

CHELSEA FAIR 2026 Catalogue

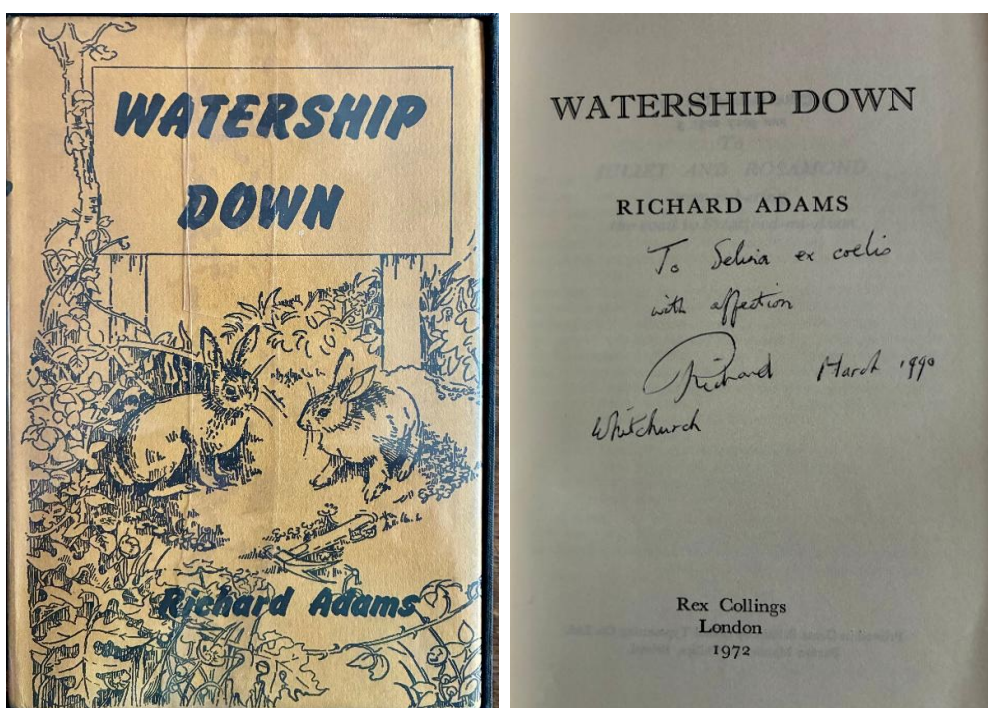
R A Gekoski Booksellers

Joiners Hall, 56 St Ann Street, Salisbury, SP12DX

Telephone 07831 875202 • Rick.Gekoski@gmail.com

01 Richard Adams *Watership Down*

Adams, Richard. *Watership Down*, London, 1972. First edition in near fine dust wrapper. Both flat signed and warmly inscribed to the writer and journalist Selina Hastings (who was the first reviewer of the book in 1972), following a later interview with Adams in 1990. Meaningful association copies of *Watership Down* are uncommon.

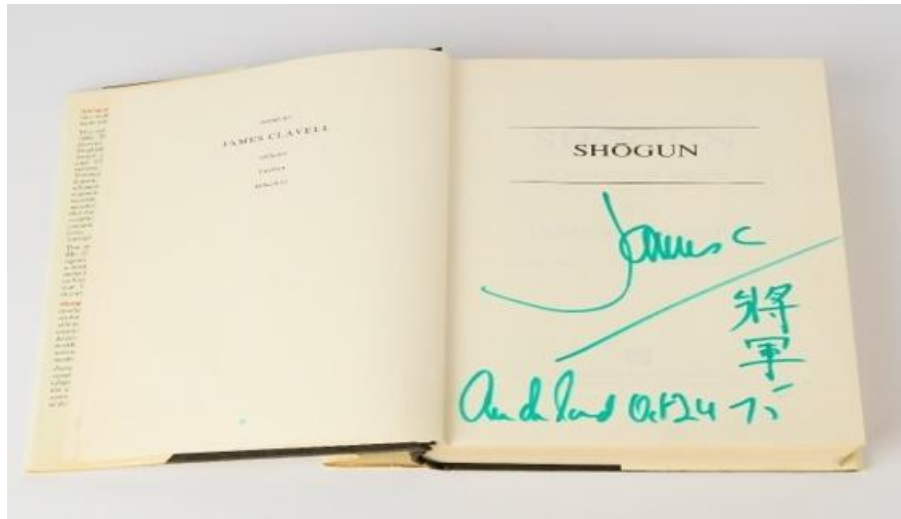


£4,000

02 James Clavell *Shogun*

Clavell, James. *Shogun*, Hodder and Stoughton, London, 1975. First English edition in very good dust wrapper (supplied, with the original damaged one underneath), previous owner's inscription, signed ("James C") and dated "Auckland October 24, 1975" during the author's tour of New Zealand to promote the book, which had been published the previous month. Clavell has added the title of the novel, in Japanese characters, to his inscription.

A baggy historical novel of some 1100 pages, *Shogun* was an unexpected New York Times bestseller, which spawned a well-regarded film and TV miniseries in 1980, by which time it had sold over five million copies. The plot follows English pilot John Blackthorne, who had been shipwrecked in 17th-century Japan. Navigating an alien culture, he becomes entangled in the political struggle of Lord Toranaga, a powerful daimyo seeking ultimate authority. Through language, intrigue, and shifting loyalties, Blackthorne rises in status, aided by the intelligent translator Mariko. As rival factions manoeuvre for power, Blackthorne must adapt or perish.



£2,850

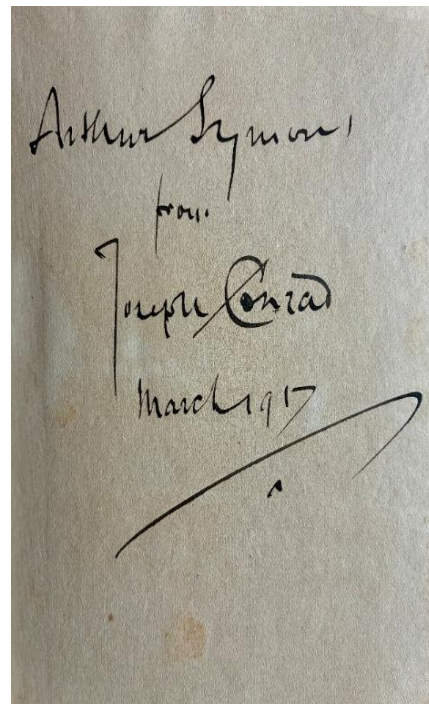
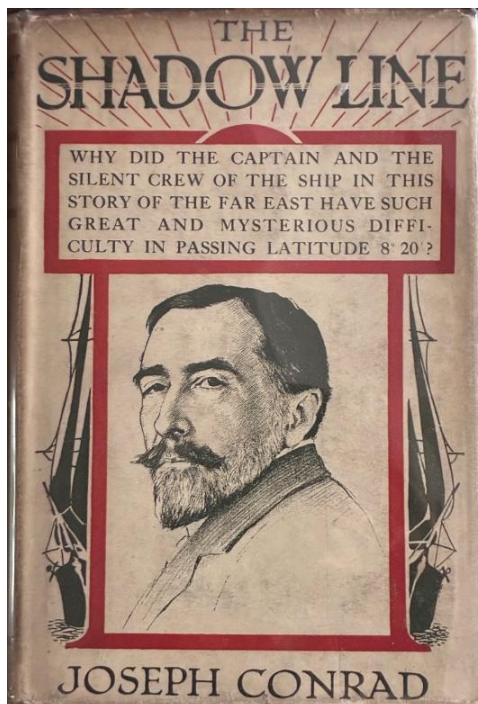
03 Joseph Conrad The Shadow Line

Conrad, Joseph, *The Shadow Line*, London, 1917. First edition, fine in better than very good dust wrapper. inscribed by the author to Arthur Symons.

Cagle A21a.1. Housed in a (dried) morocco-backed slipcase with inner chemise.

This copy is inscribed and signed by Conrad, "Arthur Symons | from | Joseph Conrad | March 1917 [the month of publication]". The novel is widely acknowledged as his final masterpiece.

