CHURCHILL'S FIRST BOOK, FROM THE LIBRARY OF HIS BIBLIOGRAPHER

First edition of Churchill's first book, home issue in the "apple green cloth" (Woods), which is prone to fading and mottling. This is an attractive example of a work of which "truly fine copies are extreme rarities, and even those with routine wear and tear are difficult to find" (Langworth). This copy is in the second state, with the errata slip.

Provenance: from the collection of Churchill's bibliographer, Ronald Cohen, with his ownership inscription in pencil on the half-title.

Octavo. Original green cloth, spine lettered in gilt within blind panel, front cover lettered in gilt on recessed panel, black endpapers. Half-tone portrait frontispiece with tissue-guard, 6 maps, of which 2 folding and in colour. Very light sunning to spine and bumping at ends, slight slit to rear joint, otherwise bright and square with clean contents: a near-fine copy. ♣ Cohen A1.1.b; Woods A1a. Richard Langworth, A Connoisseur's Guide to the Books of Sir Winston Churchill, 1998.

£7,500 [170188]



27

28
CHURCHILL, Winston S. Souvenir of the Battle of Stepney. Fought in Sidney Street, January 3rd., 1911. London Printed and published by Mrs S. Burgess, [1911?]

A very rare survival: a printed commemorative napkin recording the Siege of Sidney Street, including a picture of Churchill in the middle of the action.

The siege was one of the defining events of his period as Home Secretary. His appearance at the

scene caught the public imagination, but he was criticized for interfering and showboating.

Souvenir napkins were widely produced in the late 19th and early 20th centuries to commemorate famous events. Printed on very thin paper and sold by hawkers on the streets, they rarely survive. Sarah Burgess was one of the leading manufacturers.

Thin paper napkin (366 × 372 mm), printed in black within a colour printed floral border. Slight insect damage at head (not affecting border), very light creases; in excellent condition. ♣ Andrew Roberts, Churchill, 2019.

£1,500 [174004]



28



29

29
CHURCHILL, Winston S. Marlborough. His Life and Times. London: George G. Harrap & Co. Ltd, 1934–38

First edition, first impression, of volumes II–IV, third impression of Volume I, which, though unsigned, is in the binding used for the signed limited issue. The set is from the collection of Churchill's bibliographer Ronald Cohen, and has his ownership inscription in pencil on the front free endpapers.

The signed limited issue comprised 155 sets, composed of sheets of the first editions, first impressions, with a signed limitation leaf in Volume I, and in this binding by Leighton-Straker. This set does not have any limitation leaf and includes a subsequent impression of Volume I – Cohen deems it probable that the publishers had spare binding cases left over and bound up existing sheets somewhat later. The third impression of Volume I was published in 1934, following the first of 1933.

Cohen's *Bibliography of the Writings of Sir Winston Churchill*, published in three volumes in 2006, is the authoritative source for collectors, librarians, and dealers.

Four vols, large octavo. Original orange Niger goatskin by Leighton-Straker, spines lettered in gilt with single gilt rule at head and tail, raised bands bracketed by rules in blind, Marlborough's arms in gilt to front covers, marbled endpapers, top edges gilt, others untrimmed. Portrait frontispiece to each vol., 99 additional plates, 14 facsimiles of letters, and 182 maps and plans, several folding. Spines lightly sunned with a couple marks, else a fine set. ¶ Cohen A97.2(I)c, (II–IV).a (trade edition – the limited issue is A97.1.a).

£2,500

[170325]

30

CHURCHILL, Winston S. The First Collected Works [together with] The Collected Essays. Centenary Limited Edition. London: Library of Imperial History in association with the Hamlyn Publishing Group Ltd, 1973–76

First complete collected edition, number 253 of 1,750 sets. The lavishly produced Centenary Edition is the only full collected works of Winston Churchill.

“The specifications were titanic: five million words in 19,000 pages, weighing 19 lbs, taking up 4.5 ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019” (Richard M. Langworth). The Library of Imperial History went bankrupt before the projected run of 3,000 sets could be completed, so “the print run

never exceeded 2,000 copies and only 1,750 sets were ever published” (Cohen).

This set includes the four-volume Centenary Limited Edition of Churchill's collected essays and journalistic writings, again intended to be limited to 3,000 sets and not always present.

The set was subscribed to by Ray Wilson in Switzerland, with his name on the limitation bookplates (front pastedowns or loosely inserted). His receipt for the set, alongside the publisher's promotional material, are in accompanying folders.

Together, 38 vols, octavo. Original full vellum with 22-carat gold blocking, including titles to spines, armorial device to front covers and ruling to spines and front covers, marbled endpapers, gilt edges, printed on Archive Long-Life Text Paper. Housed in original green imitation leather slipcases stamped with the Churchill arms in gilt. Illustrations throughout, as plates and to the text. Typical natural variation to the tone of the vellum bindings but cleaner than often, light cockling to vellum in places, slipcases with light skinning and peeling as often encountered. An excellent set. ¶ Cohen AA1; Woods, p. 391.

£10,000

[174478]



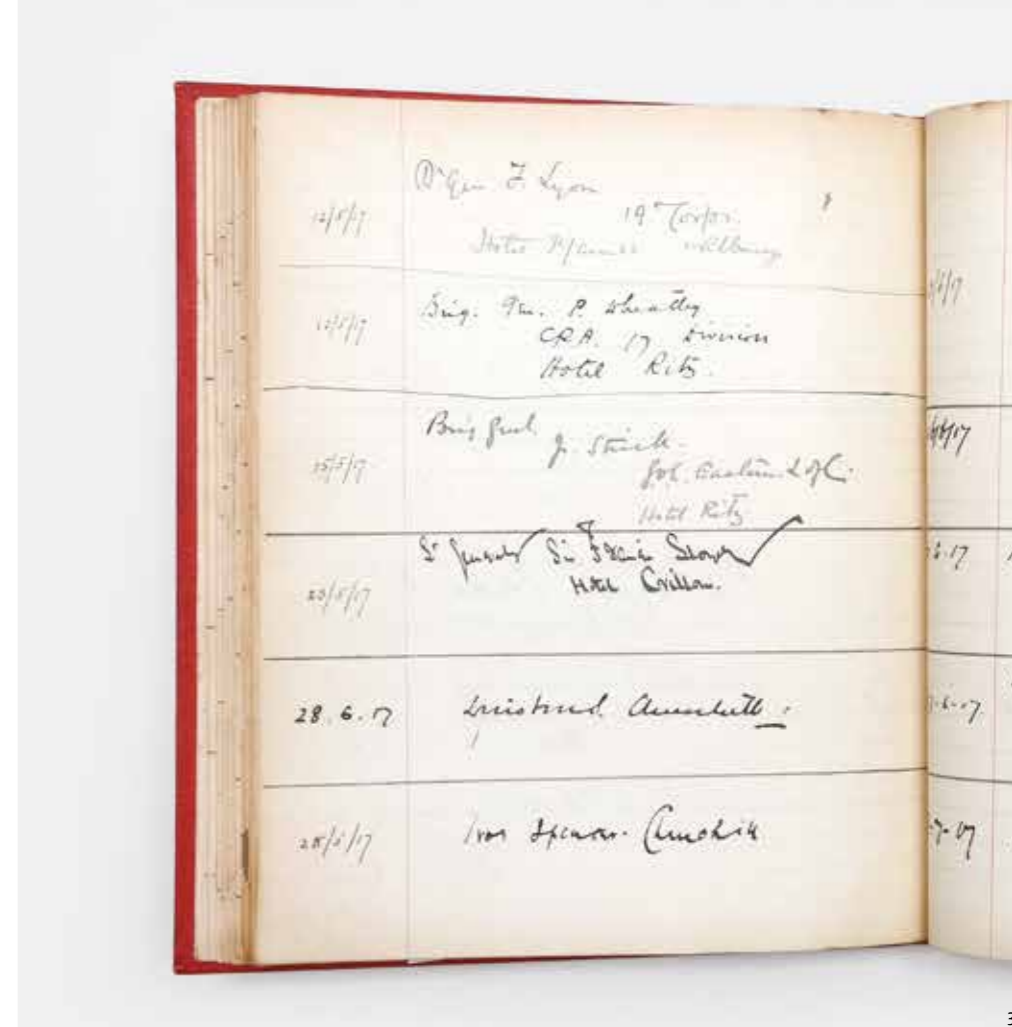
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31

CHURCHILL, Winston S., & others. Visitor's book kept by Maurice Brett in Paris during the First World War. 1914–18

A wartime visitor's book, including the signatures of Winston Churchill and around 750 others, including Douglas Haig, H. G. Wells, and Hilaire Belloc, giving a fascinating record of the movement of British military and other persons through Paris during the conflict. The book belonged to Maurice Brett (1882–1934), Provost Marshal in Paris during the First World War.

Brett was the younger son of Lord Esher (the Esher bookplate is on the front pastedown) and was the husband of the stage actor Zena Dare. Brett often adds a note of purpose of travel to the signatories, who in most cases state their place of residence and their rank where applicable. Winston Churchill signs alongside his cousin Ivor Spencer-Churchill on 28 May 1917. Churchill, then suffering a period in the political wilderness following Gallipoli, had travelled to meet with Ferdinand Foch, Douglas Haig, Sir Henry Wilson, and others, including Lord Esher.



31

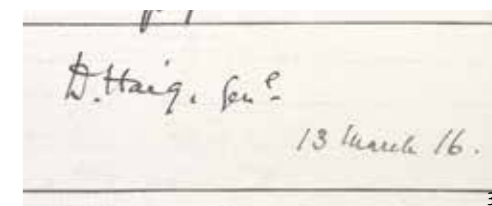
After the meeting, Esher wrote to Haig of Churchill's “clever but unbalanced mind” and “temperament . . . of wax and quicksilver”, recommending that he “remain outside of Government” (Gilbert, p. 21).

Esher's advice was not heeded, and Churchill was shortly after appointed Minister of Munitions.

Quarto (220 × 186 mm). Mid-20th-century red cloth, spine lettered in gilt (“M.V.B. Provost Marshal in Paris – 1914–1918”). Manuscript in various inks on ruled paper, stamp of “Gouvernement Militaire de Paris, Intelligence Anglaise” to initial blank. Spine a little sunned, endpapers spotted, paper slightly toned throughout. In very good condition. ¶ Martin Gilbert, *World in Torment: Winston S. Churchill, 1916–1922, 1990*.

£9,500

[171292]



31



31



32

32
COLERIDGE, Samuel Taylor; Percy Bysshe Shelley; John Keats. The Poetical Works.
 Paris: A. and W. Galignani, 1829

First edition of the first anthology of these poetic peers, also constituting the first collected edition of Shelley and Keats.

Galignani produced notably accurate pirated publications of English poets who did not hold copyright abroad. This internationally distributed edition became “a principal cause of the rapid growth of Keat’s reputation among American readers” (Stillinger, p. 116) and is also significant for Mary Shelley’s contribution. Each poet is prefaced with a memoir, that of Shelley incorporating his wife’s preface to his *Posthumous Poems* (1824).

This 1829 edition marked Mary’s only foray into publishing her late husband’s work in the years since *Posthumous Poems*. “Prohibited by Sir Timothy Shelley from bringing Shelley’s name before the public in return for her repayable allowance, she obviously believed she could help this French publication with impunity and thereby keep both her commitments: she would not bring Shelley forward, yet his works would be kept in the public notice” (Bennett, p. 301). It was pirated editions such as this that persuaded her father-in-law, Sir Timothy, that all hope of obscurity had passed, and in 1839 Mary was allowed to prepare a standalone collected edition, provided she included only a minimal amount of biographical information.



33

Quarto (224 × 139 mm). Contemporary purple-red straight-grain morocco, spine with raised bands, compartments lettered and decorated in gilt, decorative gilt frame to boards, gilt inner dentelles, gilt edges. Engraved triple-portrait frontispiece. Spine a little sunned, binding slightly rubbed, corners bumped and worn, contents foxed, frontispiece browned, head of front inner hinge gutter soiled with recent repair to tear. A very good copy. ♣ Macgillivray Br; Wise p. 97. Betty T. Bennett “Finding Mary Shelley in Her Letters”, *Romantic Revisions*, 1992; Jack Stillinger, *Romantic Complexity: Keats, Coleridge, and Wordsworth*, 2009.

£1,500 [174134]

33
COLETTE. Original inscribed photograph of Colette and two of her cats. [c.1930]

“TIME SPENT WITH CATS IS NEVER WASTED”

An original photograph of Colette sitting in bed, holding two of her cats in her arms, inscribed by her, “au colonel Guillaume, hommage de trois amis.

Colette” (“for Colonel Guillaume, best wishes from three friends”).

This portrait is signed and addressed along the lower margin: “G. L. Manuel Freres – 47 Rue Dumont d’Urville”. The Manuel brothers (Gaston and Lucien) ran a studio specializing in portraits of celebrities and political figures. Although they took other portraits of Colette, this is a particularly warm and intimate one. Colette was a lifelong ailurophile, with cats featuring frequently in her writings. Her novel *La Chatte* (1933) concerns a love triangle between a married couple and the cat who has displaced the wife in her husband’s affections.

Original silver print photograph (207 × 274 mm), mounted on card (226 × 300 mm). Framed in black wood with conservation acrylic glazing. Framed size: 385 × 445 mm. Photograph with some silver mirroring in darker areas, faint fingerprints and a few scratches to extremities, mount a little creased with some remnants of tape to verso from previous framing.

£3,750 [152371]

34
COLLINS, Samuel. The Present State of Russia, In a Letter to a Friend at London.
 London: Printed by John Winter for Dorman Newman, 1671

First edition of this incisive eyewitness account of the Russia of Tsar Alexei (1629–1676). Samuel Collins (1619–1670) worked as physician to Alexei, the father of Peter the Great, between 1660 and 1667.

Among contemporary authors of English accounts of Russia, “perhaps only Samuel Collins had a real grasp of Russian” (“English Views of Russia in the 17th Century”, pp. 156–7). In Russia, Collins treated royalty, nobles, and courtiers, while writing papers on phlebotomy, obesity, and valerian. Among his contemporaries, this first-hand experience made him ideally placed to undertake a study of the country.

The *Present State of Russia* contains Collins’s wide-ranging observations on Russian politics, religion, and society. Individual chapters focus on the tsar’s monopoly of the trade in furs and caviar (“a great dainty, but will not keep”), the Russians’ treatment of women (“very rigid and severe”), and descriptions of Moscow, the steppe, and Siberia (“’tis so excessive cold here”). The work was published the year after Collins’s death.

Small octavo (164 × 99 mm), pp. [22], 141, [3], [8]. Contemporary mottled sheep, professionally rebaked, spine ruled, decorated, and with red morocco label lettered in gilt, covers panelled in blind. Engraved portrait frontispiece depicting Tsar Alexis, and 6 engraved plates, woodcut headlines, errata leaf and 4 leaves of bookseller’s advertisements at rear. Near-contemporary ink inscription “Dr Collins” on title page, short annotation to p. 55, and unobtrusive pencil annotations to contents. Light bumping and scuffing, minor browning and offsetting to contents, paper repair to lower outer corner of frontispiece, just crossing platemark: a very good copy. ♣ ESTC R17430; Wing C5385. M. S. Anderson, “English Views of Russia in the Age of Peter the Great”, *American Slavonic and East European Review*, vol. 13, no. 2, 1954; M. S. Anderson, “English Views of Russia in the 17th Century”, *American Slavonic and East European Review*, vol. 33, no. 80, 1954.

£5,250 [173574]

35
COLQUHOUN, Ithell. The Crying of the Wind: Ireland. London: Peter Owen Limited, 1955

SIGNED COPY OF COLQUHOUN’S AUTHORIAL DEBUT

First edition of the author’s debut, signed by her on the title page. Ireland’s folklore and mythology inspired



35

Colquhoun’s art, writing, and mystic pursuits; this book comprises sketches of the landscape and people that she loved dearly.

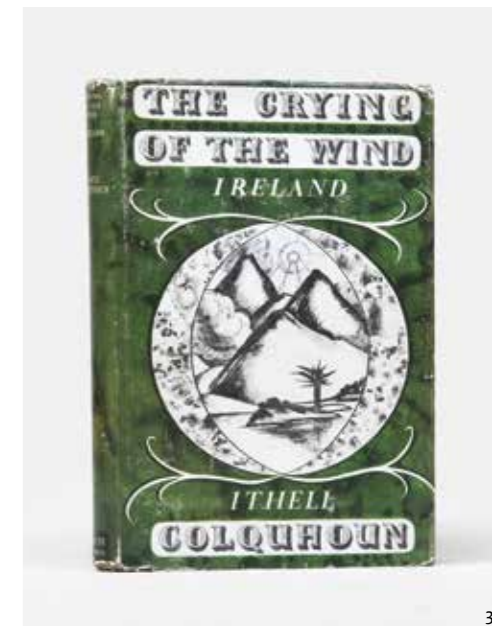
Colquhoun (1906–1988) was a celebrated artist and occultist who was expelled from the English Surrealist Group for refusing to abandon her occult research. Recent years have seen a resurgence in critical interest in her work, and she “is becoming recognized as one of the most interesting and prolific esoteric thinkers and artists of the twentieth century” (Hale).

Octavo. Original green cloth, spine lettered in gilt. With illustrated dust jacket by Colquhoun. Frontispiece, 2 photographic plates, and line drawings after illustrations by the author in the text. Spine lightly sunned, edges rubbed, text block a little foxed; unclipped jacket rubbed and nicked, slight loss to ends of spine panel, corners chipped: a very good copy in like jacket. ♣ Amy Hale, *Ithell Colquhoun: Genius of The Fern Loved Gully*, 2020.

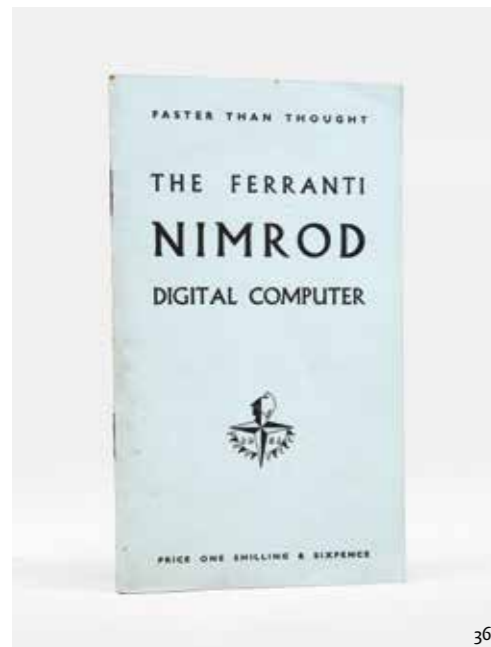
£2,000 [172211]



34



35



36

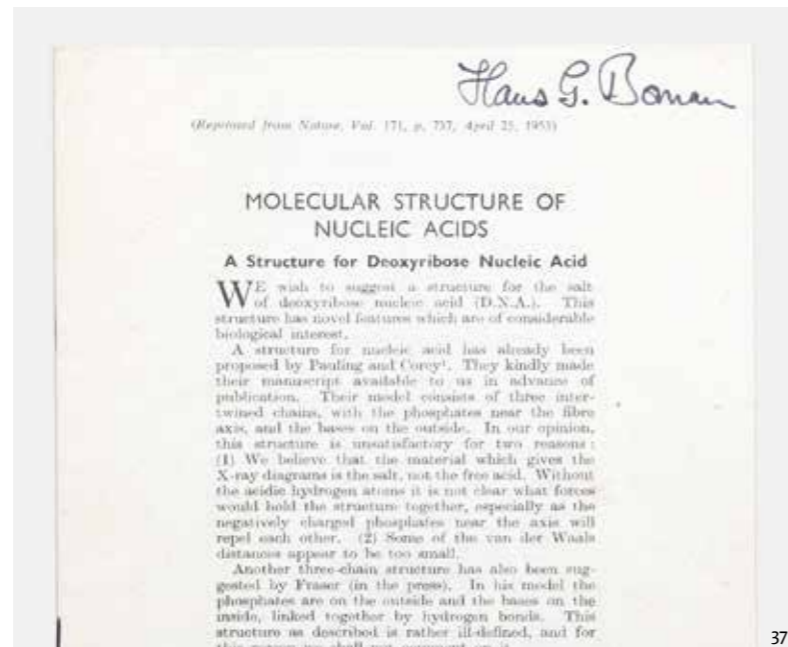
36
COMPUTING. Faster Than Thought: The Ferranti Nimrod Digital Computer. Hollinwood, Lancashire: Ferranti Ltd, 1951

ONE OF THE EARLIEST COMPUTER GAMES

First edition of this scarce booklet commemorating the first computer built exclusively for the purpose of playing a game. Exhibited at the Festival of Britain, the computer allowed members of the public to play the ancient logic game Nim against artificial intelligence; Alan Turing was among the few to beat it.

The Nimrod Digital Computer was built by the electrical engineering firm Ferranti and was designed by the pioneering Australian computer scientist John Makepeace Bennett (1921–2010). It was inspired by Nimatron, an electro-mechanical machine that also played Nim, exhibited in New York in 1940. The Nimrod was an enormously popular attraction and went on to be exhibited in Berlin and Toronto, where it enjoyed similar levels of success, after which it was dismantled.

The booklet is institutionally rare, WorldCat noting only four copies worldwide: the British Library, the American Philosophical Society (Herman Heine Goldstine papers), the New York Public Library



37

(although tentatively dated 1952), and the University of Waterloo, Canada. There is also a variant binding of green wrappers (no priority established).

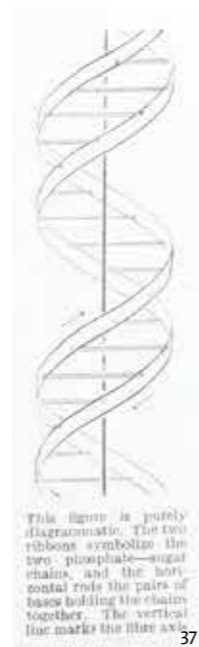
Small octavo. Original wire-stitched light blue wrappers, front wrapper lettered in black. Trivial marks to wrappers, else fine. ♣ Not in Tomash & Williams. Tristan Donovan, *Replay: The History of Video Games*, 2010.

£3,750 [174772]

37
CRICK, Francis; Rosalind Franklin; James Watson; Maurice Wilkins. Molecular Structure of Nucleic Acids. Reprinted from *Nature*, Vol. 171, p. 737, April 25, 1953. St Albans: Fisher, Knight & Co., Ltd, 1953

THE FOUNDING DOCUMENT OF MODERN BIOLOGY, OWNED BY A PROMINENT BIOLOGIST

First edition, the three-paper offprint issue, of the primary record of the co-discovery of the molecular structure of DNA. This copy is from the library of Professor Hans Gustav Boman (1924–2008), the leading molecular biologist in Sweden; his signature is in ink on the first page.



37

Three research groups independently investigated the structure of DNA in England in the early 1950s: Francis Crick and James Watson at the Cavendish Laboratory in Cambridge and two teams at King's College, London, comprising Maurice Wilkins, Rosalind Franklin, Raymond Gosling, Alec Stokes, and Herbert Wilson.

To acknowledge the simultaneity of the discovery, the directors of the respective institutions agreed that the three resulting papers would be published under the general title *Molecular Structure of Nucleic Acids* in the British scientific weekly *Nature*. Crick and Watson's paper, "A Structure for Deoxyribose Nucleic Acid", is illustrated with a schematic drawing by Odile Crick of the twisted-ladder structure of DNA, now famously known as the double helix.

Wilkins, Stokes, and Wilson co-wrote "Molecular Structure of Deoxypentose Nucleic Acids", the second paper. Franklin and her research student Gosling submitted "Molecular Configuration in Sodium Thymonucleate", which features a half-tone illustration of Gosling's iconic X-ray "Photograph 51" of crystallized DNA.

Franklin died four years before the Nobel Prize in Physiology or Medicine was awarded to Crick, Watson, and Wilkins in 1962 for their work on

DNA, but without question her "contributions, and indeed her actual X-ray data, were crucial to the total achievement" (ODNB).

"Two offprints exist of Watson and Crick's paper: a single sheet containing the Watson and Crick article only, and a fourteen-page pamphlet containing the papers of all three research groups. The pamphlet pages are smaller in size than the single leaf, which has the same dimensions as the leaves of the journal, and the layout is different, the single-leaf offprint being printed in two columns like the journal, the pamphlet in single-column pages. The page breaks are different in each of the two offprints and the journal, as is the placement of the illustrations relative to the text. Despite these differences, all three versions appear to have been printed from the same setting of type, except that in the two offprints one paragraph of text has been reset to accommodate the placement of the diagram of the DNA molecule" (Grolier, p. 363).

Haskell F. Norman discusses the difficulty in establishing priority between the two formats in his introduction to *One Hundred Books Famous in Medicine* and closes by stating that "it is now our tentative conclusion that the three-paper offprint is the first issue" (p. xxi). Boman "was one of the pioneers in the field of molecular biology in Sweden" (Norrby, p. 11).

"Halfway through his career Boman moved on to Stockholm University and initiated a completely new line of research. It pioneered the development of insights into the emerging field of natural immunity . . . He developed this work in collaboration with Swedish colleagues and coined the term *cecropines* for this new kind of peptide antibiotics. This was a Nobel-class discovery" but – like Franklin – Boman died before he could see his research recognized as such (Norrby, p. 11). In 2011, his work formed the basis of a discovery by Jules Hoffman and Bruce Beutler, for which they received the Nobel Prize in Physiology or Medicine.

Octavo, pp. 14. Printed pamphlet, wire-stitched as issued. With 4 illustrations. A few neat red pencil marks to first 3 pages, lower outer corners creased: a near-fine copy. ♣ Garrison-Morton 256.3 (Crick and Watson's paper); Grolier, *Medicine* 100, 99; *Heirs of Hippocrates* 2342. Erling Norrby, *Nobel Prizes: Cancer, Vision and the Genetic Code*, 2019.

£25,000 [176047]



38

38
CRICKET; ROSENWATER, Irving. Australian Touring Side 1964. Pen Pictures portrayed by Irving Rosenwater. [London:] 1964

A CRICKETING RARITY

The author's retained copy, inscribed by him on the front free endpaper: "Of this booklet only two copies have been produced. One copy I have presented to my good friend Leslie Gutteridge. This is the other."



38

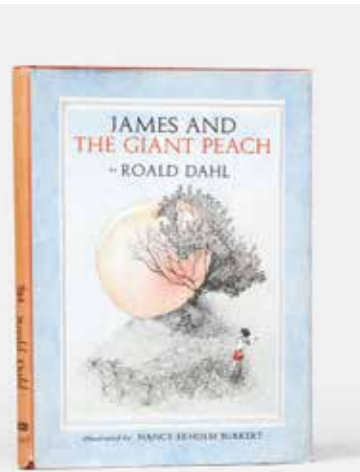
Irving Rosenwater. March, 1964". Inside are three brief notes in his hand, relevant newspaper clippings, and the original annotated envelope. Gutteridge, trading as Epworth Books, was one of the few specialist cricket dealers in the 1960s.

Australia, captained by Bob Simpson, won the 1964 Ashes tour 1–0, four of the matches being drawn. They took the third test at Headingley by seven wickets, helped by the pugnacious Peter Burge – described here as "one of the most attractive and punishing batsmen in Australia" – who knocked 160 from 308 balls in the first innings.

Octavo (222 × 137 mm), pp. 28. Original dark reddish brown morocco-grain roan, gilt-lettered spine, blind single fillet border to sides. With the original brown Dudley Stationery manila envelope annotated by the author. Printed on rectos only. Head of spine chipped with slight loss, corners rubbed, a few marks to covers, letterpress toned. In very good condition.

£1,850 [173402]





39

39

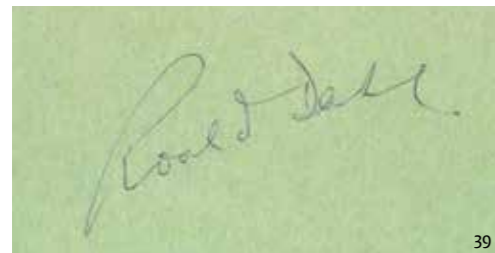
DAHL, Roald. *James and the Giant Peach.* New York: Alfred A. Knopf, 1961

First edition, with the five-line colophon, signed by the author on the front free endpaper. An early advert for the book stated "one is tempted to say that not since *Alice* has there been such a wonderland. The difference is that James is all boy and what transpires in the story is anything but Victorian".

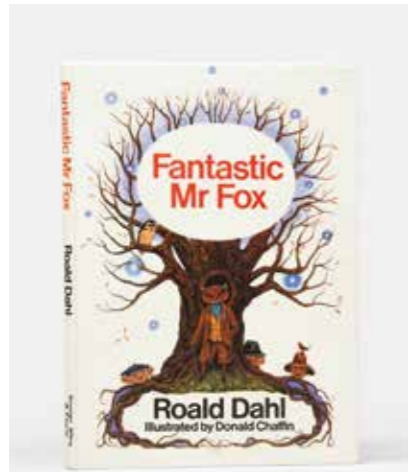
Quarto. Original red cloth, spine lettered in gilt, design to front cover in blind, green endpapers, top edge yellow. With pictorial dust jacket. Housed in a custom red morocco-backed folding box by the Chelsea Bindery. Colour frontispiece, 4 colour plates, tinted plate, 19 illustrations to text, of which 10 are tinted, all by Nancy Ekholm Burkert. Worn at lower corners; jacket slightly toned, extremities a little rubbed, small nick to foot of spine, unclipped: a near-fine copy in a very good jacket. ♣ *The New York Times*, 26 October 1961.

£9,750

[167164]



39



40

40

DAHL, Roald. *Fantastic Mr Fox.* London: George Allen & Unwin Limited, 1970

First UK edition. The US edition was published earlier the same year. *Fantastic Mr Fox* formed the basis for Wes Anderson's 2009 film of the same name and has been successfully adapted into both a stage play and an opera.

Octavo. Original laminated pictorial boards, titles to spine and front cover in red and black. Without a dust jacket, as issued. With numerous in-text and full-page illustrations by Donald Chaffin. Gift inscription to front free endpaper dated Christmas 1971. Head of spine slightly bumped, covers bright, occasional foxing: a very good copy.

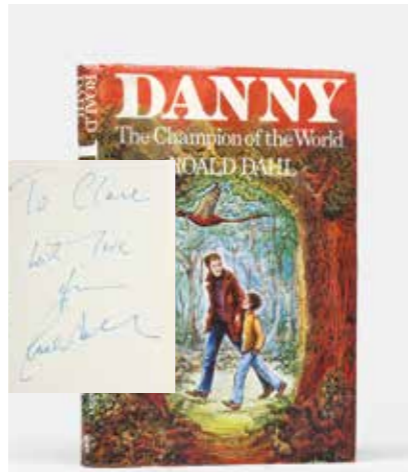
£875

[169834]

41

DAHL, Roald. *Danny. The Champion of the World.* London: Jonathan Cape, 1975

First UK edition, inscribed by the author on the front free endpaper: "To Clare, with love, from Roald Dahl". The recipient, Clare A. Shapland, has inserted her bookplate on the front pastedown. As noted by one of Dahl's biographers, "Danny . . . is perhaps Dahl's most straightforward and lyrical children's book" (Sturrock, p. 467). Inscribed copies are not common.



41

Octavo. Original orange boards, spine lettered in gilt, top edge orange. With dust jacket. With numerous in-text and full-page illustrations by Jill Bennett. Extremities a little bumped, adhesive residue on front pastedown, some foxing to edges and a few leaves; extremities of unclipped jacket a little rubbed, minor abrasions to rear panel, some damp staining to reverse: a very good copy in like jacket. ♣ Donald Sturrock, *Storyteller: The Life of Roald Dahl*, 2010.

£3,750

[165016]

42

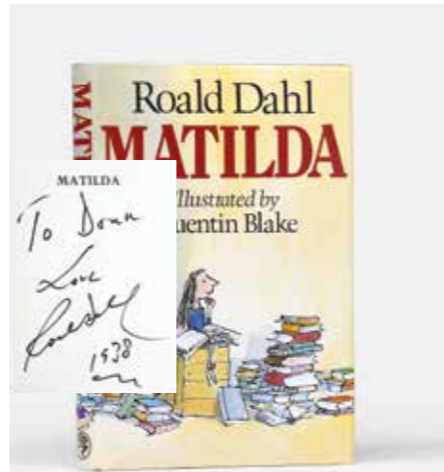
DAHL, Roald. *Matilda.* London: Jonathan Cape, 1988

First edition, inscribed by the author in the year of publication on the half-title, "To Donn, Love, Roald Dahl, 1988".

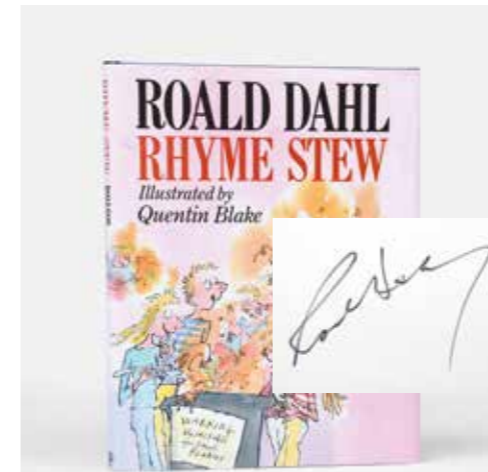
Octavo. Original red boards, spine lettered in gilt. With supplied dust jacket. With numerous in-text and full-page illustrations by Quentin Blake. Lightly marked and bumped, nick to spine foot, text clean; unclipped jacket with minor creases and pale foxing to flaps, else bright: a very good copy in near-fine jacket.

£4,500

[170727]



42



43

43

DAHL, Roald. *Rhyme Stew.* London: Jonathan Cape, 1989

First edition, signed by the author on the front free endpaper. Loosely inserted in this copy is the original Harrods receipt (dated 27 September 1989) and a Harrods Book Department bookmark. The uncorrected proof for this title notes a publication date of 21 September 1989, and this copy was therefore signed and sold within a week of publication.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. With numerous full-page and other illustrations within the text by Quentin Blake. Minor marks to foot of front board, minor pale foxing to endpapers; slight foxing to jacket, unclipped: a fine copy in a fine jacket.

£2,500

[169060]

44

DALI, Salvador. *Libra.* Paris & New York: Leon Amiel, 1967

Edition of 250 on Arches paper. Signed in pencil lower right by Dali and numbered lower left. This is one of 12 plates from the *Twelve Signs of the Zodiac* portfolio.

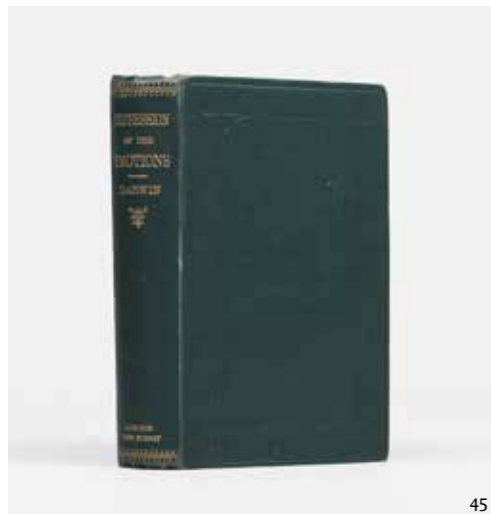
Coloured lithograph after an original gouache on Arches watermarked paper. Sheet size: 72.8 × 51.8 cm. Framed size: 90.7 × 70.2 cm. Excellent condition. ♣ Field 67-6.

£4,500

[173254]



44



45

45
DARWIN, Charles. *The Expression of the Emotions in Man and Animals.* London: John Murray, 1872

**COMPLETING DARWIN'S
 EVOLUTIONARY WRITINGS**

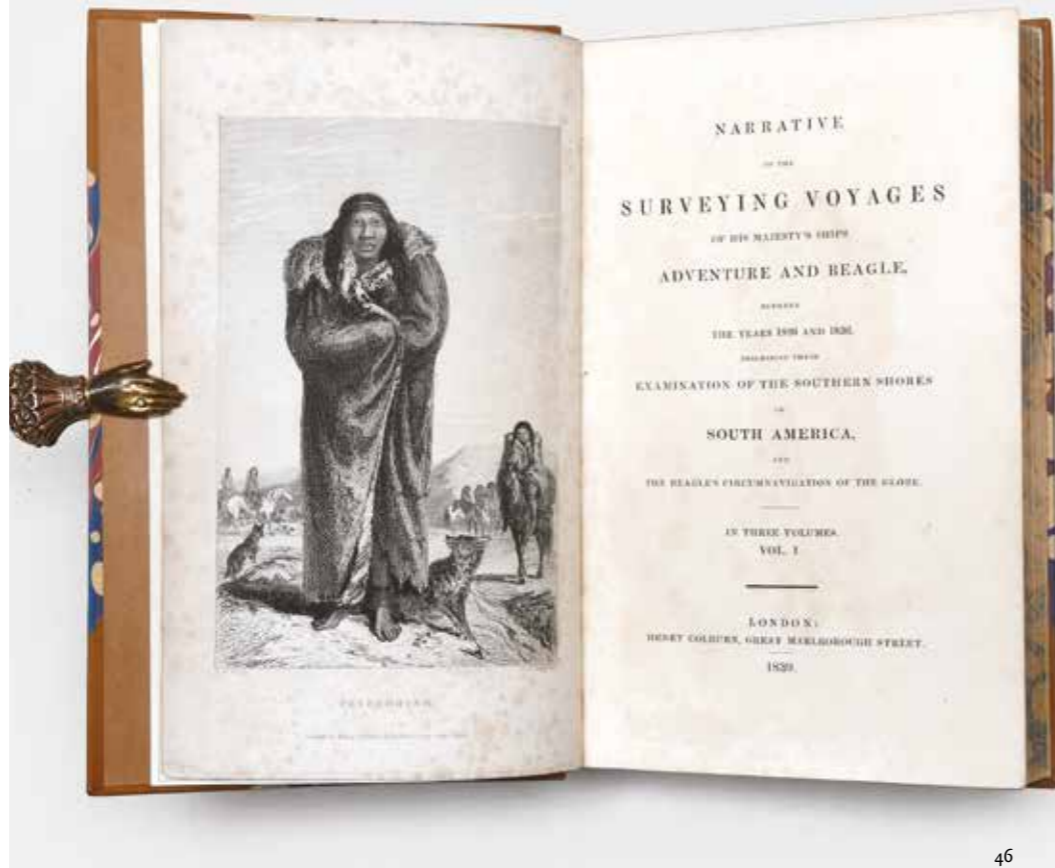
First edition, first issue, with “that” spelled correctly on the first line of page 208 (misspelled in the second issue). The *Expression of the Emotions* “appeared in November, and was awaited with such interest that over 5,000 copies were sold on the day of publication” (Huxley, p. 96).

The plates are among the earliest commercially reproduced photographs in a scientific book. They are lettered with Roman numerals in this copy; another state is known with Arabic numerals, without priority of issue.

Octavo. Original dark green cloth, spine lettered in gilt, covers panelled in blind, black endpapers. With 7 tissue-guarded heliotype plates, of which 3 folding, woodcut illustrations within text. With 4 pp. publisher's advertisements dated November 1872 at rear. Ownership initials in pencil to front free endpaper verso. Wear to corners and spine ends, cloth and gilt bright and clean, inner hinges split but holding firm, light foxing to endleaves, first gathering opened roughly along lower edge, cords occasionally visible: a very good copy. ♣ Freeman 1141; Garrison-Morton 4975; Norman 600. Leonard Huxley, *Charles Darwin*, 1921.

£2,500

[175585]



46

46
DARWIN, Charles; Robert FitzRoy; Phillip Parker King. *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle.* London: Henry Colburn, 1839

FROM THE WEDGWOOD FAMILY LIBRARY

First edition, association copy, with the inscription “Wedgwood, Maer” faintly pencilled on the half-title of Darwin's volume, itself the first issue of his first published book.

The prominent Wedgwood family were relatives; he frequently visited their Staffordshire home, Maer Hall, and consulted them about the publication of his account of the *Beagle's* voyage. The Darwin and Wedgwood families became intertwined in the 18th century, linked by friendships, business dealings, and a number of first- and second-cousin marriages.



46

Charles's grandfathers were the renowned pottery entrepreneur Josiah Wedgwood and the physician Erasmus Darwin, and Charles himself married his cousin Emma Wedgwood in 1839.

At the time of publication, Maer Hall was owned by Josiah Wedgwood II and the rector of Maer parish church was John Allen Wedgwood. We have been unable to attribute the inscription to any one individual member of the family.

Maer Hall was sold in 1843, suggesting that this copy was incorporated into the Wedgwood library before this date. These four volumes on the voyages of HMS *Adventure* and *Beagle*, including Darwin's *Journal and Remarks*, are “famous as the genesis of his theory of evolutionary biology” (Hill).

Three vols in four (vols I–III and appendix to vol. II), octavo (225 × 142 mm). Rebound to style in brown half calf, twin red morocco spine labels, compartments and raised bands elaborately tooled in blind and gilt respectively, marbled sides and edges, brown endpapers. With 47 engraved plates after P. King, A. Earle, C. Martens, R. Fitzroy, and others by T. Landseer, S. Bull, T. Prior, and others, 9 folding engraved maps by J. Gardner and J. & C. Walker (8 bound in and 1 loose in pocket at rear pastedown of vol. II), numerous diagrams and tables within text. Vol. I bound without half-title. Bindings presenting smartly; contents generally fresh and clean, occasional neat pencil marginal annotations and small ink “90” to half-titles, upper margin of vol. I sig. 2D8 creased and nicked at edge; plates and maps foxed, closed tears to latter repaired (with no loss and in most cases discreetly), faint damp stain along top edge of first map in vol. I, second map of same sometime reattached with cloth tape. Overall, a handsome set in very good condition. ♣ Freeman 10; Hill I, pp. 104–5; Norman 584; Sabin 37826. Francis Darwin, ed., *The Life and Letters of Charles Darwin*, 1887; *Darwin Correspondence Project*, letter 7 December 1836, to Caroline Darwin, ref. DCP-LETT-325; 20 December 1836, from Hensleigh Wedgwood, ref. DCP-LETT-332.

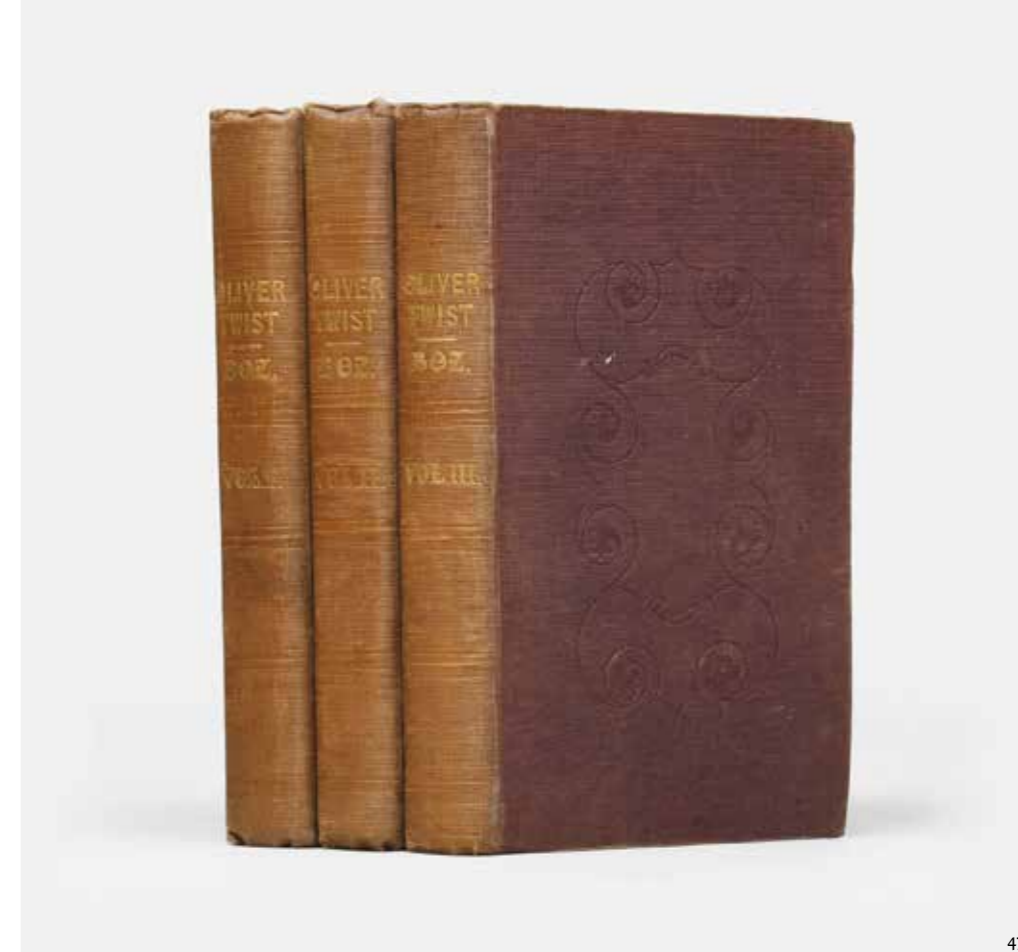
£35,000

[169069]

47
DICKENS, Charles. *The Adventures of Oliver Twist.* London: Richard Bentley, 1838

First edition in book form, first issue, with “Boz” title pages and the “Fireside” plate, in original cloth. *Oliver Twist* was first published serially between February 1837 and April 1839 in Bentley's *Miscellany*, and in the present three-volume book by Richard Bentley in 1838 (six months before the initial serialization was complete).

Bentley rushed *Oliver Twist* out in book form before serialization was complete, forcing Cruikshank



47

to hurry the last illustrations. Dickens disliked the final “Fireside” plate and asked Cruikshank for a new design, the “Church” plate. He also decided that he no longer wished to be styled “Boz”. The first issue, as here, was published on 9 November; the second, with cancel titles, omitting the subtitle and giving Dickens's name as the author, and with the “Church” plate at the end, was issued on 16 November.

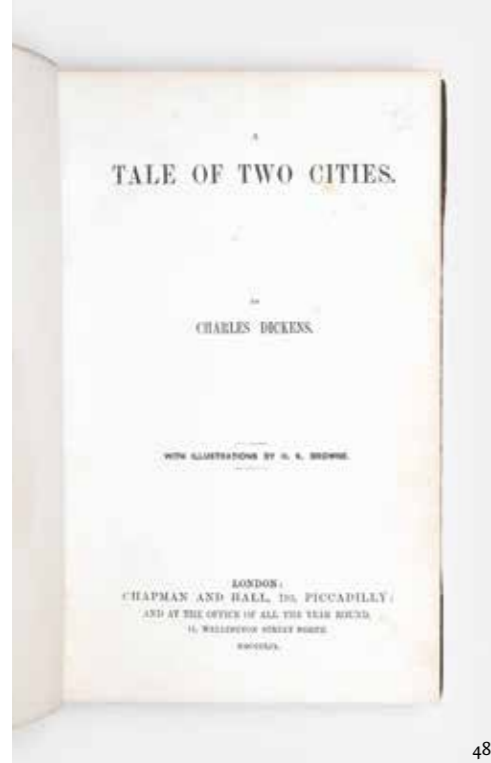
This copy is in the horizontally ribbed cloth binding with an arabesque design measuring 135 × 70 mm. This is recorded by Smith as a binding variant (contrasting with a “fine-diaper cloth” and an arabesque design measuring 133 × 68 mm). Both bindings lack the publisher's imprint at the foot of the spine, as here. Eckel and Carter each regard the lack of the publisher's imprint as suggestive of early issue, and there is no known priority between the two bindings.

Provenance: Elizabeth Rebecca Trotter (1775–1852), signature on the front free endpapers of vols. I and II as “The Marchioness of Thomond”; Lt. Colonel Stucley (1836–1911), armorial bookplate on front pastedowns.

Three vols, octavo. Original reddish brown horizontally ribbed cloth, spines lettered in gilt, covers with arabesque design in blind, yellow endpapers, edges untrimmed. Housed in a custom brown morocco-backed folding box. Complete with 24 etched plates by George Cruikshank including the “Fireside” plate (facing p. 313 in vol. III), half-titles to vols. I and II as issued, publisher's advertisements at end of vol. I and beginning of vol. III. Ownership signatures to two vols, armorial bookplates to all vols. Spines a little sunned and slightly skewed, some light soiling, extremities a little worn, occasional minor splitting to joints, some foxing and browning, several plates with imprints cropped or shaved as usual, small abrasion to title page of vol. III: a very good set. ♣ Eckel, pp. 59–62; Smith I, pp. 30–7.

