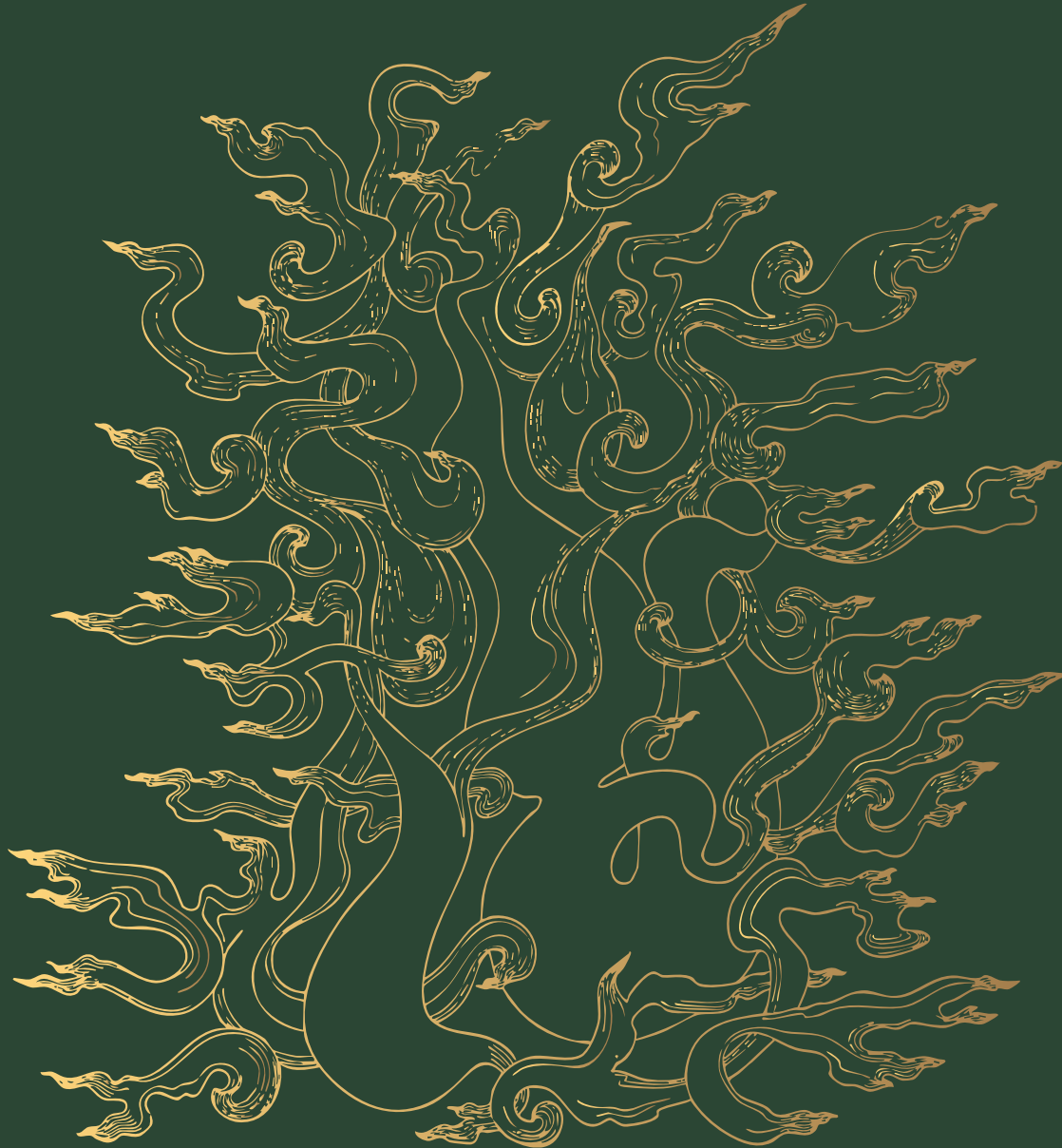


DECEMBER



PETER HARRINGTON
LONDON

PETER HARRINGTON
L O N D O N

DECEMBER



CATALOGUE 222

MAYFAIR

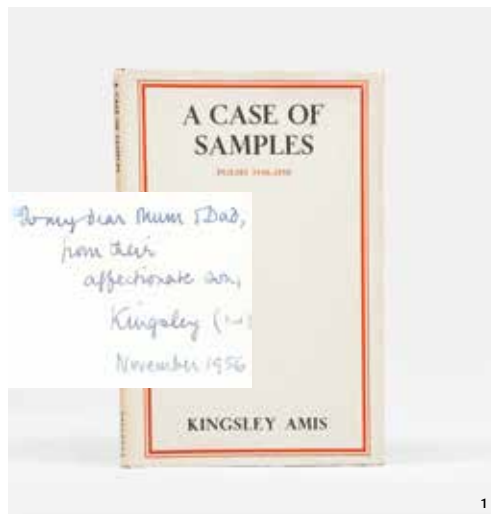
43 DOVER STREET, LONDON
UK +44 (0)20 7591 0220

CHELSEA

100 FULHAM ROAD, LONDON
www.peterharrington.co.uk

NEW YORK

35 EAST 67TH STREET, NEW YORK
US +1 (212) 293 8341



1
AMIS, Kingsley. *A Case of Samples. Poems 1946–1956.* London: Victor Gollancz Ltd, 1956

INSCRIBED BY “PUD” TO HIS CAUTIOUSLY PROUD PARENTS

First edition, the dedication copy, inscribed by Amis on the front free endpaper, “to my dear Mum & Dad, from their affectionate son, Kingsley (Pud), November 1956”.

Amis’s father was a senior clerk at Coleman’s, “the horrible mustard people, and considered himself a failure”, remarked Amis. William ensured his son was well educated and scraped together enough money to send him to the elite City of London School on the expectation that Amis would get a scholarship for the following years, which he did. When his son turned to writing, “while showing pride and pleasure (and some incomprehension) at my first success . . . [he] warned me that I must not make the mistake of thinking I could actually support myself and family in this fashion. Good advice as things were then”. Amis’s mother was a “great jam-making, cricket-tea-preparing figure . . . who continued all her life as inveterate a reader as I was in my youth: a book was as much part of her accoutrements at home as handbag and knitting”. She “did as much as anybody to set me going” on his path to being a writer. While neither of his parents were delighted by Amis’s decision to pursue a literary life, his success allowed him a certain amount of freedom from their expectations, and they remained on good terms.

Octavo. Original black cloth, spine and front cover lettered in gilt, front cover frame in gilt. With dust jacket. Spine ends and corners gently bumped; jacket unclipped, spine panel toned, a few nicks and faint marks, short closed tears at ends of front flap fold: a near-fine copy in like dust jacket.

£2,250

[182341]

2
ATTENBOROUGH, David. *Life on Earth.* London: Collins; British Broadcasting Corporation, 1979

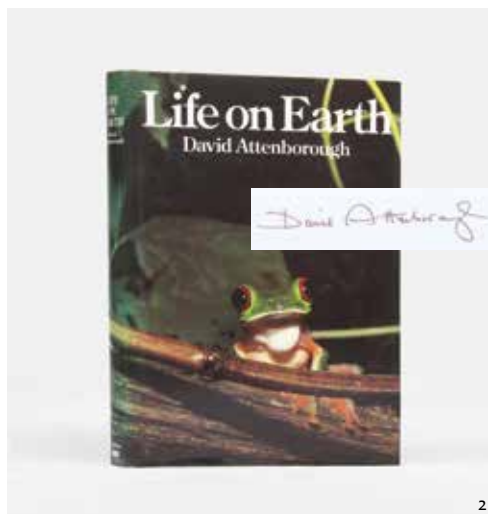
First edition, signed by the author on the title page. It is accompanied by a flyer for Attenborough’s lecture entitled “Natural History in Television” at the British Museum on 14 June 1979, together with a typescript document stating that the book was signed on that occasion.

Life on Earth accompanied the BBC documentary of the same name. The documentary, which established Attenborough as the UK’s foremost naturalist, benefited from great strides made in video and camera technology; the many photographs illustrating the book reap the same rewards.

Large octavo. Colour photographs within text. Original brownish orange boards, spine lettered in gilt. With illustrated dust jacket. Spine ends and corners gently bumped, top edge and endpapers lightly foxed; jacket unclipped, spine faded, faint marks to verso, reprice sticker on front flap: a near-fine copy in very good jacket. ♪ David Attenborough, *Life on Air*, 2009.

£1,375

[183650]



3
ATWOOD, Margaret. *The Handmaid’s Tale.* Toronto: McClelland and Stewart, 1985

First edition, inscribed by the author on the half-title, “To Therese with best wishes – Margaret Atwood”. Atwood’s enduring work secured her place as one of the most prominent writers of the 20th century. It received the Arthur C. Clarke award in 1985 and has been adapted into a film (1990), an opera (2000), and a television series (2017).

Octavo. Original red quarter boards, spine lettered in cream, cream board sides, red endpapers. With dust jacket. Spine ends rubbed; jacket unclipped, spine lightly toned, brown spot on front panel, a little creased and nicked: a very good copy in like jacket.

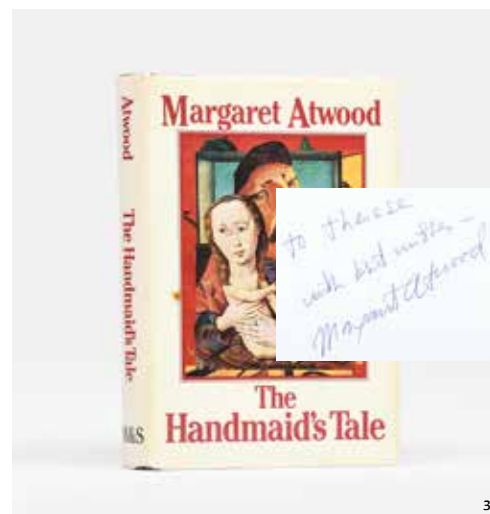
£1,500

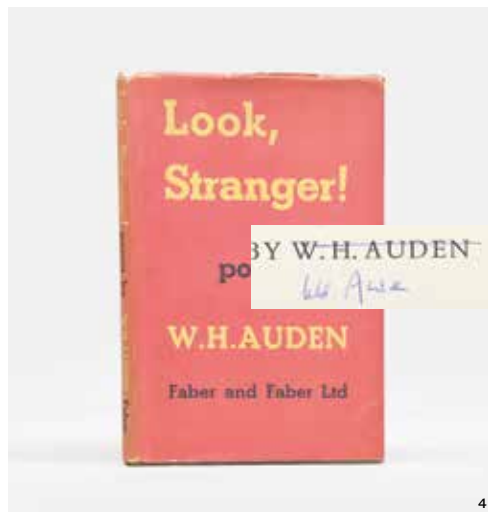
[177436]

4
AUDEN, W. H. *Look, Stranger!* London: Faber & Faber Limited, 1936

First edition, signed by author on the title page, his printed name struck through. This collection, which includes the great ecological disaster poem “Paysage Moralisé” (published here as “VII”, pp. 22–23), was awarded the King’s Gold Medal for poetry.

The US edition, published the following year by Random House, was called *On This Island*: Auden had written to his American publisher complaining that, “Faber invented a bloody title while I was away without





telling me. It sounds like the work of a vegetarian lady novelist. Will you please call the American edition On this island [sic]”.

Octavo. Original grey cloth, gilt lettered spine, edges untrimmed. With dust jacket. Bookplate to front free endpaper. Head of spine chipped, spine and board edges toned, a few spots of wear to extremities, hinges starting, endpapers lightly foxed; jacket somewhat soiled, spine toned, edges a little chipped, small hole to rear panel: a good copy in very good jacket. ♣ Bloomfield & Mendelson A13a.

£875

[181830]

5

AUSTEN, Jane. *Mansfield Park*. London: Richard Bentley, 1833

First Bentley edition, the third edition overall, the first to be illustrated, and the first to name Jane Austen on the title page. This copy is from the original issue, when each novel was published separately; later in 1833, Bentley reissued Austen's work as a set.

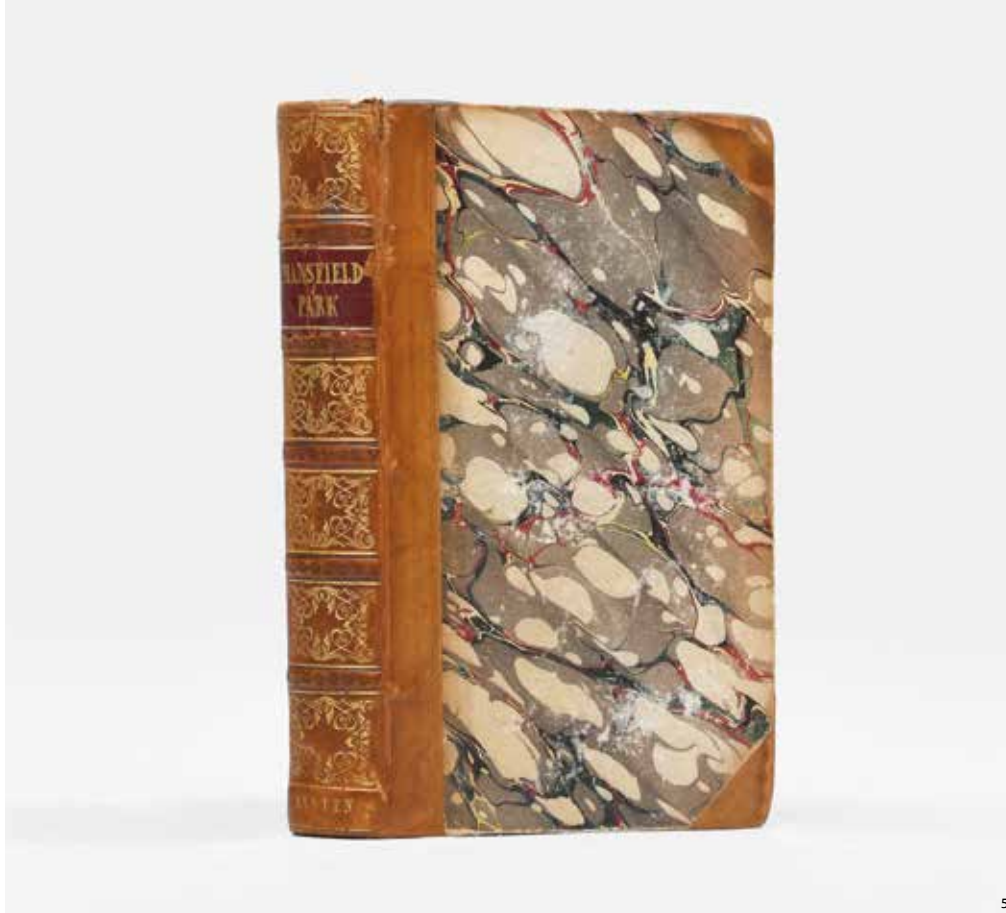
Mansfield Park was first published in 1814, and a second edition followed in 1816. Bentley bought the copyright to all Austen's novels, none of which had been republished since 1818. His new editions were apparently intended for the private buyer, since circulating libraries still had copies of the originals. He published them as part of his Standard Novels series, which contained almost all the best fiction of the romantic period. The Bentley editions of Austen were frequently reprinted and dominated

the market until 1869: “the vast majority of Austen's readers during this period were therefore most likely to have encountered her work in Bentley's edition” (Halsey, p. 110).

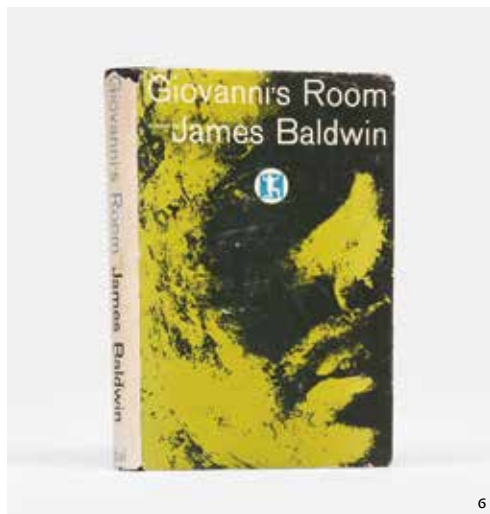
Octavo (161 × 102 mm), pp. [iv], [2], 424, [425–428]. Engraved vignette title and frontispiece by William Greatbach after Ferdinand Pickering (1811–1889), without imprint on verso of vignette title, bound without half-title and advertisement leaves. Contemporary half calf, spine in gilt compartments with gilt-lettered red morocco label and blind rolls to 5 raised bands, marbled boards and edges, endpapers drab. Extremities and covers rubbed, a little colour skilfully applied, corners worn, front inner hinge cracked but firm, engraved vignette title and frontispiece foxed, otherwise contents clean: a very good copy. ♣ Gilson D3; Keynes 104. Katie Halsey, *Jane Austen and Her Readers, 1786–1945*, 2013.

£2,500

[176418]



5



6

6

BALDWIN, James. Giovanni's Room.

New York: The Dial Press, 1956

First edition, review copy, with the publisher's slips laid in. Baldwin's second novel is a cornerstone of 20th-century gay fiction.

Following the success of *Go Tell It on the Mountain* (1953), Baldwin won a Guggenheim grant to work on a new novel. His American publisher Knopf turned down the manuscript of *Giovanni's Room* for its homosexual themes, which they feared would alienate his existing audience. The work was picked up instead by the Dial Press, with whom Baldwin would publish regularly.

Octavo. Original black quarter cloth, spine lettered in silver, green marbled paper sides. With dust jacket. Spine ends bumped, edges lightly foxed, toning to endpapers; jacket unclipped, mildly toned, but bright, spine ends chipped, extremities rubbed, a few short closed tears, front panel a little rubbed, else bright: a very good copy in like jacket.

£3,000

[177733]



6

7

BARNETT, Percy Neville. Souvenir of Glimpses at Ukiyo-ye and Nishiki-ye: Brocade Prints of Japan. Sydney: T. V. Bennett & Co., 1942

First signed limited edition, number 15 of 50 copies signed and numbered by the author, stamped with his red seal, and illustrated with six beautiful Japanese woodblock prints, including three of the author's specially carved bookplates. Barnett issued two signed limited editions of this title in 1942–43; the first is preferred for having two more prints than the second.

Percy Neville Barnett (1891–1953) devoted the first half of his life to the study of bookplates, publishing several limited editions on the subject. In the 1930s, he turned his attention to Japanese woodblock printing. In 1940 and 1941, he published two lengthy works on the subject – *Glimpses of Ukiyo-e* and *Glimpses of Nishiki-ye* – but wartime restrictions confined the editions to 11

and 15 copies only. Barnett produced this *Souvenir* as a taster for other friends and acquaintances.

While an homage, the *Souvenir* is in itself a work of art and displays the high standard for which Barnett's works are known. "A perfectionist at a time when the second-rate satisfied many people, Barnett chose the best materials available: he procured type-fonts from Germany, used hand-made paper, and imported vellum from England, board from Scotland, silk from China and brocade from Japan" (ANB).

Quarto (270 × 195 mm). Letterpress title page printed in blue and laid down on leaf as issued, colour woodblock laid down on title page, 5 colour woodblocks and 2 half-tone photographs laid down, all as issued. Mid-century beige boards, spine with brown label lettered in gilt, edges untrimmed, original wrappers lettered in black bound in. Australian bookseller's ticket on front pastedown. Contents lightly foxed, woodblocks bright, some browning where adhesive applied to laid-in illustrations: a very good copy.

£2,500

[174754]



7



8
BEARDSLEY, Aubrey (illus.); MALORY, Sir Thomas. *Morte Darthur*. London: J. M. Dent and Co., 1893–94

A MONUMENT OF DECORATIVE BOOK ILLUSTRATION

First Beardsley edition, one of 1,500 copies on ordinary paper, and scarce with the cloth in such bright condition. This was Beardsley's first major commission and the book that launched the "Beardsley look" (Gillon, p. IV).

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

Provenance: Robert (Robin) Henri Louis-Charles de Beaumont (1926–2023), with his bookplate on the front pastedown of each volume. De Beaumont was an architect and later an antiquarian book dealer and collector. He donated his splendid collection of British wood-engraved illustrated books to the British Museum in 1992.

2 vols, large octavo. Engraved frontispiece to each vol., 18 wood-engraved plates (including 5 double-page), numerous text illustrations, and approximately 350 repeated designs



for chapter headings and borders, all by Aubrey Beardsley. Original yellow cloth, spine lettered in gilt, spine and front cover stamped in gilt with floral design, publisher's device in gilt on rear cover, top edge gilt, others uncut, some leaves unopened, one red and one blue cloth bookmarker. Cloth retaining much of its original yellow hue, just a couple of marks, spines slightly darkened, mild toning to endpapers and pp. 766–7, text rubbed at pp. 912–13, occasional foxing: a very good copy. ¶ Edmund Vincent Gillon, *Illustrations for Le Morte D'Arthur*, 1972; John Lewis, *The Twentieth Century Book*, 1984.

£3,000 [177052]

9
THE BEATLES – TAYLOR, Derek. *Fifty Years Adrift*. Guildford: Genesis Publications Limited, 1984

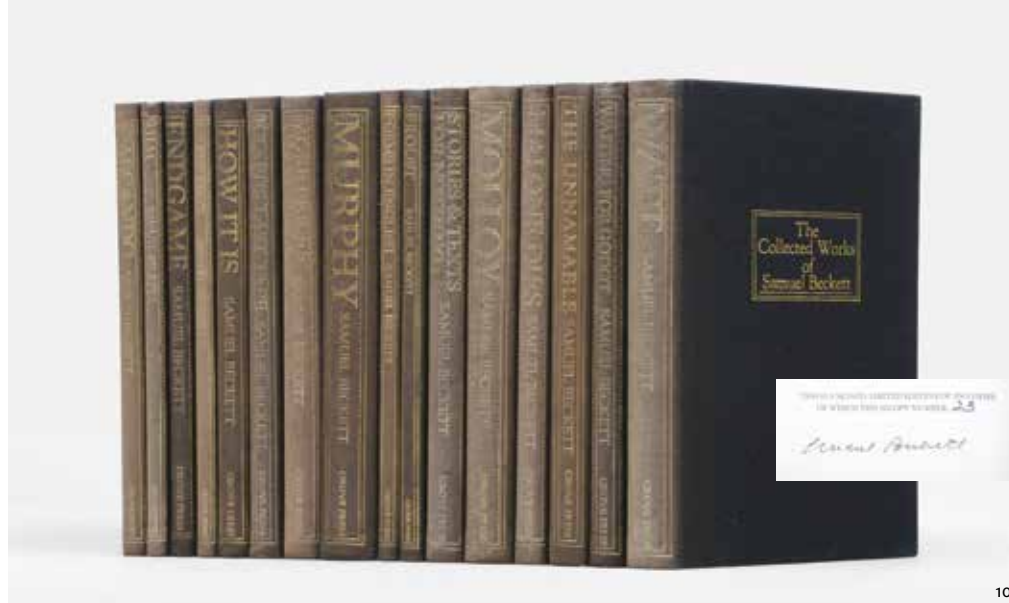
RINGO'S MANAGER'S COPY, SIGNED BY THREE OF THE BEATLES

First edition, number 121 of a limited edition of 2,000 copies signed by George Harrison, Derek Taylor (the

Beatles's publicist), and the illustrator Larry Smith. This is a presentation copy to Hilary Gerrard, Ringo Starr's manager and director of Apple Corps, and is inscribed to him by Taylor, Harrison, Paul McCartney, Ringo Starr, Barbara Bach (Starr's wife), Neil Aspinall (chief executive of Apple Corps), and singer-songwriter Harry Nilsson, nicknamed the "American Beatle".

Quarto. Colour frontispiece with tissue guard, lavishly illustrated with Beatles memorabilia and half-tones from photographs. Original half calf, red morocco spine label, spine lettered and ruled in gilt, compartments stamped in blind, sides and corners trimmed with single gilt fillet, brown cloth sides, vignette on front cover in red and gilt, rear cover with Derek Taylor's signature stamped in gilt, illustrated endpapers from a design by Larry Smith, edges gilt, original red silk ribbon and colour concert ticket bookmarker. Housed in the publisher's brown slipcase with paper label. Spine of book scuffed and slipcase lightly bumped, a very good copy.

£15,000 [174385]



10

where clothes are recycled, jewels are worthless, and world communication has been simplified into a universal language. The work had an immediate political effect and contributed to the formation of numerous clubs across America campaigning for nationalization of services. It was followed in 1897 by *Equality*, which expanded these themes and explored the potential benefits of universal economic equality to the lives of women. The first issue is found in both grey and green cloth bindings; no precedence has been established.

Duodecimo. Original green cloth, spine and front cover lettered in black and decorated in gilt, top edge grey. With early glassine jacket. Housed in a custom green cloth chemise and green morocco-backed green cloth slipcase. Early bookseller's cataloguing and gift note loosely inserted. Binding square, spine lettering and extremities gently rubbed, front inner hinge starting, book block remaining firm, foxing to endpapers, sporadic spots to text: a very good copy. J Bleiler, *Supernatural Fiction*, p. 35; L. T. Sargent, *British and American Utopian Literature, 1516–1985: An Annotated, Chronological Bibliography*, p. 56.

£1,500

[176332]

12



10

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

CELEBRATING HIS NOBEL PRIZE

First collected edition, signed limited issue, number 23 of 200 sets signed by the author in *Waiting For Godot*. The set encompasses Beckett's oeuvre up to 1970, following his receipt of the 1969 Nobel Prize in Literature. The publishers advertised Beckett's canon in their influential literary magazine *Evergreen* as "the most astonishing body of work in modern literature" (Baxter, p. 31).

The limited issue was only available as a set. An unsigned trade edition was sold by individual volume.

16 vols, octavo. Film illustrated with photographic half-tones. Original black cloth, spines and front covers lettered within gilt rules, pale blue patterned endpapers. No dust jackets issued. Spines faded, as usual, gilt remaining bright, Murphy pp. 13–28 unopened, a couple of vols with minor rubbing, foxing to outer leaves of Film, else contents clean. A near-fine set. J James Baxter, *Samuel Beckett's Legacies in American Fiction: Problems in Postmodernism*, 2021.

£7,500

[180063]

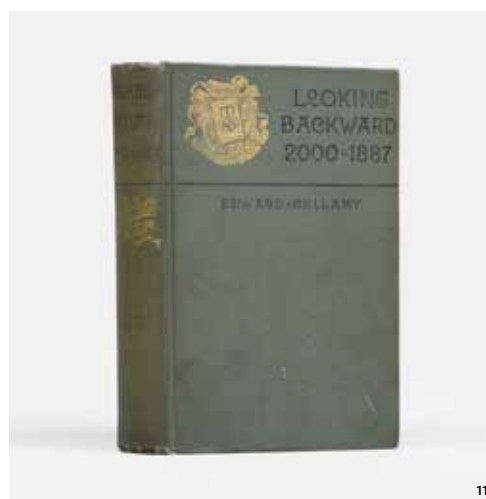
11

BELLAMY, Edward. *Looking Backward 2000–1887.* Boston: Ticknor and Company, 1888

"THE CLASSIC AMERICAN UTOPIA" – SARGENT

First edition, first issue, with the misprint "wore" in line 8 on page 210 and the J. J. Arakelyan slug on the copyright page. Bellamy's enormously popular novel imagined the world in the year 2000, perfected by scientific and technological progress.

It established Bellamy's utopian themes of co-operation and brotherhood in an ideal socialist system,



11

12

BERKE, Joseph (ed.). A full run of *Fire* magazine. [London: Fire Books,] 1967–72

A complete run of the alternative art and ideas magazine published by the radical psychotherapist Joseph Berke, a friend and colleague of R. D. Laing and a founder-member of the Free University of New York. The *Sphere of Light*, which comprises issues 11 to 15, is signed by the poet Roberta Elzey Berke, who was Joseph Berke's first wife.

The first two issues were published in vivid multicolour by the Poets' and Painters' Press. They include contributions from Laing, Gary Snyder, Elzey, Lawrence Ferlinghetti, Spike Hawkins, Julian Beck, and Calvin Hernton, among others. The first issue, printed in a run of only 1,000, was sold during the Dialectics of Liberation Congress.

Issues 3 through 9 were published as a single book, *Counter Culture: The Creation of an Alternative Society*. Berke envisioned it as a "a handbook of alternative life styles". Contributors included John Gerassi, Allen Ginsberg, Stokely Carmichael, Jeff Nuttall, and David Mairowitz.



Issue 10 was published in a similar format to the first two issues, and includes contributions from Spike Hawkins, Pip Benveniste, Calvin Hernton, and James McCann – an arms smuggler for the IRA, drug trafficker, and later a benefactor of Brion Gysin.

Issues 11 to 15 were published as a single book, *Sphere of Light*. It is a poetry collection by Roberta Elzey Berke, illustrated with her woodcuts, and signed by her on the front free endpaper.

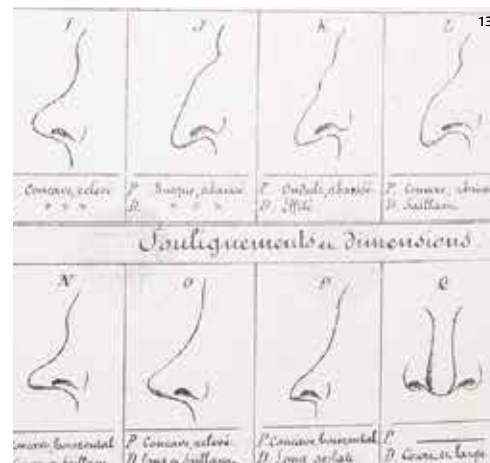
5 items: Issues 1, 2, 10: original wire-stitched wrappers; issues 3–9 & 11–15, original red cloth, with dust jackets. Faded ownership inscription to front free endpaper of *Counter Culture*. Wrappered issues a little nicked and chipped at edges, Issue 10 faintly soiled, Issue 2 with damp stain to spine; spine of *Counter Culture* sunned, spine ends bumped, top edge foxed, jacket a little chipped with a few short closed tears; *Sphere of Light* foot of spine bumped, jacket faintly sunned, else near-fine: overall, a well-preserved set in very good condition.

£875

[178985]

13

BERTILLON, Alphonse. *Identification anthropométrique*. Melun: Typographie-Lithographie Administrative, 1885



THE SCIENCE OF CRIMINAL INVESTIGATION, BY HOLMES'S SUPERIOR

First edition of Bertillon's pioneering system for identifying people from precise body measurements.

In 1880 the Parisian police officer Alphonse Bertillon devised a method of identification based on a series of bodily measurements of the head, fingers, foot, forearm, and overall height, which he found to be unique in a study of 50,000 subjects. Arrested persons were first classified by height – tall, medium, or short – and then further subdivided by other measurements. These data took precedence over photographs, reducing errors caused by resemblance or false names.

Widely adopted in Britain and America, the system was later supplanted by fingerprinting, yet it remains the first fully developed scientific method of criminal identification. Bertillon also standardized the mug shot and introduced numerous other forensic innovations.

His work was viewed with approval by no less an authority than Sherlock Holmes, who in "The Naval Treaty" expressed "his enthusiastic admiration of the French savant". In *The Hound of the Baskervilles* Holmes is "just a little" put out to be considered second best to Bertillon, snappishly suggesting that Dr Mortimer had "better consult him" if he considers Bertillon his superior.

Octavo (233 × 148 mm), pp. ix, [1], 59, [5], [4]. With 39 lithographed plates on 20 leaves. Contemporary blue quarter roan on marbled boards, spine unlettered, marbled endpapers, speckled edges. Head of spine chipped, extremities lightly rubbed; a very good copy. J Garrison-Morton 181 (1886 edition).

£4,500

[174781]



14

14

BLAIR, Tony. *A Journey*. London: Hutchinson, 2010

Signed limited edition, number 126 of 500 copies signed by the author. Blair's autobiography charts his journey from election as leader of the opposition to his departure from office as the longest-serving Labour Party prime minister.

Octavo. Original cloth in Labour Party red, spine and front cover lettered in gilt, grey endpapers, red edges. Housed in



16



15

the original red cloth slipcase, front panel lettered in gilt. A fine copy.

£1,500

[174375]

15

BOWEN, Elizabeth. *The House in Paris*.

London: Victor Gollancz Ltd, 1935

First edition of the author's fifth novel, inspired by her affair with the scholar Humphry House.

The novel received high praise. Virginia Woolf commented that "she liked it best of all Elizabeth's books", while her publisher Victor Gollancz stated that the book was "one of not more than half a dozen contemporary novels that I have really enjoyed

during the past ten years" (quoted in Glendinning, p. 116 and 109).

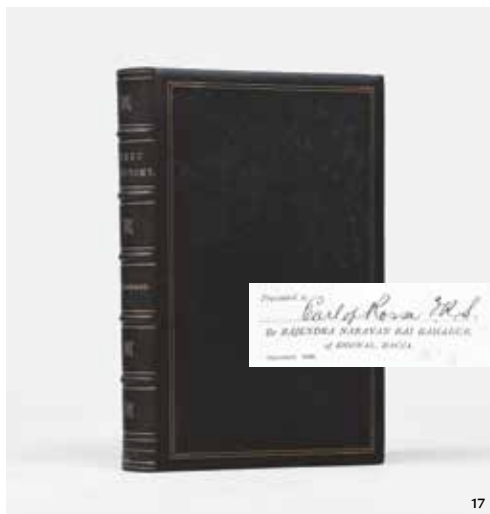
Octavo. Original black cloth, spine lettered in gilt. With dust jacket. A few marks to boards, rubbing to foot of spine, foxing to prelims and edges; jacket toned as usual, price on spine as issued, a few nicks to edges: a very good copy in like jacket. ♣ Victoria Glendinning, Elizabeth Bowen, 1978.

£3,500

[182414]

16

BOWIE, David – BROAKES, Victoria, & Geoffrey Marsh. *Is*. London: V & A Publishing, 2013



17

SIGNED BY THE THIN WHITE DUKE

First edition, number 9 of the Collector's Edition of 500 copies, signed and dated by Bowie on the half-title. It was published to coincide with the David Bowie Is exhibition at the Victoria and Albert Museum, London, March–August 2013.

Quarto. Richly illustrated throughout with numerous photographic reproductions. Original illustrated cloth, spine lettered in silver and orange, printed on heavy weight Italian paper, all edges silver. Housed in the publisher's orange acrylic slipcase with laser cut lightning flash. All contained in the publisher's original packing box. All in fine condition.

£3,750

[180596]

17

BRENNAND, William. *Hindu Astronomy*. London: Chas. Straker & Sons, Ltd, 1896

First edition, presentation copy, specially bound and gifted from Rajendra Narayan Rai Bahadur (d. 1901), who funded the publication, to the Irish astronomer Laurence Parsons (1840–1908), fourth earl of Rosse. The printed presentation slip, inscribed in a secretarial hand and dated November 1896, is tipped onto the first blank.

Brennand (1817–1897) spent many years in Bengal as the principal of Dacca College, where he conducted photometric observations of the sun. While there, a committee was formed with the intention of remedying the lack of material available to Western scholars on

the history of Indian astronomy. They commissioned *Hindu Astronomy* but, with limited funds available, Brennand was forced to write to his former pupils to ask for their assistance. Narayan, the zamindar of the Bhawal Estate near Dhaka, paid the entire amount as part of “his efforts for the enlightenment of his fellow-countrymen, by assisting in the publication of books, and placing educational advantages within the reach of those too poor to obtain them for themselves” (*Bengal Times*, p. 4).

Octavo (243 × 153 mm). With 12 plates, numerous illustrations and diagrams within text. Erratum slip tipped-in after p. 256. Contemporary presentation binding of black hard-grain morocco, spine lettered, ruled, and decorated in gilt, five raised bands, gilt double fillet borders to bevelled covers, gilt floriate roll to turn-ins, red marbled endpapers, gilt edges. Smartly bound, gilt bright, endleaves foxed but contents otherwise clean, small illegible stamp to p. ix and neat pencil annotations to list of illustrations on p. xv: a very good copy. *¶* *Bengal Times*, 16 Jan. 1895; “Referee’s report by Edwin Dunkin, on a paper ‘On hindoo [sic] astronomy’ by William Brennand”, *The Royal Society*, 26 Nov. 1891.

£975

[166734]

18

BROADSIDE BALLAD. *The Plymouth Tragedy: or, Fair Susan’s Overthrow*. London: printed and sold by Jennings, [c.1809]

A ballad telling a tragic tale of lovers tricked apart by “cruel” and “covetous” parents. Similar ballads often

feature an unfaithful and avaricious antiheroine, who suffers a cautionary downfall. Here, however, Susan is a “harmless maid”, and it is families who are warned against prioritizing wealth over the happiness of the younger generation.

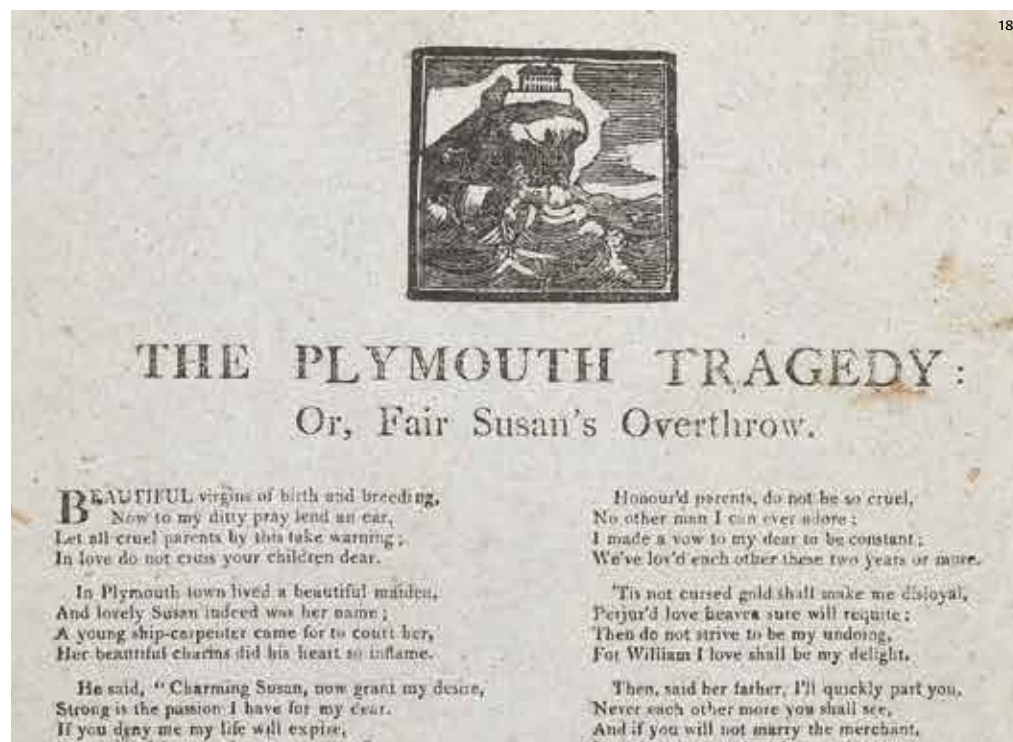
The love triangle between a woman, her husband, and a sailor was a common trope in 17th- to 19th-century ballads, but most had several key differences to this version. The woman was normally the one to prioritize financial gain, unlike Susan, who declares that “No wealth nor riches shall make me disloyal”. The sailor was typically a demonic character, sometimes the Devil in disguise, whereas “sweet William” is an honest and faithful man. In most ballads, only the woman dies, while the sailor-demon escapes; both Susan and William perish here.

Such entertaining ballads were an outlet for people “to voice tensions, to work over the contradictions of human life” (Gammon, p. 237). The *Plymouth Tragedy* reflects an exasperation with the requirements on the young, especially women, to conform with their parents’ desires at the expense of their own happiness.

Single sheet (255 × 360 mm), printed in columns. Woodcut vignette. A little nicked at edges, old centre fold reinforced on verso with paper; overall a well-preserved copy of a fragile publication. *¶* Vic Gammon, “Song, Sex, and Society in England, 1600–1850”, *Folk Music Journal*, vol. 4, no. 3, 1982.

£975

[174972]



18

19

BRONTË, Charlotte. *Jane Eyre*. London: Smith, Elder, and Co., 1847

First edition of one of the keystone books for any collection of 19th-century literature: the first published novel by Charlotte Brontë, indeed by any of the Brontë sisters. Issued in a run of 500 copies, *Jane Eyre* and its blend of social criticism and gothic elements changed the course of the English novel and of the heroine in literature.

Following both the unsuccessful publication of the sisters' *Poems* in May 1846, and the rejection by publishers of her first novel, *The Professor*, Charlotte Brontë focused her attention on a new work. When she delivered the fair copy of the manuscript to the publisher on 19 August 1847, it was received enthusiastically by their reader W. Smith Williams and by the head of the firm, George Smith. *Jane Eyre*

was published on 19 October, soon followed by the second edition of January 1848 which was dedicated to Thackeray. The novel was a great success among both critics and the public, and by 1850 four editions had been printed.

3 vols, octavo (195 × 122 mm). Bound with half-titles. Early 20th-century green crushed morocco by Rivière, spines lettered in gilt, compartments framed with gilt foliate design, triple gilt rules to boards with outer foliate cornerpieces and inner tulip cornerpieces, four rules to turn-ins, marbled endpapers, top edge gilt, others uncut, original cloth bound at end of vol. II. Housed in a custom green cloth box. Spines uniformly sunned, repairs to a few joints, scratch to rear cover of vol. III, a little finger-soiling and occasional mark to contents, marginal paper repair to vol. III, p. 197. A very good copy. ♣ Grolier English 83; Parrish, pp. 87–8; Sadleir 346; Tinker 379; Smith 2; Wolff 826.

£60,000

[183107]

20

BULL, Henrik Johan. *The Cruise of the “Antarctic” to the South Polar Regions*.

London: Edward Arnold, 1896

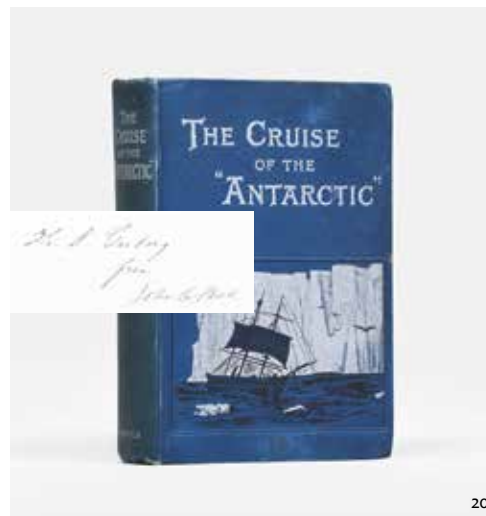
First edition, inscribed by the author's cousin to the prolific Norwegian writer Arne Garborg on the half title: “Hr. A. Garborg fraa John C. Bull”. Arne Garborg (1851–1924) promoted the use of Landsmål (now New Norwegian) as a literary language. He founded the political newspaper *Fedraheimen* in 1877, one of the first in New Norwegian.

This is the “well written and engaging” narrative of the reputed first landing on the Antarctic continent (Rosove); “an attractive piece of book production, describing a sealing and whaling voyage into the Ross Sea led by a Norwegian who had immigrated to Australia . . . It produced a little scientific information as well: Carsten Borchgrevink, deckhand and amateur scientist, brought back the first vegetation from below the Antarctic Circle”, lichen found growing on sheltered rocks (Taurus).

Octavo. Frontispiece (with tissue guard), 11 plates, from photographs and paintings; 36 pp. publisher's ads at end, dated October 1896. Original blue morocco-grain cloth, spine and front board lettered in silver, pictorial block in silver and black to front board, dark blue coated endpapers, edges untrimmed. Spine sunned, extremities bumped, a couple of spots and mild cockling to covers, front cover illustration bright, foxing to outer leaves. A very good copy. ♣ Howgego III B50; Rosove 55.A1.b; Spence 210; Taurus 14.

£1,750

[174590]



20

21

BUNN, Alfred. *The Stage: Both Before and Behind the Curtain.* London: Richard Bentley, 1840

First edition of the author's memoirs of his career as a prominent theatre manager and librettist. A somewhat controversial figure, Bunn was spurned by the theatrical intelligentsia, who decried his decisions to stage lighter works, including tightrope and similar circus acts, at his theatres. *The Stage* was published a year after he declared bankruptcy in 1839, and is in part a defence of his management, an argument for government support for the theatre, and a detailed history of the stage.

3 vols, large duodecimo (195 × 116 mm). Vol. I with wood engraved illustrations on one leaf and one table. All volumes with half-titles and errata leaves. Contemporary marbled half morocco for James Toovey, spineS with gilt tooled raised bands, green morocco labels, compartments framed in gilt with floral design, marbled sides and endpapers, all edges gilt. Bookplates of Thomas Gaisford (1779–1855), classical scholar, dean of Christ Church, Oxford, curator of the Bodleian and delegate of the Clarendon Press. Spine labels slightly faded, joints and corners rubbed, couple of minor bumps at extremities, light foxing to outer leaves, otherwise generally clean. A very good copy.

£750

[175564]



21



22

22

BURGH, James. *Political Disquisitions.* London: Printed for E. and C. Dilly, 1774–75

“OUGHT TO BE IN THE HANDS OF EVERY AMERICAN”

First edition of this timely work of republicanism, a demonstration of the dangers of monarchical tyranny that profoundly influenced the founding fathers. John Adams praised *Political Disquisitions* as a work which “ought to be in the hands of every American” (quoted in Wood, p. 165).

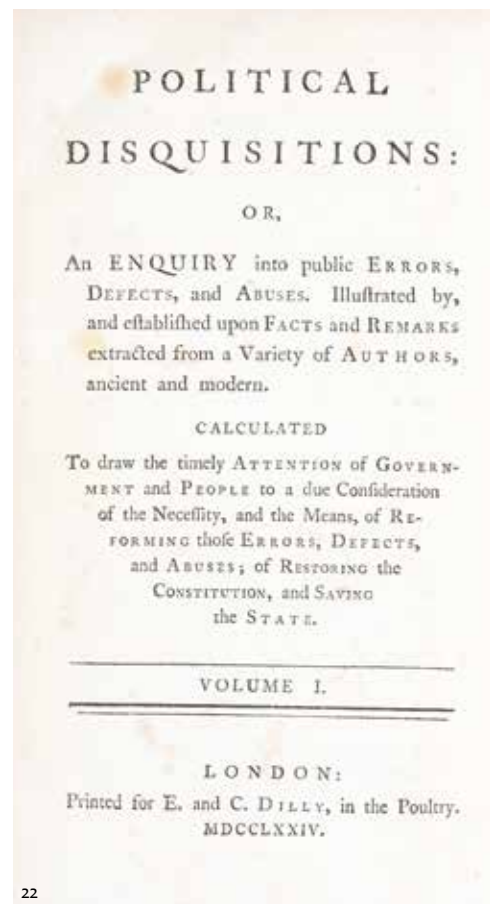
James Burgh (1714–1775) was among the most prominent Commonwealthmen of the late 18th century, drawing on the Glorious Revolution to emphasize limited government and individual liberty. In the *Political Disquisitions*, he advocates a model of mixed government with annual parliaments, secret ballots, and universal suffrage for male taxpayers.

The *Political Disquisitions* was cited approvingly in Paine's *Common Sense* and in the *Federalist Papers*, while Washington, Jefferson, and Hancock are listed among the subscribers to the first US edition of 1775. Caroline Robbins judged it “perhaps the most important political treatise which appeared in England in the first half of the reign of George III” (p. 365).

