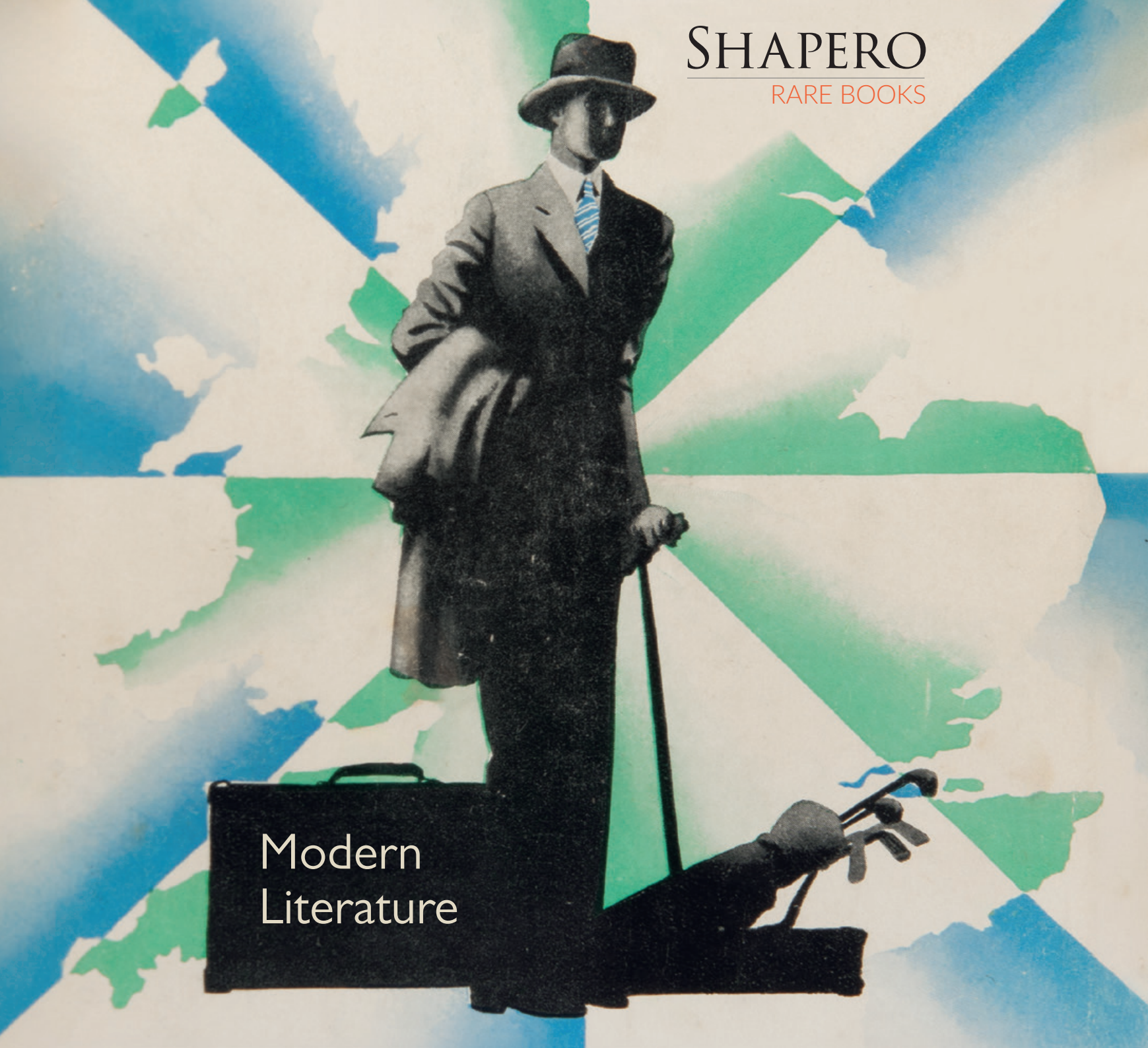


SHAPERO

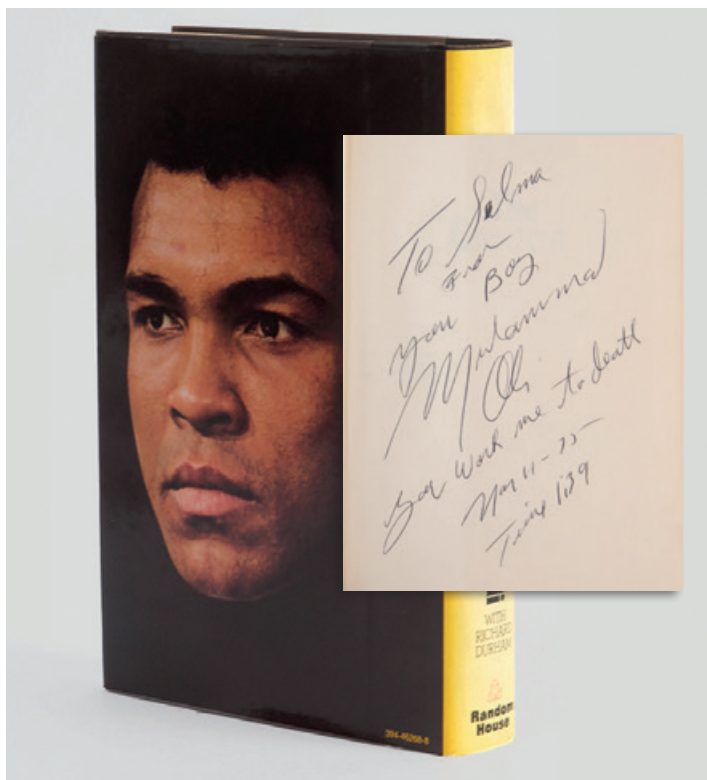
RARE BOOKS

A black and white illustration of a man in a suit and hat, standing on a suitcase. He is holding a golf club. The background is a stylized map of the world with blue and green colors. The text 'SHAPERO RARE BOOKS' is in the top right, and 'Modern Literature' is in the bottom left.

Modern  
Literature



# Modern Literature 2026



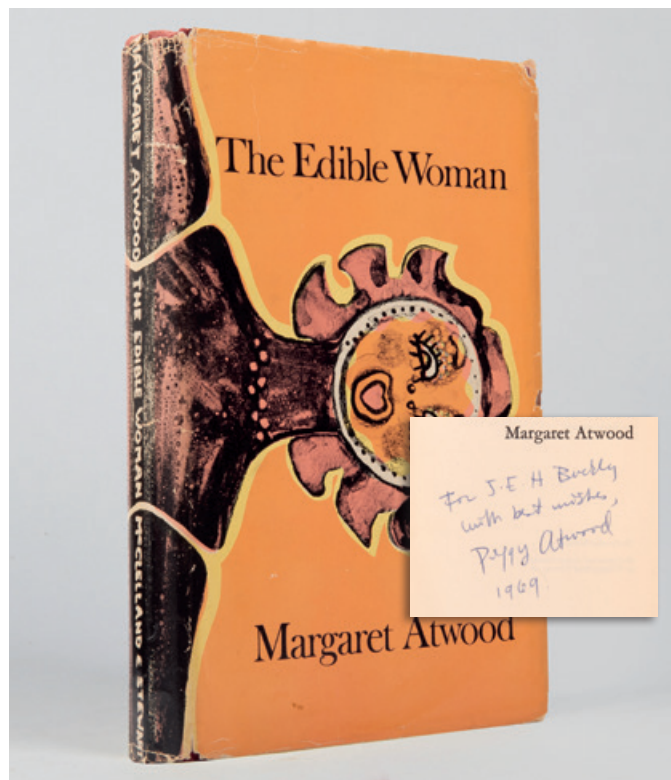
**‘YOU WORK ME TO DEATH’**

**1. ALI, MUHAMMAD.** *The Greatest: My Own Story.* New York, Random House, 1975.

£4,750 [ref: 119018]

An exceptional association copy, inscribed by Muhammad Ali to his editor Selma Shapiro on the front free endpaper: ‘To Selma / from / your Boy / Muhammad Ali / You work me to death / May 11 -75 / Time 1:39’. Ali’s use of the term ‘boy’ while addressing a white Jewish woman in 1975 is as witty as it is poignant.

*First edition, first printing, INSCRIBED BY THE AUTHOR TO HIS EDITOR; 8vo; ex libris of James Silberman and Selma Shapiro loosely inserted; publisher’s black cloth backed boards, titles to spine gilt and red; a fine copy in the original unclipped dustjacket with slight fading to spine panel.*



**ASSOCIATION COPY OF FIRST NOVEL - WITH AUTOGRAPH LETTER**

**2. ATWOOD, MARGARET.** *The Edible Woman.* Toronto, McClelland and Stewart, 1969.

£4,500 [ref: 109204]

A LOVELY ASSOCIATION COPY OF ATWOOD’S FIRST NOVEL, inscribed on the title page to her friend Jerome Hamilton Buckley (Gurney Professor Emeritus of English Literature at Harvard): ‘For J.E.H Buckley / with best wishes, / Peggy atwood / 1969.’, together with 1pp ALS addressed to the same and dated ‘September 23 ’69’.

The letter, signed ‘Peggy A.’, is dated from Atwood’s time teaching at the University of Alberta, and is on the Department of English’s white headed paper. She opens by commenting on the release of the novel and refers to the present copy and another work: ‘The novel is out in both Canada and England (the Sunday Times liked it) and a copy is making its way to you.’

I'm about to settle back into the thesis. What I <sup>now</sup> propose to do is to put all the mother-goddess material first (as chapters one and two). Chapter Three is (tentatively) titled "The Fair Order" deals with the "good" society and its leader (and the connections <sup>with</sup> Utopianism & Kevin & Carlyle). Chapter Four will then cover Evil Lords, Evil Societies etc. I'll also have to revise the introduction slightly, as I find I'm doing things I hadn't thought of then. The Wordsworth - Darwin thing comes up again, but in its non-speed mode of social theory.

I haven't heard yet from Mr. Kiely, but will charge ahead unless I get an outraged letter from him telling me I'm wrong.

The other book [*The Journals of Susanna Moodie*] has been held up - though it's coming out as a C.B.C. record in November!

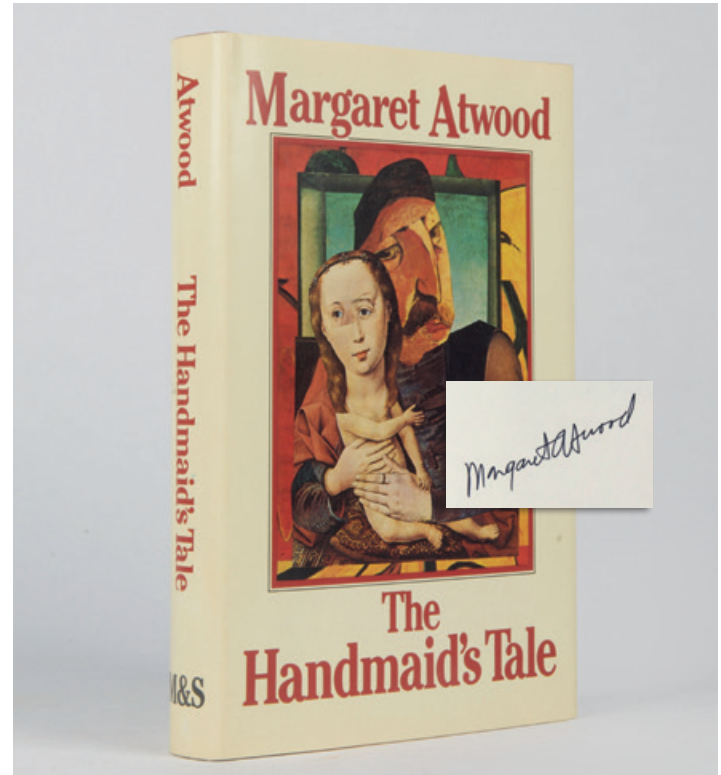
The majority of the letter details Atwood's thesis (presumably her PhD thesis, *The English Metaphysical Romance*, which she pursued for two years but did not complete): 'I'm about to settle back into the thesis. What I now propose to do is to put all the mother-goddess material first (as chapters one and two). [...] I haven't heard yet from Mr. Kiely, but will charge ahead unless I get an outraged letter from him telling me I'm WRONG.'

Closing, she makes a rather telling remark about the publisher: 'I doubt that my thesis will turn into a book - I'm developing a phobia about publishers. Are they all as chaotic as McClelland and Stewart, I wonder?'

A rare first edition by the two-time Governor General's Award winner, with a contemporary presentation inscription and delightful autograph letter.

Provenance: Jerome Hamilton Buckley (author's presentation inscription; ALS).

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; minor spotting to rear endpaper, light age-toning; else unmarked internally; publisher's maroon cloth, gilt lettering to spine, light bumping to corners and spine ends, light spotting to top edge, with the unclipped pictorial dust-jacket, small chip to front panel at the fold, slight chipping to corners and spine ends, associated creasing to extremities, slight fading to spine, else very good; 1pp ALS LOOSELY INSERTED, on white University of Alberta headed paper, dated 'September 23 '69'; folded 3 times, minor spotting and toning.



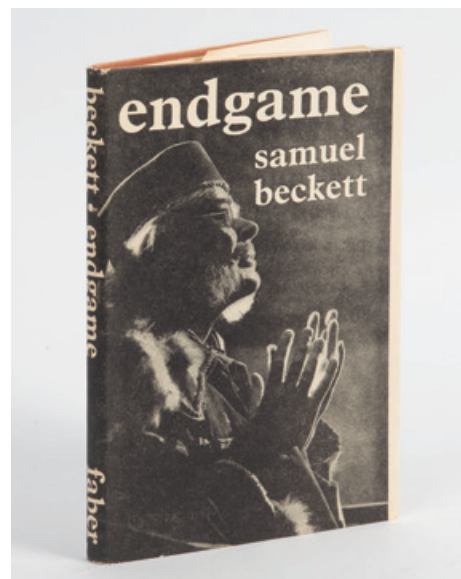
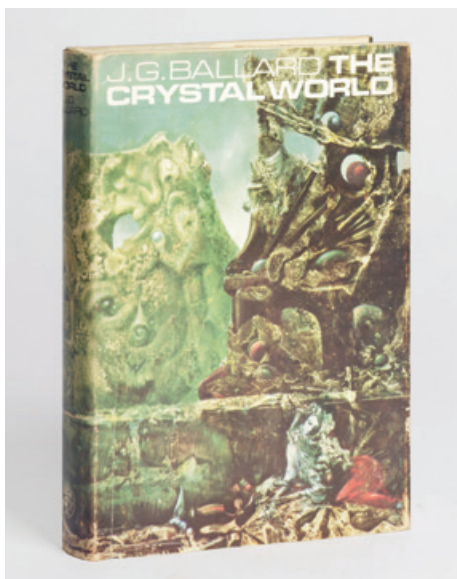
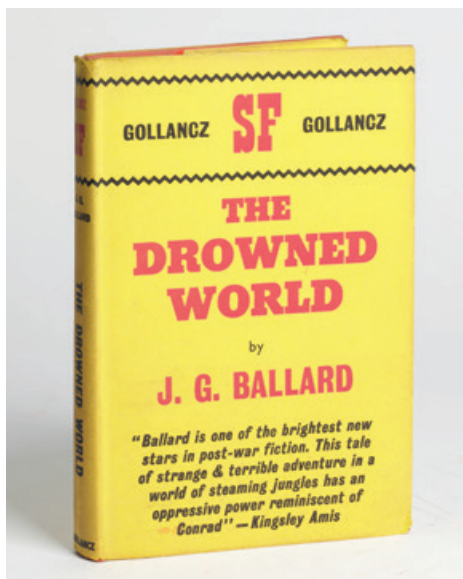
TRUE FIRST EDITION - SIGNED BY THE AUTHOR

3. ATWOOD, MARGARET. *The Handmaid's Tale*. Toronto, McClelland and Stewart, 1985.

£2,250 [ref: 123131]

True first edition of Margaret Atwood's best-known novel, signed by the author on the half-title. *The Handmaid's Tale* is a dark & disturbing vision of a future all too readily believable, set in the monotheocracy of Gilead and following the misadventures of Offred, attached to the Handmaid class and made to suffer various injustices and indignities. The author published a sequel, *The Testaments*, in 2019.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; ex-libris embossed to half-title; publisher's cloth-backed boards, titles to spine in cream, brown coated endpapers, with the unclipped dustjacket, designed by Tad Aronowicz with illustration by Gail Geltner; a superb copy in the dustjacket with one tiny short closed tear to lower edge of rear panel.



#### KEY CLIMATE CHANGE NOVEL

4. **BALLARD, J.G. The Drowned World.** London, Victor Gollancz, 1962.  
£1,000 [ref: 123273]

First hardback edition of this key climate change novel, as with his 1966 novel *The Crystal World* anticipating the more universal adoption of climate change science by many years. The novel also imagines mankind's innate primitive tendencies when exposed to an environment more akin to the Triassic period. This edition is preceded by a US paperback edition, but this Gollancz edition is the preferred, collector's edition.

*First UK hardback edition, first impression; 8vo; publisher's red boards, titles to spine gilt, with the unclipped dustjacket, spine panel tanned, small nicks to corners and spine ends, else very good.*

5. **BALLARD, J.G. The Crystal World.** London, Jonathan Cape, 1966.  
£375 [ref: 123270]

Ballard's fourth novel, centred on a dystopian catastrophe first serialised in 'New Worlds' in 1964 under the title 'The Equinox'.

*First edition, first impression; 8vo; publisher's pale blue cloth, titles to spine gilt, cloth a little browned at spine and extremities, with the unclipped pictorial dustjacket, spine panel slightly tanned, light rubbing to extremities with associated creasing; very good.*

6. **BECKETT, SAMUEL. Endgame: A Play in one Act. Followed by Act Without Words: A Mime for one Player.** Translated from the original French by the author. London, Faber and Faber, 1958.

£750 [ref: 118648]

Wide-margined issue. A few copies are thought to have been printed with wider margins in order to incorporate actors' annotations (blocking), and explains the white strip at the front fold of the dust-jacket where it doesn't quite fit.

*First English edition; 8vo; ownership signature to front free endpaper, else unmarked internally; publisher's terracotta cloth, light blue lettering to spine, with the unclipped photo-pictorial dust-jacket, a little rubbing to spine tips; near-fine.*



ONE OF 780 SETS - SIGNED BY THE AUTHOR

7. BEERBOHM, MAX. *The Works*. The Works of Max Beerbohm; More; Yet Again; And Even Now; A Christmas Garland; Zuleika Dobson; Seven Men; Around Theatres I; Around Theatres II; A Variety of Things. London, William Heinemann, 1922.

£2,500 [ref: 121781]

Limited edition, this being number 470 of 780 sets (30 of which were for presentation and not for sale) with volume one numbered and signed by Beerbohm. The two volumes of *Around Theatres* are first editions, as Beerbohm's theatre criticism had not previously been collected.

Limited edition, NUMBER 470 OF 780 SETS, SIGNED & NUMBERED BY THE AUTHOR IN VOLUME I; 10 vols, 8vo; offsetting to endpapers, 8 of the 10 vols with spare title label tipped in at rear; original harlequin buckram cloth, white paper labels to spines lettered in black, labels tanned, slight fading to spines, more so to the fugitive purple volume (as usual) with uneven sunning to upper cover, light dust-soiling elsewhere; a very good and internally fresh set.

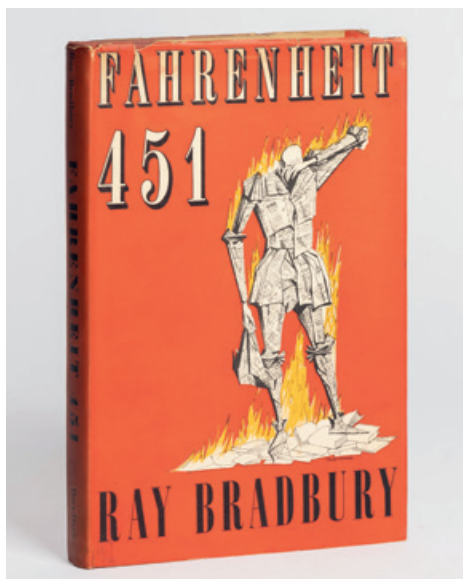


8. BLYTON, ENID. [The 'Secret Seven' books]. Comprising: *The Secret Seven*; *The Secret Seven Adventure*; *Well Done, Secret Seven!*; *Secret Seven on the Trail*; *Go Ahead Secret Seven*; *Good Work Secret Seven*; *Secret Seven Win Through*; *Three Cheers Secret Seven*; *Secret Seven Mystery*; *Puzzle for the Secret Seven*; *Secret Seven Fireworks*; *Good Old Secret Seven*; *Shock for the Secret Seven*; *Look out Secret Seven*; *Fun for the Secret Seven*. Leicester, Brockhampton Press, 1949-1963.

£2,500 [ref: 115807]

A very good, complete first edition set of the 15 full-length *Secret Seven* novels, scarce to find together in collectable condition.

First editions, first impressions; 15 vols (complete); 8vo (194 x 138 mm); frontispieces and illustrations by George Brook, Bruno Kay, and Burgess Sharrocks, some with spotting to text block edges with the very occasional encroachment to a few page extremities, otherwise very good condition; publisher's pictorial cloth with lettering to boards and spines, unclipped dust-jackets, except for 'Three Cheers Secret Seven', no ownership or gift inscriptions (except faint pencil erasure shadow in two to be absolutely precise), some discreet closed tears and reinforcement to dust jackets but of note are losses to rear panel, spine extremities and upper flap fold of dust-jacket for *Go Ahead Secret Seven*, binding remains firm in each and every volume, remarkable preservation of colour to all dust-jackets, very good.



**'THE TEMPERATURE AT WHICH BOOK-PAPER CATCHES FIRE, AND BURNS'**

9. BRADBURY, RAY. *Fahrenheit 451*. London, Rupert Hart-Davis, 1954.

£475 [ref: 123167]

A classic of dystopian fiction.

