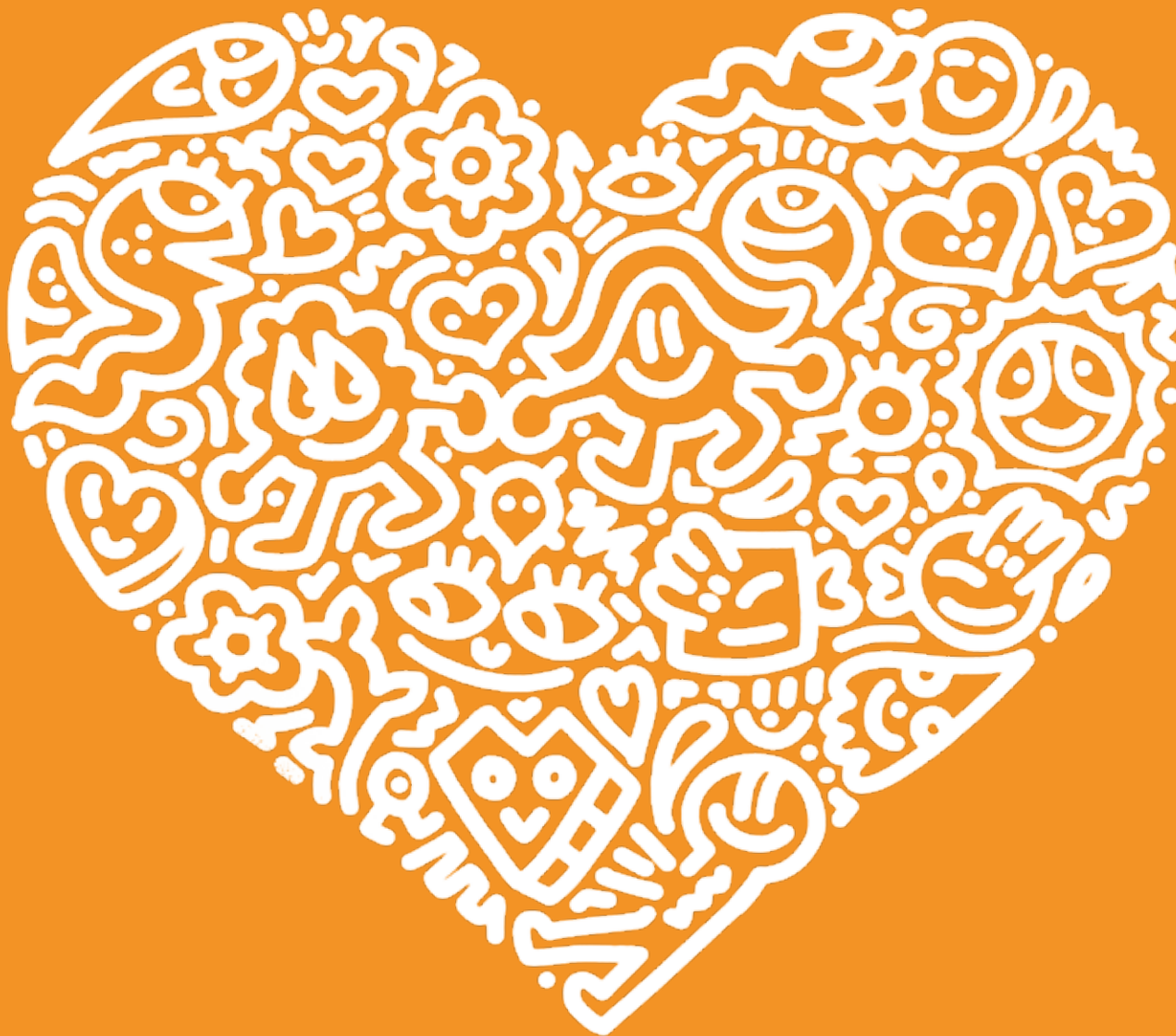


SUMMER



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LONDON

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Melbourne Rare Book Fair (ANZAAB)

University of Melbourne

7–8 October

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Frieze Seoul

COEX Exhibition Center

20–22 October

TORONTO

50th Toronto Antiquarian Book Fair

Art Gallery of Ontario

11–15 October

LONDON

Frieze Masters

The Regent's Park

27–29 October

BOSTON

Boston International Antiquarian Book
Fair (ABAA)

Hynes Convention Center

14–15 October

SEATTLE

Seattle Antiquarian Book Fair

Seattle Center Exhibition Hall

3–4 November

CHELSEA

Chelsea Old Town Hall

King's Road London

Front cover and title page illustration adapted from

Mr Doodle's Pop Heart, items 125 and 126.

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L O N D O N

SUMMER



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1

ACKER, Kathy. *I Dreamt I Became a Nymphomaniac!: Imagining.* San Francisco: Empty Elevator Shaft Poetry Press; Kathy Acker; *The Black Tarantula*, 1974

First edition of her second novel. Complete sets of the first printing of this work, arguably Acker's best-known, are scarce. The six parts were reissued in book form in 1980.

An experimental novelist and feminist writer who lived most of her life in London, Acker never felt entirely at home on the wrong side of the Atlantic. The popularity of her image – the iconic bleach blonde crop and muscular, tattooed back – has often obscured her cult-writer status, and her own deliberate fictionalizations of her life, repeating and reinventing her histories, have made Acker a myth that biographers have struggled to approach.

6 volumes, octavo, with continuous pagination. Original wire-stitched brown and white paper wrappers, all but vol. II lettered on front cover. Vol. I printed in purple. Negligible creasing to edges, sporadic foxing and faint marks to covers, a near-fine set.

£4,000 [161876]

2

ALDRIN, Buzz – MAILER, Norman. *Moonfire.* Cologne: Taschen, 2009

COMMEMORATING THE FIRST APOLLO MOON LANDING

First edition, limited collector's edition, number 88 of 1,969 copies, accompanied by a signed photographic print of the famous portrait of Buzz Aldrin walking on the Moon, signed by Aldrin. This edition commemorates the 40th anniversary of the Apollo 11 Moon landing, combining spectacular archival photos with text from Mailer's influential *Of a Fire on the Moon*, a documentary based on first-hand reporting and visits to NASA sites.

Folio. Original printed cloth, lettering to front cover gilt, illustrated endpapers. Housed in a custom-moulded white resin box with plexiglass porthole window. With a photographic print of Buzz Aldrin in the



2

publisher's frame. Full page photographs throughout. All in fine condition, book unopened in shrinkwrap.

£3,500 [162044]

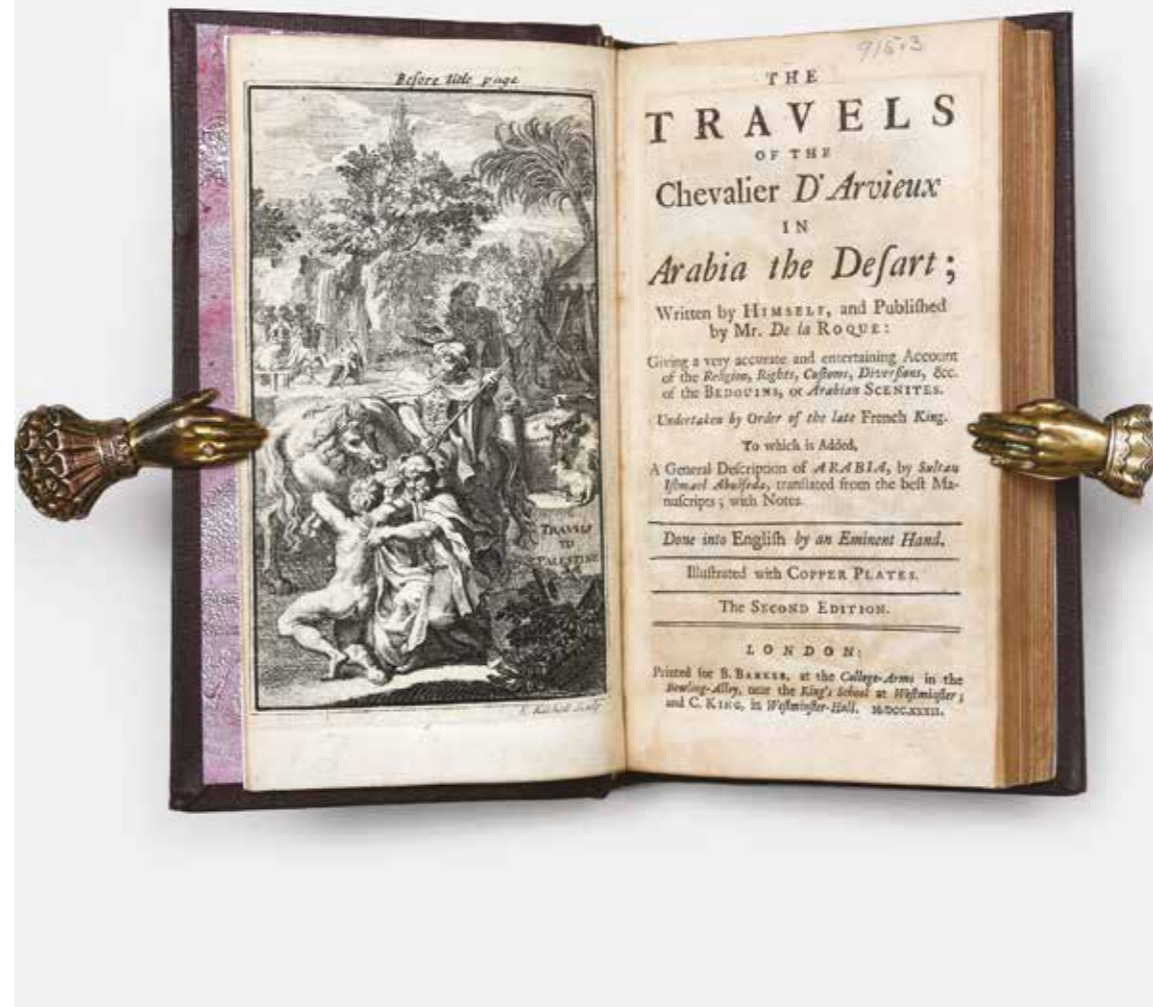
3

ARVIEUX, Laurent d'. *The Travels in Arabia the Desart.* London: B. Barker and C. King, 1732

"I THOUGHT MYSELF INDISPENSIBLY OBLIGED TO FOLLOW HIM TO THE LEVANT"

An important memoir by the chevalier d'Arvieux (1635–1702), a French traveller and diplomat who travelled extensively in the Middle East. This is the second edition in English; it was first published in French in 1717 from the author's posthumous papers by Jean de la Roque, who had himself participated in two expeditions to the Arabian Peninsula.

D'Arvieux left his native Marseilles for the Middle East in 1653, settling first in Sidon with his cousin Bertandie, a merchant, and subsequently travelling throughout the region. "In 1672 he was sent to Constantinople where he assisted Nointel and in 1679 he was named Consul at Aleppo" (Blackmer). He learned to speak Arabic, Turkish, Persian, Hebrew, and Syriac. Because of his knowledge of Turkish manners and dress he was



3

able to furnish Molière with the Turkish element in *Le Bourgeois gentilhomme*.

Duodecimo (160 × 90 mm). Modern very dark purplish red quarter roan, spine tooled and lettered in gilt, matching cloth boards, marbled endpapers. Engraved frontispiece and 4 similar plates; with initial blank Ar. Light offsetting from frontispiece to title page, old black mark at foot of first plate but clear of image, paper flaw at foot of G9. A very good copy. ♣ Blackmer 8 (for the

French edition); ESTC N21540; Henze I, 101 (for the first edition in English).

£2,500 [163528]



4

4

AUSTEN, Jane. *Pride and Prejudice.* London: George Allen, 1894

A FAMOUS EXAMPLE OF VICTORIAN BOOK DESIGN

First fully illustrated edition, known as the "peacock edition" from the exquisite gilt design on the front cover, one of the most striking examples of late-Victorian pictorial cloth.

This was the first edition to feature illustrations accompanying the text, as Bentley's 1833 edition and subsequent printings had featured only a frontispiece. It was originally published in an unillustrated edition in 1813.

Octavo. Original green cloth, spine and front cover lettered and elaborately blocked with peacock design in gilt, green coated endpapers, edges gilt. Frontispiece with tissue guard and prolific illustrations in the text, including scenes, historiated initials, and head- and tailpieces, all by Hugh Thomson. Contemporary gift inscription to half-title. Spine cocked and very slightly faded, ends lightly bumped with a couple of small nicks to foot, faint mark to front cover, rear joint lightly frayed, light foxing to outer leaves as usual, contents otherwise clean. A very good copy. ♣ Gilson E78. Brigid Peppin and Lucy Micklethwait, *Dictionary of British Book Illustrators: The Twentieth Century*, 1983.

£4,000 [163137]



5

5
BABBAGE, Charles. *On the Economy of Machinery and Manufactures*; [bound with:] *On Currency, on a New System of Manufacturing and on the Effect of Machinery on Human Labour*. London: Charles Knight, 1832 & 1833

“A TURNING POINT IN ECONOMIC WRITING”

First edition of Babbage’s most successful lifetime publication, bound with the scarce supplement; “*Economy* was a turning point in economic writing and firmly established Babbage as a leading authority of the industrial movement” (ODNB).

Three editions of *On the Economy of Machinery and Manufactures* were published in 1832. The third was expanded with three additional chapters by Babbage that examine questions of

political economy. To make the text available to owners of the first and second editions, these chapters were also published separately in 1832, the contemporary owner here having the first edition and supplement bound together. The supplement is much less common than the original two editions; as a consequence, they are rarely found together.

2 works in 1 volume, octavo (163 × 95 mm). Contemporary calf, rebacked, spine lettered in gilt, grey endpapers. Lithographic title with engraved vignette, diagrams and tables to the text. First work bound without terminal advertisement leaf. A few scattered early pencil annotations to contents. Extremities a little worn, inner hinges neatly repaired, some foxing, last few leaves with slight staining at foot. A very good copy. ♣ Einaudi 223; Goldsmiths’ 27346; Kress C.3013; Mattioli 158; Norman 92. Anthony Hyman, *Charles Babbage, Pioneer of the Computer*, 1982.

£2,500 [163290]

6

BALLARD, J. G. *Why I Want To Fuck Ronald Reagan*. Brighton: Unicorn Bookshop, 1968

A MOCK STUDY OF THE PSYCHOSEXUAL APPEAL OF THE FUTURE PRESIDENT

First edition, one of 250 copies only, this copy signed by the author and numbered A69. The limitation states that 50 copies of the edition were signed and numbered by Ballard, but he is known to have signed and randomly numbered copies outside of the limitation.

The Unicorn Bookshop was charged with obscenity for publishing the book, which is written in the style of a scientific paper, presenting a series of experiments pertaining to the psychosexual appeal of Reagan. It was published 12 years prior to his election as president of the USA in 1980.

Ballard was fascinated by Reagan’s polished, camera-ready persona: “A complete discontinuity existed between Reagan’s manner and body language, on the one hand, and his scarily simplistic far-right message on the other. Above all, it struck me that Reagan was the first politician to exploit the fact that his TV audience would not be listening too closely, if at all, to what he was saying, and indeed might well assume



6

from his manner and presentation that he was saying the exact opposite of the words actually emerging from his mouth” (cited by Brownlee).

Quarto. Original wire-stitched light blue silk-screened wrappers printed in red and blue, light blue paper stock. Front wrapper slightly foxed with tiny rust marks on outer edge, presumably from sometime being stored beside another stapled work, edges a little rubbed and creased with a few nicks, pencilled price on title page, remarkably fresh. A near-fine copy. ♣ John Brownlee, “J. G. Ballard and the Psychosexual Appeal of Ronald Reagan”, *Wired*, 2 March 2007.

£4,500 [163193]

7

BAUDELAIRE, Charles (trans.); POE, Edgar Allan. *Aventures d’Arthur Gordon Pym*. Paris: Michel Lévy Frères, 1858

IN THE ORIGINAL UNRESTORED WRAPPERS

First edition of Baudelaire’s translation of Poe’s only complete novel, scarce in the original publisher’s wrappers and in such well-preserved unrestored condition. Baudelaire’s French translations, published between the 1840s and 1860s, immediately brought Poe recognition as a major author in Europe, long before he became well-known in the United States.



7

The *Narrative of Arthur Gordon Pym* was first published in book form in the US and UK in 1838. It was famously considered by Jorge Louis Borges as “Poe’s greatest work”.

For Baudelaire, “Poe was an alter-ego, a long-lost brother, a partner in crime, and a writer in whom he could confide his sacred fury. Of the twelve volumes of Baudelaire’s complete works, five are devoted to his brilliant translations of Poe” (Foye, p. 75).

Octavo. Original light green printed wrappers, titles in black to spine and front cover, edges untrimmed. With 4 illustrations in the text. Wrappers remarkably fresh, faint toning to spine and extremities, spine ends and corners slightly rubbed, contents clean. A near-fine, attractive copy. ♣ Vicaire VI, p. 737. Bleiler, *Guide to Supernatural Fiction*, 1313; Susan Blood, *Baudelaire and the Aesthetics of Bad Faith*, 1997; Eric W. Carlson, *A Companion to Poe Studies*, 1996; Raymond Foye, *The Unknown Poe: An Anthology of Fugitive Writings by Edgar Allan Poe*, 1980.

£2,000 [162106]

8

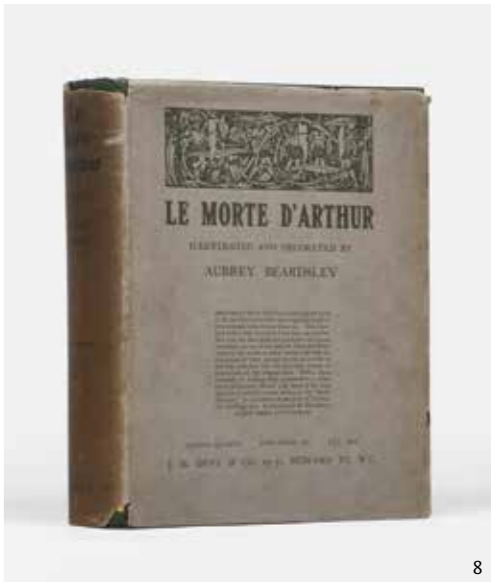
BEARDSLEY, Aubrey (illus.); MALORY, Sir Thomas. *Morte Darthur*. London: J. M. Dent and Co., 1909

A MONUMENT TO DECORATIVE BOOK ILLUSTRATION

First single-volume edition, the second overall, one of 1,500 unnumbered copies, this copy retaining the scarce jacket. Originally published in two volumes in 1893, this was Beardsley’s first major commission and the book that launched what has come to be known as the “Beardsley look” (Gillon, p. IV).

In 1892, the 20-year-old Beardsley had been asked by John M. Dent to illustrate a new edition of *Le Morte d’Arthur*, intended to emulate the books of the Kelmscott Press. The original commission of 500 drawings proved too much of a trial for the young artist, who produced 351 designs in 18 months. “In *Le Morte D’Arthur* Beardsley learnt his job, but the result is no bungling student’s work . . . If he had never illustrated another book, this edition of *Morte D’Arthur* could stand as a monument of decorative book illustration” (Lewis, pp. 148–9).

Large quarto. Original green cloth, spine lettered in gilt, spine and front cover stamped in gilt with floral patterns, publisher’s device to rear cover in blind, top edge gilt. With dust jacket. Frontispiece, 19 plates, illustrations in text throughout. Light rubbing to extremities, foxing to endpapers and edges, contents generally bright and clean; jacket somewhat rubbed and marked, spine panel toned, spine ends and corners chipped, puncture to rear flap fold: a very good copy in



8

like jacket. ♣ Edmund Vincent Gillon, *Illustrations for Le Morte D’Arthur*, 1972; John Lewis, *The Twentieth Century Book*, 1984.

£3,500 [163101]



8



9

9
BEATLES – PETO, Michael. *Now These Days Are Gone.* Guildford: Genesis Publications Limited, 2006

First edition, deluxe issue, number 199 of 350 copies signed by Alan Langlands, Principal and Vice-Chancellor of the University of Dundee, and Richard Lester, director of *A Hard Days Night* and *Help*, from a total edition of 2,500 copies.

This issue is accompanied by three additional photographic prints of John Lennon and Peter Cook presented in a red envelope. When Peto died in 1970 he left the University of Dundee a collection of 130,000 prints and negatives including photos of the Beatles taken in 1965 while shooting their film *Help*.

Quarto. Original full red leather, lettering to front cover in white and gilt, all edges gilt, printed on 200 gsm matt art paper. With the red leather-tipped slipcase inset with four portraits of the Beatles. All housed in a printed drawstring cloth bag. Full page photographs by Peto throughout. All in fine condition.

£2,500 [162186]



10

10
BEATLES – STARR, Ringo. *Postcards from the Boys.* Guildford: Genesis Publications Limited, 2003

POSTCARDS FROM THE BEATLES TO RINGO

First edition, number 563 of 2,500 copies signed by Ringo Starr, comprising facsimile postcards sent to Ringo from other members of the Beatles, accompanied by blank postcards and a sheet of stamps, as issued.

Quarto. Original full red leather, postcard of Ringo with lettering in yellow tipped to front cover, lettering to spine embossed, three postcards of Ringo in a black envelope and a sheet of stamps loosely laid in. All housed in a red aluminium solander box fashioned as a post box. Reproduction of 53 postcards sent by members of the Beatles to Ringo tipped-in, showing both sides. Minor rubbing to leather as usual, otherwise in near-fine condition.

£1,250 [162047]



9



10



11, 12, 13, 14

11
BECKETT, Samuel. *More Pricks Than Kicks.* London: Chatto and Windus, 1934

BECKETT'S SCARCE SECOND BOOK

First edition of Beckett's first collection of short stories, decidedly uncommon on the market. "A collection of ten witty and satirical short stories about an Irish intellectual called Belacqua Shuah, borrowing the name of Belacqua from Dante's indolent figure in the *Purgatorio*" (ODNB).

Octavo. Original tan cloth, spine lettered and decorated in blue, top edge brown. Armorial bookplate of Sir George Bull, 3rd Baronet (1906–1986) to front pastedown. Spine rubbed and a little darkened, faint damp stain to top edge, ink inscription to front free endpaper sometime erased, light browning to outer leaves, contents otherwise clean. A very good copy. ♪ Federman & Fletcher 16.

£3,500 [161930]

12
BECKETT, Samuel. *Lessness.* London: Calder and Boyars, 1970

First edition in English, number 52 of 100 copies signed and numbered by the author on the half-title, and specially bound. Translated into English

by the author, Beckett's short story was originally published in French as *Sans* the previous year.

Octavo. Original white quarter calf, green cloth sides, spine and front cover lettered in gilt, edges gilt. With the original matching green cloth slipcase. Spine somewhat tanned with tiny nicks to head and foot, a little tight in the slipcase, a near-fine copy. ♪ Not in Federman & Fletcher.

£1,000 [161940]

13
BECKETT, Samuel. *The Collected Works.* New York: Grove Press, 1970

"WE ARE ALL BORN MAD. SOME REMAIN SO"

First collected edition, limited issue, number 115 of 200 sets signed by the author on the limitation leaf in *Waiting For Godot*. The collection encompasses Beckett's entire oeuvre up to 1970 and was published in the year after his Nobel Prize award. The present set is remarkably bright and fresh.

This edition was advertised by the publishers in their influential literary magazine *Evergreen* as "the most astonishing body of work in modern literature" (quoted in Baxter, p. 31). The limited issue was only available as a set; an unsigned

trade edition was also issued and was sold by individual volume.

16 volumes, octavo. Original black cloth, spines and front covers lettered in gilt, pale blue marbled endpapers. Spines slightly faded, otherwise a fine set. ♪ James Baxter, *Samuel Beckett's Legacies in American Fiction. Problems in Postmodernism*, 2021.

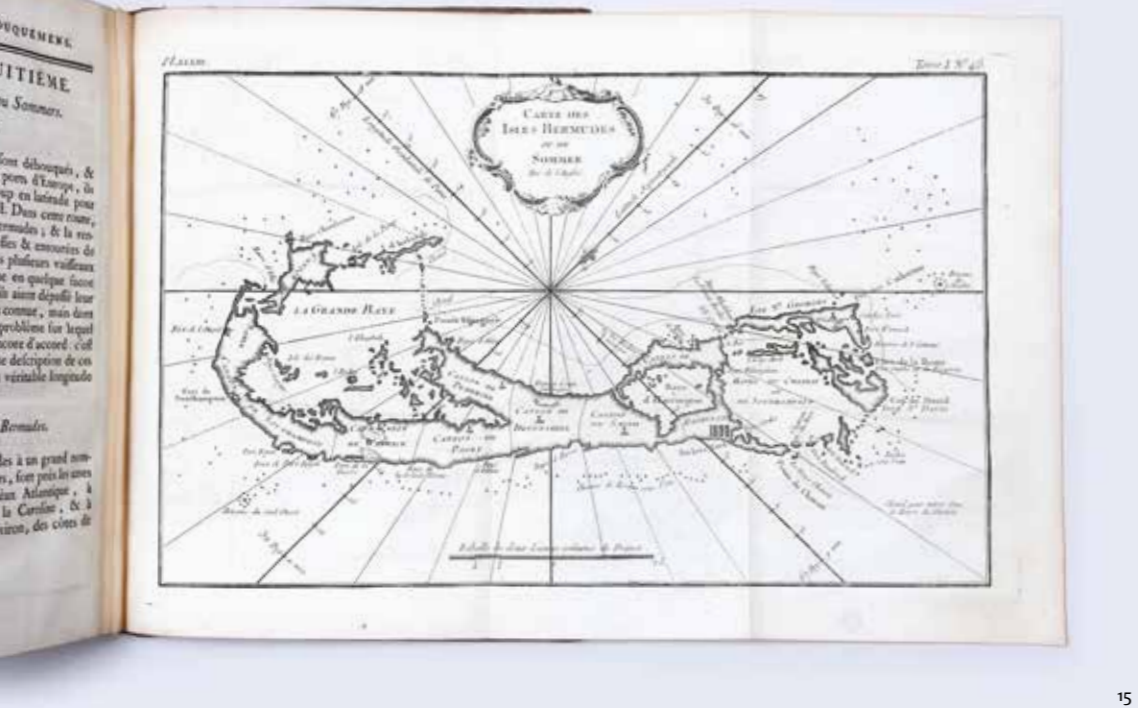
£8,750 [163451]

14
BECKETT, Samuel. *The Lost Ones.* London: Calder & Boyars, 1972

First edition in English, signed limited issue, number 82 of 100 copies signed by the author, specially bound and printed in advance of the trade issue. The story of 200 people "who live out a strictly regulated Dantesque existence" (ODNB), Beckett's short story was originally published in French two years before as *Le Dépeupleur*.

Octavo. Original white quarter calf, grey cloth sides, spine and front cover lettered in gilt, edges gilt. With the original matching grey cloth slipcase. Spine slightly tanned, a near-fine copy. ♪ Not in Federman & Fletcher.

£950 [161978]



15

15

BELLIN, Jacques Nicolas. Description des débouquemens qui sont au nord de l'isle de Saint-Domingue. Versailles: de l'Imprimerie du Département de la Marine, 1773

IMPORTANT NAVIGATIONAL GUIDE TO SAINT-DOMINGUE

Second edition of the best contemporary rutter for navigating the treacherous northerly waters of Saint-Domingue, France's wealthiest colony. This edition, for which the type was reset, and new letterpress title page and tailpieces supplied, retains the original 1768 engraved title page; the maps are fine, well-inked impressions, and the binding bears the gilt royal arms of France.

Bellin (1703–1772) was one of the most important cartographers of the eighteenth century and the present rutter was not surpassed until the navy ministry despatched Chastenet-Puységur to the isle in 1784–5.

The importance of Bellin's book – which includes material on the Turks and Caicos,

Bahamas, and Bermuda – for French colonial interests in the Caribbean is self-evident. Trade with Saint-Domingue had been affected severely by the Seven Years' War (1756–63) and following its conclusion commerce with the colony underwent rapid expansion.

Quarto (254 × 204 mm). Contemporary streaked sheep, sheep spine label, raised bands, alternating fleur-de-lys and anchor tools to the compartments, large centre tool of the royal arms to front and rear boards, all edges red. Engraved title, 34 engraved maps (16 folding), woodcut illustrations in the text. Minor loss to both joints, a bit rubbed, neat repairs to head and foot of spine, internally fresh and bright. A very good copy. ♣ Polak, *Bibliographie Maritime Française*, 591 (for the Didot edition of 1768); Sabin 4552 (same edition, with 1768 engraved title).

£4,500

[162523]



16

16

BETJEMAN, John. Summoned By Bells. London: John Murray, 1960

First edition, limited issue, one of 125 copies signed by the author and specially bound; this an out-of-series copy, from the library of Betjeman's friend, the broadcaster and bookseller Douglas Cleverdon, with his bookplate on the half-title.

It was given to Cleverdon as a gift for his 60th birthday in 1963, with a gift inscription beneath Betjeman's signature in a different hand: "To Douglas Cleverdon with felicitations on sixty glorious years, from Theodore". Loosely inserted is a single leaf written in the same hand, thanking Cleverdon for his "lovely party", and referring to the the publisher John Murray's delight when copies of this work sold out.

Cleverdon and Betjeman were both first-generation university students at Oxford. They were introduced by Harold Acton, and when Cleverdon graduated and joined the BBC he began regularly commissioning Betjeman. "Theirs was to be one of the most mutually fruitful friendships for the rest of their lives" (*Letters*, p. 328).

The trade edition has neither the portrait frontispiece nor the plate.

Octavo. Original green calf, spine lettered and ruled in gilt, covers decorated with bell pattern in gilt, top edge gilt, lower edge untrimmed, green bell-patterned



17

endpapers. Portrait frontispiece with tissue guard, one plate, illustrations in the text by Michael Tree. Covers bowed, extremities a touch worn, a very good copy indeed. ♣ Peterson A29b. Candida Lycett Green, ed., *John Betjeman, Letters*. Volume One: 1926 to 1951, 1994.

£675

[162820]

17

BLACKSTONE, William. Commentaries on the Laws of England. Oxford: Clarendon Press, 1768–70

THE KEY WORK IN ENGLISH LEGAL LITERATURE

First editions of volumes III and IV, third edition of volumes I and II, of the supreme work on English law, Blackstone's magnum opus, a major influence on the Founding Fathers, and the foundation of all legal analysis for the next two centuries.

"Until the Commentaries, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine . . . Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation . . . He takes a delight in describing and defending as the essence of the constitution the often anomalous complexities which had grown into the laws of England over the centuries. But he achieves the astonishing feat of communicating this delight,

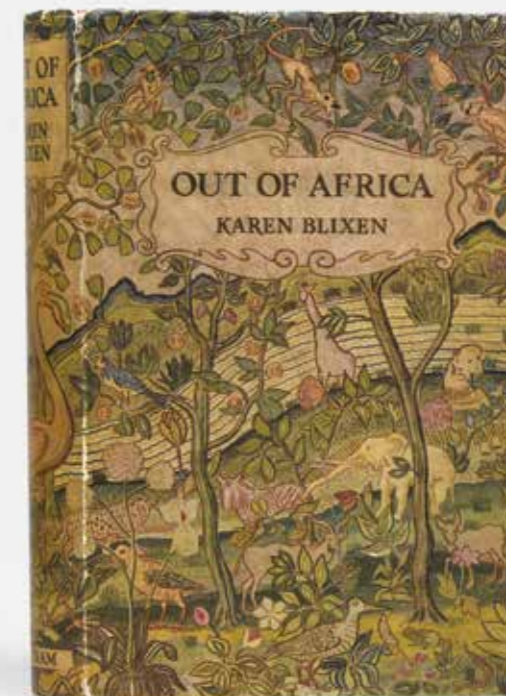
and this is due to a style which is itself always lucid and graceful" (PMM).

With the contemporary bookplate to front pastedowns of Richard Scott Esq, either the elder (1731–1770), inheritor of the Betton estates, or the younger (1731–1821), wealthy merchant who acquired the manors of Whitley and Welbatch and the estates of Underdale and Peniarth Ucha.

4 volumes, quarto (270 × 205 mm). Contemporary calf, red morocco labels, covers ruled in blind. With 2 engraved tables (1 folding) in vol. II. Some wear and repair around joints and extremities, old scratches to sides, contents clean. A very good set. ♣ ESTC T57756 vol. I, T134552 vol. II, T57753 vols. III and IV; Eller, *The William Blackstone Collection in the Yale Law Library*, pp. 1–4; *Printing and the Mind of Man* 212.

£3,000

[161841]



18

18

BLIXEN, Karen. Out of Africa. London: Putnam, 1937

First edition of Blixen's masterpiece. This copy has a rare four-page illustrated publisher's prospectus for the work featuring newspaper reviews of the novel loosely inserted.

In 1985 the book was adapted into the Academy Award-winning film starring Robert Redford and Meryl Streep.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Minor rubbing to board edges, contents clean, a fresh near-fine copy in the lovely unclipped jacket, faintly rubbed and soiled, nicks to corners, short closed tear to head of spine.

£5,000

[161885]



19

19

BLOME, Richard. *The Gentleman's Recreations: In Three Parts.* London: for R. Bonwicke; J. Walthoe; W. Freeman [and 8 others in London], 1710

"AN AUDACIOUS ATTEMPT AT CLEVER PACKAGING"

Second edition, expanded from the first of 1686. This "magnificent volume" (Holland, p. 8) forms an imposing encyclopaedic reference work for the landed gentry, combining the liberal arts and sciences with field sports, the attractive plates for the latter being among the earliest published illustrations of their kind. Complete copies such as this are notably scarce.

Richard Blome (1635?–1705), described by the antiquary and bibliographer Thomas Moule as "a literary adventurer of some celebrity", was principally a publisher of heraldic and geographical works, often in rivalry with the cartographer and map-seller John Ogilby, both

men being pioneers of subscription publishing. For this work, his best-known outside the cartographic field, Blome acted more as compiler or editor than as author. Probably most of the credit belongs to Nicholas Coxe, author of *The Gentleman's Recreation* (1674), and to the prominent engravers employed in its production. It has been described as "an example of the attempt to squeeze an expanded array of subjects into the traditional circle of sciences . . . an audacious attempt at clever packaging" (Yeo, p. 10).

The list of subscribers for this edition is expanded; the publisher's footnote to the 60 members of the aristocracy and gentry states that "If these Noblemen and Gentlemen had not contributed towards the Charge [expense] of these Plates, this Book could not have been afforded at less than Three Guineas". The list of supplementary subscribers includes a number of booksellers, including Samuel Johnson's father, Michael ("Bookseller in Lichfield"), and Britain's

first prime minister, Robert Walpole ("Robert Walpoole, Secretary of War").

Folio (412 × 250 mm). Near contemporary calf, spine with six raised bands, gilt foliate decoration to compartments, early 19th-century red morocco label, sides with gilt fillet border enclosing concentric panels of gilt French fillets with scrolling cornerpieces and a blind foliate roll, pretty acorn-and-oakleaf edge roll, Turkish pattern marbled endpapers, red speckled edges. With 80 plates (including pictorial title page, 3 folding, and 3 with engravings on both sides), by Francis Barlow (2), James Collins (2), Simon Gribelin (3), Arthur Soly (8), F. H. van Hoven (1), J. Wyck (1), N. Yeates (2) and others, and 237 woodcuts in the text; text printed in double columns. Old repairs to joints and foot of spine, endleaves renewed, a little wear to extremities of binding and a few light abrasions, engraved title page and one other plate neatly laid down. A very good copy, clean, sound and complete. ♣ Alston III 202; ESTC T135908; Harting 41; John B. Podeschi, *The Paul Mellon Collection: Books on the Horse and Horsemanship*, 39; Dudley Snelgrove, *The Paul Mellon Collection: British Sporting and Animal Prints*, p. 46; Westwood & Satchell, p. 35. Richard Yeo, *Encyclopaedic Visions: Scientific Dictionaries and Enlightenment Culture*, 2001.

£4,500

[164288]



19



20

20

BODINGTON, Oliver Eaton, as "Pat". *Thirty Seasons at Monte Carlo: Anecdotes of Travel With Records of Play.* London: Grant Richards, 1924

First edition, a sharp copy of this appealing and scarce book. Part-travelogue, part-gambling history and guide, it covers 29 visits over a 30-year period from 1895 to 1924. Copies in the striking pictorial dust jacket are uncommon.

Oliver Bodington (1859–1936), a fixture at the bridge tables of Monte Carlo, was a successful barrister with a Paris practice on the fashionable Boulevard des Capuchins. He numbered James McNeill Whistler among his well-heeled British and American clientele, representing the artist during the case involving *Whistler's Mother* and the



"THE END OF A PERFECT DAY!"

20



21

21

Eden family. At the end of his delightful book he includes three pages of tabulated results of his years at the tables.

Octavo. Original deep yellow green cloth, spine and front cover lettered in black, matching top edge. With dust jacket. With 9 half-tone plates. A few yellowish spots at head of covers, mild foxing to edges of book block encroaching slightly on margins, jacket with just a hint of edge-wear; overall exceptionally good.

£850

[162901]

21

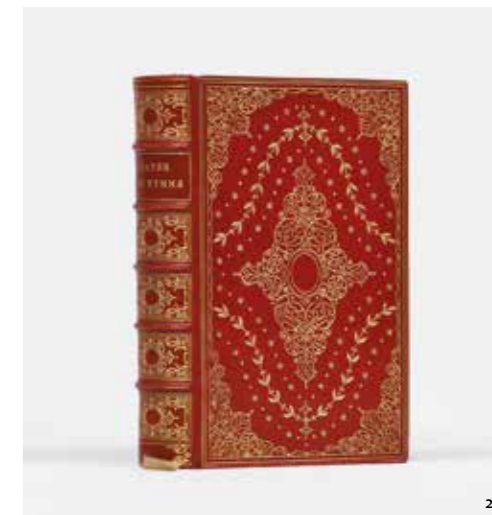
BOND, Michael. *More About Paddington.* London: Collins, 1959

First edition of the second Paddington book, scarce with the jacket in such excellent condition. Bond's marmalade-loving bear first appeared in 1958 and gained widespread popularity, featuring in several television series and a successful film franchise.

Octavo. Original blueish-green cloth, spine lettered in silver. With dust jacket. Illustrations throughout by Peggy Fortnum. Spine slightly toned, ends and upper corners gently bumped, a few spots on endpapers; jacket a touch foxed with a few short closed tears, spine panel sunned, tiny chips at rear corners, bright: a very good copy indeed in like jacket.

£1,500

[162807]



22

22

BOOK OF COMMON PRAYER & HYMNAL *The Book of Common Prayer; [together with] Hymns Ancient and Modern; [and] Helps to the Use of Hymns Ancient & Modern.* Oxford: University Press, Henry Frowde, London; William Clowes and Sons, London, [c.1907]

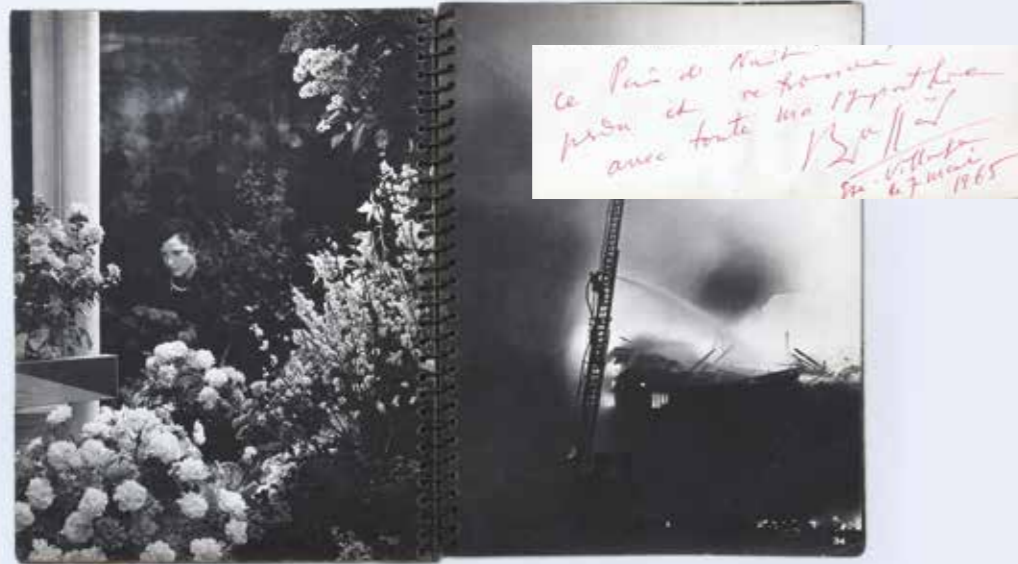
A handsomely bound copy of the Oxford Book of Common Prayer, with the best-selling hymnal first published in 1861 and a guide to it, forming a charming devotional in an elegant Christmas gift binding commissioned through fine binding purveyors John and Edward Bumpus.

Bumpus, a London based bookseller, enjoyed a reputation for fine bindings from its foundation in 1780 until the 20th century, the majority of its books bound by fine binders such as Rivière and Sangorski & Sutcliffe.

3 works in 1, duodecimo (148 × 88 mm), pp. 1,352. Contemporary red morocco gift binding, Bumpus stamp to front free endpaper verso, spine with raised bands, intricate gilt decoration in compartments and to covers, board edges tooled in gilt, turn-ins decorated in gilt with initials "L.F.G." and date "XMAS 1907", edges gilt, two green silk bookmarkers. Text printed in red and black throughout, floriated initials. Faint marginal toning to endpapers, couple of small marks to contents, otherwise a fine copy, presenting attractively in the binding.

£750

[161943]



23

23
BRASSAÏ, & Paul Morand. *Paris de Nuit.*
 Paris: Édition Arts et Métiers Graphiques, 1933
 [1932]

First edition of the photographer's first publication, double presentation copy, inscribed by Morand on the first page of text, "à Pierre Cot, Voici un joli décor pour La Patriouille etc . . . (Chut! chut! chut!) tres fidelement P. Morand Paris, fev. 32", and further inscribed by Brassai across the following two pages, "Pour Christian-Vincent Matorasso, ce Paris de Nuit perdu et retrouvé avec toute ma sympathie, Brassai, Ete Village, le 7 mai 1965".

The first recipient, Pierre Cot (1895–1977), was a politician central to the establishment of the French Air Force, and later of Air France. Morand's inscription alludes to La Patriouille, a display wing of the air force, the French equivalent of the British Red Arrows. Pasted below Morand's inscription is a small photograph of Brassai in later life, which probably relates to the photographer's subsequent inscription.

Brassaï's work remains one of the most influential photobooks. Signed copies are rare, copies inscribed by both author and photographer rarer still.

Quarto. Spiral bound monochrome photographic wrappers, front cover lettered in red. Housed in a black quarter morocco solander box by the Chelsea Bindery. Illustrated with 62 full-page gravure plates, and 2 double-page plates as endpapers. A few punch holes slightly worn, covers lightly creased and rubbed at



23

extremities, a few pages faintly soiled. A very good copy of a notoriously fragile book. ¶ Parr & Badger I, p. 134; Roth, p. 76.

£6,500 [162876]

24
BRETON, Nicholas. *Wits Private Wealth.*
 London: by Edw. Allde, for John Tappe, and are to be solde at his shop, 1612

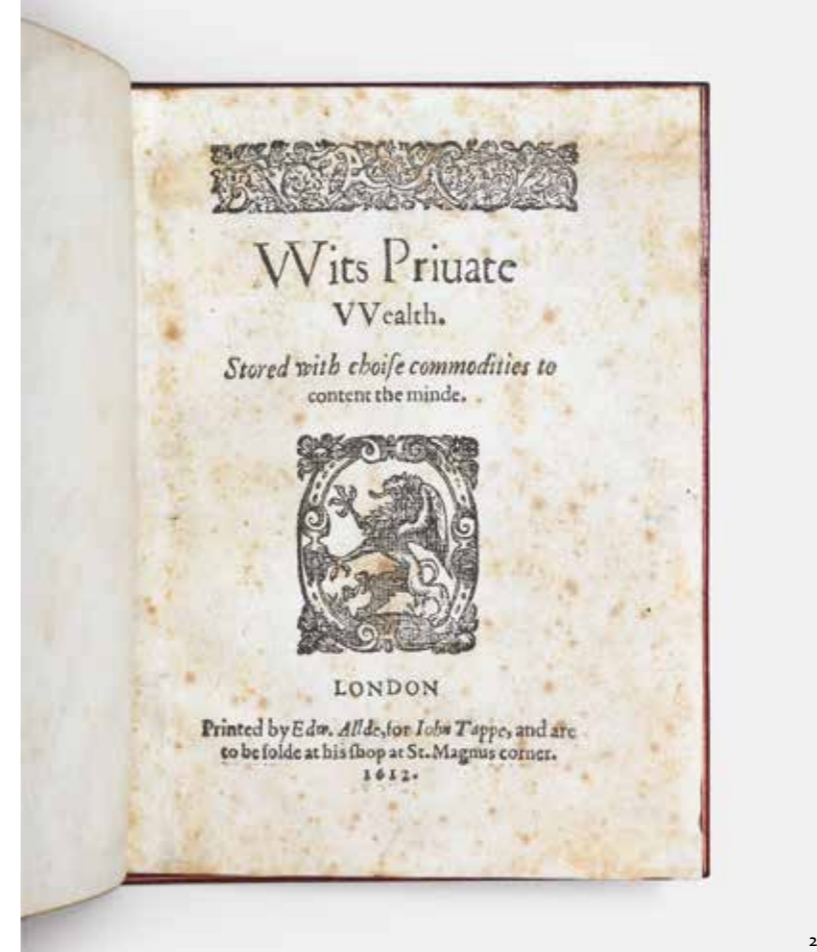
"TOO MUCH READING IS ILL FOR THE EYE-SIGHT,
 AND TOO LITTLE READING IS ILL FOR THE INSIGHT"

An extremely rare publication by Nicholas Breton (Britton), a prolific writer in both prose and verse. Among his prodigious output were "light but entertaining miscellanies of popular aphorisms, social observations, and pithy nuggets of popular wisdom" such as the present work, which was one of his most successful publications. In his preface, Breton explains that he has set down a sentence for every day of the year, and that "some of them were written by wiser men than my selfe".

The title was entered in the Stationers' Register on 16 January 1606. Dedicated to Sir John Crooke of Buckinghamshire, it went through 12 editions between the first of 1607 and 1670, but the ephemeral nature of such publications means that very few copies of any edition survive.

This copy has the collector's bookplate of Thomas Gaisford (1816–1898), eldest son of the noted book collector and Roxburghe Club member of that name, and was likely bound for him by Roger de Coverly. The title leaf is that of the 1612 edition but the rest of the volume comprises the text leaves of the 1642 edition, which is equally rare, ESTC locating only the British Library copy in Britain and the University of Illinois copy in North America. It is unlikely Gaisford knew his copy to be made up; an accompanying letter from J. C. C. Taylor of Sotheby's dated 5 September 1965, to a later owner, Peter Wordie, shows no recognition that this is anything other than an unsophisticated copy of the 1612 edition. Given the survival of so few copies, the accurate collation of different editions was a thankless task in the days before digitization.

ESTC locates one copy of the first and only two copies of the 1612 edition, which was until 1932 thought to be the earliest surviving edition. Only



24

two copies of this title appear in auction records: a copy of the 1642 edition, sold at Sotheby's in 1946, and the hitherto unrecorded 1611 edition, from the library of Sir Walter Halsey, Bart, which brought £60 in 1932. A copy of Breton's 1597 work *Wits Trenchmour*, formerly in the library of the Earls of Macclesfield, brought \$22,500 in the Pirie sale, Sotheby's New York, 2015.

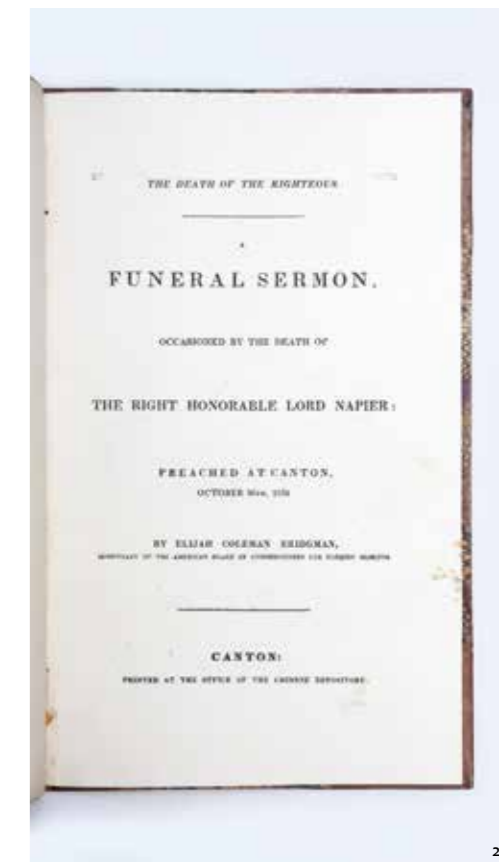
Small quarto (181 × 138 mm). Bound by Roger de Coverly in late 19th-century straight-grain morocco, smooth spine lettered in gilt, gilt fillet border to covers, elaborate gilt cornerpieces, board edges and turn-ins ruled in gilt. Collates A–C4 as per the 1642 edition (–A1, supplied from the 1612 edition). Light foxing to title leaf, second leaf recto and last leaf verso lightly dust-soiled (presumably where once disbound), else very good. ¶ ESTC S104693 (1612 ed.) and R21010 (1642).

£8,750 [163269]

25
BRIDGMAN, Elijah Coleman. *The Death of the Righteous: a Funeral Sermon, Occasioned by the Death of the Right Honorable Lord Napier.* Canton: Printed at the Office of the Chinese Repository, [c.1834]

A well-preserved family copy of this rare printing of the funerary sermon for the ninth Lord Napier, Palmerston's leading trade envoy in China, with his son and heir's armorial bookplate on the front pastedown. A small number of copies were struck for private circulation to friends and family; of these, we have traced just five in institutional collections.

In his oration, the American missionary Elijah Bridgman (1801–1861) eulogized Napier's righteous character and dedication to his



25

appointments, reminding attendees that "rank, riches, friends are all of no avail; and naught but righteousness is valuable" (p. 5). Printed with the text of the sermon are several notices issued by British personnel concerning Napier's sickness and death, including extracts from the private notes of Dr Thomas Colledge blaming Chinese officials for aggravating Napier's illness.

Octavo (217 × 137 mm), pp. [iv] + 5–22. Contemporary half calf, spine lettered in gilt, marbled sides, cornerpieces and sides trimmed with blind double rules, bulked with blanks, edges sprinkled red and blue. Extremities lightly rubbed and skilfully retouched, moderate foxing to endpapers and title page, contents otherwise fresh. A handsome copy. ¶ Not in Cordier, Löwendahl, or Lust.