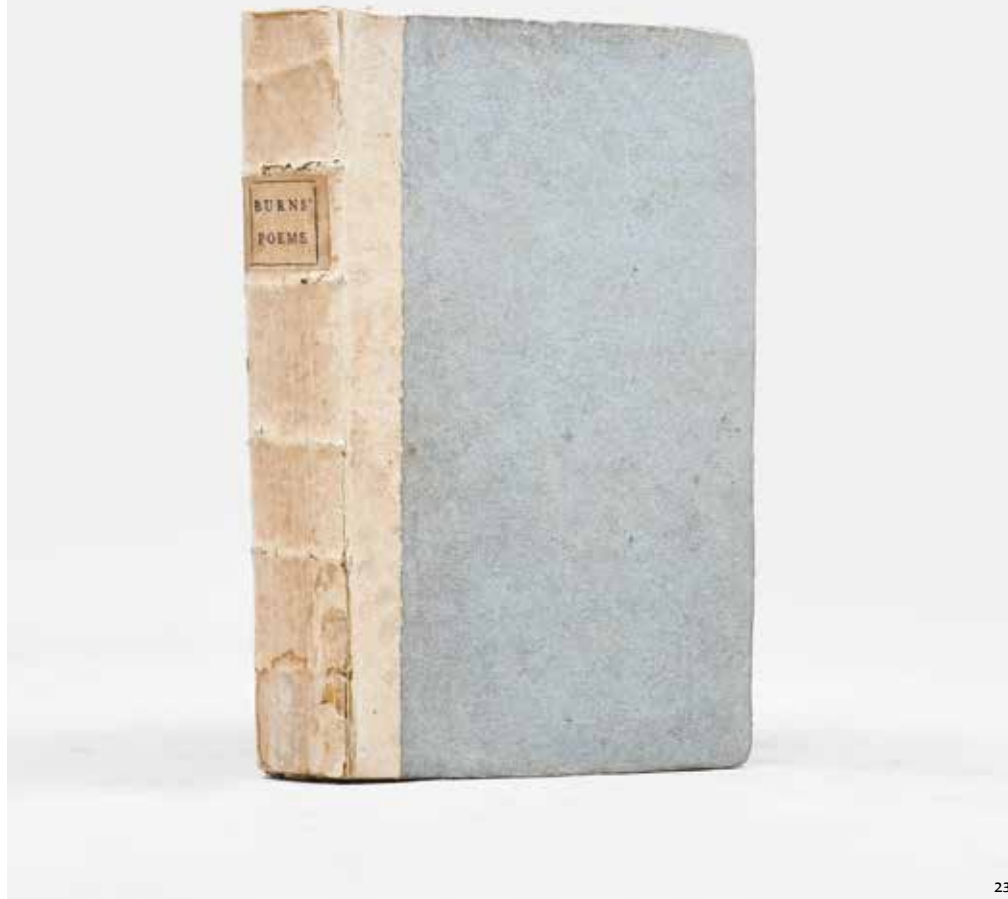
3 vols, octavo (208 × 123 mm). Contemporary sprinkled calf, spines ruled in gilt, red and green morocco labels. Near-contemporary engraved armorial bookplate of Edwin Sandys, 2nd Baron Sandys (1726–1797), to each volume. Joints and extremities restored, and one label replaced. Light rubbing and damp-staining to extremities, minor browning and foxing to contents, finger soiling and ink marks to pp. 268–9 of vol. I: a very good copy. ¶ ESTC T69213; Sabin 9246; Sowerby 2720; Wilentz, *Liberty and the American Revolution*, p. 63. Caroline Robbins, *The Eighteenth-Century Commonwealthman*, 1959; Gordon S. Wood, *The Creation of the American Republic, 1776–1787*, 1972.

£9,750

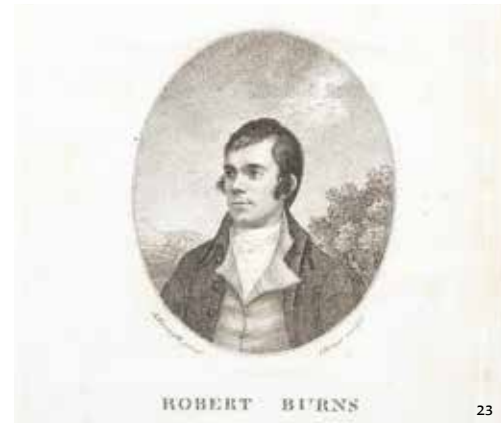
[175969]



22



23



Cunningham, Dublin Ireland, Ald Lang Syne, Should ald aquantance be forgott, A D to G R C". Cunningham joined the Edinburgh Volunteers to fight against the Jacobite rising of 1745. The Church of Scotland minister Alexander Carlyle describes how Cunningham, who was studying law at the University of Edinburgh, "had a military turn . . . and was determined to become a volunteer in some regiment till the rebellion was suppressed" (pp. 157–8). He married the Scots-Irish heiress Elizabeth Murray in 1754 and moved to Ireland, serving in the Irish Parliament, where he was an eloquent and influential supporter of the British government, though, in the words of one contemporary, "much injured by a strong Scots accent" (Scott, p. 145). The book later passed into the collections of Harold Greenhill, H. Bradley Martin, and William A. Strutz, with their bookplates.

Octavo. Engraved frontispiece by John Beugo, after portrait of the author by Alexander Naysmith. Original blue-grey paper boards, cream paper backstrip, spine labels printed in black, edges uncut and partially unopened. Housed in a custom black full morocco pull-off case by the Lakeside Press, Chicago. Small spots of wear and faint stains to spine, short superficial split to foot of front joint, minimal rubbing to boards, gutter cracked between gatherings K and L, but firm; notwithstanding, a fine copy. ♣ Egerer 2; ESTC T125274; Lamont 2; Rothschild 556. Alexander Carlyle, *The Autobiography*, 1861; John Robert Scott, *A Review of the Principal Characters of the Irish House of Commons*, 1789.

£17,500

[174292]

24

BYRON, Robert. *The Road to Oxiana*. London: Macmillan & Co. Ltd, 1937

23

BURNS, Robert. *Poems, Chiefly in the Scottish Dialect*. Edinburgh: Printed for the Author, 1787

THE BRADLEY MARTIN COPY,
IN ORIGINAL BOARDS

First Edinburgh edition, first issue, a fresh copy in the original boards, from the library of the discerning collector H. Bradley Martin. Preceded only by the very rare Kilmarnock edition of 1786, the Edinburgh edition contains 22 new pieces, including "To a Haggis" and "Death and Doctor Hornbook".

A few months after publication of the Kilmarnock edition, Burns rode to Edinburgh with plans to publish a second edition there, encouraged by the positive reviews of friends, new acquaintances, and

Scottish critics. "Published in an edition of about 3000 copies, the 408-page Edinburgh volume of his poems was an immediate success, with ploughman Burns cannily presenting what his preface called 'my wild, artless notes'. Among the new poems added to the volume were the vigorous, slyly modulated Scots poems 'Address to the Unco Guid' and 'Death and Dr Hornbook', as well as the 'Address to Edinburgh', in which Burns on his best behaviour delivers a paean to 'Edina! Scotia's darling seat!'" (ODNB). The first issue misprints "Duke of Boxburgh" for "Roxburgh" in the list of subscribers on page xxxvii, and has the correct printing of the Scots word "skinking" (watery) on page 263, which was later misprinted as "stinking".

Provenance: Robert Cunningham (1728–1801), with an early gift inscription to him across the front free endpaper and title page: "To Gen. Rob.

First edition, presentation copy, inscribed by the author on the front free endpaper, "Anthony Jeffreys from Robert Byron 1937", with the recipient's bookplate. Jeffreys was a contemporary of Byron who entered the civil service and rose to become Clerk Assistant in the House of Lords.

Octavo. Frontispiece and 15 plates. Original blue cloth, spine lettered in gilt, top edge blue. With supplied dust jacket. Spine cocked and sunned, a few gentle bumps, extremities rubbed with slight wear to lower corners, inner hinges cracked but firm; unclipped jacket creased, a few short closed tears, longer to joints, neat repair to spine: a very good copy in like jacket. ♣ Paul Fussell, *Abroad*, 1982.

£6,500

[174411]

25

CALKINS, Alonzo. *Opium and the Opium-Appetite*. Philadelphia: J. B. Lippincott & Co., 1871

WITH AN APPARENTLY UNIQUE ORIGINAL PHOTO OF THE AUTHOR

First edition. "Enlivened with quotations from world literature and based on laconically but vividly recounted case histories, it is an all-round survey of the rising American drug habit" (Dormandy).

This copy includes an apparently unrecorded original photograph of the author (1804–1878) by the distinguished German-born photographer William Kurtz (1834–1904), perhaps best known for his portraits of Walt Whitman and his pioneering work with the half-tone process. His portrait shows the



25

doctor seated in an armchair with a reading lectern, holding open a book at an illustration of a poppy.

Octavo. With original albumen print portrait of the author (135 × 100 mm), signed by photographer William Kurtz and mounted as frontispiece; publisher's 6-page catalogue at end. Original green sand-grain cloth, bevelled boards, gilt-lettered spine with decorative gilt roll at ends, sides with simple blind frame, reddish brown surface-paper endpapers, red edges. Just a little rubbed, foxing to mounting leaf of frontispiece,

photograph unaffected: a very good copy. ♣ Thomas Dormandy, *Opium: Reality's Dark Dream*, 2012.

£1,500

[145805]

26

CAPOTE, Truman. *A Christmas Memory*.

New York: Random House, [1966]

First standalone edition, signed limited issue, number 135 of 600 copies signed by the author, printed on handmade paper, and specially bound. Capote wrote this Christmas story for *Mademoiselle* magazine in December 1956 as a fictionalized reminiscence of his childhood experiences of the festive holidays. It became immediately popular as a seasonal classic, inspiring television shows, radio broadcasts, and musicals.

This publication was also Capote's first Christmas gift book. He continued the tradition with *The Thanksgiving Visitor* (1968) and *One Christmas* (1983).

Octavo. Original green cloth, spine and front cover lettered in gilt, buff patterned endpapers, top edge red. With publisher's clear acetate jacket. Housed in publisher's red card slipcase, large photographic label of a child Capote with Nanny Faulk, gold "Autographed edition" sticker on spine numbered 135. A fine copy. ♣ Stanton, p. 8.

£1,500

[177676]



24



25



26



27

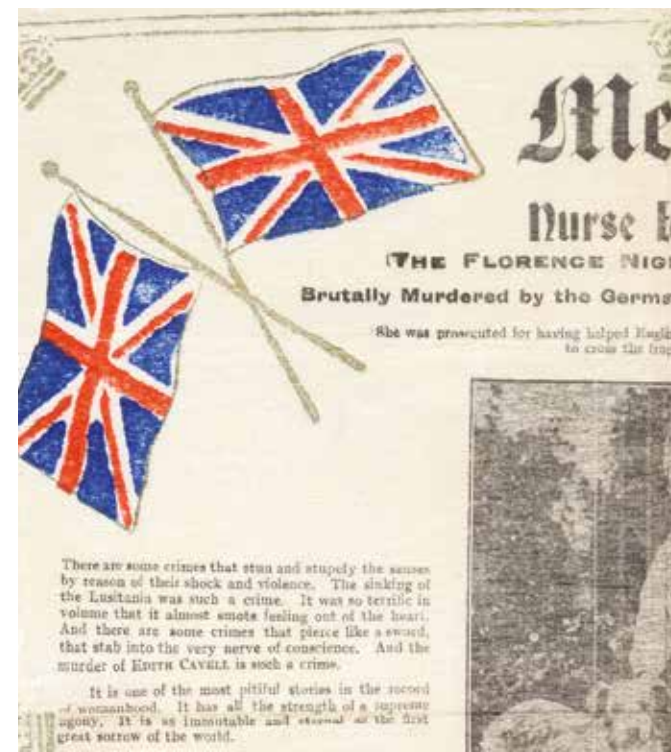


28

28

CAVELL, Edith. Colour-printed crepe paper memorial napkin: *Memoir Nurse Edith Cavell, (The Florence Nightingale of Brussels)*. Millgate, Wigan: Palantine Press, [1915]

Rare surviving example of this fragile memorial napkin commemorating the life of Edith Cavell (1865–1915). Using evocative language, the napkin tells the story of Cavell, her role in the war, and her death at the hands of a German firing squad on 12 October 1915.



27

CARROLL, Lewis; LAURENCIN, Marie (illus.). *Alice in Wonderland*. Paris: The Black Sun Press, 1930

First Black Sun Press edition, number 214 of 300 copies on Rives Paper from a total edition of 790. This is one of 420 copies distributed in Europe.

Alice in Wonderland was one of the Black Sun Press's finest efforts. Founded by the American expatriate couple Harry and Caresse Crosby, the press published sumptuous works by many modernist writers, including D. H. Lawrence, Ernest Hemingway, and James Joyce.

Alice in Wonderland was published solely under Caresse's guidance: Harry died in a suicide pact with one of his many lovers the previous year. It was the first book illustrated by Marie Laurencin, one of the most notable female painters in inter-war France. An important member of the Parisian avant-garde, Laurencin flitted between the male-dominated Cubist movement and lesbian literary salons. She produced art that was "coy, queer, covert, and very pretty"

(Lange), and her dreamy, pastel-hued imagining of Alice in Wonderland was "a considerable shock to those brought up on Tenniel" (Tebbel, p. 625).

This copy has the name card of one Benjamin Crocker Clough loosely inserted, likely the professor of English and classics (1889–1975). Clough studied at Harvard and became the head of the classics department at Brown in 1929. In 1947 he published two works on folk tales: *The American Imagination at Work* and *Tall Tales and Folk Tales*.

Oblong quarto. Colour frontispiece and 5 colour lithographs after illustrations by Laurencin, with tissue guards; text printed in red and black. Original printed wrappers, titles in red and black on spine and front cover, fore and lower edges untrimmed. In original glassine. Housed in a red cloth flat-back box, black leather label. Minor creasing to spine, tiny bump at head; a few closed tears at edges of glassine: a near-fine copy in like glassine. ♪ Minkoff A3. Maggie Lange, "The Exhibition Making the Case for Art Without Men", *New York Times*, 25 Oct. 2023; John Tebbel, *History of Book Publishing in the United States*, vol. III, 1978.

£2,250

[174267]

Cavell was a British nurse working in German-occupied Belgium at a Red Cross hospital which treated casualties from both sides, as well as civilians. From September 1914, she became part of a network that sheltered Allied soldiers and Belgians eligible for military service, arranging their escape. Over the next 11 months she helped around 200 British, French, and Belgian soldiers to leave the country. Initial shock at Cavell's death was quickly succeeded by international protest, and she became, almost overnight, a heroine and martyr. She was used as a symbol of the Allied cause and her memory was invoked in recruitment posters and propaganda such as this napkin.

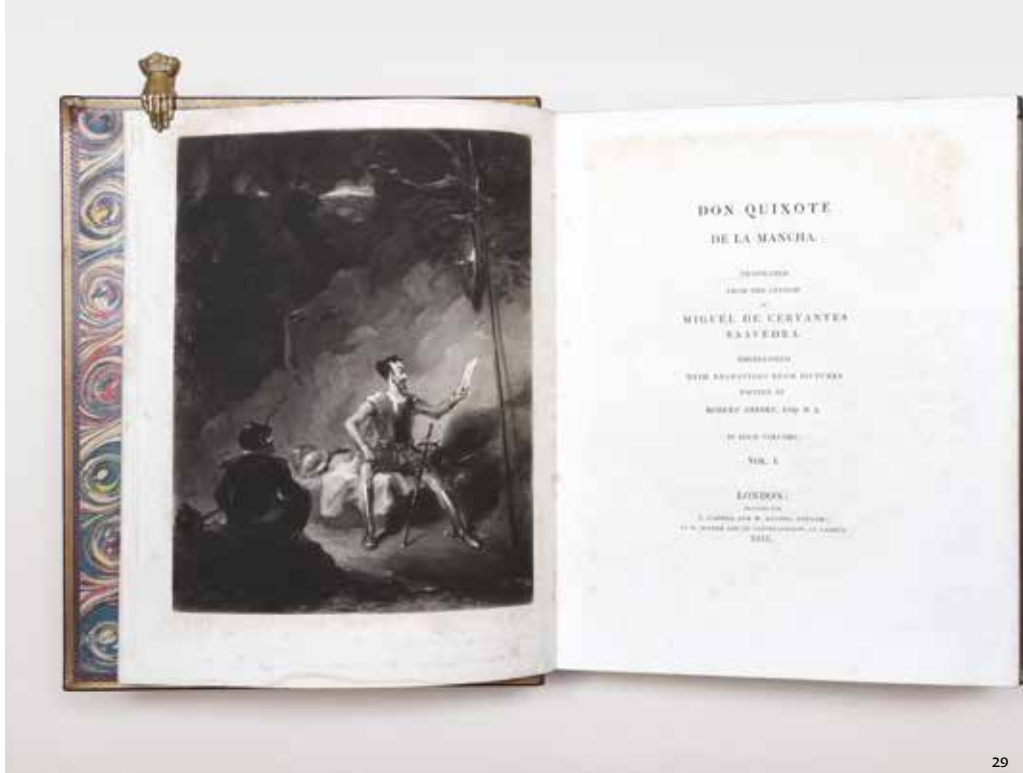
Cavell's memory was also immortalized in statues. The most famous, by Sir George Frampton, was commissioned in 1915 and erected in the early 1920. Situated in London in St Martin's Place, it is inscribed with the words "Patriotism is not enough, I must have no hatred or bitterness for anyone", part of her final message from prison.

We have traced no copies of this napkin listed on WorldCat.

Square crepe paper napkin (355 × 355 mm). Frame-mounted in archival board (477 × 480 mm.) Printed on one side in black, red, blue, and gold, large central photograph. Old folding creases, a few small edge chips, paper flaw to left-hand side, overall well preserved.

£1,250

[142263]



29

29

CERVANTES, Miguel de. *Don Quixote de la Mancha*. London: Printed for T. Cadell and W. Davies, by W. Bulmer and Co., 1818

A LAVISH FATHER-DAUGHTER PRODUCTION, EXTRA-ILLUSTRATED

First Smirke edition, in the desirable large quarto format with the plates on india paper. This elegantly bound copy is extra-illustrated with a mezzotint frontispiece after Henry Liverseege (1802–1832), who, like the illustrator Robert Smirke, often took Cervantes and Shakespeare as subjects for his painting.

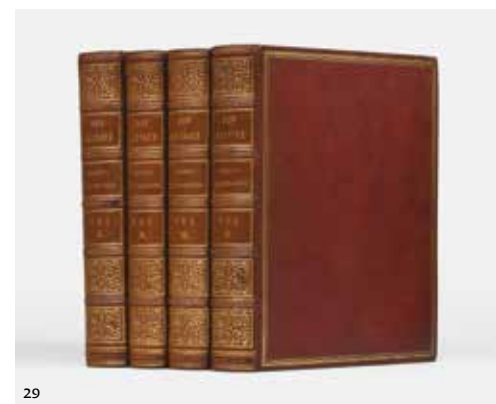
Robert Smirke (1793–1845) entered the Royal Academy fully in 1793, for which his diploma work was *Don Quixote and Sancho Panza*. His daughter Mary, who provided the translation, was both a painter and a strong linguist. Finely printed with wide-margins and striking illustrations, the Smirke edition was also published in a smaller imperial octavo and a “largest paper” issue.

4 vols, quarto (279 × 231 mm). Mezzotint frontispiece after Henry Liverseege engraved by James Egan and dated 1848, 48 engraved plates after paintings by Robert Smirke, printed

on india paper and mounted, 26 engraved vignette head- and tailpieces in text. Near-contemporary diced russia, spines with raised bands lettered in gilt, compartments elaborately decorated in gilt, gilt fillets to boards and turn-ins, French Curl pattern marbled endpapers, edges gilt. Ownership inscription to verso of vol. I title page of Edward Alexander Jr of Glasgow, dated September 1855, with his bookplate to front pastedowns. Extremities lightly rubbed, occasional foxing to contents, but generally clean. A handsome set. ♪ Lowndes II, p. 401.

£3,000

[176534]



29

15

30

CHARLES III, as Prince of Wales – HANSON, Brian, & Lucien Steil (eds).

Potsdam: Alter Markt & Bornstedt. London: The Prince of Wales's Institute of Architecture, 1998

THE FUTURE KING AS ARCHITECTURAL CRITIC

First edition, signed and dated 1999 by Charles, then Prince of Wales, on the title page. This is the official report of the international task force of young architects he sponsored to study Potsdam's architecture and the results of its post-war reconstruction. Charles, who wrote the foreword, has strong architectural opinions, advocating the preservation and continuation of traditional styles against modernist trends.

2 vols, quarto. Text in English and German. Original wrappers, spines and front covers lettered in brown, pictorial onlay to front cover. Housed together in original card slipcase. Slipcase with a couple of short closed tears and slight shadow from sticker removal: fine copies in a very good slipcase.

£1,500

[174359]

31

CHERRY-GARRARD, Apsley. The Worst Journey in The World: Antarctic 1910–1913. London: Constable and Company Limited, 1922

First edition of this account of the Terra Nova Expedition. Cherry-Garrard “was a member of the main party for the expedition's entire duration, had access to unpublished sources, and was the only member of the Winter Journey to survive the expedition” (Rosove).

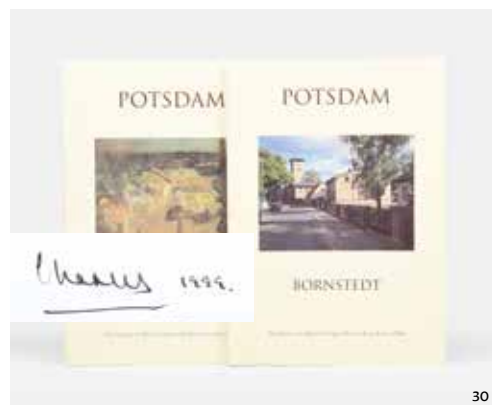
“Cherry-Garrard seems an unlikely hero of Antarctic exploration, but he has achieved that status

largely through this book . . . The ‘worst journey’ of the title was not Scott's ill-fated rendezvous with death, but the earlier Ross Island winter trip from Cape Evans to the penguin colony at Cape Crozier . . . Both of Cherry's companions on the Winter Journey (as it was called) died on the Southern journey with Scott. Cherry participated on that trip but was with the last group to be sent back to the base before the final assault on the South Pole; he also was sent to rendezvous with the returning party of Scott and his four companions, a failed mission; and finally he was the one who discovered their tent and the three bodies in it” (Books on Ice).

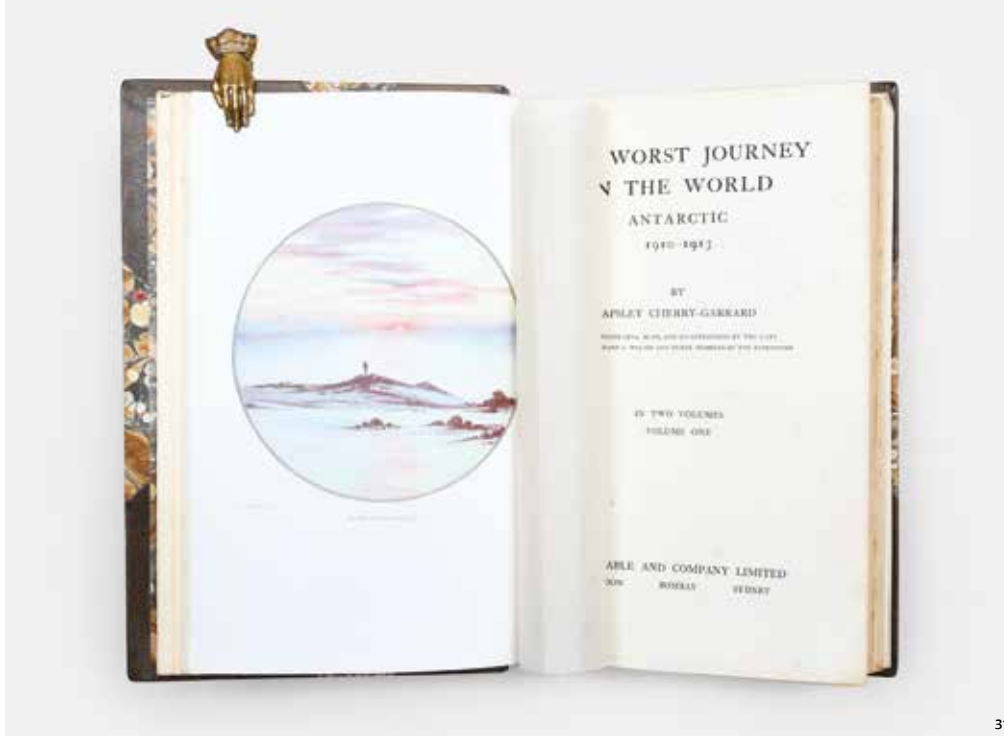
2 vols, octavo (222 × 140 mm). Bound with half-titles. Colour frontispieces with tissue guards, 58 plates (4 colour, 11 folding), 3 maps (2 folding). Finely bound by Sangorski & Sutcliffe in mid-century brown half morocco, raised bands dotted in gilt, spines lettered in gilt, gilt rules, marbled sides and endpapers, top edges gilt, others untrimmed. Bindings lightly sunned, moderate foxing internally, final folding plate in Vol. I with small horizontal loss to printed area along majority of final fold, repairs on verso, plates and text otherwise well preserved: a very good set. ♣ Books on Ice 6.12; Howgego III S14; Rosove 71.A1; Spence 277; Taurus 84.

£5,000

[186056]



30



31



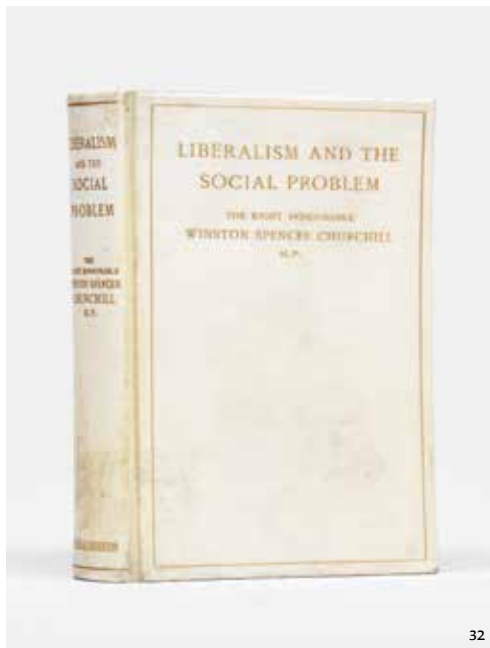
31

32

CHURCHILL, Winston S. Liberalism and the Social Problem. London: Hodder and Stoughton, 1909

First edition, in an attractive contemporary vellum binding possibly executed for the publisher.

The spine has the publisher's imprint and the lettering is similar to that of the standard binding of red cloth, though the lettering brasses are different. Churchill's bibliographer, Ronald Cohen, stated to us he knew of no similar bound copy for any of Churchill's other books. However, we have encountered a similar vellum binding on a copy of A. J. Balfour's *Theism and Humanism*, published by Hodder and Stoughton in



32

1914, which Balfour inscribed to a family member. This implies the publishers may have bound up copies to give to authors to present.

Liberalism and the Social Problem collects the speeches of Churchill, then a Liberal Party MP, on pressing issues as the conciliation of South Africa, imperial preference, labour exchanges, and unemployment insurance. “That a young, radical Churchill was once held the scourge of the British Establishment and a traitor to his class is largely forgotten by those who think of him only in the modern or at least the Second World War context. Yet by 1909, when his third book of speeches was published, Churchill was an ardent reformer, the bane of Torydom . . . the first edition is exceedingly rare” (Langworth, pp. 90, 92).

Octavo (176 × 116 mm). Contemporary vellum, spine and front cover lettered in gilt within ruled border, plain endpapers, edges gilt. Light discolouration to vellum. A near-fine copy. ¶ Cohen A29.1.3; Woods A15. Richard Langworth, *A Connoisseur's Guide to the Books of Sir Winston Churchill*, 1998.

£3,500

[174869]

33

CHURCHILL, Winston S. *Beating the Invader. A message from the Prime Minister; [together with] If The Invader Comes.* London: Issued by the Ministry of Information in co-operation with the War Office and the Ministry of Home Security, 1940 & 1941

First editions of Churchill's rallying cries to the British people during the darkest period of the Second World War: two leaflets distributed to all households in 1940 and 1941 to prepare the citizens for invasion and to set out their duties to their country if so.

Beating the Invader was issued in May 1941. “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, and in the week following 27 May 1941 a copy was delivered to every household in the country. “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).

If the Invader Comes was distributed by the government to civilians in June 1940 to prepare for an invasion by German forces – an invasion feared imminent in the month which saw both the Dunkirk evacuations and the fall of France. The chief purpose of the leaflet was to prevent panic, as fleeing civilians in Holland and Belgium had clogged up roads and frustrated the military response.

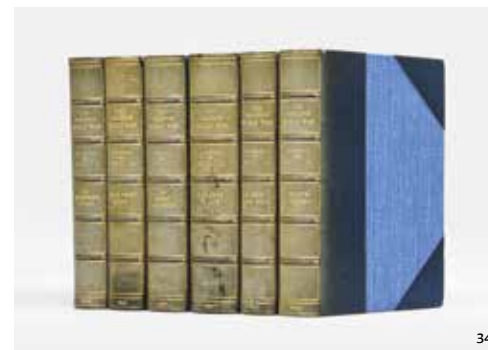
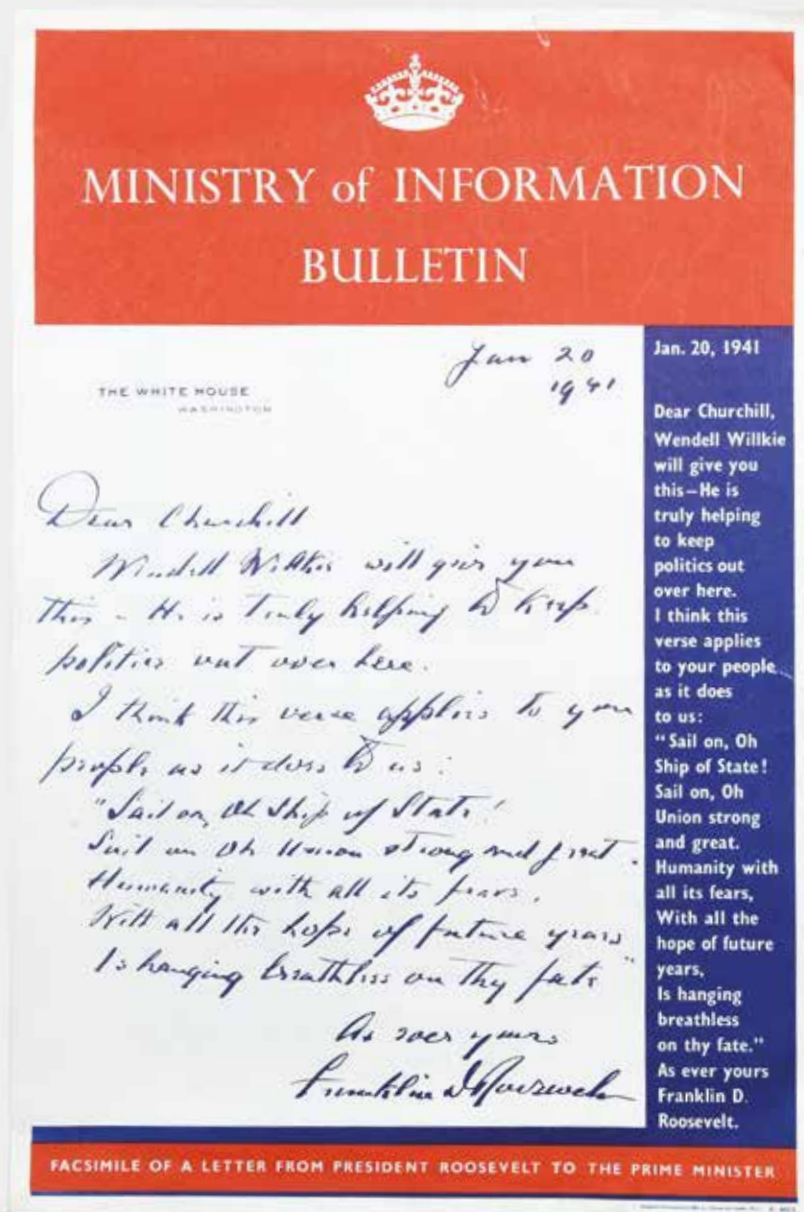
Two quarto single-sheet flyers (280 × 210 mm), text both sides. Presented in double-glazed oak frame. Short closed tear and ownership stamp “John L. Horton” at upper outer corner of *If the Invader Comes*, both a little toned. In very good condition. ¶ Cohen B76; Woods A69.

£1,250

[170690]



33



34

CHURCHILL, Winston S. *The Second World War*. London: Cassell & Co. Ltd, 1948–54

First UK editions, handsomely bound, of Churchill's masterpiece, the single most important historical account of the Second World War and a major factor in Churchill being awarded the Nobel Prize in Literature in 1953.

As Max Beloff observed, there was no statesman of the 20th century "whose retrospective accounts of the great events in which he has taken part have so dominated subsequent historical thinking". Churchill was contractually obliged to allow the US editions to be published first, but he treated the UK editions as definitive and reserved his final proof corrections for them.

6 vols, octavo (206 × 135 mm). Maps and diagrams, some folding. Mid-20th-century blue half morocco by Bayntun, spines lettered in gilt, blue cloth sides, marbled endpapers, top edges gilt. Bookplate of John Thoburn Williamson (1907–1958), Canadian diamond magnate. Spines sunned with some soiling, some rubbing, a little foxing. A very good set. ♪ Cohen A240.4; Woods A123(b).

£2,500

[183216]

35

CHURCHILL, Winston S., & Franklin D. Roosevelt. *Ministry of Information Bulletin: Facsimile of a Letter from President Roosevelt to the Prime Minister*. London: Printed for H. M. Stationery Office, 1941

ROOSEVELT OFFERS HOPE

A wartime poster reproducing the letter sent by Roosevelt to endorse Britain's fight, even though

35

America had not yet entered the war. Roosevelt quotes Longfellow's poem, "Sail on, Oh Ship of State! Sail on, Oh Union strong and great. Humanity with all its fears, With all the hope of future years, Is hanging Breathless on thy fate".

Roosevelt gave the letter to Wendell Willkie, whom he had defeated in the 1940 presidential election, to hand-deliver to Churchill. In a radio speech on 9 February 1941, Churchill spoke of Roosevelt's letter as a symbol of an emerging Anglo-American partnership. Churchill read out the poem and said: "Here is the answer which I will give to President Roosevelt: Put your confidence in us. Give us your faith and your blessing . . . Give us the tools, and we will finish the job". Lend-Lease started soon after, and America joined the war by the end of the year.

Offset lithograph (381 × 254 mm). A few short closed tears at extremities (one slightly into text), another at head above text, slight creasing at extremities. Still a very good copy. ♪ Halter T705.

£1,500

[174846]

36

CLARK, John (illus.). The Panorama of the Thames from London to Richmond; [with] Description of the Most Remarkable Places Between London and Richmond, to Accompany the Panorama. London: Samuel Leigh, [c.1824]

First edition of this book of two large aquatint panoramas of London and the Thames, issued both hand-coloured and plain, here coloured. According to Abbey, the accompanying pamphlet is "usually missing".

The first panorama, *The Thames from London to Richmond*, was published by Samuel Leigh after two summers spent travelling up and down the river by steamship. It comprises 46 sections depicting a 15-mile stretch, and includes many structures – bridges, churches, breweries, and houses – that have since disappeared, among them the old Houses of Parliament destroyed by fire in 1834.

The second panorama, *View of London from the Adelphi*, was drawn by the artist John Clark, who chose the location because it "presents a greater portion of interesting objects, than any other spot in the Metropolis" (*Description*, p. 5). The artist's identity remains uncertain: it may be John Clark, engraver of *Views in Scotland* (1824–25), or John Heavyside Clark



36

(1771–1863), celebrated for his many sketches of the Battle of Waterloo.

The pamphlet is intended to help viewers identify the buildings shown in the first panorama. It describes each location, with notes on the owners of the houses, the history of notable sites, and the construction costs of several landmarks..

Together, 2 items. Panorama: oblong quarto, 2 folding hand-coloured aquatint panoramas; original dark green cloth, engraved pictorial label, each pastedown with red stiff card envelope with green cloth joints and paper labels (spine ends and joints of envelopes repaired, front board worn, lacking ties, prints bright with only occasional offsetting). Description: small octavo, 6 pp. of publisher's advertisements at rear; original red paper wrappers, label to front wrapper printed in blue and black (wrappers a little creased and stained, minor offsetting and foxing, especially to verso of wrappers). Housed in custom green cloth solander box with black label. A very good set. ♪ Abbey Life 494.

£2,500

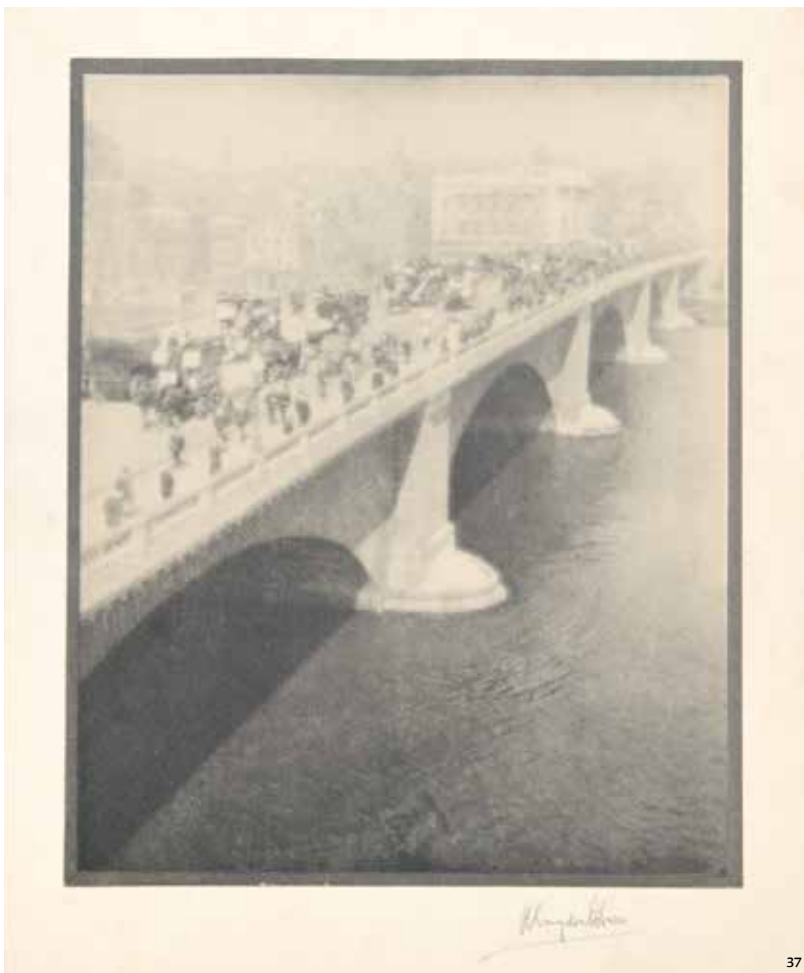
[166536]



36



36



37

COBURN, Alvin Langdon. London Bridge.

London: Alvin Langdon Coburn, [c.1909]

Signed by Coburn in pencil at the lower right. A photogravure of this image appears in his book *London* (1909), the prints from which were also sold individually signed. Boston-born Coburn settled in London around 1906, studying photogravure at the London County Council School of Photo-engraving and setting up a studio with two copperplate presses at the Hammersmith home he shared with his mother. Between 1909 and 1914 he etched and steel-faced 83 plates, personally supervising the printing of some 40,000 hand-pulled gravures.

Photogravure on thin wove paper mounted to a heavier wove support. Image size 20 × 16.3 cm. Plate size: 20.7 × 16.8 cm. Sheet size: 25.4 × 20.3 cm. Framed size: 40.6 × 34.1 cm. Light foxing to wove support otherwise in excellent condition, mounted and presented in a dark stained oak frame with conservation acrylic glazing.

£1,500

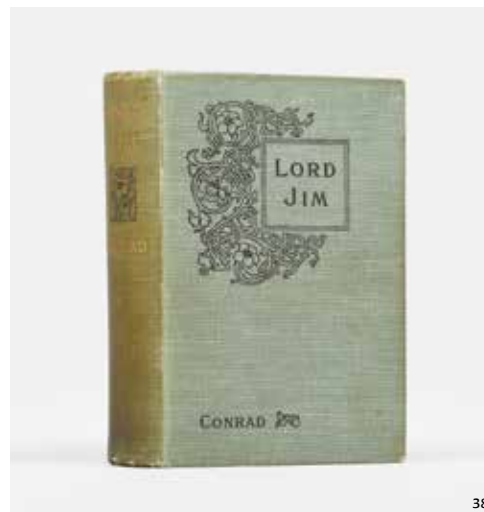
[137526]

38

CONRAD, Joseph. Lord Jim. A Tale.

Edinburgh: William Blackwood and Sons, 1900

First edition in book form of the author's most intensely personal novel, reflecting his experience at



38

sea and exploring guilt, redemption, identity, and the struggle between idealism and reality. It was published as a serial in *Blackwood's Magazine* from October 1899 to November 1900.

This copy has all the first issue points, including the misprint "anyrate" p. 77, line 5, the omission of "keep" after "can" on p. 226, 7 lines from the bottom, followed by the misprint "cure" (instead of "cured") on the same line, and "his" p. 319, last line, printed slightly dropped below the line.

Octavo. Original green cloth, spine lettered in gilt, front cover lettered and decorated in black, edges untrimmed. Bookplate of Sydney Ansell Gimson (1860–1938) and his ownership inscription on front free endpaper; Gimson was president of Leicester Secular Society from 1889 until shortly before his death. Spine toned, extremities lightly rubbed with a few spots of wear, short superficial split to front inner hinge, but firm, contents intermittently foxed. A very good copy. ¶ Wise, pp. 5–6.

£2,500

[174732]

39

CORTÁZAR, Julio. Hopscotch. Translated

from the Spanish by Gregory Rabassa. New York: Pantheon Books, 1966

First edition in English, signed by the translator on the title page. Rabassa was jointly awarded the inaugural US National Book Award for his translation. First published in Spanish in 1963, Cortázar's experimental novel was an important contribution to the Latin American Boom.

Octavo. Original pink cloth, spine lettered in blue and with green hopscotch design, front cover with like design and author's initials in green, top edge blue, fore edge untrimmed. With dust jacket. Spine ends bruised, label sometime partially removed from front free endpaper; jacket price-clipped, nicks to extremities, spine gently toned: a near-fine copy in very good jacket.

£1,250

[180632]

40

COUNTRY MUSIC. Typed letters signed on the music business from Tammy Wynette to Fletcher Foster and from George Jones to Susan Nadler. Nashville: 4 April 1998; Franklin: [c.2013]

"I CAN'T WAIT TO SEE YOU GUYS BLOW THIS TOWN APART"

Correspondence from two Nashville legends, poignantly sent shortly before their deaths. Wynette's letter expresses her joy at the appointment of Evelyn Shriver and Susan Nadler to senior positions at Asylum Records, while the later letter from George Jones to Nadler thanks her for her professional support and gives 22 November 2013 as the date of his last ever Nashville show.

Wynette, writing to the music executive Fletcher Foster on 4 April 1998, responds to the news that Shriver will be the first woman to head a major country label and that Nadler will be executive vice-president: "I am just so overjoyed that Evelyn got the new job. She



by Wynette at foot; single sheet of George Jones's printed letterhead (265 × 185 mm), word-processed text one side only, signed by Jones in thick pen at foot, with mailing envelope, addressed with Nadler's name only. Couple of faint brown marks, Wynette fax trimmed along three sides, Jones letter folded for mailing: very good. ♪ "Shriver to Head Asylum", Billboard, 18 Apr. 1998.

£1,500

[148550]

41

COWARD, Noël. *Cavalcade*. London: William Heinemann Ltd, 1932

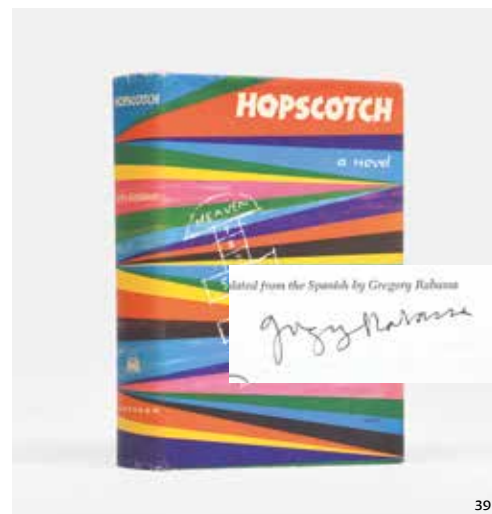
First edition, in the rare glassine jacket. An epic history of the three decades from 1900 to 1930, involving over 40 cast members and several lavish sets, the play premiered at the Theatre Royal in October 1931, directed by Coward and presented by the impresario Charles B. Cochran. The 1933 film adaptation won three Academy Awards, including Best Picture.

Provenance: Clive Hirschhorn (b. 1940), the film and theatre critic for the *Sunday Express* for over three decades, with his 2007 ownership inscription on the front pastedown.

Octavo. Frontispiece and 22 photographic plates, title page printed in black and red. Original yellow cloth, spine and front cover lettered and ruled in black, red, and blue, publisher's device to rear cover in blue. With original glassine jacket. Cloth bright, light rubbing to extremities, occasional faint foxing to edges and contents; glassine rubbed, minor wear to extremities, price intact on front flap: a very good copy.

£1,500

[178315]



is the best I've ever seen. I know you will enjoy working with her and Susan . . . Susan will be great also . . . I'd love to be a fly on the wall when she turns down one of 'the good old boys' projects." In 2001, Shriver and Nadler formed Bandit records and worked closely with Jones on his final albums. Writing to Nadler in late 2012 or early 2013, Jones notes that "I know that we have not always had the best relationship, but I wanted you to know that I appreciate all the years you spent working on my behalf. For years you have said that you wanted to be buried next to Nancy and I . . . well damn, I ain't dead yet . . . but I will agree to having you placed next to our dear friend Johnny Paycheck!" Jones expresses his hope that she "can come be with me" for his November 2013 Nashville send-off. The country music legend passed away in April 2013.

2 letters: single sheet of Tammy Wynette's printed letterhead (250 × 203 mm), word-processed text one side only, signed





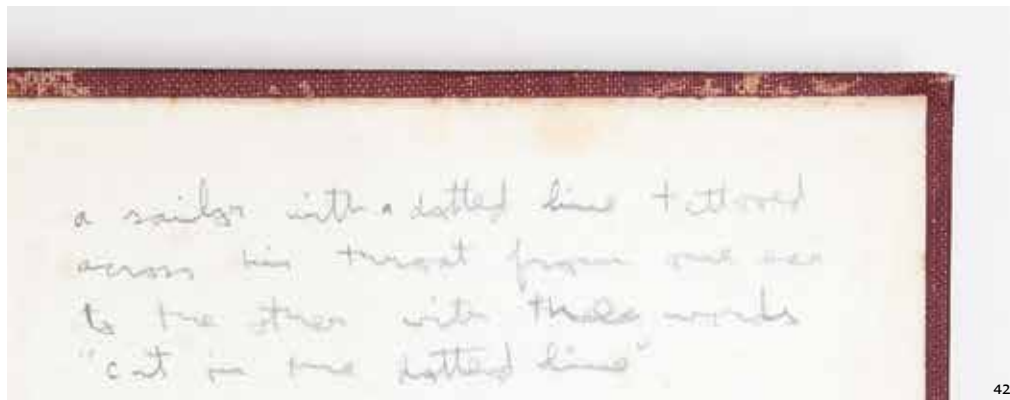
42

42

CROSBY, Harry (his copy) – HAMBLY, W. D. *The History of Tattooing and its Significance with Some Account of Other Forms of Corporal Marking.* London: H. F. & G. Witherby, 1925

THE INSPIRATION FOR HIS POEM “TATTOO”

First edition, the annotated copy of Harry Crosby, with the Crosby crest in gilt on the rear cover, a sunburst blind stamp on the front free endpaper, and his bookplate. In 1925 Crosby was obsessed with tattoos and “more anxious than ever” to be permanently marked with his two key symbols: the cross and the sun (*Shadows of the Sun*, 14 May 1925).