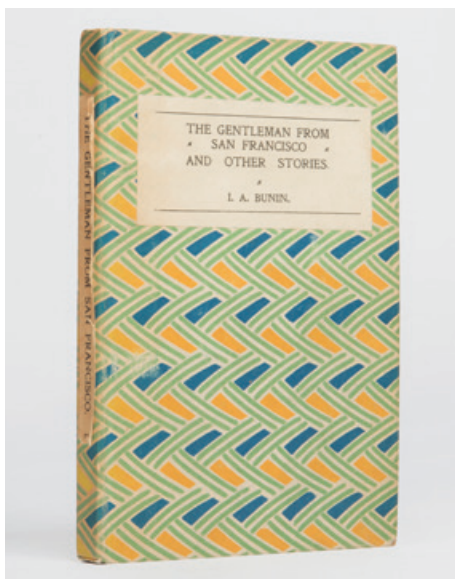
First UK edition, first impression; 8vo; frontispiece by Joe Mugnaini; publisher's red cloth, titles to spine silver, with the unclipped Mugnaini-illustrated dustjacket, spine panel slightly darkened, a few small chips along top edge, light dust-soiling to rear panel; a very good copy.

**ONE OF 1000 COPIES**

10. BUNIN, I.A. *The Gentleman from San Francisco and other stories*. London, The Hogarth Press, 1922.

£250 [ref: 122911]

With the erratum slip which, according to Woolmer, was only only put into some of the 1000 copies printed. It notes that the first story was translated by Koteliensky and D.H. Lawrence, but 'owing to a mistake Mr. Lawrence's name has been omitted from the title page'; the remaining three stories were translated by Koteliensky and Leonard Woolf.



First edition in English, first impression, ONE OF 1000 COPIES; 8vo; erratum slip tipped in to title page (as issued), neat contemporary ownership signature to front pastedown, hint of foxing early and late; original green, blue, and yellow patterned paper boards, white paper labels to spine and front cover printed in black, 2pp. of publisher's ads at rear, spine label toned, corners a touch rubbed, otherwise a bright, clean copy. Woolmer 18.

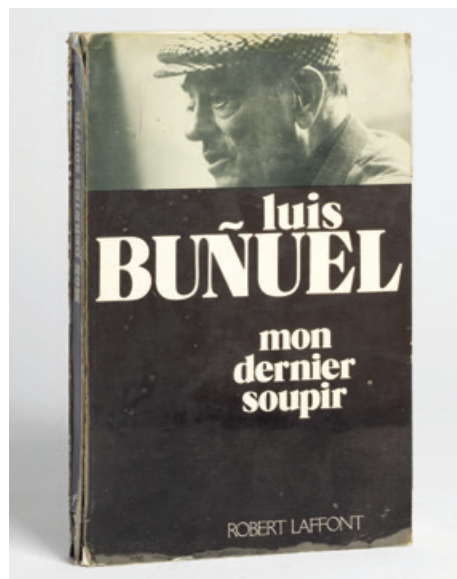
**MAJOR ASSOCIATION COPY**

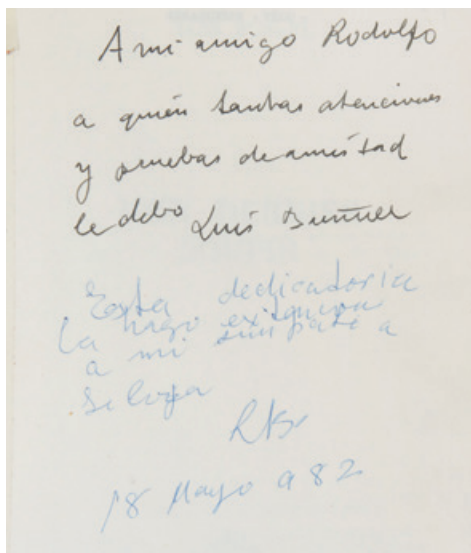
11. BUÑUEL, LUIS. *Mon Dernier Soupir [My Last Breath]*. Paris, Éditions Robert Laffont, 1982.

£1,500 [ref: 123277]

Inscribed by the author on the front flyleaf in Spanish: 'To my friend Rodolfo to whom so much effort and attention in friendship I owe.' The recipient, Rodolfo Halffter, replies beneath: 'I extend it to yours without comparison!'

Both Buñuel and Halffter were part of Generacion '27 in pre-Civil War Spain, and both ended up as exiles in Mexico. They collaborated on Buñuel's films and were also co-founders of the Ateneo Español in Mexico City for Spanish culture. Halffter's signature and date are that of someone succumbing to old age. He died two years later.





ITEM 11

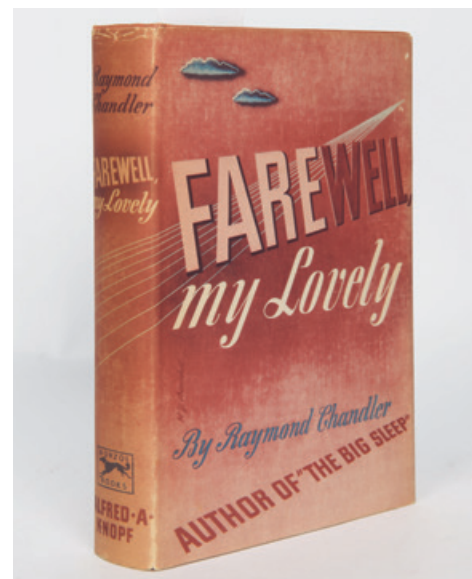
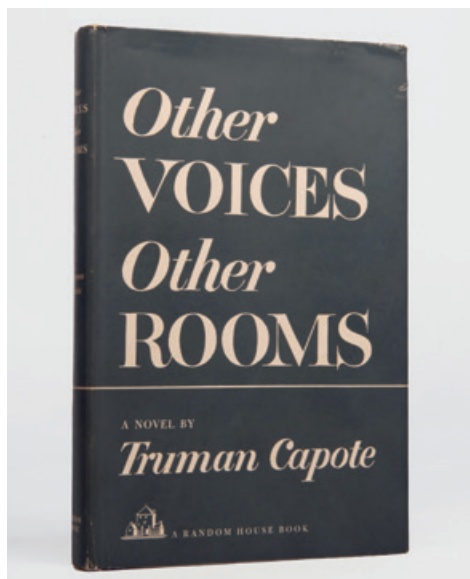
First edition, first printing, *INSCRIBED BY THE AUTHOR*; 8vo; b&w photographic illustrations, internal magic tape repair to covers; original photo-illustrated wrappers, perfect-bound, laminate peeling somewhat, rubbing to spine at rear fold; a very good copy in the moderately worn original wrappers.

**12. CAPOTE, TRUMAN. *Other Voices, Other Rooms*.** New York, Random House, 1948.

£1,500 [ref: 112111]

The first edition of the author's first novel. *Other Voices, Other Rooms* is a semi-autobiographical exploration of an adolescent's experiences growing up in a small Southern town and his encounters with many of the characters therein, including a tomboy strongly reminiscent of Capote's longterm friend Harper Lee.

First edition, first printing; 8vo; unmarked internally; publisher's tan cloth, red lettering to spine, horizontal line in green to spine and upper cover, blue topstain, with the unclipped dust-jacket, very slightly toned at spine, minor edge wear, else a very good example.



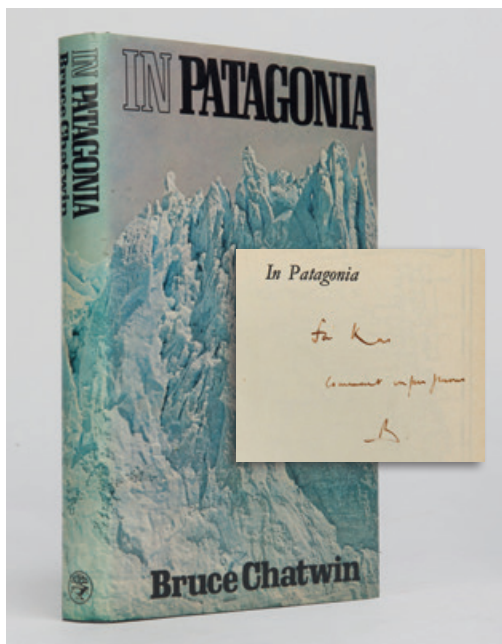
**THE SECOND PHILIP MARLOWE BOOK**

**13. CHANDLER, RAYMOND. *Farewell, my Lovely*.** New York & London, Alfred A. Knopf, 1940.

£7,500 [ref: 117510]

A near-fine first edition copy of Raymond Chandler's second book, one of only 7500 copies printed. Los Angeles private eye Philip Marlowe, dragged along by a hulking ex-con named Moose Malloy hunting the old flame who vanished while he was in prison, stumbles into a separate case of stolen jade and a blackmail racket. It was adapted for the screen three times and was also adapted for the stage and radio.

First edition, first impression; 8vo; publisher's orange cloth lettered in blue, a little rubbed to extremities, first issue dust-jacket with unclipped price of \$2.00, a touch of wear to head and foot of spine but unfaded, toning to endpapers, discreet bookseller's ticket to rear pastedown, a near-fine copy in the iconic dust-jacket.



ASSOCIATION COPY

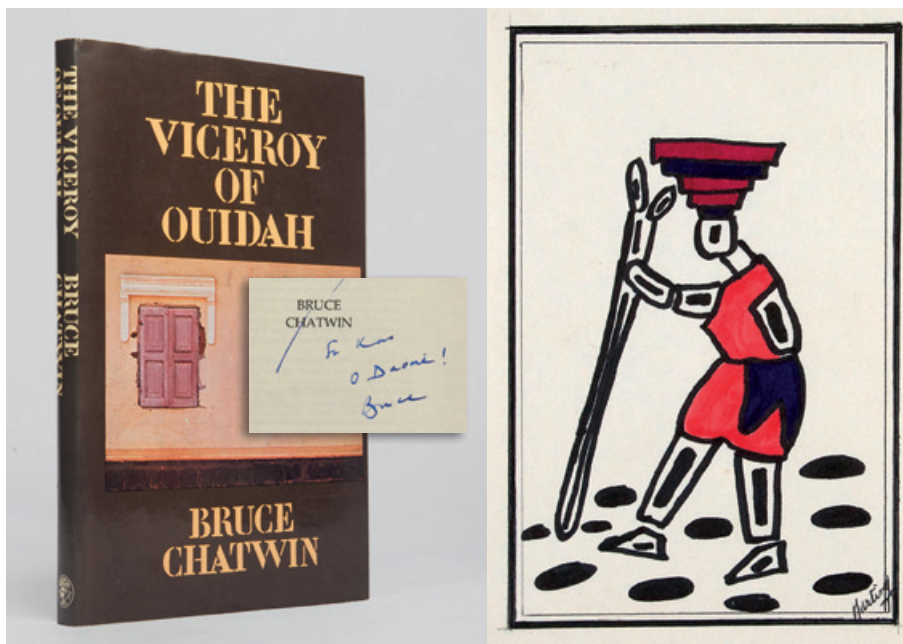
14. CHATWIN, BRUCE. *In Patagonia*. London, Jonathan Cape, 1977.

£3,500 [ref: 122917]

First edition of the author's first book, with two authorial corrections to the text on pages 45 & 99.

A superb association copy, inscribed by the author on the half-title: 'For Kas, / comment superfluous / B.' The recipient was the great contemporary art dealer John Kasmin, who represented artists as diverse as David Hockney, Frank Stella, and Helen Frankenthaler.

*First edition, first impression, INSCRIBED BY THE AUTHOR, WITH 2 CORRECTIONS TO THE TEXT; 8vo; frontispiece map, plates, map endpapers; publisher's blue boards, titles to spine gilt, with the unclipped pictorial dustjacket; a superb copy in the jacket with a trace of the typical fading at the spine.*



ASSOCIATION COPY

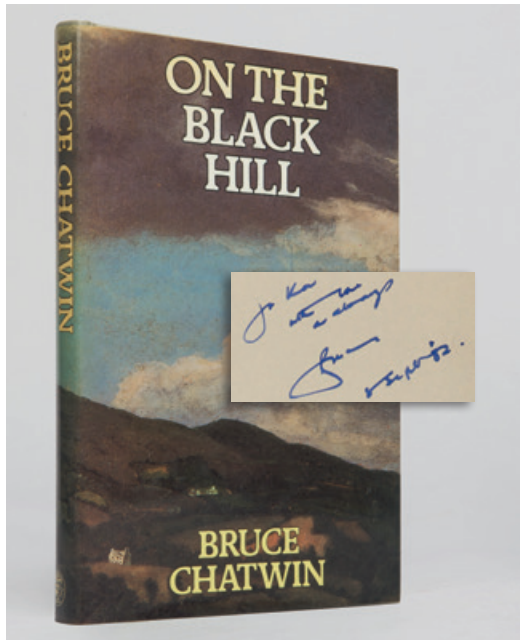
15. CHATWIN, BRUCE. *The Viceroy of Ouidah*. London, Jonathan Cape, 1980.

£2,250 [ref: 122914]

A superb association copy, inscribed by the author on the title page: 'For Kas / O Daomi! / Bruce'. The recipient was the great contemporary art dealer John Kasmin, who represented artists as diverse as David Hockney, Frank Stella, and Helen Frankenthaler.

Together with a thank you card from the author Nicholas Shakespeare, who wrote the 1999 biography of Bruce Chatwin: 'Kasmin, Thank you for moral support at RGS, for showing me your diaries, for talking so well about Bruce. This [card] was painted by the Viceroy of Ouidah's great-great-granddaughter, Martine de Souza, a guide at the museum. Lots of love / Nicholas / o, and happy Christmas.'

*First edition, first impression, INSCRIBED BY THE AUTHOR, WITH A HAND-PAINTED CARD FROM NICHOLAS SHAKESPEARE; 8vo; unmarked internally; publisher's brown cloth, titles to spine gilt, with the unclipped pictorial dustjacket; a fine copy.*



ASSOCIATION COPY

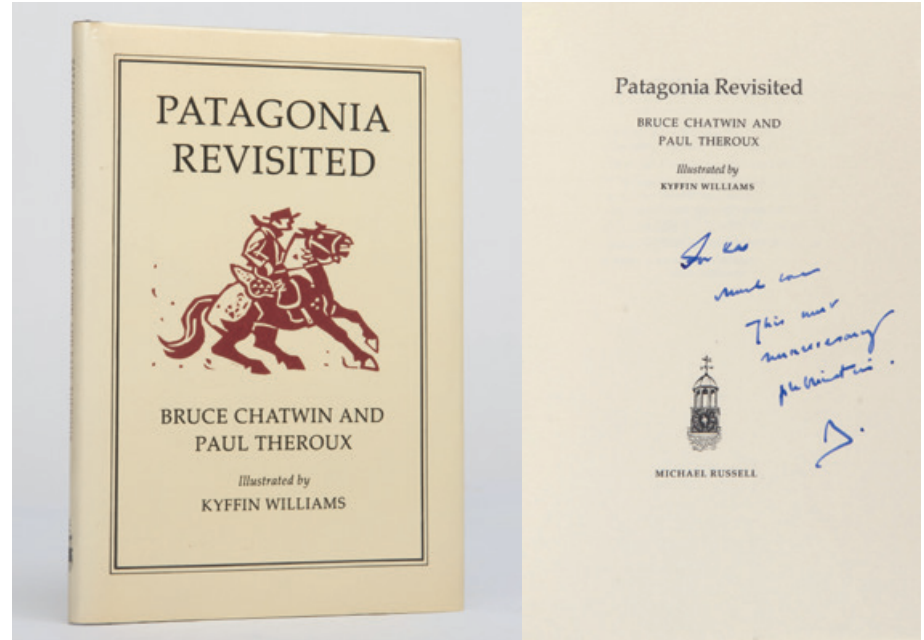
16. CHATWIN, BRUCE. *On the Black Hill*. London, Jonathan Cape, 1982.

£2,250 [ref: 122912]

A superb association copy, with the author's signed presentation inscription to the title page: 'For Kas / with love / as always / Bruce / 8 Sept. '82.' The recipient was the great contemporary art dealer John Kasmin, who represented artists as diverse as David Hockney, Frank Stella, and Helen Frankenthaler.

A marvellous association copy and, in Chatwin's case, this is something of a rarity.

*First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's blue-grey boards, titles to spine gilt, with the unclipped dustjacket; a very good copy in the dustjacket with a touch of fading to spine.*



ASSOCIATION COPY

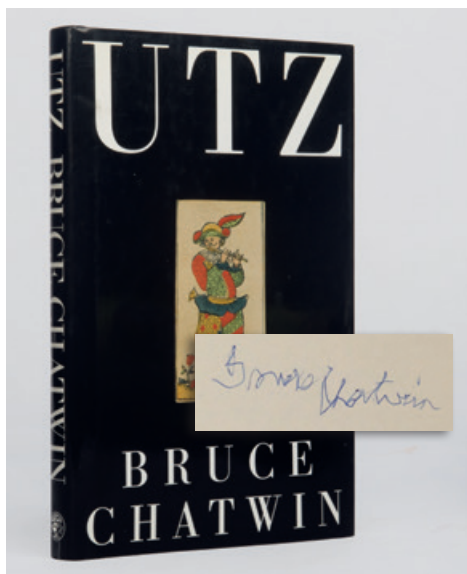
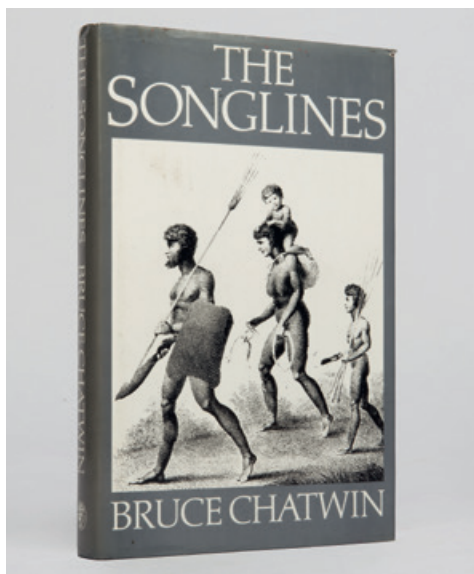
17. CHATWIN, BRUCE & THEROUX, PAUL; WILLIAMS, KYFFIN (ILLUSTRATOR). *Patagonia Revisited*. Salisbury, Michael Russell, 1985.

£1,500 [ref: 122897]

Inscribed by Bruce Chatwin on the title page: 'For Kas / much love / This most / unnecessary / publication. / B.'

The recipient was the great contemporary art dealer John Kasmin, who represented artists as diverse as David Hockney, Frank Stella, and Helen Frankenthaler.

*First trade edition, first impression, INSCRIBED BY BRUCE CHATWIN; small 8vo (18.5 x 13 cm); illustrations by Kyffin Williams; publisher's dark blue cloth, titles to spine gilt, pale blue endpapers, with the unclipped pictorial dustjacket, spine a touch faded, else fine.*



18. CHATWIN, BRUCE. *The Songlines*. London, Jonathan Cape, 1987.  
£275 [ref: 122916]

Widely considered to be the best work by the British novelist and travel writer, *The Songlines* is a poignant, elegiac, and cosmic exploration of Australian Aboriginal creation myths interspersed with a running philosophical reverie on the nature of nomads.

*First edition, first impression; 8vo; margins of text block toned (as often); publisher's black cloth, titles to spine gilt, with the unclipped pictorial dustjacket, trivial marks to front panel, minor rubbing to top corners; a very good copy.*

**THE ONLY KNOWN SIGNED COPY OF THE FIRST IMPRESSION**

19. CHATWIN, BRUCE. *Utz*. London, Jonathan Cape, 1988.  
£3,500 [ref: 122899]

Shortlisted for the Booker Prize in 1988.

Chatwin was dying in France in the year of publication, and as a result we have never handled or seen another signed copy of the first impression.

Even the signed copies traditionally given to the Booker judges on the evening of the prize were, in the case of *Utz*, signed on bookplates and were in fact second printings. The great contemporary art dealer John Kasmin reports he took this copy with him on one of his last visits to see his friend in the months before his death.

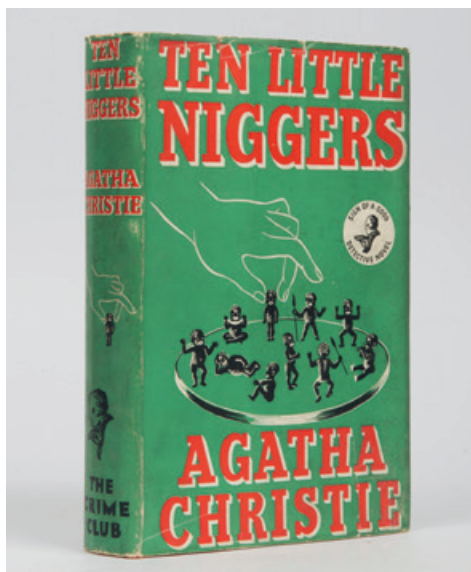
*First edition, first impression, SIGNED BY THE AUTHOR; 8vo; internally fine; publisher's black cloth, with the unclipped pictorial dustjacket; a fine copy.*

20. CHRISTIE, AGATHA. *The Hound of Death*. London, Odhams Press, 1933.

£1,100 [ref: 120746]

A collection of twelve stories, only ever published together thus in the UK, with this edition published by Odhams preceding that issued by Christie's normal publishers Collins. Many of the stories involve an element of the supernatural or paranormal, strikingly intimidated by the suitably macabre dust-jacket design.

*First edition; 8vo (193 x 125 mm); publisher's burgundy cloth, a little faded on the spine and extremities, pictorial dust-jacket, mildly soiled and chipped at extremities, two closed tears to rear panel but still bright and very attractive.*



21. CHRISTIE, AGATHA. *Ten Little Niggers*. London, Collins Crime Club, 1939.

£17,500 [ref: 119558]

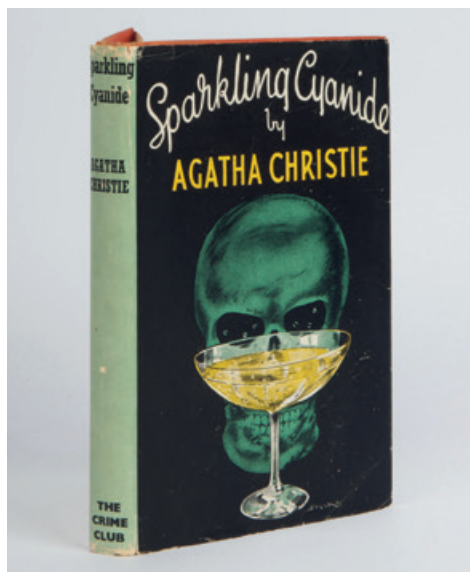
First edition, first impression of Christie's best-selling novel, infamous for its title and cover, which was renamed *And Then There Were None* for the US market, and *Ten Little Indians* for subsequent issues and the film adaptations. The first of several titles inspired by nursery rhymes.