£15,000

[169349]



48

48
DICKENS, Charles *A Tale of Two Cities*.
 London: Chapman and Hall, 1859

“IT WAS THE BEST OF TIMES, IT WAS THE WORST OF TIMES”

First edition, bound from the original parts, of Dickens's great historical romance, in an attractive contemporary binding and with the two desired first-state points.

The novel was issued in monthly parts from April to November 1859 and serialized in Dickens's weekly journal *All the Year Round* in the same period, before publication in book form in November that year.

Octavo (214 × 133 mm). Contemporary green half calf, spine gilt in compartments with recent label to style, marbled sides, endpapers, and edges. Etched frontispiece and vignette title page, 14 etched plates, by Hablot Knight Browne (Phiz). With the first state of pp. 213 misnumbered 113 and the signature “b” on the list of plates. Ownership signature dated 1861 of Mary Apletree of Rhiwlas, Montgomeryshire, to initial binder's blank. Joints and extremities neatly restored, short closed tear at head of plate facing p. 168, repair to closed tear at foot of pp. 2–3, else contents clean and fresh. An excellent

copy. ♣ Eckel, pp. 86–90; Gimbel A142; Hatton & Cleaver, p. 331; Kremers, pp. 108–12; Smith 13.

£5,000 [174731]

49
DICKENS, Charles. *The Nonesuch Dickens*.
 London: The Nonesuch Press, 1937–39

THE “COMPLETE AND PERFECT EDITION”

First Nonesuch edition, number 88 of 877 sets with an original plate, here illustrating the first appearance of Sam Weller. The *Nonesuch Dickens* was the press's largest project and greatest triumph. The publisher boldly claimed that “it will never be possible for a more complete and perfect edition to be put upon the market”.

The peculiar limitation matches the 877 plates which were used to illustrate the first editions and were retained in the archives of Dickens's publisher Chapman and Hall. Most of the plates were on steel, as here, though they also included woodblocks.

The present set includes the steel plate entitled “First appearance of Mr. Samuel Weller” by H. K. Browne (Phiz), which originally appeared in *The*

Pickwick Papers; accompanying it, as issued, is a proof pull and a letter of authentication from Chapman and Hall, signed by the deputy chairman Arthur Waugh and numbered 88. The first appearance of the character of Sam Weller, a character especially beloved by contemporary readers, is often seen as a turning point in Dickens's career.

Twenty-five vols, large octavo. Original buckram in various colours, black morocco label to spines, top edges gilt on the rough, others untrimmed; including the *Nonesuch Dickensiana*. Illustrated throughout after the original plates; with original steel-engraved plate (see note). Apart from a light rubbing and soiling to a few vols, an excellent set.

£12,500 [165395]

50
DIDION, Joan. *Play It As It Lays*. New York:
 Farrar, Straus & Giroux, 1970

First edition of the author's second novel. The novel was the basis for the 1972 film of the same name, adapted by Didion and her husband John Gregory Dunne, starring Tuesday Weld.

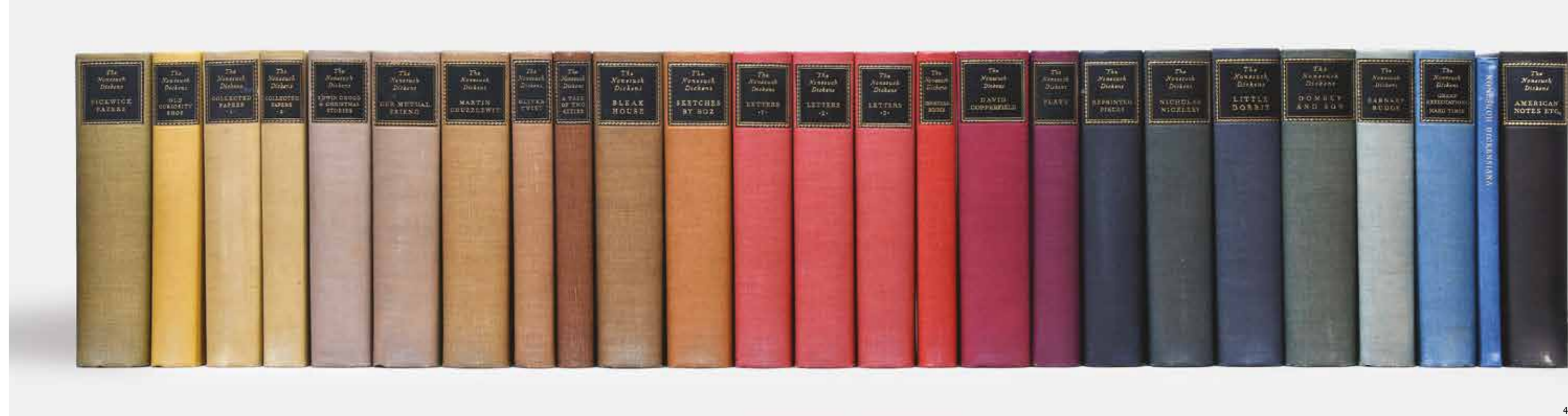
Octavo. Original black and red cloth, spine lettered in gilt, front cover blocked in blind, black endpapers. With dust

jacket. Lightly bumped at extremities; unclipped jacket faintly creased and rubbed, but sharp: a near-fine copy in near-fine jacket. ♣ Joan Didion, “Why I Write”, *New York Times Magazine*, 5 December 1976; Lynne Marie Houston & William V. Lombardi, *Reading Joan Didion*, 2009.

£750 [173163]



50



49

51
DOSTOEVSKY, Fyodor; GARNETT, Constance (trans.). *Crime and Punishment*.
 London: William Heinemann, 1914

THE MOST INFLUENTIAL TRANSLATION

First Garnett edition, scarce in commerce. It was published in Garnett's popular *Novels of Dostoevsky* series, which introduced the writer's works to many British readers for the first time.

Through her further translations of Chekhov, Tolstoy, and Turgenev, Constance Garnett (1861–1946) was for much of the 20th-century anglophone world the gateway into the treasures of Russian literature. Her work remains in print today. Garnett visited Moscow in 1894 and met Tolstoy, who “praised her current translation [of his *The Kingdom of God is Within You*] and encouraged her to attempt others” (ODNB).

Octavo. Original red cloth, spine lettered and decorated in gilt, blind-stamped floral centrepiece on front cover and publisher's device on rear cover, bottom edge untrimmed. Spine sunned, gilt consequently dulled, small wear to corners, endpapers foxed, contents clean. A very good copy.

£2,250 [171328]



51

52

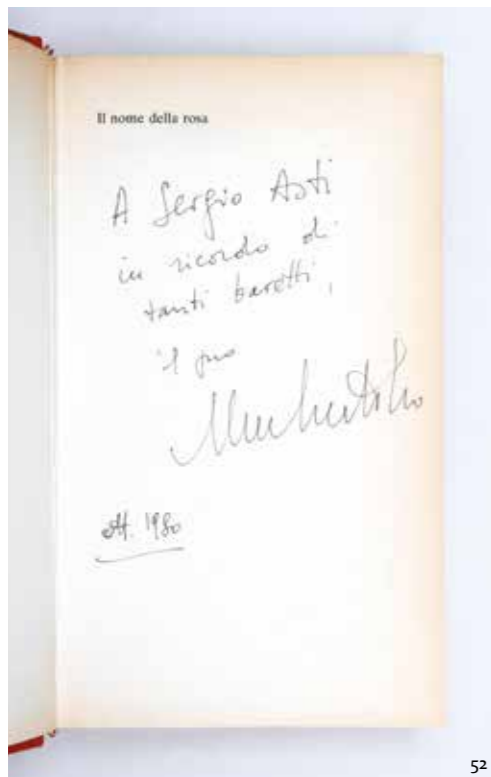
ECO, Umberto. Il nome della rosa. Milan: Bompiani, 1980

GIFTED “IN MEMORY OF MANY LITTLE BARS”

First edition, presentation copy, inscribed by the author to Sergio Asti, a pioneer of Italian industrial design, on the half-title: “A Sergio Asti in ricordo di tanti baretti, il tuo Umberto Eco. M(ilano). 1980” (To Sergio Asti, in memory of many little bars, your Umberto Eco. Milan. 1980).

The two likely met for the first time in Milan in the 1960s or early 1970s, when Eco was in the city teaching architecture at the University of Milan and later semiology at Milan Polytechnic. Asti was by then an established designer: he had opened his own studio in 1956 and was one of the founding members of the Association for Industrial Design (ADI).

Eco’s theory of semiotics, developed in 1962 with the essay *Opera aperta*, had a profound influence on the Italian cultural and intellectual scene. A study of the



52



53

relationship between sign and meaning, semiotics was particularly relevant for designers and architects like Asti. It is possible that Eco and Asti bonded over a common interest for these topics, perhaps meeting in the “many little bars” of Milan that Eco fondly recalls in his inscription. In the following years, Eco wrote extensively about the applications of semiotics in architecture.

Octavo. Original red cloth, spine lettered in gilt, map endpapers. With dust jacket. Slight lean to spine, couple of bumps at edges, contents lightly toned; jacket bright, creasing at spine ends, chip to head of front panel, couple of nicks to folds: a very good copy in like jacket.

£4,500

[173573]

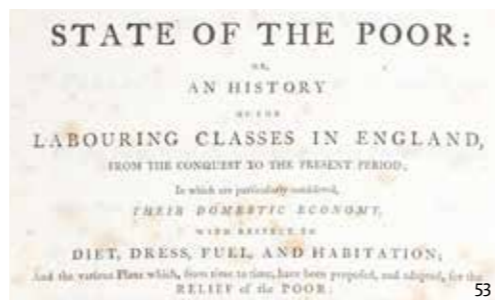
53

EDEN, Sir Frederick Morton. The State of the Poor: or a history of the labouring classes in England. London: by J. Davis, for B. & J. White, G. & G. Robinson, T. Payne [& 4 others in London], 1797

A CLASSIC OF SOCIAL ANALYSIS, IN CONTEMPORARY CALF

First edition of the first major study of the English poor; “it has proved the basis of sociological investigation ever since” (PMM).

“The State of the Poor is one of the classical works in the history of economics. Eden was led to embark on the subject by the high prices brought on by the war in 1794 and 1795, and the effect they had on the living conditions of the poorer classes.



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He established the framework of his investigation by lengthy visits to several parishes; the rest was filled in by his many correspondents up and down the land” (PMM). Eden describes the condition of the poor and its causes, extensively substantiated with reports of the administration of workhouses and charitable organizations, and lengthy appendixes including much statistical data of prices and wages. It includes a list of works on poverty and its amelioration. Karl Marx cited it in *Das Kapital*, where he claimed that Eden was the only 18th-century disciple of Adam Smith to produce a work of any significance (pointedly discrediting Malthus).

Three vols, quarto (264 × 204 mm). Contemporary sprinkled calf, twin black calf labels, smooth spines tooled in gilt, gilt roll border to covers, green edges. Bound with half-titles and all the extra leaves (3L3, v.2; 5B*–5B†4, v.3), without terminal binder’s direction leaf. With folding letterpress table in vol. III. Twentieth-century pencilled ownership signature to front free endpaper of vol. I. Joints and extremities expertly restored, some light foxing to contents but generally fresh. An excellent copy. ¶ Einaudi 1714; ESTC T145895; Goldsmiths’ 17107; Kress B.3384; McCulloch, pp. 285f; *Printing and the Mind of Man* 249.

£10,000

[176150]

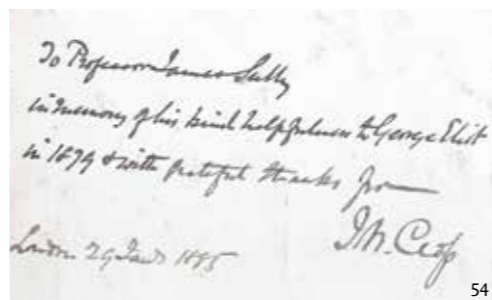
54

ELIOT, George – CROSS, John Walter (ed.). George Eliot’s Life as Related in her Letters and Journals. Edinburgh: William Blackwood and Sons, 1885

First edition, presentation copy, sent by the editor, Eliot’s widower John Walter Cross, to a friend and collaborator of Eliot’s. Volume I has a card inscribed



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54

by Cross in the publication month and mounted to the front free endpaper: “To Professor James Sully, in memory of his kind helpfulness to George Eliot in 1879 & with grateful thanks from J. W. Cross, London, 29 Jan. 1885”.

Sully (1842–1923) visited Eliot and her partner Lewes from 1874 until Lewes’s death in 1878. He assisted Eliot by penning a short biography of Lewes in *New Quarterly Magazine* and by proofreading, as an expert in psychology, the final volume of Lewes’s *Problems of Life and Mind* (1874–9).

Sully’s ownership inscription, dated 1885, is on the front free endpapers verso and his neat pencil annotations occasionally feature in the margins. Volume III prints five letters from Eliot to Sully. Four of these are dated 1879 and discuss the legacy of Lewes.

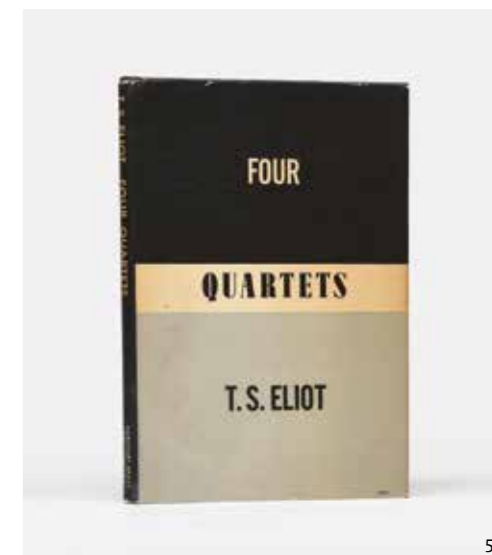
Three vols, octavo. Original brown cloth, spines lettered in gilt, spines and covers ruled and tooled in black, black coated endpapers, edges untrimmed. Frontispieces and 7 plates, all with tissue guards, double-page facsimile of Eliot’s handwriting. Errata slip tipped in at end. Loosely inserted card from the Chiswick-based music dealer Charles Bernard. Spines cocked and lightly toned, small frays to spine ends, short split to head of vol. III rear joint, vol. I with small red mark on rear cover and cracked front inner hinge, remaining sound, other inner hinges with cosmetic splits, occasional spots to contents. A very good set.

£1,250

[172874]



54



55

55

ELIOT, T. S. Four Quartets. New York: Harcourt, Brace and Company, 1943

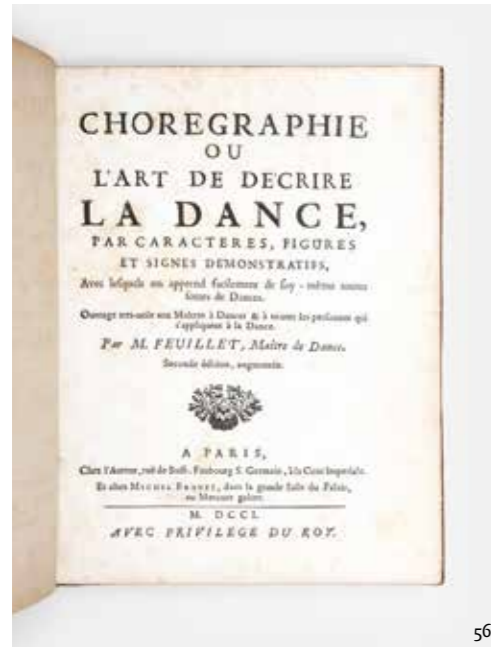
First collected edition, one of 788 copies. Following Faber’s individual wrapped issues of the four parts in 1940 and 1941, this edition marks the first time the poems were published together under the title by which they are now known. It was also the first hardback edition.

Two printings were produced prior to publication. The first printing constituted 4,165 copies, but the poor quality of the printing led to the publisher destroying all but 788, which were sent out to retain copyright while the work was reprinted. This copy has the relevant point for the first printing: “first American edition” printed on the title page verso. The relatively small number of copies of the first printing which survived means that the book is now scarce in any condition.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket, designed by E. McKnight Kauffer. Bookplate of the businessman Donald G. Drapkin (1948–2016) to front pastedown; bookseller’s ticket to rear pastedown. Faint damp stains to cloth and gutter at foot of spine; corresponding warping to dust jacket, lightly toned as usual, a few tiny nicks and chips to extremities, unclipped: a very good copy in very good jacket. ¶ Gallup A43.a.

£3,750

[170741]



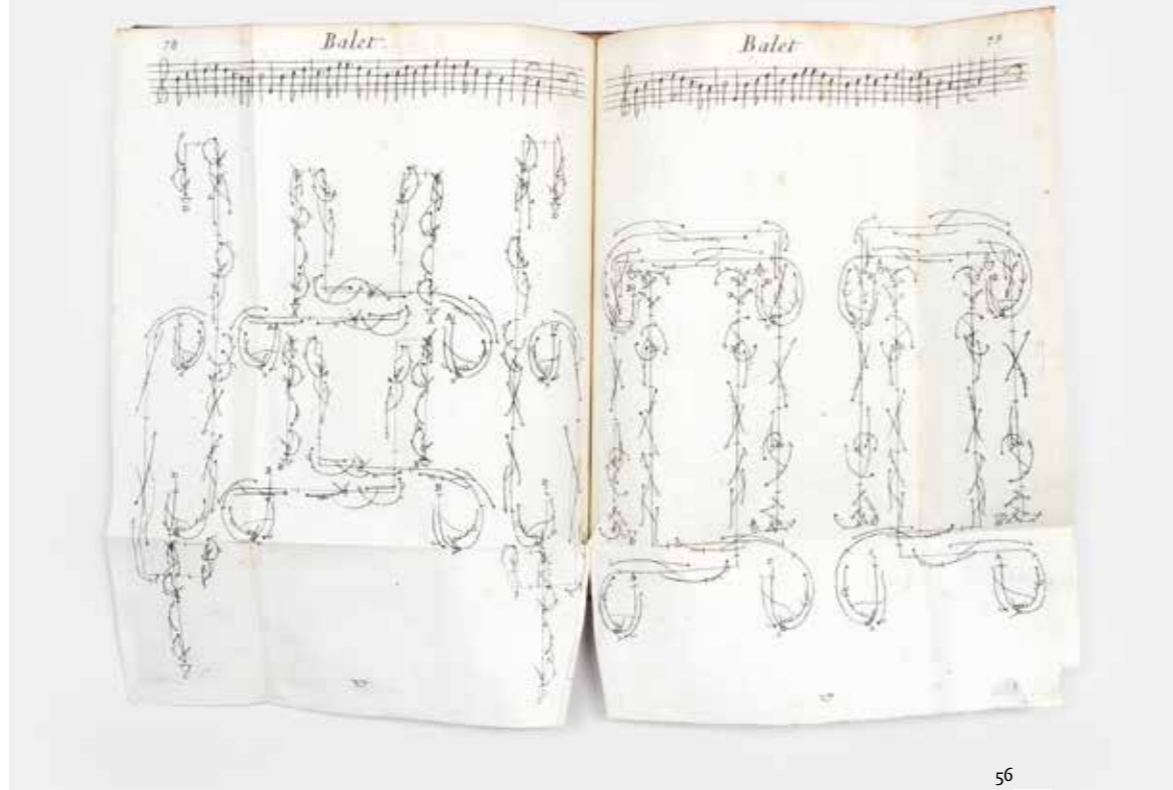
56

56
FEUILLET, Raoul-Auger. *Choregraphie ou l'art de décrire la danse.* [Bound with:] **FEUILLET, Raoul-Auger.** *Recueil de dances.* [And:] **PÉCOUR, Guillaume-Louis.** *Recueil de dances . . . mises sur le papier par M. Feuillet.* Paris: chez l'Auteur, et chez Michel Brunet, 1701 & 1700

THE CORNERSTONE OF ANY COLLECTION CONCERNING THE HISTORY OF DANCE NOTATION

The first explication of the Beauchamp-Feuillet method of recording dances, paired, as often, with the first collections of dances printed in this notation. The volume was bound for Philippe II (1674–1723), Duke of Orléans and Regent of the Kingdom of France from 1715 to 1723, with his arms in gilt on both covers.

Choregraphie is here in the stated second edition, a reissue of the first of 1700 with a cancel title leaf. Malkin notes that almost all the extant copies of the two 1700 *Recueils* are found bound together with either the 1700 or 1701 issue of the *Choregraphie* and that this combination of texts represents “the cornerstone



56



56

of any collection concerning the history of dance notation” (p. 66).

Feuillet was a prominent choreographer at the court of Louis XIV. *Choregraphie* contains his description of the dance notation system devised in the 1680s by Pierre Beauchamp, the king’s personal dancing-master. The notation shows the music on a staff at the top of the page. Beneath is a system of fluidly expressive lines and figures to trace the pattern of the steps of the dance and of their accompanying body movements. The text discusses in detail the execution of specific steps and positions, including *plier*, *elever*, *cabrioller*, *glisse*, *demi-coupé*, *bourée*, *chassé*, and *pirouette*.

“The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France’s pre-eminence in the world of dance” (Grove Music).

The two additional works titled *Recueil de dances*, both in first edition, contain the notation for 15 dances composed by Feuillet and 9 dances by Louis-

Guillaume Pécour, a choreographer and later the director of the Académie Royale de Musique (the modern Paris Opera).

Examples of dances included are the *rigaudon*, *gigue*, *sarabande*, *canarie à deux*, the *bourrée d’Achille*, the *folie d’Espagne* for women, and the *Balet de neuf Danseurs*, the latter being of extraordinary complexity and requiring larger engravings printed on 7 folding pages.

Three works in one vol., quarto (242 × 182 mm), pp. [vi], 106, [4]; [ii], 84; [ii], 72, first work bound without dedication leaf. Contemporary red morocco, spine with gilt-tooled raised bands, gilt lettering and fleur-de-lys tools in compartments, triple gilt fillet frame to covers with fleur-de-lys tools in corners enclosing gilt armorial centrepieces of Philippe II of Orléans, board edges and turn-ins richly gilt, marbled endpapers, all edges gilt. Housed in a custom red morocco solander box. The three works containing 52, 84, and 72 copper engraved plates, 8 of which printed on folding leaves in second work, woodcuts in text, woodcut ornaments on title pages and headpieces. Contemporary numerical annotation at head of rear free endpaper, possibly a price. Binding presenting handsomely, the extremities just lightly rubbed and sometime discreetly retouched with colour in places, peripheral browning to endpapers from binder’s paste, intermittent and mainly marginal foxing to contents, otherwise clean. An attractive copy. ♣ Malkin 35.

£45,000

[174687]

57

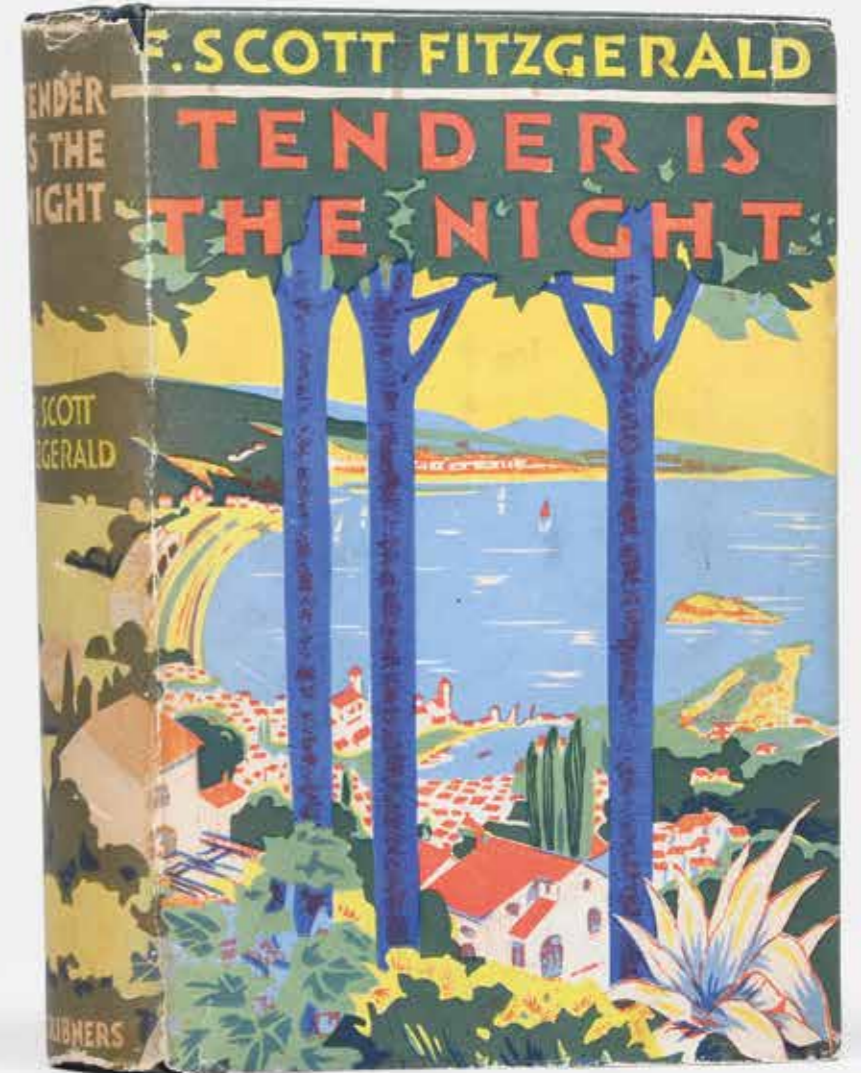
FITZGERALD, F. Scott. *Tender is the Night.* New York: Charles Scribner’s Sons, 1934

First edition in book form, in the first issue dust jacket with the T. S. Eliot review on the front flap. Fitzgerald considered *Tender is the Night* to be his masterpiece. He began writing it shortly after the publication of *The Great Gatsby*, and it was his last completed novel. It was serialized by *Scribner’s Magazine* between January and April 1934.

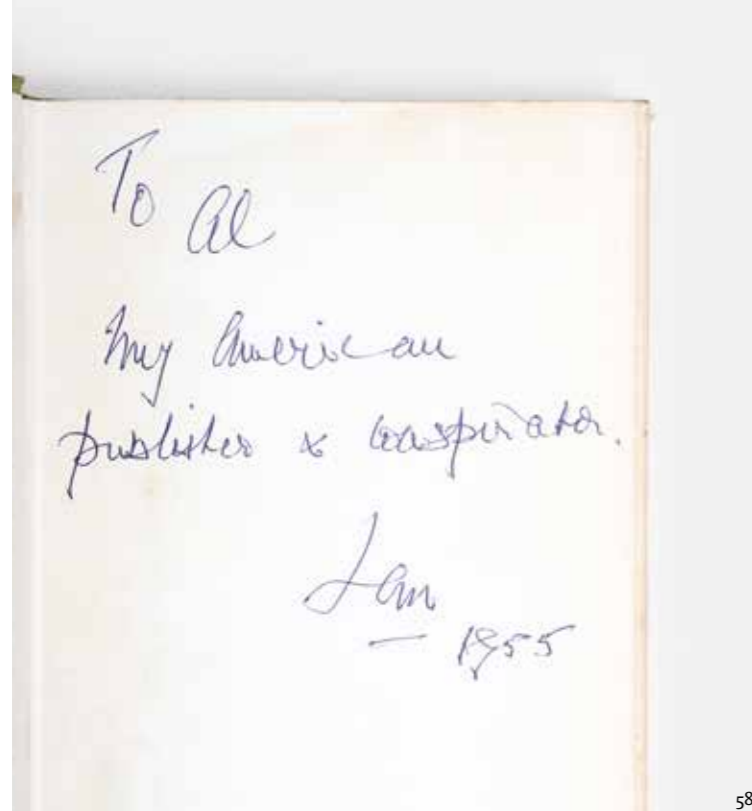
Octavo. Original green cloth, spine lettered in gilt, frame to front board in blind, fore edge untrimmed. With dust jacket. Housed in a custom blue morocco-backed folding case. Illustrations in the text by Edward Shenton. Trivial bumps to lower edge of front board, small stains to edges; jacket unclipped, shallow loss to ends of sunned spine panel, chips and closed tears to fold ends, rear panel a little soiled, offsetting from tape removal on verso: a fine copy in very good jacket. ♣ Brucoli A15.1.a.

£22,500

[172382]



57



58

58

FLEMING, Ian. *Moonraker*. New York: The Macmillan Company, 1955

INSCRIBED TO HIS “CRONY, CONFIDANT, AND DRINKING COMPANION”

First US edition, presentation copy, inscribed by the author to Al Hart on the front free endpaper: “To Al, my American publisher & conspirator. Ian 1955.”

Fleming and Hart first met in 1953: Fleming had just published *Casino Royale*, and Hart was working for Macmillan, which had bought the American rights to the novel and any subsequent instalments in the series. Hart became Fleming’s editor for his first seven books he published in the US, as well as “his crony, confidant, and drinking companion on all his subsequent visits to New York” (Pearson, p. 231).

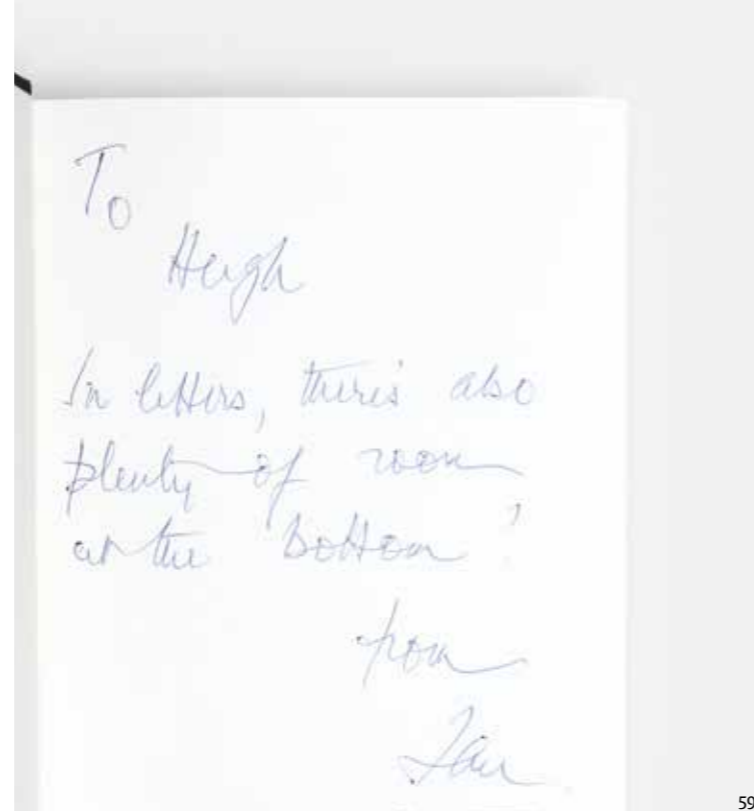
Hart made several changes to the series when it was published in the US. For the first paperback edition of *Casino Royale*, Hart changed the title to the pulp-sounding *You Asked for It*, writing to Fleming to explain: “the Great Unwashed won’t know how to pronounce ‘Royale’ . . . If *You Asked for It* turns

your stomach bright green, it might be a good idea to suggest an alternative title or titles” (quoted in Pearson, p. 249). For the US edition of *Live and Let Die*, Hart deleted several passages he thought racially insensitive; Fleming approved the changes and adopted the amended version for new editions. The dust jacket by Leo Manso is the first to incorporate a skeletal hand into the design, which would later be used to great effect by Richard Chopping in subsequent jackets for the UK editions.

Octavo. Original green cloth, spine and front cover lettered in black. With dust jacket, designed by Leo Manso. Head of spine bumped, a little foxing to top edge, pp. 106–7 browned from inserted clipping (an advertisement for the novel in the 3 December 1955 issue of the *New Yorker*), contents otherwise clean; unclipped jacket slightly rubbed and toned, edges lightly nicked and creased, surface abrasions to front panel: a very good copy in very good jacket. ♣ Gilbert A3b(1). John Pearson, *The Life of Ian Fleming*, 1966.

£37,500

[174817]



59

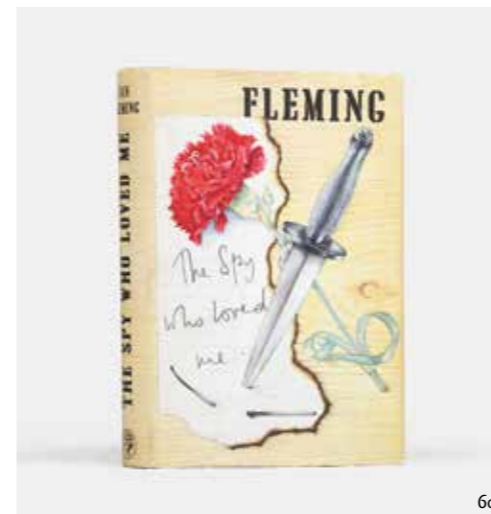
59

FLEMING, Ian. *Dr No*. London: Jonathan Cape, 1958

“I LIKE ALL MY WIFE’S LOVERS”

First edition, presentation copy, inscribed by the author on the front free endpaper, “To Hugh, In letters, there’s also plenty of room at the bottom! From Ian”.

The recipient, Hugh Gaitskell, had an intense love affair with Fleming’s wife Ann, which lasted for seven years until his death in 1963. The pair first met in April 1956. Gaitskell, who had been elected leader of the Labour Party five months before, was then enjoying a political honeymoon and had caught the attention of the chattering classes. Ann, a vivacious society hostess with an interest in politics, soon invited him and his wife to dinner. They struck up an immediate rapport: Ann wrote fondly of the “jolly dinner”, and the two began socializing on a regular basis. “By early July, Gaitskell and Ann had discovered a mutual delight in dancing. A Fred Astaire on his



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toes, he used to love twirling her around the Café Royal dance floor” (Lycett, p. 295).

Gaitskell offered Ann a refuge from her philandering husband, and she introduced him to an aristocratic world of sophistication and frivolity. Following Gaitskell’s unexpected death in 1963, she wrote to Diana Cooper: “I am profoundly unhappy. But thank God he knew I loved him” (quoted in Shakespeare, p. 538). “Ann was much lowered by Hugh’s death. I was too. I like all my wife’s lovers and, indeed, husbands . . . He was quite a chap in the eccentric tradition” (quoted in Shakespeare, p. 538). The relationship between the two men was convivial. Gaitskell, a Bond devotee, wrote to Fleming to thank him for his copy of *From Russia, With Love*. “Thank you very, very much for sending me your latest. As you know, I am a confirmed Fleming fan – or should it be addict? The combination of sex, violence, alcohol and – at intervals – good food and nice clothes is, to one who leads such a circumscribed life as I do, irresistible” (quoted in Pearson, p. 304).

Gaitskell was puzzled by Fleming’s inscription in the present copy: “The ambiguity of your inscription to me adds, suitably enough, a touch of mystery: will James Bond solve it?” (quoted in Shakespeare, p. 538). It seems Fleming is referencing John Braine’s novel *Room at the Top* (1957), which features an ambitious, working-class lothario juggling sexual relationships with two middle-class women.

Octavo. Original black boards, spine lettered in silver, “Honeychile” silhouette to front cover in brown (second



61

state, no priority). With dust jacket. Tiny bumps to corners; a little rubbing to extremities of unclipped jacket, spine slightly toned, else bright: a near-fine copy in near-fine jacket. ♣ Gilbert A6a (1.3). Brian Brivati, Hugh Gaitskell: *A Biography*, 1995; Andrew Lycett, *Ian Fleming: The Man Who Created James Bond*, 1995; John Pearson, *The Life of Ian Fleming*, 1966; Nicholas Shakespeare, *Ian Fleming: The Complete Man*, 2023.

£37,500

[173358]

60

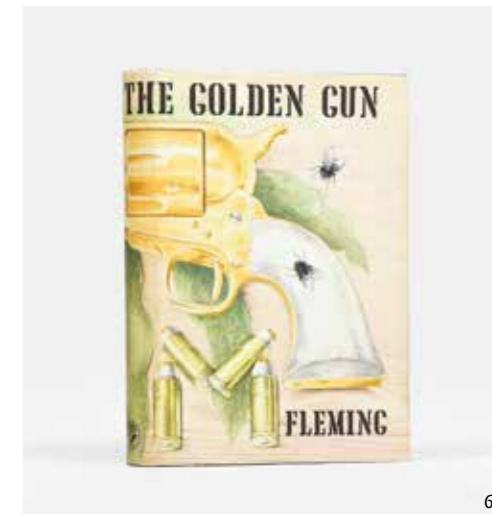
FLEMING, Ian. *The Spy Who Loved Me*. London: Jonathan Cape, 1962

First edition of the only Bond book to be written in the first person, presented as the testimony of a 23-year-old Canadian woman with whom Bond has an ill-fated affair. To further this pretence, Vivienne Michel gets a spurious credit on the title page as co-author. A film adaptation was produced in 1977 starring Roger Moore.

Octavo. Original dark grey boards, spine lettered in silver, dagger design stamped on front cover in silver and blind, red endpapers. With dust jacket by Richard Chopping. Double-page illustration at pp. 6–7. Negligible spot of wear to spine ends, foxing to edges and prelims, not affecting contents; bright, price-clipped jacket with occasional nick and spot: a very good copy in near-fine jacket. ♣ Gilbert A6a (1.1).

£1,500

[172782]



62

61

FLEMING, Ian. *On Her Majesty’s Secret Service*. London: Jonathan Cape, 1963

First edition, featuring the first meeting between James Bond and his nemesis Ernst Stavro Blofeld, the leader of the criminal organization SPECTRE.

Octavo. Original dark brown boards (Gilbert’s binding A), spine lettered in silver, white ski track design on front cover. With dust jacket. Bump to spine foot, light spots to edges and endpapers, else clean; jacket unclipped, a couple of nicks and small marks, light foxing but generally bright: a near-fine copy in like jacket. ♣ Gilbert A11a (1.1).

£2,000

[175481]

62

FLEMING, Ian. *The Man With the Golden Gun*. London: Jonathan Cape, 1965

First edition. Fleming’s final novel was published eight months after his death and was adapted into the 1974 film starring Roger Moore.

Octavo. Original black boards (Gilbert’s binding B), spine lettered in bronze, green and white patterned endpapers. With dust jacket. Jacket unclipped, a couple of nicks, spine mildly toned, bright overall: a fine copy in near-fine jacket. ♣ Gilbert A13a (1.3).

£550

[174776]

63

FLEMING, Ian. The James Bond novels and Chitty-Chitty-Bang-Bang. London: Penguin 007 / Puffin, 2008

First Centenary editions, marking the 100th anniversary of the author's birth. "The distinctive new artwork [was] commissioned from Michael Gillette, the English-born San Francisco-based illustrator who worked in the music scene during the Britpop era and is influenced by the psychedelic art explosion of the West Coast in the late 1960s" (Gilbert, p. 33).

Made available for sale individually, the titles had print runs comprising 4,000 copies for the first six Bond novels, 3,500 copies for the eight that followed, and 10,000 copies for Chitty-Chitty-Bang-Bang.

Together 15 works, octavo. Original black boards, spines lettered in silver. With dust jackets. Chitty-Chitty-Bang-Bang in red boards with metallic dust jacket, publisher's centenary sticker on front panel. A fine set in fine, unclipped

jackets. ♣ Gilbert A1a (18), A2a (20), A3a (14), A4a (12), A5a (18), A6a (16), A7a (16), A8a (12), A9a (10), A10a (12), A11a (16), A12a (9), A13a (10), A14a (4) & A17a (12).

£1,750

[173449]

64

FLEMING, Ian – GODFREY, John Henry. The Naval Memoirs. Hailsham: [For the author] Typed, Duplicated and Bound at Everybody's [sic] Secretarial Service, by Mrs. Hill and Mrs. Hilton, 1964–66

THE PRIVATELY PUBLISHED AUTOBIOGRAPHY OF "M" – WORKING WITH IAN FLEMING, T. E. LAWRENCE, AND WINSTON CHURCHILL

First and only edition of this detailed and opinionated autobiographical memoir of Admiral Godfrey's four-decade career. Godfrey was the wartime Director of

Naval Intelligence and, as such, Ian Fleming's boss and the primary inspiration for "M". Volume II is signed on the front free endpaper and six parts have the author's compliments slips. The slip in Volume V, Part II – which contains much on Godfrey's work at the Naval Intelligence Division – states that it will be "given strictly limited circulation". Volumes were issued privately and are designated "Personal".

Sets are scarce: we trace only two complete examples: the original typescripts at the National Maritime Museum and a set at the University of California Irvine.

Described by the Imperial War Museum as "a skilful mixture of recollection and of quotation from documents written by him during the course of his naval career", this is a fascinating record, desirable for his account of the workings of the Naval Intelligence Department (NID) and of his relationship with Fleming.



63

Godfrey (1888–1971) entered the Navy as a cadet in 1903. He took part in the entire Gallipoli campaign on board HMS Euralyus, which provided vital naval support during the Arab Revolt and Godfrey writes of his work with T. E. Lawrence: "A great deal of rubbish has been written about Lawrence . . . ninety per cent of him was practical, logical, hard working and amazingly knowledgeable about Middle East archaeology, topography and Arabic roots".

Between the wars, Godfrey served in the Plans Division, the Royal Navy's strategic planning section, on the directing staff and eventually as deputy director of the Staff College, before his return to Plans as deputy director in 1936. These shore postings were interspersed with commands in New Zealand, on the China Station in Suffolk, and in the Mediterranean on Repulse. His timely appointment as Director of Naval Intelligence in February 1939 was accompanied by immediate promotion to rear-admiral.

"Godfrey tackled the task of repairing years of neglect of the intelligence division with great energy and foresight" (ODNB) and by the time he was relieved in December 1942 his department had been transformed, made entirely fit for wartime purpose. His closest "personal colleague" at the NID was Ian Fleming. In these volumes Godfrey details the inner workings of the department and of Fleming's contributions. He describes the future novelist as "a war winner . . . I once said that Ian should have been DNI and I his naval advisor . . . With literally the manpower of Great Britain to choose from, I had to pick the sort of man who could give me the service I needed. I chose Ian Fleming and was never disappointed".

Others were less amenable to "Godfrey's insistence that intelligence must adopt a critical, sceptical, and scientific approach and present its findings without fear or favour had led to early clashes with Winston Churchill" (ibid.). Godfrey recounts his differences with Winston – "this historic and powerful personality" – over Gallipoli and in more detail over the conduct of intelligence and operations during the Second World War, offering a 30-page, volume-by-volume commentary on Churchill's published account, together with a postscript on the nature of history writing with respect to Churchill's efforts and his own.

The present set lacks just Volume I (1902–15), Volume VIII ("Afterthoughts"), and the general index. The Bodleian set lacks the index, while the Imperial War Museum has 10 volumes, presumably lacking Volume VIII and the index. The British Library has



64

volumes I, III, and IV, and Leeds has only III and VII, Part I. Florida State has just V, Part I. We have traced no parts at auction.

Provenance: Captain Casper Swinley (1898–1983), head of NID (1), the geographical section responsible for Germany and Scandinavia at the outbreak of the war.

Six vols in eight, quarto (250 × 194 mm), of nine in twelve. Original pale blue printed card wrappers, blue cloth backstrips hole-punched with linen tape ties. Around 150 pages per vol., over 1,600 pages in all, double-sided Xeroxed typescript. Portrait frontispiece and facsimile document to Vol. V, Part II. A little rubbed and soiled, the cloth neatly repaired, but overall a remarkably well-preserved set: very good. ♣ Not in Cohen, Gilbert, or O'Brien.

£11,500

[175375]



64



65

65
FRAZER, James George. *The Golden Bough.* London: Macmillan and Co., 1890

First edition of the best-known work of one of the founding fathers of modern anthropology.

Two vols, octavo. Original dark green cloth, spines lettered in gilt, front covers with blocked decoration in gilt, green coated endpapers. Engraved frontispiece and 2 pages of publisher's advertisements to Vol. 1. With 1893 ink signature of "W. H. Murphy" to initial blank and half-title of each volume. Illegible 20th-century ink signature to initial blank of each volume and half-title of Vol. 1. Slight lean to spines, light bumping and rubbing, minor browning and foxing: a very good copy. ♣ *Printing and the Mind of Man* 374.

£1,500 [172779]

66
FREUD, Sigmund. *An Autobiographical Study.* London: Published by Leonard and Virginia Woolf at the Hogarth Press, and the Institute of Psycho-Analysis, 1935

First British edition, review copy, in the scarce dust jacket. This edition contains new material by Freud, including alterations to the text, additional footnotes, and a postscript. This copy has a Hogarth Press slip loosely inserted.

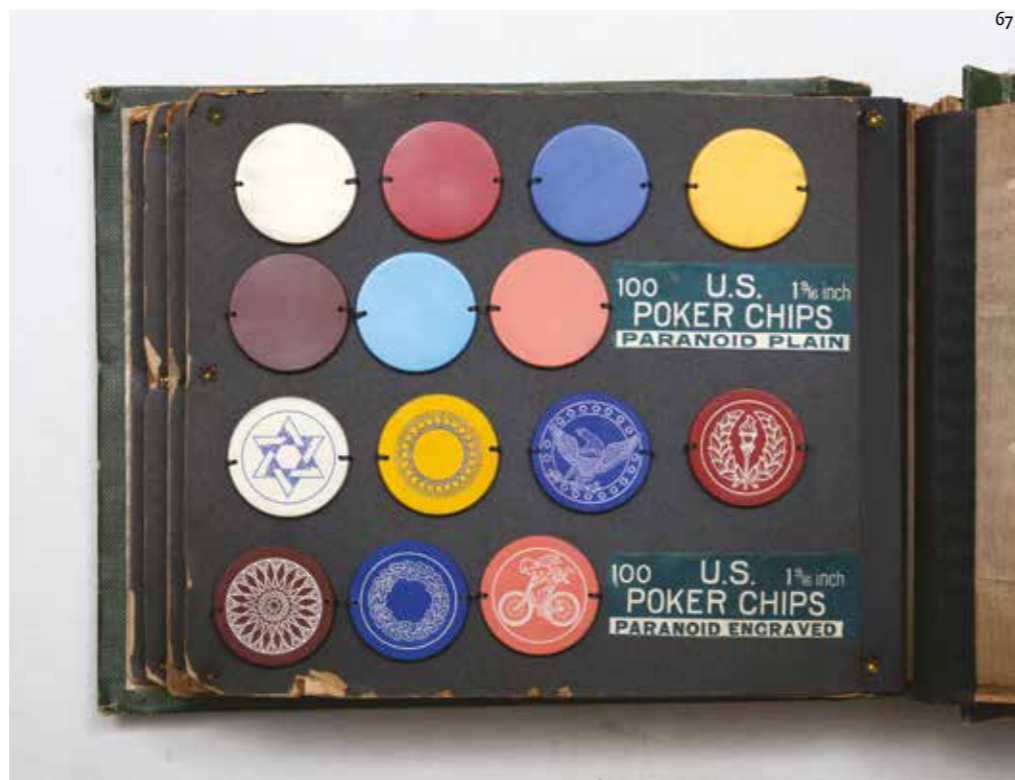
Freud wrote this personal study in 1925, following a commission from *Die Medizin der*



66

Gegenwart in Selbstdarstellungen. It was first published in 1927 by Brentano.

Octavo. Original green diagonal-grain cloth, spine lettered and ruled in gilt. With dust jacket. Half-tone portrait frontispiece, leaf of publishers' advertisements at rear. Top corners bumped, cloth clean and bright, light worming to inner hinges but holding firm, endleaves gently browned, occasional neat pencil annotations demonstrating close reading to contents; jacket unclipped, spine panel faded, a



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handful of nicks to extremities, else jacket bright and notably well-preserved: a near-fine copy in fine jacket. ♣ Woolmer 367. Leonard Woolf, *Downhill All the Way: An Autobiography of the Years 1919–1939, 1967.*

£2,750 [175773]

67
GAMBLING; POKER. Samples of U.S. Poker Chips. Cincinnati, Ohio: US Playing Card Co., [c.1904–5]

WHEN THE CHIPS ARE DOWN

Scarce Gilded Age salesman's catalogue used by a representative of the renowned US Playing Card Co. of Cincinnati, comprising over 90 original multi-coloured clay-composite chips.

