



HEYWOOD HILL

MAYFAIR

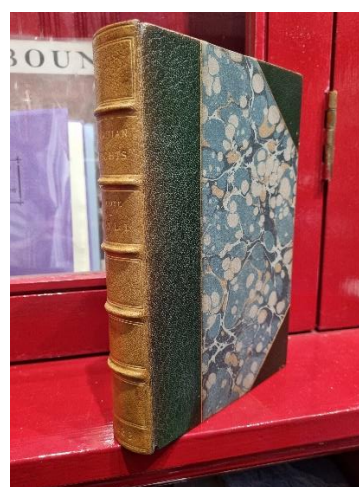
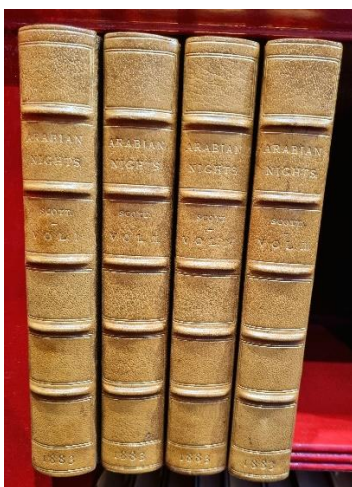
## A CHRISTMAS MISCELLANY FROM THE RARE DEPARTMENT

This is a small selection from the shelves. Please get in contact if you would like details of our other books, or if there are particular titles that you are looking for. We are happy to create bespoke lists along subject lines – let us know what interests you and we can customise a personal catalogue for you.

Please contact: [Andrew.mcgeachin@heywoodhill.com](mailto:Andrew.mcgeachin@heywoodhill.com)

1. [ARABIAN NIGHTS] SCOTT, Jonathan (Introduction and translation) **The Thousand and One Nights. The Arabian Nights Entertainment. With an Introduction illustrative of the Religion, Manners, and Customs of the Mohammedans by Jonathan Scott.**

London Nimmo & Bain 1883



Limited edition of 150 numbered copies on laid paper, with 19 original proof etchings on Japanese paper by Adolphe Lalauze

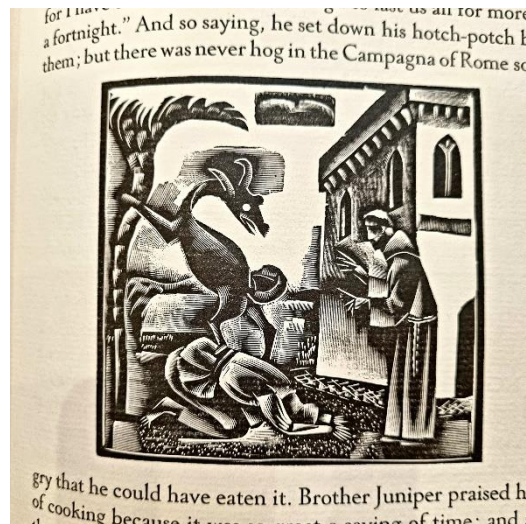
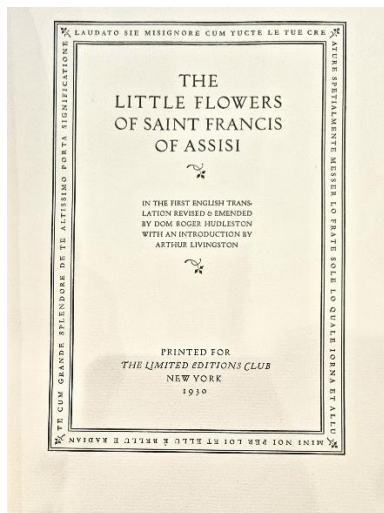
8vo., 4 volumes handsomely bound by Ramage in half dark green morocco over marbled paper boards, ruled in gilt, spine panelled and lettered in gilt, top edge gilt. Spine sunned to a mellow tan brown, but still an attractive copy.

*Jonathan Scott (1754–1829) was an English orientalist, best known for his translation of the Arabian Nights. His translation was the earliest effort to render the Arabian Nights into literary English.*

[36950] **£995**

2. **ASSISI, ST, FRANCIS** **The Little Flowers of St. Francis of Assisi.** Translation revised and emended by **Dom Roger Hudleston** with an introduction by **Arthur Livingston.** Illustrations by **Paolo Molnar.** Designed and printed on deckle-edge mold-made paper by **Hans Mardersteig** at the **Officina Bodoni** in **Verona, Italy.**

Published by Limited Editions Club, Printed at the Officina Bodoni, Verona 1930



Limited edition of 1500 numbered copies signed by Paolo Molnar.

Folio, original patterned cloth with slipcase. A very good copy.

[36836] **£250**

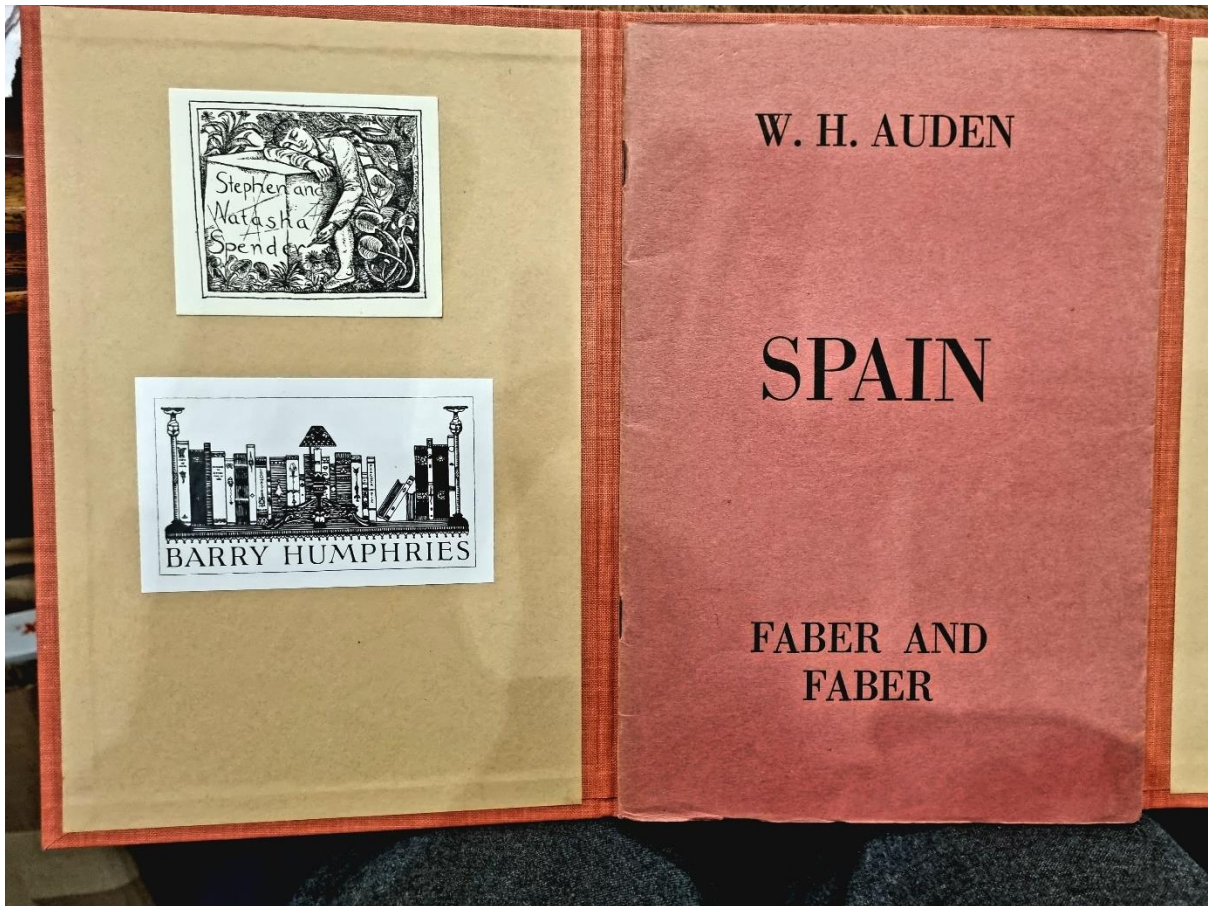
3. **AUDEN, W.H. Spain**

London Faber and Faber 1937

First edition. Stephen Spender's copy with his bookplate designed by John Craxton. Also with the bookplate Spender's son-in-law, the comedian and actor Barry Humphries.

8vo., original printed wrappers. The slightest sunning to spine, otherwise a near fine copy preserved in cloth chemise and slipcase with leather spine label.

An appealing association copy. Auden and Spender met Spender at Oxford and became close friends. Auden was a strong influence on Spender who in turn hand printed the earliest version of Auden's Poems.



The Spanish Civil War was a cause taken up by various British and American writers. Many went to Spain to support the Republicans in various roles and wrote about their experience, making it a distinctive episode in British literary history. These included, Stephen Spender, W.H. Auden, George Orwell, Julian Bell, Christopher Caudwell, John Cornford, Sylvia Townsend Warner, George Barker, Rex Warner and Ralph Fox.

Auden encapsulated his experiences in his poem simply entitled "Spain". It was described by George Orwell as "one of the few decent things that have been written about the Spanish war". It was written and published in 1937. Auden donated all the profits from the sale of Spain to the Spanish Medical Aid Committee.

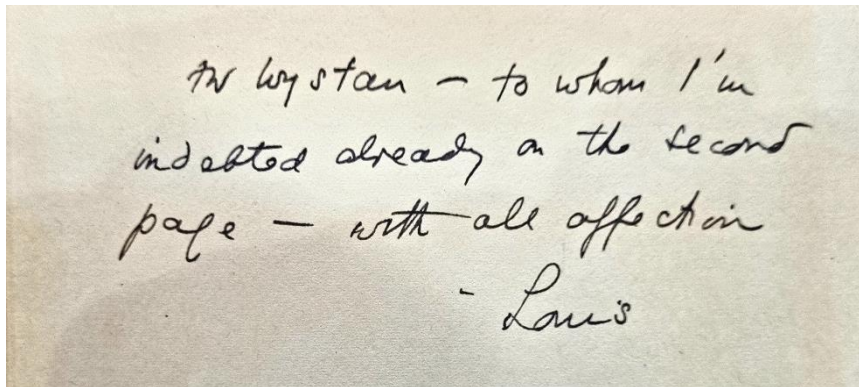
Auden published two versions of the poem, first as a pamphlet "Spain" (1937), then, in revised form and titled "Spain 1937". In 1939 Stephen Spender and John Lehmann edited an anthology "Poems for Spain, an anthology of poems about the Spanish Civil War" which included Auden's "Spain". Spender quotes from Auden's poem and places it in the context of the other poems in the anthology.

[36965] **£1500**



4. [AUDEN, W.H.] KRONENBERGER, Louis. **Company Matters; A Cultural Inquiry into American Life.**

New York Bobbs Merrill Company 1954



First edition warmly inscribed by Kronenberger to his friend, the poet, W.H. Auden, "For W. H. Auden - to whom I'm indebted already on the second page - with all affection Louis". Kronenberger makes a reference to Auden's 'The Age of Anxiety' on the second page of his first essay.

Louis Kronenberger was an American literary critic, novelist, and biographer. He was the drama critic for Time Magazine from 1938-1961. Kronenberger and Auden collaborated on The Faber Book of Aphorisms (1964).

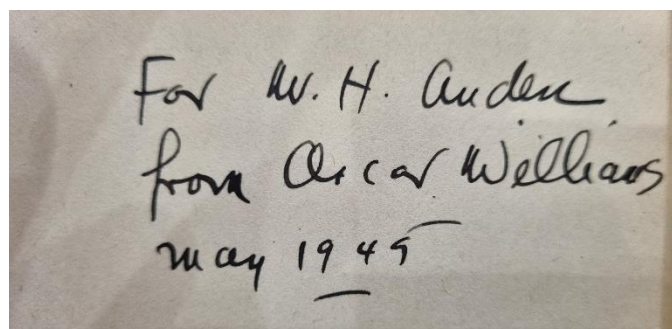
8vo., original cloth (without dust wrapper). A very good copy.

[36972] £250

5. [AUDEN, W.H.] WILLIAMS, Oscar. **That's All That Matters: Poems**

New York Creative Age Press Inc.

First edition, inscribed by Williams to his friend and fellow poet W.H. Auden, "For W.H. Auden from Oscar Williams May 1949."



Auden wrote of Williams "The poems of Oscar Williams are concerned largely with the spiritual breakdown of the times. Like the poems of Wallace Stevens and Dylan Thomas. they are romantic, violent and exciting. Unlike many romantics Mr. Williams managed to live successfully in a world that he attacks and in whose values he once believed."

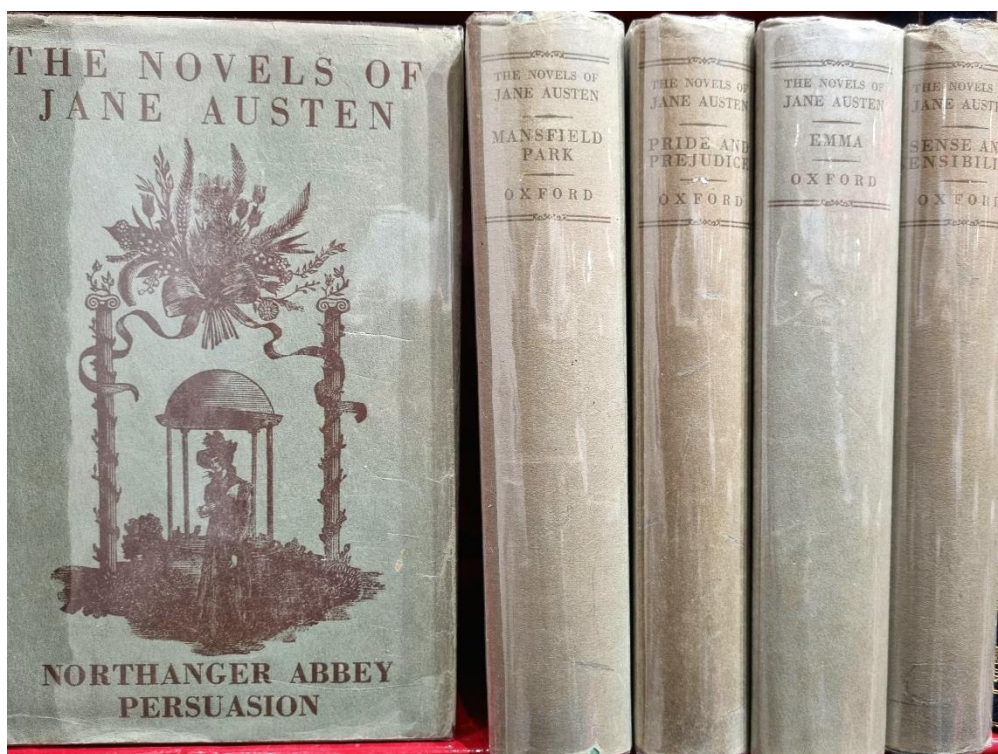


8vo., original cloth with dust wrapper. Wrapper with a little chipping otherwise a very good copy.

[36973] £250

6. AUSTEN, Jane **The Novels of Jane Austen. The text based on Collation of the Early Editions by R.W. Chapman. With Notes Indexes and Illustrations from Contemporary Sources.**

Oxford At the Clarendon Press 1946



Third edition, third impression.

8vo., 5 volumes in original green cloth with dust wrappers. A near fine set, scarce in dust wrappers.

[36996] £995

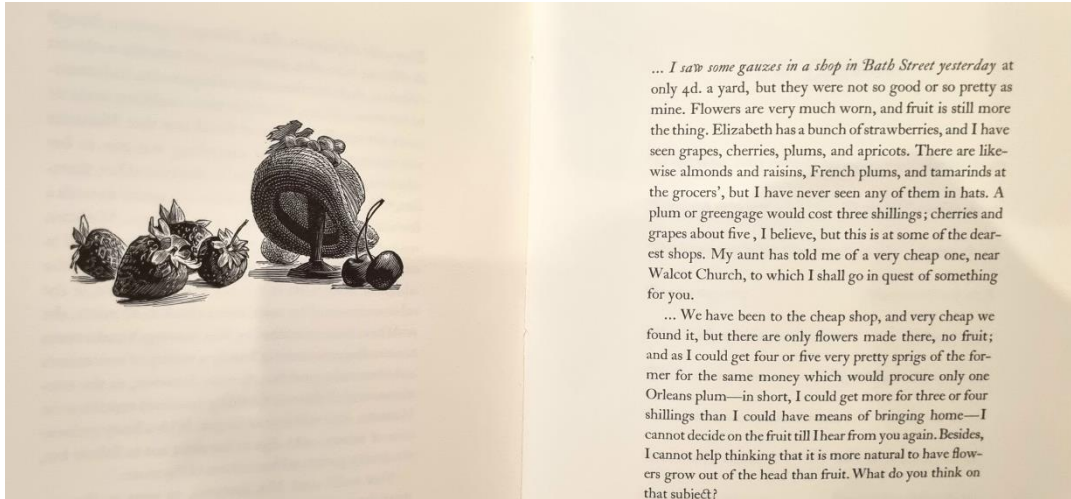
7. AUSTEN, Jane **The Fruits of Jane Austen An Anthology of References to Fruit from the Novels and Letters of Jane Austen. With wood engravings by Simon Brett**

Hinton Charterhouse, Bath The Old School Press 1994

First edition, limited edition of 135 numbered copies signed by Simon Brett. This copy additionally signed by the publisher Martyn Ould

8vo., original cloth backed patterned paper boards, paper spine label. A fine copy.

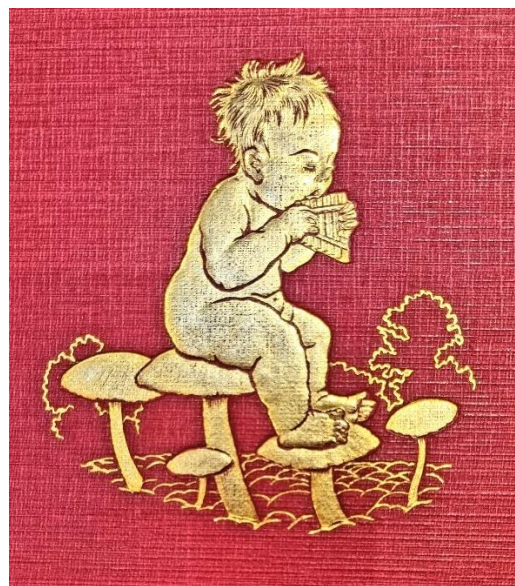
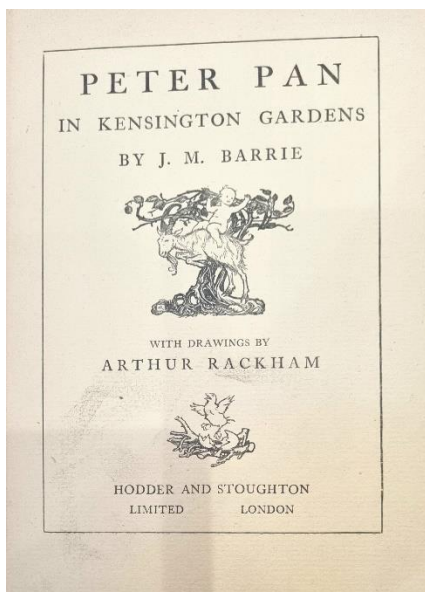
[36958] £150



8. BARRIE, J.M. RACKHAM, Arthur (illustrator) **Peter Pan in Kensington Gardens**

London Hodder and Stoughton

Reprint. With 16 tipped-in, tissue guarded colour plates. Decorative map to front endpapers.



8vo., original red cloth with gilt block on upper board, lettered in gilt on spine. Spine slightly sunned, otherwise a very good copy of this children's classic.

[37017] **£250**

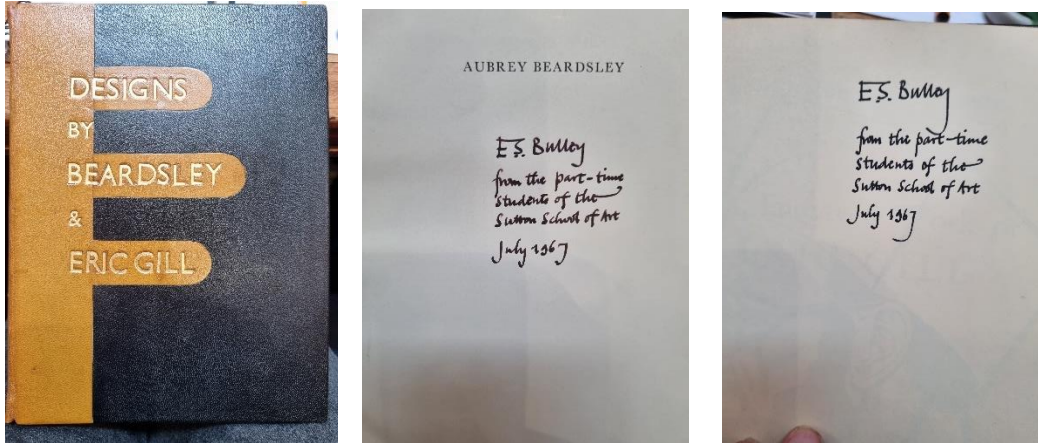
Bound by Edward Bulley?

9. BEARDSLEY, Aubrey. GILL, Eric **Designs by Beardsley & Eric Gill.** Aubrey Beardsley By Brian Reade [and] The Engraved Work of Eric Gill.

London HMSO for The Victoria and Albert Museum 1966 and 1963

2 volumes bound together in a craft binding. Both books are inscribed "E S Bulley from the part-time students of the Sutton School of Art. July 1967". With E S Bulley's bookplate.

Small 4to., full black and tan morocco lettered in gilt on spine and upper board, possibly bound by Edward Bulley himself.



Edward Bulley was the Headmaster of Sutton School of Art. He retired in 1967 and it seems likely that these two separate books, individually inscribed, formed part of his leaving presents. Whether they were bound together by students at the college, or by Bulley himself is unclear. Certainly, after his retirement Bulley did undertake some binding work. His major project was the exquisite Westminster Cathedral Bulley Bible. This handwritten, illuminated Bible, which contains both Latin and English texts, was produced by Edward Bulley between 1969 and 1983. Bulley retired in 1967 and later began writing out the Bible as a labour of love. All the calligraphy and illumination was done by Edward Bulley alone. He also bound the eight volumes himself - each volume is leather bound and decorated with semi-precious stones. After Bulley finished his Bible he presented it to the Cathedral.

[36287] £750

10. BEASLEY, Gertrude [Larry MCMURTRY afterword] **My First Thirty Years. Woodcuts by Claire Van Vliet**

Book Club of Texas 1989

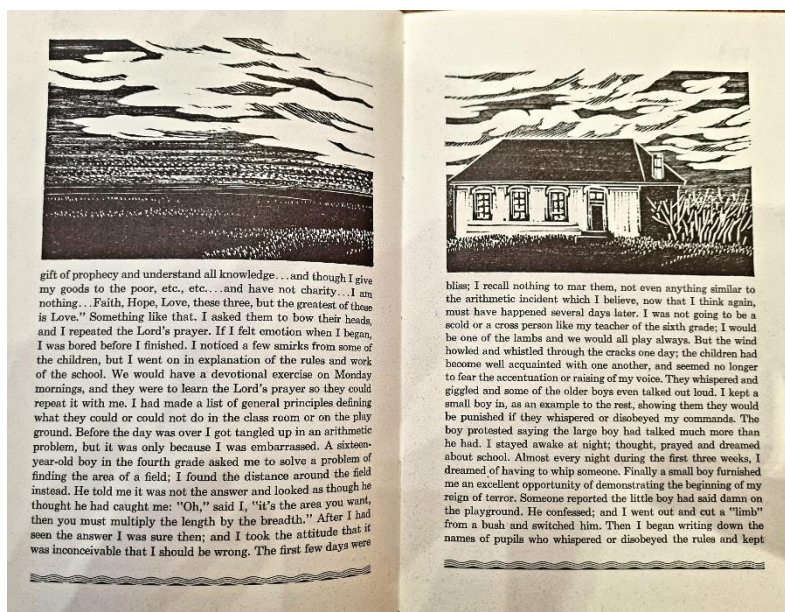
Second edition. Limited edition of 500 copies.

