

SPRING 2022



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LONDON

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SPRING 2022



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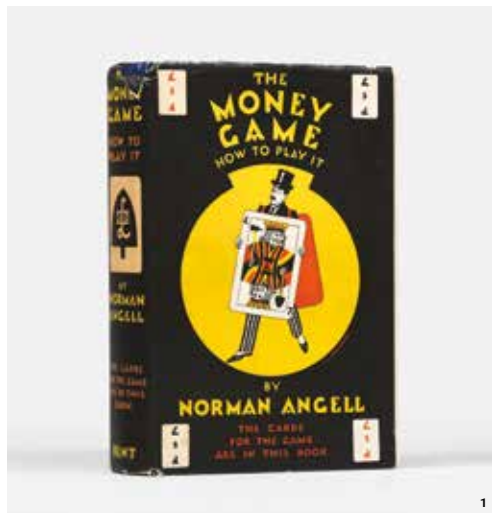
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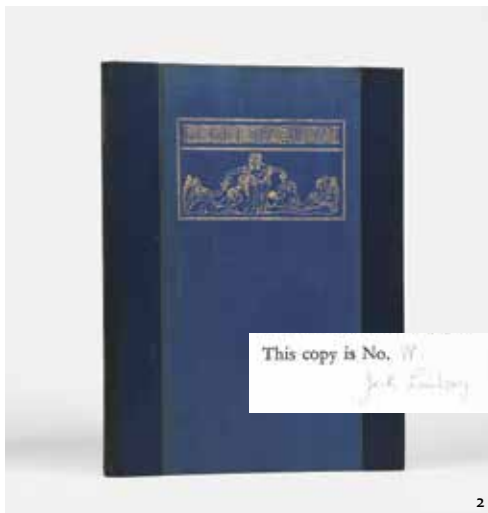


1
ANGELL, Norman. The Money Game. How to Play It. A New Instrument of Economic Education. London & Toronto: J. M. Dent & Sons Ltd, 1928

A PRECURSOR OF MONOPOLY

First edition, second printing (a month after the first), of this striking instructional game-book, designed by the British economist and Nobel laureate to teach schoolchildren the fundamentals of finance and banking. It is rare in the dust jacket.

Published after 16 years of private trial and error, the game “had been elaborately tested on adults, including the philosopher and educationalist John Dewey in addition to friends Lippmann and Wrench, as well as on a younger generation, including ‘long-suffering nieces and nephews’ . . . This first version



was produced as a substantial hardback volume, containing 168 pages of endorsements, explanation, and rules, with the back part hollowed out as a container for cards and notes. It was novel, and may conceivably have influenced the board game ‘Monopoly’, which appeared six years later . . . when it appeared in late November 1928, with the Christmas market in mind, its first edition of 2,000 was exhausted in three weeks” (Ceadel, p. 271).

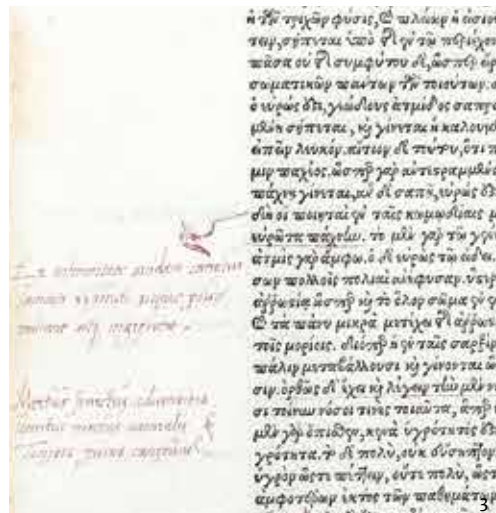
Octavo. Original blue cloth, spine and front cover lettered and stamped in gilt, original set of game pieces and cards housed in a cardboard game box bound in at rear. With dust jacket. Short split at head of front inner hinge, a very good copy in good jacket, chipping at extremities with minor loss, without repair or restoration, price intact. ♪ Martin Ceadel, *Living the Great Illusion: Sir Norman Angell, 1872–1967*, 2009.

£1,250 [152926]

2
ARISTOPHANES; LINDSAY, Jack & Norman. Women in Parliament. London: The Fanfrolico Press, 1929

First and signed limited edition, number 88 of 500 copies signed by the translator.

Will Ransom noted that “a personal quality . . . of joyful seriousness . . . infuses the Fanfrolico Press, devoted chiefly to the work of Jack and Norman Lindsay”. This work was issued, as noted on the title page, “for sale to subscribers only”.



Folio. Original blue three quarter morocco and blue boards, spine lettered in gilt, front cover lettered and blocked in gilt, top edge gilt. 4 engraved plates, black and white illustrations in text, all by Norman Lindsay. Some light soiling to binding, minor bubbling of cloth on rear cover and minor chips, endpapers lightly browned; a near-fine copy. ♪ Ransom, “Fanfrolico”, 23.

£750 [153919]

3
ARISTOTLE. [Opera omnia, in Greek.] Basle: J. Bebel, 1531

SUPERINTENDED BY ERASMUS

A very desirable copy of the rare second collected edition of the complete works of Aristotle, the successor to the Aldine edition of 1495–98, in a contemporary pigskin binding in exceptional condition, the text annotated by a contemporary reader in an elegant humanist hand.

The edition was superintended by Erasmus, and edited by Simon Grynaeus, professor of Greek at the University of Basel. In his introduction addressed to John More, the only son of Thomas More, Erasmus pays tribute to Aldus and his edition, but explains that the five volumes are now so expensive as to deter the young scholar, with few sets outside Italy, and now often broken up. The current collected edition offered a textually superior edition, in a more accessible single-volume format, at a cheaper price – a letter of Boniface Amerbach shows he had to pay 12 crowns for



3

a set of the Aldine Aristotle, whereas this edition cost 2 crowns (P. S. Allen, Erasmus, Epist. 2432, note).

With a few exceptions, Grynaeus follows the order of Aristotle's works presented in the Aldine edition of 1495–98. He adds, in the second volume, the Rhetoric (on the art of persuasion) and the Poetics (the first extant philosophical treatise on literary theory), both of which had been omitted in the Aldine edition. Printed on the title page is Erasmus' dialogue between a scholar and a bookseller, a poem in Greek iambics, which is its first appearance in print. The edition was reprinted in 1539 and 1550. This 1531 edition is uncommon – Adams locates only the Cais copy in all Cambridge holdings.

The contemporary reader has added marginal notes, mostly in Latin, in a reddish-pink ink to the Categoriae, the De animalibus, and the Physica, including many manicules.

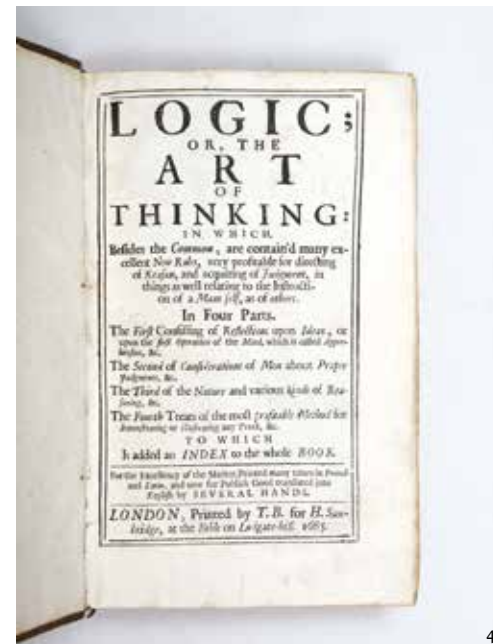
2 parts in 1 volume as issued, folio (340 × 206 mm). Contemporary blind-stamped pigskin over wooden boards, catches and clasps. Printed in Greek letter throughout, woodcut printer's palm-tree device on titles. Both parts bound without the terminal leaves, which are blank save for printer's device. Binding in exceptional condition, the original clasps intact, without wear, and only very minor rubbing and soiling; worming to front free endpaper, lighter worming in margins of first 48 leaves, occasional pale browning to the outer edges, small chip at head of part 1 f. 59, contents generally very fresh. A superb copy. ♪ Adams 1730.

£25,000

[153213]

4

ARNAULD, Antoine, & Pierre Nicole. Logic; or, the Art of Thinking. London: printed by T.B. for H. Sawbridge, 1685



4

THE MOST INFLUENTIAL LOGIC TEXT FROM ARISTOTLE TO THE END OF THE 19TH CENTURY

First edition in English (first published in French in 1662) of the work known as the Port-Royal Logic, “the most influential logic text from Aristotle to the end of the nineteenth century” (Stanford Encyclopedia of Philosophy). The manual was published across Europe, with several editions in English over the following decades.

The publication, still in use in France into the 20th century, set the form of manuals of logic for the next two hundred years, in particular its division of the subject into the theory of conception, of judgement, of reasoning, and of method. The work was strongly influenced by Descartes.

Octavo (179 × 109 mm). Contemporary speckled calf, later black label and gilt date to spine, red speckled edges. Shadow of removed bookplate to front pastedown. Slight rubbing around joints and extremities, small marginal wormhole from pp. 75 to end sometimes with affecting lettering without loss to sense, very faint running dampstain at head, contents otherwise crisp, a few terminal gatherings with peripheral staining, slight loss to margin of E6; a very good copy. ♪ ESTC R7858; Wing A3723.

£1,750

[152934]



5

5

ASHBEE, C. R. *American Sheaves & English Seed Corn: Being a Series of Addresses Mainly Delivered in the United States, 1900–1901.* London: Essex House Press, 1901

SPECIALLY BOUND BY HIS BINDERY TO A DESIGN POSSIBLY BY ANNIE POWER

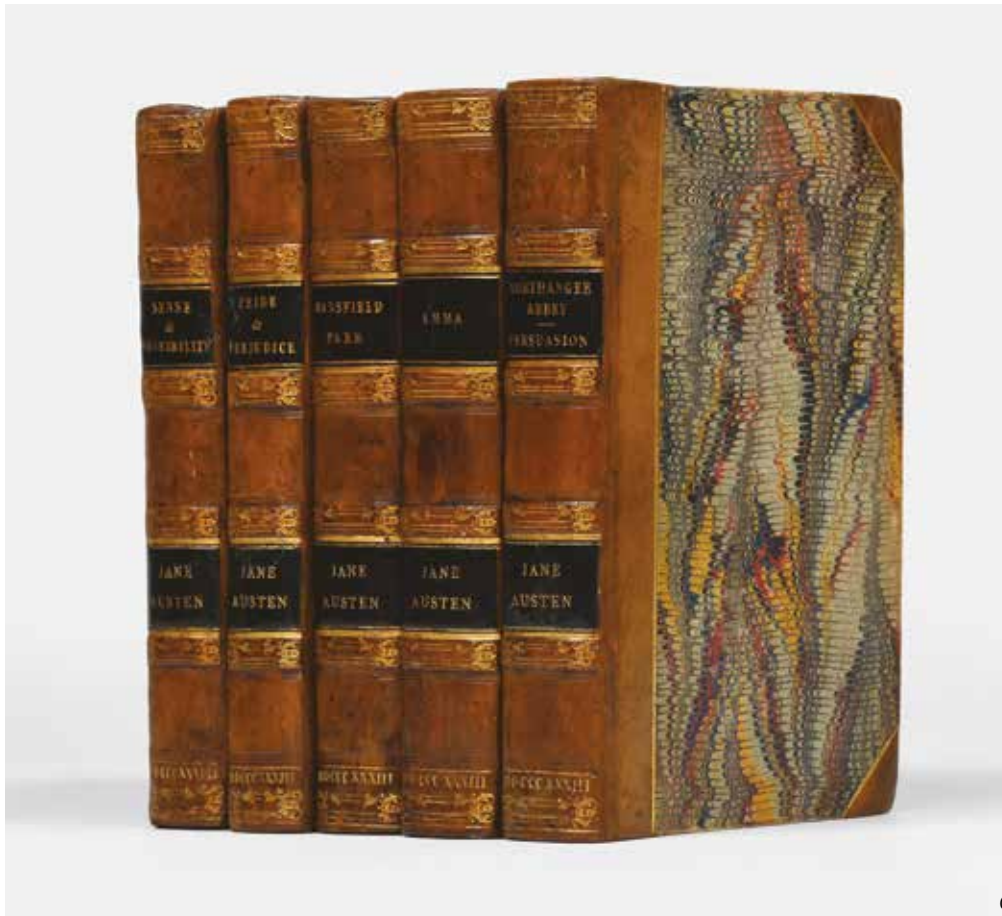
First edition, number 7 of 300 copies, printing the text of eight lectures or addresses originally delivered by Charles Ashbee on behalf of the National Trust as part of his endeavours to make “the work and objects of the society known in the United States”.

Ashbee's Guild of Handicraft was founded in 1888 at Essex House in the Mile End Road, in the East End of London. The Essex House Press was added to Ashbee's enterprise when William Morris's Kelmscott Press closed and Ashbee took over its



5

4



6

presses and some of the staff. The Kelmscott fonts were not available and Ashbee therefore designed his own, in which he “sought to follow upon the lines laid down by Morris”. This book is printed in his Endeavour type.

The Guild of Handicraft also operated a bindery. Early designs were by Douglas Cockerell and, later, Annie Power. Marianne Tidcombe in *Women Bookbinders* notes that the bindings “designed by Annie Power are signed with a monogram of her initials, along with the Guild signature, a ‘pink’ (dianthus) between the letters GH”. The binding here contains the pink and “GH”, but does not have Power's initials. Ashbee's own bibliography of the press records that the standard binding was vellum and that “a few” copies were bound by Miss Power and Edgar Green.

Octavo. Contemporary tan crushed morocco by the Guild of Handicraft, lettering to compartments in gilt, raised bands, leaf design to covers in blind, green endpapers, gilt edges. Text printed in red and black. Nine woodcut initials with press device before colophon. Extremities rubbed and corners slightly bumped, some offsetting to free endpapers, occasional light foxing to some blank leaves, otherwise an attractive and very good copy. ♣ Ashbee, *A Bibliography of The Essex House Press*, p. 13; Ransom 21.

£1,500

[150350]


6

AUSTEN, Jane. *Sense and Sensibility; Pride and Prejudice; Emma; Mansfield Park; Northanger Abbey and Persuasion.* London: Richard Bentley, 1833

First collected edition, and the first illustrated English edition.

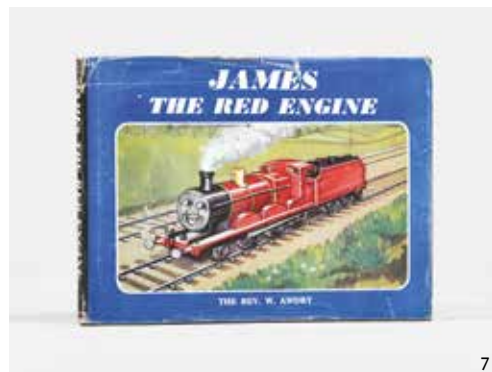
In 1832–33 Richard Bentley bought the copyright of *Pride and Prejudice* from the executors of Thomas Egerton and that of the remaining novels from Henry and Cassandra Austen. Austen's novels had not been reissued since 1818 so these printings – published by Bentley in his Standard Novels series – constitute early editions: *Sense and Sensibility*, third edition (pre-dating the first American by a few months); *Pride and Prejudice*, fourth edition; *Mansfield Park*, third edition; *Emma*, second edition (omitting the dedication to the Prince Regent of the first edition); *Northanger Abbey* and *Persuasion*, second edition.

These are also the first English editions to be illustrated. The Bentley illustrations, by Ferdinand Pickering, played an integral part in the reception of Austen's novels; according to one Austen scholar, they “promoted a sense that her novels were best understood as familial, female focused, and sensational. For decades, these illustrations would have served to steer readers away from the conclusion that Austen's fiction ought to be understood as social, comic, or didactic” (Looser, p. 20).

5 volumes, octavo (163 × 105 mm). Uniformly bound in near-contemporary half calf, twin green morocco spine labels, gilt bands to spines, gilt rules to sides, marbled sides, endpapers, and edges. Engraved vignette titles and frontispieces by William Greatbach after Ferdinand Pickering. Bookplate to front free endpaper verso in each vol. Bound without half-titles and series leaf. Expertly refurbished (joints, heads, and tails repaired, tips consolidated, gilt retouched), a little foxing to contents, but overall quite clean. A very nice set.  Gilson D1–5; Sadleir 3735a. Davoney Looser, *The Making of Jane Austen*, 2017.

£15,000

[153013]



7

7

AWDRY, Wilbert Vere. *James the Red Engine*. Leicester: Edmund Ward, [1948]

First edition of Awdry's third book in the Railway Series. Duodecimo. Original blue boards, titles and illustration to front board gilt. With dust jacket. Illustrated by C. Reginald Dalby. Minor staining and creasing to boards, light dampstaining to front free endpaper and title page, dust jacket nicked and creased, white back panel a little marked. Overall very good.

£1,750

[149034]

8

BAILEY, David. *Her Majesty the Queen*, 2014. London: Taschen, 2021

Edition of 550, signed in black pen by Bailey on a numbered label attached to the verso. This image was published in celebration of Queen Elizabeth II turning 95 on 21 April 2021.

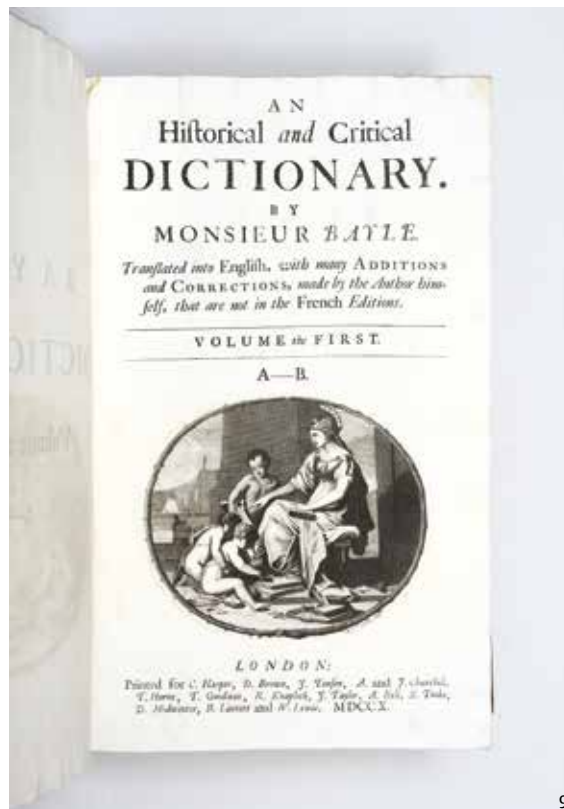
Dye-sublimation print on ChromaLuxe aluminium panel. Sheet size: 100 × 100 cm. In excellent condition, with bracket ready to hang as issued.

£3,500

[149332]



8



9

BAYLE, Pierre. An Historical and Critical Dictionary. London: printed for C. Harper [& 12 others], 1710

DOMINATING ENLIGHTENED THINKING FOR HALF A CENTURY

First edition in English, following the first and second editions in French published in 1697 and 1702 respectively. “For over half a century, until the publication of the *Encyclopédie*, Bayle’s *Dictionnaire* dominated enlightened thinking in every part of Europe” (PMM).

French Protestant Pierre Bayle (1647–1706) wrote his book while in self-imposed exile in Rotterdam as an “anti-clerical counterblast to Moreri’s [*Le Grand Dictionnaire Historique*, 1674], in order, as he put it, ‘to rectify Moreri’s mistakes and fill the gaps’. Bayle championed reason against belief, philosophy against religion, tolerance against superstition”

(*ibid.*). The dictionary contains some 2,000 entries, including mostly biographies of religious and historical figures as well as writers, in the latter case focusing on the 16th and 17th centuries, but also articles on geography, all bolstered with a vast array of shoulder and footnotes.

The views he expressed in his detailed *Life of Mahomet*, which, in radical opposition with the opinion of the Church, “stresses the superior tolerance and rationality of Islam’s core teaching” (Israel), were reasserted by Voltaire in his *Traité sur la tolérance* (1763).

This first English edition was somewhat abridged, but includes additions and corrections made by Bayle in his own annotated copy of the 1702 French edition. The identity of the translator remains uncertain. Isabel Rivers and Elena Muceni identify Bayle’s Huguenot friend Michel de la Roche as the most likely translator, probably with the assistance of others. Mikko Tolonen suggests Bernard Mandeville as a possible translator in his *Mandeville and Hume* (2013), but this is doubted by Muceni.

4 volumes bound in 2, folio (361 × 231 mm). Contemporary mottled calf, rebacked, red marbled endpapers, cloth inner hinge supports, red speckled edges. Bookplates of Gaddsdon library to front pastedowns (and front free endpaper verso of second volume), ink and pencil shelfmarks to initial binder’s blank. Title and half-title of part IV bound preceding p. 2319 (correctly it would be after p. 2434). Bindings recorned with patch of calf replaced. A few tiny holes with loss to a few letters and very occasional minor peripheral chips not affecting text, a few leaves with closed tears occasionally affecting text, running dampstaining at head of vol. II. A very good copy. ¶ ESTC T143095; see *Printing and the Mind of Man* 155b for first French edition; Israel, *Radical Enlightenment*, 2001. For questions of translation, see Anton Matytsin, *The Specter of Skepticism in the Age of Enlightenment*, 2016, p. 288.

£3,500

[152230]

10

THE BEATLES – TAYLOR, Derek. It Was Twenty Years Ago Today. Guildford: Genesis Publications Limited & Bantam Press, 1987

First edition, number 23 of 100 copies signed by Taylor, the press officer for the Beatles in 1964 and 1968–70. This is the scarcest of all the Genesis publications.

Octavo. Original red half morocco, blue buckram boards, front cover lettered in red, spine lettered in gilt, all edges gilt. Housed in publisher’s red slipcase lettered on front in blue. Photographic illustrations throughout. Fine in fine slipcase.

£7,000

[152626]



11

THE BEATLES. John Lennon sitting on an advertising hoarding at Marylebone Station, during the filming of *A Hard Day's Night*. London: SH Editions, 5 April 1964 / 2021

LONG LOST PHOTOGRAPHS FROM THE SET OF A HARD DAY'S NIGHT

Edition 1 of 35, artist's name blindstamped lower right, publisher's blindstamped lower left, numbered in black pen on the verso.

In spring 1964, photographer Lord Chistopher Thynne (1934–2017) was invited onto the set of *A Hard Day's Night* for two days of filming. During this time he took candid photos of the Fab Four on and off set using medium-format and 35mm film. The negatives

remained undeveloped for 57 years and were recently discovered among the family papers.

Original silver gelatin print on Ilford Multigrade fibre base 255 gsm paper. Sheet size: 61 × 50.5 cm. Framed size: 82.5 × 66.8 cm. Excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

£825

[152539]

12

BENDA, Julien. *La Trahison des clercs*. Paris: Bernard Grasset, 1927

AN INFLUENTIAL MANIFESTO

First edition of the author's best known book, number 9 of 14 copies on Annam de Rives, from an



12

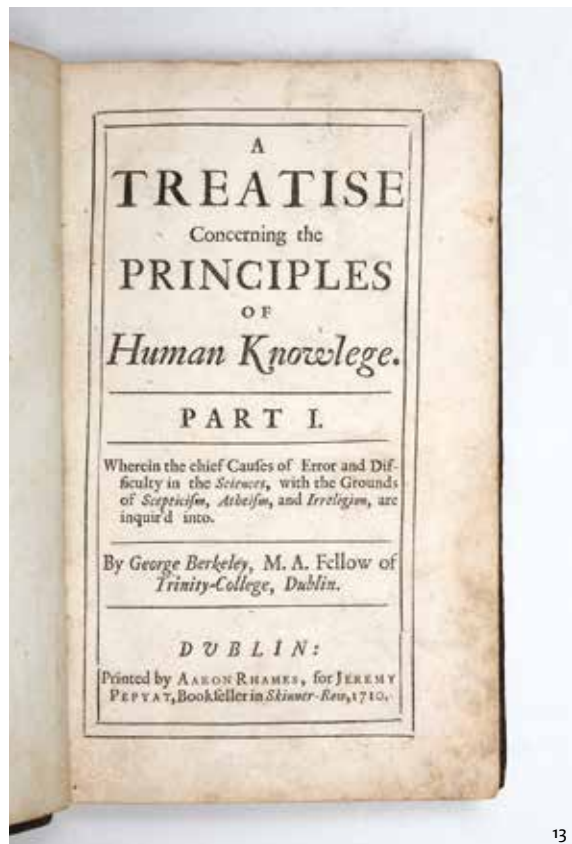
issue of 75 quarto copies, alongside issues of 3,650 octavo copies; an exemplary copy.

La Trahison des clercs, was “undoubtedly one of the major events in political thought between the two wars. The ‘Clerc’ is what Benda conceived the intellectual to be, someone disengaged from the mere contingencies of existence and fighting for ideals which went beyond the demands of a given moment in space and time. In violent and brilliant invective, he attacked the intellectuals of the nineteenth and twentieth centuries for having fallen short of this ideal by becoming the devoted advocates not of ideals, but of groups of existences, material and transient, such as a nation of a social class. The title of Benda’s manifesto became a kind of catch phrase which, by a curious irony of fate, inverted its original sense, and came sometimes to be used as a term of reproach for the intellectuals who shut themselves off from the march of events in an ivory tower. The *Trahison des Clercs* achieved a world-wide popularity and was translated and reprinted over and over again . . . [It] continues to be read; and its invigorating attack on over-involvement deserves not to be forgotten” (PMM).

Quarto. Original white wrappers, spine and front cover lettered in black and green, edges uncut; preserving original glassine. Glassine a little chipped. A fine, unopened copy. ¶ Hazlitt, *The Free Man's Library*, p. 40: *Printing and the Mind of Man* 419.

£1,500

[152080]



13

13

BERKELEY, George. *A Treatise Concerning the Principles of Human Knowledge* [sic] . . . Dublin: by Aaron Rhames, for Jeremy Pepyat, 1710

**A CORNERSTONE OF
18TH-CENTURY PHILOSOPHY**

First edition of Berkeley's key work, "the classic exposition of [Berkeley's] philosophy of immaterialism as an antidote to infidelity" (ODNB), in which he famously puts forward the idea that "no object can exist without a mind to conceive it". Part two of the work was lost while still in manuscript form.

Although Berkeley's works did not initially prompt much reaction, they came to have a profound effect on the intellectual life of the later 18th century, and were not uncontroversial. The *Treatise* "set out his idealistic philosophy in detail, arguing that the concept of 'material substance' is at once absurd

and explanatorily useless. He pointed out that even philosophers who posit the existence of material bodies cannot explain how matter can produce ideas in the mind, or how purely mental phenomena like ideas could resemble or correspond to non-mental, material substances. Perhaps his most shocking claim in favour of his metaphysics was his oft-repeated contention that his principles were in strict accord with common sense and inimical to skepticism" (Grattan-Guinness, p. 122).

This copy has been extensively annotated in both ink and pencil in an 18th-century hand, chiefly in English and occasionally in Latin. The majority of pages are annotated, ranging from question marks and crosses to paragraph summaries and challenges to Berkeley's points. The annotator has a strong grasp of Berkeley's argument and the wider epistemological background in which he was writing, and makes several references to John Locke.



14

Octavo (204 × 124 mm). Contemporary Irish mottled calf, new red morocco label to style. Bound without terminal blank. Neat contemporary shelfmark to front free endpaper and inscription facing title page. Joints and extremities neatly restored, slight insect abrasion to calf, minor indentation along fore edge of book block, contents generally a little toned and soiled. A very good copy. ¶ Keynes, *Berkeley* 5; Norman 196; *Printing and the Mind of Man* 176. Ivor Grattan-Guinness, *Landmark Writings in Western Mathematics 1640–1940*, 2005.

£45,000

[152630]

14

BIBLE; English; Authorized version. The Holy Bible, containing the Old and New Testaments . . . Oxford: printed by the University-printers, 1695

ENGLISH BLACK MOROCCO PANELLED IN GILT

A very attractive late-17th century edition of the Bible, in a handsome English black morocco binding.

Large duodecimo (150 × 81 mm). Contemporary black morocco, spine richly gilt in compartments, covers concentrically panelled in gilt with cornerpieces, marbled pastedowns, free endpapers renewed with old marbled paper, gilt edges. 18th-century bookplate of J. Sandford to front pastdown. Neat restoration around extremities, title page discreetly reinserted and repaired in gutter, binding and contents very fresh and clean. An excellent copy. ¶ ESTC R25254; Darlow & Moule 840; Wing B2366.

£2,500

[153207]



15

15

BLACKSTONE, William. Commentaries on the Laws of England. Oxford: Clarendon Press, 1765–69

THE KEY WORK IN ENGLISH LEGAL LITERATURE

First editions of all four volumes of the supreme work on English law, Blackstone's magnum opus, a major influence on the Founding Fathers, and the foundation of all legal analysis of the next two centuries.

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

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

4 volumes, quarto (266 × 211 mm). Contemporary calf, rebaked and recornered to style, red morocco spine labels. 2 engraved tables (1 folding) in volume II. Bookplate of William Hackblock (1805–1858) to front pastedowns (briefly independent MP for Reigate), below signatures of W. Hackblock Jr in vols. I and II, leaf of 18th-century notes loosely inserted in vol. II, frequent annotations in pencil and a few in early ink to text. Covers a little stripped and scuffed, some worming at start of vols. I and II and at end of II and IV, light foxing, light staining at head of terminal leaves in vol. I, chip in inner margin of vol. IV pp. 365/6. A very good copy. ♪ ESTC T57753; Printing and the Mind of Man 212; Rothschild 407.

£15,000

[153852]

16

BLITH, Walter. The English Improver, or a new Survey of Husbandry . . . London: printed for I. Wright, 1649

One of two 1649 editions, of unestablished priority. Walter Blith (1605–1654) has been called by Robert Trow-Smith "the greatest of the mid-seventeenth



16

century writers" in the field of agriculture (English Husbandry, 1951). Blith here advocates draining and making water meadows, inclosure, the use of manures, and plantations.

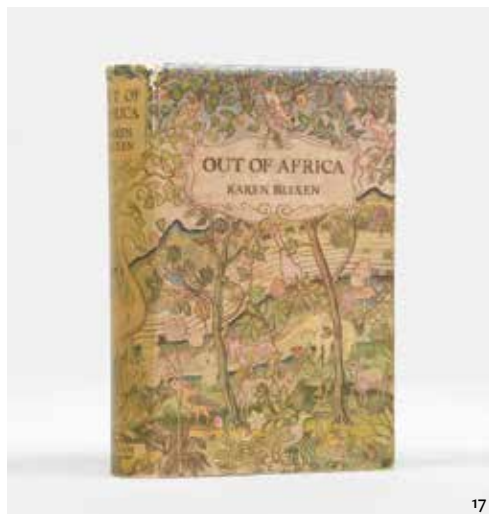
"In spite of the currently fashionable interlarding of Biblical references and quotations his directions are surprisingly clear: but like many another he was too far in advance of his time to be generally heeded, and it was more than a century later before any real progress was made with the improvements he advocates" (Fussell, p. 53).

There were two editions in 1649, most easily distinguished by their titles, the present "English Improver" and the other "English Improver". Wing placed this edition first. "Improver" has roughly double the page count, and the Thomason Collection copy has a note of accession in December 1649, both suggestive that "Improver" is the second edition. Expanded third and fourth editions followed in 1652 and 1653.

Quarto (178 × 136 mm). Contemporary sheep, plainly rebaked in calf, inner hinges reinforced. Neat ownership notation on title page. Extremities a little worn with sheep stripped, contents lightly browned, some shoulder notes slightly cropped, light staining towards rear; a very good copy. ♪ ESTC R210745; Fussell, pp. 51–3; Wing B3193.

£2,000

[149383]



17

17

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

First edition, a review copy, with Putnam's slip loosely inserted.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Card with a previous owner's notes on the book loosely inserted. Cloth slightly mottled, edges and endpapers foxed. A very good copy in the scarce dust jacket, extremities lightly creased and rubbed, spine panel a little sunned, short closed tear at head of front fold.

£4,000

[153414]

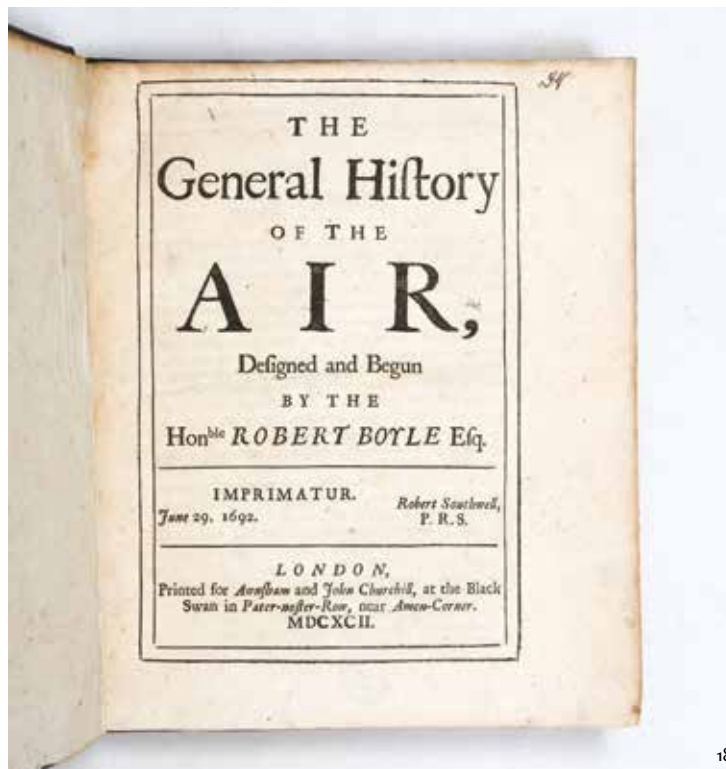
18

BOYLE, Robert. The General History of the Air. London: for Awnsham and John Churchill, 1692

ON THE COMPOSITION OF THE ATMOSPHERE

First edition of a work of considerable importance in the history of science, in which Boyle advances some novel and carefully studied theories as to the composition of the atmosphere.

Although Boyle's explanation of the composition of the air is rudimentary by later standards, it alerted scientists to the fact that the atmosphere is not a simple substance, and that air is a mixture of gases, only some of which take part in the process of calcination. Boyle's belief that there was an inexplicable something, a "vital substance" in air,



18

which he was unable to fathom, later became the basis of the phlogiston theory of combustion.

The work was published posthumously the year after Boyle's death under the aegis of his close friend, John Locke, and contains some of Locke's own meteorological observations. Locke wrote the "Advertisement to the Reader" on pp. iii-v. The manuscript of the book survives amongst Locke's papers in the Lovelace Collection in the Bodleian Library.

Quarto (188 × 157 mm). Contemporary speckled calf, red morocco spine label, sides ruled in blind. Small ink initials at upper outer corner of title page recto, small stamp of the Selbourne library at foot of title verso and H2r. A little rubbing, label chipped, a few minor marks and stains, still an excellent copy. J Fulton, Boyle, 194; Wing B398r.

£15,000

[153882]

19

BRINKLEY, Francis. Oriental Series: Japan and China. History, Arts and Literature. Boston and Tokyo: J. B. Millet Company, 1901-02

A SPECTACULAR GRAINGERIZED SET

A wonderful and rare "special ex libris, monogram, and extra illustrated copy" of Brinkley's classic work, embellished with over 600 original watercolours and paintings on silk, lacquer, and cut velvet, in addition to the over 350 prints, photographs and plates called for. One of a very small group thus illustrated, issued purely by subscription, this copy is elegantly bound by Rivière. Records show just a handful of sets of this ultimate edition appearing at auction over the last century.

The illustrations for the extra illustrated copies were supplied by a team of artists and photographers including the influential photographer Ogawa Kazumasa (1860-1929). Kazumasa spearheaded the development of photography and photochemical printing in Japan and, "While Commodore M. C. Perry opened Japan to the world in 1854, it was the distinguished and influential artist Ogawa, many years later, who put the country on display for all the world to see and appreciate" (Smith).

This set was bound for the distinguished Gilded Age American bookseller Charles Emelius Lauriat (1874–1937), himself a noted collector of rare editions, who subscribed to one or more sets for his bookshop. The initial buyer was most likely Annie Edgerly Thayer (1870–1957), with her bookplate to the front doublure of vol. I. Thayer was a member of the Daughters of the American Revolution whose uncle served under Custer at the Little Bighorn. She resided at Thayercrest in Farmington, New Hampshire, where this set remained until the dispersal of the Thayercrest library in 2014.

15 volumes, large octavo (231 × 155 mm). Finely bound by Rivière & Son for Charles E. Lauriat Co., Boston in red full crushed morocco, spines lettered in gilt with five raised bands, board edges tooled with paired gilt fillets, gilt-panelled citron and blue morocco doublures, turn-ins bordered with paired gilt fillets enclosing a Greek-key frame divided by stylised gilt chrysanthemums, red silk-coated

free endpapers, top edges gilt, other edges untrimmed. With numerous original artworks throughout. A lovely set, beautifully bound, contents notably fresh, trivial rubbing to a few volumes, tiny split to foot of front joint of vol. XII, else in fine condition. ♣ Bardwell Smith, “Frank Brinkley”, in *Every Book, a Tale: Selections from Special Collections in the Laurence McKinley Gould Library of Carleton College*, p. 71.

£25,000

[153388]

20

BRONTË, Charlotte. *The Professor, a Tale.* London: Smith, Elder & Co., 1857

First edition of Charlotte Brontë's earliest novel, written before *Jane Eyre* (1847) and originally submitted to publishers at the same time as Emily Brontë's *Wuthering Heights* and Anne Brontë's *Agnes*

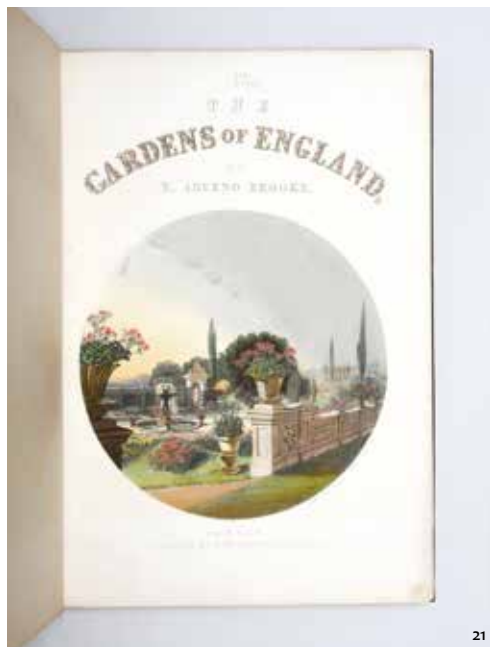
Grey. The novel was inspired by Charlotte's time teaching in Brussels in 1842, transforming her slightly melancholy experience there “into an exploration of a happier teacher–pupil relationship” (ODNB).

2 volumes, octavo (190 × 119 mm). Late 20th-century dark green morocco by Bayntun-Rivière of Bath, spines lettered in gilt, raised bands tooled in gilt and with gilt rules either side, single gilt rule to three sides of covers, marbled endpapers, turn-ins tooled in gilt, gilt edges. Housed in a custom blue cloth box. Advertisements leaf at end of vol. 1 for “Mrs. Gaskell's *Memoirs of Currer Bell*”; 8 pp. advertisements for the “Uniform Edition of the Works of Currer Bell” and 24 pp. publisher's catalogue dated November 1858 at the end of volume 2. Binding sharp and bright, contents remarkably fresh, only a couple of spots of browning to margins; a near-fine copy. ♣ Sadleir, *XIX Century Fiction*, 347; Smith 7; Wolff 827.

£2,250

[153559]





21

21

BROOKE, E. Adveno. *The Gardens of England.* London: T. Maclean, [1857]

ENGLISH GARDENS IN FULL FLOWER

First edition. A rare large format work providing superb illustrations of English country house gardens in Victorian times, and giving an insight into the taste of the great estate owners. Many of the gardens were begun in earlier times, but most feature later additions, sometimes in the Italian style, which proved a major attraction for Brooke.

The magnificent gardens depicted include those at Trentham Park (laid out by Capability Brown with additions by Charles Barry in the 1840s), Enville Hall (gardens extended in the mid-19th century and celebrated for its fountains, its floral display, and its domed and turreted oriental palace of a conservatory), Bowood House (originally laid out by Brown but with later Italianate terraces added), Alton Towers ("The work of a morbid imagination joined to the command of unlimited resources" – J. C. Loudon), Elvaston Castle (famous for its splendid arboretum), Shrublands Hall (Italianate terraces by Barry), Woburn Abbey (a Repton masterpiece), Holkham House (William Kent–Capability Brown, with extensive 1850s additions



21

including a parterre with the Earl of Leicester's initials in box, and a pair of flower beds in a Louis XIV pattern accompanying a fountain representing St George and the dragon), Castle Howard (whose modern additions included a new parterre using yew hedges to frame the lawns and the Triton Fountain taken from the Great Exhibition), and many others. Brooke was an exhibitor at the Royal Academy and British Institution in the period 1853–64.

Folio. Later green half morocco, lettering and decorations to spine in gilt, red morocco label to spine. Housed in a custom black cloth slipcase. Title-page and 25 lithographed plates printed in colours and finished by hand, heightened with gum arabic, lithographed dedication leaf, letterpress text, 16 lithographed vignettes on india paper pasted into text. Occasional short tears, loss to corner of one plate not affecting image, some light finger-soiling; else a fine and vibrant copy. ♪ Abbey, Scenery 392.

£30,000

[152888]

BROOKE, Henry Francis. *Private Journal of Henry Francis Brooke, late Brigadier-General commanding 2nd Infantry Brigade Kandahar Field Force, Southern Afghanistan.* Dublin: Printed by William Curwen for private circulation only, 1881

RARE MEMORIAL TO AN OFFICER WHO FELL AT KANDAHAR

First and sole edition, printed “for private circulation among his nearest relations” and inevitably extremely scarce; this a presentation copy from the author’s widow, inscribed on the title page, “Mrs Law, Hers sincerely Annie Brooke, Ashbrooke [Enniskillen], August 9th 1882”. During the Second Anglo-Afghan War, Brooke (1836–1880) was killed saving the life of a brother officer while leading a desperate sortie from Kandahar.

The recipient is almost certainly the wife or mother of the Captain Law, Royal Artillery, who served as Brooke’s brigade-major during the war and is mentioned several times in the *Journal* (“a smart good officer, and I am very glad to have him as my staff officer”, p. 75).

Brooke joined the 48th Foot as an ensign in June 1854. In India he served with the 109th Foot, attached to the Bombay Staff Corps. Manvell states that he died in the retreat to Kandahar following the disastrous defeat at Maiwand (27 July 1880) “while endeavouring to save a brother officer, Captain G. M. Cruikshank, Royal Engineers”. His death “received considerable notice at the time”, the *Illustrated London News* reporting that he was the first “General Officer for twenty-two years . . . who has been killed in action”.

Brooke’s journal, intended for his family, was assembled and published by his wife, and covers the period of his service during the Second Anglo-Afghan War, breaking off two days before his death; the appendix comprises letters to Annie from Brooke’s friends and superiors and encomiums from various quarters.

An online search of institutional libraries shows four locations only, just British Library in the UK, the others in the US, at California, Minnesota, and Duke; two copies on auction records, the present one and another in 2014.

Octavo (213 × 132 mm). Original dark green roan, gilt banded spine, single gilt fillet border to sides, gilt edges, gilt star-patterned endpapers. Mounted Woodburytype portrait frontispiece of Brooke in civilian dress, with tissue



22



22



23

guard, 3 wood-engraved plans in the text. Neat presentation inscription (dated 1967) on a preliminary blank. Binding professionally refurbished, paper flaw at top corner of pp. 169–72 (not affecting text). A smart copy. J Arthur G. Manvell, “General, Lord Napier of Magdala, Commander-in-Chief, East Indies, and Staff, 1876”, *JSAHR* Vol. 75, No. 303 Autumn 1997, pp. 165–9; Brian Robson, *The Road to Kabul: The Second Afghan War 1878–1881*, 2003.

£3,750

[152979]

23

BRYANT, William Cullen (ed.) *Picturesque America; or, The Land We Live In . . . With Illustrations on Steel and Wood, by Eminent American Artists.* New York: D. Appleton and Company, 1872–74

AMERICA RENDERED AS CRISPLY AS A BANKNOTE
First edition of this monumental work of celebratory Americana.

The majority of the superb plates were engraved by Robert Hinshelwood, a Scottish engraver who emigrated to America in 1835 where he established a considerable reputation for his work on landscapes. His painstaking and highly detailed work was much appreciated not only by the publishing houses that employed him, but also by the Continental Bank Note Company who for a time employed him producing plates for currency.

In her recent study, the historian of American graphic arts Sue Rainey notes that the book “enabled Americans, after the trauma of the Civil War, to

construct a national self-image based on reconciliation between North and South and incorporation of the West” (Rainey, p. xiii).

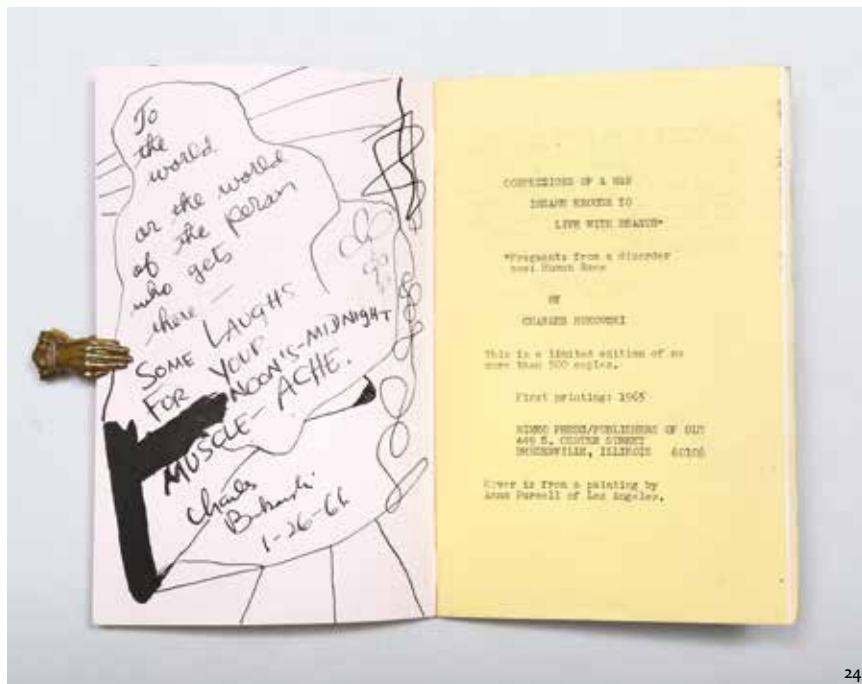
2 volumes, quarto (312 × 239 mm). Original brown hard-grain full morocco, decorative blind-tooled and gilt-lettered spines, elaborate floriate borders on sides, gilt-lettered on front covers, richly gilt turn-ins, marbled endpapers, all edges gilt. Steel-engraved frontispieces and vignette titles, 45 steel-engraved plates, numerous wood-engraved illustrations in the text. Light rubbing skilfully retouched, some foxing at endpapers and lightly thereafter; an excellent copy. Sue Rainey, *Creating Picturesque America*, 2001.

£1,250

[149726]



23



24

24

BUKOWSKI, Charles. *Confessions of a Man Insane Enough to Live with Beasts.* Bensenville, IL: Mimeo Press / Publisher of Ole, 1965

HENRY CHINASKI ARRIVES, INSCRIBED

First edition of this early collection of Bukowski's prose, one of only 500 printed, inscribed on the front pastedown: "To the world or the world of the person who gets there - Some Laughs For Your Noon's-Midnight Muscle-Ache. Charles Bukowski, 1-26-66".

This title marks the debut of Bukowski's alter-ego Henry Chinaski, the "pulp fiction hero" (Kirsch) who would go on to appear in five of Bukowski's novels, a number of short stories, and the films *Barfly* (1987) and *Factotum* (2005).

Octavo. Original pink wrappers stapled at spine, illustrated with painting by Anna Purcell on front and sketch by Bukowski on rear. Multicoloured leaves and mimeographed text within. Spine a touch sunned, slight crease to lower edge and tips; a near-fine copy, fresh and bright. ♣ Adam Kirsch, "The Transgressive Thrills of Charles Bukowski", *The New Yorker*, 6 March 2005.

£4,750

[150411]



25

25

BULGAKOV, Mikhail. *The Master and Margarita* (Russian text). Paris: YMCA Press, 1967

AMONG THE GREAT RUSSIAN NOVELS OF THE 20TH CENTURY

First edition in book form, following publication in two issues of the Russian periodical *Moskva* in 1966 and 1967. Although the novel had been completed in 1938, in common with most of Bulgakov's prose it was not published until long after his death in 1940. Bulgakov published a number of novels and stories through the early and mid-1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work and staging of any of his plays, and Stalin personally forbade him to emigrate.

By 1967 Soviet publishing censorship had been relaxed, allowing *Moskva* to publish the novel, although the publication was still a censored version of the text which eliminated much of the anti-Soviet satire. Even so, it still caused an immediate sensation on publication. This edition in book form, printed in Paris, uses the *Moskva* text; the full unexpurgated text

was published in English later in 1967 and in Russian in Frankfurt in 1969.

Octavo. Original grey wrappers printed in red and black. Housed in a black cloth solander box by the Chelsea Bindery. Photographic portrait of the author in the text. Minor marking to wrappers, spine and bottom corner of front wrapper with very minor creasing. A near-fine copy, scarce in such fresh condition.