Included here are multi-coloured samples of their "unbreakable" range in various thicknesses. There are 14 examples from their "paranoid plain" and "paranoid engraved" ranges, the latter featuring "fancy" designs but also Star of David and cupid on a bicycle, pedalling hard. The symbol of the Olympic torch within a laurel wreath is also used here, which nicely dates the catalogue to 1904–5: St Louis hosted the games in 1904. These "paranoid" ranges were so named because they were made for the more exacting requirements of trade and clubs, as they would stack

accurately, their colours remained true, and the shades were always uniform.

"In the early history of poker, during the nineteenth century, players seemed to use any small valuable object imaginable [as a chip]. Needless to say, some sort of standardization was desperately needed. So the saloons and gaming houses that offered poker games created their own standardized substitutes – pieces of ivory, bone, and clay. Unfortunately, these 'standards' were easy to forge; so the gambling houses began to brand those pieces of ivory, bones, and clay with unique symbols and attributes. Forging remained a problem, so by the 1880s companies started creating clay composition poker chips, giving birth to an entire industry" (Endy).

Landscape quarto (200 × 277 mm). Original green dark green buckram post binder, gilt lettered front cover. With 92 coloured clay-composite poker chips mounted back-to-back on 4 dark grey thick cardstock leaves, each leaf affixed with brass rivets to black cloth inner hinges, 4 leaves of corrugated cardboard similarly mounted and acting as guards between the leaves. Gilt lettering on front cover oxidised and now a little faint but quite legible, some expected rubbing to edges and general signs of handling, a few marks to covers, offsetting from chips to protective cardboard guards, one plain black chip missing, but overall in a remarkably good state of preservation. ♣ Eric P. Endy, Paul S. Endy Jr.: *Las Vegas Casino Gaming Legend*, 2022.

£3,250 [120208]



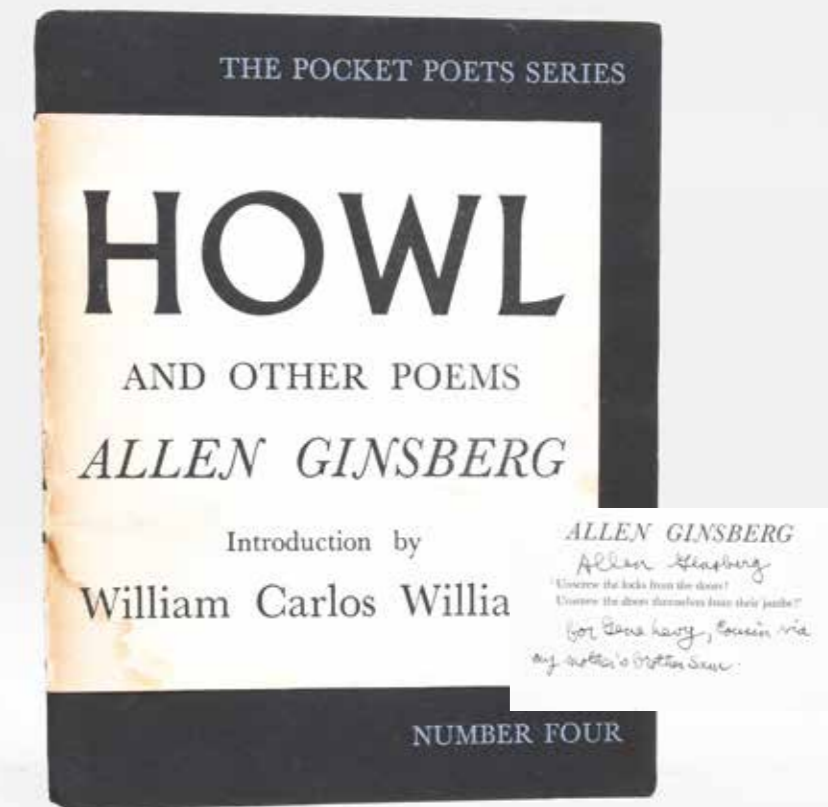
68

68
GIBSON, William. *Neuromancer.* West Bloomfield, Michigan: Phantasia Press, 1986

First US hardback edition, inscribed by the author on the title page alongside his large ink sketch of a neuron, "Wm Gibson, Atlanta '92".

Octavo. Original white cloth, spine lettered in bronze, author's initials blind-stamped on front cover, buff endpapers. With dust jacket by Barclay Shaw. Light foxing to edges of cloth and leaves, contents clean; bright, unclipped jacket with gentle vertical creases on rear panel: a near-fine copy in like jacket.

£3,750 [172666]



69

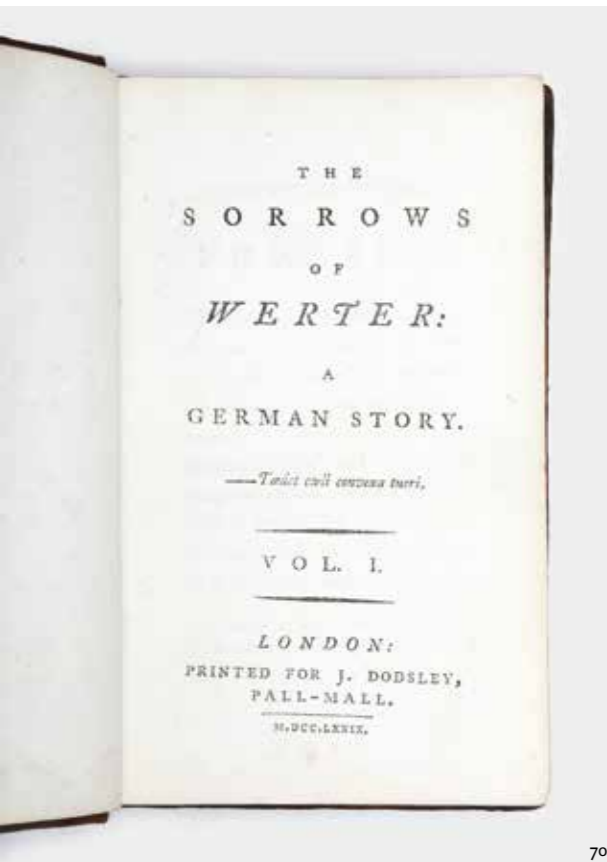
69
GINSBERG, Allen. *Howl and Other Poems.* San Francisco: The City Lights Pocket Bookshop, 1956

First published edition, inscribed by the author on the title page, "Allen Ginsberg, for Jene Levy, cousin via my mother's brother Sam".

Howl is one of the principal works of the Beat Generation. It was Ginsberg's first regularly published book and was printed in an estimated run of 1,500.

Duodecimo. Original wire-stitched black wrappers, white hand-pasted wraparound paper label printed in black. Toned spine superficially split, binding firm, small stain to white label, a few faint marks, slight crease to upper outer corner of rear wrapper: a very good copy. ♣ Morgan A3.a1.1.

£12,500 [174766]



70

70
GOETHE, Johann Wolfgang von. *The Sorrows of Werter: A German Story.* London: Printed for J. Dodsley, 1779

Scarce first edition in English of Goethe's sensational novel, one of the foundational texts of European Romanticism.

Copies are scarce in commerce: we have traced just three copies in auction records, only one of which – sold in 1991 – was in a contemporary binding, as here. It was first published in German in 1774, when its author was 24. This English translation, by Daniel Malthus, is based on one of three early French translations of Goethe's original text.

Two vols, small octavo (152 × 95 mm), pp. [viii], 168; [ii], 172. Contemporary calf, professionally rebeked to style, spines with raised bands, gilt numbering in compartments,



71

covers bordered with a blind foliate roll, board edges tooled in blind, edges dark blue. Complete with half-titles. Traces of removed bookplate on front pastedown of vol. II, ghost of a coronet offset from bookplate to facing page; old ink and pencil underlining on a few pages. Binding professionally refurbished, corners consolidated, peripheral browning to endleaves from binder's paste, short closed tear in upper margin of half-title in vol. I, contents generally clean. A very good set. **ESTC T96191.** Ludwig Lewisohn, *Goethe: The Story of a Man*, 1949; Charles Ryskamp, "Boswell and Walter James, Goethe and Daniel Malthus", *Eighteenth-Century Studies in Honor of Donald F. Hyde*, 1970, esp. pp. 224–9.

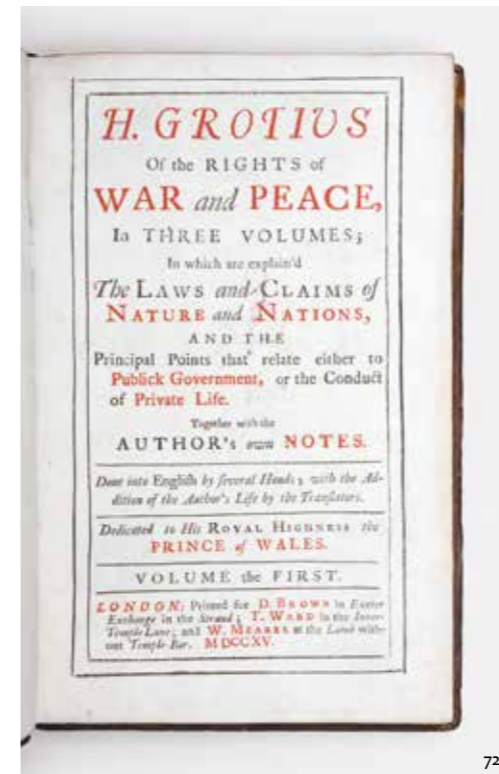
£17,500 [174863]

71
GOLDEN COCKEREL PRESS: CHAUCER, Geoffrey. *The Canterbury Tales.* Waltham St Lawrence: Golden Cockerel Press, 1928–31

Limited edition, number 135 of 485 copies on handmade paper; a further 15 copies were issued on vellum.

The Canterbury Tales was seen as one of the finest works to be produced by the Press, exhibiting the ideals of the private press movement as if the "author, artist and printer have shared one concept and expressed it" (Franklin).

The publication of the work was a major literary event and was widely covered in the press throughout the four year period. A review within the *Times Literary Supplement* noted that: "Gill portrays these attributes and characteristics of the Middle Ages as if they came down to us from a great distance, as pale now romantic shadows of what was once violent and robust". The review concluded comparing the Golden Cockerel edition to the Kelmscott Chaucer noting that Pre-Raphaelitism was "adaptable to new circumstances". The partners of the Golden



72

Cockerel Press, Christopher Sandford, Owen Rutter and Anthony Sandford, described the set in their bibliography of the press simply as "beautiful books".

4 vols, tall octavo. Bound for the publisher's by Sangorski & Sutcliffe in brown quarter niger morocco, spines lettered in gilt, patterned paper boards, top edge gilt, others untrimmed. Initials printed in red, blue, and black. With 1 full page illustration, 29 half page illustrations, decorated borders, tail-pieces and line fillers all by Gill. Some wear to extremities, slight colour variance to morocco, minor cracking to front joint of vol. 1, minor browning to endpapers (as usual): a very good set. **ESTC T117018;** Ter Meulen & Diermanse 634. David Boucher, *Political Theories of International Relations: from Thucydides to the present*, 1998.

£10,000 [176203]

72
GROTIUS, Hugo. *On the Rights of War and Peace, In which are explain'd The Laws and Claims of Nature and Nations.* London: Printed for D. Brown, T. Ward, and W. Meares, 1715

NATURAL LAW AND INTERNATIONAL RELATIONS IN THE TIME OF GEORGE I

Third edition in English of Grotius's masterpiece, a foundational work of international law and among the earliest visions of a secularized society.

This edition was edited by John Morrice (1686–1740), who dedicated it to the future George II and later served as chaplain to the prince. It also includes a 28-page life of Grotius, prepared by Morrice's two collaborators.

After the carnage of the Thirty Years War, Hugo Grotius (1583–1645) sought to develop a system of legal regulation which would apply across sovereign boundaries, cultural standards, and religious beliefs. The result, published as *De Jure Belli ac Pacis* in 1625, laid the foundation for the modern system of international relations between sovereign states.

Morrice's edition is preceded by two other translations. The first was that of Clement Barksdale in 1654, with two issues in 1655 distinguished by new title pages. The second was by William Evats in 1682. Of these, however, Barksdale's was an abridgment, while a contemporary French translator complained that Evats freely intermingled Grotius's notes and his own comments, such that it was difficult to distinguish author from editor.

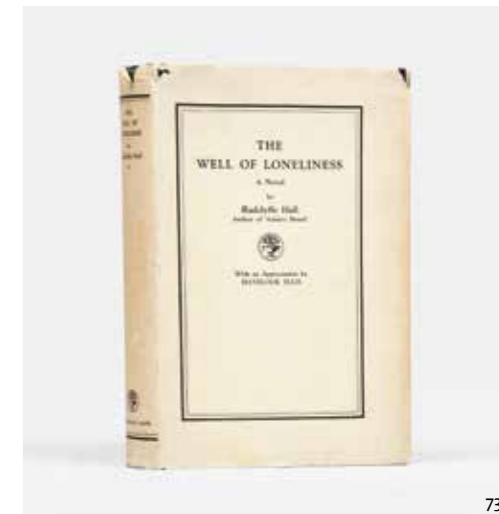
Three vols, octavo (190 × 120 mm), pp. [xiv], civ, 212; [2], 648; [2], 356, [48]. Contemporary panelled calf, rebeked to style, spines ruled in gilt, with raised bands and red morocco labels, edges sprinkled red. Each vol. bound without preliminary leaf of bookseller's advertisements. Woodcut initials, head- and tail-pieces. Title pages lettered in red and black. Contemporary ownership signature of "Tho Farr" to the title page verso of each volume, possibly the Thomas Farr (c. 1703–1801) who matriculated at Trinity Hall, Cambridge, in 1719. Light bumping and wear, minor browning and foxing to contents: a very good copy. **ESTC T117018;** Ter Meulen & Diermanse 634. David Boucher, *Political Theories of International Relations: from Thucydides to the present*, 1998.

£1,250 [173384]

73
HALL, Radclyffe. *The Well of Loneliness.* London: Jonathan Cape, 1928

First edition, in the uncommon dust jacket. This famous and highly controversial lesbian novel went through only two small printings in Britain because of its contentious themes.

Government officials pressured Jonathan Cape into withdrawing the novel, and when Cape slyly



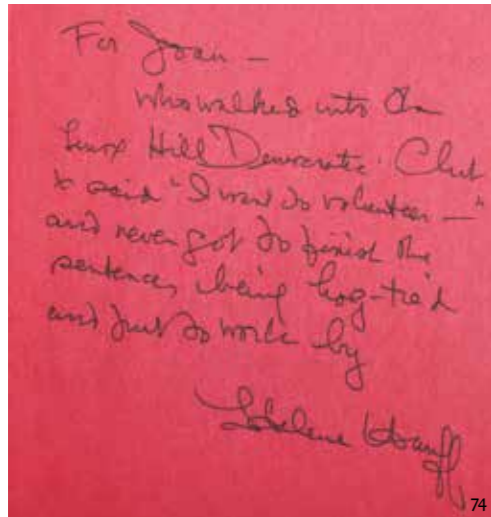
73

leased the rights to a Parisian press, who smuggled copies into Britain, those too were seized by the police and the Parisian publisher was prosecuted at trial. *The Well of Loneliness* "was subsequently banned in England . . . This led to the order of the chief magistrate, Sir Chartres Biron, that all copies be destroyed, and that literary merit presented no grounds for defence. Despite protests from literary figures such as Virginia Woolf, Leonard Woolf, and John Buchan, Biron's judgement was upheld by a Court of Appeal" (ODNB).

Though unmarked as such, this copy is from the library of Gladys Spencer-Churchill, Duchess of Marlborough (1881–1977). An American aristocrat and muse who spent most of her early life in Paris. She was married to Charles Spencer-Churchill, Winston's cousin, from 1921 to 1934. This copy later passed into the library of her biographer, Hugo Vickers (b. 1951), who met her in 1975.

Octavo. Original black cloth, spine lettered in gilt, publisher's device to rear cover in blind, top edge black, fore edge untrimmed. With supplied dust jacket. Small bumps to extremities, white marks to cloth, outer leaves lightly browned, contents otherwise clean; jacket rubbed, unclipped, spine and folds slightly toned, extremities worn with a little loss: a very good copy in very good jacket. **ESTC R01001;** Robert Aldrich & Garry Wotherspoon, *Who's Who in Gay and Lesbian History: From Antiquity to World War II*, 2001; James Douglas, "A Book that Must be Suppressed", *Sunday Express*, 19 August 1928.

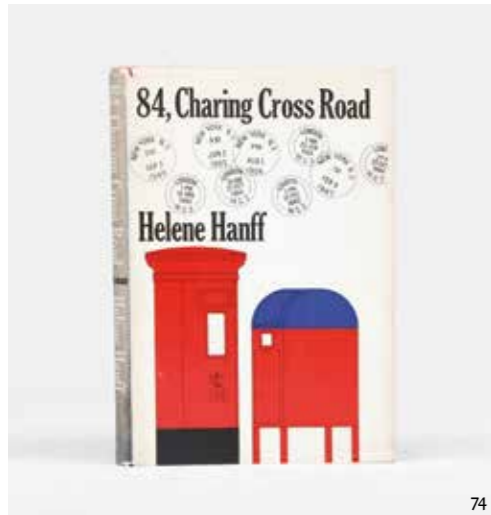
£5,000 [174275]



74
HANFF, Helene. 84, Charing Cross Road. New York: Grossman, 1970

INSCRIBED TO A FELLOW DEMOCRAT

First edition, presentation copy, inscribed by the author on the front free endpaper: "To Joan, who walked into the Lenox Hill Democratic Club & said 'I want to volunteer - ' and never got to finish the sentence being hog-tied and put to work by Helene Hanff".



In the 60s, Hanff was involved in Democratic Party politics, becoming the first woman to serve as president of the Lenox Hill Democratic Club in Manhattan. A transatlantic epistolary romance, 84, Charing Cross Road collects the 20-year correspondence between the author and a London antiquarian bookseller, Frank Doel of Marks & Co. It was the basis for the 1974 film starring Anne Bancroft and Anthony Hopkins.

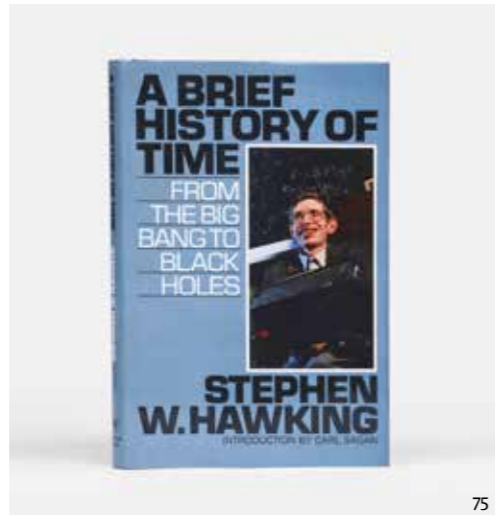
Octavo. Original red cloth, spine lettered in black and white, postmark designs in black on front cover, top edge red. With dust jacket. Frontispiece and title page illustrated with postage stamps. Hint of fading at upper extremities; jacket spine faded, extremities lightly rubbed and nicked, crease and short closed tear to rear flap, pale stain at foot of rear panel, unclipped: a near-fine copy in very good jacket.

£1,000 [170717]

75
HAWKING, Stephen. A Brief History of Time. London: Bantam Press, 1988

First UK edition, published simultaneously in America on 1 April 1988. A masterpiece of scientific popularization and one of the most important scientific works of the late 20th century, the work details for a lay readership the origin and eventual fate of the universe.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Illustrations and diagrams throughout. Spine



ends gently bruised, else cloth and contents clean; jacket unclipped: a fine copy in fine jacket.

£1,250 [173275]

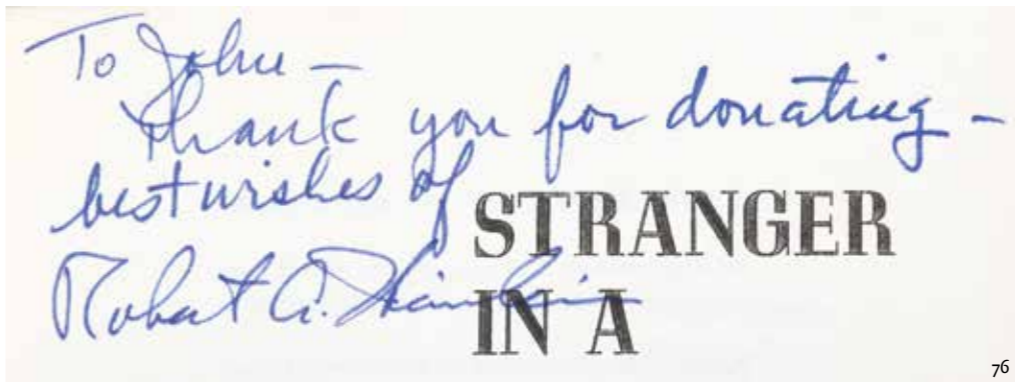
76
HEINLEIN, Robert A. Stranger in a Strange Land. New York: G. P. Putnam's Sons, 1961

First edition, inscribed by the author on the title page, "To John, thank you for donating, best wishes of Robert A. Heinlein".

The recipient presumably donated blood at one of the many blood drives Heinlein organized at science fiction conventions from 1976. These were in gratitude for the life-saving transfusions Heinlein received of his rare blood type, A2 negative, to treat his peritonitis. During one such blood drive, held at the 1977 Star Trek convention in Seattle, Heinlein "found that working the blood drive didn't seem to take as much out of him as plain convention work. The example of these young [donors] put as much - more - into him as the drain on his energy. He stayed in the recovery room, signing books and chatting".

Heinlein took great care to ease new donors into the process, stating that "a first donation must be a happy experience or you have failed to create a repeat donor" (Patterson, II, p. 385).

The book won the Hugo Award and rapidly sold over 3 million copies to become a science fiction classic.

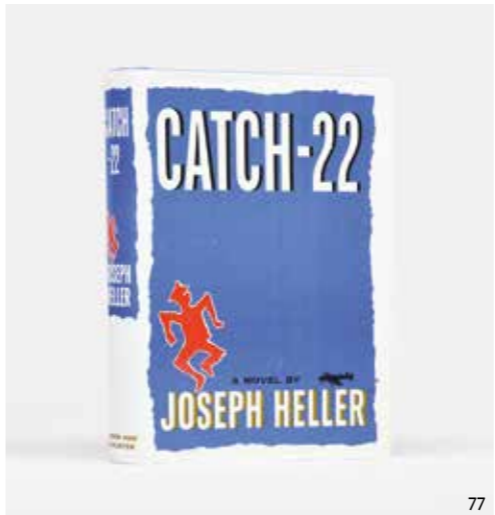


Octavo. Original green cloth, spine lettered in gilt, top edge green, fore edge untrimmed. With dust jacket. Ownership inscription sometime neatly erased from front free endpaper. Spine ends gently bumped, spot of wear to lower corners; unclipped jacket a little creased, with a couple of nicks, spine sunned, else bright: a near-fine copy in very good jacket. ♣ Currey 193. William H. Patterson Jr, Robert A. Heinlein: In Dialogue With His Century, 2014.

£17,500 [175744]

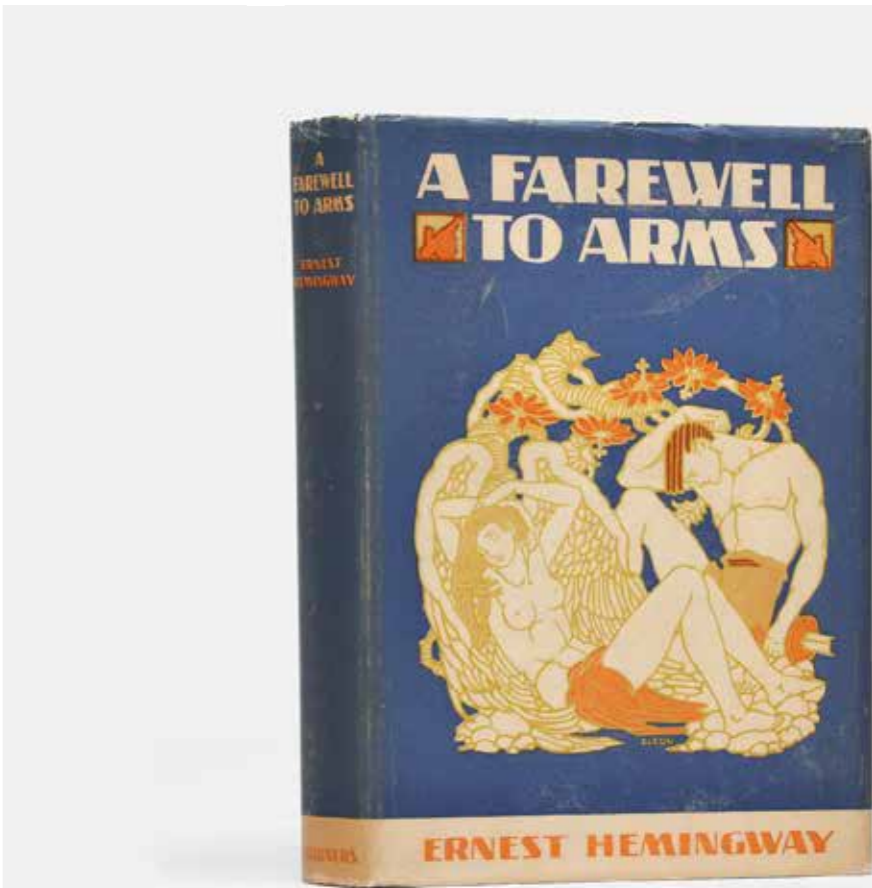
77
HELLER, Joseph. Catch-22. New York: Simon and Schuster, 1961

First edition. Based on Heller's wartime experiences in the United States Army Air Corps, the novel is a classic of both satire and anti-war literature.



Octavo. Original blue cloth, spine lettered in white, top edge red. With dust jacket by Paul Bacon. Jacket bright, a little creased, three short closed tears to foot of unclipped front flap: a fine copy in near-fine jacket.

£4,500 [176315]

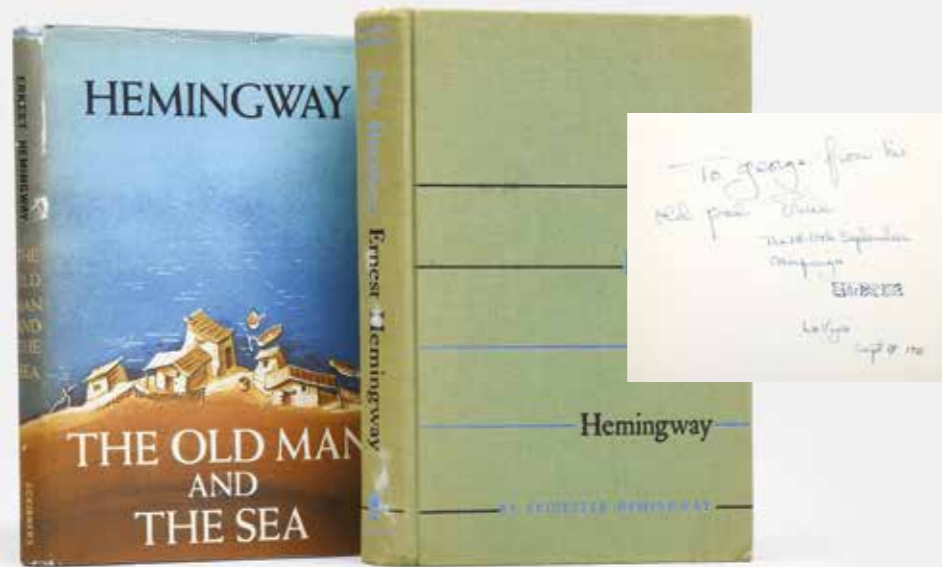


78
HEMINGWAY, Ernest. A Farewell to Arms. New York: Charles Scribner's Sons, 1929

First edition, in the attractive dust jacket designed by Cleonike Damianakes (1895-1979), renowned for her classical-style designs favoured by the Lost Generation writers.

Octavo. Original black cloth, printed gold paper labels on spine and front cover, fore edge untrimmed. With dust jacket. Housed in a custom brown morocco solander box. Contemporary ownership inscription of one "Albert M. D. Gassel, 12-25-29" on front pastedown. Spine dulled, scuff to spine label, rubbing to extremities, gentle bumps to corners, gauze visible at front inner hinge, book block remaining firm and square, light foxing to endpapers; rubbed jacket unclipped, spine panel toned, minor creasing and nicks to top edge: a very good copy in like jacket. ♣ Grissom A.8.1.a; Hanneman 8a.

£5,000 [171702]



79

79

HEMINGWAY, Ernest. *The Old Man and the Sea.* New York: Charles Scribner's Sons, 1954; [Together with] **HEMINGWAY, Leicester.** *My Brother, Ernest Hemingway.* Cleveland: The World Publishing Company, 1962

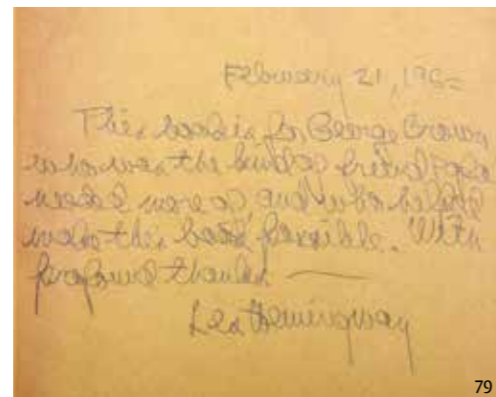
INSCRIBED TO HIS "OLD PAL" WHO COACHED HIM FOR THE NOVEL'S FILM ADAPTATION

Presentation copy to Hemingway's friend and boxing trainer George Brown, inscribed by the author on the front free endpaper, "To George from his old pal Ernie, The 1st-15th September Campaign, La Vigia, Sept 17 1955", with a small sketch of an army insignia. Brown is one of a handful of people outside of Hemingway's family for whom the author signed books and letters as "Ernie".

Hemingway first met Brown, the owner of a gym in midtown New York, in the 1930s. The author often visited Brown when he was in the city and hosted him at his homes in Cuba and Idaho. In 1955, Hemingway invited Brown to La Vigia to be his physical trainer for the strenuous fishing sequences in the film adaptation of *The Old Man and the Sea*. "Brown gave him postoperative rubdowns and delighted him with his unfailing solicitude. 'Did they hurt you, Ernie?' George would say. 'How's the back? Lie down like you

were going to sleep. Make him a drink, René. What kind of liquor going to hurt you, boy? Hold it up to his mouth, René. Drink it slow, Ernie. Just relax good, and let me get the legs loosened up.' Ernest reveled in such treatment" (Baker, p. 531). The experience of filming took a physical toll on Hemingway and forced him to confront his own mortality: he wrote out his will on 17 September, with George as one of his witnesses, and presented this copy of his novel to his friend the same day.

Following Hemingway's death in 1962, George was one of the pallbearers at his funeral. This



79

copy is a ninth printing, issued in November 1954 in Grissom's jacket "D": the first to announce Hemingway's Nobel Prize, which he had been awarded the previous month.

The novel was first published in 1952. It is here offered together with a first edition of *My Brother, Ernest Hemingway*, inscribed by Hemingway's brother Leicester on the front free endpaper: "February 21, 1962, This book is for George Brown, who was the kind of friend Papa needed more of, and who helped make this book possible. With profound thanks, Lex Hemingway". Brown is thanked in the acknowledgements on page 7.

Two works, octavo. *The Old Man and the Sea*: original light blue calico-grain cloth, spine lettered in silver, author's signature to front cover in blind. With dust jacket. *My Brother, Ernest Hemingway*: original green cloth, spine and front cover lettered and ruled in blue and black, gold endpapers, fore edge untrimmed. *The Old Man and the Sea*: a little bumped and marked, brown stain to rear cover; corresponding stain to rear panel of jacket, spine toned, extremities slightly worn, unclipped: a good copy in good jacket. *My Brother, Ernest Hemingway*: a few white marks to spine and rear cover, one corner bumped, small faint stain to top edge, a very good copy. ♣ Grissom A24; Hanneman 24a.

£9,750 [173004]

80

HENRY VIII. *Anno primo Henrici Octavi.* [London: Thomas Powell, c.1563]

THE FIRST MAJOR POLITICAL ACT OF A "BLOOD-STAINED REIGN"

An Elizabethan edition of the parliamentary Acts for the first session of Henry VIII's reign, including the Act of Attainder that confiscated the offices and wealth of Richard Empson and Edmund Dudley, the predominant political figures of Henry VII's reign. A naked royal bid for popularity, the execution of the pair later in 1510 paved the way for the rise of Thomas Wolsey.

Many more Acts of Attainder followed over the next four decades. As parliamentary Acts remained in force until repealed, new editions of earlier statutes were printed with some regularity, serving as essential tools for Tudor lawyers, merchants, and officials. The Acts from Henry VIII's first parliamentary session, which met in January and February 1510, were first printed by Richard Pynson the same year. All editions from the Tudor period are scarce in commerce.



80

Folio (265 × 192 mm), pp. [20]. Recent quarter calf, spine lettered in gilt, marbled sides, vellum tips. Some browning and staining: a good copy. ♣ Beale S114; ESTC S822; STC (2nd ed.), 9360.5. G. R. Elton, *England Under the Tudors*, 2012.

£2,500 [175829]

81

HIRST, Damien. *The Empresses: Wu Zetian; Nūr Jahān; Theodora; Suiko; Taytu Betul.* London: Heni Leviathan, 2022

COMPLETE SET OF EMPRESSES

Each print is signed by Hirst and has a printed number on a label to the verso. They are named for five exceptionally influential female rulers: Wu Zetian, no. 430 of 2,853; Nūr Jahān, no. 468 of 3,041; Theodora, no. 169 of 3,315; Suiko, no. 446 of 3,310; Taytu Betul, no. 272 of 2,814.

Five laminated giclée prints on aluminium composite, screen-printed with glitter. Sheet sizes 100 × 100 cm. All in excellent condition.

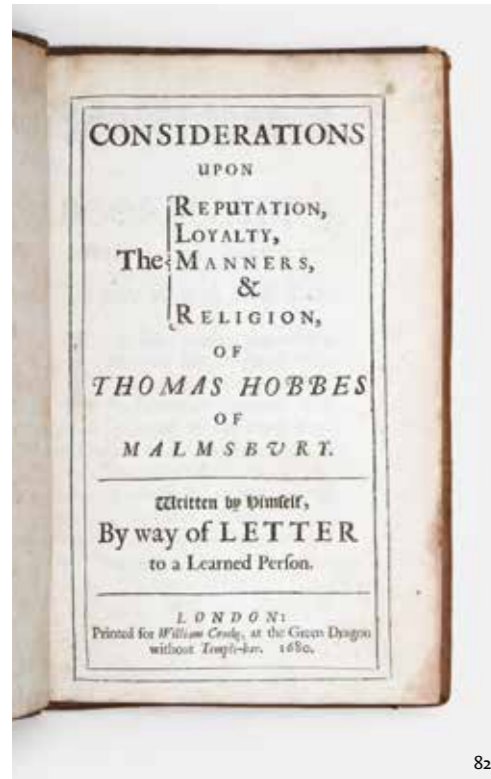
£25,000 [170696]



81



81



82

82
HOBBS, Thomas. Considerations upon the Reputation, Loyalty, Manners & Religion. London: Printed for William Crooke, 1680

Second edition, originally published in 1662 as Mr. Hobbes Considered in his Loyalty, Religion, Reputation, and Manners.

This copy of Hobbes's defence of his conduct during the Civil War bears the 1680 ownership inscription of "Godfrey Bosvile", presumably the



82

Bosvile (b. 1650) whose grandfather served as a colonel in the Parliamentary army. The "Learned Person" in question was Dr John Wallis (1616–1703), the Oxford mathematician and cryptographer.

In 1655, Wallis criticised Hobbes's amateurish attempts at geometrical proofs in *De Corpore*, but the resulting dispute, lasting for more than 20 years, centred more on their religious politics than their mathematical capabilities. In a 1662 work, Wallis charged that Hobbes had betrayed the king by writing *Leviathan* in support of Cromwell's Protectorate. Hobbes's catty rejoinder is to observe that, during the war in question, Wallis employed his considerable mathematical talents to decipher Royalist correspondence captured at Naseby. Wallis, it has been widely noted, made no further reply.

Although William Crooke reissued several of Hobbes's works with cancel title pages in 1680, this is a distinct edition, with revised signatures, corrections to the text, and a five-page preface and a nine-page catalogue from Crooke.

Provenance: Godfrey Bosvile, with his ink signature (dated 1680) and cost price on the front free endpaper, likely the grandson of Godfrey Bosvile (1596–1658), MP for Warwick and a Parliamentarian; Howard & Linda Knohl, with the 20th-century bookplate of the Fox Pointe Manor library.

Octavo (170 × 108 mm). Contemporary sheep, spine ruled, lettered, and with red morocco label in gilt, covers panelled in blind, marbled edges. With 9-page bookseller's catalogue at end. Light bumping and wear, front joint cracked but holding firm, loss to lower spine end, faint browning and marking to endpapers and contents: a very good copy. ♣ Macdonald & Hargreaves 64.

£3,750 [170787]

83
HOCKNEY, David – SPENDER, Stephen (ed.). Hockney's Alphabet. London: Faber and Faber for the AIDS Crisis Trust, 1991

First edition, signed limited issue, signed by the artist and the editor and specially bound in yellow buckram. This work was a collaborative effort created to raise money for the AIDS Crisis Trust. Spender invited several British and American writers to contribute with texts that could accompany Hockney's specially drawn alphabet. Norman Mailer declined his invitation, but his "letter refusing seemed such a good model for Polite Rejection" that it was nonetheless published as his contribution (preface).

Folio. Original yellow buckram, spine lettered in gilt on a dark blue ground, printed on Exhibition Fine Art Cartridge paper, cream endpapers. Housed in the original grey cloth slipcase. With 26 full-page colour drawings, one for each letter of the alphabet, by Hockney. Slipcase lightly rubbed and marked, book fine.

£3,750 [172473]

84
HUXLEY, Aldous. Brave New World. London: Chatto & Windus, 1932

First edition, in a bright example of the striking dust jacket, the blue colours vivid.

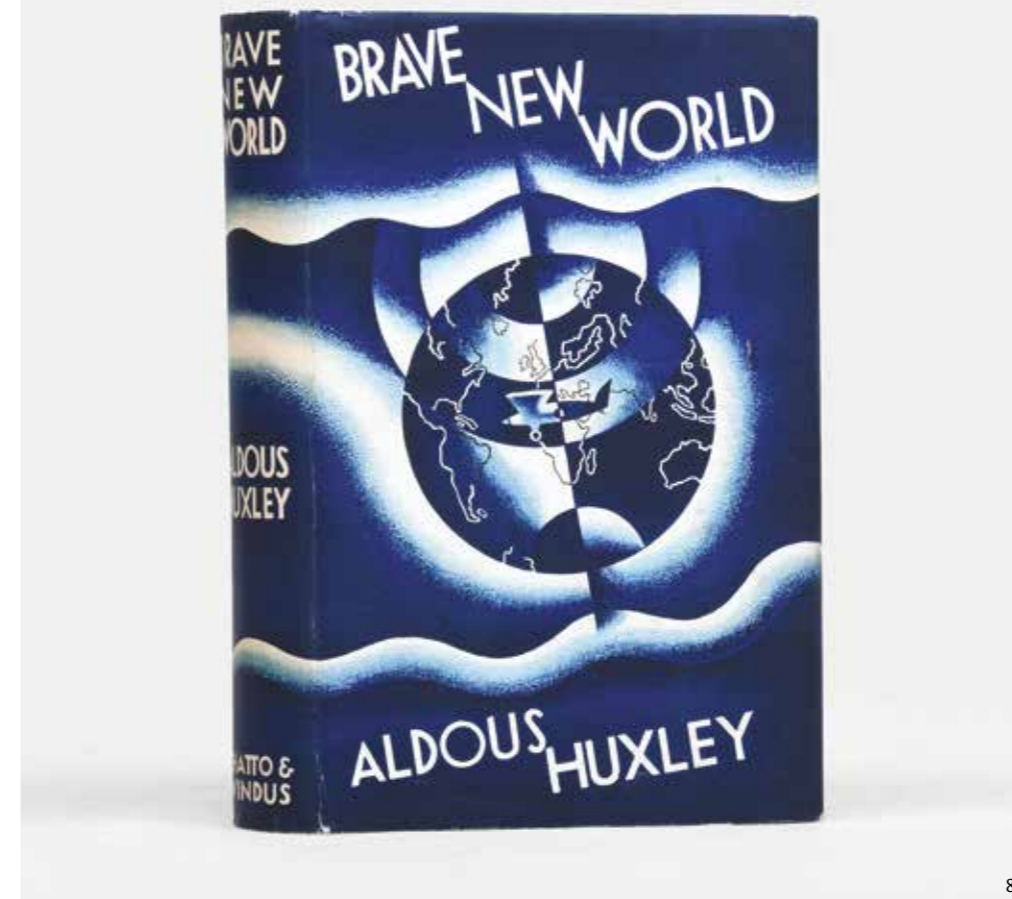
Huxley's enduring dystopian novel, which meditates on the negative consequences of unlimited happiness, turned him into the most famous British novelist of the inter-war period.

Octavo. Original blue cloth, spine lettered in gilt, top edge blue, bottom edge untrimmed. With dust jacket. Spine mildly toned, as usual, pale foxing on edges and endpapers, else clean; jacket unclipped, hint of toning to spine, else bright, minor foxing to flaps and verso, occasional nick: a near-fine copy in like jacket. ♣ Bleiler, *Supernatural Fiction*, p. 267; Bromer A29.3.1; Eschelbach & Shober 10; Locke, *Spectrum of Fantasy*, p. 120.

£16,000 [172381]



83



84

85
ISHIGURO, Kazuo. A Pale View of Hills. London: Faber and Faber, 1982

First edition, signed by the author on the title page, of his first novel, which received the Winifred Holtby Memorial Prize in the year of publication.

This edition precedes the US edition by two months, and it is much rarer, especially signed.

Octavo. Original light blue boards, spine lettered in gilt. With dust jacket. Housed in a custom grey quarter morocco solander box with patterned paper sides. Jacket unclipped: a fine copy in like jacket. ♣ "In a Japan Like Limbo", *New York Times*, 9 May 1982.

£4,000 [173692]

86
JEVONS, W. Stanley. Pure Logic or the Logic of Quality apart from Quantity. London: Edward Stanford, 1864

First edition of the great logician's first book on formal logic, a key refinement of Boolean calculus. Although Jevons is perhaps best known as an economist, his work on logic formed a key part of the wider 19th-century movement to link the discipline with mathematics.

Pure Logic reduces the operations of Boolean calculus to a mechanical procedure. In this, Jevons anticipated many of the modern applications of logic in computer programming.

Octavo. Original blue pebble grain cloth, printed paper label to spine and front cover, covers panelled in blind,



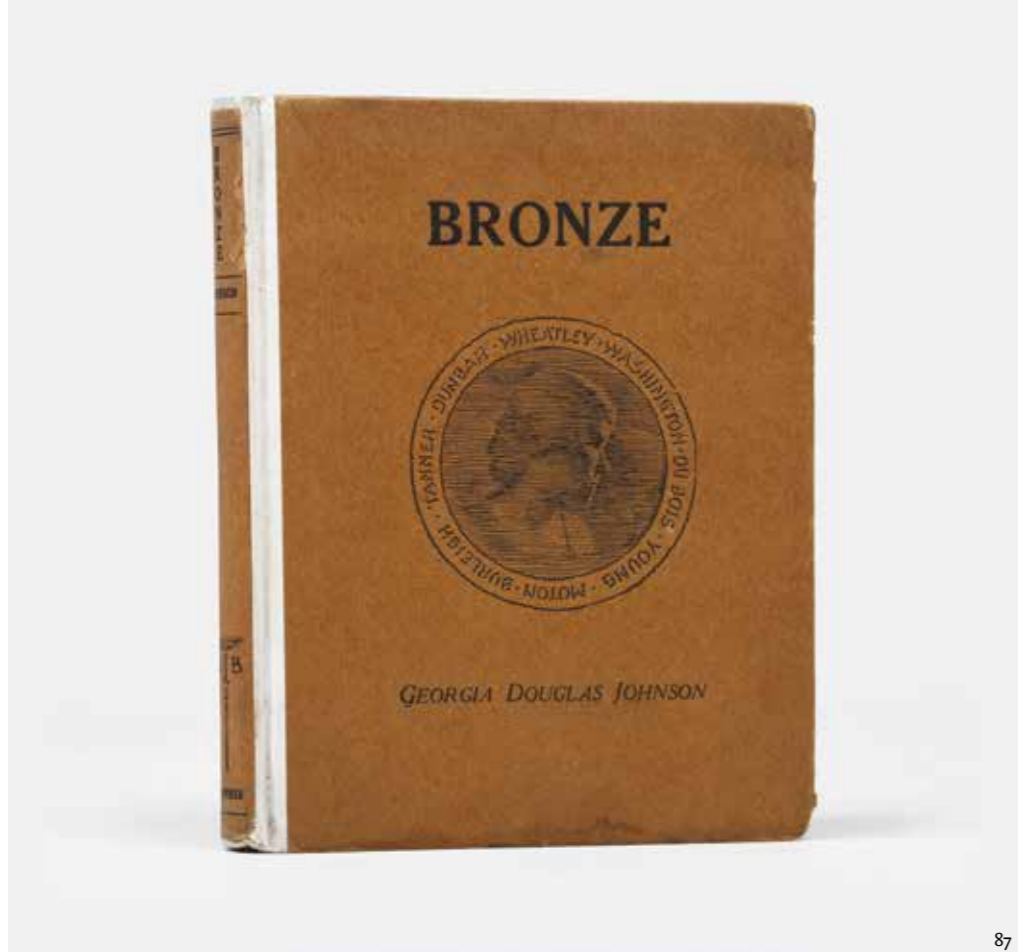
85

brown coated endpapers. Housed in custom red buckram solander box. Late 20th-century pencil ownership signature of Stanley C. Wisniewski, an American copyright judge, to front free endpaper. Light bumping and rubbing, loss to spine label affecting text, faint toning to spine, inner hinges split but holding firm, ghosting of bookplate to front pastedown, a couple of spots of foxing to contents: a very good copy. ♣ Risse II, p. 77.

£3,750 [174421]



86



87

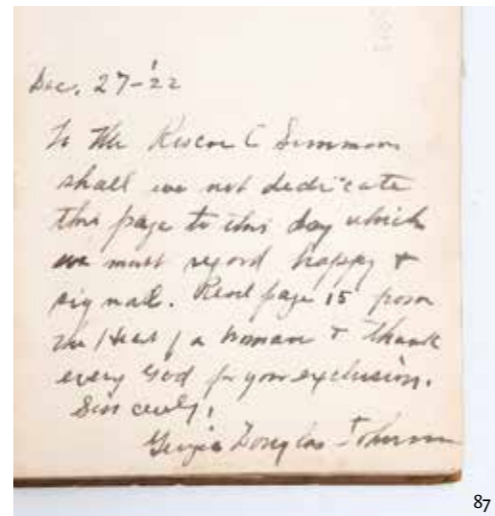
87
JOHNSON, Georgia Douglas. *Bronze*. With an introduction by Dr. W. E. B. Du Bois. Boston: B. J. Brimmer, 1922

INSCRIBED TO "THE GREATEST BLACK ORATOR OF HIS DAY"

First edition, presentation copy, inscribed by the author in the month after publication on the first blank, "Dec. 27 - '22. To Mr. Roscoe C. Simmons shall we not dedicate this page to this day which we must regard happy and signal. Read page 15 from *The Heart of a Woman* & thank every God for your exclusion. Sincerely Georgia Douglas Johnson".