Christie said that this was the hardest of her novels to write. She notes in her Autobiography, 'I wrote the book after a tremendous amount of planning and I was pleased with what I had made of it. It was clear, straightforward, baffling, and yet had a perfectly reasonable explanation.'

*First edition, first impression; 8vo; mild spotting throughout and on edges; publisher's orange cloth, spine lettered in black, with the dust jacket; a superb, bright copy in an exceptionally bright jacket, just a little rubbed and nicked at extremities, short closed tear to front panel; housed in a red quarter morocco drop back box; 252pp.*

22. CHRISTIE, AGATHA. *Sparkling Cyanide*. London, Published for The Crime Club, 1945.

£975 [ref: 115728]



First published in the USA in February 1945 under the title of *Remembered Death*, it was published in the UK in December of the same year under Christie's original title. This is the last appearance of Colonel Race to solve the mysterious deaths of a married couple, exactly one year apart.

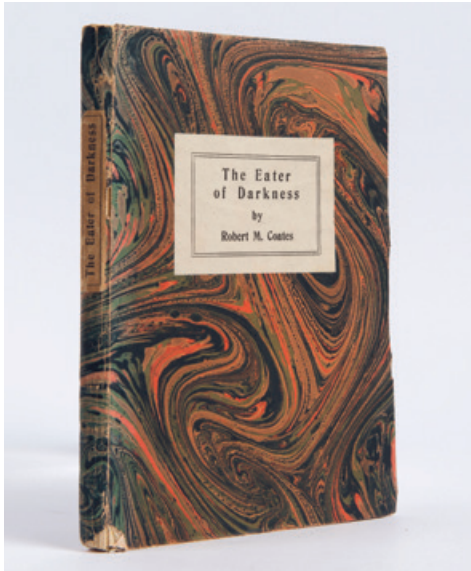
*First UK edition; 8vo; a little toning to wartime page stock, rear hinge cracked but holding; publisher's red cloth, titles to spine in black, spine tips bumped, with the price-clipped pictorial dust-jacket, spine a touch faded, light creasing and rubbing to extremities, the odd nick to edges, else very good.*

23. CHRISTIE, AGATHA. *A Pocket Full of Rye*. London, published for The Crime Club by Collins, 1953.

£475 [ref: 115750]

First edition of this Agatha Christie classic, marking the sixth appearance of Miss Marple in novel form.

*First edition, first impression; 8vo; slight offsetting to endpapers, minor spotting to prelims, else unmarked internally; publisher's red cloth, spine very lightly faded, with the unclipped dustjacket, ink stamp to rear flap, spine chipped at head reinforced with tape on verso, a few chips and nicks to extremities, short tear to lower edge of front panel, else very good.*



**24. COATES, ROBERT M. *The Eater of Darkness*. Paris, Contact Editions, 1926.**

£750 [ref: 119976]

First edition of the author's first book, hailed as the first Dada novel published by an American. It is both an acclaimed crime novel and a study in surrealist fiction.

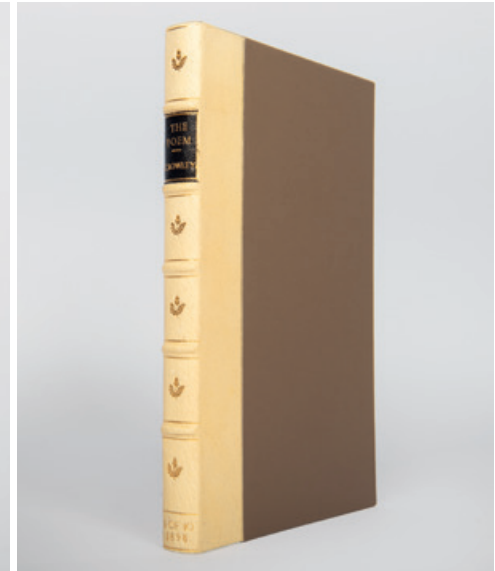
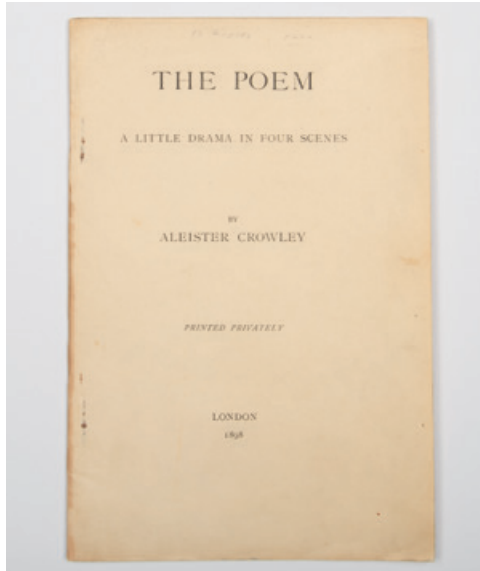
*First edition, first impression; 8vo; unmarked internally; publisher's marbled wrappers with letterpress paper labels on cover and spine, some rubbing, chipping and wear to the wraps, toning to the spine label, else very good.*

**ONE OF ONLY 10 COPIES**

**25. CROWLEY, ALEISTER. *The Poem. A Little Drama in Four Scenes*. London, Printed Privately [at the Chiswick Press], 1898.**

£12,500 [ref: 116518]

An advance issue of pp.99-118 of *Jephthah and other Mysteries Lyrical and Dramatic*. A true Crowley rarity; one of only 10 copies printed, preceding the publication of *Jephthah* by a year.



*Provenance: Barry Humphries (bookplate to chemise).*

*First edition, ONE OF 10 COPIES; 8vo; light marks to fore-margin; original wrappers printed in black, stapled as issued, slight browning to spine, staples rusted and showing through to covers, wrappers lightly soiled, else very good; housed in custom chemise and matching pigskin-backed slipcase.*

**26. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUSTRATOR). *Charlie and the Chocolate Factory* [WITH] *Charlie and the Great Glass Elevator*. New York, Alfred A. Knopf, 1964 & 1972.**

£2,750 [ref: 116698]

The adventures of Charlie Bucket and his family, in the company of mad confectioner Willy Wonka. The American editions of both works precede the UK editions by 3 years and one year respectively.

*Charlie and the Chocolate Factory* introduced the world to one of Dahl's most enduring characters, Willy Wonka, and his wacky and wonderful confectionary creations, as well as the Oompa-Loompas of course. The book went on to become Dahl's most famous work, adapted for film successfully twice, starring Gene Wilder & Johnny Depp respectively as the chief music maker and dreamer of dreams...



First editions, first printings, first issues (with 6-line colophon to first vol.); 2 vols, 8vo; frontispieces and illustrations by Joseph Schindelman, unmarked internally; [Chocolate Factory:] publisher's red cloth, titles to spine gilt and upper cover in blind, gilt lettering slightly dulled in parts, with the price-clipped pictorial dust-jacket, price in red ink to front flap, light spotting and soiling; [Great Glass Elevator:] publisher's blue cloth-backed grey boards, titles to spine in pink, design to upper board in blue, edges of boards browned, with the unclipped pictorial dust-jacket, very slightly toned; a very good set.

**'WHY SHOULD NOT PEOPLE SHOW MORE THAN ONE PROFILE AT A TIME?'**

**27. DURRELL, LAWRENCE. [The Alexandria Quartet:] Justine; Balthazar; Mountolive; Clea. London, Faber and Faber, 1957, 1958, 1958 & 1960.**

£950 [ref: 116993]

Lawrence Durrell's acclaimed series of novels, *The Alexandria Quartet*, comprising *Justine*, *Balthazar*, *Mountolive*, and *Clea*. All in unclipped dustjackets.

While in Greece, Durrell drafted a novel entitled *The Book of the Dead*, a predecessor to his first volume of *The Alexandria Quartet*. However, it was only much later, in 1952, after his return to the Mediterranean, Durrell began actually writing *Justine*. During the 1940s he had worked for the British Information Office in Egypt.



He was separated from his first wife, Nancy Myers, and in Alexandria he met Eve Cohen, a Jewish woman on whom the character of Justine is loosely based and who became his second wife. Durrell would eventually complete the quartet in France.

First editions, the first vol. with a later issue dust-jacket, priced 18s net as opposed to 15s net; the remaining three vols first impressions; 4 vols; 8vo (21 x 14 cm); usual age-toning, mild spotting to prelims, no ownership inscriptions to vols 1, 3 & 4, faint remnant from pencil inscription to ffep vol. 2; publisher's cloth, gilt titles to spines, minor indentation marks to upper board vol 3, dust jackets are all unclipped, minor loss to extremities of spines and corners vol. 2, microscopic loss to corners vol. 1 & 3, soiling to spines vol. 1 & 3, small blemish to inner flap vol. 3, however all are well preserved with original colours, most definitely a handsome set, very good overall condition.



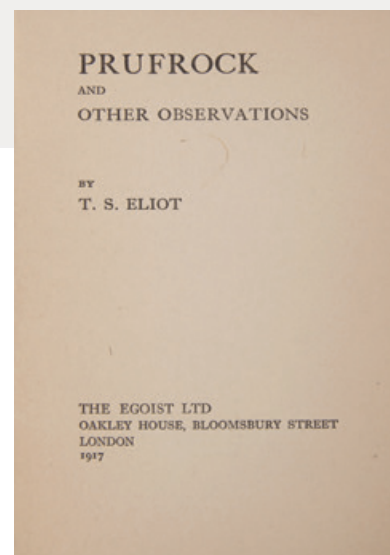
ONE OF 500 COPIES

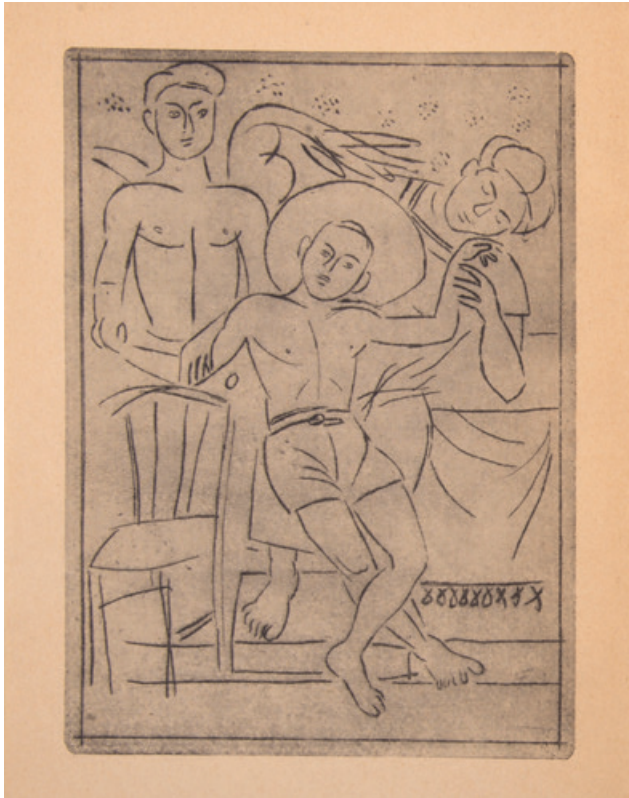
28. ELIOT, T.S. *Prufrock and Other Observations*. London, *The Egoist Ltd*, 1917.

£20,000 [ref: 115160]

*Egoist* - under the direction of Ezra Pound - produced in wartime conditions just 500 copies. A cornerstone publication in the history of modern literature, being T.S. Eliot's first book.

*First edition, first impression; 8vo; publisher's buff wrappers printed in black, wrappers and endleaves toned (as often), pencil ownership signature erased from half-title, wrappers a little marked and lightly rubbed, one corner creased, typical repair at spine with no added paper; very good. Gallup A1; Connolly (The Modern Movement), 30a; Hayward 33.*





29. ELYTIS, ODYSSEAS. *Hēlios ho prōtos, mazi me tis parallages panō se mian achtida [Sun the First, together with Variations on a Sunbeam]*. Athens, Glaros, 1943.  
£975 [ref: 120864]

Elytis' second collection of poetry and third book overall. This is the last book he published before the Greek Civil War (1946-1949), not returning to print until 1959 with his masterpiece *To Axion Esti* [Worthy It Is]. A notoriously fragile publication, rare thus.

First edition, NUMBER 273 OF 540 COPIES ON 'ELLĒNIKO' PAPER, from a total edition of 600; 8vo (22.5 x 14.6 cm); frontispiece by Yannis Tsarouchis, unmarked internally; original yellow wrappers printed in blue and red, lightly soiled, spine slightly defective at head, else very good. NB: Modern Greek polytonic orthography transliterated according to the Library of Congress Standard.



30. FAULKNER, WILLIAM. *Light in August*. New York, Harrison Smith & Robert Haas, 1932.

£9,750 [ref: 119683]

An exceptional copy of a novel that contrasts stark tragedy with hopeful perseverance in the face of mortality; featuring some of Faulkner's most memorable characters: guileless, dauntless Lena Grove, in search of the father of her unborn child; Reverend Gail Hightower, a lonely outcast haunted by visions of Confederate glory; as well as Joe Christmas, a desperate, enigmatic drifter consumed by his mixed ancestry.

First edition, first issue with 'Jefferson' for 'Mottstown' on p340, line 1; 8vo; minor offsetting to endpapers, else unmarked internally; publisher's tan cloth titles to upper board in orange and to spine in blue, orange topstain, with the magnificent art deco dust-jacket; a fine copy. Petersen A13a.

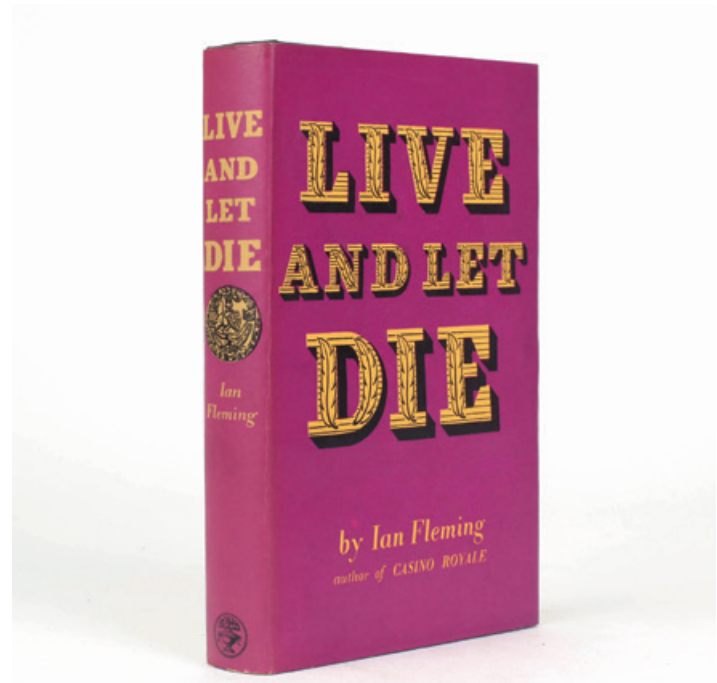


31. FLEMING, IAN. *Casino Royale*. London, Jonathan Cape, 1953.  
£60,000 [ref: 122819]

The author's first book and the first appearance of James Bond, who has probably had a greater impact on popular culture than any other fictitious character since Sherlock Holmes. 4,728 copies of the first impression were printed, although no more than 3,000 were issued in the first state dustjacket, the remainder having a favourable Sunday Times review overprinted on the front flap. A significant proportion of the first printing would have been sold to libraries and the remainder were well read. As such, only a very small number of copies remain in such fine condition as this one, with a freshness and consistency of colour which is now seldom found in this title.

'Ian Fleming has discovered the secret of narrative art... the reader has to go on reading' (John Betjeman's review in 'The Daily Telegraph').

*First edition, first impression; 8vo; publisher's black cloth with red heart vignette on upper cover and titles on the spine, in gun metal grey dustjacket designed by the author; a fine copy in a fine dustjacket, which just shows the most trivial wear to the head of the spine and one corner, but is otherwise exceptionally crisp and bright. Gilbert A1a(1.1).*

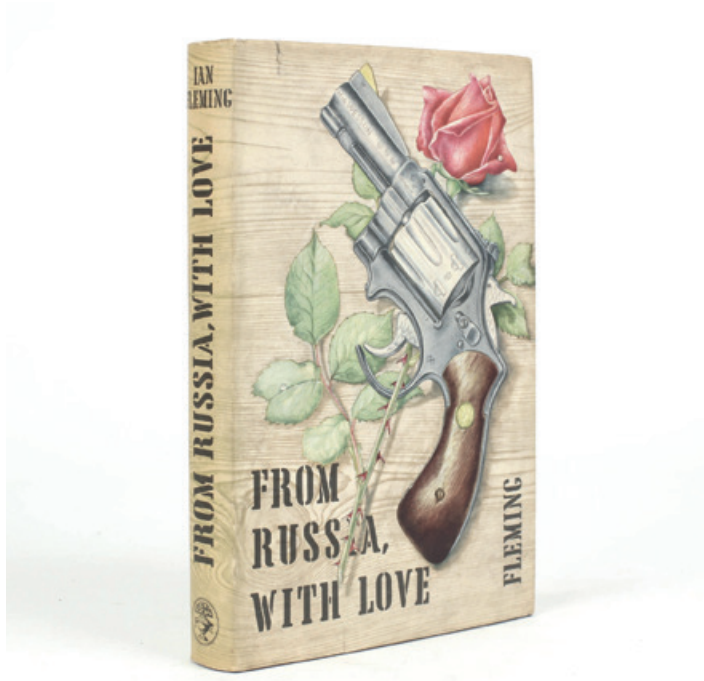


32. FLEMING, IAN. *Live and Let Die*. London, Jonathan Cape, 1954.  
£30,000 [ref: 122817]

A virtually flawless example of the second James Bond novel. The first state of the dustjacket is identifiable by the lack of the two line credit on the front flap 'jacket devised by the author and executed by Kenneth Lewis'. This was changed during the print run.

Liberated by the encouraging response to his first novel, Fleming adopted a more adventurous style in this novel and in doing so developed his own 'informative journalistic' form of fiction which was to become characteristic of all the James Bond novels to follow. Certainly mentor and fellow writer William Plomer approved of the book, 'If I'm any judge, this is just the stuff - sexy, violent, ingenious and full of well-collected detail of all kinds.'

*First edition, first impression, first state; 8vo; publisher's black cloth with gilt titles and vignette, in the original unclipped printed first state dustjacket (without two line credit on front flap); a fine copy in a fine dustjacket, exceptionally crisp and bright.*



**33. FLEMING, IAN. From Russia, With Love.** London, Jonathan Cape, 1957.

£8,500 [ref: 122818]

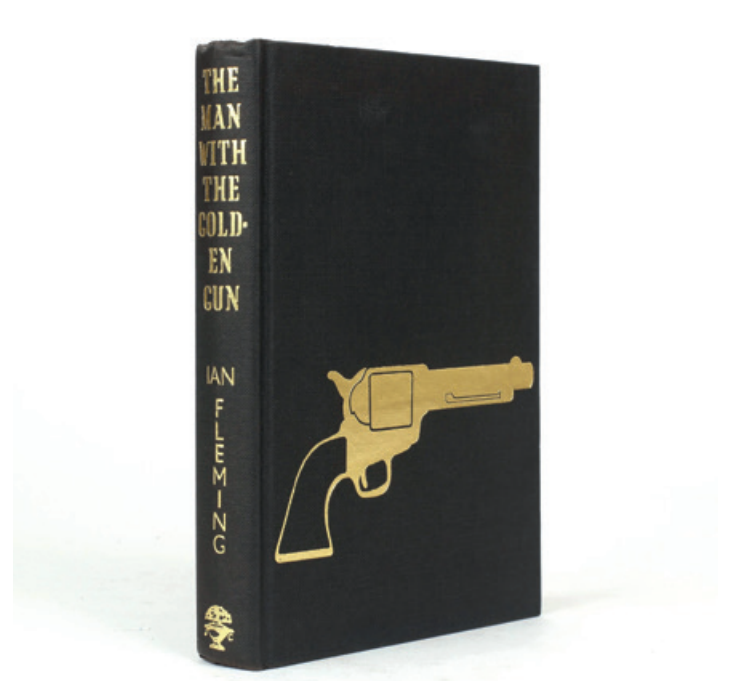
Due to its colouring and the paper stock, fine copies of this dustjacket are uncommon.

*First edition, first impression; 8vo; publisher's black cloth with rose and gun vignette on upper cover, in the original price-clipped Chopping dustjacket; a fine copy in a fine price-clipped dustjacket; exceptionally crisp and bright with just a hint of tanning to the spine and couple of very short closed tears.*

**34. FLEMING, IAN. The Man with the Golden Gun.** London, Jonathan Cape, 1965.

£10,000 [ref: 122816]

All Fleming's previous novels have a decorated front board, and it was the publisher's intention to do the same with this book. A decision was made, very early in the process, that to block the whole print run with such a large expanse of foil, would be financially prohibitive.



'According to the publisher's book production files... the original estimate allowed for just four and a half square inches of foil-stamping [the executed design measured nearly nineteen square inches]... The decision to cease stamping a golden gun was purely economical..' (Gilbert).

According to publisher's records, 940 copies were thus blocked, a larger number than had previously been thought (though still a tiny proportion of the 82,000 copies of the first edition printed). The reason for its apparent extreme scarcity was that being the earliest copies, they were all sent to the colonies, principally Australia and South Africa. Nevertheless it remains by far the scarcest recognised discreet state of any James Bond book.

*First edition, first impression, first state; 8vo; publisher's first state black cloth with the publisher's golden gun embossed on the front panel, in original price-clipped pictorial dustjacket designed by Chopping; a fine copy, bright and crisp with no tarnishing to the gilt, in a fine (price clipped) dustjacket; uncommon thus.*

SIGNED BY THE AUTHOR

**35. FORESTER, C.S. *Love Lies Dreaming.*** London, John Lane The Bodley Head Limited, 1927.

£1,500 [ref: 121385]

The author's scarce second book, seldom found in the dustjacket. Signed by the author on the title page.

