

# IN OTHER WORLDS

FANTASY, SCIENCE FICTION AND BEYOND



FROM 15 JUNE, THE ITEMS IN THIS CATALOGUE  
ARE ON DISPLAY AT OUR DOVER STREET BRANCH

Our Fulham Road branch is open by appointment only; Dover Street is open with social distancing

PETER HARRINGTON  
LONDON

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In this time of isolation, books have proven to be more than usually exciting companions. This year's literature catalogue takes its cue from Milton, who declared "The mind is its own place, and in itself can make a Hell of Heaven, a Heaven of Hell". The selection celebrates literary space as a creative multiverse, and the power of the human imagination as a force for remaking. From escapist fantasy to political dystopia, from gothic nightmare to spiritual quest, writers have dissolved the boundaries of the possible, reshaped the worlds we think we know, and travelled with us to wholly new galaxies.

We all need some escapism these days, and this catalogue offers plenty of high-octane getaway fuel. Fantasy, however, isn't only about escapism – in the words of the writer Katherine Rundell, "it's not escapism: it is findism ... Books are not a hiding place, they are a seeking place." As the world gets weirder and robots get smarter, creativity remains the key to human adaptability. The rich heritage of imaginative literature, from the oldest myths to the newest sci-fi, can only grow in relevance as inspiration for the minds of tomorrow.

The selection showcases a range of rarities across the centuries, from the 1496 first printing of the ancient Greek epic *Jason and the Argonauts*, to the most limited and deluxe edition produced of the *Game of Thrones* series. Some topical highlights also merit a special mention: Mary Shelley's seminal apocalyptic novel *The Last Man*, set in the 21st century among the last survivors of a global pandemic, here a rare survivor in original boards; J. G. Ballard's *The Drowned World*, a founding text of climate fiction, as a signed proof copy; and Charlotte Perkin Gilman's feminist utopia *Herland*, an exceptional example inscribed to a fellow suffragist.

Please contact me personally if you have questions, though I hope the index helps chart a course through possibly unfamiliar seas. "Here be dragons" – you have been warned.

**SAMMY JAY**

(sammy@peterharrington.co.uk)

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Front cover illustration by Otto Muck for *Der Orchideengarten*, item 146; illustration opposite by William Blake for Jacob Bryant's *Analysis of Ancient Mythology*, item 19. Design: Nigel Bents. Photography: Ruth Segarra. Production: Ceri Thomas

PETER HARRINGTON  
LONDON

**IN OTHER WORLDS**  
FANTASY, SCIENCE FICTION AND BEYOND

*“The mind is its own place, and in itself  
can make a Hell of Heaven, a Heaven of Hell”*

*Milton, Paradise Lost, item 118*



**CATALOGUE 163**

*We plan to re-open our shops from 15 June. The items in this catalogue are on display at our Dover Street branch, which will open with social distancing measures in place, though we recommend booking an appointment. Our Fulham Road branch will open by appointment only*

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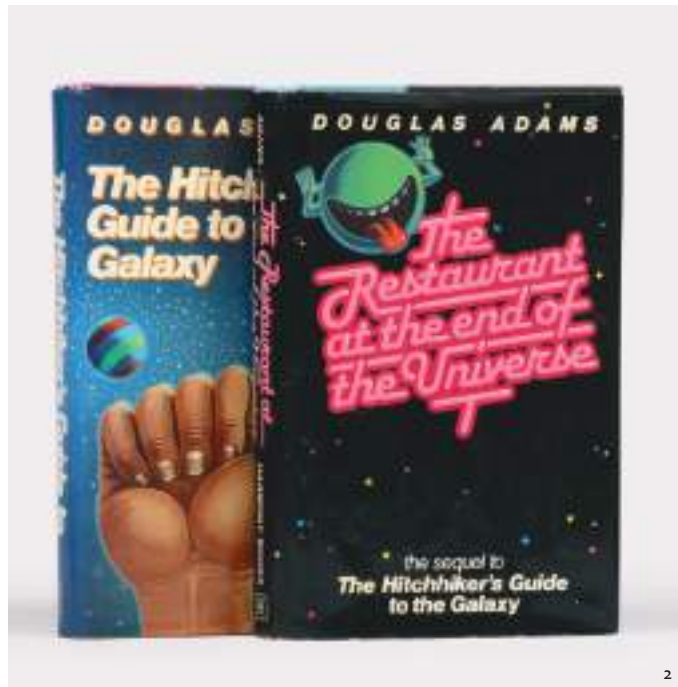
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### Dimensions of the imagination

1

[ABBOTT, Edwin Abbott, pseud.] "A SQUARE". Flatland. A Romance of Many Dimensions. With Illustrations by the Author. London: Seeley & Co., 1884

Small quarto. Original wrappers enclosed in a vellum jacket printed with titles and illustration in black. Illustrated throughout by the author. Front free endpaper lacking, very discreet reattachment of wrappers to book block, light wear to spine ends, corners and fore edge, some minor marks to glassine, a little light foxing, nonetheless an attractive copy in very good condition.

First edition of this cult classic, a mathematical fantasia describing a society of two-dimensional geometrical shapes, the denizens of Flatland. The author was the English schoolmaster Edwin Abbott Abbott.

After Einstein's general theory of relativity and its suggestion of a fourth dimension, Abbott's *Flatland* looked prescient for its imaginative yet scientific engagement with the idea of further dimensions. "At the time of its publication [*Flatland*] did not attract as much attention as it deserved" (William Garnett, "Letter to the Editor", *Nature*, 12 February 1920).

It has been the inspiration for several stories and films. The novella was the basis for two eponymous animated films both released in 2007, and has inspired various reinterpretations in popular science fiction, including *Sphereland* by Dinoys Burger, *The Planiverse* by A. K. Dewdney, *Flatterland* by Ian Stewart, and *Spaceland* by Rudy Rucker.

The book is dedicated "To The Inhabitants of Space in General ... by a Humble Native of Flatland In the Hope that Even as he was Initiated into the Mysteries of Three Dimensions Having been previous conversant with ONLY TWO So the Citizens of that Celestial Region May aspire yet higher and higher To the Secrets of FOUR FIVE OR EVEN SIX Dimensions Thereby contributing To the Enlargement of The Imagination".

£1,500

[138830]

2

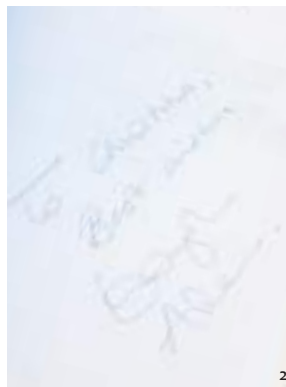
ADAMS, Douglas. *The Hitchhiker's Guide to the Galaxy*; [and:] — *The Restaurant at the End of the Universe*. New York: Harmony Books, 1980 & 1981

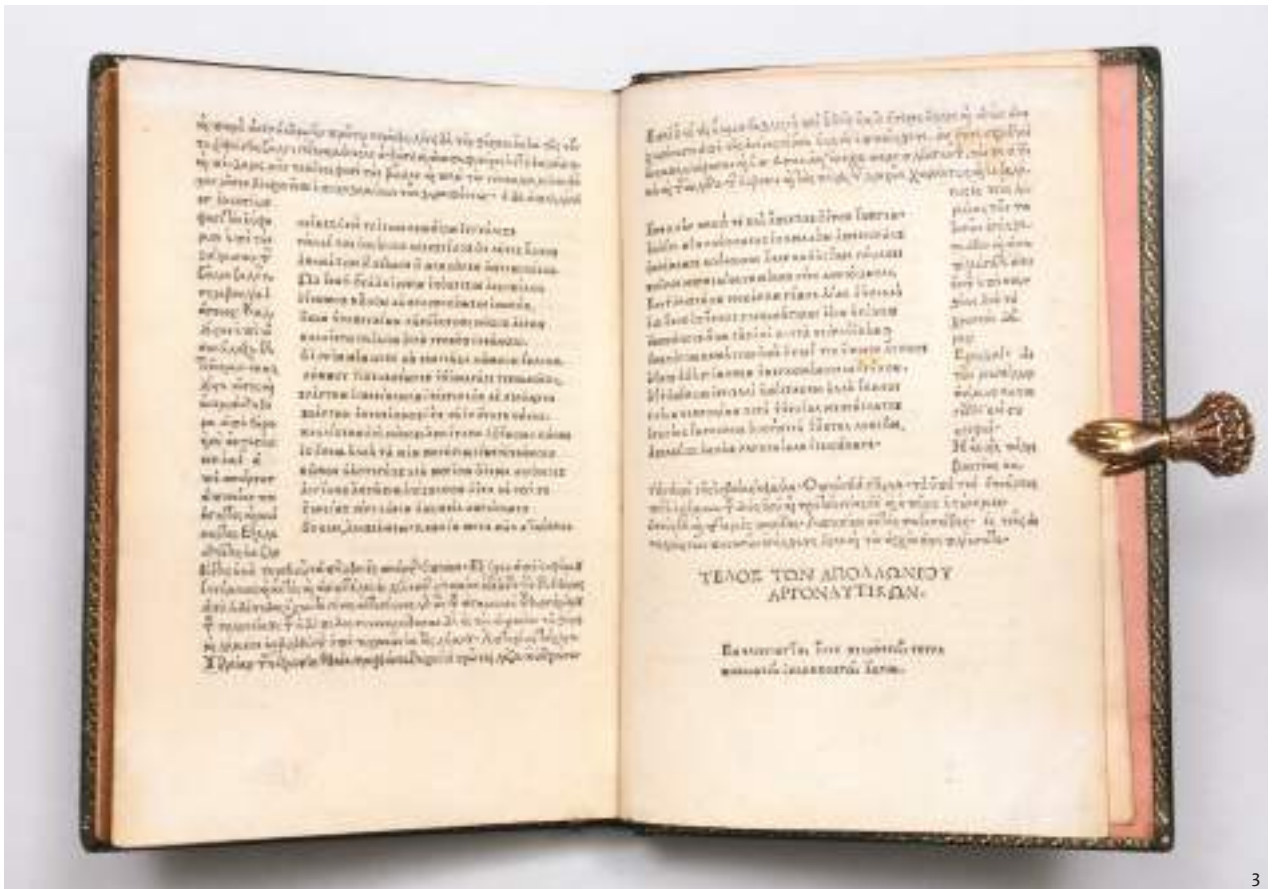
*Hitchhiker's Guide*: octavo. Original quarter purple cloth, blue paper-covered boards, titles to spine in blue, device in blind to front board, blue endpapers; with the dust jacket. *Restaurant*: octavo. Original quarter blue cloth, black paper-covered boards, titles to spine in pink, device in pink to front board, yellow endpapers; with the dust jacket. A smart, near-fine set, a little fading to spine ends and extremities, small mark to fore edge of first book, but presenting nicely. In the original jackets, not price-clipped, with a little rubbing and a couple of nicks to extremities.

First U.S. editions, first printings, each work inscribed by the author on the half-title: "To Christina, Best wishes, Douglas Adams". *The Hitchhiker's Guide to the Galaxy* was the first in a supposed trilogy (which extended to four books) adapted from Adams's radio play of the same name. It was originally published in London in 1979, with its sequel *The Restaurant at the End of the Universe* published the following year.

£1,500

[136955]





*Argonauts assemble for a fantastic voyage*

3

**APOLLONIUS RHODIUS.** *Argonautica.* Florence: [Laurentius (Francisci) de Alopa, Venetus,] 1496

Median quarto (228 × 160 mm). Late 18th-century English green straight-grain morocco, spine divided in six compartments by raised bands, gilt-lettered in second and third compartments, the others filled with massed tools, circlets, and dots, sides with outer single fillet enclosing a frame of intersecting semicircles and rules, with dots at intersections, decorative roll to turn-ins, pink endpapers, gilt edges. 171 leaves (of 172, omitting the final blank). Greek types 114 (two sets of capitals designed by Laskaris, one large for headings and initials letters, one small for the text). Commentary (10–33 lines) in miniscule surrounding text (3–31 lines) in majuscule. William Morris-style bookplate of George Dunn, of Woolley Hall, near Maidenhead. Contents generally lightly toned, occasional faint spotting, closed wormholes to first leaf, affecting two letters, and to last leaf, just missing letters; a scatter of worm at the end continuing through the preceding 16 leaves back to [upsilon]3, affecting a few letters; a very good copy overall.

*Editio princeps* of the most important Greek epic of the 3rd century BCE, the definitive telling of the story of Jason and the Argonauts and their quest for the Golden Fleece.

Modelled to a large extent on Homer's *Odyssey* and in turn forming a key inspiration for Virgil's *Aeneid*, the *Argonautica* is one of the three major classical texts which describe an epic voyage, the voyage beyond the boundaries of the known world being a constant feature of the fantastic romance. The Argonauts encounter many fabulous and dangerous creatures along the way, and several fantastic or "fairy-tale" elements are incorporated into

the epic plot, such as the encounters with the Clashing Rocks, the Wandering Rocks, and the *Argo's* voyage overland.

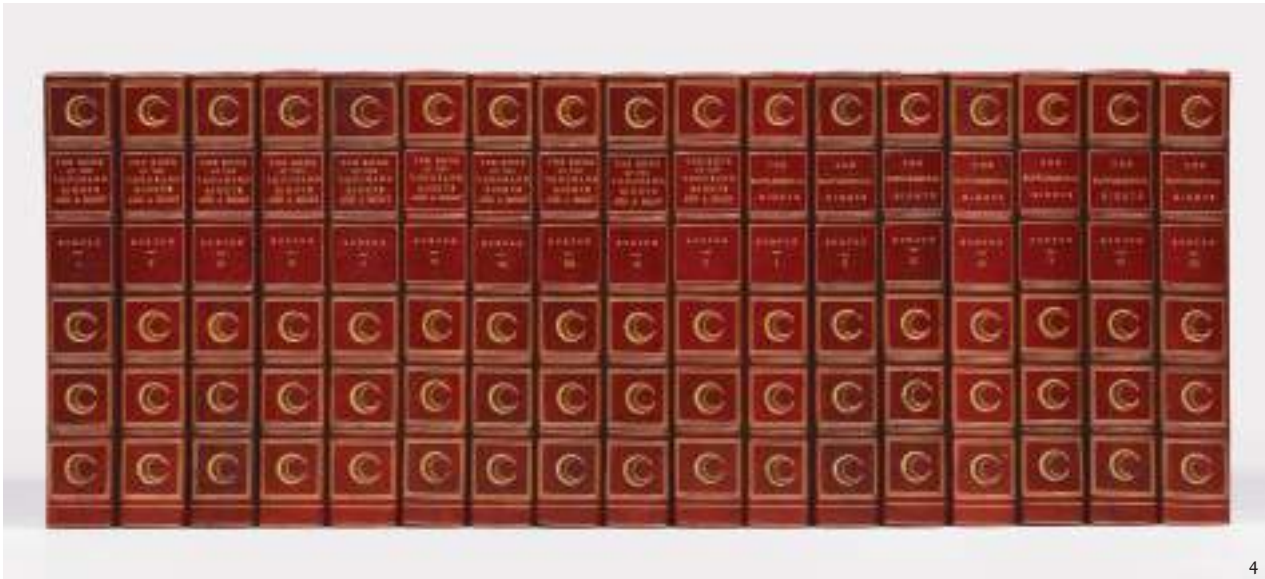
Apollonius was sometime Alexandrian librarian before retiring to Rhodes. The manuscript source of this first printing was a tenth-century version discovered by Giovanni Aurispa during his book-buying trip in the Orient in 1421–3 (now Codex Laurentius XXXII 9, also containing plays by Sophocles and Aeschylus). The editor Laskaris "was not only the moving spirit in the second Florentine Greek press, that of Lorenzo di Alopa, but himself designed the majuscule fount which distinguishes the books issued from that press from any others" (Proctor).

Provenance: George Dunn (1865–1912), of Woolley Hall near Maidenhead, Berkshire, was an English bibliophile and keen student of palaeography and early printing. Throughout his life he built up an impressive library at Woolley Hall, collecting early English law books, medieval manuscripts (chiefly from the Philipps and Ashburnham sales), early printed books, and early stamped bindings, which he was one of the first British collectors to notice and preserve. An early blank has his brief pencilled notes, dated April 1900. After his death in 1912 his library was broken up and sold off at Sotheby's between 1913 and 1917, realising over £30,000. This copy was later sold at Parke-Bernet Galleries, New York, 19 May 1964, lot 2, \$700.

HC 1292\*; Pell 912; CIBN A-478; Arnould 109; Polain (B) 283; IGI 753; Sallander 2042; Madsen 282; Voull (B) 2990; Walsh 2964, 2965; Oates 2439, 2440; Sheppard 5189, 5199; Rhodes (Oxford Colleges) 115; Pr 6407; BMC VI 667; GW 2271; Goff A-924.

**£37,500**

[136329]



One of the most significant works of fantasy  
in all of world literature

4

**(ARABIAN NIGHTS.) BURTON, Richard F.** *The Book of the Thousand Nights and a Night.* [London:] Printed by the Burton Club for Private Subscribers Only, [c.1903]

17 volumes, octavo (242 × 164 mm). Contemporary red half morocco, raised bands to spine, titles and motifs to compartments in gilt, single gilt rules to red cloth sides, red endpapers, some pages unopened, top edge gilt, others untrimmed. Frontispieces with tissue guards, 97 illustrated plates with tissue guards. Bookplates of Alexander Lee McGregor and Jonathan Edward Harrod to front pastedowns and front free endpapers, and purchase invoice belonging to J. Harrod from 1977 loosely inserted in vol. 1. Blind-stamped seal of Brentano's bookshop in New York to front free endpapers. Rubbing

and occasional wear to extremities and joints, wear to headcap of vol. 1. A very good set, handsomely bound and clean internally.

The illustrated Benares edition, number 980 of 1,000 sets. This set comprises ten volumes of *Arabian Nights* and seven *Supplemental Nights*, and features artwork by Albert Letchford originally produced for the Smithers–Nichols edition of 1897.

Unlike previous editions, the Burton Club editions consisted of 17 volumes rather than the 16 of the original; an extra volume was formed by splitting the large third supplemental volume into two separate ones that were closer in size to the rest of the set. Burton's celebrated translation "has become the pre-eminent English translation of the Middle Eastern classic. It is the keystone of Burton's literary reputation" (ODNB).

Casada, pp. 57–61; Penzer, pp. 126–134.

£1,500

[137603]



5

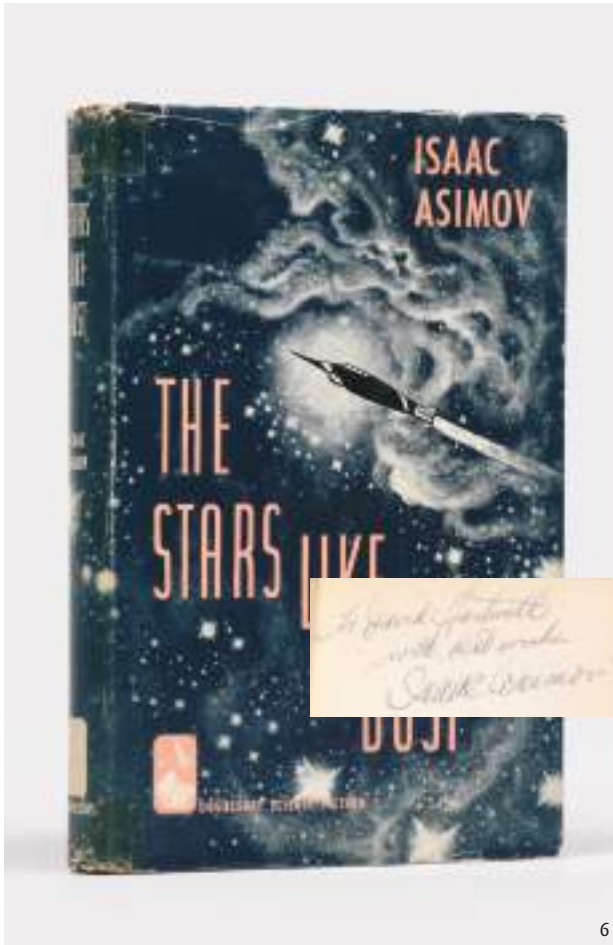
**(ARTHURIANA.) The Golden Cockerel Mabinogion.** London: Golden Cockerel Press, 1948

Large octavo. Original red half morocco by Sangorski & Sutcliffe, light tan buckram to sides, titles gilt to spine, Braby design stamped in gilt to front board, top edge gilt. Wood-engraved frontispiece, title page, and full-page woodcut illustrations by Dorothea Braby. One minor scuff to front corner of spine tail, a few very faint marks to covers, occasional light spotting within, a very good copy.

First Golden Cockerel Press edition, number 440 of 550 copies (the first 75 were more elaborately bound). It presents a new translation of the ancient Welsh epic *The Mabinogion* (first fully brought into modern English by Lady Charlotte Guest, 1838–45) alongside illustrations by Dorothea Braby. The tales encompass Arthurian legend, though originally collected two or three centuries before Malory's 15th-century *Morte Darthur*, intermixed with much pre-Christian Celtic mythology.

£800

[139319]



6

To the “most influential” science fiction editor in America

6

**ASIMOV, Isaac.** *The Stars, Like Dust.*  
New York: Doubleday & Company, Inc., 1951

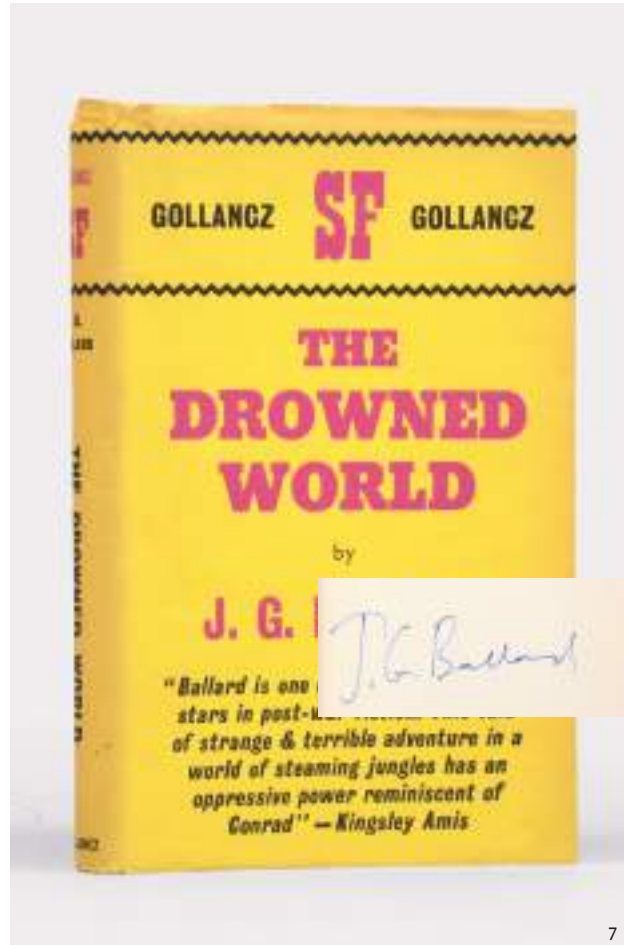
Octavo. Original dark blue cloth, titles to spine in white. With the illustrated dust jacket designed by Whitney Bender. Ownership inscription partially erased from head of front free endpaper. Ownership stamp of Roberta J. Olsen to endpapers, lower margin of p. 133, and top and bottom edges of book block. A couple of small marks to front cover, negligible rubbing to board edges contents clean, faint toning to endpapers and margins as often; a very good, bright, copy in the jacket with glue residue from early tape repair to spine ends, spine a little faded, slight rubbing and nicks to extremities.

First edition, first printing. Presentation copy, inscribed on the title page, “To David Hartwell with best wishes Isaac Asimov”. Hartwell (1941–2016) was “perhaps the single most influential book editor of the past forty years in the American [science fiction] publishing world” (*Encyclopedia of Science Fiction*); among other roles he edited the critically acclaimed *Cosmos* magazine and founded *The New York Review of Science Fiction*.

*The Stars, Like Dust* is Asimov’s second novel, chronologically the first in his Galactic Empire series. The story was first published under the title “Tyrann” in three parts from January to March 1951 in *Galaxy* magazine. Early works by Asimov such as this are notably uncommon inscribed.

£3,500

[138869]



7

Rare signed proof of the founding text in climate fiction

7

**BALLARD, J. G.** *The Drowned World.*  
London: Victor Gollancz Ltd, 1962

Octavo. Book block loose in jacket, as issued. Housed in a black cloth flat-back box by the Chelsea Bindery. A very nice copy, clean and bright, the jacket somewhat creased and chipped at extremities as is almost inevitable (the jacket overhangs the book block by 6 mm), but otherwise as fresh as can be hoped for.

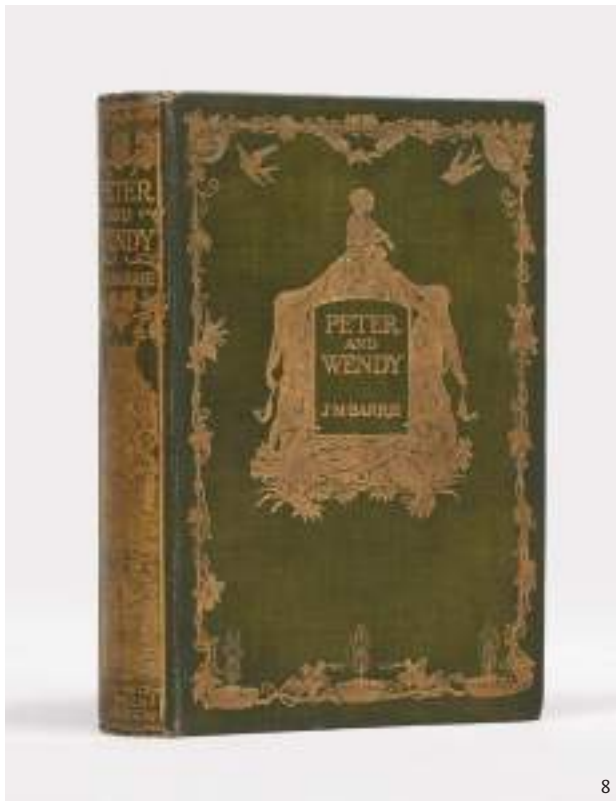
Rare proof copy, signed by the author on the title page, with the trial dust jacket (priced 0/0). The first UK edition was the first in hardback and is preferred to the US paperback that preceded it earlier the same year.

A seminal climate change science fiction novel, *The Drowned World* depicts the year 2145, when global warming has left the majority of the Earth underwater. The novel, together with Ballard’s later book *The Crystal World*, was written before global heating had been universally agreed among the scientific community to be a major threat to human civilization.

Pringle A22. Jim Clarke, “Reading Climate Change in J. G. Ballard”, *Critical Survey*, Vol. 25, No. 2 (2013).

£6,750

[138843]



8

**8**  
**BARRIE, J. M.** *Peter and Wendy*. London: Hodder & Stoughton, [1911]

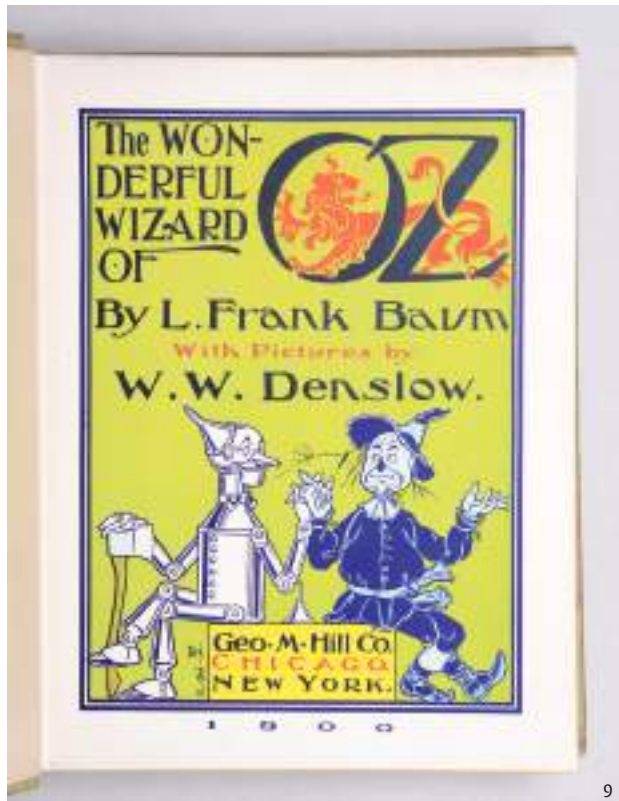
Octavo. Original green cloth, titles and pictorial decoration to spine and front cover in gilt. Frontispiece, pictorial title page, and 11 plates, all by Bedford. Neat ink inscription to front free endpaper of Dorothy H. Turner, 1912. Light rubbing to ends and corners, gilt titles and decorations generally bright, light spotting to edges and endpapers, a few instances further in, a sound and attractive copy in very good condition.

First edition, first impression. *Peter and Wendy* is Barrie's expanded adaptation into novel form of the story first made popular in his 1904 stage play *Peter Pan, or The Boy Who Wouldn't Grow Up*. It follows the story of the stage version, with Peter flying off with Wendy and the other Darling children to battle Captain Hook and his pirates. Barrie added a final chapter for the book in which Peter returns for Wendy years later, when she is grown and has a child of her own. The text of the stage play was not published until 1928.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 63.

£950

[140125]



9

*A landmark work of fantasy literature*

**9**  
**BAUM, L. Frank.** *The Wonderful Wizard of Oz*. With pictures by W. W. Denslow. Chicago: Geo. M. Hill Co., 1900

Quarto. Original state. A binding of light green cloth pictorially stamped and lettered in red and a darker green, pictorial pastedown endpapers, issued without free endpapers. Housed in a green quarter morocco solander box by the Chelsea Bindery. With 24 colour plates (including title). Some light wear to spine ends and tips, some soiling to covers, hinges split and book block thus loosening, text block sound, internally fresh.

First edition, first printing, in the rare and desirable first state of both text and binding. *The Wonderful Wizard of Oz* is "the best known portal fantasy of the 19th century" and a "landmark work of fantasy literature" (Stableford, p. lvii; Vardell, p. 222).

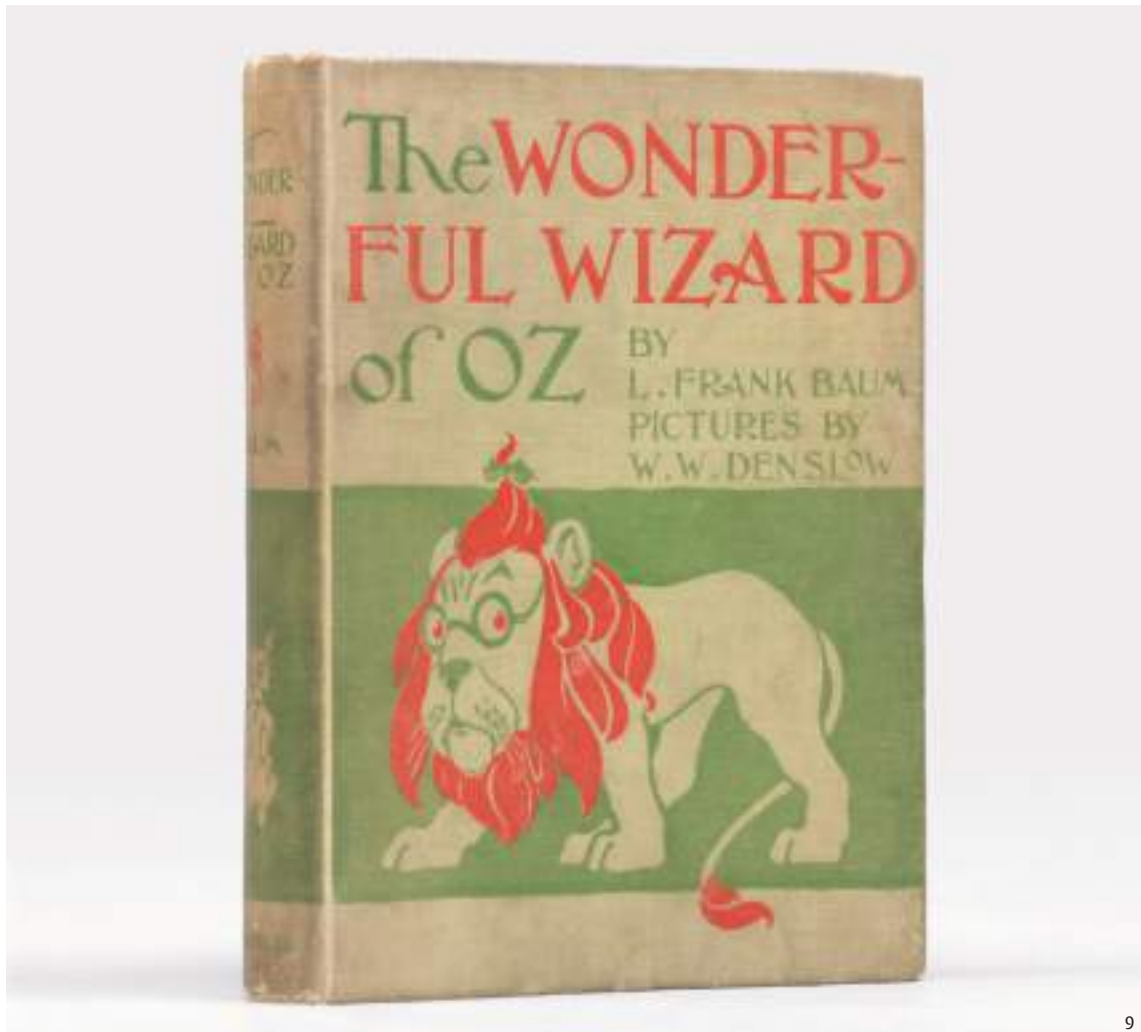
The text has the following points: on p. [2], the publisher's advertisement has a box; on p. 14, line 1 has the misprint "low wail on the wind"; p. 81, line 4 from bottom has "peices" uncorrected; p. [227], line 1 begins: "While Tin Woodman..."; the colophon is in 11 lines within a two-line box; with unbroken type in the last lines of p. 100 and p. 186. The plate opposite page 34 is in the earliest state with two blue spots on the moon; the stork plate opposite page 92 is the earliest state with red shading on the horizon; the copyright notice is not stamped or printed on the verso of the title. The binding is in first state with the publisher's imprint at the foot of the spine printed in capitals and in green; the rays surrounding the emerald on the lower cover are not outlined.

Blanck, *Peter Parley to Penrod*, pp. 111–113; Greene & Hanff, pp. 25–27; Grolier Club, *One Hundred Books Famous in Children's Literature*, 54. Brian Stableford, *The A to Z of Fantasy Literature*, 2009; Sylvia Vardell, *Children's Literature in Action*, 2014.

£55,000

[115135]





9

*Beckett's first "purgatorial dystopia"*

10

**BECKETT, Samuel.** *Waiting for Godot*. Tragicomedy in 2 Acts. New York: Grove Press, 1954

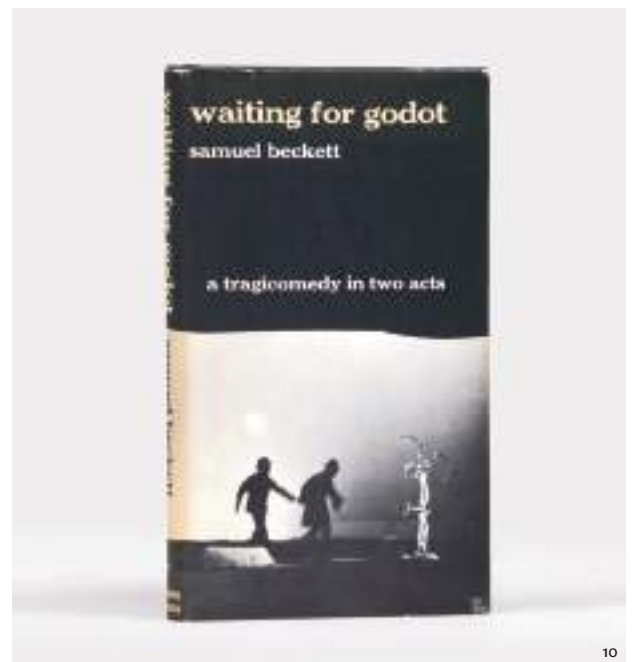
Octavo. Original black cloth, titles to spine in silver and gilt and to boards in blind, red endpapers. With the dust jacket. Housed in a custom grey cloth flat-back folding case. With 4 black and white plates. In the price-clipped jacket with a little tanning to spine, couple of nicks and slight rubbing to extremities. A near-fine copy.

First edition in English. In his first and most famous play, Beckett was already engaged in the creation of a "purgatorial dystopia" (Bryce) for his characters, a theme that he would develop throughout his dramatic works. Originally published in France in 1952 as *En attendant Godot*, the play premiered in France on 5 January 1953 at the Théâtre de Babylone, Paris. The English language premiere was on 3 August 1955 at the Arts Theatre, London and on Broadway at the John Golden Theatre on 7 May 1956.

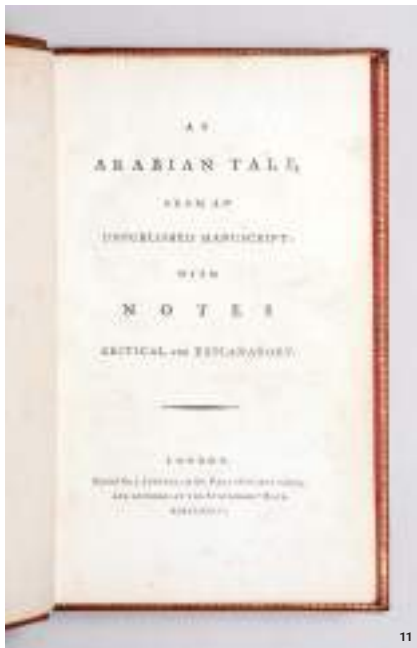
Federman & Fletcher 373. Eleanor Bryce, "Dystopia in the plays of Samuel Beckett: Purgatory in Play", *La Clé des Langues* [online], Lyon, ENS de LYON/DGESCO (ISSN 2107-7029), September 2012.

£2,750

[136563]



10



11

Byron's favourite oriental fantasy

11

[BECKFORD, William.] [Vathek.] An Arabian Tale, from an unpublished manuscript: with Notes Critical and Explanatory. London: for J. Johnson, 1786

Octavo (197 × 117 mm). Early 19th-century red straight-grain morocco, smooth spine divided into compartments by single gilt rules either side of a dotted rule, lettered in gilt and placed and dated at foot, sides with a thicker gilt rule all round and circllets at corners, single gilt rule to board edges, gilt roll to turn-ins, Gloster pattern marbled endpapers, gilt edges. Discreet book label of Sir Robert and Diana Abdy. Extremities a little rubbed, an excellent copy, the binding unsigned but noticeably quality work.

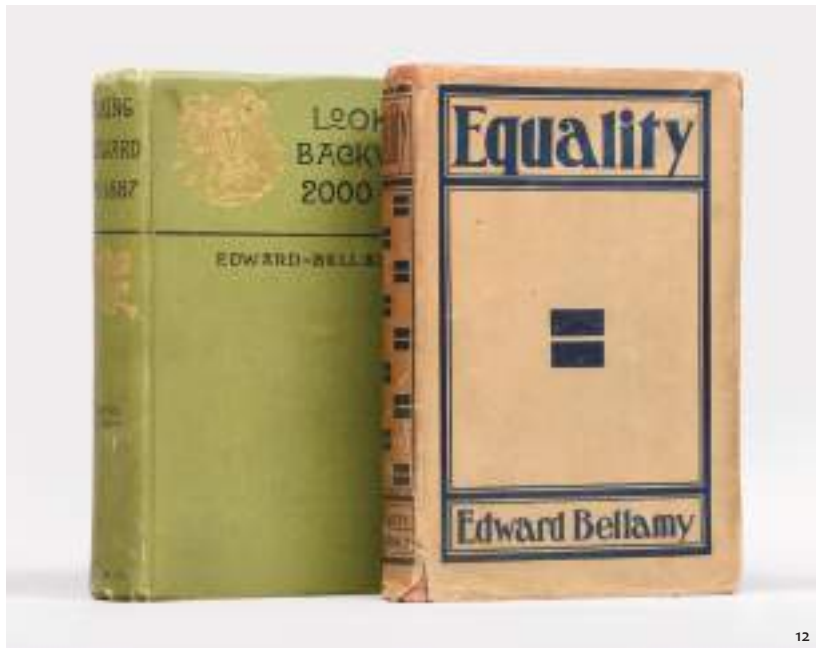
First edition. Beckford's oriental novel *Vathek* remains a classic of British Gothic fiction, alongside Walpole's *The Castle of Otranto*, Ann Radcliffe's *Mysteries of Udolpho*, and M. G. Lewis's *The Monk*. It was the favourite book of Byron, who described himself as "a strenuous and public admirer" of it. It was an evident influence on his "Turkish Tales", *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara*, *The Siege of Corinth*, and *Parisina*, poems that consolidated Byron's fame after the publication of the first two cantos of *Childe Harold* in March 1812. His dramatic poem *Manfred* is thoroughly influenced by it and that indebtedness extends into his unfinished masterpiece, *Don Juan*.

*Vathek* was composed in French between January and May 1782. This English translation by the literary scholar Samuel Henley was published first in June 1786, despite Beckford's express wish that the French edition should precede it. The latter was published in Lausanne in December 1786 (postdated 1787), with signs of hasty reconstruction from an earlier draft. Though angered by the piracy, Beckford appreciated Henley's expertise as an orientalist and retained his notes in later editions.

Bleiler, *Supernatural Fiction* 119.

£2,750

[128808]



12

Scarce pairing of Bellamy's utopian novels

12

BELLAMY, Edward. *Looking Backward 2000–1887*. Boston: Ticknor and Company, 1888; [together with:] — *Equality*. New York: D. Appleton and Company, 1897

*Looking Backward*: octavo. Original green cloth, titles to rounded spine and front cover in black, decorative vignette to spine and front cover in gilt. Slight rubbing to board edges, spot of wear to tips, light foxing to endpapers; a near-fine copy. *Equality*: octavo. Original pink cloth-backed boards, titles and frames to spine and front board in gilt and brown. With the dust jacket. Spine very lightly browned, tiny bumps to spine ends, two small marks to head of rear board, a few corners creased, tape repair to short closed tear at head of front free endpaper. A near-fine copy, the binding square and firm, occasional neat pencil annotations to margins, in the scarce, slightly soiled dust jacket, with minor loss to spine ends, not price-clipped.

First editions of Bellamy's enormously popular *Looking Backward* and its sequel. *Looking Backward* is the first issue, with the misprint "wore" in line 8 on page 210 and the J. J. Arakelyan slug on the copyright page; *Equality* is in the rare first issue dust jacket.

One of the most commercially successful books published in America in the 19th century, *Looking Backward 2000–1887* established Bellamy's utopian themes of co-operation and brotherhood in an ideal socialist system, where clothes are recycled, jewels are worthless, and world communication has been simplified into a universal language. The work had an immediate political effect and contributed to the formation of numerous clubs across America campaigning for nationalization of services. *Equality* expands on these themes and others, and asserts in detail that "the establishment of economic equality did in fact mean incomparably more for women than for men" (p. 131), allowing them access to traditionally male-dominated trades, and freedom from the confines of 19th-century fashion.

Bleiler, *Supernatural Fiction*, p. 35. L. T. Sargent, *British and American Utopian Literature, 1516–1985: An Annotated, Chronological Bibliography*, 1988, p. 56.

£2,250

[137673]



13

13

**BENSON, Stella.** *Living Alone.*

London: Macmillan and Co., 1919

Octavo. Original blue cloth, titles to spine in pale green and to front cover in gilt. With the dust jacket. Light foxing to book-block edges and endleaves; a very good copy indeed in the scarce, lightly soiled jacket with toned spine, small chips to spine ends, nicks and creases to edges, some small tape repairs to verso.

First edition, first impression, of this fantasy novel set during the First World War, in the uncommon dust jacket. Stella Benson (1892–1933) worked during the early part of the First World War for suffragists' organisations and charities in the East End of London, and her experiences there are referenced, and satirized, in *Living Alone*. Benson's ability to blend fantasy and reality is especially evident as this work combines the realities of life on the Home Front with the lives of the magical folk of the House of Living Alone, including an aerial battle between an English and German witch. Benson's third novel was praised in *The Times* for its "beautiful ideas, beautiful imaginings, best of all – beautiful feeling".

£750

[139798]

*One of the earliest examples of a Wunderkind*

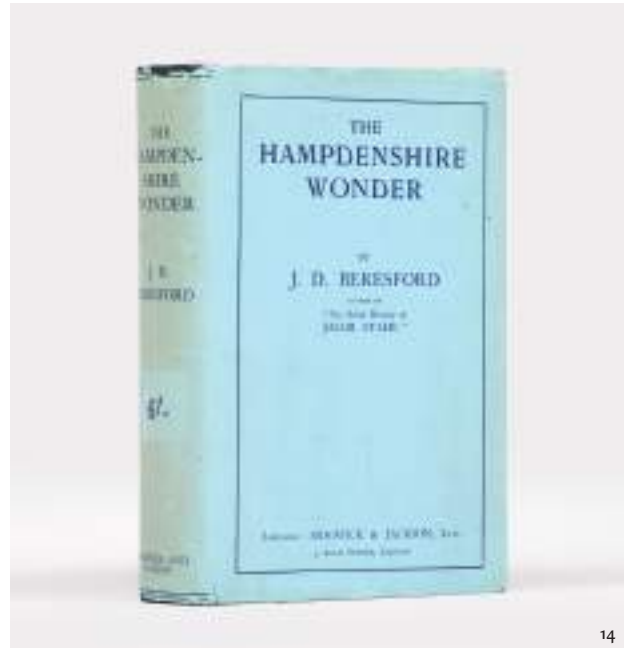
14

**BERESFORD, J. D.** *The Hampdenhire Wonder.* London: Sidgwick & Jackson, 1911

Octavo. Original dark green cloth, spine lettered in gilt. With the dust jacket. A near-fine copy in the bright jacket, minor chips at extremities, 2 short splits to folds, spine panel toned showing outline of overprice sticker.



14



14

First edition, signed by the author facing the title page. The author's first book and a significant work in early science fiction, Beresford's novel was among the first to involve a "Wunderkind", a child prodigy enhanced through scientific meddling. Bleiler considers it to be "the first important novel about a superman, and in many respects still the best". The work is exceedingly scarce in the dust jacket, and is especially so signed. A blue cloth binding variant was also produced, with no known priority of issue.

Bleiler, *Science-Fiction* 182; Locke, *A Spectrum of Fantasy* 1/32.

£2,750

[130366]

*The first Hugo winner, signed*

15

**BESTER, Alfred.** *The Demolished Man.* Chicago: Shasta Publishers, [1953]

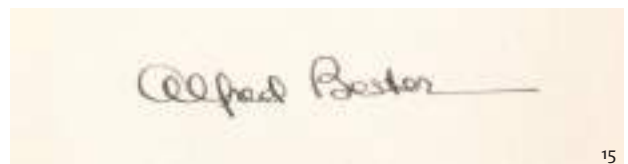
Octavo. Original quarter blue cloth, red paper boards, titles gilt to spine and white to front. With the dust jacket. Titles rubbed from cloth spine, but an excellent copy with the jacket only a little creased at some edges and with a few minor marks.

First edition, first printing, signed by the author on the front free endpaper. *The Demolished Man* won the first Hugo award.

Bleiler, *Supernatural Fiction*, p. 46; Currey, p. 33; Pringle, *Science Fiction* 7

£1,250

[127861]



15



16

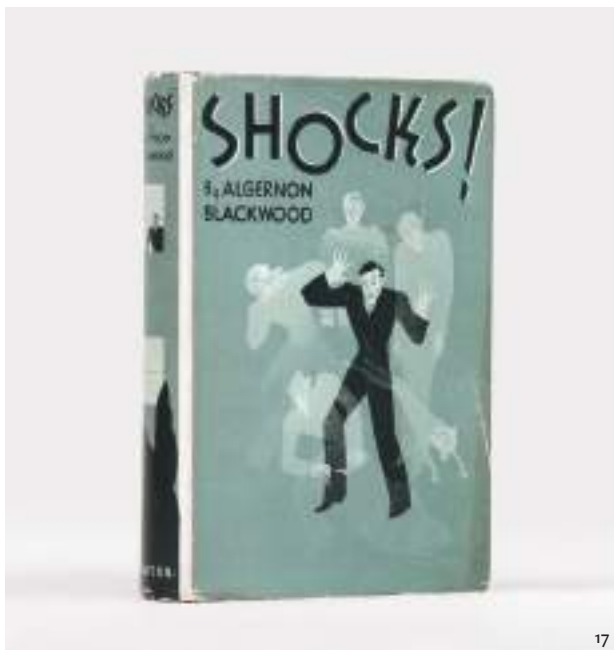
Presentation copy

16

**BLACKWOOD, Algernon.** *The Listener and Other Stories.* London: Eveleigh Nash, 1907

Octavo. Original black cloth, front blocked in blind and red, spine lettered in gilt. 32 pp. of publisher's advertisements at end. A little cocked, a couple of small edge-splits to spine ends, corners gently bumped, lightly rubbed, rear hinge starting but firm, a very good copy.

First edition, first impression, presentation copy, inscribed by the author on the front pastedown, "S.E.P. from A.B. Nov. 1907".



17



18

Blackwood's second collection of supernatural fiction includes the "The Willows", which Bleiler considers "one of the classics of supernatural fiction". Blackwood was "the leading British writer of supernatural fiction during the Edwardian and Georgian periods ... no one else has come closer to expressing the ineffable" (Bleiler). Bleiler, *Supernatural Fiction* 176.

£2,500

[137183]

A sharp example of the scarce jacket

17

**BLACKWOOD, Algernon.** *Shocks!* London: Grayson & Grayson, 1935

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket. Touch of foxing to edge of text block, the price-clipped jacket just slightly rubbed, back panel lightly soiled, a few very minor nicks and chips. A superior copy.

