

# THE CHELSEA BINDERY

20TH ANNIVERSARY



PETER HARRINGTON  
LONDON



Bindery photography: Nigel Robinson.  
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LONDON

# THE CHELSEA BINDERY

## 20TH ANNIVERSARY

### CATALOGUE 165

*All items in the catalogue can be found on display in our Dover Street branch, which is open with social distancing measures in place, though we recommend booking an appointment.*

*Dover Street opening hours: 10am–6pm Monday–Saturday.*

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# THE CHELSEA BINDERY

One of only a handful of binderies in London that still practise the centuries-old tradition of fine leather bookbinding, the Chelsea Bindery celebrates its 20th anniversary this year. Our anniversary catalogue features first, limited, and special illustrated editions, showcasing the Chelsea Bindery's mastery of artisanal techniques, with each binding complementing the book it encases. We offer here a wide range of works, from popular children's classics featuring colourful and quirky onlays of Dahl's gremlins and the Grimm Brothers' gingerbread house, to landmark literature titles with onlays that pay homage to their original cover designs, and luxurious jewelled bindings, such as the diamond-studded *Breakfast at Tiffany's*.

Operating from its London workshop, the bindery currently produces around 150 fine leather bindings each year. Using the best materials and finished by hand, each binding is an individual work of art. We try to stay true to the spirit of each book, working with our own artists and illustrators on cover designs that recreate those of the original dust jackets, or re-imagine a cover completely. The process of crafting each individual binding takes many hours, cleaning, sewing, fixing endpapers, head-banding, and gilding to create one-of-a-kind cover designs. It also requires the use of specialized vintage machines that are rarely found in working condition, such as the Intertype machine we use to cast the type for the lettering of books and archival boxes. The machine used at the Chelsea Bindery formerly belonged to the Zaehnsdorf Bindery and is almost 90 years old. It is, to our knowledge, the only machine of its kind still in regular use in the London area.

Skilled binders who know how to operate these machines can be even rarer. Three of the team members who joined us when we opened the bindery in 2000 (Trevor, Bill, and Tony) were former apprentices of the Zaehnsdorf Bindery, one of the finest 20th-century proponents of bookbinding. They brought with them a rich legacy and deep respect for fine binding.

Bookbinding is a highly skilled craft, taking years to master. Many of the tools, processes, and materials used in traditional binderies have remained largely unaltered for centuries. It requires time, skill, and dedication to train as a master





bookbinder, and only a dedicated few make this their chosen profession. Under the talented guardianship of head binder Tony, we have grown our team at the Chelsea Bindery and now employ six staff. In addition to the bindery manager Emma and our master finisher Bill, recent years have seen the addition of Rosie, Jasmin, and Young to the team. Rosie works on cleaning, preparation, paper repairs, and endpapers; Young creates our boxes, alongside Jasmin, who is also training to become a finisher – a notable commitment, as there are few master finishers left in the country.

Most of the Chelsea Bindery's books are bought by collectors with an appreciation for hand-crafted bindings, or as holiday and special occasion gifts. The bindery also accepts private commissions for bespoke bindings from customers for rare editions or for books with sentimental value. Most of the bindery's work centres around first or special editions of 20th-century titles acquired by Peter Harrington.

There is a timeless quality to the works we create. The Chelsea Bindery is proud to preserve a craft passed down through generations of bookbinders, breathing new life into the books that pass through our hands and ensuring their longevity through the quality of the materials and methods we use. Our customers love the look and feel of these hand-bound books and have an appreciation for the skill and passion involved in creating each distinct binding. We believe keeping the craft alive will allow future generations to enjoy the special atmosphere of retiring to a library or reading corner with a beautiful book whose binding tells as much of a story as its pages.

# BINDING A BOOK

**Sewing the book sections:** The first step involves sewing together the different sections of the book (also sometimes called signatures) to ensure that the book block has solid structural integrity.

**Gilding the page edges:** A Gildmore machine is used to apply a thin metallic foil to the edge of the pages in a process called gilding.

**Rounding and backing the spine:** A layer of glue is applied to the spine to prevent the book sections from slipping. The spine is then rounded using a backing hammer. The backing hammer folds the sections over each other and the book block is then placed in the rounding and backing machine. A metal roll is brought across the spine of the book block several times to smooth out irregularities and sharpen the edges.

**Trimming the boards:** The boards for the covers are cut slightly larger than the page edges using a machine called a board chopper to give the pages protection.

**Headbanding:** Three different coloured threads are wound around a core made from cloth and paper to create the headbands at the top and bottom of the spine. These are then sewn or tied down to some of the sections to attach the headbands firmly to the spine of the book.

**Lining the spine:** A few layers of lining are glued onto the spine, starting off with a strip of mull (a type of muslin) that ensures a strong adhesion and base for the other linings. A few layers of craft paper are used to create a hollow, then attached to the spine. Each layer is rubbed down using a bone folder – a small hand-held tool that is makes defined folds and creases on paper or leather. Traditionally these were crafted from animal bone.

**Adding raised bands:** Bands are created across the length of the spine by gluing on raised strips of leather that are neatly trimmed to size.

**Covering:** This is the process of encasing the book in leather. The leather is cut to an appropriate size, pared down to become thinner, dampened on one side before a cold water paste is added to the other. The leather is wrapped around the book and worked onto the spine firmly using a band stick – a wooden band used to smooth the leather





over the raised bands. The corners of the leather are cut away so that they can be mitred – or joined neatly at a 45-degree angle. Band nippers – metal instruments used to further adjust and define the leather onto the raised bands – are then used.

**Finishing:** Gilded decorations are created by applying a substance called glaire to the leather before pressing on layers of 22ct gold leaf using a heated brass tool that permanently attaches the layers of gold to the leather. The loose gold is then wiped away from the leather. The bindery has a variety of golds, and decorative tools, types, pallets, and rolls that can be used to add a variety of decorations to the leather of the covers and the spine.

**Adding titles to the front cover and lettering to the spine:** Lead lettering slugs are created for each title using an Intertype machine. The lead slugs are placed into a type holder and applied to the spine in a process similar to adding decorative details. Once a book is complete the lead slugs are melted down to be used for the next book title.

**Blocking:** This involves creating a sunken impression on the leather or other material using a blocking machine which allows for larger images to be blocked onto the book covers.

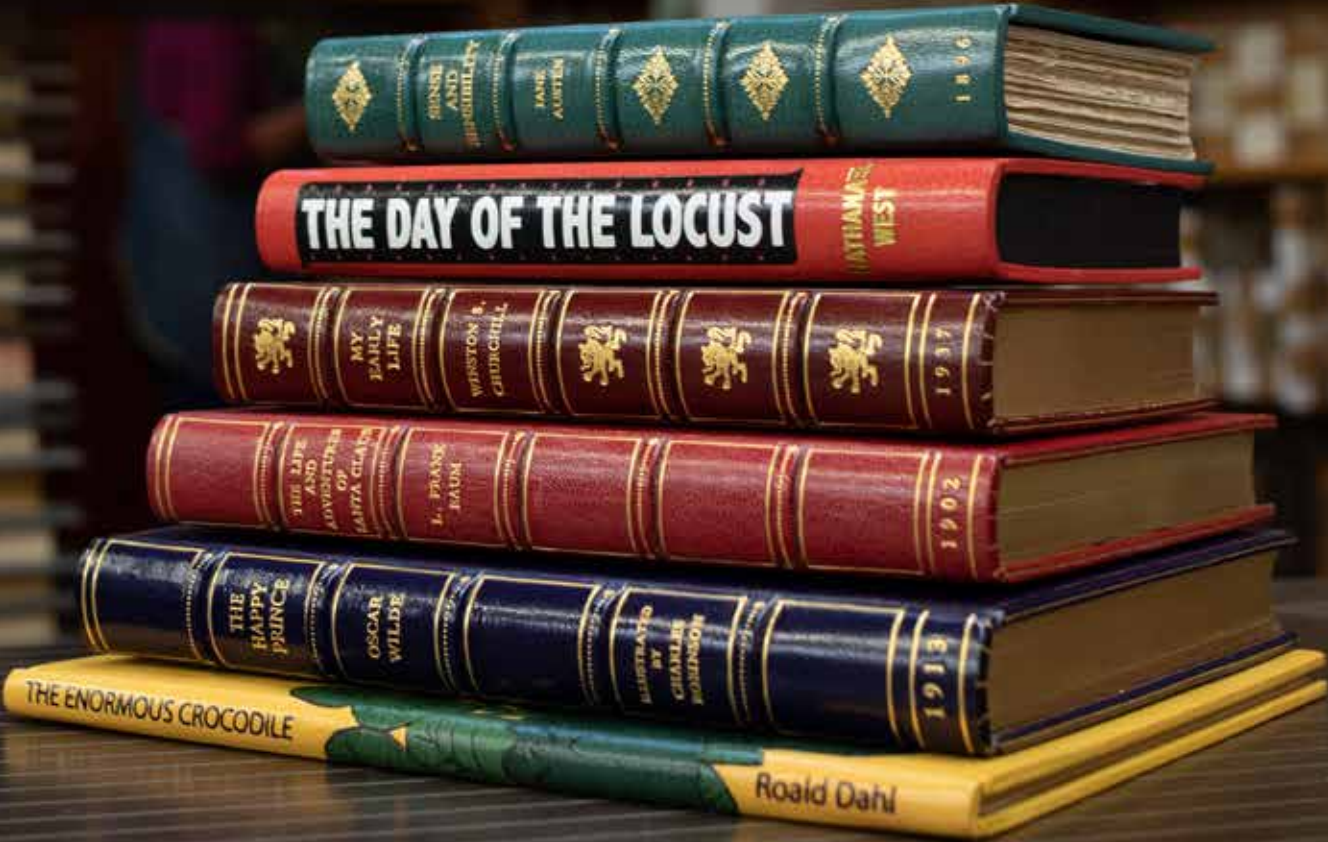
**Onlays:** These are very thin pieces of leather that are pasted onto the covering of a book. They can be used to create elaborate multi-coloured and highly decorative designs. Due to their thinness and the fact that their edges are smoothed down, they are often not noticeably raised.

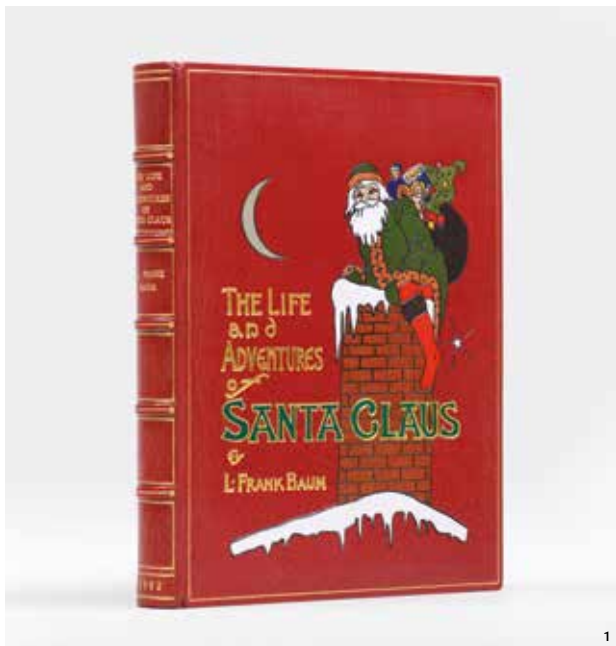
**Pasting down the endpapers:** This is the last process carried out before a book is finished and involves pasting down plain or decorative endpapers into the inner boards of the book covers.

A video of the binding process at the Chelsea Bindery is available to watch here: [www.peterharrington.co.uk/chelsea-bindery](http://www.peterharrington.co.uk/chelsea-bindery)



# DELUXE BINDINGS





1

**1**  
**BAUM, L. Frank.** *The Life and Adventures of Santa Claus.* Indianapolis: The Bowen-Merrill Company, 1902

Small quarto. Finely bound by the Chelsea Bindery in red morocco, gilt titles and decoration to spine, raised bands, title and pictorial multicolour onlay of Santa Claus going down the chimney to front board, two-line gilt rule to turn-ins, decorative endpapers with the originals bound in, gilt edges. Colour title page, 19 colour plates by Mary Cowles Clark. A fine copy.

First edition, first printing. Frank Baum is best known for the *Wizard of Oz* books, two of which feature cameos from Santa Claus.

**£3,950** [107961]

*Finely bound to the original design*

**2**  
**BLOCH, Robert.** *Psycho.*  
 New York: Simon and Schuster, 1959

Octavo. Finely bound by the Chelsea Bindery in black full morocco with titles in white to spine and front board, black endpapers, black edges. Pages slightly browned, as is often the case with this title; an excellent copy, attractively bound.

First edition, first printing. The work was the basis for Hitchcock's film of the same title, released a year after the book was published.

**£1,500** [101725]

**3**  
**BURNETT, Frances Hodgson; Charles Robinson (illus.)**  
*The Secret Garden.* London: William Heinemann, 1911

Octavo. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine with onlaid morocco flower pieces, raised bands, single gilt rule to boards, pictorial block to front board gilt with onlaid morocco floral pieces, two-line gilt rule to turn-ins, floral endpapers, gilt edges. With 8 colour illustrations by Charles Robinson. A fine copy.

First edition, first impression. *The Secret Garden* was first serialized, starting in autumn 1910, in *The American Magazine*. The book



2

was published in the summer of 1911 by Heinemann in London and by Frederick A. Stokes in New York. The American edition was illustrated by M. B. Kork, while this English edition has illustrations by the prolific illustrator Charles Robinson.

**£2,750** [137649]

**4**  
**BURROUGHS, Edgar Rice.** *Tarzan of the Apes.*  
 Chicago: A. C. McClurg & Co., 1914

Octavo. Finely bound by the Chelsea Bindery in light brown morocco with wraparound onlay of Tarzan sitting in a tree in the jungle, two-line gilt rule to turn-ins, black endpapers, gilt edges. A fine copy.



3

First edition, first printing, with the printer's name to the copyright page in old English type.

£4,000

[124600]

*A sophisticated jewelled binding*

5

**CAPOTE, Truman.** *Breakfast at Tiffany's.*

New York: Random House, 1958

Octavo. Finely bound by the Chelsea Bindery in pink morocco, black morocco title label, title to spine silver, black morocco onlay silhouette of Audrey Hepburn as Holly Golightly with real diamond jewellery, black plain endpapers, two-line silver rule to turn-ins, edges silver. Housed in a custom black velvet drawstring bag. A fine copy.

First edition, first printing of Capote's classic novella, the basis for the much-loved film. Gorgeously hand-bound by the Chelsea Bindery in deep rose-pink and black morocco leather, the front cover features a silhouetted Audrey Hepburn in Givenchy's iconic little black dress and foot-long cigarette holder. Diamond embellishments on the jewellery make this luxurious and unusual binding sparkle.

£2,750

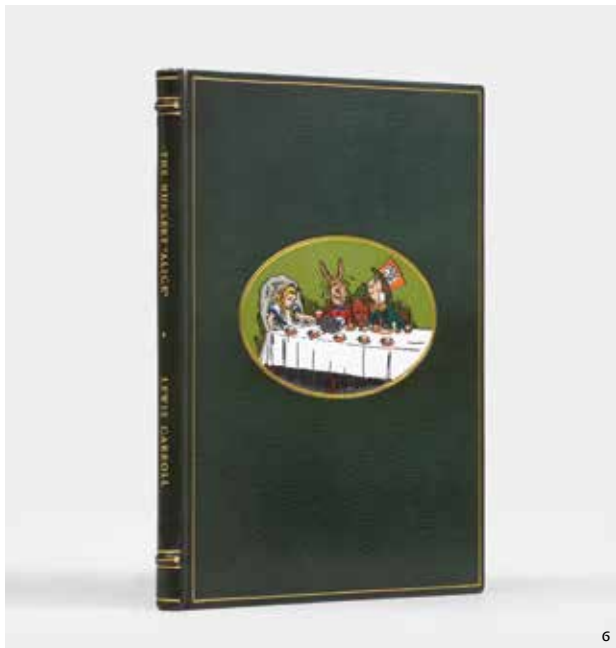
[131220]



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6

**CARROLL, Lewis.** *The Nursery Alice.*  
 London: Macmillan and Co., 1890

Small quarto. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles to spine, pictorial onlay of the Mad Hatter's tea party with oval surround gilt, inner dentelles gilt, floral endpapers, gilt edges. With 20 coloured enlargements from Tenniel's illustrations to *Alice's Adventures in Wonderland*. The occasional minor blemish, an excellent copy in a fine binding.

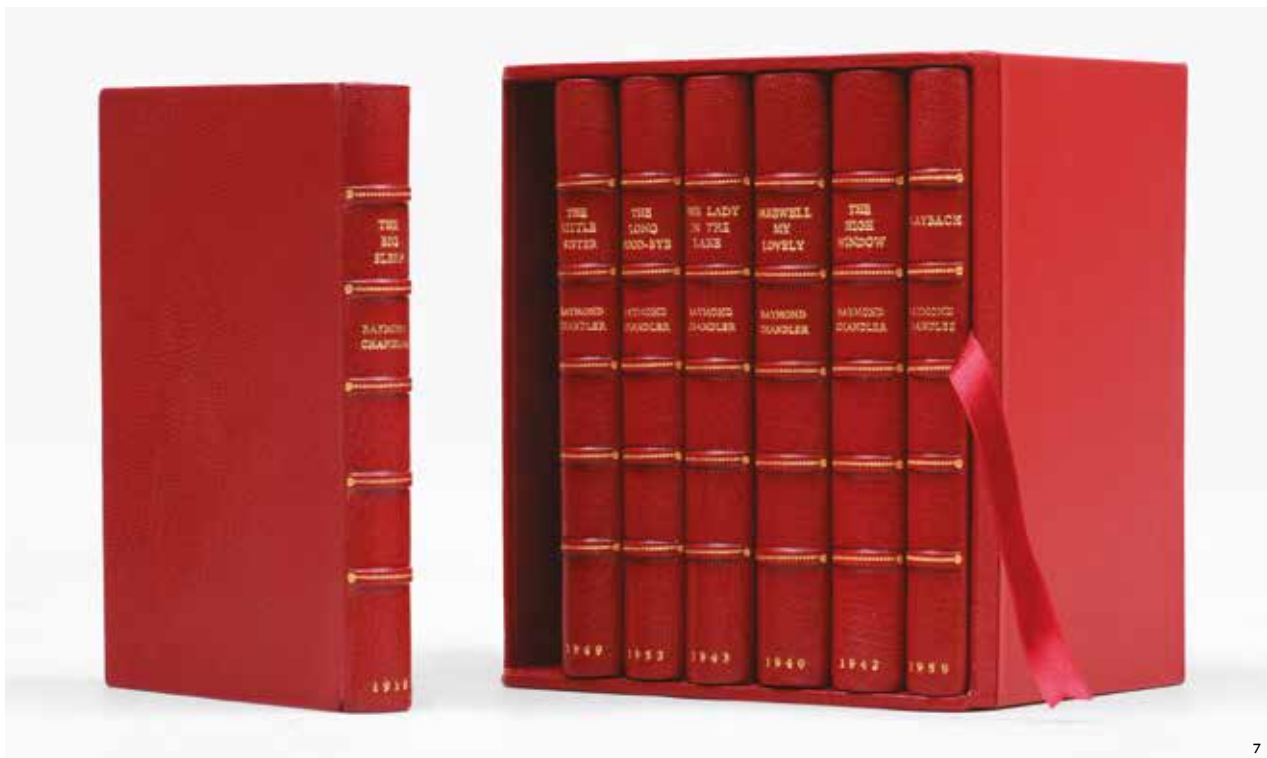
First published edition, presentation copy, inscribed by the author on the half-title, "Maggie Bowman from the Author. Mar. 31 1890". Dodgson took charge of Maggie Bowman during her stay in Oxford to act in *Bootle's Baby* (9 to 13 June 1889), and commemorated this event in his poem "Maggie's Visit to Oxford". Her older sister, Isa Bowman, who at that time was one of Dodgson's "chiefest" child friends, played the part of Alice in the revival of Savile Clarke's dream play which opened at the Globe Theatre on 26 December 1888. In fact, this production introduced all five of the Bowman children to the stage, and the girls later became professional actresses.

The first printing of this abridged version of *Alice* was discarded by Dodgson in much the same way as its 1865 predecessor. Five hundred copies were sent for issue in the USA but even these were apparently destroyed. This 1890 printing exists in at least three states, the present example being the earliest, with "Price Four Shillings" on the title page.

Williams, Madan & Green 216.