8vo., original stiff blue wrappers with paper spine label. A near fine, unopened copy.

Shortly after its 1925 publication, Gertrude Beasley's ferociously eloquent feminist memoir was banned and she herself disappeared under mysterious circumstances. Though British Nobel Prize winner Bertrand Russell called 'My First Thirty Years' "truthful, which is illegal" and Larry McMurtry pronounced it the finest Texas book of its era, Beasley's words have been all but inaccessible for almost a century. Beasley penned one of the most brutally honest coming-of-age historical memoirs ever written, one which strips away romantic notions about frontier women's lives at the turn of the 20th century. Her mother and sisters braved male objectification and the indignities of poverty, with little if any control over their futures. With characteristic ferocity, Beasley rejected a life of dependence, persisting in her



studies and becoming first a teacher, then a principal, then a college instructor, and finally a foreign correspondent.



Along the way, Beasley becomes a strident activist for women's rights, socialism, and sex education, which she sees as key to restoring bodily autonomy to women like those she grew up with. She is undaunted by authority figures but secretly ashamed of her origins and yearns to be loved. *My First Thirty Years* is profoundly human and shockingly candid, a rallying cry that cost its author her career and her freedom.

[36832] £95

11. BEATTIE, May H. **Recipes from Baghdad. With an Introduction by Her Majesty the Queen Mother of Iraq. Edited by May H. Beattie, B.A., Ph.D., with the assistance of Bedia Afnan, Renée Elkab, Helen Gaudin, and Ann Walter. Caricatures by Saud Salim.**

Baghdad Published by the Indian Red Cross. Printed at the Government Press. 1946

First edition. Illustrated with caricatures. An uncommon Middle Eastern cookery book.

8vo., original black cloth, title in green, illustration of measuring utensils on pastedowns with scarce pictorial dust jacket. Binding a bit rubbed, wrapper a little chipped with some tissue repairs to verso, ink name otherwise a very good copy.

*"In this country of Iraq, through which so many nations have passed, the kitchen has become international in a special sense, as each race has left traces of its culinary art, and visitors to Iraqi homes meet the kind of dishes they have read about in the Arabian Nights: chicken sauced with cream and walnuts, lambs stuffed with nuts and raisins, and ducks braised in pomegranate sauce. It has been difficult for those who have enjoyed such delicacies to make them for themselves, as they are seldom recorded in writing" (Foreword)*

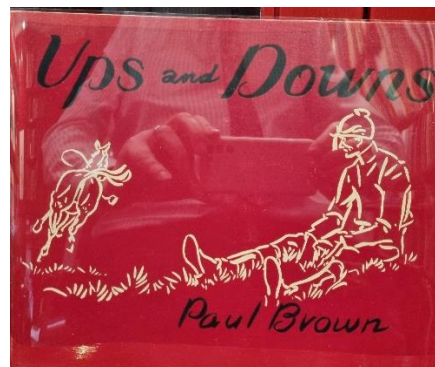
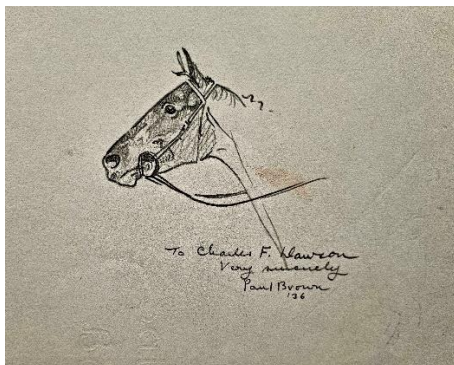
[36841] £995



## 12. BROWN, Paul **Ups and Downs**

New York Scribner's 1936

First edition, one of 75 copies marked "For Private Distribution" signed by the author, with a fine original pencil drawing by Paul Brown of a horse's head with accompanying inscription "To Charles F. [?] very sincerely Paul Brown '36". There was also a limited edition of 750 copies for sale signed by Brown.



Oblong 4to., original decorative red cloth. A little tape staining to endpapers, otherwise a very good copy.

A splendid collection of Paul Brown's pencil drawings of horses, racing and polo, with his captions drawn from notes made at the time.

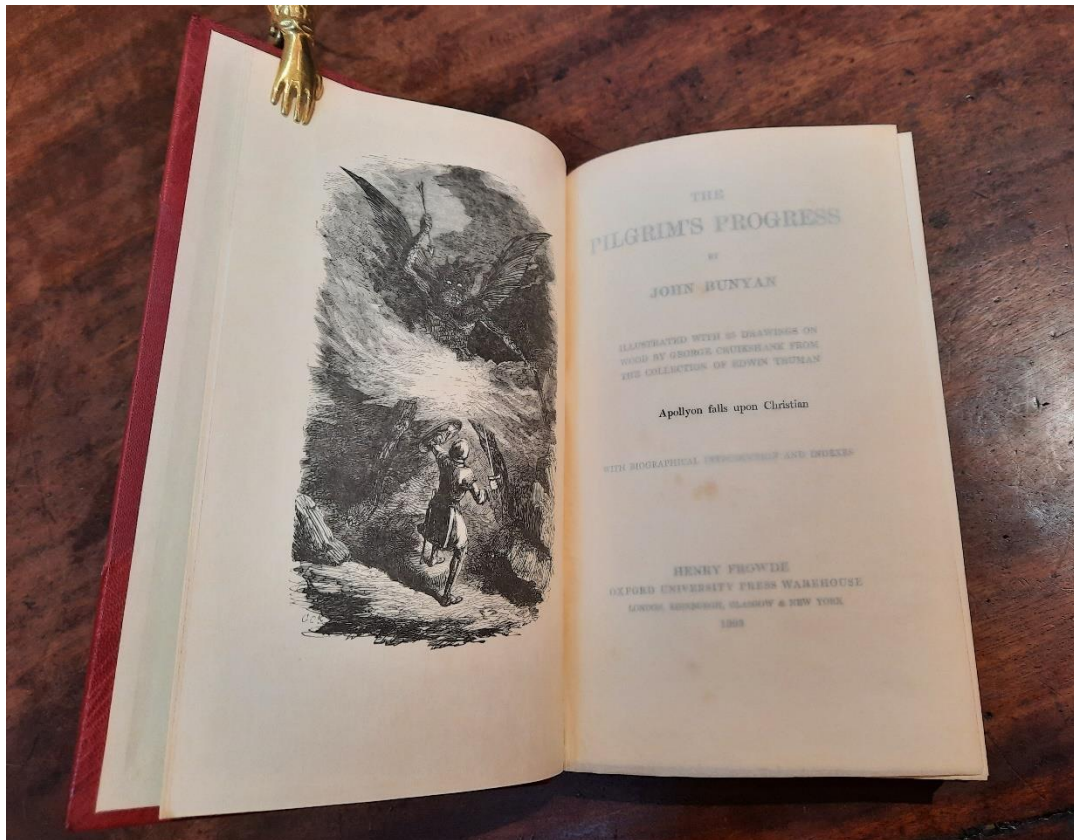
Paul Brown was an American illustrator of equestrian subjects although he was never formally trained as an artist. He is primarily known for his paintings, drawings and sketches of horses and equestrian sports. During the heyday of polo in the 1930's, Paul Brown immortalized the sport for many in his illustrations for Peter Vischer's 'Polo' magazine, of which Brown was a member of the editorial board. "Today those historical moments are often taken for granted, as is much of the past, but we still have Paul Brown's unique legacy to breathe life into those special times."

[37024] **£1350**



13. BUNYAN, John **The Pilgrim's Progress. Illustrated with 25 drawings on wood by George Cruikshank from the collection of Edwin Truman, with biographical introduction and indexes.**

London Henry Frowde 1903.



Limited edition of 1000 copies. The first appearance of Cruikshank's illustrations for Pilgrim's Progress.

8vo., recently bound in half red morocco, lettered in gilt on spine with gilt rules and gilt centre tools.

[35390] **£495**

Lewis Carroll Parody

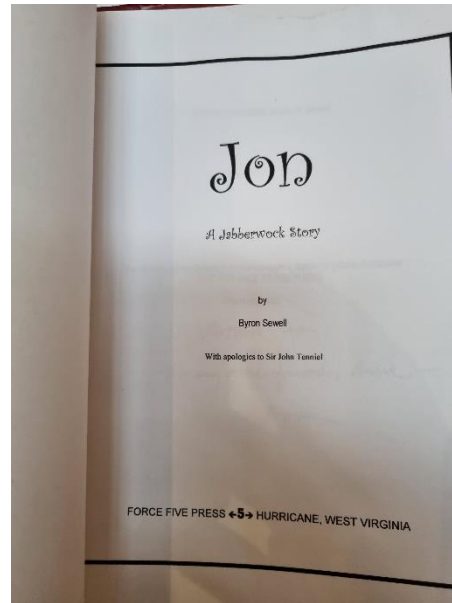
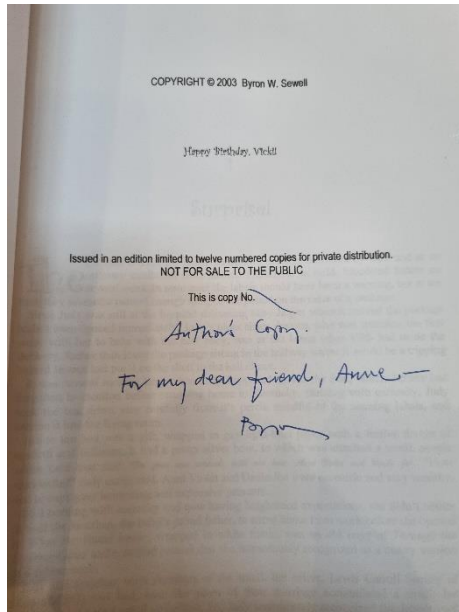
14. [CARROLL, Lewis] SEWELL, Byron **Jon A Jabberwock Story. With apologies to Sir John Tenniel.**

Hurricane West Virginia Force Five Press 2003

“Issued in an edition limited to twelve numbered copies for private distribution. Not for sale to the public. This copy No. -.” With manuscript note “Author's Copy. For my dear friend, Anne - Byron”. This Lewis Carroll parody does not appear to have been published except in this very small privately printed edition.

4to., pp.31 loose sheets in ring binder. A very good copy.





*Byron W. Sewell is a prolific illustrator, author and bibliographer of works associated with Lewis Carroll. His collection of Carroll material is held at The Harry Ransom Center.*

*1 copy listed at California State University, Fresno. [36201] £195*

15. CHURCHILL, Sir Winston S. **A History of the English Speaking Peoples** Chartwell Edition

London Educational Book Company 1956-58

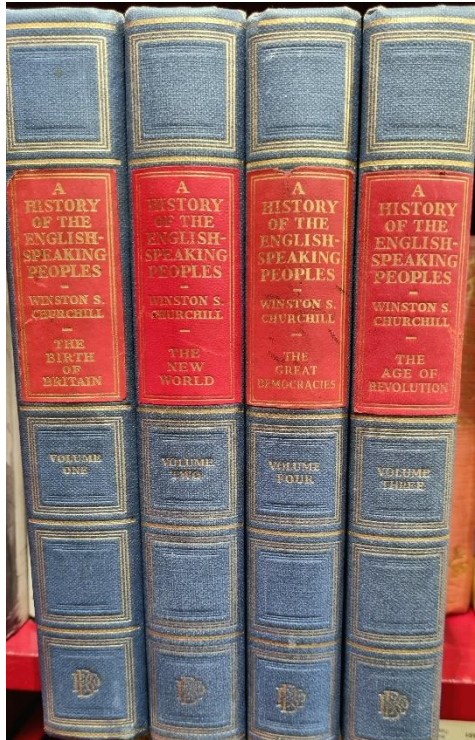
Chartwell Edition, being the first illustrated edition.

8vo., 4 volumes. Original blue cloth, stamped in gilt, with gilt-stamped red morocco label to spines. A little rubbing to a couple of spines otherwise a handsome set in near fine condition.

With original prospectus loosely inserted (a little repaired)

*Churchill began his history during his period in the political wilderness in the early 1930s, but did not complete it until the latter 1950s, after his final retirement as Prime Minister. The events of the Second World War, the major interruption in the writing process, had reconfirmed his belief in the "special relationship", the shared heritage and destiny of Britain and the United States. Consequently, he gave considerable attention to the key events of American history, especially the War of Independence and the Civil War. The work met with acclaim and proved an international best-seller, further vindicating Churchill's receipt of the Nobel Prize in Literature in 1953. A masterpiece of readable, popular history, it remains in print today.*

[37042] £495



16. COLERIDGE, Samuel Taylor **The Rime of the Ancient Mariner. Illustrations by J. Trevor Denning.**

Birmingham City of Birmingham School of Printing. 1940

First edition with Denning illustrations, in a choice designer binding by Kathleen Stubbs. An uncommon edition of the famous poem with only 9 institutional copies listed.



8vo., finely bound by Kathleen Stubbs in full green morocco, upper board with an onlay of an albatross in white, with a gilt pattern of waves, lower board with repeated wave pattern and with four gilt stars, lettered in gilt on spine, binding dated 1958 in blind on lower turn in.

Signed by Kathleen Stubbs in pencil on free endpaper, with neat calligraphic note "Kathleen G. Stubbs, City Gables, Chessets Wood Road, Lapworth, Warwickshire. Royal Birmingham Society of Artists Exhibition April 13th 1959. No.2.". Printed in green and black. A handsomely printed edition produced by students and teachers at the Birmingham School of Printing under the direction of Leonard Jay.

Kathleen Stubbs was a designer binder based around Birmingham where she exhibited her work. Examples of her bindings are held in the British Library Database of Bookbindings.

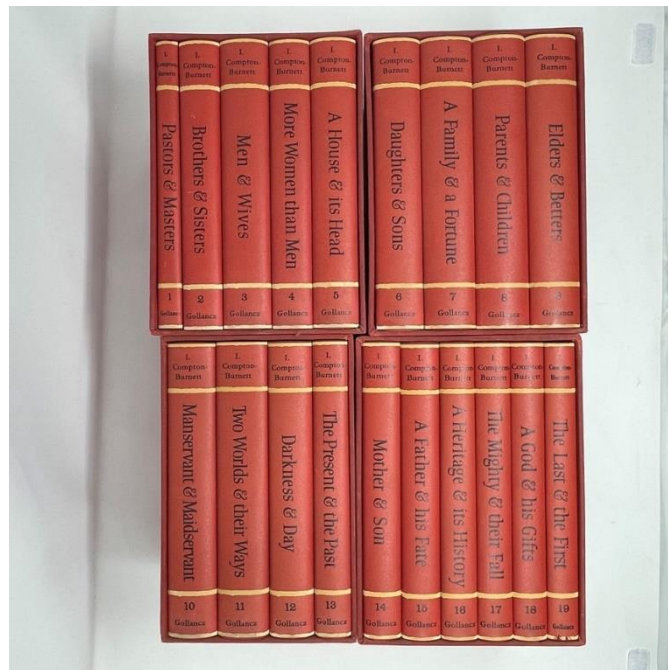
[36840] £995

## 17. COMPTON-BURNETT, Ivy **Collected Works**

London Victor Gollancz 1972

One of 500 numbered sets issued, the complete works, with the exclusion of Compton-Burnett's first Novel, Dolores, at the authors wish. In her will, Dame Ivy had made provision for a set of her works to be printed in a special edition but stipulated that Dolores must not be part of the set.

8vo., 19 volumes in four slipcases. Original cloth with dust wrappers. Just the slightest toning to spines of wrappers otherwise a near fine set.



“Apart from Dolores (1911), a traditional novel she later rejected as something "one wrote as a girl", Compton-Burnett's fiction deals with domestic situations in large households which, to all intents and purposes, invariably seem Edwardian. The description of human weaknesses and foibles of all sorts pervades her work, and the family that emerges from each of her novels must be seen as dysfunctional in one way or another, with parents struggling with children, or sibling rivalries producing malicious, if covert, power struggles.



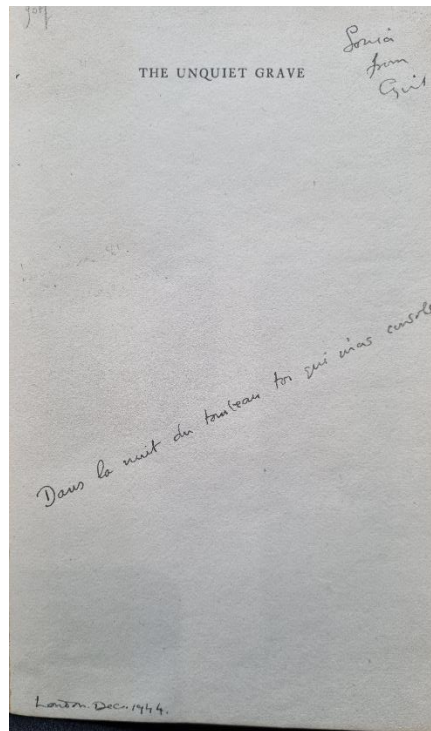
Starting with *Pastors and Masters* (1925), Compton-Burnett developed a highly individualistic style. Her fiction relies heavily on formal dialogue (in strong contrast to the often melodramatic plots), and demands constant attention on the reader's part: there are instances in her work where important information is casually mentioned in a half sentence, and her use of punctuation is deliberately perfunctory. The result is to create a deliberately claustrophobic fictional world, dominated by the psychological exploration of small-scale power-abuse and persecution.” (The Penguin Companion to Literature [and] The Cambridge Guide to Literature in English)

[36829] **£495**

18. [CONNOLLY, Cyril] PALINURUS **The Unquiet Grave**

London Horizon 1944

First edition. One of 1000 numbered copies printed on Barcham Green paper. Inscribed by the author to Sonia Brownell, later Sonia Orwell, “Sonia from Cyril”. With an additional ink inscription (a quotation from De Nerval), “Dans la nuit du tombeau toi seul es consolé”. Also with a couple of manuscript alterations to the text.



A billet-doux in the form of a book. Sonia worked as Connolly’s assistant at Horizon Magazine and indeed she was the target, as attested by this inscription, of Connolly’s advances. Having repelled these he spread rumours that she was a suppressed lesbian. It was, however, through Connolly that she met George Orwell.

8vo., original printed wrappers. A fine copy.

[36382] **£1995**

## 19. DAIMLER **The Daimler Motor Carriage. Highest Awards**

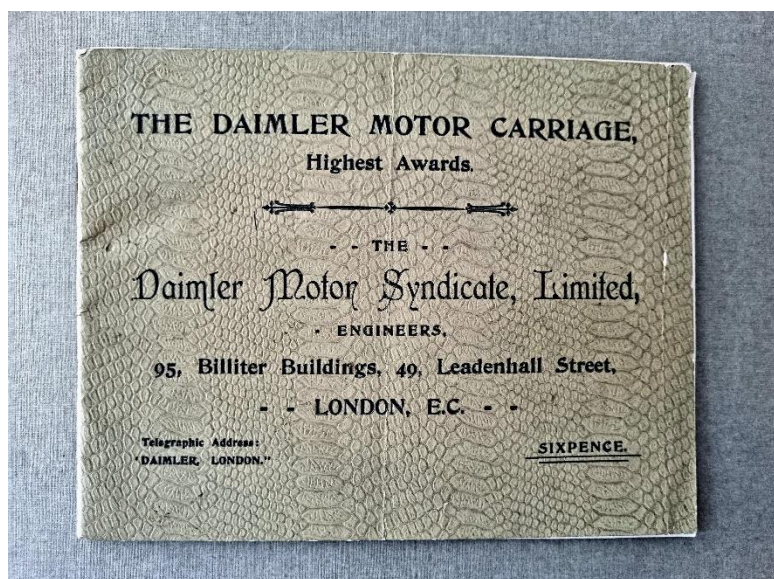
London Daimler Motor Syndicate, Limited 1895

Very early, possibly the first, UK commercial brochure for motor vehicles. With drawings of 17 different motor vehicles by A Miniot.

“Carriages are made in various types and designs, a variety of which is shown in the accompanying illustrations. They are constructed to accommodate either, two, four, or six persons, or more if required.

The carriages are propelled by our Daimler Patent Oil Motor with two cylinders. The motor is either placed in the front or rear of the carriage and is easily accessible from all sides. The construction of the Motor being extremely simple, enables any intelligent person, without previous technical knowledge, to soon become expert in the working of both the Motor and Carriage, as well as keeping same in proper order. The lubrication also is easily effected. The engine does not emit any offensive smell, smoke or heat, and can be started within two or three minutes. The great feature of the Daimler Motor, which is constructed on the same principles as any ordinary gas engine is its safety and reliability, thus avoiding the slightest danger of explosion.”

Prices range from £190 to £270.

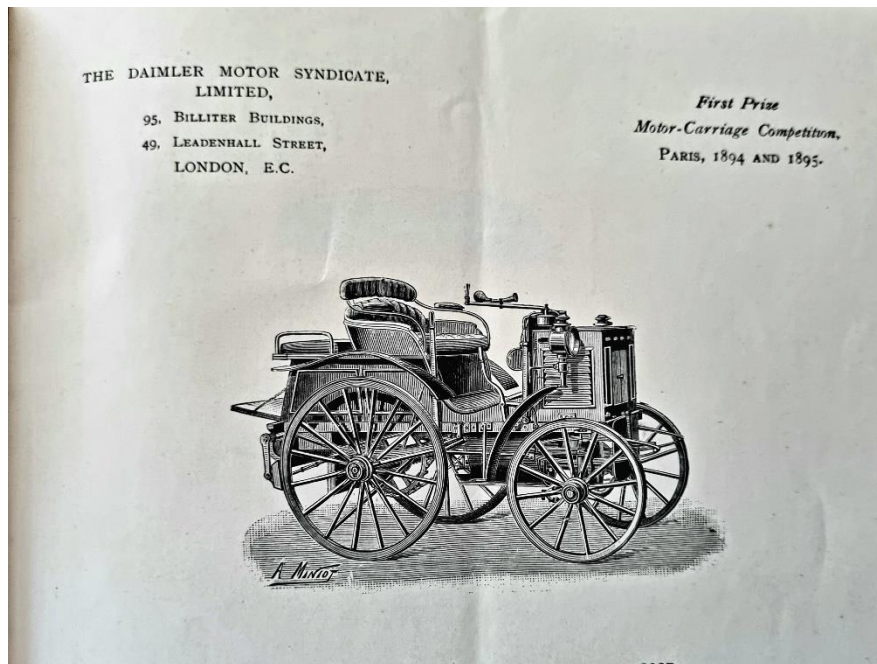


Motorcars came into use on British roads during the early 1890s, but initially relied entirely on imported vehicles. The inception of the British motor industry can be traced back to the late 1880s, when Frederick Simms, a London-based consulting engineer, became friends with Gottlieb Daimler, who had, in 1885, patented a successful design for a high-speed petrol engine. Simms acquired the British rights to Daimler's engine and associated patents and from 1891 successfully sold launches using these Cannstatt-made motors from Eel Pie Island in the Thames. In 1893 he formed The Daimler Motor Syndicate Limited for his various Daimler-related enterprises.

In June 1895, Simms and his friend Evelyn Ellis promoted motor cars in the United Kingdom by bringing a Daimler-engined Panhard & Levassor to England and in July it completed, without police intervention, the first British long-distance motorcar journey from Southampton to Malvern.

Simms' documented plans to manufacture Daimler motors and Daimler Motor Carriages (in Cheltenham) were taken over, together with his company and its Daimler licences, by London company-promoter H J Lawson. Lawson contracted to buy The Daimler Motor Syndicate Limited and all its rights and on 14 January 1896 formed and in February successfully floated in London The Daimler Motor Company Limited. It then purchased from a friend of Lawson a disused cotton mill in Coventry for car engine and chassis manufacture where, it is claimed, the UK's first serial production car was made.