*First edition, first impression, SIGNED BY THE AUTHOR; 8vo; 6pp of ads at rear, offsetting to endpapers, else unmarked internally; publisher's green cloth, titles to spine and upper cover gilt, dark blue topstain a little faded, with the dustjacket by Florence Mary Anderson, priced '7/6 net' on spine, slight dust-soiling, a few small nicks and tears to extremities with associated creasing, head of spine panel chipped costing one letter, traces of internal repair, still a very good copy in the rare dustjacket.*

WITH THE RARE DUSTJACKET

**36. FORESTER, C.S. *The Wonderful Week.*** London, John Lane The Bodley Head, 1927.

£1,250 [ref: 121386]

The second of Forester's three early mystery thrillers, following *Payment Deferred* (1926) and preceding *Plain Murder* (1930). Seldom found in the dustjacket.

*First edition, first impression; 8vo; light foxing to prelims and endpapers, else unmarked internally; publisher's variant green cloth, titles to spine and upper cover black, spotting to edges of textblock, with the dustjacket by J.L. Carstairs, slight dust-soiling, extremities rubbed with a few small nicks and tears and associated creasing, but still a very good copy in the rare dustjacket.*

SIGNED BY THE AUTHOR

**37. FORESTER, C.S. *The Shadow of the Hawk.*** London, John Lane The Bodley Head Limited, 1928.

£1,750 [ref: 121384]

A scarce early Forester title, seldom found in the dustjacket. Signed by the author on the title page.

*First edition, first impression, SIGNED BY THE AUTHOR; 8vo; offsetting to endpapers, else unmarked internally; publisher's dark blue cloth, titles to spine and upper cover blue, yellow topstain, with the dustjacket, priced '7/6 net' on spine panel, slight dust-soiling, a few nicks to extremities, traces of internal repair, but a very good copy copy in the rare dustjacket.*

PRESENTATION COPY

**38. FORESTER, C.S. *Marionettes at Home.*** London, Michael Joseph, 1936.

£575 [ref: 121387]

With the author's signed presentation inscription on the front free endpaper: 'J.B. Ballard / from / C.S. Forester'.

*First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; b&w plates, scattered light foxing; publisher's red cloth, titles to spine silver, with the unclipped pictorial dustjacket, some dust-soiling, spine panel tanned, a few small nicks and tears to extremities with associated creasing, but a very good copy nonetheless.*

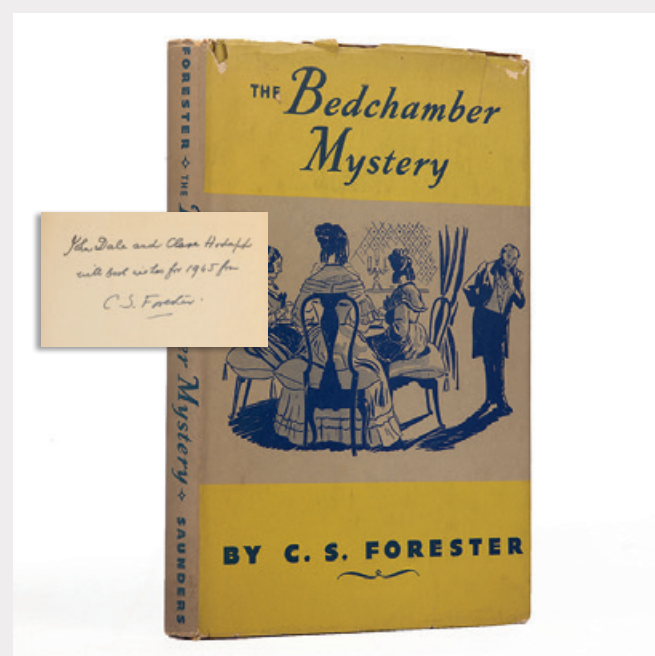
ASSOCIATION COPY

**39. FORESTER, C.S. *The Bedchamber Mystery.*** Toronto, S.J. Reginald Saunders, 1944.

£1,250 [ref: 121390]

Forester's inscription reads, 'John Dale and Clare Hodapp / with best wishes for 1945 from / C.S. Forester'. The recipient, John Dale Pye Hodapp Jr., was a US Naval commander who hosted Forester aboard the USS *Abner Read* and later became a close friend and adviser. Hodapp's tales of a former commanding officer inspired the character of Commander Krause in *The Good Shepherd*, a text he also proof read for technical errors. An interesting association copy.

*First edition, INSCRIBED BY THE AUTHOR in blue ink to front free endpaper; 8vo; pink mark to upper margin on p.15, a few other marks throughout not affecting text; publisher's illustrated paper boards, paper split along upper joint (board holding firm), minor surface splitting to head and tail of spine, very slight spine lean, lightly marked, supplied dust jacket, some chipping to extremities, a very good copy.*





COMPLETE SET IN DUSTJACKET - 2 VOLS SIGNED BY THE AUTHOR

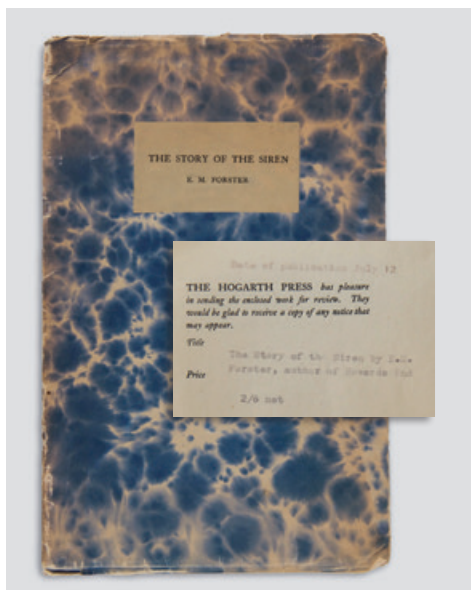
40. FORESTER, C.S. [The Hornblower Novels]. Comprising: *The Happy Return*; *A Ship of the Line*; *Flying Colours* including *A Ship of the Line*; *Flying Colours*; *The Commodore*; *Lord Hornblower*; *Mr Midshipman Hornblower*; *Lieutenant Hornblower*; *Hornblower and the Atropos*; *Hornblower in the West Indies*; *Hornblower and the Hotspur*; *Hornblower and the Crisis*. London, Michael Joseph, 1937-1967.

£8,500 [ref: 121388]

A superb set of the complete Hornblower novels in their original unclipped dustjackets, seldom found thus.

The set includes *The Happy Return* signed by the author on the half-title, and the first separate edition of *Flying Colours*, published one day after *Flying Colours including A Ship of the Line*, signed by the author on the title page. The final volume, *Hornblower and the Crisis*, comprises the last, unfinished novel and two short stories appearing in book form for the first time. There were a further three short stories published in *Argosy* from March to May 1941 which do not appear in book form. *The Happy Return*, *A Ship of the Line*, and *Flying Colours* are elusive in jacket.

*First editions, first impressions, with first separate edition of 'Flying Colours', FIRST & FOURTH VOLS SIGNED BY THE AUTHOR; 12 vols, 8vo; minor offsetting to endpapers, else unmarked internally; publisher's first issue cloth in various colours, titles to spines white, silver, or gilt, ghosting through the jacket to the spine of 'A Ship of the Line', some spotting to edges of first few vols, all in original unclipped first issue pictorial dustjackets, 'Flying Colours' with some chipping to head and foot of spine panel (costing some lettering), minor chipping and edge-wear elsewhere, nonetheless an excellent set.*



41. FORSTER, E.M. *The Story of the Siren*. London, The Hogarth Press, 1920.

£500 [ref: 122942]

One of 500 copies handprinted by the Woolfs, with a review slip from the Hogarth Press laid in.

*Provenance: Rebecca West (ownership signature to front flyleaf).*

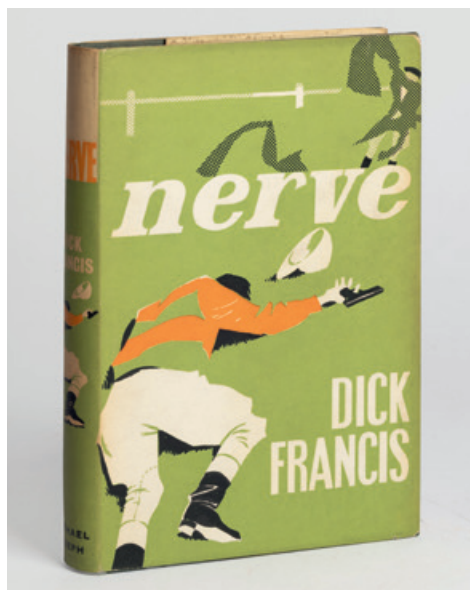
*First edition, ONE OF 500 COPIES, REVIEW COPY; 8vo; publisher's review slip laid in, neat ownership signature to front end leaf, 1 pp of publisher's ads at rear; original blue marbled paper wrappers, white paper title label lettered in black to front wrapper (Woolmer's third state), partly unopened; a very good copy in the worn and sunned original wrappers. Woolmer 9.*

42. FRANCIS, Dick. *Nerve*. London, Michael Joseph, 1964.

£500 [ref: 123268]

The author's second mystery novel.

*First edition, first impression; 8vo; publisher's green cloth, titles to spine gilt, with the unclipped pictorial dustjacket by Trevor Denning, spine panel tanned, slight dust-soiling to rear panel; very good.*



43. GRAVES, ROBERT. *Good-Bye to all That. An Autobiography...* London, Jonathan Cape, 1929.

£2,000 [ref: 116692]

The rare first issue of the first edition of *Good-Bye to All That* by Robert Graves, complete with the Siegfried Sassoon poem he published without the author's permission, much to Sassoon's dismay. Sassoon took umbrage at much of the content of the first edition of *Good-Bye to All That*, and alongside fellow poet Edmund Blunden wrote extensive marginal notes in Blunden's copy contradicting Robert Graves' original text; that annotated copy now resides in the New York Public Library.

*First edition, first issue with reference to spiritualism on p290 and unauthorised transcription of poem by Siegfried Sassoon on pp341-343; 8vo; photographic frontispiece portrait, 7 plates and maps including one double-page, light offsetting to endpapers, bookseller's ticket and ink stamp to rear pastedown; publisher's light red cloth, in the original unclipped dust-jacket, spine tanned, a couple of small nicks and tears to extremities, nonetheless a very good copy of the withdrawn first issue. Higginson & Williams A32a*

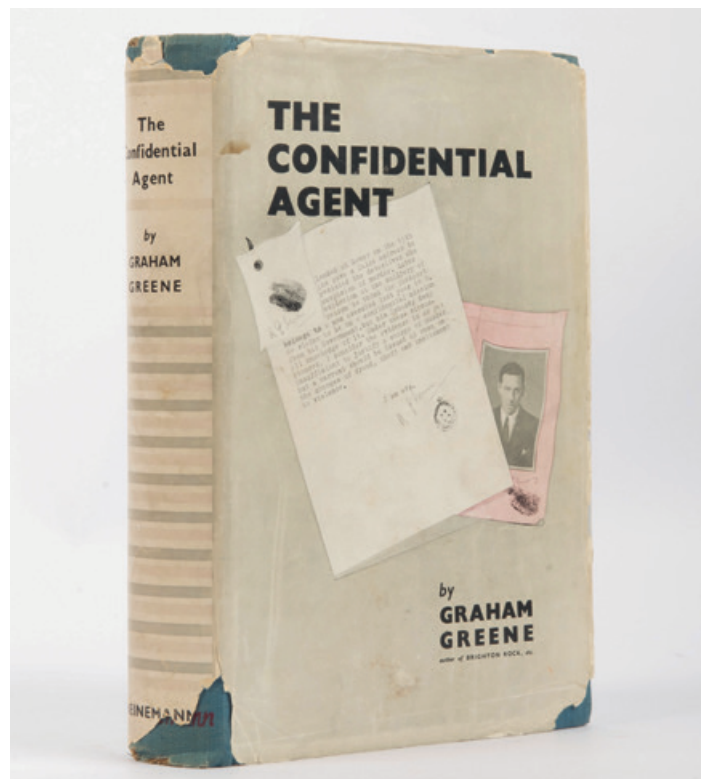


44. GREENE, GRAHAM. *England Made Me*. London, William Heinemann Ltd., 1935.

£25,000 [ref: 120419]

First edition of one of the author's scarcest novels, in the iconic dust-jacket designed by one of the leading jacket artists of the era, Philip Youngman Carter.

*First edition, first impression; 8vo; contemporary ownership inscription to front free endpaper, slight toning to textblock, else unmarked internally; publisher's red cloth, titles to spine gilt, a couple of white marks to cloth, minor bumping to corners, in the original unclipped first issue dust-jacket, priced '7/6 net' on front flap, loss to head and foot of spine panel costing some lettering, spine panel slightly toned, front fold splitting at head but sound, a few scattered marks, some small tears to extremities with associated creasing, otherwise very good copy the entirely unrestored dust-jacket. Miller 13.*

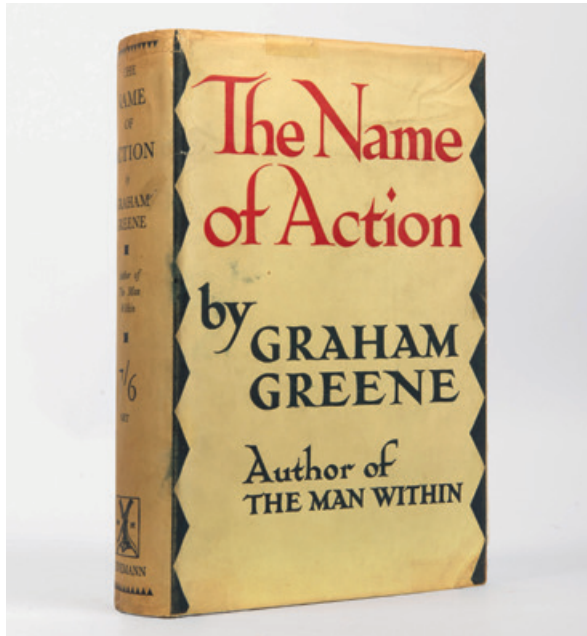


45. GREENE, GRAHAM. *The Confidential Agent*. London. William Heinemann Ltd. 1939.

£12,500 [ref: 120473]

One of Greene's key pre-war mystery novels, written in only six weeks. Greene called it an 'entertainment,' but beneath the thriller machinery runs a bleaker current, the portrait of a man whose cause has already half-destroyed him before the plot even begins. Uncommon in the first issue dustjacket.

*First edition, first impression; 8vo; textblock slightly toned (as often); publisher's blue cloth, spine lettered in red, buff endpapers, spine gently cocked, with the unclipped pictorial first issue dustjacket (priced '7s.6d' on front flap); a very good copy in the chipped and somewhat marked dustjacket, internally strengthened at one fold. Wobbe A15a; Miller 19a.*



**ELIZABETH, COUNTESS RUSSELL'S COPY**

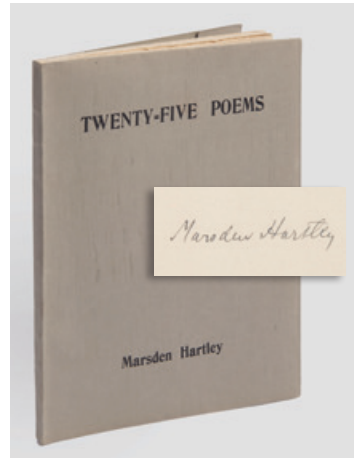
**46. GREENE, GRAHAM. *The Name of Action*.** London, William Heinemann Ltd., 1930.

£5,750 [ref: 120387]

Greene's scarce second book, which derives its title from a snatch of Hamlet's famous soliloquy, 'With this regard their currents turn awry / And lose the name of action.' The author was dissatisfied with the work and, as with *Rumour at Nightfall*, disowned it and prevented it from being reprinted.

*Provenance: Elizabeth von Arnim, Countess Russell, the author (bookplate to front pastedown).*

*First edition, first impression; 8vo; bookplate of Elizabeth Russell to front pastedown, two subsequent ownership inscriptions to front free endpaper, slight toning to textblock; publisher's dark blue cloth, titles to spine gilt, corners bumped, with the first issue dust-jacket, priced 7/6 on spine panel, somewhat tanned dust-jacket with traces of internal repair, otherwise a very good copy.*



**SIGNED BY THE AUTHOR**

**47. HARTLEY, MARSDEN. *Twenty-Five Poems*.** Paris, Contact Publishing Co., 1923.

£650 [ref: 116643]

First edition of the author's first collection of poetry, signed by Hartley on the title page. One of an unspecified number of copies in the edition, thought to be no more than 300, printed in Dijon by Darantière (printer of Joyce's *Ulysses*).

*First edition, SIGNED BY THE AUTHOR; 8vo; uncut, unopened; publisher's gray wrappers printed in black, light thumb soiling, minor toning, with glassine wrapper, glassine browned with some chipping; housed in green cloth clamshell box with gilt lettered morocco spine label.*

**PRESENTATION COPY**

**48. HELLER, JOSEPH. *We Bombed in New Haven*.** New York, Alfred A. Knopf, 1968.

£750 [ref: 119609]

First edition of the Heller's second published book, inscribed by the author to Glenn Horowitz on the front free endpaper: 'To Glenn Horowitz, with sincere good wishes. Joe Heller June 7, 1987 Bridghampton, N.Y.' Horowitz had helped Heller to place his archive and this copy of this book served as a memorial to that.

*First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's compliment slip loosely inserted; publisher's maroon cloth, titles to spine in silver and orange, titles to upper cover in silver, with the original unclipped dust-jacket, extremities slightly creased and toned; housed in custom maroon cloth chemise and matching morocco-backed slipcase.*



THE RARE FIRST ISSUE DUST JACKET

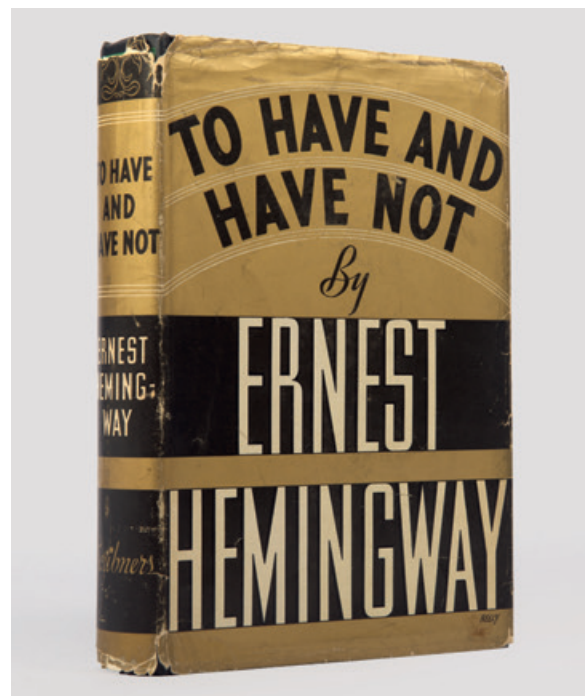
49. HEMINGWAY, ERNEST. *The Sun Also Rises*. New York, Charles Scribner's Sons, 1926.

£27,500 [ref: 117164]

The correct first issue (with the misprint) of the true first printing of one of the greatest American novels ever published. In the correct first issue dust jacket incorrectly printing the title of his earlier book as 'In Our Times'.

Set between the cafés of Paris and the streets of Pamplona, Hemingway's finest novel focuses on the bittersweet exploits of a group of American expatriates in the aftermath of the First World War.

*First edition, first printing, first issue with 'stoppped' on p181; 8vo; publisher's black cloth, gold paper title labels to upper board and spine printed in black. With the first issue Cleon dust jacket. Some minor toning to the page stock as usual, few marks here and there a very good copy in the somewhat marked and frayed, toned and little chipped first issue dust jacket with some internal repair at the folds but entirely unrestored.*

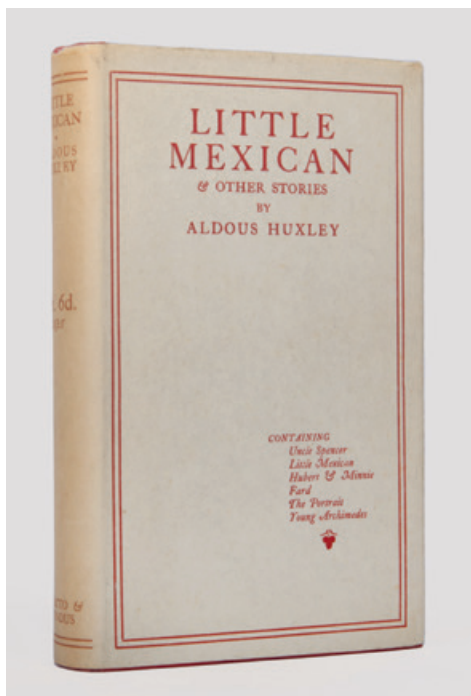


50. HEMINGWAY, ERNEST. *To Have and Have Not*. New York, Charles Scribner's Sons, 1937.

£975 [ref: 122594]

This is a tale of a Florida Straits boat captain trying to survive the economic devastation of the Great Depression, by funnelling rum and revolutionaries to Havana. Not only did Hemingway's story increase tourism to Key West and Cuba, but it inspired at least three movie adaptations, including the famous 1944 version starring Humphrey Bogart and Lauren Bacall.

*First edition, first printing (with 'A' on the copyright page); 8vo; ownership initials to front free endpaper, bookseller's ticket to rear pastedown; original black cloth, gilt lettering to upper cover, titles to spine gilt on a green ground, a couple of trivial marks to cloth, with the price-clipped dustjacket designed by 'Neely', extremities rubbed and nicked with associated creasing, loss to head and foot of spine panel; a very good copy in the slightly worn dustjacket. Hanneman A14a.*



**51. HUXLEY, ALDOUS. Little Mexican and Other Stories.** London, Chatto & Windus, 1924.

£250 [ref: 122250]

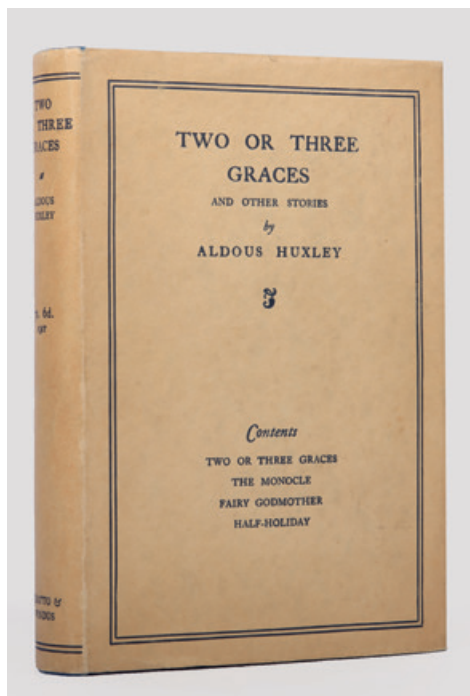
A lovely copy of Huxley's third collection of short stories.