£5,000 [162188]



26

26
BRONTË, Charlotte, Emily, & Anne. Poems by Currer, Ellis, and Acton Bell. London: Smith, Elder and Co., 1846 [but 1848]

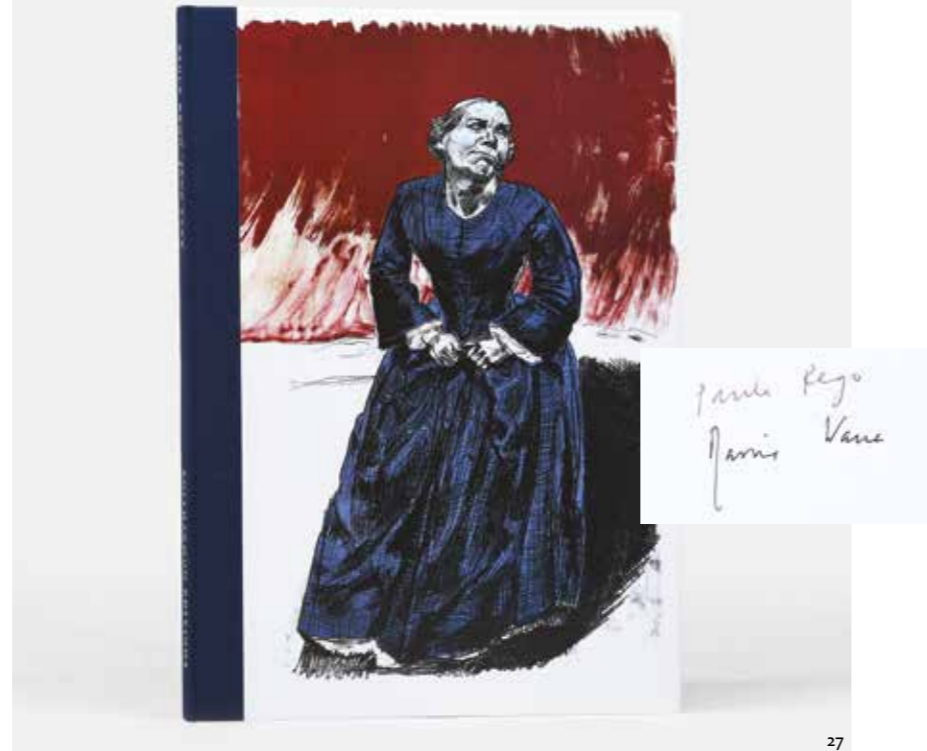
First edition, second issue as usual, with the cancel title page, this an attractive copy in the original cloth. The first issue is extant in tiny numbers – only 39 of the 1,000 copies printed by Aylott and Jones were sold or otherwise dispersed – and is now virtually unobtainable.

The book's initial failure on publication in May 1846 was reversed following the success of *Jane Eyre*, published in October 1847. The unsold stock of *Poems* was then bought by Smith, Elder & Co. in September 1848, and reissued the following month with a cancel title page but retaining the original date. The collection contains 19 poems by Charlotte Brontë ("Currer"), and 21 each by Emily ("Ellis") and Anne ("Acton").

Octavo. Original green embossed cloth by Westleys & Co., London (their ticket to rear pastedown), spine lettered in gilt, pale yellow coated endpapers. Spine faded and a little frayed at head and foot, a couple of faint marks to covers, extremities bumped and rubbed, small hole to rear free endpaper, some browning on pp. 32–33, contents otherwise clean. A very good copy. ♣ Smith I; Wise 2.

£4,500

[162104]



27

27
BRONTË, Charlotte – REGO, Paula (illus.) *Jane Eyre*. Introduced by Marina Warner. London: Enitharmon Editions, 2003

First edition, number 69 of 75 copies signed by Rego and Marina Warner. The original lithograph is of *Jane Eyre* and is reproduced as the frontispiece, signed in pencil lower right by Rego, numbered lower left.

Folio. Original illustrated boards with blue cloth spine, lettering to spine gilt. With the publisher's cloth slipcase. With 23 full page and one gatefold illustration by Rego on GardaPat 200 gsm paper. Together with a loose original lithograph on Somerset Textured 300 gsm paper. Sheet size: 37.5 × 26 cm. All in fine condition.

£3,500

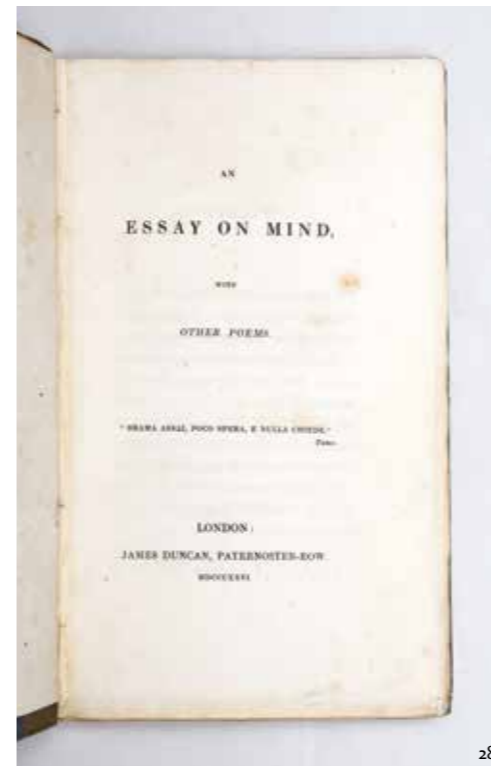
[163268]

28
BROWNING, Elizabeth Barrett. *An Essay on Mind, with Other Poems*. London: James Duncan, 1826

A BEAUTIFUL COPY OF THE AUTHOR'S FIRST PUBLISHED WORK

First edition, uncommon, particularly so in the original binding. This collection, published anonymously, was composed three years prior to publication. It was preceded only by *The Battle of Marathon*, privately printed by her father in an edition of 50 in 1820.

The work displays Elizabeth Barrett's extensive philosophical reading and intellectual fascination with Greek antiquity; it brought her to the attention of several scholars of Greek literature with whom she maintained an academic correspondence for the rest of her life. This copy has mixed states, as usual, with "found" on line 15 of page 75 and the numbering on page 12



28

correctly aligned, as in the first impression, and the numbering on pages 24 and 148 misaligned, as found in the second impression.

This copy is from the library of noted collector Carrie Estelle Doheny (1875–1958) with her black morocco book label to the front free endpaper.

Octavo. Original grey paper-backed blue boards, title in black to paper spine label, Barnes's binding type B, edges untrimmed. Housed in a custom green morocco pull-off case and blue silk-backed blue card chemise. Publisher's "Modern Traveller" prospectus printed on yellow paper tipped in at end. Without half-title as issued. Armorial bookplate of the medic Ernest George Salt (1861–c.1935), autographed in pencil, to front pastedown. Occasional pencil meter marks to text. Spine subtly repaired at joints, slight loss to spine label, affecting a couple of letters, minor toning and wear to boards, scattered foxing to contents, a very good copy. ♣ Barnes, *A Bibliography*, A2; Barnes, *The Browning Collection at the University of Texas*, EB2; Doheny IV:1137.

£3,750

[161950]



29

29
BUCHAN, John. *The Thirty-Nine Steps*. Edinburgh: William Blackwood & Sons, 1915

THE FAMOUS TALE OF "BREATHLESS ADVENTURE, SECRET INTRIGUE, ESPIONAGE, AND MYSTERY"

First edition in book form of this classic man-on-the-run adventure story in which the hero Richard Hannay makes his first appearance. Numerous adaptations for screen, radio, and theatre have followed in the footsteps of director Alfred Hitchcock, whose film version was released in 1935.

The novel was serialized in *All Story Weekly* from June to July 1915, and in *Blackwood's Magazine* from July to September, before publication in the present book form in October 1915. This copy is from the library of the renowned bibliophile Lawrence M. Solomon (1931–2014), with his bookplate inside the folding box.

Octavo. Original blue cloth, spine and front cover lettered in dark blue. Housed in custom cloth-backed folding box with paper spine label. Book label of J. L. Weir. Cloth lightly faded, offsetting to free endpapers, contents mildly toned as usual. A very good copy indeed. ♣ Hillier A32. *Army and Navy Gazette*, 16 Oct. 1915, p. 903.

£1,750

[161593]



30

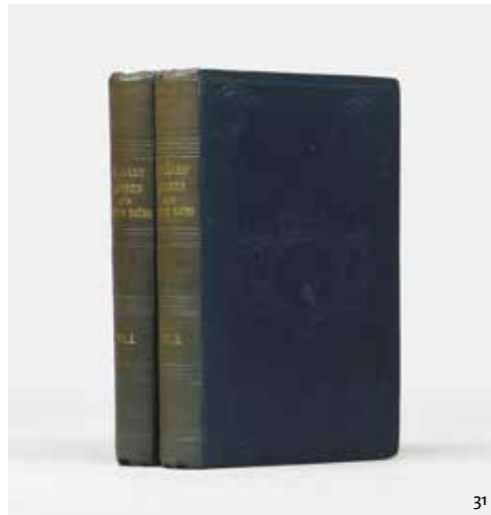
30
BUCK, Pearl S. (trans.) *All Men are Brothers* (Shui Hu Zhuan). Translated from the Chinese. London: Methuen & Co. Ltd, 1933

First UK edition, scarce in the dust jacket, of the first full translation into English of the famous Chinese novel *Shui hu zhuan*. The product of five years of scholarship, Buck's translation was first published in the US in 1933 in two volumes, with the British edition following just a few months later.

Octavo. Original black cloth, spine lettered in English and Chinese in gilt, top edge gilt. With illustrated dust jacket. With lithographed frontispiece after an illustration from a Chinese edition of the text. Cloth fresh with just a little cockling on front board, upper tips bumped, occasional spotting to edges, internally clean; jacket with tanning and foxing, some chips and nicks with more significant chip at foot of spine, small split along one fold neatly repaired with Japanese tissue, not price-clipped: a near-fine copy in very good jacket.

£750

[162216]



31

31
BULLAR, Joseph & Henry. *A Winter in the Azores; and a Summer at the Baths of the Furnas.* London: John van Voorst, 1841

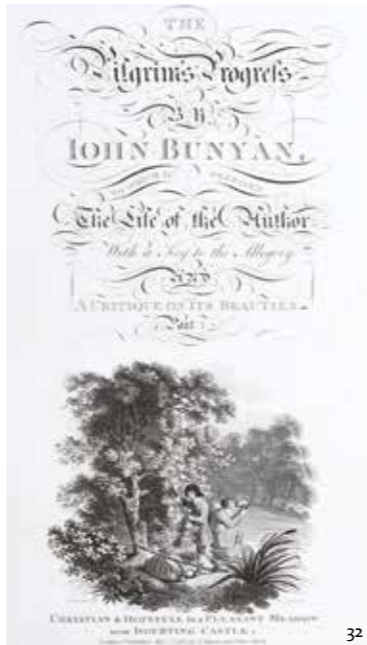
THE DOCTOR-INVALID ABROAD – A LYRICAL SCIENTIST IN SEARCH OF HEALTH

First edition of this detailed and attractive journal-form account of a trip to these “almost unknown islands”, now much valued for its anthropological content. This set has the bookplate of collector Robert J. Hayhurst to volume I, and is typical of his eye for sharp condition.

Brothers Joseph and Henry Bullar were two of the sons of prominent Southampton schoolmaster, abolitionist and campaigner for civic improvement John Bullar (1778–1864). Joseph (1808–1869), the principal author of the present work, was a doctor and with his brother William was largely responsible for the founding of the Royal South Hampshire Hospital in 1846. Joseph was the invalid “in search of a warm and equable climate” who provided motive for the brothers’ eight-month sojourn in the North Atlantic. Henry (1815–70) was a barrister who enjoyed a successful career on the Western Circuit; his friendship with Wilkie Collins, which began when they were at Lincoln’s Inn together, introduced him to literary, intellectual, and artistic circle of which Collins was the epicentre. The appealing frontispieces are after sketches by Henry.



32



32

Joseph’s dual perspective as the doctor-invalid suffuses the narrative with “the precise, scientific language of a doctor, with a remarkable capacity for objective enquiry and observation; and the subjective, reflective, romantically inspired discourse of the invalid who finds solace in the beauties of the natural world. The appeal of the work may in part be attributed to this duality of approach and richness of expression” (Mundell Callado, pp. 234–5). It is a most unusual account, but very much of its time, the text balancing scientific and philosophical concerns in a deeply personal way. This copy survives in such condition as to endorse the faith of Van Voorst, London’s leading scientific publisher at the time, in the allure of such highly finished productions.

2 volumes, octavo. Original blue vertically combed cloth, lettered in gilt on spine, elaborate panels in blind to boards, yellow surface-paper endpapers. Hand-coloured lithographic frontispiece to each, engraved title page vignettes, numerous similar illustrations to text. Spines a touch sunned and just a little crumpled at head and tail, very lightly rubbed and a small, almost imperceptible splash mark to the front board of volume II, otherwise an extremely bright, tight, and clean set, internally and externally. ♣ *Abbey Travel* 72. Kathleen J. Mundell Callado,

“Prescription, Description: a Doctor-Invalid and his Brother explore the Azores”, *Arquipélago*, 1988.

£1,500 [162865]

32
BUNYAN, John. *The Pilgrim’s Progress from This World to That Which is to Come.* London: Strahan and Company Limited, 1880

ATTRACTIVELY EXTRA-ILLUSTRATED, WITH 160 ENGRAVINGS

First edition thus, number 485 of 500 copies printed on handmade paper, of this finely illustrated edition of Bunyan’s classic printed by the leading London firm Dalziel brothers. This is a handsomely bound copy, profusely extra-illustrated with pictorial material from numerous sources, including additional title pages and portraits from late 18th- and early 19th-century editions of the work.

This “imposing” edition (Ray, p. 95) was embellished with artworks realized mainly by the prominent painter and caricaturist Frederick Barnard (1846–1896, noted for his work on

Dickens’s Household Edition), and by other artists including E. F. Brewtnall, W. Small, E. G. Dalziel, J. Ralston, Sir J. D. Linton, and T. Green.

This copy was bound by Alfred Matthews, son of the celebrated William Matthews (1822–1896). A Scottish-born binder, William trained with Remnant and Edmonds in London before emigrating to New York in December 1843. He was described by *The British Bookmaker* in 1892 as “first in the order of merit amongst American binders” (p.275). Alfred succeeded him in 1890, after his retirement.

Provenance: bookplate to front pastedown of Livingston Ludlow Biddle, quite likely Livingston senior (1877–1959), American poet and father of Livingston Ludlow Biddle Jr. (1918–2002), author and promoter of funding of the arts.

Large quarto (303 × 241 mm). Contemporary brown morocco by Alfred Matthews, spine with raised bands, intricate gilt decoration and lettering in compartments, covers and board edges ruled in gilt, elaborate gilt tooling on turn-ins, marbled endpapers, top edge gilt, green, red, and yellow silk bookmarker. Housed in a marbled slipcase. With 100 engravings by Dalziel Brothers after Frederick Barnard and others, 60 additional illustrations by various engravers (including Charles Heath, William Ridley, Joseph Clayton Bentley) after famous artists (including Turner, Stothard, Cruikshank, R. Westall, H. Melville). Faint offsetting from plates, otherwise a fine copy presenting attractively in the binding. ♣ Ray 157. George & Edward Dalziel, *The Brothers Dalziel. A Record of Fifty Years’ Work*, 1901.

£1,500 [162121]

33
BURTON, Robert – KAUFFER, E. McKnight (illus.) *The Anatomy of Melancholy.* London: The Nonesuch Press, 1925 [1926]

A MASTERPIECE OF MODERN BOOK DESIGN

First Nonesuch edition of Burton’s landmark study, number IV of 40 copies on Japan vellum and with several plates hand-painted through stencils under the supervision of the artist.

The American-born artist and designer Edward McKnight Kauffer (1890–1954) was a friend of Francis Meynell, who had known and admired his work before the Nonesuch Press was founded. This was Kauffer’s first and largest



33

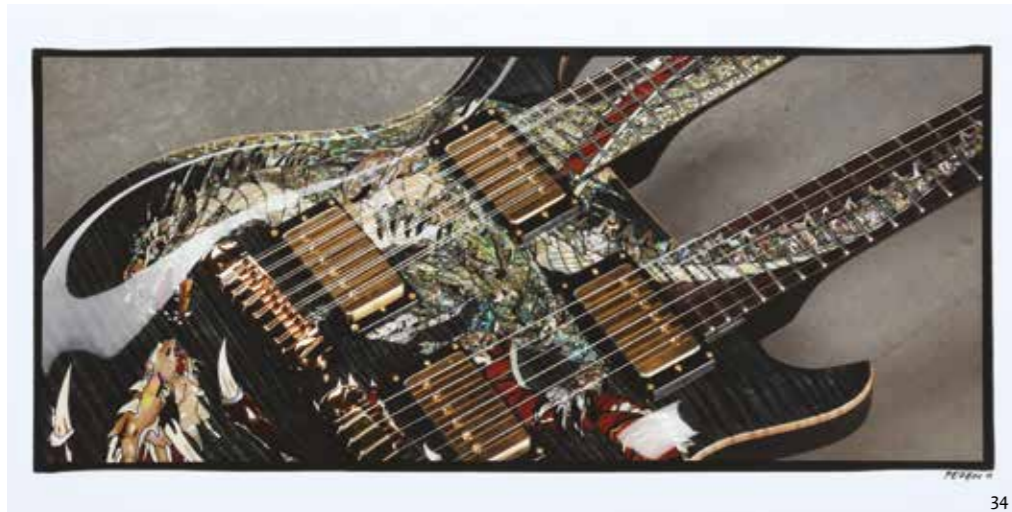
commission for the Press. It was Kauffer’s suggestion that Burton’s *Anatomy of Melancholy* be put in the Nonesuch programme, and his set of illustrations for this volume was the result of a close collaboration between artist and editor, who worked together to blend the style of drawing with the surrounding type and ornamentation used in printing the text.

Kauffer’s “sprightly, jazzy, designs were part of the social fabric of progressive, forward-looking Britain in his time” (ODNB).

Large octavo. Original brown calf, rebaked with original spine laid down, spine with raised bands, gilt title to second compartment, covers double gilt ruled with gilt flower tools to corners, board edges and turn-ins elaborately tooled in gilt, marbled endpapers,

edges gilt. Illustrated colour frontispiece and title page, 200 illustrations in text, of which several are repeated, 4 are full-page, and 9 are stencilled in watercolours. Contemporary bookplate to verso of front free endpaper of Edward E. Whitmont, most likely Edward Elias Weissberger/Whitmont (1885–1972), Polish-born clothing designer emigrated to Australia in the early 1900s, owner of the Whitmont Shirt Factory in Sydney. Occasional light rubbing to board edges, superficial crackling to spine, skilfully retouched, a few minor scuffs to sides, light foxing to edges, contents crisp and clean. A very good copy. ♣ *Dreyfus* 28; *Printing and the Mind of Man*, 120.

£1,750 [159224]



34
CARTER, Walter; Alan Di Perna; Michael Molenda; Art Thompson. The Guitar Collection. An Elite Gathering of 150 Exceptional Guitars. Washington: Epic Ink, 2011

First edition. Number 346 of 1,500 copies of the Double-neck '05 edition with a print (305 × 610 mm) signed and dated by Peden, housed in a special folder. This is a sumptuous collection of guitars owned by rock luminaries compiled by Carter, a former historian for Gibson Guitar Corporation.

2 volumes. An Elite Gathering of 150 Exceptional Guitars: folio. Bound in full black leather, lettering to spine blindstamped. Stories: Quarto. Bound in black boards, lettering to front cover in white, spine in black. Housed together in a black leather imitation



guitar case, lettering blindstamped to lid. Full page photographs by Greg Morgan, John Peden, and Marco Prozzo. All in excellent condition.

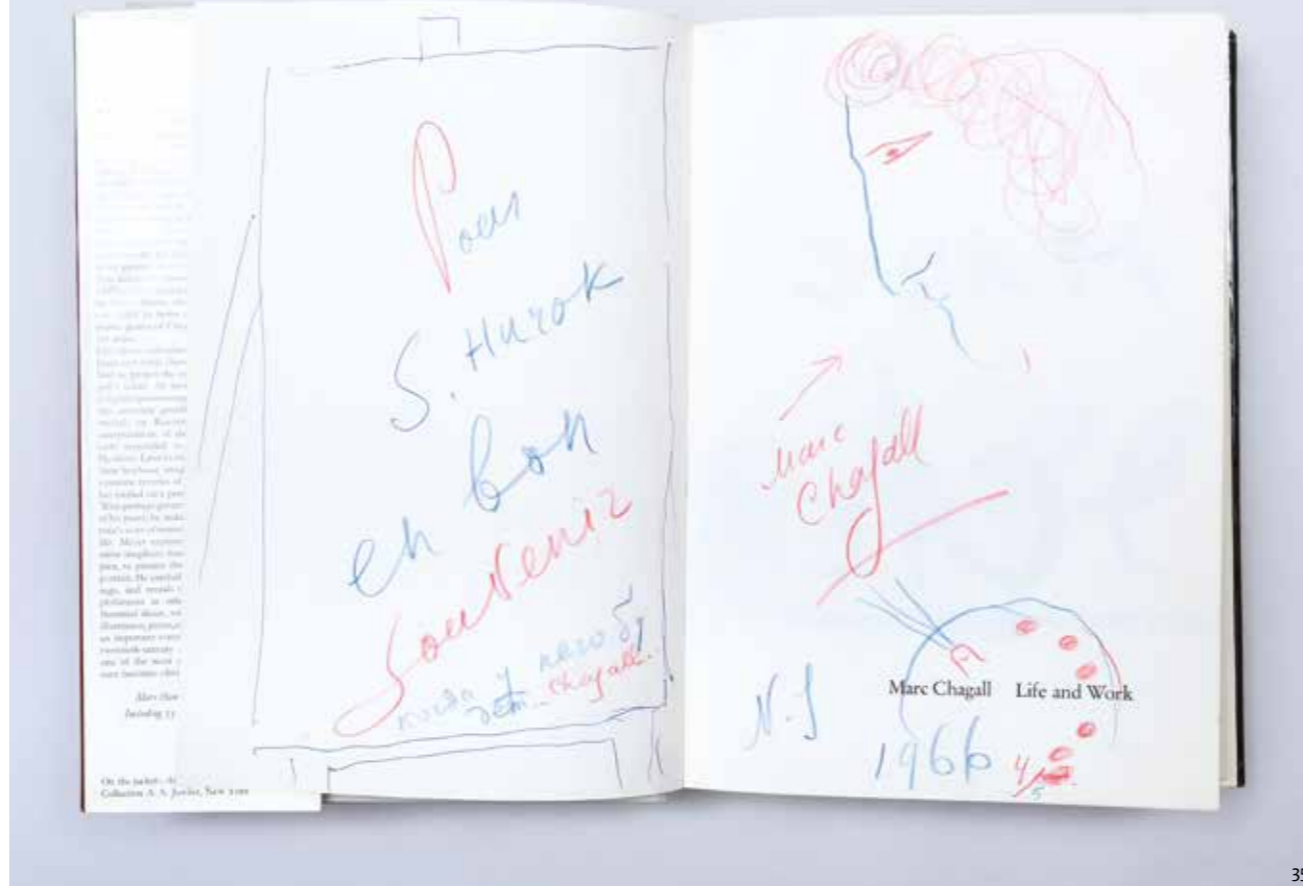
£800 [161877]

35
CHAGALL, Marc – MEYER, Franz. Marc Chagall Life and Work. New York: Harry N. Abrams Inc. Publishers, [1963]

WITH ORIGINAL CHAGALL SELF-PORTRAIT

First edition, inscribed by the artist in French and Russian in red and blue crayons with original drawings across two pages: the half-title with a drawing of a canvas and easel, inscribed “Pour, S. Hurok, en bon, souvenir, когда у него будет 1000;”, and the following page with a self portrait, signed “Marc Chagall, N.J. 1966, 4/5”.

The recipient, Sol Hurok (1888–1974), was born Solomon Izrailevich Gurkov in Ukraine, then part of the Russian Empire. He managed and promoted many performing artists in the US, bringing over a number of Russian classical ballet companies, including the Bolshoi. In 1972, a bomb planted in Hurok’s Manhattan office exploded, killing Iris Kones and injuring several others, including Hurok. The bombing had been arranged by the Jewish Defense League, which



opposed the American tours of artists from the Soviet Union.

Chagall and Hurok were good friends and had known each other since 1945, when they worked together on a production of Stravinsky’s *Firebird*. This copy has Hurok’s ownership stamp on the front free endpaper.

Quarto. Original illustrated grey cloth, spine lettered in black. With dust jacket. Over 1,250 illustrations including 53 tipped-in colour plates. Spine bumped, small chip to head, jacket lightly worn at edges. An excellent copy in like dust jacket.

£12,500 [162398]

deepening the rift in Charles’s relationship with Princess Diana.

The heartfelt letter, dated a fortnight after the event and a week after Lindsay’s funeral, is a reply to the condolences of Robert Morrington (1900–1992), a long-serving member of the royal staff.

Typed letter signed (253 × 207 mm), on the Prince of Wales’s Kensington Palace letterhead. Light creasing from handling, almost imperceptible adhesion on verso where formally mounted. A very good example.

£3,750 [163409]

37
CHINESE PAPER CUTS. Myths and Folklore. Chefoo [Yantai]: Self-help Department, Women’s Bible School, Presbyterian Mission, [c.1930]

An album of beautifully handcrafted papercuts, retaining the loose explanatory sheet, made by Chinese students at the Ai Dao Women’s Bible School attached to Chefoo’s Presbyterian Mission. Throughout the 1930s, the school produced various themed papercut collections to raise funds, and these are now all uncommon: WorldCat records just two copies of the present collection (Princeton and Monash).



The education of women became a priority for social reformers in the wake of the May Fourth Movement, and schools like Ai Dao were at the forefront of this revolution in education. Its handicraft albums were sold to well-wishers domestically and abroad. Comparison with other copies of the same title reveals that each was bound in brocade of a unique design.

Large octavo (232 × 180 mm), ff. [8]. Original decorative silk brocade, black thread xianzhuang stitching, edges untrimmed. Explanatory sheet loosely inserted as issued. Papercut showing a dragon festival procession mounted on title page, 7 similar papercuts with captioned glassine guards. Couple of superficial splits to inner cover linings. A fine copy.

£750 [163830]



36
CHARLES III, as Prince of Wales. Typed letter signed, following the death of his close friend. 28 March 1988

“I STILL FIND IT HARD TO UNDERSTAND WHY I SURVIVED AND HE DIDN’T”

Charles expresses his grief at the death of his close friend, Major Hugh Lindsay, in an avalanche while skiing with Charles at Klosters in March 1988. Charles narrowly avoided being caught in the same avalanche and was part of the group who tried to save Lindsay. The accident, which was the focus of the “Avalanche” episode in the Netflix series, *The Crown*, has been interpreted as



38, 39

38

CHURCHILL, Winston S. *Marlborough. His Life and Times.* London: George G. Harrap & Co. Ltd, 1933–38

“AT ONCE AMONG THE CLASSICS OF HISTORICAL WRITING”

First edition, signed limited issue, number 55 of 155 copies signed by the author. This is the only signed limited issue of any of Churchill’s writings; few sets retain the original slipcases, fewer still in such nice condition.

4 volumes, large octavo. Original orange Niger goatskin by Leighton-Straker, spines lettered in gilt with single gilt rule at head and tail, raised bands bracketed by rules in blind, Marlborough’s arms in gilt to front covers, marbled endpapers, top edges gilt, others untrimmed.



38

In the original plain card slipcases with printed paper labels to the backs, described by Cohen as “merely cardboard shipping cases . . . generally . . . discarded”. Portrait frontispiece to each volume, 99 additional plates, 14 facsimiles of letters, and 182 maps and plans, several folding. Faint discolouration at spine ends, slipcases lightly rubbed but far fresher than usual, a near-fine set. ¶ Cohen A97.2(I–IV).a; Langworth, pp. 166–8; Woods A40(a).

£20,000

[162156]

39

CHURCHILL, Winston S. *Step by Step 1936–1939.* London: Thornton Butterworth Ltd, 1939

PRESENTED TO “ONE OF THE GIANTS” OF CHURCHILL’S LIFE

First edition, a superb presentation copy, inscribed by Churchill to Emery Reves on the front free endpaper: “To E. Revesz & Cooperation from Winston S. Churchill, July 1939”. *Step by Step* collects Churchill’s powerful series of articles against appeasement, originally published in the *Evening Standard* from 1936 to 1939. Reves syndicated the articles in the book throughout Europe and reviewed the text prior to publication in book form. He was instrumental in promoting Churchill’s pre-war international profile and magnifying his anti-appeasement crusade.

A Hungarian Jew, Emery Reves (Churchill here uses the original Hungarian spelling of his

surname) had established the Cooperation Publishing Service in 1933 for the dissemination of anti-Nazi news and opinion. In June 1937, Churchill, who sought to extend the European circulation of his articles, formed a partnership with him. In return for Churchill receiving a minimum payment and 40 per cent of the proceeds, Reves placed his articles in newspapers across Europe. By the end of 1937, Reves had arranged publication in 26 cities. This sustained Churchill through his “wilderness years”, when his anti-appeasement line was opposed by the British establishment. Reves later recalled, “He was really in the political doghouse . . . Through my service he got on the front pages of the newspapers in twenty-five languages, with up to a fifteen, even twenty million circulation” (Gilbert, p. 8).

In the years following the war, their association continued to be fruitful, as Reves guided Churchill through the compilation and publication firstly of his hugely successful war memoirs and then *History of the English-Speaking Peoples*, making Churchill the world’s highest paid writer of non-fiction. It is not unreasonable to argue that Churchill’s relationship with Reves was his most significant non-political and non-familial relationship.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Sketch map of China to the text, folding map of Europe to rear. Spine with slight



40

lean and short tear at head, contents clean; jacket worn and repaired on verso, not price-clipped: a very good copy in good jacket. ¶ Cohen A111.1.a; Langworth, pp. 196–8; Woods A45. Martin Gilbert, ed., *Winston Churchill and Emery Reves: Correspondence 1937–1964*, 1997.

£37,500

[164075]

40

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

First complete collected edition, number 1,001 of 1,750 sets published. The lavishly produced Centenary Edition is the only full collected works of Winston Churchill, reproducing his 50 books in 34 volumes, with four further volumes of essays.

“To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019” (Richard M. Langworth). The Library of Imperial History went out of business before the projected run of 3,000 sets could be completed, so “the print run never exceeded 2,000 copies and only 1,750 sets were ever published” (Cohen).

This set is accompanied by the supplementary four-volume edition of Churchill’s collected essays and journalistic writings, again intended to be limited to 3,000 sets, and not always present.

The set was subscribed to by Richard Lugard-Brayne, likely a son of Frank Lugard Brayne (1882–1952), an administrator in the Indian Civil Service during the British Raj era, with his ownership

signature to the limitation bookplate mounted to the front pastedown of volume I, and bookplates inserted or mounted in the following volumes. A publisher’s compliments slip and a notice are loosely inserted in the first volume.

38 volumes, octavo. Original full vellum with 22-carat gold blocking, including lettering to spines, armorial device to front boards and ruling to spines and front boards, marbled endpapers, gilt edges, printed on Archive Long-Life Text Paper. Housed in the original green leatherette slipcases. Illustrations throughout, as plates and to the text. A few ink jottings on front free endpaper verso of the second volume. Typical natural variation to the tone of the vellum bindings but cleaner than often, light cockling to vellum in places, slipcases without the skinning from adhesion often encountered, that of vol. I and XXXI with slight split at foot. An excellent set. ¶ Cohen AA1; Langworth ICS AA1; Woods, p. 391.

£10,000

[161748]



41

41
CLELAND, John (ed.) – GROSE, John Henry. *A Voyage to the East-Indies.* London: S. Hooper and A. Morley, 1757

BOMBAY – “ADMIRABLY SITUATE FOR A CENTER OF DOMINION AND COMMERCE”

First edition of this uncommon, fascinating account of Bombay and Surat in the mid-18th century, “a compendium of observations on both English and Indian cultures . . . the declining power of the Mughal government, and its replacement with English measures. A plethora of observations on subjects such as trade, fortifications, public buildings, and relations with the French” (Riddick). It includes a chapter on Islam in India.

Born in 1732, Grose was the son of an immigrant Swiss jeweller. “After taking a course in writing and merchants’ accounts at J. Bland’s academy in Bishopsgate, Grose was elected a writer in the East India Company in November 1749 and arrived to serve in the Bombay presidency in August 1750. He was advanced to deputy secretary early in 1753, but his career ended soon after, when he was dismissed the service and sent home, ‘having been deprived of his senses for some months past, and there being no hope of his recovery’” (ODNB). His life



42

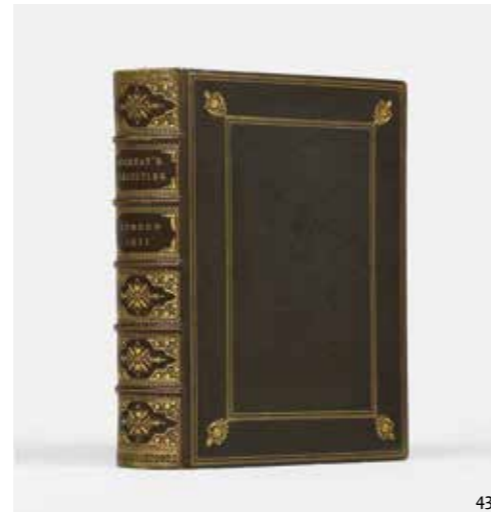
thereafter was somewhat racketsy, running through his inheritance in his father’s lifetime and being forced by debt to flee to France where he lived for four years.

The editing, and augmentation, of this work for publication has recently been shown to be the work of John Cleland, notorious author of *Memoirs of a Woman of Pleasure*, and therefore represents Cleland’s only writing derived from his experiences with the East India Company in Bombay. This is an historically important text with typically tangled 18th-century origins.

Octavo (216 × 135 mm). Late 20th-century red morocco to style, perhaps by Aquarius, black morocco label, flat spine attractively gilt with compartments formed by a ribbon twist roll enclosing compass rose roundels within an octagonal frame, double fillet panel to the boards, small quatrefoils at the corners, board edges milled gilt, Turkish pattern marbled endpapers. D2 signed as D4 and vice versa, text complete. Title page browned, variable browning else, some occasional marginal soiling, U8 corner torn away and professionally reattached, overall a very good copy which presents very well. ♣ Kaul, *Early Writings on India* 2119, for the second edition; Riddick, *Glimpses of India*, 11. Hal Gladfelder, *Fanny Hill in Bombay: The Making and Unmaking of John Cleland*, 2012.

£3,000

[162463]



43

42
COLONNA, Francesco. *Hypnerotomachia Poliphili.* London: Methuen & Co., 1904

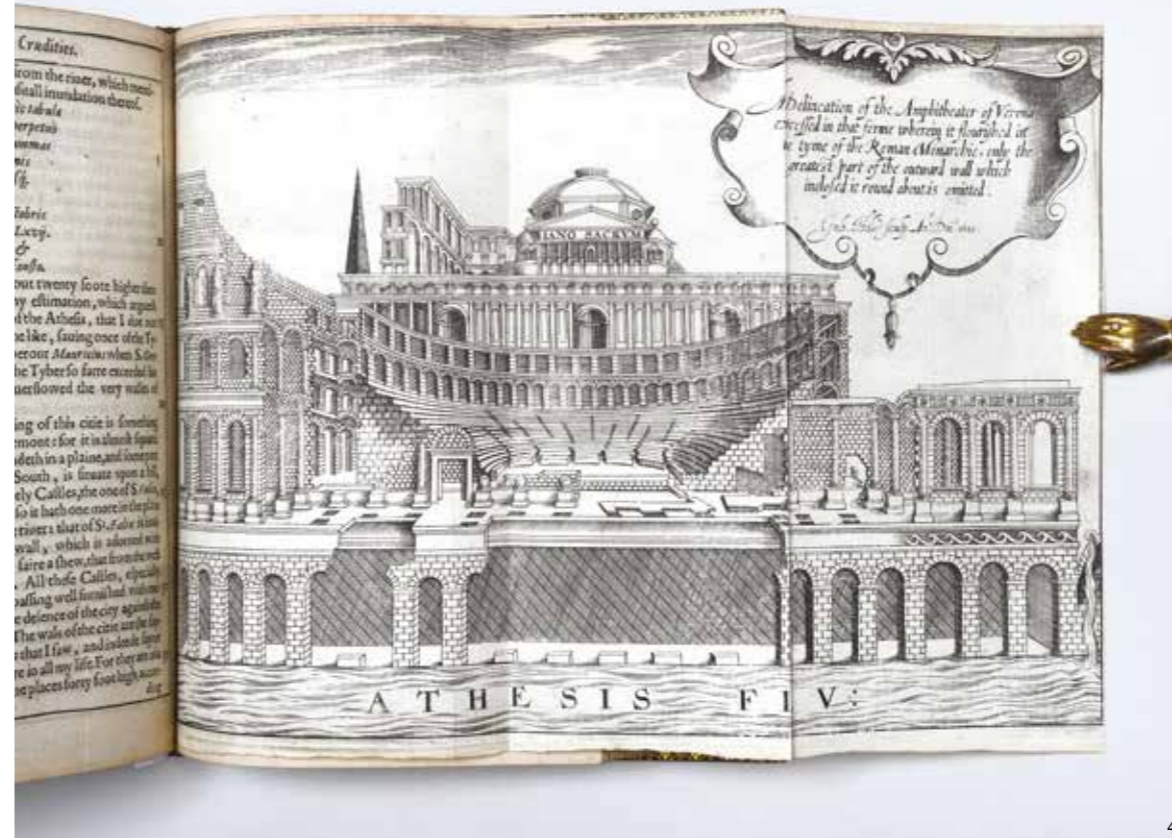
First edition of Methuen’s finely produced photographic facsimile, handsomely bound, the first modern replica of Aldus’s *Hypnerotomachia Poliphili* of 1499, regarded as the most beautiful illustrated book of the Renaissance.

Methuen censored the famously explicit woodcut of Priapus by slightly altering the design. In the present copy, an additional leaf with the uncensored version was later inserted on a stub.

Large octavo (331 × 217 mm). Mid 20th-century red morocco, spine with raised bands, gilt rules and floral ornaments in compartments, black morocco label, covers panelled in blind and in gilt incorporating gilt floral decorations, turn-ins ruled in gilt, marbled endpapers, top edge trimmed, others untrimmed, spare spine label tipped-in at rear. Bookplate to an initial blank of Michael Cary, and initial “C” to front cover, possibly Sir Arthur Lucius Michael Cary (1917–1976), assistant secretary to the secretary of state for air during the Second World War. Corners rubbed, occasional light foxing to contents, intermittent faint damp stain to margin of a few central gatherings, otherwise bright and clean. A near-fine copy, presenting attractively in the binding.

£1,250

[164131]



43

43
CORYATE, Thomas. *Coryats crudities.* London: W[illiam] S[tansby, for the author,] 1611

FROM THE LIBRARY OF A NOTABLE BIBLIOPHILE

A particularly handsome complete copy of the first edition of one of the most extraordinary travelogues of the 17th century, written by “Odd Tom” Coryate, “writer, eccentric, wit, and one of the most tireless, inquisitive, and courageous of all English travellers” (Strachan, p. 1). The Pforzheimer catalogue notes that “perfect copies with the plates intact are not common”.

Thomas Coryate (1577?–1617) was educated at Winchester and Gloucester Hall, Oxford. In May 1608 he sailed for Calais and made his way to Paris, then travelling, often on foot, to Venice, before returning to England in October, finally hanging up his shoes in the church at Odcombe in

Somerset, the village in which he was born (he signs his Epistle to the Reader, “the Odcombian Legge-stretcher”). His expedition had taken in France, Italy, Switzerland, Germany, and the Netherlands; Coryate was “one of very few Englishmen from this period who travelled overseas for reasons unconnected to diplomacy, religion, or trade” (Beirouti).

His narrative has many points of historical interest. His description of how Italians shielded themselves from the sun resulted in what is thought to be the first mention of “umbrella” in English literature. He acquired a table fork, almost unknown in England, and imitated the Italian fashion of eating. While in Switzerland he heard the story of William Tell, and his admirable rendering is cited as the earliest in English. The “crudities” of the title is a punning reference to “half-digested food, awash in an alimentary soup” (Boehrer, p. 199), an expression

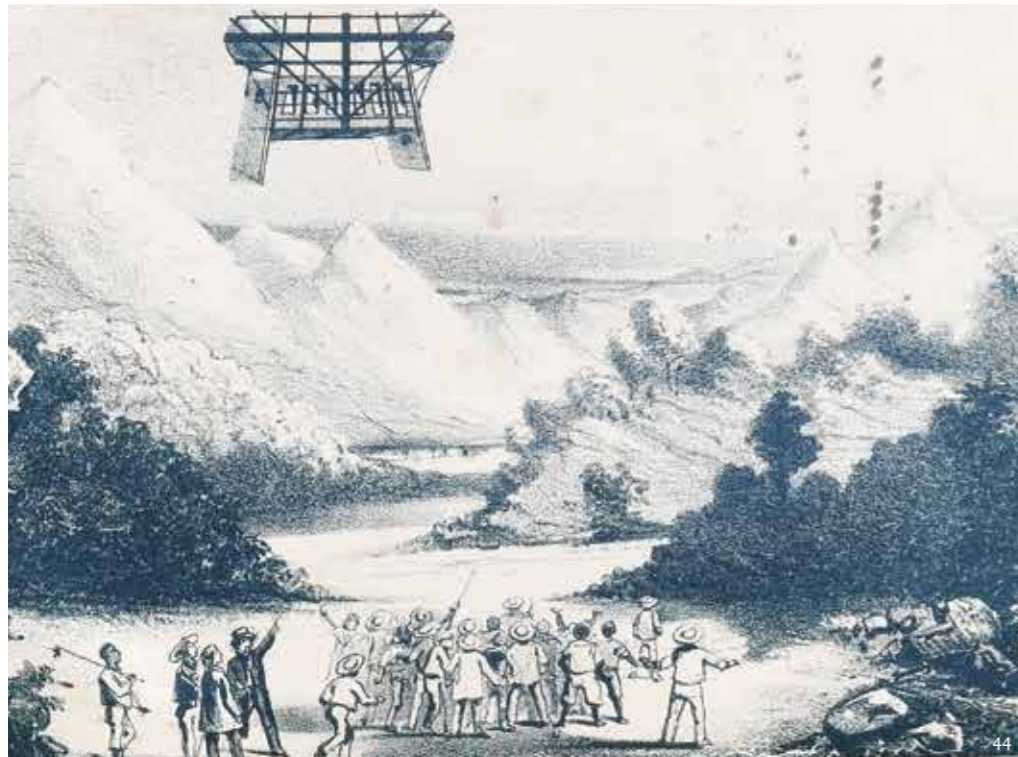
employed by Coryate’s fellow Bankside wit Ben Jonson in his play *Bartholomew Fair* (1614).

Provenance: fine armorial bookplate of Henry Hucks Gibbs, first Baron Aldenham (1819–1907), merchant and merchant banker, governor of the Bank of England (1875–77). Gibbs edited a number of works for the Early English Text Society and the Roxburghe Club, and was an active member of the Philological Society; with his ownership inscription to a preliminary blank alluding to his London residence (“St Dunstan’s 1883”), and his pencilled note “bought of Ellis, £42” (Frederick Startridge Ellis, official buyer for the British Museum, editor of the catalogue for the famous Huth library); this copy of Coryate is listed at p. 41 in the catalogue of the Gibbs library compiled by himself (bound in “green morocco extra”).

Quarto (208 × 148 mm). Late 19th-century dark green morocco, spine with five raised bands, compartments richly gilt, lettered direct in second and third compartments, gilt French fillet concentric panels to covers, foliate cornerpieces, gilt paired fillets to board edges, gilt turn-ins, swirled Nonpareil pattern endpapers, gilt edges. Engraved title page by William Hole incorporating a portrait of the author, 4 engraved plates (2 folding), showing the Heidelberg Tun, Strasbourg astronomical clock, amphitheatre at Verona, and Coryate meeting a Venetian courtesan, the last 2 by William Hole, full-page engraved portrait on p. 496 of Frederick IV, Elector Palatine, full-page woodcut of the Prince of Wales’s crest, large crest of William Herbert, earl of Pembroke, on 2B2 verso, small woodcut of Coryate’s shoes within a laurel wreath on k4 recto, woodcut initials and headpieces. Neatly erased early ownership inscription at head of printed title, binding just a little rubbed at extremities, initial gatherings assembled in a muddled order but complete, a couple of plates shaved a little close, some leaves with pale tidemark at upper margin, one plate with minor repair to lower margin and small tear at inner margin of pp. 13–14 (not affecting image or text). An attractive copy, clean, complete, and well-margined. ♣ Keynes, *Donne*, 70; Pforzheimer 218; Wing C5808. Bruce Thomas Boehrer, *The Fury of Men’s Gullets: Ben Jonson and the Digestive Canal*, 1997; Henry Hucks Gibbs, *A Catalogue of the Printed Books and Manuscripts at St. Dunstan’s, Regents Park, and Aldenham House, Herts*, 1993.

£20,000

[161665]



44

COWEN, H. *The History of a Voyage to the Moon, with an Account of the Adventurers' Subsequent Discoveries.* London: Lockwood & Co., 1864

UTOPIA ON THE MOON BY WAY OF SANTA FE

First edition, presentation copy, signed most likely by the recipient as a gift from the anonymous author: "Geo: Evans, presented to him by the Author H. Cowen the 20 Septr. 1866." This is a fascinating work of science fiction, scarce in such fine condition and apparently unique with an inscription that allows us to name the author.

The book is among a surge of creative works inspired by the moon in the late 19th century, predating Jules Verne's novels *From the Earth to the Moon* (1865) and *Around the Moon* (1870); Offenbach's operetta *Le voyage dans la lune* (1875), loosely based on Verne; H. G. Wells's *The First Men in the Moon* (1901); the Trip to the Moon attraction

at the 1901 Pan-American Exposition in Buffalo, New York; and the iconic 1902 short film *Le voyage dans la lune* by Georges Méliès.

Although the publication is British, the point of embarkation for the journey to the moon is from the United States, requiring the crossing of the Rocky Mountains from Santa Fe to reach it.

Octavo. Original green bead-grain cloth, spine lettered in gilt, sides blocked in blind with outer frame enclosing central floral device, pale yellow coated endpapers. Housed in custom green morocco drop-back box, stamped V. R. Stoakley, Cambridge, on the inside of the lid. Lithograph frontispiece printed in blue, depicting the spacecraft ascending above the Santa Fe Mountains. Slight cracks to inner hinges, presentation ink inscription just showing through frontispiece, contents evenly browned, a few trivial marks, a very good copy. ♣ Barron, *The Anatomy of Wonder*, 2004, II-1141; Bleiler, Checklist, p. 6; Locke, *Voyages in Space II* ("an important book in that considerable thought is devoted to the operation of the antigravity substance").

£12,500

[163921]



44

45

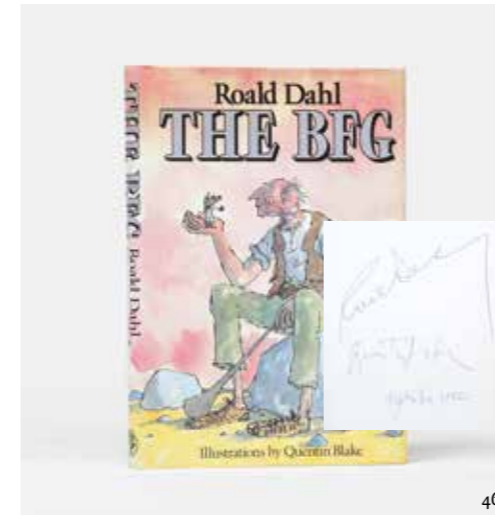
CUNARD, Nancy. *Poems (Two)* 1925. London: The Aquila Press Limited, 1930

First edition, only impression, number 105 of 150 copies, this copy signed by the author, though not called for in the limitation.

The Aquila Press was short-lived and closed the same year that this volume was published; the managing director, Wyn Henderson, later took



45



46

over the running of the Hours Press so that Cunard could focus on producing *Negro Anthology*.

Small folio. Original red and white patterned-paper boards designed by Elliott Seabrooke, printed paper label to front board, top edge trimmed, fore and bottom edges untrimmed. Ownership inscription to rear pastedown. Faint damp stains to front cover, some minor loss to spine ends and joints, gutter between ff. 5-6 cracked but firm, contents clean. A very good copy.

£2,000

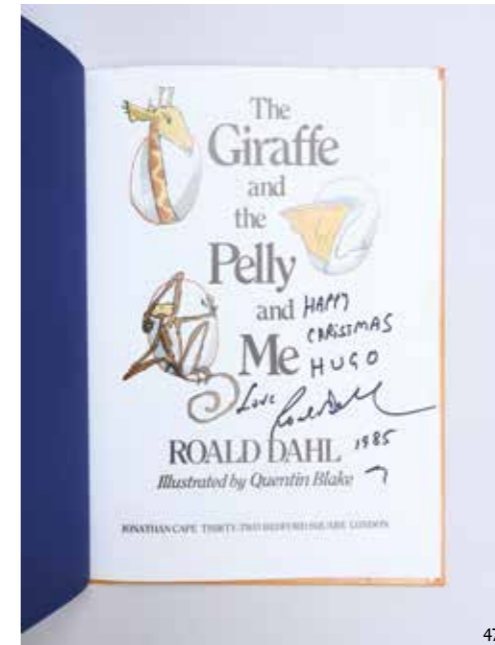
[163070]

46

DAHL, Roald. *The BFG.* London: Jonathan Cape, 1982

SIGNED BY BOTH ROALD DAHL AND QUENTIN BLAKE

First edition, signed by both author and illustrator on the front free endpaper. It is rare to find *The BFG* with contemporary signatures by both Dahl and Blake. The illustrator included the date "September 1982". There is no precise publication date recorded for this title, although the uncorrected proof provides a provisional publication date of 14 October 1982. Given that the title was reviewed in the *Times Literary Supplement* on 26 November 1982, this is undoubtedly a copy with very early signatures.



47

A film adaptation, directed by Steven Spielberg, was released in 2016. Jeremy Treglown assesses Dahl's legacy in his biography and notes that not all of the author's books will last, but concludes "the best – especially *The BFG* – surely will".