£6,750

[98292]



7



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**CHANDLER, Raymond.** [Complete set of the Philip Marlowe novels:] *The Big Sleep*; *Farewell, My Lovely*; *The High Window*; *The Lady in the Lake*; *The Little Sister*; *The Long Good-Bye*; *Playback*. New York or London: Alfred A. Knopf or Hamish Hamilton, 1938–58

7 volumes, octavo. Finely bound by the Chelsea Bindery in red morocco, gilt titles to spine, two-line gilt rule to turn-ins, dark blue endpapers, gilt edges. Housed in a red leather entry slipcase. A fine set.

All first editions, first printings. Chandler's first four novels were first published in America; the last three appeared first in the UK.

£12,500

[106986]

8

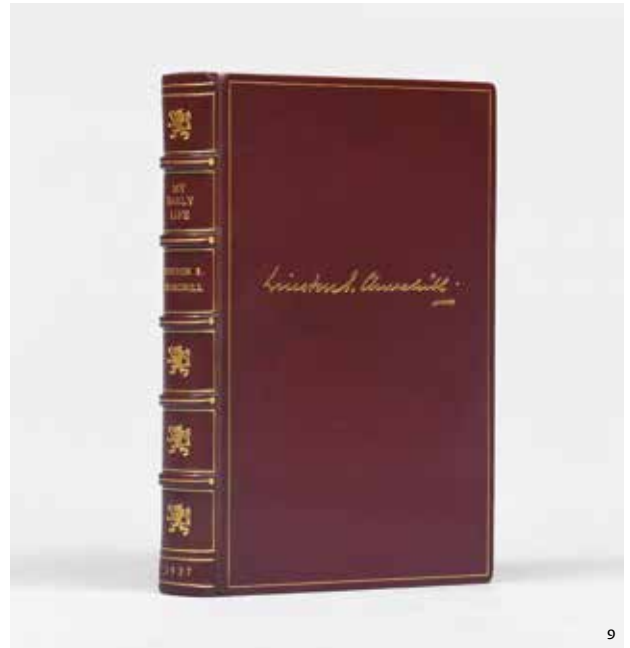
**CHURCHILL, Winston S.** *The River War*. London: Longmans, Green and Co., 1899

2 volumes, octavo. Finely bound by the Chelsea Bindery in burgundy morocco, titles and decoration to spines, raised bands, single rule to boards, signature blocked to front boards, inner dentelles, marbled endpapers, gilt edges. Housed in a matching leather entry slipcase by the Chelsea Bindery. With 25 illustrations, 16 maps and plans in vol. I and 33 illustrations 18 maps and plans in vol. II by Angus McNeil, Seaforth Highlanders. A fine copy.

First edition, first impression, of Churchill's second book, published on 6 November 1899 in an edition of 2,000 copies (Woods). It includes his account of the charge of the 21st Lancers, to whom he was attached, at Omdurman on 2 September 1898, described by the original *Dictionary of National Biography* as "that last cavalry charge of the dying century". *DNB* also considers *The River War* a "superb" history; while Churchill himself more graphically called it "a tale of blood and war".

£6,500

[125178]



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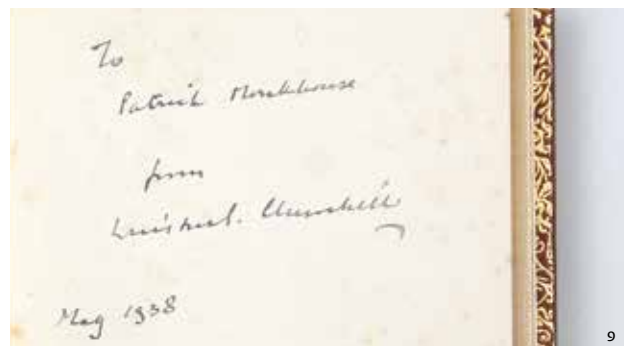
**CHURCHILL, Winston S.** *My Early Life*. London: Thornton Butterworth Limited, 1937

Octavo. Finely bound by the Chelsea Bindery in burgundy morocco, titles and decoration to spines gilt, raised bands, single gilt rule to boards, signature block to front board, marbled endpapers, inner dentelles, gilt edges. With photographs and black and white illustrations. Some occasional light foxing, an excellent copy, finely bound.

Second impression of the Keystone Library edition, inscribed by the author to the binder's front blank, "To Patrick Monkhouse from Winston S. Churchill May 1938." Paddy Monkhouse (1905–1981) joined the *Manchester Guardian* in 1927 as reporter, leader writer and critic, before joining the *Evening Standard*, where he worked from 1936 to 1940. He rejoined the *Manchester Guardian* in 1946 as news editor and later served as deputy editor. He also wrote three books on hill-walking.

£5,000

[134668]



9



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10

**CLARKE, Harry (illus.); GOETHE, Johann Wolfgang von.** *Faust*. Translated by John Fluster. London: George Harrap and Co., 1927

Octavo. Finely bound by the Chelsea Bindery in black morocco, gilt titles to spine, raised bands, single rule to boards gilt, pictorial block to front board gilt, two-line gilt rule to turn-ins, black and white patterned endpapers, top edge gilt, others untrimmed. Colour frontispiece and 7 colour plates, 13 black and white plates and numerous illustrations in text. Some mild spotting to a handful of leaves, else an excellent copy in a fine binding.

Signed limited edition, number 910 of 1,000 copies signed by the artist.

£2,500

[125665]

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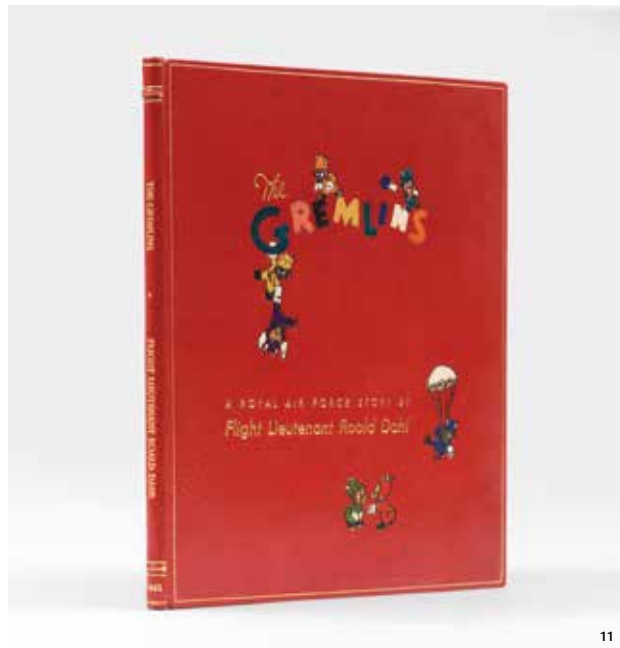
**DAHL, Roald.** *The Gremlins*. From the Walt Disney Production. New York: Random House, 1943

Quarto. Finely bound by The Chelsea Bindery in red full morocco, gilt titles to spine, single gilt rule to boards, gilt block to front board with multi-coloured morocco onlay of seven cavorting gremlins, two-line gilt rule to turn-ins, dark green endpapers, gilt edges. Illustrated throughout in colour and black and white. A fine copy.

First edition, first printing. Roald Dahl's first book and his only collaboration with Walt Disney, *The Gremlins* was written as a promotional device for a feature-length Disney animation that was never produced, partly because the studio could not establish firm copyright in the "gremlin" characters (Dahl claimed to have invented them, though they had been common currency in the RAF and had appeared in print at least once before) and partly because the British Air Ministry wanted final approval of the script and production. It was eventually agreed that royalties would be split between the RAF Benevolent Fund and Dahl. The book is still described on the title and the front cover as being "From the Walt Disney Production", although the Disney studio had written to Dahl in August 1943 cancelling any further pre-production work.

£2,500

[88956]



11

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**DAHL, Roald.** *Fantastic Mr. Fox*. New York: Alfred A. Knopf, 1970

Octavo. Finely bound by the Chelsea Bindery in brown morocco, titles to spine in black, two raised bands, multi-coloured pictorial onlay of Mr Fox standing in front of his tree taken from the dust jacket, twin rule to turn-ins in black, dark green endpapers, gilt edges. A fine copy.

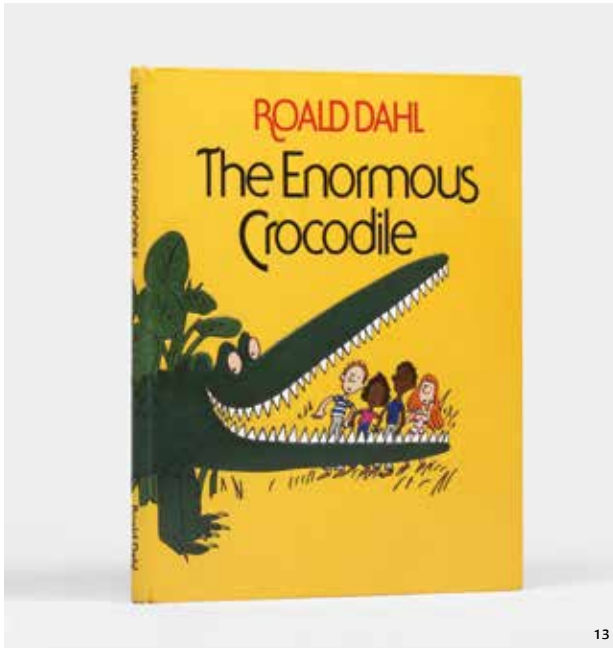
First edition, first printing, preceding the UK edition of the same year. *Fantastic Mr. Fox* formed the basis for Wes Anderson's 2009 film of the same name and has also been successfully adapted into both a stage play and an opera.

£2,750

[132891]



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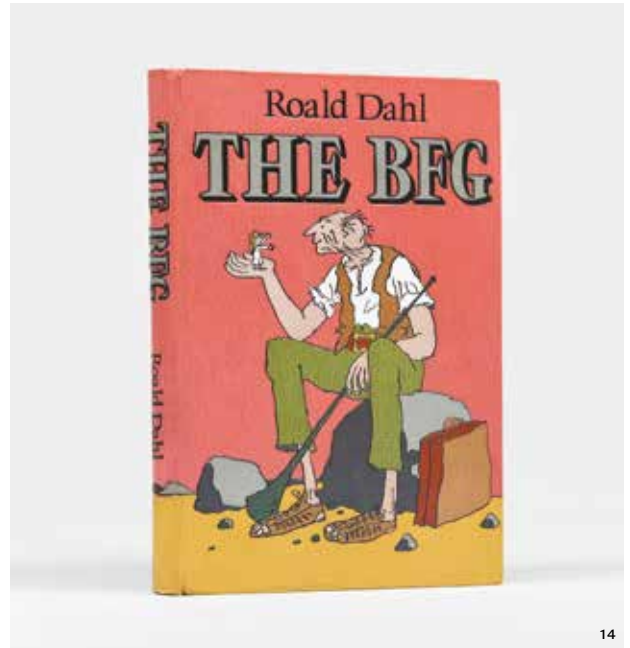
**DAHL, Roald.** *The Enormous Crocodile.*  
London: Jonathan Cape, 1978

Quarto. Finely bound by the Chelsea Bindery in bright yellow morocco, lettering to spine in black, wraparound pictorial onlay of the crocodile and the children copied from the original boards, twin rule to turn-ins in black, red endpapers, gilt edges. Illustrated throughout the text in colour by Quentin Blake. A fine copy.

First edition, first impression, of the first of Dahl's works to be illustrated by Quentin Blake, the beginning of a very fruitful collaboration that lasted more than a decade.

£3,250

[135664]



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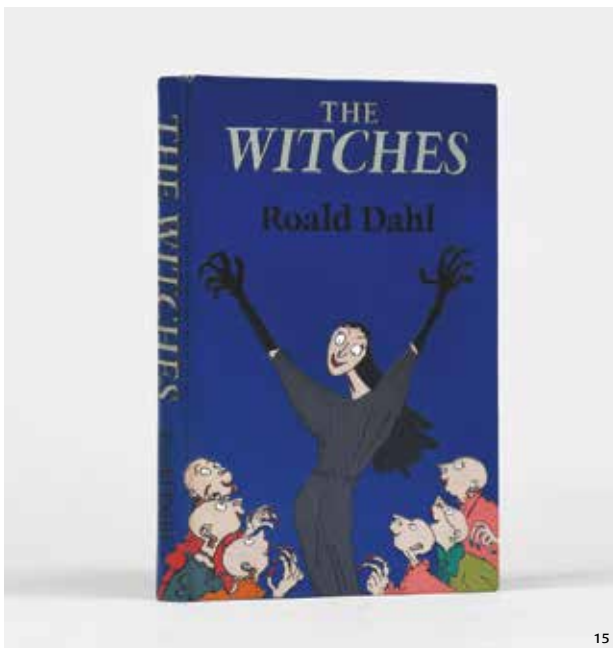
**DAHL, Roald.** *The BFG.* London: Jonathan Cape, 1982

Octavo. Finely bound by the Chelsea Bindery in pink morocco, titles to spine and front board onlaid in grey and blocked in black, pictorial onlay wrapped around front and back board copied from the dust jacket, twin rule to turn-ins in black, plain black endpapers, gilt edges. With black and white illustrations. A fine copy.

First edition, first impression. Dahl's fantastical tale was expanded from a short story within his 1975 book *Danny, the Champion of the World*. A film adaptation, directed by Steven Spielberg, was released in 2016.

£3,250

[132372]



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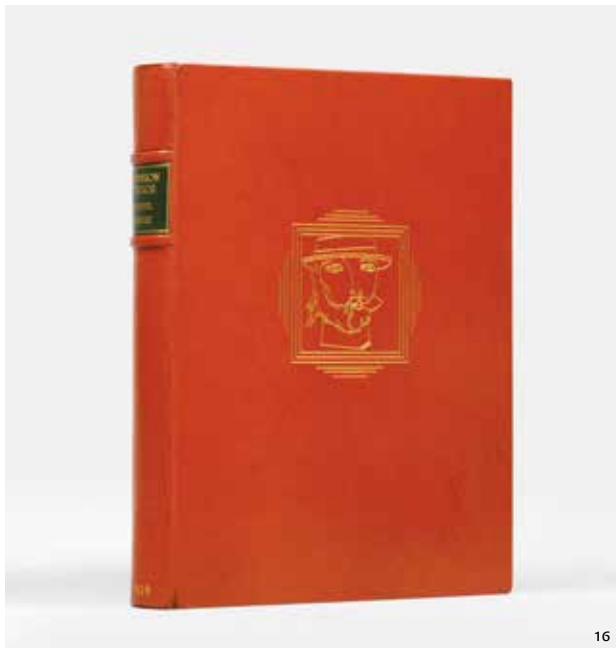
**DAHL, Roald.** *The Witches.* London: Jonathan Cape, 1983

Octavo. Finely bound by the Chelsea Bindery in bright blue morocco, titles to spine and front board onlaid in pale blue morocco and blocked in black, pictorial wraparound onlay after the original dust jacket design, two-line black rule to turn-ins, plain blue endpapers, gilt edges. With black and white illustrations. A fine copy.

First edition, first impression. Winner of the Whitbread Award for Children's Novel in 1983, the book was adapted into a stage play and a two-part radio dramatization for the BBC, a 1990 movie directed by Nicolas Roeg which starred Anjelica Huston and Rowan Atkinson, and an opera by Marcus and Ole Paus.

£3,250

[132374]



16

16

**DEFOE, Daniel; E. McKnight Kauffer (illus.)**

*The life and strange surprizing adventures of Robinson Crusoe, of York, Mariner.* London: Frederick Etchells & Hugh Macdonald, 1929

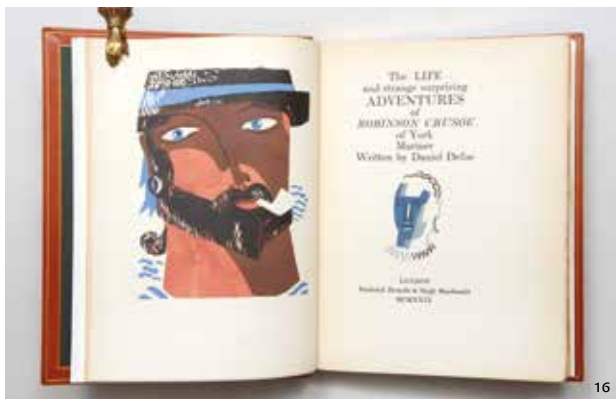
Octavo. Finely bound by the Chelsea Bindery in terracotta morocco, two raised bands to spine with green morocco block, pictorial block to front board gilt, twin rule to turn-ins, dark green endpapers, gilt edges. Frontispiece and 7 hand-coloured illustrations by E. McKnight Kauffer, using the pochoir process. A fine copy.

Limited edition, number 510 of 535 copies only, of which 35 were issued on special paper.

Kauffer was born in the United States but settled in England in 1914. He was a member of both Wyndham Lewis's Group X and the Cumberland Market Group. A good painter, Kauffer's real genius was in advertising art; he produced posters for the London Transport Board and for the Great Western Railway, as well as book jackets and illustrations. "Kauffer's sprightly, jazzy, designs were part of the social fabric of progressive, forward-looking Britain in his time" (ODNB).

£1,750

[125858]



16



17

Limited edition

17

**DINET, Alphonse-Étienne, & Sliman Ben Ibrahim.**

*The Life of Mohammad The Prophet of Allah.*

Paris: The Paris Book Club, 1918

Quarto. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles to spine, raised bands, Arabic motif to front board gilt, two-line gilt rule to turn-ins, blue and green patterned endpapers, gilt edges. With 35 coloured plates by E. Dinet and 12 colour ornamental pages by Mohammad Racim. A fine copy.

Limited edition, number 74 of 875 copies only. Alphonse-Étienne Dinet (1861–1929), a French-born and Paris-trained painter, lived and worked for almost 50 years in Algeria. His conversion to Islam in 1908 was made formal in 1913. This is one of many collaborative works he produced with Sliman Ben Ibrahim, who originally served as his guide in Algeria.

£2,000

[136218]

18

**DISNEY, Walt – TAYLOR, Deems.** *Walt Disney's Fantasia with a foreword by Leopold Stokowski.*

New York: Simon and Schuster, 1940

Folio. Finely bound by the Chelsea Bindery in dark blue morocco, titles to spine and front board blocked in multi-coloured foil, bright red endpapers, edges blocked in multi-coloured foil. Profusely illustrated in colour and black and white with 16 colour plates. A fine copy.

First edition, first printing. An expansive and expensive undertaking headed by Disney and Leopold Stokowski, the conductor of the Philadelphia Orchestra, the concert film reached American cinemas in 1940 after four years of production.

"Fantasia was made at a time when we had the feeling that we had to open the doors here ... This medium was something we felt a responsibility for, and we felt we could go beyond the comic strip and do some very exciting, entertaining, and beautiful things with music, and picture, and color" (Granata, p. 75). *Fantasia* has





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become a key work in the Disney studio's animated canon and an essential piece of Western animation. "The intensity of [Disney's] creation – musically, sonically, and artistically – has rarely been equalled" (Granata, p. 90).

Charles L. Granata, "Disney, Stokowski, and the Genius of Fantasia", in *The Cartoon Music Book*, Daniel Goldmark & Yuval Taylor (eds.), 2002

£1,750

[127456]

19

**DOYLE, Richard.** *In Fairyland. A Series of Pictures from the Elf-World. With a Poem by William Allingham.* London: Longmans, Green, Reader, & Dyer, 1870

Folio. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles to spine, twin rule to boards, pictorial title block to front board gilt, inner dentelles gilt, marbled endpapers, gilt edges. With 16 coloured wood-engraved plates, painted by Doyle, engraved by Edmund Evans. Some mild browning and spotting to leaves, an excellent copy in a fine binding.

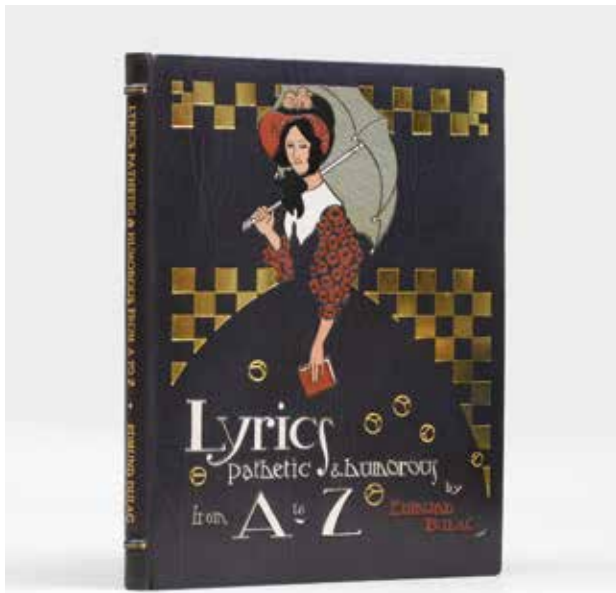
First edition of one of the masterpieces of Victorian colour printing. As Percy Muir describes it in his *Victorian Illustrated Books* (1971), *In Fairyland* "has 16 colour plates many with more than one subject to a page, and there is not one bad one among them ... Edmund Evans surpassed himself in the printing of the blocks... it is now considered as a book for children, but it was published at a guinea and a half."