42

Crosby has added underlining or marginal lines to 15 pages with a particular focus on imagery of the sun and of animals. He has marked a description of a tattooed prisoner on page 195, which he later turned into the opening line of his poem “Tattoo”, and handwritten two ideas for tattoos on the rear pastedown: “A sailor with a dotted line tattooed across his throat from one ear to the other with these words ‘cut in the dotted line’” and “a sailor with a brown-colored mark on his phallus. When in a state of erection this brown mark is revealed to spell the word Henrietta”. Crosby also incorporated this latter concept into “Tattoo”.

Hambly’s *History of Tattooing* covers the history, technique, and geographical variances of the practice, as well as its relation to religion, magic, and social standing. In his diaries, Crosby records getting two tattoos – one while in Biskra, Algeria, on 14 January 1925 (“an aged Arab tattooed [sic] us – with crosses on the soles of our feet but he was not an expert and to have Lions and Gazelles and Suns and Slavegirls we shall have to seek elsewhere”), and one while on a boat in the Nile river on 3 February 1928 (“it was dark except for a lantern and the stars overhead – the princess of the sun – and I knelt on a red mat while a Hindu tattooed [sic] a Sun on my back”). He reportedly had another tattoo of the sun on the sole of his other foot and may have had more.

Crosby had wanted tattoos before 1925, but the practice was not commonplace in Paris. A diary entry from 1923 notes a thwarted attempt: “Lunched to-day with Goldenhair (Clos-Vougeot) and afterwards to the morgue (closed) to the catacombs (closed) to a tattoo shop (closed). Absurd.” On page 195 he has underlined a description of a tattooing as an anti-social practice: “While in prison another desperado tattooed on his

chest a poniard, above which were the words ‘mort aux bourgeois’”. Crosby lifted this almost directly for the first line of his poem “Tattoo”.

Octavo. Frontispiece with tissue guard, 7 plates, folding map opposite p. 25, illustrations in the text, page of advertisements at rear. Original red cloth, spine lettered and ruled in gilt, gilt roundel to spine and front cover, blind ruled border to front cover, Crosby coat of arms blocked in gilt on rear cover. Spine sunned, ends bumped, a touch of rubbing and silverfishing to covers, corners just worn, p. 190–1 partially unopened with short closed tear to outer margin, gauze visible at gutter of a few gatherings: a very good copy. ♪ Harry Crosby, *Shadows of the Sun: the Diaries of Harry Crosby*, 1977.

£4,750

[180810]

43

CROWLEY, Aleister. *Songs of the Spirit.* London: Kegan Paul, Trench, Trübner & Co., 1898

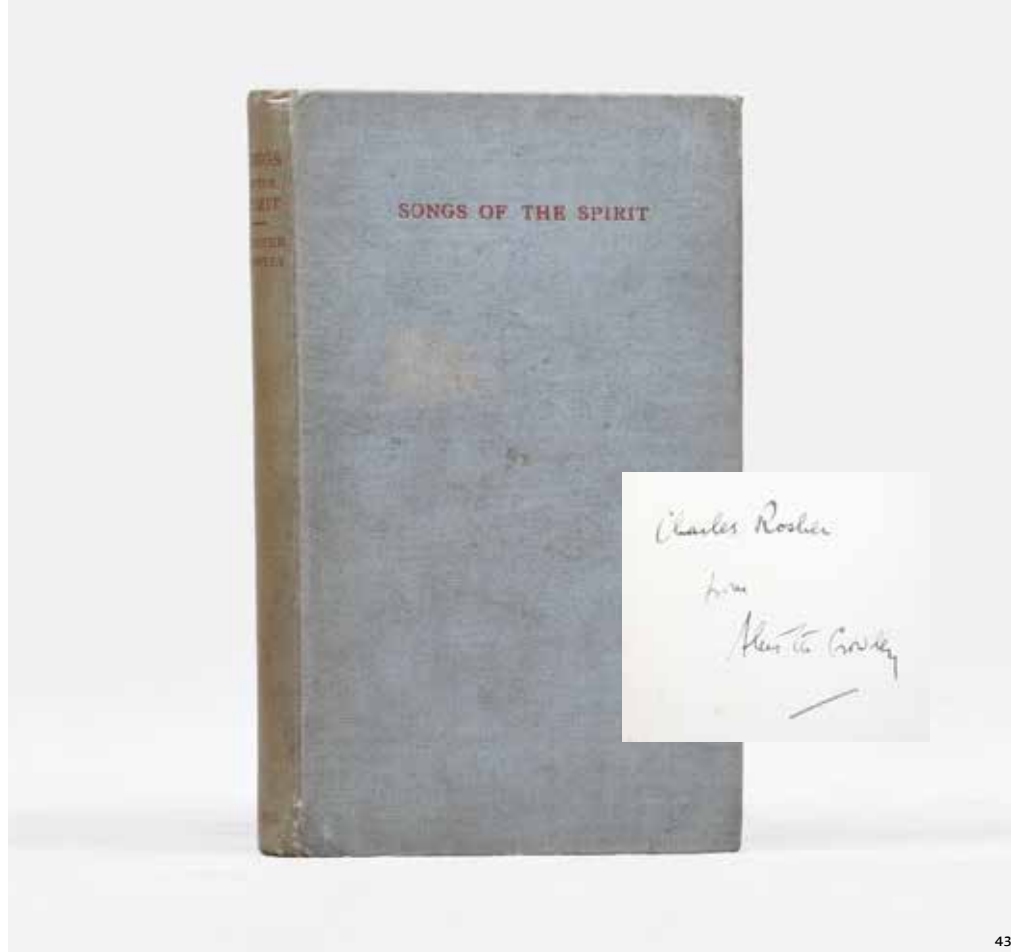
INSCRIBED TO A FELLOW OCCULTIST

First edition, inscribed on the first blank verso, “Charles Rosher from Aleister Crowley”; one of 351 copies. Rosher, a fellow member of the Hermetic Order of the Golden Dawn, was described by Ithell Colquhoun as a “druid who became a student of Islam” and by Crowley as “a widely travelled Jack-of-all-trades”.

Charles Henry Rosher (1858–1936) joined the Golden Dawn in May 1894, where he was known as “Fratr Aequo Animo”. Crowley described his many endeavours: “He had invented a patent water-closet and had been a court painter to the Sultan of Morocco. He wrote some of the worst poetry I have ever read. He was a jolly all-round sportsman with an excellent heart and the cheery courage which comes from knocking about the world, and being knocked about by it. If his talents had been less varied, he might have made a success of almost anything” (Howe, p. 154).

Rosher was also an active participant in ritual magic; in the summoning of Taphthartharath, the Spirit of Mercury, “holograph annotations by Crowley in a copy of the *Equinox* identify the participants as Florence Farr, Allan Bennett, Charles Rosher, and F. L. Gardner”, with Rosher serving as the “Magus of Fire” (Howe, p. 106). There are a handful of neat pencil annotations in this copy, some seemingly referencing Crowley’s numerological magic.

Now best known for his occult activities, Crowley “was a prolific poet who displayed, intermittently, a pure and genuine talent, writing some of the most daringly original poems of this century” (Sutin, p. 4). *Songs of the Spirit* was published in 1898, the year



Crowley graduated from Cambridge and the year his decadent collection of erotic poems, *White Stains*, was published pseudonymously in Amsterdam.

Small octavo. Title page printed in red and black. Original blue cloth, spine and front cover lettered in red, edges uncut. Housed in a custom quarter morocco folding box. Bookplate of Barry Humphries (1934–2023), comedian and actor. Cloth lightly soiled, spine toned, ends and corners gently bumped, occasional faint foxing to contents: a very good copy. ¶ Ithell Colquhoun, *Sword of Wisdom*, 1975; Ellic Howe, *The Magicians of the Golden Dawn*, 1985; Richard Kaczynski, *Perdurabo: The Life of Aleister Crowley*, 2010; Lawrence Sutin, *Do What Thou Wilt: A Life of Aleister Crowley*, 2000.

£7,500

[183569]

44

CZECH, Franz Hermann. *Versinnlichte Denk- und Sprachlehre.* Vienna: Gedruckt und in Commission der Mechitaristen-Congregations-Buchhandlung, 1836

BOHEMIAN SIGN LANGUAGE

First edition of the first work on deaf education to reach an international audience. This richly illustrated textbook contains among the “oldest picture representations of sign language signs in the world” (Okrouhliková, p. 52). It is also one of the earliest books to develop a sign language system for the Czech language.

The late 18th century witnessed the first concerted efforts to educate the deaf. These efforts went hand in hand with the development of a coherent sign language, as opposed to a reliance on lip-reading and speech. While the Institute for the Deaf and



44

Dumb opened in Prague in 1786, courses focused on German sign language, and the Czech department was not opened until 1836, the year that Franz Hermann Czech's book was published.

The work was originally issued earlier the same year in parts, with plates at the end of each individual section.

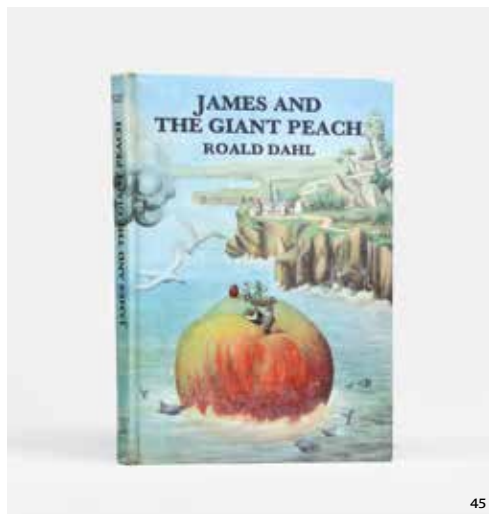
Quarto (259 × 204 mm). Engraved frontispiece and 71 plates, folding table. Contemporary half sheep, spine ruled and with red and blue labels lettered in gilt, marbled sides, brown sprinkled edges. Nineteenth-century library stamp of the Bürgerschule in Eger and their inked shelf marks to the title page. Light wear to extremities, slight stain to spine, minor foxing to contents: a very good copy indeed. ¶ Lenka Okrouhliková, “Historical Roots of Czech Sign Language the first half of the 19th century”, *e-Pedagogium*, vol. 21, no. 2, 2021.

£1,200

[168637]



44



45

45
DAHL, Roald. *James and the Giant Peach.*
London: George Allen & Unwin Ltd, 1967

First UK edition of Dahl's "rude, naughty, anti-adult, creepy, and sometimes cruel" (ODNB) children's tale, illustrated by Michel Simeon.

It was first published in New York in 1961. An early advertisement for it appeared in the *New York Times*: "One is tempted to say that not since Alice has there been such a wonderland. The difference is that James is all boy and what transpires in the story is anything but Victorian".

Octavo. Illustrated in black and white by Michel Simeon. Original laminate pictorial boards, spine and front cover lettered in black; no jacket, as issued. Spine just cocked, laminate lifting and splitting at joints, upper corners slightly bumped, spot to top edge of text block: a very good copy. ♪ "Advertisement", *New York Times*, 26 Oct. 1961.

£600 [185937]

46
DAHL, Roald. *Fantastic Mr Fox.* London:
George Allen & Unwin, 1970

First UK edition. *Fantastic Mr Fox* formed the basis for Wes Anderson's 2009 film of the same name and has been successfully adapted into both a stage play and an opera. It was first published in the US earlier the same year.



46

Octavo. Illustrations by Donald Chaffin. Original pictorial boards, spine and front cover lettered in red and black; no jacket, as issued. Spine sunned, ends just bumped, boards faintly toned with a few marks, lower corners rubbed: a very good copy.

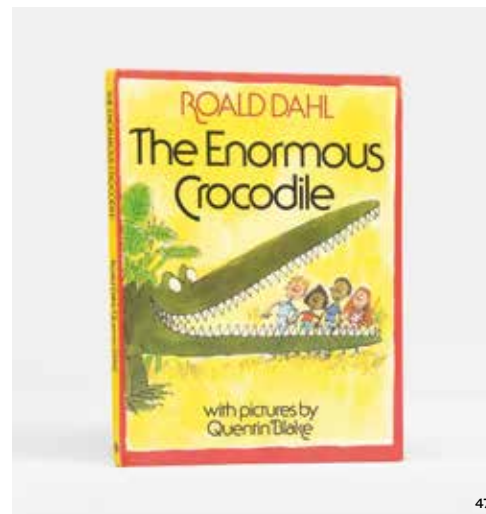
£800 [185957]

47
DAHL, Roald. *The Enormous Crocodile.*
London: Jonathan Cape, 1978

First edition of the first of Dahl's works to be illustrated by Quentin Blake. The contemporary review in the *Times Literary Supplement* accurately judged that "the combination of Roald Dahl as storyteller with Quentin Blake as illustrator must be the recipe for a bestseller".

Quarto. Illustrated in colour throughout by Blake. Original pictorial boards, spine lettered in black, front cover lettered in red and black, green endpapers; no jacket, as issued. Partially removed price sticker on rear cover. Spine ends and corners bumped, a few marks to covers, smudge of adhesive residue to verso of rear free endpaper else internally bright: a very good copy. ♪ *Times Literary Supplement*, 29 Sep. 1978.

£575 [185969]



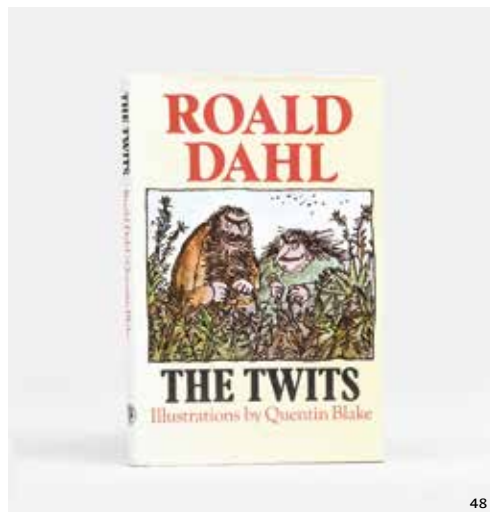
47

48
DAHL, Roald. *The Twits.* London: Jonathan
Cape, 1980

First edition, inscribed by the author on the front free endpaper in the year of publication, "To James & Emma, Love Roald Dahl, 15 Dec. 1980".



47



48

Dahl wrote this wicked tale to counter the typical saccharine stories he thought flooded the children's book market. His editor responded, "I like it VERY MUCH . . . You're right: what we want (or should want) for these little ones is stuff with meat, not the yuchy [sic] sweetly pretty material we're exposed to" (Sturrock, p. 504).

Octavo. Line drawings by Quentin Blake. Original red boards, spine lettered in gilt. With dust jacket. Spine ends gently bumped, edges a little rubbed; jacket unclipped, spine panel slightly faded, a few nicks to head, edges occasionally creased: a near-fine copy in like jacket. ♪ Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 2010.

£4,500

[185874]

49

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

Edition of 50, signed by the artist in pencil lower right, numbered lower left. There was also an edition of 250 on Arches paper. One of 12 images from the *Twelve Signs of the Zodiac* portfolio.

Coloured lithograph after an original gouache on Japon paper. Sheet size: 72.8 × 51.8 cm. Framed size: 90.7 × 70.2 cm. Presented in handmade white gold frame with conservation acrylic glazing. Excellent condition. ♪ Field 67-6; Michler & Lopsinger 1182.

£5,000

[183333]



49

50

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

First edition. 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 the 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.

Octavo (212 × 160 mm). Colour frontispiece showing St Andrews, 63 plates (47 colour), all with tissue guards and by Rountree. Attractively bound in recent green morocco, spine lettered and decorated in gilt, raised bands, single rule to boards gilt, marbled endpapers, gilt edges. Some mild foxing, an excellent copy. ♣ Donovan & Murdoch 14410. Zachary Michael Jack, ed., *Participatory Sportswriting: An Anthology*, 1870–1937, 2009.

£675

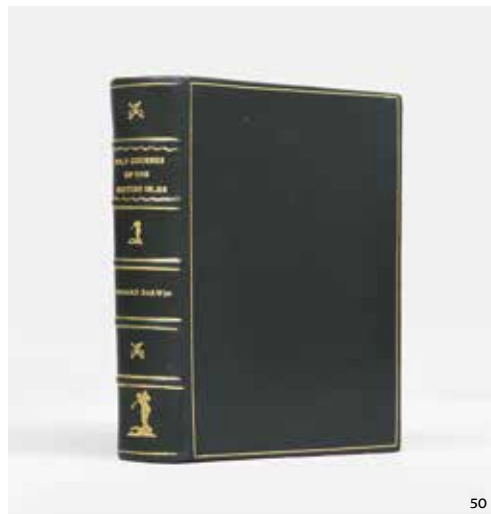
[155174]

51

DARWIN, Charles. *Insectivorous Plants.*

London: John Murray, 1875

First edition, first issue, in particularly fresh condition. Darwin consulted leading physiologists and chemists in this experimental work to show that carnivorous



50



51

plants adapted to trap and digest insects, enabling them to survive in poor soil. Two of the woodcuts (figures 7 and 8) are after drawings by Darwin himself, while several are after drawings by his sons, George and Francis.

Octavo. Woodcuts in text. Original green cloth, spine lettered and decorated in gilt, covers panelled in blind, brown coated endpapers. Bookplate of Henry Wade Deacon (1852–1932), son of chemist and industrialist Henry Deacon; contemporary bookseller's ticket of G. G. Walmsley, Liverpool, to front pastedown. Cloth bright and unmarked, extremities lightly rubbed, rear inner hinge starting but holding firm, majority of gatherings unopened, endleaves foxed: a near-fine copy. ♣ Freeman 1217; Norman 601.

£3,500

[182454]

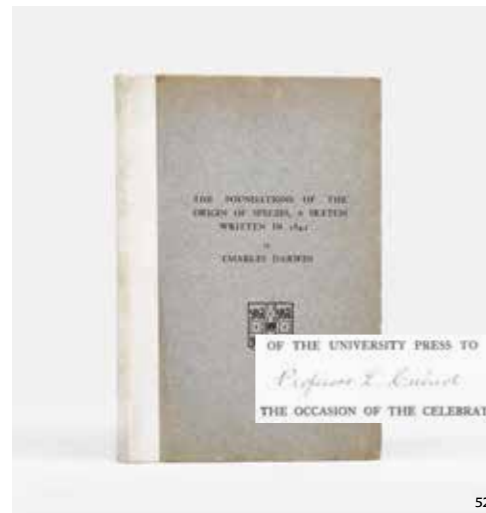
52

DARWIN, Charles; DARWIN, Francis (ed.).

The Foundations of the Origin of Species, A Sketch Written in 1842. Cambridge: Printed at the University Press, 1909

THE EVOLUTION OF EVOLUTION

Limited presentation edition, inscribed in a secretarial hand to Lucien Cuénot (1866–1951), a pioneering developer of Mendelian genetics and a skilled promoter of neo-Darwinism. These presentation copies were printed for delegates at the 1909 Darwin celebrations in Cambridge – marking the centenary of the man himself and the half-centenary of his most famous work. The



52

Foundations marks Darwin's first articulation of the theory of evolution.

Cuénot, then professor of zoology at the University of Lorraine, had been engaged in Mendelian experiments since the rediscovery of the latter's work in 1900. For this, he is celebrated as the individual responsible for introducing genetics into France, and for doing so in an essentially Darwinian framework.

Darwin wrote the *Foundations* in mid-1842, drawing together a series of observations that had been fermenting since he stepped off the *Beagle* at Falmouth. As Francis Darwin observed, the basic structure of the sketch resembles that of the *Origin* itself, outlining the Malthusian mechanisms of natural selection and proceeding from analysis of domesticated organisms to those in a state of nature.

Following Emma Darwin's death in 1896, the 35-page manuscript was discovered in a cupboard in Down House, where it had been discarded as scrap paper. Francis Darwin, who had co-authored several scientific works with his father, edited the manuscript for presentation. Later in 1909, the University Press published a trade edition which paired *Foundations* with another previously unpublished "sketch" from 1844.

Octavo. Photogravure portrait frontispiece with tissue guard, photographic plate. Original quarter vellum, grey paper covers, front cover lettered and with university crest stamped in black, outer and lower edges uncut. Light toning and bumping, minimal foxing to contents: a very good copy indeed. ♣ Freeman 1555; Norman 605; Waller 10788.

£4,500

[182356]



53

53

DELHI DURBAR, 1911. The Historical Record of the Imperial Visit to India 1911. London: Published for the Government of India by John Murray, 1914

First and only edition, limited issue, number 118 of 250 copies, of this sumptuous visual record of the last of the great imperial durbars. Celebrating the coronation of King George V and his consort Queen Mary, it was the only durbar attended by the monarch and “the most spectacular ceremony in the history of the British empire” (ODNB).

George’s presence in India has been described as “a significant response to Indian nationalist agitation” (Coleman, p. 162) as was the announcement of the “Durbar Boon”, a package of social and political measures including the transfer of the capital from Calcutta to Delhi.

Large quarto (316 × 230 mm). With 57 plates, 9 colour, 2 photogravure, 44 collotype, 4 plans, 111 half-tone illustrations, 52 illuminated head- and tailpieces with gilt highlights. Contemporary dark blue morocco by Bain of London, spine with five raised bands, gilt lettered direct in the second compartment, others gilt panelled and enclosing gilt marigolds alternating with crowned monograms of George V and Queen Mary, covers with concentric gilt fillets enclosing marigold cornerpieces and a central “oriental” cartouche enclosing the coat of arms of the United Kingdom, marbled endpapers, gilt edges. A few pale marks to covers, slight at top of front hinge. A very handsome copy.

£9,250

[168243]



53



53

54

DETMOLD, E. J. (illus.). The Fables of Aesop. London: Hodder and Stoughton, 1909

First Detmold edition, signed limited issue, number 32 of 750 copies signed by the artist. The texts are taken from translated versions by Sir Roger L'Estrange and Rev. G. F. Townsend. Contemporary reviews recognized the fine work of the artist coupled with a high standard of book production.

Quarto. With 25 mounted colour plates by Edward Detmold. Original beige cloth, spine lettered in gilt, front cover with lettering and pictorial decoration in gilt, top edge gilt. Housed in a custom parchment slipcase. Head and foot of spine very slightly bumped, spine slightly toned, some browning to free endpapers: a near-fine copy.

£1,250

[182475]



54

DICK, Philip K. Typed letter signed, to Claudia Bush. 16 February 1975

A letter from Dick, with nine manuscript corrections, to MA student Claudia Krenz Bush, who was writing her thesis on him, published as "The Splintered Shards: Reality and Illusion in the Novels of Philip K. Dick".

Dick praises Claudia's writing ("your letter to me is so well written that I think I will apply for a grant to write a thesis on your letters"), warns her against academics ("they will rip you off baby, I mean it. They will fucking steal your insights and call them their own"), and comes close to flirting: "When you don't have anything marketable yet, they're not interested; but you have, Claudia (I refer, ahem, to your writing)".

He encourages her to continue: "Claudia, you should do a novel in the first person, like Henry Miller or Celine; it'd cause Western Civilization to cash in on the spot, and we'd all get off on that, by golly. If I tell you that in a number of ways I genuinely do regard you as a superb writer, you must believe". He mentions draft notes for a "very personal" novel which "will show how really wild, how REALLY WILD my inner life is" and ends with a complicated cryptographic decoding of the word "Albemuth", later used in the title to his novel *Radio Free Albemuth* (1985).

3 leaves (280 × 216 mm), each typed one side only. Stains to edges, else well-preserved. ¶ Published in *The Selected Letters of Philip K. Dick* (1993).

£3,500

[175037]

DICKENS, Charles. *The Life and Adventures of Martin Chuzzlewit*. London: Chapman and Hall, 1843–44

First edition, from the parts, in a striking art nouveau style binding by William Worsfold (1856–1929), who established his premises at Frith Street in Soho around the year 1889 and remained there for over three decades.

Dickens was proud of Chuzzlewit: in a November 1843 letter, he described it as "a hundred points immeasurably the best of my stories" (Hartley, p. 126). It was first published in monthly parts between January 1843 and July 1844 and is the last of Dickens's picaresque novels.

Octavo (209 × 130 mm). Engraved frontispiece and vignette title page (£ sign transposed, no priority), 38 plates by H. K. Browne (Phiz). Twentieth-century brown morocco by Worsfold, spine lettered in gilt and gilt-stamped with trefoils and Aldine leaves, gilt frames with trefoil at corners to covers and turn-ins, marbled endpapers, top edge gilt, other edges untrimmed, original wrappers bound in at rear. Book label of "Blatner", possibly Adam Blatner, psychiatrist and book collector (1937–2021), on front pastedown. Spine lightly sunned, couple of scratches on rear cover, offsetting from turn-ins to endpapers: a very good copy. ¶ Smith 17. Peter Ackroyd, Dickens, 1990; Jenny Hartley, ed., *The Selected Letters of Charles Dickens*, 2012.

£1,500

[176410]

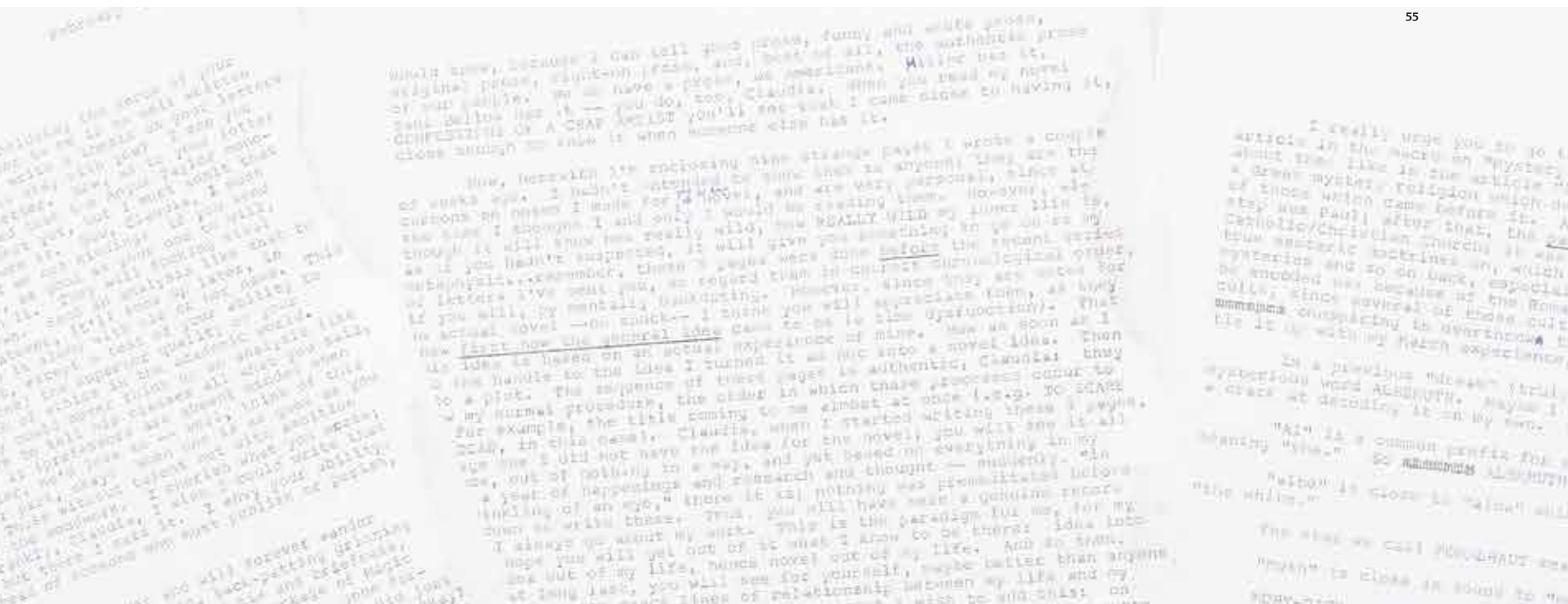


56

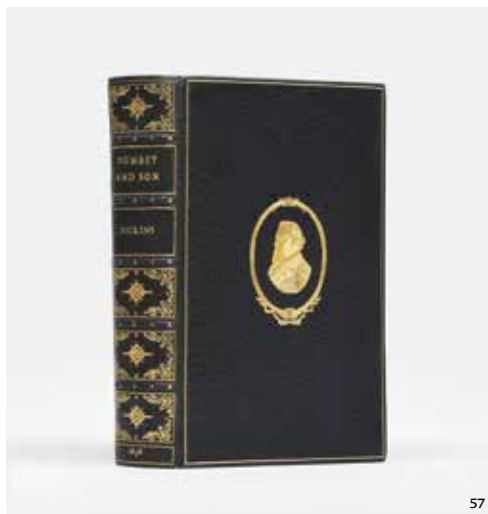
DICKENS, Charles. *Dombey and Son*. London: Bradbury and Evans, 1848

First edition in book form, following publication in serial form from September 1846 to March 1848. *Dombey and Son* was the first of Dickens's novels to have an explicitly contemporary setting, and is "now recognized as one of the greatest of all his works" (ODNB).

It contains the first published example of "a so-called dark plate, which was created by a machine



55



57

process that tinted the etched plate and heightened its black-and-white contrast". The dark plate in *Dombey and Son* is "On the Dark Road", page 547, where "the smooth blending of light and shadow . . . vividly contrasts it with the other illustrations in the novel and is a fine example of the dark plate process" (Smith). The technique was later put to use for ten plates in *Bleak House* and eight in *Little Dorrit*.

Octavo (214 × 142 mm). Etched vignette, frontispiece, and 38 plates by Hablot Knight Browne (Phiz). Finely bound in full blue morocco, titles and compartments richly gilt on spine, raised bands tooled in gilt, single rules to covers, portrait vignette to front, signature to rear, all gilt, turn-ins and edges gilt, marbled endpapers. Spine very slightly sunned with a touch of rubbing to head, light scattered foxing. A near-fine copy, handsomely bound. ♪ Smith I, 8.

£1,000

[149136]

58

DICKENS, Charles. Autograph letter signed, to Thomas Wright. Gads Hill Place, Higham, Kent: 3 June 1870

ONE OF HIS VERY LAST LETTERS

An autograph letter penned just six days before the author's death, apologising for having omitted to send a cheque. It is accompanied by the original envelope, addressed in Dickens's hand to Thomas Wright of Regent's Park and dated 3 June 1870. Dickens previously wrote to Wright on 31 May to donate three guineas to a



58

fund in support of the writer George Linnaeus Banks (1821–1881). Dickens realized a few days later he had omitted to include the cheque.

Graham Storey argues that the recipient was "probably" the prison philanthropist of Manchester (1789–1875) who Dickens discussed on the front page of the *Household Words* issue of 6 March 1852: "A worn but not a weary man of sixty-three, who has for forty-seven years been weekly servant in a large iron foundry . . . Poor as he was – toiling as he did, a modest man of humble origin, with no power in the world to aid him but the wonderful spiritual power of an earnest will – Thomas Wright has found means, in his little intervals of leisure, to lead back, with a gentle hand, three hundred convicted criminals to virtue; to wipe the blot from their names and the blight from their

prospects; to place them in honest homes, supported by an honest livelihood".

Dickens spent the last week of his life at Gads Hill working on his unfinished novel, *The Mystery of Edwin Drood* (1870), until his death on 9 June 1870.

Single sheet of Gads Hill Place letterhead (176 × 113 mm), written on one side only. With the original envelope addressed in Dickens's hand, franked 3 June. Unrelated commercial studio portrait of Dickens loosely included. Two gentle folding creases to letter; envelope a little soiled and neatly opened: a very well-preserved example. ♪ Graham Storey, ed., *Letters of Charles Dickens*, vol. 12, 1868–1870, pp. 541–2 (publishing Dickens's previous letter to Wright of 31 May, but not publishing the present letter of 3 June).

£4,500

[175954]

59

DU CHAILLU, Paul B. The Land of the Midnight Sun. New York: Harper & Brothers, 1882

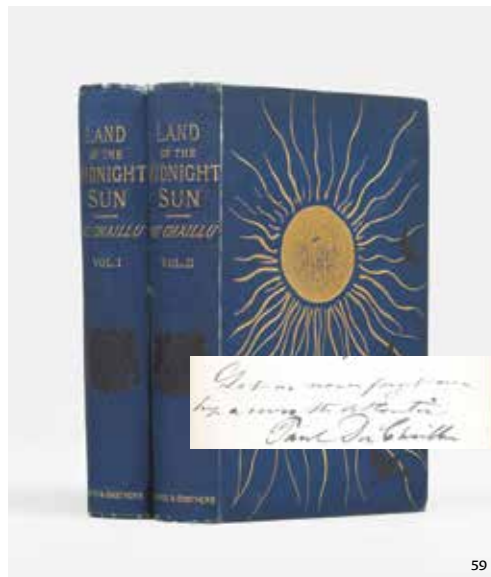
First US edition, presentation copy, inscribed by the author on the first blank of Volume I, "To my good friend George Honey with the kindest regards of his friend Paul B. Du Chaillu New York Oct 30th 1895 Let us never forget our trip across the Atlantic Paul Du Chaillu". This work coined the titular phrase.

The French-American explorer Du Chaillu (1835–1903) travelled extensively across Scandinavia between 1871 and 1878, resulting in this present work on the antiquities and anthropology of the region. His account pays special attention to the prehistoric and Viking ages. It was originally published in Britain the previous year.

2 vols, octavo. Engraved frontispiece in each volume (double-page in vol. I), 51 engraved plates, folding colour map in rear pocket, illustrated throughout. Original blue cloth, spines lettered in gilt with dark red coat of arms of the United Kingdoms of Sweden and Norway, front covers with gilt vignette of the sun, rear covers with vignette of birds in dark red, top edges gilt. Cloth slightly marked, spines reinforced, spine ends and tips bumped and worn, endpapers renewed, top edge soiled, occasional short closed tears to map folds. In very good condition. ♣ Howgego IV D32.

£825

[183501]



59



60

60

DULAC, Edmund (illus.). Stories from the Arabian Nights. Retold by Laurence Housman. London: Hodder and Stoughton, 1907

Signed limited edition, number 86 of 350 copies only. Dulac's work rivalled Rackham's in popularity and was largely confined to deluxe editions. Among the popular stories included in this edition is "Ali Baba and the Forty Thieves".

It was this book that first announced Dulac's status as a popular artist, confirming him as "a direct challenger in the illustrated gift book market to the work of Arthur Rackham. Susan Lambert noted that, compared to Rackham, Dulac 'made greater use of the breakthrough in four-colour printing, conceiving and modelling his pictures in colour rather than adding colours to a linear design'" (ODNB).

Quarto. Colour frontispiece and 49 other plates tipped onto dark green paper, all with captioned tissue guards, title page in black and orange. Original full vellum, spine and front board lettered and decorated in gilt with blue highlights, dark green endpapers, top edge gilt, others untrimmed, silk ties missing. A few marks to boards: a near-fine copy. ♣ Hughey 16.

£3,000

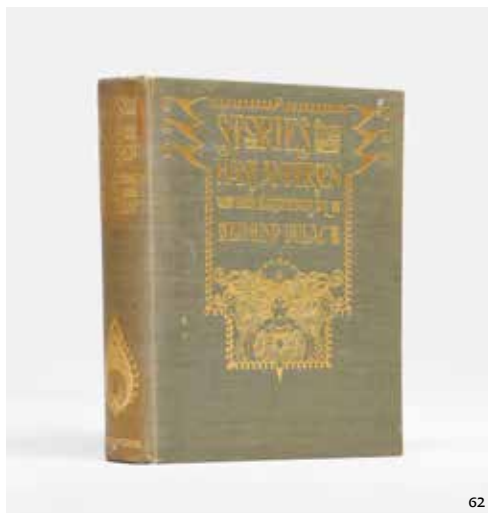
[183181]



61



61



62

61

DULAC, Edmund (illus.). Rubáiyát of Omar Khayyám Rendered into English Verse by Edward FitzGerald. London: Hodder and Stoughton, [1909]

Limited edition, number 129 of 750 copies signed by the illustrator, in fine condition. Dulac's *Rubáiyát* confirmed his position as "a direct challenger in the illustrated gift book market to the work of Arthur Rackham" (ODNB).

Of the 20 plates in the book, "the first, illustrating the opening quatrain on daybreak as the sun 'strikes the Sultan's Turret with a Shaft of Light', is one of Dulac's finest works and a perfect preface to the text . . . Dulac saw Omar's humanity and resignation, and in these illustrations, as perhaps nowhere else, he revealed the full depth of insight into the character he was portraying" (White, p. 42).

Quarto. With 20 tipped-in colour plates, as issued, bordered in pale green with bronze floral decoration, with captioned tissue guards. Brown floral frame around text. Original vellum, brown silk ribbon closures, spine and front cover lettered in gilt, front cover framed with decorative floral gilt design incorporating two peacocks and two elephants, patterned endpapers, top edge gilt, others untrimmed. With publisher's slipcase. Small bump to head of spine, faint foxing to edges; slipcase worn and repaired: a fine copy. ♣ Hughey 21. John D. Yohannan, *Persian Poetry in England and America*, 1977; Colin White, *Edmund Dulac*, 1976.

£2,750

[184524]



62

62

DULAC, Edmund (illus.). Stories from Hans Andersen. London: Hodder & Stoughton, 1911

WITH AN INK DRAWING BY THE ARTIST

First edition, presentation copy, inscribed by the artist on the title page, "To Madame Alfred du Cros, with all best wishes from Edmund Dulac, 1911", with a fine ink drawing of the head of the emperor from "The Nightingale".

The likely recipient is Louise du Cros (1865–1927), the American wife of Jacques Alfred du Cros (1868–1946). He was a director of the Dunlop Rubber Company. In 1911 they lived in the Kensington area of London. Louise Pemberton married Edgar Hincks in 1885, and she married again in 1901. She is known to have corresponded with the family of Mark Twain.

Quarto. Frontispiece and 27 mounted colour plates by Edmund Dulac. Advertisement leaf for Leicester Galleries exhibition loosely inserted. Original olive-green cloth, spine and front cover lettered and decorated in gilt, decorative endpapers. Extremities a little rubbed, spine slightly sunned, a few minor marks to covers, browning to free endpapers, front hinge split but firm: a very good copy. ♣ Hughey 27b.

£3,750

[185374]



63

63

ELIA, Miriam & Ezra. We Go to the Gallery. London: ArtQuarters Press Ltd, 2014

THE ORIGINAL SATIRICAL LADYBIRD BOOK

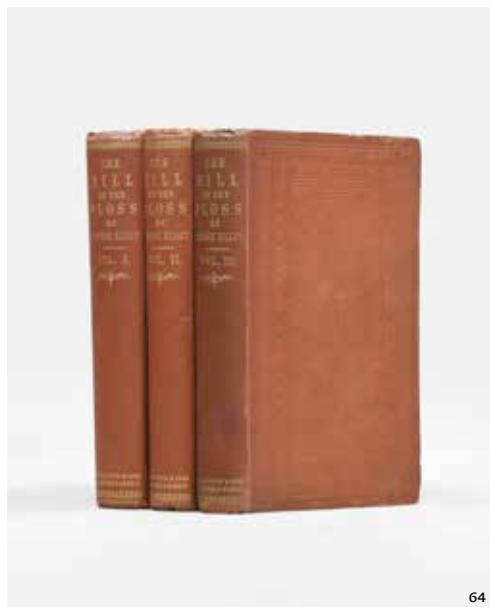
First edition, number 140 of 250 signed copies from a total edition of 1,000. The book was published under Elia's "Harlequin Ladybird Reading Scheme" imprint, a parody of Penguin's iconic Ladybird Books. Penguin threatened legal action, so Elia published subsequent titles under a new imprint, Dung Beetle Limited.

Miriam Elia and her brother Ezra poke fun at the contemporary art world, capitalism, and professional psychology. Several months after Penguin's litigious threat, the publishing giant began issuing their satires. Miriam found it "nauseating . . . Penguin bastardized the idea and commercialized it with mediocre, artless rip-offs. I'm not angry about it anymore, because there's no point in wasting energy. The Dung Beetle motto is 'De Stercore Doctrina – from shit comes learning'" (Oralkan).

Octavo. Illustrated in colour throughout by Miriam Elia. Original illustrated paper covered boards, lettering to front cover and spine in black. Corners lightly rubbed, otherwise a very good copy. ♣ Jessica Oralkan, "Miriam Elia: We Go to the Gallery", *Collecteurs*, available online.

£1,250

[174965]



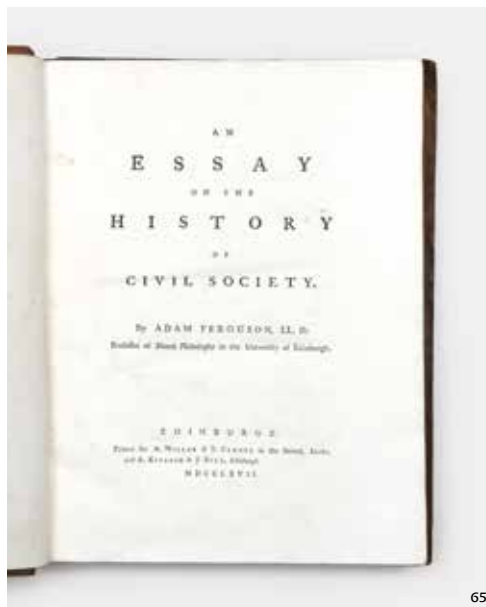
64

64
ELIOT, George. *The Mill on the Floss.*
 Edinburgh: William Blackwood and Sons, 1860

First edition, first state, of her second full-length novel, which sold 4,600 copies within four days. Eliot's authorship of Adam Bede was uncovered soon following its publication the previous year, and the immediate success of *The Mill on the Floss* dispelled her anxieties over the public response to her books now that her identity and gender were public knowledge.

This copy has the first volume's final blank, which is "not present in most copies" (Baker & Ross). The first state, as here, has the prelims of Volume I without the advert leaf and its conjugate blank, which the bibliographers believe were later inserted in some copies. The volumes are in Carter's "B" binding, distinguished by features such as the shorter gilt device on the spines and the binder's ticket of Edmonds & Remnants, as opposed to Burns's, on the rear pastedown of Volume I.

3 vols, octavo. With publisher's 16-page catalogue at end of vol. III. Original brown diagonal ripple-grain cloth (Carter's binding "B"), spine lettered and decorated in gilt, decorative blind borders on covers, yellow coated endpapers, edges untrimmed, binder's ticket of Edmonds & Remnants on vol. I rear pastedown. Housed in custom black quarter morocco folding box by the Heritage Bindery. W. H. Smith blind stamp on vol. I front free endpaper; vol. III, seemingly from another



65

set, with armorial bookplate. Cloth generally bright, bumps to edges, with minor wear, vol. I with small mark to front cover and front inner hinge split, vol. III spine lightly darkened and with inner hinges partially cracked and neatly stabilized, foxing to contents of vols I-II. A very good set in the well-preserved original cloth. ♪ Baker & Ross A5.1.a(1); Carter, pp. 110–11; Parrish, pp. 14–15; Sadleir 816a; Wolff 2060.

£3,250 [180734]

65
FERGUSON, Adam. *An Essay on the History of Civil Society.* Edinburgh: for A. Millar & T. Cadell, London; and A. Kincaid & J. Bell, Edinburgh, 1767

First edition of Ferguson's masterpiece, a key text of the Scottish Enlightenment.

"The Essay touched a chord in its British readers because it offered a detailed, colourful, non-deterministic historical account of the way nations advance morally and materially towards the state of commerce, refinement, and liberty associated with eighteenth-century Britain" (ODNB).

Ferguson made a distinctly modern economic analysis of morality, arguing that the danger was not luxury, but political laziness, or a reluctance to fulfil the duties of citizenship. Identifiably Scottish without being overtly so, Ferguson followed Montesquieu by

acknowledging a great variety of factors, climatic and geographic, as well as cultural and moral, affecting the rise and fortunes of polities in Europe and beyond.

"Ferguson is today remembered for his Essay . . . he was what we would now call an intellectual historian, tracing the gradual rise of the human mind from barbarism to political and social refinement . . . Debates between Reid, Dugald Stewart, Hume, Adam Smith, Lord Kames and Ferguson himself reveal Scottish philosophy in general to be important sociologically . . . His discussions of politics, economics, history, aesthetics, literature and ethnology were the synthesis of the thought of his time" (*Encyclopedia of Philosophy* III, p. 187).

Quarto (255 × 195 mm), pp. viii, 430. Contemporary sprinkled calf, spine with raised bands, red morocco label, sprinkled edges. Extremities skilfully restored, paper shelfmark label in lower compartment, sides rubbed; a crisp, clean copy, very good indeed. ♪ ESTC T76205; Goldsmiths' 10264; Higgs 3973; Kress 6432.

£7,500 [183728]

66
FERRANTE, Elena. *My Brilliant Friend.*
 London: The Cuckoo Press, 2015

Signed limited edition, number 74 of 100 copies signed by the author, from a total edition of 126 copies. *My Brilliant Friend* was first published in 2012 and comprises the first book in the author's "Neapolitan Novels"



66

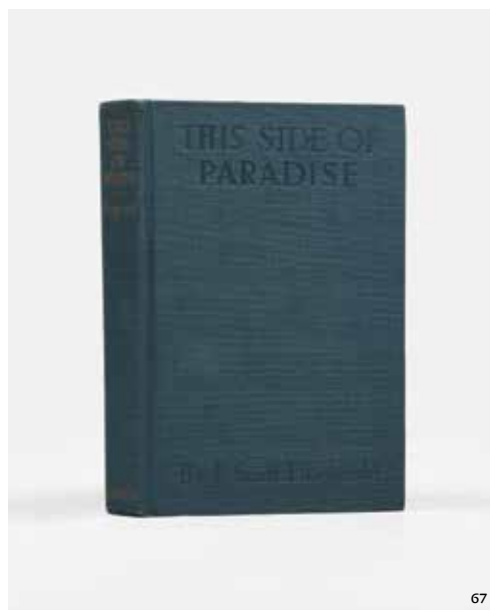
sequence. In 2024 it was voted the best novel since 2000 by the *New York Times*. The Neapolitan Novels were adapted into an HBO TV-series in 2018.

There were 26 lettered copies “quarter bound in leather”, and 100 numbered copies “quarter bound in Japanese silk”. Both featured “Chiyogami paper boards”.

Octavo. Original quarter black silk, decorated paper-covered boards, spine and front cover lettered in gilt. Housed in publisher's blue cloth slipcase. Fine condition in fine slipcase.