Arthur Symons (1865-1945) was an author, a poet and a critic who was extremely influential in the "symbolist school" of the 1890s. As editor of *The Savoy*, in 1896 he published Conrad's first short story ("The Idiots"); according to Conrad's wife, Symons was the only poet Conrad read for pleasure (such that he used a Symons verse as the epigraph for *TWIXT LAND & SEA* in 1912). In 1925 Symonds published one of the earliest books about Conrad.

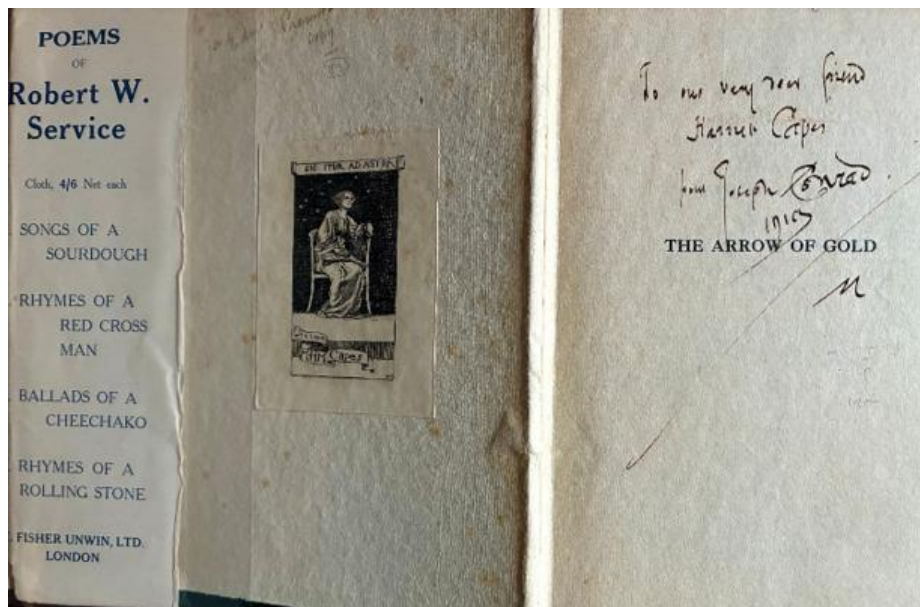


£5,000

04 Joseph Conrad *The Arrow of Gold*

Conrad, Joseph. *The Arrow of Gold*, London, 1919. First edition, excellent in better than very good dust wrapper. A romantic novel of gun-running, political intrigue and obsessive love, set largely in Marseilles during the Carlist struggles of the 1870s.

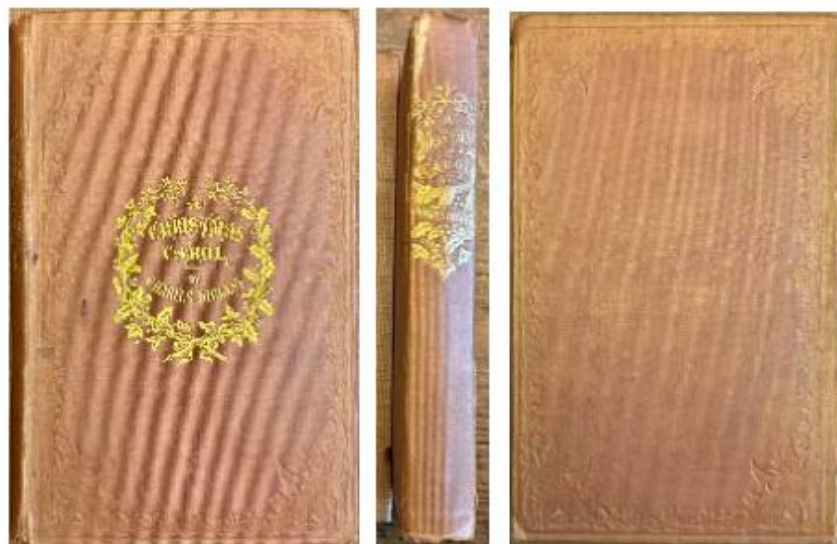
Warmly inscribed by the author to his close friend, the writer Harriet Capes, and bearing her bookplate. From the 1890s onwards Conrad inscribed books for Capes, and in 1908 dedicated *A Set of Six* to her. Their friendship was sustained through correspondence, visits and the informal exchanges of family life, giving the relationship a warmth and continuity distinct from Conrad's broader circle of literary acquaintances. The inscription thus reflects genuine affection and familiarity, preserving a tangible record of a friendship that extended into the private sphere.



£3,250

05 Charles Dickens *A Christmas Carol*

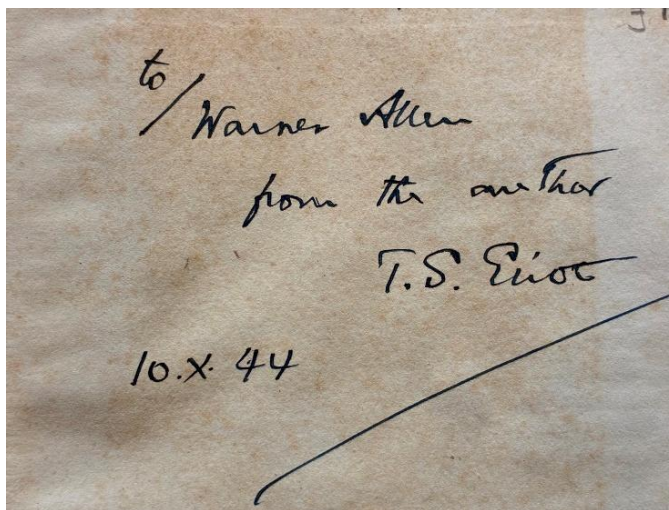
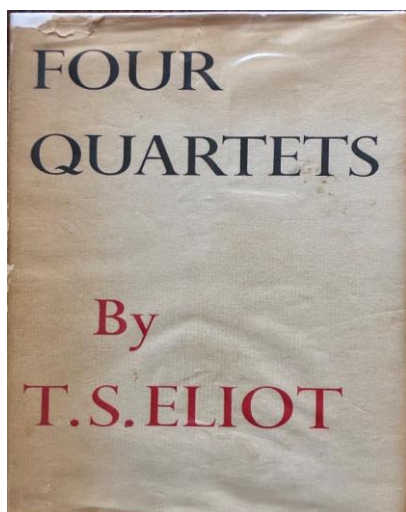
Dickens, Charles. *A Christmas Carol*, London, 1843. 1st edition, second issue, with chapter heading reading Stave One. Some cracking to spine, and stain on front cover. A better than good copy.



£5,500

06 T.S Eliot Four Quartets

T. S. Eliot. *Four Quartets*, London, 1944. First edition in book form. A very good copy in slightly creased and torn dust wrapper missing a few chips. Presentation copy to his friend the writer and journalist "to H. Warner Allen with the author's sentiments. T. S. Eliot 10.x.44." The date is three weeks before the book was published. (A laid in description notes that a copy of this book inscribed on the same day to Sybil Colefax sold for £10,000 in the trade many years ago, later resold at a profit.)



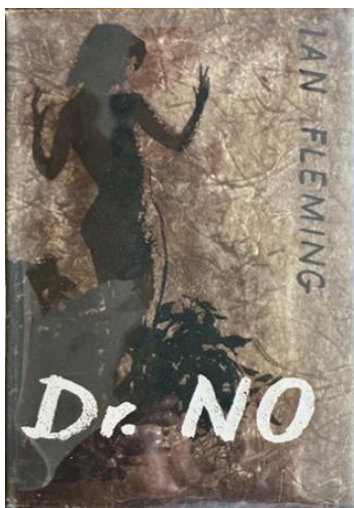
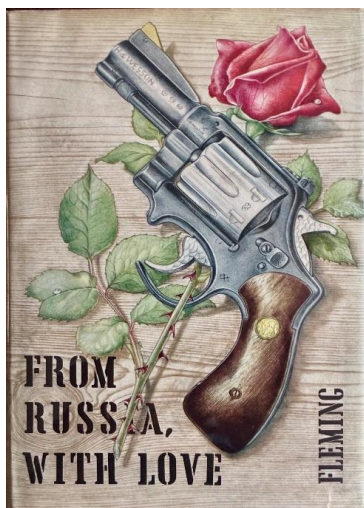
£10,000

06 Ian Fleming First editions

Fleming, Ian. *From Russia with Love*, Cape, London, 1957. First edition. Fine in dust wrapper. £6,500.