Inscribed copies are rare: we have traced just one other. Johnson's page reference is to the poem "Repulse", which was published in her first volume of poetry, *The Heart of a Woman and Other Poems*, in

1918. "Roscoe Conkling Simmons (1881-1951) was the greatest Black orator of his day, blessed with the ability to electrify audiences for hour after hour . . . Americans nationwide knew of him through his electioneering for the Republican party and his lecture tours. Blacks, meanwhile, read his column in the *Chicago Defender*, the nation's most popular Black newspaper. Simmons was an experienced political player, and functioned as an unofficial adviser to Presidents Harding, Coolidge, and Hoover. Through his pack of associates - Black America's most powerful businessmen and editors, entertainers and racketeers - he forged close links with key Black organizations, participating in the affairs of fraternities, churches, and educational institutions. Therefore, when white Republicans needed help in rallying Northern Black voters, Simmons was the fixer they summoned" (Kaye, pp. 79-80).



87

Johnson, a nationally recognized figure of the Harlem Renaissance, wrote from Washington, DC, where she had an immense influence on New Negro writers from all over the country, in part by holding a literary salon in her home. Referred to as the "Saturday Nighters", the attendees included many prominent African-American writers, including Countee Cullen, W. E. B. Du Bois, Alain Locke, Langston Hughes, and Jessie Fauset. She provided a much-needed venue in which these authors "read their works, exchanged criticisms, and argued views on literature, art, and politics [and] found the nurture, encouragement, and reception that Black Washington seemed unwilling to extend" (Edwards, p. 157).

Johnson's literary salon had standards; as the Washington journalist and poet J. C. Byars put it, "if dull ones come, she weeds them out, gently, effectively" (Hull, p. 166). Works by both Simmons and Johnson were included in the 1920 publication, *The Dunbar Speaker and Entertainer*, edited by Alice Moore Dunbar-Nelson. *The Heart of a Woman* (Cornhill, 1918) had been "criticized in some quarters because it did not contain enough 'racially conscious' poems . . . Perhaps in response to such criticism, her next book, *Bronze: A Book of Verse* (1922), is much concerned with issues of race as well as gender" (ANB).

Both works were published by the African American poet and literary critic William Stanley Braithwaite, who founded the publishing firm B. J. Brimmer in 1921, having left Cornhill when Brookes More took control and stopped publishing African

American poets: "to be recognized by Braithwaite was to receive a significant imprimatur" (Kenny J. Williams, quoted in Brooker & Thacker, p. 316).

Octavo. Original white cloth-backed paper covered boards, printed paper spine label, spine and front cover lettered in black. With rear flap and rear panel of dust jacket loosely inserted. A little wear to extremities, minor marks to boards. A very good copy, notably well preserved. ¶ Peter Brooker & Andrew Thacker, eds, *The Oxford Critical and Cultural History of Modernist Magazines, Volume II: North America 1894-1960*, 2009; Brent Hayes Edwards, *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*, 2009; Gloria T. Hull, *Color, Sex, and Poetry: Three Women Writers of the Harlem Renaissance*, 1987; Andrew Kaye, *Roscoe Conkling Simmons and the Significance of African American Oratory*, *Historical Journal*, vol. 45, no. 1, March 2002.

£22,500 [166022]

88
JONES, Diana Wynne. *Castle in the Air*. London: Methuen, 1990

First edition, signed by the author on the title page. Based on stories from the *Arabian Nights*, *Castle in the Air* is the sequel to *Howl's Moving Castle* (1986).

Octavo. Original grey boards, spine lettered in silver. With dust jacket, designed by Alan Fraser. Head of spine and corners very gently bumped: a near-fine copy in fine, unclipped jacket.

£2,500 [173455]



88

89
JOYCE, James. *A Portrait of the Artist as a Young Man*. New York: B. W. Huebsch, 1916

First edition in book form of the author's first novel, a landmark work of modernist literature.

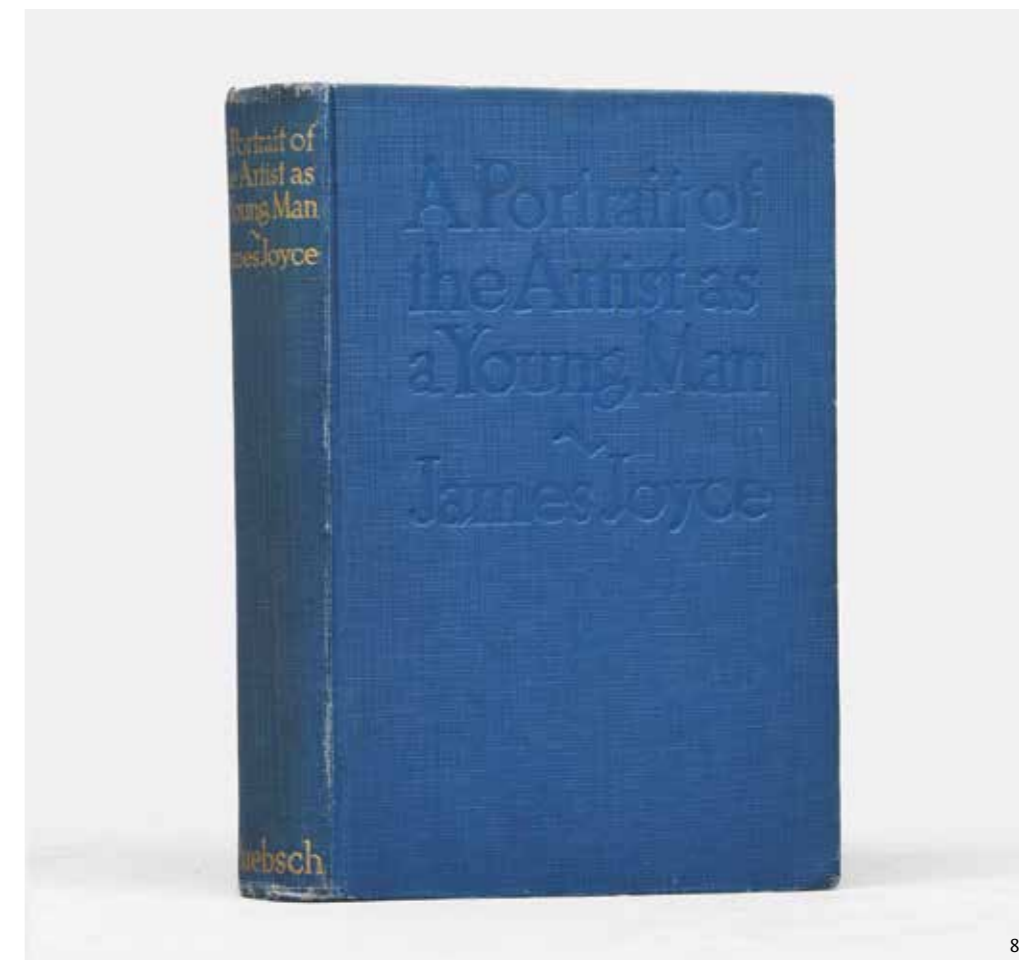
Portrait was serialized in *The Egoist* between 2 February 1914 and 1 September 1915. Because of the hostile reaction to its serialization, and for fear of prosecution under British obscenity laws, no English publisher would print the book, and it was Huebsch who undertook the true first publication in book form.

Huebsch reserved from his print run about 750 sets of sheets for issue in Britain the following

February. Although the number of copies originally issued in America is unknown, it is unlikely to have been large, as Huebsch had sold out by March 1917 and called for a second printing in April.

Octavo. Original blue cloth, spine lettered in gilt, front cover lettered in blind. Housed in a custom black quarter morocco folding box. Gift inscription, dated 1947, to front free endpaper. Spine toned, cloth a little rubbed and marked, inner hinges cracked but sound, short closed tear to lower margin of title page, contents lightly toned but clean. A very good copy. ¶ Slocum & Cahoon Arr.

£4,500 [170748]



89

90

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

First edition, number 918 of 750 copies on handmade paper numbered 251 to 1,000, here in a contemporary morocco binding with the distinctive original blue front wrapper bound in.

As recorded in Sylvia Beach's notebook, kept from 21 May 1921 to 1 July 1922 to account for the original customers of *Ulysses*, this copy was first purchased by the Parisian bookseller J. Terquem on 1 March 1922.

The work was published on 2 February in the traditional three-tiered French format aimed at both connoisseurs and readers. There were 100 signed

copies printed on Dutch handmade paper, 150 large-paper copies on vergé d'Arches, and 750 copies on vergé à barbes forming the trade issue. Perhaps the key text of 20th-century English literature, the book also proved a major test case for laws of freedom of expression. "Forced underground by censors, . . . this was a cryptoclassic already before it was read, a subversive colossus" (Sherry, p. 1).

Quarto (231 × 177 mm). Contemporary black half morocco, spine lettered and ruled in gilt, central gilt device in compartments, black cloth sides, sides and corners ruled in gilt, floral patterned endpapers, top edge gilt. Original front wrapper bound in at end. Bound without initial fly title. Large bookplate depicting a classical Greek scene, engraved by the American artist Victor Basinet (1889–1956) for Walter Z. Lane in 1932, on front pastedown. Small abrasion to

corners of front cover, inner hinges cracked but sound, one hinge repaired at prelim, tide mark to upper margin of final blanks, title page and following few leaves lightly creased, bottom corner of letterpress bumped, occasional neat pencil markings to text. A very good copy. ♣ Horowitz, *Census*, p. 132; Slocum & Cahoon A17. Vincent Sherry, *Joyce: Ulysses*, 2004; John Sutherland, "Ireland's Shakespeare", *The Guardian*, 10 Feb. 2004.

£17,500

[171311]

91

KANT, Immanuel. *Critik der Urtheilskraft. Berlin and Libau: ben Lagarde und Friederich, 1790*

KANT'S SEMINAL WORK ON AESTHETICS

First edition of Kant's third major critical treatise, his most important work after the other two Critiks, and the scarcest of the three. The *Critik der Urtheilskraft* brings together the theoretical and practical parts of the critical philosophy outlined in the earlier two Critiks.

Kant's theory of aesthetic judgment profoundly influenced the modern philosophy of art, while his concept of purposiveness in nature develops a philosophical theory of biological cognition. The second edition was published in 1793.

Octavo (196 × 120 mm), pp. [iii]-lviii, [3]-476, [2]. Nineteenth-century half sheep, spine ruled in gilt and lettered in blind, marbled sides, edges sprinkled red. Woodcut vignette to title page. Remnants of ink library stamp of Aarhus University to front pastedown. Binding recently restored: boards re-covered, corners refurbished, lacking rear free endpaper. Light rubbing, short closed tears to spine ends, minor foxing to edges and margins, contents otherwise fresh: a very good copy. ♣ Adickes 71; Norman Library of Science & Medicine 1199; Warda 125. Frederick Copleston, *A History of Philosophy VI*, 1960.

£6,250

[173820]

92

KANT, Immanuel. *Critik of Pure Reason, Translated from the original. London: William Pickering, 1838*

THE MAJOR ENGLISH TRANSLATION OF THE MID-19TH CENTURY

First edition in English of the pre-eminent work of modern philosophy, a major translation at the point when Kant was exerting a significant influence over the British Idealism of Green and Caird.

This copy is from the library of the American lichenologist Edward Tuckerman (1817–1886), with his signature dated 1841 on the half-title and extensive notes and annotations in his hand. Although Tuckerman spent much of his career as a botanist at Amherst College, he maintained a wide range of interests, philosophy key among them. In 1841, he embarked on an extended tour of Europe, spending the winter studying philosophy, botany, and history in Germany. His annotations reflect his wide reading among other German idealists during this time, including extensive extracts from Fichte, Schelling, and Kant's other Critiks. The half-title, for instance, includes an 11-line extract from the third letter of Schelling's *Philosophische Briefe* (1795), reflecting on the Critik and reminding him to "see the whole of this letter".

The translator, Francis Haywood (1793/4–1858), a cotton broker by profession, corresponded with Arthur Schopenhauer on the possibility of a translation into English of the Critik. Schopenhauer had sought Haywood's help in finding publishers and revising his English style. When Haywood proposed a joint translation, Schopenhauer (predictably) flew into a rage and determined to go it alone. Publishers proved unresponsive, however, and he never produced the proposed translation.

Haywood's edition, by contrast, was praised by Sir William Hamilton, the foremost British authority on Kant.

Kant judged the Critik as comparable with the Copernican heliocentric revolution: it took more than a decade to write during the 1770s and absorbed so much of his thought, time, and energy that he published virtually nothing else besides lecture advertisements.

Large octavo. Original green cloth, spine with printed paper label. Housed in a custom green half-morocco solander case. Woodcut Aldine ornament to title page. Eight leaves, representing pages 337–352, bound out of order. Light bumping and rubbing, inner hinges cracked but holding firm, slight water splashes and loss to spine label, affecting text, minor browning to content margins, text otherwise fresh: a very good copy. ♣ *Printing and the Mind of Man* 226 (first edition).

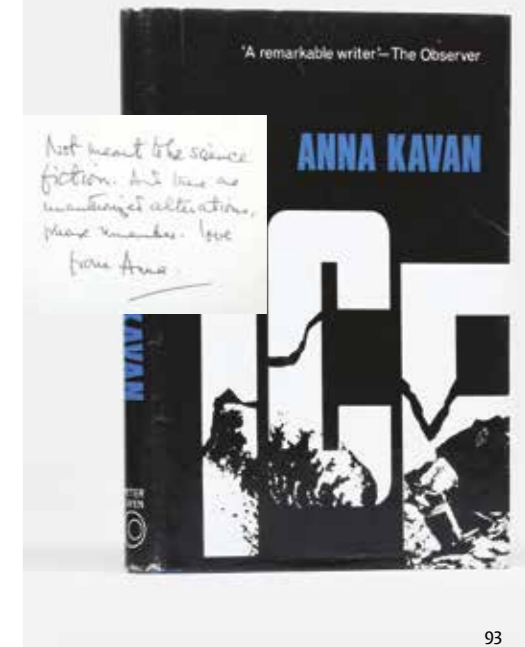
£5,750

[173332]

93

KAVAN, Anna. *Ice. London: Peter Owen, 1967*

Scarce first edition, first issue, inscribed by the author on the front free endpaper, "Not meant to be science



fiction. And there are unauthorized alterations, please remember. Love from Anna".

Despite Kavan's assertions, Brian Aldiss praised *Ice* as "one of the high points of science fiction". Jonathan Lethem objected to classifying the work as any genre, stating that "*Ice* stands alone".

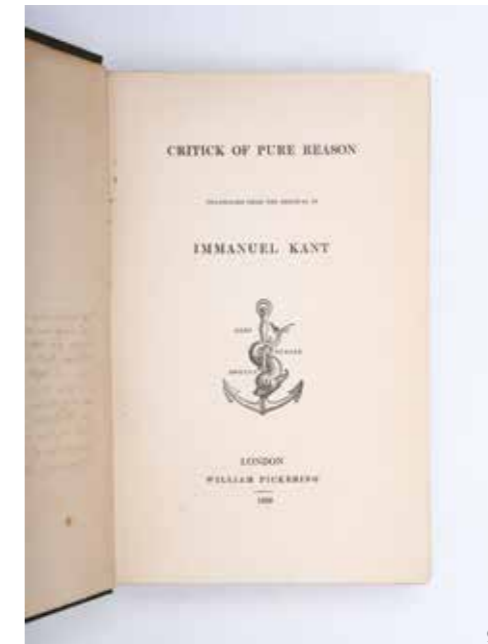
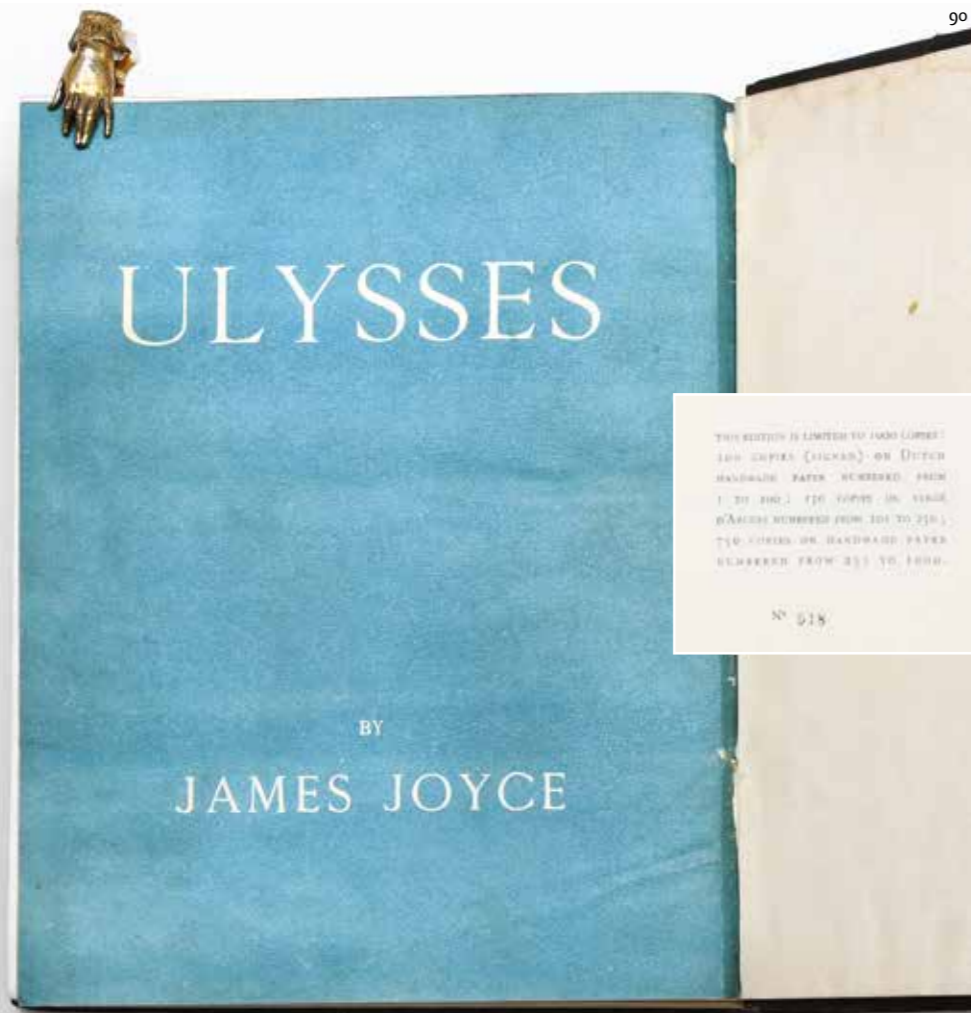
Kavan pushed back against the publisher's revisions alluded to in her inscription. Though Owen eventually persuaded Kavan to rewrite the work into a form he felt more publishable, the inscription in this copy shows Kavan remaining confident in her original draft.

The scarce first issue has blue boards with the jacket priced 30s. Peter Owen reissued the work in black boards with the jacket priced £4.25 in response to the popular 1970 US edition and British decimalization in 1971.

Octavo. Original blue boards, spine lettered in silver. With dust jacket, priced 30s for first issue. Small production blemish to rear pastedown; unclipped jacket nicked at foot, a little rubbing, faint splash marks, bright overall: a near-fine copy in like jacket. ♣ *Anatomy of Wonder* 4.293; Locke II, p. 67.

£12,500

[175906]





94

94
KEITH, Elizabeth (illus.); ROBERTSON SCOTT, Elspet Keith. *Old Korea. The Land of Morning Calm.* London: Hutchinson & Co. (Publishers) Ltd, 1946

First edition, presenting paintings and sketches made by Keith (1881–1956) during several visits to Korea before the Second World War.

She also specialized in traditional woodblock printing, and her works “gripped the visual imagination of art lovers. At her prime in the 1930s, she was even ranked in the same league as Hiroshige and Hokusai, the eminent old masters of Japanese Ukiyo-e” (Chun). The text was written by Keith’s sister, Elpset Keith Robertson Scott (1875–1956), who co-collaborated with J. W. Roberston Scott on the influential Japanese magazine *The New East*.

Quarto. Original light green cloth, spine and front cover lettered in black and red, front board with characters in red and green. With illustrated dust jacket. Colour frontispiece after a watercolour of Viscount Kim Yun Sik, 39 plates (15 colour); vignettes in text. Sydney bookseller’s ticket on front pastedown. Cloth and edges lightly foxed, more so to endpapers, front inner hinge a little tender, plates fresh; jacket unclipped, foxing and a few nicks and chips: a near-fine copy in very good jacket. ♣ Chun Dongho, “Selling East Asia in Colour: Elizabeth Keith and Korea”, *Art History and Visual Culture*, p. 25, 2020.

£575 [172231]



95

95
KELMSCOTT PRESS: TENNYSON, Alfred, Lord. *Maud. A Monodrama.* Hammersmith: The Kelmscott Press, 1893

First Kelmscott edition, one of 500 paper copies. The woodcut borders were specially designed for this book.

This copy is in the second state, with the four cancellan leaves (pp. 15/16, 19/20, 25/26, and 69/70), which were printed after the discovery of several typographical errors two months after publication and “inserted in at least a few copies of *Maud*” (Peterson).

Tennyson’s psychologically troubled narrative poem was initially published in *Maud, and Other Poems* in 1855, his first collection after becoming Poet Laureate in 1850.

Octavo. Original limp vellum by J. and J. Leighton of London, spine lettered in gilt, green silk ties. With the green slipcase, not noted in Peterson. Engraved title page, initials, and borders. Printed in Golden type, stanza numbers printed in

red. Minimal foxing, slight fraying to ends of ties: a near-fine copy. ♣ Peterson A17.

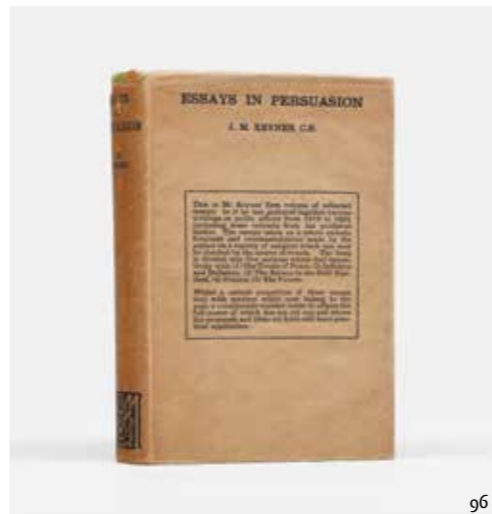
£3,000 [174570]

96
KEYNES, John Maynard. *Essays in Persuasion.* London: Macmillan and Co., Limited, 1931

First edition of Keynes’s first collection of essays, including non-technical discussions of the peace treaty, inflation and deflation, the return to the gold standard, and politics.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. Tables in the text. Small pencil annotation to foot of p. 376. Light rubbing and bowing to boards, faint sunning to spine, damp stain to lower outer corner of rear cover, minor browning and foxing to endpapers; slight toning, creasing, and damp staining to unclipped jacket, loss to head of spine and flap folds, just touching text: a very good copy in like jacket. ♣ Mattioli 1810; Moggridge A8.1.1.

£2,750 [175948]



96

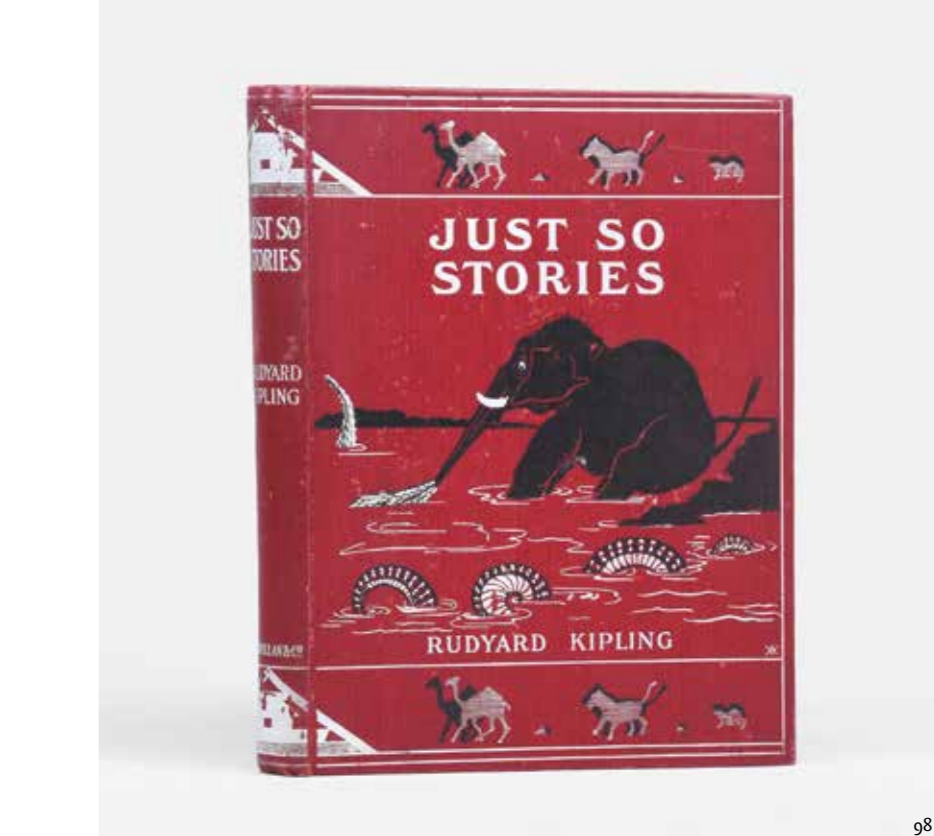
97
KING, Coretta Scott. *My Life With Martin Luther King, Jr.* New York: Holt, Rinehart and Winston, 1969

PRESENTED TO THE CANADIAN AMBASSADOR

First edition, presentation copy, inscribed by the author on the front free endpaper, “To His Excellency ambassador Peter Towe and Mrs. Carol Krumm. May the dream of Martin Luther King, Jr. be realized in



97



98

our time, for all people everywhere. With warmest gratitude for your support, and all good wishes go with you. Coretta Scott King”.

Peter Towe (1922–2015) served as Canadian Ambassador to the United States from 1977 to 1981. Carol Krumm (1929–2024) met Peter while working in government administration in Washington. Coretta Scott King was a trusted adviser of her husband in the campaign for civil rights, and in her memoir she documents her early years, meeting Martin Luther King, and their life and work together.

For four decades after his assassination, she worked to continue his legacy, not just in racial equality, but in movements against nuclear armament, the Vietnam War, and South African apartheid.

Octavo. Original white cloth, spine lettered in gilt on black ground. With dust jacket. Unclipped jacket toned and a little rubbed at extremities: a fine copy in very good jacket.

£1,500 [170852]

98
KIPLING, Rudyard. *Just So Stories For Little Children.* London: Macmillan and Co., Limited, 1902

First edition, in a remarkably well-preserved first issue binding, with minimal flaking of the white blocking on the cloth.

The first edition was issued in two states of the binding. The first, on which the white blocking failed to adhere, was superseded by a more stably blocked one, on which the white decoration remained intact.

Large octavo. Original red pictorial cloth, lettering to spine and front cover in white, pictorial design to covers in black and white. With 22 full-page illustrations by the author. Extremities lightly rubbed, white blocking on cloth largely intact except for a couple of small spots of flaking, minor silverfishing, small portion of rear cover faintly sunned, one corner bumped, edges and outer leaves foxed, contents clean. A very nice copy. ♣ Grolier Children’s 100, 57; Martindell 99; Richards A181; Stewart 260.

£3,750 [173853]



99

99
LA MOTTE, Jeanne de Valois-Saint-Rémy, comtesse de. *Memoirs.* London: Printed for the author, and sold by J. Ridgway, 1789

THE NOTORIOUS FRAUDSTER PLEADS HER INNOCENCE

First edition in English, signed by the author on page 261 as issued, giving the confidence trickster’s own account of her role in the Diamond Necklace Affair, a monumental fraud which contributed to the outbreak of the French Revolution.

The Diamond Necklace Affair was a cause célèbre across Europe in the 1780s. The incident involved the acquisition of an expensive diamond necklace in the name of Marie Antoinette in 1784. Jeanne de Valois-Saint-Rémy (1756–1791), the self-proclaimed “Comtesse de la Motte”, forged letters from the Queen purchasing the necklace, then dismantled it and sold the diamonds on the black market. Jeanne was imprisoned in 1786, but after nine months she escaped and fled to England, where she composed her memoirs. Her escape was blamed on Marie Antoinette, stoking up even more public anger at the Queen. All copies of both the French and English editions include the author’s signature on the page concluding her account.



100

The *Memoirs* were soon widely reprinted across Europe. The book is accompanied by a first edition of J. Daniel Chamier’s *The Dubious Tale of The Diamond Necklace* (London: Edward Arnold & Co., 1939), bound in blue half morocco for Asprey.

Octavo. Uncut in original boards, neatly rebacked to style. In cloth chemise, and housed together with another work (see note) in blue custom quarter morocco box for Asprey. Inscription “Oundle Book Society 1789” to front cover. Slight worming to half-title. Endpapers a little worn and soiled with minor tape residue, some light foxing and finger-soiling to contents, very minor worming to half-title. A very good copy. ♣ ESTC T142432.

£2,500 [170707]

100
LE GUIN, Ursula K. *The Lathe of Heaven.* New York: Charles Scribner’s Sons, 1971

First edition of the author’s superb science fiction.

Octavo. Original blue and green boards, spine lettered in gilt, top edge blue. With dust jacket. Spine ends bumped; extremities of unclipped jacket lightly creased, tiny marks to head of spine: a near-fine copy in near-fine jacket. ♣ Currey, p. 304; not in Locke.

£1,250 [173324]

101
LENNON, John. *A Spaniard in the Works.* London: Jonathan Cape, 1965



101

First edition. It is accompanied by a compliments slip from Tony Barrow, the Beatles’ press officer 1962–8 who coined the phrase “The Fab Four”.

Provenance: from the collection of Hilary Gerrard, Ringo Starr’s business manager from the early 1970s.

Octavo. Original pictorial boards lettered in white and black. No dust jacket issued. Profuse illustrations by the author, many full-page, text and illustrations printed in brown, grey, and green. A near-fine copy.

£750 [169913]

102
LEWIS, C. S. Two autograph letters signed to Cyril Hartman, a Martlets dinner menu signed, and two autograph letters from Rodney Pasley to Hartman. *Oxford, Belfast, and Hampshire: 1919–20*

RECRUITING THE PROTO-INKLINGS

A group of early, largely unpublished correspondence from Lewis’s student days at Oxford, revealing his fledgling plans for a literary undergraduate clique with two of his closest friends and fellow Martlets, Rodney Pasley and Cyril Hughes Hartman.

Lewis met Pasley and Hartman after his demobilization and return to University College in January 1919. He was swiftly elected secretary to the Martlets, the literary and debate society, and his first book, *Spirits in Bondage: A Cycle of Lyrics*, was

published in March. By the summer vacation, Lewis was hoping to expand his friendship with Hartman and Pasley into an informal clique which would reject modernism and the influence of the Sitwells.

By Hilary term 1920, the trio, together with a few others, had coalesced into a small group known as “the Guild”. An anthology, which Pasley mentions in his December letter to Hartman, was in preparation. However, the group dissipated and a proposed anthology of their work did not reach publication. Lewis struggled to find new recruits for the group and came to realise that “Pasley will tend gradually toward modernism, I to mediaevalism; Hartman will go on being brilliant, but there will be no cohesion” (*Letters*, vol. I, 12 January 1920). Lewis’s desire for a literary clique ultimately found fulfilment several years later with the creation of the Inklings.

Hartman (1896–1967) went on to become a successful author, writing mainly on literary and historical subjects. Sir Rodney Marshall Pasley (1899–1982), who had gained the rank of second lieutenant

in the Royal Artillery during the First World War, was one of Lewis’s first acquaintances in Oxford. He was the headmaster at the Central Grammar School for Boys in Birmingham from 1943 to 1959.

Having served as secretary to the Martlets for two terms, Lewis stood for president in the autumn of 1919. He was proposed by Pasley and was unanimously elected. The menu for a joint dinner between the Martlets of University College and Pembroke College, Cambridge, accompanies the correspondence; it is signed by almost all the attendees, including Lewis, Pasley, and Hartman.

Together, five items. 1) Autograph letter signed from Lewis to Hartman, dated 25 July 1919 on headed paper (“Little Lea, Strandtown”). Single bifolium, written in black ink. With stamped and franked envelope, addressed “C. H. Hartman Esq., Plas Brondanw, Llanfrothen, Penrhyndeudraeth, Merioneth, Wales”, annotated with “Clarendon” in pencil, and with a sketch of buildings. 2) Autograph letter signed from Pasley to Hartman, dated “Mid August 1919” from “The Bungalow, Barton-on-Sea, New Milton, Hants”. Two bifolia, written in black ink. With stamped envelope, franked and



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102



103

addressed “Cyril Hartman Esq: Plas Brondanw, Llanfrothen, Penrhyndeudraeth, Merioneth”, and with Pasley’s name pencilled at head. 3) Autograph letter signed from Lewis to Hartman, dated 1 September 1919 from “University College, Oxford”. Three single sheets of feint-ruled paper, written one side only in black ink. 4) Autograph letter signed from Pasley to Hartman: single bifolium, dated 12 December 1919, addressed from “The Wilderness, Barton-on-Sea, New Milton, Hants”, on 3 pages, written in black ink. 5) Menu, dated 9 March 1920, single bifolium, folded, with original silk ties, lettered in blue, with hand-painted crests of Pembroke College, Cambridge and University College, Oxford. Folded for posting, in excellent condition. ♣ Walter Hooper, ed., *The Collected Letters of C. S. Lewis*, Vol. 1. Family Letters 1905–1931, 2004. The letter to Hartman, 25 July 1919, is partially quoted in Roger Lancelyn Green & Walter Hooper, *C. S. Lewis: A Biography*, 1988.

£30,000 [165950]

103
LEWIS, C. S. *The Last Battle.* London: *The Bodley Head*, 1956

First edition of the seventh and final book in the Narnia series.

Octavo. Original blue boards, spine lettered in silver. With dust jacket. Jacket design and illustrations to the text by Pauline Baynes. Boards lightly bumped, edges and endpapers slightly foxed; jacket spine lightly toned, light foxing to rear panel and flaps, otherwise bright and unclipped: a near-fine copy in near-fine dust jacket.

£2,000 [173811]

104

LEWIS, Wyndham. *Timon of Athens.* London: The Cube Press, [1913]

WITH 16 VORTICIST PLATES

First and only edition. The story of Lewis's first publication could stand as his epitaph. Commissioned in a somewhat casual way to make a number of illustrations for an edition of Shakespeare's least cheerful play, Lewis managed to so horrify the prospective publishers with this radical and challenging piece of work that they abandoned the project entirely.

Lewis pressed on regardless and issued this text-free version. The Cube Press is thought to have been his own invention solely to expedite this, its only publication. The images are among his finest and seem – perhaps inevitably – to prefigure the war that was soon to come.

Folio. Sixteen sheets, printed rectos only, unbound as issued in original laid cream paper portfolio, illustrations to back and front wrappers by Lewis in black, brown linen ties. Housed in a black quarter morocco solander box by the



104

Chelsea Bindery. With 6 colour and 10 black and white full-page Vorticist designs. Lacking the blank leaf mentioned by Morrow & Lafourcarde and almost never present. Covers lightly browned, some marginal browning to a couple of plates, otherwise a bright, presentable set. ♪ Morrow & Lafourcarde Ar.

£15,000 [172447]

105

LIARDET, Francis. *Friendly Hints to the Young Naval Lieutenant.* London: Longman, Brown, Green, Longman, & Roberts, 1858

First edition, the dedication copy, inscribed by the author on the front free endpaper, "To Rear Admiral the Hon'ble G. Grey, With the Author's kindest regards, Royal Hospital Greenwich, 31st May 1858".

Small octavo (161 × 107 mm). Contemporary presentation binding of dark purple pebble-grain morocco, lettered on front cover in gilt, spine with five low bands tooled in gilt, fouled anchor motif in gilt to compartments, 3-line border in blind to covers with decorative corners, royal arms in gilt to rear, scrolling foliate roll to the board edges and turn-ins,



105

pale greenish yellow surface-paper endpapers, gilt edges, blue silk bookmarker (detached but present). Engraved bookplate of Cincinnati businessman and philanthropist Charles "Skip" Fleischmann III (1928–2011), incorporating various devices bespeaking his love of classical antiquity, the arts, and ships and the sea. A little rubbed and scuffed on the edges of the spine and covers, colour neatly retouched, pale toning and the occasional spot of foxing to the contents, a very good copy.

£850 [172449]

106

LINDBERGH, Charles A. *The Spirit of St. Louis.* Stockholm: Albert Bonnier, 1954

First edition in Swedish, signed limited issue, number 7 of an unstated edition signed by the author, with the limitation page printed ad personam for the Swedish state secretary Olle Karleby.

Karleby (1918–1994) served in the Swedish defence ministry, later becoming the deputy managing director of Skandinaviske Banken and the managing director of Hansa insurance.

Octavo. Publisher's light blue morocco by Nylen and Co., spine with raised bands, gilt-lettered direct, front cover with gilt vignette of airplane and gilt signature of Lindbergh, gilt inner dentelles and edges. Half-tone portrait frontispiece of Lindbergh, 3 plates illustrated recto and verso, maps and diagrams in the text at end. Top of covers lightly sunned, slight marks to fore-edge, minor marginal toning. A near-fine copy.

£2,250 [169490]



106

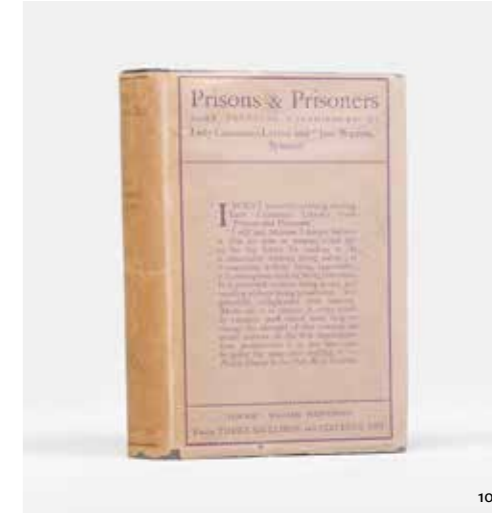
LYTTON, Constance. *Prisons & Prisoners.* London: William Heinemann, 1914

A SOBERING SUFFRAGETTE MEMOIR WITH TWO AUTOGRAPH LETTERS BY THE AUTHOR

First edition, in the scarce dust jacket. Loosely inserted are two apparently unpublished autograph letters from the author to one Miss Allen, expressing gratitude for her assistance in preparing *Prisons & Prisoners* and updating her on its publication process with Heineman.

The book itself comprises an account of the author's militant suffragism and her indictment of conditions in prisons. Lytton wrote her book in the aftermath of a stroke – often attributed to her mistreatment in custody – which paralysed her right side and meant she could only write with her left hand.

Given her difficult circumstances, it is probable that she enlisted Miss Allen to help prepare her manuscript for print, either by typing or editing. Lytton was pleased with her work: in her letters of thanks, she writes that "these last papers are all as they should be and beautifully done" and, upon receipt of her contract with Heinemann, "I can't say how much I owe to you who have so well and so patiently done all that I wanted".



107

Octavo. Original purple cloth, spine lettered in gilt, suffragette insignia blocked to front board in white and green comprising a medallion surrounding a flock of birds and a chained woman waving a banner. Together with 2 autograph letters signed, to Miss Allen, on Lytton's Homewood letterhead (175 × 112 mm), respectively dated 6 November 1913 (single sheet, written on one side in black ink) and 12 December 1913 (single bifolium, written on 4 sides in black ink). Photographic portrait frontispiece with tissue guard, photographic plate of Lytton dressed as her alter ego Jane Warton, 16 pages of publisher's advertisements. Foot of spine and lower corners just bumped, remarkably bright and clean; dust jacket toned, neat tape repairs to verso stabilizing a few closed tears and chips: a near-fine copy in very good jacket.

£3,500 [175926]



107



104



106



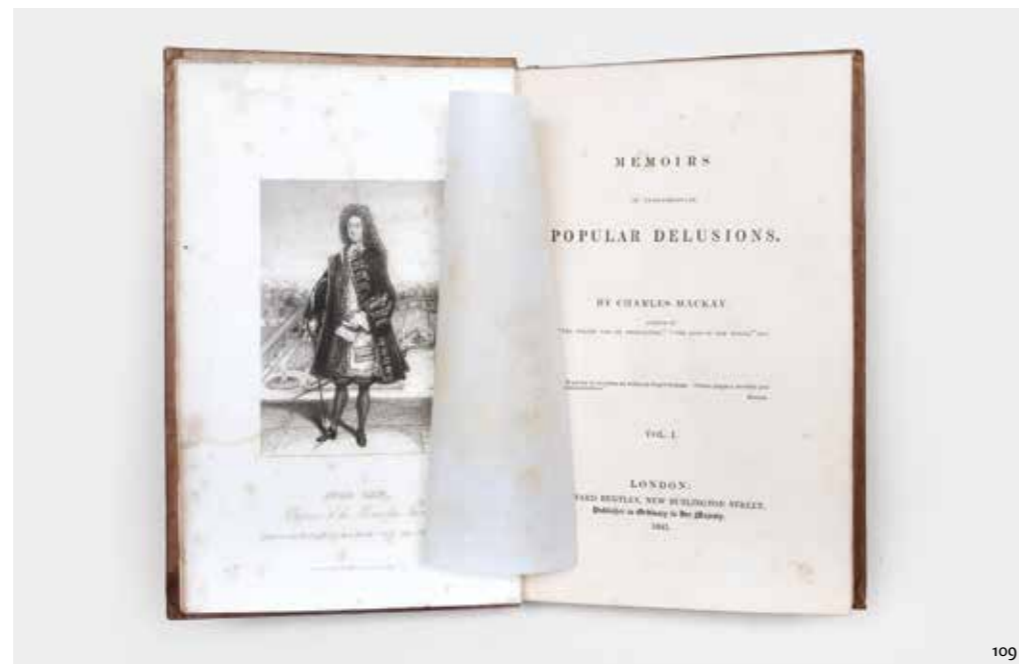
108

MACHIAVELLI, Niccolò. *The Prince*. London: At the De La More Press, Alexander Moring Limited, 1929

First De La More Press edition, number 7 of 10 copies printed on vellum, reproducing the 1640 translation of Edward Dacres, the first English version of the work to appear in print.

Founded by Alexander Moring, the De La More Press began publishing in 1902. Moring's purpose was "the production of ordinary commercial work in a manner worthy of the craft and at a price which was not prohibitive" (Tomkinson, p. 210). In the introduction, the editor William Edward Colston Baynes notes that Dacres's version "has been chosen as the one which keeps most closely to the original, being in fact almost a word for word translation of the Italian" (p. xvii). A further 1,040 copies on paper were also issued.

Octavo. Original vellum by Morrell of London, spine with raised bands, compartments lettered in black, yapp edges, top edge gilt. Housed in a black cloth flat-back solander box by the Chelsea Bindery. Portrait frontispiece after



109

Santi di Tito. Title page printed in red and black. Bookplate of Richard Campbell with motto "Forget Not" on front pastedown. Covers a little soiled and bowed, a few spots of foxing to edges, gauze visible in a couple of places, internally clean. A very good copy. ¶ Healey 2943. Geoffrey Stewart Tomkinson, *A Select Bibliography of the Principal Modern Presses, Public and Private, in Great Britain and Ireland, 1928*.

£6,500

[173948]

109

MACKAY, Charles. *Memoirs of Extraordinary Popular Delusions*. London: Richard Bentley, 1841

A CLASSIC STUDY OF MOB PSYCHOLOGY

First edition of this influential study of crowd psychology, exploring the "madness of crowds" in its many manifestations over history, scarce in the original cloth.

Mackay's book has profoundly influenced economic writers, with many citing it to analyse modern market bubbles. The *Memoirs* examines a range of delusions both "national" and "philosophical", including tulip mania, witch hunts, and alchemy. It has become a classic statement of

Victorian individuality: as crowds are little more than unthinking masses, the individual is the only sure source of rational integrity.

Three vols, octavo (226 × 143 mm). Original purple cloth, spines ruled in blind and lettered in gilt, covers with floral border blocked in blind, pale yellow endpapers with printed advertisements. Engraved frontispiece to each vol., all with original tissue guard, 2 plates in vol. III. Contemporary bookseller's ticket of Sharland, Southampton, to front pastedown of each volume. Light bumping and rubbing, cloth and extremities sunned as usual, tidemarks to covers and outer leaves of Vol. I, minor browning and foxing to contents: a very good copy. ¶ Dennistoun & Goodman 58; Kress C.5560; Zerden, pp. 77–8; not in Goldsmiths' or Mattioli.

£22,500

[173335]

110

MACKOVÁ, Anna. *Druhá Ročenka* (Second Yearbook). Vršovice, Prague: privately printed by the artist, 1934

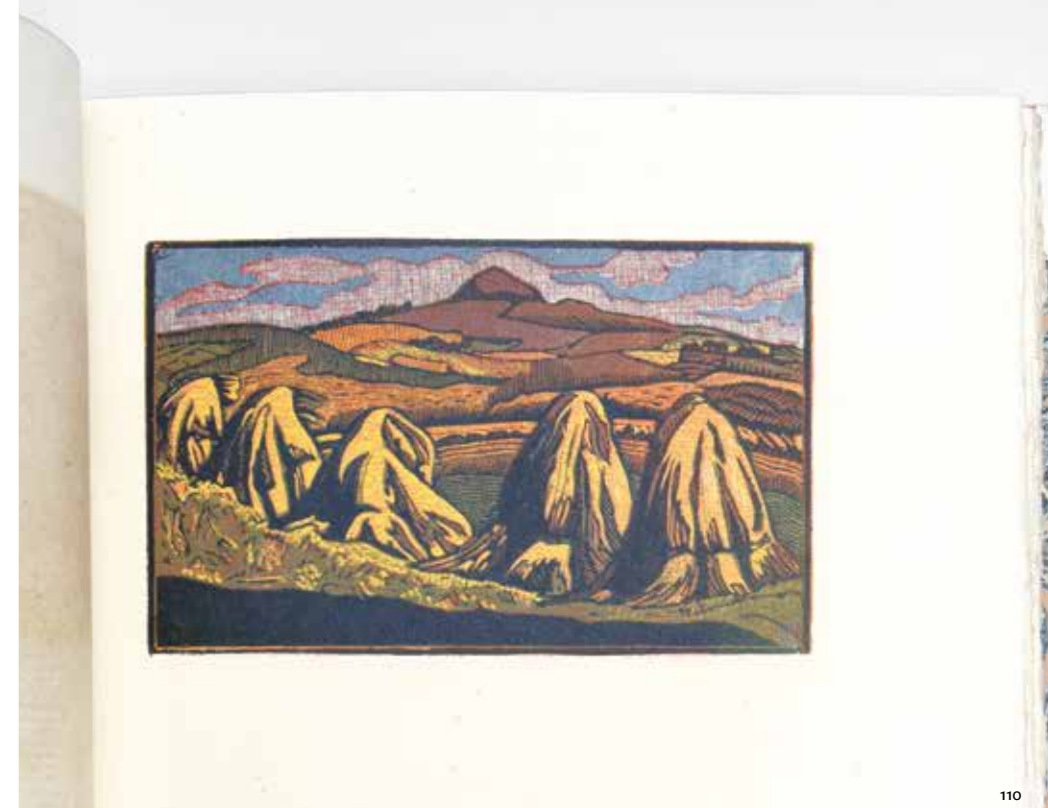
A RARITY OF THE CZECH AVANT-GARDE

Signed limited edition, number 2 of 20 copies printed on handmade paper, signed by the artist in pencil below three of the woodcut bookplate designs, the first two reading "A. Macková '30" and the third "A. Macková". *Druhá Ročenka* is a lavish, technically accomplished retrospective of Macková's work.

Macková (1887–1969) was a graphic designer noted for her bold woodblock technique and her popular bookplates. She was a member of the Circle for Visual Artists, which was established as part of the Central Association of Czech Women in 1917 and active until 1953. Macková and Josef Váchal (1884–1969), her partner with whom she frequently collaborated, were jointly influenced by expressionism, symbolism, and art nouveau.

This is the second of her yearbooks, following *Ročenka* in 1927. Macková took great care over the production of this privately printed catalogue, demonstrated by the decorative marbled binding and slipcase and the brightly coloured woodblock-printed endpapers.

