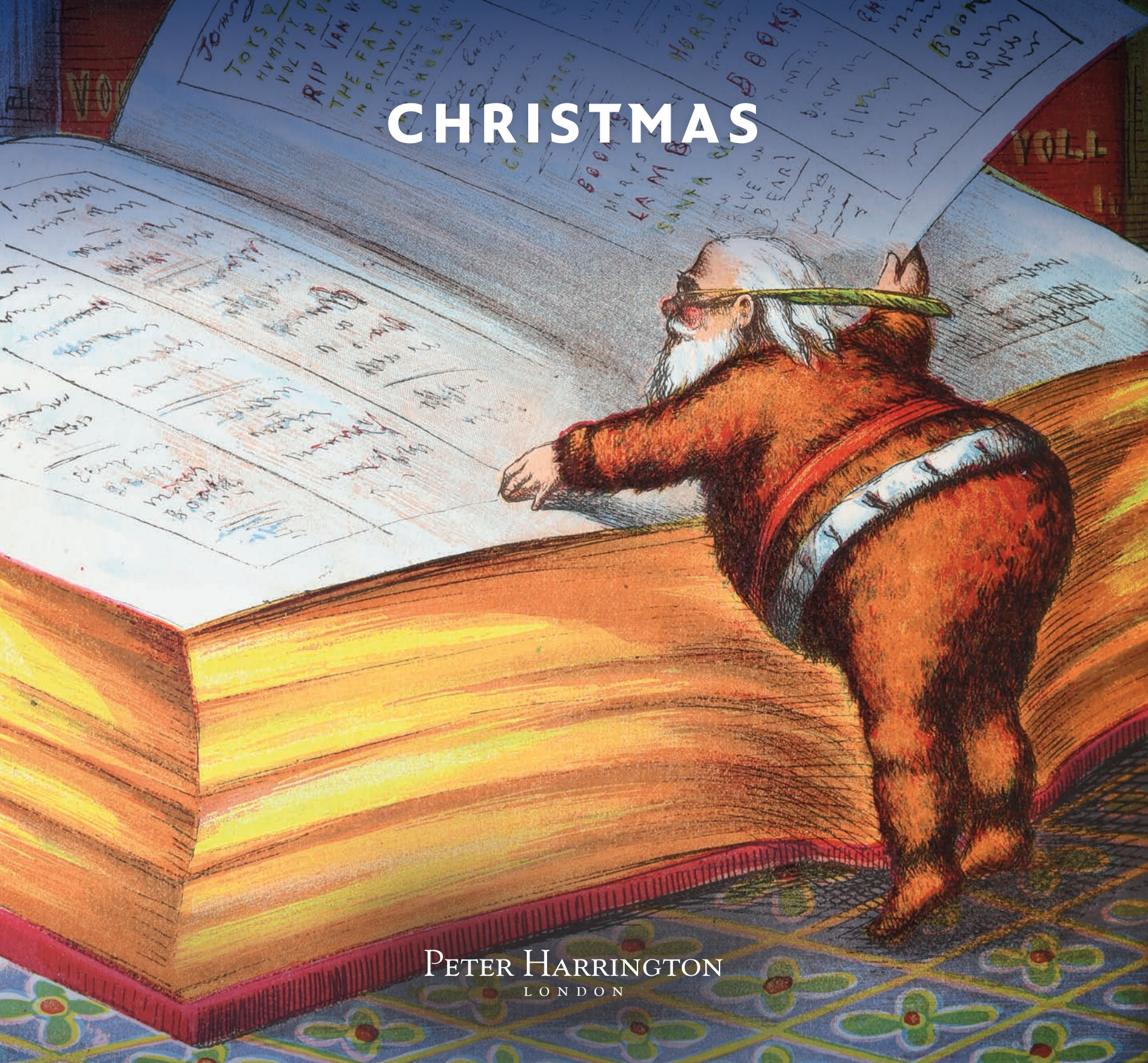


CHRISTMAS



PETER HARRINGTON
LONDON

Christmas 2023 opening hours

Dover Street

Mon 20 Nov – Sat 23 Dec
Mon – Fri: 10am–7pm
Sat: 10am–6pm
Sun: CLOSED
Sun 24 Dec – Tue 26 Dec 2023: CLOSED
Wed 27 Dec – Sat 30 Dec: 10am–6pm
Sun 31 Dec – Mon 1 Jan 2024: CLOSED
Tue 2 Jan 2024: Normal business hours resume

Fulham Road

Mon 20 Nov – Sat 23 Dec
Mon, Fri, & Sat: 10am–6pm
Tue–Thu: 10am–7pm
Sun: CLOSED
Sun 24 Dec – Tue 26 Dec: CLOSED
Wed 27 Dec – Sat 30 Dec: 10am–6pm
Sun 31 Dec – Mon 1 Jan 2024: CLOSED
Tue 2 Jan 2024: Normal business hours resume

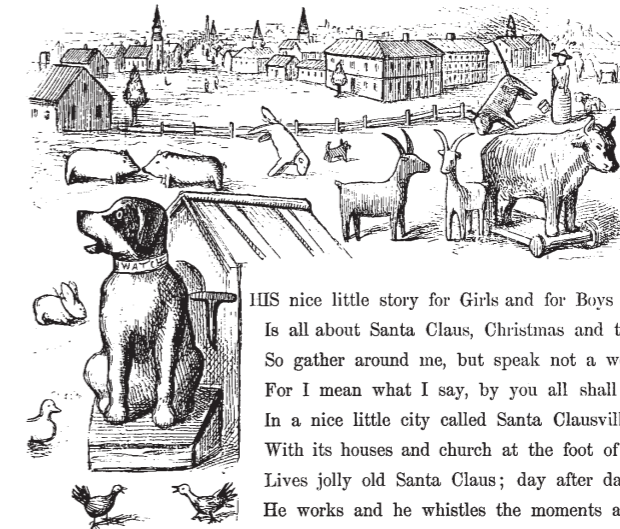
Design: Nigel Bents & Abbie Ingleby
Photography: Ruth Segarra
Cover and opposite illustration from *Santa Claus and His Works*,
item 25; rear cover image of Alice Gregson, bookseller, by
Sophia Vrahimi.

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Registered in England and Wales No: 3609982



PETER HARRINGTON
LONDON

CHRISTMAS



THIS nice little story for Girls and for Boys
Is all about Santa Claus, Christmas and toys;
So gather around me, but speak not a word—
For I mean what I say, by you all shall be heard.
In a nice little city called Santa Clausville,
With its houses and church at the foot of the hill,
Lives jolly old Santa Claus; day after day
He works and he whistles the moments away.

CATALOGUE 198

ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

MAYFAIR
43 DOVER STREET
LONDON W1S 4FF

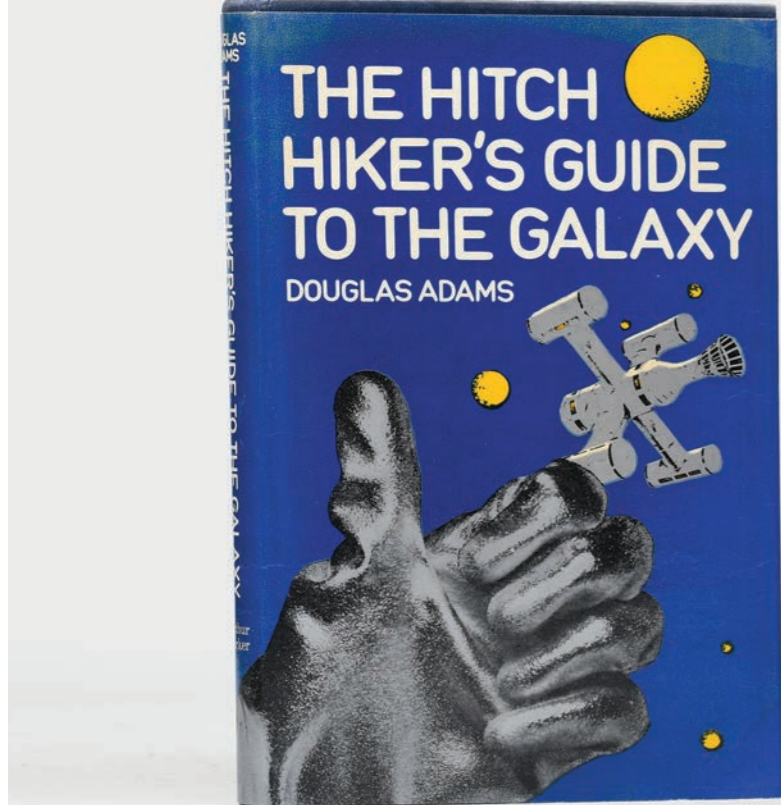
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1

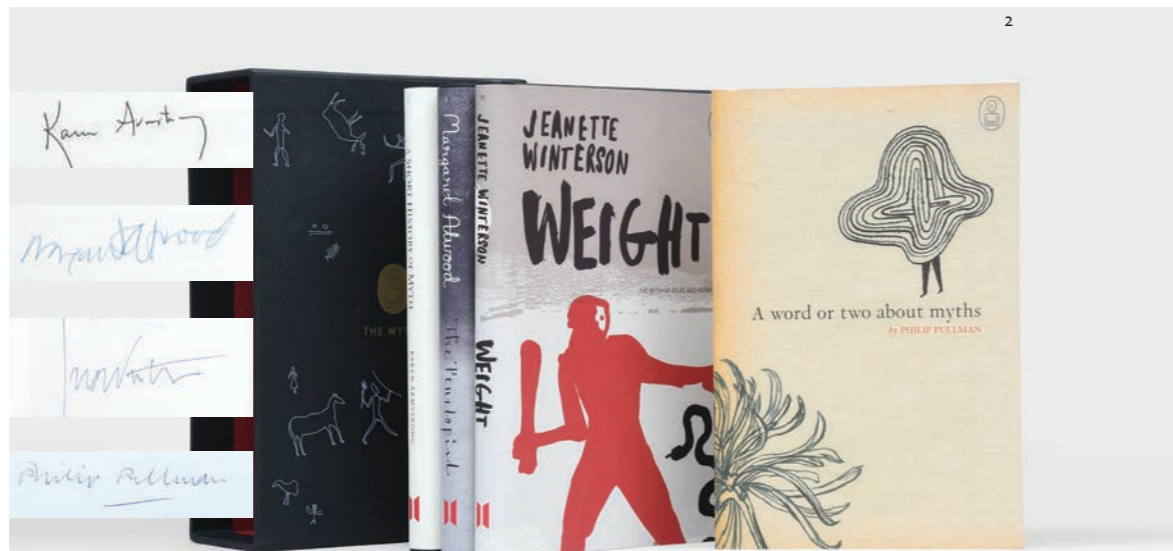
ADAMS, Douglas. *The Hitch Hiker's Guide to the Galaxy*. London: Arthur Barker Limited, 1979

"DON'T PANIC"

First hardback edition, a bright copy of the first instalment of the 20th-century's most popular science fiction comedy series. It was originally published as a paperback by Pan Books a few months earlier.

Following the striking success of the two 1978 BBC radio programs, Adams adapted the adventures of Arthur Dent and Ford Prefect into a series of best-selling novels, famously described by the author as "a trilogy in five books", published between 1979 and 1992. *The Hitch Hiker's Guide to the Galaxy* has been translated into more than 30 languages.

2



2

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Spine ends bumped, a few light marks to boards, tiny spots to top edge, contents clean; jacket slightly short, a couple of faint creases, light damp stain to foot of spine, else bright and not price-clipped: a very good copy in very good jacket.

£2,500 [167035]

2

ATWOOD, Margaret. *The Penelopiad*; [together with] **Karen Armstrong.** *A Short History of Myth*; [and] **Jeanette Winterson.** *Weight*; [and] **Philip Pullman.** *A Word or Two about Myths*. Edinburgh: Canongate, 2005

First editions, signed limited issues, number 1,283 of 1,500 sets of the first three books in the Canongate Myth Series, together with an essay signed by Philip Pullman, as issued.

Together 4 items: 3 volumes, octavo. Original black boards, spines lettered in grey. With illustrated dust jackets. Single bifolium leaf of card, pp. 2. Lettered and illustrated on recto, text printed on verso. Housed together in original black illustrated slipcase. Fine copies, tiny scratch to rear cover of slipcase. ♣ Catriona Mactaggart, "How Greek Mythology Is Being Rewritten Through A Feminist Lens", *The Independent*, 1 June 2021.

£500 [162476]

3

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

ELEGANTLY BOUND TO A CELTIC DESIGN

First fully illustrated edition, presented here in an attractive arts and crafts style binding, signed by London bookbinder Maurice George de Rupe Roche (1882–1943).

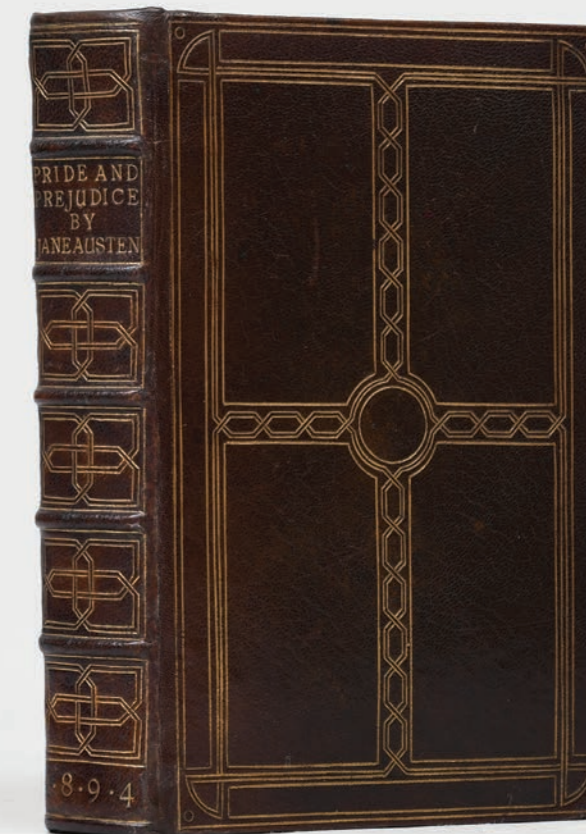
This was the first edition of *Pride and Prejudice* to feature illustrations accompanying the text, as Bentley's 1833 edition and subsequent printings had featured only a frontispiece; it was originally published in an unillustrated edition in 1813. Hugh Thomson (1860–1920) "was in constant demand as a book illustrator, particularly for the classics with their opportunities for historical subject treatment" (Peppin & Micklethwait, p. 299).

The binder Maurice de Rupe Roche and his elder brother Richard were born on the Isle of Wight and orphaned at a young age. Their mother Maria (1836–1882; formerly Leeson, née Squarey) died shortly after Maurice's birth; their father, a distinguished Royal Navy officer, Richard "Arctic" Roche (1831–1888), followed just six years later.

Though details of Maurice's bindery training remain elusive, he was likely apprenticed to a South London bookbinder (possibly Batten & Davies) and, though born deaf, attained a high level of workmanship, as evidenced in the skilled execution of the present binding. The Celtic elements of the design reference his Anglo-Irish roots: the family was descended from the de Roche (or de Rupe) Norman knights and both Maurice and his brother were given the middle name of de Rupe. Richard was killed in action in France on 8 January 1915, leaving behind a widow, Ethel, and a young daughter; the British Library holds an example of Maurice's work which was owned by Ethel (shelfmark Collins 213).



All items are fully described and photographed at peterharrington.co.uk



3



Octavo (188 × 123 mm). Bound in full green morocco by Maurice George de Rupe Roche (signed "M.G. de R.R. 1905" on rear turn-in), spine decorated with geometric designs, covers with delicate strapwork cruciform gilt panel, edges gilt with subtle gauffering, turn-ins ruled in triple gilt fillets. Frontispiece, prolific illustrations in the text, including scenes, historiated initials, and head- and tailpieces, all by Hugh Thomson. Spine and covers faded to brown, joints and ends skilfully repaired, a little faint staining to margins of outer leaves, contents largely unaffected. A very good copy, handsomely bound. ♣ Gilson E78. *Encyclopedia of Nineteenth-Century Photography*, 2013, p. 1204; Jonathan Foster, "Richard de Rupe Roche memorial", *Pirbright Historians*, available online; Brigid Peppin & Lucy Micklethwait, *Dictionary of British Book Illustrators: The Twentieth Century*, 1983.

£5,000 [166755]

3



4

4
BARRIE, J. M. Peter and Wendy. London: Hodder & Stoughton, [1911]

“ALL CHILDREN, EXCEPT ONE, GROW UP”

First edition of the expanded adaptation into novel form of the story first made popular in the 1904 stage play *Peter Pan, or The Boy Who Wouldn't Grow Up*.

It tells the familiar story of the stage version, with Peter as an older child flying off with Wendy and the other Darling children to battle Captain Hook and his pirates, but Barrie added a final chapter to the book in which Peter returns for Wendy years later, when she is grown with a child of her own. The text of the stage play itself was not published until 1928.

Octavo. Original green cloth, spine and front cover lettered and richly decorated in gilt with pictorial frames and device of Captain Hook and Peter Pan. Frontispiece, pictorial title page, and 11 plates, all by F. D. Bedford. Bookplate of one Ronald Merrtens to front pastedown, corresponding gift inscription (“Ronald R. Merrtens from his father, Christmas 1911”) to front free endpaper verso. Slight crease to spine, cloth a little rubbed and bumped, but still bright; free endpapers browned as usual, inner hinges cracked but firm, light foxing to edges and occasionally to contents. A very good copy. ♪ Grolier Children's 100, 63.

£1,500 [164580]



5

5
BEATLES – ASAI, Shimpei. Hello, Goodbye, The Beatles in Tokyo 1966. Guildford: Genesis Publications, 2016

First edition, number 119 of 350 deluxe copies from an edition of 1966 signed by Asai, and with numbered photographic print also signed by Asai. These photographs document the Beatles' visit to Tokyo



5

and their historic Budokan concerts, which were previously unpublished outside of Japan.

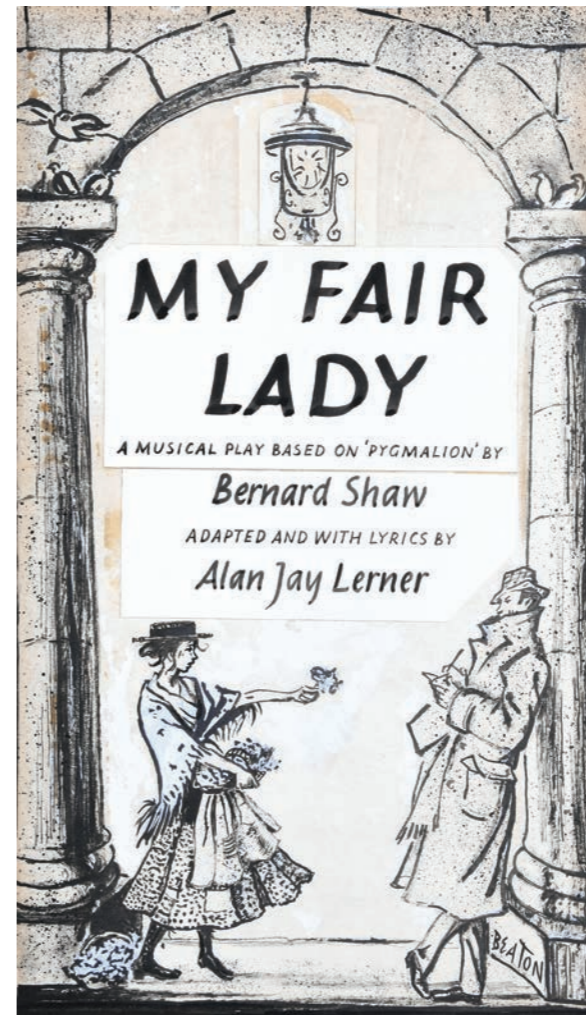
Quarto. Original full black leather, lettering and illustration to front cover and spine in gilt and silver, housed in a printed patterned clamshell box, lettering to lid in black. All contained in a black cloth draw-string bag. Full page photographs by Asai throughout. All in fine condition.

£800 [162321]

6
BEATON, Cecil. Original artwork for *My Fair Lady*: drawing for the dust jacket, together with a small archive of related material. 1957

Rare Beaton artwork for *My Fair Lady*, which was published on the front panel of the dust jacket for the script of Lerner and Loewe's 1958 Broadway musical. Beaton designed the costumes for the original Broadway production in 1956 and later worked on the film adaptation.

Also included is a sheet of proposed lettering for the spine (“Bernard Shaw and Alan Jay Lerner, *My Fair Lady*, Max Reinhardt and Constable”), presumably drawn by Will Carter, and a typed letter signed from James McCormack (of the Margot Johnson Agency) to Max Reinhardt, dated 31 October 1957. In it, he notes that “we have just been asked by Alan Jay Lerner to ask you . . . to omit the dedication page in your English edition of *My Fair Lady*”.



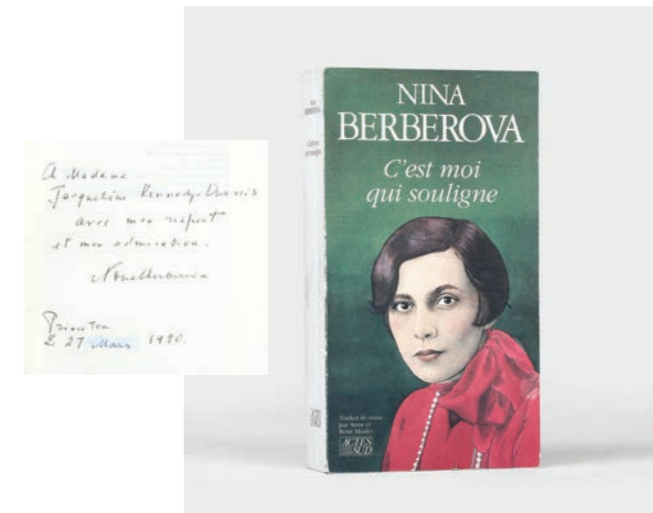
6

The script of *My Fair Lady* was first published in New York in 1956. That edition carried the dedication “For Nancy, with love”. Lerner married eight times and his third wife was the actress Nancy Olson. They were married in 1950 but divorced in 1957, hence the removal of the dedication.

Also present is a file of publisher's production materials including a printed drawing used on the front flap of the jacket, 3 proofs of an illustration, 12 photographic negatives, a note from Max Reinhardt to John Ryder (dated 7 October 1957) giving the price of the book, a note from the binders (dated 25 January 1968), a note from the typesetter (dated 9 December

1957), notes from the typographer Will Carter (1912–2001) to book designer John Ryder (1917–2001), a typed letter signed from John Ryder to Will Carter, some proof printings of several leaves, a proof of the dust jacket, and additional invoices and notes.

“The ideal man to do the costumes was Cecil Beaton, of whom Lerner said that it was difficult to know ‘whether he designed the Edwardian era or the Edwardian era designed him’. He was at his creative peak in this period, able to draw upon his vast knowledge of history and detail, photography, and high fashion” (Garebian).



7

Original drawing (465 × 268 mm) on paper (465 × 268 mm), ink, crayon and gouache, signed lower right “BEATON”, with small inserted panel and two lettering panels laid down, mounted, framed and glazed. Occasional toning, slight discolouration from gouache corrections, slight crease at centre: a very good and unfaded drawing. ♪ Keith Garebian, *The Making of My Fair Lady*, 1993; Alan Jay Lerner, *The Street Where I Live*, 1980.

£7,000 [167203]

7
BERBEROVA, Nina. *C'est moi qui souligne*: autobiographie. (“The Italics are Mine: An Autobiography”). Arles: Actes Sud, 1989

PRESENTED TO JACKIE O.

First French edition of Berberova's intimate and revelatory record of Russian émigré life and interactions with the leading literary figures, among them Nabokov, Gorky, Pasternak, Bunin, Akamatova, and Bely. It is warmly inscribed by the author to Jacqueline Kennedy: “A Madame Jacqueline Kennedy-Onassis avec mon respect et mon admiration. Nina Berberova Princeton. 27 Mars 1990.”

Octavo. Original printed wrappers. A little light rubbing on the wrappers, else about fine. ♪ Nadya L. Peterson, “The Private ‘I’ in the Works of Nina Berberova”, *Slavic Review*, 60, 3, Fall 2001.

£1,500 [162760]



8

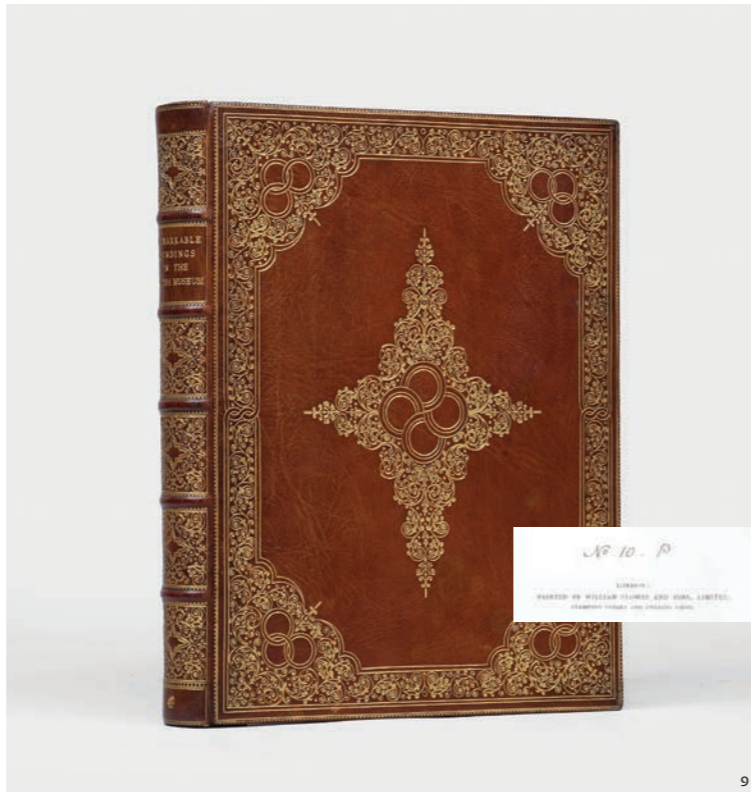
8
BETJEMAN, John. *Summoned By Bells.*
 London: John Murray, 1960

First edition, limited issue, number 39 of 125 copies signed by the author and specially bound, this copy in exceptional condition, beautifully preserved in a later plain paper dust jacket.

This limited issue was almost completely destroyed before publication, when “a tea trolley at the printer’s works in Beccles crashed over the whole edition” (quoted in Peterson). It has a frontispiece and photographic plate not included in the trade issue.

Octavo. Original green calf, spine lettered and ruled in gilt, covers decorated with bell pattern in gilt, green bell-patterned endpapers, top edge gilt, fore edge trimmed, bottom edge untrimmed. In a later plain paper dust jacket. Portrait frontispiece, with tissue guard, one photographic plate, illustrations to the text by Michael Tree. Minimal rubbing to extremities, else a fine copy. ♪ Peterson A29b.

£800 [164993]



9

9
BINDINGS – WHEATLEY, Henry B.
 Remarkable Bindings in the British
 Museum. London: Sampson Low, Marston,
 Searle, and Rivington, 1889

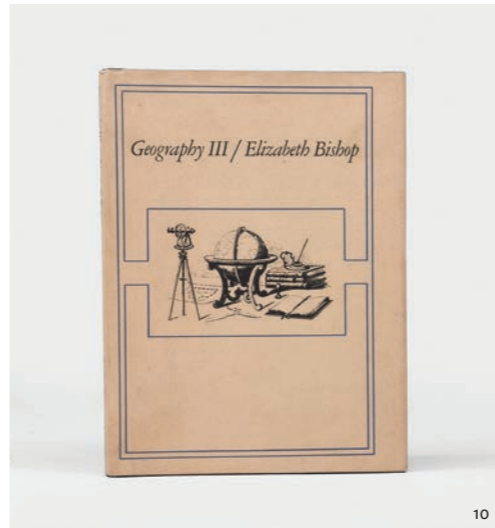
First edition of this handsome monograph, finely bound in imitation of an 1851 French binding by Hippolyte Duru (plate 61), this copy hand-designated on the copyright page, “No 10. P” (the “P” possibly standing for “Presentation”); the publisher’s three-page prospectus, bound in at the rear, states that “each copy will be numbered and delivered in rotation order”.

The unsigned but very well executed binding differs from Duru’s original in that the border of interlocking rings replaces Duru’s rather macabre skull motifs, which reflected the book he bound (*La grand danse macabre*, 1555). Duru (1803–1884) was one of the leading Parisian binders of his day, a pupil of Thouvenin who, before setting up on his own, worked for Bauzonnet; he was active in Paris from 1840 to 1863 and participated in

the 11th and final “Exposition des produits de l’industrie française” in 1849, which served as a direct precursor to the 1851 Great Exhibition held in London.

The edition consisted of 150 copies on usual paper, as here; 25 printed on superior-quality paper with illuminated initials; and another 25 with hand-coloured plates. A further 200 copies were simultaneously published in Paris with the descriptions in French. In the present copy, the prospectus also features an ink correction to the month of availability of the most expensive issue and a note declaring “all sold”.

Quarto (298 × 232 mm). Near-contemporary light brown morocco in imitation of a Duru binding, spine lettered in gilt with ornate floral tooling in compartments and heraldic parrot device at foot, dog-tooth roll and French fillet frames on covers enclosing richly gilt dentelle borders, cornerpieces, and lozenge-shaped centrepiece with floral motifs and interlocking rings, board edges ruled in gilt, twin gilt roll on turn-ins, marbled endpapers, edges gilt. With 62 monochrome photographic plates of bookbindings and large woodcut initials; another binding illustrated in the text at p. xiv. Title page printed in red and black and stamped “[L[imite]d” following the



10

imprint. Crease to half-title, faint internal soiling; a very good copy in a very handsome binding.

£1,750 [163847]

10
BISHOP, Elizabeth. *Geography III.* New York:
 Farrar, Straus and Giroux, 1976

First edition of the author’s last work. The winner of the Book Critics’ Circle Award for 1977, “this volume

of nine beautifully crafted poems returns to themes of North and South but with greater intimacy and immediacy” (ANB).

Octavo. Original brown cloth, spine lettered in gilt, tan endpapers. With dust jacket. Illustrated title page. Slight soiling to jacket, otherwise sharp, not price-clipped: a fine copy in near-fine dust jacket.

£375 [163608]

11
BLAKE, Quentin (illus.); MARTIN, J. P. Five
 volumes from the “Uncle” series. London:
 Jonathan Cape, 1964–73

EACH VOLUME SIGNED BY THE ILLUSTRATOR

First editions, each signed by Quentin Blake. This collection comprises all of J. P. Martin’s books about a rich elephant named Uncle, except for the fifth in the series: *Uncle and Claudius the Camel* (1970). Published between 1964 and 1973, these works present early examples of Quentin Blake’s illustrative art.

5 works, octavo. Original pink, turquoise, yellow, red, and blue boards, spines lettered in gilt, pictorial endpapers (except *Badgertown*). With illustrated dust jackets. Illustrated by Quentin Blake. Bookseller’s label to *Cleans Up*. Spines slightly bumped, light soiling to boards of *Detective*, some minor foxing, corner of half-title in *Unde* clipped; extremities of dust jackets rubbed with occasional nicks and short closed tears, some light damp stains, only *Detective* and



12

Badgertown (with residue from removed later price sticker) price-clipped: very good copies in very good jackets.

£1,750 [163203]

12
BLYTON, Enid. *Five on a Hike Together.*
 London: Hodder & Stoughton Limited, 1951

AFFECTIONATELY INSCRIBED

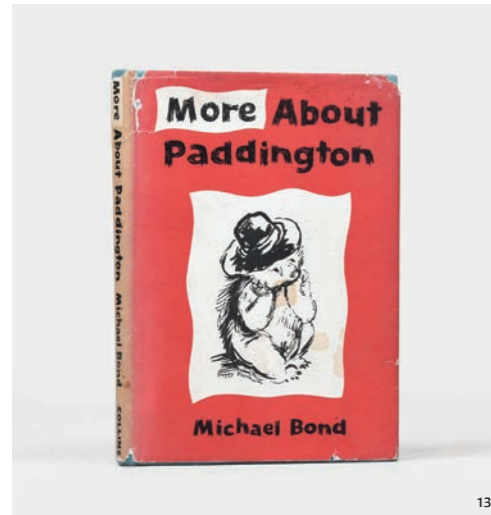
First edition, inscribed by the author on the title page, “Cherry, with much love from Enid Blyton”; copies of this novel are very rarely found signed or inscribed.

Octavo. Original grey boards, spine and front cover lettered in red, black and orange pictorial endpapers. With dust jacket. With 32 illustrations, 8 of which in colour, all by Eileen Soper. Spine ends bumped, light marks to front cover and edges, contents clean; jacket spine lightly sunned, extremities slightly nicked, a few pencil annotations to flaps ticking off other books in the series, not price-clipped: a very good copy in very good jacket.

£2,000 [165281]



11



13

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

First edition of the second Paddington book.

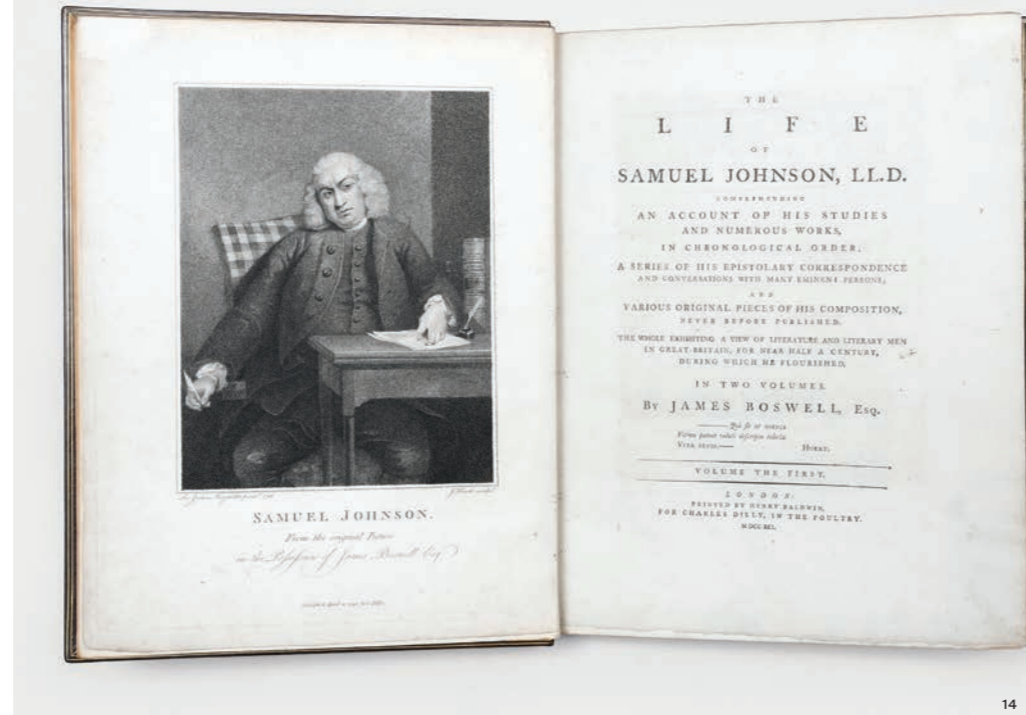
Octavo. Original blueish-green cloth, spine lettered in silver. With dust jacket. Illustrations throughout by Peggy Fortnum. Spine slightly cocked, upper corners bumped, front inner hinge starting, faint marks to edges and title page; jacket lightly soiled, spine sunned with loss at head, a few chips and closed tears, tape repairs to verso, not price-clipped: a good copy in like jacket.

£600

[162670]



13



14

BOSWELL, James. The Life of Samuel Johnson. London: by Henry Baldwin for Charles Dilly, 1791

“ONE OF WESTERN LITERATURE’S MOST GERMINAL ACHIEVEMENTS”

First edition; this a handsomely bound and notably wide-margined copy, just a little short of copies that we have handled in the original boards. “Boswell’s Life of Johnson remains the most famous biography in any language.

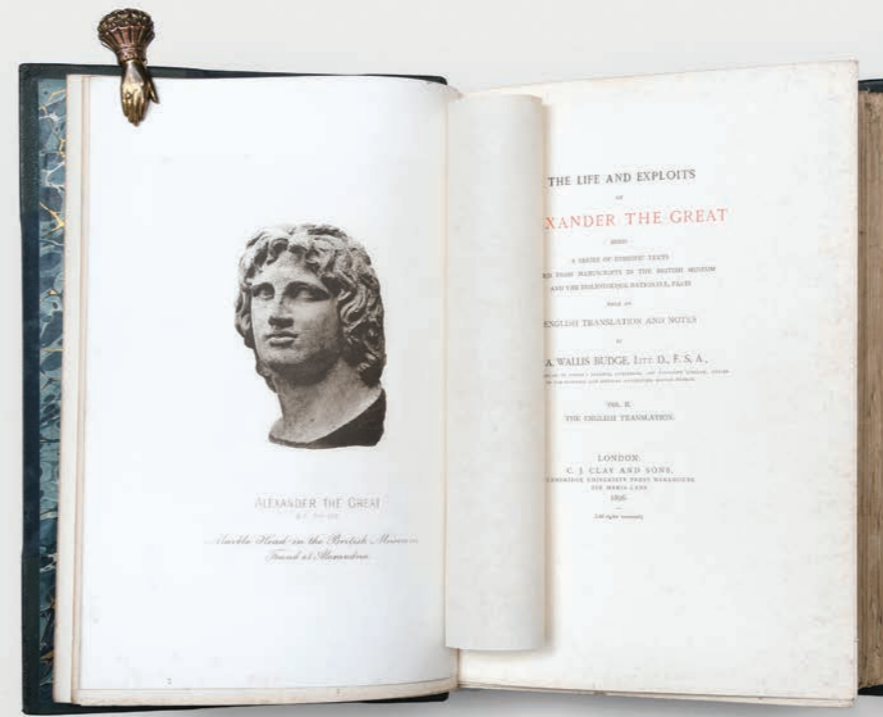
The immense task of compiling the thousands of notes Boswell had recorded on “the great man’s talk, habits and opinions” was begun after Johnson’s death in 1784. Made up of trifling incidents as well as the significant events in Johnson’s life, the work remains a masterpiece of portraiture. “The Life of Johnson was no single book miraculously produced by an inexperienced author. It was the crowning achievement of an artist who for more than twenty-five years had been deliberately disciplining himself for such a task” (Pottle, p. xxi). “Homer is not more

decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers” (Macaulay).

This copy has p. 135, vol. I, in the first, uncorrected state, reading “gve”; in vol. II, pp. 78, 92, 275, and 352 are in their first, uncorrected states. The usual cancels, outlined by Pottle, are present. Corrections were made in press, and 1,750 copies were available on publication day, 16 May 1791, the 28th anniversary of Boswell’s first meeting with Johnson. Of these, 800 copies were sold in the first two weeks.

Loosely inserted is a copy of A. Edward Newton’s quarto leaflet reproducing the uncorrected vol. II, p. 302, inscribed (with his initials) in 1933 to another collector. The original text contained Johnson’s controversial remarks on marital infidelity, and is known in only a few copies.

Provenance: with gilt morocco bookplate in each volume (“Omnia Pro Bono H.M.”) of Harold Murdock (1862–1934), Boston banker, book collector, historian of the American Revolution, and director of Harvard University Press.



15

2 volumes, quarto (293 × 225 mm). Early 20th-century brown morocco by Rivière & Son, spines lettered in gilt, compartments, covers, and turn-ins ruled in gilt, marbled endpapers, top edge gilt, others untrimmed. Portrait frontispiece engraved by James Heath after Sir Joshua Reynolds, 2 engraved plates by H. Shepherd. Text printed on pale blue paper. A few minor scratches to binding, spines a little sunned, contents with occasional light foxing, skilful restoration to upper outer corner of frontispiece and initial 5 leaves in vol. I, infill to small wormhole to title page of vol. II, a little cracked preceding title page in vol. I and before main contents in vol. II, still firm. A very attractive copy. ♣ Courtney 172; Grolier English 100, 54; Pottle 79; Rothschild 463; Tinker 338.

£5,750

[163181]

15

BUDGE, E. A. Wallis. The Life and Exploits of Alexander the Great. London: C. J. Clay and Sons, 1896

THE ETHIOPIC LEGENDS OF ALEXANDER

First edition, large paper issue, number 80 of 250 copies. This is the first appearance in print of the

Ethiopic Romance of Alexander, accompanied by several related texts, all presented in the original Ethiopic and with an English translation. The transcription of the Ethiopic text of the Romance was never reprinted.

An esteemed orientalist, Sir Ernest Alfred Thompson Wallis Budge (1857–1934) was appointed keeper of the department of oriental antiquities at the British Museum in 1894. Until his retirement in 1924, he “devoted himself whole-heartedly to its service. He worked zealously to expand the museum’s collections of Egyptian and western Asiatic antiquities, display them for the benefit of the general public, and make the more significant texts and objects available to scholars in the form of printed editions and catalogues” (ODNB). He was also responsible for a number of excavations in Egypt and Mesopotamia. An extremely prolific translator and writer, Budge produced editions of cuneiform, ancient Egyptian, Coptic, Syriac, and Ethiopic texts, as well as historical accounts, dictionaries and grammars.

This work contains Budge’s transcriptions and translations of a number of Ethiopian texts concerning the life of Alexander found in manuscripts held in the British Museum and the



15

Bibliothèque nationale in Paris. The longest and most important is the Zena Eskender (called Pseudo-Callisthenes by Budge), followed by Ethiopic versions of the Arabic histories of Al-Makin and Abu Shahr, the Hebrew history by Joseph ben Gorion, an anonymous history of the death of Alexander, the “Christian Romance of Alexander”, and an account of the vision of Abba Gerasimus. Throughout the work, Budge addresses the complex relationship between the Ethiopic versions and their Arabic, Syriac, and Hebrew counterparts.

There were also 500 copies in a smaller format of the English translation only, produced and issued simultaneously in cloth.

Provenance: contemporary armorial bookplate of a member of the Radcliffe family, with motto “Caen, Crecy, Calais” on the front pastedowns; the crest suggests that this might be Lieutenant General Robert Parker Radcliffe (1819–1907, see Fairbairn, p. 461).

2 volumes, large quarto. Original green pebble-grain half morocco, spines with raised bands ruled in gilt and in blind, gilt lettering in compartments, blue cloth covers, marbled and gilt endpapers, top edges gilt, others untrimmed. Photogravure frontispiece in vol. II, three plates in vol. I. Extremities rubbed, light scuffs to covers, intermittent faint foxing to contents, otherwise clean. A very good copy. ♣ Munro-Hay 422. James Fairbairn, Book of Crests, vol. I, 1992.

£3,500

[164310]



16

16

BUNYAN, John. *A Discourse Upon the Pharisee and the Publican.* London: printed for John Marshall, [1706?]

A rare early edition of Bunyan in original state, collating complete with the frontispiece, and unrestored in a plain sheep binding. Bunyan's tract, based on the parable in the Gospel of Luke, exalts the humble publican over the self-righteous pharisee.

“Bunyan's *Discourse upon the Pharisee and the Publicane*, published in 1685, is unique in being the only book by a seventeenth-century author devoted solely to an exposition of the parable in Luke 18:10–13. Theologically, the book is significant because it reveals Bunyan's reversal of the traditional Calvinist sequence of faith preceding justification. Above all, the *Discourse* is evangelical in purpose, for Bunyan urges his readers to see themselves as either the self-righteous Pharisee or the penitent publican. In castigating the Pharisee's superficial piety Bunyan is again denouncing Church of England formalists” (ODNB).

All of Bunyan's first editions are rare both on the market and institutionally, their low rate of survival a testament to their popularity. Of this edition, ESTC locates copies in five institutions: National Library of Wales, Regent's Park College, and the Bodleian in Oxford, two in the British Library, and in McGill.

Duodecimo (141 × 84 mm). Contemporary sprinkled sheep, unlettered and unlined. Housed in a black cloth flat-back box. Engraved frontispiece, incorporating portrait of author. Contemporary ownership signatures to free endpapers, a few pencilled jottings over first few leaves. Sheep worn but binding sound, light staining towards rear but contents cleaner than usual. A good, honest copy. ♣ ESTC T58482; Mott, *A Bibliography of the Works of John Bunyan*, XXXIII.

£3,000

[162847]

17

CARROLL, Lewis. *Alice's Adventures in Wonderland*; [together with] *Through the Looking-Glass.* London: Macmillan and Co., 1940–41

An attractive set of the “miniature edition”, dating from the early 1940s, of *Wonderland* (first published in 1866) and *Looking-Glass* (first published in 1872). The attractive crushed morocco binding was, evidently, aimed at the gift market.

2 volumes, duodecimo. Original blue crushed morocco, spines lettered and decorated in gilt, covers with pictorial roundels and triple rules in gilt, gilt edges, silk bookmarkers. Illustrated frontispieces, and illustrations to the text, all by John Tenniel. A bright set. Extremities very slightly rubbed, minor split at foot of front inner hinge of *Wonderland*, spine of



17

Looking-Glass slightly toned, occasional minor foxing; a near-fine set. ♣ Williams–Madan–Green–Crutch, p. 236.

£575

[165007]

18

CERVANTES, Miguel de; DORÉ, Gustave (illus.) *Don Quichotte de la Manche.* Paris: L. Hachette, 1863

DORÉ'S DON QUIXOTE

First Doré edition. In the hundreds of illustrations for this luxurious production, “Don Quixote and Sancho Panza reached their definitive rendering . . . If the *Inferno* is the grandest of Doré's achievements, *Don Quichotte* is the most human” (Ray, p. 340).

“It is not strange that here Gustave Doré should have dreamed out some of the most beautiful and realistic of his creations. His *Don Quixote* is a proof that he did so; for from its first to its last page it is a marvel of imagination, poetry, sentiment, and sarcasm. The work made noise enough to have disturbed Cervantes in his long silent tomb. People still speak of it only as ‘Doré's *Don Quixote*’” (Roosevelt, p. 250).

2 volumes, folio. Original red cloth, vol. I rebaked with original spine laid down, spines lettered in gilt and bordered in blind, covers with blind rules and ornate gilt



18

lettering on front, leopard skin-patterned endpapers in first volume, yellow endpapers in second volume. Frontispieces with tissue guards, 118 wood-engraved plates on tinted backgrounds, and prolific engravings in the text, all after Gustave Doré by Héliodore Pisan. Text in French. Bright bindings with a little rubbing and corner wear, vol. II with wear to spine ends, neat repair to joints, and partial splits to inner hinges, remaining sound, both contents foxed. A very good set. ♣ Carteret, p. 138; Ray 248. Blanche Roosevelt, *The Life and Reminiscences of Gustave Doré*, 1885.

£1,000

[163511]

19

CHARLES III, King of the United Kingdom, as Prince of Wales, & Diana, Princess of Wales. Christmas card signed by both. 1983

SENT TO QUEEN ELIZABETH'S CHAPLAIN

Christmas card sent by Charles and Diana in 1983 to the dean of Windsor, Michael Ashley Mann, inscribed and signed in Charles's hand “To you both, from Charles and” [signed by Diana:] “Diana”.

Mann (1924–2011) had an important role in the devotional life of the royal family in the latter 1970s and 1980s. He was commissioned into the 1st King's dragoon guards in 1943, serving in Egypt, Syria, Lebanon, and Palestine, in the last of which he



18

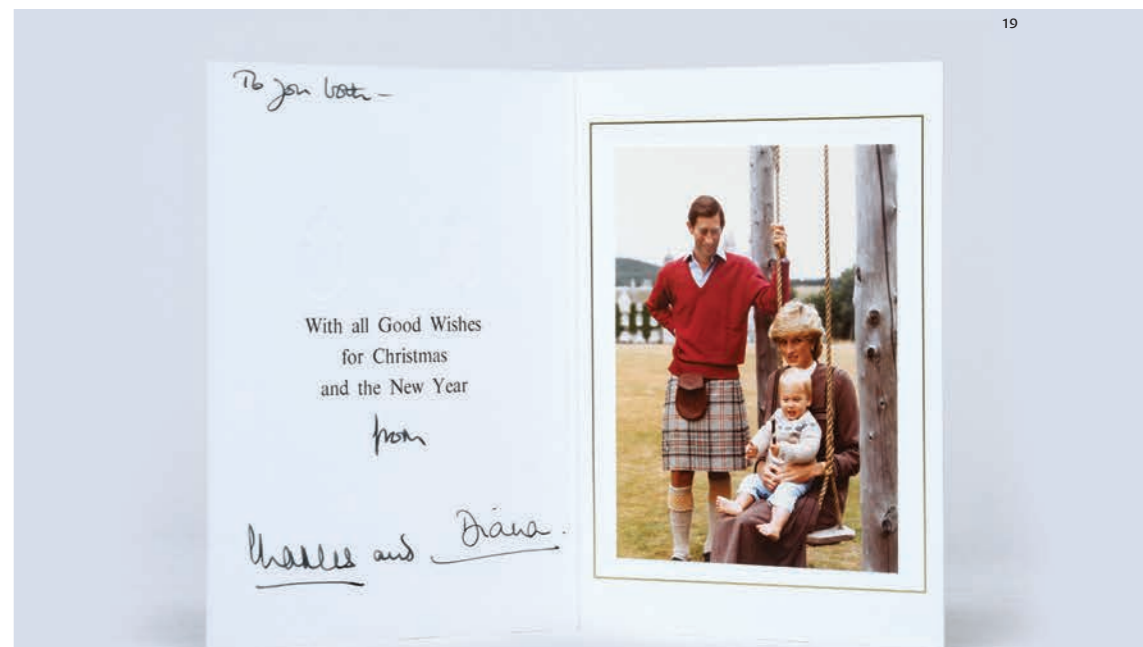
minutes, believing if you could not get across your points in that time you never would. His theme was invariably inspirational, stressing the importance of Christian values: comradeship, morality, tradition and service” (Times obituary, 10 January 2012).

In 1976 Mann was appointed the dean of Windsor (serving until 1989), alongside domestic chaplain to the queen and registrar of the Order of the Garter. He had a close relationship with the royal family, especially Prince Philip – “Mann's rapport with the duke of Edinburgh was genuine and mutually enlightening. Sir Fred Hoyle's Omni lecture on ‘Evolution from space’ in 1982 prompted a robust exchange of correspondence between the duke and Mann, covering fundamentalism and creation, science and religious conservatism, and evolution and morality. The correspondence was published in 1984” (ODNB).

Folded bifolium on thick card (184 × 132 mm), front cover with the Prince of Wales's crowned insignia within a Garter belt and Diana's crowned coat of arms in gilt. With printed goodwill message, facing colour photograph of Charles and Diana with Prince William. In excellent condition.

£1,750

[165109]



19

20

CHARLES III, King of the United Kingdom, as Prince of Wales. Signed portrait. 1978

THE KING IN MILITARY DRESS

An attractive photograph, signed “Charles. 1978”, showing the king in his Parachute Regiment uniform.

The photograph was taken by Peter Grugeon (1918–1980), with his gilt label to the verso – Grugeon held a warrant as photographer to the Royal Family and took numerous official portraits of members including of the Queen and Prince Philip.

King Charles was appointed Colonel in Chief of the Parachute Regiment on 11 June 1977. He trained with the regiment in April 1978, later telling his biographer Jonathan Dimbleby that “I felt I should lead from the front or at least be able to do some of the things that one expects others to do for the country” (p. 258).

Colour photograph, 125 × 98 mm, mounted on brown card and white mount. Housed in original green leather frame manufactured by Jarrolds, London and featuring the Prince of Wales's gilt emblem on top. Fading to signature and photograph but still legible, very slight mark over Charles's face, overall very good. ♣ Jonathan Dimbleby, *The Prince of Wales*, 1995.