£3,750

[130950]



19



20

**20**  
**DULAC, Edmund (illus.)** *Lyrics Pathetic & Humorous from A to Z*. London: Frederick Warne & Co., 1908

Quarto. Finely bound by the Chelsea Bindery in grey morocco, gilt titles to spine, multi-coloured pictorial onlay to the front board after the original cover design, roll to turn-ins, black endpapers, gilt edges. Illustrated with 24 colour plates by Edmund Dulac. A fine copy.

First edition of this humorously poetic alphabet.

£3,250

[66581]

**21**

**DULAC, Edmund (illus.); QUILLER-COUCH, Sir Arthur.** *The Sleeping Beauty and other Fairy Tales. From the Old French. Including Blue Beard, Cinderella, Beauty and the Beast*. London: Hodder and Stoughton, [1910]

Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, gilt titles and decoration to spine, raised bands, pictorial onlay to front board depicting the princess and the old lady at the spinning wheel, single rule to boards gilt, burgundy endpapers, two-line gilt rule to turn-ins, top edge gilt, others untrimmed. Illustrated with 30 mounted colour plates and tissue guards by Edmund Dulac. A fine copy.

Signed limited edition, 233 of 1,000 copies signed by the artist.

£4,500

[137668]

**22**

**DULAC, Edmund (illus.); ANDERSEN, Hans Christian.** *Stories from Hans Andersen*. London: Hodder and Stoughton, 1911

Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, gilt titles and decoration to spine, pictorial title block to front board gilt, single rule to boards gilt, dark green endpapers, inner dentelles gilt, gilt edges. With 28 tipped-in colour plates. Occasional minor blemishes, an excellent copy.

First English trade edition.

£2,250

[111588]

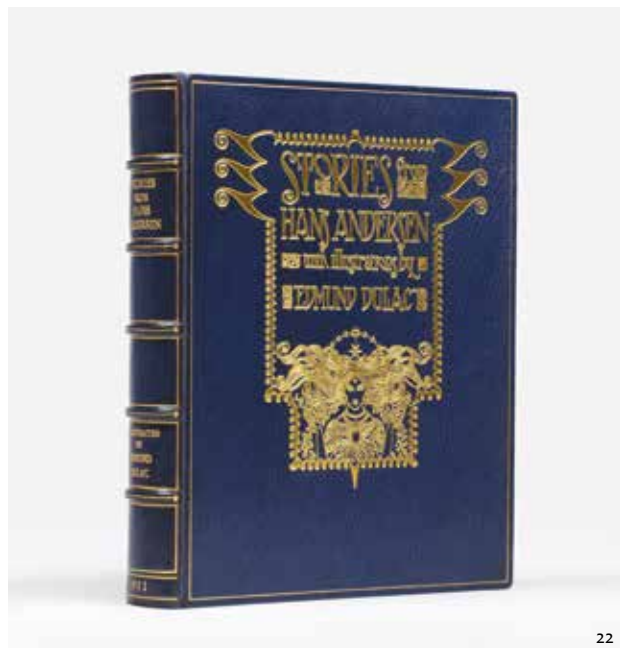


21

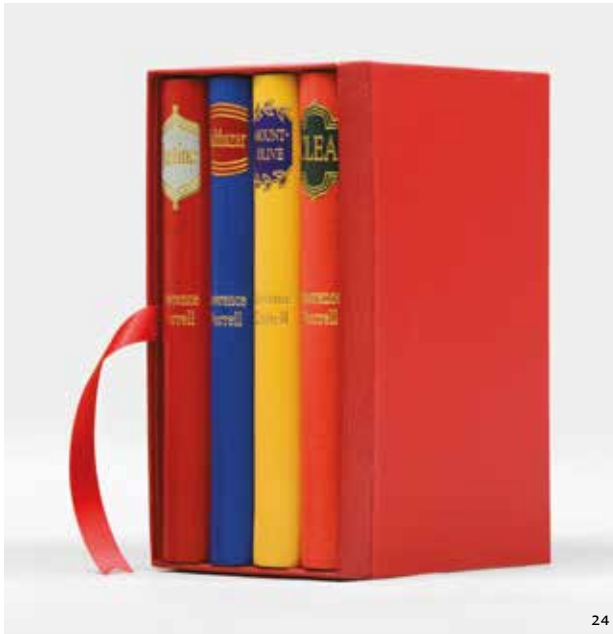
**23**  
**DULAC, Edmund (illus.)** *Sindbad the Sailor and Other Stories From the Arabian Nights*. London: Hodder and Stoughton, [1914]

Quarto. Finely bound by the Chelsea Bindery in terracotta morocco, gilt titles to spine, raised bands, pictorial block to front board gilt, inner dentelles gilt, dark green endpapers, gilt edges. With 23 mounted colour plates by Edmund Dulac. Contemporary inscription to half-title, some minor foxing to a few leaves, an excellent copy.

First Dulac edition. The exotic stories allowed Dulac "to enlarge his skill at caricature ... to sharpen his miniaturist's technique and to develop his lyrical sense of tone and composition. The sources he turned to were Japanese prints, which he had studied in his



22



24

youth, with their flat colour and assymetry, and the high detail and colour of Indian and Persian miniatures” (ODNB). These influences are very clear in this sumptuous gift book; one of the other stories collected here being *Aladdin and the Wonderful Lamp*.

£2,000

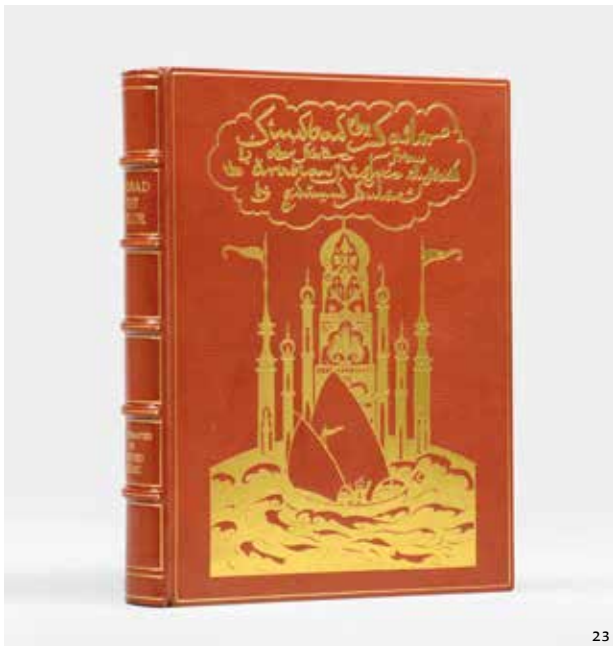
[111191]

24

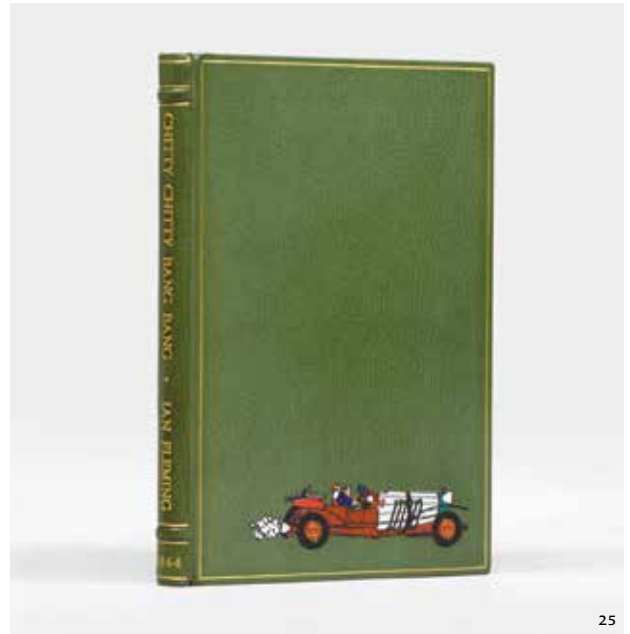
**DURRELL, Lawrence.**

[The Alexandria Quartet:] *Justine; Balthazar; Mountolive; Clea*. London: Faber and Faber, 1957–60

4 volumes, octavo. Finely bound by the Chelsea Bindery in red, blue, yellow and red morocco respectively after the design of the original cloth



23



25

bindings, gilt titles to spine on contrasting coloured labels, plain blue endpapers, twin rule to turn-ins, gilt edges. Housed in a red leather entry slipcase. A fine set.

First editions, first impressions, of the four works comprising what is probably Durrell's greatest achievement, a study of love and political intrigue in Alexandria, Egypt, before and during World War II.

£5,000

[121818]

25

**FLEMING, Ian.** *Chitty Chitty Bang Bang*.

London: Jonathan Cape Ltd, 1964–65

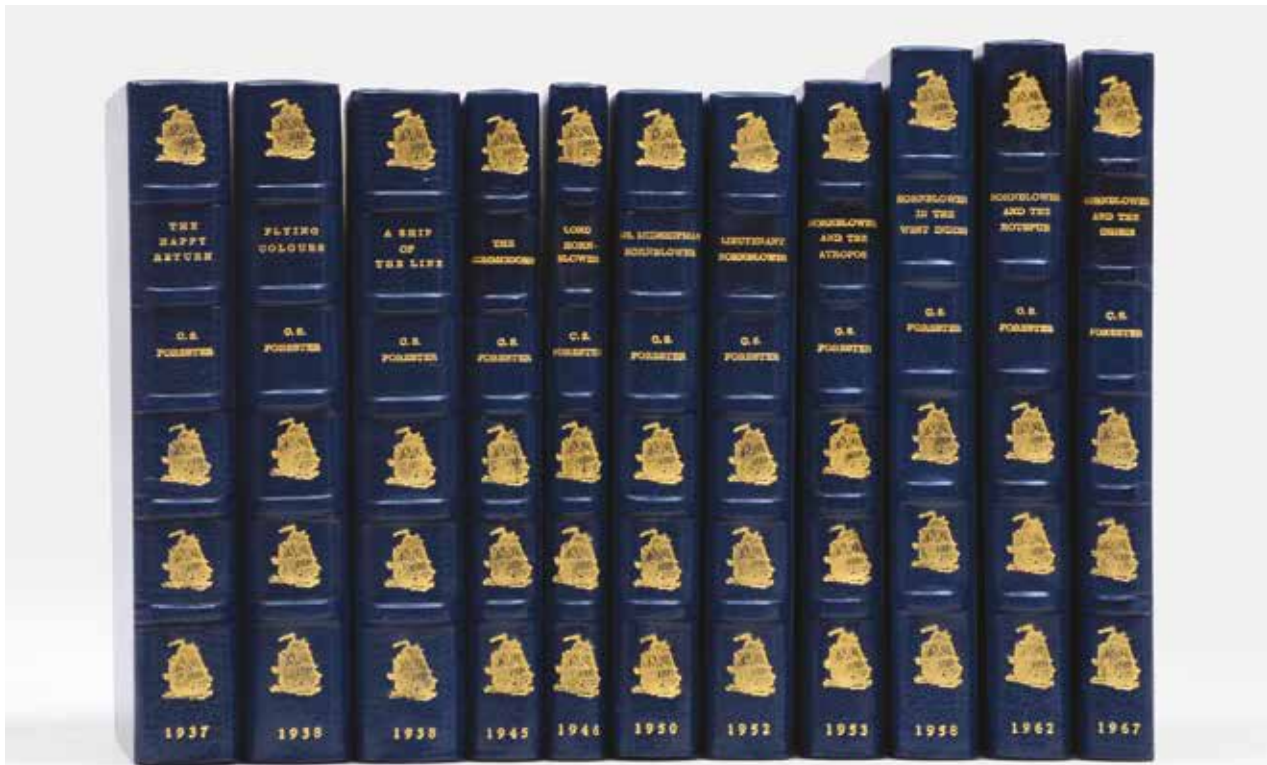
3 volumes in one, octavo. Finely bound by the Chelsea Bindery in dark green full morocco, gilt titles to spine, two raised bands, single rule to boards gilt, colour onlay of the car to lower edge of front board, two-line gilt rule to turn-ins, burgundy endpapers, gilt edges. Illustrated throughout by John Burningham. A fine copy.

First editions, first impressions, of the complete set of Fleming's *Chitty Chitty Bang Bang* stories.

Gilbert A17a (1); (4); (6).

£2,750

[127060]



26

26

**FORESTER, C. S.** [The complete Hornblower:] *The Happy Return* (1937); *A Ship of the Line* (1938); *Flying Colours* (1938); *The Commodore* (1945); *Lord Hornblower* (1946); *Mr Midshipman Hornblower* (1950); *Lieutenant Hornblower* (1952); *Hornblower and the Atropos* (1953); *Hornblower in the West Indies* (1958); *Hornblower and the Hotspur* (1962); *Hornblower and The Crisis* (1967). London: Michael Joseph, 1937–62

11 volumes, octavo. Finely bound by the Chelsea Bindery in dark blue morocco, titles and ship motifs to spines gilt, raised bands, twin rule to turn-ins, burgundy endpapers, gilt edges. Some minor spotting to a couple of leaves, an excellent set.

First editions, first impressions. Forester (real name Cecil Smith) was called to Hollywood to write a pirate film, working under Arthur Hornblower. However, before they had finished the script, another studio released *Captain Blood*, starring Errol Flynn, and using the same historical incidents that they had counted on. Rather than seeking another position (and hounded by the prospect of a paternity suit), Forester jumped aboard a cargo boat bound for home. Another passenger was the photographer Barbara Sutro. During the voyage, he took a one-day cruise around the Gulf of Fonseca in the ship's motor lifeboat, and by the end of the journey home he had a new novel worked out, *The Happy Return*, with its characters Hornblower, Bush, and Lady Barbara. Hornblower, with all his human indecisiveness and cross-grainedness, was the author as he wished he had the courage to be, and Forester wrote about Hornblower again and again. This set includes his unfinished novel *Hornblower and The Crisis*.

£12,500

[109292]

27

**FRANK, Robert.** *The Americans*. Introduction by Jack Kerouac. New York: Grove Press, 1959

Oblong quarto. Finely bound by the Chelsea Bindery in grey, white and black with the stars and stripes of the American flag, black endpapers, silver edges. Housed in a black cloth flat-back box lettered in white. Photographically illustrated by Frank. A fine copy.

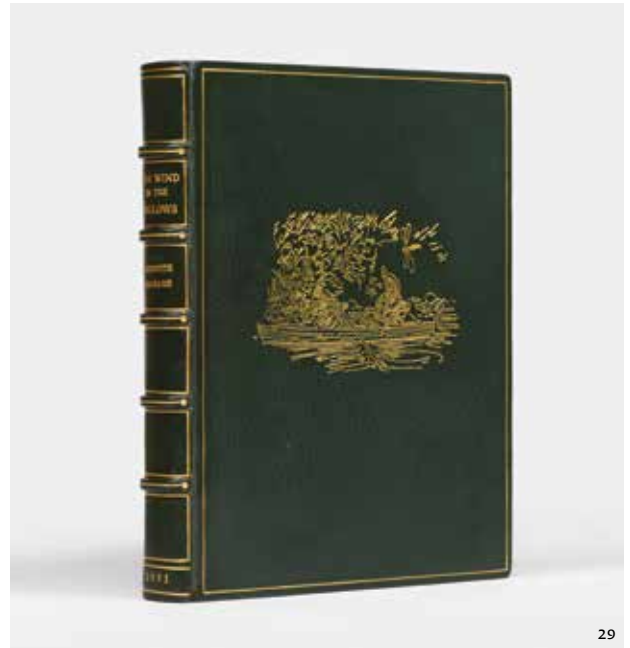
First US edition, originally published in France the previous year by Robert Delpire as part of its *Encyclopédie Essentielle* series. While



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in the French edition Frank's photographs were accompanied by text by authors such as Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller and John Steinbeck, here a controversial introduction by Kerouac was added which further cemented Frank's position as the *bête noir* of US photography.

Parr & Badger I, p. 247; Roth 101, p. 150.

£4,500

[125101]

28

**GRAHAME, Kenneth.** *The Wind in the Willows.*

London: Methuen and Co., 1908

Octavo. Finely bound by the Chelsea Bindery in dark green morocco, titles and decoration to spine, raised bands, pictorial block to front board, roll to turn-ins, burgundy endpapers, top edge gilt, others untrimmed. Black and white frontispiece by Graham Robertson. Some occasional light foxing, an excellent copy in a fine binding.

First edition, first impression, of Grahame's children's classic.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 61.

£3,750

[133863]

29

**GRAHAME, Kenneth; Ernest H. Shepard (illus.)**

*The Wind in the Willows.* London: Methuen & Co. Ltd, 1931

Large octavo. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine, raised bands, single rule to boards gilt, pictorial block gilt to front board, inner dentelles gilt, floral endpapers, top edge gilt, others untrimmed. Illustrated throughout by E. H. Shepard. A fine copy.

Signed limited edition, number 115 of 200 large paper copies signed by both Grahame and Shepard. *Wind in the Willows* was first published in 1908 with only a frontispiece for illustration, and Shepard, well-known by then for his illustrations of A. A. Milne's *Winnie-the-Pooh* series, was asked to illustrate a new edition, following on from Milne's popular adaptation of the book for the stage, *Toad of Toad Hall*. In 1931 Shepard visited Grahame at his

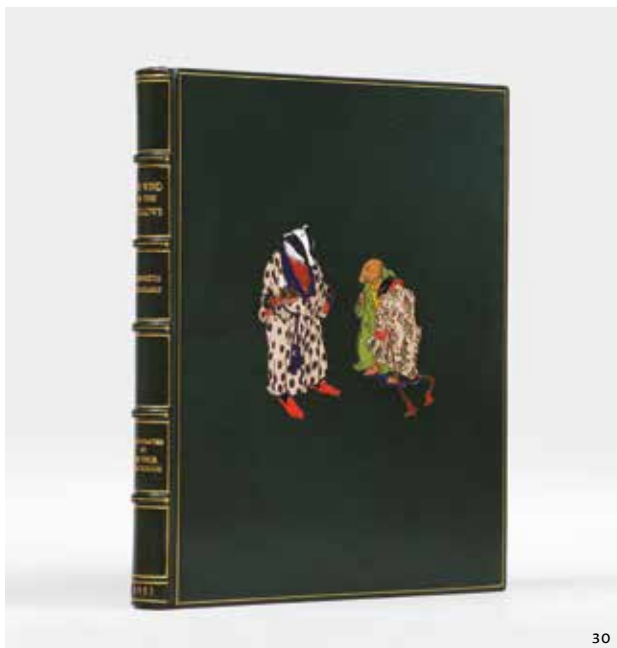
house in Pangbourne to make sketches, and at their first meeting Grahame said to him, "I love these little people, be kind to them". Shepard's classic illustrations of anthropomorphized animals render this the most popular version of the book even today.

£7,500

[135649]



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Limited edition, one of 500 copies

30

**GRAHAME, Kenneth; Arthur Rackham (illus.)**

*The Wind in the Willows*. Introduction by A. A. Milne.  
London: Methuen & Co., 1951

Tall octavo. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine, raised bands, single rule to boards gilt, pictorial onlay to front board, two-line gilt rule to turn-ins, floral endpapers, top edge gilt, others untrimmed. With 12 mounted colour plates and many line drawings. The occasional minor blemish, an excellent copy in a fine binding.

Deluxe edition, number 323 of 500 copies. This is the 100th edition of Grahame's timeless classic, which was originally published in 1908, with just a frontispiece by Graham Robertson. Rackham's illustrations for the text first appeared in the Limited Editions Club edition of 1940, and it was the last work he illustrated.

"During his last illness Rackham worked on illustrations to Kenneth Grahame's *The Wind in the Willows*, a book for which he had a strong affection, and which he had longed for years to illustrate. The resulting pictures (the edition was published posthumously in 1940) are among his most affecting works, replete with wit, invention, and carefully controlled emotion" (ODNB).

£4,250

[110662]

31

**GREENE, Graham.** *The Third Man and The Fallen Idol*.  
London: William Heinemann Ltd, 1950

Octavo. Finely bound by the Chelsea Bindery in black morocco, titles onlaid and blocked to spine in white and grey, black and white pictorial onlay wrapped around both boards depicting Harry Lime standing in the shadows holding a gun, black and white patterned endpapers, black edges. A fine copy.