The colophon notes that there were 30 copies printed: 10 numbered and signed copies printed on Japanese vellum and 20 numbered copies printed on handmade paper, as here. This copy is numbered "2" in red ink below the limitation and in pencil on the front pastedown. We have not traced any other signed copies printed on handmade paper; the presence of signatures on three bookplates, two of which refer



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to the same person, "Jitčina", suggests that this copy was signed for a specific recipient.

We have traced six institutional holdings: the National Library of the Czech Republic, Columbia University, Metropolitan Museum of Art, Getty Research Institute, Newberry Library, and Yale (Beinecke). The Yale copy is part of a larger Macková collection bequeathed by Emma Joy Dana, a collector of 20th-century avant-garde Czechoslovakian art. No copies are recorded as appearing at auction.

Quarto. Original half Japanese vellum, spine lettered in gilt, marbled sides, colour-printed woodblock endpapers by the artist, top edge gilt, the rest uncut. Housed in original marbled slipcase. Printed on rectos only. With 59 woodcuts, one of which mounted, the majority full page and about half printed in colour, with one tissue guard laid in. Contents clean, colours bright; a touch of wear to slipcase extremities: a fine copy in fine slipcase.

£9,750

[169305]



110

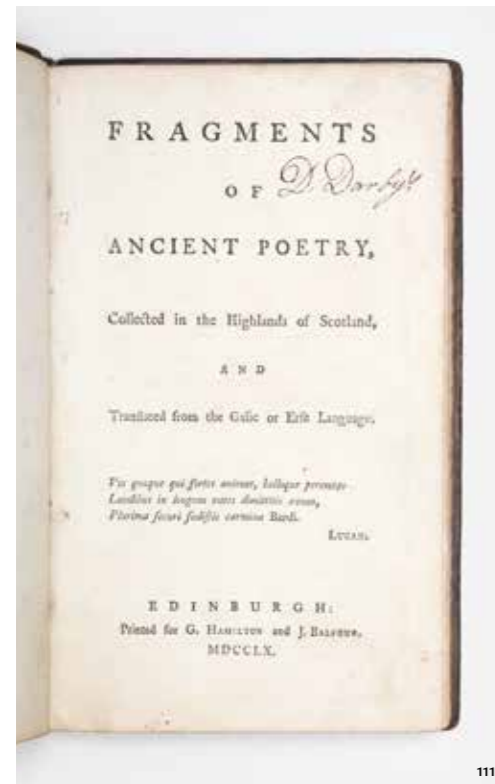
111

MACPHERSON, James. Fragments of Ancient Poetry, Collected in the Highlands of Scotland, and Translated from the Galic or Erse Language. Edinburgh: printed for G. Hamilton and J. Balfour, 1760

THE FIRST POETICAL FRAGMENTS FROM THE HOMER OF THE NORTH

First edition of the first publication in the Ossian controversy, containing 15 pieces (the “fragments” of the title), all laments for fallen warriors. The fragments were supposedly composed by the third-century Celtic bard, Ossian, transmitted orally across generations to 18th-century Scottish Highlanders, and now translated from Gaelic.

This first publication aroused huge excitement in Edinburgh and England. Macpherson’s hint inspired a group of Edinburgh lawyers and literati to fund him on two extended tours of the highlands,



which produced a significant body of verse, both in manuscript form and in oral transmission.

The following year, he published *Fingal, an Ancient Epic Poem in Six Books, together with Several Other Poems composed by Ossian, the Son of Fingal, translated from the Gaelic Language*, the exact status of which still excites scholarly analysis.

Octavo (175 × 105 mm) in half-sheets, pp. viii, [9]–70. Contemporary unlettered calf, double gilt rules. Early ownership inscriptions of “D. Darby” at head of title and “Tomas Barnsley” to front free endpapers. Joints skilfully repaired, stab-holes visible where once stitched, small marginal stain at upper outer corner at end, still a very good copy.

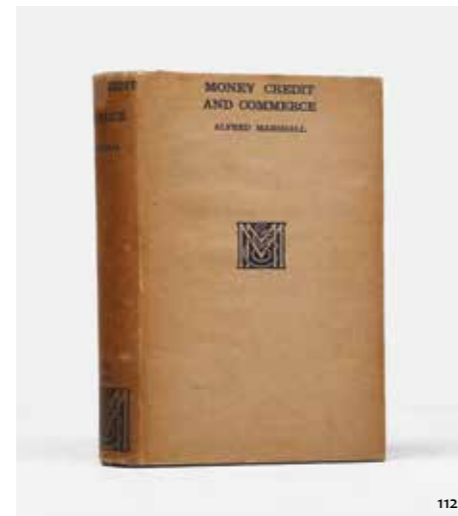
£2,000 [173508]

112

MARSHALL, Alfred. Money Credit & Commerce. London: Macmillan & Co. Limited, 1923

First edition, in the scarce dust jacket, of this study of the theory of value in economics, examining the “direction of man’s efforts for the attainment of material ends” and exploring improvements “which may increase the command of the peoples of the world over their resources” (p. v).

Octavo. Original blue-green cloth, spine lettered and ruled in gilt, covers ruled in blind. With dust jacket. Graphs and tables in the text, leaf of publisher’s advertisements at rear. Pencil signature (dated February 1923) of one D. A. T. Harkness on the front free endpaper, and infrequent



pencil annotations in their hand to the contents. Very light bumping and rubbing to spine ends, cloth and gilt bright, minor browning and foxing to endpapers, edges, and outer leaves; jacket expertly repaired with Japanese tissue at spine ends and joints, affecting lettering at head, closed tear across lower half of spine similarly secured, jacket flaps without price as issued: a near-fine copy in very good jacket. ♣ Batson, p. 41; Keynes 82.

£1,250 [170770]

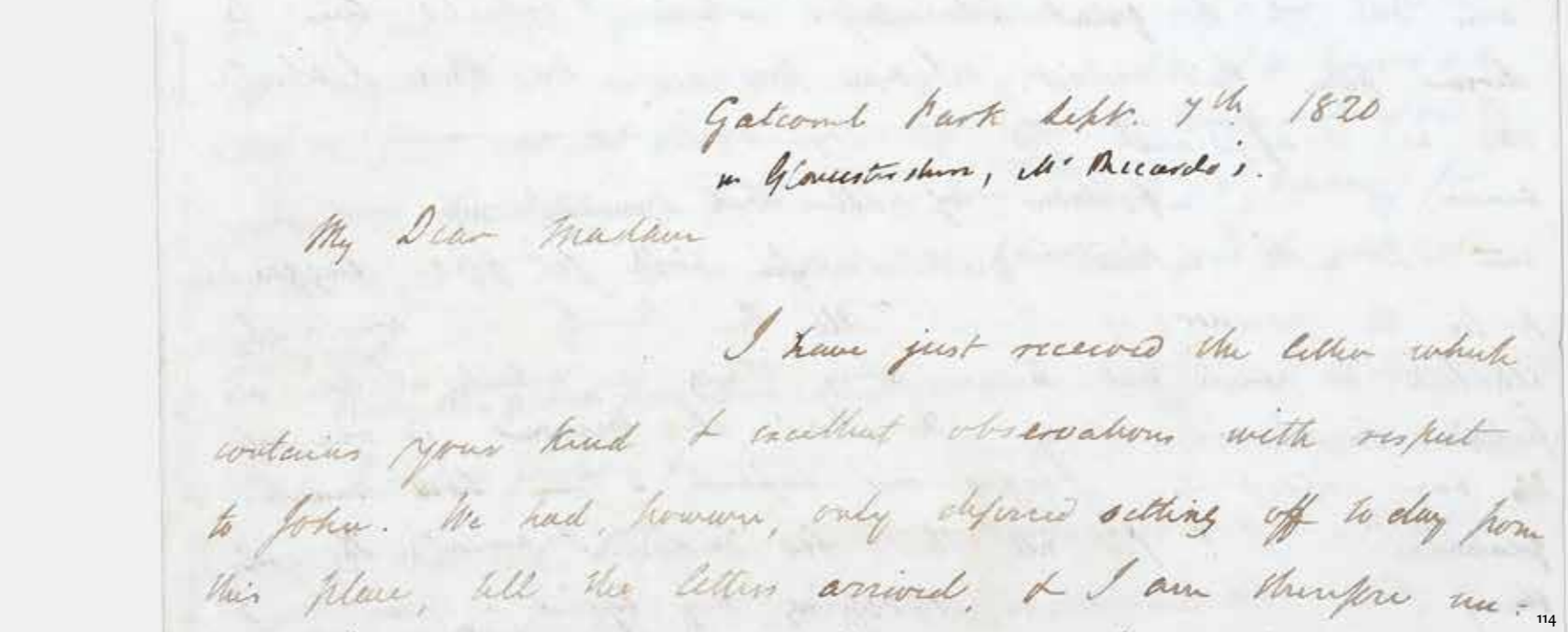
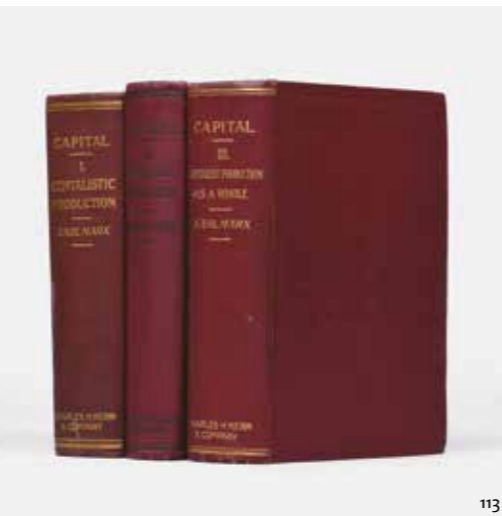
113

MARX, Karl. Capital: a Critique of Political Economy. Chicago: Charles H. Kerr & Company, [undated]–1907–09

THE CORE TEXT OF MARXISM

First editions in English of volumes II and III of *Das Kapital*, with a first edition, later printing, of volume I, together forming the complete work. Marx’s polemical masterpiece, *Das Kapital* was the culmination of nearly 25 years of research, and represents the most significant and influential analysis of capitalism ever written.

The first volume of *Das Kapital* was published in German in 1867, and first translated into English by Samuel Moore and Edward Aveling in 1887. This edition follows that translation for the first volume, revised in light of Engels’s fourth German edition; the earliest printing of the volume is dated 1906, here undated. The second and third volumes were published in German in 1885 and 1894 respectively.



They are here first translated into English by Ernest Untermann.

Three vols, octavo. Original red cloth, spines ruled and lettered in gilt, blindstamp rule borders to covers. Neat stamp of “H. H. King” to front free endpaper of vol. II and title of vol. III. Very light rubbing at extremities, spine of vol. I with white mark, spine of vol. II a little dulled, light spotting to endpapers and edges: a very good set. ♣ Rubel 633, 635–6.

£2,250 [166571]

114

MILL, James. Autograph letter signed, to Maria Sophia Bentham. With a conjoined autograph letter from Jeremy Bentham to his brother. Gatcombe Park, Gloucestershire: 7 September 1820

GUIDANCE FOR THE YOUNG JOHN STUART MILL

A letter from James Mill, apparently never published in its entirety, making arrangements for the foreign education of the teenage John Stuart Mill. The third side carries a supplemental letter by Jeremy Bentham, discussing personal matters and the impending divorce of George IV.

Mill’s letter demonstrates the importance of feminine guidance for the young John Stuart Mill. Maria Sophia Bentham (c.1765–1858) was a botanist and the wife of General Sir Samuel Bentham (1757–1831), the only surviving sibling of Jeremy Bentham. In June 1820, when John Stuart Mill was 14, his father sent him to spend a year in Samuel Bentham’s household in the south of France. In August, the family left their accommodation in Toulouse, settling in Montpellier for the winter. In the letter, James Mill agrees to John accompanying the family to Montpellier, which he hopes will broaden his horizons beyond exclusively intellectual matters – both he and Maria having observed that John’s “exclusive adherence to books has blunted the quickness of his attraction to other things”.

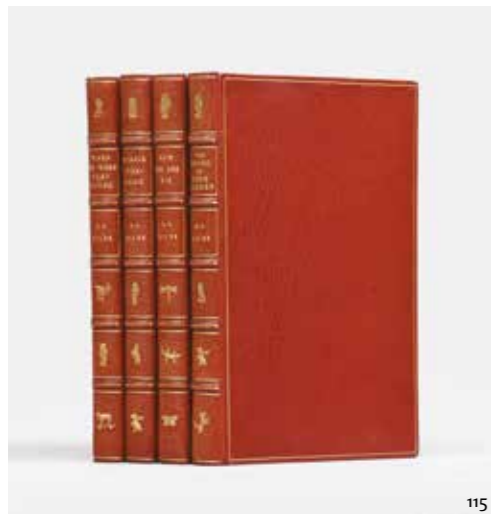
Earlier in the letter, Mill proclaims that “I can have no doubt of its being a matter of first rate importance for John to remain in your society, & under your tuition for a few months longer”. While John Stuart Mill’s subsequent feminism is well known, he wrote in later life of his mother’s “shallowness of feeling and lack of ‘strong good sense’” (ODNB).

Maria Bentham, by contrast, discussed science and mechanics with her husband (a naval architect) and worked as Jeremy Bentham’s research assistant in the early years of their acquaintance. During Mill’s stay, she advised him on his programme of

reading, set various academic assignments, and discussed his conclusions with him. For the scholar Marion Filipiuk, “Lady Bentham was, without doubt, a contributing factor to Mill’s views about the capability of women” (p. 455). Mill notes that he is sending the letter on to London, with “room for Mr Bentham to add something, if he has any thing to say”. Bentham’s additions are unsigned and in the constrained hand sometimes seen in his later writings. The fourth page includes a postscript, in a different hand, on sending “the wheel-making apparatus”, which Maria has recorded as written by “Jeremy Bentham’s amanuensis” – possibly Richard Doane (1805–1848). Mill’s letter is acknowledged by, and selectively quoted in, Catherine Pease-Watkin’s paper *The Influence Of Mary Bentham On John Stuart Mill* (2006). It does not appear to have been published in any collection of Mill’s correspondence. Provenance: sold at Christie’s, 28 June 1995.

Bifolium (page size 227 × 185 mm), written on three sides, the fourth with address, postage stamps, and postscript from Bentham’s amanuensis. Minor foxing and creasing, 5 mm hole to inner margin of second leaf: an excellent example. ♣ Marion Filipiuk, ed., *George Bentham: Autobiography, 1800–1834*, 1997; Catherine Pease-Watkin, “The Influence Of Mary Bentham On John Stuart Mill”, *Journal of Bentham Studies*, vol. 8, 2006.

£12,500 [169896]



115

115
MILNE, A. A. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.* London: Methuen & Co. Ltd, 1925–29

First editions of *Now We Are Six* and *The House at Pooh Corner*, together with later impressions of *When We Were Very Young* and *Winnie-the-Pooh*. All are uniformly bound for the luxury purveyors Asprey.

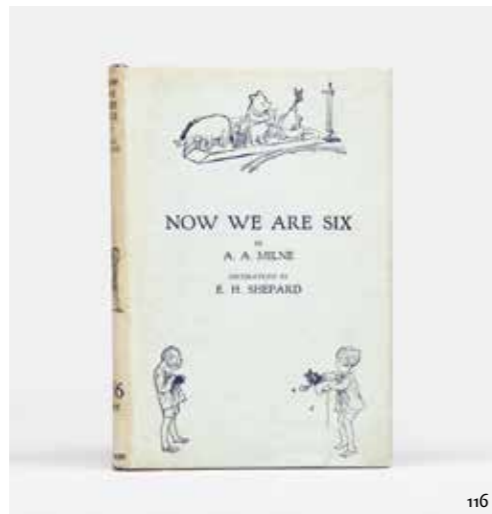
Four works, octavo (180 × 117 mm). Mid-20th-century orange morocco for Asprey, spines with raised bands, compartments lettered and decorated with pictorial central tools in gilt, single gilt rule to boards, patterned endpapers, edges gilt. Illustrations throughout by E. H. Shepard. Mid-20th-century bookplates of Muriel Siddeley (d. 1988) to front pastedowns. Spines uniformly a little sunned, else fine.

£4,500 [172749]

116
MILNE, A. A. *Now We Are Six.* London: Methuen & Co. Ltd, 1927

First edition of the third instalment in the *Winnie-the-Pooh* series. It took only two months to eclipse the sales records of the previous two books.

Octavo. Original red cloth, spine lettered in gilt, covers with gilt vignette of Christopher Robin on front and Pooh and Piglet on rear, pale pink illustrated endpapers, top edge gilt, other edges untrimmed. Line drawings by E. H. Shepard.



116

Spine ends bumped, gilt and cloth bright, contents clean; unclipped jacket spine toned, else bright, nicks to ends and corners, 3 and 3.5 cm closed tear at foot of front panel: a near-fine copy in very good jacket. J Payne IIIa.

£1,750 [173079]

117
MILNE, A. A. *Winnie-the-Pooh.* London: Methuen Children's Books, 1973

First colour-illustrated edition, signed limited issue, number 182 of 300 copies signed by Shepard and finely bound by Zaehnsdorf. Milne's first collection of stories featuring the famous bear, and the second



117



117

book in the series overall, was originally published in 1926 with Shepard's illustrations in black and white.

Octavo. Publisher's deluxe blue morocco by Zaehnsdorf, spine lettered in gilt, compartments with vignettes of Pooh in blind, front cover with vignette of Pooh and Christopher Robin in gilt, colour map endpapers, edges gilt. Housed in the original blue card slipcase with cloth ends. Illustrated in colour throughout by Shepard. Spine slightly toned, minor abrasion to preliminary blank, extremities of slipcase a little rubbed, minor scratches to front and rear panel: a near-fine copy in a very good slipcase.

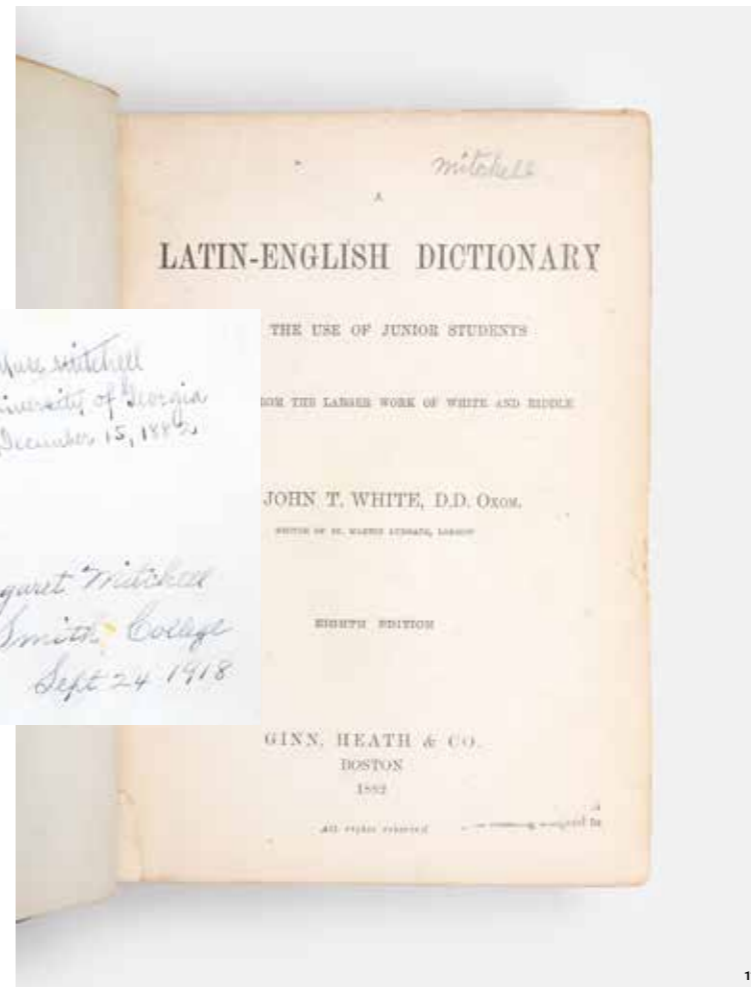
£2,500 [176676]

118
MITCHELL, Margaret (her copy). *A Latin-English Dictionary for the Use of Junior Students; An English-Latin Dictionary.* Boston: Ginn, Heath, & Co., 1882

A GLIMPSE INTO MITCHELL'S FAMILY LIFE AND THWARTED EDUCATION

A resonant literary artefact from a formative period of Mitchell's life: her family's copy of a dictionary used in her early days at Smith College and inscribed by her upon enrolment.

A gift from her father, a prominent Atlanta lawyer and historian, it is inscribed by both generations on the front pastedown: "Margaret Mitchell, Smith College, Sept. 24, 1918", and above, her father's inscription from his own university



118

*Eugene Muse Mitchell
 University of Georgia
 December 15, 1882*

*Margaret Mitchell
 Smith College
 Sept 24 1918*

days: "Eugene Muse Mitchell, University of Georgia, December 15, 1882". Both father and daughter have practised their signatures elsewhere in the volume.

It was Mitchell's suffragist mother, May Belle Stephens Mitchell, who encouraged her to attend Smith, the prestigious female liberal arts school; she wanted her daughter to be educated as preparation for life's vagaries. May Belle loomed large as a figure of admiration and influence in Mitchell's early years, but she did not live to witness the fruits of her daughter's schooling and the literary success of *Gone with the Wind*. In 1919 she died of influenza. This and the death of Mitchell's fiancé in action during the First World War prompted Mitchell to abandon her studies

after her freshman year. She left Massachusetts and returned to the South to assume a role in her family's household, supporting her father and stepping into her mother's role of a society hostess.

Two works in one, octavo (188 × 140 mm), presumably issued thus. Early 20th-century black textured coated cloth, cloth labels lettered in manuscript. Housed in a custom green half morocco slipcase. Annotations to rear blank and throughout in an unidentified hand. Spines ends worn, repair to covers, inner hinges strengthened with linen, spine labels toned and lifting slightly, couple of small damp stains to edges, loss to lower outer corner of first title page, small tear to pp. 246-7 in second work, contents toned.

£15,000 [176004]



119

119
NERUDA, Pablo. *The Heights of Macchu Picchu.* Translated by Nathaniel Tarn. London: Jonathan Cape, 1966

First edition in English, presentation copy, inscribed by the poet on the front free endpaper to his publisher: "Un abrazo a Tom de su amigo Pablo 1970" ("A hug for Tom from his friend Pablo 1970").

As the head of Jonathan Cape for more than 30 years, Tom Maschler (1933–2020) published 15 authors who received the Nobel Prize in Literature, including Neruda, Hemingway, and Garcia Marquez. *The Heights of Macchu Picchu*, widely regarded as Neruda's masterpiece, was first published in Spanish in 1947. Maschler's bookplate is loosely inserted at the front.

Octavo. Original brown cloth, spine lettered and with publisher's device in gilt. With dust jacket. Minimal lean to spine; slight creasing and toning to unclipped jacket: a near-fine copy in like jacket.

£5,000 [176136]



120

120

OLIVER, Mary. *Dog Songs. Thirty-Five Dog Songs and One Essay.* New York: The Penguin Press, 2013

“BECAUSE OF THE DOG’S JOYFULNESS, OUR OWN IS INCREASED”

First edition, signed by the author on the title page. In this volume of Mary Oliver’s much-loved dog poems, she writes of the reciprocal displays of affection between humans and their best friends: “‘Tell me you love me,’ he says. ‘Tell me again.’ Could there be a sweeter arrangement? Over and over he gets to ask. I get to tell”.

Mary Oliver (1935–2019) won the Pulitzer Prize in 1984 and the National Book Award in 1992.

Octavo. Original white cloth, spine and front cover in red, brown endpapers. With 11 full-page illustrations by John Burgoyne. Spine ends a little bumped; tiny marks and scratches to panels of unclipped jacket: a near-fine copy in like jacket. ♪ Suzanne Matson, “New and Selected Poems by Mary Oliver”, *Harvard Review*, no. 4, Spring 1993.

£1,250

[176031]



120



121

121

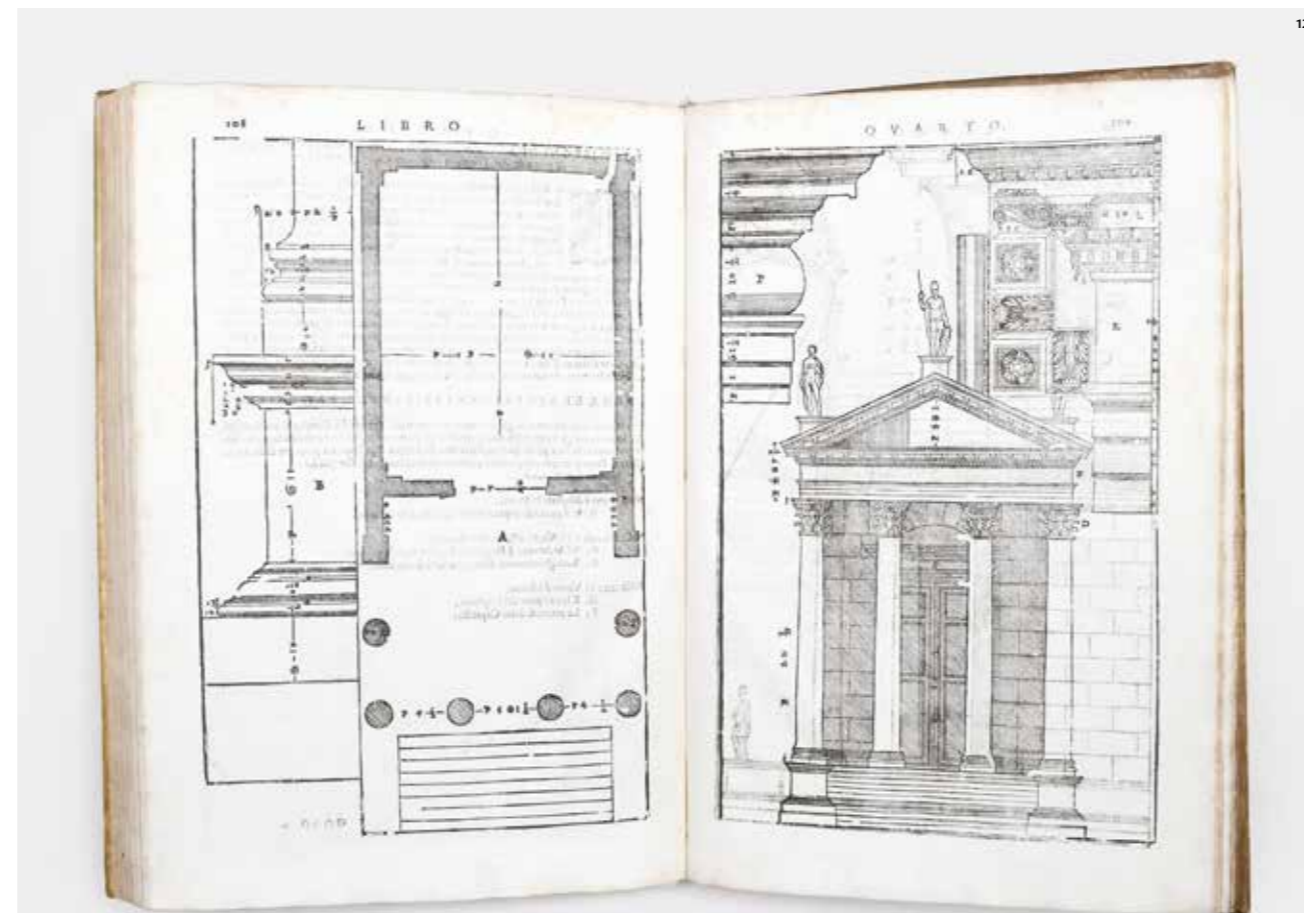
PALLADIO, Andrea. *I quattro libri dell'architettura.* Venice: Bartolomeo Carampello, 1616

FROM THE LIBRARY OF A ROMAN NOBLEMAN AND PALLADIAN ARCHITECT

Fourth edition of “the most handsome of the principal Renaissance treatises on architecture” (Millard). This copy was gifted by Giovanni Battista Brescia, Bishop of Vicenza, to the marquis Orazio Spada in 1639.

The Spada family in Rome had ties with the famous baroque architect Francesco Borromini; Orazio himself was an architect, whose designs were inspired by Palladio’s sober classicism. Orazio’s Latin ownership and gift inscription is on the title page: “Ex dono D.D. Joannis Baptistae Brescii. Ex Libris Horatii Spada Brisighellensis. Rom[ae] A[nn]o D[omi]ni 1639”. Orazio (1613–1687) was brought to Rome at the age of six to be raised by his uncles Bernardino and Virgilio. Virgilio was an architect, a friend and protector of Borromini, and the architectural advisor to a series of popes. Orazio became the head of the Roman branch of the Spada family and married Maria

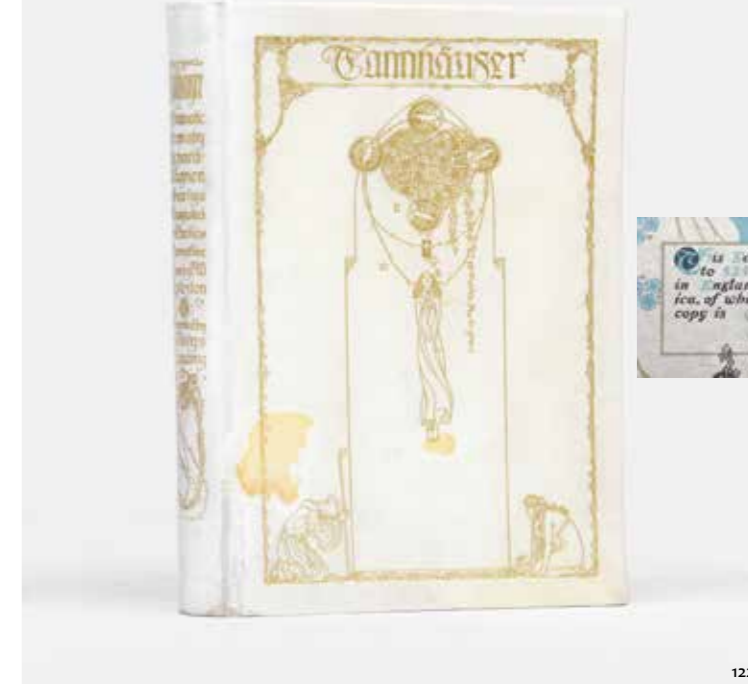
Veralli in 1639. The facade of their residence, Palazzo Spada, is one of Borromini’s best-known designs in Rome. Orazio’s major architectural project was the Spada family chapel in the church of San Girolamo della Carità in Rome, near Palazzo Farnese. He worked on the design with Virgilio, incorporating Borromini’s advice. Orazio renovated and embellished the family’s numerous residences and rental properties, and his drawings “demonstrate his preference for the classicism of Renaissance models. Some of these designs are based directly on the works of Andrea Palladio” (Butler, p. 61). On the plates at pages B4 verso and C1 recto, Orazio made a few annotations, adding and correcting measurements, and modified one of the drawings; his manuscript shelf number is on the front pastedown. The first edition was published in 1570. Millard notes that the successive Venetian printings (1581, 1601, and 1616) continued the visual high standards of the first.



121

This fourth edition is by the same printer of the 1601 edition, with different woodcut initials.

The architectural plates were produced “using original woodblocks from the 1570 edition, except for the figure on p. 69 of book 4, which has been replaced by another impression of the figure on p. 72 of book 4” (Millard). The Palladian style is based on the application of classical principles laid forth by Vitruvius – whom Palladio calls “my master and guide” – and Leon Battista Alberti. The four books follow a logical progression. In the first, Palladio describes construction materials, foundations, walls, roofs, and the five classical orders. The second contains Palladio’s designs, mostly of urban houses and country villas, aimed at demonstrating how classicism can be reproduced in a modern context. The third is concerned with roads, bridges, and civic and administrative buildings. The last book illustrates the ancient temples of Rome and other cities in Italy and abroad.



122

Folio (320 × 220 mm), in 4 parts, with discrete pagination and register: A⁶ B–H⁴ 2A–2K⁴ 3A–3F⁴ 4A–4R⁴, 166 leaves; pp. 67, [1], 78, [2], 46, [2], 133, [3]; complete, including original blanks 2K4 and 4R4. Contemporary vellum over pasteboards, spine with raised bands, first compartment lettered in manuscript. Ownership inscription “W. Scott. Rome, 14 April 1826” in pencil on front free endpaper; 19th-century pen & ink architectural drawing with watercolour on front pastedown (partly torn), old sketch in pencil (apparently a plan drawing) on verso of rear free endpaper. Vellum darkened, a little peripheral worming on endpapers, turns lifting slightly causing tear to pastedowns, intermittent faint foxing to margins, a couple of light stains on leaves A3–B3 (with a little wax residue on A3 verso, not obscuring text), otherwise generally clean. A very good copy. ♪ Fowler, 215; Millard, *Italian*, 67; Mortimer, *Italian* 352. For the first ed., see: *Printing and the Mind of Man* 92. David Butler, *Orazio Spada and His Architects: Amateurs and Professionals in Late-Seventeenth-Century Rome*, *Journal of the Society of Architectural Historians*, vol. 53, no. 1, 1994.

£3,500

[174583]

122

POGANY, Willy (illus.); WAGNER, Richard. *Tannhäuser.* London: G. G. Harrap & Co., 1911

THEY HAVE A STRONG GERMANIC FIN DE SIÈCLE FEEL ABOUT THEM

First Pogany limited edition, number 509 of 525 copies signed by the artist. Working in London during the Golden Age of illustration, Pogany’s most famous work remains his series of annual gift books, lavishly produced in collaboration with George Harrap. The elaborate format of the volumes, with hand-scripted text alongside different styles of illustration, was unusual and proved popular in the Christmas market. The limited edition was issued in at least three different bindings: full vellum, reversed calf, and goat with laced edges.

Quarto. Original vellum, spine and front cover lettered and elaborately decorated in gilt, illustrated endpapers, book block printed on heavy grey paper stock. Frontispiece, illustrated half-title, title and contents pages, 16 tipped-in colour plates, numerous full-page illustrations, elaborate decorative borders, smaller illustrations, and calligraphic letterpress in red and black throughout by Pogany. Minor bumps to spine ends, faint stain to gently bowed front board. A very good copy.

£1,250

[172599]



123

123

CHERRY-GARRARD, Apsley. *The Worst Journey in the World: Antarctic 1910–1913.* London: Constable and Company Limited, 1922

First edition, first issue, in Cherry-Garrard's preferred "polar" binding of blue boards. This exceptional copy retains the spare spine labels.

Cherry-Garrard's account details the Terra Nova expedition of 1910–13. While Scott's diary left out facets of the expedition and the experiences of its men, Cherry-Garrard pulled the entire story of the main party together. "He was uniquely suited to do so. He was a member of the main party for the expedition's entire duration, had access to unpublished sources, and was the only member of the Winter Journey to survive the expedition. Most of all, he had the sensibilities and extraordinary literary genius necessary to cope with the complex and tragic subject of the Polar Journey" (Rosove).

The "polar" binding quickly proved impractical and the book was reissued in blue cloth. Cherry-Gerrard "insisted upon the white half-binding, since he wanted his book to look as handsome and 'polar' as possible . . . Within a few weeks of handling, every copy would have grown so grubby it would have to be recased. Only relatively few copies were bound up" (Taurus).

Two vols, octavo. Original quarter linen, light blue boards, printed paper spine labels, endpapers matching boards, all edges untrimmed, duplicate spine labels tipped to front free endpapers as issued. Housed in custom brown quarter morocco solander box with cloth sides. Colour frontispieces with tissue guards, 46 plates (4 colour), 10 folding panoramas, 5 maps (4 folding). Inscription on each front free endpaper: "A.B.W. from S. Dodd, Xmas 1922". Vol. I with boards a touch bowed, small marks to rear board and label, judicious repair to foot of inner hinge. Overall: corners a little rubbed, very minor foxing to boards and contents, a few plates slightly creased or toned (one with minor dust soiling at top edge). An exceptional copy of a fragile work. ♣ *Books on Ice* 6.12; *Howgego III* S14; *Rosove* 71.A1; *Spence* 277; *Taurus* 84.

£8,500

[173414]

124

EVANS, Edward R.G.R. *Souvenir of Lecture: "The British Antarctic Expedition, 1910–1913".* Bristol: Geo. Gordon & Son, 1913

First edition of this illustrated pamphlet produced for Evans's extensive lecture tour in 1913. This uncommon brochure contains a list of the members, a narrative of the expedition, and an extract from Scott's *Daily Telegraph* obituary. Edward Evans, first



124

baron Mountevans (1880–1957), was selected by Scott as captain of the *Terra Nova*.

"He accompanied Scott in January 1912 to within 150 miles of the pole, where he turned back. Struck down by scurvy, he was saved only by the devotion of his two companions, Chief Stoker Lashly and Petty Officer Crean. After a brief period of convalescence in England, which he devoted to raising money for the expedition, he returned to take command of the *Terra Nova* in New Zealand and sailed south, only to find on arrival at Cape Evans in January 1913 that Scott had died in an unparalleled period of bad weather when returning from the pole in March of the previous year" (ODNB).

Octavo, pp. 16. Original grey wrappers, half-tone photograph of Scott edge-mounted on front wrapper, wire-stitched as issued. Housed in recent dark blue flap-case. Half-tone photographic illustrations in the text. Wrappers very lightly toned with some creasing (mainly at head), concomitant creasing of contents, illustration of front wrapper with fold mark, slight rusting of staples. A very good copy. ♣ *Spence* 429; not in *Rosove*.

£750

[170137]

125

FRANKLIN, John. *Narrative of a Journey to the Shores of the Polar Sea; [together with] — Narrative of a Second Expedition to the Shores of the Polar Sea.* London: John Murray, 1823 & 1828

THE MAN WHO ATE HIS BOOTS

First editions of Franklin's narratives of his first two Arctic expeditions to discover a North West Passage.

The account of the first expedition is "among the most classic of books of travel" (ODNB). The first work details John Franklin's (1786–1847) first expedition to explore the north-east coast of the Coppermine River. "Although they reached the Arctic Sea by July 1821, the amount of surveying possible was limited, and many problems arose, including failure of provisions, weakness from exposure, starvation, the loss of essential boats, a murder and an execution, and a final diet of lichen and boot leather. Eleven of the party of twenty died" (*Books on Ice*). Nevertheless, Franklin received a hero's welcome, a promotion, and election to the Royal Society.

The book was published in two quarto editions, both in 1823. In the present copy, the map "From Slave Lake to the Arctic Sea" is replaced with "An



125

Outline to Shew the Connected discoveries of Capts. Ross, Parry & Franklin in the years 1818, 19, 20, and 21", as usual. The second work narrates Franklin's second expedition, leaving England in February 1825.

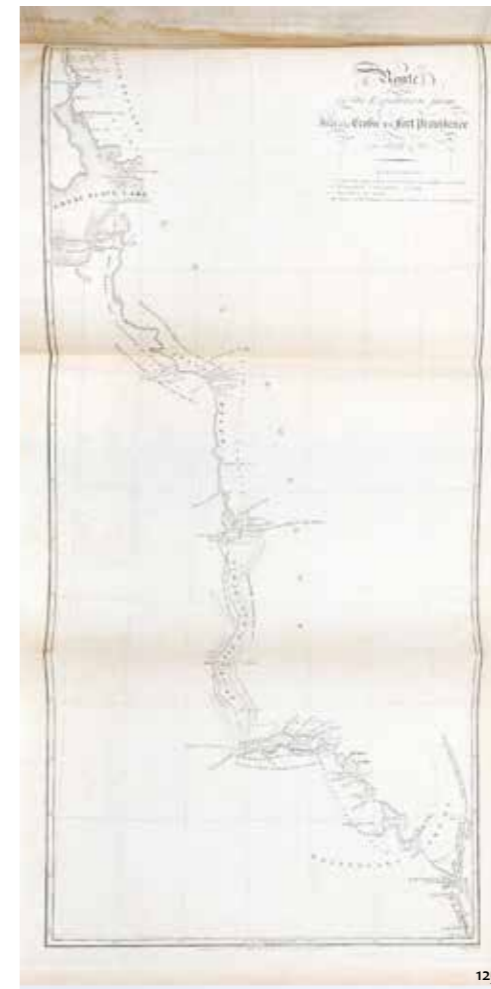
Together, the two expeditions "added 1,200 miles of coastline to the knowledge of the American continent, and Franklin received several honors and became a popular hero. The views of Arctic scenery in this work are noted for their beauty" (Hill).

Provenance: David P. Scheffenacker, Jr. (b. 1958) of Baltimore, Maryland, with his pencilled ownership inscription on each front free endpaper, dated 1998. Scheffenacker is president of Preston Scheffenacker Properties and a collector of rare books.

Two works, quarto (282 × 218 mm). Uniformly bound in recent panelled calf to style, spines with raised bands elaborately gilt in compartments, red and black morocco spine labels, boards tooled in gilt and blind, edges uncut. First *Narrative*: 30 plates (11 hand-coloured) and 4 folding maps, errata slip inserted before p. 768; Second *Narrative*: 31 plates and 6 folding maps (1 with wash colour and hand-coloured routes). One map supplied. Minor surface scratches, boards lightly bowed, contents sometime professionally cleaned, minor foxing and marginal dust soiling, plates and maps a little offset, maps also a touch creased and toned. Second *Narrative*: maps with marginal damp staining, one darkened along centre. A very good set. ♣ *Abbey, Travel*, 635; *Arctic Bibliography* 5197 & 5198; *Books on Ice* 3.1; *Hill* 635 & 636; *Sabin* 25624 & 26228.

£4,500

[169423]



125

126

MAWSON, Sir Douglas. *The Home of the Blizzard being the Story of the Australasian Antarctic Expedition, 1911–1914.* London: William Heinemann, 1915

First edition of this classic account of heroic age exploits, enhanced by Frank Hurley's atmospheric photography. Sir Douglas Mawson (1882–1958) was invited to be a member of Scott's last expedition but, being drawn to coastal science rather than reaching the poles, he decided to command his own quest, the first official Australasian Antarctic Expedition. Land parties explored some 2,000 miles of coastline, while



126

sledge parties travelled approximately 4,000 miles. Mawson's account of his coastal sledging journey, in which two of his companions died, "is without peer among first-person accounts of polar adventure" (*Books on Ice*). The expedition produced a detailed scientific analysis of George V Land and Macquarie Island. In the chapter "Blizzards", Mawson describes the Antarctic as a "void, grisly, fierce, and appalling. We stumble and struggle through the Stygian gloom; the merciless blast – an incubus of vengeance" (p. 120). He continues with a quote by the late Victorian poet W. E. Henley: "in a ruthless grip, we realize that we are poor windlestraws on the great, sullen roaring pool of time" (*ibid.*). For Mawson, blizzards had become "a metaphor for the blindness, frustration, and disappointments, which mark the progress to an unknown preshaped end" (Ayres, p. 94).

Two vols, large octavo. Original blue combed cloth, title gilt to upper board and spine, "Leaning into the Wind" vignette stamped in silver on front covers, top edges pale blue. Photogravure frontispiece in each vol., 216 plates (18 in colour, 9 folding panoramas), 3 folding maps in end pocket of vol. II. Slightly rubbed with a few marks to cloth, silver vignettes a bit mottled, front covers a touch bowed, front inner hinges (and rear of vol. II) judiciously strengthened, scattered foxing, minor creasing to maps and endpapers of vol. II. A very good copy. ♣ *Books on Ice* 6.9; *Rosove* 217.A1.b.; *Spence* 774; *Taurus* 100. Philip Ayres, *Mawson: A Life*, 1999.

£1,250

[173476]

127

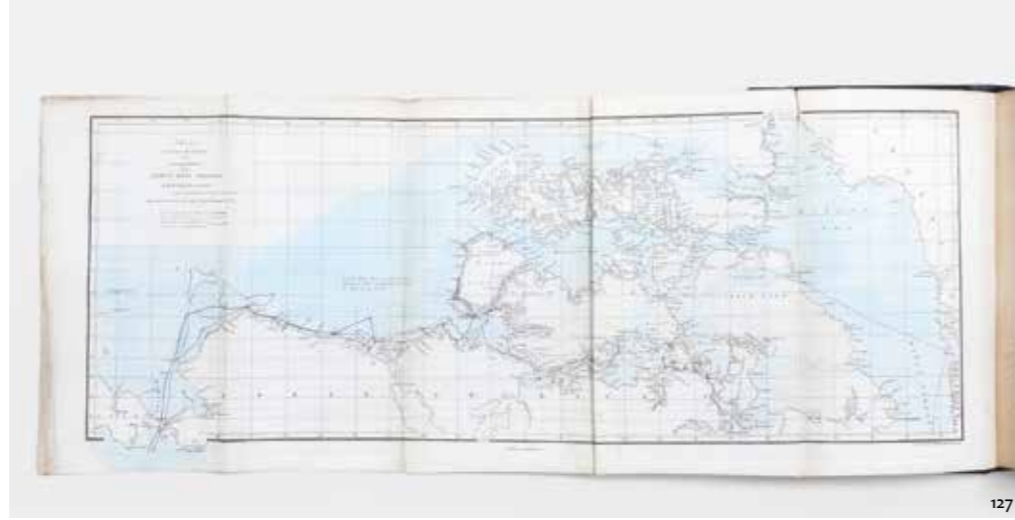
McCLURE, Robert, & Sherard Osborn (ed.). *The Discovery of the North-West Passage* by H.M.S. "Investigator". London: Longman, Brown, Green, Longmans, & Roberts, 1856

First edition of the narrative by the first captain to successfully traverse the North West Passage. The narrative went through a further three editions between 1857 and 1865, cementing its status as a classic of Arctic literature.

Robert McClure's (1807–1873) expedition, sent to rescue Franklin in 1850, quickly encountered the challenges of the Arctic cold, and the *Investigator* eventually became stuck in ice. Once rescued, McClure and his crew completed their journey through the passage during their return to England. On reaching London after the epic four-year, eight-month expedition, McClure and the crew were granted £10,000 by Parliament for navigating the passage, and he was later knighted.

Samuel Gurney Cresswell, who provided the illustrations for this volume, found his way back to England in another ship ahead of McClure's main party, thereby "effectively becoming the first person to make the complete traverse of the Northwest Passage" (Howgego).

Octavo. Original blue morocco-grain cloth, title to spine in gilt, covers blocked in blind, brown coated endpapers with advertisements printed on pastedowns. Lithograph tissue-guarded frontispiece, 3 similar plates, hand-



coloured folding map; 26 pp. publisher's advertisements at end. Contemporary ownership signature of one Harry Ashington on title page. Professionally refurbished, with particular attention spine head and inner hinges, fore edge of map slightly frayed with a touch of dust soiling, minor occasional mottling or foxing, a few leaves slightly creased. A very good copy. **J** Books on Ice 3.15; Day 3844; Hill 1122; Howgego III, M32.

£2,500

[168673]

128

NANSEN, Fridtjof. "Farthest North". London: George Newnes, Ltd, 1898

Second UK edition, issued a year after the first, and the first to be bound in the distinctive elaborately decorated cloth.

This is the official account of the first Fram expedition of 1893–6, "a remarkable achievement in Polar exploration" (PMM). This copy has Nansen's signature, dated 19 February 1893, on a paper sheet sometime affixed to the front free endpaper.

Two vols, octavo. Original green cloth over bevelled boards, spines lettered in gilt, decorative details on spines in gilt and silver, front covers elaborately blocked in gilt, silver, and red. Chromolithographed plate, colour folding map, illustrations in the text, many full-page. Ownership stamp of one E.M. Copland on half-title in vol. I and title page in vol. II. Slightly rubbed and mottled, joints with minor cockling, endpapers toned, occasional spotting or offsetting. A very good copy. **J** Arctic Bibliography 11983; Books on Ice 5.2; Howgego III N3; Printing and the Mind of Man 384 (for the Norwegian edition).