£1,000

[164593]

20



21, 22, 23, 24

21

CHRISTIE, Agatha. *The Murder of Roger Ackroyd.* London: W. Collins Sons & Co. Ltd, 1926

THE NOVEL THAT MADE HER CAREER

First edition of this early breakthrough work which “established Christie as a formidable new talent within the genre” (Wagstaff & Poole). A multiple “first”: it was Christie's first big seller, her first book published by her lifelong publisher Collins, and her first work to receive an adaptation, inspiring Michael Morton's hit play *Alibi* (1928), which starred Charles Laughton as Poirot.

In 1977, Christie wrote in her autobiography that the book “was far and away my most successful to date; in fact it is still remembered and quoted” (p. 329). Proving successful and controversial in equal measure, the novel “generated a debate that continues to this day about what constitutes fair play in reaching a solution which is properly accessible to the reader” (Wagstaff & Poole). In one study, *Who Killed Roger Ackroyd?* (1998), Pierre Bayard argues that the true killer eluded both Poirot and Christie herself.

Octavo. Original blue cloth, spine and front cover lettered in red, twin red frame on front cover. Ownership inscription of one “Gookin” on front pastedown. Binding bright, edges and small area on spine rubbed, light wear to ends and corners, contents clean: a very good copy. ♣ Vanessa Wagstaff & Stephen Poole, *Agatha Christie: A Reader's Companion*, 2004, pp. 44–50.

£3,500

[165206]

22

CHRISTIE, Agatha. *Hercule Poirot's Christmas.* London: Collins, *The Crime Club*, 1939

First edition. The novel “brings together two of the favourite devices of the thriller writer of the period, the country-house party and the locked-room murder, to stunning effect” (Wagstaff & Poole).

Octavo. Original orange cloth, spine lettered in black. Contemporary ownership inscription on front free endpaper. Spine and extremities toned and a little rubbed, spine ends and corners worn, short superficial split to cloth at foot of rear joint, but firm, foxing to edges extending occasionally to contents, otherwise internally clean. A very good copy. ♣ Wagstaff & Poole, p. 153.

£575

[166722]

23

CHRISTIE, Agatha. *N or M?* London: for the *Crime Club* by Collins, 1941

First British edition of the author's wartime spy thriller. The book takes its title from a catechism in the *Book of Common Prayer* which asks, “What is your Christian name? Answer N. or M.”

The novel is the first to feature mature versions of Christie's detectives Tommy and Tuppence, the crime-solving husband and wife who previously appeared in *The Secret Adversary* (1922) and *Partners in*

Crime (1929). Published in Britain in November 1941, the book was originally published in the US by Dodd, Mead and Company earlier the same month.

Octavo. Original red cloth, spine lettered in black. With dust jacket. Contemporary ownership inscriptions to front free endpaper. Spine bumped, extremities lightly rubbed, a few tiny marks to edges, contents clean; dust jacket price-clipped, a little creased at edges with a couple of small nicks, rear panel rubbed, trace of sticker removal to front flap, otherwise bright: a very good copy in very good jacket.

£2,000

[162977]

24

CHRISTIE, Agatha. *Ordeal by Innocence.* London: for *The Crime Club* by Collins, 1958

INSCRIBED TO “THE MOUSETRAP MAN”

First edition, presentation copy, inscribed by the author on the front free endpaper, “Peter, from Agatha, Oct. 1958”. This is a superb association: one of Christie's personal favourites, inscribed to her close friend, the English theatre impresario Peter Saunders, best-remembered for producing *The Mousetrap*, her most successful and long-running play.

Saunders produced 11 of Christie's plays, beginning with *The Hollow* in 1951. It was, however, *Witness for the Prosecution* that Christie considered Saunders's principal victory, for “without him it never would have been written” (Saunders, p. 7).

Saunders brought Christie out of her comfort zone and helped cultivate her reputation as a dramatist. He saw that it was Christie's name, not the titles of her plays, that would draw a crowd, billing her *Murder at the Vicarage* as “Agatha Christie's *Murder at the Vicarage*”. It was a format that proved hugely successful. As Saunders commented to a collaborator, George Hastings, “We can't afford a star. But Agatha Christie has a vast following from her books. Why can't we make her the star?”.

Christie puts it best: “He is one of my most appreciated friends; he has influenced me in many ways. I have enjoyed his friendship and his good company – his ready humour, the knowledge of the stage he has imparted to me, and I have a deep respect for the things he has made me do that I had said I couldn't and didn't want to do . . . He certainly is ‘the mousetrap man’. I wrote it – but he put it on – and believed in it” (Saunders, p. 7).

Octavo. Original red boards, spine lettered in black. With dust jacket. A few slight bumps to extremities, edges a little marked with a few scratches to fore edge; rear panel of jacket soiled, a few short closed tears, one longer at foot of front panel, edges a touch rubbed and creased, not price-clipped, notably bright: a very good copy indeed in like jacket. ♣ Wagstaff & Poole, p. 212. Peter Saunders, *The Mousetrap Man*, 1972.

£5,000

[162975]

25

CHRISTMAS – WEBSTER, George. *Santa Claus and His Works.* New York: McLoughlin Bros, [c.1873]

An early printing of this sequel to “The Night Before Christmas”, illustrated by Thomas Nast (1840–1902), the renowned American political cartoonist who created and popularized the modern image of Santa Claus.

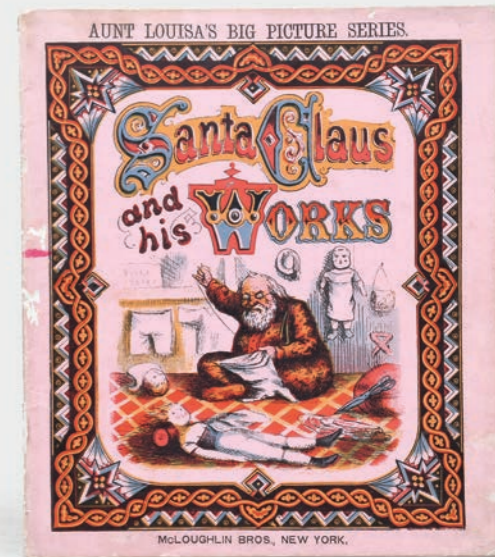
Capitalizing on the gift potential of Santa-related books, McLoughlin Brothers contracted Nast in 1869 to illustrate George Webster's poem “Santa Claus and his Works”, envisioning it as a kind of sequel to Clement Clark Moore's famous 1822 poem, “A Visit From St. Nicholas” (commonly known as “'Twas the Night Before Christmas”). “Nast's Santa, a genial, rotund elf who distributed presents and good cheer, differed from the thin, ascetic precursors in European folklore, such as Père Noël or, in Bavaria, Pelze-Nicol. He became one of Nast's favourite subjects” (ANB).

Quarto, pp. 20. Original illustrated pink wrappers. With 6 full-page chromolithographs by Thomas Nast. Extremities rubbed, couple of spots of skinning to wrappers, small split to spine ends, occasional mark to contents, else bright. A very good copy.

£375

[167631]

25





26

26

CHURCHILL, Lady Randolph Spencer (ed.)
The Anglo-Saxon Review. Vol. II. London:
John Lane, 1899

**PRESENTED TO HER FRIEND, THE LEADING
PORTRAITIST JOHN SINGER SARGENT**

First edition, presentation copy from the editor to the American artist John Singer Sargent, inscribed on the front free endpaper, “To John Sargent M.A from Jennie Randolph Churchill 1899”.

Sargent (1856–1925) was the leading portraitist of his generation. He and Lady Randolph were friends; “Sargent was an excellent musician and he and Jennie played duets together” (Martin, p. 432). Sargent painted Lady Randolph’s portrait, which was used as the frontispiece to the fourth volume in the series. Lady Randolph’s son Winston Churchill much admired the portrait “not only because of the subject but also because of the technique” (ibid.). A bookplate on the front pastedown reads “This book belonged to John S. Sargent R.A. and was purchased at Christie’s July 1925 at the sale of his library”.

The *Anglo-Saxon Review*, eventually published in ten quarterly volumes over 1899 to 1901, was

a miscellaneous historical and cultural journal. Winston Churchill advised his mother on the project, suggesting that it should endeavour “to preserve a permanent record of the thoughts and aspirations of our times, which vary as swiftly as light changes on running water, for wiser ages yet unborn” (cited in Sullivan, p. 16). The series contained articles by Henry James, Winston himself, George Gissing, Stephen Crane, and many other contemporary worthies. The subscription list included heads of state, royalty, and some of the wealthiest families of Britain and the United States.

Large octavo. Original green sheep, spine lettered in gilt, covers ornately blocked in gilt, top edge gilt, other edges untrimmed. With 7 plates including frontispiece. Minimal wear at extremities. A very good copy. ♣ Ralph Martin, *Lady Randolph Churchill*, 1969; Alvin Sullivan, *British Literary Magazines: The Victorian and Edwardian Age, 1837–1913*, 1983.

£3,250

[165257]

27

CHURCHILL, Winston S. (owner & intro.)
The War Speeches of William Pitt the
Younger. Oxford: Clarendon Press, 1940

A LESSON IN LEADERSHIP

Churchill’s own copy of the first edition to include his preface, first impression (third edition overall), with Churchill’s posthumous bookplate, and that of his son Randolph, mounted on the front endpapers. Within his first year of leading wartime Britain, Churchill welcomed this reissue of Pitt’s war speeches as a model of success to guide the country through the new crisis facing Europe.

In his foreword, Churchill addresses the British people, “It is fortifying to remember that this is not the first time that we have confronted a great continental military power, seeking to dominate Europe. [Yet] no historical analogy can be exact . . . A Nazi victory would be an immeasurably worse disaster for us and for all mankind than Napoleon’s victory could ever have been . . . All the firmer, therefore, must be our determination to fight on, as Pitt and his successors fought on, till we in our turn achieve our Waterloo”.

Churchill further explored the nation’s enduring indebtedness to Pitt as an example of wartime leadership and resolve in *A History of the English-Speaking Peoples* (1956). In book 9, chapter 17, entitled “William Pitt the Younger”, Churchill describes how this 24-year-old man became Britain’s youngest ever prime

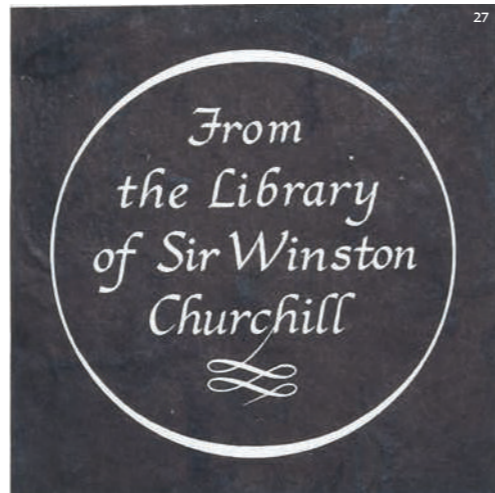
minister and outlines his policies of budgetary reform and his initial non-intervention in European conflicts. The French Revolutionary Wars, however, soon demanded British involvement and Churchill believed Pitt was the best suited among his contemporaries for the occasion: “He held more popular confidence than any other man. He possessed perseverance and courage and never flinched from criticism. In ringing tones and well-turned oratory” Pitt defined the object of the war: “I know not whether I can do it in one sentence, but in one word I can tell him that it is ‘security’; security against a danger, the greatest that ever threatened the world” (*English-Speaking Peoples*, III, p. 239; *War Speeches*, p. 285). In his roles as leader and orator, Pitt proved an important model for Churchill, whose own war speeches contributed to his receipt of the 1953 Nobel Prize in Literature.

This collection of Pitt’s war speeches was first published during the First World War before being re-released here to inspire a new generation of British citizens and soldiers as they faced the Second World War. The first and second editions of 1915 and 1916 did not feature Churchill’s preface.

Octavo. Original red cloth, spine lettered in gilt, bottom edge untrimmed. Half-tone portrait frontispiece of the younger Pitt. Sunning to spine, cloth slightly rubbed, couple of small creases and faint spots to contents. A very good copy. ♣ Winston S. Churchill, *A History of the English-Speaking Peoples*, 1956–58.

£1,250

[166980]



27



28

28

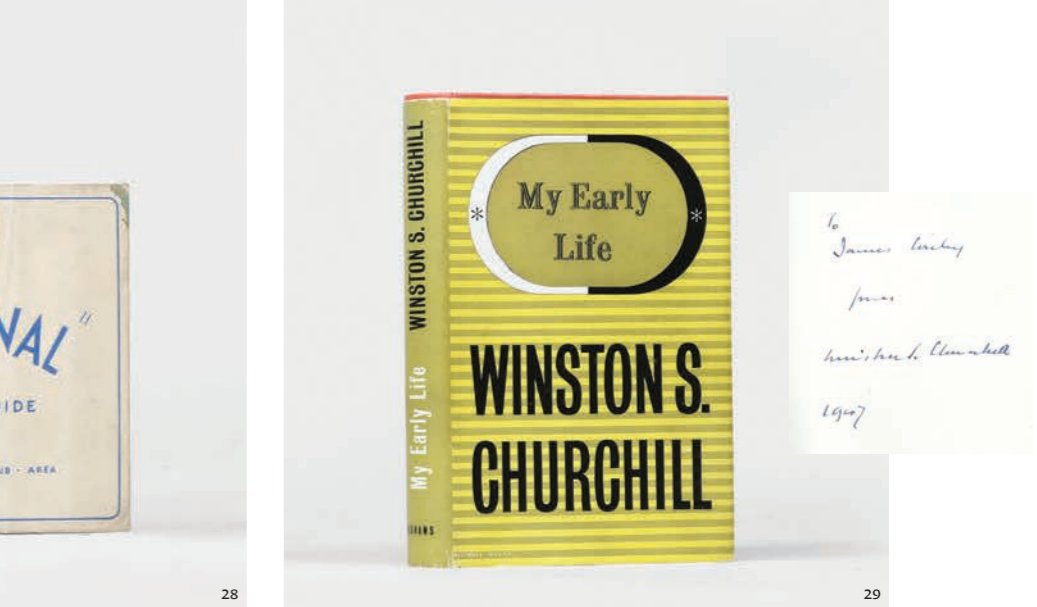
**CHURCHILL, Winston S. “Terminal” Pocket
Guide. 1945**

**POTSDAM CONFERENCE MAP, SIGNED BY
CHURCHILL FOR HIS PRIVATE SECRETARY**

A pocket map issued to British delegates at the Potsdam Conference, signed by Winston Churchill on the rear wrapper for his private secretary John Peck.

The Potsdam Conference (codenamed Operation Terminal by the British, hence the map title) was convened by the USA, USSR and UK to plan the post-war world. It occurred in-between the polling for the 1945 British general election (5 July), and the announcement of the results (26 July), whereupon Churchill’s Conservatives suffered a surprise loss and he had to leave Downing Street. It was consequently the final major international event of Churchill’s wartime premiership. It was a significant conclusion, with major consequences for the post-war international order, and was the last time Churchill met Stalin.

Peck (1913–1995) acquired from Churchill a number of signatures while serving as his private secretary. Peck joined the Civil Service in 1936. When Churchill became prime minister in May 1940, Peck was appointed as one of four private secretaries. He was the only private secretary to serve Churchill throughout the war. Peck briefly served Attlee following Churchill’s defeat in the 1945 election and was transferred to the Foreign Office in 1946. He held



29

a number of subsequent roles, concluding as British Ambassador to Dublin from 1970 to 1973.

Small quarto (101 × 101 mm), folding map mounted on printed card wrappers as issued. A few short splits to folds, signature a little smudged, early tape and surface abrasion to rear wrapper, creasing and light soiling to front wrapper. A good copy of a rare survival.

£5,000

[163711]

29

CHURCHILL, Winston S. My Early Life.
London: Odhams Press Limited, 1947

**A KINDLY REWARD FOR CHURCHILL’S
ODD JOB MAN**

First Odham’s edition, deluxe binding, of Churchill’s “witty and elegiac account of his youth” (ODNB), first published 1930. Inscribed on the half-title, “To James Com[b]ley from Winston S. Churchill, 1947”. Combley was a Westerham handyman who occasionally worked for Churchill. Evidently kept ever since in the *Collier’s* magazine mailing envelope in which it was handed over, addressed to Churchill and dated in 1947, this copy is in remarkably fresh condition.

James William Combley, born in 1899 in Rugby, began an engineering apprenticeship on leaving school at 14. The war intervened and he signed up for the Royal Flying Corps, joining the Wireless Experimental Unit at Biggin Hill, but was invalidated out on a small pension with suspected tuberculosis.

Advised to head south for his health, he settled on a farm in Westerham, where “although an invalid, he started doing any repair jobs that needed doing on the farm, building a small workshop in a barn”. Subsequently he found employment with a local plumbing firm, but the Slump meant that he was laid off and because “by that time he was married with a daughter and another child (me) on the way, he was very reluctant to take the dole as the out of work money was called, so with a few tools in a bag on his back he went round looking for any jobs that he could find. He made a wireless set for Winston Churchill who was out of government at the time and wanted to keep in touch with the news”. Family lore tells that the present book was given to Combley by Churchill for mending a model naval artillery piece on display at Chartwell.

Provenance: by descent to James Combley’s grandson.

Octavo. Original orange buckram, black leather spine label, gilt rules forming compartments with central leaf motifs, gilt signature block at bottom of front board which has a double fillet panel in blind, edges red. With dust jacket. Frontispiece and 8 plates; maps, plans and illustrations to the text including one double-page and 6 full-page. Light chafing on the jacket, otherwise very close to fine. ♣ Cohen A91.g.a; Woods A37(a) for the first edition.

£4,500

[162973]

30

CHURCHILL, Winston S. *A History of the English-Speaking Peoples.* London: Cassell and Company Ltd, 1956–58

First editions of Churchill's great history of Britain, the British Empire, and the United States. The work met with acclaim and proved an international bestseller, further vindicating Churchill's receipt of the Nobel Prize in Literature in 1953. A masterpiece of readable, popular history, it remains in print today.

4 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With dust jackets. Illustrated with maps and genealogical tables. Original purchase invoice for first and fourth volumes loosely inserted. A few minor closed tears at jacket extremities, not price-clipped: a fine set, in near-fine, bright jackets. ♣ Cohen A267.1(I)–(IV).

£650

[166689]



31

31

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

SUPERB SET OF CHURCHILL'S WORKS

First complete collected edition of Churchill's writings, published to mark the centenary of his

birth, a splendid and imposing set of the works of the great wartime leader and statesman, whose extensive writings in the varied fields of history, biography, fiction, and essays were rewarded with the Nobel Prize in Literature in 1953.

The Centenary Edition is the only complete collected works of Winston Churchill, reproducing his 50 books in 34 volumes. The Library of Imperial History went bankrupt before the projected run of 3,000 sets could be completed, so "the print run never exceeded 2,000 copies and only 1,750 sets were ever published" (Cohen).

"The specifications were titanic: five million words in 19,000 pages, weighing 19 lbs, taking up 4.5 ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019" (Richard M. Langworth).

A further four volumes of essays were later published.

34 volumes, octavo. Original full vellum with 22-carat gold blocking, including lettering to spines, armorial device to front covers and ruling to spines and front covers, marbled endpapers, gilt edges, printed on Archive Long-Life Text Paper. Housed in original green imitation leather slipcases stamped with the Churchill arms in gilt. Frontispieces, and folding maps and illustrations throughout. As usual, typical natural variation to the tone of the vellum and patches of discolouration and cockling to some volumes, slipcases a



30

16

CHRISTMAS 2023

little tight with a few instances of peeling, still an excellent set. ♣ Cohen AA1; Langworth ICS AA1; Woods, p. 391.

£6,500

[166688]

32

COLEMAN, Ornette – WILSON, Peter Niklas. *Ornette Coleman: His Life and Music.* Berkeley, California: Berkeley Hills Books, 1999

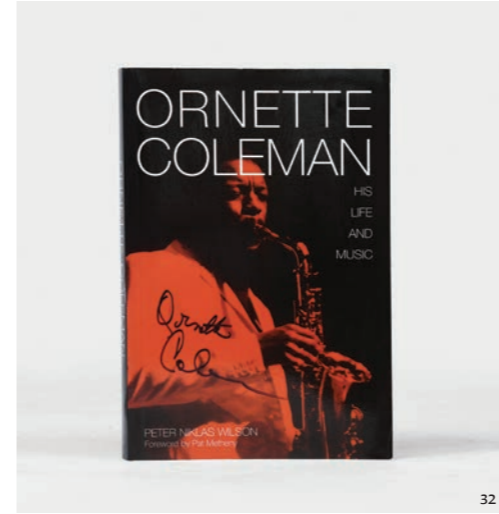
SIGNED BY THE GREAT JAZZ INNOVATOR

First edition, signed by Coleman on the front wrapper, and with two pages of autograph manuscript in black felt tip pen on the stationery of The Argent Hotel, San Francisco, charts in preparation for his Ornette Coleman Quartet SF Jazz Festival concert in November 2005, loosely inserted, together with concert ticket stubs. Alto-saxist, composer, and educator Coleman (1930–2015) was one of the most powerful and contentious innovators in the history of jazz. The present manuscript is only the second Coleman manuscript we have ever encountered on the market and we have located none at auction.

Octavo. Original laminated pictorial stiff card wrappers. Numerous illustrations to the text. Ownership inscription to the half-title, else very good indeed.

£4,000

[165031]



32

33

COLLINS, Wilkie. *The Moonstone.* London: Tinsley Brothers, 1868

THE FIRST DETECTIVE NOVEL

First edition of this landmark work, considered the earliest modern detective novel. Initially serialized in Charles Dickens's magazine *All the Year Round* from January to August 1868, the story was a sensational success. This set is in an attractive binding by the leading British bookbinders Rivière & Son.

The Moonstone was published in book form in July 1868 in an edition of 1,500 copies, just before the final



33

four serial numbers appeared, and sold out within two months. The popular novelist Geraldine Jewsbury, a professional reader for Mudie's (the "leviathan" of circulating libraries), reviewed it for *The Athenaeum*: "Those readers who have followed the fortunes of the mysterious *Moonstone* for many weeks, as it has appeared in tantalizing portions, will of course throw themselves headlong upon the latter portion of the third volume, now that the end is really come, and devour it without rest or pause; to take any deliberate breathing-time is quite out of the question." Jewsbury here suggests that readers of *The Moonstone* as it first appeared in weekly instalments in *All the Year Round* were so desperate to discover the whereabouts of the priceless diamond and the person who had stolen it, that they were prepared to buy or borrow the book version of the novel before the final instalment was issued in serial form" (Wynne, p. 30).

Hailed by T. S. Eliot as "the first, the longest, and the best of detective novels" and by Dorothy Sayers as "the finest detective story ever written", it is the fons et origo for a number of genre tropes: a large number of suspects, red herrings, a crime being investigated by

talented amateurs who happen to be present when it is committed, and two police officers who exemplify respectively the "local bungler" and the skilled Scotland Yard detective, Sergeant Cuff, whose personal quirks strongly influenced Conan Doyle's portrait of Sherlock Holmes. Collins's faith in his novel was more than justified: in the 20th century it has become an even greater favourite than it was in the 19th.

3 volumes, octavo (187 × 124 mm). Late 19th-century polished calf by Rivière & Son for Brentano's NY, spines with gilt dotted raised bands, elaborate gilt decoration in compartments, red and green morocco labels, triple gilt fillet border to covers, board edges and turn-ins richly tooled in gilt, marbled endpapers, top edges gilt. With original purple cloth covers and spines bound in at rear in each volume. Small printed shelf labels on rear free endpapers. Bindings bright, occasional small mark to contents, minor paper flaw to upper corner of half-title in vol. III. A fine set, handsomely bound. ♣ Sadleir 598; Wolff 1368. Deborah Wynne, "Readers and Reading Practices", in *The Oxford History of the Novel in English, Volume 3: The Nineteenth-Century Novel 1820–1880*, 2012.

£12,500

[165221]

17



33

34

DACIER, Anne Lefèvre (trans.); HOMER.
L'Odysée d'Homere. Paris: Rigaud, 1716

THE FIRST FEMALE TRANSLATOR OF HOMER

First Dacier edition, in a beautiful contemporary binding, of her celebrated translation into French of the *Odyssey*, considered Dacier's "crowning achievement" (Folger, p. 34) alongside her equally successful translation of the *Iliad* (1711).

Only daughter of the noted Hellenist Tanneguy Lefèvre, Anne Dacier (c.1654–1720) began translating classical works from an early age, beginning with Callimachus and progressing to versions of the poems of Anacreon and Sappho. In 1683 she married her father's protégé André Dacier, a member of the French Academy who also produced a number of translations, though acknowledged to be of inferior quality to his wife's work. She was a staunch champion of Homer in the Ancients and Moderns debate, in which she defended his works against what she saw as the contemporary decline in standards of

taste. Despite literary feuds with Antoine Houdar de la Motte and Thémiseul de Saint-Hyacinthe, and her differences in particular with Alexander Pope, with whom she fundamentally disagreed on how best to approach translating Homer, Dacier was held in high regard by her contemporaries. Even those with whom she fell out "demonstrably regarded her as the eminent authority she deserved to be" (Weinbrot, p. 1). Her professional accomplishments and fine translations were referred to whenever an argument was made in favour of scholarly female education, and she is one of the "distinguished women" featured in Mary Hay's *Female Biography* (1803).

There has been considerable confusion regarding the dating of Dacier's translations, partly due to contemporary misattributions. Her *Iliad*, though often cited as first appearing in 1699, was in fact first published in 1711 (as confirmed by Julie Candler Hayes, the Folger Collective, and others). A second edition appeared in 1719, and "after her no one in France dared to translate Homer for half a century" (Grafton & others, p. 249), her translations remaining authoritative well into the early 20th century.



35, 36, 37, 38

3 volumes, duodecimo (164 × 94 mm). Contemporary mottled calf, twin brown morocco spine labels, compartments elaborately tooled in gilt, raised bands, marbled endpapers, red sprinkled edges, red bookmarkers. Engraved frontispiece in vol. 1 by Antoine Coypel, printer's device of the Imprimerie Royale on title pages, woodcut head- and tailpieces, initials. 18th-century ownership signature on frontispiece verso and initials blanks of vols 2–3, 20th-century ownership inscription on frontispiece verso, recent bookplates of British collector Joanna Barker on front free endpapers. Binding expertly restored, presenting handsomely; contents lightly foxed in places but generally bright and clean, with just a few marginal marks and patches of damp, slip of contemporary manuscript calculations loosely inserted at p. 310 of vol. 2. A very good set. ♣ The Folger Collective on Early Women Critics, *Women Critics 1660–1820: An Anthology*, 1995; Anthony Grafton & others, *The Classical Tradition*, 2010; Julie Candler Hayes, "Of Meaning and Modernity: Anne Dacier and the Homer Debate", *Studies in Early Modern France*, 8: Strategic Rewriting, 2002; Howard D. Weinbrot, "Alexander Pope and Madame Dacier's Homer", *Huntington Library Quarterly*, 62:1/2, 1999, pp. 1–23.

£3,750 [163803]

35

DAHL, Roald. Sometime Never. London: Jonathan Cape, 1949

THE AUTHOR'S FIRST NOVEL WHICH HE LATER SUPPRESSED

First UK edition, signed by the author on the front free endpaper. The book was first published the previous year in the US, and is notable as the first book about nuclear war to be published there after the bombing of Hiroshima. The final chapter is slightly rewritten and expanded in the UK edition.

£1,500 [163616]

36

DAHL, Roald. Charlie and the Great Glass Elevator. New York: Alfred A. Knopf, 1972

First edition, presentation copy, inscribed by the author "To all the children of Mary, with love Roald Dahl." The recipients were the children of Mary Berry, "an attractive lady" with whom he sometimes played poker in London (Sturrock, p. 450). The novel was first published in the US and appeared in the UK the following year.

Mary Berry and Dahl first met in New York when Mary and her husband were on honeymoon

in 1954. Mary's son, Edward Berry, subsequently became friends with Dahl's son, Theo. Mary was the sister-in-law of Dahl's former lover, Pamela Berry, Marchioness of Huntly.

£5,000 [167163]

37

DAHL, Roald. The Twits. London: Jonathan Cape, 1980

A PLAYFULLY INSCRIBED COPY

First edition, inscribed by the author in the year of publication, "To Jonathan with love Roald Dahl, Dec. 1980". The inscription is written on the rear free endpaper upside-down, in keeping with the topsy-turvy rear panel of the dust jacket.

Octavo. Original red boards, spine lettered in gilt. With dust jacket. Illustrated throughout by Quentin Blake. Internally fresh; jacket spine sunned, else bright, a little marked and

creased, couple of nicks and one short closed tear, not price-clipped: a near-fine copy in very good jacket. ♣ Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 2010.

£4,500 [165035]

38

DAHL, Roald. George's Marvellous Medicine. London: Jonathan Cape, 1981

SIGNED BY THE AUTHOR

First edition, signed and dated "Roald Dahl 6 March, 1982" on the front free endpaper in purple. Jeremy Treglown found that the book "owes something to a circus act or a Punch and Judy show", and notes that Quentin Blake "lightens things by visually reminding the reader both how small George is, and . . . how lonely and innocent".

Octavo. Original light blue boards, spine lettered in gilt. With dust jacket. Illustrated throughout by Quentin Blake. A copy with notably bright contents. Minor damp staining to head of rear cover and free endpapers, foxing to top edge; some damp staining and light foxing to jacket, spine slightly sunned, occasional minor loss to extremities, not price-clipped: a very good copy in a very good jacket. ♣ *Times Literary Supplement*, 24 July 1981, p. 839.

£4,000 [165454]



39

39

DAHL, Roald. The Limited Commemorative Edition. London: Harper Collins and Jonathan Cape, 1991

THE ONLY LIMITED EDITION OF DAHL'S WORKS

The Commemorative Edition, number 248 of 500 copies. This edition was published on the 75th anniversary of the author's birth on 13 September 1991.

The publishers announced this special limited edition stating that "only 500 sets are being produced and no further similar commemorative editions will be permitted for a period of 50 years". The paper used on the boards and the slipcases was a "special paper design . . . reproduced by courtesy of the Board of Trustees of the Victoria and Albert Museum, the machine plates and film to be destroyed after printing". Furthermore, the text was "redesigned in a uniform typeface, and printed on heavy-weight Consort Royal Sword Tint, especially manufactured for this edition. The text plates and film will be destroyed after printing". The books were available only on subscription, with the allocation of sets to be decided by a draw. The original publication price was £1,000.

15 volumes, octavo. Original blue quarter morocco, spines lettered in gilt, weave pattern paper boards, buff endpapers, top edges gilt. Each copy housed in a matching weave pattern paper-covered slipcase and the whole contained in a large slipcase. Illustrated throughout by Nancy Ekholm Burkert, Joseph Schindelman, William Pene du Bois, Donald Chaffin, Jill Bennett and Quentin Blake. Slipcase a little worn; a fine set.

£2,500

[165363]



40

40

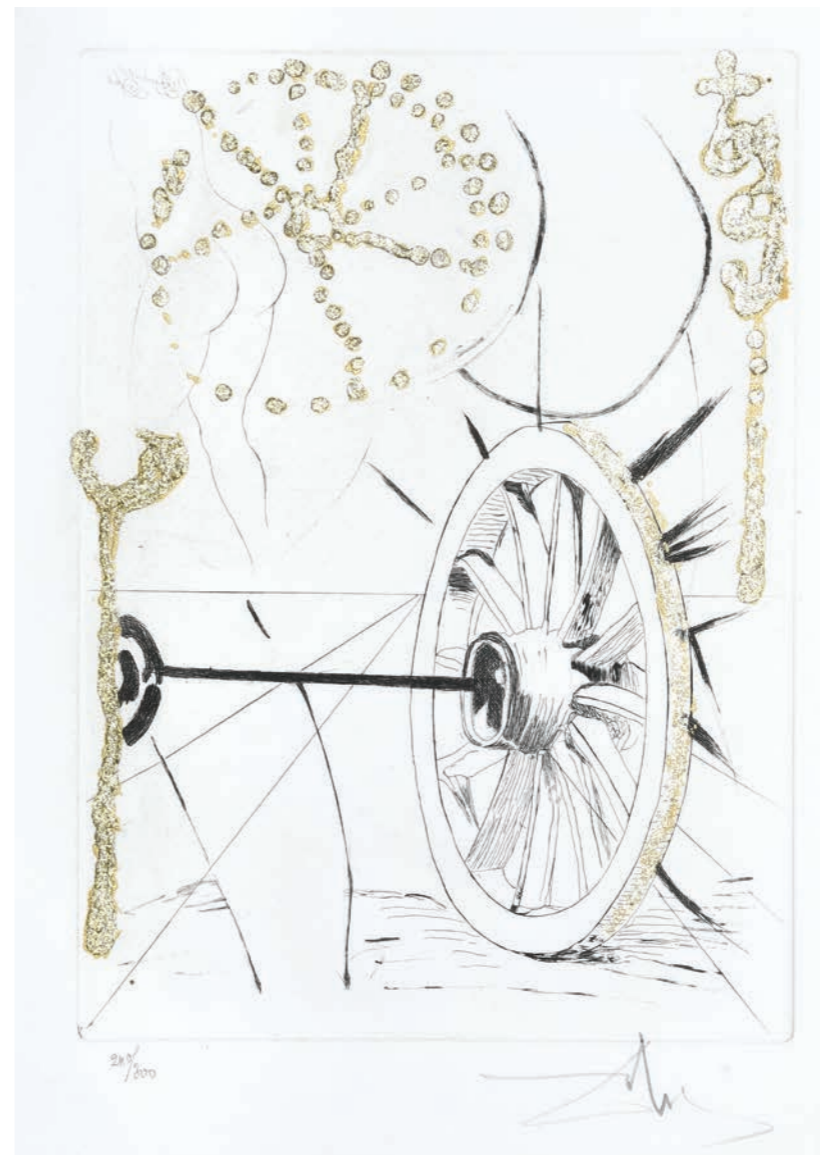
DALÍ, Salvador. Sagittarius. Paris & New York: Leon Amiel, 1967

Edition of 250 on Arches paper. Signed in pencil lower right by Dalí and numbered lower left. One of 12 plates from *The Twelve Signs of the Zodiac* portfolio.

Coloured lithograph after an original gouache on Arches paper. Sheet size: 72.8 × 51.8 cm. Framed size: 90.7 × 70.2 cm. Excellent condition. Presented in a white gold leaf frame with conservation acrylic glazing. ♣ Field 67–6.

£4,500

[163542]



41

41

DALÍ, Salvador. Hidden Faces. London: Peter Owen, 1973

"THERE IS NO AUDACITY IN HEROISM. NEVER DO YOU THINK YOU'RE GOING TO DIE"

Signed limited edition, number 42 of 100 copies signed by Dalí, of Haakon Chevalier's famous translation of Dalí's only novel. This copy includes Dalí's previously unpublished 20-page *Postface*, also numbered "42", loosely inserted as issued.

Written in French in the autumn of 1943, *Hidden Faces* is a surrealist novel exploring the lives and loves of a group of aristocratic characters. It was first



42

published in Chevalier's English version in 1944, after the translator spent several weeks with Dalí on the estate of the Marquis de Cuevas in Franconia, translating directly as the artist wrote. The original French appeared in print with the title *Visages cachés* in 1973. A professor of French literature at the University of California, Chevalier (1901–1985) is also known for his friendship with the atom bomb pioneer Robert Oppenheimer, and for serving as an official translator at the Nuremberg trials of 1945.

Octavo. Original vellum-backed marbled boards, lettering to rounded spine in gilt, top edge gilt, white silk bookmark. With *Postface* loosely inserted, as issued. Housed in publisher's red card slipcase. With 6 photographic illustrations after artworks by Dalí. A fine copy.

£2,500

[163756]

42

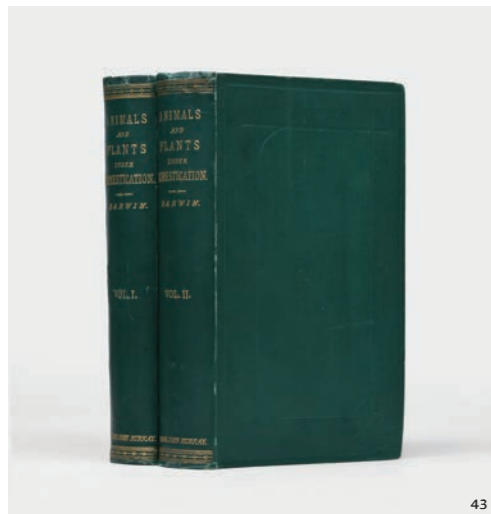
DALÍ, Salvador. Bonne fortune et fortune. Paris: Éditions Pierre Belfond, 1974

Edition of 300 on Arches paper. Signed in pencil lower right by the artist, numbered lower left. One of 10 prints from *Les Amours Jaunes* portfolio. All impressions were gilded by Daniel Jacomet.

Drypoint etching with hand gilding on vélin d'Arches paper. Image size: 30 × 21 cm. Sheet size: 38 × 28.5 cm. Framed size: 54.2 × 41.5 cm. Excellent condition. Presented in a gold leaf frame with conservation acrylic glazing. ♣ Field 74–15 E ; Michler & Löpsinger 698.

£2,000

[164690]



43

43
DARWIN, Charles. *The Variation of Animals and Plants Under Domestication.* London: John Murray, 1868

“SURVIVAL OF THE FITTEST”

First edition, first issue, of the first of Darwin’s works to use the famous evolutionary phrase, preceding by a year its first appearance in *Origin of Species* (fifth edition, 1869). “Survival of the fittest” was coined by the philosopher and sociologist Herbert Spencer on reading *Origin* and remains the most succinct summary of Darwin’s theory of natural selection.

Variation under Domestication represents “the first two chapters of the projected ‘big book’ on the origin of species of which *Origin* was an abstract; this was the only section of the ‘big book’ published during Darwin’s lifetime” (Norman). It was “intended to provide overwhelming evidence for the ubiquity of variation, although [it] would also incidentally answer Lyell and Gray, who maintained that variations had not occurred purely by chance but were providentially directed. Darwin showed that breeders indeed selected from a vast array of minute random variations . . . *Variation* also addressed a key criticism of *Origin*: that it lacked an adequate understanding of inheritance” (ODNB).

This is the only Darwin title published by Murray to appear in the larger format of demy octavo. The first issue was published in a run of 1,500 copies, for



44

which this copy has all the relevant points: five errata in volume 1, nine errata on seven lines in volume 2, and the spine imprint on one line. The second issue, with substantial textual variations, was published in a run of 1,250 copies in February and is distinguished by a single erratum in volume one, no errata in volume 2, and a two-line imprint on the spine.

2 volumes, demy octavo. Original green cloth, spines lettered and decorated in gilt, covers panelled in blind, black coated endpapers. With 43 woodcuts in text. Vol. I with 32 pp. advertisements dated April 1868, vol. II with 2 pp. advertisements dated February 1868. Binder’s ticket of Edmonds & Remnants, London, on rear pastedown. Expertly recased and restored at spine ends, corners a little worn, slight cockling to cloth, inner hinges discreetly reinforced, closed margin tear to vol. I pp. 247–8, occasional neat pencil notes demonstrating close reading, a few neat tape repairs to page extremities: a very good copy. ♣ Freeman 877; Norman 597.

£3,000 [165781]

44
DESROCHES-NOBLECOURT, Christiane. *Tutankhamen.* London: *The Arcadia Press*, 1969

Signed limited edition, number 192 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 solander box, black label. Illustrated throughout with colour and black-and-white photographic illustrations. Ownership signature facing title page, else a fine copy.

£675 [161906]

45
DICKENS, Charles. *A Christmas Carol.* Philadelphia: Carey & Hart, 1844

THE MOST DESIRABLE FORMAT OF THE FIRST ILLUSTRATED AMERICAN EDITION

First US illustrated edition, deluxe issue in the extra-gilt binding, of the defining Christmas story, one of the most culturally influential works of English literature.

A Christmas Carol was first published in London on 19 December 1843. It was first published in the US in January 1844 by Harper & Brothers, as a cheap publication bound in wrappers and without illustrations. This Carey & Hart edition was the second US edition overall, published in April 1844, and is a far more attractive publication than its predecessor, bound in cloth and with colour illustrations following those in the London edition. The edition was issued in numerous binding variants without priority; Smith notes this extra-gilt binding option “presumably was intended for the gift market”.

The Carey & Hart edition was traditionally accepted as the first US edition until Smith’s research placed the Harper & Brothers as earlier; it is still often mistakenly cited as such.



45



45, 46, 47

Duodecimo. Original green cloth, spine and front cover lettered and richly decorated in gilt, “J. C. Russell Binder” at foot of border, yellow endpapers (Smith’s binding variant G). Housed in a custom red quarter morocco box by the Heritage Bindery. Frontispiece (Mr. Fezziwig’s Ball) and 3 plates hand-coloured by P. S. Duval after John Leech, 4 woodcut plates after Leech, half-title printed in blue, title page printed in red and blue. Gift inscription dated 1 January 1845 to front free endpaper. Neat restoration at extremities, endpapers a little discoloured, repair to closed tear across frontispiece and title. Still a very good copy. ♣ Gimbel A80; Smith, *Charles Dickens: A Bibliography of His First American Editions: The Christmas Books*, pp. 32–6.

£3,750 [166129]

46
DICKENS, Charles. *The Life and Adventures of Martin Chuzzlewit.* London: *Chapman and Hall*, 1844

IN AN IMPRESSIVE TOUT BINDING

First edition in book form, very handsomely bound, of the novel which the author himself described as by “a hundred points immeasurably the best of my stories” (letter to John Forster, 2 November 1843).

Octavo (216 × 132 mm). Early 20th-century green morocco by Tout, spine lettered in gilt, gilt in compartments, wide gilt frame to covers, gilt-patterned silk doublures and free endpapers, top edge gilt, others untrimmed. Engraved frontispiece, vignette title page (E side transposed, no priority), and 38 plates, by Hablot Knight Browne (Phiz). Complete with half-title. Front inner hinge discreetly repaired, plates a little browned as often. An excellent copy. ♣ Smith I.7. Peter Ackroyd, *Dickens*, 1990.

£2,250 [164466]

47
DICKENS, Charles. *The Chimes.* London: *Chapman and Hall*, 1845

VIVID AND UNDIMMED

First edition, first state, a particularly bright copy of the second of Dickens’s Christmas books, published on 16 December 1844, the title page postdated 1845.

The author wrote the work in Italy and told contemporaries that he missed the plunge into the streets of London which had shaped his other novels. Even so, the work proved a commercial success, indeed even greater than *A Christmas Carol*, and paved the way for a further three Christmas books. As Eckel writes, “the physical side of the little book was very attractive

and the general form was continued in the Christmas Books which followed. It was the usual foolscap octavo bound in a bright crimson with the gilt stamps on the side and back and all edges gilt. To the present day the vividness of the color scheme is undimmed in fine copies”. The present copy is an excellent example of the vivid copies which Eckel mentioned, with the cloth bright and the spine entirely unfaded.

This copy is in the first state, with the publisher’s name within the illustration on the engraved title page; it was moved beneath for the second, more common state.

Octavo. Original red vertically ribbed cloth, lettering and decoration to spine and front cover in gilt, elaborate frame stamped in blind to covers, new yellow endpapers, gilt edges. Housed in a custom red cloth chemise and half morocco slipcase by James Macdonald of New York (box a little rubbed). Engraved frontispiece and title page, 11 illustrations in the text. Dickens centenary memorial stamp mounted to front free endpaper. Neatly recased and relined, front free endpaper splitting in gutter facing advertisement leaf, a few nicks at extremities, small spot to first few leaves, occasional finger-soiling. A very good, bright copy. ♣ Eckel, pp. 116–8; Smith, *Part II*, 5, pp. 34–6.

£1,250 [165073]



48

48
DICKENS, Charles. The Nonesuch Dickens. London: The Nonesuch Press, 1937–39

THE MOST “COMPLETE AND PERFECT EDITION”

First Nonesuch edition, number 88 of 877 sets with an original plate, here illustrating the first appearance of Sam Weller. This edition has always been much sought after by collectors: esteemed for the quality of its printing, illustrations, and paper, it marked both the largest project of the Nonesuch Press and their greatest triumph.

The peculiar limitation is due to the inclusion, enclosed in the 24th volume of each set, of one of the original plates used by Chapman and Hall, Dickens’s original publishers, in their first printings of each title. Since they held in their archive 877 such plates – the majority steel but with a number of wood blocks – the limitation was set at this number. As a result, in the publisher’s opinion, “it will never be possible for a more complete and perfect edition to be put upon the market” (prospectus, in *Nonesuch Dickensiana*).

The present set includes the steel plate entitled “First appearance of Mr. Samuel Weller” by H. K. Browne (Phiz), which originally appeared in *The Pickwick Papers*; accompanying it, as issued, is a proof pull and a letter of authentication from Chapman and Hall, signed by the deputy chairman Arthur Waugh and numbered 88. The first appearance of

the character of Sam Weller, a character especially beloved by contemporary readers, is often seen as a turning point in Dickens’s career. His first novel *The Pickwick Papers* was being published in parts, and was seeing limited success in its early issues. “With the introduction of Sam Weller in the fourth number sales began to increase dramatically and soon *Pickwick* was the greatest publishing sensation since Byron had woken to find himself famous” (ODNB).

25 volumes, large octavo. Original buckram in various colours, black morocco spine labels, top edges gilt on the rough, others untrimmed; including the *Nonesuch Dickensiana*. Illustrated throughout after the original plates; with original



48

steel-engraved plate (see note). Apart from light rubbing and soiling to a few volumes, an excellent set.

£12,500 [163395]

49
DICKSON, Harold Richard Patrick. *The Arab of the Desert.* London: George Allen & Unwin Ltd, 1949

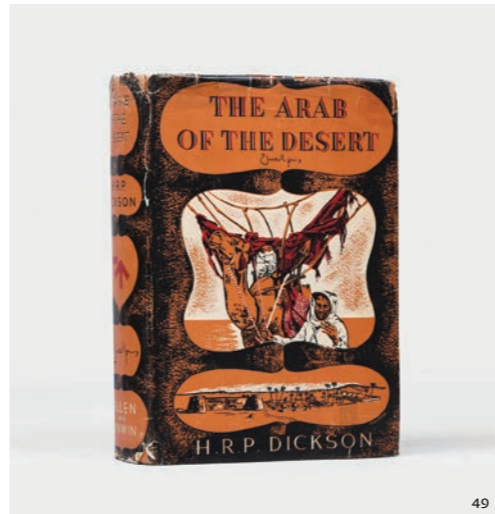
AN ENCYCLOPAEDIA OF THE DESERT ARAB

First edition of this magisterial work on the life of the Bedouin (Badawi); scarce in the dust jacket.

Harold Richard Patrick Dickson (1881–1959) was raised in Damascus where his father was the British consul. There, he was wet-nursed by a woman of the ‘Anizah tribe, as his mother was unable to. The family-like bond created through this meant that Dickson was treated as a member of the tribe. He notes in the foreword: “to drink a woman’s milk in the desert is to become a child of the foster mother. This fact has been of assistance to me in my dealing with the Badawin of the high desert and around Kuwait” (p. 7). He became a British administrator in the Middle East from the 1920s until the 1940s.

The Arab of the Desert was described by Freya Stark as “indispensable to all who wish to travel or live with some knowledge in the region . . . indispensable to specialists”. The British Arabist St John Philby praised Dickson’s book in his review for the *Geographical*

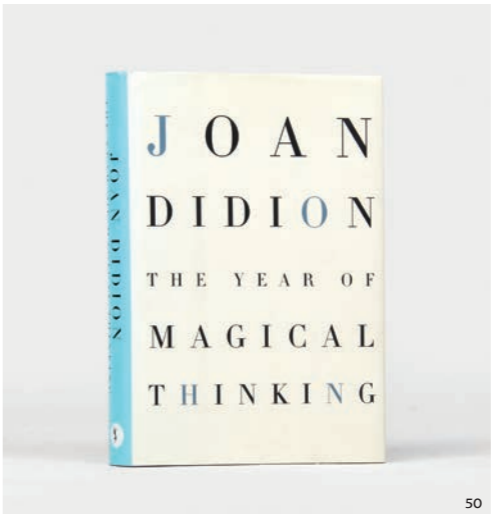
Journal: “A book would be needed to do full justice to the contents of this immense and valuable labour of love, which is admirably illustrated by some excellent photographs and many first-class drawings and coloured plates. These, with the plans, sketches and maps in the cover pocket, will repay careful study. Colonel Dickson is to be congratulated on an outstanding contribution to our knowledge of *The Arab of the Desert*” (p. 233).



49

Journal: “A book would be needed to do full justice to the contents of this immense and valuable labour of love, which is admirably illustrated by some excellent photographs and many first-class drawings and coloured plates. These, with the plans, sketches and maps in the cover pocket, will repay careful study. Colonel Dickson is to be congratulated on an outstanding contribution to our knowledge of *The Arab of the Desert*” (p. 233).

£300 [163028]



50

£750 [163389]

50
DIDION, Joan. *The Year of Magical Thinking.* New York: Alfred A. Knopf, 2005

First edition of the author’s memoir of the trials following the death of her husband and the hospitalization of her daughter in the same year. This National Book Award-winning title 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. With dust jacket. Tiny bumps to spine ends; a near-fine copy in like jacket.

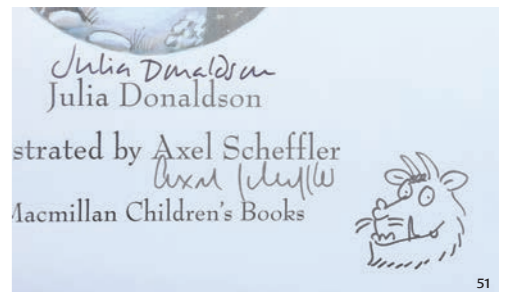
51
DONALDSON, Julia. *The Gruffalo’s Child.* London: Macmillan Children’s Books, 2008

WITH AN ORIGINAL INK DRAWING OF THE GRUFFALO

First gift edition, signed by both the author and illustrator on the title page, with an original ink drawing of the Gruffalo by Scheffler alongside his signature. *The Gruffalo’s Child* was first published in September 2004.

Quarto. Original blue cloth, lettering to spine in silver, illustration to front cover in silver surrounding mounted colour illustration, vignette to rear cover in silver, red endpapers. Housed in the original pictorial slipcase. Illustrated throughout by Axel Scheffler. Extremities of slipcase slightly rubbed: a fine copy in a near-fine slipcase.