The claim for the first all-British motor car is contested, but George Lanchester's first cars of 1895 and 1896 did include French and German components. In 1891 Richard Stephens, a mining engineer from South Wales, returned from a commission in Michigan to establish a bicycle works in Clevedon, Somerset. Whilst in the United States, he had seen the developments in motive power and by 1897 he had produced his first car. This was entirely of his own design and manufacture, including the two-cylinder engine, apart from the wheels which he bought from Starley in Coventry. This was probably the first all-British car and Stephens set up a production line, manufacturing in all, twelve vehicles, including four- and six-seater cars and hackneys, and nine-seater buses.



Early motor vehicle development in the UK had been effectively stopped by a series of Locomotive Acts introduced during the 19th century which severely restricted the use of mechanically propelled vehicles on the public highways. Following intense advocacy by motor vehicle enthusiasts, including Harry J. Lawson of Daimler, the worst restrictions of these acts, (the need for each vehicle to be accompanied by a crew of three, and a 2 mph (3.2 km/h) speed limit in towns), was lifted by the Locomotives on Highways Act 1896. Under this regulation, light locomotives (those vehicles under 3 tons unladen weight) were exempt from the previous restrictions, and a higher speed limit – 14 mph (23 km/h) was set for them.



To celebrate the new freedoms Lawson organised the Emancipation Run held on 14 November 1896, the day the new Act came into force.

Oblong 8vo., original faux crocodile skin printed wrappers, stapled as issued. Light vertical crease, otherwise a very good copy of a rare early motoring survival.

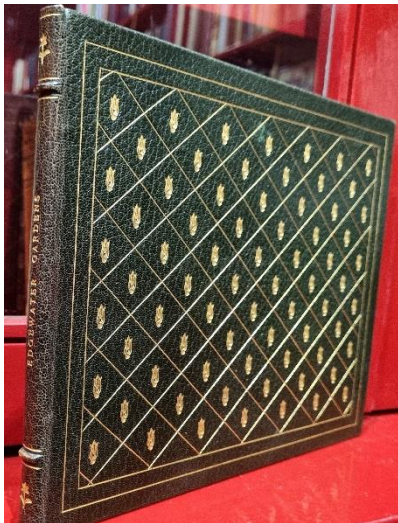
*1 copy listed at The Revs Institute*

[36675] **£1500**

20. DALTON, Henry G. **Vistas From Edgewater Gardens.**

Cleveland [Privately Printed] 1938

First edition of this collection of eight plates from tinted colour photos printed on double pages, with tissue guards. The single text page with an engraved message within a gold-printed tulip design border reads: "Vistas from Edgewater Gardens, the delight of Julia Dalton, who created and nurtured them, and in whose gracious Memory this little book is sent to you. 12611 Lake Shore Boulevard Cleveland [Ohio] 1938" and is signed by Henry G. Dalton.



This is Henry Dalton's own copy, specially bound for him by Whitman Bennett, and with his bookplate printed by Maquet Brothers in Paris. Whitman Bennett was a renowned New York book binder, book dealer, movie director and movie producer and directed over 20 silent era films and producing many more.

Edgewater was a house designed by Abram Garfield for Henry and Julia Dalton at 12611 Lake Shore Boulevard Cleveland. The majestic 8,400 square-foot Georgian Revival mansion with its specific brick exterior veneer in was built in 1910. Garfield stated that it was, in his opinion, one of his three best home designs. The house was surrounded by five acres of gardens which were Julia Dalton's pride and joy. Her husband Henry had this book privately printed in her memory.

Henry Dalton was chairman of the Mather Iron Company and president of the Interlake Steamship Company, which operated the second-largest iron ore shipping company on the

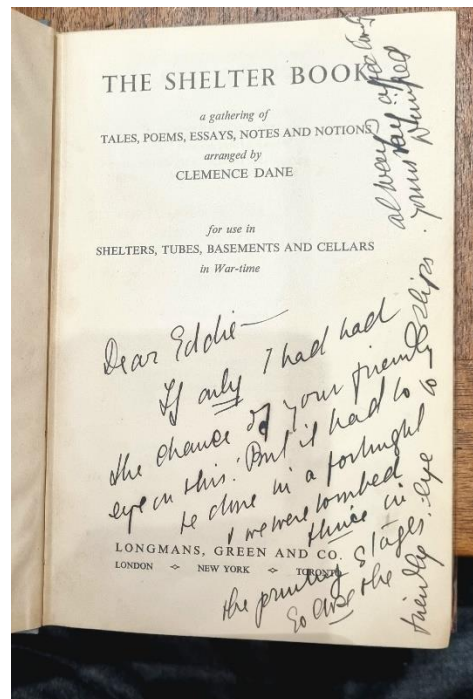
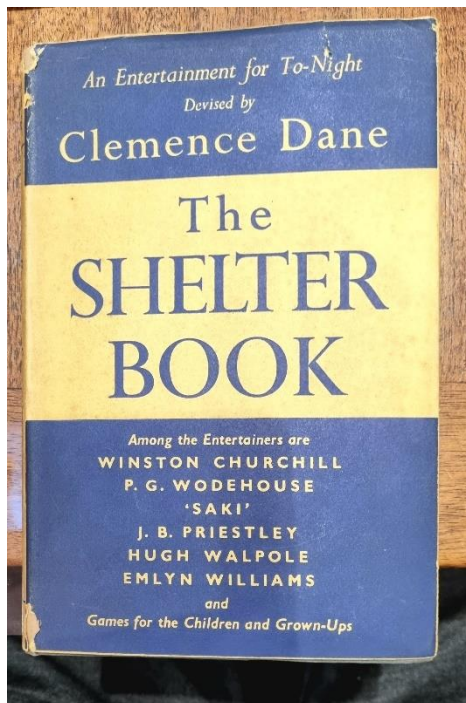
Great Lakes. Dalton married Julia Kauffholz on January 19, 1886. Julia Dalton was interested in child health activities at Lakeside Hospital. She was also a member of the women's board of University Hospitals and a leader in the Garden Club of Cleveland.

Oblong 8vo., in full dark green morocco, lettered in gilt on spine, boards with a semi of gilt flowers within a gilt line frame. A fine copy in slipcase.

[36984] £1500

21. DANE, Clemence (editor) **The Shelter Book. A Gathering of Tales, Poems, Essays, Notes and Notions Arranged By Clemence Dane for Use in Shelters, Tubes, Basements and Cellars in War-Time.**

London Longmans 1940



First edition of a curiously scarce book, inscribed by the editor Clemence Dane under her real name of Winifred Ashton to Edward Cavendish 10th Duke of Devonshire, "Dear Eddie - If only I had had the chance of your friendly eye on this. But it had to be done in a fortnight & we were bombed thrice in the printing stages so close the friendly eye to slips, always yours very affectionately, Winifred [Ashton]".

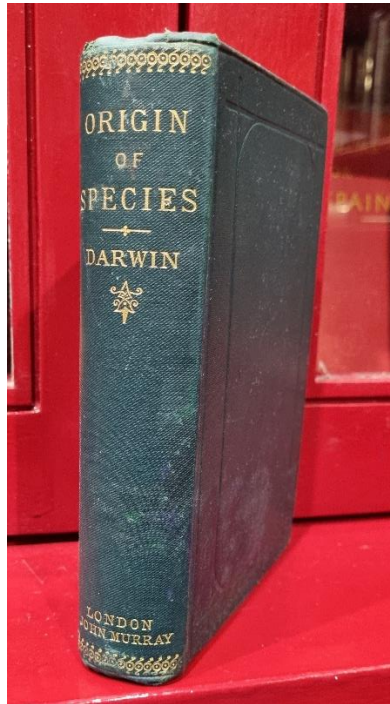
8vo, original blue cloth, spine and upper board lettered in brown, light spotting to endpapers, those at front printed with form to provide various details for 'When Emergency Calls and Memory Fails', Chatsworth Sotheby's label applied upside-down to rear pastedown, dustjacket chipped and lightly spotted, a very good copy.

Scarce: an imaginative anthology, providing entertainment in dark times, drawing texts from various classic authors - as well as contemporaries such as Wodehouse, Noel Coward, J.B. Priestley and, of course, Winston Churchill. [36857] £495

22. DARWIN, Charles **The Origin of the Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life**

London John Murray 1883

Sixth edition with additions and corrections, 37th Thousand. A later issue of the Sixth edition which was the first edition of this title to include the word “evolution”. Darwin had first used the term in ‘The Descent of Man’ in 1871. The word is used sparingly throughout but does appear twice on page 201 (in the chapter devoted to Mivart) and three times on page 424.



The sixth edition of ‘Origin of Species’ was first published in 1872 and was the last to be revised by Darwin during his lifetime. It is now regarded as the definitive expression of Darwin's theory. Compared to the previous editions, which differed from each other in only minor ways, the sixth edition was expanded to include a refutation of George Jackson Mivart's 1871 ‘On the Genesis of Species’.

8vo., original green cloth lettered in gilt on spine. Some browning and spotting to endpapers and occasionally in the text, neat ink initials on title-page. A very good, partially unopened, copy. [36951] **£850**

23. DICKENS, Charles **Complete Works. The Illustrated Library Edition 30 volumes.**

London Chapman and Hall c. 1880

The Illustrated Library Edition. The best library set with the original illustrations and readable type.

8vo., 30 volumes in original green cloth. A very good set. [36689] **£2250**





24. **DISNEY, Walt Une Partie de Polo. Illustrations de Walt Disney.**

Paris Hachette 1936

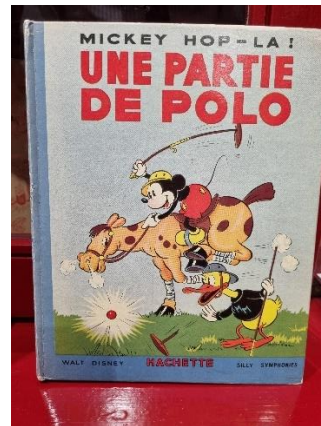
First edition. Pictorial endpapers, three colour pop-ups and numerous black and white illustrations throughout the text.

8vo., original illustrated boards. A near fine copy.

Mickey, Donald and Goofy play in a polo match against several Hollywood stars including Laurel and Hardy, Charlie Chaplin, and Harpo Marx. The Three Little Piggies, the Big Bad Wolf and Mae West also feature.

Walt Disney was a keen follower of polo. In 1936 a short film by the name of Mickey's Polo Team was released, involving a polo match played by some of Disney's most loved characters and some of Hollywood's most successful stars. Will Rodgers, the man who introduced Walt to the sport, was set to play a big part of the short, but due to his untimely death all references to him were removed, and the full-length feature never materialised.

As he improved his game, Walt enlisted three friends to create a polo team, consisting of himself, Robert Presell, James Greeson and Happy Williams. They were known, rather fondly, as the 'Micky Mouse Team'. They began playing against other novice polo teams, and had some success during their time of the field.



With Walt becoming more and more confident, and wishing to push himself further in the competition, he began playing with a professional South American team known as the 'Argentines'. It was here, however, that Disney suffered a serious incident on the field, causing him to retire from the sport altogether. He was unfortunately hit by a polo ball and knocked off his saddle, and in the process shattered four vertebrae. Perhaps due to seeking help from a chiropractor rather than a doctor, the creative never fully recovered and, sadly, was never to play again.

[36985] £595

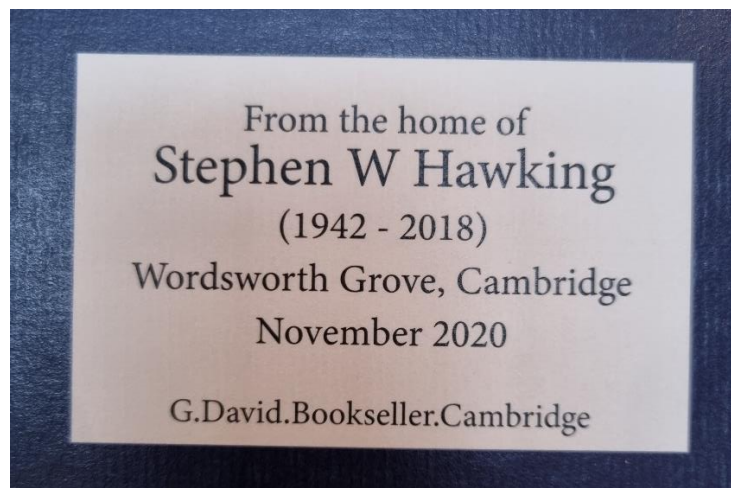
Stephen Hawking's copy

25. FERGUSON, Kitty **Measuring the Universe. The Historical Quest to Quantify Space.**

London Headline Book Publishing 1999

First edition, presentation copy inscribed by the author to Stephen Hawking, "To Stephen - with best wishes and thanks from Kitty" and with Hawking's posthumous bookplate.

8vo., original cloth with dust wrapper. A very good copy.



Kitty Ferguson first became acquainted with Stephen Hawking and his family when she lived in Cambridge in the late 1980s. Around that time she retired from her career as a professional singer and conductor and began writing and lecturing about science and scientists for readers and audiences with little or no scientific background. She has written a three volume biography of Stephen Hawking.

“When I approached Stephen Hawking with the idea of writing a book about him, asking him to help me make certain I understood his theories, he agreed and also gave me never-before-published photographs and material about his childhood and life.”

[36217] £995

26. **FIRST WORLD WAR AVIATION An album of photographs of military aeroplanes, buildings, operators, etc. at Netheravon airfield during World War I, evidently compiled by a member of the wireless and telegraphy corps, [c.1917-18]**

Approximately 160 gelatin silver prints, all loose mounted, some with ink caption on verso, all with white ink caption on mount, images typically 55 x 80mm., a few slightly larger, contemporary cloth, rubbed, small oblong 4to.



A good album of photographs of aeroplanes largely located at the Royal Air Force airfield at Netheravon during the First World War, compiled by, and possibly taken by an unidentified military wireless operator. The majority depict aeroplanes on the ground, in flight or - approximately 20 - crashed, the captions succinctly describing the reasons and sometimes the name of the pilot (ie. "Results of diving too steeply whilst machine gunning on ground target. 2/Lt Overbury"). Includes images of De Havilland IV, VI and IX, Bristol Fighter (Rolls Royce 250hp), Hispano Suiza, Sopwith Pup (including camouflaged "Crocodile" and "Harlequin"), Sopwith Camel, Armstrong Whitworth 160h.p. Beardmore, B.A.T. "invented by Capt. Barnswell", Handley Page Bomber and others.

Also loosely inserted are 4 larger black and white photographs, captioned on the back:

Flying Officer Nicholson's fatal crash HMS Courageous 1929

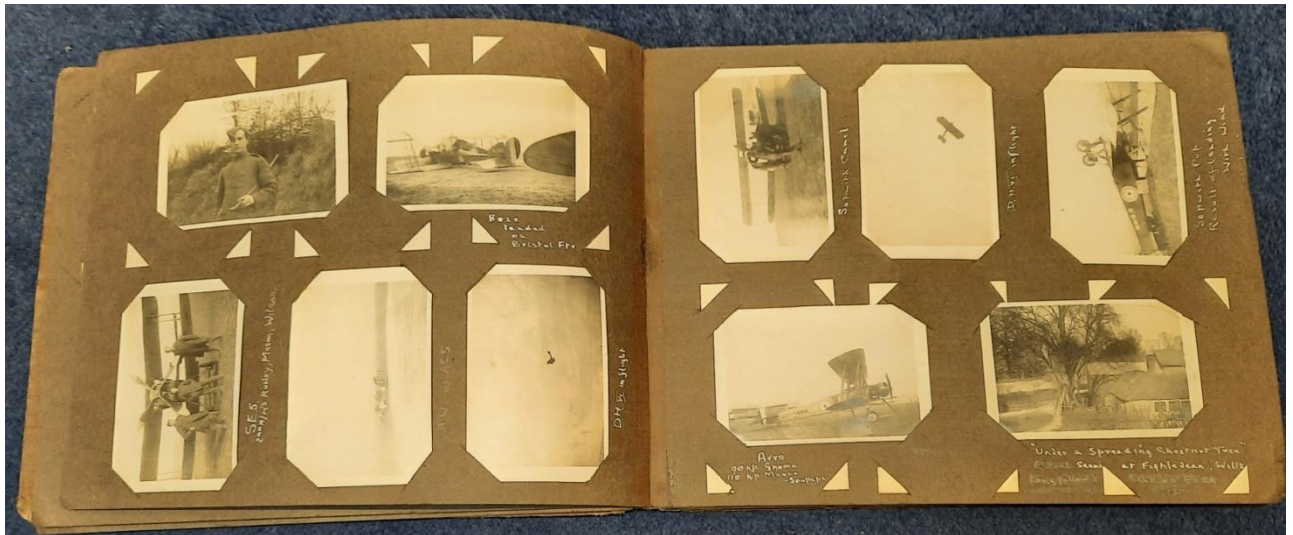
Blackburn Ripon on Glorious of Courageous.



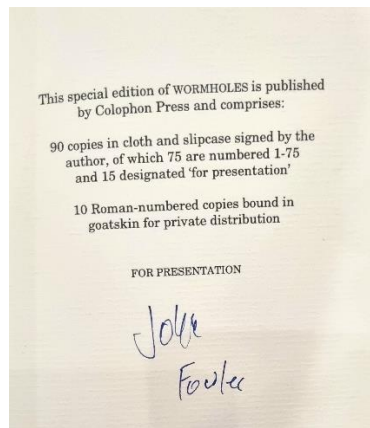
Swordfish #971 825 Sq. 825 Sq re-equipped with Swordfish June '35. HMS Courageous taken in Med? Or at Coronation review @ Spithead on 20/5/27

Swordfish #972 825 Sq. Glorious in Med. Photo in Med? Or back to UK for Coronation review @ Spithead on 20/5/27

[36180] £1250



27. FOWLES, John (RELF, Jan, Editor). **Wormholes**. Essays and Occasional Writings. London, Jonathan Cape, 1998

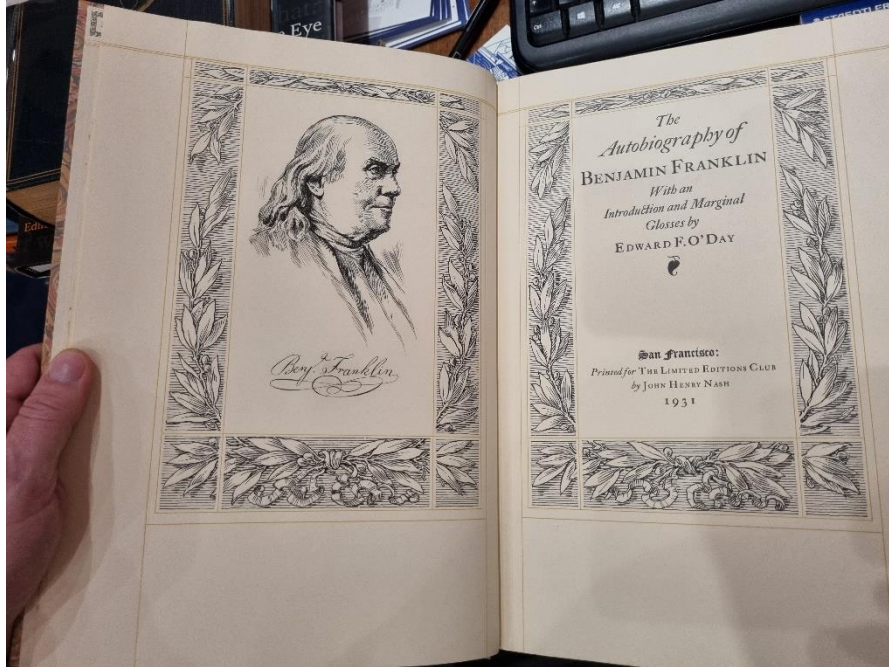


First edition, special issue, one of 90 copies in cloth and slipcase signed by the author, this one of 15 "For Presentation". An important anthology of prose writing on literature, autobiography and nature. The book collects most of John Fowles' essays from the early sixties to the late nineties, many re-written especially for this collection, and includes an extended interview ("An Unholy Inquisition") between Fowles and Canadian academic, Dianne Vipond.

8vo., original black cloth in slipcase. A fine copy. [36982] £350

28. FRANKLIN, Benjamin **The Autobiography of Benjamin Franklin. With an Introduction and Marginal Glosses by Edward F. O'Day**

John Henry Nash/San Francisco: Limited Editions Club, 1931.



Limited edition of 1500 numbered copies signed by the printer John Henry Nash.

Folio original vellum backed cloth with slipcase. Neat small bookplate of collector F.R. "Bobby" Furber. A little rubbing to slipcase otherwise a very good copy.

[36838] **£195**

A COMPLETE SET OF 'THE FLASHMAN PAPERS'

29. FRASER, George MacDonald **Flashman...set in twelve volumes.**

London, Jenkins/Harvill/Collins, 1969-2005

First editions. The exploits of the fictional protagonist Harry Flashman. A cowardly British soldier, rake and cad who is placed in a series of real historical incidents between 1839 and 1894. While the incidents and much of the detail in the novels have a factual background, Flashman's actions in the stories are either fictional, or Fraser uses the actions of unidentified individuals and assigns them to Flashman.

12 vols. 8vo., original cloth with dust wrappers (one price-clipped). A little sunning to a couple of spines of wrappers, otherwise a very good set.

[36455] **£1750**

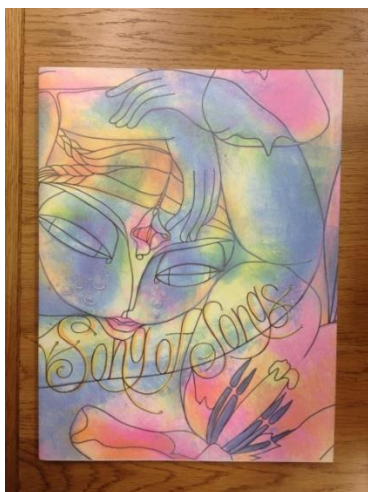




30. FULLER, Henry (Artist) **The Song of Songs Which is Solomon's**

Holybourne Clarion Publishing 1995

First edition, limited edition of 499 numbered copies, this No. 10 of 29 copies signed by artist Henry Fuller and publisher Trevor Weston, this copy with an ad personam inscription from the latter to "A. David Owen", with a folder containing a set of the colour illustrations each signed by the artist and here also with an original pastel illustration signed by Fuller.



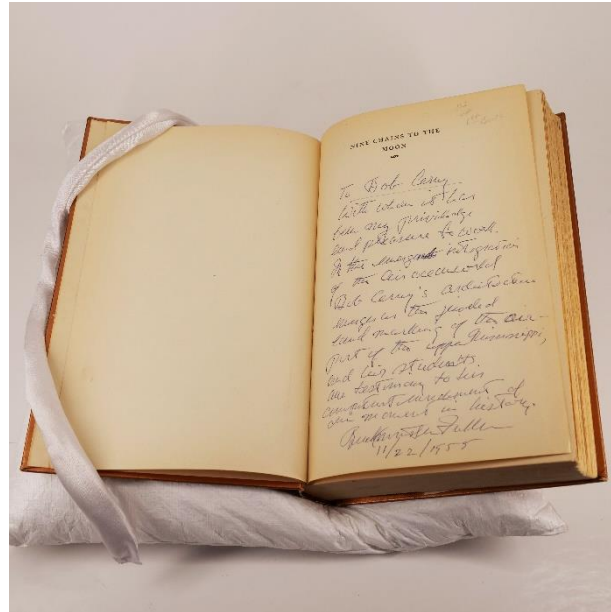


4to, original illustrated wrappers, line drawings throughout with occasional splashes of gold, 8-panel fold-out colour-printed illustration tipped-in to inside rear cover, pp. [40], slipcase, a near fine copy

[37041] £495

31. FULLER, R. Buckminster **Nine Chains to the Moon.**

Philadelphia and New York J.B. Lippincott Company 1938



First edition fulsomely inscribed by Fuller to fellow architect Robert George Cerny. “To Bob Cerny, with whom it has been my privilege and pleasure to work. In the emergent integration of the air concourses(?) Bob Cerny’s architecture emerges as the pinnacle of land (?) of the airport of upper Mississippi, and his students are testimony to his competent judgement of our moment in history, R. Buckminster Fuller 11/22/1959”

Ground was broken for the current Terminal 1 building at Minneapolis/St. Paul Airport on October 26, 1958. The \$8.5 million, 600,000 square foot (56,000 m<sup>2</sup>) terminal with 24 gates on two concourses was designed by Lyle George Landstrom who worked for Cerny Associates. The terminal, then referred to as the New Terminal, was completed on January 13, 1962, and operations began on January 21.