First edition, first impression, of Blackwood's "last full-scale original collection" (Ashley, p. 370), a gathering of 15 short stories of the supernatural. Bleiler singles out "A Threefold Cord", "Chemical", and "The Land of Green Ginger" as the best of the group and remarks that "Blackwood seems to have been obsessed with suicide at this time".

Bleiler, *Supernatural Fiction* 197. Mike Ashley, *Starlight Man: The Extraordinary Life of Algernon Blackwood*, 2019.

£1,500

[126704]



18

Blake announces “a new concept of the universe”

18

**BLAKE, William.** *The Marriage of Heaven and Hell.* Clairvaux: The Trianon Press for The William Blake Trust, 1960

Folio (378 × 266 mm). Original green full morocco, titles gilt to spine, top edge gilt. With the original marbled slipcase. Colour illuminated pages reproduced by colotype and stencil. Small trivial mark to spine, otherwise fine.

Deluxe limited issue: number xx of 20 copies only, with an original guide sheet and stencil and a set of hand-coloured plates showing progressive stages, as well as colour colotype proofs, from a total edition of 526 copies on Arches pure rag paper made to match that used by Blake, each page watermarked with Blake's monogram. These deluxe copies were bound in full morocco, whereas the ordinary issue was quarter morocco.

The *Marriage of Heaven and Hell*, Blake's boldest and most directly philosophical work, is described by S. Foster Damon as “Blake's *Principia*, in which he announced a new concept of the universe” (Blake Dictionary). The original stencil, guide sheet, and plate suite with this copy is the final plate for Blake's “Memorable Fancy”, in which, Blake having confounded a judging Angel by radically imposing his own counter-fantasy upon it, the Angel complains “Thy phantasy has imposed upon me & thou oughtest to be ashamed”, to which Blake retorts, “We impose on one another, & it is but lost time to converse with you whose works are only Analytics”.

£3,750

[115038]



19

Illustrated by Blake, and inspiring his mythology

19

**(BLAKE, William.) BRYANT, Jacob.** *A new system, or, an analysis of ancient mythology ...* London: P. Elmsly in the Strand, 1773–76

3 volumes, quarto (287 × 221 mm). Contemporary full vellum, brown morocco spine labels, marbled endpapers and edges. With 30 engraved plates and 3 maps (of which 2 are folding). Contemporary ownership signature to front free endpaper verso, partially erased to vol. III. A little soiling to vellum, a few leaves with marginal pencil annotations, a couple of ink corrections, a little inconsequential spotting to some leaves, vol. II tiny split to foot of front joint, vol. III with light marginal splash to p. 69. A near-fine, wide-margined copy, text crisp and clean, the plates in beautiful condition.

First edition of the work for which Bryant is best remembered, complete with the rare first volume. “Bryant's importance to modern readers lies in the influence he had upon the poet and artist William Blake, who in his own time was generally considered mad” (ODNB).

The plates illustrating Bryant's book were prepared and signed by James Basire, a well-known London engraver to whom Blake was apprenticed from 1771 to 1778. It is likely that several of the plates in Bryant's *Mythology* were actually Blake's work – the final, unsigned one in vol. 3 almost certainly is.

“In his prose *Descriptive Catalogue* (1809), written to accompany an exhibition of his art, Blake affirmed that all myths ‘are the same thing, as Jacob Bryant and all antiquaries have proved’. In his long self-illustrated poem *Jerusalem* (1804–20), Blake also followed Bryant in placing the Erythrean (Red) Sea not surrounding Sinai but in the Indian Ocean. In illustrating the same poem, he depicted the Ark as a crescent moon, just as he had done on the last page of Bryant's *Mythology*” (ODNB).

ESTC N41716; T88928; T214664. Lowndes II, 296.

£2,000

[139708]



20

### Scarce deluxe issue

20

**(BLAKE, William.) ELLIS, Edwin John, & W. B. Yeats.** *The Works of William Blake. Poetic, Symbolic, and Critical.* London: Bernard Quaritch, 1893

3 volumes, quarto. Publisher's tan half roan, matching morocco-grain cloth, title gilt to spines, top edges gilt, others uncut. Tissue-guarded photogravure portrait frontispieces, numerous plates throughout, the *Prophetic Books* reproduced in facsimile, 2 folding tables. Loosely inserted are 2 pages from *The Listener*, 9 October 1958, with a transcription of Kathleen Raine's broadcast "A Traditional Language of Symbols". A little rubbed, some scuffing and scrapes to the spines and corners, vol. III more heavily so with a repair at the tail if the rear hinge, the spine creased and with repair at the tail, some recolouring, front hinge of vol. I just started, both hinges of vol. III repaired, the lower restarting, pale toning and occasional spotting to the text, slight dampstaining at the rear of vol. II, just affecting the fore-edge margin of the last 30 or so pages, overall very good.

First edition, one of 150 large paper copies in the deluxe binding; there were also 500 copies in cloth. Yeats had "marked down William Blake as a master early on, and with Edwin Ellis produced a large-scale commentary on Blake's prophetic writings in 1893. While often erratic and idiosyncratic, it helped establish the importance of Blake's esoteric verse" (Yeats, ODNB). Yeats later explained the nature of the collaboration, stating that, while the book was "mainly Ellis's, the thinking is as much mine as his" (Wade p. 224). Ellis had greatly expanded Yeats's original biographical section and was solely responsible for "the 'literary period', the account of the minor poems, & the account of Blake's art theories". Yeats asserted that "the greater part of the 'symbolic system' is my writing".

Ellmann suggests a certain level of self-interest for Yeats in the project. "He was pleased to find that Blake's ideas harmonized with those of the Theosophists and the Hermetic Students of the Golden Dawn, for he now had the authority of a great poet for using occult material ... Blake, in short, bore an astonishing resemblance to Yeats, extending even to his initials ... Here was a lofty justifying precedent" (p. 117).



21

Despite its idiosyncracies, this is an important work, making available the *Prophetic Books* in the later 19th century, and helping to rescue Blake from a reputation for mere eccentricity.

Wade 218. Richard Ellmann, *Yeats: The Man and the Masks*, 1948.

£2,000

[136158]

### The first collection of Borgesian short stories

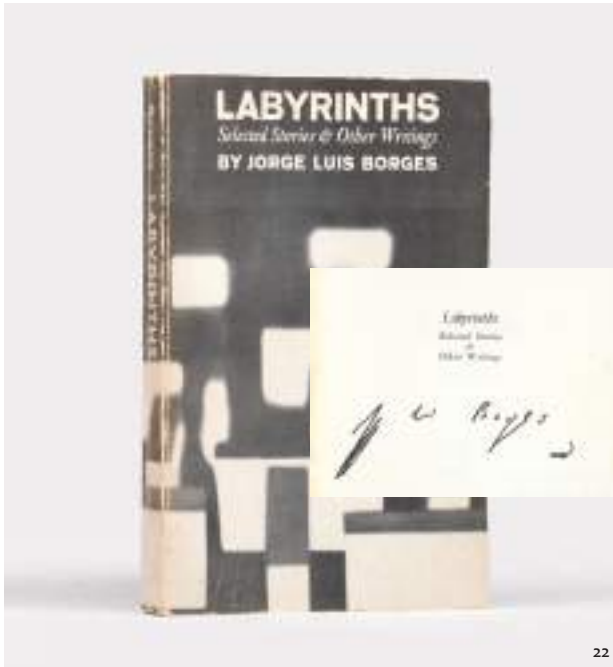
21

**BORGES, Jorge Luis.** *El jardín de senderos que se bifurcan.* Buenos Aires: Sur, 1942 [30 December 1941]

Octavo. Original blue wrappers, titles to spine and sides in white. Housed in a blue cloth flat-back box by the Chelsea Bindery. Contemporary ink ownership inscription "El Algarrobo, Abril de 1942" to first blank. Light wear to wrappers at edges and along joint folds, chip to foot of spine with a little loss, spine toned, wrappers somewhat stained, still a very good copy, sound and internally fresh.

First edition, first printing, of Borges's first collection of typically Borgesian short stories, preceding by two years the better-known *Ficciones*, which was largely based on this much scarcer original collection. Many of the stories for which Borges is best remembered appear here, including "Tlön, Uqbar, Orbis Tertius" ("may be JLB's most famous single story," *Encyclopedia of Fantasy*), "Pierre Menard, autor del Quijote", "La lotería en Babilonia", "La biblioteca de Babel", and the title story.

After a career already spanning two decades publishing mostly poetry and literary criticism, Borges turned his imagination to these seminal pieces of fantasy writing while working as an assistant in the Miguel Cané Municipal Library. He dispatched his librarian's duties in an hour in order to spend the rest of the day in



22



23

the basement writing. Through these stories, the enlarged *Ficciones* (1944), the subsequent collection *El Aleph* (1949), and beyond, Borges would greatly expand the potential of fantasy literature, and gain a global audience.

£4,750

[139738]

### His translator's copy

22

**BORGES, Jorge Luis.** *Labyrinths. Selected Stories & Other Writings.* New York: New Directions, 1964

Octavo. Original monochrome printed wrappers, titles in white to spine and front cover. A little rubbed, vertical crack to spine, the binding otherwise firm and unfaded, light foxing to edges, internally clean; a very good copy.

First expanded edition, the second overall, wrappers issue, signed by Borges on the half-title, presentation copy from the principal translator James E. Irby to Borges's controversial English-language translator: "For Norman Thomas di Giovanni with gratitude for his kind remarks about these translations, James E. Irby. Cambridge 6-XII-67". The publisher's compliments slip is also loosely inserted.

Di Giovanni (1933–2017) met Borges during the latter's lectureship at Harvard in late 1967, beginning a period of several years' friendship and close collaboration resulting in a dozen titles translated by di Giovanni. Borges felt a creative debt from their



22

collaboration to such an extent that, at his own insistence, he awarded to di Giovanni an equal share of the royalties. Just before his death in 1986, Borges married his assistant María Kodama. As the sole executor of his estate she cancelled his rights of translation and in 1986 commissioned new English translations of Borges's works. As a consequence the di Giovanni translations fell out of print and are now very scarce.

Yates and Irby's translation marks the first Borges collection in English; it contains twenty-three short stories, ten essays, and eight "parables", and was originally published with less material in 1962.

£750

[137511]

### Planet of the Apes

23

**BOULLE, Pierre.** *La Planète des singes.* [Paris:] Editions René Julliard, 1963

Octavo. Original green cloth, titles to spine and front board gilt, tree design to front board in blind, yellow endpapers. With the original clear plastic jacket. Some trivial spotting to fore edge, otherwise a fine copy, with the jacket minimally chipped at some corners.

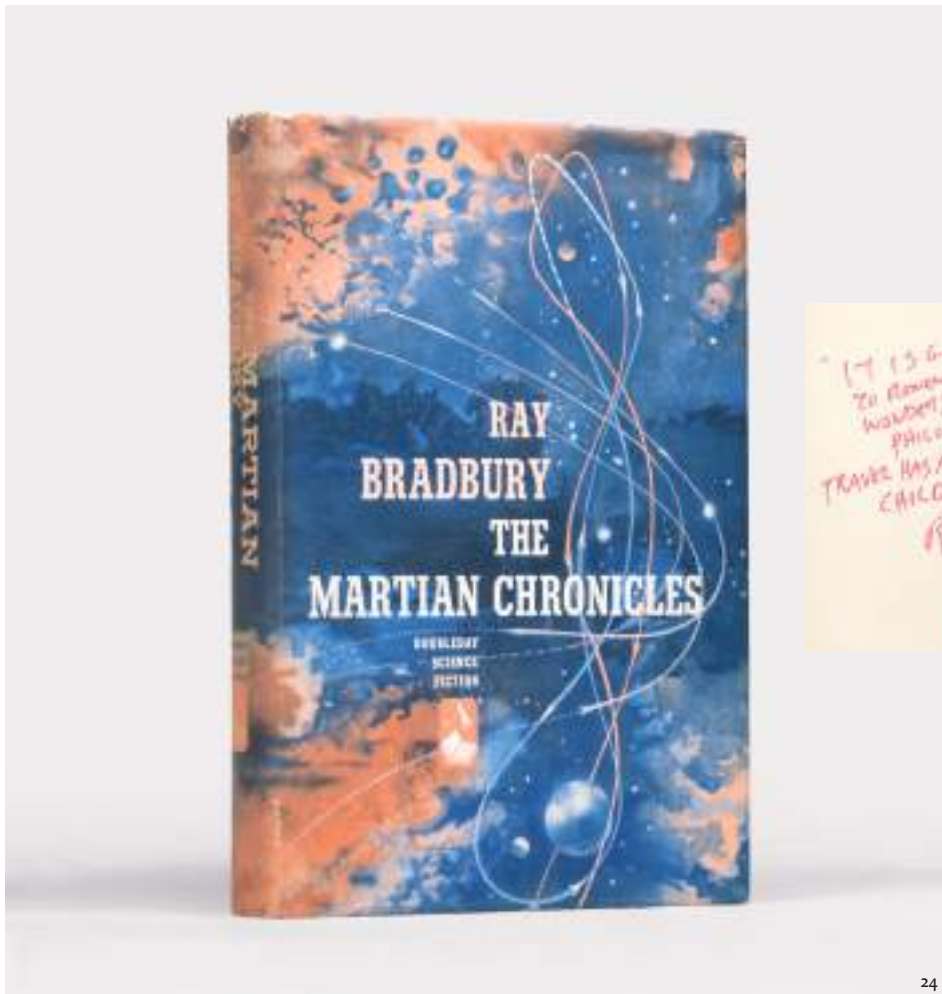
First edition, first printing, number 172 of an unspecified limitation (there were also a small number of large paper copies in wrappers). A seminal work of 20th-century science fiction, this novel was the inspiration for the *Planet of the Apes* film series.

£950

[139368]



23



24

*“It is good to renew one’s wonder ...  
Space travel has again made children of us all!”*

24

**BRADBURY, Ray.** *The Martian Chronicles.*  
New York: Doubleday & Co. Inc., 1950

Octavo. Original green cloth, spine lettered in red. With the dust jacket.  
Very light sunning to spine; a near-fine copy in like jacket, slight shelfwear  
around extremities and slight crease to spine panel.

First edition, first printing, superbly inscribed by the author on the  
front free endpaper with the book’s epigraph: “It is good to renew  
one’s wonder;’ said the philosopher, ‘space travel has again made  
children of us all!”.

Bleiler, *Supernatural Fiction* 255; Locke, Vol. I, p. 39.

**£5,000**

[139812]

*Celebrating the Viking mission to Mars,  
composed live as it entered orbit*

25

**BRADBURY, Ray.** Original autograph manuscript  
poem, published as “Why Viking Lander, Why the  
Planet Mars?” Hollywood, CA: [19] June 1976

11 note-paper leaves (210 × 153 mm), autograph manuscript verse to rectos  
only with occasional corrections, in black ink, first leaf with additional  
notes and inscription in light blue, dark blue, and red ink. With the original  
“Bradbury” stationery mailing envelope addressed in Bradbury’s hand to  
“Bruce Francis, Book Treasury-Bookshop, 66707 Hollywood Blvd”. Housed  
in a red cloth flat-back box with chemise by the Chelsea Bindery. Excellent  
condition, only the envelope lightly toned and marked and with a few tears.

The original manuscript draft composed by Bradbury while  
witnessing the Viking I lander enter Martian orbit, written in the  
Disney projection room.

In mid-June 1976, Bradbury, author of the *Martian Chronicles* (see  
previous item), was invited to Hollywood to witness the Viking 1  
spacecraft enter Martian orbit. This was the first of two craft sent by  
NASA to retrieve data and assess the possibility of life on the planet.  
Though there had been earlier attempts by both the Americans and  
Soviets, the Viking 1 lander, when it finally touched down on 20 July,  
was only the second to achieve a soft touchdown, and the first to  
send back useful data.





25

The poem, drafted in loose iambs, is a rousing paean to the human quest for knowledge and the search for life. It was published in the *LA Times* on 27 June 1976, and also in a Bradbury special issue of *Xenophile* in September 1976.

The *LA Times* version differed in several notable ways from the present manuscript, omitting the entire last page, in which Bradbury paraphrases the most famous of John Donne's devotional sermons: "Send not to ask why Viking Lander must touch Mars, and chart it true, the Viking flies for all, but lands for you!!" It may be that the Donne paraphrase was added later; the *Xenophile* version includes it.

The present manuscript is, however, the original draft composed live while witnessing the event, as attested by the many drafting corrections but also Bradbury's inscriptions on the first page in various coloured inks: "Ray Bradbury, written on Thursday, June - 1976, 10:30 to 10:37 AM, taken to Times at 12:30 that morn", and again, "Written in Disney projection room! R.B."

Bradbury finally inscribed the manuscript as a gift to his friend and fellow writer Bruce Francis, "And now - for Bruce Francis with love from R.B., Oct. 6, 1978", and posted it to him in the present envelope.

On 22 August 2012 (which would have been his 92nd birthday), Bradbury's place in the history of Martian exploration was sealed when NASA's *Curiosity* rover named its landing spot after him, tweeting: "In tribute, I dedicate my landing spot on Mars to you, Ray Bradbury. Greetings from Bradbury Landing!"

£4,000

[139775]

26

**BUCHAN, John.** *The Watcher by the Threshold.*

Edinburgh and London: William Blackwood and Sons, 1902

Octavo. Original blue cloth, titles to spine and front cover in white, illustration to front cover in black and orange within orange frame, fore and bottom edges untrimmed. Publisher's 32pp. catalogue at end. Ownership inscription of Joyce I. Menzies to front free endpaper. Spine toned and gently cocked, slight rubbing to board edges, touch of wear to extremities, a couple of marks to cloth with minor rippling to foot of

rear board, toning to endpapers, occasional faint foxing to contents; else a very good copy in uncommonly bright condition.

First edition, first impression, with the publisher's catalogue stamp at the head of the title page. This early collection of Buchan's stories, the majority first published in *Blackwood's Edinburgh Magazine*, is hard to find in collectible condition. The supernatural and horror stories draw on a variety of Scottish folklore and demonstrate "his understanding of the interplay between paganism and Christianity, and his remarkable capacity for depicting a landscape" (ODNB).

Blanchard A13; Bleiler, *Supernatural Fiction* 291.

£975

[139726]



26



One of the earliest obtainable editions of a landmark of Christian fantasy

27

**BUNYAN, John.** *The Pilgrim's Progress*. London: Printed for Nathanael Ponder, 1682

Duodecimo (139 × 80 mm). Nineteenth-century blind-tooled sheep, spine blind-stamped in compartments and with gilt spine lettering, brown endpapers. Housed in a black cloth flat-back box and folding chemise. Frontispiece and 3 full-page woodcuts. Effaced ownership inscription dated 1705 to p. 211, another early inscription sometime discreetly removed from advertisement leaf. With the 20th-century black morocco booklabel of the book collector Michael Sharpe to the front pastedown and to the inner lid of the box. Light wear to spine ends, recornered, joints splitting at ends but still firm, occasionally a little closely cropped with shoulder notes trimmed in a few places, light browning and foxing throughout as expected, old rust mark to pp. 88/9, short closed tear to fore edge of 199/200 slightly impinging on shoulder note, small burnhole to pp. 203/4 with very slight loss to text and to woodcut. Overall, a very good copy.

Rare lifetime edition, the eighth overall and one of the earliest obtainable. Stableford describes *The Pilgrim's Progress* as “a landmark of British Christian fantasy”, adding that its imagery has exerted “a considerable influence over the structure and equipment of quest fantasy”.

One of the most widely read texts in the English language, *Pilgrim's Progress* was first published in 1678. Often shared between readers, copies were read repeatedly; few survive and all lifetime editions are rare. Harrison counted thirty-eight extant copies of the seven editions preceding this one (a small number may have come to light since he wrote). For this eighth edition, published six years before Bunyan's death, ESTC locates copies in six institutions: Bedford Central Library and the British Library in the UK, and in the New York Public Library, Newberry Library, Clark Library, and Yale in the US. WorldCat adds another in the Morgan Library in New York.

ESTC R42808; Harrison pp. 39–40; Wing B–5568. Brian Stableford, *The A to Z of Fantasy Literature*, 2009.

£30,000

[136155]



28

*Very scarce with the jacket*

**28**

**BURROUGHS, Edgar Rice.** *The Warlord of Mars.*  
Chicago: A. C. McClurg & Co., 1919

Octavo. Original red cloth, titles to spine and front gilt, With the illustrated dust jacket. Illustrated frontispiece. Small contemporary bookseller's ticket to front free endpaper. Lower outer corner of rear board bumped, light rubbing to ends and corners, spine very slightly dulled, an excellent copy in the dust jacket with some shallow chipping at corners and along bottom edge of front panel and a little light dust soiling to spine and rear panels, a small stain at lower outer corner of rear panel.

First edition, first printing, of the third book in Burroughs's Mars series, in an attractive example of the illustrated dust jacket, now rarely found in collectible condition without restoration.

Bleiler, *Science-Fiction* 306; Bleiler, *Supernatural Fiction*, p. 36; Clareson 129; Reginald 02342; Zeuschner 829.

£6,000

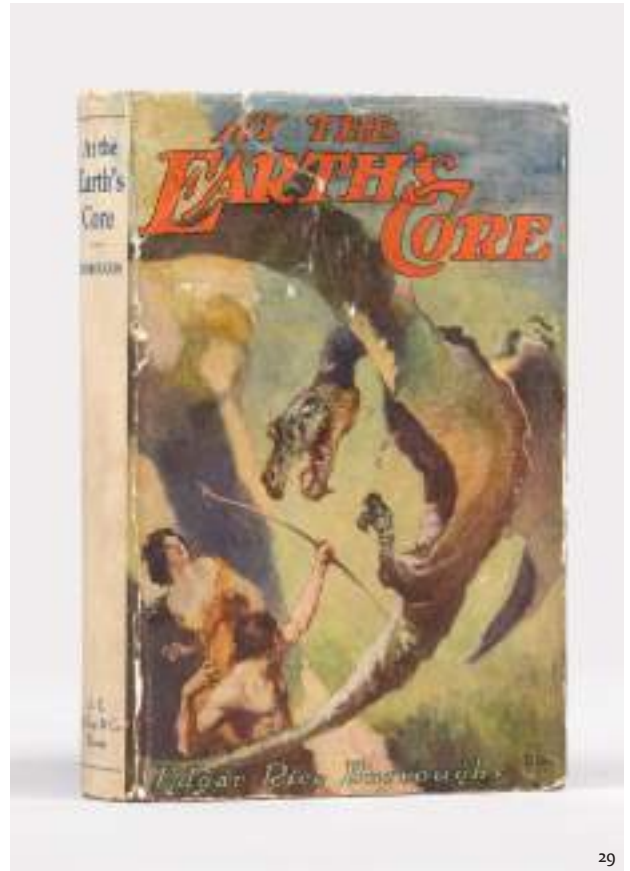
[127912]

*The first in the series, in the original jacket*

**29**

**BURROUGHS, Edgar Rice.** *At the Earth's Core.*  
Chicago: A. C. McClurg & Co., 1922

Octavo. Original grey cloth, titles in black. With the illustrated dust jacket. Illustrations by J. Allen St. John. The book fine, the dust jacket very good indeed with a closed tear to front panel with some discreet repair, some rubbing to corners and along front spine fold, small patch of repair to head of spine panel affecting one letter of text.



29

First edition, first printing, an exceptional example in the dust jacket. *At the Earth's Core* is the first novel in the Pellucidar series, a classic adventure in a long American tradition of hollow earth stories, combining Burroughs's trademark adventure with the pseudo-scientific flair of Arthur Conan Doyle's *The Lost World*.

Bleiler, *Supernatural Fiction*, p. 93; Zeuschner 9.

£10,000

[127899]



29



30

**Exceptional jacket**

30

**BURROUGHS, Edgar Rice.** *The Land that Time Forgot.* Chicago: A. C. McClurg & Co., June 1924

Octavo. Original green cloth, titles to spine and front in blue. With the illustrated dust jacket. Housed in a green cloth folding box. Frontispiece and 3 other illustrated plates. Bookplate of Otis Adelbert Kline to front free endpaper. An excellent copy with only light rubbing to ends and tips, the jacket a little chipped at ends of spine and fore corners, and some light toning and dust-soiling.

First edition, first printing. This fantasy adventure, the first in Burrough's Caspak trilogy, follows an errant First World War U-boat in its discovery of a lost world, a tropical crater-lake existing in a different evolutionary time-frame and filled with dinosaurs.

Anatomy of Wonder (1976) 2–28, (1987) 2–10, (1995) 2–10; Angenot & Khouri, “An International Bibliography of Prehistoric Fiction,” SFS, VIII (March 1981), 42; Bleiler, *Science-Fiction* 331; Claerson 110; Zeuschner 250

£10,000

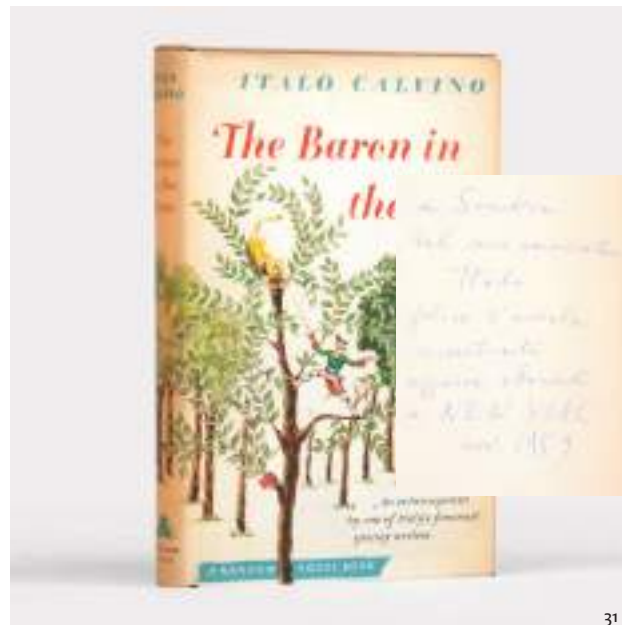
[127902]

*An early Calvino fantasy in English, inscribed*

31

**CALVINO, Italo.** *The Baron in the Trees.* Translated by Archibald Colquhoun. New York: Random House, 1959

Octavo. Original brown cloth, titles in gilt and red to spine, decorative horizontal ruling in green to spine and green, red and gilt to front board, top edge yellow. With the dust jacket. Faint toning to endpapers. A fine copy in the very good jacket, extremities a little darkened, small tear to foot of front joint, split to fore edge.



31



32

First edition in English, first printing, inscribed on the front free endpaper to Broadway star Sondra Lee (b. 1930): “a Sondra, dal suo ammiratore Italo, felice d’averla incontrata appena sbarcato a New York nov. 1959” (“to Sondra, from her admirer Italo, happy to have met her as soon he landed in New York”). This is a lovely association copy from Calvino’s first trip to the US, where he stayed for six months between 1959 and 1960 at the invitation of the Ford Foundation, in spite of severe restrictions in the US against foreigners holding avowedly communist views.

The *Baron in the Trees* was the first of Calvino’s fantastical *Our Ancestors* trilogy to appear in English, praised by critic Martin McLaughlin as “an extraordinarily successful attempt to reproduce a utopian, philosophical *conte* for the 1950s”.

Martin McLaughlin, *Italo Calvino*, 1998, pp. 42–3.

£1,250

[135994]

*Inscribed to his English translator*

32

**CALVINO, Italo.** *Le cosmicomiche*. [Torino:] Einaudi, [1965]

Octavo. Original light green cloth, titles in white on spine. With the dust jacket. Boards gently bowed; a near-fine copy in the bright dust jacket, a few small creases and closed tears.

First edition, first printing, presentation copy inscribed by the author on the first blank to his English-language translator, “a William Weaver Italo Calvino”, with occasional marginal pencil annotations by Weaver.

Weaver’s translation of this work into English was published in 1968, winning the National Book Award for translation. Weaver, born in Virginia but resident in Italy for most of his adult life, was the conduit for Calvino’s international fame in the English-speaking world. *Cosmicomics* is one of Calvino’s major works, comprising 12 short stories, each working a scientific fact into a fantasy.

£5,750

[132225]



33

*“In a few decades’ time we will manage to create a war which is even greater”*

33

**ČAPEK, Karel.** *Továrna na absolutno*. (The Absolute at Large.) Brno: Polygraphie, 1922

Octavo. Original wrappers, titles blue to spine, front wrapper with titles and design in blue and orange. Decorative title page printed in blue and black, 20 full-page black and white illustrations. Small chip to wrappers at head of spine, and some light creasing to spine and around joint folds, neatly repaired closed tear to front joint from the head, first gathering discreetly reattached. Some leaves loose as issued. Very good condition.

First edition, first printing, inscribed by the author on the first blank to the young actress Tána Cuprová (b. 1900) and dated the year of publication. The recipient is noted in the Czech National Theatre archives as having started work there in this year, going on to become art director from 1945. It was at the Prague National Theatre that Čapek’s famous play *Rossum’s Universal Robots* had debuted in 1921.

*Továrna na absolutno* was Čapek’s first novel, hailed as “one of the genuine masterpieces” of the genre (Mullen). Set in the then-future year of 1943, it imagines the invention of a seemingly utopian energy reactor that annihilates matter to produce an abundance of cheap energy. As an unexpected by-product, however, vast quantities of “the absolute” are released, racking the minds of men with religious and nationalistic fervour and precipitating a global war.

Writing in the shadow of the First World War, Čapek imagined the next war over the horizon: “You should not listen to those people when they proudly say what they lived through was the greatest war of all time. We all know, of course, that in a few decades’ time we will manage to create a war which is even greater.” The illustrations and book design are by the author’s brother Josef, who was to die in the Bergen-Belsen concentration camp in April 1945.

R. D. Mullen, *SFS*, II, part 3 (November 1975), 7.

£3,750

[139802]



35

**Publisher's presentation copy**

34

**ČAPEK, Karel.** *Krakatit*. Translated by Lawrence Hyde. London: Geoffrey Bles, 1925

Octavo. Original grey cloth, titles to front board and spine in red. With the dust jacket. An excellent copy, only the top edge somewhat dust soiled,

First edition in English, first impression, publisher's presentation copy with tipped-in slip before the half-title reading "with Mr Geoffrey Bles's Compliments". Čapek's science fiction novel, first



34

published in Prague in 1924, centres on a catastrophically potent explosive, named to echo the volcanic eruption of Krakatoa. Bleiler describes it as a "rich and wildly imagined work, unusual in its almost orgiastic baroque exploration of power, sexuality, and guilt". Bleiler, *Science-Fiction* 360.

£1,250

[136864]

**An "enormously influential" work of fantasy literature**

35

**CARROLL, Lewis.** *Alice's Adventures in Wonderland*. London: Macmillan and Co., 1866

Octavo. Original pictorial cloth gilt, original pale blue endpapers (earliest state; later copies have dark green), binder's ticket to rear pastedown, edges gilt. Housed in a red straight-grain full morocco pull-off case and chemise. Frontispiece with tissue guard and 41 illustrations by John Tenniel. Spine gently cocked, small mark to front cover, front inner hinge a little split (with partial exposure of webbing), a little faint foxing to contents. A beautiful copy, entirely unrestored, in bright cloth.

First published edition, with the earlier pale blue endpapers rather than dark green. *Alice's Adventures in Wonderland* is "especially demonstrative of the fantasy genre; Alice, a stranger to Wonderland, realises the fantastical nature of the world that surrounds her and must constantly work to navigate and understand it" (Carter). The work was "enormously influential, bringing about a sea change in children's fantasy and mounting a defiant opposition to the didactic tendencies of Victorian children's literature" (Stableford, p. 63).

The book was originally printed in Oxford at the Clarendon Press in June 1865, but Dodgson heard that his illustrator John



36

Tenniel was dissatisfied with its quality, so he withdrew the whole edition. The book was entirely reset by Richard Clay for this authorized Macmillan edition which, although dated 1866, was ready by November 1865, in time for the Christmas market.

Magill, *Survey of Modern Fantasy Literature*, I, pp. 7–16; *Printing and the Mind of Man* 354; Williams–Madan–Green–Crutch 46. Leighton Carter, “Which way? Which way?”: *The Fantastical Inversions of Alice in Wonderland*, 2007; Brian Stableford, *The A to Z of Fantasy Literature*, 2009.

£39,500

[136032]

*Inscribed to a phantasmagorical artist*

36

**CARROLL, Lewis.** *Phantasmagoria. And Other Poems.* London: Macmillan and Co., 1869

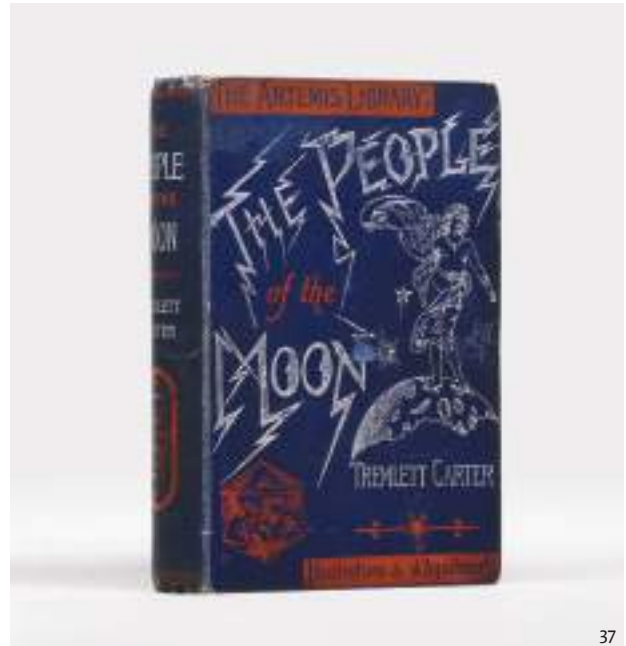
Octavo. Original blue cloth, titles to spine in gilt, boards with celestial motifs in gilt representing the Crab Nebula in Taurus and Donati’s Comet, double gilt rules to boards, brown coated endpapers, all edges gilt, binder’s ticket of Burn & Co. to rear pastedown. Housed in a custom blue cloth clamshell box with titles in silver to faux-leather spine label. Spine ends a trifle bumped, two small wormholes to front joint, somewhat rubbed and darkened, rear hinge cracked but firm, occasional faint spotting and finger-soiling, but without ownership marks. A very good copy indeed, the contents clear and the binding square.

First edition, one of 28 presentation copies sent out by Dodgson on 7 January 1869, inscribed by the author in brown ink on the half-title: “T. Heaphy, Esq. with the Author’s Kind regards. Jan. 1869”. Thomas Frank Heaphy the Younger (1813–1873) was a well-regarded portrait and narrative painter whose name figures heavily in Dodgson’s journal entries for late 1868 and 1869. Admiring his work and especially a painting of a ghost-lady he had seen, Dodgson introduced himself to the artist and made him this gift – suitably ghostly as “the word Phantasmagoria was invented in 1802, and seems to mean a Gathering of Ghosts” (Crutch).

Williams–Madan–Green–Crutch 68.

£3,750

[137829]



37

*“Sent by means of an anti-gravity missile to Earth for our edification”*

37

**CARTER, Tremlett.** *The People of the Moon. A Novel.* Illustrations by d’Aguilcourt. London: “The Electrician” Printing and Publishing Company, Limited, [1895]

Octavo. Original dark blue cloth, titles and astronomical and electrical designs in red and silver to spine and front board, green pictorial endpapers, silver edges. Black-and-white frontispiece and 7 similar plates, numerous in-text illustrations all by A. D’Aguilcourt, and pp. 8 publisher’s advertisements at end. Ownership stamp of Thomas Purcell to front free endpaper. A touch of wear, the binding otherwise fresh, hinges cracked but firm, scattered foxing, heavier at times, otherwise unmarked; a very good copy.

Rare first edition of the author’s first novel, “an imaginative science-fantasy romance, with monsters and flying machines galore, of the life and civilisation inside the moon; the manuscript was sent by means of an anti-gravity missile to Earth for our edification” (Locke).

Edward Tremlett Carter (1866–1903) was born in Calcutta and brought, at an early age, to England. A member of the Institution of Electrical Engineers, the Société des Ingénieurs de France, the Physical Society of London, and of the Royal Astronomical Society, he “interested himself deeply in astronomy, more especially in astrophysics and the bearing of astronomical phenomena and history on the evolution theory of the universe” (RAS obituary). The pictorial binding of the present work is a striking embodiment of Carter’s interests and expertise.

Bleiler, *Science-Fiction* 386; G. Thomas-Davies, *Monthly Notices of the Royal Astronomical Society*, Vol. 64, Issue 4, February 1904, p. 273; Locke, *A Spectrum of Fantasy*, vol. 1, p. 48.

£1,250

[138656]

“A mind destroying book”

38

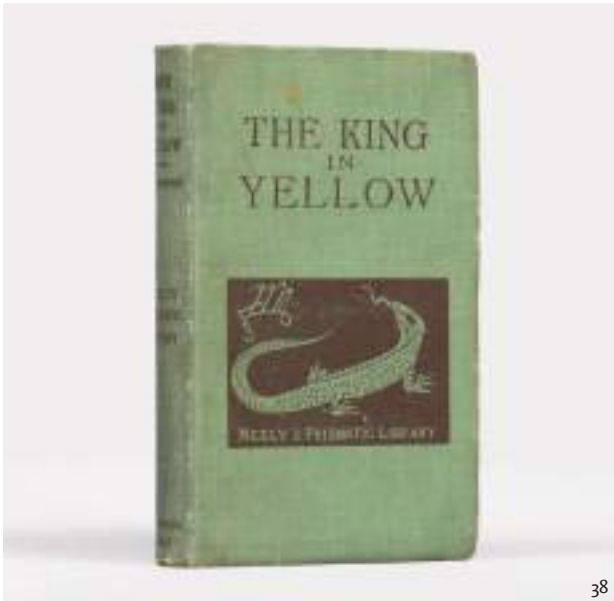
**CHAMBERS, Robert W.** *The King in Yellow*. Chicago & New York: F. Tennyson Neely, 1895

Octavo. Original green cloth, titles to spine and front board in brown, lizard design to front board in brown, top edge gilt, others untrimmed. Single leaf of publisher's adverts at rear. Bookplate of Richard M. Moore to front pastedown. An excellent copy, smart and bright with only minor rubbing and a few marks.

First edition of this collection of short stories, the second book of American author Robert W. Chambers (1865–1933). Bleiler called *The King in Yellow* “a mind destroying book” and “one of the most important works of supernatural horror between Edgar Allan Poe and modern horror fiction” (*Supernatural Fiction Writers*, p. 739).

Of the three printings dated 1895, this is accepted as the first: with the lizard design to the front cover, no inserted frontispiece, page 318 blank, and the sheets bulking 15 mm.

Bleiler, *Supernatural Fiction* 364; Bleiler, *Supernatural Fiction Writers: Fantasy and Horror*, 1985.



38

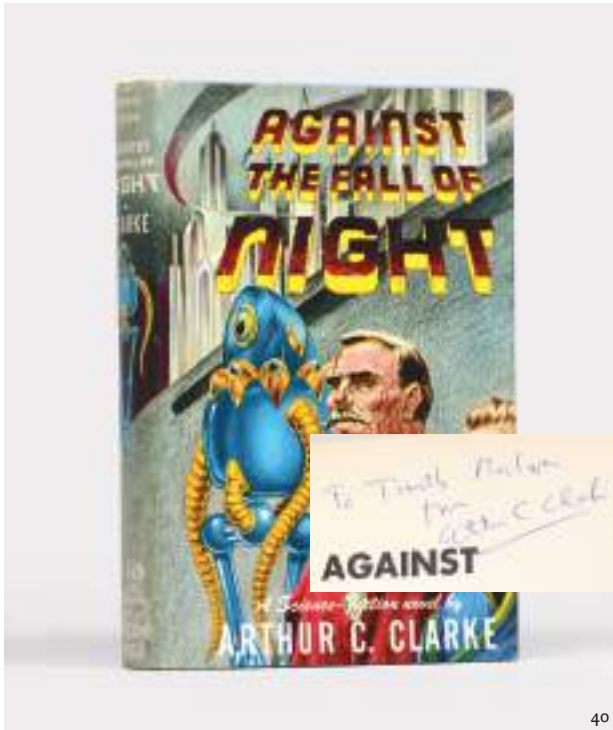
£1,750

[139919]



39





40

*Chaucer's dream, illuminated on vellum*

39

**CHAUCER, Geoffrey.** *A Vision of a Garden.* [London:] 1926

Single sheet of vellum (490 × 328 mm). Title in gilt, text in black ink within watercolour illustrated frame, illuminated in gilt. Presented in a limed oak frame (575 × 470 mm). Vellum fresh and clean, illustration bright and unfaded, slight abrasions to verso, seemingly where previously pasted to mount board; else in fine condition.

An attractive example of early 20th-century arts and crafts illumination, illustrating Chaucer's Edenic dream-vision from his satirical fantasy, the *Parlement of Foules*. The Middle English poem presents an early example in English literature of the use of a dream to depict an alternative fantastical landscape.

Chaucer was a favourite author of the arts and crafts movement, as exemplified by William Morris's monumental 1896 Kelmscott Press edition of his works. This manuscript was illuminated in the 1920s by Betty Goldsmith, a member of the Society of Women Artist Exhibitors. She exhibited it at the 15th Arts & Crafts Society Exhibition held at the Royal Academy in 1931, at a price of £18 18s.

£1,250

[125493]

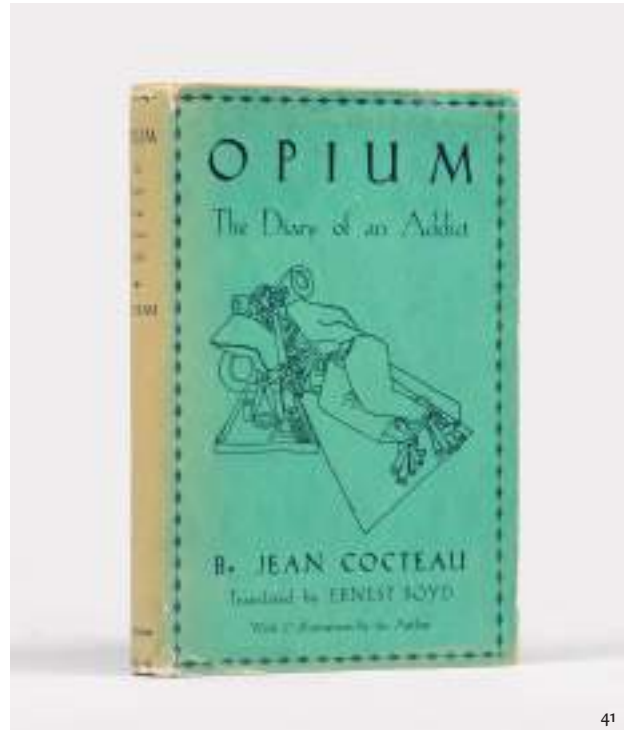
*Inscribed copy of a pioneering work of science fiction*

40

**CLARKE, Arthur C.** *Against the Fall of Night.*

[Hicksville, NY:] Gnome Press, Inc., 1953

Octavo. Original blue-green cloth, spine lettered in purple. With the dust jacket. Light sunning and rubbing around extremities, else a very good copy, in a near-fine, bright jacket, very light soiling to rear panel and peripheral shelfwear.



41

First edition in book form, first printing, inscribed by the author on the title page: "To Timothy Maclaren from Arthur C. Clarke".

Clarke's pioneering work of science fiction originally appeared as a novella in the November 1948 issue of the *Startling Stories*. In 1951 Clarke revised and expanded the text for publication in the present book-form in 1953. He later expanded and revised the text again, republishing the novel in 1956 under the title *The City and the Stars*.

£1,250

[138965]

41

**COCTEAU, Jean.** *Opium. The Diary of an Addict.*

Translated by Ernest Boyd. *New York: Longmans, Green and Co, 1932*

Octavo. Original green cloth, spine and front cover lettered in gilt. With the dust jacket. With 27 illustrations by the author. Light sunning to spine and extremities, faint running stain to lower outer corner of pages. A good copy in the dust jacket, lightly rubbed, spine sunned, light chips and nicks at extremities repaired with tape on verso, faint stain to verso.

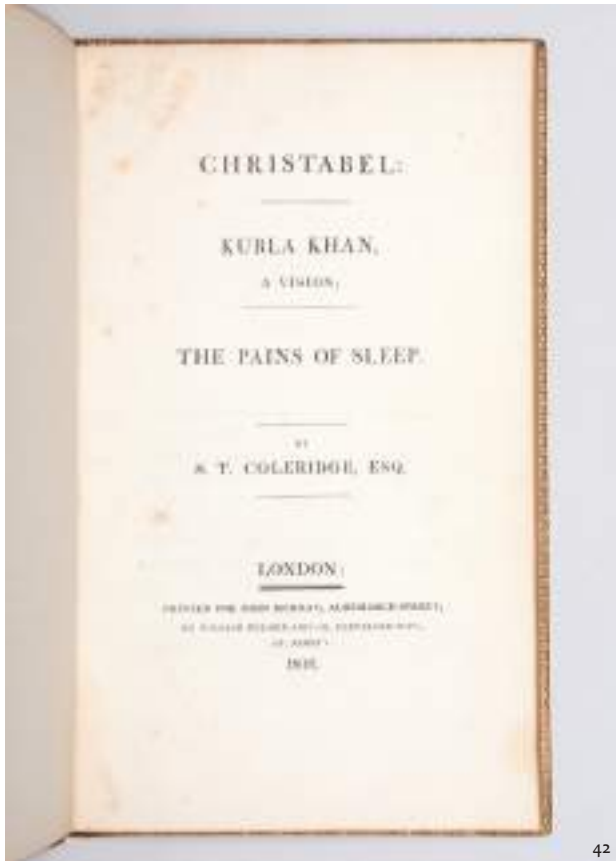
First edition, first printing. Describing his addiction to opium and then recovery in 1929, this highly personal chronicle-cum-essay puts on the table all the arguments for and against opium.

Cocteau writes that initially under the drug's spell he lived some of his finest hours, during which he opened himself up to the deepest layers of his being and experienced feelings of euphoria. But he acknowledges that opium was a "living substance" and like all addictive drugs exacts a price. The opium-eater is, as Cocteau puts it, eventually eaten by opium. "Cocteau's accompanying drawings are dramatic and harrowing, half-phantasmatic and tortured in appearance, but always clear and sharp" (Williams, p. 142).

James Williams, *Jean Cocteau*, 2006.

£950

[135702]



42

Three of Coleridge's most famous poetic fantasies

42

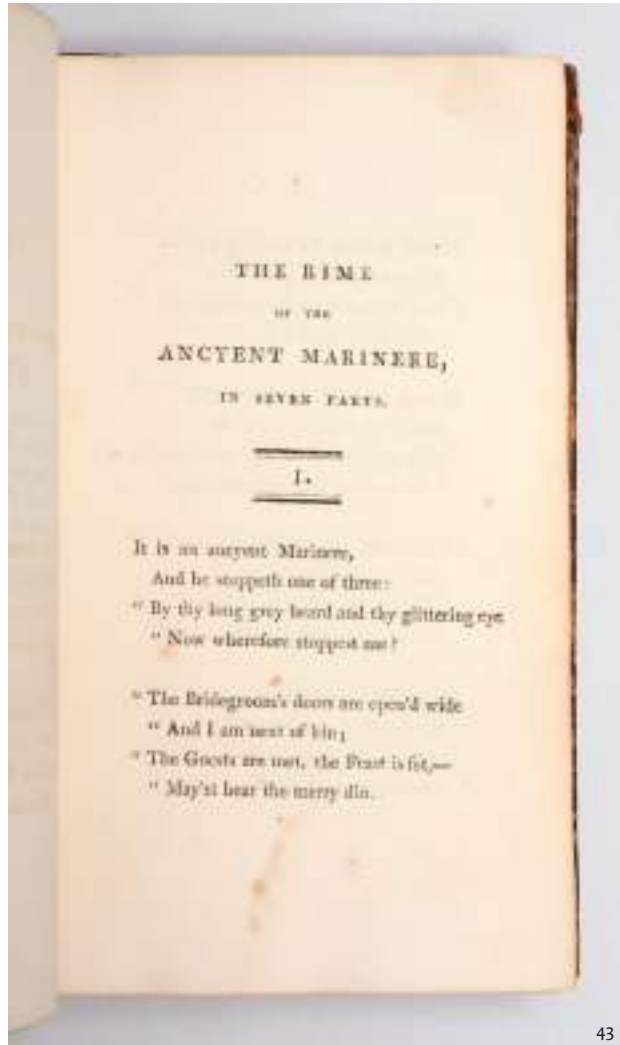
**COLERIDGE, Samuel Taylor.** *Christabel: Kubla Khan, A Vision; The Pains of Sleep.* London: printed for John Murray, by William Bulmer and Co., 1816

Octavo (213 × 130 mm). Bound by Rivière for Pickering & Co in late 19th-century tan polished full calf, spine gilt-tooled in compartments with two black morocco gilt title labels, sides bordered with gilt French fillet, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Spine a little darkened, repair to front hinge and at ends, partial sunning to sides, light wear to corners, a little light spotting to inner upper corner of first few pages, otherwise clean within; a very good copy overall.

First edition. This publication prints for the first time three of Coleridge's best-known poems: "Christabel", "Kubla Khan", and "The Pains of Sleep". All three works were written more than a decade earlier. The gothic "Christabel" in 1797–1800 (it was excluded from the 1800 *Lyrical Ballads* by Wordsworth's choice); "Kubla Khan" in 1797 (it appears here at the urging of Byron, accompanied by Coleridge's account of its composition after an opium dream); and "The Pains of Sleep" in 1803, considered a description of opium-withdrawal symptoms.