£800

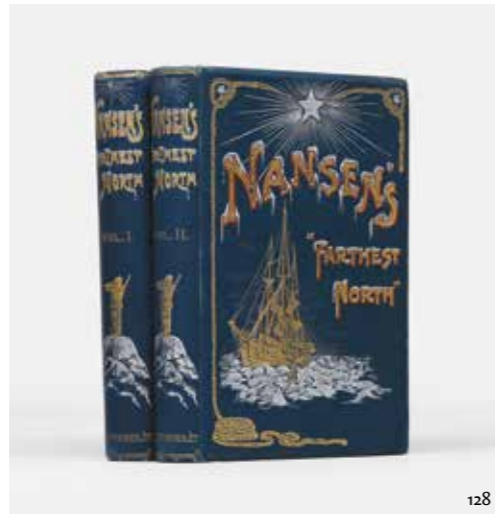
[170239]

129

SHACKLETON, Ernest H. *The Heart of the Antarctic*; [Together with] *The Antarctic Book*. Winter Quarters, 1907–1909. London: Ballantyne & Co. Limited for William Heinemann, 1909

THE MOST LUXURIOUS PUBLICATION TO HAVE APPEARED DURING THE 'HEROIC AGE' OF ANTARCTIC EXPLORATION

First edition, three-volume deluxe issue, *The Heart of the Antarctic* number 280 of 300 numbered copies



and *The Antarctic Book* one of 300 unnumbered copies signed by the shore party and Aeneas Mackintosh, who was invalidated out early in the expedition.

The Antarctic Book is in the corrected state without the mistaken reference to "Aurora Australis" and no signature "d" on page 26. This deluxe issue is "one of the most handsome productions in the Antarctic canon" (Rosove).

The Heart of the Antarctic is Shackleton's account of the British Antarctic Expedition of 1907–9 (Nimrod).

The sledge expedition "to the south magnetic pole was one of the three foremost achievements of this expedition. The other two achievements were, first, the ascent and survey of Mount Erebus (12,448 feet), the active volcano on Ross Island and, second, the southern sledge journey, which reached within 100 miles of the south pole" (ODNB).

The British Antarctic Expedition undoubtedly established Shackleton as "a bona-fide English hero" (Books on Ice).

Provenance: Dr Gerhard H. Bauer (1912–1976) of Ann Arbor, Michigan, president of the Washtenaw County Medical Society, with loosely inserted ephemera related to his purchase of the books, including three letters from the librarian at the Scott Polar Research Institute, customs declaration, and complimentary slip (dated 4 December 1968 to 3 March 1969). The letters are all from Harry Godfrey Rudolf King (1921–2013), selling the books on behalf of a lady with "close ties with this Institute".

Three vols, quarto. *The Heart of the Antarctic*: original vellum, smooth spines lettered in gilt, front boards blocked in gilt with the twin penguin device, top edges gilt, others uncut, broad brown silk bookmarks. *The Antarctic Book*: vellum-

backed grey paper boards, smooth spine lettered in gilt, top edge gilt, others uncut. HOA: 2 tipped-in photogravure frontispieces, 12 tipped-in colour plates after paintings by George Marston, all with captioned tissue guards, 200 half-tone photographic plates (4 double-page), 3 folding maps and folding plate in end pocket of vol. II, diagrams, maps, plans, and graphs in text; titles in brown and black. AB: 4 mounted colour portraits from crayon drawings and 6 original etchings by George Marston. HOA: some natural grey discoloration of vellum, shallow scratches. Vol. I splayed, scattered foxing and soiling (edges of text block a touch dust soiled in places), a few plates slightly yellowed. AB: some marks or slight scratches to the covers, corners and edges of boards with minor loss of paper, endpapers browned, scattered foxing and offsetting, dark circular shadow on verso of pl. 6 from paper sometime removed. A very good set. **J** Books on Ice 7.4; Howgego IV S20; Rosove 305. A1 & A2; Spence 1096; Taurus 57.

£25,000

[173223]

for extravagance of doctrine, and for his daring in their profession, even to sign himself with the title of Aler in the Album at Chamouny, having taken a house below, in which he resided with Miss M. W. Godwin and Miss Clermont, (the daughters of the celebrated Mr. Godwin) they were frequently visitors at Diodati, and were often seen upon the lake with his Lordship, which gave rise to the report, the truth of which is here positively denied.

Among other things which this lady, from whom I prepared those anecdotes, related to me, she mentioned the outline of a ghost story by Lord Byron. It appears that one evening Lord B., Mr. P. B. Shelly, the two ladies and the gentleman before alluded to, after having perused a German work, which was entitled Phantasmagoriana, began relating ghost stories; when his lordship having recited the beginning of Christabel, then unpublished, the whole took so strong a hold of Mr. Shelly's mind, that he suddenly started up and ran out of the room. The physician and Lord Byron followed, and discovered him leaning against a mantle-piece, with cold drops of perspiration trickling down his face. After having given him something to refresh him, upon enquiring into the cause of his alarm, they found that his wild imagination having pictured to him the bosom of one of the ladies with eyes (which was reported of a lady in the neighbourhood where he lived) he was obliged to leave the room in order to destroy the impression. It was afterwards proposed, in the course of conversation, that each of the company present should write a tale depending upon some supernatural agency, which was undertaken by Lord B., the physician, and Miss M. W. Godwin. My friend, the lady above referred to, had in her possession the outline of each of these stories, I obtained them as a great favour, and herewith forward them to you, as I was assured you would feel as much curiosity as myself, to peruse the sketches of so great a genius, and those immediately under his influence."

* We have in our possession the Tale of Dr. —, as well as the outline of that of Miss Godwin. The latter has already appeared under the title of "Frankenstein, or the modern Prometheus;" the former, however, upon consulting with its author, we may, probably, hereafter give to our readers.—Ed.

THE VAMPYRE;

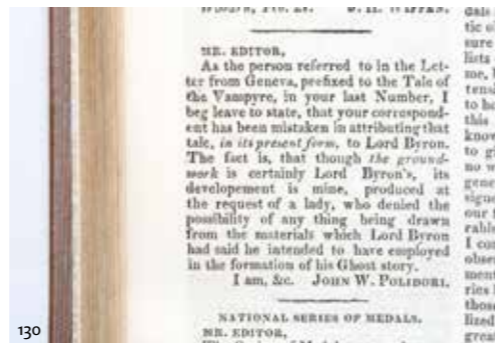
A TALE BY LORD BYRON.

[The superstition upon which this tale is founded is very general in the East. Among the Arabians it appears to be common; it did not, however, extend itself to the Greeks until after the establishment of Christianity; and it has only assumed its present form since the division of the Latin and Greek churches; at which time, the idea becoming prevalent, that a Latin body could not corrupt if buried in their territory, it gradually increased, and formed the subject of many wonderful stories, still extant, of the dead rising from their graves, and feeding upon the blood of the young and beautiful. In the West it spread, with some slight variation, all over Hungary, Poland, Austria, and Lorraine, where the belief existed, that vampires slightly imbibed a certain portion of the blood of their victims, who became emaciated, lost their strength, and speedily died of consumption; whilst these human blood-suckers fattened—and their veins expanded to such a state of repletion as to cause the blood to flow from all the passages of their bodies, and even from the very pores of their skins.]

In the London Journal of March, 1782, is a curious, and of course credible account of a particular case of vampyrism, which is stated to have occurred at Madregga, in Hungary. It appears, that upon an examination of the commander in chief and magistrates of the place, they positively and unanimously affirmed that, about five years before, a certain Heysdake, named Arnold Paul, had been heard to say, that at Cassovia, on the frontiers of the Turkish Servia, he had been tormented by a vampyre, but had found a way to rid himself of the evil, by eating some of the earth out of the vampyre's grave, and rubbing himself with his blood. This precaution, however, did not prevent him from becoming a vampyre himself; for, about twenty or thirty days after his death and burial, many persons complained of having been tormented by him, and a deposition was made, that four persons had been deprived of life by his attacks. To prevent further mischief, the inhabitants having consulted their Hadagnite, took up the body, and found it (as is supposed to be usual in cases of vampyrism) fresh, and entirely free from corruption, and emitting at the mouth, nose, and ears, pure and florid blood. Proof having been thus obtained, they resorted to the accustomed remedy. A stake was driven entirely through the heart and body of Arnold Paul, at which he is reported to have cried out as dreadfully as if he had been alive. This done, they cut off his head, burned his body, and threw the ashes into his grave. The same

* The universal belief is, that a person sucked by a vampyre becomes a vampyre himself, and sucks in his turn.

† Chief badge.



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130

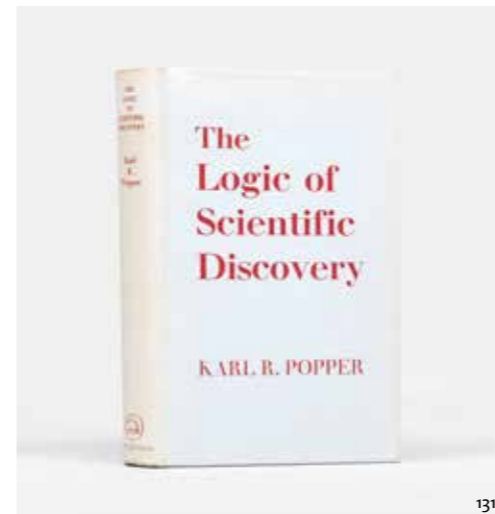
POLIDORI, John. "The Vampyre; A Tale by Lord Byron". [Pp. 195–206, in:] The New Monthly Magazine. No. 63. Vol. XI. London: J. Gillet, 1 April 1819

The rare first appearance in print of the first modern vampire novel, with the subtitle naming Byron as its author.

The first outlines of The Vampyre were conceived by Byron at the Villa Diodati on Lake Geneva in 1816, during the same celebrated night of competitive storytelling that originated Frankenstein. His physician, John Polidori, was present that night, and later the same year produced an extended version.

The manuscript lay unpublished for three years until Henry Colburn came into its possession, publishing it in the April 1819 issue of his New Monthly Magazine. The anonymous preface recounts the night of storytelling "undertaken by Lord B., the physician [Polidori], and Miss M. W. Godwin". Though the publication appeared "relatively innocuous . . . with Byron as the presumptive author the reaction in the highly sensitive literary world of the time was electric . . . The publisher of the New Monthly Magazine, when he inserted Byron's name in the place of Polidori's, was using a shoddy fabrication to promote the sale of his magazine and ultimately of the book, which followed almost immediately" (Viets, p. 83).

The deception was resisted by Colburn's editor, Alaric Watts, who inserted a short statement on the magazine's first leaf attesting to Polidori's authorship, "but to his astonishment, Colburn cancelled the leaf on the day previous to publication, and contrary to, and in direct hostility to Watts' positive order, fearing that this statement would prevent the sale of this work in a separate form, which was subsequently done"



131

(John Murray, letter to Byron, 27 April 1819). Copies were consequently issued with the first leaf on a stub.

The April 1819 issue is here bound together with issues from February to July 1819. The May issue features a swift correction by Polidori.

Six issues bound in one, octavo (218 x 137 mm). Early 20th-century library binding of brown cloth, spine lettered in gilt, web pattern endpapers, top edge brown. Library stamps of the Cleveland Public Library to pp. ii–iii and p. 580, remnants of shelf label to rear free endpaper. Light foxing to edges and occasionally to contents, earlier stab-holes visible in the gutter. A very good copy. ¶ John Polidori, The Diary, 1911; Henry R. Viets, "The London Editions of Polidori's 'The Vampyre'", Bibliographical Society of America, vol. 62, no. 2, 1969.

£19,500

[174522]

131

POPPER, Karl R. The Logic of Scientific Discovery. London: Hutchinson, 1959



132

First edition in English of a major work in the philosophy of science. For the translation, Popper extensively rewrote the text, adding new footnotes and 150 pages of new appendices. The work was first published in German in 1934.

Octavo. Original grey cloth, spine lettered in gilt on red ground, light grey endpapers, top edge red. With dust jacket. Tables, diagrams, and manuscript facsimiles in the text. Uncropped jacket with hint of sunning to spine and a couple of tiny nicks: a fine copy in near-fine jacket.

£1,250

[174504]

132

POPULAR SCIENCE. Box of mineral and rock specimens, manufactured in Japan for educational use. Japan: [c.1950]

WITH 96 GEOLOGICAL SPECIMENS

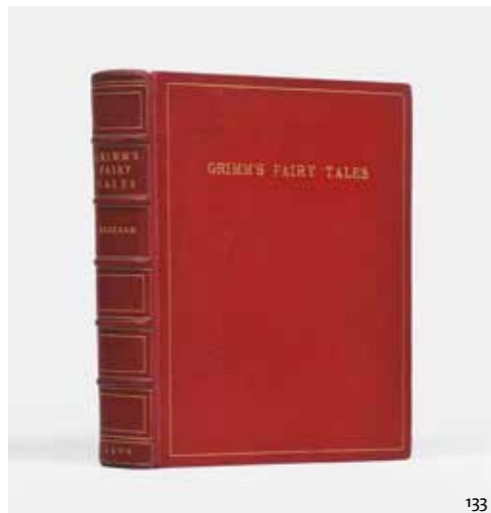
A scarce example of a mid-20th-century classroom teaching aid, used either in a Japanese institution or made for export to the US, containing samples of 62 minerals and 34 rocks, such as silicious wood, pyrites, schists, granites, lava, and volcanic ash. Each sample is carefully packaged and often cut to fill the compartment. We have unearthed no information on where in Japan this set was made or by whom; this example is pleasingly complete, the test tubes likely never unstoppered.

Two wooden trays, removable top tray with paper cover, each tray divided into 48 equal compartments by card strips, compartments housing 96 specimens on bed of padding, specimens with small printed number label, 5 in small test tubes with cork stoppers. Housed in original patterned paper folding case with bone toggles, corners reinforced with linen as issued, title label on front panel, printed index label on inner front panel. Minerals and rocks well-preserved, several number labels lacking, soiling to paper cover and trays, case splitting along one fold: a very good example.

£1,350

[174999]





133

133

RACKHAM, Arthur (illus.); GRIMM, Jacob & Wilhelm. The Fairy Tales of the Brothers Grimm. London: Constable and Company Ltd, 1909
Signed limited edition, number 277 of 750 copies signed by the illustrator.

Rackham's first version of Grimm's Fairy Tales, published in 1900, had no signed limited edition. This is a revised and enlarged edition with some new illustrations, as well as others redrawn and

coloured. The Daily News noted "his best work is here, and all of his characteristic style" and the Birmingham Post suggested "as a gift-book it could scarcely be surpassed".

Quarto (285 × 227 mm). Mid-20th-century red morocco by Otto Schulze & Company in full red morocco, spine and front cover lettered in gilt, spine, covers, and turn-ins ruled in gilt, raised bands, top edge gilt, others untrimmed. With custom red cloth folding box. Colour frontispiece and 39 colour plates mounted on plain paper, with captioned tissue guards, numerous full-page and in-text black and white illustrations, all by Rackham. Repairs to joints, extremities a little rubbed, browning to free endpapers: a very good copy.

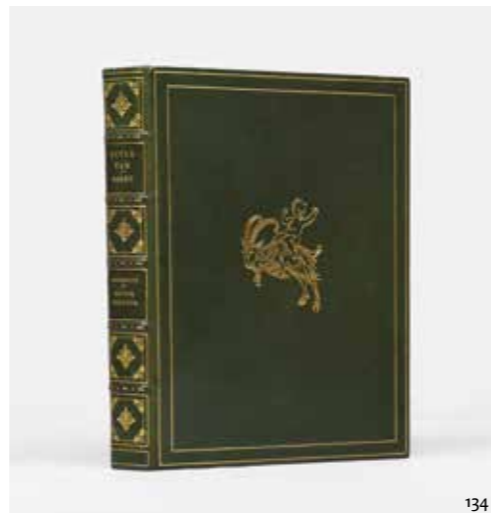
£3,750 [169358]

134

RACKHAM, Arthur (illus.); BARRIE, J. M. Peter Pan in Kensington Gardens. London: Hodder & Stoughton, [1912]

Best Rackham edition, originally published in 1906, enlarged with a new frontispiece and seven full-page drawings that are not in the first edition.

The plates were bound in sequence with the story for the first time. "The delightful colour and black-and-white illustrations are Arthur Rackham at his best, and, perhaps, no other artist could have been so happy in his results . . . Mr Rackham's work is such that one is always finding charming little unexpected surprises in out-of-the-way corners of his pictures" (The Bystander).



134

Quarto. Finely bound in late 20th-century full green morocco by Bayntun-Riviere, spine lettered and decorated in gilt, raised bands, front cover decorated in gilt, floral dentelles in gilt, marbled endpapers, gilt edges. Colour frontispiece and 49 mounted colour plates with captioned tissue guards, black and white illustrations in the text, all by Rackham. Minor scratch to rear cover, minor splitting to front hinge, slight browning to free endpapers: a near-fine copy. ♣ The Bystander, 4 December 1912, p. 550; Saturday Review of Politics, Literature, Science and Art, 8 December 1912, Supplement, p. iv.

£2,000 [169748]



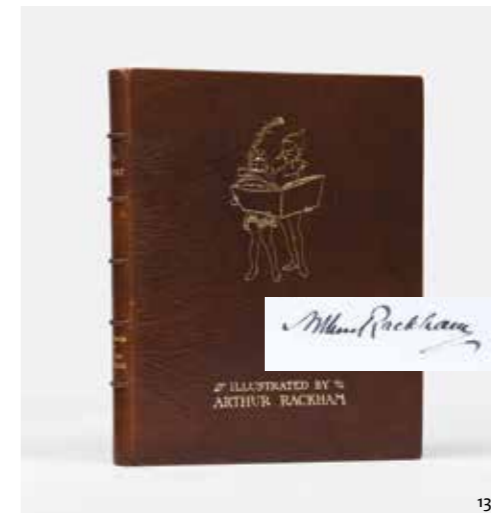
135

135

RACKHAM, Arthur (illus.); PHILLPOTTS, Eden. A Dish of Apples. London: Hodder and Stoughton Ltd, 1921

WITH AN ORIGINAL DRAWING BY THE ARTIST

Signed limited edition, number 294 of 500 numbered copies signed by both the author and the illustrator. This is a presentation copy and is inscribed by the artist on a preliminary blank, "To Sir Harry Johnston,



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from, Arthur Rackham, Christmas 1921", together with an original drawing of a goblin.

The recipient, Sir Henry Hamilton Johnston (1858–1927), was an explorer, botanist, painter, and colonial administrator. He was a significant figure in the "New Imperialism" end of the late 19th century. He published accounts of his voyages through central Africa and, in later life, wrote a number of novels.

Small quarto. Original cream cloth, spine and front cover lettered in gilt, front cover with decoration in gilt, pictorial endpapers, top edge gilt. Colour frontispiece and 2 mounted colour plates with tissue guards, black and white illustrations in the text, all by Rackham. Corners a little bumped, some minor consistent soiling to binding, some light foxing: a very good copy. ♣ Latimore & Haskell p. 54; Riall, p. 144.

£2,000 [169713]

136

RACKHAM, Arthur (illus.); SHAKESPEARE, William. The Tempest. London: William Heinemann Ltd, [1926]

First Rackham edition, signed limited issue, number 266 of 520 copies signed by Rackham.

The limited issue includes an additional plate ("Sea-nymphs hourly ring his knell") not present in the trade edition. A review published in The Bystander on 8 December 1926 noted that the book was "most exquisitely illustrated by Arthur Rackham, and some of the colour plates were the loveliest things of their kind that I have seen".



137

Quarto (285 × 228 mm). Finely bound by Zaehnsdorf in full brown morocco, spine lettered in gilt, raised bands, front cover lettered and with vignette in gilt, oak leaf design turn-ins gilt, marbled endpapers, top edge gilt. With 2 colour frontispieces, 19 colour plates, black and white illustrations in the text, all by Rackham. Small abrasion to lower edge of front cover and minor mark to front cover: a fine copy. ♣ Latimore & Haskell, p. 61.; Riall, p. 161; Fred Gettings, Arthur Rackham, 1975.

£2,750 [169361]

137

RANSOME, Arthur. Peter Duck. London: Jonathan Cape, 1932

First edition. Peter Duck is the third in the sequence of Ransome's Swallows and Amazons series and, as with the first two titles, is decidedly uncommon in this condition.

Octavo. Original green cloth, spine and front cover lettered in gilt, pictorial endpapers. With pictorial dust jacket. Frontispiece and 20 full-page illustrations by the author. Contemporary gift inscription on preliminary blank. Head and foot of spine slightly bumped and faded, minor foxing to edges; extremities of jacket a little worn, 120 mm tear to rear panel professionally restored, unclipped: a near-fine copy in a very good jacket. ♣ Hammond, Ransome A27(a).

£3,750 [168854]



133



134



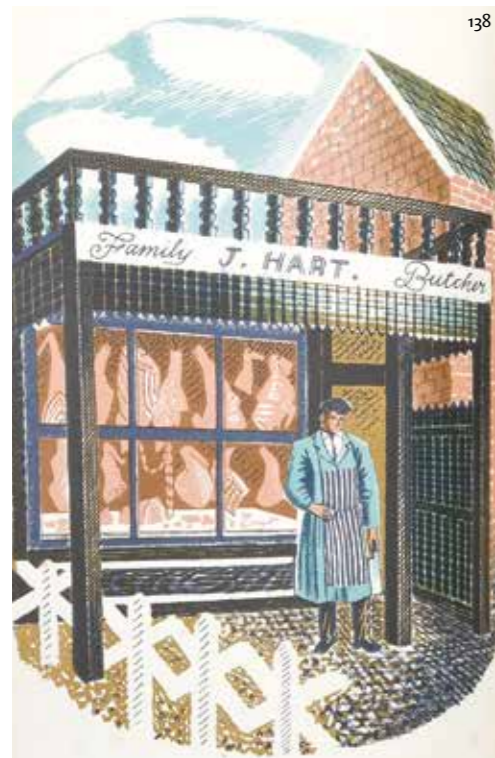
135



138

138
RAVILIOUS, Eric, & J. M. Richards. *High Street*. London: Country Life Ltd, 1938

First edition. Published in an edition thought to be 2,000 copies, *High Street* was never reprinted, as the original lithograph stones were destroyed during the Blitz when the Curwen Press premises in Plaistow, East London, received two direct hits. The publisher's



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warehouse was also a victim of the bomb raids, hence the rarity of this publication.

Octavo. Original lithographic boards printed in brown, blue, and black, spine lettered in black. Monochrome vignette title page and 24 original colour lithographs by Ravilious. Edges rubbed, spine tips with light wear, otherwise a very good copy.

£3,750 [174412]

139
RENDEL, Alexander Meadows. *Appointment in Crete. The Story of a British Agent*. London: Allan Wingate, 1953

FROM SOLICITOR TO PARTISAN

First edition of this rare first-hand memoir by a British lawyer-turned-special agent, who served behind enemy lines, alongside Patrick Leigh Fermor, in the Greek resistance. His account offers a valuable alternative perspective on the events portrayed in Stanley Moss's *Ill Met by Moonlight* (1950).

Alexander "Sandy" Meadows Rendel (1910–1991) spent the first half of the Second World War serving as an artillery officer in the Middle East. Following its formation in 1940, the Special Operations Executive deployed him and other agents – including his friend Thomas Dunbabin – to Nazi-occupied Greece.

Octavo. Original brown boards, spine lettered in gilt. With dust jacket designed by John Craxton. Maps printed in dark blue on front free endpaper verso. Contemporary ownership



140

signature of "Wallace" on front free endpaper recto. Binding clean, spine ends bumped, head of boards a touch bowed; jacket price-clipped. chipped and creased, old tape repairs on verso, including to go mm closed tear on front panel: a near-fine copy in very good jacket.

£1,000 [173800]

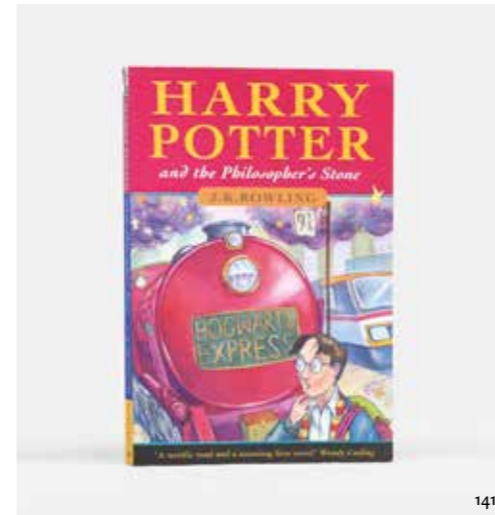
140
RILKE, Rainer Maria. *Die Sonette an Orpheus*. Leipzig: Insel-Verlag, 1923

First edition, trade issue, in the scarce jacket. The work is considered, along with Rilke's *Duino Elegies*, to be a masterpiece. The sonnets were composed in what the author described as a "savage creative storm" during February 1922.

The collection was dedicated, as a *grab-mal* ("grave-marker"), to Wera Ouckama Knoop (1900–1919), whose death from leukaemia inspired the sonnets.

Octavo. Original marbled paper boards, green label to front cover lettered in gilt, top edge gilt. With dust jacket. Spine ends lightly worn, superficial split to front joint, contents lightly foxed but clean; jacket toned, a few chips and short closed tears to extremities, small loss to spine ends, flaps without price as issued: a very good copy in very good jacket.

£2,500 [172986]



141

141
ROWLING, J. K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997

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

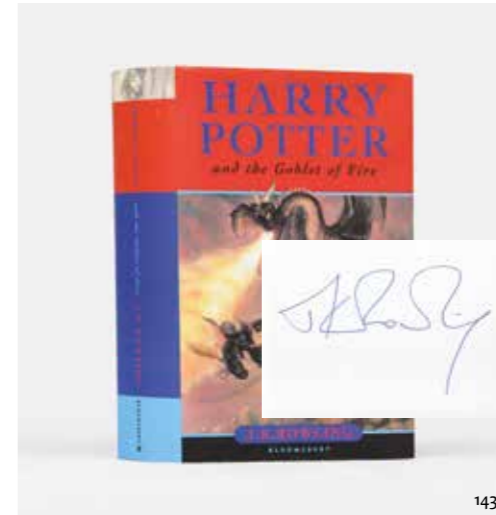
This is one of 5,150 copies in wrappers, with all the required points of the first impression.

Octavo. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green, and black. Very minor crease to lower corner of front wrapper and upper corner of rear wrapper, minor foxing to top edge, some light toning, as usual: a near-fine copy. ♣ Errington A1(aa); Grolier Children's 100, 100.

£16,000 [172598]

142
ROWLING, J. K. Complete set of the Harry Potter collector's deluxe editions. London: Bloomsbury, 1999–2007

First deluxe editions, first impressions. Produced for the gift book market, the deluxe Harry Potters remain much sought after by collectors, being larger than their trade counterparts, handsomely cased in full cloth, stamped in gilt with the author's signature on the front covers, and featuring the cover art of the trade editions in the form of pictorial onlays.

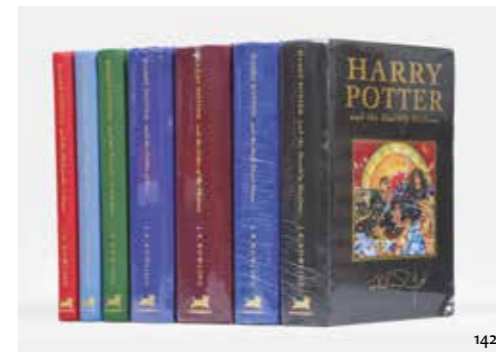


143

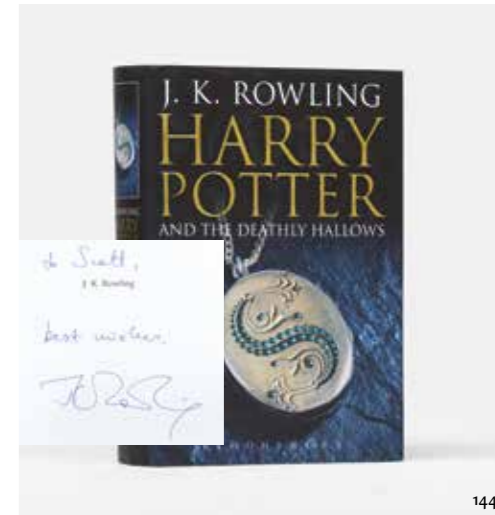
Bloomsbury introduced the format when it published *Azkaban* in trade and deluxe on 8 July 1999. Retrospective deluxe editions of the first two books followed that September. The remaining titles were published in deluxe a few months after the trade editions, aside from *Deathly Hallows*, which appeared in both formats on 21 July 2007.

Seven works, large octavo. Original variously coloured cloth and endpapers, spines and front covers lettered in gilt, pictorial paper label on front covers, edges gilt, silk bookmarkers. Final four works in the publisher's cellophane, partially opened at fore edge of *Goblet of Fire*. A couple of small openings to cellophane. An excellent set. ♣ Errington A1(d); 2(e); 7(c) (the deluxe *Azkaban* since confirmed as issued simultaneously with the trade format); 9(b); 12(c); 13(b); 14 (aaa).

£3,750 [175007]



142



144

143
ROWLING, J. K. *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000

First edition, signed by the author on the dedication page.

Octavo. Original pictorial boards lettered in various colours. With dust jacket. Bump to spine head and tiny puncture to spine, both concomitant with the bright, unclipped jacket: a near-fine copy in like jacket. ♣ Errington Ag(a).

£3,000 [171037]

144
ROWLING, J. K. *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2007

First edition, inscribed by the author on the title page, "to Scott best wishes, JK Rowling".

The novel was simultaneously published in five different versions: UK children's artwork, UK adult artwork, UK deluxe, US children's artwork, and US deluxe. Signed copies of this version are not common.

Octavo. Original black boards, spine lettered in gilt. With dust jacket. Head and foot of spine very slightly bumped, slight toning to lower edge, unclipped jacket: a near-fine copy in fine jacket. ♣ Errington A14(aaa).

£3,250 [172052]



145

145
RUSKIN, John. Unto This Last: Four Essays on the First Principles of Political Economy. London: George Allen, 1900

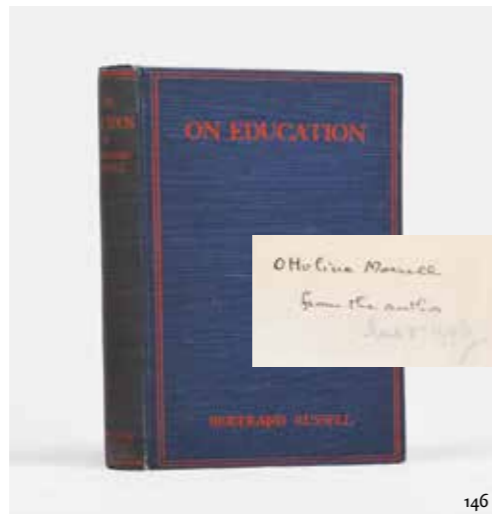
A GRADUATION GIFT FROM A MASTER BINDER

A gift presented by T. J. Cobden-Sanderson to Mary Upton upon the completion of her time as his student, inscribed on the front free endpaper, “To Miss Mary Upton, April 2, 1901, T. J. Cobden-Sanderson, The Doves Bindery”.

Upton, who bound this work, was one of three students he took on at the bindery in 1900. Cobden-Sanderson has additionally inscribed the rear pastedown, where one might expect to find a binder’s signature, adding “M.U. 1901 At The Doves Bindery”, designating the work as Upton’s own.

Upton’s father “reportedly squandered the family fortune, leaving his three daughters practically penniless. In 1900, at the age of about twenty-six, Mary decided to spend what she had on coming to England to learn bookbinding” (Tidcombe, p. 73). Tidcombe notes the Cobden-Sandersons probably visited Mary Upton in Philadelphia in 1907 during a tour to the US, during which they visited several former students.

Provenance: Joseph William Pepperrell Frost (1923–2008), a Maine rare book collector, with his family bookplate and pencilled note further explaining the provenance.



146

146
RUSSELL, Bertrand. On Education. London: George Allen & Unwin Ltd, 1926

PRESENTATION COPY TO OTTOLINE MORRELL

First edition, presentation copy, inscribed by Russell in ink on the front free endpaper “Ottoline Morrell from the author” and with “March 5th 1926” pencilled in a possible secretarial hand.

Ottoline Morrell (1873–1938), hostess of the Bloomsbury Group, is known for being among its most unconventional and supportive members. Her affair and friendship with Russell would be one of the defining relationships of the latter’s life, the pair having met towards the end of his marriage to his first wife Ays. The affair itself was over by 1915, but the pair remained friends for the rest of their lives.

On 20 February 1925, Russell confided in Morrell that he was beginning a “book on education” (Selected Letters, p. 250). In 1926, their correspondence ranges across such subjects as the General Strike, the development of Russell’s young children, and the determination of Morrell’s daughter to marry Igor Vinogradoff, of whom Morrell deeply disapproved.

She is credited with helping to open Russell up emotionally and with helping him to realise that he had a talent for explaining difficult subjects to non-specialist audiences. Russell’s ongoing concern with the development of his children

Octavo (168 × 104 mm). Contemporary green morocco, spine tooled in gilt with repeated petal pattern, lettered in second compartment, divided with 5 raised bands, boards tooled with matching petal-patterned frames and dot-work borders, board edges ruled in gilt, turn-ins ruled in gilt with petal cornerpieces, partially gauffered edges gilt. Spine and board edges browned, minor rubbing, front joint fragile, secured by four cords only, book block remaining firm, offsetting to endpapers, contents clean: a very good copy. ♣ Marianne Tidcombe, *The Doves Press*, 2002.

£1,750

[174701]



147

helped prompt *On Education*, which proved a great critical and financial success.

Octavo. Original blue cloth, spine and front cover lettered and ruled in red. Publisher’s device to title page, leaf of publisher’s advertisements at rear. Infrequent pencil sidelining to contents. Minimal bumping and rubbing, slight toning to spine, faint browning and foxing to contents: an excellent copy. ♣ Blackwell & Ruja A51. Nicholas Griffin (ed), *The Selected Letters of Bertrand Russell: The Public Years, 1914–1970*, 2002.

£7,500

[172630]

147

SACKVILLE-WEST, Vita. Attractive inscribed memento. [c.1924]

A highly appealing keepsake that features William Strang’s famous portrait of Vita, “Lady with a Red Hat” (1918), inscribed on the mount, “For Miss Queenie Scott, V. Sackville West, gratefully acknowledging her kind letter, and hoping she has found occasion to smile over ‘Seducers in Ecuador’”.

This is a pleasing association, inscribed to her fellow writer, Olive Hopper (1881–1924), who published under the pseudonym Queenie Scott-Hopper. Her “vaguely mystical verse containing angels and visions” (Platt, p. 111) was often anthologised for children during her lifetime, and her poetry was described as “romantic . . . simple . . . entirely undisturbing” (ibid.). An ambitious poet, short-story writer, novelist, and librettist, Scott-Hopper’s 1919 volume of children’s verse, *Pull the Bobbin!*, was illustrated by Winifred M. Ackroyd, and in the mid-1950s Richard Harding Graves set her poem “Inside the Basket” to music. She also wrote historical articles for various periodicals, on subjects from Grace Darling to the Dukes of Northumberland.

Sackville-West’s *Seducers in Ecuador* (1924) was written for Virginia Woolf and published by the Hogarth Press. “

Half-tone portrait (115 × 76 mm), window mounted in a grey-green card “envelope”, the flap decorated with an art deco embossed border, all mounted on paper pasted onto central interior panel of green card envelope (222 × 122 mm), dark green border to top flap. Portrait and window mount lifting slightly, trivial foxing to upper edges else clean, faint toning to edges of window mount, green envelope lightly sunned, corners a touch rubbed, one creased, but overall clean, sharp, and attractively presented. ♣ Jane Platt, *Subscribing to Faith? The Anglican Parish Magazine 1859–1929*, 2016.

£1,750

[157218]

148
SALINGER, J. D. *The Catcher in the Rye.* Boston: Little, Brown and Company, 1951

First edition, first issue jacket in exceptional condition. Celebrated by critics and cherished by many generations of adolescents, the work is widely recognized as the great American post-war coming-of-age novel. Between 1961 and 1982, it was the most censored title in American high schools and libraries.

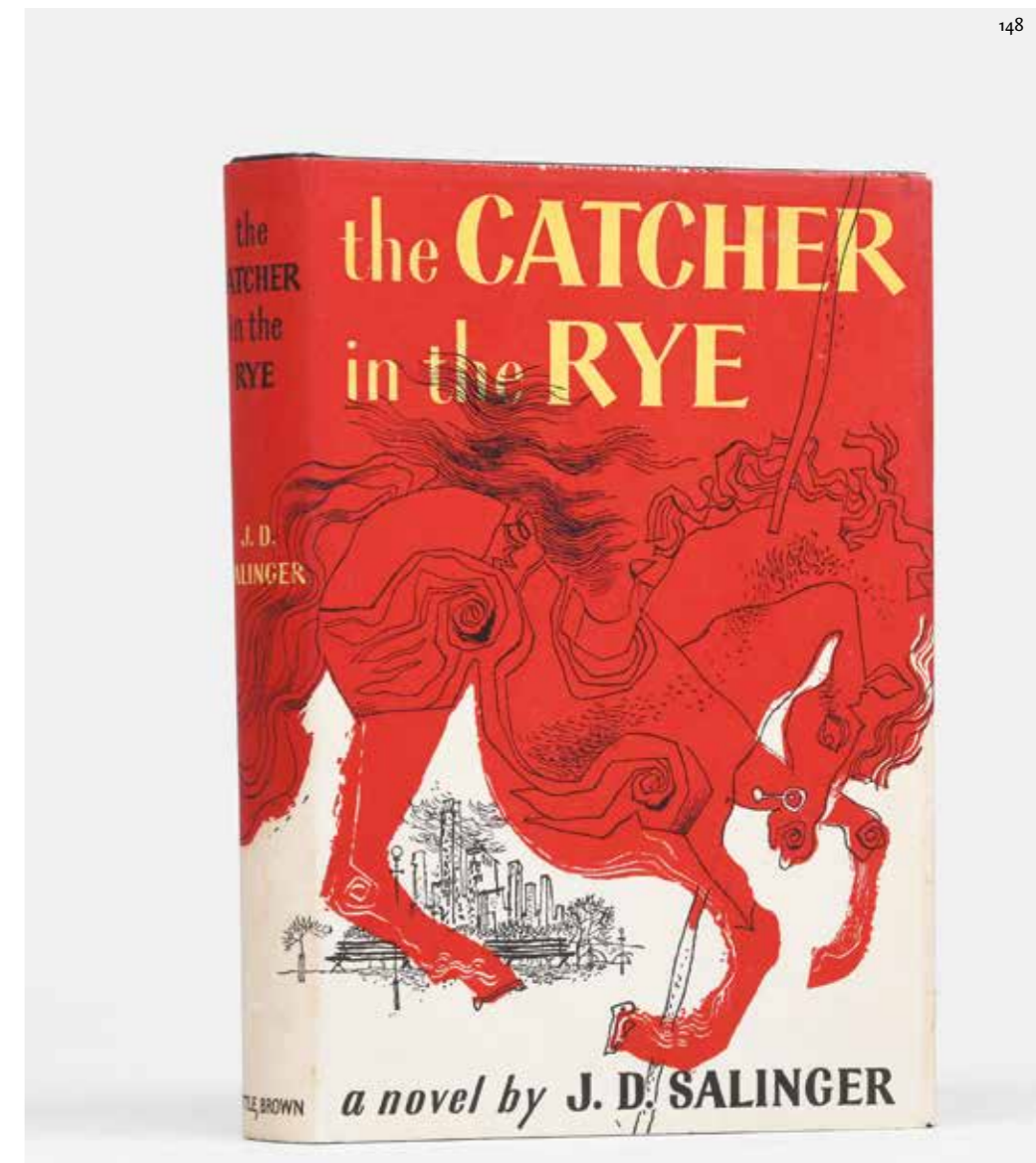
The first printing has “First Edition” stated on the copyright page, and the first issue jacket has

Salinger’s hair touching the upper edge of the rear panel and the \$3.00 price correctly placed over the “R” of *Catcher* on the front flap, rather than hanging off to the right.

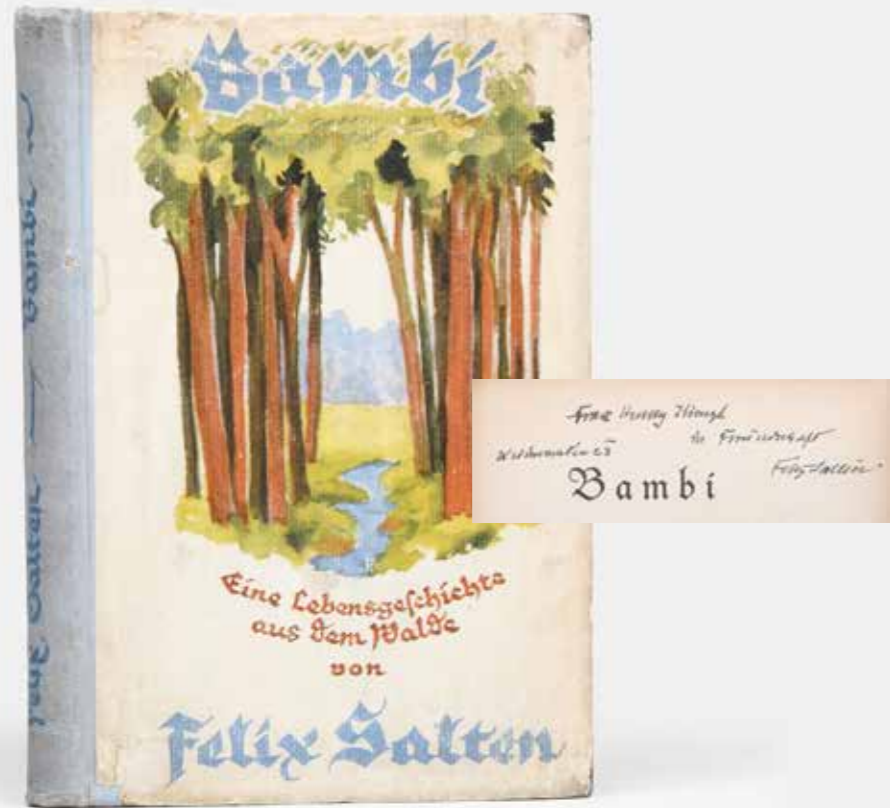
Octavo. Original black cloth, spine lettered in gilt. With dust jacket, designed by Michael Mitchell. Housed in a custom red morocco backed book-form slipcase and chemise. Book fresh; jacket unclipped, vividly red and exceptionally bright, with only negligible wear at extremities: a fine copy in like jacket.

£45,000

[168181]



148



149

149
SALTEN, Felix. *Bambi*. Berlin: Verlag Ullstein, 1923

INSCRIBED AS A CHRISTMAS GIFT

First edition in book form, inscribed by the author in the year of publication on the title page, “Frau Henny Kienzl in Freundschaft, Weihnachten 23 Felix Salten”.

We can trace only one inscribed copy of the first edition sold at auction since 1975. The story first appeared serially in *Die Neue Freie Presse* in 1922 and was not intended for children. The book is rare as, after the book was banned in Nazi Germany in 1935 as a “political allegory on the treatment of Jews in Europe”, many copies were burned.

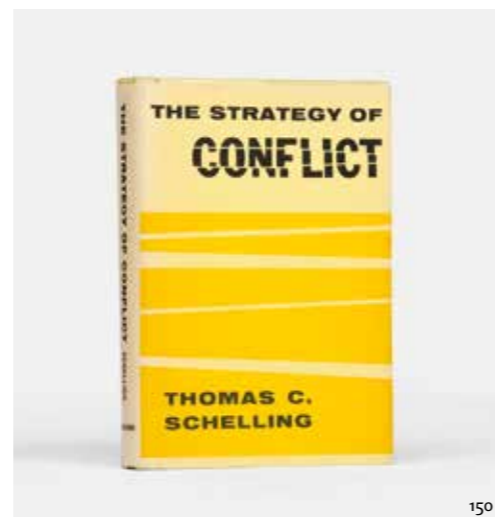
The recipient, Helene Kienzl (1876–1964), was a writer and the librettist of her husband’s last three operas. The Austrian composer Wilhelm Kienzl

(1857–1941) is chiefly remembered for his operas and other vocal music, including *Der Evangelimann* (first performed in 1895).

Octavo. Original blue quarter cloth, pictorial boards, spine lettered in blue, top edge red. Housed in a green quarter morocco solander box by the Chelsea Bindery. With 25 illustrated initial capitals throughout. Extremities worn, some minor loss to boards, some soiling, spine slightly skewed with minor chip to front joint, consistent toning to contents, some damp staining to lower right corner: a very good copy. ¶ Donna Ferguson, “Bambi: cute, lovable, vulnerable . . . or a dark parable of antisemitic terror?”, *The Observer*, 25 December 2021.

£12,000

[172802]



150

150
SCHELLING, Thomas C. *The Strategy of Conflict*. Cambridge, Massachusetts: Harvard University Press, 1960

First edition of the Nobel Laureate economist’s most influential book, pioneering the application of game theory to political and social analysis. The *Times Literary Supplement* judged Schelling’s work one of the 100 most influential books published in the West since 1945.

Octavo. Original yellow cloth, spine lettered in black. With dust jacket. Housed in custom green cloth solander box. Tables and diagrams in the text. Late 20th-century pencil ownership signature of Stanley C. Wisniewski, an American copyright judge, to front pastedown. Cloth bright, minimal bumping, contents fresh; minor rubbing, chipping, and finger soiling to unclipped jacket, faint sunning to spine, short closed tear to rear panel fold: a near-fine copy in very good jacket. ¶ *Times Literary Supplement*, 6 Oct. 1995.

£950

[174427]

151
SCOTT, Walter. *The Waverley Novels*. London and Boston: J. B. Millet Company, [c.1900]

The Canongate edition, limited issue, number 27 of 150 sets, a typically sumptuous Gilded Age production. The first in the sequence, *Waverley* (1814), was “the progenitor and . . . archetype of the

historical novel throughout the world. At one blow Scott had established a new literary form” (PMM).

The series was immediately successful not only in Britain but also in the United States and Europe. The series ran until 1832, but Scott did not acknowledge authorship until 1827. All the novels were published between 1829 and 1833 as a collected edition titled the *Waverley Novels*, the name by which reviews referred to the works. Although only completed after his death in 1832, the collected edition was Scott’s final literary endeavour, for which he provided prefaces and revisions.

Together, 48 vols, octavo (220 × 142 mm). Finely bound in contemporary purple crushed morocco, spines with raised bands, compartments lettered and decorated with thistle motif in gilt, similar thistle design in gilt to boards and turn-ins, cloudy marbled endpapers, top edge gilt, fore and bottom edges uncut. Colour frontispieces, numerous plates throughout, all with captioned tissue guards, title page printed in red and black and incorporating Scott’s coat of arms. Spines uniformly faded, couple of minor scratches. A near-fine set, several gatherings unopened. ¶ *Printing and the Mind of Man* 273.

£5,000

[170319]

152
SEXTON, Anne. *To Bedlam and Part Way Back*. Boston: Houghton Mifflin Company, 1960

First edition of the author’s first book of poems, which established her, alongside her fellow Bostonians



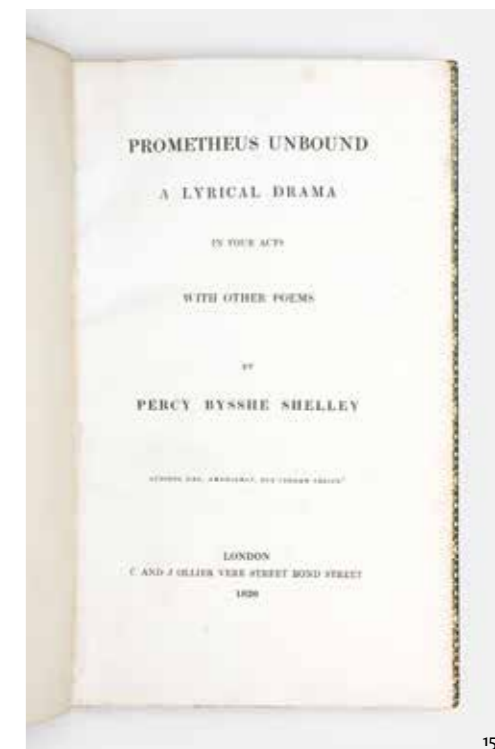
152

Robert Lowell and Sylvia Plath, as one of the pioneers of confessional poetry.