Buckminster Fuller was a frequent visitor to Minneapolis and lectured at the University of Minnesota.

8vo., original bronze cloth lettered in black (without dust wrapper). Binding a little rubbed and marked, some silverfish(?) nibbling to lower edge and gutter of the rear endpapers and folding chart and along the bottom edges of the final 25 leaves of text, otherwise a very good copy.

‘Nine Chains to the Moon’ is a collection of forty-four essays on various topics in the history of science and technology, many of them exploring progressive design and the concept Fuller called “ephemeralization”, or doing more with less, which he believed would create higher

living standards despite population growth. The title, a metaphor for co-operation, refers to the notion that if all the humans on Earth stood on each other's shoulders, they could reach the Moon. The book has been described by one fan as “an outlandish collection of essays in feverish celebration of the technical and design possibilities of the twentieth century”.

The recipient of this copy, Bob Cerny, was a modernist architect based in Minneapolis and St. Paul. he graduated from the University of Minnesota School of Architecture in 1932. “The school’s architectural program, like others across the country, had fallen under the sway of Modernist ideas in the 1930s. The austere Bauhaus strain of Modernism rather than Wright’s more dynamic style prevailed, and once graduates established practices in Minnesota after the war, they filled the state with all manner of Modernist buildings. These homegrown architects—among them Carl Graffunder, Robert Cerny, Jack Liebenberg, and the firm (now HGA) founded by Richard Hammel, Curt Green, and Bruce Abrahamson—rarely achieved national recognition. Even so, their work, usually quite restrained, was of consistently high quality” (Millett, “Minnesota Design”, Metropolis, March 1, 2018).

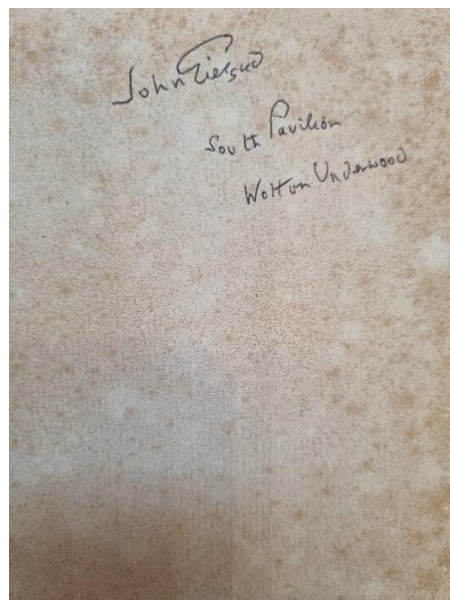
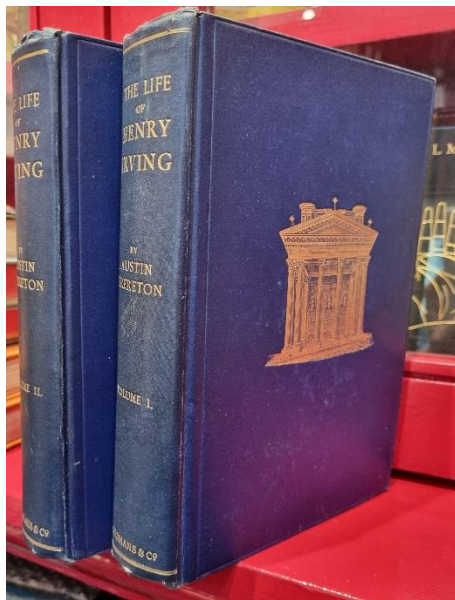
Among Cerny’s other most prominent designs was the 1950s Gateway Center in Minneapolis, one of the largest mid-century “urban renewal” projects.

[36848] **£1500**

32. [GIELGUD, John]. BRERETON, Austin **The Life of Henry Irving.**

London Longmans, Green and Co. 1908

First edition. From the library of John Gielgud with his ownership signature “John Gielgud, South Pavilion, Wootton Underwood” in volume 1.



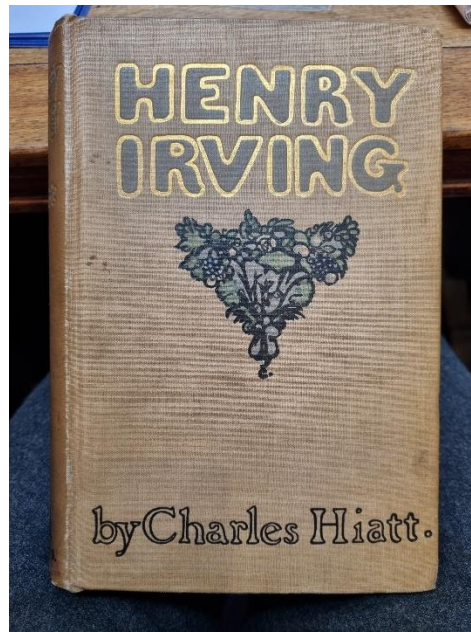
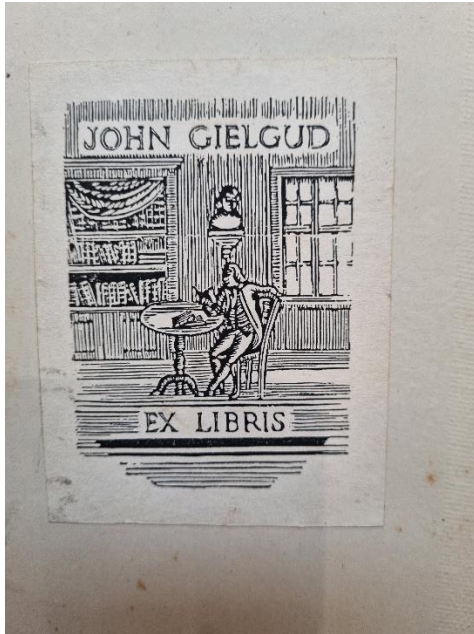
8vo., 2 volumes in original blue cloth lettered in gilt on spine with gilt block of the Lyceum theatre on upper boards.

[36339] **£295**

33. [GIELGUD, John] HIATT, Charles. **Henry Irving. A record and Review**

London George Bell and Sons 1899

First edition. From the library of John Gielgud with his bookplate. Illustrated throughout.



8vo., original cloth with Edward Gordon Craig floral decoration in colour on upper board. Lettered in gilt and grey on spine and upper board. Spine a little darkened, a little occasional light browning, otherwise a very good copy.

Henry Irving's frequent collaborator and leading lady was Ellen Terry, John Gielgud's great aunt. Charles Hiatt wrote about Terry, too: his *Ellen Terry and Her Impersonations* was published by George Bell & Sons in 1898.

[36341] £295

34. [GOTHIC NOVELS] REEVE, Clara. WALPOLE, Horace. **The Old English Baron [and] The Castle of Otranto**

London Nimmo & Bain 1883

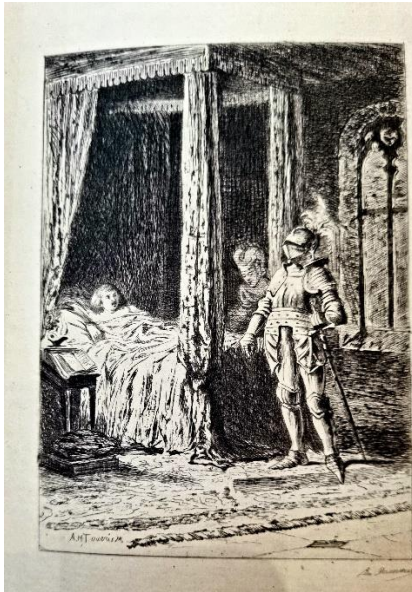
Limited edition of 150 numbered copies on laid paper, with 2 Portraits and 4 drawings by A.H. Tourrier etched by Damman on Japanese paper.

8vo., handsomely bound by Ramage in half dark green morocco over marbled paper boards, ruled in gilt, spine panelled and lettered in gilt, top edge gilt. Spine sunned to a mellow tan brown, but still an attractive copy.

*A pair of classic Gothic Novels.*

[36948] £295

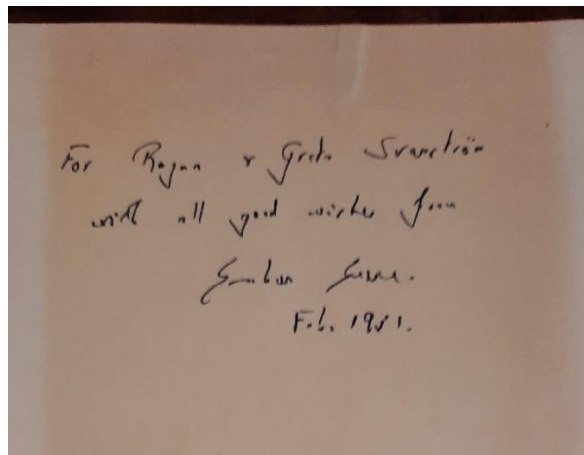
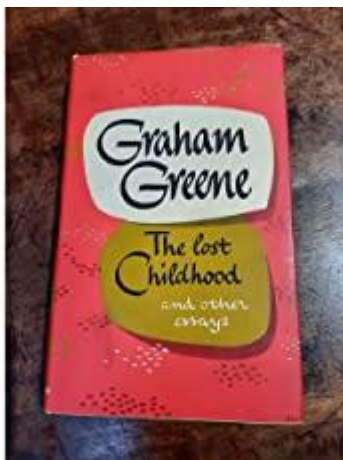




35. GREENE, Graham. **The Lost Childhood and Other Essays**

London Eyre & Spottiswoode 1951

First edition, inscribed: "For Ragnar and Greta Svanström with all good wishes from Graham Greene. F.1. 1951."



Ragnar Svanström (1904-1988), Swedish historian and literary director, was the long-time contact of Greene at Norstedts Publishing House in Stockholm. He edited the 'Introduction to Three Novels', published by Norstedts in 1962. The friendship that developed between Greene and Svanström, and his wife Greta spanned many decades. Their correspondence is kept at the Royal Library in Stockholm.

8vo., original cloth with supplied dust wrapper. A little fading to cloth, wrapper with a little chipping, spine slightly darkened, small stain from removed paperclip on front free endpaper, otherwise a very good copy.

[35905] £2000

36. GREENE, Graham. **A Burnt-Out Case.**

London, Heinemann 1961

First edition.

8vo. original cloth, in price-clipped dust wrapper. A very good copy.



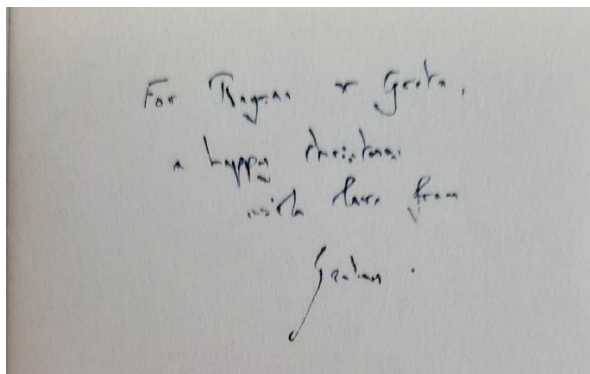
*Query, a world famous architect, is the victim of a terrible attack of indifference: he no longer finds meaning in art or pleasure in life. Arriving anonymously at a Congo leper village, he is diagnosed as the mental equivalent of a 'burnt-out case', a leper mutilated by disease and amputation. Query slowly moves towards a cure, his mind getting clearer as he works for the colony. However, in the heat of the tropics, no relationship with a married woman, will ever be taken as innocent...*

[35913] £295

37. GREENE, Graham. **The Revenge. An Autobiographical Fragment.**

London Privately Printed 1963

First edition, inscribed, "For Ragnar & Greta, a happy Christmas, with love from Graham."



Ragnar Svanström (1904-1988), Swedish historian and literary director, was the long-time contact of Greene at Norstedts Publishing House in Stockholm. He edited the 'Introduction to Three Novels', published by Norstedts in 1962. The friendship that developed between

Greene and Svanström, and his wife Greta spanned many decades. Their correspondence is kept at the Royal Library in Stockholm.

“Printed at The Stellar Press in an edition of 300 copies for private distribution by the author and the publisher”

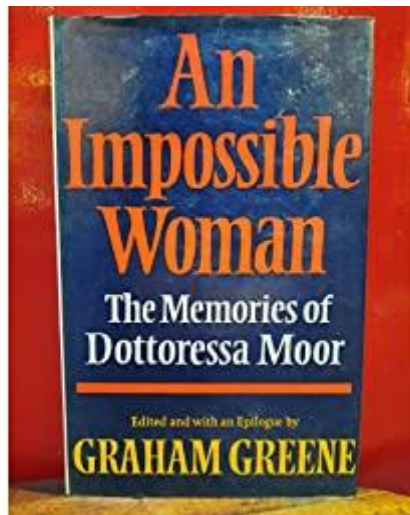
8vo., original printed wrappers. A fine copy.

[35895] **£995**

**Other Graham Greene titles inscribed to Svanström are also available. Please contact us if you would like a full listing.**

38. GREENE, Graham editor **An Impossible Woman. The Memories of Dottoressa Moor. Edited and with an Epilogue by Graham Greene**

London The Bodley Head. 1975.



First edition. The memoirs of Elisabeth Moor, an Austrian doctor who lived and worked on the island of Capri for 40 years during and after WW2, and whose patients included a variety of eccentric expatriates including Norman Douglas, Axel Munthe, Compton Mackenzie and Graham Greene himself.

8vo. original cloth with dust wrapper. Lettering on spine very slightly sunned otherwise a near fine copy.

[36959] **£30**

39. HALE, Kathleen **Original Preparatory Sketches for an unpublished book of cats by Kathleen Hale.**

12 pages numbered 3-12, [29]-30. Oblong 8vo., 225 x 182mm. Leaves removed from sketchbook, a couple still joined, good condition Watercolour, pencil, and with some captions in ink.





This collection of pages for an unpublished book shows artwork in various stages of completion.

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

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

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

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

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

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

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

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

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

Page 12 is blank except for a pencil line border.

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

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

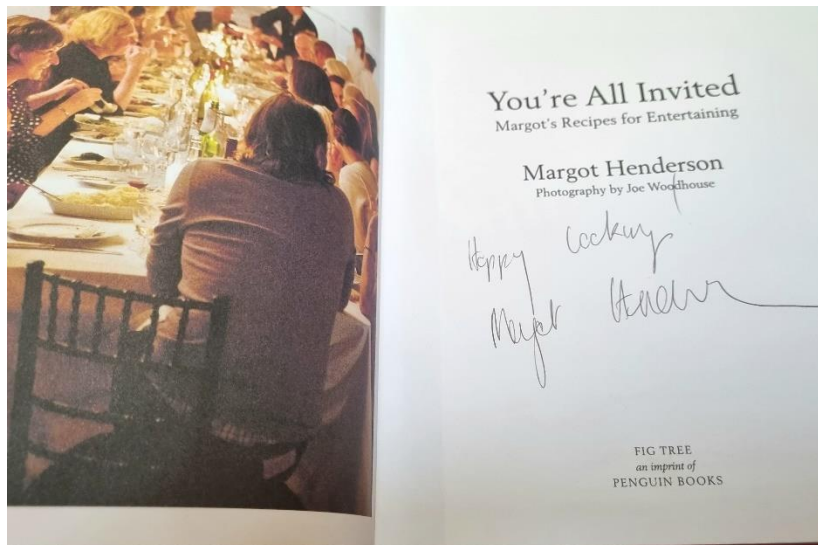
[36192] £1995



40. HENDERSON, Margot **You're All Invited. Margot's Recipes for Entertaining.**

London Fig Tree 2012

First edition inscribed by the author, “Happy Cooking Margot Henderson”.



8vo., original cloth with dust wrapper. A fine copy.

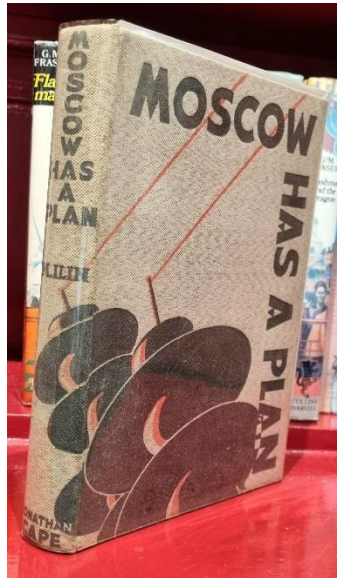
"Not desperately trying to take up a position. There are no earnest lectures about seasonality, no dreary outbreaks of solidarity with hard-pressed working women. Her introductions to each recipe are witty, but minimalist"

[36945] £75

41. ILIN, M. (Ilya Marshak) **Moscow has a Plan. A Soviet Primer. Translated from the Russian of M Ilin. By G S Counts & N P Lodge with illustrations drawn by William Kermode.**

London Jonathan Cape 1931

First edition. Title-page printed in black and red, engraved illustrations by Kermode throughout. With the attractive bookplate of Esther Studd.



8vo., original decorative cloth with a striking design by William Kermode (signed with his initial, 'K') printed in red and black to the upper board and spine, the latter very faintly darkened.

An impressive piece of book-design, with the illustrations of William Kermode complementing the text superbly; the text presents the first Five Year Plan in a simple and persuasive style aimed at a younger readers, often by directly contrasting its programme with that of the West observing in in the American economic system the absence of a general plan.

William Kermode was particularly acclaimed for his lino-cuts, an unusual medium at the time. His designs show influence from Russian book-illustration of the 1930s.

[36856] £495

42. JAVA. ANDERSON, Benedict R. O'G. **Java in a Time of Revolution: Occupation and Resistance, 1944-1946**

Ithaca and London Cornell University Press. 1972

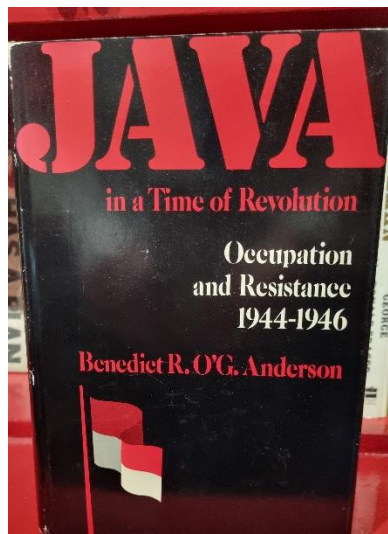
First edition, inscribed by the author "For Nancy with much affection. Hope I get a thesis in exchange. Ben. Oct 20 1976".

8vo., original cloth with dust wrapper. Spine slightly sunned, otherwise a very good copy.

"With remarkable scope and in scrupulous detail, Professor Anderson analyses the Indonesian revolution of 1945. Against the background of Javanese culture and the Japanese



occupation, he explores the origins of the revolutionary youth groups, the military, and the political parties to challenge conventional interpretations of revolutionary movements in Asia. The author emphasises that the critical role in the outbreak was played not by the dissatisfied intellectuals or by an oppressed working class but by the youth of Indonesia. Perhaps most important are the insights he offers into the conflict between strategies for seeking national revolution and those for attaining social change. By giving first priority to gaining recognition of Indonesian sovereignty from the outside world, he argues, the revolutionary leadership had to adopt conservative domestic policies that greatly reduced the possibility of far-reaching social reform. This in-depth study of the independence crisis in Indonesia, brought back to life by Equinox Publishing as the first title in its Classic Indonesia series, also illuminates the revolutionary process in other nations, where wars for independence have been fought but significant social and economic progress has not yet been achieved.



Benedict Anderson is one of the world's leading authorities on South East Asian nationalism and particularly on Indonesia. He is Professor of International Studies and Director of the Modern Indonesia Project at Cornell University, New York. His other works include *Imagined Communities: Reflections on the Origin and Spread of Nationalism* and *The Spectre of Comparisons: Nationalism, Southeast Asia, and the World.*”

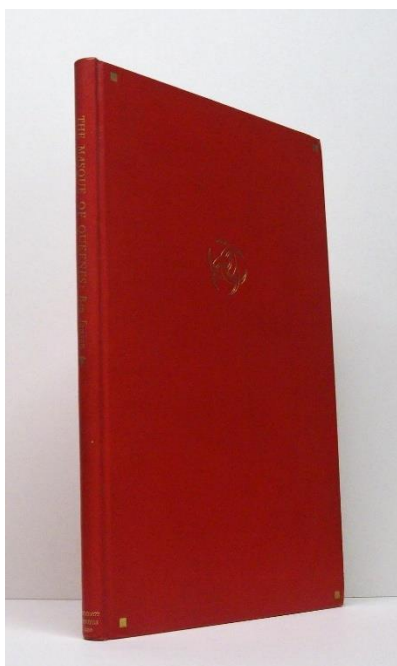
[36797] £195

43. JONSON, Ben **The Masque of Queens with the Designs of Inigo Jones.**

London The King's Printers 1930

Limited edition of 350 copies. With 20 plates reproducing designs by Inigo Jones and with a facsimile of the manuscript in Jonson's hand held at the King's Library at the British Museum.

Folio, original full red vellum with gilt decoration, top edge gilt. A fine copy.



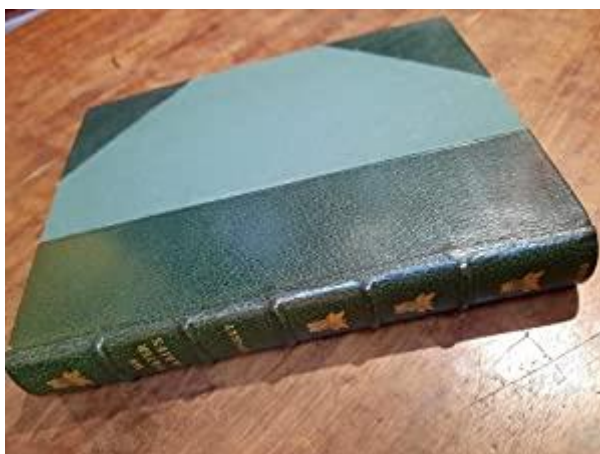
The Masque of Queens, Celebrated From the House of Fame is one of the earlier works in the series of masques that Ben Jonson composed for the House of Stuart in the early 17th century. It was first performed at Whitehall Palace on 2 February 1609.

[36926] **£350**

44. KINGSLEY, Charles **The Water Babies. A Fairy Tale for a Land-Baby.**

London & Cambridge Macmillan and Co 1863.

First edition, without the L'Envoi leaf as is almost always encountered as the author had it removed from all but the first 200 or so copies. With two illustrations by J. Noel Paton and with a number of small illustrations used throughout as opening initials.



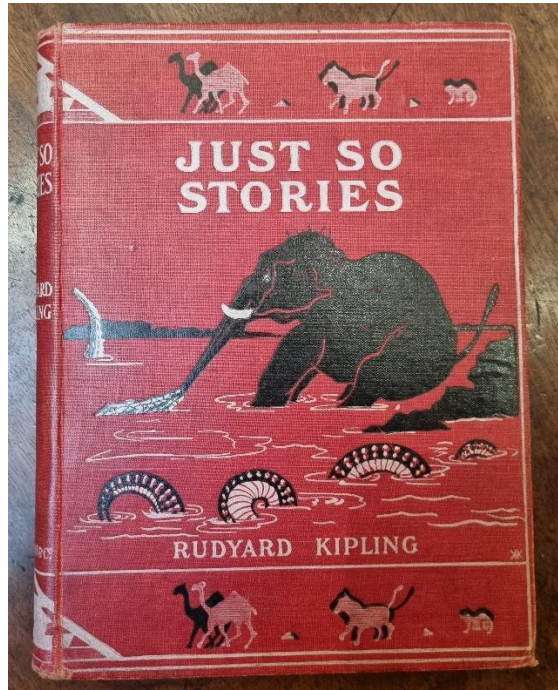
8vo., recently finely bound by Bayntun Riviere in half green morocco, spine lettered in gilt with gilt centre tools.