£950 [162868]



51



51

DUMAS, Alexandre. *The Three Musketeers.* London: George Routledge and Co. 1853; [with] — George; or, *The Planter of the Isle of France.* London: Simms & McIntyre, 1846

A COLLECTION OF SCARCE EARLY ENGLISH TRANSLATIONS OF DUMAS, IN AN ATTRACTIVE CONTEMPORARY BINDING

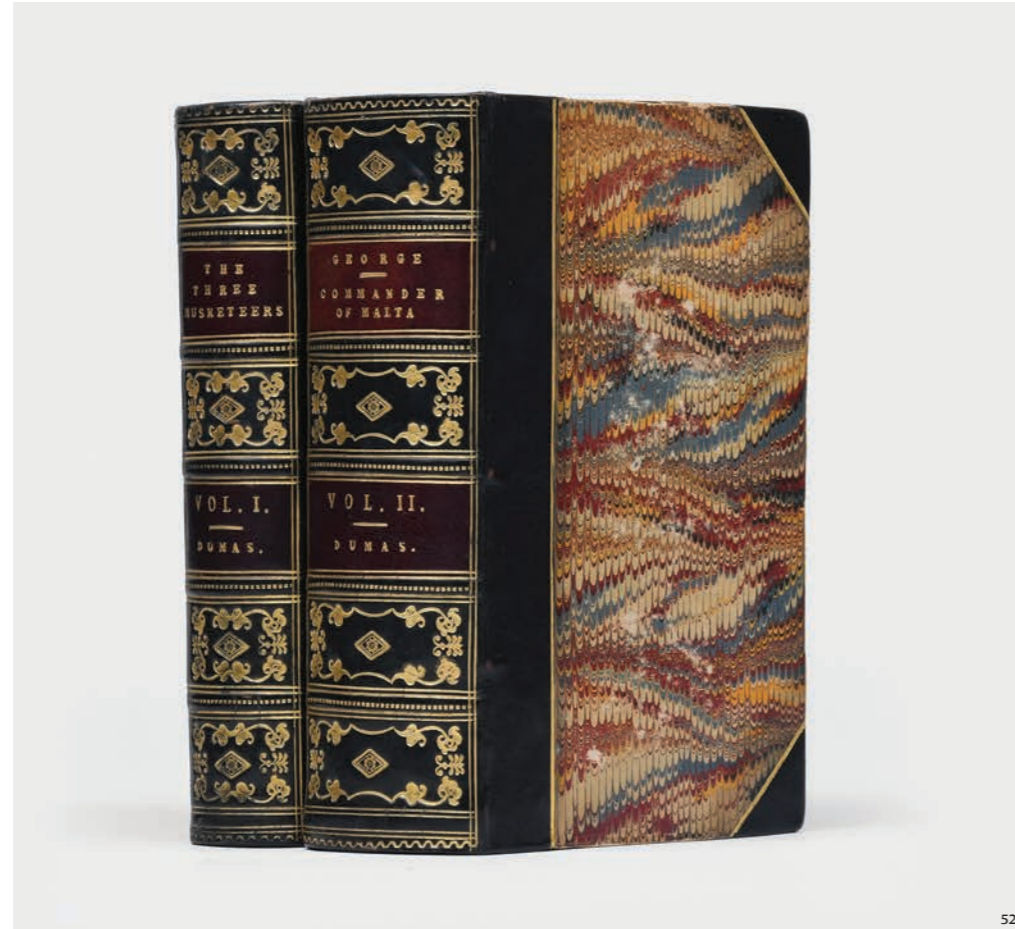
Very scarce first edition of Robson's early English translation of *The Three Musketeers*, paired with the first English translation of *George*. Robson's influential translation of Dumas's masterpiece represents "the foundation . . . of the numerous subsequent editions whether printed by Routledge or other firms" (Munro).

No copies of these editions of *The Three Musketeers* and *George* are traced at auction; only three copies of *The Three Musketeers* and six copies of *George* are recorded institutionally.

The Three Musketeers was first published as *Les Trois Mousquetaires* and serialized in the Parisian newspaper *Le Siècle* from 14 March to 1 July 1844. Later the same year, it was published in book form by Baudry in Paris, with revisions by Dumas. The present translation by Robson was the first to be based on Baudry's revised text and was reprinted in virtually all the subsequent English editions up to Allison's new translation published by Methuen in 1903.

Though comparatively less known, *Georges*, first published in 1843, stands out among Dumas's works as the only novel dealing with the question of race. "Dumas illustrates the marginalization of peoples resulting from interracial unions. Although composed in 1843, *Georges* is set in the early nineteenth century during the Napoleonic Wars. Situated on Ile de France (known as Ile Maurice or Mauritius), the novel deals with the struggling eponymous hero of the tale, Georges, who – like the author – is a person of biracial descent and suffers from the deeply ingrained racial prejudice of the day" (Payne Dow, p. 158). Dumas later re-used many of the ideas and plot devices in *The Count of Monte Cristo*.

Bound after *George* is the first English translation of Eugene Sue's *Le Commandeur de Malte*, originally published in 1841. Known as "king of the popular novel", Sue (1804–1857), was "Dumas's main rival" (Coward, p. 79) and one of the most popular authors of fiction in 19th-century France. Sue's most famous work, *Les Mystères de Paris* (1842–3), was widely imitated and is regarded as the initiator of the city



52

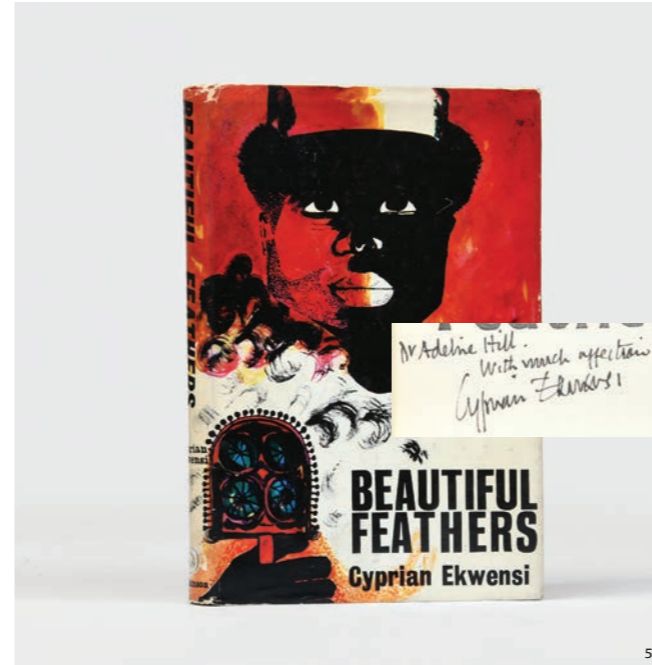
mysteries genre. Dumas launched his own career as a best-selling novelist with *Le Comte de Monte-Christo* by imitating the format of *Les Mystères de Paris*. In 1846, Doisy's translation of *Le Commandeur de Malte* also appeared in an American edition, published by Harpers in New York.

3 works bound in 2 volumes, octavo (157 × 102 mm). Contemporary blue half calf, spines with gilt dotted raised bands, matching gilt decoration in compartments, red morocco labels, marbled sides ruled in gilt, light blue endpapers, edges speckled red. *Commandeur* bound without advertisements at the end. Ownership inscription of William Ellis Coe of Shipston-on-Stour (Warwickshire) on front pastedown of each volume; this was likely William Ellis Coe (b. 1878), solicitor's clerk to the Shipston-on-Stour rural district county. Gilt bright, occasional spots of wear to board edges, minor rubbing to sides, a few spots of foxing to

outer leaves in both volumes, otherwise generally clean and fresh. A very good set. ♣ Munro, pp. 81 & 61. David Coward, "Popular fiction in the nineteenth century", in *The Cambridge Companion to the French Novel: from 1800 to the Present*, 1997; Virginia Payne Dow, "Alexandre Dumas: Hidden within His Doppelgänger Paradigm" in *Alexandre Dumas as a French Symbol since 1870*, 2020; Lord Sudley, "Introduction" in *Dumas, The Three Musketeers*, 1982.

£4,750

[165361]



53

53

EKWENSI, Cyprian. *Beautiful Feathers.* London: Hutchinson, 1963

INSCRIBED TO A PIONEERING AFRICAN-AMERICAN ACADEMIC

First edition, inscribed by the author on the title page, "Dr Adeline Hill, with much affection, Cyprian Ekwensi".

The recipient, Adelaide McGuinn Cromwell Hill (1919–2019), was an African-American sociologist and academic who co-founded the African Studies Center at Boston University in 1959. She was the first African-American instructor at both Hunter College and Smith College, as well as the first African-American Library Commissioner for the state of Massachusetts.

Octavo. Original light green boards, spine lettered and decorated in green and blue. With dust jacket designed by Janina Ede. Spine ends bumped, small faint mark to title page, contents otherwise clean; dust jacket slightly rubbed, extremities a little creased, not price-clipped: a very good copy in very good jacket.

£1,750

[166004]



54

54

ELIA, Miriam & Ezra. *We Go to the Gallery; [together with] We Learn at Home; [and] We Go Out.* London & Poland [Hampshire]: ArtQuarters Press Ltd / Dung Beetle Ltd, 2014 & 2016

THE ORIGINAL SATIRICAL LADYBIRD BOOKS

First editions, each one of 1,000 copies only signed and dated by Elia with a rubber-stamped imprint. The first title was published under Elia's "Harlequin Ladybird Reading Scheme" imprint, a parody of Penguin's iconic Ladybird Books. Penguin threatened legal action, so Elia published subsequent titles under a new imprint, Dung Beetle Limited.

In these titles, Elia and her brother Ezra poke fun at the contemporary art world, capitalism, and professional psychology. Several months after Penguin's litigious threat, the publishing giant began publishing their own satirical Ladybird books. Elia found it "nauseating . . . Penguin bastardized the idea and commercialized it with mediocre, artless rip-offs. I'm not angry about it anymore, because there's no point in wasting energy. The

Dung Beetle motto is 'De Stercore Doctrina – from shit comes learning'" (Oralkan).

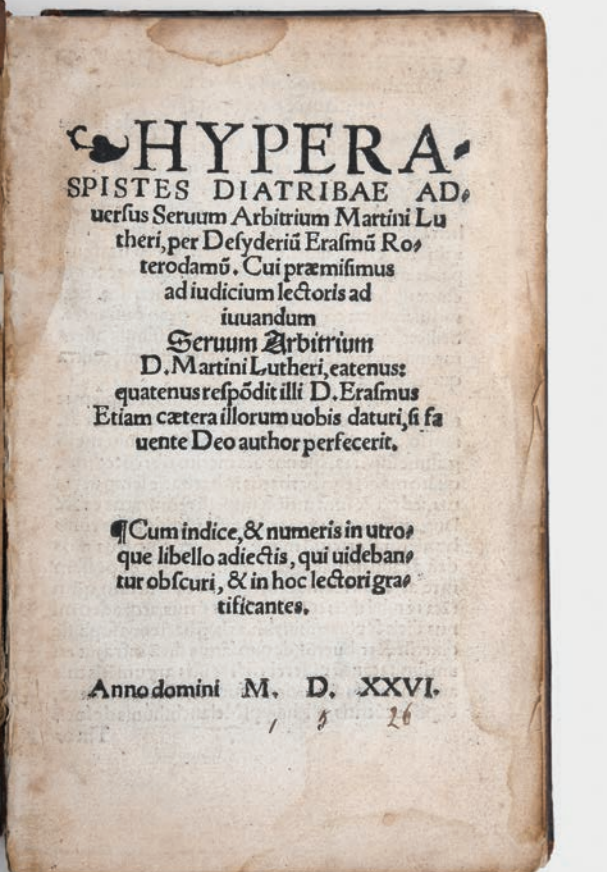
Together 3 works, octavo. Original illustrated paper boards lettered in black, white, and yellow. Illustrated in colour throughout. A little rubbed, near-fine. ♣ Jessica Oralkan, "Miriam Elia: We Go to the Gallery", Collecteurs, available online.

£1,250

[164906]



54



55

55

ERASMUS. *Hyperaspistes diatribae adversus servum arbitrium Martini Lutheri*. Cologne: Peter Quentel, 1526

ERASMUS DEFENDS FREE WILL AGAINST LUTHER

First Cologne edition, after the first Basel edition of the same year, of Erasmus's defence of free will, written against Luther's determinism and consequent justification by faith alone. The *Hyperaspistes* (a second part followed in 1527) concluded a series of feuding publications on the subject between Erasmus and Luther, the two leading intellectuals of the age.

"In the history of the European Reformation, few issues were as important as the one debated

by Erasmus and Luther: are human beings capable of contributing to their own salvation by what they chose to do?" (Tracy, p. ix). Erasmus first challenged Luther on the subject in his *De libero arbitrio* (1524). Luther responded with his *De servo arbitrio* (1525). Erasmus's *Hyperaspistes* closed the debate.

The first part of *Hyperaspistes* "concentrates on what is perhaps Erasmus' fundamental assertion, namely, Scripture does not speak for itself, it is of necessity interpreted. Why, he asks of Luther, 'should one believe that you and your few adherents teach the truth, while so many Doctors of the Church, so many universities, councils and popes etc. were blind, even though sides have Scripture in common?'" (ibid., p. xxvi). Luther did not publish a further reply, but his private letters show his ongoing irritation at Erasmus's critiques.

Various editions were published in 1526. This Cologne edition, apparently uniquely of these editions, is preceded with excerpts from Luther's *De servo arbitrio*, with the index cross-referencing the disputing texts. The printer Peter Quentel (d. 1546) was a French Protestant, but had no qualms about printing books for both sides of the doctrinal divide, and even printed Catholic and Protestant works simultaneously in English. He is perhaps best known as the printer behind Tyndale's first failed attempt at printing his English Bible.

We can trade no copy of this Cologne edition in commerce. WorldCat locates six copies in institutions, four in Germany (Staats- und Universitätsbibliothek Hamburg, Staatsbibliothek Zu Berlin, Universitätsbibliothek Paderborn, Studienbibliothek Dillingen), one in the US (University of Pennsylvania), and one in Australia (Latrobe University). Library Hub concurs, locating no institutional copy in the UK or Ireland.

Small octavo (151 x 92 mm). Contemporary calf over wooden boards, covers blocked in blind, yellow ties perished on exterior, offset to inner boards from original manuscript endpapers. Housed in a brown cloth flat-back box by the Chelsea Bindery. Woodcut border to divisional title. Early inscription to divisional title and underlining to E5. Calf over spine perished at foot and upper two compartments, cords and covers still firm and functional, light rubbing and peripheral wear, small patch of paper residue to inner front board; contents with light staining at edges. A very good copy in an unrestored contemporary binding. ¶ Not in Adams; Bezzel 1118; VD16 E3030. James D. Tracy, introduction to *Erasmus and Luther: The Battle over Free Will*, 2012.

£7,500

[162641]

56

EXCISE ACTS. Acts and Ordinances defining and enforcing the tax on commodities.

London: Printed by John Macock, and Gartrude Dawson; Printed by Henry Hills and John Field; Printed by Hen: Hills and John Field, 1655; 1656; 1657

TAXING GOODS IN CROMWELLIAN ENGLAND

An attractively bound and well-preserved collection of Acts regulating the taxation of commodities in the Commonwealth period, illustrating the rate of duty, how the excise is to be collected, and to whom it is to be paid.

The Acts indicate how tax was used to both discourage and encourage the production and import of preferred commodities. The taxation of imported manufactures, from beaver skins to Hamburg cloth, illustrates the ongoing preference for domestic goods. Alcohol is liable to duty, in keeping with the Puritan regime. What is notable is the encouragement of the American colonies – an act of 1652 prevents the growing of tobacco in England, as it was threatening the American plantations. This encouragement was in part with an eye to gaining the duties from importing colonial produce – an act of 1650 applies the taxation of tobacco to New England, following a period where the region's tobacco growers had been accorded a special tax status to allow their development.

The quality of the binding, in morocco with gilt edges, implies the original owner was an individual of status and wealth, but there is no indication of original provenance.

3 works in 1 volume, folio (268 x 172 mm). Contemporary English black morocco, 19th-century manuscript spine label, covers with gilt line borders and floral cornerpieces, gilt edges. First work bound without terminal blank; the second work is one of two editions published that year, here with a duplicate signature C from the alternate edition (ESTC R206320) additionally bound in. Slight sunning to spine and extremities, 55 mm closed tear at head of 2G2 in first work (not affecting text), 45 mm to leaf N1 in second work; in other respects an excellent copy, in a handsome, well-preserved contemporary binding, and internally clean. ¶ ESTC R27333; R206322 (one of two editions of that year, without established priority); R7361 (one of four editions of that year without established priority); Wing E897; E1171; E976.

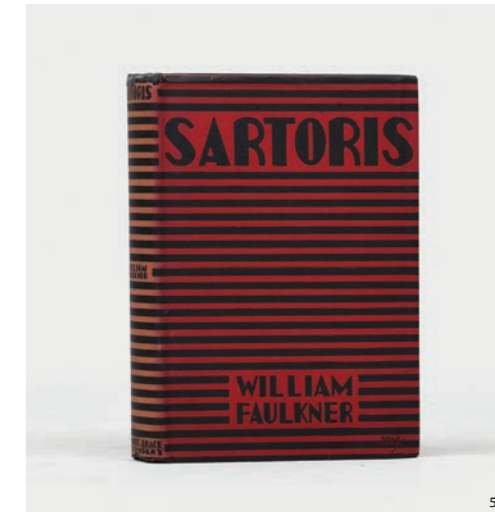
£3,750

[163288]

A COLLECTION Of the Severall Acts, Ordinances, & Orders As well of PARLIAMENT As of His Highness The Lord Protector (Now in Force) For the Levying of Monies by way of EXCISE AND NEW-IMPOST.

Together with severall Orders of the Council, the Commissioners for Appeals and Regulating the Excise, &c. Relating to the management thereof.

LONDON, Printed by John Macock, and Gartrude Dawson. 1655.



57

57

FAULKNER, William. *Sartoris*. New York: Harcourt Brace, 1929

First edition of Faulkner's first Yoknapatawpha novel, rare in the jacket. *Sartoris* was the only part of *Flags in the Dust* to be published during Faulkner's lifetime.

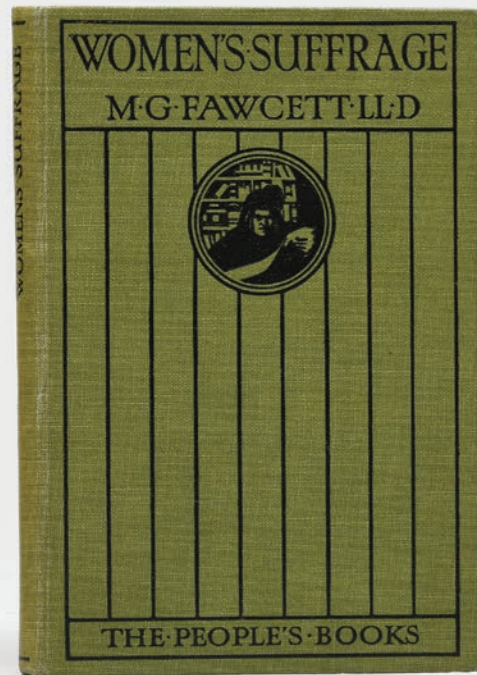
He told his publisher: "At last and certainly, I have written THE book, of which those other things were but foals. I believe it is the damdest [sic] best book you'll look at this year, and any other publisher" (quoted by Weinstein, p. 25). He had completed the novel in 1927, but his publisher edited the text down substantially: the full text was not published until 1973, over a decade after Faulkner's death.

It was Faulkner's debut as a Southern writer, drawing on a roster of types, "ranging from garrulous old white men to deranged white youths and low-lives, as well as to a hill-country family nestled in the backwoods and steeped in earlier ways. And this is not to mention its three generations of black servants managing to eke out their lives under inattentive white masters" (ibid., p. 24).

Octavo. Original black cloth, spine and front cover lettered in red, top edge red, others untrimmed. With the dust jacket designed by Arthur Hawkins. Spine ends and outer corners of front cover lightly bumped, fresh and bright; spine panel sunned with shallow loss at ends, tape repair on verso of rear flap, a few tiny chips and nicks, not price-clipped: a near-fine copy in very good jacket. ¶ Massey 289; Peterson A5.1. Philip Weinstein, *Simply Faulkner*, 2016.

£3,000

[164877]



58

58

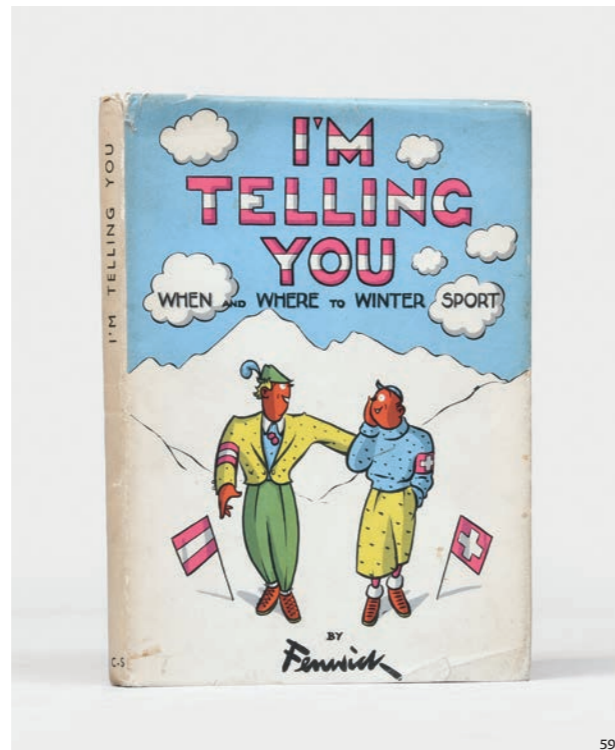
FAWCETT, Millicent Garrett. *Women's Suffrage. A Short History of a Great Movement.* London: T. C. & E. C. Jack, [1912]

First edition of this history written by one of the leading campaigners of the cause, beginning with a discussion of Mary Wollstonecraft's *Vindication of the Rights of Women* (1792) and concluding with a survey of the most recent international developments.

Small octavo. Original green cloth, spine lettered in black, front cover lettered and blocked in black. Publisher's advertisement at rear dated February 1912. Front free endpaper with ownership signature dated 1981. Light sunning to spine, endpapers browned, short splits to inner hinges preceding title page, contents clean. A very good copy.

£700

[161808]



59

59

FENWICK, Ian. *I'm Telling You When and Where to Winter Sport.* London: Cobden-Sanderson, 1937

First and only edition of this humorous pre-war guide to the sporting possibilities of Switzerland and Austria (with a little bit of Italy thrown in), illustrated with Fenwick's own delightful cartoons. It is uncommon, particularly so in the colourful jacket.

Fenwick (1910–1944) was educated at Winchester, Pembroke College, Cambridge, and art college in Berlin, and worked as a cartoonist/illustrator on magazines through the 1930s. During the war he was “seconded to ‘a specialist appointment’ at Coleshill with the rank of Captain. After training, he was posted to Somerset as Intelligence Officer where his charismatic leadership established the country's second largest number of Auxiliary Units, trained in insurgency in the event of German invasion” (Airborne Assault Para Data website). Serving in the Middle East and North Africa, the invasions of

Sicily and Italy, on return to Britain in 1943 Fenwick volunteered for airborne forces and joined the SAS in February 1944. Ten days after D-Day he parachuted into France, 100 miles behind German lines, with the intention of disrupting enemy communications. However, intelligence from a double agent led to his unit being surrounded and Fenwick was ambushed and killed. A collection of his cartoons, *Enter Trubshaw*, was published posthumously in 1944 with an introduction by his friend David Niven; the publisher's note remarked that “Ian's infectious cheerfulness, wit and ability were an inspiration to his men and to the whole regiment”.

Octavo. Original colour-printed paper-covered boards. With dust jacket reproducing cover design. Numerous cartoon illustrations to the text. Spine just slightly cocked, top edge a little dusty, old erasure from front free endpaper; jacket not price-clipped, spine toned, couple of short closed tears to front panel, a few nicks and chips. A very good copy, sharp and square, in a very good jacket. ♣ Airborne Assault – Para Data website.

£250

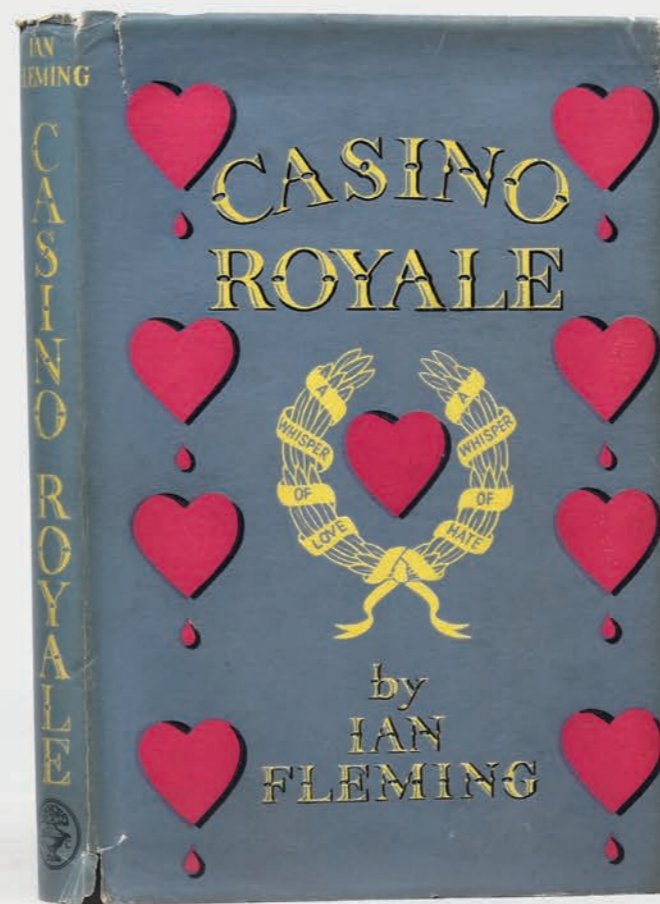
[166407]



59



59



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60

FLEMING, Ian. *Casino Royale.* London: Jonathan Cape, 1953

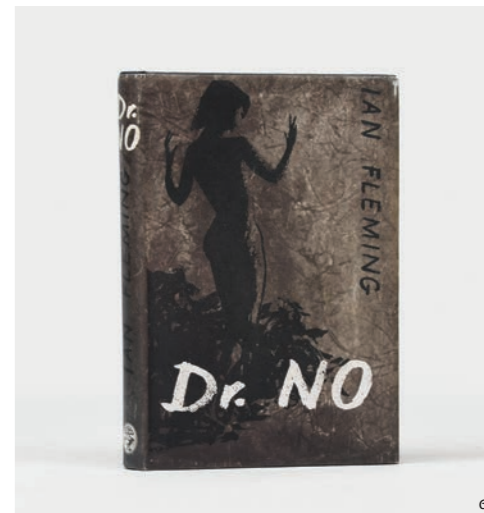
“THE SPY NOVEL OF ALL SPY NOVELS”, IN THE RARE DUST JACKET

First edition, in the first state dust jacket (without the *Sunday Times* review on the inner front flap), of the debut Bond title, and the author's first novel.

“According to the Cape archives, 4,760 sets of sheets of the first printing were delivered, but only 4,728 copies were bound up. Many of these went to

public libraries and we believe that less than half of the first printing was sold to the public. The jacket is genuinely rare in fresh condition” (Biondi & Pickard, 40).

Fleming wrote *Casino Royale* in early 1952 at Goldeneye, his estate on Jamaica North shore. “Of the conception of the book, Fleming repeatedly said that it was written to take his mind off his forthcoming marriage . . . Following his decommission from a successful career in Naval Intelligence, Fleming had told Ivar Brice that he would settle down and write books, and had divulged to Robert Harling whilst on



61

exercise that he would write ‘the spy novel of all spy novels’” (Gilbert).

Octavo. Original black cloth, spine lettered in red, heart device to front cover in red, top and fore edge trimmed, bottom edge untrimmed. With the dust jacket. Edges and front endpapers faintly foxed, couple of light vertical creases to title page, contents clean; jacket bright and well-preserved, light toning and marks to rear panel, couple of nicks and short tears, not price-clipped: a very good copy in like jacket. ♣ Biondi & Pickard 40; Gilbert Ara (1.1).

£45,000

[164730]

61

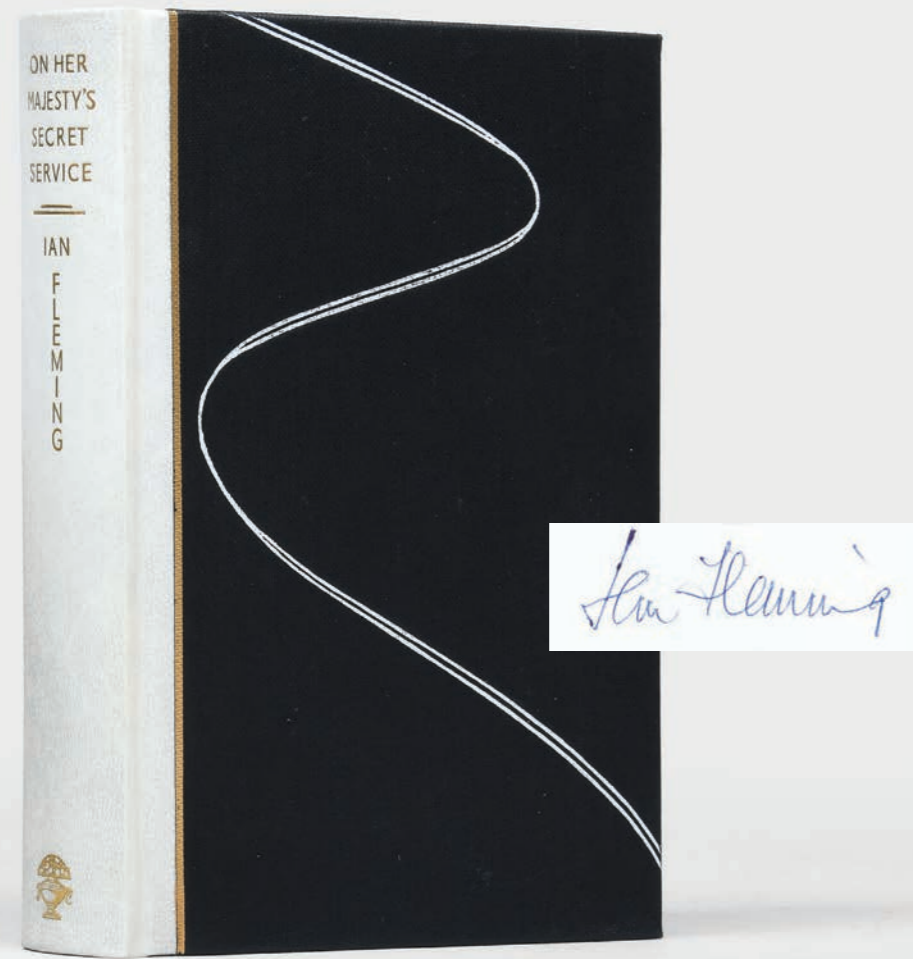
FLEMING, Ian. *Dr No.* London: Jonathan Cape, 1958

First edition, second state with illustration to front cover. This is the sixth novel in the James Bond series, and 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. With dust jacket. Book fine, dust jacket lightly toned to white back panel and minor rubbing to corners, a bright example. ♣ Gilbert A6a (1.3).

£2,250

[162413]



Ian Fleming

62
FLEMING, Ian. *On Her Majesty's Secret Service.* London: Jonathan Cape, 1963
FLEMING'S ONLY SIGNED LIMITED EDITION
 First edition, signed limited issue, number 203 of 250 copies signed by the author; a further 35 unnumbered copies signed and marked for "presentation" were also released. This was Fleming's only signed limited

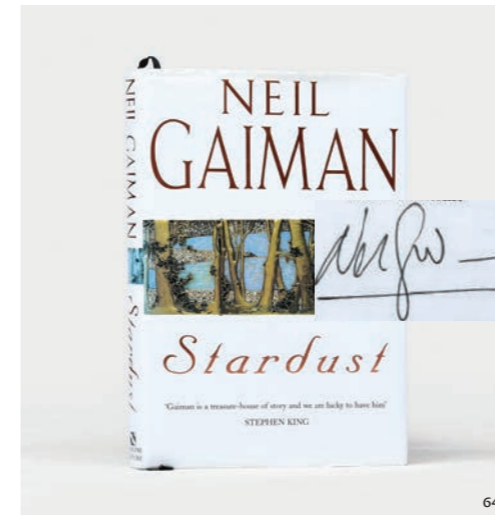
edition; it was published simultaneously with the trade issue on 1 April 1963.
 Octavo. Original quarter vellum, black board sides, spine lettered in gilt, ski track decoration to front cover in white, top edge gilt. Housed in a custom black quarter morocco folding box. Colour portrait frontispiece of the author with tissue guard. Spine slightly darkened, else a fine copy. ♪ Gilbert A11a.
£13,750 [162836]



63



63



64

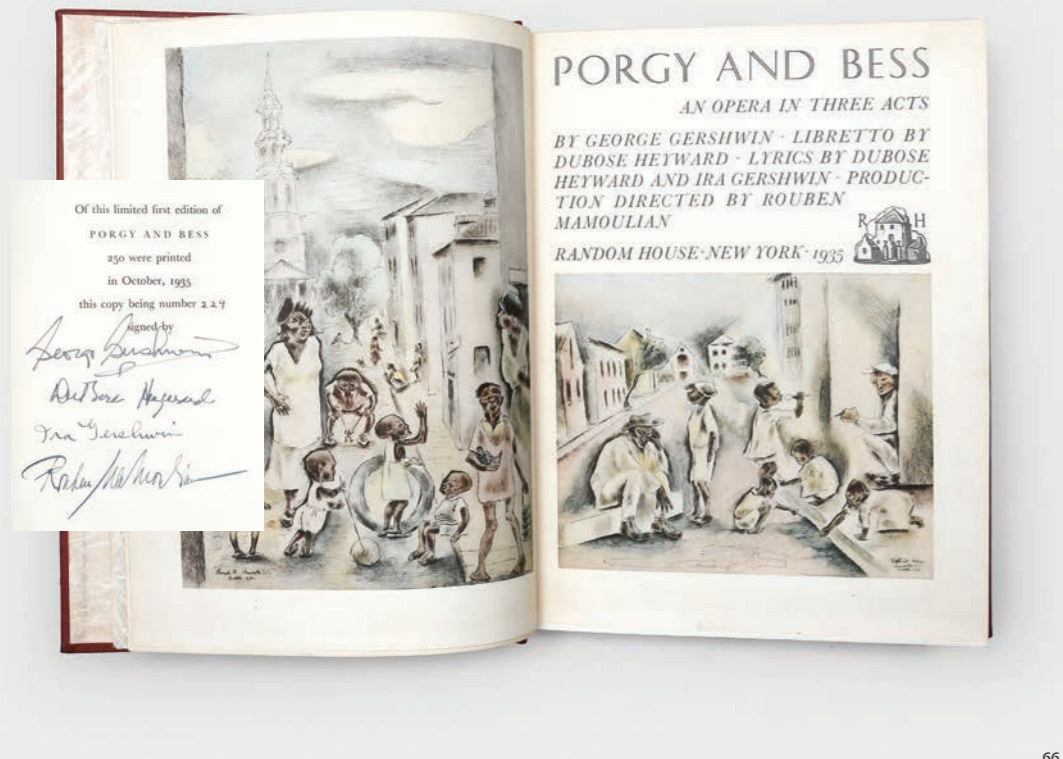
63
FLINT, William Russell (illus.) *The Song of Songs which is Solomon's.* London: Philip Lee Warner, Medici Society, 1909
 First Flint edition, number 134 of 500 copies on handmade paper (with a further 17 printed on vellum). One of the first books in the "Riccardi Press Books" series. A contemporary advertisement noted that the books would be "no less excellent in typography than are the Medici Prints from the point of view of technical colour printing".
 Quarto. Original full limp vellum, spine and front cover lettered in gilt, top edge gilt, others untrimmed, green cotton ties. Colour frontispiece and 9 coloured plates, with captioned leaves and additional tissue guards, all by W. Russell Flint. Natural colour variance to vellum, as usual, some foxing; a very good copy. ♪ Gardner, p. 113.
£900 [161799]
64
GAIMAN, Neil. *Stardust.* London: Headline Feature, 1999
 First UK edition, signed by the author on the title page. *Stardust* was awarded the Mythopoeic Fantasy Award for Adult Literature in 1999; the first UK edition is scarce in commerce, particularly signed. *Stardust* first appeared as a four-issue comic mini-series, illustrated by Charles Vess, followed by a 1998



65

illustrated book. It was made into a film in 2007, directed by Matthew Vaughn.
 Octavo. Original black boards, spine lettered in gilt, blue endpapers, black silk bookmark. With dust jacket. Spine cocked, ends and lower edge slightly bumped, edges a touch
 stand about the edges of the floure; whi bring forth single floures, whereas cont middle are lesser, and for the most part that was from
 1. 2. *Calendula major polyanthos.*
 The great double Marigold.
 2 This Marigold is l sort of wom backe: it hat like the coming in the s plant doth bi stalke one fl golds; from t other small fl of the same I be not dec accidens, or b times liketh t as children a on one hand, to be men, others; even gold, which if it be sowen, it brings forth like the plant from whence it was taken.
£750 [163240]

rubbed, margins lightly toned; edges of jacket creased, faint stains, short closed tear at head of rear joint, not price-clipped. A very good copy in like jacket.
£750 [165216]
65
GERARD, John. *Herball. The Essence thereof distilled by Marcus Woodward from the Edition of Th. Johnson, 1636.* London: Gerald Howe, 1927
 First Howe edition, number 129 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 greatest and most famous English herbal, Gerard's *Herball* or *Generall Historie of Plants* was first published in 1597, and subsequently enlarged by the London apothecary and botanist Thomas Johnson in 1633 and 1636. It detailed, with illustrations, several hundred English plants and many other foreign species. The publication "gripped the imagination of the English garden-loving world, and now, after the lapse of three hundred years, it still retains its hold on us. There are English-speaking people the world over who may know nothing of any other, but at least by name they know Gerard's *Herball*" (Rohde, p. 98).
 The present edition, "a miniature of the great Gerard", contains a selection of the "best and most characteristic passages" (Introduction), reprinted faithfully according to the original division into books and chapters, and accompanied by reproductions of the original illustrations. It also includes a short biography of Gerard, a summary of his sources, and a final appendix with notes identifying some of the plants described.
 Octavo. Original vellum over boards, spine with raised bands, gilt lettering to second compartment, top edge gilt, others untrimmed, several gatherings uncut, brown silk bookmark. Botanical illustrations throughout, facsimile reproduction of p. 1 of the 1636 edition. Covers slightly bowed, mild toning to vellum, board edges a little soiled, occasional faint marks to contents, otherwise crisp and clean throughout. A very good copy.
£750 [163240]



66

GERSHWIN, George. *Porgy and Bess*. An Opera in Three Acts. New York: Random House, 1935

GERSHWIN'S MASTERPIECE – SIGNED BY GEORGE AND IRA

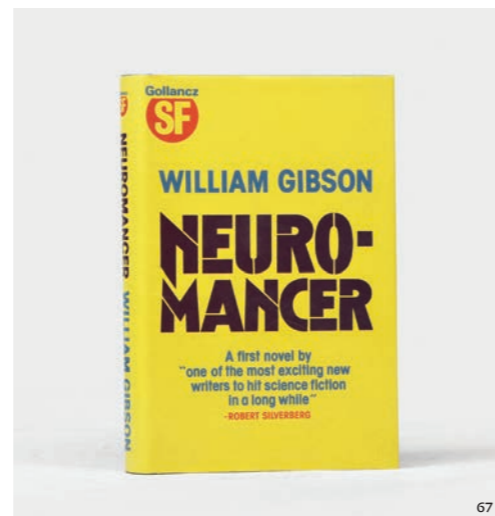
First edition, signed limited issue, number 229 of 250 copies bound in publisher's full red morocco and signed by George and Ira Gershwin, DuBose Heyward, and Rouben Mamoulian, this copy in exceptional condition, the vulnerable spine labels present in entirely unrestored condition.

In summer 1926, and in one sitting, George Gershwin read DuBose Heyward's 1925 novel *Porgy*, about the Gullah community in South Carolina. "The potential of this book to become the basis of a powerful opera – his opera – jumped out at him. In the morning, he wrote to Heyward saying they ought to get together to discuss the idea" (Rimler, p. 21). The immediate plan to adapt it into an opera was

curtailed by Heyward's wife first adapting the novel as a stage play, *Porgy and Bess*, which opened in 1927.

It was not until 1933 that Heyward and Gershwin settled on doing the adaptation, with the agreement on 3 November 1933 that "Gershwin would write the score, Heyward the libretto, and that Heyward and Ira would collaborate on the lyrics" (ibid.). On its opening night, 30 September 1935, Boston's Colonial Theatre gave the performance "a fifteen-minute standing ovation", and the work is now considered Gershwin's masterpiece. "Combining the dramatic structure of opera and the musical style of jazz and Tin Pan Alley, the work was especially important in the development of American musical theater. Although it did not recoup its investment, *Porgy and Bess* was an outstanding achievement that brought black singers to the Broadway stage in significant roles" (ANB).

Quarto (311 × 230 mm). Original red morocco, spine lettered in blind with raised bands, black morocco label to front board lettered in gilt, with publisher's device in blind, silken straw weave endpapers, top edge gilt. Housed in the original raffia-covered slipcase. Colour frontispiece and pictorial title page by George Biddle. Bookseller's ticket to rear pastedown



of Frank Rosengren, San Antonio, Texas. Spine toned, small chip to second spine label, slight contact discolouration to front and rear blanks from endpapers, light wear to fragile raffia slipcase. A superior copy. ♣ Walter Rimler, *George Gershwin: An Intimate Portrait*, 2009.

£10,000

[160862]

67

GIBSON, William. *Neuromancer*. London: Victor Gollancz, 1984

First hardback edition of the most famous and enduring cyberpunk novel. The winner of the "triple crown", the Nebula, Hugo, and Philip K. Dick awards, *Neuromancer* is a veritable landmark in modern science fiction writing, the cultural impact of which is still widely felt. The hardback edition is preceded by the Ace paperback edition, issued earlier the same year in America.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. A fine copy.

£4,750

[165156]

68

GINSBERG, Allen. *Kaddish and Other Poems*. 1958–1960. San Francisco: City Lights Books, 1961

First edition, inscribed by the author on the title page, "Allen Ginsberg, for Vance Morgan, inscribed

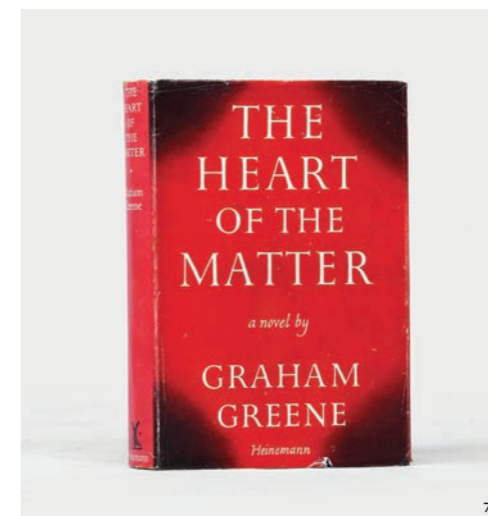


'81". The recipient was likely the American book collector Vance Morgan. *Kaddish* is widely considered one of Ginsberg's masterpieces alongside *Howl*. He wrote the poem after the death of his mother Naomi, during a consequentially dark period of his life.

Small octavo. Original black and white wrappers lettered in black and white. Short closed tear at foot of spine, wrappers faintly foxed and toned, extremities a touch rubbed. A very good copy indeed. ♣ Morgan A4 a1.1.

£1,250

[163145]



69

GOLDING, William. *Lord of the Flies*. London: Faber and Faber, 1954

First edition of Golding's first and best-known novel, now regarded as one of the outstanding achievements of 20th-century British literature.

Octavo (187 × 122 mm). Recent marbled paper-covered boards, japon strip, spine lettered in gilt. Housed in a matching marbled paper-covered slipcase. A touch of faint foxing to edges and a couple of initial leaves, otherwise clean. A near-fine copy. ♣ Gekoski & Grogan A2(a). James Stern, "English Schoolboys in the Jungle", *The New York Times Book Review*, 1955.

£1,250

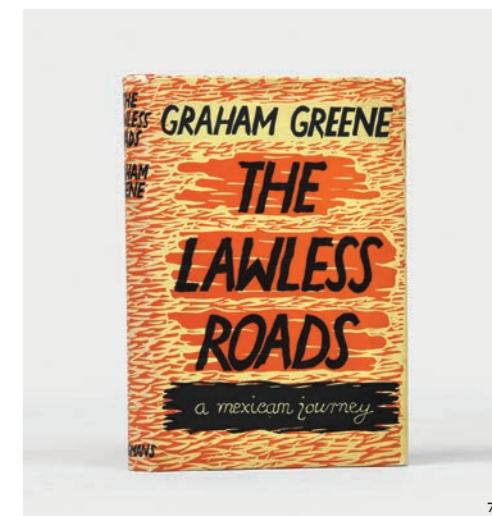
[162984]

70

GREENE, Graham. *The Heart of the Matter*. London: William Heinemann Ltd, 1948

First edition, rare in such excellent condition. Greene considered this book his most serious work to date. It was enormously popular and "brought him more money than all his previous entertainments combined" (ODNB).

Octavo. Original blue cloth, spine lettered in silver, tan endpapers, top edge red. With dust jacket. Slight vertical crease to spine, half-title toned, a few spots of foxing to edges and endmatter; spine panel faintly sunned, two small tape repairs on verso, a few small chips and nicks, rear panel



soiled, not price-clipped; near-fine in very good jacket. ♣ Miller 25a.

£1,500

[164883]

71

GREENE, Graham. *The Lawless Roads*. A Mexican Journey. London: Longmans, Green and Co., 1939

First edition, rare first issue, of Greene's account of the travels that inspired *The Power and the Glory* (1940). Longmans financed his five-month trip to Mexico in 1938, where he compiled notes on the continued persecution of the Catholic Church following the Cristero War (1926–29).

The spines of later issues were lettered in black, not gilt, and the map endpapers were printed on white paper instead of yellow.

Octavo. Original orange cloth, spine lettered in gilt, map endpapers printed on yellow paper, top edge yellow. With dust jacket. Photographic frontispiece and 7 photographic plates, reproduced from photographs taken by the author. Contemporary ownership inscription of one Anthony Jenkinson, Wentworth, on half-title. Spine ends and corners lightly bumped; spine panel lightly toned with tiny chips at head, a few nicks at edges, not price-clipped: near-fine in like jacket. ♣ Brennan 13; Miller 18a. Douglas Veitch, *Lawrence, Greene, and Lowry: the Fictional Landscape of Mexico*, 1978.

£3,000

[164878]

GUTHRIE, Woody. Bound for Glory. New York: E. P. Dutton, 1943

THE FOLK MUSICIAN WHO INSPIRED BOB DYLAN, JOHNNY CASH, AND JOHN STEINBECK

First edition of the author's partially fictionalized autobiography. Guthrie (1912–1967) is one of the most significant figures in American folk music.

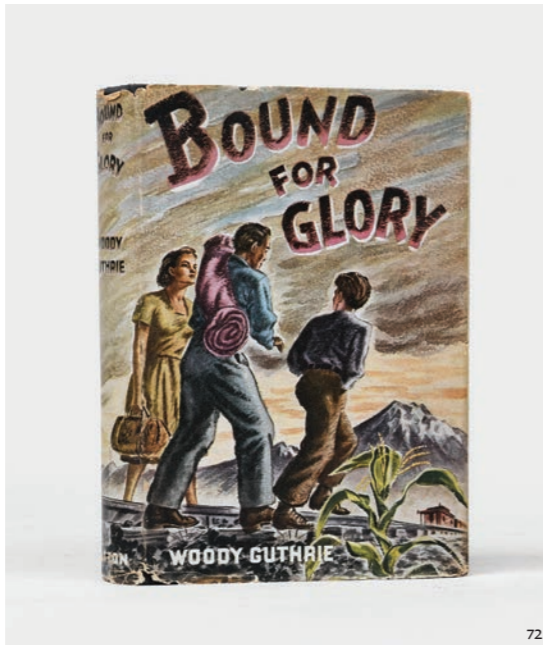
Bob Dylan read *Bound for Glory* and quickly envisioned himself on the same path as the almost mythical “Dust Bowl Troubadour”. At his New York stage debut, at Cafe Wha? in Greenwich Village, Dylan told the crowd “I been travellin’ around the country, followin’ in Woody Guthrie’s footsteps” (quoted in Smith). Guthrie’s politically motivated and impassioned music (his guitar had a sticker that read: “This machine kills fascists”) inspired much of Dylan’s early work. He wrote “Song to Woody”, which met with his hero’s approval, and was one of only two original compositions on Dylan’s self-titled 1962 debut album.

In his review of *Bound for Glory* for the *New Yorker*, Clifton Fadiman commented: “some day people are going to wake up to the fact that Woody Guthrie and the ten thousand songs that leap and tumble off the strings of his music box are a national possession, like Yellowstone or Yosemite, and part of the best stuff this country has to show the world” (quoted in Londré, p. 105).

Octavo. Original black cloth, spine lettered in gilt, pictorial design on upper cover in gilt, top edge yellow, fore edge untrimmed. With dust jacket. With photographic portrait frontispiece and illustrations in the text by Guthrie. Spine ends gently bumped, gilt faded, inner hinges tender, prelims a little foxed, contents clean; jacket a little chipped with a few short closed tears, rear panel rubbed, flaps slightly foxed, not price-clipped: a very good copy in like jacket. ♪ Felicia Hardison Londré, *Words at Play*, 2005; Casper Llewellyn Smith, “Bob Dylan Visits Woody Guthrie”, *The Guardian*, 16 June 2011.

£2,000

[165345]



72

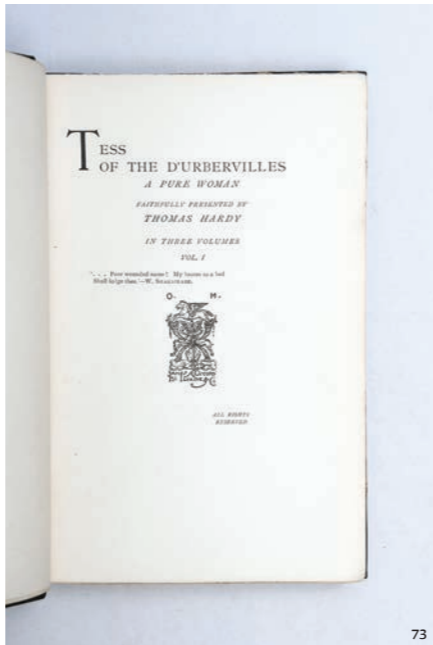
73

HARDY, Thomas. Tess of the d’Urbervilles. London: James R. Osgood, McIlvaine and Co, 1898

“WHY DIDN’T YOU TELL ME THERE WAS DANGER?”

First edition in book form, first issue with the requisite points, and marking the first appearance of the unexpurgated text. *Tess of the d’Urbervilles* is “the most eloquently written of the novels, and the one in which the natural world and the topography itself – the landscapes Tess so doggedly traverses – are most continuously and richly represented” (ODNB).

Tess was originally published as a serial in the *Graphic* from July to December 1891, with two episodes – the seduction of Tess by Alec d’Urberville and the baptism and death of Tess’s baby – removed by the editor. “This temporary dismemberment of the novel necessitated changes in plot, such as the introduction of a mock marriage and the omission of the encounter with the painter of texts, and there were numerous scattered bowdlerizations and omissions. When the novel was published in book form the original text was, of course, restored, and Hardy was able to piece the trunk and limbs of the novel together, as originally written” (Purdy). The



73

elegant design of the title-page layout, one of the first examples of the 1890s art nouveau book, was the work of Charles Ricketts.

Printed in the week of 29 November 1891 in an edition of 1,000 copies, *Tess* proved an immediate success and a second issue of 500 copies was



73

published in February the following year; in addition to the dates (1891) on the verso of the title pages, the first issue can be distinguished by a number of textual points, including: vol. I, p. [v], line 12, “have it said”; vol. II, p. 58, line 4, “Valasquez”; p. 155, line 21, “seampstress”; p. 199, “Chapter XXV” for “XXXV”; and vol. III, p. 112, line 24, “are ye doing”.

3 volumes, octavo (192 × 123 mm). Recent green half calf to style, spines tooled in blind with red morocco labels, marbled sides, brown endpapers. Complete with half-titles. Contents with scattered light finger-soiling, a few minor nicks and creased page corners; an excellent copy. ♪ Purdy, pp. 67–78; Sadleir 1114; Webb, pp. 24–26; Wolff 2993.