Octavo. Original black quarter cloth, spine lettered in silver, blue boards, black endpapers, top edge purple. With dust jacket. Hint of rubbing to unclipped jacket, else remarkably sharp: a fine copy in like dust jacket.

£600

[173283]



153

153
SHELLEY, Percy Bysshe. *Prometheus Unbound*. London: C and J Ollier, 1820

First edition of one of the poet’s most important works, here handsomely bound by Zaehnsdorf.

Inspired by the classical *Prometheia* of Aeschylus, Shelley’s lyrical drama revisits the Greek myth of Prometheus who, defying the gods, gave fire to humanity, resulting in his eternal punishment and suffering at the hands of Zeus.

This copy is a second issue, as usual, with “miscellaneous” correctly spelled on the contents leaf.

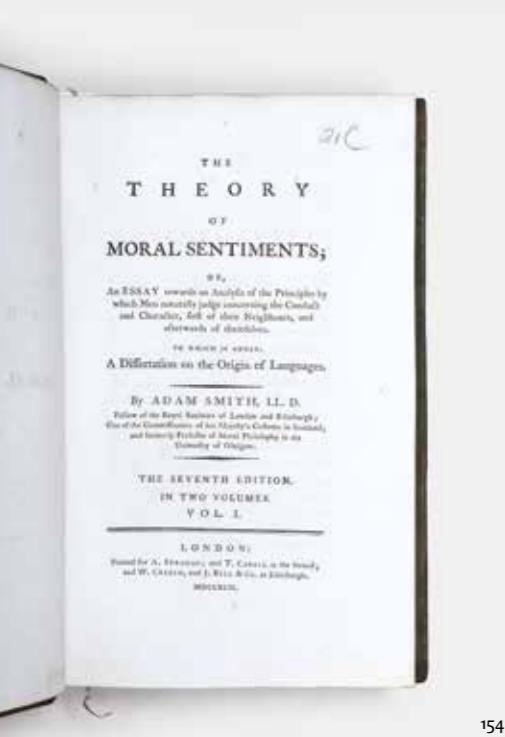
Octavo (211 × 137 mm), pp. 222. Finely bound by Zaehnsdorf in early 20th-century dark blue crushed morocco, spine with 5 raised bands, second and third compartments lettered in gilt, remaining compartments with central gilt device and orange morocco onlays, single gilt rule to compartments, covers, and board edges, turn-ins gilt, marbled endpapers, top edge gilt. Bound without half-title and terminal advertisement leaf. Trivial marks to binding, light marginal stain to pp. 105/106, a near-fine copy.

£3,500

[173658]



151



154

154

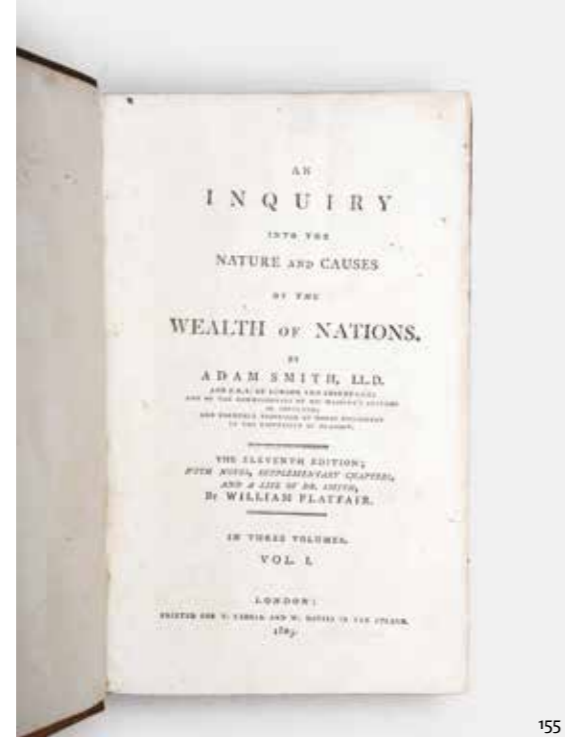
SMITH, Adam. *The Theory of Moral Sentiments.* London: A. Strahan and T. Cadell, and W. Creech and J. Bell & Co. at Edinburgh, 1792

FROM THE LIBRARY OF TWO ENGLISH POLITICIANS

Seventh edition of Smith's first book, first published in 1759, here following the text of the extensively revised sixth edition, with some minor corrections.

This copy comes from the library of two English politicians: i) Bernard Coleridge (1851–1927), with his bookplate to the front free endpapers and his signature dated 1900 to the half-title of Volume I and the initial blank of Volume II. Coleridge sat for Sheffield Attercliffe in the Commons from 1885 to 1894 as a Liberal, afterwards inheriting his peerage; ii) Samuel Hoare (1880–1959), MP for Chelsea from 1910 to 1944, with his bookplate to the front pastedowns. Hoare held a series of major Cabinet positions throughout the 1920s and 1930s and into the Second World War.

The Theory of Moral Sentiments laid the intellectual foundations of the *Wealth of Nations*, and the two works together can be seen as offering a coherent and unified system of economic and moral philosophy.



155

Two vols, octavo (214 × 130 mm). Near-contemporary green polished calf, gilt rule border to sides, spines ruled and direct lettered gilt, marbled endpapers, yellow edges, silk bookmarkers. Joints and extremities neatly restored, spines a little sunned and rubbed, some foxing to contents. A very good, attractive copy. ¶ Tribe 44; Vanderblue, p. 38. Jürg Niehans, *A History of Economic Theory: Classic Contributions, 1720–1980*, 1994.

£3,000

[157419]

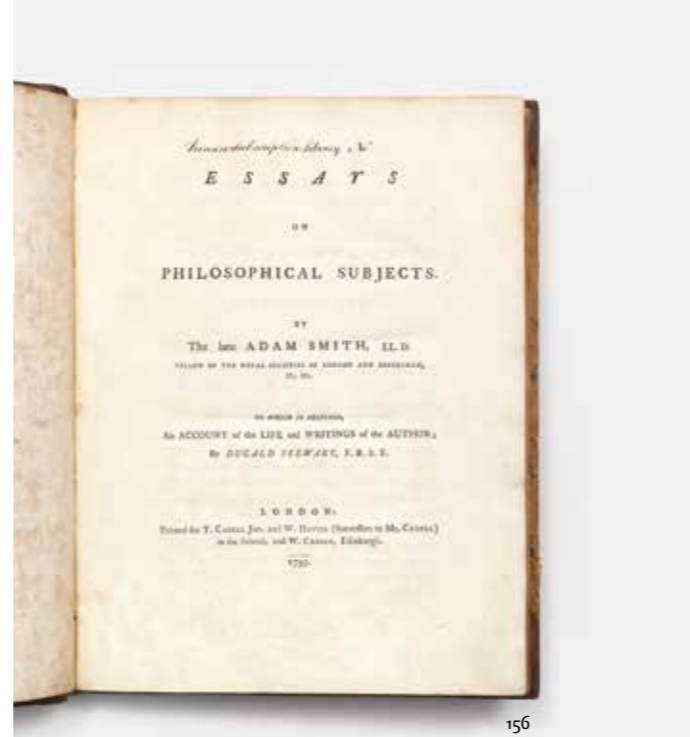
155

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations.* London: Printed for T. Cadell and W. Davies, 1805

THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT

First Playfair edition of “the first and greatest classic of modern economic thought” (PMM), the eleventh overall following its first publication in 1776.

A writer on political economy best known as the inventor of three fundamental forms of statistical graph (the time-series line graph and the bar and pie charts), William Playfair (1759–1823) paired sharp criticism of Smith's ideas with supplementary material bringing the work up to date.



156

Three vols, octavo (204 × 125 mm). Contemporary calf, twin red morocco labels, smooth spines gilt in compartments, gilt rule and blind floral roll border to covers, brown speckled edges. Bound without half-titles. Terminal advertisement in vol. III. Neat ownership signature “A. Crawford 1824” to front free blank, pencilled annotation to vol. I, p. 274. Slight scuffing to calf, slight stain to vol. I, p. 306 and to fore edge of vol. III, pp. 513–30, contents otherwise clean. An attractive copy. ¶ Goldsmiths' 19009; Kress B.4976; *Printing and the Mind of Man* 221; Tribe 84.

£3,750

[163248]

156

SMITH, Adam. *Essays on Philosophical Subjects.* London: for T. Cadell Jun., W. Davies, and W. Creech in Edinburgh, 1795

SMITH ON ASTRONOMY, PHYSICS, LOGIC, AND THE ARTS

First edition, an attractively bound copy, published five years after Smith's death, prefaced by Dugald Stewart's “Account of the Life and Writings of Adam Smith”, one of the earliest biographical notices of Smith.

Most of the essays were likely written before the appearance of the *Theory of Moral Sentiments* in 1759, but were withheld from publication as part of Smith's

“extensive plan”. Kress lists the Dublin printing first and calls the London “another issue”, while Tribe calls the Dublin edition a piracy. Neither is correct. Dublin booksellers had a well-established exemption from the copyright laws and could legally reprint any new publication first published in London, without having to pay for copy. The London edition precedes the legal Dublin reprint.

Quarto (270 × 205 mm). Contemporary half calf, smooth spine lettered and ruled in gilt, marbled boards. Manuscript annotation “Annan Subscription Library” at head of title (inventory number erased). Joints, spine ends, and corners skilfully restored, endpapers somewhat stained,

very occasional light spotting; a crisp copy, presenting well. ¶ Einaudi 5326; Goldsmiths' 16218; Jessop, p. 172; Kress B.3038; Rothschild 1902; Tribe 55; Vanderblue, p. 43.

£8,750

[90155]

157

SMITH, Nick. *Radiant Baby.* London: Rhodes, 2023

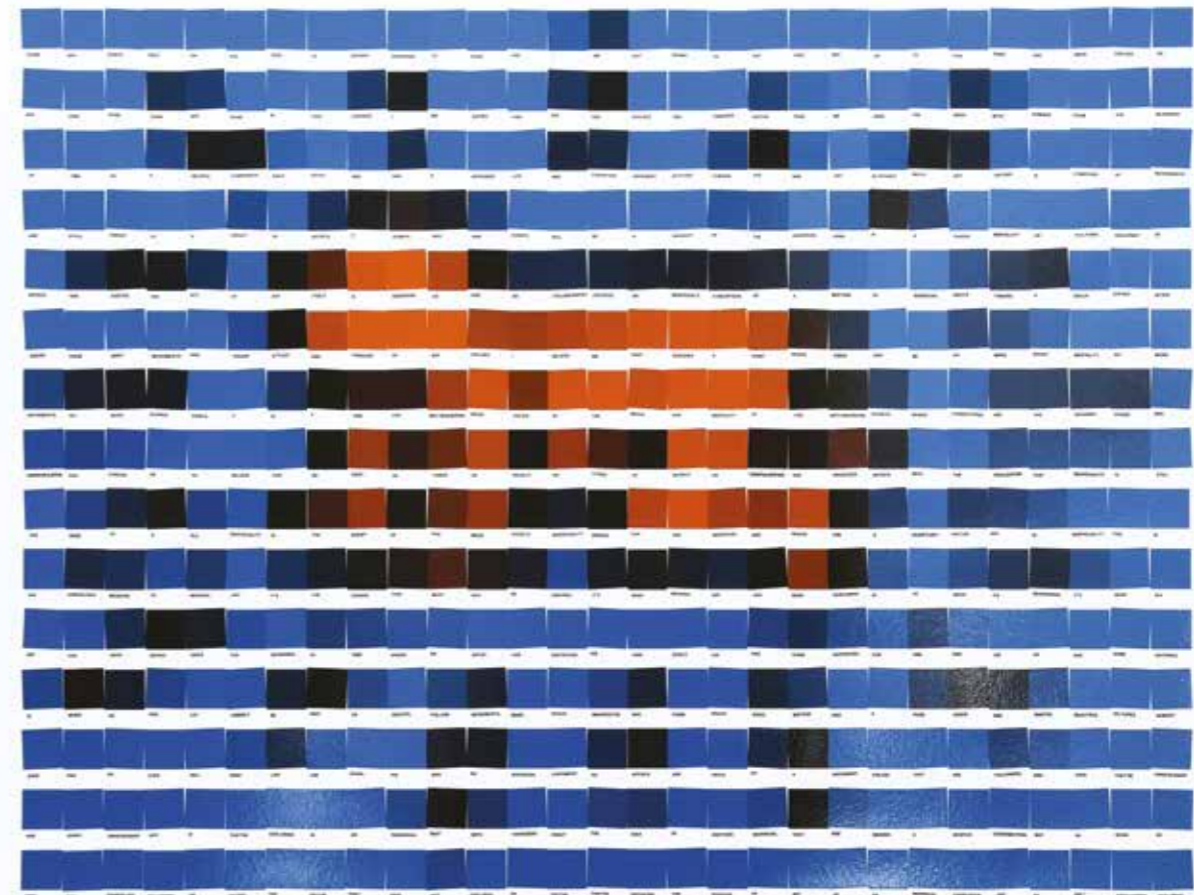
One of an edition of 99, signed and dated in pencil lower right by the artist, numbered lower left; artist and publisher's blindstamp lower left.

Nick Smith is a contemporary British artist who deconstructs images into colour swatches, which he then reassembles and juxtaposes with lines of text, in this case from Keith Haring's *Radiant Baby*.

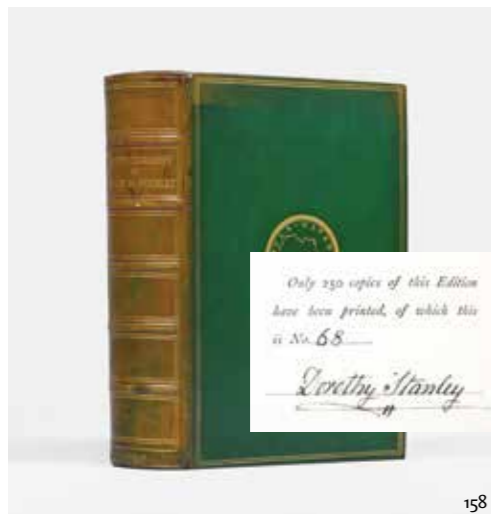
Giclee with screenprint varnish on Canson Rag Photographique 310 gsm paper. Sheet size: 67 × 78 cm. Framed size: 74.7 × 85.7 cm. Excellent condition. Presented in a dark stained ash frame with conservation acrylic glazing.

£2,500

[170346]



NICK SMITH 23



158

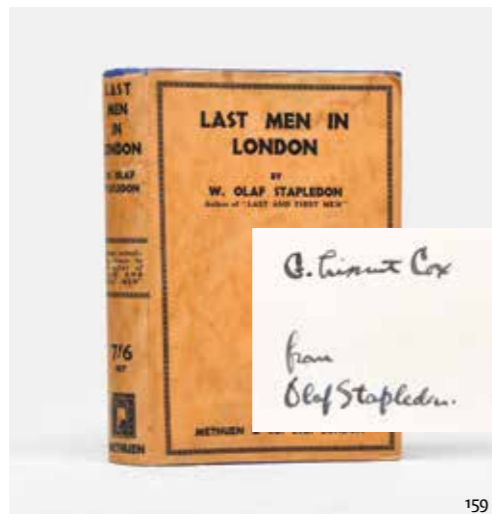
158
STANLEY, Henry Morton. *The Autobiography.* London: Sampson, Low, Marston and Co. Ltd, 1909

First British edition, signed limited issue, number 68 of 250 copies signed and numbered by Dorothy Stanley.

The first nine chapters cover Stanley's difficult childhood, which moulded his character and "overpowering ambition" (ODNB). Lady Dorothy "Dolly" Stanley (1855–1926) notes in her preface: "The pathos of this *Autobiography* lies in the deprivations and denials of those early years, here recorded for the first time. Yet these sufferings, as he came to realize, were shaping and fitting him for the great work he was to perform" (p. vi). A talented painter and illustrator, Dorothy Stanley was one of the first women to enroll at the Slade School of Art, where she studied under Edward Poynter and Alphonse Legros.

The *Autobiography* was also published in New York and as a trade edition in the UK in the same year. Copies are known, as here, with an additional facsimile leaf, perhaps provided by the publisher for purchasers to tip in.

Octavo (265 × 180 mm). Contemporary green morocco, spine with raised bands, gilt-lettered direct, double gilt fillets to covers, roundel map of Africa with Stanley's route and his Congolese name Bula Matari ("Breaker of Rocks") in gilt on front cover, green pattern endpapers, top edge gilt, others uncut. Photogravure portrait frontispiece and 15 other similar plates, 2 facsimile letters, folding colour map at the rear; single-page publisher's advertisement at end.



159

Spine and upper edge of front cover sunned, a few small marks, minor split at head of front inner hinge, scattered foxing (largely to fore edge and endpapers), folding map a little creased at foot. A very good copy. J Howgego IV S60.

£3,750 [174210]

159
STAPLEDON, Olaf. *Last Men in London.* London: Methuen, 1932

First edition, presentation copy, inscribed by the author on the front free endpaper, "G. Lissant Cox, from Olaf Stapledon".

The recipient was George Lissant Cox (d. 1967), a doctor and author on pathology based in Birkenhead, not far from Seacombe, where Stapledon was born.

Lissant Cox worked as the central tuberculosis officer for Lancashire and wrote extensively on this specific disease. The details of his relationship with Stapledon are elusive, but they were both based in the Wirral and worked at the University of Liverpool. Lissant Cox was an assistant lecturer around 1912, and Stapledon graduated later in 1925, then becoming lecturer for a year in 1932–3. The theme of health and medicine was possibly a shared interest. Stapledon explored the topic in *Last and First Men*, where he also imagined a species of human individuals unaffected by diseases.

Octavo. Original blue cloth, spine ruled and lettered in gilt. With dust jacket. Cloth bright, spine leaning and lightly rubbed at ends, foxing to edges and outer leaves, else



160

clean; jacket spine chipped at head, with short closed tear just touching one letter, damp stain on front panel, minor insect damage at rear flap fold, a few marks and couple of short closed tears, without price as issued: a very good copy in like jacket.

£5,750 [170124]

160
STARK, Freya. *Baghdad Sketches.* Baghdad: The Times Press, 1932

A CHRISTMAS GIFT EXCHANGED BY WHITEHALL'S MEN IN THE MIDDLE EAST

First edition, presentation copy, inscribed on the front free endpaper: "To J. P. G. Finch. With best wishes for Christmas and the New Year, 1932. F. C. Ogden, Baghdad. And a greeting from Freya Stark".

The recipient, John Philip Gordon Finch (1898–1965), was appointed to the Levant Consular Service in 1923, serving as consul-general in Cairo in 1932. The book was inscribed just months after the Hashemite Kingdom of Iraq became a fully sovereign state on 3 October 1932, having been under British administration since 1921.

Baghdad Sketches is the first book by one of the greatest woman travellers of the century, published in Baghdad where she had moved in 1929. Stark took to wearing Arab dress "and as a result was largely shunned by the British expatriate community" (Howgego). She made journeys to Lurestan and the Alamut district of Mazandaran, the War Office

making maps from her observations. Upon her return to London in 1933, her reputation as a serious traveller was recognized with the Back grant from the Royal Geographical Society and the Burton medal of the Royal Asiatic Society.

Octavo. Original red sand-grained cloth, printed paper label front cover and spine. With 12 plates; newspaper clipping from the Baghdad Times loosely inserted ("Foreign Office Drops its 'H's"). Spine rolled, labels a little chipped, lower corner of front cover with minor loss, others slightly rubbed, a few marks to covers, small stain to foot of endpapers and title, light toning. A very good copy. J Howgego IV S61; Robinson, pp. 28–9.

£4,250 [170482]

161
STEINBECK, John. *The Grapes of Wrath.* New York: The Viking Press, 1939

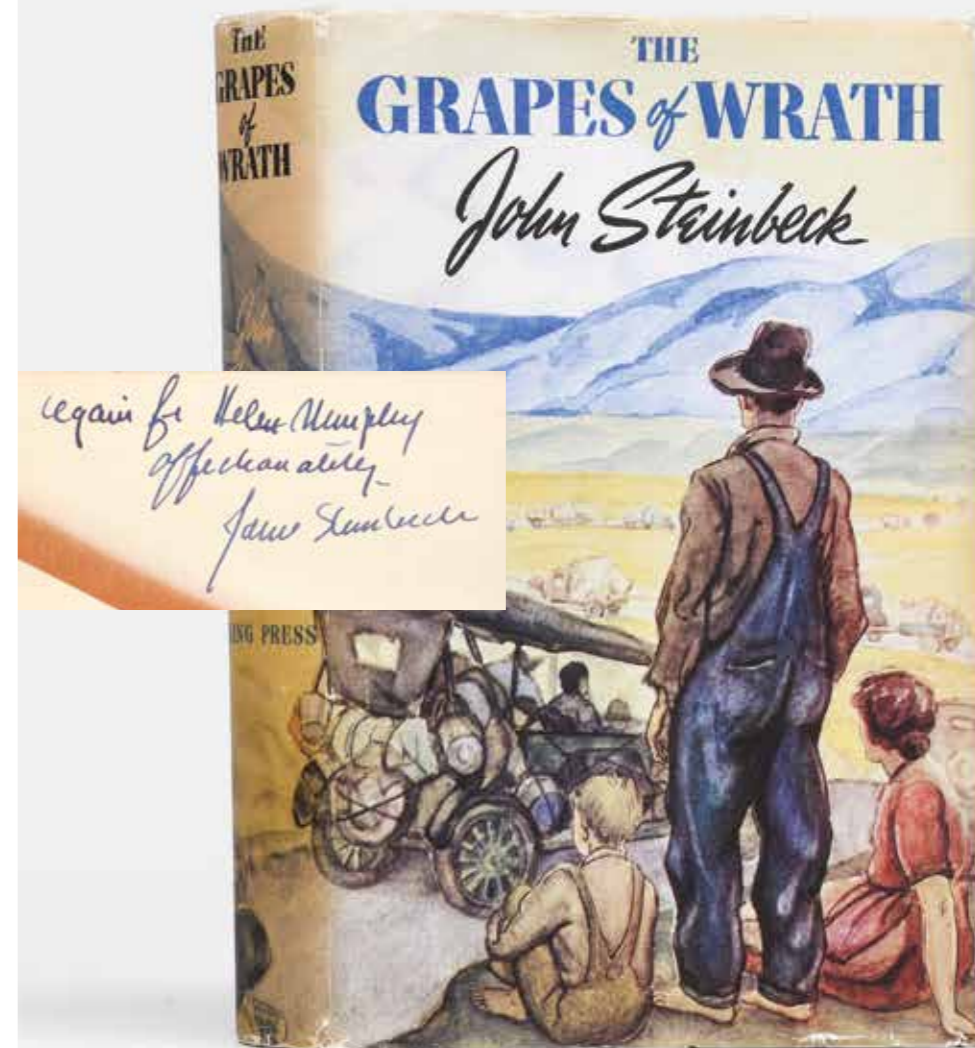
AFFECTIONATELY INSCRIBED TO A CHILDHOOD FRIEND

First edition, inscribed by the author on the front free endpaper, "Again for Helen Murphy, affectionately John Steinbeck", with the recipient's ownership inscription "Helen Murphy Martin" on the title page.

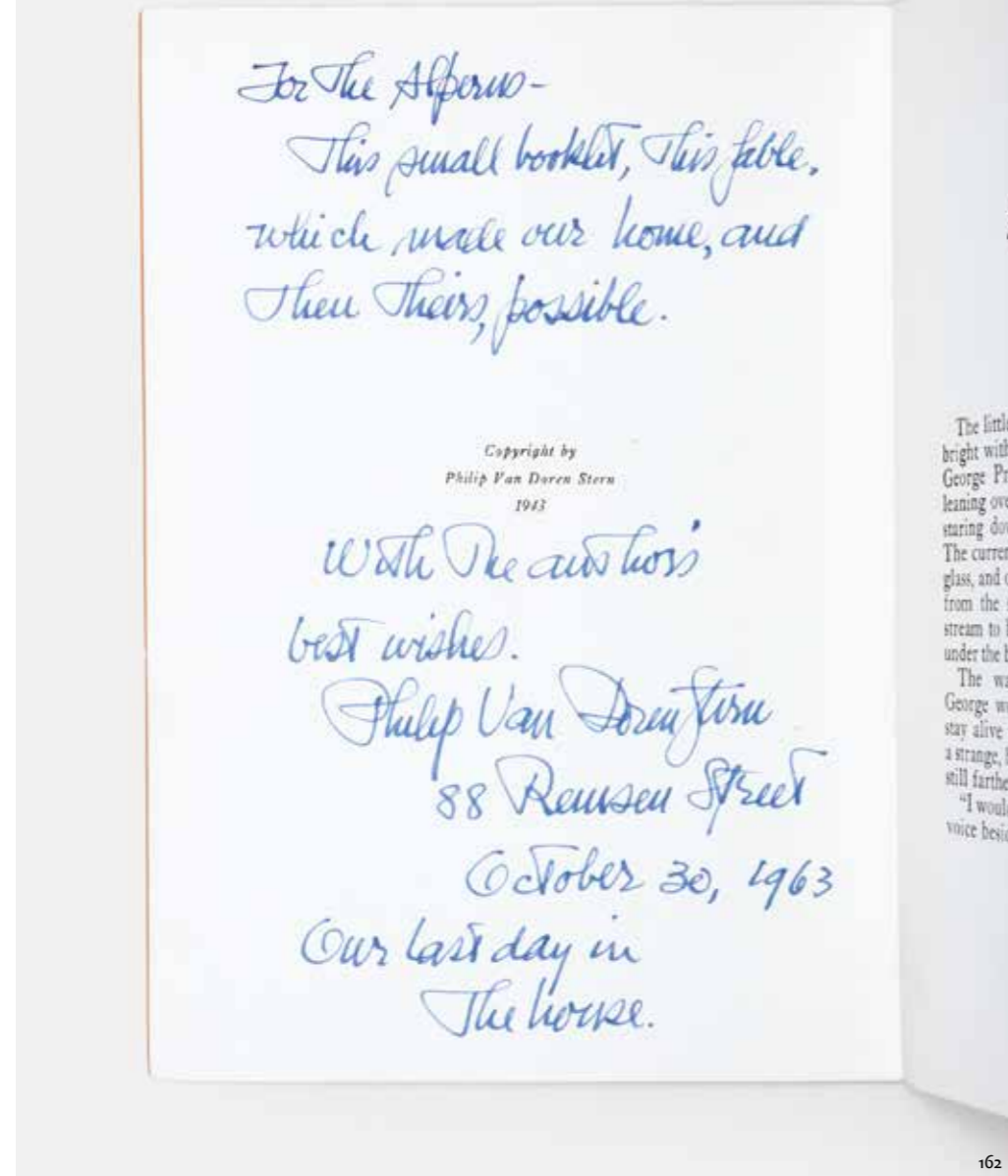
Helen (b. 1894) was the daughter of Dr Henry Murphy, the Salinas physician who delivered Steinbeck as a baby. Steinbeck was childhood friends with Helen's younger brother John and later in 1956–7 corresponded with John and his son Dennis Murphy in enthusiastic support of Dennis's desire to be a writer. Dennis's resulting novel was published in 1958 as the best-selling *The Sergeant*.

Octavo. Original tan cloth, spine lettered in brown, spine and sides with wraparound pictorial design in brown, sheet music endpapers, top edge yellow. With dust jacket. Housed in a green morocco-backed book-form case by the Chelsea Bindery. Cracking to gutter between half-title and title; jacket not price-clipped, with general mild toning, light wear to ends and corners, small chip at head affecting part of title, small split just starting at head of front joint fold: a very good copy in like jacket.

£22,500 [173310]



161



162
STERN, Philip van Doren. *The Greatest Gift. A Christmas Tale.* [New York:] Privately printed, 1943
 "IT'S A WONDERFUL LIFE"

First edition, one of 200 copies privately printed for the author, inscribed on the imprint page: "For the Alperns – this small booklet, this fable, which made our home, and then theirs, possible. With the author's best wishes. Philip van Doren Stern, 88 Remsen Street, October 30, 1963. Our last day in the house".



This is an exceptionally rare pamphlet. Stern (1900–1984) first worked in advertising before becoming a publishing editor. Between 1939 and 1943, he worked on a short story, reminiscent of Dickens's *A Christmas Carol*, but was unable to secure a publisher. The author therefore privately printed the story in 1943 for distribution to his friends at Christmas. One of those copies came to the attention of a producer for RKO Pictures and the motion picture rights were purchased for \$10,000 in April 1944. After a number of scripts had been rejected by RKO, the rights were sold to Frank Capra. It's a *Wonderful Life*, starring James Stewart and directed by Capra, was released in 1946.

The inscription makes reference to the author's home in Brooklyn, which Stern sold to the Alpern family in 1963. Alan Nathaniel Alpern was resident at the property when he registered a patent for a magnetic window lock in 1970.

After the privately printed edition, the story was published commercially in 1944. The original publication remains rare: no copies of this edition are recorded either at auction or on WorldCat. This copy, inscribed in 1963, suggests that not all 200 copies were distributed by the author in 1943.

Octavo. Original orange wrappers, front wrappers with white label and lettering in black. Some light staining to wrappers and label: a near-fine copy. ♣ *Chicago Tribune*, 2 August 1984, p. C10.

£15,000 [176125]

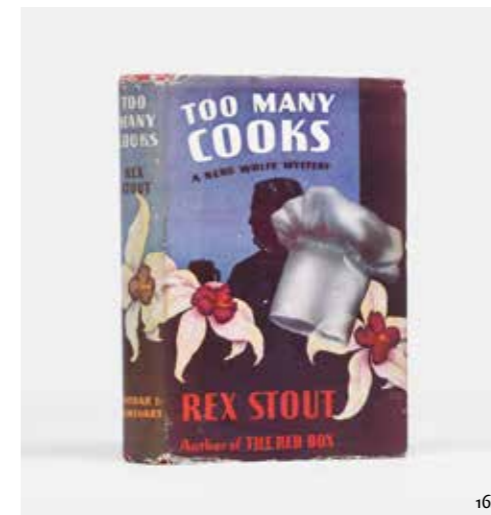


163
STOKER, Bram. *The Snake's Pass.* London: Sampson Low, Marston, Searle & Rivington Ltd, 1891 [but 1890]

INSCRIBED TO A HERO AND MENTOR OF HENRY IRVING

First edition of Stoker's first full-length novel, presentation copy, inscribed to the comic actor and long time friend, John Lawrence Toole, on the half-title: "J. L. Toole from his affectionate friend Bram Stoker 20.11.90". This inscription followed publication by two days, although the title page is post-dated 1891.

Toole (1830–1906) was an icon of the Victorian stage and a crucial ally to Henry Irving. Stoker described the Toole–Irving relationship in depth in his *Personal Reminiscences of Henry Irving* (1906), writing that "whoever had the good fortune to become a friend of either [Irving or Toole] found his friendship doubled at once" (II, p. 178). Stoker said that "Toole and I were very close friends ever since I knew him first in the early seventies. I shared with him many delightful hours. And when sorrow came to him I was able to give him sympathy and such comfort as could be from my presence" (II, p. 182).



They commiserated on Irving's death in 1905, which led Toole to exclaim, "Then let me die too!" (II, p. 188). Stoker dedicated the *Reminiscences* "to the memory of John Lawrence Toole, loving comrade and true friend of Henry Irving".

Octavo. Original red cloth, spine lettered in dark red, front cover lettered in gilt and stamped with gilt vignette, blind border to covers, yellow coated endpapers. Housed in a custom red cloth folding box by the Dragonfly bindery. Spine cocked and sunned, a few spots to covers, wear to edges, spine foot and inner hinges sometime repaired, book block a little shaken, remaining sound. A very good copy. ♣ Dalby 5a. Bram Stoker, *Personal Reminiscences of Henry Irving*, 1906.

£6,750 [175790]

164
STOUT, Rex. *Too Many Cooks.* New York: Farrar & Rinehart, Incorporated, 1938

RELISHED BY AGATHA CHRISTIE

First edition of the fifth Nero Wolfe novel, in the bright, rare dust jacket; this copy from the collection of the Rolling Stones drummer Charlie Watts (1941–2021), who took a passionate interest in crime fiction, with his posthumous bookplate.

The novel follows Stout's detective as he investigates a murder during a banquet hosted by the world's greatest chefs. Its alluring representations of gourmet cuisine won particular praise from Agatha Christie: "greed and the general enjoyment of food is



one of my main characteristics and the descriptions of the meals served and prepared by Nero Wolfe's cook have given me a lot of pleasure and a great wish to have occasionally tasted these suggestions myself" (quoted in McAleer, p. 263).

The story was originally serialized in the *American Magazine* from March to August 1938.

Octavo. Original red cloth, spine and front cover lettered in black, top edge blue. With dust jacket. Pencilled ownership signature of "Joseph A. Murphy" to front free endpaper; bookseller's ticket to rear pastedown. Binding bright, a few faint marks and bumps to extremities, outer leaves slightly foxed, marginal chips to pp. 263–5 not affecting text; jacket spine slightly sunned, extremities lightly worn, pale red splash to verso, else bright and unclipped: a very good copy in very good jacket. ♣ John McAleer, *Rex Stout: A Biography*, 1977.

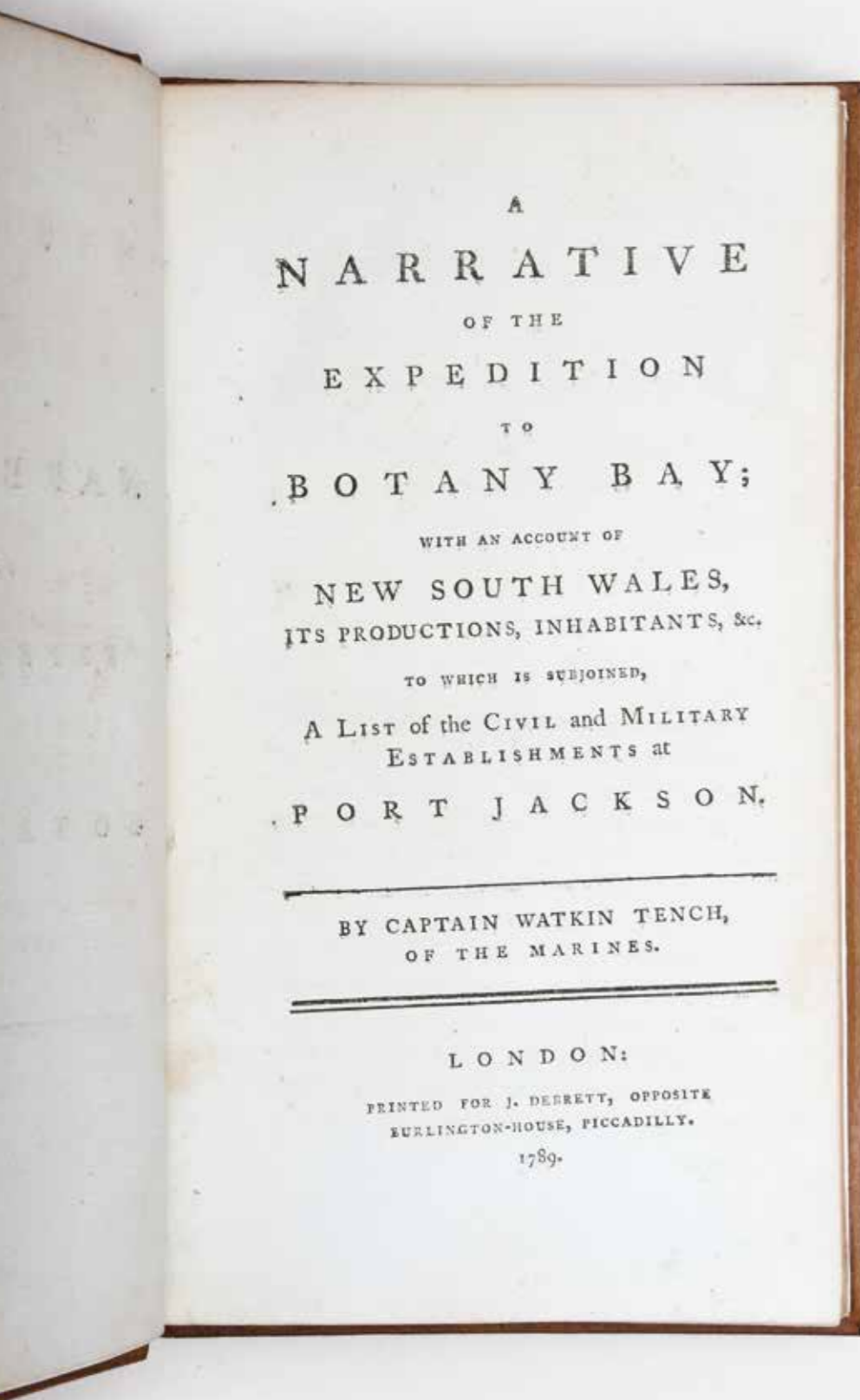
£3,500 [172927]

165
TARTT, Donna. *The Secret History.* New York: Alfred A. Knopf, 1992

First edition, inscribed by the author on the half-title, "To Bruce – best wishes, Donna Tartt".

Octavo. Original pictorial boards, spine lettered in black on white ground. With printed acetate jacket. Ticket of Reed's Gumtree Bookstore (Tupelo, Mississippi) to jacket front flap, their bookmark loosely inserted. Faint marks and scratches to unclipped jacket, as often: a fine copy in near-fine jacket.

£1,500 [174488]



166

TENCH, Watkin. *A Narrative of the Expedition to Botany Bay.* London: Printed for J. Debrett, 1789

THE RAREST OF THE FIRST FLEET JOURNALS

First edition of one of the cornerstones of any library of Australiana: “the first authentic eyewitness account of the new colony, published a few days after the journalistic ‘Officer’ accounts” (Wantrup).

“This eminently readable book is regarded by many authorities as the most accurate, orderly, vivacious, and valuable description of life in the colony in its first years” (Hill). Tench (c.1758–1833) sailed with the First Fleet as captain-lieutenant of marines on the convict transport *Charlotte*, arriving at Botany Bay in January 1788. ODNB remarks that he “was passionately opposed to slavery in the West Indies, [and] conscious in certain respects of the destructive impact of colonization on the Aboriginal people of New South Wales”.

Tench returned to England in December 1791. He had evidently made an arrangement with Debrett to publish his book, for the manuscript went ahead of him on one of the first ships to return to England, arriving on 22 March 1789. It was an immediate success and three London editions appeared in quick succession.

There were also printings in Dublin and New York, and Dutch, French, German, and Swedish translations.

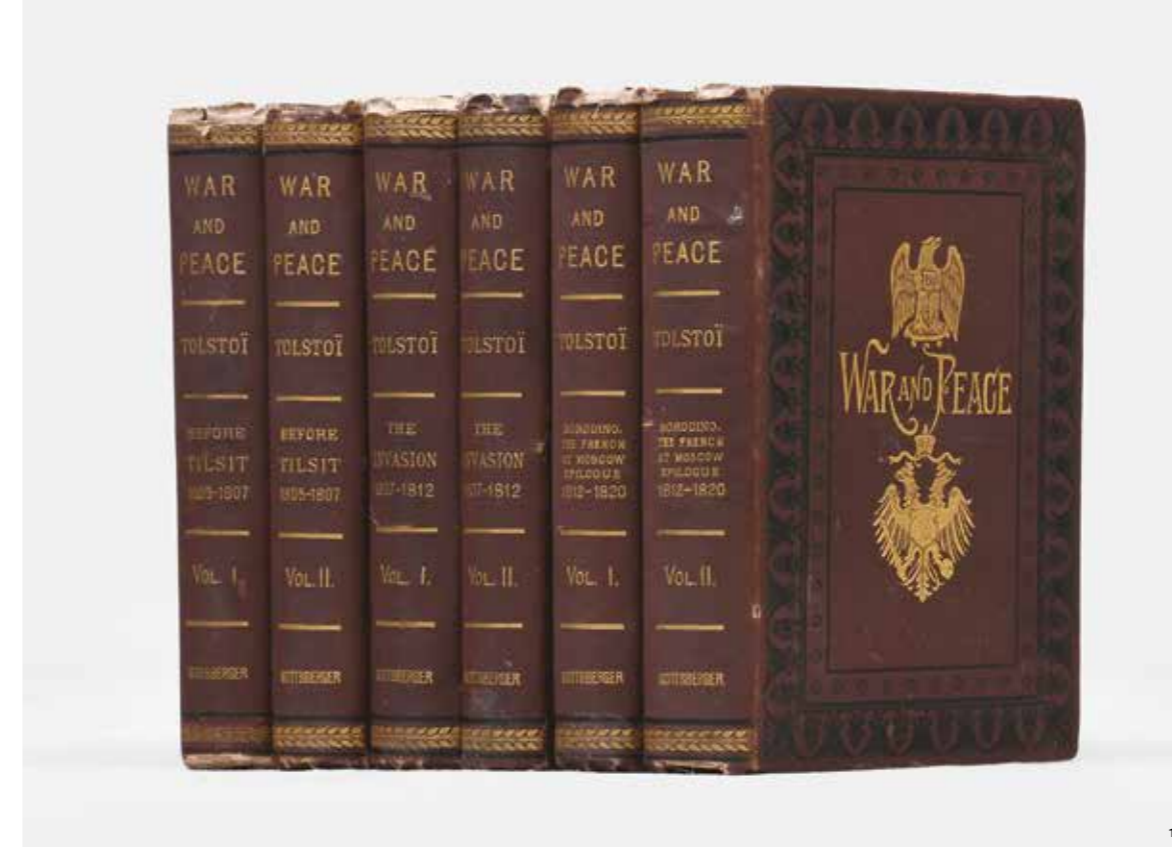
Wantrup calls his book “the rarest of the First Fleet journals” and notes that “bound copies frequently lack either the half-title or the advertisement leaf and often both. Since these leaves are integral to the text, copies with both leaves present are preferred”. Both are present in this attractive copy.

Octavo in fours (209 × 118 mm), pp. viii + [iv] + 146 + [ii]. Recent speckled tree sheep to style by Aquarius, richly gilt spine, red morocco label, sides with border of gilt paired fillets, red speckled edges. With the half-title and publisher’s terminal advertisement leaf. Stab holes visible (where originally issued stitched in wrappers), leaf O4 with skilful paper repair at head and page numbers supplied neatly in pencil, small paper flaw in blank margin at head of final leaf. A very good, tall copy. ♪ Crittenden, *First Fleet*, 222; ESTC T136954; Ferguson 48; Hill 1685; Howgego I T22; Wantrup 2 & pp. 66–70.

£12,500

[173478]

166



167

167

TOLSTOY, Leo. *War and Peace.* New York: William S. Gottsberger, 1886–87

First edition in English, bound in the original cloth. The set comprises a mixture of issues. Volumes I–II are early issues dated 1887 and without the publisher’s imprint on the copyright page; the remaining volumes are first issues with the imprint and dated 1886.

Published in three pairs of volumes from January to August 1886, the edition preceded Vizetelly’s London edition of October. The translator Clara Bell (née Poynter, 1835–1927) was fluent in a remarkable range of European languages, rendering into English the works of Ibsen, Balzac, and Georg Ebers, among others, in genres including romance, art, music, travel, and biography.

George du Maurier thought her “the cleverest woman of our acquaintance” (p. 202). Although resident in London, she was regularly published in New York by William S. Gottsberger, who had already issued many of her translations to great acclaim.

Six vols, small octavo. Original brown cloth, lettering on spines in gilt, eagle motifs on covers in gilt, decorative borders to covers in black, brown endpapers, top edges brown. Publisher’s advertisements at rear of vols 1, 2, 4, and 5. Ownership inscription to first blanks of one P. J. Haseltine, and that of Davis Caswell in vol. I; a handful of discrete pencil annotations. Spine ends frayed, slight rubbing and wear, bright bindings with sporadic white marks, damp stains to book block edges, not affecting toned contents, a couple of closed tears to leaves, final volume with discoloured endpapers and cracked inner hinges, remaining sound. A very good set. ♪ Line-Ettinger-Gladstone 104. Daphne du Maurier, *The Young George du Maurier*, 1952.

£3,750

[171394]

168

TOWNSHEND ACT. An Act for granting Certain Duties in the British Colonies and Plantations in America; for allowing a Drawback of the Duties of Customs upon the Exportation, from this Kingdom, of Coffee and Cocoa Nuts. London: Printed by

Mark Baskett, Printer to the King’s most Excellent Majesty; and by the Assigns of Robert Baskett, 1767

TAXING TEA IN THE RUN UP TO REVOLUTION

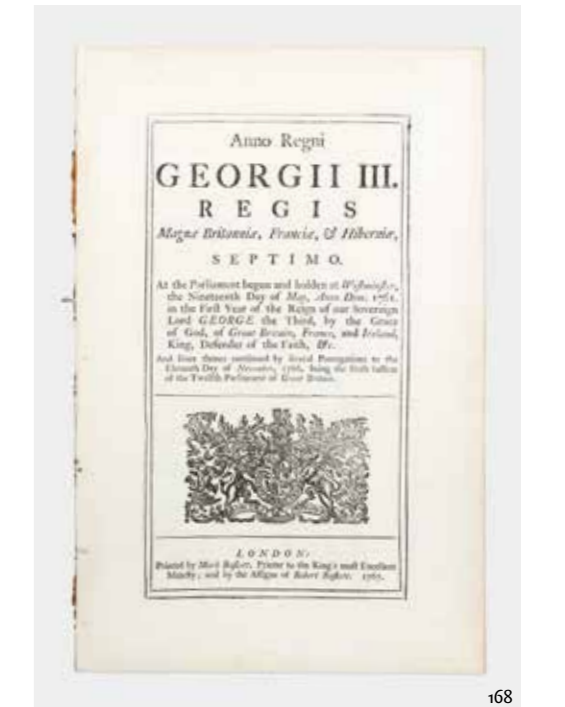
First edition of the first of the Townshend Acts, the Revenue Act, which placed taxes on a range of colonial goods, including tea, and empowered customs officers to search private property for smuggled goods.

There was a strong reaction from the colonists, who opposed the enforcement of taxation without representation in the British parliament and who perceived the empowerment of customs officers to be an attack on property rights. The duties were followed by more Acts implementing taxes and controlling trade. Widespread protest led to the repeal of the duties in 1770, except for that on tea. The British government re-imposed the tea tax in 1773, which led to the Boston Tea Party.

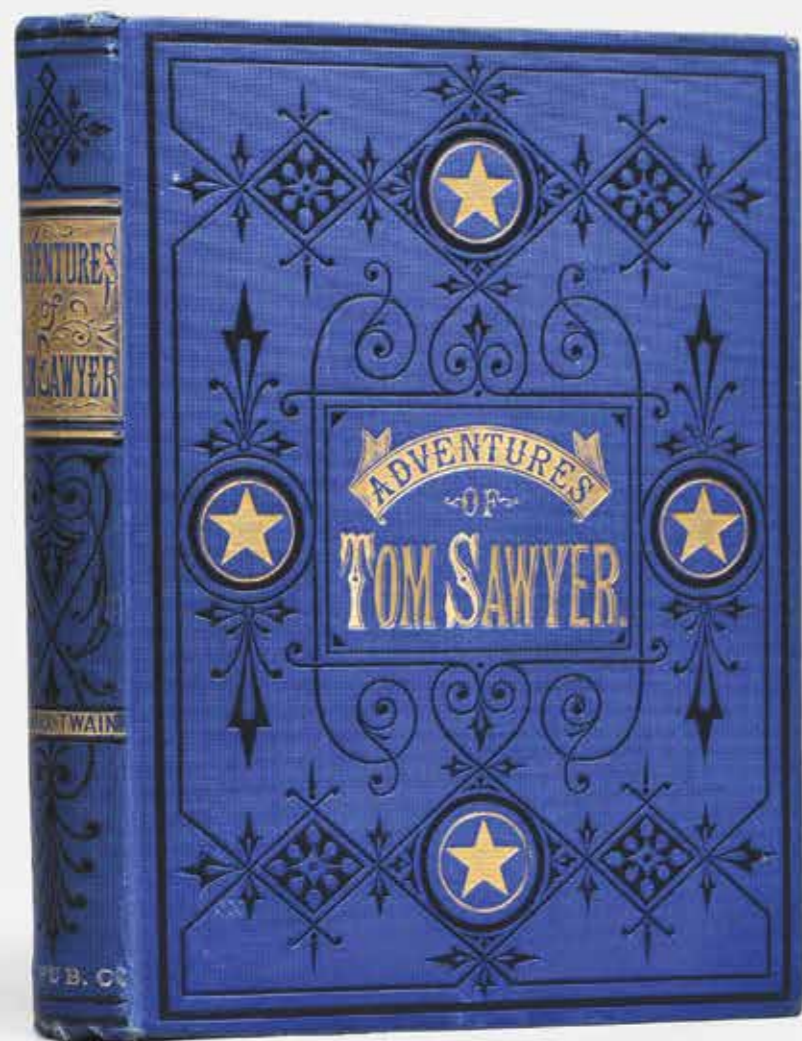
Folio (304 × 201 mm), pp. [2], 665–664. Disbound. Light toning, earlier stitch holes in gutter. An excellent copy. ♪ ESTC N56988.