£5,000

[180207]



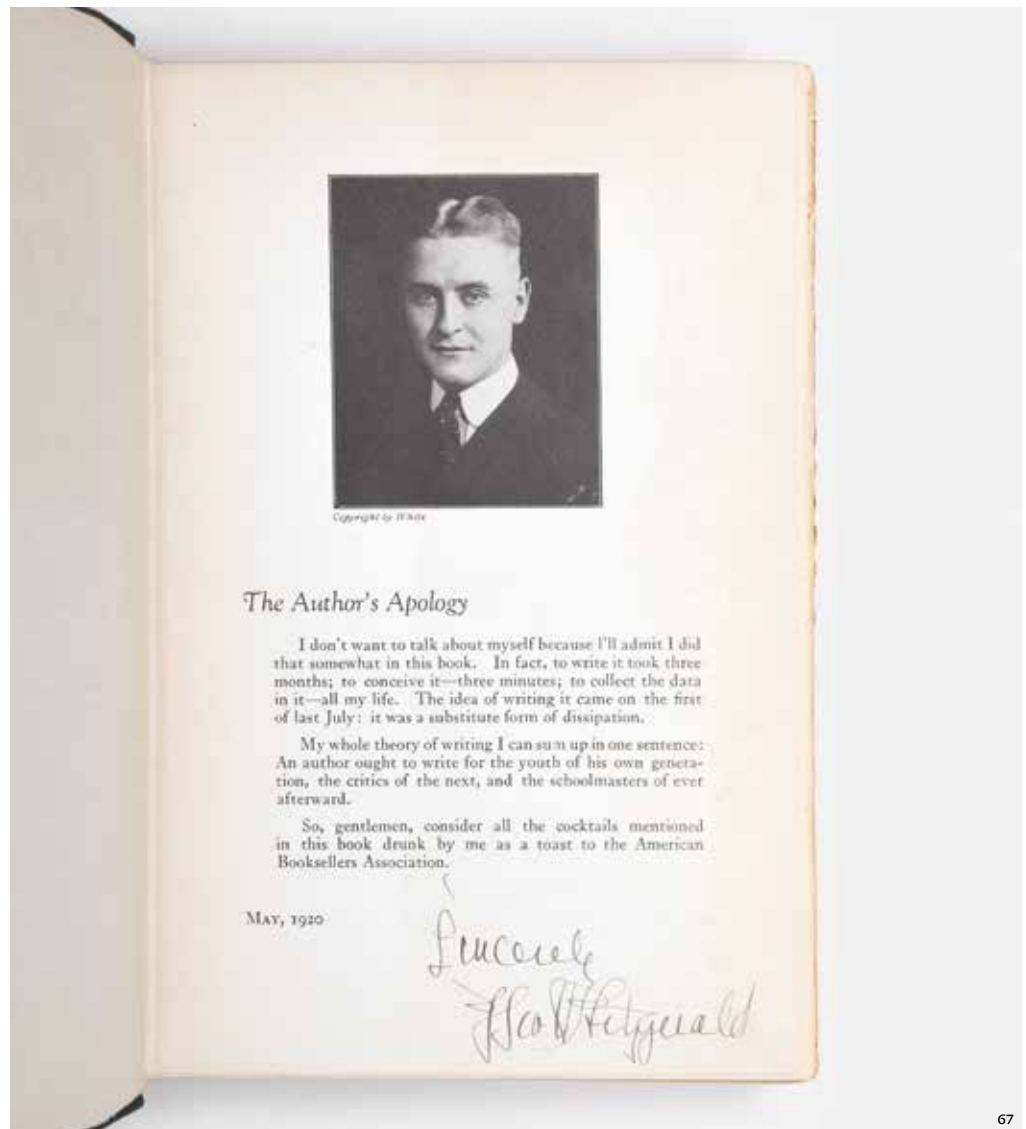
67

67

FITZGERALD, F. Scott. *This Side of Paradise*. New York: Charles Scribner's Sons, 1920

The “Author's Apology” edition, signed by the author on a tipped-in leaf as issued. Bound from sheets from the novel's third printing, it was prepared for distribution to the American Booksellers Association.

Issued the same month as the first, the third printing included an unknown number of copies prepared with this tipped-in page printed on glossy



67

paper and signed by Fitzgerald; Brucoli notes there were “probably 500 copies” treated in this way.

Prepared for a convention of the American Booksellers Association, the printed apology reads in part: “My whole theory of writing I can sum up in one sentence: An author ought to write for the youth of his own generation, the critics of the next, and the schoolmasters of ever afterward . . . So, gentlemen, consider all the cocktails mentioned in this book

drunk by me as a toast to the American Booksellers Association.”

Octavo. Original green cloth, spine lettered in gilt and front board in blind. Housed in a green quarter morocco solander box by the Chelsea Bindery. Fresh overall, slight dulling to spine titles, faint mark to front board but otherwise very clean, sound within with mild toning to leaves as usual: a near-fine copy. ♪ Brucoli A5.1.c.

£12,500

[177685]

FITZGERALD, F. Scott. *All the Sad Young Men.* New York: Charles Scribner's Sons, 1926

First edition of the author's "strongest collection" of stories, which Fitzgerald edited in light of his masterpiece of the previous year, *The Great Gatsby*. These stories originally appeared in magazines: for this collected edition, Fitzgerald removed from the stories lines he borrowed for his novel, believing that "it was dishonest to use the same phrases in different books" (Brucoli, p. 272).

In a playful letter to his editor Maxwell Perkins, Fitzgerald instructed him to have the jacket "show transition from his early exuberant stories of youth which created a new type of American girl and the later and more serious mood which produced *The Great Gatsby* and marked him as one of the half-dozen masters of English prose now writing in America" (cited in Turnbull, p. 211).

The first, second, and third printings are indistinguishable, as Scribner's did not differentiate between them on the title or copyright pages. This copy has the later state damaged type on pages 38 and 248, but not to page 90. It also has the damaged plate for

the dust jacket front panel, seen on the girl's lips, which progressively became less full due to wear to the plate over time in the press.

Octavo. Original blue-green cloth, spine lettered in gilt, front cover lettered in blind, fore and bottom edges untrimmed. With dust jacket. Spine ends bumped, a few spots to outer leaves, small repair to head of front free endpaper, gentle crease to lower margins; dust jacket split down folds, now backed and holding neatly, with minimal loss, unclipped: a very good copy. ♪ Brucoli A13.1.a.

£3,000

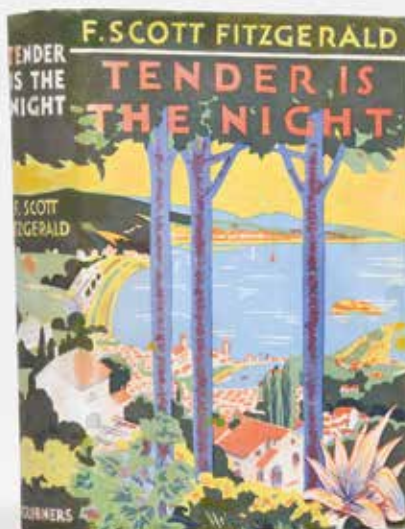
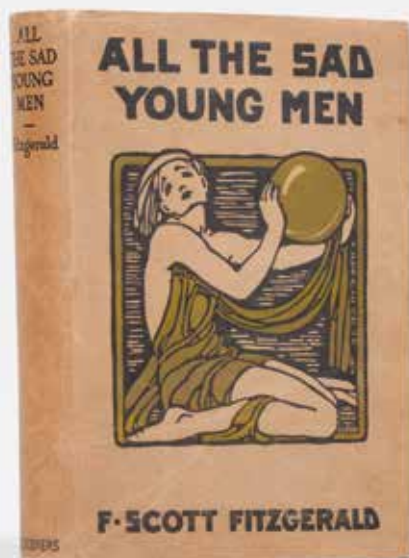
[179604]

69

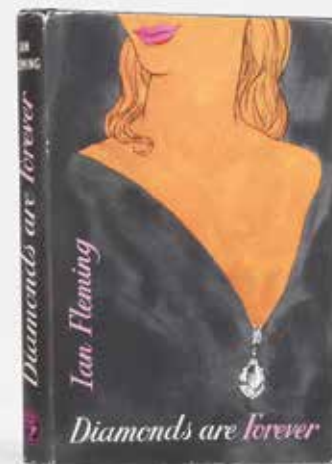
FITZGERALD, F. Scott. *Tender is the Night. A Romance.* New York: Charles Scribner's Sons, 1934

"YOU NEVER KNEW EXACTLY HOW MUCH SPACE YOU OCCUPIED IN PEOPLE'S LIVES"

First edition of the author's final novel, following his third, *The Great Gatsby* (1925). The first printing of 7,600 copies soon sold out, and subsequent printings continued to sell during the Depression.



68, 69



70

"In 1932 Fitzgerald had material that he felt strongly about: Zelda's breakdown and his own deterioration. When he resumed work on the novel that would have to recoup his reputation, he had a store of painful emotions to draw on. *Tender is the Night* became in the writing his attempt to understand the loss of everything he had won, the loss of everything he had ever wanted" (Brucoli, *Life*, p. 335).

The dust jacket is from a later issue, the front flap reset and omitting a review by T. S. Eliot. The story was serialized in Scribner's Magazine between January and April 1934, prior to publication in book form.

Octavo. Illustrations in text by Edward Shenton. Original green cloth, spine lettered in gilt, frame to front board in blind, fore edge untrimmed. With dust jacket. Lean to spine, small wear to ends and corners, faint splash marks to edges; unclipped jacket with restoration to spine, folds, and edges, a few letters retouched, tiny chip to foot of rear panel: a very good copy in like jacket. ♪ Brucoli A15.1.a. Brucoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*, 1981.

£5,000

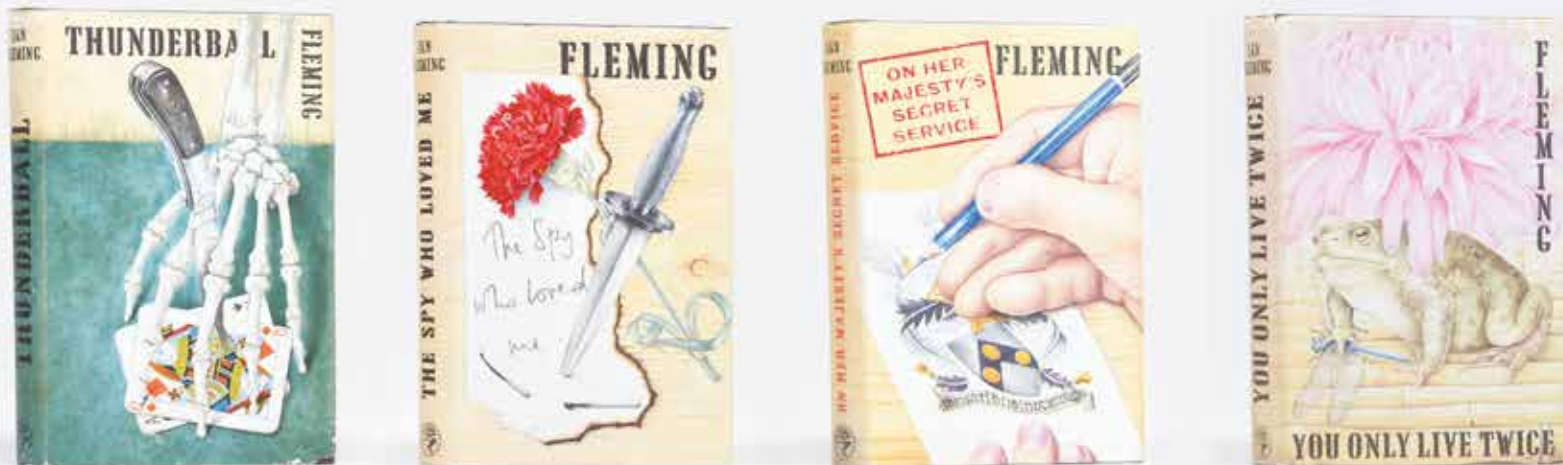
[179594]

70

FLEMING, Ian. *Diamonds Are Forever.* London: Jonathan Cape, 1956

First edition of the fourth Bond novel, adapted into a film starring Sean Connery in 1971.

Octavo. Original black boards (Gilbert's binding B), spine lettered in silver, silver diamond motif to front cover. With



71, 72, 73, 74

dust jacket. Faint marks to covers, foxing to edges; jacket a little rubbed, a handful of spots and nicks, generally bright, unclipped: a very good copy in near-fine jacket. ♣ Gilbert A4a (1.2).

£7,500

[183238]

71

FLEMING, Ian. *Thunderball*. London: Jonathan Cape, 1961

First edition, first impression. The ninth Bond novel and the first in the Blofeld trilogy, this work introduces the criminal organization SPECTRE and its leader, Ernst Stavro Blofeld. It was adapted into a film in 1965, starring Sean Connery.

Octavo. Original dark brown boards, spine lettered in gilt (Gilbert's binding A, no priority), skeletal hand motif to front cover in blind. With dust jacket. Spine ends bumped, edges lightly foxed, contents clean; extremities of unclipped jacket a little rubbed, a couple of small nicks, small chip to lower edge of front panel: a very good copy in very good jacket. ♣ Gilbert A9a (1.1).

£700

[174486]

72

FLEMING, Ian. *The Spy Who Loved Me*. London: Jonathan Cape, 1962

First edition, first impression, of the only Bond book written in the first person, presented as the testimony

of a 23-year-old Canadian woman with whom Bond has an ill-fated affair. To further this pretence, "Vivienne Michel" is spuriously credited on the title page as the co-author. It was adapted into the 1977 film starring Roger Moore.

Octavo. Double-page illustration at pp. 6–7. Original dark grey boards, spine lettered in silver, dagger design stamped on front cover in silver and blind, red endpapers. With dust jacket. Ownership inscription of one T. A. Pilkington on front free endpaper verso. Foxing to top edge, crease to pp. 153/4; jacket unclipped, short closed tear to ends and corners, gentle creases to rear flap, a bright example: a very good copy in near-fine jacket. ♣ Gilbert A10a (1.1).

£1,500

[183351]

73

FLEMING, Ian. *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963

First edition, featuring the first meeting between James Bond and his nemesis Ernst Stavro Blofeld, the leader of the criminal organization SPECTRE. The villain had been introduced in *Thunderball* (1961), pulling the strings in the background but not yet facing off against the secret agent himself. The story was adapted into the 1969 film starring George Lazenby.

Octavo. Original brown boards (Gilbert's binding A), spine lettered in silver, white ski track design on front cover. With dust jacket. Bookseller's ticket at foot of front free endpaper. Spine ends gently bumped, a touch of foxing to upper edge,

overall bright and crisp; jacket price-clipped, spine just toned and creased at head with a couple of nicks: a very good copy in like jacket. ♣ Gilbert A11a (1.1).

£975

[186123]

74

FLEMING, Ian. *You Only Live Twice*. London: Jonathan Cape, 1964

First edition, first impression, of the last Bond book published during the lifetime of Fleming, who died later that year. Based on Japanese material which Fleming gathered during his five-week foreign jaunt for the *Sunday Times*, the novel is titled after a poem by Bashō: "You only live twice: Once when you are born, And once when you look death in the face" (p. 7).

This copy is in the first state, the copyright page giving "First Published 1964" rather than "First Published March 1964". The film adaptation was released three years later, starring Sean Connery and with the screenplay written by Roald Dahl.

Octavo. Original black boards (Gilbert's binding A), spine lettered in silver, Japanese lettering on front cover in gilt, patterned endpapers. With dust jacket. A handful of faint marks to edges, endpapers gently browned from jacket; jacket unclipped, spine toned, ends nicked: a near-fine copy in very good jacket. ♣ Gilbert A12a (1.2).

£600

[180107]



75

75

FORE-EDGE PAINTING – SCOTT, Sir Walter. *The Lay of the Last Minstrel.* London: for Longman, Hurst, Rees, and Orme, and A. Constable and Co., Edinburgh, by James Ballantyne & Co., Edinburgh, 1806

ROYAL ASSOCIATIONS AND VANISHING PAINTINGS

Early edition, prettily bound by Queen Charlotte's bookbinder, and with a modern double fore-edge painting by Martin Frost MBE, who was listed in the 2019 New Years Honours for maintaining the "critically endangered" art. The fore-edge paintings depict two scenes of the work's setting of St Mary's Abbey, Melrose, and further scenes showing Scott's home of Abbotsford and Portinscale Bridge in the Lake District.

The binder, Charles Meyer (d. 1809), was the appointed bookbinder of Queen Charlotte and the princesses. He moved from Germany to England in 1797 and established himself at St Martin's Lane, London. Meyer bound this copy for the royal apothecary Everard Augustus Brande (1776–1868). Like his father, Brande was the appointed "Apothecary to the Person" in George III's royal household, tasked with dispensing medicines for George III and Queen Charlotte and tending to their health. Brande left the position on

the king's death but was later reappointed by William IV. Brande's bookplate is on the front pastedown.

This fourth edition follows the phenomenally successful first by one year.

Octavo (213 × 128 mm). Contemporary green straight-grain morocco by Charles Meyer, spine lettered in gilt and with central device in compartments, covers bordered in gilt with fillets and wide roll, board edges and turn-ins ruled in gilt, brown coated endpapers, binder's ticket on rear free endpaper verso. Gilt edges with gauffered border and double-sided colour fore-edge painting depicting four views by Martin Frost, signed and dated 1977 on his authentication ticket on rear free endpaper recto. Housed in a green morocco folding box by Frost. Spine darkened, gilt remaining bright, tiny chip to headcap, inner hinges split but firm, 4 cm closed tear to head of rear free endpaper, occasional browning but clean overall. A very good copy. ♪ Ramsden, p. 106.

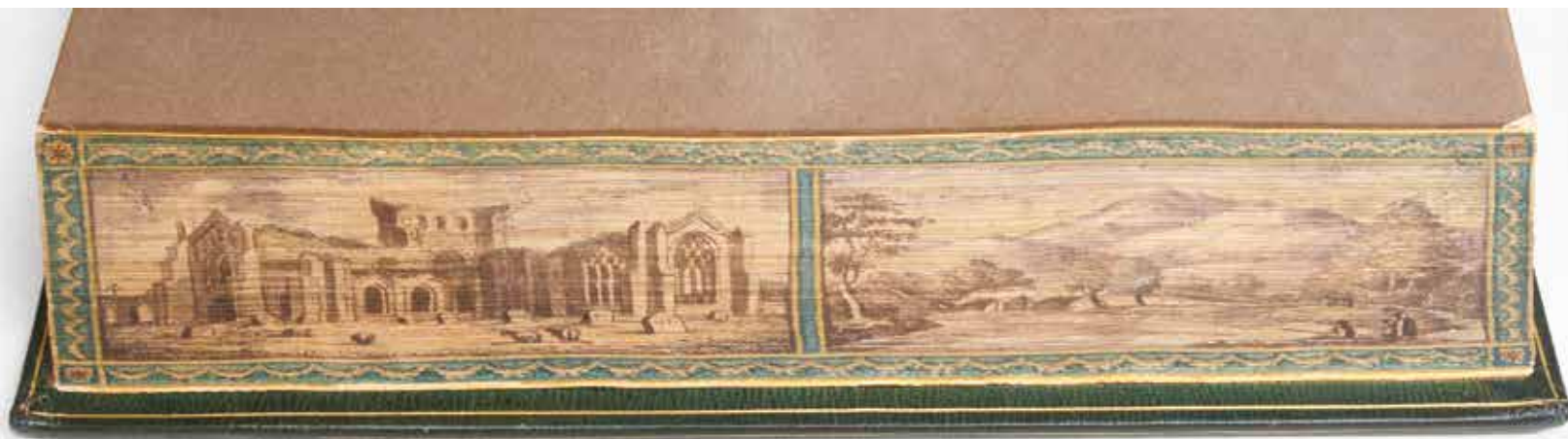
£2,500

[175659]

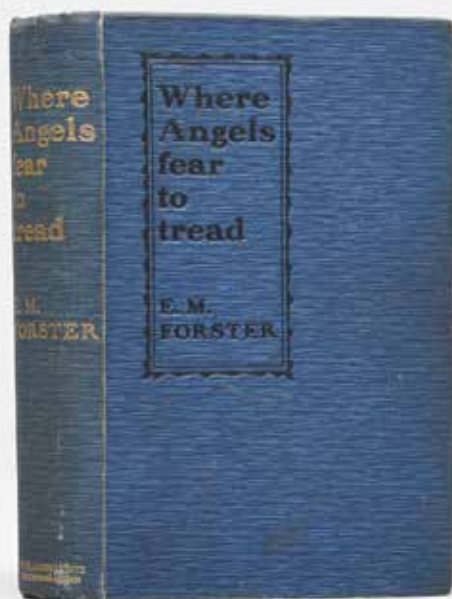
76

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

First edition, in unusually nice condition, and from the library of the author's friend Robert John Grote Mayor. Like Forster, Mayor was a member of the Cambridge Apostles and an alumnus of King's College. The archival holdings of Trinity College reveal that they



75

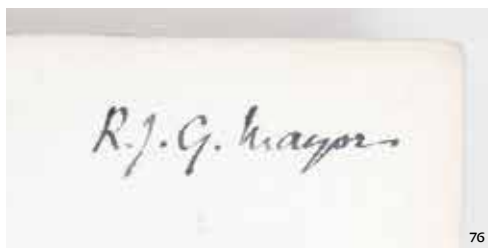


76

met and corresponded across most of the first half of the 20th century.

Mayor (1869–1947) attended the Cambridge reading parties of G. E. Moore alongside figures such as Lytton Strachey, Robert Fry, and Robert Trevelyan. Mayor was for a time the youngest secretary of the Education Office, impressing John Maynard Keynes, who wrote to Strachey stating that Mayor “ought to be Lord High Educator in time” (Lubenow, p. 162). His ownership inscription is on the half-title.

The first impression consisted of 1,050 copies. The 32-page advertisements in this copy have all the



76

points of first issue: page 1 announcing the third impression of *The Edge of Circumstance*; page 3 with the final work still in the press; page 12 without mention of Forster; and page 32 dated 5/05.

Octavo. Original blue cloth, spine lettered in gilt, front cover lettered in black within decorative frame, dark red coated endpapers. Spine mildly toned, cloth bright overall, rubbing to edges, contents clean. A near-fine copy. ♣ Kirkpatrick A1a. William C. Lubenow, *The Cambridge Apostles, 1820–1914*, 1998; Charles F. G. Masterman, review in the *Daily News*, 8 Nov. 1905.

£3,500

[176768]

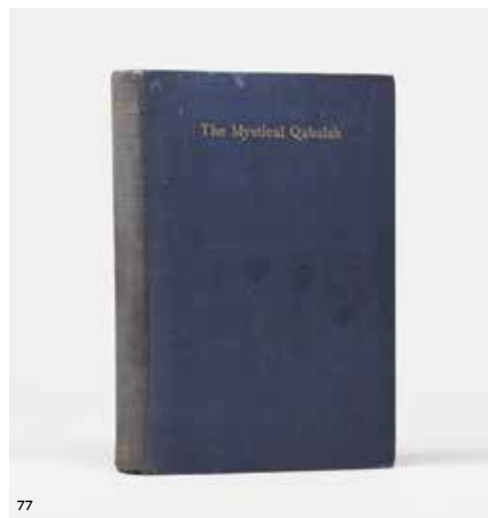
77

FORTUNE, Dion. *The Mystical Qabalah*. London: Williams & Norgate, Ltd, 1935

THE BEST SINGLE BOOK ON THE SUBJECT OF THE QABALAH

First edition. Violet Mary Firth (1890–1946), known as Dion Fortune, is recognized as one of the most important British occult leaders of the 20th century. This is widely considered as her masterpiece and “one of the best books on magic ever written” (Hillestad, p. 53).

Octavo. With 3 folding plates at rear. Original blue cloth, spine and front cover lettered in gilt, top edge blue. Red pencilled ownership inscription on front free endpaper sometime erased, frequent red pencil underlining to text demonstrating practical use. Spine sunned, a couple of spots of wear to edges,



77

light scratches to cloth, faint splash marks to top edge. A very good copy. ♣ Kent Hillestad, *The Esoteric Codex: Hermetic Order of the Golden Dawn*, 2015.

£650

[164420]

78

FREUD, Sigmund. *Inhibitions, Symptoms and Anxiety*. London: The Hogarth Press, and the Institute of Psycho-Analysis, 1936

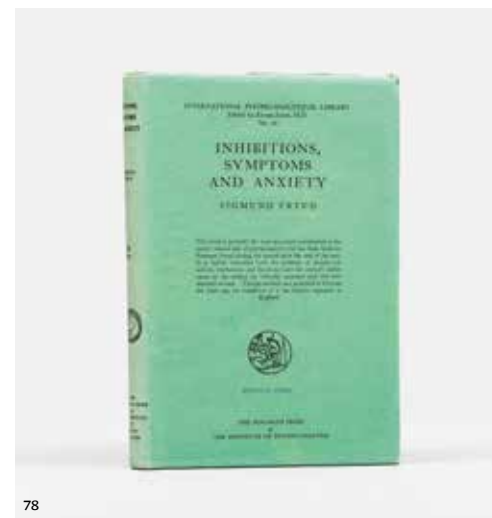
A FOUNDATIONAL WORK OF PSYCHOANALYSIS

First British edition, “review copy” stamped on the jacket front panel. Freud’s work on the nature of anxiety, first published in German in 1926, is “without a doubt one of the most important theoretical writings of Freud’s [and] contains the seeds of virtually every development psychoanalysis would achieve in the following years” (Arbiser & Schneider, p. viii).

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. Paper label of Longmans, Green & Co., Toronto pasted over imprint. Corners and spine ends a little bumped, covers and gilt notably bright, foxing to edges, worming to inner hinges but holding firm, contents clean; unclipped jacket extremities lightly creased, small chip to head of front fold, spine faded, else jacket particularly clean and bright: a very good copy indeed in fine jacket. ♣ Grinstein 117; Woolmer 386. Samuel Arbiser & Jorge Schneider, *On Freud’s “Inhibitions, Symptoms and Anxiety”*, 2013.

£1,750

[175717]



78



79



79

79

GALILEI, Galileo. Opere, divise in quattro tomi. Padua: Gio. Manfre, 1744

THE CHURCH BEGINS TO ACCEPT GALILEO

First edition thus of the great scientist's collected works, the first to include the infamous *Dialogo sopra i due massimi sistemi del mondo*. This edition of the *Dialogo* is the first approved by Catholic censors and the first appearance anywhere of the text under its modern title.

While Galileo was charged with heresy for supporting Copernicanism in the first edition of the *Dialogo* in 1632, by the mid-18th century most Catholic astronomers had come to tacitly accept the heliocentric system. The present edition was supervised by Giuseppi Toaldo (1719–1797), then a seminary priest and later professor of astronomy at the University of Padua. Galileo's text is essentially intact, Toaldo intervening only to re-emphasize the hypothetical nature of his speculations, and to introduce the modern title (the first edition was published as the *Dialogo del flusso e riflusso*). For good measure, he added the text of Galileo's 1633 sentence and a preface emphasizing mankind's irredeemable ignorance.

This edition includes such other fundamental Galilean works as the *Sidereus Nuncius* (1610) and the *Discorsi e dimostrazioni matematiche intorno a due nuove scienze* (1638). The first edition of Galileo's collected works was published in two volumes in 1656.

4 vols bound in 3, quarto (238 x 176 mm). Engraved portrait frontispiece by Zucchi to vol. I, two plates, one folding, wood-engraved printer's device to titles, wood-engraved initials, head- and tailpieces, extensive woodcut illustrations to the text. Contemporary half vellum, spines with dual orange and brown morocco labels lettered in gilt, marbled paper sides, edges sprinkled red. With 18th-century ownership signature of one Antonio Cattani, possibly the artist (active c.1777–1790), to all four titles. Early 20th-century library label of one Hieronymi de Summo Picenardi, possibly of the Italian noble family. Recent blindstamp of one D. G. Quintavalle to titles. Neat repair to closed tear on 3M1 of vol. III. Light bumping and rubbing, minor browning to contents: a very good copy. ♣ Cinti 176; Carli and Favaro 478; Houzeau and Lancaster 3386.

£9,750

[182236]

80

GARCÍA MÁRQUEZ, Gabriel. Love in the Time of Cholera. New York: Alfred A. Knopf, 1988

First edition in English, signed limited issue, number 193 of 350 copies signed by the author, printed on high-quality paper, and specially bound. It precedes the UK edition by a few months. The novel originally appeared in Colombia as *El amor en los tiempos del cólera* (1985).

Octavo. Original pink quarter cloth, spine lettered in gilt, black cloth sides, pink endpapers, fore and bottom edges untrimmed. With original printed acetate dust jacket and publisher's yellow card slipcase printed after the jacket design. A fine copy in like jacket and slipcase.

£3,750

[176642]

81

GEORGE V – HOPE, William Henry St John. Windsor Castle: An Architectural History. London: Published at the Offices of Country Life, 1913

PRESENTED BY THE KING TO A LONGTIME COURTIER

First edition, number 195 of 1,050 copies, presentation copy from the king to his State Chamberlain, inscribed on the front free endpaper, "To Douglas Dawson from George R.I. Christmas 1922".

Dawson (1854–1933) joined the court in 1903 following a military career. He served as Master of Ceremonies from 1903 to 1907, as Comptroller in the



80

Lord Chamberlain's Department from 1907 to 1920, and as State Chamberlain from 1920 to 1924. His bookplate is in the first two volumes.

This was the most important work of the English antiquary Hope, and the largest project of his life. He began it in 1893 with Queen Victoria's approval, continued it through Edward VII's reign, and finished it under George V, whereupon he received a knighthood. The book "remains to this day the most comprehensive study of any English castle ever undertaken" (Munby, Barber, & Brown, p. 13). The work is rarely encountered in commerce with the map volume.

3 vols (2 text, 1 map), imperial quarto. Text vols with plates throughout; 8 loose large folding maps in map vol. Original half vellum, spines lettered in gilt, blue paper-covered sides, blue endpapers, top edges gilt, others untrimmed. Text vols with light soiling to vellum, minor foxing, very good copies; map volume stained, with the internal flaps detached, maps with slight splits along folds; good only. ¶ Julian Munby, Richard Barber, & Richard Brown, *Edward III's Round Table at Windsor*, 2007.

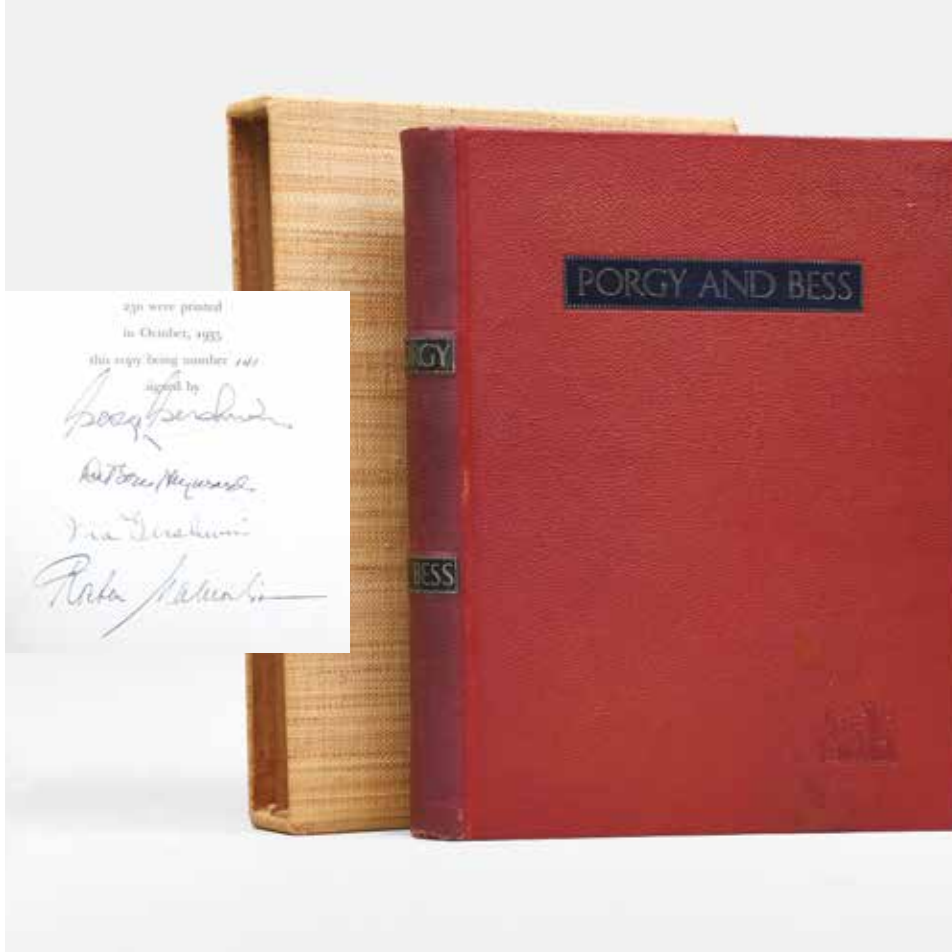
£3,500

[183389]

82

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

THE GERSHWINS' MASTERPIECE SIGNED BY
GEORGE AND IRA



82

First edition, signed limited issue, number 141 of 250 copies signed by George and Ira Gershwin, DuBose Heyward, and Rouben Mamoulian. The show was a landmark for the American stage and for the casting of African Americans in the lead roles. Copies are rare in this condition.

In the summer of 1926, and in one sitting, George Gershwin read DuBose Heyward's 1925 novel *Porgy*, about the Gullah community in South Carolina. "The potential of this book to become the basis of a powerful opera – his opera – jumped out at him. In the morning, he wrote to Heyward saying they ought to get together to discuss the idea" (Rimler, p. 21). The immediate plan to adapt it into an opera was curtailed by Heyward's wife first adapting the novel as a stage play, *Porgy and Bess*, which opened in 1927.

It was not until 1933 that Heyward and Gershwin settled on working on a musical adaptation, with the agreement on 3 November 1933 that Gershwin

would write the score, Heyward the libretto, and that Heyward and Ira would collaborate on the lyrics. On its opening night, 30 September 1935, Boston's Colonial Theatre gave the performance a 15-minute standing ovation. The work opened on Broadway on 10 October 1935 and ran for 124 performances.

Quarto (311 × 230 mm). Colour frontispiece and pictorial title page by George Biddle. Original red morocco, spine lettered in blind with raised bands, black morocco label to front board lettered in gilt, with publisher's device in blind, silken straw weave endpapers, top edge silver. With the original raffia-covered slipcase. Playbill for the original Broadway production at the Alvin Theatre loosely inserted. Foot of spine a little worn, spine toned, minor soiling to front cover, slight separation at gutter between gatherings and endpapers, slipcase a little worn; box bumped and faded: a near-fine copy in like slipcase. ¶ Walter Rimler, *George Gershwin: An Intimate Portrait*, 2009.

£10,000

[174953]



81

GILL, Robert (photo.); FERGUSSON, James (text). *One Hundred Stereoscopic Illustrations of Architecture and Natural History in Western India.* London: Cundall, Downes & Company, 1864

First and only edition of this early work on the Ajanta and Ellora rock-cut monasteries and temples in Maharashtra. The site of Ajanta is rich with Buddhist monastic halls and murals depicting the life of the Buddha and Jātaka tales. Ellora, active from the sixth to tenth centuries, reflects the coexistence of Buddhist, Hindu, and Jain traditions, with the monolithic Kailasa temple as its centrepiece. Together, the two sites exemplify the religious pluralism of the Deccan.

The British officer and photographer Robert Gill (d. 1875) spent nearly 30 years documenting the Ajanta

caves after his appointment by the East India Company in 1844. He produced some 35 oil copies of the murals, many later destroyed, besides detailed drawings of the site, and early photographic records. The present work established him as a pioneer in the visual preservation and dissemination of the sites, through his unofficial documentation. He died en route from Ajanta to Bhosawal.

James Fergusson (1808–1886), though trained for commerce, likewise devoted himself to documenting and interpreting Indian architecture, with Ajanta and Ellora at the heart of his efforts. His *Illustrations of the Rock-Cut Temples of India* (1845) and *Picturesque Illustrations of Ancient Architecture in Hindostan* (1848) established him as a leading authority in Britain, while his draughtsmanship, often aided by the camera lucida, combined with an interpretive approach that transformed Indian monuments into subjects of systematic art-historical study.





84

This collection includes 62 views of the caves, 24 of Indian structural architecture, and 14 of hunting scenes. Many of the photographs were also used in Fergusson's *Rock-Cut Temples of India*, printed the same year.

Octavo (210 × 137 mm), pp. xii. With 100 albumen print pairs, mounted recto on card within red frame, printed text accompanying each image. Disbound, edges speckled red. Housed in red half morocco folding case in book style, rebaked and recornered, recent flaps and label on front cover. Title and some mounts with glue remnants to left margin, prints a little yellowed or with silver mirroring, mounts toned or soiled in places; case repaired and a little soiled: a very good example. ♣ Buckland, p. 166. Sophie Gordon, *Monumental visions: architectural photography in India, 1840–1901*, 2011.

£7,500

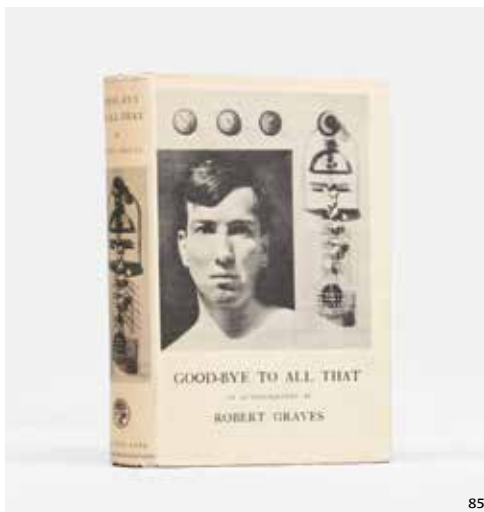
[155140]

84

GRANT, Anne. *Memoirs of an American Lady.* London: printed for Longman, Hurst, Rees, and Orme; and Mrs H. Cook, 1809

SOUTHEY'S COPY

Second edition, this copy from the library of Robert Southey, with his ownership inscription on the title page of the first volume, dated Keswick 1812. Southey, who became poet laureate in 1813, was a friend of Grant's and admired her work; he is reported to have described her passage on the breaking up of the ice in the Hudson as "quite Homeric".



85

Memoirs of an American Lady was Grant's third publication and combined the politics and history of New York State with autobiography. It established Grant's reputation to the point that she was widely believed to be responsible for Scott's *Waverley* when it was published.

2 vols, octavo (191 × 114 mm). Late 19th-century black crushed half morocco by Zaehnsdorf, spines with five raised bands, lettered and decorated in gilt, marbled sides and endpapers, top edges gilt, others untrimmed. Author's name supplied in pencil to title page of vol. I. Spines sunned, ends and corners a little rubbed, contents clean: a very good copy.

£1,625

[165523]

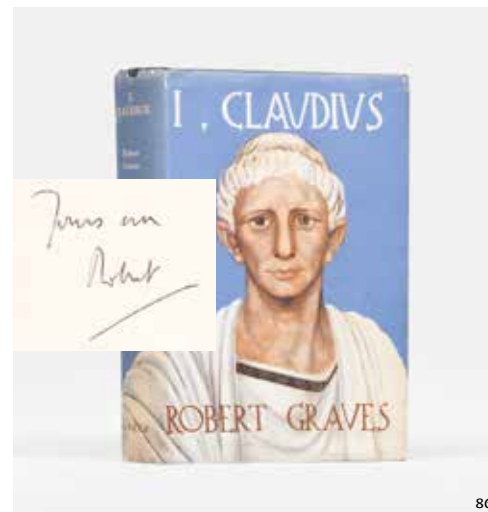
85

GRAVES, Robert. *Good-bye to All That.* London: Jonathan Cape, 1929

First edition, first state, with the Sassoon poem intact on pages 341–3. Sassoon was upset to learn that the book contained a poem he had written to Graves in a letter and demanded the bowdlerization of the offending pages. Higginson estimates that less than 100 copies of this first state exist.

In all subsequent states, the Sassoon poem and a passage on page 290 were replaced with cancels and asterisks.

Octavo. Portrait frontispiece, 7 plates (1 double-page). Original orange cloth, spine lettered in gilt, publisher's blind device on rear cover, bottom edge untrimmed. With dust jacket. Spine



86

ends and corners just bumped; jacket unclipped, spine faintly toned, a few nicks and tiny chips to spine ends and corners: a near-fine copy in like jacket. ♣ Higginson A32a.

£3,000

[182307]

86

GRAVES, Robert. I, Claudius. London: Arthur Barker, 1934

First edition, accompanied by a slip inscribed by the author "Yours ever, Robert", loosely inserted. Copies with the dust jacket in collectible condition are scarce.

Octavo. Folding genealogical table at end. Original black cloth, spine lettered in gilt, top edge red, bottom edge untrimmed. With dust jacket by John Aldridge. Spine ends bumped, slight lean to spine; jacket unclipped, spine sunned, small chips to spine head, nicks and short closed tears to spine foot and corners, with tape reinforcement on verso, a couple of marks, front panel bright: a very good copy in like jacket. ♣ Higginson & Williams A42a.

£3,500

[180274]

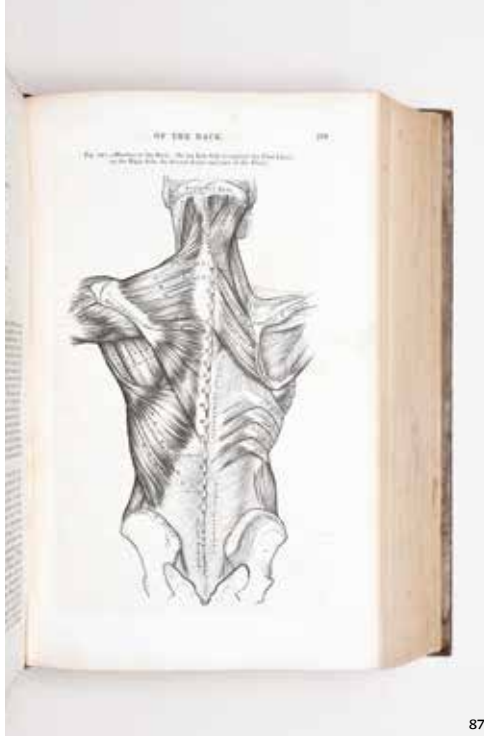


87

87
GRAY, Henry. *Anatomy, Descriptive and Surgical.* Philadelphia: Blanchard and Lea, 1859
 “NOT ONLY AN IMPORTANT BOOK OF REFERENCE
 BUT VIRTUALLY A HOUSEHOLD PHRASE”

First US edition of the medical phenomenon known to successive generations as Gray's Anatomy, a landmark textbook which has been in continuous publication ever since. This edition corrects several errors found in the first edition, printed in London the previous year. This is an exceptionally well-preserved copy in its original sheep binding, entirely unrestored.

“The success of the book was not due to an absence of rivals . . . Gray's Anatomy, however, eclipsed all others, partly for its meticulous detail, partly for its emphasis on surgical anatomy, but most of all perhaps for the excellence of the illustrations, based on drawings by Henry Vandyke Carter, who assisted Gray with the dissections, and engraved by Messrs Butterworth and Heath with remarkable skill. The design of the book, and the skill with which the illustrations were interpolated in the text, could hardly have been improved . . . It is a measure of Gray's single-minded devotion to anatomy and authorship that Gray's Anatomy continued to be not only an



87

important book of reference but virtually a household phrase” (ODNB).

Royal octavo. With 363 wood engravings in text, 80 pp. of publisher's advertisements at rear. Publisher's sheep, flat spine ruled in gilt, black spine label. Ownership stamp of one J. Chas. Carson to front pastedown, perhaps James Charles Carson (1812–1889), lawyer, or Charles J. Carson (1876–1964), physician. Head of front joint starting, damp stains to covers and upper margins of contents, foxing to endleaves: a near-fine copy of a work prone to dilapidation through overuse. ♪ For the first British edition: Garrison-Morton 418; Grolier, Medicine, 69; Heirs of Hippocrates 1914; Norman 939.

£15,000 [180731]

88
GREENE, Graham. *The Compliant Lover.*
 A Play. London: William Heinemann, 1959

A FICTIONAL AFFAIR INSCRIBED TO A
 REAL-LIFE LOVER

First edition, inscribed by the author on the front free endpaper, “For Mercia, with love from Graham”.

The recipient was Lady Mercia Harrison (née Tinker), an avid art collector, friend of Giacometti, and wife of actor Rex Harrison. She first met Green in

south-east Asia in 1953 while both were married to other people. Although their relationship is not detailed by Greene's biographers, their correspondence – now held at Columbia University – suggests a passionate affair that subsided into an enduring friendship.

The Compliant Lover premiered on 18 June 1959 at the Globe Theatre, London. The first Broadway production opened at Ethel Barrymore Theatre on 1 November 1961 starring Gene Wilder.

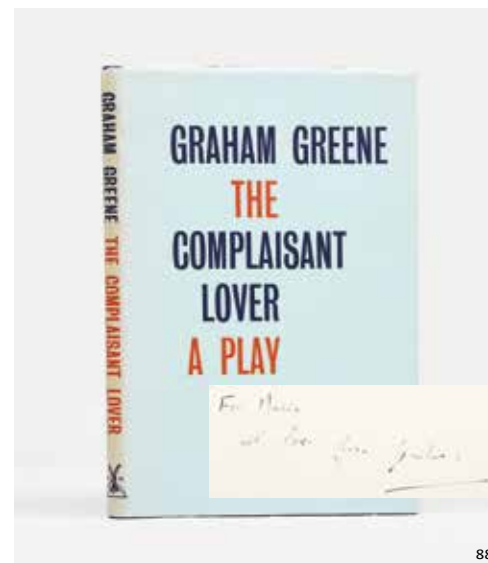
Octavo. Original blue cloth, spine lettered and ruled in gilt, publisher's imprint in blind to rear cover. With dust jacket. Book label of collector William A. Strutz. Faint mark to front cover, bump to top edge; jacket unclipped, spine toned, shallow chip to head with short closed tears to folds: a near-fine copy in like jacket. ♪ Miller 38.

£2,500 [182325]

89
GU, Tinglong. *Gu tao wen ni lu* (“Records of Characters and Inscriptions on Ancient Pottery”). Beijing: Guoli Beiping yanjiu yuan zong banshi chu, 1936

AN EARLY WORK BY A LEADING 20TH-CENTURY
 CHINESE BIBLIOGRAPHER AND ANTIQUARIAN

First edition, of this early contribution to Chinese palaeography. This catalogue of logographs found on Warring States pottery is an enduringly valuable record



88



89



89

of the evolution of one of the world's oldest languages. Now rare, copies are found in only two institutional libraries worldwide (National Library of China and Bibliothèque Nationale de France).

Gu Tinglong (1904–1998) was an eminent bibliographer and librarian who served as the director of the Yenching Library between 1933 and 1939, before becoming director of the Shanghai Public Library. During the Sino-Japanese war and the Cultural Revolution, he saved tens of thousands of books and documents from destruction. Together with Gu Jiegang, he spent several decades examining the treasure trove of early manuscripts found at Dunhuang. In the late 1980s, he was one of the Chinese bibliographers appointed to advise on the creation of an international union catalogue of Chinese rare books.

Octavo. Text in Chinese. Original blue wrappers, white thread xianzhuang stitching, front wrapper with woodblock calligraphic title label. With original blue cloth folding case, woodblock title label, bone toggles. Wrappers lightly rubbed, contents clean with just a little foxing: a near-fine copy in well-preserved case, small losses to title label, cloth sunned.

£1,250

[172733]

90

HAMILTON, Richard; Eduardo Paolozzi; Victor Pasmore; and others. *This Is Tomorrow*. London: The Whitechapel Art Gallery, 1956

THE FOUNDATION OF POP ART

First edition, one of 1,300 copies of the catalogue of the "This Is Tomorrow" exhibition at the Whitechapel Art Gallery, 9 August–9 September 1956. The driving force was Theo Crosby, and the intention was to showcase collaborative efforts by groups of artists from both the fine and applied arts.

Twelve groups of architects, artists, designers, and theorists were asked to produce work on the theme of modern life, and this iconic show pre-empted the emergence of Pop Art.

Square octavo. Full-page black and white photographs and diagrams throughout. Original coil-bound wrappers, lettering to front cover in brown and white. Creasing to top right corner of front cover, otherwise a very good copy.

£1,250

[175756]



90

91

HARDY, Thomas. *Tess of the d'Urbervilles*. London: James R. Osgood, McIlvaine and Co., 1891

First edition in book form, the first and third volumes from the first impression of 1,000 copies printed in November 1891. Volume II has a first impression title page, but the revised second impression text (500 copies).

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

3 vols, octavo (190 × 123 mm). Contemporary blue crushed half morocco by Rivière, spines with raised bands lettered in gilt, compartments bordered with gilt fillets and rolls, blue cloth sides, French Curl pattern marbled endpapers, top edges gilt, fore and bottom edges uncut. Spines mildly sunned, cloth somewhat soiled, a few corners bumped and worn, contents occasionally marked and toned. A very good copy. ♪ Purdy, pp. 67–78; Sadleir 1114; Webb, pp. 24–6; Wolff 2993.