£3,750

[162446]

74

HEANEY, Seamus. Columcille the Scribe. Dublin: Royal Irish Academy, 2004

“RIVERRUN ON THE VELLUM”

First edition, number 91 of 150 copies signed by the author at the foot of the vellum sheet and numbered and signed by the calligrapher. Heaney translated this ancient Irish poem, the earliest known version of which is a 16th-century copy held at the Bodleian Library, to celebrate his enrolment as a member of the Royal Irish Academy on 9 June 1997, which he then presented to the Academy as a calligraphic poem on vellum.

This limited edition was subsequently produced as a copy of that original and issued by the Royal Irish Academy to raise funds for library acquisitions. The poem was later included in Heaney’s 2010 collection *Human Chain*.

Single sheet of vellum (310 × 244 mm), tipped-into original grey cloth portfolio under card window, colophon mounted under card window on verso, lettering to front cover in black. Handwritten on vellum in red and black by Tim O’Neill. A few very faint marks to cloth folder, otherwise fine.

£2,250

[163717]

Columcille the Scribe

My hand is cramped from penwork
My quill has a tapered point.
Its bird-moach issues a blue dark
beetle-sparkle of ink.

Wisdom keeps welling in screams
From my fine-drawn sawlow hand:
Riverrun on the vellum
Of ink from greenskinned holly.

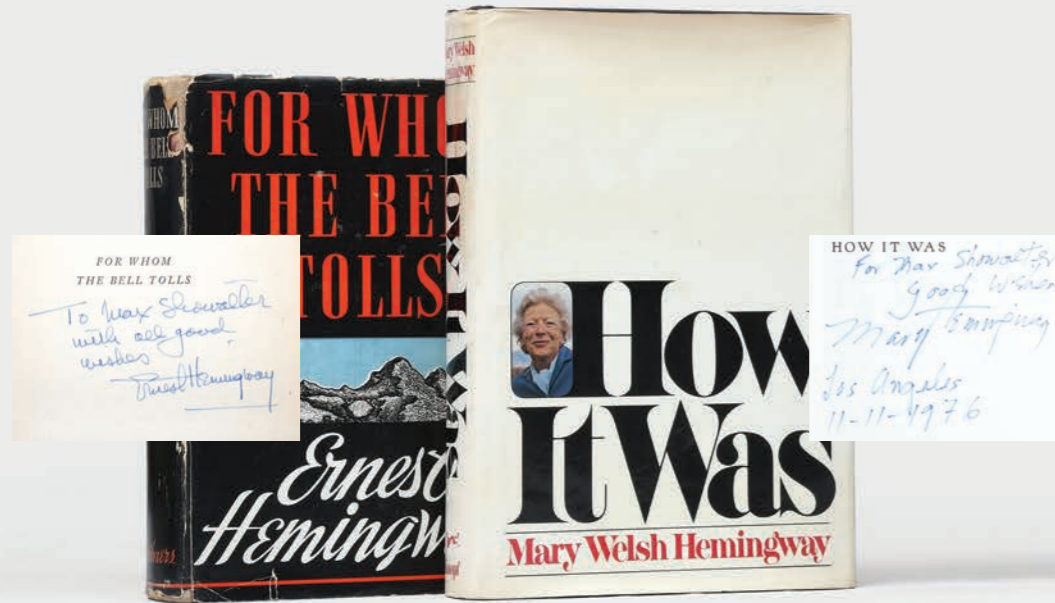
My small running pen keeps going
Through books through thick and thin,
To enrich the scholars’ holdings:
Penwork that cramps my hand.

From the eleventh century Irish

Seamus Heaney

Timothy O'Neill 9/150

74



75

HEMINGWAY, Ernest. For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940; [together with] **HEMINGWAY, Mary Welsh.** How It Was. New York: Alfred A. Knopf, 1976

INSCRIBED BY THE HEMINGWAYS FOR A FILM STAR

Presentation copies to Max Showalter, inscribed by the respective authors on the half-titles, "To Max Showalter, with all good wishes, Ernest Hemingway" and "For Max Showalter, good wishes, Mary Hemingway, Los Angeles, 11-11-1976". The novel is a first edition, early printing (dated 1940 but without the "A" on the copyright page); Mary's autobiography is a first edition, first printing.

Showalter (1917-2000), also credited as Casey Adams, memorably performed alongside Jean Peters and Marilyn Monroe in the 1953 film *Niagara*. His lengthy and distinguished career in the entertainment and arts industries also saw him acting in and composing for Broadway musicals and holding one-man exhibitions of his paintings.

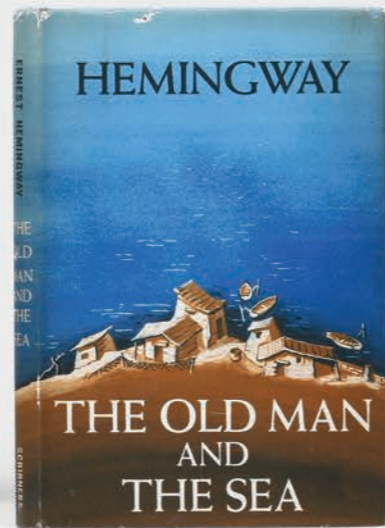
Loosely inserted in *How It Was* is a folding brochure addressed to Showalter announcing the release of the American artist Bill W. Dodge's

serigraph print *Circus City*, illustrated on the verso. Also laid-in is a contemporary newspaper cutting interviewing Cubans that met Ernest Hemingway during his fishing trips.

2 works, octavo. *For Whom the Bell Tolls*: original cream cloth, spine lettered and ruled in blue on pink ground, author's facsimile signature stamped on front cover in black, top edge red. *How It Was*: original dark blue cloth, spine lettered in gilt, author's initials stamped on front cover in gilt, pink pictorial endpapers, top edge pink. With dust jackets. *How It Was* with 24 photographic half-tone plates. *For Whom the Bell Tolls*: spine decoration rubbed, shaken contents with couple of cracked inner hinges, still holding; jacket front flap detached and loosely inserted, spine ends chipped, couple of fold splits, not price-clipped: a good copy in poor jacket. *How It Was*: spine ends rumpled, short superficial split to head of front inner hinge, internally fresh; jacket a little toned and creased, couple of small marks, not price-clipped: a very good copy in like jacket. ♪ Grissom A.17.1.a & B.119; Hanneman A18a.

£3,750

[164963]



75, 76

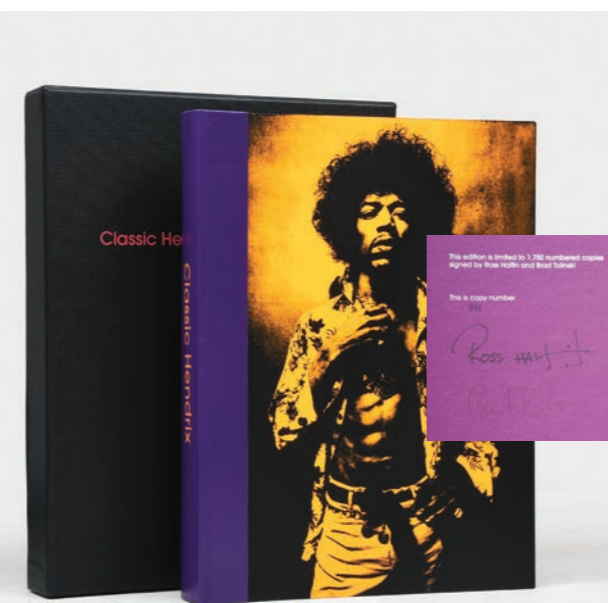
76

HEMINGWAY, Ernest. The Old Man and the Sea. New York: Charles Scribner's Sons, 1952

"NOW IS NO TIME TO THINK OF WHAT YOU DO NOT HAVE. THINK OF WHAT YOU CAN DO WITH WHAT THERE IS"

First edition, in the first issue jacket, with the flaps printed in brown and no mention of Hemingway's Pulitzer or Nobel Prize on the rear panel.

Previously, much has been made of the colour tint on the rear panel portrait by Lee Samuels. Grissom, however, refutes Hanneman's earlier assertion that the blue tinted photograph on the rear panel predates the olive tint, noting, "the identification of a first-printing jacket does not require identifying ambiguous rear-jacket colours: it is the brown printing on the flaps and rear panel that identify the first-printing Scribner's jacket". Hemingway's final work of fiction and among his best-known works, *The Old Man and the Sea* was awarded the Pulitzer Prize for Fiction in 1953 and was cited by the Nobel Committee in their awarding of Hemingway's Nobel Prize for Literature in 1954.



77

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's signature to front cover in blind. With pictorial dust jacket. Contemporary ownership inscription to front free endpaper. Spine ends a little bumped and faded, hints of silverfishing to book and jacket, spine and extremities of jacket slightly toned with a couple of tiny chips to top edge, a few small faint stains to verso, overall bright and unclipped: a near-fine copy in very good jacket. ♪ Grissom A24.1.a; Hanneman 24a.

£2,500

[163011]

77

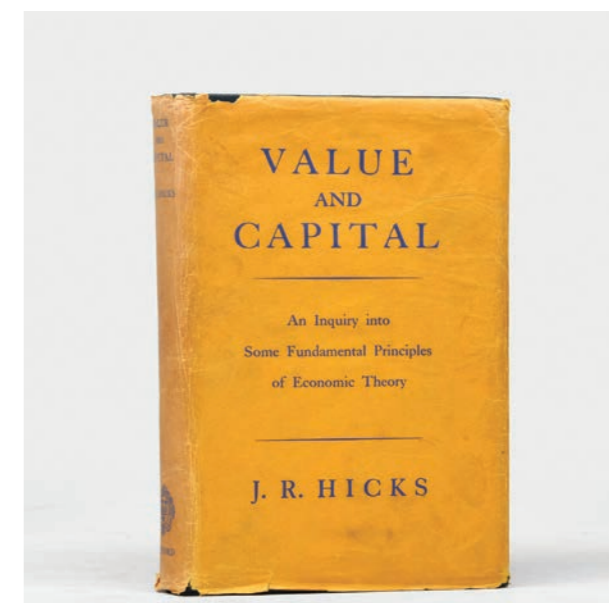
HENDRIX, Jimi – HALFIN, Ross, & Brad Tolinski. Classic Hendrix. Guildford: Genesis Publications Limited, 2004

First edition, number 391 of 1,750 copies signed by Ross Halfin and Brad Tolinski.

Quarto. Original quarter purple 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

[162052]



78

78

HICKS, John R. Value and Capital. Oxford: Clarendon Press, 1939

HIS MOST SIGNIFICANT BOOK, IN JACKET

First edition, very scarce in the dust jacket, of the author's most significant book – "in the field of pure theory it was probably the most influential book in the first half of the 20th century" (Niehans, p. 359).

"The book's extraordinary influence was due to the timely synthesis it offered. The general equilibrium of Walras, Pareto's ordinal utility, and Slutsky's analysis of comparative-static effects were all integrated with post-Wicksellian dynamics, Keynesian microstatics, and a capital theory along the lines of Bohm-Bawerk. By combining all these elements into a unified theoretical apparatus, *Value and Capital* provided the springboard from which the brilliant theorists of the next generation would jump off . . . Overall, Hicks will probably appear in the history of economics as the greatest British theorist of the century" (*ibid.*, pp. 359 & 371).

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. With 25 diagrams in text. Jacket worn at spine ends and with a few small chips to extremities; a clean copy in



79

an unrestored jacket, not price-clipped. ♪ Jürg Niehans, *A History of Economic Theory: Classic Contributions, 1720-1980*, 1994.

£3,000

[164931]

79

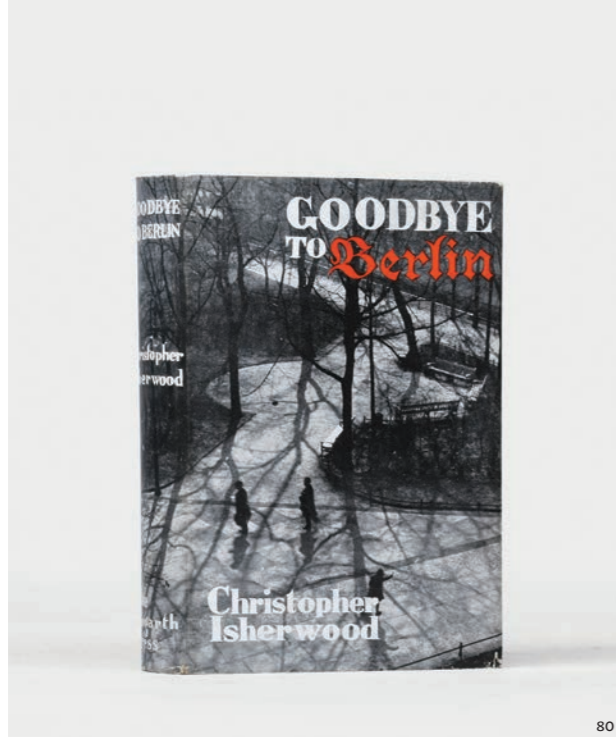
HUGHES, Ted. Birthday Letters. London: Faber and Faber, 1998

Signed limited edition, number 289 of 300 copies signed by the author, from a total edition of 310. *Birthday Letters* was Hughes's controversial collection of poems about his relationship with his deceased first wife, the poet Sylvia Plath. This signed limited edition was published simultaneously with the first trade edition.

Octavo. Original dark blue cloth-backed blue boards, spine lettered in gilt on black, yellow endpapers. A fine copy.

£700

[164079]



80

80

ISHERWOOD, Christopher. *Goodbye to Berlin.* London: The Hogarth Press, 1939

First edition, in an exceptional example of the jacket: this is the finest copy we have handled.

Widely accepted as Isherwood's masterpiece, this collection of six pieces was chosen by Cyril Connolly as one of his 100 key books within *The Modern Movement*. Connolly notes that "Berlin under the emergent Nazis provided a stiffening of tragedy here shown in his moving story 'The Nowaks', in the two remarkable Berlin diaries, with 'Sally Bowles' for comic relief".

The short story "Sally Bowles" would form the basis for Kander and Ebb's 1966 musical *Cabaret*, which won the Tony Award for Best Musical and was adapted into a film version in 1972, directed by Bob Fosse and starring Liza Minnelli.

Octavo. Original grey cloth, spine lettered in red, top edge red. With dust jacket, designed by Humphrey Spender. Housed in a black cloth flat-back box by the Chelsea Bindery. Dust jacket very lightly nicked at extremities, hint of rubbing to rear panel, but still remarkably sharp, fresh, and not price-clipped: a fine copy in like jacket.

£8,500

[165240]



81

81

JENKINS, James. *The Naval Achievements of Great Britain, From the Year 1793 to 1817.* London: for J. Jenkins, by L. Harrison, 1817

AN INCOMPARABLE VISUAL CELEBRATION OF NELSON'S NAVY

First edition, first issue, with the engraved title page vignette uncoloured. This notably handsome copy in period morocco has pre-publication watermarks and is enhanced by the presence of the portraits of Nelson and Earl St Vincent, not commonly found. "As a record of naval events spanning a period of over twenty years Jenkins's *Naval Achievements* has no precedent" (Roger Quarm, National Maritime Museum).

This magnificent publication, illustrating the high-water mark of Britain's maritime hegemony, was disappointingly slow to sell on its first issue in 1817 and is more usually encountered with the plates variously watermarked as late as 1840; later issues have the engraved title page vignette coloured. The subscriber's list runs to some 135 names, unsurprisingly including many Royal Navy personnel: 12 admirals, 30 captains, and 16 lieutenants.

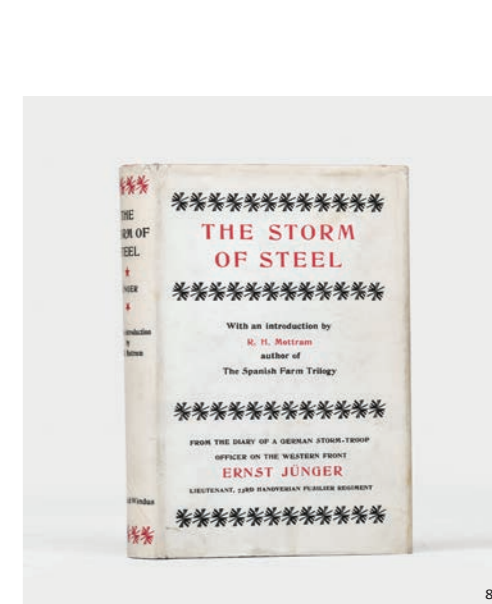
"At no time prior to 1817 had a publisher attempted such a complete volume of documentary naval prints. It is the quality of the accuracy which makes Jenkins so valuable above all, and it is the pictures rather than the text to which the value can be attributed" (Quarm).

Provenance: from the choice library of Alexander McGrigor (1827–1891), lawyer, university administrator, and bibliophile, with his gilt white morocco book label.

Quarto (336 × 265 mm). Contemporary dark blue straight-grain morocco, spine with five low raised bands, each decorated with a gilt triple fillet, gilt lettered direct in the second compartment, others with gilt borders and scrolling cornerpieces enclosing a hexagonal frame and alternating three-masted ship and anchor-and-palm motifs, sides with concentric panels of blind anthemion roll, gilt quatrefoils, and blind "Gothic window" roll, these enclosing geometrical gilt and blind panels and central motif of Britannia holding a vase, gilt edge roll, gilt scrolling turn-ins, Spanish on Italian pattern marbled edges and endpapers. With 2 hand-coloured aquatint and stipple portraits of Nelson and St Vincent, 55 hand-coloured aquatint plates of naval battles and ships by T. Sutherland (45), Bailey (6), and J. Jeakes (3) after Thomas Whitcombe, and 1 by Pocock engraved by Sutherland, and a plate with 2 etched plans of the Bombardment of Algiers and of the Battle of Trafalgar; letterpress list of subscribers. Engraved vignette title page uncoloured, as per first issue.



81



82

Binding professionally and judiciously refurbished, spine lightly sunned, a few minor scratches to back cover, light foxing to endpapers. A very good copy, attractively bound, plates with Whatman watermarks dated 1812–16. ♪ Abbey, 337 (whose copy included the two portraits); Cowie, Nelson, 376; Tooley 282.

£14,500

[163221]

82

JÜNGER, Ernst. *The Storm of Steel.* London: Chatto & Windus, 1929

A LANDMARK GREAT WAR NOVEL, RETAINING THE SCARCE JACKET

First edition in English, in an excellent example of the scarce jacket, of one of the most influential novels of the Great War. This edition features a new preface by the author, in which he praises his erstwhile enemy combatants from England. The text is based on the first German trade edition of 1924; the work was originally published privately in 1920 as *In Stahlgewittern*.

Octavo. Original red cloth, spine lettered in gilt and decorated at ends with zigzag design, covers ruled in blind, bottom edge untrimmed. With dust jacket. Spine cocked, faint splash mark on top edge, contents unaffected and fresh; jacket with trivial light marks, nicks, and creases, not price-clipped: a near-fine copy in like jacket. ♪ Falls, p. 209.

£2,500

[163836]



83

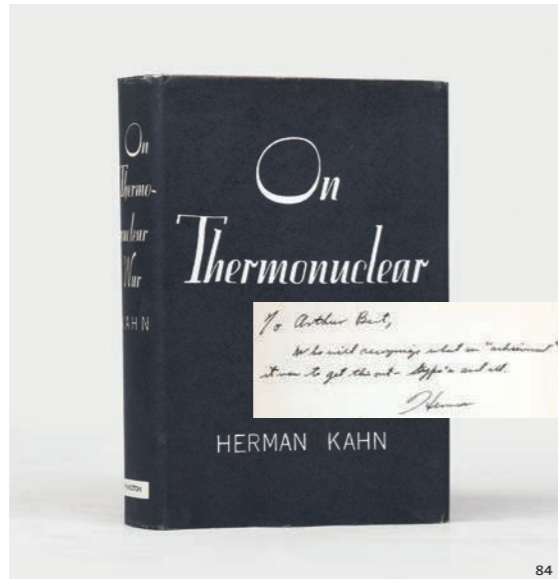
83
KAFKA, Franz. In der Strafkolonie. Leipzig: Kurt Wolff, 1919

“I HAVE ONLY SUCH A FUGITIVE AWARENESS OF THINGS AROUND ME THAT I ALWAYS FEEL THEY WERE ONCE REAL AND ARE NOW FLEETING AWAY”

First edition, one of 1,000 unnumbered copies of Kafka's short story, here in the attractive original wrappers.

Kafka began writing the work in October 1914; the “relatively long time span between composition and first publication is due in part to Kafka's dissatisfaction with the original conclusion of the story” (Gray, p. 134). In November 1916, Kafka presented a version of the text “at a public reading – something to which Kafka rarely agreed – at the Goltz Gallery in Munich” (ibid.). The first edition was issued in a deluxe binding, a cheaper issue in brown leather, and the present wrappers. The work was first translated into English by Eugene Jolas in 1941, published in the “Partisan Review as In the Penal Colony”.

Octavo. Original green wrappers, floral pattern hand-printed in black, paper label to front wrapper printed in blue and black, top edge trimmed, others untrimmed. Text in German, printed in blue and black. Neat ownership inscription to first blank. Just a few tiny chips to extremities of wrappers, overall an exceptional example of a fragile



84

publication, bright and unfaded. A fine copy. ¶ Dietz 50. Richard T. Gray, and others, A Franz Kafka Encyclopedia, 2005.
£3,500 [165381]

84
KAHN, Herman. On Thermonuclear War. Princeton, New Jersey: Princeton University Press, 1960

BY ONE OF THE INSPIRATIONS FOR DR STRANGELOVE

First edition, inscribed by the author on the front free endpaper, “To Arthur Bart, who will recognize what an ‘achievement’ it was to get this out – typo's [sic] and all. Herman.” This work by the esteemed military strategist applies game theory to hypothetical nuclear warfare.

Kahn (1922–1983) was a vehement opponent of the doctrine of mutually assured destruction (MAD), instead emphasizing proportionality and the measured consideration of how much nuclear damage a state might reasonably accept in the name of defence. This was his most famous book and posited the concept of a “winnable” nuclear exchange, using systems theory to argue that the key to nuclear deterrence was the belief that both sides had second-strike capability. It was controversial



85

for its dispassionate willingness to contemplate the scale of destruction and death acceptable in nuclear war; its notoriety led to Kahn becoming one of the inspirations for the titular character of Stanley Kubrick's Cold-War satire *Dr. Strangelove* (1964).

We have been unable to identify the recipient of this volume.

Octavo. Original dark orange cloth, spine lettered in gilt and ruled in black. With dust jacket. Numerous charts and diagrams within text. Extremities worn, ink and coloured pencil notes to front free endpaper, occasional pencil annotations demonstrating close reading; a few nicks to jacket extremities, faint marks to panels, not price-clipped: a very good copy in very good jacket.

£1,250 [165386]

85
KANT, Immanuel. Die Religion innerhalb der Grenzen der bloßen Vernunft. Königsberg: Friedrich Nicolovius, 1793

THE COPY OF JOHANN CHRISTIAN WEDEKE, ONE OF KANT'S STUDENTS

First edition of Kant's most extended religious work, in which he makes the case that religion can be entirely placed within reason rather than revelation. This copy is from the library of Johann Christian

Wedeke, with his ownership inscription on the title page, “Anumeratus libris J. C. Wedeke 1793”.

Wedeke (1755–1815) studied theology and philosophy at the University of Königsberg, 1772–4, where he was taught by Kant. Later he succeeded Kant's close friend Johann Schultz (1739–1805) as Hofprediger (court chaplain) in Königsberg, a position which he held until his death.

Kant published the first part of this work in an article in the *Berlinische Monatschrift*, but his attempt to publish the second part was blocked by the Prussian king's censor. Kant then arranged to have all four pieces published as a book, routed through the philosophy department at University of Jena to avoid the need for theological censorship.

Octavo (215 × 130 mm). Contemporary drab boards, red spine label lettered and decorated in black, uncut. Contemporary blank leaf bound in as front free endpaper, with handwritten notes in ink on both sides, in a close and neat hand; Wedeke's inscription on title page followed underneath by the later “C. G. F. Bobrik, 1816. df.cdgr.”. Extremities a little worn, paper chipped and rubbed across spine rendering printer's waste paper visible underneath, early library label remnant at foot, occasional ink and pencil marginalia to contents, small perforation to lower margin of B6 from paper flaw. A very good, wide-margined copy. ¶ Adickes 79; Warda 141. Manfred Kuehn, *Kant: A Biography*, 2001.

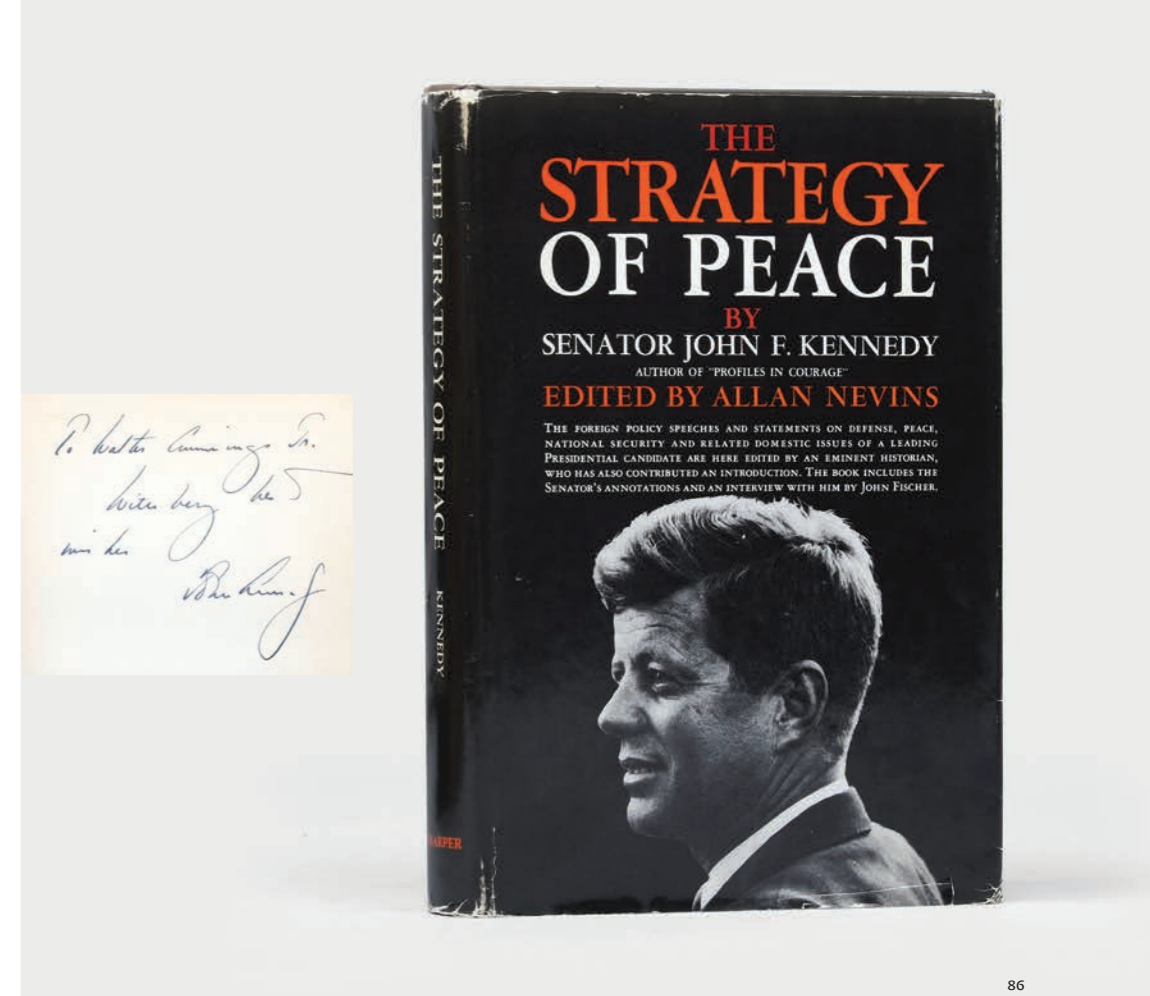
£1,750 [138315]

86
KENNEDY, John F. The Strategy of Peace. New York: Harper & Brothers, 1960

INSCRIBED TO A PROMINENT LAWYER, FAMILY FRIEND, AND FUTURE JUDGE

First edition, presentation copy, inscribed by Kennedy on the front free endpaper: “To Walter Cummings Jr. With very best wishes John Kennedy”. The recipient Cummings (1916–1999) was former solicitor general of the United States, a Kennedy family friend, and future US circuit judge.

Cummings was appointed solicitor general of the United States by President Harry Truman in 1952, the youngest ever at age 36, and was responsible for representing the government before the Supreme Court. Following the election of President Eisenhower, Cummings became a senior partner in the law firm Sidley & Austin. “A Democrat friendly with both the Kennedy family and the late [Chicago] Mayor Richard J. Daley, Mr. Cummings was actively politically, serving as finance chairman



86

for [Democratic Illinois senator] Paul Douglas' re-election campaign in 1954. It was Douglas who championed Mr. Cummings for a post on the Appellate Court. It seemed the prize was within his grasp in 1961 under the Kennedy administration, but labor leaders turned against the appointment, claiming Mr. Cummings represented anti-union clients” (obituary in *Chicago Tribune*, 27 April 1999). In July 1966, President Johnson nominated Cummings to the United States Court of Appeals for the Seventh Circuit. He later served as chief judge of the same and as a member of the Judicial Conference of the United States from 1981 to 1986.

The Strategy of Peace collects the speeches of Kennedy, then the front-running Democratic candidate for the presidency. The speeches cover numerous domestic and international questions,

and are expanded by Kennedy himself for their publication here. The historian Allan Nevins provides an introduction, and the book concludes with an interview with Kennedy by John Fischer.

Octavo. Original black cloth, spine lettered in red. With dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Slight sunning at head of spine and bumping at corners, contents clean; slight creasing and rubbing at jacket extremities, not price-clipped. A near-fine copy in very good jacket.

£12,500 [163003]



87

87
KIPLING, Rudyard. *The Jungle Book; [together with] The Second Jungle Book.* London: Macmillan and Co., 1894 & 1895

“THOU ART OF THE JUNGLE AND NOT OF THE JUNGLE”

First editions in book form of Kipling’s best-known classic of children’s literature, attractively bound by the leading British bookbinder Rivière. Kipling won the Nobel Prize in Literature in 1907; he was the first English-language writer, and the youngest ever, to receive the prize.

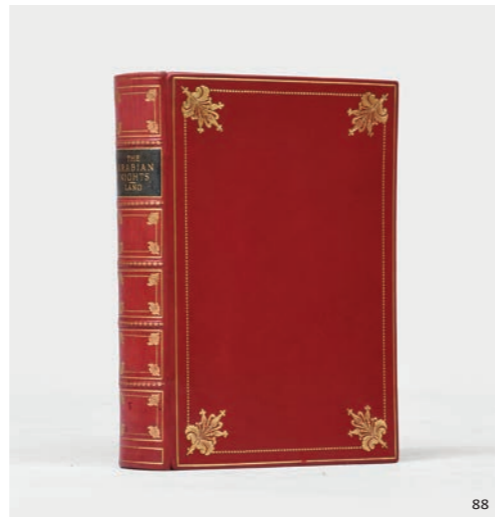
Based on folk tales and legends that Kipling learned during his childhood in India, *The Jungle Book* was first published in periodicals in 1893 and 1894. An

immediate success on publication, it was reprinted twice in 1894 and twice again the following year.

2 works, octavo (179 × 117 mm). Early 20th-century half vellum by Rivière, smooth spines tooled in gilt with elaborate floral design, green morocco labels, light blue cloth sides ruled in gilt, marbled endpapers, top edges gilt. Tissue-guarded frontispiece to *The Jungle Book*, illustrations in the text of both volumes, by William Henry Drake, Paul Frenzeny, and the author’s father John Lockwood Kipling. Armorial bookplates of British collector Howard Douglas Leonard Galton (1858–1923) on front pastedowns. Gilt bright, couple of tiny chips to spine labels, nick to a few initial leaves in vol. II, of which two neatly repaired. A very good set. ♣ Grolier Children’s 100, 52; Martindell 61 & 63; Richards A76 & A85.

£4,750

[165310]



88

88
LANG, Andrew. *The Arabian Nights Entertainments.* London: Longmans, Green, and Co., 1898

First Lang edition, handsomely bound by the leading British bookbinders Bayntun-Rivière. This edition was finely illustrated by Henry Justice Ford and issued as part of the same franchise as Lang’s famous coloured Fairy Books, also illustrated by Ford.

A prolific artist, Ford (1860–1941) studied at the Slade School of Fine Art in London and began exhibiting his paintings at the Royal Academy of Art in 1892. Ford “concentrated on legends and folklore as subjects to illustrate and mixed carefully observed objects from the real world with fantasy creatures from an imaginary world in a very convincing way . . . A whole generation of Edwardians grew up on Ford’s illustrations to Andrew Lang’s Fairy tales” (Houfe, p. 140).

Octavo (176 × 116 mm). Mid 20th-century red calf by Bayntun (Rivière), spine with raised bands, green morocco label, gilt frames and floral decoration in compartments, matching frames and floral cornerpieces in gilt on covers, board edges and turn-ins elaborately tooled in gilt, marbled endpapers, edges gilt. Frontispiece, 32 plates, illustrations in the text throughout by Henry Justice Ford. Old bookseller’s ticket on rear pastedown. Fading to spine extending slightly onto rear cover, occasional light foxing to contents, otherwise generally clean. A very good copy. ♣ Simon Houfe, *The Dictionary of 19th Century Book Illustrators*, 1998.

£600

[164617]

89

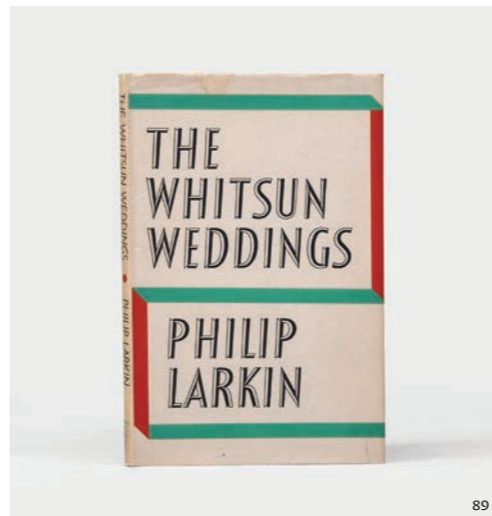
LARKIN, Philip. *The Whitsun Weddings,* together with a Christmas card from Larkin to Maeve Brennan. London: Faber and Faber, 1964

“BEAUTIFUL AND DEVOUT” – A MUSE’S MEMENTO

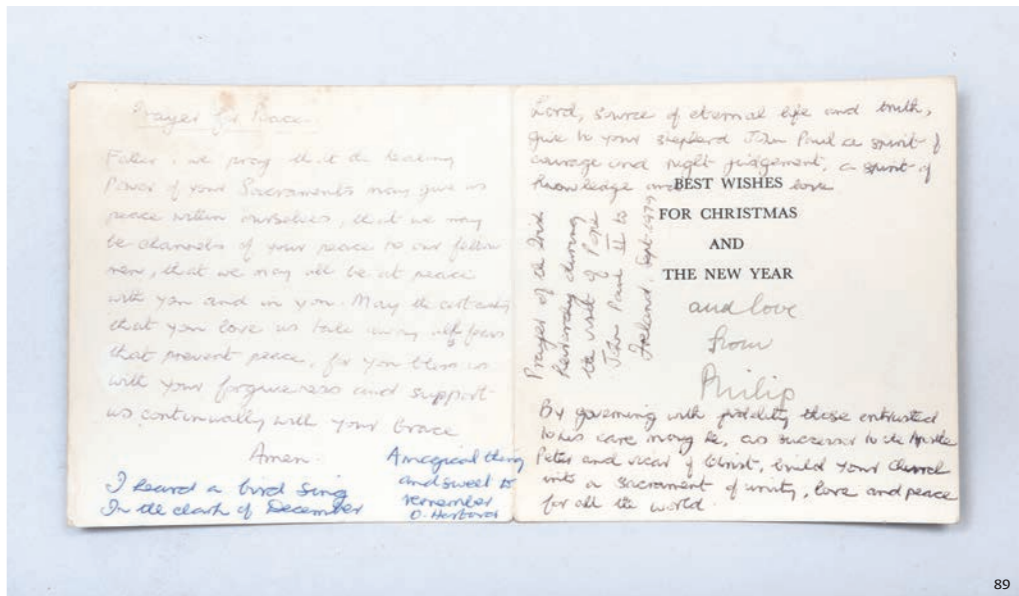
First edition, with a Christmas card from Larkin to his beloved muse, Maeve Brennan, loosely inserted. Beneath the printed Christmas greeting, Larkin has appended “and love from Philip”. Brennan has filled the remaining space with Catholic pieties and an Oliver Herford poem: “I heard a bird sing, in the dark of December. A magical thing. And sweet to remember”.

Larkin and Brennan met whilst colleagues at Hull University and quickly developed a romantic rapport, despite Larkin’s long-standing relationship with Monica Jones. Their romance spanned 18 years, and their friendship outlived it by more than a decade. In her biography of Larkin, Brennan recalls that, “Philip used to refer to [*The Whitsun Weddings*] in private as ‘your book’ and said he would have liked to dedicate [it] to me” (p. 63).

She is the subject of “Broadcast”, the poem on page 14, in which Larkin imagines her listening to music. She had attended a live concert on 5 November 1961, which was simultaneously broadcast on the radio. Larkin knew she was in the audience and envisions her listening at home: “I think of your face among all those faces, beautiful and devout”. “The



89



89

description of my face”, wrote Brennan, “although an entirely poetic perception . . . nevertheless for me expresses the transcendental quality that marked our relationship from the beginning. I was deeply moved that Philip commemorated it in this way. For some years afterwards, he would add one of the following notes to Christmas cards, depending on the nature of the illustration: ‘Devout but not beautiful’; ‘Beautiful but not devout’, or, more rarely, ‘Beautiful and devout’” (ibid.). Both items derive from James Booth, Larkin’s biographer, with his ownership signature on the half-title of the book.

Octavo. Original purple cloth, spine lettered in gilt. With dust jacket, in the first state without the Betjeman review on the front flap. Together with a Christmas card, c.1978, depicting a Botticelli Madonna and Child (101 × 101 mm) with Larkin’s manuscript inscription in black ink and Brennan’s in black and blue ballpoint pen. Edges a little rubbed, a few spots of foxing to contents; spine panel toned, short closed tears and tiny dampstain at head of front panel, top edge a little creased, not price-clipped: near-fine in like jacket. ♣ Bloomfield A7a. Maeve Brennan, *The Philip Larkin I Knew*, 2002.

£1,500

[163673]

90

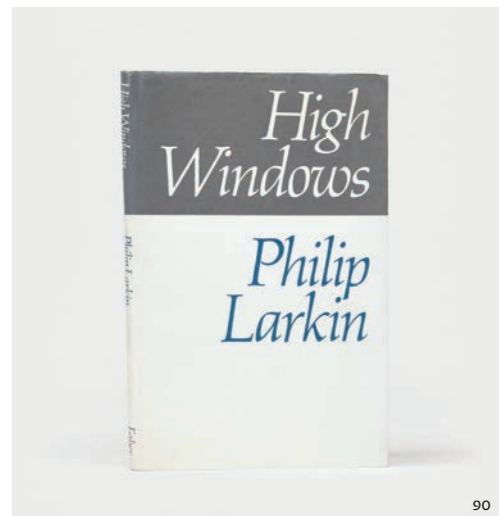
LARKIN, Philip. *High Windows.* London: Faber and Faber, 1974

First edition of the author’s final major poetry collection.

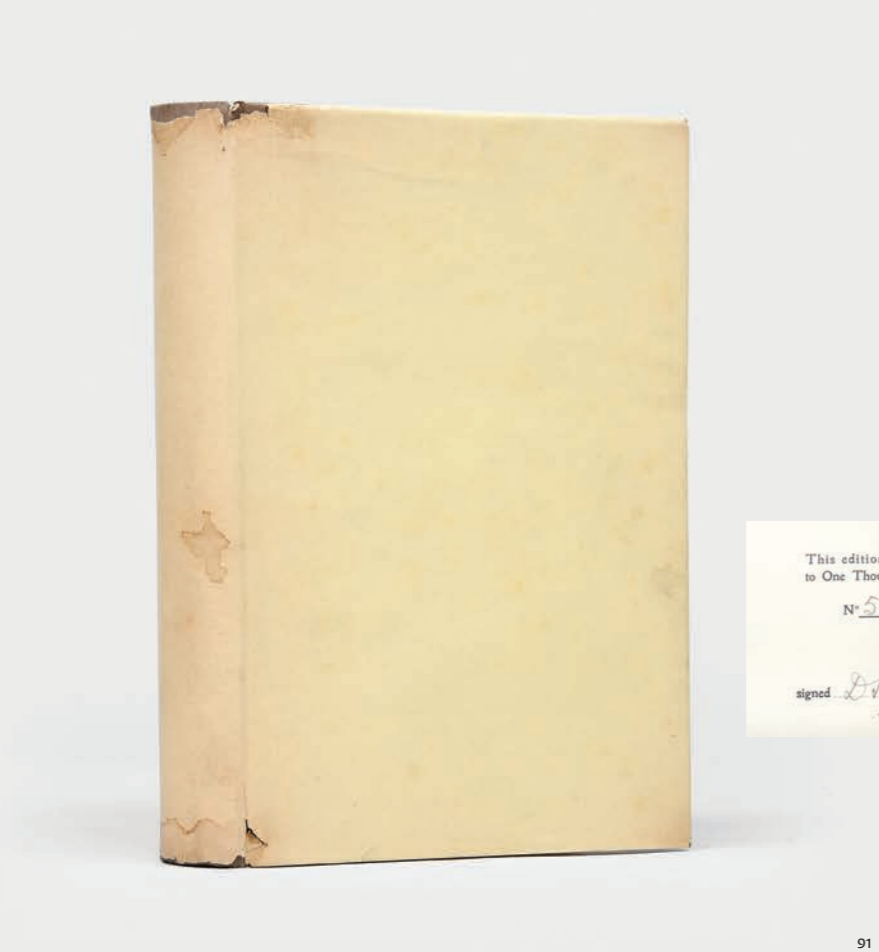
Octavo. Original grey cloth, spine lettered in gilt. With dust jacket. Top edge lightly foxed, staple marks to rear free endpaper, contents clean; dust jacket lightly creased at folds, slight foxing to flaps and verso, not price-clipped: a very good copy in very good dust jacket. ♣ Bloomfield A7a.

£250

[163453]



90



91
LAWRENCE, D. H. *Lady Chatterley's Lover.*
Florence: Privately printed by the Tipografia Giuntina, directed by L. Franceschini, 1928

WITH A POSTCARD FROM THE AUTHOR

First edition, number 596 of 1,000 copies signed and numbered by the author, here retaining the scarce plain paper dust jacket, well-preserved in a contemporary glassine wrapper possibly issued by the publisher. This copy is offered together with an unpublished autograph postcard from the author to his mother-in-law, Anna Freiin von Richthofen (1879–1930).

The postcard – located and dated “Santa Fe. 18 Okt” and franked the same day – was sent by Lawrence in 1924 to “Frau Baronin von Richthofen”, the title shared by Lawrence’s wife Frieda, her sister Else, and

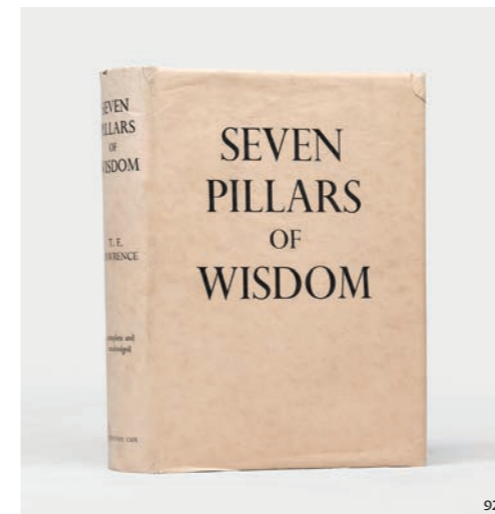
their mother Anna, with whom Lawrence maintained a close correspondence. Written in German, it reads: “reisen morgen nach El Paso – ich schicke dir heute Photographien von Ranch” [“Travelling tomorrow to El Paso – I am sending you the Ranch photographs today”]. The “Ranch” refers to Lawrence’s New



Mexico residence, where he lived between 1922 and 1924, and where he was interred after his death.

Lawrence’s novel was printed in Florence by a small avant-garde publisher to circumvent British obscenity laws. “*Lady Chatterley’s Lover* – written in the astonishing time of just five weeks, in one of Lawrence’s last great bursts of creative energy – also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had ever imagined” (ODNB).

Octavo. Original pinkish-brown paper-covered boards, paper spine label, Lawrence’s phoenix device blocked in black on front cover, edges untrimmed. With original plain cream dust jacket and contemporary glassine. Housed in a custom black half morocco solander box. Minute splits to



spine ends, spot of foxing to label, contents crisp, fresh, and largely unopened; hint of rubbing and toning to jacket, a few faint damp stains to spine, extremities lightly chipped with some very minor loss to spine: a near-fine copy in near-fine dust jacket. ♣ Roberts & Poplawski A42a (not mentioning the existence of paper or glassine jackets).

£20,000 [162812]

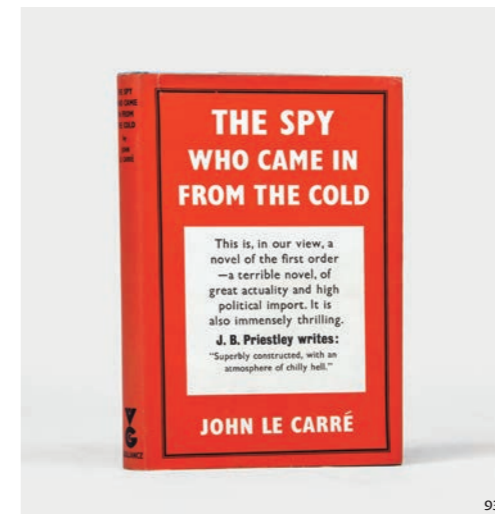
92
LAWRENCE, T. E. *Seven Pillars of Wisdom. A Triumph.* London: Jonathan Cape, 1935

First trade edition of Lawrence of Arabia’s extraordinary and handsomely produced account of his role in the Arab Revolt.

This trade edition follows the unprocurable *Oxford Times* edition of 1922, of which there were just eight copies printed, and the 1926 Cranwell edition, of which only 170 copies were designated complete for subscribers.

Loosely inserted is a notice of “Lawrence of Arabia Memorial” which described the actions required to erect a memorial to Lawrence in St. Paul’s Cathedral, to transfer his cottage at Clouds Hill to the National Trust, and for remaining money to be dedicated to memorializing him. The decree of intent is notarized by “the undersigned friends of Lawrence”, including Winston Churchill, Edmund Allenby, Augustus John, and George Bernard Shaw.

Quarto. Original brown cloth, spine and front cover lettered in gilt, motif of crossed scimitars in gilt on front cover,



top edge brown, others untrimmed. With dust jacket. Photogravure portrait frontispiece of Lawrence from the plaster bust, 47 plates, 4 folding maps, and several in-text drawings by Eric Kennington. Jacket a little creased and chipped with light tape residue on verso, not price-clipped: a fine copy in very good jacket. ♣ O’Brien A042.

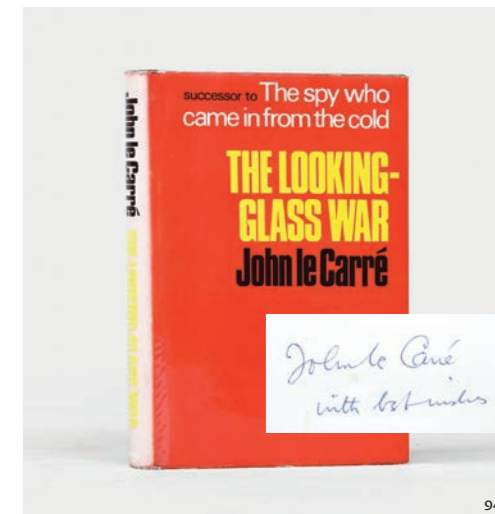
£750 [163285]

93
LE CARRÉ, John. *The Spy Who Came in from the Cold.* London: Victor Gollancz Ltd, 1963

First edition, a sharp and vivid copy. The definitive Cold War novel, it won le Carré the 1964 Somerset Maugham Award and secured his reputation as a master of the spy thriller. The novel was adapted into the classic 1965 film starring Richard Burton and Claire Bloom.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket, not price-clipped. Some trivial spotting to endpapers only; very small closed tear to front panel near head, some very mild soiling to rear panel: a fine copy in near-fine jacket.

£2,750 [166956]



successor to *The spy who came in from the cold*

94
LE CARRÉ, John. *The Looking-Glass War.* London: Heinemann, 1965

First edition, inscribed by the author on the front free endpaper, “John le Carré, with best wishes”. Disturbed by the public’s romanticization of his previous novel, *The Spy Who Came in from the Cold* (1963), le Carré wrote this explicit satire of a fictional British intelligence agency in an attempt to deconstruct the mythos surrounding MI6 in the post-war era.

Octavo. Original black boards, spine lettered in silver. With dust jacket. Covers lightly rubbed, edges foxed; spine panel sunned else jacket bright, laminate lifting slightly, edges slightly soiled and rubbed, not price-clipped. A very good copy in like jacket.

£1,500 [164884]



95

95
LEE, Harper. *Go Set a Watchman.* London: William Heinemann, 2015

SIGNED LIMITED ISSUE

First edition, signed limited issue, number 42 of 100 copies signed by the author and bound thus. *Go Set a Watchman* was Lee's highly anticipated second work, publicized as a sequel to her seminal novel *To Kill a Mockingbird*, which was published in 1960.

The text of *Go Set a Watchman* is known to have been written before that of *To Kill a Mockingbird*, and since its release it has been widely acknowledged as precursor to the famous novel, with many passages repeated in *To Kill a Mockingbird*.

Octavo. Original pale brown leather, lettering blocked in blind to spine, mockingbird design in black to front cover, brown endpapers printed with mockingbird pattern, edges gilt, brown silk bookmarker. Housed in the publisher's green cloth solander box. A fine copy, retaining the unopened

publisher's numbered tissue wrap, in the original numbered cardboard box.

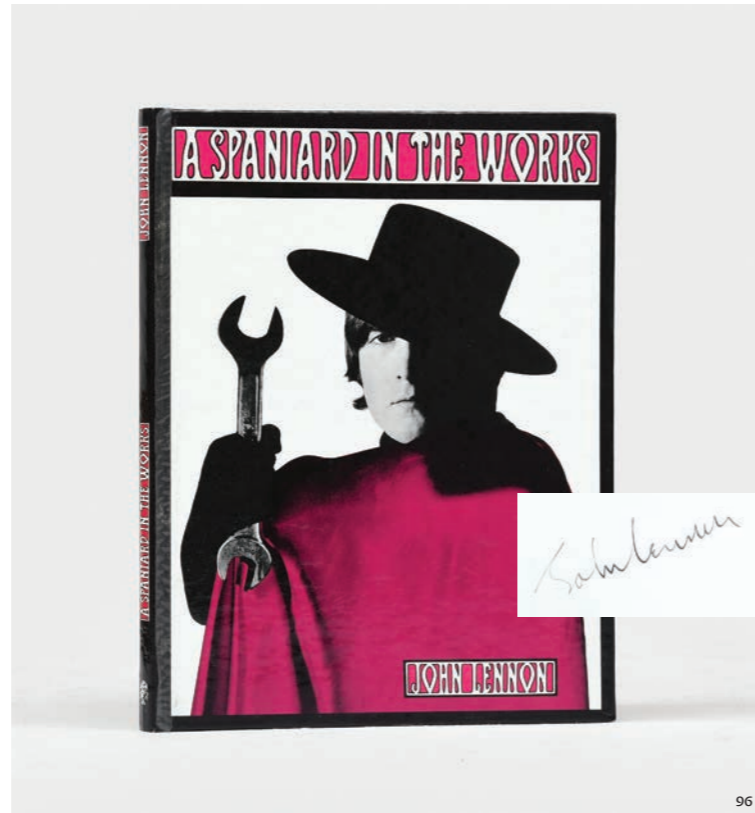
£3,500 [135041]

96
LENNON, John. *A Spaniard in the Works.* London: Jonathan Cape, 1965

SCARCE SIGNED COPY

First edition, signed by the author on the front free endpaper, and scarce thus, of this collection of humorous and nonsensical stories, poems, and drawings. Of particular interest is the poem "Our Dad" (pp. 83–5), which provides a poignant insight into Lennon's relationship with his father, who left the family when Lennon was a boy only to reappear years later following the Beatles' rise to fame.