£2,500

[139712]



43

The first appearance of "The Rime of the Ancient Mariner"

43

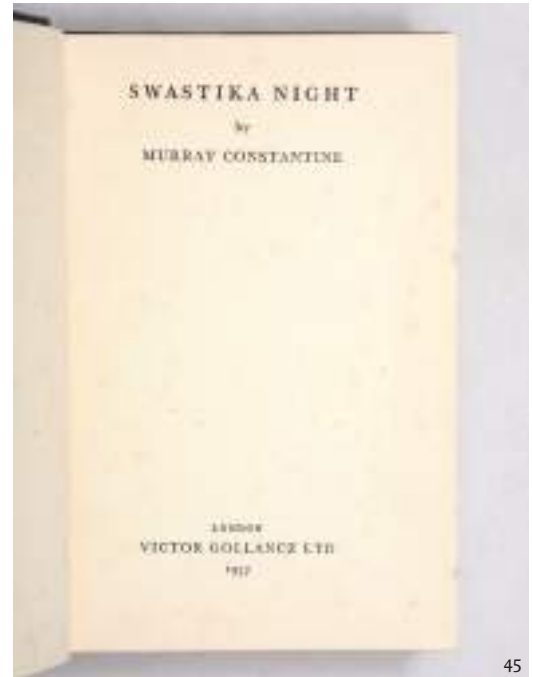
**[COLERIDGE, Samuel Taylor, &] William Wordsworth.** *Lyrical Ballads, with a few other poems [including "The Rime of the Ancient Mariner"]*. London: printed for J. and A. Arch, 1798

Octavo (161 × 97 mm). Contemporary tree calf, neatly rebacked with original spine laid down, spine gilt-tooled in compartments, green morocco label, sides with gilt rules, board edges with barred roll in gilt. Housed in a custom brown morocco-backed slipcase and chemise (a few scuffs to spine). Leaves D8 and E1–2 are cancelled by four leaves, replacing "Lewti" by "The nightingale"; the cancel contents leaf is amended accordingly. Complete with final errata leaf and final advert leaf. Early ownership inscription of Revd Samuel White of Hampstead to front pastedown; leather book label of Alfred Nathan. Corners worn, the occasional mild blemish, but the paper generally clean and strong, a very good copy.

First edition, the earliest obtainable issue of the collection of poems which inaugurated the Romantic movement in English literature and poetry, and one of the most celebrated of all collaborative literary works. Though he is not credited, Coleridge's "The Rime of the Ancient Mariner" is printed here for the first



44



45

time, alongside three other of his poems. Wordsworth contributed the bulk of the volume, drawing on a huge creative burst in 1798, which included "Lines Written a Few Miles Above Tintern Abbey."

The London issue follows the unobtainable Bristol issue of the same year, listed by Healey in 13 copies, none of which are thought to remain in private hands, and differs from it only by the title page. It can be argued that this is the first published edition: the Bristol imprint was set in anticipation of publication by Longmans, an event that never materialized, leading Dorothy Wordsworth to write in September 1798 that the book had been "printed, not published".

The ownership inscription of Samuel White (1765–1841), curate of St John, Hampstead, is interesting. White was the incumbent of the new church of St John's Downshire Hill, Hampstead, where the first minister was William Harness, a lifelong friend of Lord Byron. In 1832, the copyright was purchased by an admirer of George Whitefield, but White sought to prevent evangelical ministry at the church and the consistory court ruled in his favour. John Keats referred to White as "the Person of Hampstead quarrelling with all the world" and a petition against White's intransigence was signed by a number of locals including Sara Coleridge.

ESTC T142994; Wise, Wordsworth 4. See D. F. Foxon, "The Printing of Lyrical Ballads, 1798", in *The Library*, Fifth Series, Vol. IX, No. 4, December 1953.

£11,500

[137732]

*Signed by Conrad*

44

**CONRAD, Joseph, & Ford M. Hueffer.** *The Inheritors.* New York: McClure, Phillips & Co., 1901

Octavo. Original sand-coloured cloth, spine lettered in black, front cover with large pictorial block in black, red and gilt, fore and lower edges untrimmed. Housed in a custom brown morocco-backed solander box. Title page printed in orange and black. Spine toned (old label removed), covers showing light signs of handling (small old red ink stain on back cover, front cover lightly rubbed), inner joints cracked but sound, one or two leaves a little carelessly opened. A very good copy.

First edition, signed boldly by Joseph Conrad on the half-title. Although *The Inheritors* is "generally regarded as a science fiction tale of a group of people from another, apparently parallel, world who call themselves The Dimensionists" (Locke) it is also related to *Heart of Darkness* (1899; book form 1902) in that Conrad and Hueffer – in their first collaboration – "satirized Leopold II [King of the of Belgians] as the greedy and unscrupulous Duc de Mersch" (Myers, p. 96).

As usual, this copy is the second issue, with the corrected dedication (Harvey notes "only four copies known of the first issue"), predating the UK edition by five weeks.

Harvey, Ford Madox Ford, Aga; Locke, *Spectrum of Fantasy*, I p. 57; Wise, Conrad, 8. Jeffrey Myers, *Joseph Conrad: A Biography*, 2001.

£3,750

[117097]

*"A scathing feminist anatomy of war, sexism, and power"*

45

**CONSTANTINE, Murray.** *Swastika Night.*

London: Victor Gollancz Ltd, 1937

Octavo. Original blue cloth, titles to spine in blue. Spine slightly cocked and bumped, spine and extremities toned, small mark to rear board, edges and contents a little foxed, otherwise firm and square. A very good copy.

**First edition.** Written under a pseudonym by British writer Katharine Burdekin, the novel takes place in a fascist dystopia where the Nazis and the Empire of Japan have conquered the world. John Clute describes it as "a scathing feminist anatomy of war, sexism and power". Burdekin's pseudonym, adopted from 1934, was first revealed in the 1980s by feminist scholar Daphne Patai. Burdekin interrogates the masculine element of fascist ideology, set in a world where Hitler is venerated as a God, language has been distorted by propaganda, and women, kept in concentration camps, are reduced to their reproductive roles.

John Clute, *Science Fiction: The Illustrated Encyclopedia*, p. 121.

£1,250

[137494]



46

An extraordinary inscribed set

46

**COOPER, Susan.** *Over Sea, Under Stone; The Dark Is Rising; Greenwitch; The Grey King; Silver on the Tree.* London: Jonathan Cape and Chatto & Windus, 1965–77

5 individually published works, octavo. Original boards, titles to spines in boards in gilt or black. With the illustrated dust jackets. Full page illustrations in the text. *Over Sea, Under Stone*: jacket lightly faded to spine panel and somewhat at the ends and corners; overall, an excellent set with only a few minimal nicks to jackets.

First editions, first impressions, of the complete *The Dark Is Rising* series, an extraordinary set, each volume inscribed by Cooper to the same family on the title page. *Over Sea, Under Stone* is inscribed “with all good wishes, Susan Cooper” and also has inserted an autograph note on the author’s stationery additionally inscribed “Here you are, Alex – hope they’ll do ... Love to Cadburys! Susan”. *The Dark Is Rising* is inscribed for Alex’s son, “You are the first son of a first son, Lucas ... you step through time. With best wishes, Susan Cooper”.

The other three titles are each inscribed to Alex with a quotation: *Greenwitch*, “Susan Cooper for Alex, ‘Never dismiss anyone’s value until you know him’”; *The Grey King*, “Susan Cooper for Alex, ‘Only the creatures of the earth take from one another’”; and *Silver on the Tree*, “Susan Cooper for Alex, ‘The future cannot blame the present, just as the present cannot blame the past.’”

Cooper’s sequence of stories, which weave elements of Celtic, Arthurian, and Norse mythology and magic into the lives of ordinary children, won awards on both sides of the Atlantic, and is a noted source for the *Harry Potter* books. The first volume in the series, *Over Sea, Under Stone* (1965), was published long before *The Dark Is Rising* (1973), by a different publisher, and in much smaller numbers; it is very scarce signed or inscribed. The complete set inscribed in this manner, all to the same recipient and with such interesting inscriptions, presents a rare opportunity.

£8,500

[139784]

Crowley’s scarce “poetical and magical drama”

47

**CROWLEY, Aleister.** *Tannhäuser. A Story of All Time.* London: Kegan Paul, Trench, Trübner & Co. Ltd, 1902

Large quarto. Original white cloth-backed purple boards, printed paper label to spine, largely unopened. Spine lightly browned, touch of wear to tips, a couple of slight scratches to sides, foxing to contents; a very good copy indeed in unusually bright condition.

First edition, first impression, one of 500 copies, of a “poetical and magical drama” in which Crowley poses the Germanic *Tannhäuser* as a Rosicrucian and infuses the story with Ancient Egyptian symbolism (Sutin). Crowley wrote this, which he described as “the climax of the first period of my poetry”, in 1900 while living in Mexico City, allegedly compiling it in 67 consecutive hours. The preface emphasizes the self-portraiture in the work: the year before, Crowley had fallen in love with Susan Strong, who portrayed *Venus* in Wagner’s *Tannhäuser*.

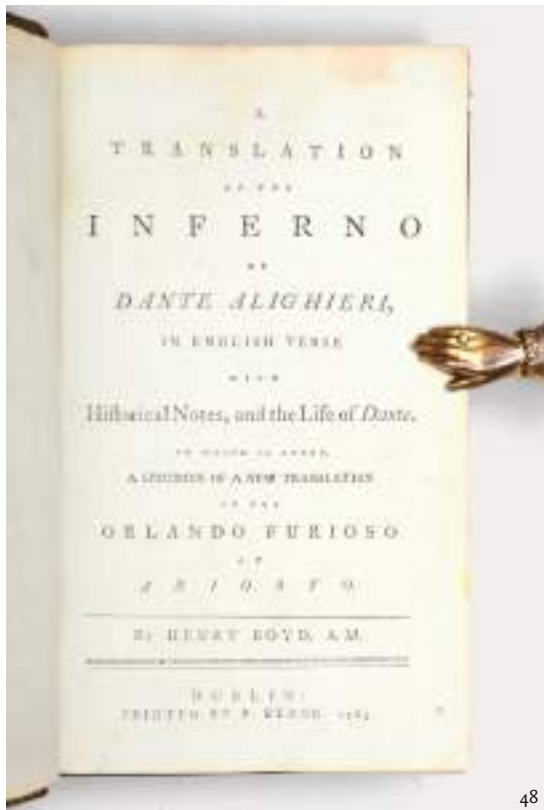
Bleiler, *Supernatural Fiction*, p. 132; Lawrence Sutin, *Do What Thou Wilt: A Life of Aleister Crowley*, 2014.

£1,500

[140027]



47



48

### Rare early English Dante

48

**DANTE ALIGHIERI.** *A Translation of the Inferno, in English Verse ...* By Henry Boyd. Dublin: P. Byrne, 1785

2 volumes, octavo (108 × 178 mm). Contemporary speckled calf, spines with morocco title labels, marbled endpapers. With a list of subscribers. Covers in excellent condition, with just a little rubbing to extremities and two small areas of surface loss. Some light pencil annotations to vol. 1. Minor stain to vol. 1, pp 206–7 not affecting text, vol. 2, pp. 363–4 with minor loss to margin not affecting text. A bright, clean, and pleasing copy.

Rare first edition of the first appearance of Boyd's translation of Dante, considered superior to the blank verse translation of 1782 by Charles Rogers, and preceding by 17 years Boyd's own complete *Divine Comedy* (1802). This Dublin edition is the true first, preceding the London edition of the same year.

Boyd (1749–1832) helped bring Dante back into English literary circles after he had fallen by the critical wayside during the Enlightenment. William Blake's imagination was fired by Boyd's *Inferno*; his annotated copy of the 1785 London edition is held in the Keynes collection at Cambridge University Library.

ESTC T129133.

£5,000

[136911]



49

### First complete edition of Cary's translation in a handsome binding by Charles Lewis

49

**DANTE ALIGHIERI.** *The Vision: or, Hell, Purgatory, and Paradise.* London: Taylor and Hessey, 1814

3 volumes, miniature octavo (103 × 64 mm). Contemporary blue full calf by Lewis, titles in gilt to brown labels to spines, raised bands to spines, compartments elaborately tooled in gilt, frame ruled in gilt to covers, edges and turn-ins tooled in gilt, marbled endpapers, edges gilt. Slight rubbing to extremities, contents bright and clean; a near-fine set.

First complete edition of Cary's translation, admired by Coleridge, Wordsworth, and Keats, and often regarded as the best of the Romantic era. Henry Francis Cary (1772–1844) began his blank verse translation in January 1797. He started with the *Purgatorio* in 1797–98, but in 1800 he turned his attention to the *Inferno*, and it was this part which was published first, in 1805–06, accompanied by the Italian text. Sales were small, but Cary completed his translation and published it at his own expense in 1814.

In 1817 Cary made the acquaintance of Samuel Taylor Coleridge, whose praise in a lecture early in 1818 led to the sale of 1,000 copies in less than three months, and the publication of a second edition in 1819. The revised third edition, published shortly before his death in 1844, became the definitive English text and remained as standard into the 20th century. The present edition is uncommon, with just three copies traced at auction, the last in 1986.

The attractive binding has the stamp of Charles Lewis (1786–1836), "unquestionably London's leading binder" (ODNB): William Beckford called him "the true Angel of binding".

£2,750

[139426]

**A groundbreaking text of mind-expanding literature**

50

**[DE QUINCEY, Thomas.]** *Confessions of an English Opium-Eater*. London: Printed for Taylor and Hessey, 1822

Duodecimo (155 × 89 mm). Early 20th-century dark blue morocco by Riviere & Son, spine lettered and blocked in gilt, gilt french fillet to covers, gilt-turn ins, red endpapers, top edges gilt. Bound with the half-title though without the terminal advertisement leaf. Binding in fine condition, minor foxing to endpapers and sporadically thereafter, light toning to contents, but generally clean internally. An attractive copy.

First edition in book form of the author's iconic first book. Originally published in the *London Magazine*, September–October 1821, *Confessions* was a groundbreaking and influential text, presenting an account of the author's hallucinations, ecstasies, and torments as a result of taking opium. "Throughout the nineteenth century the work was viewed as having medical authority as a case history, and De Quincey was widely read in British and American medical circles" (ODNB). It laid the foundation for the modern drug literature of Cocteau, Burroughs, and other Beats.

£2,500 [136014]

**Rare early Martian fiction by a female author**

51

**DERRICK, Katherine Ross.** *A Maid from Mars*. Truro, Cornwall: Oscar Blackford, [1923?]

Small octavo. Original wrappers, wire-stitched, title and illustrations in black to front wrapper. A few trivial marks to wrappers; a fine copy.

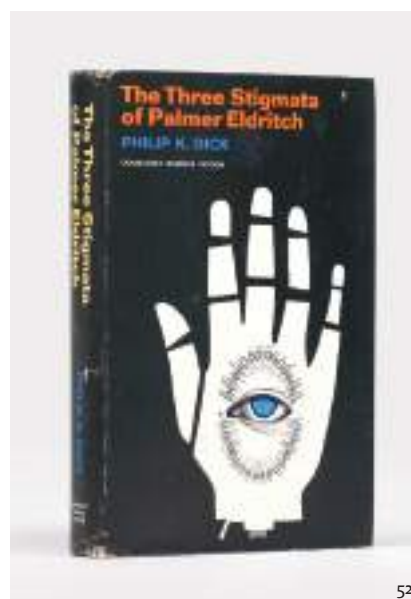
First edition, first impression, inscribed by the author on the title page, "with the author's love". The work describes a female Martian who comes to earth in human form and finds herself in Cornwall. There she learns English and attempts to share her culture with local residents. This appears to be Derrick's only published work, and is an early example of Martian fiction by a female author, the only comparably early work being a 22-page booklet titled *The Maid from Mars*, by the female etiquette and household management author Anna Steese Richardson,



50



51



52

published in 1901, which is highly unlikely to have reached Cornwall by the time of Derrick's writing.

This work is remarkably scarce, with just three copies traced institutionally worldwide at Oxford, Cambridge, and Trinity College Dublin, and no copies of any description traced in auction records.

£2,500 [139262]

**"The classic LSD novel of all time" (Rolling Stone)**

52

**DICK, Philip K.** *The Three Stigmata of Palmer Eldritch*. New York: Doubleday and Company, 1965

Octavo. Original grey boards, titles to spine black. With the dust jacket. An excellent copy, with the jacket somewhat rubbed at the ends and corners, and the redness of the titles fading from spine, overprice sticker to flap.

**First edition.** *Rolling Stone* called it "the classic LSD novel of all time" and this copy has the bookplate of Australian collector Ronald E. Graham (1908–1979), illustrated by Virgil Finlay.

Levack 40.

£1,750 [131740]

**One of 100 signed copies**

53

**DICK, Philip K.** *The Collected Stories*. Los Angeles, CA/Columbia, PA: Underwood/Miller, 1987

5 volumes, octavo. Original red leatherette, titles to spines in gilt, red marbled endpapers. All housed in the publisher's black cloth slipcase. Small abrasion to signature mount, light foxing to top edges, else a fine set.

First edition, signed limited issue, "presentation copy", with the author's signature cut from one of Dick's cancelled bank checks mounted to the limitation leaf of vol. 1, this copy out of series from a total run of 100 copies thus signed. A further 400 unsigned copies were also issued.

This posthumous collection of Dick's works includes a preface by the author adapted from a letter written in the year before



53



54

his death in 1982, a foreword by Steven Owen Godersky, and introductions to each volume by Roger Zelazny, Norman Spinrad, John Brunner, James Tiptree, Jr., and Thomas M. Disch. Loosely inserted in volume 1, as issued, is the “Brief Synopsis for Alternate World Novel: The Acts of Paul” pamphlet, which outlines Dick’s plan for an unwritten novel set in an alternative reality in which Paul of Tarsus was not converted on the road to Damascus, leaving Christianity to die out and Manichaeism to become the established religion.

In his preface Dick states his definition of “good science fiction” based upon the invasion of a hypothetical “new idea” into the reader’s conception of the world: “If it is good sf [sic] the idea is new, it is stimulating, and probably most important of all, it sets off a chain-reaction of ramification-ideas in the mind of the reader; it so-to-speak unlocks the reader’s mind so that the mind, like the author’s, begins to create”.

£2,500

[131931]

### A rare Victorian feminist utopia

54

**DIXIE, Florence.** *Gloriana; or, The Revolution of 1900.* London: Henry and Company, 1890

Octavo. Original moderate blue cloth, title in gilt to spine and front cover, decorative “tile” pattern in black across both. Author portrait as frontispiece. Bookplate of Devonshire Hall Library (University of Leeds) imposed over that of Charles Thomas Whitmell (1849–1919), astronomer, mathematician and educationalist, his neat ownership stamp and inscription to half-title, pencilled note at head of title and on final page, “A curious book, 2/8/11”. Spine slightly cocked, professional refurbishment to extremities of spine, inner hinges relined, lower corners bumped, binding a little rubbed, old dark marks across back cover. A good copy, with the single leaf of publisher’s terminal advertisements.

First edition, first impression, of this remarkable feminist utopian novel, the title recalling Spenser’s soubriquet for Elizabeth I. “In Dixie’s *Gloriana* (1890), the heroine’s transformation from New Woman, to cross-dressing Prime Minister, and, finally, to rational-dresser and feminist icon of the future, functions as a metaphor for the refashioning and rewriting of social, historical and narrative conventions for the Victorian heroine at the fin de siècle” (Says, p. 160). A second edition appeared in the same year.

The extraordinary Lady Florence Dixie (1855–1905) was the daughter of the eighth marquess of Queensberry, her generation of the family “haunted by disaster, dissension, and scandal” (ODNB), not least when her mother converted to Catholicism and was threatened with the loss of her children, a real danger in an age in which woman had no rights over their progeny, an injustice against which Florence campaigned in later life.

After travelling abroad for two years Florence was sent to a convent school, but she railed against the repression and dogmatism of the religious teachings. “On 3 April 1875 she married Sir Alexander Beaumont Churchill Dixie, eleventh baronet (1851–1924), a strikingly handsome man, nicknamed Beau. They shared a taste for adventure and outdoor life” (ODNB). The couple travelled in South America and “the publication of *Across Patagonia* (1880) established Lady Dixie’s reputation as a bold and resourceful traveller with a pen as ready as her gun”. It helped to earn her the appointment as the *Morning Post*’s war correspondent in South Africa during the Anglo-Zulu War, becoming the first woman to be officially appointed by a British newspaper to cover a war. “Her husband accompanied her and, although on arriving in Cape Town in March 1881 they found to her chagrin that hostilities were over, they spent the next six months in southern Africa. They toured the country, visiting the battlefields and learning something of the causes and the course of the late conflict, while Lady Dixie contributed articles to the *Morning Post* in which she championed the cause of Cetewayo and his Zulu people”.

Back in England she plunged into the world of politics, initially about Irish home rule but later over women’s rights. “Lady Dixie’s political interests were thenceforth concentrated on the advocacy of complete sex equality. Her aims ranged from the reform of female attire to that of the royal succession law ... She desired the emendation of the marriage service and of the divorce laws so as to place man and woman on the same level”.

*Gloriana* is uncommon both institutionally and in commerce: Library Hub cites copies at five British and Irish institutional libraries (British Library, Scotland, Oxford, London Library, Trinity College Dublin; the copy at Cambridge is of the second edition), to which WorldCat adds nine worldwide, all in North America.

Locke, *Spectrum of Fantasy*, 1 p. 70; not in Sadleir or Wolff. Madeleine C. Says, *Fashion and Narrative in Victorian Popular Literature: Double Threads*, 2018.

£3,000

[123824]



55

*Fantastical tales by a transgender friend of Mary Shelley*

55

[DOUGLAS, Walter Sholto, born Mary Diana Dods.]

*Tales of the Wild and the Wonderful.* London: Printed for Hurst, Robinson, and Co., and A. Constable and Co., Edinburgh, 1825

Octavo (186 × 115 mm). Contemporary pink half calf, spine in compartments with gilt rules, blind-tooled decorations, and black morocco title label gilt, marbled sides, red speckled edges. With the half-title. Some very light rubbing and a few faint marks to covers, offsetting from binders paste to endpapers, a little light spotting and some dust marks within, production fault to leaf R3 with loss to upper margin of page not affecting text, a very good copy, sound and attractive in contemporary state.

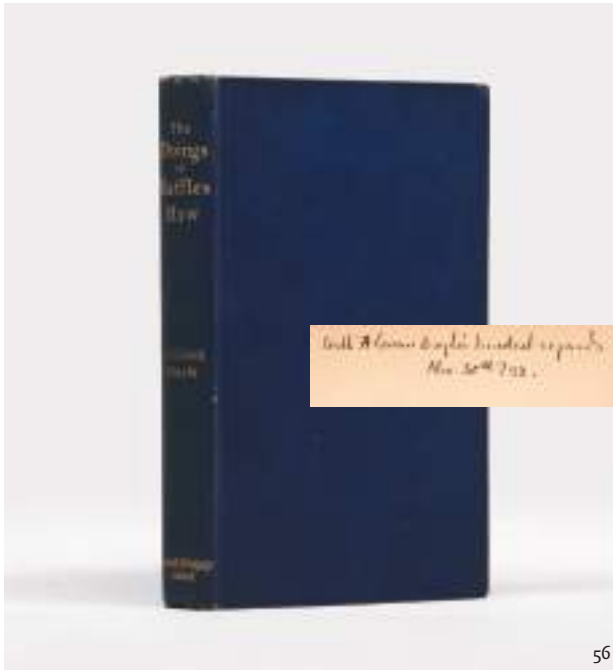
First edition of this scarce collection of “historically important” fairy and mythic tales by a significant writer of the Romantic period (Bleiler). This collection was published anonymously. Though previously attributed to George Borrow, it has been confidently tied by Betty T. Bennett in 1980 to the Scottish writer, born Mary Diana Dods (1790–1830). Dods often published anonymously and under the male pseudonym

of David Lyndsay, and publicly presented and wrote as Walter Sholto Douglas from 1827 onwards.

The collection includes classic fairy tales, such as “The Yellow Dwarf”, in which a princess’s first born is promised to the eponymous character, tales of Scandinavian mythology, such as “The Lord of the Maelstrom”, and stories based on classic invocations of devilry and supernatural predictions. The work chimed with the contemporary desire for Germanic fairy tales and was published in an American edition in 1826, and a second English edition in 1867.

Douglas (1790–1830) was the illegitimate child of Scottish aristocrat George Douglas, 16th Earl of Morton. As a contributor to *Blackwood’s Magazine* between 1821 and 1828, Douglas was known to Mary Shelley, and they became close friends attending the same unconventional salons in London. Shelley championed Douglas’s writings and was a key supporter in the publication of the present work. In 1827 Shelley also helped him elope to Paris with a pregnant mutual friend Isabella Robinson, by providing a passport under the name Walter Sholto Douglas (derived from Dods’s grandfather’s name). Douglas and Robinson married under this guise, and the child when born was christened Adeline Douglas. In Paris, Douglas dressed exclusively as a man and entered Anglo-





56

French society, where he was invited to the salon of Mary Clarke and came to know many prominent writers and politicians such as Stendhal, Prosper Mérimée, and Victor Hugo. Douglas appears to have been truly enamoured with Isabella, Shelley and others noting his “sick and disconsolate manner” when Isabella was seen flirting with others (Seymour, p. 393). Despite his literary talent, Douglas was brought low by financial difficulties in 1829 and illnesses both physical and mental. He was sent to debtor’s prison in Paris, and died after just a few months. Isabella returned to England with Adeline in 1830.

This edition is notably uncommon, with only one copy recorded at auction in the last 20 years.

Bleiler, *Supernatural Fiction* 1576; Wolff 601. Betty T. Bennett, Mary Diana Dods: *A Gentleman and a Scholar*, 1991; Geraldine Friedman “Pseudonymity, Passing, and Queer Biography: The Case of Mary Diana Dods”, in *Romanticism and Sexuality*, 2001; Miranda Seymour, *Mary Shelley*, 2000.

£5,000

[139751]

#### Doyle’s alchemical novel, inscribed by the author

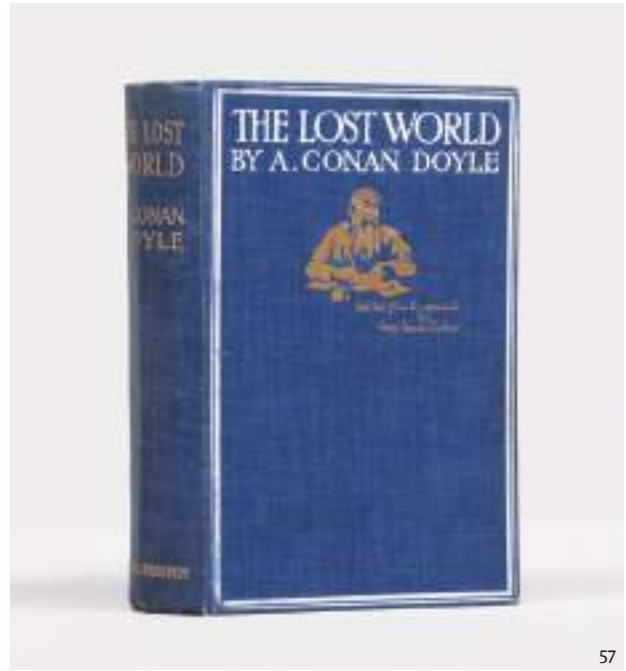
56

**DOYLE, Arthur Conan.** *The Doings of Raffles Haw*. London: Cassell & Company, Limited., 1892

Octavo. Original dark blue cloth, titles in gilt to spine, top edge gilt, others untrimmed. With the 8 pp. of publisher’s advertisements at end. A little cocked, a touch of wear to corners, the binding otherwise sharp and firm, the spine notably unfaded, scattered spotting to endpapers, light toning to contents, else internally clean and unmarked. A remarkably well-preserved copy.

First edition in book form, presentation copy, inscribed on the title page “With A Conan Doyle’s kindest regards, Nov 30th / 92”.

Doyle’s alchemical novel on the scientific transmutation of base metal into gold and its social consequences was written for the penny paper *Answers*, which had just achieved a weekly circulation of 300,000 copies. The offer from *Answers* helped Doyle to finance a trip to Vienna where he planned to establish himself as an eye specialist, on the advice of his friend and Harley Street



57

dermatologist Malcolm Morris, to whom Doyle dedicated the book. “Conan Doyle stayed two months, and, as his command of technical German proved inadequate, he spent most of the time working on his novel. When he returned to London, he was convinced that his future lay in literature” (Green & Gibson).

*The Doings of Raffles Haw* was published in March 1892, in a total edition limited to 2,001 copies, part-way through the *Strand Magazine* appearances of his first 12 cases of Sherlock Holmes. These were gathered and published as *The Adventures of Sherlock Holmes* in October 1892, making both author and protagonist household names.

Bleiler, *Science-Fiction* 607; Green & Gibson A9a; Locke, vol. 1, p. 71.

£2,750

[138888]

#### “One of the classics of the sub-genre”

57

**DOYLE, Sir Arthur Conan.** *The Lost World*. London: Hodder and Stoughton, [1912]

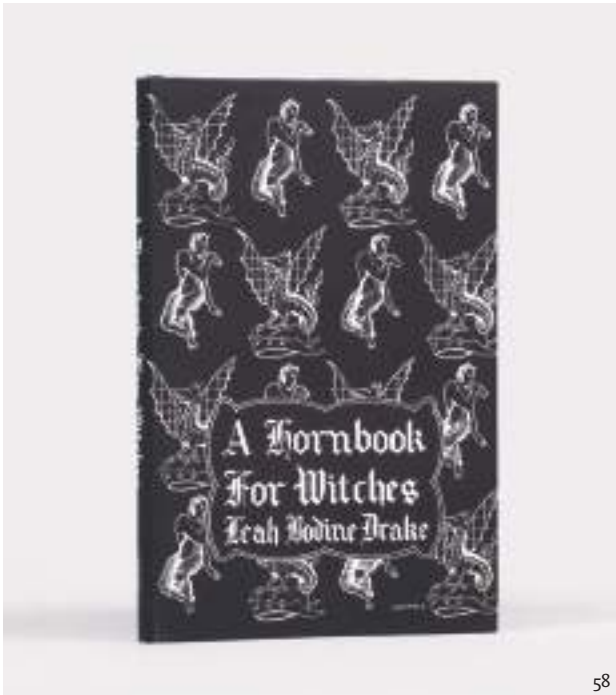
Octavo. Original blue cloth, spine lettered in gilt, titles and pictorial design to front cover in white and gilt. Frontispiece and 7 plates, diagrams within the text. Spine lightly creased with slight lean, slight rubbing to spine and rear cover, edges and contents foxed, yet still an excellent copy.

First edition in book form of Conan Doyle’s classic adventure novel, following its serialization in the *Strand Magazine* earlier that year. “His sense of the glory and nonsense of scientific advance found happy resolution in *The Lost World* (1912), where academic vendetta at its most ludicrous continually punctuates a thrilling quest to establish the survival of dinosaurs” (ODNB).

Bleiler, *Science-Fiction* 612; Greene & Gibson A37a.

£1,250

[138994]



58

*Her scarce first book of supernatural verse*

58

**DRAKE, Leah Bodine.** *A Hornbook for Witches: Poems of Fantasy.* Sauk City, Wisconsin: Arkham House, 1950

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket designed by Frank Utpatel. Very light bumping at spine ends, faint mark to top edge, very minor creasing to the top corner of some pages, else a near-fine copy in a fine, unblemished jacket.

First edition, first printing, of the debut collection by American poet Leah Bodine Drake (1904–1964), a contributor to *Weird Tales*. Of the edition of 553 copies, 300 were given to the author and 253 for the trade, the small issue making it one of the scarcer of the Arkham House publications, here in exemplary condition. An audiobook by the same name was released in 1976, read by iconic horror actor Vincent Price and containing four poems by Drake.

£2,250

[138972]



58



59

59

**DUNSANY, Lord.** *Selections from the Writings. Dundrum: The Cuala Press, 1912*

Octavo. Entirely unopened in original buff linen-backed grey boards, titles to front cover in black, grey endpapers. Vignette to title page. Cloth browned, top edge dust toned, small ink line to title page, else contents clean and bright; a very good copy indeed.

First edition thus, one of 250 copies. Lord Dunsany was “unquestionably one of the most important writers of heroic fantasy of the century” (Bleiler). He was a friend of W. B. Yeats through their mutual involvement in the Abbey Theatre, where Dunsany’s first play, *The Glittering Gate*, was performed in 1909.

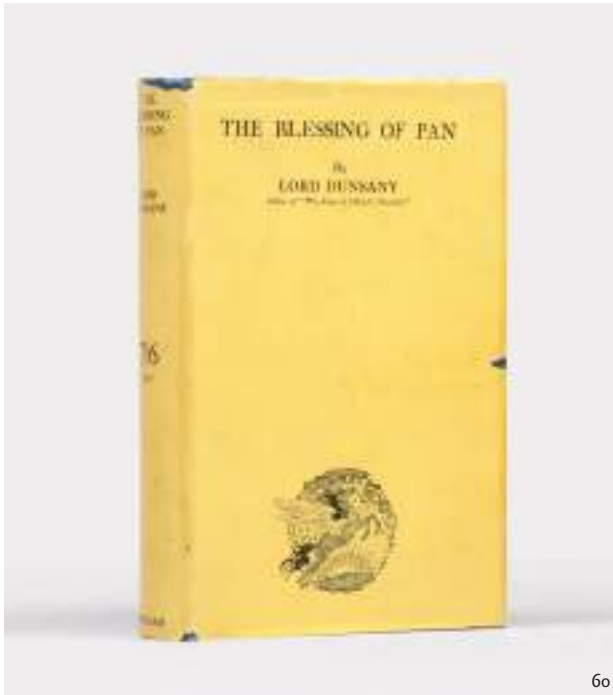
This attractively produced collection includes the first act of *King Argimenes and the Unknown Warrior*, “one of the most successful plays ever produced at the Abbey”, and *The Gods of the Mountain*, “perhaps Dunsany’s best tragedy in which a group of beggars impersonate the gods who turn them to stone for their insolence” (Joshi & Schweitzer, p. 3, cited in ODNB).

The Cuala Press was one half of Cuala Industries, a co-operative run by Yeats’s sisters Lily and Elizabeth, founded with the aim of reviving the craft of book printing in Ireland and “to give work to Irish girls” (McMurtrie, p. 472). The Press’s “clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson’s Doves Press” (ODNB).

Bleiler, *Supernatural Fiction*, p. 165; S. T. Joshi & Darrell Schweitzer, *Lord Dunsany: A Comprehensive Bibliography*, 2014, 218; Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, 1943; Ransom, *Cuala Press* 17.

£750

[139300]



60

Very scarce with the jacket

60

**DUNSANY, Lord.** *The Blessing of Pan.*

London: G. P. Putnam's Sons, 1927

Octavo. Original blue cloth, titles to spine and front board gilt. With the dust jacket. Frontispiece by S. H. Sime. Spine ends a touch rubbed, endpapers lightly browned. An excellent copy in a lightly rubbed and creased jacket with a few minor chips to spine ends, corners and the front panel fore edge.

First edition, first impression, "one of a great number of modern fantasies that champion paganism against Christianity", which is "light and ironic in tone" and describes the gradual and seemingly inevitable fall of a village priest and his parishioners to the worship of the great god Pan (Magill, p. 129; Bleiler).

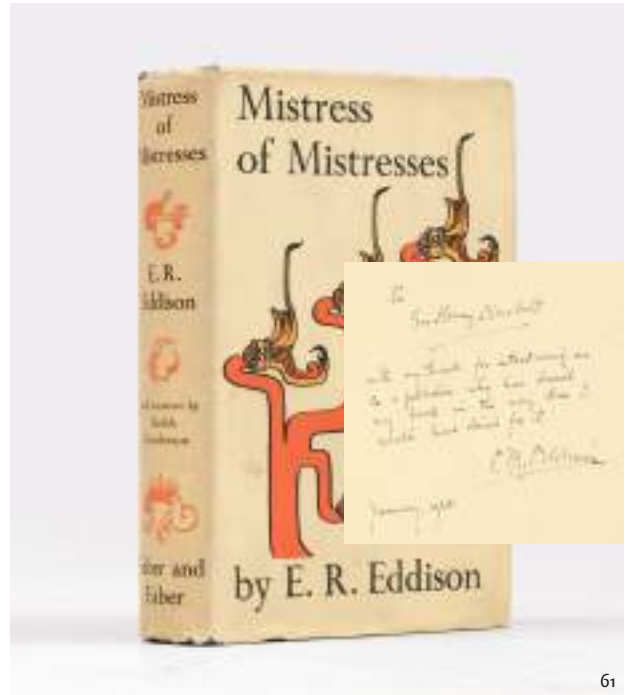
Bleiler, *Supernatural Fiction* 584; Magill, I, pp. 129–31.

£1,250

[132841]



59



61

"The greatest and most convincing writer of 'invented worlds' that I have read" (Tolkien)

61

**EDDISON, E. R.** *Mistress of Mistresses. A Vision of Zimiamvia.* London: Faber & Faber Limited, 1935

Octavo. Original blue cloth, device to front board in gilt, titles to spine gilt on a red ground, pink top edge. With the dust jacket. Title vignette, head- and tailpieces by Keith Henderson, 3 maps across pp. 462–63. Jacket spine toned, some nicks, chips and tears, light signs of handling, trivial partial toning to endpapers, but a superior copy.

First edition, first impression, presentation copy, inscribed by the author before publication on the front free endpaper: "To Sir Henry Newbolt, with my thanks for introducing me to a publisher who has dressed my book in the very dress I would have desired for it. E. R. Eddison, January 1935".

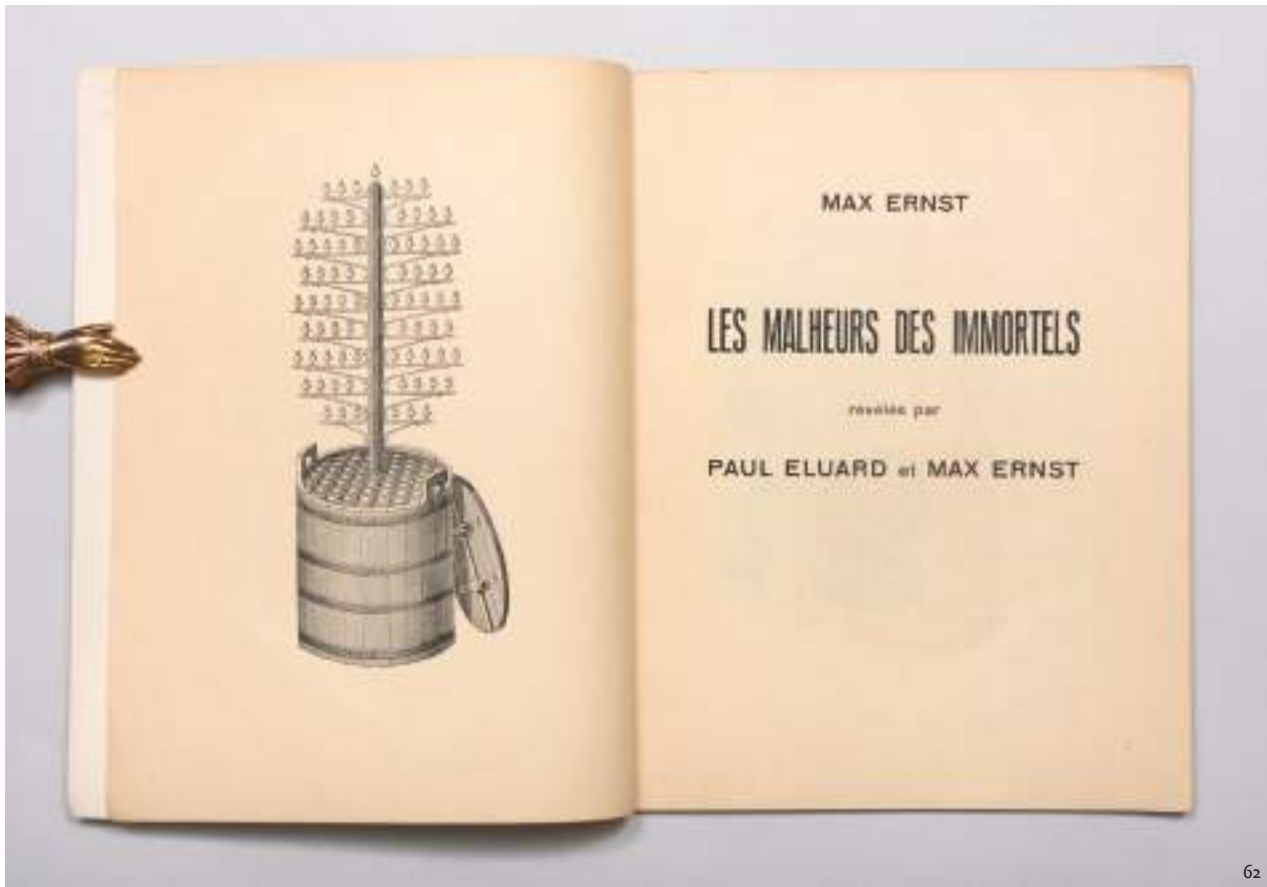
Laid in is a fine two-page autograph letter signed from Eddison to Newbolt (1862–1938), presenting this copy and relating several further details of publication. Dated 20 January 1935 on Eddison's letterhead, the letter warmly thanks Newbolt for his continued support for his work and for putting him in touch with Richard de la Mare of Faber & Faber. The letter ends with a postscript in which Eddison remarks, "De la Mare has been responsible throughout for the format, & I am quite unable to say how much I feel indebted to him for so beautiful, readable, & attractive, a result". Before the Second World War the design of Faber books was superintended by De la Mare.

A work of heroic fantasy, *Mistress of Mistresses* is the first of the "brilliant, complex, unfinished" Zimiamvian trilogy (Magill). In a letter of 1957, J. R. R. Tolkien referred to Eddison as "the greatest and most convincing writer of 'invented worlds' that I have read". Presentation copies of his major works are scarce.

Bleiler, *Supernatural Fiction* 598; Locke I, p. 76; Magill, V, pp. 2206–13. Humphrey Carpenter, ed., *The Letters of J. R. R. Tolkien*, 2000, p. 258.

£2,000

[30333]



*A key collaboration between European surrealists*

62

**ERNST, Max, & Paul Éluard.** *Les Malheurs des immortels.* Paris: Librairie Six, 1922

Quarto. Original white printed wrappers. With 21 illustrations by Max Ernst, including the frontispiece. Somewhat darkened, a few stains, front joint expertly stabilised; else a very good copy.

First edition, first printing, on simili-Japon paper, of this key collaboration between European surrealists, published less than a year after Éluard and his wife, Elena Daikonova (nicknamed Gala), visited Ernst at his home in Cologne in November 1921.

As recalled by their daughter, Cécile Éluard, “Ernst, the German painter, became Paul Éluard’s best friend at the age of 30 as well as the lover of her mother, Gala” (Poirier). The painter moved in with the couple and all three entered a ménage à trois. During their time together, “‘Ernst had painted on the walls of almost every room of our house,’ [Cécile] recalls now at the age of 95. ‘There was a duck on wheels just above my bed’ ... In a dining room corner, Ernst had painted a big naked woman, whose body was sliced off. Meanwhile, in her parents’ room Ernst painted aardvarks eating ants and big human hands around the windows” (Poirier).

Printed in small numbers, this edition is scarce. While it is well represented institutionally in the US, WorldCat and Library Hub record only four further copies, two in France and two in the UK.

Agnès Poirier, “Watching boxing with Picasso and a ménage-à-trois at home: my life with the surrealist elite”, *The Guardian*, 13 April 2014.

£5,000

[132709]





*Edition of 57, signed by Escher*

63

**ESCHER, M. C.** *Convex and Concave*. 1955

Original lithograph on wove paper. Image size: 27.6 × 33.1 cm. Sheet size: 31.9 × 36.9 cm. Margins are trimmed otherwise in excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

First edition, one of 57 printed, signed and numbered by the artist in pencil lower left. There were at least two later editions of this print.

*Convex and Concave* is concerned with the widely known phenomenon of spatial suggestion, which can be imagined as convex or concave, as desired. In the middle of the picture Escher draws the shapes in such a way that the observer may just as well see them convex as concave. To the right he forces you to see things in a convex way (e.g. “cube from the outside”); to the left, you have to view things in a concave way (“cube from the inside”).

Escher’s work explores the concept of impossible geometry used frequently in fantastical and science fiction literature, from notable early examples such as E. A. Abbott’s *Flatland* (1884; see item 1) to later works such as those by Jorge Luis Borges (see items

21 and 22) in which the “construction of the fourth dimension in their literary creation can find analogy in the magic mirrors of M. C. Escher” (Zeng). Escher’s works have likewise provided a visual language for many subsequent illustrations of the weird, including the works of H. P. Lovecraft.

Bool 399; Bruno Ernst, *The Magic Mirror of M. C. Escher*, 1976; Hong Zeng, *The Semiotics of Exile in Literature*, 2010.

**£40,000**

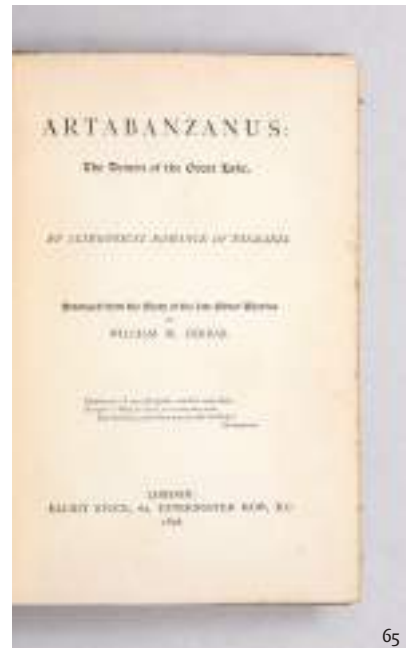
[133807]



64



64



65

*With a Blaine sketch, to a famous magician*

64

**EWERS, Hanns Heinz.** *Alraune*. New York: The John Day Company, 1929

Octavo. Original black cloth, spine lettered in gilt with red ornament, gilt, red and black illustration to front cover, pictorial endpapers, top edge red. With the dust jacket. Original illustration, frontispiece and 11 full-page black and white illustrations by Mahlon Blaine. Spine ends and top edge lightly bumped. An excellent copy in the jacket, slightly soiled, a few short closed tears, spine panel faded, spot of abrasion and chip to rear cover, mild chipping at extremities.

First edition in English, first printing, inscribed by the illustrator with an original signed drawing in pencil and green pen on the second half-title, signed “for Dunninger, Mahlon Blaine 1936”, depicting a demon pulling a mandrake-like woman from a hat. Joseph Dunninger (1892–1975) was a renowned magician and mentalist, making this a fine association copy given the occultist subject matter.

Ewer’s novel was originally published in Germany in 1911, fusing mandrake folklore with artificial insemination to produce the sexually magnetic female protagonist *Alraune*. The translator, S. Guy Endore, was the author of *The Werewolf in Paris* (1933), perhaps the most influential piece of werewolf fiction.

Bleiler, *Supernatural Fiction* 617.

£2,250

[123320]

*A rare Australian fantasy*

65

**FERRAR, William M.** *Artabanzanus: The Demon of the Great Lake*. London: Elliot Stock, 1896

Octavo. Original cloth with red spine and green sides, titles gilt to spine. Covers only slightly rubbed and somewhat marked, an excellent copy.

First edition, sole impression, of this rare early Australian novel, an allegorical fantasy set in Tasmania. The author William Ferrar

was born in Dublin in 1823, and settled in Australia by 1842, briefly in Sydney and then in Tasmania. Letters from Ferrar to the publisher, Elliot Stock, suggest around 500–600 copies being published, with roughly half sent out to Australia.

£1,750

[136859]

*Classic novel of science fiction paranoia*

66

**FINNEY, Jack.** *The Body Snatchers*.

London: Eyre & Spottiswoode, 1955

Octavo. Original red boards, titles to spine black. With the illustrated dust jacket. Some toning to margins, with the jacket somewhat rubbed to ends and corners with a bit of creasing at the head, and some minor marks, but still an excellent copy.

First hardcover edition, first impression, of this classic novel of paranoia in which “seed-pod aliens take over a small American town, replacing people with will-less simulacra” (Pringle, p. 45). The book has been filmed several times, the first of which was released in 1956 at the height of the Red Scare. A paperback edition was released earlier in the same year in the USA by Dell.

Bleiler, *Supernatural Fiction*, p. 185. Pringle, *The Ultimate Guide to Science Fiction*, 1995 (second edition).

£1,500

[139380]

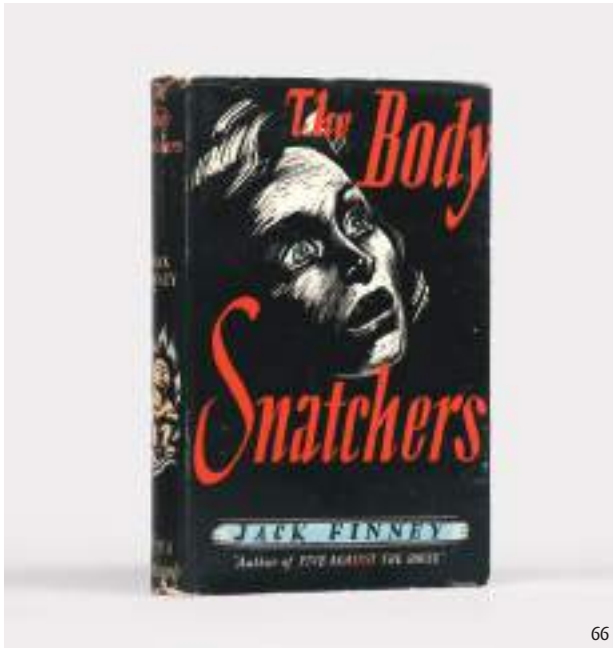
*The Machine Stops – Lytton Strachey’s copy*

67

**FORSTER, E. M.** *The Eternal Moment and other Stories*. London: Sidgwick & Jackson, Ltd, 1928

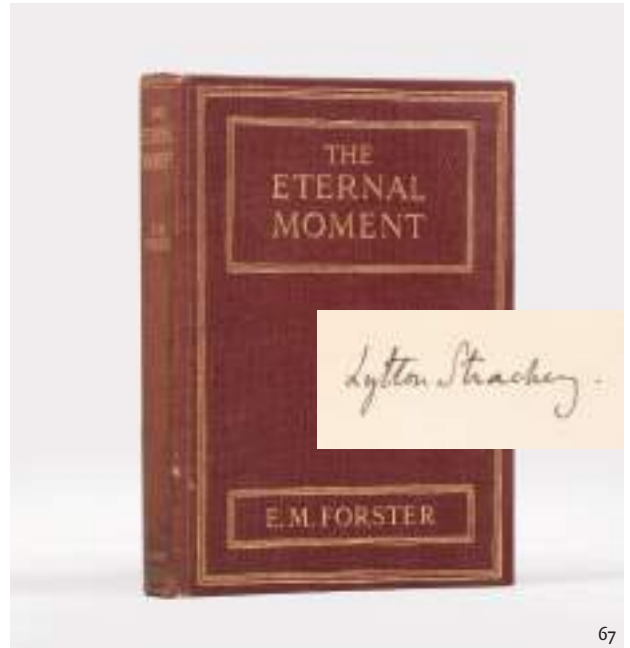
Octavo. Original red cloth, titles to spine and front cover in gilt. Spine a little sunned, rear cover rubbed, a little shaken. A good copy.