First edition, first impression. *The Third Man* was written in eight weeks as "the screen treatment that Greene created as a first step



31

in the production of the film version, which appeared in 1949 and which won first prize at the Cannes film festival" (ODNB).

£2,250

[137711]

32

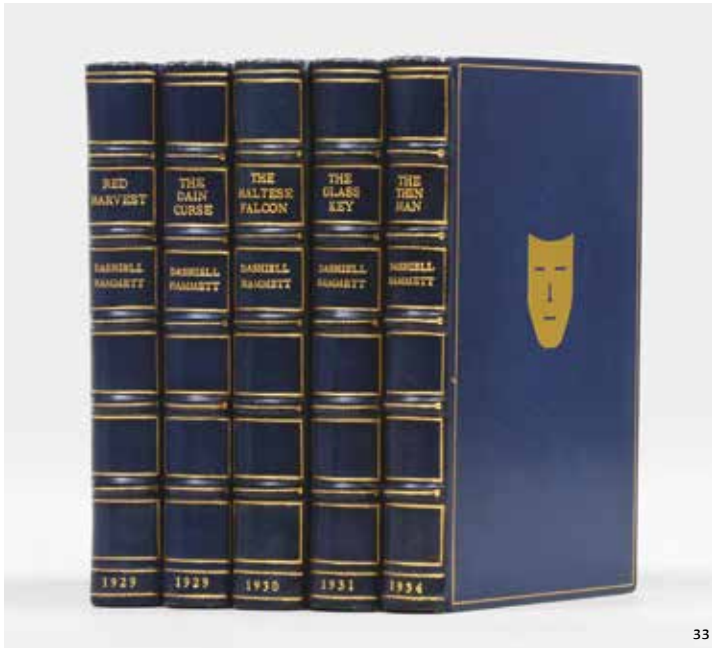
**HAGGARD, H. Rider.** *King Solomon's Mines*.

London: Cassell and Company, Limited, 1885

Octavo. Finely bound by the Chelsea Bindery in red morocco, gilt titles and decoration to spine, single rule to boards gilt, pictorial block of the shield and spear to the front lower board copied from the original, twin gilt rule to turn-in, gilt edges. With a folding map. The occasional minor blemish, an excellent copy.



32



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34

First edition, first impression. Surprisingly scarce in the correct state, it has all the textual misprints: p. 10, “Bamamgwato”; p. 122 3rd line up “let twins to live”; p. 307 footnote, last line, “Wrod.” King Solomon’s Mines “met with instant success” (ODNB) and is considered to be the foundation of the “lost world” genre of science fiction.

£3,500

[124633]

*Finely bound set of Hammett’s detective novels  
in first edition*

33

**HAMMETT, Dashiell.** [Complete detective novels:] Red Harvest; The Dain Curse; The Maltese Falcon; The Glass Key; The Thin Man. New York & London: Alfred A. Knopf, 1929–34

5 volumes, octavo. Finely bound by the Chelsea Bindery in dark blue morocco, pictorial motifs gilt to front boards after the originals, single rule



33

to boards, twin rule to turn-ins, burgundy endpapers, gilt edges. Housed in a dark blue cloth slipcase by the Chelsea Bindery. A fine set.

First editions, first printings, of the complete series of Hammett’s seminal full-length detective novels. As usual *The Glass Key* is the first American edition; the first impression was printed in London in the same year during Knopf’s ill-fated attempt to break into the British market and is scarce.

£12,500

[116919]

34

**HARDY, Thomas.** *Tess of the d’Urbervilles.*

London: Macmillan and Co., Limited, 1926

Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, gilt titles to spine, raised bands, decoration to turn-ins gilt, floral endpapers, top edge gilt, others untrimmed. Wood-engraved frontispiece with tissue guard, 40 illustrations in the text by Vivian Gribble, folding map of Wessex at the rear. The occasional minor blemish, an excellent copy in a fine binding.

Signed limited edition, one of 325 large paper copies printed on handmade paper and signed by the author, and the first edition illustrated by Vivian Gribble: “Perhaps her finest work was done for an edition of Hardy’s *Tess of the d’Urbervilles*, published by Macmillan in 1926 and containing 41 exquisite wood engravings. Gribble’s engravings were always formal and simple, ‘classical’ in style but not static. The Hardy engravings show the same powerful simplicity” (Horne, pp. 227–28).

This edition was printed from the plates of Macmillan’s definitive Wessex Edition, incorporating the author’s revisions. *Tess* was first published in book form, unillustrated, in 1891, having been originally published in an abridged version as a serial in *The Graphic* from July to December 1891, with two episodes – the seduction of Tess by Alec d’Urberville and the baptism and death of Tess’s baby – removed by the editor.

Purdy 77. Alan Horne, *The Dictionary of 20th-Century British Book Illustrators*, 1994

£3,000

[132503]



35

35

**HUXLEY, Aldous.** *Brave New World.*

London: Chatto & Windus, 1932

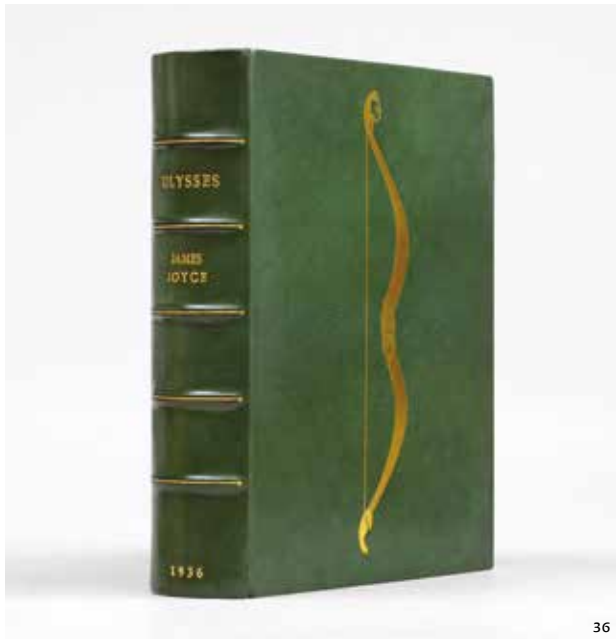
Octavo. Finely bound by the Chelsea Bindery in red and blue morocco, titles onlaid in tan morocco above an onlaid diagonal stripe in white and tan morocco with a white soma tablet onlaid beneath, blue endpapers, gilt edges. A fine copy.

First edition, first impression, of the seminal dystopian novel which established Huxley's "fortunes and reputation as the best-known British novelist between the wars" (ODNB).

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

£2,500

[132469]



36



37

Limited edition of 1,000 copies

36

**JOYCE, James.** *Ulysses.*

London: John Lane The Bodley Head, 1936

Crown octavo. Finely bound by the Chelsea Bindery in green morocco, gilt titles to spine, raised bands, block design of the bow (first designed by Eric Gill) gilt to front board, gilt roll to turn ins, cream coloured endpapers, top edge gilt, others untrimmed. Some minor spotting to a couple of leaves, an excellent copy in a fine binding.

First UK edition, first impression. From a total printing of 1,000 copies, this is number 883 of 900 on japon vellum, unsigned. This issue of the Bodley Head *Ulysses* is one of the triumphs of 20th-century book production. It established the text for the next 25 years and printed as appendices the International Letter of Protest against Samuel Roth's piracy and the famous legal judgement by John M. Woolsey lifting the US ban on the publishing of the book. Slocum & Cahoon A23.

£2,750

[99728]

37

**KING, Jessie M. (illus); GEMMELL, Marion Gemmell.**

*Mummy's Bedtime Story Book.* London: Cecil Palmer, [1929]

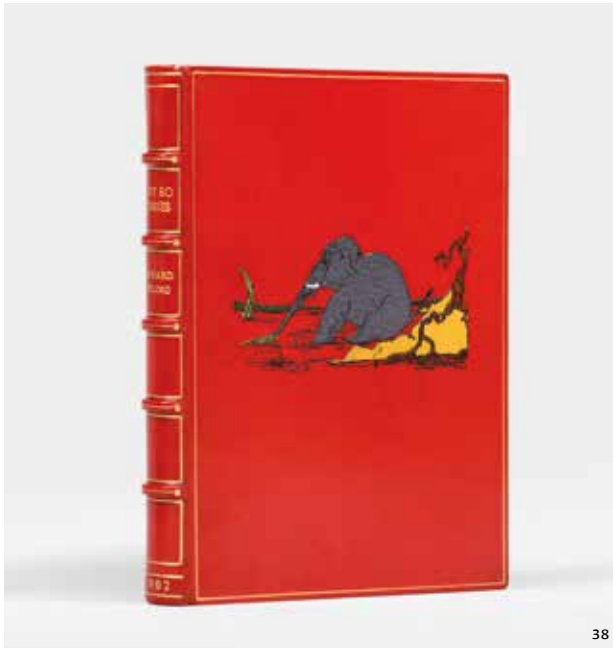
Quarto. Finely bound by the Chelsea Bindery in bright blue morocco, gilt titles to spine, two raised bands, single rule to boards gilt, pictorial title block with onlay to front board, twin rule to turn-ins, yellow endpapers with original illustrated endpapers bound in, gilt edges. With 12 full-page coloured illustrations and numerous smaller colour illustrations throughout by Jessie M. King. Ink inscription to the verso of the frontispiece, an excellent copy in a fine binding.

First edition, first impression, richly illustrated throughout by Jessie M. King. For many years the identity of "Marion" was assumed to be the illustrator herself, Jessie Marion King. It is only quite recently that the descendants of Mrs Alexander (Marion) Gemmell have affirmed her as the author (B199, Colin White bibliography).

£2,250

[113392]





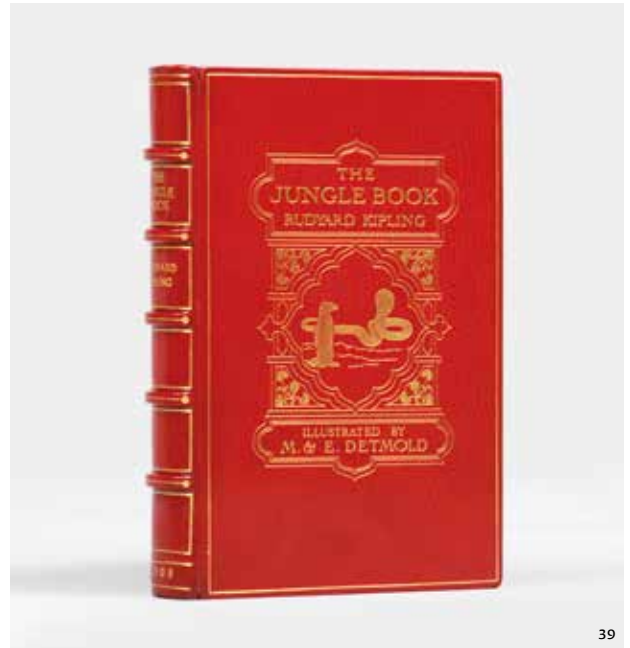
38

38

**KIPLING, Rudyard.** *Just So Stories.*

London: Macmillan and Co. Limited, 1902

Octavo. Finely bound by the Chelsea Bindery in crimson morocco, gilt titles and decoration to spine, raised bands, single rule to boards, onlay



39

of elephant to front board, twin rule to turn-ins, dark green endpapers, gilt edges. With 12 black and white illustrations by the author. Some minor spotting to a couple of leaves, an excellent copy in a fine binding.

First edition, first impression, of Kipling's famous collection of twelve stories and twelve poems, including "How the Camel Got His Hump" and "How the Leopard Got His Spots."

Grolier Club, *One Hundred Books Famous in Children's Literature*, 57.

£3,000

[132012]

39

**KIPLING, Rudyard; Maurice & E. J. Detmold (illus.)**

*The Jungle Book.* London: Macmillan and Co., Limited, 1908

Octavo. Finely bound by the Chelsea Bindery in red morocco, gilt titles and decoration to spine, pictorial title block to front board gilt, twin rule to turn-ins, dark green endpapers, gilt edges. Frontispiece and 15 colour plates. Minor spotting to a couple of leaves, an excellent copy in a fine binding.

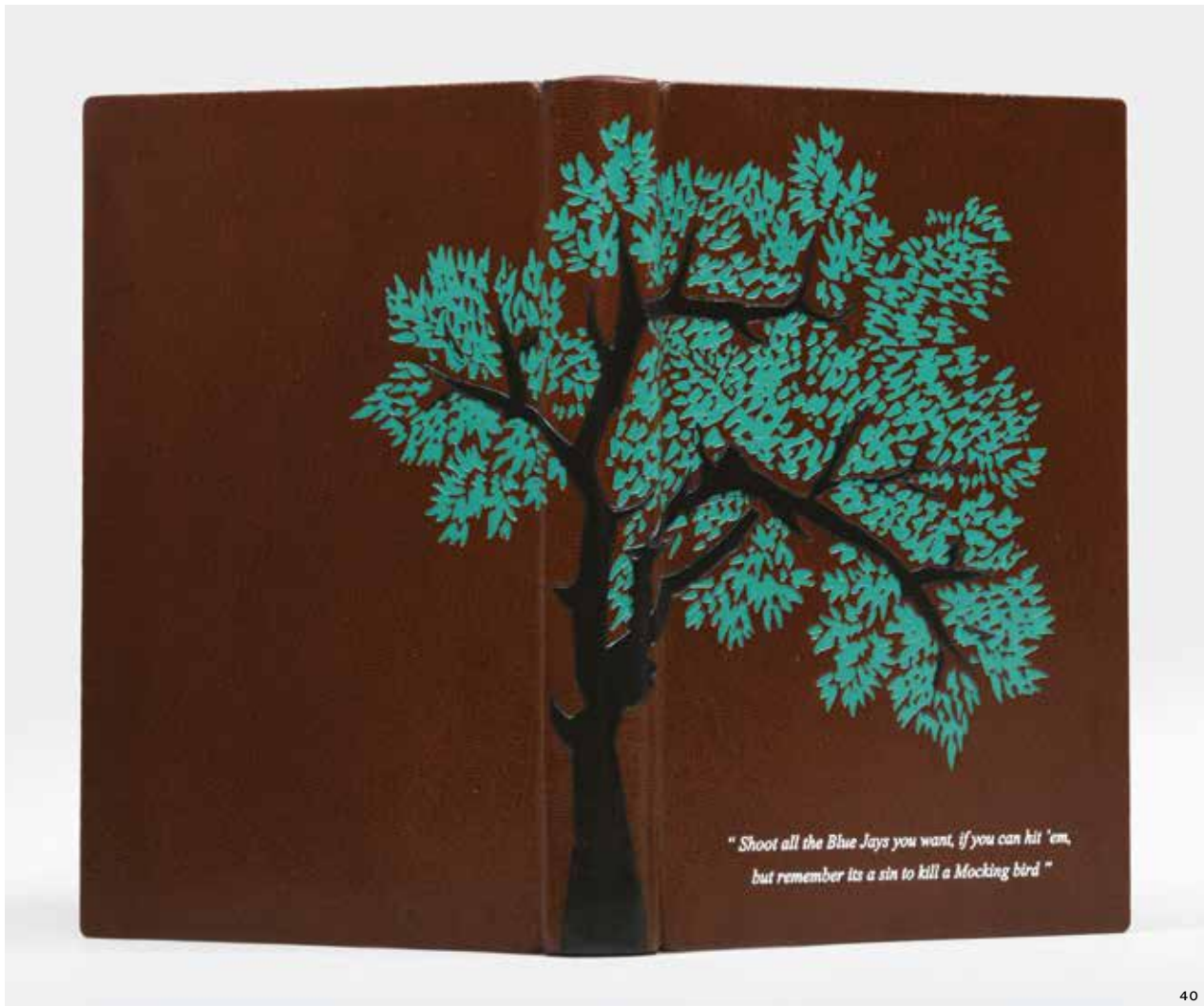
First Detmold edition, and their most celebrated joint achievement. *The Jungle Book* was first published in 1894.

£2,000

[131834]



37



40

**The Pulitzer prize-winner**

**40**  
**LEE, Harper.** *To Kill a Mockingbird.*  
 Philadelphia: J. B. Lippincott Company, 1960  
 Octavo. Finely bound by the Chelsea Bindery in dark brown morocco with a pictorial onlay of the tree wrapped around the boards, twin gilt rule to turn-ins, dark green endpapers, gilt edges. A fine copy.  
 First edition, first printing. *To Kill a Mockingbird* became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. It is “an authentic and nostalgic story which in rare fashion at once puts together the tenderness and the tragedy of the South. They are the inseparable ingredients of a region much reported but seldom so well understood” (Jonathan Daniels).  
**£6,750** [121366]

**41**  
**LEROUX, Gaston.** *The Phantom of the Opera.*  
 London: Mills and Boon Limited, 1911  
 Octavo. Finely bound by the Chelsea Bindery in black morocco, title to spine in silver, onlay of a mask to front board, black marbled endpapers, silver edges. Housed in a black cloth flat-back solander box by the Chelsea Bindery with the spine lettered in silver. A fine copy.  
 First British edition, first impression, of this mystery thriller which formed the basis for Andrew Lloyd Webber’s musical and several film adaptations. In his day Leroux was considered “the foremost of the modern French writers of detective fiction”.  
**£3,750** [93931]



42

42

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

Octavo. Finely bound by the Chelsea Bindery in dark green morocco, titles and decoration to spine gilt, raised bands, single rule to boards gilt, pictorial onlay of Lucy and Mr Tumnus walking through the woods set within an oval frame to the front board, a further onlay to the back board of all the children tumbling out of the wardrobe, decoration to turn-ins, burgundy endpapers, gilt edges. With colour frontispiece and black and white illustrations by Pauline Baynes. Minor spotting to prelims, an excellent copy.

First edition, first impression, of the first book in the Narnia series.

£6,000

[137228]



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43

43

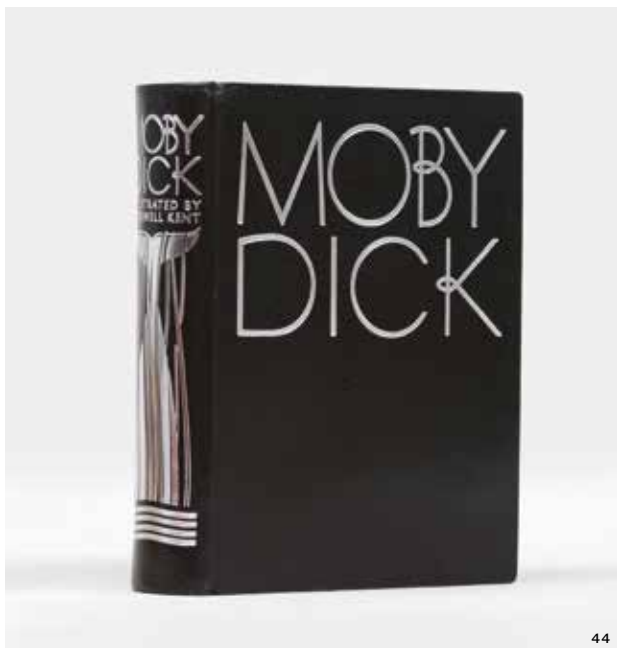
**LOWTHER, George.** *The Adventures of Superman.*  
 New York: Random House, 1942

Octavo. Finely bound by the Chelsea Bindery in crimson morocco, gilt titles to spine, two raised bands, pictorial onlay to front board after the original cover, blue, two-line gilt rule to turn-ins, white and red patterned endpapers, gilt edges. Colour and black and white illustrations throughout by Joe Shuster. A fine copy.

First edition, first printing. This book is the first novelization of a comic book character, and also the first Superman story credited to someone other than the character's co-creator Jerry Siegel. It was Lowther who first provided many now-familiar details of Superman's birth and early life, including descriptions of his home planet Krypton.

£2,750

[134335]



44

44

**MELVILLE, Herman; Rockwell Kent (illus.)**

*Moby Dick or The Whale.* New York: Random House, 1930

Octavo. Finely bound by the Chelsea Bindery in full black morocco, lettered and decorated in silver after the original Rockwell Kent designed binding, pictorial block of a whale to the spine. Illustrated by Rockwell Kent with woodcuts throughout the text, with full-page plates, chapter head and tailpieces, other smaller cuts in the text. A fine copy.

First Rockwell Kent trade edition, first printing. Kent's imagining of Melville's classic, first published the same year by the Lakeside Press of Chicago in a three-volume limited edition, has been hailed as a masterpiece of 20th-century book illustration and credited with reviving public interest in a sublime but difficult novel.