£2,500

[177471]



91



92

92

HAYEK, Friedrich August von. *Geldtheorie und Konjunkturtheorie*. Vienna and Leipzig: Hölder-Pichler-Tempsky A.G., 1929

CONNECTING THREE GREAT ECONOMISTS OF THE LONDON GROUP

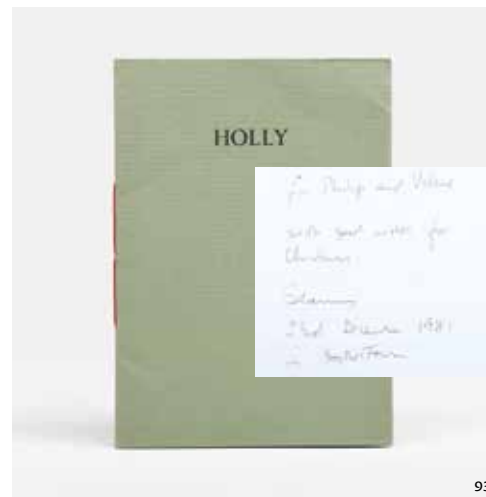
First edition, presentation copy, inscribed "with the compliments of the author" in Hayek's hand on the initial blank. This copy of Hayek's first book was later presented by Lionel Robbins, his colleague and mentor, to the economist Noel Frederick Hall. The latter has memorialized this with a gift inscription on the same page: "N. F. Hall dd, LR July 3rd 1930".

Robbins was instrumental in bringing Hayek to the LSE in 1931 as part of the London group of economists, which opposed the theories of Keynes and the Cambridge Circus. In 1930, Hall (1902–1983) was teaching at UCL. Hall was both geographically and intellectually close to the London group: in the mid-1930s, he acted as an intermediary to bring them together with an Austrian School economist in America.

In 1929, Hayek had just taken a lectureship in economics at the University of Vienna. In *Geldtheorie und Konjunkturtheorie*, translated in 1933 as *Monetary Theory and the Trade Cycle*, he challenges prevailing attitudes

towards monetary policy, contending that the focus should not be on movements in the general price level but rather on the specific deviations of particular prices from a given equilibrium position.

Despite the later controversies between Hayek and Keynes, on the publication of the *Geldtheorie* the former sent a copy to the latter, who replied, "I have been particularly interested in the last chapter" (quoted in Ebenstein, p. 70). In the *Treatise of Money* (1930),



93

Keynes twice referred to Hayek's work alongside that of von Mises.

The *Geldtheorie* was published in the Austrian Institute for Economic Research's journal *Beiträge zur Konjunkturforschung*. Hayek was director of the institute from 1927 to 1931.

Octavo. Original stiff paper wrappers, spine and front cover printed in black. Infrequent contemporary pencil annotations to contents. Light chipping, loss to spine ends and upper outer corner of rear wrapper, front wrapper slightly separating at gutter and with short closed tear to upper margin, contents crisp: a very good copy. ♣ Cody & Ostrem B-1. Alan Ebenstein, *Friedrich Hayek: A Biography*, 2001.

£6,250

[164939]

93

HEANEY, Seamus. Holly. [*Loughcrew*:] privately printed for the author by Peter Fallon, 1981

Heaney's 1981 Christmas card, one of 121 copies, inscribed by the poet on the first blank, "For Philip and Valerie, with good wishes for Christmas, Seamus,

23rd December 1981, in Booterstown". The poem was later collected in *Station Island* (1984).

Octavo, pp. 4. Original green wrappers lettered in black, sewn at the fold. Fine. ♣ Brandes & Durkan AA9.

£1,500

[184761]

94

HEMINGWAY, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929

First edition, signed limited issue, number 309 of 510 copies signed by the author and printed on large paper. This fresh, unopened example retains the publisher's card slipcase in very attractive condition. Hemingway's only signed limited edition was issued simultaneously with the trade issue on 27 September 1929.

Octavo. Decorative green border on title page. Original half japon, black spine label, blue-green paper sides and endpapers, fore and bottom edges untrimmed, leaves unopened. Housed in the publisher's leaf-patterned slipcase with printed and hand-numbered red label; additionally housed in a custom dark blue cloth chemise and black morocco slipcase. Touch of soiling to head of front cover, else sharp; slipcase spine

a little toned, minor rubbing and spots of wear, notably well-preserved: a fine copy in like slipcase. ♣ Connolly 60; Grissom A.8.1.a2; Hanneman A8b. Harold Bloom, ed., *Ernest Hemingway's A Farewell to Arms*, 2009.

£17,500

[179878]

95

HEMINGWAY, Ernest. *For Whom the Bell Tolls*. New York: Charles Scribner's Sons, 1940

First edition, inscribed by the author on the front free endpaper, "To Bill Eldridge, with all best wishes, Ernest Hemingway". This copy is a first printing, with Scribner's "A" on the copyright page, in the first issue jacket, without the photographer's credit on the rear panel.

Octavo. Original buff cloth, spine lettered in black on red ground, front cover with facsimile signature in black, top edge brown, fore edge untrimmed. With dust jacket. Cloth a little rubbed, contents toned but clean; jacket unclipped, lightly rubbed, small nicks and one short closed tear to extremities: a very good copy in very good jacket. ♣ Grissom A.17.a.

£19,500

[180678]

94, 95





96

96
HEMINGWAY, Ernest. *The Old Man and the Sea.* New York: Charles Scribner's Sons, 1952

First edition, in a bright example of the first issue dust jacket illustrating the Cuban fishing village Cojimar. Hemingway's final work of fiction won the 1953 Pulitzer Prize and was cited for his receipt of the 1954 Nobel Prize in Literature. The first issue dust jacket omits mention of these awards and has flaps printed in brown.

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's signature stamped to front cover in blind. With dust jacket by Adriana Ivancich. Contemporary ownership inscription of one Clara Hines to front pastedown. Spine ends and corners a little rubbed, printed list of Hemingway titles checked off in pencil; jacket unclipped, spine and extremities toned, a few nicks, front panel bright: a very good copy in like jacket. ♣ Grissom A24.1.a; Hanneman 24a.

£3,750 [182427]

97
HIRST, Damien. *Beyond Belief.* London: Other Criteria & White Cube, 2008

First edition, signed by the artist on the first page of text with a drawing of a heart. A hardback catalogue of the eponymous exhibition at the White Cube gallery, 3 June 2007 – 7 July 2007, where Hirst's infamous diamond-encrusted skull was first exhibited, it includes an interview of Hirst by Hans Ulrich Obrist.



97

Quarto. Full-page colour illustrations throughout including two pull-outs. Original grey cloth-backed pictorial boards, spine lettered in black. No jacket issued. A fine copy.

£600 [175925]

98
HOCKNEY, David (illus.); SPENDER, Stephen (ed.). *Hockney's Alphabet.* London: Faber and Faber for the AIDS Crisis Trust, 1991

First edition, signed limited issue, signed by the artist and the editor and specially bound in yellow buckram. This work was a collaborative effort created to raise money for the AIDS Crisis Trust. Spender invited several British and American writers to contribute with texts that could accompany Hockney's specially drawn alphabet.

The written contributions are by Douglas Adams, Martin Amis, Julian Barnes, William Boyd, Margaret Drabble, Patrick Leigh Fermor, William Golding, Seamus Heaney, David Hockney, Kazuo Ishiguro,

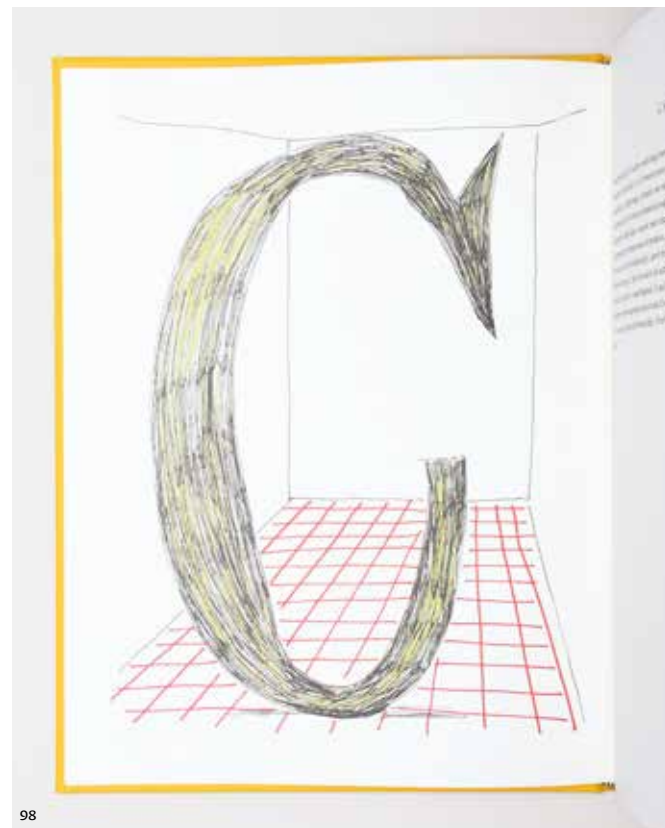


98

Erica Jong, Doris Lessing, Norman Mailer, Ian McEwan, Arthur Miller, Iris Murdoch, Nigel Nicolson, John Julius Norwich, Joyce Carol Oates, V. S. Pritchett, Craig Raine, Susan Sontag, Stephen Spender, John Updike, Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, and T. S. Eliot. Norman Mailer declined his invitation, but his "letter refusing seemed such a good model for Polite Rejection" that it was nonetheless published as his contribution (preface).

Folio. With 26 full-page colour drawings, one for each letter of the alphabet, by Hockney. Original yellow buckram, spine lettered in gilt on a dark blue ground, printed on Exhibition Fine Art Cartridge paper, cream endpapers. Housed in the original grey cloth slipcase. Fine in fine slipcase.

£3,750 [175360]



98



99

99

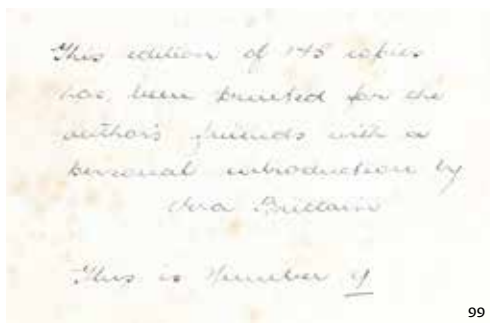
HOLTBY, Winifred. South Riding. London: Collins, 1936

First edition, limited deluxe issue, number 9 of 175 copies with a hand-written limitation and specially bound in quarter vellum. Published posthumously, this is Holtby's best-known novel: "Her final novel is also her masterpiece. Returning to a Yorkshire setting, Holtby wrote a rich regional study of social change and local government" (ODNB).

Octavo. Portrait frontispiece of the author. Original quarter vellum, green morocco label to spine, green cloth sides, top edge gilt, others untrimmed. Spine lightly soiled, slight bump to top edge, corners bumped and a little worn, occasional foxing to leaves: a very good copy.

£850

[175672]



99

100

HORI, Masumi (photo.). Kyoto. Kyoto: Shiyakusho, [c.1920]

First edition of this rare and attractive portfolio distributed by Kyoto's city government and not sold commercially.

The photographer, Hori Masumi (1826–1880), was part of the first generation of professional Japanese photographers. His studio opened in Kyoto in 1866 and remained in the family until 1942. His 30 photogravures capture the city's famous sites and vistas, including the imperial palace, temples, and cherry trees.

Together, 30 large photogravures on 280 × 370 mm sheets of card, each with tissue guard captioned in English and Japanese. Housed in original yellow and black silk portfolio, cover with silk title label recessed into blind panel, contents lined with decorative paper, printed contents sheet in English and Japanese laid down. Contemporary American bookseller's labels on inner faces of portfolio; faint numbering on front



100

cover. Photogravures well preserved, toning to guards and mounts, first guard with tear (text unaffected), portfolio with soiling and toning, loss to bottom face: a very good example.

£2,000

[165926]



100

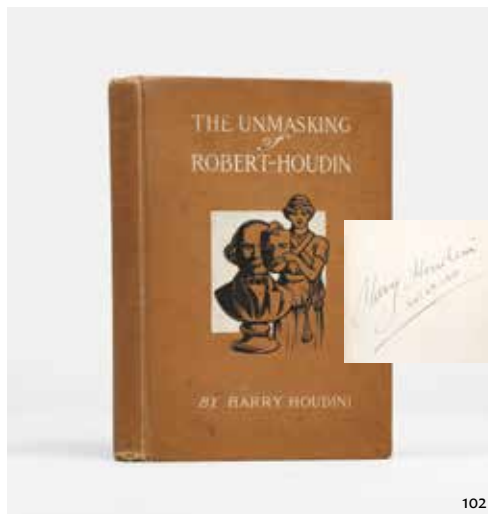


101
HOSSEINI, Khaled. *The Kite Runner*.
New York: Riverhead Books, 2003

First edition, signed by the author in English and in Arabic on the title page, and by Khalid Asdalla and Shaun Toub, who starred as Amir and Rahim in the 2007 film adaptation.

Octavo. Photographic illustration on title page. Original black quarter cloth, spine and front cover lettered in silver, green sides, red endpapers. With dust jacket. A fine copy in like jacket, unclipped.

£1,500 [176115]



a man who waxed great on the brainwork of others” (Silverman, p. 130). In contrast, Houdini lionized the originality of himself and his book: “As if *The Unmasking* were one of his inimitable escapes, he offered a challenge of \$250 to anyone who could adduce its peer, ‘a book which has taken so much time, energy, travel and money, with such authentic data regarding real magical inventions’” (Silverman, p. 132).

The claims of *The Unmasking* were greatly contested by Houdini's contemporaries and by later scholars. Many argued that Robert-Houdin's great legacy stands rather than falls upon his contributions to improving previous techniques and to the psychology of deception, and in France some magicians perceived Houdini's work as a national insult.

Octavo. Portrait frontispiece of Houdini with tissue guard. Contents printed on plate paper with further illustrations throughout. Original light brown diagonal-grain cloth, spine and front cover lettered in white, unmasking vignette on front cover in black, white, and brown. Endmatter bound out of



sequence between rear endpapers. Spine lettering faded but legible, spine foot a little frayed, wear to corners, slight soiling to cloth, front inner hinge split but sound, foxing to outer leaves, else contents bright. A very good copy. ¶ Kenneth Silverman, *Houdini!!!!: The Career of Ehrich Weiss*, 1997.

£4,750 [183336]

103
HOUSMAN, A. E. *A Shropshire Lad*. London:
Kegan Paul, Trench, Trübner, & Co. Ltd, 1896

First edition, one of 250 first issue copies, from a total edition of 500 printed at the poet's expense. This copy, from the library of the discerning collector H. Bradley Martin, is the finest we have handled.

The volume was composed during the first five months of 1895, which Housman described as his “most prolific period” as a poet (Maas, p. 329). “The most celebrated as well as the most inexplicable production of this period was his collection of sixty-three lyrics, *A Shropshire Lad* . . . Though not an instant success, the little volume gradually won a large audience through the universality of its dominant themes (nature, love, war, and death) and the directness of its language and rhythms. In a period of war, uneasy peace, and rapid social change, Housman was one of the most familiar and most highly regarded of the poets of his time. His celebration of landscapes and a rural life distinctively and traditionally English contributed to his poetry’s appeal” (ODNB).

Octavo. Title page printed in red and black. Original quarter japon, paper spine label printed in red (Carter's first issue "A" variant), edges untrimmed. Housed in custom green quarter morocco slipcase and chemise. Bookplate of "E. E. Taylor", contemporary ink gift inscription and pencil ownership signature to half-title. Hint of foxing and toning to boards, corners minimally rubbed: a fine copy. ♪ Carter-Sparrow-White 2; Hayward 305. Henry Maas, *Letters of A. E. Housman*, 1971.

£10,000 [180772]

104
HUGHES, Langston. *Fields of Wonder.* New
York: Alfred A. Knopf, 1947

INSCRIBED TO A PHOTOGRAPHER WHO
DOCUMENTED THE HARLEM RENAISSANCE

First edition, presentation copy, inscribed by the author on the front free endpaper, "For Marion – who finds the world a field of wonder for her lens – Sincerely, Langston, Atlanta University, March 17, 1947".

The recipient, Marion Palfi (1907–1978), was a photographer who fled to the US from Germany as a refugee during the Second World War. She befriended Hughes in Harlem shortly after her arrival, and he invited her to speak to his class at Atlanta University in 1947, where he was teaching his first semester as Visiting Professor of Creative Writing (see Rampersad, p. 128). Palfi photographed Harlem Renaissance writers throughout the 1940s: her portraits are featured in Arna Bontemps's *who's who of Black America, We Have Tomorrow* (1945), and several of her photographs of Hughes are held among the poet's papers at Yale University's Beinecke Rare Book and Manuscript Library. Her photographs also featured in an exhibition at the Museum of Modern Art in 1950, and she won a Guggenheim Fellowship in 1967.

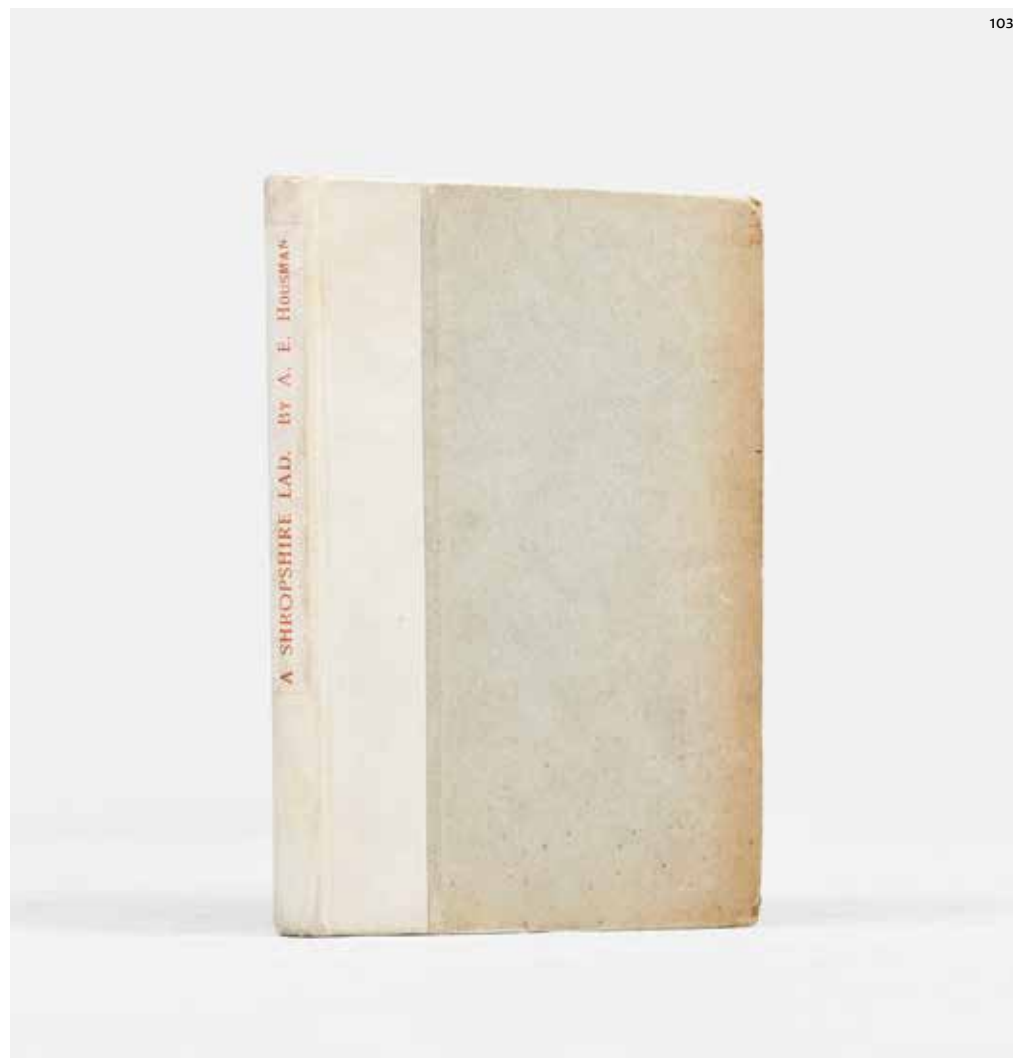
Octavo. Original green cloth, spine lettered in gilt, fore edge untrimmed. With dust jacket. Spine slightly rubbed,



104



105



103

extremities bumped; jacket unclipped, spine and folds browned, extremities lightly worn with a few small chips: a very good copy in very good jacket. ¶ Arnold Rampersad, *The Life of Langston Hughes: Volume II, 1941–1967, 1988*.

£2,500

[174409]

105

HUGHES, Langston. *One-Way Ticket*. New York: Alfred A. Knopf, 1949

First edition, presentation copy, inscribed by the author on the front free endpaper, "Happy Holidays to Marion – Sincerely, Langston, Christmas, New York, 1948". For the recipient, see previous item.

Octavo. Original blue quarter cloth, spine lettered in bronze, yellow paper sides, front cover lettered and decorated in blind, top edge blue, fore edge untrimmed. With dust jacket. Lightly rubbed, hint of sunning to spine ends, contents slightly toned but clean; jacket unclipped, toned, head of front panel slightly creased, extremities lightly worn, splits to front folds discreetly repaired: a very good copy in very good jacket.

£1,500

[174410]

106

HUGHES, Ted. *The Earth-Owl and Other Moon-People.* London: Faber and Faber, 1963

First edition, pre-publication presentation copy, inscribed by the author on the front free endpaper, perhaps to a friend's newborn, "To Adam on the occasion of his first existence from Ted. 6th November 1963. Only an owl knows the worth of an owl". This illustrated book of children's verse was published on 22 November.

The collection, "sent to Faber and Faber just as he was leaving his marriage, was submitted as a children's book, moved to the adult list because some of its contents seemed rather grotesque and grown-up for children, then later returned to the roster of his children's works" (Bate, p. 201).

Octavo. With 11 full-page illustrations by R. A. Brandt. Original blue cloth, spine lettered in gilt. With dust jacket. Hint of fading to spine, faint marks to top edge, else clean; jacket unclipped, ends nicked, spine toned and a little rubbed, panels bright: a very good copy in like jacket. ♣ Sagar & Tabor A7. Jonathan Bate, *Ted Hughes: The Unauthorised Life*, 2015.

£625

[183302]

107

IBSEN, Henrik. *Hedda Gabler. Skuespil i fire akter.* Copenhagen: Gyldendalske boghandels forlag (F. Hegel & Son), 1890

First edition, hardcover issue, of a 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 publication was necessary to protect his copyright, Ibsen had 12 copies printed in London just prior to the publication by Gyldendalske on 16 December 1890. The play premiered on 31 January 1891 at the Königliches Residenz-Theater, Munich. It was the first of Ibsen's plays to be issued in English, German, and French translations almost simultaneously.

Copies were issued in wrappers and cloth, of various colours, without priority.

Provenance: Clive Hirschhorn (b. 1940), the film and theatre critic for the *Sunday Express* for over three decades, with his pencil ownership inscription on the front free endpaper verso.

Octavo. Original green cloth, spine with gilt lettering and frames, front cover lettered in black within decorative panels in gilt and black, rear cover bordered in blind, patterned endpapers, edges gilt, red silk bookmark. Engraved bookplate, likely of the Swedish novelist Erik Asklund (1908–1980); first blank with ownership inscription of one Johannes Petersson, Västervik, dated 1913; "No. 22" shelf mark on title page. Cloth and gilt bright, a little rubbing, with spot of wear to spine foot and one lower corner, split to front inner hinge. A very good copy. ♣ *Printing and the Mind of Man* 375.

£750

[179735]

108

JACQUES, Brian. *Redwall.* London: Hutchinson, 1986

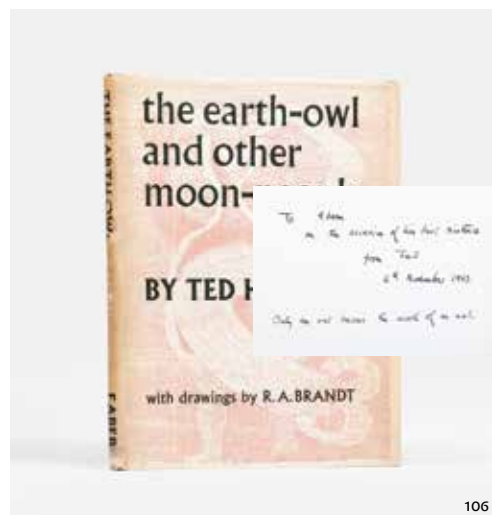
First edition, inscribed by the author in blue ink on the title page, "To Alex & Anne, Well painted sir! Cheers, Brian Jacques", and additionally inscribed by Jacques on a loosely inserted publicity photograph of himself, "Alex's book mark". Alex has provided a gift inscription on the front free endpaper, reading, "To Anne from Alex, happy birthday".

This work opened the *Redwall* series. "The combination of a completely imagined world full of domestic detail – especially the kind of institutional feasts later made familiar at Hogwarts – with a strongly created mythology to underpin them, big-scale plots and Jacques's rolling prose quickly turned *Redwall* into a leading international brand in children's books" (Eccleshare).

Octavo. Double-page map at front, pictorial headpieces at chapter titles. Original blue boards, spine lettered in gilt. With dust jacket. Spine foot bumped, foxing to top edge, light marks to bottom edge; jacket unclipped, spine sunned, panels bright, spots of foxing to flaps: a very good copy in like jacket. ♣ Julia Eccleshare, "Brian Jacques obituary", *The Guardian*, 8 Feb. 2011.

£1,500

[177907]



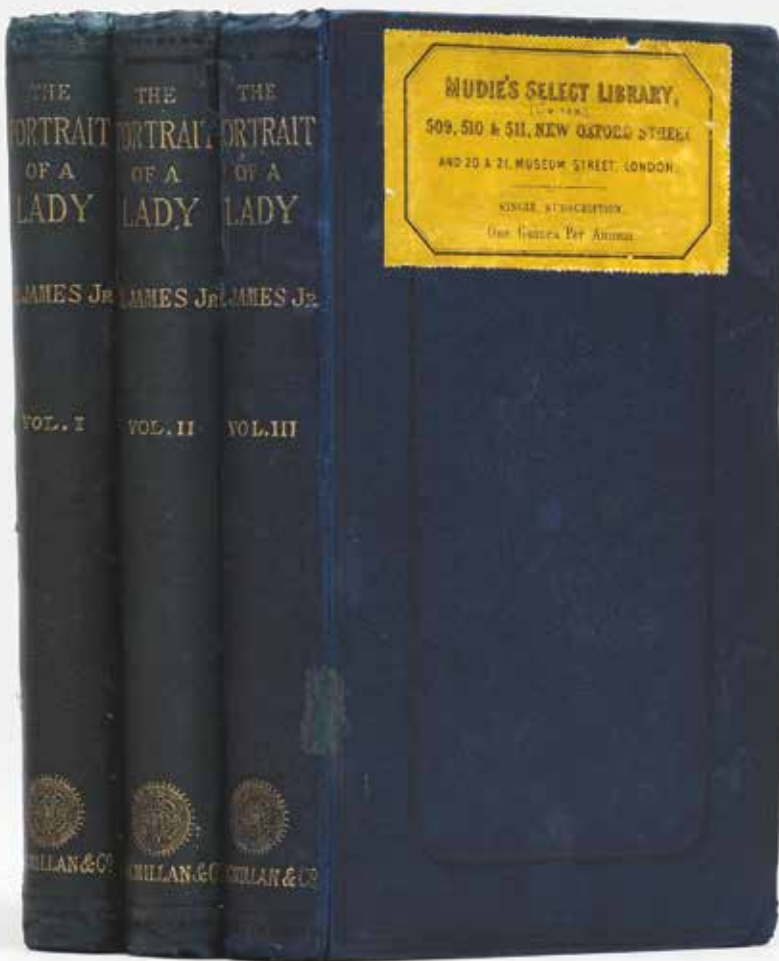
106



107



108



109

JAMES, Henry. *The Portrait of a Lady.*

London: Macmillan and Co., 1881

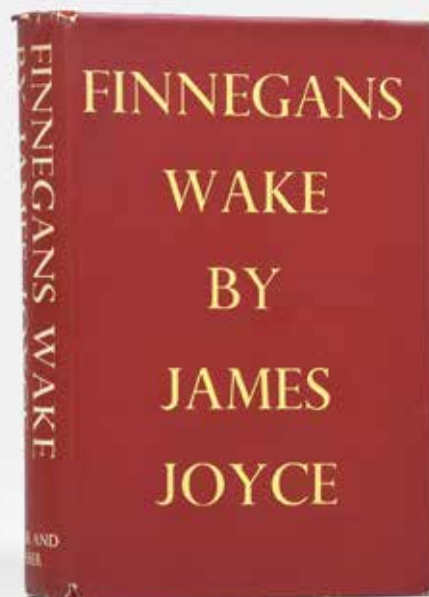
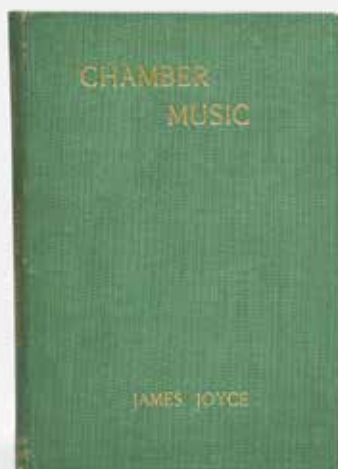
First edition of James's highly acclaimed novel, the earliest published in Connolly's one hundred key books of 'the modern movement'. Through James, Connolly writes, "the world of the American expatriates first found its voice . . . *Portrait of a Lady* supplies a key theme to be revised by the Americans of the Twenties, the expatriate Bohemians".

It was published in a run of 750 copies in November 1881, following serialization in Macmillan's *Magazine* and *Atlantic Monthly* from October 1880. This copy has the earlier adverts dated 1881, "probably inserted through error or through shortage at the bindery of the more contemporary catalogue" (Edel & Laurence). Most copies were issued with advertisements dated December 1881. There were two binding styles, without priority: dark blue cloth, and the present dark blue-green cloth with a fine-bead grain.

3 vols, octavo. Publisher's 24-page adverts dated April 1881 at end of vol. III. Original dark blue-green cloth, spines lettered in gilt, black borders on front covers, blind borders on rear covers, brown coated endpapers. Mudie's label on front covers; book label of Shakespearean scholar Sir Edmund Kerchever Chambers (1866–1954) on front pastedowns; ownership inscription of the poetry professor and founding member of the Poets' Theatre, William Henry Matchett (1923–2021), dated 1955, on front free endpapers verso. Lean to spines, restoration to spine edges, wear to cloth extremities, light ring-marks to vol. I front cover, vols I–II inner hinges reinforced, vol. III inner hinges split but sound, a couple of leaves a little roughly opened, intermittent foxing but generally clean. A very good copy. J Connolly, *The Modern Movement* 1; Edel & Laurence A16(a); Sadleir 1281.

£19,500

[176763]



110, 111

110

JOYCE, James. *Chamber Music*.

London: Elkin Mathews, 1907

First edition, first issue, of the author's first book, prompting his resignation from his employment at a bank two months before publication. "These delicate, lyrical verses were the work of the young poet of the college years and later", contrasting with the fiction which proved "a reversal of the earlier mood and view of the world" (Costello, p. 273).

Publication took place on 10 May 1907 in a run of 509 copies, which were not all bound at once. This first issue is slightly larger in size, bound in a light green cloth with thick laid endpapers showing horizontal chain lines, and it has the poems in signature C well-centred. The second and third variants were bound up in dark green cloth a few years later. They are both trimmed slightly smaller, leaving the poems in signature C poorly centred.

This copy is from the library of Geoffrey Arundel Whitworth CBE (1883–1951), the founder of the British Drama League, who began working for the publisher Chatto & Windus in the same year *Chamber Music* was published. "Whitworth knew many writers, established and new; through him the firm attracted works by such authors as G. K. Chesterton, Lytton Strachey, and

Clive Bell". In 1934, George Bernard Shaw described Whitworth as "one of the most important people in the theatre today" (ODNB). His ownership inscription is on the front free endpaper.

Small octavo. Illustrated title page. Original light green cloth, spine and front cover lettered in gilt. Housed in a dark green cloth chemise and gilt-decorated green morocco slipcase by Rene Patron of Hollywood. Cloth sharp, notwithstanding mild rubbing and darkening of spine, spots of soiling to a couple of leaves. A near-fine copy. ♪ Slocum & Cahoon A3 (first variant). Peter Costello, *James Joyce: The Years of Growth*, 1992.

£8,000

[177849]

111

JOYCE, James. *Finnegans Wake*.

London: Faber and Faber, 1939

First edition, trade issue, in an unusually fresh jacket. "The most conspicuous innovation of *Finnegans Wake* is its use of 'dream-language.' After *Ulysses*, Joyce believed that he had 'come to the end of English', and his last novel is a pervasive layering of multilingual puns in successive drafts which produces a fabric rich in semantic possibilities" (ODNB).

The British trade issue comprised 3,400 copies, of which 950 in sheets were destroyed by the

publisher. The work was issued in Britain and America simultaneously, alongside a signed limited issue, on 4 May 1939.

Octavo. Original red cloth, spine lettered and ruled in gilt, top edge yellow, other edges untrimmed. With dust jacket. Cloth bright, spine ends lightly bumped, light foxing to edges and outer leaves; jacket bright, unclipped, tiny chips to extremities and marks to rear panel: a near-fine copy in near-fine jacket. ♪ Connolly, *The Modern Movement* 87; Slocum & Cahoon A47.

£3,750

[180512]

112

KAEMPFER, Engelbert. *The History of Japan, Giving An Account of the ancient and present State and Government*. London: for the Translator, 1727

THE CHIEF SOURCE OF WESTERN KNOWLEDGE OF JAPAN

First edition of this encyclopaedic description of Japan's flora and fauna, religion and customs, and government and industries. Kaempfer's account

112



framed European understanding of Japan for over a century, and it was considered so definitive that later experts such as Isaac Titsingh saw no need to compose their own.

Born in Westphalia, Kaempfer (1651–1716) graduated in 1676 with a doctorate in languages, history, and medicine from Cracow. In 1681 he moved to Upsala and two years later was chosen to accompany Ludwig Fabritius's embassy from Charles XII to Russia and Persia. At Esfahan, he decided not to return with the rest of the party, but instead obtained employment with the Dutch East India Company and headed south for Bandar Abbas, where for two years he was the surgeon at the Dutch factory. In 1688 he set sail for the east and, on 24 September 1690, “he arrived at the Dutch factory of Deshima in Nagasaki, Japan, the only Japanese port at that time open to foreign trade” (Howgego). In 1691 Kaempfer embarked with the head of the factory on his first journey to the imperial court at Edo, receiving an audience with Tokugawa Tsunayoshi. He made a second similar trip in 1692 before leaving Japan and returning to Batavia, eventually sailing for Europe some time in 1693.

Kaempfer composed his account in manuscript form during his travels, yet it was only published after his death. The manuscript was acquired by Sir Hans Sloane in the 1720s as part of the purchase of Kaempfer's scholarly and literary remains, before being “presented to the public in 1727 in a fairly free translation by the young Swiss naturalist Johann Caspar Scheuchzer. The French translation of Scheuchzer's English text appeared two years later and was more widely read on the continent, including in Germany, where French was more readily understood than English at the time. Those who only read German had to make do with the back translation from the French (1749), until in 1777–79 Kaempfer's Westphalian compatriot Christian Wilhelm Dohm . . . finally published the original in two volumes” (Osterhammel, p. 19).

2 vols, folio (348 × 225 mm), pp. [6], lii, 392, [4], [2]; [iv], 220, 76, [4], [6], [2]; complete with final blanks. With 36 engraved plates (31 folding), 9 engraved maps (8 folding), including large folding map of Japan and plan of Nagasaki, additional engraved title page; title pages printed in red and black. Contemporary speckled calf, raised bands, red labels, volume numbers direct to compartments in gilt, other

compartments with foliate corner tools and central lozenge in gilt, boards panelled in blind, inner panel of foliate roll with fleurons, board edges rolled in gilt, edges sprinkled red. Bookplate and label of ornithologist Thomas Littleton Powys, 4th Baron Lilford (1833–1896). Restoration to extremities and joints, gilt and colour extensively retouched, some leaves and plates cleaned: very good. J Brunet III, 638; Cordier 414–5; Cox I:332; Howgego I K1; Landwehr 530. Jürgen Osterhammel, *Unfabling the East: The Enlightenment's Encounter with Asia*, 2018.

£12,000

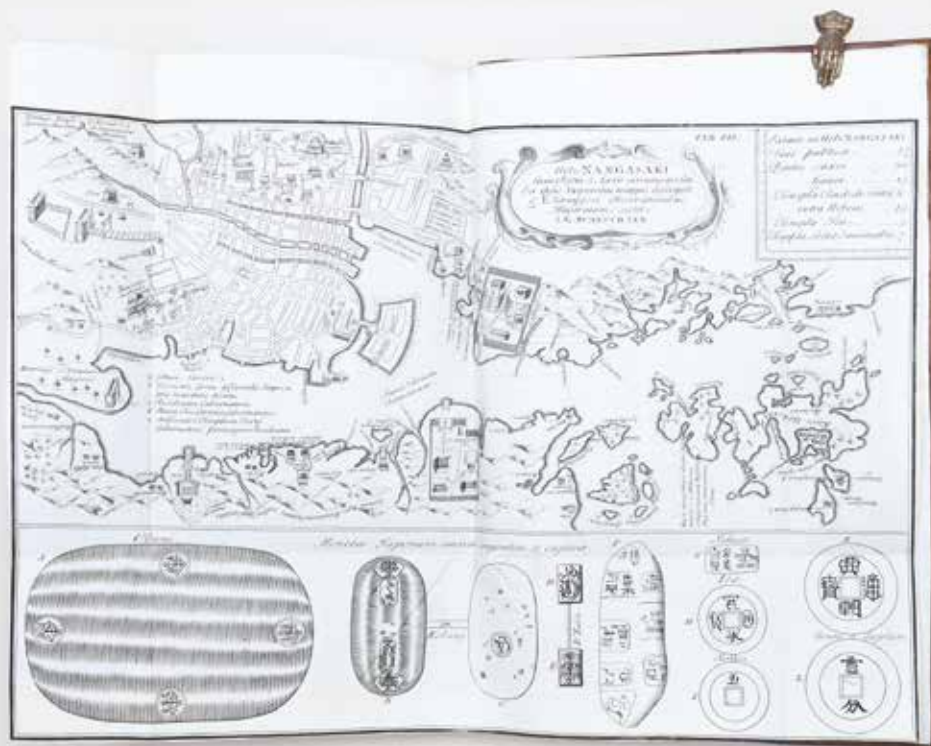
[174677]

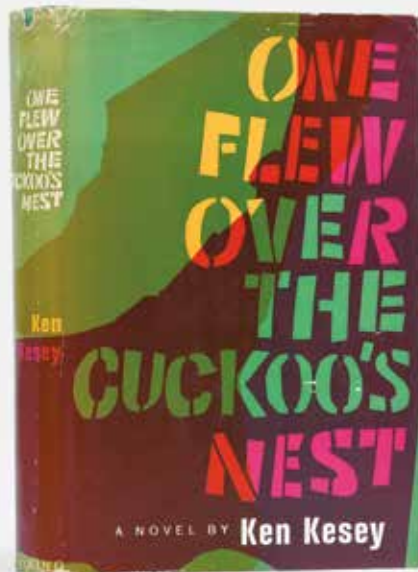


112



112





113

113

KESEY, Ken. One Flew Over the Cuckoo's Nest. New York: Viking Press, 1962

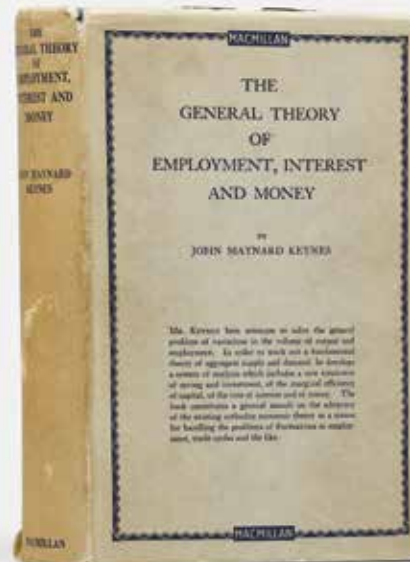
First edition, review copy with the publisher's slip loosely inserted. Contemporary critics hailed Kesey's countercultural classic as "a brilliant parable of the individual fighting against an oppressive, conformist society and placed it in the American literary tradition of Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman in advocating self-reliance and personal sovereignty" (ANB).

The work inspired the Broadway adaptation of the following year, the critically acclaimed film of 1975, and a multitude of censorship campaigns, becoming one of the most frequently banned books in America.

Octavo. Original green cloth, spine lettered in orange, top edge orange. With dust jacket. Very gentle vertical crease to prelims, contents clean; jacket spine mildly sunned, still notably bright overall, a little rubbing, small tears at head of spine and corners, unclipped: a near-fine copy in like jacket.

£4,500

[177845]



114

114

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

First edition of Keynes's last major text and chief theoretical work.

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 beyond the boom-and-bust cycle. A middle way was thus found between the laissez-faire policy of classical political economy and the complete state control of socialist economic theory.

Octavo. Tables in the text. Original blue cloth, spine lettered and ruled in gilt, rules continuing to covers in blind. With dust jacket. Cloth and contents bright, minimal rubbing to extremities, a touch of ghosting to rear free endpaper; light rubbing, creasing, and chipping to clipped jacket, spine panel with minor toning and soiling, and short closed tear at head: a near-fine copy in very good jacket indeed. ♣ Moggridge A10.1; Printing and the Mind of Man 423.

£9,750

[175939]

115

KING, Stephen. The Eyes of the Dragon. New York: Viking, 1987



115

MEDIEVAL FANTASY FROM THE KING OF HORROR

First trade edition, inscribed by the author on the half-title, "For Terry, With best wishes, Stephen King, 9/7/93".

The Eyes of the Dragon was first published as a limited edition by Philtrum Press in 1984. King revised the text slightly for this edition, which is the first to include illustrations by David Palladini, the designer of the art nouveau-style Aquarian Tarot deck.

A departure from horror, *The Eyes of the Dragon* is a work of epic fantasy. Several characters, including Randall Flagg and the witch Rhiannon of the Coos, also appear in *The Dark Tower* series.

Octavo. Original cream quarter cloth, spine lettered in gilt and metallic green, green paper sides, front cover decorated in gilt, green endpapers. With dust jacket. Spine faintly toned, upper corners just bumped, minor stain to fore edge; edges of jacket a little creased, a few short closed tears, tape repair to verso of rear panel, spine ends a little chipped: a near-fine copy in very good jacket.

£1,750

[177851]

116

KING, Stephen. *The Secretary of Dreams.* Baltimore: Cemetery Dance Publications, 2006 & 2010

First editions of these deluxe collections of King's stories. Illustrated in a graphic-novel style by the horror artist Glenn Chadbourne, *The Secretary of Dreams* "presents his stories for the first time in the tradition of the pulp horror comics" (publisher).



117

2 works, quarto. Graphic illustrations by Glenn Chadbourne. Original brown boards, spines and front covers lettered in white and either orange or purple, endpapers orange or purple. With dust jackets. Housed in the publisher's matching card slipcases. Tiny spot to vol. 2 title page; jackets sharp and unclipped: a fine set in like jackets and slipcases.

£1,000

[180587]

117

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

First trade edition. This copy is complete with its shipping carton, only the third such we have handled.

"Lawrence had taken part in the preliminary planning of the Arab uprising and, in October 1916, was ordered to Jiddah to assess the military situation. What followed is recorded in *Seven Pillars of Wisdom*, a personal, emotional narrative of the Arab revolt in which Lawrence reveals how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfilment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Doughty's *Arabia Deserta*. Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs" (ODNB).

This trade edition followed the unprocurable Oxford Times edition of 1922, of which there were just 8 copies printed, and the 1926 Cranwell edition, of which only 170 copies were designated complete for subscribers.

Quarto. Photogravure portrait frontispiece of Lawrence from plaster bust, 47 plates, 4 folding maps in red and black, illustrations in text. Original brown buckram, spine and front cover lettered in gilt, motif of crossed scimitars stamped to front cover in gilt, top edge brown, others untrimmed. With dust jacket. Housed in original card shipping carton, printed postage label on one side. Cloth fresh, small production chip to front pastedown; jacket unclipped, losses, tears, and creasing: a fine copy in good only jacket, the shipping carton with soiling and wear, as expected. ♪ O'Brien A042.

£1,000

[183418]

118

LE CARRÉ, John. *A Small Town in Germany.* London: Heinemann, 1968

First edition, signed by the author on the title page. This was le Carré's first non-George Smiley novel.

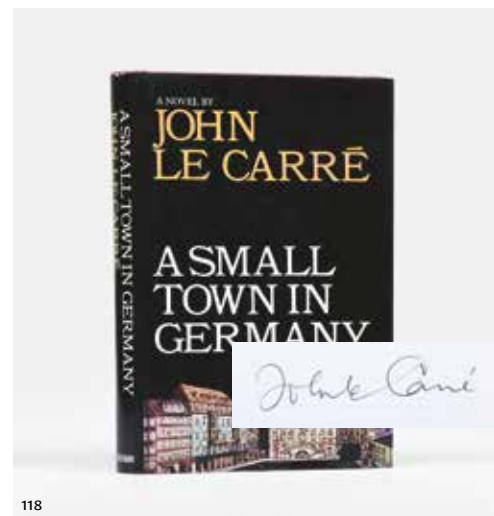
Octavo. Original dark red boards, spine lettered in gilt. With dust jacket. Spot to top edge of book block; unclipped jacket bright, rubbing to head of spine panel: a fine copy in like jacket.

£750

[176934]



116



118

119

LE CLERC, Jean. Reflections Upon what the World Commonly call Good-luck and Ill-luck, With regard to Lotteries. London: printed for Matth. Gillyflower, Tim. Goodwin, Matth. Wotton, and B. Tooke, 1699

THE USE AND ABUSE OF LOTTERIES

First edition in English of this treatise on lotteries, their social good, and the nature of luck.

The work was first published in Dutch in 1696. "Le Clerc, a Swiss cleric living in Amsterdam, attempted to reconcile the charitable benefits of the Dutch lotteries

with their temptations to greed. 'Few men put into them out of a principle of charity and it is clear, as is said, that men should do nothing out of avarice', he wrote. Nevertheless, Le Clerc concluded that lotteries benefiting the poor were to be encouraged. As long as the rich abstained from buying tickets and the poor were careful not to wager more than they could afford to lose, Le Clerc believed that the lotteries were not sinful" (Schrum, p. 101).

The rest of the work explores the concept of luck. Le Clerc is adamant there is no "good" or "ill" luck and that lotteries, as with other games of chance, are random. He argues that to suggest otherwise is superstitious and unchristian, because it attributes extraordinary yet possible events to the divine. The translation was republished in 1741 and 1758.

Provenance: with the bookplate, transposed from the earlier binding, of James Whatman (either the papermaker, 1741–1798, or his son, 1777–1843); the copy is listed in the Whatman family sale, Catalogue of the Library at Vinters in Kent (1841, p. 79).

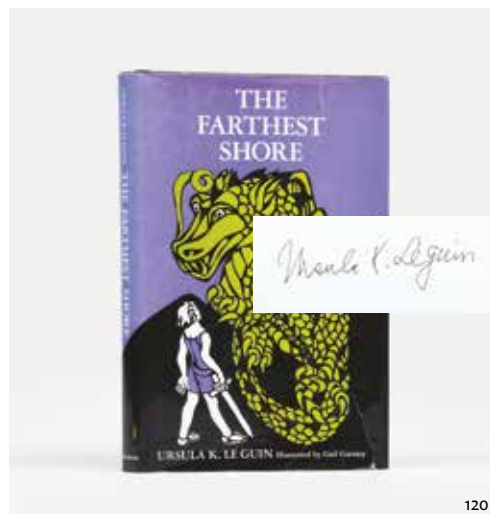
Duodecimo (158 × 91 mm), pp. [26], 199, [3]. Recent panelled calf to style, spine richly gilt with red morocco label. Neat early initials ("NP") to preface. Very light spotting and browning; a very good copy. J ESTC R17929; Wing L825. Steven Schrum, "Projectors and Polders: Patenting Trends in England and the Dutch Republic during the 1690s", *Newberry Essays in Medieval and Early Modern Studies*, vol. 7, 2013.