Octavo. Original light grey boards, spine lettered in gilt. With dust jacket. Black and white illustrations to the text, all by Quentin Blake. Head of spine slightly bumped, browning to contents as usual; slight toning to reverse of jacket, not price-clipped; a near-fine copy in a near-fine jacket. ♣ Jeremy Treglown, *Roald Dahl*, 1994, p. 9.

£5,000

[165452]

47

DAHL, Roald. *The Giraffe and the Pelly and Me.* London: Jonathan Cape, 1985

First edition, inscribed by the author on the title page, "Happy Christmas Hugo, Love, Roald Dahl, 1985, x". Dahl and Blake had achieved considerable success with *The Enormous Crocodile* in 1978, and this, another picture book for young



48

children, was a worthy successor. Dahl dedicated the work to his three stepdaughters.

Quarto. Original illustrated boards, spine and front cover lettered in black, dark blue endpapers. No dust jacket issued. Illustrations throughout by Quentin Blake. Minor tears to head and foot of spine, corners slightly rubbed, minor indentations to front cover and edges, minor foxing to title page; a very good and bright copy.

£2,750

[162813]

48

DAVID, Elizabeth. *French Provincial Cooking.* London: Michael Joseph, 1960

First edition of the author's most influential work. David (1913-1992) taught herself Mediterranean-style cooking while living abroad during the early 1940s, and began writing a food column for *Harper's Bazaar* in 1949. Her first book was published to wide acclaim the following year, and she is now recognized for her profound influence on British culinary culture.

Octavo. Original green cloth, lettering to spine in gilt on red ground, pictorial design to front board in red, top edge red. With dust jacket. Illustrated throughout with line drawings by Juliet Renny. Toning to edges and preliminaries otherwise book and dust jacket in bright condition.

£950

[163496]



49

49

DAVIS, Miles. Membership application for Amos Vogel's Cinema 16. *New York: Cinema 16, 1958*

An original Cinema 16 membership application card completed in blue ink: "Miles Davis, 881 10th Avenue, New York. OX7-7744." With his lifelong commitment to film as "subversive art . . . championing a cinematic cosmos rich with disapproved, forgotten, defiant and censored works", Vogel was certainly a kindred spirit (Film Museum, Vienna).

Miles Davis's most celebrated foray into film dates to the year preceding his Cinema 16 membership. In December 1957 he was in Paris and was approached by Louis Malle to create the music for *L'Ascenseur pour l'échafaud* ("Lift to the scaffold"). The result was an improvised soundtrack of the most exquisite blues playing.

Provenance: from the collection of the late Beverly Bentley. An accomplished stage, screen, and television actress, Ms Bentley had a nearly decade-long relationship with Miles Davis which ended when she married Norman Mailer.

Founded by Amos Vogel (1921–2012) in 1947, "Cinema 16 was the most successful film society of the twentieth century, presenting monthly film programs to its seven thousand members at several different screening spaces around New York City. When Cinema 16 scheduled an evening of films, toute New York, including many of the city's most famous intellectuals, showed up for the party . . . By the early 1950s, Cinema 16 had also become one of the most important distributors of American avant-garde cinema, making the films of Anger and his colleagues available to hundreds of burgeoning film clubs, universities, and other nonprofit screens" (Horak).

"Five by three" index card (760 × 127 mm), printed in red and purple, completed by Davis in blue ink. Mild toning, light wear to corners, else fine. ♣ Jan-Christopher Horak, review of Scott MacDonald's "Cinema 16: Documents toward a History of the Film Society", *The Moving Image*, Volume 3, Number 1, Spring 2003.

£2,500

[153868]



50

DESROCHES-NOBLECOURT, Christiane. Tutankhamen. Life and Death of a Pharaoh. London: The Arcadia Press, 1969

Signed limited edition, number 13 of 265 copies signed by the author and specially bound by Zaehnsdorf, of this popular classic in the field of Egyptology, detailing the life of Tutankhamen and the discovery of his tomb, which proved a bestseller on its first publication in 1963.

Quarto. Original tan morocco by Zaehnsdorf, spine lettered in gilt, onlay design of a scarab beetle to front cover in black and green morocco, marbled endpapers, gilt edges. Housed in original cloth slipcase box, without label. Illustrated throughout with colour and black-and-white photographic illustrations. A fine copy in lightly soiled box.

£675

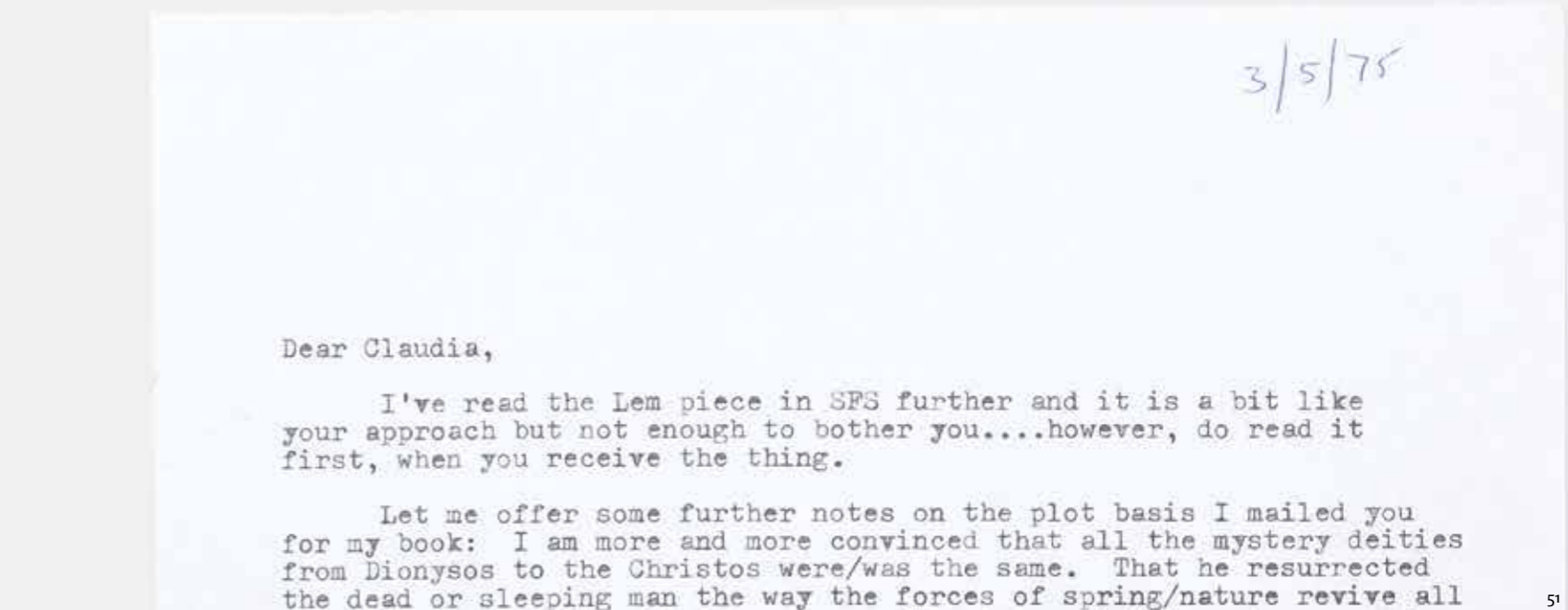
[161904]

51

DICK, Philip K. Typed letter signed to Claudia Bush. 5 March 1975

"WE ARE ONLY FORERUNNERS, SHE AND I: AMONG THE FIRST"

A typed letter signed from Dick to MA student Claudia Krenz Bush, explaining aspects of his unwritten sequel to *The Man in the High Castle* and



51

entreating her to read Ursula K. Le Guin's *The Lathe of Heaven*, a book Le Guin herself called "a homage to Philip K. Dick" (see item 109). This superb letter, written just after Dick's watershed VALIS visions, illustrates the mutual admiration of two titans of science-fiction.

Claudia Bush was a student at Idaho State University who was working on her thesis, "The Splintered Shards: Reality and Illusion in the Novels of Philip K. Dick". She and Dick maintained an extensive and rich correspondence, much of which is held in the Willis E. McNelly collection at California State University Fullerton; their letters are scarce in commerce.

This letter is written in the aftermath of his VALIS visions of 1974, which happened shortly after a wisdom tooth operation. Dick received a home delivery of opioids from a woman wearing a

Christian Ichthys necklace. The symbol emitted a pink beam of light which was the catalyst for months of visionary experiences, including Dick's belief that his mind had been invaded by a benign but separate consciousness.

The period of these visions began in February or March of 1974, and continued for anywhere between two and 12 months.

Le Guin was an important early advocate of Dick's work. She defended him against a literary establishment that struggled to take him seriously. Le Guin openly acknowledged his influence on her: "I learned a lot from Phil Dick. I owe the debt freely and with some pride. I told him about it, too. We were aware that we were influencing each other in some ways, aware of an area of similarity in what we were trying to do, and exchanged ideas about that, and about

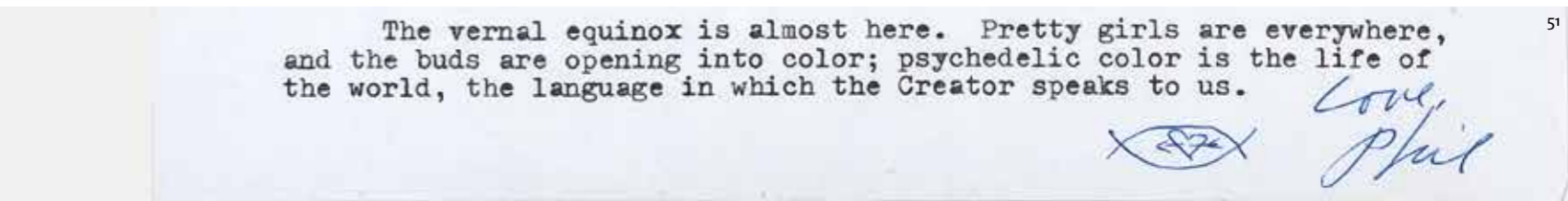
writing, in our letters" (Le Guin). They had attended Berkeley High School at the same time, but neither recalled meeting the other. Their friendship blossomed later, through correspondence and phone calls.

In this letter, Dick also discusses his work-in-progress, "To Scare the Dead", which remains unfinished.

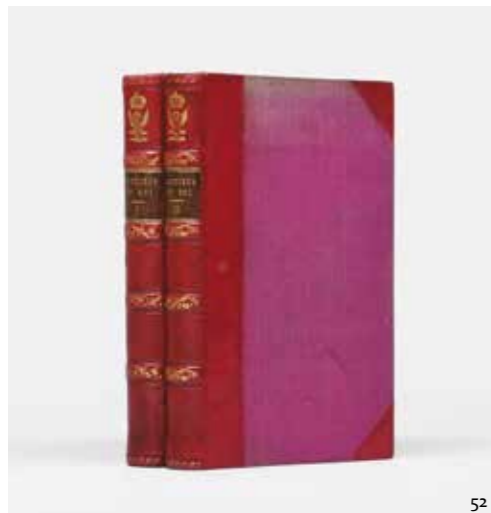
2 sheets, typed letter signed (280 × 215 mm), recto only. Two horizontal creases where previously folded, trivial pencil annotation on versos: in fine condition. ♣ *The Selected Letters of Philip K. Dick, Volume Four, 1992, p. 136.*

£4,750

[163107]



51



52

52
DICKENS, Charles. *Sketches by Boz.* London: John Macrone, 1836

IN AN ARMORIAL BINDING FOR THE MARQUESS OF SLIGO, GOVERNOR OF JAMAICA

First edition of Dickens's first book, collecting his contributions to newspapers and magazines between December 1833 and December 1836, with new additions. This is an attractive copy in a contemporary armorial binding, with the device to the spines of the governor of Jamaica, Howe Peter Browne, 2nd Marquess of Sligo (1788–1845).

The Marquess of Sligo served as Lord Lieutenant of Mayo (1831–45) and as governor of Jamaica (1834–36). In the latter role, he played an important part in overseeing Jamaica's transition from slavery following the Slavery Abolition Act of 1833. The Jamaican plantation owners assumed he would defend their interests, but despite inheriting two plantations on the islands, he was opposed to the institution. He set up schools for the black population, two of which he personally financed. The animosity of the planter class forced his resignation in 1836.

2 volumes, octavo (190 × 117 mm). Contemporary red half calf, green label, gilt armorial device of eagle displayed under marquess coronet at head of spines, purple pebbled-cloth sides, marbled endpapers

and edges. With 16 illustrated plates by Cruikshank including frontispieces. Faint spot to front cover of vol. I, slight chipping at label extremities, sunning at head of sides, notwithstanding bindings fresh and firm; contents with light spotting, pp. 87/8 of vol. I with small chip at upper outer corner not affecting text or pagination, occasional light soiling in vol. II, generally clean. A handsome copy. **J** Eckel, p. 11; Smith I, 1.

£2,500 [162578]

53

DICKENS, Charles. *The Works.* London: Chapman and Hall, July 1871 – January 1880

THE MOST AMBITIOUS CONTEMPORARY EDITION OF DICKENS

First edition of the Household Edition, complete in monthly parts in the original wrappers and rare thus: we trace only three complete sets at auction. This set, with 78 of the 101 parts completely unopened, 13 partly so, and with no missing or facsimile wrappers, is the best we have seen.

The first collected edition after Dickens's death, the Household Edition was aimed at those unable to afford previous collected editions. The

edition was issued in four formats: weekly numbers, monthly parts, volumes in paper wrappers, and volumes in cloth.

Arthur Waugh called the project “one of Chapman and Hall's most ambitious ventures . . . a new complete edition of Dickens reset in large type on a quarto page, and furnished with entirely new illustrations by a fresh set of artists” (Waugh, p. 176). It reprints Dickens's prefaces from later editions and was the first collected edition to include Forster's *Life*.

The 20th-century enthusiasm for collecting Dickens in parts seems to have passed the Household Edition by. Sets are absent from the major Dickens collections: the Gimbel collection of Dickens only held two of the parts, and no set was in the Suzannet, Self-Starling, or Drizen sales. Individual parts or small runs of numbers occasionally appear on the market, but the number of complete sets in private hands is low. A private collector compiled this set over three decades and it is appearing on the market for the first time.

101 parts, quarto. Original printed green wrappers. Housed in 10 custom chemise-style card and cloth drop-

back boxes with ties. With original advertising material in 30 parts, comprising 48 separate advertisements. With 866 new illustrations, by Fred Barnard, James Mahoney, and F. W. Pailthorpe. Final ten numbers with contemporary pencilled subscriber's name (Dr Auberry). Generally near-fine condition: all without repair, mostly unopened, a small number of parts with minor loss to wrapper extremities and to spines, a few splitting along joints, part 91 with front wrapper detached but present, all other parts holding, part 60 a little more worn with closed tear to front wrapper. An excellent set. **J** Podeschi, *Gimbel Collection*, D66 (two parts only). Andrew Spence, *Charles Dickens: A Guide to the Collected Editions*, 2021, pp. 18–19; Arthur Waugh, *A Hundred Years of Publishing: Being the Story of Chapman & Hall, Ltd*, 1930.

£10,000 [162564]

54

DICKENS, Charles – PAILTHORPE, F. W. (illus.) *Collection of original watercolours for Oliver Twist.* c.1885

Simon Houfe states that the artist's watercolours “are very Georgian in spirit and reminiscent of the work of H. K. Browne” (p. 250). The illustrations



54

were published by Robson & Kerslake within their 1885 edition of Dickens's *Oliver Twist*, and later issued separately as *Twenty-One Illustrations to Oliver Twist* the following year by the same publishers.

The etcher and illustrator Frederick W. Pailthorpe (1838–1914) also published illustrations for *The Posthumous Papers of The Pickwick Club* in 1882 and *Great Expectations* in 1885.

Although the final illustration (“Mr Claypole earning a genteel subsistence”) and an autograph letter signed from the illustrator to an early owner, which were once with this set, are no longer present, this is a very attractive group. Original artwork for any of Dickens's novels is rare.

Provenance: C. E. Lauriat (c.1913); Seth E. Thomas, Jr. (Parke-Bernet Galleries, 1949); Saul Cohn (sold Parke-Bernet Galleries, 1955).

20 original drawings (average 100 × 80 mm) on tissue paper (average 135 × 100 mm), each laid down to boards (216 × 137mm), pencil and watercolour, each captioned and signed (“F. W. Pailthorpe”), first board inscribed “These 21 sketches to *Oliver Twist* are by me – F. W.

Pailthorpe”. Housed in a custom full green morocco folding case by Rivière. Watercolours bright and unfaded, some consistent browning, closed tears to tissue paper for nine watercolours (numbers 1, 3, 5, 7, 8, 10, 17, 18 and 20); folding case sunned at spine with losses to watered silk lining. A very good set. **J** Layard, “Suppressed Plates”, *The Pall Mall Magazine*, March 1899, pp. 341–8; Houfe, *The Dictionary of 19th Century British Book Illustrators and Caricaturists*, 1998.

£4,750 [163362]



54



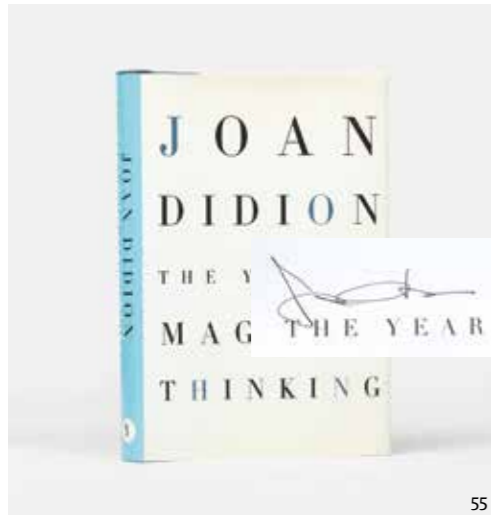
53



55
DIDION, Joan. *The Year of Magical Thinking.* New York: Alfred A. Knopf, 2005

“LIFE CHANGES IN THE INSTANT.
 THE ORDINARY INSTANT”

First edition, signed by the author on the title page. A National Book Award-winning title, this was the author’s memoir of the tribulations



55

following the death of her husband and the hospitalization of her daughter in the same year. It was written between 4 October and 31 December 2004, completed exactly a year and a day after her husband died.

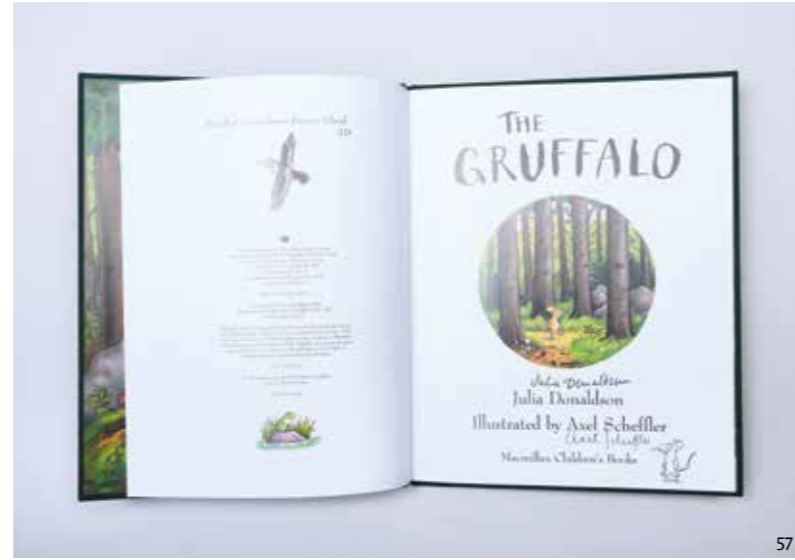
Octavo. Original green board-backed cream paper-covered sides, spine lettered in silver, publisher’s device in blind to rear cover. With dust jacket. Couple of tiny marks to rear panel of jacket, else a fine copy in fine dust jacket.

£1,250 [162923]

56
DISNEY ANIMATION STUDIOS. *Production setup cels for The New Adventures of Winnie the Pooh.* 1988

Two original production cels and production background from *The New Adventures of Winnie the Pooh*, featuring Winnie-the-Pooh, Owl, Roo, and Tigger.

This was the first time a major Disney character from the studio’s legacy of animated films became the central character in an animated, made-for-television series. It won many awards and is credited with the resurgence of popularity of Pooh, now said to be more popular than Mickey Mouse.



57

The first episode in the series was originally broadcast on the Disney Channel on 17 January 1988 and, within a year, moved to ABC. New episodes were released until 26 October 1991.

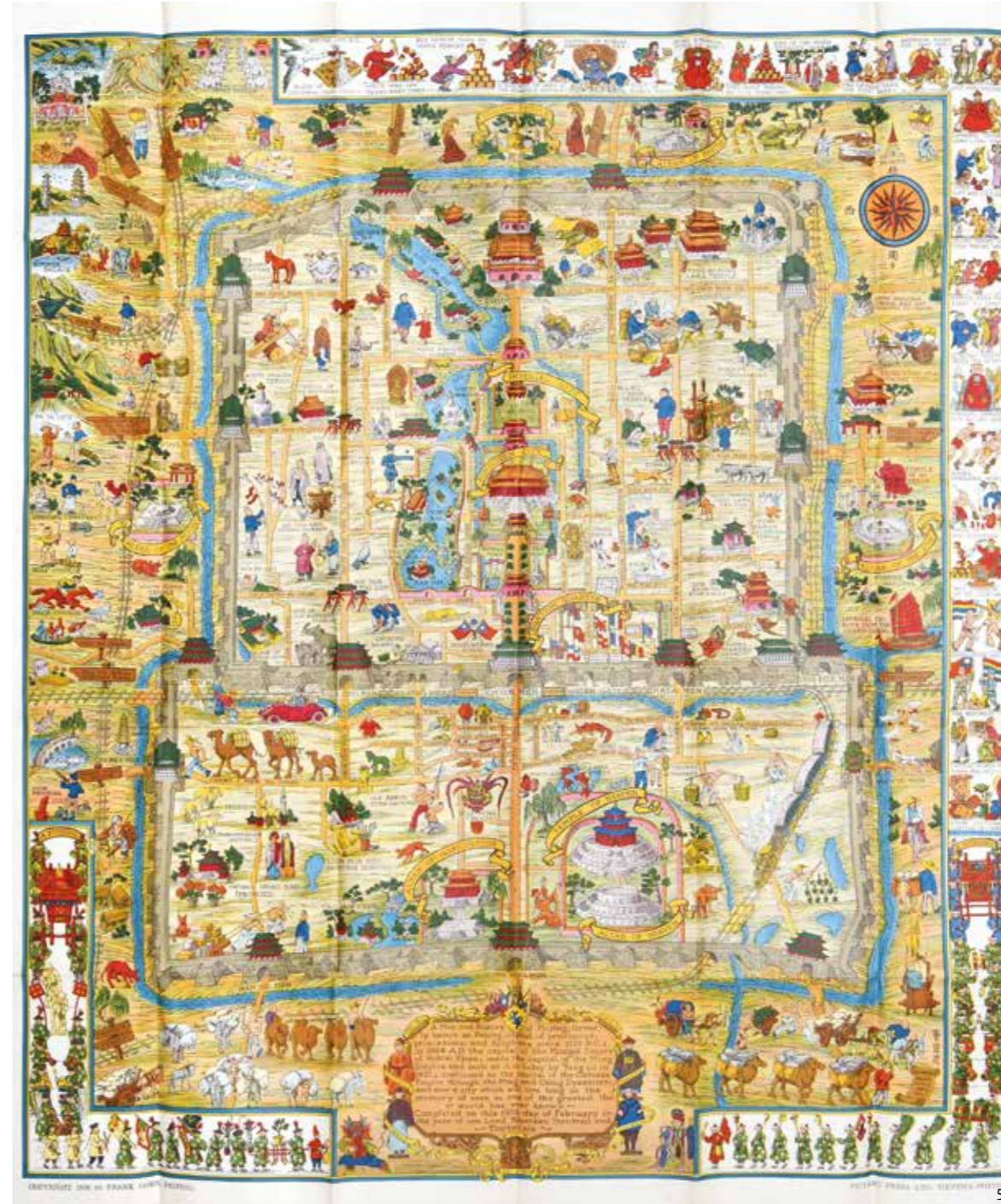
Original character cel of Pooh, Owl, Roo, and Tigger (annotated “#5 FR10 BG9”), on background cel of foliage (annotated “#3 CL8”), both on original watercolour background board (annotated “#3 BG8”), 303 × 407 mm, gouache cels and watercolour board mounted, framed and glazed (framed size 380 × 438 mm). Fine condition.

£1,500 [161815]

57
DONALDSON, Julia. *The Gruffalo.* London: Macmillans Children’s Books, 2007

First gift edition, signed by both the author and illustrator on the title page, with an original small ink drawing of the mouse by Scheffler alongside his signature. *The Gruffalo* was first published in 1999 and won the Smarties Book Prize in the same year.

Quarto. Original green cloth, lettering to spine in gilt, illustration to front cover in silver surrounding mounted colour illustration, vignette to rear cover in gilt, illustrated endpapers. Housed in the original pictorial slipcase. Colour illustrations throughout by



58

Axel Scheffler. Extremities of slipcase slightly rubbed or slightly lifting: a fine copy in a near-fine slipcase.

£1,500 [162867]

58
DORN, Frank. *A Map and History of Peiping.* Tianjin: The Peiyang Press, Ltd, 1936

“A CITY WHICH WILL LIVE LONG IN THE MEMORY OF MAN”

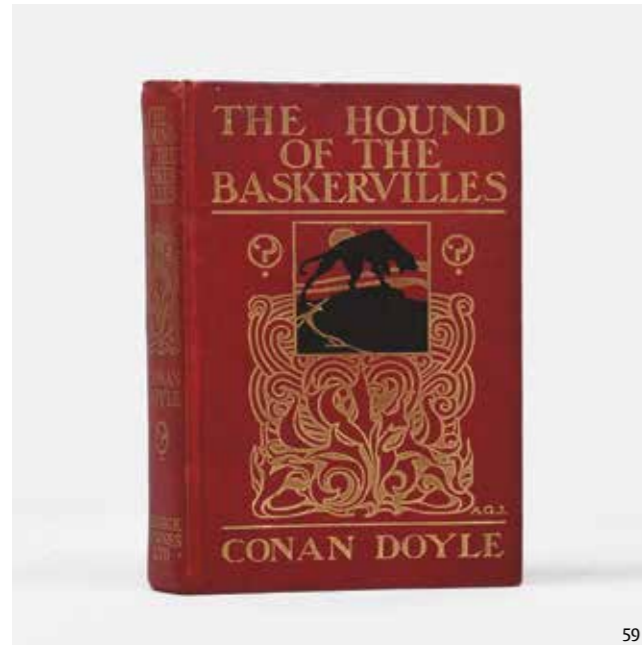
First edition, second issue, in splendid condition with the original wallet, of this famous map of the Chinese capital.

Masterfully executed, the vibrant work takes the viewer on a tour of Beijing’s imperial past, bustling street life, and extraordinary cultural heritage. The top and right-hand margins are decorated by a scrolling timeline of the city’s history from the ancient Zhou dynasty through to the founding of the Republic of China. The accompanying booklet provides further detail about the map’s key places of interest.

Though unmarked as such, this copy is from the library of Oliver Russell Moore (1917–2011), a British naval officer who served in China, including at Weihaiwei and Shanghai, during the 1930s. Following the Second World War, in which he served in multiple theatres, he was posted as the naval liaison for the Hong Kong dockyard – a posting which lasted until 1950.

Folding chromolithographic map (870 × 770 mm), housed in rear pocket of octavo booklet, pp. 22, with yellow linen backstrip, front cover lettered in black within green frame formed of decorative vignettes. With original printed card wallet. Map fresh and free of tears, perimeter lightly browned and occasionally creased, never crossing the neatline, a little spotting on verso, booklet lightly foxed and toned, pocket beginning to split along top edge but still sturdy. A fine example of the map and booklet, the lightly creased and stained wallet having served its protective purpose well.

£2,750 [163378]



59

59
DOYLE, Arthur Conan. *The Hound of the Baskervilles.* London: George Newnes, Limited, 1902

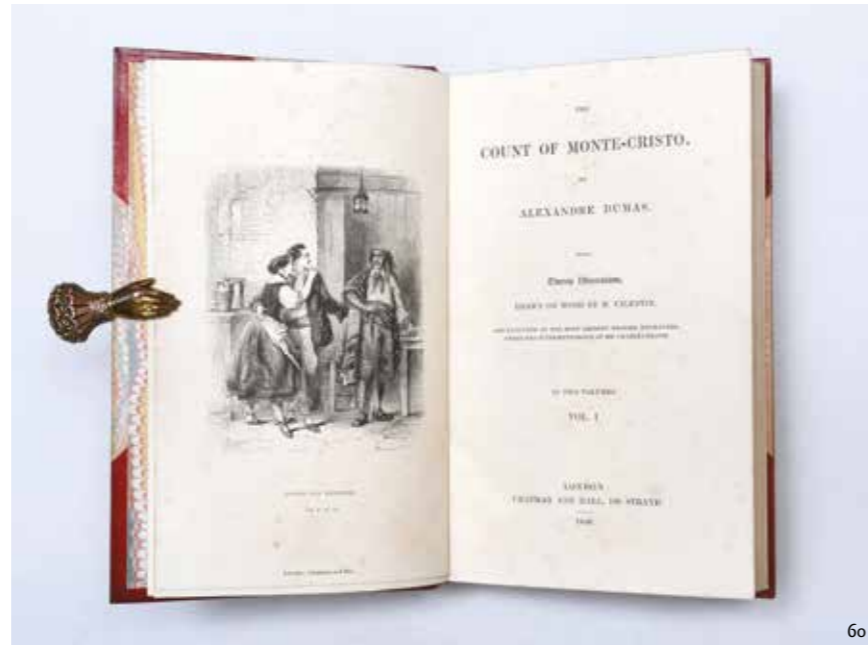
First edition in book form. *The Hound of the Baskervilles* was Sherlock Holmes's literary return after "The Final Problem" (although the action is set before the detective's demise at the Reichenbach Falls).

The story was first serialized in the *Strand Magazine* from August 1901 to April 1902.

Octavo. Original red cloth, lettering and art nouveau decoration to spine after a design by Alfred Garth Jones, enlarged on front cover incorporating silhouette of hound stamped in black. Frontispiece and 15 plates after Sidney Paget. Small faint bookseller's stamp on front pastedown. Lean to spine, front cover gently bowed, spine ends rumpled, a few spots of foxing; a very good copy in bright cloth. ♣ Green & Gibson A26.

£5,000

[163743]



60

60
DUMAS, Alexandre. *The Count of Monte-Cristo.* London: Chapman and Hall, 1846

"THERE ARE TWO WAYS OF SEEING: WITH THE BODY AND WITH THE SOUL"

First complete edition in English in book form of the author's famous adventure novel. This publication was instrumental in establishing Dumas's reputation as Victorian England's favourite French novelist, and was also the first English edition to include illustrations.

The story was originally published as a feuilleton in *Le Journal des Débats* from 28 August 1844 to 15 January 1846. Dumas's captivating plot immediately caught the attention of those in England who could read French, and the absence of copyright meant that publishers rushed to capitalize on the author's popularity, with several English translations produced almost simultaneously. This London edition is the first complete edition in English.

Chapman and Hall's translation "took the English-speaking world by storm . . . it differs in minor ways from the standard French text but it's

full and thoroughly readable . . . most so-called 'new' translations published since have drawn heavily on it" (Coward, Note on the text). The text is embellished with 20 engravings (18 more than in the publication in parts) after drawings by the Parisian artist Henry Valentin (1822–1886), produced under the supervision of Charles Heath (1785–1848) one of the most influential British landscape and figure engravers of the period.

In an 1857 article published in Dumas's own newspaper *Le Monte Cristo*, the author recalled first seeing the Island of Monte Cristo in 1842, as he was sailing with Napoleon towards Elba. Dumas was so impressed by the island that he promised to the prince that he would one day feature it in a novel. The plot came together some time later, based on an intriguing police case that Dumas found in the memoirs of Jacques Peuchet, a former police archivist.

Dumas's masterpiece "is a tale of revenge and retribution which does not lead back to the Paris of the 1840s, but opens into a world of magic, of fabulous treasure buried on desert islands, of bandits and dark intrigue, of wizardry and splendours borrowed from the *Arabian Nights*.

The fearless Monte Cristo is a super-hero who overcome all odds" (Coward, p. xviii). The novel was overwhelmingly well-received by the public; Thackeray famously revealed to a friend in September 1853 he "began to read Monte Cristo at six one morning and never stopped until eleven at night" (ibid.).

2 volumes, octavo (221 × 135 mm). Late 19th-century half morocco-grain skyver by William Thomas Jennings Worsfold (1856–1929) of London, spines lettered and tooled in gilt, marbled sides ruled in gilt, marbled endpapers, top edges gilt. Frontispieces and 18 wood-engraved plates. Late 19th-century ownership inscription to front free endpaper verso of vol. I. Spines slightly darkened, intermittent light foxing to contents, but generally clean. A very good copy. ♣ Munro, p. 94. David Coward, "Introduction", in *The Count of Monte Cristo*, 2008.

£12,500

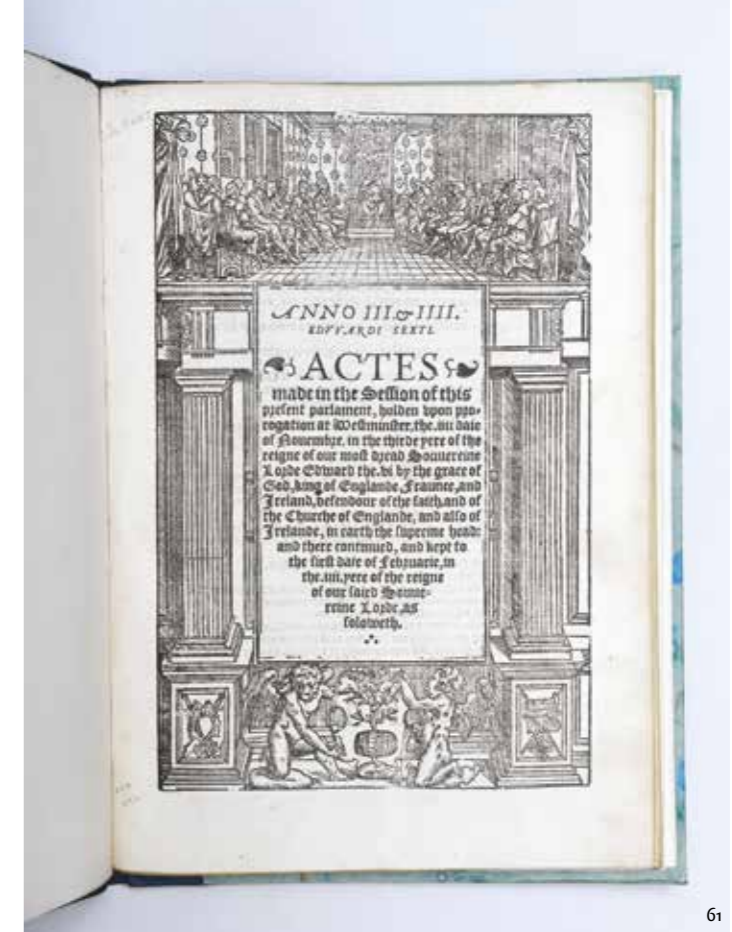
[163306]

61
EDWARD VI. *Actes made in the Session of this present parliament, holden upon prorogation at Westminster.* London: By Rychard Grafton, printer to the Kinges Majestie, 1553

ENGLISH ICONOCLASM

An early edition of the Acts of Parliament for 1549, covering the third and fourth years of the teenage king's reign and showing his hard-line English Reformation, including the Putting away of Books and Images Act, which bolstered the wave of destruction against the iconography of England's Catholic heritage. This edition was printed in the year of Edward's death.

Edward made the destruction of idolatry a centrepiece of his reign. The Act banned all books of worship save the Book of Common Prayer and ordered the defacement and destruction of any images or icons of worship, with the exception of tomb monuments. "Within two years the rich pictorial heritage of medieval Christianity had largely disappeared, as windows were reglazed and church walls limed, and along with it such aspects of popular culture, civic and religious, as processions, mystery plays, pageants on holy days, maypoles, and church-ales. The chantries



61

went dark, and with them the schools they had supported" (ODNB). The year 1549 also saw the introduction of the uniform vernacular Book of Common Prayer. Anger at Edward's rapid changes led to revolt: "The rebellions of 1549, arguably sixteenth-century England's greatest crisis, dealt the country a staggering demographic blow, a loss of life proportionally the equivalent of about 200,000 deaths today" (ibid.). The Act was repealed by Edward's Catholic sister Mary I but re-established by James I.

It was one of 24 Public Acts passed by parliament, including the regulation of various trades, further ecclesiastical reforms, and the punishment of vagabonds and poachers. Also included is the Riot Act, which made gatherings of 12 or more people high treason if those people refused to disperse when ordered. The Act was

reaffirmed in 1714 at another time of unrest, originating the phrase "read the riot act".

The Acts were first published in 1549, this being the fifth edition overall. As Acts of Parliament remained in force until repealed, new editions of earlier statutes were printed with some regularity, being essential tools for Tudor lawyers, merchants, and officials. All editions from the Tudor period are rare.

Small folio in sixes (246 × 175 mm). Recent blue quarter morocco, spine lettered in gilt, marbled sides. Woodcut title page border depicting the King in council, historiated initials. Binding a little bowed, a few pen strokes in margin of B4r, small very faint dampstain to bottom edge of A3–5, else a very clean copy without repair or wear. ♣ Beale S227; ESTC S113118; STC 9430. The title page border is McKerrow & Ferguson, *Title page Borders used in England and Scotland*, 67.

£2,500

[163335]



62

62
EISENHOWER, Dwight D. *The White House Years: Mandate for Change 1953–1956* [and] *Waging Peace 1956–1961*. Garden City, New York: Doubleday & Company, Inc., 1963 & 1965

First editions, signed limited issues, both number 1,115 of 1,500 copies signed by Eisenhower, together comprising his presidential memoirs.

2 works, octavo. Original grey cloth, spines lettered in gilt on green ground, presidential seal in gilt to front covers, map endpapers. In original acetate jackets and card slipcases with label to front panels. Limitation leaf of *Mandate for Change* with strip of adhesive discolouration where slip was attached; the slip is now loose and presents the set to one William C. Duncan, Jr., “in appreciation of his service on the 1971 Cadillac National Dealer Council”. In other respects fine copies in near-fine slipcases with minimal rubbing to labels.

£3,000

[162392]



62



63

63
ELIOT, George. *Scenes of Clerical Life*. Edinburgh and London: William Blackwood and Sons, 1858

HER FIRST BOOK, AN UNRESTORED COPY IN THE ORIGINAL CLOTH

First edition in book form of George Eliot’s first published work of fiction, published on 5 January 1858, collecting three short stories previously serialized in *Blackwood’s Magazine* the previous year. Baker and Ross note that 1,050 copies were printed, and Sadleir, writing in 1951, remarks that the book “in any state is now rare”.

This copy has the ownership inscriptions on the front free endpapers of “J. Power Pemb: Coll:”, most likely John Power (1819–1880), a tutor at Pembroke College, Cambridge, between 1852 and 1870, and later appointed master. He was twice vice-chancellor of the University of Cambridge. Sadleir notes that *Scenes of Clerical Life* “had a success with a small intelligent public”.

2 volumes, octavo. Original claret morocco-grain cloth by Edmonds & Remnants, spine lettered in gilt and

decorated in blind, foliate decoration on covers in blind, cinnamon-colour endpapers, binder’s label on rear pastedown (Baker & Ross’s “D” binding). Housed in a custom cloth solander box. Old bookseller’s receipt loosely inserted. Spines just lightly sunned, extremities rubbed, corners bumped, hinges cracked but holding, occasional light mark to margins, otherwise generally clean. A very good, fresh copy. ♪ Baker & Ross A3.2; Parrish, p. 7, Sadleir, *XIX Century Fiction*, 818; Wolff 2062.

£16,500

[159946]

64
ELIOT, George. *Middlemarch*. Edinburgh: William Blackwood and Sons, 1871–72

First edition of the author’s magnum opus, bound from the original parts in an attractive contemporary binding. Now regarded as one of the greatest novels of the English language, the work was famously hailed by Virginia Woolf as “one of the few English novels written for grown-up people”. Martin Amis designated it “the novel of the 19th century. I would say that it is the central English novel”.

The draft for the work was projected to outgrow the Victorian three-decker format,

causing Eliot’s partner, G. H. Lewes, to suggest to the publisher that they follow the model of Victor Hugo’s *Les Misérables* (1862) and serialize *Middlemarch* in eight half-volume parts, followed by book publication in four volumes. This new experiment in British publishing ran from December 1871 to December 1872.

4 volumes, octavo (170 × 110 mm). Contemporary green half sheep, red spine labels, volume numbers gilt-lettered direct, compartments decorated in gilt, marbled sides, sides and corners ruled with blind twin fillet, brown endpapers, edges speckled red. Evidence of the original wrappers in the gutters preceding the central fly-title of each volume. Bound without errata, as usual. Bound with all half- and fly-titles present. Right of translation statement cropped from foot of title pages of vols III–IV during binding, as often. Old pencil ownership inscription on prelims, offsetting to facing leaves. Spines with hint of sunning, rubbing and stripping to leather retouched with colour, corners worn, trivial short splits to inner hinges, contents with sporadic light foxing. A very good set, attractively bound. ♪ Baker & Ross A10.1.a; Parrish, pp. 32–33; Sadleir 815; Wolff 2059.

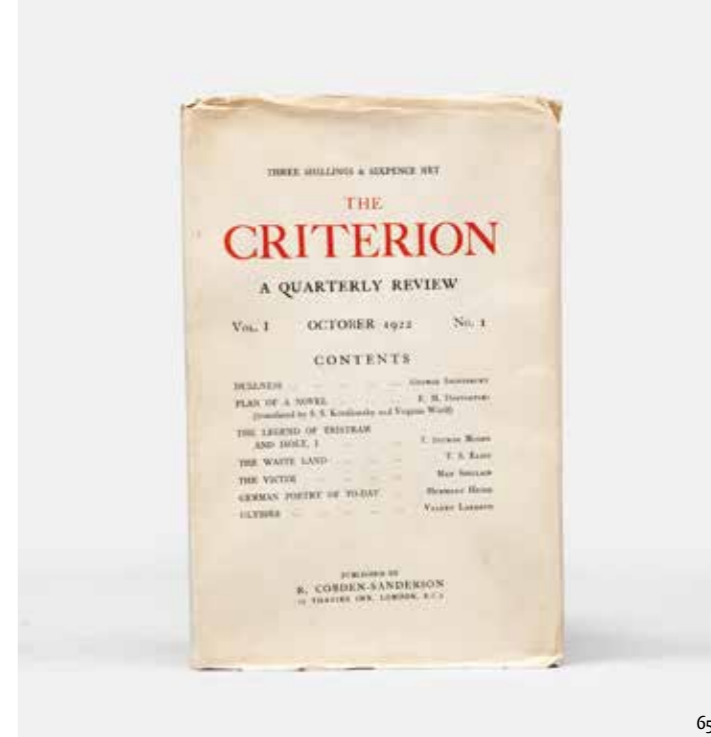
£3,750

[163725]

65
ELIOT, T. S., & others. *The Criterion*. A Quarterly Review. [Including “The Waste Land”.] Vol. I, No. I. London: R. Cobden-Sanderson, October 1922



64



65

FROM THE LENDING LIBRARY OF SHAKESPEARE AND CO.

First edition of the first issue of *The Criterion*, containing the first appearance in print of “The Waste Land”. This copy is from the lending library of Sylvia Beach’s Shakespeare and Co., with the library bookplate on the front pastedown; these copies are rare in commerce. This is a superb modernist association copy; Beach had published James Joyce’s *Ulysses* a few months prior.

Beach opened her Parisian literary haven in 1919 as a lending library and bookshop. “Lending books, just as I had forseen, was much easier in Paris than selling them” (p. 18), she recalled in her memoir. Her library proved popular with the Left Bank expats, though her filing system left a lot to be desired: she had no catalogue or lending cards, and her records “would have horrified an American librarian” (*ibid.*, p. 21). In theory, a borrower could take out “one or two volumes, could change them whenever he liked or keep them a fortnight”, but friends and favourites could bend the rules. “Joyce took out dozens, and sometimes kept them for years” (*ibid.*). It was a

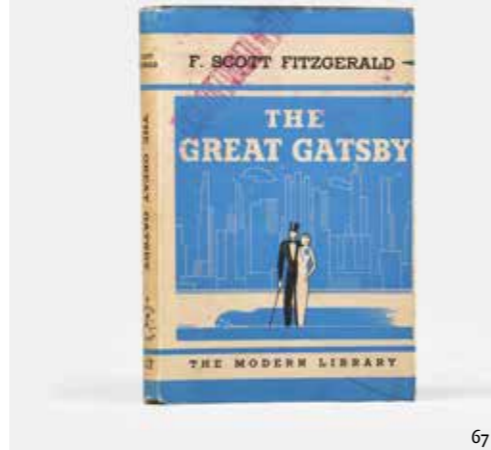
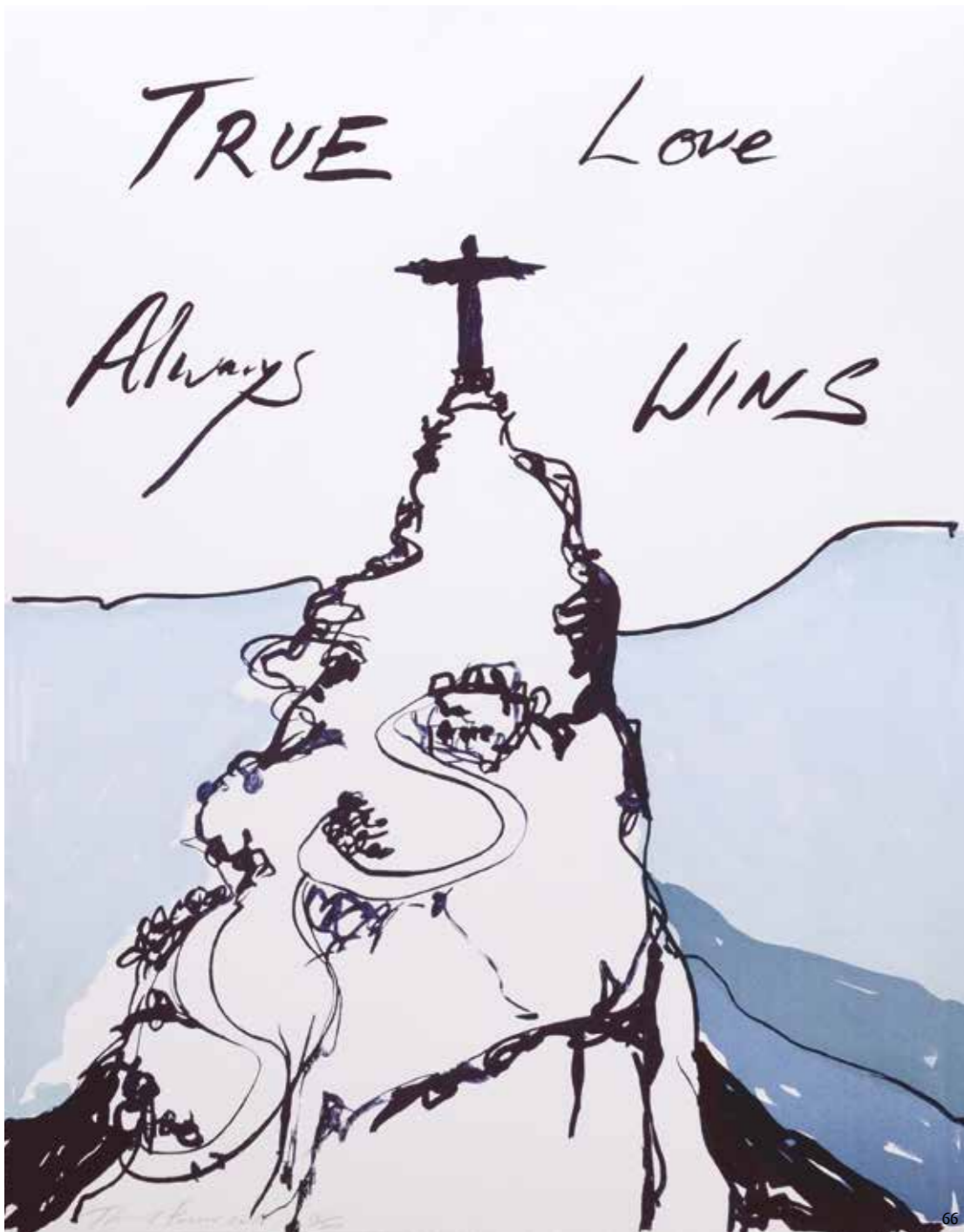
star-studded roster of book-borrowers, including André Gide, André Maurois, Gertrude Stein, and Ernest Hemingway.

This copy of *The Criterion* was borrowed by the lending library’s most prolific reader, Alice Killen, an Irish woman who sent Beach a postcard on her visits home each year. There are no suggestions that it was borrowed subsequently; its limited, perhaps singular, loan record may account for its sparkling condition. Beach occasionally sold titles from her library, and not all of her subscribers returned their books. When Princeton bought her papers in 1964, the university donated around 4,000 books to the University of Paris, and sold a number of others.

Octavo. Original card wrappers printed in black and red. Housed in a custom buckram cloth flat-backed box. Extremities creased and nicked as often, tiny chip at foot of front wrapper, front inner hinge cracked but holding at head. A near-fine copy. ♪ Gallup C135.

£15,000

[164055]



67

66
EMIN, Tracey. True Love Always Wins. London: Counter Editions, 2016

Edition of 300, signed, dated and numbered lower right in pencil by Emin. The lithograph was created to celebrate Team GB's participation in the 2016 Olympic Summer Games in Rio de Janeiro, Brazil.

Lithograph in 4 colours on Somerset 300 gsm Velvet White paper. Sheet size: 76 × 60 cm. Excellent condition.

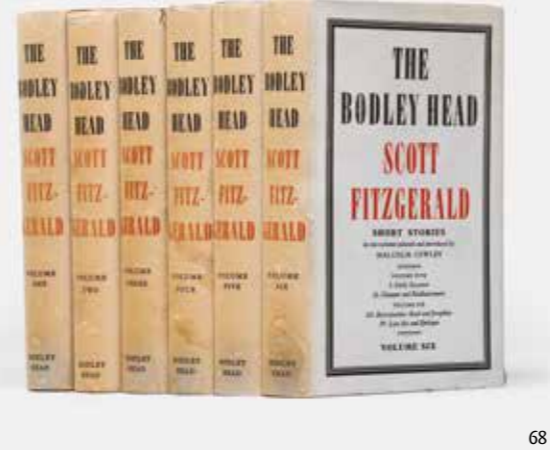
£10,000 [163423]

67
FITZGERALD, F. Scott. The Great Gatsby. New York: The Modern Library, 1934

First Modern Library edition, the first to contain an introduction by Fitzgerald.