Fleming, Ian. *Dr. No*, Cape, London, 1958. First edition. Fine in dust wrapper. £3,500.

Fleming, Ian. *Goldfinger*, Cape, London, 1959. First edition. Fine in dust wrapper. £4,000.



07 Ian Fleming Further first editions

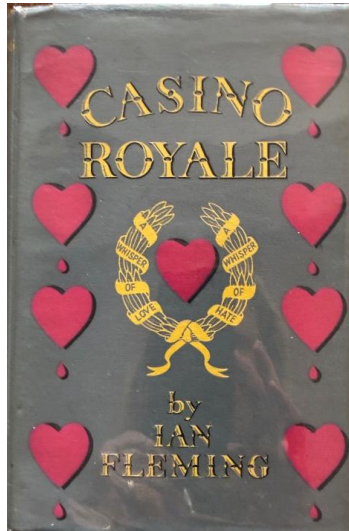
Fleming, Ian. *On Her Majesty's Secret Service*, Cape, London, 1963. First edition. Fine in dust wrapper. £2,000.

Fleming, Ian. *Thunderball*, Cape, London, 1961. First edition. Fine in dust wrapper. £2,500.

Fleming, Ian. *The Man with the Golden Gun*, Cape, 1965. First edition. With the golden gun image embossed on the front board. Very scarce due to the high cost of production. Previous owner's neat small signature on fep, else fine in dust wrapper. £9,750

08 Ian Fleming *Casino Royale*

Ian Fleming. *Casino Royale*, London, 1953. First edition, first issue of the first of the James Bond novels. Fine in bright excellent dust wrapper (designed by the author) with a small chip at the top of the spine.



£35,000

09 William Golding *Pincher Martin*

Golding, William. *Pincher Martin*, London, 1956. First edition of his third novel. A charming association copy, inscribed by Golding his close friend to the cricket commentator and man of letters, John Arlott. Both men had strong Wiltshire/Hampshire connections. Golding taught for many years at Bishop Wordsworth's School in Salisbury; Arlott was a Hampshire man, born at Basingstoke. More importantly, they shared literary interests, a love of language, wine, conversation and, significantly, cricket. Golding was himself a keen cricketer and had played the game seriously enough to joke knowledgeably about his own bowling.

From *Lord of the Flies* onwards, Golding gave contemporary inscriptions to his friend, with whom, accompanied by their wives, he often went on holiday. The books inscribed by Golding to Arlott were sold by Christies in 1992.

£875

10 Duncan Grant *Original design*

Grant, Duncan. Original and unrecorded design, image size 16 ½ by 5 ½ inches, gouache and pencil, probably pre-1920, conceivably for a proscenium arch in the theatre or stage set, but possibly slightly later, for the decoration of the home of Mary Hutchinson at Albert Gate.

The use of three circular motifs was frequent in his work in this period.

Working material by Grant, once relatively common, has more or less dried up over the past ten years.



£3,000

11 Kathleen Hale Preparatory sketches

Hale, Kathleen. Original Preparatory Sketches for an unpublished book of cats. 12 pages numbered 3-12, [29]-30. Oblong 8vo., 225 x 182mm. Leaves removed from sketchbook, a couple still joined, good condition. Watercolour, pencil, and with some captions in ink. A collection of pages for an unpublished book showing artwork in various stages of completion.

Page 3 shows a border around an empty text block. The upper border has a rough pencil sketch of a cat fighting a snake and as captioned thus in pencil. The lower left corner has a pencil sketch of a cat's head with a mouse in its mouth.

Page 4 shows a grey watercolour border below which are sketches of three cats resembling dogs in pencil and /watercolour captioned in pencil "cats you never see".

Page 5 has a grey watercolour border within which are two pencil anatomical sketches of cats captioned above the border in pencil "muscles" and "skeleton. Below the boarder are two pairs of cats' eyes in ink and watercolour captioned "eyes in sunlight" and "eyes at night". This page has one small brown spot.

Page 6 has a single pencil line border above which are three rough pencil sketches of cats' paws. Below the border are pencil sketches of a cat lying on its back and a cat seated. This page has the same small brown spot as the preceding page.

Page 7 has a double pencil line border. In the bottom left corner is a rough pencil sketch of a cat stretching. The lower right corner has a pencil sketch of a cat seating with its front paws tucked in. The left edge has a pencil sketch of a cat on hind legs stretching up to catch a fish. With same brown spots.

Page 8 has a single pencil line border around which is a grey watercolour border with a patch of paw prints within the border, captioned in ink "zig-zag tracks".

Page 9 has a finished large pencil and watercolour illustration of a cat fishing, a pencil and watercolour sketch of a cat pouncing with pencil note "webs" and a small pencil and watercolour anatomical drawing of a cat's tongue.

Page 10 shows rough pencil sketches of a cat's face and a cat's tail together with a pencil sketch of a prowling cat.

Page 11 has a rough pencil sketch of two cats sitting together captioned "Male & female" with a sketch of a kitten in the lower right corner.

Page 12 is blank except for a pencil line border.

Page [29] is blank except for the ink caption "Abyssinian Cat".

Page 30 has a pencil sketch of a cat standing. Caption "Manx" in ink at the top of the page and captioned "The End" in pencil below the cat.

£1,950

12 Kathleen Hale Orlando the Marmalade Cat

Hale, Kathleen. An enchanting and unrecorded watercolour of Orlando the Marmalade Cat playing the violin. 13 inches length x 9 inches width, without the passepartout and frame, 1968. Produced by Hale as a special commission for a young admirer at a price of £20 guineas. Together with the associated contemporary correspondence of two letters and one postcard from Hale.



£8,500

13 Seamus Heaney The Haw Lantern

Heaney, Seamus. The Haw Lantern, New York, FSG, 1987

Limited to 250 copies in slipcase, this out of series copy has a note in Heaney's hand designating this as one of ten signed copies (this being number 7). Not mentioned in the Heaney Bibliography. Fine in lightly scuffed slipcase.

£850

14 Seamus Heaney Christmas cards

Heaney, Seamus. Seven privately printed Christmas cards with warm holographic messages to his editor at FSG, Patricia Strachan (and her family), 1998 - 2012.

1. THE MANGER. Loughcrew: Privately printed for the author by Peter Fallon/The Gallery Press, 1998. A Christmas Card in an envelope hand-addressed by Seamus Heaney to the Strachan Family in New York City. A single card folded once to make four pages, with Heaney's poem printed on page [3]. The front cover is illustrated with a painting by David Hammond. Heaney has inscribed page [3] beneath his poem: "Love to all the Strachans / Seamus & Marie." Fine.

2. I SING OF A MAIDEN... Loughcrew: Privately printed for the author by Peter Fallon/The Gallery Press, 2003. A Christmas Card in an envelope hand-addressed by Seamus Heaney to the Strachan Family in New York City. A single card folded once to make four pages, with Heaney's poem printed on page [3], and a 1978 illustration by Catherine Heaney on the front cover. Heaney has inscribed the card beneath his poem: "Much love to all Strachans - / Keep carolling - / Seamus & Marie." Fine.

3. WIND FIERCE TO-NIGHT. Loughcrew: Privately printed for the author by Peter Fallon/The Gallery Press, 2007. Limited Edition in an envelope addressed to The Strachans in New York City. One of three hundred copies, illustrated with an image of a boat on the front cover. A single card folded once to make four pages, with the original 9th century Irish verse on page [2] and Heaney and Tim O'Neill's English translation on page [3]. Heaney has inscribed the card beneath his translation: "Much love... / Seamus & Marie." Fine.