*First edition, first impression; 8vo; offsetting to endpapers, else unmarked internally; publisher's red cloth, white paper label to spine lettered in red, with the dustjacket, priced '7s. 6d. net' on spine, spine panel tanned, minor spotting to rear panel; very good indeed.*

**52. HUXLEY, ALDOUS. Two or Three Graces and Other Stories.** London, Chatto & Windus, 1926.

£275 [ref: 121939]

Huxley's fourth collection of short stories.



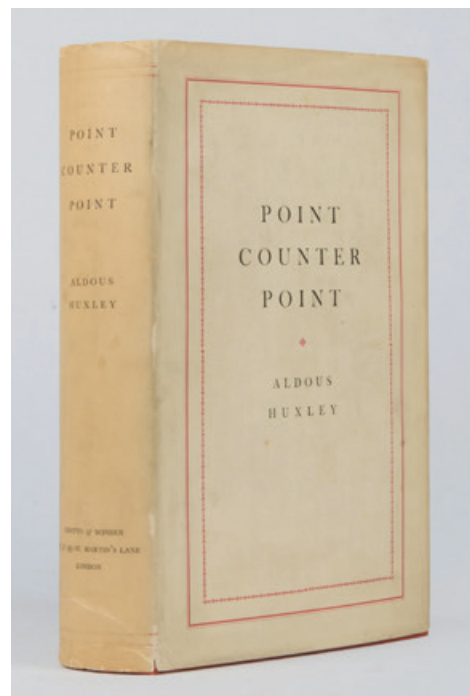
*First edition, first impression; 8vo; unmarked internally; publisher's blue cloth, titles to spine gilt, dark blue topstain, with the dustjacket, priced '7s. 6d. net' on spine panel; a fine copy.*

**53. HUXLEY, ALDOUS. Point Counter Point.** London, Chatto & Windus, 1928.

£475 [ref: 122952]

One of Huxley's greatest books. Produced in somewhat oversized format compared to most of his other Chatto publications, and vulnerable as such. This is one of the better copies we've seen.

*First edition, first impression, trade issue; 8vo; publisher's orange cloth, titles to spine gilt, red topstain slightly faded, with the unclipped dustjacket, spine panel tanned with faded red embellishment, light dust-soiling, creasing to head and foot of spine panel with two small splits at foot; very good indeed.*



PRESENTATION COPY - INSCRIBED TO VIVIAN VIRTUE

54. JAMES, C.L.R. *Beyond a Boundary*. London, Hutchinson & Co., 1963.

£8,750 [ref: 114687]

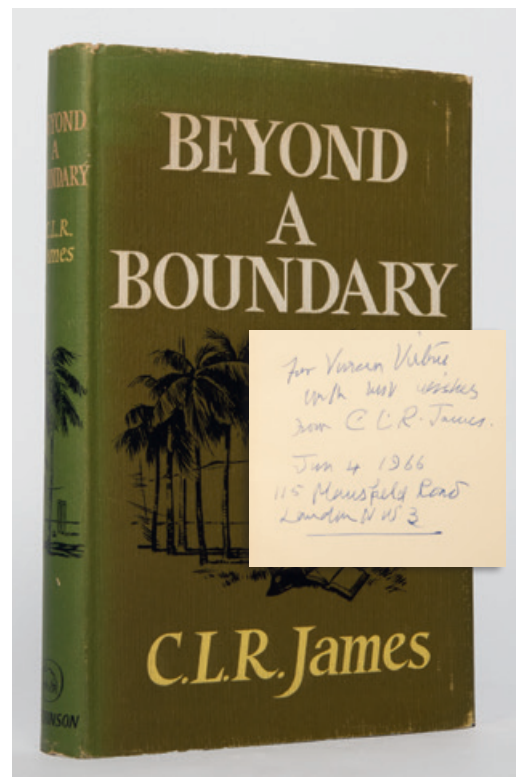
Presentation copy, inscribed by the author on the front free endpaper to Jamaican poet and translator Vivian Lancaster Virtue: 'For Vivian Virtue / with best wishes from C.L.R. James / Jun 4 1966 / 115 Mansfield Road / London NW3.'

While James' book has for decades been considered the finest book written about the game of cricket, the book could not, at first, find a publisher: James' friend, the Barbadian novelist George Lamming, used the success of his book *In the Castle of My Skin* to sell James' manuscript to Hutchinson.

'It was a book CLR had to write. He understood the game, he believed, in ways most experts did not and could not... and he saw the game not only as it was played but as it was lived - and for West Indians that meant first of all a colonial society stratified by race and class... establishing early the interconnection between cricket and race and class divisions opens the way for *Beyond a Boundary* to fulfil its author's full purpose: to draw out other startling connections - cricket and art, life in ancient Greece, even rewriting English social history with cricket's great WG Grace as a crucial figure... CLR approached each area of concern with the method of thought learned from Marx and Hegel, and from his study of history' (James, Selma. 'How *Beyond a Boundary* broke down the barriers of race, class and empire.' *The Guardian*, 2 April, 2013).

A distinguished copy, connecting two prominent Caribbean authors.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; some faint, scattered foxing to upper edge of text block, else unmarked internally; publisher's black-brown cloth, titles and decoration to spine in gilt and white, with the unclipped dustjacket, spine very slightly sunned, a few tiny tears, some associated creasing at foot of spine, light dust-soiling to rear panel, else very good.



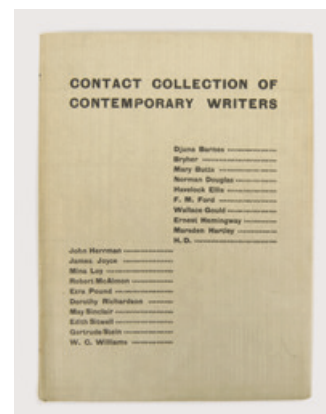
ONE OF 300 COPIES

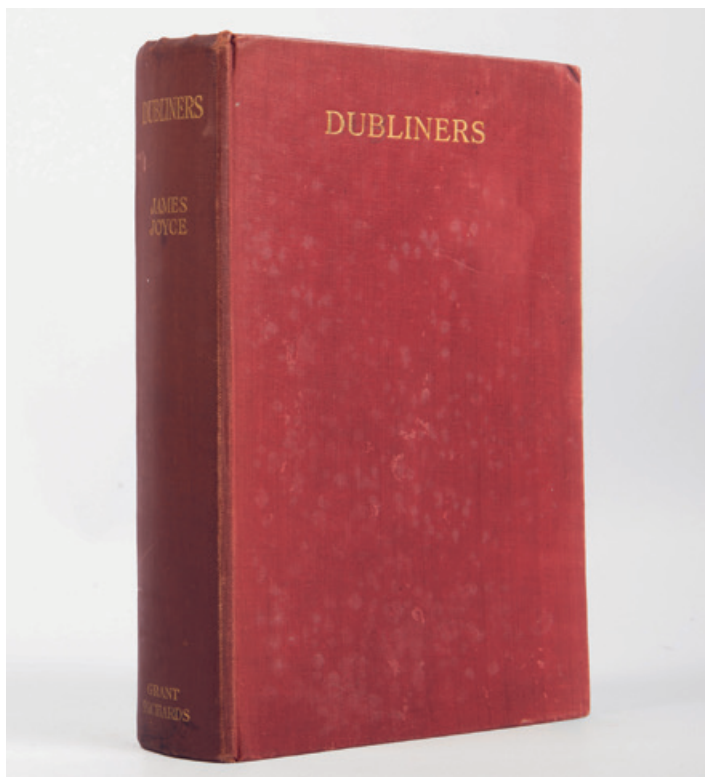
55. JOYCE, JAMES (CONTRIBUTOR). *Contact Collection of Contemporary Writers*. Paris, Contact Editions, [1925].

£1,750 [ref: 119593]

One of 300 copies printed in Dijon by Darantiere (printer of Joyce's *Ulysses*). Includes contributions by James Joyce (*Work In Progress* from *Finnegans Wake*), Norman Douglas, Ford Madox Ford, Ernest Hemingway (*Soldiers Home*), Marsden Hartley, H.D., Ezra Pound, Dorothy Richardson, Edith Sitwell, Gertrude Stein, William Carlos Williams (essay on Marianne Moore), among others. An exceptional copy, scarce thus.

First and only edition, ONE OF 300 COPIES; 4to; uncut and unopened, leaves very slightly toned; publisher's grey wrappers printed in black, slightest toning to extremities; an exceptional copy.



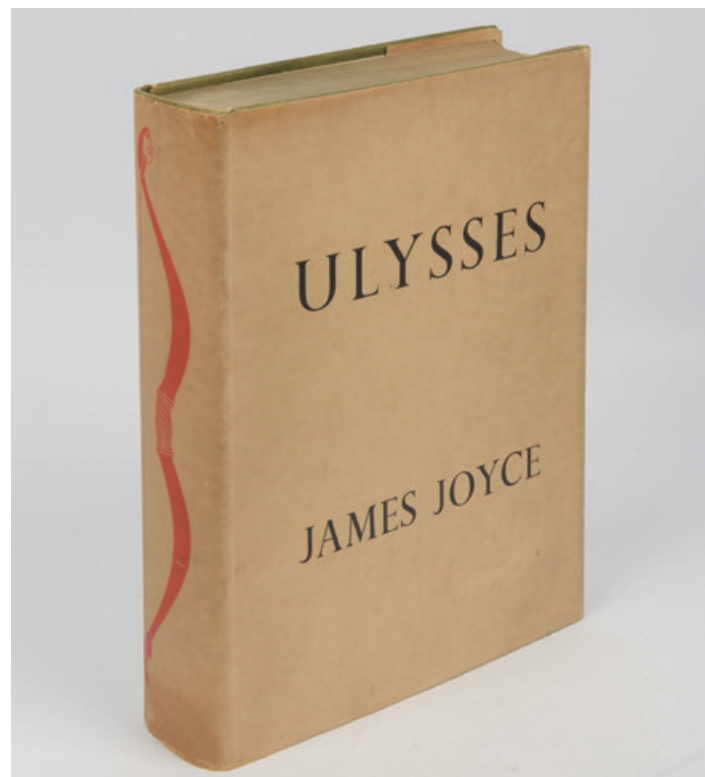


56. JOYCE, JAMES. *Dubliners*. London, Grant Richards, 1914.

£18,750 [ref: 119117]

From a total printing of 1250 some 506 sets of sheets were sent to Huebsch for publication in the US, making this copy one of just 746 of the earliest issue of Joyce's *Dubliners*. Once described by Graham Greene as the greatest book of short fiction to have ever been written, copies in presentable condition are exceptionally rare.

*First edition, first impression; 8vo; light bleed from cloth to pastedowns, some marks to rear pastedown, occasional trivial offsetting; publisher's red cloth boards, gilt lettering, slight bloom to upper board, a few marks to lower board, top corner of upper board a little bumped; 278pp. Slocum & Cahoon A8.*



57. JOYCE, JAMES. *Ulysses*. London, John Lane The Bodley Head, 1936.

£8,500 [ref: 119639]

The first truly complete edition of Joyce's literary masterpiece, incorporating the author's corrected text and complemented by a prefatory list of previous editions and three appendices, including a legal history of the novel and a bibliography of the author's works.

*First UK edition, NUMBER 726 OF 900 COPIES ON JAPON VELLUM, from an overall limitation of 1000; 4to; original green buckram with gilt Homeric bow designed by Eric Gill to upper cover, titles to spine gilt, top edge gilt, others untrimmed, with the unclipped dust-jacket, a little tanning to the foot of the spine panel, but a handsome copy of a stunning piece of book production. Slocum & Cahoon A23.*

WITH THE RARE DUSTJACKET

58. KIPLING, RUDYARD. *Just So Stories For Little Children*. London, Macmillan and Co., 1902.

£20,000 [ref: 122541]

A lovely copy in the exceptionally rare dustjacket which, unusually for the period, reproduces an image different from that of the blocking on the boards.

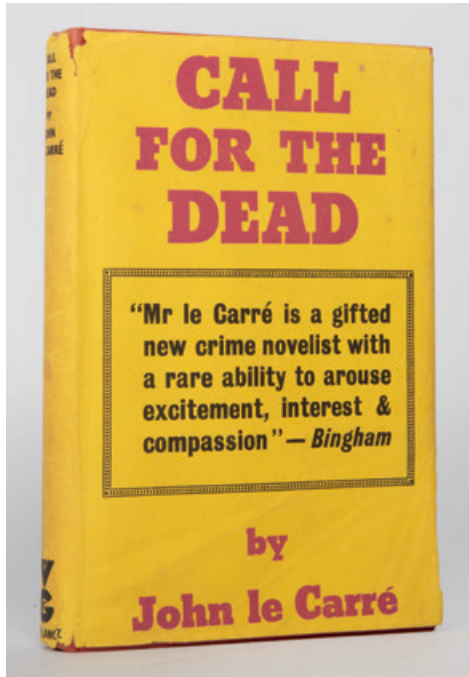
With a contemporary gift inscription to the front flyleaf: 'Alice M. L. Russell / from / John S. Russell / October 1902'. Followed by another endearing inscription, presumably from the mother of the recipient, to the front panel of the dustjacket: 'This is the first edition of / [Just So Stories] / Dad went to great trouble to get it / therefore keep carefully'.

Kipling's famous stories include: How the Whale Got His Throat, How the Camel Got His Hump, How the Rhinoceros Got His Skin, How the Leopard Got His Spots, The Elephant's Child, The Sing-Song of Old Man Kangaroo, The Beginning of the Armadilloes, How the First Letter Was Written, How the Alphabet Was Made, The Crab that Played with the Sea, The Cat that Walked by Himself, and The Butterfly that Stamped.

The Chinese white pigment commonly used for the decorative blocking on the first issue binding famously tended to flake off and a new ink was used for the more commonly encountered second issue.



*First edition, first impression, second issue binding; large 8vo; 22 full-page illustrations by the author, faint partial offsetting to endpapers, faint contemporary gift inscription to front flyleaf, discreet bookseller's label to front pastedown, occasional minor thumb-soiling to blank fore-margins, a hint of spotting to fore-edge of text block; publisher's red decorated cloth, lettered in white, minor rubbing to spine tips and corners, front cover only slightly bowed, with the dustjacket, a few closed tears and nicks to extremities, loss to head of spine panel (costing two letters), small triangular area of loss to centre of spine panel, long closed tears to head of front and rear panels discreetly repaired on verso, traces of earlier repair to corners and head and foot of spine, early inscription in black ink to front panel; a very good copy in the rare dustjacket. Richards A181.*



FIRST EDITION OF THE AUTHOR'S FIRST NOVEL

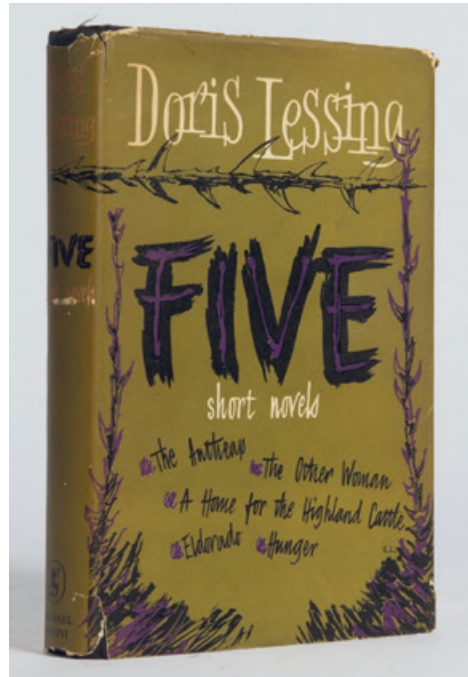
59. LE CARRÉ, JOHN. *Call for the Dead*. London, Victor Gollancz, 1961.  
£9,750 [ref: 112291]

The exceedingly scarce first edition of the author's first novel, introducing the character of George Smiley.

*First edition, first impression; 8vo; small stain to fore-edge of first few leaves, light offsetting to endpapers, else unmarked internally; publisher's red cloth, gilt lettering to spine, slight fading to cloth at head of spine, with the unclipped first issue dust-jacket with Bingham quotation on front panel, scattered soiling to jacket, some chipping to corners and spine ends, short split to front panel at fold, else very good.*

60. LESSING, DORIS. *Five*. London, Michael Joseph, 1953.  
£300 [ref: 116078]

With a slip of paper signed and dated by the author.



*First edition, first impression, SLIP OF PAPER SIGNED & DATED BY THE AUTHOR LOOSELY INSERTED; 8vo; original black cloth, spine lettered in silver, with the unclipped dustjacket; a very good copy in the slightly worn and chipped dustjacket.*

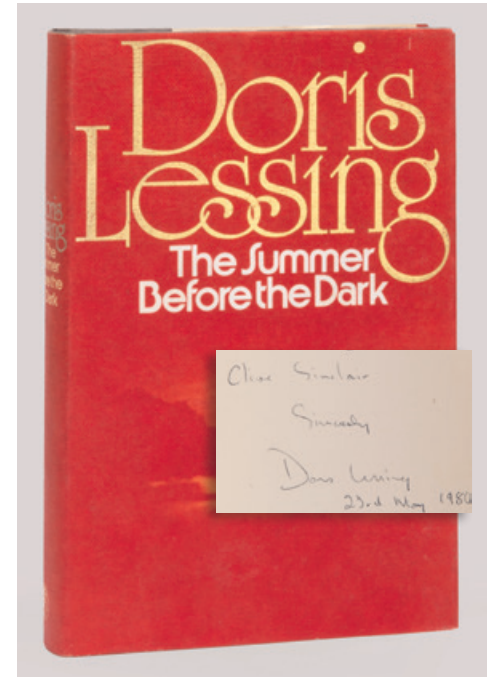
PRESENTATION COPY

61. LESSING, DORIS. *The Summer Before the Dark*. London, Jonathan Cape, 1973.  
£475 [ref: 106241]

With the author's signed presentation inscription to the title page, 'Clive Sinclair Sincerely Doris Lessing 23rd May 1980'. Clive Sinclair was an author and fellow winner of the Somerset Maugham Award which Lessing had won some two decades earlier.

*Provenance: Clive Sinclair (author's presentation inscription).*

*First edition, first impression, inscribed by the author; 8vo; publisher's grey boards, titles to spine gilt, grey topstain, cream endpapers, with the dust jacket. An exceptional copy in the price-clipped dust jacket.*



'BUT I LIKE ANIMALS BETTER THAN THE BEST PEOPLE'

62. LOFTING, HUGH. The Story of Doctor Dolittle [TOGETHER WITH] A page of the original manuscript for 'Doctor Dolittle and the Secret Lake' [AND] TLS. New York, Frederick A. Stokes Company, 1920.

£8,500 [ref: 121585]

FIRST EDITION OF THE FIRST DOCTOR DOLITTLE BOOK, TOGETHER WITH A PAGE OF ORIGINAL MANUSCRIPT, AND TYPED LETTER SIGNED BY THE AUTHOR.

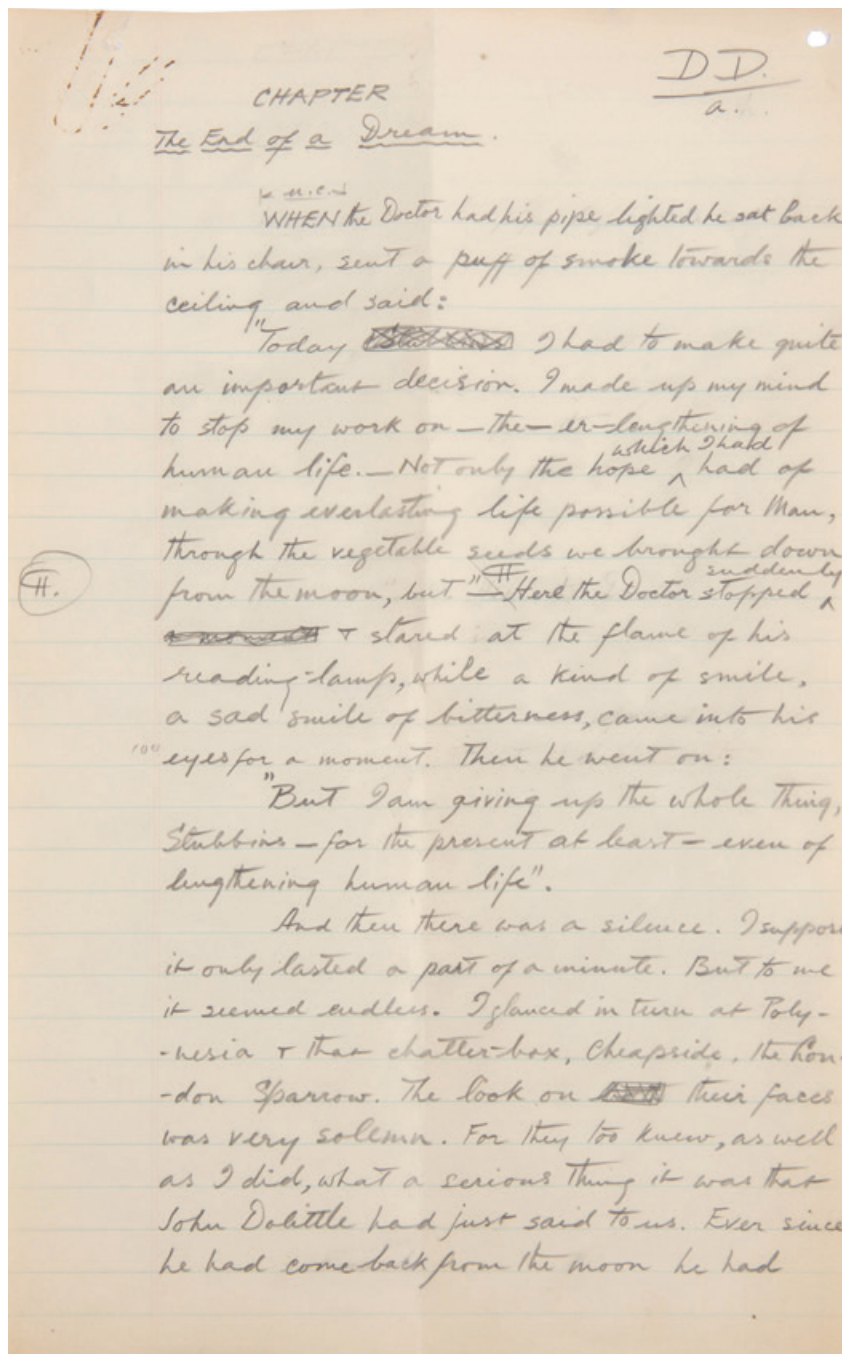
The manuscript is the first page of 'The End of a Dream', chapter 5 in part one of *Doctor Dolittle and the Secret Lake*, in which the doctor gives up his dream of lengthening human life. The book was published posthumously in 1948.