First edition, first impression. A superb association copy, from the library of Forster’s friend and fellow Bloomsbury Group member Lytton Strachey, with his bookplate to the pastedown and his



66

ownership signature on the front free endpaper. Strachey and Forster were contemporaries, although their personalities and varying forms of bohemianism clashed: "In some of his letters to mutual friends, Lytton criticized Forster fiercely – his quaint timidity, his old-maidish liberalism. But what he really objected



67

to was having a mirror held up to the more negative features of his own image. 'Excessive paleness is what I think worries me most', he wrote to Leonard Woolf. 'The Taupe [Forster] in his wonderful way I imagine saw this about me, and feeling that he himself verged upon the washed-out, shuddered'" (Holroyd). Forster and Strachey's letters from 1908 to 1924 are preserved in the British Library.

*The Eternal Moment* is a collection of Forster stories including his extraordinarily prescient "The Machine Stops" (1909), which imagines a blighted world in which the totality of the human race lives within a machine that functions not unlike an all-encompassing Facebook, immediately connecting, and at the same time irrevocably separating, everyone. It has been described as "the first full-scale emergence of the twentieth-century anti-utopia" (Hillegas, pp. 82–94).

Bleiler, *Supernatural Fiction* 646; Kirkpatrick A13a. Mark Robert Hillegas, *The Future as Nightmare: H. G. Wells and the Anti-Utopians, 1967*; Michael Holroyd, *Lytton Strachey: The New Biography*, 2015

£1,500

[130428]

68

**FOUJITA, Tsuguharu.** *Légendes Japonaises recueillies et illustrées. Préface de Claude Farrère. L'eau – la terre – le ciel – le feu.* Paris: Éditions de l'Abeille d'Or, 1923

Large octavo. Original wrappers with titles in black and Foujita illustrations to front and rear rappers in colour. Protected by an early glassine wrapper. Colour illustrations by Foujita throughout, both full page and vignettes in the text. Japanese bookseller's ticket inside front wrapper of glassine. A near-fine copy under the glassine, the wrappers bright and fresh, some mild spotting within.

First edition, number 474 of 2,000 copies on vélin alfa (from a total edition of 2,104), of this collection of Japanese folk tales, both translated and colourfully illustrated by the artist Tsuguharu Foujita (1886–1968), a notable figure of the Bohemian art scene in Montparnasse. It was published as the third in a series of "Plus Belles Légendes du Mondes".

£750

[139768]



68



69

**True first, inscribed pre-publication**

69

**FOWLES, John.** *The Magus*.

Boston: Little, Brown and Company, 1965 [i.e. 1966]

Octavo. Original green cloth, spine lettered in red, top edge red. With the dust jacket. Light sunning to spine and extremities, a very good copy in like jacket, faint stain visible on verso of front panel, minor nicking and rubbing at extremities, spine panel sunned.

First edition, first printing, inscribed by the author five days before publication on the front free endpaper: "Richard McDonough, Best wishes – John Fowles. January 5th, 1966". The recipient was an editor at the book's publishing house, and this is certainly among the earliest inscribed copies of *The Magus*.

Fowles arrived at the company's offices in Boston to embark on an American tour in support of the book on 4 January 1966. The book was published on 10 January 1966 (though the copyright page states 1965) and predates the first UK edition. The jacket design is by the highly acclaimed Tom Adams. *The Magus* was the first novel written by Fowles (albeit the third published).

£2,500

[138854]

**A fine signed copy of the cyberpunk classic**

70

**GIBSON, William.** *Neuromancer*.

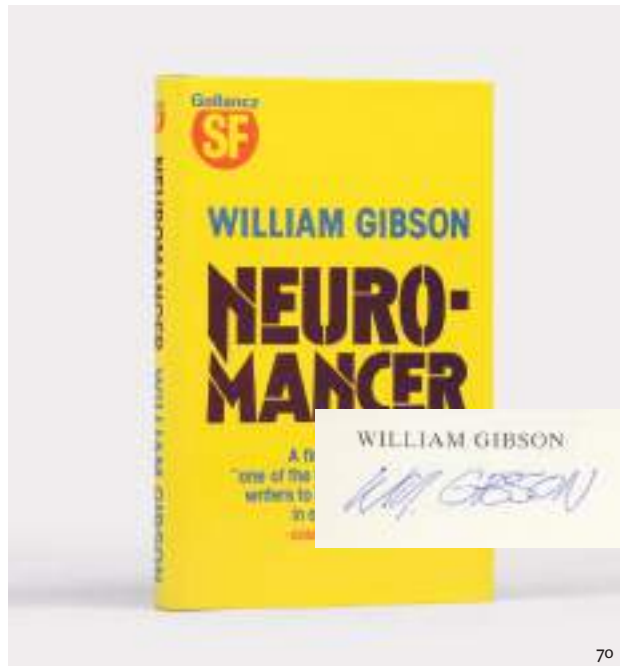
London: Victor Gollancz, 1984

Octavo. Publisher's blue boards, titles in gilt to spine. With the dust jacket. Small faint stain to fore edge. A fine copy.

First UK edition, first impression, signed by the author on the title page. Following the US Ace paperback published the same year, this is the first hardback edition. Winner of the "triple crown" (the Nebula, Hugo, and Philip K. Dick Awards), it remains the most famous "cyberpunk novel", a landmark in science fiction writing.

£3,250

[136009]



70

**One of 15 special copies**

71

**(GILGAMESH EPIC.) BRIDSON, D. G.** *The Quest of Gilgamesh*. With an original lithograph by Michael Ayrton. Cambridge: Rampant Lions Press, 1972

Quarto. Original red quarter morocco by Sangorski & Sutcliffe, cream buckram boards, titles to spine gilt, raised bands, marbled endpapers. Lithograph frontispiece by Michael Ayrton, and a variant signed lithograph by Ayrton bound in facing the limitation page A fine copy but for some slight bowing to the boards.

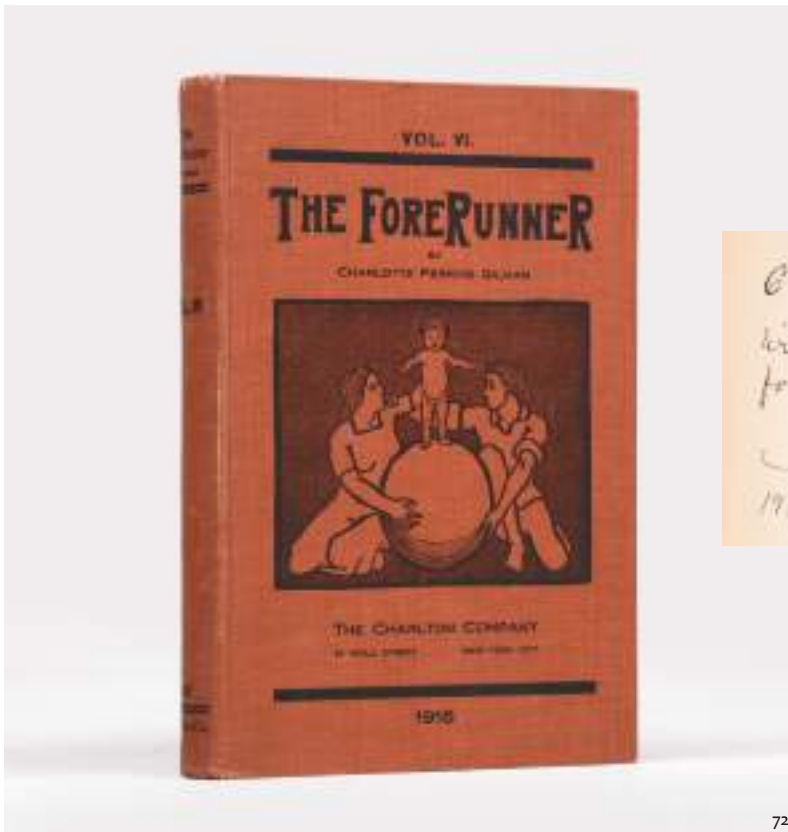
First edition, number 8 of 15 copies on handmade paper and specially bound by Sangorski & Sutcliffe, signed by Bridson and Ayrton, with a variant frontispiece bound in also signed by Ayrton. There were also 110 ordinary copies.

The *Gilgamesh Epic* is one of the oldest known works of literature, and an important record of Mesopotamian mythology. The most complete version survives in Assyrian tablets from the 7th century BCE, now held at the British Museum, though Sumerian fragments of the story survive from the 3rd millennium



71





72

BCE. Bridson notes in his foreword that “enough of the original survives to convince us that the Gilgamesh Epic is one of the great poems of all time ... *The Quest of Gilgamesh* is neither a translation nor even a paraphrase ... it attempts to do for the Assyrian version of the poem what that creative updating did for its own Sumerian original – relate the story more closely to a later age and different ways of thought.”

£1,250

[139304]

*A feminist utopia, inscribed to a fellow suffragist*

72

**GILMAN, Charlotte Perkins.** *Herland*. In: *The Forerunner. A Monthly Magazine*. Vol. VI. Nos. 1–12. New York: The Charlton Company, January–December 1915

Tall octavo. Original brick-red pictorial cloth, spine and front board stamped in black. Housed in a black quarter morocco solander box by the Chelsea Bindery. Small ownership stamp of the Alice Park Collection to front pastedown. Spine ends lightly rubbed, faint dampstain to bottom edge of front free endpaper, first leaf, and last third of book block, the occasional crease to leaves, else a tight, near-fine copy.

First edition, the first appearance of Gilman’s feminist utopian novel *Herland*, complete in 12 issues of Gilman’s magazine *The Forerunner*; this copy warmly inscribed by the author on the front free endpaper to her fellow American suffragist, “Charlotte Perkins Gilman with love and honor for her friend Alice Park”.

*Herland*, a witty novel which follows three young men as they discover a utopia inhabited by an all-female race, first appeared in this format in the magazine launched by Gilman in November 1909 and published monthly until December 1916. Annually it

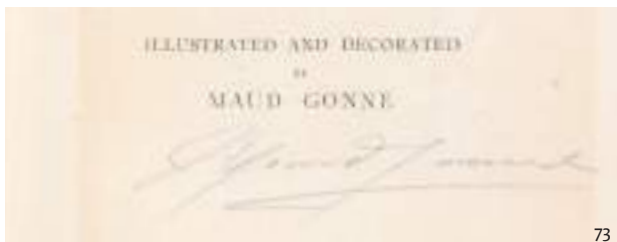
contained one complete novel, one non-fiction book, several short articles, and a number of poems, sermons, news commentary, book reviews, and short stories. In her autobiography Gilman wrote that in *The Forerunner* she “had said, fully and freely, the most important things I had to say”.

Alice Locke Park (1861–1961) spent her long life actively campaigning for a variety of social issues, including pacifism, prison conditions, education, labour laws, and conservation. Her primary interest, however, was in women’s rights; a leader of the California suffrage movement, she was instrumental in gaining the vote for women in the state in 1911, almost a decade before women’s suffrage was recognised at a federal level. Park was the author of the Equal Guardianship Law in California, adopted in 1913, which granted women equal rights of guardianship over their children, and was also appointed delegate to a number of national and international suffrage conventions. After attending one such conference in the Hague in August 1913, Park travelled to England where she picketed Holloway Prison to protest the jailing of Emmeline Pankhurst. Park’s papers are at the Huntington Library, and her collection of suffrage posters was donated to the Schlesinger Library at Harvard in 1950.

Charlotte Perkins Gilman, *The Living of Charlotte Perkins Gilman: an Autobiography*, 1935 (reprinted in 2011 by Read Books Ltd).

£15,000

[130959]



*With a very scarce signature  
and an original sketch by Maud Gonne*

73

**(GONNE, Maud, illus.) YOUNG, Ella.** *Celtic Wonder-Tales*. Dublin: Maunsel & Company, Ltd, 1910

Octavo. Original blue cloth, titles in white to spine and with Celtic swan design to front board. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. With 4 tipped-in colour plates, all but one heightened in gilt and silver, head- and tailpieces, a few decorative opening initials, all by Maud Gonne. Spine rubbed and faded, light wear to extremities, a few repairs to spine and rear board, small loss to lower rear corner and related nibble marks to pp. 129–173; a fair, internally clean, copy.

First edition, first impression, signed by the illustrator on the title page, and with an original initialled drawing by her on the front free endpaper in black ink, an expanded version of the ornament printed on p. 20.

Gonne was close friends with the author, the Irish-born mystic, poet, and mythographer Ella Young (1867–1956), who endured terms of imprisonment for her Republican sympathies. Young left Ireland in 1925, disillusioned by the civil war, and moved to America where she lectured on mythology and Irish literature for many years, and made her final home at a utopian esoteric commune in northern California.

Edith Maud Gonne (1866–1953) was one of the boldest figures of the Irish Literary Revival. A suffragette and artist, she remains best known as Yeats's muse and the subject of more than 80 of his poems. They were possibly briefly engaged, and in November 1891 she joined the Order of the Golden Dawn, the occult society to



which Yeats belonged, as “Per Ignem ad Lucem” (Through Fire to the Light). Gonne was also an Irish nationalist whose political commitment was deemed “paradoxical: born in England of English parents she was Irish by passionate identification and remote descent” (ODNB). In 1900, she was a founding member of the revolutionary women's society Inghinidhe na hEireann (Daughters of Ireland), which included writers Alice Furlong, Ethna Carbery, and Sinéad O'Flanagan (later wife of Irish revolutionary and political leader Éamon de Valera), and the actors Máire Quinn and Sara Allgood.

Any autograph material from Maud Gonne is very scarce, and books signed by her rarer still. See also item 176.

£3,750

[137680]

*A rare dystopia by a notable feminist,  
possibly influencing Brave New World*

74

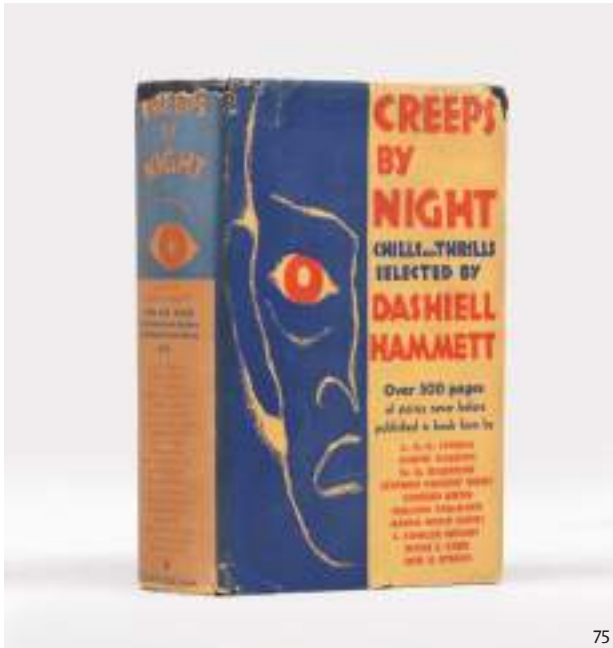
**HALDANE, Charlotte.** *Man's World*.

London: Chatto and Windus, 1926

Octavo. Original red cloth, titles gilt to spine, top edge red. With the dust jacket. Slight toning to cloth along top edge, small patch of offsetting to both endpapers, otherwise fine, with the jacket minimally rubbed, two minor marks to rear panel and one to bottom edge of front panel, slight general dust-soiling and dulling to titles, but nonetheless in exceptional condition.

First edition, sole impression, of this rare and significant dystopian novel by a feminist author, her first book. *Man's World*, set in the 21st century, imagines “a futuristic society in which female reproduction is rigorously controlled within a rigid caste system ruled and regulated by the masculine figure of the scientist” (Gamble).

The book's possible influence upon Huxley's *Brave New World* (1932) has been much debated; the Huxleys and Haldanes, both notable scientific families, were certainly well acquainted. Haldane herself reviewed *Brave New World* when it came out, but made no mention of her own prior contribution to the genre.



75

Haldane (1894–1969) was a journalist with the *Daily Express* from 1920, and a vocal advocate for divorce reform, employment for married women, and access to contraception. In 1924 she interviewed the biologist J. B. S. Haldane, and not long after divorced her first husband, marrying Haldane in 1926.

This is the first time we have handled a copy, and can trace no examples at auction.

Bleiler, *Science-Fiction* 983. Sarah Gamble, “Gender and Science in Charlotte Haldane’s *A Man’s World*”, *Journal of Gender Studies*, vol. 13, 2004

£6,000

[136919]

An important early anthology of weird fiction,  
rare in the jacket

75

(HAMMETT, Dashiell, ed.) H. P. LOVECRAFT, and others. *Creeps by Night: Chills and Thrills*. New York: The John Day Company, 1931

Octavo. Original black cloth, spine and front cover lettered and decorated in green, green endpapers. With the dust jacket. Housed in a custom blue cloth solander box. Neat ownership inscription of P. B. Pickard to front free endpaper. From the celebrated collection of Chicago bibliophile Larry Solomon, with his simple gold bookplate. Jacket spine and front panel toned, general chips, nicks and closed tears, spine panel with some loss at head, spine of binding faintly creased and very slightly frayed at extremities, tips rubbed, nevertheless a very good copy.

First edition, first printing, in the rare dust jacket; preceding the UK edition published by Gollancz as *Modern Tales of Horror* in 1932. This is an important early anthology in the canon of weird fiction. Bleiler comments that “the circumstances of the following anthology are not known, but Hammett was a very well-read man, and it is entirely possible that he assembled it”. Recent research reveals that Arkham House cofounder August Derleth played a major part in the selection (Haefele p. 27), especially in the garnering of work by Lovecraft (an early appearance between hard covers), Donald Wandrei, and Frank Belknap Long.



76

Gathered here are 20 short stories with an introduction by Hammett, including works by William Faulkner (“A Rose for Emily”), André Maurois (“The House”), L. A. G. Strong (“Breakdown”), Conrad Aiken (“Mr. Arcularis”), H. P. Lovecraft (“The Music of Erich Zann”), Stephen Vincent Benét (“The King of the Cats”), Donald Wandrei (“The Red Brain”) and Frank Belknap Long (“A Visitor from Egypt”).

Bleiler, *Supernatural Fiction* 757; Joshi, *Lovecraft*, 96; Layman A5.1.a. John D. Haefele, *August Derleth Redux: The Weird Tale 1930–1971*, 2009.

£8,500

[132150]

The scarce cloth issue in an exceptional example  
of the rare dust jacket

76

HARBOU, Thea von. *Metropolis*. Berlin: August Scherl, 1926

Octavo. Original green cloth, spine lettered in gilt on red ground, front board lettered and ruled in gilt, top edge yellow. With the dust jacket. Ownership ink stamp to rear pastedown. Spine slightly rolled and faded, boards a little rubbed and marked. An excellent copy in the dust jacket with spotting to spine and rear panel.

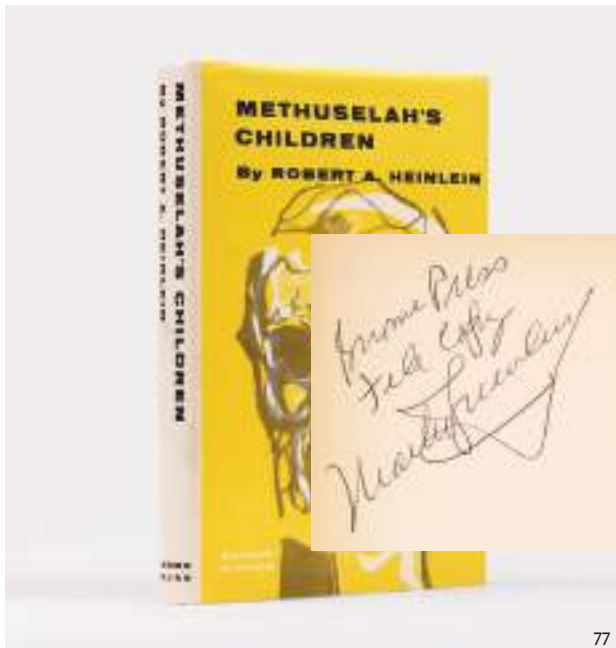
First edition, first printing, the scarce cloth issue in an exceptional example of the rare dust jacket illustrated by Willy Reimann. Based on the original screenplay written by German director Fritz Lang and his wife Thea von Harbou in 1924, this novelization was published before the release of the film version on 10 January 1927.

The film *Metropolis* is a classic both of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark. Influenced by the Soviet science fiction film *Aelita* by Yakov Protazanov (1924), which was an adaptation of a novel by Alexei Tolstoy, *Metropolis* advocates non-violent non-collaboration rather than the Marxist ideal of “class struggle” promoted by *Aelita*.

Bleiler, *Science-Fiction* 1040.

£8,750

[124278]



77

The publisher's file copy

77

**HEINLEIN, Robert A.** *Methuselah's Children*.  
Hicksville, NY: Gnome Press, [1958]

Octavo. Original black boards, titles to spine in red. With the dust jacket. Contents tanned as often. A superb copy in the bright, fresh jacket.

First edition, first printing, in the first issue binding and jacket, the publisher's file copy, inscribed as such by founder Martin Greenberg on the verso of the front free endpaper.

The Gnome Press, founded by Greenberg and author David Kyle in 1948, was one of the most important science-fiction presses of the 20th century, publishing Isaac Asimov's *Foundation* trilogy and other classics. *Methuselah's Children* is "an outstanding example" of Heinlein's "important and formative" writing (Bleiler).

Bleiler, *Supernatural Fiction*, p. 239.

£975

[82256]

Heinlein's Hugo award-winning space-war novel

78

**HEINLEIN, Robert A.** *Starship Troopers*.  
New York: G. P. Putnam's Sons, 1959

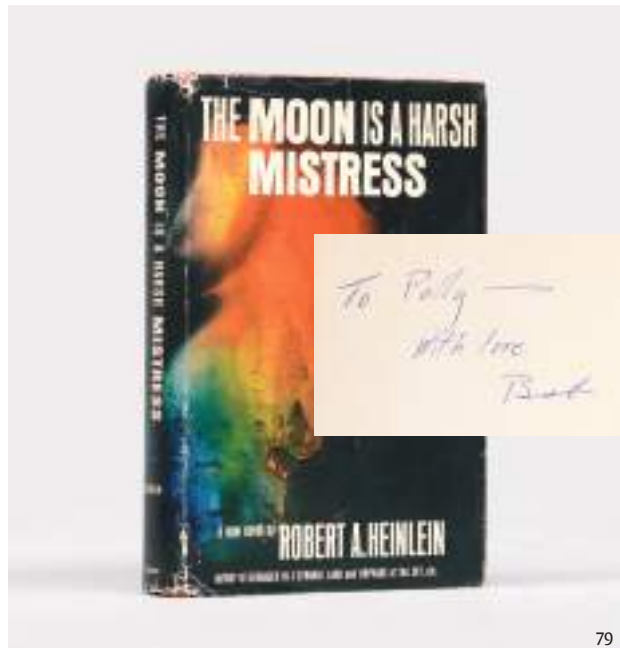
Octavo. Original blue cloth, titles and star motifs to spine and front cover in silver. With the dust jacket. Small damp stain to fore edge, not affecting text. An excellent copy in the dust jacket, with toned spine, small mark to rear panel, extremities nicked and slightly rubbed.

First edition in book form, first printing. *Starship Troopers* was first published as a two-part serial in *The Magazine of Fantasy & Science Fiction* in October and November 1959 before being published as a book the next month. Winner of the 1960 Hugo award for best novel, it was adapted into a film in 1997 by Paul Verhoeven.

Bleiler, *Supernatural Fiction*, p. 239.

£2,350

[122067]



79

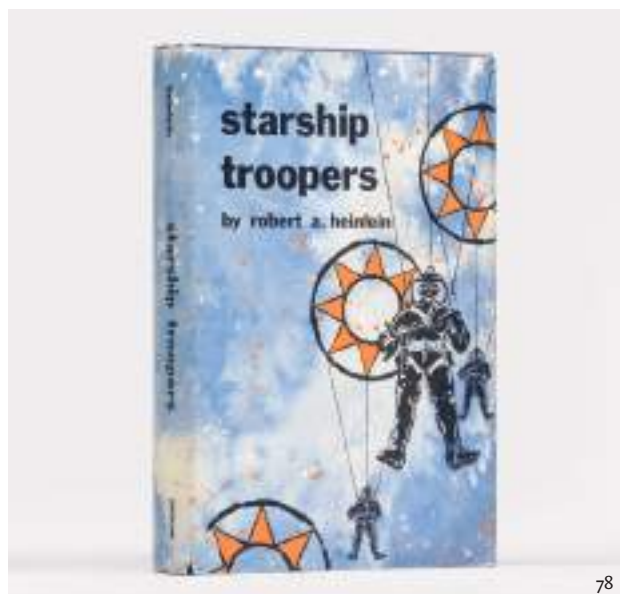
79

**HEINLEIN, Robert A.** *The Moon is a Harsh Mistress*.  
New York: G. P. Putnam's Sons, 1966

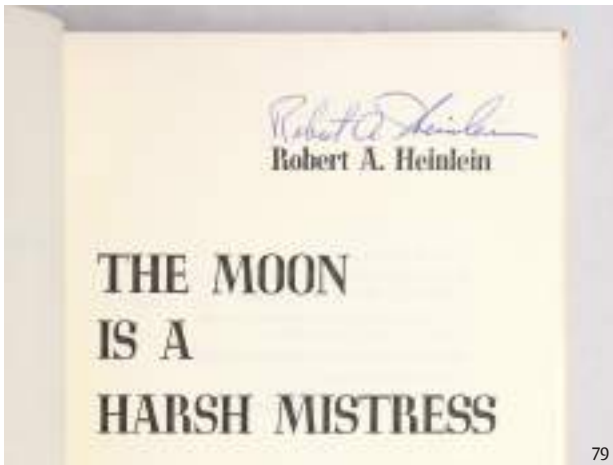
Octavo. Original pale orange cloth, titles to spine in gilt, initials to front board in gilt. With the dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Spine minimally rolled, tiny bumps to foot of spine, gilt lettering rubbed, faint mark to foot of rear cover, a few tiny marks to fore edge; a very good copy indeed, in the jacket with a couple of chips to spine ends, short closed tear to head of front panel, slight creasing and nicks to extremities.

First edition, first printing. Presentation copy, inscribed by the author on the front free endpaper, "To Polly, with love, Bob", also signed by the author above his printed name on the title page.

Heinlein's classic story of the revolt of the colony of Luna against Earth won the 1967 Hugo Award for best novel. This copy



78



is in the first issue dust jacket with the \$5.95 price to the front flap. Inscribed copies of this work are notably scarce, with just one other copy traced at auction.

The recipient is believed to be Polly Freas, wife of Frank Kelly Freas, illustrator of Heinlein's *The Door into Summer* (1957). Polly was one of the dedicatees of Heinlein's 1982 novel *Friday*, along with 30 other women, including Heinlein's wife, Virginia.

Bleiler, *Supernatural Fiction*, p. 239; Currey p. 233; *Anatomy of Wonder*, II-512, 2004; Magill, III, pp. 1439-43.

£12,500

[131839]

## He who controls the spice, controls the universe

80

**HERBERT, Frank.** *Dune*. Philadelphia: Chilton Books, 1965

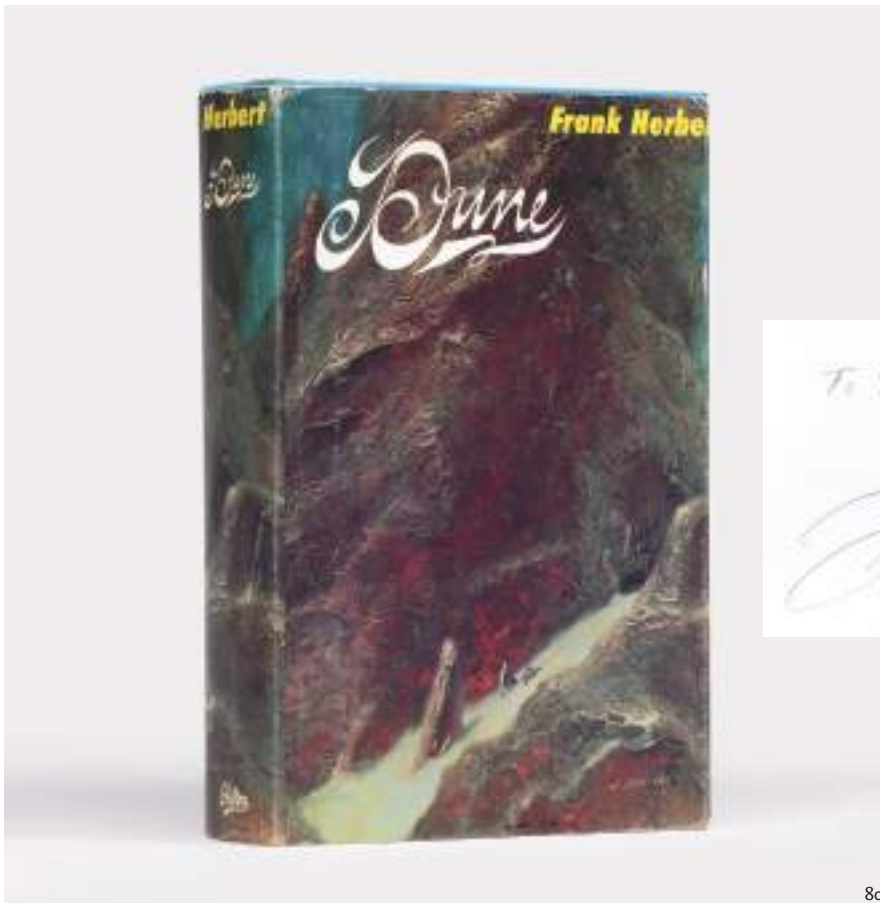
Octavo. Original light blue cloth, spine lettered in white, decorative endpapers. With the dust jacket designed by John Schoenherr. An excellent copy, only some light rubbing at the extremities of the jacket and a touch of browning at the folds.

First edition, first printing, in the first issue jacket (with four lines of publisher information on rear flap, later changed to two), inscribed by the author on the dedication page, "To Brian Bailey – Frank Herbert". The "to" form of the inscription echoes the wording of Herbert's printed dedication "To the people whose labors go beyond ideas into the realm of real materials – to the dry-land ecologists, wherever they may be, in whatever time they work, this effort at prediction is dedicated in humility and admiration". Signed or inscribed copies of the first printing are far from common.

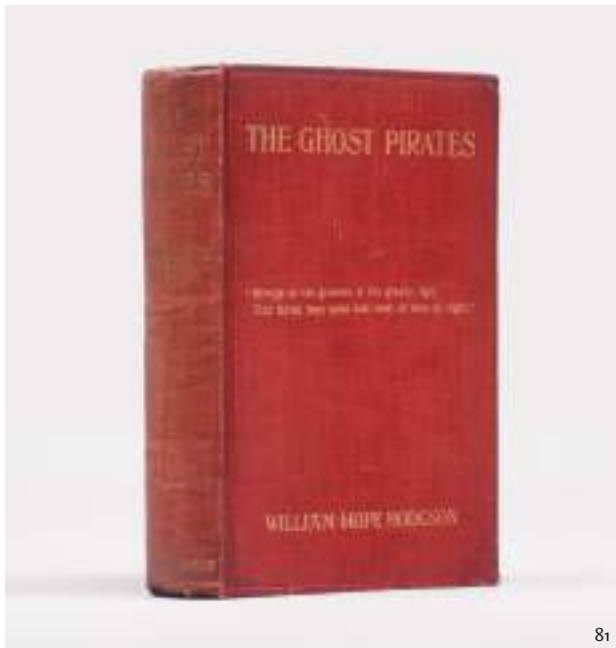
The first novel of a greater saga, *Dune* is a seminal work of science fiction and among the best-known and most widely read in the genre. The novel won the first Nebula Award for Best Novel in 1966, in the following year jointly won the Hugo Award (sharing it with Roger Zelazny's *This Immortal*), and in 1987 topped *Locus* magazine's poll of all time best novels. It was the basis of the 1984 film directed by David Lynch. A new adaptation is due in December 2020, directed by Denis Villeneuve and starring Timothée Chalamet.

£12,500

[140237]



80



81

Rare inscribed copy of this landmark work

81

**HODGSON, William Hope.** *The Ghost Pirates.*

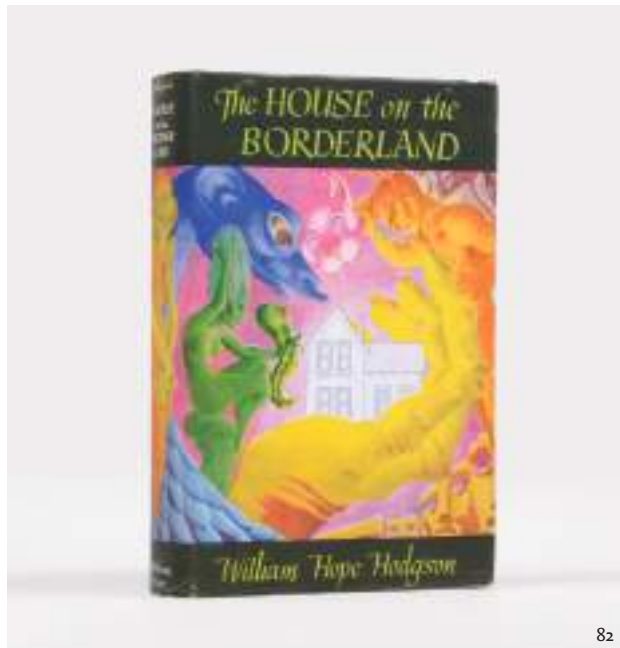
London: Stanley Paul & Co., 1909

Octavo. Original red cloth, titles to spine and front board in gilt. Housed in a dark red cloth flat-back box by the Chelsea Bindery. Monochrome frontispiece. Spine rolled and slightly faded, spine ends rubbed, tips lightly bumped. An excellent copy.

First edition, first impression, presentation copy of Hodgson's landmark work, inscribed by the author on the front free endpaper: "N. Rendall, Esq. from William Hope Hodgson – 'May we be



81



82

friends e'en though we disagree'. Sept. 21st '09." It is rare inscribed, with no other copies traced.

Hailed as one of the best novel-length works of supernatural fiction in the English language, this nautical adventure set on the ill-fated ship *Mortzestus* follows Hodgson's earlier works *The Boats of the "Glen Carrig"* (1907) and *The House on the Borderland* (1908), both of which had supernatural or fantasy elements.

In the preface, Hodgson writes that the book completes "what may be termed a trilogy; for, though different in scope, each of the three books deal with certain conceptions that have an elemental kinship".

H. P. Lovecraft wrote of the story: "The *Ghost Pirates* ... is a powerful account of a doomed and haunted ship on its last voyage, and of the terrible sea-devils (of quasi-human aspect, and perhaps the spirits of bygone buccaneers) that besiege it and finally drag it down to an unknown fate. With its command of maritime knowledge, and its clever selection of hints and incidents suggestive of latent horrors in nature, this book at times reaches enviable peaks of power" ("The Weird Tradition in the British Isles").

Bleiler, *Supernatural Fiction* 816.

£7,500

[101607]

82

**HODGSON, William Hope.** *The House on the Borderland and other novels.* Sauk City: Arkham House, 1946

Octavo. Original black cloth, title and decoration to spine gilt. With the dust jacket designed by Hannes Bok. An excellent, bright copy in the jacket with a little rubbing and a couple of nicks to extremities.

First collected edition, first printing. The volume comprises four of Hodgson's novels, none of which had previously been published in the US in book form: *The House on the Borderland*, *The Boats of the "Glen Carrig"*, *The Ghost Pirates*, and *The Night Land*. Hodgson is considered "one of the most important formative influences in modern tales of supernatural horror" (Bleiler).

Bleiler, *Supernatural Fiction* 815.

£750

[118711]



83

83

**HOLE, Christina.** *Haunted England*. Illustrated by John Farleigh. London: B. T. Batsford Ltd, 1940

Octavo. Original pink cloth, spine lettered in black. With the dust jacket. With black and white line drawings by Farleigh throughout. Foyle's ticket to front pastedown. A little bowed, endpapers slightly cockled, else a near-fine, bright copy, in a lovely fresh jacket, very slight soiling and toning, trivial creasing and rubbing at spine panel ends, short closed tear at head of rear panel.

First edition, first impression, with the scarce jacket designed by John Farleigh, here in excellent condition. In this, Hole "collects and classifies the richly diversified ghost-lore of England ... The result is a fascinating compilation, which ... should be doubly acceptable for the brilliant and macabre drawings by John Farleigh which decorate so many of its pages" (from the front flap).

Christina Hole (1896–1985) published extensively on folklore, starting with *Wonder Tales of the British Empire* in 1934. She joined the Folklore Society in 1941, and in 1956 became a member of the Council, taking on the office of Honorary Editor of the society's journal *Folklore*.

Katharine M. Briggs, "Christina Hole: An Appreciation", in *Folklore*, vol. 90, 1979.

£800

[138855]

*Poems by the creator of Conan the Barbarian*

84

**HOWARD, Robert E.** *Always Comes Evening*. The collected poems. Compiled by Glenn Lord. Sauk City, WI: Arkham House, 1957

Octavo. Original black cloth, titles to spine gilt. With the dust jacket. Endpapers lightly browned. An excellent copy in a slightly rubbed jacket with a few small nicks and chips.

First edition, first printing, of this collection of macabre poems, with a striking dust jacket designed by Frank Utpatel.

£1,350

[122348]



84

85

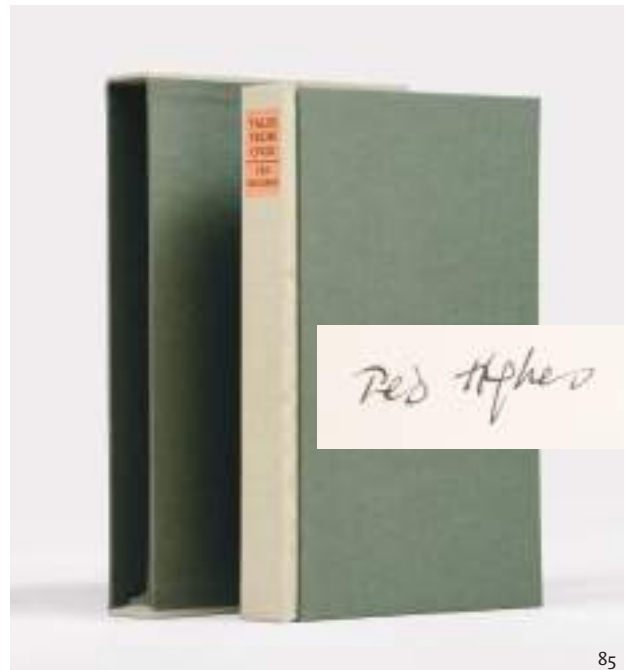
**HUGHES, Ted.** *Tales From Ovid. Twenty-four Passages from the Metamorphoses*. London: Faber and Faber, 1998

Octavo. Original grey cloth-backed green boards, orange spine label printed in black, orange endpapers. Housed in the original slipcase. Boards a touch rubbed, else a fine copy, bright and square.

First edition, signed limited issue, signed by the author; this is the binder's copy, marked "0/5". The signed limited edition consisted of 310 copies, of which 10 were reserved for the author. This work won the 1997 Whitbread Book of the Year award.

£750

[138031]



85



86

Fresh copy of Huxley's dystopian classic

86

**HUXLEY, Aldous.** *Brave New World*.  
London: Chatto & Windus, 1932

Octavo. Original blue cloth, spine lettered in gilt, top edge blue. With the dust jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Contemporary ownership inscription of Charles C. FitzHugh to front pastedown. Spine minimally cocked and faintly sunned, slight rubbing to extremities; else a bright, near-fine copy in the fresh jacket with a couple of short closed nicks to spine ends, negligible creasing to tips.

First edition, first impression, an exceptional copy. *Brave New World* is a seminal dystopian novel which established Huxley's "fortunes and reputation" (ODNB).

Bleiler, *Supernatural Fiction*, p. 267; Locke, *Spectrum of Fantasy*, p. 120.

£9,500

[133885]

First issue binding of Henry James's  
"sophisticated and controversial" ghost story

87

**JAMES, Henry.** *The Two Magics. The Turn of the Screw, Covering End*. London: William Heinemann, 1898

Octavo. Original blue cloth, spine and front cover lettered in gilt, four irises to front cover in blind. Ownership signature of John Borland dated 1898 to front free endpaper and his stamp to half-title. Very light sunning to top half of spine and exceedingly minor marking to cloth, light foxing to initial and final few leaves, yet overall a near-fine, bright copy.

First edition, first impression, in the first issue iris-blocked binding. *The Two Magics* includes the first appearance in book form of "The Turn of the Screw", "one of the most sophisticated and controversial of all ghost stories" (Sullivan), following its serialization in *Collier's Weekly* magazine (27 January – 16 April 1898).

Bleiler, *Supernatural Fiction* 906; Edel and Laurence A52a. Sullivan, ed., *Penguin Encyclopedia of Horror and the Supernatural*, pp. 231–2.

£3,250

[135407]



87

88

**JAMES, M. R.** *More Ghost Stories of an Antiquary*.  
London: Edward Arnold, 1911

Octavo. Original grey cloth, spine and front cover lettered in black, front cover with black bat illustration. Publisher's advertisements leaf at rear. Spine toned, some superficial splitting to cloth at rear joint but still entirely secure, minor rubbing to ends and corners, some faint marks to cloth, some light spotting to early and late leaves but otherwise internally clean, and sound, very good condition overall.

First edition, first impression, of James's second short story collection. Bleiler notes that these "first-rate stories" were prepared for successive Christmas seasons. This copy has the bookplate of J. C. Weston of King's College, Cambridge, where James was provost 1905–1918.



88





89

Montague Rhodes James (1862–1936) was a noted medievalist scholar and the author of numerous ghost stories, which he began writing after entering Cambridge in 1882. James's readings at King's were renowned in Cambridge, and he continued the tradition when he left in 1918 to become provost of Eton. His first collection, *Ghost-Stories of an Antiquary*, was published in 1904 and established him as an icon of British horror.

Bleiler, *Supernatural Fiction* 912.

£750

[139799]

*A notably bright copy of James's only children's book in the scarce jacket*

89

**JAMES, M. R.** *The Five Jars*.

London: Edward Arnold & Co., 1922

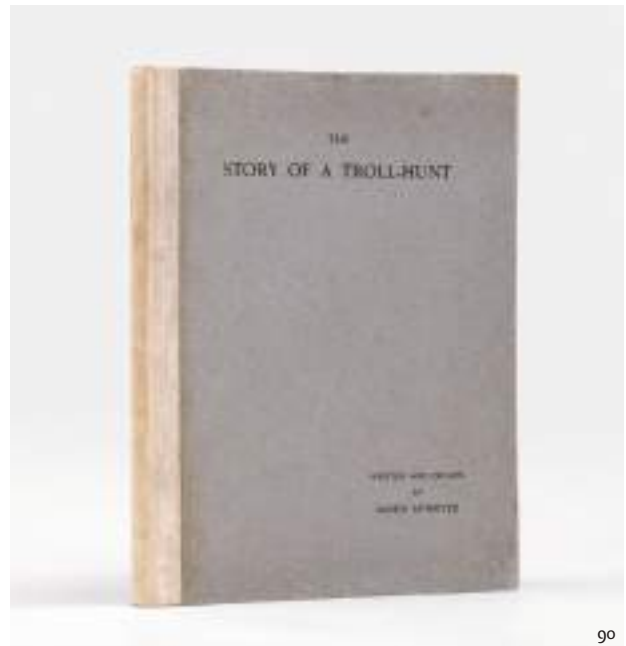
Octavo. Original orange cloth, titles to spine and front cover in black, bottom edge untrimmed. With the dust jacket. Frontispiece and 6 plates by Gilbert James printed on japon. Pencil ownership inscription dated 24 March 1952 to front pastedown. Book block square and firm, cloth notably bright, offsetting to endpapers, book block edges a little foxed, small smudge to title page text, small spot of worming to rear free endpaper, else a very good, remarkably bright, copy in the scarce, lightly soiled jacket, with paper restoration to head of front panel, small chips to spine ends and tips, red ink marks to rear panel, pale damp marks to flaps.

First edition, first impression, in the scarce jacket. This “fanciful, mildly ironic, and very pleasurable” fantastical tale was written for the daughter of James's late close friend James McBryde and to be read to the students of Eton, where James was serving as Provost (Bleiler). It is James's only novel and his only children's book.

Bleiler, *Supernatural Fiction* 914.

£2,000

[138879]



90

90

**(JAMES, M. R.) McBRYDE, James.**

*The Story of a Troll-Hunt*. Cambridge: Printed at the University Press, 1904

Quarto. Original vellum-backed grey boards, lettered in black on front cover. Illustrated throughout by James McBryde. Spotting to vellum spine, light rubbing to corners, light off setting to endpapers. A very good copy.

First edition, first impression, one of a putative edition of 100 copies, publication of which James arranged after his younger friend's untimely death. He also provided the introduction.

“James McBryde... came up to King's [Cambridge] in 1893 to read Natural Sciences. Although McBryde was 10 years younger than M. R. James the pair became firm friends. McBryde joined MRJ's bookish circle and was one of the select few who heard MRJ's ghost stories by the light of a candle in a draughty set of rooms at King's” (King's College, Cambridge online).

The friendship between the two men outlived McBryde's Cambridge career. Between 1899 and 1901 they travelled each year to Denmark and Sweden. These journeys would later inspire not only this book, but two of James's ghost stories (“No. 13” and “Count Magnus”). James was also named legal guardian of McBryde's daughter Jane who was born six months after her father's death.

Given the small edition size, the book is unsurprisingly scarce: Library Hub gives three locations in Britain and Ireland (British Library, V&A, Cambridge), to which WorldCat adds another five.

Locke, *Spectrum of Fantasy*, 1 p. 145.

£975

[109188]



91

The science-fiction trilogy that won the Hugo award in three consecutive years

91

**JEMISIN, N. K.** *The Broken Earth.*

Burton, MI: Subterranean Press, 2017–18

3 volumes, octavo. Original cloth (vol. 1 metallic grey, vols. 2 and 3 red), titles to spines, coloured endpapers. With the illustrated dust jackets. A fine set.

First hardcover editions, first printings, signed limited issues, each number 287 of 400 copies signed by the author (52 lettered copies were also issued). First issued in paperback 2015–17, the Broken Earth trilogy is a key work of modern fantasy, with Jemisin the only author to have won the Hugo Award for best novel in three consecutive years, for the individual books in this trilogy.

A signed limited edition was also issued by Orbit in the UK, but the Subterranean Press trilogy has priority, with the first shipping as early as August 2017, versus the UK in May 2018.

£1,250

[139298]

Signed galley proofs of Jones's influential fantasy

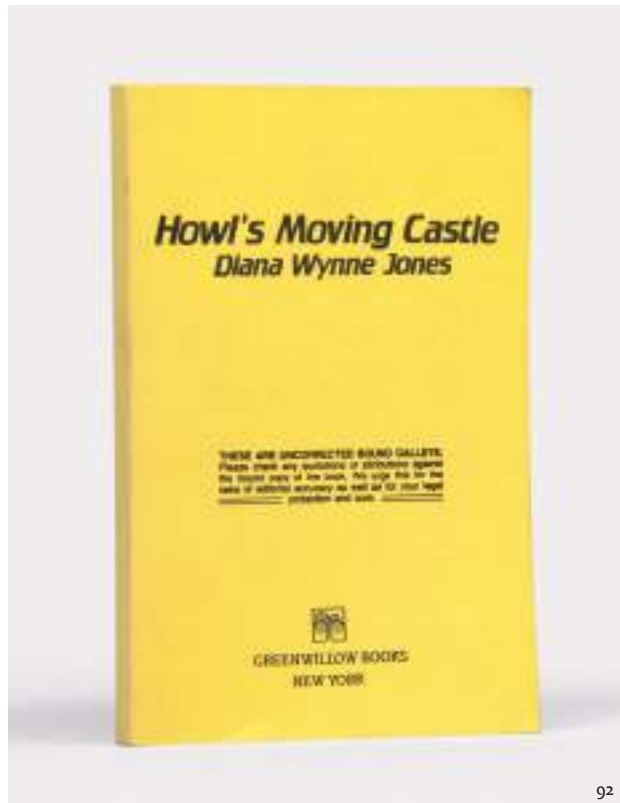
92

**JONES, Diana Wynne.** *Howl's Moving Castle.*

New York: Greenwillow Books, 1986

Octavo. Perfect-bound in original yellow paper wrappers, titles to front cover in black. Wrappers faintly soiled, else a fine copy.

Uncorrected bound galley proofs for the first edition, signed by the author on the title page. *Howl's Moving Castle*, first published in April 1986, is the first book in Jones's Howl series and won the



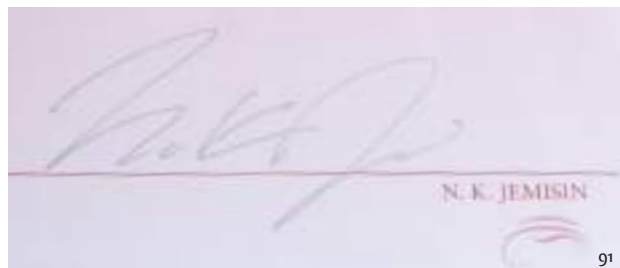
92

Phoenix Award in 2006. In 2004 it was adapted by Studio Ghibli as an animated film of the same name, which was nominated for the Academy Award for Best Animated Feature.