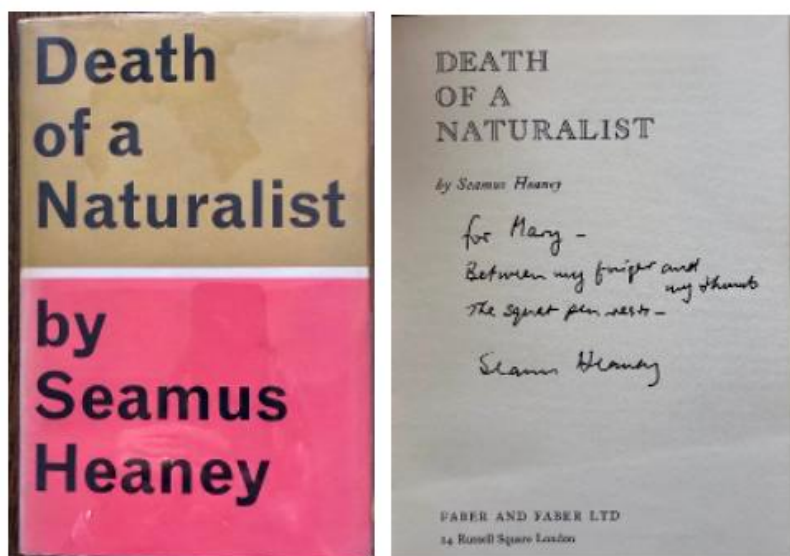
Seamus Heaney Christmas cards continued

4. DERRY I CHERISH EVER... Loughcrew: Privately printed for the author by Peter Fallon/The Gallery Press, 2008. Limited Edition in an envelope addressed to The Strachans in New York City. One of three hundred copies, illustrated with an image adapted from the St. Gall Gospel Book (c. 750) on the front cover. A single card folded once to make four pages, with the original 12th century Irish verse on page [2] and Heaney's English translation on page [3]. Heaney has inscribed the card beneath his translation: "With love to y'all / and [printed] Blessings of the season / [in holograph] Seamus & Marie." Fine.
5. LOOK FAR, CAST EYES NORTHEAST... Loughcrew: Privately printed for the author by Peter Fallon/The Gallery Press, 2009. Limited Edition in an envelope addressed to The Strachans in New York City. One of three hundred copies, illustrated with an image of a compass on the front cover. A single card folded once to make four pages, with the original 9th-10th century Irish verse on page [2] and Heaney and Tim O'Neill's English translation on page [3]. Heaney has inscribed the card on page [3]: "Dear all - / [printed verse] / [printed] Blessings of the season / [in holograph] Love - / Seamus & Marie." The card has been folded slightly askew, else fine.
6. CHRISTMAS CARD. Port Laoise: 2011. Christmas Card in an envelope hand-addressed by Seamus Heaney to Patricia Strachan in New York City. A single card folded once to make four pages, illustrated with a detail from an illustration in a book of Flemish Hours (c. 1500) titled "Sleigh Ride." On page [3] of the card, alongside the printed 'Season's Greetings,' Heaney has added in holograph ink: " - And off we [go] for another year... / Pat, I should have written long ago to thank you for sending Catherine Kennedy's well chosen book, but now we send love to you all - Seamus & Marie." Fine.
7. CHRISTMAS CARD. Port Laoise: 2012. Christmas Card in an envelope addressed to The Strachans in New York City. A single card folded once to make four pages, illustrated on the front cover with an Annunciation from a book of hours at Magdalen College, Oxford. Beneath the printed greeting 'With best wishes for / Christmas and the New Year' Heaney has added in holograph "Love to all Strachans - / Seamus & Marie." Fine.

£4,500 for the collection

15 Seamus Heaney Death of a Naturalist

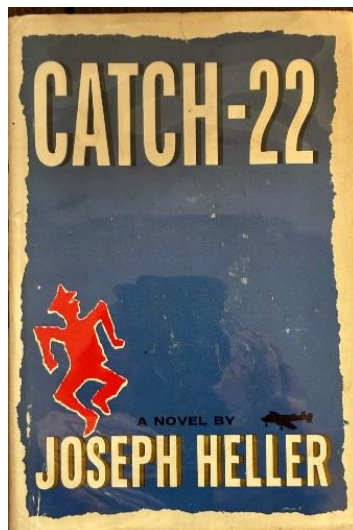
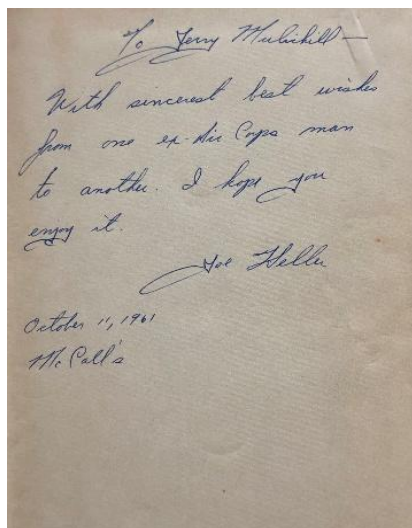
Seamus Heaney. *Death of a Naturalist*, Faber, London, 1966. His first commercially published collection. A fine copy in dust wrapper, inscribed to a New York friend "for Mary - Between my finger and my thumb the squat pen rests - Seamus Heaney."



£4,000

16 Joseph Heller Catch 22

Joseph Heller. *Catch-22*. New York, 1961. First edition. Near fine in fresh dust wrapper missing a small chip to the rear panel. A prepublication military association copy, inscribed by the author "To Jerry Mulvihill - with sincerest best wishes/from one ex-Air Corps man/to another. I hope you/enjoy it. /Joe Heller/October 11, 1961/McCall's." At the time Heller was still employed in the advertising department of McCall's Magazine.



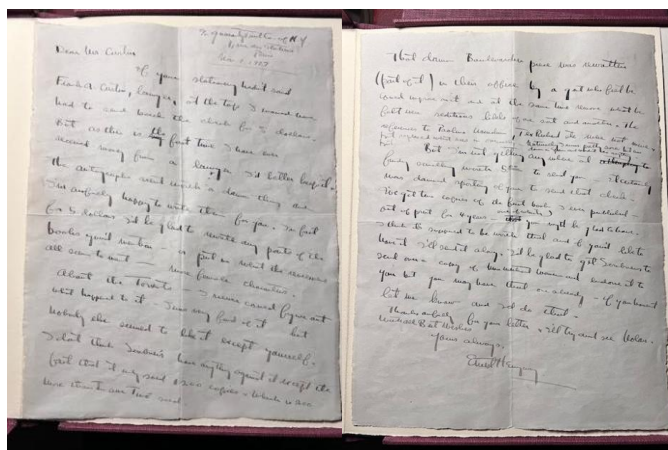
£18,500

17 Ernest Hemingway Letter to Frank Curtis

Hemingway, Ernest. An uncommonly forthcoming and frisky three-page holograph letter from Paris, November 11, 1927, signed (five times) to a Mr Frank Curtis (a lawyer/collector who written requesting a signature for his copy of *The Torrents of Spring*, and enclosing a cheque for \$5 to the very surprised and grateful author:

"...this is the first time I have ever received money from a lawyer so I'd better keep it.... for five dollars I'd be glad to rewrite any of the books for you and put in what all the reviewers seem to want - more female characters. About The Torrents - I never could figure out what happened to it - but nobody seemed to like it except yourself. That damn Boulevardier piece was rewritten (part of it) in their office by a gent who felt he could improve it at the same time remove what felt like seditious libels....

I don't think Scribner's have anything against it except the fact that it only sold 1200 copies which is 200 more than In Our Time sold.... But I'm not getting anywhere at finding something one of which you might be glad to have. worth \$5 to send you.... I've got two copies of the first book I ever published - out of print for four years....if you'd like to have it.