Loosely inserted is 1pp TLS to one Benjamin Weil in its original envelope, dated January 24th 1930, in which Lofting talks about his books: 'It was very kind of you to write and tell me you like my books. I am very busy writing a new one now but it is not about Doctor Dolittle. I hope you will like it as well as the stories about him. Maybe there will be a new book about Doctor Dolittle next year'.

From the library of Leslie Bricusse, the multiple Academy Award-nominated and two-time Oscar-winning composer, who wrote the screenplay and songs for the 1967 film adaptation of *Doctor Dolittle*, including the celebrated 'Talk to the Animals'. He also wrote the book, music and lyrics for the stage musical of the same name, which premiered in 1998.

Provenance: from the library of Leslie Bricusse.

First edition, first printing, WITH 1PP OF ORIGINAL MANUSCRIPT, TOGETHER WITH 1PP TLS; 8vo; illustrations by the author, including colour frontispiece, near-contemporary ownership inscription to front free endpaper; publisher's orange cloth, titles to spine in blue, titles and border decoration to upper cover in blue with duplicate of colour frontpiece laid on, titles to spine rubbed, light rubbing to extremities, else very good.





**63. MANTEL, HILARY. [Wolf Hall Trilogy] Comprising: Wolf Hall; Bring Up the Bodies; The Mirror and the Light.** London, Fourth Estate, 2009; 2012; 2020.

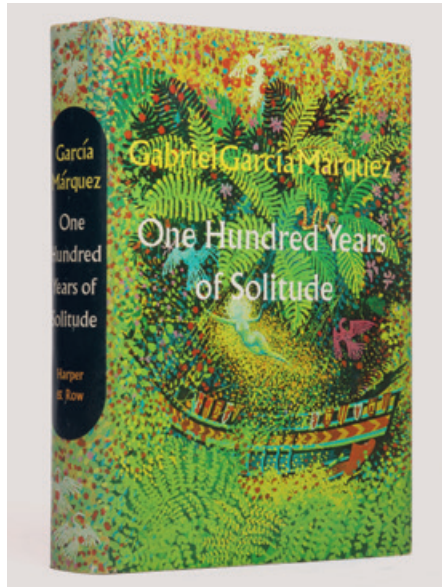
£725 [ref: 114678]

Each of the first two titles won the Man Booker Prize making Mantel the first woman to win twice.

First editions; lge. 8vo (245 x 165 mm); some light spotting to edges of text block to the first title, with some slight encroachment to a few page extremities, otherwise fine internally; publisher's black cloth on first two, the first slightly rubbed at extremities, light blue cloth with gilt heraldic lion on spine and upper cover, illustrated endpapers, original dust-jackets, small abrasion to rear spine-fold of first, otherwise a very good-plus set.

**64. MÁRQUEZ, GABRIEL GARCÍA. One Hundred Years of Solitude.** Translated from the Spanish by Gregory Rabassa. New York, Harper & Row, 1970.

£2,750 [ref: 122915]



Marquez's masterpiece was published in the original Spanish in Argentina in 1967. Universally acclaimed, this work has been included in just about every list of outstanding novels of the century. The cornerstone work of Magical Realism.

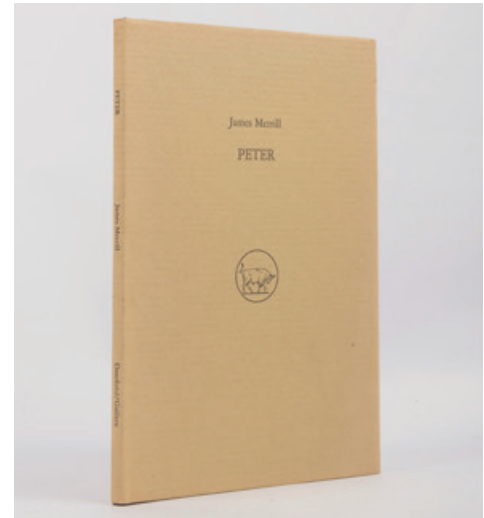
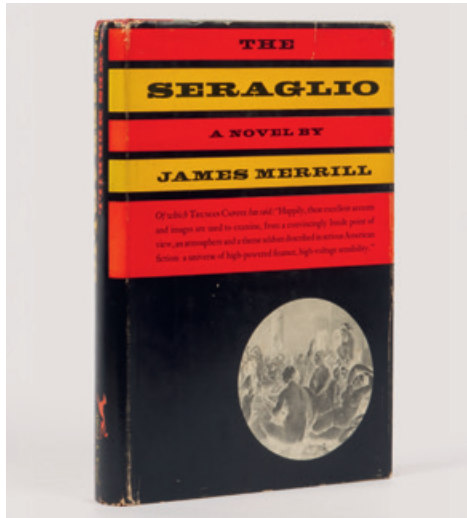
First edition in English, first printing, first issue; 8vo; single spot to front free endpaper, else unmarked internally; publisher's dark green cloth, titles to upper board and spine gilt, with the unclipped first issue pictorial dustjacket (with exclamation mark at the end of first paragraph of front flap text); an excellent copy in the minimally rubbed dustjacket.

**65. MCCARTHY, CORMAC. Blood Meridian or The Evening Redness in the West.** New York, Random House, 1985.

£5,750 [ref: 119679]

A truly stunning copy of the author's masterpiece, rare thus. This is McCarthy at his most baroque and apocalyptic.

First edition, first impression; 8vo; publisher's quarter red cloth, red boards, titles to spine gilt, with the unclipped dust-jacket, housed in custom quarter morocco drop-back box; a fine copy.



**MAJOR ASSOCIATION COPY OF THE AUTHOR'S FIRST BOOK**

**66. MERRILL, JAMES.** *Jim's Book*. New York, Privately printed, 1942.  
£6,500 [ref: 120658]

First edition of the author's first book, privately printed by his father when Merrill was just 16 years old. Inscribed by the author to his lover, Peter Gillis, on the front free endpaper: 'for little Peter Gillis / on his FIRST BIRTHDAY / from the teenage author / James Merrill / 1942 - 1993 / Stonington'. Gillis, born in 1941, was one year old at the time of the book's publication, making this a rather charming and playful inscription from 67 year-old Merrill to his 52 year-old lover.

*First edition, sole printing, INSCRIBED BY THE AUTHOR; 8vo; internally fine; original red cloth-backed grey boards, titles to front board gilt, red topstain, with the original glassine jacket, front panel with loss to bottom edge and closed tear to top edge, a few nicks to extremities; a superb copy in the slightly worn original glassine jacket.*

**ASSOCIATION COPY**

**67. MERRILL, JAMES.** *The Seraglio*. New York, Alfred A. Knopf, 1957.  
£675 [ref: 121543]

One of the first books inscribed by the author to his lover Peter

Gillis. Inscribed on the front free endpaper: 'for Peter Gillis – I want this book to pleasure my partner – with love – James / 17.ii.72'.

*First edition, first printing, INSCRIBED BY THE AUTHOR; 8vo; internally fine; publisher's quarter red cloth over blue paper-covered boards, titles to spine gilt and upper cover in blind, extremities a little toned, with the unclipped pictorial dustjacket, slightly toned and rubbed, a few chips to extremities just touching titles on spine; very good.*

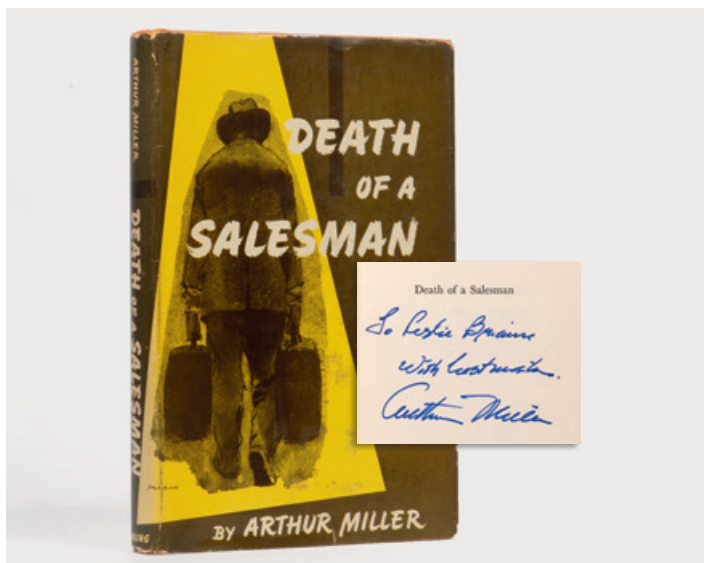
**DE FACTO DEDICATION COPY**

**68. MERRILL, JAMES; ENGELLAND, TIMOTHY (ILLUSTRATOR).** *Peter*. Massachusetts & Dublin, The Deerfield Press & The Gallery Press, 1982.

£575 [ref: 120248]

The de facto dedication copy, inscribed by the author to his lover Peter Gillis on the title page: 'for [Peter] Gillis / with love from the / model and the author / JM / Rutland Sq. / IV. 84'. One of 300 copies, published simultaneously by The Deerfield Press and The Gallery Press, signed by the author on the colophon.

*First edition, first impression, one of 300 copies, DE FACTO DEDICATION COPY, INSCRIBED BY THE AUTHOR TO PETER GILLIS; 8vo; frontispiece hand-coloured by the illustrator, internally fine; publisher's black cloth, titles to spine gilt; a fine copy.*



**MAJOR ASSOCIATION COPY**

**69. MILLER, ARTHUR.** *Death of a Salesman.* New York, The Viking Press, 1949.

£7,500 [ref: 121584]

Major association copy, inscribed by the author to two-time Academy Award-winning composer Leslie Bricusse in blue ink on the half-title: 'To Leslie Bricusse / with best wishes. / Arthur Miller'.

The play premiered on Broadway in February 1949, running for 742 performances. It is a two-act tragedy set in 1940s New York told through a montage of memories, dreams, and arguments of the protagonist Willie Loman, a travelling salesman who is disappointed with his life, and appears to be slipping into senility.

*Provenance: Leslie Bricusse (author's presentation inscription; bookplate to verso of front free endpaper).*

*First edition, first printing, INSCRIBED BY THE AUTHOR; 8vo; Leslie Bricusse's bookplate to verso of front free endpaper, unmarked internally; publisher's orange boards, stamped device on upper board, grey topstain, illustrated endpapers, with the unclipped first state dustjacket designed by Joseph Hirsch, slight rubbing to extremities, short closed tear to top edge of rear panel, else very good.*



**INSCRIBED BY THE AUTHOR & SIGNED BY THE ARTISTS**

**70. MONTALE, EUGENIO.** *La Casa dei Doganieri e altri versi* [The House of the Customs Officers and other verses]. Florence, Vallecchi, 1932.

£6,750 [ref: 122833]

PRESENTATION COPY OF THE NOBEL LAUREATE MONTALE'S COLLECTION OF PRIZE POEMS, ONE OF 25 COPIES AND SIGNED BY THE CONTRIBUTING ARTISTS.

Montale's rarest and most desirable work, inscribed by the author in black ink on the half-title: 'alla deliziosa Miss Jane Herrmann'. The recipient was Jane Lowenstein (née Herrmann), friend and supporter of members of the St Ives group of artists. The book was published following the inauguration of a poetry competition in Florence in 1931, the *Premio dell'Antico Fattore*, which took its name from the weekly 'tavolate' held by painters, sculptors, poets and writers in the eponymous Florentine trattoria. Judged by artists rather than academics and writers, the prize was awarded to Montale's collection, and 150 copies were printed hors commerce, of which 25 were numbered in roman numerals. The present copy, inscribed by Montale to Lowenstein, is also signed by Gianni Vagnetti, Arturo Loria, Libero Andreotti, Felice Carena, Alberto Magnelli, F. Chiapelli, Giuseppe Cesetti, Ezio Giovanozzi and Elio Vittorini, four of whom contributed an illustration to the volume.

*First edition, sole printing, number XII of 25 copies, INSCRIBED BY THE AUTHOR & SIGNED BY THE CONTRIBUTING ARTISTS, from a total edition of 150 hors commerce copies; large 8vo; 5 full-page illustrations, illustration by Alberto Magnelli signed in black ink at foot; original wrappers with illustration by Guido Peyron, light soiling and browned near edges, spine split where stapled but holding; an exceptionally good example and entirely unrestored.*



**PRESENTATION COPY**

**71. MOORE, BRIAN.** *Judith Hearne.* London, Andre Deutsch, 1955.

£2,250 [ref: 108762]

A fine association copy from the library of the publisher, Tom Maschler, with his bookplate to the front paste down and the author's signed presentation inscription to the title page, 'To my new publisher Brian Moore'.

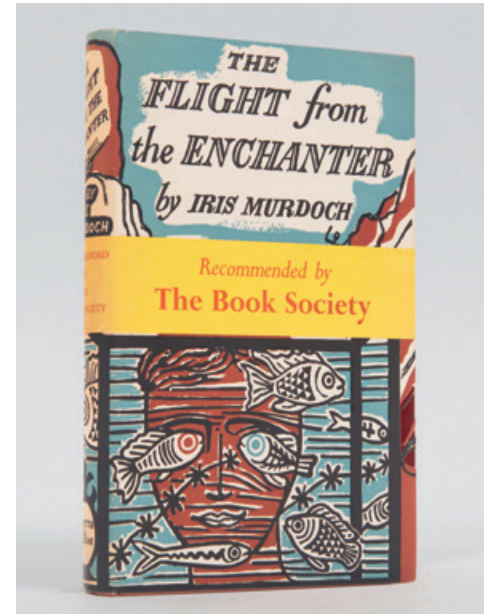
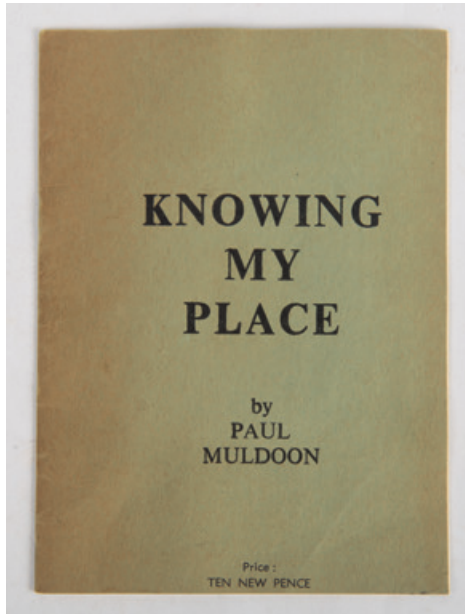
*Provenance: Tom Maschler (bookplate to front pastedown; author's presentation inscription).*

*First edition, first impression, PRESENTATION COPY; 8vo; publisher's boards, with the pictorial dust jacket, spine a little rolled but a very good copy in the nicked dust jacket with a deal of the endemic fading at the spine.*

**THE AUTHOR'S FIRST BOOK**

**72. MULDOON, PAUL.** *Knowing My Place.* Belfast, Paul Muldoon, 1971.

£3,750 [ref: 114208]



The author's vanishingly scarce first book of which we have seen just three other examples.

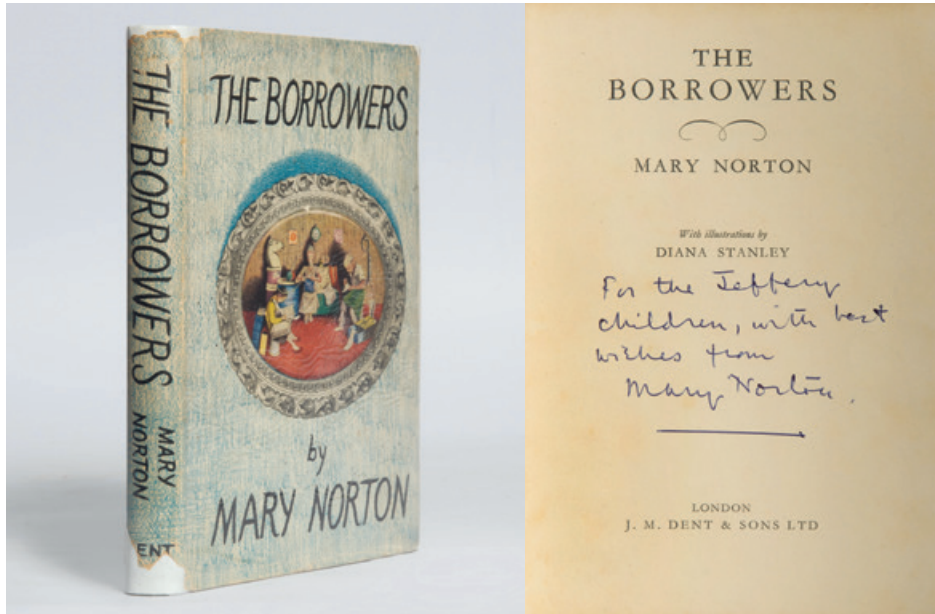
*First edition, sole impression; single quire, stapled into green wrappers printed in black, housed in a blue cloth folding box, titles to front in gold; traces of a bookplate removed from the verso of the upper wrapper; very good indeed.*

**73. MURDOCH, IRIS.** *The Flight from the Enchanter.* London, Chatto & Windus, 1956.

£1,250 [ref: 112087]

The author's second novel, with intriguing jacket artwork by Edward Bawden (1903-89), one of the most influential artists of his generation. Hard to find in such good condition, especially with the Book Society wraparound band.

*First edition, first impression; 8vo; light offsetting and tape residue to endpapers, else unmarked internally; publisher's brown cloth, gilt lettering to spine, unclipped pictorial dust-jacket by Edward Bawden, with Book Society wraparound band, spine slightly tanned, else an exceptional example.*



**PRESENTATION COPY**

**74. NORTON, MARY.** *The Borrowers.* London, J.M. Dent & Sons Ltd, 1952.

£3,500 [ref: 115276]

Presentation copy, inscribed by the author in blue ink to the front free endpaper: 'For the Jeffrey children, with best wishes from Mary Norton.'

Norton won the 1952 Carnegie Medal from the Library Association, recognising *The Borrowers* as the year's outstanding children's book by a British author. For the 70th anniversary of the Medal in 2007, it was named one of the top 10 winning works, selected by a panel to compose the ballot for a public election of the all-time favourite.

*First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo (205 x 150 mm); frontispiece and illustrations by Diana Stanley, unmarked internally; publisher's light blue cloth, red lettering to spine, design in red to spine and upper cover, slight discolouration to cloth, illustrated endpapers, with the unclipped pictorial dustjacket, rear panel a little marked, spine ends and corners chipped with loss, a couple of short closed tears to extremities with associated creasing, else very good.*

**ONE OF ONLY 60 COPIES**

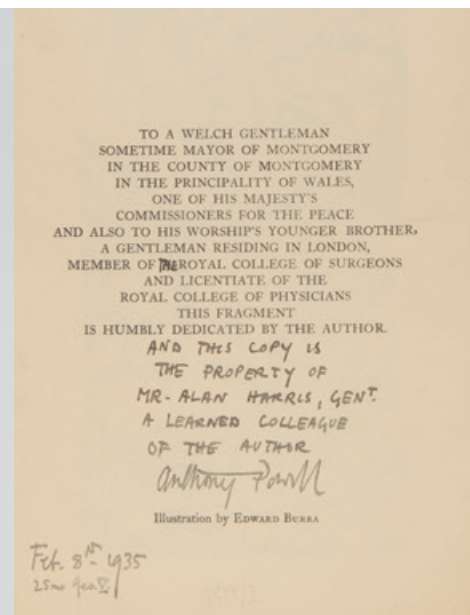
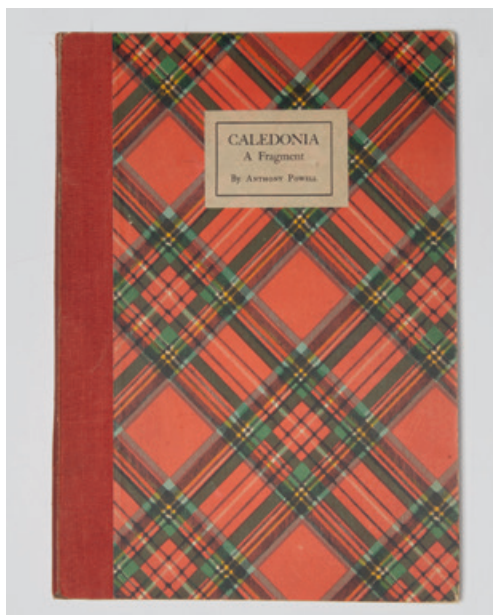
**75. PLATH, SYLVIA.** *A Winter Ship.* Edinburgh, The Tragara Press, 1960.

£3,000 [ref: 113991]

First edition of Plath's first separately printed poem, one of only 60 copies.

Plath herself requested the removal of her name from the title, writing in June of 1960, 'We thought we'd like the date, place and press in upright letters, as on the other proof, and my name deleted - as I'll write that on the inside myself, with Christmas greeting too.'

*First edition; 8vo; 2pp printed on laid paper with deckled edges, internally fine; original marbled wrappers, white title label printed in black to upper cover; a fine copy. Tabor A1.*



76. POUND, EZRA. *Cathay*. Translations... for the most part from the Chinese of Rihaku, from notes of the late Ernest Fenollosa, and the decipherings of the professors Mori and Ariga. London, Elkin Mathews, 1915.

£1,375 [ref: 116396]

The first of Pound's Chinese translations most of which were subsequently collected in *Lustra*, *Personae* and the collected poems. From the library of Edward Wadsworth. Fanny and Edward Wadsworth were both artists in an around the Vorticist movement and friends of both Pound and T.S. Eliot.

First edition, sole impression; 8vo; some spotting to contents; publisher's buff wrappers, titles to front wrapper in black, top inch of backstrip defective, wrappers somewhat toned; very good. Gallup A9.