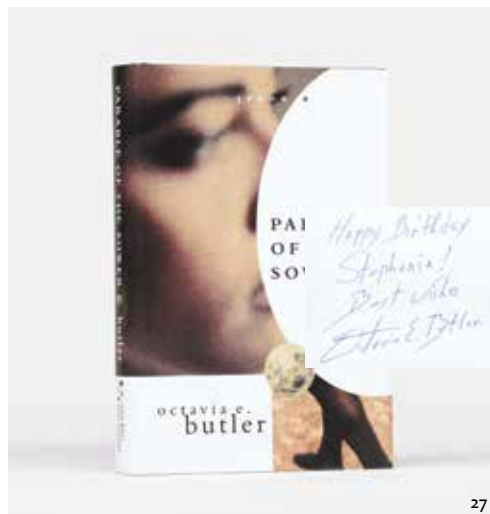
£7,500

[152160]

26

BURNS, Robert. *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and Sold by William Creech, 1787

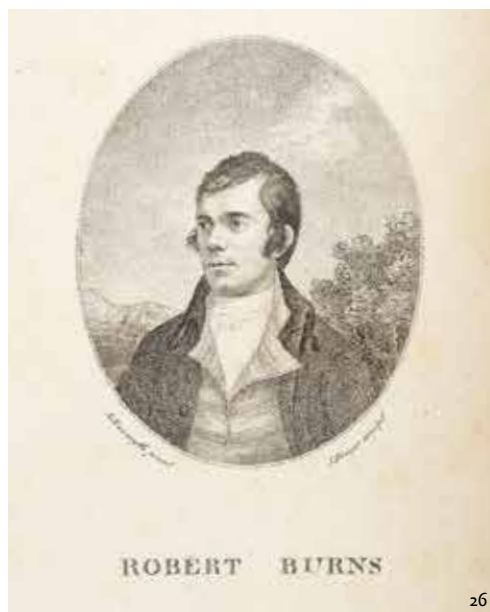
First Edinburgh edition, the second overall, in a notably elegant binding by Rivière & Son, preserving the half-title. This edition was published in a run of approximately 3,250 copies on 17 April 1787, preceded only by the rare Kilmarnock edition of 612 copies published on 31 July 1786. The Edinburgh edition contains 22 new pieces, including "To a Haggis" and the first appearance in print of "Death and Doctor Hornbook", which had been omitted from the Kilmarnock edition.



27

Two printers were used, resulting in variations in some sheets of the edition. This copy has first state points: the misprint “Duke of Boxburgh” for “Roxburgh” in the list of subscribers on p. xxxvii, and the correct printing of the Scots word “skinking” (meaning watery) on p. 263, later misprinted as “stinking”.

Octavo (229 × 140 mm). Finely bound by Rivière & Son in late 19th-century brown full morocco, spine with five raised bands



26

dotted in gilt, second compartment lettered in gilt, remaining five decorated with central thistle motif, compartments and covers with borders of three gilt fillets and gilt foliate sprigs to corners, edges and turn-ins rolled in gilt, marbled endpapers, top edge gilt, fore and bottom edges untrimmed. Engraved portrait frontispiece. Bookplate of Frederick H. Carpenter to front pastedown. A very good copy indeed, spine sunned, small spot of wear to head of front joint, touch of finger-soiling to margins, in a very handsome binding. ♪ Egerer 2; ESTC T125274; Lamont 2; Rothschild 556.

£2,750

[152170]

27

BUTLER, Octavia E. *Parable of the Sower*. New York & London: Four Walls Eight Windows, 1993

A CAUTIONARY TALE INSCRIBED BY THE AUTHOR

First edition, inscribed by the author on the half-title: “Happy Birthday Stephanie! Best Wishes, Octavia E. Butler”.

Butler’s tenth novel was nominated for the 1995 Nebula Award; its sequel was *Parable of the Talents* (1998). Of the *Parable* series, Butler remarked that “This is a cautionary tale, although people have told me it was prophecy. All I have to say to that is: I certainly hope not” (*New Yorker*).

Octavo. Original black boards, titles to spine gilt. With dust jacket. Title page printed black and white on grey stock. A fine copy, trivial bumps to spine ends, else square and fresh, in the fine dust jacket. ♪ Abby Aguirre, “Octavia Butler’s Prescient Vision”, *New Yorker*, 26 July 2017, available online.

£2,000

[152299]

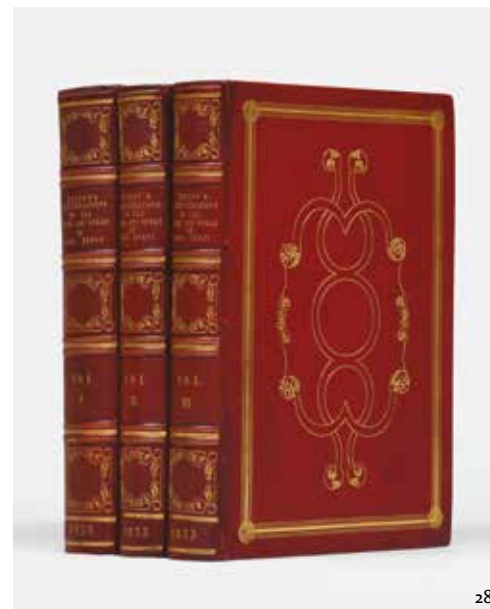
28

BYRON, Lord – BROCKENDON, W. Finden’s *Illustrations of the Life and Works of Lord Byron*. London: John Murray, 1833

A GREAT PUBLISHING SENSATION

First edition in book form, a very handsome copy of this celebrated edition of illustrations to accompany Byron’s works.

William and Edward Finden’s illustrations to Byron “substantially enhanced the status of their work. Following his death in Greece in 1824, their engravings sensitively conveyed to a wide contemporary audience images of Byron’s life and work . . . [The publication] created a great sensation, and led to further projects to engrave the life and works of other poets” (ODNB).



28

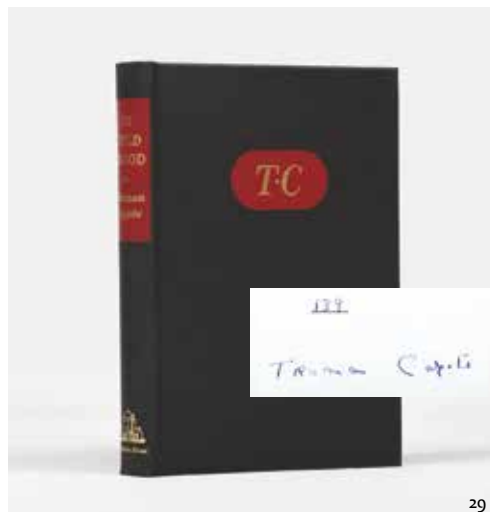
3 volumes, large octavo (229 × 161 mm). Contemporary red pebble-grain morocco, spines lettered in gilt, compartments and covers ornately blocked in blind, gilt turn-ins, marbled endpapers, gilt edges. With engraved half-titles and title pages, and engraved plates throughout, 129 in all. Minor rubbing to extremities, else a fine copy, bindings without wear, contents clean.

£1,250

[152966]



28



29

29

CAPOTE, Truman. *In Cold Blood*. New York: Random House, 1965

SIGNED AND SPECIALLY BOUND

Signed limited edition, number 139 of 500 copies signed by the author and specially bound, published the same year as the trade edition.

Octavo. Original black cloth, spine and front cover lettered in gilt on red ground, yellow endpapers, top edge red, fore edge untrimmed. Housed in a custom red card slipcase. Frontispiece and title page printed in orange and black. A fine copy, clean and sharp.

£2,000

[150194]

30

CARROLL, Lewis. *Alice's Adventures in Wonderland*. With the original illustrations by John Tenniel. London: Philip Lee Warner, publisher to The Medici Society; Riccardi Press Books, 1914

ONE OF TEN PRINTED ON VELLUM

Riccardi Press edition, number 4 of 10 copies printed on vellum. A further 1,000 copies were printed on paper. The Riccardi Press was founded by Herbert P. Horne, who designed the typeface. It began to be used as the imprint for Medici Society publications in 1909.



30

¶ Of this edition of ALICE'S ADVENTURES IN WONDERLAND have been printed in the Riccardi Press on handmade Riccardi Paper 5000 copies, and upon Vellum 10 copies, of which 10 are for sale.
¶ Vellum copy Number 21914



30

Will Ransom notes, in *Private Presses and Their Books*, that the vellum copies issued by the Riccardi Press were "bound in limp Kelmscott vellum". The dust jacket on this copy is a remarkable survival. As a plain dust jacket using low-grade brown paper with roughly cut flaps, it may be a simple protective covering supplied by the binder rather than a publisher's jacket, or perhaps it is an addition by an early owner. The jacket spine has lettering added by hand.

Quarto. Original limp vellum, lettering to spine and front cover in gilt, green silk ties. With plain dust jacket. Housed in a custom brown cloth slipcase. Illustrations by John Tenniel. Some very light browning; a fine copy which is bright and clean. Dust jacket worn with loss and tears.
¶ Ransom, Riccardi Press, 12.

£15,000

[152895]



31

31

CHIANG, Ching-kuo – “OUR CHINA” EDITORIAL COMMITTEE. *Women de Zhonghua* (“Our China”). Taipei: Guofang bu zong zhengzhi zuozhan bu (Ministry of Defence General Political Warfare Department), September 1965

SIGNED BY THE FUTURE PRESIDENT OF TAIWAN

First edition, second printing, of this lavishly illustrated bilingual propaganda photobook signed by Chiang Ching-kuo three months after he survived an assassination attempt.

As the son of Chiang Kai-shek, Chiang Ching-kuo (1910–1988) was one of the leading figures in Taiwanese politics after 1949, eventually being elected president in 1978. His tenure as minister of national defence between 1965 and 1969 coincided with the publication of this photobook, with Chiang likely required to approve proofs. In 1969 he was promoted to the position of vice-premier. On an official visit to the United States in April 1970 he was targeted in an assassination attempt outside the Plaza Hotel in New York. An inscription below his signature notes that he signed this copy on 24 July 1970.

The photobook is a visual journey through China province by province, with introductory remarks accompanied by dozens of images of scenic spots and sites and buildings of historical significance. Portraits of Sun Yat-sen and Chiang Kai-shek frame the work – a reminder of Taiwan’s supreme leader

and the revolutionary pedigree on which he based his legitimacy.

By its very scope, the book asserts the Kuomintang’s sovereignty over the mainland even though, for the non-Taiwan portions, the editors could only rely on images taken before the 1949 evacuation. Captions refer to the future “recovery of the mainland” (p. 121), Shanghai’s population are described as “anxiously awaiting our liberation” (p. 29), and Beijing under Mao is described as having “lived in disgrace” (p. 151). These assertions of sovereignty and the Kuomintang’s strident anti-communism also justified Taiwan’s ongoing presence in the United Nations and other international bodies as the de jure government of China.

As a military-sponsored publication, *Women de Zhonghua* was first released only for use within the army and so is unpriced. A commercial edition followed a couple of months later in November 1965. All editions are now uncommon institutionally, with copies of the first held predominantly in libraries in the United States and Taiwan.

Folio. Original brown cloth-backed green marble-patterned boards, spine and front board gilt-lettered, photographic illustration of Chinese archaeological relics to front board, orange pictorial endpapers. Illustrations and maps throughout. Foot of spine and upper tips bumped, rear inner hinge beginning to split, book block holding firm, small colour losses and skinning to rear endpaper and several pages at margins, largely unobtrusive. A very good copy.

£3,000

[151399]

32

CHINESE ANIMATION FILMS. *The Animation Film of the People’s Republic of China.* Peking: China Film Distribution Corporation, [c.1956]

An attractive booklet, unrecorded institutionally, distributed by China’s state film distributor to showcase cinematic advances and politically motivated cultural production in the early years of Mao’s China. Two of the featured films were recognised with international awards, epitomizing the 1950s golden age of Chinese animated cinema.

This work, containing English and French text to reach a wide foreign audience, discusses three technically sophisticated pictures with themes and messages aligned to the ideological outlook of the new communist government.



32

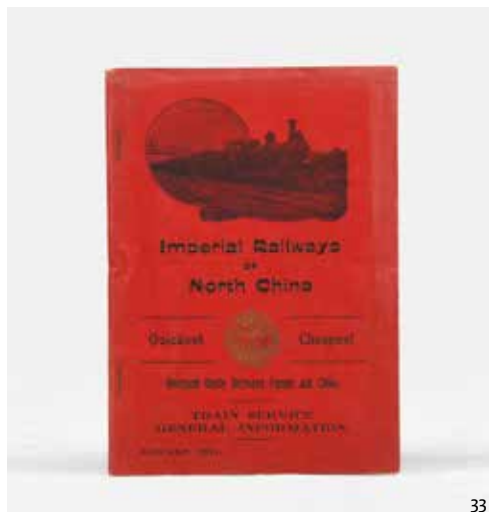
The first, “The Chinese Puppet Show” (1956), introduces four puppet show performances, each filmed in colour, of traditional Chinese stories and dances displaying folk customs, acts of heroism, and military cunning. The second, “Why the Crow is Black” (1955), preaches the value of hard work and the dangers of vanity. Finally, “The Magic Paintbrush” (1955) tells of a man able to paint objects that then come to life, stressing how he used this power for the good of ordinary people and against the overarching power of officialdom.

The films included in the present publication were made in a period when animation emerged as an integral part of China’s cinematic output. China’s first full-length animated film was produced in 1941 by the renowned Wan Brothers studio, but production reached maturity during the 1950s, with the Wans and other prominent animators working out of the Shanghai Film Studio. There, they produced many classics of the genre, with both “The Magic Paintbrush” and “Why the Crow is Black” winning awards at the 8th Venice International Children’s Film Festival in 1956.

Large quarto, 10 pp. Original stapled pictorial wrappers. Colour illustrations throughout. A few creases, small area of adhesive skinning to pp. 9–10 affecting contents. A very good copy of this vulnerable publication.

£500

[151829]



33

33

CHINESE IMPERIAL RAILWAY. Imperial Railways of North China. Peking–Mukden Line. Train Service General Information. Tianjin: Tientsin Press, Limited, January 1911

A rare guide to China's first railway enterprise from the golden age of East Asian travel, recorded in only three institutions on WorldCat. This was printed shortly before the collapse of Qing imperial rule and the railway's rapid republican rebranding.

The guide offers railways users information on fares, baggage allowances, onboard facilities, timetables, and connections. The large number of illustrations showcase tourist hotspots such as the Forbidden City, the Great Wall, and the summer resort at Shanhaiguan, all accessible along the railway route. Noticeably absent are the scores of adverts that bombarded readers in the typical guides produced by travel agencies such as Thomas Cook & Son.

In October 1911, rebels in the southern city of Wuchang raised the standard of rebellion against the Qing, sparking nationwide revolts that would eventually lead to the last emperor's abdication in 1912. In keeping with the republican tenor of the times, Imperial Railways of North China was rebranded as "Chinese Government Railways".

With the Qing a relatively late adopter of railway technology, track for the new Imperial Railways of North China was first laid in 1881. By 1903, with the aid of foreign loans, the important Peking to Mukden

route connected China to the Trans-Siberian Railway and Europe beyond. The railway thus became a key artery for the steady flow of tourists attracted to China during the golden age of travel.

Octavo, 32 pp. Original red card wrappers, black title and gilt emblem to front cover, photographic illustrations to both covers in black. Folding map showing the railways and its connections, with inset map of Peking, illustrations throughout in text. Contemporary manuscript text correction to p. 15. Covers slightly faded, small bump to fore edge of wrappers and book block, small closed tear at map stub not affecting printed area, internally bright. A very good copy.

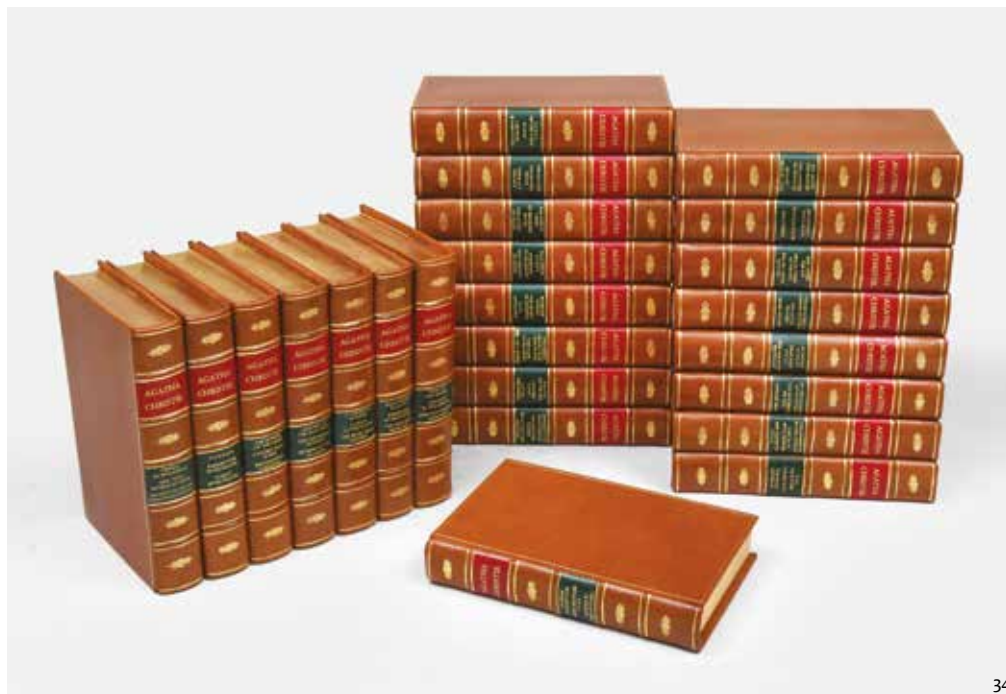
£850

[152642]

34

CHRISTIE, Agatha. Crime Collection. London: Hamlyn, 1969–70

Complete set of the only major collection of Christie's novels published to date, attractively bound. It includes all Christie's published crime novels up to 1970, and features a foreword by her in the first volume.



34

24 volumes, octavo. Recent tan morocco, crimson and green morocco labels, raised bands, single rule to boards, marbled endpapers, gilt edges. The occasional minor blemish, else an excellent set.

£7,500

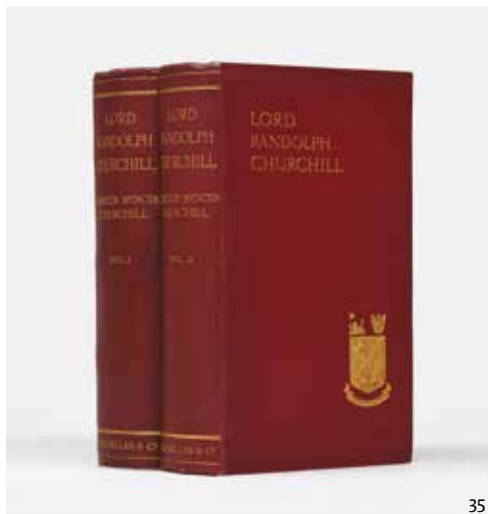
[150111]

35

CHURCHILL, Winston S. Lord Randolph Churchill. London: Macmillan and Co. Limited, 1906

First edition of Churchill's biography of his father. Lord Randolph was an often controversial politician prominent in British political life in the 1880s, serving as secretary of state for India, leader of the House of Commons, and chancellor of the exchequer, until his sudden resignation from the government in December 1886 on a point of principle. Winston's relationship with his father was not warm, though respectful. However, his upbringing with a father at the centre of British politics inevitably shaped the character and outlook of the future statesman.

Churchill had it in mind to write the biography soon after Lord Randolph's death in January 1895,



and was appointed by the late statesman's literary executors to do so in autumn 1902. Churchill worked on what was his most substantial literary project to date for the next two and a half years. The book was published to acclaim in the press, with the *Sunday Times* remarking on Churchill's "maturity of judgement, levelheadedness and discretion" and *The Spectator* praising his style: "He has chosen the grand manner . . . but the general effect is of dignity and ease".

2 volumes, octavo. Original red cloth (primary issue binding), spines and front covers lettered in gilt, Marlborough crest stamped in gilt to front covers. Photogravure portrait frontispieces, 13 plates and 3 facsimiles, 1 folding, 1 double-page. Light peripheral rubbing and bumping, a couple of tiny instances of wear to rear joint of vol. I, still fresh, bright square copies, light spotting to edges; an excellent set. J Cohen A17.1.

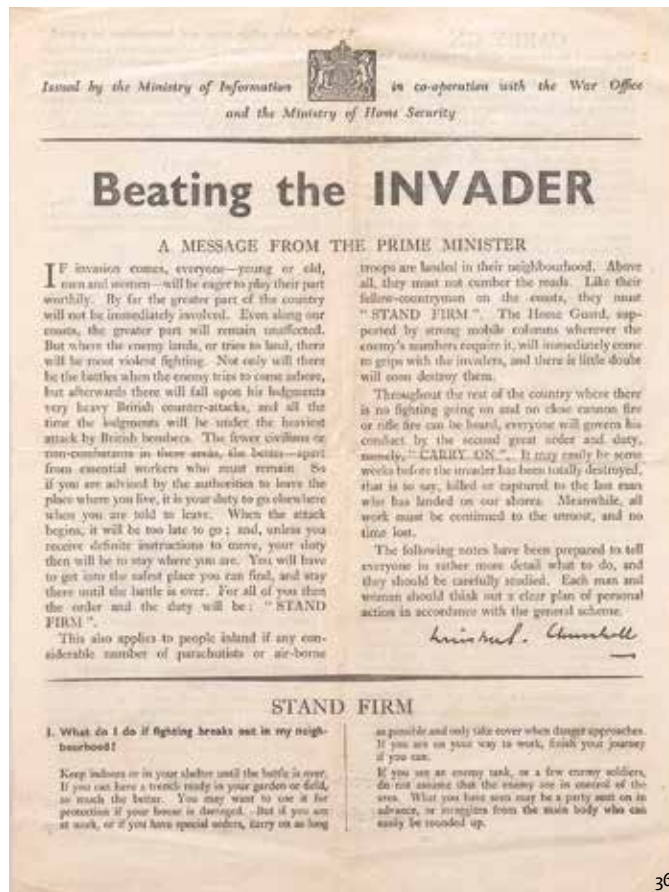
£850

[152333]

36

CHURCHILL, Winston S. *Beating the Invader*. London: Issued by the Ministry of Information in co-operation with the War Office and the Ministry of Home Security, 1941

First edition of Churchill's rallying cry to the British people during the darkest period of the Second World War, when a German invasion was feared imminent, distributed to all households to prepare the citizens for invasion and to set out their duties to their country in that event.



"If the invasion comes everyone – young or old, men and women – will be eager to play their part worthily . . . When the attack begins, it will be too late to go . . . for all of you then the order and the duty will be: 'STAND FIRM' . . . where there is no fighting going on and no close cannon fire or rifle fire can be heard, everyone will govern his conduct by the second great order and duty, namely 'CARRY ON'."

Over 14 million copies were printed. Stocks were delivered from the HMSO Press at Harrow to the GPO between 19 and 23 May 1941. Deliveries to each household in the country began on the 27th and were completed within a week. The imprint code includes "(2 kds.)" meaning "2 kinds" of leaflet, indicating those with and those without the additional notice in red at the head of the front page. Those with the notice were issued to what became known as the "38 towns", those coastal communities that were to be

evacuated under compulsory orders in the event of invasion. Initially there had been 17 communities on the list from Great Yarmouth round to Hythe. This was later extended to take in Littlehampton and certain inland towns (Ipswich, Colchester, Canterbury, etc.). Copies without the notice were for the majority of the country; there is no priority between them.

"The huge print run might leave one with the impression that the leaflet would be commonly found today. It was, however, only a leaflet anticipating an event that never came to pass. In the event very few copies have survived" (Cohen).

Quarto single-sheet flyer (280 × 210 mm), text both sides. Without the additional notice printed in red found in the minority of copies. Slight creasing as usual. In very good condition. J Cohen B76; Woods A69.

£850

[153382]



37

37

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

First editions, first impressions, except the first volume, which is a fourth edition. Churchill began his history of the British Empire and the United States during his period in the political wilderness in the early 1930s, but did not complete it until after his retirement in the late 1950s.

The events of the Second World War, the major interruption in the writing process, had reconfirmed his belief in the “special relationship” between Britain and the United States. Consequently he gave considerable attention to the key events of American history: around a quarter of the third volume, *The Age of Revolution*, is dedicated to the War of Independence, and a full third of the final volume, *The Great Democracies*, contains a detailed study of the American Civil War.

4 volumes, octavo (236 × 150 mm). Finely bound by Sangorski and Sutcliffe in blue morocco, titles and decoration to spines gilt, single rule to boards gilt, twin rule to turn-ins gilt, marbled endpapers, gilt edges. Several maps and genealogical tables to text. Spines a touch faded, mild partial toning to endpapers, pages nice and clean. An excellent set.

¶ Cohen A267.1(I)–(IV); Woods A138(a).

£1,750

[151975]



38

Walter Stoneman
Photo.

Winston Churchill

1942

CHURCHILL, Winston S. Wartime photographic portrait signed. London: Walter Stoneman, 1942

PRESENTED TO A MEMBER OF HIS STAFF DURING THE ATLANTIC CHARTER MEETINGS

Signed and dated by Churchill on the mount in black ink, "W. S. Churchill, 1942", presented to Lt.-Commander H. W. (Harry) McMullan RNVR, who was on Churchill's staff during the Atlantic Charter meetings and served in the Admiralty operations room.

Harry McMullan (1909–1988) was a member of the Ulster division of the Royal Naval Volunteer Reserve and a future head of programmes at BBC Northern Ireland. He is mentioned several times in H. V. Morton's *Atlantic Meeting* (1943), although his name is misspelled as "McMullen". Morton describes how "after his sleep, the Prime Minister, full of renewed energy, would generally pay a visit to the Map Room to see what was happening. The Map Room in the Prince of Wales was a replica in miniature of the famous Map Room at the Admiralty. It had been fitted up on the Prime Minister's instructions by two officers from the Admiralty, Captain Pim and Lieut.-Commander McMullen. They had taken over an office in the ship for the purpose".

McMullan later broadcast for the BBC during VE celebrations in Belfast. A letter from McMullan's grandson accompanies this item, along with a copy of a portrait of McMullan in naval uniform, outlining his life and career.

Walter Stoneman (1876–1958) was among the most celebrated and prolific British photographers of the 20th century. In 1918 he established the ambitious National Photographic Record (NPR) in conjunction with the National Portrait Gallery, the intention being to photograph every eminent British person. "Stoneman's most iconic portrait is that of Winston Churchill standing in the cabinet room at 10 Downing Street. The photograph was not commissioned for the NPR, but was presented to the National Portrait Gallery by Stoneman who, sensing its historical significance, recorded the precise moment at which it was taken, 3 p.m. on 1 April 1941. The image represented the power and determination of the nation, and it was circulated around the world; a copy of it stood on Stalin's desk in Moscow" (ODNB).

Vintage silver gelatin print, mounted on card, verso with Stoneman's studio wet-stamp and pencilled annotations



(image 200 × 134 mm; mount sheet 297 × 215 mm). Mount toned at periphery. In excellent condition.

£8,750

[152016]

39

COHEN, Leonard. *You Do Not Have to Love Me.* San Francisco: Sore Dove Press, 2008

WITH AN ORIGINAL PAINTING

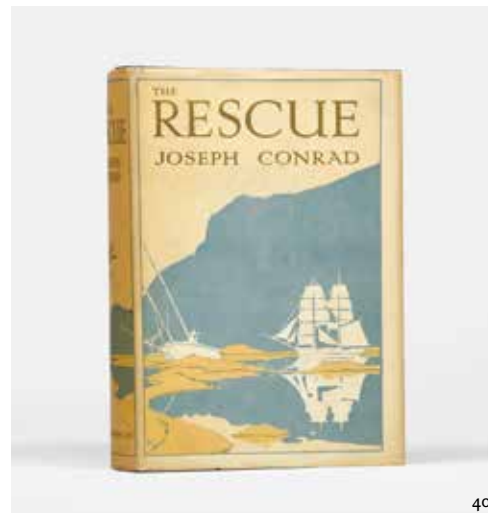
Signed limited edition, copy B of 26 signed and lettered by Cohen with an original painting by Soheyl Dahi, a close friend of Cohen and founder of Sore Dove Press. A further 100 numbered copies were also issued.

The eponymous poem first appeared in *Selected Poems 1956–1968* (1968), Cohen's first book to be published after his debut as a recording artist in December of the previous year.

Octavo (248 × 153 mm). Original black card covers, author's name to front in silver, with single sheet letterpress poem (223 × 126 mm) and original painting by Soheyl Dahi (223 × 142 mm) tipped in. Housed in custom blue cloth chemise and slipcase. A fine copy.

£2,250

[153614]



40

CONRAD, Joseph. *The Rescue. A Romance of the Shallows.* London: J. M. Dent & Sons Ltd; J. M. Dent et Fils, Paris, 1920

First British trade edition of the last published novel in the Lingard trilogy. This work, which "proved so difficult that he took more than twenty years to complete [it]" (ODNB), follows *Almayer's Folly* (1895) and *An Outcast of the Islands* (1896), though each successive title in the sequence is a prequel to the last. The novel was first published in book form in the US earlier the same year, following serialization in 1919–20.

Octavo. Original green cloth, spine lettered in gilt, blind rule and publisher's device to front cover, bottom edge untrimmed. With dust jacket. Binding square and firm, faint offsetting to front free endpaper, cloth and contents bright. A near-fine copy, in very good dust jacket, not price-clipped, spine panel toned, faint spotting and soiling, couple of nicks, else sharp. ¶ Cagle A49b(2); Keating 133; Wise 57; Wise, *A Conrad Library*, p. 38.

£500

[127968]



41

41

CONSTANT, Samuel Victor. Calls, Sounds and Merchandise of the Peking Street Peddlers. Peking: The Camel Bell, 1936

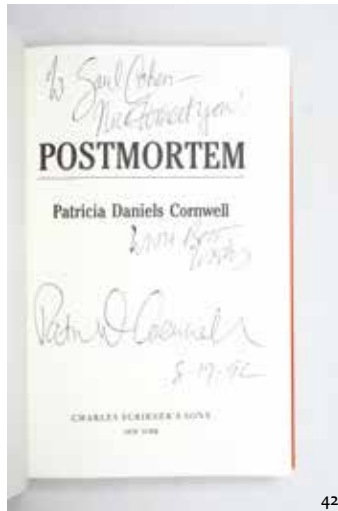
THE CHINESE CITY THAT NEVER SLEPT

First edition of this rich record of street life in Republican Beijing written by an American military attaché. Employing candid photographs, colourful drawings, and even musical scores, the work captures the itinerant and human side of Chinese urban economic life in the 1930s, aspects less well recorded in many travel narratives and photobooks.

The book details 54 types, divided according to the season where they are most active, including the “toy peddler”, the “feet fixer”, and the intriguingly named “running band boat”.

The author, Samuel Victor Constant (1894–1989), was a US Army officer and a specialist in Asian languages. In 1924, he was posted to China to serve as a military attaché and, during 12 years in Beijing, he gathered material for the present work. It was submitted to the California College in China in part fulfilment of the requirements for the degree of Master of Arts. Shortly after his death, it was republished by the Bird & Bull Press in the United States, while a Chinese translation – *Jing du jiaomai tu* – was released in Beijing in 1994.

The publisher, the Camel Bell, was a legendary shop based in the Grand Hotel de Peking and overseen by the American Helen Burton. Her store was popular



42

with Westerners who dropped in to buy silks, furs, curios and art, and Burton appears regularly in many memoirs of Republican Beijing. This copy was sold by the Peking Bookshop, another favourite haunt of foreigners located within the Grand Hotel des Wagons-Lits in the Legation Quarter.

Landscape octavo (184 × 262 mm). Chinese thread xianzhuang-style binding, original decorative brocade boards, front board with title in black to red label mounted on white paper, orange and white patterned endpapers, folded leaves. Housed in original patterned case with title label. With 16 photographs tipped in, white papercut, colour illustrations of each type of pedlar and their wares, illustration of the 8 trigrams, 2 musical scores of pedlar songs. Bookseller's ticket (“The Peking Bookshop, Grand Hotel des Wagons-Lits, Peking”) to rear pastedown, corresponding redaction and overstriking of publisher imprint to title page. Joints professionally refurbished, brocade bright with small losses, contents lightly foxed and toned, else clean, photographs and illustrations attractive. A very good copy of this delicate publication in the very good case with moderate rubbing and two joints neatly repaired.

£3,500

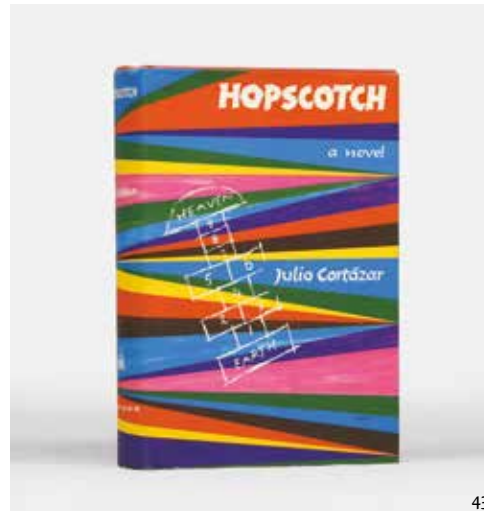
[150570]

42

CORNWELL, Patricia. Postmortem. New York: Charles Scribner's Sons, 1990

HER DEBUT NOVEL, INSCRIBED

First edition of Cornwell's debut novel, inscribed by the author on the title page: “To Saul Cohen – nice to meet you! With best wishes, Patricia Cornwell, 8–19–92”.



43

Octavo. Original red cloth, black cloth backstrip, spine lettered in gilt. With dust jacket. A fine copy, in fine jacket.

£1,000

[153617]

43

CORTÁZAR, Julio. Hopscotch. Translated from the Spanish by Gregory Rabassa. New York: Pantheon Books, 1966

First edition in English, following publication in Spanish in 1963. Cortázar's experimental novel was an important contribution to the Latin American Boom. Rabassa was jointly awarded the inaugural National Book Award for his translation.

Octavo. Original orange cloth, spine lettered in blue. With dust jacket. A fine copy, in bright jacket, price-clipped else fine.

£600

[153611]

44

COX, Morris (illus.) An Impression of Winter; Spring; Summer; Autumn. A Landscape Panorama. London: Gogmagog Press, 1965–66

“THE PEAK OF HIS ACHIEVEMENT AS A PRINTER” – COLIN FRANKLIN

First edition, signed limited issue of 100 copies (Spring number 77/100, Summer 71, Autumn 43, Winter 7). The complete set is considered to be the magnum opus of the press (Chambers, p. 20).



The pages have an embossed effect, achieved by printing with heavily textured blocks. Cox mounted sheets of cardboard onto plywood and layered them first with gesso, then with natural materials like leaves, twigs, and seeds.



4 volumes, octavo. Original marbled boards, black titles to white cloth spine labels, pages offset printed with heavily textured blocks. With original acetate jackets and prospectus for the series loosely inserted. Head of spine of Winter and lower tips of Autumn lightly bumped, with negligible chip to acetate of Winter, light foxing to some edges, extending to half-title of Autumn. A near-fine set, clean and bright. J Chambers 136.

£2,250

[150569]

45

CRADDOCK, Harry. The Savoy Cocktail Book. London: Constable & Company, Ltd, 1931

ORIGINAL ART DECO BINDING

First edition, fourth impression, inscribed on Christmas Day by the author with his customary phrase on the copyright page, "Here's How! Harry



45

Craddock", with a further Christmas inscription below "J. M. Leonard, From A.M.L. Decr 25/35". Signed copies of this work are notably uncommon.

This copy, though in clean and bright condition, nevertheless shows signs of its use, having recipes for a grasshopper cocktail, tomato cocktail, Park Lane Special, margaritas, and banana daiquiris written in manuscript in the notes section at the end of the text. The sources for three of these are laid in: the Park Lane Special written in manuscript on the back of a postcard featuring the Park Lane Hotel, the banana daiquiri in manuscript to a half page neatly torn from a notepad and the margarita recipe typed on the headed notepaper of Monroe E. Spaght (1909-1993), research chemist and president of the Shell Oil Company.

Craddock's legendary cocktail book features 750 of his most popular recipes, together with elegant art-deco illustrations, and anecdotes behind the cocktails. This impression, printed the year after the first of 1930, does not include the recipe for a Bacardi cocktail, usually found tipped-in to the first impression.

Octavo. Original black cloth-backed metallic boards, spine lettered in gilt, front cover decorated in green, black, and grey, pictorial endpapers. Frontispiece and coloured illustrations by Gilbert Rumbold throughout. Text printed in red, blue, and black. Rubbing and slight wear to spine ends, gilt rubbed to spine, shallow scuffs to boards, remaining brighter than often found, faint drink stain to pp. 10-11, else contents clean; a very good copy.

£2,000

[152945]



46
CRANACH PRESS: SHAKESPEARE, William. Die Tragische Geschichte von Hamlet Prinzen von Daenemark. Weimar: Cranach Presse, 1928 [1929]

ONE OF THE MOST BEAUTIFUL AND IMPORTANT PRESS BOOKS OF THE CENTURY, TOGETHER WITH A LETTER BY EDWARD GORDON CRAIG

First Cranach edition, number 85 of 230 copies on paper from the total edition of 255. The total edition comprised 8 lettered copies on vellum, 17 numbered copies on Japanese paper, and 230 copies on handmade paper. An English edition was published in 1930 in a larger limitation consisting of 322 copies.

The Cranach Press was founded by Count Harry Graf Kessler (1868–1937) with the undertaking to print the finest possible editions of the world's greatest literature in new and important German translations. Kessler employed print-men and illustrators of outstanding ability and commissioned the renowned

poet Gerhart Hauptmann to produce a new and "definitive" translation of Shakespeare's greatest tragedy. Originally intended for publication in 1928, the work was not finished until 1929, largely due to Hauptmann's desire for perfection.

Craig's illustrations are his greatest achievement in book illustration. Their genesis can be found in his 1908 designs, which he called his "black figures". These were developed into designs for the Moscow Art Theatre production. First performed on 5 January 1912, this collaboration with Konstantin Stanislavski was "one of the most famous and passionately discussed productions in the history of the modern stage" (Bablt).

Part of the technical brilliance of this book is seen in the extraordinary printing of the same plate in different tones. This was achieved through the laborious layering of precisely cut tissue and use of different pressures during the printing process. The Cranach Presse Hamlet was instantly recognised as a supreme achievement. In January 1930 the painter William Rothenstein wrote to Kessler hailing the

book as "a triumph" and noting "it is one of the great books . . . to my mind easily the most important book since Morris's Chaucer".

This copy is from the library of Paul Hirsch (1881–1951) and his wife Olga Hirsch (1889–1968). Loosely inserted is an autograph letter signed from Craig to Hirsch, dated 6 July 1939 and addressed from Saint-Germain-en-Laye. Paul Hirsch inherited the Frankfurt iron manufacturing business of his father in 1916 and was an avid collector of printed and manuscript music which eventually comprised around 18,000 volumes. Hirsch fled Germany with his library in 1936 and the music portion was sold to the British Library in 1946. This volume was later part of the private press and bindings collection of A. J. Karter.

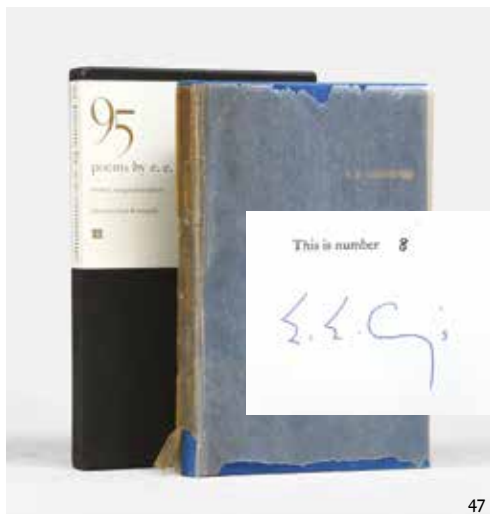
Also laid is a quantity of related letters and news clippings.

Folio. Full red crushed morocco by Otto Dorfner (signed on rear turn-in), spine lettered in gilt, five raised bands, single border to covers ruled in gilt, cover edges and turn-ins ruled in gilt, top edge gilt. Housed in a contemporary red cloth folding box. Text printed in red and black. Half-title cut by Eric Gill, 74 wood-engraved illustrations designed and cut by Edward Gordon Craig. Some offsetting from turn-ins to free endpapers, as usual; a fine and notably clean copy. Box somewhat worn with foxing to interior cloth. ¶ Fletcher & Rood C25(c); Bablt, The Theatre of Edward Gordon Craig, 1981; Newman, ed., The Correspondence of Edward Gordon Craig and Count Harry Kessler, 1995.

£25,000

[154055]





47

CUMMINGS, E. E. 95 Poems. New York: Harcourt Brace and Company, [1958]

SIGNED BY CUMMINGS

First edition, signed limited issue, number 8 of 300 copies signed by the author, 280 of which were released for sale, this copy particularly fresh under the rarely surviving glassine.

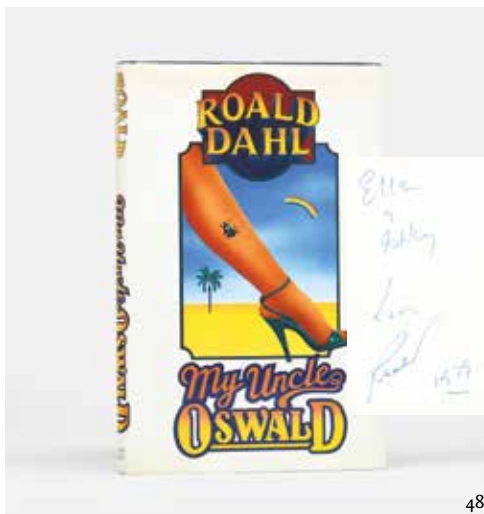
The signed limited issue precedes the trade issue of the same year. The issue is notably uncommon and much coveted, not least because it contains many of Cummings's best loved poems such as "i carry your heart with me (i carry it in" and "maggie and milly and molly and may".

95 Poems, "a serene volume of verse, extolled the wonders of the natural world, honoured a number of very ordinary individuals, recorded Cummings's outrage at the disastrous outcome of the Hungarian revolution, reflected memories of childhood, and meditated on birth, time, and death. It was a fitting close to the poet's career" (ANB).

Tall octavo. Original blue cloth, spine and front cover lettered in gilt, title blocked in blind to covers, yellow endpapers, top edge yellow. With original glassine. Housed in publisher's black paper-covered slipcase. A fine copy, in fine slipcase, and chipped glassine.

£3,750

[153602]



48

DAHL, Roald. My Uncle Oswald. London: Michael Joseph, 1979

TO HIS HALF-SISTER AND BROTHER-IN-LAW

First edition, presentation copy, inscribed by the author to his half-sister and brother-in-law on the front free endpaper, "Ellen & Ashley Love Roald 1979".

Ellen Marguerite Dahl (1903–1988) was the first of two children born to Harald Dahl and Marie Beaurin-Gresser. Her mother died in 1907 and her father remarried in 1911. Working as a medical laboratory technician she married Arnold Ashley Miles (1904–1988) in 1930. Later Director of the Lister Institute of Preventive Medicine and Professor of Experimental Pathology in the University of London, Ashley Miles received a knighthood in 1966.

The novel stars Uncle Oswald, a character who previously appeared in "The Visitor" and "Bitch", two short stories also written by Roald Dahl (both of which were published in Switch Bitch).

Octavo. Original dark blue cloth, titles to spine gilt. With dust jacket. Spine ends slightly bumped, minimal leaning to spine and small marks to edges, else a near-fine copy, internally clean and bright. Top edge of tanned dust jacket slightly creased, with small closed tear to joint of rear flap, overall near-fine dust jacket which is not price-clipped.

£1,500

[149098]



49

DARWIN, Bernard. The Golf Courses of the British Isles. London: Duckworth & Co., 1910

DARWIN MADE HIS REPUTATION PRIMARILY WITH PEN RATHER THAN PUTTER

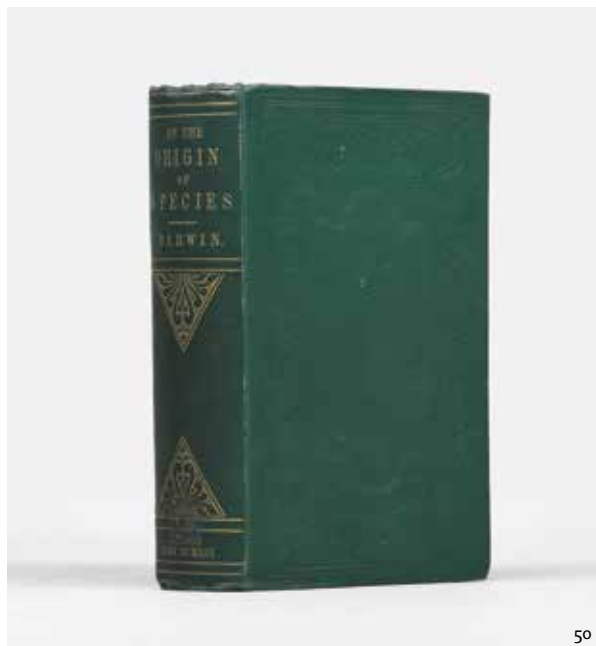
First edition, in the first issue binding with the illustrator's name misspelled "Rowntree" on the front cover. Darwin, grandson of the famous naturalist, is still regarded as one of golf's greatest journalists and his works have "achieved a classic status" (Jack, p. 151).

Bernard Darwin (1876–1961) was golf correspondent for the Times for almost five decades. The present work, one of his many triumphs, is an essential part of any golfing library. In the second edition (1925), the chapter concerning the golf courses of Ireland was removed.

Large octavo. Original green cloth, spine and front board lettered and decorated in gilt and green, top edge gilt, others untrimmed. Tissue-guarded colour frontispiece showing St. Andrews, 63 plates (47 colour) with tissue-guards. Illustrations by Harry Rountree. Cloth and gilt bright, slight lean to spine, extremities lightly rubbed, vertical creasing to rear free endpaper, moderate foxing to edges and text, plates clean and fresh. A very good copy. ♣ Donovan & Murdoch 14410. Zachary Michael Jack (ed.), Participatory Sportswriting: An Anthology, 1870–1937, 2009.

£1,750

[152783]



50

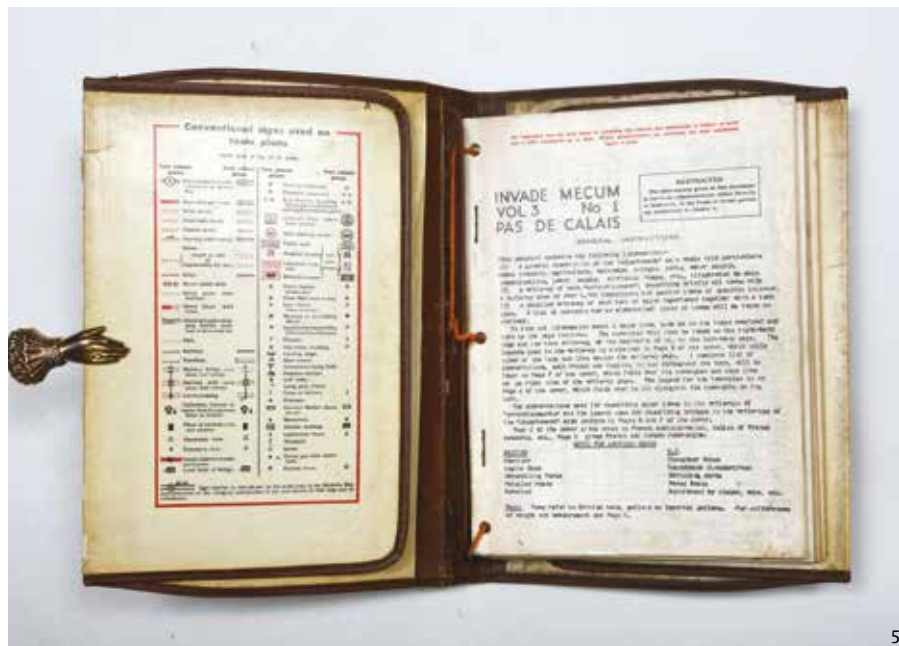
50

DARWIN, Charles. *On the Origin of Species.* London: John Murray, 1861

A PARTICULARLY FRESH COPY

Third edition of “the most influential scientific work of the 19th century” (Horblit) and “certainly the most important biological book ever written” (Freeman), in which Darwin explained his concept of evolutionary adaptation through natural selection, which would become the foundation of modern evolutionary theory.

Darwin's *Origin* was first published in 1859. For the third edition, the text was extensively altered, and a table is given of differences from the second edition of 1860, a feature that occurs in each subsequent Murray edition. The third edition is also notable for the addition of the historical sketch in which Darwin acknowledges his predecessors in the general theory of evolution, which had already appeared in shorter form in the first German edition, as well as in the fourth American printing, both in 1860. All copies of the third edition are marked “seventh thousand” on the title page, noting the total issue of copies from the first edition onwards.



51

Octavo. Original green diagonal-wave-grain cloth, spine lettered and decorated in gilt (Freeman's variant b, no priority), covers blocked in blind, brown endpapers. Folding diagram facing p. 123. Contemporary bookseller's ticket of William Dodd of Newcastle to front pastedown, binder's ticket of Edmonds & Remnants of London to rear pastedown. Light residue of removed sticker to spine and very minor rubbing to rear joint, contents clean, short closed tear at fore edge of pp. 375/6, slight separation in book block between sigs. T and U, a few leaves opened a little roughly, a few unopened in index; a bright, fresh copy. ¶ Freeman 381. Ernst Mayr, introduction to the Harvard University facsimile of the first edition, 1964, pp. vii–xxviii.

£6,500

[152633]

51

D-DAY – AUSTIN, J. L. “Invade Mecum” Volume 3. London: 1944

POCKET-SIZED INGENUITY THAT MADE D-DAY POSSIBLE

An excellent example of one of the battledress pocket guidebooks for D-day invasion troops, brilliantly conceived by one of the great minds of post-war British philosophy. The binders were produced in November 1943 in a run of 30,000; all parts with print runs of 10,000 and issue dates between November

1943 and April 1944. Despite these apparently large numbers, the attrition rate was high and survival rare, particularly in such fine condition.

The compilation of these brilliantly succinct and well-organized handbooks was the work of J. L. Austin (1911–1960), who was to become known as one of the leaders of “Oxford philosophy”, and is often thought of “as the paradigmatic ‘linguistic philosopher’” (ODNB).

During the Second World War, after preliminary training, he was commissioned into the Intelligence Corps and posted to the War Office, where he was first employed working on the German Order of Battle, “work which demanded the exactly the kind of detailed accuracy, which was, of course, immensely congenial to him” (Warnock, p. 8).