£5,000

[183239]

REFLECTIONS
Upon what the
WORLD
Commonly call
GOOD-LUCK
AND
ILL-LUCK,
With Regard to
LOTTERIES.
And of the Good Use which may be
made of them.
Written Originally in French
By Monsieur Le Clerc,
Done into English.
London, Printed for Matth. Gillyflower in
Westminster-Hall, Tim. Goodwin, Mat^h.
Wotton, and B. Tooke in Fleetstreet, 1699.

119



120

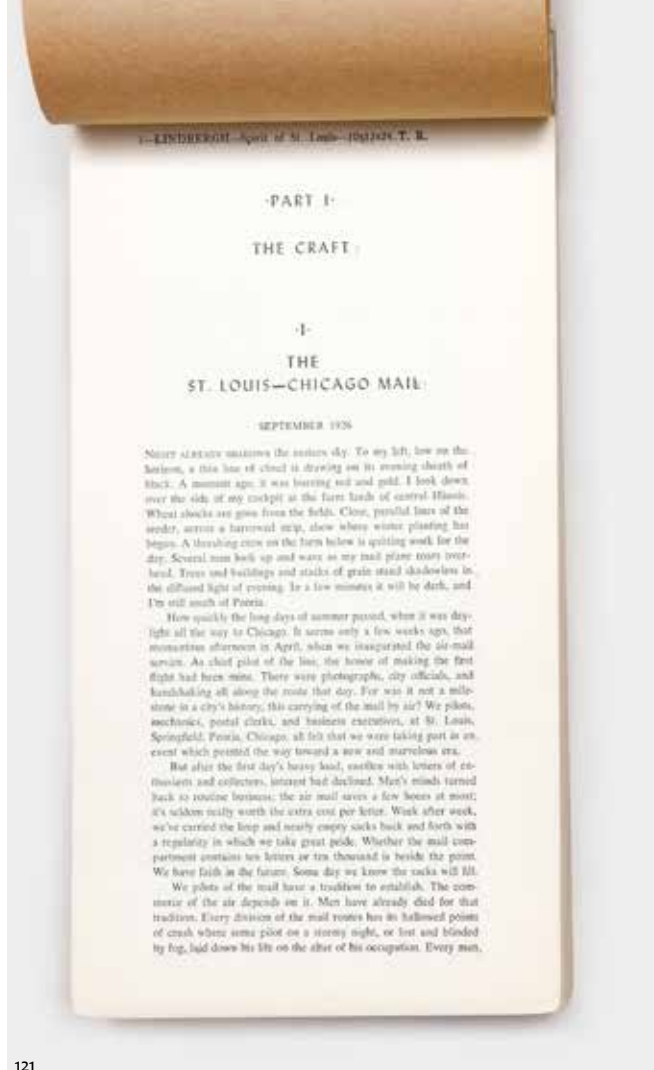
120

LE GUIN, Ursula K. The Farthest Shore. New York: Atheneum, 1972

First edition, in the first state binding, signed by the author on the title page. Le Guin initially intended it to be the final novel in a trilogy, but 18 years later she continued the Earthsea Cycle with Tehanu. The Farthest Shore won the National Book Award in 1972.

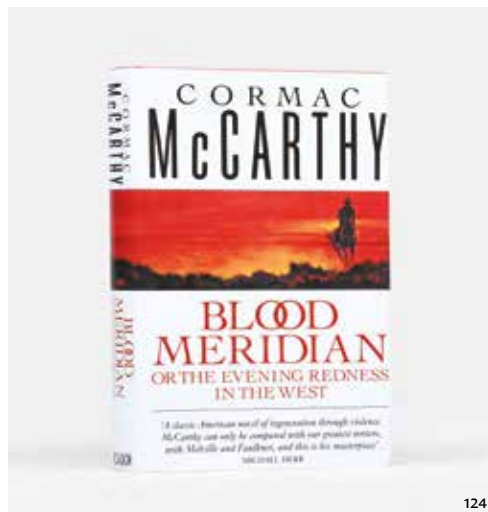
Octavo. Illustrations by Gail Garraty in the text. Original black boards, spine lettered in silver, front cover decorated with dragon design in purple, and endpapers purple. With dust jacket. Endpapers faded at edges; jacket spine sunned, extremities rubbed, closed tears to foot of spine and head

121





123



124

123

LOWRY, L. S. Group of Children. Cheshire: Adam Collection Ltd, 1973

Edition of 850, signed in pencil lower right by Lowry, with Fine Art Trade Guild blindstamp and stamped number to lower left. It is accompanied by three small prints on heavy wove paper titled Nursery Sketches,

with Fine Art Trade Guild blindstamp to lower middle and stamped number lower right. The prints were issued together on publication.

Colour offset lithograph on heavy wove paper. Image size: 18 × 19.5. Sheet size: 30 × 28.3 cm. Framed size: 57 × 56 cm. Excellent condition. Presented in a substantial black and silver wooden frame.

£5,750

[177829]

124

McCARTHY, Cormac. Blood Meridian.

London: Picador, published by Pan Books, 1989

First UK edition, first published in 1985.

Octavo. Original red boards, spine lettered in white. With dust jacket. Bump to spine ends, contents slightly toned but clean; bright, unclipped jacket with single nick and very faint splash marks at edges: a very good copy in like jacket.

£1,000

[175527]

125

MACFARLANE, Robert. Signed collection of his nature writings. London: Various publishers, 2003–25

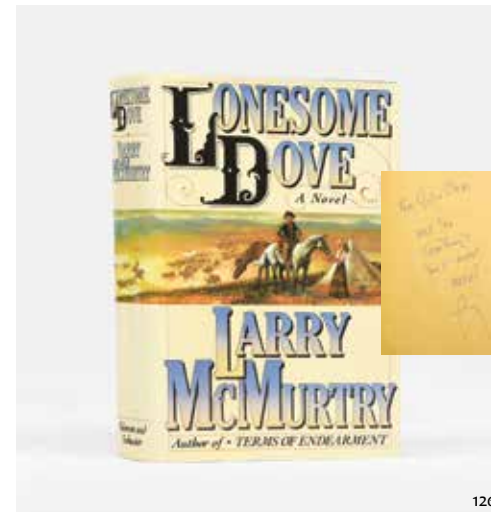
First editions, signed by the author, three works additionally signed by Jackie Morris and Dan Richards. This collection includes his first book, *Mountains of the Mind*, the winner of the 2004 Somerset Maugham Award; his acclaimed work of linguistic preservation, *The Lost Words*; and his latest publication, *Is A River Alive?*

The Lost Words (this copy signed by Macfarlane and Morris on the publisher's bookplate) championed words such as acorn and bramble that had been dropped from the *Oxford Junior Dictionary* for lack of use by children. Holloway and Ness are both first trade editions, each published the previous year in a limited edition by Quive-Smith. .

Together, 10 works, octavos and a quarto. Many illustrations, including colour and photographic. Original bindings with dust jackets (*Lost Words* issued without jacket). Three vols with "Signed" sticker. A few spine ends bumped; jackets unclipped, a couple of creases, *Mountains of the Mind* spine sunned, otherwise bright: overall, a near-fine set in like jackets. ♪ Tom Shippey, "Why You Can't Say Where You Are", *Wall Street Journal*, 5 Aug. 2016.

£1,500

[183573]



126

126

MCMURTRY, Larry. Lonesome Dove:

A Novel. New York: Simon and Schuster, 1985

GIFTED TO A FELLOW BOOKSELLER

First edition, the author's personal copy, inscribed by him on the front free endpaper: "For Julie Clem, All the cowboys you'll ever need". Loosely inserted is correspondence between Clem and McMurtry: two typed autograph sheets from Clem, an autograph note and handwritten postcard from McMurtry, and a newspaper article about the opening of McMurtry's Dallas bookshop.

Cecile Lorraine "Julie" Clem (1922–2010) owned The Tracery, an antiquarian bookstore in Dallas. McMurtry owned his own chain of bookshops, Booked Up. He opened a branch in Dallas in 1984, and Clem wrote offering to collaborate in promoting book sales in the city. McMurtry responded in a friendly manner, suggesting a meeting.

Lonesome Dove won the 1986 Pulitzer Prize and was adapted into a TV miniseries in 1989.

Octavo. Original black quarter cloth, spine lettered in gilt, black paper-covered sides, orange endpapers. With dust jacket A few marks to bottom edge; jacket unclipped, small puncture to front panel, else sharp: a near-fine copy in like jacket. ♪ Larry McMurtry, *Books: A Memoir*, 2008.

£2,000

[183407]

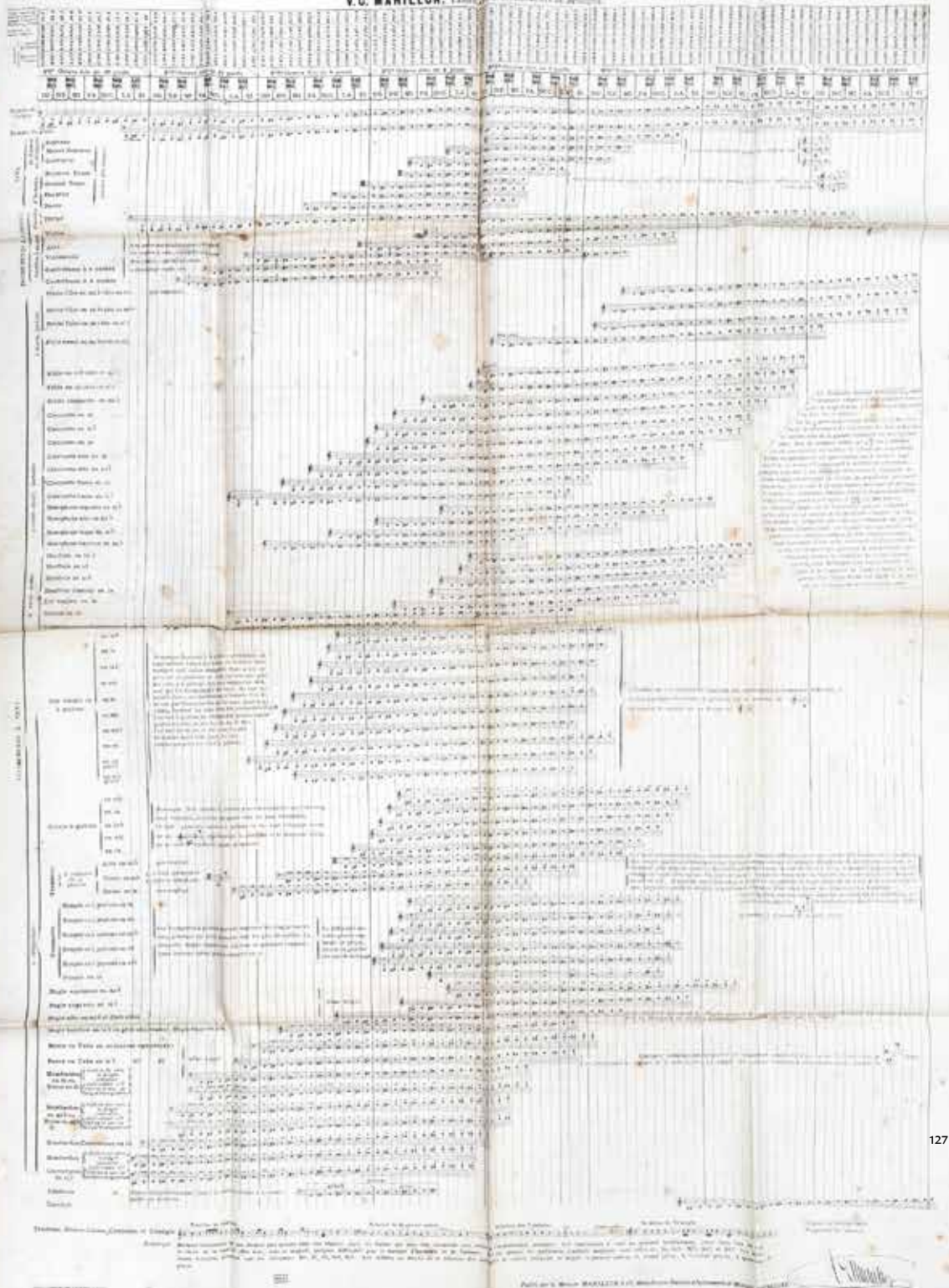


125

TABLEAU SYNOPTIQUE

des Voix et de tous les Instruments de Musique employés dans l'Instrumentation moderne des Orchestres de Symphonie, d'Harmonie et de Chambre indiquant l'étendue, la position et l'usage de chaque instrument, le nombre de ses notes et leur corrélation.

V.C. MAHILLON, Fondateur.



127

MAHILLON, Victor-Charles. Tableau synoptique des Voix et de tous les Instruments de Musique employés dans l'Instrumentation moderne des Orchestres de Symphonie, d'Harmonie. Leipzig: C. G. Röder for Maison Mahillon & Co., 1879

THE SOUND OF MUSIC

A rare visual contribution to Mahillon's theory of music, classifying the acoustic range of voices and instruments used in a symphony orchestra on an eight-octave scale. This example is stated the fifth edition. All editions are rare: only this and the second are recorded institutionally, at the Bibliothèque de Genève and the Eastman School of Music respectively.

Victor-Charles Mahillon (1841–1924) combined running a successful instrument-making business with the scholarly study of classical music. The central written statement of his approach to acoustic theory is his *Éléments d'acoustique musicale et instrumentale* (1874), but he expanded these ideas over the next five decades. "As curator of the Brussels Conservatoire museum (from 1879), he formed a collection of

127



127

more than 1,500 ancient, modern, and non-Western instruments. His analytical catalog of the collection (1880–1922 in 5 volumes; reprinted 1978 in 2 volumes) contains demonstrations of theories of instrument construction and a classification of instruments based on the material that produces the sound (e.g., a drum is classified as a membranophone). This classification was later adopted and expanded by Erich von Hornbostel and Curt Sachs and has become the most commonly accepted system of instrument classification. He also made copies of rare instruments, notably the Bach trumpet, and organized concerts of music played on old instruments” (Ency. Brit.).

Single linen sheet broadside (840 × 570 mm), lithographed in black one side only. Old creases where folded, light foxing and old staining, toning along creases, old pinholes and shadowing at corners: a very good example.

£6,000

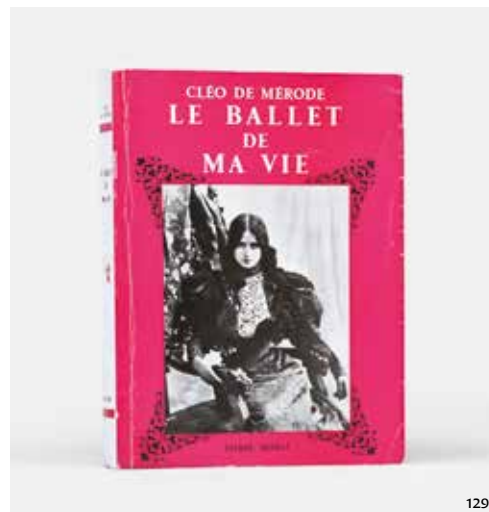
[156770]

128

MALORY, Thomas; FLINT, William Russell (illus.). *Le Morte D'Arthur*. London: Medici Society Ltd, 1929



128



129

FLINT'S WATERCOLOUR WOMEN OF THE ARTHURIAN WORLD

A beautifully bound copy of this popular edition of the legend bound by Rivière. The work, which was privately printed in 1910–11 by the Medici Society, won Flint (1880–1969) a silver medal at the 1913 Paris Salon. Flint's watercolour illustrations “focus on the women of the Morte” (Echard, p. 116).

The text is based on the modernization of Malory's prose by Alfred W. Pollard, and the preface replicates that of William Caxton, who printed the first edition of 1485.

2 works in 1 vol., octavo (212 × 133 mm). Frontispiece, 23 colour plates, typographical ornament on title page. Contemporary red polished calf by Rivière and Son, gilt-panelled spines with green labels, compartments profusely decorated in gilt with foliage, armorial busts and roundels with initial “A”, front covers lettered and ruled in gilt, rolls and turn-ins in gilt, marbled endpapers, edges in gilt. Housed in a custom red cloth slipcase. Spine slightly sunned, couple of small scratches, extremities rubbed: a very good copy. ♪ Siân Echard, “Malory in Print”, *A New Companion to Malory*, 2019.

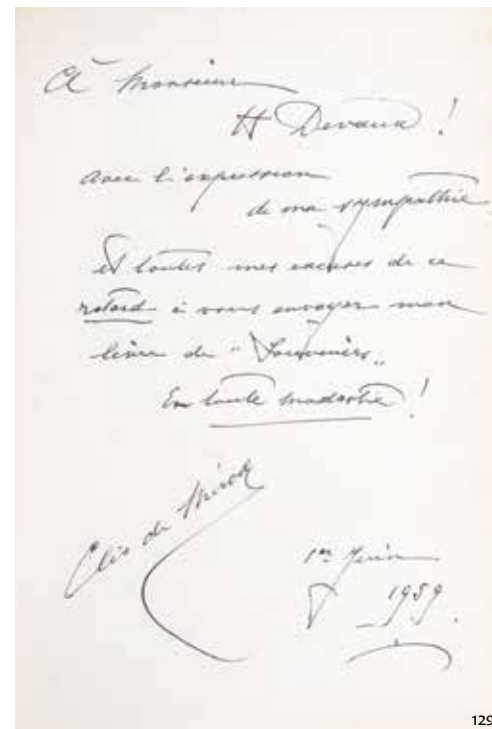
£1,000

[176945]

129

MÉRODE, Cléo de. *Le Ballet de ma vie*. Paris: Pierre Horay, 1955

First edition, presentation copy of the dancer's autobiography, inscribed to one H. Devaux. Mérode was adored as one of the most beautiful public figures



129

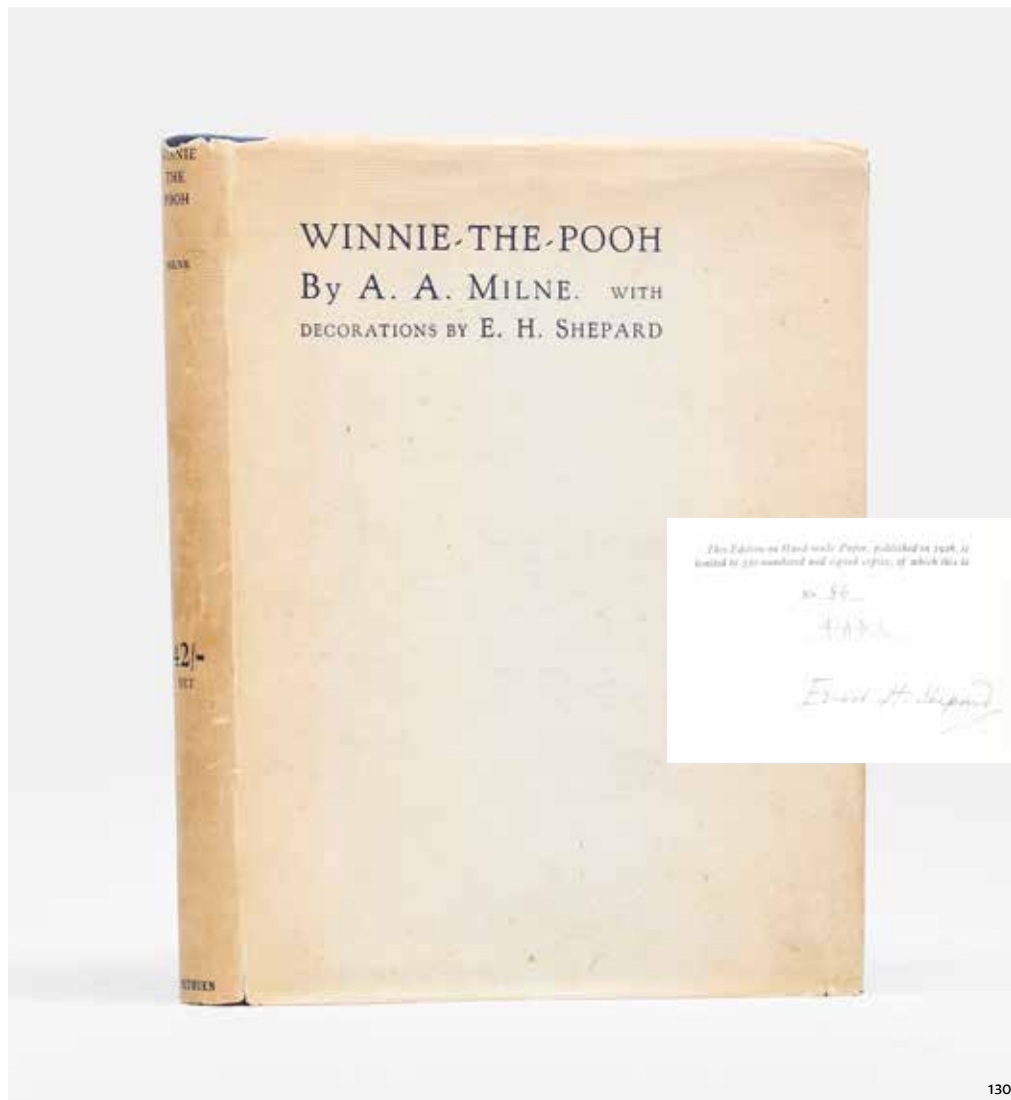
in France and her photographic image was one of the first to be distributed worldwide.

Mérode has inscribed the front free endpaper, “à Monsieur H. Devaux! Avec l'expression de ma sympathie, et toutes mes excuses de ce retard à vous envoyer mon livre de ‘Souvenirs’ en toute modestie! (“With best wishes and all my apologies for being so late to send you my book of ‘memoirs’ in all modesty!”) Cléo de Mérode, 1er Juin 1959”. She has also inscribed the half-title: “La Musique! La Musique, ma Passion, qui me valut tant de joies pures et profondes, ainsi que la Danse! (“Music! Music, my passion, which brought me so many pure and profound joys, as well as dance!”) Cléo de Mérode”.

Large octavo. With 4 monochrome plates. Original pink and white wrappers, spine lettered in black on white ground, front lettered in white on pink ground, monochrome portrait on front wrapper, edges untrimmed. Newspaper clipping with photograph of Mérode loosely inserted. Wrappers a touch creased, otherwise bright, partly unopened: a near-fine copy.

£1,500

[149271]



130

MILNE, A. A. Winnie-the-Pooh. London: Methuen & Co., 1926

SIGNED BY BOTH THE AUTHOR AND ILLUSTRATOR, TOGETHER WITH AN AUTOGRAPH LETTER BY DAPHNE MILNE

Signed limited edition, number 86 of 350 large paper copies signed by Milne and Shepard, printed on handmade paper. The limited signed edition of the first

Winnie-the-Pooh story book is increasingly scarce. Mrs Dorothy ("Daphne") Milne writes to Mr Macrae noting his arrival in London, inviting him to dinner, and asking him to "go to a theatre with us".

The recipient of the letter is one of the Macrae family who worked for E. P. Dutton, Milne's publisher in the US, and became president of the firm in 1944. With reference to the theatre trip, Mrs Milne notes that "Moon will be old enough to come too this year". "Moon" was the Milne family's familial name for

Christopher Milne. The most likely recipient is Elliott Beach Macrae (1901–1968) who was particularly close to the Milnes and became godfather to Christopher's daughter. It was Elliott Macrae's suggestion in 1947 that Christopher's toys tour America for publicity purposes. Pooh, Piglet, Tigger, Kanga, and Eeyore would never return and now reside in New York Public Library (Thwaite, p. 474).

Winnie-the-Pooh (1926) was an immediate success and garnered even more enthusiastic reviews than its predecessor. It was published in the UK in three issues: an extra limited issue of 20 copies bound in vellum, the present limited issue of 350 copies on large paper, and a regular trade issue. This is the first title of the series to be issued in this format; there was no equivalent issue of the first book, *When We Were Very Young* (1924), as the magnitude of its success had not been anticipated.

Small quarto. Illustrated throughout by E. H. Shepard, folding map at end. Together with an undated autograph letter signed from Daphne Milne to Mr Macrae, London: 13 Mallord Street, Chelsea, S.W.3, 12 January [no year], single leaf of Milne's printed letterhead (191 × 140 mm) with "Hans Bank" watermark, written on single side in black ink. Original blue paper covered boards, dark blue cloth backstrip, front cover with paper label lettered in black, edges untrimmed. With dust jacket. Marks to covers, browning and foxing to endpapers, some gatherings unopened; jacket toned, loss and tears to extremities, price integral to spine; single fold to autograph letter: a very good copy in like jacket. ¶ John R. Payne, "Four Children's Books by A. A. Milne", *Studies in Bibliography*, Vol. 23, 1970, pp. 127–39, item IIB. *New York Times*, 14 Feb. 1968, p. 47; Ann Thwaite, *A.A. Milne: His Life*, 1990.

£17,500

[180754]

131

MILLER, Harland. York, So Good They Named It Once. Amsterdam: Avant Art, 2025

Edition of 50, signed lower right by the artist, numbered lower left. Originally published to support the York Museums Trust, Miller subverts the famous slogan about New York ("So good they named it twice") in this work, reapplying it to his hometown of York.

27 colour silkscreen with spot colours on 600gsm Somerset Tub Sized Radiant White paper. Sheet size: 100 × 66 cm. Framed size: 108 × 74 cm. Presented in a black stained wooden frame with conservation acrylic glazing. Excellent condition.

£12,500

[181812]

PELICAN
BOOKS

YORK

SO GOOD THEY
NAMED IT ONCE

HARLAND MILLER





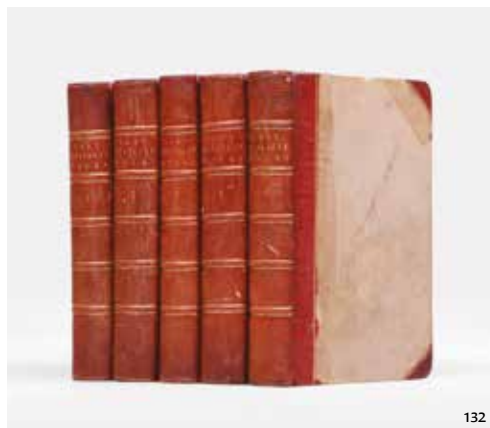
132

132

MONTAGU, Lady Mary Wortley. *The Works*. London: Printed for Richard Phillips, 1803

First collected edition. Montagu's correspondence details two periods of her life: 1717 to 1727, which includes the time she spent in Turkey, and 1739 to 1760, which covers her second sojourn in Europe. The *Works* also includes a selection of Montagu's poems and essays. It was edited by the antiquary James Dallaway, who had travelled in similar areas. Montagu brought vaccination against smallpox to Britain from Turkey, where it was already an established practice.

5 vols, octavo (199 × 126 mm). With 2 portrait frontispieces and 10 facsimile letters. Contemporary red straight-grain half morocco, spines lettered, numbered, and ruled in gilt, pink paper boards with gilt edging, pink endpapers, edges sprinkled brown, purple silk bookmarks. Bookplates of John Rushout, 2nd Baron Northwick (1770–1859) on front



132



133

pastedowns. Spines sunned, skillfully retouched, with a few small scrapes, boards faded, offset from leather and faintly marked, contents crisp and clean: a well-preserved set. ♣ Lowndes, p. 1587.

£575

[177511]

133

MOUNTAINEERING – LILLY, Elizabeth Sander (attrib.). Photograph of women climbing with ropes on Mount Anderson. [Washington State: 1920–22]

A dramatic photograph taken during a 1920 summer outing of “The Mountaineers”, a climbing club based in Washington State, during their expedition to Mount Olympus. An identical image appears in an album held at the University of Washington, which was compiled by, and is attributed to, Elizabeth Sander Lilly.

Lilly (1901–1954) was an active member of “The Mountaineers”, who contributed poetry and prose to *The Overland Monthly*, *The Mountaineer* (the club's official journal), and other West Coast publications focused on outdoor recreation. In addition to her literary output, Lilly was also an accomplished photographer, publishing original images of mountain landscapes, camp life, and portraits of her fellow climbers.

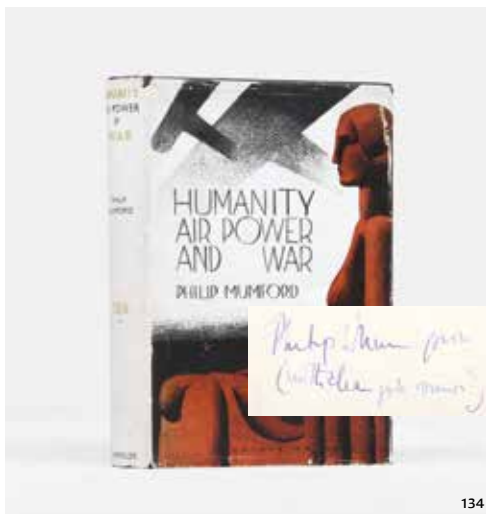
Founded in Seattle in 1906, “The Mountaineers” is one of the oldest alpine clubs in the United States, established to promote outdoor recreation, exploration, and conservation in the Pacific Northwest. Originally affiliated with the Mazamas of Portland, the club quickly grew in size and influence, forming branches across Washington State. Members played a key role in early explorations of the Cascade and Olympic ranges and were instrumental in the creation of Olympic National Park.

Although this example has editorial markings, we have been unable to trace this photograph in print.

Gelatin silver print (170 × 158 mm). Editorial pen markings in black, inscription on verso: “Women Mountaineers negotiating a piece of tough going in the ascent of Olympus. A43800. Oct. 23, 1920. Reference Dept. Oct. 5 1922. N.E.A.” Framed and glazed. Small chip to upper right corner, others a little creased, small repair to right edge, verso with archival tape, minor toning to left margin: a very good example. ♣ University of Washington, PH Coll 341 Album 29-37b.

£1,100

[165654]



134

134

MUMFORD, Philip S. *Humanity, Air Power and War: An Essay Upon International Relations.* London: Jarrolds, 1936

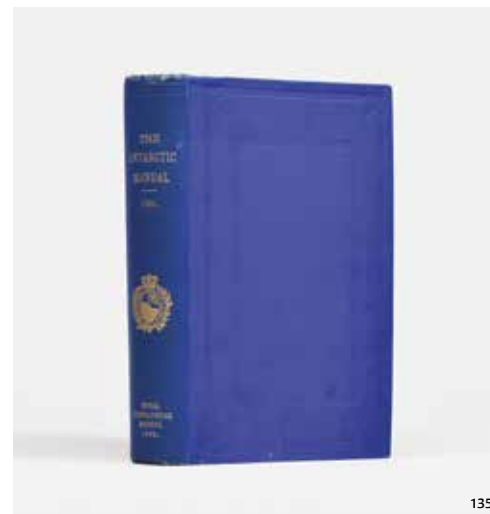
First edition, inscribed by the author on the front free endpaper, “Philip S. Mumford (with changed views)”. His study was favourably reviewed as “thoroughly readable because it is simply and vividly written in that direct and matter-of-fact style which is peculiar to service writers at their best” (Griffin, p. 904).

Mumford had served in the airforce and army for 18 years, including a period with the RAF in Iraq from 1927 until his retirement in 1932, an experience which feeds directly into the present study; the tone of his inscription perhaps reflecting a disillusionment with the uses of air power. He is critical of the bombing of the Iraqi Kurds on both moral and practical grounds, which he sees as a precedent for the general use of bombing against civilians in Europe. The striking jacket is by Arthur Wragg (1903–1976), a pacifist and sponsor of the Peace Pledge Union, of which Mumford was a member.

Octavo. Colour frontispiece by Arthur Wragg. Original black cloth, spine lettered in white. With dust jacket, designed by Arthur Wragg. Ownership signature of one Winifred M. Plummer, dated 4 July 1936, on the front free endpaper. Slight flaking to spine lettering, very minor spotting to edges; unclipped jacket with slight rubbing and chipping at extremities: a very good copy in very good jacket. ♣ Jonathan Griffin, review, in *International Affairs*, Vol. 15, No. 6, 1936.

£1,250

[182456]



135

135

MURRAY, George (ed.). *The Antarctic Manual for the Use of the Expedition of 1901.* London: Royal Geographical Society, 1901

PREPARED FOR SCOTT'S DARING EXPEDITION SOUTH

First edition. The brainchild of Sir Clements Markham, the volume was issued to members of the *Discovery* Expedition and RGS fellows in July 1901, shortly before Scott's departure. During the compilation process, the editor (1858–1911) was appointed the expedition's temporary scientific director, and he journeyed with Scott as far as Cape Town.

The contributions, written by leading explorers and scientists, discuss different aspects of Antarctic science and exploration. “Reproduced for the first time in a freestanding publication are the Antarctic journals of John Biscoe (1794–1843) . . . The book also incorporates portions of Charles Wilkes's *Narrative of the United States Exploring Expedition*, and the first English translation of any portion of Dumont d'Urville's *Voyage au Pole Sud*” (Rosove).

Octavo. With 3 folding maps in pocket, illustrations, tables, and diagrams in text. Original blue cloth, spine lettered and with society crest in gilt, covers panelled in blind. Front free endpaper with recent book label of Dr and Mrs G. T. Bowra (the former an Arctic researcher). A little rubbing and toning, endpapers and endleaves browned and spotted: near-fine. ♣ Rosove 235; Spence 829; Taurus 39.

£5,000

[176326]

136

MURRAY, Margaret Alice. *The God of the Witches.* London: Sampson Low, Marston & Co., Ltd, [1933]

FROM ONE ANTHROPOLOGIST TO ANOTHER

First edition, inscribed by the author on the half-title, "Catriona Mackintosh, with kind regards from M A Murray". Mackintosh was a fellow anthropologist; she presented a paper entitled "Hebridean Music and pre-Christian myths and legends in song" at the British Association for the Advancement of Science conference in Dundee, 30 August to 6 September 1939.

Alongside Murray's 1921 *The Witch-Cult in Western Europe*, this is a foundational text for modern Western paganism and develops Murray's theory of an ancient witch-cult who worshipped the figure of a Horned God.

Octavo. With 16 plates. Original black cloth, spine lettered in gilt. Bump to head of spine, spots of wear to spine ends and corners, mild ripple to gutters of a couple of plates: a very good copy.

£1,500

[175510]

137

MUSÄUS, Johann Karl August. *Volksmärchen der Deutschen.* Neue Auflage. Gotha: Carl Wilhelm Ettinger, 1787–88

ROCOCO MASTERPIECES OF WIT AND ERUDITION



136

First edition of vol. V, second edition of vols. I to IV; a very attractive set of Musäus's influential collection of German fairy tales, first published between 1782 and 1787, and almost unobtainable on the market as a full run of first editions.

"Musäus cashed in on the growing popularity of tales of the marvellous, a trend that had been apparent in Germany since the beginning of the eighteenth century . . . Musäus has no interest in trying to retain the folk tone of the material. On the contrary, he created rococo masterpieces of wit and erudition, with a slyly knowing narrator and many topical allusions to the contemporary literary world . . . in his fourteen tales Musäus may well have kept some stories and traditions from falling into obscurity. Among his most popular tales are the ones about the mountain spirit Rübezahl, the bigamist Graf von Gleichen, and the Czech amazon Libussa" (Haase, pp. 647–8).

Musäus's collection paved the way for the Brothers Grimm. "The legendary world of the Middle Ages comes alive in them and their plots are decked out in the brightest colours, such as were never seen in the stories of Perrault nor would be in the stories of Grimm. Their images already foreshadow



137

Romanticism, but at the same time the stories are extraordinarily compelling" (Hürlimann, p. 32).

5 vols, octavo (159 × 94 mm). Engraved title vignettes to each vol.. Contemporary glazed paper boards intended to resemble a calf binding, spines ruled gilt, contrasting paper labels and numbering pieces. Neat early signature (G. Heyne) to front free endpapers. Aside from very light rubbing, bindings fresh and well-preserved, contents foxed as often. A very attractive set. ♣ Donald Haase, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, 2008; Bettina Hürlimann, *Three Centuries of Children's Books in Europe*, 1967.

£2,500

[166149]

138

NAGEL, Ernest. *Principles of the Theory of Probability.* Chicago: The University of Chicago Press, 1939

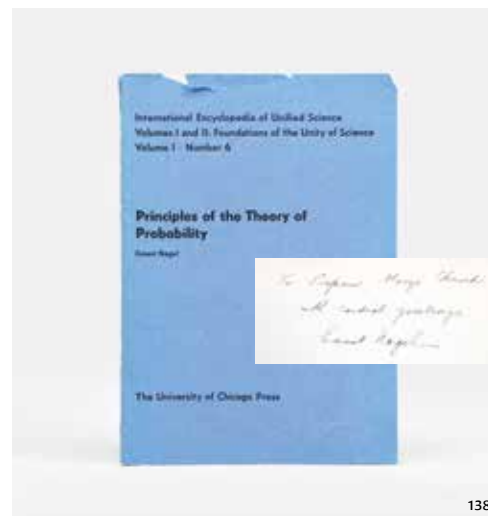
First edition, presentation copy, inscribed by the author on the front free endpaper, "To Professor Alonzo Church with cordial regards, Ernest Nagel".

Church (1903–1995) taught philosophy and mathematics at Princeton from 1920 to 1967, where he made major contributions to mathematical logic and theoretical computer science. He worked closely with Nagel, professor at Columbia University, and the pair edited *The Journal of Symbolic Logic* from 1940 to 1945.

Octavo. Original blue wrappers, front cover lettered in black. Author's name in manuscript on spine. Wrappers worn, front cover splitting at head, spine a little sunned. A good copy.

£1,500

[183422]



138

The NAVAL CHRONICLE. London: Printed and published by Joyce Gold, and sold by numerous booksellers and the principal booksellers in the different Seaport Towns throughout the United Kingdom, 1799–1818

A complete set, now very difficult to find, in mixed editions. The *Naval Chronicle* is the most significant source for contemporary reports of naval affairs during the period of the French Revolutionary and Napoleonic wars to the War of 1812, much of the material therein having never been published elsewhere. Roger Knight, Nelson's acclaimed biographer, writes of its "gloriously jumbled contributions" before noting that "it is difficult to imagine or remember writing eighteenth-century naval history without these volumes" (Nelson, p. xxviii).

Conceived as the journal of record for the Royal Navy, it was published in six instalments per year and bound up two volumes at a time, in effect making it a biannual. It was founded by James Stanier Clarke, the Prince Regent's domestic chaplain and librarian, and John McArthur, naval purser and secretary to Hood at Toulon. Clarke and McArthur were later "official" biographers of Nelson. The original publishers were John Wharlton Bunney (1762–1817) and Joyce Gold

(1771–1854). In March 1802 their partnership was dissolved and Gold continued as the sole publisher. In the present set all title pages bear Gold's name alone, with "Bunney and Gold" appearing on a few engraved titles.

First-person accounts were contributed by officers as illustrious as Nelson (who provides a "Sketch of His Life" to Vol. III), and biographies of figures like Cochrane were a staple. Alongside accounts of battles and lists of ships launched, captured, and wrecked, are notices of promotions and marriages, courts martial and deaths, poetry and letters, and learned papers on navigational technique and recent developments in naval architecture. The plates are of a similarly high quality: aquatint is employed mainly for the views and battle scenes, line engraving for the maps and charts, and stipple engraving for the portraits, largely the work of the skilful Thomas Blood.

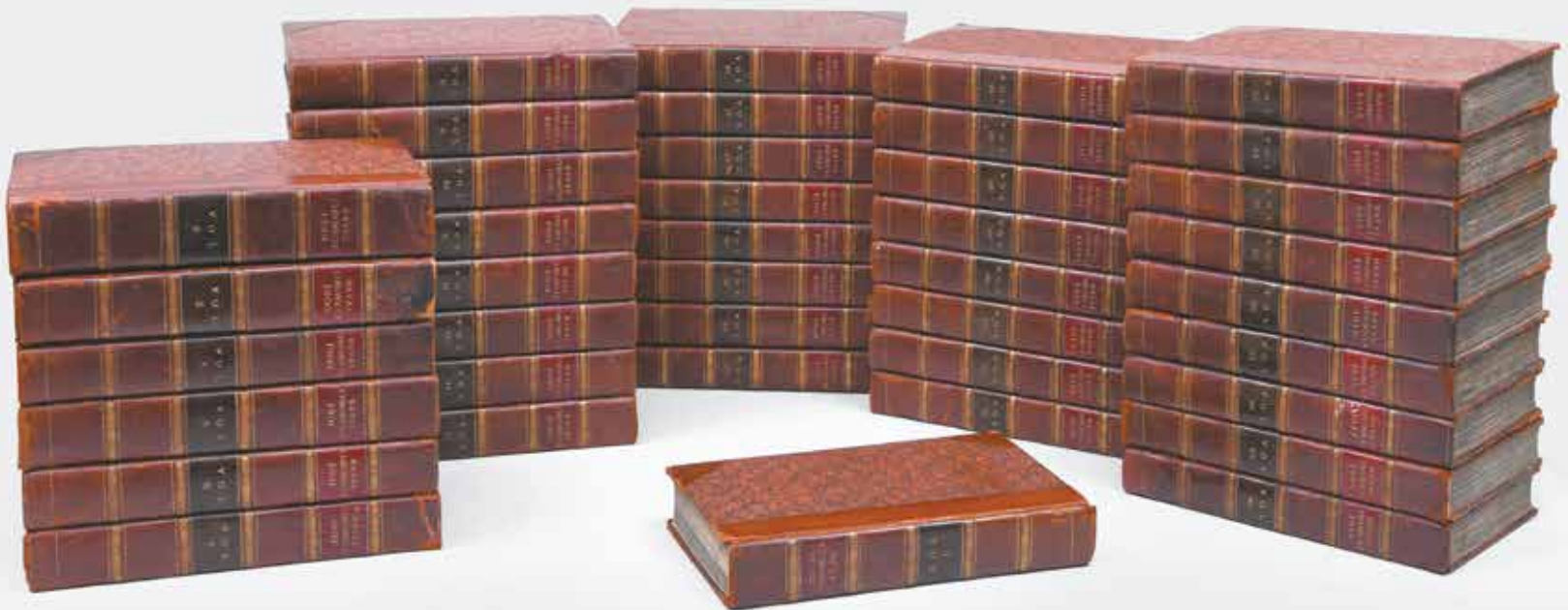
The *Chronicle* was been a major source for Patrick O'Brien in the writing of the Aubrey–Maturin series, and it seems that it exerted a strong influence on Jane Austen, who was "certainly familiar with the *Naval Chronicle* as Frank and Charles [her seagoing brothers] gave accounts of their exploits in its pages. The project of the journal – its promotion of the moral utility of the naval profession, its rhetoric of inclusiveness, its intellectual curiosity and emphasis on plain-speaking,

its very vocabulary of friendship, doing 'good', 'exertions' – all suggest that it was a major influence on Austen's fiction and on *Persuasion* in particular. Most importantly, the inclusiveness of the community implied by the *Naval Chronicle* also extended to women" (Johnson & Tuite, p. 269).

40 vols, octavo (235 × 138 mm). With 21 vignette titles, 492 (of 493) aquatint, line- or stipple-engraved plates (14 folding, including 2 letterpress charts and facsimile of Nelson's handwriting), the portrait of Captain George Mundy absent from Vol. XXXIX, many woodcut illustrations in text. Late 19th-century brown half roan, spines with five decorative gilt raised bands, red and green twin labels, marbled paper sides and edges. Neat repairs to five vols, all vols with scuffs and abrasions to spines and wear to extremities, some joints cracked and inner hinges strengthened with cloth, foxed throughout as usual, heavily in places. Vignette titles are present in Vols II and XI–XXX and called for but not present in Vols III–X; they are not called for in Vols I and XXXI–XL: some may not have been present in the first place or lost when the set was bound. A good serviceable set. ♣ Lowndes, p. 1,322; Sabin 52076. Claudia L. Johnson and Clara Tuite, *A Companion to Jane Austen*, 2012; Roger Knight, *The Pursuit of Victory: The Life and Achievement of Horatio Nelson*, 2006.

£8,250

[169387]



140

NONESUCH PRESS: DANTE ALIGHIERI.

La Divina Commedia. London: The Nonesuch Press, 1928

First Nonesuch edition, number 1,280 of 1,475 copies only, from the library of Eva le Gallienne (1899–1991), the actor, director, and translator, with her bookplate and small annotations. This finely bound and designed edition prints Dante's Italian parallel to Cary's English translation. It is illustrated after the Sandro Botticelli drawings that were used in the first Florentine edition of 1481.

Folio. With 34 double- and 8 single-page sepia collotype plates after Botticelli. Text printed in double columns on Dutch handmade paper using Blado italic type, with Poliphilus roman capitals used at the start of each line in the 16th-century Venetian manner. Original orange vellum, spine lettered and stamped with arabesque device in gilt, gilt twin fillet bordering covers and enclosing elaborate oval centrepiece with the initial "D", edges untrimmed, top edge gilt-on-the-rough. Bookseller's ticket on front pastedown. Spine lightly sunned, ends and corners rubbed, front cover bowed, outer leaves foxed and offset but contents clean: a very good, bright copy. ♪ Dreyfus 50; Ransom, p. 367.

£1,500

[178507]

141

NUMISMATICS – UEKI, Shunka. *Kozenishu* ("Collections of Ancient Coins"). Sets 1 and 3. Japan: no stated publisher, [c.1920s]



140



141

Two sets of illustrated cards, perhaps issued as souvenirs, untraced institutionally or in commerce. The designs in one set include the oldest official Japan coin (Wadokaichin) and the popular Eiraku Tsuho coin modelled on imported Chinese cash. The designs in the other depict silver currency dating from the 1730s to the 1850s.

In the Edo period, three currencies were in parallel use: copper coins for everyday purchases, silver coins primarily used by merchants, and gold coins used as rewards or for large purchases. Each currency was independent and fluctuated in value and exchange rate. While gold coins were issued by denomination, silver coins were issued by weight. This system lasted until 1871, when the New Currency Act was issued by the Meiji government as part of its modernizing reforms.

As the sets are numbered 1 and 3, there was presumably a third set, but we cannot trace an extant example of it.

2 sets of 12 cards (each 60 × 42 mm), colour woodblock on one side only, one set highlighted in silver. Each set housed in original paper wrapper (108 × 63 mm) decorated with colour woodblock title. Small ink mark to rear of one wrapper; overall, near-fine..

£750

[185371]

142

O'BRIAN, Patrick. Complete set of Jack Aubrey and Stephen Maturin novels. London: Collins; Harper Collins, 1970–99

First editions of the celebrated historical novel sequence which captured life in the Royal Navy during the Napoleonic Wars. "O'Brian managed to place his subjects in a convincing world which went far beyond getting the details of shipboard life and naval tactics right. Music, natural history, astronomy, poetry, folklore, food, the codes of honour and politeness – all were drawn on" (ODNB).

Together, 20 works, octavo. Original boards in various colours. With dust jackets (*Far Side of the World* in second state as usual, price-clipped with publisher's overprice sticker). Thirteenth Gun Salute with clipped newspaper review mounted on rear pastedown. A couple of volumes with light foxing to top edge; jackets bright, a few spines sunned, occasional mark or tear, *Nutmeg of Consolation* with neat tape repair, ghosting from removed tape on H.M.S. *Surprise* and *Treason's Harbour*, Thirteenth Gun Salute price-clipped, *The Hundred Days* with barcode label on verso: still, a near-fine set in like jackets.

£8,000

[177254]

143

OMAR KHAYYĀM; NICOLAS, J. B. (trans.)

Les quatrains. Traduits du Persan. Paris:
Imprimé par ordre de l'empereur a l'imprimerie
impériale, 1867

First French edition, with the original wrappers bound in. The translator, Jean Baptiste Nicolas (1814–1875) was chief interpreter at the French Embassy in Persia in 1867. His translation appears here complete for the first time; a selection of fifty quatrains had previously appeared, as a reprint of an article in *Révue de l'Orient, de l'Algérie et des Colonies* (Paris, 1863).