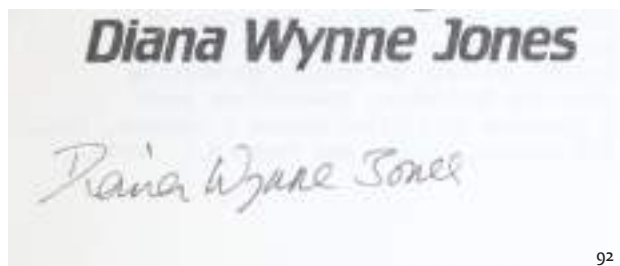
Diana Wynne Jones (1934–2011) was a hugely influential fantasy writer and has been cited as a key inspiration by fellow authors such as Philip Pullman, Terry Pratchett, and J. K. Rowling. In 1999 she was awarded the Karl Edward Wagner prize for her “important contribution to the genre” by the British Fantasy Society. The book was published in the UK by Methuen in November 1986.

£1,250

[139370]



91



92



93

**His masterpiece, in original wrappers**

93

**KAFKA, Franz.** Die Verwandlung (Metamorphosis).

Leipzig: Kurt Wolff Verlag, 1915

Octavo. Original cream paper wrappers printed in red and black with an illustration by Ottomar Starke, edges uncut. Light wear and minor glue repair at spine ends, wrappers a little toned with minor peripheral nicking, contents clean and unmarked. A very good copy.

First edition in book form, first printing, of Kafka's most famous work. First published in the German magazine *Die Weißen Blätter* in October 1915, the novella was issued both in boards and, as here, in wrappers. Later copies were stamped on the title pages with the stamp of the German censors; this copy has no stamp to the title page and is therefore of the original issue.

The front wrapper bears the ownership signature of German writer Irene Forbes-Mosse (1864–1946), translator and poet, whose works were later banned under the Third Reich.

Dietz 26.

£6,500

[138328]

**Near-fine copy of the first English translation**

94

**KAFKA, Franz.** The Metamorphosis. Translated by A. L. Lloyd. London: The Parton Press, 1937

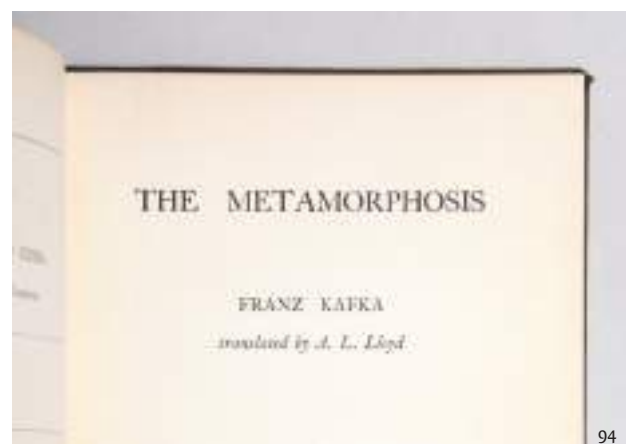
Octavo. Original blue cloth-backed dark brown boards, titles to spine in black,

titles to front board in black on blue paper label. Spine ends a little darkened, light wear to extremities, faint stain to front board, a near-fine copy.

First English language edition, first impression. The translator was A. L. "Bert" Lloyd. Lloyd came from a humble background, emigrated to Australia in the 1920s and, after stints working as a farm-hand and shepherd, returned to England in the early 1930s, landing a job in Foyle's foreign language department. A lifelong Communist, he fell in with the Fitzrovia set and came to the attention of the publisher, David Archer, one of the great figures of the London book scene during the inter-war years.

£2,250

[135807]



94



95

### The surreal first visuals of the insect

95

**(KAFKA, Franz.) COESTER, Otto.** Promena. Estero konfiguraci k stejnojmenne povidce. (Metamorphosis: Six illustrations of the story of the same name.) Moravia: Josef Florian, April 1929

Small folio, pp. 12, loose as issued. Original brown card and plain paper portfolio, motif printed in black to front cover. Text in Czech, printed in red and black. Illustrated title page and half-title, with 6 loose plates and tissue guards, all heliogravure reproductions of Coester's pen and ink drawings. Small nicks to spine ends, else a fine copy, the plates clean and bright.

Limited edition suite of illustrations for the first Czech edition, number 97 of 120 copies, signed in pencil by the illustrator on the half-title, printed by the Graphic Union in Prague under the supervision of Josef Čapek. Drawn by Coester in 1927, they are the first full set of illustrations for Kafka's masterpiece.

From the beginning Kafka wanted the image of creature to remain a product of the reader's imagination. On learning that

the dust jacket to the first edition of 1915 (see item 93) was to be illustrated, Kafka wrote to the publisher that "the insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance" (25 October 1915).

The German artist and designer Otto Coester (1902–1990) studied interior design at the School of Applied Arts in Barmen and art history at the University of Cologne. He was involved with the Parisian Surrealists as well as the Bauhaus and the Werkbund. In 1927, accompanied by his fellow artist Albert Schamoni, Coester travelled to Moravia, where he met Josef Florian, the publisher of this edition and an early Kafka admirer.

Here Coester chooses to depict the creature in his distinct, cautiously surreal style. Coester was now inside a close-knit circle of Kafka admirers and apparently knew Kafka, leading some to believe he had privileged knowledge of Kafka's intentions. For this reason, noted Kafka scholar Richard Lawson "regards these representations as the most authentic" (Gallagher, p. 134).

Curiously, the resulting book edition, translated by Gustav Janouch and published simultaneously with this portfolio in a print run of 600 copies, uses a completely different set of



seven of Coester's illustrations, also produced from pen and ink drawings but in a more rustic style. Coester's creature, however, remains the same.

The portfolio is now notably uncommon, with just three examples traced institutionally worldwide: at the universities of Indiana and Illinois in the US and at the National Library of the Czech Republic.

David Gallagher, *Metamorphosis: Transformations of the Body and the Influence of Ovid's Metamorphoses on Germanic Literature of the Nineteenth and Twentieth Centuries*, 2009; Marek Nekula, *Franz Kafka and his Prague Contexts*, 2016.

£5,750

[140159]

### A scarce early fairy anthology

96

[KEIGHTLEY, Thomas.] *The Fairy Mythology*.

London: William Harrison Ainsworth, 1828

Two volumes bound as one, octavo (162 × 105 mm). Mid-20th-century tan half calf, spine in compartments with raised bands and gilt titles direct, brown cloth sides, light brown coated endpapers. Woodcuts and copperplate etchings by W. H. Brooke, 12 plates and numerous vignette illustrations in the text. Binder's ticket to front endpaper, ownership inscriptions dated 1898 and 1942 to blank recto of frontispiece. Spine lightly sunned, a few minor marks and scuffs to covers, hinges both superficially cracked, a few preliminary leaves somewhat loose, some spotting and damp-staining to plates but otherwise clean, a good copy.

Scarce first edition, first issue, of this influential anthology of fairy tales and lore by the Irish writer Thomas Keightley (1789–1872). It is a notably international survey, with chapters on Persian and Arabian romance, the Icelandic sagas and eddas, Scandinavian elves, dwarves, and mermaids, German, Swiss, Greek, Italian, French, Spanish, Finnish, Slavic, African, and Jewish tales, as well as stories from the British and Celtic heritage. A German translation by O. L. B. Wolff, published in the same year, is said to have been praised by Jacob Grimm, and Keightley's work was expanded and reprinted several times in the 19th century and beyond.

Keightley is notable for sharing with the Grimms a comparative approach to the national mythologies, coming to the eventual conclusion that to attempt tracing comparable fairytales and

myths to an original source was to miss the point, arguing instead that similar stories could emerge across the world independently, a testament to the shared aspects of human experience.

The 1942 ownership inscription of Eric de Nemes, dated 1942, to the frontispiece recto, is likely that of Franco-Hungarian artist Eric de Nemes, one of the European expatriate artists and writers active in Egypt in the 1940s. This copy was latterly in the possession of legendary book runner and rock guitarist Martin Stone (1946–2016), and has some pencil notes signed "MS" on the binder's blank.

£1,250

[137746]

97

KIRTLAN, Ernest J. B., trans. *Sir Gawain and the Green Knight ... Illustrated by Frederic Lawrence*.

London: Charles H. Kelly, 1912

Octavo. Original white cloth, titles and vine decoration to spine and front cover in gilt. Frontispiece with tissue guard, 4 full-page illustrations, chapter heads, and initials, all by Lawrence. Gift inscription to Middlesex cricketeer Herbert John Wenyon to front free endpaper. Cloth very lightly soiled with a couple of marks to front cover; a near-fine copy.

First Kirtlan edition, first impression. *Sir Gawain and the Green Knight* was the first of three collaborations between Ernest Kirtlan and Frederic Lawrence. It was also the most extensively illustrated of the three, with five attractive arts and crafts style illustrations and numerous decorative initials; *The Story of Beowulf* (1913) and *Pearl* (1918) each only having a colour frontispiece.

Ernest Kirtlan was an expert on medieval English literature and a preacher at Hove Methodist Church, where Lawrence, an architect by training, was a member of his congregation. The work was reviewed in *The Athenaeum* on 9 November 1912, describing the translation as "an admirable version of the whole poem, direct and natural in prose", and concluding that "author and artist together have produced a handsome volume".

£875

[136980]



99



100

“Exceedingly difficult to find”

98

**LAWRENCE, Margery.** *Nights of the Round Table.* A book of strange tales. London: Hutchinson & Co., [1926]

Octavo. Original blue cloth, titles to spine and front cover in black. Spine gently cocked and a little toned, minor rubbing to extremities, book block very slightly shaken, small loss to foot of pp. 75–76 and 245–48 through production error, pale foxing to endpapers; else a very good, bright, copy.

First edition, first impression, of Lawrence’s first collection of horror stories. The collection was reviewed at the time as “a remarkable compendium, exhibiting considerable sensitivity to the methods and concerns which were to remain central to the tradition of the English supernatural short story long after 1926” (Orlando).

Margery Lawrence (1889–1969) was a prolific author and self-proclaimed bohemian whose interest and adventures in spiritualism influenced almost all of her output which included



98

short stories, poetry, and detective, fantasy, and romance novels. Her first work, *Songs of Childhood, and Other Verses*, was published by her father in 1913.

The majority of Lawrence’s works are now rare; Bleiler was only able to locate her 1945 occult-detective novel *Number Seven Quer Street* for his bibliography. Brian Stableford, writing in the *St. James Guide to Horror, Ghost & Gothic Writers*, reiterates that it is “unfortunate that so many of her works are exceedingly difficult to find”, her earlier works, such as this, being the most elusive. Seven copies of this edition have been traced institutionally worldwide.

Bleiler, *Supernatural Fiction*, p. 300.

£3,000

[139274]

An inscribed set of her first three books,  
opening the Hainish cycle

99

**LE GUIN, Ursula K.** *Rocannon’s World*; *Planet of Exile*; *City of Illusions*. [The first two published dos-à-dos with:] **DAVIDSON, Avram.** *The Kar-Chee Reign*; [and:] **DISCH, Thomas M.** *Mankind Under the Leash*. New York: Ace Books Inc., 1966, 1966, 1967

3 volumes (2 being 2 works dos-à-dos in 1), small octavo. Original illustrated wrappers, orange edges. Some light rubbing to extremities but an excellent set.

First editions, first printings, of Le Guin’s first three published books, each copy inscribed on the title page to the same family: “For Patrick Christopher also a first born and his parents Ursula K. Le Guin, 1987”; “For Celia, Greg, & Patrick Christopher with best wishes, Ursula K. Le Guin, 1987”; and “For Patrick Christopher, Celia, & Greg, All good wishes – Ursula K. Le Guin, July ’91”. The recipients were also from Oregon and thus perhaps friends of the author. Le Guin’s “also a first born” inscription in *Rocannon’s World* must refer to that novel’s status as her book debut, with the trio making up the first three novels in the loosely connected Hainish cycle, which would go on to include her acclaimed novels *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974).

£1,500

[139753]



101



102

**The most important science fiction novel after Dune**

**100**

**LE GUIN, Ursula K.** *The Left Hand of Darkness*.  
New York: Ace, 1969

Small octavo. Original illustrated wrappers with colour art by Leo & Diane Dillon. With the Science Fiction Book Club membership brochure bound in at pp.160-1. An excellent copy, bright and sound with only light rubbing.

First edition, first printing, signed by the author on the title page. This pioneering text in the field of feminist science fiction was Le Guin's first major success. It won both the Hugo and Nebula awards for best novel. In 1987 *Locus* magazine ranked it the second most important science fiction novel, beaten only by Frank Herbert's *Dune*.

Part of the Hainish cycle, it follows the adventures of a solitary interstellar envoy on the icy planet "Winter", living among its ambisexual inhabitants.

This Ace paperback edition precedes Walker's hardback, which came out later the same year.

**£900**

[140212]

**"Le Guin, more than Tolkien, has raised fantasy into high literature, for our time" (Harold Bloom)**

**101**

**LE GUIN, Ursula K.** *Earthsea*. An omnibus volume containing *A Wizard of Earthsea*, *The Tombs of Atuan*, *The Farthest Shore*. London: Victor Gollancz Ltd, 1977

Octavo. Original green boards, titles to spine gilt, green map endpapers. With the dust jacket. Double-page map of Earthsea. Spine ends a trifle bumped, else a pristine, unmarked copy in the fine dust jacket, not price-clipped, minor creasing to spine ends.

First omnibus edition, first impression, inscribed by the author on the title page: "To Richard Frahm, Ursula Le Guin". The *Earthsea* trilogy is one of the most beloved and influential fantasy series of the 20th century.

Le Guin first explored the world of *Earthsea* in her 1964 short story "The World of Unbinding", and the three main novels were first published in the US in 1968, 1971, and 1972. Two other *Earthsea* novels, *Tehanu* and *The Other Wind*, followed in 1990 and 2001, but it is the original three, here published together for the first time, that established Le Guin as one of America's foremost fantasy authors.

**£1,500**

[138002]

**"The greatest of modern exponents of the supernatural"**

**102**

**LEE, Vernon.** *For Maurice. Five Unlikely Stories*.  
London: John Lane, The Bodley Head, 1927

Octavo. Original green straight-grain cloth, spine lettered in gilt, decorative vignette in gilt to front board, fore and bottom edges untrimmed. With the dust jacket. Publisher's catalogue of Lee's works at end. Minor rubbing to extremities, pale offsetting to endpapers, else contents clean; in the lightly soiled jacket with toned spine, a couple of chips to head, closed tear to foot of spine onto front panel, tiny hole to fold of front flap, small instances of tape repair to verso at spine ends and tips; a very good, remarkably fresh copy.

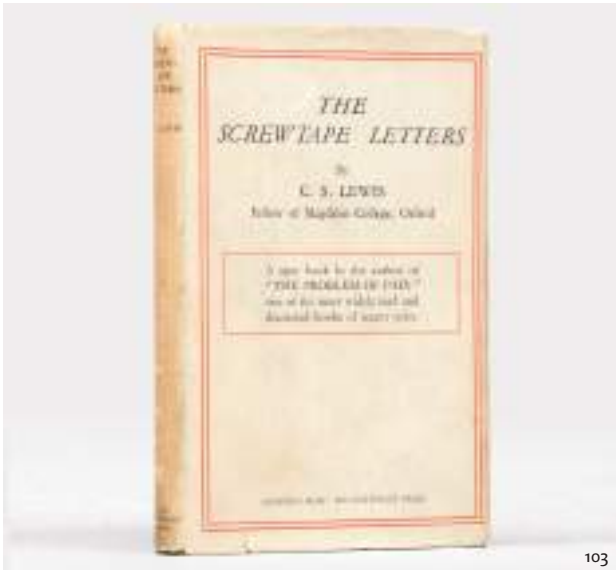
First edition, first impression, presentation copy, inscribed by Violet Paget in her pseudonym of Vernon Lee on the front free endpaper: "Evelyn, from Vernon, Xmas XXVII", and with her pencil correction to p. xiii changing "her" to "your". Evelyn Wimbush (1856-1941) was a close friend of Lee's who "often stayed with her in Florence in later years, acting as her companion and secretary" (Gagel, p. 310).

Gothic expert Montague Summers considered Lee "the greatest of modern exponents of the supernatural in fiction". Addressed to Maurice Baring, this is Lee's third and final collection of weird fiction and includes "Tanhûser and The Gods", "Marsyas in Flanders", "The Virgin of the Seven Daggers", "Winthrop's Adventure" and "The Doll".

Bleiler, *Supernatural Fiction* 991; Amanda Gagel, *Selected Letters of Vernon Lee, 1856-1935: Volume I, 1865-1884*, 2015.

**£1,000**

[139336]



103

*An unusually smart copy*

103

**LEWIS, C. S. The Screwtape Letters.**

London: Geoffrey Bles, 1942

Octavo. Original black cloth, printed paper label to spine. With the dust jacket. Housed in a custom red quarter morocco box. First few leaves a little creased; dust jacket with light toning to spine panel, faint soiling, and very minor peripheral chipping. A very nice copy indeed, and most unusual thus.

First edition, first impression. This fantasy novel takes the form of a series of letters between an experienced devil “Screwtape”

and his nephew “Wormwood”, a Junior Tempter, and addresses numerous questions of Christian theology. Though the book sparkles with wit, Lewis found its composition difficult and unpleasant: “The strain produced a sort of spiritual cramp ... It almost smothered me before I was done” (Zaleski, p. 296).

Lewis dedicated the work to J. R. R. Tolkien, who was somewhat uneasy about the book; so profound was Tolkien’s belief in the powers of evil that he thought it unwise for Lewis to write humorously on the subject.

Bleiler, *Supernatural Fiction*, p. 309. Philip Zaleski, *The Fellowship: The Literary Lives of the Inklings*, 2015

£5,000

[132175]

*Scarce complete set of the Narnia books*

104

**LEWIS, C. S. The Chronicles of Narnia.**

London: Geoffrey Bles [&] The Bodley Head, 1950–56

7 separately published works, octavo. Original cloth, various colours, titles to spines in silver, map front endpapers to titles 2–5. With the dust jackets. Housed in a dark blue leather entry slipcase by the Chelsea Bindery. With colour frontispieces and black and white illustrations by Pauline Baynes. Pencilled ownership signature to front free endpaper of *The Lion, The Witch and The Wardrobe*. Spines gently rolled, ghosting to a couple of spines, a little foxing to edges and endpapers, otherwise clean and unmarked; in the original jackets, a few minor chips, small portion of loss to foot of spine of *The Lion, The Witch and The Wardrobe* and rear panel of *Silver Chair*, a little toning or slight sunning to spine panels, else bright and presenting nicely, not price-clipped, except for *The Silver Chair*. An uncommonly bright set in very nice condition, entirely free from restoration or repair.

First editions, first impressions: a complete set of the much acclaimed Narnia series, notably scarce in the original cloth and jackets. The immediate inspiration for *The Lion, the Witch and the Wardrobe* was a series of nightmares that Lewis had had about lions

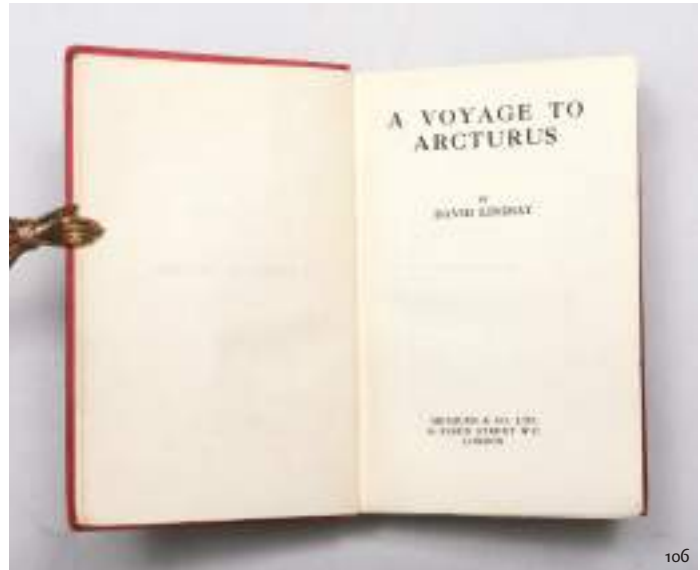


104





105



106

and that combined with his desire to do for children what he had already done for an adult readership with his science fiction trilogy – *Out of the Silent Planet* (1938), *Perelandra* (aka *Voyage to Venus*) (1943) and *That Hideous Strength* (1945) – to provide the spark for his new fantasy series.

“The Narnia novels are not allegorical; they are entirely in keeping with the belief, shared by Lewis and his close friend and Oxford colleague Tolkien, that stories in themselves, especially of the mythical type, can give spiritual nourishment without imparting abstract meaning ... As Naomi Lewis has written, the books are ‘intoxicating’ to all but the most relentlessly unimaginative readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author” (Carpenter, p. 370).

Bleiler, *Supernatural Fiction*, p. 309; Humphrey Carpenter, ed., *Oxford Companion to Children’s Literature*, 1995.

£19,750

[137779]

### Horror ballads

105

**LEWIS, M. G.** *Tales of Wonder*. London: Printed by W. Bulmer and Co. for the Author; and sold by J. Bell, 1801

2 volumes, tall octavo (250 × 153 mm). Contemporary streaked calf, spines gilt-tooled in compartments, double black morocco labels, elaborately gilt-tooled and rolled borders to sides, gilt “D” crest with winged crown to centre of boards, gilt-rolled turn-ins, marbled endpapers and edges. Some tenderness to joints with a crack to front joint of vol. 2, a few other marks and scuffs, but internally fresh and generally an excellent copy.

First edition, this copy in a handsome contemporary binding and somewhat later gifted by Lord Chandos Leigh (1791–1850), poet and school-friend of Lord Byron, to his nephew Frederick Leigh Colvile (1819–1886), author, antiquary, and Warwickshire vicar. The book has the recipient’s bookplate and is inscribed, “from my uncle Chandos Leigh”.

This is a pleasing Romantic period association for this controversial collection of horror ballads – this “hobgoblin repast”, as Lewis called it – largely written by Gothic celebrity Matthew Gregory “Monk” Lewis, with contributions from the young Walter Scott, William Taylor of Norwich, John Leyden,

and Robert Southey. Nicknamed “Tales of Plunder” by contemporaries who failed to appreciate its mix of original and traditional works, translations and adaptations, and even burlesques of the Gothic, modern critics recognise that the work “constantly crosses literary and critical boundaries, playfully blurring distinctions between the serious and the burlesque” (Paul Barnaby, Edinburgh University Library).

Bleiler, *Supernatural Fiction*, p. 311; CBEL 3 743; Todd & Bowden, Walter Scott, 7Aa.

£1,250

[121349]

### First issue of this notably uncommon and influential work

106

**LINDSAY, David.** *A Voyage to Arcturus*. London: Methuen & Co., 1920

Octavo. Original red cloth, titles to spine in gilt and in blind to front cover. Small marginal pencil annotation to p. i. Spine very gently cocked, gilt lettering uncommonly bright and largely unfaded, spine ends and corners slightly bumped, cloth a little soiled with a couple of small marks, faint stain to spine, shadow of removed label around title to front cover, touch of wear to top edge of boards, light foxing to contents, a couple of faint finger marks; a very good copy.

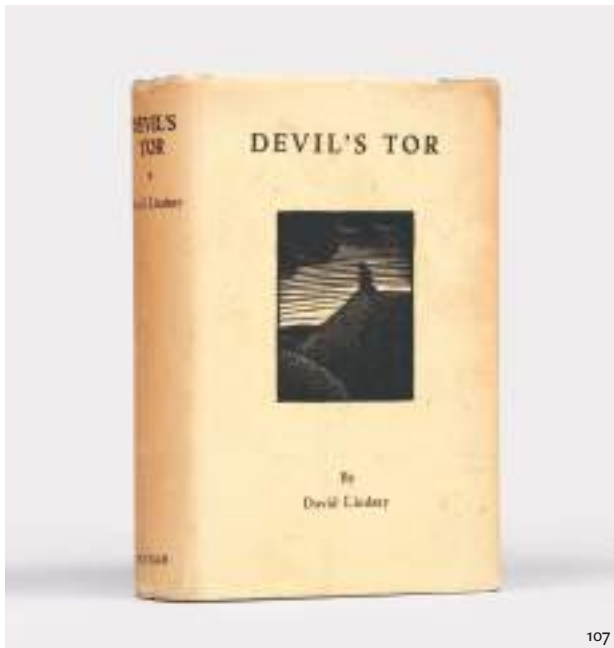
First edition, first impression, first issue binding. Lindsay’s most famous and influential work is “a metaphysical novel set in the framework of an interplanetary voyage, using the incidents of fantastic adventure which develops using a series of concrete adventures with strange beings, weird landscapes, and mystifying experiences” (Bleiler). “Stylistically the book works superbly by constantly subverting the reader’s expectations in parallel with those of the protagonist” (ODNB).

The first impression of Lindsay’s classic novel was of 1,250 copies, with around 500 to 600 copies released in the first issue binding as here, with gilt lettering and ruling to spine, and with the undated eight-page publisher’s catalogue at the end, with “Einstein’s Relativity – The Special and the General Theory” listed in the second panel.

Bleiler, *Supernatural Fiction* 1019.

£1,250

[139374]



107

“For massive power, there is nothing comparable in English fantastic literature”

107

**LINDSAY, David.** *Devil's Tor.*

London: G. P. Putnam's Sons, 1932

Octavo. Original black cloth, title to spine in gilt. With the dust jacket. Spine minimally cocked and faintly browned, short ink line to front cover, board edges gently faded, light foxing to book block edges and endmatter, small splash mark to upper outer tip of book block; in the price-clipped jacket with browned spine, foxing and light marks to panels, small chip and short tear to foot of spine, tiny nicks to extremities, notably uncommon thus.

First edition, first impression, of Lindsay's magnum opus, the fifth and final novel published in his lifetime. Bleiler notes that “for massive power there is nothing comparable in English fantastic literature”.

In *Devil's Tor*, “the central characters realise that they are the last representatives of an ancient spiritual force which must renew itself through their marriage. Lindsay here subverts the reader's novelistic expectations by revealing all apparently human thoughts and conversations as actually the workings of a transcendent destinal agency” (ODNB).

Bleiler, *Supernatural Fiction* 1022.

£2,750

[136486]



108

“Classical – & especially Roman – antiquity has always been my chief animator”

108

(LOVECRAFT, H. P. ) Two books from Lovecraft's classical reference library: **GUDEMAN, Alfred (ed.)**

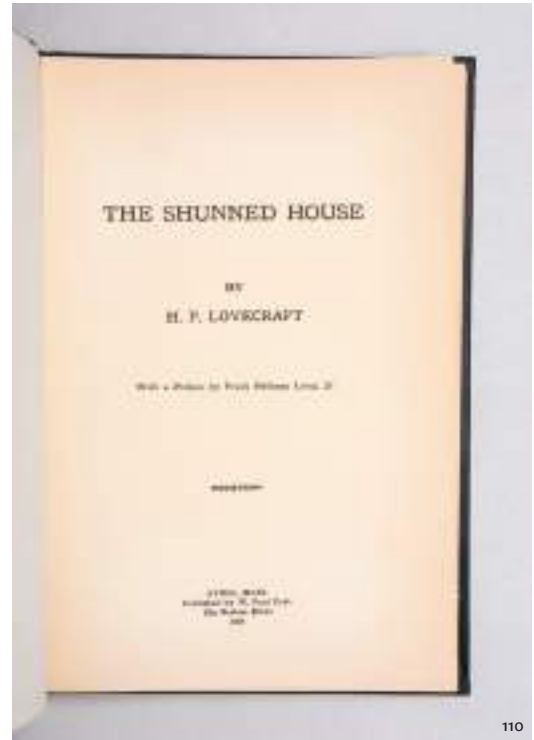
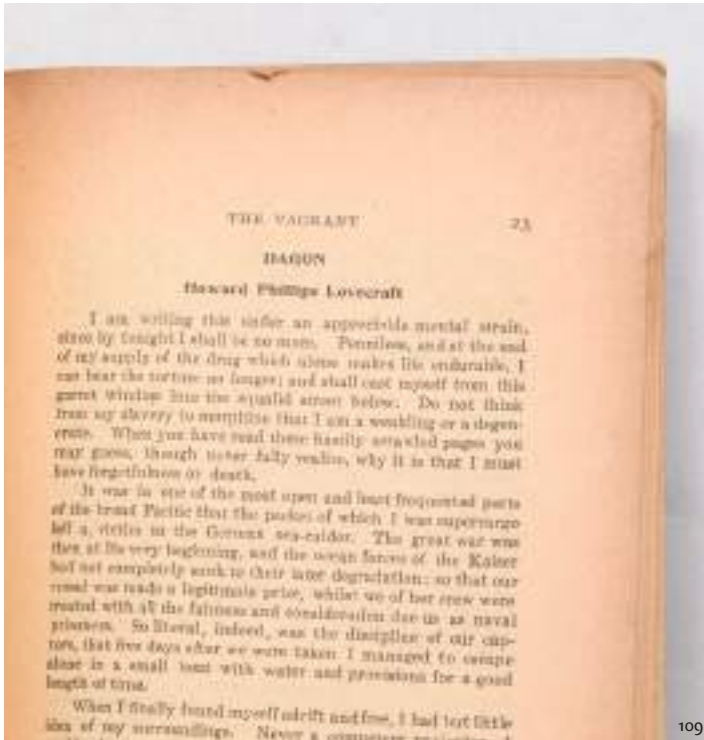
*Latin Literature of the Empire.* New York: Harper & Brothers Publishers, 1898–99; [and:] **MAHAFFY, J. P.** *A Survey of Greek Civilization.* New York: Flood and Vincent, The Chautauqua-Century Press, Meadville, PN, 1896

2 works in 3 volumes, octavo. Original cloth, spines titled in gilt, additional titles and decoration to spine and front of Greek. Individually housed in cloth folding cases with “Lovecraft's Copy” lettered in gilt on leather label to front. Photographic frontispiece and other plates in Greek. Cloth of Latin marked, and title page of vol. 1 just loosening at foot. Several child-like pencil annotations (not in Lovecraft's hand) to vol. 2 of Latin. Latin box with bookplate of Frank Michael Halpern. Generally very good condition.

H. P. Lovecraft's own classical reference copies from his library, each volume with his ink ownership inscription to the front free endpaper: *Greek Civilization* with “H. P. Lovecraft, Providence, R.I.”, and the *Latin Literature* volumes with his name and fastidious manuscript shelf marks “16:46/525:1” and “16:46/525:2”.

An additional note in Lovecraft's hand on p. 411 of the poetry volume of *Latin Literature* relates to the “Pervigilium Veneris”, an anonymous paean celebrating Venus as a springtime nature goddess: “Note: Mr Parnell hath made a very elegant translation of this poem, tho' he ascribes it to the claffic age and to Catullus”. The anachronisms of “hath” and the long-s forms (“f”) are highly characterful, revealing Lovecraft's readiness in the privacy of his own library to imagine himself as an 18th-century gentleman, a sensation his ownership of these classical works must have helped reinforce.

In one of his famous letters to Robert “Doc” Lowndes, published in *Crypt of Cthulhu* magazine #62, 1989, Lovecraft declared: “The streak of Gothic fancy in my literary attempts is really a sort of contradiction of my general temperament – or at least, of the intellectual side of my temperament. Classical – &



especially Roman – antiquity has always been my chief animator, & I have a parallel sense of identification with the eighteenth century, which drew so many of its typical elements from the classic Roman world.”

Bleiler, *Supernatural Fiction*, pp. 319–28.

£4,750

[139230]

### The herald of Cthulhu

109

(LOVECRAFT, H. P.) “Dagon.” In: *The Vagrant*. Number Eleven. [Athol, MA:] W. Paul Cook, November 1919

Octavo. Original brown paper wrappers, wire-stitched, titles in black to front cover. Housed in a custom card chemise and red morocco-backed solander box. Short closed tear to head of spine, contents toned and slightly brittle; else a near-fine, remarkably bright copy of this fragile publication.

First publication of “Dagon”, the first of Lovecraft’s tales to introduce a Cthulhu Mythos element by way of the sea deity Dagon. The issue also contains the publisher’s review, “Howard P. Lovecraft’s Fiction”, in which he notes that “with Dagon ... Mr. Lovecraft steps into his own as a writer of fiction”, comparing his prose to that of Poe, Maupassant, and Bierce.

The *Vagrant* was an amateur press magazine specializing in the supernatural, produced by William Paul Cook between 1915 and 1927, for a total of 15 issues. Cook later founded the Recluse Press, which printed (although did not bind and publish) Lovecraft’s first book, *The Shunned House*, in 1928 (see following item).

“Dagon” was eventually published in book form in the collection *The Outsider and Others* by Arkham House in 1939, and again in *Dagon and other Macabre Tales* in 1965.

Bleiler, *Supernatural Fiction*, pp. 319–28.

£7,500

[131926]

“One of Lovecraft’s best stories”

110

LOVECRAFT, H. P. *The Shunned House*. Athol, MA: W. Paul Cook, The Recluse Press, 1928

Octavo. Original black cloth, titles in gilt to spine (see note). Housed in an early and attractively matching slipcase. Light rubbing to corners, two small marks to front board, gilt lettering to spine partly erased, faint uniform toning to contents, as often, a small crease to bottom of p. 7; a near-fine copy.

First edition, first printing, of Lovecraft’s first book, one of 100 copies bound in black cloth and distributed by Arkham House in 1961, from an edition limited to 300 copies only. This is one of a handful of copies complete with the uncanceled original 1928 Cook copyright statement, the Arkham House copyright label pasted to the verso of the title, and the Canterbury watermark (Currey).

“Though the sheets of this story were printed and marked for copyright in 1928, the story was neither bound nor circulated at that time” (title verso). Currey notes that “a few copies were circulated among members of the tiny Lovecraft circle prior to August Derleth’s acquisition of approximately 150 useable sets of sheets from Robert Barlow, Lovecraft’s literary executor”. Bleiler estimates that, over the years, about half the original printing was destroyed or lost, “and that no more than 150 or so copies were ever distributed”, adding “it may well be the most valuable genre book described in this study”. Bleiler is of the opinion that this haunted house story is “one of Lovecraft’s best stories”.

With the pictorial bookplate of Paul John Willis, a science fiction and fantasy writer who wrote and published the short-lived fanzine *Anubis* in the late 1960s and also contributed under the pseudonym “Philip Canning”.

Bleiler, *Supernatural Fiction* 1037; Currey 3605.

£6,750

[136540]



111

*The first collection of Lovecraft's weird stories, "a legendary book in supernatural literature"*

111

**LOVECRAFT, H. P.** *The Outsider and Others.* Collected by August Derleth and Donald Wandrei. Sauk City, WI: Arkham House, 1939

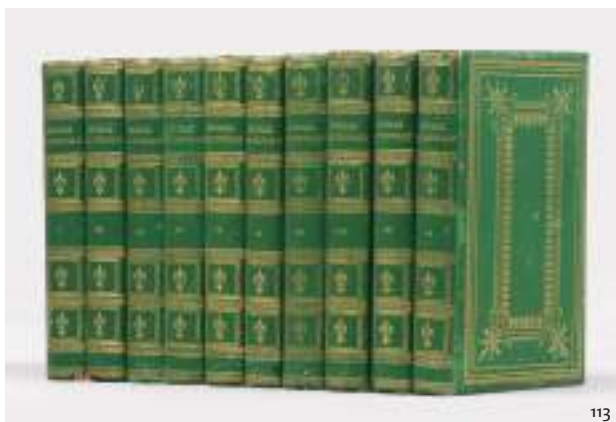
Octavo. Original black cloth, titles gilt to spine. With the dust jacket. The book itself very smart, only the endpapers a little toned, the jacket rubbed at the extremities with a small chip and small closed tear at head to the rear corner, and lightly dust-soiled to the rear panel. A very good copy indeed.

First edition, first printing, in the wonderful jacket by Virgil Finlay, of the first Arkham House title and the first omnibus edition of Lovecraft's fiction. A labour of love by Lovecraft's friends Derleth and Wandrei, the collection kick-started Arkham House, being printed in a run of 1,268 copies and containing the best of Lovecraft's fiction. Bleiler describes it as "a legendary book in supernatural literature."

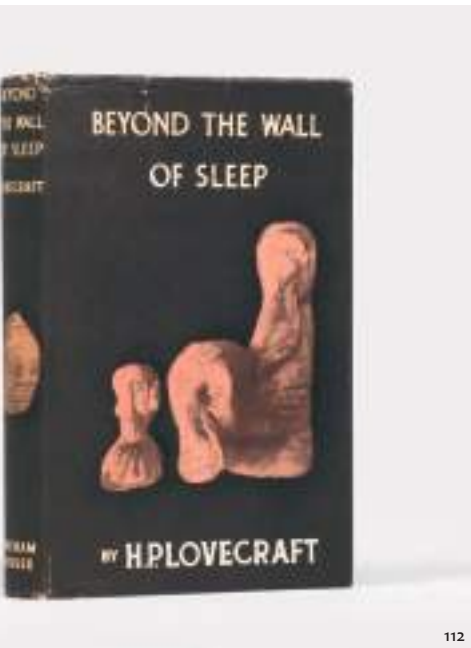
Bleiler, *Supernatural Fiction* 1040.

£5,000

[139354]



113



112

*The second Lovecraft omnibus*

112

**LOVECRAFT, H. P.** *Beyond the Wall of Sleep.* Sauk City, WI: Arkham House, 1943

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket. Spine a little cocked, slight rubbing to extremities, board edges lightly faded, a couple of small marks to cloth, faint foxing to book block edges and endpapers; a very good copy in the lightly soiled jacket with slight creasing and nicks to edges, two short closed tears to head of front panel.

First edition, first printing, of the second Lovecraft omnibus by Arkham House. Named for the Lovecraft story of the same name, this work collects together a variety of Lovecraft's material and includes both prose and poetry.

Bleiler, *Supernatural Fiction* 1043.

£1,750

[134272]

*A pioneer of English fantasy writing*

113

**MACDONALD, George.** *Works of Fancy and Imagination.* London: Strahan & Co., 1871

10 volumes, sextodecimo. Original green cloth, flat spines gilt-lettered direct with gilt fleurons to compartments, elaborate panelled design gilt stamped to front covers and blind stamped to rear covers, brown coated endpapers, all edges gilt. Armorial bookplates to front pastedowns. Some slight external rubbing but the whole set bright, intact, and generally very good.

First collected edition of the works of George MacDonald, a friend and mentor of Lewis Carroll and a pioneering figure in the development of English fantasy writing.

Bleiler, *Supernatural Fiction*, p. 330.

£1,250

[132658]



114

*Deluxe issue, in the original parts*

114

**MALORY, Sir Thomas.** The Birth, Life, and Acts of King Arthur ... designs by Aubrey Beardsley. Westminster:

J. M. Dent, 1893–94

2 volumes in 12 parts. Original pictorial blue-grey wrappers, fore and bottom edges untrimmed, partly uncut. Housed in custom blue cloth chemises and blue quarter morocco and cloth slipcases. With photogravure frontispieces on India paper, 18 full-page wood engravings with tissue guards (5 double-page), numerous text illustrations and approximately 350 designs for chapter headings and borders (foliate and historiated) all by Aubrey Beardsley printed in red and black, without Directions to Binder leaf and note to Subscribers leaf. With the leather bookplate of Haven O'More to the chemise of the first three parts. Spines a little darkened, wrappers a little soiled and frayed, plates a little browned with some offsetting, else a fine set.

First Beardsley edition, in the original parts, number 70 of 300 deluxe copies on Dutch handmade paper, from a total edition of 1,800. The book was issued in 12 parts in wrappers, with the purchaser given the choice of sending it back to the publisher, who bound them in vellum or cloth, or to a binder of their own.

In 1892, seeking to emulate the books of the Kelmscott Press, John M. Dent commissioned the 20-year-old Beardsley to produce this edition, work that took the young artist 18 months to complete. "In *Le Morte d'Arthur* Beardsley learnt his job, but the result is no bungling student's work ... If he had never illustrated another book, this edition of *Morte d'Arthur* could stand as a monument of decorative book illustration" (Lewis, pp. 148–9). The work was first published in 12 monthly magazine instalments between June 1893 and mid-1894.

Tepa Lupack argues that it "established Beardsley as the voice of the 1890s ... Often shockingly overt in their sexuality and eroticism, the illustrations rejected the aesthetic of the Pre-Raphaelites who were Beardsley's original mentors and offered a revisionist and parodic treatment of their medievalism. Ultimately, Beardsley went far beyond his original intention to 'flabbergast the bourgeois' of his day; he also challenged generations of readers and artists to view Arthurian society through his own modernist lens." *Le Morte Darthur* was an immediate sensation upon publication.

Lasner 22. John Lewis, *The Twentieth Century Book*, 1984; Gordon N. Ray, *The Illustrator and the Book in England from 1790–1914*, 1976, p. 314; Barbara Tepa Lupack, *Illustrating Camelot*, 2008.

£12,500

[136961]



115

### The rarest and best limitation

115

**MARTIN, George R. R.** [A Song of Ice and Fire:]  
 A Game of Thrones; A Clash of Kings; A Storm of Swords; A Feast For Crows; A Dance of Dragons.  
 Atlanta, GA/Burton, MI: Meisha Merlin/Subterranean, 2000–15

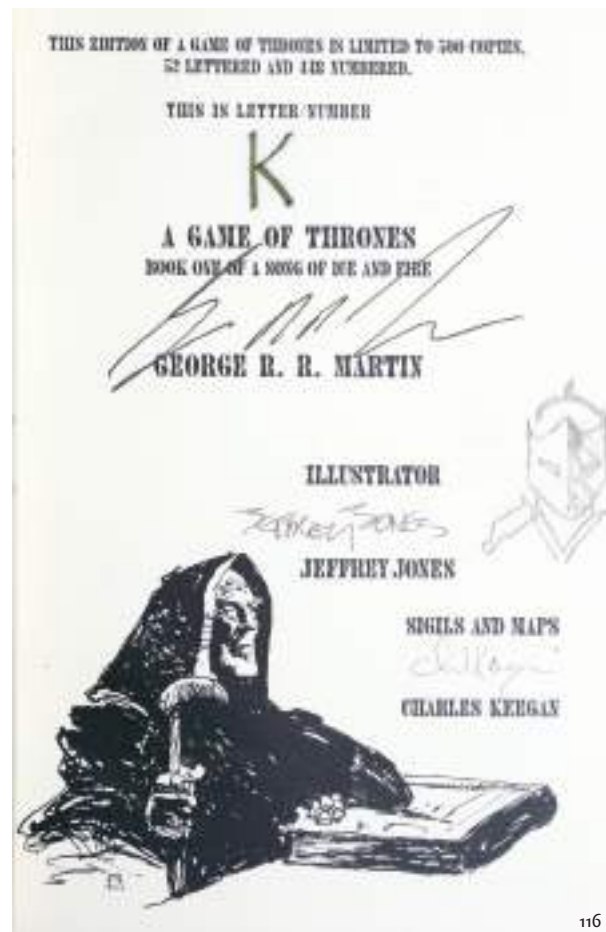
5 works in 8 volumes, octavos. Original cloth with the dust jackets and original slipcases. Illustrated endpapers, plates and maps (many colour and folding). All bright and square, in the fine dust jackets, not price-clipped. In the slipcases, small mark to rear of *Storm of Swords* slipcase; a fine set.

Deluxe signed limited edition of the first five works of the *Song of Ice and Fire* cycle, a rare unbroken set, each lettered K, of 52 lettered sets only, each title signed by the author and illustrators, and additionally remarked (a small original illustration added by hand) by the respective illustrators on the limitation leaf. There were also 500 numbered sets that were simply signed. A great deal of introductory, illustrative, and appendix material is added in this limited edition that was not included in the original trade editions.

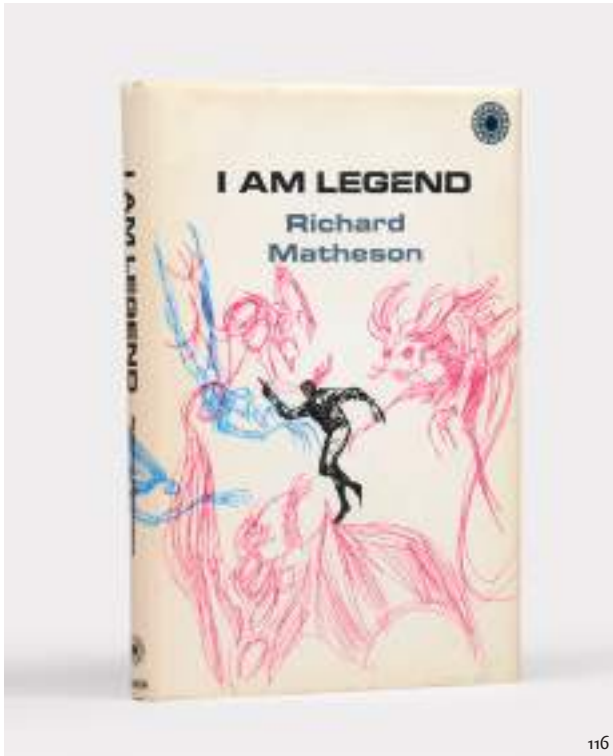
The first two titles (*A Game of Thrones* and *A Clash of Kings*) were originally issued in this deluxe format by Meisha Merlin (as here), but when that firm went bankrupt Subterranean took over the rights to publish this deluxe series from *A Storm of Swords* onwards. Meisha Merlin reportedly struggled to ensure that the correct owners had the right of purchase transferred for the subsequent instalments, meaning that there were many broken sets. This caused Subterranean to latterly produce their own limited versions of the first and second titles to supply their customers with a complete lettered or numbered run. The result is that unbroken sets, with the same lettering and the first two titles represented in their original Meisha Merlin versions, are rare indeed.

£27,500

[137883]



116



116

*The classic apocalyptic novel about surviving a global pandemic*

116

**MATHESON, Richard.** *I am Legend.*  
New York: Walker and Company, 1970

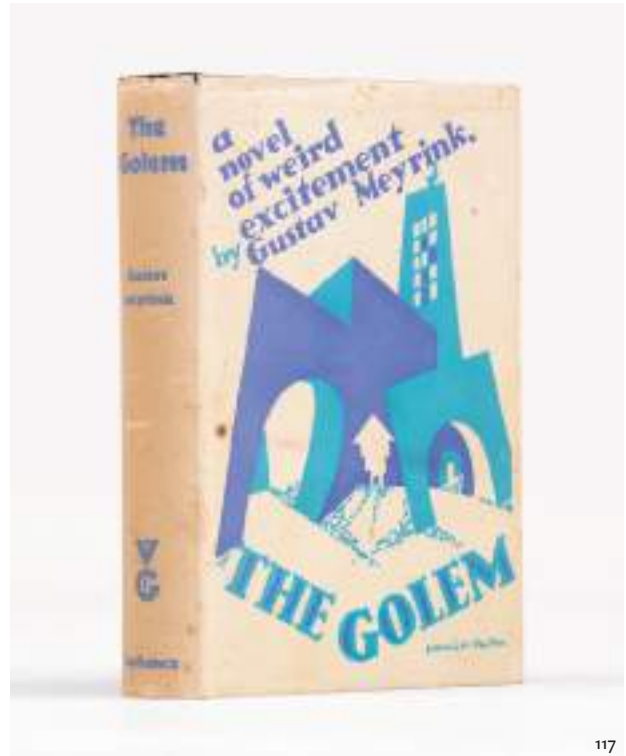
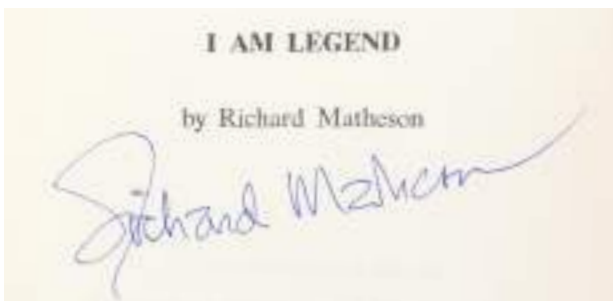
Octavo. Original white cloth, titles black to spine. With the illustrated dust jacket. Illustrated unnamed bookplate to front pastedown. Only faint toning along board edges and gentle bumps to spine ends, otherwise a fine copy with the price-clipped jacket minimally crumpled at the ends.

First hardback edition, first printing, signed by Matheson on the title page. *I am Legend*, first appearing in paperback in 1954, was a highly influential novel in the "Last Man" genre, telling the story of the sole survivor of an apocalyptic pandemic that turns humans into vampires. It was the inspiration for at least three films, and in 2012 was awarded the special Vampire Novel of the Century Award by the Horror Writers Association.

Blelier, *Supernatural Fiction* 1126.

£2,250

[139378]



117

*With the striking McKnight Kauffer jacket*

117

**MEYRINK, Gustav.** *The Golem.* Translated by Madge Pemberton. London: Victor Gollancz Ltd, 1928

Octavo. Original black cloth, spine lettered in red. With the dust jacket designed by E. McKnight Kauffer. An exceptionally nice copy in the lightly rubbed and marked dust jacket with lightly tanned spine.

First English language edition, first impression, of this masterpiece of European fantasy fiction. Bleiler considers Meyrink to be "perhaps the foremost modern writer of supernatural novels ... who used the subject matter of contemporary occultism in a highly individual, metaphysical way". The German original was first published in book form in 1915 by Kurt Wolff, Leipzig.

In 1928 Victor Gollancz commissioned E. McKnight Kauffer, the fashionable modernist graphic designer, to design his new company logo and a series of pictorial dust jackets for 18 titles he published that year. Kauffer's designs have been widely admired and are now much prized by collectors. He was expert at producing striking designs like this jacket, thriftily used only two colours, but Gollancz ultimately decided that even this much expense was unnecessary. He switched to a cheaper design of plain yellow jackets enlivened with startling typography in magenta and black, though for decades after the firm still used the VG logo that Kauffer had designed for its spines and title pages.