He subsequently took command of GHQ Home Forces, a small unit formed to do preliminary work for the invasion of Western Europe, “and this was the field in which he became an unrivalled authority. His section, whose earlier days had been rather haphazard, was soon operating with method, rapidity, and a clear purpose”. As preparations for D-day advanced, Austin's section was “vastly enlarged and transferred, under the name of Theatre Intelligence Section, to 21 Army Group”.

It was then that Austin began the preparation of these regional handbooks for issue down to platoon level. “Before D-day he had accumulated a vast quantity of information on the coast defences of northern France, on the base areas, supplies, formations, and transport systems behind them, and indeed on every aspect of the German defence forces and civilian administration in the ‘theatre’ . . . and a kind of guidebook was compiled for the invading troops” (p. 9).

The title *Invide Mecum* was, Austin’s sister recalled, “a clever double take of a booklet given to all new boys at Shrewsbury School – *Vade Mecum* – which they had to carry with them on all occasions” (Lendrum).

The effectiveness of these digests has been widely recognized: “It has been said of him that he directed this vast volume of work ‘without ever getting into serious difficulty of any kind’, and, more impressively, that ‘he was more than anybody responsible for the lifesaving accuracy of D-day Intelligence’” (Warnock).

Austin left the army in 1945 with the rank of lieutenant-colonel. He was appointed OBE, received the Croix de Guerre from the French, and was made an officer of the Legion of Merit by the United States.

5 parts (Pas de Calais, Nord, Somme, Oise, and Aisne) bound in one, octavo sized (c.208 × 154 mm), triple hole-punched and laced with a metal-ended single orange treasury tag into the official issue waterproofed brown canvas binder, spine lettered in black, flexible boards with relevant coloured map sections mounted front and back, extensive fold-out flaps to boards with key information; signs for town plans, abbreviations used in the text, French road signs, local currency, conversion tables and a simple guide to French regional administration, and a wipe-clean blank for note-taking in chinagraph pencil. Profusely illustrated with maps and plans throughout, many full-page, together with numerous tables. A little loss of paper from covers, scattered light foxing and dust marking. A very good copy. ♣ Ann Lendrum, “Remembering J. L. Austin”, in J. L. Austin on Language, 2014; G. J. Warnock, “John Langshaw Austin: A Biographical Sketch”, Symposium on J. L. Austin, 1969.

£1,250

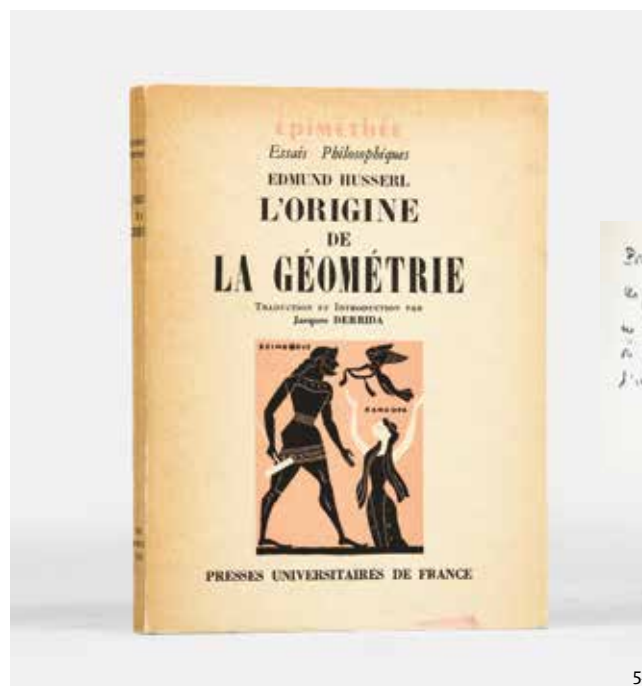
[153116]

52

DERRIDA, Jacques (trans.); HUSSERL, Edmund. *L'origine de la géométrie*. Paris: Presses Universitaires de France, 1962

HIS FIRST WORK, INSCRIBED TO COLLEAGUES

First edition, presentation copy, inscribed by the author in blue ink on the half-title to the French academics Claire Bazin and Jean-Jacques Lecercle:



52

“Pour Claire et pour Jean-Jacques, ces pages qui furent d’emblée, pour eux, des épreuves; ne leur rappelant que d’avoir été d’abord de cité ou cette introduction fut écrite leur crée une obligation d’indulgence. Ma vieille amitié et mon affectueuse gratitude, J. Derrida”.

Derrida’s translation of Husserl’s essay *Origin of Geometry* was his first published work, and is preceded by his lengthy introductory text which comprises the majority of the book. This introduction launched Derrida’s philosophical career, winning the prestigious Cavallès Prize in 1962 and anticipating many of the themes that would define his work, including the logic of the supplement, the trace, and *différance*, setting in motion Derrida’s deconstruction of Western metaphysics: what Nietzsche had described as “Platonism” and Heidegger as a “metaphysics of presence”. Derrida pursued his reading of Husserl in *La voix et le phénomène* (1967), widely considered one of his most important philosophical works, and *Le problème de la genèse dans la philosophie de Husserl*, his Masters thesis, written during his stay at the Archives Husserl de Louvain in 1953–4 but not published until 1990.

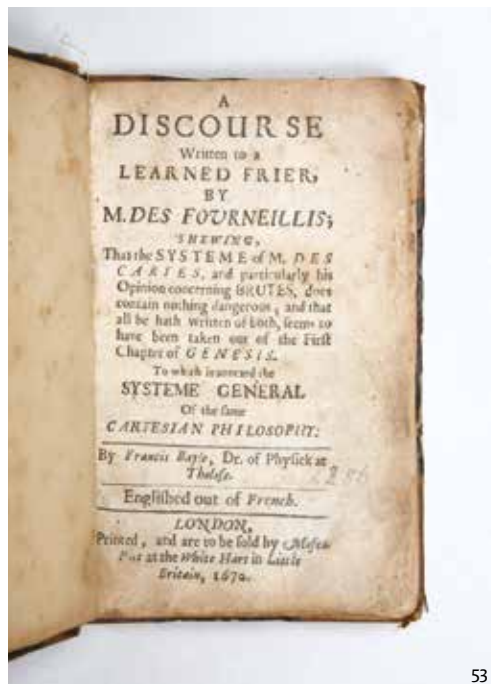
Jean-Jacques Lecercle (b. 1946) is known for his work on the philosophy of language, most notably

as author of *The Violence of Language* (1990). Educated at the École normale supérieure in Paris, where Derrida studied from 1951 and then taught as maître-assistant from 1964 to 1984, Lecercle has taught most of his working life at the Paris Nanterre University. He supervised Bazin’s doctoral thesis, “Des Brontë à Janet Frame”, at Nanterre in 1995. Bazin later became Professor of English and Commonwealth Literatures, also at Nanterre. She has published on Charlotte Brontë, Janet Frame, and Bram Stoker’s *Dracula*. Lecercle provided the preface to Bazin’s 2012 work with Guyonne Leduc, *Littérature anglo-saxonne au féminin*, and they were co-supervisors of the thesis “L’esthétique du jeu dans les Alice de Lewis Carroll” by Virginie Iché (2011).

Octavo. Original printed wrappers, untrimmed. With glassine jacket. Faint red mark to lower edge of front cover, a couple of small, neat pencil emendations to text, patch of light discolouration to paper stock of pp. 57–68. A near-fine copy.

£2,000

[152502]



53

53

DESCARTES, René – CORDEMOY, Géraud de. A Discourse Written to a Learned Frier, by M. Des Fourneillis [sic]; shewing, that the systeme of M. Des Cartes, and particularly his opinion concerning brutes, does contain nothing dangerous. London: Printed, and are to be sold by Moses Pitt, 1670

RECONCILING DESCARTES WITH BIBLICAL CREATION

First edition in English of Cordemoy's *Copie d'une lettre ecrite à un sçavant Religieux de la Compagnie de Jésus* (1668), which attempts to reconcile Cartesian philosophy with the Christian creation story.

"Géraud de Cordemoy (1626–1684) was one of the more important Cartesian philosophers during the decades immediately following the death of Descartes. While he is in some respects a very orthodox Cartesian, Cordemoy was the only Cartesian to embrace atomism, and one of the first to argue for occasionalism" (Stanford Encyclopedia of Philosophy).

The latter part of the edition, with separate dated title page but continuous pagination and register, is



54

a translation of "Systema generale philosophica" by François Bayle and Henri Grangeron, this marking its only publication. The original is apparently lost. "Despite a painstaking and exhaustive search, we have been unable to locate either a French or a Latin version, much less a manuscript, prior (or for that matter, posterior) to the English translation" (Easton & Lennon). The treatise has an interesting section on meteors, which the authors take to be all types of non-terrestrial natural phenomena, and has an advanced understanding of rainbows: "A Rain-bow is nothing else but many drops of rain, which receiving the Rayes of the Sun, break them thus many different ways, and which, after they have thus broken them, return them to our eyes" (p. 104).

Bayle (1622–1709) is best known for his *Tractatus de apoplexia* (1677); the present essay would seem to be his earliest extant printed work.

Small octavo (135 × 87 mm). 19th-century half sheep, red sheep label, marbled sides and endpapers, top edge gilt. Complete with terminal advertisement leaves. Front free endpaper with split along head of joint and peripheral chips, title page chipped around edges, a few other leaves slightly frayed, general browning; a good copy. J ESTC R7465; Wing C6281. Patricia Easton & Tom Lennon, *The Cartesian Empiricism of François Bayle*, 1992.

£2,250

[152930]

54

DI PRIMA, Diane. This Kind of Bird Flies Backward. New York: Totem Press, 1958

First edition of Di Prima's first book of poetry and her debut as a Beat, with a "non-introduction by way of introduction" by Lawrence Ferlinghetti. A bookplate signed by Di Prima is laid in.

Ferlinghetti introduces di Prima's debut: "Here's a sound not heard before. The voice is gritty. The eye turns. The heart is in it." One of the few women writers to attain prominence in the male-dominated movement, Di Prima began and edited the poetry journal *Floating Bear* with LeRoi Jones, and founded two publishing houses specialising in works by avant-garde poets – The Poets Press and Eidolon Editions.

Small octavo. Original wire-stitched tan wrappers printed in black, designed by Mike Wiener, edges uncut. With drawings by Bret Rohmer. Dampstain around the lower edge of wrappers, some other minor marks, but a sound copy, internally fresh, and in good condition overall.

£500

[151400]



55

DIANA, Princess of Wales. Dresses from the Collection of Diana, Princess of Wales. New York: Christie's, 1997

SIGNED BY PRINCESS DIANA

Signed limited edition, number 175 of 250 copies signed by Princess Diana a few months before her death. This luxury auction catalogue was produced by Christie's to illustrate the 80 dresses that were sold on 25 June 1997, raising over \$3.6 million dollars for the AIDS Crisis Trust and the Royal Marsden Hospital Cancer Fund.

The catalogue was issued by Christie's as an enticement to wealthy prospective bidders. Most copies have remained with their original owners as a memento of both Diana and the record-breaking sale, and are consequently scarce in commerce.



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56

Loosely inserted in this copy is ephemera related to the sale – entrance tickets, an absentee bidding form, the auction results and summary letter, invitation for a private viewing of the dresses and another for a reception, and an advertisement for the unsigned catalogue.

Quarto. Original purple imitation leather, with sewn-in silk bookmarkers. Illustrated throughout with full colour photographs by Terence Donovan, Patrick Demarchelier, Tim Graham, Barry Swaab, Lord Snowdon, Glenn Harvey, N. Hinkes, and Mark Stewart. Minimal bumping at top corner; a fine copy.

£9,750

[150303]

56

DICKENS, Charles. Bleak House. London: Bradbury and Evans, 1852–53

COMPOSED AT THE HEIGHT OF HIS POWERS

First edition, in the original monthly parts as published between March 1852 and September 1853.

“Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work” (ODNB).

Of note is the inclusion of ten dark plates, a new mode of illustration particularly fitting to the novel: “As Dickens's vision of society darkened, Browne adjusted his techniques, pioneering in the use of ‘dark plates’, where the plate was machine-ruled in parallel grooves which printed an almost uniform

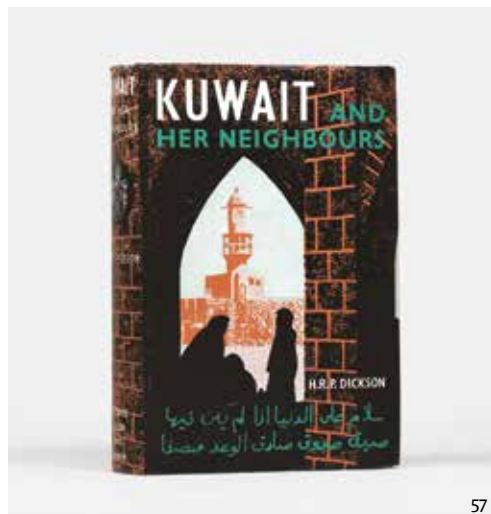
tone either before or after the figures and background were hand drawn. These brooding, atmospheric designs harmonized with the gloomy, foggy world of Bleak House and Little Dorrit” (Schlicke, p. 59).

Some variation between the make-up of a set and the exhaustive collation of an ideal copy provided by Hatton and Cleaver is almost always found – this set nonetheless is remarkably similar to their requirements, with all the advertisements and slips they call for, except that in Part IV the Household Words slip is on dark rather than light green paper (although a light green copy is loosely inserted), and Part V has 4 rather than 8 pages of the Edward Lloyd advertisement. The “Village Pastor” booklet in Part XV, described by Hatton and Cleaver as “rather scarce” and “often wanting”, is here present. The set was owned by the Liverpoolian Dickens collector W. H. Collis, with his loosely inserted slip noting that the parts were restored by Morrell between 1932 and 1935; it was common for collectors at the time to mix and match parts to build a set meeting all the desired points.

20 numbers in 19 monthly parts, as issued. Original pale blue pictorial wrappers. Housed in custom green cloth solander box, c.1930s. Frontispiece, vignette title page, and 38 engraved plates by H. K. Browne. Expert restoration to spines, a few plates somewhat oxidized as often, generally both contents and wrappers clean, part 19/20 with front wrapper slightly cropped at foot and rear wrapper slightly frayed with one small repair. Slight wear to box. An excellent set. ¶ Eckel, pp. 79–81; Hatton & Cleaver, pp. 275–304. Paul Schlicke, ed., *The Oxford Companion to Charles Dickens*, 2001.

£3,750

[153394]



57

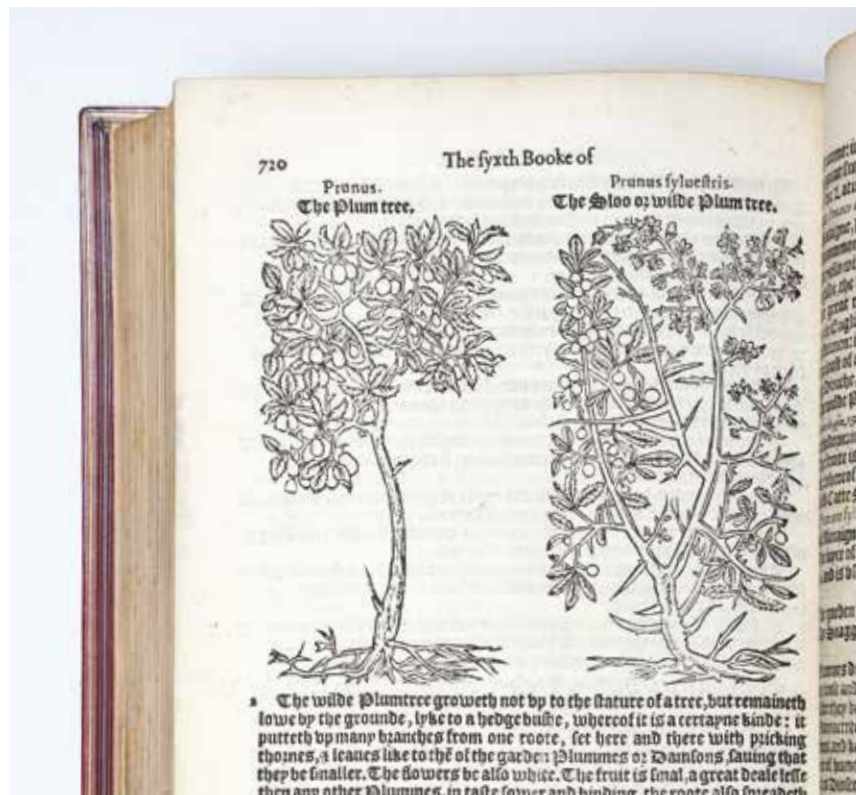
57

DICKSON, H. R. P. Kuwait and Her Neighbours. London: George Allen & Unwin Ltd, 1956

**A BRITISH POLITICAL AGENT'S
"SPRAWLING LIFEWORK"**

First edition; uncommon, particularly so with the fragile jacket in such superb condition. This is a remarkable topographical, anthropological, and historical survey of the region written by Lieutenant-Colonel Dickson (1881–1959), a British political agent based in the region for more than 25 years. Edited for publication by Clifford Witting, it includes numerous highly revealing personal reminiscences, as well as one of the few published firsthand accounts of the Uqair Convention of 1922.

Dickson, the son of John Dickson, British consul-general in Jerusalem, was born in Beirut. After education at Oxford his army career began with the 1st Connaught Rangers, transferring to the 33rd QVO Light Cavalry in 1914, his knowledge of Arabic assuring his despatch to Mesopotamia, where "he took part in all the actions leading up to the capture of Basra, Kurna and Nasiriyah, including the battle of Shu'aiba, and was mentioned in dispatches" (p. 9). After the war he served as political agent in Bahrain and political resident in the Gulf. "In 1929, when the 'Ikhwan rebellion against King Ibn Sa'ud was at its height, he went to Kuwait as Political Agent . . . and played a prominent part in the negotiations that



58

led to the capitulation of the rebels" (ibid.). After retirement from the army he was employed by the Kuwait Oil Company.

Kuwait and Her Neighbours has been described by one historian of the country as Dickson's "sprawling lifework", and that "more than many other British administrators in his position, he enjoyed being with the Bedouin in their tents, drinking endless rounds of coffee, swapping yarns, winning their respect, becoming their friend. When Dickson spoke of going to see his 'friends,' he was invariably referring to the Bedouin tribesmen, and the appellation was sincere" (Finnie, p. 58).

Octavo. Original orange cloth, title gilt on green faux label to spine, linen inner hinges, top edge orange. With pictorial dust jacket. Coloured frontispiece, 27 pages of black and white plates, 15 illustrations in text, 2 maps and 12 genealogical tables (one folding), in text, end-pocket with 4 folding maps, of which one coloured, and 3 folding genealogical tables; title page with crossed red banners of the Emir. Binding square and firm, cloth bright and contents clean; a near-fine copy in the price-clipped jacket, tiny nicks

at extremities, top edge of rear panel creased, overall an excellent example. ♪ David H. Finnie, *Shifting Lines in the Sand: Kuwait's Elusive Frontier with Iraq*, 1992.

£1,750

[153191]

58

DODOENS, Rembert. A Nieuwe Herball, or history of plantes: wherin is containd the whole discourse and perfect description of all sortes of herbes and plantes . . . nowe first translated out of French into English, by Henry Lyte Esquier. London [i.e. Antwerp]: [printed by Henry Loë, sold] by my [sic] Gerard Dewes, 1578

**MODERN BOTANY BROUGHT TO
ELIZABETHAN ENGLAND**

First edition in English of the *Cruydeboeck*, this edition becoming the standard English herbal until Gerard's two decades later.

Dodoens (1517–1585) was one of the founders of modern botany. His *Cruydeboek* was first published in Dutch in 1554. Lyte's translation was from Charles de L'Ecluse's French edition of 1557, extensively augmented with Lyte's own notes. The illustrations in the English edition are to a large extent printed from the same blocks as those used in the 1545 continental octavo edition of Fuchs, who was a strong influence on Dodoens. To utilize the same woodblocks, the work was printed on the continent. The translation was subsequently reprinted in London, but consequently without the illustrations, in 1586, 1595, and 1619; an abridged version appeared in 1606. Dodoens's *Cruydeboek* in its various continental editions remained in use for two centuries; it was superseded in England by Gerard's *HerBAL* in 1597, but it is worth noting that Gerard's key source, though unacknowledged, was Dodoens.

Folio (298 × 183 mm). Early 20th-century red morocco by Rivière, spine lettered in gilt, covers panelled in gilt and blind, gilt edges. With woodcut illustrations throughout. Front pastedown with collector's book label with monogram GOM, bookplate of Charles Edward Heley Chadwyck-Healey. Title leaf skilfully remargined with loss to woodcut border supplied in high quality pen facsimile, last few leaves remargined without loss, hand colouring to a few woodcuts (likely 19th century), a few cropped 17th/18th century annotations, washed and clean. A very good copy. ¶ ESTC S107363 (variant has "me" rather than "my" on title page); Henrey 110; Nissen 516. Rohde, *The Old English HerBALS*, pp. 94–5.

£6,500

[153412]

59

DOVES PRESS. The English Bible containing the Old Testament & the New. Hammersmith: The Doves Press, 1903–05

**"THE HIGHEST PEAK OF
TYPOGRAPHICAL ACCOMPLISHMENT"**

First edition, one of 500 sets, of the masterpiece of the Doves Press which T. J. Cobden-Sanderson regarded as "the purpose of his life". The edition was limited to 500 copies on paper and 2 on vellum.

Commenting on Doves Press publications, Will Ransom states "when it is said that they approach dangerously near to absolute perfection, everything has been said ... The great red initial 'I' that dominates and yet fits exactly the opening page of Genesis in the Doves Bible is a pattern for all time of complexity reduced to the minimum of simplicity".

Tidcombe notes that foxing appears on the sheets of early volumes of the Bible, "although fortunately not the opening page". Cobden-Sanderson was asked about this condition issue in 1920 and explained that it was "due to a misadventure in the drying of the sheets long ago, when the Bible was being printed" (see Tidcombe, p. 45).

"The Doves Bible and the Kelmscott Chaucer stand side by side upon the highest peak of typographical accomplishment, utterly dissimilar yet with the same element of greatness incontestible" (Ransom).

Five volumes, large quarto. Original limp vellum by the Doves Bindery with bindery stamp to rear pastedowns, lettering to spines in gilt. Doves type printed in black with red initial letters by Edward Johnston, on handmade paper. Booklabel on front pastedowns. Usual light variation to vellum, occasional foxing, some browning at hinges of vol. 3, but remarkably clean and crisp throughout. A fine set. ¶ Ransom, p. 56; Tidcombe DP6.

£22,500

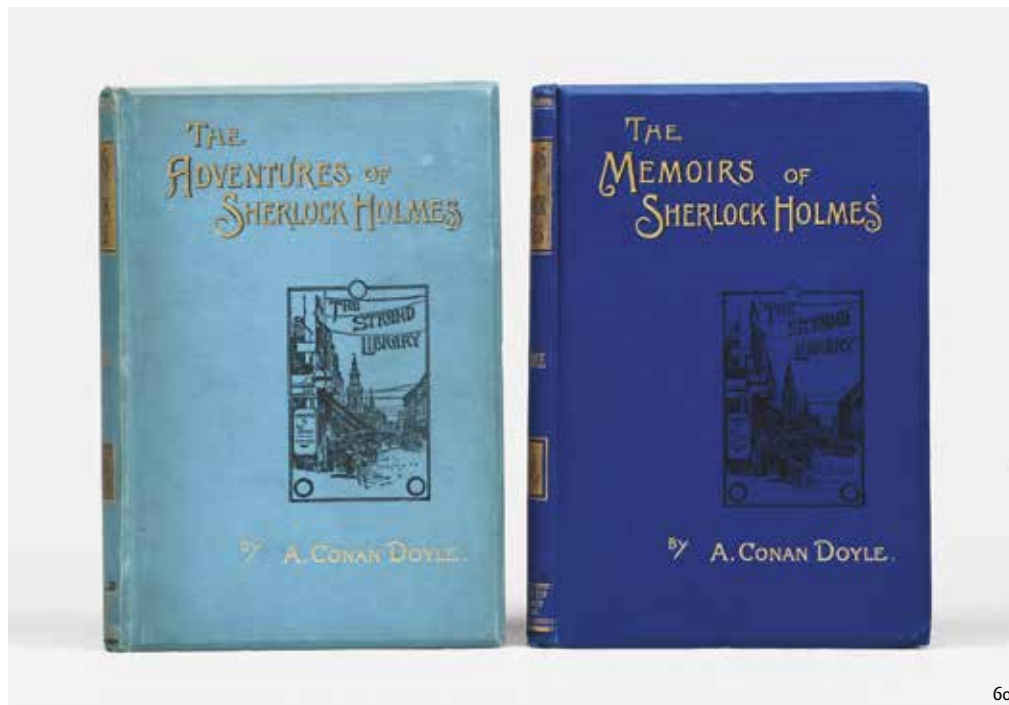
[153753]



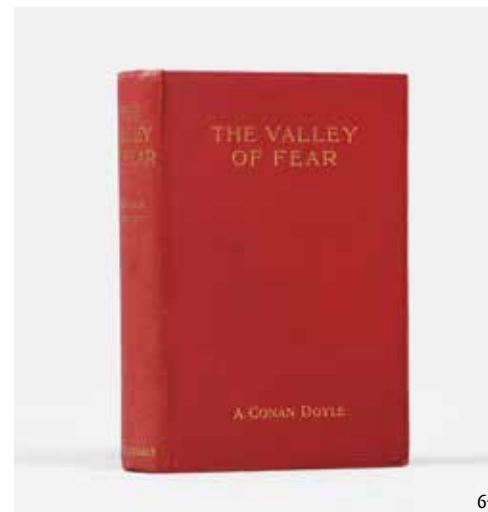
59



59



60



61

on 27 February of the same year. It is, however, much less common, with some 20,000 fewer copies issued in Britain.

Octavo. Original red cloth, spine and front cover lettered in gilt. Frontispiece by Frank Wiles. Contemporary gift inscription to first blank. Spine very slightly rolled and a little sunned, couple of tiny specks to front cover, slight bumps to lower tips, foxing to edges, endmatter and occasionally to margins, browning to endpapers; an excellent copy, notably bright. ♪ Green & Gibson A39a.

£2,000

[152168]

62

ELIA, Miriam. *We Go to the Gallery. God is Dead.* London: the artist, 2014

Edition of 100, signed and numbered in pencil lower right by Elia, titled lower left and lower middle.

The print was one of three available for supporters of Elia's Kickstarter project who pledged £250 or more prior to the book's publication in 2015; she raised £5,000.

We Go to the Gallery, which satirically apes the style of the Peter and Jane Ladybird Books from the 1960s and '70s, won Miriam Elia acclaim around the world and a legal warning from Penguin for breach of copyright. Elia replaced the ladybird logo with a dung beetle for further publications.

One leaf from the book *We Go to the Gallery*, stuck onto an old Ladybird Book. Image size: 23 × 17.2 cm. Sheet size: 34.7

60

DOYLE, Arthur Conan. *The Adventures of Sherlock Holmes; [together with:] The Memoirs of Sherlock Holmes.* London: George Newnes Ltd, 1892 & 1894

THE ORIGINAL COLLECTED SHERLOCK HOLMES SHORT STORIES

First editions, of the first two great collections of Sherlock Holmes stories. In October 1892 and December 1893 respectively, the original publisher of the Strand Magazine collected together the Sherlock Holmes stories which had originally appeared in the periodical.

Adventures is the first issue with the misprint "Miss Violent Hunter" on page 317, and the blank street sign in the vignette on the front cover. The textual error continued through three further printings, but from the second impression onwards the street sign was corrected to read "Southampton Street". There are no corresponding issue points for *Memoirs*.

This is a particularly attractive set, presented with individual chemises and a distinctive slipcase bearing

an appropriate picture of the famous detective to both front and rear sides.

Together 2 works, quarto. Original light and dark blue cloth respectively, lettering to spine and front covers in gilt and black, pale grey floral patterned endpapers, top edges gilt. Housed in custom marbled paper and cloth chemises with a cloth slipcase bearing design of Sherlock Holmes on two sides. Illustrated throughout the text by Sydney Paget. Bookplate to *Adventures*. Ownership signature to *Memoirs*. Some light soiling to binding (*Adventures*) with extremities slightly bumped, inner hinges splitting as usual, occasional foxing, and some light dampstaining to corners of first few leaves (*Memoirs*); very good copies, with *Memoirs* particularly bright. ♪ Green & Gibson A10 & A14.

£12,500

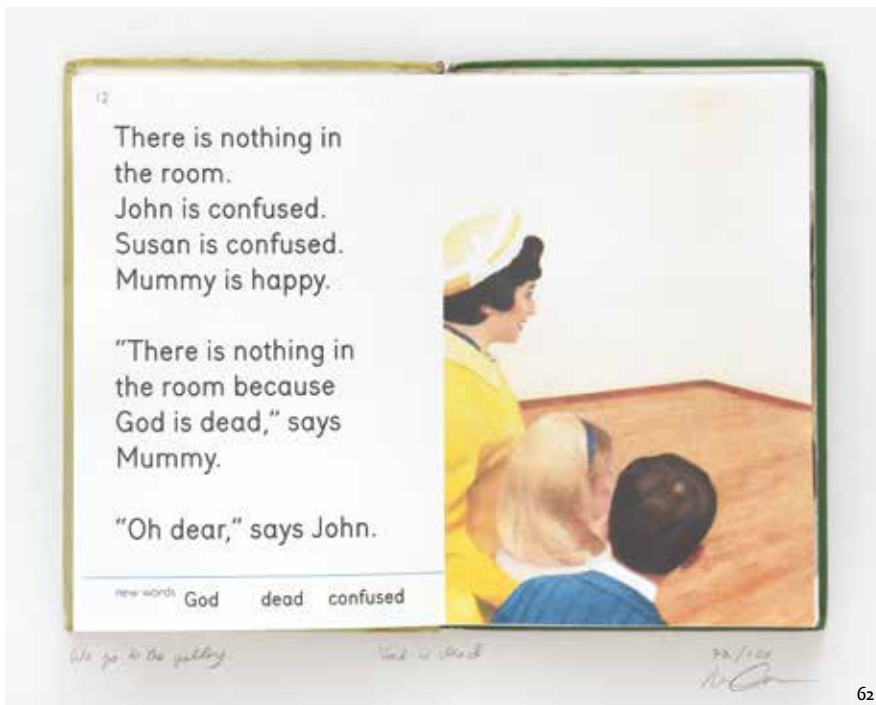
[153182]

61

DOYLE, Arthur Conan. *The Valley of Fear.* London: Smith, Elder & Co., 1915

THE TRAGEDY OF BIRSTONE MANOR

First British edition of the fourth and final Sherlock Holmes novel. Published on 3 June 1915, the London edition was preceded by the US edition, published



× 40 cm. Framed size: 38.8 × 44.2 cm. Excellent condition. Float-mounted in a white wooden box frame as issued.

£1,250

[151230]

63

ELIOT, George. Silas Marner. The Weaver of Raveloe. Edinburgh and London: William Blackwood and Sons, 1861

First edition of Eliot's third novel. Published on 2 April 1861, *Silas Marner* proved a success, resulting in 8,000 copies in five separate printings in 1861. "Its popular success was a pleasant surprise for Blackwood, who was initially worried about publishing another short fiction that might not be taken by libraries. The single volume was deliberately made 'thicker and handsomer' than a volume of an ordinary three-volume novel, and he calculated that the price of twelve shillings would attract individual buyers . . . The response from both libraries and the public exceeded expectations" (Shattock, pp. 27–8).

This copy is in Carter's "B" binding, with the less elaborate gilt-work on the spine than the "A" variant – the two may have been issued concurrently, although

if they do represent different issues, Carter theorizes the "A" binding preceded. An additional two pages of advertisements for Alexander Carlyle are sometimes also present, without known priority.



63, 64

Octavo. Original brown ripple-grain cloth (Carter's binding B), spine lettered in gilt, light yellow endpapers. With 16 pp. publisher's advertisements at rear. Bookseller's ticket to front pastedown. Minor peripheral wear, inner hinges split but holding, slight paperclip mark to first few leaves. A very good copy. J Carter, *Binding Variants*, pp. 110–112; Parrish, pp. 15–16; Sadleir 819; Wolff 2063. Joanne Shattock, "Publishing and Publication", *George Eliot in Context*, ed. Margaret Harris, 2013.

£1,250

[151579]

64

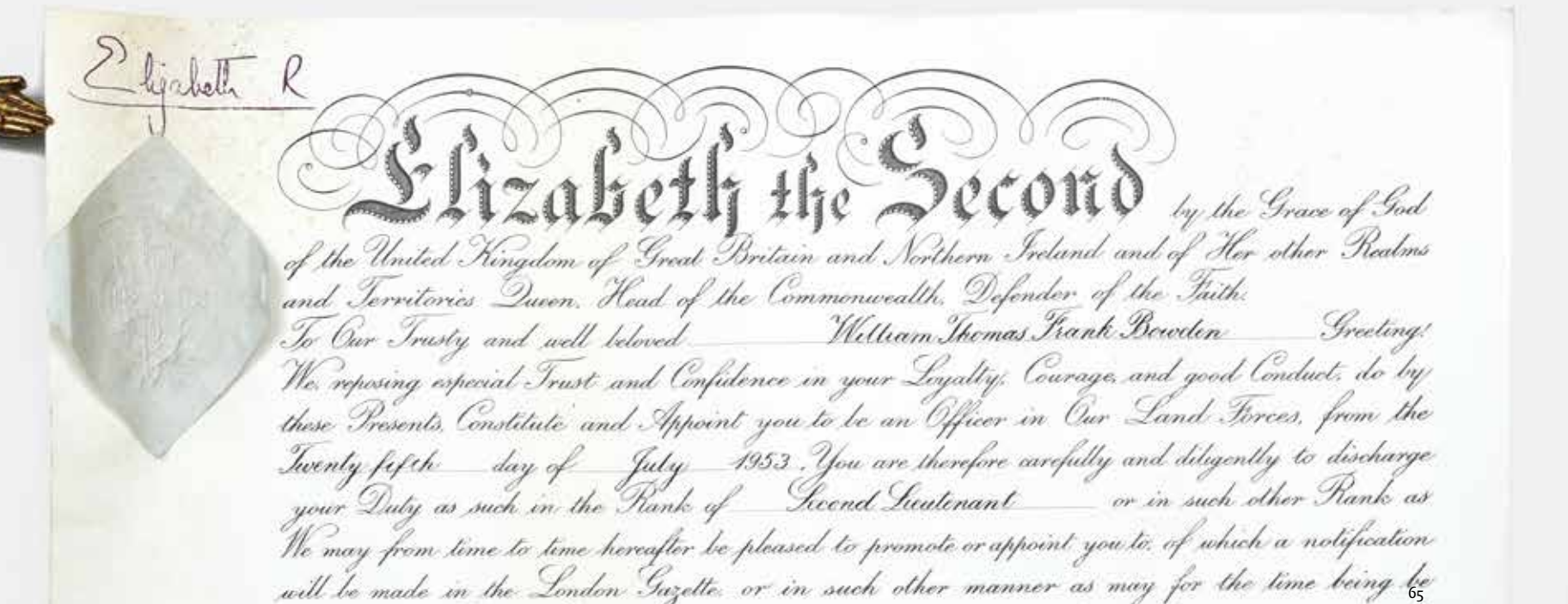
ELIOT, George. Felix Holt. The Radical. Edinburgh & London: William Blackwood and Sons, 1866

First edition, an exceptionally fresh set in the original cloth, in Carter's "A" binding. Set in the familiar midland countryside of Eliot's early novels, *Felix Holt* deals with the upheavals of society at the time of the first Reform Act of 1832, anticipating the election scenes in her next novel, *Middlemarch*. The work was well-received commercially and "nearly 5,000 copies were sold in the first year" (ODNB).

3 volumes, octavo. Original brown cloth by Edmonds & Remnants, gilt lettering to spines, decorative frame blocked in blind to covers, yellow endpapers. With 4 pp. of publisher's adverts at end of vol. III. An excellent set, fresh in the original cloth, gilt titles very bright to spines, and only light rubbing to ends and corners, hinges entirely sound. J Parrish, pp. 20–1, Sadleir, *XIX Century Fiction*, 814.

£2,250

[152182]



65

ELIZABETH II. Royal military commission, appointing William Thomas Frank Bowden second lieutenant in the Land Forces. 6 October 1953

Signed by the queen at the head ("Elizabeth R") in the year of her coronation, appointing a second lieutenant in the Corps of Royal Electrical and Mechanical Engineers. Unusually, the original mailing tube is preserved, labelled for the recipient "on Her Majesty's service".

Commission with Elizabeth II's royal crest blindstamp over wax, broadside (403 x 329 mm), on thick paper with Elizabeth's crowned "E II R" watermark, signed by Queen Elizabeth and counter signed by two officials at foot, verso with name and title of recipient. Housed in original card mailing tube, sometime reinforced with tape at ends. Lightly spotted with some handling creasing; still in very good condition.

£1,500

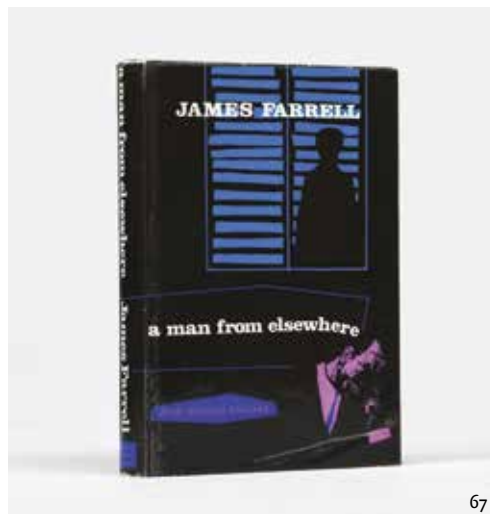
[151263]

66

ERWITT, Elliott. Snaps. Introduction by Murray Sayle. Text by Charles Flowers. London: Phaidon Press Limited, 2001



Elliott Erwitt 66



67

WITH AN EXTRA SNAP

First edition, limited to 150 numbered copies signed by Erwit together with an original silver gelatin print titled "Paris", numbered and signed by Erwit.

Quarto. Original blue boards, titles to spine and front cover in silver. In the publisher's clamshell box with an original photographic print housed in the lid. Numerous monochrome images throughout. All in fine condition.

£2,500

[152161]



66

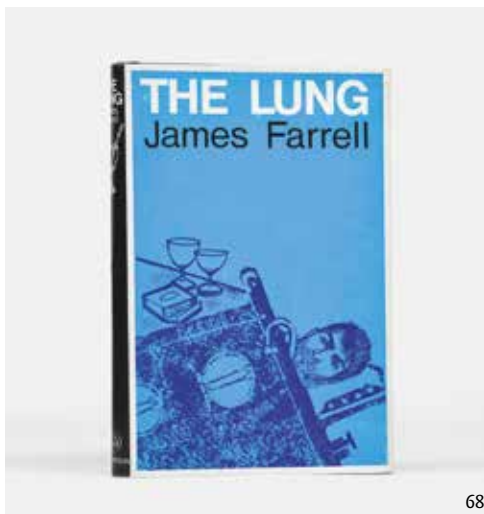
67

FARRELL, J. G., as James Farrell. *A Man From Elsewhere*. London: Hutchinson, 1963

HIS SCARCE FIRST BOOK

First edition, sole impression, of the author's first book, which was not reprinted, published as part of the publisher's "New Authors Limited" experiment.

The author, here credited as "James Farrell" but better known as J. G. Farrell (1935–1979), would later



68

win the 1973 Booker Prize. He disliked his first book and would not permit it to be reprinted. Of Farrell, who died aged 44, Salman Rushdie later said: "Had he not sadly died so young, there is no question that he would today be one of the really major novelists of the English language."

Octavo. Original black boards, spine lettered in white. With dust jacket. Extremities slightly bumped, small marks to covers, some browning and foxing, creases to rear pastedown, edges slightly soiled, else a good copy. A few creases to dust jacket, acetate lifting slightly on front, minor foxing to verso and extremities frayed, but still a presentable and good example of an unclipped jacket.

£1,500

[149689]

68

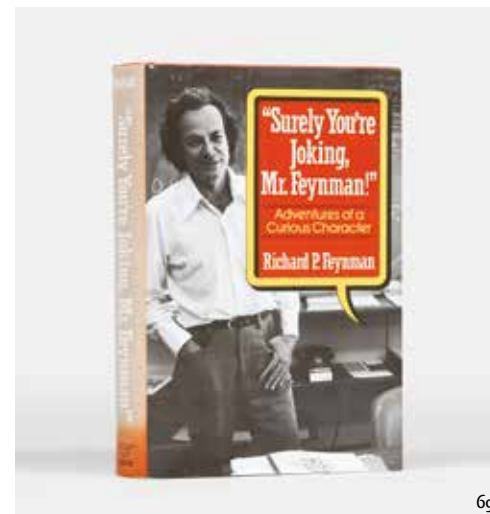
FARRELL, J. G., as James Farrell. *The Lung*. London: Hutchinson, 1965

First edition of the author's second book. It was favourably reviewed in the *Times Literary Supplement* on 11 November 1965 as "an effective, potent brew, compounded of desperation and a certain wild hilarity."

Octavo. Original black boards, lettering to spine in silver, grey endpapers. With dust jacket. Slight cockling to rear pastedown, else a tight and near-fine copy. Some dampstaining to rear panel of dust jacket with some light soiling and minimal fraying at extremities; otherwise a very good example in an unclipped state.

£750

[149698]



69

69

FEYNMAN, Richard P. *Surely You're Joking Mr. Feynman! Adventures of a Curious Character*. New York & London: W. W. Norton & Company, 1985

A GENIUS'S CLASSIC VOLUME OF MEMOIRS

First edition. "Surely You're Joking Mr. Feynman!" includes humorous and insightful stories from Feynman's childhood, education at MIT, work on the Manhattan Project, and his teaching and research career.

The title refers to the bafflement of an administrator's wife at MIT when the inexperienced young Feynman requested both lemon and cream in his tea. Other memorable stories include his lock-picking escapades at Los Alamos, his request to see a "map of the cat", and the poignant death of his beloved first wife, Arlene. The *New York Times* review of this volume describes him as "a storyteller in the tradition of Mark Twain" who "proves once again that it is possible to laugh out loud and scratch your head at the same time" (27 January 1985).

Octavo. Original red cloth-backed red boards, title to spine gilt. With dust jacket. Slight lean to spine, very good in good jacket, spine panel sunned as often, a few peripheral nicks.

£1,250

[150443]



70

70

FISHER, Irving. *The Rate of Interest.* Its nature, determination and relation to economic phenomena. New York: The Macmillan Company, 1907

First edition of Fisher's third and most elusive work, much later reworked and republished as *The Theory of Interest* (1930).

"His generous acknowledgement of the priorities of Rae and Böhm-Bawerk did not allow the powerful originality of his own performance to stand out as it should. The 'impatience' theory of interest is but an element of it. Much better would its nature have been rendered by some such title as: *Another Theory of the Capitalist Process*. Among the many novelties of detail, the introduction of the concept of marginal efficiency of capital (he called it marginal rate of return over cost) deserved particular notice" (Schumpeter, p. 872).

Octavo. Original green cloth, spine lettered in gilt. Many tables in text. Ownership inscription dated 1908 on front free endpaper. Spine ends and corners lightly rubbed, inner hinges cracked but firm, endpapers a little darkened; a very good copy. ♪ Batson, p. 79; Fisher E-97; Mattioli 1287; Sraffa, 1763.

£4,250

[152009]

71

FISHER, Irving. *Mathematical Investigations in the Theory of Value and Prices.* New Haven: Yale University Press, 1926



71

PRESENTATION COPY TO ECONOMIST HERBERT FRANKEL

Second printing in book form (first 1925), presentation copy, inscribed by the author on the front free endpaper, "To Mr. Herbert Frankel with the compliments of Irving Fisher. March, 1927".

Development economist S. Herbert Frankel (1903-1996) published various works of economics in a long career spanning 1926 to 1982, and is best remembered in his role as professor in the Economics of Underdeveloped Countries at Oxford University 1946-71 and also as a fellow of Nuffield College. He finished his PhD at the London School of Economics in 1927, around the time Fisher gave him this volume.

Later a member of the libertarian Mont Pelerin Society, Frankel's economic vision for development and growth in all nations included social mobility in a free market, which put him at odds with segregationist political systems, particularly in his native South Africa. Indeed, Frankel fought to implement these anti-segregationist views as economic advisor to South African and Southern Rhodesian governments from 1941 to 1958.

This is a photo-engraved reprint of Fisher's doctoral work, first published in the *Transactions of the Connecticut Academy of Arts and Sciences* in 1892, a "startlingly original PhD thesis" (Blaug) which expounds the monetary theories for which Fisher became famous and established his international reputation. It was first published in book form in October 1925, this second printing following in May 1926.



71

"Fisher's aim in his *Mathematical Investigations* was to present a general mathematical model of the determination of value and prices. He claimed to have specified the equations of general economic equilibrium for the case of independent goods (chapter 4, sec. 10), although the only mathematical economist whose work he had consulted was Jevons. With commendable honesty he recognizes the priority of Walras's *Éléments d'économie politique pure* (1874) as far as the equations of the general equilibrium are concerned and likewise the priority of Edgeworth's *Mathematical Psychics* (1881) as regards the concept of utility surfaces. It appears that, although only a student, Fisher had independently developed a theory of general economic equilibrium that was identical to part of Walras's and included the concept of the indifference surface, one of the fundamental bases of modern economic theory" (IESS V, pp. 476-7).

Octavo. Original black cloth, spine and front cover lettered in gilt. Housed in custom black cloth slipcase. With 2 photographic frontispieces and numerous diagrams to the text. Minor sunning to spine and peripheral rubbing; a near-fine copy. ♪ Batson, p. 134; Fisher E-8. Mark Blaug, *Great Economists before Keynes*, 1986, pp. 77-81.

£4,500

[149040]

72

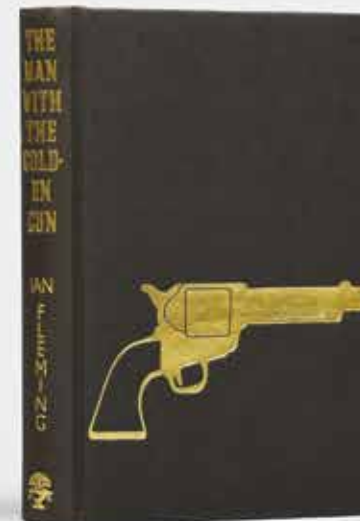
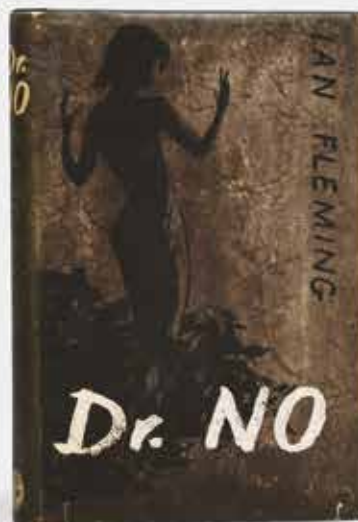
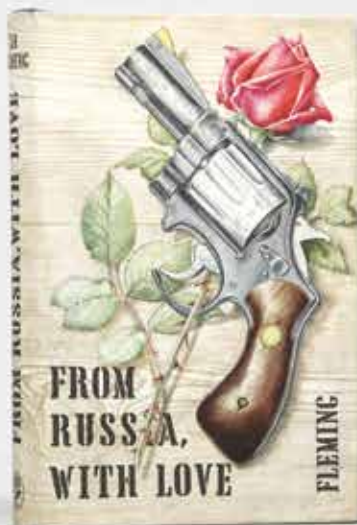
FLEMING, Ian. *From Russia, With Love.* London: Jonathan Cape, 1957

First edition of the fifth novel in the James Bond series, and the first of Fleming's novels for which Richard Chopping designed the jacket.

Octavo. Original black cloth, titles to spine and revolver and rose motif to front cover in metallic red and silver. With dust jacket. Housed in a custom black quarter morocco solander box. A couple of tiny spots to edges, else a fine copy, tight, square and clean, in an exceptionally fresh example of the dust jacket, not price-clipped, unusually bright and sharp. ♪ Gilbert A5a (1.1).

£12,500

[146995]



72, 73, 74

73

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

BOND MAKES IT TO THE BIG SCREEN

First edition of the sixth novel in the James Bond series, and the first to be turned into a film, starring Sean Connery in 1962.

Octavo. Original black cloth, spine lettered in silver, "Honeychile" silhouette on the front cover in brown (second state, no priority of issue). With dust jacket. Ownership initial to front free endpaper, slight spotting to top edge, a very good copy in very good jacket, a little soiled, a couple closed tears and chips at extremities, slight rubbing and nicking. ♪ Gilbert A6a (1.3).

£2,500

[153446]

74

FLEMING, Ian. The Man with the Golden Gun. London: Jonathan Cape, 1965

WITH THE GUN BLOCKED IN GILT

First edition, first issue, first state, with the gilt gun design to the front cover, a design in line with the binding of other Bond novels, whereby a device was stamped onto the front cover. This gun device was abandoned very early in the binding run for economic

reasons; it is consequently the scarcest first issue of any of the James Bond books.

Octavo. Original black cloth, spine lettered in gilt, gun design to front cover in gilt, green and white endpapers. With dust jacket. Bookplate to front pastedown, ownership signature to front free endpaper. Slight lean to spine, foxing to edges, contents otherwise clean. A very good copy in bright jacket, spine mildly toned, extremities rubbed, not price-clipped. ♪ Gilbert A13a (1.1).

£10,000

[153298]

75

FORSTER, E. M. The Longest Journey. Edinburgh and London: William Blackwood and Sons, 1907

First edition of the author's second book, preceded by *Where Angels Fear to Tread* (1905). It was issued in a print run of 1,587 copies.