Copies are noted in various colours of cloth, without priority. This, however, is the first state jacket, with the later purple ink stamp "discontinued title" on the front panel, as in some copies (see Brucoli, p. 72), a marker of Fitzgerald's rapid fall from publishing stardom. The Modern Library edition is the fourth edition overall (first published in 1925).

Octavo. Original green cloth, spine lettered in gilt, gilt decoration to front cover, patterned endpapers, top edge green. With dust jacket. Ownership inscription to half-title. Spine slightly toned, minor bumps to



68

extremities, tiny nick at head of front cover, purple ink smudge to rear endpaper, contents clean. A very good copy indeed in very good jacket, a little rubbed and toned, couple of small marks, small hole to front panel at fold, chip at foot of rear panel affecting a couple of words on verso. ♣ Brucoli A11.1E.

£2,500 [161788]

68
FITZGERALD, F. Scott. The Bodley Head Scott Fitzgerald. London: The Bodley Head, 1958–63

First edition of the first collected edition of Fitzgerald's works, containing all the novels and a large selection of the essays and short stories.

Volume I has an introduction by the prolific English writer and playwright J. B. Priestley. Volumes V and VI, containing the author's short stories, were edited with an introduction by Malcolm Cowley (1898–1989), American literary critic; these two volumes added 12 more stories to Cowley's previous *The Stories of F. Scott Fitzgerald* (1951).

6 volumes, octavo. Original red cloth, spines lettered in gilt. With the dust jackets. Gift inscription on front free endpaper of vols. III–VI. Spine panels of jackets uniformly toned, light foxing or small stains to front panel and spine of four jackets, occasional nick to edges, but generally sharp: fine copies in very good jackets. ♣ Brucoli AA5.

£850 [164176]

69
FLAUBERT, Gustave. Madame Bovary. Paris: Michel Lévy frères, 1857

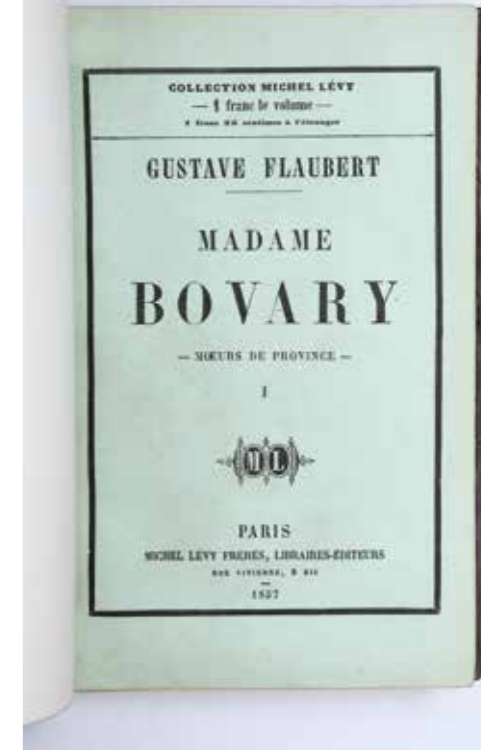
First edition, first issue, this copy finely bound and preserving the original wrappers. Flaubert's debut novel, written and constantly reworked by the author during five years before publication, is considered "the principal masterpiece of realism and the work that established the realist movement on the European scene" (Ency. Brit.).

First published in the magazine *La Revue de Paris* in 1856, the novel was immediately sued for "outrage aux bonnes moeurs" (affront to public decency) and Flaubert appeared before the court on 7 February 1857. Defended by Maître Sénard, to whom he dedicated the book, he was found not guilty, and publication resumed.

The binder of this copy, Henri Noulhac (1866–1931), was a "superlative craftsman" who "specialized initially in plain leather bindings (reliures jansénistes) and copies of romantic 18th-century bindings. By 1900 he had begun tentatively to incorporate modest floral emblems into the dentelle fillet borders on his covers. Noulhac did not attempt to create a reputation for himself as a book cover designer per se, a decision that he later regretted" (Duncan & De Bartha, p. 195). The present volume is an excellent example of his demure approach to bookbinding, later in the library of "the king of booksellers" Pierre Berès (1913–2008), with his label to the front free endpapers. Described by the French culture minister Albanel as "a legendary figure in the world of art, collecting and publishing" (quoted in Grimes), Berès was a friend of Picasso and the owner of one of the major Parisian antiquarian bookshops of the 20th century.

The present copy has the first issue points, with dedicatee's name misspelt "Senart" and continuous pagination between the volumes.

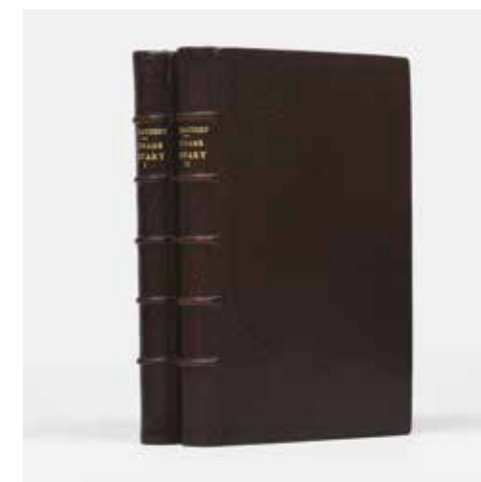
2 volumes, octavo (182 × 112 mm). Early 20th-century dark brown crushed morocco by Noulhac, spines with raised bands, lettered in gilt to second compartments, board edges ruled in gilt, purple morocco gilt ruled doublures, dark brown silk endpapers, flyleaves patterned with a delicate tracery, edges gilt. With original wrappers bound in. A fine copy, handsomely bound, retaining publisher's advertisements. ♣ Alastair Duncan & Georges De Bartha, *Art Nouveau and Art Deco*



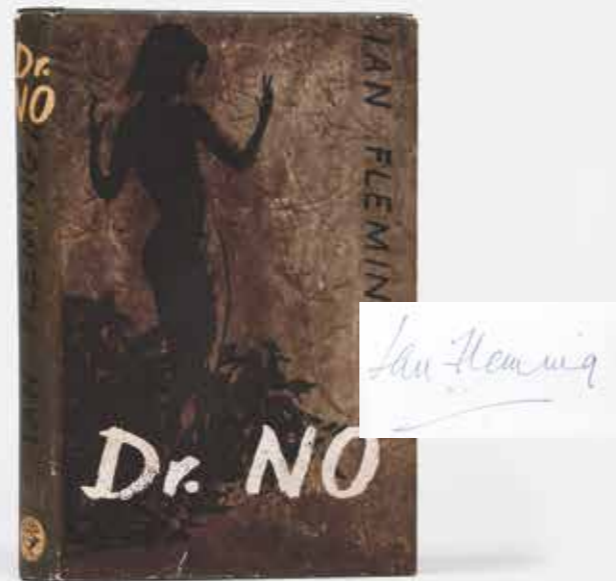
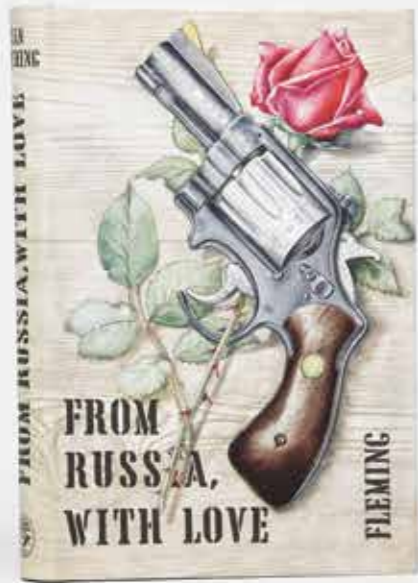
69

Bookbinding. French Masterpieces, 1880–1940, 1989; William Grimes, "Pierre Berès, Tenacious Book Collector, Dies at 95", *The New York Times*, 2008.

£7,500 [161925]



69



70, 71

70

FLEMING, Ian. *From Russia, With Love.* London: Jonathan Cape, 1957

First edition of the fifth novel in the James Bond series. A film adaptation starring Sean Connery was produced in 1963. This is the first of Fleming's novels for which Richard Chopping designed the jacket – as he would for virtually all the subsequent Bond books.

Octavo. Original black boards, spine lettered in silver, revolver and rose motif to front cover in metallic red and silver. With dust jacket. Housed in a custom black quarter morocco solander box. A fine copy in excellent jacket, not price-clipped, light creases to front panel and top edge, short closed tear to front flap skilfully repaired. ♣ Gilbert A5a (1.1).

£12,000 [162846]

71

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

SUPERB SIGNED COPY

First edition, signed by the author on the front free endpaper. The novel is the sixth in the James Bond series, and was the first to be turned into a film, starring Sean Connery in 1962.

Octavo. Original black cloth, spine lettered in silver, "Honeychile" silhouette on the front cover in brown (second state, no priority). With dust jacket. Housed in a black quarter morocco solander box. Faint foxing to top edge; dust jacket lightly toned, not price-clipped, mild foxing and a few tiny ink marks to rear panel, extremities nicked with one short closed tear to front panel. A near-fine copy in very good jacket. ♣ Gilbert A6a (1.3).

£20,000 [162842]

72

FORSTER, E. M. *Where Angels Fear to Tread.* Edinburgh: William Blackwood and Sons, 1905

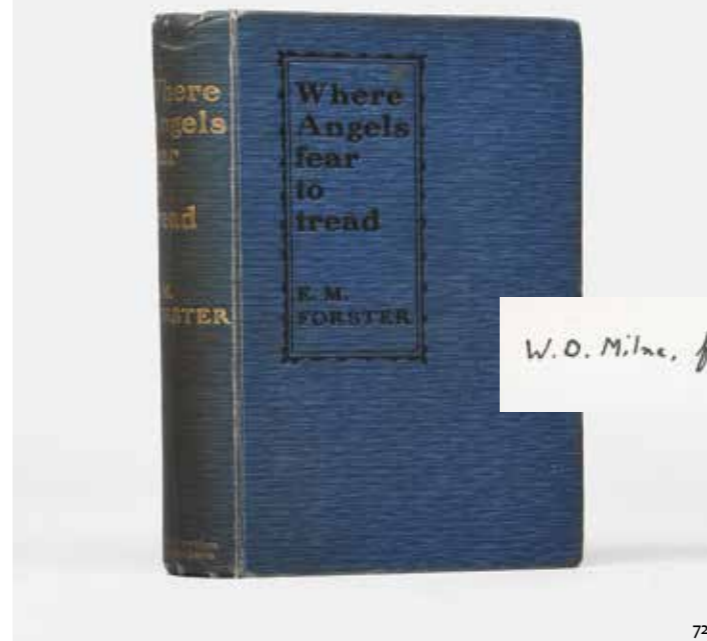
PRESENTING HIS FIRST BOOK TO HIS CHILDHOOD GUARDIAN

First edition, first issue, presentation copy of the author's highly acclaimed debut novel, inscribed on the half-title, "W. O. Milne, from the author".

We can trace just three other inscribed copies in auction records: at Anderson Galleries in 1932, and at Sotheby's in 1964 and 1970, the latter Leonard Woolf's copy.

William Oswald Milne (1847–1927) and Forster's father Eddie were architects who shared offices at 39 Great Marlborough Street, London, for two years before Eddie's death in 1880, while Forster was still a baby. Milne was joint executor of Eddie's will and, according to Forster's mother, a guardian of the children (Beauman, p. 31). Their co-guardian Ted Streatfeild died two years later in 1882, leaving Milne effectively sole guardian and one of the few of Eddie's friends to remain in the Forster family's orbit in the decades that followed. The front cover of the 1967 Penguin edition of *Abinger Harvest* (1936) uses an illustration of a building designed by Milne in 1891. Located in Abinger Hammer, Surrey, the structure saw the addition of its well-known clock in 1908.

Contemporary reviews of *Where Angels Fear to Tread* were overwhelmingly positive in their praise of the originality and astonishing maturity of the 26-year-old budding author. "Not often has the reviewer to welcome a new writer and a new novel



72

so directly conveying the impression of power and an easy mastery of material. Here there are qualities of style and thought which awaken a sense of satisfaction and delight; a taste in the selection of words; a keen insight into the humour (and not merely the humours) of life; and a challenge to its accepted courses" (Masterman, p. 4).

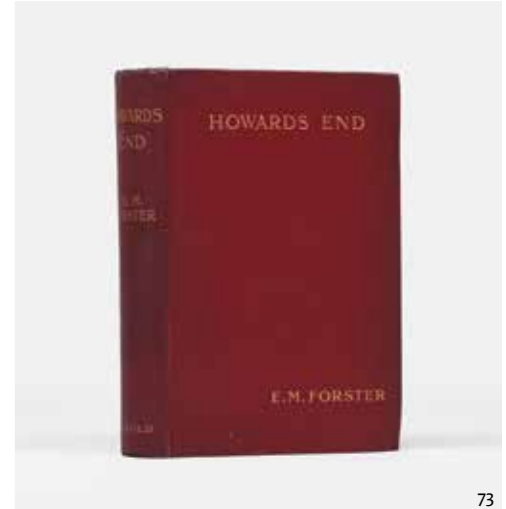
Octavo. Original blue cloth, spine lettered in gilt, front cover lettered in black within decorative frame, dark red coated endpapers. Spine cocked and sunned, slight rubbing and wear to edges, inner hinges cracked but sound, first couple of leaves neatly reinserted, sporadic foxing to contents. A very good copy. ♣ Kirkpatrick A1a. Nicola Beauman, *E. M. Forster: A Biography*, 1994; Charles F. G. Masterman, review in the *Daily News*, 8 November 1905.

£30,000 [163189]

73

FORSTER, E. M. *Howards End.* London: Edward Arnold, 1910

First edition, second issue, of the author's masterpiece. It was made into an Academy Award-winning film in 1992, starring Emma Thompson and Anthony Hopkins.



73

Octavo. Original brown cloth-backed boards, paper label on spine with spare label at rear, top edge gilt, others untrimmed. Title page printed in red and black. Spine ends and upper corners bumped, covers toned, corners worn, internally fresh; a very good copy. ♣ Kirkpatrick A10a. Virginia Woolf, *The Death of the Moth*, 1942.

£3,750 [162267]

The first issue was bound with four integral pages of publisher's adverts; for this second issue, an additional eight pages of advertisements were inserted.

Octavo. Original red cloth, spine and front cover lettered in gilt, bottom edge uncut. With 12 pp. of publisher's advertisements at end. Ownership inscription of one W. Barwell on front free endpaper; bookseller's ticket of G. C. Snaith, Sheffield, on rear pastedown. Slight lean to spine, bumps to spine ends and corners, dust-toning to edges, free endpapers browned by former protective cover, sporadic foxing to contents. A very good copy, the cloth bright overall. ♣ Kirkpatrick A4a. Santanu Das, "E. M. Forster", *The Cambridge Companion to the English Novelists*, 2009, pp. 345–60.

£1,250 [163372]

74

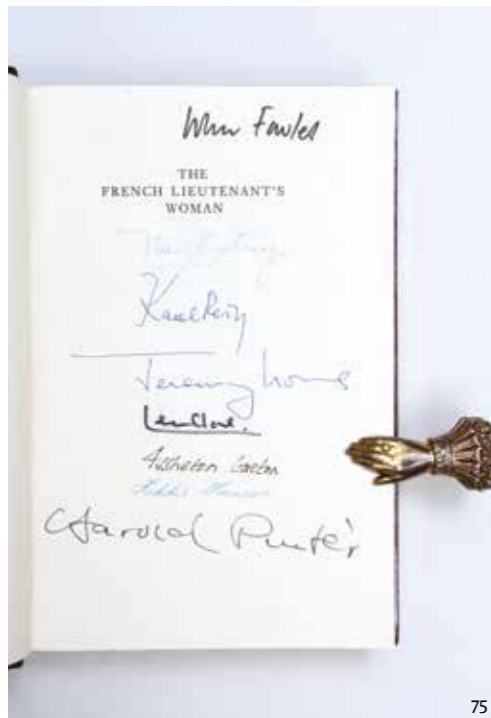
FORSTER, E. M. *A Passage to India.* London: Edward Arnold & Co., 1924

THE AUTHOR AT HIS PEAK

First edition, signed limited issue, number 94 of 200 copies signed by the author.



74



75

75

FOWLES, John. *The French Lieutenant's Woman*. Lyme Regis: Serendip, 1981

SIGNED BY THE STARS

Signed limited edition, number 22 of 25 specially bound copies issued to commemorate the film adaptation and signed by the author, lead actors Jeremy Irons and Meryl Streep, screenwriter Harold Pinter, director Karel Riesz, producer Leon Clore, art director Assheton Gorton, and cinematographer Freddie Francis.

The film received five Oscar nominations, including Streep for Best Actress and Pinter for Best Adapted Screenplay.

Octavo. Original full reddish-brown morocco, spine lettered and tooled in gilt with raised bands, marbled endpapers, edges gilt. With original marbled slipcase. A fine copy. ¶ Vincent Canby, "The French Lieutenant's Woman", *The New York Times*, 18 September 1981.

£6,000

[162674]



76

76

GAIMAN, Neil. *American Gods* [together with the "Reader's Copy" companion volume.] Ossining, New York: Hill House Publishers, 2003–04

THE AUTHOR'S EXTENDED AND "PREFERRED EDITION", SIGNED

Signed limited edition, stated "the author's preferred edition", number 192 of 750 copies signed by the author from a total edition of 802 copies; together with the limited "Reader's Copy" companion volume, numbered 131 and featuring an exclusive appendix of Shadow's meeting with Jesus. The text of this lavishly presented edition is some 12,000 words longer than that of the 2001 first edition.

The novel won both the Hugo and Nebula awards in 2002.

2 copies, octavo. (1) Original purple faux satin, tall paper spine label printed in purple, pictorial paper label on front cover, patterned endpapers. Housed in the publisher's matching slipcase with rectangular window on front, and retaining the original protective clear acetate sleeve laid over the front cover. (2) Companion volume in original illustrated wrappers. Purple illustrations and borders in the text. Small area of sunning on front cover label from slipcase opening; paperback copy with tiny nick to head: a near-fine set. ¶ "Neil Gaiman On Writing Myths", *Writers & Artists*, 16 March 2018.

£750

[163855]

77

GEOFFREY OF MONMOUTH. *The British History*. London: for J. Bowyer, H. Clements, and W. and J. Innys, 1718

THE FOUNDATION OF THE ARTHURIAN LEGENDS, KING LEAR, AND BRITISH MYTHOLOGY

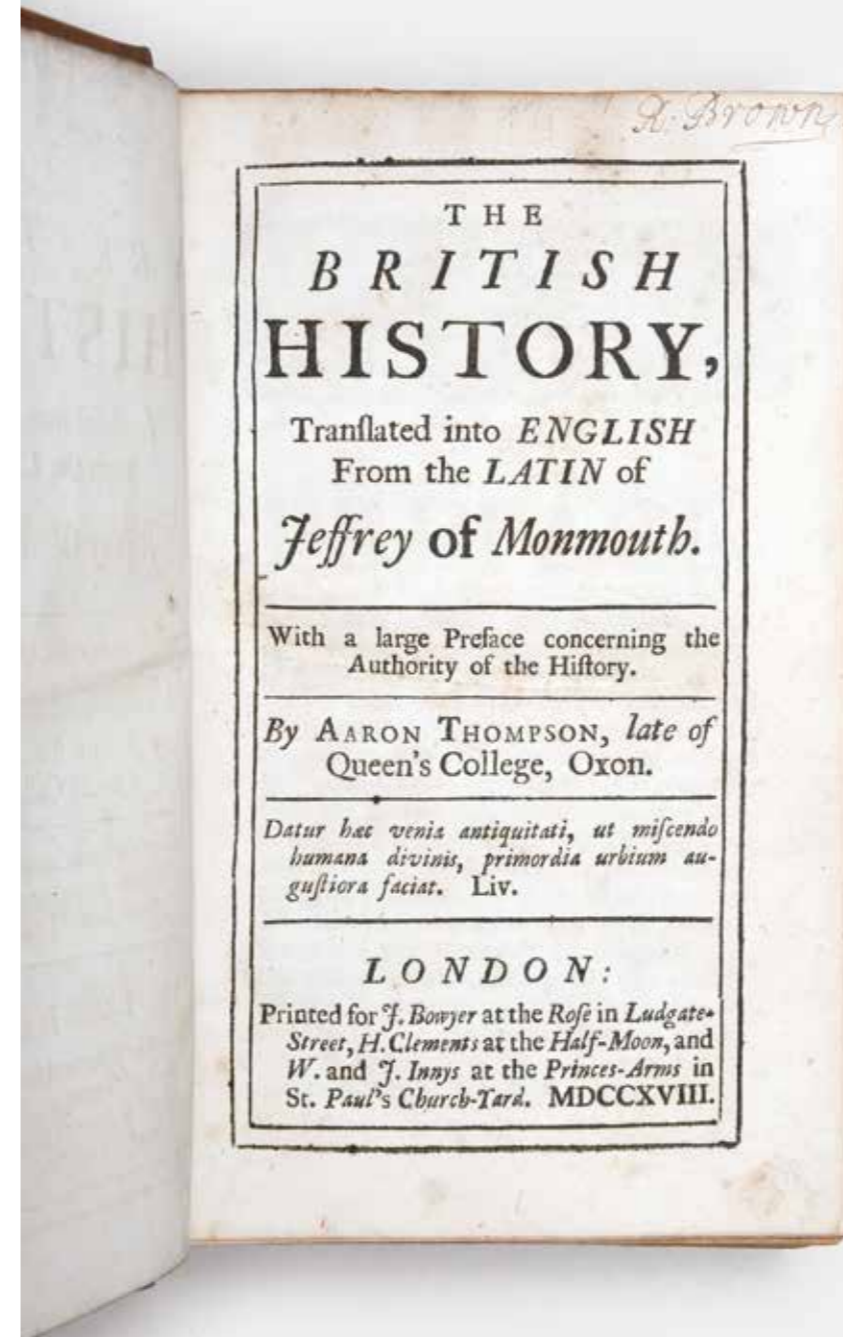
First edition in English of "one of the most popular and influential historical works of the middle ages" (ODNB), the *Historia Regum Britanniae* by Geoffrey of Monmouth (c.1100–1154/5), bishop of St Asaph. Thompson based his translation on the Latin edition printed by Jerome Commelin in Heidelberg in 1587.

Completed by 1139, Geoffrey's *Historia Regum Britanniae* introduced such figures as Arthur, Merlin, and King Leir to readers in England and further afield. "The fact that thereafter the Arthurian cycle was mediated primarily through the mid-fifteenth-century *Morte d'Arthur* of Sir Thomas Malory should not detract from the position of Geoffrey of Monmouth as its great originator" (ibid.).

The figure of King Leir [Lear] seems to have been Geoffrey's original creation, and arguably the most successful. "Indeed, Tatlock described the Leir story 'along with the vogue of Arthur' as 'Geoffrey's greatest contribution to the world'" (ibid.).

The *Historia* makes Britain's foundation contiguous with classical myth, in the person of Brutus, a Trojan émigré, who arrives to colonize Britain: "The Island was then called Albion, and was inhabited by none but a few Giants . . ." It proceeds to an account of a series of royal dynasties, some of whose members enjoyed later fame, to the last glorious British kings, notably Uther Pendragon and Arthur, before the final victory of the Saxons. Geoffrey concludes his history in the seventh century, where Bede's *Historia ecclesiastica* begins.

Octavo (192 × 119 mm). Recent full panelled calf to contemporary style, spine in compartments with raised bands, red morocco title label. Complete with terminal errata leaf. Provenance: contemporary ownership inscription of one R. Brown to title page, later inscription "M. A. Morgan, sol(icito)r, Monmouth" on an initial blank. This was perhaps Mr Arthur Morgan (b. c.1853), solicitor in Pontypool, county of Monmouth, Wales. Binding fine, early ink ownership inscriptions to both



77

front free endpaper and title page, generally clean within, a very good copy. ¶ ESTC T146343; Lowndes I, 1019.

£3,500

[163845]

78

GERARD, John. *Herball*. 1636. London: Gerald Howe, 1927



78

First Howe edition, first impression, number 72 of only 150 copies on handmade paper. This is the first modern edition of Gerard's celebrated Renaissance herbal, edited and abridged by Marcus Woodward. A finely printed and beautifully illustrated production, it was aimed to "preserve as much as possible of the spirit of the original" (Introduction).

The 1636 edition is the most correct of the three early editions, with additions and alterations to Gerard's original 1597 edition by the London apothecary Thomas Johnson, and superior illustrations taken from Dodoens.

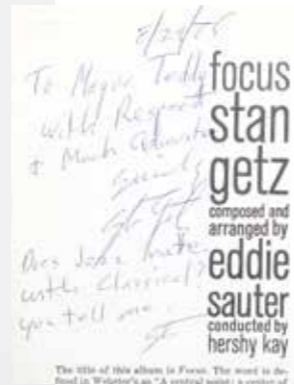
Octavo. Original vellum over boards, spine with raised bands, gilt lettering to second compartment, top edge gilt, others untrimmed, several gatherings uncut. Housed in the original paper-covered slipcase. Botanical illustrations throughout, facsimile reproduction of p. 1 of the 1636 edition. Modern bookplate of one Barrie Macey to front pastedown. Binding square and bright, couple of minor marks to vellum, contents clean. A near-fine copy. Retaining the slipcase, splits to edges, couple of tape repairs, but sound.

£850

[163242]



79



79

GETZ, Stan. Focus. New York: Verve, 1961

“SURELY GETZ’S FINEST HOUR” – INSCRIBED TO THE MAYOR OF JERUSALEM

Inscribed by Getz with warmth and wry humour on the inside left of the gatefold: “8/29/85, To Mayor Teddy with Respect & Much Admiration, sincerely, Stan Getz. Does Jazz mate with Classical? You tell me. Stan”. This is a remarkable presentation: “Mayor Teddy” was Teddy Kollek, the long-serving Mayor of Jerusalem. Albums inscribed or signed by “The Sound” are certainly not common.

Kollek (1911–2007) is described in *The Guardian’s* obituary as “the liberal Jerusalem mayor who sought peaceful relations in a divided city” and the man who “ruled the Israeli capital for 28 years . . . a genial and accessible workaholic . . . Modest he was not – but a charming, intelligent rascal, definitely”. Getz himself was Jewish – his father, a Russian immigrant tailor, shortened his name from Gayetzsky.

Focus is given a maximum four-star rating in Richard Cook and Brian Morton’s *The Penguin*

Guide to Jazz Recordings, signifying “an outstanding record that yields consistent pleasure and is a notable example of the artist’s work”. They also award it a place in their “Core Collection” of records that should form a part of any jazz library. Cook and Morton go on to note, “Nobody ever arranged for Getz as well as this, and Sauter’s luminous and shimmering scores continue to bewitch. This isn’t art-jazz scoring: Sauter had little of Gil Evans’s misterioso power and he was shameless about tugging at heartstrings. But within those parameters – and Getz, the most pragmatic of soloists, was only too happy to work within them – he made up the most emotive of frameworks. It doesn’t make much sense as a suite, or a concerto; just as a series of episodes with the tenor gliding over and across them. In ‘Her’, the tune dedicated to Getz’s mother, the soloist describes a pattern which is resolved in the most heartstopping of codas. This was surely Getz’s finest hour”.

Twelve-inch vinyl LP (Verve V6–8412), original inner sleeve and gatefold album cover. Front and back cover with some significant edge wear, a few light scuffs to the B side otherwise disc in very good condition. ♣ Richard Cook



80

and Brian Morton, *The Penguin Guide to Jazz Recordings*, ninth edition, 2008; etched matrix numbers vary slightly from those given by Discogs website for a first pressing, and the pressing ring is larger than that illustrated: A Side: V6-8412 Side 1 61-VGS-552-RE1 (stamped:) 22; B Side: 61-VGS-553 (anvil stamp) V6-8412-B (stamped:) 2.

£1,250

[116311]

80

GOLDSMITH, Oliver; THOMSON, Hugh (illus.) The Vicar of Wakefield. London: Macmillan & Co., 1890

First Thomson edition, in a gorgeous Kelliegram binding, with their signature onlay design on the front cover.

“Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled. The binding firm was carried on by successive members of the family into the 1930s . . . The development [during the 1880s] that came to be known as Kelliegram was one of the bindery’s most notable, and the popularity continues today” (Dooley, p. 4).

Octavo (175 × 115 mm). Early 20th-century Kelliegram binding of brown morocco, spine with raised bands,

lettering and decoration in compartments, elaborate foliate and floral borders to covers, multicolour onlay morocco illustration to front cover after Thomson (p. 25), board edges and turn-ins tooled in gilt, orange silk endpapers, all edges gilt, green silk bookmarker. Numerous illustrations throughout by Hugh Thomson. Annotated by Eugene Field II (1887–1944), with an ownership inscription purporting to be from the library of his father. Old bookseller’s description tipped-in to front binder’s blank. Spine a little browned, else a fine copy, handsomely bound. ♣ Austin Dobson, *De Libris. Prose And Verse*, 1908; John Dooley, “Kelliegram Bindings”, *Bryn Mawr College Library Newsletter*, number 2, April 1998.

£2,750

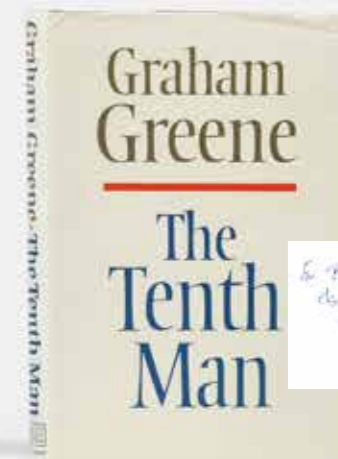
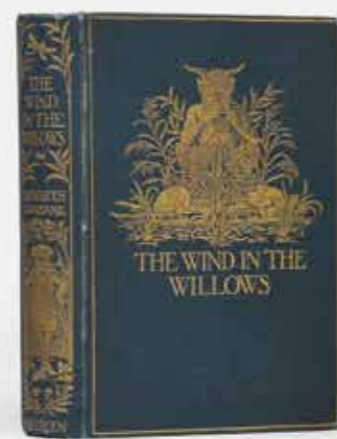
[163667]

81

GRAHAME, Kenneth. The Wind in the Willows. London: Methuen & Co. Ltd, 1908

First edition. “The joy and self-confidence in so much of Grahame’s text . . . ensured the book’s place as a children’s classic” (Grolier).

Octavo. Original green cloth, spine and front cover lettered and with extravagant decoration in gilt, top edge gilt, others untrimmed. Housed in a custom blue morocco-backed folding box by the Chelsea Bindery. Black and white frontispiece by Graham Robertson. Early ownership signature to title page. Bright and fresh, extremities very slightly rubbed, spine very



81, 82, 83

slightly skewed, occasional light browning: a near-fine copy. ♣ Grolier Children’s 100, 61.

£8,750

[164051]

82

GREENE, Graham. The Third Man and The Fallen Idol. London: William Heinemann Ltd, 1950

First edition. *The Third Man* was written in eight weeks as “the screen treatment that Greene created as a first step in the production of the film version, which appeared in 1949 and which won first prize at the Cannes film festival” (ODNB).

Octavo. Original black boards, spine lettered in silver, publisher’s device to rear cover in blind, light brown endpapers. With dust jacket. Spine cocked; jacket a little rubbed at the folds, a handful of tiny nicks to extremities, else remarkably sharp and fresh: a fine copy in near-fine dust jacket. ♣ Brennan 22; Miller 26c.

£1,250

[161864]

83

GREENE, Graham. The Tenth Man. London: The Bodley Head and Anthony Blond, 1985

RARE CORRECTED COPY, AFFECTIONATELY INSCRIBED

First edition, presentation copy, inscribed by the author on the front free endpaper, “For Philip & Jacqueline, this corrected copy, with love, from Graham”, and with 13 holograph corrections to the text. Presentation copies of Greene’s books with substantial authorial corrections are rare.

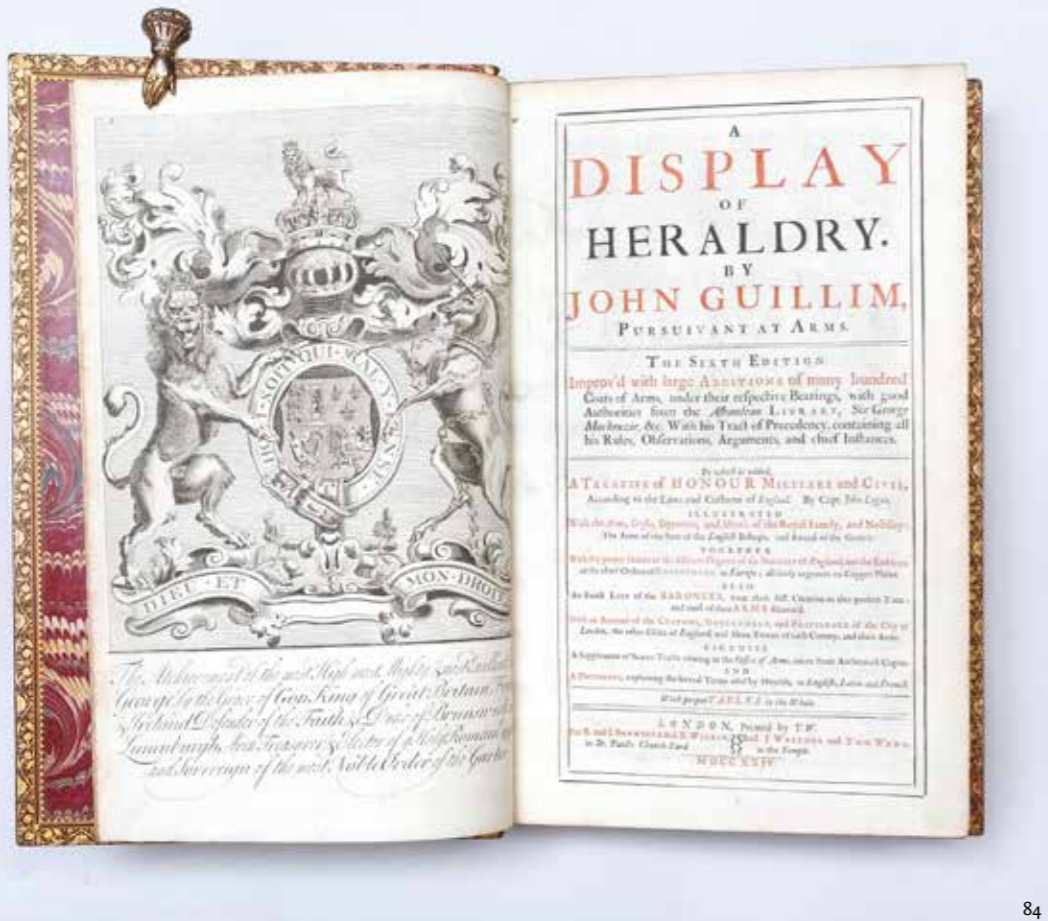
The recipients were Philip Stratford, professor of English at the University of Montreal, and his wife Jacqueline. Philip first met Greene by chance in Paris in the early 1950s, where he was staying while writing a PhD thesis on Greene and François Mauriac, later published as *Faith and Fiction: Creative Process in Greene and Mauriac* (1964), which led to renewed academic interest in Greene’s writing in North America.

The Stratfords were regular visitors to Greene at Antibes, and remained friends with the author until his death in 1991. The present book is accompanied by a note of provenance from their daughter, Catherine.

Octavo. Original green boards, spine lettered in gilt. With dust jacket. Spine cocked, one tiny ink stain to top edge, a near-fine copy in like dust jacket, top edge slightly creased, else bright and sharp.

£3,500

[161866]



84

84

GUILIM, John. A Display of Heraldry. London: R. and J. Bonwicke and R. Wilkin, and J. Walthoe and Tho. Ward, 1724

IMPOSING GEORGIAN FOLIO OF HERALDRY

Sixth edition, the “best edition of a work still in general use, and the best of that kind that was ever published” (Lowndes), described as such on account of the large number of new illustrations; this copy beautifully bound by Francis Bedford, “considered the leading English bookbinder of his time, surpassed only by the best French binders” (ODNB).

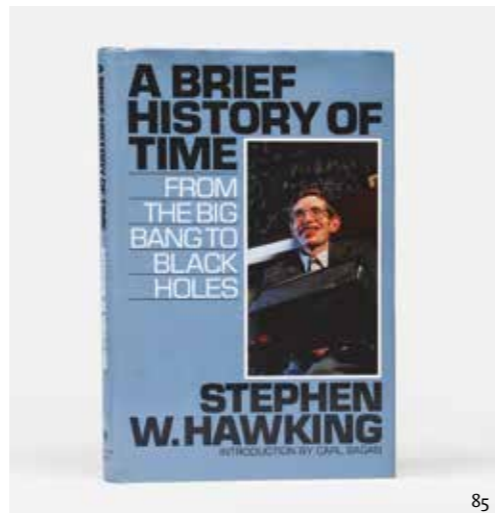
John Guillim’s (1550–1621) work on heraldry was first published in 1610, and “was to remain the standard textbook on English heraldry until

the second half of the eighteenth century, and it is still regularly used by working heralds in the twenty-first century” (ibid.).

Folio (386 × 239 mm). Late 19th-century red morocco by Francis Bedford, spine lettered in gilt with 6 raised bands, compartments with scrolling corner pieces enclosing foliate lozenges, covers concentrically panelled in gilt, inner gilt panels with cornerpieces incorporating gilt crowns, gilt floral turn-ins, marbled endpapers, gilt edges. With 65 engraved plates. 19th-century ownership signature of H. H. Vaughan to front free endpaper verso (probably Henry Halford Vaughan, 1811–1885, Regius Professor of Modern History at Oxford). A fresh, clean copy, handsomely bound. ♪ ESTC T140947; Lowndes 956.

£2,000

[162783]



85

85

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

First UK edition, published simultaneously in America on 1 April 1988.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Illustrations and diagrams throughout. Tiny bump to foot of spine and one lower corner, still a fine copy in near-fine dust jacket, two short openings to laminate on rear flap fold, negligible creasing to edges, sharp and not price-clipped.

£1,250

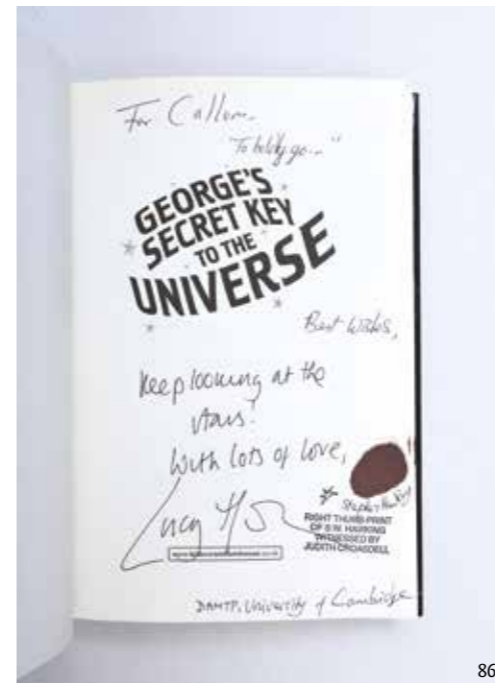
[162249]

86

HAWKING, Stephen & Lucy. George’s Secret Key to the Universe. London: Doubleday, 2007

INSCRIBED TO A STARGAZER

First edition, hardback issue, signed by Hawking with his thumbprint on the half-title, rubber-stamped “right thumb-print of S. W. Hawking witnessed by Judith Croasdel” beneath, and inscribed by his daughter and co-author Lucy, “For Callum, ‘To boldly go . . .’ Best wishes, keep looking at the stars! With lots of love, Lucy Hawking DAMPT, University of Cambridge”.



86

This is one of purportedly 59 copies of the first edition retained by the publisher, inscribed by Lucy and with Stephen’s thumbprint and the stamp of stamp Judith (his PA from 2004 to 2014). Copies with the thumbprint are rare in commerce.

The work is the first in a series of six children’s books jointly written by Lucy and her father aiming to explain theoretical physics in an accessible way.

Octavo. Original silver boards, spine lettered in black, photographic endpapers showing an expanse of the Eta Carinae nebula. With dust jacket. Black and white illustrated title page and illustrations to text, 32 pp. of photographic plates. Spine ends and lower corner of front cover bumped; head of spine panel creased, not price-clipped: a near-fine copy in like jacket.

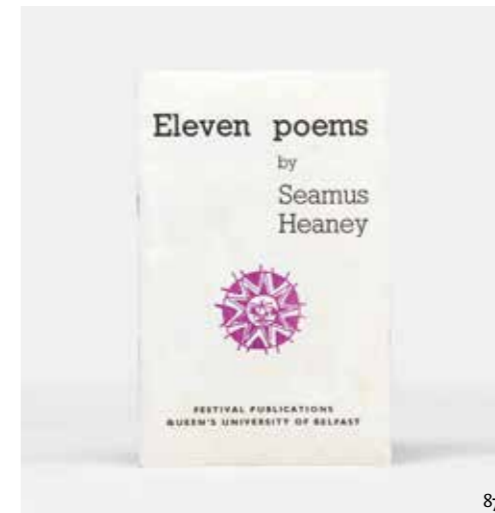
£3,750

[163554]

87

HEANEY, Seamus. Eleven Poems. Belfast: Festival Publications, [1965]

“I RHYME / TO SEE MYSELF, TO SET THE DARKNESS ECHOING”



87

First edition, the coveted first issue with the nine-pointed star to front cover. This is Heaney’s first published work, with the printed notice regarding his “First book of poems, ‘Death of a Naturalist’, due from Faber, Spring 1966”. Several popular Heaney pieces appeared first in *Eleven Poems*, including “Death of a Naturalist”, “The Diviner”, and “Scaffolding”.

In Heaney’s Nobel Prize acceptance speech, he declared: “I credit [poetry] ultimately because [it] can make an order as true to the impact of external reality and as sensitive to the inner laws of the poet’s being as the ripples that rippled in and rippled out across the water in that scullery bucket fifty years ago. An order where we can at last grow up to that which we stored up as we grew. An order which satisfies all that is appetitive in the intelligence and prehensile in the affections. I credit poetry, in other words, both for being itself and for being a help, for making possible a fluid and restorative relationship between the mind’s centre and its circumference.”

In “Personal Helicon”, the opening poem of this debut collection, published 30 years before, Heaney had prefigured this: “As a child, they could not keep me from wells / and old pumps with buckets and windlasses. / I loved the dark drop, the trapped sky . . . I rhyme / to see myself, to set the darkness echoing”.



88

Single octavo quire, printed card wrappers as issued. Housed in black cloth folding case. Some mild toning, with a few spots and creases, to wrappers, sound and clean within. A very good copy.

£9,500

[165089]

88

HENDRIX, Jimi – HALFIN, Ross, & Brad Tolinski. Classic Hendrix. Guildford: Genesis Publications Limited, 2004

First edition, number 935 of 1,750 copies signed by the photographer Ross Halfin and author Brad Tolinski.

Quarto. Original purple quarter leather with aluminium boards silkscreened in fluorescent inks, lettering to spine orange, all edges in prismatic silver. Housed in a full black leather box silkscreened with six fluorescent guitar strings. Photographs throughout compiled by Ross Halfin. Fine in fine box.

£750

[163432]



89

89
HOLTBY, Winifred. South Riding. London: Collins, 1936

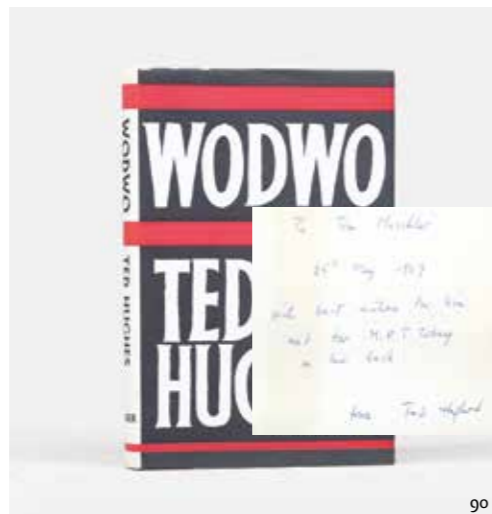
“FEW CAMPAIGNERS FOR HUMAN MERCY AND JUSTICE, CAN HAVE BEEN MORE GALLANT OR MORE BELOVED”

First edition, limited deluxe issue, number 55 of 175 copies with a hand-written limitation and specially bound in quarter vellum. Published posthumously, this is Holtby's best-known novel: “Her final novel is also her masterpiece. Returning to a Yorkshire setting, Holtby wrote a rich regional study of social change and local government” (ODNB).

Holtby was a lifelong activist for social justice, campaigning against racism in South Africa and producing the feminist treatise *Women and a Changing Civilization* (1934), in which she denounced the reaction against feminism in the 1930s as a “revolt against reason”.

Vera Brittain contributes a three-page memorial epitaph for the author especially for this issue – it does not appear in the trade version, nor does the photographic portrait frontispiece.

Octavo. Original quarter vellum, green morocco label to spine, green cloth sides, top edge gilt, others untrimmed. Housed in original green box. Portrait frontispiece of the author. Typescript limitation slip loosely inserted. A



90

fine copy, just a couple of spots of foxing to fore edge, in slightly rubbed and marked box. ♣ Virginia Blain, Patricia Clements, & Isobel Grund, eds, *The Feminist Companion to Literature in English*, 1990.

£2,000 [161992]

90
HUGHES, Ted. *Wodwo*. London: Faber and Faber, 1967

First edition, presentation copy, inscribed by the author in the month of publication to the managing director of Jonathan Cape, “To Tom Maschler 25th May 1967 with best wishes for him and for M.P.T today on his back from Ted Hughes”.

Octavo. Original red and grey cloth, spine lettered in gilt. With dust jacket. Endpapers faintly browned, a near-fine copy in like dust jacket, a couple of tiny creases to edges, head of rear panel very lightly toned, else notably bright and fresh. ♣ Ekbert Faas, “Ted Hughes and the Crow”, *London Magazine*, January 1971.

£950 [162013]



91

91
HUGHES, Ted, & Seamus Heaney. *The Rattle Bag*. London: Faber and Faber, 1982

PRESENTED TO THE FORMER PRIME MINISTER AND HIS WIFE, A FELLOW POET

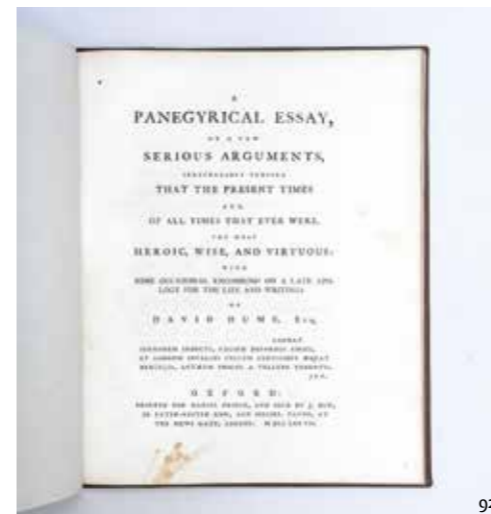
First edition, presentation copy to the former British prime minister Harold Wilson and his wife Mary, inscribed by Hughes on the front free endpaper: “For Mary and Harold Wilson with my best wishes Ted Hughes 4th February 1985”.

This is a pleasing association. Harold was a fellow Yorkshireman and Mary a fellow poet: her *Selected Poems* (1970) was hailed as “the best selling book of poetry since the war, possibly even before the war” (*New York Times*, 24 September 1970), and her writing was “admired by John Betjeman, who became a close and lifelong friend” (ODNB). This copy remained in Mary's possession until her death in 2018, entering the market through the sale of the Wilson estate in 2019.

The *Rattle Bag* is the first editorial collaboration between Hughes and Heaney.

Octavo. Original yellow boards, spine lettered in gilt. With dust jacket. Spine ends bumped, a near-fine copy in like dust jacket, spine panel sunned and faintly marked, minor creases to extremities. ♣ Sagar & Tabor B118.

£1,250 [162627]



92

92
HUME, David (subject). *A Panegyrical Essay . . . with some occasional encomiums on a late apology for the life and writings of David Hume, Esq.* Oxford: printed for Daniel Prince, and sold by J. Bew, and Messrs. Payne, London, 1777

SCARCE CONTEMPORARY RESPONSE TO DAVID HUME

First edition, satirizing Samuel Jackson Pratt's adulatory biography and defence of David Hume, published the same year. The work is scarce – ESTC locates eight copies.

Quarto (249 × 205 mm). Recent brown quarter morocco, spine lettered in gilt, brown cloth sides. Printed errata slip pasted to dedication leaf verso. Small splash mark to lower margin of title, wormhole at head throughout (not affecting text); a very good copy. ♣ ESTC T89552; Jessop, p. 44.

£1,500 [163160]

93
ISNARD, Achille Nicolas. *Traité des richesses*. London & Lausanne: François Grasset, 1781

“A BRILLIANT PIONEER WHO WROTE AHEAD OF HIS TIME”



93

First edition, “extremely rare” (*The New Palgrave*), of “one of the most important contributions in the history of the development of mathematical economics” (Theocharis), here an extraordinarily fresh copy.

“Isnard's *Traité* is a highly original work, despite the fact that its theoretic core is embedded in otherwise unexceptional arguments against physiocratic doctrines . . . [Isnard] was the first writer to attempt a mathematical definition and a mathematical proof of an economic equilibrium . . . Isnard was simply a brilliant pioneer who wrote ahead of his time, and like so many other semi-tragic heroes of economic analysis (e.g. Cournot and Gossen), he

failed to receive his due until long after departing the scene” (R. F. Hébert in *The New Palgrave*).

2 volumes, octavo (192 × 118 mm). Contemporary mottled calf, spines elaborately ruled and decorated in gilt in compartments, twin red and tan labels, sides with blind-rule border, marbled edges and endpapers. Complete with half-titles, errata leaves bound in at end of vol. I. Engraved armorial bookplate of the Marquis de Cordoüan to each front pastedown. 5 mm split at head of rear joint to vol. II; a beautiful set, crisp and clean in an unrestored contemporary binding of the highest quality. ♣ Einaudi 2994; Goldsmiths' 12121; INED 2322; Kress B.374; Mattioli 1692. *The New Palgrave* II, P. 1004f. Reghinos D. Theocharis, *Early Developments in Mathematical Economics*, 1983.