£2,000

[175398]



168



169

TWAIN, Mark. *The Adventures of Tom Sawyer.* Hartford: The American Publishing Company, 1876

THE PREFERRED ISSUE

First US edition, the superior cloth issue with gilt edges. The American edition was originally available at \$2.75 for cloth, \$3.25 for cloth copies with gilt edges or bound in library-style leather, and \$4.25 for “half-turkey, elegantly bound”.

As with much American work of this era, the leather bindings have not generally fared well and the blue cloth with gilt edges is preferred by discerning collectors, such as Arthur Swann, the owner of this copy.

“The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel Huckleberry Finn, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children . . . these books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys” (Grolier American 79).

Provenance: Arthur Swann (1875–1959), auctioneer and bibliophile, with his bookplate on the front pastedown. Swann worked for booksellers in Liverpool and Leeds before coming to New York City in 1902 and joining the Anderson Auction Company. From 1933, he was a vice president of what became the Parke-Bernet Galleries. This copy was lot 54 in his sale at Parke-Bernet on 22 March 1960.

Square octavo. Original blue cloth, decoratively stamped and lettered in gilt and black, peach coated endpapers, all edges gilt. Housed in a custom blue quarter morocco solander box with blue cloth sides. Frontispiece and numerous wood-engraved text illustrations by True Williams and others, 4-page publisher’s advertisements at end, versos of half-title and preface blank. Cloth and gilt bright, spine slightly toned, light wear to spine ends and corners, a few minor marks to rear cover, contents slightly shaken but clean. A bright copy. ♣ BAL 3369; Grolier American 100, 79; Grolier Children’s 100, 41; Johnson, p. 27.

£50,000

[174211]

170

VERNE, Jules. *Twenty Thousand Leagues Under the Seas.* Boston: James R. Osgood and Company, 1873 [i.e. 1872]

THE FIRST AMERICAN APPEARANCE IN THE RAREST OF ALL BINDING COLOURS

First edition in English, US issue, bound using the British sheets following publication in London slightly earlier in 1872; the British title page and the American cancel title are both post-dated 1873.

This binding is in the rarest variant colour, salmon pink: “Most of the surviving copies [were] bound in green cloth, but single copies of blue, maroon, and an odd salmon colour exist” (Edwards). It has the requisite points of first state, the binding giving “sea” without the plural, the pictorial blocking on the front cover with a jellyfish rather than Captain Nemo, page 142 misnumbered as 442, and the text concluding “The End”.

This attractive production was designated for subscribers only and contains on average one plate for every three pages of text. It was traditionally thought a tiny number of copies of Osgood’s US issue survived the Great Boston Fire of 1872, a view challenged by the number of copies extant. George M. Smith subsequently reset the text and published the first American edition (1873), which is much more common.

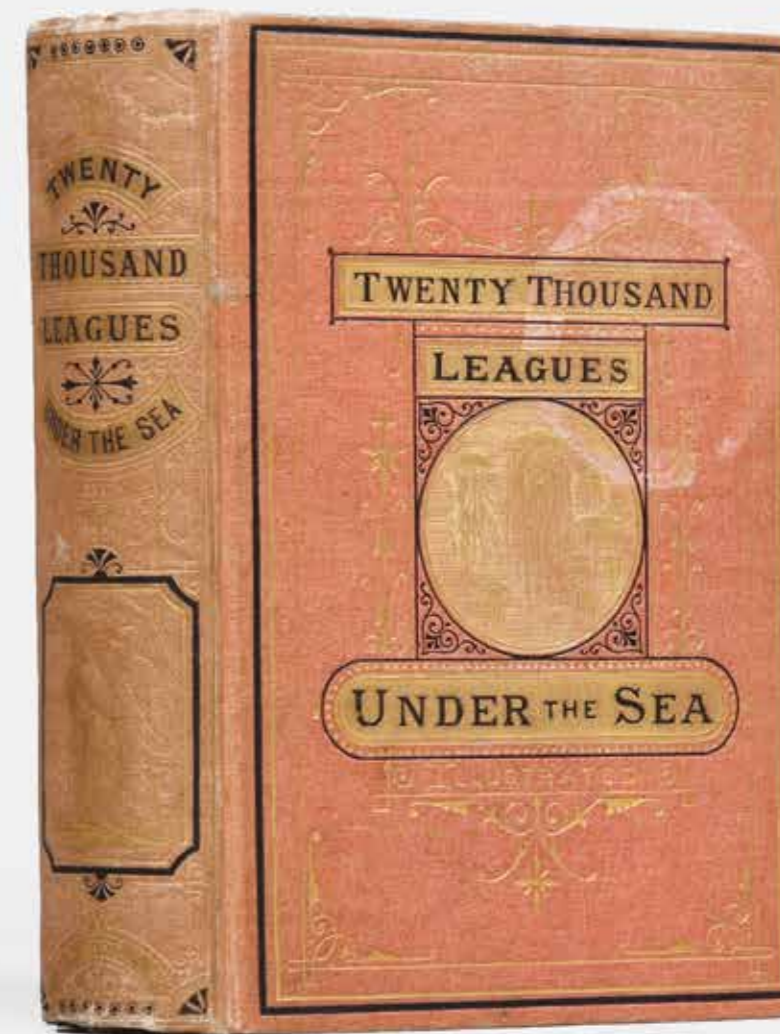
Verne’s aquatic classic was inspired by his viewing of the model of the submarine *Plongeur* at the 1867 Exposition Universelle. He imagined the novel’s Nautilus as a “masterpiece containing masterpieces”, the futuristic vessel being capable of an underwater journey almost twice the Earth’s circumference in length, powered by electricity sourced from sodium batteries.

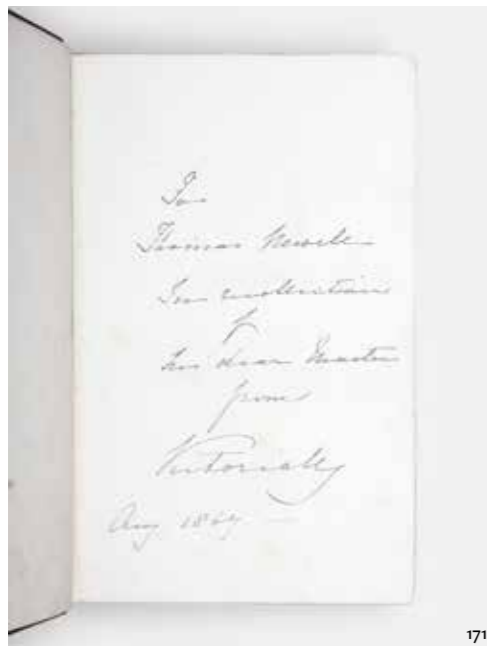
The work was first serialized in *Magasin d’éducation et de récréation* from 1869 to 1870 and published in book form in 1870. It remains among the most popular of Verne’s novels and of imaginative journeys generally.

Octavo. Original salmon pink cloth, spine and front cover lettered and pictorially blocked in gilt and black within decorative frames, front cover with jellyfish vignette, brown endpapers. Wood-engraved frontispiece with tissue guard, 109 wood-engraved plates, by Hildibrand after Edouard Riou and Alphonse de Neuville. Spine lightly faded, faint ring-stain to bright front cover, rubbing to extremities, book block a little shaken, foxing to edges, clean overall. A very attractive example in the rare original cloth.

£25,000

[172432]





171

171
VICTORIA, Queen – GREY, Charles, ed. *The Early Years of His Royal Highness The Prince Consort.* London: Smith, Elder and Co., 1867

PRESENTED TO A FAITHFUL SERVANT



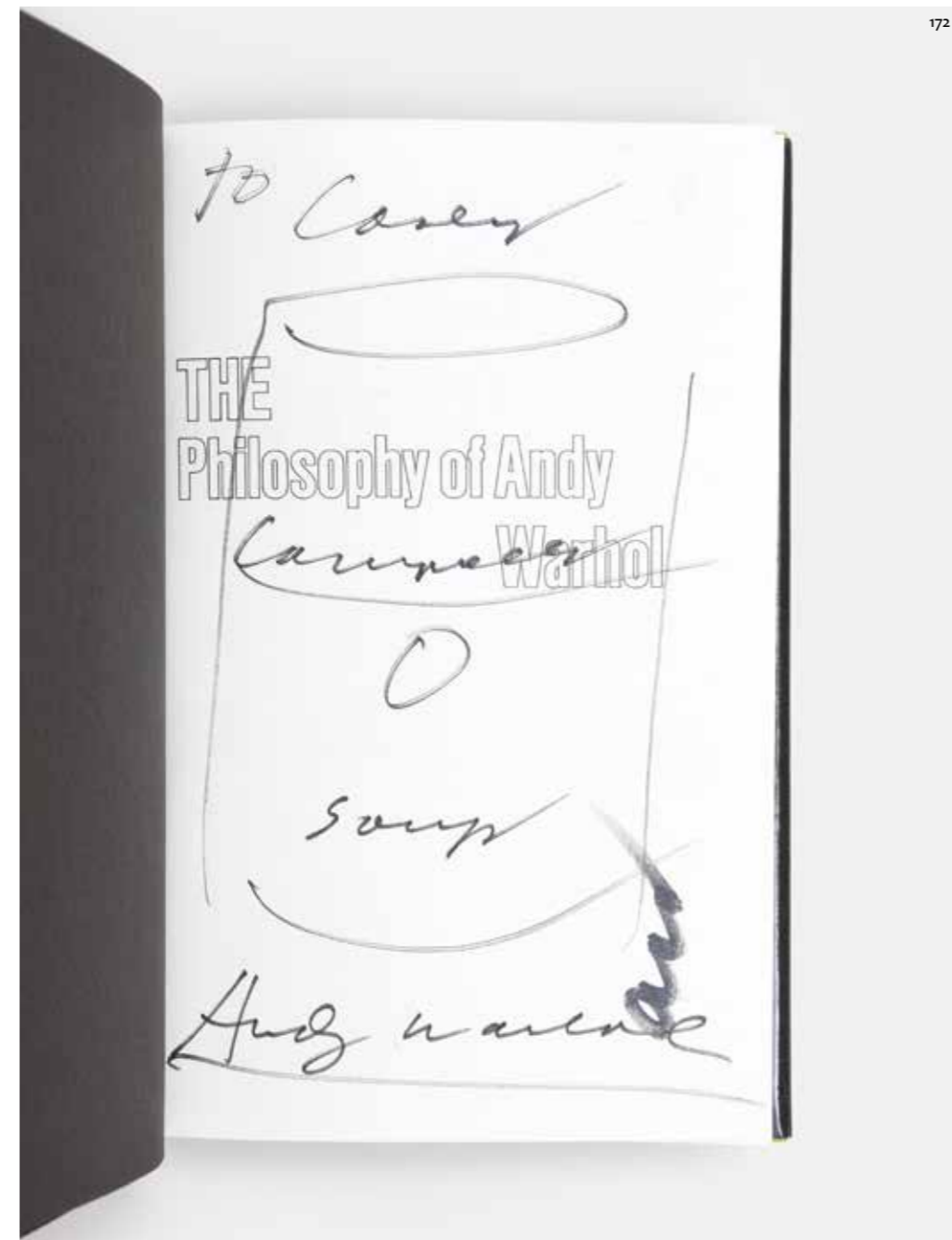
171

First edition, presentation copy, inscribed by Queen Victoria on the initial blank "To Thomas Newell, in recollection of his dear mother from Victoria R.I, Aug 1867". Newell (1821–1899) served the Queen for over 40 years – as footman from 1848, sergeant footman from 1860, and Page of the Backstairs from 1867. Victoria appointed Charles Grey, who had been secretary to both Albert and herself, to be her late

husband's biographer. The work, published six years after Albert's death, covers his life from his birth in 1819 to their first year of marriage in 1840. Victoria gave Grey much help when he was writing the biography, providing her memories and thoughts.

Octavo. Original purple cloth, spine lettered in gilt with coat of arms of Prince Albert, Victoria and Albert monogram in gilt to covers, green endpapers. Engraved frontispiece and

172



173

plate. Twentieth-century bookplate of Panof Grafsos Skinots to front pastedown. Light sunning to spine and rubbing at extremities, slight spotting to frontispiece and title page: an excellent copy.

£3,000 [173219]

172
WARHOL, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again).* New York: Harcourt, Brace, Jovanovich, 1975

WITH A "SOUP CAN" DRAWING

First edition, inscribed by the artist on the half-title, "To Casey, Andy Warhol", with a drawing of a Campbell's Soup Can, additionally initialled vertically. Warhol went to the warehouse when the book was first published and initialled copies of the book for hours.

Octavo. Original orange quarter cloth, yellow paper boards, lettering to spine in white and black, the artist's initials in black to lower corner of front cover, black endpapers. With dust jacket. Dust jacket rubbed to corners otherwise fine in a very good jacket.

£2,500 [176252]

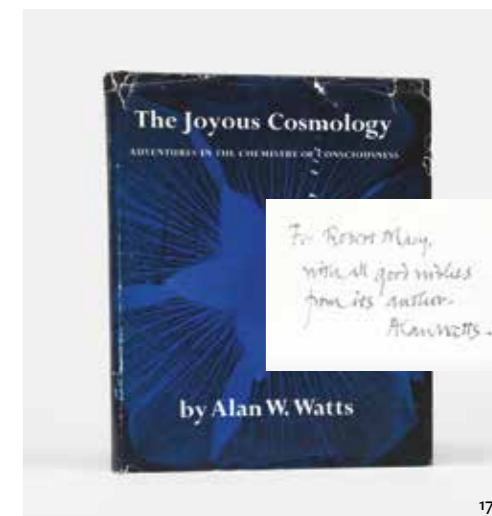
173
WARHOL, Andy, Gerard Malanga, and others. *Some/thing.* Volumes 1–5. New York: Hawk's Well Press, Jerome Rothenberg and David Antin, 1965–68

First editions, a complete run of this New York avant-garde art and poetry magazine. Unusually, this set includes an intact copy of the Vietnam War issue, featuring the cover design by Warhol of perforated sheets of stickers.

Other notable contributors to this magazine include Charles Bukowski, Margaret Randall, Allen Ginsberg, Denise Levertov, Diane Wakoski, and George Maciunas.

Five works in four vols, octavo. Original wrappers, lettering to spines in black, blue, and white; wrappers of Vol. 3 with the perforated sheets of stickers designed by Warhol, as issued. Illustrated throughout with drawings and photographs, mostly monochrome. Vol. 1 with a section printed on red paper. Stickers from covers of Vol. 3 adhering to the foot of adjacent pages, a tendency with this publication, otherwise an excellent set. ♣ David Antin, "Bomb Hanoi: The Andy Warhol Cover", *Design Observer*, 2011.

£2,500 [170672]



174

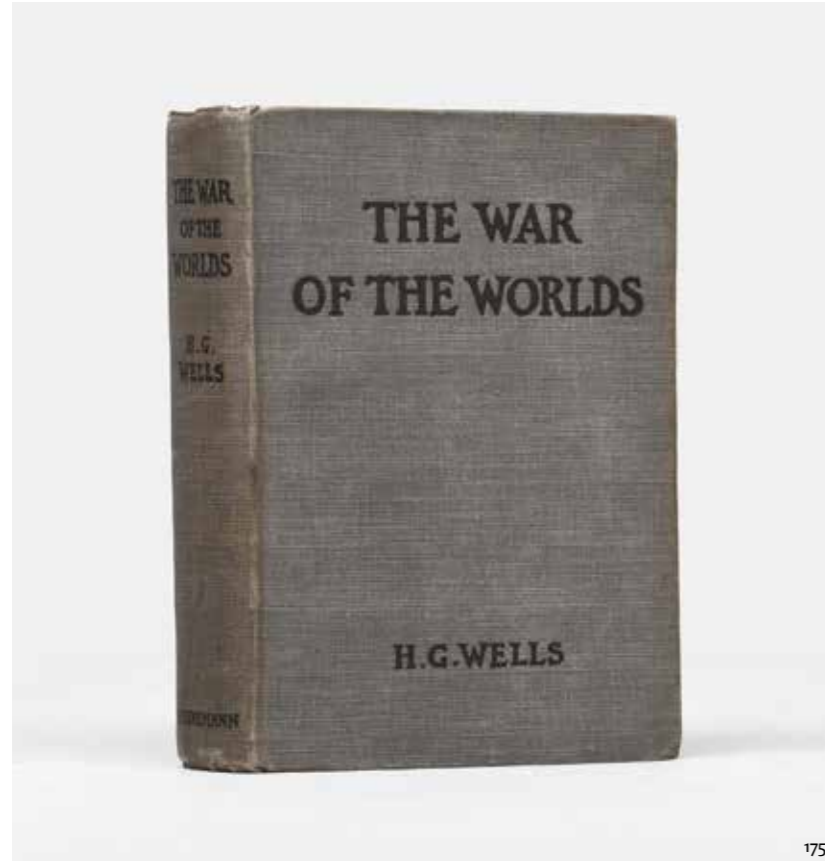
174
WATTS, Alan W. *The Joyous Cosmology. Adventures in the Chemistry of Consciousness.* New York: Pantheon Books, 1962

First hardback edition, presentation copy, inscribed on the front free endpaper, "For Robert Macy, with all good wishes from its author – Alan Watts". This title is rare signed.

Macy was a Southern Californian osteopath who partially resided in Big Sur, where he befriended several artists and writers, including Watts and Henry Miller. Watts was a prolific and popular public speaker and one of the first people to popularize Buddhist thought in the West. He advocated for the use of psychedelic drugs as a tool to expand one's consciousness. Watts read praised Aldous Huxley's *Doors of Perception* (1954) and wrote *The Joyous Cosmology* to be "as complete an expression as possible of the quality of consciousness which these drugs induce".

Square quarto. Original black cloth, spine lettered in gilt and in black relief on gilt ground, front cover lettered in blind. With dust jacket. With black and white photographic illustrations throughout. Macy's discreet address sticker on front pastedown, pink card bookmark from Books in Review, LA, loosely inserted. Lower edges of boards sunned, lower outer corners just bumped, endpapers slightly toned, a few tiny marks to first few leaves; unclipped jacket a little rubbed, edges creased with a few chips and closed tears: a near-fine copy in very good jacket.

£3,750 [169549]



175

175

WELLS, H. G. *The War of The Worlds.*

London: William Heinemann, 1898

First edition of this foundational work of modern science fiction, in which the author redeploys the conventions of the invasion-scare genre to imagine a force of seemingly invincible Martians.

This is a first issue copy, with the 16-page publisher's catalogue, "Mr. William Heinemann's Autumn Announcements", dated 1897 and headed by *New Letters of Napoleon I* on the second page. The novel was serialized simultaneously in *Pearson's* magazine in Great Britain and *Cosmopolitan* magazine in the US from April to December 1897.

Octavo. Original grey cloth, spine and front cover lettered in black, rear cover with publisher's monogram in black, edges untrimmed. With 16 pp. of publisher's advertisements

at rear. Contemporary bookseller's blind stamp of W. H. Smith & Son on front free endpaper. Spine slightly toned, touch of rubbing at extremities, short superficial splits to inner hinges, but firm, browning to free endpapers, minor foxing on outer leaves, small faint damp stain to outer margin of a few gatherings, else generally clean. A very good copy. J Currey, pp. 526-7; Hammond B5; Wells 14.

£5,250

[170832]

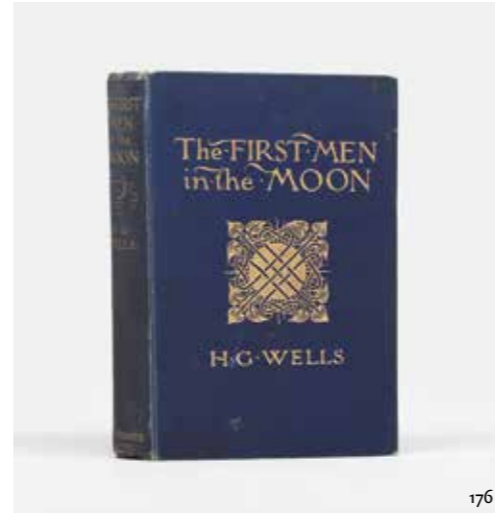
176

WELLS, H. G. *The First Men in the Moon.*

London: George Newnes, Limited, 1901

"THIS IS NO WORLD FOR MEN . . . AND YET IN A WAY, IT APPEALS"

First British edition of the lunar dystopian novel adapted for film in 1919, 1964, and 2010. This copy is



176

in the first issue binding of dark blue cloth stamped in gilt and with black endpapers.

The story was serialized in *Cosmopolitan* and *The Strand* prior to publication in book form. The American edition of October precedes this British edition of November.

Octavo. Original blue cloth, lettering and device on spine and front cover in gilt, black coated endpapers. Frontispiece and 11 plates by Claude Shepperson. Spine toned, rubbing to extremities, inner hinges split but firm, small transfer of skinning from p. 1 to facing blank, sporadic light marks internally. A very good copy. J Currey, p. 518; Locke I, p. 226.

£1,250

[172582]

177

WILDE, Oscar. *Poems.* London: Elkin Mathews & John Lane, 1892

INSCRIBED TO THE PRODUCER OF WILDE'S FIRST PLAY

signed limited edition, rare presentation copy, inscribed by Wilde on the half title, "R. V. Shone, with the author's compliments, Aug 93". This is number 3 of 20 copies for presentation from a signed limited issue of 220. Robert Shone was the business manager of the St James Theatre, which produced Wilde's first play, *Lady Windemere's Fan* (1892).

Poems was first published in 1881. This edition is Mason's "Author's edition", a reissue of the fifth edition, substituting the first two prelims with a new



177

half-title leaf with a limitation on the verso and a conjugate title leaf, all designed by Charles Ricketts. Though Wilde is known to have inscribed copies outside of this limitation, presentation copies of this edition are rare in commerce.

Octavo. Original pale pink cloth, gilt lettering and prunus blossom designs on spine and covers, pale purple decorated endpapers, all after designs by Charles Ricketts, top edge gilt, others untrimmed, many gatherings unopened. Housed in a custom red cloth folding box with morocco spine. Minor loss to spine ends, cloth toned but gilt bright,

wear to corners, superficial split to cloth on rear joint, inner hinges cracked but firm, endpapers neatly reattached, a few leaves roughly opened: a very good copy. J Mason 309.

£40,000

[173584]



178

178

WILDE, Oscar. *A Woman of No Importance.* London: John Lane at the Sign of the Bodley Head, 1894

“MR OSCAR WILDE IS NOT IN THE HOUSE”

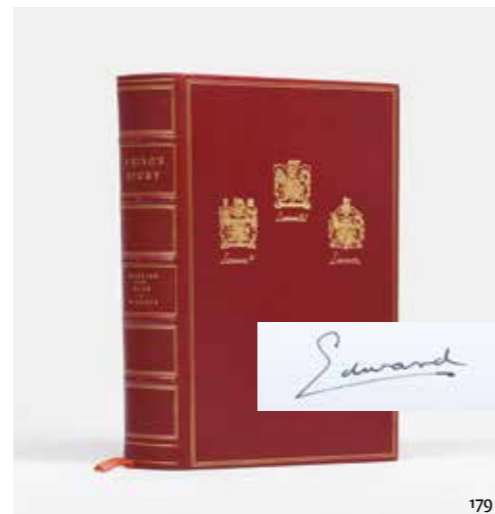
First edition, one of 500 trade copies. The opening show of this satirical play on English manners met with applause for the actors and boos for the playwright, causing Wilde to announce from behind a curtain, “Ladies and gentlemen, I regret to inform you that Mr Oscar Wilde is not in the house” (Ellmann, p. 381).

Wilde’s opulent production used “the market forces of luxury dressmaking to comment upon the worlds of his Haymarket patrons . . . Audiences in the stalls and boxes continued to be both flattered and vexed by the antics of their on-stage doubles, while viewers in the upper galleries enjoyed the additional

spectacle of fashionable Society catching its likeness in Wilde’s cunningly set mirrors” (Kaplan, p. 252). The play premiered at Haymarket Theatre on 19 April 1893 and ran until 16 August for 113 performances. A further 50 large-paper copies were also issued.

This copy has the bookplate of Giles Alexander Esmé Gordon (1940–2003), a successful and notoriously Wildean literary agent. His bookplate was designed by his first wife Margaret Anna Gordon (née Eastoe, 1939–1989), the children’s book illustrator who collaborated with Elisabeth Beresford on *The Wombles* series.

It later passed into the theatre collection of Clive Hirschhorn (b. 1940), who spent decades as the *Sunday Express* film and theatre critic and whose various histories of Hollywood include *The Warner Bros. Story* (1978) and *The Hollywood Musical* (1981). Hirschhorn’s ownership inscription is pencilled on the front pastedown.



179

Small quarto. Original pink linen with gilt floral decorations by Charles Shannon, spine lettered in gilt, top edge trimmed, other edges uncut. Housed in custom red cloth folding box. Publisher’s advertisement bookplate on front pastedown and their 16-page catalogue, dated March 1894, at end, all as called for. Spine lightly bumped and faded, binding a little mottled, gilt and covers bright, foxing to edges and endpapers, free endpapers with tape offsetting from previous book protector, text clean. A very good copy. ♣ Mason 364. Richard Ellmann, *Oscar Wilde*, 1988; Joel Kaplan, “Wilde on the Stage”, *The Cambridge Companion to Oscar Wilde*, ed. by Peter Raby, 1997.

£3,000

[172588]

179

WINDSOR, Edward, Duke of. *A King’s Story.* New York: G. P. Putnam’s Sons, 1951

SIGNED BY THE ABDICATED MONARCH

First US edition, signed limited issue, number 292 of 385 copies signed by the author, formerly Edward VIII. The work, dedicated to Wallis Simpson, is a memoir of Edward’s life and the abdication crisis.

Other than Queen Victoria’s journals, *A King’s Story* was the first book by a British monarch since 1688. “A well-timed volume, and financially very successful” (ODNB), it proved extremely popular and was the basis of a documentary narrated by Orson Welles in 1965. The British signed limited edition and the trade issues were published later that year.



180

Octavo. Original red morocco, spine lettered in gilt, Edward’s arms and facsimile signatures stamped in gilt to front cover within gilt double fillet, gilt turn-ins, red silk endpapers, top edge gilt, others untrimmed. In original red cloth slipcase. Frontispiece and 22 plates. Very light rubbing at joints, else a fine copy.

£2,750

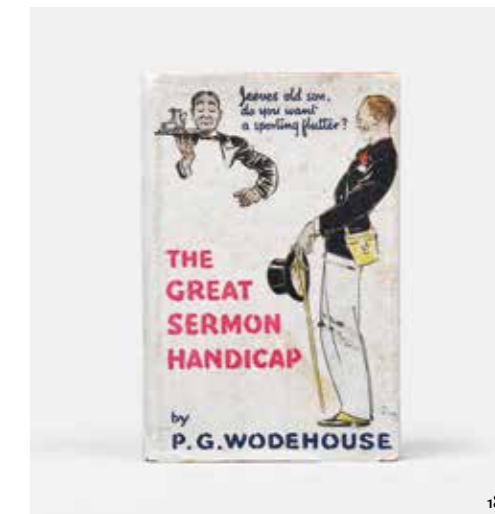
[174251]

180

WODEHOUSE, P. G. *The Inimitable Jeeves.* London: Herbert Jenkins Limited, 1923

THE SECOND JEEVES AND WOOSTER BOOK, IN THE RARE JACKET

First edition in the extremely rare dust jacket, with excellent provenance: from the library of James H. Heineman (1917–1994), “the world’s foremost collector of Wodehouse memorabilia” (*Plum Lines*), and later in the collection of the Rolling Stones drummer Charlie Watts (1941–2021), with their bookplates. This is the second collection of Jeeves and Wooster short stories, following *My Man Jeeves* (1919), and the first in the legendary Jenkins format. The 18 short stories originally appeared in the *Strand Magazine* between 1918 and 1922. This is a first issue, without the full stop after the date on the title page. We can trace only one other copy in the jacket in auction records.



181

Octavo. Original green cloth, spine and front cover lettered and decorated in black, publisher’s device to rear cover in black. With dust jacket. Book fresh and clean, just slight bumping and rubbing to extremities; jacket lightly soiled, edges chipped with some loss to first word of title on spine and front panel, a few short closed tears discreetly repaired, flaps without price as issued: a fine copy in very good dust jacket. ♣ McIlvaine A30a1. *Plum Lines: The Quarterly Newsletter of the Wodehouse Society*, vol. 15, no. 3, Autumn 1994.

£12,500

[172515]

181

WODEHOUSE, P. G. *The Great Sermon Handicap.* London: Hodder and Stoughton, [1933]

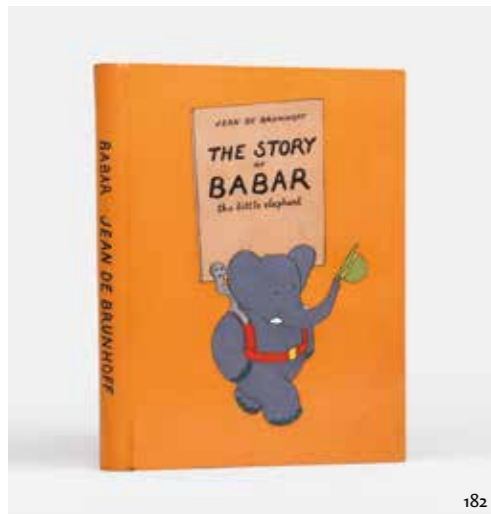
“THE BIGGEST SPORTING EVENT OF THE SEASON”

First separate edition of this Jeeves and Wooster short story, which originally appeared in *The Inimitable Jeeves* (1923).

Duodecimo. Original red roan, front cover lettered and decorated in gilt, covers panelled in blind, marbled endpapers. With dust jacket. Light chipping and rubbing to extremities, minor foxing to edges and contents, slight separation between various gatherings; light finger-soiling and rubbing to jacket, several short closed tears to spine and rear panel, neat tape repair to verso, without price as issued: a near-fine copy in very good jacket. ♣ McIlvaine A49a.

£1,000

[169541]



182

182
BRUNHOFF, Jean de. *The Story of Babar the Little Elephant*; [bound with] —*Babar's Travels*; [and] —*Babar the King*; [and] —*Babar's Friend Zephir*. London: Methuen & Co., 1934–37

First British editions of the first four Babar stories. Along with *Babar's ABC* (1937), these were the only Babar books published during the author's life.

Four works bound together in a single vol., large quarto (345 × 251). Finely bound in orange morocco, titles to spine in black, pictorial multi-coloured onlay to front board copied from the original, dark blue endpapers, original pictorial endpapers bound in, gilt edges. Colour illustrations by the author. The occasional minor blemish, an excellent copy in a fine binding.

£5,750 [160585]

183
CHURCHILL, Winston S. *The Second World War*. London: Cassell & Co. Ltd, 1948–54

First UK editions; the second volume signed by Churchill for the long-serving politician Viscount Christopher Addison and his wife. The Addison bookplate, and the front free endpaper which Churchill signed, is preserved from the original binding.

Initially both ministers in Lloyd George's Liberal government, Churchill and Christopher Addison



184

parted ways politically after 1922, Churchill switching to the Conservatives, Addison to Labour. Although then political rivals, their "friendship extended over forty years" (O'Morgan, p. 280). In 1937 Addison was elevated to the Lords, where he was a critic of appeasement.

Six volumes, octavo (204 × 132 mm). Finely bound in dark blue morocco, spines lettered and decorated with rampant lion device gilt to the first, fifth and sixth compartments, single rule to boards gilt, autograph block to front boards gilt, twin rule to turn-ins gilt, burgundy endpapers, all edges gilt. Housed in a dark blue leather entry slipcase by the Chelsea Bindery. A fine set. ♣ Kenneth O. Morgan, *Portrait of a Progressive: The Political Career of Christopher, Viscount Addison*, 1980.

£19,500 [157386]

184
FITZGERALD, F. Scott. *Tender is the Night*. New York: Charles Scribner's Sons, 1934

First edition in book form.

Octavo (182 × 126 mm). Finely bound in green morocco with wraparound onlay, twin rule to turn-ins in black, red endpapers, gilt edges. Housed in a green flat-back cloth box by the Chelsea Bindery. With decoration by Edward Shenton. Some minor spotting and blemishes mainly to prelims, an excellent copy finely bound.

£5,750 [160616]



183

185
FLEMING, Ian. Complete set of the Bond novels and stories. London: Jonathan Cape, 1953–66

First editions of the complete series of James Bond books.

Fourteen vols, octavo (180 × 118 mm). Finely bound in black morocco, spines and covers decorated with pictorial title blocks after the original covers, twin rule to turn-ins silver, red coloured endpapers, all edges silver. Housed in a leather entry slipcase. Occasional light foxing, else a fine and handsome set.

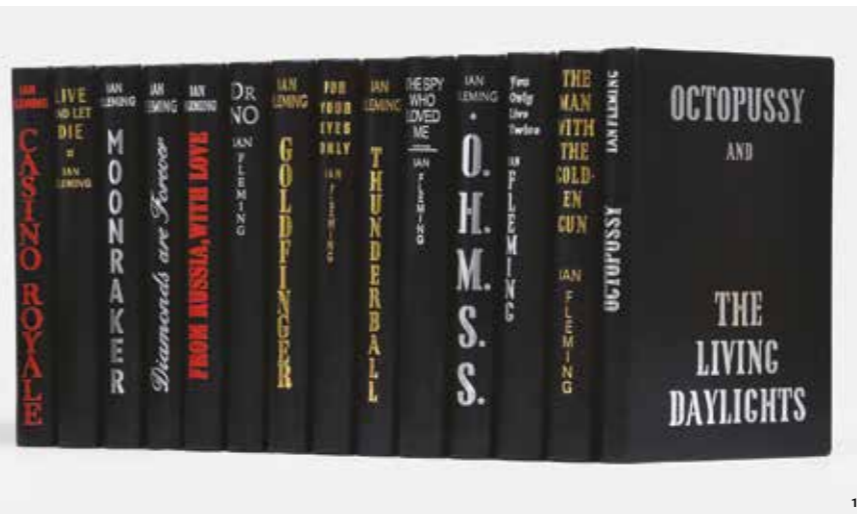
£37,500 [165429]

186
HEMINGWAY, Ernest. *The Old Man and the Sea*. New York: Charles Scribner's, 1952

First edition of Hemingway's final work of fiction and among his best-known works. *The Old Man and the Sea* was awarded the Pulitzer Prize for Fiction in 1953 and was cited by the Nobel committee in their award of Hemingway's Nobel Prize in Literature in 1954.

Octavo (208 × 149 mm). Finely bound in blue morocco with wraparound onlay depicting the fishing village copied from the dust jacket, titles to spine in silver, twin rule to turn-ins in silver, blue endpapers, silver edges. Housed in a blue cloth flat-back box lettered in silver by the Chelsea Bindery. A fine copy.

£5,000 [164082]



185

187
LEWIS, C. S. *The Lion, the Witch, and the Wardrobe*. London: Geoffrey Bles, 1950

First edition of the first book in the Narnia series.

Octavo (203 × 145 mm). Finely bound in green morocco, spine lettered and decorated in gilt, raised bands, single rule to boards gilt, pictorial onlay of Lucy and Mr Tumnus walking through the woods set within oval frame to front board, onlay to rear board of all the children tumbling out of the wardrobe, twin rule to turn-ins gilt, burgundy

endpapers, gilt edges. With colour frontispiece and black and white illustrations by Pauline Baynes. A fine copy. ♣ Grolier Children's 100, 90.

£8,500 [158374]

188
MILNE, A. A. *Winnie-the-Pooh*. London: Methuen & Co., 1926

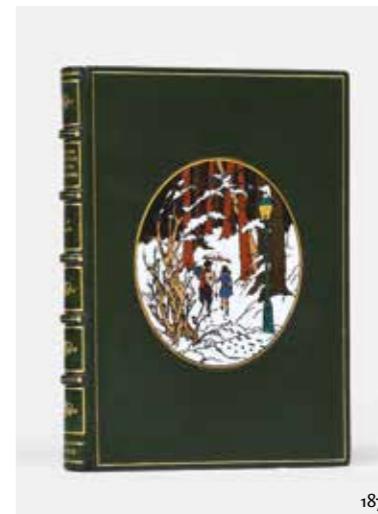
First edition.

Octavo (185 × 120 mm). Finely bound in green morocco, spine lettered and decorated in gilt with pictorial centre tools, raised bands, single rule to boards gilt, pictorial onlay of Winnie-the-Pooh, onlay to the back board of Winnie-the-Pooh and Piglet wandering off into the distance, twin rule to turn-ins gilt, floral endpapers, original map endpaper bound in at front, gilt edges. Illustrated by E. H. Shepard. A fine copy.

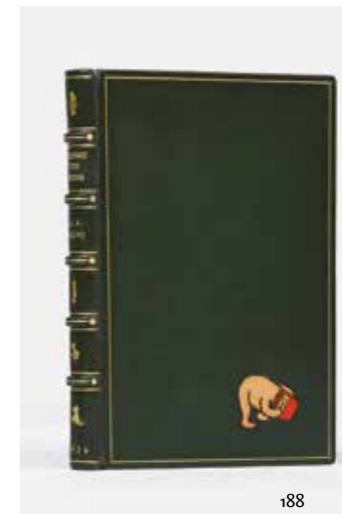
£3,750 [161920]

189
RACKHAM, Arthur (illus.); BARRIE, J. M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, [1912]

Best Rackham edition, originally published in 1906. This edition is enlarged with a new frontispiece and seven full-page drawings that are not in the first



187

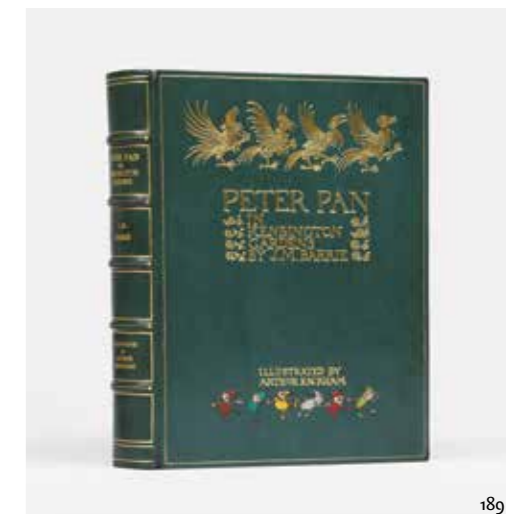


188

edition. The plates were bound in sequence with the story for the first time.

Quarto (265 × 203 mm). Finely bound in green morocco, spine lettered and decorated gilt, raised bands, single rule to boards gilt, title block and pictorial onlay of dancing elves to front board, twin rule to turn-ins gilt, burgundy endpapers, gilt edges. With 50 tipped-in colour plates, captioned tissues and numerous black and white illustrations. A fine copy.

£3,000 [163545]



189



190

190 RACKHAM, Arthur (illus.); DICKENS, Charles. *A Christmas Carol*. London: William Heinemann, 1915

First Rackham trade edition, early impression. Heinemann commissioned the “obvious, popular and consumable story, *A Christmas Carol*, to be the Rackham book for Christmas 1915. This was the first Dickens story Rackham had attempted” (Hamilton, p. 108).

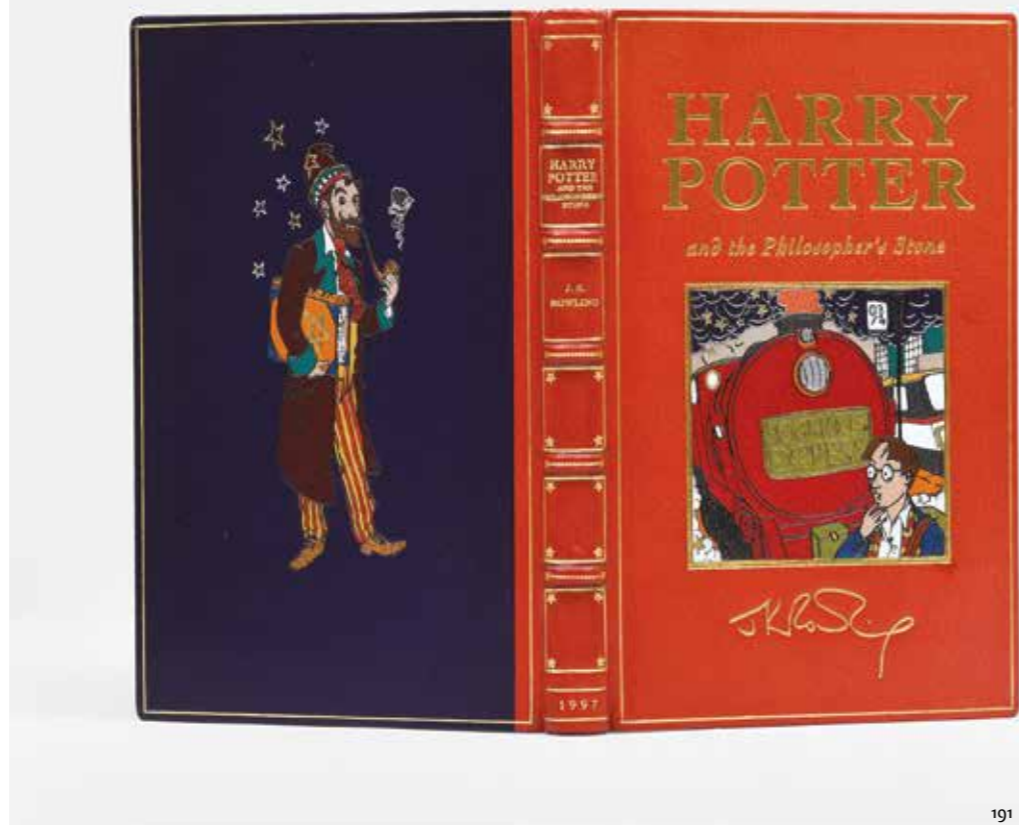
Octavo (197 × 143 mm). Finely bound in purple morocco, decorative title block to spine and front board gilt, twin rule to turn-ins, dark green endpapers, gilt edges. Colour frontispiece and 11 colour plates all printed directly on plate paper with captioned tissue guards, black and white illustrations in the text. A fine copy.

£2,500 [172661]

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

First edition, with all the requisite points.

Octavo (196 × 125 mm). Finely bound in red morocco to spine and front cover, purple morocco to rear cover, spine lettered and decorated in gilt, raised bands, panel to front cover after the original cover design in coloured onlays with title and author’s facsimile signature in gilt; rear cover gilt ruled, figure of Dumbledore in various coloured onlays with gilt and silver stars; ivory moiré silk doublures and endpapers;



191

edges silver with hologram stars. Housed in a red leather entry slipcase. A fine copy. ♣ Grolier Children’s 100, 100.

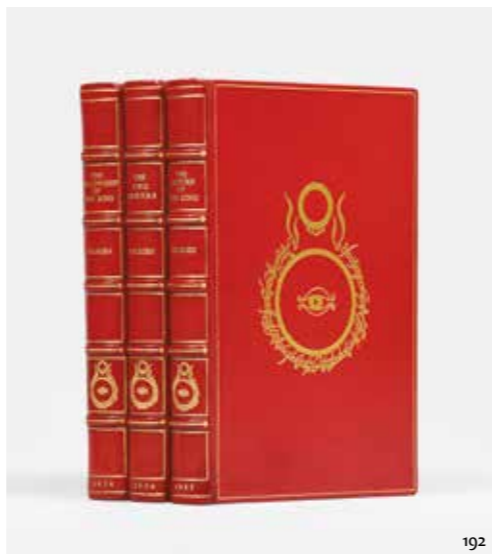
£17,500 [176266]

192 TOLKIEN, J. R. R. *The Lord of the Rings*. London: George Allen and Unwin, 1954–5

First editions of the greatest fantasy trilogy of the modern era.

Three vols, octavo (214 × 137 mm). Finely bound in red morocco, spines lettered and decorated in gilt, “Eye of Sauron” to front boards gilt, dark green endpapers, gilt edges. Housed in a red leather entry slipcase. Each volume with a map illustrated by the author. A fine copy. ♣ Hammond & Anderson A5a(i–iii).

£25,000 [176267]



192



193 AUSTEN, Jane; Hugh Thomson (illus.). *Emma*. FIRST FULLY ILLUSTRATED EDITION. London: Macmillan and Co., Ltd, 1896

£2,250 [168394]

194 BURNS, Robert. *Poems, Chiefly in the Scottish Dialect*. FACSIMILE OF THE FIRST EDITION. Glasgow: John Smith & Son (Glasgow) Ltd, 1927

£1,750 [161013]

195 DAVID, Elizabeth. *French Country Cooking*. FIRST EDITION. London: John Lehmann Ltd, 1951

£1,375 [144524]

196 DAVID, Elizabeth. *A Book of Mediterranean Food*. SECOND AND REVISED EDITION. London: Macdonald, 1958

£2,000 [147501]

197 DAVID, Elizabeth. *French Provincial Cooking*. FIRST EDITION. London: Michael Joseph, 1960

£1,375 [138099]

198 DULAC, Edmund (illus.); STEVENSON, Robert Louis. *Treasure Island*. FIRST DULAC EDITION. London: Ernest Benn Limited, 1927

£2,250 [162470]

199 FORESTER, C. S. *The African Queen*. FIRST EDITION. London: William Heinemann, 1935

£1,875 [140201]

200 FRANK, Anne. *The Diary of a Young Girl*. FIRST EDITION IN ENGLISH. London: Constellation Books, 1952

£2,000 [162623]

201 GIBBONS, Stella. *Cold Comfort Farm*. FIRST EDITION. London: Longmans, Green and Co., 1932

£2,750 [162800]

202 HARRER, Heinrich. *Seven Years in Tibet*. FIRST EDITION. London: Rupert Hart-Davis, 1953

£1,500 [147729]

203 JEKYLL, Gertrude. *Colour in the Flower Garden*. FIRST EDITION. London: Country Life & George Newnes, 1908

£1,575 [165171]

204 KEYNES, John Maynard. *The General Theory of Employment Interest and Money*. FIRST EDITION. London: Macmillan and Co, Limited, 1936

£3,000 [163686]

205 MELVILLE, Herman; KENT, Rockwell (illus.). *Moby Dick or The Whale*. FIRST ROCKWELL KENT TRADE EDITION. New York: Random House, 1930

£2,250 [157585]

206 ROBINSON, Charles (illus.); WILDE, Oscar. *The Happy Prince*. FIRST ROBINSON EDITION. London: Duckworth, 1913

£2,250 [160208]

207 SASSOON, Siegfried. *The Old Huntsman And Other Poems*. FIRST EDITION. London: William Heinemann, 1917

£1,375 [144888]

208 SHEPARD, E. H. (illus.); GRAHAME, Kenneth. *The Wind in the Willows*. FIRST SHEPARD EDITION. London: Methuen & Co. Ltd, 1931

£2,000 [127194]

209 SYMINGTON, Noël Howard, as Whipplesnaith. *The Night Climbers of Cambridge*. FIRST EDITION. London: Chatto & Windus, 1937

£2,000 [160892]

210 THESIGER, Wilfred. *Arabian Sands*. FIRST EDITION. London: Longmans, Green and Co. Ltd, 1959

£2,000 [138381]

211 THOMAS, Dylan. *Portrait of the Artist as a Young Dog*. FIRST EDITION. London: Dent, 1940

£1,375 [140797]

212 THOMSON, George Malcolm, as Aeneas MacDonald. *Whisky*. FIRST EDITION. Edinburgh: The Porpoise Press, 1930

£1,975 [168265]

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