Ernest Hemingway Letter to Frank Curtis continued

There follows a single page on which Hemingway has written three times

To Frank Curtis

From Ernest Hemingway

Paris 1927

Which is followed at the bottom of the page by

To Frank Curtis from the only

Other admirer of The Torrents of Spring

Ernest Hemingway Paris 1927

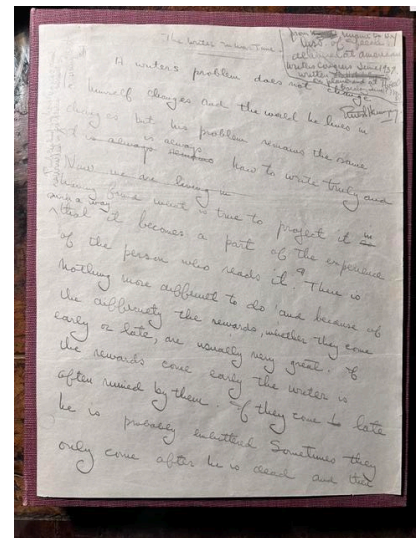
The dollar was weak against the French franc at that time: \$5.00 would have bought a night at a top hotel, or meals for two with champagne at a fine restaurant. But following the success of *The Sun Also Rises* Hemingway's income was rising quickly, especially as he was beginning to sell short stories at \$200-300 a pop. So we might surmise something playful in his open-mouthed attitude to his modest windfall.

£12,500

18 Ernest Hemingway The Writer in Wartime

Hemingway, Ernest. "The Writer in Wartime," autograph working manuscript in pencil, 17 pages, March, 1937. In the upper right-hand corner of page 1, Hemingway notes "...written on plane from Miami to NY and Hotel Barclay..." In the left corner he notes "Published in New Masses...." Generally in fine condition.

This is the heavily revised first draft of a talk that Hemingway delivered to The Second American Writers Congress in Carnegie Hall on June 4th of that year. There are multiple corrections, additions and excisions on virtually every page, with many sentences and paragraphs crossed out. This allows one to follow Hemingway's thought processes as he tries to clarify his most important statement about writing. Published contemporaneously in the magazine *New Masses*, it is later included in *The Hemingway Library Edition* as Appendix I.



Hemingway donated this manuscript to a charity auction in aid of The League of American Writers' appeal to benefit the Medical Bureau of The North American Committee to Aid Spanish Democracy. The League had close ties with the Communist Party USA and attracted the support of a wide range of writers, including Van Wyck Brooks, Malcolm Cowley, Robert Frost, Langston Hughes, Edna St Vincent Millay, Albert Einstein, and Lillian Hellman. Sending his contribution, Hemingway wrote: "Hope you have good luck with the sale. Spain needs artillery, munitions, anti-aircraft and planes, and the right to buy them much more than she needs money or sympathy, but it's a good idea to get the writers to give something; even such worthless by-products as manuscripts..."

The sale was held on March 25 at 8:30 pm at the Barbizon Plaza Hotel in New York (admission by \$1 ticket only). The Hemingway manuscript featured amongst the additional lots at the sale as Item 128a, and fetched \$110.00. The sale raised a total of \$5000.

This is a rare instance of Hemingway giving a speech. Carlos Baker's biography gives a striking account of the scene on the night:

The program at Carnegie Hall was already well along when Ernest strode in. He stood in the wings muttering that he was not a speech maker. The huge auditorium was hot and filled with tobacco smoke the orchestra and all the balconies and boxes were jammed with a capacity audience of 3,500, and another thousand had been turned away at the doors. Printed programs identified the sponsors as the League of

American writers, whose president was Donald Ogden Stewart, besides Stuart, the speakers for the evening were Earl Browder, the Secretary of the Communist Party of the USA, Joris Ivens, with the still unfinished film, and finally, Hemingway, with Archibald MacLeish as chairman and master of ceremonies....

Ernest sat through the speeches in the company of McLeish and Martha Gellhorn. He was dressed too heavily for the hot weather, and clawed at his tie as if it were choking him when MacLeish introduced him. The applause was thunderous. His glasses fogged. His tan cheeks gleaming with moisture, he leaped up nervously and launched into his seven minute speech before the ovation had died down.

Ernest Hemingway The Writer in Wartime continued

Hemingway was undoubtedly the star turn. He'd only recently arrived back in America after five weeks at the war in Spain, and knew first-hand what he was talking about, as he was keen to remind his audience. He had been there and done that, most of them. However passionate, had not. They might be sincere, but he was authentic. For it is only first-hand testimony, battle-hardened, that Hemingway will credit as accurate and morally reliable. His commitment to the Republican cause was absolute. He was to go back to Spain several more times before the war ended.

After a few anxious minutes as he mumbled his opening words, "he warmed up eloquently," as Time put it. His credo was urgent, uncompromising and eloquent:

A writer's problem does not change. He himself changes and the world he lives in changes but his problem remains the same. It is always to write truly....

There is only one system of government that cannot produce good writers and that system is Fascism. For Fascism is a lie told by bullies. A writer who will not lie cannot live nor work under Fascism. Because it is a lie it is condemned to literary sterility.

A writer when he knows what it is about and how it is done grows accustomed to war... You learn watching them fight and die that there are worse things than war in defence of your country. Cowardice is worse, treachery is worse and simple selfishness is worse.

The text of his speech was printed in the June 22 issue of New Masses under the title Fascism Is a Lie. Here is a link to the text:

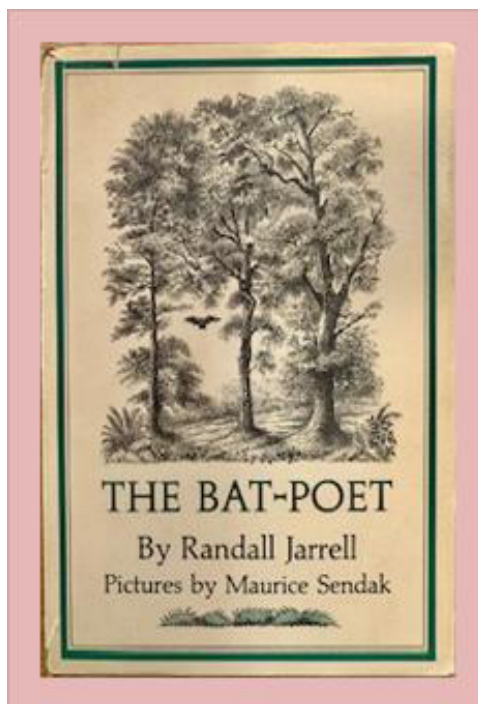
https://www.naiz.eus/media/asset_publics/resources/000/286/613/original/FascismIsaLieHemingway.pdf

Comparison of the magazine text with the manuscript version reveals myriad changes, deletions and additions, many of them drafting alterations for clarity, others strengthen and simplify the message, to make it stronger, more memorable and more quotable. Other changes consist of whole sentences added. Photos are available.

£100,000

19 Randall Jarrell The Bat Poet

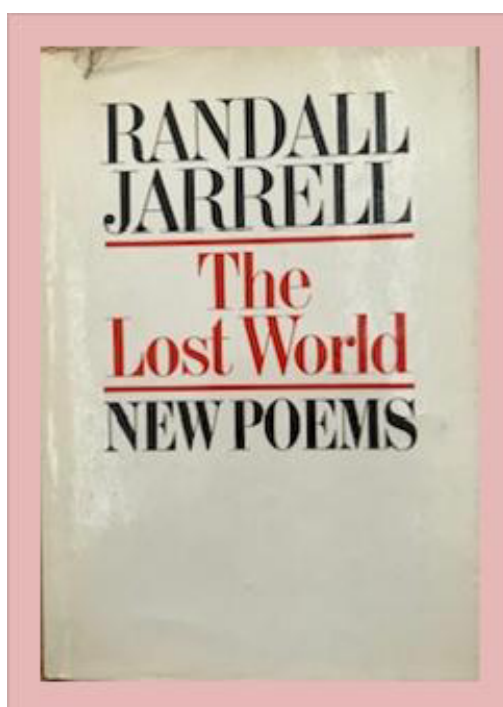
Jarrell, Randall. *The Bat-Poet*, New York: Macmillan, 1964. First edition. Illustrated by Maurice Sendak. Often described as his finest collection. A fine association copy, inscribed by Jarrell to his editor Michael di Capua, on the front free endpaper: "Dear Michael, / I certainly never would / have written *The Bat-Poet* if it / hadn't been for you - so Mary / and I send you this copy of / it with the most intense / gratitude. / Affectionately, / Randall and Mary." Faded at the spine, else a very good or better copy in an internally repaired, very good jacket, with loss at the spine.