[35369] **£1250**

45. KIPLING, Rudyard. **Just so stories. For little children. Illustrated by the author.**

London, Macmillan and Co. 1921

Reprint in the same format as the first edition of 1902.



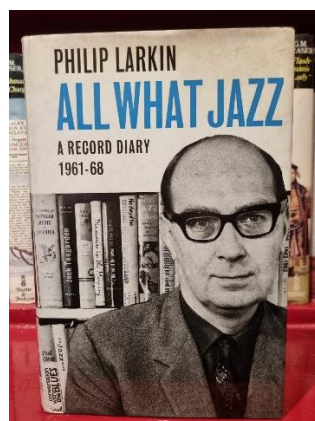
4to., original red pictorial cloth. Neat ink name, otherwise a very good copy, nicer than usually found.

[36997] £350

46. LARKIN, Philip. **All What Jazz. A Record Diary. 1961-68**

London Faber and Faber 1970

First edition.





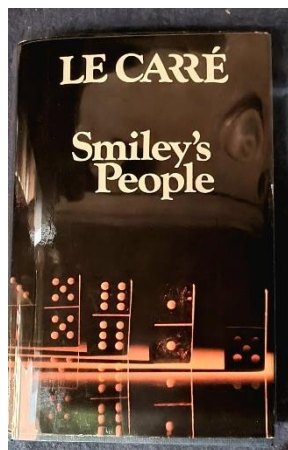
8vo., original cloth with dust wrapper. With the usual offset from the dust-wrapper to the spine, otherwise near fine copy.

[36616] **£95**

47. LE CARRE, John. **Smiley's People.**

London, Hodder & Stoughton, 1980

First Edition.



8vo., original cloth with dust wrapper. A light crease to front flap of wrapper, otherwise a near fine copy

*The final novel of the Karla trilogy, following Tinker Tailor Soldier Spy and The Honourable Schoolboy.*

[36967] **£150**

48. LEES-MILNE, James **Diaries.** Ancestral Voices. Propheying Peace. Caves of Ice. Midway on the Waves. A Mingled Measure. Ancient as the Hills. Through Wood and Dale. Deep Romantic Chasm. Holy Dread. Beneath a Waning Moon. Ceaseless Turmoil. The Milk of Paradise

London [I-III] Chatto & Windus; [IV] Faber & Faber; [V-XII] John Murray (1975-2005).

A complete set of first editions of Lees-Milne's Diaries.



8vo., 12 volumes in original cloth with dust wrappers, the usual fading to spines of three wrappers, otherwise a very good set.

[36964] £750

49. LIMITED EDITIONS CLUB. CONFUCIUS. **The Analects of Confucius.** Translated from the Chinese. Introduction and Notes by Lionel Giles. Illustrations with paintings by Tseng Yu-Ho.

New York New York. Printed at the Plantin Press for Members of the Limited Editions Club, 1970



Limited edition of 1500 copies signed by the illustrator.

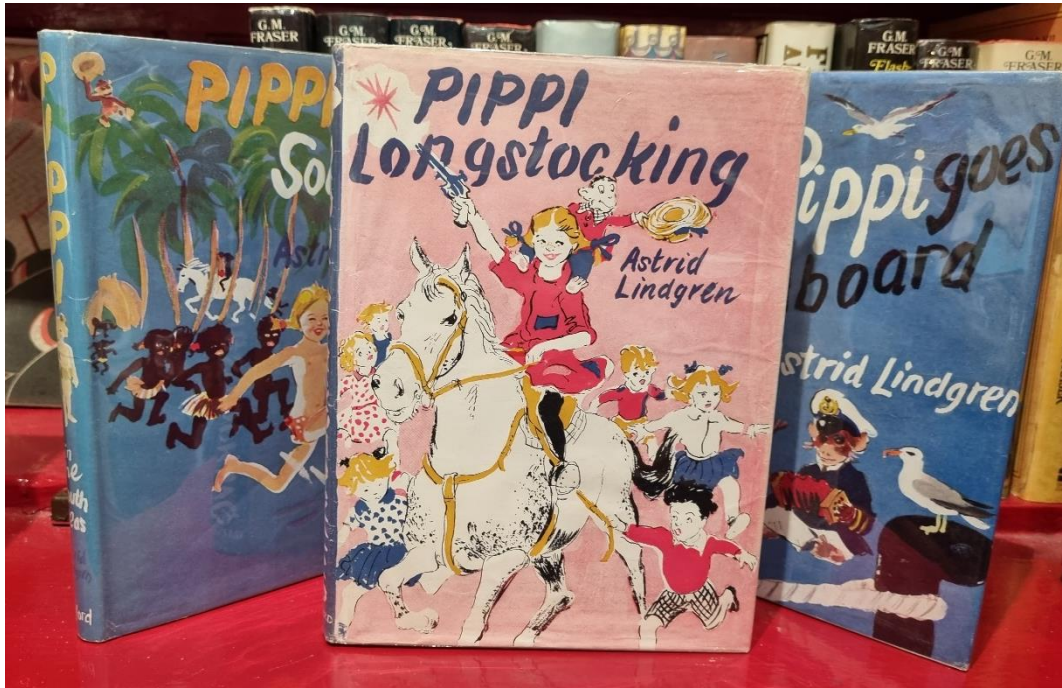
4to. Chinese-red linen silk-screened in gilt, in original glassine. Fine, in slightly soiled original box.

[33714] £225

50. LINDGREN, Astrid **Pippi Longstocking, Pippi Goes Aboard [and] Pippi in the South Seas. Translated by Edna Hurup and Marianne Turner. Illustrated by Richard Kennedy**

London Oxford University Press 1963-1968

Early English reprints. Illustrations by Richard Kennedy.



8vo., 3 volumes in original cloth with dust wrappers. Neat ink name in one volume. A very good set.

[37006] £295

51. MACKINTOSH, Charles Rennie **Haus Eines Kunstfreundes (Meister Der Innen Kunst)**

Glasgow The Fraser Press 199.

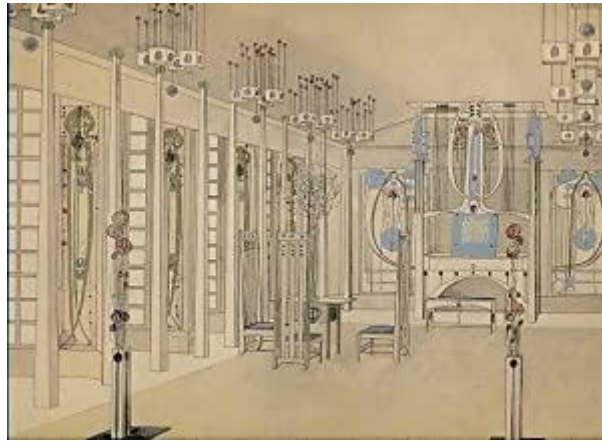
Second edition, limited edition of 1000 numbered copies, this number 217 of the English edition.

Folio 21 x 15.75 inches, 18 loose sheets in original portfolio with ties; facsimile title-page, Introduction by Roger Billcliffe, 3 page "Mackintosh's Art Principles" by Hermann Muthesius, + 14 colour facsimile plates. A fine set.

A fine facsimile edition of the Scottish architect and designer's magnificent entry for the international competition organised in 1901 by the Zeitschrift fur Innendekoration for the design and decoration of a House for a Lover of Art. The work was originally published in 1902 by Alexander Koch of Darnstadt. Each of the 14 plates were framed and exhibited by Koch at the International Exhibition of Decorative Art at Turin.



Despite disqualification due to late entry and unfinished sketches, the portfolio was awarded a prize for its "pronounced personal quality, novel and austere form and the uniform configuration of interior and exterior".



Charles Rennie Mackintosh's House for an Art Lover was eventually built some 90 years after it was originally designed. A team of architects, designers, builders and craftsmen worked to make Mackintosh's conceptual designs into a real house, which opened to the public in Glasgow in 1996.

[36262] £495

52. MILTON, John. **The Temptation from Milton's Paradise Regained. Illustrated by Sylvia Stokeld**

Church Hanborough Hanborough Parrot Press 1988.



Hanborough Parrot Pieces No.1. Limited edition of 85 copies, this one of 25 numbered copies with the illustrations coloured by hand, signed by the artist. The illustrations depicting Milton's luxurious banquet of foods feature designs drawn from the dining table.

8vo., French-folded leaves, pp. [16], original boards with illustration to upper board hand-coloured, those to endpapers likewise, printed label to spine. A fine copy.

[36954] **£195**

53. MORRIS, Rev F.O. **A History of British Birds. Fourth Edition.**

London John C. Nimmo 1895

Fourth Edition. "Revised, corrected and enlarged. With three hundred and ninety-four plates coloured by hand." Zimmer describes this classic as: "A voluminous work. containing a mass of information. The book early obtained considerable popularity on account of its readability and moderate cost." The first edition contained 358 plates which was expanded to 365 plates in the second edition. Further enlarged in the third edition to 394 plates, as here in the fourth edition.



8vo., 6 volumes sometime bound in half dark green morocco, over marbled boards, spines richly gilt with contrasting leather labels. Gilt block of 'The London School of Dental Surgery on upper boards, all edges gilt. Spines uniformly sunned, prize label in volume 1, otherwise a handsome set.

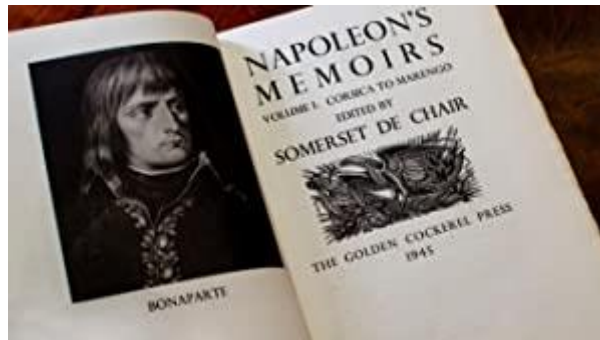
[36830] **£1500**

54. [NAPOLEON]. CHAIR, Somerset de. **Napoleon's Memoirs.**

London, Golden Cockerel Press 1945

Two Volumes. One of 500 limited copies, this no. 192. Title page engraving and binding design by John Buckland Wright. Edited and translated by Somerset de Chair. Set in Perpetua type and printed on Arnold's mould made paper.

4to., original green cloth, decorative gilt block to upper covers, gilt titles to spine, top edges gilt, others uncut, map endpapers. Spine ends and corners slightly bumped to volume I, some occasional light rubbing to extremities of cloth, hint of spotting to fore edge, internally clean and bright, a handsome set.



*While on St Helena, Napoleon had dictated his memoirs, with digressions, to generals sharing his captivity, Charles Tristan, marquis de Montholon (1783–1853) and Gaspard, Baron Gourgaud (1783-1852). The results appeared in a single publication entitled Mémoires pour servir à l'histoire de France, sous Napoléon, écrits à Sainte-Hélène, sous la dictée de l'empereur, par les généraux qui ont partagé sa captivité, et publiés sur les manuscrits entièrement corrigés de la main de Napoléon (1823). It was translated in the same year into English as Memoirs of the History of France during the Reign of Napoleon.*

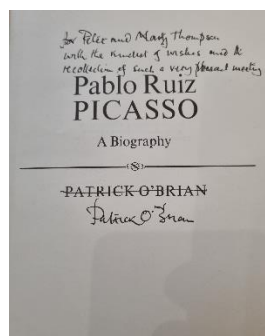
*The work could scarcely be seen as collaborative, as it is arranged according to the dictatee, with no concern for the chronological order of events described. De Chair's publication largely follows the text of the 1823 translation. But it abridges and amalgamates the two accounts, omitting the asides and rearranging the events chronologically. It furthermore changes the narration from the third to the first person for immediacy.*

[33268] £495

55. O'BRIAN, Patrick **Pablo Ruiz Picasso. A Biography**

London Collins 1976

First edition inscribed by O'Brian, "For Peter and Mary Thompson with the recollection of such a very pleasant meeting. Patrick O'Brian."





8vo., original red cloth (without dust wrapper), A very good copy.

*A scholarly, passionate and brilliantly written biography of Pablo Picasso by Patrick O'Brian, the famous author of the much-loved Aubrey-Maturin series.*

*Patrick O'Brian's outstanding biography of Picasso explores comprehensively the life of this awe-inspiring artist. Enormously productive and hugely successful, Picasso continues to attract avid, insatiable public interest. O'Brian was a close friend and a neighbour of Picasso's, and the book reflects the closeness of their friendship and the immense erudition and warm wit of Patrick O'Brian.*

*The man that emerges from the pages is full of contradictions: hard yet tender, mean yet generous, affectionate but cold, professing communism but retaining an essentially Catholic mentality, private despite his relish of fame. Critically, O'Brian's is the only biography to fully appreciate the distinctly Mediterranean origins of Picasso's character and art.*

*Sex and money, eating and drinking, friends and quarrels, comedies and tragedies, suicides and wars tumble over each other in the vast chaos of Picasso's experience, He was 'a man almost as lonely as the sun, but one who glowed with much the same fierce, burning life.'*

[36421] £495

56. OXFORD GUILD OF PRINTERS **Silver Jubilee Compendium.**

Oxford. Oxford Guild of Printers 2007

Examples of work by 17 private presses, all members of the Oxford Guild of Printers. With Introductory List of Contributors.

Deluxe edition issued in case representing the Clarendon Building designed and made by Christopher Holmes. The Clarendon Building lioncut by John R. Smith.



The pamphlets are issued in varying limitations, but with 200 copies printed specifically for this project. Fine copies

The Alembic Press / [Claire & David Bolton]

The Atlantis Press, 1982-2007 / Michael Daniell

Print, printing and this printer, 1982-2007 / John Grice

The Inky Parrot Press / [Dennis Hall]

Settling down, growing up, taking stock, giving suck / Louisa Hare

Sentence first, verdict afterwards : some thoughts on the very idea of looking back twenty-five years, adapted from the writings of Lewis Carroll / Graham Moss & Kathy Whalen (Incline Press)

1982-2007 : the Strawberry Press, Witney / Paul W. Nash

[The Old School Press] / Martyn Ould

Illustrated literature printed at the Tern Press / by Nicholas & Mary Parry

Gutenberg & Whittington / [John Randle]

The Wordwyner Press / Andrew Schuller

The first quarter century : epitaphs & other verses loosely connected with printing or drinking / by Simon Smallwood (Small Wood Press)

Serendipitous departures / John Smith (Old Forge Press)

Oxford Guild of Printers silver jubilee, 1982-2007 / Bill Taylor (Palliser Press)

Then & now, 1982-2007 / Peter White (Bouncing Acre Press)

The Oxford Guild of Printers silver jubilee, 1982-2007 / Miles Wigfield (Reading Room Press).

And with (unlisted)

Then & now : 1982-2007 / Celtic Cross Press ; [designed and illustrated by Rosemary Roberts]

[36224] **£495**

## 57. PEVSNER, Nikolas **The Buildings of England**

London Penguin/Yale University Press 1968 - 2010

Mixed editions. A Complete set of the Buildings of England series in 51 volumes.

Original black rexine hardcovers or cloth, gilt. Photographic plate sections.. One or two other volumes have minor wear to the top edges of the wrappers. Contents clean. Generally near fine in near fine dust wrappers.

27 volumes are in the original smaller format, 24 volumes are the latest revised editions in the taller format

After moving to Great Britain from his native Germany as a refugee in the 1930s, Nikolaus Pevsner found that the study of architectural history had little status in academic circles, and that the amount of information available, especially to travellers wanting to inform themselves about the architecture of a particular district, was limited. He conceived a project

to write a series of comprehensive county guides to rectify this, and gained the backing of Allen Lane, founder of Penguin Books, for whom he had written his *Outline of European Architecture*.



Work on the series began in 1945. Lane employed two part-time assistants, both German refugee art historians, who prepared notes for Pevsner from published sources. Pevsner spent the academic holidays touring the country to make personal observations and to carry out local research, before writing up the finished volumes. The first volume was published in 1951.

Pevsner wrote thirty-two of the books himself and ten with collaborators, with a further four of the original series written by others.

[36307] £2250

58. POWELL-COTTON, Major **In Unknown Africa. A Narrative of Twenty Months' Travel and Sport in Unknown Lands and among New Tribes.**

London Hurst and Blackett 1904

First edition. With 204 reproductions from drawings by A. Forestier and the Author's photographs and two maps.

8vo., original cloth lettered in gilt on spine and upper board, upper board with gilt block of a giraffe's head, spine with gilt block of a spear carrying warrior. Endpapers replaced, repaired split to folding map, a little occasional spotting, generally a very good bright copy.

Following a successful hunting trip in Abyssinia, Percy Powell-Cotton (1866-1940) travelled to British East Africa in 1902 in order to find a specimen of a five-horned giraffe recently discovered by Sir Harry Johnston. He pursued impala, rhinoceros and lion on the Athi River, crossed the Tana and lived among the Kikuyu, successfully hunting elephant, then collecting trophy kudu and lion on the Baringo plain. He eventually found a five-horned giraffe on the



outskirts of Masai territory. Reviewing the work in the Geographical Journal, Harry Johnston praised its descriptions and photographs of big game as well noting that "from a geographical point of view also Major Powell-Cotton's journey is a remarkable one. He covered a little new ground north of the explorations made by Macdonald and Austin, and south and west of the journeys of Wellby and Donaldson-Smith".

*Czech p. 134*

[36187] **£1750**



59. PUSHKIN, Alexander. GIBBINGS, Robert (illustrator) **The Tale of the Golden Cockerel. Translated by Hannah Waller with a Note. by Raïssa Lomonossova.**

1936 The Golden Cockerel Press

Limited edition. No. 85 of 100 copies. With 4 wood engravings by Robert Gibbings with the one on the title page printed in gilt. Gold title page. Printed in Caslon Old Face type in gold and black on hand-made paper.

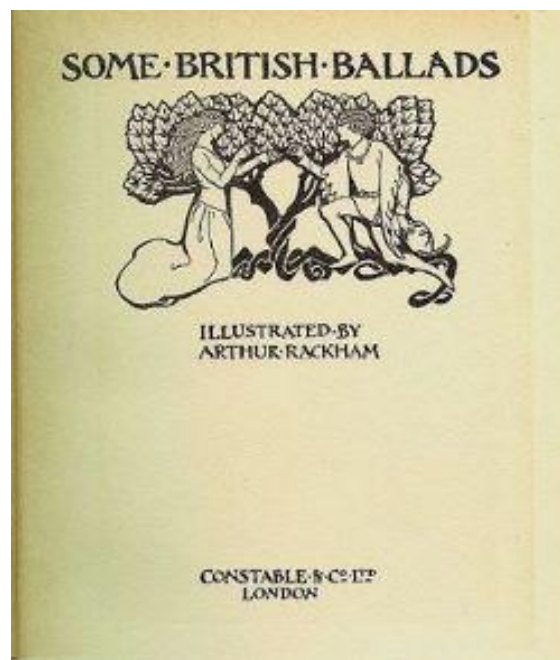
16mo., original patterned pink and gold cloth covered boards, pale pink morocco spine label lettered in gilt. An extremely good copy. Translation from the Russian by Hannah Waller with notes by Riassa Lomonossova. An exquisite little book which was a considerable success immediately on publication.

*Pertelote: Bibliography of The Golden Cockerel Press, 115.*

[36850] **£1350**



60. RACKHAM, Arthur. **Some British Ballads illustrated by Arthur Rackham.**  
London Constable and Co Ltd [1919]



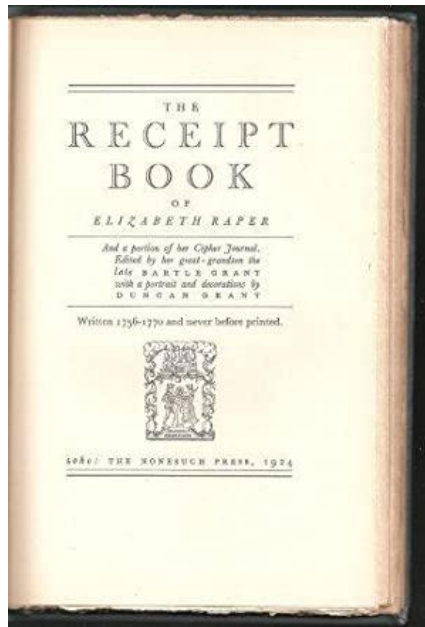
First edition. With sixteen tipped-in and tissue-guarded colour plates by Arthur Rackham. Title-page vignette and additional b&w illustrations.

4to original blue cloth, lettered and decorated in gilt and blind. A near fine, bright copy.

[36992] **£395**

61. RAPER, Elizabeth, GRANT, Duncan (Illustrator) **The Receipt Book of Elizabeth Raper: and a portion of her Cipher Journal. Edited by her great-grandson, the late Bartle Grant with a portrait and decorations by Duncan Grant. Written 1756-1770 and never before printed.**

London, The Nonesuch Press, 1924



First edition. One of 850 numbered copies, this copy marked “out of series Ray’s copy”. 'Elizabeth Raper tells in this book not only how she cooked in a remarkably varied, rich, delicate and largely lost fashion, but also how she philandered, learned Euclid and papered the stairs.'

8vo., original blue buckram lettered in gilt on spine. Spine a little faded, some occasional spots, otherwise a very good copy (without dust wrapper)

[36957] £95

62. RICHARDS, Frances. **The Acts of the Apostles; seven copper plate engravings**

London Barn Elm Editions 1980

7 copper-plate engravings by Frances Richards, each initialled by her in pencil, originally engraved in 1929. 6 being illustrations to The Acts of the Apostles, the seventh being entitled Praying to the Animals.

One of 70 copies signed by the artist, this no.54. Test printed in Ehrhardt at Skelton's Press in Wellingborough.

Folio, loose as issued in a portfolio of blue cloth, silver lettering on spine housed in the original blue cloth box with initials of artist on upper side in silver. Fine. Original prospectus loosely inserted, along with a 2pp. ALS from the proprietor of the press, Mel Gooding, to collector Alan Clodd describing various details of production.



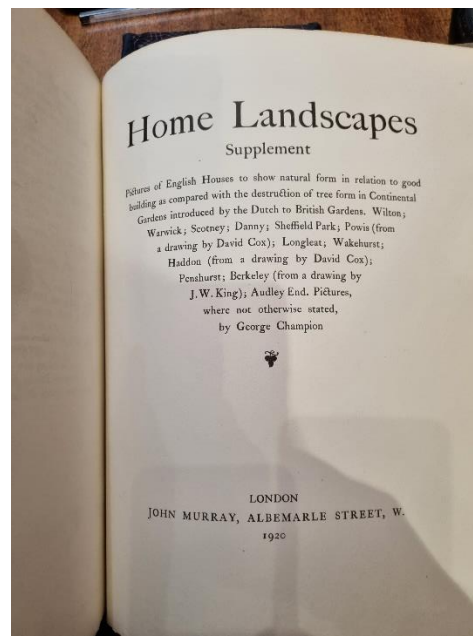
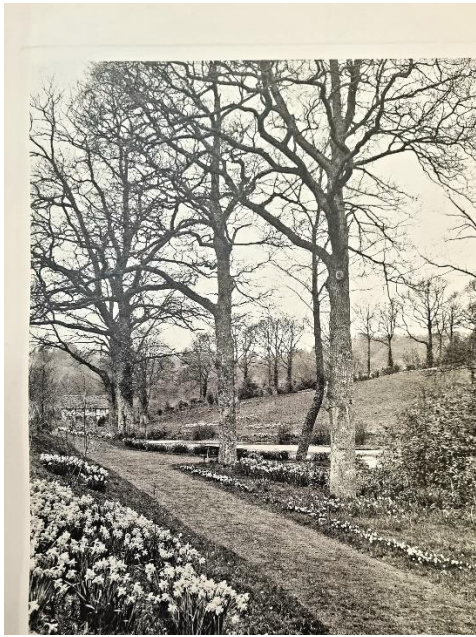


One of the first published works by the artist, originally commissioned in 1929 by Stanley Morison, who had been deeply impressed by the linearity of her style and thought it perfectly suited to copper engraving. Only a single plate was published at the time, in Fleuron VII, and the remaining plates remained unseen until Barn Elms printed them for the first time in this edition. Despite impressing David Jones with her work, Richards never again worked with intaglio methods, going on to serve as Head of Design at Camberwell School of Art, later teaching at the Chelsea School of Art.