Bleiler, *Supernatural Fiction* 1173.

£3,250

[105402]



118

*The finest illustrated edition ever produced*

118

**MILTON, John.** *The Paradise Lost* of Milton. With illustrations, designed and engraved by John Martin. London: Septimus Prowett, 1827

2 volumes, large octavo (268 × 180 mm). Contemporary red straight-grain morocco, titles and decorative motifs in gilt to spines, gilt floral borders to boards, marbled endpapers, gilt edges, blue silk book markers. 24 mezzotint illustrations by Martin. Tips gently bumped, rubbed, a little skilful refurbishment to spines and tips, scattered toning and foxing; still a very good set in an attractive binding.

First edition in book form, following the publication of the plates in 12 parts from 1825 to 1827. John Martin's *Paradise Lost* maintains a strong claim to be the finest illustrated edition of the poem ever produced.

Already famous as an artist for his bold and melodramatic paintings, Martin (1789–1854) was commissioned by Septimus Prowett to turn his talents to Milton. Unlike other artists who were commissioned for book illustration, who generally produced paintings which were then replicated as engravings, Martin produced his illustrations directly as mezzotints.

The possibilities of mezzotints, which allow far greater detail and experimentation with lighting than usual steel engravings, were fully exploited by Martin, and in turn *Paradise Lost* “was ideal material for Martin, who echoed Milton’s solemnity while opening out his cadences in the imagery of groves and chases bathed in silvery light and an underworld where fires tongue the darkness and bridges span nothingness and Satan’s armies infest the gloom. In mezzotint Martin’s vision thrived” (ODNB).

Martin engraved the plates in both large and small formats and issued the work in various sizes, with Ray counting a total of eight different known formats for the work; the present octavo format was the standard issue.

Ray 69A; Muir p. 75.

£2,750

[137372]



119

*“A little golden miracle of a book” – Neil Gaiman*

119

**MIRRLEES, Hope.** *Lud-in-the-Mist*. London: W. Collins & Sons, 1926

Octavo. Original red cloth, titles to spine in black. With the dust jacket. Contemporary ownership inscription to front free endpaper. Minor wear to extremities, text block lightly toned, mild spotting to final few leaves. An excellent copy in a worn and lightly soiled jacket with darkened spine panel and loss to extremities affecting some letters.

First edition, first impression, of this important fantasy novel by the Bloomsbury poet Hope Mirrlees (1887–1978). In 2011 Neil Gaiman described the work as “one of the finest [fantasy novels] in the English language ... It is a little golden miracle of a book”. Copies with the jacket in any condition are scarce, and this example retains the fugitive blue ink printing to the flaps, though more faded to the rear panel. This copy has the variant state red cloth binding, with no priority between this and the brown.

£3,750

[112936]

*Morris’s Icelandic sagas, scarce complete*

120

**MORRIS, William, & Eiríkr Magnússon (trans.)** *The Saga Library*. Done into English out of the Icelandic. London: Bernard Quaritch, 1891–1905

6 volumes, octavo. Original dark green morocco-grain quarter calf, green cloth sides, titles and decorations to spines and front boards gilt, top edges gilt, others untrimmed. 14 folding genealogical charts at rear of vol. 6, one large folding map in end-pocket of vol. 3. Spines somewhat sunned (mostly to vol. 1), some scuffs to extremities, a few trivial marks to cloth, chip to head of vol. 4 with crude backing repair, all sound and clean within, very good condition overall. Early ownership stamps to front pastedowns showing acquisition in 1908 for the private library of C. O. Heggem of Massillon, Ohio.





121

First editions, first impressions, scarce found as the complete set, and rarely in such nice condition. The *Saga Library* was translated and edited by Morris with his friend and scholar Eiríkr Magnússon (1833–1913). The first volume collects three shorter tales: *Howard the Halt*, *The Banded Men*, and *Hen Thorir*, the second volume relates the *Eyrbyggja* saga (“The Story of the Ere-Dwellers”), and the remaining four volumes are taken up by the *Heimskringla* cycle of Snorri Sturluson.

Bleiler, *Supernatural Fiction*, p. 372.

£1,250

[139302]



120

### The Kelmescott Beowulf, in original limp vellum

121

MORRIS, William, & Alfred John Wyatt (trans.)

The Tale of Beowulf. Hammersmith: Kelmescott Press, 1895

Large quarto. Original limp vellum, spine lettered in gilt, with brown silk ties. Housed in a black cloth flat-back box by the Chelsea Bindery. Printed on Batchelor paper in black and red in Troy and Chaucer types. Decorative woodcut title, borders, and initials. As often, rear ties gone, front ties partly gone, with three long fragments loosely inserted. Light toning and soiling to spine, minor cockling and bowing to covers, yet overall in very nice condition; contents clean and fresh.

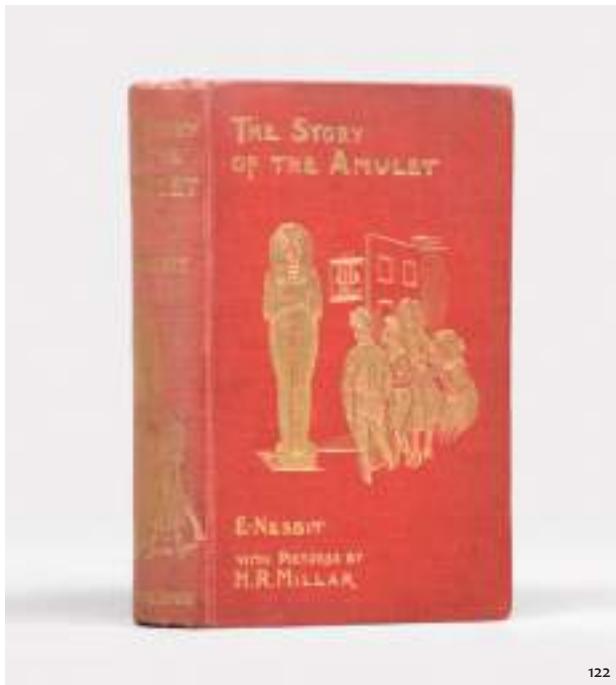
First Kelmescott edition, and the first edition of William Morris's translation, one of 300 copies printed on paper (a further eight copies were on vellum). Morris began his translation of the great English epic in 1893, based on a prose rendering by the Anglo-Saxon scholar Alfred J. Wyatt of Christ's College, with whom he consulted over a two year period.

*Beowulf* had particular resonance for Morris: he called the work “the first and the best poem of the English race”, with “no author but the people” (cited in Peterson). The borders, designed by Morris, were used in only one other Kelmescott publication, *The Life and Death of Jason*, published six months later.

Bleiler, *Supernatural Fiction*, p. 372; Franklin p. 200; Peterson A32; Ransom p. 328; Tomkinson 32; Walsdorf & Blackell 32.

£6,750

[138925]



122

122

**NESBIT, Edith.** *The Story of the Amulet.* London: T. Fisher Unwin, 1906

Octavo. Original red pictorial cloth, title and vignette to spine and front cover in gilt, amulet device in blind to rear cover, top edge gilt. Frontispiece illustrated by Harold Millar with tissue guard. Bookseller's ticket to front pastedown. Spine a touch faded, front inner hinge partly cracked but firm, one tip a little worn, contents clean and unmarked. A very good, bright copy.

First edition, first impression, of the concluding work in Nesbit's children's trilogy. Preceded by *Five Children and It* and *The Phoenix and the Carpet*, Nesbit's time-travelling narrative is notable for including a trip into the future, featuring Nesbit's vision of a socialist utopia in which H. G. Wells is venerated as a reformer.

Bleiler, *Supernatural Fiction*, p. 382, and *Science-Fiction*, p. 538.

£850

[140035]

123

**O'BRIEN, Flann.** *The Third Policeman.* London: MacGibbon & Kee, 1967

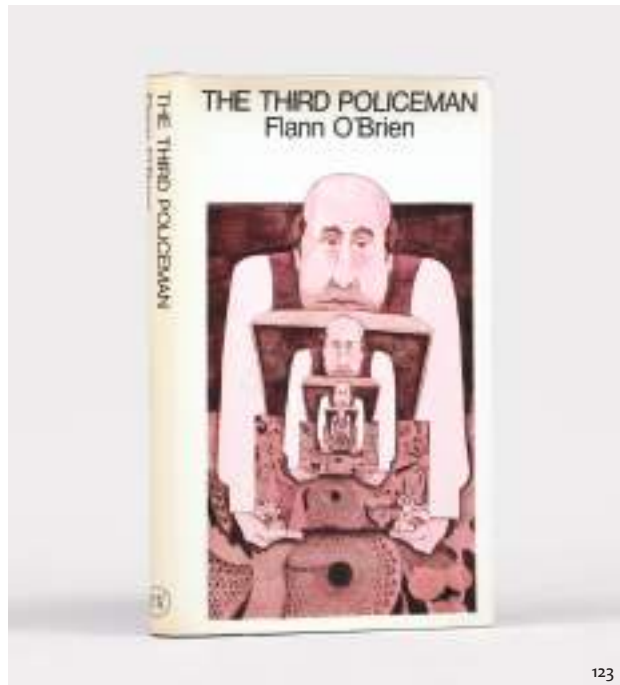
Octavo. Original brown boards, titles to spine in gilt. With the pictorial dust jacket, not price-clipped. A fine copy.

First edition, first impression, of this grimly comic "posthumous fantasy"; the protagonist of which is a murderer who, unknowingly, has himself been murdered, and finds himself in a warped alternate Ireland. The surreal landscape, imbued with a sense of the literary weird, is signalled in the work by what Jorge Luis Borges called "games with time and infinity" (Clute & Grant). O'Brien wrote the tale between 1939 and 1940, but was unable to find a willing publisher at the time and withdrew the manuscript from circulation, claiming the work was lost. It was subsequently published posthumously.

John Clute and John Grant (eds.), *The Encyclopedia of Fantasy*, 1997; Marguerite Quintelli-Neary, *Folklore and the Fantastic in Twelve Modern Irish Novels*, 1997, p. 83.

£800

[137399]



123

### Original manuscript of an 18th-century opium-induced imaginary voyage

124

**(OPIUM FANTASY.) [LIGNE, Charles-Joseph de?]**  
*Voyage à Visbecq.* [Brussels?: c.1794]

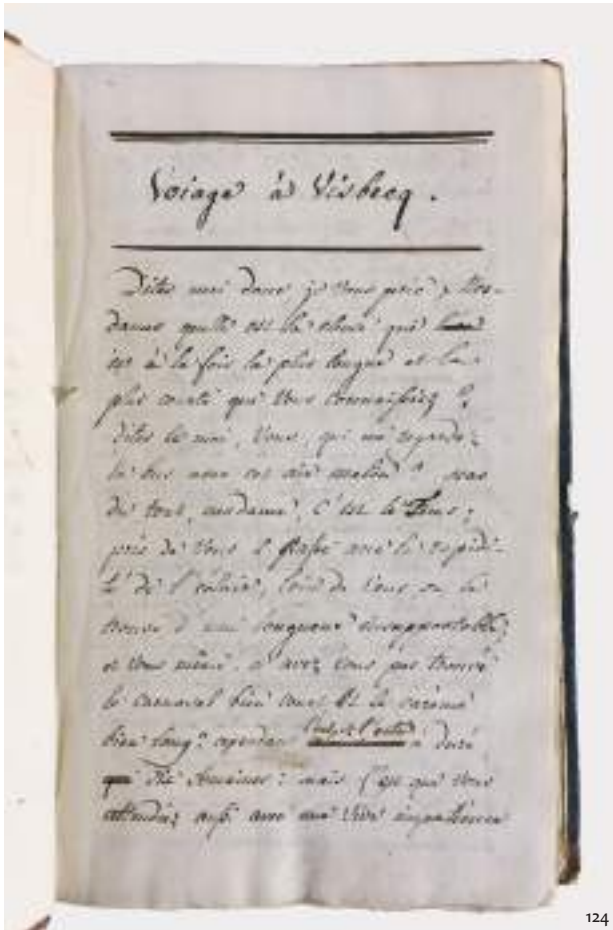
Octavo (200 × 120 mm). Contemporary quarter calf, blue paste-paper boards. Housed in a custom cloth folding case. Extremities a little worn, rear hinge with small worm track not touching paper stock, trivial traces of damp to upper margins of final two gatherings, final blank and pastedown somewhat stained, binder's blank at rear excised. Very good condition overall. Included here is a copy of the Lysøe 2007 printing of the text.

Original manuscript of an extraordinary dreamlike fantasy which describes an opium-induced journey to the centre of the earth. The existence of the novel remained unknown for more than 200 years until it was discovered in a Parisian bookshop and published in 2007 with a long prefatory essay by Éric Lysøe.

The text is written in the first person, and addressed to a group of women. By page 3 the protagonist, a young man from Brussels, is standing before a chemist, asking for enough opium to be rendered unconscious for the next six weeks, being too impatient to await a rendezvous with friends at the Château de Visbecq (about 30 km from Brussels). The prescription is fulfilled and the protagonist slips into a dream. Like Alice, he falls down into a deep well, and at the bottom a long, dizzying slide propels him a fantastical land at the centre of the earth.

This mysterious novel continues the tradition of Dante's subterranean journey, and builds upon the fantastical humour of Baron Münchhausen (first published in French in 1783); it anticipates aspects of *Alice in Wonderland*, and Proust's *À la recherche*; and it engages too in what can only be described as the automatic writing of the Surrealists.

Imaginative, bizarre, dreamlike, and totally original, this long-lost novel merits inclusion among the very best of the 18th-century imaginary voyages. Skilfully composed, it contains many references to contemporary philosophy, history, and culture.



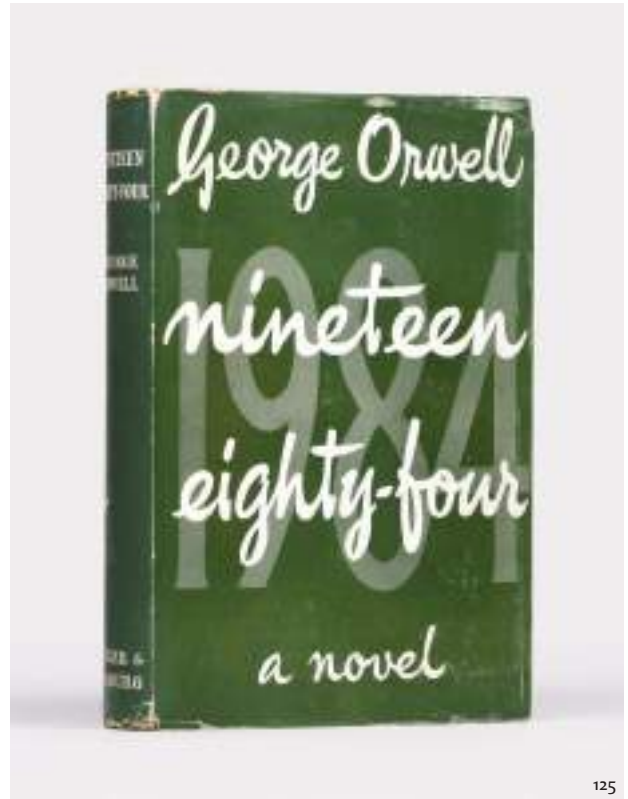
124

Éric Lysøe, in his published edition of the *Voyage à Visbecq* (Toulouse: Anacharsis, 2007), identifies the author as Charles-Joseph de Ligne (1735–1814), 7th Prince de Ligne, a Habsburg courtier and prolific writer. De Ligne was born in Brussels, at that time in the Austrian Netherlands, and distinguished himself as an Austrian officer in the Seven Years War. Upon his father's death in 1766, he inherited a vast fortune, including the fabulous Château de Belœil, and lived luxuriously until his Brabant estates were overtaken by the French in 1792–3.

De Ligne's famous gardens were created by him in the English style, and are described in his bizarre pastoral-fantasy *Coup d'œil sur Belœil* (1781, 1786, and 1796), a book suspended between reverie and reality. In the dream world of the present novel, the author's first encounter is with two gentlemen whose only topic of conversation concerns gardens, particularly the *jardins anglais*. Even before the narrative itself begins, we find a transcription from De Ligne's own published writing: on page 1 of the manuscript appear eight lines from his epic poem *Les Jardins, ou l'Art d'embellir les paysages* (Book II). First published in 1782, the poem went through numerous editions in the 18th century. In it De Ligne extolls the virtues of the English style of landscape gardening, particularly that of William Kent.

That De Ligne was a proud Belgian, an author of considerable imagination, talent, and erudition, and the owner of a chateau located just 40 km from the Château de Visbecq, all strongly suggests that he was indeed the creator of the present remarkable manuscript work.

De Ligne was famous in his day as a socialite and cultural tourist; he was on intimate terms with notables such as Frederick



125

the Great, Catherine the Great, Emperor Joseph II, and Madame du Barry, and corresponded with Rousseau and Voltaire. He wrote penetrating assessments of the French Enlightenment, the birth of German nationalism, the wars of Napoleon, the decline of the Ottoman Empire, Crimean history and culture, and the art of landscape gardening. He championed the rights of women, Jews, and the economically disadvantaged. He had a pronounced taste for fantastic literature concerning the Orient and also the underworld.

£8,000

[139702]

*An excellent example of Orwell's dystopian masterpiece*

125

**ORWELL, George.** *Nineteen Eighty-Four. A Novel.*

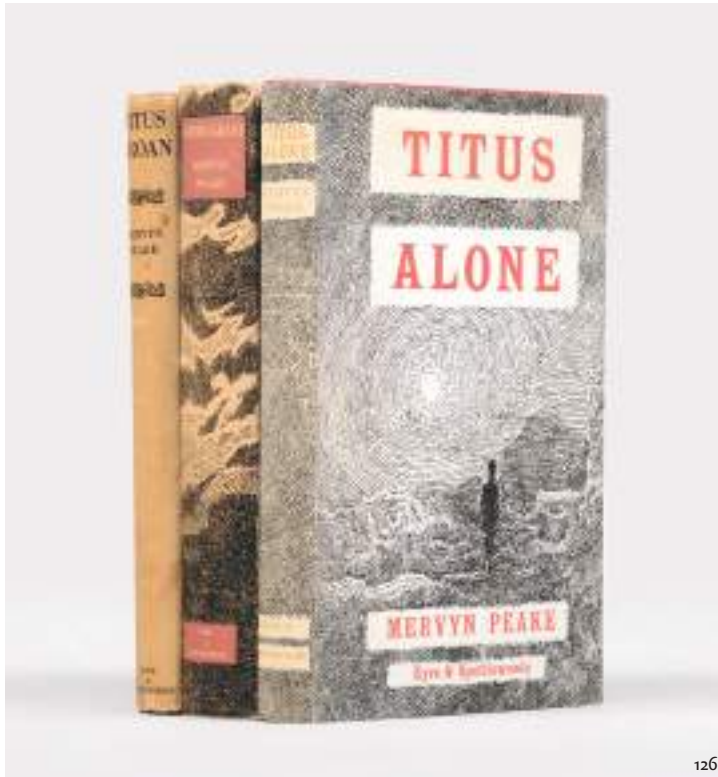
London: Secker & Warburg, 1949

Octavo. Original green cloth, spine lettered in red, top edge red. With the green dust jacket. Spine and extremities lightly sunned, slight spotting to edges, else a near-fine copy, square and sound, in the excellent jacket with a bright spine panel, light rubbing, very minor chipping around peripheries with only a slightly larger chip at head of front fold; overall an excellent example, entirely free from the restoration that is so often seen on copies of this title.

First edition, first impression, of the defining dystopian novel. Copies of the first impression were issued either in green or dark red dust jackets. To judge from surviving examples, this was done in proportions of about two green to one red, but there is no priority between them. Excellent copies, of either colour, without restoration or repair, are far from common and much sought after.

£7,500

[140210]



126

*A handsome set of Peake's masterpiece*

126

**PEAKE, Mervyn.** [The Gormenghast trilogy:]  
Titus Groan; Gormenghast; Titus Alone.  
London: Eyre and Spottiswoode, 1946–59

3 volumes, octavo. Original red cloth, spines lettered in gilt. With the Peake designed dust jackets. Housed in a custom brown quarter morocco solander box by the Chelsea Bindery. Occasional foxing to edges, very good copies indeed in bright cloth, the jackets mildly toned and lightly rubbed with a few nicks or spots, vol. I slightly faded. A very attractive set.

First editions, first impressions, of Peake's masterpiece.  
Bleiler, *Supernatural Fiction*, p. 400.

£3,000

[124710]

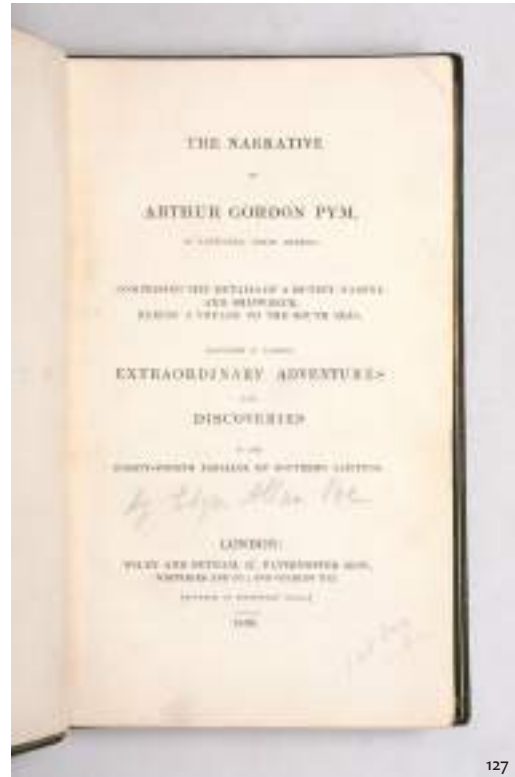
*"Poe's greatest book" – Jorge Luis Borges*

127

**[POE, Edgar Allan.]** The Narrative of Arthur Gordon Pym, of Nantucket, North America. London: Wiley and Putnam, 1838

Octavo (197 × 118 mm). Early 20th-century green morocco by Curtis Walters, titles to spine in gilt in compartments, turn-ins ruled in gilt with "Gold-Bug" motifs to corners, marbled endpapers, top edge gilt. Spine toned, rubbing to extremities, wear to tips, leather to rear turn-in offset to rear free endpaper, occasional faint foxing; a very good copy.

First UK edition of Poe's only complete novel, released in the same year as the first US edition. *The Narrative of Arthur Gordon Pym* – described by Jorge Luis Borges as "Poe's greatest book" – is a "sea adventure ending in fantasy based in part on contemporary factual accounts of Antarctic sea voyages" (Bleiler). Apparently



127

influenced by the enigmatic *Symzonia* (see item 137), it was Poe's first work published in England and in turn inspired both Herman Melville and Jules Vernes, whose *An Antarctic Mystery* (1897) was written as both a response and continuation.

This copy has the bookplate of Hoyt House, "The Point", designed by Calvert Vaux in 1855 for Lydig Livingston Hoyt, a wealthy New York merchant. The house, which fell to ruin for many years, is considered Vaux's most important application of the Gothic Picturesque concept in its integration of landscape and architectural design. The "Gold-Bug" design on the binding, by renowned American binder Curtis Walters, may perhaps be in reference to Poe's most widely read story during his lifetime, "The Gold-Bug", first published in the *Philadelphia Dollar Newspaper* in 1843. Walters is known to have used the same stamp on a copy of Poe's *Tales* (1845), which included "The Gold-Bug", bound by him for the Club Bindery.

Bleiler, *Supernatural Fiction* 1313; Hill 1367.

£3,750

[138783]

*An influential collection featuring Poe's fantastical writing*

128

**POE, Edgar Allan.** *Tales.* New York: Wiley and Putnam, 1845

Octavo (180 × 115 mm). Early 20th-century blue morocco, titles to spine in gilt, spine tooled in gilt in compartments with raised bands, triple rule gilt frames and decorative cornerpieces to covers in gilt, turn-ins rolled in gilt, marbled endpapers, top edge gilt. Bound without the advertisements, as often. From the noted library of Frederic R. Kirkland (1887–1961) with his bookplate to front pastedown. Near-contemporary gift inscription to first blank, "Bruce L. Thomas to J. J. Lindman". Tissue reinforcements to inner hinges, skilful paper restoration to half-title and title page. Spine gently toned, negligible rubbing to extremities; a handsome, bright copy.



128

First edition, first printing, with the New York imprint, one of 1,500 copies issued; this copy with the half-title present. This collection of 12 tales features some of Poe's most significant fantastical stories, such as: the horrific "The Black Cat", which contains "a complementary mixture of supernaturalism and dramatic irony", the "mature fantasy" of "The Fall of the House of Usher", and the "proto-science fiction" of "The Conversation of Eiros and Charmion" and "Mesmeric Revelation" (Magill). The theme of this final story "had great influence in the development of modern supernatural fiction, particularly that of the school of Lovecraft" (Bleiler). The collection was selected by the editor Evert Augustus Duyckinck and revised by Poe to produce a cohesive work. Poe's *Tales* were warmly received and praised on the front page of the *New York Tribune*; its success proving "a vindication of Poe's move to New York" (Collins, p. 70).

BAL 16146; Bleiler 1315; Paul Collins, *Edgar Allan Poe: The Fever Called Living*, 2014; Frank Northern Magill, *Survey of Modern Fantasy Literature*, vol. IV, 1983.

£27,500

[136458]



128



129

*Scarce deluxe edition, signed by Clarke*

129

**POE, Edgar Allan.** *Tales of Mystery and Imagination.* Illustrated by Harry Clarke. London: George G. Harrap & Co., 1919

Large quarto. Original vellum with titles to spine in gilt, central vignette after a Clarke design to front cover in gilt, within gilt frame, top edge gilt, others untrimmed. Frontispiece and 23 plates in black and white with tissue guards, title page vignette, head- and tailpieces. An excellent copy, fresh and bright within and without, a few very minor marks to vellum and a small superficial crack to vellum at the inner corner of rear board.

Deluxe signed limited issue, number 106 of 170 copies signed by the illustrator and specially bound in full vellum. Harry Clarke (1889–1931) was a leading figure in the Irish arts and crafts movement, particularly noted for his work as a stained-glass artist. This book, with Clarke’s imaginings of Poe’s macabre *Tales*, was the first to establish him as an illustrator; it was subsequently reissued in 1923 with additional colour plates.

Bleiler, *Supernatural Fiction*, p. 406; Ralph Pollin Burton, *Images of Poe’s Works: A Comprehensive Descriptive Catalogue of Illustrations* (1989), p. 9.

£6,500

[137514]

*Each volume signed by the author*

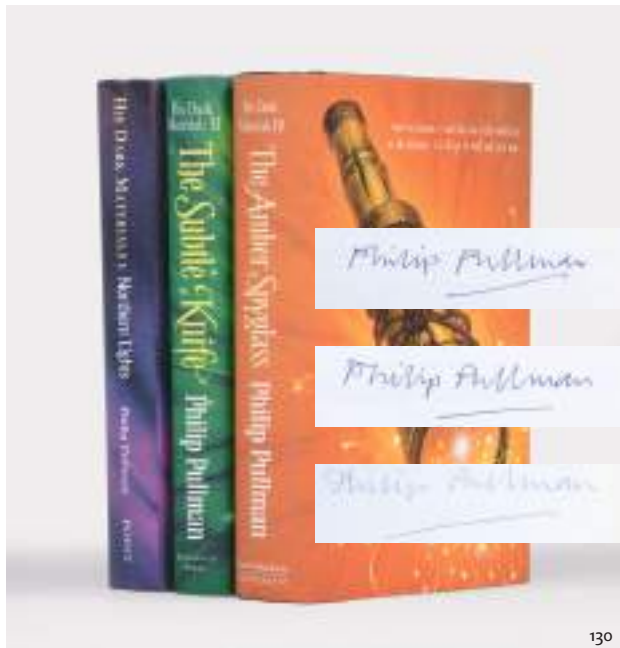
130

**PULLMAN, Philip.** *His Dark Materials.*

London: Scholastic, 1995–1997–2000

3 works, octavo. *Northern Lights*, original purple cloth, spine lettered in gilt; *The Amber Spyglass*: original black cloth, spine and front cover lettered in gilt, orange endpapers; *The Subtle Knife*: original green cloth, spine lettered in gilt, gilt knife design to front cover. With the dust jackets. Couple of marks to top edges, *Northern Lights* with faint marginal toning; a near-fine set, contents clean and unmarked, in the bright jackets, not price-clipped.

First editions, first impressions, each work signed on the title page by the author. Pullman’s epic trilogy of fantasy novels is



130

recognised as one of the best series of children’s books of the 20th century. *The Amber Spyglass* won the 2001 Whitbread Book of the Year award, the first children’s book to do so, while the trilogy as a whole came third in the BBC’s Big Read survey of 2003. An eight-part BBC adaptation of *Northern Lights* premiered on 3 November 2019.

*Northern Lights* has the first issue points on the jacket: £12.99 price, “Point” to the spine panel, and 7–9 Pratt Street to the rear flap; it also has the Carnegie Medal sticker, sometimes taken to be a sign of later state.

£3,500

[137828]

*Part adventure story, part utopian literature*

131

**READ, Herbert.** *The Green Child.* A romance.

London: William Heinemann Ltd., 1935

Octavo. Original green cloth, titles to spine gilt, black coated endpapers. With the dust jacket. Contents a trifle browned, spine very slightly faded through the jacket, but an exceptional copy in the very lightly tanned jacket.

First edition, first impression, of the only novel of the art critic Herbert Read. *The Green Child* is “part adventure story, part contribution to utopian literature” (ODNB) in which “the fantastic element is borderline science fiction” (Bleiler).

The work contrasts two examples of potential utopian societies: the first, a man-made “benevolent despotism, which might be characterised as a mild socialism oriented toward the material aspects of life”; the second, that of a people derived from the English folklore of the Green Man who, in Bleiler’s words, “live in a spiritual, wu-wei existence that consists of harmony with the formative forces of nature”.

Ultimately Read appears to conclude “that Utopia-building and romantic alienation are both one death, and that one must stay in the world if one would save it” (Magill).

Bleiler, *Supernatural Fiction* 1373; Magill, II, pp. 654–57.

£1,000

[38508]



131

132

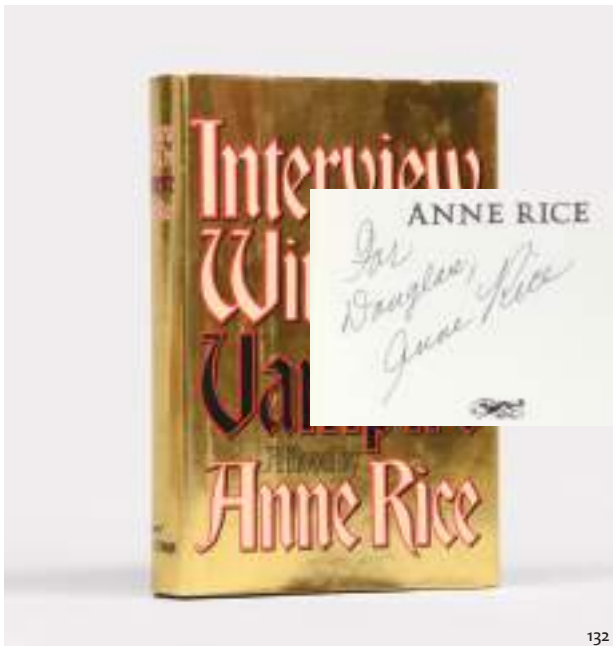
**RICE, Anne.** Interview with the Vampire.  
New York: Alfred A. Knopf, 1976

Octavo. Original black quarter cloth, spine lettered in gilt, grey paper-covered sides, author's initials to front cover in blind, top edge red. With the dust jacket. A fine copy in a very good jacket, somewhat rubbed with minor shelfwear at extremities, short closed tear at head of rear panel.

First edition, first printing, inscribed by the author on the title page "For Douglas, Anne Rice". The author's first novel, adapted into a film starring Tom Cruise in 1994, and the basis of the Vampire Chronicles series of novels.

£750

[138950]



132



133

Signed and inscribed set of "the best novel on the colonization of Mars that has ever been written" – Arthur C. Clarke

133

**ROBINSON, Kim Stanley.** Red Mars; Green Mars; Blue Mars. London: Harper Collins, 1992–96

3 volumes, octavo. Original boards (red, black, and blue), titles gilt to spines. With the illustrated dust jackets. A fine set but for the most trivial creasing to jacket extremities in some places.

First editions, first impressions, Red Mars signed and inscribed by the author in the year of publication, "K. S. Robinson, for Peter, best, Stan, Birmingham 1992" on the title page, with the subsequent two volumes each signed by the author on the title pages. This trilogy is already a science-fiction classic, with Red Mars praised by Arthur C. Clarke as "a staggering book ... The best novel on the colonization of Mars that has ever been written".

Collectively the trilogy has won two Hugos, two Locus awards, one Nebula, and one BSFA award. Broderick & Di Filippo feature the trilogy in their 101 Best Novels (1985–2010), comparing it to a 20th-century War and Peace (Broderick & Di Filippo, p. 92).

£1,000

[139538]



134

Original cloth, in excellent condition

134

**ROSSETTI, Christina.** *Goblin Market and Other Poems.* With two designs by D. G. Rossetti. London & Cambridge: Macmillan and Co., 1862

Octavo. Original blue vertical-ribbed cloth (binding A, no priority), spine lettered in gilt, spine and covers ruled in gilt and blind, brown endpapers. Frontispiece and illustrated title vignette by Dante Gabriel Rossetti. Without publisher's advertisements, sometimes found. Faded 1868 ownership inscription to front free endpaper, Italian poem in same hand to verso of dedication leaf; bookplate to front pastedown of the distinguished collector and bookseller Maurice Firuski (1894–1978). Short split at head of front hinge, small brown mark to p. 99 and facing pages but contents otherwise clean. An excellent copy, cloth clean and square.

First edition. *The Goblin Market*, a fantastical narrative poem with illustrations by Christina's brother Dante Gabriel, has eluded classification, having been interpreted variously as a feminist tract, a capitalist critique, an allegory for drug addiction, and a children's story.

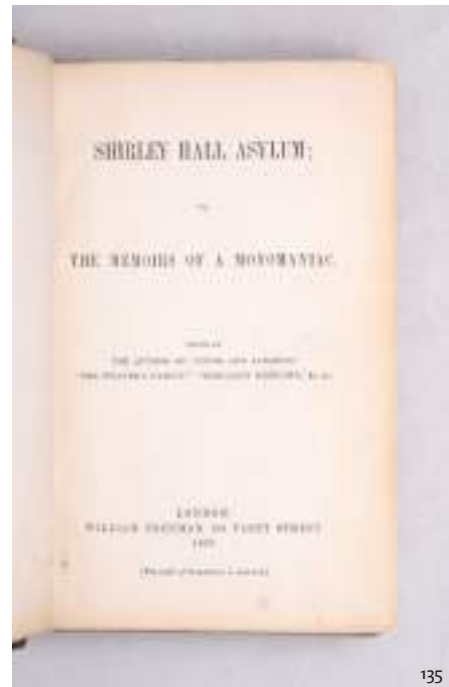
On publication the work "was universally praised by reviewers as the herald of a new voice and an original talent ... In the twentieth century a great interest has been taken in Freudian interpretations of poems such as *Goblin Market*, and her work, which was previously admired for its innocence and artlessness, has become a hunting-ground for critics and biographers; enlisted as a symbol of repressed female genius, she has had her work scanned for tropes of starvation and sexual guilt" (ODNB).

This copy has the second state of signature C, "anguish" being corrected to "aguish" on p. 26, of no significance for issue according to Ives.

Ives A3.1.

£2,750

[138831]



135

135

**(ROSSETTI, William Michael.) [GILBERT, William.]** *Shirley Hall Asylum: or, the Memoirs of a Monomaniac.* London: William Freeman, 1863

Octavo. Original brown cloth, titles gilt to spine, sides panelled in blind. Rebacked with the original spine laid down, cloth reinforcement to hinges, extremities of cloth rubbed, some general scuffing and marks, spine rolled, internally fairly clean. A good copy.

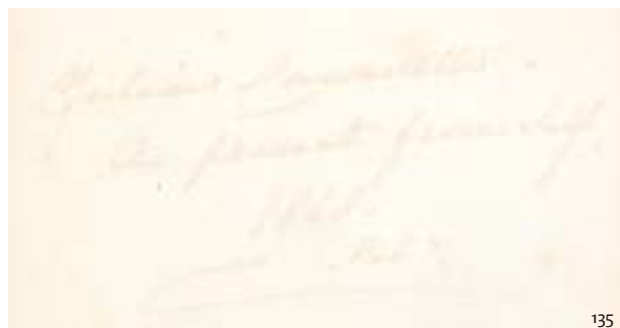
First edition, William Michael Rossetti's copy, with his ownership inscription dated 1865, of this very scarce imaginary study of hypothetical psychoses. At once a gothic-fantastical Victorian novel and a serious psychiatric investigation, *Shirley Hall Asylum* tells the stories of various inmates of a lunatic asylum from the point of view of an escapee driven mad by trying to solve the problem of perpetual motion. William Gilbert (1804–1880) was a pioneer of psychiatric medicine and the father of W. S. Gilbert, of "& Sullivan" fame.

This copy was later in the library of Rossetti's daughter, the anarchist Helen Rossetti Angeli, with her inscription dated 1920. WorldCat locates 13 copies of this first edition in libraries.

Bleiler, *Supernatural Fiction*, p. 205.

£975

[108827]



135





136

“So you, too, come from the sky! Which is your planet?”

136

**SAINT-EXUPÉRY, Antoine de.** *Le Petit Prince.*

New York: Reynal & Hitchcock, 1943

Quarto. Original pale brown cloth, titles and pictorial design to spine and front board in dark red. With the dust jacket. Illustrated throughout by the author. Only mild partial toning to endpapers, the jacket with some minor dust soiling and small stains but still exceptional; an excellent copy.

First edition in French, signed limited issue, number 84 of 260 copies signed by the author, with the corresponding jacket, numbered in manuscript by the publisher at the foot of the spine

above the imprint. Although the manuscript was composed in Saint-Exupéry's native French language, it was written and published in New York in April 1943, apparently simultaneously, in both English and French versions. The equivalent issue of the English version, *The Little Prince*, had a limitation of 525 copies, twice as large as the French.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 88.

£25,000

[139983]



## The first science fiction novel written by an American

137

**SEABORN, Capt. Adam (pseud.)** *Symzonia: A Voyage of Discovery*. New York: printed by J. Seymour, 1820

Duodecimo. Uncut in original drab boards, rebacked with printed spine lettering in facsimile, front board and front endpapers skillfully replaced to style. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Woodcut diagram of the interior of the Earth printed on p. [iv]. Two early ownership inscriptions to title, one in red ink, the other manuscript, and "No. 37" in ink. Title leaf faintly darkened, faint foxing throughout due to the paper stock, a couple of gatherings a little carelessly opened, but a very good copy, entirely untrimmed, the title and woodcut diagram both in strong, dark impressions, sympathetically restored to reflect original condition.

Rare first edition, first impression, of the book rightly considered the first science fiction novel written by an American. Published two years after *Frankenstein*, the book utilizes the hollow-earth theory of John Cleves Symmes Jr. to create the first in a long line of hollow-earth lost race fiction.

Captain Adam Seaborn is a pseudonym in keeping with the other names used in the text. The book has been attributed to Symmes himself, although in view of the satirical element, this is most unlikely. A more plausible candidate proposed was Nathaniel Ames (1796–1835), whose *A Mariner's Sketches* (1830) was a source for Melville's *White Jacket*, but it is earlier than Ames's other published work and it may be that Ames was simply in thrall to *Symzonia*. The book has also been claimed as a powerful

influence on Poe's *The Narrative of Arthur Gordon Pym of Nantucket* (1838; see item 127). The book is certainly an early indication of a new literary self-confidence and a new sense of national identity among American writers that some have described as "literary nationalism", especially notable after the US victory over England in the war of 1812.

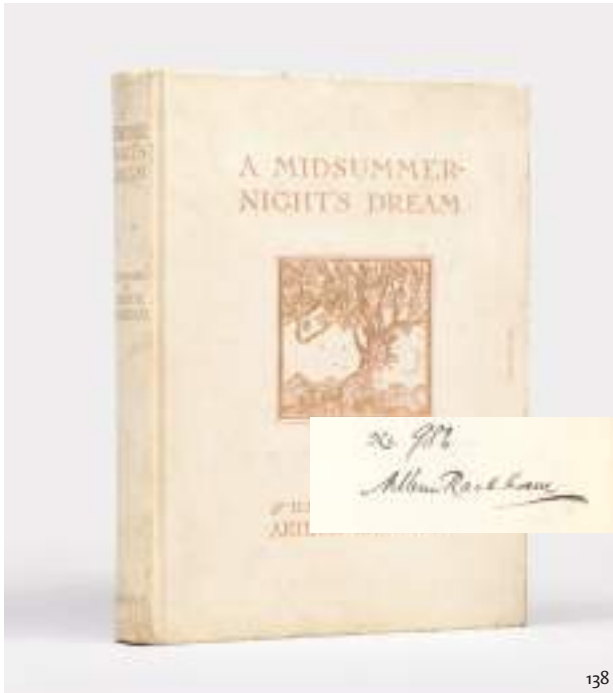
Clute & Nicholls note: "A pleasant early imaginary voyage, satirizes Symmes's ideas; it also comments, *a clef*, on the political structures of Europe and the USA." Bleiler notes: "A very entertaining novel, one of the more readable and enjoyable utopias ... unknown author is master of a very pleasant style, and his occasional satiric comments on Symmes's theory, the government of the new United States, and the nature of the British are amusing."

The first edition is notably rare, most readers and libraries having to make do with microform or facsimile reprints. WorldCat records only five locations for the first edition: three in the US (Huntington and the universities of Eastern Illinois and Massachusetts), the British Library, and Staatsbibliothek zu Berlin. No copy is listed in auction records.

Bailey, *Pilgrims Through Space and Time*, pp. 40–42; Bleiler, *Science-Fiction* 1987; Clute & Nicholls, eds., *The Encyclopedia of Science Fiction*, 1993, p. 579; Howgego, *Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel* 516; Lewis, *Utopian Literature*, pp. 174–75; Negley, *Utopian Literature*, 1019; Sabin 78544. Hans-Joachim Lang & Benjamin Lease, "The Authorship of *Symzonia*: The Case for Nathaniel Ames", *The New England Quarterly*, vol. 48, no. 2, 1975, pp. 241–52.

£15,000

[135743]



138

*“Lovers and madmen have such seething brains,  
such shaping fantasies, that apprehend more than  
cool reason ever comprehends”*

138

**SHAKESPEARE, William.** A Midsummer-Night's Dream. London: William Heinemann; Doubleday, Page & Co., New York, 1908

Quarto. Original vellum covers, titles to spine and front cover gilt, image blocked in gilt to front cover, brown endpapers. Colour frontispiece and 39 colour plates mounted on heavy brown paper, black and white illustrations in the text, all by Rackham. Minor wear to tips, light natural soiling to vellum, tiny chip to top edge of front cover, occasional very light foxing; a very good, handsome copy.

Deluxe signed limited issue, number 983 of 1,000 copies signed by the artist and released for sale in Great Britain and Ireland. This handsomely produced gift book pairs the enchanting illustrations of Arthur Rackham with one of the most magical of Shakespeare's plays.

Latimore & Haskell, p. 32; Riall, p. 87.

£2,250

[127364]

*“We are such stuff as dreams are made on”*

139

**SHAKESPEARE, William.** The Tempest. London: William Heinemann Ltd, [1926]

Tall quarto. Original quarter japon with white paper boards, spine and front cover lettered in gilt, mermaid design to front cover in gilt, top edge gilt, others untrimmed and unopened. With the dust jacket. With 2 colour frontispieces, 19 colour plates, mounted as issued, uncoloured illustrations in text. Neat ownership signature dated 1931 to front pastedown. A very good copy, with some bumping at extremities and spotting to covers, in a very good jacket, lightly toned and soiled, slight chipping and short closed tears at extremities without affecting text, minor tape repairs on verso.



139

Deluxe signed limited issue, number 70 of 520 copies numbered and signed by Rackham; in the scarce dust jacket. A striking gift edition of Shakespeare's final play.

£2,750

[138799]



139



140

### Her apocalyptic novel, rare in original boards

140

**[SHELLEY, Mary.]** *The Last Man*. By the Author of *Frankenstein*. London: Henry Colburn, 1826

3 volumes, duodecimo (202 × 123 mm). Uncut in original boards, printed paper labels. Complete with terminal advertisement leaf in vol. I. Housed in a blue cloth flat-back box by the Chelsea Bindery. Complete with terminal advertisement leaf in vol. I. Wear around extremities, joints cracked but the cords still holding, front joint of vol. III discoloured; contents generally clean, with a few scattered instances of minor soiling across the volumes, light ink offset to vol. III p. 82, paper fault vol. III pp. 317/318 not affecting text. A very good copy.

First edition of Mary Shelley's great apocalyptic novel, set at the end of the 21st century among the last survivors of a global pandemic. Mary Shelley's text was the first fully realised novel of an eschatological story genre still popular today.

*The Last Man* is also of great biographical interest, since its main characters are thinly disguised portraits of Byron, Claire Clairmont, Percy Shelley, and Mary herself.

Though now highly praised – Muriel Spark thought it equal to, perhaps even better than, *Frankenstein* – it was violently condemned by reviewers when published, one calling it “the product of a diseased imagination and a polluted taste”.

Copies in the original boards are rare. We can trace no other copy at auction since 1956.

Beiler, *Supernatural Fiction*, p. 453; *Science-Fiction* 2020; Wolff 6281.

£25,000

[138435]

### The definitive edition, with its Gothic companions

141

**SHELLEY, Mary W.** *Frankenstein ...* [together with:] **SCHILLER, Johannes.** *The Ghost Seer!* [and:] **BROWN, Charles Brockden.** *Edgar Huntly or, The Sleep-Walker.* London: Henry Colburn and Richard Bentley, 1831

Three works in two volumes, octavo (165 × 100 mm). Contemporary black half calf, spines in compartments with bands tooled in gilt and black, gilt titles direct, and elegant gilt-tooled decorations, marbled sides. Housed in a black cloth flat-back box by the Chelsea Bindery. Engraved frontispiece and illustrated title page by Theodor von Holst to each volume (one set for *Frankenstein*, the other for *The Ghost Seer*). General wear to board edges and a little superficial rubbing along joints, some foxing around endpapers but otherwise generally clean within, marbled sides generally abraded, two gatherings just sprung in *Frankenstein* but all nonetheless sound; overall, in very good condition.

First illustrated edition of *Frankenstein*, the third and definitive edition overall, substantially revised by Mary Shelley and containing a new preface. Published in an edition of 3,500 copies, this was the first truly popular edition and the first to contain an illustration depicting Dr Frankenstein and his Creature.

Bentley insisted that all Standard Novel authors should revise their texts, and Mary not only retained most of the minor changes introduced by William Godwin into the 1823 second edition, but also made substantial revisions of her own, including an entirely new chapter and the celebrated Preface in which she describes the novel's genesis in the nocturnal storytelling session with Shelley, Byron, and Polidori during their “wet, ungenial summer” at the Villa Diodati. Though Mary Shelley lived for another 20 years, this was the final revision made in her lifetime, and is the version of the text now generally read.



It was issued in Bentley's Standard Novels series alongside two other works, Johannes Schiller's *The Ghost Seer* (originally *Der Geistersäher*, 1787–9) and Charles Brockden Brown's *Edgar Huntly, or The Sleep Walker* (originally 1799). Copies are more often found with *Frankenstein* extracted and rebound, or as a single volume with only half of Schiller's text. It is unusual to find this edition of Mary Shelley's seminal work in a contemporary binding, together as issued with these two fittingly gothic companion pieces.

Bleiler, *Science-Fiction* 2019; Sadleir 3734a; Wolff 6280a.

£10,000

[139747]

### An early illustrated edition in contemporary calf

142

**SPENSER, Edmund.** *The Faerie Queene.*

London: printed for J. Brindley and S. Wright, 1751

3 volumes, quarto (268 × 208 mm). Contemporary speckled calf, orange morocco spine labels, compartments ruled in gilt. With 32 copper-engraved folding plates after drawings by W. Kent. Early unlettered armorial bookplate and old shelf marks to front pastedowns. Light repair to spine and joint ends, small black mark at foot of front cover of vol. II. An exemplary copy.