£1,250

20 Randall Jarrell *The Lost World*

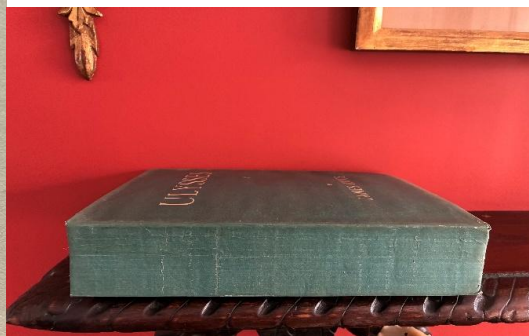
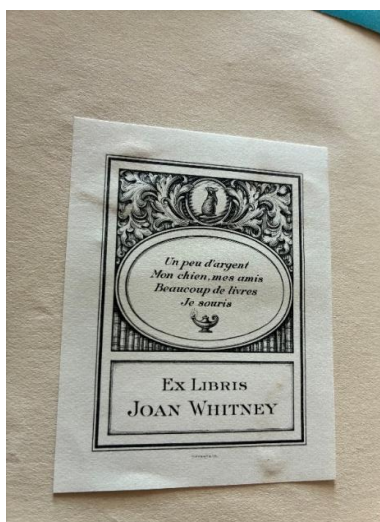
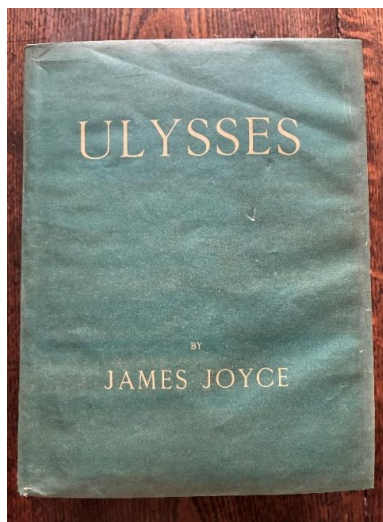
Jarrell, Randall. *The Lost World*, New York: Macmillan, 1965. First edition in dust jacket. The Dedication Copy, inscribed by Jarrell to his editor, Michael di Capua, on the dedication page. The printed dedication reads 'To Michael / from Randall and Mary' beneath which Jarrell has inscribed "To Michael / from Randall and Mary - / but I repeat myself." Laid into this copy is a blank card featuring a colour illustration of Eugene Delacroix's c. 1832 painting *Portrait of Paganini*, and also a small, perforated sheet of notepaper featuring holograph verse in black ink in Jarrell's hand. Small tear at the inner head of the spine, else a near fine copy in a lightly creased and soiled, very good jacket.



£1,500

21 James Joyce Ulysses

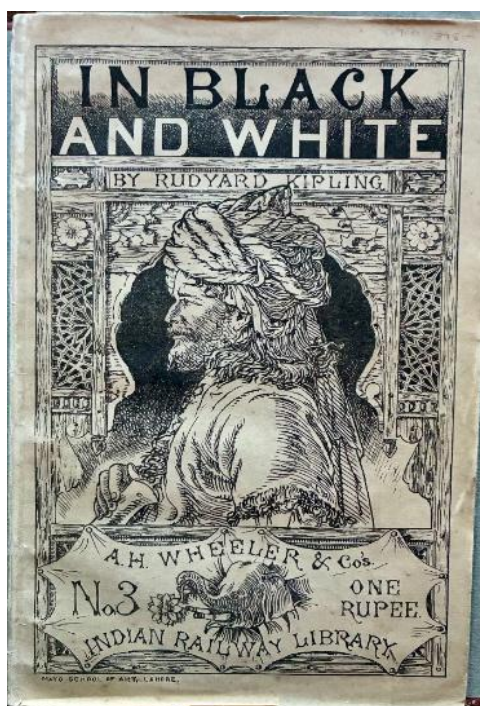
Joyce, James Ulysses, Paris: Shakespeare and Company, 1922. First edition, one of 750 numbered copies on handmade paper from a total edition of 1,000. Wrappers conserved along the edges and spine, contents faintly toned, but a very bright and attractive copy housed in a light blue folding box. From the library of American heiress, philanthropist, and art collector Joan Whitney Payson, with her Tiffany & Co. bookplate. Slocum and Cahoon 17.



£32,500

22 Rudyard Kipling Black and White

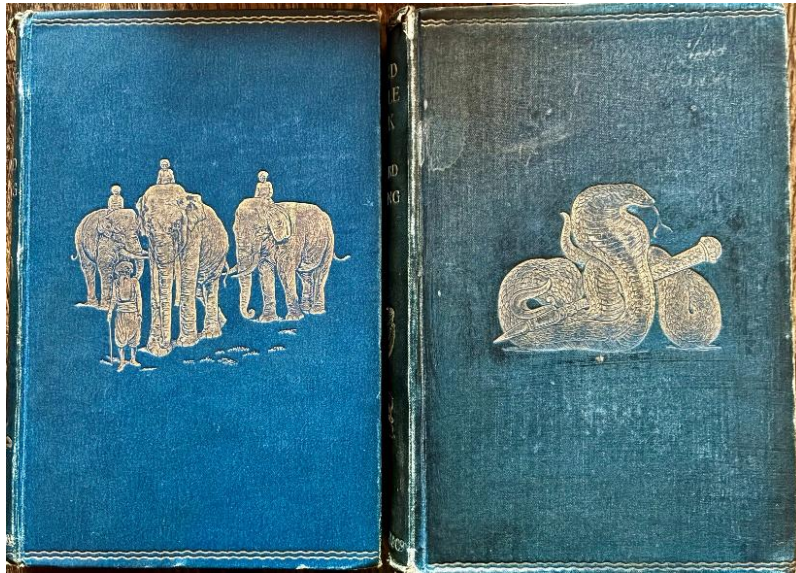
Kipling, Rudyard, Black and White, Allahabad, 1898. First edition in frayed wrappers.



£750

23 Rudyard Kipling *The Jungle Book*

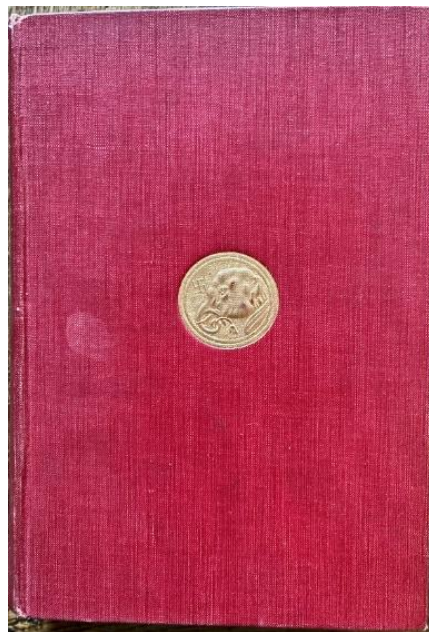
Kipling, Rudyard. *The Jungle Book* Volumes 1 and 2. First editions, London, 1893 and 1894. Both frayed at spines and worn, otherwise very good copies.



£1,250

24 Rudyard Kipling *Kim*

Kipling, Rudyard. *Kim*, London, 1901, first edition. Very good.



£500

25 Henry Miller *Into the Future*

Miller, Henry. Corrected draft typescript, "Into the Future," [Paris: n.d. ca. 1936-37]. Quarto. Loose carbon sheets typed on the rectos only; 20 pp. Miller's 18, Villa Seurat stamp is present on the first page, alongside his ink holograph notations: "Fragment from 'The World of Lawrence' / written end of 1936 or early in '37 / To David Edgar from Henry 3/38." Miller's pencil holograph emendations are present throughout this early revised draft. Some pages creased, and with the impression of a rusty paperclip, else a very good working typescript.