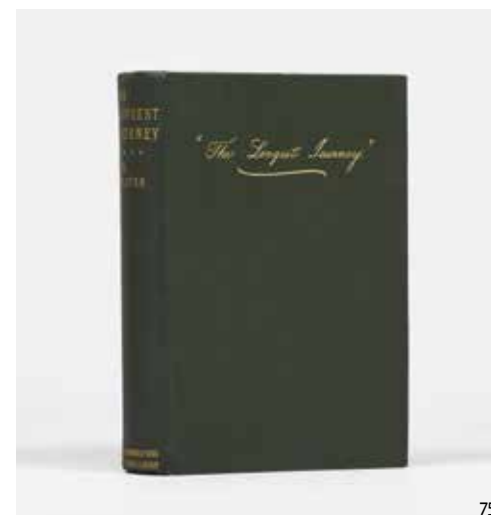
"I believe this to be Mr. Forster's own favourite . . . the book angrily contrasts altruistic undergraduate friendship with the possessiveness of marriage. The title is from Shelley's tirade at monogamy" (Connolly). "Its themes are truth and loyalty versus convention and self-interest, the English countryside versus suburbia, the constrictions of bourgeois marriage, the aesthetic impulse versus the worldly,

the tragic result of ignoring the defining or 'symbolic' moment" (ODNB).

Octavo. Original green cloth, titles to spine and front cover in gilt. Cloth bright, a little rubbing to extremities, contents slightly foxed. A very good copy. ♪ Connolly, *Modern Movement*, 19; Kirkpatrick A2a.

£1,000

[128003]



75



76

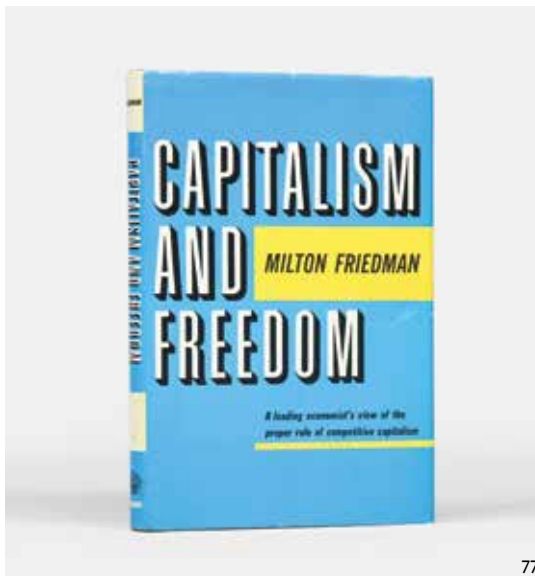
76

FRANK, Robert. *Les Américains*. Paris: Robert Delpire, 1958

"ARGUABLY THE MOST RENOWNED PHOTOBOOK OF ALL"

First edition of Frank's masterpiece, in which his photographs are accompanied by text by authors such as Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller, and John Steinbeck.

Frank's work "has become so much the photobook of legend in its first American edition that it is often forgotten that Delpire's original Paris edition was a different book. Its accompanying texts, gathered by Alain Bosquet, placed it more in a socio-documentary context – with a politically antagonistic, even anti-American point of view. What has made this arguably the most renowned photobook of all? Firstly, and perhaps most importantly, the majority of the pictures are instantly memorable, 'dry, lean, and transparent,' as John Szarkowski has said of them, yet also weighty and profound, even heartstopping.



77

Secondly, there is the sequencing ... Ideas ebb and flow, are introduced, discarded, recapitulated, transfigured, transposed, played off and piled up against each other with the exuberant energy of a Charlie Parker saxophone solo" (Parr & Badger).

Oblong octavo. Original laminated boards decorated with a design by Saul Steinberg. Illustrated throughout with monochrome plates from photographs by Robert Frank. Bookseller's ticket (Librairie Galignani) to front pastedown. Boards mildly toned, otherwise clean and bright. A very nice copy indeed. ¶ Parr & Badger I, p. 247; Roth 101, pp. 150–51.

£4,000

[152440]

77

FRIEDMAN, Milton. *Capitalism and Freedom*. With the assistance of Rose D. Friedman. Chicago: The University of Chicago Press, 1962

DEFENDING ECONOMIC LIBERTY

First edition of Friedman's best-selling work on freedom and the role of capitalism in western society, a canonical text of the neoliberal and libertarian movements.

Friedman reclaims the term "liberal" in the 19th-century sense of laissez-faire economics and a small, remote government, and asserts on both practical and philosophical grounds the need to uphold the



78

free market. The publication was described by the *Times Literary Supplement* as "one of the most influential books published since the war".

Octavo. Original blue cloth, spine and front cover lettered in gilt, top edge blue. With dust jacket. Small stain to top edge, else a fine copy, in near-fine jacket, slight spotting and sunning to spine, minor rubbing and a few indentations, short closed tear at head of rear fold, price intact.

£3,250

[153151]

78

FRINK, Elisabeth. *The Art of Elisabeth Frink*. London: Lund Humphries, 1972

WITH AN ORIGINAL DRAWING

First edition, inscribed by the artist on the front free endpaper with a drawing of a couple, "For Daphne and Xan, with love, Lis", and signed beneath the drawing, "Elisabeth Frink, 30 November 72".

Quarto. Original black boards, titles to spine in white. With dust jacket. Illustrated throughout with black and white photographic reproductions. Book near fine, red text on dust jacket spine faded.

£3,000

[152634]



79

79

GARCIA MÁRQUEZ, Gabriel. *Cien años de soledad* ("One Hundred Years of Solitude"). Buenos Aires: Editorial Sudamericana, 1967

First edition, with the ship and flowers design to front cover which was changed for later printings at García Márquez's insistence. Examples surviving in such condition are notably uncommon.

Octavo. Original white wrappers, pictorial decoration to front cover in black, orange, and blue, titles to spine and text to rear cover in black. Spine creased, wrappers faintly soiled, minor rubbing to edges, front wrapper lifting very slightly, light foxing to outer leaves, minor toning to margins, less so than often found; a near-fine copy.

£5,000

[152088]

80

GIBBON, Edward – HANWAY, Jonas. *An Historical Account of the British Trade over the Caspian Sea.* London: sold by Mr. Dodsley, Mr. Nourse, Mr. Millar, Mr. Vaillant, [& 3 others in London], 1753

FROM THE LIBRARY OF EDWARD GIBBON

First edition, Edward Gibbon's copy, with the earlier, simpler form of his bookplate and label.

Hanway (1712–1786) travelled across Persia and Russia, seeking to re-establish the trade route along the Caspian Sea, with limited success. "Hanway

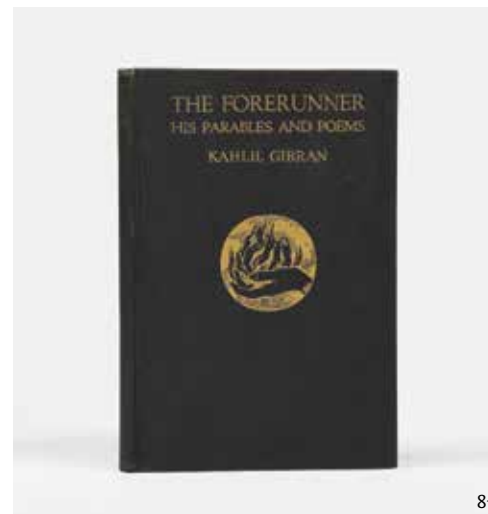


80

emerged from obscurity through the publication of his adventures in Russia and Persia in *An Historical Account of the British Trade over the Caspian Sea*. This was the most original and entertaining of all his books and its success prompted him to continue writing for the remainder of his life on all manner of subjects, prompting Charles Wilson to call him 'one of the most indefatigable and splendid bores of English history' (ODNB). The account is important as an early European report on the Caspian region, and for its considerable information on the Russian court and on the history of Persia.

Provenance: 1) Edward Gibbon (1737–1794), with his first state bookplate to front pastedown of vols. I and II, from his Lausanne library (included in the 1777 manuscript Bentinck catalogue, showing he acquired it before then); 2) purchased in 1796 by William Beckford (1760–1844), who famously bought Gibbon's whole Lausanne library "to have something to read"; 3) by gift from Beckford to Gibbon's physician Dr Frederic Schöhl (d. 1835); 4) sold by him in 1825 to John Walter Halliday, residing near Geneva; 5) Halliday's house and library acquired by Charles Bedot; 6) by descent to his son, the marine biologist Maurice Bedot (1859–1927); 7) sold at auction 20 Dec 1934, Sotheby's, lot 101 to Quaritch; 8) Patrick Lort-Phillips (1911–1979), bookplate to front free endpaper of vol. I.

4 volumes bound in 3 as often, quarto (261 × 303 mm). Contemporary calf, red and green sheep labels, marbled endpapers. In all, 28 engraved plates, 9 folded. Rather worn with split joints, all still holding, spine ends of vol. III/IV



81

repaired, some toning to plates, else contents clean. A good set. J Cox I, p. 255; DNB VIII, pp. 1196–1200, ESTC T93947; Goldsmiths' 8801; Howgego H21; Kress 5268. Keynes, Gibbon's Library, p. 144 for this copy; see pp. 34–7 for the states of his bookplate.

£2,750

[153236]

81

GIBRAN, Kahlil. *The Forerunner, His Parables and Poems.* New York: Alfred A. Knopf, 1920

A BOOK OF VISIONARY YET PLAYFUL PARABLES

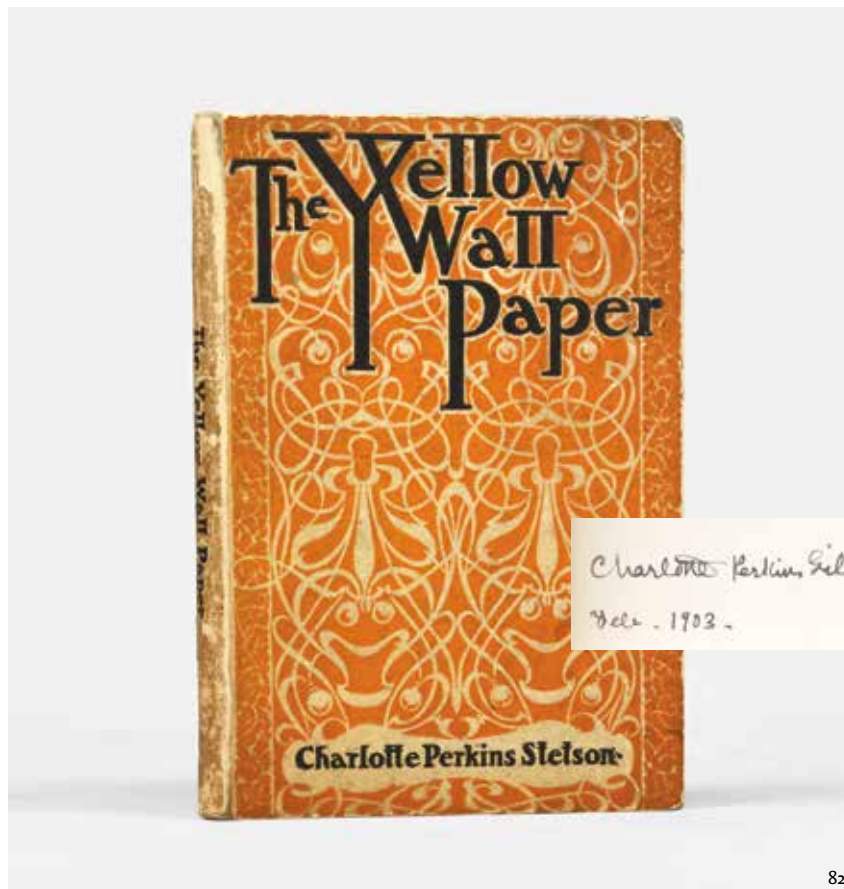
First edition of Gibran's third Knopf title, preceding *The Prophet* by three years, and, like all Gibran's pre-*Prophet* titles, rare in any condition.

As an artist, Gibran was compared to Rodin; as a writer, he was compared by Rodin himself to William Blake. If this is so, then it is more Blake's early *Songs of Innocence and Experience* than his later prophetic works that Gibran is channelling in the present work.

Octavo. Original black cloth, titles to spine in green, front cover and mystical emblem in gilt, top edge brown. Illustrated frontispiece and four other plates after drawings by the author. Spine ends lightly bruised, a near-fine copy, bright and sharp.

£1,750

[151783]



82

82

GILMAN, Charlotte Perkins, as Charlotte Perkins Stetson. *The Yellow Wall Paper*. Boston: Small, Maynard, & Co., 1901

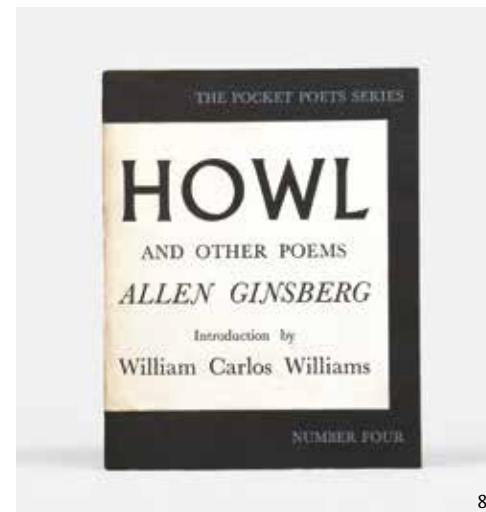
RARE SIGNED COPY

Second edition, inscribed by the author on the half-title, "Charlotte Perkins Gilman Feb. 1903". Signed copies of this highly influential and important early feminist work are rare.

First published in 1899 in book form, Gilman's semi-autobiographical short story explored the psychological pain inflicted on women from gender inequality, the limitation of women to domestic roles, and the denial of intellectually stimulating work. The story, presented in the first person through a series of journal entries, is of a woman suffering

from postpartum depression, but diagnosed by her physician husband, who does not believe she is "truly sick", as having a "temporary nervous depression – a slight hysterical tendency" – a common diagnosis for women in that period. The narrator's treatment is to be shut up in the yellow-wallpapered nursery. Forbidden to work, denied the freedom to write, and deprived of stimulation, she escapes into psychosis, obsessing over the pattern and colour of the wallpaper.

"Unlike most nineteenth-century feminists, who believed that universal suffrage would heal the world's woes and correct gender imbalance and injustice, Gilman argued that woman's economic dependence on man was at the root of her servitude and her excessively sexualized and limited social role. All human beings, she posits in *Women and Economics*, both male and female, must have some worthy work,



83

for work inculcates personhood, identity, and a sense of usefulness" (OEAL, p. 109).

Octavo. Original illustrated paper over boards, cream endpapers, top edge trimmed, others untrimmed. Slight wear to spine ends and tips, spine and extremities rubbed, occasional light foxing to contents. A very good, bright copy of this fragile publication. ♪ Jay Parini & Phillip W. Leininger eds., *Oxford Encyclopedia of American Literature*, Vol. 1, 2003.

£15,000

[152394]

83

GINSBERG, Allen. *Howl and Other Poems*. New York: City Lights Pocket Bookshop, 1956

LAUNCHING THE BEAT GENERATION

First published edition, with the spelling "Lucien Carr" in the dedication, and the eighth line of the second paragraph on the rear cover beginning "Harlem". *Howl and Other Poems* was a landmark collection, considered one of the principal works of literature that launched the Beat Generation. It was Ginsberg's first regularly published book, and was printed in a run of an estimated 1,500 copies.

Duodecimo. Original stiff black wrappers, stapled as issued, with a white hand-pasted wraparound paper label printed in black. Some minor soiling around spine fold and a few trivial marks to rear cover, but an unusually fresh copy, sound, and clean within, generally in excellent condition.

£3,500

[152171]



84

84

GREGORY, Lady Augusta. Hyacinth Halvey. New York: for John Quinn, 1906

THE TOP COPY, RETAINED BY QUINN

First US edition, number 1 of 30 copies only, signed with initials by John Quinn, this being his own copy.

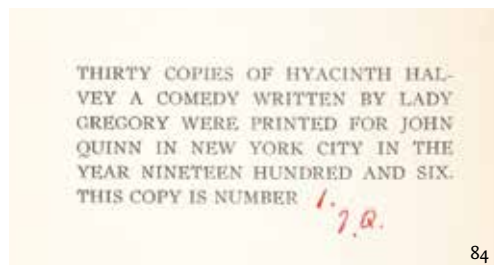
The Irish American lawyer John Quinn (1870–1924) first met Lady Gregory and other friends of W. B. Yeats on his first trip to Ireland in 1902. Quinn would become a major patron of the Celtic Revival and, at a later stage, was in an intense relationship with Lady Gregory.

Provenance: John Quinn; Anderson Galleries, New York, 11 Dec. 1923, lot 3604.

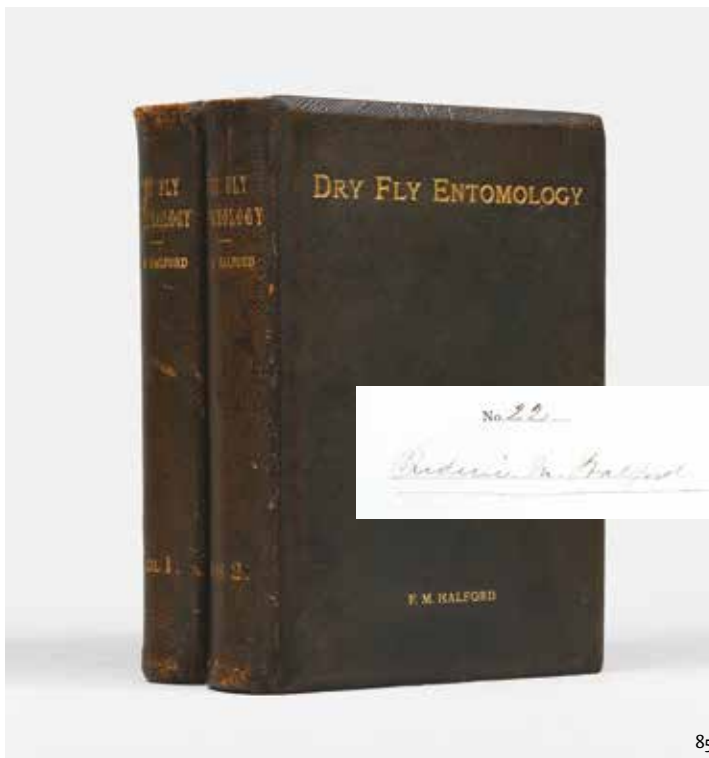
Small quarto. Original grey printed wrappers. Wrappers frayed at extremities with some minor loss, book block loosening, tear to fifth leaf, some uniform browning, still a very good copy of a rare pamphlet.

£1,750

[149319]



84



85

85

HALFORD, Frederick. Dry Fly Entomology. London: Vinton And Co., Limited, 1897

A DEFINING WORK OF MODERN ANGLING

Edition de luxe, number 22 of 100 copies, signed and numbered on the title pages by the author. Halford remains renowned for the “enormous authority he commanded on his chose subject . . . he occupied a position that few angling writers have ever held either before or since” (Herd, p. 17).

Halford's (1844–1914) classic work, published a decade after his influential *Floating Flies and How to Dress Them*, “introduced both the methods and the ethics of the English chalk stream dry fly angler to a broad audience” (Whitelaw, p. 71). Among Halford's readers was the American angler Theodore Gordon, who pioneered the introduction of Halford's fly fishing techniques to the streams and rivers of New England. Halford “put dry-fly fishing on such a firm footing that its future was assured” (Herd, p. 17).

All 100 copies of this deluxe edition were assigned to subscribers (including several peers), with this copy for the booksellers A. and F. Denny of the Strand, London.

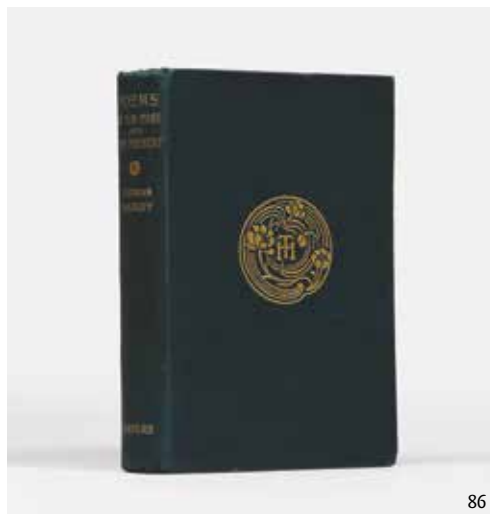
2 volumes, quarto. Original green crushed full morocco, spines and front covers lettered in gilt, bevelled boards, turn-ins tooled elaborately in gilt, green marbled endpapers, vol. I top edge and edges of vol. II gilt, remaining edges of vol. I untrimmed. With 28 tissue-guarded plates (10 colour), 100 model flies recessed into 12 window mounts in vol. II, folding table, illustrations in text. Title pages printed in red and black. Binding toned, spine and extremities lightly rubbed, vol. I front free endpaper beginning to detach, contents bright with moderate foxing to some plates, foxing to frames in vol. II, flies well-preserved. A very good copy. J Andrew Herd, “Frederick M. Halford: The Myth and the Man”, *The American Fly Fisher*, vol. 28 no. 1, Winter 2002, pp. 12–17; Ian Whitelaw, *The History of Fly Fishing in Fifty Flies*, 2019.

£6,500

[153533]



85



86

86

HARDY, Thomas. *Poems of the Past and Present.* London and New York: Harper & Brothers, 1902 [i.e. 1901]

First edition, one of 500 copies printed, of Hardy's second volume of verse, following *Wessex Poems and Other Verses* (1898).

This work "demonstrated – what all the succeeding poetry volumes would amply confirm – the exceptional number of different stanza forms and metres, whether inherited or invented, that Hardy was able to deploy" (ODNB).

Octavo. Original dark green cloth, spine lettered in gilt, gilt monogram medallion to front cover, top edge gilt, other edges untrimmed. Ink ownership inscriptions on front endpapers dated 1902 (one crossed out, the other decorated with a large floral sketch). Faint marks to otherwise bright cloth, endpapers foxed, contents clean. A very good copy indeed. ♣ Purdy, pp. 107–118.

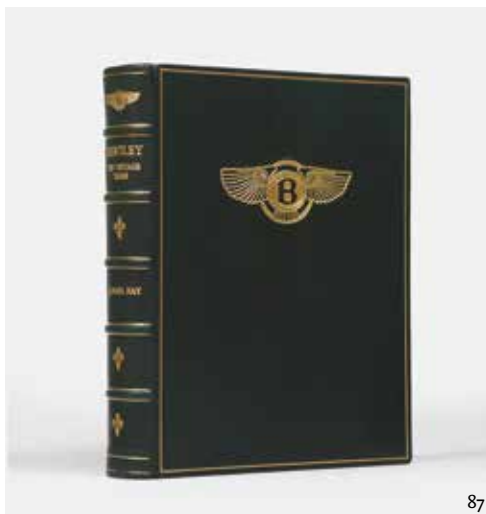
£950 [128084]

87

HAY, Michael. *Bentley: The Vintage Years.* London: Dalton Watson, 1986

DELUXE BINDING

First edition, deluxe issue, number 99 of 200 copies so bound, alongside the regular trade issue in cloth. This is Hay's lavish and comprehensive overview of Bentley cars in the period 1919 to 1931.



87

Quarto. Original green morocco, spine lettered in gilt, gilt Bentley device to front cover, gilt turn-ins, marbled endpapers, gilt edges. Housed in original green cloth slipcase. Illustrated with black and white photographs throughout. Inked ownership signature to initial blank. A fine copy, in slightly rubbed and frayed slipcase.

£2,000 [149576]

88

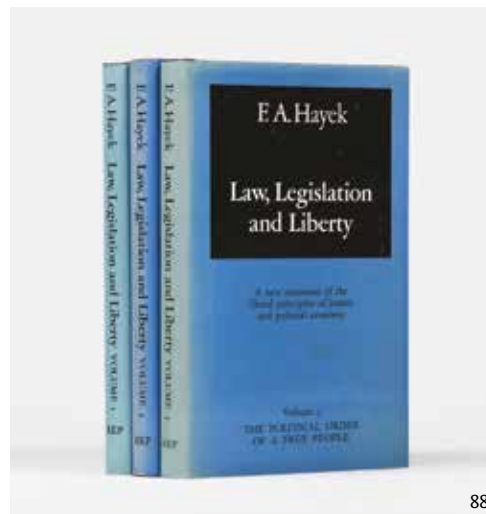
HAYEK, Friedrich August von. *Law, Legislation and Liberty.* London: Routledge & Kegan Paul, 1973–79

THE CULMINATION OF HIS PHILOSOPHICAL CAREER

First UK editions of each volume of Hayek's last major work of social philosophy, published over a seven-year period. In many ways the culmination of his philosophical career, *Law, Legislation and Liberty*



87



88

was Hayek's most extensive philosophical analysis of the structure of society, the nature of justice, and the underlying principles of economics.

The work joins *The Road to Serfdom* and *The Constitution of Liberty* in the triad of Hayek's key titles. The US and UK editions, both printed in Britain, were published the same years, apparently simultaneously.

3 volumes, octavo. Original black cloth, spines lettered in gilt on blue grounds. With dust jackets. Fine copies, contents clean and unmarked, in very good jackets, sunning around spine panels, vol. I price clipped, front panel of vol. III a little marked; overall a nice set. ♣ Cody & Ostrem B-15, B-16, B-18.

£2,500 [152405]

89

HEATH, Henry. *Lights and Shadows of Social Life.* London: David Bogue, [c.1850]

Rare first and sole edition of this appealing series of comic illustrations by Heath – "a shadowy figure" on the edges of early Victorian visual satire (ODNB) – very much in the manner of Cruikshank. An online search of institutional libraries locates copies at Huntington and Oxford only.

Little is known of Heath (fl. 1832–1842). He may have been related to fellow caricaturist William Heath (pseudonym Paul Pry) and is known to have "etched theatrical portraits from 1822 and both social and political caricatures from 1824 . . . In the 1830s he also drew cockney sportsmen, following the example of Robert Seymour. One cartoon by him was published in



89

Punch in 1842. In the same year he drew some amusing caricatures of Queen Victoria's visit to Scotland, after which, according to M. H. Spielmann (*The History of Punch*, 1895, 452), he emigrated to Australia" (ibid.).

Lights and Shadows of Social Life may be related to a series of skits of the same name performed by the Welsh instrumentalist and composer John Parry (1776–1851), "a series of songs, scenes and imitations written by Albert Smith and composed, or mostly musically arranged, by Parry, put together from new and nearly new material . . . After some try-outs in the London suburbs, the new programme was given its first London outing at Willis's Rooms on 22 March 1849" (Gänzl, p. 455). The show was a success and toured the provinces through the rest of 1849, finally closing in London in June 1850.

Whereas Parry's performances – akin to a parlour Victor Borge – were a mix of sentimental ballads, imitations, and comedic pieces such as "The Troublesome Gentleman" and "The Flirt at

the Piano", Heath's humour springs from scenes of domestic mishap, impudent or bumbling domestics, and that evergreen of Victorian humour, the Cockney mispronunciation. For example, "All in a Blaze" depicts a fireside catastrophe as Jemima, the stereotypical serving-maid, spills a pot of boiling water, scattering the scullery onlookers, because "the deuce is in the Chimbley".

Landscape octavo (138 × 219 mm). Stitched in original printed wrappers, rear wrapper advertising the two series Domestic Bliss and Domestic Miseries "by the same artist". 8 etched plates by Heath. Light signs of handling, a couple of old ink blots to front wrapper, a little wear to spine, but overall a very good copy of a fragile publication. ♪ Kurt Gänzl, *Victorian Vocalists*, 2018.

£750

[151844]

90

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

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

Hemingway's final work of fiction and among his best-known works, *The Old Man and the Sea* was awarded the Pulitzer Prize for Fiction in 1953, and was cited by the Nobel Committee in their awarding of Hemingway's Nobel Prize for Literature in 1954.



90

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's name to front board in blind. With the pictorial dust jacket. Spine a little sunned and ends rubbed, top tips lightly bumped, front inner hinge a touch tender, internally fresh. A very good copy indeed, in the sharp, bright jacket, not price-clipped, spine panel and extremities a little rubbed and toned, overall a very fresh example. ♪ Grissom A24.1.a; Hanneman 24a.

£1,750

[153646]



89



91

91

HERALDRY. The Coats of Arms of the King And all the Lords Spirituall & Temporall of Great Britain. London: Sold by Philip Lea, Globe-Maker [actually his widow Ann Lea, c.1716]

A DELIGHTFUL AND HIGHLY ELUSIVE ARMORIAL POCKET BOOK

An apparently unrecorded variant of this attractive little heraldic guide. An online search of institutional libraries cites one copy at Eton College, with the same title but comprising just 74 leaves, which, according to ESTC, was probably issued between the deaths of Queen Mary II and the publisher Philip Lea in 1700.

The publisher, map and globe seller Philip Lea was an apprentice of the celebrated cartographer Robert Morden. According to the British Library, "Lea served as Samuel Pepys's map colourist and consultant in cartographical matters". Following his death in 1700, his widow, Anne, ran the business



91

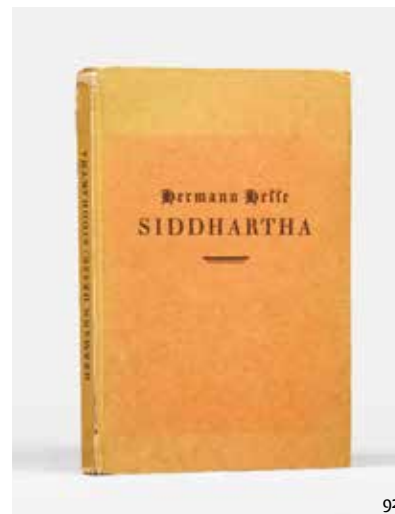
until her death in 1730. The idea for this pocket-sized guide may have come to Lea following the publication by him in 1687 of a "magnificent map of England and Wales" that incorporated a border of "eighty-three coats of arms of the nobility and gentry, many of which were amended in a later edition" (Friar, p. 62).

This edition is dateable to around 1716, as the latest arms illustrated are those of George Cholmondeley (1666–1733), created Baron Newburgh in that year. The arms on the title page and those for the Prince of Wales, the future George II, changed in 1714 with the accession of George I and incorporate, in the fourth quarter, the new king's domain of the Electorate of Hanover.

Small octavo (87 × 54 mm). Contemporary black goatskin, spine compartments panelled with paired gilt fillets, each with a flower-head tool at corners, central foliate lozenges, sides with a border of paired gilt fillets enclosing a panel with foliate corner-pieces, remains of silver teardrop clasps, gilt edges. Hand-coloured engraved title page and 83 leaves of coats of arms with contemporary hand-colouring. 20th-century ballpoint ownership signature of one E. Sawyer to front free endpaper. A little rubbed with slight wear to tips, colour skilfully retouched, catches of clasps only remaining, hole through preliminary blanks and title page (affecting a couple of letters in "Temporall"), closely cropped in places with a few words shaved, light red stain to a couple of arms, still overall a well-preserved copy. ¶ ESTC R509175. Stephen Friar, *Heraldry for the Local Historian and Genealogist*, 1997; Will C. Van den Hoonaard, *Map Worlds: A History of Women in Cartography*, 2013.

£3,250

[130642]



92

92

HESSE, Hermann. Siddhartha. Berlin: S. Fischer, 1922

First edition, with "Erste bis Sechste Auflage" on the copyright page, a very good copy in the fragile trade issue boards. Hesse's landmark novel of spiritual discovery, Siddhartha's presentation of Buddhism and the struggle for enlightenment would go on to have a significant impact on the hippy subculture.

Octavo. Original orange boards, spine and front cover lettered in black. Chip to head of spine, some other superficial splitting and light wear to joints, tail, and fore corners, mild uneven sunning to boards and spine, but a fresh copy, clean within, very good overall.

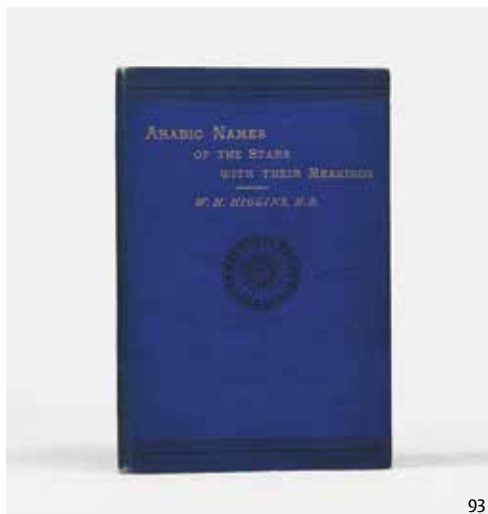
£2,250

[153080]

93

HIGGINS, W. H. The Names of the Stars and Constellations compiled from the Latin, Greek, and Arabic; with their Derivations and Meanings: together with the Twenty-eight Moonstations, of the Zodiac, known to the Arabs. Leicester: Samuel Clarke; Hamilton, Adams, & Co., London, 1882

First and sole edition of this pioneering monograph. William Henry Higgins (d. 1897) states that no English writer had traced the etymology of astronomical names. "Much information has been



93

obtained from 'Ideler,' a German, who wrote a work on the Arabic Star-names in 1810, but every name has also been worked out, with some aid from a scholar in eastern tongues, and also independently, from the Arabic itself and other languages".

Higgins's source was the German chronologist and astronomer Christian Ludwig Ideler (1766–1846), whose *Untersuchungen über den Ursprung und die Bedeutung der Sternnamen* ("Investigations into the origin and meaning of the star names"; Berlin: Weiss, 1809) incorporated a translation of sections of the *Aja'ib al-makhlūqat* by the 13th-century Persian astronomer Zakariya al-Qazwini. Al-Qazwini's book contains a description of the 48 constellations of Ptolemy and is described by Carl Brockelmann as "the most valuable cosmography in Islamic culture" (*Geschichte der arabischen Litteratur*, 1898–1902).

Higgins was a member of the Royal College of Surgeons from 1869, who took up the post of medical superintendent at the Leicester and Rutland Asylum in 1881, retiring in March 1895. "He occupied his leisure hours with astronomy, and in his latter years engaged in the study of Hebrew and Swedish" (obituary in *Journal of Medical Science*, Vol. 44, Issue 184, Jan. 1898).

Octavo, 57 pp. Original moderate blue cloth, title gilt to front board together with sun wheel device in black, dark slate-green surface-paper endpapers. Neat bookplate of one William Janes (dated 1928). A very good copy, bright and square.

£1,250

[152347]



94

94

HILTON, Harold H., & Garden G. Smith.
The Royal & Ancient Game of Golf. London:
Published for Golf Illustrated Ltd, 1912

**"THIS IS ONE OF THE MOST MAGNIFICENT
BOOKS IN THE ENTIRE LIBRARY OF GOLF"**

First edition, limited issue, number 42 of 100 copies only; this copy without the subscriber's name inserted on the limitation leaf but with a pencilled note on the front free endpaper, "From the Princess Royal to RW" and a previous bookseller's note identifying this as General Sir Reginald Wingate (1861–1953), "Wingate of the Sudan", army officer and colonial governor. Louise, Princess Royal, Duchess of Fife (1867–1931) was close to the Wingates. In 1921 she "invited Wingate to fill a vacancy on the Board of Trustees for her Fife estates, a position he would occupy until 1936" (Pugh) and in 1927 was the Wingates's guest at Knockenhair, their house at Dunbar. Wingate was an avid golfer, as testified by his papers held at Durham University, showing that he established new links near Khartoum and played while on active service in Somaliland and Egypt. In 1923 Princess Louise became patroness of Duff House Royal Golf Club, Aberdeenshire.

"This is one of the most magnificent books in the entire library of golf, comprehensive in content, very handsome in appearance and attractively illustrated" (Murdoch).

Quarto. Original vellum, gilt titles to spine and front cover, decoration to front cover in black, green and gilt (showing a lion statant, display of golf clubs and a banderole carrying the motto of The Royal Burgess Golfing Society of Edinburgh, "Far & Sure"), cream-coloured moiré silk endpapers, gilt edges, yellow silk bookmark. 3 colour plates, 2 photogravures, chapter headings and tailpieces by Harry Rountree, illustrations in the text; title printed in red and black. Binding discoloured and showing some signs of handling, endpapers and blanks a little foxed, moiré silk endpapers frayed, missing portion of the final page of index skilfully supplied in facsimile. J Murdoch 348. R. J. M. Pugh, Wingate Pasha, 2011.

£8,500

[133168]

95

HIRST, Damien; Robert Sabbag; Howard Marks (intro.) **Snowblind. A Brief Career in the Cocaine Trade.** Edinburgh: Rebel Inc., 1998

Signed limited edition, number 437 of 1,000 copies signed by Hirst, Sabbag, and Marks on the title page. Sabbag's account of the career of cocaine smuggler Zachary Swan was first published in 1976.

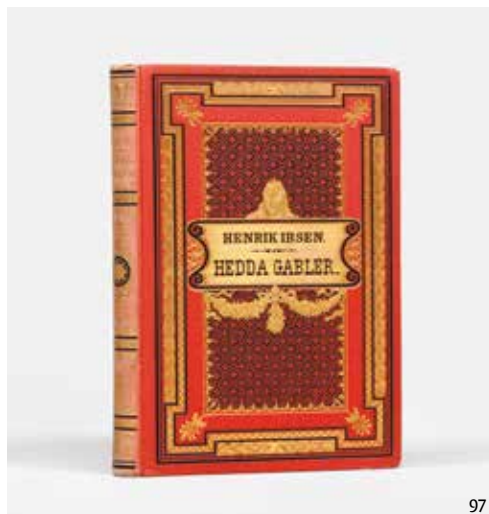
Octavo. Original glass mirror boards with silver spine, spine lettered in blind; complete with metal credit card-style bookmark and rolled-up \$100 bill. Housed in the original printed slipcase. Book design by Damien Hirst. Fine in fine slipcase.

£1,250

[151097]



95



97

96

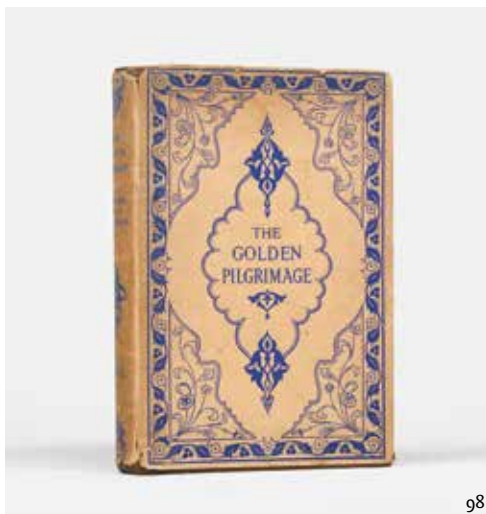
HUXLEY, Aldous. Crome Yellow. London: Chatto & Windus, 1921

First edition of the author's breakthrough novel, with the ownership inscription to the front free endpaper of the writer Robert Henriques (1905–1967), author of two successful novels, *No Arms, No Armour* (1939) and *Through the Valley* (1950).

Octavo. Original yellow cloth, paper spine label printed in green, top edge green. Spine lightly sunned with slight lean,



96



98

endpapers a little discoloured, contents clean; a fresh copy. ♪ Bromer A6.1; Connolly 100.

£675

[152373]

97

IBSEN, Henrik. Hedda Gabler. Copenhagen: Gyldendalske Boghandels Forlag, 1890

First published edition, cloth issue, of the defining stage work of the period, ushering in one of the theatre's first truly developed neurotic female protagonists almost a decade before Freud's first work of psychoanalysis.

Under the illusion that it was necessary for copyright protection, Ibsen had 12 sets of sheets sent to England for advance publication five days earlier than this. The play premiered at the Königliches Residenz-Theater, Munich, 31 January 1891.

Octavo. Original red cloth, spine lettered in gilt, spine and front cover richly decorated in gilt and black. Spine lightly sunned, else a fine, fresh copy. ♪ *Printing and the Mind of Man* 375.

£2,750

[153653]

98

IKBAL ALI SHAH, Sirdār. The Golden Pilgrimage. London: Dennis Archer, 1933

First edition of the author's fictionalized accounts of the pilgrimages to Mecca, Medina, and El Kuds; genuinely uncommon on the market, particularly

so with the jacket and in such exemplary condition. Library Hub shows just five copies in British and Irish institutional libraries (British Library, Oxford, Cambridge, Scotland, and Senate House).

The Indian-Afghan author Iqbal ali Shah (1894–1969) is an interesting if contentious figure. He came to Britain before the First World War and studied at Edinburgh before becoming a “prolific writer of articles, and books relating to South Asia, Sufism and the Modern World” and a string of popular biographies of King Abdullah of Jordan, Atatürk, and the Aga Khan. The extent to which he “undertook assignments for the British Foreign Office and became a publicist for a number of Eastern statesmen [and] travelled widely for the British Government” (Library of Congress), is unclear, although he did write for the Information Department of the India Office, largely on Muslim affairs.

Octavo. Original moderate brown cloth decorated in turquoise. With dust jacket. Jacket a little dusty, spine panel toned, some nicks, chips and splits but remaining perfectly presentable, binding similarly a touch dusty, scattered foxing. A very good copy.

£500

[152351]

99

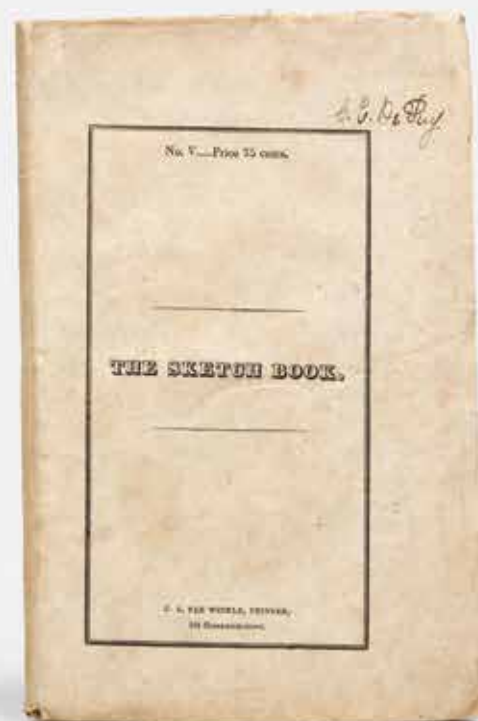
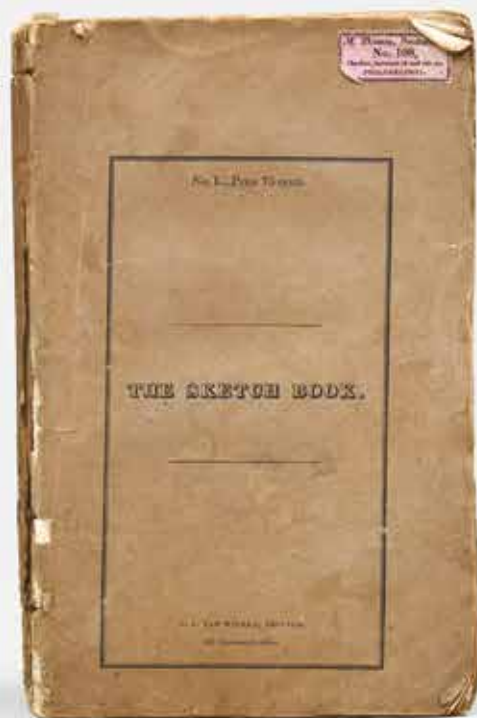
IRVING, Washington. The Sketch Book of Geoffrey Crayon, Gent. No. I. New York: C. S. Van Winkle, 1819

THE FIRST APPEARANCE OF RIP VAN WINKLE

First edition of the first of Irving's Sketch Books, marking the first appearance of “Rip Van Winkle”, cited as the first American short story. Unrestored copies in wrappers, as here, are very rare.

“The Sketch Book was a celebrated event in American literary history. The collection was the first American work of short stories to gain international success and popularity” and while “most of the book's 30 odd pieces concern Irving's impressions of England, six chapters deal with American subjects. Of these tales, ‘Rip Van Winkle’ and ‘The Legend of Sleepy Hollow’ have been called the first American short stories” (*Ency. Brit.*).

“The Sketch Book . . . has been a particular darling of the sophisticators” (BAL), and copies, especially when rebound, must be treated with caution (to the extent that BAL only allowed copies in the wrappers, as here, when studying the bibliographical history of the book). Copies in the fragile wrappers, even when not sophisticated with leaves or wrappers



99, 100

from other copies, are often found with some restoration or rebacking. Copies like the present, even acknowledging the wear, are consequently particularly desirable. The first printing of the text is distinguished by a blank terminal leaf (printed with a “Note” on the penultimate page for the second printing), the imprint reading “Greenwich-street” rather than “Greenwich-Street”, and the last line of the copyright notice reading “of designing” rather than “ving, and etching”. For the third and following printings, the date on the title page was altered.

Octavo. Uncut in original printed wrappers. Housed in brown cloth chemise within brown morocco-entry slipcase. Old bookseller's description of James F. Drake loosely inserted in chemise. Ownership signature to title page dated 13 July 1819 (three weeks after publication), bookseller's label to front wrapper of M. Thomas of Philadelphia (who was a publisher of numbers VI and VII). Spine worn and splitting, still holding, contents foxed, notwithstanding, a very good, unrestored copy. ♪ BAL 10106.

£7,500

[152017]

100

IRVING, Washington. The Sketch Book of Geoffrey Crayon, Gent. No. V. New York: C. S. Van Winkle, 1819

CREATING CHRISTMAS IN AMERICA

First edition of the fifth of Irving's Sketch Books, unrestored in the original wrappers. It marks the first appearance of the story “Old Christmas”, “often credited with creating Christmas in America as we know it” (NEH);

“Among [Irving's] major contributions to Christmas in America was his promotion of St. Nicholas as a beloved character, laying the groundwork for the figure we'd eventually embrace as Santa Claus” (NEH). Before this, Americans had disparate practices and traditions for the holiday, shaped in part by their immigrant heritage as well as by puritanical bans against excessive celebrating and drinking. Irving helped consolidate the nation

around rituals, images, and ideas now common today. “Charles Dickens later fine-tuned the Christmas story, but Irving laid the foundation. Americans embraced Irving's vision of Christmas as their own” (ibid.).

There are no distinguishing textual points to distinguish printings for part V (unlike other parts in the Sketch Book); copies are found in either tan or grey wrappers without known priority, and in some copies an advertisement leaf was apparently inserted by the bookseller M. Thomas, again not indicative of priority.

Octavo. Uncut in original tan printed wrappers. Housed in brown cloth chemise within brown morocco-entry slipcase. Old bookseller's description of James F. Drake loosely inserted in chemise. Neat contemporary ownership signature to front wrapper. Wrappers very fresh, light foxing to contents as usual with minor dampstaining at extremities, pp. 347–50 a little loose, speck of worming to title page. An excellent, unrestored copy. ♪ BAL 10106.

£3,000

[152019]

JAMES, Henry. *The Novels and Tales.* New York: Charles Scribner's Sons, 1907–17

THE DELUXE ISSUE ON HANDMADE PAPER

First collected edition, deluxe issue, number 30 of 156 sets on handmade paper. This is the definitive edition of James's texts – the author extensively revised his novels and contributed 18 new prefaces for the collected edition, and it is invaluable for a full understanding of his work and his own assessment of it.

The first 24 volumes were published from 1907 to 1909, with the final pair of volumes added posthumously in 1917. This limited issue on handmade paper was published alongside an unnumbered trade issue on regular paper.

26 volumes, octavo (226 × 154 mm). Recent brown morocco, spines lettered and decorated in gilt on red and black labels, gilt ornaments in other compartments between raised bands,

sides with gilt roll, top edges gilt with others uncut, marbled endpapers. Photogravure frontispieces. Couple of leaves with offsetting in one volume, expert paper repair to a single leaf. An excellent set. J Edell & Laurence A64b; Supino 64.

£15,000

[151699]

102

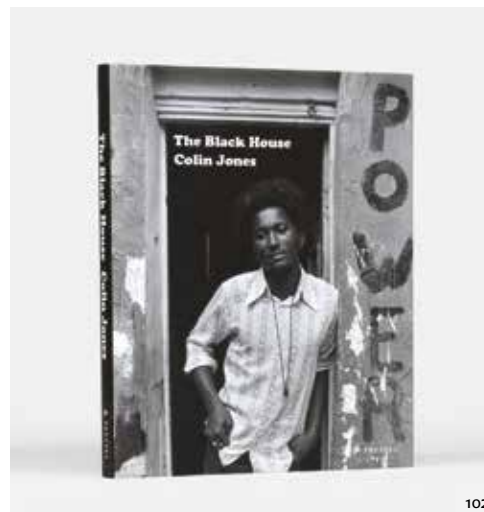
JONES, Colin. *The Black House.* Munich, Berlin, London, New York: Prestel, 2006

First edition of this powerful photobook that has been hailed as one of the most profound portraits of Black urban life in 1970s Britain.