[36925] **£350**

63. **ROBINSON, William Home Landscapes With Views taken in the Farms, Woods, and Pleasure Grounds of Gravetye Manor [with] Home Landscape Supplement Showing the value of natural form in relation to good building as compared with the destruction of tree form in Continental Gardens introduced by the Dutch to British Gardens.**

London John Murray 1920



The Second and best Edition being Supplemented with 12 Pictures of old English Houses, Wilton, Warwick, Scotney, Danny, Sheffield Park, Powis, Longleat, Wakehurst, Haddon, Penshurst, Berkeley and Audley End. Main text With 32 tissue guarded photographic plates, primarily of Trees or Tree Landscapes.

With a distinguished provenance, from the library of Major John Roland Abbey with his armorial bookplate. A very good copy.

Folio, original green cloth lettered in gilt on spine and upper board. A handsomely produced book printed at the Chiswick Press.

William Robinson FLS (5 July 1838 – 17 May 1935) was an Irish practical gardener and journalist whose ideas about wild gardening spurred the movement that led to the popularising of the English cottage garden, a parallel to the search for honest simplicity and vernacular style of the British Arts and Crafts movement, and were important in promoting the woodland garden. Robinson is credited as an early practitioner of the mixed herbaceous border of hardy perennial plants, a champion too of the "wild garden", who vanquished the high Victorian pattern garden of planted-out bedding schemes. Robinson's new approach to gardening gained popularity through his magazines and several books—particularly *The Wild Garden*, illustrated by Alfred Parsons, and *The English Flower Garden*.

Robinson advocated more natural and less formal-looking plantings of hardy perennials, shrubs, and climbers, and reacted against the High Victorian patterned gardening, which used tropical materials grown in greenhouses. He railed against standard roses, statuary, sham Italian gardens, and other artifices common in gardening at the time. Modern gardening practices first introduced by Robinson include: using alpine plants in rock gardens; dense plantings of perennials and ground covers that expose no bare soil; use of hardy perennials and native plants; and large plantings of perennials in natural-looking drifts.

in 1884 Robinson was able to purchase the Elizabethan Gravetye Manor near East Grinstead in Sussex, along with about 200 acres of rich pasture and woodland. His diary of planting and

care was published as *Gravetye Manor, or Twenty Years of the Work round an old Manor House* (1911). Gravetye would find practical fulfilment of many of Robinson's ideas of a more natural style of gardening. Eventually it would grow to nearly 1,000 acres (4 km<sup>2</sup>).

Much of the estate had been managed as a coppiced woodland, giving Robinson the opportunity to plant drifts of scilla, cyclamen, and narcissus between the coppiced hazels and chestnuts. On the edges, and in the cleared spaces in the woods, Robinson established plantings of Japanese anemone, lily, acanthus, and pampas grass, along with shrubs such as fothergilla, stewartia, and nyssa. Closer to the house he had some flower beds; throughout he planted red valerian, which he allowed to spread naturally around paving and staircases. Robinson planted thousands of daffodils annually, including 100,000 narcissi planted along one of the lakes in 1897. Over the years he added hundreds of trees, some of them from American friends Charles Sprague Sargent and Frederick Law Olmsted. Other features included an oval-shaped walled kitchen garden, a heather garden, and a water garden with one of the largest collections of water lilies in Europe.

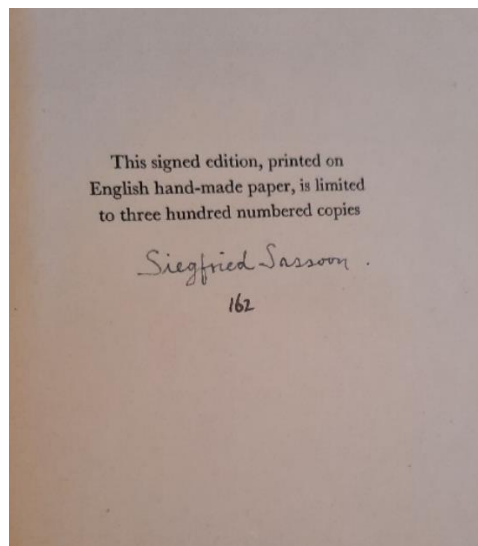
Robinson invited several well-known painters to portray his own landscape artistry, including the English watercolourist Beatrice Parsons, the landscape and botanical painter Henry Moon, and Alfred Parsons. Moon and Parsons illustrated many of Robinson's works.

[37036] **£595**

64. SASSOON, Siegfried **Sherston's Progress.**

London Faber and Faber 1936

First Edition Limited edition of 300 signed by the author.



8vo., original blue buckram lettered in gilt on spine. Just a little sunning to spine, brighter than often found, the usual browning to free endpapers. A very good copy.

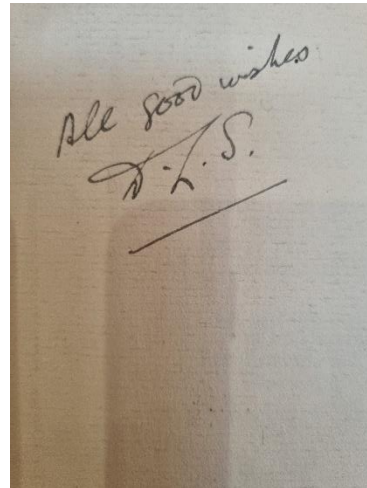
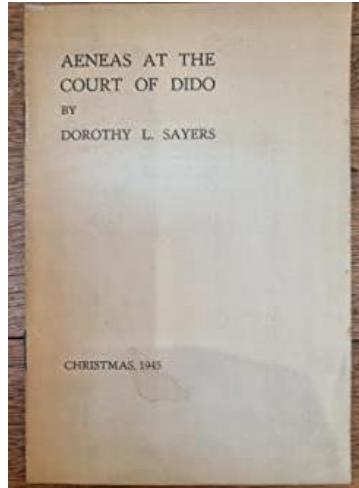
[35398] **£650**



65. SAYERS, Dorothy L. **Aeneas at the Court of Dido. Christmas 1945.**

[Privately Printed] 1945

First edition of this Christmas Keepsake. Signed by Sayers on the lower wrapper, "All good wishes D.L.S."



8vo., original printed wrappers, stapled as issued. Small splash mark on upper wrapper, wrappers a little browned, otherwise a very good copy.

The first of a short series of Christmas cards which Dorothy L. Sayers issued between 1945 and 1949. The 'Argument' (on page [2]) for the poem 'Aeneas at the Court of Dido' (on pages [3-6]) reads 'A cat, having suffered many misfortunes in an enemy-occupied sea-coast town, at length escapes to a British naval raider, and, after a prosperous voyage, is brought to a sea-port in England.'

In a letter of December 1946 Sayers said of this work "a little set of cat-verses I had printed last Christmas, which may amuse you. The episode is quite imaginary, but I feel that if nothing of the sort ever happened it might well have done so"

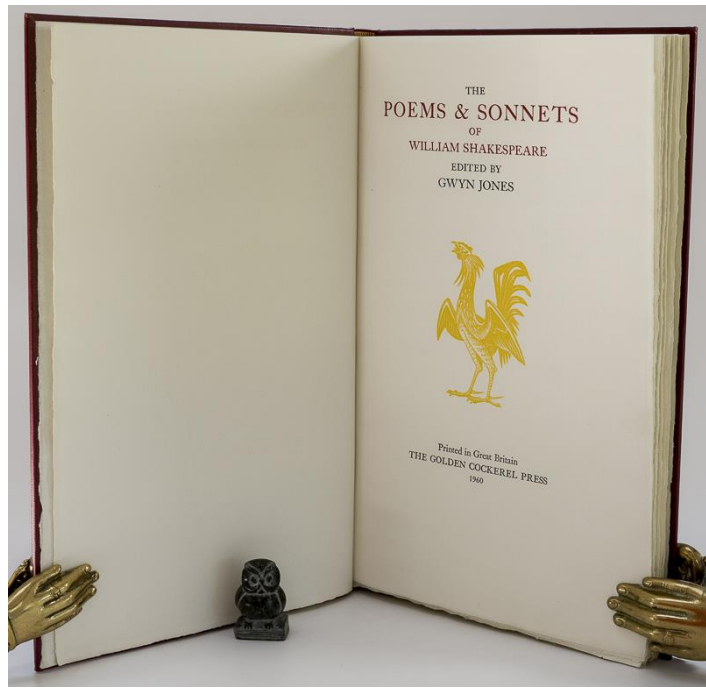
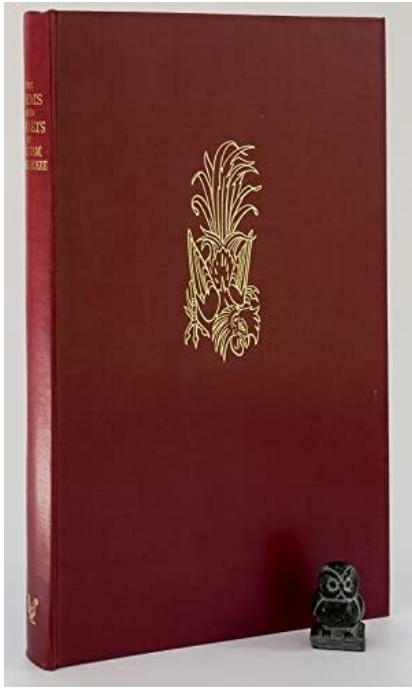
[36193] £995

66. SCOTT, Captain Robert F. **To the South Pole, Captain Scott's Own Story Told from His Journals - 'The Voyage of the Discovery'. Photographs by Herbert G. Ponting. Extracted from The Strand Magazine**

London George Newnes 1913

The first appearance of Captain's Scott's account of his ill- fated expedition which appeared in 4 issues of The Strand Magazine from July 1913- Oct 1913. "This and the articles which are to follow are related from the journals of Captain Scott and give the first connected story of the British Antarctic Expedition 1910-1913. The story has been told from the journals by Mr Leonard Huxley, well known as the biographer of his celebrated father, and carefully read and revised by Commander Evans R.N. With few exceptions, all the photographs, which have been selected from many hundreds, are here published for the first time." This is also the first appearance of many of Herbert Ponting's celebrated photographs.





68. SHAKESPEARE, William. RACKHAM, Arthur (illustrator) **A Midsummer Night's Dream**

London William Heinemann 1912.





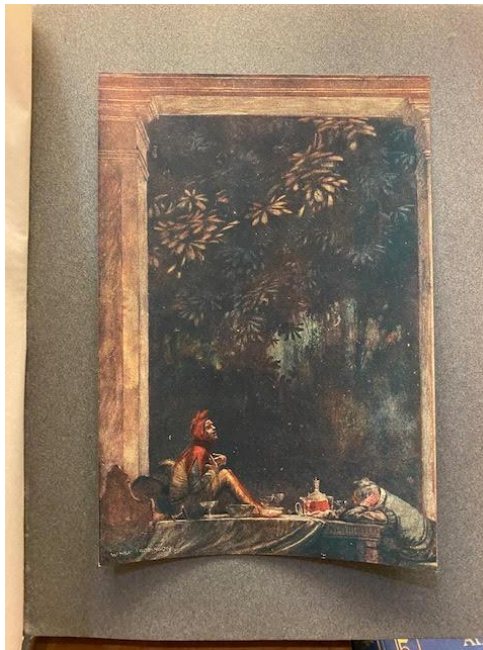
Third Impression of the first trade edition. With 40 colour plates and numerous black and white illustrations by Arthur Rackham.

Small 4to., original tan cloth lettered and decorated in gilt on spine and upper board. A very good copy.

[37018] **£295**

69. SHAKESPEARE, William. ROBINSON, W. Heath (Illustrator) **Twelfth Night. With illustrations by Heath Robinson.**

London Hodder and Stoughton 1908



First Heath Robinson trade edition. Introduction by A. T. Quiller-Couch. With forty tissue-guarded & tipped-in colour plates by W. Heath Robinson.

4to., original green cloth lettered and decorated in gilt. A little occasional spotting but a very good copy, with bright and fresh gilt.

[36991] **£395**

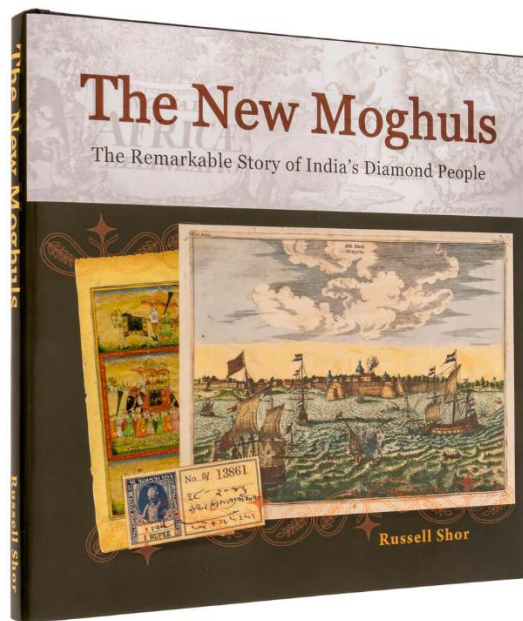
70. SHOR, Russell **The New Moghuls. The Remarkable Story of India's Diamond People.**

[Privately Printed] [2013]

First edition. A very scarce history of the Indian diamond industry by a prominent American gem expert.

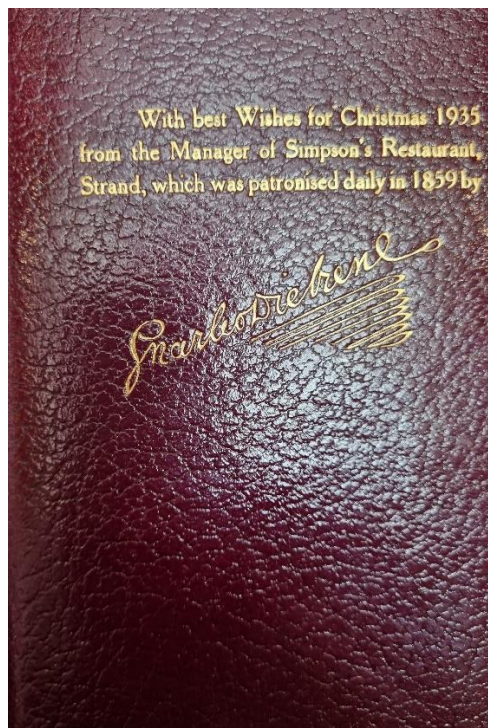
4to., original cloth with dust wrapper. A fine copy.

[36826] **£95**



71. [SIMPSON'S RESTAURANT] DICKENS, Charles. **Sketches by Boz. Illustrated by T.H. Robinson [and] The Uncommercial Traveller. Illustrated by Arthur A Dixon.**

London Collins Clear Type Press [no date. c 1925]



First T H Robinson illustrated edition of Sketches by Boz and first Arthur Dixon illustrated edition of The Uncommercial Traveller. Both published in the Collins Clear Type series.

One of presumably a small number of copies specially bound for Simpson's Restaurant as a Christmas gift for 1935. This copy inscribed by Fred Heck, the manager of the restaurant,

“To my dear friend H.E.S Lye with the heartiest of greetings for Christmas and the New Year 1936 from Fred Heck.”

Small 8vo., specially bound in full burgundy limp leather, lettered in gilt on spine, upper board lettered “With best Wishes for Christmas 1935 from the Manager of Simpson’s Restaurant, Strand, which was patronised daily in 1859 by Charles Dickens”. Dickens’s name is produced as a facsimile signature. A little rubbing to one corner otherwise a near fine copy preserved in original card box (this a little worn).

[36195] **£295**

## 72. SOCIETY OF PRIVATE PRINTERS Chap - Books. **The Society Of Private Printers Fifth Exchange 1982 - 86**

Pinner Cuckoo Hill Press 1986

A collection of 28 pamphlets in chap-book form with a contents list, issued for exchange by the Society of Private Printers. Limitations on the chap books vary but 125 were printed by each Press for this project.



8vo., original printed wrappers, preserved in cloth chemise and slipcase. A fine set.

Various aspects of borrowed books (Adagio Press, U.S.A.)

A round robin (Alembic Press, England)

An account of the manufacture of paper / by John Evelyn (Boetharson Press, England)

Splendid chaps / by J.P. Wegner (Brandywine Press, Australia)

Advice to a would-be author / Walter Parke (Bullnettle Press, U.S.A.)

The beaver (Cadenza Press, England)

The binder's art (Cobtree Press, England)

True narrative of the early life and cruel abduction of M. Jean-Népomucène-August Pichauld, comte de Fortsas (Contre Coup Press, U.S.A.)



The water-nymph and the boy / by Roden Berkeley Wriothesley Noel (Cracked Bell Press, England)

Four Scottish poems / by Robert Burns (Cuckoo Hill Press, England)

The old carpenter & books / by Lee Engdahl (Feathered Serpent Press, U.S.A.)

Riddlery (Press of the Golden Key, U.S.A.)

A true account of the tragic history of St. George and the dragon / chronicled by Walter.

Mee (Keepsake Press, England)

Mishaps from a printer's case / written by a suffering poet (Old Stile Press, England)

A very concise history of printing in Europe / by Walter Partridge (Perdix Press, England)

Henry David Thoreau on books (Perhaps Press, England)

A short history of the Plough Press (Plough Press, England)

Beware of books (P'Nye Press, U.S.A.)

On friends / Arlan Helgeson (Proverbial Press, U.S.A.)

A brief account of the picturesque career of John Greeley Jenkins (Pump Press, Australia)

Printer's odes (Recalcitrant Press, U.S.A.)

Bookish quotations / selected & illustrated by John R. Smith (Rocket Press, England)

In praise of books (Scarlet Ibis Press, U.S.A.)

Ballad of Agincourt (Septentrio Press, England)

The millers secret / [Pat Shillingford] (Sesame Press, England)

With apologies to Woolnouth / Robert J. McLaren (Set and Forget Press, Australia)

Leaves from my diary / [Olga Varriale] (Studio d'Arte.

Tipografica, Italy)

The life and death of Nicolaus Jenson / by R.T. Risk (Typographeum, U.S.A.).

[36226] **£195**

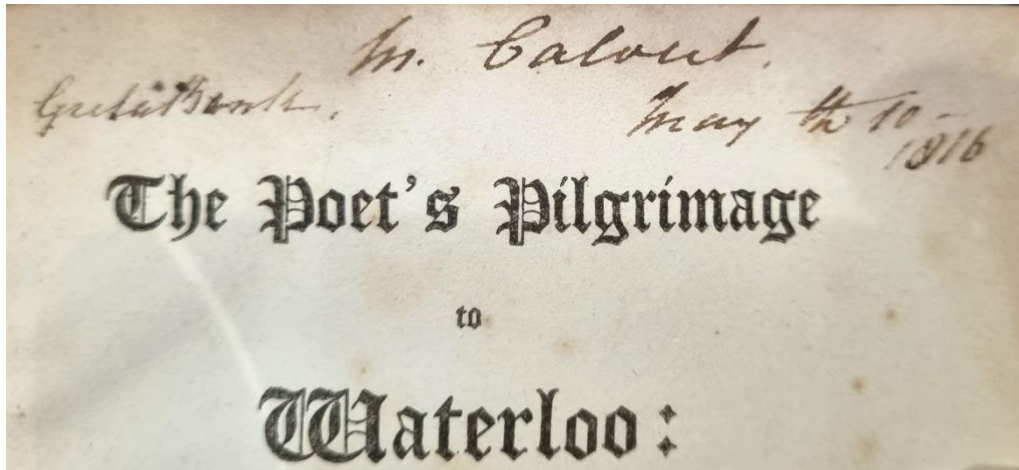
### 73. SOUTHEY, Robert **The Poet's Pilgrimage to Waterloo.**

London Longman 1816

First edition. From the library of Mary Calvert with her ownership signature to title-page "Mary Calvert Greta Bank May 10th 1816". With a few marginal pencil annotation by Calvert. Illustrated with 8 plates by G. Cooke, all but one after E. Nash, the other after C. Bell.

Southey's poem was published in May 1816. The early date of the inscription suggests that Mary Calvert had received an early copy, although without any presentation markings it is impossible to say that it had come from Southey himself.

Mary Calvert was a close family friend and correspondent with many of the Lake Poets including Wordsworth, Coleridge and her close neighbours, the Southeys. Her father William Calvert was William Wordsworth's patron and friend.



“As Dorothy & William Wordsworth were establishing themselves at Dove Cottage in Grasmere early in the nineteenth century the Calvert family was already a decoration on the exclusive gentry scene surrounding Keswick. A mile or so west of Greta Bank lies Greta Hall the home of Samuel Taylor Coleridge and then Robert Southey. The literary greats of the nascent Romantic Movement shuttled along this dozen miles connecting Grasmere and Keswick, twin-nodes of a creative outpouring that has come to define their place and their time. Greta Bank played host to them all. Dorothy Wordsworth's Journal makes frequent reference to this literary traffic, on the day following their arrival in Grasmere (Christmas 1799), Dorothy recorded:

"The next day we continued from Grasmere to Keswick, fifteen miles, through the most delightful country that ever was seen".

The closeness of the Calverts and the Southey's is recorded in a letter from Robert to his brother Tom, 6th June 1815, when he playfully notes “The rest are well, – saving that your hopeful nephew [Herbert Southey, Robert’s son] has fallen in love with Mary Calvert & boldly avows his passion”. The burgeoning romance clearly did not blossom as Mary went on to marry Joshua Stanger in 1824.

12mo contemporary half calf. Binding rubbed and joints a little cracked but sound. Some foxing and staining, small hole to p.17

An appealing association copy.

[36858] **£750**

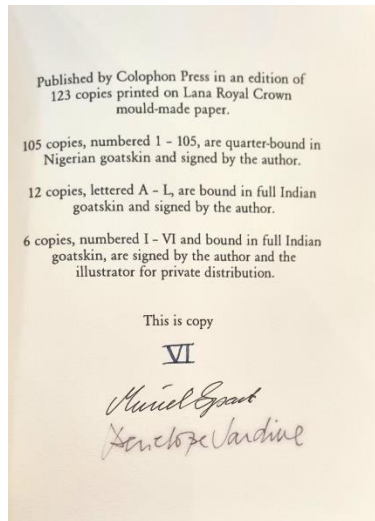
One of 6 copies

74. SPARK, Muriel **The French Window and The Small Telephone**

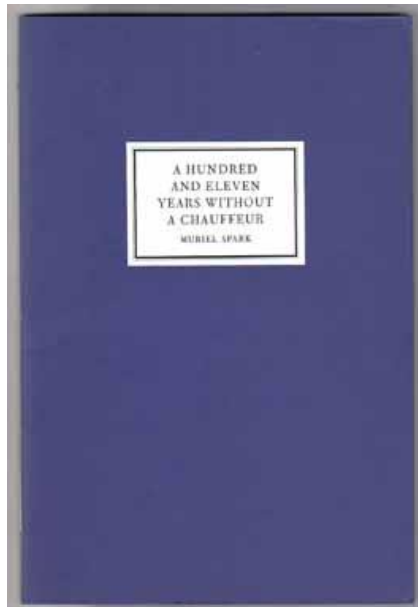
London Colophon Press 1993

First edition, limited edition of 123 copies, this copy VI of 6 copies, numbered I - VI bound in full Indian goatskin signed by the author and illustrator for private distribution.