Some extracts from the typescript: "To approach the subject of Lawrence, as a phenomenon, two things must be steadily borne in mind: first, the nature of his individual temperament, and secondly, the relation between such a temperament and the times. For Lawrence was both unique and distinctive and, at the same time, a reflection of the age. He stands out, among the constellations of our universe, as a tiny, blazing star; he glows more brilliantly in proportion as we understand our age.... We understand him better as we go down into the night. / To explain my method of approach we must go back a bit, we must become extremely personal. How did I come to tackle this subject? As I see it now there were two motives - the very obvious one, of an assignment, and the deeper one of necessity. I had come to my publisher with a book which was extremely difficult to print. The publisher very naturally expressed a fear of the consequences. He saw my book as an extreme, as an extreme facet of me. He wanted to ease the situation by printing something of mine which would reveal other facets of me. He spoke of the influence of certain men are my notes before me - a huge, baffling pile. Some of them I don't understand myself anymore. Some of them I see already in a new light. I intend to put them all in, finished or unfinished. I regard the whole book as nothing but a notebook, a personal record of a personal adventure, an experience. The notes are full of contradictions. Lawrence too was full of contradictions. Life itself is full of contradictions. I want to impose no higher order upon the man, his works, his thoughts, than life itself imposes. I do not want to stand outside life, judging it, but in it, submitting to it, reverencing it."

While working on *Black Spring* (1938), Miller collected material for a projected work on D. H. Lawrence titled *The World of Lawrence*. This project was ultimately abandoned, only to be published at the end of Miller's life by the Capra Press in Santa Barbara in 1980.

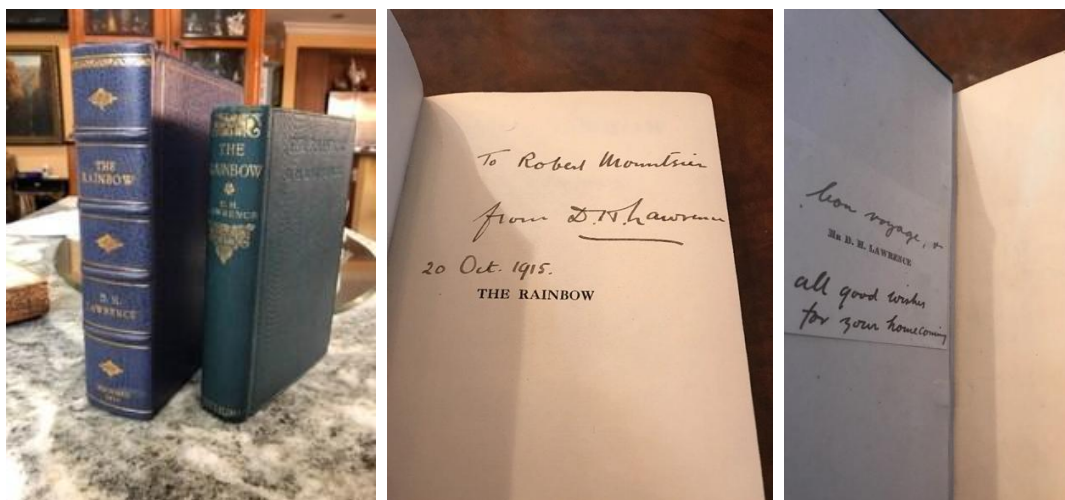
£2,250

26 D H Lawrence The Rainbow

Lawrence, D H. *The Rainbow*, London, 1915. First edition, contemporary presentation copy. A near fine copy in solander box. The original print run was 1250 copies, many of which were withdrawn or destroyed after a trial at the Bow Street Magistrates Court due to their alleged obscenity.

This copy is inscribed in the month after publication to the New York Sun journalist Robert Mountsier, who was later to become Lawrence's American literary agent. Pasted to the front pastedown is Lawrence's card, inscribed "bon voyage and all good wishes for your home coming." Lawrence met Mountsier (through Richard Aldington) in the first weeks of October of 1915 and soon sent him copies of *Signature* magazine. Their meeting may have initiated Lawrence's desire to visit America, and he was soon contemplating, or more accurately fantasising, a trip to Florida, perhaps with Middleton Murry. Mountsier left the UK for America in November of 1915, with this book as his going-away present.

One of only two recorded presentation copies of this novel, the other being to Lawrence's sister Ada..



£35,000

27 D H Lawrence Movements in European History

Lawrence, D. H. [writing as "Lawrence H. Davison"]. *Movements in European History*. London: Oxford University Press, 1921. First edition, one of 8000 copies printed, of which 2000 were on large-paper. Near fine. An excellent association copy of Lawrence's pseudonymous textbook, inscribed by the author to his American literary agent, Robert Mountsier, on the front free endpaper: "otherwise D.H. Lawrence to Robert Mountsier."

Fearing a boycott from many publishers following the high-profile suppression of *The Rainbow* (1915), Lawrence published this historical survey under the pseudonym "Lawrence H. Davison." Consequently, presentation copies of the 1921 first edition are exceptionally rare. This copy stands alongside the only other recorded association copy, the one inscribed by Lawrence to his Oxford University Press editor, Vere H. Collins (who paid a £500 advance) which bears the equally playful admission, "By the Author in all but name."

Lawrence found it unpleasant and humiliating to write such a primer, but as he got into the project rather enjoyed the opportunity to ride a few of his historical hobby horses. He was pleased when the text was reprinted (acknowledging his authorship) as an illustrated edition in 1925.

£6,500

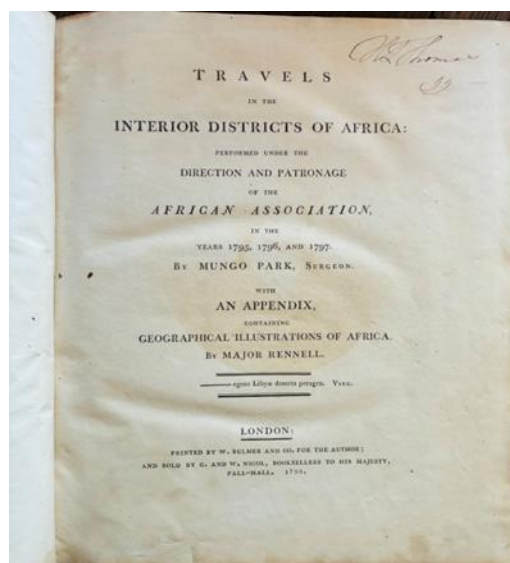
28 D H Lawrence The Plumed Serpent

Lawrence, D. H. *The Plumed Serpent*, London, (1926). Fine in very near fine dust wrapper, and extremely uncommon in such nice condition. Lawrence regarded it as his best novel at the time. Katherine Ann Porter admired the "magnificence of the writing" in the *New York Times*, but it was not favourably reviewed elsewhere, its crude and near fascistic politics, pagan and racist content widely condemned.

£950

29 Mungo Parks Travels in Africa

Parks, Mungo. *Travels in the Interior Districts of Africa: Performed under the Direction and Patronage of the African Association, in the years 1795, 1796 and 1797*, London 1799. With an appendix containing *Geographical Illustrations of Africa* by Major Rennell. Previous owner's ink signature. Marbled boards, rebacked.



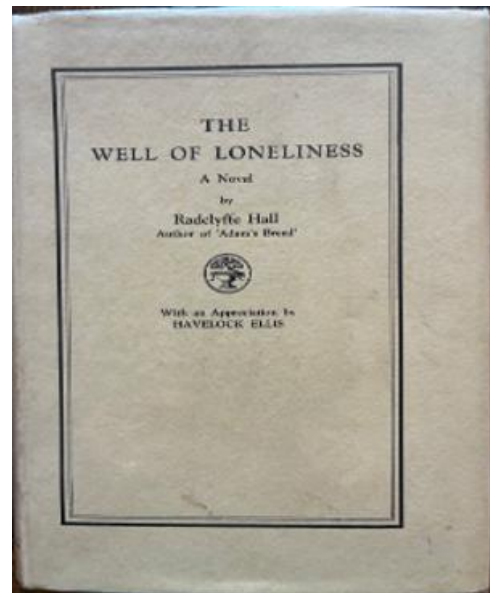
£1,250

30 Radclyffe Hall *The Well of Loneliness*

Radclyffe Hall. *The Well of Loneliness*, Cape, London, 1928. A fine copy, with miniscule chips preserved under plastic cover, and a tiny stain on the front panel, else startlingly fresh. First edition of one of the most celebrated suppressed novels of the twentieth century, and a landmark in the history of homosexual literature and British censorship.