£18,500 [160028]



95

94
JACKSON, A. V. Williams (ed.) *History of India*. London: The Grolier Society, 1906
 The Connoisseur Edition, number 38 of 200 sets, a handsome set, attractively printed and illustrated, and offering a comprehensive history of the subcontinent through to the beginning of the 20th century.



94

The editor, A. V. Williams Jackson, was a leading American authority on Indo-European languages, which he taught at Columbia, eventually becoming director of the American Oriental Society.

9 volumes, tall octavo. Original dark brown half morocco, spines gilt with bold vertical leaf design, raised bands, marbled boards and endpapers, top edges gilt, others uncut. Illustrated with over 900 portraits, views, maps and facsimiles, frontispieces in 2 states, captioned tissue guards. Head of spine of vol. VII discreetly restored, spines a little sunned, in all other respects a fine set.

£3,000 [161933]

95
JAMES Henry. *The Novels and Tales*. New York: Charles Scribner's Sons, 1907–17
HIS COMPLETE WORKS, HANDSOMELY BOUND
 New York Edition, the first and best collected edition of James's works. James wrote a series of prefaces for the set which contain some of his most important statements on the art of fiction.

The set is complete as published in 1907 in 24 volumes, together with the two pendent volumes separately issued in 1917.

26 volumes, octavo. Attractively bound in recent red morocco, gilt lettered double burgundy and green labels and decoration to spines, gilt roll to boards, marbled endpapers, top edges gilt. Photogravure frontispieces, captioned tissues. The occasional minor blemish, an excellent set.

£12,500 [162107]

96
JOYCE, James. *A Portrait of the Artist as a Young Man*. New York: B. W. Huebsch, 1916

First edition in book form of the author's first novel, scarce in such fresh condition.
 Portrait was serialized in *The Egoist* between 2 February 1914 and 1 September 1915. Due at least in part to the hostile reaction to its serialization and for fear of prosecution under British obscenity laws, no English publisher would print the book, and it was Huebsch who undertook the true first publication in book form, on 29 December 1916.



96, 97, 98

Octavo. Original blue cloth, spine lettered in gilt, front cover lettered in blind. Extremities bumped and lightly rubbed, top edge faintly foxed, front inner hinge partly cracked at head, rear free endpaper creased with minor loss to upper corner sometime adhered to rear pastedown. A very good copy.

£5,000 [162404]

97
JOYCE, James. *Anna Livia Plurabelle*. New York: Crosby Gaige, 1928

First edition, signed limited issue, number 166 of 800 copies signed by the author, preceding the UK edition by two years. *Anna Livia Plurabelle* is an early published chapter from Joyce's famous "work in progress" that would eventually become *Finnegans Wake*.

Duodecimo. Original brown cloth, spine lettered in gilt, front cover with decoration in gilt, covers with borders in blind, top edge gilt, fore edge untrimmed. Trivial rubbing to spine ends and corners, and very slightly from the gilt at spine, contents clean. A near-fine copy, bright and sharp. ♣ Slocum & Cahoon A32.

£5,000 [161787]

98
JOYCE, James. *Ibsen's New Drama*. London: Ulysses Bookshop, [1930]

INSCRIBED BY THE PUBLISHER TO HIS FORMER TEACHER

Rare first edition in book form, a press copy inscribed by the publisher on the front free endpaper, "To Houston Peterson with apologies, J. Schwartz, London Sept 2, 1931". The recipient was Schwartz's former teacher, the modernist scholar and author Houston Peterson (1897–1981), Professor of Philosophy at Rutgers University. The limitation states that there were 40 copies printed for private distribution; an unknown number of review and out-of-series copies were also issued.

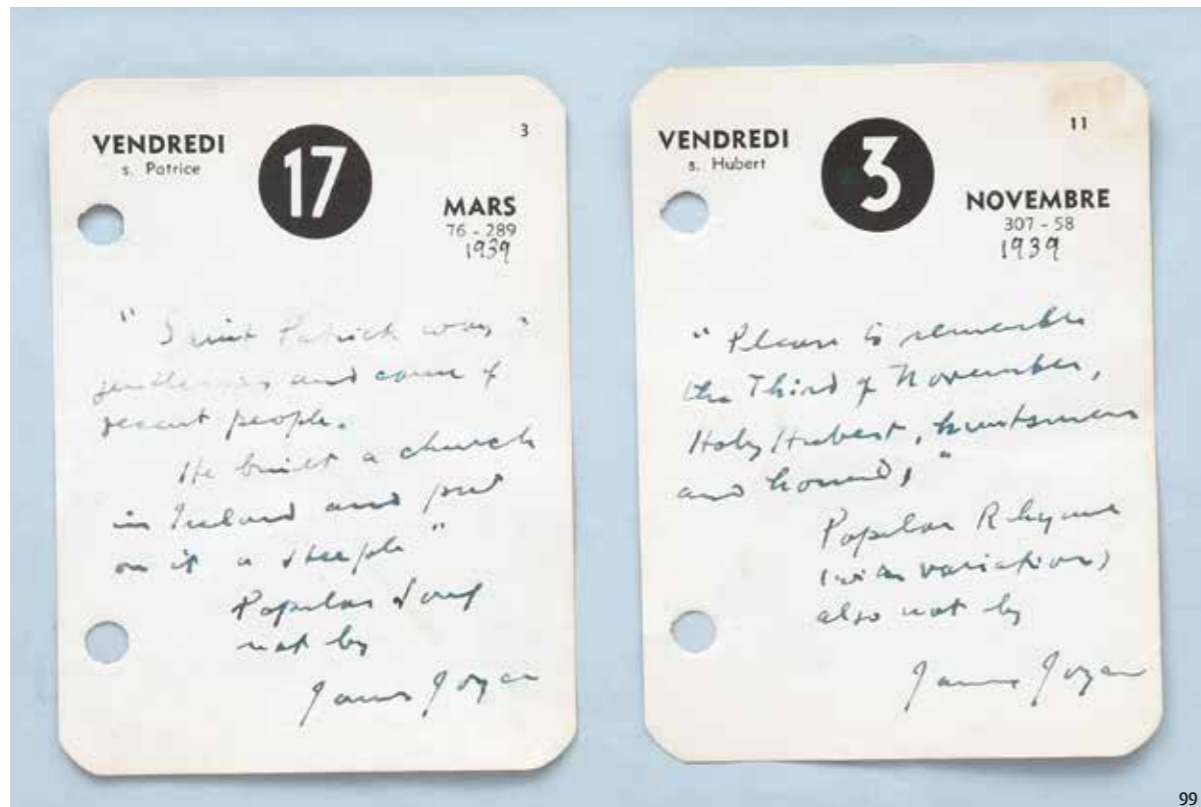
Jacob (Jake) Schwartz was an American bookseller and bibliophile, and "a shadowy and overlooked figure in Joycean biography and bibliography" (Brockman) who was one of the first to recognize the market potential of the letters and manuscripts of Joyce and other modernist writers. Schwartz and Joyce spent some time together in 1929 and appeared to have been friendly. Afterwards, "with letters of

introduction from Joyce, Schwartz embarked on a collecting expedition to Dublin, hunting up and buying from whatever family members and old friends of Joyce's he could find" (ibid.). He returned to London boasting that he had "the best collection of Joyceana in existence", and that Joyce had given him several unique items" (ibid.).

The final digit of the printed postcode has been changed from "2" to "1" in ink – a feature noted by Slocum & Cahoon as common to all copies. They record the binding as black cloth with "purple boards"; copies with boards in varying shades of blue, purple, and grey have appeared in commerce, with no discernible priority.

Sextodecimo. Original black cloth-backed blue-grey paper boards, printed paper label on front cover, edges untrimmed. Housed in a custom flat-backed box printed in likeness of the title page. Spine ends bumped and nicked, outer edges slightly worn, mark at head of rear cover else notably fresh, front inner hinge cracked but firm; a very good copy. ♣ Slocum & Cahoon A40. James F. Broderick, *James Joyce: A Literary Companion*, 2018. William S. Brockman, "Jacob Schwartz – 'The Fly in the Honey'", *Joyce Studies Annual*, vol. 9, Summer 1998.

£9,750 [163302]



99

JOYCE, James. Two signed manuscript quotations. Paris / Zurich: 1939

“BLOTTY WORDS FOR DUBLIN . . .”

Two highly unusual manuscript notes in the hand of James Joyce, relating to the saints’ days of Patrick (patron saint of Ireland) and Hubert (patron saint of hunters), each with relevance to *Finnegans Wake*, which was published in the same year. They derive from the estate of Joyce’s friend the Swiss sculptor August Suter (1887–1965), whom he had met in Zurich in 1918.

The leaves, presumably removed by Joyce from his own French daily diary, are respectively dated 17 March and 3 November 1939, which in the diary are printed as the saints’ days of Patrice and Hubert. On the first, the author has written, “Saint Patrick was a gentleman and came of

decent people. He built a church in Ireland and put on it a steeple.’ Popular Song not by James Joyce”; and on the second, “‘Please to remember the Third of November, Holy Hubert, huntsman and hound.’ Popular Rhyme (with variation) also not by James Joyce.”

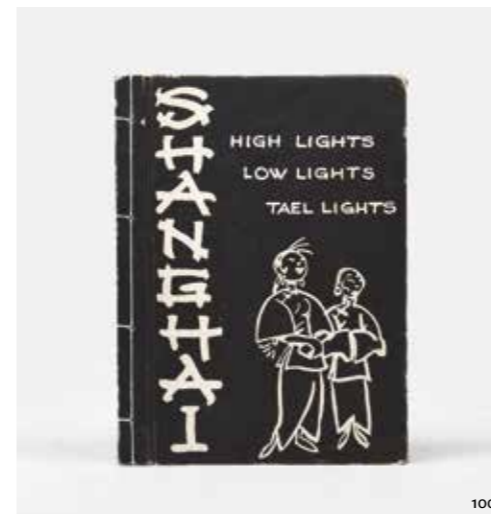
These documents show Joyce, who was living between Paris and Zurich at this time, recalling the popular ditties of his native Ireland. Both are partially woven into *Finnegans Wake*, the St Patrick song thus: “Two sons at an hour were born until a goodman and his hag. These sons called themselves Caddy and Primas. Primas was a santryman and drilled all decent people. Caddy went to Winehouse and wrote o peace a farce. Blotty words for Dublin”. St Hubert is recalled twice in the book: “Scapulars, beads and a stump of a candle, Hubert was a Hunter, chemins de la croixes and Rosairette’s egg, all the trimmings off the tree that she picked up after the Clontarf

voterloost when O’ Bryan MacBruiser bet Norris Nobnut”; and “Holybones of Saint Hubert how our red brother of Pouringrainia would audibly fume did he know that we have for surtrusty bailiwick a turnpiker who is by turns a pikebailer no seldomer than an earwigger!”. The popular rhyme Joyce is quoting “with variation” is “Remember, remember, the fifth of November, Gunpowder, treason, and plot”, which also finds echoes in *Finnegans Wake* as to remember the filth of November”.

Manuscript notes of this sort by Joyce are very uncommon.

2 small leaves (115 × 87 mm) extracted from ringbound daily calendar, date in black at head. Mounted and framed (230 × 300 mm). Small splash mark to one leaf, very good examples.

£17,500 [163229]



100

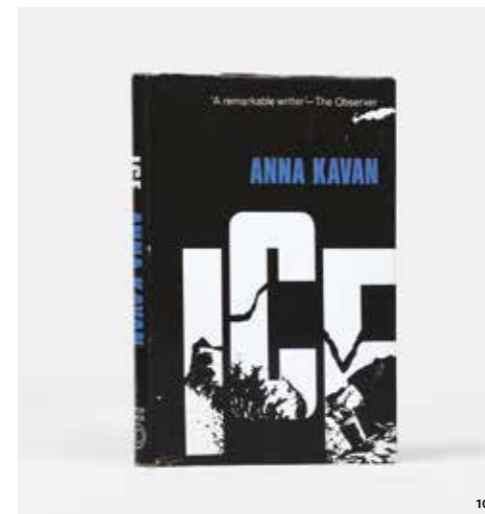
100

KARNS, Maurine, & Pat Patterson. Shanghai: High Lights, Low Lights, Tael Lights. Shanghai: Tridon Press, 1936

“A SHANGHAI THAT HAS SOMEHOW FAILED TO GET INTO TOURIST BOOKS, LEARNED TREATISES OR INTO THE MOVIES”

First edition of perhaps the most memorable of all guides to interwar Shanghai, rare in commerce. The authors strike a refreshing contrast. As they note in their preface, titled “an explanation but not an apology”, “Shanghai has been written about by all sorts of people, and in all sorts of veins. By people who knew all about it, by others who thought they knew all about it and by people who knew they didn’t know anything about it but took a chance anyway. We, the collaborating undersigned, are pioneers of a New Group. We know very little about it, but know a lot about that very little” (ibid.). This approach is manifested in their gentle satirizing of some of the many clichés of the China guidebook genre.

Before moving to Hong Kong, Allan “Pat” Patterson (c.1900–1991) was a Canadian businessman who represented Western aircraft manufacturers in China, selling planes to the country’s various warlords and regional governments. A keen flier and a friend of Chiang



101

101

Kai-Shek and Claire Chennault, he was one of the first two people to be issued a pilot’s license in China and was also the country’s first recorded skywriter. Information on his co-author remains, unfortunately, elusive.

Octavo. Original black boards, recently renewed white thread xianzhuang stitching, front cover lettered and illustrated in off-white, purple map endpapers. Illustrations throughout, some by V. Edward Smith. Mid-century blue pencil ownership inscription of one M. C. Baxter on title page. Boards clean with rubbing to extremities, small indentation on rear cover, light toning and scuffing internally. A very good copy.

£1,750 [163473]

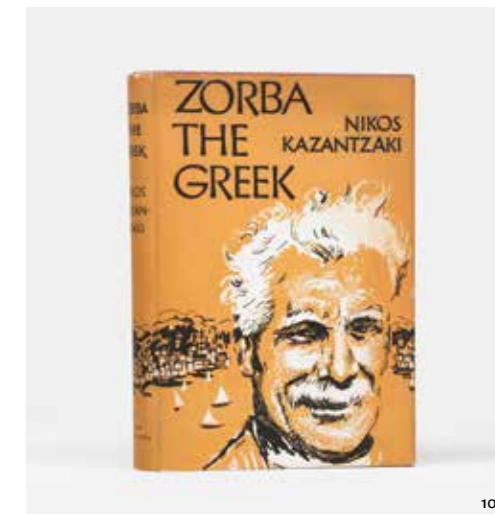
101

KAVAN, Anna. Ice. A Novel. London: Peter Owen, 1967

ONE OF THE HIGH POINTS OF SCIENCE FICTION

Scarce first edition of the author’s final book and her masterpiece, “a classic surreal novel of existential catastrophe” (*Anatomy of Wonder*). Often contrasted with Ballard’s *Drowned World*, *Ice* depicts “a world jarred into ecocatastrophe by political and scientific crimes” (Lethem).

Octavo. Original black boards, spine lettered in gilt. With pictorial dust jacket designed by D. Smith. A few bumps at edges, top edge foxed, nick to fore edge;



102

jacket faintly foxed and marked, short closed tear at head of rear panel, slight abrasion on front panel, a little nicked and rubbed, not price-clipped, with two publisher’s stickers correcting the price from “30s net” to “£4.25” as usual: a near-fine copy in very good jacket. ¶ *Anatomy of Wonder* 4.293; Locke II, p. 67. Brian Aldiss, *Trillion Year Spree: The History of Science Fiction*, 1986; Jonathan Lethem, “The Cool Disturbances of Anna Kavan’s ‘Ice’”, *New York Times Book Review*, 27 October 2017.

£1,500 [163652]

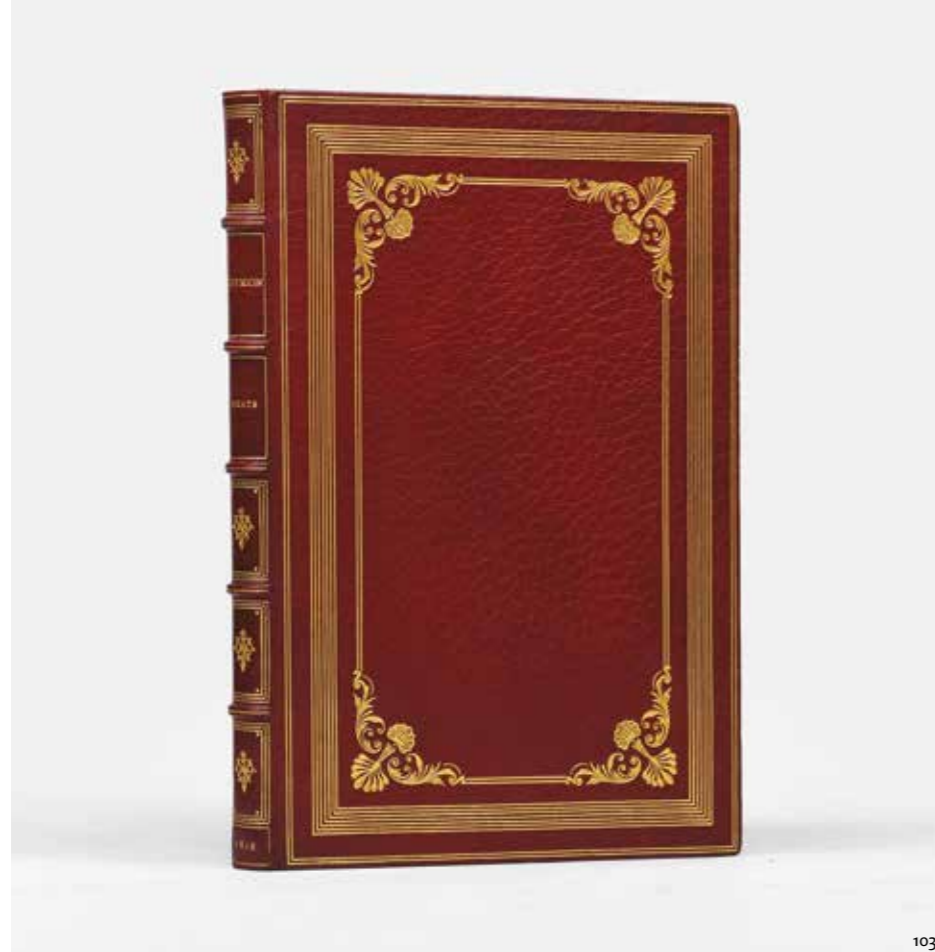
102

KAZANTZAKIS, Nikos. Zorba the Greek. London: John Lehmann, 1952

First edition in English of the author’s first novel, with his name misspelled “Kazantzaki”. The book was first published in Greek in 1946 and was later adapted into a film by director Michael Cacoyannis, starring Anthony Quinn.

Octavo. Original red boards, spine lettered in silver. With dust jacket. Spine slightly bumped, endpapers lightly browned; dust jacket a little toned, tiny nicks at extremities, still bright: a near-fine copy in near-fine jacket.

£2,500 [162295]



103

103
KEATS, John. *Endymion. A Poetic Romance.* London: Printed for Taylor and Hessey, 1818

“A THING OF BEAUTY IS A JOY FOR EVER”

First edition, first issue, finely bound by Rivière. *Endymion* was the second of only three lifetime publications by Keats. This copy is from the library of the noted American bibliophile Natalie Knowlton Blair (1887–1951), “the earliest woman collector of Americana of the first rank” (Moonan), with her leather book label on the front pastedown.

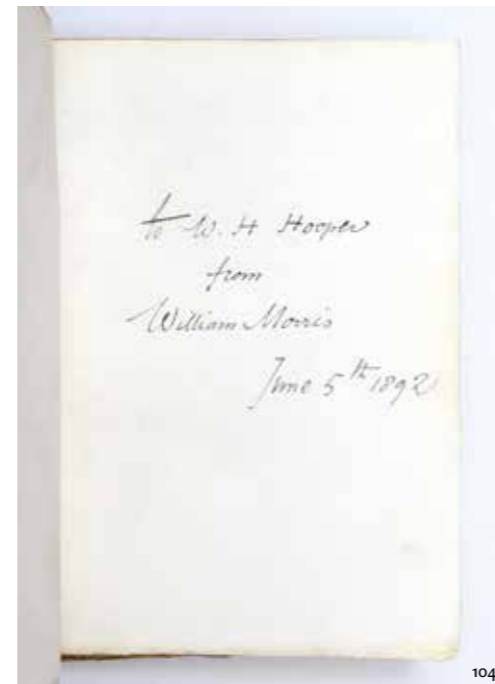
This copy has the first issue imprint on the verso of the half-title, “Printed by T. Miller, Noble Street, Cheapside”, and the one-line erratum leaf, as well as the five-line errata slip. It also contains

an original pencil portrait bound in before the advertisements, presumably intended to be a portrait of Keats.

Octavo (220 × 146 mm). Late 19th-century red morocco by Rivière & Son, raised bands on spine, ruled, tooled, and lettered in gilt, covers richly gilt, turn-ins ruled in gilt, green silk endpapers, top edge gilt, others untrimmed. Housed in a custom red cloth chemise and morocco slipcase. With the half-title, five-line errata slip and one-line errata page, and 4 pp. publisher’s advertisements dated May 1818 at rear. Several leaves browned (half-title, title leaf, pp. ix–xii, sigs. F3, F6, L2, L7–8, M1–3, M6–8, N1, N4–5, N8), chemise and slipcase dry and worn. A very good, handsomely bound copy. ♣ Hayward 232; MacGillivray A2. Wendy Moonan, “A Trove of Americana from a Well-Stocked Attic Goes on the Block”, *New York Times*, 6 Jan. 2006.

£17,500

[159971]



104

104
KELMSCOTT PRESS: MORRIS, William. *The Defence of Guenevere and Other Poems.* Hammersmith: Kelmscott Press, 1892

PRESENTATION COPY FROM THE AUTHOR TO ONE OF HIS WORKERS AT THE KELMSCOTT PRESS

First Kelmscott edition, one of 300 copies on paper, presentation copy, inscribed by the author on the preliminary blank to the Kelmscott Press’s principal wood-engraver: “to W. H. Hooper from William Morris. June 5th 1892”. The title was originally published in 1858 and Morris made two substantive revisions to his text for his Kelmscott edition.

William Harcourt Hooper (1834–1912) was a neighbour of William Morris in Hammersmith. He came out of retirement to work for the Kelmscott Press and, later, for the Ashendene and Essex House presses. Peterson notes that Hooper “frequently irritated Morris by his ‘principle of exact copying’”. Peterson records



105, 106, 107

copies of 12 Kelmscott Press books presented by Morris to Hooper, but not the present example.

The title on the spine was hand-lettered by F. S. Ellis’s son Herbert. This is the only Kelmscott Press book to have a hand-lettered title, and the first to be bound in limp vellum.

Octavo. Original limp vellum sewn on three washleather cords, original Gothic calligraphic lettering in black ink on spine by Herbert M. Ellis. Housed in a black leather entry slipcase by the Chelsea Bindery. Ornamental woodcut borders and initials. Printed in red and black in Golden type. Binding slightly soiled, as usual, lacking ties, pastedowns slightly cockled, internally clean: a very good copy. ♣ Buxton Forman 6; LeMire A–2.04; Peterson A5.

£10,000

[163696]

105
KEYNES, John Maynard. *The End of Laissez-Faire.* London: Published by Leonard & Virginia Woolf at the Hogarth Press, 1926

FROM A LAISSEZ-FAIRE TO A MANAGED ECONOMY

First edition, rare in the jacket, of this slim volume based on Keynes’s Sidney Ball lecture delivered at Oxford in 1924 and the rewritten version given at Berlin in 1926.

Octavo. Original green quarter cloth, printed spine label, blue paper-covered sides. With dust jacket. Heffer & Sons bookseller’s ticket to front pastedown, neat contemporary ownership signature of one E. G. Simm to front free endpaper. Slight central crease to spine and sunning around extremities, near-fine in very good jacket, a little toned and soiled, light chipping at extremities. ♣ Willis, Hogarth Press, pp. 219–20.

£3,750

[162256]

106
KEYNES, John Maynard. *A Treatise on Money.* London: Macmillan and Co, Limited, 1930

First edition of Keynes’s most comprehensive work on monetary theory, anticipating many of the ideas of the *General Theory*.

2 volumes, octavo. Original blue cloth, spines lettered in gilt, double line rules in gilt to spines continued in blind to front covers. Vol. I with stamp of University of Glasgow to front cover and slip to rear pastedown. Numerous tables and diagrams to the text. Contemporary University of Glasgow presentation bookplate to front pastedown of vol. I, front free endpaper of vol. II with presentation inscription to same recipient. Spines lightly sunned with a few nicks at ends, light spotting to edges and towards front and rear of contents. A very good copy. ♣ Moggridge A71.

£1,000

[163919]

107
KEYNES, John Maynard. *The General Theory of Employment Interest and Money.* London: Macmillan and Co., Limited, 1936

First edition of perhaps the most significant economics book of the 20th century.

The General Theory was written in the aftermath of the Great Depression, when the old economic order was widely seen to have failed. Keynes’s system of controlled capitalism defined much of the 20th century, as it was embraced by the political left and right alike across Western Europe and the United States. Keynes’s theories became near-undisputed economic orthodoxy in the decades following the war.

Octavo. Original blue cloth, spine lettered in gilt, double rules to spine gilt and to covers in blind. Blackwell’s bookseller’s ticket to front pastedown. Bumping to corners and rubbing to extremities, occasional ink ticks in margins, running bump at lower outer corners of book block. A very good copy. ♣ Moggridge A10.1; *Printing and the Mind of Man* 423.

£1,750

[163250]

KIRCHER, Athanasius. *China Monumentis.* Amsterdam: Johann Janssonius à Waesberge & Eliza Weyerstraet, 1667

A HIGHLY DEVELOPED INTELLECTUAL WORLD THAT PRESENTED AN ALTERNATIVE TO THE EUROPEAN MODEL

True first edition, the Macclesfield copy, of this extensively illustrated work on China, far superior to the counterfeit Meurs edition of the same year. Kircher's work is a detailed exposition of Chinese art and culture, costume, history and government, geography, religion, architecture, language, and flora and fauna. "No other work captures the spirit of 17th-century European proto-sinological literature more fully" (Löwendahl).

China Monumentis was published in a century when comprehensive scholarly accounts of Chinese civilization were practically unknown. Athanasius Kircher (1602–1680), a Jesuit

polymath, maintained a voluminous correspondence with fellow Jesuits in China, basing this compendium on information gleaned from their letters and journals. Most notable among his sources were Johann Adam Schall von Bell (1591–1666), the chief of the Bureau of Mathematics and Astronomy in Beijing, and Martino Martini (1614–1661), a mathematician at the Chinese imperial court and author of the first detailed map of China, *Novus atlas sinensis* (1655). Kircher also drew upon Michael De Boym's *Flora sinensis* (1654) and Matteo Ricci's *Commentaries* (1615), an account of the Jesuit missions in China from their inception in 1582.

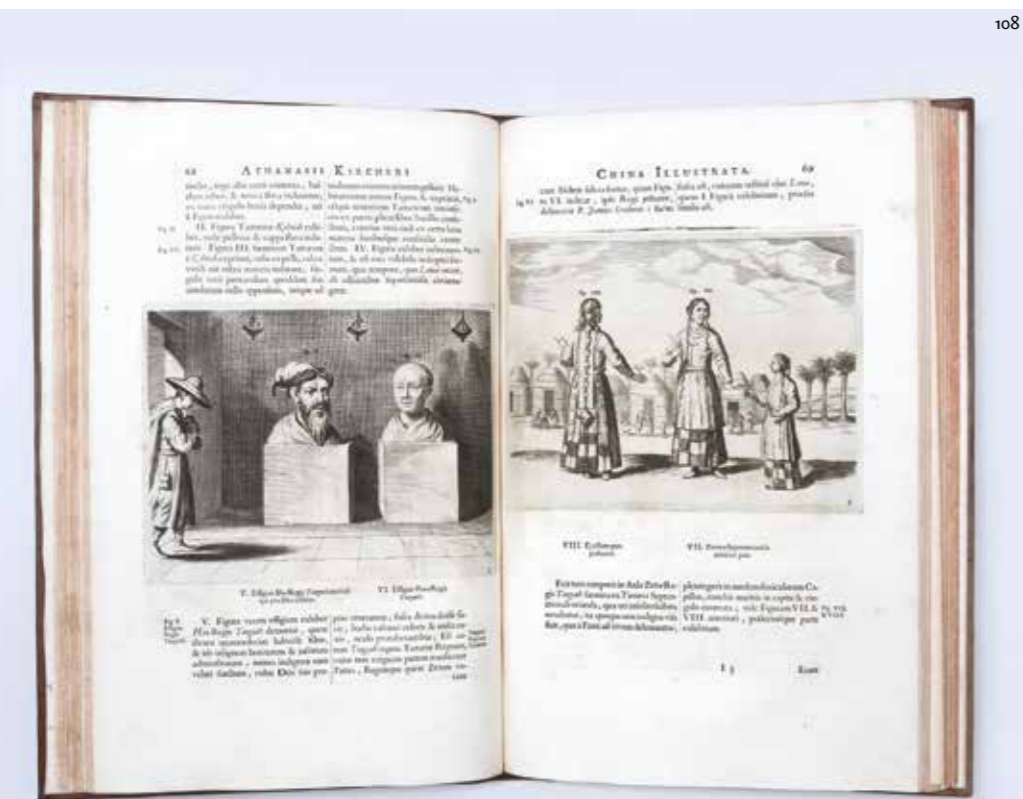
The work contains the first Sanskrit grammar published in the West, with the first appearance of Sanskrit *devanagari* script, and marks the first publication of the Syriac and Chinese text of the famous Nestorian stele, together with a Latin translation. "As the title suggests, Kircher promised to reveal the secrets of the vast empire of China emblematically



(Illustrata) through the light of its monuments. Yet, a broader conception brought the whole work together. Kircher read (and illustrated) China as an earthly embodiment of Plato's republic, a vast, modern and populous empire ruled by philosopher-kings. He justified this move by literally bounding the book with the process of translating written Chinese – the code that gave access (neo-Platonically) to the reality of China" (Batchelor).

Provenance: from the library of the Earls of Macclesfield, with the 1860 North Library bookplate on the front pastedown and facing pencilled pressmark, together with the armorial blindstamp to the two title pages and the first leaf of text. The Macclesfield library ranked as one of the finest country house libraries in Britain, with both the first and second earls acquiring books on a vast range of subjects. The library was eventually dispersed in the early years of the 21st century in a series of celebrated sales at Sotheby's, this copy appearing as lot 3179.

Folio (384 × 242 mm). Near-contemporary speckled calf, gilt-lettered brown spine label, raised bands, compartments tooled with gilt paired coronet and



cones, boards with gilt double-fillet frames and fleurons, gilt floral edge rolls, red and brown speckled edges. Additional engraved title page, similar portrait of Kircher, 23 leaves of plates (3 folding), including a large folding plate showing the Nestorian stele, 2 folding maps (Chinese Empire and route map), 59 half-page engravings in the text (2 repeated), title vignette. Plates Yy, Yy2, Zz, Aaa, and Bbb recently supplied from another copy and therefore with tighter margins and slightly proud at the fore edge. Binding professionally refurbished: joints repaired, spine ends and corners consolidated and coloured, gilt judiciously retouched; engraved title and Hh4 foxed, plates generally fresh. A very good copy, crisp and well-margined, in a handsome near-contemporary binding. ♣ Caillet 5774; *China on Paper* 5; Cordier 26; Lipperheide 1151; Löwendahl 132; Lust 37; *Sommervogel*, IV, 1063–5.24. Robert Batchelor, *The Republic of Codes: Cryptographic Theory and Scientific Networks in the Seventeenth Century*, Paper for the Writing Science Workshop, Stanford University, November 1999.

£12,500

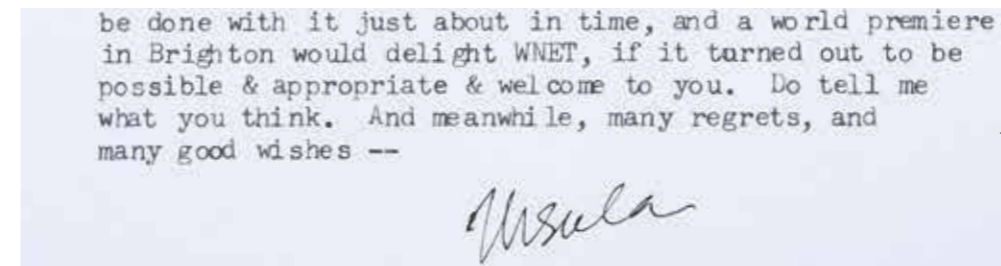
[161548]

LE GUIN, Ursula K. Typed letter signed to Malcolm Edwards, together with *The Lathe of Heaven*. London: Victor Gollancz Limited, 1972

"WE KEEP LOSING DAUGHTERS TO PERFIDIOUS ALBION"

Typed letter signed from the author to her publisher at Gollancz, Michael Edwards, dated 8 May 1979, referencing the upcoming film of *The Lathe of Heaven*, together with a copy the first UK edition, first impression, published by Gollancz.

In the letter, Le Guin sends her apologies for missing the 37th World Science Fiction Convention held in Brighton that August (at which she was honoured in absentia with a Gandalf Award). She laments that her children have all moved halfway across the world ("we keep losing daughters to perfidious Albion") and floats the prospect of sending her cult-classic film *The Lathe of Heaven* (1980) to the Science Fiction Convention in place of herself.



£12,500

[162270]



She and Edwards were long acquaintances. Edwards (b. 1949) began his publishing career as a sci-fi editor at Gollancz in 1967, where he quickly rose through the ranks to become publishing director. In addition to Le Guin, his star-studded roster of authors included Brian Aldiss, Octavia Butler, Arthur C. Clarke, Philip K. Dick, Frank Herbert, and Terry Pratchett. When asked his favourite sci-fi writer in 2016, he replied "Ursula Le Guin is obviously the Everest of this mountain range (and arguably the Everest of sf writers irrespective of gender)" (cited by Jordison).

This title was first serialized in *Amazing* in 1971 and was published in book form later the same year by Scribner's, New York.

Octavo. Original dark red boards, spine lettered in gilt. With dust jacket. Together with a single sheet typed letter signed, text recto only, headed "3321 N. W. Thurman Street, Portland, Oregon, 97210". Spine

cocked, ends and upper corners lightly bumped, top edge foxed; trivial scratches on rear panel of bright and unclipped jacket, spine ends a bit creased. Book near-fine in like jacket; letter folded thrice, else fine. ♣ Sam Jordison, "Webchat: Malcolm Edwards, JG Ballard's editor – as it happened", *The Guardian*, 25 March 2016.

£1,250

[163304]

LED ZEPPELIN – PAGE, Jimmy. *Jimmy Page*. Guildford: Genesis Publications Limited, 2010

First edition, number 119 of 350 deluxe copies from a total edition of 2,500, signed by Page.

Folio. Original black morocco, lettering to spine and device to front cover gilt, marbled endpapers, all edges gilt. Housed in a black silk slipcase with a silkscreened aluminium plate to the cover, lettering gilt, all housed in a dark blue printed cloth drawstring bag. 650 photographic illustrations. All in fine condition.

£2,500

[162270]



111

111
LENORMANT, François. Chaldean Magic: its Origin and Development. With considerable additions by the author, and notes by the editor. London: Samuel Bagster and Sons, 1877

First edition in English, from the French edition of 1874, with extensive additional notes by Lenormant.

The work is based on the translation of one of the tablets found by Austen Henry Layard in the library of the royal palace at Nineveh. Lenormant uses the text of the tablet to compare Chaldean sorcery to Egyptian magic and draws parallels and contrasts between the two occult traditions. He dedicated this edition to Samuel Birch, head of the Egyptian and Assyrian departments at the British Museum, where the tablet was held.

François Lenormant (1837–1883) was a French archaeologist, Assyriologist, and numismatist. In 1867, he was among the first to recognize in the cuneiform inscriptions on the tablets of Nineveh the existence of a non-Semitic language, which he named Akkadian (today known as Sumerian).

Octavo. Original green diaper-grain cloth, spine lettered and stamped in gilt in compartments with bands ruled in black, frame, titles, and central device in black to



112

the front board, brown coated endpapers. Head- and tailpieces. Pencil note, “Magic” to front free endpaper verso, occasional marginal notes, corners ear-marked. Rubbing to extremities, creasing to spine ends, a couple of marks to cloth, foxing to contents, a very good copy. ♣ Frances E. Willard & Mary A. Livermore, eds, *A Woman of the Century*, 1893.

£1,250 [163340]

112
LIBERTY, Arthur Lasenby. The Treasure Hunt: the Conspirators in Constantinople. London & Paris: Liberty & Co., 1915

“A WICKED PLOT” – QUESTING FOR LOOT IN THE AFTERMATH OF THE YOUNG TURK REBELLION

Presentation copy of this scarce travelogue of a 1909 trip to Constantinople by the founder of Liberty & Co., inscribed on the title page to “Miss Wake, with the author’s apologies”.

Sir Arthur Liberty (1843–1917) endeavoured to “provide an antidote to the spread of mass-produced goods . . . his success was due mainly to his own thorough methods, his artistic perception, and his knack of anticipating the trend of public taste . . . he realized that the industries of the East were influencing a much wider circle than a few connoisseurs; he therefore tried to satisfy the growing demand for oriental

textiles and colours by marketing fine fabrics of softer texture and subtler tint than had hitherto been generally obtainable in the West” (ODNB).

One of Liberty’s favourite pastimes was to travel the world “treasure-hunting”, usually in the company of his wife Emma, on the look-out for exotic artefacts, inspiration or experiences. The present work, written in the form of letters to her at home, tracks such a trip to Constantinople in the wake of the Young Turk Rebellion. Written in a slightly facetious style, reminiscent of *Three Men in a Boat*, it nonetheless provides a well informed, visually-led portrait of the city.

Octavo. Original light yellow heavy card wrappers, lettering on the front panel and text throughout in red and black. Around thirty illustrations to the text, historiated initials in red. Externally somewhat rubbed and soiled, spine a little ragged and with a few splits, old repairs, but the contents clean and sound, remains about very good.

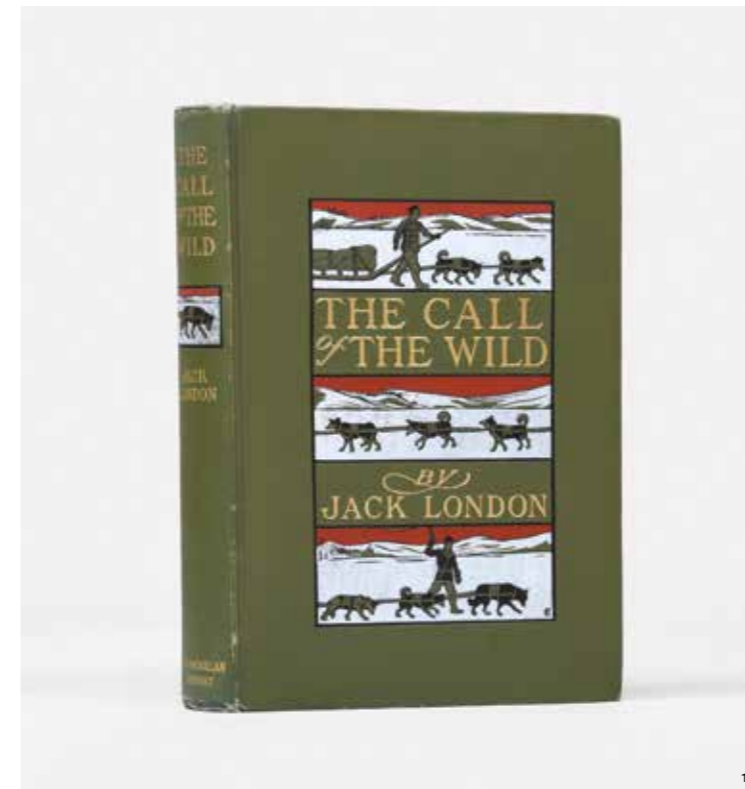
£1,650 [162300]

113
LONDON, Jack. The Call of the Wild. New York: Macmillan, 1903

First edition, an exceptionally bright and fresh copy of this classic of children literature. Following serialization in *The Saturday Post* from June to July 1903, Macmillan bought the rights of the story and advertised it worldwide. The American poet and Pulitzer prize winner Carl August Sandburg (1878–1967) famously described London’s classic as “the greatest dog story ever written and . . . at the same time a study of one of the most curious and profound motives that play hide-and-seek in the human soul” (ibid.).

Octavo. Original green vertically ribbed cloth, spine and front cover lettered in gilt and decorated with a red, white and black sled dogs design, pale blue design on endpapers, top edge gilt, others untrimmed. Colour frontispiece with tissue guard and 10 similar plates, pale blue illustrations in text by Charles Edward Hooper; title page in pale blue and black. Cloth bright, extremities lightly rubbed: a near-fine copy. ♣ Woodbridge 19. Russ Kingman, *A Pictorial Life of Jack London*, 1979.

£3,500 [163410]



113

114
McCARTHY, Cormac. No Country for Old Men. New Orleans: B. E. Trice, 2005

First edition, signed limited issue, number 107 of 400 copies signed by the author. The book was adapted into an Academy Award-winning film in 2007, starring Tommy Lee Jones, Javier Bardem, and Josh Brolin.

Octavo. Original brown half morocco, marbled paper boards, spine lettered in gilt, single gilt rule on covers, brown endpapers. With the original red cloth slipcase. A fine copy. ♣ William J. Cobb, “No Country for Old Men by Cormac McCarthy”, *Chron*, 17 July 2005.

£3,500 [163280]

115
MACLEAN, Norman. A River Runs Through It, and Other Stories. Chicago: The University of Chicago Press, 1976

“ALL THINGS MERGE INTO ONE”

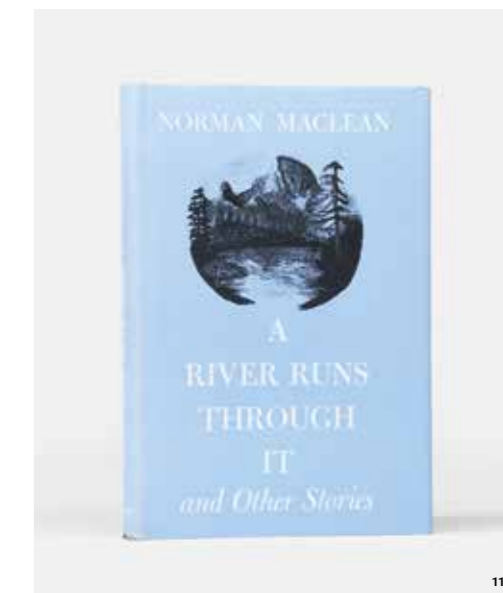
First edition of the author’s first book of fiction, this collection of three autobiographical stories was nominated for the 1977 Pulitzer Prize. A film adaptation of the titular story, starring Brad Pitt and directed by Robert Redford, was released in 1992.

Octavo. Original blue cloth, spine lettered in silver, yellow endpapers. With dust jacket. Vignettes in the text after wood engravings by R. Williams. Ownership stamp on front free endpaper of Dr J. Burley. Bump to spine foot, mild foxing to edges; jacket bright, save for mild sunning to spine, rubbing to spine and fold ends with couple of nicks, not price-clipped: a near-fine copy in like jacket.

£1,750 [163255]



114



115



116

MAJOR, John. *The Autobiography.* London: HarperCollins, 1999

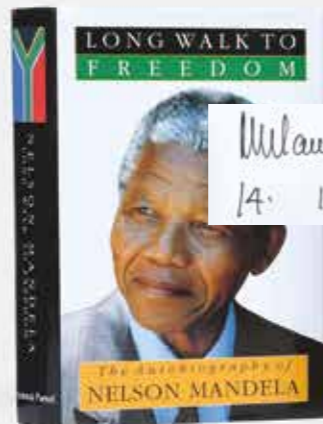
ONE OF 126 SIGNED COPIES

First edition, signed limited issue, number 36 of 126 copies signed by John Major, being his memoir of his life and service as British prime minister from 1990 to 1997.

The signed issue is a handsome volume – the Tory-blue morocco binding matches the signed limited issue of Margaret Thatcher’s prime ministerial autobiography, but with an issue limitation half the size; later prime ministers issued their signed limited volumes in less luxurious cloth bindings. The unsigned trade issue was published the same year.

Octavo. Original blue morocco, spine lettered in gilt, blue endpapers, gilt edges, blue silk bookmark. Housed in the original blue cloth slipcase. 16 black and white photographic plates, 8 colour plates. Very light sunning and a few spots to spine, a near-fine copy.

£1,250 [161892]



117

MANDELA, Nelson. *Long Walk to Freedom.* Randburg, South Africa: Macdonald Purnell, 1994

“IF THEY CAN LEARN TO HATE, THEY CAN BE TAUGHT TO LOVE”

First edition, signed by the author on the half-title: “N. Mandela 14.12.94”. Mandela’s autobiography met with international acclaim upon its publication; this South African edition preceded international editions.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. With 46 black and white photographic illustrations. Slight spotting to top edge and jacket verso, overall near-fine.

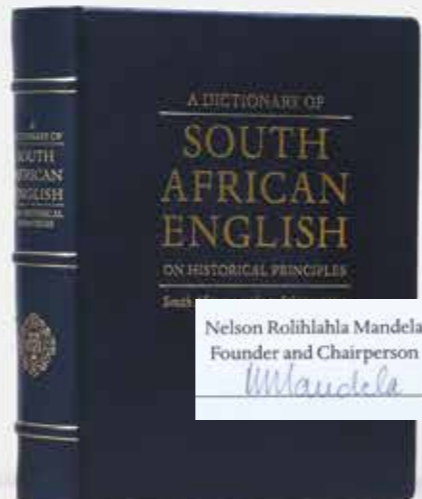
£5,000 [162781]

118

MANDELA, Nelson – OXFORD UNIVERSITY PRESS. *A Dictionary of South African English on Historical Principles.* Oxford: Oxford University Press in Association with The Dictionary Unit for South African English, 1996

ONE OF 100 SIGNED COPIES

First edition, number 73 of 100 copies signed on the title page by Nelson Mandela, in his capacity as Founder and Chairperson of the



116, 117, 118

Nelson Mandela’s Children’s Fund. The book is the culmination of over three decades’ work towards a thoroughly historical dictionary of South African English, published by the Oxford University Press.

Octavo. Original blue morocco, spine and front cover lettered in gilt, marbled endpapers. Housed in the original blue cloth slipcase. A fine copy.

£3,000 [162255]

119

MAO ZEDONG. *Mao zhuxi yulu* (“Quotations From Chairman Mao”). Beijing: Zhongguo renmin jiefangjun zong zhengzhi bu, 1964

FIRST EDITION OF THE “LITTLE RED BOOK” IN ITS MOST DESIRABLE FORM

First edition, in the scarce and most collectible state with the uncorrected text error, erratum slip, and superfluous brushstroke on the calligraphic endorsement leaf. While first editions were issued in several states, “it is believed that copies with the text error . . . represent the earliest printed version” (Schiller, p. 37).

The first edition of *Quotations From Chairman Mao*, compiled for internal use within the People’s Liberation Army two years before the Cultural



119

Revolution, was issued either in red vinyl plastic as with the present copy or in paper wrappers, with all first editions containing 250 numbered pages of text. According to the editor in charge, those in paper wrappers were issued first for the individual use of high-ranking officers, while those in vinyl, which took longer to produce, were intended for brigades of up to eight men. All first editions including the present copy contain the well-known error of an extra brush stroke in one of the characters in Lin Biao’s calligraphy. Additionally, some copies in red vinyl see two characters similar in appearance transposed between pages 82 and 83, and a subset of these were issued with an erratum slip highlighting the mistake.

On pages 192–3 of the present copy, the owner has crossed out part of a speech by Mao in which he references Liu Shaoqi. As the long-time party number two, Liu was the most senior political leader toppled in the early years of the Cultural Revolution.

By late 1966, red vinyl had become the sole acceptable way of packaging the *Quotations* in Chinese and other languages.

Duodecimo. Original red vinyl, title and five-pointed star to front cover in blind. With erratum slip in rear pocket addressing a typesetting error on pp. 82–3. Housed in a red quarter morocco solander box by the Chelsea Bindery. Tissue guarded sepia portrait frontispiece of Mao, black facsimile of Lin Biao’s calligraphy, epigraph leaf and title page printed in colour. Contemporary ink annotation and underlining to table of contents and occasionally in text. Vinyl bright, blue offsetting on first leaf, tissue guard sometime repaired and re-attached with adhesive at head, small stain at foot of p. 1. A very good copy indeed. ¶ Justin Schiller, *Quotations of Chairman Mao 1964–2014: A Short Bibliographical Study*, 2014; Yan Jiaqi & Gao Gao, *Turbulent Decade: A History of the Cultural Revolution*, 1996.