First complete and first illustrated edition. It includes Thomas Birch's *Life*; Spenser's letter to Walter Raleigh; commendatory

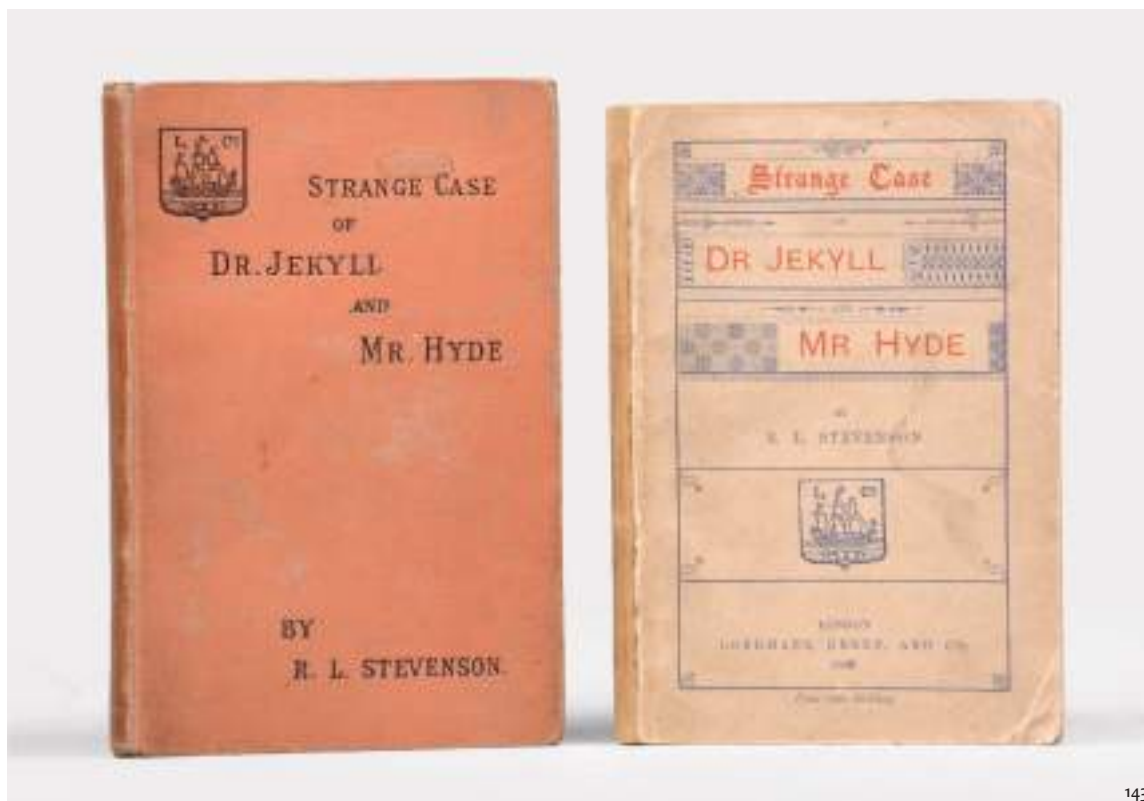
verses; numerous dedicatory verses by Spenser; an exact collation of the two original editions of 1590 and 1596 which combine to give the first complete text in one edition including the fragment of Book VII; a glossary; and engraved plates after drawings by the painter, architect, and garden-designer William Kent (c.1686–1748). His contributions constitute the first comprehensive illustrations to the poem.

ESTC T35152.

£2,250

[132657]





143

*First issue review copy of the “homo superior”*

143

**STAPLEDON, Olaf.** *Odd John. A Story Between Jest and Earnest.* London: Methuen & Co. Ltd, 1935

Octavo. Original blue cloth, spine lettered in blue. With the dust jacket. Spine very lightly sunned, a little bowed, some foxing; a very good copy in like jacket, small notation to spine panel, soiled, creased, and a little chipped, but still bright without loss to detail.

First edition, first impression, first issue, with adverts dated May 1935 (“535”); review copy, with the publisher’s presentation slip loosely inserted. One of Stapledon’s most significant novels, the book coined the term “homo superior”. Echoing Beresford’s *Hampdenhire Wonder* of 1911 (see item 14), its protagonist is a super-intelligent Nietzschean Übermensch.

Bleiler, *Science-Fiction*, p. 700.

£2,750

[138977]

*The strange double act of wrappers and cloth*

144

**STEVENSON, Robert Louis.** *Strange Case of Dr Jekyll and Mr Hyde.* London: Longmans, Green, and Co., 1886

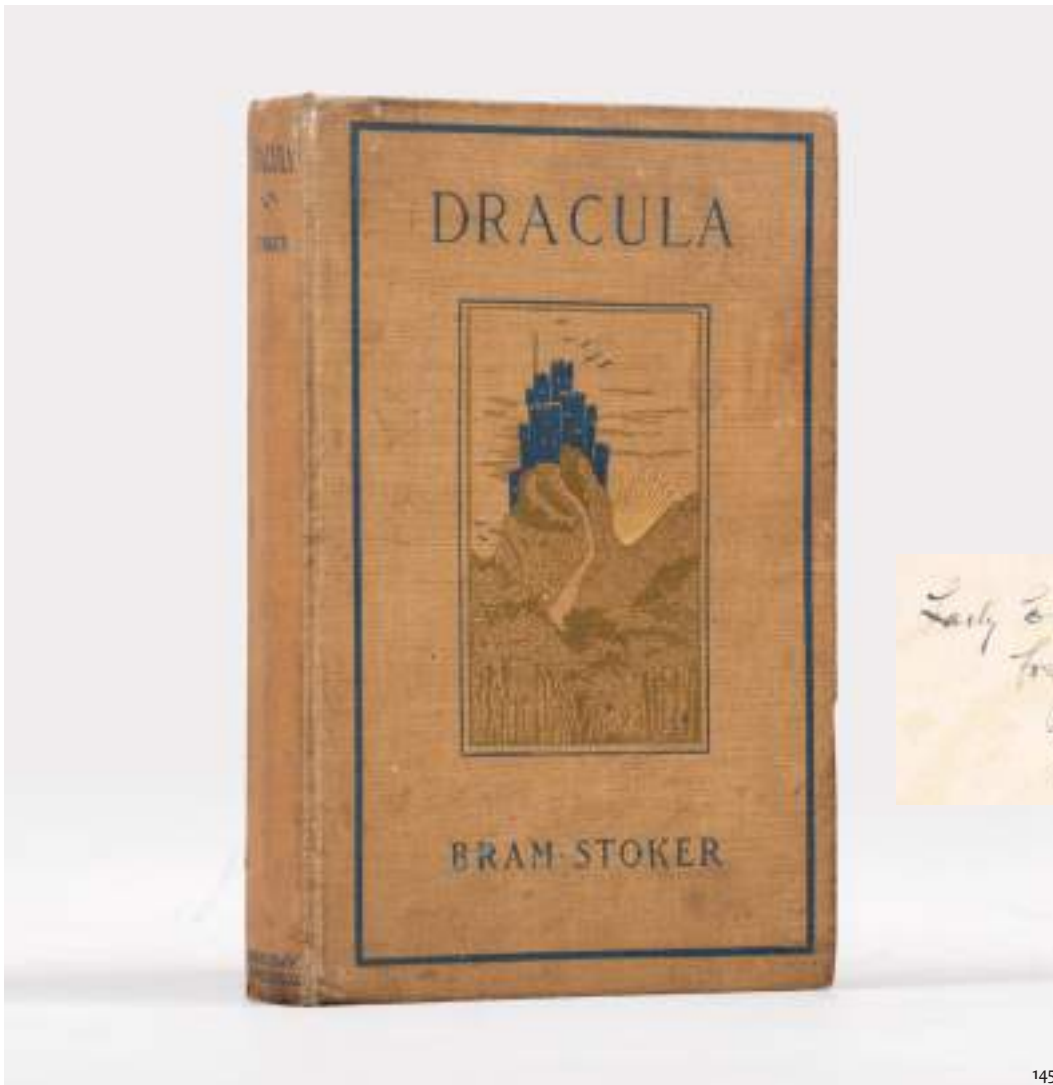
2 issues of the title, octavo. Original wrappers with titles in blue and red, and original orange cloth with titles to front in black, patterned endpapers. Housed together in a single red morocco-backed slipcase and individual chemises. Very good condition overall, the wrappers issue with some creasing and dust soiling, pencil ownership inscription erased from head of front wrapper, spine cocked with discreet early repair, sound and internally clean; the cloth issue generally rubbed and stained, front hinge cracking a little near the foot, again clean within.

First UK edition, an early pairing of both the first issue wrappers and the case-bound cloth. The wrappers issue, which appeared about a week before the cloth, has the required manuscript correction to the printed 1885 date. Longmans had planned to publish in December 1885, but delayed until January as they feared missing readers in the Christmas rush; the US edition precedes it by four days.

Fittingly, both the US and the UK printings were issued in wrappers and cloth, “as if to echo the strange double act of Dr Jekyll and Mr Hyde” (Luckhurst). These two volumes were



144



145

probably paired in the first third of the 20th century, judging by the attractive red morocco slipcase.

Luckhurst, *Strange Case of Dr Jekyll and Mr Hyde and Other Tales*, p. xii.

£6,750

[140334]

### *Inscribed by the author to a fellow Home Ruler*

145

**STOKER, Bram.** *Dracula*.

New York: Doubleday & McClure Co., 1899

Octavo. Original tan cloth stamped in blue, gilt, and olive with a design of Dracula's mountaintop castle on the front cover, untrimmed. Housed in a red quarter morocco solander box by the Chelsea Bindery. Binding somewhat stained and showing general signs of handling, inner joints cracked but quite firm, internally some soiling, a few leaves dog-eared.

First US edition, presentation copy, inscribed by the author on the front free endpaper: "Lady Errington from Bram Stoker 31.05.08". Lady Frances Helena Errington (died c.1935) was the wife of Sir George Errington, 1st baronet, Dublin-born MP for Longford, later High Sheriff of Tipperary and of Wexford. Errington was a prominent Home Ruler and "was sent to Rome by Mr Gladstone

in the early 'eighties on 'a mission that was not a mission' to inform the Vatican on the subject of the Nationalist movement in Ireland" (*The Catholic Who's Who and Year-Book 1908*). Passenger lists show that Lady Errington visited California during this period and that may be when she purchased this copy of Stoker's classic horror novel.

This is a strong Irish association: Bram Stoker was born in Clontarf, Dublin. He was also, like Errington, a supporter of Home Rule. The Irish element in *Dracula* has often been alluded to: "More Irish than Transylvanian, Count Dracula embodies the Celtic phenomenon known as 'shape shifting', the ability to become anything – a wolf, bat, rat, or swirling mist. Stoker was familiar with Irish folklore" (ODNB).

Inscribed copies of the American first edition, published two years after the original London edition, are decidedly uncommon.

Bleiler, *Supernatural Fiction* 1546; Dalby 10(b).

£25,000

[121627]



146

*“Der Orchideengarten is a pulp for grownups ... a glimpse of a parallel literary universe, a garden indeed: small and isolated but vibrant, exotic, and gorgeous”*

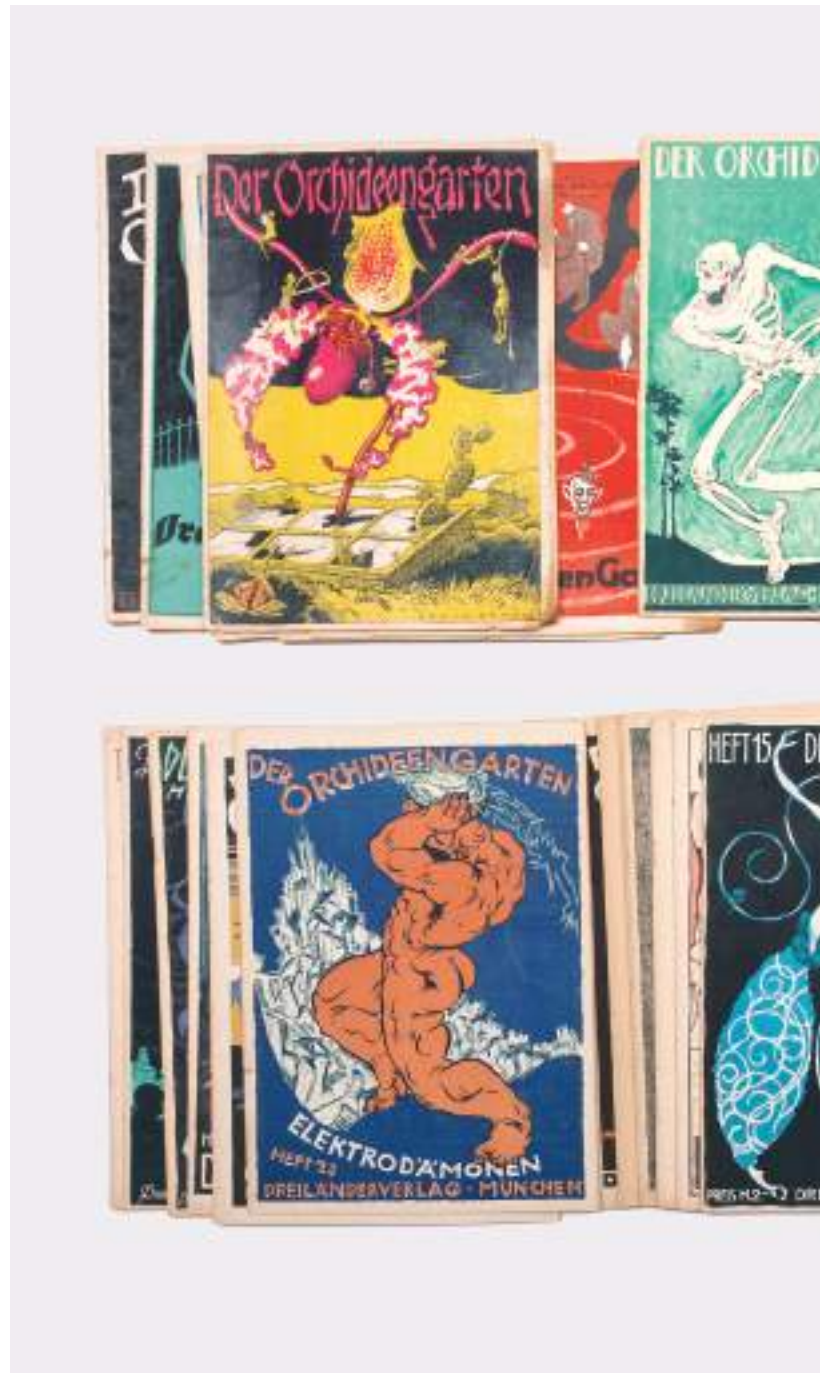
146

(STROBL, Karl Hans, & Alfons von Czibulka, eds.)

Der Orchideengarten. Phantastische Blätter.

Munich: Dreiländerverlag, 1919–20

42 issues in 41 volumes (one being a double issue), quarto. Original colour-illustrated wrappers to each, stapled at the fold. Four vols. printed on special art paper with stiffer wrappers. Housed in a dark red cloth flat-back box with chemise by the Chelsea Bindery. Colour illustrated wrappers designed by P. Erkens, Sepp. Frank, “Freud”, Ernst Heigenmooser, Edwin Henel, Richard Klein, Max Leidlein, Lore Lepsius, Otto Linnenkogel, Otto Muck, Flora Pályi, Elfriede Plaichinger-Coltelli, Karl Ritter, and others uncredited. Black and white illustrations in the text throughout by (in addition to the aforementioned artists): Jost Amman, Aubrey Beardsley, H. H. Bummerstedt, Jacques Callot, M. Christiani, George Cruikshank, Honoré Daumier, Gustave Doré, F. Dorias, “Ebers”, Alfred Ehlers, W. Geiger, J. Geis, Fritz Glasemann, Erich Godal, Francisco Goya, F. Grober, M. Hausers, Franz Hecht, Wilhelm Heise, Rudolf Hesse, Käthe Hoch, William Hogarth, Hokusai, Rolf von Hoerschelmann, Franz J. Huber, Josef F. Huber, Paul Humpoletz, Tony Johannot, Wilhelm Kaulbach, A. Kley, Heinrich Kley, G. Königer, Sascha Kronburg, Alfred Kubin, O. Kray, Otto Lietz, M. L. Mammen, Anna May, Kurt Mayer, Heinz Meckel, Kurt Meyer-Eberhard, Paul Neu, Otto Nückel, Koro Otei, Ernst Petzold, Franz Pocci, Carl Rabus, Felicien Rops, Lessie Sachs, Hans Schelle, J. R. Schellenberg, Max Schenke, “Schmidtbauer”, Oskar Schön, Otto Schön, F. Stark, Paul Süß, Johannes Thiel, Adolf Vogel, Hans Weiditz, Hans Weiss, Walter Wellenstein, A. Woelfle, Elizabeth Wrede, and others unidentified. Generally excellent condition, some almost fine, occasional minor marks and small edge tears, gentle vertical crease to a few issues from a fold, some stains to final pages of vol. 6 affecting rear wrapper, vols. 1, 12, 13,



and 23 all with some splitting at spine fold and/or loosening around staples but nonetheless intact, vol. 23 wrappers split down spine fold with front loose, some trivial tape reinforcements inside vol. 1 front wrapper fore-edge but otherwise all the whole set surviving as issued.

Rare complete sequential run of the first two volumes of the first fantasy magazine, *Der Orchideengarten* (*The Orchid Garden*), particularly famed for its striking front cover designs, each printed in lurid colour and all beautifully preserved here in the original wrappers, of which four are the the deluxe issue, on special paper and signed by the artist, Alfons von Czibulka.

“Likely the first specialized fantasy magazine in the world” (Clute & Grant), the publication was edited by the Austrian writer





rather than subordinate to the fiction; it strikes one as art, not just as illustration ... *Der Orchideengarten* is a pulp for grownups. ... It offers a glimpse of a parallel literary universe, a garden indeed: small and isolated but vibrant, exotic, and gorgeous" (courtesy of L. W. Currey).

The covers are designed by the likes of Ernst Heigenmooser (1893–1963) and Richard Klein (1890–1967), who became one of Hitler's favoured painters), but the editors also drew on fantastical or macabre images by earlier artists including Aubrey Beardsley, Gustave Doré, and Francisco Goya.

Many of the stories and poems are drawn from established authors such as Doyle, Dumas, Goethe, Hugo, Kipling, Poe, Percy Bysshe Shelley, and H. G. Wells. But the range of contemporary writers is remarkable. Within these first two years are assembled, among others: Sergej Auslender (1886–1937), the Russian writer later executed under Stalin; Josef and Karel Capek (1890–1938 and 1887–1945), the Czech artist and writer brothers famous for Rossum's *Universal Robots* and *War with the Neutts*; Grazia Deledda (1887–1936), the Sardinian writer and recipient of the Nobel Prize in Literature in 1926; Alexander M. Frey (1881–1957), fantasy writer who had served in the same regiment as Hitler in the First World War and whose books were burned by the Nazis; Gustav Meyrink (1868–1932), Austrian fantasy writer famous for *The Golem*; Albrecht Schaeffer (1885–1950), German poet and friend of Sigmund Freud; and Toni Schwabe (1877–1951), German writer and early lesbian rights activist. A full list of the contributors to these volumes is available on request.

This sequential run has been formed by merging two sets tied together by early provenance. Numbers 1–30 and 34–40 all have the same discreet ownership stamp in purple ink to the top right corner of the front covers "Bibliothek Direktor U. E. Weineiß", and some have Weineiß's pencil ownership inscription to the bottom left. Numbers 32, 32, 41, and 42, have the ink ownership stamp of Fritz Carner to the first page of each, and all these are number 9 of the 50 special copies printed on art paper and signed by von Czibulka. Number 31 is on the same ordinary paper as the Weineiß volumes, but does not have either stamp and may derive from elsewhere.

John Clute & John Grant, eds., *The Encyclopedia of Fantasy*, 1997, p. 399; Frans Rottensteiner, "German-Language Fantasy Since 1900", *Survey of Modern Fantasy Literature*, V, p. 2,401.

£11,500

[139843]

146

of macabre fiction Karl Hans Strobl (1877–1946) and the Czech artist and writer Alfons von Czibulka (1888–1969). Printing fantasy and horror pieces, it drew on classics of the genre from global authors as well as contemporary writing in German, illustrated by superb artwork. A third volume was issued, comprising a further 12 issues in 10 volumes to November 1921, when the project folded. These are even harder to come by than the first two.

Robert Eldridge assessed the significance of *Der Orchideengarten*: "The material, both graphic and literary ... can be seen as part of the postwar German Expressionist movement while continuing the long tradition of European grotesque and fantastic art. The artwork strikes one as independent of or collaborative with



146



*Painted by J. Kneller*

*Captain Lemuel Gulliver, of  
Redriff Aetat. suae 58.*

*Here, learn from moral truth, and wit refine'd,  
How vice and folly have debas'd mankind,  
Strong sense, and humour arm'd in virtuous cause;  
Thus her great wily vindicates her laws:  
Whate' bold and free the glowing colours strike,  
Blame not the painter, if the picture's like.*

T R  
INT  
Remo  
*Robt*  
W C

In F

By LEMU  
First a SUB  
TAIN of se

L C

Printed for  
Middle Ten

## The true first edition of Gulliver's Travels

147

[SWIFT, Jonathan.] *Travels into Several Remote Nations of the World.* London: Benj[amin] Motte, 1726

2 volumes, octavo (199 × 117 mm). Contemporary panelled calf, early 19th-century black morocco labels and gilt dates on spines. Housed in a dark brown quarter morocco solander box by the Chelsea Bindery. Frontispiece portrait of Gulliver (first state), 4 maps and 2 plans, additional early 19th-century engraving after Stothard inserted into vol. I (showing Gulliver in Lilliput). Provenance: Robert Callaghan (ink name on title pages, dated 1732), and C. Fox (ink name to pastedown of vol. I and front free endpaper of vol. II, dated 1865). Clipping from *The Times* dated 9 July 1924, regarding a sale of a different copy, loosely inserted. Late 18th/early 19th-century manuscript addition of a verse by William Bowyer under the portrait frontispiece of Gulliver. Light splitting at head of joints, spine of vol. II very slightly chipped at head, a few minor rub marks, a few pages lightly creased, some faint staining at head of vol. I. An excellent copy, rarely found in such good condition in a contemporary binding.

True first edition of Swift's masterpiece, Teerink's A edition, with the first state frontispiece. The first state has the inscription beneath the portrait, which in the second state was placed around the portrait; a third state is a retouched version of the second.

The strong elements of political satire in *Gulliver's Travels* perhaps intrigued the contemporary readership most, but the book holds a significant place in the evolution of science fiction, its significance alluded to in Edwin Lester Arnold's *Lieut. Gullivar Jones: His Vacation* (1905), also known as *Gulliver of Mars*, or the character of Gully (short for Gulliver) Foyle in Alfred Bester's *Tiger! Tiger!* (1956).

*Gulliver's Travels* is a series of fantastic voyages, in which Gulliver finds himself in four different alien environments. The third voyage is to Balnibarbi, off the coast of Japan, in the shadow of the flying island of Laputa, where Swift parades a variety of mad scientists at work on ridiculous inventions, some more prescient than others, such as an invention that would allow even the most ignorant of people to write a book on any subject.

Gulliver's final voyage is to the land of the Houyhnhnms, where the relationship between rational man and bestial horse is dramatically up-ended, anticipating the similar treatment of man and ape in Pierre Boullé's *La Planète des singes* (1963; see item 23).

Other major science fiction writers who have developed themes from *Gulliver's Travels* include H. G. Wells in *The Island of Dr Moreau* (1896; see item 166), while the first American science fiction, *Symzonia: A Voyage of Discovery*, by Capt. Adam Seaborn (1820), uses a similar fantastic voyage to discover other imagined worlds (see item 137).

This first edition was published on 28 October 1726. Two superficially similar but distinct octavo editions followed in quick succession: the second (eccentrically designated AA by Teerink) sometime in the middle of November, and the third edition (Teerink B) in December.

Grolier English 42; Rothschild 2104; Teerink 289; *Printing and the Mind of Man* 185.

£125,000

[130055]

TRAVELS

OF SEVERAL

REMOTE NATIONS

OF THE WORLD.

IN FOUR PARTS.

BY JONATHAN SWIFT, ESQ.  
CAPTAIN OF A SHIP, and then a CAPTAIN OF SEVERAL SHIPS.

VOL. I.

LONDON:

BENJ. MOTTE, at the  
Sign-Post in Fleet-Street.  
MDCCLXXVI.



149

**The arrival of the ship that sailed to Mars – Timlin’s original watercolour and two calligraphic pages**

**148**

**TIMLIN, William Mitcheson.** Original watercolour for *The Ship That Sailed to Mars*: “The Arrival.” [Kimberley, South Africa: before 1923]

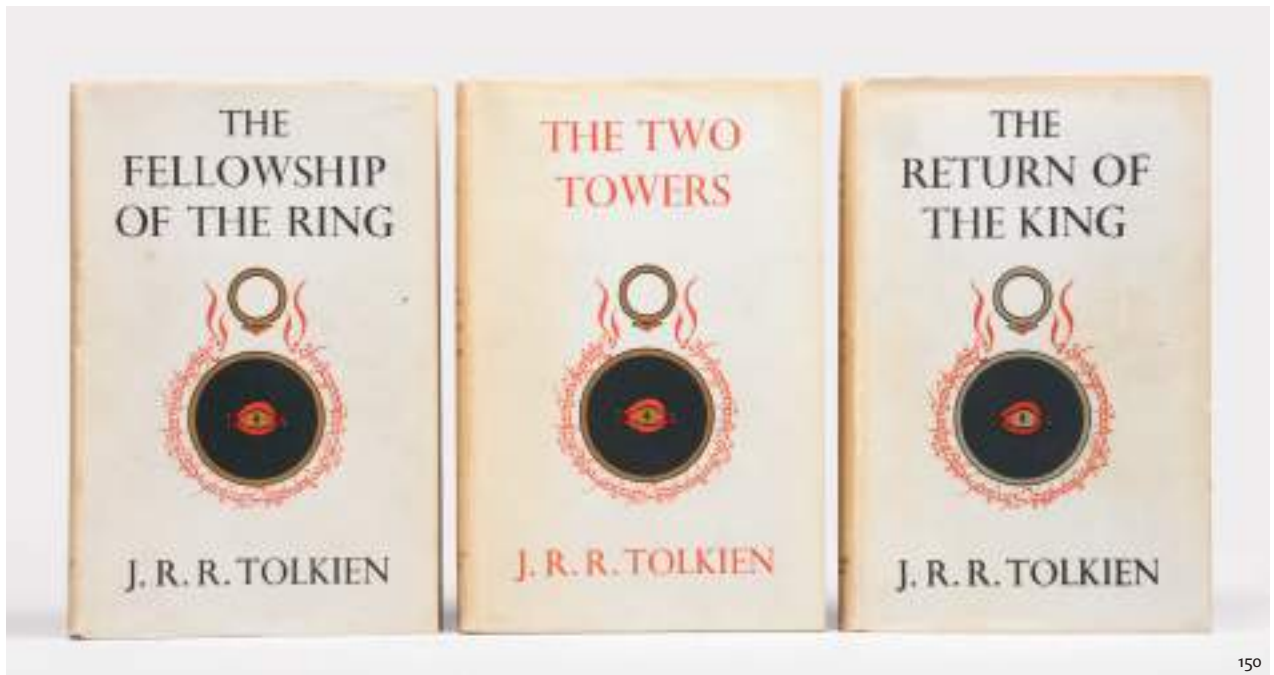
Original watercolour on paper (image 270 × 247 mm; framed 615 × 540 mm). Together with 2 original leaves of accompanying calligraphic text: the contents list for “Part three: Mars” including “The Arrival”, and the descriptive text to accompany this plate (text in black with initial letters and decorations in blue). Together, 3 individual items each framed separately in a white gold frame with UV and scratch resistant acrylic.

Timlin’s book (see following item) is divided in three parts: detailing the building and outfitting of the space ship, the journey, and the arrival. “The Arrival” is the first plate of the third part, showing the ship’s arrival on Mars itself, sailing high over a lake surrounded by fantastical buildings, the Martian princess watching them from a terrace overlooking the lake. The painting is signed by the artist after publication at the lower left. The book was published by George Harrap, with the accompanying calligraphic text mounted, like the plates, on grey matte paper.

Born in Northumberland, Timlin (1892–1943) emigrated to South Africa, where he studied art and practised as an architect. *The Ship That Sailed to Mars* is his only published book.

**£37,500**

**[59412**



150

*“A magical combination of science fiction and fairyland”*

149

**TIMLIN, William M.** *The Ship That Sailed to Mars: a Fantasy.* London: George G. Harrap & Company Limited [1923]

Quarto. Original quarter japon, gilt lettered and decorated spine, grey paper covered boards, title to front board in dark grey. Title page and letterpress printed in blue & black, 48 mounted colour plates, and 48 mounted pages of letterpress. A few light marks to covers, old faded staining at head of front cover, light bump to lower fore-corner. A very good copy.

First edition, first impression, of a fantastical illustrated gift book to rival those of Rackham, Dulac, Goble, and Nielsen. “The most original and beautiful children’s book of the 1920s was William M. Timlin’s masterpiece *The Ship That Sailed to Mars* ... a magical combination of science fiction and fairyland” (Dalby, pp. 102–03).

Locke, *A Spectrum of Fantasy* II p. 109. Richard Dalby, *The Golden Age of Children’s Book Illustration*, 1991.

£2,500

[112445]

*An excellent set, without repair*

150

**TOLKIEN, J. R. R.** *The Lord of the Rings.* London: George Allen and Unwin, 1954–55

3 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With the dust jackets (*Return of the King* in second state with reviews to rear flap, no priority of issue). Housed in a red quarter morocco box. Folding maps by Christopher Tolkien at end of each volume, map entitled “A Part of The Shire” in *The Fellowship of the Ring*. Very light toning to endpapers, couple of minor marks to top edges, *Two Towers* with light bleed of top red colour along fore edge, *Return of the King* with minor patch of residue to front cover, yet still excellent copies, square and tight, clean internally and externally. The jackets in near-fine condition, without repairs, the prices intact, light toning and rubbing to spine panels with minor nicking at ends, yet otherwise fresh.

First editions, first impressions. *The Lord of the Rings* trilogy is one of the most popular and influential works of literature in the 20th century, containing richly rendered detail of a new mythological world, not yet surpassed.

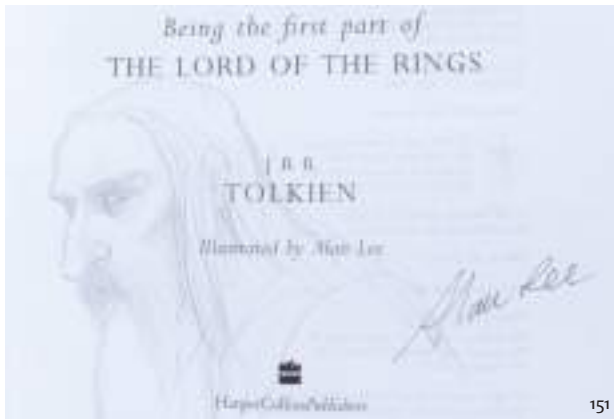
Bleiler, *Supernatural Fiction* 1606–7–8; Hammond & Anderson A5a i, ii, & iii.

£27,500

[139888]



149



**With a sketch of Gandalf**

151

**TOLKIEN, J. R. R.** The Lord of the Rings ... Illustrated by Alan Lee. London: Harper Collins, 1992

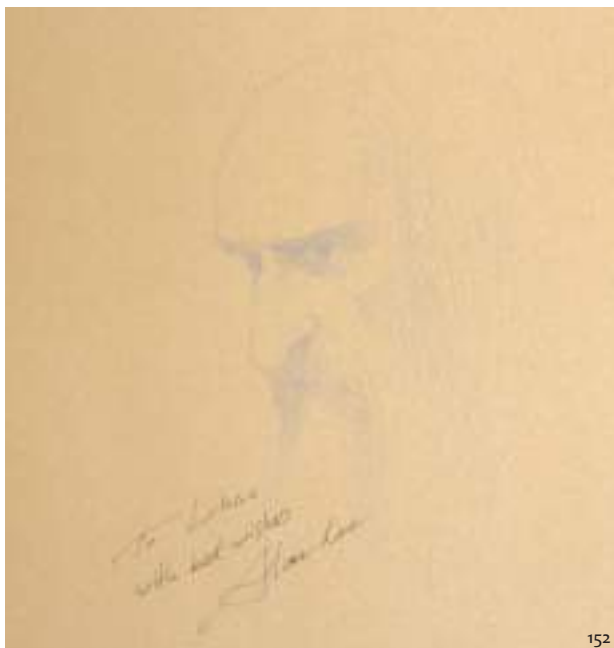
3 volumes, octavo. Original blue cloth, titles silver to spine and front, map endpapers in black and red. With the illustrated dust jacket. Housed in the publisher's decorated blue card slipcase printed in silver. Colour plates illustrated by Alan Lee throughout the set, frontispiece and 18 plates to vol. 1, 16 plates to vol. 2, 15 plates to vol. 3. An excellent set, with only light rubbing to the jackets at the extremities. The slipcase somewhat rubbed and with repair to some edges.

First Alan Lee edition to be issued in three volumes, first impressions, signed by the illustrator on each of the three title pages, and with an original pencil sketch of Gandalf to the title page of *The Fellowship of the Ring*.

Lee's illustrations, which first appeared in a one-volume edition in the previous year, were a key inspiration for Peter Jackson in the making of the three *Lord of the Rings* films (2001–2003), for which he was recruited as a lead concept artist.

£2,000

[139292]



152

**With an original pencil drawing**

152

**TOLKIEN, J. R. R.** *The Hobbit, or there and back again.* Illustrated by Alan Lee. London: Harper Collins, 1997

Small quarto. Original green cloth, titles gilt to spine, Tolkien Smaug design gilt to front board, brown endpapers. With the illustrated dust jacket. With 25 full page colour illustrations by Lee, and many uncoloured vignettes in the text, 2 double-page maps in black and red. An excellent copy, with only very slight rubbing along the edges of the jacket.

First edition illustrated by Alan Lee, first impression, signed by the illustrator on the title page and additionally inscribed on the front free endpaper "to Lukas, with best wishes, Alan Lee", with a large original pencil sketch of Gandalf.

Bleiler, *Supernatural Fiction* 1605.

£1,750

[139294]

**A scarce edition of a work that influenced Tolkien**

153

**(TOLKIEN, J. R. R.) BRAY, Olive (ed. and trans.)** *The Elder or Poetic Edda ...* Illustrated by W. G. Collingwood. London: Printed for the Viking Club, 1908

Quarto. Original grey cloth, Norse-style decorative borders and lettering in gilt on front board and spine. Text in Icelandic and English in facing pages. One full-page and many half-page illustrations. Spine dulled, light rubbing to extremities, some marks to rear board, sound and general clean within in spite of occasional minor spotting, very good condition.

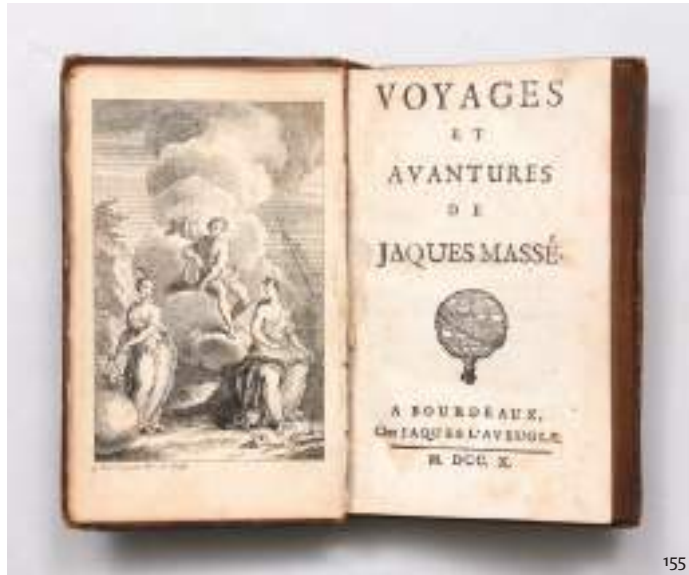
First edition, first impression, of the English translation that influenced Tolkien. This attractively illustrated work was reissued in 2013 as part of "Tolkien's Bookshelf", noting this edition as a general inspiration and the source of the dwarves' names in *The Hobbit*. The projected second part was never finished, making this complete as published. In 1929, the *Journal of English and Germanic Philology* reviewed Olive Bray's translation of *The Poetic Edda*: "Miss Bray's work is eminently satisfactory: she possesses



153



154



155

a scholar's knowledge of the subject (though she was by no means a specialist in the field); and she had poetic ability of a high order. She nearly always succeeded in reproducing the poetry and the spirit of the old lays and she adhered to the metrical form". The book is uncommon in the trade, with none in auction records.

Journal of English and Germanic Philology, Vol. 28, No. 4, October 1929.

£1,850

[139900]

### Early American science fiction

154

[TUCKER, George.] ATTERLEY, Joseph (pseud.)

*A Voyage to the Moon*. New York: Elam Bliss, 1827

Octavo (190 × 106 mm). Contemporary tree sheep, red morocco label. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Ownership inscription "J. Beatty Jenning" to the front free endpaper in pencil. Joints cracking and corners lightly worn, intermittent foxing, more severe in places, but a very fine copy.

First edition of a scarce lunar imaginary voyage, and notably early piece of American science fiction. George Tucker was an American lawyer born in Bermuda, appointed by Thomas Jefferson in 1825 as professor of moral philosophy at the University of Virginia.

In *A Voyage to the Moon*, the hero and pseudonymous author Joseph Atterley travels to the Orient in one of his father's ships. When the ship founders off the Burmese coast, Atterley is captured and taken inland. There he meets Gurameer, a Brahmin who has previously been to the moon. They construct an air-tight vessel made partly of lunarium (a metal that repels the earth and is attracted to the moon), and after a three-day voyage the pair land in the lunar region of Morosofia. "The moon is a dislocated fragment of the earth ... the progress of the two men through the lunar society, and their meeting with the excessively foolish Glonglins, becomes a vehicle for satire, prediction and social comment, many familiar personalites being represented by anagrams and puns (e.g. Vindar is Darwin; Lozzi Pozzi is Pestalozzi; and Wighurd is William Godwin). The travellers eventually return to earth, landing in South America" (Howgego).

Bleiler, *Science-Fiction* 91; Howgego T22; Shoemaker 30846.

£6,250

[110261]

### The true first edition

155

TYSSOT DE PATOT, Simon. *Voyages et aventures de Jaques Masse*. Bourdeaux [i.e. The Hague]: Jaques L'Aveugle, 1710 [i.e. around 1714]

Duodecimo (158 × 92 mm). Contemporary speckled calf, red morocco label. Ownership label, neat ink note and early catalogue description to front pastedown. Small chip at base of spine, front joint cracked but firm, some light browning, front free endpaper and frontispiece expertly reinserted. A very good copy.

First edition of this early utopian novel, "the best-known of all the radical philosophical novels of the Early Enlightenment", which "surpassed practically every other work of philosophical fiction of the age for notoriety" (Israel, pp. liii and lvi). The novel tells of a Frenchman shipwrecked off South Africa where he finds a terrestrial paradise. Learning the language of the natives, he seeks to explain Christianity to them. It contains a parable on Christianity that shocked the author's contemporaries – an absolute monarch damns the bees he owns for sucking nectar which had been prohibited to them merely to test his authority, then sends his son in bee form to redeem them, whereupon the different worshippers of the bee messiah kill each other, while bee priests live indolent lives on pious bees' labour.

Rapidly banned in Holland and France, it went through further Dutch editions, a French edition, three English editions, and two German editions by 1760. Tyssot publicly disavowed it due to the controversy, and some scholars still question his authorship, but he later admitted writing it in a 1720 letter to his son. The book was actually published around 1714, but was predated 1710, possibly to feign priority for the idea of a "fable of the bees", as Bernard de Mandeville had published his own parable in 1714.

The book poses bibliographic difficulties, with four editions purporting to be published in 1710, three in the same place by the same publisher. Rosenberg has established that the present edition, distinguished by a woodcut on the title page of a celestial globe with a knob deviating to the left, is the true first edition.

Atkinson p. 70; Howgego T25. Jonathan Israel, *Radical Enlightenment*, 2002; Aubrey Rosenberg, *Tyssot de Patot and His Work 1655–1738*, 2013.

£1,500

[123204]



*Verne's first appearance in English*

156

**VERNE, Jules.** *Five Weeks In A Balloon.*  
New York: D. Appleton and Company, 1869

Octavo. Original brown cloth, title and balloon motif to spine and front board gilt, yellow coated endpapers. With the publisher's advertisements to the rear. Frontispiece with tissue guard and 5 plates. Spine slightly faded, spine ends slightly frayed, a little wear to one tip, a little worming to rear joint, slight foxing to a couple of pages but otherwise clean. A very good copy, usually found in poor state.

First edition in English, first printing, of this African balloon adventure, which marked Verne's first English-language book publication. Verne's highly successful "fantastical tale meshes together aspects of early science fiction with a highly individualised mode of colonial discourse" (McLaughlan, p. 109).

Gallagher A6. Robbie McLaughlan, *Re-imagining the 'Dark Continent' in fin de siècle Literature*, 2012.

£3,250

[137272]

*A near-fine copy of the author's debut fantasy*

157

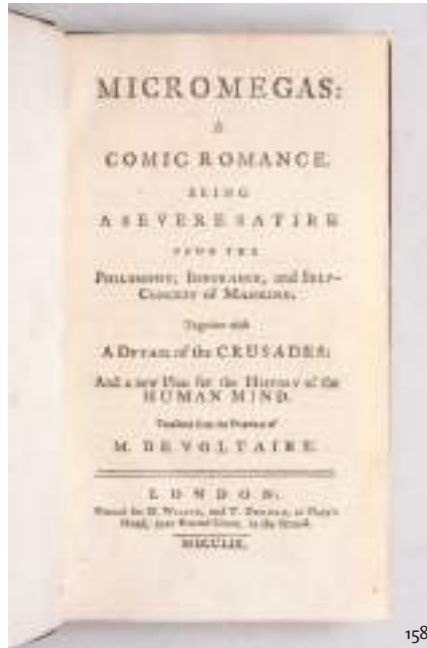
**VISIAK, E. H.** *The Haunted Island.*  
London: Elkin Matthews, 1910

Octavo. Original red cloth, spine and front cover lettered in gilt. Very light scuffing and bumping at extremities, a few trivial scuff marks to front cover, else a near-fine, bright copy, square and firm.

First edition, first impression, of this debut novel from Edward Harold Physick (1879–1972), featuring pirates, ghosts, and wizards. Bleiler, *Supernatural Fiction*, p. 506.

£1,250

[138834]



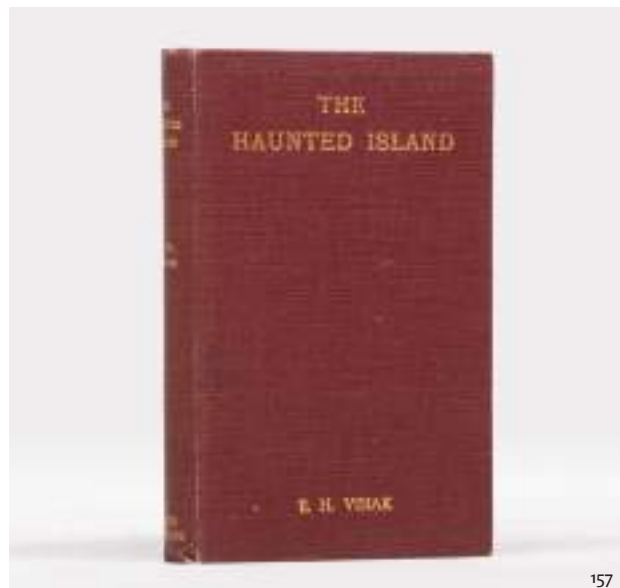
*Contains perhaps fiction's first alien visitation*

158

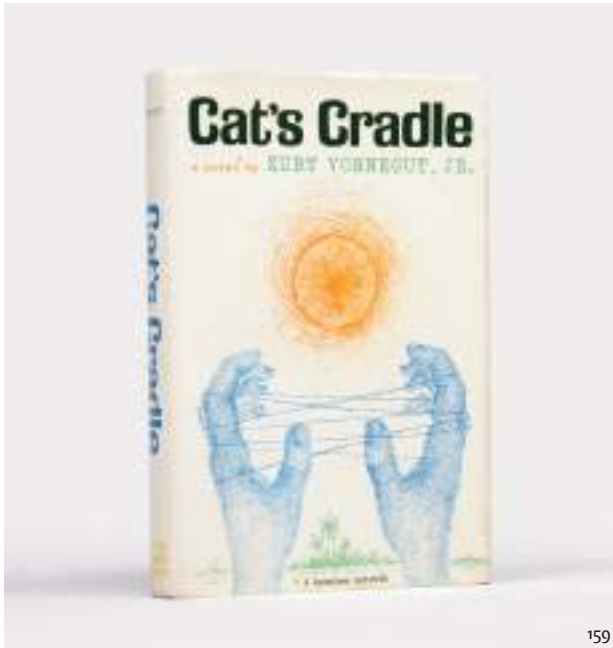
**VOLTAIRE, François-Marie Arouet de.** *Micromegas: a Comic Romance.* London: Printed for D. Wilson, and T. Durham, 1753

Duodecimo (168 × 88 mm). Contemporary mottled calf, red morocco label, spine compartments and covers ruled in gilt, red edges. With the 20th-century bookplate of Robert J. Hayhurst, Lancashire, retail chemist and bibliophile, to front pastedown. Very light bumping to tips, tiny chips at spine ends; very minor paper faults, nicks, and chips to a few leaves never affecting text, very light toning, else clean: an excellent copy.

First edition in English of Voltaire's *Micromegas*, a significant work of proto-science fiction, detailing the visit of giants from Saturn and Sirius to earth, and their derision at mankind's wars, religions,







159

and pretensions. It was published in French the previous year and is probably fiction's first instance of aliens visiting Earth, which "inaugurated a tradition of superior aliens who come to lecture humans about the need to improve themselves" (Westfahl, p. 17).

The translation was undertaken anonymously by Tobias Smollett, and later republished in Smollett's edition of Voltaire's works. It follows the 1752 London edition in French in including two pieces from Voltaire's *Essai sur les mœurs et l'esprit des nations* (1756), fragments of which appeared in various publications from 1746 to 1756. These two pieces, the first on the Crusades and the latter a history of the human mind, were likely included to increase the size of the book (*Micromegas* itself is only 40 pages long) and to justify the cost of printing.

Anatomy of Wonder, 1976, 1–50; Bleiler, *Science-Fiction* 2271; ESTC T137640; Howgego V, V15a. O. M. Brack, Leslie Chilton & Walter H. Keithley, *Miscellaneous Writings of Tobias Smollett*, 2015; Garry Westfahl, *The Greenwood Encyclopaedia of Science Fiction and Fantasy*, vol. I, 2015.

£2,500

[126288]

"It is lies and superstitions...  
That make human beings bloom"

159

**VONNEGUT, Kurt.** *Cat's Cradle.*

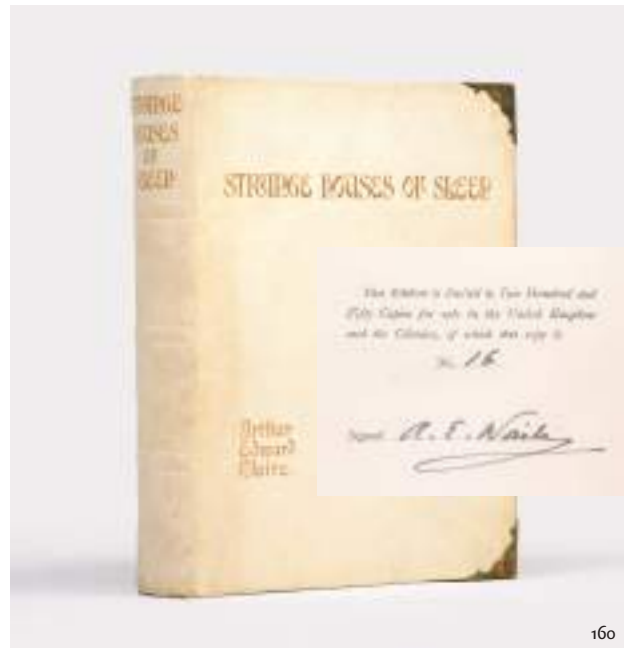
New York: Holt, Rinehart and Winston, 1963

Octavo. Original green cloth and blue imitation calf, titles to spine and front board in gold and blue, top edge green. With the dust jacket. Some very minor rubbing to jacket extremities and a few faint marks, a near-fine copy.

First edition, first impression, a scarce review copy with the publisher's slip loosely inserted giving publication date as 18 March. *Cat's Cradle* is one of Vonnegut's greatest novels, managing to both condemn and celebrate science and religion, and the human race in general. As the front flap of the jacket observes: "It is lies and superstition s ... that make human beings bloom." The Modern Library rated it one of the best 100 novels of the 20th century.

£3,000

[140258]



160

160

**WAITE, A. E.** *Strange Houses of Sleep.*

London: Philip Sinclair Wellby, 1906

Octavo. Original vellum, titles gilt to spine and front, gilt-stamped device to front, spine in compartments with blind-ruled bands, ornate brass metal pieces to outer corners, top edge gilt, red silk book marker. Photographic portrait frontspiece. Vellum lightly spotted, a little minor spotting to endpapers, a sound and attractive copy in excellent condition.

First edition, sole impression, number 16 of 250 copies, each signed by the author. *Strange Houses of Sleep* collects the esoteric poetry (including a lengthy verse drama on the holy grail) of A. E. Waite (1857–1942), popularly known for his creation of the Rider–Waite Tarot deck.

"Through his critical and historical studies of occultism in all its forms, and even more by his carefully edited alchemical texts, Waite brought order out of the chaos of the occult revival and enabled the study of both the history and content of 'rejected knowledge' to become academically acceptable. It is the growing awareness of his importance in this field that has finally brought him the wider acclaim he always deserved" (ODNB).

Waite was a member of the Hermetic Order of the Golden Dawn, a Freemason, and a member of the Societas Rosicruciana in Anglia. This copy has the armorial bookplate (exhibiting the same Rosicrucian symbology as Waite's own supralibros) of Robert J. Stevenson, who is listed as a freemason in the Grand Lodge of Massachusetts in 1914.

£750

[139766]



161

**“Its influence on Poe is manifest, and it has survived in such novels as Bram Stoker’s *Dracula* and in modern mystery stories and horror films”**

161

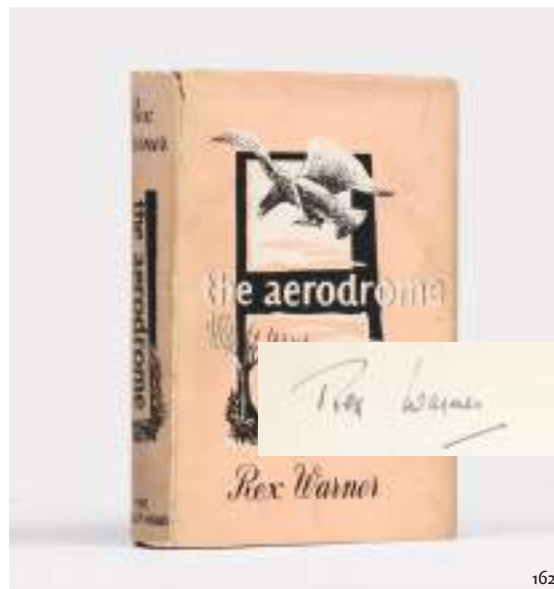
**[WALPOLE, Horace]** *The Castle of Otranto*. London: for Tho. Lownds, 1765 [but 1764]

Octavo (178 × 109 mm). Handsomely bound by Zaehnsdorf in late 19th-century dark green morocco. spine in compartments with raised bands, blind rules, and gilt titles direct, blind-ruled border to sides, gilt rule to board edges and turn-ins, attractive marbled endpapers, gilt edges. Housed in a black morocco-backed bookform folding case. Some trivial scuffs to extremities but the binding sound and in excellent condition, ownership inscription erased from head of title page, mild marginal offsetting to title and A2, occasional and minor marginal stains at lower edge through signatures H–N, a very good copy overall.