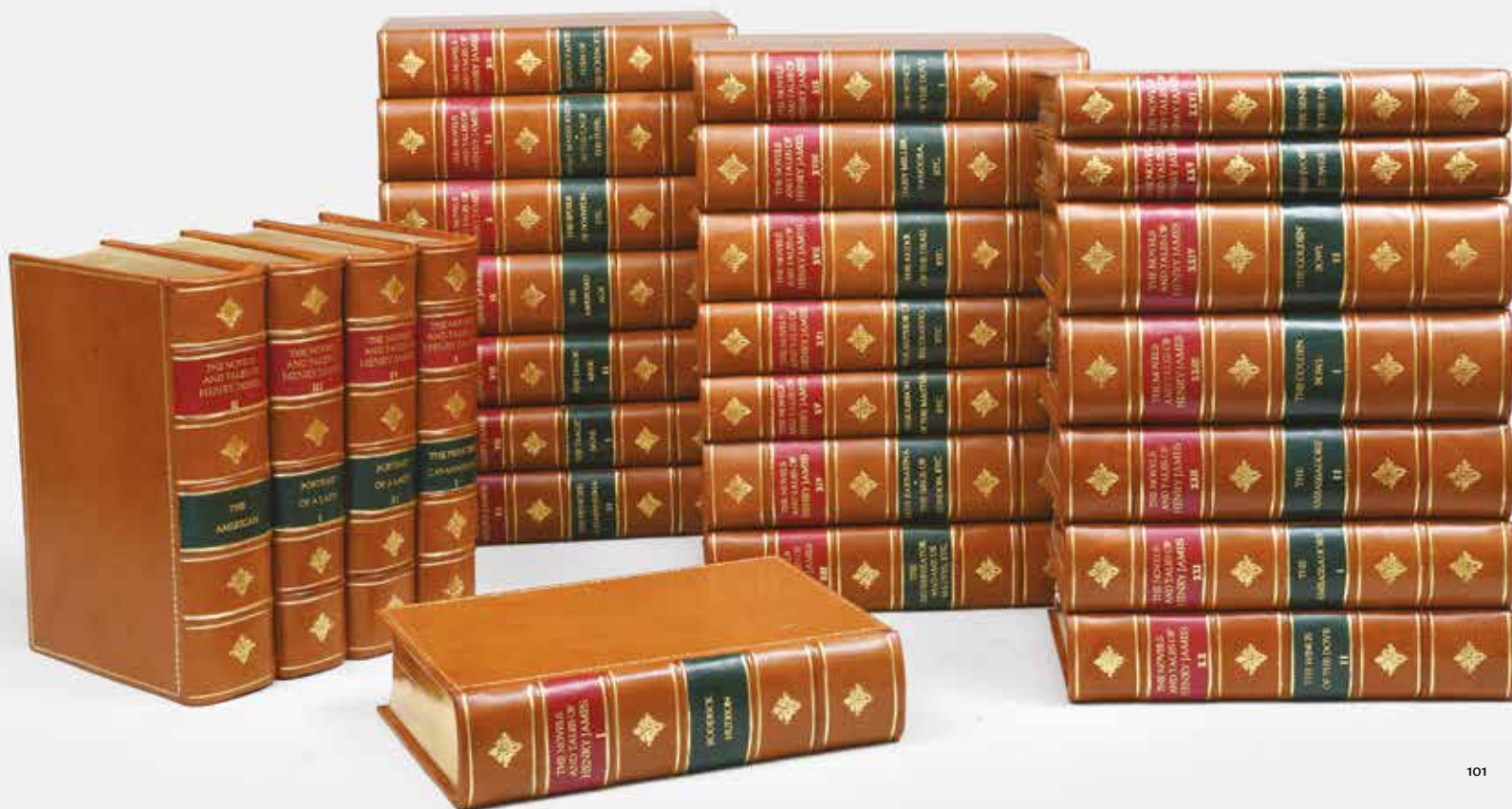
Quarto. Original burgundy boards, titles to spine in black. With dust jacket. Illustrated throughout with full-page duotone images. Fine in fine dust jacket.

£500

[153355]



102



101



103

KELMSCOTT PRESS: RUSKIN, John. *The Nature of Gothic.* Hammersmith: Kelmscott Press, and published by George Allen, London & Orpington, [1892]

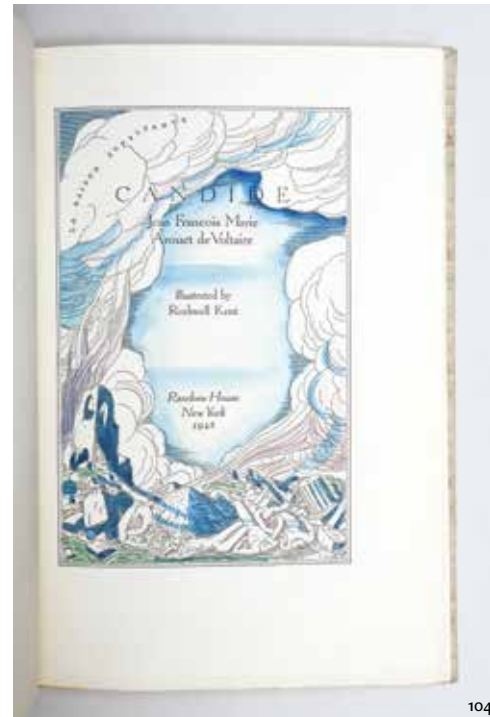
"CHANGE OR VARIETY IS AS MUCH A NECESSITY TO THE HUMAN HEART AND BRAIN IN BUILDINGS AS IN BOOKS"

First Kelmscott edition, one of 525 copies on paper (no copies were printed on vellum). The work was originally a chapter within *The Stones of Venice*, first published in 1853 and first separately reprinted as a pamphlet by F. J. Furnivall the same year.

Quarto. Original limp vellum, spine lettered in gilt, yellow silk ties. Wood-engraved border and numerous initials with several line-block diagrams in text. Printed in Golden type. Light soiling to vellum, as usual, with some cockling and cracking to front pastedowns, else a near-fine copy. ♪ Peterson A4.

£2,500

[150052]



104

104

KENT, Rockwell (illus.); VOLTAIRE. *Candide.* New York: Random House, 1928

SIGNED LIMITED HAND-COLOURED ISSUE

First Kent edition, number 70 of 95 copies signed by Kent and hand-coloured in the studio of the artist by his assistants Lone Robinson and Wanda Gag, from an edition of 1,470 copies. This copy retains the original publisher's slipcase, also numbered 70 at the foot.



104

This was the first book published by Random House. "The *Candide* illustrations occupied Kent off and on for many months. The book, produced by the Pynson Printers under the direction of Elmer Adler, was published by Random House in an edition of 1,470 numbered and signed copies in April 1928. Its flawless format, with complete harmony between type, paper, and illustrations – almost silvery in tone – brought instant recognition as a masterpiece. The edition was sold out before publication date ... The following year, Kent's *Candide* illustrations were published in trade editions – one for the Literary Guild, whose wide distribution brought his work to the attention of many who had perhaps never before seen a fine book. Grateful for the success, Random House threw a spectacular cocktail party in the artist's honour" (Johnson).

Tall quarto. Rebacked to style, spine lettered in gilt, retaining original patterned cloth boards with the Random House logo and initials, top edge gilt, others untrimmed. In the publisher's orange cloth slipcase. Hand-coloured engraved title page and illustrations throughout by Rockwell Kent. Internally crisp, a very good copy. ♪ Fridolf Johnson, Rockwell Kent: *An Anthology of his Works*, 1982, pp. 42–6.

£3,750

[148950]

JACK KEROUAC
125 CRAWFORD ST.
LOWELL, MASS.

Wednesday Eve
July 15, 1942

Love Letter to
Norma
Blickfelt
Dear Norma —

Perhaps this letter may come as a surprise to you, since I've never written before. But please understand that, for one thing, I never really knew what to say — and further, I know full well that my handwriting is an unlovely sight. But now I must write to you, and I have so much to say that I sincerely hope I won't seem garrulous.

I've sent this Special Delivery, leaving it up to Uncle Sam to locate you for me.

After our 12-hour date last April (I thought it was wonderful), I went down to Washington, D.C., to visit a friend. Not long after, I went to work as a laborer on the New War Department project in Arlington, Va., simply to remain in the South.

KEROUAC, Jack. Autograph letter to Norma Blickfelt. Lowell, Massachusetts: 15 July 1942

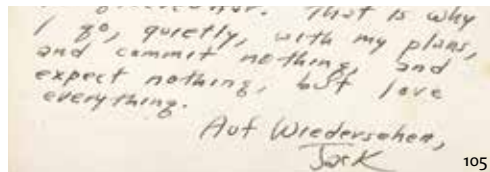
"WHAT A STRANGE AND BEAUTIFUL LIFE THIS IS
... AS WEIRD AND LOVELY AS THE VERY SEA"

An excellent early love letter, lengthy and self-consciously literary, in which Kerouac portrays himself as a Jack London-like itinerant writer, who goes "quietly, with my plans, and commit[s] nothing, and expect[s] nothing, but love[s] everything". He and Blickfelt had met in Manhattan when he was 18 and she 16. They had dated briefly in April 1940, and Kerouac maintained a correspondence with her, despite maintaining that he "wasn't in love with any girl" (Maher, p. 109).

Kerouac's letter, written in a booklet form that gives it the feel of a self-consciously literary object, narrates his days as a "listening and smoking" wanderer, "drowsing on a New Orleans river wharf, yawning, slapping off the flies, humming the blues", whose "ancients, Breton fishermen, stir in my blood" and urge him to shrug off "dull, prosaic living" in favour of the brotherhood to be found at sea: "to know them, and for them to know myself . . . An elusive thing, I speak of now, but I know it is there. I want to return to college with a feeling that I am a brother of the earth, to know that I am not snug and smug in my little universe."

There are early shadows of his first unrealized first novel, *The Sea is My Brother*, and an awareness of his own commercial potential: "And I want to write and write and write about the Merchant Marine — the young men in its unsung service, youths with death in their eyes; irresponsible rogues who fear nothing, spend lavishly, and feed on Fate — As you know, these stories I could write may be in demand. I am on very good terms with *Esquire* — I believe they would be interested in such subject matter." He references authors he is reading (Thomas Wolfe, William Saroyan, Thomas Mann, Ralph Waldo Emerson); describes his dream library ("a huge collection including the *Encyclopedia Britannica*; classical records and *Le Jazz Hot*, from "Tristan und Isolde" to Art Tatum"); talks of taking part in the Second World War ("I wish to take part in the war, not because I want to kill anyone, but for a reason directly opposed to killing — the Brotherhood"); and his confidence in himself as a writer ("If I don't come back soon, apparently I wasn't destined to become a great writer. That is why I think I shall come back").

His pen turns to Norma: "You are dark and burning Helen . . . remember that den in Chinatown, and the way you sang in German for me on the Ferry? I can still envision your blown straw-colored hair . . . all silhouetted against the New York skyline. And the strong wind . . . This is a mad letter, I know. But I've always been this way". He asks after her, requesting her picture ("I should like very much to brood over your letter and picture"), and laments that the call of



adventure prevents him from seeing her ("I was still of a mind to go to your camp this summer and see you – and I was going to tell you these things – but now I must go down to the sea, in ships").

Titled in pink by Kerouac "Love Letter to Norma Blickfelt" and almost certainly never posted, this is a superb example of his early writing, chronicling his self-consciously literary wanderings and hopes for future fame.

12pp. Autograph letter written in black ink, titled "love letter to Norma Blickfelt" in pink ink on the first page. Spine a little rubbed, crease from being folded once, a few trivial marks primarily to outer leaves, else bright and sharp. ¶ Paul Maher, Kerouac: His Life and Work, 2007.

£37,500

[153211]

106

KEROUAC, Jack. *Big Sur*. New York: Farrar, Straus and Cudahy, 1962

ON A ROLL AGAIN

First edition of one of Kerouac's last novels, in remarkable condition. *Big Sur* was written in just ten days with Kerouac typewriting onto a teletype roll.

In this, "his 1962 'comeback' novel, Kerouac starkly depicted the self-destructive trajectory of his life since the publication of *On the Road*. Craving both solitude and genuine companionship, his fictional counterpart Jack Duluoz careens from the retreat of a cabin at Big Sur to San Francisco's North Beach and back. The novel offers one of the most arresting treatments of alcoholism in modern literature, and



although it ends with the narrator experiencing the vision of the Cross of Christian redemption, Kerouac himself was unable to recover from the depths he plumbed in his writing" (ANB).

Octavo. Original black cloth-backed blue marbled boards, titles to spine in gilt, top edge blue. With dust jacket. Hint of shelfwear to bottom edge, book block square, a fine copy in the like jacket, not price-clipped, rear panel just a little rubbed.

£1,250

[153510]

107

KEROUAC, Jack – RUSCHA, Ed. *On the Road*. New York, London, Göttingen: Gagosian Gallery and Steidl Verlag, 2009

BEAT GOES POP



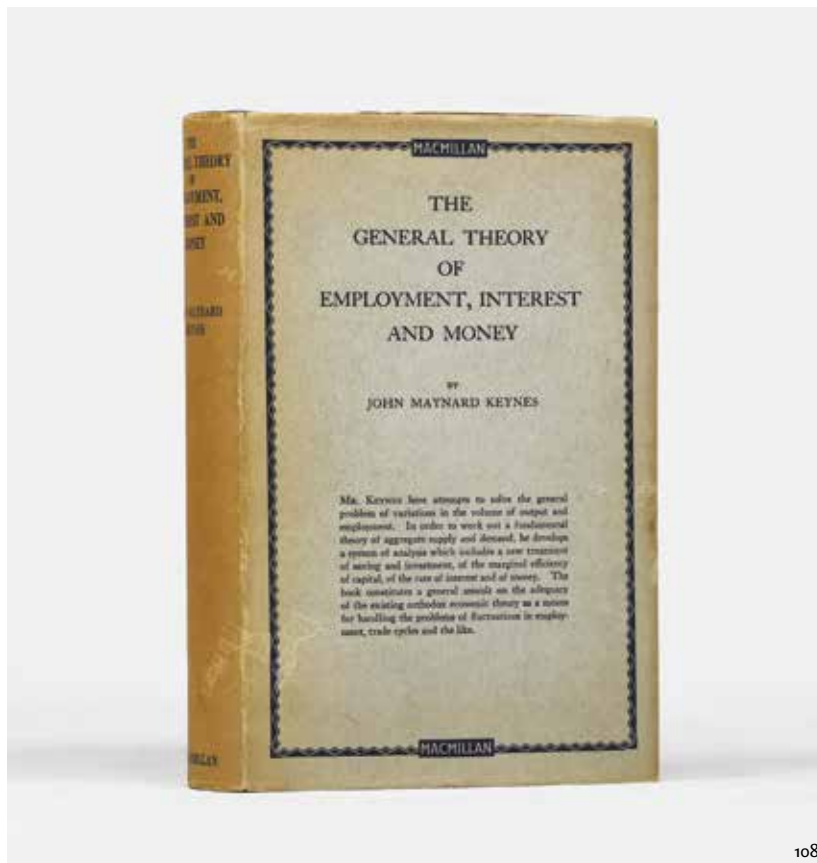
First edition, number 20 of 390 copies signed by Ruscha. The book was designed by Ruscha, taking the cover and slipcase text from a drawing by Kerouac. Kerouac's entire text appears accompanied by black-and-white photographic illustrations that Ruscha has either taken himself, commissioned from other photographers, or selected from found images to refer closely to the details and impressions that the author describes.

Folio. Original grey leather boards, titles to spine and front cover in black, text printed in letterpress on 220 gsm Hahnemühle paper. Housed in the publisher's grey leather slipcase, titles to front panel in black. All contained in the publisher's printed packing box. Illustrated throughout with photographs by Ed Ruscha, Gary Regester and others unknown on Fuji Crystal Archive Paper tipped-in by hand, photo plates surrounded with blind embossing. All in fine condition.

£6,500

[153374]





108

108

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

ONE OF THE DEFINING BOOKS OF THE CENTURY

First edition of perhaps the most significant economics book of the 20th century, scarce in the dust jacket.

The *General Theory* was written in the aftermath of the Great Depression, when the old economic order was widely seen to have failed. Keynes argued that government must intervene in the economy, directing wages, investment, and demand, in order to achieve full employment and end the boom and bust cycle. In so doing, a middle way was found between the laissez-faire policy of classical political economy, as founded by Adam Smith in the 18th

century, and the complete state control of socialist governments, derived from Marx's theories of the 19th century. Keynes's system of controlled capitalism defined much of the 20th century, as it was embraced by the political left and right alike across Western Europe and the United States. Keynes's theories became the near-undisputed economic orthodoxy of the decades following the war, until the counter-attack of the monetarist and neoliberal schools undermined his hegemony.

Octavo. Original blue cloth, spine lettered and ruled in gilt, rules continuing to covers in blind. With dust jacket. Tiny indentation to spine, a notably bright example of the book, expert restoration to lower jacket spine and front panel smoothing out tear, otherwise fresh with price intact. J Moggridge A10.1; *Printing and the Mind of Man* 423.

£12,500

[152760]



109

KING, Richard. *The New Cheats of London Exposed: or, the frauds and tricks of the town laid open to both sexes.* London: printed for Alex. Hogg, [1780?]

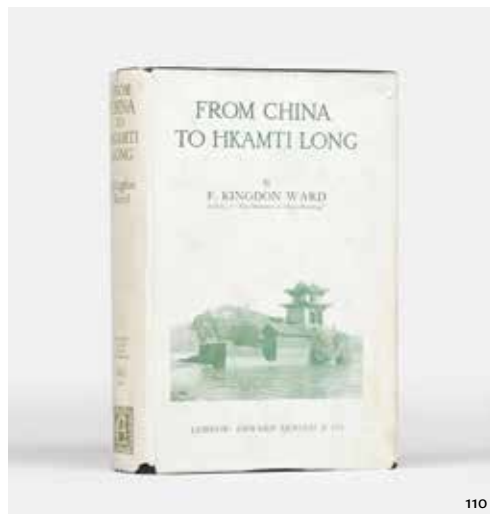
THE LOWLIFE OF GEORGIAN LONDON

Early edition of this guide for “innocent country people” warning them of the crime and immorality of the capital; very scarce, with ESTC locating only six copies.

“There are more depredations, frauds, thefts and whoredoms committed in London in one week, than were in ancient Rome in twelve months” (p. v). The country visitor is warned of pimps, prostitutes, pickpockets, highwaymen, and burglars, alongside conjurers, fortune tellers, and lottery scammers. The techniques of the criminals are revealed, alongside the best means of avoiding and countering them. The frontispiece depicts an elderly father handing the guide to his children, one weeping, before they set off for London. Multiple editions were published over the closing decades of the century, the earliest dated edition in 1778 as *The Frauds of London Detected*.

ESTC locates copies in the British and Bodleian libraries in the UK, and the Huntington, New York Society, New York University, and University of Minnesota libraries in the US.

Duodecimo (195 × 111 mm). Bound in contemporary speckled calf boards, sometime neatly rebacked, possibly a remboitage, all edges uncut. Frontispiece and 3 copper



110

plates. Binding firm, contents with light foxing; very good.
 ♪ ESTC T119018.

£1,250

[154319]

110

KINGDON-WARD, Frank. *From China to Hkamti Long.* London: Edward Arnold & Co., 1924

"A KEEN OBSERVATION OF BOTANICAL DETAIL AND GRASP OF PLANT ECOLOGY"

First edition of this account by the master plant-collector of his second attempt to journey overland from the Yunnan border to India. On his arrival in Myikyina, he became only the fourth Westerner to manage this feat.

After two opening chapters covering Kingdon-Ward's 1921 approach to Muli via Laishio, Menghwa, Tali, and Yungning, the book chronicles his expedition from Muli to the valley of the Taron in the following year. He mixes socio-cultural observations with his typically trenchant insights into horticulture and plant geography.

Octavo. Original black cloth, spine lettered in yellow, fore-and bottom edge untrimmed. With dust jacket. Half-tone frontispiece, 15 half-tone plates, folding map of author's route. Spine ends lightly rubbed, boards a little dusty, occasional spotting to edges, internally clean and bright. A near-fine copy in the very good dust jacket with light soiling and several chips and nicks. ♪ Troelstra, pp. 238–245; Yakushi K74.

£1,250

[153935]



111

111

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

BEAUTIFUL BINDINGS ECHOING THE ORIGINAL CLOTH DESIGNS

First editions in book form of Kipling's best-known prose work, finely bound for Asprey. Based on folk tales and legends that Kipling learned during his childhood in India, *The Jungle Book* was first published in periodicals in 1893 and 1894. An immediate success on publication, it was reprinted twice in 1894 and twice again the following year.

"Kipling followed with *The Second Jungle Book* (1895), but the two sets of stories have rarely been united, despite the fact that the later book completed the Mowgli saga with five stories that relate closely

to those in the first book and that are essential to its emotional rounding-out" (Grolier).

Kipling won the Nobel Prize in Literature in 1907; he was the first English-language writer, and the youngest ever, to receive the prize.

2 works, octavo (180 × 118 mm). Mid-20th-century blue calf for Asprey, spines in compartments, raised bands tooled in gilt, compartments lettered and tooled in gilt, double rule frames with foliate cornerpieces in gilt to covers, pictorial designs replicating those on the original cloth bindings in gilt to front covers, turn-ins tooled in gilt, blue marbled endpapers, edges gilt. Frontispiece to *The Jungle Book*, illustrations in the text of both volumes, by William Henry Drake, Paul Frenzeny, and the author's father John Lockwood Kipling. Spines very lightly sunned, a couple of surface scuffs to leather, book blocks square, gilt remarkably bright, very occasional flecks of foxing to *The Second Jungle Book*; a near-fine pair. ♪ Grolier Children's 100, 52; Richards A76 & A85.

£5,250

[153484]



112

112

KIPLING, Rudyard. The Collected Works. [New York:] Doubleday, Doran & Company, Inc., 1941

COMPLETE WITH THE ORIGINAL DUST JACKETS

The Burwash edition, number 637 of 1,010 copies signed by the author on the limitation leaf in volume I, as issued; the final and definitive text of Kipling's works.

In the final years of his life, Kipling undertook a complete revision of his works. These final and definitive revised texts were published, with different arrangement of texts, as the Sussex edition in Britain and the Burwash edition in the US. Both sets were posthumously published, using sheets signed by Kipling before his death in 1936.

28 volumes, octavo. Original red cloth, titles and decoration to spines gilt, vignettes gilt to front covers, dark red endpapers with monogram vignette in white, top edges gilt, fore edges untrimmed. With dust jackets. Frontispiece to each volume, titles and title page vignettes printed in dark red and black. Bookplates of John and Maggie Phillips.

Books in fine condition, save for vol. II with inner hinges reinforced. Jackets with old and mostly unnecessary tape reinforcement at extremities on verso, not visible on recto, this reinforcement mostly over very minor shelfwear with a few instances of more substantial tears; jackets presenting nicely without sunning. Slipcases without rubbing. Overall a very attractive set.

£5,000

[153067]

113

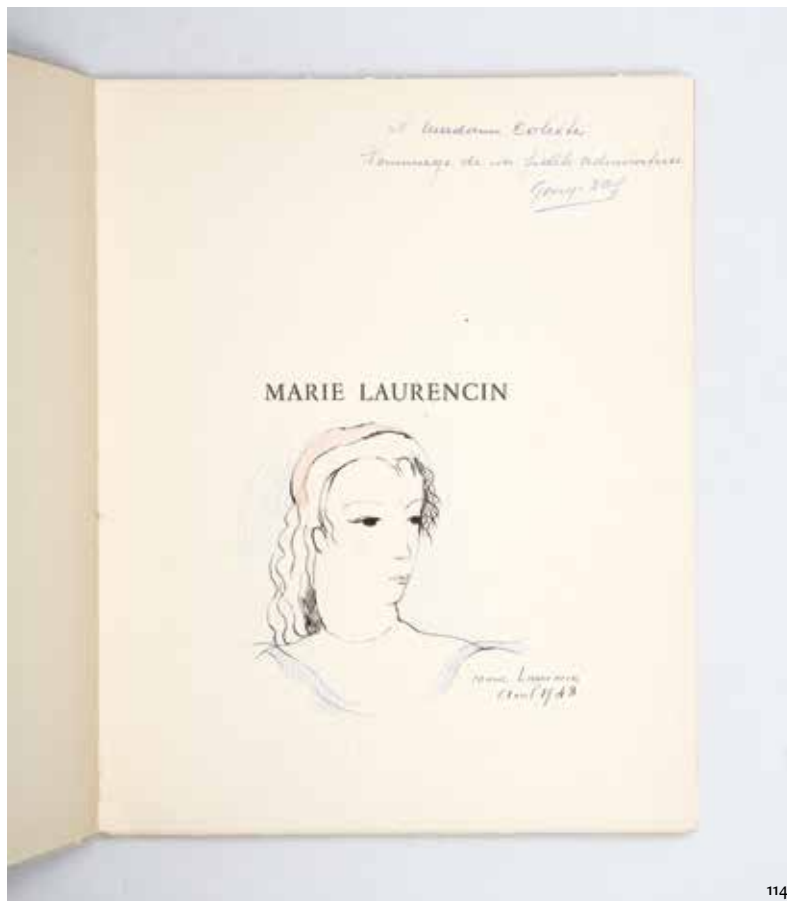
LARSSON, Stieg. The Girl with the Dragon Tattoo; The Girl Who Played with Fire; The Girl Who Kicked the Hornet's Nest. Translated from the Swedish by Reg Keeland. London: MacLehose Press, 2008–09

First editions in English of the Millennium trilogy, originally published in Swedish between 2005 and 2007 as *Män som Hatar Kvinnor* ("Men Who Hate Women"), *Flickan som Lekte med Elden* ("The Girl Who Played with Fire") and *Luftslottet som sprängdes* ("The Castle in the Air that Blew Up").

3 works, octavo. Original coloured boards (red, dark blue, dark green respectively), spines lettered in silver, coloured endpapers. With dust jackets. A very good set in attractive



113



condition, spine of *The Girl Who Kicked the Hornet's Nest* cocked, others square, contents of all clean and bright, in the very good dust jackets, not price-clipped, minor creasing to edges, most notably to *The Girl Who Kicked the Hornet's Nest*, a couple of surface scuffs, mainly to *The Girl Who Played with Fire*.

£750

[153540]

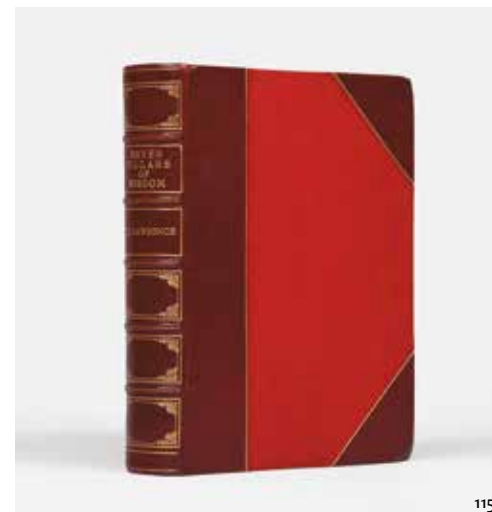
114

LAURENCIN, Marie – GEORGE-DAY, pseud. of Yvonne Debeauvais. Marie Laurencin. Trente-deux reproductions en héliographe. Paris: Éditions du Dauphin, 1947

PRESENTED TO COLETTE, WITH AN ORIGINAL SKETCH BY LAURENCIN

First edition, inscribed by the author on the title page to Colette: "A madame Colette Hommage de la fidèle admiratrice George Day", with an original colour sketch by Laurencin, signed and dated April 1948. This is an excellent triple association: presented with sincere admiration by a stalwart of Parisian poetry to one of the queens of French culture, with a sketch by one of the foremost artists of the day.

The trio probably met through the salon of lesbian Natalie Clifford Barney; Colette was a "demi-liaison" of the American expatriate, Laurencin a very close friend, and George-Day (the nom de plume of poet Yvonne Debeauvais, general secretary of the Société des gens de lettres, sometime president of the Maison de Poésie, and vice-president of the Ronsard Academy) a correspondent of Barney.



115

Quarto. Original cream wrappers, titles to front black, edges untrimmed, mostly uncut. With glassine jacket. Front wrapper partially detached but holding, a few marks to wrappers, internally fresh. A very good copy indeed, in an excellent example of the glassine, spine ends a touch chipped and creased, closed tear to fold of head of front panel, else clean and bright. ¶ Robert Sabatier, *Histoire de la poésie française*, 1982.

£4,500

[152210]

115

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

First trade edition, which O'Brien designates the "Third English Edition", after the unprocurable Oxford Times edition of 1922 (only eight copies printed), and the sumptuous 1926 Cranwell edition, which was limited to 211 copies, with 170 designated complete.

Quarto (250 × 190 mm). Finely bound by Rivière & Son in red half morocco, titles and decoration to spine gilt, raised bands, matching cloth boards, marbled endpaper, top edge gilt, others untrimmed. Photogravure portrait frontispiece of Lawrence (from the plaster bust by Eric Kennington), 53 plates, and 4 folding maps. The occasional minor blemish, an excellent copy. ¶ O'Brien A042.

£1,250

[153181]



116

116

LAWRENCE, T. E. Secret Despatches from Arabia. [Waltham St Lawrence:] Golden Cockerel Press, 1939

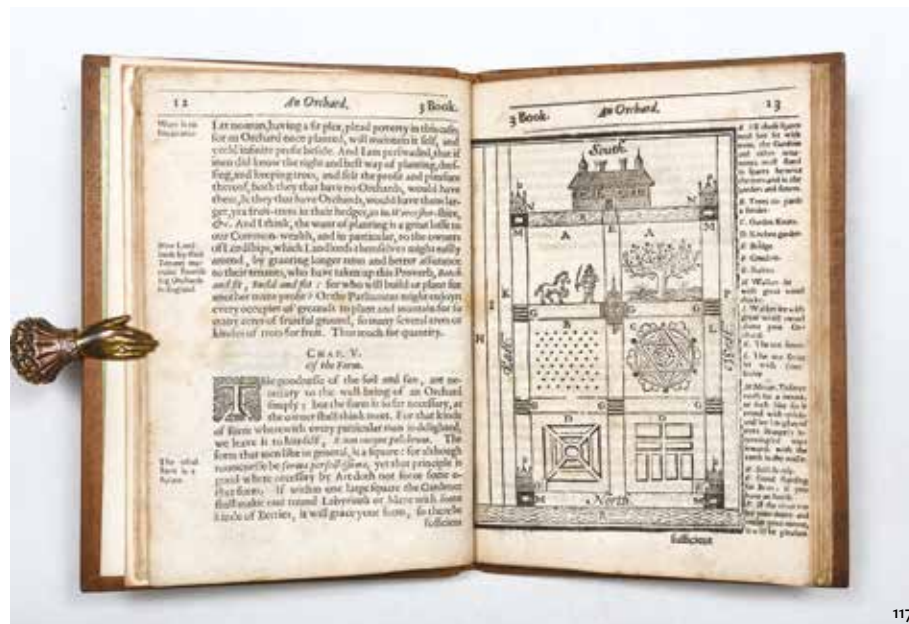
ONE OF 30 COPIES SPECIALLY BOUND

First edition, number 1 of 30 copies bound in pigskin and with the 6-page facsimile. "The majority of Lawrence's contributions to the Arab Bulletin are published in this volume. In addition to these items, 'Syrian Cross Currents', previously unpublished, is included; this was taken from a manuscript on Arab Bureau paper" (O'Brien).

Secret Despatches from Arabia was the second and most extensive of four books printed by the Golden Cockerel Press based on Lawrence's literary remains. The entire edition was limited to 1,000 numbered copies.

The Arab Bureau's secret bulletin was first issued in June 1916 with a circulation of 26 copies only.

Large octavo. Original white full pigskin, raised bands, gilt spine lettering, gilt tooling to board edges and turn-ins, top edge gilt, other edges untrimmed. Housed in original tan cloth slipcase. Portrait frontispiece, 6 pp. colotype reproduction of the manuscript of the Seven Pillars of Wisdom. With detached bookplate of Gertrude Altmann & Wolf Plecher. Spine toned with ends lightly rubbed, boards bright with a little finger soiling, adhesive residue and browning to first blank where bookplate once affixed, internally bright. A



117

near-fine copy in the very good slipcase with light rubbing, some soiling and marking, and a small split to one edge.
 ♪ Cock-a-Hoop P145; O'Brien A226.

£5,250

[153695]

117

LAWSON, William. A New Orchard, and Garden; or, The best way for planting, grafting, and to make any ground good, for a rich orchard . . . now the second time corrected and much enlarged. London: printed by W. Wilson, for John Harison, and are to be sold at his shop, 1648

INCLUDING THE FIRST ENGLISH BOOK ON GARDENING FOR WOMEN

An attractive early edition of this popular guide to gardening, first published in 1618, and undergoing many editions in the following years; this edition including the Country Housewives Garden.

Lawson (1553-1635) was a Yorkshire clergyman; a strong moral tone, emphasizing the improving nature of gardening, pervades the work. "He wrote from experience acquired over more than forty-eight years, and his book displays his great love of gardening.

Appended to the above is The Country housewives garden which has the distinction of being the first book written in this country avowedly for women gardeners. It is full of practical information for the lady of the house concerning the herb and kitchen gardens, including various illustrations of flower knots, and offering advice on the husbandry of bees" (Henrey). There would not be another book on gardening written specifically for women for over a century.

Small quarto (195 × 134 mm). 20th-century calf by Edmund Worrall of Birmingham, red morocco label, green gilt-patterned endpapers. Woodcut diagrams in text, divisional title page for Country-Housewives Garden. 20th-century bookplate of Fox Pointe collection to front pastedown, and of Ann



117



118

Leighton to front free endpaper. Light rubbing along joints, contents slightly browned, leaf A4 with slight loss at foot not affecting text. A very good copy. ♣ ESTC R25449; Wing L730.

£2,500

[152946]

118

LE CORBUSIER. *Manière de penser l'urbanisme.* [Boulogne:] Éditions de L'Architecture d'Aujourd'hui, [1946]

INSCRIBED BY LE CORBUSIER AND
STRIKINGLY BOUND

First edition, presentation copy, inscribed by the author on the half-title, "pour Maximilien Gauthier, avec mon amitié, Le Corbusier".

Gauthier (1893–1977), a prominent journalist and art historian, was the author of one of the



118



119

earliest studies of the great architect, *Le Corbusier: ou, l'Architecture au service de l'homme* (1944), which offered "the most comprehensive biographical information on the architect's youth, based upon the architect's own recollections" (von Moos, p. 322).

Octavo (233 × 151 mm). Finely bound in near-contemporary black quarter calf, spine lettered in silver, silver and black boards, geometrically echoing the design of the wrappers, black endpapers. With 32 pp. (p. 81–112) printed on coated paper with 12 colour illustrations, illustrations in black and white throughout. Spine sunned, ends a little rubbed, else square and firm, trivial gum residue to free endpapers, short closed tear to rear wrapper and 4 cm tear to pp. 19–20, not affecting text, book block and wrappers a little toned. A very good copy indeed, in a bright and handsome binding. ♣ Stanislaus von Moos, *Le Corbusier: Elements of a Synthesis*, 2009.

£2,250

[153127]

119

LE GUIN, Ursula K. *A Wizard of Earthsea; The Tombs of Atuan; The Farthest Shore.* Berkeley, CA & New York: Parnassus Press & Atheneum, 1968–71–72

First editions of the novels comprising the Earthsea trilogy, one of the most beloved fantasy series of the 20th century. This set is in notably attractive condition.

Le Guin first explored the world of Earthsea in her 1964 short story "The World of Unbinding". Two other Earthsea novels, *Tehanu* and *The Other Wind*, followed in 1990 and 2001, but it is the original three that established Le Guin as one of America's foremost fantasy authors. Currey notes that "although 6,800 copies of the first printing of *A Wizard of Earthsea* were produced, most copies were sold to public and secondary school libraries, and fine unmarked copies have therefore proved to be quite elusive" (Currey, vol. II, p. 326).

The Tombs of Atuan is in the second state, with the silver Newbery Honor stamp to the jacket, awarded in 1972.

3 volumes, octavo. Original blue-green, black, and blue cloth; spines lettered in black, metallic purple, and silver; pictorial designs to front in same colours; green, purple, and red endpapers. With dust jackets. A near-fine set, spine ends a touch bumped, trivial rubbing to extremities and the occasional mark, spine of *Wizard* a little sunned, lower tips of *Shore* lightly bumped, trivial glue marks to edges of endpaper of *Atuan*. Else sharp, bright copies, in price-clipped jackets, a few nicks and occasional rubbing, a little red ink to verso of *Atuan*. ♣ Currey vol. II, 3392; 3421.

£3,750

[152155]



120

120

LEONOF, G. A., & V. N. Rogoff. *Menggu renmin gongheguo zou xiang wenhua jianshe zhi dao* ("The Mongolian People's Republic on the Road to Cultural Development"). Shanghai: Epoch Publishing Co., 1948

POLITICAL PROPAGANDA FROM THE LIBRARY OF THE FAMED ASIA CORRESPONDENT

ALBERT RAVENHOLT

First edition, sole printing, of this rare piece of East Asian propaganda; one of 1,000 copies printed. Though without mark of ownership, this copy is from the library of Albert Ravenholt, a prominent Western reporter in wartime China and one of the founders of the Foreign Correspondents Club, an elite members-only group of journalists and diplomats today based in Hong Kong.

Founded in 1941, Epoch Publishing Company was a propaganda front for the Chinese Communist Party in Shanghai. This bilingual account of developments in the Mongolian People's Republic since the 1921 revolution was jointly authored by a former TASS correspondent in China (Rogoff) and a scholar of Buddhism and Lamaism (Leonof).

Landscape quarto. Original coloured decorative card wrappers, Chinese title printed to spine, front cover with triband decoration, title in Mongolian and Chinese, and red flag with Soyombo symbol, blue endpapers. Halftone illustrations throughout. Short split to foot of spine, wrappers lightly creased, notably bright, contents clean and free from marks. A near-fine copy of this fragile publication.

£1,250

[149374]



121

121

LI, Bai; WANG, Qi (ed.) *Li Taibai wenji* ("The Collected Works of Li Bai"). China: Bao hu lou, [c.1850]

HIS POETRY "SOARS TO SUBLIME HEIGHTS IN ITS DESCRIPTIONS OF NATURAL SCENES AND POWERFUL EMOTIONS"

A rare edition, printed in the late Qing dynasty from 18th-century woodblocks, of the annotated poems of Li Bai, one of China's greatest lyricists, this a well-preserved copy. Since they were first composed, Li's works have entertained, enthralled, and inspired with their emotional and literary depth. WorldCat records copies in five locations, only two outside China.

Li Bai (702–762, also known as Li Po) was born into a wealthy family in the golden years of the Tang Dynasty (618–907). Rejecting the traditional literati career path – spending years studying for the imperial examination – he spent his time travelling, before eventually gaining an official position through the recommendation of an acquaintance. Later dismissed for an unknown indiscretion, he became a Daoist and wandering recluse, devoting his time to more travelling, meeting people, drinking copiously – his love of wine was legendary – and writing poetry.

Li's poems, now estimated at almost one thousand compositions, were heavily influenced by his free and

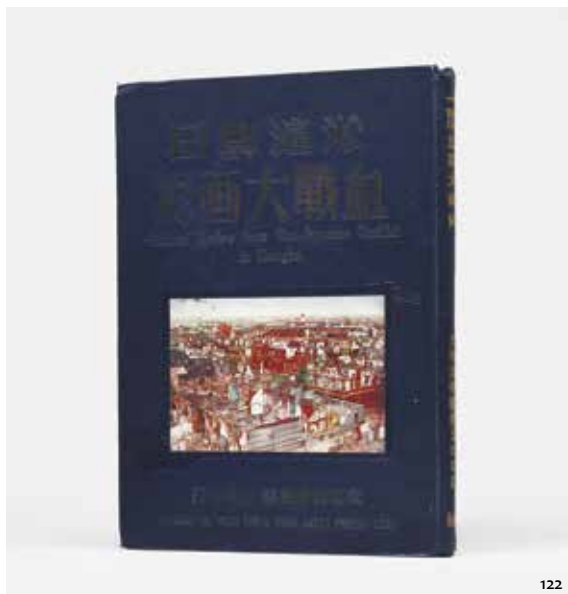
eremitic lifestyle. They often took the form of dreams or spirit-journeys exploring themes such as reclusion, friendship, the beauty of nature, and the effects of drunkenness. "The infectious rhythm of much of his poetry makes his lines memorable, and the vividness of pictures he paints in words brings to life the scenes and places he describes" (Brown, p. 542).

Renowned in his lifetime, by the time he died Li was known as the "Banished Immortal", as if sent down from heaven to the human world as a punishment for his affable misbehaviour. In the Song dynasty, his poems were already established at the apex of the Chinese poetical canon, never to be supplanted. From the 19th century onward, Li also gained Western admirers and translators: Ezra Pound's rendition of "The River Merchants Wife: A Letter" "has been included in many textbooks and anthologies as a masterpiece of modern poetry" (Ha, p. i).

36 volumes in 16, octavo (253 × 157 mm). Rebound to style in brown paper wrappers with white xianzhuang-style stitching, folding leaves. Housed in mid-20th-century folding case with title label. Each volume with some neat paper repairs and a few leaves lined with paper, text only slightly affected, contents evenly toned, couple of ink stains in margins. A very good copy of this fragile publication. **J** Kerry Brown, *Berkshire Dictionary of Chinese Biography*, 2017; Arthur Cooper, *Li Po and Tu Fu*, 2015; Ha Jin, *The Banished Immortal: A Life of Li Bai (Li Po)*, 2019.

£7,500

[153467]



122

122

LIANG, Xueqing, Xu Boxiong, and Lu Buzhou (eds.) Pictorial Review from Sino-Japanese Conflict in Shanghai ("Songhu yu Ri xuezhhan da tu shi"). Shanghai: Wen Hwa Fine Arts Press, Ltd, 1932

WAGING THE SINO-JAPANESE PROPAGANDA WAR

Second edition of this Chinese propaganda photobook condemning Japan's imperialist aggression and describing the 1932 defence of Shanghai. Three editions were produced in quick succession, and all are now scarce, with only four of any edition in total held institutionally. This is "a fascinating example of the battle waged over the control of the public narrative" during the 1930s Sino-Japanese conflicts (Parr & WassinkLundgren, p. 106).

Folio. Original blue moiré-patterned straight-grain cloth, spine lettered in Chinese characters in gilt, front board with titles in silver in both Roman and Chinese characters, colour image of war-torn Shanghai mounted on a blind-stamped panel, publisher's device to rear board in blind, blue endpapers illustrated with aerial warfare imagery. Frontispiece portrait of former Kuomintang Premier Sun Yat-sen. Illustrated throughout with maps (1 folding) and colour and black-and-white photographs, several full-page, calligraphic endorsements preceding the text, and many in-text advertisements. Slight bowing to rear board, silver title oxidized, extremities bumped with light wear to tips, inner



122

hinges slightly cracked with small split to upper front joint, stitching visible at a couple of gatherings, a little bubbling and foxing to endpapers, contents overall clean and bright with attractive visual material. A very good copy. ¶ Martin Parr & WassinkLundgren, *The Chinese Photobook: From the 1900s to the Present*, second edition, 2016.

£1,750

[149408]

quotation page printed in red. Light soiling and cockling to vinyl, a few gatherings proud, small losses to foremargin of pp. 81-84, occasional marks and foxing internally. A more than acceptable copy.

£750

[151624]

123

LIN, Biao. Lin fu zhuxi junshi lunwen xuanji ("Selected Military Writings of Vice-Chairman Lin"). Beijing: Zhongguo renmin jiefangjun Beijing junqu siling bu junxun bu ("People's Liberation Army Beijing Military Region"), 1970

First edition of this collection of Lin Biao's military writings distributed only within the People's Liberation Army and unrecorded in institutional collections. This collection of his key reports and essays on military theory was part of a cult of Lin that peaked after the 1969 Ninth Party Congress and increasingly presented a threat to Mao's political supremacy.

Two states of this work are known, with no clear priority. The other state features colour frontispieces and a leaf of Mao's calligraphy printed in red.

Octavo. Original red vinyl, title and five-pointed star to spine and front cover in gilt. Half-tone portrait frontispieces showing Mao alone and Mao and Lin, epigraph and



123

MALORY, Sir Thomas. The Birth, Life, and Acts of King Arthur, of his Noble Knights of the Round Table . . . The text as imprinted by William Caxton at Westminster the Year MCCCCLXXXV and now spelled in modern style . . . Westminster: J. M. Dent, 1893–94

ONE OF 300 DELUXE COPIES

First Beardsley edition, out-of-series from 300 deluxe copies on Dutch handmade paper, from a total edition of 1,800. The book was published 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.

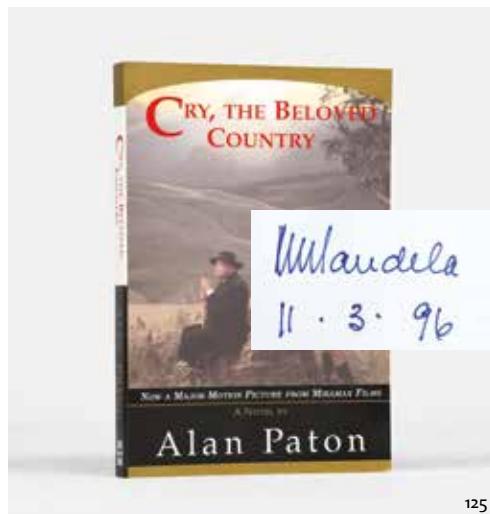
The 20-year-old Beardsley had been asked to illustrate the work in 1892 by Dent, who hoped to emulate the books of the Kelmscott Press; it took him 18 months to complete the task. "In *Le Morte d'Arthur* Beardsley learnt his job, but the result is no bungling student's work . . . If he had never illustrated another book, this edition of *Morte d'Arthur* could stand as a monument of decorative book illustration" (Lewis, pp. 148–9).

"Aubrey Beardsley's *Morte d'Arthur* was one of the most original and certainly one of the most controversial of the nineteenth-century artistic reinterpretations of Malory [which] 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" (Tepa Lupack, ch. 4).

3 volumes (243 × 188 mm). Contemporary half vellum, red calf spine labels, foliate gilt rulings to spine ends, brown morocco-grain cloth sides, marbled edges and endpapers. Photogravure frontispieces on India paper to vols. I and III, 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. Light soiling to vellum, slight bumps to tips, top edge of book block dust toned, sporadic faint foxing, occasional offsetting from full-page engravings and toning to their edges, a very good set. [¶] Lasner 22. John Lewis, *The Twentieth Century Book*, 1984; Ray, *The Illustrator and the Book in England from 1790 to 1914*, 1976; Tepa Lupack, *Barbara Illustrating Camelot*, 2008.

£6,000

[150549]



125

125

MANDELA, Nelson – PATON, Alan. *Cry, the Beloved Country.* New York: Scribner Paperback Fiction, 1995

SIGNED BY THE FIRST BLACK PRESIDENT OF THE BELOVED COUNTRY

Film-tie in edition, signed by Nelson Mandela on the dedication page and dated 11 March 1996; an excellent pairing of the signature of the then-President of post-apartheid South Africa with one of the greatest of the apartheid-era novels.

Octavo. Original wrappers. Very light spotting and creasing round edges, else a fine copy.

£625

[152788]

126

MARX, Enid. *The Pigeon Ace.* London: Faber and Faber, [1945]

First edition. This beautifully produced book was prepared at The Baynard Press in London during a time of ink and paper rationing, making the striking three-tone illustrations a lavish inclusion.

Enid Marx (a distant cousin of Karl) was a noted textile designer and the first female engraver to be designated as a Royal Designer for Industry. She was commissioned by the London Passenger Transport Board to design the moquette seat fabrics for use on the seats of London buses and tube trains.



127

Oblong octavo. Original printed pictorial boards, illustrated endpapers. With dust jacket. Colour illustrations throughout by the author. An excellent copy.

£375

[111944]

127

MAYER, Luigi. *Interesting Views in Turkey,* selected from the original drawings, taken for Sir Robert Ainslie. London: Printed for Robert Bowyer, 1819

OTTOMAN VIEWS FOR THE ENGLISH EYE

First edition thus, a splendid series of colour-plate views of the Ottoman Empire, here in an attractive contemporary binding. The volume is composed of a selection of plates, re-engraved to a smaller size, from Mayer's *Views in the Ottoman Dominions* (1810).

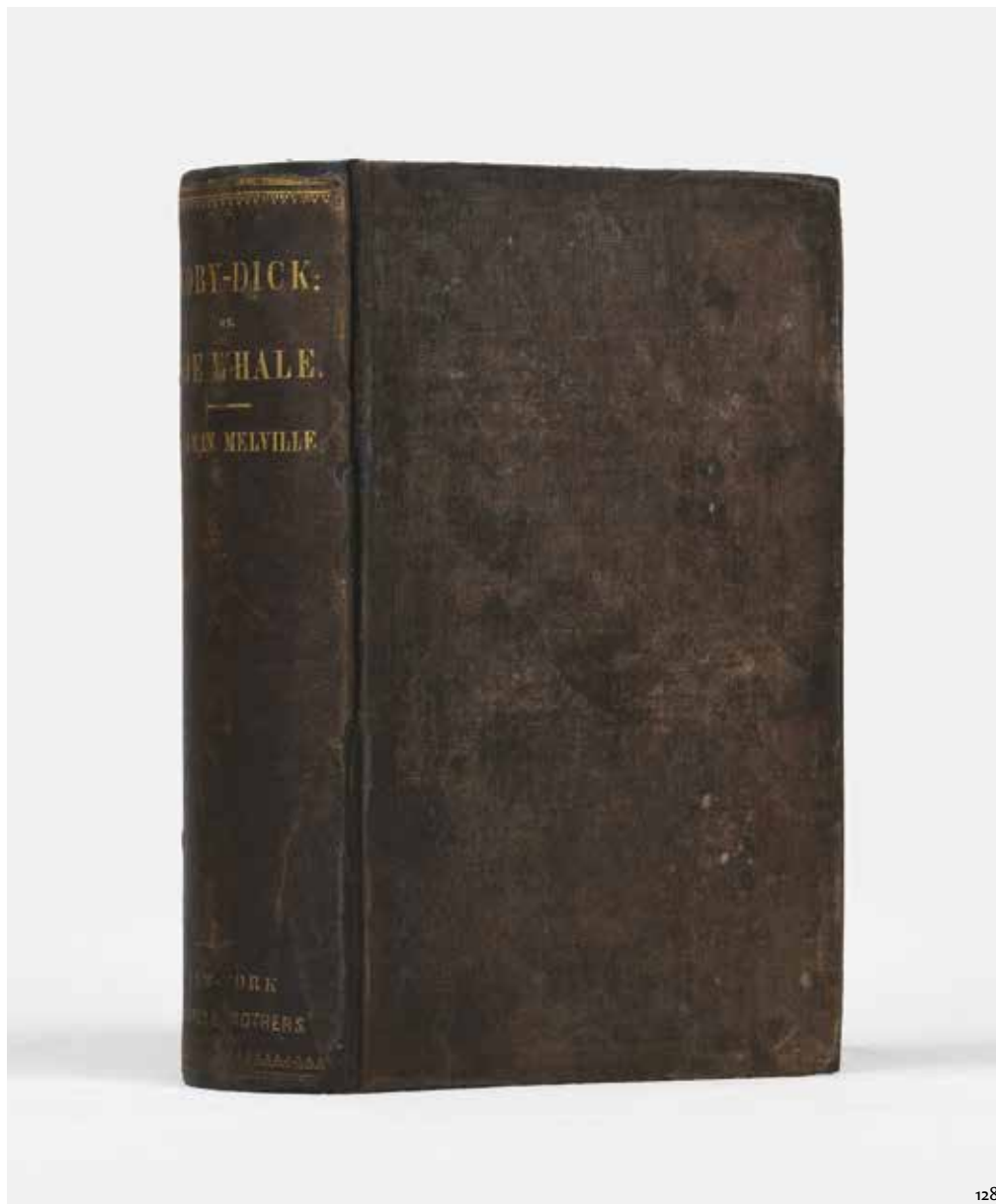
Tall octavo (270 × 179 mm). Contemporary calf, smooth spine tooled in gilt, wide gilt frame composed of floral and Greek key rolls, front cover with dark blue morocco label lettered in gilt "Views in Turkey", gilt turn-ins, marbled endpapers. With 16 coloured aquatints. Binding with a few minor stains and scratches, very light wear at spine ends and splits at joint ends, but still intact and well-preserved, light foxing to contents, without chips or tears; a very good, attractive copy. ♪ Abbey 374.