Large octavo (266 × 184 mm). Contemporary red-brown half morocco, marbled sides, raised bands, spine lettered in gilt, five compartments decorated in gilt, covers ruled in gilt, top edge gilt, others untrimmed, marbled endpapers, original blue-green wrappers bound-in at front and rear. Housed in a custom black card slipcase. Joints and edges lightly rubbed, corners a little worn, a few trivial scuffs to covers, occasional mark to contents, else clean. A very good copy. ♣ Not in Potter.

£1,250

[147891]

144

ORWELL, George. *Inside the Whale and Other Essays*. London: Victor Gollancz Ltd, 1940

First edition, in the scarce dust jacket; the first of only two essay collections published during Orwell's lifetime. Alongside the title essay discussing Henry Miller and the 20th-century literary landscape, the volume prints Orwell's studies of Charles Dickens and

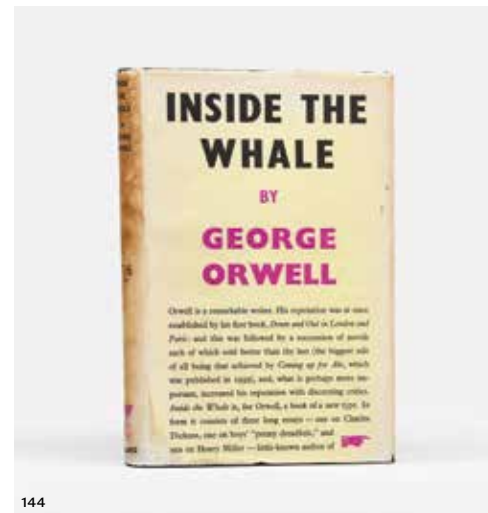


143

of boys' weeklies. Only the latter essay had previously appeared in print, and it is here expanded.

Inside the Whale and Other Essays was Orwell's first collected edition in any genre. It serves as a forerunner to the 1968 collected edition of Orwell's complete non-fiction, which enables readers "to see exactly how complex and varied a writer Orwell was compared to what we had concluded on the basis of the major novels alone" (Schlueter, p. 95).

The first impression numbered 1,000 copies. The bibliographer Fenwick notes that several copies were destroyed in an air raid.



144

Octavo. Original black cloth, spine lettered in yellow. With dust jacket. Splash marks to spine and lower edge of book block, foxing to outer leaves; jacket unclipped, spine damp-stained, encroaching upon lower edge of panels, spine and edges browned, a little nicked: a very good copy in like jacket. ♣ Fenwick A.8a. Paul Schlueter, "Trends in Orwell Criticism: 1968–1983", in *College Literature*, vol. 11, no. 1, 1984.

£7,500

[176381]

142



145

PERRAULT, Charles, and others.

Le petit Cabinet des Fées. Paris: chez Poncelet,
An IX. = 1801

**A CHOICE SELECTION OF THE BEST-KNOWN
FRENCH FAIRY TALES**

A charming illustrated selection from the most important corpus of fairy tales published in the 18th century, *Le Cabinet des fées*, published in 41 volumes in 1785–9.

The first volume prints the eight famous tales by Charles Perrault originally published as *Histoires ou Contes du temps passé* (1697): “Le Petit Chaperon rouge”, “Les Fées”, “La Barbe-bleue”, “La Belle au bois dormant”, “Le Chat botté”, “Cendrillon”, “Riquet à la houppe”, and “Le Petit Poucet”. The concluding tale is “L’Adroite princesse” by Perrault’s niece, Marie-Jeanne L’Héritier.

The second volume has three more Perrault tales, “Griselidis”, “Peau d’Âne”, and “Les Souhaits ridicules”, together with “Persinette” by Mademoiselle de La Force, “Incarnat Blanc et Noir” attributed to Chevalier de Mailly, “Kadour”, a tale set in Kashmir, and “Les Deux Pantoufles”.

Each volume has a frontispiece of a full-page woodcut on the half-title verso; 15 of the tales have woodcut vignettes at their head.

2 vols bound in one, duodecimo (130 × 82 mm), pp. [4], iv, 173, [1]; [iv], 169, [3]. Half-titles with full-page woodcuts on verso to face titles, woodcut vignettes at head of most tales. Contemporary sprinkled quarter calf, red morocco label, gilt ornaments in compartments, marbled sides, red edges. Joints rubbed, very occasional minor spots, a very good copy. ♪ Opie 049:074.

£2,000

[174725]



145



146

146

PICART, Bernard, & Jean Frederic Bernard.

The Religious Ceremonies and Customs of the Several [from vol. IV, Various] Nations of the Known World. London: Nicholas Prevost [vols. I–III]; Claude du Bosc [vols. IV–VIII], 1731–39

THE BOOK THAT CHANGED EUROPE

First editions in English of this beautifully illustrated survey of religious observances around the world, which marked “a major turning point in European attitudes toward religious belief” (Hunt, p. 1).

First published in Amsterdam as *Ceremonies et Coutumes Religieuses de tous les Peuples du Monde* (1723–37), the project was a collaboration between Europe’s leading engraver, Bernard Picart, and the publisher and author Jean Frederic Bernard, both Protestant refugees driven by the Counter-Reformation from France to Amsterdam.

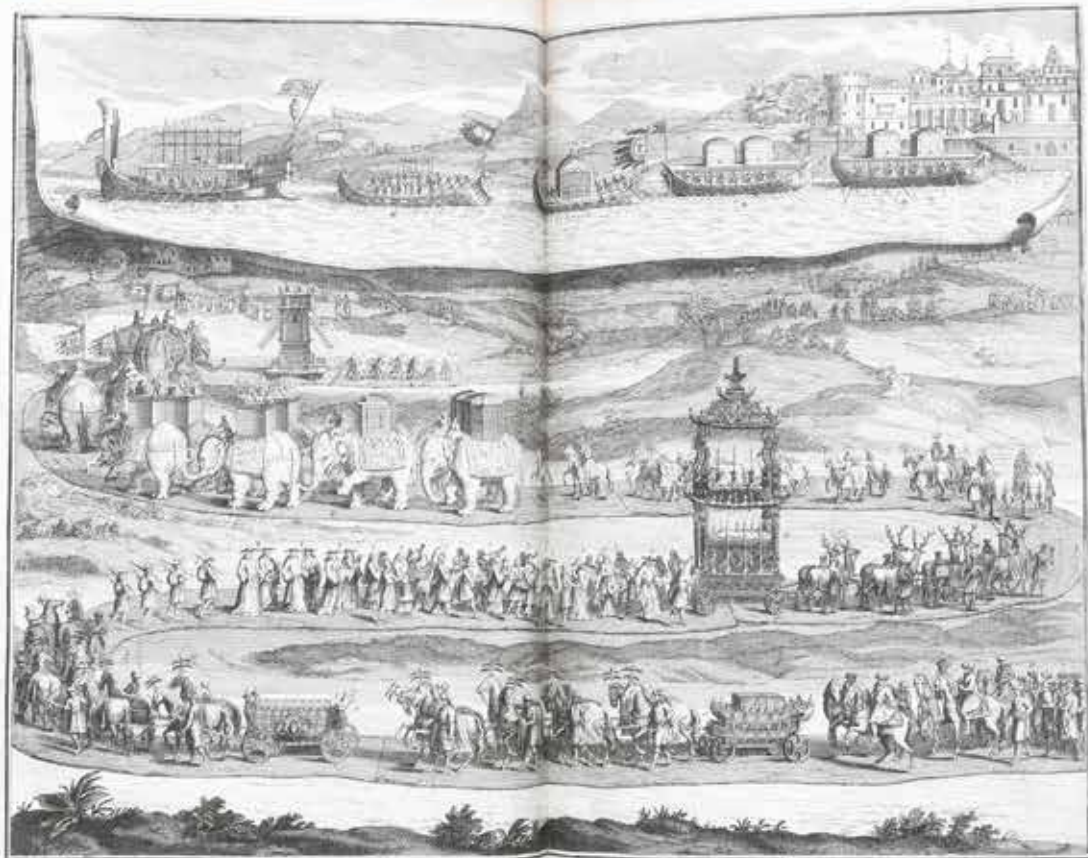
An edition in English of three volumes only was published in 1731 by Nicholas Prevost under the title *The Religious Ceremonies and Customs of the Several Nations of the Known World*. Claude du Bosc completed the translation

as *The Ceremonies and Religious Customs of the Various Nations of the Known World*, reprinting Prevost’s edition and adding a further four volumes. This set marries the first edition of Prevost with the four volumes of du Bosc’s continuation. Volume IV is erroneously numbered “vol. IV, part II” on the title page.

7 vols bound as 6, folio (395 × 240 mm). With 226 engraved plates, some double-page or folding; title pages in red and black with engraved vignettes. Late 18th-century russia, sometime rebaked to style and relined, spines with raised bands, compartments richly decorated in blind and gilt, twin morocco spine labels, gilt panelled covers, edges speckled brown. Chip to head of vol. I, touch of craquelure and patches of wear to bindings, last 3 vols with minor tide marks to rear covers (vol. VI also a bit darkened on front cover), scattered foxing and toning, some offsetting; vol. I, plate with neat paper repairs to verso, supplied double-page plate of the High Mass in a rather faint impression, another reattached, minor worming (not touching title or plates); vol. V, a little dust soiling and worming to leaf U2. Remounted armorial bookplates with viscount’s coronet and motto “Rapidus Contrarius Orbi”, perhaps Heneage Finch, fourth Earl of Aylesford (1751–1812). Overall, a very good, attractive set. ♪ European Americana 733/66; Sabin 4934 & 62600. Lynn Hunt, Margaret C. Jacob & Wijnand Mijnhardt, *The Book that Changed Europe: Picart & Bernard’s Religious Ceremonies of the World*, 2010..

£10,0000

[168502]



POMPE FUNEREA AD A. TUNQUIN.

1. Certe, Pompeii, antequam periret, hanc urbem
 2. Pompeii, antequam periret, hanc urbem
 3. Pompeii, antequam periret, hanc urbem
 4. Pompeii, antequam periret, hanc urbem

5. Pompeii, antequam periret, hanc urbem
 6. Pompeii, antequam periret, hanc urbem
 7. Pompeii, antequam periret, hanc urbem
 8. Pompeii, antequam periret, hanc urbem

9. Pompeii, antequam periret, hanc urbem
 10. Pompeii, antequam periret, hanc urbem
 11. Pompeii, antequam periret, hanc urbem
 12. Pompeii, antequam periret, hanc urbem

13. Pompeii, antequam periret, hanc urbem
 14. Pompeii, antequam periret, hanc urbem
 15. Pompeii, antequam periret, hanc urbem
 16. Pompeii, antequam periret, hanc urbem





148

147

PICASSO, Pablo. *Nature morte aux Poires et au Pichet.* Paris: Atelier Crommelynck, 1960

Edition of 300. Signed in pencil lower right by Picasso. Etching and aquatint printed in colours on Arches wove paper, all edges deckled. Printed and published by Atelier Crommelynck with their blind stamp lower right. Presented in a handmade black gesso and white gold frame with conservation acrylic glazing. Plate 32.5 × 43.7 cm; sheet 50 × 66 cm; framed 698 × 792 mm. Excellent condition.

£32,500

[180667]

148

PINK FLOYD – ROCK, Mick. *Psychedelic Renegades.* Guildford: Genesis Publications Limited, 2001

THE MAN WHO NAMED PINK FLOYD

First edition, number 733 of 950 copies signed by the photographer, with photographs of Syd Barrett, Pink Floyd's founding member and original frontman. Rock met Barrett in Cambridge in the mid-1960s, and they lived together in London from 1969 to 1971.

Quarto. Full page photographs by Mick Rock. Original orange quarter leather, spine and front cover lettered in gilt, blue covers, all edges gilt. Housed in the publisher's illustrated slipcase. A fine copy.

£1,000

[180078]



149

149

PINTO, Isaac de. *Traité de la circulation et du crédit.* Amsterdam: Marc Michel Rey, 1771

First edition of "one of the great documents in the history of political economy" (*Encyclopaedia Judaica*, p. 533), arguing that an expanding system of national debt would lead to economic prosperity.

Written in refutation of the physiocrats, the treatise contended that public debt, when managed responsibly, could support commercial growth by increasing liquidity, credit, and monetary circulation. Britain, Pinto argued, showed the model for a high debt as a bedrock of economic success. Beyond this, he defended credit and circulation as the basic form of economic endeavour against what he termed the physiocrats' "frenzy of the soil". Implicitly, he was defending the Jews, who had long been denigrated for their role in the financial sphere.

Provenance: Arnold Heertje (1934–2020), Dutch economist, with his bookplate; "W. Fredsberg", with their ownership signature on the front free endpaper and initial blank versos (dated 1821 and 1818 respectively) and again to title, all struck through in an early hand.

Octavo (198 × 120 mm), pp. xvi, 128, [8], 129–368, [2]; bound with the additional 8-page note on the state of English finances in 1770 (interim half-sheet H*) and the terminal errata; without the 16-page "Addition" sometimes found. Contemporary marbled calf, twin red and green morocco covers, gilt in compartments, marbled endpapers, red edges.



150

Binding firm and fresh with only a hint of rubbing; scattered very light foxing and browning to contents else clean: an excellent copy. ¶ Einaudi 4447; Goldsmiths' 10791; Higgs 5282; INED 3603; Kress 6811; Mattioli 2851; McCulloch, p. 347; Quérard VII, 183. *Encyclopaedia Judaica*, Volume 13, 1972.

£5,250

[180611]

150

PRATT, A. E. *The Snows of Tibet Through China.* London: Longmans, Green, and Co., 1892

First edition, presentation copy, inscribed by the author on the half-title, "Henry Cockburn Esq. With A. E. Pratt's sincere regards, April 16th 1892." Cockburn (1859–1927) served as the British vice-consul in Chongqing and is thanked in the preface. Pratt named the plant *Primula Cockburniana* partly in his honour.

The Snows of Tibet recounts an expedition undertaken in the late 1880s, during which Pratt (1852–1924), a naturalist and fellow of the Royal Geographical Society, followed the Yangtze upriver in an attempt to reach Tibet.

Octavo. Half-tone frontispiece (with tissue guard) after photograph of author in Chinese dress, 29 plates, folding colour map. Original blue diagonal-grain cloth, spine lettered in gilt, boards panelled in blind, front cover with gilt vignette of birds, black coated endpapers, edges untrimmed. Spine toned, marking to boards, hinges starting, rear map toned and brittle where incorrectly refolded, part of word "April" in inscription faded: an acceptable copy. ¶ Troelstra, pp. 343–4.

£750

[180739]



151



152

151
PROUST, Marcel. Remembrance of Things Past. Translated by C. K. Scott Moncrieff. London: Chatto & Windus / Alfred A. Knopf, 1922–31

LASTING FOUNDATIONS FOR ITS ENGLISH READERSHIP

First editions in English. Proust read Scott Moncrieff's translation of *Swann's Way* and wrote to him complimenting his "fine talent". The edition set the groundwork for reading Proust in English across the 20th century and into the 21st.

The difficulty of finding complete sets of first impressions is due to the episodic nature of the publication. Chatto & Windus published most volumes, but *Cities of the Plain*, *The Captive*, and *The Sweet Cheat Gone* appeared under the imprint of Alfred A. Knopf, who was then attempting to break into the British book market. *Time Regained* was completed after Scott Moncrieff's death by his friend Sydney Schiff, under the pseudonym Stephen Hudson.

11 vols, octavo. Original blue cloth, spines lettered in gilt. *Time Regained* with dust jacket. A few ownership inscriptions on prelims, *Cities of the Plain* rear pastedowns with Times Book Club ticket. Spines toned, sides bright, couple of marks to cloth, light rubbing and occasional wear to extremities, foxing to edges and outer leaves; *Time Regained* jacket spine faintly toned, small tears to ends and corners, 3.5 cm closed tear to head of rear spine fold, unclipped: overall, a very good set.

£6,500 [164894]

152
RACKHAM, Arthur (illus.); LA MOTTE-FOUQUÉ, Friedrich Heinrich Karl, Freiherr de. Undine. London: William Heinemann; Doubleday Page & Co., New York, 1909

First Rackham edition, deluxe issue, number 6 of 1,000 copies signed by the illustrator. This publication "was still another step forward for Rackham, the unity of conception in the line drawings and the colour plates, and the assertion of contrast in the moods of the heroine, rendered it a masterpiece of sympathetic understanding" (Hudson, p. 80).

The fairy tale of Undine, a water spirit who marries a human knight to acquire an immortal soul, was first published in German in 1811.



152

Quarto. Colour frontispiece and 14 colour plates each mounted on brown paper with captioned tissue guard, black and white drawings in the text, all by Rackham. Original vellum, spine and front cover decorated and lettered in gilt, brown endpapers, top edge gilt, others untrimmed, original silk ties. Small bookseller's label to front pastedown. Browning to occasional leaves (as usual), foot of spine a little soiled, slipcase worn with loss, splitting, and repairs: a near-fine copy in a good slipcase. ♪ Latimore & Haskell, pp. 34–5; Riall, pp. 93–4. Derek Hudson, Arthur Rackham, *His Life and Work*, 1975.

£1,250 [185792]

153
RACKHAM, Arthur (illus.); AESOP. Fables. London: William Heinemann, 1912

Signed limited edition, number 405 of 1,450 copies signed by the artist. It is also the first edition of this translation by Vernon Jones.

Quarto. Frontispiece and 12 plates, all in colour and tipped to brown art paper, with tissue guards captioned in brown, as issued, 19 full-page uncoloured illustrations, further line drawings in the text. Original white cloth, spine and front cover lettered and pictorially stamped in gilt, top edge gilt, others uncut. Spine toned and bumped at foot, gilt bright, scattered faint marks to cloth, superficial split to front pastedown, foxing to edges and outer leaves, browning from illustrations and art paper. A very good copy. ♪ Riall, p. 111. Fred Gettings, Arthur Rackham, 1976.

£1,750 [184172]



153

154

RACKHAM, Arthur (illus.); EVANS, C. S.
Cinderella. London: William Heinemann; J. B.
 Lippincott Co., Philadelphia, 1919

Signed limited edition, number 527 of 850 copies signed by the artist of which this is one of 525 copies on handmade paper and bound in cloth-backed boards. This limited edition includes a full-page illustration that was not reproduced in the trade issue, comprising a three-colour silhouette of Cinderella and the pumpkin, facing the first chapter.

This copy has had an additional paper covering skilfully added to the front and rear boards, with a window cut for the original front board lettering vignette. The addition of a collector's slipcase completes a most presentable copy.

Quarto. Tipped-in colour frontispiece with tissue guard, enclosed, like title page, by three-colour pictorial frame, 3 double-page illustrations and 1 full-page illustration printed in three colours, 2 double-page and 9 full-page silhouettes, together with other silhouettes throughout the text, all by Arthur Rackham. Original tan cloth-backed green paper boards, with additional green paper covering, spine and front cover lettered and illustrated in black, green and white pictorial endpapers, top edge gilt, others untrimmed. Housed in a custom tan morocco-backed green cloth slipcase. Extremities a little rubbed, some minor marks to covers, some light browning and offsetting (as usual): a very good copy. *J* Latimore & Haskell, pp. 49–50; Riall, pp. 134–5; "Children's Books", *Saturday Review of Politics, Literature, Science and Art*, 6 December 1919, p. 539.

£1,750

[180212]

155

RACKHAM, Arthur (illus.); DICKENS, Charles. **A Christmas Carol.** London: William Heinemann, 1972

A handsomely bound reprint of the Rackham edition of Dickens's classic, originally published in 1915.

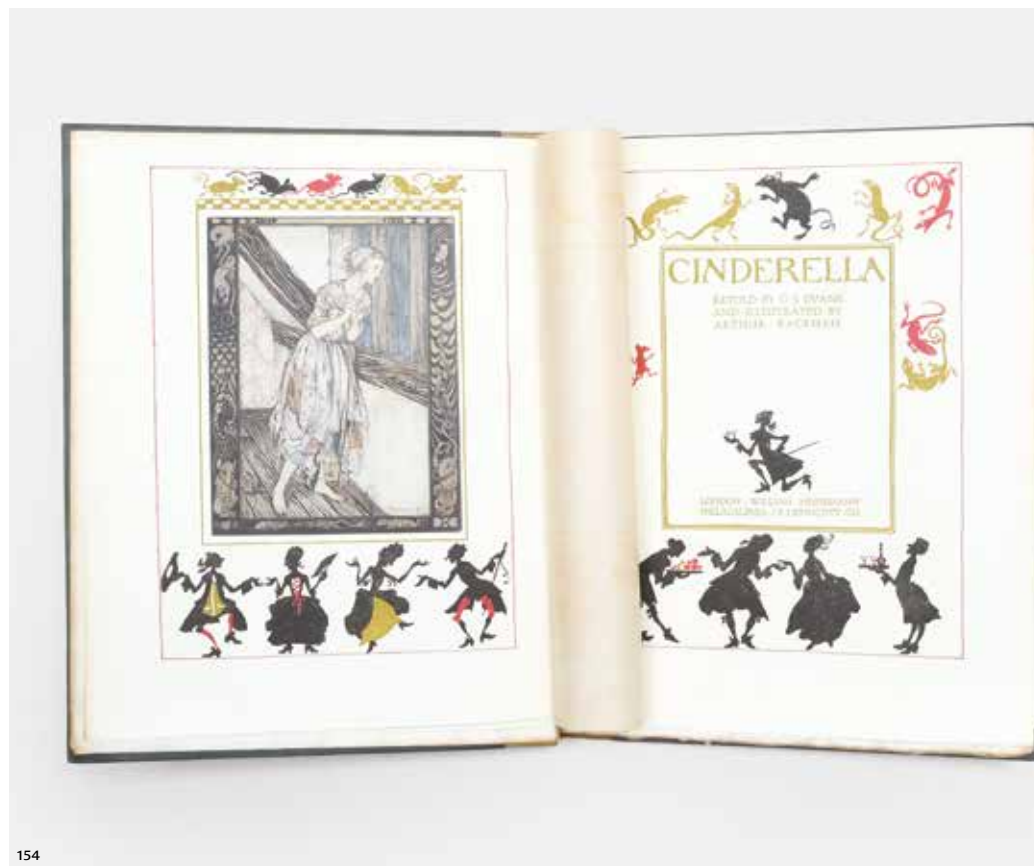
Octavo (197 × 148 mm). Colour frontispiece and 11 plates, line drawings throughout. Finely bound by Sangorski & Sutcliffe in green half morocco, raised bands, titles and decorations to compartments gilt, marbled sides, marbled endpapers, top edge gilt. Spine just a touch faded, an excellent copy.

£675

[185064]



155



154



156
RADCLIFFE, Ann. *The Mysteries of Udolpho, a Romance.* London: printed for G. G. and J. Robinson, 1794

**“FATE SITS ON THESE DARK BATTLEMENTS,
 AND FROWNS . . .”**

First edition of one of the foundational texts of Gothic literature by a pioneer of the genre. This copy, in an unrestored contemporary binding, is from the collection of the comedian Barry Humphries (1934–2023), who had a fascination with occult fiction.

Udolpho was sensationally popular among contemporary readers, as Sir Walter Scott attests: “The very name was fascinating, and the public, who rushed upon it with all the eagerness of curiosity, rose from it with unsated appetite. When a family was numerous, the volumes flew, and were sometimes torn from hand to hand” (Radcliffe, p. vii). It was an important influence on the Gothic, as well as Jane Austen’s *Northanger Abbey*, in which Catherine Morland falls under its terrible spell: “While I have *Udolpho* to read, I feel as if nobody could make me miserable”.

4 vols, duodecimo (176 × 109 mm). Contemporary black half morocco, marbled paper sides. Housed in two black quarter morocco folding boxes. Bound without half-titles. Rubbed, lightly worn at extremities, front joint of vol. I superficially cracked but cords firm, loss to lower outer corner of vol. I, E6 touching two letters, light foxing to contents. A very good copy. J ESTC T62063; Lowndes 2035; Rothschild 1701, Summers 434; Tinker 1703. Ann Radcliffe, *The Novels*, 1824.

£7,500

[179623]

157

RALFE, James. *The Naval Chronology of Great Britain.* London: Whitmore and Fenn, 1820

SUPERLATIVE COLOUR PLATES OF NELSON’S NAVY

First edition, an attractive set with excellent contemporary hand-colouring. Many of the superb plates, second only to Jenkins’s *Naval Achievements* (1816–17) as a visual source for naval engagements of the period, are from sketches by officers serving in the actions portrayed, among them Trafalgar, the bombardment of Algiers, and the capture of the Chesapeake.

It was originally issued in 12 parts, available plain and coloured. Abbey remarks that “care should be taken when selecting a copy that one is not chosen where the plates have been coloured at a later period. It will be found that genuine coloured copies carry a number of inscriptions, ‘From a sketch by . . .’, or others similar, printed in blue. Copies that do not possess these are definitely late colouring”. The present set has these blue printed captions. The text is watermarked 1818, and the plates are unwatermarked. The text, drawn from a range of official and other authoritative sources, was intended as an extension of Isaac Schomberg’s *Naval Chronology* of 1802. The list of subscribers runs to 115 names.

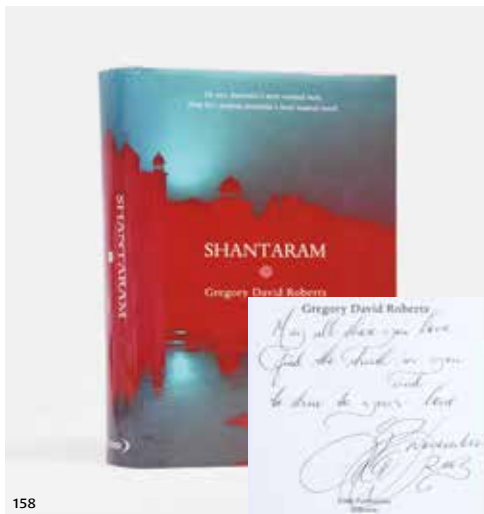
157



3 vols, octavo (246 × 152 mm). Hand-coloured aquatint portrait frontispiece of the Prince Regent to vol. I, 59 hand-coloured aquatint plates by Sutherland, Bailey, and others, frontispieces to vols II and III in one colour and two colours respectively, as issued; list of plates bound at end of Vol. III. Late 19th-century navy blue crushed morocco by Rivière & Son, richly gilt spines, gilt French fillet border to sides, gilt foliate turn-ins, dark purplish red coated endpapers, top edges gilt. Joints of vols I and III partially cracked but sound, variable offsetting from text to plates. a few gatherings toned, captions of a handful of plates shaved by the binder or difficult to read as snug at gutter. A very handsome set. ♣ Abbey, Life, 342; Howes R21, incorrectly calling for 61 plates; Prideaux p348; Sabin 67602; Tooley 392.

£9,500

[180646]



158

158

ROBERTS, Gregory David. Shantaram.
Melbourne: Scribe Publications, 2003

"LOVE, LIKE RESPECT ISN'T SOMETHING YOU GET; IT'S SOMETHING YOU GIVE"

First edition, inscribed by the author on the title page, "May all those you love find the truth in you and be true to your love, David Gregory Roberts, November 2003". Roberts's debut novel fictionalizes his experiences as a convicted bank robber and prison escapee who made a new life for himself in India.

Roberts described himself as "a revolutionary who lost his ideals in heroin, a philosopher who lost his integrity in crime, and a poet who lost his soul in a maximum-security prison" (*New York Times*). He began writing the novel during his re-imprisonment in Australia but resolved to finish it upon his release after a guard had twice destroyed his manuscript. The novel later inspired the television series of 2022.

Octavo. Original red boards, spine lettered in silver, light blue endpapers. With dust jacket. Head of spine just bumped, spot of rubbing to front cover; jacket unclipped, trivial crease to foot of spine: a near-fine copy in fine jacket. ♣ Gregory David Roberts, "Shantaram", *New York Times*, 26 Dec. 2004.

£3,000

[178072]



159

159

ROBINSON, W. Heath (illus.); SHAKESPEARE, William. A Midsummer Night's Dream. London: Constable & Co., Ltd, 1914

First edition, limited edition, number 12 of 250 copies signed by the artist. *The Athenaeum* included the book as being "books published this week" on 24 October 1914, and it was issued in both a trade and a remarkably small signed limited edition.

Heath Robinson would later develop his individual style and draw ridiculous contraptions, thereby giving his name as a noun to the English language.

Quarto. Colour frontispiece and 11 colour plates, with captioned tissue guards, black and white illustrations in the text, all by Robinson. Original parchment boards, spine and front cover lettered and with designs in gilt, top edge gilt. Gift inscription to front pastedown, corners a little bumped, light soiling to extremities, browning to endpapers: a very good copy.

£2,500

[177743]

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

INSCRIBED TO A PRE-RAPHAELITE DISCIPLE

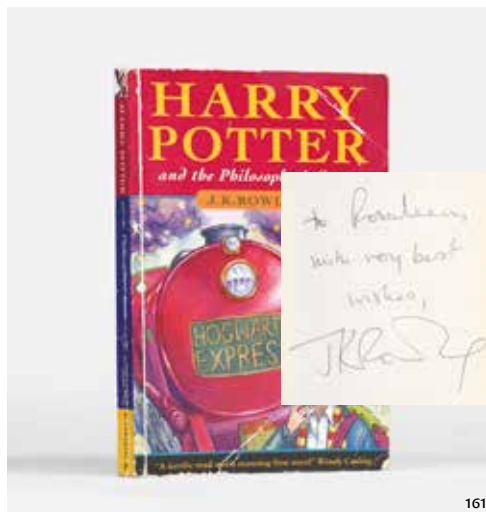
First trade edition, presentation copy, inscribed by the poet on the half-title: "To Sir Noel Paton, with friendly regards, D. G. Rossetti, April 1870."

A Scottish artist, Sir Joseph Noel Paton (1821–1901) shared many of the same aesthetic ideals as Rossetti and his circle. While studying at the Royal Academy in 1843, he was invited by John Everett Millais to join the Pre-Raphaelite Brotherhood; though he initially declined, his painting would be greatly influenced by their style, particularly in its historical accuracy and "minutely observed natural detail" (ODNB). He attended John Ruskin's 1853 Edinburgh lectures and later made several attempts to have Rossetti's paintings exhibited at the Royal Scottish Academy. He particularly praised Rossetti's painting *Dante's Dream* as "among the half-dozen supreme pictures of the world".

Poems was Rossetti's first commercially published collection of original poems, preceded by two private printings in 1869 and 1870. The edition is "perhaps most remarkable for being one of the first books to be designed throughout by an author. Over a period of nine months, Rossetti supervised the printing of the proofs while painstakingly designing the covers and endpapers. The result had a great influence on writers and designers of the 1880s; Oscar Wilde's *Poems*



160



161

(1881) and several of Walter Pater's books clearly were modeled on Rossetti's unique volume" (Stetz & Lasner, p. 32). This copy is in an early state binding, before the spine was recut, with an unsigned gathering bound at the rear.

Octavo. With 4 pp. of publisher's advertisements at rear. Original blue cloth, spine lettered in gilt, spine and covers elaborately decorated in gilt, illustrated endpapers, untrimmed edges. Book label of William A. Strutz (1934–2024). Binding bright, small bumps to extremities, inner hinges repaired, a very good copy. ♣ Margaret D. Stetz and Mark Samuels Lasner, England in the 1880s: Old Guard and Avant-Garde, 1989.

£3,000

[178060]

161

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

First edition, paperback issue, inscribed by the author on the dedication page, "to Rosaleen, with very best wishes, J. K. Rowling". This is one of 5,150 copies in wrappers, with all the required points of the first printing.

Octavo. Original illustrated wrappers. Housed in a red quarter morocco solander box by the Chelsea Bindery. Book label for the Schøyen Collection to inside of front wrapper. Some creases to wrappers, extremities rubbed, slight crack to spine, occasional minor loss to coating, light toning to contents as usual. A very good copy. ♣ Errington A1(aa); Grolier Children's 100, 100.

£35,000

[177875]



162

162

ROWLING, J. K. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999

First edition, first state. There were 2,500 copies in the first state, from a total first impression of 5,150 copies.

Octavo. Original colour pictorial boards, spine and covers lettered in light orange, purple, green, and black. With dust jacket. Jacket unclipped, lightly sunned: a fine copy in near-fine jacket. ♣ Errington A7(a).

£6,000

[179573]

163

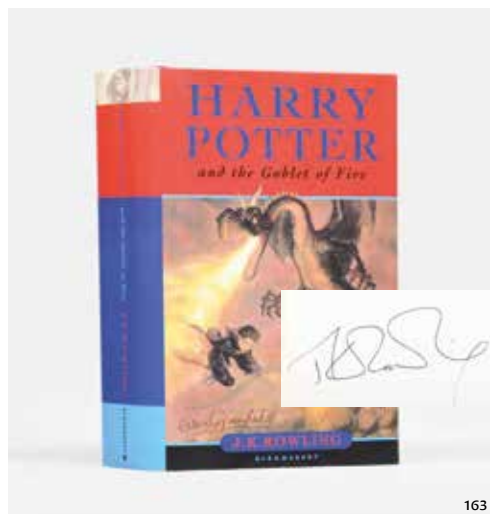
ROWLING, J. K. *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000

First edition, signed by the author on the dedication page, and by the illustrator, Giles Greenfield, on the front panel of the dust jacket. First published on 8 July 2000 by Bloomsbury in the UK and Scholastic in the US, the fourth novel in the series was the first to receive significant media attention, and a release at midnight.

Octavo. Original matt laminated printed boards, spine and front cover lettered in dark blue, light blue, red, and black. With dust jacket. Housed in a custom blue cloth folding box. Fine copy in a fine, unclipped jacket. ♣ Errington A9(a).

£3,750

[174742]

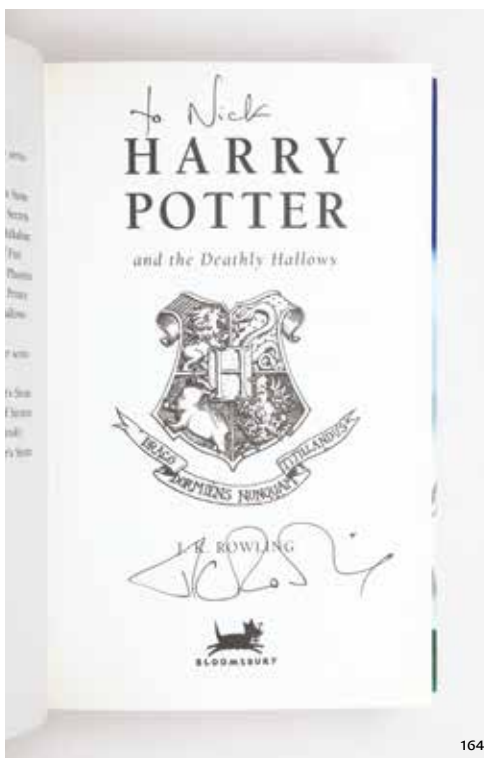


163

164

ROWLING, J. K. *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2007

First edition, inscribed by the author on the title page, "To Nick, J. K. Rowling", with the author's holographic sticker. *Deathly Hallows* brought the world's best-selling book series to its conclusion.



164

Octavo. Original pictorial boards, spine and covers lettered in white, black, and grey. With dust jacket. Dust jacket unclipped, very slightly creased at top of spine: a fine copy in near-fine jacket. ♪ Errington A14(a).

£4,000

[183530]

165

ROYAL AIR FORCE. . . . *So many*. A Folio Dedicated to All Who Served with RAF Bomber Command 1939–45. London: The Royal Air Force Benevolent Fund, 1995

First edition, number 202 of 401 copies signed by the four members of the creative team on the mounted authentication leaf. This magnificent volume contains 25 silhouettes of Bomber Command personnel from Britain, Canada, and Australia, all signed by the sitter and the artist, Michael Pierce.

Each portrait is accompanied by a biography, photographs of memorabilia, and facsimiles of handwritten accounts. The creative team included the aviation historian Bill Gunston (editor), who compiled the biographies in collaboration with the

former RAF pilot John Golley, and Air Vice Marshal Frederick "Freddie" Charles Hurrell, the director of appeals for the RAF Benevolent Fund. The fund's president, HRH The Duke of Kent, contributed the preface.

So Many and its predecessor, *So Few*, raised hundreds of thousands of pounds for the charity; both were republished in popular editions by W. H. Smith.

Folio. With 25 coloured silhouettes on card leaves, tipped-in and tissue-guarded as issued, signed by the subject and artist and with artist's embossed stamp; "Supporting Cast" silhouette tipped onto p. 265 as issued, illustrations and facsimiles (some colour) in text. Original blue crushed morocco over bevelled boards, raised bands to spines within gilt rules, title to second compartment in gilt, front cover lettered in gilt, inset bronze bas relief pilot bust by James Butler RA, marbled endpapers, edges gilt, blue bookmarker. Housed in original blue cloth solander box, front cover lettered in gilt, moiré silk lining. Lacking original prospectus normally housed in pouch of solander box. A few bumps and marks to box, else a fine copy.

£2,500

[183399]



165



166

RUSHDIE, Salman. *Midnight's Children.*

London: Jonathan Cape, 1981

First edition, UK issue, signed by the author on the title page. Rushdie's breakthrough novel won the James Tait Black Memorial and Booker prizes in the year of publication. It was also twice named as the best-ever recipient of the Booker Prize (est. 1969), winning the 1993 Booker of Bookers and the 2008 Best of the Booker.

The UK issue is taken from the American sheets, which were issued in New York earlier the same year.

Octavo. Original red quarter cloth, spine lettered in silver, grey board sides stamped on front with author's initials in silver, fore edge untrimmed. With dust jacket. Jacket unclipped, spine lightly sunned, upper edges gently creased, with two nicks and one corner rubbed, panels bright: a near-fine copy in very good jacket.

£2,250

[175188]

167

SAKAI, Hoitsu; Suzuki Kiitsu; Nakano Kime.*Shiki no hana* ("Flowers of the Four Seasons").

Kyoto: Yamada Naozaburo for Unsodo, 1908

First edition, with vibrant depictions of flowers and fruits from across Japan. Sakai was a "precocious and eventually prolific artist" who re-established the Rinpa school, while his student Suzuki was known for utilizing a "palette of pinks, purples, and incandescent blues that had never before been seen" (Carpenter,

p. 32). WorldCat lists only seven complete sets outside of Japan, all in America.

Sakai Hoitsu (1761–1829) was the fourth son of the lord of Himeji Castle, Sakai Tadamochi. He moved to Kyoto early in his career to train in the Kano school, before transferring to the Utagawa school, Maruyama school, and Nanga school. Along the way he studied under great masters such as Utagawa Toyoharu, Watanabe Nangaku, and So Shiseki, who imparted upon him skills in various artistic techniques. He retired to a monastery at the age of 37 but continued his artistic career, notably by revitalizing the work of the 17th century painter Ogata Korin for a new audience.

According to the preface, this work consists of prints after Sakai's paintings which were then supplemented with those after Suzuki's and Nakano's compositions. This copy is paginated and has printed captions alongside each illustration, although a comparison with online copies shows that some examples do not have these features. There is no established precedent between these variants.

10 vols, octavo, concertina-style. With 237 colour woodblock illustrations (most double-page); publisher's red stamp to colophons as issued. Original colour thick card boards,



166



167



167



167

169

SHAKESPEARE, William. *The Poems and Sonnets.* Stamford, Connecticut: *The Overbrook Press*, 1939

First Overbrook edition, first printing, one of 150 copies. Frank Altschul (1887–1981), a banker, philanthropist, and rare book collector, founded the private press Overbrook in 1934 on his Connecticut estate. It “specialized in exquisitely printed . . . limited edition books for collectors,” of which this elegant folio is an excellent example (*New York Times* obituary).

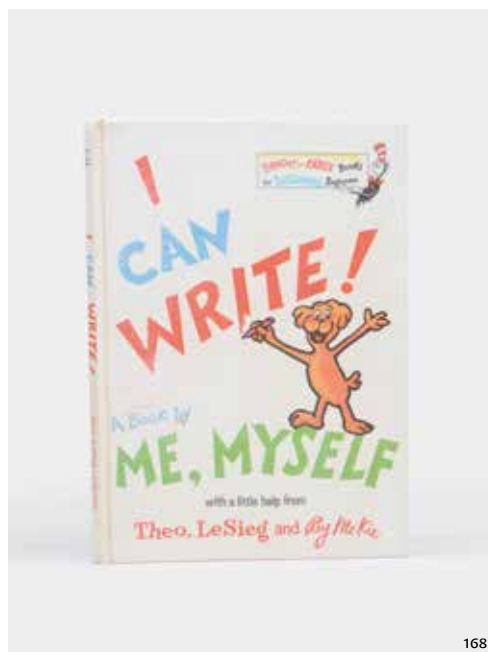
Folio (554 × 254 mm). Contents printed in red and black on grey paper. Attractively bound in recent burgundy morocco, spines lettered and decorated in gilt, raised bands, gilt roll to boards, marbled endpapers, top edges gilt. A fine copy.

£875

[176510]



169



168

gilt-speckled paper labels to front boards lettered in black. Housed in modern blue cloth folding case. Bookseller's ticket of Sara Shobo to lining of case. Boards lightly rubbed and abraded, toned at edges, rear board of vol. 3 reattached with Japanese tissue, marginal toning and marking throughout as expected (rarely to printed area), prints bright: a very good copy. ♪ Brindle 32. John Carpenter, *Designing Nature: The Rinpa Aesthetic in Japanese Art*, 2012.

£6,000

[183738]

168

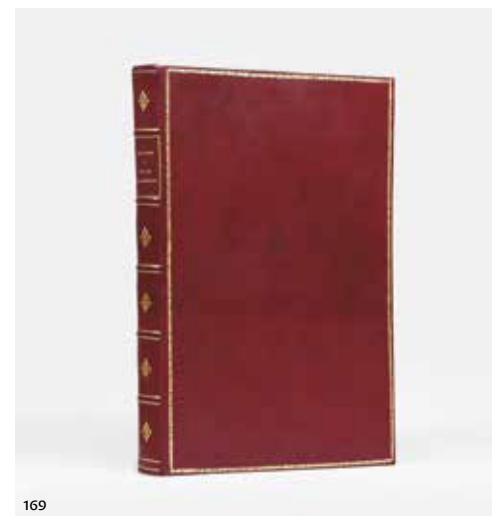
SEUSS, Dr. *I Can Write!* New York: A Bright & Early Book, Random House, 1971

First edition of this handwriting designed to be filled in. It is difficult to find the book clean internally, as here.

Quarto. Colour illustrations throughout. Original pictorial cloth, pictorial endpapers. No dust jacket issued. Ownership signature dated 1984 on front pastedown. Spine ends and corners gently bumped, faint marks to covers: a very good copy. ♪ Younger & Hirsch 40.

£750

[180149]



169



170
SKERL, Boris. Album amicorum.
 Italy: 1900–70

**THE WORLD COMES TO ITALY AND SIGNS FOR
 “IL COMMENDATORE”**

An album of over 150 signatures and photographs gathered by Boris Skerl, who had unique access to a galaxy of musicians, writers, politicians, royalty, and Hollywood stars. From around 1906, Skerl – known affectionately as “il commendatore” – worked as director of the hotels Excelsior in Florence, the Danieli in Venice, and the Des Iles Borromées in Stresa. One page alone shows the album’s extraordinary scope, three towering figures from different worlds rubbing shoulders – Walt Disney, Montgomery of Alamein, and Le Corbusier.

Over 40 musicians are represented, several adding a musical quotation. Composers include Puccini, Richard Strauss, and Stravinsky. Among

the conductors are Wilhelm Furtwängler, Leopold Stokowski, and Herbert von Karajan. Instrumentalists and singers include Arthur Rubenstein, Yehudi Menuhin, Andres Segovia, and Richard Tauber. The film director Henry King signs beside Tyrone Power, William Randolph Hearst next to Marion Davies. Maria Callas is with the eccentric multimillionaire collector Carlos de Beistegui and the American gossip columnist Elsa Maxwell. Literature is represented by John Steinbeck, Sinclair Lewis, William Saroyan, Stefan Zweig, Alberto Moravia, Giuseppe Ungaretti, Erich Maria Remarque, and Rafael Sabatini. Artists include Salvador Dalí and Giorgio de Chirico (alone and with Stravinsky).

War and politics intrude with members of Hitler’s inner circle such as Werner von Blomberg, Wilhelm Keitel, and Franz von Papen. After the Anglo-American occupation of Florence in 1944, Skerl is photographed with General Mark Clark. The album ends with a photograph of Benito Mussolini and Adolf Hitler (unsigned) shaking hands during



the famous visit to Florence in which the Führer symbolically asserted his dominance over his ally; this is accompanied by a rare pamphlet entitled *Incontro a Firenze tra il Führer e il Duce*, with floor plans of the palaces where their meetings were held (we have traced no copies in institutional holdings).

Quarto (240 × 175 mm), 59 leaves including free endpapers, unnumbered. Annotated in manuscript throughout, with photographs, postcards, journal clippings, and other ephemera mounted, tipped in, and loosely inserted. Early 20th-century Florentine sheep over bevelled boards, spine with raised bands, compartments lettered in gilt, boards decorated with faux leather lacings and Florentine fleur-de-lis designs in relief, decorated brass anchor plates and catch plates, traces of ties, patterned endpapers, edges untrimmed. Housed in a dark green flat-back cloth box by the Chelsea Bindery. Binding scuffed, front joint cracked and split to rear joint, but holding firm, lacking clasps, internally well preserved.

£25,000

[176512]

171

SOLANAS, Valerie. *S.C.U.M. Society for Cutting Up Men Manifesto.* New York: The Olympia Press, Inc., 1968

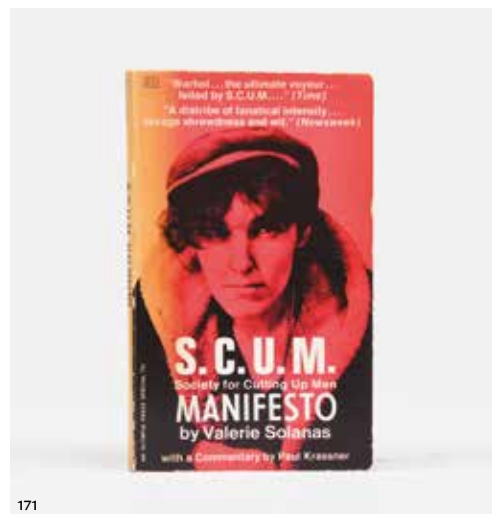
First edition in book form. Solanas wrote this radical feminist text between 1965 and 1967, self-publishing mimeographed copies to distribute in New York. The text of her mimeographed edition differs slightly but significantly to this and lacks the commentaries by Maurice Girodias and Paul Krassner added here.

Radical feminist activists of the time found within it “something no one else was articulating: a wild and uncompromising insistence that female subordination was utterly primal. What it voiced was new and profoundly compelling: incandescent, unladylike rage, which, once unleashed, fundamentally reshaped the women’s movement” (Hamilton). It is now seen as a key piece of the 1960s feminist canon. In 1968 Solanas was sentenced to a three-year prison term for shooting Andy Warhol, an event referenced on the rear cover of this work.

Octavo. Photographic portrait of Solanas by Fred W. McDarrah reproduced on front cover. Original pictorial wrappers lettered in black, white, and red, edges green. Extremities lightly rubbed and creased, spine and front cover a little faded, internally clean: a very good copy. ♣ Breanne Fahs, *Valerie Solanas: The Defiant Life of the Woman Who Wrote Scum (and Shot Andy Warhol)*, 2014; Marybeth Hamilton, “Remembering 1968: The S.C.U.M. Manifesto for the Society for Cutting up Men”, *History Workshop Journal*, July 2018.