After several publishers had declined the book, Cape issued Hall's novel on 27 July 1928 in a deliberately small edition of 1,500 copies, handsomely produced and expensively priced at 15 shillings. Its sympathetic depiction of lesbian love immediately attracted controversy. On 19 August the Sunday Express published James Douglas's notorious denunciation - "I would rather give a healthy boy or a healthy girl a phial of prussic acid than this novel" - prompting the Home Secretary, Sir William Joynson-Hicks, to demand its withdrawal.

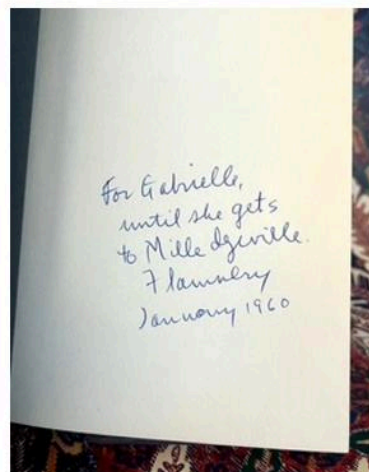
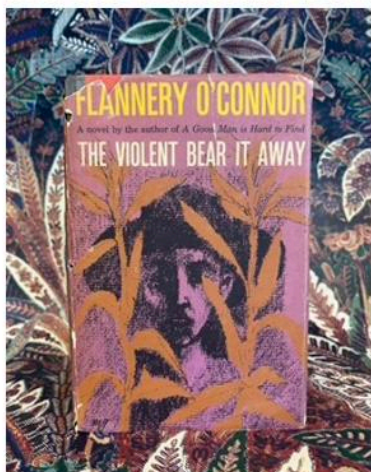
The publishers ceased distribution, subsequently attempting to circumvent suppression by arranging an edition in Paris. Proceedings followed under the Obscene Publications Act, and in November Sir Chartres Biron ordered the offending copies destroyed. Although the precise number of the original 1,500 Cape copies destroyed is unrecorded, a substantial proportion of the edition disappeared; only copies already sold, presented or distributed for review escaped confiscation.



£4,000

31 Flannery O'Connor *The Violent Bear It Away*

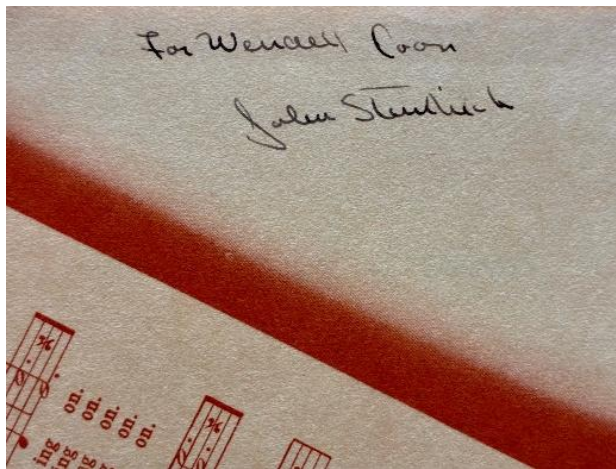
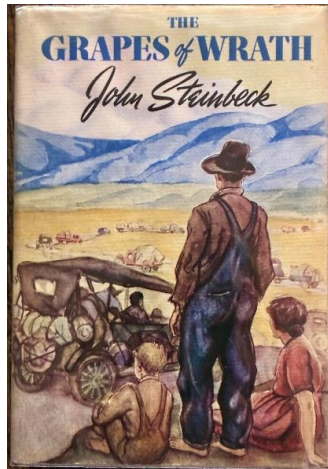
Flannery O'Connor. *The Violent Bear It Away*, New York, 1960. First edition of her second novel, in torn dust wrapper missing a few small pieces. This copy bears the prepublication inscription (the book was published on February 8) "For Gabrielle/ until she gets/ to Milledgeville/ Flannery/ January 1960." O'Connor presentation copies are distinctly uncommon. This one is extremely likely to be gifted to her friend and translator of her letters, Gabrielle Rolin, whom she met while visiting Paris in 1958, and with whom she then corresponded regularly. It would appear that some visit to O'Connor was mooted, but I can find no reference to it having taken place. In 1972 and 1980 Rolin published long articles on O'Connor in *Le Monde*, referring to the author as her friend. (Provenance: Shakespeare and Company, Paris, purchased by George Whitman before his death in 2011).



£6,500

32 John Steinbeck *The Grapes of Wrath*

John Steinbeck. *The Grapes of Wrath*, New York, 1939. First edition fine in very near fine dust wrapper. First edition inscribed "For Wendell Coon/John Steinbeck." Born in Iowa in 1906, Coon enlisted in 1942, noting his occupation as Bookseller. He served as Staff Librarian for the Sixth Army from 1942 – 1972.



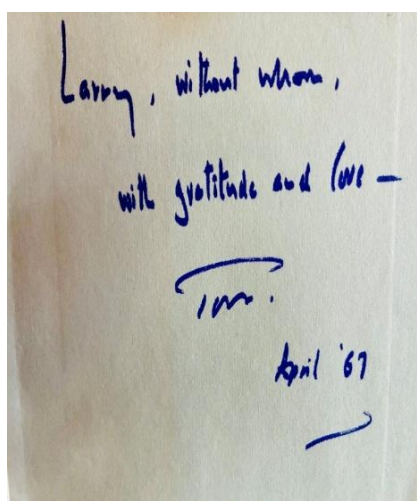
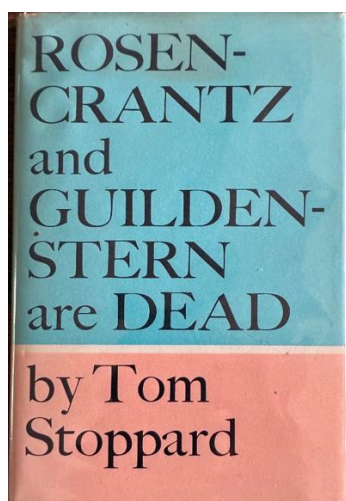
£30,000

33 Tom Stoppard *Rosencrantz and Guildenstern Are Dead*

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. London: Faber and Faber, 1967. First edition, a nice copy of the much rarer hardback issue in dust jacket. Inscribed to Laurence Olivier, the Director of the National Theatre, dated a month before publication, and in the month of the National Theatre première: "Larry, without whom, with gratitude and love - Tom. April 1967." A fabulous association copy of Stoppard's breakthrough play, presented to the man who had been instrumental not only in staging it, but also in shaping the text itself.

Olivier's contribution extended to the writing of the play. In a June 1974 interview with Ronald Hayman, Stoppard recalled that Olivier had urged him to include the episode in which Claudius sends Rosencrantz and Guildenstern to find Hamlet after the killing of Polonius. Stoppard added the scene between the Edinburgh and National Theatre productions: "So I went off and wrote that."

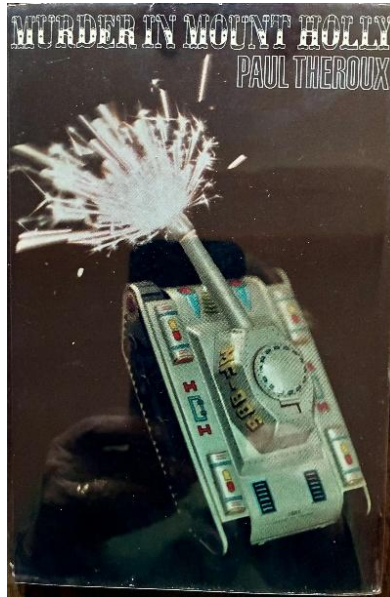
At the July Memorial Service for Sir Tom Stoppard, the audience of "about a thousand" at The National Theatre included King Charles and Queen Camilla, Stephen Spielberg, Mick Jagger, Felicity Kendall, Benedict Cumberbatch, Hermione Lee, and a host of other actors, writers and celebrities.



£25,000

34 Paul Theroux Murder in Mount Holly

Theroux, Paul. Murder in Mount Holly, London, 1969. His first novel. Excellent copy in dust wrapper.



£350