£1,375

[124925]

45

**MILNE, A. A. *When We Were Very Young*; *Winnie-the-Pooh*; *Now We Are Six*; *The House at Pooh Corner*.**

London: Methuen & Co., 1924–28

4 volumes, octavo. Finely bound by the Chelsea Bindery in full morocco, in their respective published colours, spines gilt, raised bands, rule to boards gilt, multiple decorative blocks to boards gilt, twin rule to turn-ins, pictorial endpapers, all edges gilt. Housed in a blue leather entry slipcase. Illustrated by E. H. Shepard. The occasional minor blemish and slight browning to half-title of *Now We Are Six*. An excellent set in fine bindings.

First editions, first impressions. *When We Were Young* is a first state, with the contents page ix unnumbered and also has a presentation stamp to the title page. The little bear described by Christopher Milne in his autobiography as his "inseparable companion" has also become the inseparable companion of generations of children. First appearing in 1924, along with his animal friends, in *When We Were Very Young*, Winnie-the-Pooh was immortalised in Milne's two volumes of poetry and two story books. The illustrations by E. H. Shepard are probably as well loved as Milne's words.

£9,750

[133547]



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46

**MILNE, A. A. *Winnie-the-Pooh*.**

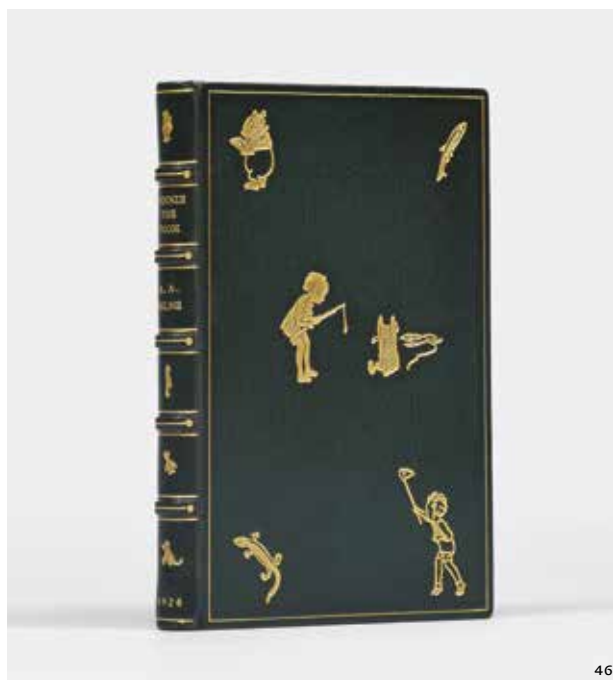
London: Methuen & Co., 1926

Octavo. Finely bound by the Chelsea Bindery in green morocco, titles and pictorial centre tools to spine gilt, single rule to boards gilt, multiple pictorial blocks to boards gilt, twin rule to turn-ins, floral endpapers, gilt edges. Illustrated by E. H. Shepard. The occasional minor blemish, an excellent copy in a fine binding.

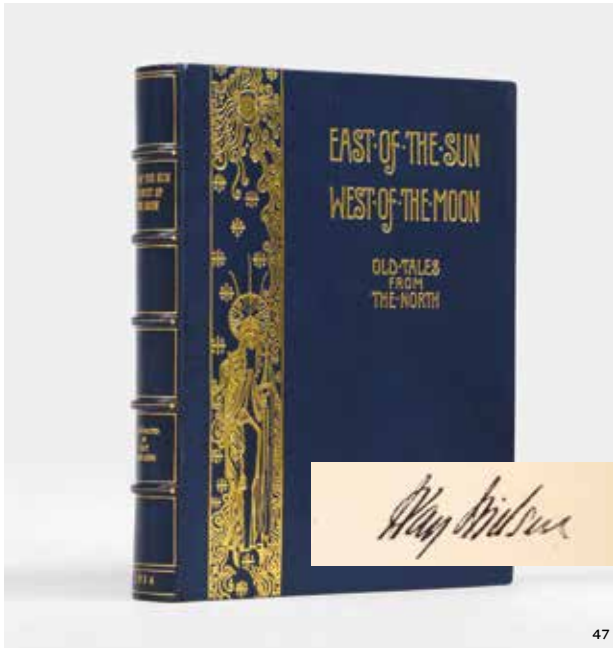
First edition, first impression, of the first prose work in the quartet of Winnie-the-Pooh books.

£2,750

[133608]



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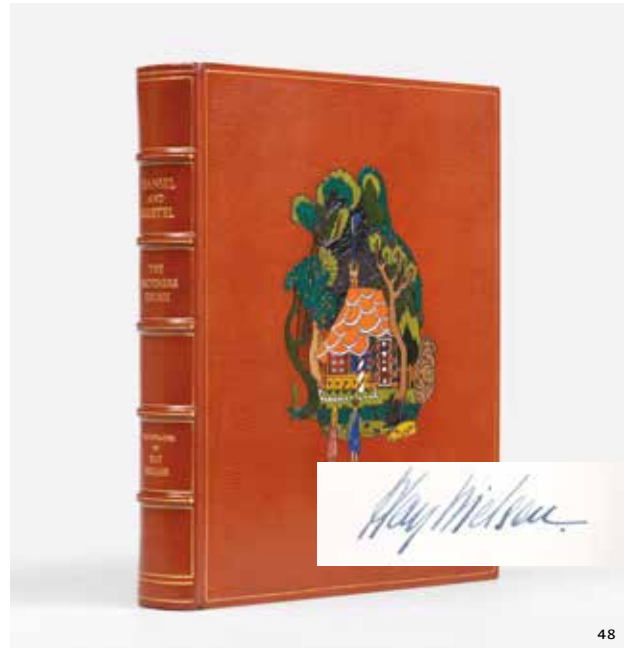


47

47

**NIELSEN, Kay (illus.)** East of the Sun West of the Moon. Old Tales from the North. London: Hodder & Stoughton, [1914]

Quarto. Finely bound by the Chelsea Bindery in blue morocco, gilt titles and decoration to spine, raised bands, pictorial block gilt to front board



48

after the original, two-line gilt rule to turn-ins, burgundy endpapers, top edge gilt, others untrimmed. With 25 colour illustrations and monochrome drawings to the text. A fine copy.

Signed limited edition, number 83 of 500 copies signed by the artist.

£9,750

[114031]

*Signed by the artist with onlay of the gingerbread house*

48

**NIELSEN, Kay (illus.); GRIMM, Jacob & Wilhelm.** Hansel and Gretel and Other Stories. London: Hodder and Stoughton, [1925]

Quarto. Finely bound by the Chelsea Bindery in terracotta morocco, gilt titles and decoration to spine, single rule to boards gilt, pictorial onlay of the gingerbread house to the front board, inner dentelles gilt, dark green endpapers, top edge gilt, others untrimmed. With 12 tipped-in colour plates, captioned tissues, and 10 full-page monochrome plates. Neat contemporary inscription to the bottom of the limitation page otherwise an excellent copy in a fine binding.

Signed limited edition, number 424 of 600 copies signed by the artist. One of the finest illustrated editions of the Brothers Grimm: "Nielsen is a brilliant colourist and a highly decorative illustrator, his works, formed into frieze-like patterns, are closest to Persian or Middle-Eastern designs and therefore akin to Leon Bakst or Edmund Dulac" (Houfe, p. 243).

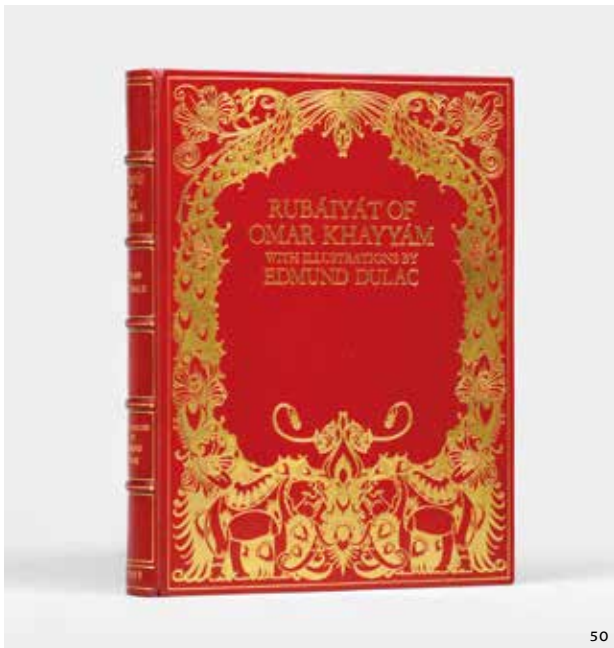
Simon Houfe, *The Dictionary of 19th Century Book Illustrators and Caricaturists*, 1996

£6,500

[110794]



47



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Finely bound with onlay to the front

49

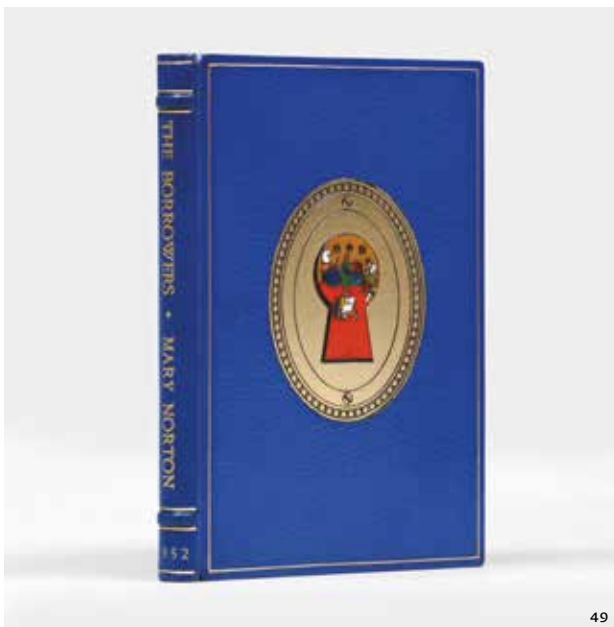
**NORTON, Mary.** *The Borrowers*. London: Dent, 1952

Octavo. Finely bound by the Chelsea Bindery in bright blue morocco, titles and decoration to spine, raised bands, single rule to boards, pictorial onlay of the frontispiece set within a keyhole blocked in gilt, decoration to turn-ins, red, white and blue endpapers, gilt edges. Illustrated by Diana Stanley. Minor spotting to prelims and a hint of offsetting to title page, an excellent copy.

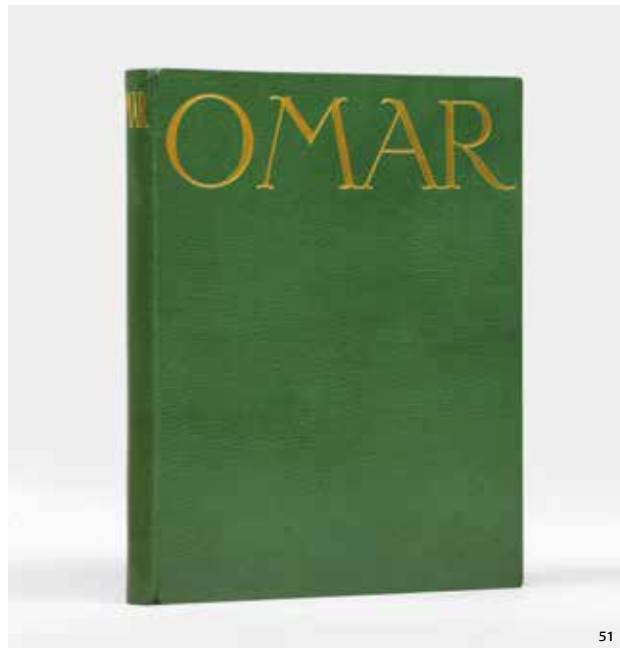
First edition, first impression. Winner of the 1952 Carnegie Medal, *The Borrowers* was named one of the top ten Medal-winning works on the 70th anniversary celebration of the award in 2007.

£2,750

[127494]



49



51

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

Quarto. Finely bound by the Chelsea Bindery in red morocco, gilt titles and decoration to spine, raised bands, single rule to boards gilt, pictorial title block to the front board gilt taken from the original, two-line gilt rule to turn-ins, decorative endpapers, gilt edges. With 20 colour plates with tissue guards. The occasional minor blemish, an excellent copy in a fine binding.

First Dulac edition, first impression.

£2,000

[132279]

51

**OMAR KHAYYÁM; Ronald Balfour (illus.)** *Rubáiyát of Omar Khayyám*. London: Constable and Company Limited, 1920

Quarto. Finely bound by the Chelsea Bindery in green morocco, titles to spine and front board gilt in imitation of the original, twin rule to turn-ins, blue and green embossed patterned endpapers, top edge gilt, others untrimmed. With 36 plates and black and white decorations throughout the text. A fine copy.

Signed limited edition, number 22 of 100 copies signed by the artist. This is one of the most striking editions of the *Rubáiyát*, the illustrations by the little-known Ronald Balfour (1896–1941) combining the eroticism and grotesquerie of Beardsley with elements of Kay Nielsen and art deco to give a flamboyant jazz-age rendering.

£2,250

[121584]



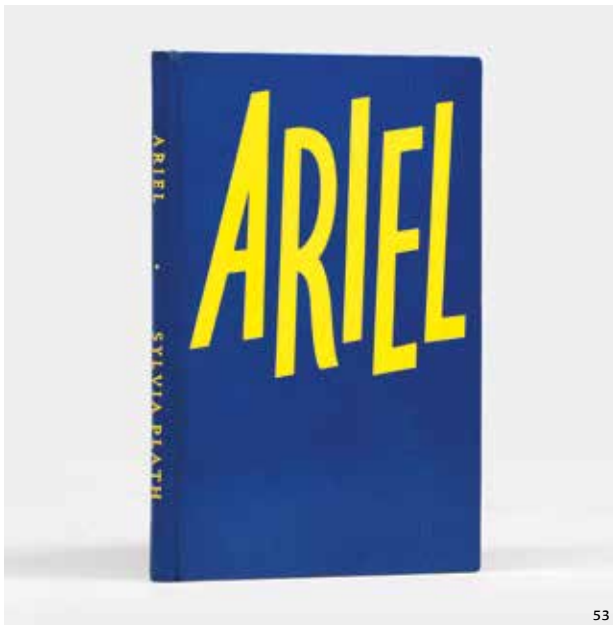
52

52

**PASTERNAK, Boris.** *Doctor Zhivago*. Translated from the Russian by Max Hayward and Manya Harari. London: Collins and Harvill Press, 1958

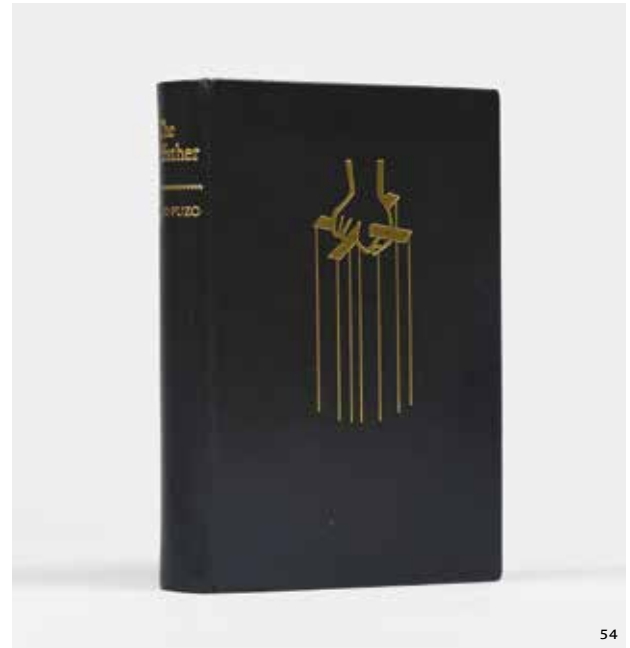
Octavo. Finely bound by the Chelsea Bindery in full morocco imitating the multi-coloured graphic design of the dust jacket, title blocked to spine in black, plain red endpapers, gilt edges. A fine copy.

First English language edition, first impression, of Pasternak's classic novel. First published in Italy in 1957, the original manuscript was smuggled out of the Soviet Union in the same year. It was an immediate success and has been adapted to screen a number of times, most famously in David Lean's 1965 film adaptation starring Omar Sharif, Julie Christie, and Alec



53

53



54

Guinness. Pasternak won the Nobel Prize in Literature in the same year as this edition's publication.

£2,500

[131737]

### Plath's most enduring poetry book

53

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

Octavo. Finely bound by the Chelsea Bindery in bright blue morocco, titles blocked in spine to yellow and front board in yellow copied from the jacket, twin rule to turn-ins in yellow, bright yellow endpapers, gilt edges. A fine copy.

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

Tabor A5.

£1,575

[130918]

54

**PUZO, Mario.** *The Godfather*.

New York: G. P. Putnam's Sons, 1969

Octavo. Finely bound by the Chelsea Bindery in black morocco, titles to spine gilt, pictorial block to front board gilt, twin rule to turn-ins gilt, blood red endpapers, gilt edges. A fine copy.

First edition, first printing, of Puzo's best-seller about a Mafia family, "a phenomenally successful literary work that launched a series of other novels, films, and American icons" (Hamilton, *American Popular Fiction*, p. 282).

£1,500

[137358]



55

Signed copy, one of 500

55

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

Quarto. Finely bound by the Chelsea Bindery in red morocco, gilt titles and decoration to spine, raised bands, rule to boards gilt, inner dentelles gilt, silk endpapers, top edge gilt. With a pictorial onlay inset into the front cover entitled "The Lady with the Balloons who sits just outside", after the Rackham illustration. Housed in a red quarter morocco solander box by the Chelsea Bindery. With 50 coloured plates. Faint foxing, an excellent copy in a fine binding.

Signed limited edition, number 381 of 500 copies signed by the artist. Barrie asked Rackham to illustrate not the play *Peter Pan* (which remained unpublished until 1928) but to make a new book from those chapters from *The Little White Bird* (1902) that had first introduced the character.

£6,000

[117385]

56

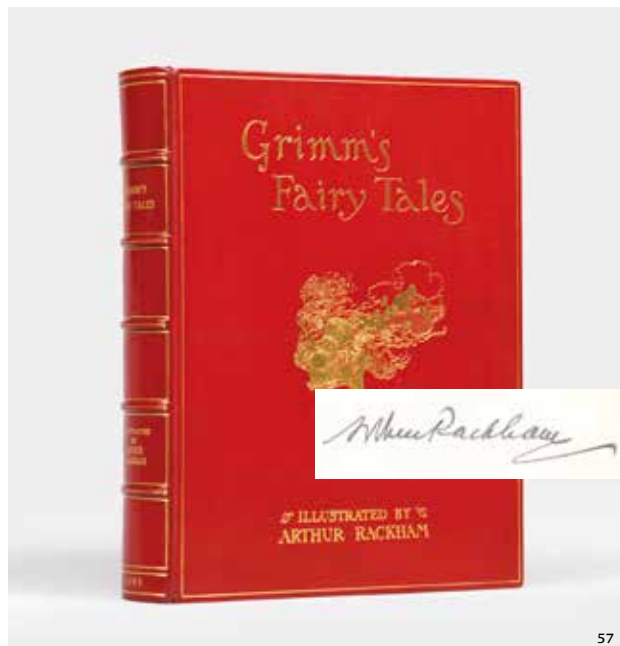
**RACKHAM, Arthur (illus.); CARROLL, Lewis.** Alice's Adventures in Wonderland. With a proem by Austin Dobson. London: William Heinemann, [1907]

Quarto. Finely bound by the Chelsea Bindery in dark green morocco, titles and decoration to spine, pictorial onlay to front board with titles gilt, inner dentelles gilt, burgundy endpapers, top edge gilt, others untrimmed. With 13 colour plates, captioned tissue guards, numerous black and white illustrations throughout. A fine copy.

Limited edition of 1,130 copies. Unusually for Rackham, he did not sign this limited edition, as he was out of the country while the edition was in preparation.

£5,000

[120154]



57

57

**RACKHAM, Arthur (illus.); GRIMM Brothers.** Grimm's Fairy Tales. New York: Doubleday, Page and Company, 1909

Quarto. Finely bound by the Chelsea Bindery in red morocco, titles and decoration to spine gilt, raised bands, pictorial block to front board gilt, inner dentelles gilt, floral endpapers, top edge gilt. With 40 colour illustrations, captioned tissues, and numerous monochrome illustrations. Blank bookplate to binder's original front blank, an excellent copy in a fine binding.

Large paper copy, signed by the artist to the verso of the half-title.