£1,500

[152267]



126



Now universally acclaimed, at the time the novel was a “complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers’ fire destroyed the plates of all his books and most of the copies remaining in stock” (DAB, vol. 12, p. 523).

This copy is in the first binding, BAL’s “A” state in black, with orange endpapers and the publisher’s device stamped centrally on the sides. Copies in first issue bindings appear in purple, black, blue, grey, green, red, and slate coloured cloth, without any priority. As Sadleir notes, it was the custom of American publishers in the 1850s and 1860s to bind an edition in cloths of various colours for the purpose of window display.

Moby-Dick was originally issued in London earlier the same year, set from the New York sheets but with omissions and titled *The Whale*.

Octavo. Original black cloth, rebacked with original spine laid down, spine lettered in gilt with decorative band in gilt at head and foot, covers blocked in blind with central publisher’s life-buoy device, orange endpapers. Housed in a custom black quarter morocco and grey cloth solander box. Magazine clipping with photo of the author taped to front pastedown. Tips and board edges consolidated, old stains to front cover, crease to rear cover, front free endpaper and first blank stuck together, bump to fore edge, a few spots of dampstaining to first few leaves, contents somewhat foxed as usual. A good, sound copy in the uncommon original cloth. ♣ BAL 13664; Grolier American 60; Sadleir, *Excursions in Victorian Bibliography*, pp. 221, 229.

£32,500

[153476]

129

MILN, Robert. *A Course of Physico-Theological Lectures upon the State of the World, from the Creation to the Deluge.* Carlisle: printed by J. Milliken, and sold by R. Faulder, London, 1786

A FRESH COPY IN ORIGINAL BOARDS

Uncommon first edition, defending the Biblical interpretation of creation and of geological time, and seeking to reconcile the increasing geological evidence as outlined by Whitehurst and others with the traditional Christian belief of creation as a single process.

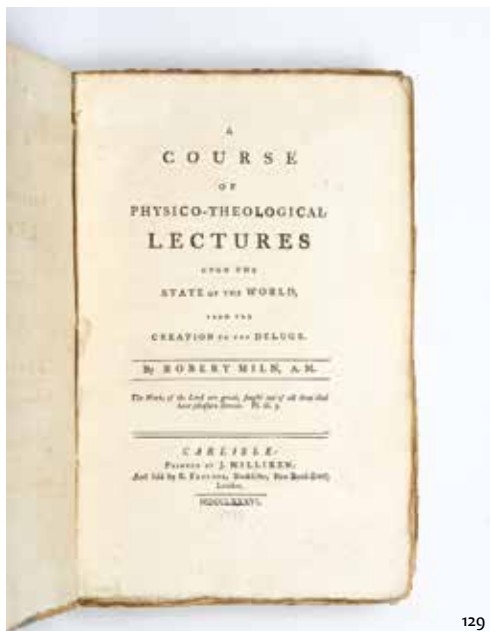
The work was published eight years before William Paley’s *View of the Evidences of Christianity*, and Paley’s name is on the subscribers’ list here, joining other notable subscribers including Joseph Priestley, William Cullen, Richard Price, and Richard Neave, governor of the Bank of England.

128

MELVILLE, Herman. *Moby-Dick; or, The Whale.* New York: Harper & Brothers, 1851

RARE IN THE ORIGINAL CLOTH

First US edition of Melville’s greatest work, in the first issue binding (BAL’s “A” state, with publisher’s device to covers). The US edition was the first to appear under the familiar title, and contains 35 passages and the epilogue omitted from the English edition which slightly preceded it.



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Octavo. Uncut in the original boards, printed paper label. Complete with the full list of subscribers, the terminal subscriber's leaf added later and not always present. Early ownership signature of one William Johnston to front free endpaper. A fresh example in the original boards, joints and inner hinges intact, with only light rubbing, gentle toning to contents yet unmarked. An excellent copy. J ESTC T116481.

£1,000

[151563]

130

MILNE, A. A. *Now We Are Six*. London: Methuen & Co. Ltd, 1927

DELUXE RED BINDING

First edition, deluxe issue. *Now We Are Six* was printed in an edition of 50,000 copies, of which 5,000 were bound in leather by the Ship Binding Company: 1,500 in blue, 1,500 in green, and 2,000 in the present red.

Octavo. Publisher's deluxe red sheep, lettering to spine in gilt, vignette to front cover in gilt, pink pictorial endpapers, gilt edges. Housed in a custom red cloth chemise and red morocco slipcase. Illustrated throughout by E. H. Shepard. Minor foxing to endpapers; a fine copy. Minor fading to slipcase and loss to chemise ribbon. J John R. Payne, "Four Children's Books by A. A. Milne", *Studies in Bibliography*, University of Virginia Press, vol. 23, 1970, pp. 127–139.

£1,250

[153494]



130

131

MILTON, John. *Lycidas*. Paris: Jack Kahane at the Obelisk Press, 1933

PUBLISHER'S PRESENTATION COPY

First Obelisk Press edition, presentation copy, printed with the recipient's name Harry A. Woodruff on the limitation page, and accompanied by a presentation card inscribed by the publisher to Woodruff and loosely inserted: "Please accept this small edition of one of the finest pieces of English, done to please myself. Jack Kahane".

Harry Adsit Woodruff (1903–1952) was a business student of the École des Roches and the Ecole des Sciences Politique in Paris around the time of publication. In 1941, he "served as vice consul in Tunisia under Robert D. Murphy. He took an active part in preparing the American landings in North Africa. For his liaison work between the French and Americans he received the Medal for Merit, the French Croix de Guerre and the Legion of Honor" (New York Times).

The limitation declares that the edition consists solely of 25 copies, each reserved for the publisher's presentation and printed with the name of the intended recipient. However, Neal Pearson notes the existence of some copies printed "hors de commerce"; he explains that, "whether these copies are part of the declared print run of 25, and Kahane simply ran out of dedicatees, or whether there were 25



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personally dedicated copies as well as an additional number of hors de commerce copies, is unknown".

Jack Kahane's son Maurice Girodias rebranded the Obelisk Press as the Olympia Press in 1953, and published Vladimir Nabokov's *Lolita* (1955); the Obelisk and Olympia Presses also published Henry Miller.

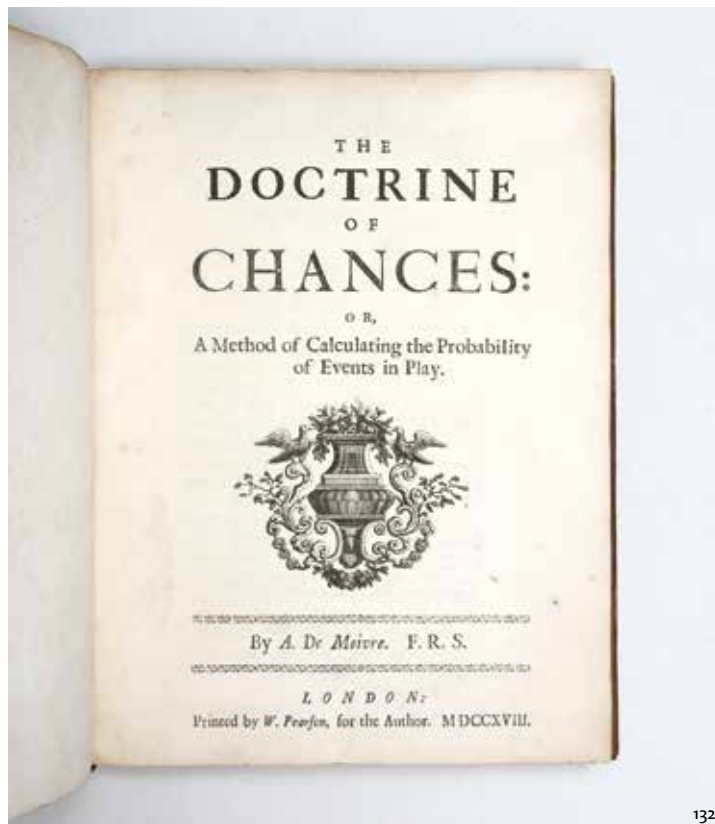
Octavo, pp. 12. Original cream wrappers, front cover lettered in red and black, edges untrimmed. Housed in the original blue marbled slipcase and chemise. Front wrapper, title page and running titles printed in red and black. A few light marks to wrappers and pastedowns, contents fresh. A very good copy indeed, the slipcase chemise sunned with slight rubbing and wear to edges, small tear to head of slipcase. J Pearson A24. "Former Diplomat is a Suicide Here", *New York Times*, 13 January 1952.

£1,750

[153053]



131



132

132

MOIVRE, Abraham de. The Doctrine of Chances. London: W. Pearson for the author, 1718

PROBABILITY ON THE GAMING TABLE

First edition of the author's masterpiece, an early and important contribution to the calculus of games of chance and probability theory, setting out "a series of algebraic and analytic tools for the theory of probability . . . which foreshadowed Boolean algebra" (ODNB) and other concepts.

His introduction contains an overview of main concepts such as probability, conditional probability, expectation, dependent and independent events, the multiplication rule, and the binomial distribution. The book is dedicated to Sir Isaac Newton, whose priority in the dispute between Newton and Leibniz over the development of infinitesimal calculus de Moivre had defended.

Quarto (255 × 195 mm). Contemporary calf, rebacked with original spine laid down, orange label, gilt in compartments, marbled endpapers, brown speckled edges. Engraved vignette on title page, engraved and woodcut initials, head- and tailpieces. Slight rubbing, patch of loss and abrasion to front cover, scattered very light foxing. A very good copy. ♪ Babson 181; ESTC T33065; Honeyman 2240.

£12,500

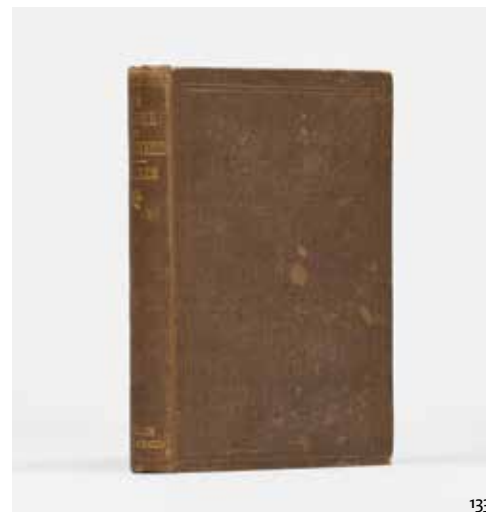
[153278]

133

MORRIS, William. The Defence of Guenevere and other poems. London: Bell and Daldy, 1858

THE BIRTH OF PRE-RAPHAELITE POETRY

First edition of William Morris's first major published work, containing 30 poems, published when the author was 24 years old and dedicated to Rossetti.



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Buxton Forman notes that Morris "had what I cannot doubt to have been a genuine misprision of this delightful little book" since he "refused to revise it." Apparently it was "with difficulty that he was persuaded, by the year, 1875, to allow it to be reprinted" (by Ellis and White). The text would eventually appear as the fifth Kelmscott Press book in 1892.

Octavo. Original brown cloth, lettering to spine in gilt, double-ruled borders to covers in blind, brown endpapers. Bookplate and bookseller's label to front pastedown. Extremities slightly bumped and rubbed, some minor marks to covers, hinges cracked but firm, abrasions to rear free endpaper, some gatherings slightly shaken, else a clean, bright and generally good copy. ♪ Buxton Forman 4; LeMire A-2.01.

£900

[149610]

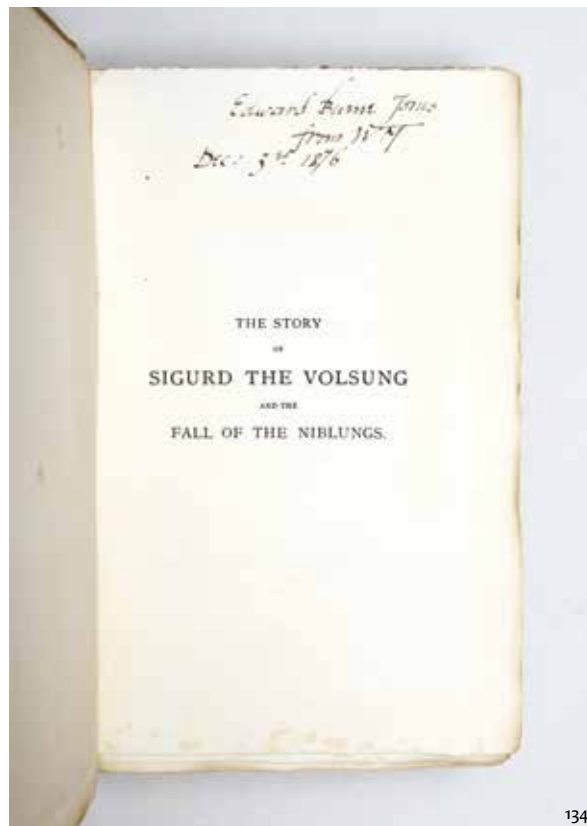
134

MORRIS, William. The Story of Sigurd the Volsung and the Fall of the Niblungs. London: Ellis and White, 1877 [1876]

INSCRIBED TO EDWARD BURNE-JONES

First edition, one of 25 copies on Whatman paper, presentation copy, inscribed on the half-title by the author to his great collaborator, "Edward Burne Jones from WM Dec: 3rd. 1876". Morris's epic version of Sigurd the Volsung was written in 18 months from mid-1875 and, as noted by Eugene LeMire, "he himself regarded as his highest achievement in literature".

This is a significant presentation copy: Burne-Jones undertook some significant work on the saga. Indeed,



it would become one of Burne-Jones's long-standing artistic projects. A Kelmscott Press edition was in development by the end of 1891 although Burne-Jones doubted that his illustrations could match Morris's prose. Burne-Jones noted that "the fine things in it are so much fitter for literature than for my art, and I've no turn for the dramatic". When, after the death of Morris, the Kelmscott edition was published in 1898, there were only two illustrations. Despite owning this book from 1876, Morris's prose had defeated Burne-Jones.

Provenance: Sir Edward Coley Burne-Jones (1833–1898), inscription; Sir Hugh Walpole (1884–1941), bookplate.

Octavo (230 × 140 mm). Original paper-backed grey boards, remnants of paper spine label. Housed in a custom black morocco-backed folding box. Recased with new spine, front free endpaper becoming loose, some occasional foxing, browning to endpapers; a very good copy. ♪ Buxton Forman 43 (note on p. 88); LeMire A-12.01

£12,500

[152897]

135

MORRIS, William, & Eiríkr Magnússon (trans.) Grettis Saga. The Story of Grettir the Strong. Translated from the Icelandic . . . London: F. S. Ellis, 1869

PRESENTATION FROM EIRÍKR MAGNÚSSON

First edition, presentation copy, inscribed by one of the translators on an inserted leaf before the half-title, "To Beresford Hope, Esq. M.P. with kindest regards from Eiríkr Magnússon", together with an autograph letter signed from Morris to Magnússon.

The Conservative politician Alexander Beresford Hope (1820–1887) was also known as a writer on architectural, archaeological, and ecclesiastical subjects.

William Morris studied Old Norse with Magnússon (1833–1913), an Icelandic scholar at the University of Cambridge. Within a year of Morris starting his



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studies, teacher and pupil published the present volume, the beginning of a fruitful collaboration. For Morris's biographer Fiona MacCarthy, Old Norse literature and Iceland became so important to Morris between 1868 and 1876 that they were to become a "central obsession" in his life.

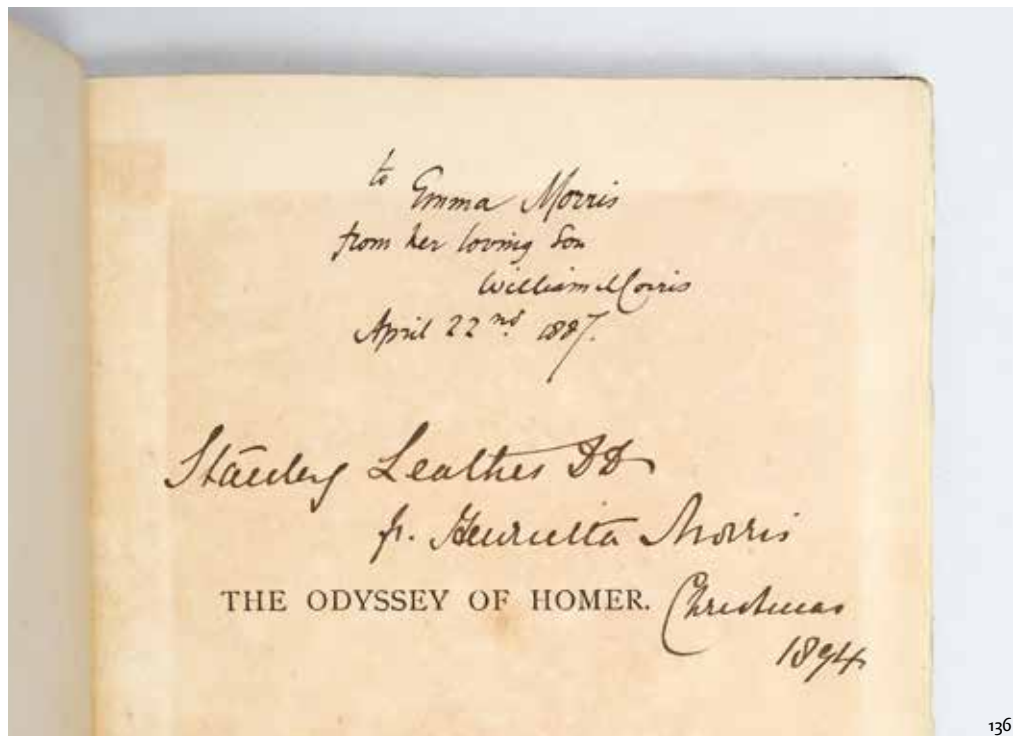
The undated letter dates from 1868 or 1869, near the beginning of their collaboration. Morris suggests that he visit Cambridge for "the great pleasure of an evening's reading and chat with you". He provides an update on progress ("I have been hard at work with the translations and have come to end of Harald's Saga"), and suggests a new text if his intended reading "doesn't fill my belly or kill you".

In addition to his work on the translation, Morris contributed a sonnet which appears before the title page. As Buxton Forman notes, "the sonnet form was an unusual one for Morris".

Octavo (215 × 135 mm). Brown morocco by the Club Bindery, dated 1901, spine lettered and decorated in gilt, raised bands, ornate floral border to covers in gilt, marbled endpapers, gilt edges. Folding map. Together with an autograph letter signed from Morris to Magnússon, 2 leaves (184 × 117 mm) written on 3 pages, Morris's letterhead (26 Queen Square, Bloomsbury, London, W.C.). Front and rear joints somewhat rubbed, corners and raised bands lightly rubbed, front inner hinge split but tight, tiny repair to inscription leaf, very minor tear to title page, occasional light browning or foxing, else an attractive and very good copy. Autograph letter signed with creases where once folded, single line of rust staining, otherwise very good. ♪ Buxton Forman 22; LeMire A-5.01.

£3,250

[149612]



First edition of Morrison's highly influential debut novel, in notably attractive condition.

The novel "cut a new path through the American literary landscape by placing black girls at the center of the story" (New Yorker).

On publication the book received little critical attention. However, the distinguished New York Times critic John Leonard was unstinting in his praise, describing Morrison's prose as "so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry", and closing by saying that "Miss Morrison's angry sadness overwhelms".

Octavo. Original blue cloth-backed grey boards, titles to spine in silver. With dust jacket. Insignificant peripheral toning to jacket, a couple of nicks at folds, light crease to front flap, small mark at head of front panel, neat ballpoint ownership inscription to front pastedown. An excellent copy, bright and square, in a particularly sharp jacket.

£3,500 [152150]

138
MOZART, Wolfgang Amadeus. Don Giovanni. London: printed by W. Winchester and Son, in the Strand; and sold at the opera-house, 1817

THE BELATED LONDON STAGE DEBUT OF MOZART'S MOST CELEBRATED OPERA

Rare libretto of Mozart's Don Giovanni, printed with parallel text in Italian and English, published on the occasion of its premiere in London.

136

MORRIS, William (trans.); HOMER. The Odyssey. Done into English Verse. London: Reeves & Turner, 1887

INSCRIBED TO HIS MOTHER

First edition, fine paper issue, presentation copy, both volumes inscribed from the translator to his mother in the month of publication, "to Emma Morris from her loving son William Morris April 22nd. 1887" and "to Emma Morris from her loving son Nov: 12th 1887".

Fiona MacCarthy notes that "Emma Morris was good natured, but she did not like disturbances. She was one of nature's compulsive glossers over; and the sense of loss so deep and sharp in Morris's writing is not just a matter of his marital despairs but also derives from a complex knowledge of the hazards of real communication between sons and their mothers".

The volumes are additionally inscribed by Morris's sister, Henrietta Morris, who helped disperse her mother's library after her death. She presented this to the English theologian and Orientalist Stanley

Leathes (1830–1900), rector of Much Hadham, Hertfordshire, where Henrietta lived.

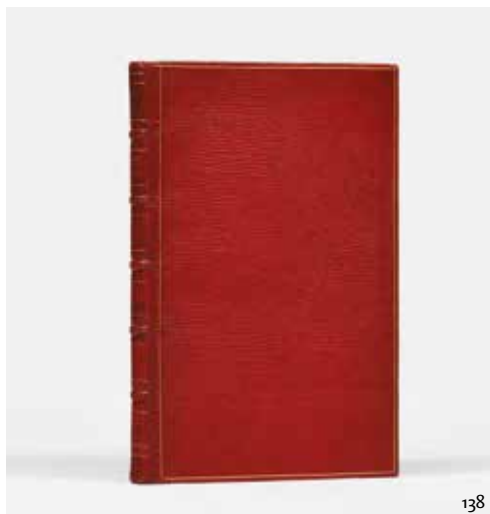
2 volumes, octavo (224 × 170mm). Cloth-backed light-blue boards, printed paper spine label, top edges trimmed, others untrimmed. Publisher's advertisement leaf at rear of volume 1. Housed in later chemises and morocco-backed slipcase. Inscriptions from William Morris to his mother and later inscriptions from Morris's sister on half-titles. Extremities worn. New cloth spines retaining original boards and printed paper labels, minor loss and abrasions to labels, some light foxing and browning, new endpapers (free endpapers retained), tear to original rear free endpaper of volume 2; very good copies, remarkably clean. Slipcase worn. ♪ Buxton Forman p. 127; LeMire A-40.01. Fiona MacCarthy, William Morris: A Life For Our Time, 1994.

£5,000 [151224]

137

MORRISON, Toni. The Bluest Eye. New York: Holt, Rinehart and Winston, 1970

DEBUT NOVEL BY THE "TOWERING NOVELIST OF THE BLACK EXPERIENCE"



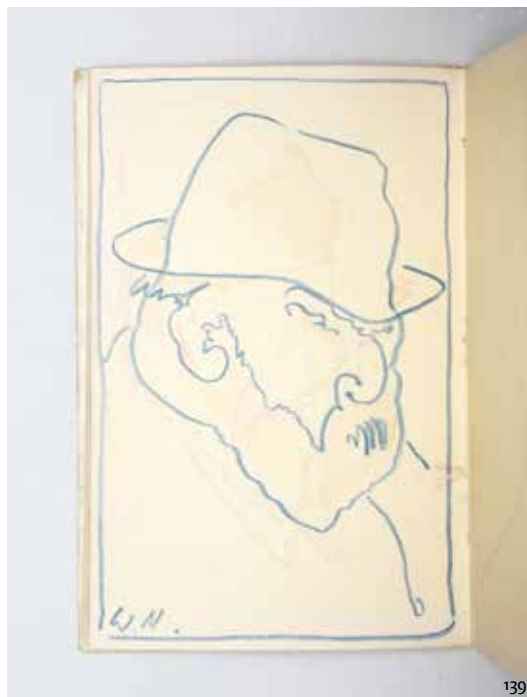
138

Don Giovanni premiered at Prague's National Theater in 1787 but was not produced in London until a full thirty years later. A succession of King's Theatre managers "rejected Mozart's music and united with their aristocratic patrons against him to form what came to be known in English operatic history as 'the Italian cabal'" (D'Arcy Wood, p. 375). When it finally opened in London, "the audience for the 1817 *Don Giovanni* extended far beyond the aristocratic habitués of the King's Theatre in the West End. The press recorded unprecedented crowds at the April 12 premiere . . . In an age when operas rarely played more than a few nights in a season, *Don Giovanni* ran a record twenty-three nights to 'overflowing houses', and would have played more often had not the aristocratic subscribers insisted on the insertion of a conventional baroque opera seria, Paer's *Agnese*, to break the Mozartian monopoly" (ibid., pp. 368–9).

Octavo (177 × 112 mm). Contemporary red straight-grain morocco, title to spine in gilt, covers and edges ruled in gilt, gilt rope-twist roll to turn-ins, brown endpapers, edges gilt. Extremities rubbed, title page laid down, loss to upper corner of leaf A2, stab-stitch holes to gutters. A very good copy, handsomely bound. ♪ Gillen D'Arcy Wood, "Cockney Mozart: The Hunt Circle, the King's Theatre, and 'Don Giovanni' in Studies in Romanticism, Fall, 2005, vol. 44, No. 3 (Fall, 2005), pp. 367–397; Maynard Solomon, *Mozart: A Life*, 1995.

£2,750

[152969]



139

139

NICHOLSON, William. *The Book of Blokes*. [London: Faber & Faber: 1929]

A SUNRISE AND AN EXTRA BLOKE FOR HELEN

First edition, presentation copy, inscribed inside the front cover, "For Helen Lubbock from William Nicholson, New Year 1930" with a lovely original crayon sketch of a sunrise in several colours.

This is one of the scarce copies with an original "Blok" added in blue and brown by Nicholson to one of the blank pages and signed with his initials. Nicholson's note to Lubbock on the first blank, rubbed but still legible, says "please find an original Blok on page 15".

Octavo. Original black and white pictorial boards. In a black cloth solander case. Drawings printed in various colours throughout, one page with an original drawing in blue and brown initialled by the artist. Excellent condition, a sound and fresh copy.

£2,500

[152738]



139

140

NONESUCH PRESS: HERODOTUS. *The History*. London: The Nonesuch Press, 1935

First Nonesuch Press edition, limited to 675 copies of which this is number 381, a superb example of book design and presswork.

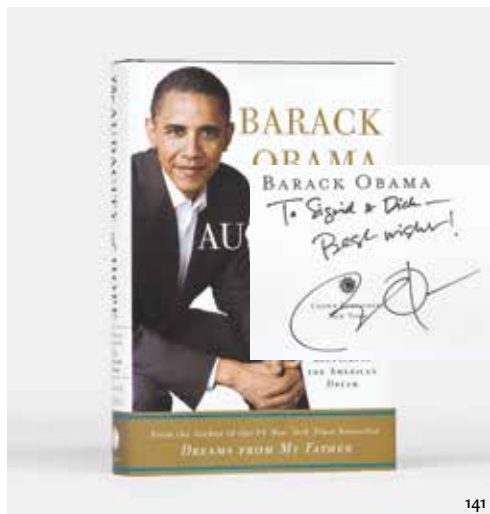
Quarto. Original blue quarter vellum, blue cloth sides, spine lettered and decorated in gilt with vermiculated rules extending onto sides, top edge rough gilt, others untrimmed. Title page printed in red and black, wood-engraved half-title and 9 similar headpieces by V. le Campion, 9 engraved maps by T. Poulton, of which 7 are double-page, to rear. Spine a little faded, though not as extensively as usually encountered, slight sunning to covers, contents fresh and clean. A very good copy indeed.

£1,500

[152889]



140



141

141

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

First edition, inscribed by the author on the title page, "To Sigrid & Dick – Best wishes! Barack Obama".

The Audacity of Hope was the second book written by Obama, following *Dreams from my Father* in 1995. Topping the bestseller lists, the book helped bolster the reputation of the Illinois senator, who declared his ultimately successful candidacy for the presidency a few months after publication.

Octavo. Original black boards, spine lettered in gilt, light brown endpapers. With dust jacket. A fine copy in fine jacket.

£2,500

[152568]

142

OLIVER, Mary. *Provincetown.* Wood Engravings by Barnard Taylor. Lewisburg: The Press of Appletree Alley, 1987

A POET OF WISDOM AND GENEROSITY

First edition, number 70 of 145 copies signed on the limitation page, containing some of Mary Oliver's best poems from her early collections, as well as "Fish Bones", published here for the first time.

Mary Oliver (1935–2019) won the Pulitzer prize in 1984 and the National Book Award in 1992. Primarily a poet of nature, she lived for most of her writing career in Provincetown, Cape Cod, Massachusetts, and has



142

been compared to Ralph Waldo Emerson and Emily Dickinson. The *Harvard Review* described Oliver's poetry as "an excellent antidote for the excesses of civilization, for too much flurry and inattention, and the baroque conventions of our social and professional lives. She is a poet of wisdom and generosity whose vision allows us to look intimately at a world not of our making. The humbling effect of that perspective is her lasting gift to readers".

Octavo. Original blue cloth-backed patterned boards, paper spine label lettered in blue, tan endpapers. Engravings in blue in text, title page partly printed in blue. Touch of spotting to covers and contents, edges foxed, internally bright with sharp illustrations. A very good copy indeed.

£2,250

[153539]

143

OLIVER, Mary. *Dog Songs.* Thirty-five Dog Songs and One Essay. New York: The Penguin Press, 2013

SIGNED BY THE AUTHOR

First edition, signed by the author on the first blank. Oliver characterizes the reciprocal displays of affection between humans and their best friends: "Tell me you love me," he says. "Tell me again." Could there be a sweeter arrangement? Over and over he gets to ask. I get to tell".

Octavo. Original white cloth, titles to spine in red and front cover in blind, brown endpapers. With 11 full-page



143

illustrations by John Burgoyne. Trivial bump to board fore edge, a fine, crisp copy, in near-fine dust jacket, not price-clipped, small crease to front flap, bright and sharp.

£1,250

[150453]

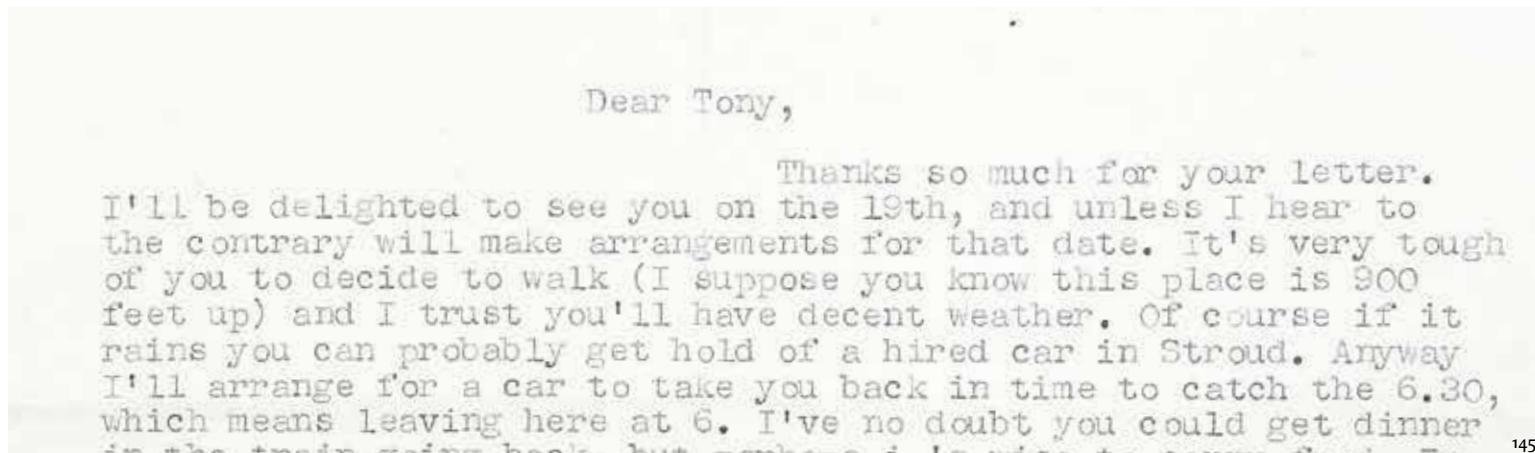
144

O'NEILL, Eugene. *The Emperor Jones.* Cincinnati: Stewart Kidd Company, 1921

First separate edition, inscribed on the title page, "For Bob Seile(?), Eugene O'Neill", and also inscribed by



144



145

the recipient re-presenting the copy – “with his love” – to Wilda. Inscribed copies of O'Neill's breakout play are very rare.

This play premiered on 1 November 1920 at the Provincetown Playhouse in New York City and was originally published the same year in a collected edition. The *Emperor Jones* tells the story of Brutus Jones, an African American and former Pullman porter, who escapes from jail to a small Caribbean island where he sets himself up as emperor. The play was adapted for cinema in 1933, starring Paul Robeson in the title role.



144

Octavo. Original cream printed wrappers stapled at the fold, titles and decorations to front wrapper in green and black. Housed in a custom plush-lined green cloth chemise and matching green morocco slipcase, spine lettered in gilt (spine and extremities sunned). This copy has a contemporary magazine photo of the title character loosely laid in. Wrappers lightly soiled and stained but sound, internally fresh and clean; a very good copy indeed.

£1,500

[148996]

145

ORWELL, George. Typed letter signed to Anthony Powell, arranging a meeting. Cranham: 10 February 1949

THE KINDLY ONES

A letter sent while Orwell was being treated at Cotswold Sanatorium for the tuberculosis that would kill him a year later, a testament to an important literary and personal friendship between two of the leading English novelists of the 20th century.

Orwell writes in reply to Powell's letter suggesting a visit from himself and Malcolm Muggeridge. "It's very tough of you to decide to walk (I suppose you know this place is 900 feet up) and I trust you'll have decent weather". Orwell specifies times, and that he'll arrange a car to catch the 18:30 return train. "I've no doubt you could get dinner in the train going back, but perhaps it's wise to carry food. In Scotland one gets into the habit of never going anywhere without a 'piece' as they call it, and often I've been glad of it. So looking forward to seeing you both".

Although only two years apart at Eton, Powell and Orwell did not meet until 1941, when they were introduced by mutual friend Cyril Connolly. Powell had read *Down and Out in Paris and London* and had been sufficiently impressed by *Keep the Aspidochelone Flying* to write, on Connolly's encouragement, a fan letter and to send a copy of his satirical Scottish poem, *Caledonia*. Orwell replied politely, but no further correspondence ensued until their meeting some five years later. Despite their radically differing outlooks and political views, Orwell's friendship with Powell grew into one of the most substantial of his adult life. Powell and Malcolm Muggeridge were Orwell's closest literary friends during his final illness, visiting and corresponding regularly, and were the principal organizers of his funeral.

Single sheet (249 × 203 mm), typed on recto only, letterhead of Cotswold Sanatorium in Cranham. Light creasing from general handling and as originally folded, a little toned; in excellent condition.

£9,500

[150472]



145



146

146

PARKER, Charlie – WATTS, Charlie. Ode to a Highflying Bird. London: Beat Publications Ltd, [1965]

FLOWN BUT NOT FORGOTTEN

Scarce first edition of the late lamented Rolling Stones drummer's lightly humorous but entirely sincere tribute, in the style of a children's book, to his great hero Charlie Parker, "who made me what I am". Published on the tenth anniversary of Bird's death, it was originally conceived as a class project while Watts was a design student. With typical humility he describes the book as "compiled by one charlie to a late and great Charlie".

Small octavo. Original white boards, titles to covers in black, portrait of the author to rear cover, price label of "Seven Shillings" tipped to front free endpaper. Illustrations in colour throughout by the author. Some rubbing and wear to spine and tips as often, couple of light marks to covers, faint spots to endpapers and margins, contents otherwise clean, illustrations bright. A very good copy indeed of this scarce publication.

£1,250

[152805]

147

PAZ, Octavio. Viento entero. Delhi: The Caxton Press, 1965

PUBLISHED AND PRESENTED IN DELHI

First and limited edition, presentation copy, number 56 of 197 copies signed and numbered by the author, this copy additionally inscribed by him on the half-title two months after publication: "A Pierre Seghers. Con un saludo cordial, Octavio Paz. Delhi, a 3 diciembre de 1965". Pierre Seghers (1906–1987) was a French poet, editor, and publisher who published Claire Cea's work of literary criticism, *Octavio Paz: Etude*, in the same year he received this volume from Paz.

Viento entero begins with Paz's famous line "El presente es perpetuo" ("The present is perpetual"). Paz wrote this work while serving as Mexico's ambassador for India; he was assigned to the role in 1962 and later resigned in protest against the Tlatelolco massacre of 1968. While in India, Paz met his wife, the French artist Marie-José Tramini, and exerted a significant influence on the "Hungry Generation" of Bengali writers, which included Malay Roy Choudhury and Debi Roy.

Paz's experiences as an ambassador to India had a clear influence on his writing, for he was also "a roving ambassador of culture. He partook of Mexican history and aesthetics, Hindu and Buddhist religions,



147

and Latin American art and politics" (Balderston & Gonzalez, p. 221)

The book is scarce in commerce. Library Hub records only one copy held institutionally in the UK, at Cambridge, with no copy in the British Library; WorldCat adds seven copies worldwide.

Octavo, pp. 21. Original plain white wrappers, edges untrimmed. With dust jacket. In a contemporary glassine wrapper. A little fading to spine and edges, else a fine, sharp copy. ¶ Daniel Balderston & Mike Gonzalez, eds., *Encyclopedia of Twentieth-Century Latin American and Caribbean Literature, 1900–2003*, 2004; Alfred Mac Adam, "Octavio Paz, The Art of Poetry No. 42", *The Paris Review*, no. 119, Summer 1991, accessible online.

£2,000

[149060]

148

PERLMANN, Saveli Maximovich. Hassinim, (The Chinese). Chinese Life, Manners and Customs. Culture and Creeds, Government System and Trade. With an Appendix, the Jews in China . . . London: Hayehoody, 1911

THE FIRST HISTORY OF CHINA IN HEBREW

First edition of this study widely believed to be the first history of China in modern Hebrew. The author, a prominent Zionist, saw the promotion of Hebrew as an important precursor to Jewish nationhood, and this work was an early example of book publishing using the revived language.



148

Saveli Maximovich Perlmann spent time in China as a fur trader before relocating to London in the early 20th century. There, he wrote a number of books on China all published by Jewish publishers in the East End. The present work includes chapters on such topics as the philosophical tenets of Chinese culture, the official examination system, and religion.

Two years after publishing *Hassinim*, Perlmann completed his *History of the Jews in China* exploring the thousand-year history of Jewish communities in Kaifeng and other cities.

Small octavo. Original cream cloth, title to spine in gilt. With 2 halftone plates. Parallel Hebrew and English title pages, text in Hebrew throughout. Some soiling to cloth, top edge dusty, internally bright. A very good copy.

£500

[152139]

149

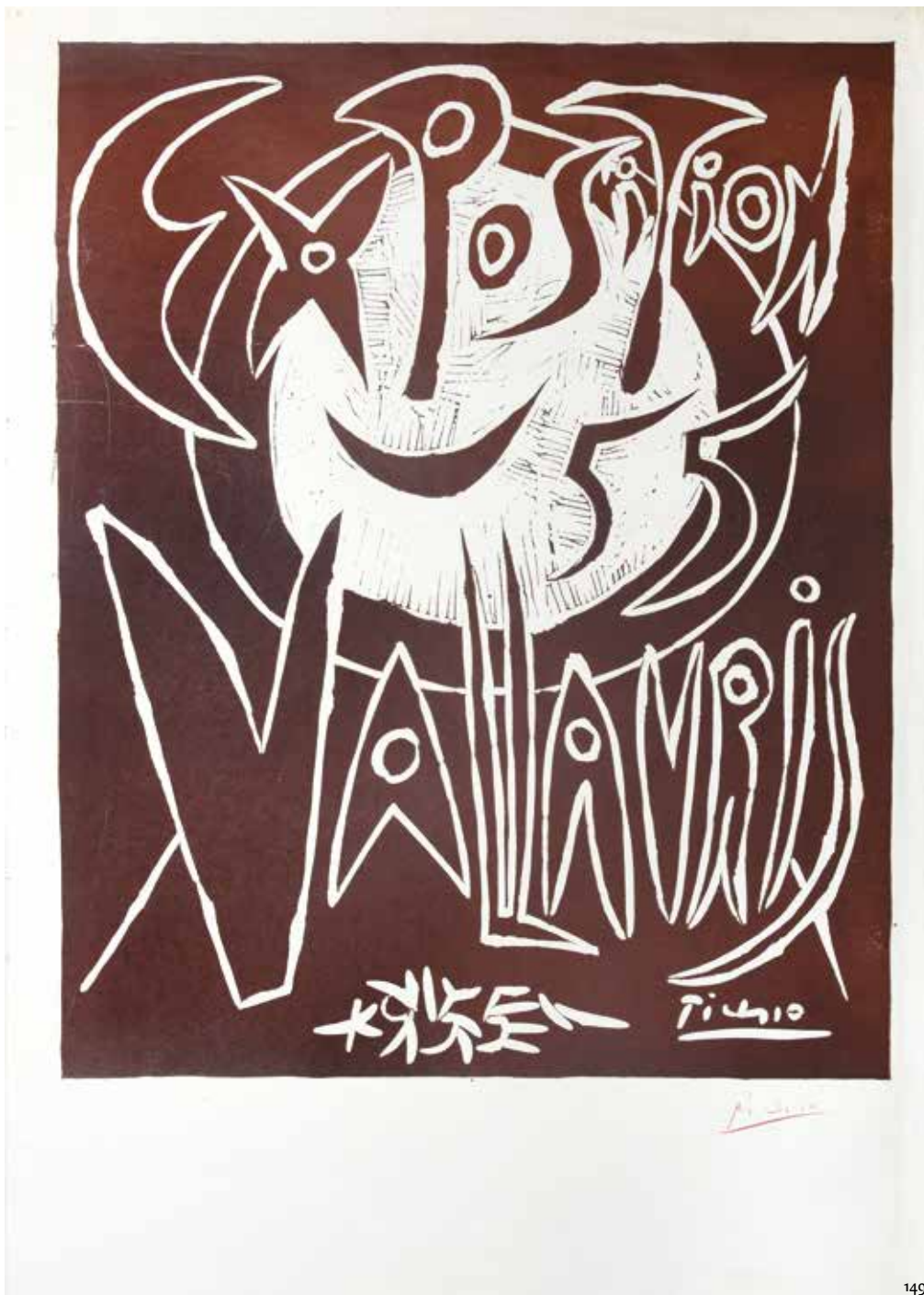
PICASSO, Pablo. Exposition Vallauris 1955. Vallauris: Association des Potiers de Vallauris, 1955

Edition of 600, signed in red pencil lower right by Picasso, unnumbered as issued. Picasso lived in Vallauris from 1948 to 1955, and designed the event posters from 1948–64. He exhibited his pottery with the local artists and craftsmen and gave the original artworks to the potters' association.

Linocut on Registres-Torpes wove paper. Image size: 67 × 53 cm. Sheet size: 89.5 × 59.5 cm. Framed size: 103.7 × 81.7 cm. Light creasing to paper otherwise in excellent condition. Presented in a black stained oak frame with conservation acrylic glazing. ¶ Baer 1032; Bloch 1268; Czwiklitz 17.

£6,750

[152238]



149



PABLO PICASSO

LA CASSAROLE ÉMAILLÉE

150

150

PICASSO, Pablo, & others. Estampes. Paris & New York: L'Image Littéraire & R. Finelli-Feugère, [1950]

WITH AN ADDITIONAL SUITE OF PICASSO'S
COLOUR SEPARATIONS

First edition, number 8 of 150 copies signed by all the contributors, each print numbered and signed by the respective artist and by Robert Rey, who provided the introduction; this copy has an additional suite of 46 sheets with colour separations of Picasso's print housed in separate wrappers, titled in black.

The prints are "Nature morte au huitres" by George Braque, "La neige a auteuil" by Maurice Brianchon, "La sirène" by Marc Chagall, "Liseuses au bord de mer" by François Desnoyer, "Le casino de la jetée a Nice" by Raoul Dufy, "Portrait de femme en rouge" by Marie Laurencin, "Nature morte au magnolia" by Henri Matisse, "La cassarole Émaillée" by Pablo Picasso, "Le jardin de Montmagny" by Maurice Utrillo, "Tête de femme" by Kees van Dongen, "Les blés dans la perche" by Maurice de Vlaminck, and "Dolori sacrum" by H. de Waroquier. The introduction is by Robert Rey; texts by Jean Paulhan, Jacques de Lacretelle, René Huyghe, André Chamson, Jean-Louis Vaudoyer, Louise de Vilmorin,

Jean Cocteau, Jean Cassou, Pierre Mac Orlan, André Maurois, Jérôme and Jean Tharaud, and Daniel-Rops.

Folio. Unbound sheets printed on Van Gelder Zonen wove paper in white wrappers, titles to front cover in red. With glassine dust jacket. Housed in the publisher's blue morocco clamshell box, titles to front cover and spine gilt. All contained in the original card packing box. 12 colour woodcuts after each of the artists printed on Van Gelder Zonen wove paper with one edge untrimmed. Sheet sizes: 46.5 x 36 cm. Two closed tears to front wrapper and glassine, minor foxing in places, otherwise a bright, unfaded set.

£42,500

[154038]



RAOUL DUFY

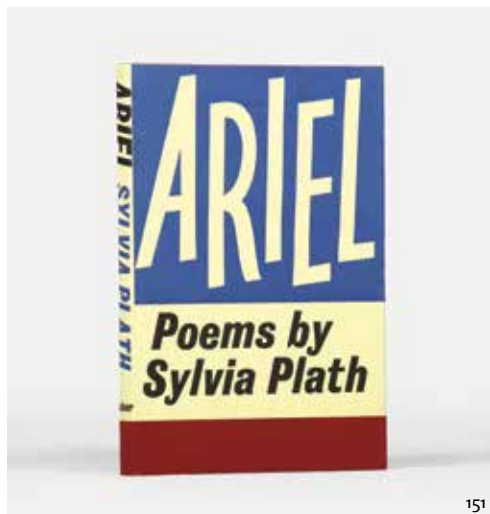
LE CASINO DE LA JETÉE À NICE

Donné par son fils au musée

Raoul Dufy
1900-1910

100

V. de la G. 1910



151

151

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

GOD'S LIONESS

First edition. *Ariel* is Plath's most enduring poetry book, published two years after her suicide. The collection was edited by Ted Hughes and has an introduction by Robert Lowell. Plath believed her *Ariel* poems to be the best she had produced, "announcing to her mother that 'they will make my name'" (ODNB).

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Slight lean to spine, a little foxing to edges and rear endpapers, light marks to top and fore edges, contents unaffected. A very good copy indeed, in like dust jacket, not price-clipped, spine a little faded, a few light marks, else bright. J Tabor A5a.

£1,350

[150680]

152

POLLOCK, Jackson. *A Catalogue Raisonné of Paintings, Drawings, and Other Works*. New Haven & London: Yale University Press, 1978–95

First editions. The complete catalogue raisonné of Pollock's works, including a biography, edited by Francis Valentine O'Connor and Eugene Victor Thaw. 5 volumes, quarto. Original cream cloth, titles to front cover in black, titles to spine gilt on a black ground. First four volumes housed together in a black slipcase, fifth volume



152

housed in a burgundy slipcase. Almost all 1,096 works are illustrated in black and white, with 45 reproduced in colour. All fine in slipcases.

£2,000

[152167]

153

POPPER, Karl. *Logik der Forschung. Zur Erkenntnistheorie der modernen Naturwissenschaft*. Vienna: Julius Springer, 1935

BLACK SWANS

First edition of the author's first book, one of the most important philosophical books of the century, known to the English-speaking world as *The Logic of Scientific Discovery*, though not published in English until 1959. The work had a profound effect on the philosophy of science, and on the methods of practising scientists.

Logik der Forschung addressed the problem that preoccupied Popper throughout the rest of his career, that of distinguishing proper science from pseudoscience. His famous answer, which he refined in his later writings, was that scientific theories are distinguished by their falsifiability (with the famous example, that the statement "all swans are white" can be falsified by a single black swan). Consequently, Popper held, psychoanalysis, Marxist historiography and transcendental metaphysics are not genuinely scientific, for there is no way of refuting them. Popper had close connections with the logical positivists,



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and the work was published in Vienna Circle's series *Schriften zur Wissenschaftlichen Weltauffassung*.

Octavo. Original printed wrappers. Slight soiling to wrappers, a few early ink and pencil annotations in German, contents otherwise clean. A very good copy.

£3,750

[151608]

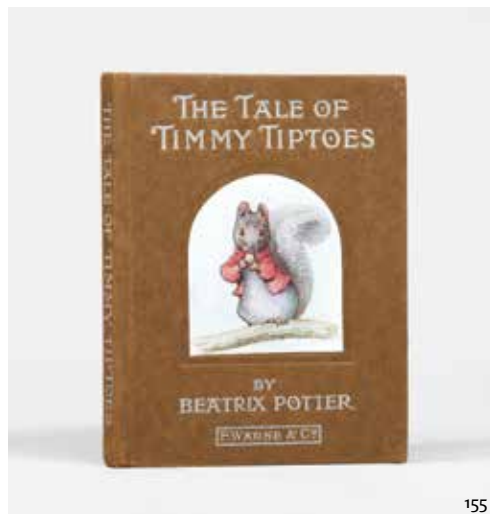
154

POPPER, Karl. *The Open Society and Its Enemies*. London: George Routledge & Sons, Ltd, 1945

HIS INFLUENTIAL FIRST BOOK

First edition of Popper's first work in English, and his greatest and most influential.