Octavo. Original pictorial boards lettered in white and black. No dust jacket issued. Profuse illustrations by the author,



96

text and illustrations printed in brown, grey, and green. Laminate at joints lifting slightly, as often, couple of spots to edges and rear pastedown, else a fine, fresh copy.

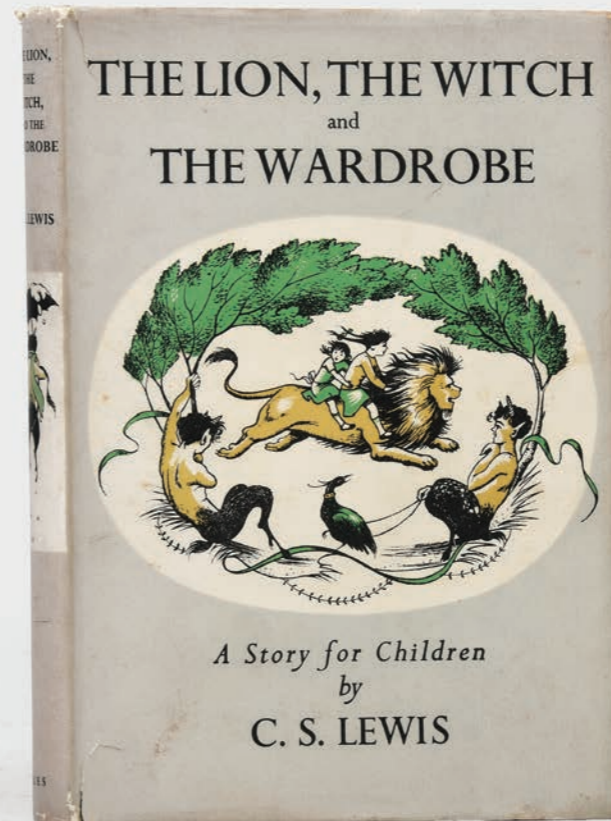
£7,500 [161338]

97
LEWIS, C. S. *The Lion, the Witch and the Wardrobe.* London: Geoffrey Bles, 1950

"ONCE THERE WERE FOUR CHILDREN WHOSE NAMES WERE PETER, SUSAN, EDMUND AND LUCY"

First edition of the first book in the Narnia series, described within the Grolier Club's *One Hundred Books Famous in Children's Literature* as "one of the best-selling sequences of children's books in the twentieth century".

Octavo. Original green cloth, spine lettered in silver. With dust jacket. Colour frontispiece and black and white illustrations within the text by Pauline Baynes. Some



97

sunning to cloth, foxing to edges, light browning and foxing to endpapers; some minor loss to head and foot of jacket spine, minor tear to lower joint with spine, other short closed tears and light soiling, consistent toning on reverse, not price-clipped: a very good copy in a very good jacket. ♣ *Cotsen 6446*; *Grolier Children's 100, 90.*

£15,000 [165305]

98
LLOYD, Henry Humphry Evans. *A Rhapsody on the Present System of French Politics; on the Projected Invasion, and the Means to Defeat it.* London: W. Faden, 1779

CONSULTED BY WASHINGTON ON RESISTING INVASION

First edition of this curious but influential work. Essentially a manual for the defence of England against a French invasion, it is based on an analysis of the French political system and of the topography of the south coast between Plymouth and Dover, and most notably promotes the pike as a weapon of home defence. It is scarce: around 15 copies located in institutions, no copy at auction since 1920.

"The almost legendary life story of Henry Humphrey [sic] Evans Lloyd (c.1718–83) has many facets. As a soldier of fortune, he served most of the political causes of Europe both on the battle field and in clandestine operations. Deeply rooted in the Enlightenment and influenced by its great thinkers, he wrote extensively on his many interests. He adapted the theoretical thinking of the French military school to a German theme, and became

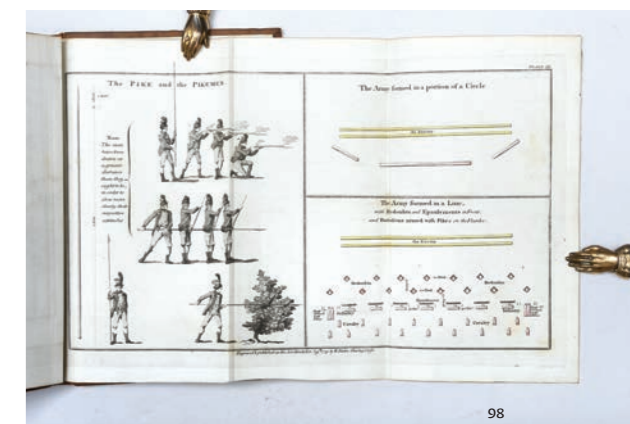
the only British military thinker (if indeed he can be called one) until Fuller and Liddell Hart to influence the development of European military thought. Yet he has received relatively little attention in his own country, and the full details of his life still remain unknown" (*Gat*, p. 67).

Lloyd's most enduring and influential book is surely his *History of the Late War in Germany* (1766), which Houlding describes as "one of the most outstanding discussions of warfare to appear during the century" (p. 224). However, the present work was not without its admirers. "General George Washington, commander of the colonial army during the American War of Independence, had a well-read copy in his library" (*ODNB*) and after Lloyd's death, "British agents allegedly searched his house and removed confidential papers. Lloyd's heirs were later paid by the British government not to publish further editions of this work". Subsequent editions did however appear under slightly variant titles during the invasion scares of 1794 and 1798.

Provenance: 19th-century armorial bookplate of the Tollemache family, motto "confido conquiesco" (I trust and am content), to the front pastedown.

Octavo (207 × 130 mm). Contemporary Spanish calf, black morocco spine label, compartments gilt with flower devices, single fillet panel to the boards, board edges milled gilt, Turkish pattern marbled endpapers. 3 engraved plates, a map, a plan and an illustration of the use of the pike, contemporary hand colour. A little rubbed and with a few slight knocks to the edges of the boards, light browning and the occasional spot of foxing, the map with a short split to one fold, overall very good indeed. ♣ *Azar Gat, The Origins of Military Thought, 1989*; *J. A. Houlding, Fit for Service: The Training of the British Army, 1715–1795, 1981.*

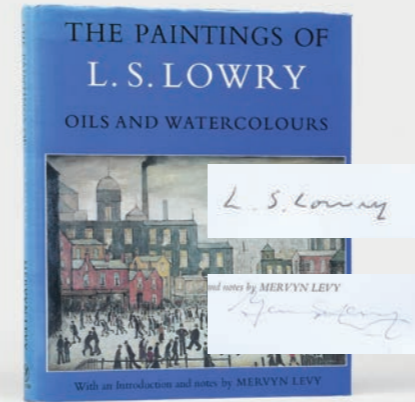
£1,850 [162605]



98



99



100

99

LOWRY, L. S. *The Level Crossing*. London: Patrick Seale Prints Ltd, 1973

Edition of 750. Signed in pencil lower right by Lowry, publisher's blind stamp lower left. Reproduced from an original oil painting executed in 1946.

Colour offset lithograph on wove paper. Image size: 46 × 56 cm. Sheet size: 60 × 70 cm. Framed size: 69.2 × 81.8 cm. Cleaned, with the outline of previous hinging tape visible, otherwise in very good condition. Presented in a handmade white gold frame with conservation acrylic glazing.

£6,000

[163413]

100

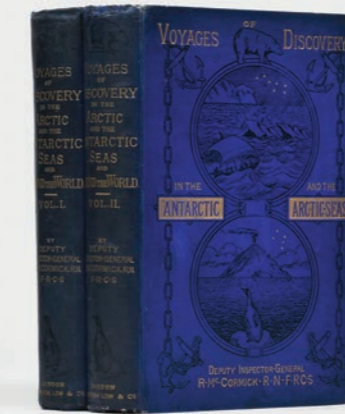
LOWRY, L. S. *The Paintings*. London: Jupiter Books Ltd, 1975

First edition, signed by Lowry and Mervyn Levy, who contributed the introduction and notes, on the title page; together with an offset lithograph print limited to 300 copies signed by the book's dedicatee, Leopold Solomon, titled *L. S. Lowry, Sketch for a bronze plaque bas-relief*.

Quarto. Original blue boards, spine lettered in gilt. With dust jacket. Illustrated throughout with reproductions of Lowry's paintings. A near-fine copy in like dust jacket, spine panel lightly faded.

£1,500

[162409]



101

101

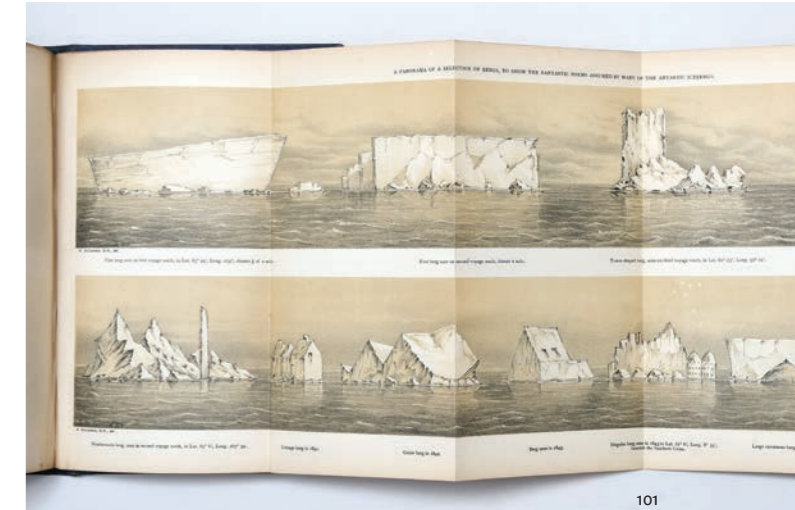
MCCORMICK, Robert. *Voyages of Discovery*. London: Sampson Low, Marston, Searle, and Rivington, 1884

A NOTABLE FRANKLIN RARITY

First edition of this scarce and beautifully bound work, of which only 750 copies were printed, covering three expeditions: William Parry's attempt to reach the north pole in 1827 with *Erebus* and *Terror*, James Clark Ross's Antarctic expedition (1839–43), and the voyage to Wellington Channel in search for Franklin (1852–53), led by McCormick himself.

Robert McCormick (1800–1890) first joined a polar expedition in 1827 as an assistant surgeon under Parry, going on to serve on the *Beagle* alongside Darwin. Of his character, Darwin once commented that: "My friend the Doctor is an ass, but we jog on very amicably" (p. 176). It was here McCormick had his first experiences with Ross, who took him as surgeon on his Antarctic expedition. "The narrative of Ross's expedition is on the whole a very good account" (Rosove).

Eventually, McCormick was given his own command when engaged by the Admiralty to lead a short expedition in the *Forlorn Hope* in autumn 1852 to look for traces of the Franklin expedition. "While it was an unsuccessful attempt, it was a courageous one. He had no hesitation or embarrassment over his public self-promotions, and indeed, some



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well-positioned naval officers believed he had not received his due as an explorer" (ibid.). Later in life, McCormick published this work at his own expense based on his voluminous diaries.

This is Rosove's variant 'f' with gilt stars to the cover, yellow coated endpapers and additional endmatter reporting opinions of the press. In total, Rosove lists seven variants but does not assign priority. The magnificently illustrated boards were designed by McCormick himself. It also includes numerous illustrations based on McCormick's own pencil sketches.

2 volumes, quarto. Original dark blue cloth, gilt lettering and black decoration on spines and front covers, yellow coated endpapers. Lithographed portrait frontispiece of the author in each volume, 59 lithographed or wood-engraved plates (5 folding), 5 maps (1 folding), illustrations in the text. Spines and joints refurbished (loss of image to head of spine of vol. I), minor cockling or marks to cloth, a touch of wear to corners, inner hinges of vol. I strengthened, one folding map with neat archival tape repair to verso, occasional foxing. A very good copy of an elusive publication. ♣ *Arctic Bibliography* 10582; Rosove 221. Frederick Burckhardt, ed., *The Correspondence of Charles Darwin, Vol. I*, 1985.

£3,750

[162555]



102

102
MANDELA, Nelson – FORMAN, Lionel, & E. S. (Solly) Sachs. *The South African Treason Trial.* London: John Calder, 1957

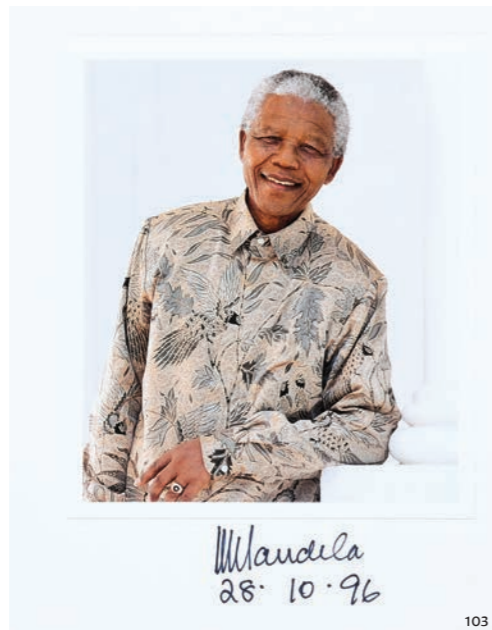
SIGNED BY NELSON MANDELA

First UK edition, signed on the title page by Nelson Mandela and Lionel and Hilda Bernstein, Mandela dating his signature “14.01.2000”.

At the time of signing, the previous owner was informed by Lionel Bernstein that only one other copy of this book had been signed by Mandela, and that was Bernstein’s own copy (which now resides at Rhodes House in South Africa).

Lionel “Rusty” Bernstein was a Jewish South African anti-apartheid activist and political prisoner. He and his wife Hilda played a key role in political organizations such as the South African Communist Party and the African National Congress. At the end of 1956, Bernstein and 155 others, including Mandela, were arrested and charged with treason. The infamous “Treason Trial” lasted for more than four years, after which all the accused were found not guilty and discharged.

Octavo. Original green cloth, spine lettered and stamped in gilt. With pictorial dust jacket. Housed in a custom dark blue cloth flat-back box. With numerous black and white photographic illustrations. Accompanied by an autograph letter signed from Ian Shapiro, Senior Consultant at Spink London, on company letterhead, authenticating Mandela’s signature. Contemporary ownership markings on front free



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endpaper of mathematician and scientist Brian H. Chirgwin, pencilled note identifying Lionel Bernstein’s signature to title page. Spine a touch faded, ends bumped, cloth bright and unmarked, top of book block lightly spotted, contents clean; shelfworn dust jacket with chips and short closed tears at extremities, some tape and adhesive residue on verso, one small hole near head of spine panel. Overall a very good copy in a well-preserved example of the fragile jacket.

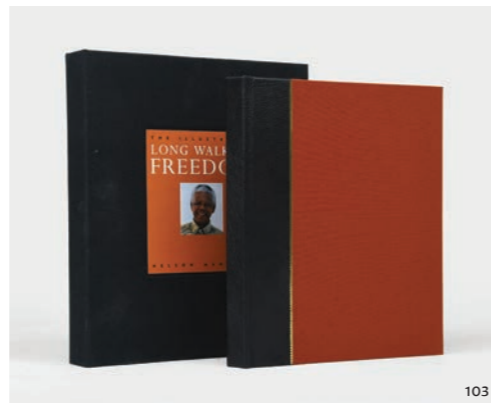
£6,000 [159507]

103
MANDELA, Nelson. *The Illustrated Long Walk to Freedom: The Autobiography.* Boston: Little, Brown and Company, 1996

First US illustrated edition, signed limited issue, number 181 of 425 copies signed and dated by Mandela on a specially commissioned portrait by Benny Gool. The illustrated edition of Mandela’s autobiography follows the first of 1994, with the text abridged, and was preceded by the UK edition the same year.

Quarto. Original black quarter Wassa Goatskin, orange cloth sides, blue textured endpapers, gilt edges. Housed in original black solander case and printed white card box. Illustrated throughout with photographic reproductions. A fine copy, in slightly soiled and worn card box.

£3,250 [162994]



104

104
MANN, Thomas. *Der Tod in Venedig.* Novelle. Berlin: S. Fischer, 1913

“LIKE ANY LOVER, HE DESIRED TO PLEASE; SUFFERED AGONIES AT THE THOUGHT OF FAILURE”

First trade edition, one of only 1,000 copies only, of Mann’s celebrated Venetian novella.

Widely recognised as “one of the undisputed classics of contemporary European literature” and a “paradigmatic master-text of homosexual eroticism” (Adair, pp. 14 and 93), *Der Tod in Venedig* is rooted in the author’s personal experience. The inspiration came to Mann during a vacation in Venice in the summer of 1911. While staying at the Grand Hôtel des Bains on the Lido, the author was captivated by the beauty of a 10-year-old Polish boy, Władysław (Władzio) Moes, and then used him as the model for the protagonist Tadzio. Begun in July 1911, the work took a year to complete. Mann later admitted: “Nothing is invented in *Death in Venice*. The ‘pilgrim’ at the North, the dreary Pola boat, the grey-haired rake, the sinister gondolier, Tadzio and his family, the journey interrupted 14 by a mistake about the luggage, the cholera, the upright derk at the travel bureau, the rascally ballad singer, all that and anything else you like, they were all there. I had only to arrange them when they showed at once and in the oddest way their capacity as elements of composition” (ibid, pp. 14–5).

A signed limited edition of 60 copies was published in the same year. The story originally appeared in 1912, in two numbers of the journal *Neue*



104

Rundschau, and subsequently in a private edition of 100 unsigned copies.

Provenance: attractively designed bookplate of Dr Kurt Krüger-Herbot (1884–1929), a German public prosecutor, engraved by Ernst Richter.

Octavo. Original marbled paper boards, japon strip, blue paper label, white silk bookmark. A fine copy. ♪ Gilbert Adair, *The Real Tadzio*. Thomas Mann’s ‘Death in Venice’ and the Boy who Inspired It, 2001.

£4,000 [163629]

105
MANDELSLO, Johann Albrecht von. *Voyages celebres & remarquables, faits de Perse aux Indes Orientales.* Amsterdam: Michel Charles Le Cène, 1727

ONE OF THE FINEST EDITIONS OF THIS SIGNIFICANT NARRATIVE

An attractive copy of one of the best editions, celebrated for being the most complete and with the largest number of illustrations (here in excellent, strong impressions) of the “very adventurous account of his journey to the Far East” by the young German envoy Johann Albrecht von Mandelslo (van Strien, p. 30).

Mandelslo (1616–1644) was a friend of the Dutch geographer Adam Olearius, “one of the most versatile scholars and travellers of his time” (Speake, p. 885), and a former page of the Duke of Holstein-Gottorp.



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“Together Mandelslo and Olearius were sent by the Duke on an embassy [1633–4] to the Russian Czar and to the Shah of Persia. Mandelslo was authorized to leave the embassy in Persia and to continue his travels to the Far East. He went to Surat, Agra, and Goa in India, where he received great kindness from the English merchants, and he also visited Ceylon. He gives long accounts of the other parts of the Far East, which he did not visit personally. His return was made to England by sea via the Cape of Good Hope, which he visited in 1639” (Hill).

Following his early death at Paris during a smallpox epidemic, Mandelslo’s itinerary was found among his effects. “Eventually Olearius edited it and added materials to it as he prepared it for publication. Certain writings by Mandelslo began to appear as early as 1645 as supplements to the report of Olearius on the embassy to Muscovy and Persia. In 1658 a greatly expanded version of this work was printed in Schleswig which includes at its end Mandelslo’s augmented narrative with a separate title page. Dutch, French, and English translations quickly appeared. Like Olearius, the French translator Abraham de

Wicquefort unhesitatingly added descriptive material from other writers, often without acknowledging fully the debt so incurred” (Lach and Van Kley, pp. 667–8). The present edition is a reissue, with a new title page, of the Leiden edition of 1719 published by Van der Aa.

2 parts in one volume, quarto (313 x 201 mm). Contemporary calf, richly gilt spine, early 19th century red and green twin labels, sides with border of blind triple fillets, paired gilt fillet edge roll, swirled Nonpareil pattern marbled endpapers, red edges. Engraved portrait frontispiece of the author, 44 plans, views and maps (some double-page and folding) and 19 engraved illustrations in text; titles printed in red and black, letterpress printed in double columns. Binding sometime skilfully refurbished, some light browning and very occasional foxing. A handsome copy, complete with all illustrations and half-titles. ♪ Hill 1073; Howgego I M38; E. G. Cox, *A Reference Guide to the Literature of Travel*, 1949; Donald F. Lach and Edwin J. Van Kley, *Asia in the Making of Europe III: A Century of Advance*, 1998; Jennifer Speake, ed., *Travel and Exploration: An Encyclopaedia*, II, 2003; C. D. van Strien, *British Travellers in Holland during the Stuart Period: Edward Browne and John Locke as Tourists in the United Provinces*, 1993.

£7,500 [149484]



106

106

MANTEL, Hilary. *Wolf Hall; Bring Up the Bodies; The Mirror and the Light.* London: Fourth Estate, 2009–12–20

“ENGLAND IN THE 1520S IS A HEARTBEAT FROM DISASTER”

First editions, each signed by the author, of the complete trilogy following the rise and fall of Thomas Cromwell, chief minister to Henry VIII. This highly acclaimed historical fiction series counts two Man Booker prizes among its numerous awards. The first instalment was ranked no. 1 in the *Guardian's* 2019 list of the best books of the century so far.

Mantel has signed the first two volumes on the title page and the third volume on the additional “Limited Signed Edition” page bound in before the half-title. *Wolf Hall* was the book that not only established her reputation, but also rehabilitated that of its historical protagonist Thomas Cromwell, “by presenting him as a brilliant and revolutionary strategist . . . Enraptured critics said [Mantel] had presented the historical novel as high literature, portraying her subjects not as cardboard characters from centuries past but as real people of contradictions and psychological complexity, relatable in any age” (Marshall & Alter).

3 works, large octavo. Original black and blue boards, spines lettered in gilt, pictorial endpapers, third work with gilt rampant lion on spine and black silk bookmarker. With dust

jackets. Contents clean; jackets not price-clipped, very slight creasing but still sharp overall, *The Mirror and the Light* with “Signed by the author” sticker on front panel: a near-fine set in like jackets. ♪ Alex Marshall & Alexandra Alter, “Hilary Mantel, Prize-Winning Author of Historical Fiction, Dies at 70”, *New York Times*, 23 Sept. 2022; “The 100 Best Books of the 21st Century”, *The Guardian*, 21 Sept. 2019.

£3,250

[162208]

107

MERRYMAN, Dick. *Christmas Entertainments.* London: Field & Tuer, Ye Leadenhall Presse, 1883

A CHARMINGLY ANTIQUARIAN CHRISTMAS COLLECTION

First edition thus, a reprint of the 1740 edition of *Round About Our Coal Fire*, a festive collection of popular tales and folk knowledge, reprinted numerous times in the 1730s and attributed to one Dick Merryman. This edition is number IV in Ye Leadenhall Presse’s “Vellum-Parchment Shilling Series of Miscellaneous Literature” and is a beautiful example of their fragile stylistic reproductions of 18th-century literature.

As often with Christmas tales from the time much of its content is concerned with the supernatural, and it provides humorous accounts of fairies and goblins, as well as the signs of a witch.

Editions such as this were part of the chapbook revival which proved immensely popular at the turn of the century. Ye Leadenhall Presse was at the forefront of this revival, and the founder, Andrew White Tuer (1838–1900) was passionate about both the chapbooks and pamphlets he was reproducing, and the process of cheap manufacture that made them possible.

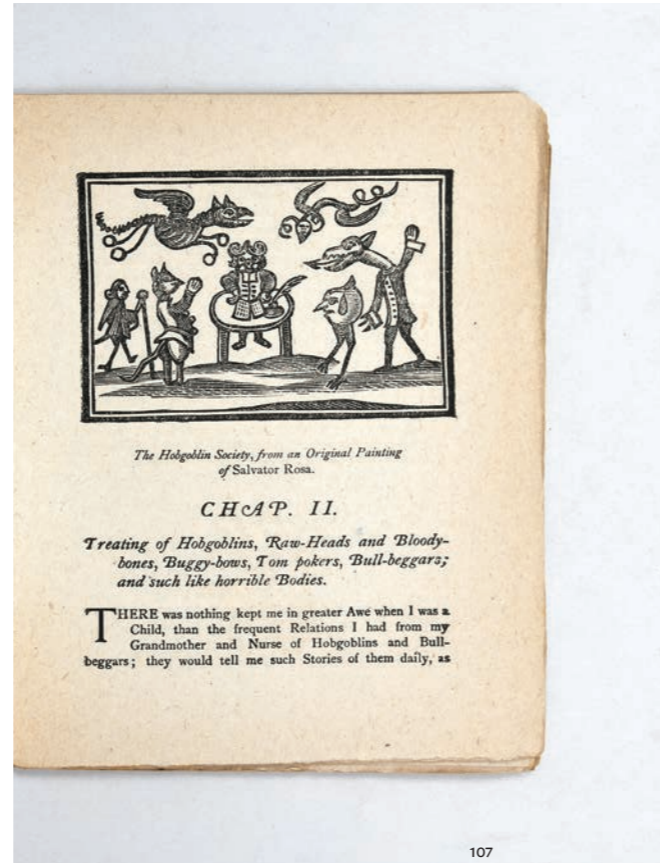
Trigesimo-secundo. Original printed japon wrappers, lettering to front cover in black. Numerous woodcuts in the text. Small bookstamp to front free endpaper. Provenance: from Ken Klosterman’s (1933–2020) “Salon De Magie”, his renowned collection of magicana. Red ownership seal reading “O’Dowd” and sinicized as “ao du” beneath, on title page being that of Joseph H. O’Dowd, resident of Shanghai, contributor to the *North China Herald*, and editor of the Sunday newspaper *Sport and Gossip*. Loss to wrappers at spine ends, book block slightly shaken, faint toning to margins, a very good and notably attractive copy of a cheaply produced publication.

£675

[160730]



107



107



108

108

MEYER, John J. *20,000 Trails Under the Universe with the Cerebroscope.* New York: Privately printed, 1917

First edition of the author’s first “highly eccentric” novel (Bleiler), in the scarce dust jacket. The titular “cerebroscope”, a device which enables communication with the dead, also features in Meyer’s second novel, *The Deer-Smellers of Haunted Mountain* (1921).

This work uses the fantastical to criticize modern life and posits a possible utopia on Earth where nationalism has ended, the Universal Truth Church has replaced all other religious denominations, and most enterprises are publicly owned. This privately printed edition is uncommon, with 12 copies located institutionally worldwide, all but 3 in the US.

This copy has the ink ownership inscription of fellow science fiction author Eldon K. Everett on the front pastedown. Everett was an editor of several collections of Edgar Rice Burroughs’s work, and was also a Lovecraftian, contributing stories to the *Cthulhu Mythos*.

Octavo. Original green cloth, spine lettered in yellow, front cover lettered and decorated in yellow and black. With dust jacket. Frontispiece illustration of the “cerebroscope”, apparently by the author. Faint stains to covers and



109

endpapers at bottom edge; dust jacket lightly rubbed, a couple of closed tears to folds. An excellent copy in like jacket. ♪ Bleiler, *The Guide to Supernatural Fiction*, p. 363.

£675

[162307]

109

MILL, John Stuart. *Utilitarianism.* London: Parker, Son, and Bourn, 1863

THE GREATEST HAPPINESS PRINCIPLE

First edition in book form, presentation copy, with “presented by the publisher” ink stamp on the title page, and the ownership signature of classical scholar, Cambridge Apostle, and education reformer Henry John Roby. *Utilitarianism* is one of the great texts of philosophy and the most eloquent and best-known exposition of the utilitarian philosophy: the moral aim of the greatest happiness for the greatest number.

Roby (1830–1915) was a fellow at St John’s College, Cambridge from 1854 to 1860, where he joined the influential philosophical society the

Cambridge Apostles, and afterwards left to serve as master at Dulwich college. He published *An Elementary Latin Grammar* in 1862. Through the rest of the 1860s, his work for the Schools Inquiry Commission led to the enactment of the Endowed School Acts in 1869, and he served as MP for Eccles in the 1890s.

The work was originally serialized in *Fraser's Magazine* in October to December 1861; Mill recast the three essays into five chapters for this publication. It is the third of Mill’s major political tracts, after *On Liberty* and *Considerations on Representative Government*. “Though originally serialized for a popular readership . . . it was nevertheless a more subtle and original work than either of its partners” (ODNB).

Octavo. Original purple ribbed cloth, rebound to style preserving much of the original spine, the missing spine lettering in skilful facsimile, dark brown endpapers (front free endpaper renewed). Corners neatly restored, title page a little soiled and a few minor pencil annotations else contents clean. A very good copy. ♪ Hazlitt, *The Free Man's Library*, p. 116; MacMinn, *Hainds & McCrimmon*, p. 93.

£7,500

[162878]



110
MILNE, A. A. Complete set of the Winnie-the-Pooh Books. London: Methuen & Co. Ltd, 1924–28

“HERE IS EDWARD BEAR, COMING DOWNSTAIRS NOW, BUMP, BUMP, BUMP”

First editions of these timeless classics of children’s literature. *When We Were Very Young* is in the second state of the first impression with the page number ix present, as usual, in the preliminaries. The dust jacket for *Winnie-the-Pooh* is in the first state with “117th Thousand” on the rear flap.

After the huge success of *When We Were Very Young*, published in 1924, Milne was asked to contribute a story to the *London Evening News*. “The Wrong Sort of Bees”, published on Christmas Eve 1925, was based on a bedtime story that Milne had told his son Christopher. It starred Christopher’s teddy bear, bought at Harrods for Christopher’s first

birthday, known initially as Edward or Edward Bear, and later renamed Winnie-the-Pooh (after a favourite bear cub at London zoo).

Winnie-the-Pooh (1926) was an immediate success and garnered even more enthusiastic reviews than its predecessor. *Now We Are Six* followed in 1927, and took just two months to eclipse the sales records of the previous two books. The final book, *The House at Pooh Corner*, was received by critics with a delight tinged by sadness. “The *Times Literary Supplement* congratulated Milne on avoiding ‘the temptation to repeat his successful formula mechanically’, though it was ‘sad to see the stories end’” (Thwaite, p. 336).

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. Housed in a custom purple cloth folding box. Illustrations throughout by E. H. Shepard. Some extremities a little bumped or rubbed, usual browning to endpapers, minor cockling to fixed endpapers in *When We Were Very Young*; extremities of jackets a little worn with occasional minor loss, jackets toned at spine,

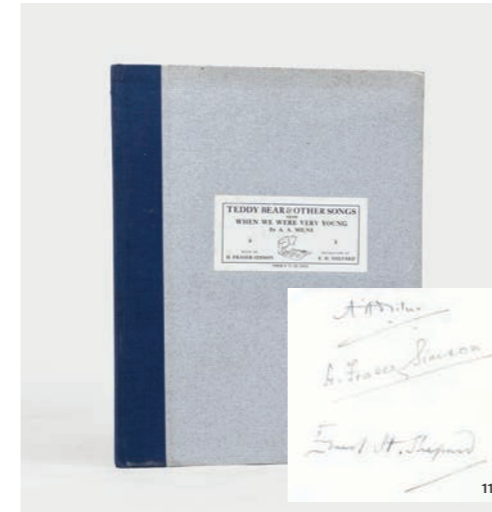
creases to jacket for *When We Were Very Young*, closed tears with minor tape repairs on reverse of jackets for *When We Were Very Young* and *Now We Are Six*, prices integral to spine: a very good set in very good jackets. ♪ Ann Thwaite, *The Brilliant Career of Winnie-the-Pooh*, 1992.

£12,500 [164901]

111
MILNE, A. A.; E. H. Shepard; H. Fraser-Simson. *Teddy Bear and other songs from “When We Were Very Young”*. London: Methuen & Co. Ltd, & Ascherberg, Hopwood & Crew, Ltd, 1926

THE PRESENTATION COPY FOR THE COMPOSER

First edition, out-of-series copy of 100 copies signed by Milne, Shepard, and Fraser-Simson on the limitation leaf, and additionally inscribed by the publishers for the composer, “This is a presentation copy for H. Fraser-Simson, Esq.”



Harold Fraser-Simson published six volumes of his musical settings of the verse of A. A. Milne and, as noted by Thwaite, “his settings became very familiar through the wireless” (Thwaite, *Brilliant Career*, p. 61).

When the verses for *When We Were Very Young* first appeared in *Punch*, Milne was approached by numerous composers wishing to set them to music. He chose Fraser-Simson who was his neighbour in Chelsea and the composer of the phenomenally successful musical *The Maid of the Mountains*. There would eventually be 67 songs and Milne noted that “the music is exactly right” (Thwaite, p. 272).

When *Songs from “Now We Are Six”* was published in 1927, Daphne Milne suggested a sound recording of three of the songs on the HMV label. “Down by the Pond”, “The Engineer”, and “The Friend” were sung by Christopher Milne, accompanied by the composer. “Us Two” was also recorded, but recited by Christopher without accompaniment. One of Christopher’s



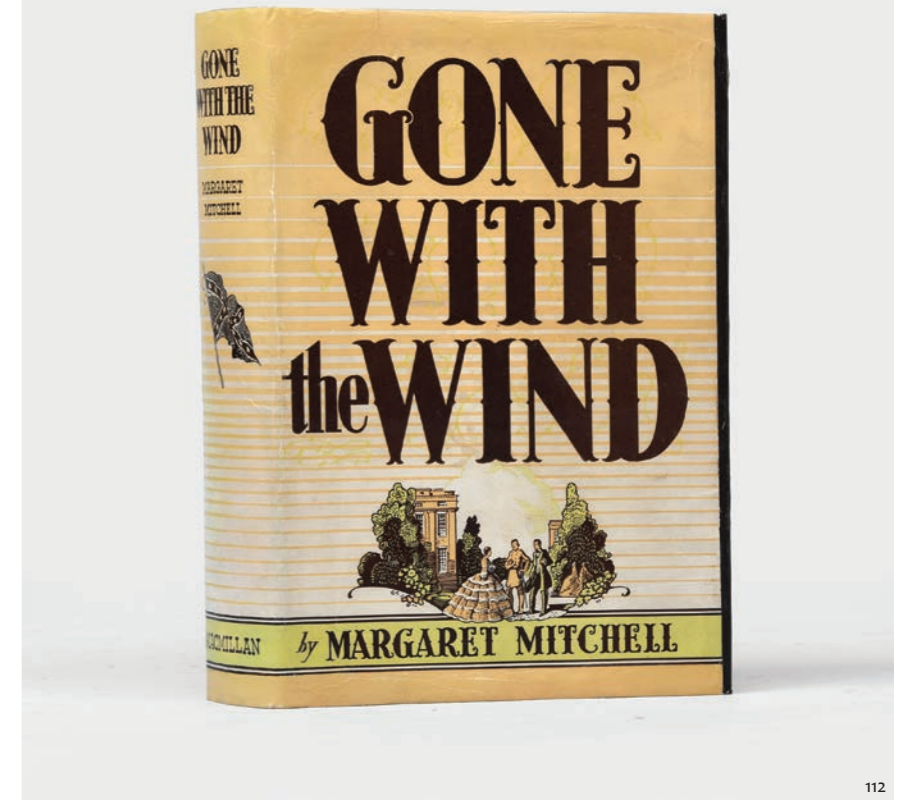
cousins described the recording as “the unacceptable face of Poohdom” (Thwaite, p. 329), but the record does preserve Christopher Robin performing three of Fraser-Simson’s settings of Milne and “giving the performance all he’d got” (Thwaite, p. 329).

Large octavo. Publisher’s blue cloth-backed boards, front cover with paper label lettered in dark blue. Illustrations throughout by E. H. Shepard. Extremities a little worn, some occasional minor foxing, gatherings unopened: a near-fine copy. ♪ Ann Thwaite, *The Brilliant Career of Winnie-the-Pooh*, 1992; Ann Thwaite, A. A. Milne. *His Life*, 1990.

£3,750 [165022]

112
MITCHELL, Margaret. *Gone with the Wind*. New York: Macmillan Company, 1936

First edition, in the first issue dust jacket. Mitchell’s sole published novel saw immediate acclaim and record-breaking sales, winning her the National Book



Award and the Pulitzer Prize, and transforming her life from one of obscurity to international stardom. The famous film adaptation followed in 1939.

The first printing is dated May, rather than June, on the copyright page. Dust jackets in the first issue advertise this title on the rear panel in the second row of the second column.

Octavo. Original grey cloth, spine and front cover lettered and decorated with wind devices in dark blue, top edge pale brown, fore edge untrimmed. With dust jacket. Ownership signature to front free endpaper. Crisp and attractive, extremities of binding very slightly rubbed; jacket expertly restored with some sections at extremities supplied, minor chip to rear panel, some minor creases, not price-clipped: a near-fine copy in a good jacket.

£7,500 [164871]

MORTIMER, Thomas. Every Man his Own Broker. London: printed for S. Hooper, 1769

AN EARLY GUIDE TO THE STOCK EXCHANGE

Seventh edition, expanded from the first of 1761, of what is generally considered the first guide to the stock exchange, based on the author's own experience of losing "a genteel fortune" in 1756.

Thomas Mortimer (1730–1810) was one of the earliest experts on the operation of the stock exchange established in the coffee-house of London's Change Alley. *Every Man his Own Broker* is a practical guide for would-be speculators, warning about the dangers of getting involved with brokers and offering insight into the financial world of mid-18th-century London. Mortimer was the first to write about the terms "bear" and "bull" markets. The book proved popular, with 14 editions published within 40 years. Bound with two related works:

i) COYER, Gabriel François, abbé. *La noblesse commerçante*. London [though printed on the continent]: chez Fletcher Gyles, 1756.

One of several editions of 1756, published surreptitiously. Coyer argued that, as successful French merchants were rewarded with titles of nobility and the sinecures of high office, the economy was robbed of the very activity that had won them honours. Asserting that the royal absolutist system thus transformed the nobility into an idle class with no political, economic, or military function, at odds with the dynamism of modern commercial society, Coyer recommended noble participation in maritime, wholesale, and even retail trade to help France compete with economically more advanced states such as England and Holland. Montesquieu had been rigid in his refutation of noble trade in his *Spirit of the Laws* (1748) and Coyer's severe attack on his position roused heated controversies in Paris and beyond. The work was both popular – this is one of several editions published in quick succession – and controversial, with no less than 16 responses appearing in the year following publication.

ii) *Lettere sopra lo studio del commercio*. Venice: Nella Stamperia Baglioni, 1770.

First edition of a series of six letters on commerce, treating of studying the literature on trade, studying the trade laws of foreign nations, and the usefulness of trade in general.



113

Bound second of 3 works in 1 volume, octavo (165 × 93 mm). Contemporary half calf, red morocco label ("Miscellanies"), marbled sides, speckled edges. With folding plate. Bookplate of Michael Kearney (1734–1814), professor of history and law at Trinity College Dublin, to front pastedown. Bound without half-title. Light wear to binding and splitting to joints, but holding firm, offsetting from turn-ins, slight separation in gutter between first and second work, contents clean and fresh. Very good. ♪ ESTC T87415.

£1,750 [162170]



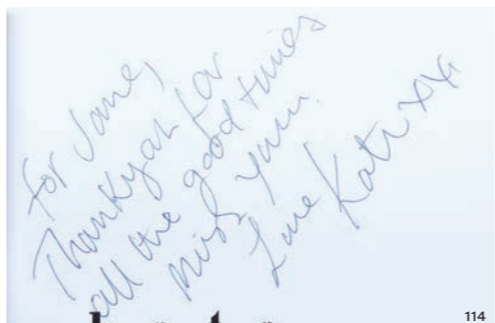
114

MOSS, Kate. *Kate*. London: Pavilion, 1995

First edition, trade issue, presentation copy inscribed by the author on the half-title, "For Jane, thank you for all the good times. Miss you, Love Kate xx". This title is rare inscribed. It brings together Moss's own selection of her favourite photographs, including work by Helmut Newton, Paolo Roveri, Nick Knight, and Corinne Day.

Quarto. Original black silk-covered boards, spine lettered in silver, grey endpapers. With dust jacket, erratum loosely inserted. Illustrated throughout with black and white photographs. Spine ends just bumped; jacket spine and vertical strip of front panel sunned, chip at head of spine, edges a little creased and nicked, not price-clipped. A near-fine copy in like jacket.

£725 [164926]



114



115

MUSÄUS, Johann Karl August, & others. *Popular Tales and Romances of the Northern Nations*. London: Printed for W. Simpkin and R. Marshall, and J. H. Bothe, 1823

First edition of this early anthology of translated German folktales, many of which influenced Victorian gothic fiction. This work is scarce in commerce.

Provenance: armorial bookplate of Joseph Neeld on front pastedown. Neeld (1780–1856) was MP for the pocket borough of Gatton, Surrey and for Chippenham, Wiltshire. Additionally, with the book label of Anne and Fernand Gabriel Renier on the front pastedown, and Anne Renier's initials on the rear free endpaper rectos. Fernand, originally born in the Netherlands, moved to England at age 13. Here, he met Anne Cliff and together the couple collected about 80,000 books, in addition to toys, games, and printed ephemera. In 1970, most of the collection was bequeathed to the Victoria and Albert Museum.

3 volumes, octavo (177 × 110 mm). Contemporary diced russia, spine with raised bands, dark green labels, elaborately gilt in remainder compartments, triple gilt fillets on covers, turn-ins decorated in gilt, marbled edges and endpapers. With wood-engraved vignettes to title pages. Rubbed and marked, minor repair to labels of vols I and III, slightly soiled, half-title in vol. I only (removed in other vols). A very good copy. ♪ Bleiler 1324. *Eclectic Review*, vol. 25, 1826; *Monthly Magazine or British Register*, vol. 56, 1823.

£750 [162756]



116

NELSON, Horatio, Viscount Nelson. Unusual mourning locket. London: 1805

An elegantly worked mourning piece produced in the aftermath of the death of Nelson. The imagery of a young midshipman in a wooded glade, deep in thought in front of a memorial to the fallen hero, is highly a propos and evocative.

A profound wave of grief swept a country that had been enthralled by the rise to glory of this rather enigmatic character, as Southey, an early biographer remarked: "Men started at the intelligence, and turned pale, as if they had heard of the death of a dear friend". The decision was made to give Nelson a full state funeral and a tomb in St Paul's Cathedral.

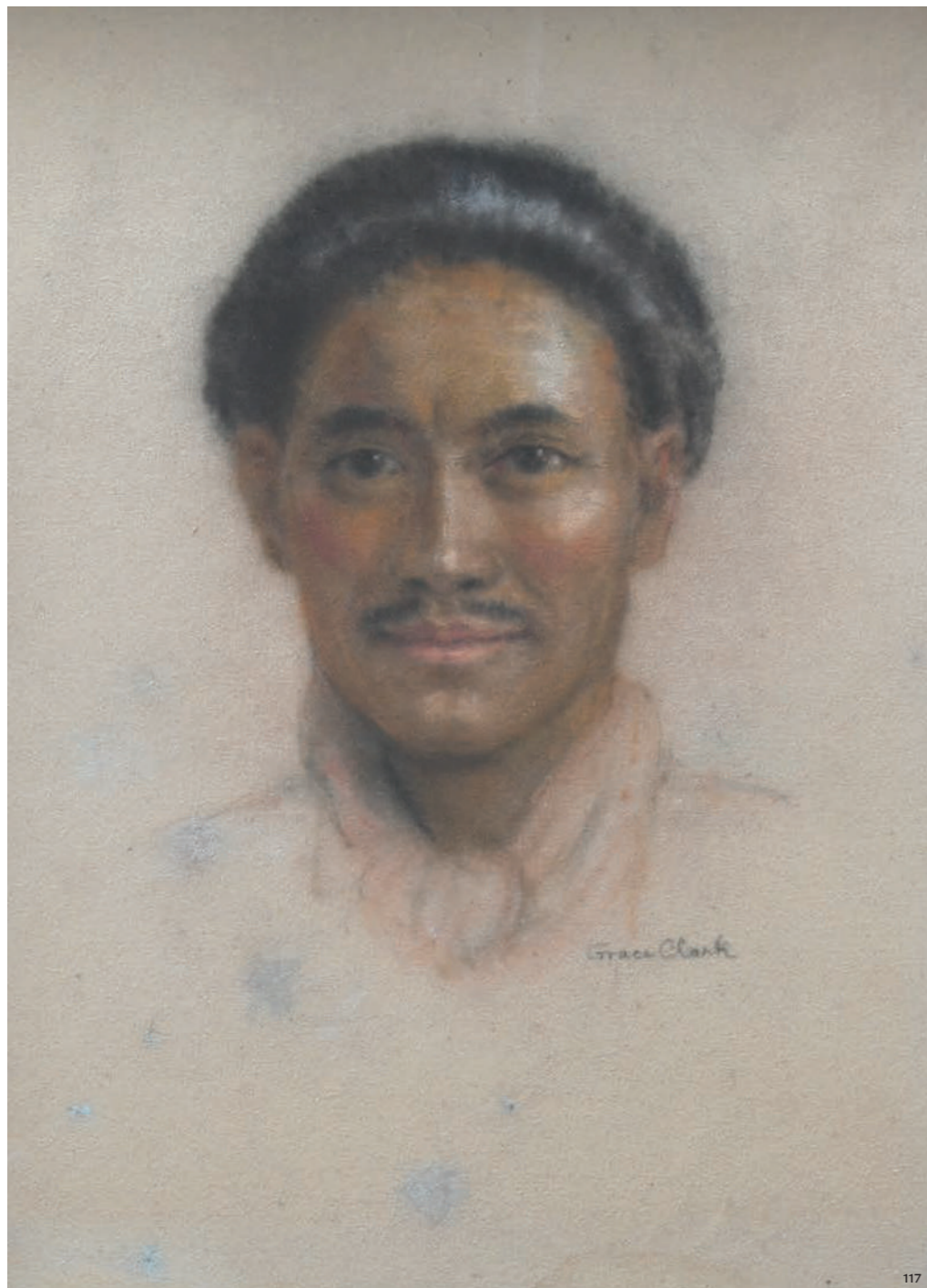
Organized by the College of Arms, under Garter King at Arms Sir Isaac Heard, it was the one of the last full-scale heraldic funerals staged in Britain. In the two days that his body lay in state in the Painted Hall at Greenwich, some 15,000 passed through to offer their respects, and many more were turned away.

Originally there was no provision for the sailors of Victory to participate, but pressure from the popular press forced an official change of mind. The order of service required that as Nelson's coffin disappeared into the crypt, the Victory's sailors should reverently fold up their shot-torn colours and lay them aside. However, in a moment of spontaneity the sailors ripped off a large portion of one of the flags, and then subdivided it into smaller portions as mementoes.

Numerous commemorative souvenirs were produced, catering for all pockets; prints, reverse-painted glass pictures, tankards, figurines, and, as here, jewellery. Simple in design and without the costly addition of precious stones or even paste, this piece was probably aimed at a middling market.

Oval gold locket (63 × 43 mm, including the bail, miniature 52 mm tall) glazed front and back; the obverse is set with a reverse-painted water-colour miniature within striking deep blue and gilt border, depicts a midshipman seated in front of a memorial urn inscribed with Nelson's name; the reverse has a purple silk pad under crystal, typically for a lock of hair. Very good indeed.

£3,250 [129259]



117

NORGAY, Tenzing – CLARK, Grace (artist).
Pastel portrait of Tenzing Norgay. July 1953

“SHOWING SOMETHING OF THE MYSTICISM AS WELL AS THE FASCINATING SMILE OF THE MAN”

This sensitive quarter-length pastel portrait of Norgay by the British artist Grace Clark was drawn only a few months after Norgay's famous ascent of Everest on 29 May 1953, during his celebratory visit to London, where he was awarded the George Medal by Queen Elizabeth II.

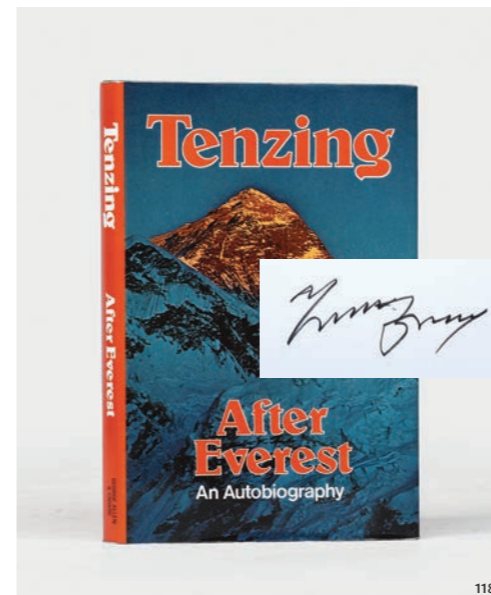
Portraits of Norgay, particularly as a younger man, are scarce. We have been unable to trace any other capturing him so soon after the ascent of Everest. Notably, the National Portrait Gallery of London holds only a bromide print of the mountaineer.

The drawing was exhibited at the Royal Institute Galleries of London at the Pastel Society's Annual Exhibition in 1954. In an interview in relation to the exhibition, Grace remarked: “I did the portrait of Tensing [sic] at sittings with two other artists when he was here last year . . . She could talk directly to Tensing. She speaks Hindustani, learned when she lived in India for many years . . . My conversations with him relieved the strain of the sittings” (*Evening Standard*, p. 4). A note on the verso states that the pastel was on exhibition at Foyle Gallery; this appears to have been an exhibition organized by the Royal India, Pakistan and Ceylon Society in 1955.

The artist, Grace Clark (1896–1976) trained at the Slade and University of London. She was married to Professor Thomas Welbourne Clark (1904–1969), who joined the Bengali Education Service in 1925. The Clarks were posted to Victoria School in Kurseong until 1948, where Grace worked as an art teacher. Thomas was later appointed lecturer in Bengali and Nepali at SOAS. During the 1950s, he spent lengthy periods in Kathmandu, collecting material for his linguistic research, with Grace accompanying him.

The Nepali-Indian mountaineer, born Namgyal Wangdi, spent the first period of his life herding yaks. In 1953, he joined the New Zealand adventurer Edmund Hillary in climbing Everest, thereby becoming one of the first two people to stand on the peak. Subsequently, “Tenzing was given the Nepal tara and numerous honours and awards in Nepal, India, Switzerland, France, Italy, the Soviet Union, and the United States. In Britain, the queen gave Tenzing the George Medal, a comparatively obscure but high civilian award for gallantry, while Hillary

117



118

received knighthood” (ODNB). After the feat, both Nepali and Indian governments regarded him as a national hero. Norgay's desire to climb Everest, or Chomolungma in Tibetan (“Mother Goddess of the Earth”), was born of a spiritual quest during a childhood spent in the shadow of the mountain: “I have feeling for climbing to top and making worship more close to Buddha god. Not same feeling like English Sahibs who say want ‘conquer’ mountain. I feel more making pilgrimage” (Lepere).