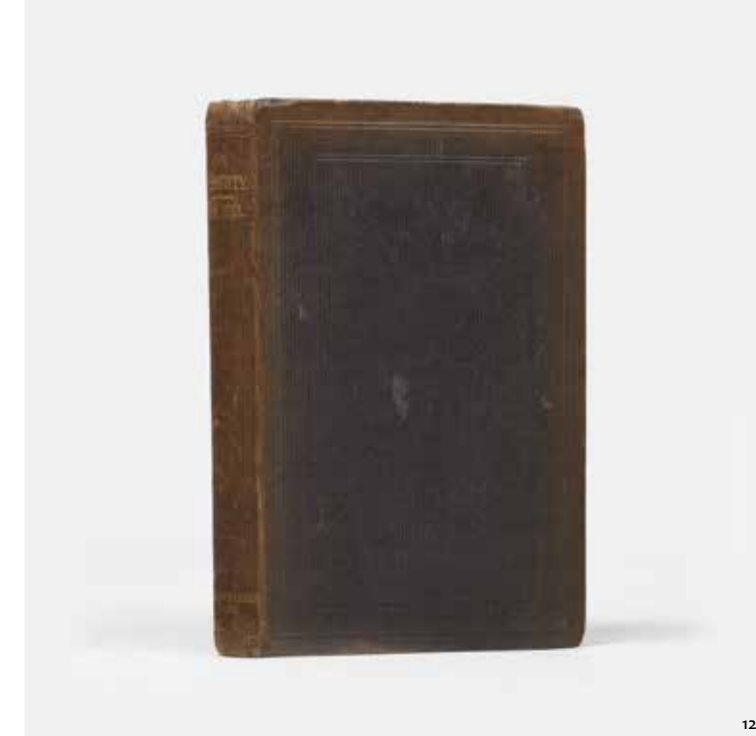
£20,000 [160599]

120

MILL, John Stuart. *On Liberty.* London: John W. Parker and Son, 1859

THE MANIFESTO OF LIBERTY, IN THE ORIGINAL CLOTH

First edition of the greatest manifesto of liberty and individualism, a defining text of both



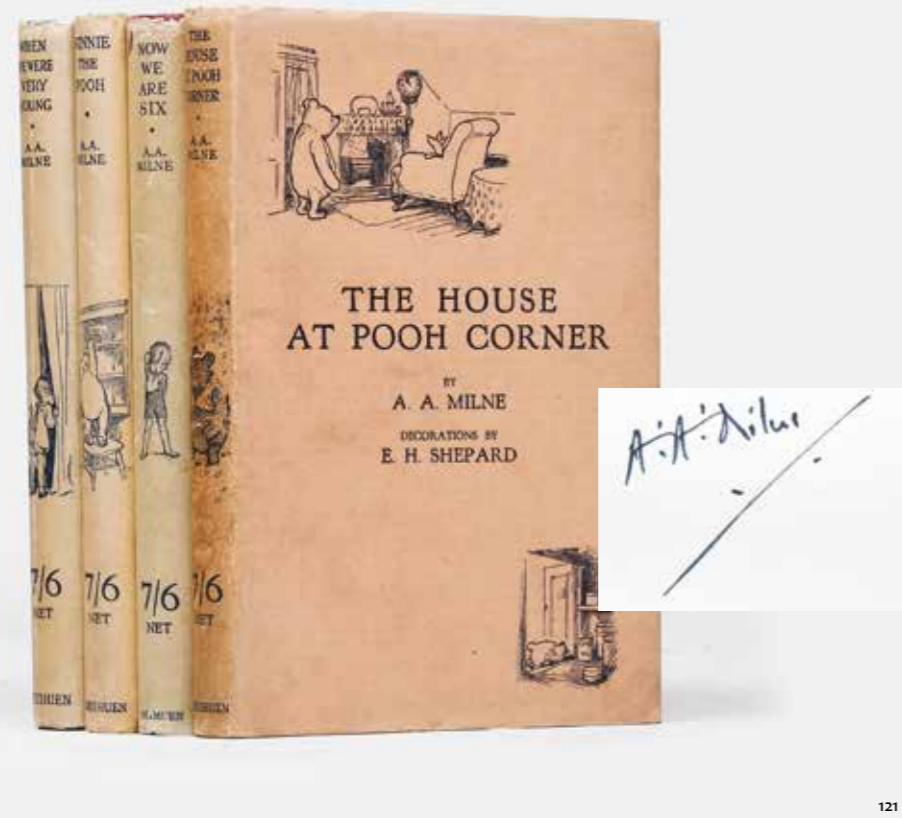
120

classical and modern liberalism, advocating the complete freedom of the individual save where necessarily restricted to prevent harm, and establishing the personal rights of the individual which neither government nor a democratic majority can overrule. The work is increasingly scarce in the original cloth.

“Many of Mill’s ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought and speech have never been improved on. He was the first to recognize the tendency of a democratically elected majority to tyrannize over a minority” (PMM).

Octavo. Original purple vertical-ribbed cloth, spine lettered in gilt, covers with borders blocked in blind, brick red endpapers. With 16 pp. publisher’s advertisements tipped-in at rear. Neat ownership signature of one Frank Earp dated 27 March 1859 to title page. Joints and extremities neatly restored, a little rubbed, light sunning to spine and extremities, a few minor pencilled annotations else contents clean. A very good copy. ¶ Hazlitt, *The Free Man’s Library*, p. 116; MacMinn, Hains, & McCrimmon, p. 92; *Printing and the Mind of Man* 345.

£11,000 [161669]



121

MILNE, A. A. Complete set of the Pooh Books. London: Methuen & Co. Ltd, 1924–28

MILNE'S TIMELESS CLASSIC, SIGNED BY HIM

First editions, signed by the author on the title page of *When We Were Very Young*.

4 works, octavo. Original blue, green, red, or pink cloth, spines lettered in gilt, front covers with pictorial designs and ruled borders in gilt, top edges gilt. With dust jackets. Illustrations throughout by E. H. Shepard. Morocco bookplate to *WWWVY*. A clean and attractive set. Extremities slightly rubbed and bumped, occasional minor bubbling to cloth, browning to endpapers as usual, occasional minor foxing to edges; extremities of dust jackets slightly worn, some minor nicks, occasional light toning, price integral to spines: a near-fine set in very good jackets.

£27,500

[164086]



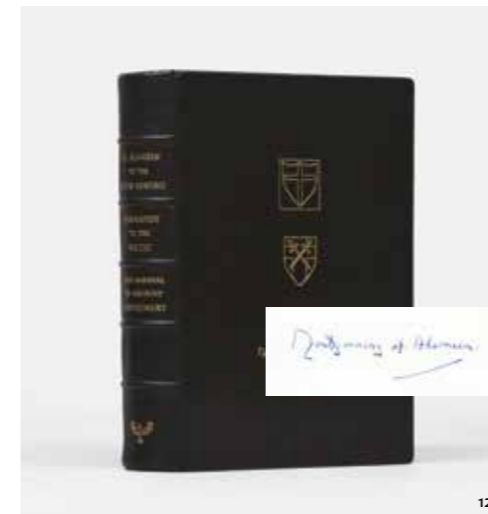
122

individual action and the value of maintaining a gold standard free from government manipulation offered an important alternative to the trends in economic thought and practice over the coming decades. “The long-term impact of Mises’s first treatise can only be called spectacular . . . it is still in print and remains a source of inspiration for monetary theorists” (Hülsmann, p. 208).

Octavo (213 × 137 mm). Contemporary black half sheep, spine lettered in gilt, brown paper sides. Contemporary ownership signature to front free endpaper, early Japanese bookseller’s ticket to front pastedown. Bound without errata leaf. Rubbed, small chip to spine neatly reglued, light staining at foot at early and terminal leaves with concomitant rippling throughout rest of contents: a good copy. J Batson, p. 194; Greaves & McGee B2. Henry Hazlitt, *The Free Man’s Library*, 1956; Jörg Guido Hülsmann, *Mises: The Last Knight of Liberalism*, 2007.

£4,500

[161867]



123

123

MONTGOMERY OF ALAMEIN, Bernard Law Montgomery, Viscount. *El Alamein to the River Sangro. Normandy to the Baltic.* London: The Arcadia Press, 1972

Signed limited edition, number 205 of 265 specially bound copies, signed by Montgomery on the title page, and published to commemorate the 30th anniversary of the battle of El Alamein. It was first issued in a trade format in 1971.

Tall octavo. Original black morocco, spine lettered in gilt, raised bands, badges of the Eighth Army and 21st Army Group, and facsimile signature in gilt to front cover, marbled endpapers, turn-ins and all edges gilt. In the original black paper-covered slipcase. With colour frontispiece of Montgomery, 63 maps in black and red, 13 pages of plates from photographs, 3 diagrams. Ownership signature to initial blank dated 1973. Slight spotting and offsetting to title, else fine.

£1,500

[161838]

124

MOORE, Henry. *Shelter-Sketch-Book.* London & Berlin: Marlborough Fine Art, Rembrandt Verlag, 1967

WITH ORIGINAL SIGNED LITHOGRAPH



124

First edition, number 10 of 180 copies signed by the artist; the original lithograph also signed by the artist lower right and numbered lower left. The sketch-book was executed between 1940 and 1942. The drawings were made for Moore’s larger shelter drawings, which had been commissioned by the War Artists Committee and were drawn during the nights he spent in different London Underground

stations, then used as shelters and underground dormitories from the German bombings.

Folio. Eight-page booklet and 81 loose prints. Housed in the publisher’s red cloth clamshell box. With 80 loose facsimile collotypes and an original lithograph in colours on Japan paper, sheet size: 37 × 30.7 cm. All in near-fine condition.

£3,000

[163312]



125

125

MR DOODLE (aka COX, Sam). Pop Heart – Bird Joy. Hong Kong & Shanghai: Pearl Lam Galleries Limited, 2021

Edition of 300, signed, dated and numbered in ink lower right by Mr Doodle; together with a certificate of authenticity from the publisher.

Screenprint with gloss enamel ink on Somerset Radiant White Tub sized 410gsm paper. Sheet size: 60 × 60 cm. Excellent condition. Housed in the box with wraparound band and branding by Mr Doodle, as issued.

£4,000

[161857]

126

MR DOODLE (aka COX, Sam). Pop Heart – Lovers Cuddle. Hong Kong & Shanghai: Pearl Lam Galleries Limited, 2021



126

Edition of 300, signed, dated and numbered in ink lower right by Mr Doodle; together with a certificate of authenticity from the publisher.

Screenprint with gloss enamel ink on Somerset Radiant White Tub sized 410 gsm paper. Sheet size: 60 × 60 cm. Excellent condition. Housed in the box with wraparound band and branding by Mr Doodle, as issued.

£4,000

[161862]

127

ROOSEVELT, Franklin D. – NELSON, Horatio Nelson. The Nelson, a Collection of Songs to celebrate the Heroic Actions of the Hero of Trafalgar. Third Edition. London: Printed for Thomas Tegg, c.1805

“BRITON’S WILL BOW AT NELSON’S NAME, THE WORLD SHALL REVERENCE NELSON’S FAME” – A GREAT RARITY FROM FDR’S LIBRARY

Scarce volume of ballads issued on the death of “the darling hero of England”, with no copy of any edition traced. This copy has an unusual naval provenance: from the Hyde Park library of Franklin D. Roosevelt. A youthful admirer of A. T. Mahan, FDR served as assistant secretary of the Navy 1913–20, and was “the most vigorous advocate of naval readiness ever to occupy the White House” (Hull).

The immense outpouring of national grief that accompanied the arrival of the news of Nelson’s death generated a veritable tidal wave of publications cashing in on the extraordinary depth of emotions stirred by events at Trafalgar. Making his inevitable contribution to this tsunami of print was Thomas Tegg (1776–1846), the great piratical populariser of Cheapside.

“When news reached London of Horatio Nelson’s death at Trafalgar in 1805, Tegg hastily commissioned someone to do a biography with a woodcut portrait, 5000 copies of which were sold



127

for 6d. each”. In the present miniature volume Tegg has gathered together many of the street ballads that were circulating in London, broadcast through broadsheets and chapbooks produced by the industrious publishers of Seven Dials; but also some more accomplished pieces that would have received theatrical performances, such as Thomas Dibdin’s “The Great Nation”, which was performed at the Theatre Royal, Covent Garden, as also was renowned singer John Braham’s “The Death of Nelson”. Braham (1777–1856) had met Nelson and Emma Hamilton in Livorno in 1799.

This delightful, remarkable, and apparently unique survival has Roosevelt’s ownership inscription dated 1939 inked to the front free endpaper and his Hyde Park library ticket to the front pastedown together with an old typed bookseller’s slip which notes, “A cheap copy as the margins have been rather unevenly trimmed”.

Sextodecimo (60 × 50 mm). Contemporary unlettered sheep. Engraved portrait frontispiece with crudely applied colour, and a similarly coloured headpiece. Somewhat rubbed, some scuff and chips, both joints started toward the head, but holding, inner hinges sound, offsetting from the frontispiece to the title page, light brownning throughout and some loss of text through cropping on the margins, but overall very good. ¶ Not in Cowie, NMM. Michael D. Hull, “FDR

& His Mighty Navy”, U.S. Naval Institute Naval History Magazine, 33, 1, February 2019.

£2,750

[162167]

128

NELSON, Horatio – NICOLAS, Sir Nicholas Harris (ed.) The Dispatches and Letters of Vice Admiral Lord Viscount Nelson. London: Henry Colburn, 1844–46

“THE BIBLE OF THE NELSON STUDENT”, NEVER SUPERSEDED

First and only contemporary edition of “the standard work of reference for Nelson’s correspondence and . . . the principal source from which his biographers have drawn (and still do draw) their material” (Cowie). In the foreword to the late 1990s reprint, Michael Nash notes that “The ‘Nicolas’, as it is generally known, has never been superseded”.

Nicolas (1799–1848) obtained access to numerous collections of correspondence and “took care to arrange his material in strict chronological order, adding extensive and very helpful footnotes where necessary to give biographical details of everyone who appears in the text, and also backing up the letters with additional documents relating to Nelson’s



128

career. As a result it is as good as a biography” (White, pp. 185–6). On completion in 1846, The Standard considered that “the family that shall want this book must be ungrateful to the memory of Nelson”. It is surprising that the set is so uncommon, particularly when compared to Gurwood’s Wellington’s dispatches, published around the same dates and far more frequently encountered.

7 volumes, octavo (218 × 138 mm). Contemporary calf by Webb of Liverpool – stamp verso of front free endpaper volume I – red and black morocco labels, narrow flat bands with double gilt roll, compartments gilt with floral tools, double gilt ruled panel with rosette corner-tools to the boards enclosing a dotted roll in blind, floral edge roll in gilt, Nonpareil marbled edges and endpapers, turn-ins milled in blind. Portrait frontispiece of Nelson by Freeman after Abbott to volume I, 4 folding facsimile letters, 2 of them double-sided, 4 plans, 3 of them folding, in all. Inked note to front free endpaper verso of vol. I: “Bought by Sir Peter Pole Bt. at Edmund N Kershaw Esqre’s Sale, Tidmington, March 1853”. A little rubbed, slight discolouration and a few minor bruises to the boards, portrait somewhat browned as usual and with some offsetting, light toning else, overall very good, a handsome set in excellent unrestored contemporary condition. ¶ Cowie 144. Colin White, ed., The Nelson Companion, 1995.

£3,000

[162241]



129

129
NELSON, Horatio, Viscount Nelson – DESBRIÈRE, Édouard. The Naval Campaign of 1805 – Trafalgar. Translated and Edited by Constance Eastwick. Oxford: At the Clarendon Press, 1933

RARE ESSENTIAL ACCOUNT OF THE TRAFALGAR CAMPAIGN

A superb set of the first and only English edition of a work which is without doubt the black pearl of Nelson collecting. Originally published in French in 1907, nothing comparable was ever produced in English. Corbett depended heavily on this “monumental work” for his own important study of the battle published in 1910. Its importance has never been superseded, and strangely it has never been reprinted.

Provenance: neatly inked ownership inscriptions on the front free endpapers, “Jo. Hamilton, Ardent 1934”. Sir John Hamilton (1910–1994) was educated Royal Naval College, Dartmouth, and joined the Royal Navy in 1924, becoming second in command of HMS Ardent in 1934. He qualified as a gunnery specialist in 1936 and subsequently held significant postings in the field: training development officer at the gunnery school 1939–40 and Fleet Anti-Aircraft Gunnery Officer 1940–42. Promoted to commander of the

gunnery division in 1943, he was instrumental in planning naval fire support for Normandy landings, and subsequently compiling the analysis of operations. Transferred to South East Asia as commander, Naval Bombardment, Force ‘W’, he undertook the planning and training for a projected invasion of Malaya. He retired in 1967 as Commander-in-Chief Allied Forces, Mediterranean.

2 volumes, octavo. Original black cloth, spines lettered in gilt, single fillet panels in blind to boards. Photogravure facsimile frontispiece and 6 folding maps and plans in an end-pocket to volume I, 13 folding maps and plans in end-pocket to volume II. The lightest of shelf-wear, mild discolouration and pale foxing at the endpapers particularly around the folding maps, similarly slight dog-earing of the rear free endpapers from the end-pocket, contemporary Foyle’s ticket, inverted, to the front pastedown of volume I, but overall an exemplary set.

£2,750 [162914]

130
NIXON, Richard. Typed letter signed from Nixon to Harold Wilson, thanking him for his condolences on the death of his wife Pat. 8 July 1993

ONE WORLD LEADER CONSOLES ANOTHER

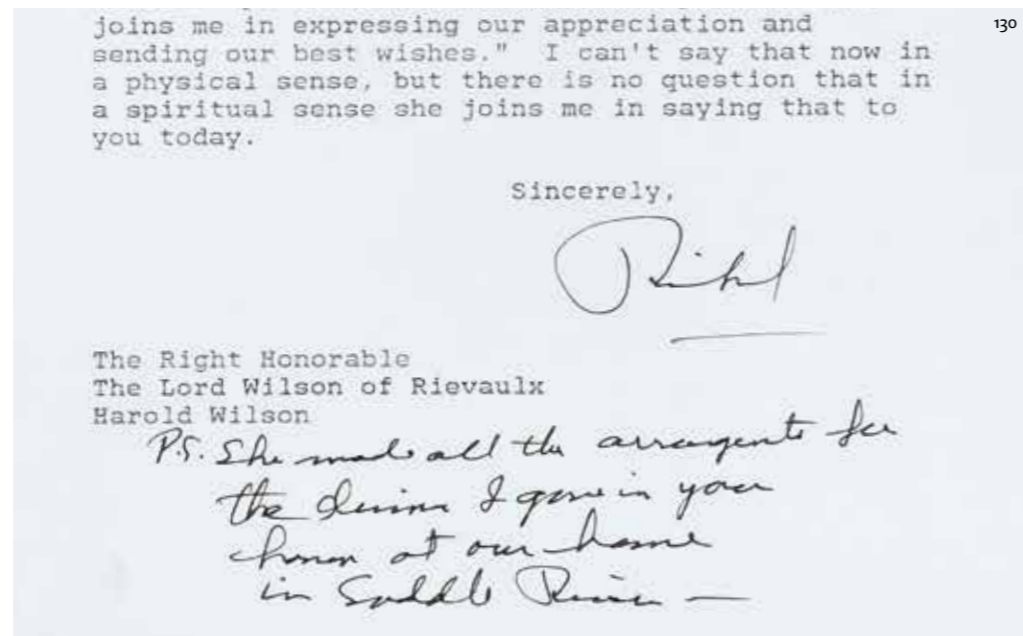
Richard Nixon writes with sorrow and warmth to former British prime minister Harold Wilson after

the latter offered his condolences on the death of his wife Pat Nixon.

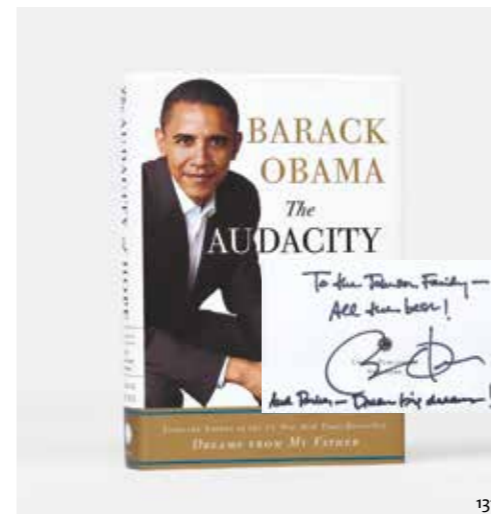
Wilson was prime minister of the United Kingdom at both the start and end of Nixon’s presidency, holding office over two terms from 1964 to 1970 and 1974 to 1976; Nixon was in office from 1969 to 1974. Despite their different politics, Nixon and Wilson’s relationship was cordial, and the pair met several times. The “special relationship” prospered in the period, in marked distinction to the tenure of Nixon’s other contemporary prime minister Edward Heath, whose focus was on alignment with Europe, and whose relationship with Nixon and the US was much more strained. Wilson placed the maintenance of Atlantic relations at the forefront of British overseas policy, and his return to office in 1974 saw a renewal in the relationship.

Aside from their professional relationship, Nixon and Wilson appear to have had deep respect for each other. Nixon recalled in his *Memoirs* a dinner with Wilson, where Nixon made kind remarks about the British Ambassador to the US, who had been publicly critical of Nixon in the past. Wilson passed Nixon a note: “That was one of the kindest and most generous acts I have known in a quarter of a century in politics. Just proves my point. You can’t guarantee being born a lord. It is possible – you’ve shown it – to be born a gentleman”.

Nixon married Pat in 1940, and she stood by his side throughout his political career, despite her own distaste for politics. As First Lady she focused



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on encouraging volunteerism, and though generally dismissed by reporters, was popular with the public. Pat died on 22 June 1993, with her funeral on the 26th June. Nixon was visibly devastated and in tears during her televised funeral. Nixon died less than a year following this letter, and Wilson the year after that.

Typed letter signed (266 × 185 mm), Nixon’s name and address at head. Together with original envelope addressed to Wilson, franked 15 July. Held by paperclip which has rusted, also leaving impression on facing paper when folded, creased at foot. Notwithstanding in very good condition.

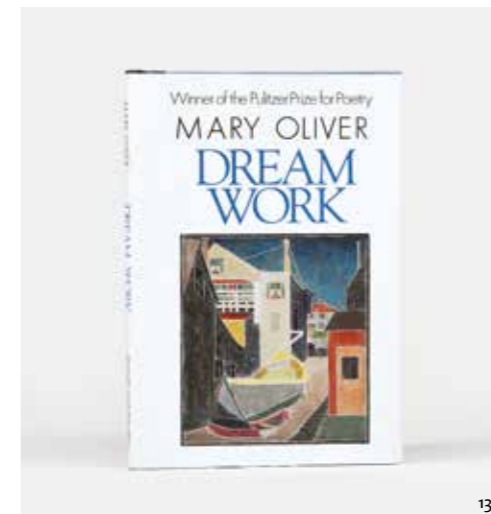
£1,500 [163037]

131
OBAMA, Barack. The Audacity of Hope. New York: Crown Publishers, 2006

“DREAM BIG DREAMS!”

First edition, inscribed by the author on the title page “To the Johnson Family – All the best! Barack Obama. And Parker – Dream big dreams!”

The *Audacity of Hope* was the second book written by Obama, following *Dreams from my Father* in 1995. Topping the bestseller lists, the book helped to further bolster the reputation of the Illinois senator, who declared his ultimately



132

successful candidacy for the presidency a few months after publication.

Octavo. Original black boards, spine lettered in gilt, light brown endpapers. With dust jacket. Light bumping and rubbing at extremities of book and jacket, not price-clipped: a near-fine copy in near-fine jacket.

£3,500 [164101]

132
OLIVER, Mary. Dream Work. New York: The Atlantic Monthly Press, 1986

First edition, the very scarce hardback issue. This collection includes the first appearance of Oliver’s most ubiquitously loved poem, “Wild Geese”, along with “Starfish”, “Morning Poem”, and “The Journey”.

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

Octavo. Original black cloth-backed blue boards, spine lettered in gilt, publisher’s device in blind on front cover. With dust jacket. A fine copy in like jacket, negligible creasing, still sharp and fresh.

£2,500 [161945]

133
OLIVER, Mary. New and Selected Poems. Volume Two. Boston: Beacon Press, 2005



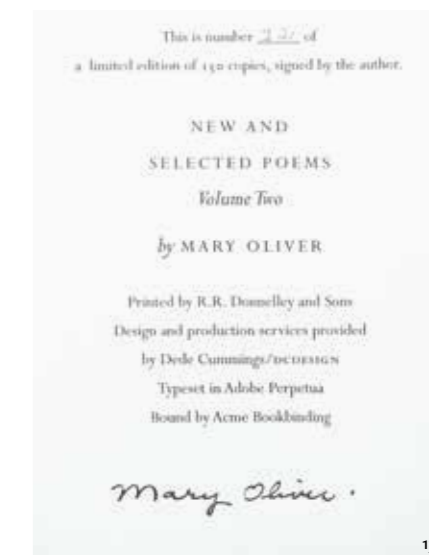
133

First edition, signed limited issue, number 72 of 150 copies, signed by the author and bound thus.

This collection contains great poems such as “Song to Autumn”, “Why I Wake Early”, and “Little Dog’s Rhapsody in the Night”.

Octavo. Original blue cloth, spine lettered in gilt. With the original blue cloth slipcase. A fine copy.

£1,500 [150723]



133



134

134
PARKER, Charlie. Five original acetate discs. 1942–46
EARLY BIRD – “A FLEETING MOMENT IN TIME MADE MEMORABLE BY TECHNOLOGY, DISCERNIBLE THROUGH A HAZE OF POPPING AND HISSING”

A highly significant group of original acetates that memorialize some of Bird’s earliest recorded flights: a trio of discs from 1942 with the Jay McShann Orchestra, including an “inspired and vibrant” version of “Swingmatism”, a more expansive reading than the earlier Decca recording; a private session recorded at the home

of Freddie James in February 1946, featuring Dizzy Gillespie; and the legendary “hotel room” recording supervised by Bob Redcross in Chicago in 1943, capturing the 22 year-old Bird playing along to recordings by the Benny Goodman Trio: a touching and near-miraculous memento of the fledgling Bird.

Bob Redcross is described a little drily by Parker scholar Lawrence O. Koch as a “record collector and dealer” and so it falls to Stanley Crouch to put some flesh on the bones of this shadowy but important figure in the Parker story: “Born in 1913, Redcross grew up in Chicago, where his mother worked as a hat-check girl in a club where King Oliver and Louis Armstrong played. As a child he would sit in the coat room, draped inside his mother’s coat, as the musicians and customers filed in and out every night, and his ears were filled with music from the bandstand . . . [Later, in Chicago] Redcross, at that time, was a hustler by his own description. He worked hard at moving whatever he could and had a gift for clothing design that would come in handy later when he started suiting up entire dance bands . . . Redcross also loved music. He was a serious collector, the kind who was there to help out famous musicians who were looking for a recording they’d made back in the day but which was no longer in print and was scarce on the ground . . . Records were easy to break back then – they were made of shellac – but in Bob Redcross’s collection, everything was in order and protected with a do-or-die attitude”. As a fitting tribute to the man who took the trouble to record a promising kid from Kansas City, the Bird original “Red Cross” is “the first piece clearly and solely composed by Parker” (Woideck, p. 107).

Bird had cut a scant number of earlier amateur sides which Crouch describes as “a fleeting moment in time made memorable by technology, discernible through a haze of popping and hissing” – an expression that applies equally well to the present extraordinary proto-bop version of “China Boy” “with” Benny Goodman.

Five 10-inch acetate discs, original labels, new sleeves. With a CD transcription of the sides. Overall in very good condition. ♪ Stanley Crouch, *Kansas City Lightning: The Rise and Times of Charlie Parker*, Harper Perennial, 2014; Lawrence O. Koch, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*, 1999; Carl Woideck, *Charlie Parker: His Music and Life*, 1998.

£27,500

[133927]



135

135
PHELPS, William Lyons – MORGAN, Mary Huntington. Manuscript notes on the Phelps Lectures at Yale. Yale, New Haven: 1926
YALE’S “PLAYBOY OF THE HUMANITIES”

Two notebooks by Mary Huntington Morgan, a noted Gilded Age socialite and diarist, recording a lecture series given by one of the most famous speakers of the age, Professor William Lyons Phelps.

Phelps (1865–1943) was an American educator, literary critic, and author. He taught English at Yale from 1892 until 1933, where he championed modern literature through his public lectures, radio show, and newspaper column. He taught America’s first university course on the modern novel, a move which brought him worldwide acclaim and earned him the disapproval of his peers. In 1939, *Time* magazine proclaimed him a “literary showman, playboy of the humanities, Dale Carnegie of the critics”, and at the height of his popularity as a public speaker, his audiences numbered nearly 1,000 attendees.

Morgan (1873–1966), a socialite and daughter of the US Treasurer Daniel Nash Morgan, was a

dedicated lecture-goer and note-taker. She lived in New Haven with her husband Daniel Edwards Brinsmade (a Yale graduate), and writes here under her married name of Brinsmade, filling two memorandum books with her records of Phelps’s lectures. She begins on 12 October 1926 and appears to have attended on an almost weekly basis until March 1933, except the months of April through September, when Phelps paused his talks for the summer.

This eyewitness account offers an engrossing reading list of early 20th-century American and world literature, guided by commentary from one of the most popular educationalists of the day.

Two flip-top notebooks, duodecimo (155 × 95 and 150 × 92 mm). Vol. 1: original commercial black cloth-backed brown buckram-effect wrappers, front wrapper lettered “memorandum” in black, containing c.150 pp. of manuscript in pencil. Vol. 2: original commercial black cloth-backed green leather-effect wrappers, front wrapper lettered “memo” in gilt, containing c.150 pp. in pencil and blue and black inks. Edges a touch nicked and rubbed, contents a little toned, offsetting from newspaper clippings to first and final pages of vol. 2. A remarkably well-preserved pair.

£2,000

[162023]



136

136

PHILBY, Harry St John Bridger. *The Heart of Arabia.* London: Constable and Company Ltd, 1922

“GREATEST OF ARABIAN EXPLORERS”

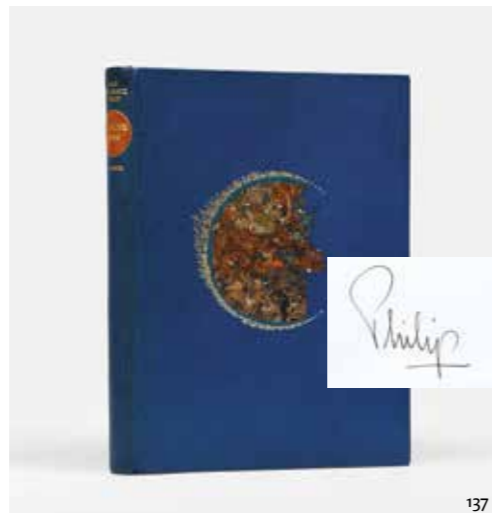
First edition of Philby’s first substantial work, here in exceptional condition. Philby completed his crossing of Arabia, continuing by camel to Jiddah on the Red Sea. There he met the Hashemite ruler of Hejaz, the Sharif Husain, leader of the Arab revolt, and the preferred option as future Arab leader of T. E. Lawrence and the British authorities.

Provenance: contemporary ownership inscription to the front free endpapers of Arthur Thomson (1858–1935), the anatomist and anthropologist who formulated the Thomson Nose Rule.

2 volumes, octavo. Original green cloth, spines lettered in gilt and with three-line gilt rules at head and tail extending across the covers in blind, fore and lower edges uncut. Half-titles, 48 plates and a plan, 2 folding colour maps at rear of volume II, Southern Nejd and Central Arabia. Mild crumpling head and tail of the spine, corners just slightly knocked, overall very lightly rubbed, typically the free endpapers are browned and fore-edge foxed, minimal encroachment to the margin, a genuinely very good set, crisp and tight.

£3,500

[162396]



137

137

PHILIP, Prince, Duke of Edinburgh, & James Fisher. *Wildlife Crisis.* London: The Arcadia Press, 1971

SIGNED BY PRINCE PHILIP

Signed limited edition, number 181 of 265 copies signed by Prince Philip on the title page and specially bound by Zaehnsdorf.

Wildlife Crisis, co-written with the naturalist James Fisher, details species lost and habitat destruction from unsustainable use of resources. The Duke of Edinburgh tells how his growing interest in bird watching made him aware of the great need for wildlife conservation. The account is illustrated with Philip’s own photographs, many of which were never published before. Written when the environmental movement was still in its early years, the book represents Prince Philip’s, and the present British Royal Family’s, lifelong interest in environmental protection. A trade edition was published by Hamish Hamilton the previous year.

Quarto. Original blue morocco by Zaehnsdorf, spine lettered in gilt direct and on orange circular morocco label, front cover with multi-coloured onlay in gilt frame depicting the world, marbled endpapers, gilt edges. Housed in the original grey cloth solander box. Illustrated with colour and black and white photographs throughout.

World Wildlife Fund donation form and original owner’s notes on the book loosely inserted in box. A fine copy in slightly rubbed box, front panel a little bowed.

£2,000

[162087]

138

PICASSO, Pablo. *La Femme au balai*, from *La Maigre.* Iliazd, 1951

Edition of one, signed in pencil below the second image by the artist, and with the central vertical fold as issued. It was produced before the book edition of 52 (Baer records one signed proof on China paper), and printed at Atelier Lacourière, Paris. *La Maigre* was published in April 1952 by Iliazd, a year after Picasso had made the drypoint plates.

Etching with drypoint on China laid paper. Plate size: 25.7 × 38.6 cm. Sheet size: 34 × 48.7 cm. Framed size: 53.5 × 67.7 cm. Excellent condition. Presented in a white gold leaf frame. ¶ Bloch 704; Baer 881B; Cramer books 63.

£15,000

[163458]



138



139

139

PRESLEY, Elvis – ALLEN, Lew. *Elvis & the Birth of Rock.* Guildford: Genesis Publications Limited, 2006

First edition, number 119 of 350 deluxe copies, from a total edition of 1,750 copies signed by Lew Allen and editor Mike McCartney. Deluxe copies were bound in blue suede with three additional photographic prints – of Elvis Presley, The Everly Brothers, and Bobby Darin – each signed by Allen.

Quarto. Original full blue suede leather, spine and front cover lettered in silver, edges silver. Housed in a custom box with lettering and portrait to lid screenprinted in blue and white. All housed in a printed cloth drawstring bag. Photographs by Lew Allen. All in fine condition.

£1,000

[162291]

140

RACKHAM, Arthur (illus.); WAGNER, Richard. *The Rhinegold & the Valkyrie; Siegfried & the Twilight of the Gods.* London: William Heinemann; Doubleday Page & Co., New York, 1910–11

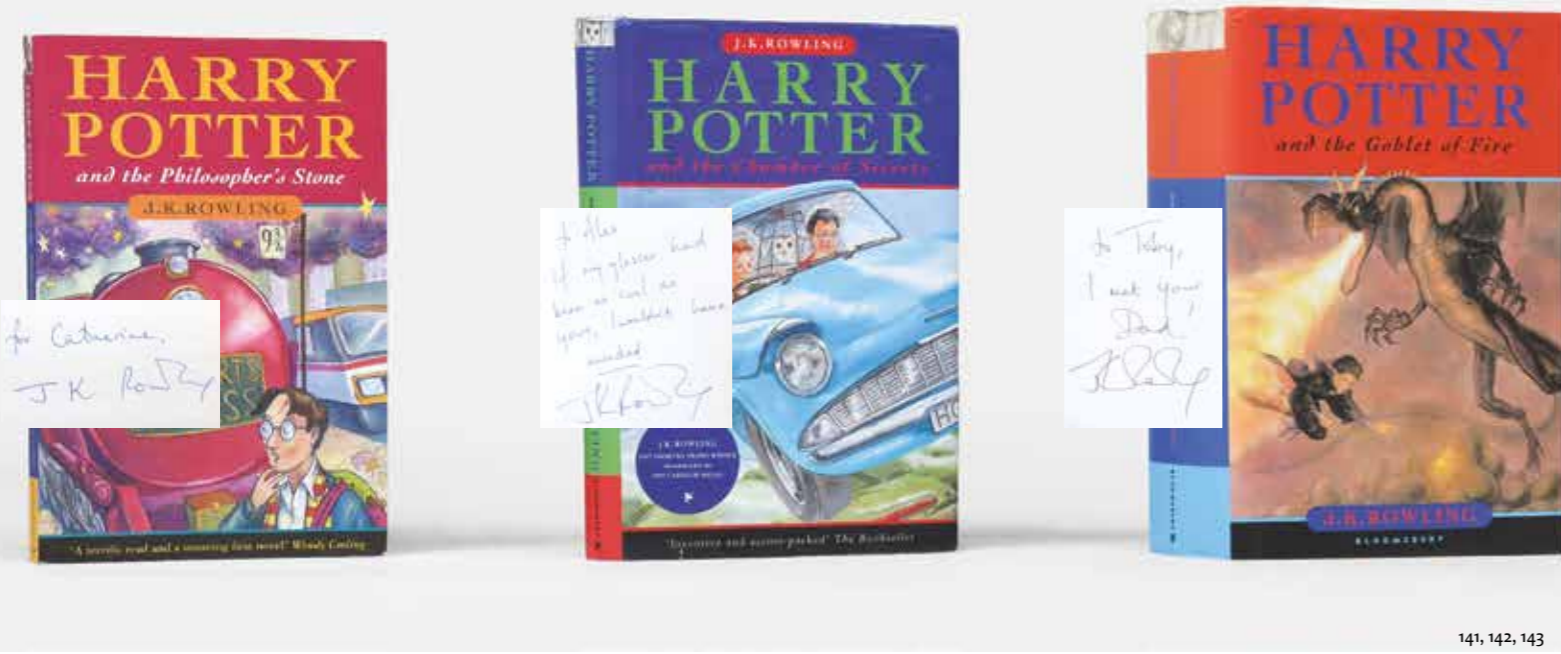
RACKHAM’S ILLUSTRATED RING CYCLE

Signed limited editions, number 553 and 769 respectively of 1,150 copies signed by the illustrator. Fred Gettings notes that “in the final picture of *Siegfried* . . . there is a lyric beauty of colour, line and form which Rackham rarely achieves again . . . This is Rackham’s personal style taken to its highest point of expressive delicacy”.

2 volumes, quarto. Original white vellum, lettering on spines and front covers in gilt, decoration on front covers in gilt, top edges gilt and others untrimmed, two ties remaining one of which detached. Colour frontispieces and 62 colour plates mounted on thick brown paper, with captioned tissue guards, black and white illustrations in the text, all by Arthur Rackham. Contemporary gift inscription to front free endpapers. Tiny indentation to front cover of *Rhinegold*, split to front inner joint of the same (still firm), contents with some offsetting from illustrations and mounts, vol. II pp. 129–38 with small brown stain at foot, very good copies, bindings fresh. ¶ Fred Gettings, Arthur Rackham, 1975, pp. 130–1; Riall, p. 109.

£3,000

[161929]



141, 142, 143

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

ONE OF THE EARLIEST INSCRIBED COPIES OF THE FIRST HARRY POTTER BOOK

First edition, paperback issue, presentation copy, inscribed by the author "for Catherine, J. K. Rowling" on the dedication page. Both paperback and hardback issues of the first impression were published on 26 June 1997. Neither, therefore, has bibliographical priority.

The recipient of this copy was the literary agent Catherine Pellegrino, who was then working at Bloomsbury and remembers the original editorial meeting when Barry Cunningham first suggested that Bloomsbury should publish the book. This copy was signed soon after publication and presents a fine example of the author's early signature.

This is one of 5,150 copies in wrappers, with all the required points of the first printing: Bloomsbury imprint, 10-down-to-1 number line, the list of equipment on p. 53 with "1 wand"

appearing twice in the list, and the misprint "Philospher's" on the rear cover.

Octavo. Original illustrated wrappers. Housed in a red morocco-backed folding box by the Chelsea Bindery. Extremities and corners very slightly rubbed, some slight creases to wrappers, minor marks to fore edge, minimal creases to preliminaries, contents toned as usual, nevertheless a near-fine and bright copy. ♣ Errington A1(aa); Grolier Children's 100, 100.

£37,500 [162712]

142
ROWLING, J. K. Harry Potter and the Chamber of Secrets. London: Bloomsbury, 1998

First edition, inscribed by the author on the dedication page: "to Alex, if my glasses had been as cool as yours, I wouldn't have minded. JK Rowling".

Octavo. Original pictorial boards. With dust jacket. Spine cocked and slightly bumped at ends, corners a little rubbed, front inner hinge starting, trivial marks on title and facing page; jacket edges creased, a few nicks,

short closed tear at foot of front panel: a very good copy indeed in like jacket. ♣ Errington A2(a).

£11,000 [163018]

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

First edition, inscribed by the author on the front free endpaper: "To Toby, I met your Dad! J. K. Rowling". Rowling inscribed this copy in the month of publication for the son of one of the producers of Simon Mayo's BBC Radio 1 show. In her interview, she mused on what she would write after the Potter series was completed and discussed her experiences with the media, as well the choice of actor for the role of Harry Potter in the film adaptation of *Philosopher's Stone*.

Octavo. Original pictorial boards. With dust jacket. Small mark to fore edge, front inner hinge partly split, but firm; jacket bright with minor creasing at head of spine: a very good copy in like jacket. ♣ Errington A9(a).

£4,000 [163455]



144

144
RUSKIN, John. The Stones of Venice. London: Smith, Elder, and Co., 1873

A CELEBRATED TREATISE ON AESTHETIC AND DESIGN

Signed limited edition, one of 1,500 sets signed by the author at the end of the new preface. This key text of the aesthetic movement was first published from 1851 to 1853. Its "obsession with the function and aesthetics of architecture, over and beyond its history and practice, again proved a revolutionary success" (PMM).

3 volumes, imperial octavo. Original brown cloth, gilt-lettered spines stamped with gilt devices and blind floral column, covers with rules and wide floral roll in blind enclosing gilt centrepiece, brick-red endpapers, top edges gilt, others untrimmed, binder's ticket of Seton & Mackenzie on front pastedowns. With 53 plates, all with captions and tissue guards, after Ruskin by Thomas Lupton, J. C. Armytage, R. P. Cuff, and others; further illustrations in the text. Traces of book label removal on front pastedowns; subsequent ownership label partially censored. Gilt bright, vol. I spine ends slightly worn, others rumped, small corner wear,

inner hinges partially split but sound, occasional light foxing. A very good set. ♣ Grolier English 100, 92 (for first edition); Printing and the Mind of Man 315 (for Ruskin).

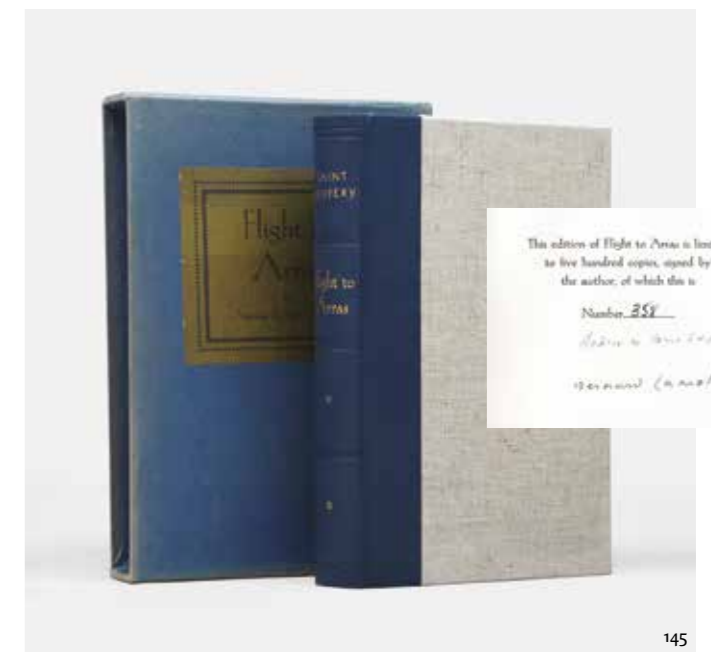
£2,000 [164098]

145
SAINT-EXUPÉRY, Antoine de. Flight to Arras. New York: Reynal & Hitchcock, 1942

"PURE LOGIC IS THE RUIN OF THE SPIRIT"

First edition, signed limited issue, number 358 of 500 copies signed by the author and the illustrator. This copy contains a typed letter by the publisher, signed on Reynal and Hitchcock headed paper, dated 2 March 1942, responding to an enquiry as to how to verify the "bona-fide first edition".

The letter was addressed to Charles K. Jackson of Burrows Brothers Company, publishers and booksellers, based in Cleveland, Ohio. It reads: "Let me now assure you that the limited, signed, and numbered is the first edition, fulfilling all of the qualifications of being first off the press, and so forth, and shipped later only



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because it was held up for signature. Will you tell this to the very nice gentleman who handles your rare book department?"

The book relates the author's own experiences flying in the Armée de l'Air on reconnaissance missions during the Battle of France. Due to the work's praise of the courage of the Jewish pilot Jean Israël, it was soon banned by both the Vichy government and the occupying Nazi administration, and the majority of copies were destroyed. "By a supreme irony the book was actually less available in Free France than in occupied France, where an underground edition was now circulating" (Schiff, p. 414). In 1945 he was posthumously awarded the Grand Prix Littéraire de l'Aéro-Club de France for this book.

Octavo. Original blue quarter calf, white cloth sides, smooth spine ruled in blind, gilt lettering and decoration in compartments, top edge gilt, fore edge untrimmed, pictorial endpapers, blue silk bookmarker. Housed in the publisher's blue card slipcase. Frontispiece and 12 plates by Bernard Lamotte. A fine copy, in the original slipcase with the edges only slightly faded. ♣ Stacy Schiff, *Saint-Exupéry: A Biography*, 1994.

£3,750 [163367]



146

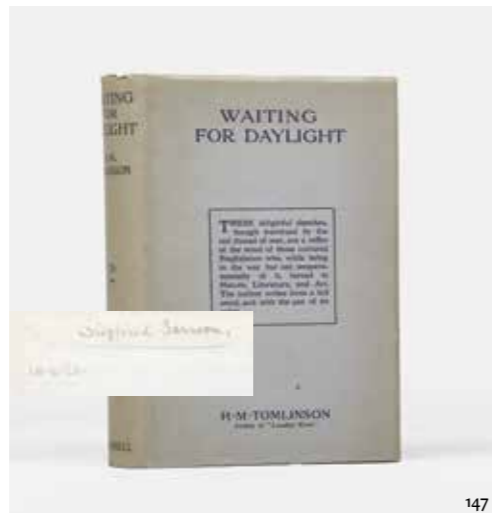
146

SAPPHO; WHARTON, Henry Thornton (trans.) *Memoir, Text, Selected Renderings and a Literal Translation.* London: David Stott, 1885

Scarce first edition of Wharton's highly influential and comprehensive translation of Sappho's poetry, handsomely bound by Rivière & Son. Wharton's translation notably restored the feminine pronouns to Sappho's work and includes "a compilation of explanatory notes, various appendices, and a bibliography that lists editions, translations, and imitations of Sappho over the centuries" (Prins, p. 53).

Provenance: from the library of Helen Oppenheimer (1926–2022), writer on moral theology, and her husband Sir Michael Oppenheimer, third Baronet (1924–2020), with their shared armorial bookplate on the front pastedown and Michael's pencil ownership inscription on the first blank.

Octavo (173 × 113 mm). Finely bound by Rivière & Son in blue crushed morocco, spine with five raised bands, lettered in gilt direct to second and third compartments, remaining compartments decorated in gilt with central flower tool enclosed within twin fillet border in gilt, interlocking border to covers in gilt, design repeated in gilt on turn-ins, brown-coated endpapers, top edge gilt, others untrimmed.



147

Engraved frontispiece with tissue guard, engraved head- and tailpieces, text in English and Greek. Spine sunned, extremities only lightly rubbed, a near-fine copy. ♪ Yopie Prins, *Victorian Sappho*, 1999.

£1,250

[163452]

147

SASSOON, Siegfried (his copy) – TOMLINSON, H. M. *Waiting for Daylight.* London: Cassell and Company, 1922

FROM THE LIBRARY OF THE GREAT WAR POET

First edition, Siegfried Sassoon's copy, with his ownership inscription dated "24.4.22" and posthumous monogram book label on the front pastedown.

Sassoon and Tomlinson shared a long association, becoming lifelong friends and correspondents after the war: they likely met between 1917 and 1923, when Tomlinson was literary editor of *The Nation*, where he published a number of poems by Sassoon. Both men were also members of the Reform Club around the same time. Sassoon later called Tomlinson the "godfather" of his 1954 book of poems, *The Tasking* (quoted in Wilson, p. 385).

Waiting for Daylight is a collection of essays by Tomlinson relating his experiences of the First

World War. This copy is in the first issue binding, with the title and author's name $\frac{3}{8}$ inch apart.

Octavo. Original dark red cloth, spine and front cover lettered in gilt. With supplied dust jacket. Spine sunned, edges and outer leaves lightly foxed; extremities of jacket slightly creased, flaps without price as issued: a near-fine copy in fine dust jacket. ♪ Jean Moorcroft Wilson, *Siegfried Sassoon: The Journey from the Trenches, A Biography*, 1918–1967, 2003.

£1,250

[163924]

148

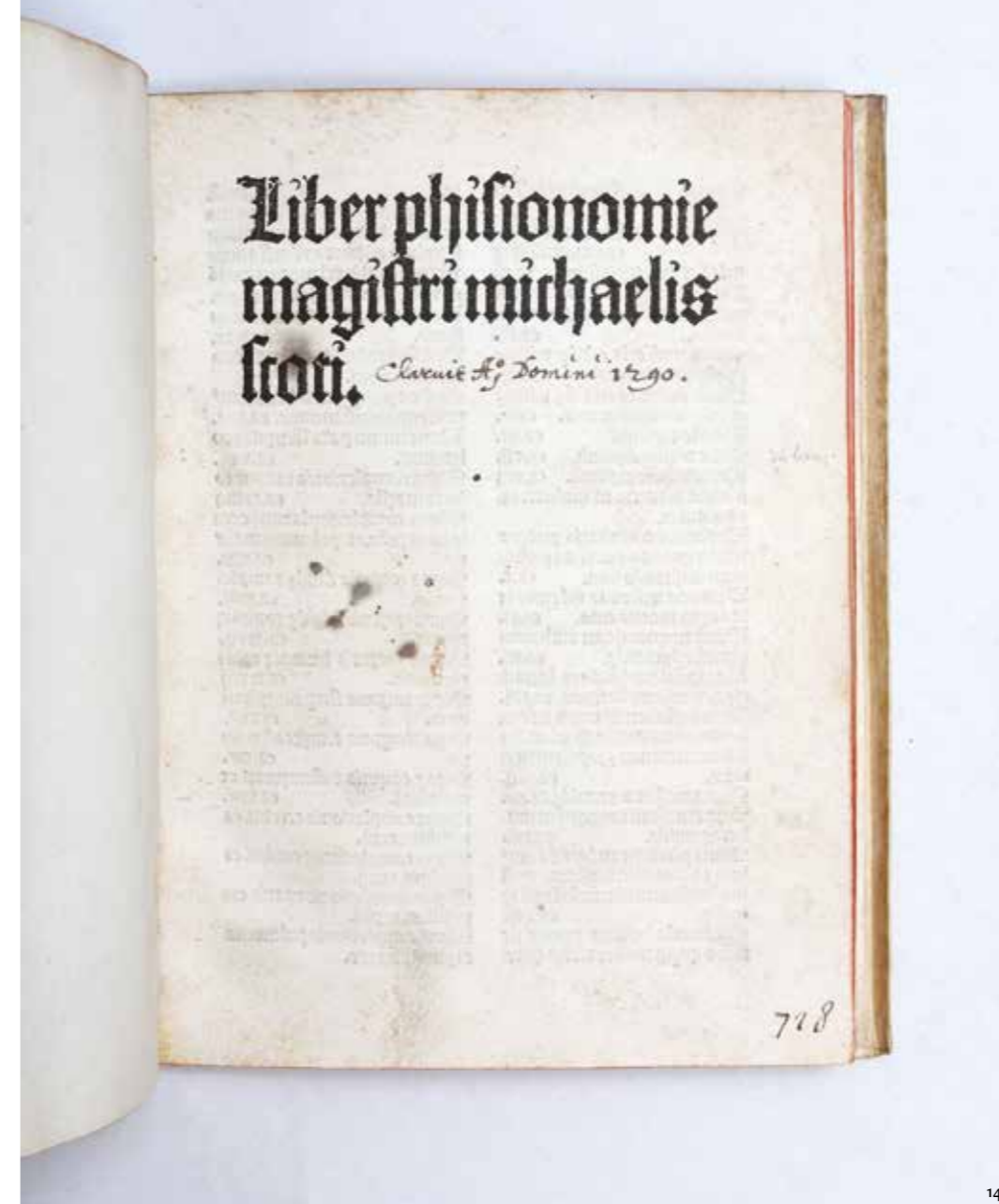
SCOTUS, Michael. *Liber physiognomiae.* [Basel: Michael Wenssler, about 1485]

THE FIRST TRUE WORK ON PHYSIOGNOMY COMPOSED IN THE MEDIEVAL WEST

Scarce early incunable edition of Scot's medieval treatise on physiognomy, the technique of deducing a person's character on the basis of physical appearance. First published in 1477, the work went through numerous reprints before 1500, all scarce in commerce. We cannot trace any copy of Wenssler's edition at auction and no copy in the British Library.