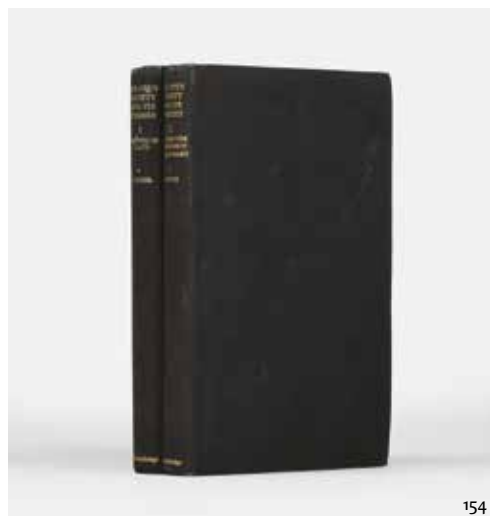
"*The Open Society* was, deservedly, a great success; and so was its author. It appeared in November 1945, and Popper arrived the following January [from New Zealand] to find himself a rising star in the British philosophical firmament . . . The 'open society' had obvious affinities with what John Stuart Mill had argued for in *On Liberty*: a society in which argument was the norm, where moral, political, scientific, and religious doctrines were constantly questioned and revised. What was unusual about *The Open Society* and its *Enemies* was not only its sustained assault on the enemies of the open society but its concentration on the way in which their philosophical errors became politically dangerous. Volume 1 depicted Plato as both a proto-communist and a proto-fascist,



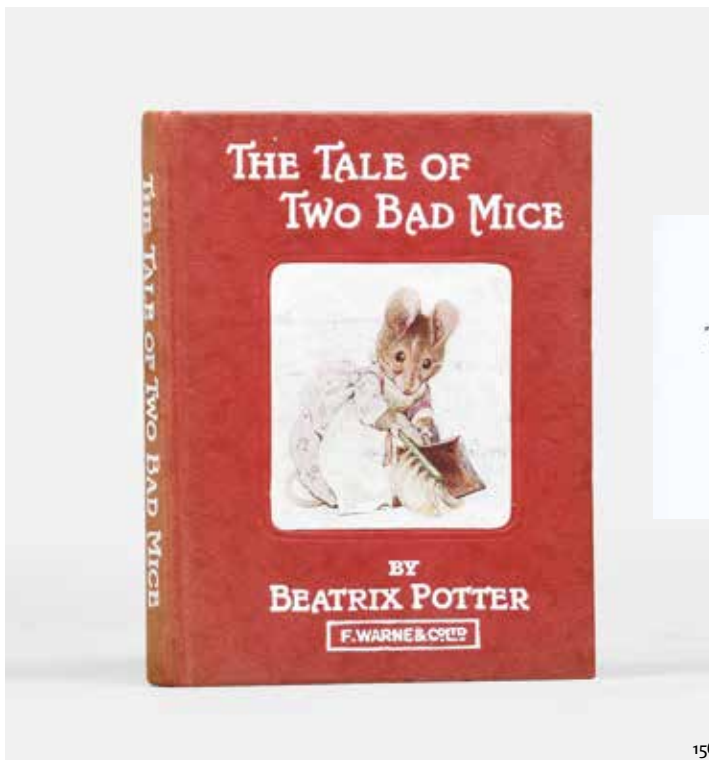
155

and emphasized the ways in which his theory of knowledge with its emphasis on the intuitive grasp of essences licensed intellectual authoritarianism, and therefore political authoritarianism. Volume 2, subtitled 'The high tide of prophecy', savaged Hegel and Marx for claiming to have arrived at the definitive truth about the future of humanity and the political implications of that truth" (ODNB).

2 volumes, octavo. Original black cloth, spines lettered in gilt. Obituary of Popper loosely inserted in second volume. Slight rubbing and peripheral bumping, couple of minor



154



156

scratches to spine of vol. I with loss to gilt, contents a little toned as usual without marking; a very good copy.

£2,000

[152407]

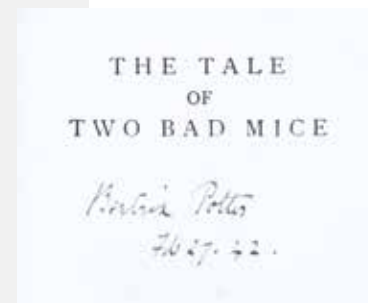
155

POTTER, Beatrix. The Tale of Timmy Tiptoes. London: Frederick Warne and Co., 1911

FOR AMERICAN CHILDREN

First edition. There were two impressions, both with the year 1911 on the title-page. The first impression was published in October, with the second in November. As noted by Leslie Linder, these impressions "are believed to be indistinguishable". They were issued in both dark green and brown boards, without priority. The book was written to court Potter's American fans with a tale about North American animals and features a grey squirrel, chipmunks, and a black bear.

Sextodecimo. Original brown boards, lettering to spine and front cover in white, pictorial label to front cover, pictorial endpapers. Housed in a custom brown cloth folding case. Frontispiece and 26 colour illustrations by the author.



Extremities very slightly rubbed, light finger-soiling, minor abrasion to p. 9 (not affecting text); a near-fine copy. J Linder, p. 429, Quinby 20.

£1,000

[153936]

156

POTTER, Beatrix. The Tale of Two Bad Mice. London: Frederick Warne & Co., Ltd., [c.1940]

SIGNED AND DATED BY BEATRIX POTTER

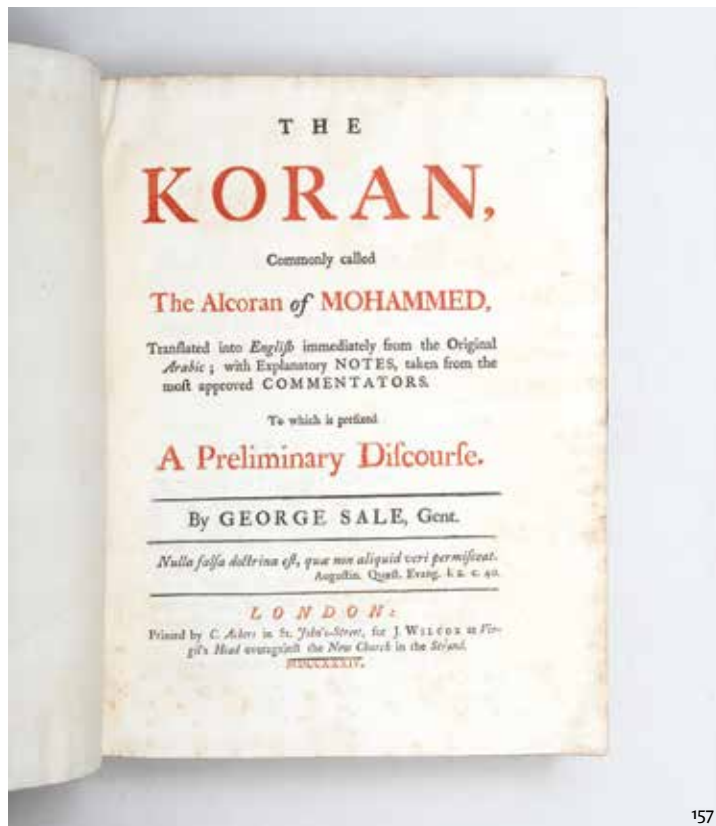
Signed and dated by the author "Beatrix Potter, Feb 27. [19]42" on the half-title. This copy was inscribed just a year before Potter died.

This is a later edition; The Tale of Two Bad Mice was originally published in 1904.

Sextodecimo. Original red boards, lettering to spine and front cover in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Spine slightly sunned, some minor soiling and cockling to rear cover; a near-fine copy.

£3,750

[154550]



157

157

QUR'AN; English – SALE, George (trans.)
The Koran, Commonly called The Alcoran of Mohammed, Translated into English immediately from the Original Arabic . . . London: Printed by C. Ackers, for J. Wilcox, 1734

TRANSLATED FROM THE ORIGINAL ARABIC

First edition of Sale's Qur'an, the first English translation of the Qur'an to be made directly from the Arabic, and the basis for all subsequent English editions until the mid-19th century.

The only complete English translation before Sale's was the 1649 version attributed to Alexander Ross, which relied solely on the 1647 French edition by Alexandre du Ryer, and which is generally inaccurate and unscholarly in contrast to Sale's translation.

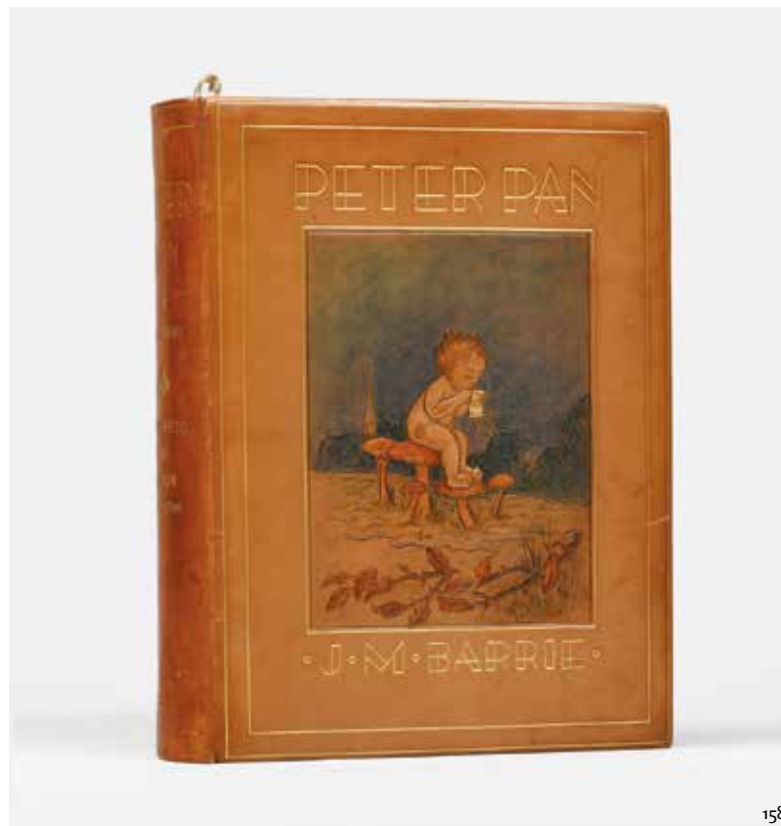
The solicitor George Sale (c.1696–1736) was a leading orientalist, the first notable English Arabist

who was not in holy orders. His translation – “a landmark in the history of Qur'anic studies” (Holt, p. 58) – is prefixed by a long “preliminary discourse”, a compendium of all that was known about the religion of Islam, itself separately translated into and published in several languages. The first was the only edition published during his lifetime, but his translation was reprinted in 1746, 1764, and many times afterward, most recently in 1984.

The covers are stamped with the somewhat later arms of William Bagot, 1st Baron Bagot (1728–1798), Member of Parliament for Stafford from 1754 to 1780, and created baron in 1780. The books from his Blithfield Hall estate were sold at Sotheby's on 26 November 1945.

Quarto (245 × 188 mm). Contemporary calf, recent red morocco label to style, contemporary gilt blocking in compartments retouched. Folding map of Arabia, 3 plates of genealogies of which 2 are folding, folding plate depicting Mecca. Joints and extremities expertly restored, gentle

SPRING 2022



158

browning to contents, an excellent copy. ¶ ESTC T146975. Peter Holt, *Studies in the History of the Near East*, 2013.

£5,000

[149201]

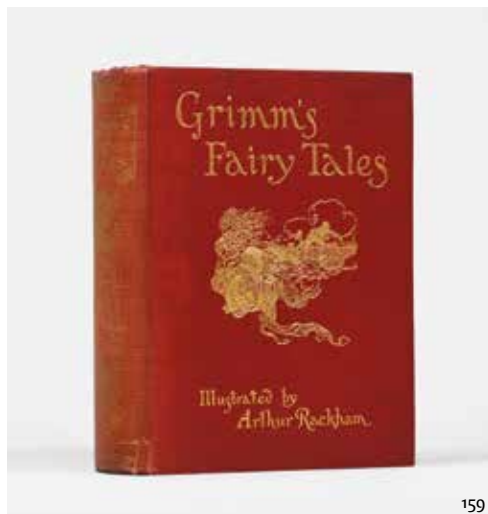
158

RACKHAM, Arthur (illus.); BARRIE, J. M.
Peter Pan in Kensington Gardens. London: Hodder & Stoughton, 1906

AN UNUSUAL AND ATTRACTIVE BINDING

First Rackham edition, trade issue, bound by Bayntun Rivière. *Peter Pan in Kensington Gardens* was the most popular Christmas gift book for 1906, and was highly successful commercially.

The story had its genesis in Barrie's 1902 story collection *The Little White Bird* in which the central chapters tell of a child “who escaped from being a human when he was seven days old . . . and flew back to Kensington Gardens”. Barrie developed this story



159

into a play (first performed in 1904, but not published until 1928) and this book, the first to appear with the name of the character in the title.

Quarto (243 × 182 mm). Finely bound in mid-20th century light brown full calf by Bayntun Rivi re (Bath), lettering to spine and front cover in gilt, triple fillet border to covers in gilt, painted panel with onlays to front cover, gilt inner dentelles, bookmarker, marbled endpapers, gilt edges. Colour frontispiece and 49 coloured plates mounted on heavy grey paper, with captioned tissue guards, black and white illustrations in the text, all by Arthur Rackham. Spine toned and extremities slightly rubbed, minor abrasions to two plates, one bookmarker ribbon loose, a little light foxing in places, offsetting to free endpapers; a very good and attractive copy.   Riall, p. 74.

 3,750

[151782]

159

RACKHAM, Arthur (illus.); GRIMM, Jacob & Wilhelm. The Fairy Tales of the Brothers Grimm. London: Constable and Company Ltd, 1909

INCREASINGLY SCARCE IN THE ORIGINAL CLOTH

First edition thus, trade issue. Rackham's first version of Grimm's Fairy Tales was published in 1900; this revised and enlarged edition was enthusiastically received. The Daily News noted "his best work is here, and all of his characteristic style", the Birmingham Post suggested "as a gift-book it could scarcely be surpassed", and The Guardian stated "Rackham's picture



160

books have become one of the regular features of the Christmas season . . . the best of these is the Fairy Tales of the Brothers Grimm . . . which is quite in his best form, and his remarkable mastery as a colourist".

Quarto. Original red cloth, lettering and pictorial decoration to spine and front cover in gilt, pictorial endpapers, top edge red. Colour frontispiece and 39 colour plates mounted on plain paper, with captioned tissue guards, black and white illustrations in the text, all by Arthur Rackham. Book label to verso of half-title. Spine bumped and slightly faded, corner of front cover bumped, small creases to two plates, some minor foxing and browning; a very good copy.   Latimore & Haskell p. 34; Riall p. 97.

 2,500

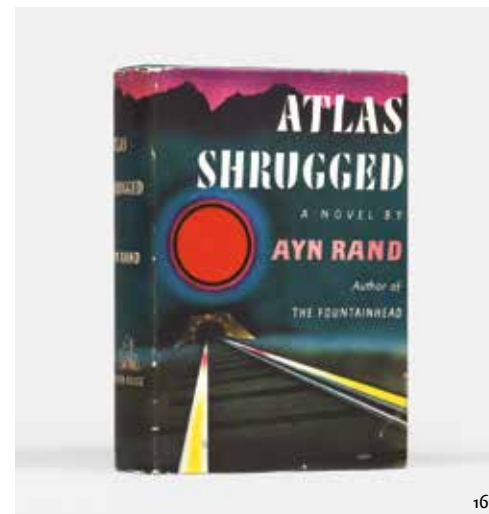
[151795]

160

RACKHAM, Arthur. The Arthur Rackham Fairy Book. London: George G. Harrap & Co. Ltd, 1933

Deluxe edition, number 113 of 460 copies signed by the artist. The work includes key tales such as "Beauty and the Beast", "Blue Bear", "The Ugly Duckling", and "The Story of Aladdin".

Octavo. Original japon, lettering and vignette to spine in gilt, lettering and three-line border to front cover in gilt, pictorial endpapers, top edge gilt, others untrimmed, light brown bookmarker. Colour frontispiece and seven colour plates, numerous black and white illustrations in the text by Arthur Rackham. Binding square and tight, light soiling and creasing to boards, gilt rubbed from bottom of frame to front board,



161

slight bumps to tips, faint foxing to outer leaves; a very good copy.   Latimore & Haskell, p. 69; Riall, p. 182.

 1,250

[151626]

161

RAND, Ayn. Atlas Shrugged. New York: Random House, 1957

MAN AS A HEROIC BEING

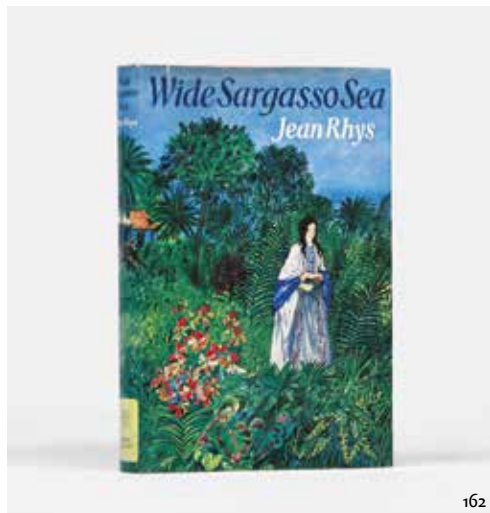
First edition of Rand's fourth and final novel, offering her most extensive exposition of her Objectivist philosophical system: "the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute" (from Rand's self-penned "About the Author" section).

Rand's philosophical movement launched here had a lasting impact on American culture, with the novel named by a 1991 Library of Congress survey as the second most influential book in the US, following only the Bible.

Octavo. Original green cloth, spine lettered in gilt on black ground, monogram to front cover in gilt, cream endpapers, top edge blue. With dust jacket. Minor bumps to spine ends, cloth bright, contents clean; an excellent copy in the very good jacket, not price-clipped, small mark to front panel, extremities a little browned and rubbed with a couple of small nicks and chips to spine ends and tips.

 1,950

[153488]



162

162

RHYS, Jean. *Wide Sargasso Sea*. London: Andre Deutsch, 1966

First edition. Written in reaction to Charlotte Brontë's novel *Jane Eyre* (1847), the novel tells the story of the "madwoman in the attic". This was Jean Rhys's return



163



164

front pastedown. Very small bump to front joint else fine, contents fresh.

£1,500

[153395]

164

ROWLING, J. K. *Harry Potter and the Sorcerer's Stone*; *Investiture at Buckingham Palace*; *Harry Potter and the Deathly Hallows*. 2000–2007

A UNIQUE COLLECTION, LINKED BY THE OCCASION OF THE AUTHOR RECEIVING HER OBE

A fine collection of three volumes, each inscribed by the author with characteristic charm, comprising a "Collector's Edition" of *Harry Potter and the Sorcerer's Stone*, a first edition of *Deathly Hallows*, and, unusually, the booklet from Rowling's investiture at Buckingham Palace.

At Rowling's investiture she was looked after by a senior member of liveried staff at Buckingham Palace. The member of staff mentioned to the author that he had a copy of the "Collector's Edition" of *Harry Potter and the Sorcerer's Stone* for his wife, but had neglected to bring it. Rowling therefore inscribed the investiture booklet "To Linda – if only he'd brought in the 1st editions. J K Rowling". However,

to the literary scene, and includes an introduction to her work by Francis Wyndham.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket, designed by Eric Thomas. Bookseller's ticket to front pastedown. Cloth bright, top edge dusty, faint offsetting to endpapers, contents clean. A near-fine copy, in like dust jacket, not price-clipped, short closed tear to head of front panel, otherwise sharp, illustrations bright.

£500

[152526]

163

ROXBURGHE CLUB. A Jacobite Miscellany. Oxford: Printed for the Roxburghe Club by Charles Batey at the University Press, 1948

First edition, one of 42 copies printed for members of the Roxburghe Club, this copy printed for Lord Lloyd Kenyon, with his bookplate to front pastedown, his ownership signature dated 29 January 1949 to front free endpaper, and his name printed in red on the members list. The miscellany comprises eight original papers on the second Jacobite rising, edited, with introduction and notes, by Henrietta Tayler.

Folio. Original black quarter morocco, spine lettered in gilt, red cloth sides, top edge gilt, others untrimmed. Booklabel of Helmut Nathan Friedlaender (1913–2008) to



165

once the ceremony and reception were underway, the member of staff was quickly able to retrieve the book, which Rowling subsequently inscribed "to Linda – I misjudged him!! J K Rowling". A few years later, at the midnight signing event at the Natural History Museum, Rowling, reminded of the previous inscriptions, inscribed *Deathly Hallows* "to Linda (again!) J K Rowling".

i) *Harry Potter and the Sorcerer's Stone*. New York: Arthur A. Levine, 2000. Octavo. Original green morocco-style boards, lettering and illustrative devices to covers and spine in gilt, pictorial onlay to front cover, patterned endpapers, gilt edges. With acetate dust jacket. ii) *Investiture at Buckingham Palace Held by The Prince of Wales on Friday, 2 March 2001*. [London: Buckingham Palace], 2001. Octavo. Original printed wrappers, lettering and crest to front wrapper in gilt. iii) *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2007. Octavo. Original pictorial boards. With dust jacket. Fine copies. ¶ Errington A4(d); A14(a).

£15,000

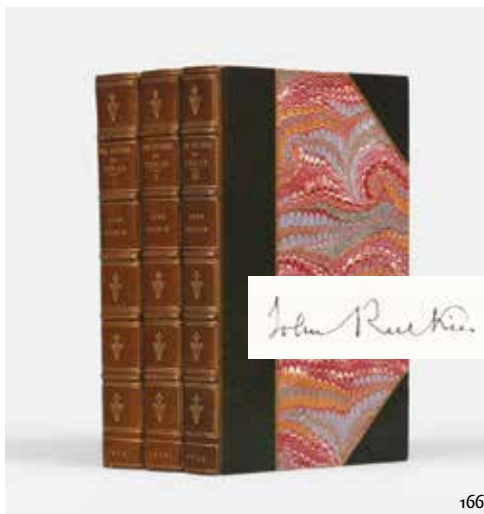
[150919]

165

RUSHDIE, Salman. *Midnight's Children*. London: Jonathan Cape, 1981

First edition, UK issue taken from the American sheets. *Midnight's Children* won the 1981 Booker Prize, as well as the 1993 "Booker of Bookers" celebrating the best book in the history of the prize.

Octavo. Finely bound by the Chelsea Bindery in dark blue morocco, titles and decoration to spine gilt, raised bands,



166

single rule to boards gilt, twin rule to turn-ins gilt, patterned endpapers, gilt edges. A fine copy.

£1,500

[152845]



166



167

166

RUSKIN, John. *The Stones of Venice*. London: Smith, Elder and Co., 1874

Signed limited edition, one of 1,500 copies signed by the author at the end of the preface. One of the key texts of the aesthetic movements, *The Stones of Venice* was first published in 1851–53 and was "a revolutionary success" (PMM).

3 volumes, large octavo (253 × 174 mm). Near-contemporary green half calf by Zaehnsdorf, spines tooled and lettered in gilt in compartments, raised bands tooled in gilt, marbled paper sides and endpapers, top edges gilt, green silk bookmarks in vols. I and III. With 53 tissue-guarded plates, including 5 hand-coloured, by Thomas Lupton, J. C. Armytage, R. P. Cuff and others after Ruskin, illustrations in the text. Spines uniformly browned, extremities a little rubbed, occasional spots of foxing, subtle paper repair to list of plates of vol. III, a very good set. ¶ *Printing and the Mind of Man* 315 (for the first edition).

£2,000

[153561]

167

SALINGER, J. D. *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951

First edition, handsomely bound, of the seminal novel, one of the great works of American fiction.

Octavo (196 × 132 mm). Recent red morocco, spine lettered in gilt, top edge gilt. A fine copy.

£3,750

[153393]



168

SAN FRANCISCO. Panoramic photograph of the 1906 earthquake and fire, [1906]

An early printed panoramic photograph of San Francisco ablaze during the fire that swept the city following the 1906 earthquake, produced by the Dunlop rubber company, with "Compliments of the Dunlop Rubber Co. of Aus. Ltd" at bottom left. The photograph shows their building safe and sound while the rest of the city burns, and was perhaps meant to imply the resilience of their products.

The original photograph was taken on the 18 April, the day of the earthquake, captured from the St Francis Hotel by Arthur Clarence Pillsbury (1870-1946). Pillsbury had worked for the San Francisco Examiner as a photojournalist from 1903 to March 1906, and, though at the time of the earthquake he had left to establish the Pillsbury Picture Company in Oakland, he still had his press pass. Using this pass and his personal contacts with policeman, Pillsbury was able to access parts of the city which were off limits to civilians while the authorities tried to control the blaze, resulting in unparalleled documentary evidence of the destruction.

Panoramic photograph, printed in colour (added to original photograph in production), in original dark grey card mount, (88 cm × 22 cm). In dark brown oak frame with conservation acrylic (92 × 26 cm). Mount a little worn at edges, a few trivial scratches to image; in good condition.

£750

[153452]

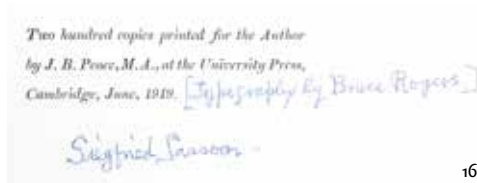
169

SASSOON, Siegfried. Picture Show. Cambridge: Printed for the author by J. B. Pearce at the University Press, 1919

INSCRIBED BY THE AUTHOR

First edition, inscribed by the author on the colophon, "(Typography by Bruce Rogers.) Siegfried Sassoon", and retaining the scarce dust jacket. This privately printed selection of war poems, of which 200 copies were printed, includes the first appearance of the stirring Armistice poem "Everyone Sang" (p. 34); fittingly, it is the final poem of the volume.

A notable American typographer and book designer, Bruce Rogers (1870-1957) "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books . . . Rogers literally defined the profession of book designing in the United States" (ANB).



169

Octavo. Original brown boards, title label to front cover, edges untrimmed. With dust jacket. Ownership inscription to front pastedown. Short split to head of front joint, remains firm, light bumping and slight wear to tips, contents clean and free from marks. A very good copy, in the dust jacket, somewhat chipped, torn, and rubbed, still a very good example of the fragile jacket. ♪ Keynes A19a.

£2,250

[150529]

170

SASSOON, Siegfried. The Memoirs of George Sherston. New York: Doubleday, Doran & Company, Inc., 1937

AN ELEGY FOR A WAY OF LIFE GONE FOR EVER

First US omnibus edition, inscribed by the author on the preliminary blank: "Beryl and Eileen [Hunter] for their collection of S[iegfried] S[assoon] editions". Sassoon has additionally inscribed the prefatory note, "(for this Americanism in book production!)", relating to his US publisher's request for a preface, not found in the UK edition published earlier the same year.

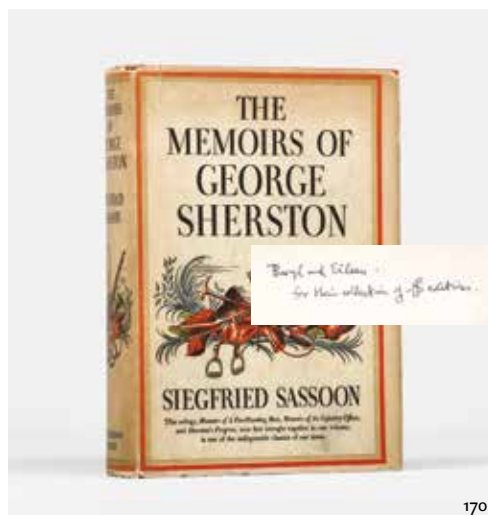
The sisters Beryl and Eileen Hunter, upon meeting Sassoon, informed him that they were collectors of his works, and consequently received this and other inscribed copies from him. Beryl and Eileen worked as gardeners in the Wilsford home of Stephen Tennant, Sassoon's partner in the 1920s and 1930s.

This volume collects the three works of the Sherston trilogy. "In the late 1920s Sassoon turned to prose, drawing on his pre-war diaries and those for the



The Great Earthquake – Burning of San Francisco April 1906

first quarter of 1916 for his *Memoirs of a Fox-Hunting Man*. This was published in 1928, anonymously, though his name appeared in the second impression. This lightly fictionalized autobiography of his early years in Kent, in which he figures as the narrator George Sherston, was an immediate success, was awarded the Hawthornden and James Tait Black memorial prizes, and was quickly accepted as a classic of its kind – an elegy for a way of life which had gone for ever. He continued the story in *Memoirs of an Infantry Officer* (1930) and *Sherston's Progress* (1936)” (ODNB).



170

Octavo. Original red cloth, spine lettered and tooled in gilt on black ground, Sassoon's monogram to front cover in black, top edge red, fore edge untrimmed. Waterstain to front cover, extremities rubbed, browning to endpapers, light toning and foxing to margins, else clean. A very good copy, in like dust jacket, toned but still bright, a few marks, extremities slightly chipped and rubbed, short closed tear to head of front panel, not price-clipped. ♪ Keynes A41b.

£1,250

[150534]

171

SASSOON, Siegfried. *The Path to Peace* [with a manuscript copy of “Unfoldment” in Sassoon's hand]. Worcester: Stanbrook Abbey Press, 1960

DENNIS SILK'S COPY, WITH A MANUSCRIPT POEM LAID-IN

First edition, number 67 of 480 copies on handmade paper, with the bookplate of the poet's friend the cricketer Dennis Silk to the front pastedown, and containing a manuscript copy of the poem “Unfoldment” laid in, in Sassoon's hand and signed with his monogram. As well as the usual Stanbrook Abbey Press printing of “Awaitment”, this copy also has similar printings, seldom seen, of “A Prayer in Old Age” and “Proven Purpose”.

Also included in this copy is a contemporary newspaper review of the collection, to which Sassoon has added the marginal note “Sundays”.

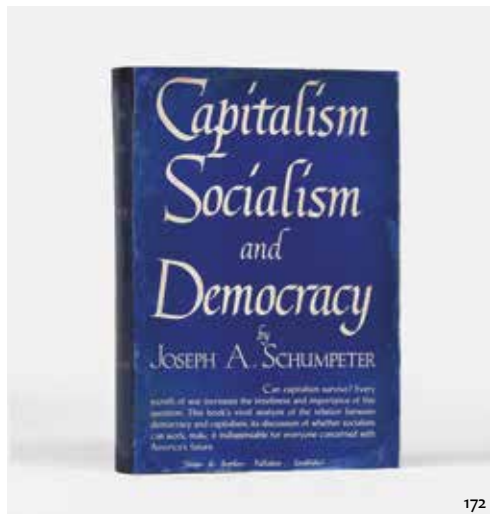
Quarto. Original quarter vellum over paper covered boards. With original glassine jacket. Manuscript copy of “Unfoldment” and offprints of three additional poems, “Awaitment”, “A Prayer In Old Age”, and “Proven Purpose”, each a single leaf of handmade paper printed on one side in Cancelleresca Bastarda; the first with an initial rubricated in green. *The Path to Peace* finely set in Romulus Cancelleresca Bastarda, and printed in blue and black, rubricated initials alternately red and gold. A near-fine copy, tiny nicks to fore-corners and minimal chips to glassine.

£1,250

[152824]



171

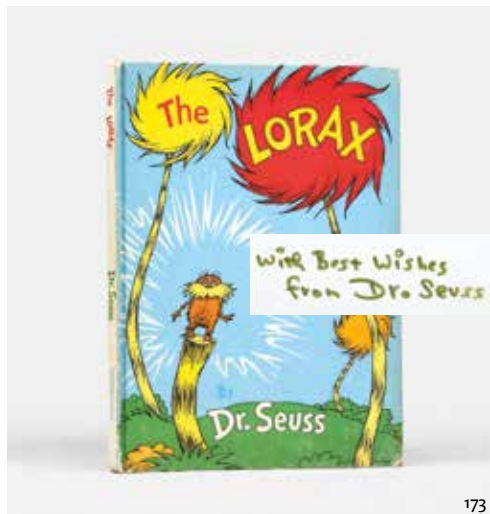


172

172

SCHUMPETER, Joseph Alois. Capitalism, Socialism, and Democracy. New York: Harper & Brothers, [1942]

First edition, extremely scarce with the dust jacket. Schumpeter's most important and controversial book is a philosophical analysis of economics and history, in which he coined the term "creative destruction". Blaug, calling this his masterpiece, notes that Schumpeter "paradoxically rejected the



173



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Marxian diagnosis of the imminent breakdown of capitalism and, at the same time, predicted the almost inevitable arrival of socialism as a result of the betrayal of capitalist values by the intellectuals of the western world" (Great Economists Before Keynes, p. 216.)

Octavo. Original dark blue cloth, spine lettered in gilt. With dust jacket. Ownership inscription in ink to front free endpaper, corners very lightly rubbed. First gathering a little loose, dust jacket with loss to spine and front panel, neatly restored and lined with Japanese tissue; a very good copy in the rare dust jacket. ♪ Swedberg S.011.

£6,750

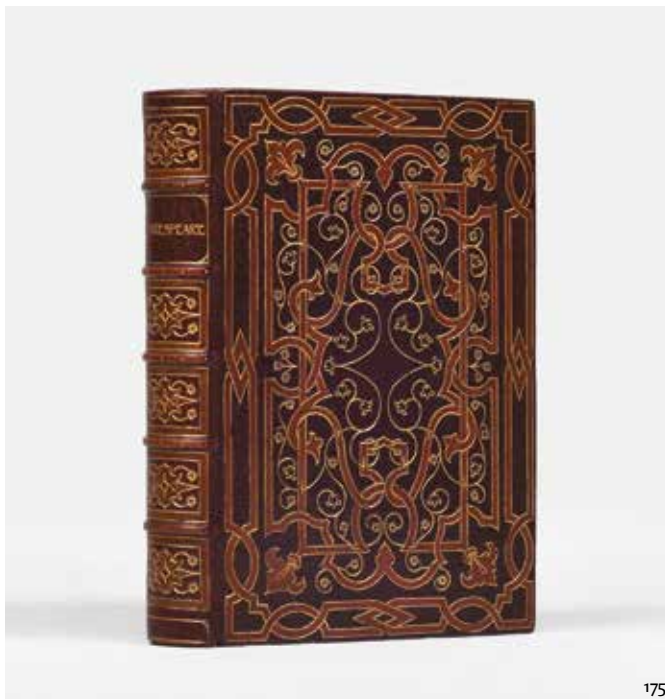
[152914]

173

SEUSS, Dr. The Lorax. New York: Random House, 1971

DR SEUSS'S ENVIRONMENTAL FABLE

First edition, presentation copy, inscribed by the author, "With Best Wishes from Dr. Seuss" on the front free endpaper verso. This copy has all the first printing requirements: the cover lists 32 titles, three lines of copyright are present on the dedication page and there is a highlighted yellow panel on the back cover.



The Lorax was the author's personal favourite work and tells of deforestation and environmental ruin. It was adapted into a computer animated film in 2012, starring the voice work of Danny DeVito, Taylor Swift, Betty White, and Zac Efron.

Quarto. Original colour pictorial boards and endpapers. Issued without a dust jacket. Illustrated throughout by Dr. Seuss. Removed label from front pastedown. Extremities slightly worn, some mild toning to boards but still a very good and bright copy with clean contents. ♣ Younger & Hirsch 49.

£2,750

[153248]

174

SEX PISTOLS – REID, Jamie. Silly Thing / Who Killed Bambi poster. London: Virgin Records, 1979

An original Virgin Records promotional poster for the Sex Pistols' eighth single, a double-side of "Silly Thing" and "Who Killed Bambi". Johnny Rotten had by now left the band and the vocals were sung by Paul Cook on "Silly Thing" and on "Who Killed Bambi", by Edward Tudor-Pole, who also co-wrote the song with Vivienne Westwood.

Offset lithograph in colours on white matt art paper. Sheet size: 69.7 × 100.1 cm. Corners worn with loss otherwise a bright copy.

£1,000

[151802]

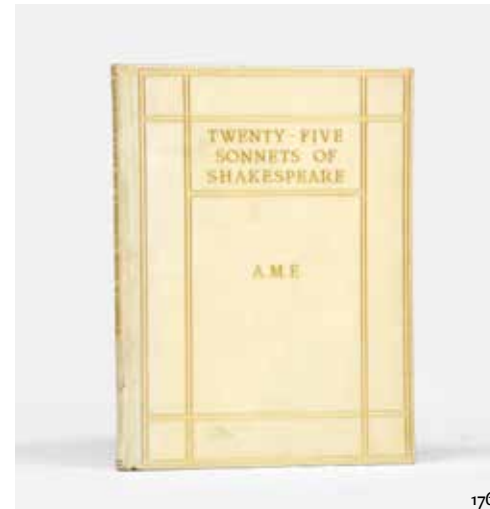
175

SHAKESPEARE, William. The Complete Works. Oxford: Clarendon Press, [c.1910]

A STRIKING EXAMPLE OF AN OXFORD BINDING

A finely bound copy, evidencing the "superb British craftsmanship" of the Oxford binding-house in Aldersgate Street, whose ability "to compete with the great continental firms was greatly admired. 'Happily there are still people in the world who love a good binding', wrote the Pall Mall Gazette, 'who feel a strange contentment at seeing their author worthily housed'" (Sutcliffe, p. 110).

Octavo (183 × 128 mm). Finely bound in a contemporary "Oxford Binding" of brown morocco in imitation of a 17th-century strapwork binding, with elaborate tooling and onlays to spine and covers, turn-ins framed by gilt fillets and with foliate corner-pieces, marbled endpapers, edges gilt. Photogravure frontispiece of Shakespeare's bust at



Stratford-upon-Avon with tissue guard. A near-fine copy, fresh and free from signs of reading. ♣ Peter Sutcliffe, The Oxford University Press: An Informal History, 2002.

£2,000

[152616]

176

SHAKESPEARE, William. Twenty-Five Sonnets. Stratford-upon-Avon: Shakespeare Head Press, 1930

An attractively printed copy, bound for Audrey Pleydell-Bouverie (1902–1968), a sparkling socialite and Bright Young Thing who featured in Cecil Beaton's *Book of Beauty* (1930). The front blank is inscribed to Pleydell-Bouverie with characteristic pet names of the period: "Beloved Rabbit. From Squirrel. Christmas 1933".

Pleydell-Bouverie charmed many notable bachelors, including the future Edward VIII and Lord Louis Mountbatten, and her tastes in Impressionist art, interior decoration, and husbands (marrying thrice) were commonly reported in the newspapers across the Atlantic. The Shakespeare Head Press first published *Twenty-Five Sonnets* in 1921.

Octavo (188 × 133 mm), pp. 32. Contemporary vellum for Hatchards, titles to spine and front cover in gilt, front cover gilt-lettered "A.M.F." (Audrey Field), gilt frames to front cover and rules to rear cover, two gilt fillets to turn-ins, white silk bookmarker. Titles and initials printed in blue. Vellum a little bowed and soiled, occasional foxing to margins, otherwise clean. A very good copy indeed.

£750

[153429]



177

177

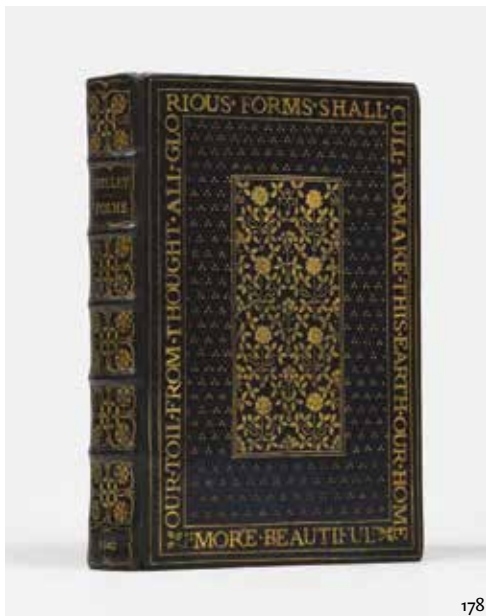
SHELLEY, Percy Bysshe. *The Poetical Works.* Edited by Mrs. Shelley. London: Edward Moxon, 1839

IN THE PUBLISHER'S DELUXE CLOTH

First collected edition, an appealingly fresh copy in the deluxe red cloth. Mary Shelley's collected edition of her husband's poetical works established Shelley finally and irreversibly amongst the great poets of the English language.

Pirate editions of Shelley's works had persuaded his father, Sir Timothy, that all hope of obscurity had passed, and Mary was allowed to prepare a proper edition provided there was only a minimum of biographical information. "Mary Shelley brought Shelley into the mainstream of the national culture. He was no longer the author of a notorious banned poem [Queen Mab] only obtainable from shops specializing in blasphemy, sedition and advice on birth control. He was the prophet of Prometheus Unbound, one of the most ambitious attempts ever made to uplift life by literature, and of other works such as the 'Ode to the West Wind' . . . The notes that Mary added are masterpieces of editing, adding so immeasurably to the reader's understanding that nobody would now consider printing Shelley's poems without them" (St Clair, p. 492).

4 volumes, octavo. Original red pebble-grain cloth, spines lettered and decorated in gilt, covers panelled with arabesque decorations in blind, yellow coated endpapers,



178

edges untrimmed, vols I–II and IV partially unopened. Engraved portrait frontispiece. Ownership inscription dated 1845 of Charles Watkins Williams Wynn Jr. (1822–1896), at Christ Church, Oxford, to vol. I; his father was a notable friend and supporter of Robert Southey. Spines slightly sunned, sides bright, minor wear to extremities, slight foxing to frontispiece and vol. I title page, contents crisp. A very good copy indeed. ♪ Dunbar, *Shelley Studies*, 345; Granniss 88; Wise, p. 87. William St Clair, *The Godwins and the Shelleys: The Biography of a Family*, 1989.

£2,750

[152707]

178

SHELLEY, Percy Bysshe. *Poems.* Introduction by Walter Raleigh. Illustrations by Robert Anning Bell. London: George Bell and Sons, 1902

IN A STUNNING BINDING

First Bell-illustrated edition, in a beautiful arts and crafts style binding, with the binders stamp "E.S.K." to front free endpaper. The front board is tooled with a quote from Shelley's *The Revolt of Islam*, Canto fifth: "Our toil from thought all glorious forms shall cull, to make this earth our home more beautiful, And science, and her sister Poesy, shall clothe with light the fields and cities of the free".

Artist, illustrator, and designer Robert Anning Bell (1863–1933) was an early member of the Arts and Crafts Exhibition Society, showing regularly with the group and serving as the *de facto* official illustrator of its influential art magazine, *The Studio*. "From the mid-1890s onwards Bell became increasingly successful as a book designer and illustrator. The subjects chosen were usually from literary sources including fairy tales, works by the romantic poets, and the Bible . . . His distinctive style, characterized by dreaming maidens in a setting of symbolist swirls, was redolent of the emerging European art nouveau movement" (ODNB). This collection of Shelley's poems was published as part of George Bell & Sons' Endymion Series.

Octavo (197 × 127 mm). Contemporary blue morocco, spine lettered and decorated with foliate design in gilt within 6 compartments divided by raised bands, boards richly tooled in gilt, each with central rose panel on dotted ground, the roses detailed with white onlay, surrounded by gilt lettered frame containing a quote from Shelley's *The Revolt of Islam*, board edges ruled in gilt, wide turn-ins ruled in gilt with foliate corners, book block edges red and gilt. Frontispiece and illustrated title page printed in red and black, numerous black and white illustrations, 30 of which are full page. Gift inscription to front free endpaper, "To my dear Jeffrey on his birthday, March 1921, From his loving sweetheart Kitty", with a later inscription below, "O. G. Tuckett, April 1940". Binding square and tight, minor rubbing to extremities, touch of wear to tips, tiny scuff to leather on rear board, contents clean and bright, paper flaw to pp. 271–2; a very good copy in beautiful condition.

£3,500

[151611]

179

SHEPARD, Ernest H. (illus.); GRAHAME, Kenneth. "He lay on some cool dock-leaves".

1931

ORIGINAL ARTWORK FOR THE MOST POPULAR ILLUSTRATED VERSION

An attractive example of E. H. Shepard's work for the 1931 edition of Kenneth Grahame's *The Wind in the Willows*. This drawing is published on page 152 of this edition. It appears in Chapter 7, "The Piper at the Gates of Dawn", and features Mole relaxing on the river bank.

With the success of *Winnie-the-Pooh*, Shepard became a much sought-after illustrator. One of his first commissions after his work with A. A. Milne was *The Wind in the Willows*. In 1930 Shepard visited Grahame to discuss the work.



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Shepard later noted that the aged author was “not sure about his new illustrator of his book, he listened patiently while I told him what I hoped to do. Then he said ‘I love these little people, be kind to them’. Just that; but sitting forward in his chair, resting upon the arms, his fine handsome head turned aside, looking like some ancient Viking, warming, he told me of the river nearby, of the meadows where mole broke ground that spring morning, of the banks where Rat had his house, of the pool where Otter hid, and of Wild Wood way up on the hill above the river. He

would like, he said, to go with me to show me the river bank that he knew so well, ‘... but now I cannot walk so far and you must find your way alone’”.

Peter Green notes, in his biography of Grahame, that the author was “delighted (as countless children and adults have been) by the drawings Mr. Shepard produced”. The original publication of *The Wind in the Willows* in 1908 had only been illustrated with a frontispiece (and an admittedly sumptuous pictorial binding). Of all the illustrated editions of the classic book, it is Shepard’s that has endured.

Original drawing on paper (120 × 165 mm) on paper, fine pen and ink, signed with initials (“EHS”) lower right, additionally inscribed “Wind in the Willows”, “p. 145” and “He lay on some cool dock-leaves” (partially erased) below mount, mounted, framed and glazed (295 × 332 mm). Minor browning below mount, as usual. ♣ Peter Green, *Kenneth Grahame, A Biography*, 1959.

£19,500

[153826]



180

180

SIDNEY, Algernon. Discourses concerning Government . . . The Second Edition carefully corrected . . . London: printed by J. Darby, 1704

ONE OF "THE INTELLECTUAL FOUNDATIONS
OF THE DECLARATION OF INDEPENDENCE" –
JEFFERSON

Second edition. Written between 1681 and 1683 and originally circulated as a manuscript, the work was first published in 1698. While still unpublished, the Discourses was used against Sidney in his trial and subsequent execution in 1683 for his complicity in the Rye House Plot, the indictment citing sentences saying that the king is subject to law, is responsible to the people, and may be deposed, as a "false, seditious, and traitorous libel" (Sabine, 512).

"The Discourses places Sidney alongside Milton as the master of republican eloquence. It is the power of its prose, as much as any aspect of its content, which helps to account for the work's exceptional subsequent impact in Britain, continental Europe, and America . . . For subsequent influence in Enlightenment Britain, America, the United Provinces, Germany, and France, he had no seventeenth-century rival except John Locke" (ODNB).

Provenance: with the bookplate to front pastedown of William Markham (1719–1807), at his Becca Lodge estate in Yorkshire; Markham served as Headmaster of Westminster 1753–65, Dean of Christ Church in Oxford 1767–76, and Archbishop of York



181

181

SMITH, Adam. An Inquiry into the Nature and Causes of the Wealth of Nations. The Second Edition. London: for W. Strahan and T. Cadell, 1778

THE BASIS OF MODERN ECONOMICS

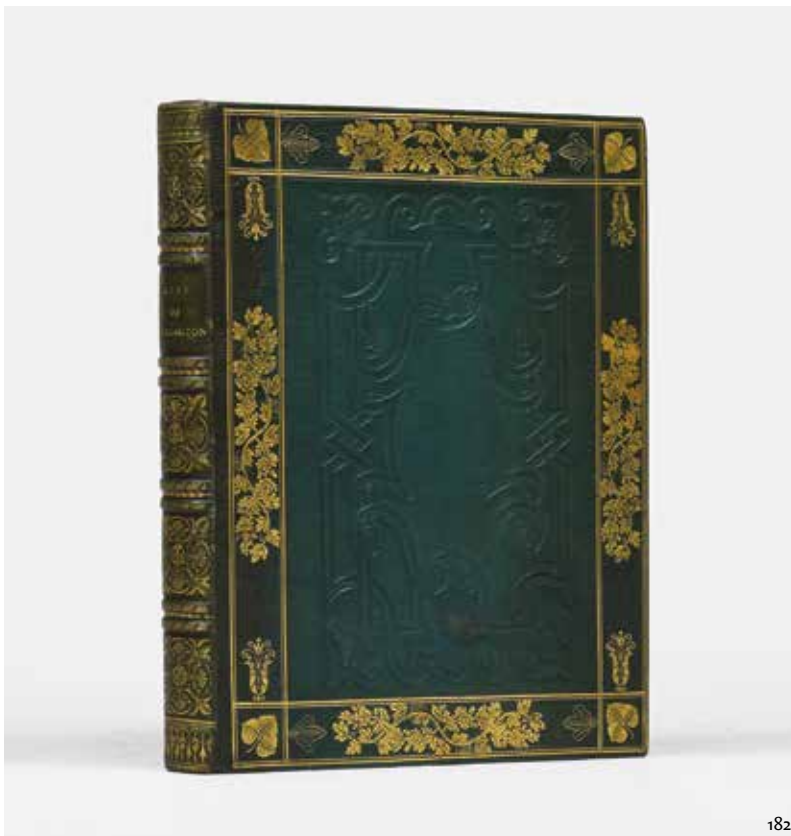
Second edition of this classic of economic thought, an attractive copy in contemporary calf, printed in 500 copies and the only edition to be published in quarto format after the first edition of 1776.

from 1777 until his death. Loosely inserted is an unsigned manuscript note "To Mr Markham. Keep this Book for my sake & as often as you look into it, think of yr old Whig friends".

Folio (314 × 199 mm). Contemporary panelled calf, later red morocco label. Portrait frontispiece. Joints and extremities expertly restored, bottom fore corner of two front free endpapers restored a little crudely, minor wax mark to pp. 266/7, contents otherwise crisp and clean. A very good copy. J ESTC T113295.