Large pastel on cream paper, measuring 385 × 300 mm; glazed in its original gilt wooden frame by James Bourlet and Sons, London (with their label on the verso), overall 447 × 385 mm. Signed “Grace Clark” in lower right corner. Small chip and tear to top edge of paper; frame with minor professional repairs. A very good example. ♣ *The Evening Standard*, 13 January 1954; Imogen Lepere, “Tenzing Norgay: The Mountaineer Who refused to be Categorized”, *JSTOR Daily*, 17 July, 2023; *The Yorkshire Post*, 11 January 1954.

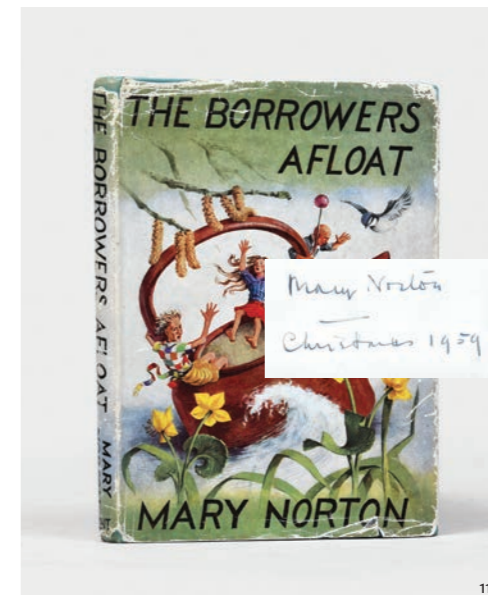
£4,500

[165178]

119

NORGAY, Tenzing – BARNES, Malcolm.
After Everest: An Autobiography. London: George Allen & Unwin, 1977

First UK edition, signed by Tenzing Norgay on the front free endpaper. This is Tenzing's second



119

autobiography, written 25 years after the first successful ascent of Mount Everest. Signed copies are uncommon, especially in such collectible condition.

Another edition was printed in New Delhi in the same year.

Octavo. Original green cloth, spine lettered in silver. With pictorial dust jacket. With 15 half-tone plates (one double-page), 8 colour plates, illustrations in text. A few minor stains to top edge; jacket with edges and back panel lightly creased, minor dust soiling, not price-clipped: a near-fine copy in very good jacket. ♣ Neate Tr8. Meena Khorana, *The Indian Subcontinent in Literature*, 1991.

£1,300

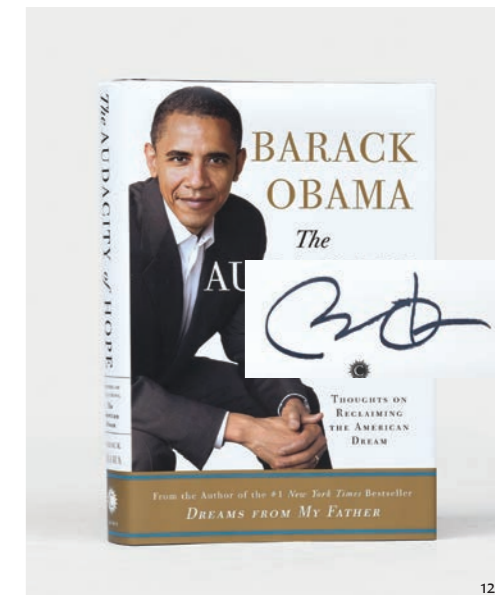
[164984]

120

NORTON, Mary. *The Borrowers Afloat.* London: J. M. Dent & Sons Ltd, 1959

First edition, inscribed by the author in the year of publication on the title page: “Mary Norton. Christmas 1959”.

This was the third book in Norton's classic *Borrowers* series, after the success of *The Borrowers* (1952) and *The Borrower's Afield* (1955). The series has been described as “the most notable use of miniature people in twentieth-century children's fantasy” (Moynihan, p. 144).



120

Octavo. Original light blue boards, spine lettered in red, illustration to front board and spine in red. With dust jacket. Colour frontispiece and numerous illustrations in text by Diana Stanley. Spine ends faded, tiny spot on front cover, contents clean; jacket rubbed and creased at extremities, corners and spine ends chipped, short tear at foot of front panel, not price-clipped: a near-fine copy in very good jacket. ♣ T. William Moynihan, *Master Works of Children's Literature*, Vol. 8, 1983; Victor Watson, *Reading Series Fiction*, 2013.

£950

[164757]

120

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

SETTING OUT HIS VISION FOR AMERICA

First edition, signed by the author on the title page. *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 successful candidacy for the presidency a few months after publication.

Octavo. Original black boards, spine lettered in gilt, light brown endpapers. With dust jacket. A fine copy in fine jacket, not price-clipped.

£2,000

[164482]



121

OPPENHEIMER, Robert J. “Notes on the Theory of the Interaction of Field and Matter.” [Offprint from] *The Physical Review* Volume 33, Number 5, pp. 461–477. Lancaster, Pennsylvania, & New York: for The American Physical Society by the American Institute of Physics, 31 March, 1930

SOLVING THE PROBLEMS OF QUANTUM PHYSICS

Original offprint of the paper which pointed out that contemporary quantum electrodynamics led to false predictions about the frequency of the absorption and emission spectra of atoms. Oppenheimer’s observation led to Feynman, Schwinger, and Tomonaga’s subsequent revolutionary work on renormalization.



122

Dirac had originally described the quantization of electromagnetic fields in 1927, a theory expanded upon by Pauli, Wigner, Jordan, Heisenberg and Fermi. They hypothesised that the system would allow them to perform computations for any process involving protons and charged particles. However, in the present work, “Oppenheimer showed that the interaction of a charge with its own field leads to spurious results. The finding was an impetus for the later renormalization of QED” (Wenner, p. 497). For their work on solving the problems that Oppenheimer pointed out, Feynman, Schwinger, and Tomonaga were awarded the 1965 Nobel Prize in Physics.

Original printed wrappers, wire-stitched, pp. 20. Spine split at the head, small ink inscription to front wrapper. Excellent condition. ♪ Wenner, *History of Physics*, p. 498.

£3,500

[86339]

122

ORWELL, George. *Nineteen Eighty-Four*. The facsimile of the extant manuscript. Weston, Massachusetts: M&S Press, 1984

“WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENGTH”

First edition, number 97 of 275 deluxe copies (from a total edition of 330 copies) specially bound by the Grey Parrot bindery. This privately printed edition presents in facsimile all that survives of the

preliminary draft versions of *Nineteen Eighty-Four*, a manuscript described by Sonia Orwell as “the only MS of any of George’s books in existence”.

Orwell’s classic work of dystopian fiction was begun in 1946 and composed in four stages. The extant manuscript provides the narrative of *Nineteen Eighty-Four* in outline from the beginning almost to the conclusion, with some gaps. As noted by Peter Davison in his introduction here, “despite all the rewriting revealed by this facsimile, it is remarkable how closely what has survived adheres to the main sweep of the narrative of *Nineteen Eighty-Four*. All the principal features, except the Appendix on Newspeak, are present, suggesting that the story had been pretty fully formed in Orwell’s mind by the time he sat down to write it”.

In 1952 Sonia Orwell contributed “the original manuscript of Orwell’s last novel, partly in typescript but mainly in his own manuscript” to a charity auction at Christie’s. It sold to Scribner’s of New York who then arranged a sale to a collector in Kansas. Scribner’s again handled the manuscript in 1969 when it was sold to Daniel G. Siegel. It is now at Brown University Library.

There were two issues of this edition: 330 copies in total, 275 with morocco-backed marbled boards and 55 “special copies”. The volume comprises a preface by Daniel G. Siegel, an introduction by Peter Davison, 190 colour facsimile illustrations and a full transcript of Orwell’s manuscript.

Folio. Original blue morocco-backed marbled boards by Grey Parrot, Easthampton, spine lettered in gilt, light grey endpapers. Housed in original grey cloth slipcase. 190 colour facsimile illustrations. Fine condition. Presented in original numbered cardboard carton.

£650

[165359]

123

PENNANT, Thomas. *A Tour in Scotland; [together with] A Tour in Scotland, and Voyage to the Hebrides; [and] Supplement*. London, & Chester: Benjamin White, & John Monk, 1790 & 1772

“THE BEST TRAVELLER I EVER READ”

A handsome set of the fifth edition of Pennant’s two famous tours of Scotland, accompanied here by a first edition of the scarce *Supplement*. Originally published in 1771 and 1774, they “did much to strengthen a growing perception of a common British identity,



123

and served to make remote areas of the British Isles recognisable to southern readers” (British Library).

Pennant’s Scottish books range in topics from natural history – a particular passion – to topographic descriptions, botanic and geologic observations and “snippets of history and commentary on local customs” (ODNB). Samuel Johnson was inspired by Pennant to undertake his own tour with Boswell in the summer of 1773, and spoke of him as “the best traveller I ever read, he observes more things than anyone else does”. A word should also be spared for Pennant’s personal draughtsman, Moses Griffith, who made the sketches which form the basis for the engravings in both works and whom Pennant referred to as “My Treasure”. It is tempting to think of him as playing a sort of artistic Sancho Panza to Pennant’s polymath Don Quixote.

Provenance: with the armorial bookplates of John Waldie (1781–1862). After attending the University of Edinburgh, the multi-faceted Waldie, from an old Border gentry family, assumed the administration of Hendersyde Park at Kelso, Roxburghshire. Like

Pennant, he travelled widely and kept journals of his tours. An accomplished tenor, Waldie performed at private entertainments with Angelica Catalani, Michael Kelly, and John Braham; he met the composer Rossini; and socialized with such well-known actors as John Philip Kemble and Sarah Siddons. In 1859 he published a catalogue of the extensive and diverse artworks and library at Hendersyde Park, a testament to Waldie’s taste and refinement.

4 volumes, 3 quarto (241 × 184 mm), *Supplement* octavo (205 × 124 mm). Contemporary tree calf, vol. I skilfully rebaked with the original spine laid down, smooth spines divided by quadriglyph and metope rolls, compartments with foliate cornerpieces enclosing central cross motif, black and olive green twin labels, gilt edge roll, blue speckled edges; *Supplement* bound in contemporary blue combed paste paper, calf spine. Folding map, vignette title pages, and all plates present as called for. Neat presentation inscription on front free endpapers, dated 1936. Professional repair to back joint and headcap of vol. III, corners and foot of spine of vol. II. A very good set, crisp and clean. ♪ *Tour*: ESTC T110282 & T110281; *Supplement*: ESTC T81075 (9 locations only).

£1,250

[162457]



124

PERRAULT, Charles. *Histoires ou contes du tems passé.* Amsterdam: the widow of Jacques Desbordes, 1721

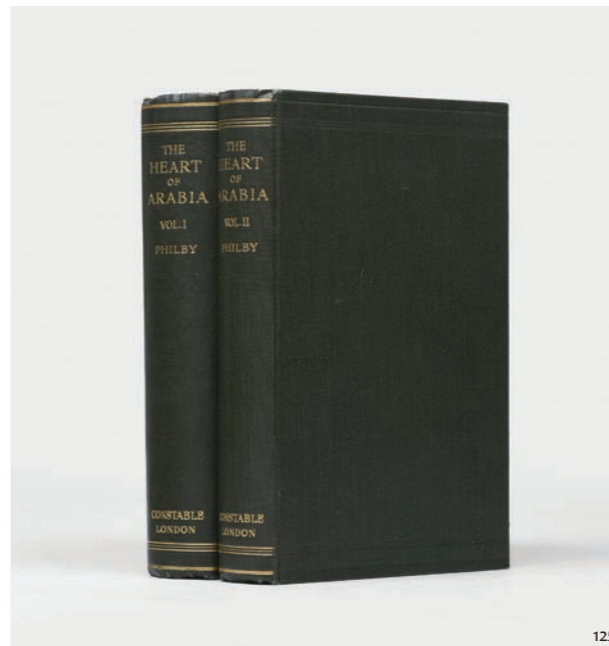
TALES OF MOTHER GOOSE

Rare early edition of Perrault's seminal collection of fairy tales, following the effectively unobtainable first edition of 1697. "This 1721 edition is also important because it presents the text on which the first English translation of the tales would be based . . . This edition survives in only three known perfect copies" (Gottlieb).

"Charles Perrault (1628–1703) may not have been the first to write down fairy tales but he was the first writer of consequence to recognize that they belonged to the world of children" (Hurlimann, pp. 29–30). "Comprising seven of the best-known Western European 'fairy tales' in the Occident ('Little Red Riding Hood', 'Bluebeard', 'Puss in Boots', 'Diamonds and Toads', 'Cinderella', 'Hop O' My Thumb', and 'Sleeping Beauty', together with an eighth story 'Riquet à la Houppie', which never gained the same popularity in English-speaking countries), this volume is a momentous publication . . . Perrault's admirable presentation of oral stories had great appeal in France and throughout Europe, offering up material that could be easily adapted, translated, and converted into a multitude of entertainments in the form of pantomimes, ballets, and operas, to say nothing of the profusion of single-story picture books and moveables by leading illustrators that are still a staple of contemporary publishing for children" (Grolier).

Schiller identifies two states of page 82, with the illustration either upside down or correctly positioned as here. Gottlieb identifies this edition as the first time "L'Adroite Princesse" was included, but Schiller corrects that to the 1716 edition. The first English translation, which was translated by Robert Sambert from this edition, was published in 1729.

Duodecimo (128 × 71 mm). Contemporary sheep, rebaked in Morocco. Housed in a brown cloth flat-back box by the Chelsea Bindery. Integral engraved title ("Contes de ma mere loye"), 8 engraved headpiece illustrations after the gouache illustrations in the original 1695 manuscript. Contemporary ownership signature of "Eliz. Edstyne" (?) to terminal page. Collates complete. Tips worn with repair, inner hinges reinforced, contents generally clean. A very good copy. ♪ Albers 4; Gottlieb, *Early Children's Books and Their Illustrations*, 105; Grolier *Children's* 100, 5a (first edition);



125

Osborne II, 608 (first edition); Schiller, Charles Perrault and his *Contes des Fees*, 19. Bettina Hurlimann, *Three Centuries of Children's Books in Europe*, 1967.

£10,000

[162879]

125

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

THE FIRST EUROPEAN TO CROSS CENTRAL ARABIA FROM EAST TO WEST

First edition. *The Heart of Arabia* is the substantial account of Philby's 1917 mission to Ibn Saud, ruler of the Nejd; it is uncommon in such collectible condition.

Philby started in November 1917 in Al Uqayr, then travelled with a small party by camel, via Hufuf to Riyadh, to meet Ibn Saud. The British were keen to woo him into an attack on the Rashids of Ha'il, allies of the Turks. Philby spent ten days with the ruler "and was deeply impressed by the personality of Ibn Sa'ud. It was the start of an admiration that stayed with him for life. Persuading Ibn Sa'ud to provide an escort, he continued his journey, again by camel, to Jiddah

on the Red Sea, characteristically without waiting for Baghdad's permission" (ODNB).

The journey of almost 900 kilometres (560 miles) to Jeddah was not without its problems. Philby's escort resented having to guard him, "refusing to even eat with him, while villagers on the way were proved similarly unwelcoming . . . However Philby's crossing of the Arabian peninsula, only the third of the century, had now brought him firmly into the public eye" (Howgego).

In Jeddah, he met Sharif Hussein bin Ali, the Hashemite ruler of Hejaz, and leader of the Arab Revolt. He was the preferred choice as future Arab leader of both T. E. Lawrence and the British authorities.

"Few would quarrel with the inscription on [Philby's] tombstone: 'Greatest of Arabian explorers'. And in the central judgements of his life – that Ibn Sa'ud was the man to back in Arabia and that the Arabs had to have their independence – he was right and almost everyone else was wrong" (ODNB).

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. With 48 plates and a plan, 2 folding colour maps at end of vol. II (Southern Nejd and Central Arabia). Newspaper clipping mounted to front pastedown of vol. I, "The Daily Mail, Sept.



126

4, 1930" in pen at head. Spine ends and tips slightly rubbed, cloth bright, occasional foxing mostly to edges, starting at title page of vol. II, closed tears to map stubs: a very good copy. ♪ Howgego III, P31.

£2,750

[163379]

126

PLATH, Sylvia. *Ariel.* London: Faber and Faber, 1965

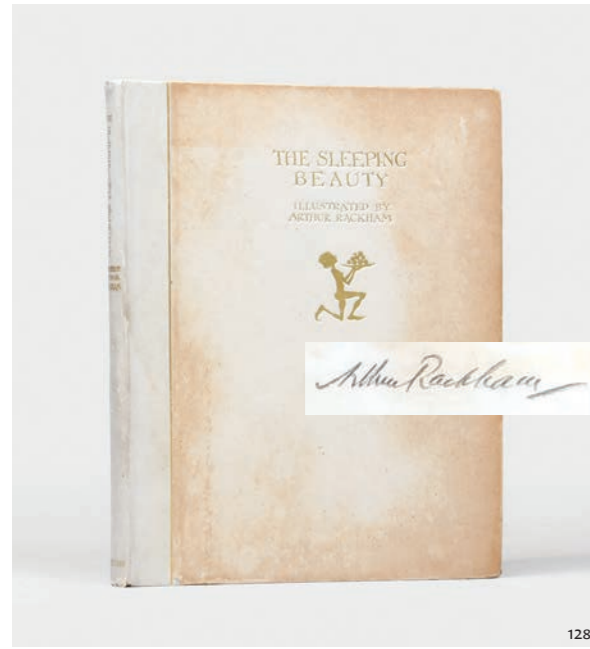
"THE PLATH MYTH-MAKING MACHINE SWUNG INTO ACTION ALMOST AS SOON AS ARIEL WAS PUBLISHED"

First edition of the author's first posthumous poetry collection, her second overall, published two years after her suicide. Plath believed her *Ariel* poems to be the best she had produced and accurately predicted to her mother that "they will make my name" (*Letters*, p. 468).

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Ownership inscription on front free endpaper. A little edge rubbing, else fresh; jacket spine with very mild toning, otherwise bright and sharp, not price-clipped: a near-fine copy in fine jacket. ♪ Tabor A5a. Sylvia Plath, *Letters Home: Correspondence, 1950–1963*, 1975.

£1,500

[165233]



128



128



129



130

127
POTTER, Beatrix. The Tale of Two Bad Mice. London: Frederick Warne and Co., 1904

“ONCE UPON A TIME THERE WAS A VERY BEAUTIFUL DOLL’S-HOUSE . . .”



127

First edition. The first two printings are believed to be identical. As noted by Leslie Linder, it was “during the preparation of *The Tale of Two Bad Mice* that Beatrix Potter and Norman Warne came to know each other well. They co-operated in a way that had not been possible during the writing of earlier books”.

Sextodecimo. Original red boards, spine and front covers lettered in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Near-contemporary ownership inscription to half-title. A crisp copy. Spine a little sunned, some minor restoration to head of spine: a very good copy. ♪ Leslie Linder, *A History of the Writings of Beatrix Potter*, 1987, p. 154 and p. 424.

£1,750 [164783]

128
RACKHAM, Arthur (illus.); EVANS, C. S. *The Sleeping Beauty*. London: William Heinemann, 1920

Signed limited edition, number 414 of 625 copies signed by the illustrator and printed on English handmade paper. This edition contains an extra full-page three-colour silhouette illustration not present in the trade edition.

Quarto. Original quarter vellum, cream boards, spine and front cover lettered in gilt, front cover with vignette in gilt, green pictorial endpapers, top edge gilt, others untrimmed. Silhouette frontispiece in black, red and green, one colour plate mounted within a silhouette border, three double-page silhouettes in black, green and red, one full-page silhouette illustrations in black, red and green, and additional silhouettes throughout by Arthur Rackham. Foot of spine and corners bumped and worn, some browning to covers as usual, adhesive residue from removed bookplate on verso of front free endpaper, some offsetting throughout as usual, occasional light creases; a very good copy. ♪ Riall, p. 141.

£1,500 [163026]

129
RACKHAM, Arthur (illus.); MOORE, Clement C. *The Night Before Christmas*. London: George G. Harrap & Co. Ltd, 1931

“HAPPY CHRISTMAS TO ALL AND TO ALL A GOOD NIGHT”

First Rackham edition, limited issue, number 115 of 550 copies signed by the artist; this is one of 275 copies issued for the UK, with the rest for the US. This limited edition sold out on publication. Rackham

later wrote to a correspondent that “there was quite a fight over it. America went very strong for it”.

Octavo. Original limp vellum, front cover lettered in gilt, pictorial endpapers, top edge gilt, others untrimmed. Original card slipcase, printed paper label to spine, with matching limitation number in manuscript by the publisher. Frontispiece and 3 colour plates, black and white illustrations in the text, all by Rackham. Title page printed in red and black. Bookplate to front pastedown. Light browning to endpapers, occasional foxing and browning, minor abrasion to fore edge of front cover; slipcase a little worn and soiled: a near-fine copy in a very good slipcase. ♪ Latimore & Haskell, p. 66; Riall, p. 174.

£2,750 [163538]

130
RANSOME, Arthur. *Swallows and Amazons*. London: Jonathan Cape, 1930

THE FIRST BOOK IN THE CLASSIC CHILDREN’S ADVENTURE SERIES

First edition, one of 2,000 copies. This is the first instalment in the series that “changed British children’s literature, affected a whole generation’s view of holidays, helped to create the national image of the English Lake District, and added Arthur

Ransome’s name to the select list of classic British children’s authors” (Hunt, p. 13).

Cape commissioned Steven Spurrier for the illustrations, but Ransome disliked his drawings and only Spurrier’s designs for the jacket, endpapers, frontispiece, and title page vignette were used. After Ransome successfully illustrated *Peter Duck* (1932), the third book in the series, he decided to do his own drawings for the rest of the books, including later editions of those already published.

The first film adaptation of *Swallows and Amazons* was released in 1974 including Virginia McKenna in the cast. A second adaptation was released in 2016 starring Andrew Scott and Harry Enfield. A musical

version of the book was premiered by the National Theatre in 2010.

Octavo. Original green cloth, spine and front cover lettered in gilt, publisher’s device on rear cover in blind, map endpapers. With dust jacket. Housed in a green quarter morocco solander box by the Chelsea Bindery. Frontispiece and title page vignette by Stephen Spurrier. Irregular slight fading to cloth, light foxing on edges, minor browning to free endpapers, contents clean; jacket mildly toned, colours bright, small nicks to fold ends, not price-clipped: a near-fine copy in like jacket. ♪ Hammond A25(a). Peter Hunt, *Approaching Arthur Ransome*, 1992.

£17,500 [164284]



131
ROBINSON, W. Heath (illus.); PERRAULT, Charles. Original artwork for *Old-Time Stories: "It Was Snowing Horribly"*. 1921

ORIGINAL ARTWORK FOR "BEAUTY AND THE BEAST"

Published within Heath Robinson's edition of Charles Perrault's *Old-Time Stories* (translated from the French by A. E. Johnson) in 1921. This fine drawing is one of the artist's black and white illustrations to accompany "Beauty and the Beast" (added by Johnson to supplement Perrault's tales) and appears on page 119.

A contemporary review of *Old-Time Stories* in the *Illustrated Sporting and Dramatic News* noted that the volume was "illustrated by that graceful, imaginative,

versatile artist, W. Heath Robinson . . . The whimsical turn which Perrault ever and anon gives to his language more than finds its echo in these drawings . . . Mr Robinson's illustrations are models of mingled delicacy, charm, and romance, so that on the whole this is the best illustrated book of fairy tales we remember having seen for years past."

A review in the *Saturday Review of Politics, Literature, Science and Art* simply noted that "Heath Robinson's illustrations have the true fairy tale spirit".

Original drawing (178 × 210 mm) on artist's board (228 × 283 mm with "Roberson's Fashion Boards" printed label on reverse), pen and ink drawing, signed with initials ("W.H.R." lower right), titled below mount ("He Lost His Way" and "Beauty and the Beast"), mounted, framed, and glazed (framed size: 266 × 353 mm). Pin holes below mount, minor gouache corrections to right edge, some light soiling: a fine and unfaded drawing. ♣ *Illustrated Sporting and Dramatic News*,



5 November 1921, p. 346; *Saturday Review of Politics, Literature, Science and Art*, 12 December 1921, p. x.

£2,500 [164965]

132
ROBINSON, W. Heath (illus.); SHAKESPEARE, William. *Twelfth Night Or What You Will*. London: Hodder & Stoughton, [1908]

First Heath Robinson edition, signed limited issue, number 25 of 350 copies, signed by the artist. Simon Heneage in the ODNB describes Heath Robinson's illustrations for this volume as "atmospheric".

A contemporary review in *The Graphic* noted that "the new edition of *Twelfth Night* . . . has the advantage of the poetic insight and decorative skill which mark Mr. W. Heath Robinson's serious work . . . This year he shows a considerable advance in freedom and grace upon the book to which we refer. The coloured drawings . . . are instinct with the decorative spirit of the play".

Quarto. Original vellum, spine and front cover lettered and decorated in gilt, grey endpapers, top edge gilt, others untrimmed, renewed yellow silk ties. Illustrated title page, colour frontispiece and 39 colour plates with captioned tissue guards, black and white illustrations in the text, all by Heath Robinson. A clean and bright copy, minor creases to 3 plates: a near-fine copy. ♣ *The Graphic*, 24 October 1908, p. 492.

£1,500 [164844]



133
ROLLING STONES – SYKES, Christopher Simon. *The Rolling Stones Tour of the Americas 1975*. Guildford: Genesis Publications Limited, 2006

First edition, number 1,043 of 2,500 copies signed by the photographer Christopher Simon Sykes and the Rolling Stones tour manager Peter Rudge. In 1975, the Rolling Stones brought in their trusted friend and confidante Christopher Sykes to document in its entirety their mammoth 40-show *Tour Of The Americas*. The vast archive of photographs Sykes took on the tour – most of which were never seen before – are here reproduced in this lavish edition.

Quarto. Original black quarter leather with blue and red cloth boards, eagle to front cover in blue, lettering to spine



134
ROLLING STONES – TARLÉ, Dominique. *The Making of Exile on Main St.* Foreword by Keith Richards. Guildford: Genesis Publications Ltd, 2001

£1,000 [162240]

134
ROLLING STONES – TARLÉ, Dominique. *The Making of Exile on Main St.* Foreword by Keith Richards. Guildford: Genesis Publications Ltd, 2001

A PHOTOGRAPHIC DOCUMENTARY OF THE MAKING OF THE CLASSIC STONES ALBUM



135
ROLLING STONES – WOOD, Ronnie. *Wood on Canvas*. Guildford: Genesis Publications Limited, 1998

First edition, number 1,101 of 2,000 copies signed by Tarlé. *Exile on Main St.* was the 10th studio album by the Rolling Stones to be released in the UK. Many of the tracks were recorded in the summer of 1971 at Nellcôte, a rented villa in the south of France, where the band lived as tax exiles for six months. This work, released on the album's 30th anniversary, acts as Tarlé's photographic record of the time and of the villa's numerous inhabitants, including William S. Burroughs, Terry Southern, and Gram Parsons.

£3,750 [162385]

135
ROLLING STONES – WOOD, Ronnie. *Wood on Canvas*. Guildford: Genesis Publications Limited, 1998

First edition, number 1454 of 2500 copies signed by Wood.

Octavo. Original black quarter leather with blue art paper covered boards, lettering to spine in silver, lettering to front cover on printed label. Together with the CD and black leather slipcase with titles screen-printed to the cover in orange and blue. Illustrated throughout with drawings and paintings by Ronnie Wood. Leather spine and slipcase lightly rubbed otherwise a bright copy.

£800 [162191]



136

136

ROOSEVELT, Eleanor (recipient). The Union Prayerbook of Jewish Worship. Newly revised edition edited and published by the Central Conference of American Rabbis. Part I. Cincinnati: 1945

PRESENTED TO ELEANOR, IN MEMORY OF FDR

Presentation copy to Eleanor Roosevelt, inscribed to her on behalf of the synagogue Temple Israel in Hollywood, with her bookplate and estate label on the front pastedown, and dedicated on the front cover in gilt, "In loving memory of Franklin Delano Roosevelt".

The inscription on the front free endpaper reads: "Dear Mrs. Roosevelt, it is my great honor, on behalf of Temple Israel of Hollywood, to present this prayer book to you – one of two hundred in use regularly. As you see they are lovingly inscribed to Franklin Delano Roosevelt. This is the book of prayers read in four hundred Reformed Congregations in the United States. Sincerely yours, (Mrs. Gene) Pearl Friedman

past pres. Sisterhood of Temple Israel of Hollywood January 17, 1950".

Temple Israel of Hollywood was founded in 1926 for the Hollywood Jewish community and came to some prominence due to the role of many of the members in the American film industry.

Octavo. Original green morocco-grain cloth, spine and front cover lettered in gilt, green speckled edges. Ceremony order of service loosely inserted at rear, formerly inserted with adhesive which has slightly discoloured; light rubbing at extremities, contents clean. A very good copy.

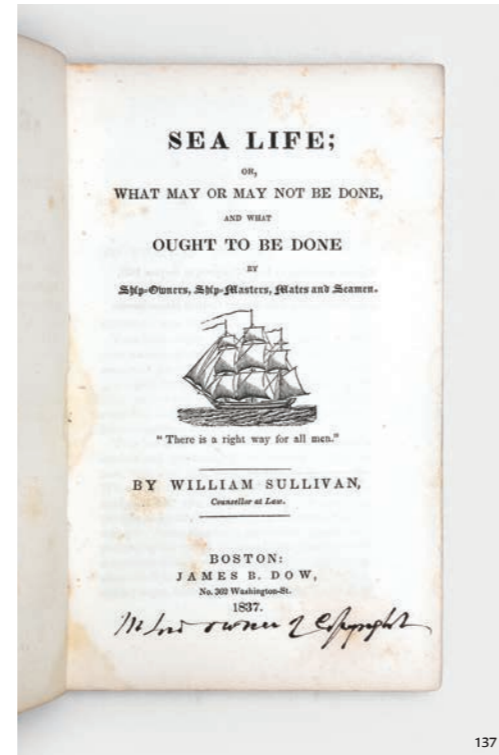
£5,750

[165115]

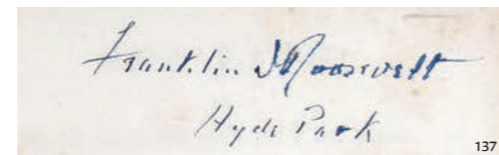
137

ROOSEVELT, Franklin D. – SULLIVAN, William. Sea Life; or What May or May Not Be Done by Ship-Owners, Ship-Masters, Mates and Seamen. Boston: James B. Dow, 1837

AN ADVOCATE OF AMERICAN SAILOR'S RIGHTS FROM FDR'S LIBRARY



137



137

Only contemporary edition. Published three years before Dana's *Two Years Before the Mast*, *Sea Life* exposes the abuses suffered by American sailors and proposes practical solutions. This copy has an excellent nautical provenance, coming 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).

Sullivan (1774–1839), who graduated from Harvard in 1792 and was admitted to the bar in 1795, dedicates this work to the Rev. Edward T. Taylor (1793–1871) "Father Taylor", the popular Boston Methodist minister, whose experiences at sea well suited him to help guide the establishment and development of the

Seamen's Bethel, providing assistance, advocacy and education for sailors and their families. As a lawyer Sullivan stresses that the laws already exist that would offer protection, but that ignorance of their rights obstructs the seamen's access to just treatment, "There is no business among men, which is more exactly ordered by law, than that which is done in ships and vessels. But there are a great number of those who follow the seas, who know not what the law is, nor where to look for it" (p. 21). *Sea Life* was one of a number of books that Sullivan's wife's inheritance freed him to write, perhaps the best known being his *Moral and Political Class Books*, intended to offer a basis in "civics" for the higher classes in public schools. It seems from the inked note on the title page – "Mr. Dow owner of copyright" – that the rights may have passed to the publisher on Sullivan's death.

Moderately well-represented institutionally – some 19 copies world-wide all but one, Liverpool University, in the United States – this is an uncommon book on the market with records showing just a couple of copies in dealer catalogues, Goodspeed in 1906, and Eberstadt listing one, "half morocco, uncut", in 1965 at \$100. The present copy has a superb provenance with the ownership inscription, "Franklin D Roosevelt, Hyde Park" to the front free endpaper, annotated in his hand "Very fine copy", library ticket on the facing pastedown. FDR's love of "his Navy" is well-known, as is the remarkable naval collection that forms part of his presidential library; the present little rarity, in unrestored contemporary condition, is a delightful encapsulation of that interest.

Duodecimo. Original dark greyish yellow paper-covered card wrappers, unlettered. Engraved three-master vignette to the title page. Lightly rubbed and soiled, front joint cracking and starting at the tail, but holding, the occasional spot of foxing front and back, light marginal toning, but a very good copy. ♣ Sabin 93560. Michael D. Hull, "FDR & His Mighty Navy", *U.S. Naval Institute Naval History Magazine*, 33, 1, February 2019.

£1,850

[162212]

138

ROSSETTI, Dante Gabriel. *Poems*. London: F. S. Ellis, 1870

FROM ONE TRANSLATOR OF LA VITA NUOVA TO ANOTHER

First trade edition, presentation copy, inscribed by the author on the half-title, "To Theodore Martin Esq, with D. G. Rossetti's friendly regards, April 1870".



138

A biographer and "versatile translator" (ODNB), Martin published versions of Horace, Catullus, Virgil, and Dante's *Vita Nuova*; his translation of the latter appeared in 1862, the year after Rossetti published his own version in *The Early Italian Poets*.

Martin (1816–1909) was an admirer of Rossetti's work, and the poet sent him the present copy of *Poems on publication*; Martin acknowledged receipt in a letter, dated 28 April: "My dear Rossetti, I was on the point of writing to express my personal thanks to you for the admirable additions you have made to our poetical literature – for I got your book as soon as it was out – when a copy of it with your inscription reached me. I will not say how highly I value this act of remembrance, & how doubly welcome it has made your book" (Fredeman, p. 526). Martin and Rossetti kept up an occasional correspondence over the course of the next two decades.

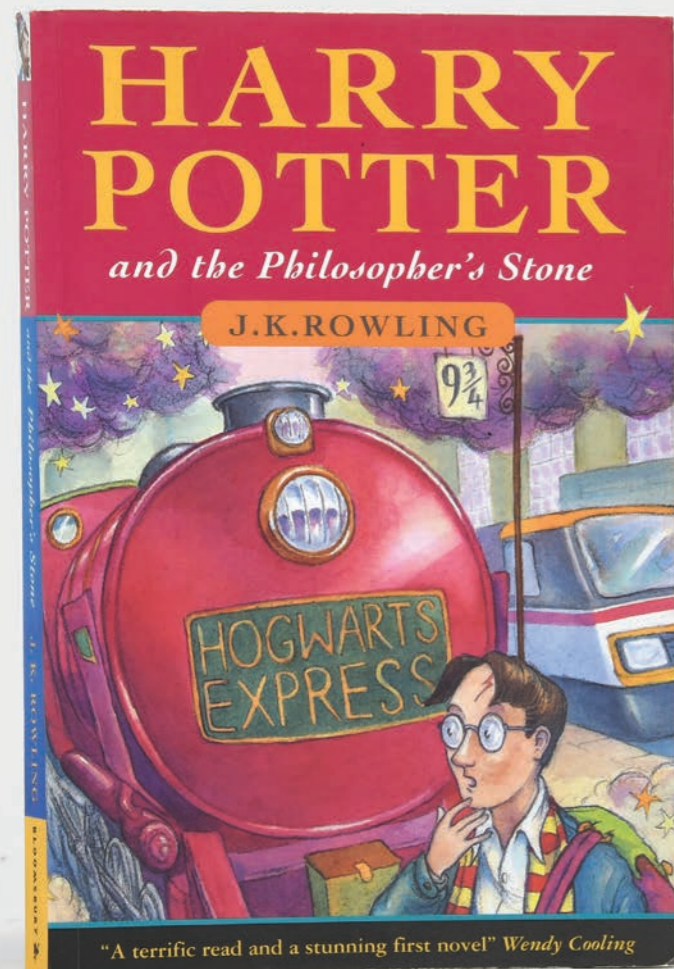
This was Rossetti's first commercially published collection of original poems, preceded by two private printings in 1869 and 1870. This edition is "perhaps most remarkable for being one of the first books to be designed throughout by an author.

Rossetti supervised the printing of the proofs while painstakingly designing the covers and endpapers. This copy is in an early state binding, before the spine was recut, with an unsigned gathering bound at the rear.

Octavo. Original blue cloth, spine lettered in gilt, spine and covers elaborately decorated in gilt, illustrated endpapers, untrimmed edges. Housed in a green quarter morocco slipcase and chemise. With 4 pp. of publisher's advertisements bound-in at rear. Old bookseller's description tipped-in to first page of advertisements. Cloth a little rubbed, a couple of bumps and small creases to extremities, tiny stain to front cover, half-title split from gutter at head with some very marginal loss, contents clean. A very good copy. ♣ William E. Fredeman, ed., *The Correspondence of Dante Gabriel Rossetti: The Chelsea Years, 1863–1872: Volume IV, 1868–1870, 2004*; Margaret D. Stetz & Mark Samuels Lasner, *England in the 1880s: Old Guard and Avant-Garde*, 1989.

£3,000

[163320]

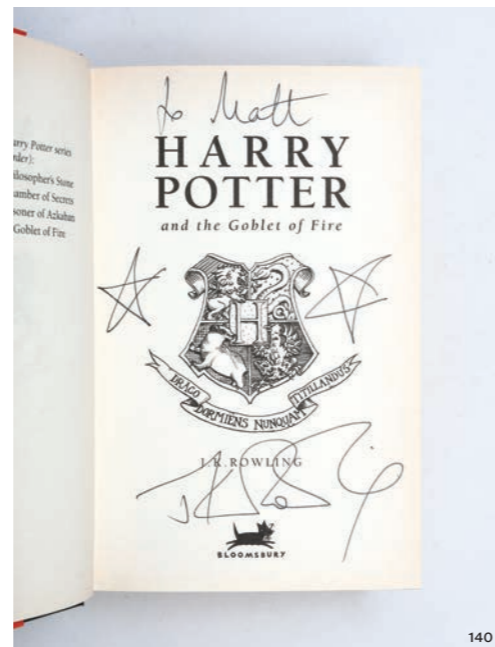


139

139
ROWLING, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997
 "THERE WILL BE BOOKS WRITTEN ABOUT HARRY – EVERY CHILD IN OUR WORLD WILL KNOW HIS NAME!"
 First edition, paperback issue, of the first Harry Potter book. Both paperback and hardback issues of the first impression were published on 26 June 1997.

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

Octavo. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green and black. Extremities very slightly rubbed, minor crease to rear wrapper, some foxing to edges and first few leaves; a near-



140

fine and crisp copy with no ownership markings. ♣ Errington A1(aa); Grolier Children's 100, 100.
£16,000 [161798]

140
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 Matt, J. K. Rowling", together with two stars. The copy was inscribed for someone who had organized a book signing event in a Brighton bookshop shortly after publication. Rowling commented that they were a star and embellished the title page accordingly.

It is uncommon to encounter this title inscribed: Rowling did undertake a signing tour for *Goblet of Fire*, however the vast majority of autographed copies were simply signed.

Octavo. Original pictorial boards, spine and upper cover lettered in black, blue and red. With dust jacket. Head and foot of spine slightly bumped, mild toning to edges, jacket not price-clipped: a near-fine copy in a fine jacket. ♣ Errington A9(a).

£3,750 [167027]



141

141
ROWLING, J. K. Auction Catalogue: The Tales of Beedle the Bard. London: Sotheby's, 2007

A RARE PIECE OF HARRY POTTER EPHEMERA, SIGNED BY J. K. ROWLING

First edition, only printing, inscribed by the author on the first page: "J. K. Rowling / to Sam!x". The souvenir auction catalogue includes many photographs of the manuscript and a short introduction by the author.

With the conclusion of the Harry Potter series in July 2007, J. K. Rowling decided that, having made reference to a book of wizarding fairy-tales within *Harry Potter and the Deathly Hallows*, she would write *The Tales of Beedle the Bard* and present individually handwritten copies to six people most closely connected to the series of books.

A seventh copy was created for sale at auction to raise funds for "The Children's Voice" charity (now Lumos). The auction house published a souvenir catalogue and, as part of pre-sale publicity, there was a party held on 10 December 2007. During the event the author was kept busy greeting guests and also read one of the stories. Despite these demands on

her time, a small number of copies of the souvenir catalogue were signed for a few guests.

After a long and protracted bidding war, the successful bidder secured the manuscript for £1.95 million on 13 December 2007 which is, currently, a world record for a modern literary manuscript and a world record for a children's book. In 2008 *The Tales of Beedle the Bard* was published, but this had not been the author's original intention. This souvenir catalogue was to have been the only insight into the manuscript.

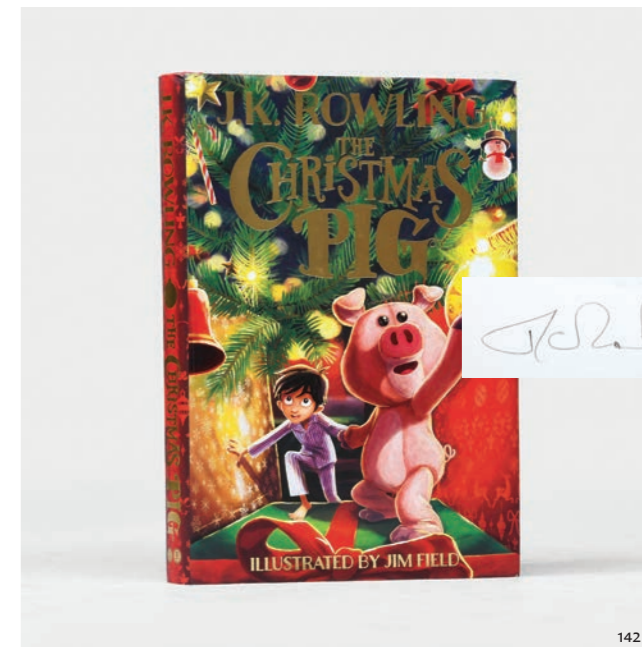
Small octavo. Original white wrappers, lettering to spine in white and to covers in blue, wrappers with design embossed in blue. Illustrations from photographs throughout. A fine copy. ♣ Errington B15(a).

£2,500 [164719]

142
ROWLING, J. K. The Christmas Pig. London: Little, Brown Books for Young Readers, 2021

First edition, signed by the author. This is one of a small number of copies released by the publishers with the author's signature on an additional leaf bound into the book.

Rowling's story for "young readers" was first published on 12 October 2021. The book was launched



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at an event held at London's Alexandra Palace and, with the strict enforcement of one book per attendee, there was a signing session after a reading. Copies from this event appear to be signed on the title page with a thick felt pen.

In addition, Rowling also signed a specially printed leaf that was bound into the book. The standard pagination for the book commences with 12 un-numbered pages before page 13, and starts with half-title, listing of the author's work, title page, and imprint pages. The present copy has an additional leaf stating author, title, and illustrator, together with an illustration of the toy pig. This leaf is bound into the book before the half-title. These copies are signed in black ballpoint.

The author's hologram sticker with "J.K.Rowling" in black is present on the verso of the front free endpaper, and therefore opposite the inserted leaf.

Octavo. Original red boards, spine lettered in gilt, covers with design in gilt, decorative endpapers. With dust jacket. Illustrations throughout the text by Jim Field. Extremities of dust jacket slightly creased, not price-clipped: a fine copy in fine jacket.

£5,000 [167024]



143

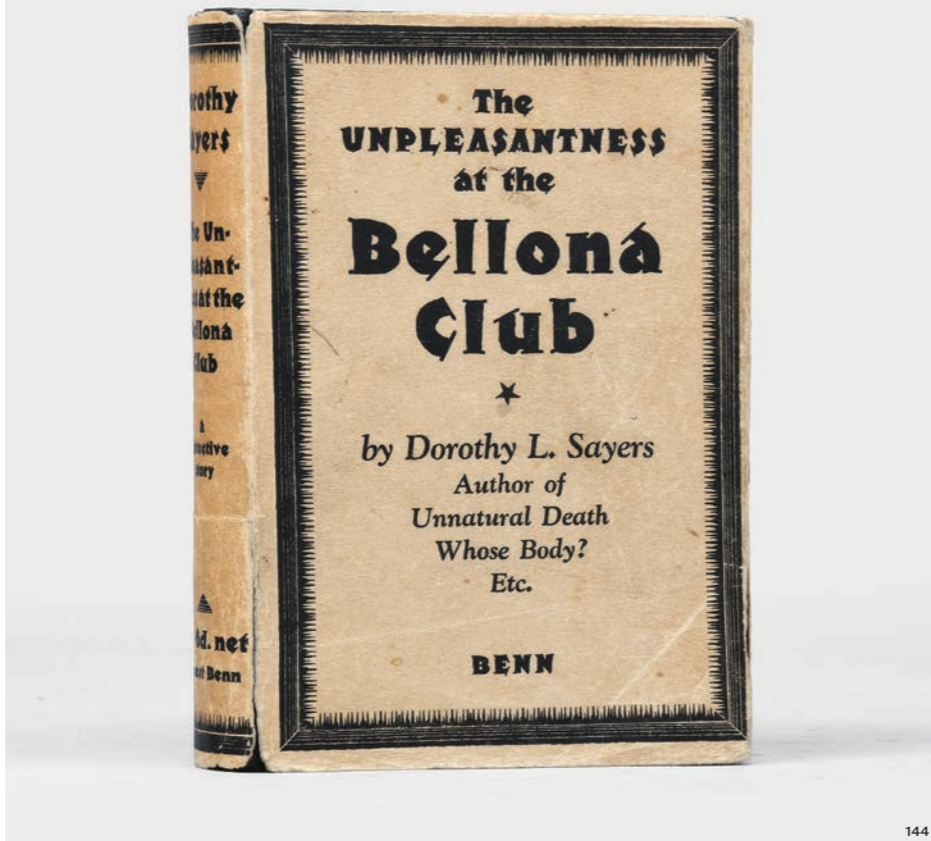
143
SACKVILLE-WEST, Vita. Nursery Rhymes.
 London: Michael Joseph, 1950

THE DEDICATION COPY, INSCRIBED TO HER LOVER

First trade edition, the dedication copy, inscribed by the author on the dedication page, “for Anna, her private copy, with the author’s love. Christmas 1950”, with the printed dedication struck through. This copy was bound for presentation by Sangorski & Sutcliffe.

The recipient, Anna “Mac” Macmillan (d. 1962), became Vita’s secretary at Sissinghurst in 1936, and her lover in 1938. Their affair began in autumn, when war with Germany seemed inevitable: “the household was issued with gas masks, and a trench dug in the orchard . . . Vita’s response to the tension had been to allow Mac, her Scottish Presbyterian secretary, to fall in love with her” (Glendinning, p. 295). Macmillan left Sissinghurst during the war to become a nurse with the Queen Alexandra Nursing Service; Sackville-West wrote to her almost every day until her return in 1945, and their affair continued intermittently until 1953, when Sackville-West bought Macmillan a house in nearby Deal.

Octavo (203 × 134 mm). Bound for presentation by Sangorski & Sutcliffe in blue crushed morocco, spine lettered in gilt, two raised bands dotted in gilt, compartments and covers with single gilt fillet border, turn-ins ruled in gilt, edges gilt. Frontispiece, title page, and illustrations to the text, all in pink, by Philippe Jullian. Binding a little rubbed, tiny



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abrasion to head of spine, endpapers lightly foxed and browned from turn-ins with traces of bookplate removal, partially erased ink stamp and small pale stain to title page, contents otherwise clean. A very good copy. ♣ Cross & Ravenscroft-Hulme A45b. Victoria Glendinning, *Vita: The Life of Vita Sackville-West*, 1983.

£4,500 [163175]

144
SAYERS, Dorothy L. The Unpleasantness at the Bellona Club. Ernest Benn, London, 1928

First edition, in the rare dust jacket, of one of Sayers’s scarcest books, only 1,000 copies printed. This is the fourth of the Peter Wimsey novels, a murder mystery set in the post-war years of London’s clubland, the Bellona Club being a fictional gentlemen’s club for war veterans.

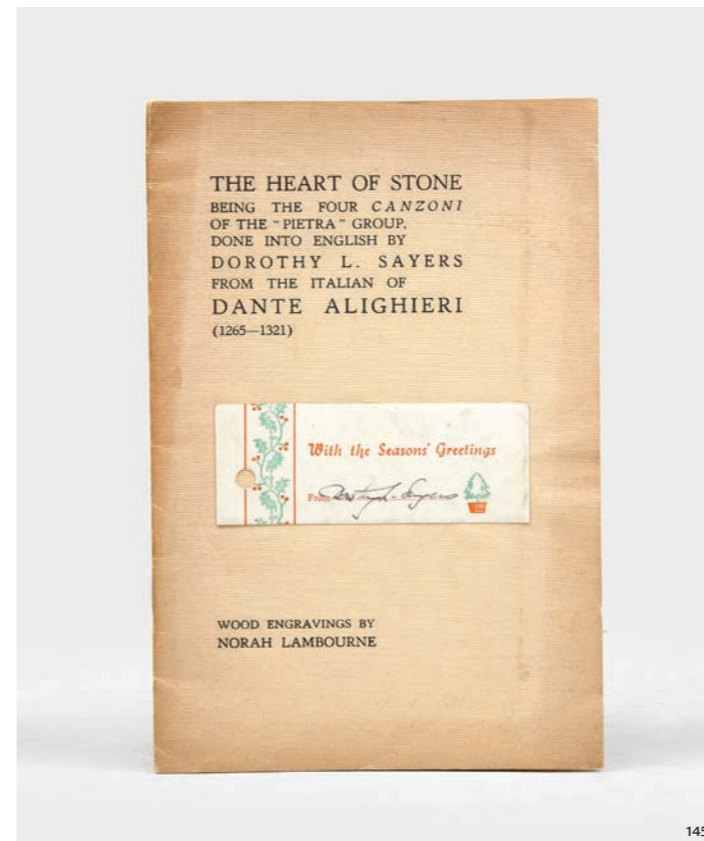
Octavo. Original black cloth, front and spine lettered and decorated in orange. With the dust jacket, not price-clipped. Housed in a black quarter morocco solander box by the Chelsea Bindery. A sharp and sound copy with cloth bright, contemporary ink ownership inscription to front pastedown, a few stray spots to fore edge but generally very clean; jacket slightly worn at ends and corners, neat c.50 mm split to bottom of front joint with some discreet tape repair and to fore edge: a very good copy in like jacket.

£9,500 [163614]

145
SAYERS, Dorothy L. The Heart of Stone. Being the four Canzoni of the “Pietra” Group. Witham: D. L. Sayers and L. Lambourne, 1946

THE LAST GREAT PASSION OF SAYERS’S LIFE

First edition, privately printed by the author as a Christmas card, this copy with her signed Christmas



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greetings label tipped onto the front cover. This work is an English verse translation by Sayers of Dante’s Rime Petrose (“Stone Rhymes”), a group of four poems celebrating his frustrated love for a woman as beautiful and as cold as a precious stone.

Dante’s poetry was “the last great passion” of Sayer’s life. Her translation of the Divine Comedy – published in a Penguin edition between 1949 and 1955 – is regarded as “her most significant work in both literary criticism and translation . . . She did not live to finish the third volume of the Dante translation, but her Penguin editions had succeeded in introducing *Inferno* and *Purgatorio* to a new generation” (ODNB).

The woodcuts in this volume were designed by Norah Lambourne, a friend of Sayers and a talented artist and theatre costume designer. Lambourne worked on the costumes and scenery of Sayer’s play *The Just Vengeance*, first staged in Lichfield Cathedral earlier the same year.