#### PRESENTATION COPY

77. POWELL, ANTHONY. *Caledonia. A Fragment*. n.p., privately printed, [1934].

£4,750 [ref: 115747]

Rare first edition, one of 100 copies printed for the occasion of Powell's wedding, with the author's corrections throughout. The Musical section was written by the composer Constant Lambert.

Inscribed by the author to a Mr. Alan Harris on the dedication.

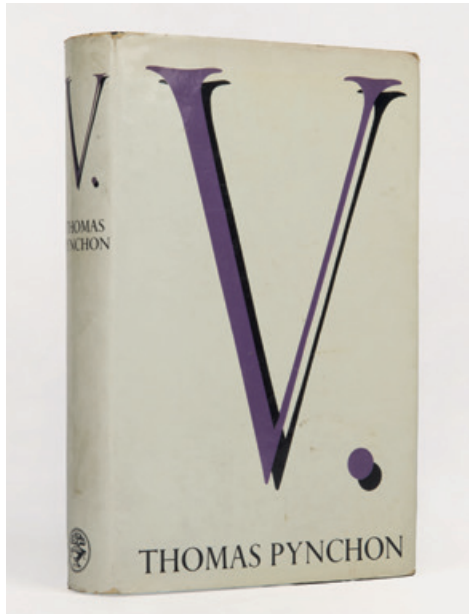
First edition, sole printing; ONE OF 100 COPIES, INSCRIBED BY THE AUTHOR; small 4to; Powell's corrections in black ink throughout, full-page illustration by Edward Burra, light toning to leaves; original quarter red cloth over tartan paper boards, printed title label to upper cover, light rubbing to extremities, upper joint repaired, else very good.

78. PYNCHON, THOMAS. V. *A Novel*. London, Jonathan Cape, 1963.

£350 [ref: 122919]

First UK edition of Pynchon's first novel, a macabre twentieth century classic.

First UK edition, first impression; 8vo; publisher's black boards, titles to spine silver, pale red topstain, with the unclipped dustjacket; a very good copy in the slightly marked dustjacket with mild rubbing to extremities.



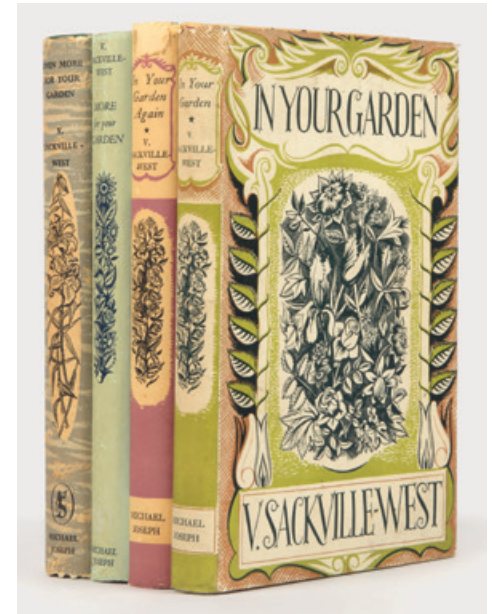
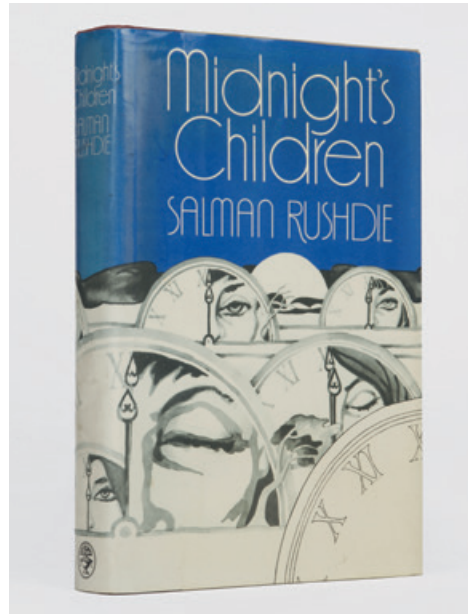
79. RUSHDIE, SALMAN. *Midnight's Children*. London, Jonathan Cape, 1981.

£975 [ref: 122918]

'AN EXTRAORDINARY NOVEL. ONE OF THE MOST IMPORTANT TO COME OUT OF THE ENGLISH-SPEAKING WORLD IN THIS GENERATION!' (Robert Towers, *The New York Times Book Review*).

The initial UK printing of this book was abandoned at proof when it was discovered that the copy text had been an early draft and not the finished version (which being the reason UK proofs of the Cape run were recalled, are of the utmost scarcity and of considerable value). To meet the publication schedule Cape acquired 2500 sets of sheets from the US printing issuing them with a UK title page as in the present example. The Booker of Bookers. A masterpiece.

*First UK edition, first impression from American sheets; 8vo; publisher's cloth-backed boards, titles to upper board and spine in silver, with the unclipped pictorial dustjacket, some fading to spine extending onto front and rear panels; a very good copy.*



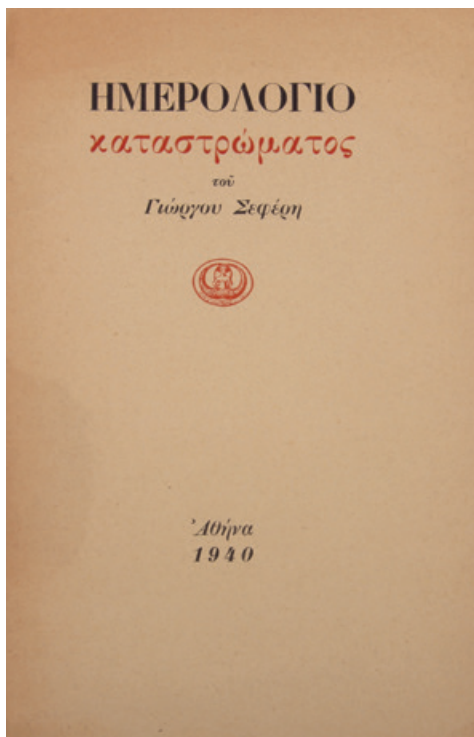
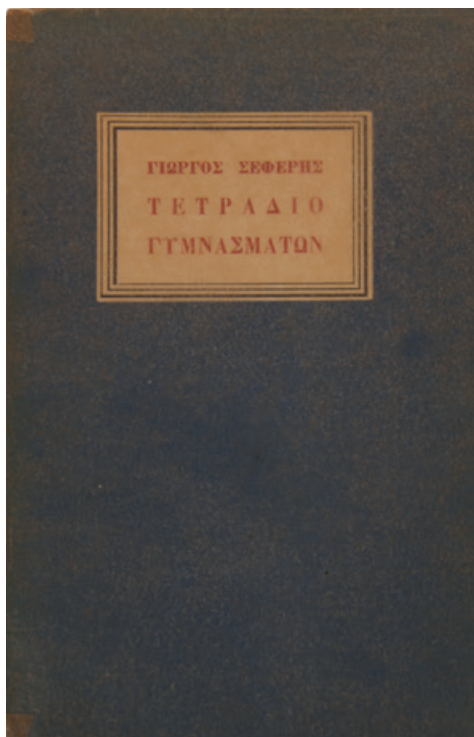
THE 'GARDEN' BOOKS COMPLETE IN DUST-JACKETS

80. SACKVILLE-WEST, VITA. *In your Garden [with] In Your Garden Again [and] More for your Garden [and] Even More for your Garden*. London, Michael Joseph, 1951, 1953, 1955, 1958.

£975 [ref: 122971]

A complete, attractive set of Sackville-West's immensely popular garden books in the beautifully decorated original dust-jackets.

*First editions; 4 vols, 8vo; plates, minor marking to margins, very light spotting to page edges of vol. II and vol. IV, some spotting to endpapers and pages either side of photographic plates in vol. IV, slight offsetting to endpapers and half-title to all volumes, otherwise very clean and bright; publisher's cloth, some slight signs of wear to extremities, otherwise very good condition, dust-jackets (the second price-clipped), some offsetting to inner folds and very light signs of age to edges and some discolouration to spines of all volumes, closed tear, general soiling and a little mild staining to rear panel and flap to vol. I, small mark to upper spine of vol. II, light spotting to vol. IV, otherwise very good condition. Cross & Hulme A48, A51(a), A53(a), A56(a); Gretton, 44, 47, 48, 50.*



ONE OF 350 COPIES

81. SEFERIS, GIORGOS [GEORGE]. *Tetradio gymnasmatōn* (1928-1937) [Book of Exercises (1928-1937)]. Athens, by the author, 1940.

£1,250 [ref: 120869]

A well-preserved copy of Seferis' fourth collection of poetry in the original wrappers and glassine. The edition was limited to 350 copies, containing poems written between 1928 and 1937. This period was the beginning of his long and successful diplomatic career, during which time he held posts in England (1931–1934) and Albania (1936–1938), while also serving in the Greek diplomatic corps during World War II.

This was an experience that exposed him to the ravages of war and exile, and inspired some of his most poignant work, which he included in two collections in the Spring of 1940: *Book of Exercises* and *Logbook I*.

Seferis was awarded the Nobel Prize for Literature in in 1963.

First edition, NUMBER 140 OF 350 COPIES ON 'ΕΛΛΗΝΙΚΟ' PAPER, from a total edition of 356; 8vo (19.8 cm x 12.8 cm); minor spotting to extreme edges, faint offsetting from wrappers (as usual), else unmarked internally; original blue wrappers, white paper title label lettered in red and triple-ruled in black pasted to upper wrapper, titles to spine black, minor rubbing to extremities with only a tiny strip of the usual sunning to the top edge; a remarkably fresh copy in the original glassine. Daskalopoulos A44. NB: Modern Greek polytonic orthography transliterated according to the Library of Congress Standard.

ONE OF 300 COPIES

82. SEFERIS, GIORGOS [GEORGE]. *Hēmerologio katastrōmatos* [Logbook I]. Athens, by the author, 1940.

£975 [ref: 120867]

A remarkably fresh copy of this fragile publication, in the entirely unrestored original wrappers. Seferis' fifth collection of poetry,

published the same year as *Tetradio gymnasmatōn* [Book of Exercises], it is the first of 3 'Logbooks', the final two of which would be published in 1944 and 1955 respectively.

First edition, COPY 131 OF 300 COPIES ON 'ELLĒNIKO' PAPER, from a total edition of 317; 8vo (24 x 16 cm); discreet ownership signature to title, else unmarked internally; original wrappers printed in red and black, faint stain to upper wrapper extending onto backstrip, spine slightly defective at head, else very good. Daskalopoulos A45. NB: Modern Greek polytonic orthography transliterated according to the Library of Congress Standard.

ONE OF 25 COPIES - INSCRIBED BY THE AUTHOR TO HIS SISTER-IN-LAW

**83. SEFERIS, GIORGOS [GEORGE]. *Erōtokritos*. [Athens], Ekdoseis "Alfa" I. M. Skazikē, 1946.**

£5,000 [ref: 120870]

A wonderful familial association copy, inscribed by the author in Greek on the half-title: 'To Maroulis / with love / Seferis / 12 Dec. 46.' The recipient was Amaryllis Zannou-Dragoumi, the sister of Seferis' wife Maro Seferi.

*Erōtokritos* is a piece of literary criticism by Seferis on the epic poem of the same name. The poem is a romance composed by Vikentios Kornaros in early 17th century Crete, in which the poet narrates the trials and tribulations suffered by two young lovers, Erotokritos and Aretousa, daughter of Herakles, King of Athens. A major source of inspiration for Seferis, *Erōtokritos* sets great store by true love, friendship, courage, and patriotism, and this is the reason for its later popularity all over Greece.

A fine piece of book production, of which this is just one of twenty-five examples.

First edition, NUMBER 20 OF 25 HORS COMMERCE COPIES FOR PRESENTATION, INSCRIBED BY THE AUTHOR, from a total edition of 75 copies on 'sparto' paper; 8vo (17.5 x 11.8 cm); 6 full-page b&w plates, decorative headpieces, internally fine; original cream wrappers printed in red and black; a fine copy. Daskalopoulos A67. NB: Modern Greek polytonic orthography transliterated according to the Library of Congress Standard.





**PRESENTATION COPY OF THE AUTHOR'S FIRST BOOK**

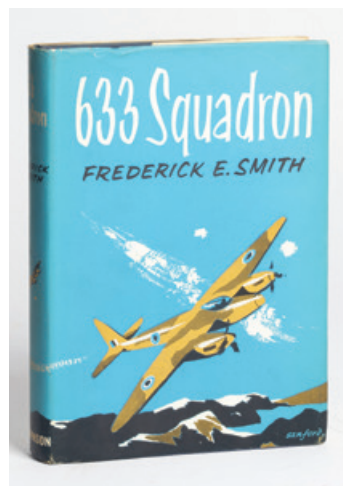
**84. SITWELL, EDITH.** *The Mother and Other Poems.* Oxford, printed for the author by B.H. Blackwell, 1915.

£1,250 [ref: 108055]

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Of the 500 copies printed, around 200 are believed to have been pulped by the printers in the 1920s. 'Drowned Suns' and 'Serenade' were first published in *The Daily Mirror*, priced 6d. Inscribed by the author in black ink to top of the front cover, 'To Mrs Schumacher / with best wishes from Edith Sitwell'.

Provenance: National Portrait Gallery Exhibition. *The Sitwells: 14/10/94 - 22/1/95.* Catalogue No. b30 / 2.61.

First edition, one of 500 copies, INSCRIBED BY THE AUTHOR; 8vo; unmarked internally; original dark grey wrappers, stitched as issued, black lettering to upper cover, light wear to extremities, unopened and uncut, with NPG tissue wrapping with label.



**REVIEW COPY**

**85. SMITH, FREDERICK E.** *633 Squadron.* London, Hutchinson, 1956.

£650 [ref: 123275]

This tale of a 'brilliant air ace' in the Second World War was the basis for the 1964 film of the same name.

First edition, first impression, REVIEW COPY; 8vo; faint offsetting to endpapers; publisher's dark blue cloth, titles to spine silver, top edge of upper cover bumped, with the unclipped pictorial dustjacket, spine panel tanned, minor creasing to extremities; very good.

**86. SOUTHERN, TERRY.** *Flash and Filigree.* London, Andre Deutsch, 1958.

£275 [ref: 123191]

First edition of the acclaimed screenwriter's first novel.

First edition, first impression; 8vo; slight offsetting to endpapers; publisher's black cloth, titles to spine gilt, with the unclipped pictorial dustjacket by Stephen Russ; a very good copy in the somewhat tanned dustjacket.

FREDERIC PROKOSCH'S COPY OF THE SECOND BUTTERFLY BOOK

87. SPENDER, STEPHEN. *Perhaps*. Bryn Mawr, Privately printed by Frederic Prokosch, 1933.

£2,250 [ref: 106649]

Prokosch's own copy of the second of his 'Butterfly Books', including an original hand-coloured drawing signed by him in pencil and mounted as a frontispiece. It was preceded only by W.H. Auden's *Poem* (1933).

According to Barker the imprint is genuine with regard to date and place, identified as being from Group I (printed in Bryn Mawr, Pennsylvania). An inscription by Prokosch refers to a 'letter from the author enclosed', which is not present.

*Perhaps* was first printed in *New Statesman and Nation*, VI, 141 on 4 November 1933, and reprinted in *Poems*, second edition (Faber 1934) and *Collected Poems* (Faber 1955).

First edition, sole printing. PROKOSCH'S OWN COPY WITH HIS SIGNED BOOKPLATE, NUMBER XX OF 2 COPIES ON IMPERIAL VELLUM, from a total edition of 22, signed & numbered on the colophon; single quire (16.5 x 10.8 cm); original hand-coloured drawing by Frederic Prokosch, signed in pencil and mounted as frontispiece; original light brown pattern on silver foil tea-chest paper wrappers (as in Barker 41), gold title label to upper cover, spare title label tipped in at rear, black thread, with Prokosch's manuscript 'Bibliographical Note' on blue paper; a fine copy, preserved in blue marbled folding case and quarter morocco slipcase. Barker 33.



FREDERIC PROKOSCH'S COPY

88. SPENDER, STEPHEN. *Poem*. Bryn Mawr, Privately printed by Frederic Prokosch, xmas 1934.

£2,250 [ref: 106652]

Prokosch's own copy of one of his 'Butterfly Books', including an original hand-coloured drawing signed by him in pencil and mounted as a frontispiece.

According to Barker the imprint is genuine with regard to date and place, identified as being from Group I (printed in Bryn Mawr, Pennsylvania). In the inscription Prokosch refers to 'MS poem from the author enclosed', which is not present.

*Poem* was first printed in the *Spectator* on 23 November 1934, and reprinted in *The Still Centre* (Faber 1939).

First edition, sole printing. PROKOSCH'S OWN COPY WITH HIS SIGNED BOOKPLATE, NUMBER XX OF 2 COPIES ON IMPERIAL VELLUM, from a total edition of 22, signed & numbered on the colophon; single quire (16.5 x 10.4 cm); original hand-coloured drawing by Frederic Prokosch, signed in pencil and mounted as frontispiece; original orange hexagonal pattern on gold foil paper wrappers (ANW 244; as in Barker 14), gold title label to upper cover, spare title label tipped in at rear, brown thread, with Prokosch's manuscript 'Bibliographical Note' on blue paper; a fine copy, preserved in blue marbled folding case and quarter morocco slipcase. Barker 34.



#### FREDERIC PROKOSCH'S COPY

**89. SPENDER, STEPHEN. *At Night*.** Cambridge, printed at the Cambridge University Press for Frederic Prokosch, Christmas 1935.

£2,250 [ref: 106653]

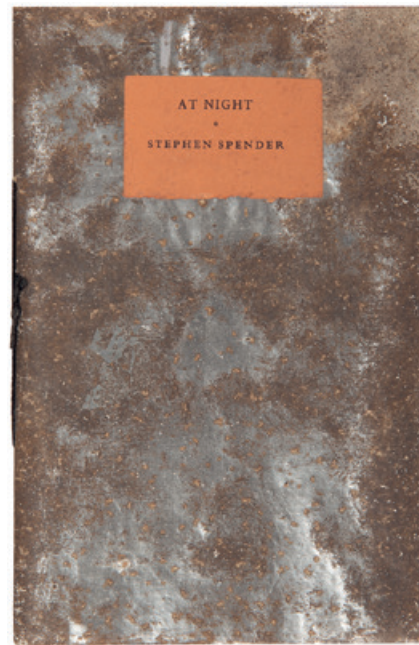
Prokosch's own copy of one of his 'Butterfly Books', including an original hand-coloured drawing signed by him in pencil and mounted as a frontispiece.

According to Barker the imprint is genuine with regard to date and place, identified as being from Group III (printed in Cambridge). In 1935, Prokosch went to Cambridge University as a research student at Fitzwilliam House, and discovered that the Cambridge University Press was prepared to undertake private commissions, this being one of them. Others include his own *Andromeda* and *The Red Sea*, two books for W.H. Auden, and one for T.S. Eliot.

*At Night* was first printed in the *London Mercury* in May 1935, and not subsequently reprinted.

*Provenance: Frederic Prokosch (signed bookplate).*

*First edition, sole printing, PROKOSCH'S OWN COPY WITH HIS SIGNED BOOKPLATE, NUMBER X OF 2 COPIES ON RED FLORENTINE, from a total edition of 22, signed & numbered on the colophon; single quire (16.3 x 10.3 cm); original hand-coloured drawing by Frederic Prokosch, signed in pencil and mounted as frontispiece; original silver foil wrappers (ANW 238), brick-red title label to upper cover, spare title label tipped in at rear, black thread, with Prokosch's manuscript 'Bibliographical Note' on blue paper; a fine copy, preserved in black folding case and quarter morocco slipcase. Barker 35.*



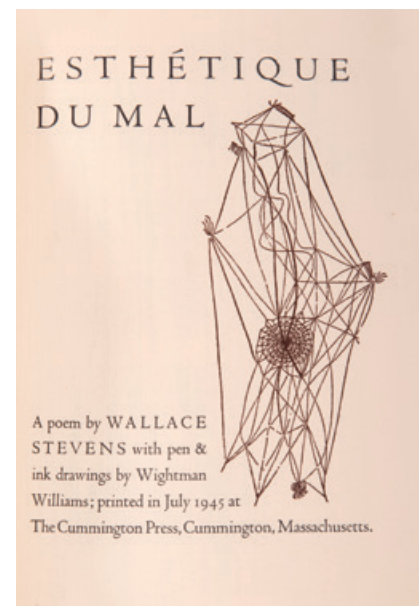
#### ONE OF 340 COPIES - SIGNED BY THE ILLUSTRATOR AND TYPE DESIGNER

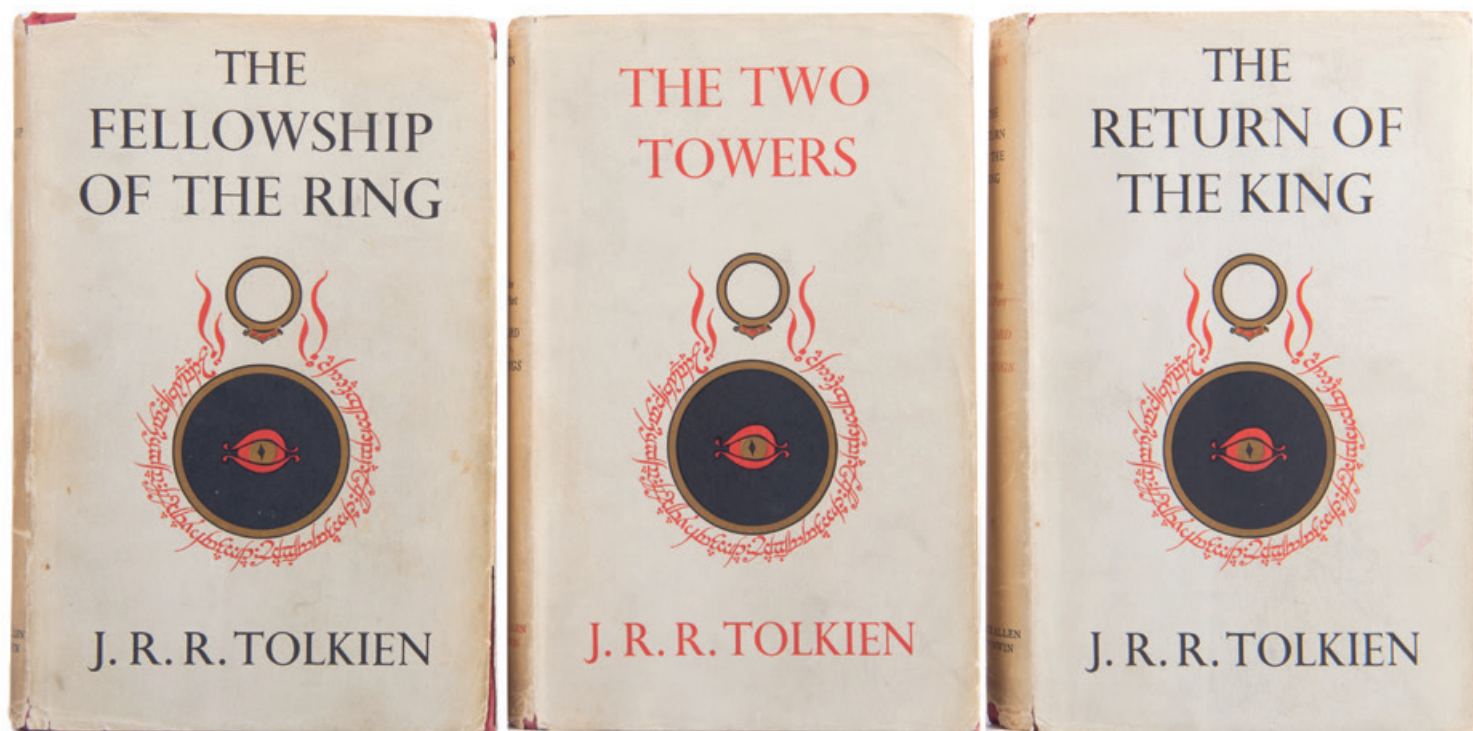
**90. STEVENS, WALLACE; WILLIAMS, WIGHTMAN (ILLUSTRATOR).** *Esthétique du Mal*. Cummington, MA, Cummington Press, 1945.