£3,000

[149251]



182

For some time considered a straight reprint, the second edition in fact contains “a number of alterations large and small, some providing new information, some correcting matters of fact, some perfecting the idiom, and a large number now documenting references in footnotes” (Todd, p. 62).

Provenance: with the bookplate of Robert Drummond (1759–1815), 6th Laird of Megginch, to front pastedowns, and the 19th-century bookplate of his Megginch Castle estate to the front free endpapers. Robert Drummond captained the British East Indiaman *General Elliott* from 1783 to 1795, the first copper-bottomed ship in the East India fleet to make the voyage to Bombay. His brother Admiral Adam Drummond (1770–1849) succeeded him to the Megginch estate in 1815; he had captained the *Dryad* in the Napoleonic wars and harried French ships fleeing Trafalgar.

2 volumes, quarto (277 × 332 mm). Contemporary tree calf, red and green morocco labels, smooth spines richly gilt in

compartments, gilt border to covers and serration to edges, marbled endpapers, yellow edges. Bound without half-title in vol. II (none issued in vol. I). Joints and extremities neatly restored and gilt retouched, scattered very light foxing, some leaves with slight toning at head or very minor nicks and chips at extremities, contents generally fresh. A handsome copy. ¶ Einaudi 5329; Goldsmiths’ 11663; Kress B.154; Tribe 15; Vanderblue, p. 3. See also *Printing and the Mind of Man* 221.

£27,500

[151981]

182

SOUTHEY, Robert. *A Summary of the Life of Arthur Duke of Wellington.* Dublin: printed for George Mullens [sic], 1816

BEAUTIFUL PUBLISHER’S BINDING

First and sole edition, large paper issue, presented here in a superb period binding by the publisher, George Mullen, the leading Dublin binder of his time.

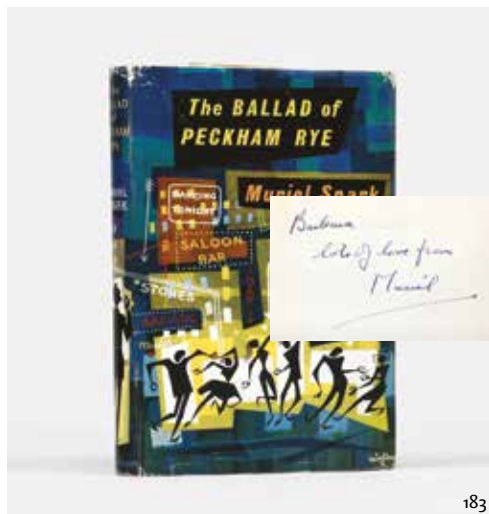
This was a piece which stirred some controversy. Originally published in the *Quarterly Review* – the Tory periodical on which “Southey lived from 1809 onwards. Writing for every number” and sometimes receiving as much as £100 for an article (Wallace, p. 92) – the essay was subject to “censorship” directed by none other than Wellington himself in his efforts to dictate the authorized version of his great victory. Southey had accepted the Duke’s assertion that “the battle was won before the weight of Prussian numbers became significant”, however, he did “dare to suggest that the Duke had been caught somewhat off-guard on 15 June and that the Prussians had contributed materially to the day” (Foster). Through his “agent” John Wilson Croker, Wellington brought pressure to bear on the *Quarterly*’s editor William Gifford, to bring the narrative in line, and Gifford “welcomed the changes . . . and resisted Southey’s efforts to reverse Croker’s edits” (Cutmore, p. 70).

This elegant production, which was never published in London, was perhaps produced as a rejoinder to Wellington’s lordly interference. It is interesting to note that the title of the map refers to the battle as *La Belle Alliance*, a nomenclature much resisted by Wellington for its implication of Prussian partnership in victory, with one of Croker’s interpolations to Southey’s text specifically addressing this.

Quarto (232 × 181 mm). Contemporary green straight-grain morocco by George Mullen, spine with 4 sets of paired raised bands, compartments richly gilt, lettered direct in the second, sides with panel of interesting gilt frames, borders decorated with intertwining oak-and-vine-leaf blocks and foliate tools, corners with stylised shamrocks, all enclosing a blind ornamental strapwork block, edges with gilt milled decoration at corners, dark green silked endpapers with pretty blind roll tool decoration, broad gilt turn-ins, gilt edges. Hand-coloured engraved folding plan of the Battle of Waterloo by Gonne & Brocas, Dublin, text in French, based on that issued by Jouvenel in Brussels, 1815. Binding just a little rubbed at extremities, map with short closed tear at stub neatly repaired. A lovely copy. ¶ Partridge, Wellington, 440 (“A careful survey of Wellington’s life, written in a clear and straightforward style. Although in general strongly partisan to the Duke, it does try to present a balanced survey”); not in Sandler. Jonathan Cutmore, *Contributors to the Quarterly Review: A History, 1809–25*, 2008; R. E. Foster, *Wellington and Waterloo: The Duke, The Battle and Posterity 1815–2015*, 2014; William Wallace, “Critical Introduction to Robert Southey”, Sir Henry Craik, *English Prose*, vol. V, 1896.

£3,000

[153101]



183

183

SPARK, Muriel. *The Ballad of Peckham Rye. With Other Stories.* London: Macmillan & Co. Ltd., 1960

First edition, presentation copy, inscribed "Barbara, lots of love from Muriel". The recipient's surname has been rubbed out, but can be confidently inferred from Spark's autograph letter and envelope taped to the front pastedown, addressed to Miss Barbara Richards, dated 30 September 1958, at the Little Gem pub in Aylesford, thanking them for their hospitality during her recent holiday, commending the "combined personalities of yourself and the house", and interested to know of the reaction to Eric's paintings.

Octavo. Original blue boards, titles to spine in red. With dust jacket, supplied. Canterbury bookseller's ticket to rear pastedown. Sunning to spine and along board edges, ends and corners worn, spine rolled, sound and clean inside, a good copy with the jacket rubbed at extremities, but bright and intact.

£1,500

[152757]

184

SPECULATION. *Het Groote Tafereel der Dwaasheid.* [The Netherlands:] 1720 [but after 1723]

THE GREAT MIRROR OF FOLLY AS A LUXURY
PICTURE BOOK



184

Third and definitive edition, published for the first time as a luxury picture book in a bespoke binding. In a series of large engravings, the volume ruthlessly satirizes the mass hysteria, greed, credulousness, and deception which characterizes stock market bubbles.

Easily ranking among the most striking, remarkable, and bizarre books in the field of economic literature, the *Tafereel* was first published soon after the bursting of the South Sea and Mississippi bubbles. "This book works so well because the *Tafereel* is not just about the eighteenth century; it is also a mirror of other times, other public hysterias, and other speculative bubbles – even of our recent financial crises and the kinds of speculative folly that led to the financial crises of recent years" (Robert J. Schiller, in Goetzmann et al, p. vii).

The publication history is notoriously complex. In essence, the *Tafereel* reprints and adapts a multitude of Dutch texts and prints that came out on the theme of economic bubbles and speculative mania, chiefly satirical. The stated purpose was to convey a "warning for future generations", though of course it was more broadly a humorous take on the bubbles and get-rich-quick schemes that were a persistent and prominent feature of Dutch life of the period.

The Dutch stock market was rivalled only by London in its scope and reach. It saw extensive public engagement and investment, and – though it is chiefly Tulip Mania that is remembered now – bubbles and crashes were common. There was thus a ready market for such a volume. Due to the



amendment of existing plates, adding and removing further plates over time, and resetting the text leaves, copies vary significantly in make-up.



184

The first edition was printed in 1720. The second edition was published in 1721–3, featuring new portraits of John Law, Madame Law, and James III, and

text part E reset in folio (formerly in pamphlet form). In the first state of the second edition, these portraits are pasted into decorative frames sold by Wilhelmus Koninck; in the second, they are pasted into the outer framing of existing *Tafereel* plates borders.

The third edition retains that format, but it is readily distinguished by its “decorative binding of brown marbled calf associated with an Amsterdam atelier known as the Double Drawer Handle Bindery . . . The [relatively] fixed sequence of the plates in this edition could be realized only by selling the copies bound up, which demonstrates that its publishers no longer had any intention to present the *Tafereel* in its original theatrical framework. Instead they sold the *Tafereel* as a luxury picture book” (Forrer). The fourth edition of 1780 is also found in a distinctive binding, but the late publication date and lack of any notable additions make it less desirable.

The copy contains 73 plates, comprising Muller numbers 1–44, 47–70, and 73 (plate 27 is a variant of 18, both present, plate 74 a variant of 73, the latter only present), and supplementary numbers 2–4 and 6 (portraits of John Law, Madame Law, and James III, and a map of Louisiana). All copies differ in their plate inclusion and/or sequence, any omissions from Muller’s list reflecting the book’s composition from available plates at the time of construction, not the removal or loss of plates at a later date.

Tall folio (400 × 244 mm). Contemporary Dutch trade binding of mottled calf, black calf spine label, spine richly gilt in compartments, raised bands tooled in gilt, boards elaborately panelled with three concentric patterned gilt-tooled rectangular frames, ornate gilt centrepiece, edges marbled. With 73 plates, many folding. Letterpress title page printed in red and black (second state). Complete with textual parts A–E. Early 20th-century book label of Jan Steenks to front pastedown, old bookseller’s description to front free endpaper. Joints and extremities repaired, neat repair to top fore corner of F2 without affecting text, a few peripheral short closed tears or chips, a few plates with splits along central creases or minor chips along same. A very good copy. ¶ Goldsmiths’ 5879, Kress 3217; Sperling 205. Arthur Cole, *The Great Mirror of Folly* . . . An Economic-Bibliographical Study (1949), William N. Goetzmann, Catherine Labio, K. Geert Rouwenhorst, and Timothy G. Young, eds., *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720*, 2013. Kuniko Forrer, “Het groote tafereel der dwaasheid, A Bibliographical Interpretation”, in: *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720*, 2013.

£12,500

[152243]



185

185

THACKERAY, William Makepeace. *Vanity Fair*. London: Bradbury and Evans, 1848

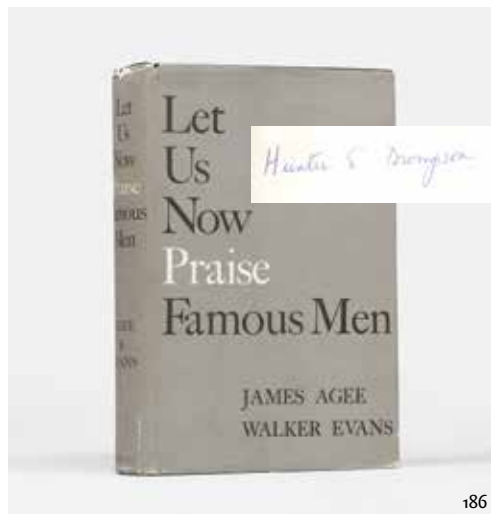
First edition in book form, in a handsome binding. “Modern editions of this classic novel almost invariably omit Thackeray’s vignettes and often give only a selection from his etchings. The reader is deprived thereby not only of much amusement but also of important clues to the meaning of the story” (Ray).

The novel, published in serial form from 1847 to 1848 and afterwards in book form, proved a popular success, and sheets were already being reprinted before serialization was complete, resulting in 210 variant readings by the count of the bibliographer Shillingsburg, all still properly first editions. Copies almost always comprise a mix of sheets from these printings.

Octavo (217 × 137 mm). 20th-century calf by Zaehnsdorf, dark green morocco labels, spine gilt in compartments with central floral devices in black, triple gilt rule to covers, gilt turn-ins, marbled endpapers, top edge gilt, others untrimmed. With 1 leaf of advertisement bound before frontispiece, vignette title page, and 38 plates by Thackeray. Binding lightly rubbed, contents clean; an excellent copy. ¶ Ray, *The Illustrator and the Book in England from 1790 to 1914*, 121; Wolff 6699. For the complex points for this title, see Peter L. Shillingsburg, “The Printing, Proof-reading, and Publishing of Thackeray’s *Vanity Fair*: The First Edition”, *Studies in Bibliography*, vol. 34, 1981.

£2,250

[152617]



186

186

THOMPSON, Hunter S. – AGEE, James, & Walker Evans. Let Us Now Praise Famous Men. Three Tenant Families. Boston: Houghton Mifflin Company, 1960

HUNTER S. THOMPSON'S COPY

First expanded edition, Hunter S. Thompson's copy, with his ownership inscription to the front free endpaper. Thompson's style of Gonzo journalism has its roots in the reeling subjectivity of Agee's narration of Southern labour lives, sharing in his denigration of "honest journalism" and curiosity with the lives of the "undefended and appallingly damaged" (intro.).

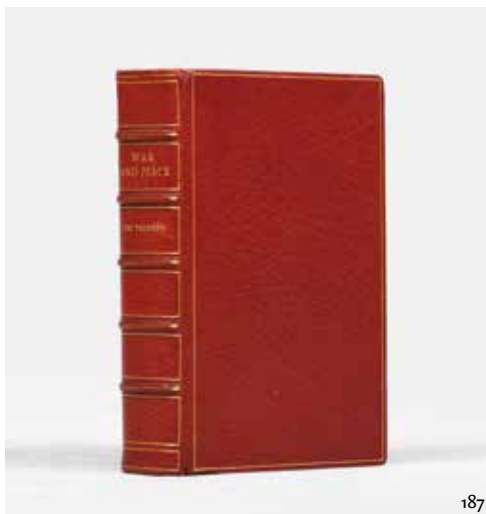
First published in 1941, *Let Us Now Praise Famous Men* began as a collaboration between photographer Walker Evans and writer James Agee, sent by *Fortune Magazine* to write a feature on white tenant farmers in the South during the height of the depression.

Evans's quiet, composed images influenced Thompson's own amateur photography, and Agee is considered a precursor to the New Journalists.

Octavo. Original black cloth, titles to spine in silver. With dust jacket. With photographs by Walker Evans. Spine ends and tips slightly bumped with a little rubbing to extremities and titles, else boards clean and firm, contents bright and unmarked. A near-fine copy, in the lightly rubbed jacket, a little wear to head of spine panel with small chip, a few short closed tears to extremities and the occasional mark, not price-clipped. ♣ Roth 101, p. 108.

£3,500

[149701]



187

187

TOLSTOY, Leo. War and Peace. London: Oxford University Press, 1958

A handsomely bound copy. This revised translation by Louise and Aylmer Maude was first published in three volumes in 1933 in the OUP's World's Classics series. This single volume India Paper edition was first issued in 1941.

Small octavo (152 × 101 mm). Finely bound for Asprey in red full morocco, titles and compartments tooled in gilt to spine, raised bands ruled in gilt, covers single ruled in gilt, board edges and turn-ins ruled in gilt, marbled endpapers, edges gilt. With two folding maps facing p. 261 and p. 462. Neat bookplate to front pastedown, slight rubbing at joint ends. A fine copy.

£500

[153575]

188

TWEEDIE, William. The Arabian Horse His Country and People . . . Edinburgh and London: William Blackwood and Sons, 1894

First edition, deluxe format, number 26 of 100 copies only on large handmade paper; a lavishly produced and comprehensive study. The author, Major-General Tweedie, was appointed as Resident of Turkish Arabia in Baghdad in 1881, a role which involved inspecting all aspects of local life, including the trade in Arabian horses. He was a Companion of the Order of the Star of India.



188

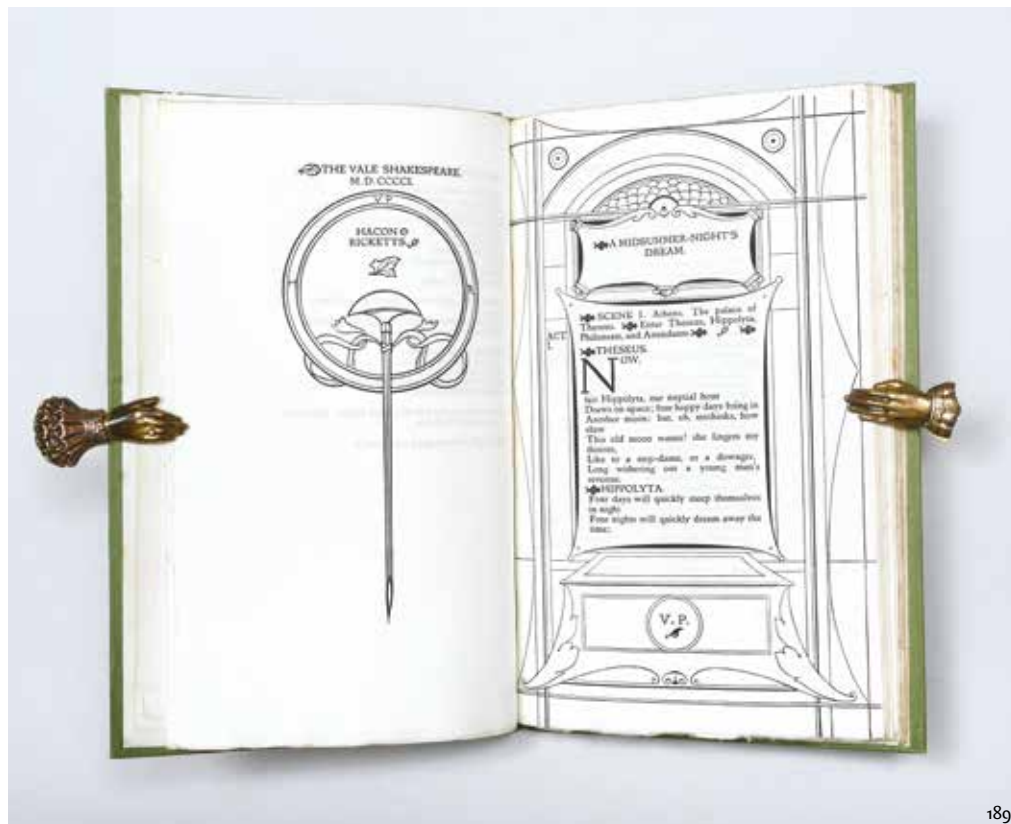
Folio (339 × 260 mm). Original green half morocco, flat spine lettered and decorated in gilt, front cover with a large gilt block of a horse's head, dark purple endpapers, green cloth inner hinges, top edge gilt, others uncut. Colour frontispiece and 12 plates, of which 6 are in full colour, 1 is a photographic reproduction printed in 1 colour and 5 are monochrome (4 with multiple images); 25 monochrome text illustrations; large folding map printed in colour in rear pocket; title page printed in red and black. Contemporary armorial bookplate of one C. J. Anstruther; pencilled gift inscription to preliminary blank. A few scrapes to leather and colour carefully retouched, a few old splash stains and light abrasions to sides, occasional foxing. A very good copy. ♣ Podeschi, *Books on the Horse and Horsemanship in The Paul Mellon Collection*, 258.

£8,750

[152437]



188



189

VALE PRESS: SHAKESPEARE, William. A complete set of the Vale Press Shakespeares. London: Printed at the BALLantyne Press [for the Vale Press], 1900–03

WOODCUT DESIGNS AND ILLUSTRATIONS DRAWN AND CUT BY RICKETTS

A complete set of these pleasingly produced and illustrated editions from the Vale Press, one of only 310 sets produced. They represent the penultimate productions of the Vale Press; following a fire in 1904, the Press published its bibliography, then ceased operation.

The Press was founded in 1894 by the art nouveau designer Charles Ricketts (1866–1931). “Although influenced by the aesthetic movement and by William Morris, whom he admired, his books are more classical than medieval in style” (ODNB), and

“the distinct personal element in those books derives from the woodcut designs and illustrations drawn and cut by Ricketts” (Ransom, p. 39).

39 volumes, octavo. Original green cloth, spines lettered in gilt and studded with gilt circles at head, triple blind rules on flat compartments, covers panelled in blind, edges untrimmed, most leaves uncut. Woodcut illustrations at copyright pages and framing on Act I Scene I pages, floral woodcut borders on Scene I pages of later Acts, fleurons in the text, by Charles Ricketts. Armorial bookplate of “Preston” in most volumes (motto “Deo adjuvante non timendum”). A few spines slightly faded, *Macbeth* with two marks on front cover, rubbing at spine ends and tips, offsetting at endpapers, some foxing at edges, occasional spotting to contents but overall quite fresh. A very good, bright set. ♣ Ransom 44; Ricketts, *A bibliography of the books issued by Hacon & Ricketts*, pp. 31–4.

£3,750

[153192]



190

190

VICTORIA, Queen. *Leaves from the Journal of Our Life in the Highlands*, from 1848 to 1861 . . . London: Smith, Elder and Co., 1868

PRESENTATION TO THE ROYAL PASTRY CHEF

Second edition, presentation copy from Queen Victoria to her head pastry chef, inscribed by her on a preliminary blank, “To Alphonse Gouffé Victoria Reg. Windsor Castle April 1869”.

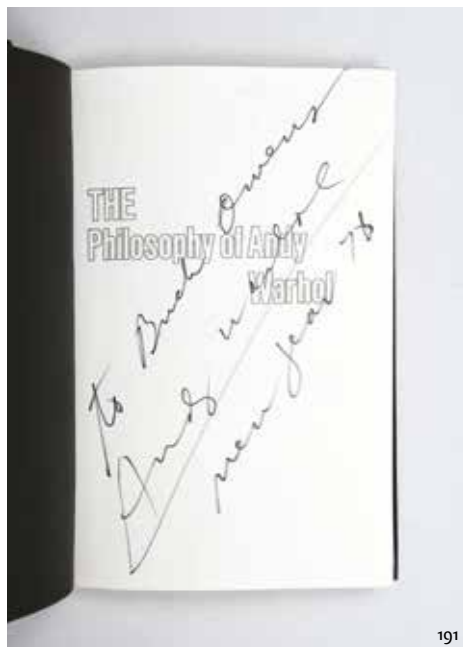
The Gouffé family was renowned for their culinary skills; while Alphonse secured royal favour, his brother Jules published various works in his native France which had a major impact on French cooking. Alphonse translated from the French his brother’s *Royal Cookery Book* (1869).

The first edition of *Leaves from the Journal* was published the previous year, having been in private circulation only before that.

Octavo. Original green sand-grain cloth over bevelled boards by Burn (binder’s ticket to rear pastedown, spine lettered in gilt, stamp of a trophy of antlers to both covers in gilt within ornate gilt frames, brown coated endpapers. Engraved frontispiece view and one plate, both of Balmoral, letterpress printed within decorative ruled borders. Extremities a little rubbed, cloth fresh and tight, very light spotting to initial and terminal leaves else contents clean, a couple of leaves unopened at front; a near-fine copy.

£2,000

[152973]



191

191

WARHOL, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York: Harcourt, Brace, Jovanovich, 1975

ANDY TO BUCK

First edition, inscribed by the artist on the half-title, "To Buck Owens, Andy Warhol New Year 78", the recipient likely the prominent country singer Buck Owens (1929–2006), despite the sentiments expressed in his song "I wouldn't live in New York City (if they gave me the whole dang town)".

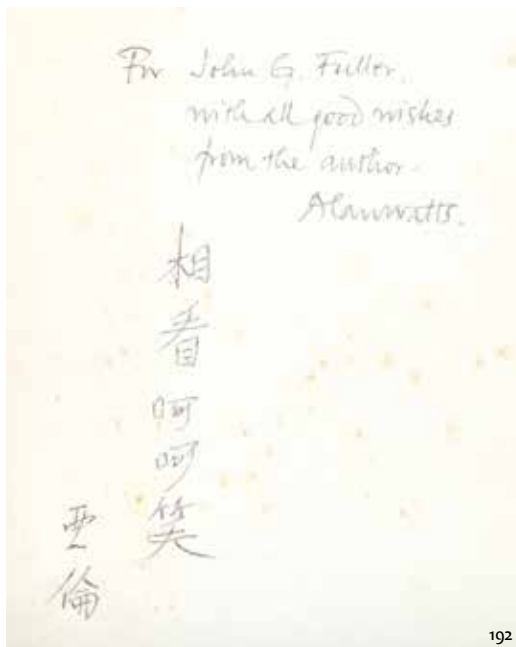
Octavo. Original orange cloth-backed yellow paper boards, titles to spine in white and black, the artist's initials in black to lower corner of front board, black endpapers. With dust jacket. Very light rubbing at head of boards else a fine copy, in very good jacket, indentation to front wrapper, extremities a little rubbed.

£1,500

[153511]

192

WATTS, Alan Wilson. *Nature, Man and Woman: A New Approach to Sexual Experience*. New York: Pantheon, 1958



192

A TAOIST'S GIFT TO AN OCCULTIST

First edition, presentation copy, inscribed by the author on the front free endpaper, "For John G. Fuller, with all good wishes from the author, Alan Watts", and additionally inscribed in Chinese, "Looking at each other and having a good chuckle – Alan". Watts's ideas, rooted in Eastern philosophies, made him "one of the best-known and most influential "gurus" of the spiritual awakening that occurred in the 1960s" (ANB).

Watts (1915–1973) published *The Spirit of Zen* in 1936 at the age of only 20 and published a further half-dozen volumes on various spiritual topics in the 1940s and 1950s. His *Nature, Man and Woman* marked a personal shift toward Taoism. The book chimed with the 1960s "rebellion against conventional Western society and attitudes . . . Many mid-century people, anxious and alienated, spiritually hungry yet dissatisfied with conventional religion, found Watts' ideas profoundly helpful" (ibid.)

John Grant Fuller, Jr. (1913–1990) was an American non-fiction author known for his books on the occult and UFOs. Watts's friendly Chinese inscription implies a certain mutual playful cynicism between the two men.

Octavo. Original black cloth, spine lettered in gilt, Chinese calligraphy ("zi ran" – "free and spontaneous") to front cover in gilt. With dust jacket. Publisher's device to first blank recto. Lightly rubbed overall, edges and endpapers a little

foxed, internally clean and bright. A near-fine copy in the very good dust jacket, toned and unclipped, with chipping, four tape repairs, and a few faint stains.

£1,750

[150284]

193

WELLS, H. G. *In the Days of the Comet*. London: Macmillan & Co., 1906

HIS POLYAMOROUS FANTASY, INSCRIBED TO HIS DISAPPROVING MOTHER-IN-LAW

First edition, presentation copy, inscribed by Wells to his mother-in-law, "To Pinnie from H.G.", who lived with him and his second wife Catherine "Jane" Robbins during the years he published his greatest works, including *The Time Machine* and *War of the Worlds*. In *the Days of the Comet* relates a global wave of polyamorous euphoria resulting from a comet passing close by the earth. The novel scandalized his contemporaries.

Wells had begun living with Jane while still legally married to his first wife and her mother strongly disapproved of the match. Nonetheless, when widowed and penurious, she moved in with the couple, though she often ate alone to show her dislike of Wells.

Inscribed copies are rare: we have traced only one other in the last 50 years at auction. This copy, with the advertisements dated 20.8.06, is technically the second issue, though only one copy of the first issue (deposited at the British Library before publication) is known.

Octavo. Original green cloth, front cover and spine lettered in gilt. 14 pp. publisher's advertisements at the rear (dated 20.8.06). Very minor rubbing to ends and corners, a lovely fresh copy in excellent condition.

£4,500

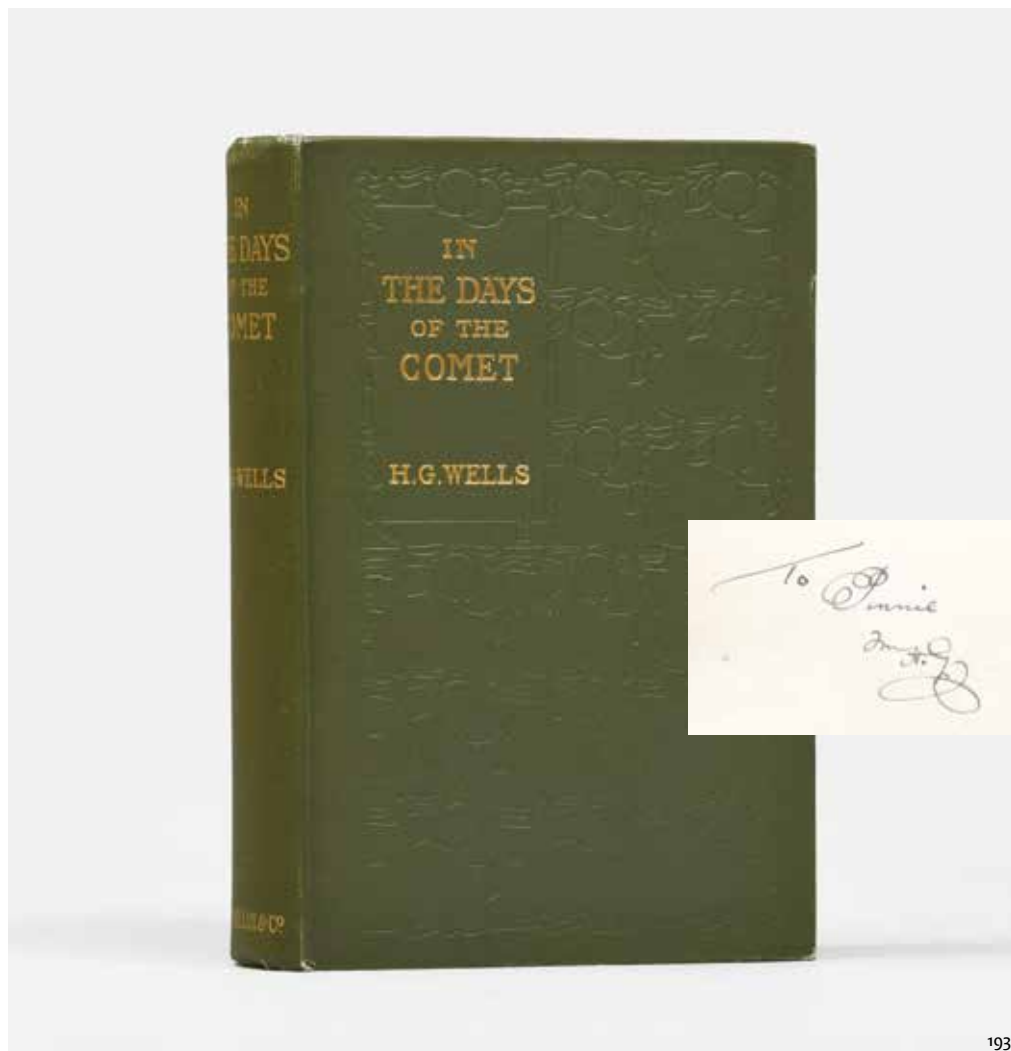
[152443]

194

THE WHO – HALFAN, Ross. *Live at Leeds*. Guildford: Genesis Publications Limited, 2000

First edition, limited to 1,500 copies signed by Halfan, together with a CD "Live at Leeds" inside a pocket on the front pastedown.

Quarto. Original black quarter leather with brown paper-covered boards, titles to front cover in red, titles to spine gilt. Housed in an illustrated slipcase. Photographs by George Bodner, Jim Cummins, Ian Dickinson, Carl L. Dunn, Robert Ellis, Harry Goodwin, Ross Halfan, Laurens van Houten, Jim Marshall, Paul Natkin, Terry O'Neill, Gilbert Nencioli, Barry



193

Plummer, Ron Pownall, Chuck Pulin, Micheal Putland, Jean-Louis Rancurel, Christian Rose, Chris Walter, Barrie Wentzell, Michael Zagaris and Neil Zlozower. Fine in fine slipcase.

£700

[152165]

195

WILDE, Oscar. Poems. London: David Bogue, 1881

FROM THE LIBRARY OF A FELLOW
WHISTLER DISPUTANT

First edition, first issue, one of only 250 copies thus. In total, 750 copies of this edition were printed in 1881. However, after the first 250 copies were issued, cancel title pages were printed stating second and third edition, and the remaining 500 copies were equally split between them.

This is a particularly attractive copy, with the bookplate to the front pastedown of the eccentric sportsman and artist William Eden (1849–1915), father of future Prime Minister Anthony Eden, and who, like Wilde, had a dispute with the artist James McNeill Whistler.

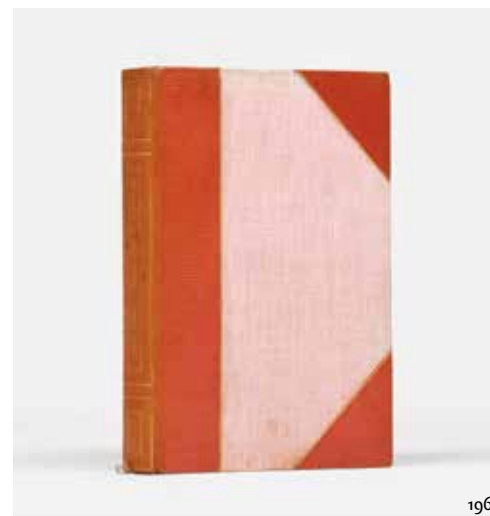


194

Octavo (183 × 122 mm). Early 20th-century pink straight-grain morocco for Hatchards of Piccadilly, spine lettered in gilt, pink cloth sides, marbled endpapers, top edge gilt, pink silk book marker. Bound without half-title. A few inked crosses to contents list. Spine lightly sunned, very light rubbing at extremities, contents clean; an excellent copy. J Mason 304.

£2,500

[149905]



196



196

196

WILDE, Oscar. *The Ballad of Reading Gaol.* By C.3.3. London: Leonard Smithers, 1898

EACH MAN KILLS THE THING HE LOVES

First and limited edition, one of 800 unnumbered copies printed on handmade paper; 30 copies were issued on japon.

Octavo. Original white cloth-backed yellow cloth, spine lettered in gilt, fore and bottom edges untrimmed. Bookplate of Douglass Cooper to front pastedown. A little soiling to cloth, light offsetting and foxing to endpapers, else clean and sharp. An unusually nice copy. ♣ Mason 371.

£3,750

[153495]

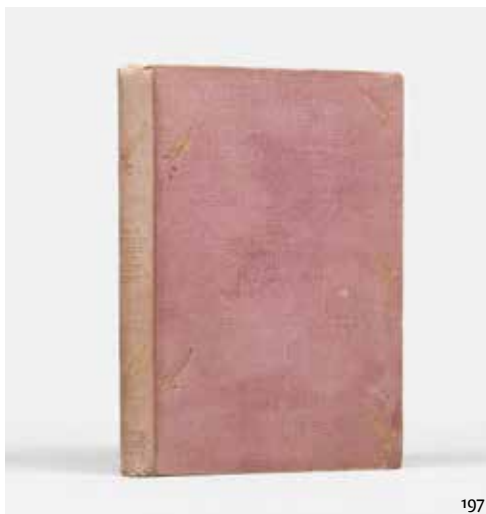
197

WILDE, Oscar. *The Importance of Being Earnest.* London: Leonard Smithers and Co., 1899

HIS GREATEST PLAY

First edition, one of 1,000 copies, this copy unnumbered. Wilde's last play opened to great acclaim on Valentine's Day 1895 but was withdrawn after Wilde's failed libel suit against Lord Queensbury led to his arrest.

The subsequent "utter social destruction of Wilde" (ODNB) meant that the play was not published in book form until February 1899, after Wilde's release from prison. The play was issued in this



197

standard edition, a large paper edition of 100 copies, and 12 copies on Japanese vellum.

Square octavo. Original pale purple cloth, title to spine in gilt, gilt floral motifs from designs by Charles Shannon to spine and covers, untrimmed. Armorial bookplate of Farquharson Tweedale. Spine faded, a few trivial marks to covers, contents lightly toned, occasional foxing. A very good copy. ♣ Mason 382.

£3,000

[153303]

198

WILSON, Jacqueline; Nick Sharratt (illus.)
The Story of Tracy Beaker. London: Doubleday, 1991

THE FIRST TRACY BEAKER BOOK, EXTRA ILLUSTRATED, ANNOTATED, AND SIGNED

First edition, a unique copy, extensively annotated throughout by the illustrator, Nick Sharratt, and signed by the author with a short note.

On 8 December 2014, the charity for promoting illustration art, House of Illustration, held an auction titled "First editions: Redrawn". The idea was to ask an illustrator to engage with or embellish a first edition of one of their published works. The results provided fascinating insights into illustrators reconnecting with their past glories and responding in a variety of different ways.

This unique copy includes Sharratt's notes on technique ("the paint dried blotchily for me – I could



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never master flat washes – so I flattened it out with the hatching"), responses to characters ("I think Tracy's hair is her defining feature . . . I exaggerated it a little . . ."), insights into book production ("Jacky was very sweet and said it was easier for her to change or edit out the words than for me to redraw all the pictures . . ."), and an array of personal statements.

The original drawings comprise a signed pen and ink drawing of Tracy Beaker on the front free endpaper, with Tracy and "a little Tracy of her own" on the rear blank. The artist has also added detail to a drawing on page 112 of Cam and Tracy in a car, with the note "Oops – no seat belts! I've added some".

The copy is signed by the author on the title page, and has her additional note opposite the first page of text – "How lucky I am to have Nick as my illustrator! And he's also a very special friend as well."

Octavo. Original brown cloth, lettering to spine in gilt. With dust jacket. Black and white illustrations throughout by Nick Sharratt. Extremities very slightly bumped, minor marks to front cover; a near-fine copy. Extremities of dust jacket frayed with tears and some minor loss, spine sunned, some tears to covers, adhesive tape repairs to reverse; else a good copy of an unclipped jacket.

£1,750

[152191]



198

199

WILSON, John. Medical Notes on China. London: John Churchill, 1846

A METICULOUS EPIDEMIOLOGICAL ACCOUNT OF THE FIRST OPIUM WAR

First edition of this detailed medical report by the Inspector of Hospitals and Fleets aboard HMS Minden, the British floating hospital deployed in China at the end of 1841 to treat casualties in the First Opium War.

John Wilson (1788–1870) describes the general epidemiological situation in China, gives an account of Minden's activities, case studies of patients treated by the ship's medical team, and factors (such as the weather) affecting the health of naval personnel.

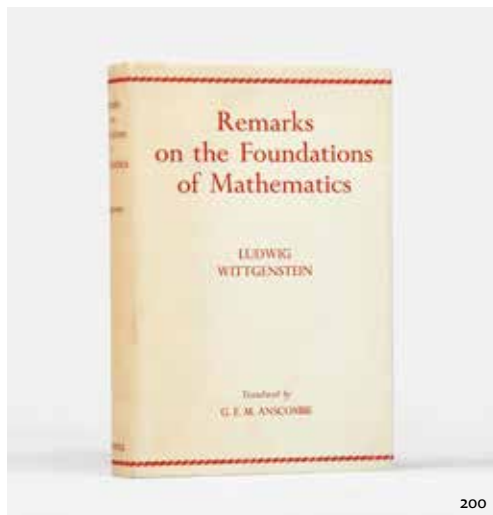
Wilson had under his command a surgeon and five assistants, while the ship was fitted out with the

latest heating and ventilation systems, lavatories, medical equipment, and beds for 150 patients needing around-the-clock care. The ship remained in active service until 1846, when its medical duties were shouldered by HMS Alligator.

Octavo (212 × 132 mm). Near-contemporary black sand-grain library cloth, spine lettered in gilt with fillets, edges sprinkled red. With folding table on the "Health of the Fleet on the East Indian and Chinese Station". Glasgow University Library bookplate to front pastedown with withdrawal overstamp. Spine sunned, a couple of spots of wear to extremities, cloth a little toned, top edge dusty, binding square and tight, small closed tear to table stub not affecting text, margins very lightly toned. A very good copy.

£2,500

[151989]



200

200

WITTGENSTEIN, Ludwig. Remarks on the Foundations of Mathematics. Oxford: Basil Blackwell, 1956

AN ESPECIALLY FRESH COPY

First edition in English of the author's major work on the philosophy of mathematics, originally published under the title *Bemerkungen über die Grundlagen der Mathematik* the same year. Although intended as the second part of the author's *Philosophical Investigations*, this imposing and brilliantly edited work stands by itself.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket, price-clipped. Parallel text in English and German. Neat ownership signature to front free endpaper, very minor tape residue to endpapers, else a fine copy, in jacket with a hint of sunning to spine panel and the most trivial edge wear, but still an exceptionally fresh example. ♣ Lapoint, Ludwig Wittgenstein: A Comprehensive Bibliography, p. 6.

£1,250

[152266]

INSPECTOR'S REPORT OF THE HEALTH OF THE FLEET ON THE EAST INDIAN AND CHINESE STATION, UNDER THE COMMAND OF VICE-ADMIRAL SIR WILLIAM PARKER, K.C.B. COMMENCING THE 1ST OF JULY, AND ENDING THE 1ST OF OCTOBER, 1842

H. M. Ship	Names of		Present Number	During the above period.						Intermittent Fever		Continued Fever		Cholera	Dysentery	Diarrhoea	Colicæ	Cholera	Erysipelas	Dysentery	On or coincident											
	Surgeons	Surgeons' Assistants		On the List	Committed to Bed	Put on the List	D.	D.D.	Sent to Hos.	Invalided	Quarantine	Tertian	Synochus									Typhus										
Endymion	C. Alison, M.D.	Thomas Hart	54	20	417	209	13	..	1	..	9	34	..	12	..	79	8	..	41	10	65	7	1	..	28	14	1	1	1	1		
Thalia	H. Douglas	J. B. Nicholson, M.D.	18	5	233	230	..	..	..	..	9	..	4	..	29	..	3	4	1	..	21	18	..	37	..	2	61	10	..	..	8	22
Herald	R. A. Bankier, act.	W. H. Wallan, act.	6	1	60	72	3	..	..	..	1	4	19	..	5	..	6	..	..	..	1	..	..	1	..	..	16	..	..	..	1	1
North Star	A. Sanderson	W. M. Saunders	10	..	155	147	8	..	..	3	6	9	3	..	11	1	..	1	4	..	10	4	..	10	..	..	49	4	14	..	1	1
Belliside	T. W. McDonald	E. Heath, act.	110	21	423	340	10	..	3	140	12	3	..	10	1	..	13	5	..	1	61	10	..	5	..	4	123	15	17	..	1	13
Apollis	W. Graham	W. Bine	13	1	429	113	..	..	..	..	32	13	..	10	2	..	3	1	..	..	5	..	..	6	..	..	23	1	7	..	1	6
Juniter	..	W. Crofton	44	17	152	108	4	..	..	22	7	..	..	2	..	..	24	1	..	..	2	..	..	3	..	..	32	1	1	..	1	4

199



201

201

WOOLF, Virginia. *Monday or Tuesday*. With woodcuts by Vanessa Bell. Richmond: The Hogarth Press, 1921

ONLY LIFETIME COLLECTION OF HER
SHORT STORIES

First edition, one of 1,000 copies of this early Hogarth Press production. Leonard Woolf stated that the work "was printed by F. T. McDermott of the Prompt Press, Richmond, who used to give him advice on printing problems when he and Mrs. Woolf first started the Hogarth Press" (Kirkpatrick).

Woolf was concerned about the quality of *Monday or Tuesday* and what its critical reception would be,



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and wrote in her diary on 6 March 1921 that "Nessa approves of *Monday or Tuesday* – mercifully; & thus somewhat redeems it in my eyes".

Octavo. Original brown quarter cloth, paper-covered boards, black and white woodcut to front cover designed by Vanessa Bell. No jacket issued. With 4 full-page woodcuts by Vanessa Bell, and 1 p. of publisher's advertisements at end. New York bookseller's ticket to rear pastedown. Slight wear to board edges and tips, covers a little toned and rubbed, offsetting from woodcuts and at endpapers, occasional light pencil underlinings to text; a very good copy. ♣ Kirkpatrick A5; Woolmer 17.

£2,000

[150308]

202

WOOLF, Virginia. *A Room of One's Own*. New York & London: The Fountain Press; The Hogarth Press, 1929

WOOLF'S FEMINIST LITERARY MANIFESTO,
SIGNED BY THE AUTHOR

Signed limited edition, scarce Hogarth Press issue, number 277 of 492 copies signed by the author in her customary purple ink on the half-title. This edition was published in the US on 21 October 1929 and in the UK on 24 October 1929, simultaneously with the Hogarth Press trade edition.

A Room of One's Own is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on



203

female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the Odtas at Girton in October 1928.

Octavo. Original red cloth, spine lettered in gilt, edges untrimmed. Housed in a custom brown leatherette folding case. Spine faded, wear to ends and tips, light toning to contents, else bright and clean. A very good copy indeed. ♣ Kirkpatrick A12a; Woolmer 215A.

£6,500

[153492]

203

WORDSWORTH, William. *The Poetical Works*. London: Henry Frowde, 1905

An elegantly bound set of the Oxford edition of Wordsworth's poems, bound under the direction of Douglas Cockerell, the highly influential bookbinder who taught the founders of Sangorski & Sutcliffe and who managed the W. H. Smith & Son Bindery from 1905 to 1914. This copy includes the "WHS" blindstamp on the rear pastedown, indicating a binding "specially designed" by Cockerell (Maggs Bros., p. 202).

Octavo (184 × 123 mm). Contemporary green morocco by W. H. Smith under the direction of Douglas Cockerell, spine lettered in gilt, frames and floral tooling to compartments and cover borders in gilt, triple gilt circular cornerpieces to covers, richly gilt-tooled floral turn-ins, marbled endpapers, edges gilt. Engraved portrait frontispiece. Short splits to inner



204

hinges, remaining firm, foxing to plate margins, illustration unaffected, contents fresh. A very good copy indeed. ♪ Maggs Bros., Bookbinding in the British Isles, Part I, 1996.

£950

[153424]

204

WRIGHT, S. Fowler. *The New Gods Lead.* London: Jarrolds Publishers, 1932

RARE IN THE STRIKING JACKET

First edition of this collection of science fiction stories, rare in the jacket. Though in the tradition of H. G. Wells, with whom comparisons are often made, Fowler Wright was far more dystopic in his vision of the future: "the general theme is that science, the new gods, is a menace" (Bleiler).

The collection was expanded and republished in 1949 as *The Throne of Saturn*, and further expanded in 1996 as S. Fowler Wright's *Short Stories*.

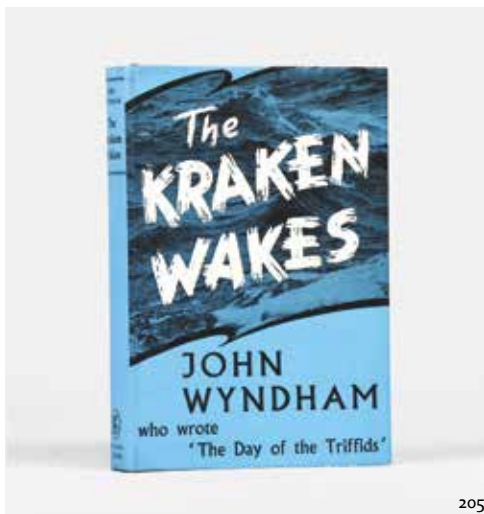
Octavo. Original black cloth, spine lettered in gilt. With dust jacket. A fine copy, in near-fine, bright jacket, slight residue from removal of overprice sticker to spine panel, light creasing and short closed tears around extremities, without repairs. ♪ Bleiler 2444.

£2,250

[153613]

205

WYNDHAM, John. *The Kraken Wakes.* London: Michael Joseph, 1953



205

First edition, praised by the *Magazine of Fantasy & Science Fiction* as among the best works of the genre published that year.

The story presents "a humanly convincing account of extraterrestrials who first make themselves at home in our ocean depths before venturing upon the lands we think ours" (F&SF, p. 94); "it provides a chance for the type of mild surrealism – motor boats chugging up Oxford Street – which Wyndham enjoyed, and it increased his popularity. Wyndham's success sprang from portraying civilization under stress, while at the same time deploying middle-class values (the role of women and of the working class) which were already being questioned" (ODNB).

Octavo. Original maroon boards, spine lettered in gilt. With dust jacket. Binding square and firm, rubbing to rear cover, light spotting to edges and browning to endpapers, contents crisp. A very good copy indeed, in like dust jacket, not price-clipped, soiling and foxing to rear panel and verso, else bright and sharp. ♪ Locke, *A Spectrum of Fantasy*, vol. 1, p. 237. "Recommended Reading: The Best Science-Fantasy Books of 1953", *The Magazine of Fantasy & Science Fiction*, vol. 6, no. 3, March 1954.

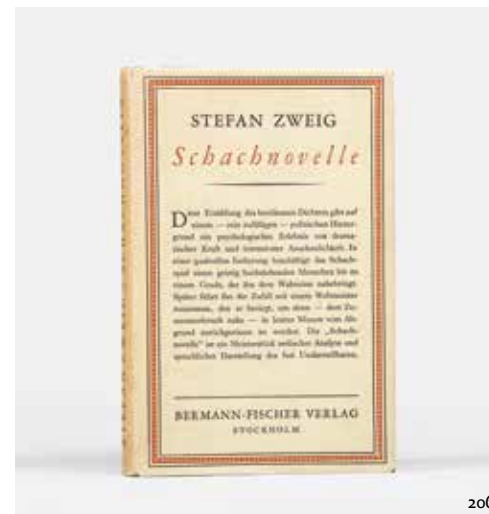
£750

[128397]

206

ZWEIG, Stefan. *Schachnovelle* ("Chess"). Stockholm: Bermann-Fischer Verlag, 1943

FLEEING EUROPE WITH A CHESSBOARD FOR COMPANY



206

First European edition, scarce. Zweig's novella (published in English as *The Royal Game*) was first printed in Buenos Aires the previous year, but that edition is seldom seen – the Stockholm edition is the first printed on the continent that Zweig had fled.

One of the most popular writers in the world in the 1920s and '30s, Zweig escaped Austria in 1934, and his books were banned by the Nazis. He settled eventually in Petrópolis, Brazil, until, despairing for the future of humanity, he and his wife took their lives in 1942 with an overdose of barbiturates. *Schachnovelle*, in which the chess-mad protagonist is found fleeing persecution in Europe on a cruise ship bound to South America, masterfully reflects these anxieties.

This copy is from the library of Paul Dinichert (1879–1954), with his ownership signature to the front free endpaper dated 15 April 1944. He served as a member of the Swiss envoy to Berlin until the outbreak of the Second World War, when he moved post to Stockholm.

Octavo. Original buckram-backed blue boards, gilt titles to spine. With dust jacket. Light fading to board edges, contents fresh. A near-fine copy, in like dust jacket, light sunning to spine panel, spine ends and tips nicked, a sharp and bright example.

£1,250

[152787]



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