£1,500 [160444]

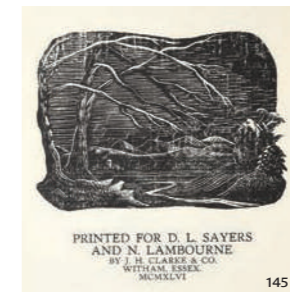
146
SCOTT, Robert Falcon. Scott’s Last Expedition. London: Smith, Elder & Co., 1913

First edition of Scott’s narrative of his ill-fated Terra Nova Expedition, illustrated throughout from “the unrivalled photography of Herbert Ponting” (Taurus). *Scott’s Last Expedition* opens a window into the early 20th-century’s race for the Pole involving Scott and his arch-rival Amundsen. This is a particularly sharp copy.

“Scott kept his diary until 29 March 1912, the last, – or nearly the last – day of his life . . . Scott’s

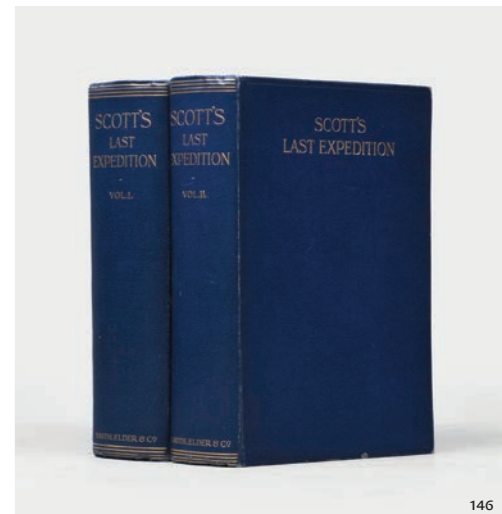


145



145

Octavo. Original printed paper wrappers. With 2 woodcuts by Norah Lambourne. Peripheral toning and a couple of light marks to wrappers, occasional faint spots to margins, otherwise internally bright and clean. A very good copy of this fragile publication. ♣ Gilbert A67.5.



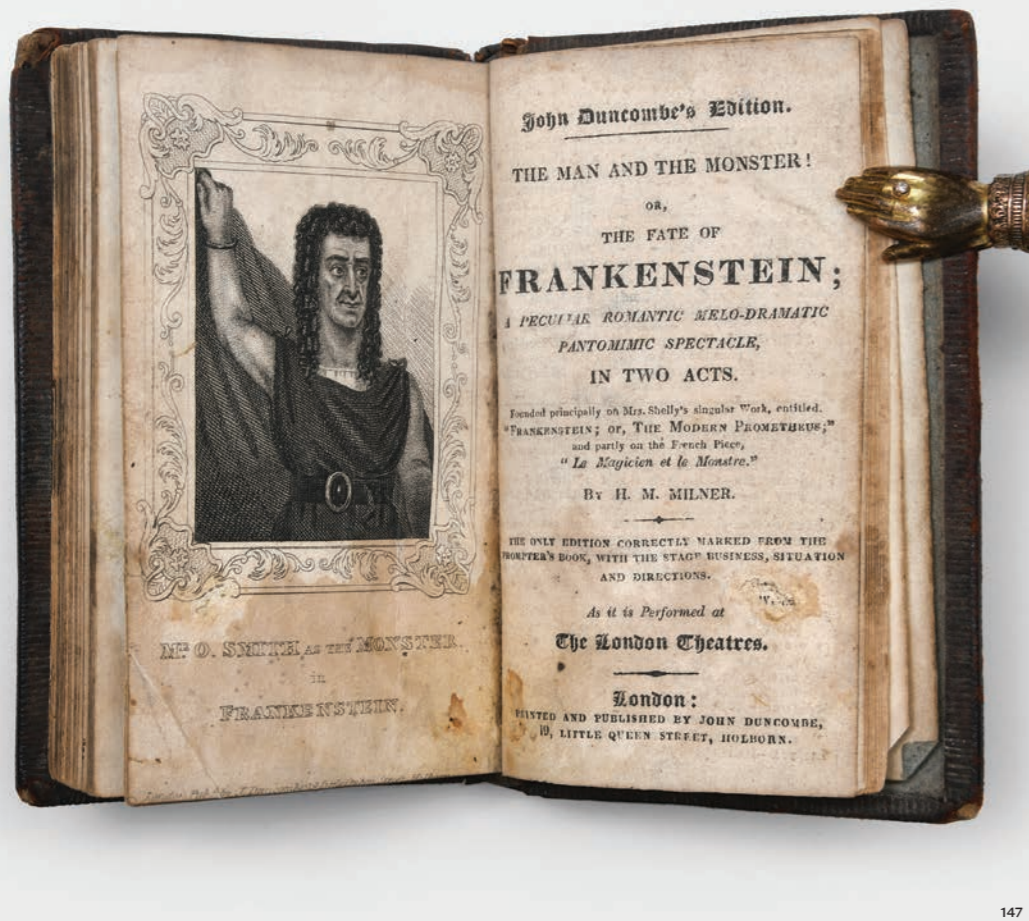
146

eloquent prose propelled him into the realm of greatness despite his flaws. What Scott wrote at the end of his life was an inspiration in meeting death with supreme dignity, and his words entreat reading again and again. One does not have to wonder why it has gone through so many editions and printings: few stories of exploration touch the soul so deeply . . . Vol. I of the two-volume editions contains Scott’s diaries with a number of omissions prescribed by the editors, commencing 26 November 1910 just before the departure for Antarctic up to the last entry . . . Vol. II of the two-volume editions contains a series of reports all by expedition members” (Rosove).

Provenance: from the library of Peter Kay, a bookseller and collector.

2 volumes, large octavo. Original dark blue combed cloth, spines and front covers lettered in gilt, top edges gilt. Photogravure frontispieces, 6 other photogravures from original sketches by Wilson, 18 coloured plates (16 from drawings by Wilson), 175 plates (3 double-page), and 2 folding panoramas, 2 facsimile extracts from Scott’s diary on 3 tissue paper leaves, 8 folding maps, sketches in the text; title pages printed in red and black; apt newspaper clipping from *The Daily Mirror*, 6 November 1913, loosely inserted. Inscribed on front free endpaper of vol. I, “W. Ikin, 7/11/13”, “W. Ikin” stamped on front free endpaper of vol. II. Slightly rubbed with a few marks to cloth, scattered foxing, head of book block of vol. II with neat repair. A very good copy. ♣ Books on Ice, 6.10; Howgego III, S13; Rosove 290; Spence 1056; Taurus 77.

£600 [164326]



147

147

SHELLEY, Mary – MILNER, Henry M. *The Man and the Monster!* London: John Duncombe, [1826]

THE FIRST PORTRAIT OF THE CREATURE

Scarce first edition of this early *Frankenstein* play, featuring the earliest known pictorial representation of Shelley's Creature in print, as personified by the actor Richard John Smith. It predates the first illustrated edition of the novel by several years; it was published by Colburn and Bentley in 1831.

Theatre adaptations of *Frankenstein* were produced as early as five years after the first edition of the novel was published in 1818. In 1823, two

major productions appeared in London: one in July, staged by Richard Brinsley Peake with the title *Presumption; or, the Fate of Frankenstein* at the English Opera house starring T. P. Cooke as the Creature, and one in August, by Henry H. Milner, with the title *Frankenstein; or, The Demon of Switzerland*. The present book contains Milner's second, more famous, dramatization of the story, entitled *The Man and the Monster! Or, the Fate of Frankenstein*, which opened at the Royal Coburg Theatre in 1826. The title was a reference to the first French theatrical adaptation of Shelley's story, *Le Monstre et le magicien* (1826). Milner's production proved popular and "quickly established O. Smith [Richard John Smith, 1786–1855] as the rival of T. P. Cooke in the role of the Creature . . . Milner's play regularly held the stage until the 1840s" (Forry,

p. 13). Although there are other portraits of Smith in the National Portrait Gallery, the portrait of him as the Creature is not held there.

In addition to Smith's iconic portrait as the Creature, the book contains a list of the complete cast, a description of the costumes, and, at the end, a woodcut illustration of the stage showing the disposition of the characters "when the curtain falls". Lyles, Shelley's bibliographer, notes that the final scene – in which the monster falls into the volcano – represents "the first attempt to display this tremendous spectacle (the volcano) on the stage" (p. 221). It is scarce in commerce, especially in a contemporary binding as here, with no copies recorded at auction in the past ten years; there are no copies in the British Library.

It is bound after a popular and attractively illustrated early 19th-century edition of Shakespeare's poetical works, first printed by Cooke in 1797 as part of his series of pocket editions of the British poets.

2 works in 1, duodecimo bound in sixes (135 × 83 mm). Contemporary reversed calf, smooth spine divided by gilt fillets, gilt ornaments in compartments, red morocco label, blind-tooled border on covers, edges tooled in blind, grey endpapers. *Frankenstein*: engraved portrait frontispiece, 1 illustration to text; *Shakespeare*: engraved frontispiece, 2 similar plates, woodcut endpieces. Contemporary London provenance, inscribed on the first blank, "Willm. ?Kay's Book. Bought at Charing Cross, London, May 12 1829". Front joint cracked, but holding, short splits to rear joint, remaining firm, edges darkened, intermittent marks and small stains to contents, *The Man and the Monster* with frontispiece trimmed at foot (slightly affecting lettering) and small worm trail to 5 initial leaves (loss of a few letters), text otherwise well-preserved. A very good copy in a contemporary unrestored binding. ♣ Lyles, Appendix III, Ag. Steven Earl Forry, *Hideous Progenies. Dramatizations of "Frankenstein" from the Nineteenth Century to the Present*, 2016.

£7,500 [165114]

148

SHEPHERD, Nan. *The Living Mountain.* Great Britain: Aberdeen University Press, 1977

THE FINEST BOOK EVER WRITTEN ON NATURE AND LANDSCAPE IN BRITAIN

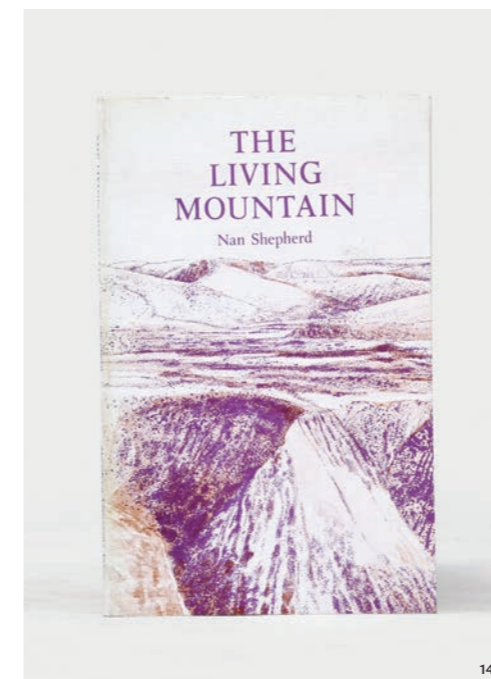
First edition. *The Living Mountain* is Shepherd's masterpiece of nature writing, now recognized as her most influential work.

Shepherd (1893–1981) developed a particularly intense relationship with the Cairngorm Mountains,

reflected in this deeply personal work based upon her long years exploring the high mountain plateau. The work has been championed by a number of prominent naturalist writers, including Richard Mabey and Robert Macfarlane, who hailed the book as "one of the two most remarkable twentieth century British studies of landscape": "Most works of mountaineering literature have been written by men, and most male mountaineers are focussed on the summit; a mountain expedition being qualified by the success or failure of ascent. But to aim for the highest point is not the only way to climb a mountain, nor is a narrative of siege and assault the only way to write about one. Shepherd's book is best thought of, perhaps not as a work of mountaineering literature but one of mountain literature" (Macfarlane).

Octavo. Original white pictorial wrappers, lettering and cover illustration in purple. With 12 full-page black and white illustrations and map by Ian Munro. Ownership stamp of one "A. K. Easton" on half-title. Small surface abrasion to front cover, a near-fine copy. ♣ Robert Macfarlane, "Introduction", in Nan Shepherd, *The Living Mountain*, 2011.

£1,000 [165470]



148



149

149

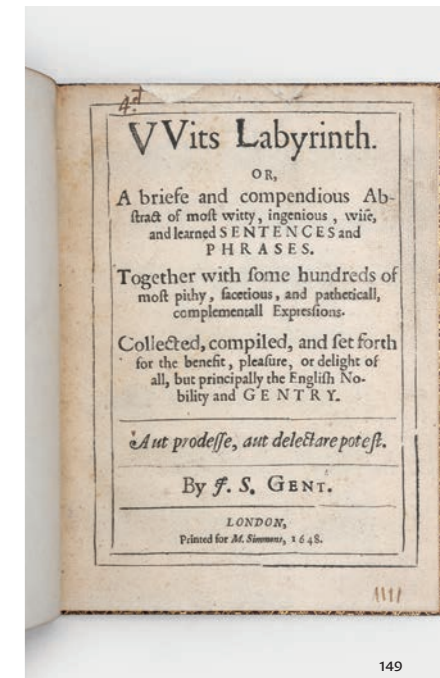
SHIRLEY, James. *Wits Labyrinth.* London: printed for M. Simmons, 1648

RARE WIT FROM THE GOLDEN AGE OF THE ENGLISH THEATRE

First edition of this rare anthology. The Stuart playwright and poet James Shirley (1596–1666) was a professional playwright in the direct tradition of Shakespeare, Jonson, and Fletcher, and his selection contains many fascinating echoes of that generation's stock of phrases, whether their own coinages or showing how they reworked imagery from a common store.

The year before, Shirley had supplied the introduction for the third great folio of English renaissance plays, that of Beaumont and Fletcher. Both publications appeared in the troubled time before the execution of Charles I, and perhaps served to rally the royalists of England with a nostalgic recollection of the linguistic panache of the Stuart age.

The ephemeral nature of such compilations means that very few copies survive. ESTC locates only



149

the British Library and Bodleian copies in Britain and six copies in North America. The only complete copy in auction records is Henry Cunliffe's copy, a Folger duplicate sold at Sotheby's London, 26 April 1965, £98 to Quaritch.

Small quarto (180 × 136 mm). Attractively bound by J. Mackenzie in 19th-century red morocco gilt, spine gilt in compartments with central flower tools, sides with wide gilt borders incorporating snail and various insects, turns gilt, marbled endpapers, gilt edges. Complete but for first and last blanks (A1, H4). Woodcut initials and type ornaments. Collector's bookplate of Thomas Gaisford (1816–1898), eldest son of the noted book collector and Roxburghe Club member of that name, and a pencilled note, May 5 1879 (perhaps his acquisition date). Extremities rubbed, paper restoration to two chips at head of title, just touching upper part of frame, a very good copy. ♣ ESTC R10940; Wing S3494.

£7,500 [163270]



150

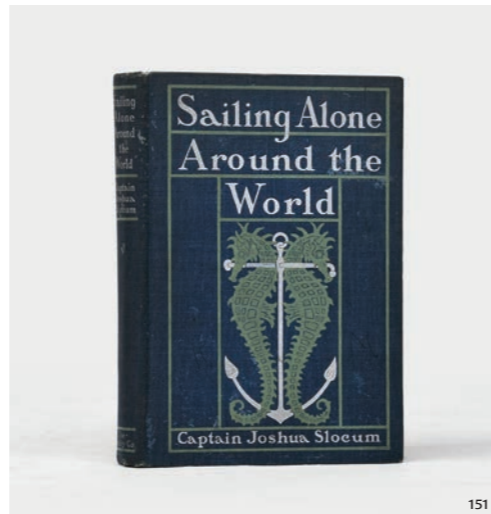
SHRIGLEY, David. *I Love. Margate: Counter Editions, 2019*

Edition of 125, initialled and dated in pencil lower right verso and numbered lower left verso by Shrigley.

4 colour screenprint on Somerset Tub Sized Satin White 410 gsm paper. Sheet size: 76 × 60 cm. Framed size: 85.7 × 69.6 cm. Excellent condition. Presented in a black stained wooden frame with conservation acrylic glazing.

£6,500

[164341]



151

151

SLOCUM, Joshua. *Sailing Alone Around the World.* New York: The Century Co., 1900

“THE DAYS PASSED HAPPILY WITH ME WHEREVER MY SHIP SAILED”

First edition of this superb narrative of the first single-handed circumnavigation of the globe. Slocum set out in a small 37-foot sloop, designed for coastal sailing, not ocean crossing.

Octavo. Original blue cloth, titles and decoration on spine and front cover in silver and green, top edge gilt, others uncut. Half-tone frontispiece, illustrations in text (some full-page). “A.M.” in ink on front cover. Signature of Andrew Brown Sharpe (1883–1966) on the front free endpaper, dated 18 June 1901, and signed by his nephew Harry Sharpe Weiss (1908–1970), dated 15 June 1921. Spine slightly toned with ends frayed, minor mottling of covers, endpapers with old stains, text lightly browned: a very good copy. ♣ Morris & Howland, p. 126 * (asterisked titles judged to be essential reading and worthy of special mention); Toy 462. Ann Spencer, *Alone At Sea: The Adventures of Joshua Slocum*, 1998.

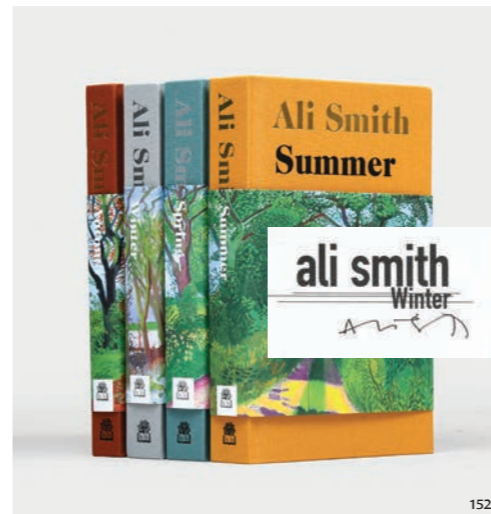
£1,500

[164548]

152

SMITH, Ali. *Seasonal Quartet.* London: Hamish Hamilton, 2016–17–19–20

“A BOOK SHOULD BE AN AXE TO BREAK THE FROZEN SEA INSIDE YOU”



152

First editions of the complete *Seasonal Quartet*, each volume signed by the author on the title page. *Summer* won the Orwell Prize for political fiction in 2021: the judges named Smith “the great chronicler of our age” and the *Quartet* “a time-capsule which will prove to be essential reading for anyone seeking to understand the mood of Britain during this turbulent time”.

The wraparound bands are reproductions of David Hockney’s 2006 “Tunnel” series, each depicting a tree-lined country road in the Yorkshire Wolds.

4 works, octavo. *Autumn*: original brown cloth, spine and front cover lettered in black and bronze, blue endpapers. *Winter*: original grey cloth, spine and front cover lettered in black and silver, purple endpapers. *Spring*: original blue cloth, spine lettered in black and silver, yellow endpapers. *Summer*: original yellow cloth, spine and front cover lettered in black and gilt, blue endpapers. With David Hockney designed wraparound bands, “signed copy” sticker to *Winter*. Illustrations on rear endpapers. A fine set. ♣ Alex Preston, “Summer by Ali Smith review”, *The Guardian*, 2 August 2020.

£1,000

[158451]

153

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

“THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT”



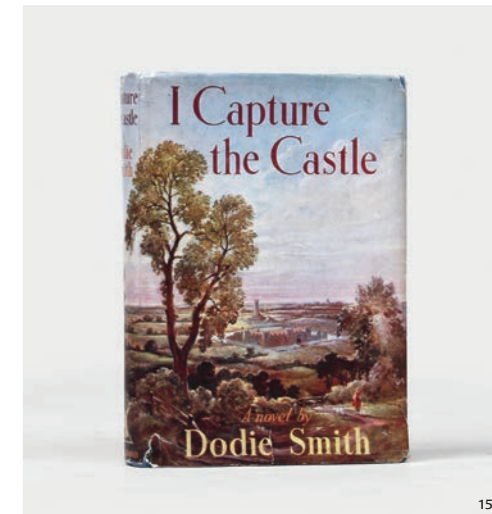
153

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

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

In his *Wealth of Nations*, Smith “begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange . . . *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control” (PMM). “*The Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ODNB).

3 volumes, octavo (204 × 125 mm). Contemporary calf, twin red morocco labels, smooth spines gilt in compartments, gilt rule and blind floral roll border to covers, brown speckled edges. Bound without half-titles, with terminal advertisement in vol. III. Neat ownership signature “A. Crawford 1824” to front free blank, pencilled annotation to vol. I p. 274. Slight scuffing to calf, slight stain to vol. I p. 306 and to fore edge of vol. III pp. 513–30, contents otherwise



154

clean. An attractive copy. ♣ Goldsmiths’ 19009; Kress B.4976; *Printing and the Mind of Man* 221; Tribe 84.

£3,750

[163248]

154

SMITH, Dodie. *I Capture the Castle.* London: William Heinemann, 1949

“I WRITE THIS SITTING IN THE KITCHEN SINK”

First UK edition of the author’s wildly successful first novel. Written and published in the United States the previous year, the work reveals Smith’s yearning for home: a conscientious objector, Smith and her husband emigrated from England to the US in 1939, spending time in California, Connecticut, and Pennsylvania.

I Capture the Castle is “a captivating story located in a medieval castle Smith had seen at Wingfield, Suffolk, in 1934, written in the form of the diary of Cassandra Mortmain, aged seventeen, essentially based on the young Dodie” (ODNB).

Octavo. Original light blue cloth, spine lettered in gilt, castle vignette to front cover in gilt, top edge red. With dust jacket. Fly-titles with vignette illustrations by Ruth Steed, after sketches by the author. A little bumped; extremities of jacket lightly chipped and worn with a few short closed tears, else bright and not price-clipped: a near-fine copy in very good jacket.

£1,250

[164637]



155

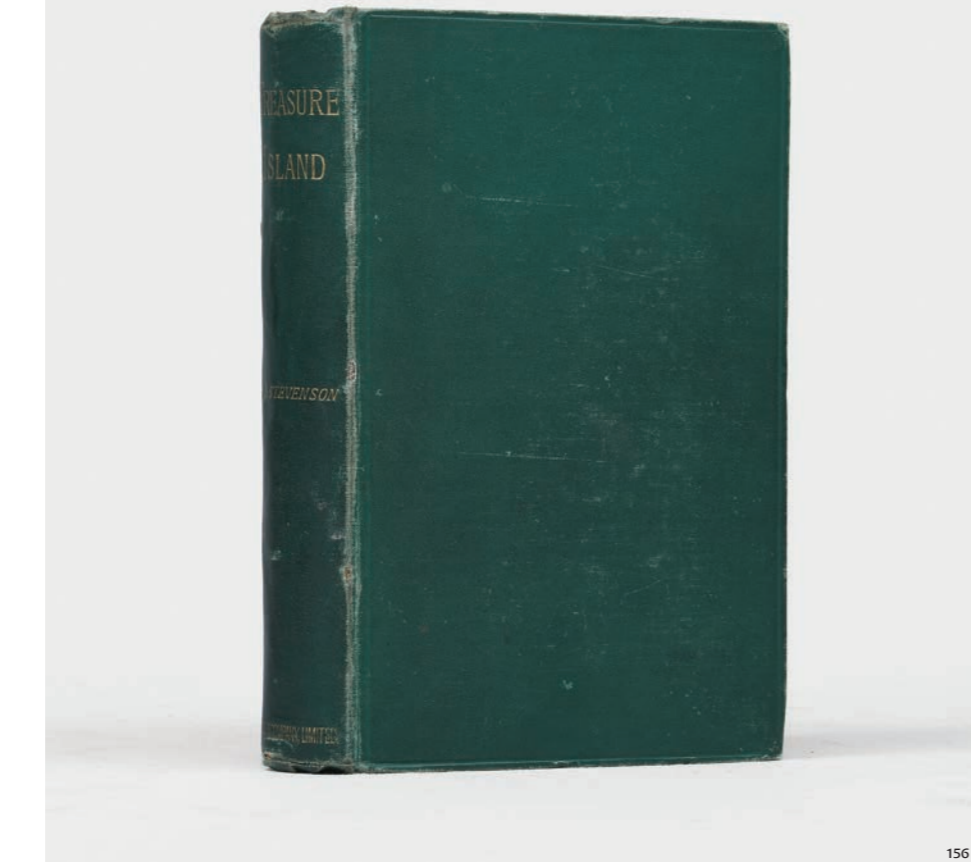
155
SPENSER, Edmund; CORBOULD, Edward (illus.) *The Faerie Queene*. London: G. Routledge & Co., 1853

“FOR THERE IS NOTHING LOST, THAT MAY BE FOUND, IF SOUGHT”

First Corbould edition, presented here in an attractive morocco binding. Edward Corbould (1815–1905) was a watercolourist and “prolific book and magazine illustrator” who produced illustrated editions of Chaucer, Spenser, and Walter Scott (ODNB).

Octavo (166 × 110 mm). Contemporary brown morocco, spine with five raised bands, lettered in gilt in second compartment, remaining compartments and covers elaborately decorated in gilt, turn-ins gilt, yellow-coated endpapers, gilt edges, binder’s ticket of Leighton, Son & Hodge to rear pastedown. Engraved frontispiece and 7 plates, with tissue guards, by Corbould. Early gift inscriptions to first blank. Spine slightly faded, extremities a little rubbed, a few marks to endpapers, light foxing to plates and outer leaves, contents otherwise clean. A very good copy.

£500 [163354]



156

156
STEVENSON, Robert Louis. *Treasure Island*. London: Cassell & Company, Limited, 1883

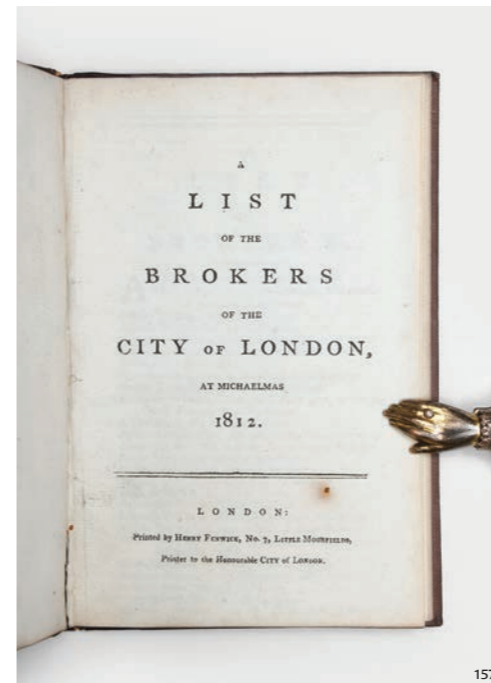
“IMMEDIATELY HAILED BY CRITICS AS A CLASSIC”
First edition of this classic of children’s literature, the greatest of all pirate tales.

Treasure Island was inspired by the now-famous treasure map the author had drawn to entertain his young stepson “on a rainy day in the Scottish Highlands” (Grolier). It was first serialized in *Young Folks* magazine from October 1881 to January 1882 under the pseudonym “Captain George North”. It was only with the appearance of this first edition in book form, however, that it received serious attention, and “was immediately hailed by critics as a classic” (ibid.).

This copy has the points indicative of earliest issue: “dead man’s chest” not capitalized on page 2, line 6 nor page 7, line 19; the full stop not present following “opportunity” in line 20, and the first state advertisements coded “5R–1083”.

Octavo. Original green cloth (issued in various colours without priority), spine lettered in gilt, black endpapers. Housed in custom blue cloth solander box. Frontispiece map with captions printed in red, brown, and blue; with 8 pp. of publisher’s advertisements. 20th-century bookplate to front pastedown. Slight wear along joints and minor rubbing to cloth, inner hinges splitting but firm, toning to contents; nonetheless a bright, very good copy. ¶ Carter, *Binding Variants*, p. 154; Grolier Children’s 100, 48; Osborne 2: 1030; Prideaux 11.

£8,750 [162209]



157

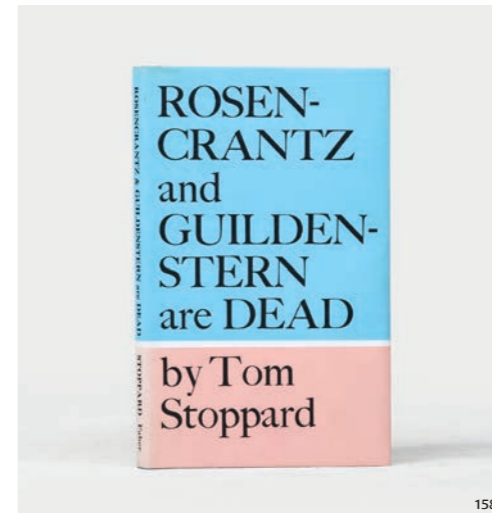
157
STOCK MARKET. *A List of the Brokers of the City of London, at Michaelmas 1812*. London: Printed by Henry Fenwick, Printer to the Honourable City of London, [1812]

A seemingly unrecorded list of the London stock market brokers in 1812, giving their names and addresses in alphabetical order, save for 12 Jewish brokers who are in their own section at the end.

An act of parliament (also printed at the end) required brokers to be licensed, this being one of the official lists which were published annually. The list of Jewish brokers includes Isaac Lyon Goldsmid (1778–1859), a leading figure in the Jewish emancipation and the first British Jew to receive a hereditary title, and two members of the prominent Mocatta family.

No other copy of the 1812 list can be traced on WorldCat, Library Hub, or at auction on Rare Book Hub. Various volumes of lists for multiple years bound together are recorded in institutional libraries, though none of these list the 1812 volume.

Small octavo (168 × 108 mm), pp. 32. Early 20th-century brown quarter morocco, spine lettered in gilt, brown cloth sides. Birmingham Assay Office stamp to front free



158

endpaper. Spot to title, a little cropped at foot, short closed tear to C1 into text without loss; a very good copy.

£2,500 [162544]

158
STOPPARD, Tom. *Rosencrantz and Guildenstern are Dead*. London: Faber and Faber, 1967

HIS LANDMARK FIRST PLAY

First edition, hardback issue. Jackets in such notably bright condition are uncommon, as the classic Wolpe-designed example in pale pink and blue is particularly susceptible to fading. The hardback issue, primarily released to satisfy the institutional market, was produced in smaller numbers than the paperback issue.

Stoppard’s adaptation of these minor figures from *Hamlet* won him immediate international renown. The play was first performed in full at the Old Vic in London on 11 April 1967; later that year, it transferred to Broadway and won four Tony awards. Stoppard also wrote and directed the film adaptation of 1990, starring Gary Oldman and Tim Roth.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Ownership inscription on front free endpaper, “Helen Issler, Trinity 1967”, perhaps the paediatrician who matriculated at Lady Margaret Hall in 1965; with Issler’s original invoice from Blackwell’s loosely inserted. Contents clean; jacket sharp and exceptionally bright with only minor



159

fading to pink colour at spine foot, not price-clipped: a fine copy in like jacket.

£3,500 [165477]

159
SUPINO, Iginio Benvenuto. *Fra Angelico*. Florence: Alinari Brothers, 1902

First edition in English of Supino’s beautifully illustrated monograph on the Renaissance painter Fra Angelico. This copy is in a lovely Florentine vellum binding, hand-painted and gilt in the style of the famous Florentine bindery Giulio Giannini & Figlio (established 1856), which found enduring success in supplying the literary and aesthetic taste of late-Victorian English travellers and expatriates.

Small octavo (148 × 113 mm). Contemporary vellum, front cover hand-illuminated with central portrait of Fra Angelico on gilt ground (after Carlo Dolci) surrounded by lettering and floral decoration in purple, pink, blue, green, yellow, red, and black, raised gilt enamel details, top edge blue, green silk bookmark, white leather ties. Colour frontispiece and 10 similar plates with tissue guards, illustrations in the text throughout. Embossed stamp of the library of the New England Conservatory of Music, Boston, to title page. Light toning to vellum, several minor marks, couple of small patches of skinning to margins of front cover, contents generally clean. A very good copy.

£650 [162475]



160
SYNGE, J. M. *The Playboy of the Western World*. Dublin: Maunsell & Co., 1907

AN EXTREMELY RARE ISSUE OF THIS CORNERSTONE OF MODERN IRISH LITERATURE

First edition, limited deluxe issue, number 2 of 25 copies printed on handmade paper. This issue was preceded only by the “theatre edition” (the tenth volume in the publisher’s “Abbey Theatre Series”) which lacked both Synge’s “Preface” and the frontispiece by John B. Yeats.

An advert from the publishers appears in the *Saturday Review of Politics, Literature, Science and Art* on 8

June 1907. Under the heading “Irish Plays in London” the trade edition of *Playboy* is listed at 2s. and the deluxe issue at 5s.

The infamous premiere of Synge’s play at the Abbey Theatre in Dublin induced riots orchestrated by Irish nationalists and republicans who considered the play offensive to Irish morality. In his biography of Synge, David M. Kiely notes that “the *Playboy* riots are a sorry and embarrassing stain on the history of the Irish theatre movement”.

Connolly notes the work as “a play which deals light-heartedly with the profound Freudian motive of father-murder, and which therefore outraged the sensitive nationalism of the Irish . . . *The Playboy* is a

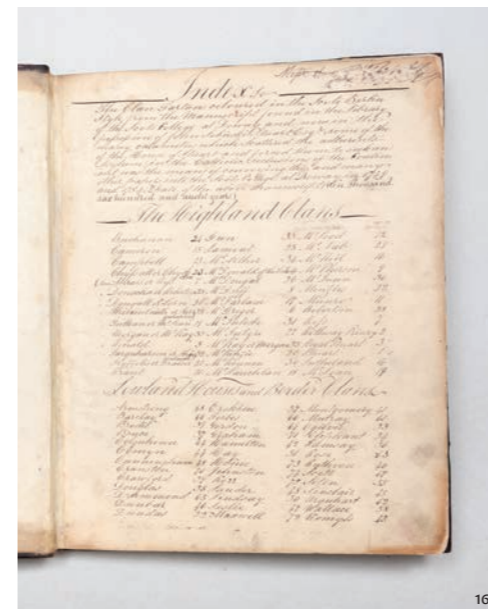
comedy which, like all great plays, can be re-read as well as re-visited”.

W. B. Yeats was present at the premiere and famously took to the stage to defend the play. As recorded by Mary Colum she “never witnessed a human being fight as Yeats fought on that night . . . step by step he interpreted the play, delivering in the process some of his most complex theories of art, one moment cowing his audience, the next shouted down by them”. John B. Yeats was not present at the opening night, but attended a rehearsal hence the frontispiece entitled “Synge at rehearsal . . . Jan 25 1907”.

Octavo. Original white cloth, spine lettered in gilt, front cover with border in gilt, rear cover with border in blind. Housed in a custom blue cloth chemise and blue morocco-backed slipcase. Engraved frontispiece portrait by John B. Yeats. Head and foot of spine slightly bumped, some light soiling to binding, slight browning to endpapers, gatherings unopened; a near-fine and crisp copy. ♪ David M. Kiely, *John Millington Synge*, 1995, pp. 163 and 168; Cyril Connolly, *The Modern Movement*, 1965, item 18.

£22,500

[162084]



161

TARTAN – WHYTE, John. *Coats of Arms, Crests, Clan Tartans &c. Designed for Embroidery . . .* [caption imprint on the plates]. Edinburgh: John Whyte, 41 Clerk St, [c.1845]

EARLY PROFESSIONAL PATTERN DRAWINGS OF THE SOBIESKI STUART TARTANS

An early witness of the adoption of the Sobieski Stuart tartan patterns, representing what may be the first attempt at the practical dissemination of the designs. No other copy is recorded institutionally of this enterprising exercise in “pattern drawing”, which makes available the 75 designs published in the brothers’ *Vestiarium Scoticum* in a format enabling their manufacture.

John Whyte, perhaps born at Portmoak, Kinross-shire in 1802, is recorded in the census of 1841 as “John White”, a pattern drawer living in Clerk Street, Edinburgh. By 1851, he had married and moved with his wife to Nicolson Square, which approximately dates this publication; the Edinburgh electoral records for 1870–1 record Whyte, as proprietor of 7 Lady Stair’s Close, living at Bank Buildings, Lasswade.



161

John Sobieski Stolberg Stuart and Charles Edward Stuart “were brothers who claimed to be the heirs of Charles Edward Stuart, the Young Chevalier” (ODNB). They appeared in Scotland around 1822, at the time of George IV’s visit to Edinburgh and the accompanying pageantry staged by Walter Scott. They gained the patronage of Francis Stuart, the 10th earl of Moray, and were frequent visitors to the homes of many highland chiefs.

In 1829, they revealed to the novelist and antiquary Sir Thomas Dick Lauder that they were in the possession of an ancient manuscript which depicted the tartans of Scottish families. Walter Scott and others dismissed the document as an obvious fraud, but the brothers retreated to Eilean Aigas, a hunting lodge in Inverness-shire granted to them by their new patron, Lord Lovat, and held court there in the Celtic manner.

In 1842, they published their ancient manuscript as *Vestiarium Scoticum* (Edinburgh, 1842) in an edition of 50 copies, and followed it with another volume, *The Costume of the Clans* (Edinburgh, 1845), “a monumental work”, which set out to show that the Catholic, Celtic Scotland of the mediaeval era had partaken in a rich and sophisticated culture.

In his *Popular Tales of the West Highlands*, John Francis Campbell of Islay mentions having been arrayed in tartan by his friend John Sobieski Stuart in



1825, but in the same work he admits his scepticism that distinct clan tartans predated the reign of George IV. Notwithstanding the doubts of scholars, the Sobieski Stuarts’ work formed the basis of all modern tartans.

Folio. Contemporary dark red-brown straight-grain roan-backed dark green moiré boards, gilt lettering to spine. Housed in a red cloth flat-back box by the Chelsea Bindery. Neat calligraphic manuscript index leaf, text on rectos only. With 75 hand-coloured plates of tartans hand-painted on printed thread grids, original tissue guards throughout, all plates on heavy wove paper, no watermarks, except one which is on thinner coated paper, all with pencilled or inked identifications in a contemporary hand, occasional annotations. Extensive skilful restoration to spine, joints, and corners, some rubbing and soiling on the boards, inner hinges professionally repaired, illegible ownership inscription to the front pastedown, another inked to the index, but obliterated, finger-soiling throughout, largely marginal, typical of workshop manuals of the period, light foxing and some paint and ink spatters to the tissues, but overall remains very good and presents well and with character.

£7,500

[135594]



162

162
TARTT, Donna. *The Secret History.* New York: Alfred A. Knopf, 1992

“WHAT COULD BE MORE TERRIFYING AND BEAUTIFUL, TO SOULS LIKE THE GREEKS OR OUR OWN, THAN TO LOSE CONTROL COMPLETELY?”

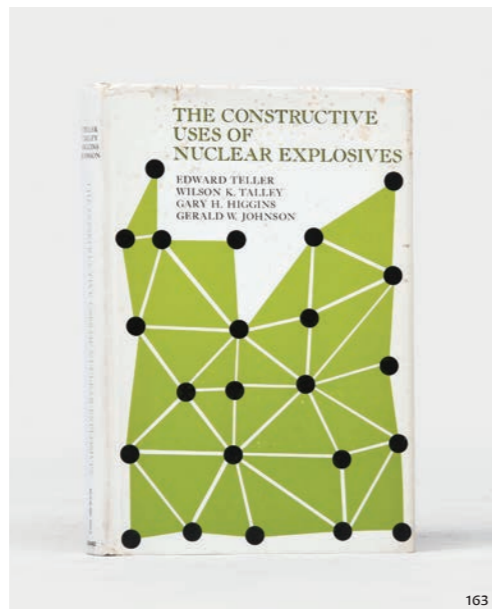
First edition of Tartt’s first novel, signed by the author on the title page. This modern-day Greek tragedy follows a group of close-knit classics students at an elite New England college as they try to cover up the consequences of their Dionysiac experiments. It was an immediate success and has since been credited with the popularization of “dark academia” as a genre.

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.

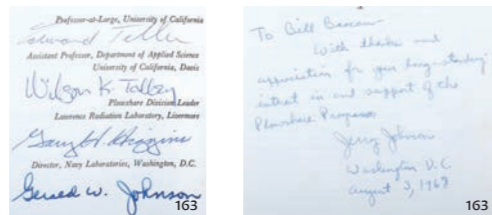
£1,250 [162632]

163
TELLER, Edward; Gerald W. Johnson; Wilson K. Talley; Gary H. Higgins. *The Constructive Uses of Nuclear Explosives.* New York: McGraw-Hill Book Company, 1968

“CANNOT SWORDS BE TURNED TO PLOWSHARES?”

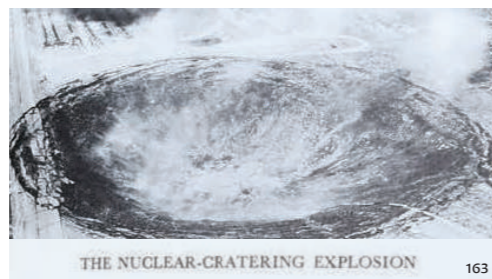


163



163

First edition, signed by the authors and inscribed by Johnson, “To Bill Bascom – With thanks and appreciation for your long-standing interest in and support of the Plowshare Program. Jerry Johnson, Washington D.C., August 3, 1968.” This is the first technical monograph on the peaceful applications of nuclear explosions as developed by Project Plowshare.



163

This work was a collaborative effort between several distinguished physicists led by Edward Teller (1908–2003), the “father of the hydrogen bomb”. Gerald W. Johnson (1917–2005) served as director of Project Plowshare; this was the United States’s attempt to develop techniques using nuclear energy for industry and construction between 1957–77. Wilson K. Talley (1935–2017) was a nuclear engineer who served as a science advisor to the Department of Defense and Presidents Ford and Reagan. Gary H. Higgins (1927–2002) was a radiochemist who served as Division Leader of Plowshare.

The recipient of this copy was the engineer Willard Bascom (1916–2000). Bascom was the director of Project Mohole, an attempt between 1961–66 to drill through the Earth’s crust to obtain samples of the Mohorovičić discontinuity. Bascom served as President of the Plowshare Advisory Committee and conducted research on wave behaviour in the detonation of nuclear weapons in the South Pacific. Although supportive of the project, he was opposed to Project Chariot, the proposition to construct an artificial harbour at Cape Thompson in Alaska (Ogle, p. 170). Project Chariot was championed by Teller, but never came to fruition due to concerns about the effect on the local environment and community.

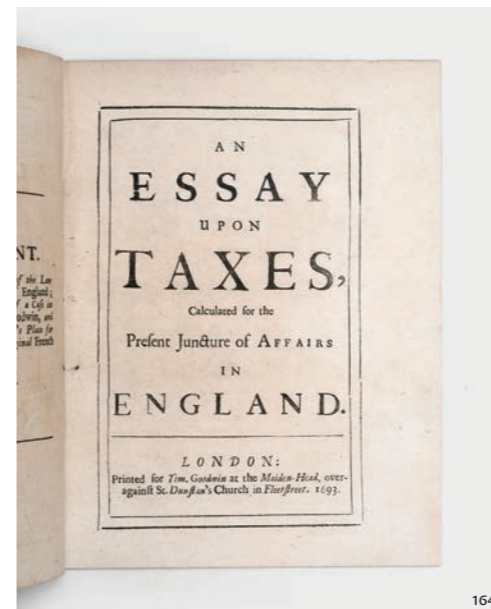
Octavo. Original grey cloth, spine and covers lettered in green and black. With dust jacket. Numerous photographs, diagrams, and charts within text. Spine ends slightly bruised, cloth extremities and edges foxed, faint browning to endpapers, contents clean; jacket foxed, extremities nicked, spine panel a little faded, not price-clipped: a very good copy in very good jacket. ♣ William E. Ogle, *An Account of the Return to Nuclear Weapons Testing by the United States After the Test Moratorium 1958–1961*, 1985.

£1,250 [165486]

164
TEMPLE, Richard. *An Essay Upon Taxes.* London: Printed for Tim. Goodwin, 1693

First edition, arguing “against the monthly assessment or land tax as destructive of the estates of the gentry, and against a general excise” (ODNB).

Temple entered parliament in 1654, served as justice of the peace, and acquired household office as carver to the Protector. In 1671 he was appointed commissioner for plantations and then commissioner for customs. He spent the new few years as a spokesman for the court.



164

Small quarto (204 × 153 mm). Disbound pamphlet. Complete with half-title and terminal advertisement leaf. Earlier stab-holes in gutter. Lightly toned, else an excellent, wide-margined copy. ♣ ESTC R8834; Kress 1826; Wing T632B.

£1,500 [162203]

165
TENNYSON, Alfred, Lord. *Poems, by Two Brothers.* London: for W. Simpkin and R. Marshall, and J. and J. Jackson, 1827

First edition, small paper issue, of Tennyson’s first book of poems, published anonymously. Despite the title, there were in fact three brothers involved in the writing of the book, which included poems by Alfred, Charles, and Frederick.

The publishers paid the authors 20 pounds for the copyright, a surprisingly large sum for unknown authors, obviously convinced of its merit. The work was issued simultaneously in large paper for 7s and small paper for 5s.

Octavo (165 × 110 mm). Finely bound in late 19th-century red crushed morocco, spine with five raised bands, green morocco labels to second and third compartments, remaining compartments richly gilt with intricate flower and leaf tools, dots, and circlets, covers with foliate sprigs to corners enclosed within tools repeated from spine compartments, single gilt fillet border to covers, turn-ins



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with twin gilt rules to either side enclosing flower tools, blue endpapers, gilt edges. Bookplate of Thomas Gaisford (1816–1898), son of the Dean of Christ Church Cathedral, Oxford, to front pastedown; pencil ownership inscription of one Alfred T. White to front free endpaper, with his annotation “Sotheby’s April 1890” to Gaisford’s bookplate. A couple of corners bumped, endpapers lightly browned, minor foxing to outer leaves, contents otherwise clean. A handsome copy. ♣ Ashley VII, 102; Sterling 912; Tinker 2058; Wise, Tennyson, 1; Thomson 1.

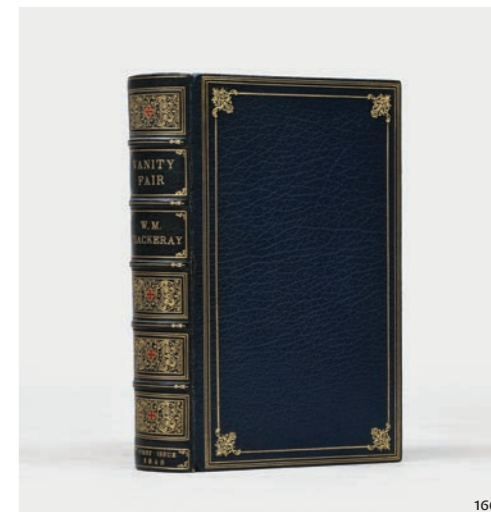
£2,750 [163027]

166
THACKERAY, William Makepeace. *Vanity Fair.* London: Bradbury and Evans, 1848

A SUMPTUOUSLY BOUND VICTORIAN CLASSIC

First edition in book form, elegantly bound. “Modern editions of this classic novel almost invariably omit Thackeray’s vignettes and often give only a selection from his etchings. The reader is deprived thereby not only of much amusement but also of important clues to the meaning of the story” (Ray, p. 75).

The novel, first published in serial form from 1847 to 1848 and afterwards in book form, proved a popular success, and the sheets were reprinted multiple times, with numerous textual variations between printings, and with the early parts already being reprinted in stereotype before serialization was complete, resulting in 210 variant readings by Shillingsburg’s count. Variants both before



166

and after stereotyping were not introduced in an orderly sequence, with the result that individual copies inevitably contain some corrected and some uncorrected sheets.

This copy has the traditional points of first impression: first state title page, rustic type at head of page 1, and the Marquess of Steyne woodcut on page 336. The point often given, “Mr. Pitt” at 453-31, is not indicative, as that reading is common to the entire first edition; the change to “Sir Pitt” was not made until the second edition of 1853.

Octavo (209 × 127 mm). Early 20th-century blue crushed morocco by Root, spine lettered in gilt, compartments richly floral-tooled in gilt with central red petal onlay, gilt French fillet on covers enclosing floral cornerpieces connected via beaded gilt rules, doublures decorated in similar fashion to covers, blue silk moiré endpapers, edges of contents and boards gilt, red silk bookmark. Housed in a custom blue cloth slipcase. Etched frontispiece, vignette title page, and 38 plates, wood-engraved vignettes and initials in the text, all after Thackeray. Bound with front advert leaf. Binding and contents fresh with only occasional light foxing. A fine copy. ♣ Gordon N. Ray, *The Illustrator and the Book in England from 1790 to 1914*, 122; Wolff 6699. David A. Randall, “Towards a Correct Collation of the First Edition of ‘Vanity Fair’”, *The Papers of the Bibliographical Society of America*, vol. 42, no. 2, 1948; Peter L. Shillingsburg, “The Printing, Proof-reading, and Publishing of Thackeray’s *Vanity Fair: The First Edition*”, *Studies in Bibliography*, vol. 34, 1981.

£3,000 [165223]



167

167
THATCHER, Margaret. *The Downing Street Years.* London: Harper Collins, 1993

First edition, deluxe issue, signed by Margaret Thatcher on the title page. *The Downing Street Years* was the first volume of Thatcher's autobiography, covering her years as prime minister. The deluxe and trade issues were published simultaneously.

Octavo. Original grey quarter cloth, spine lettered in gilt on blue panel, blue cloth sides, blue endpapers, top edge blue, blue silk bookmark. With the original blue slipcase. Spine panel and slipcase a little rubbed, very good.

£750 [162397]

168
THATCHER, Margaret – FRANKLIN, Stanley. Original cartoon. 1975

THATCHER HANDBAGS HEATH AND WILSON

The original artwork of Franklin's cartoon, which featured in *The Sun* on 6 October 1975, presented by the artist to Margaret Thatcher, inscribed at foot "Best wishes Stanley Franklin", and since acquired directly from her estate.

Published in the week leading up to the 1975 Conservative Party conference, Thatcher's first as Conservative leader, the cartoon depicts Thatcher, in high heels with legs on display, swiping with her famous handbag, knocking the teeth out of her

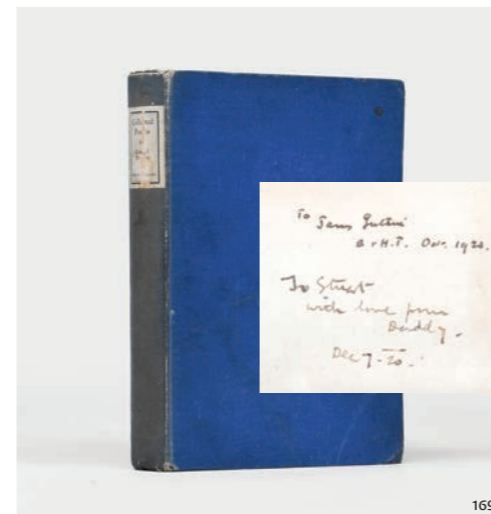


168

predecessor Ted Heath, who wears a sailing outfit, and breaking the trademark pipe of Harold Wilson, then prime minister and leader of the Labour Party. In the background she is cheered by female fans, while at her feet children share a milk bottle, presumably a nod to her famous withdrawal of free school milk. She stands on various cans of baked beans and dried milk, possibly referring to her comments the previous year that she stockpiled tinned food, leading to a controversy over hoarding.

At the time of publication, *The Sun* was a Labour supporting paper, switching to supporting Thatcher and the Conservatives in 1978, support which remained crucial to her throughout her remaining career. Even if not entirely adulatory, the cartoon still presents a feminine Thatcher shaking up the political system, with strong female support.

Stanley Franklin (1930–2004) was a political cartoonist whose career at the *Daily Mirror* and then *The Sun* lasted almost four decades.