8vo., a fine copy in slipcase. [36422] **£495**



75. SPARK, Muriel **A Hundred and Eleven Years without a Chauffeur**  
London Colophon Press 2001



First edition, limited edition of 157 copies, this one of 125 numbered copies in card covers, signed by the author.

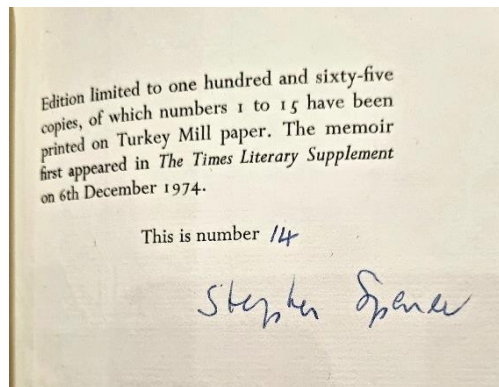
8vo., original blue card wrappers. A fine copy.

[36980] **£95**

One of only 165 copies

76. SPENDER, Stephen. **Cyril Connolly**. A Memoir.  
Edinburgh, The Tragara Press 1978





First edition. One of only 15 copies (out of a total edition of 165 copies) printed on Turkey Mill paper, in a special binding. Privately printed at The Tragara Press.

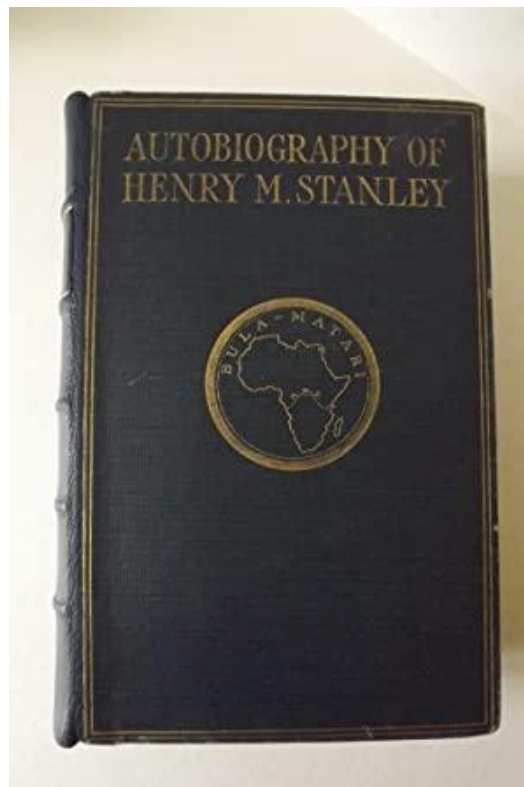
Thin 8vo., original quarter dark green cloth over patterned paper covered boards. A near fine copy.

*Spender's essay originally appeared in The Times Literary Supplement on December 6, 1974.*

[36527] £295

77. STANLEY, Henry Morton **The Autobiography of Henry Morton Stanley. Edited by his Wife Dorothy Stanley.**

London Sampson, Low, Marston and Co., Ltd 1909.



First UK edition. Although without distinguishing marks this copy is from the library of explorer and noted collector Quentin Keynes who travelled extensively in Africa throughout the second half of the twentieth century, and collected a remarkable library of books and manuscripts relating to the exploration of Africa, particularly during the nineteenth century. Some of these works provided the basis for Keynes' Roxburghe Club book *The Search for the Source of the Nile: Correspondence between Captain Richard Burton, Captain John Speke and Others, from Burton's Unpublished East African Letter Book; together with Other Related Letters and Papers* (London, 1999).

4to., Original dark-blue buckram, upper board with gilt-ruled borders, lettered in gilt, and with gilt map of Africa showing the route of the Trans-African Expedition with the legend 'Bula-Matari', lower board with border of blind rules, spine lettered and ruled in gilt, and repeating map design, top edges gilt. (Light offsetting on endpapers, slight cracking on hinges, extremities slightly rubbed and bumped.) A very good copy in the original cloth.

Frontispiece portrait and 15 photogravure plates by Allen & Co. after Elliott & Fry, Sarony, Mrs Myers, *et al.*, all retaining tissue guards, one folding facsimile printed in blue, and one folding colour-printed lithographic map by Stanford's Geographical Establishment. (A few light marks, map slightly darkened and creased at edges, and with a few short, marginal tears.)

Stanley began to write his *Autobiography* in 1890, following his marriage to the artist Dorothy Tennant (1851-1925), but it was left unfinished at his death in 1904. As Dorothy Stanley states in her preface to the work, the first nine chapters (part I) of the work are Stanley's description of his life to 1862, ending with a description of his incarceration as a prisoner-of-war during the American Civil War, and the remainder (part II) was constructed 'wherever possible, by interweaving, into a connected narrative, strands gathered from his unpublished writings' (p. ix), including journals, note-books, lectures, and letters, with connecting passages and commentary by his widow. The *Autobiography* was clearly intended by both its author and editor to project a certain *persona* (an intention perhaps intensified by the controversy that attended its subject even during his lifetime), as the concluding peroration of Stanley's introduction make clear: 'I was not sent into the world to be happy nor to search for happiness. I was sent for a special work. Now, from innocent boyhood and trustful youth, I have advanced to some height whence I can look down, pityingly; as a father I can look down upon that young man, Myself, with a chastened pride; he has done well, he might have done better, but his life has been a fulfilment, since he has finished the work he was sent to do' (p. xvii).

Frank McLynn draws an interesting parallel with Isabel Burton, suggesting that, after Stanley's death, Dorothy 'emulated Isabel Burton [whose two-volume *The Life of Sir Richard F. Burton* was published in 1893] by building up the legend of Bula Matari. All evidence tending to work against the mythical picture she wanted for "her" Stanley was ruthlessly suppressed. She tricked Katie Gough-Roberts into parting with Stanley's personal letters to her, bribed and browbeat Lewis Noe, dealt harshly and unsympathetically with Hoffmann's pleas for alms, and let it be known that she would go to law readily to defend Stanley's reputation. Her hopes for the heavily edited and doctored Stanley *Autobiography* [...] were that it would be a book that would live down the ages' (*Stanley. Sorcerer's Apprentice* (London, 1991), p. 389). Despite the inaccuracies and mis-statements that characterise the

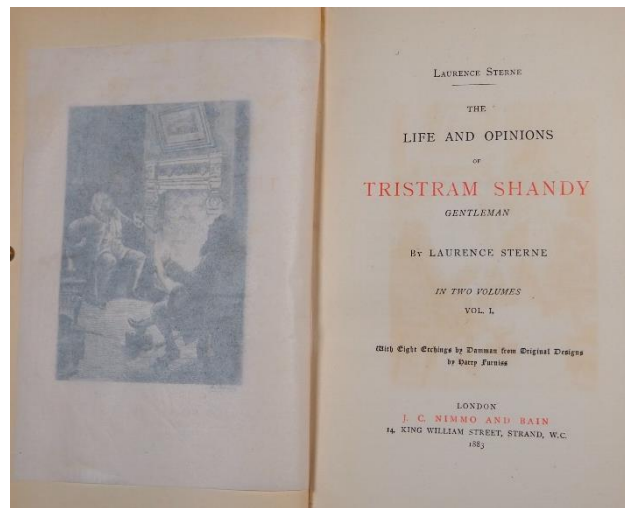
work, the *Autobiography* remains a fundamental source for Stanley's life, as revealing and informative for its concealments and ambiguities, as it is for its factual narrative; 'it is invaluable for insight into the man. [...] For all its weaknesses the book is essential in any study of Stanley' (Casada).

[37035] £250

78. STERNE, Laurence **The Life and Opinions of Tristram Shandy**

London Nimmo & Bain 1883

First edition with these illustrations. Limited edition of 150 numbered copies on laid paper, with eight proof etchings on Japanese paper by Damman from original designs by Harry Furniss.



8vo., 2 volumes handsomely bound by Ramage in half dark green morocco over marbled paper boards, ruled in gilt, spine panelled and lettered in gilt, top edge gilt. Spine sunned to a mellow tan brown, but still an attractive copy.

*Benjamin Damman (1835-1921), etcher and painter, was a pupil of Robert-Fleury and Desmet, learning etching from Charles Waltner. Harry Furniss (1854-1925) is perhaps best-known for his original illustrations for Lewis Carroll's 'Sylvie and Bruno' (1889).*

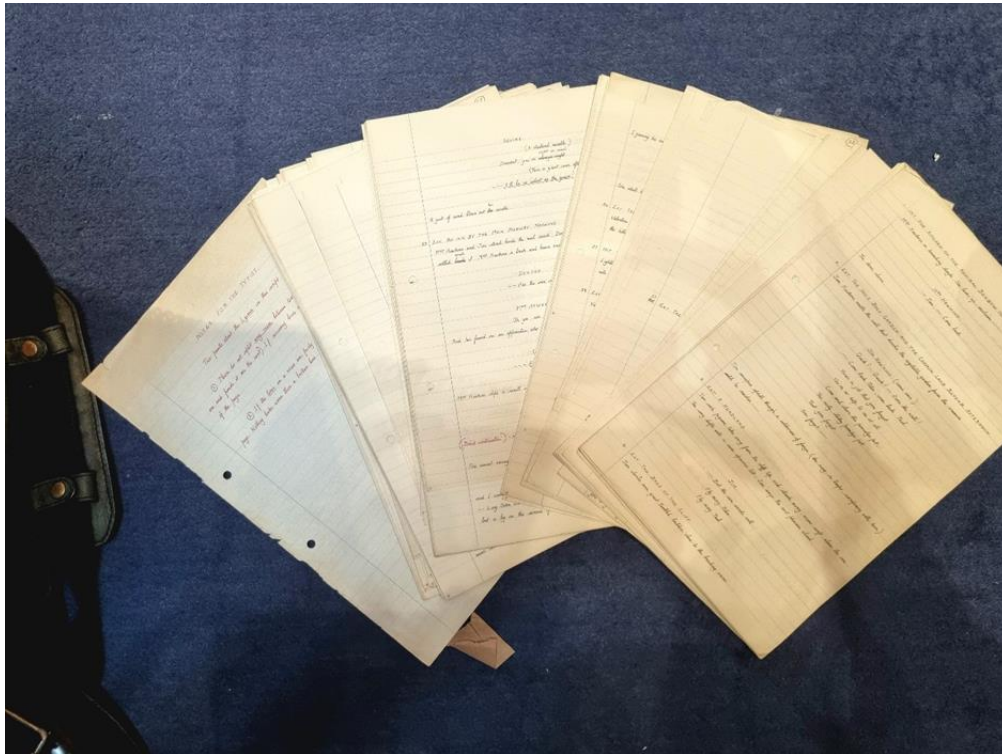
[36949] £395

79. [STEVENSON, Robert Louis] KASTNER, Elliott **Treasure Island. An archive of material relating to an unmade animated musical film adaptation.**

The production archive of the Hollywood film producer Elliott Kastner for an unmade animated musical film adaptation of Robert Louis Stevenson's classic novel

Kastner (1930-2010) was a larger than life American film producer, whose best known credits include *Where Eagles Dare* and *The Long Goodbye*. This collection documents his attempts over a couple of decades to adapt *Treasure Island* from the late 1960s into the 1990s.





The archive includes:

The original autograph manuscript of the screenplay by Gerald Vaughan-Hughes. Gerald Vaughan-Hughes is a British screenwriter best known for his work on "The Duellists" (1977), "To the Devil a Daughter" (1976), and "Sebastian" (1968). 123 numbered pages written on rectos only in a neat manuscript hand. Filing holes to margins, some pages cropped. With some crossings out and corrections. With a single page "Notes to the Typist"

First draft Screenplay. 137 page typed screenplay. Loose pages in Tower binding with decorative treasure map and manuscript card covers. This version of the story is enlarged from the original manuscript from 204 scenes to 275 scenes.

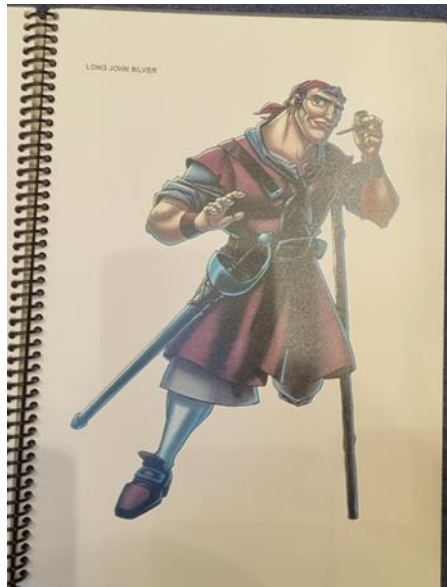
with 3 other typed screenplays, one bound as the draft, the other two spiral bound. Variants from the draft screenplay.

With

Treasure Island: The Musical. An Animated Feature Motion Picture Information Sheet. Spiral bound.

The prospectus for the project including 11 pages of financial information and comparisons. Illustrations of the animated characters, CVs of George Fenton (Musical Director), Uli Meyer (Director of Animation), Elliott Kastner (Producer), and Jules Styne (Composer).

With 3 CDs captioned "Treasure Island Disc I Designs", "Treasure Island Disc II Designs and Excel Breakdown", and "Treasure Island Cassette Copy 2 Jules Styne/Ron Miller. Gerald Vaughn Hughes. November 8 2002"



“Elliott Kastner, award winning producer of over 70 major motion pictures has been involved with Treasure Island since its inception. Mr Kastner commissioned the screenplay adaptation, then approached Jule Styne to write the songs and music. Originally conceived as a live action vehicle for Richard Burton, who had a curious singing, and was enamoured with the role of Long John Silver, Treasure Island was ultimately shelved when Mr Burton died. Several years later, Marlon Brando (also with an unusual singing voice as evidenced in Guys and Dolls), fell in love with the part of Long John Silver, and the production moved forward again. Unfortunately Mr Brando suffered a personal tragedy at this time involving his children, and as a result, the production languished once more. Seven months ago, CCA dusted off the hidden gem, and, upon revisiting it, recognized its potential as an animated musical feature.”

Marlon Brando’s role in the saga is additionally complicated as shown by an article in The Daily Variety (August 19 1993) in which Brando is reported to have sued Kastner for allegedly giving him a bad \$1 million check in return for his agreement to appear in the film. A copy of the magazine is included.

Kastner’s dogged enthusiasm for the project is clear not only from the writer, composers and animators he had attracted. In the Information Sheet he goes on to list the actors proposed for the film:

Cast - Voices. “CCA Will use the voices of Sean Connery or Anthony Hopkins for Long John Silver. Albert Finney for the Doctor, Michael Caine for Squire Trelawney, Sting for Billy Bones, Bono for Billy Gunn, Billy Connelly as the Parrott, Celine Dion or Gloria Estefan for Mrs Hawkins, and a fresh new voice for Jim Hawkins.”

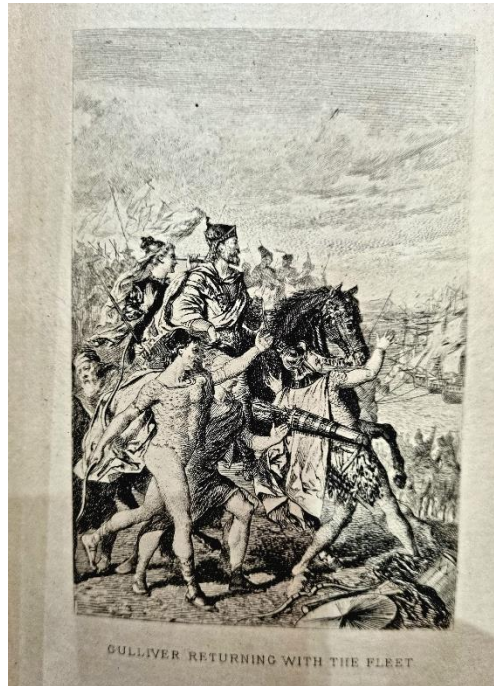
The film was never made. This archive of material was found in Kastner’s office after his death.

[36291] £1995

80. SWIFT, Jonathan **Gulliver's Travels into several remote nations of the world.**  
**With a sketch of his life.**

London Nimmo & Bain 1882

Limited edition of 150 numbered copies on laid paper, with 6 proof etchings by Ad. Lalauze on Japanese paper.



8vo., handsomely bound by Ramage in half dark green morocco over marbled paper boards, ruled in gilt, spine panelled and lettered in gilt, top edge gilt. Spine sunned to a mellow tan brown, but still an attractive copy.

[36947] **£350**

81. THESIGER, Wilfred **The Marsh Arabs**

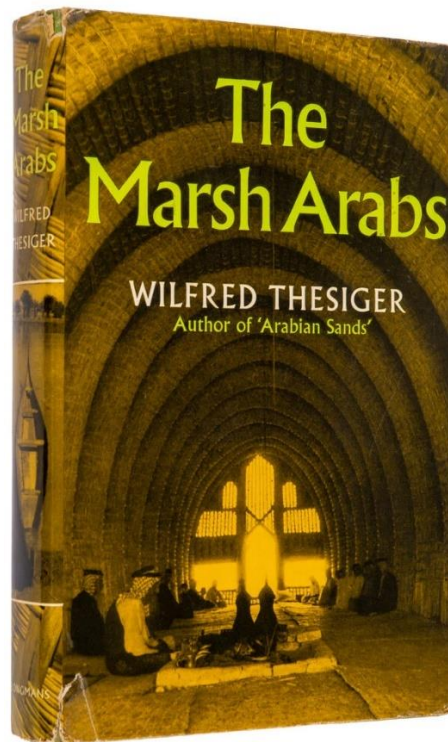
London Longmans 1964

First edition. The author's second book, his classic account of the tribes that lived in the Iraqi Marshes, around the junction of the Tigris and the Euphrates. Thesiger lived among the Marsh Arabs of Iraq for eight years. *The Marsh Arabs* evokes the region and its culture, which has almost completely vanished.

8vo., original cloth with dust wrapper. Wrapper slightly rubbed and chipped, otherwise a very good copy.

*The Marsh Arabs* was Thesiger's second book, published some five years after *Arabian Sands*, and is based upon his experiences in the 1950s, when he lived amongst the Marsh Arabs of Iraq for seven years: '[w]hereas journeys were the theme of *Arabian Sands*, *The Marsh Arabs* described a settled communal life. "Although I was almost continuously on the move," Thesiger wrote, "[*The Marsh Arabs*] is not properly a travel book, for the area over

which I travelled was restricted.” His photographic, leisurely voyages from village to village by canoe linked the serial episodes in Thesiger’s narrative of the years 1950-1957, during most of which he spent February to August in the marshes. Its “domesticated” drama, in which he played a dominant role, involved a large supporting cast. He listed no fewer than thirty-five “Chief Characters”, of whom thirty-three were men or boys’ (A. Maitland, *Wilfred Thesiger; The Life of the Great Explorer* (London: 2006), p. 313).



Aside from the Marsh Arabs who were his companions throughout these journeys, Thesiger sometimes travelled with British friends; these included Gavin Maxwell, who would publish an account of the Marsh Arabs as *A Reed Shaken by the Wind* (London: 1957), the travel writer Gavin Young (who would publish *Return to the Marshes* in 1977 and *Iraq: Land of Two Rivers* in 1980), and Frank Steele, the British Vice-Consul at Basra. As Maitland comments, it is the scope and timespan of Thesiger’s journeys that set his book apart from others on the area: ‘Thesiger’s seven years among the Marsh Arabs embraced a wide spectrum of human experience. He had not been the first European to visit the marshes of southern Iraq: H. St John Philby and Gertrude Bell in 1916, R.S.M. Sturges in 1920, Mr and Mrs Hedgcock [...] in 1927, and Freya Stark, who photographed the Marsh Arabs, their canoes and *mudhifs* in 1937 and 1943, were among those who travelled there before him. However, Thesiger’s extensive sojourns in the marshes between 1951 and 1958, his contributions to the life of the Ma’dan, and the rich variety of information he gathered in the course of his journeys, viewed as a whole, raise him far above contemporaries and predecessors alike’ (*op. cit.*, p. 333).

Thesiger began writing *The Marsh Arabs* in Copenhagen in November 1961 and finished the book in Florence in the spring of 1963. It was published in late May 1964, and met with widespread praise – and also positive comparisons with *Arabian Sands*. Aged ninety, Thesiger would state, ‘without a moment’s hesitation[,] “The books that have really mattered to me have been *Arabian Sands*, *The Marsh Arabs* and *The Life of My Choice*’ (*op. cit.* p.



400), and he thought that his first book was his best, but '[s]everal of his friends, including Frank Steele, John Verney and Gavin Young, considered [*The Marsh Arabs*] in many ways to be a better book than *Arabian Sands* [...] In the *Observer*, Gavin Maxwell described *The Marsh Arabs* as a magnificent success and "a more richly rewarding book than his first" (*loc. cit.*).

P.N. Grover, 'Bibliography of Works by Sir Wilfred Thesiger', p. 271.

[37033] £195

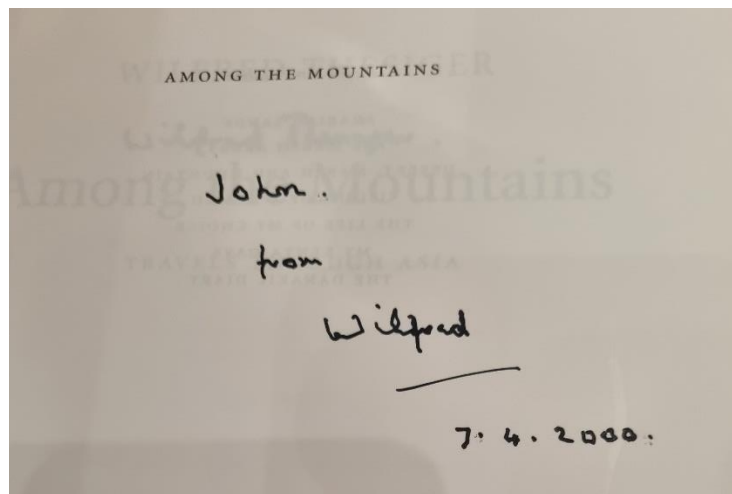
Inscribed by Thesiger to John Shipman, his fellow Arabist and friend of nearly forty years, at Coulsdon.

82. THESIGER, Wilfred **Among the Mountains: Travels through Asia.**

London HarperCollinsPublishers 1998

Second impression inscribed to his fellow Arabist John Gervase Trafford Shipman, 7 April 2000 (1939-2016), presentation inscription on half-title 'John. from Wilfred 7.4.2000' and further signed 'Wilfred Thesiger' on the title page beneath the author's name.

8vo., original cloth with dust wrapper. Photographic illustrations after Thesiger, 36 full-page and 10 double-page, 6 full- and one double-page maps. Spine of wrapper slightly sunned. A very good copy.



An account of Thesiger's travels in the mountains of the Middle East and Asia, which were inspired in part by Eric Shipton: 'I had always dreamt of travelling one day in the Himalayas, the Karakorams or the Hindu Kush and I had been fascinated when, in 1944, I read Eric Shipton's book *Upon that Mountain*. I was captivated by Shipton's personality and empathized strongly with his concept of mountaineering. Though an outstanding mountaineer, Shipton seemed to me essentially an explorer, more eager to discover what lay behind a range of mountains than to climb a still unconquered mountain face' (p. 1). *Among the Mountains* describes expeditions in Iraqi Kurdistan (1950-1951), Chitral (1952), Hunza (1953), Hazarajat (1954), Nuristan (1956 and 1965), and Ladakh (1983), and is based upon the author's diaries and extensively illustrated with his photographs.