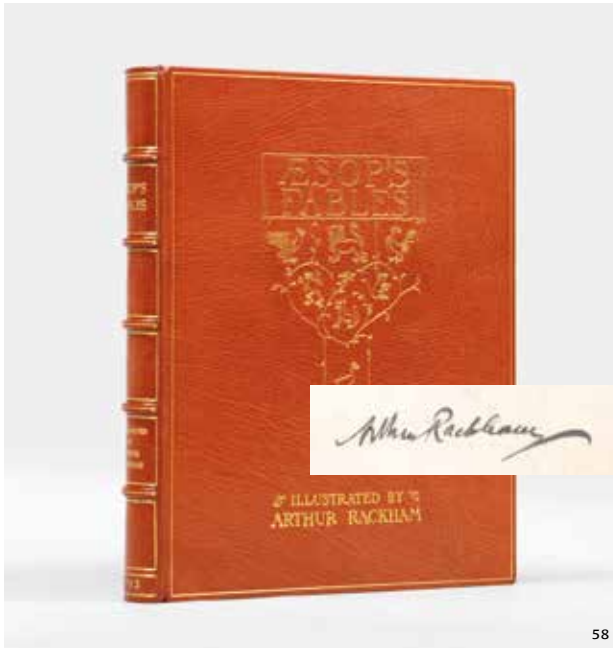
£3,750

[124151]



56





58

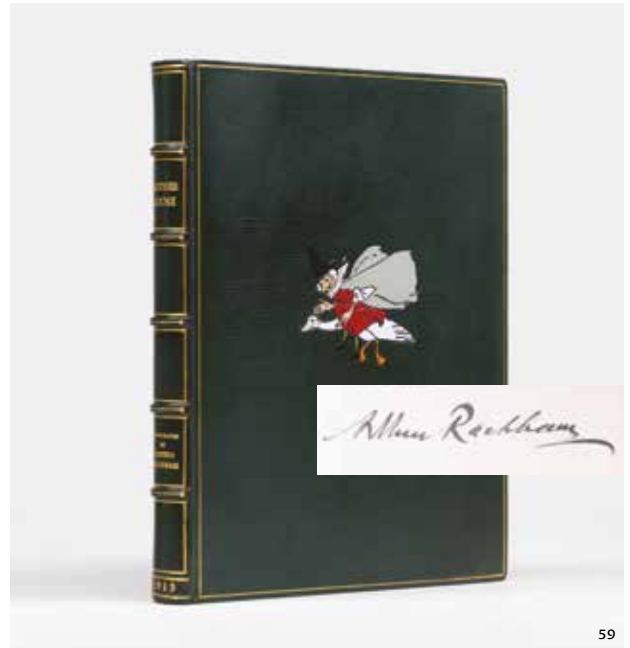
58

**RACKHAM, Arthur (illus.); AESOP.** *Aesop's Fables.*  
 London: William Heinemann, 1912

Quarto. Finely bound by the Chelsea Bindery in terracotta morocco, titles and decoration to spine gilt, raised bands, pictorial title block to front board gilt, twin rule to turn-ins gilt, floral endpapers, top edge gilt, others



58



59

untrimmed. With 13 tipped-in colour plates as issued, captioned tissue guards and 5 black and white illustrations. The occasional minor blemish otherwise an excellent copy in a fine binding.

First Rackham edition, signed limited issue, and first edition of this translation; number 1,071 of 1,450 copies signed by the artist. "The peculiar secret of Rackham's success in seizing upon the essence of the human and portraying it in animal form, which is after all the basic device of the morality, is unwittingly touched upon in Chesterton's delightful introduction to the 1912 edition of *Aesop's Fables*: 'There can be no good fable with human beings in it. There can be no good fairy tale without them.' Rackham's genius is such that it bridges the two, and carries the didactic fable into the realm of fairy story, and lends to the imaginative world of fairies a tangible and convincing reality" (Gettings, pp. 83-84).

Fred Gettings, *Arthur Rackham*, 1976

£2,950

[115168]

Signed copy

59

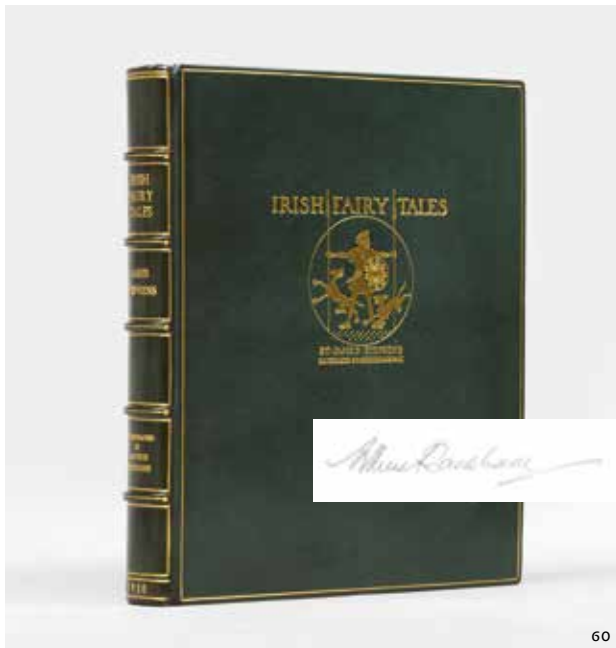
**RACKHAM, Arthur (illus.)** *Mother Goose. The Old Nursery Rhymes.* London: William Heinemann, 1913

Quarto. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine, single rule to boards gilt, pictorial onlay to front board, two-line gilt rule to turn-ins, burgundy endpapers, top edge gilt, others untrimmed. With 13 coloured plates, captioned tissue guards and numerous black and white illustrations throughout. Half-title slightly toned, the occasional minor blemish, an excellent copy in a fine binding.

Signed limited edition, number 588 of 1,130 copies signed by the artist.

£3,750

[111922]



60

**60**  
**RACKHAM, Arthur (illus.); STEPHENS, James.**  
 Irish Fairy Tales. London: Macmillan & Co. Ltd, 1920

Quarto. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine, raised bands, single rule to boards gilt, pictorial title block to front board gilt, two-line gilt rule to turn-ins, floral endpapers, top edge gilt, others untrimmed. With 16 colour plates, captioned tissue guards and many black and white illustrations. A fine copy.

Signed limited edition, one of 520 unnumbered copies signed by the artist.

£3,000

[123059]



62

**61**  
**RACKHAM, Arthur (illus.); SHAKESPEARE, William.**  
 The Tempest. London: William Heinemann, 1926

Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, titles and centre tool to spine gilt, raised bands, single rule to boards gilt, burgundy endpapers, gilt edges. With 20 colour illustrations by Arthur Rackham. Minor spotting to the half-title and the occasional minor blemish, an excellent copy in a fine binding.

First Rackham edition. With a signed presentation inscription from the author and his wife to the half-title "To May from Edyth and Arthur Rackham Christmas 1926" alongside an original ink drawing of Ariel by the artist.

£3,750

[130882]



61

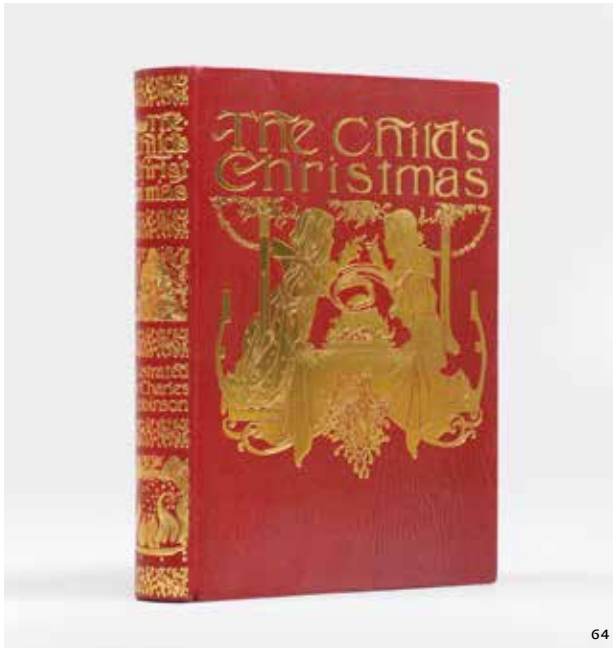
**62**  
**RANSOME, Arthur.** Swallows and Amazons. With illustrations by Clifford Webb. London: Jonathan Cape, 1931

Octavo. Finely bound by the Chelsea Bindery in dark green morocco, gilt titles and decoration to spine, raised bands, single rule to boards gilt, multi-coloured onlay to front board depicting the two flags and shield held up by pirates copied from the title page, blue and green patterned endpapers with the original map endpapers bound in at front, gilt edges. The occasional minor blemish, an excellent copy in a fine binding.

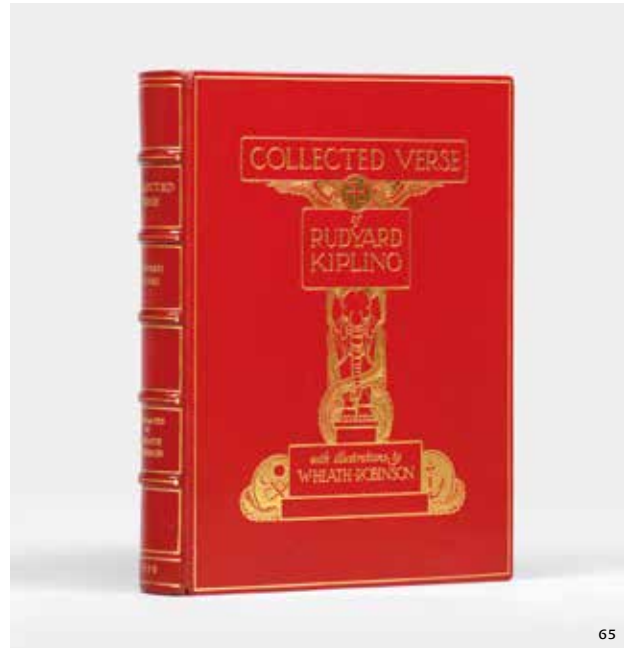
First fully illustrated edition, published a year after the first edition. Ransome disliked the proposed illustrations by Steven Spurrier for the first edition, and it was issued only with a frontispiece.

£2,950

[133864]



64



65

63

**ROBINSON, Charles (illus.); STEVENSON, Robert Louis.** *A Child's Garden of Verses*. London: John Lane, The Bodley Head; New York, Charles Scribner's Sons, 1896

Small octavo. Finely bound by the Chelsea Bindery in dark green morocco, titles and floral centre tool to spine gilt, raised bands, two-line gilt rule to turn-ins, floral endpapers, top edge gilt, others uncut. Illustrations throughout by Charles Robinson. A fine copy.

First Charles Robinson edition. *A Child's Garden of Verses* was originally published in 1885.

£1,850

[134020]

64

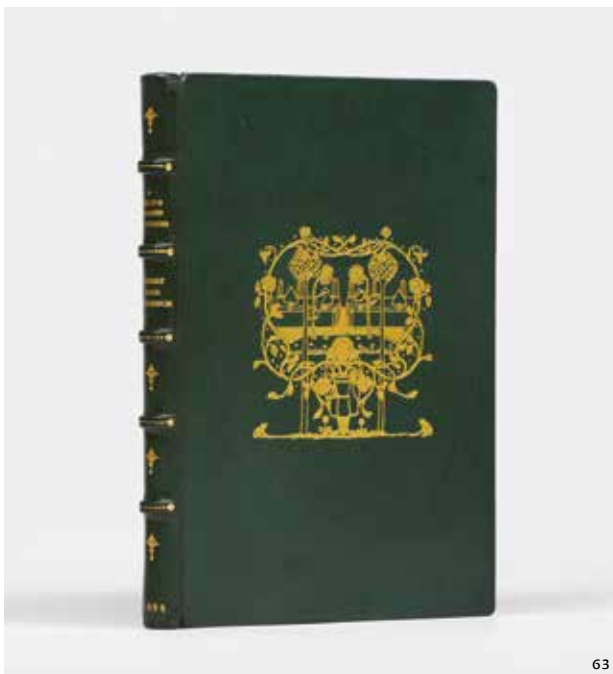
**ROBINSON, Charles (illus.); SHARP, Evelyn.** *The Child's Christmas*. London: Blackie and Son Limited, [1906]

Quarto. Finely bound by the Chelsea Bindery in crimson morocco, pictorial title block to spine and front board gilt taken from the original, inner dentelles gilt, decorative endpapers with holly and berries, original endpapers bound in, gilt edges. Ownership inscription to half-title, the occasional minor blemish, an excellent copy.

First edition, first impression, of this Christmas-themed gift book. Evelyn Sharp (1869–1955) was a children's writer and suffragette who helped found the United Suffragists and was a key member of the Women's Social and Political Union.

£2,450

[105837]



63

65

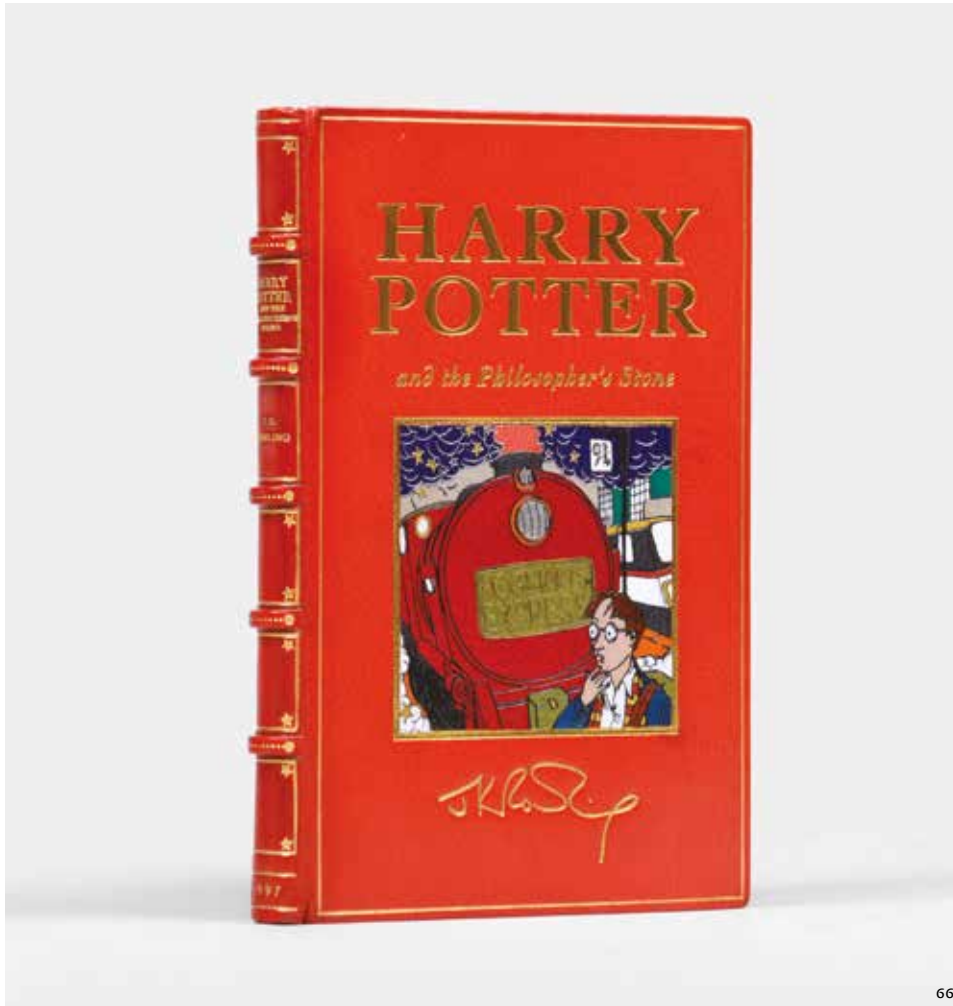
**ROBINSON, W. Heath (illus.); KIPLING, Rudyard.** *Collected Verse*. New York: Doubleday, Page & Co., 1910

Octavo. Finely bound by the Chelsea Bindery in crimson morocco, titles and decoration to spine, raised bands, pictorial title block to front board, inner dentelles, dark green endpapers, gilt edges. With 9 colour plates, captioned tissue guards and 8 black and white line drawings. Slight browning to title page, an excellent copy in a fine binding.

First and only edition in this form, with illustrations by the cartoonist, illustrator and author W. Heath Robinson.

£1,575

[127295]



66

66

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

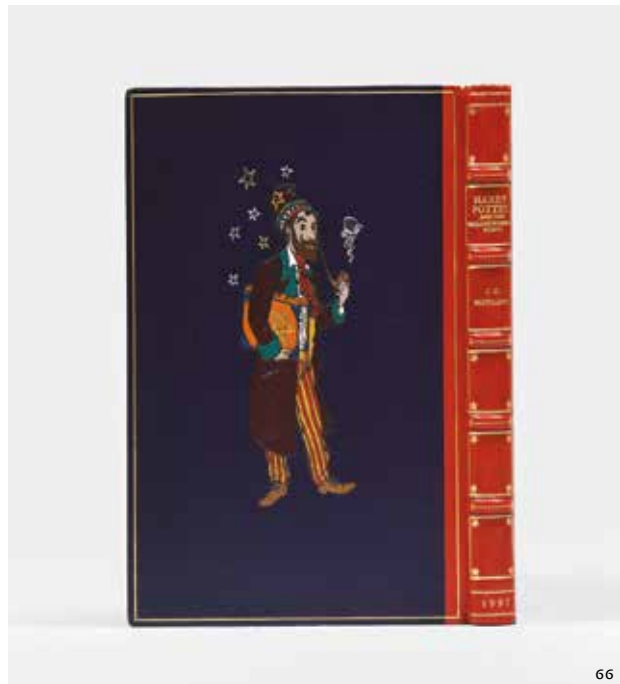
Octavo. Finely bound by the Chelsea Bindery in red morocco to spine and front cover, purple morocco to rear cover, gilt titles and decoration to spine, raised bands, panel to front cover after the original cover design in coloured onlays with title and gilt author's facsimile signature; rear cover gilt ruled, figure of Dumbledore in various coloured onlays with gilt and silver stars; ivory moiré silk doublures and endpapers; edges silver with hologram stars. Housed in a red leather entry slipcase. A fine copy.

First edition, first impression, with all the requisite points: Bloomsbury imprint, 10-down-to-1 number line, copyright Joanne Rowling, and the repeated "I wand" on the list of equipment on p. 53. This is the first and scarcest of the Harry Potter books.

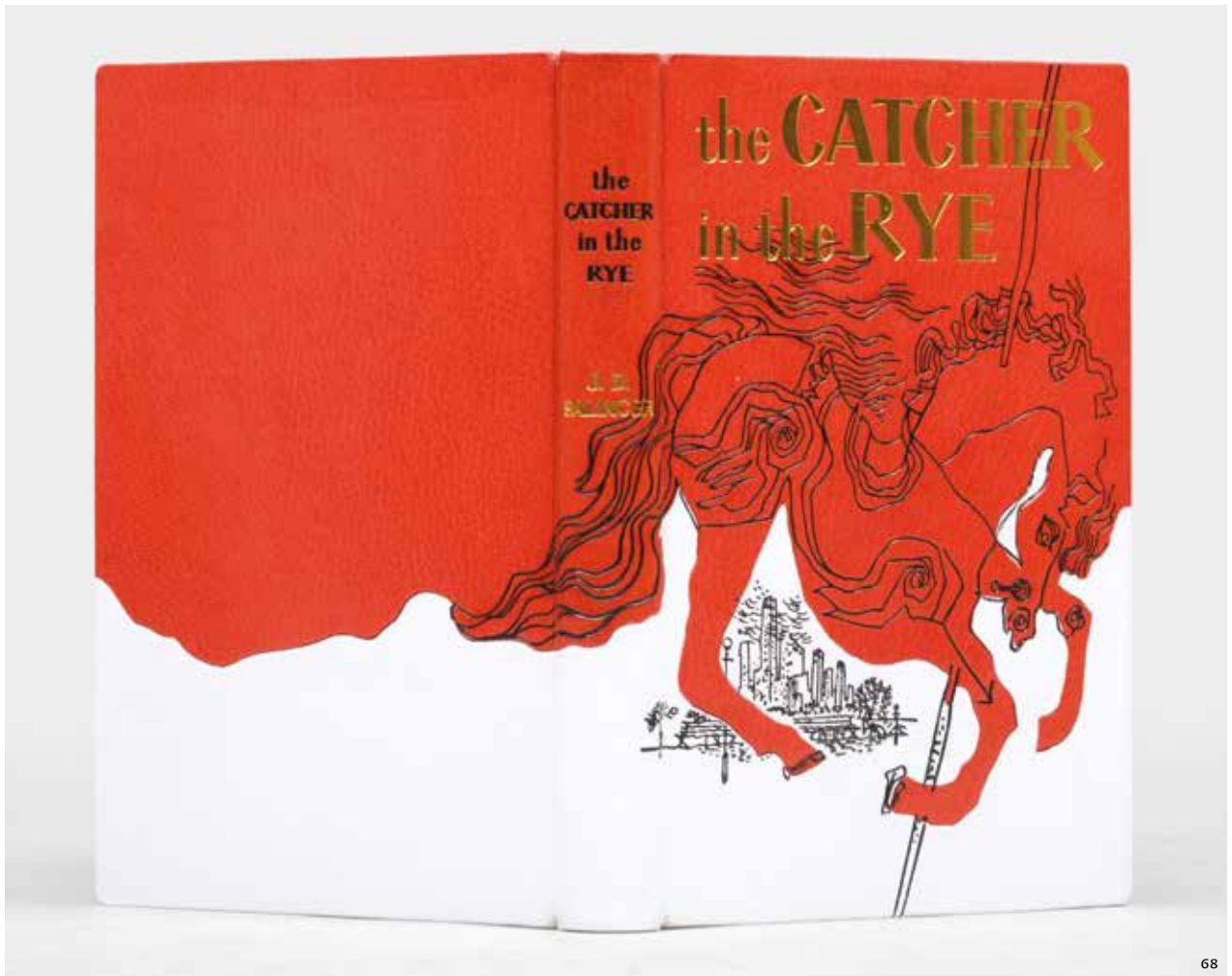
Grolier Club, *One Hundred Books Famous in Children's Literature*, 100.