First edition, one of 500 copies, of this mock tale of medieval horror which initiated the 18th-century vogue for Gothic romances. The first edition was disguised as the translation, by one ‘William Marshal, Gent’, of an Italian work discovered in the library of an old Roman Catholic family in the north of England, but the reception was so favourable that within six months of publication Walpole issued a second edition in which his authorship was revealed.

The novel’s “impressive theatrical effects included a gigantic heavenly helmet with magical powers, a bleeding statue, a sword that could only be borne by fifty men, an anchorite whose flesh had melted away to leave only an animated skeleton, and a portrait that strode out of its frame. The fascination with the fantastic was the same that created *Strawberry Hill*, but unrestrained by the requirements of bricks and mortar. It caught a tide of interest in exotic evocations of ancient and medieval cultures” (ODNB). The poet Thomas Gray wrote to Walpole that the novel made “some of us cry a little, and all in general afraid to go to bed o’ nights” and *Otranto*’s influence stretches across supernatural fiction: “Its influence on Poe is manifest, and it has survived in such novels as Bram Stoker’s *Dracula* and in modern mystery stories and horror films.”

Printed on Christmas Eve 1764, the first edition, printed on fine laid paper, has long been a choice item for collectors. This



162

copy, handsomely bound by Zaehnsdorf in the late 19th century (preserving generous margins), has the bookplate of the American book collector Thomas Jefferson McKee (1840–1899), whose vast library was sold after his death, this copy appearing as item 5574 in his catalogue. It then appeared in the sale of John A. Spoor’s library (his bookplate here engraved by Emery Walker), selling in 1939 for \$52.50. The last copy to appear at auction was that of Pierre Bergé, selling in 2016 for €7,519.

Bleiler, *Supernatural Fiction* 1651; *Printing and the Mind of Man* 211; Hazen, *Walpole* 17; Lowndes IV, 2820; Rothschild 2491.

£8,000

[139678]

**A rare wartime dystopia, signed**

162

**WARNER, Rex.** *The Aerodrome. A Love Story*. London: John Lane, The Bodley Head, 1941

Octavo. Original brown cloth, titles to spine in pale pink. With the dust jacket, designed by Donovan Lloyd. Spine sunned to purple beneath the jacket, with the jacket quite dust-soiled and with two closed tears to front panel from the top edge, and some other minor nibbling at ends and corners; still a sound and clean copy in excellent condition.

First edition, first impression, signed by the author on the front free endpaper. *The Aerodrome* was Warner’s wartime dystopia, his third novel, in which he “reverted in part to a non-realistic, expressionist technique. Generally regarded as his best novel, this deeply gloomy work also sees human values collapsing before a rising tide of nihilistic materialism” (ODNB).

*Aerodrome* was included among Anthony Burgess’s *Ninety-Nine Novels*, with Burgess recounting how he read the book on return from the war, and was struck by the way it combined Kafkaesque qualities with three-dimensional character writing. He concludes that its claim to “be regarded as a modern classic is as sound as that of Orwell’s novel”, *Nineteen Eighty Four*.

Now very scarce in dust jacket, this is the first signed copy that we have handled.

£3,000

[136856]



163

### Scarce signed debut fantasy novel

163

**WARNER, Sylvia Townsend.** *Lolly Willowes, or the Loving Huntsman*. London: Chatto & Windus, 1926

Octavo. Original black and blue marbled cloth, pale blue paper spine label. Slight residue from sticker to rear pastedown. Ownership inscription in green pencil to first blank. Spine faded and a little cocked, edges rubbed, touch of wear to tips, occasional faint foxing; a very good copy indeed.

First edition, first impression, signed by the author on the front free endpaper. *Lolly Willowes* is Warner's first novel and rarely found signed. In the work Laura "Lolly" Willowes leaves her life as a "professional aunt" in London for independence in the village of Little Mop where "she is initiated into the local witch cult and has intellectual conversations with Satan, who lives locally as a gardener" (Bleiler).

"The mixture of fantasy and acerbic wit in this story of a disregarded woman who turns to witchcraft as the only practical way of asserting herself had a wide appeal and the book was a considerable success" (ODNB).

Bleiler, *Supernatural Fiction* 1660; Wessells #19, pp. 84–7.

£1,250

[139081]

### The first female vampire protagonist

164

**WEBBER, Charles Wilkins.** *Yieger's Cabinet. Spiritual Vampirism: The History of Etherial Softdown*. Philadelphia: Lippincott, Grambo & Co., 1853

Octavo in sixes. Original purple pebble-grain cloth, titles to spine in gilt, publisher's vignette within decorative frame to covers in blind, pale brown endpapers. Ten-page publisher's catalogue at end. Rear free endpaper neatly excised. Spine gently cocked, cloth faded to pale brown at spine and board edges, touch of wear to spine ends and tips, foxing to contents, a couple of creases to corners folded by prior owner; a very good copy. With a contemporary manuscript glossary decoding the real identities of the principal characters in pencil to the first blank, the characters likewise identified in pencil in the margins when they first appear in the text, a couple unidentified and simply left with question marks.



164

First edition of the first vampire novel by an American, and the first anywhere to introduce a female vampire protagonist (Sheridan Le Fanu's *Carmilla* is often cited as the first, but was not published until 1872).

The characters are deliberately thinly disguised. The predatory, oversexed vampire protagonist Etherial Softdown is based on the social reformer, hydrotherapy advocate, and feminist Mary Gove Nichols (1810–1884). She is depicted in the novel as an immoral creature who "sank her claws and her mouth into men she had a yen for, and coughed up blood to gain sympathy when it suited her" (Cohen, p. 15).

Webber (1819–1856) was a Kentucky author predominantly known for his western novels. He had lived with Mary Gove, her husband, Thomas Nichols, and a group of their left-wing followers in New York from 1846 to 1847, during which time he had romanced Gove's daughter Elma and been spurned. He is believed to have written *Yieger's Cabinet* in revenge.

The work relies on Gove's scandalous reputation as a free love radical and is one among many pieces of literature, often published in New York's "flash press" of satirical weekly newspapers, intended to undermine and ridicule her belief in a women's "right of self-ownership".

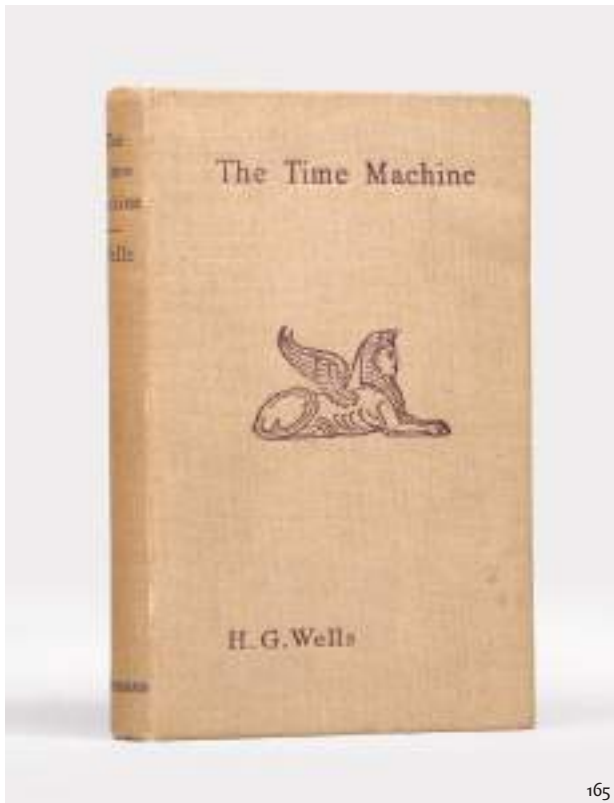
Other members of the women's rights movement, including Elizabeth Cady Stanton, distanced themselves from her for fear of tarnishing their own reputations after works such as this.

"Gove protested in print that while she had not read the book, her husband had, and told her she should not read it. Whether or not she did, it seems likely that Webber's bloody hatchet job forced her to take control of her own life story", and in response to this work Gove began writing a semi-fictionalized account of her own life in the autumn of 1853 (Cohen, p. 15). It was serialized in her and Thomas's *Nichols' Journal* from January 1854 and was published under the title *Mary Lyndon* in 1855. Webber appears fleetingly, as a broken, unstable young man with a serious alcohol problem.

Patricia Cline Cohen, "The 'Anti-Marriage Theory' of Thomas and Mary Gove Nichols: A Radical Critique of Monogamy in the 1850s", *Journal of the Early Republic*, Vol. 34, No. 1, 2014.

£3,750

[139493]



165

An exceptional copy of Wells's seminal speculation about life in the year 802,701

165

**WELLS, H. G.** *The Time Machine. An Invention.* London: William Heinemann, 1895

Octavo. Original tan cloth, title to spine and front cover in purple, sphinx motif to front cover in purple. Very minor patch of cockling to rear cover, slight foxing around endpapers, square and clean, a fine copy.

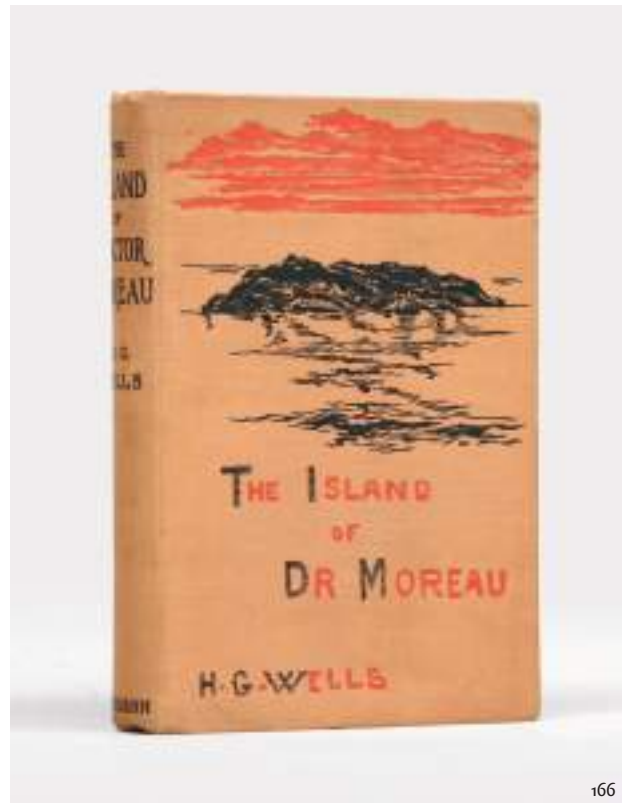
First UK edition, first issue of Wells's first novel (with the 16-page publisher's catalogue starting with "The Manxman", and requisite binding points). It is preceded, earlier in the same month, by an American edition rife with errors – Heinemann's was the first appearance of the definitive text.

In 1888 Wells had written a series of articles concerning time travel entitled "The Chronic Argonauts" for *The Science Schools Journal*, a magazine that he had founded whilst a student. Some six years later he revised them for the *National Observer*, and then rewrote them as the serial "The Time Traveller's Story" for *The New Review*. The editor of both journals W. E. Henley then persuaded Heinemann to publish the whole story as a book. So it was that Wells came to write *The Time Machine*, not only his first novel but also a pioneering highlight of the science fiction genre.

Bleiler, *Science-Fiction* 2325; Wells 4.

£5,000

[138395]



166

A particularly nice copy

166

**WELLS, H. G.** *The Island of Dr. Moreau.* London: William Heinemann, 1896

Octavo. Original brown cloth, spine lettered in black, front cover lettered and decorated in red and black, blind-stamped publisher's monogram to rear cover (binding B, no priority). Frontispiece with tissue guard. Contemporary ownership signature to front free endpaper. A particularly fine copy, cloth and contents clean, binding firm.

First edition, first issue, with rear advertisement for *The Time Machine* on terminal leaf preceding 16 leaves of advertisements, beginning with "The Manxman" and ending with "Out of Due Season". Adapted to film at least three times, *The Island of Dr. Moreau* is one of Wells's best-known books, a fundamental work of science fiction, and a major influence on popular culture both at the time and since.

Bleiler, *Supernatural Fiction*, pp. 519–21; Currey, 520; Hammond B3; Wells 7.

£2,750

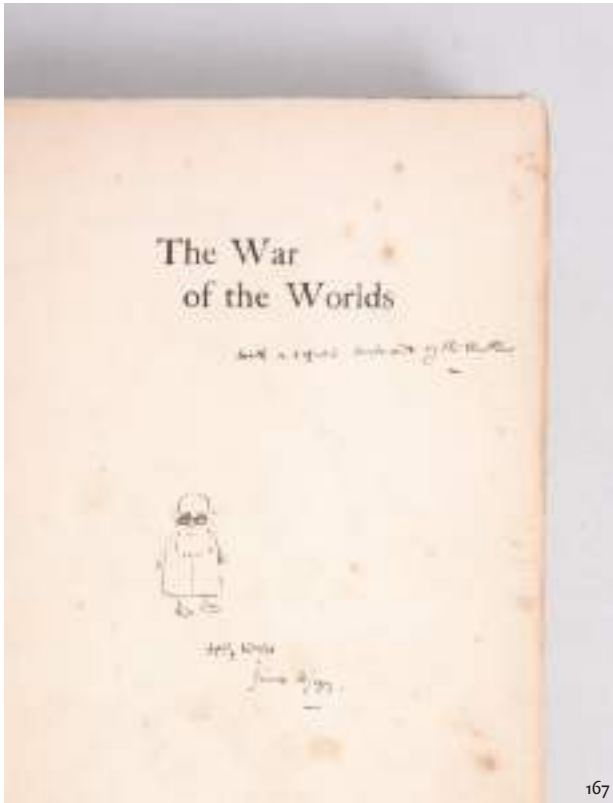
[138964]

Inscribed with a caricature portrait

167

**WELLS, H. G.** *The War of the Worlds.* London: William Heinemann, 1898

Octavo. Original grey cloth, spine and front cover lettered in black, publisher's monogram in black on rear cover, edges untrimmed. Housed in a custom black morocco-backed grey cloth solander box by the Chelsea Bindery. Ownership inscription of Alice R. C. Rogers at the head of the title page. Slight wear to spine ends and tips, a couple of faint marks to cloth, spine darkened, foxing to contents; a very good copy.



167

First edition, inscribed and dated by the author with one of his characteristic “picshuas”, a caricature portrait, on the half-title; the inscription reading “with a signed portrait of the author. H. G. Wells June 3/99.” As the portrait – an old, bald man with long white beard and dark glasses – does not resemble Wells himself, the drawing is perhaps a visualisation of the unnamed narrator of the book.

The *War of the Worlds* was originally printed as a serial simultaneously in *Pearson's* magazine in the UK and *Cosmopolitan* magazine in the US, from April to December 1897. This copy is the second issue with the 32-page publisher's catalogue at the end, with Joseph Conrad as the first author listed. Signed copies of this edition are notably uncommon, with just two other such copies traced at auction.

Bleiler, *Science-Fiction* 2331; Locke, *Spectrum of Fantasy*, I p. 228; Wells 14.

£25,000

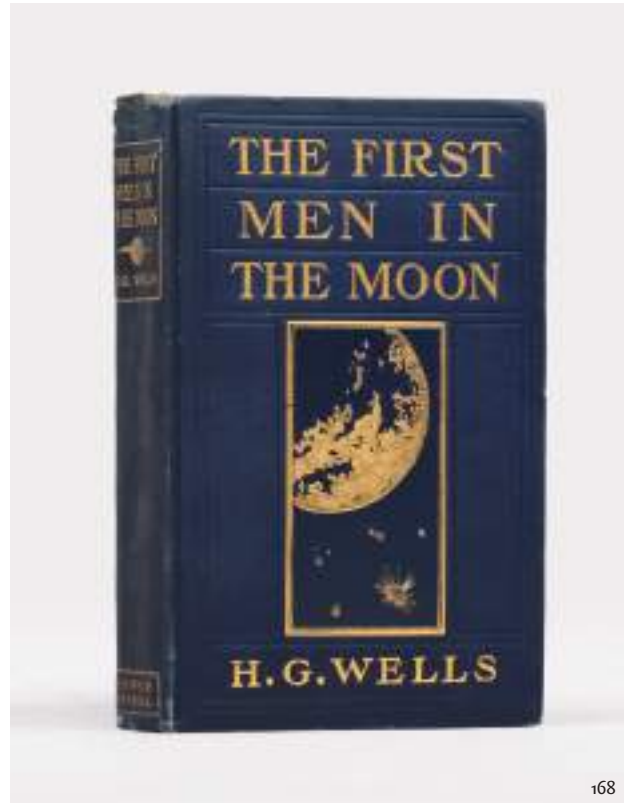
[134639]

True first edition,  
presentation copy to his science classmate

168

WELLS, H. G. *The First Men in the Moon*. Indianapolis: The Bowen-Merrill Company, 1901

Octavo. Original blue cloth, spine lettered in gilt, front cover with lettering and moon design in gilt, blocked in blind, rear cover with title blocked in blind. Housed in a custom blue cloth slipcase. Frontispiece with tissue guard, 11 plates, title in black within red frame. Light reading crease to spine, ends and corners a little rubbed, small superficial crack near top of front inner hinge but all sound and clean within. Generally a very good copy with the gilt bright on the covers.



168

First edition, first printing, presentation copy, inscribed by the author on the half-title “To Miss Healey with kindest regards from H. G. Wells”. Elizabeth Healey was a fellow student of Wells at the Normal School (later Royal College) of Science, South Kensington, London, and a long-term friend and correspondent.

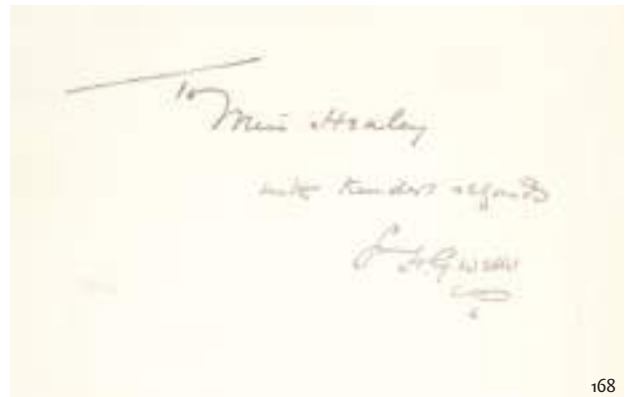
Wells's lunar adventure was a genre-defining work, arguably the first alien dystopia, which inspired many later works and notably provided material for the second half of the groundbreaking Georges Méliès silent film *Le Voyage Dans La Lune* (1902).

The American edition is the true first edition in book form, preceding the London edition by one month. It is extremely rare inscribed – we can trace no copy at auction. This copy has the first state binding with “Bowen Merrill” to the foot of spine.

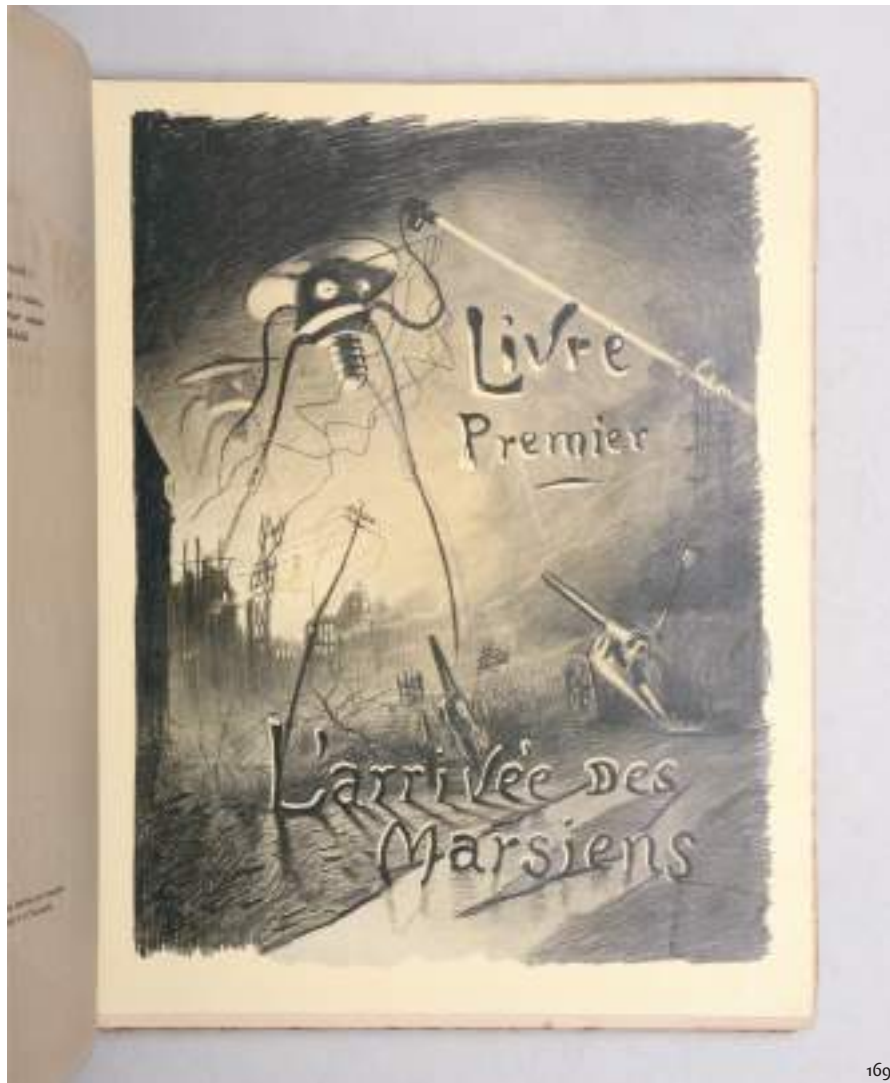
Bleiler, *Science-Fiction* 2335.

£15,000

[138945]



168



169

*The scarce and iconic illustrated edition,  
in superb condition*

169

**WELLS, H. G.** *La Guerre des Mondes.*

Brussels: L. Vandamme & Co., 1906

Large quarto. Original patterned brown wrappers, titles lettered to spine and front cover in brown, top edge trimmed, others untrimmed. Housed in a black cloth flat-back box by the Chelsea Bindery. Text in French. Illustrated title page printed in black, red, and gold. With 106 illustrations in the text and 32 plates printed on thick paper. Light superficial rubbing to some areas of spine, some minor small tears and creases to the yapp fore-edge of front wrapper, internally fresh and without spotting. An exceptional copy.

First illustrated edition in book form, rare in such superb condition, one of 500 copies printed.

The original serial publication of Wells's novel in Pearson's magazine had illustrations by Warwick Goble. Wells, however, was unimpressed by Goble's depiction of the invaders, demonstrating this disapproval by expanding the text to include a paragraph directly commenting on Goble's illustrations, having the narrator describe them as "tilted, stiff tripods, without either flexibility or subtlety, and with an altogether misleading monotony of effect"

(Book II, Chapter 2, 1898). The first edition in book form, which included this passage, was unillustrated.

In 1903 Henrique Alvim-Corrêa (1876–1910), a Brazilian artist living in Belgium, read the novel and was so stirred by it that he began to illustrate the work uncommissioned. In 1905 he travelled to London in order to present his work to Wells, who in turn was deeply impressed by his striking illustrations, inviting him to illustrate the present edition. Wells later stated that "Alvim-Corrêa did more for my work with his brush than I with my pen".

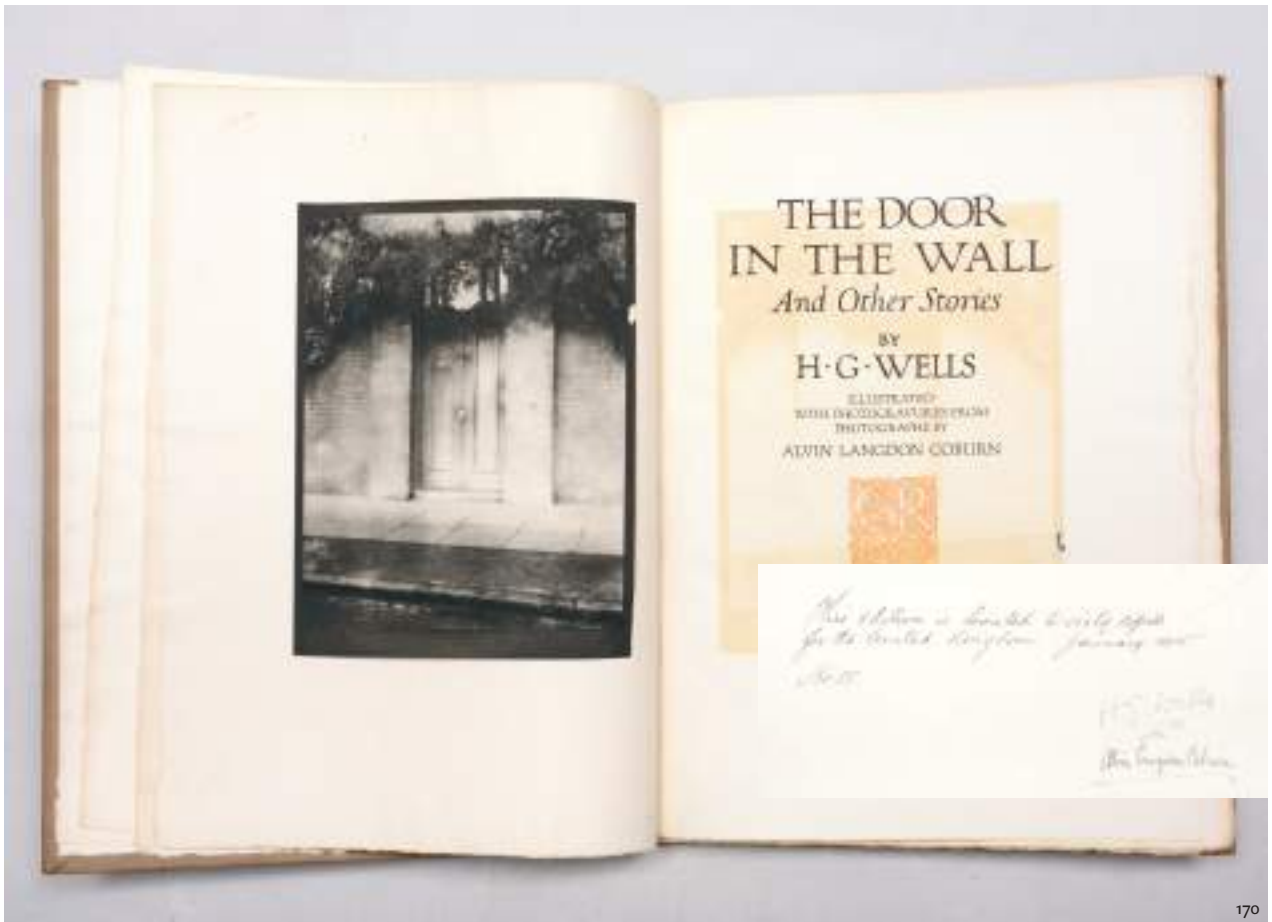
This edition uses the translation of Henry-Durand Davray, Wells's friend and the "architect of Wells's early reception" (Parrinder & Partington, p. 30), which was the first French translation of the work, originally published serially in the *Mercure de France* from October 1899 until March 1900.

In 1990 the original illustrations were bought from Alvim-Corrêa's family by a Brazilian bookseller and sold at auction in 2015, realising more than \$225,000. This copy includes a reproduction of the original colour-illustrated poster advertising the book loosely inserted.

Patrick Parrinder & John S Partington, eds., *The Reception of H. G. Wells in Europe*, 2005.

£8,500

[139769]



170

**The rare British issue  
signed by the author and photographer**

170

**WELLS, H. G.; Alvin Langdon Coburn.** *The Door in the Wall and other Stories.* London: Grant Richards Ltd, [1915]

Small folio. Original beige cloth-backed light brown paper-covered boards, paper spine label printed in black, front board lettered in gilt, edges uncut. Publisher's device printed in red to title page; decorative engraved headpiece and initials. Complete with 10 hand-pulled tipped-in photogravures, including frontispiece, from photographs by Coburn ("prepared by the artist, and printed under his personal supervision"). Early cataloguing description laid in. A few short closed tears at spine ends, corners bumped, spine label browned and chipped obscuring last "L" of "WALL", offset from plates as usual, a few unglued at corners but none loose. A bright, fresh copy, clean throughout.

First edition, the scarce British signed limited issue, number 58 of 60 copies signed by both Wells and Coburn, the handwritten limitation statement facing the half-title dated January 1915.

Considered Wells's most disturbing and evocative work of speculative fiction, *The Door in the Wall* "deals with a favourite Wellsian theme: the intrusion of mysterious forces into everyday life" (Coelsch-Foisner, p. 180). Grappling with man's inability to bridge the gap between science and imagination, the fantastical and the rational, it chronicles the life of eminent politician Lionel Wallace, who in childhood had once entered through a mysterious green door in a white wall to find himself briefly in a luxurious paradise, only to be tantalised throughout his adult life by visions of the door in the wall, and eventually driven mad.

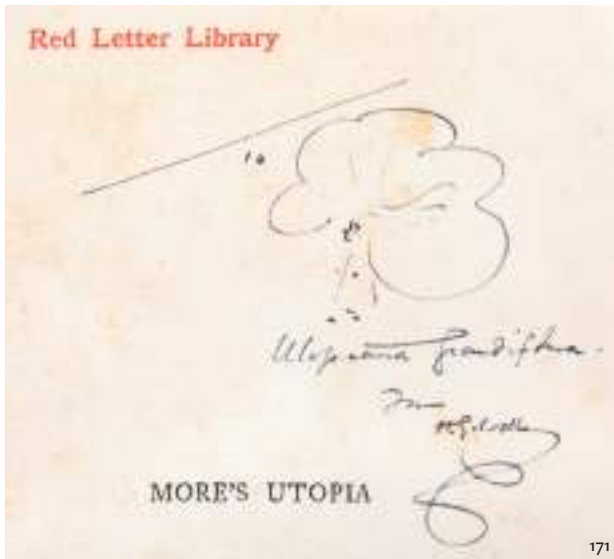
Six hundred copies of *The Door in the Wall* were printed in November 1911 by Mitchell Kennerley of New York; but publication was delayed by the spoilage of Coburn's photogravures, which were to be inserted in the books. "When the crate arrived from England, it was discovered that a nail had accidentally been driven through the photogravures" (Brucoli, p. 55). Only three hundred copies were published with all ten illustrations. The remaining copies were sold with a label explaining the circumstances. Sixty copies of the Kennerley edition were issued in England in 1915 with Grant Richards's title page; these numbered copies were signed by both Wells and Coburn. The fine French handmade Glaslan paper, the striking text (printed using types and decorations designed by the great Frederic W. Goudy and set by his wife Bertha S. Goudy at the Village Press), and Coburn's atmospheric photogravures combine to make this a beautifully produced book.

Rare Book Hub records two copies of the British issue at auction in the last fifty years; ABPC adds five further, all but one of which appeared more than twenty years ago.

Bleiler, *Science-Fiction* 2340; Wells 43a; H. G. Wells Society 44. Matthew J. Brucoli, *The Fortunes of Mitchell Kennerley: Bookman, 1986*; Sabine Coelsch-Foisner, "H. G. Wells's Short Stories", in Cheryl Alexander Malcolm & David Malcolm, *A Companion to the British and Irish Short Story*, 2008.

£9,750

[139305]



**The original utopia, with a signed sketch by H. G Wells**

171

**(WELLS, H. G.) MORE, Sir Thomas.** Utopia.

Translated by Ralph Robinson. With an introduction by H. G. Wells. London: Blackie and Son Ltd, September 1908

Small octavo. Original deluxe binding of red leatherette, titles and design gilt to spine and front, patterned endpapers, top edge gilt. Housed in a custom red morocco-backed bookform slipcase and chemise. Portrait frontispiece and decorated title page. Much of the leather lost from spine, with some discreet repair, generally worn around extremities, otherwise sound and internally clean, a fair copy.

First edition of More's Utopia with Wells's introduction, this copy inscribed by Wells incorporating one of his "picshuas", a sketch of a baby-faced flower denominated (somewhat in the manner of Edward Lear's nonsense botany), "To [sketch] Utopiana Grandiflora, from H. G. Wells".

This edition appeared as part of Blackie and Son's Red Letter Library series, here in the deluxe issue with red leatherette binding. The publisher's prospectus for the series, loosely inserted here, declares that "every volume ... contains a vignette introduction by an authority of the highest repute". Wells, in the first decade of the 20th century, had been gaining in fame as an outspoken Fabian, publishing a sequence of works such as *Anticipation* (1901) and *Mankind in the Making* (1903), and the Plato-inspired fantasy *A Modern Utopia* (1905), establishing his authority as a Utopian commentator. This inscribed Wells edition is a reminder that More's foundational work of political philosophy was also a notably early contribution to the history of science fiction and fantasy literature.

£3,500

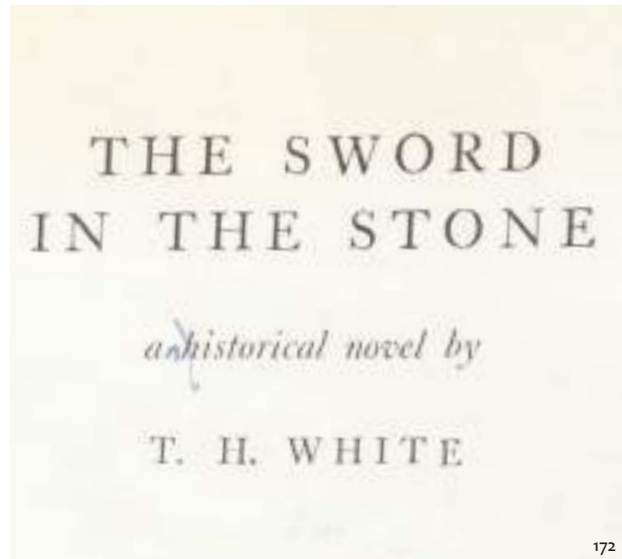
[137554]

**Rare original proof pages and wrappers**

172

**WHITE, T. H.** *The Sword in the Stone.* A Historical Novel. London: Collins, 1938

Small quarto (202 × 160 mm). Original marbled paper wrappers with paper title label to front wrapper bound into recent red quarter morocco, spine lettered in gilt, brown cloth sides. Line-drawing chapter head and



tailpieces. Text printed on the rectos only. Binding in fine condition; light discolouration to wrappers, minor handling creasing around page extremities, occasional ink smudges from the printing process, but otherwise in very good condition.

Rare original page proofs for *The Sword in the Stone*, with a manuscript annotation to the title page (changing "a historical" to "an historical"), and bound with the original wrappers. *The Sword in the Stone* is "a delightful blend of medieval lore and humorous commentary and in many ways the finest light fantasy of the century" (Bleiler). It was the most significant contribution to Arthurian literature in the 20th century, reinvigorating the tales for a new and younger audience. It was adapted by Disney into an animated film in 1963, and various times by the BBC for radio.

Initially intended as a stand-alone work, the success of the novel led to White expanding it into a tetralogy of Arthurian novels, *The Once and Future King*. White revised the text of *The Sword in the Stone* repeatedly, making key changes and expansions for the American edition of 1939 and for the first collected of the tetralogy published in 1958.

Bleiler, *Supernatural Fiction* 1699.

£6,500

[138836]

**Deluxe issue, inscribed by A. J. A. Symons**

173

**WILDE, Oscar.** *The Picture of Dorian Gray.*

Paris: Charles Carrington, 1908

Quarto. Publisher's deluxe binding of white half buckram, blue paper to sides, titles gilt to spine, gilt waterlily design to front board, top edge gilt, others untrimmed. With 7 full-page wood engravings by Eugène Dété from drawings by Paul Thiriat of Paris, with tissue guards. Light toning to spine, blue paper sides somewhat foxed, only endpapers a little spotted otherwise clean within, in very good condition.

First illustrated edition, first printing, deluxe issue binding. This copy has an excellent decadent association, with the calligraphic ink gift inscription to the front pastedown of A. J. A. Symons, "C. H. Driver, from A. J. Symons". Symons (1900–1941), now best remembered for *The Quest For Corvo* (1934), his biography of Frederick Rolfe, was a great enthusiast for the decadent culture of the 1890s, and even published *An Anthology of 'Nineties Verse* (1928,

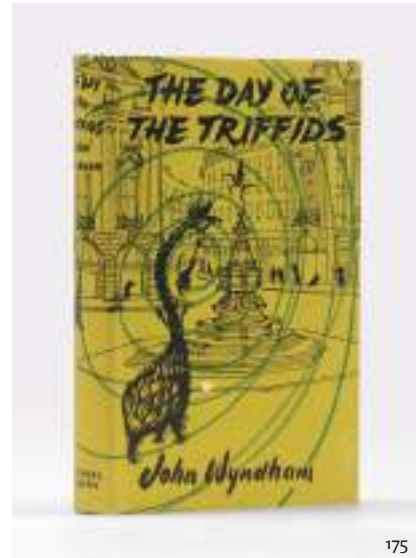




173



174



175

including poems by Wilde and also Lord Alfred Douglas). Like Wilde (and Dorian Gray), Symons devoted himself to fine living, founding the Wine and Food Society with André Simon in 1933. He died in early middle age, leaving unpublished the manuscript of a biography of Oscar Wilde. We have not been able to identify the recipient of his gift.

Carrington's reputation as a publisher of erotica and salacious works should not detract from his ability to produce highly attractive books. The publisher's tipped-in slip states that the artist's illness had delayed issue until 1910. *Dorian Gray* had originally been published in *Lippincott's Monthly Magazine* in July 1890.

Bleiler, *Supernatural Fiction* 1710; Mason 335.

£1,500

[139345]

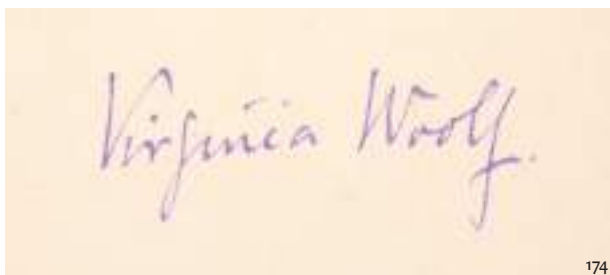
### The true first edition, signed by Woolf

174

**WOOLF, Virginia.** Orlando. A Biography.  
New York: Crosby Gaige, 1928

Octavo. Original black cloth, titles and English rose decoration to spine in gilt, publisher's device to front cover in gilt, cream endpapers, top edge gilt, others untrimmed. Frontispiece and 7 photographic illustrations, including one of Virginia Woolf as Orlando. Contemporary bookplate of Helena M. Hand of Paterson to front pastedown. Other than exceedingly light rubbing to rear cover and extremities a near-fine copy, cloth unfaded, square and tight.

First edition, number 438 of 861 copies signed by the author in her customary purple ink on the verso of the half-title. *Orlando*, widely recognized as a masterpiece of modernist and feminist



174

literature, is also the most fantastical of Woolf's works, incorporating time-travel elements and magical gender-altering.

This signed edition preceded the first trade edition, published in the UK, by nine days, and constitutes the first publication of the novel. It was produced by Crosby Gaige, a pioneer of publishing modern literature in fine-press editions.

Kirkpatrick A11a.

£3,000

[138491]

### An unusually smart copy

175

**WYNDHAM, John.** The Day of the Triffids.  
London: Michael Joseph, 1951

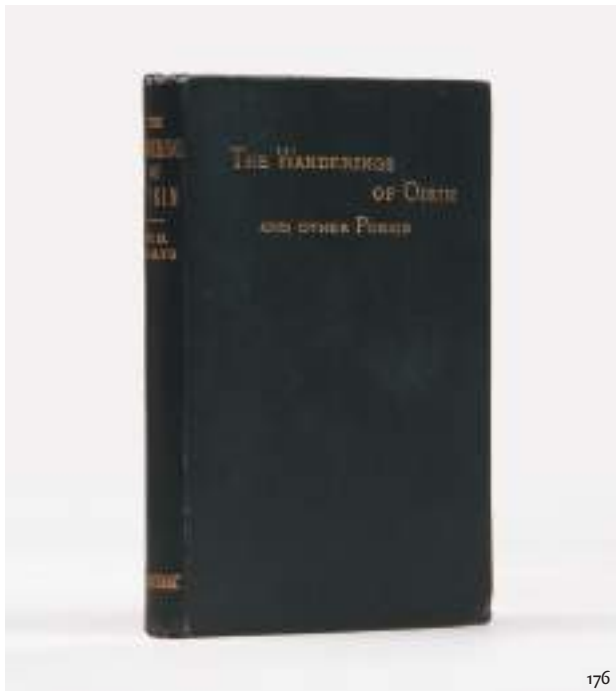
Octavo. Original green cloth, titles to spine in silver. With the illustrated dust jacket. Housed in a green cloth solander box. Spine ends and edges of boards slightly rubbed, very light circular stain to rear board. Otherwise an excellent copy in a slightly rubbed dust jacket with a few nicks and a small tape repair to verso of head of spine.

First edition, first impression, of Wyndham's science fiction classic. "His story of the perambulating vegetable menace which takes over a Britain stricken with blindness was an immediate success," wrote Brian Aldiss in ODNB. "The inferior MGM film version (1963) starred Howard Keel, and a BBC television adaptation appeared in 1981. The novel sold as well and steadily as a Penguin book as did any title by Agatha Christie ... As this critic has remarked elsewhere, Wyndham was the master of the 'cosy catastrophe' (Aldiss, 293). Although that vogue has passed, Wyndham's importance in the rebirth of British science fiction after the Second World War was second to none. His very English style ('the Trollope of science fiction', according to one reviewer), coupled with the Wellsian gift for exploring emotive ideas, brought him international success and encouraged others to strike out in the same way".

Bleiler, *Supernatural Fiction*, p. 540.

£2,500

[90298]



176

A fantastic tale of faerie, corrected by the author and inscribed to “the poet of the north country”

176

**YEATS, W. B.** *The Wanderings of Oisín and Other Poems.* London: Kegan Paul, Trench & Co., 1889

Octavo. Original blue cloth, titles to spine and front board gilt, black coated endpapers. Housed in a blue quarter morocco slipcase. Short tear to fore edge of the front free endpaper, corners bumped: an excellent copy.

First edition, first issue, a major literary association copy, inscribed by Yeats on the front free endpaper, “To the poet of the North Country, Joseph Skipsey, with the author’s kind regards”. In addition, Yeats has made minor corrections to the text on four pages.

The inscription shows Yeats’s admiration for the Newcastle pitman poet, whom he honours in the manner of a maker of the old minstrel ballads. Joseph Skipsey (1832–1903) had been orphaned during a bitter strike and sent down the pits at the age of seven. Self-educated, he moved between the world of the collieries and fitful employment in the literary world, where various patrons impressed by his poetic output tried to find him a suitable post. In 1889, the presumed year of this presentation, “a glittering company, including Burne-Jones, Browning, Tennyson, William Morris, and Lord Leighton”, sponsored Skipsey to become custodian of Shakespeare’s house at Stratford upon Avon. But “Skipsey, deeply knowledgeable about Shakespeare’s works, could not endure being ‘a common showman’ of counterfeit relics to troupes of tourists ... and he returned to the Northumberland pits in 1891” (ODNB).

Presentation copies of this landmark Yeats volume are of the utmost scarcity: the only other recorded at auction in the last 30 years was a copy of the second issue inscribed to Maude Gonno, selling for €57,600 in 2018. For Gonno, see also item 73.

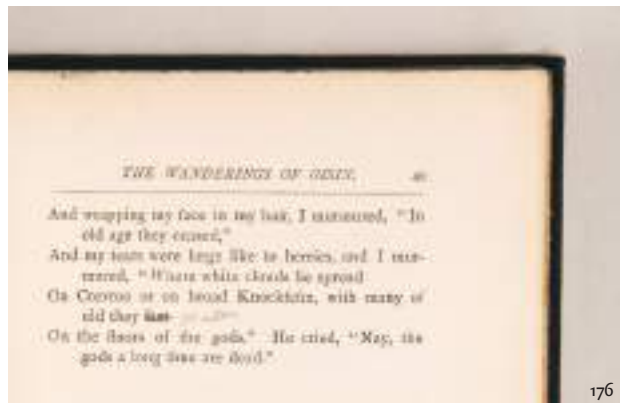
Hayward 295; Wade 2.

£9,750

[140222]



176



176

A beautiful copy, combining Yeats’s passion for folklore and alchemy

177

**YEATS, W. B.** *The Secret Rose.*

London: Lawrence & Bullen, Limited, 1897

Octavo. Original blue cloth, title and pictorial decoration to spine and boards gilt. Frontispiece and 6 plates by John B. Yeats. Bright and clean with a little wear to the spine ends, a very good copy indeed.

First edition, first impression, first issue binding with “Lawrence & Bullen” at the foot of spine, scarce in such nice condition.

With *The Secret Rose* Yeats was at the height of his powers as a prose mythographer, bringing together the two key loci of his imagination: the Celtic folklore of his native Ireland, and the alchemical mysteries with which he became familiar through his interactions with the Golden Dawn in London and Paris.

These are respectively represented by two characters, latterly the subject of their own books, but here appearing for the first time: Michael Robartes, later co-opted to be central to the origins of Yeats’s spiritual discoveries in *A Vision* (1925); and Red Hanrahan, the wandering poet, or “gleeman”, whom Yeats went on to stirringly remember in *The Tower* (1928):

I myself created Hanrahan  
and drove him drunk or sober through the dawn.  
He had but broken knees for hire  
and horrible splendour of desire  
I thought it all out thirty years ago.

£1,250

[135709]



177

**A seminal text in dystopian science fiction**

**178**

**ZAMYATIN, Yevgeny.** *We*. Authorized Translation from the Russian by Gregory Zilboorg. New York: E. P. Dutton & Company, 1924

Octavo. Original black cloth, spine and front cover lettered in gilt. Housed in a red cloth flat-back box by the Chelsea Bindery. Neat ownership signature and presentation note to front free endpaper dated 1925, small bookseller's ticket to rear pastedown. Other than small patches of very light rubbing to cloth and dulling to spine, a fine copy, square, tight and clean.

First edition, first printing, preceding publication in any other language, of this seminal text in the dystopian and science fiction canons. The influence of *We* is universally recognized. George Orwell reviewed and praised it in 1946, and the same themes predominate in *Nineteen Eighty-Four*. Orwell also claimed that Aldous Huxley's *Brave New World* was derived from *We*, which Huxley denied. Kurt Vonnegut recognized the influence on his *Player Piano*, and there are clear similarities with Ayn Rand's *Anthem*.

Taking its title from Bakunin's phrase, "I don't want to be I, I want to be we", the novel takes place in a totalitarian future One State, in the form of the diary of spaceship engineer D-503, relating his struggle with the irrationality of the square root of minus 1, his subsequent mental and philosophical collapse, his illicit and doomed love affair, the state's modes of rehabilitation, and his eventual subordination. Written in the first few months of the Soviet Union by Zamyatin, a disillusioned Old Bolshevik, the novel was the first work to be banned by the Soviet censorship board. Zamyatin had the manuscript smuggled to the West for publication, outraging the Communist Party and the Union of Soviet Writers.

This English language translation is the true first edition, with French and Czech translations following, as well as a heavily altered and abridged version appearing in the Russian journal *Volia Rossii*. The original Russian remained unpublished until 1952.

**£6,000**

[138992]



178

**Signed copy in collector's condition**

**179**

**ZELAZNY, Roger.** *Creatures of Light and Darkness*. New York: Doubleday & Company, Inc., 1969

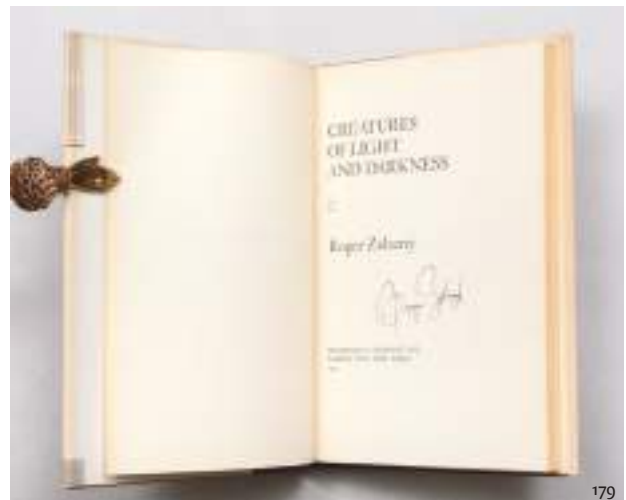
Octavo. Original reddish-brown cloth, titles in blue to spine, fore edge untrimmed. With the dust jacket. Lower corners a touch bumped, the binding otherwise sharp and unfaded, internally clean and unmarked. A fine copy in the near-fine jacket, faint toning to folds, minor spotting to rear panel, else bright and not price-clipped.

First edition, first printing, signed by the author on the title page. Among Zelazny's recurring themes are world mythologies, including Chinese, Christian, Hindu, and Navajo; *Creatures of Light and Darkness* also borrows from Egyptian mythology.

Currey 538o.

**£1,250**

[138661]



179

# PETER HARRINGTON

L O N D O N

*We plan to re-open our shops from 15 June.  
The items in this catalogue are on display at our Dover Street  
branch, which will open with social distancing measures in place,  
though we recommend booking an appointment.  
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