*Among the Mountains* was published some months after age compelled Thesiger to leave his Chelsea flat for Orford House retirement home in Woodcote Park, near Coulsdon, Surrey on 23 June 1998. Due to this upheaval, it is believed that only one book-signing had been arranged, which was to take place at Stanford's. In the event, however, printed bookplates were sent to Thesiger for signature and then returned to Stanford's and tipped in to copies of *Among the Mountains*. Certainly, signed or inscribed copies of *Among the Mountains* are very rare on the market, and this example is all the more remarkable as it was inscribed by Thesiger to John Shipman, his fellow Arabist and friend of nearly forty years, at Coulsdon.

Shipman had spent time in the Middle East as a child, before studying modern history and politics at Trinity College, Dublin, where 'his friendship with three fellow Yemeni students at Trinity on a scholarship by the Imam of Yemen [...] kindled his interest in southwestern Arabia' (T. Petouris, 'John G. T. Shipman 1939-2016' in *Asian Affairs* XLVIII (2017), pp. 351-355 at p. 351). Following graduation, Shipman joined the Overseas Civil Service and his first posting to the Eastern Aden Protectorate in 1962 marked a life of service abroad, which culminated in the position of Counsellor at the British Embassy in Abu Dhabi (1984-1987). He had been a member of the Royal Society for Asian Affairs since 1970 and served on the Council (1991-1994) and as the editor of *Asian Affairs* (1995-1997), before serving as the second editor of *The British-Yemeni Society Journal* from 1998 to 2012.

Shipman first met Thesiger in 1965, when he conveyed a letter from Salim bin Kabina, Salim bin Ghabaisha, and Musallim bin al-Kamam to Thesiger at his flat in London. The friendship between the two men continued until the end of Thesiger's life, when Thesiger was living at Orford House and Shipman 'continued to visit him regularly at Coulsdon' (A. Maitland, *Wilfred Thesiger: The Life of the Great Explorer* (London, 2006), p. 461).

In 'Sir Wilfred Thesiger KBE DSO' (*Asian Affairs* XXXV (2004), pp. 33-44), Shipman wrote of Orford House that, '[although the building had been much extended, its Georgian-style façade remained intact, and it retained something of its former character and atmosphere. From the spacious inner hall [...] rose an elegant staircase, its gleaming mahogany banister bleached to a pale amber by decades of filtered sunlight. Wilfred would ascend the stairs with surprising agility until a few months before his death. At the top, a long, brightly decorated corridor led to his room. Modestly proportioned, this had space enough for the few pieces of furniture that he had brought with him from London: a desk, a table, two armchairs, a stool and a chest of drawers. The walls were hung with pictures; other mementoes of people and places were displayed here and there. An alcove of shelves contained some of his favourite books, including all of his own authorship. When his eyesight failed, it delighted him to be read to; and he would generally choose to hear passages from his own work' (p. 41). This volume was inscribed to Shipman on 7 April 2000, when (according to Thesiger's pocket diary), John Shipman and the diplomat and Arabist Christopher Gandy visited Thesiger at Coulsdon (we are very grateful to Alexander Maitland for this information).

[37032] £495

Probably the most handsome illustrated edition of Tolstoy's masterpiece in English

83. TOLSTOY, Leo. FREEDMAN, Barnett (Illustrator) **War and Peace. Translated from the Russian by Louise and Aylmer Maude with a special introduction for this edition by Alymer Maude. Illustrated with lithographs and drawings by Barnett Freedman.**

Printed for members of The Limited Editions Club at The University Press, Glasgow. 1938.



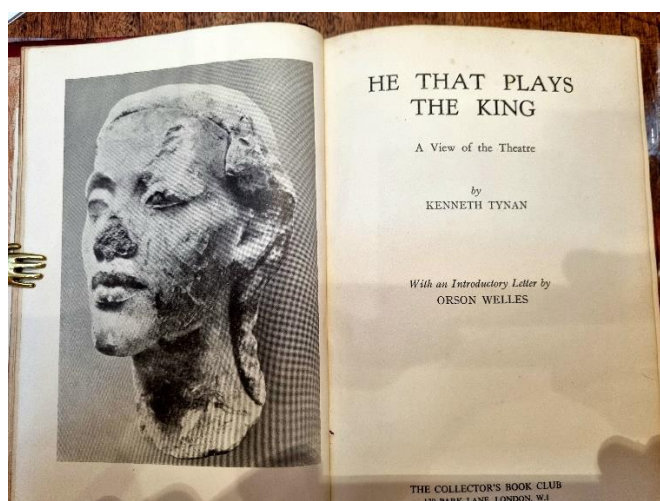
Limited edition of 1500 numbered copies signed and with thumb print by Barnett Freedman.

8vo., six volumes, in original decorative boards by Barnett Freedman. A very good set, without the original glassine wrappers and slipcases.

[36270] £995

84. TYNAN, Kenneth **He That Plays the King. A View of the Theatre by Kenneth Tynan. With an Introductory Letter by Orson Welles.**

London The Collector's Book Club 1950.



First edition, limited edition of 50 numbered copies signed by the author. With the Beardsley bookplate of David Clime, a successful comedy writer, who worked predominantly for the BBC and had an active and prolific career spanning 50 years. Best known for Showtime (1959), Desert Mice (1959) and Backs to the Land (1977).

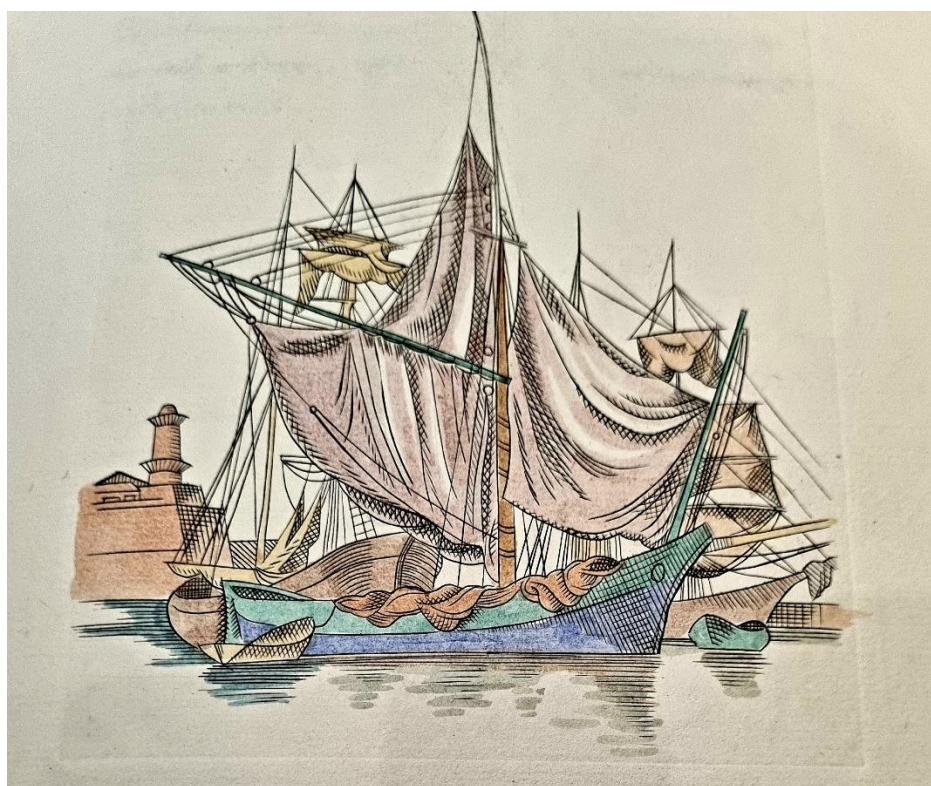
8vo., original half red morocco. Binding a little rubbed otherwise a very good copy.

[36851] **£495**

85. WADSWORTH, Edward **Sailing-Ships and Barges of the Western Mediterranean and Adriatic Seas. A Series of Copper Plates engraved in the Line manner by Edward Wadsworth. And coloured by hand, with an Introduction and Brief Descriptions by Bernard Windeler**

Printed at the Curwen Press for Etchells & Macdonald. 1936

First edition, limited edition of 450 copies. Engraved titles, an engraved map, 4 engraved vignettes and 17 engraved plates. Most but not all of the original engravings have been coloured as is always the case.



Small folio. This copy has been choicely rebound by James Brockman in full orange vellum boards, thin gold rule around the margins, spine title gilt, with Brockman's small binder's ticket to front blank dated 1995. Presented in a very well-made blue drop-back, fleece-lined box with leather title label inset to spine. Brockman's simple yet elegant binding beautifully compliments the finely hand-coloured copper plates.

"One of the most beautiful books to come from the Curwen Press in the 1920s, or indeed at any other time." (Peter Tucker Matrix 11)

[36352] **£1500**



86. WAGNER, Richard. RACKHAM, Arthur (Illustrator) **The Rhinegold & The Vakyrie**

London William Heinemann 1920.



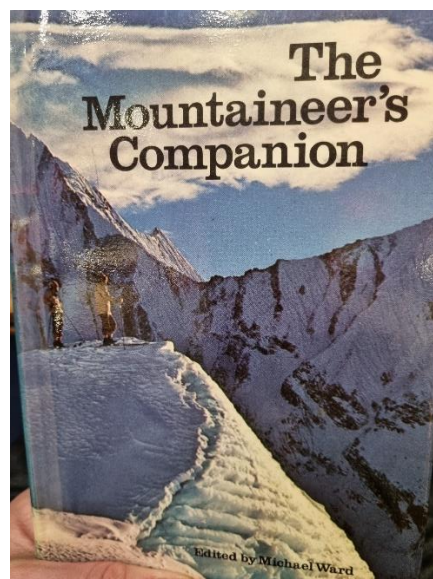
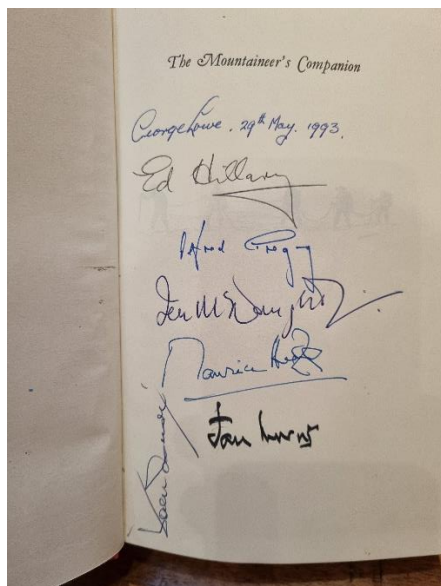
New Impression. The first volume of the Rackham illustrated Ring of the Nibelung. With 34 plates by Arthur Rackham.

4to., original cloth lettered in black on spine and upper board. A fine copy.

[37014] **£350**

87. WARD, Michael (Editor) **The Mountaineer's Companion**

London Eyre and Spottiswoode 1961.



First edition signed by the editor Michael Ward on title-page. Additionally signed on half-title by an array of mountaineers and travel writers - George Lowe, Edmund Hillary, Alfred Gregory, Ian McNaught-Davis, Maurice Herzog, Jan Morris, and Walter Bonatti.

8vo., original cloth with dust wrapper. Spine of wrapper sunned otherwise a very good copy. With original prospectus loosely inserted.

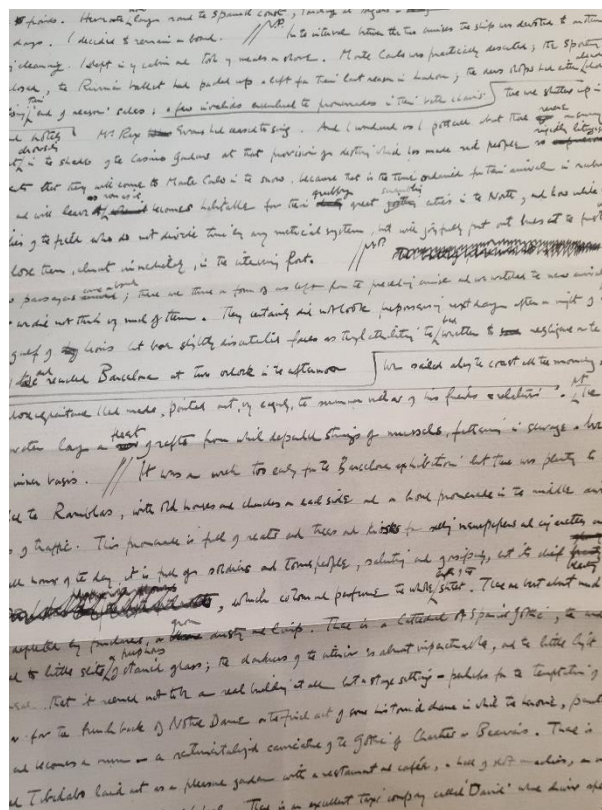
A selection of prose and poems, with sections devoted to the Alps, Everest, the Himalayas, and other ranges. The book is signed by several contributors - Hillary, Gregory (whose photographs appear), McNaught-Davis (on the British-Soviet Pamirs expedition), Herzog, Morris and Bonatti.

[36839] £1500

88. WAUGH, Evelyn **Labels. A Mediterranean Journal.**

London Duckworth 1930

First edition, limited edition of 100 copies, numbered and signed by the author and specially bound with a piece of the original manuscript inserted. The manuscript leaf in this copy refers to pp. 171-173 in the book.



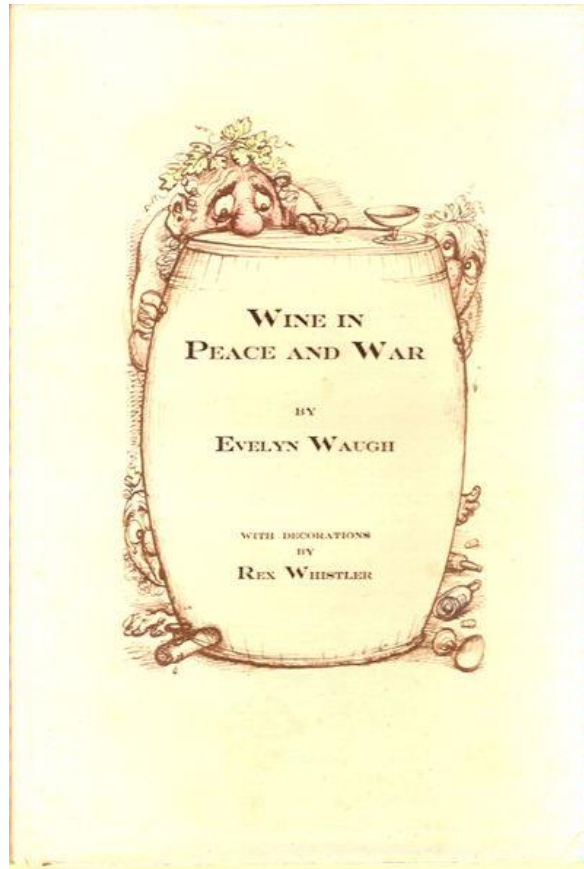
8vo., original blue buckram lettered in gilt on spine. Spine the slightest bit darkened otherwise a near fine copy.

[36426] £3250

89. WAUGH, Evelyn. **Wine in Peace and War with decorations by Rex Whistler.**

London, Saccone & Speed Limited, [1947].

First edition. With two illustrations by Rex Whistler.



8vo., original paper covered boards with an illustration by Rex Whistler. Boards a little dusty with a light stain to front corner, with some of the usual browning to endpapers, although less than often found, bookplate. A very good copy

The first part of the book is a brief history of the wine merchants Saccone & Speed, the second part is a general essay of drinking wine.

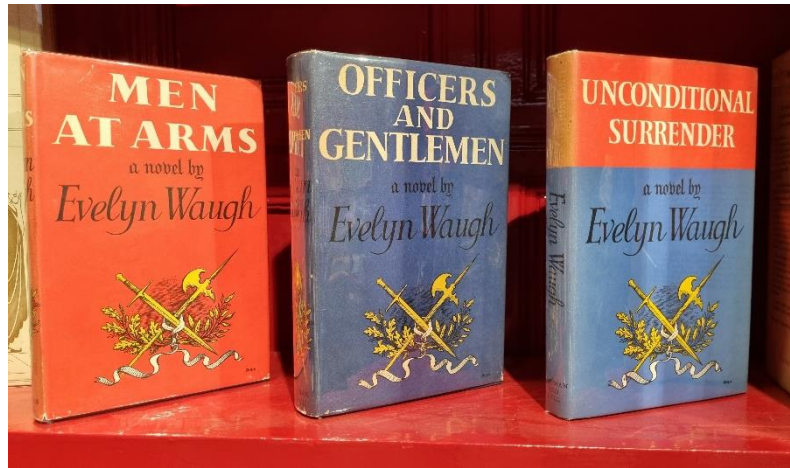
Waugh was commissioned to write a piece on wine by H.H. Prince Vsevolode of Russia (the dedicatee of the work) to promote the wine merchant Saccone & Speed, of which Vsevolode was then managing director. Coming so soon after the success of *Brideshead* and the increased revenues this brought, Waugh knew that any income was now likely to be taxed at 80%. He therefore arranged to be paid at the rate of 12 bottles of champagne per 1,000 words.

[37044] £295

90. WAUGH, Evelyn. **Sword of Honour Trilogy. [Men at Arms, Officers and Gentlemen, Unconditional Surrender]** The Conclusion of Men at Arms and Officers and Gentlemen.

London, Chapman & Hall, 1952 - 1961





First editions.

8vo. 3 volumes Original cloth in dust wrappers. Wrapper to Men at Arms price-clipped, very slightly sunned to spine, wrapper to Officers and Gentlemen a little darkened to spine with a little browning to lower panel, wrapper to Unconditional Surrender a little sunned to spine. Generally, a very good set.

Loosely based around Waugh's own experiences in WW2.

[29807] **£1500**

91. [WILDE, Oscar.] RICKETTS, Charles **Recollections of Oscar Wilde.**

London, The Nonesuch Press 1932.





First edition, limited edition of 800 numbered copies, printed by Geo. W. Jones at the Dolphin Press, this copy 686.

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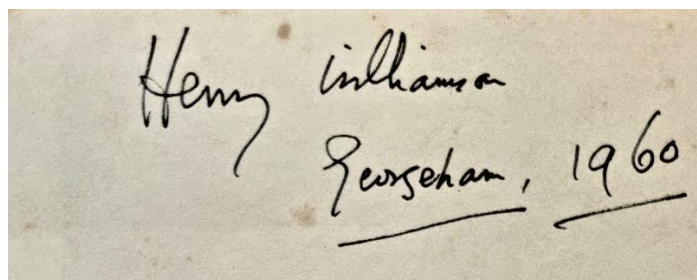
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*A biographical essay by Charles Ricketts, writing under the pseudonym of Jean Paul Raymond, published posthumously and with a design intended to pay homage to the books of the Vale Press. Ricketts had been a friend of Oscar Wilde and designed and edited his collection of poems The Sphinx; in Dreyfus' words 'this was the only Nonesuch book linked in a personal way with the private press movement of those years.' Dreyfus 81*

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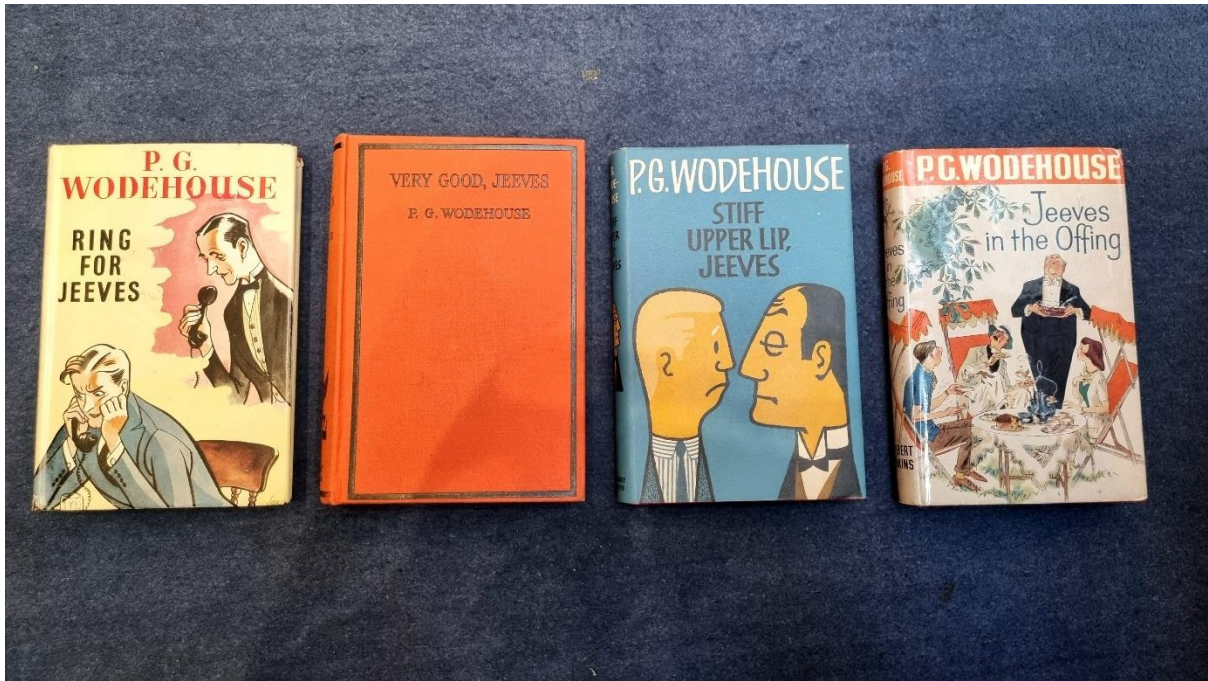
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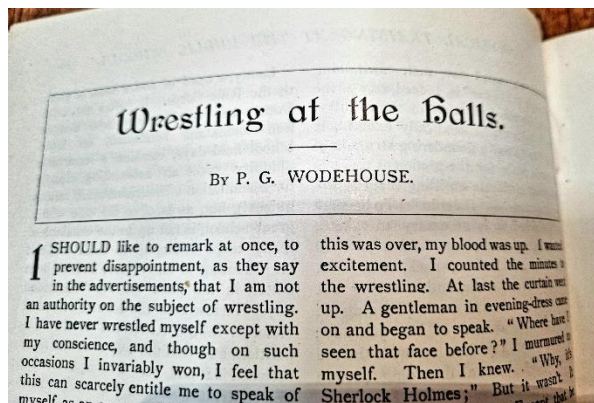
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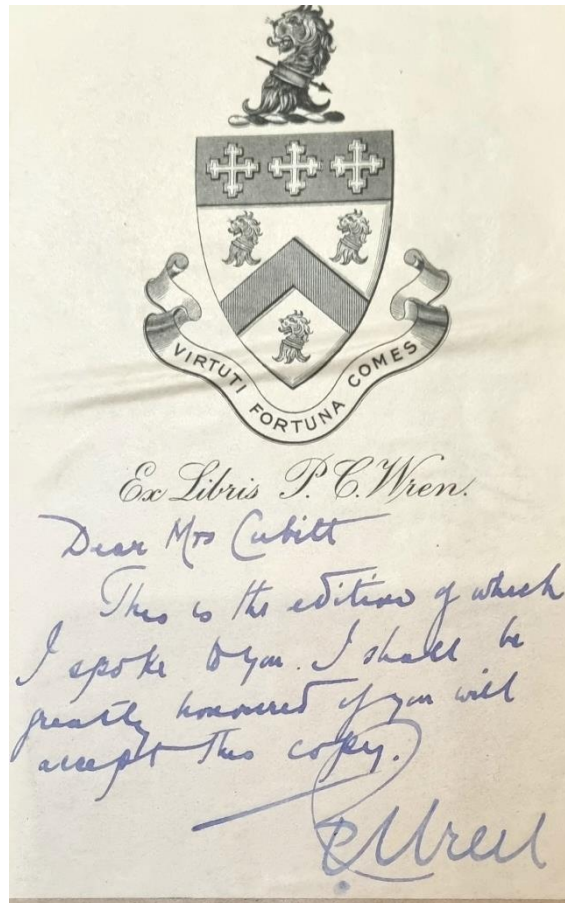
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