The rediscovery of pseudo-Aristotelian treatises such as the *Secreta Secretorum* and *Physiognomonica* lead to a new interest in physiognomy during the Middle Ages. Drawing from these sources, as well as from Arabic texts including the Arabic translation of Aristotle's *Historia animalium* and the *Kitāb Sirr al-Asrār*, Scot's *Liber physiognomiae* was "the first true work on physiognomy composed in the medieval West" (Resnick, p. 15).

With no fewer than 20 editions printed before 1500, and translated into multiple languages, it became "the most widely known [treatise on the subject] in sixteenth-century Europe" (Porter, p. 112). An example of its great popularity is a direct reference to it in Canto XX of Dante's *Inferno*, where Scot also appears as a character. The work exerted a major influence on the subsequent developments of the discipline, which by the 14th century was taught at several universities as a science. Interest in physiognomy is revived today for its implications in machine learning and facial recognition technology.



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Liber physiognomiae was composed by Scot in the early 13th century, as the final book in his encyclopaedic work on the nature of the cosmos, the *Liber introductorius*. It was the only book of the *Liber introductorius* to be printed, and the present edition was the first by a Swiss printer. At the time of writing, Scot was employed as personal astrologer and physician to Emperor Frederick II,

and the book is dedicated to him; describing physiognomy as a "doctrine of salvation" Scot aimed to provide the emperor with an instrument to distinguish, from outward appearances, trustworthy counselors.

This copy has signs of thorough early readership, with neat red and brown ink underlinings throughout, and a few Latin

annotations, including a comment on terminology (e.g., sig. A5 recto, "pecten pro pube"), and a correction to the printed text (C4 recto). The longest inscription, on the title page, reads "Claruit A[nn]o Domini 1290" ("He flourished in the year 1290"). Scot was sometimes identified as Sir Michael Scot of Balwearie, a nobleman who was sent on an embassy to Norway in 1290, though this identification is rejected by modern historians.

Provenance: with the attractively designed bookplate of William Bell Scott (1811–1890), Scottish artist associated with the Pre-Raphaelites and close to Dante Gabriel Rossetti. Later in the library of John Wordie of Glasgow (1839–1910), book collector, owner of Wordie & Co (carrier and carting contractor), and correspondent of Bell Scott. John's son was the noted polar explorer Sir James Mann Wordie.

Octavo (190 × 138 mm). Late 19th-century vellum, smooth spine divided by paired gilt fillets and lettered in gilt, single gilt border to covers with corn tools at corners, elaborate strapwork centrepieces, yapp edges, later endpapers, edges red. Manuscript initials in pencil and ink throughout. Loosely inserted are three letters between Peter Wordie, Maggs Bros, and the British Library, concerning the identification of this edition. Spine slightly soiled, gilt otherwise bright, front cover bowed, faint damp stain to upper outer corners, occasional marks, else clean. A very good, well-preserved copy. ♪ Goff M554; GW M23281; ISTC im00554000; USTC 747227. Martin Henry Porter, *Windows of the Soul: Physiognomy in European Culture 1470–1780*, 2005; Irven M. Resnick, *Marks of Distinctions. Christian Perceptions of Jews in the High Middle Ages*, 2012.

£8,500

[163267]



148



149

149
SEARLE, Ronald. *Slightly Foxed – but Still Desirable.* London: Souvenir Press, 1989

First edition, signed limited issue, number 77 of 150 copies signed by the author and bound thus. As noted by the publisher's advertisement, this is "one of the funniest, most entertaining books to have emerged from the brilliantly perceptive pen of the master. No book collector, and certainly no bookseller, can afford to be without it – even the wicked ones".

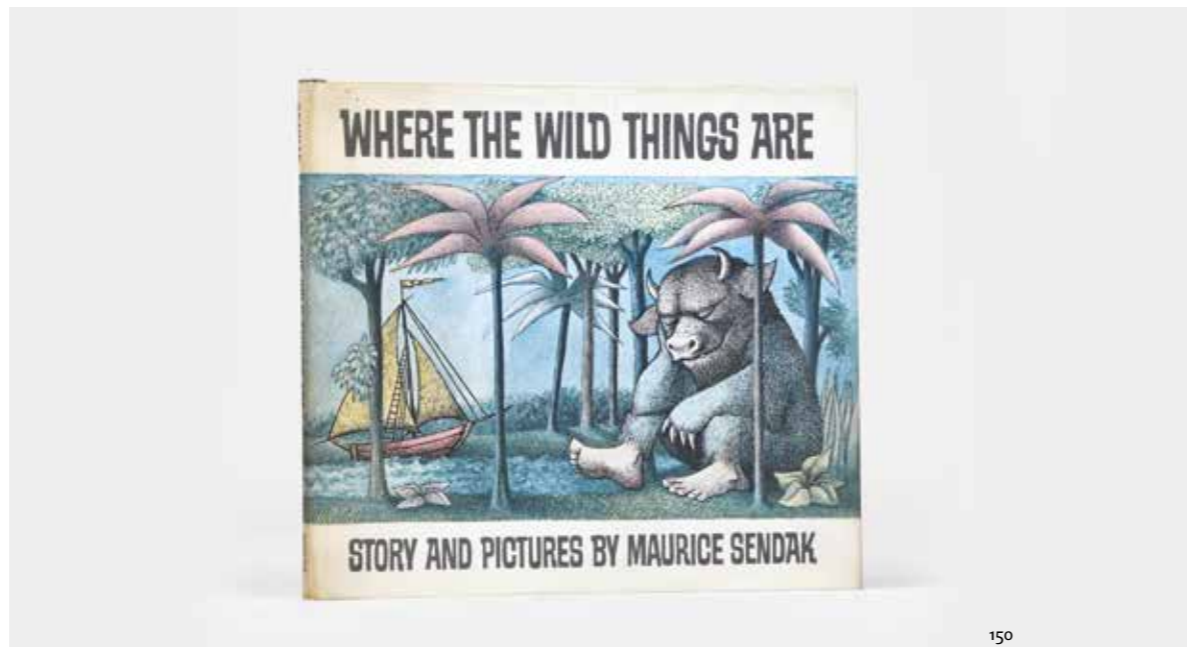
Folio. Original dark blue morocco, spine lettered in gilt, orange endpapers, top edge blue. With 60 full-page colour illustrations by Searle. A fine copy.

£875 [162008]

150
SEDAK, Maurice. *Where the Wild Things Are.* New York: Harper & Row, 1963

IN THE FIRST ISSUE DUST JACKET

First edition, first issue. Criticized at the time of publication for its dark elements, *Where the Wild*



150

Things Are was soon acclaimed as a triumph of children's storytelling and book design; it has remained a classic of 20th-century children's literature, and was adapted into a film in 2009.

This copy is the earliest issue, distinguished by the Library of Congress number 63-21253 to the title page, the codes 40-80 and 1163 to the front flap, and the absence on the rear flap of the mention of the Caldecott Award bestowed upon the book on publication – the winning of such a prestigious prize compelled the publishers to recall the entire edition and change the text on the dust jacket to include the achievement.

Oblong quarto. Original cloth-backed pictorial paper boards, front cover lettered in black. With dust jacket. Housed in a custom blue morocco-backed folding box by the Chelsea Bindery. Colour illustrations throughout by Maurice Sendak. Notably fresh, boards very slightly toned with rear corners slightly rubbed; spine of jacket slightly soiled, short closed tear to rear panel, some slight toning; a near-fine copy in a very good jacket. ♣ Grolier Children's 100, 97; Hanrahan A58.

£9,750 [164064]

151
SEUSS, Dr. *The 500 Hats of Bartholomew Cubbins.* New York: Vanguard Press, 1938

First edition of Seuss's second book, inscribed by the author to his literary agent, Jed Mattes, on the front free endpaper verso, "For Jed, one extra Hoot! Dr Seuss", with an original pencil drawing of a red hat. Mattes (1953–2003) took over from Seuss's previous long-term agent, Phyllis Jackson in 1977, and was known for his staunch advocacy on behalf of emerging gay writers.

This is a later printing, published in the same year as the first, distinguished by the red hat illustrations on the endpapers, which flow right to left in the first printing, and left to right in this printing.

Quarto. Original red cloth-backed black boards, spine lettered in black, front board lettered in white, and illustrated in red and white, illustrated endpapers. With dust jacket. Illustrated throughout by the author. Extremities rubbed and corners a little worn, a very good copy indeed, boards and contents bright and sharp, in the price-clipped dust jacket, spine faded, chips to head of spine and bottom right corner of front panel,



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extremities nicked, tape repair to rear panel, a very good example. ♣ Younger & Hirsch 22, later printing.

£3,250 [162178]

152
SEUSS, Dr. *Green Eggs and Ham.* New York: Beginner Books, Inc., 1960

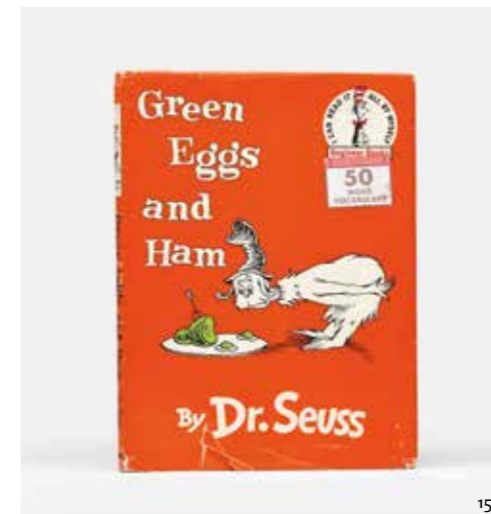
"I DO NOT LIKE GREEN EGGS AND HAM"

First edition, with the "50 Word Vocabulary" pasted to the front panel of the dust jacket. In a number of recent surveys, including those by the US National Education Association, this title has ranked above *The Cat in the Hat* for popularity.

Younger and Hirsch note that "first printings of the book are also found in probably later issue dust wrappers". This copy has the correct earliest issue jacket.

Small quarto. Original orange laminated pictorial boards, spine lettered in black, front cover lettered in white. With dust jacket. Illustrations throughout by the author. A very good copy indeed, extremities and front joint lightly rubbed, spine ends and corners bumped, rear board faintly marked, in the price-clipped jacket, couple of minor punctures to spine, small chips to spine ends and front panel, extremities a little creased and nicked, a very good example, presenting well. ♣ Younger & Hirsch 27.

£2,500 [161454]



152

153
SEUSS, Dr. *Marvin K. Mooney Will You Please Go Now.* New York: Random House, 1972

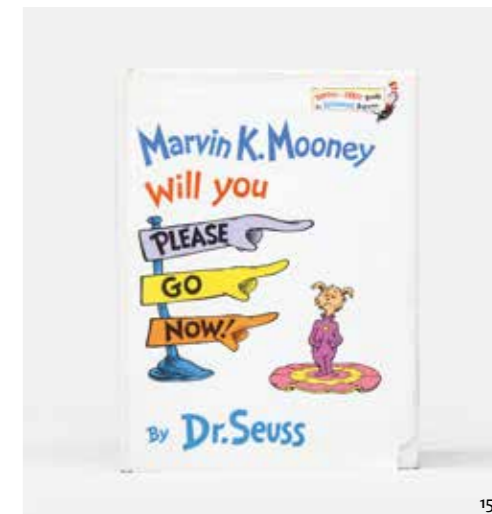
"THE TIME HAS COME"

First edition. This title has entered the modern American political tradition following Dr Seuss's collaboration with political humourist Art Buchwald during the Watergate scandal in 1974. The author amended his copy of the book, replacing the eponymous character's name with "Richard M. Nixon", which was then published as a newspaper column in the *Washington Post*.

Small quarto. Original pictorial boards, pink pictorial endpapers. With dust jacket. Illustrated throughout by Dr. Seuss. Light rubbing and spots of wear to corners, a couple of bumps to front panel, else a near-fine copy, in the unclipped dust jacket, lightly rubbed, closed tear of 97 mm and attendant chip to front flap fold, several shorter closed tears to edges, a very good example. ♣ Younger & Hirsch 51.

£1,000 [162158]

154
SEUSS, Dr. *The Shape of Me and Other Stuff.* New York: Random House, 1973



153

First edition, with correct list of titles to rear panel of dust jacket.

Small quarto. Original pictorial boards, spine and front board lettered in white and yellow, pictorial endpapers. With dust jacket. Illustrated throughout by the author. Extremities a little rubbed, a couple of light scratches to rear board, a near-fine copy in the unclipped dust jacket, rubbed, spine faded, a couple of nicks to extremities, a very good example. ♣ Younger and Hirsch 72.

£1,000 [162160]



154



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155

SHAKESPEARE, William. *The Tragedie of Cymbeline.* Printed from the Folio of 1623. London: Ernest Benn Limited, 1923

First edition thus, number 76 of 100 copies signed by Harley Granville-Barker, editor, and Albert Rutherford, art editor and illustrator. These copies were also printed on handmade paper and handsomely bound by Zaehnsdorf. Published as part of The Player's Shakespeare series, this is a finely produced replica of the First Folio.

Harley Granville-Barker (1877–1946) was a prominent theatre director and actor, who gained fame thanks to his Shakespearean performances. His prefaces to the plays in Bell's series, some of which were later rearranged in his major work *Prefaces to Shakespeare* (1927–1947), are considered “the best primer for directors and actors working on the plays of Shakespeare” (ODNB).

Folio. Original dark brown morocco by Zaehnsdorf, with their gilt exhibition stamp to rear pastedown, spine with raised bands, lettering and ornaments in gilt on compartments, covers bordered in blind and in gilt with elaborate strapwork and floral design, turn-ins ruled in blind, top edge gilt, others untrimmed. Spine slightly faded, joints a little rubbed, contents crisp and clean. A near-fine copy, attractively bound.

£750

[161842]

156

SIMPSON, William. *The Seat of War in the East.* London: Day & Son for Colnaghi, 1855–56

THE LAST GREAT WAR IN WHICH THE BRITISH ARMY TOOK THE FIELD “IN ALL ITS SPLENDOUR OF SCARLET AND GOLD”

First edition of this superb work, the scarce and highly desirable deluxe hand-coloured issue, complete with the 36 outline keys printed on fine paper facing the appropriate plates.

This is the finest visual record of the last great war in which the British army took the field “in all its splendour of scarlet and gold” (Baring Pemberton, p. 5). It is presented here in a handsome period morocco binding by John Wright, described by Ramsden as “a binder of the highest order”, and has an absorbing military provenance.

Simpson was born in a Glasgow tenement and received little formal education. At 16 he began training as a lithographer and after attending the Glasgow School of Design moved to London and joined the firm of Day & Son. At the outbreak of the Crimean War he was engaged by the leading printsellers Colnaghi to record the naval battles in the Baltic and going on to Balaklava in November 1854. In the process, he became a pioneering war artist and earned the soubriquet “Crimea” Simpson. The plates, made from his sketches by a team of gifted lithographers and printed by his old employer Day, show a number of the most famous episodes in the war, including the charge of the Light and Heavy brigades at Balaclava, and Florence Nightingale visiting the sick and wounded.

The distinguished provenance of this superlative copy lends it an aura rich in connections to that war: armorial bookplate of Stewart Mackenzie of Seaforth; presentation slip mounted on facing leaf, inscribed, “Keith Stewart Mackenzie of Seaforth from JS”. Stewart-Mackenzie (1818–1881) served with the 90th Foot (Perthshire Light Infantry) and accompanied Commodore Sir Gordon Bremer as military secretary during the First Opium War, writing an account, *Narrative of the Second Campaign in China* (1842). The Stewart-Mackenzies were a well-



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connected family. Keith's son-in-law was Arthur Hay, ninth Marquess of Tweeddale (1824–1878), army officer and naturalist, who served as captain and lieutenant-colonel with the Grenadier Guards in the Crimea. The identity of the person behind the presentation slip (“JS”) is almost certainly another son-in-law with a Crimea connection, the Hon. John Constantine Stanley, son of the second Baron Stanley of Alderley. He served with the Grenadier Guards and was at Sevastopol. The pencilled ownership inscription beneath the bookplate is dated 1889 and appears to be that of one T. C. Jeune, likely a relation of another daughter, Susan Elizabeth, whose second husband was Francis Henry Jeune, Baron St Helier; the book presumably passing to him on



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the death of his father-in-law. At the end of this familial roll call stands Stewart-Mackenzie's sister, Louisa (1827–1903), later Lady Ashburton, who was a lifelong friend of Florence Nightingale.

2 series (complete) bound in 1 volume, folio (550 × 360 mm). Contemporary green morocco by J. Wright (stamped at foot of front pastedown), spine with six raised bands, gilt lettered direct in the second compartment, the others framed by dotted fillets and panels of paired gilt fillets and filled with scrolling gilt decoration, sides with concentric decorative panels,

paired gilt fillets to board edges and turn-ins, pale yellow surface-paper endpapers, gilt edges. With 2 hand-coloured lithographic vignette title pages, 79 similar plates, heightened with gum arabic, by Needham, Walton, Carrick, and others after Simpson, printed by Day & Haghe, plain lithographic dedication leaf with list of plates for first series on verso, plate list for second series on single leaf, 6 leaves of descriptive letterpress to the first series and 7 to the second. Binding professionally refurbished, a few old abrasions to sides, scuffs to edges, scattered foxing and occasional finger soiling. A handsome copy, the plates fresh and bright. ♪ Abbey,

Travel, 237 (“These plates are indeed an impressive piece of work, not only artistically and technically, but also as pictorial reporting”); Bobins 162. *The Asiatic Journal*, Vol. XXXVI, Sep.–Dec. 1841; W. Baring Pemberton, *Battles of the Crimean War*, 1962; Orlando Figes, *Crimea: The Last Crusade*, 2010; Charles Ramsden, *London Bookbinders 1780–1840*, 1987; William Simpson, *The Autobiography*, 1903.

£17,500

[160872]

SMITH, Adam. *The Theory of Moral Sentiments.* London: printed for A. Millar, A. Kincaid and J. Bell; and sold by T. Cadell, 1767

“THE INVISIBLE HAND”

Third edition of Smith’s first book, a major contribution to enlightenment philosophy, being the first edition to include the “Dissertation on the Origin of Languages”, and revised by the author from the first and second editions of 1759 and 1761.

“The *Theory of Moral Sentiments* would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the *Wealth of Nations*. Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong. For the same purpose, Immanuel Kant invented the categorical imperative and Sigmund Freud the superego” (Niehans, p. 62). *The Theory of Moral Sentiments* sets the philosophical groundwork for the *Wealth of Nations*, and the two works together demonstrate “a great unifying principle . . . Smith’s ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in *laissez faire*” (Spiegel, p. 231). It is in *The Theory of Moral Sentiments* that Smith first uses his famous “invisible hand” concept, a metaphor that he repeated in the *Wealth of Nations*: that self-seeking men are often “led by an invisible hand . . . and thus without intending it, without knowing it, advance the interest of the society” (p. 273).

The “Dissertation on the Origin of Languages” had previously been published in the *Philological Miscellany* in 1761. The essay explores the origins and evolution of human language, arguing that language began as a means of expressing basic needs and emotions, and evolved over time to include more complex concepts and abstract ideas. Smith posits that language is closely tied to social and cultural development, and that the advancement of language is closely tied to the advancement of

civilization. The essay continued to be included in all future editions of *The Theory of Moral Sentiments*.

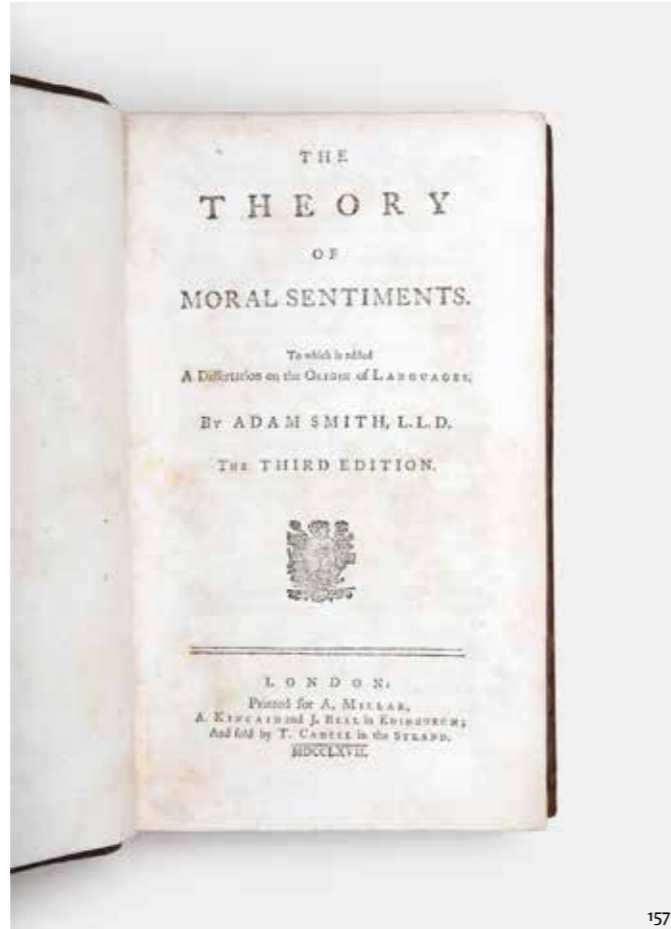
The revisions for the third edition were made by Smith upon his return from France in 1766. They are chiefly minor, especially focusing on passages involving comment on religion. After being described as “Professor of Moral Philosophy in the University of Glasgow” on the title pages of the first and second editions, Smith wrote to Strahan ahead of the publication of this edition to ask him to “call me simply Adam Smith without any addition either before or behind” (letter 100, Mossner & Ross, p. 122). While his academic title was removed, he was still credited as “LL.D.”, and this remained on the title page of

the subsequent editions, thus cementing his reputation as “Dr Smith”.

Octavo (201 × 125 mm). Contemporary calf, red morocco label lettered in gilt. Joint and extremities neatly restored. Occasional light spotting but contents generally clean, pp. 11–12 with chip and 6 cm tear at head slightly affecting headline, small chip to pp. 13–14. A very good copy. ♪ Goldsmiths’ 10384; Higgs 3967; Jessop, p. 170; Kress 6496; Tribe 4. Ernest Campbell Mossner & Ian Simpson Ross, *The Correspondence of Adam Smith*, 1987; Jürg Niehans, *A History of Economic Theory: Classic Contributions, 1720–1980*, 1994; Henry William Spiegel, *The Growth of Economic Thought*, 1991.

£5,000

[162326]



157



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SMITH, Adam. A finely modelled purple glass intaglio seal portrait of Scottish economist Adam Smith, executed by gem engraver Warner, after the original by James Tassie. No place: c.1790

A rare purple glass intaglio seal portrait of Adam Smith, based upon the original medallion of 1787 by James Tassie, presumably created at the time of Smith’s death in 1790. Tassie’s medallion is probably the only portrait taken from life.

It was appropriately executed in the year that Smith was appointed Lord Rector of Glasgow

University whose reputation he had enhanced in the chairs of Logic and Moral Philosophy.

Warner is something of a mystery, for only this intaglio of Adam Smith and a gem of Hannibal are known to be signed by him. Leonard Forrer in his *Biographical Dictionary of Medallists* (1904) records that Warner produced the present seal, taken from Tassie’s original. It is very likely that Warner was the father and grandfather of two later medallist, gem, seal, and latterly die cutters, namely William Warner (1794–1872) and his son Alfred E. Warner (b. 1844), who carried on business in the Soho area of London. Whether or not Warner had Tassie’s permission to produce the present seal is



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unclear, but the quality of the work is such that if, indeed, he was aware, he would surely have admired his fellow craftsman’s work. The intaglio is also known to exist cast in white enamel on brown paste (32 × 22 mm).

Oval seal in purple glass (26 × 21 mm), signed on the truncation. Very slight surface wear, else a fine example. ♪ Hollander 3877. John Gray, *James and William Tassie*, 1894, pp. 356 & 358; John Rae, *Life of Adam Smith*, 1895, p. 438.

£2,950

[163424]

159

SMITH, Patti. *Early Work 1970–1979.* New York & London: W. W. Norton & Company, 1994

First edition, limited issue, number 5 of 150 copies signed by the author. Many of the works appear here for the first time, including previously unpublished pieces from journals, performances, and Smith’s personal papers.

Octavo. Original black cloth, outer edges paper-covered, spine lettered in silver, facsimile signature on front cover in silver. With dust jacket and slipcase as issued. Illustrated with photographs by Judy Linn, Robert Mapplethorpe, Edward Maxey, and others. Fine.

£975

[163605]



160

160
STAPLEDON, Olaf. *A Modern Theory of Ethics.* New York: E. P. Dutton and Company Inc., [1929]

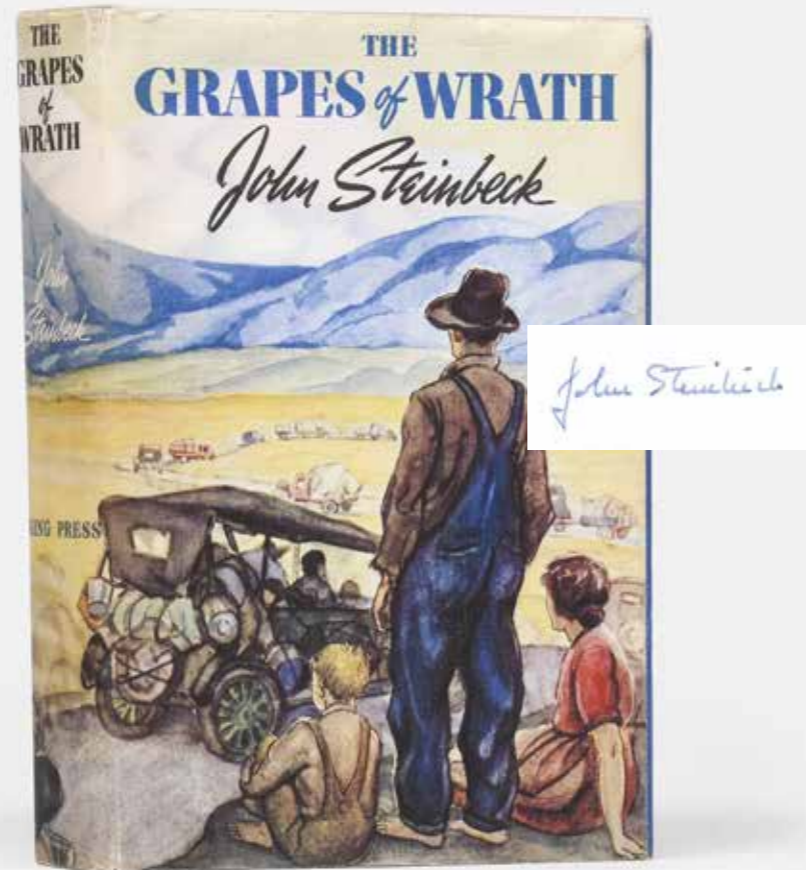
THE SPRINGBOARD FROM WHICH HE MADE THE LEAP TO FICTIVE MYTHS

First US edition, rare in the jacket. *A Modern Theory of Ethics* was the great science fiction writer's first published work of prose, based on the thesis for his PhD in philosophy awarded at the University of Liverpool in 1925. The UK edition appeared on 31 January, this American in July.

"The first serious appraisal of Stapledon as a philosopher, a 1947 essay by E. W. Martin, recognized how his first book, seeking a way out of the moral dead end of the Great War, remained pertinent in the aftermath of the second war because it strayed beyond the customary boundaries of academic philosophy into terrain where only such audacious explorers as Spinoza and Blake had gone before" (Crossley, p. 171).

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. A fine copy in chipped and worn jacket. ♪ Robert Crossley, *Olaf Stapledon: Speaking for the Future*, 1994.

£1,000 [162719]



161

161
STEINBECK, John. *The Grapes of Wrath.* New York: The Viking Press, 1939

First edition, with the author's signature on a card mounted to the half-title. This is one of the greatest American novels of the century, widely regarded as the supreme literary achievement of the Depression era. The film adaptation by Darryl F. Zanuck, produced the following year,

is likewise readily ranked as among the greatest 20th-century American films.

Octavo. Original buff cloth, spine lettered in brown, pictorial design in brown wrapped around spine and covers, endpapers printed with sheet music for "Battle Hymn of the Republic", top edge yellow. With dust jacket. Housed in green quarter morocco folding box by the Chelsea Bindery. A fine copy in the exceptionally smart and bright jacket, couple of trivial nicks to upper edges, near-fine. ♪ Goldstone & Payne A12a.

£15,000 [162844]



162

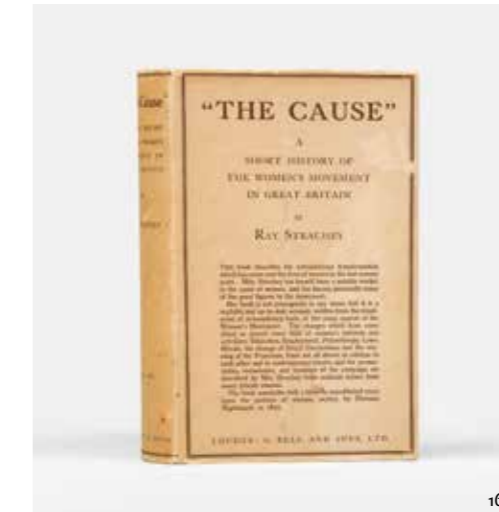
162
STEVENSON, Robert Louis. *The Works.* Edinburgh: by T. and A. Constable for Longmans Green and Co., 1894

The Edinburgh edition, number 32 of 1035 numbered sets, initialled by the publisher on the limitation page. Due to the quality of the printing and paper, the Edinburgh edition is widely considered to be the best edition of Stevenson's collected works.

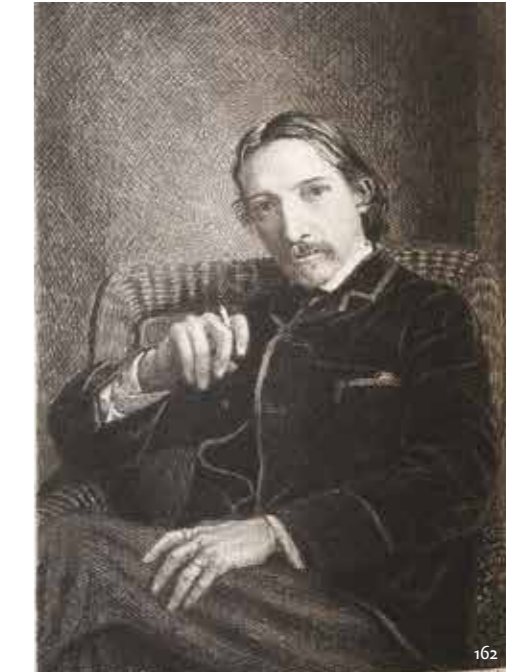
32 volumes, octavo (215 × 142 mm). Contemporary brown half morocco, titles to spine gilt, raised bands with fillet either side in blind ending in a trefoil, marbled boards and endpapers, top edges gilt. Illustrations throughout. The occasional minor blemish otherwise in excellent condition.

£5,000 [162068]

163
STRACHEY, Ray. *The Cause. A Short History of the Women's Movement in Great Britain.* London: G. Bell and Sons, Ltd, 1928



163



162

First edition of the author's "best-known and most successful book" (ODNB), which was for many decades regarded as the classic account of the English women's movement. Included as Appendix I is "Cassandra" (pp. 395–418), a previously unpublished essay on the position of women in society by Florence Nightingale.

This copy is in a variant binding. It is more typically seen in a paler reddish-brown cloth, the spine lettered and ruled in gilt, with a frame blocked in blind to the front cover. The lettering is the same in both bindings, as is the presence of the G. Bell & Sons imprint at the foot of the spine.

Octavo. Original red cloth, spine lettered in black. With dust jacket. Portrait frontispiece of Millicent Garrett Fawcett, 15 plates, the majority of them half-tones after photographs. Bookplate of one Marie Weekes to front free endpaper. A very good copy indeed, very minor rubbing to extremities, book block edges foxed, binding bright and square, in very good if faintly soiled jacket, spine panel lightly toned, patch of abrasion to front panel not affecting text, edges nicked and a little creased. A nice example of the scarce jacket.

£1,250 [161764]



164

164

SULLIVAN, Dennis. *A Picturesque Tour Through Ireland.* London: Thomas M'Lean, 1824

ELEGANT HAND-COLOURED IRISH VIEWS

First edition of this splendid survey of Irish scenery, towns, and monuments, each hand-coloured plate accompanied by descriptive letterpress.

Views include "Irish Cottages", the Giants Causeway, the towns of Limerick and Belfast, the castles of Trim, Dunamase, and Roche, the mountains of Morne and Lugnaquilla, and the rivers Shannon and Blackwater. Plates 18, 22, and 23 are after Paul Sandby (1731–1809), distinguished English landscape artist and one of the founders of the Royal Academy.

Abbey identifies this binding of marbled boards and red morocco label as the original.

Oblong quarto (202 × 267 mm). Original marbled boards, rebound and recormered in red morocco to style, original red morocco label to front cover. With 25 hand-coloured aquatints, each with plain paper guard; plates "Entrance of the Lough of Belfast" and "Belfast" numbered together as plate XIII, plates "Mountains of Morne" and "Down-Patrick" numbered together as XV. Bookplate of prominent American dentist Alfred Owre (1870–1935) to front pastedown. Very light rubbing to

boards and spotting to endpapers, small chip to paper guard facing "Lough Erne" plate, an attractive, clean and fresh copy. ♣ Abbey, *Scenery* 460; Tooley 469.

£5,000

[148972]

165

SYKES, Percy Molesworth. *Ten Thousand Miles in Persia or Eight Years in Iran.* London: John Murray, 1902

An unusually well preserved copy of the first edition, second impression, published the same year as the first, of this "vivid account of the travels and discoveries" (ODNB) of the foremost British expert in the region, the author of authoritative histories of both Persia and Afghanistan. Sykes's extensive travels recounted here included brief sojourns at Bahrein and at Muscat, during anti-gunrunning operations on HMS *Lapwing*.

Octavo. Original strong blue cloth lettered in gilt on the spine and front board, together with decoration in red, white and black. Neat book-ticket of the Isseido bookshop to the front pastedown. Portrait frontispiece of the shah and 62 half-tone plates from photographs, 5 pages with maps and plans, large folding coloured map at the back, attractive head-pieces "drawn by Miss Ella Sykes" from objects in the author's collection. Lightly

rubbed, spine a touch sunned and crumpled at head and tail, endpapers browned, typically some foxing throughout, but a very good tight copy. ♣ Ghani, p. 362; Wilson, p. 221.

£750

[162620]

166

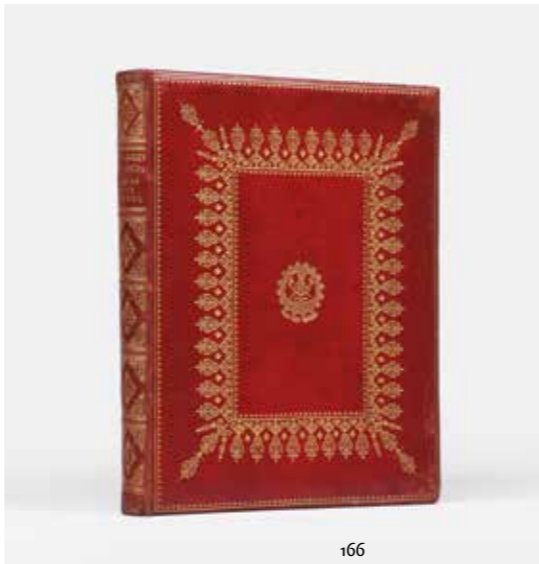
TAGORE, Sourindro Mohun. *Six Principal Ragas, with a Brief View of Hindu Music.* Calcutta: Calcutta Central Press Company Limited, 1877

"A UNIQUE WORK", PRESENTING INDIAN MUSIC TO THE WORLD

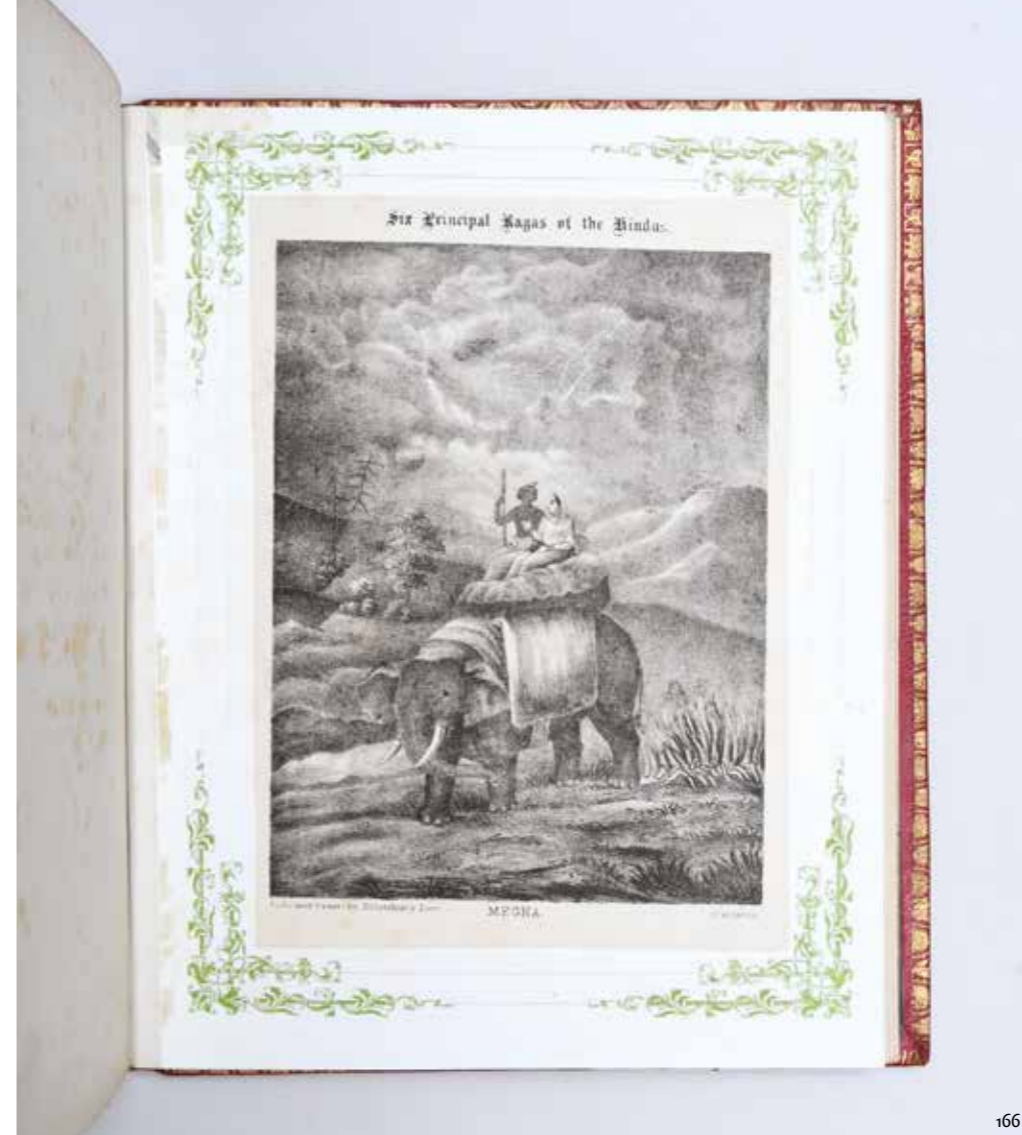
A handsomely presented copy of the stated second edition, of this pioneering work of Indian musicology, first published in 1875.

Tagore founded the Bengal Music School in 1871 and the Bengal Academy of Music in 1881. Here he offers analyses of the Indian *raga* system including melodies transcribed in his newly devised Indian notation with Sanskrit words, and Western notation with transliterated Sanskrit words.

The present copy is described as the second edition on the title page, but editions dated to both 1875 and 1876 have been traced institutionally. It was extremely attractively



166



166

produced, both in the letterpress and the unusual lithographic illustrations executed in a hybrid traditional-illusionist style, a register made possible by the wider availability of lithography which provided "the subtle gradations of shading essential for emulating illusionist art" (Mitter, pp. 12–13). Doss was one of the artisans "adopting the new process" early (*ibid.*, p. 15). The binding on this copy, which was presumably locally produced, is similar to, if a little simpler than, that on the copy of Tagore's *Eight Principla Rasas*

presented to Queen Victoria and held by the Royal Collection Trust (RCIN 1051343). Its status as an author's or presentation copy is confirmed by the presence on the title page of Tagore's embossed pictorial monogram stamp in red.

Quarto (290 × 230 mm). Red morocco presentation binding, gilt lettered direct to the spine, broad gilt panels to both boards, Bengal Music School centre tool to the front, arabesqued cartouche to the back, palmate gilt roll to the board edges and turn-ins, strong bluish green surface-paper endpapers, page edges gilt. 7 lithographed plates by Kristo Hurry Doss



167

(225 × 165 mm) mounted on stub-mounted gloss-coated heavy card leaves with green printed decorative foliate borders, each with original tissue guard, title page printed in red and black, text in English and Sanskrit, 17 pages of musical notation Western and Sanskrit, text throughout printed within decorative borders.

A little rubbed, particularly on the joints, front inner hinge just starting head and tail, pale toning to the text, some spotting and creasing to the guards, but overall a very good copy. ♣ Anirban Bhattacharyya, "Sourindro Mohun Tagore: Pioneering a Modernist Thought in Indian Musicology", *Sahapedia*, 2016; Partha Mitter, "Mechanical reproduction and the world of the colonial artist", *Contributions to Inidan Sociology*, 36, 1–2, Feb. 2002.

£4,250

[161908]

167

TARTT, Donna. *The Secret History.* New York: Alfred A. Knopf, 1992

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

Octavo. Original pictorial boards, spine lettered in black on white ground. With printed acetate jacket. Spine cocked with slightly bumped ends, a few faint scratches to jacket. A near-fine copy in like jacket.

£1,250

[162632]



168
TESTINO, Mario. Portraits. London: National Portrait Gallery, 2002

First edition, signed by the photographer on the half-title, published to accompany the exhibition of the same name held at the National Portrait Gallery in London, from 1 February to 4 June 2002. It was the first ever museum exhibition of Testino's work, featuring over 120 portraits selected by him for the occasion, many of which had never been seen before.

Folio. Original blue boards, spine and front cover lettered in blind. With dust jacket. Spine ends just bumped. A fine copy in like jacket.

£600 [162018]

169
THATCHER, Margaret – CUMMINGS, Michael. Original portrait of Margaret Thatcher in the guise of Kitchener. [1980s]

An original artwork by the British cartoonist Michael Cummings, depicting Margaret Thatcher in the style of the famous First World War Lord Kitchener poster; the artwork was apparently presented to Margaret Thatcher, and is acquired directly from her estate.

Cummings (1919–1997) started his career drawing cartoons for the left-wing *Tribune* in the late 1930s, edited by Michael Foot. From 1958 he began regular work for the *Sunday Express*, and alternated with Giles on the *Daily Express*. By the 1960s he was a constant opponent of the Labour Party. He was a supporter of Thatcher throughout the 1970s and 1980s. In turn, he wrote, “Mrs Thatcher probably approved of me because she asked me for a couple of originals” (cited by *The Oldie*, 26 April 2019). He continued producing work into the 1990s, and claimed to be the only political cartoonist to have drawn every British prime minister from Churchill to Tony Blair (ODNB).

It is unknown whether the portrait was ever published. A large number of Cummings's



cartoons of Thatcher are digitized by the University of Kent's British Cartoon Archive, but this is not listed there.

Pen and ink with crayon guidelines, 350 × 270 mm, mounted to board. Black frame and conservation acrylic glazing. Framed size: 445 × 315 mm. Light finger-soiling and toning. In very good condition.

£2,500 [162324]

170
TOCQUEVILLE, Alexis de. De la démocratie en Amérique. Orné d'une carte d'Amérique. Paris: Charles Gosselin, 1835–40

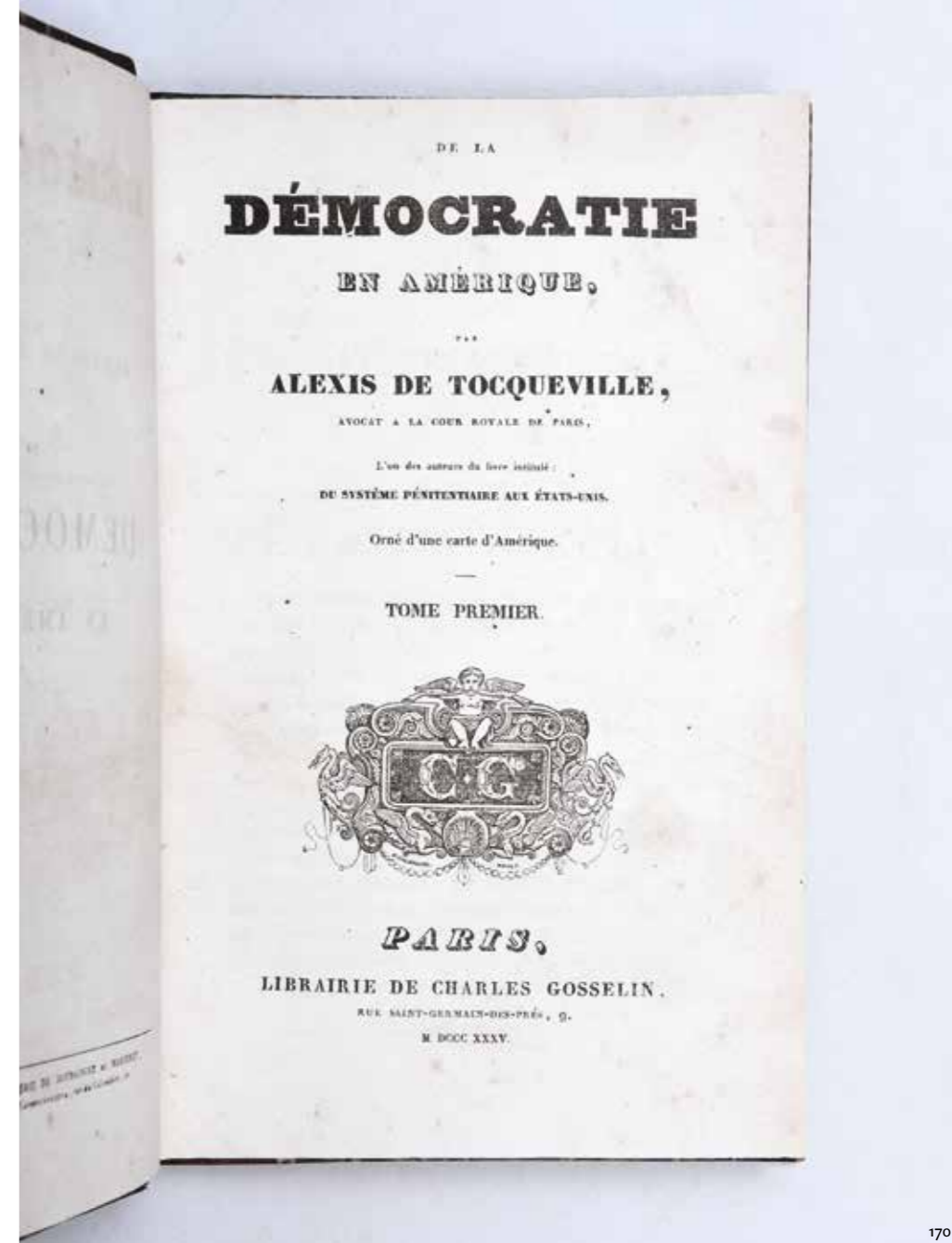
“ONE OF THE MOST IMPORTANT TEXTS IN POLITICAL LITERATURE” (PMM)



First edition of the author's magnum opus, a cornerstone of political science and “one of the most significant works ever written on American political and civil life” (*Books that Made Europe*).

Democracy in America arose out of the 1831–2 tour that de Tocqueville undertook to examine the penitentiary system on behalf of the French government. It was printed in two parts, the first two volumes in 1835 in a run of 500 copies, and the latter two volumes in 1840. As a result, contemporary sets with the four volumes uniformly bound are uncommon. It ran to 13 editions by 1850 and each of its parts was translated into English in the same year it was first published.