£975

[177831]



171

172

SPARK, Muriel. *The Prime of Miss Jean Brodie.* London: Macmillan & Co. Ltd, 1961

First edition of the author’s most famous novel. *The Prime of Miss Jean Brodie* was wildly successful, bringing Spark international fame and taking her from “humble Edinburgh childhood to the epitome of literary chic” (ODNB). It was adapted into a West End hit starring Vanessa Redgrave and a 1969 film featuring an Oscar-winning performance from Maggie Smith.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket by Victor Reinganum. Corners and spine ends gently rubbed, cloth and contents clean; jacket unclipped, panels bright: a fine copy in like jacket.

£600

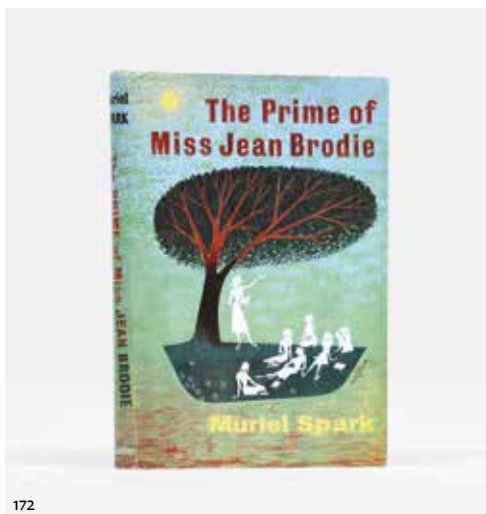
[178039]

173

STEINBECK, John. *Speech Accepting the Nobel Prize for Literature.* New York: The Viking Press, 1962

First edition, presentation copy, inscribed by the author to the editor-in-chief of the Viking Press on the title page, “For Marshal Best, with all the things we are both remembering, John Steinbeck”. Best was a “giant of publishing” and “led Viking to a position of great prestige in the industry” (Petrakis).

Steinbeck’s long association with the Viking Press began in 1938, when Pascal Covici, who had



172

published Steinbeck’s novels over the previous three years, joined Viking as a senior editor, bringing the author with him. Save for a handful of private press productions, Steinbeck published all his books with Viking, from *The Long Valley* (1938) until his death in 1968.

Steinbeck was awarded the Nobel Prize in Literature in 1962 for “his realistic and imaginative writings, combining as they do sympathetic humour and keen social perception”. The selection was criticized by both Swedish and American literary critics and by the author himself. When asked on the day of its announcement if he deserved the award, he coolly replied, “Frankly, no”.

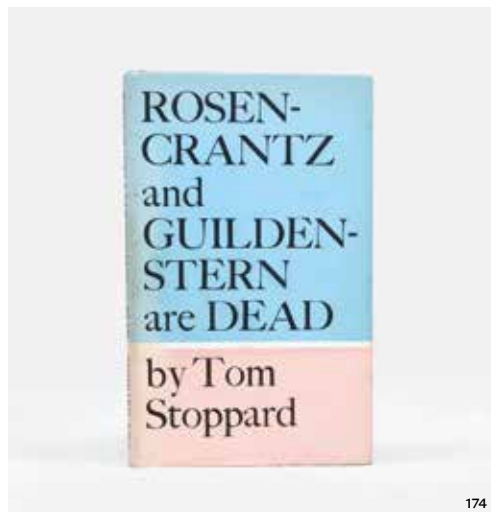
Octavo, pp. 12. Photographic portrait frontispiece by Paul Farber. Text printed in black and red. Original light brown wrappers lettered in red. Housed in a custom white cloth slipcase and chemise. Book label of William A. Strutz (1934–2024) to inside of chemise. A fine copy. ♣ Goldstone & Payne A40. Harry Mark Petrakis, *Song of My Life: A Memoir*, 2014.

£7,500

[179537]



173



174

STOPPARD, Tom. *Rosencrantz and Guildenstern are Dead*. London: Faber and Faber, 1967

First edition, desirable hardback issue, primarily released to satisfy the institutional market, and consequently produced in smaller numbers than the paperback issue.

Stoppard's adaptation of these minor figures from *Hamlet* won him immediate international renown. The play was first performed in full at the Old Vic in London on 11 April 1967. Later that year, it transferred to Broadway and won four Tony awards. Stoppard also wrote and directed the film adaptation of 1990, starring Gary Oldman and Tim Roth.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Ownership inscription of one David Price, dated 1968, on front free endpaper. Foxing to top edge; jacket spine faded, as usual, front panel bright, rear panel partially toned, a little light soiling, couple of nicks, unclipped: a very good copy in like jacket.

£2,500

[183606]

175

TACITUS. *Opera, quae extant*. Amsterdam: ex Typographia Blaviana, 1685

A charming variorum edition of the complete works, in a well-preserved contemporary binding. The book features Tacitus's text alongside a detailed commentary

by several scholars. It is embellished with an elaborate engraved frontispiece and a few woodcut illustrations depicting Roman coins and keys.

This work was edited by the German classical scholar Johann Friedrich Gronovius (1611–1671), and first published posthumously in 1672. It includes contributions by Gronovius's son Jacobus.

2 vols, octavo (187 × 103 mm); pp. [xxxii], 1229, [3]; 882 (= 884), [224]. Engraved frontispiece in vol. I, 3 woodcut illustrations in text, woodcut printer's devices on title pages, similar initials and tailpieces. Contemporary calf, spine with raised bands, elaborate gilt floral decoration in compartments, light brown and green calf labels, double blind fillet border on covers, floral gilt tooling to board edges, marbled endpapers, edges red. Loss at head of vol. I spine, corners worn, small paper repair to lower outer corner of leaf 20r in vol. II, occasional light foxing or toning, otherwise clean. A very good copy. ♪ Dibdin II, p. 453; STCN 85256998X.

£1,250

[178047]

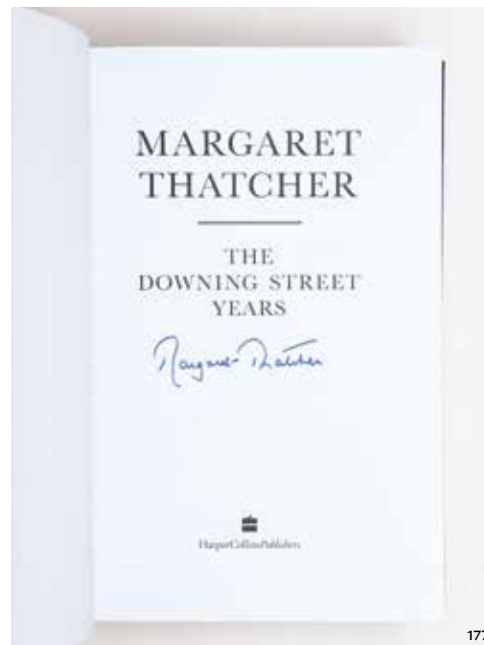
176

TARTT, Donna. *The Secret History*. New York: Alfred A. Knopf, 1992

First edition, inscribed by the author on the half-title, "To Sandy – warmest regards, Donna Tartt". This modern-day Greek tragedy follows a group of close-knit classics students at an elite New England college as they try to cover up the consequences of their Dionysiac experiments. It was an immediate success and has since been credited with popularizing "dark academia" as a genre.



175



177

Octavo. Original pictorial boards, spine lettered in black on white ground. With printed acetate jacket. Spine ends gently bumped, edges lightly foxed, small marks to rear pastedown and p. 235; unclipped jacket a little rubbed, as often: a very good copy in like jacket.

£1,250

[177243]



176



177

THATCHER, Margaret. *The Downing Street Years.* London: Harper Collins, 1993

First edition, deluxe issue, signed by the author on the title page. Thatcher's autobiography covered her years as prime minister, later followed by *The Path to Power* covering her earlier life. The deluxe and trade issues were published simultaneously.

The signature was collected by one of Thatcher's former constituents, who worked closely with her.

Octavo. Original grey quarter cloth, spine lettered in gilt on blue panel, blue cloth sides, endpapers, top edge, and silk bookmark. With the original cloth slipcase. Very slight rubbing to label, else a fine copy.

£750

[177714]

178

TOLKIEN, J. R. R. *Farmer Giles of Ham.* London: George Allen and Unwin Ltd, 1949

First edition, signed and dated 1949 by the illustrator on the title page. This fantastical fable is set in a medieval version of Tolkien's home county, Oxfordshire. Written in 1937, the year Tolkien published *The Hobbit*, the story

describes the encounters between Farmer Giles and giants, talking dogs, and a dragon.

Pauline Baynes (1922–2008) was “Tolkien's illustrator of choice” (Scull & Hammond, p. 112). Tolkien was delighted with the illustrations and wrote “I showed them to my friends whose polite comment was that they reduced my text to a commentary on the drawings” (Scull & Hammond, p. 112). She would later work on *The Adventures of Tom Bombadil*, *Smith of Wootton Major*, and a number of Tolkien's posthumous works.

This copy is in the library binding and dust jacket, as often.

Octavo. Two-colour frontispiece, plate, monochrome illustrations throughout, all by Pauline Baynes. Original orange cloth, spine lettered in blue, dragon illustration on front cover in blue, patterned endpapers, top edge blue. With dust jacket. Housed in custom brown leather slipcase with gilt authorial monogram and dragon illustration. Extremities rubbed, spine a little slanted, top edge faded, the rest gently foxed; jacket price-clipped and re-priced at 7s. 6d., as issued, nicks to extremities, a handful of short closed tears along top edge, panels lightly soiled: a very good copy in like jacket. ♣ Hammond & Anderson A4a.

£3,750

[180359]

179

TOLSTOY, Leo. *Anna Karénina.* New York: Thomas Y. Crowell & Co, 1886

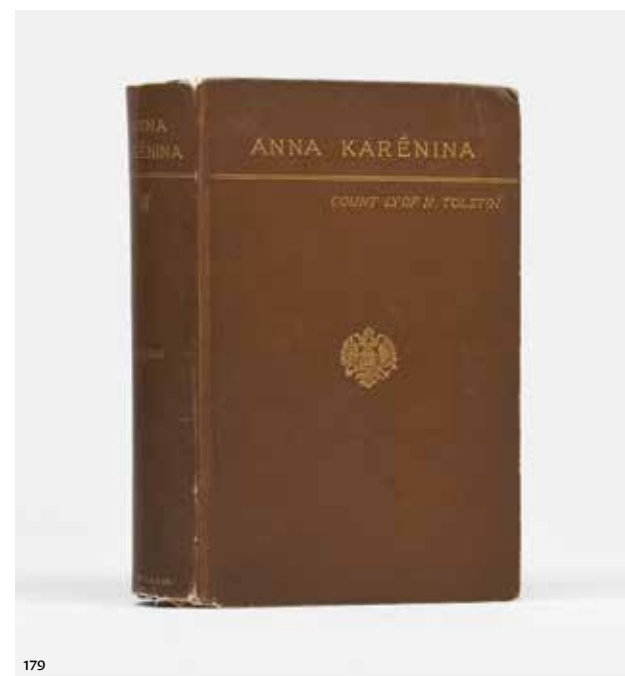
First edition in English, first issue, of Tolstoy's tragic love story, following its publication in Russian in 1878. The translator, Nathan Haskell Dole, also produced Tolstoy's 20-volume *Collected Works* in 1899. Dole was a prolific translator in many languages and was a popular member of the Boston social and literary set alongside Ralph Waldo Emerson, Henry Wadsworth Longfellow, and Julia Ward Howe.

The first issue is known in several variant cloth colours, some with a larger Imperial eagle design to the front board, though these are taken to be variant states rather than points of issue.

Octavo. Original brown cloth, spine and front cover lettered and ruled in gilt, device on front cover in gilt, floral patterned endpapers. Contemporary ownership inscription of one N. L. Deas, New York, on front pastedown and first blank. Lightly rubbed, shallow loss to spine ends, text unaffected, wear to corners, closed tear to head of front free endpaper and foot of title page, the latter discreetly repaired, contents clean. A very good copy. ♣ Line 39.

£4,500

[175482]



180

TRUMAN, Harry S. *Memoirs*. Garden City, New York: Doubleday & Company, Inc., 1955–56

PRESENTED TO HIS YOUNGEST GRANDCHILD

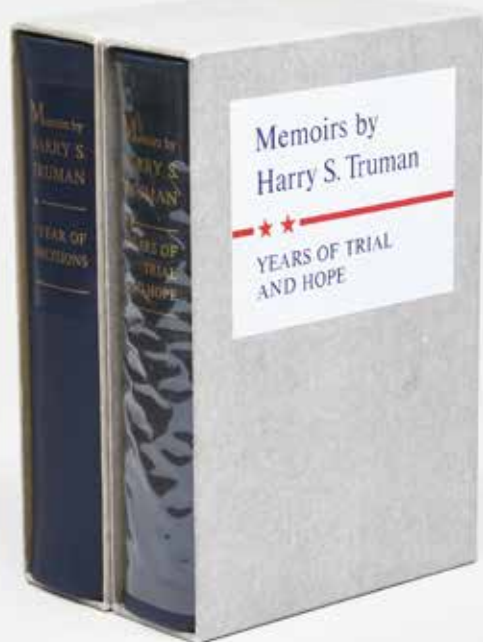
First edition, deluxe issue for presentation, inscribed by the 33rd President on the half-title in both volumes, "To My Grandson, Thomas Washington Daniel, may he have a long and happy life. Harry Truman 12–5–67". Thomas Washington Daniel, born 1966, is the youngest of the four children of Truman's only child, Margaret.

The trade issue of the *Memoirs* was in cloth and jacket. The publishers planned a signed limited issue, to retail at \$35. Truman blocked the project, as beneath the dignity of a former president. However, he liked the idea of a deluxe format of his memoirs and purchased from the publisher 101 copies bound in morocco and 401 copies bound in buckram, which he presented to family and associates over the years.

2 vols, octavo. Original deluxe blue morocco, spines lettered in gilt, gilt facsimile signature to front covers, grey endpapers, top edges gilt. Second vol. with the original acetate jacket. Both vols housed in the original card slipcases. A fine copy in fine slipcases. ♣ Robert H. Ferrell, ed., *Off the Record: The Private Papers of Harry S. Truman*, 1997.

£7,500

[174842]



180

181

VALE PRESS: MARLOWE, Christopher, & George Chapman. *Hero and Leander*. London: printed by the Ballantyne Press and sold by Elkin Mathews and John Lane, 1894

"WHO EVER LOVED, THAT LOVED NOT AT FIRST SIGHT?"

First Vale Press edition, one of 220 copies printed, of which 200 were released for trade. This work presents Christopher Marlowe's 1598 rendering of the romantic mythological legend of Hero and Leander with the contemporary continuation of the poet and translator George Chapman.

This edition was one of three productions by Ricketts and Shannon done "at the Vale", the name of their Chelsea home, before the official establishment of The Vale Press in 1896. The work commemorated the 400th anniversary of the first printing of Musaeus's sixth-century Greek text of Hero and Leander by Aldus Manutius in Venice in 1494.

Provenance: William H. Matchett (1923–2001), a poet and founder of the Poet's Theatre in Cambridge, Massachusetts, with his ownership inscription dated April 1949 on the front free endpaper. Matchett founded the theatre in 1950 alongside Mary Manning, Thornton Wilder, William Carlos Williams, and others. He was treasurer between 1952 and 1954, during which



181

time Dylan Thomas gave his first public reading of *Under Milk Wood* (1953).

Octavo. Full-page woodcut title page, woodcut vignettes and initials all by Charles Ricketts and Charles Shannon. Original full vellum, spine lettered in gilt, decoration palm motif designed by Ricketts to spine and covers in gilt, edges untrimmed. Bookseller's ticket to front pastedown. Gilt bright, front cover slightly bowed, as often, a few marks to covers, occasional light spray of foxing. A very good copy. ♣ Ransom 434.

£2,500

[183203]

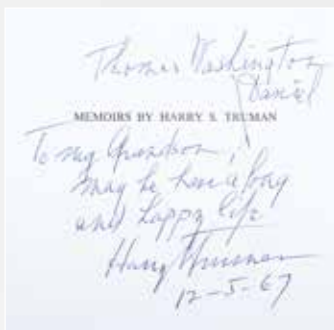
182

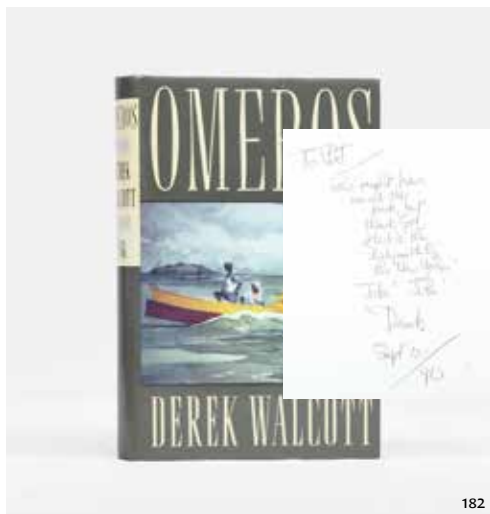
WALCOTT, Derek. *Omeros*. New York: Farrar Straus Giroux, 1990

HOMER IN THE CARIBBEAN

First edition, inscribed by the author to his editor on the front free endpaper, "To Pat, who might have ruined this book, but thank God, fled to the labyrinth of the New Yorker. Joke! Joke! Derek, Sept 12 / 90." Loosely inserted is the card of the publisher Roger Williams Straus, inscribed by him with "love" in red ink.

Patricia Strachan worked with Walcott from *Another Life* (1973) to *Collected Poems* (1986), a tumultuous period in the poet's life, during which she became not only his editor but his "booker of lectures and readings, organizer, secretary, correspondent. At times she appears the only stability in his life, the only one with an overview of where he should be and what he was writing. She often was planning his readings and stints as writer in residence a year in advance; reading





182

tours coincided with the publication of books or the productions of plays" (King, pp. 381–2). The inscription refers to Strachan's decision to leave Farrar, Straus & Giroux in 1988 to become fiction editor at the *New Yorker*. During her 17 years at the publishing house she worked with a number of high-profile writers including Seamus Heaney, Jamaica Kincaid, and James Kelman.

The *New York Times* called *Omeros* Walcott's finest poetical work; a modern retelling of Homer's *Odyssey* that begins and ends on the island of St Lucia.

Octavo. Original blue cloth, spine lettered and decorated in gilt, leaf design in blind on front cover. With dust jacket. Small green pen mark to fore edge; jacket unclipped, small puncture to spine, minor creasing to edges: a near-fine copy in very good jacket. ♣ Bruce Alvin King, *Derek Walcott*, 2000; Gale Group, *A Study Guide for Derek Walcott's "Omeros"*, 2011.

£2,000 [182477]

183

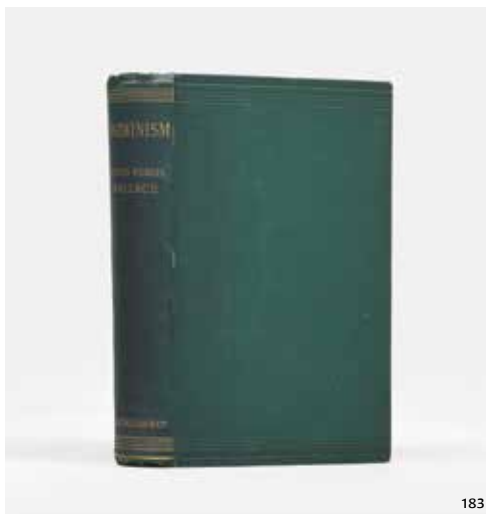
WALLACE, Alfred Russel. *Darwinism*.

London: Macmillan and Co., 1889

POPULARIZING THE THEORY OF EVOLUTION

First edition of the author's major explanatory work on evolution, coining the term "pure Darwinism" and defending it against assorted critics and sceptics. Wallace also begins to synthesize Darwinian natural selection with Weismann's theories of heredity.

Wallace "used his authority as one of the founders of evolution by natural selection to reimagine what he called 'pure Darwinism' as a teleological evolutionism,



183

one that integrated the theory of natural selection with an interpretation of spirit phenomena, thereby producing a more agreeable and holistic account of life than was previously associated with Darwinian evolution" (Hesketh, p. 171).

The book is based on the series of lectures Wallace gave across the United States from 1886 to 1887. It "achieved considerable popularity and ranks among his best-known works" (ODNB).

Octavo. Portrait frontispiece with tissue guard, colour folding map, numerous illustrations and tables within text. Original green cloth, spine lettered and ruled in gilt, covers

ruled in blind, dark green endpapers. Ownership inscription on half-title, dated 1889, of Dr Rothsay C. Stewart, MRCS (1854–1947), assistant medical officer at the County Lunatic Asylum, Leicester. Cloth bright, minimal wear, slight toning to spine, sporadic foxing to contents: a very good copy indeed. ♣ Freeman A1015. Ian Hesketh, "The First Darwinian: Alfred Russel Wallace and the Meaning of Darwinism", *Journal of Victorian Culture*, vol. 25, no. 2, Apr. 2020.

£1,250 [175725]

184

WARHOL, Andy. *Index* (Book). New York:

Random House / Black Star, 1967

WITH ALL WORKING ATTACHMENTS AS ISSUED

First edition of Warhol's iconic pop-up book, full of surprises, including a paper pop-up can of tomato soup and triple-gatefold enlargement of Bob Dylan's nose. "A disjointed and playful pastiche, *Index* has the impromptu feel of a project thrown together at a lark."

Quarto. Illustrated throughout by Andy Warhol and complete with pop-up castle, accordion noisemaker, pop-up biplane, Chelsea Girls circular ad on spring, dodecahedron attached to black string, Velvet Underground disc, Rainbow nose fold-out, Hunt's Tomato Paste pop-up, Andy Warhol perforated tabs, and balloon. Original black and silver 3D illustrated boards, titles to spine in silver. With original clear plastic packaging. Corners slightly bumped, a few small marks to boards, 2 cm tear to bottom edge of p. [18], balloon stuck to facing pages with concomitant toning to following leaves as often: a very good copy. ♣ A. Roth, *The Books of 101 Books*, pp. 188.

£1,500 [183519]

184





185

185

WESTWOOD, Vivienne, & Malcolm McLaren
– PunkPistol. Sex and Seditonaries. London:
 First Edition Publishing, 2006

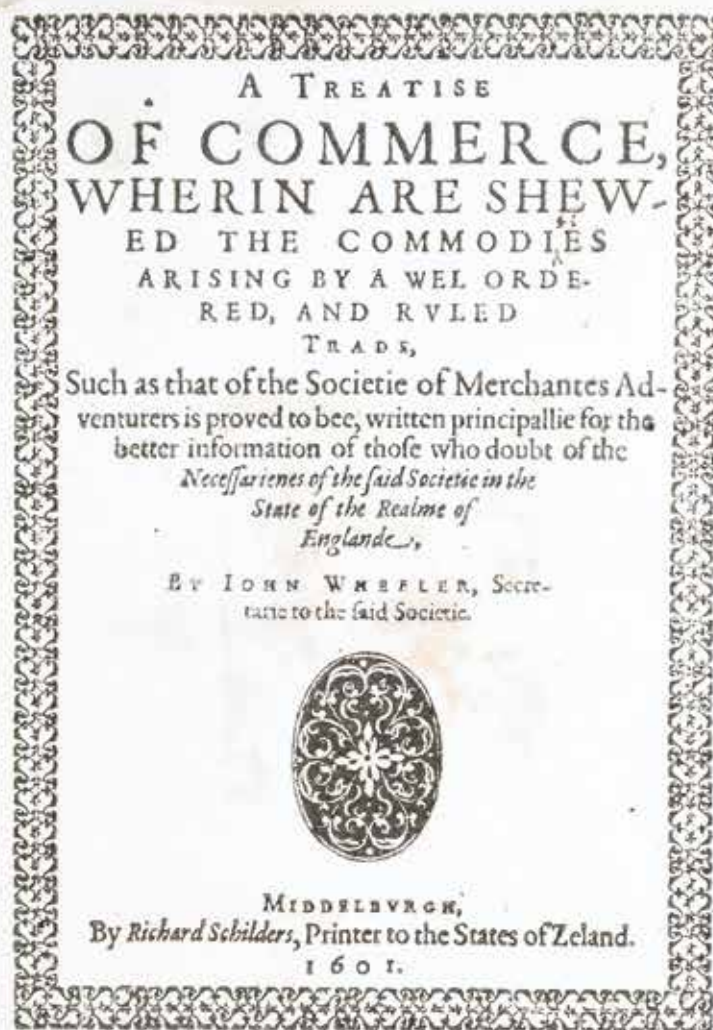
First edition, with the CD, number 162 of 1,000 copies numbered and signed by PunkPistol, the pseudonym of the punk memorabilia dealer and author Simon Easton.

This work examines clothes of Vivienne Westwood and Malcolm McLaren from the punk period and all that encompassed it, including Jamie Reid and the Sex Pistols. In 2008 McLaren tried to halt publication of the volume in the US after he became embroiled in a controversy with Easton, who had sold a collection of clothing purportedly from Sex and Seditonaries to Damien Hirst for \$160,000. McLaren declared the collection to be counterfeit.

Quarto. Profusely illustrated with full-page photographs throughout. Original illustrated laminated boards. With dust jacket. Housed in the original illustrated clamshell box. Dust jacket ripped and torn as issued, all in fine condition.

£1,250

[175835]



186

186

WHEELER, John. *A Treatise of Commerce.* Middelburgh: By Richard Schilders, 1601

CORPORATE PUBLICITY IN THE ELIZABETHAN AGE

First edition, with a 10-line presentation inscription, given by the author to Leonard Halliday, Lord Mayor of London, and owned by Charles Montagu (1661–1715), a chief founder of the Bank of England. Wheeler's tract is "the earliest important example of corporate publicity" (Hotchkiss, p. vii).

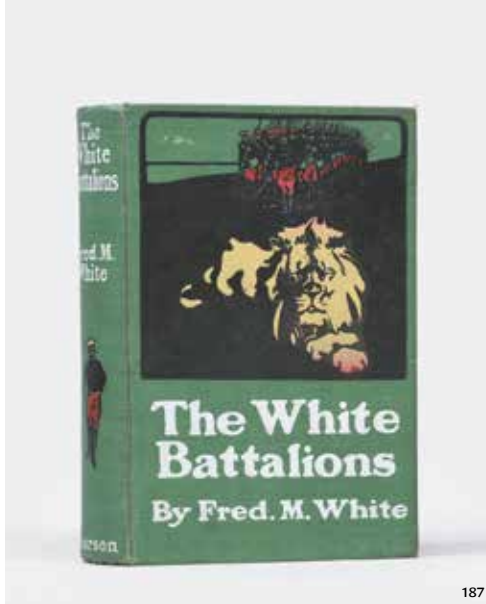
Wheeler's neat inscription, on the initial blank, reads: "To the right worshipfull, grave, and, prudent Senator, and one of the Fathers, of the farre renomnpned [i. e. renowned] Fellowshippe, of Merchant Adventurers of England Mr, Leonard Hallidaie Esquire and Alderman, of the cittye of London. John Wheeler, once and still his servant sendeth this, his simple woork with heartye wishes of, all happyness and longe lyfe to hym and hys., Middelbroughe 28 Decembris anno 1601].". This inscription is trimmed at the outer margin by the binder.

Leonard Halliday (c.1550–1612), a pre-eminent London merchant, was elected Lord Mayor of London in 1605. As mayor, he managed the Gunpowder Plot's fallout and hosted Christian IV of Denmark during his lively state visit in 1606.

Halliday was a founder of the East India Company and Master of the Merchant Taylors Company, which regulated tailoring in the City. John Wheeler (d. 1617) served as secretary of the Society of Merchant Adventurers, which controlled international trade in English cloth.

Here, Wheeler defends the society against charges that it had monopolized the wool trade – charges which carried the threat of state-imposed free markets. He avowedly targets London merchants and the government of Elizabeth I, emphasizing the society's national benefits, and portrays these allegations as sinister Spanish intrigues. Wheeler's work "anticipates the characteristically modern practice of winning popular support through the medium of the written word" (Hotchkiss, p. viii).

Leonard Halliday's widow Anne married Henry Montagu, 1st Earl of Manchester (c.1542–1642) – the grandfather of Charles Montagu, whose engraved armorial 1702 bookplate is on the title page verso. Montagu, an opponent of the East India Company, had just become Chancellor of the Exchequer when an act was passed to strip it of its exclusive trading privileges. He later argued for a rival company to challenge the



187

EIC's dominance. The result was the "new" East India Company – which was ultimately reabsorbed by the original. Montagu was a member of the Whig Junto, and a patron of Newton.

Wheeler's tract, although written in less than two months, is so detailed that it remains the principal source for the history of the Merchant Adventurers' Company.

The first edition was printed at Middelburgh, the Merchant Adventurers' continental base in the Netherlands. A second edition was printed in London later the same month.

Small quarto (186 × 137 mm), pp. [viii], 178; lacking final errata leaf. Title page with woodcut border and central decoration, woodcut initials, head-, and tailpieces. Seventeenth-century panelled calf, rebaked to style, spine ruled and decorated in gilt, raised bands, red morocco label, covers panelled in blind, edges sprinkled red. Housed in custom brown cloth solander case. Infrequent later pencil annotations to contents. Light bumping, rubbing, and scuffing, minor browning and foxing to contents, closed tear to upper margin of rear endpaper, faint damp-staining to upper margins of initial leaves, adhesive residue surrounding Montagu bookplate: a very good copy indeed. ♪ ESTC S119735; Goldsmiths' 301 (London edition), Kress 242; Sraffa 6601 (London edition). George Burton Hotchkiss (ed.), *A Treatise of Commerce*, 1931.

£25,000

[168466]

187

WHITE, Fred Merrick. *The White Battalions.* London: C. Arthur Pearson Ltd, 1900



188

First and only edition of this scarce novel imagining a war between the European powers in which ecological disasters are weaponized.

White (1859–1935) was a prolific author of speculative and science fiction. His best-known works were the six "Doom of London" stories which recount a series of catastrophes afflicting the capital. His later fiction was strongly influenced by the First World War.

Octavo. With 3 pp. of publisher's advertisements at rear. Original green pictorial cloth, spine and front cover lettered in white. Wear to spine ends and corners, spine lightly toned, a handful of marks to cloth, endpapers and edges foxed, else internally clean: a very good copy.

£950

[157946]

188

WILDE, Oscar. *The Ballad of Reading Gaol.* By C.3.3. London: Leonard Smithers, 1898

First edition, one of 800 unnumbered copies printed on handmade paper; a further 30 copies on japon were published simultaneously. The first edition sold out rapidly, and a second edition was issued within weeks.

Octavo. Original white quarter cloth, spine lettered in gilt, light brown cloth sides, edges untrimmed. Housed in a custom yellow cloth chemise and quarter calf with yellow cloth slipcase. Spine faintly toned, bright overall, very occasional foxing and pencil underlinings to contents, still a near-fine copy. ♪ Mason 371.

£3,000

[183471]



189

189

WILDE, Oscar. *The Importance of Being Earnest.* London: Leonard Smithers and Co, 1899

First edition, number 373 of 1,000 copies. This copy is in a contemporary vellum binding, in a style that was popular at the end of the 19th century, similar to those produced by both the Kelmscott Press and the Riccardi Press. This copy was part of the standard issue in cloth; a further 100 signed large paper copies and 12 signed copies on japon were produced.

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 in April of that year. The play was not published in book form until February 1899, after Wilde's release from prison.

Quarto (210 × 155 mm). Contemporary limp vellum, spine lettered in gilt, green silk ties, top edge gilt, others untrimmed. Natural variation to vellum, light foxing, mostly to edges. A very good copy. ♣ Mason 381.

£3,750

[182434]

190

WILLIAMS, Tennessee. *A Streetcar Named Desire.* New York: New Directions, 1947

First edition of the playwright's most popular and enduring work. The play premiered on Broadway on 3 December 1947 and won the Pulitzer Prize for Drama the following year. It was adapted into a celebrated film



190

in 1951, directed by Elia Kazan and starring Marlon Brando, Vivien Leigh, Karl Malden, and Kim Hunter.

Octavo. Original purple boards, spine and front cover lettered in black and white, Matisse-inspired design by Alvin Lustig to covers in black and white. With dust jacket. Housed in a custom black cloth folding box. From the theatre collection of Clive Hirschhorn (b. 1940), film and theatre critic for the *Sunday Express* for over three decades, with his 1989 ownership inscription on the front pastedown. Spine and extremities sunned, a couple of spots of wear to spine ends, else bright; jacket unclipped, lightly sunned, short closed tear to spine, nicks and small chips to extremities: a very good copy in very good jacket. ♣ Crandell A5.1.a.

£2,500

[177291]

191

WOMEN'S SUFFRAGE. *The Suffragists' Calendar. A Year-Book for Every Thinking Woman.* Chicago: P. F. Volland, 1916

FROM THE GOLDEN AGE OF AMERICAN SUFFRAGE MERCHANDISE

A daily perpetual calendar offering inspirational quotes for women in their campaign for the right to vote, selected from prominent figures such as Jane Addams, Carrie Chapman Catt, and Francis Willard, alongside canonical authors like Shakespeare and Byron.

The *Suffragists' Calendar* forms part of the "explosion in woman suffrage commodities during the movement's revitalization in the 1910s" (Finnegan, p. 112).



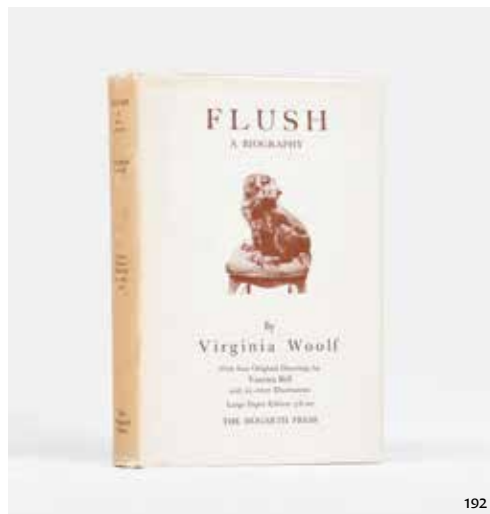
191

WorldCat notes only two institutional holdings, both in the US: Duke University and Cincinnati Public Library.

Tall oblong calendar. Initials and head- and tailpieces printed in blue. Original yellow wrappers, wire-stitched, hole-punched, and threaded with cord as issued, front cover printed in colour. Covers a little soiled but colours bright, discolouration to same from rusted wire stitches and paper clip, faint damp stain to lower outer corner of first few pages, contents clean: in very good condition. ♣ Margaret Finnegan, *Selling Suffrage: Consumer Culture & Votes for Women*, 1999.

£1,750

[174818]



192

192

WOOLF, Virginia. *Flush: A Biography.*

London: The Hogarth Press, 1933

First edition of Woolf's imaginative biography of Elizabeth Barrett Browning's dog Flush, "the spaniel who shared the sickroom of Elizabeth Barrett and accompanied her when she eloped with Browning" (ODNB).

Octavo. Frontispiece and 9 plates, 4 of which are by Vanessa Bell. Original light brown cloth, spine lettered in gilt. With dust jacket. Spine and edges darkened, tiny puncture to spine, commensurate with jacket, light foxing to edges and endpapers, half-title browned from a clipped review (dated 1966 and loosely inserted), contents clean; splash mark to toned spine, foxing to flaps, ends and corners nicked, short closed tear to foot of rear panel, unclipped: a very good copy in like jacket. ♣ Kirkpatrick A19a; Woolmer 334.

£750

[183344]

193

WORDSWORTH, William; BROWNING, Robert (inscrib.). *Poems.* London: George Routledge and Sons, 1866

An illustrated edition, inscribed by Robert Browning on front free endpaper verso: "For dear Lily Benzon – with Robert Browning's love. Christmas-Eve, 1868". Ernst and Elisabeth Benzon were friends and patrons of Browning, and their adopted daughter Elizabeth Marie Rudolph "Lily" Benzon was born in around 1857.



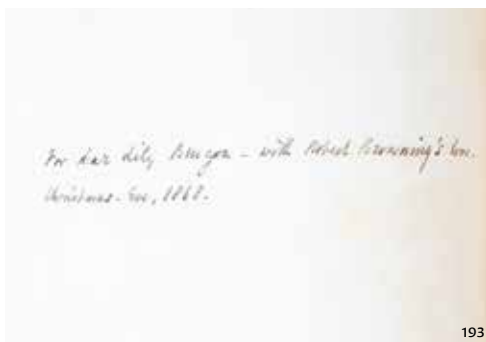
193

Ernst and Elisabeth Benzon were both natives of Hamburg. Ernst (1819–1873) emigrated to England to work in Sheffield's iron and steel industry and rapidly became wealthy. During a return visit to Hamburg, he met Elisabeth (1827–78), who was the daughter of the successful artist Leo Lehmann. The two married and the couple returned to England, where they settled in London and engaged in philanthropy of the arts. Alongside Browning, they counted Wilkie Collins, Felix Mendelssohn, and George Eliot as friends.

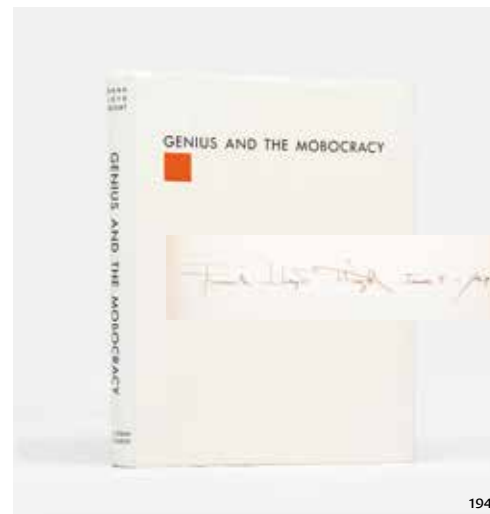
Octavo (226 × 182 mm). With 106 engravings by the Dalziel Brothers, after illustrations by Birket Foster, J. Wolf, and John Gilbert. Original pebble-grain cloth, richly decorated in gilt, bevelled corners, all edges gilt, binder's ticket of Leighton and Hodge to rear pastedown. Spine ends and corners bumped, extremities slightly worn, contents foxed: a very good copy. ♣ Houfe, pp. 141–2.

£2,250

[180722]



193



194

194

WRIGHT, Frank Lloyd. *Genius and the Mobocracy.* New York: Duell, Sloan, and Pearce, 1949

AN HOMAGE TO THE FATHER OF AMERICAN MODERNISM

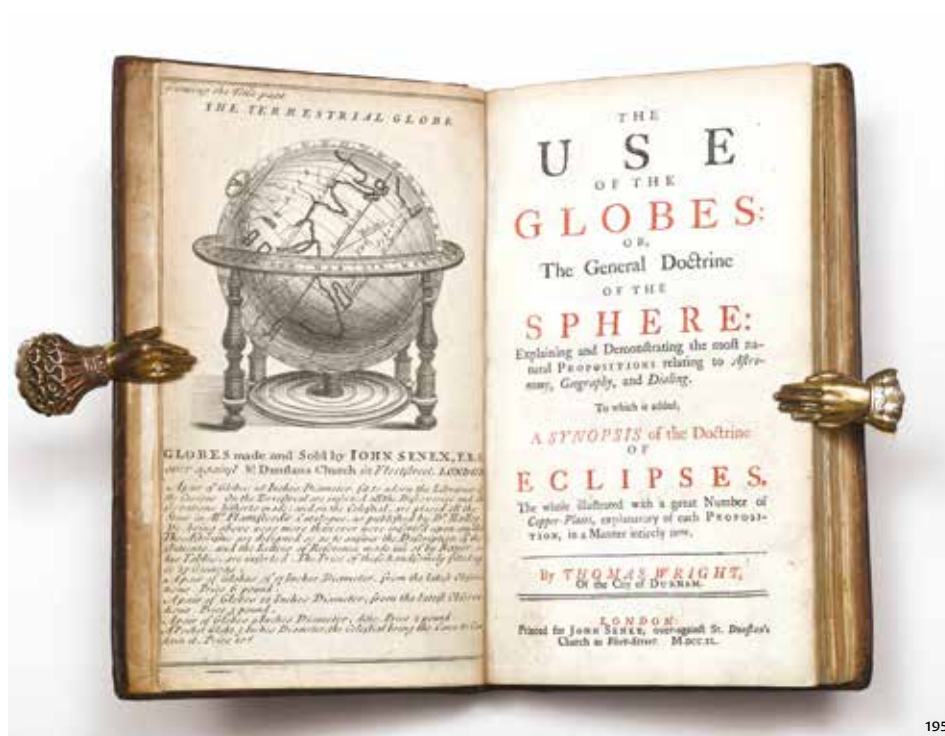
First edition, signed and dated by the author on the front free endpaper on 8 June 1949.

This book is a memorial in honour of Wright's mentor, Louis H. Sullivan. A meditation on architecture and its function in society, *Genius and the Mobocracy* is illustrated with previously unpublished drawings by Sullivan, a titan of American architecture to whom the phrase "form follows function" is attributed. When Wright joined the firm of Adler and Sullivan as an apprentice, Sullivan took the precocious young man under his wing.

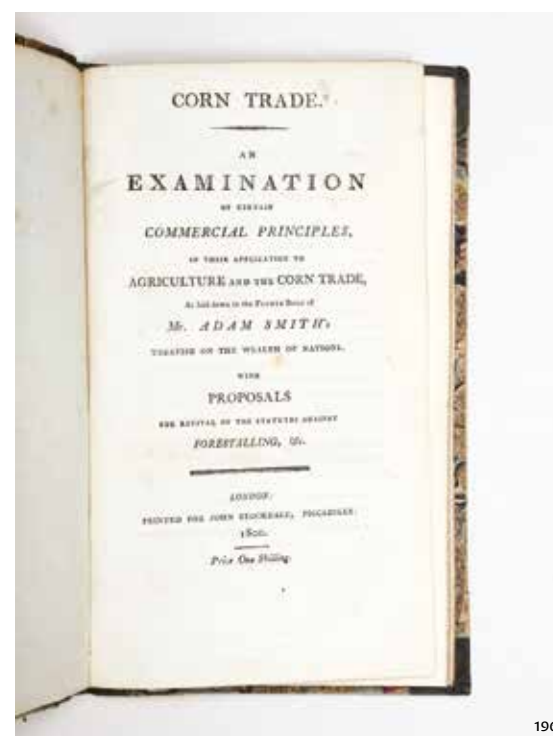
Quarto. With black and white photographic illustrations. Original white cloth, spine and front cover lettered in black, Wright's red square device on front cover, top edge red. With dust jacket. Bookseller's slip loosely inserted. Spine ends bumped, spine and extremities toned, book block peripherally toned; jacket unclipped, a few faint marks, edges occasionally creased with a few nicks: a very good copy in near-fine jacket. ♣ Edgar Tafel, *Years with Frank Lloyd Wright, Apprentice to Genius*, 1985.

£2,500

[182281]



195



196

195
WRIGHT, Thomas. The Use of the Globes.
London: Printed for John Senex, 1740

First edition. The author (1711–1786) trained as an instrument maker in County Durham, where he impressed the earl of Scarborough: the earl subsequently introduced him to the lords of the Admiralty and other high-placed clients for his devices. The *Use of the Globes* is a joint venture with the publisher and globemaker John Senex (1678–1740), with lavishly drawn plates of the globes available at Senex's shop. The 12th plate, an eclipse map of the British Isles, is in the second state, with the addition of a path for the eclipse of 1736–7.

Wright's later speculations on the arrangement and formation of celestial bodies were acknowledged by Kant as an influence on his own theories in the *Allgemeine Naturgeschichte*, while his model of the Milky Way as a flattened disc of stars pre-empted that of Herschel by several years.

Octavo (192 × 111 mm), pp. iv, 162, [2]. Engraved frontispiece and 29 plates (27 folding), wood-engraved head- and tailpieces, tables in the text, title page printed in red and

black. Contemporary calf, spine ruled in gilt and with later black morocco label, covers with double-fillet panel in gilt. Eighteenth-century ownership inscription of one Thomas White (the astrologer and astronomer, d. 1813, who published *A Set of Astronomical Tables* in 1811) on the frontispiece recto, and his mathematically themed bookplate is on the front pastedown. Joints and extremities repaired, light rubbing and bumping, a few plates slightly cropped to the neckline, minor browning to contents: a very good copy. **ESTC T109383**; Houzeau & Lancaster 9756; Taylor, *The Mathematical Practitioners of Hanoverian England*, 1714–1840, 321.

£2,750

[145986]

196
YOUNG, William. Corn Trade. London:
Printed for John Stockdale, 1800

STRESS-TESTING THE WEALTH OF NATIONS

First edition of this early critique of Smithian laissez-faire doctrines, written by a serving MP in Pitt's government and advocating statutory restrictions against greedy merchants.

Following a poor wheat harvest in 1799 and Napoleon's ongoing continental blockade, the prices of wheat reached record highs and considerable unrest followed. The resulting disputes over the "freedom of the internal corn-trade may well be considered the first major applied field in which the principles of the *Wealth of Nations* were tested" (Rashid, p. 496).

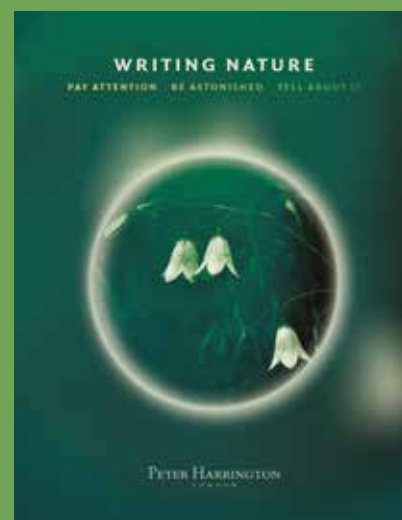
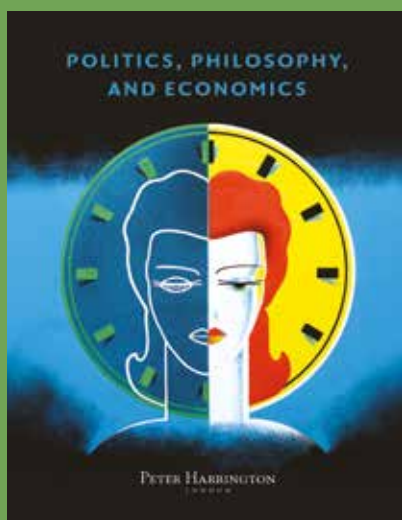
Sir William Young (1749–1815) here advocates statutory measures to prevent agents buying up corn in order to profit from inflated prices. In the *Wealth of Nations*, Smith develops a blanket argument against all such laws as inimical to free trade. Of the several critiques of laissez-faire policies published at this time, Young's case "has the most merit" (Rashid, p. 497).

Octavo (209 × 124 mm), pp. 38, [2]. Advertisement leaf at rear. Contemporary green half roan, rebaced to style, marbled sides, edges sprinkled brown. Bookplate of Thomas Carter (c. 1761–1835), MP for Tamworth from 1796 to 1802 and earlier private secretary to the Duke of Portland at the Home Office. Minimal wear, a couple of spots of foxing to contents: a very good copy indeed. **Goldsmiths' 18002**. Salim Rashid, "The Policy of Laissez-Faire During Scarcities", *The Economic Journal*, vol. 90, no. 359, 1980.

£3,250

[148700]

THE GIFT OF A PETER HARRINGTON CATALOGUE SUBSCRIPTION



Have you considered taking out an annual subscription to our print catalogues, either for yourself or a friend? Enjoy at least 12 beautifully designed catalogues delivered to your door, showcasing collectible rare books, manuscripts, and artworks across all our specialities. Subscribe now via our website, or email us at: books@peterharrington.co.uk

Front cover image adapted from Joseph Berke's *Fire* magazine, item 12. Title page image adapted from Arthurn Rackham's illustrations in *A Christmas Carol* by Charles Dickens, item 155. Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of the Dover Street team by Sophia Vrahimi.

VAT no. GB 701 5578 50
Peter Harrington Limited. Registered office:
WSM Services Limited, Connect House,
133-137 Alexandra Road, London SW19 7JY
Registered in England and Wales No: 3609982





PETER HARRINGTON

L O N D O N

MAYFAIR
43 DOVER STREET, LONDON

CHELSEA
100 FULHAM ROAD, LONDON

NEW YORK
35 EAST 67TH STREET, NEW YORK