£12,500

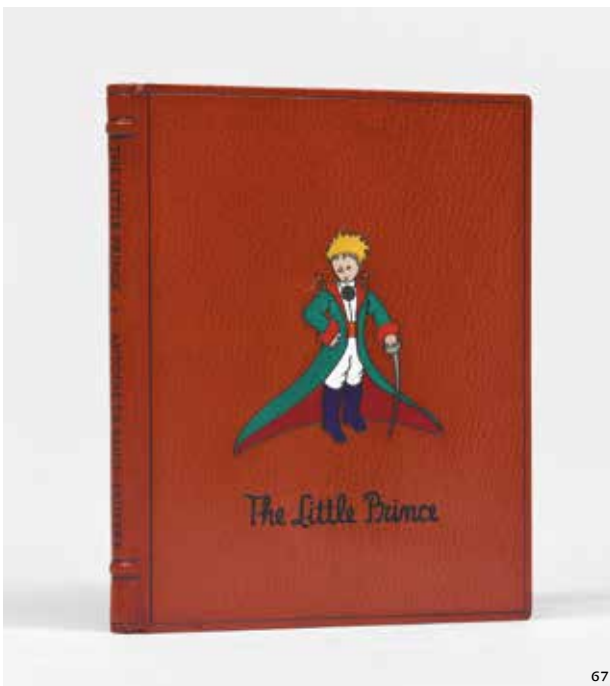
[131696]



66



68



67

67

**SAINT-EXUPÉRY, Antoine de.** *The Little Prince.*

New York: Reynal & Hitchcock, 1943

Quarto. Finely bound by the Chelsea Bindery in terracotta morocco, titles to spine in black, two raised bands, pictorial onlay of the Little Prince to front board, two-line black rule to turn-ins, dark green endpapers, gilt edges. With colour illustrations by the author. A fine copy.

First edition, first printing. The original manuscript was in the author's native French, but it was both written and published in America, the English and French editions appearing in April 1943, perhaps simultaneously.

£3,250

[137497]

68

**SALINGER, J. D.** *The Catcher in The Rye.*

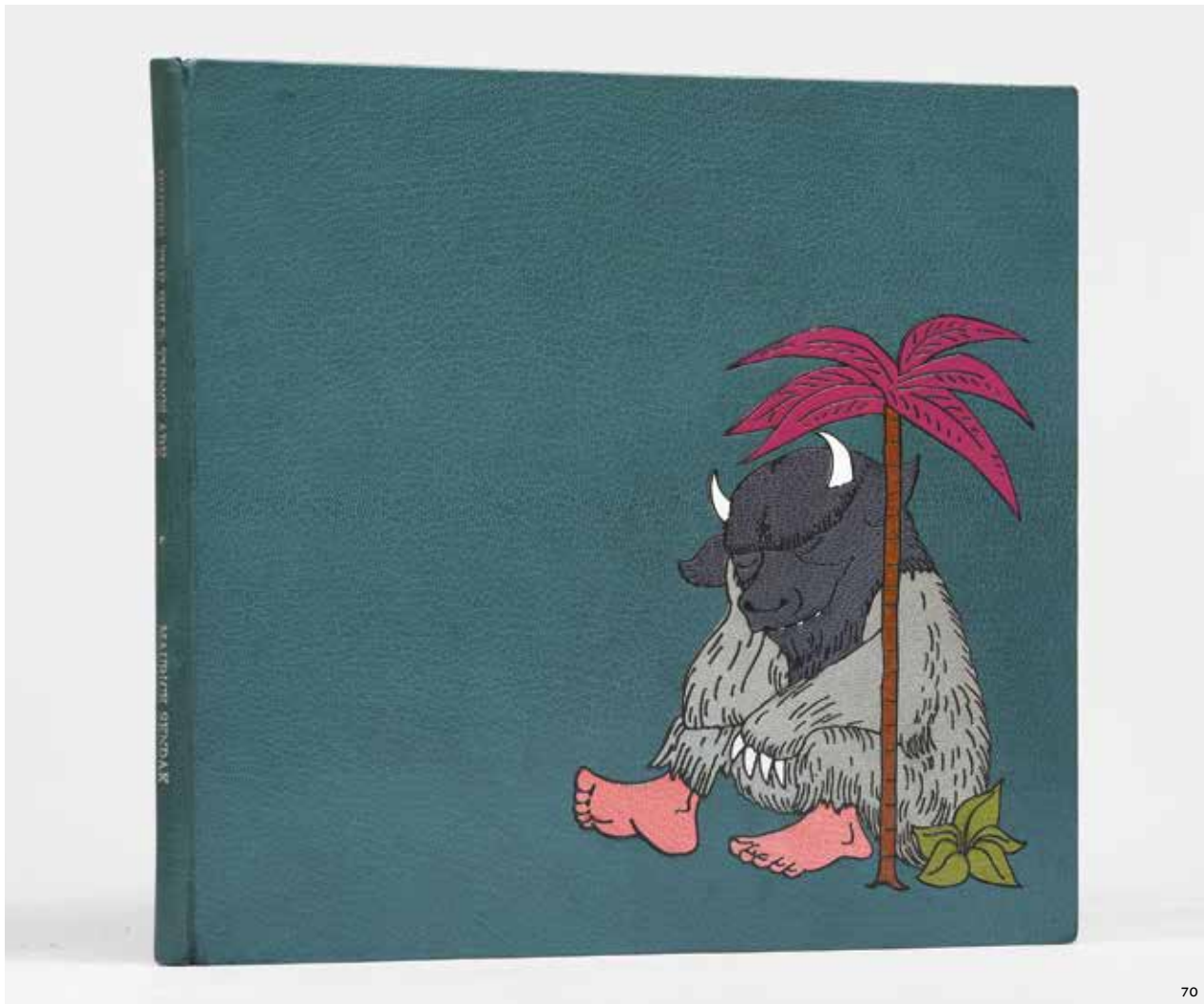
Boston: Little Brown and Company, 1951

Octavo. Finely bound by the Chelsea Bindery in crimson morocco, titles to spine black and gilt, pictorial title block after the original dust jacket to front and back board in black and gilt on red and white morocco ground, two-line gilt rule to turn-ins, blue endpapers, gilt edges. A fine copy.

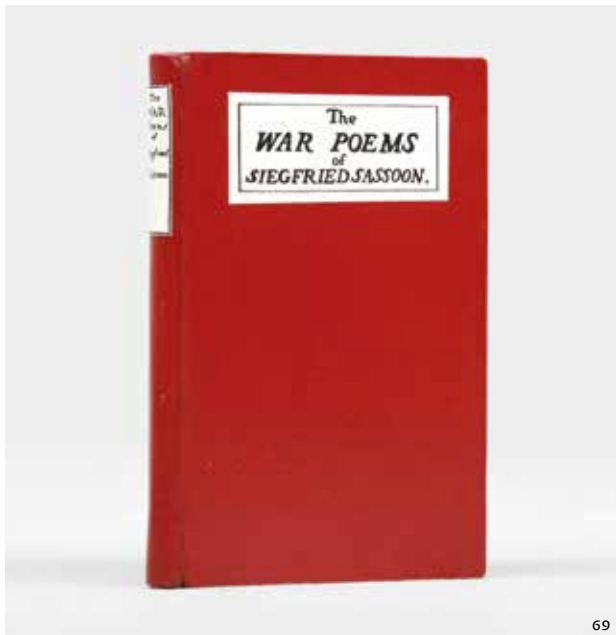
First edition, first printing.

£3,950

[132002]



70



69

69

**SASSOON, Siegfried.** *The War Poems.*

London: William Heinemann, 1919

Small octavo. Finely bound by the Chelsea Bindery in red morocco, white morocco title label to spine and front board lettered in black, two-line gilt rule to turn-ins, dark green endpapers, top edge gilt. A fine copy.

First edition, first impression. Collecting a number of the author's best known war poems and much previously unpublished work, this in many ways is Sassoon's key poetical statement on the war.

£1,250

[122292]

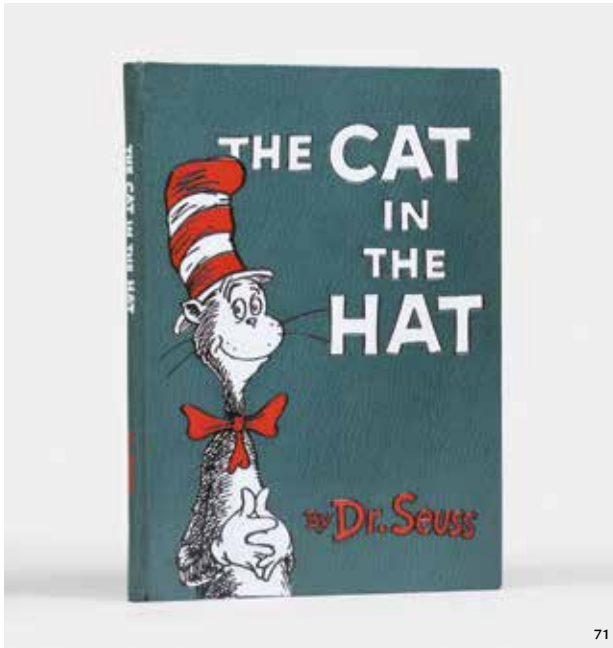
70

**SENDAK, Maurice.** *Where the Wild Things Are.*

New York: Harper & Row, 1963

Oblong quarto. Finely bound by the Chelsea Bindery in greenish-blue morocco, titles to spine in silver, multi-coloured pictorial onlay to the front board after the original, twin rule to turn-ins in silver, pink endpapers, silver edges. Illustrated by Sendak. A fine copy.

First edition, first printing. *Where the Wild Things Are* was criticized at the time of publication for its darker elements, but was soon acclaimed as a triumph of children's storytelling and book design.



71

It has remained a classic of 20th-century children's literature, and was adapted into a film by the director Spike Jonze in 2009.

£2,750

[133114]

71

**SEUSS, Dr.** The Cat in the Hat.

New York: Random House, Inc., 1957

Octavo. Finely bound by the Chelsea Bindery in greenish-blue morocco, titles to spine blocked in white, pictorial onlay to the front board after the original front cover, twin rule to turn-ins in white, red endpapers, silver edges. A fine copy.

First edition, first printing.

£2,750

[132903]

72

**SEUSS, Dr.** Green Eggs and Ham.

New York: Beginners Books, Random House, 1960

Octavo. Finely bound by the Chelsea Bindery in red morocco, white titles to spine, white title block to front board, white pictorial onlay to front board, twin rule to turn-ins white, dark green coated endpapers, edges silver. Illustrated throughout by Dr Seuss. A fine copy.

First edition, first printing. The vocabulary of the text consists of just 50 words and was the result of a bet between Seuss and his publisher Bennett Cerf that Seuss could not complete an entire book without exceeding that limit. By comparison, *The Cat in the Hat* consists of a relatively verbose 236 words.

£1,750

[133775]

73

**THOMPSON, Kay.** Eloise in Paris.

New York: Simon and Schuster, 1957

Tall quarto. Finely bound by the Chelsea Bindery in red morocco, two raised bands, titles to spine in blue, pictorial multi-coloured block and onlay after the original jacket design, twin rule to turn-ins in blue, blue



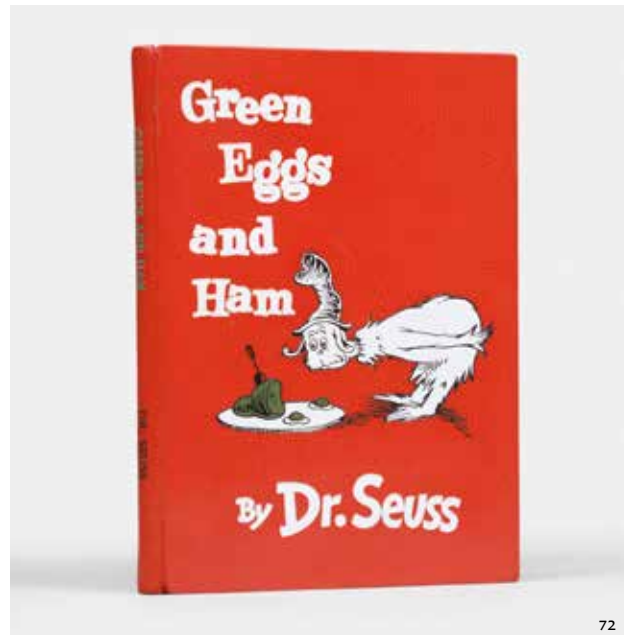
73

endpapers with the originals bound in, silver edges. Illustrated title page in pink and blue, illustrated throughout in pink and blue by Hilary Knight. Contemporary ownership signature to top of original front free endpaper, an excellent copy in a fine binding.

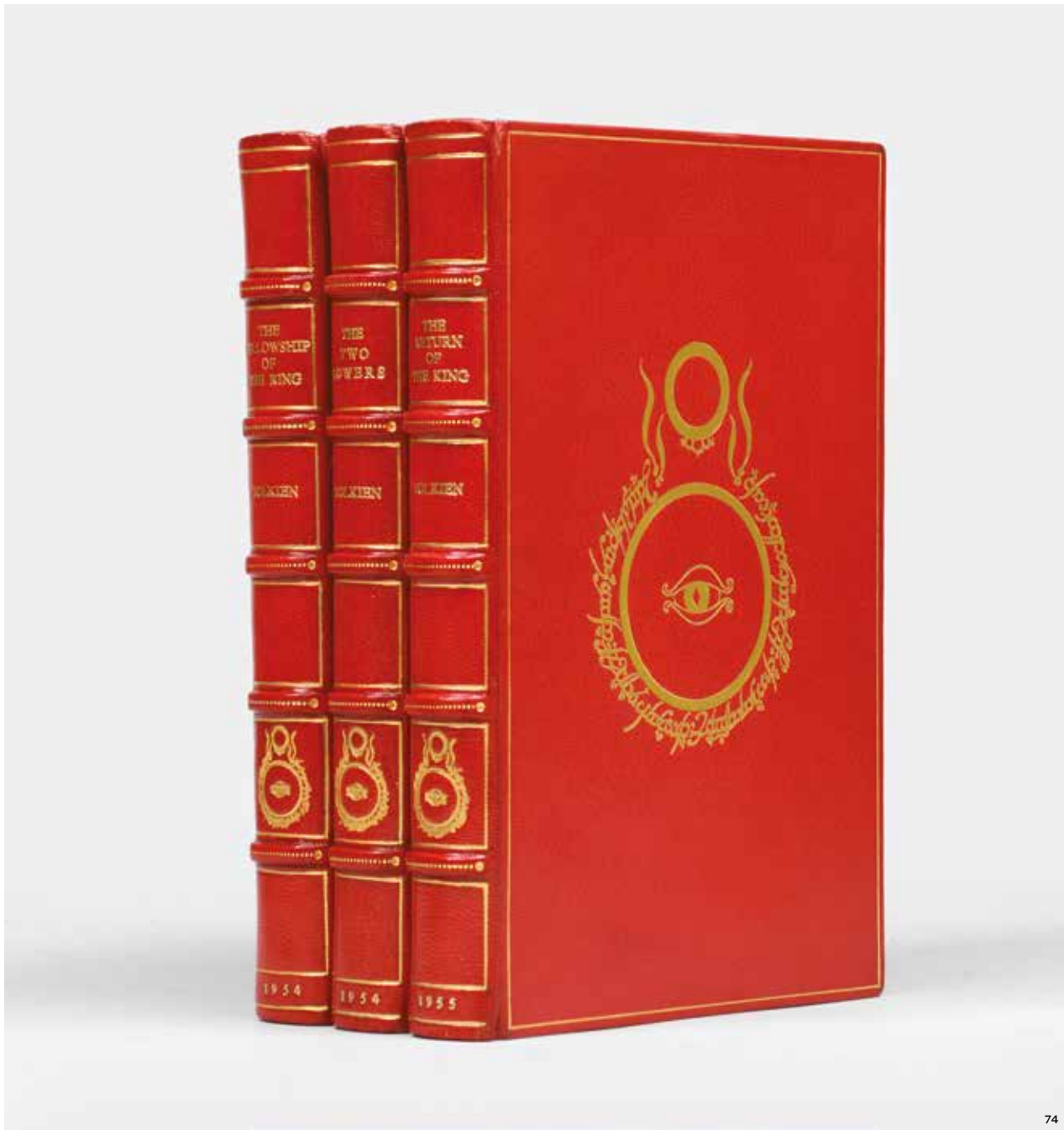
First edition, first printing.

£3,750

[113555]



72



74

74

**TOLKIEN, J. R. R.** [The Lord of the Rings:]  
 The Fellowship of the Ring; The Two Towers; The Return  
 of the King. London: George Allen and Unwin, 1954–55

3 volumes, octavo. Finely bound by the Chelsea Bindery in red morocco, titles and decoration to spines gilt, “Eye of Sauron” to front boards gilt, dark green endpapers, gilt edges. Housed in a red leather entry slipcase. Each volume has a map illustrated by the author. The occasional minor blemish, an excellent set in a fine binding.

First editions, first impressions, the Return of the King in third state with the signature mark “4” and the sagging line of type on p. 49 (previously identified by Hammond as first state).

The Lord of the Rings trilogy is one of the most influential literary works of the century. Its first reception was mixed: favourable and perceptive reviews from C. S. Lewis and from W. H. Auden, who had attended Tolkien’s Oxford lectures, were countered by others who were hostile, sometimes bitterly so. But the trilogy went on to astonishing sales and forged a major change in public literary taste. “Heroic fantasy” has since become one of the most commercially successful literary genres, having a transformative impact upon the entertainment industry, from electronic games to movies.

£12,500

[132466]





75

75

**TWAIN, Mark.** *The Adventures of Tom Sawyer.*  
Hartford: American Publishing Company, 1876

Octavo. Finely bound by the Chelsea Bindery in dark blue morocco, titles and centre tool to spine gilt, raised bands, single rule to boards gilt, inner dentelles gilt, burgundy endpapers, gilt edges. Wood engraved frontispiece and numerous illustrations in text by True Williams and others, 4-page publisher's advertisements at end. Small expert paper repair to single corner, pages a little toned, an excellent copy in a fine binding.

First U.S. edition, first printing, printed on wove paper, versos of half-title and preface blank. "The irresponsibility, the love of odd adventure, and the sense of natural justice as opposed to the village code, which characterize the heroes of this book and its sequel *Huckleberry Finn*, presented a sharp contrast to the Sunday School or rags-to-riches literature which was then the common fare doled out to children ... these books let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (Grolier, *American* 79).

BAL 3369; Grolier Club, *One Hundred Books Famous in Children's Literature*, 41; Johnson p. 27; Peter Parley to Penrod 43.