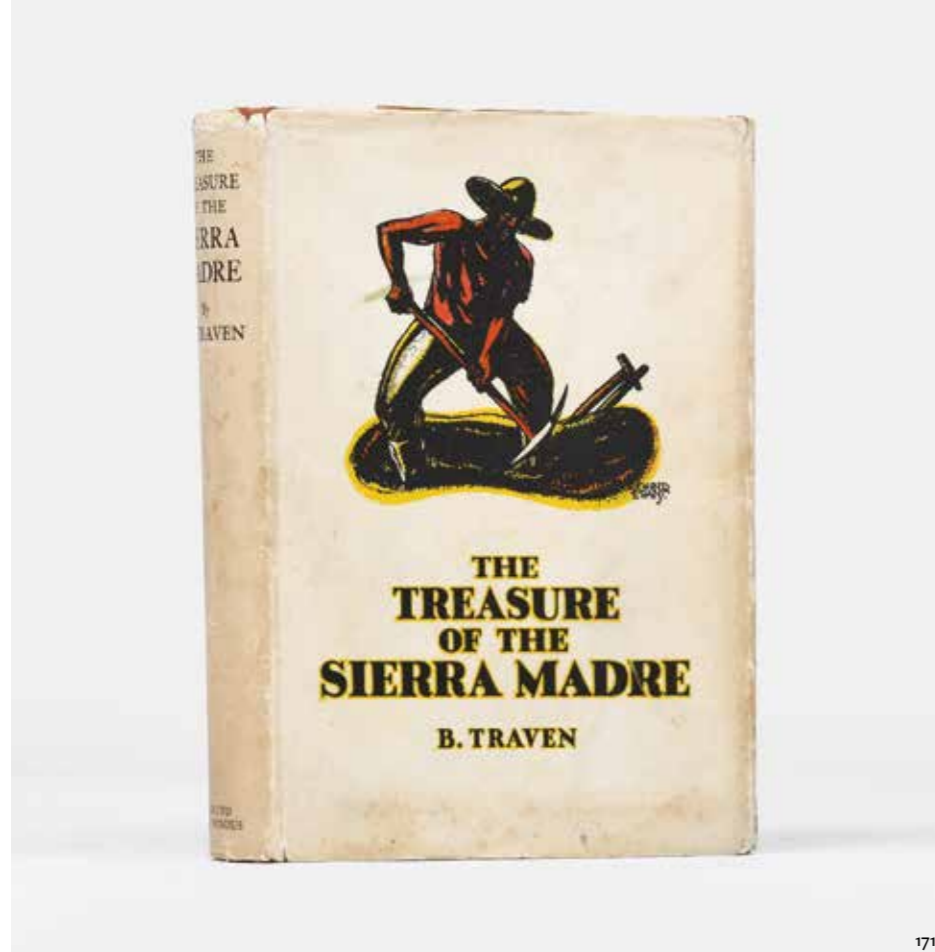
4 volumes, octavo (193 × 120 mm). Contemporary quarter morocco, spines lettered in gilt, mottled sides, marbled endpapers, speckled edges. Housed in a black leather entry-slipcase by the Chelsea Bindery. Hand-coloured lithographic folding map of the United States at rear of first volume, publisher's device on title pages. 20th-century book label of the French engineer and metallurgist Camille Boutet to front pastedowns, neat ownership signature to initial blanks. Bound without divisional “Notes” fly-title at pp. [271/2] in vol. I and half-title in vol. IV. Skilfully restored, very minor wear to a few corners, light browning and foxing to contents, short closed tear in inner margin of folding map. A sharp, very well preserved copy. ♣ *Books that Made Europe*, p. 206; *En français dans le texte* 253; *Goldsmiths' 28902* (vols 1 & 2 only); *Howes T278*; *Printing and the*



Mind of Man 358 note (“one of the most important texts in political literature”); Sabin 96060/1. Not in Einaudi (which has only the 15th edition) or Kress. Aurelian Craiutu, “Tocqueville's Paradoxical Moderation”, *The Review of Politics*, vol. 67, no. 4, 2005, pp. 599–629;

Robert P. George, “A Liberal with Depth”, *Times Literary Supplement*, 15 June 2001; Robert A. Nisbet, *The Sociological Tradition*, 1993.

£35,000 [162293]



171

171

TRAVEN, B. *The Treasure of the Sierra Madre.* London: Chatto & Windus, 1934

WITH THE COMPLIMENTS OF BASIL CREIGHTON

First edition in English, this copy with the publisher's compliments slip tipped-in to the front pastedown and with a typescript note added from the translator in the month of publication: "with Mr. Basil Creighton's Compliments 21.9.34". This book was originally published as *Der Schatz der Sierra Madre* in 1927.

Creighton (1886–1989) translated a number of Traven's works and many significant works of German literature into English, including Hermann Hesse's *Steppenwolf*, Alma Mahler's

Gustav Mahler: *Memories and Letters*, and Ernst Junger's *Storm of Steel*.

Traven "is probably the most mysterious and baffling of all modern writers: a man who has seemingly courted obscurity as another might court fame and notoriety, courted oblivion with an almost pathological intensity" (Hagemann, p. 37).

Octavo. Original dark orange cloth, spine lettered in gilt, top edge orange, bottom edge untrimmed. With dust jacket by John D. Evans. Spine cocked, trivial bumps to edges, slight wear to lower edges, contents lightly foxed; jacket a touch soiled and foxed, spine panel toned, a few chips and short closed tears, edges rubbed, not price-clipped: a near-fine copy in very good jacket. ♣ Hagemann 53.

£5,000

[163755]

172

TURING, Alan, & Norman Arthur Routledge (their copy) – PONTRJAGIN, Lev Semyonovich. *Topological Groups.* Translated from the Russian by Emma Lehmer. Princeton: Princeton University Press, 1939

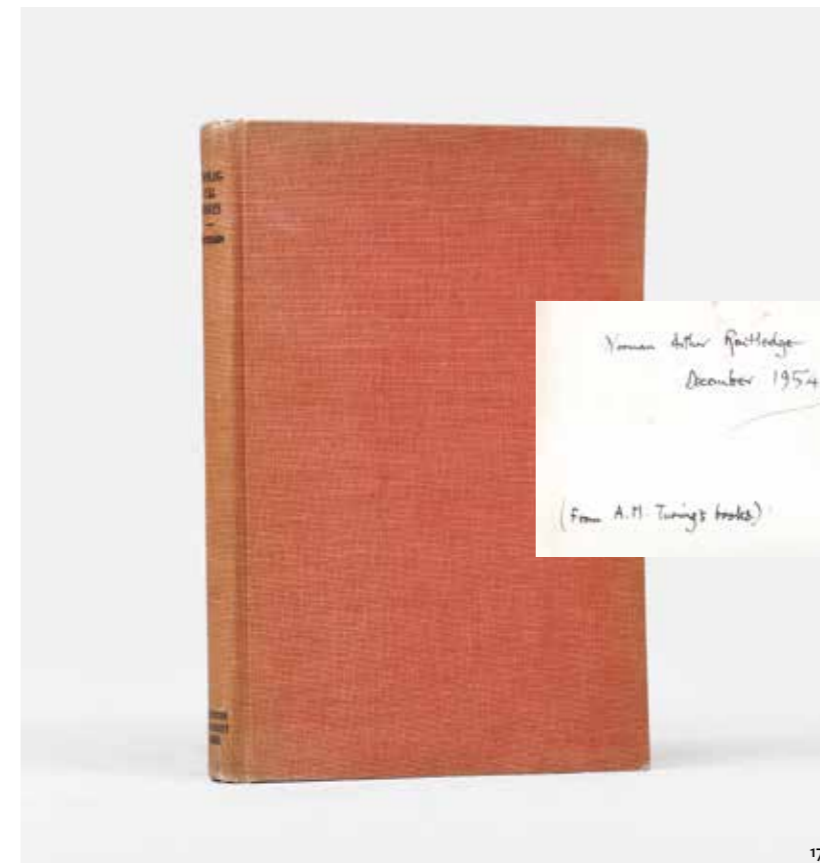
ALAN TURING'S COPY OF AN IMPORTANT MATHEMATICAL WORK, INHERITED BY HIS CLOSE FRIEND

First edition in English, from the library of Alan Turing, inscribed on the front free endpaper by his friend and fellow mathematician "Norman Arthur Routledge December 1954 (From A. M. Turing's books)".

Routledge (1928–2013) read mathematics at King's College, Cambridge, graduating in 1949. While at Cambridge, he became a friend of Turing, who was a fellow at the college. Routledge afterwards worked on recursion theory and published two papers on the subject ("Ordinal Recursion", 1953, and "Concerning Definable Sets", 1954). In 1952, he became an operator on Turing's Pilot Automatic Computing Engine, built in 1950 and the successor to Turing's Colossus computers at Bletchley Park. Routledge returned to academia, and in 1959 became a mathematics teacher at Eton.

Turing's letters to Routledge in the years leading to his suicide give great insight into his internal suffering. Turing was open with Routledge about his sexuality (and presumably knew Routledge's own, who in his later years lived as openly gay). One letter to Routledge, in February 1952, is perhaps Turing's most famous, ending with the syllogism: "Turing believes machines think / Turing lies with men / Therefore machines do not think / Yours in distress / Alan". Routledge inherited a number of Turing's books after the latter's death in 1954.

The Soviet mathematician Lev Pontrjagin was one of the great figures in the discipline, making discoveries in a number of fields. *Topological Groups* was first published in the Soviet Union the previous year, and was a significant contribution, belonging "to that rare category of mathematical works that can truly be called



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classical – books which retain their significance for decades and exert a formative influence on the scientific outlook of whole generations of mathematicians" (Morris, p. 1). Turing published his own paper on Lie groups in 1938.

There is a marginal annotation on p. 124, offering a brief concluding remark on a periodic function example given in the text, and two loosely inserted leaves of pencilled notes, including a price calculation on yields and a few formulaic equations. Each appear to be in a different hand and bear no immediate correlation to the handwriting of either Turing or Routledge.

Octavo. Original orange cloth, spine lettered in black. Flaps from dust jacket loosely inserted. Light rubbing to extremities, spot of wear to front cover fore edge, endpapers spotted: a very good

copy. ♣ Sidney A. Morris, *Topological Groups: Yesterday, Today, Tomorrow*, 2016.

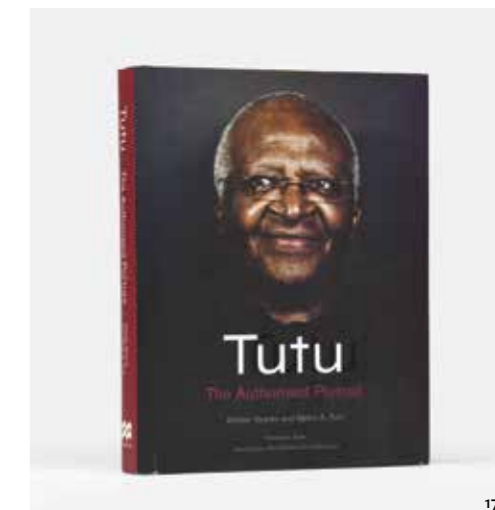
£12,500

[162412]

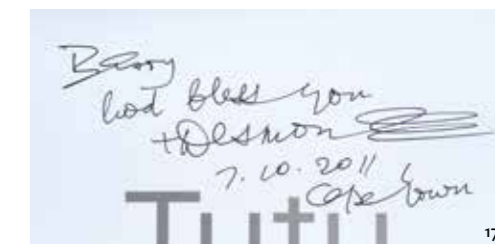
173

TUTU, Desmond Mpilo – SPARKS, Allister, & Mpho A. Tutu. *Tutu: The Authorised Portrait.* Johannesburg: Macmillan, in association with PQ Blackwell, 2011

First South African edition, inscribed by Tutu on the title page, "Barry, God bless you [cross and signature] 7. 10. 2011 Cape Town", on the occasion of his 80th birthday celebration, held at the Cathedral Church of St George in Cape Town, with the programme loosely inserted and



173



173

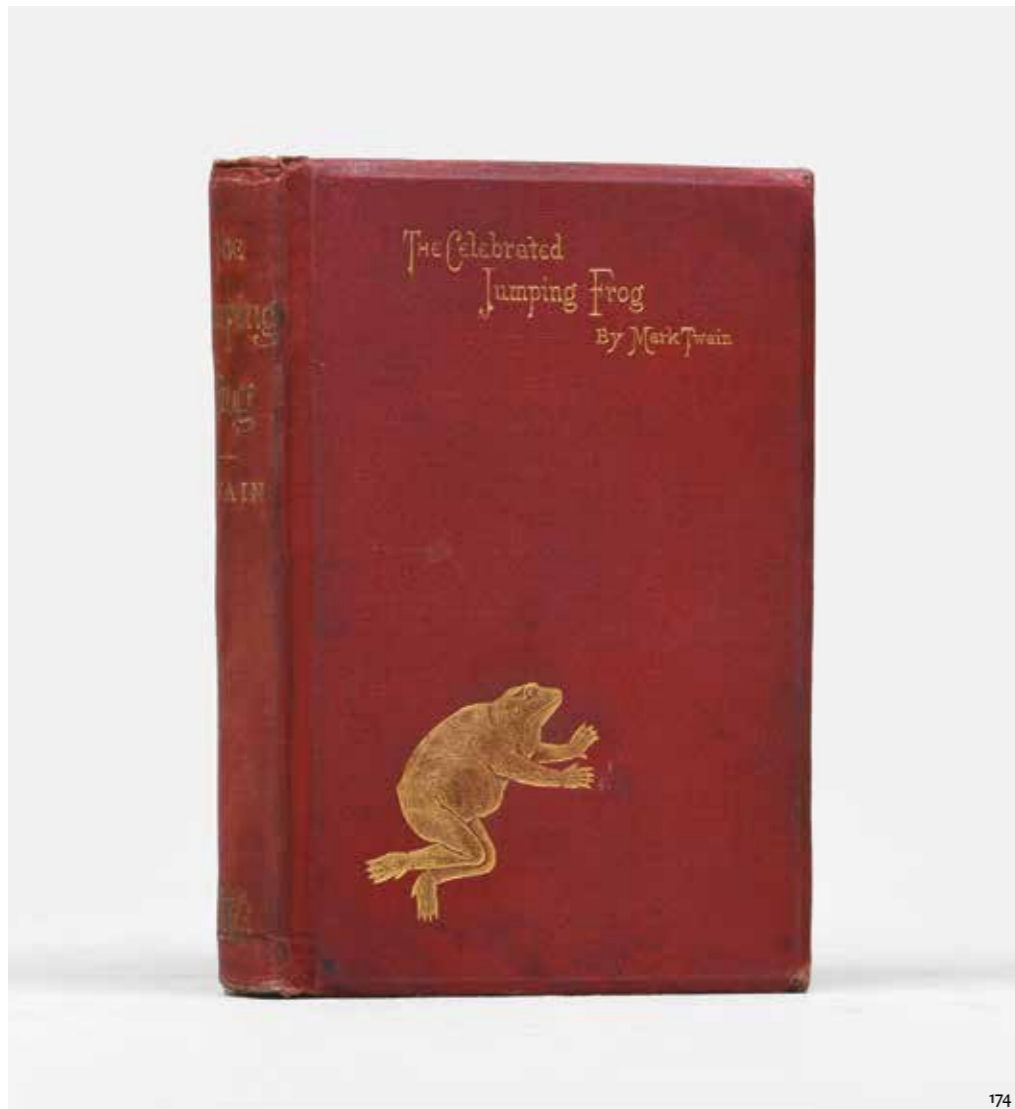
similarly inscribed "Barry, God bless you [cross and signature] 7. 10. 2011".

With a foreword by Bono and introduction by the Dalai Lama, the book provides a richly illustrated biography of Tutu, incorporating interviews with a wide range of figures, building a compelling picture of South Africa's most well-known human rights activists. Tutu was awarded the 1984 Nobel Peace Prize for his efforts in resolving and ending apartheid. The book was first published in New Zealand earlier the same year.

Quarto. Original pictorial boards. With dust jacket. With photograph illustrations throughout. Minimal bumping to book and jacket extremities; a near-fine copy.

£750

[159164]



174

174

TWAIN, Mark. *The Celebrated Jumping Frog of Calaveras County, and other Sketches.* New York: C. H. Webb, 1867

HIS FIRST LITERARY MASTERPIECE

First edition, first issue, of Mark Twain's first book. "Copies were bound simultaneously

in green, terra cotta, dark brown, lavender, blue deep purple, maroon and red cloth" (MacDonnell). This copy features the gilt stamp of the leaping frog positioned to the lower left of the front cover as usual (some copies have the gilt stamp of the leaping frog in the centre of the front cover, though no priority has been established between the two); it has all of the points of a first issue as delineated by BAL.

"This humorous short story brought Twain his first popular acclaim and has proven to be his first literary masterpiece" (Craig Turner, pp. 133–5).

Small octavo. Original red cloth over bevelled boards, gilt lettered spine, front cover lettered in gilt with gilt stamp of jumping frog to lower left and blind to rear cover, brown coated endpapers. Housed in a custom black cloth slipcase. Single advert leaf on cream-yellow paper inserted between preliminary flyleaf and title. Bookseller's ticket to rear pastedown. Spine sometime cleaned, gilt retouched, a few marks to cloth, light wear to extremities, small superficial split to foot of front inner hinge, entirely sound, foxing to outer leaves, otherwise clean. A just about very good copy. ♪ BAL 3310; Kevin MacDonnell, "The Primary First Editions of Mark Twain", *Firsts*, vol. 8, no. 7/8. W. Craig Turner in *The Mark Twain Encyclopaedia*, 1993.

£17,500

[161153]

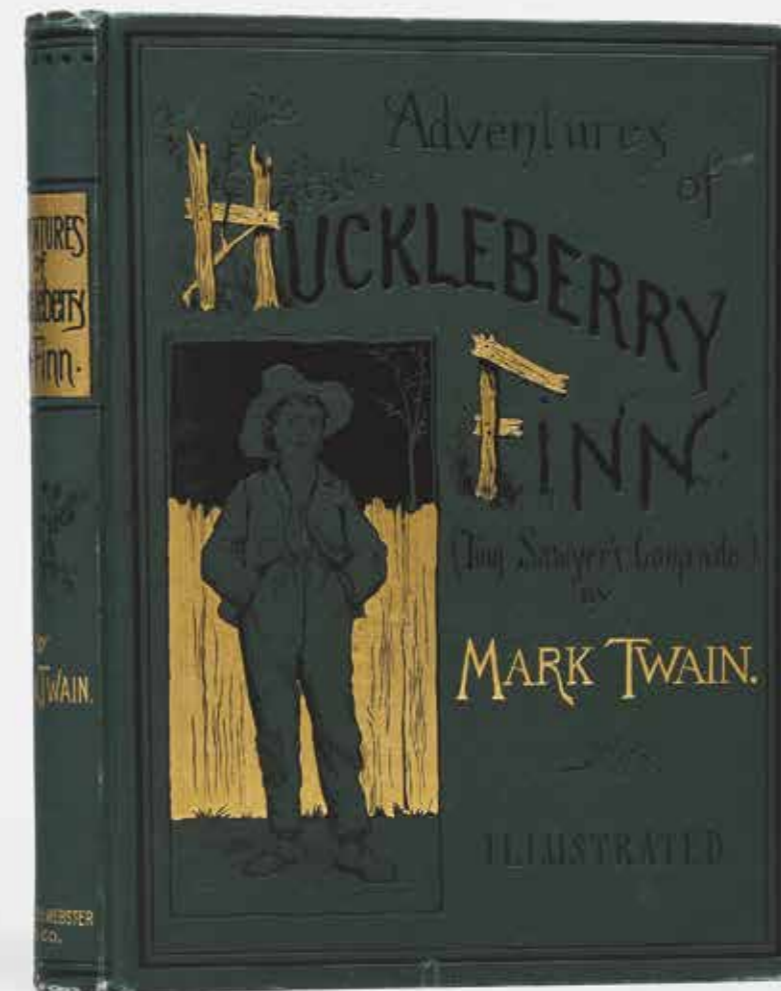
175

TWAIN, Mark. *Adventures of Huckleberry Finn.* New York: Charles L. Webster and Company, 1885

First US edition of one of the great classics of both American and children's literature, an exceptional, bright copy.

This copy has the relevant first printing points: at p. 9 the misprint "Decided" for "Decides", at p. 13 the erroneous page reference "88" for the plate "Him and Another Man", and at p. 57, line 23, the misprint "with the was" for "with the saw". These are the only points to distinguish between the first two printings; other textual variants between copies are due to the use of multiple plates and have no relevance for priority.

This copy has the first state frontispiece with the table cloth visible and unsigned on the finished edge of the bust, the second state title leaf with altered copyright page (as always save for advance copies; here integral, also found as a cancel – copies already sewn had a leaf cancelled, those unsewn with the gathering replaced), and pages 283/4 with the later-state emended illustration of Uncle Silas (as always with cloth copies; here integral, also found as a cancel, ditto as before). These points do not have bearing on priority of issue, nor does the binding (other



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copies being bound in leather, and in blue cloth), with the whole of the first and second printings issued on the same day in February 1885. The UK edition was published first, for copyright reasons, in December 1884.

Square octavo. Original green pictorial cloth blocked in black and gilt, spine and front cover in lettered in gilt and black. Housed in a custom green morocco-entry slipcase and cloth jacket.

Photogravure frontispiece of Karl Gerhardt's portrait bust of Clemens, 173 text illustrations after E. W. Kemble. Leather bookplate of George Staehle to front pastedown, pencilled ownership signature dated 1898 to front free endpaper. Other than very minor peripheral wear a bright, fresh, and square copy, cloth and contents clean, joints and inner hinges intact. ♪ BAL 3415; Grolier American 100, 87; Johnson, pp. 43–50; Kevin MacDonnell, "Huck Finn among the

Issue-Mongers", *Firsts; The Book Collector's Magazine*, Volume 8, Number 9, September 1998, pp. 28–35.

£22,500

[161558]



176



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176
VICTORIA, Queen. Soffe's Panoramic Representation of the Grand Procession on the Day of the Queen's Coronation, eighteen feet in length. Price 6s. plain – 12s. coloured. London: Published by W. Soffe. 1838

THE CORONATION OF QUEEN VICTORIA

First edition, the premium coloured issue, of this 18-foot long panorama of Queen Victoria's coronation procession, an attractive coronation souvenir for the public and a valuable representation of the dress and pageantry of the nobility and foreign dignitaries who attended

the procession. Crowds of 400,000 onlookers watched the procession.

The panorama is thinly represented in British institutions, with Library Hub locating only one copy, imperfect, in the National Trust collections (Calke Abbey); no copy is listed in the British Library of British Museum online catalogues. World Cat adds no further copy in Britain, and three in Germany, one in the Netherlands, Australia, and in Canada, and seven in the US.

Landscape "octavo" panorama in case (case measuring 132 x 157 mm), front cover lettered in gilt, front pastedown with title and imprint, rear pastedown with

publisher's advertisements. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. With 38 hand-coloured lithograph panels forming a continuous strip, c.120 mm x 5,334 mm. Joints and extremities restored, linen reinforcements to folds, light tape residue to initial and final panel from older joint reinforcement, slight soiling to contents. A very good copy. ♪ Abbey, *Life in England*, 542.

£3,000 [163199]

177
WALEY, Arthur. *The Lady Who Loved Insects.* London: The Blackmore Press, 1929

A RARE WALEY WORK FROM HIS GENJI PERIOD

First edition, number 4 of 50 deluxe copies signed by the author, bound in green silk, and printed on handmade paper. This intriguing short story, the original Japanese text of which was never completed, tells of an eccentric young aristocratic woman who breaks away from the courtly role she is expected to play.

Octavo. Original green silk over bevelled boards, spine and front cover lettered in gilt, top edge gilt, others untrimmed. Dry-point frontispiece and similar additional title page, two similar vignettes in text. All dry-points by Hermine David. Silk bright with hint of wear and sunning including at spine ends, pink marks

to lower tips, internally clean with a little edge toning. A near-fine copy. ♪ Johns A18.

£1,200 [161847]

THIS EDITION IS LIMITED TO 550 COPIES OF WHICH 50 SIGNED COPIES ARE PRINTED ON HAND-MADE PAPER SPECIALLY BOUND, NUMBERED 1-50 THIS COPY IS NUMBER 4

Arthur S. Waley

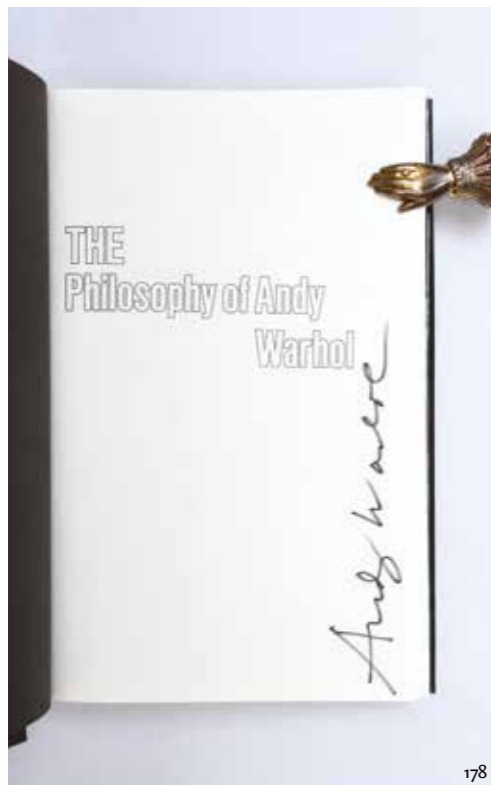
177



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WARHOL, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York: Harcourt, Brace, Jovanovich, 1975

First edition, signed on the half-title by the artist. Warhol's loosely written autobiography was first published in New York by Harcourt Brace Jovanovich the same year.

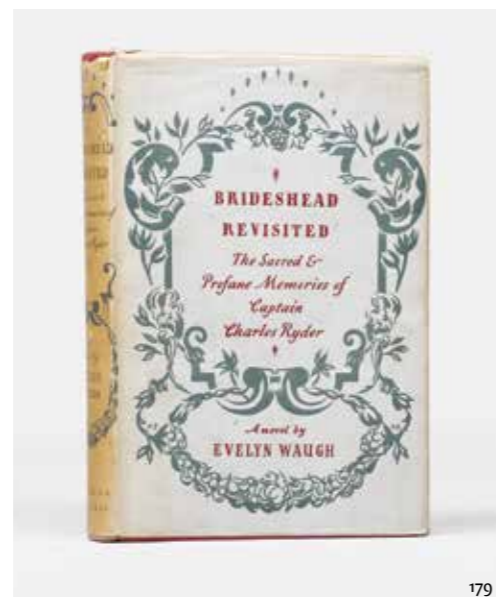
Octavo. Original orange cloth-backed yellow paper boards, lettering to spine in white and black, the artist's initials in black to lower corner of front cover. With dust jacket. Minor rubbing to edges of dust jacket, near-fine.

£1,250

[163264]

179

WAUGH, Evelyn. *Brideshead Revisited*. London: Chapman & Hall Ltd, 1945



179

First trade edition of Waugh's most enduring novel, in a well-preserved example of the notoriously fragile jacket produced to war economy standards.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Foot of spine faded, small bump to lower edge of rear cover, binding otherwise sharp, contents clean, short close tear to upper margin of pp. 47-74; jacket lightly rubbed, spine panel toned, head of spine panel and corners chipped, not-price clipped: a very good copy in like jacket.

£3,750

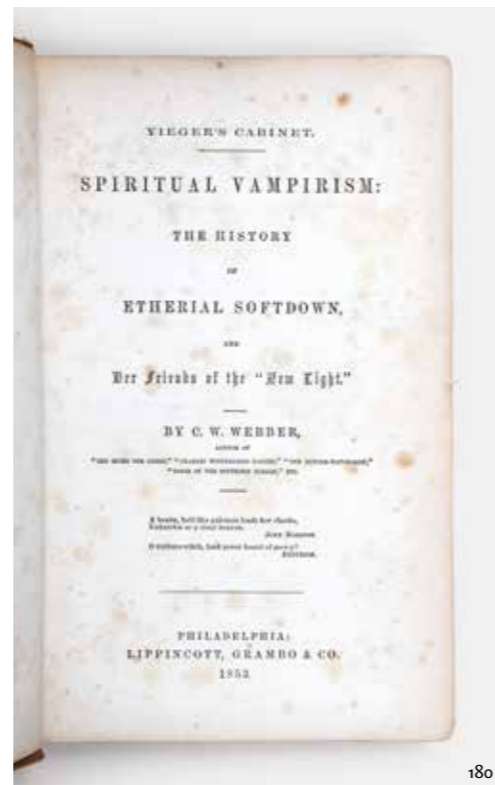
[163709]

180

WEBBER, Charles Wilkins. *Yieger's Cabinet. Spiritual Vampirism: The History of Etherial Softdown, and her friends of the "New Light"*. Philadelphia: Lippincott, Grambo & Co., 1853

THE FIRST FEMALE VAMPIRE PROTAGONIST

First edition of the first vampire novel by an American and the first anywhere to introduce a female vampire protagonist. The work, written as hatchet job on the social reformer, hydrotherapy advocate, and feminist Mary Gove Nichols



180

(1810-1884), includes deliberately ill-disguised characters; Nichols herself depicted as the predatory protagonist Etherial Softdown, an "oversexed evil vampire" (Cohen, p. 15).

Sheridan Le Fanu's *Carmilla*, often cited as the first female vampire novel, was not published until 20 years later, in 1872.

Octavo in sixes. Original purple pebble-grain cloth, spine lettered in gilt, publisher's vignette within decorative frame to covers in blind, pale brown endpapers. Ten-page publisher's catalogue at end. Front free endpaper sometime neatly excised. Ownership stamp of Annette Cernescu (1938-2001) of San Francisco on first blank. Spine faded and cloth soiled, wear to edges, slight loss of cloth to spine ends, cloth split at centre of rear joint, foxing throughout, remaining a very good copy of a poorly produced book. ♣ Patricia Cline Cohen, "The 'Anti-Marriage Theory' of Thomas and Mary Gove Nichols: A Radical Critique of Monogamy in the 1850s" in *Journal of the Early Republic*, vol. 34, No. 1, 2014.

£2,500

[163834]



181

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WESTON, Stephen. *Ly Tang, an Imperial Poem, in Chinese, by Kien Lung, with a Translation and Notes; [together with] The Conquest of the Miao-Tse, an Imperial Poem by Kien-Lung Entitled a Choral Song of Harmony for the First Part of the Spring*. London: C. & R. Baldwin, 1809 & 1810

First editions, decidedly scarce in commerce, of these studies of two poems by Emperor Qianlong, China's Louis XIV. Records show only one copy of *Miao-Tse* and none of *Ly Tang* appearing at auction in the last 50 years, while WorldCat records less than a dozen copies of each in institutional collections.

Qianlong's *Li Tang* (romanized by Weston as *Ly Tang*) is an ode to a Ming dynasty Chinese porcelain aesthetic known as "chicken cup", still considered today to be the crowning glory of any Chinese

porcelain collection. Following its composition in 1776, the poem was often included in the design of Qing dynasty reproductions of chicken cups. Examples of these can now be found in the Palace Museum, British Museum, and other major museums, and an encounter with one inspired Weston to produce his translation, leaving "my readers to give, with a better knowledge of the genius of the language, an improved version" (p. 3).

Weston (1747-1830) was an antiquarian and classical scholar who wrote some 50 books, including various translations of Persian poetry, commentaries on Shakespeare, and several studies of classical architecture. He produced the first English translation of the Rosetta Stone, presented verbally at a Society of Antiquaries meeting in 1802.

Bound at the end of this volume are ten plates from the author's *Siao Çu Lin, or a Small Collection of Chinese Characters, Analysed and Decomposed* (1810).

2 works bound as 1 (218 × 134 mm), pp. [iv] + 22; [i] + 60. Contemporary calf, recently pragmatically rebaced with black spine labels lettered in gilt, boards tooled with gilt double-fillets and floral corner-roundels, additional blind-dotted frame, board edges with scrolling gilt rolls, turn-ins hashed in blind, endpapers renewed with traces of original marbled endpapers still visible, edges trimmed. *Ly Tang* with folding engraved frontispiece reproducing the poem in Chinese, vignette of porcelain cup on title page; *Miao-Tse* with engraved title page and 5 similar plates. Couple of contemporary annotations in texts. Boards lightly stained, two tips worn. *Ly Tang*: frontispiece shaved at top edge, just touching extremity of engraving, fore edge of title page stained and conserved, text unaffected; *Miao-Tse*: contents and plates well-preserved with occasional staining and browning. Very good copies. ♣ Cordier (2nd edition) 1789-91; Löwendahl 1093; Lowndes 2882; Lust 745.

£1,800

[162860]



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WHITE, E. B. *Charlotte's Web*. New York: Harper and Brothers, 1952

First edition. As noted by the Grolier Club, *Charlotte's Web* became “one of the best-selling American children's books of all time with translations into over twenty languages”.

A feature-length cartoon adaptation of the book was released in 1973 and a live-action film, including voices provided by Julia Roberts, John Cleese, Oprah Winfrey, and Robert Redford, was released in 2006.

Octavo. Original light brown cloth, spine and front cover lettered in black and blue, blue and white spider-web patterned endpapers. With dust jacket. Numerous line-drawing illustrations by Garth Williams. Head and foot of spine very slightly bumped, very minor foxing to edges; head and foot of dust jacket spine slightly worn, two closed tears to front panel, slightly toned; a near-fine and crisp copy in a very good jacket. ♣ Grolier Children's 100, 92.

£3,250

[162965]



183

183

WILDE, Oscar. *De Profundis*. London: Methuen and Co., 1905

First edition, limited issue, one of 200 copies on handmade paper, of the author's dramatic prison letter. This was the only literary work Wilde produced during his time in Reading gaol (1895–97), eventually published five years after his death by his literary executor Robert Ross.

Octavo. Original white cloth, spine and front cover lettered in gilt, design of a bird flying through prison bars and a night sky by Charles Ricketts in gilt on front cover, top edge gilt, others untrimmed. Armorial bookplate to front pastedown of a branch of the Edinburgh Webster family. Spine slightly toned, mild fingersoiling to cloth, contents generally bright and clean. A very good copy. ♣ Mason 389. Nicholas Frankel, Oscar Wilde. *The Unrepentant Years*, 2017.

£5,000

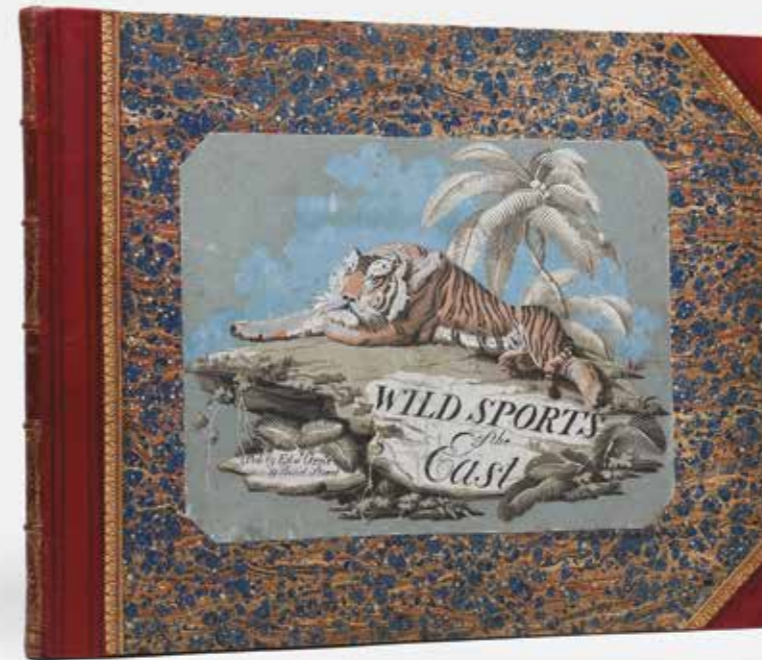
[163602]

184

WILLIAMSON, Thomas, & Samuel Howitt. *Oriental Field Sports*. London: printed by William Bulmer and Co., for Edward Orme, 1807

A superlative copy with pre-publication watermarks of the rare first edition of “the most beautiful book on Indian sport in existence” (Schwerdt) and justifiably described by the distinguished art historian Martin Hardie as “one of the finest series of sporting plates ever published”.

The vivacious Samuel Howitt was a self-taught artist who started life as a man of independent means; he was a keen sportsman, hunter, rider, and angler. He “turned professional when financial difficulties forced him to earn a living. He drew on his enthusiasm and knowledge as a sportsman and produced sporting and natural history paintings, etchings, and illustrations” (ODNB). He was Thomas Rowlandson's brother-in-law and his “early watercolour style has similarities to Rowlandson's, but Howitt developed a more individual style as his career as a sporting artist progressed. He seems to have had an innate



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capacity for drawing animals, from commonplace hare and deer to exotic species that he studied in menageries. He was an animated draughtsman, and his drawings of hunts and sporting events have a fluidity and excitement fitting to the subject” (ibid.).

The author, Captain Thomas Williamson, was a multi-faceted soldier who served for 20 years with the Bengal army. Peremptorily dismissed from the service after voicing his opinion on British military policy in a newspaper article, he was forced to become, in the words of one historian, a reluctant “hack polymath” (Edwards, p. 674). In the present work he describes his “pig-sticking adventures; shooting tigers from machans [a platform erected in a tree] and elephant back, hunting buffalo, driving hogs, bears and wolves; and shooting peacocks and other game”, creating “a benchmark in capturing the sporting bibliophile's imagination” (Czech).

The work was issued for subscribers in 20 monthly parts between June 1805 and January 1807. The publisher Edward Orme was, “after Rudolph Ackermann, the most important publisher of illustrated books during the short golden age of the coloured aquatint” (ODNB); and for this enterprise he employed the services of the finest London printer of the day, William Bulmer. While bridling at the published price of 20 guineas – “a trifle in a Nabob's pocket: but Nabobs are not numerous in England” – the reviewer in the *Monthly Review* commented that “much entertainment for the eye, and much information for the mind, will be found in this splendid volume”. He closes by observing that the plates, “handsomely framed”, would “make an appropriate decoration of an apartment fitted up in the Asiatic style”; and thereby giving some indication of the destiny, even from an early date, of many copies of this superb book – to be broken by print dealers.

£17,500

[160632]



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Provenance: engraved armorial bookplate of Henry C. B. Bowles (1831–1918) by Henry Salt, a noted heraldic engraver. Bowles, of independent means, was JP for Middlesex and last governor of the New River Company; his residence, Myddelton House, a handsome Regency villa near Enfield, is known today for its fine gardens.

Landscape folio (460 × 560 mm). Mid-19th-century red half morocco, spine with five raised bands, gilt-lettered direct in second and fourth compartments, others with gilt scrolling decoration enclosing a foliate lozenge surrounded by stars and circlets, sides and corners trimmed with blind wavy line and gilt anthemion rolls, original blue stencil-coloured part wrapper mounted on front cover, Turkish pattern marbled sides and endpapers, gilt edges. Complete with the additional hand-coloured title and 40 hand-coloured aquatint plates, all by Henri Merke, excepting 31, soft-ground etching with aquatint, by Viveres (Thomas Vivares), and 27 & 34, stipple engravings with aquatint, by J. Hamble; watermarks: J. Whatman 1804 (for the plates) and J. Whatman 1804 and E & P 1804 (for the text); with plate XXXI (“Hunting Jackalls”) in the first state. Professional repair to foot of front joint, first few leaves lightly creased, a number of leaves lightly cockled at head. An excellent copy, clean and bright and handsomely bound. ♣ Abbey, *Travel*, 427; Czech, p. 228; Schwerdt II, 297; Tooley, 1954, 508. *The Monthly Review*, September–December, 1807; Owain Edwards, “Captain Thomas Williamson of India”, *Modern Asian Studies*, 14, 4, 980; Martin Hardie, *English Coloured Books*, 1906.



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WILSON, Robert Francis. Horticultural Colour Chart. London: British Colour Council in collaboration with The Royal Horticultural Society, 1938–42

COLOUR FOR HORTICULTURE

A well-preserved set of the first edition of this cleverly conceived project to standardize colour definitions so that “there will be but one colour name recognised for each hue in the textile and all colour-using industries as well as by artist’s colourmen”. A frequently consulted working tool, it is unusual for sets to survive in such excellent state.

The British Colour Council (BCC) was set up in 1931 under the direction of Robert Francis Wilson, with the purpose of issuing “seasonal colour charts of apparel and home furnishings” (Kuehni & Schwarz, *Color Ordered*, p. 297), the first publication under its aegis being the *Dictionary of Colour Standards* (1934).

Originally designed for use in the textile dye industry, the three-number BCC codes allowed such subtlety of hue in comparison with previous standards that they were adopted in a wide range of fields where precise colour matching was important. On the basis of the BCC codes the present system was elaborated primarily for use by

horticulturists, but was expected to “have a use and value far outside of its horticultural scope”. The only historical precedents for this complex exercise were perhaps the remarkable colour charts created by the great 18th-century botanical illustrator Ferdinand Bauer, for use on Sibthorp’s expedition to Greece, and Flinders’s to Australia (Mulholland).

2 volumes, octavo (250 × 170 mm). Original pale khaki linen covered folding portfolio cases, with titles in black to front panel, white paper liners, hinges of white cloth. One 8-page wire-stitched guide accompanies each volume, and 200 loose sheets with four colour samples per sheet in total; black card viewing mask included. A little rubbed at the extremities, the samples which are printed on loaded paper have curled slightly at the edges, one with a small chip from the leading edge, guide to the first volume slightly foxed, white cloth hinges also affected, very good. ♣ Richard Mulholland, “Painting by Numbers”, V&A blog, 22 May 2015, available online.

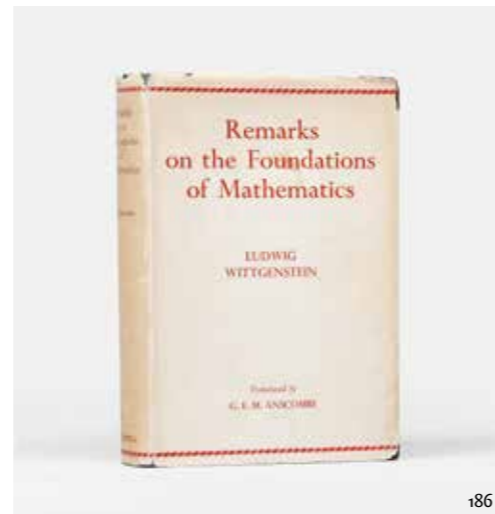
£600

[141298]

186

WITTGENSTEIN, Ludwig. *Remarks on the Foundations of Mathematics*. Oxford: Basil Blackwell, 1956

First edition in English of the author’s major work on the philosophy of mathematics, originally published under the title *Bemerkungen über die Grundlagen der Mathematik* the same year. Although



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intended as the second part of the author’s *Philosophical Investigations*, this imposing and brilliantly edited work stands by itself.

This copy has the ownership signature of D. Bastow, dated June 1960, to the front free endpaper, likely that of David Bastow, lecturer in philosophy at the University of Dundee. Bastow published articles on Buddhist ethics and the philosophy of religion in the 1960s.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Parallel text in English and German. Diagrams in text, some in colour. Neat ownership signature to front free endpaper. Slight sunning and rubbing at extremities; jacket with minor chipping and splits at extremities repaired with tape on verso. A near-fine copy in very good jacket. ♣ Lapoint, *Ludwig Wittgenstein: A Comprehensive Bibliography*, p. 6.

£1,000

[163156]

187

YEATS, W. B. *The Wind Among the Reeds*. London: Elkin Mathews, 1899

“TREAD SOFTLY BECAUSE YOU TREAD ON MY DREAMS”

Rare first edition of Yeats’s third volume of poetry, containing two of his best-loved poems, “The Song of Wandering Aengus” and “Aedh Wishes for the Cloths of Heaven”. “This



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remarkable book will be, in the judgement of posterity, the sole rival of *A Shropshire Lad* for the position of the most significant verse production in England in the 1890s” (Colbeck). The striking cloth design by fellow poet and artist Althea Gyles is generally considered her best work for Yeats.

The poems in this collection were written during the start of Yeats’s love affair and lifelong friendship with Olivia Shakespear, and contains some of his most striking and haunting love poetry, such as “The Shadowy Horses” and “Michael Robartes Remembers Forgotten Beauty”. Other “answering” poems in the collection like “Aedh Wishes his Beloved were Dead” clearly evoke his hopeless passion for Maud Gonne. This copy has the erratum slip, tipped-in before p. v.

Octavo. Original blue cloth, design by Althea Gyles stamped in gilt on spine and covers, edges untrimmed. Neat ownership inscription to front free endpaper. Spine ends lightly bumped, gilt faded as usual, else a very attractive, near-fine copy. ♣ Colbeck II, p. 962; Wade 27.

£3,500

[164613]



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YEATS, W. B. *The Tower*. London: Macmillan and Co., Limited, 1928

A RADIANT COPY OF HIS MOST ENDURING COLLECTION

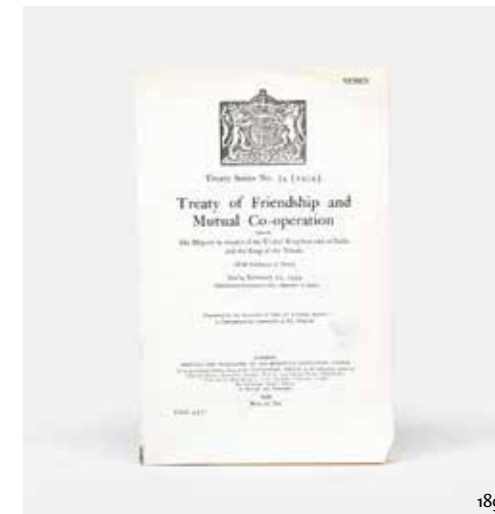
First edition of the collection widely considered Yeats’s most important, and his first after receiving the Nobel Prize in 1923. *The Tower* includes many of his most famous poems, including “Sailing to Byzantium”, “Nineteen Hundred and Nineteen”, “Leda and the Swan”, and “Among School Children”.

Yeats commissioned his friend and fellow poet Thomas Sturge Moore to create the cover. He had hailed Moore as “one of the most exquisite poets writing in England” (cited in *Poetry*) and was delighted with his design: “Your cover for *The Tower* is a most rich, grave, and beautiful design, admirably like the place” (cited in Bornstein).

Octavo. Original green cloth, spine lettered and blocked in gilt, lettering and pictorial design depicting Thoor Ballylee and its reflection in gilt on front cover, edges untrimmed. Contemporary ownership inscription, “Phyllis March 1928”, on front free endpaper. Spine ends bumped, gutter cracked but firm at pp. 64–5, gilt strikingly bright: a near-fine copy, uncut. ♣ Wade 158. George Bornstein, *Material Modernism: The Politics of the Page*, 2001; Harriet Monroe, ed., *Poetry*, Vol. 4, April 1914.

£1,250

[164880]



189

189

YEMEN. *Treaty of Friendship and Mutual Co-Operation Between His Majesty in Respect of the United Kingdom and of India and the King of Yemen*. London: His Majesty’s Stationery Office, 1934

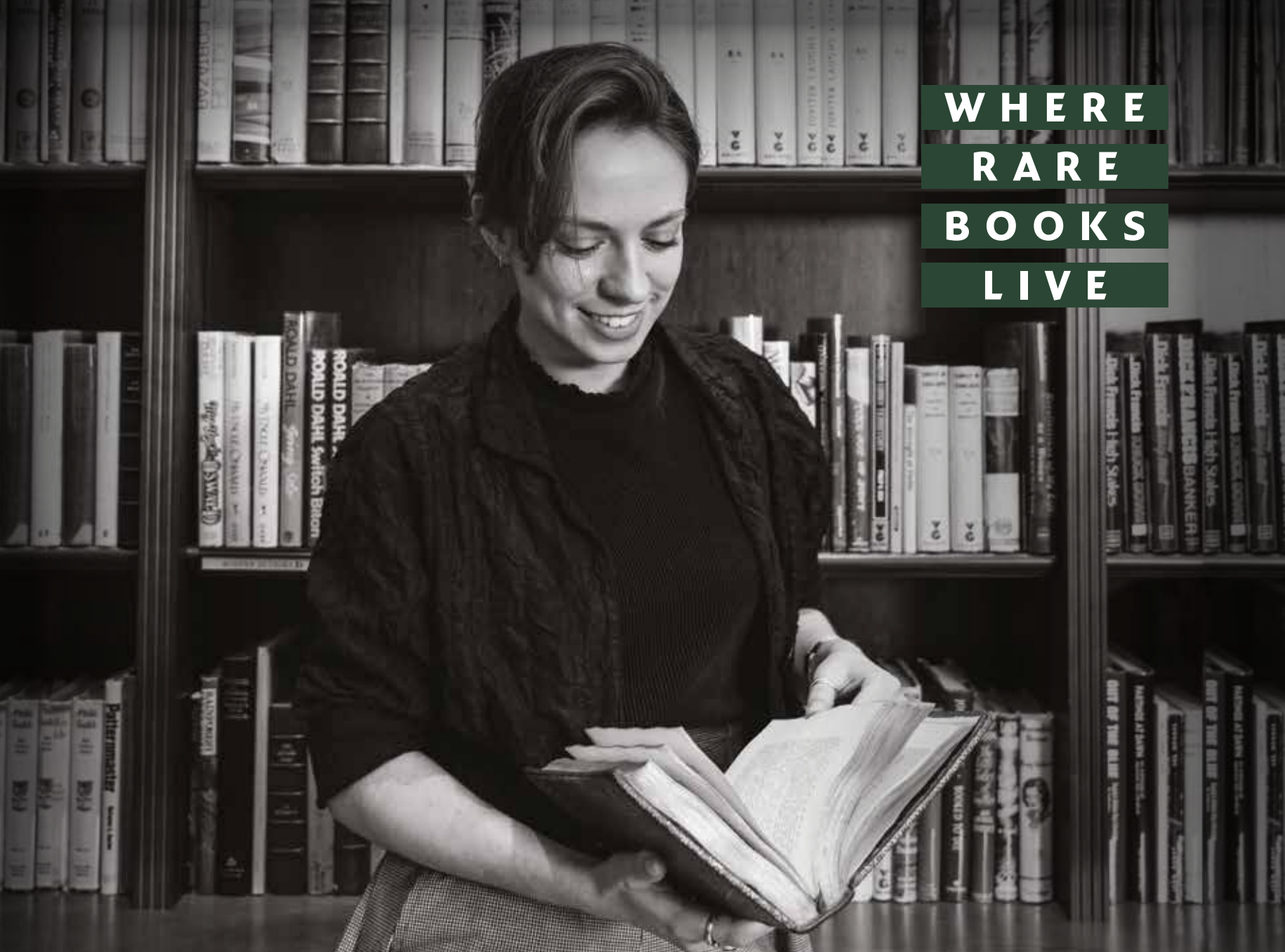
First English–Arabic edition of the diplomatic agreement which acknowledged “the complete and absolute independence of His Majesty the King of the Yemen, the Imam, and his kingdom in all affairs of whatsoever kind” (p. 2).

In June 1934, shortly after this agreement was concluded, Ibn Saud and Imam Yahya signed the Treaty of Taif. In this development, Britain had played a major part, with its support for Yemen and comparatively lukewarm stance vis-à-vis Ibn Saud helping precipitate military conflict and ultimately bring it to an end. The English text of the treaty, without the ratifications, was first published earlier in the year as HMSO Yemen No. 1.

Octavo (232 × 151 mm), pp. 11. Sometime disbound with no subsequent stitching. Royal coat of arms of the UK on first page. Small faint Admiralty ink stamp, dated 14 December 1934, on first page. Light creasing and skinning where previously bound, a few nicks, small chip at foot of first leaf, text bright. A very good copy.

£1,250

[164042]



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