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Ink with white paint and dotted translucent paper for shadowing, 347 × 246 mm, mounted to original board, stamped by *The Sun* "received" and "used" 6 October 1975. Black frame with conservation acrylic glazing. Framed size: 442 × 332 mm. Slight age toning. In very good condition.

£2,500 [162323]

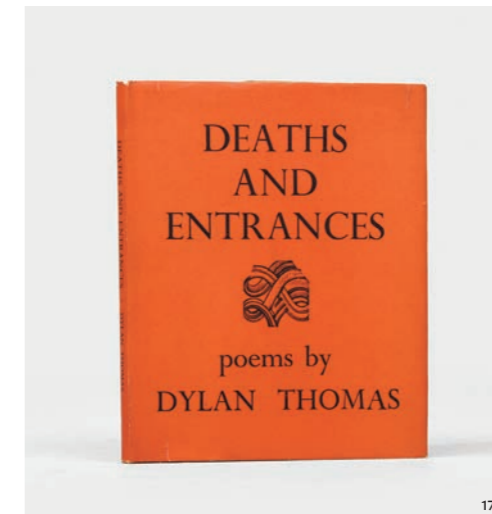
169
THOMAS, Edward. *Collected Poems.* London: Selwyn and Blount Ltd, 1920

A POIGNANT ASSOCIATION

First edition, trade issue, presentation copy, inscribed by the poet's widow on the front free endpaper, "To James Guthrie, E & H[elen].T. Oct 1920". Guthrie was a close friend of Thomas, and had published his first poetry collection, *Six Poems* (1916), the only collection



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of Thomas's poetry to appear before his death at the Battle of Arras on 9 April 1917.

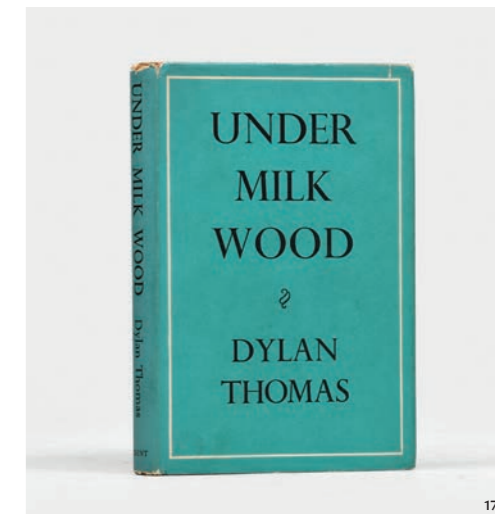
Guthrie later passed this book onto his son, adding his own presentation inscription below Helen's: "To Stuart, with love from Daddy. Dec 7 20". Loosely inserted is an autograph postcard from Guthrie to Stuart, dated 28 July 1939 and signed "D[addy]", together with two newspaper clippings of other poems: "The Branch to the Bird" by A. E., and "The Donkey", by G. K. Chesterton.

In 1919, Guthrie published *In Memoriam: Edward Thomas*, dedicated to "Helen and the children". It was the first of Guthrie's three tributes to his fallen friend, followed by *These Things the Poets Said* (1935) and *To The Memory of Edward Thomas* (1937).

Octavo. Original blue cloth, title label on spine lettered in black, fore and lower edges untrimmed. With autograph postcard signed "D" loosely inserted, addressed "S. Guthrie Esq., 33 Derwent Avenue, Grt Hendley [sic], Oxford", stamped and franked 28 July 1939. Portrait frontispiece with tissue guard. Spine sunned, covers and label a little rubbed and soiled, spine ends and corners bumped, a few spots of wear to extremities, slight crease to front cover, offsetting on pp. 58–9 and pp. 170–1. A good copy. ♪ Eckert, p. 246.

£4,500 [166110]

170
THOMAS, Dylan. *Deaths and Entrances.* London: J. M. Dent & Sons Ltd, 1946



171

First edition of Thomas's collection of poems, including his much-loved ode to the vivacity of youth, "Fern Hill".

Sextodecimo. Original orange cloth, spine lettered in gilt, fore and bottom edges untrimmed. With dust jacket. Minor foxing to edges, contents clean; the bright jacket with couple of short closed tears, a few spots of foxing to rear panel, not price-clipped: a near-fine copy in like jacket. ♪ Sitwell Bro.

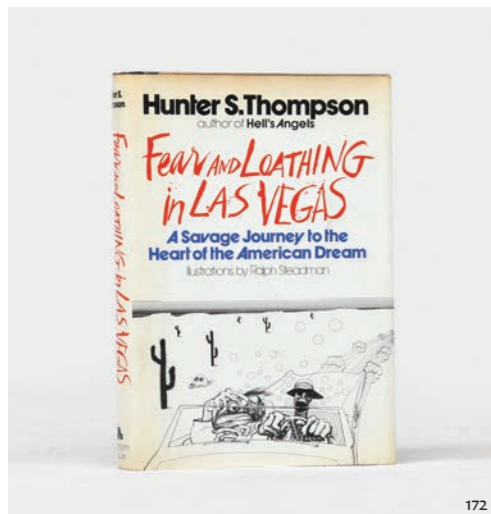
£675 [163697]

171
THOMAS, Dylan. *Under Milk Wood.* London: J. M. Dent & Sons Ltd, 1954

First edition in book form. *Under Milk Wood* was originally commissioned as a radio drama by the BBC, and was first broadcast on 25 January 1954. It was first printed in the magazine *Mademoiselle* in their February 1954 issue.

Octavo. Original brown cloth, spine lettered in gilt. With dust jacket. With pp. 9 of facsimile manuscript sheet music at end. Spine cocked, a little rubbing to extremities, contents clean. A very good copy, in like dust jacket, not price-clipped, spine panel lightly sunned, shallow chip to head, a little nicking and rubbing to extremities, two short closed tears, remains bright. ♪ Rolph B21.

£400 [151335]



172

172

THOMPSON, Hunter S. Fear and Loathing in Las Vegas. New York: Random House, 1971

First edition in book form, scarce review copy with the slip laid-in. *Fear and Loathing in Las Vegas* was first published in November 1971 as a two-part series in *Rolling Stone* magazine. It was adapted into a film by Terry Gilliam in 1998, featuring Johnny Depp and Benicio del Toro in the lead roles.

“Written in the voice of Thompson’s alter ego, Raoul Duke, a cynical, chain-smoking, whiskey-guzzling, gun-loving connoisseur of illicit drugs, [*Fear and Loathing in Las Vegas*] chronicled the chemically enhanced adventures of Duke and his companion, Dr. Gonzo, as they explored the crassness of American culture” (ANB). It is Thompson’s most famous book, and its blend of fact and fiction initiated the genre of

“gonzo journalism”, which rejected objectivity and placed the writer or reporter at the centre of the story.

Octavo. Original black quarter cloth, spine lettered in silver, grey boards with Ralph Steadman design to front cover in blind. With dust jacket. Illustrated title page and 19 line drawings by Steadman. Edges sunned; jacket toned with a few marks to rear panel, not price-clipped. Near-fine in like jacket.

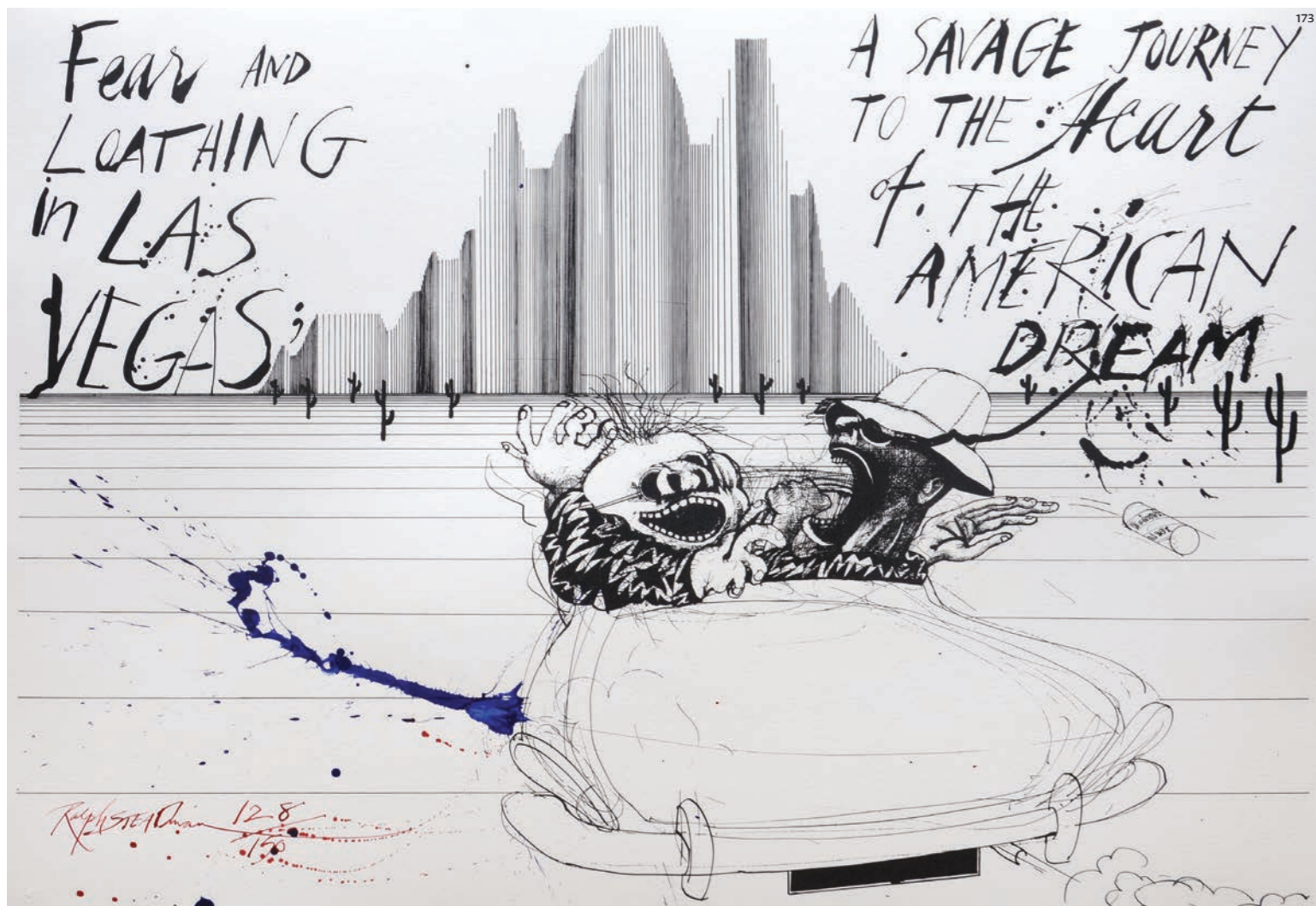
£2,000

[165162]

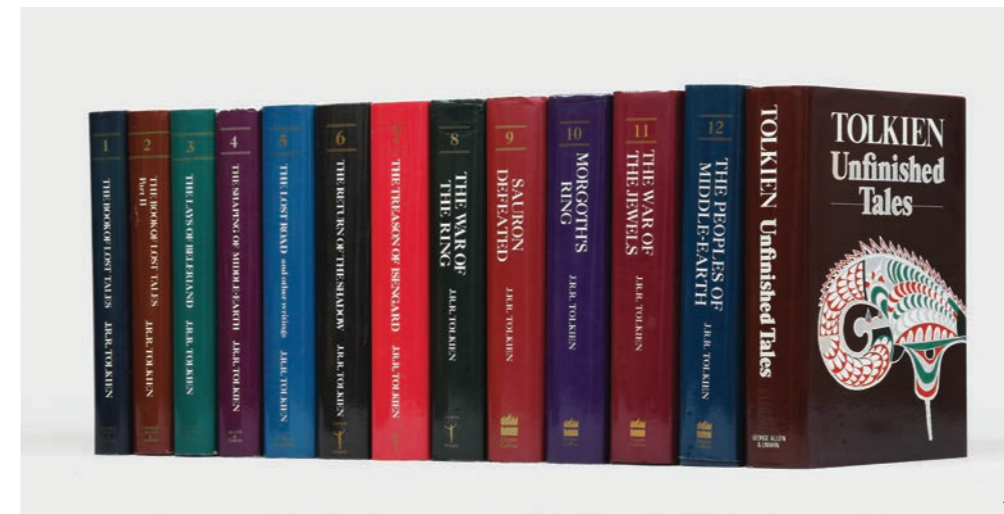
173

THOMPSON, Hunter S. – STEADMAN, Ralph. Fear and Loathing. Lexington, KT: Petro III Graphics, 2016

Edition of 150, signed and numbered lower left in red paint by Steadman.



173



174

Screenprint and blue splattered paint on white Coventry cotton paper. Sheet size: 76.2 × 111.8 cm. Excellent condition.

£6,000

[132775]

174

TOLKIEN, J. R. R. The History of Middle-earth; [and] Unfinished Tales. Edited by Christopher Tolkien. London: George Allen & Unwin, Unwin Hyman, or Harper Collins, 1980–96

Complete set of first editions. The remarkable breadth of material presented in *The History of Middle-earth* was previously only hinted at in *The Lord of the Rings* (1954–55) and *The Hobbit* (1937) and was drastically condensed into a single volume in the *Silmarillion* (1973). It is “a remarkable testimony to the creativity of J. R. R. Tolkien and the industry and painstaking scholarship of his son Christopher” (Beahm, p. 34).

13 works, octavo. Original variously coloured boards, *Unfinished Tales* bound in red cloth, spines lettered in gilt. With dust jackets. With 10 frontispieces and further full-page and in-text illustrations; *Unfinished Tales* with large folding map at rear. Couple of bumps to edges, foxing to edges of a few volumes, remainder mark to bottom edge of vol. 8, contents fresh. A near-fine set in very good jackets indeed, couple of bumps and short closed tears, sunning to spine of vol. 1, vol. 2 with faint splash mark at foot and closed tears at spine centre, vols 2 and 4 with verso tape repair, price sticker on front flap of vol. 12, overall sharp and bright examples. ♣ Hammond A17, 21–9. George Beahm, *The Essential J. R. R. Tolkien Sourcebook*, 2003.

£4,500

[160881]

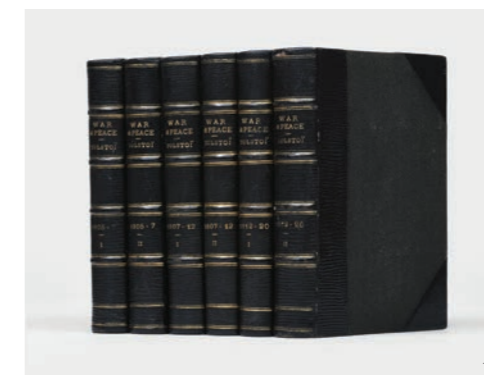
175

TOLSTOY, Leo. War and Peace. New York: William S. Gottsberger, 1886

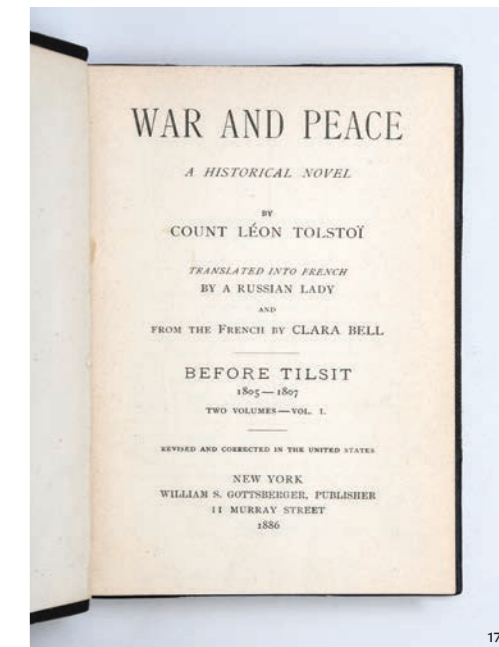
THE TRUE FIRST APPEARANCE IN ENGLISH

First edition in English, first issues throughout, with each title page dated 1886 and with the publisher’s imprint on the copyright pages; presented here in a charming contemporary binding. Published in three pairs of volumes from January to August 1886, it precedes Vizetelly’s London edition of October.

The translator Clara Bell (née Poynter, 1835–1927) was fluent in a remarkable range of European languages, rendering into English the works of Ibsen, Balzac, and Georg Ebers, amongst others, in genres including romance, art, music, travel, and biography. George



175



175

du Maurier thought her “the cleverest woman of our acquaintance” (p. 202). Although resident in London, Bell was regularly published in New York by William S. Gottsberger, who had already issued many of her translations to great acclaim. Her two-page postscript at the beginning of the fifth volume comments on her scheme of transliterating Russian names.

War and Peace (1865–69) was first translated into a foreign language in Princess Irina Ivanovna Paskevich’s French edition of 1879; her second edition of 1884 serves as the basis for Bell’s translation.

3 parts in 6 volumes, small octavo (156 × 106 mm). Contemporary black straight-grain half morocco, spines lettered and ruled in gilt, dark green pebble-grain cloth sides, buff endpapers, edges speckled red. All housed in custom black cloth slipcase. Publisher’s 6-page ads at end of vol. 1, other vols bound without ads. 1887 ink stamp of Charles George Penney (1844–1926), American brigadier general, on three title pages and couple of pages of text; sparse pencil annotations converting Russian metrics and currency into contemporary American equivalents; rear pastedown of vol. 1 with bookseller’s ticket of Maxwell Hunley, Beverley Hills. A little rubbing of cloth, slight splits to inner hinges, contents sound and largely clean. A very good set. ♣ Line-Ettinger-Gladstone 104. Daphne du Maurier, *The Young George du Maurier*, 1952.

£7,500

[163501]



176

176
TROLLOPE, Anthony. *The Last Chronicle of Barset.* London: Smith, Elder & Co., 1867

“THE BEST NOVEL I HAVE WRITTEN”

First edition in book form, first issue, bound from the original parts and with the stab-holes visible throughout, in the publisher’s original cloth binding. This was the sixth and final novel in the *Chronicles of Barsetshire* series, appearing at the pinnacle of Trollope’s career and regarded by the author as “the best novel I have written” (Trollope, p. 209).

In his autobiography, Trollope recalled overhearing a conversation between two clergymen at the Athenaeum Club, who were criticising his habit of introducing reappearing characters in the novels, including Mr. Proudie. “I got up, and standing between them, I acknowledged myself to be the culprit. ‘As to Mrs. Proudie’ I said, ‘I will go home and kill her before the week is over’. And so I did . . . I have sometimes regretted the deed, so great was my delight in writing about Mrs. Proudie, so thorough was my knowledge of all the little shades of her character” (ibid., p. 211).

This copy has all the relevant issue points: the publisher’s rights printed on the verso of the titles

pages, volume II with the final D of the running headline at page 157 not broken, “Crawley” rather than “Toogood” at line 21 on page 298, the plate facing page 120 with short explanatory underline, and the plate facing page 370 with capital “C” in “Consent”.

Provenance: bookplate of John William Clay (1838–1918), Justice of the Peace, mayor of Brighouse in Yorkshire from 1898 to 1901, historian, and antiquarian. A loosely inserted slip, with handwritten bibliographical notes, is signed at the bottom “C.T.C. Sept. 1943”; this was possibly Clay’s son, Charles Travis Clay (1885–1978), an author and librarian at the House of Lords in London for 34 years until his retirement in 1956.

2 volumes, octavo. Original blue sand-grain cloth, lettering and decoration to spines and front covers in gilt, blind borders to covers, brown coated endpapers, edges speckled red. 32 illustrated plates, vignette illustrations in the text. Bound without final advertisement leaf in vol. II. Spines toned and gently leaning, spine ends and corners bumped with a touch of wear, light rubbing to extremities, faint marks to rear covers, superficial splits to inner hinges, but firm, occasional light foxing to contents, otherwise clean. A very good copy. ♣ Sadleir 26. Anthony Trollope, *Autobiography*, 1883.

£1,500

[163675]



177

177
TYTLER, Patrick Fraser. *Historical Notes on the Lennox or Darnley Jewel; the Property of the Queen.* [London: William Nicol, Shakespeare Press,] 1843

ONE OF A SMALL NUMBER PRINTED FOR QUEEN VICTORIA TO PARADE HER NEW TREASURE

First edition, one of only 25 copies, privately printed on commission by Queen Victoria to showcase the Darnley Jewel, which she purchased from the sale of Horace Walpole’s Strawberry Hill collection, and which remains one of the most important early jewels in the Royal Collection.



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The Darnley Jewel, a Scottish heart-shaped jewel richly decorated with emblems and inscriptions, is said to have been commissioned by Lady Margaret Douglas, Countess of Lennox (1515–1578) for her husband Matthew Stewart, Earl of Lennox and Regent of Scotland, who fell in battle in 1571. It is not known how it later ended up in Horace Walpole’s collection. Queen Victoria purchased it in the sale in 1842 for £136.10s.

The Scottish historian Tytler “had been commanded in the early part of the year (1843) to examine a singular relic in her Majesty’s possession, known as ‘the Darnley jewel’, and to make a report upon it. His notes he transmitted in writing to the Palace, where they gave so much satisfaction that he received her Majesty’s orders through his friend the Hon. C. A. Murray to cause a few copies to be printed for her Majesty’s use; and by the end of April, twenty-five elegant little quarto volumes were the result” (Burgon, p. 325). The book gives a detailed account of

the jewel, the symbolism of its emblems, and how far its history can be traced from documents at the time.

Of the 25 copies printed, Library Hub locates only two in British institutions, in the National Library of Scotland and the Society of Antiquaries (the lack of copies in the British Library and Bodleian is confirmed by their online catalogues). WorldCat finds a few more on the continent; none are recorded in auction records.

Small quarto. Original blue watered silk, gilt floral blocking to spine and covers within rules, gilt lettering to front cover, yellow endpapers, gilt edges. Housed in contemporary, possibly original red morocco box. Chromolithographic frontispiece by Henry Shaw. Victorian love card with handwritten “D + J” above cupid hearts mounted to front free endpaper. Minimal wear to corners, else in fine condition. Box lightly rubbed, else very well preserved. ♣ John William Burgon, *A Memoir of Patrick Fraser Tytler*, 1859.

£3,750

[163502]

178

VALENTINO GARAVANI. *Una grande storia italiana.* Cologne: Taschen, 2007

“I ALWAYS WANTED TO MAKE WOMEN BEAUTIFUL”

First edition, number 917 of 2,100 copies, comprising a copious selection of images from Valentino’s fashion career and his archives, including drawings, magazine shoots, advertisements, portraits, and documentary photographs.

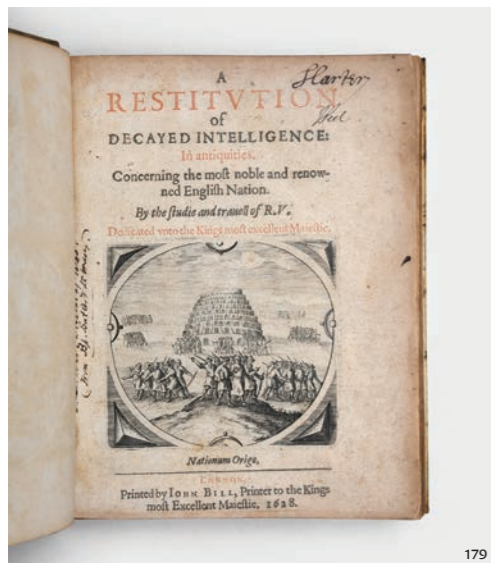
Folio. Original white cloth, lettering to front cover in six colour silkscreen and gilt, lettering to spine gilt. Housed in an original red silk covered clamshell box. Full page photographic images throughout. Fine in fine box.

£1,000

[165471]



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179

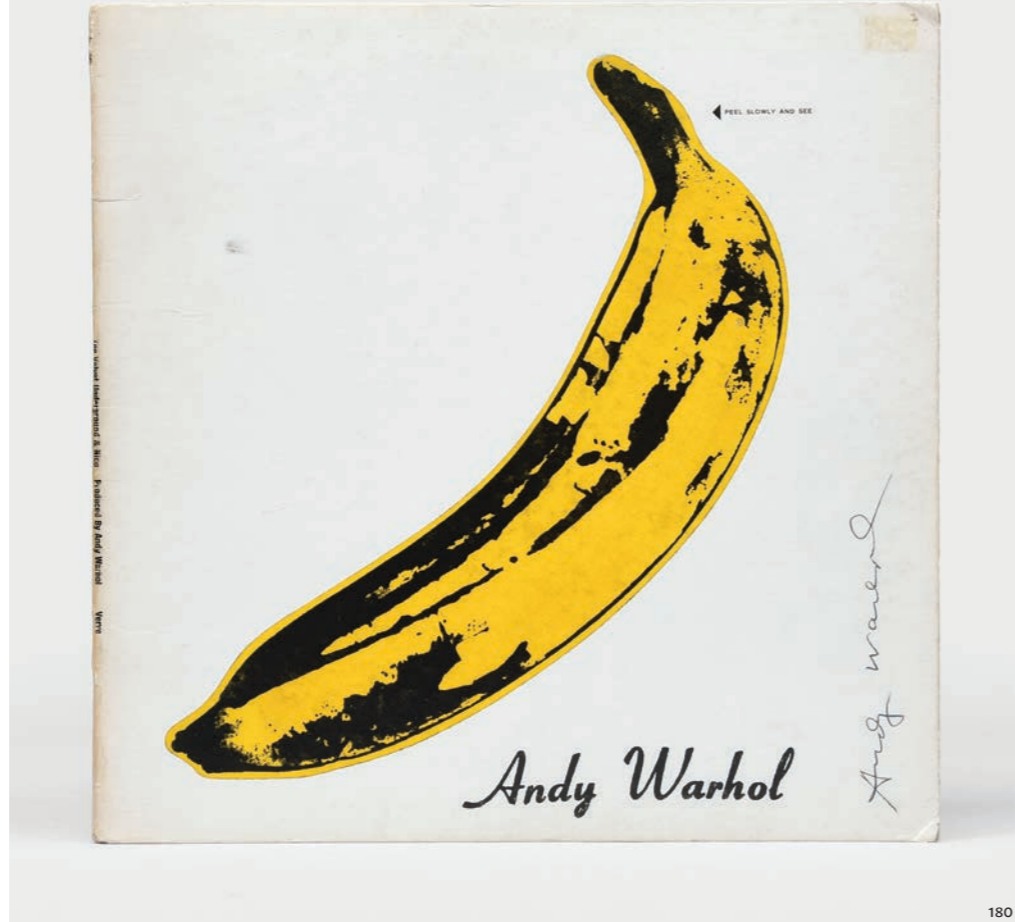
VERSTEGAN, Richard. *A Restitution of Decayed Intelligence.* London: Printed by John Bill [and John Norton], printer to the Kings most excellent Maiestie, 1628

THE ORIGINS OF ENGLAND

Second edition, the first printed in England following original publication in Antwerp in 1605, of this foundational work of Saxon scholarship.

The work contains important material about the Saxons, their language, customs and folklore, some discussion of their Celtic predecessors, and the etymology of Saxon surnames and titles. The first edition contained the earliest recorded telling in English of the tale of the Pied Piper of Hamelin, which is retained in this edition.

Historical scholarship prior to Verstegan continued to propagate foundation myths for England, portraying its appearance in history with the mythic founder Brutus of Troy, and held that its modern culture and language was rooted in the pre-Saxon inhabitants. Verstegan's object was to demonstrate, correctly, the descent of the modern English from the Germanic peoples of northern Europe, and that the English language similarly originated with the Saxons. Verstegan was also correct in his assertion that England was once connected to France by land, and that the coastline was not formed



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WARHOL, Andy – THE VELVET UNDERGROUND. *Banana – The Velvet Underground & Nico album.* New York: Verve, 1967

First pressing of this seminal album, signed by the producer Andy Warhol on the iconic cover he designed. The first pressing was made in two plants, East Coast and West Coast, this an example from the East Coast; both record and sleeve numbered V6-5008.

The first issued copies had an image of the dancer Eric Emerson projected upside down above the band's photograph on the rear cover; Emerson threatened to sue and the record was quickly



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recalled and the image of Emerson airbrushed out (as here). All later pressings were produced clean of the stencilling evident in this copy. Any copies with Emerson visible are of the exceptionally rare first issue, though this second issue was still produced in small numbers and is very scarce indeed.

12 inch vinyl record with plain paper slip, in original card folding sleeve designed by Andy Warhol with banana peel sticker. Record finger marked and scratched, sleeve rubbed to edges, spine toned.

£9,500

[165971]

181

WALCOTT, Derek. *In A Green Night.* Poems 1948–1960. London: Jonathan Cape, 1962

“HEARTS LEARN TO DIE WELL THAT HAVE DIED BEFORE”

Uncorrected proof copy of the first edition. *In A Green Night* was the author's first collection of poems to be published outside of the Caribbean.

Walcott went on to win the Nobel Prize in Literature in 1992 and is best known for his *Omeros* (1990), an epic poem retelling the Homeric legends in a modern Caribbean setting. This poetry collection was his first major and international success.

Octavo. Original light green paper wrappers decorated with white publisher's motif, lettered in black. With dust jacket.



182

Tiny mark to top edge: a near-fine copy in like jacket. ♣ John Thieme, *Derek Walcott*, 1999.

£1,000

[163658]

182

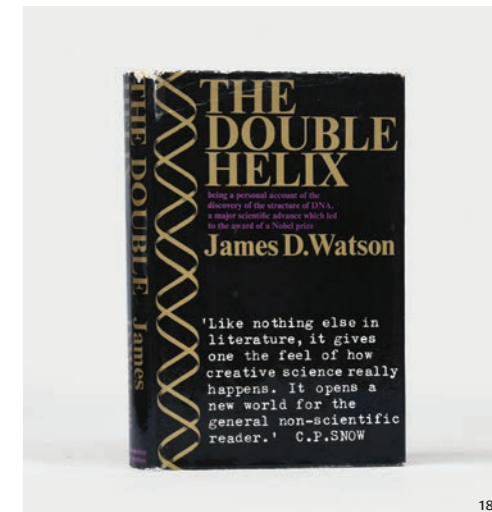
WALTON, Isaac, & Charles Cotton. *The Complete Angler.* London: J. Major, 1953

“OH, THE GALLANT FISHER'S LIFE, / IT IS THE BEST OF ANY! / 'TIS FULL OF PLEASURE, VOID OF STRIFE, / AND 'TIS BELOV'D OF MANY”

A handsome example of a fine signed “Kelliegram binding”, presenting Walton's angling classic, which was first published in 1653.

“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 (170 × 110 mm). Finely bound by Kelly & Sons, London, in green crushed morocco, spine with five raised bands dotted in gilt, lettered in gilt direct to second and third compartments, remaining compartments decorated with central fish tools in gilt, covers and turn-ins decorated



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in gilt, red silk endpapers, gilt edges, green silk bookmarker. Housed in a custom green cloth folding box. With 15 copper-engraved plates, including portrait frontispiece, with tissue guard, illustrations to the text. A couple of short closed tears to frontispiece and tissue, a very attractively bound copy. ♣ John Dooley, “Kelliegram Bindings”, *Bryn Mawr College Library Newsletter*, no. 2, April 1998.

£2,250

[163301]

183

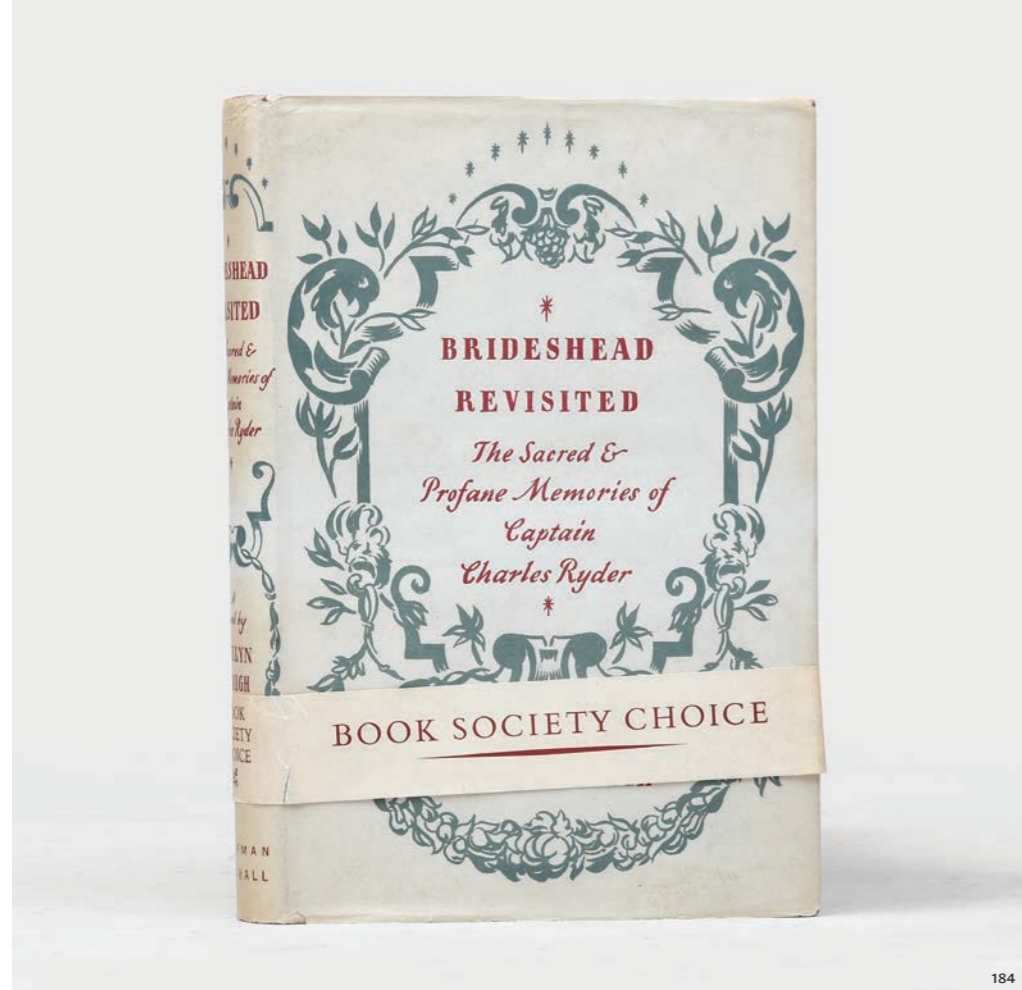
WATSON, James D. *The Double Helix.* London: Weidenfeld and Nicolson, 1968

First UK edition, among the most important first-hand accounts of the practice of science during the 20th century. It chronicles not only the wonder and beauty of a major breakthrough, but also the politics and turf wars of researchers battling for scientific glory. The US edition was issued earlier that year.

Octavo. Original purple boards, spine lettered and decorated with double helix design in gilt, top edge pink. With dust jacket. With 18 photographic half-tone plates, 6-page facsimile reproducing the author's letter to Delbrück, and diagrams in the text. Ownership inscription of A. J. Lang, Pembroke College, Cambridge, dated 1968, on front free endpaper. Top edge dye partially faded; bright jacket rubbed at spine ends, head of front panel creased with neatly repaired closed tear, not price-clipped: a near-fine copy in very good jacket.

£300

[162595]



184

184

WAUGH, Evelyn. *Brideshead Revisited.* London: Chapman & Hall Ltd, 1945

AN EXCEPTIONAL COPY

First trade edition of Waugh's most enduring novel, in a superb example of the notoriously fragile jacket produced to war economy standards. Waugh himself repeatedly referred to this novel as his magnum opus.

Brideshead Revisited was written from January to June 1944, while Waugh was recovering after breaking his leg during parachute training. The author revealed in his autobiography that the story "portrays some aspects of my Oxford life" (Waugh, p. 191); the character of Sebastian Flyte was based on memories of Alastair Graham, one of Waugh's

best friends and "romances" during his university years. Exploring the theme of Catholicism for the first time, the novel was described by Waugh as "an attempt to trace the workings of the divine purpose in a pagan world, in the lives of an English Catholic family, half-paganised themselves, in the world of 1929-39" (Wilson, p. 108). The trade edition is preceded only by a small pre-publication issue, privately printed for the author and circulated among friends, such as Nancy Mitford, to receive comments and suggestions for improvements; as a result of their criticisms, Waugh substantially revised the text for the present edition.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket and wraparound band. Housed in a custom red quarter morocco folding box by Asprey. Hint of toning to jacket spine, a few tiny chips and creases to extremities, else a remarkably



185

fresh example, sharp and not price-clipped; a couple of short closed tears to wraparound band, reinforced with tape to verso: a fine copy in near-fine jacket. ♣ Evelyn Waugh, *A Little Learning: The First Volume of an Autobiography*, 1964; John Howard Wilson, *Evelyn Waugh: a Literary Biography*, 1996.

£15,000

[165357]

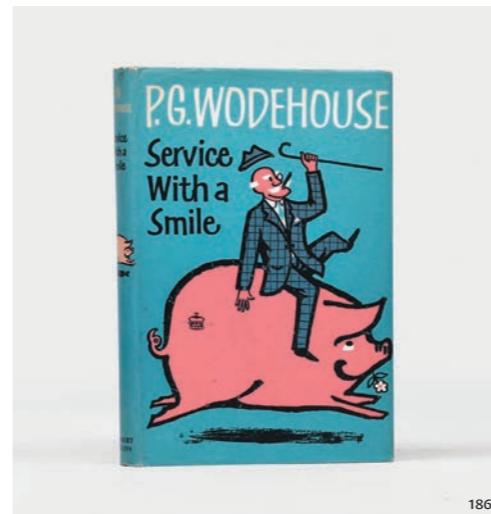
185

WAUGH, Evelyn. *Labels.* A Mediterranean Journal. [London:] Duckworth, 1930

INSCRIBED TO THE PUBLISHER WHO MISSED OUT ON DECLINE AND FALL

First edition, inscribed by the author on the front free endpaper, "Tom from Evelyn, his worst book". The recipient was Thomas Balston, the partner at Duckworth who had seen Waugh's early potential, given him a £50 advance on his biography of Rossetti, and been away from the office when Waugh came in to offer his first novel, *Decline and Fall*.

Waugh's brother later recalled that because of Balston's sharp eye, "Duckworth got not only the book on Rossetti, but all of Evelyn's subsequent travel books. They would have got his novels too, had not Duckworth in Balston's absence been scared of the audacities of *Decline and Fall*", which was instead published by Chapman and Hall in 1928. There were also suggestions that Gerald Duckworth refused the book because of his friendship with Lady Burghclere, the disapproving mother of Waugh's new wife.



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Waugh later presented a copy of *Decline and Fall* to Balston inscribed "To Tom Balston – the stone that the Builder rejected".

Labels came about because Waugh was under contract to write a travel book for Duckworth about his belated honeymoon cruise with Lady Burghclere's daughter, also named Evelyn. The holiday was not a success. His wife had been ill before they set off, and travelling the Mediterranean worsened her condition. They returned to Britain, where Waugh duly submitted his book and, after the sudden collapse of their marriage in July 1930, filed for divorce in September 1930, the month of publication. *Labels* is written as if he had been alone on the cruise and was re-titled *A Bachelor Abroad* in the American edition.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Book Society sticker on front panel. Spine sunned, ends gently bumped, a near-fine copy in like jacket, toned spine, three short closed tears at top edge, one corner just chipped, a few creases, very fresh. ♣ Alec Waugh, "My Brother Evelyn", *The Atlantic*, June 1967.

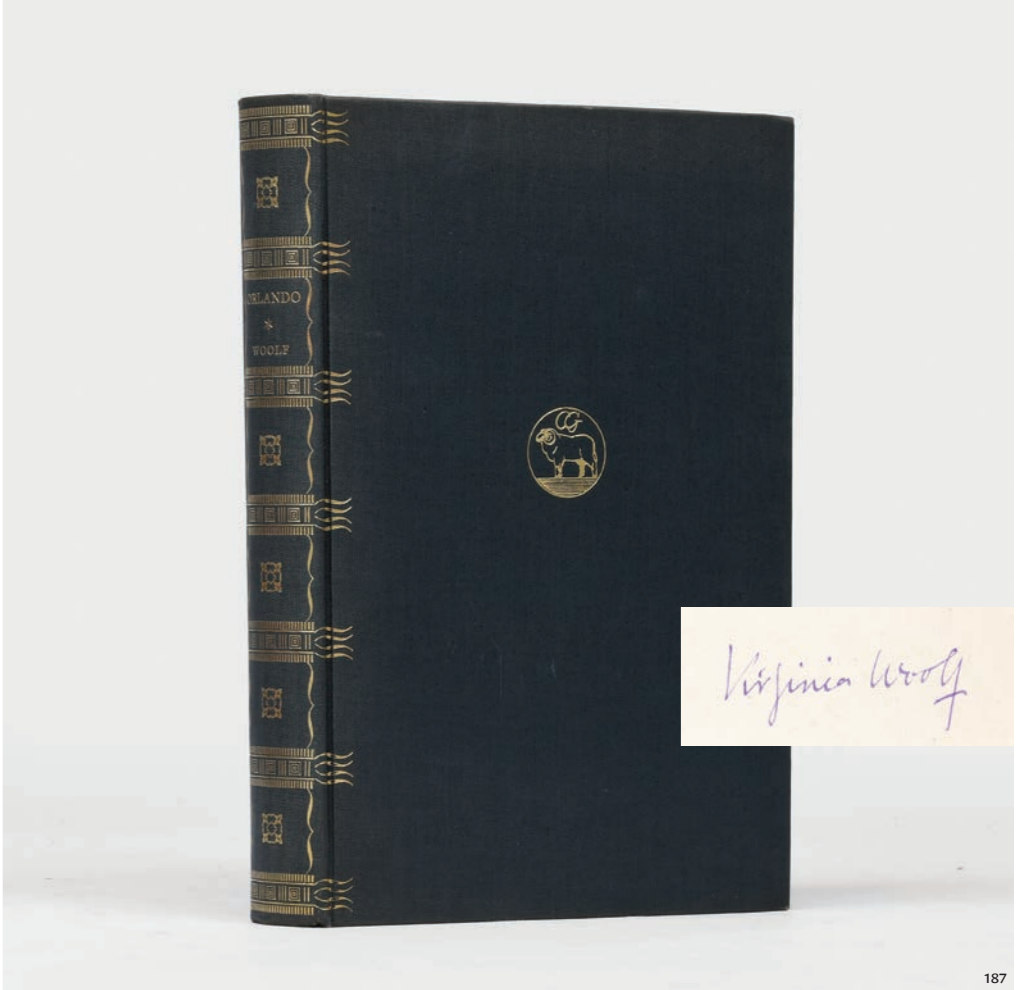
£5,000

[162588]

186

WODEHOUSE, P. G. *Service with a Smile.* London: Herbert Jenkins, 1962

First UK edition, featuring the final novel appearance of the recurring character Uncle Fred. The US edition was published the preceding year.



187

Octavo. Original red boards, spine lettered in gilt, publisher's device on rear cover in blind. With dust jacket. Light bump to upper edge; hint of toning to rear panel of jacket, front panel bright, nick at foot of spine panel, neat tape repairs at ends on verso, couple of small marks: a near-fine copy in very good jacket. ♣ McIlvaine A85b.

£150

[163032]

187

WOOLF, Virginia. *Orlando. A Biography.* New York: Crosby Gaige, 1928

"THE LONGEST LOVE LETTER IN HISTORY"

First edition, number 660 of 800 copies signed by the author in her distinctive purple ink on the half-title verso, from a limited edition of 861 copies. It precedes by nine days the first trade edition, published by the

Hogarth Press on 11 October, and thus constitutes the first appearance of this masterpiece of modernist and feminist fiction.

Dedicated to Vita Sackville-West, whose androgynous personality inspired the character, the book was described by her son Nigel Nicolson as "the longest love letter in history". Crosby Gaige's publishing firm was a pioneer in publishing modern literature in fine-press editions.

Octavo. Original black cloth, spine lettered and decorated in gilt, publisher's device to front cover in gilt, cream endpapers, top edge gilt, others untrimmed. Frontispiece and 7 half-tone photographic illustrations, including 3 of Vita Sackville-West as Orlando. A fine copy. ♣ Kirkpatrick A11a; see Woolmer 185.

£7,500

[166564]

188

WOOLF, Virginia. *A Room of One's Own.* New York & London: The Fountain Press & The Hogarth Press, 1929

“A WOMAN MUST HAVE MONEY AND A ROOM OF HER OWN IF SHE IS TO WRITE FICTION”

First edition, signed limited issue, number 61 of 492 copies signed by the author in her distinctive purple ink on the half-title. This copy is from the scarcer British issue: the first 100 copies were reserved for sale by the Hogarth Press in Britain, which published the book on 24 October 1929, simultaneously with the trade edition; the other signed limited copies were issued by Random House in the US three days earlier.

A Room of One's Own is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the Odtaa at Girton in October 1928.

Tall octavo. Original red cloth, spine lettered in gilt, edges untrimmed. Housed in a custom red cloth slipcase. Morocco bookplate of bibliophile John Stuart Groves (1921–1997) to front pastedown, corresponding browning to front free endpaper. Spine lightly sunned, a near-fine copy. ♣ Kirkpatrick A12a; Woolmer 215A.

£9,500 [166565]

189

WOOLF, Virginia. *The Common Reader: Second Series.* London: Leonard & Virginia Woolf at the Hogarth Press, 1932

First edition, with a Hogarth Press advertisement for the works of Virginia Woolf loosely inserted. This is the second of the two volumes of Woolf's *Common Reader*, each series being a discrete work in its own right; the first was published in 1925.

The *Common Reader* series comprise critical essays, articles, and book reviews that had previously appeared in various publications. “Woolf was trying to bring imagination and cohesion to a disparate collection, unified only by her approach and personality” (Clarke, introduction).

Octavo. Original green cloth, spine lettered in gilt. With dust jacket designed by Vanessa Bell. Spine and front board edges slightly toned, faint foxing to endpapers and a couple of leaves, short closed tear to p. 5, some portions of loss and shallow chips to margins of p. 49, text unaffected, otherwise clean. A very good copy in like dust jacket, spine panel toned, occasional light foxing, small chips to spine ends and corners, couple of minor nicks, front panel bright. ♣ Kirkpatrick A18a; Woolmer 315.

£750 [162243]

190

WOOLF, Virginia. *Walter Sickert: A Conversation.* London: The Hogarth Press, 1934

PRESENTED BY VANESSA BELL, WHO DESIGNED THE WRAPPERS, TO A FELLOW ARTIST

First edition in book form, presented by Vanessa Bell to her lifelong friend Margery Snowdon, inscribed by Bell on a loosely inserted card “for Margery with love from VB”, and with Snowdon's ownership inscription on the half-title. Bell met Margaret Kemplay Snowdon (sometimes Snowden; 1878–1965) while the two

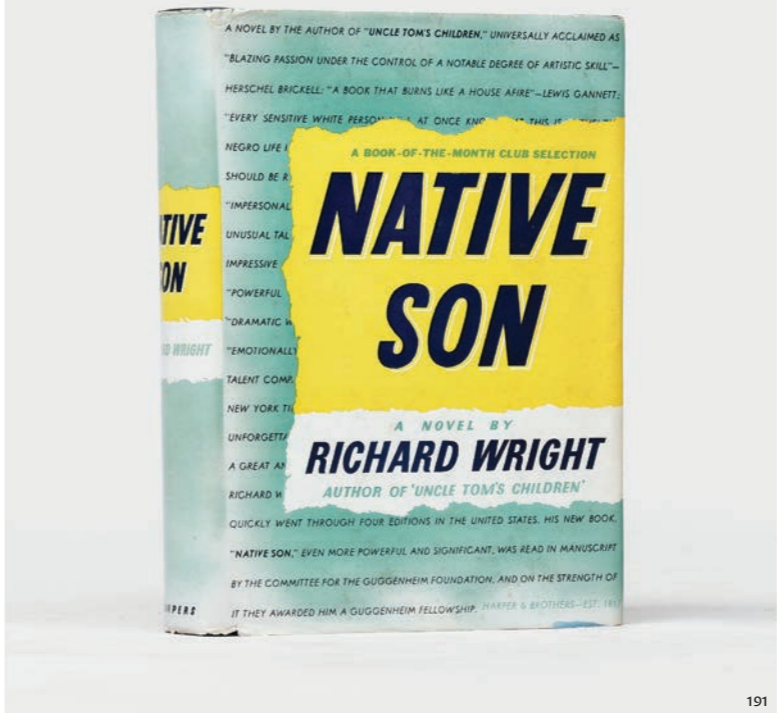
were students at the Royal Academy Schools. She is mentioned a number of times by Virginia Woolf in her letters, where she is sometimes referred to fondly as “old Snow”.



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Woolf's essay first appeared in the *Yale Review* in September 1934 and was published by the Hogarth Press the following month.



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Octavo. Original pale blue paper wrappers, sewn as issued, front wrapper printed in black after design by Vanessa Bell. Wrappers a little marked, lightly nicked at the fold, a couple of faint damp stains to front cover. A very good copy. ♣ Kirkpatrick A60a; Woolmer 355.

£1,750 [162684]

191

WRIGHT, Richard. *Native Son.* New York: Harper & Brothers, 1940

“LITERATURE IS A STRUGGLE OVER THE NATURE OF REALITY”

First edition, first issue. Wright's protest novel was an instant best-seller. “The day *Native Son* appeared, American culture was changed forever . . . it brought out into the open, as no one ever had before, the hatred, fear, and violence that have crippled and may yet destroy our culture” (Howe).

This copy has all the requisite first issue points: the blue cloth binding, printing code “A–P” on the publisher's imprint page, and the jacket without reviews.

Octavo. Original blue cloth, spine and front board lettered in red on grey, and blue on red, fore edge untrimmed. With dust jacket. Housed in a dark green cloth flat-back box by the Chelsea Bindery. Foot of spine just bumped, edges a touch rubbed, tiny wear to upper outer corner, top edge and endpapers slightly foxed; thin mark at foot of front panel, edges nicked with a few short closed tears, a little foxed, not price-clipped: a near-fine copy in like jacket. ♣ Irving Howe, “Black Boys and Native Sons”, *Dissent*, Autumn 1963.

£6,500 [165701]

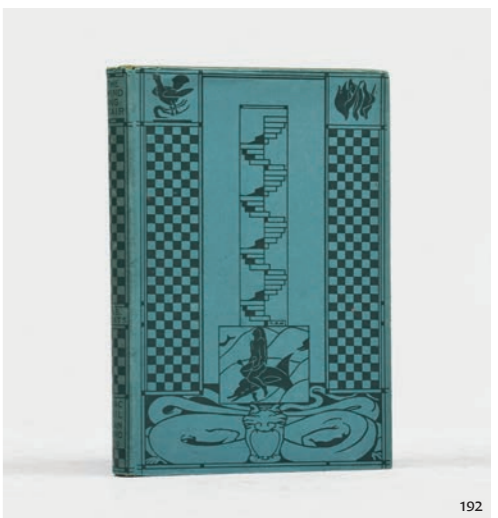
192

YEATS, W. B. *The Winding Stair and Other Poems.* London: Macmillan and Co., Limited, 1933

First edition of Yeats's follow-up collection to *The Tower*, containing some of his best, and most difficult, poems, such as “Blood and the Moon”, “A Dialogue of Self and Soul”, “Vacillation”, and, of course, “Byzantium”, and thus full of “those images that yet / fresh images beget; / that dolphin-torn, and gong tormented sea”.

Octavo. Original green cloth, lettering and geometric pattern to spine gilt, pictorial design by T. Sturge Moore to front board blocked in blind, untrimmed. With dust jacket, also designed by Sturge Moore. Small nicks to corners, the binding otherwise sharp and firm, faint spotting to endpapers, internally crisp. A near-fine copy in the near-fine jacket, slight darkening to spine, minute nicks to corners, not price-clipped, unfaded. ♣ Wade 169.

£1,750 [143928]



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