£8,750

[132079]

76

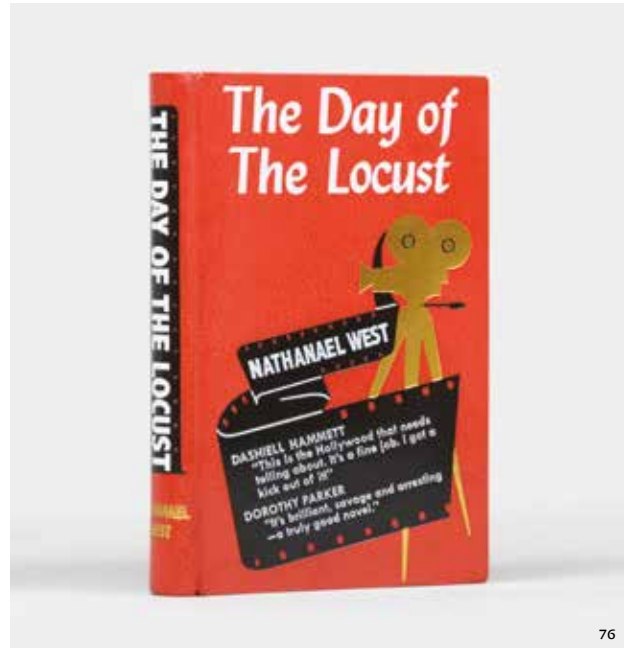
**WEST, Nathaniel.** *The Day of the Locust.*  
New York: Random House, 1939

Octavo. Finely bound by the Chelsea Bindery in red morocco, design to spine and front board copied from original dust jacket, twin rule to turn-ins black, black endpapers and edges. A fine copy.

First edition, first printing.

£2,250

[124045]



76

77

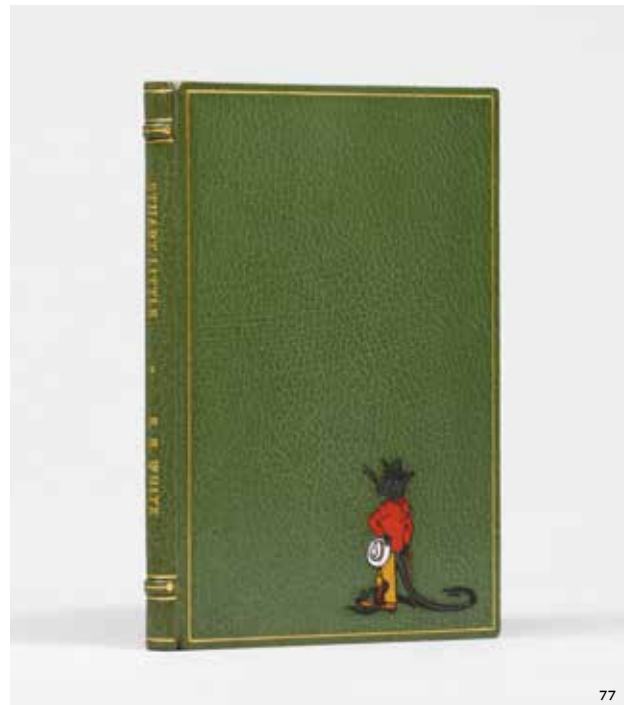
**WHITE, E. B.** *Stuart Little.*  
New York: Harper & Brothers, 1945

Octavo. Finely bound by the Chelsea Bindery in green morocco, titles to spine, two raised bands, multi-coloured pictorial onlay of Stuart Little to the front board, single rule to boards, twin rule to turn-ins, burgundy endpapers, gilt edges. Illustrated throughout by Garth Williams. A fine copy.

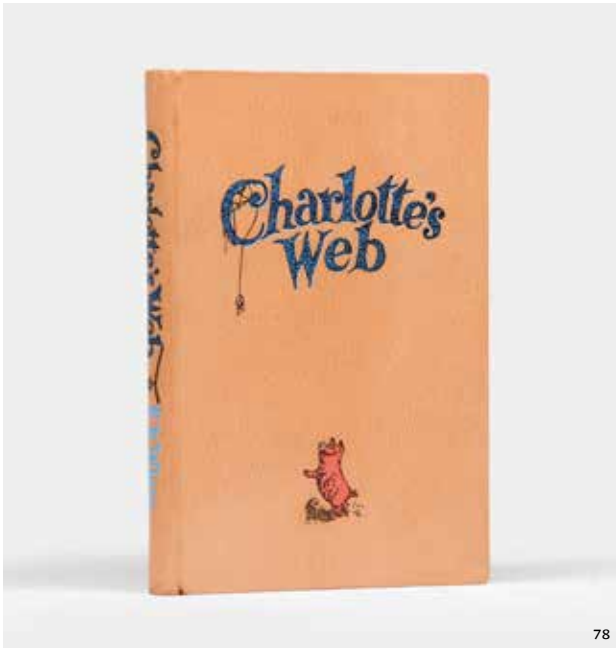
First edition, first printing, of White's first children's book.

£2,250

[126135]



77



78

78

**WHITE, E. B.** *Charlotte's Web*. New York: Harper and Brothers, 1952

Octavo. Finely bound by the Chelsea Bindery in pale tan morocco, pictorial title block in blue with black spider web design to spine and front board after the original and Wilbur the pig onlaid to bottom of front board in pink morocco, twin rule to turn-ins in black, plain blue endpapers, gilt edges. Black and white illustrations in the text by Garth Williams. A fine copy.

First edition, first printing. White won the Laura Ingalls Wilder Medal in 1970 for *Charlotte's Web*.

£2,750

[130873]

One of 1,000 regular issue copies

79

**WILDE, Oscar.** *The Importance of Being Earnest*. London: Leonard Smithers and Co, 1899

Quarto. Finely bound by the Chelsea Bindery in purple morocco, gilt titles to spine, decorative leaves blocked to boards in imitation of the original cover, inner dentelles gilt, decorative endpapers, top edge gilt, others untrimmed. Some occasional light spotting, an excellent copy.

First edition of Wilde's comic masterpiece, number 49 of 1,000 regular copies. Wilde's last and greatest play opened to huge acclaim on Valentine's Day 1895 but was withdrawn after Wilde's arrest following his failed libel suit against Lord Queensbury. The subsequent "utter social destruction of Wilde" (ODNB) meant that the play was not published in book form until February 1899, after Wilde's release from prison.

£4,000

[131001]

80

**WILDE, Oscar; ROBINSON, Charles (illus.).**

*The Happy Prince and Other Tales*. London: Duckworth, 1913

Quarto. Finely bound by the Chelsea Bindery in purple morocco, gilt titles and decoration to spine, raised bands, pictorial block to front board gilt,



79

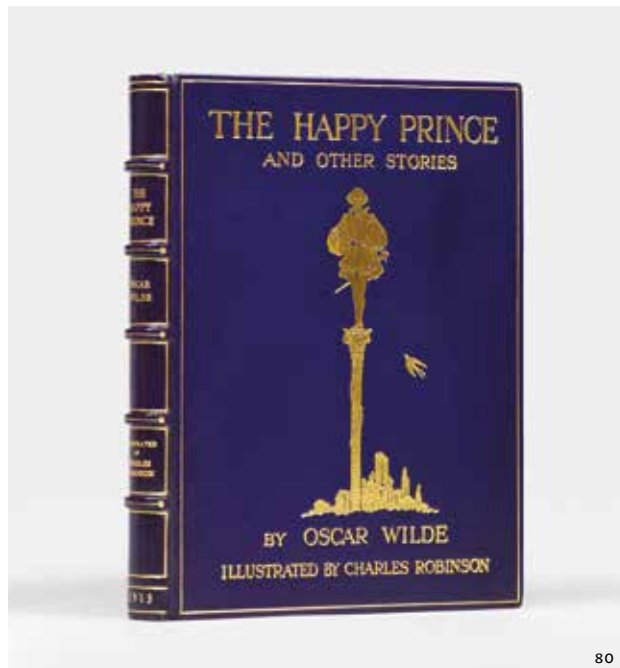
single rule to boards gilt, decorative endpapers, two-line gilt rule to turn-ins, gilt edges. With 12 mounted colour plates, captioned tissue guards and some illustrations throughout the text. A fine copy.

First Robinson edition of Wilde's first and best-known collection of children's stories. Wilde's "reputation as an author dated from the publication of *The Happy Prince and Other Tales* in London in May 1888. The *Athenaeum* compared him to Hans Christian Andersen, and Pater wrote to say that 'The Selfish Giant' was 'perfect in its kind,' and the whole book written in 'pure English' – a wonderful compliment" (Ellmann, p. 282).

Richard Ellmann, *Oscar Wilde*, 1987

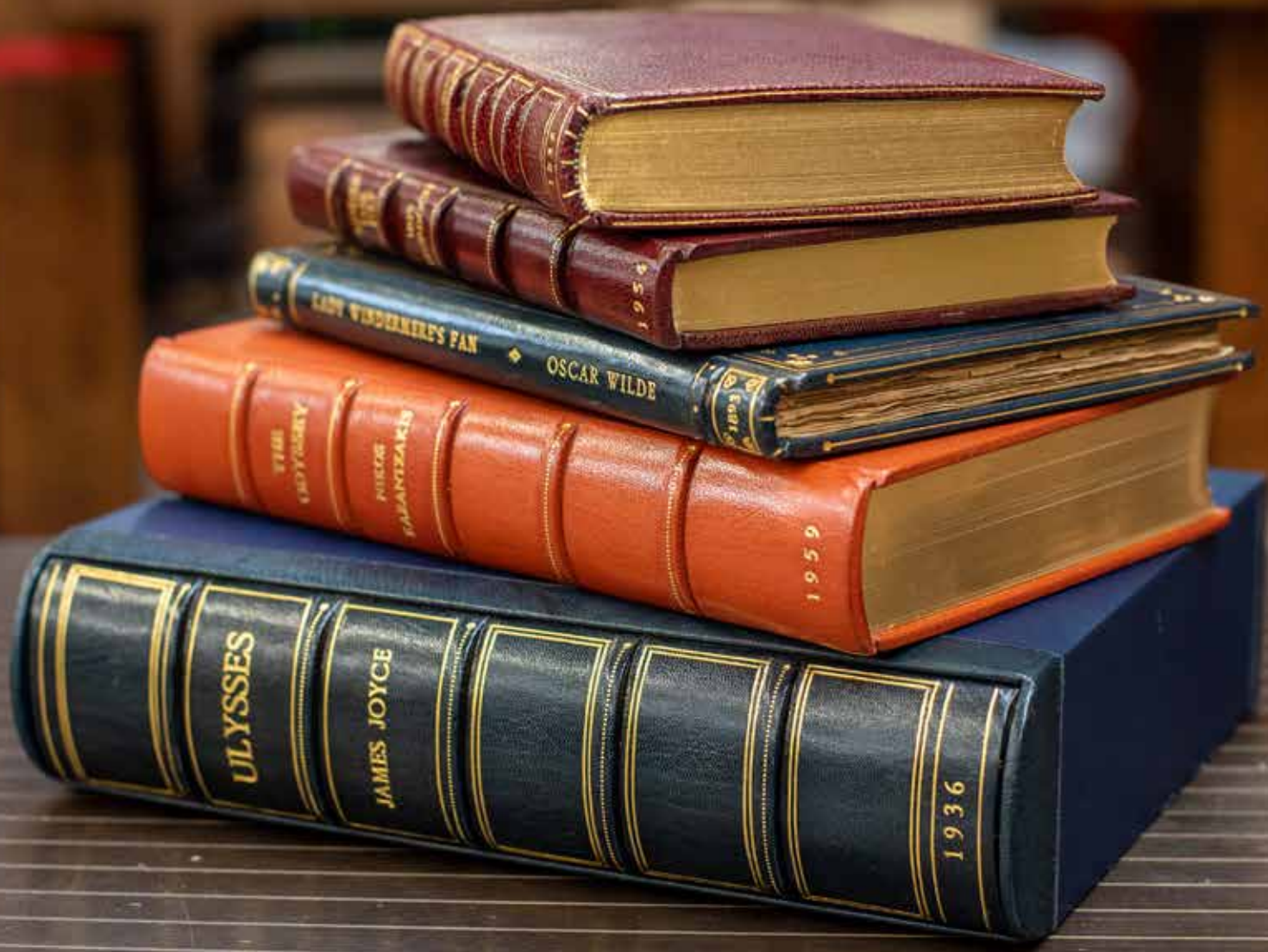
£2,500

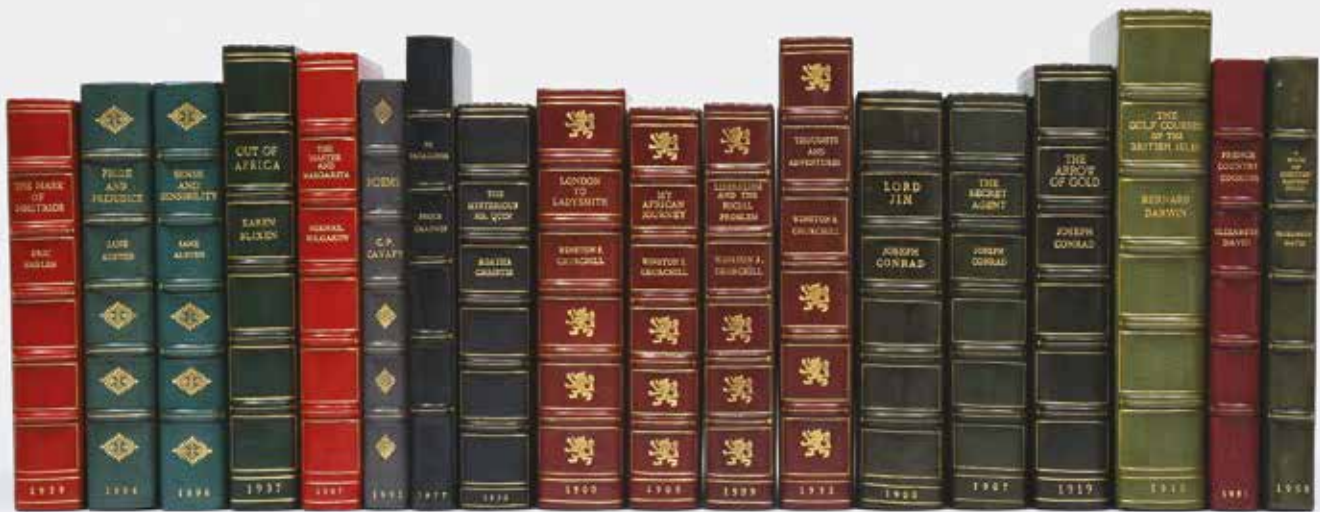
[124695]



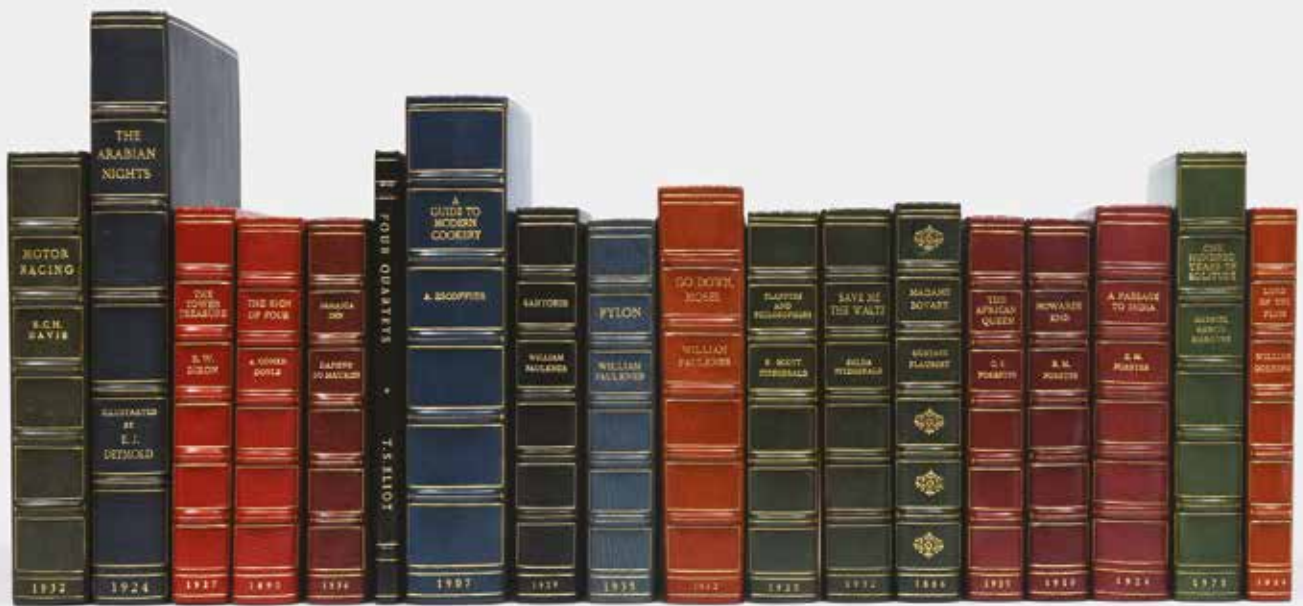
80

# FINE MOROCCO BINDINGS





- 81**  
**AMBLER, Eric.**  
 The Mask of Dimitrios. FIRST EDITION.  
 London: Hodder and Stoughton Limited, 1939  
 £2,000 [78304]
- 82**  
**AUSTEN, Jane.**  
 Pride and Prejudice. Illus. Hugh Thomson. FIRST FULLY ILLUSTRATED EDITION. London: George Allen, 1894  
 £2,500 [141099]
- 83**  
**AUSTEN, Jane.**  
 Sense and Sensibility. Illus. Hugh Thomson. FIRST FULLY ILLUSTRATED EDITION. London: Macmillan and Co., 1896  
 £1,750 [130378]
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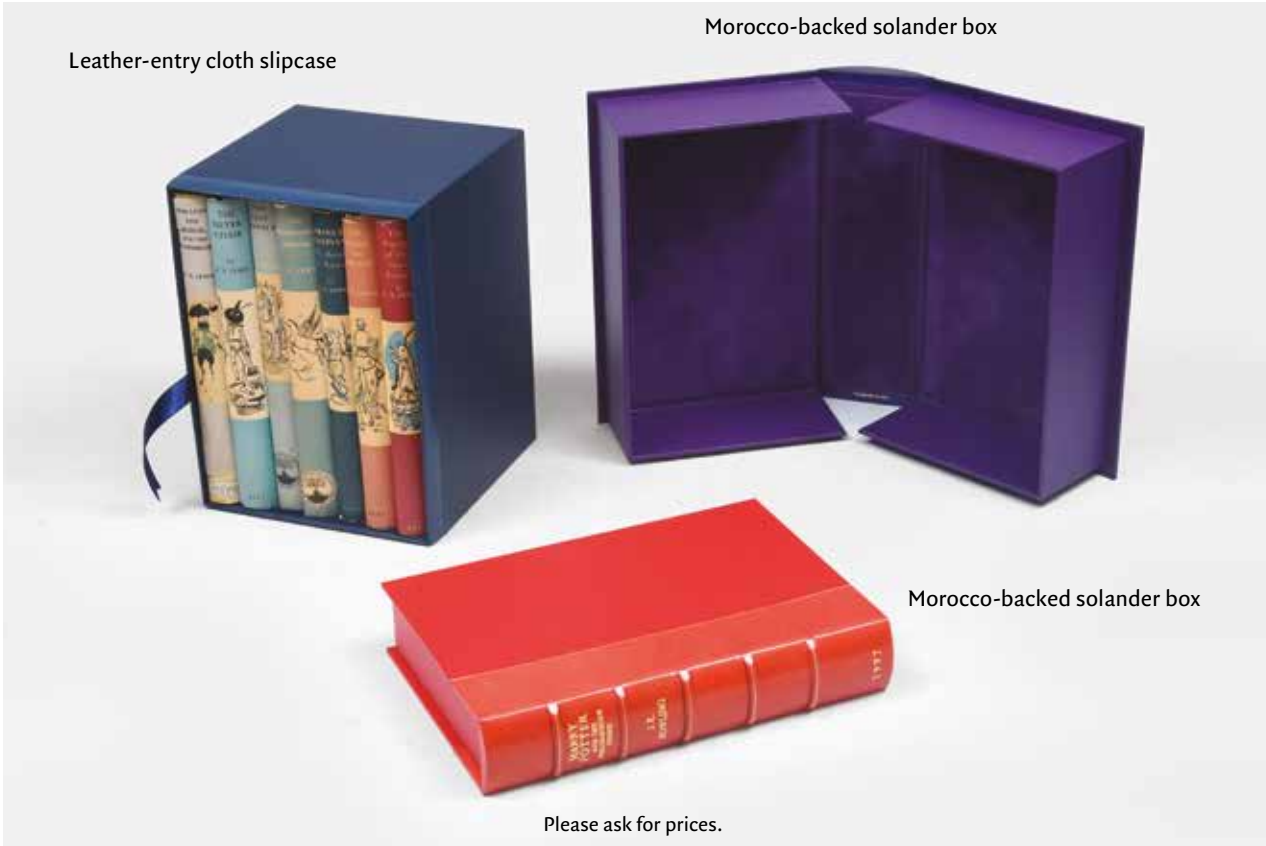
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