£1,500 [ref: 112307]

Number 65 of 300 copies printed from Centaur types on Italian Pace paper, from a total edition of 340. Though not called for, this copy has been signed by Wightman Williams and the type designer Harry Duncan on the colophon. A very good copy, scarce thus.

*First edition, NUMBER 65 OF 300 COPIES ON PACE PAPER FROM ITALY, from a total edition of 340, THIS COPY SIGNED BY THE ILLUSTRATOR AND TYPE DESIGNER; 8vo; illustrations of pen and ink drawings by Wightman Williams, minor toning to gutters of endpapers, scattered minor spotting to text block, else unmarked internally; publisher's quarter black morocco over green Natsume paper-covered boards, gilt lettering to upper cover, mild rubbing to extremities, slight toning to boards, with original glassine dust-jacket; a very good copy. Edelstein A10.*





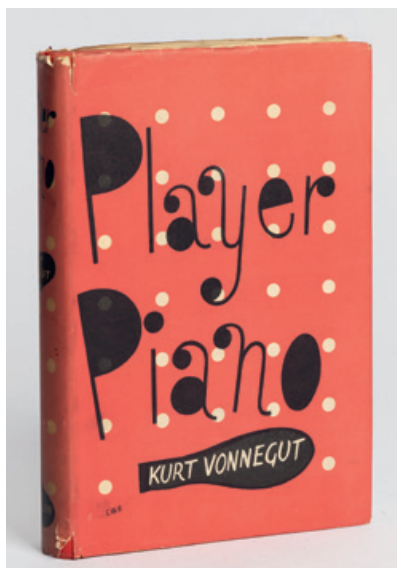
A TOTALLY UNRESTORED SET OF FIRST EDITIONS

91. TOLKIEN, J.R.R. *The Lord of the Rings. The Fellowship of the Ring; The Two Towers; The Return of the King.* London, Allen & Unwin, 1954-55.

£57,500 [ref: 118817]

At first, Tolkien intended *The Lord of the Rings* to be a children's tale in the style of *The Hobbit* but it quickly grew darker and more serious in the writing. Though a direct sequel to *The Hobbit*, it addressed an older audience, drawing on the immense back-story of *Beleriand* that Tolkien had constructed in previous years and which eventually saw posthumous publication in *The Silmarillion* and other volumes. Tolkien's influence weighs heavily on the fantasy genre that grew following the success of *The Lord of the Rings*.

*First editions, first impressions; 3 vols, 8vo; The Fellowship of the Ring: signature mark '4' at bottom of p.49, two maps, one of which folding and tipped-in at rear; The Two Towers: signature mark '4' at bottom of p.49, folding map tipped-in at rear; The Return of the King: signature mark '4' present on p.49 and text 'sagging' in the middle, folding map tipped-in at rear; very few minor marginal blemishes, light offsetting to endpapers; publisher's red cloth, gilt lettering to spines, red topstains bright, slight lean to spines and minor rubbing to corners, bleed from lower board of Two Towers to foot of jacket's rear flap and lower margin of final 2 leaves; original unclipped pictorial dust jackets printed in red, black, and gold, some toning and rubbing to spines, light wear at corners and small chips at foot of spines, Fellowship with 85mm split to fold of front flap, a very good unrestored set. Hammond & Anderson A5 i, ii, iii.*



92. VONNEGUT, KURT, JR. *Player Piano*. London, Macmillan & Co. Ltd, 1953.

£375 [ref: 123168]

First UK edition of the author's first book. It depicts a dystopia of automation partly inspired by the author's time working at General Electric, describing the negative impact technology can have on quality of life.

*First UK edition, first impression; 8vo; faint offsetting to endpapers, else unmarked internally; publisher's red cloth, titles to spine gilt, with the dustjacket, jacket overstamped for overseas distribution, spine panel tanned, a few small nicks and closed tears to extremities with associated creasing, slightly dust-soiled; very good.*

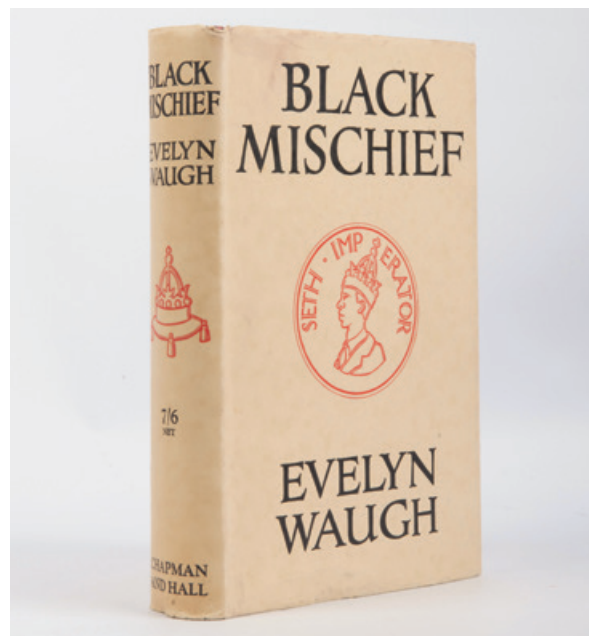
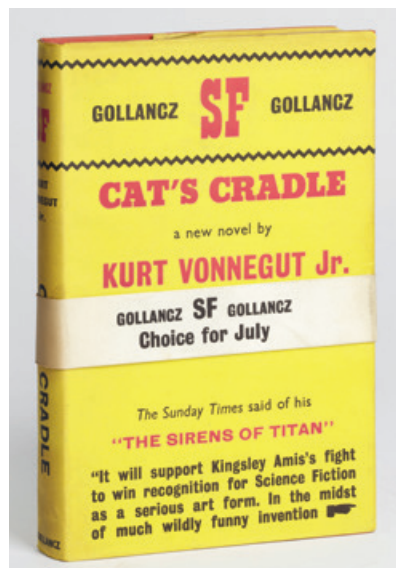
93. VONNEGUT, KURT, JR. *Cat's Cradle*. London, Victor Gollancz Ltd, 1963.

£275 [ref: 123170]

Vonnegut's Hugo-nominated fourth novel; a biting critique of militarism, religion, and the human capacity for self-destruction.

'A satire on the atomic age. Razor-witted narrative.' (Anatomy of Wonder)

*First UK edition, first impression; 8vo; publisher's red cloth, titles to spine gilt, with the unclipped dustjacket and Gollancz wraparound band, spine panel tanned, minor edge-wear; a very good copy.*



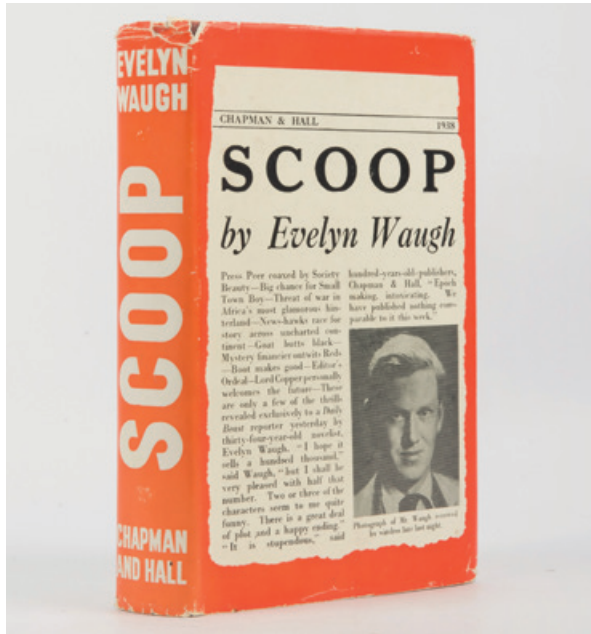
94. WAUGH, EVELYN. *Black Mischief*. London, Chapman and Hall, 1932.

£2,250 [ref: 120843]

Waugh's third novel, written whilst staying at Madresfield Court, Worcestershire as the guest of the Lygon sisters; this was the book that established his reputation as a master satirist.

Set on the fictional African island of Azania, the novel chronicles the efforts of Emperor Seth, assisted by the Englishman Basil Seal, to modernise his kingdom, including the issue of home-made currency and the staging of a 'Birth Control Gala'.

*First trade edition; 8vo; frontispiece with map illustration, unmarked internally; publisher's black and red patterned boards, gilt lettering to spine, extremities slightly bumped, minor spotting to edges of textblock, original tan dustjacket printed in red and black, slight rubbing and creasing to extremities, but a very good copy without any of the usual browning to the dustjacket.*

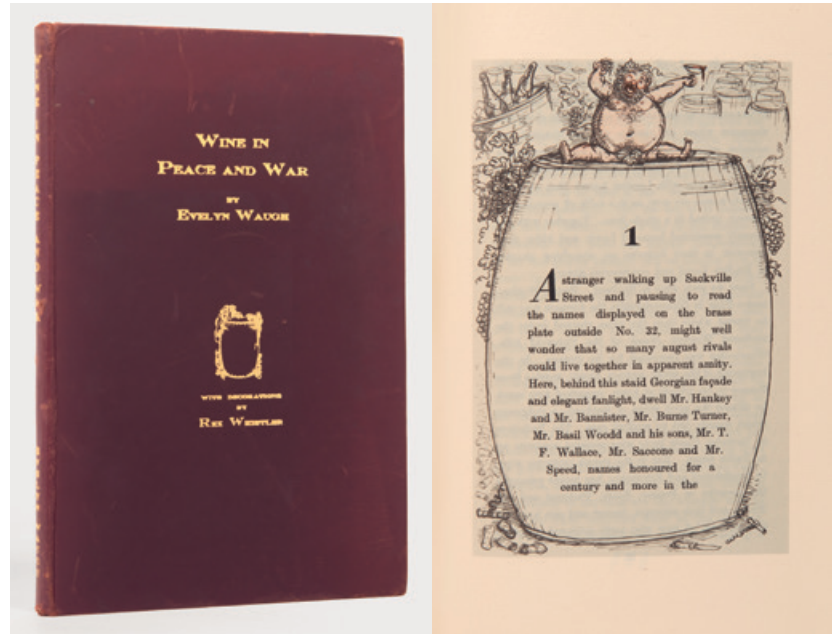


95. WAUGH, EVELYN. *Scoop*. London, Chapman and Hall, 1933.

£4,000 [ref: 120842]

There are two states of the first impression dust jacket for *Scoop*. Originally the tromp l'oeil newspaper image had the partial banner 'aily Beas' in the style and typeface of the *Daily Express*. Beaverbrook (himself lampooned in the novel as Lord Copper) cited the mast head in his proposed action against Waugh and Chapman & Hall who restruck the jackets with the masthead entirely blank. However, they left the devastating descriptions of 'Lord Copper' intact. And they got away with it!

First edition, first issue with 's' in 'as' in last line of p88, in second state dust jacket; 8vo; slight offsetting to endpapers, minor toning to stock; publisher's black and red patterned boards, with the original dust jacket, without the 'Daily Beast' logo; a lovely copy in the lightly frayed and rubbed dust jacket with only a hint of fading to spine.



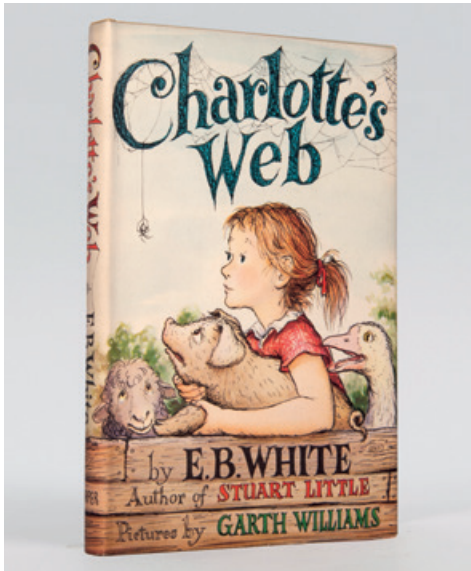
ONE OF 100 COPIES - NUMBERED & SIGNED BY THE AUTHOR

96. WAUGH, EVELYN. *Wine in Peace and War*. London, Saccone & Speed Limited, [1947].

£3,250 [ref: 110689]

First edition of this essay commissioned by Evelyn Waugh's London vintners Saccone & Speed, issued in a limited edition of only 100 copies, of which this is number 12. A trade edition was published later the same year.

First edition, NUMBER 12 OF 100 COPIES, SIGNED BY THE AUTHOR; 8vo; 2 colour illustrations by Rex Whistler, minor spotting to prelims and endpapers, else unmarked internally; publisher's burgundy sheep, gilt lettering to spine and upper cover, gilt device to upper cover, light rubbing to extremities, small nick to spine and rear cover; very good.



**97. WHITE, E.B.; WILLIAMS, GARTH (ILLUSTRATOR).** *Charlotte's Web*. New York, Harper & Brothers, 1952.

£3,750 [ref: 114603]

The classic children's story of Fern and her favourite pig. A Newbery Honor book for 1953 and winner (along with White's *Stuart Little*) of the 1970 Laura Ingalls Wilder Medal.

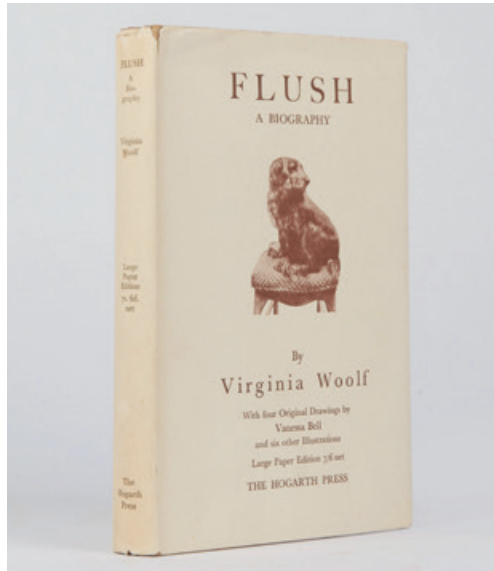
First edition, first issue, with 'First Edition I-B' on copyright page; 8vo; illustrations by Garth Williams, internally fine; publisher's beige cloth, lettered in blue and black on spine and upper cover, illustrated blue endpapers, with original first issue pictorial dust-jacket (priced '\$2.50' on upper inside flap); a fine copy.

#### AN UNUSUALLY FINE COPY

**98. WOOLF, VIRGINIA.** *Flush: A Biography*. London, The Hogarth Press, 1933.

£1,250 [ref: 120844]

Woolf's fictional 'stream of consciousness' tale by Flush, a dog, telling the story of his owner, Elizabeth Browning. This is the best copy we have seen, with none of the usual browning to the spine.



First edition, first impression, so-called 'Large Paper Edition' (no priority established); 8vo; 10 full-page illustrations, including frontispiece and 4 drawings by Vanessa Bell, thin strip of offsetting to half-title; publisher's buff cloth, gilt lettering to spine, with the unclipped pictorial dustjacket, minor edge-wear, else a fine, bright copy with none of the usual darkening to the spine. Kirkpatrick A19a.

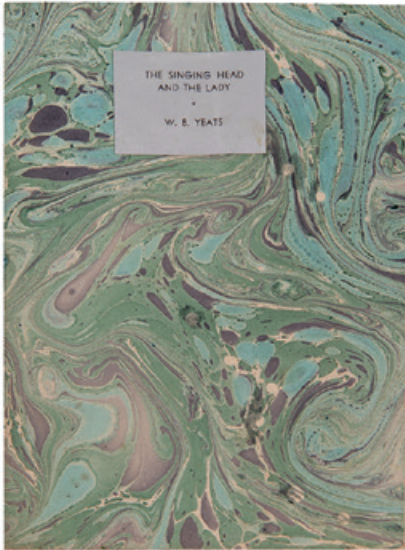
#### FREDERIC PROKOSCH'S COPY

**99. YEATS, W.B.** *The Singing Head*. Bryn Mawr, Privately printed by Frederic Prokosch, xmas 1934.

£4,000 [ref: 106539]

Prokosch's own copy of one of his 'Butterfly Books', including an original hand-coloured illustration signed by him in pencil and mounted as a frontispiece. A note on the colophon initialled by Prokosch states that 'this was the first copy off the press'.

According to Barker the imprint is genuine with regard to date and place, identified as being from Group I (printed in Bryn Mawr, Pennsylvania). Wade states that Prokosch 'sent all the copies but four to Yeats, who signed and inscribed two or three copies and sent these back.'



Provenance: Frederic Prokosch (signed bookplate).

First edition, sole printing, PROKOSCH'S OWN COPY WITH HIS SIGNED BOOKPLATE, SPECIAL COPY ON BLUE VELLUM, from a total edition of 20, signed & designated 'special copy' on the colophon; single quire (16.5 x 10.6 cm); original hand-coloured drawing by Frederic Prokosch, signed in pencil and mounted as frontispiece, light marginal toning; original blue and green Cockerell on kraft wrappers (as in Barker 1), silver label to upper cover, blue thread, with Prokosch's manuscript 'Bibliographical Note' on blue paper; a fine copy, preserved in marbled folding case and quarter morocco slipcase. Barker 41; Wade 180.

#### FREDERIC PROKOSCH'S COPY

**100. YEATS, W.B. Leda and the Swan.** Florence, Privately printed by Frederic Prokosch, Christmas 1935.

£4,000 [ref: 106538]

Prokosch's own copy of one of his 'Butterfly Books', including an original hand-coloured drawing signed by him in pencil and mounted as a frontispiece. A note on the colophon initialled by Prokosch states that 'this was the first copy off the press'.

According to Barker the imprint is genuine with regard to date and place, identified as being from Group VII (printed in Florence). Having returned to Cambridge as a research student at King's in 1937, Prokosch travelled to Florence, there finding the means to publish *Leda and the Swan*, with an abundance of decorated papers close at hand. Barker and Wade both state that, on account of his father's death, Prokosch had to abandon binding the entire edition at the time of printing, and the sheets and covers remained in Florence until his next visit, which would not be until 1948. Copies dated both 1935 and 1937 appear in Barker and exist institutionally.

Provenance: Frederic Prokosch (signed bookplate).

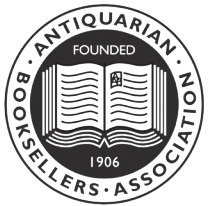
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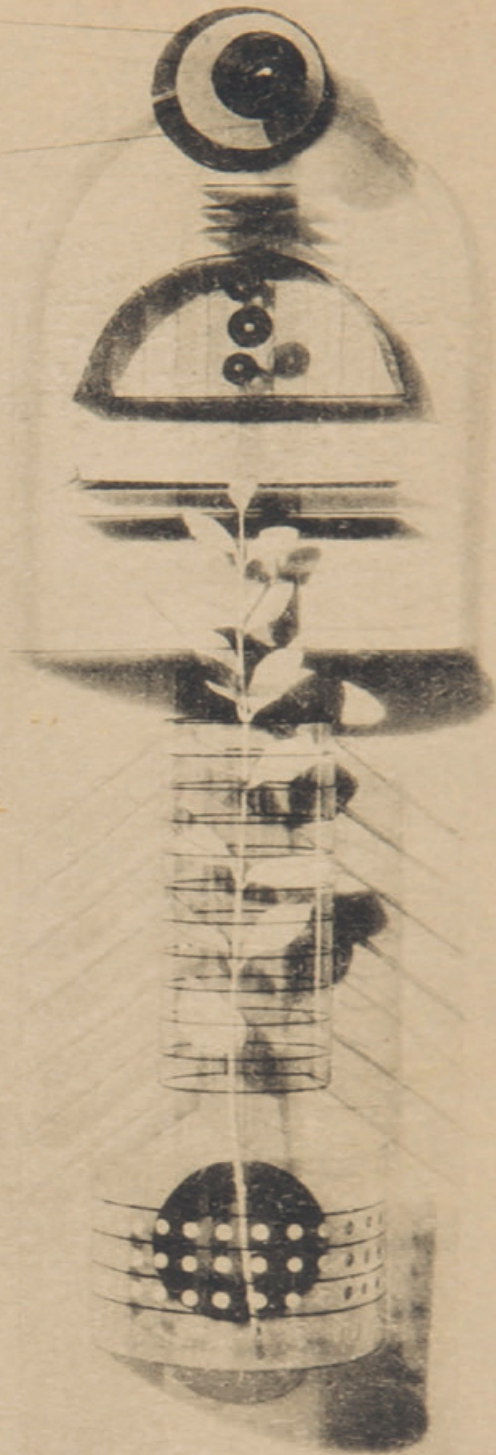
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